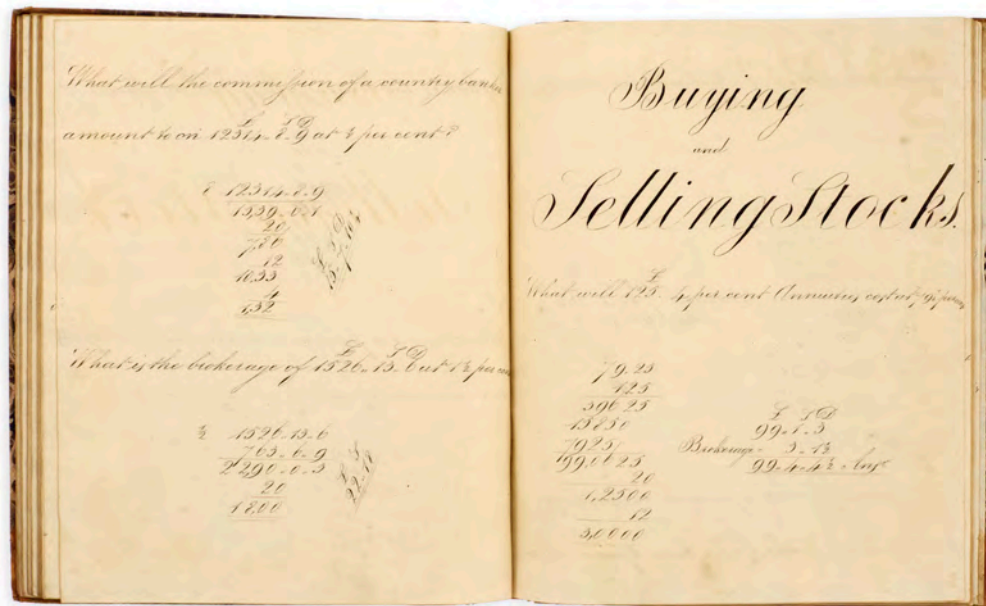
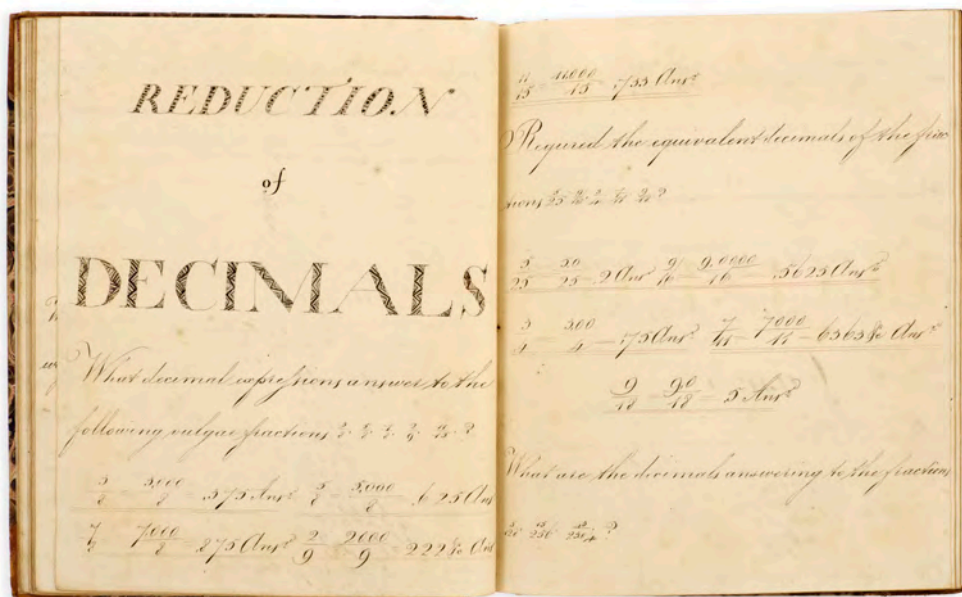




QUARITCH
New Acquisitions
December 2023



LEARNING ACCOUNTING IN THE INDUSTRIAL AGE

I. [ACCOUNTING.] 'Practice'. [England,] 24 June 1824.

Manuscript on paper, 4to (230 x 190 mm), ff. [60]; neatly written in black ink in a single elegant hand, with calligraphic headings, red ruling, underlining and operators; some slight foxing and offsetting, closed tear to upper margin of f. 9; in contemporary half sheep with marbled sides; spine slightly worn and chipped at head, corners bumped; bookseller's ticket 'J. Seacombe, Bookseller, Chester' to front pastedown. **£475**

A lovely manuscript practice book of elementary mathematics and accounting, with several case studies for each section.

The sections, each introduced by elegant calligraphic headers, include 'tare and tret', 'reduction of decimals', 'addition', 'subtraction', 'multiplication', 'division', 'evolution', 'a general rule for extracting the cube root', 'simple interest', 'commission and brokerage', 'buying and selling stocks', 'insurance', 'sea insurance', 'discount', 'profit and loss', 'partnership without time', 'partnership with time', and 'alligation'.

Compiled by an anonymous young student, the practice book provides a fascinating glimpse into educational and accounting practices in England during the Industrial Revolution. In the 'commission and brokerage' section, for instance, the following case study is presented: 'A Manchester manufacturer allows his agent in London $4\frac{1}{4}$ per cent for goods sold by him; in the course of the year 1807 he sold to the amount of £ 15,400, what was his commission for that year and how much was the agent's clear gains supposing his losses on the year's account by bad debts amounted to £ 225,, S 10,, D 6?' (f. 39^v). The examples are drawn from the world of nineteenth-century imperial and mercantile expansion, with the 'sea insurance' section asking 'What will the insurance come to of £ 10,000 from Rio Janeiro to the Cape of Good Hope & from thence to Calcutta at 4 guineas per cent?' (f. 48^r).

**LE MOINE
GALANT,
O U
LA VIE DE DON F...
BERNARDIN,
Ecrité par lui-même.**

Omnia vincit amor, & nos cedamus amori. Ovid.



M. CC. LVI.

LIFE OF AN AMOROUS ABBOT

2. [ANON.] *Le moine galant, ou la vie de Don F... Bernardin, écrite par lui-même.* [S.L., s.n.,] 1756.

8vo, pp. 78; without final blank; dedication signed 'Le Ch. de R**'; small holes to inner margins from original stab-stitching; a very good copy in later calf-backed boards with paste-paper sides; some wear to extremities and small abrasions to covers; old bookseller's ticket to front pastedown. £450

Scarce first edition of this satirical 'autobiography' of a pleasure-driven law student turned monk, replete with amorous adventures.

Le moine galant traces the career of the author from his youth on the banks of the Meuse, to his time in Paris (supposedly studying law but in fact ruining his finances on the capital's pleasures), through his noviciate in a monastery, to his rise to the rank of Abbot, to his eventual disgrace and exile. There are love affairs throughout: with the young blonde wife of a Parisian advocate with whom he lodges; with the daughter of the porter of his convent, upon the discovery of which he is condemned to solitary confinement and bread and water for a month; with a nobleman's daughter, who only loves his money; and finally with the widow of a cavalry officer, whose other lover he kills in a duel. He is motivated entirely by his own pleasure, writing with relish of his abbacy that 'gaming, eating, hunting, and loving became my only occupations.'

Only one copy traced in the UK (BL), and three in the US (Johns Hopkins, Louisiana State, Princeton).



3. **APHTONIUS of Antioch.** Aphonii Progymnasmata. Partim à Rod. Agricola, partim à Joh. Maria Catanaeo, Latinitate donata. Cum scholiis R. Lorchii. Novissima editio superioribus emendatior & concinnior. Adjecto indice utilissimo. *Amsterdam, Louis Elzevir, 1642.*

12mo, pp. [4], 400, [10]; woodcut Elzevir 'Minerva' device to title, second title copper-engraved, woodcut initials and ornaments; a few light marks, tiny marginal paperflaw to lower corner of B3, small hole to upper corner of pp. 163-170 affecting a few characters without loss of sense; a very good copy in contemporary vellum over boards, spine lettered in ink, edges sprinkled blue; small stains to front board. £200

First Elzevir edition of Aphonius's influential textbook of rhetoric.

The *Progymnasmata*, described perhaps unfairly as an 'arid collection of rhetorical exercises, which were long used in schools' (Willems), is the work of Aphonius of Antioch, a Greek sophist and rhetorician of the second half of the fourth century AD. It is in fact, 'if considered from a right point of view, ... of great interest, inasmuch as it shews us the method followed by the ancients in the instruction of boys, before they were sent to the regular schools of the rhetoricians' (Smith). Written originally in Greek, this edition combines Latin translations by the humanists Rudolph Agricola (1443-1485) and Giovanni Maria Cattaneo (d. 1529), and is edited by Reinhard Lorch (1510-1564), a Lutheran theologian and professor at the University of Marburg.

This is the first of four editions of the *Progymnasmata* by the Elzevir press in Amsterdam, being quickly reprinted in 1645, 1649, and 1655.

Berghman, *Des impressions elzeviriennes de la Bibliothèque royale de Stockholm*, 1251; Willems 981. See Smith, *Dictionary of Greek and Roman Biography and Mythology* I, p. 225.



ROMAN ARISTOTELIANISM WITH ANGLO-IRISH CONNECTIONS

4. [ARISTOTLE.] 'Compendium in universam Aristotelis logicam' [– 'In libros physicorum Aristotelis disputatio'; – 'In duos Aristotelis libros de ortu et interitu']. [*Rome, first half of the seventeenth century.*]

Manuscript on paper, 8vo, pp. [138], [8 (blank)], [139-169], + blanks; written in brown ink in a handsome Italian seventeenth-century hand, 29 lines per page, with one full-page pen-and-ink diagram; bound in contemporary Roman gilt vellum over boards, each board gilt with a large central Buzzi arms tooled *à petits fers* and lettered 'Carolus · Ma · Butius · Rom', vestigial ties to fore-edge, all edges gilt and gauffered; joints cracked but holding, sides a little bowed, small chips to spine ends, some staining; eighteenth-century engraved armorial bookplate probably of Edward Blount of Blagdon (Franks 2886) to front pastedown.

£2750

An attractive seventeenth-century Aristotelian commentary in manuscript, very likely the fair transcript of notes from lectures delivered at a Jesuit institution in Rome, in an elaborate contemporary armorial binding and with links to the Anglo-Irish Catholics.



EX proprietatibus suis aliqui
se partem suam numerum competunt et de profecto

Quia substantia est ut sit in se
to hoc aut substantia est in se
pleta substantia est in se
numerus in substantia
et quod substantia est in se
et quod substantia est in se

Quia proprietates substantiae sunt
et quod unum est substantia et quod
et quod substantia est in se

Quia ordinem prout substantia
est in se et in se
et quod substantia est in se
et quod substantia est in se
et quod substantia est in se
et quod substantia est in se
et quod substantia est in se
et quod substantia est in se

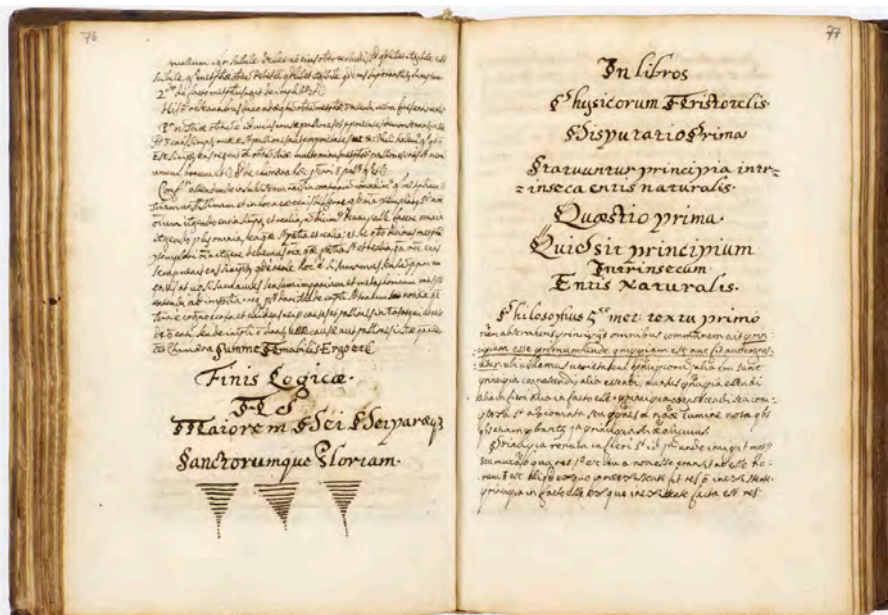
The manuscript is in all likelihood derived from lectures at the Collegio Romano, the centre which counted Athanasius Kircher amongst its professors and hosted groundbreaking proto-scientific lectures, including that which provoked the debate between Galileo and Grassi. The text offers a full evaluation of Aristotle's logic and physics in three parts. The first part, on logic, begins with a discussion of the nature of logic, not only as a means to an end, but as a science in itself. The nature and quality of differences, unity and diversity, universality, the possibility of an intellect beyond human cognition, individuality, qualities and assumed qualities, truth and error, and the impossibility of the impossible are explained and discussed, with an approach that sets thematic questions and draws upon a variety of Aristotle's works to outline answers.

The second part deals firstly with Aristotle's *Physics*, beginning with his examination of the principles inherent in nature, an analysis of the first principles, and a delineation of the nature and existence of all living things. The controversial subject, dear to alchemists, of the existence and nature of a *prima materia* is addressed with balance, and themes of change and development, movement, space and time, vacuum and infinity follow. The third part, essentially based on *De ortu et interitu*, deals with the realities of life coming into being and passing away, change, and active and passive action.

Provenance:

1. Bound for, and possibly compiled by, a Carlo Maria Buzzi, of the Roman Buzzi family, with his arms and name tooled to both boards.

2. The manuscript belonged soon after to a member of the Catholic Anglo-Irish Blount family, most likely Edward Blount of Blagdon (d. 1726), possibly suggesting a link to the earlier Richard Blount SJ (1565–1638), the first Jesuit Provincial of England after the establishment of the Province of England in 1623. Educated at Balliol College and then Trinity College, Oxford, he converted to Catholicism and enrolled in 1583 at the English College at Douai in the Spanish Netherlands. In 1584 he moved to Rome where he continued his studies at the English College for five years, before clandestinely returning via Spain to England.



A.

Abandon.

Accent.

Accoutumance.

Affectation.

Affections.

Air.

PRINCIPAUX ARTICLES A ETUDIER.

Aisance.

Aparté.

Attitude.

C.

Caractères.

Chaleur.

Convenances

théâtrales.

E.

F.

F. F.

F.

Enfure.

Ensemble.

Expression.

F.

F.

Finesse.

Fureurs.

G.

Grace.

I.

Inflections.

Intonations.

J.

Jeux de théâtre.

M.

Majesté.

Marche.

Modulation.

Mouvements.

Recueil et sa mise en scène par A. LAFITE, 1870.

Paris, 1870.

ART DU COMÉDIEN.

PRINCIPES GÉNÉRAUX.

DECLAMATION.

O.

Orateur.

Organe.

P.

Pantomime.

Passions.

Punctuation.

R.

Récitation.

Repos.

S.

Sentiment.

Silences.

Situation.

Sous.

T.

Tons.

V.

Variété.

V.

V.

V.

ACTEURS

QUI ONT ECRIT SUR LA DECLAMATION.

PERVILLE, LARIVE. DORVILLE, M. DEBRIE, LERAIN, DUBOIS, D'HERVILLE, CLARIS, MOLE, RICHARD, ST. HIPPOLITE, LECOURTIER.

AUTEURS DIVERS.

HERBERT ST. ALBINE. CALHOUN. ENGL. MARCHELLE. DORAT.

DÉFINITION. Le talent le plus propre à faire briller les autres talents est ce que les anciens nommaient *action*, et ce que nous appelons *déclamation*. **DÉMONSTRATION**, interrogé quel était le premier mérite de l'orateur, répondit : *l'action*. Le second? *l'action*. Le troisième? *l'action*. La déclamation théâtrale est l'art d'exprimer sur la scène, par la *voix*, l'*attitude*, le *geste* et la *physionomie*, les sentiments d'un personnage, avec la variété et la justesse qu'exigent la situation dans laquelle il se trouve. La perfection de la déclamation consiste dans l'accord de la *simplicité* et de la *noblesse*, et c'est ce milieu qu'il est difficile de saisir. Parler noblement et dignement sans enflure et sans trivialité, est le sublime de l'art. **RÉSUMÉ.** Il peut y avoir mille manières d'exprimer une chose, mais il n'y en a qu'une seule vraiment naturelle; c'est celle-là qu'on doit chercher; au reste, il y a la manière naturelle en général, et la manière naturelle en particulier à celui qui parle. Le talent de la déclamation résulte de cette double combinaison. **RÉFLEXIONS** sur la déclamation en général. L'art de la déclamation demande à-la-fois tous les talents extérieurs d'un grand orateur et tous ceux d'un grand peintre; il en est de cet art comme de tous ceux que les hommes ont inventés pour charmer l'esprit, les oreilles et les yeux, ils sont tous enfants du génie. Le secret de toucher les cœurs est dans l'assemblage d'une infinité de nuances délicates, en poésie, en éloquence, en déclamation, en peinture; la plus légère dissonnance est sentie aujourd'hui.

Voix.	Prononciation.	Articulation.	Diction.	Aspiration.	Action.	Gestes.	Naturel.	Monotonie.	Temps.
<p>Son qui sort de la bouche de l'homme; il est produit par l'air choqué des pennes et modifié par l'articulation.</p> <p>Voix orale ou de bouche, gutturale ou de gorges, péroratoire ou de poitrine. La voix de poitrine doit toujours être employée, les deux autres sont vicieuses.</p> <p>Il est essentiel de prendre sa voix dans le milieu, en un mot de parler sa voix, parce qu'on ne prononce jamais bien, on n'articule jamais avec l'éclat et la douceur nécessaires, on n'est jamais maître de son son de ses intonations que quand on a de la force; en un mot, n'a de la force que lorsqu'on n'est point gêné; si son être est en lutte avec sa voix, vous la forcez; d'instinct plus de variété, plus d'intonations, plus de vérité.</p> <p>L'âme de la voix est dans les sons prolongés et soutenus.</p> <p>Ne pas élever, mais appuyer sa voix.</p>	<p>Articulation, expression des lettres, des syllabes, des mots.</p> <p>Il faut en exercer continuellement la prononciation à la juste mesure des intonations. Ce travail de prononciation est la base de la justesse de l'accent, le vrai son de la langue, le vrai son de la pensée, le vrai son de la passion; c'est l'accent qui donne à la parole son caractère, son énergie, son charme; c'est l'accent qui fait que la parole est entendue, comprise, sentie; c'est l'accent qui fait que la parole est belle.</p> <p>Il faut sur-tout s'attacher à prononcer avec pureté, à distinguer les sons, à soutenir les finales, à séparer les mots, à prononcer les syllabes et même certaines lettres qui pourraient se confondre et produire par ce choc un mauvais son.</p> <p>Une prononciation trop rapide fatigue trop vite elle dégoûte. Quand un mot est dit fort par lui-même, comme <i>horreur</i>, <i>saure</i>, il est inutile de le renforcer, il suffit de le bien prononcer.</p> <p>Un défaut de prononciation peut nuire à la chaleur, aux élans de la sensibilité.</p>	<p>Prononciation distincte des mots, de l'aspiration, des syllabes, des mots.</p> <p>Il faut en exercer continuellement la prononciation à la juste mesure des intonations. Ce travail de prononciation est la base de la justesse de l'accent, le vrai son de la langue, le vrai son de la pensée, le vrai son de la passion; c'est l'accent qui donne à la parole son caractère, son énergie, son charme; c'est l'accent qui fait que la parole est entendue, comprise, sentie; c'est l'accent qui fait que la parole est belle.</p> <p>Il faut sur-tout s'attacher à prononcer avec pureté, à distinguer les sons, à soutenir les finales, à séparer les mots, à prononcer les syllabes et même certaines lettres qui pourraient se confondre et produire par ce choc un mauvais son.</p> <p>Une prononciation trop rapide fatigue trop vite elle dégoûte. Quand un mot est dit fort par lui-même, comme <i>horreur</i>, <i>saure</i>, il est inutile de le renforcer, il suffit de le bien prononcer.</p> <p>Un défaut de prononciation peut nuire à la chaleur, aux élans de la sensibilité.</p>	<p>Action de dire, manière de s'exprimer.</p> <p>La perfection de l'art de bien dire consiste à nuancer chaque chose par le plus ou moins d'énergie, de noblesse et de sensibilité.</p> <p>Pour bien dire, il ne faut rien forcer. Un des défauts qui tiennent à la prononciation, c'est une diction trop précipitée et pas assez graduée.</p> <p>Pour mettre l'âme en mouvement et en activité, il faut une diction soutenu, variée et facile, qui se forme en sons différents sentiments que l'on veut exprimer.</p> <p>C'est du monde du charme à la diction, c'est une grande justesse dans l'articulation et dans la ponctuation, qui seules donnent les phrases et les distinguent.</p> <p>On veut dire, pesante et uniforme, n'ôte les beautés les plus précieuses et en détruit l'effet.</p> <p>Bien ne doit être articulé sans avoir été conçu par l'esprit; le son par le cœur.</p>	<p>Émission de voix gutturale.</p> <p>L'aspiration est une sorte de modification de la voix ajoutée au mouvement des organes de la parole. C'est une prononciation, un son de la gorge, ce son est donc vicieux, il ne devrait jamais être entendu au théâtre; cependant c'est le défaut le plus ordinaire de tous les acteurs, et le plus insupportable; ils aspirent avec tant de force, qu'ils ne peuvent éviter un hoquet très-désagréable pour le spectateur, et fatiguant pour eux-mêmes.</p> <p>Il est facile d'éviter ce défaut en se donnant le temps d'aspirer, en écartant la force et l'éclat de son balancement, en n'en fournissant qu'autant que la voix en exige, et en ne poussant jamais sa voix au point de n'en être plus le maître.</p> <p>Il faut respirer très-souvent, mais peu chaque fois, et de manière que le spectateur ne s'en aperçoive pas.</p> <p>On peut parler avec douceur et avec force sans aspiration.</p>	<p>Mouvement l'action consiste dans trois choses : la sensibilité, la voix, le geste, qui tous trois se calquent par l'émotion, la réflexion, la pratique.</p> <p>Beaucoup d'inégalité dans la voix et dans le geste, c'est la ce qui rend l'action si poignante.</p> <p>L'immobilité dans tout le corps, rend l'action froide et ennuyeuse, les trop grandes agitations effrayent, les mouvements égaux, gradués et poétiques touchent l'âme; des mouvements violents, interrompus, indignes l'admiration et font élever l'acteur à sa dignité.</p> <p>Si l'on veut émouvoir trop tôt on n'émouvra point.</p> <p>Le spectateur doit voir d'un même coup-d'œil, les yeux, la bouche, et le geste; l'acteur agit de concert et lui fait la même chose concourir à un même point.</p> <p>Avoir l'action vraie c'est la rendre exactement conforme à ce que ferait le mouvement du bras et non pas le mouvement de la main.</p> <p>C'est le principe est bien simple, cependant c'est la plus difficile.</p>	<p>Action du corps qui accompagne la parole.</p> <p>Geste offert qui peint les mouvements de l'âme; indicatif qui exprime, la première l'indistinct, l'impulsion, celui qu'on veut avoir été celui qu'on a.</p> <p>Il faut toujours beaucoup de temps à l'homme pour lui apprendre qu'en tout ce qui est grand on doit revenir au naturel et au simple.</p> <p>L'énergie et l'aisance, voilà les caractères distinctifs de la nature; si l'on s'attache de préférence à l'énergie, on aura de la dureté dans l'expression; on aura de la lâcheté et un défaut de précision, si l'on s'attache plutôt à l'aisance; il faut joindre l'aisance à l'énergie, et les combiner.</p> <p>L'art ajoute ou retranche presque toujours; rarement il observe les proportions que prescrit la nature.</p> <p>Les acteurs comme les médecins sont presque toujours à côté de la nature.</p>	<p>Qualité qui appartient à la nature, qui en fait l'indistinct, qui se produit avec facilité.</p> <p>Il en est au théâtre de la nature, comme de l'esprit dans le monde; celui qu'on veut avoir été celui qu'on a.</p> <p>Il faut toujours beaucoup de temps à l'homme pour lui apprendre qu'en tout ce qui est grand on doit revenir au naturel et au simple.</p> <p>L'énergie et l'aisance, voilà les caractères distinctifs de la nature; si l'on s'attache de préférence à l'énergie, on aura de la dureté dans l'expression; on aura de la lâcheté et un défaut de précision, si l'on s'attache plutôt à l'aisance; il faut joindre l'aisance à l'énergie, et les combiner.</p> <p>L'art ajoute ou retranche presque toujours; rarement il observe les proportions que prescrit la nature.</p> <p>Les acteurs comme les médecins sont presque toujours à côté de la nature.</p>	<p>Uniformité.</p> <p>Défaut de ceux qui parlent toujours sur le même ton.</p> <p>La monotonie est à la voix ce que le défaut de variété est au style, elle ennuie, elle assoupit.</p> <p>Êtant naturel on ne peut être monotone.</p> <p>Trop de précipitation dans le débit conduit nécessairement à la monotonie; car la vivacité de la prononciation s'oppose nécessairement à ce qu'on puisse varier les inflexions.</p> <p>Il y a trois sortes de monotonie dans la voix :</p> <p>La persévérance dans la même modulation, la ressemblance dans les <i>chutes</i>, <i>phrases</i>, et la répétition fréquente des mêmes inflexions.</p> <p>Ne jamais commencer la phrase suivante sur le même ton sur lequel on a fini la phrase précédente.</p> <p>Le repos est nécessaire à ceux qui veulent pour comprendre, à ceux qui parlent pour ne point s'égarer.</p>	<p>Le temps renferme la précision du mouvement; l'on doit parler, et les intervalles qu'il faut laisser dans son débit pour reposer les spectateurs.</p> <p>Si le temps que l'on prend est trop court il ne fait aucune impression; s'il est trop long il ralentit le sentiment que nous avons fait naître chez le spectateur.</p> <p>C'est par une sensibilité fine que nous pouvons donner au temps toute son étendue; de l'art de bien placer le temps dépend une partie de la diction. Le rôle du repos est une des plus importantes pour les comédiens; l'harmonie du débit dépend absolument du repos et de la respiration à propos.</p> <p>L'avantage qu'un retour du repos, c'est de trouver des inflexions vraies, de se sentir plus vivement en possession de ce qu'on va dire, et de rendre attentif le spectateur.</p> <p>Le repos est nécessaire à ceux qui veulent pour comprendre, à ceux qui parlent pour ne point s'égarer.</p>
Âme.	Sensibilité.	Illusion théâtrale.	Inspiration.	Effet.	Pathétique.	Holisme.	Montien.	Defauts.	Imitation.
<p>Principe de la vie.</p> <p>L'art d'être vraiment tragique tient aux seules émotions de l'âme.</p> <p>C'est que dans l'âme qu'on trouve les moyens d'entraînement.</p> <p>L'âme embellit tout, elle est la première exaltation d'âme; elle tous les vœux, de les exalter, de les élever, et de leur faire croire et voir ce qu'elle veut.</p> <p>En émettant un rôle, il faut toujours interroger son âme plutôt que son esprit.</p> <p>Considérez bien tout; et si qu'il faut abandonner le cœur de son rôle et l'art de son rôle.</p>	<p>Qualité de ce qui est sensible aux impressions.</p> <p>Point de sensibilité sans détail.</p> <p>Celui qui croit provoquer sa sensibilité par des efforts et des éclats, n'a rien de bon.</p> <p>Un acteur qui manque de sensibilité est regardé comme un déclamateur.</p> <p>L'expression des sensations est dans les grimaces; l'expression des sentiments est dans les regards.</p> <p>La <i>passion</i> et le <i>dégoût</i> sont deux mots qui désignent le plus haut degré des sensations agréables ou désagréables, que l'homme puisse éprouver.</p>	<p>Apparence trompeuse.</p> <p>Le comble de l'art est de ne point paraître reculer les paroles d'un autre, mais de paraître dire la sienne. Il faut toujours avoir l'air de créer ce que l'on dit.</p> <p>Le moyen de produire et d'entretenir l'illusion est de ressembler à ce qu'on imite, de s'identifier tellement avec le personnage qu'on veut représenter.</p> <p>Le besoin le plus général des hommes rassemblés au théâtre est celui d'une émotion commune; c'est cette émotion commune qui procure l'inspiration.</p> <p>Exécuteur de l'art de l'acteur, c'est qu'il parle, ce qu'il va dire.</p>	<p>INSPIRATION : Faire naître dans l'esprit quelque chose, dans le cœur quelque mouvement.</p> <p>L'inspiration est un sentiment de mystère qui entraîne quelquefois au point de dire et de faire des choses que souvent le moment d'après on croit n'avoir pu faire ni dire.</p> <p>Il y a deux sortes d'inspiration : l'une est la sensibilité que l'on a, l'autre est la sensibilité que l'on a, l'autre est la sensibilité que l'on a.</p> <p>Si c'est un grand art que celui de savoir amener par degrés ceux qui nous écoutent à des sentiments intimes, c'est à dire à exalter l'expression suivant le plus ou le moins de sensibilité, qu'exigent les différentes passions.</p>	<p>Exécutions frappantes.</p> <p>Tout effet est manqué si l'on veut trop le préparer pour en produire.</p> <p>C'est que vous n'êtes plus rien si vous ne vous faites pas oublier; c'est que des efforts trop visibles ne montrent que de la faiblesse; au contraire, si votre imagination vous domine, vous dominez la scène.</p> <p>Si c'est un grand art que celui de savoir amener par degrés ceux qui nous écoutent à des sentiments intimes, c'est à dire à exalter l'expression suivant le plus ou le moins de sensibilité, qu'exigent les différentes passions.</p>	<p>Le Pathétique est cet enthousiasme, cette exaltation naturelle, cette prière forte qui émeut, qui touche, qui agite le cœur de l'homme.</p> <p>Tout ce qui transporte le spectateur hors de lui-même, tout ce qui captive son entendement et subjugue sa volonté, voilà le pathétique.</p> <p>C'est ce qui constitue essentiellement un acteur tragique, c'est le pathétique.</p> <p>Le genre pathétique veut une profonde étude de pensée et de sentiment interne, qui doit assourdir ou exalter l'expression suivant le plus ou le moins de sensibilité, qu'exigent les différentes passions.</p>	<p>Élévation.</p> <p>Le noble est le noble de la perfection du geste plus que de toute autre chose, de la position des épaules, et du mouvement du cou sur son pivot.</p> <p>Il n'y a jamais de noblesse dans l'expression quand la voix n'est pas juste.</p>	<p>Port du corps.</p> <p>Observation sur le maintien, le port, le geste.</p> <p>Que d'habit vous mettez en jeu, que de maintien et le même pour tous les états, il ne varie qu'à raison des circonstances. L'acteur qui se sent gêné dans ses mouvements est mal dressé.</p> <p>Il faut être ferme sur ses pieds, qu'on soit comme la base du corps, et d'où part l'assurance du geste.</p> <p>Un homme n'est jamais plus assésé, que lorsqu'il est posé également sur ses deux pieds, penchés l'un de l'autre, et qu'il laisse tomber ses bras et ses mains ou leur propre poids les porte naturellement.</p>	<p>Imperfections.</p> <p>Il n'y a pas de défauts dont on ne puisse, avec un travail opiniâtre, se corriger; ceux sur-tout qui tiennent à l'articulation.</p> <p>Les défauts des grands comédiens et ceux des médiocres, ne diffèrent souvent que de plus ou moins.</p> <p>Les défauts ordinaires de tous les acteurs sont : de n'être point à la scène, d'inspirer mal, de parler plutôt au public qu'à leurs interlocuteurs; de chercher à obtenir des applaudissements en s'écartant continuellement de la nature, par des tons forcés et ampoulés.</p>	<p>Reproduction.</p> <p>La fin de l'imitation efficace, les caractères distinctifs dont chaque être est marqué.</p> <p>Nous naissons tous originaux et nous mourons tous copies; cependant la nature ne crée point deux êtres semblables, comme elle ne fait point deux vases qui se ressemblent absolument.</p> <p>L'imitation est destructive du vrai talent. La nature veut que l'homme se serve des émotions qu'elle lui a données.</p> <p>On perd ce qu'on a de génie en voulant grandir celui d'un autre.</p> <p>L'imitation servile est plus commune au théâtre que dans tous les autres arts.</p>
Observation.	Prosodie.	Emploi.	Étude des Rôles.	Mémoire.	Souvenir.	Tradition.	Costume.	Travail.	Conduite.
<p>Examen. L'observation est ce regard réfléchi que l'âme porte par le moyen des sens sur les objets qui l'occupent pour acquiescer une connaissance exacte de leurs qualités, de leurs effets, de leurs rapports et de leurs causes.</p> <p>Le comédien doit toujours observer.</p> <p>Observer, analyser, c'est de cette double faculté que résulte la possibilité de l'esprit humain.</p>	<p>Prosodie vient du grec <i>pros</i> (pour) selon, et de <i>ode</i> (chant) ou accent, c'est-à-dire prononciation conforme à l'accent.</p> <p>Selon qu'on met beaucoup ou peu d'accent sur un mot, on prononce plus ou moins vite, on prononce plus ou moins vite, on prononce plus ou moins vite.</p> <p>Les propriétés d'une syllabe sont l'accent, l'aspiration et la quantité; le temps qu'on met à la prononcer. C'est ce qui constitue la prosodie.</p>	<p>Le moyen de l'art est de ne point paraître reculer les paroles d'un autre, mais de paraître dire la sienne. Il faut toujours avoir l'air de créer ce que l'on dit.</p> <p>Le moyen de produire et d'entretenir l'illusion est de ressembler à ce qu'on imite, de s'identifier tellement avec le personnage qu'on veut représenter.</p> <p>Le besoin le plus général des hommes rassemblés au théâtre est celui d'une émotion commune; c'est cette émotion commune qui procure l'inspiration.</p> <p>Exécuteur de l'art de l'acteur, c'est qu'il parle, ce qu'il va dire.</p>	<p>Application. Recherches.</p> <p>La première étude à faire sur un rôle, c'est de chercher à lui donner son caractère qu'il exige.</p> <p>Il n'y a pas de scène dans une pièce qui ne produise quelque modification dans les circonstances, les rôles d'un personnage.</p> <p>Il faut lire plusieurs fois la pièce, en étudiant tous les rôles, en analysant particulièrement le rôle qu'on joue.</p> <p>Il faut lire plusieurs fois la pièce, en étudiant tous les rôles, en analysant particulièrement le rôle qu'on joue.</p>	<p>Faculté, puissance par laquelle l'âme conserve le souvenir des choses qu'elle a vues, qu'elle a éprouvées, pour les représenter sur la scène.</p> <p>Les souvenirs sont la ressource indispensable de l'acteur; c'est donc qu'on doit s'en servir avec soin, et qu'il doit chercher les grandes émotions nécessaires à la tragédie.</p>	<p>Réminiscences.</p> <p>C'est l'art de rappeler les différentes sensations vives que l'âme a éprouvées, pour les représenter sur la scène.</p> <p>Les souvenirs sont la ressource indispensable de l'acteur; c'est donc qu'on doit s'en servir avec soin, et qu'il doit chercher les grandes émotions nécessaires à la tragédie.</p>	<p>Tout ce qui se transmet de bouche à bouche, de l'acteur à l'acteur, de l'acteur à l'acteur, de l'acteur à l'acteur.</p> <p>Tout ce qui se transmet de bouche à bouche, de l'acteur à l'acteur, de l'acteur à l'acteur, de l'acteur à l'acteur.</p>	<p>Costume.</p> <p>Les différents costumes, l'usage du costume, l'usage du costume, l'usage du costume.</p>	<p>Travail.</p> <p>Peine. La nature crée le comédien, le travail seul et l'exercice le perfectionnent.</p> <p>En peu de temps l'acteur est l'art de réduire au silence ceux qui le déconcertent, et de trouver le moyen, par un travail inconnu, de leur faire oublier, de leur faire oublier, de leur faire oublier.</p>	<p>Conduite.</p> <p>Méthode d'agir.</p> <p>Si les jeunes gens qui se destinent au théâtre se pénétraient vivement de l'indispensable nécessité de conserver toute la fraîcheur de leurs sensations et de leur esprit délicat et précis, qu'ils ne perdissent rien de ce qu'ils ont de génie, de leur sensibilité, de leur sensibilité, de leur sensibilité.</p>

THEORY FOR THESPS

5. **BERNIER DE MALIGNY, Aristippe-Félix.** *Art du comédien. Principes généraux.* Recueillis et mis en ordre par Aristippe, 1819. *Paris, Louis Raymond, [1819].*

Broadside (435 x 577 mm), text arranged in tabular format under headings; creases from folding, loss to blank left-hand margin, small hole to one fold, light foxing, a few small ink spots. £875 + VAT in the UK

Very rare broadside encapsulating the 'art of the actor', by the thespian and theoretician Aristippe-Félix Bernier de Maligny, who would later develop his ideas further in his 1826 book *Théorie de l'art du comédien*.

The text begins with an interesting discussion of declamation: 'theatrical declamation is the art of expressing on stage, through voice, attitude, gesture, and facial expression, the feeling of a character, with the variety and correctness demanded by the situation he finds himself in ... Speaking nobly and with dignity without bombast and without mundanity is the height of the art ... The secret to touching hearts lies in the gathering of an infinity of delicate nuances' (*trans.*).

Bernier de Maligny then tackles thirty-one topics pertaining to the thespian art, providing definitions and advice. These include: voice, pronunciation, articulation, diction, and breathing ('one must breath very often, but only a little each time, and in such a way that the spectator does not notice'); action, gesture, naturalness, monotony ('never start a phrase in the same tone in which you finished the previous one'), and timing; soul, sensitivity, illusion, inspiration, pathos, deportment, and imitation; observation, research, memory, tradition, costume, and rehearsal. Bernier de Maligny also discusses 'faults' common among actors, including bad aspiration, addressing the audience rather than one's interlocutors, and overacting.

No copies traced in the UK or US. OCLC records a copy at the BnF only.

<i>Gestes.</i>	<i>Naturel.</i>
<p><i>Action du corps qui accompagne la parole.</i></p> <p>Geste affectif qui peint les mouvements de l'ame; <i>indicatif</i> qui exprime la pensée; <i>imitatif</i>, il s'emploie plus ordinairement dans le genre comique.</p> <p>Il faut en général faire peu de gestes; quand la parole suffit, le geste est inutile. Il n'est pas naturel de remuer toujours les bras en parlant; il faut remuer les bras parce qu'on est animé, mais il ne faut pas pour paraître animé, remuer les bras.</p> <p>Point de gestes rétrécis ou cassés; quand on n'a plus de gestes à faire, il faut doucement et par degré laisser revenir les bras près du corps.</p> <p>Le geste multiplié en petit est maigre; large et simple, c'est celui d'un sentiment vrai.</p> <p>L'ame du bras est dans le coude. OBSERVATION ESSENTIELLE: le geste est le mouvement du bras et non pas le mouvement de la main.</p> <p>Ce principe est bien simple, cependant c'est le plus fécond.</p>	<p><i>Qui appartient à la nature, qui en suit l'ordre, qui se produit avec facilité.</i></p> <p>Il en est au théâtre du naturel, comme de l'esprit dans le monde, celui qu'on veut avoir gâte celui qu'on a.</p> <p>Il faut toujours beaucoup de temps aux hommes pour leur apprendre qu'en tout ce qui est grand on doit revenir au naturel et au simple.</p> <p><i>L'énergie et l'aisance</i>, voilà les caractères distinctifs de la nature; si l'on s'attache de préférence à l'énergie, on aura de la dureté dans l'expression; on aura de la lâcheté et un défaut de précision, si l'on s'attache plutôt à l'aisance; il faut joindre l'aisance à l'énergie, et les combiner.</p> <p>L'art ajoute ou retranche presque toujours; rarement il observe les proportions que prescrit la nature.</p> <p>Les acteurs comme les médecins sont presque toujours à côté de la nature.</p>

DESCRIPTION
NOUVELLE
DE LA
VILLE DE PARIS.

OU
RECHERCHE CURIEUSE
des choses les plus singulieres & les
plus remarquables qui se trouvent à
present dans cette grande Ville.

*Avec les Origines & les Antiquitez les plus
autorisées dans l'Histoire.*

A quoi l'on a joint un Nouveau Plan de Paris, & le nom
de toutes les Ruës, par ordre Alphabetique.

Par Germ. BRICE Parisien.

TOME PREMIER.



A PARIS,

Chez NICOLAS LE GRAS, au troisieme Pillier
de la grand' Salle du Palais, à l'L couronnée.

Chez { NICOLAS LE CLERC, Quay des Augustins,
du côté du Pont Saint Michel à l'Image
Saint Lambert.
ET
BARTHELEMY GIRIN, Quay des Augustins,
du côté du Pont S. Michel, à la Prudence.

M. DC. XCVIII.

AVEC PRIVILEGE DU ROY.

PARIS IN YOUR POCKETS

6. **BRICE, Germain.** Description nouvelle de la ville de Paris, ou recherche curieuse des choses les plus singulieres & les plus remarquables qui se trouvent à present dans cette grande ville. Avec les origines & les antiquitez les plus autorisées dans l'histoire. A quoi l'on a joint un nouveau plan de Paris, & le nom de toutes les ruës, par ordre alphabetique. *Paris, Nicolas Le Gras, Nicolas Le Clerc, and Barthelemy Girin, 1698.*

Two vols, 12mo, pp. I: [8], 401, [34], II: [2], 381, [32], 71, with folding engraved map of Paris dated 1694; woodcut initials and ornaments; a few very occasional small spots, closed tear to inner margin of map, but otherwise a very good set; in contemporary French calf, spines gilt in compartments with crowned dolphin and fleur-de-lis gouge at foot (Olivier pl. 2522 *fer* 17, *see below*), gilt red morocco lettering-pieces, edges sprinkled red and green, green ribbon placemarkers; extremities slightly rubbed, endcaps chipped, corners a little bumped, short crack to rear joint vol. I; early ink ownership inscription ('Martin Proust?') to front pastedowns. £375

Third, expanded edition of Germain Brice's portable guide to Paris, the first to be illustrated with an engraved map of the city, bearing tools found on bindings executed for Louis de France, the Grand Dauphin (1661–1711), eldest son of Louis XIV.

Renvoi des chiffres qui se trouvent dans la Ville

1. Conception	24. St. Germain	47. St. Augustin
2. St. Etienne	25. St. Germain	48. St. Germain
3. St. Etienne	26. St. Germain	49. St. Germain
4. St. Etienne	27. St. Germain	50. St. Germain
5. St. Etienne	28. St. Germain	51. St. Germain
6. St. Etienne	29. St. Germain	52. St. Germain
7. St. Etienne	30. St. Germain	53. St. Germain
8. St. Etienne	31. St. Germain	54. St. Germain
9. St. Etienne	32. St. Germain	55. St. Germain
10. St. Etienne	33. St. Germain	56. St. Germain
11. St. Etienne	34. St. Germain	57. St. Germain
12. St. Etienne	35. St. Germain	58. St. Germain
13. St. Etienne	36. St. Germain	59. St. Germain
14. St. Etienne	37. St. Germain	60. St. Germain
15. St. Etienne	38. St. Germain	61. St. Germain
16. St. Etienne	39. St. Germain	62. St. Germain
17. St. Etienne	40. St. Germain	63. St. Germain
18. St. Etienne	41. St. Germain	64. St. Germain
19. St. Etienne	42. St. Germain	65. St. Germain
20. St. Etienne	43. St. Germain	66. St. Germain
21. St. Etienne	44. St. Germain	67. St. Germain
22. St. Etienne	45. St. Germain	68. St. Germain
23. St. Etienne	46. St. Germain	69. St. Germain

PARIS



**DESCRIPTION
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des choses les plus singulieres &
les plus remarquables qui se trou-
vent à present dans cette grande
Ville.

*Avec les Origines & les Antiquitez les plus
autorisees dans l'Histoire.*



VANT que de traiter des sin-
gularitez qui se trouvent dans
Paris, il ne sera pas inutile de
dire quelque chose de son Ori-
gine, & de son Histoire.

Si cette grande Ville n'est pas une des plus
anciennes de l'Europe, au moins se peut-elle
Tome I. A

AM. Claude Bosc du Bois
Conseiller du Roy en tous ses Conseils
Procureur General de la Cour des
Aydes & Prevost des Marchands de
la Ville de PARIS.

Par Son tres humble et tres Obeissant Servant
de Voe
A PARIS
Chez l'Auteur chez l'Est du Palais a la Sph.
Royale Avec Privilege du Roy 1694.

A teacher of history and geography, Germain Brice (1653–1727) served as a guide for noble travellers, especially German princes, visiting Paris. His *Description nouvelle de la ville de Paris*, first published in 1684, was the first to provide a detailed topographical description of the French capital for foreign visitors and amateurs. The book's careful descriptions of the different Parisian districts and their monuments, conveniently arranged into a pocket format, contributed to its enormous popularity, and serve as a valuable source for the urban development of the city towards the end of the *Grand siècle*.

First published in 1684, the *Description nouvelle* was continuously expanded and improved by Brice throughout the remainder of his life, with a final posthumous edition in 1752. Its immediate and long-lasting success saw at least seventeen editions over the course of almost a century.

Provenance: of the attractive stamp at the foot of the spine – showing a crowned dolphin and fleur-de-lis side by side – Olivier writes: ‘Guigard ... attributes to the Grand Dauphin volumes carrying stamp no. 17 on the spine ... We consider that this stamp must originally have been struck on volumes destined for the Grand Dauphin, and that later it was often used simply as decoration on numerous bindings, in both morocco and calf’ (pl. 2522 *fer* 17, *trans.*).



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7. [BRITISH LIBRARY.] The Eighteenth Century Short Title Catalogue. [London,] British Library, 1983.

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Each microfiche sheet contains up to 416 pages and approximately 2500 entries. In addition to the eighty-eight sheets of the catalogue, the set includes a fourteen-sheet index by date, a six-sheet index by place of publication, and further indexes for advertisements, almanacks, directories, prospectus, and songs.

To Mr. J. Skelton
THE (with apologies for not knowing "Shirley" before)
BROWNING SOCIETY'S PAPERS. from F. J. F.
1881-4. 29 Oct. 1881

PART I.

(presented by F. J. Furnivall.)

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PUBLISHED FOR

The Browning Society

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Price Ten Shillings.

8. [BROWNING.] FURNIVALL, Frederick James (*editor*). The Browning Society's Papers. 1881-4. Part I ... London, Published for the Browning Society by N. Trübner & Co. ... 1881.

8vo, pp. 174, [2 (errata)]; untrimmed in contemporary roan-backed boards with marbled sides, preserving the original printed blue paper front wrapper. £150

Presentation copy of the first two papers published by the Browning Society founded by Furnivall and Emily Hickey in 1881, comprising a reprint of Browning's 'On the Poet objective and subjective' and a bibliography of Browning by Furnivall (pp. 21-174).

Provenance: inscribed by Furnivall to the Scottish journalist John Skelton (1831-1897), 'with apologies for not knowing "Shirley" before ... 29 Oct. 1881' - Skelton wrote for *Blackwood's Magazine* under the pseudonym 'Shirley', drawn from the novel by Charlotte Brontë, of whom he was an early champion. Skelton had written eloquently on Browning for *Fraser's* in 1863 - 'His imagination flashes light into dark places,' lamenting the poet's continued unpopularity.

DIARIO
DE' SVCCESI PIV IMPORTANTI

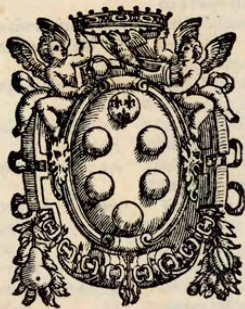
Seguiti in Italia, & particolarmente
in Fiorenza dall' anno 1498 in
fino all' anno 1512

Raccolto da Biagio Buonaccorsi in que' tempi coadiu-
tore in Segreteria de' Magnifici Signori
Dieci della Guerra della città
DI FIORENZA.



CON LA VITA DEL MAGNIFICO LORENZO
DE' MEDICI IL VECCHIO,

Scritta da Niccolò Valori Patrizio Fiorentino.
NUOVAMENTE POSTI IN LVCE.



IN FIORENZA
Appresso i Giunti
1568.

Con Licenza & Priuilegio.

BY A FRIEND OF MACHIAVELLI
FROM THE LIBRARY OF THE SECRETARY TO HENRI II, PRINCE DE CONDÉ

9. **BUONACCORSI, Biagio, and Niccolò VALORI.** Diario de' successi piu importanti seguiti in Italia, & particolarmente in Fiorenza dall'anno 1498 in fino all'anno 1512. Raccolto da Biagio Buonaccorsi in que' tempi coadiutore in Segreteria de' Magnifici Signori Dieci della Guerra della città di Fiorenza. Con la Vita del magnifico Lorenzo de' Medici il Vecchio, scritta da Niccolò Valori Patrizio Fiorentino. Nuovamenti posti in luce. *Florence, Filippo & Jacopo Giunta, 1568.* [bound after:]

MALESPINI, Ricordano, and Giachetto MALESPINI. Historia Antica di Ricordano Malespini Gentil'huomo Fiorentino dall'edificazione di Fiorenza per infino all'anno M.CCLXXXI. Con l'aggiunta di Giachetto suo nipote dal detto anno per infino al 1286. Nuovamente posta in luce. *Florence, Filippo & Jacopo Giunta, 1568.*

Two works in one vol., 4to, pp. *Historia*: [14], [2 (blank)], '173' (*recte* 175), [17], *Diario*: [56], 184, [8]; several quires of the *Diario* misbound, bifolium 2A2.3 of index bound after the title; large woodcut Giunta devices to *Historia* title and to both colophons, woodcut Medici arms to *Diario* title, woodcut initials and head-pieces; occasional very light foxing, but very good copies; bound in contemporary stiff vellum, vestigial ties to fore-edge, spine lettered in ink with later gilt morocco label; partial losses to endbands, some light wear to covers; near-contemporary ownership inscription 'Di Claud. Enoch Virey' to *Historia* title (*see below*). £1000

First edition of an insider account of Medici politics by Biagio Buonaccorsi (1472-1522), colleague and confidant of Machiavelli, bound with the first edition of Malespini's history of Florence and owned by Claude-Enoch Virey, secretary to Henri II de Bourbon, Prince de Condé.

AL MAGNANIMO PRINCIPE DI
FIORENZA E SIENA, IL SIGNOR

FRANCESCO MEDICI,

Sig. & padron nostro offeruandis.



AVENDO noi con felice prin-
cipio di già conseguito parte del
nostro intento di mandare in luce
di quelli scrittori, che in qual si uo-
glia modo haueſſero fatto memo-
ria de' passati tempi, e particolar-
mente delle cose seguite nella for-
tunatissima città vostra: i uolumi de' quali si leggeuano
da piccolissimo numero di alcuni che scritti à mano gli ha-
ueuano. E tale principio sendo stato fatto con dar fuori
la più antica Istoria, che dell'origine e fatti di Fiorenza
legger si possa nella Toscana ſauella, e tutto con felice
auspicio per la protezione del gran COSIMO ME-
DICHI padre di V. E. I. Duca & Signor nostro, a
cui venne fuori racchomandata, & con ſadisfattione in-
uero non picciola dell'uniuerſale. Seguendo noi al pre-
ſente l'incominciata impresa, & già ſendo ſi con la noſtra
diligenza condotto al ſuo fine un altro volume di nuouo
e fiorentino Autore, non poteuamo noi deſiderargli pro-
tettore più conuenueuole, ne di maggior dignità dopo il
ſuo Illuſtriſſ. Padre, che V. E. I. onde con ordinato modo
ſucceſſiuamente veniſſino ſauoriti da tanta protezione
tali

In 1498, Machiavelli assumed the role of secretary to the Dieci della Guerra, the Florentine council responsible for matters of warfare and diplomacy; in the same year Buonaccorsi, a notary, was employed as Machiavelli's assistant and 'soon became his most fervent admirer and friend, as evidenced by the many letters the pair exchanged between 1499 and 1512' (DBI *trans.*). His *Diario* is a chronological account of Florentine and Italian history and provides valuable firsthand insights into the politics of Machiavellian Florence, recording precise details, key figures, and dates of battles in the Italian Wars, as well as decisions taken by the Dieci; though it would only be published posthumously, it was well-known by his contemporaries and would serve as the primary basis of Jacopo Nardi's important *Storie della Città di Firenze* (1582).

Prior to its publication the *Diario* circulated widely in manuscript among Buonaccorsi's contemporaries, with some twenty-one surviving copies are recorded in Moyer (*The Intellectual World of Sixteenth-Century Florence* (2020), p. 78). Buonaccorsi's relationship with Machiavelli, combined with the content and scope of his *Diario* – which spans the period of his employment by Machiavelli and ends in 1512, when the Medici were ousted from power – has resulted in frequent though false attributions to Machiavelli himself.

Provenance: The title-page bears the ownership inscription of Claude-Enoch Virey (1566–1636), secretary to Henri II de Bourbon, Prince of Condé. Virey had studied law in Padua, and amassed a library of over four thousand volumes during his lifetime, later expanded by his son, Jean-Christophle.

Diario: BM STC Italian, p. 130; EDIT 16 7829; USTC 817155; Adams B-3275; Brunet I, col. 1393; Gamba 635; Graesse I, p. 573; Pettas, pp. 247-8. *Historia:* BM STC Italian, p. 406; EDIT 16 28306; USTC 839758; Adams M-293; Brunet IV, col. 1337; Gamba 1274; Graesse IV, p. 351.

R I M E
DEL BURCHIELLO
F I O R E N T I N O

Comentate dal Doni.

*Et piene di capricci, fantasie, umori, stra-
uaganze, grilli, frenesie, ghiribizzi,
argutie, motti, e sali.*

Ritocche da quel che poteua già offendere
il buon Lettore.

*Dedicato al Clarissimo Signor Pietro Giustiniani,
Virtuosissimo tra Nobili.*



In Vicenza, Per gli Heredi di Perin Libraro. 1597
Con licentia de' Superiori.

BARBER AND BURLESQUE POET

10. 'BURCHIELLO' [*pseud. Domenico di GIOVANNI*]. Rime del Burchiello Fiorentino comentate dal Doni. Et piene di capricci, fantasie, umori, stravaganze, grilli, frenesie, ghiribizzi, argutie, motti, e sali. Ritocche da quel che poteva già offendere il buon Lettore ... *Vicenza, Heirs of Perin Libraro, 1597.*

8vo, pp. [16], 261, [27]; woodcut anchor-and-dolphin device to title, woodcut headpieces and initials throughout; occasional light foxing, title a little dust-stained; bound in eighteenth-century Italian vellum over boards, green silk place-marker, edges speckled green; wanting spine label and front free endpaper, a little dust-stained. £350

Third Doni-annotated edition of the popular and widely imitated comic sonnets of Burchiello (1404–1449), a barber and poet known for the absurdity of his language.

Burchiello's barbershop on the Via Calimala in Florence, where he frequently recited his satirical sonnets, quickly became a locus for academic exchange and poetic performance for his clients, among them notable fifteenth-century humanists such as Leon Battista Alberti, Leonardo Verrocchio, and Cristoforo Landino. He fled Florence in 1434 due to increasing conflict with the Medici as well as financial difficulties and settled briefly in Siena, where he was imprisoned for misdemeanours including theft and a quarrel over a love affair. Burchiello's sonnets synthesise traditional burlesque themes and his life of poverty after leaving Florence, in which he 'tearfully' pens his sonnets from prison cells and unsavoury inns populated by fleas, mice, odd characters, and a snoring sheep (pp. 30–32).

Magnifico dalla mano
presente vostro, que-
e comandate al Doni
i dona: e il vostro ge-
lini che è qui nello scrit-

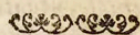
ostre cortesie.

Il Doni vostro



LE RIME
DEL POETA
BVRCHIELLO
FIORENTINO.

Accomodate per il Negligente
Academico Pellegrino.



Comento della prima Parte.

A Gloriosa fama de i Lauitti,
Che Minerua cantò con dolci versi,
Sendo gli schiaui spiriti peruersi
Dal maluagio Phiton morti, e trafitti;
E perche i Granchi son miglior risfitti,
Pietà mi venne, e si gli ricoperli,
In Bulgaria vbi Fedro i perli
Ante musica Gal ter negauitti.

B Choche

The barber is best known, however, for the nonsensical nature of his verse, 'peppered with high literary references and Carnavalesque corporeal excess, which disrupt meaning' (De Santo, p. 721). Among his most famous – and most cryptic – poems is the sonnet 'Nominativi fritti, & mappamondi' ('Fried nouns and world maps', p. 19) in which the poet is pursued by a band of truffles and tortoises. The commentary of writer and printer Anton Francesco Doni (1513–1574) attempts to explain Burchiello's highly experimental language whilst providing essential historical and cultural context.

The Aldine anchor device to the title-page of the present volume was appropriated by several sixteenth-century printers: Renouard records only one other work printed by the heirs of Perin Libraro with the same device (the *Niobe* of 1595; see Renouard, p. 417).

BM STC Italian, p. 131; USTC 817256; Adams B-3299; Brunet I, col. 1400; CNCM 749; EDIT 16 7960; Melzi I, p. 158; Renouard, p. 417. See *The Poetry of Burchiello* (ed. Alfie & Feng, 2017), and De Santo, 'The Poetry of Burchiello' in *Renaissance Quarterly* 73, no. 2 (2020), pp. 721–3.

NATALIS COMITIS MYTHOLOGICÆ, SIVE EXPLICATIO-
NIS FABVLARVM,
Libri decem:

*In quibus omnia propè Naturalis & Moralis Philosophia
dogmata contenta fuisse demonstratur.*

Nuper ab ipso autore recogniti & locupletati.

EIVSDEM LIBRI IIII DE VENATIONE.

Cum Indice triplici; rerum memorabilium, urbium & locorum à variis heroibus denominatorum, ac plantarum & animalium singulis Diis dicatorum.

Opus cuiusvis ætatis studiosis perutile ac propè necessarium.

ADDITA MYTHOLOGIA MVSARVM,
A GEOFREDO LINOCERIO VNO LIBELLO
comprehensa, & nunc recens à F. S. multis &
fœdis mendis expurgata.



FRANCOFVRTI +
Apud hæredes Andreae Wecheli,
MDLXXXIIII. C

- II. CONTI, Natale. Mythologiæ, sive explicationis fabularum, libri decem. In quibus omnia propè naturalis & moralis philosophiæ dogmata contenta fuisse demonstratur. Nuper ab ipso autore recogniti & locupletati. Eiusdem libri IIII De Venatione ... Addita Mythologia musarum, a Geofredo Linocerio uno libello comprehensa, & nunc recens à F. S. multis & fœdis mendis expurgata. *Frankfurt, the heirs of André Wechel, 1584.*

8vo, pp. [16], 1137, [54 (index)], 1138-1193, [1]; with woodcut Wechel device to title-page and final page; a few headlines shaved, old tears to N2 and P1 repaired, but a good copy in modern half-morocco; two early mottos to title-page in English hands, a few scattered marginal notes, early nineteenth-century armorial gift label 'Hunc librum scholæ grammaticali Southtoniæ dono dedit', with the arms of the city of Southampton; bookplate and cover-stamp of King Edward VI School Southampton.

£950

The *Mythologiae* of Natale Conti (Natalis Comes), first published Venice 1567, was a standard reference work for classical mythology in the later Renaissance, treating the corpus as allegories that syncretized ancient philosophy and could thus be decoded by the initiated reader.

The printer André Wechel had been forced to flee Paris after the St Bartholomew's Day massacre in 1572, settling in Frankfurt, where he played host to Sir Philip Sidney and Hubert Languet. His expanded 1581 edition of Conti's *Mythologiae*, prepared and corrected by his employees Johannes Opsopeus and Friedrich Sylburg (he proudly boasts of its accuracy at the end), appeared shortly before his death on 1 November. **The present 1584 edition prints for the first time a letter of thanks from Conti to Wechel (dated December 1581)**, and also includes a study of the muses by Geoffroi Linocier (pp. 1443-1484, first published Paris 1583), with notes by Sylberg.

King Edward VI School in Southampton was founded by royal charter in 1553; Isaac Watts was a pupil at the end of the seventeenth century.

CALCOLO FATTO

OSSIA

RAGGUAGLIO E RIDUZIONE

A SENSO

DELL'ULTIMA SOPRANA TARIFFA

DELLE DIVERSE VALUTE COARENTI

NELLI DIPARTIMENTI VENETI

e loro rispettiva corrispondenza

IN MONETA ITALIANA.

QUINTA EDIZIONE

Arricchita di nuove Tavole.

VENEZIA,

PARESO GIOVANNI ZATTA

1809.

76

TAVOLA

Di ragguaglio delle Provinciali da Lire due, da Lire una, e da mezza Lire ridotte in Lire Locali, e loro corrispondenza in Lire Italiane.

Prodotto in Lire Locali			Corrispondenza in Lire Italiane.		
Num. delle Prov. da L. 2	Lire	Soldi	Lire	Cent.	Mill.
1	1	1	1	50	
2	2	2	2	100	
3	3	3	3	150	
4	4	4	4	200	
5	5	5	5	250	
6	6	6	6	300	
7	7	7	7	350	
8	8	8	8	400	
9	9	9	9	450	
10	10	10	10	500	
11	11	11	11	550	
12	12	12	12	600	
13	13	13	13	650	
14	14	14	14	700	
15	15	15	15	750	

77

Prodotto in Lire Locali

Corrispondenza in Lire Italiane.

Num. delle Prov. da L. 2	Lire	Soldi	Piccoli	Lire	Cent.	Mill.
16	16	16		8	1	
17	17	17		8	50	
18	18	18		9	0	
19	19	19		9	50	
20	20	20		10	0	
21	21	21		10	50	
22	22	22		11	0	
23	23	23		11	50	
24	24	24		12	0	
25	25	25		12	50	
26	26	26		13	0	
27	27	27		13	50	
28	28	28		14	0	
29	29	29		14	50	
30	30	30		15	0	
31	31	31		15	50	
32	32	32		16	0	
33	33	33		16	50	
34	34	34		17	0	
35	35	35		17	50	
36	36	36		18	0	
37	37	37		18	50	
38	38	38		19	0	
39	39	39		19	50	

13

Tariffe
L. in L. in

UNRECORDED

12. [CURRENCY.] Calcolo fatto ossia ragguaglio e riduzione a senso dell'ultima sovrana tariffa delle diverse valute correnti nelli dipartimenti veneti e loro rispettiva corrispondenza in moneta italiana. Quinta edizione arricchita di nuove tavole. *Venice, Giovanni Zatta, 1809.*

12mo, pp. [2 (blank, index contents)], 120, with 3 large folding letterpress tables; 8 index-tabs cut from fore-edge; light staining to first leaf, tab-cuts touching a few characters in places (with old repair to c4), but a very good copy; old blue wrappers, spine reinforced with marbled paper. £375

Unrecorded edition of a monetary guidebook containing conversion rates for Venetian and foreign currencies, published shortly after the imposition of the Napoleonic *lira italiana*.

'Napoleon I had begun the monetary unification of Europe in 1808. The French franc was introduced between 1796 and 1814 in Piedmont, Tuscany, and Rome, all annexed by France ... The Italian lira was introduced in Lombardy, Venetia, Emilia, and the Marche, merged into a Kingdom of Italy, headed by Napoleon I' (Einaudi, *Money and Politics: European Monetary Unification* (2001), p. 31).

This work reproduces Napoleonic edicts of 1806 and 1807, with printed headings in the outer margin to allow index tabs for ease of reference. The folding tables provide conversion rates for different currencies within Italy (namely Milan, Florence, Genoa, and Bologna) as well as international conversions for currencies used in Portugal, Salzburg, Bavaria, Spain, Holland, and Kremnitz (now Kremnica, Slovakia).

We find two 1808 editions on ICCU, both printed by Zatta in Venice and extant in a single copy each; no copies of any edition on OCLC or Library Hub.

<p>Terni</p> <p>Pezzi da Lire. 5</p> <p>10000</p> <p>N. Lire Cent.</p> <p>3 20</p> <p>4 80</p> <p>5 200</p> <p>6 400</p> <p>7 800</p> <p>8 1600</p> <p>9 3200</p> <p>10 6400</p> <p>11 12800</p> <p>12 25600</p> <p>13 51200</p> <p>14 102400</p> <p>15 204800</p> <p>16 409600</p> <p>17 819200</p> <p>18 1638400</p> <p>19 3276800</p> <p>20 6553600</p> <p>21 13107200</p> <p>22 26214400</p> <p>23 52428800</p> <p>24 104857600</p> <p>25 209715200</p> <p>26 419430400</p> <p>27 838860800</p> <p>28 1677721600</p> <p>29 3355443200</p> <p>30 6710886400</p> <p>31 13421772800</p> <p>32 26843545600</p> <p>33 53687091200</p> <p>34 107374182400</p> <p>35 214748364800</p> <p>36 429496729600</p> <p>37 858993459200</p> <p>38 1717986918400</p> <p>39 3435973836800</p> <p>40 68719476736</p>
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SCARCE FRENCH *CRUSOE* WITH TWELVE BISTRE PLATES

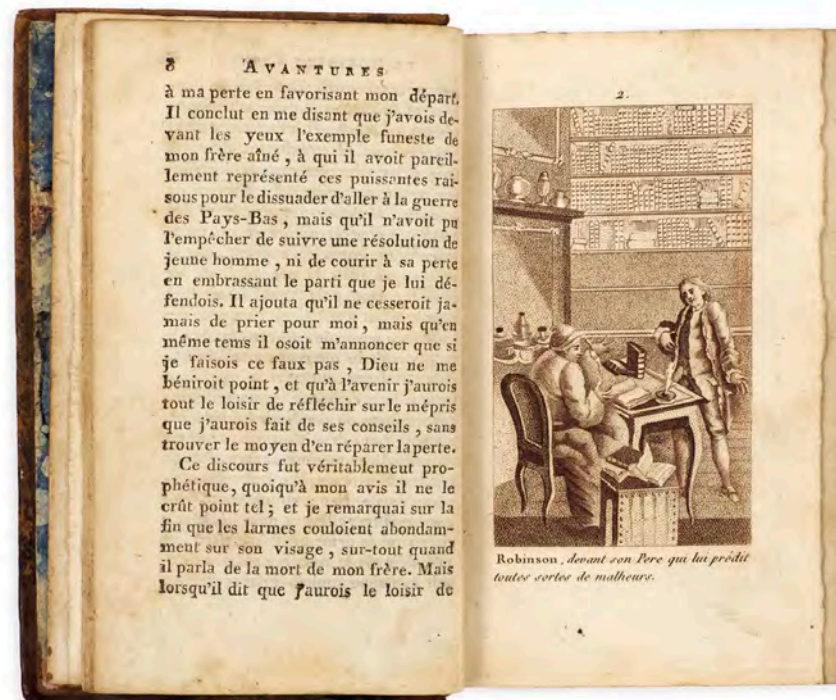
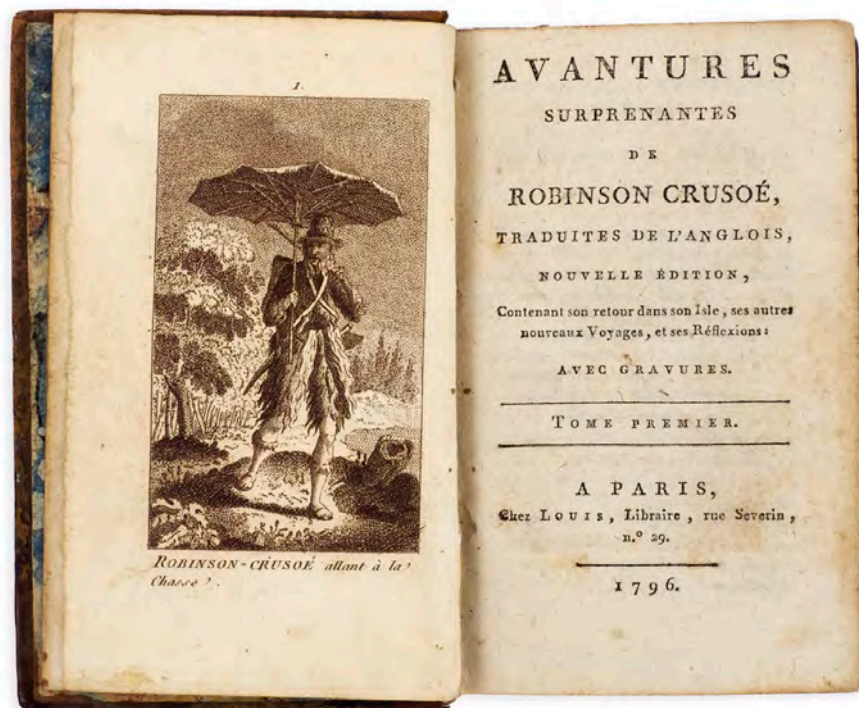
13. **DEFOE, Daniel.** *Avantures surprenantes de Robinson Crusoé, traduites de l'anglois, nouvelle édition, contenant son retour dans son isle, ses autres nouveaux voyages, et ses réflexions ... Paris, chez Louis, 1796.*

Four vols, 12mo, pp. I: [6], 357, [1 (blank)], II: [4], 369, [1 (blank)], III: [4], 323, [1 (blank)], IV: [4], 332, with 12 stipple-engraved plates in bistre; some light foxing and toning, a few marginal chips, small stain to plate 11; good in contemporary mottled sheep, borders roll-tooled in gilt, spines gilt in compartments with dark green morocco lettering- and numbering-pieces, marbled endpapers; some worming to joints, some neat repairs to joints, corners, and hinges, some wear to extremities and rubbing to covers, nonetheless an attractive set. £500

Uncommon edition of the French translation of Defoe's *Robinson Crusoe* by Thémiseul de Saint-Hyacinthe and Justus van Effen, illustrated with twelve bistre plates.

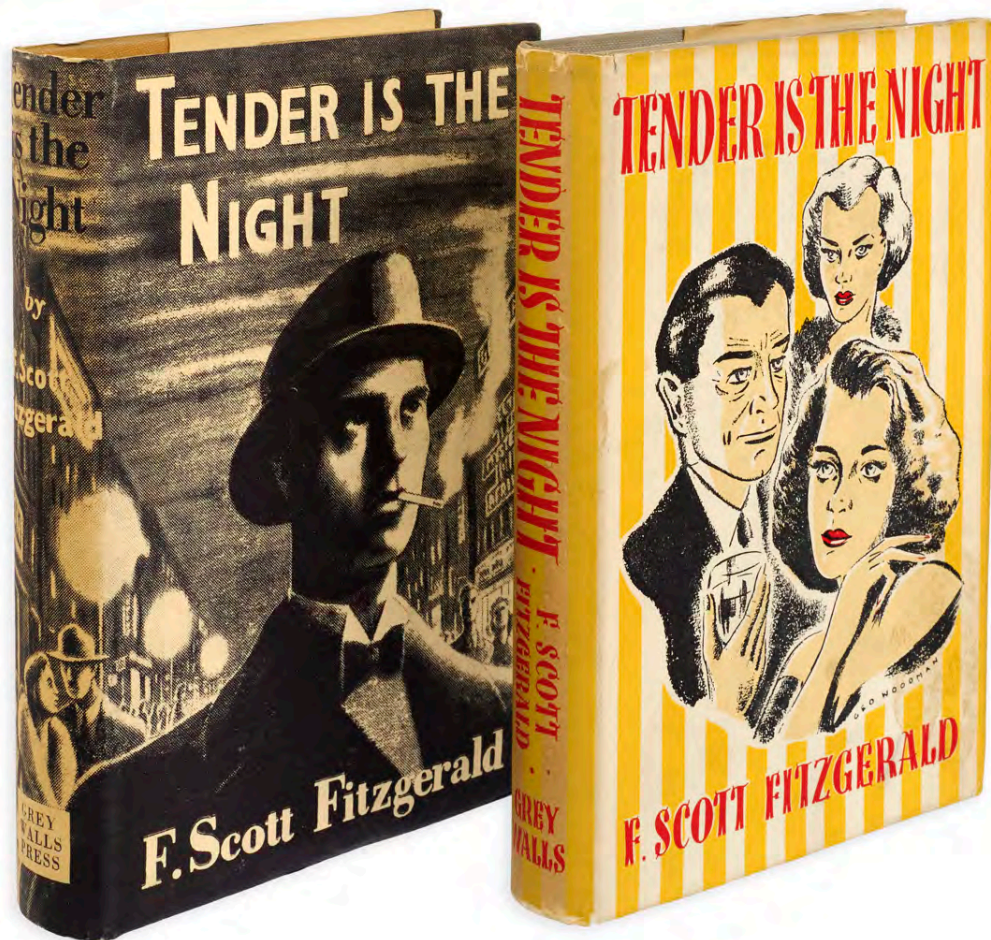
'Defoe's immortality will always rest ... especially on *Robinson Crusoe*, that immensely subtle, complex book with its simple plot and a character of compelling reality who appears in one archetypal incident after another. Embedded in world cultural consciousness, *Robinson Crusoe* has never been out of print. Most people still encounter Crusoe in childhood and never forget him. Only the Bible has been printed in more languages' (ODNB).





The twelve attractive engravings which illustrate the text begin of course with a depiction of Crusoe in his iconic island get-up, complete with goatskin cap and breeches, umbrella, basket, belt-stowed tools, shouldered musket, and bushy whiskers. The others illustrate: the titular hero in his father's book-lined study; his shipwreck; his dream and conversion on the island; his first encounter with Friday; his leaving the island after twenty-eight years; fighting off wolves; planning a second voyage; Englishmen being married by lottery; a massacre on Madagascar; fighting with boiling pitch; and the destruction of an idol.

OCLC records one copy in the UK (BL) and three in the US (Michigan University, Morgan Library, Yale).



THE TWO VERSIONS OF *TENDER IS THE NIGHT*

14. **FITZGERALD, F. Scott.** *Tender is the Night*. London, Grey Walls Press Ltd, [1948]. [with:]

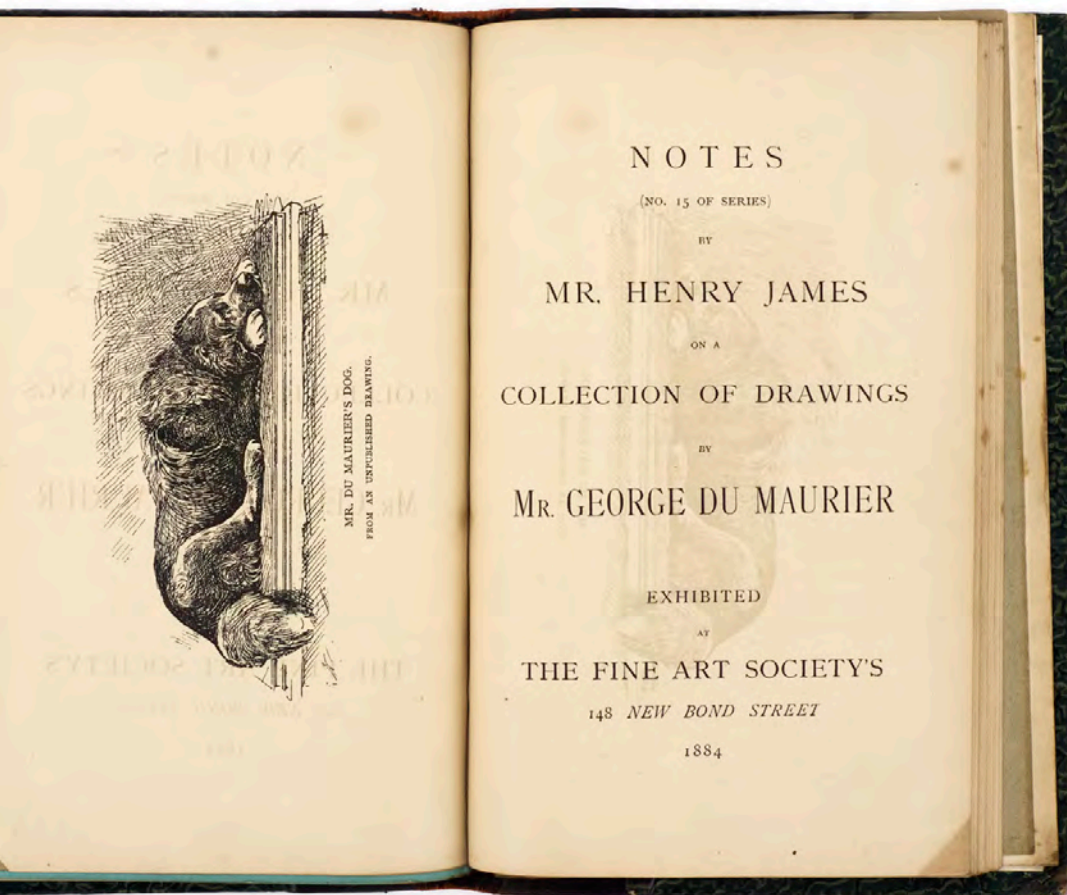
FITZGERALD, F. Scott. *Tender is the Night ... With the Author's final Revisions and a Preface by Malcolm Cowley*. London, Grey Walls Press, [1953].

Two works, 8vo, pp. 278, a fine copy in the publisher's blue cloth, dust-jacket designed by George Woodman (reinforced on inner side of spine at head and foot, else very good); and pp. xxii, 418, a fine copy in the publisher's orange cloth, near-fine dust-jacket designed by Edward Pagram; booklabel in each volume of D.G. Bridson. £250

First and second Grey Walls Press editions of Fitzgerald's last and most ambitious novel, first published in 1934 by Scribner's in New York and then by Chatto & Windus in London. It was not a commercial or critical success, and towards the end of his life he rearranged the events of the novel chronologically and made cuts and changes up to p. 160. This second version, with eight hundred further changes introduced by his friend Malcolm Cowley, was first published in 1951.

The Grey Walls press editions of Fitzgerald marked his posthumous critical resurrection in a country that had neglected him and are notable for their striking cover designs. Those for *Tender is the Night* are very different from the original Riviera scene by Edward Shenton.

Brucoli A14.4 and x.



JAMES ON DU MAURIER, RUSKIN ON MILLAIS

15. **JAMES, Henry.** Notes ... on a Collection of Drawings by Mr George Du Maurier exhibited at the Fine Art Society's 148 New Bond Street 1884. [*London, 1884.*] [*bound after:*]

RUSKIN, John. Notes on some of the Principal Pictures of Sir John Everett Millais, exhibited at the Grosvenor Gallery, 1886. With a Preface and original and selected Criticisms ... With other Comments. *London, William Reeves, [1886].* [*and:*]

RUSKIN, John. Notes on some of the Principal Pictures of M. Holman Hunt, exhibited at the Rooms of the Fine Art Society, 1886. With Criticisms ... and other Comments. *London, William Reeves, [1886].*

Three works in one vol., 8vo, *Millais*: pp. xvi, 48, in the original blue-green printed paper wrappers; *Hunt*: pp. xxii, [1], 40, in the original blue-green printed paper wrappers; *Du Maurier*: pp. 66, including a frontispiece, in the original grey printed paper wrappers; bound together in contemporary roan-backed boards with marbled sides by Henderson & Bisset (joints worn) for the Scottish journalist John Skelton (1831–1897). £500

One Shilling. *being*

NOTES

ON SOME OF

THE PRINCIPAL PICTURES

OF

SIR JOHN EVERETT MILLAIS,

EXHIBITED AT THE

GROSVENOR GALLERY, 1886.

WITH A PREFACE AND ORIGINAL

AND

SELECTED CRITICISMS,

BY

JOHN RUSKIN, D.C.L., LL.D.

WITH OTHER COMMENTS.

LONDON:

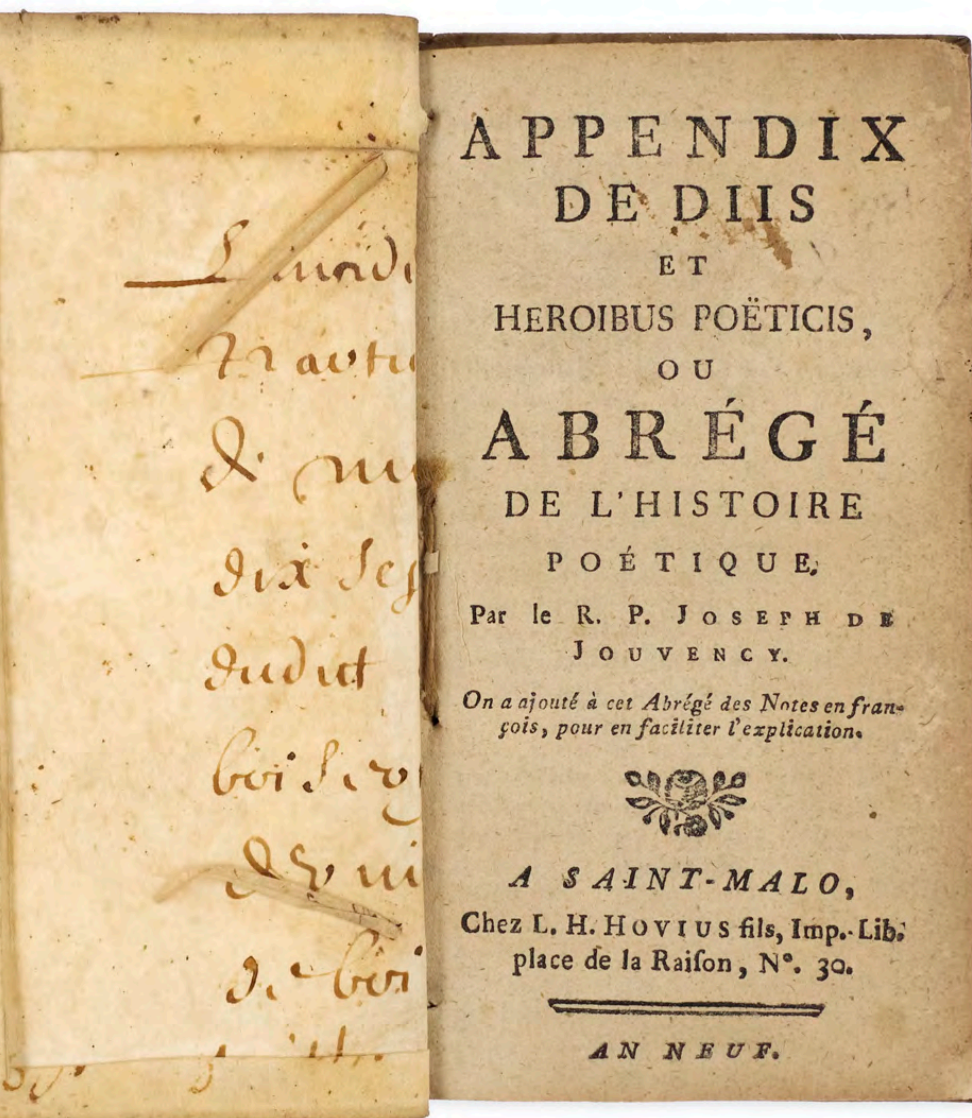
WILLIAM REEVES, 185, FLEET STREET, E.C.

First edition, scarce, of an exhibition catalogue with an introductory essay by Henry James (pp. 5-17). James had long been an admirer of Du Maurier's illustrations, even as he largely rejected the concept for his own novels. They had met before but only became close after Du Maurier offered to illustrate *Washington Square* for its serialisation in the *Cornhill* in June–November 1880. James in turn wrote his article 'Du Maurier and London Society' for the *Century* in 1883. Here, in a catalogue for an exhibition of 270 drawings, James praises Du Maurier as 'an observer of extraordinary acuteness ... In a word, he has illustrated modern England'. Famously Du Maurier later offered James the plot of the novel that would become his *Trilby*.

James's *Notes* is bound here with two other exhibition catalogues of the 1880s, with text drawn from Ruskin's *Academy Notes*, *Modern Painters*, *Stones of Venice*, etc., edited by Alexander Wise. The Millais has in addition seven new footnotes by Ruskin, signed 'J. R. 1886'.

One of James's scarcer works, *Notes* is recorded in six copies in Library Hub (British Library, Bodley, British Museum, Courtauld, National Gallery, and V&A); OCLC adds Illinois, Maryland, and McMaster.

Edel and Laurence A22 (with the variant imprint on p. 66); Wise, *Ruskin*, 330 and 331.



MALOUIN MYTHOLOGY

16. **JOUVENCY, Joseph de.** Appendix de diis et heroibus poeticis, ou abrégé de l'histoire poétique ... On a ajouté à cet abrégé des notes en françois, pour en faciliter l'explication. *Saint-Malo, chez L.H. Hovius fils, an neuf* [1800–1801].

12mo, pp. 164; loss at head of A3 with consequent loss of some text, a few small marks; a very good copy, stab-stitched in limp vellum comprising a fragment from an eighteenth-century legal document; a little rubbed. £375

A seemingly unrecorded edition, provincially printed at Saint-Malo, of this popular work on Graeco-Roman gods and heroes by the Jesuit teacher, classicist, and historian, Joseph de Jouvençy (1643–1719).

Intended to assist young readers learning both Latin and ancient mythology, the *Appendix* provides a Latin account of various gods, demigods, and heroes, inspired largely by Ovid's *Metamorphoses*, with helpful footnotes in French. The contents cover, *inter alios*, Jupiter, Juno, Diana, Bacchus, Venus, and Pluto, Hercules, Theseus, Jason and the Argonauts, Tantalus, Agamemnon, Ulysses, and Aeneas, with two short final chapters on the subject of myth.

Louis-Henri Hovius (1756–1822) began working with his printer-publisher father at the age of nine, inheriting the family business in 1785; he later served as mayor of Saint-Malo.

Not traced on OCLC or CCfr. Not in Sommervogel.

THE HORSE'S TALE

by

K.T. BLUTH and A. KAVAN

GABERBOCCH

To Anna.

The blazing tower blocked the way
but Helen conquered it.

Raymond

29.1.1949.

THE ELUSIVE ANNA KAVAN
BY ONE OF HER CLOSEST FRIENDS

17. **KAVAN, Anna, and K.T. BLUTH.** *The Horse's Tale.* London, *Gaberbochus Press*, [1949]. [with:]

MARRIOTT, Raymond Bowler. *The Blazing Tower.* London, *The Quadrant Press*, 1948. [and:]

[**KAVAN, Anna.**] A small archive of papers written and collected by her friend and executor, Raymond Bowler Marriott. [C.1964-1988.]

Horse's Tale: 8vo, pp. 112; uniformly browned throughout; in grey publisher's cloth, spine lettered red; boards discoloured in parts with some soiling; *Blazing Tower*: 8vo, pp. [viii], 124; red publisher's cloth, backed with black cloth, spine lettered green, with a grey dust-jacket; jacket soiled with chips to extremities, boards soiled with occasional small tears; inscribed by the author on the front free endpaper 'For Anna. The blazing tower blocked the way but Helen conquered it. Raymond. 29.1.1949'; *Archive*: one manuscript notebook, 8vo, in dark red morocco; 44 pp. typescript, 4to, in blue card wrappers; birth certificate; death certificate; two small photographs; folder containing typescript thesis and four typed letters. £1500

First edition of the novel written jointly by Kavan and her psychiatrist and friend Karl Theodor Bluth, offered with an archive of papers relating to the author.

I

I do not know the language of place or privilege or money,
Nor the signs by which the plots are laid
And brought to security.

I do not know the language of a gathering, a mode of
living or an informal meeting,
Nor the words that ^{people} ~~people~~ use about the world.
What do they say?

Of course, I have a language of the heart,
But this is not enough, it seems.

There are maps and charts and well made out directions
Owned by people and which they understand:
Such comprehension!

I know how death can be, how love lives on;

~~Words that hide a word and then a word, to cover up~~
~~Words that hide a word and then a word, to cover up~~

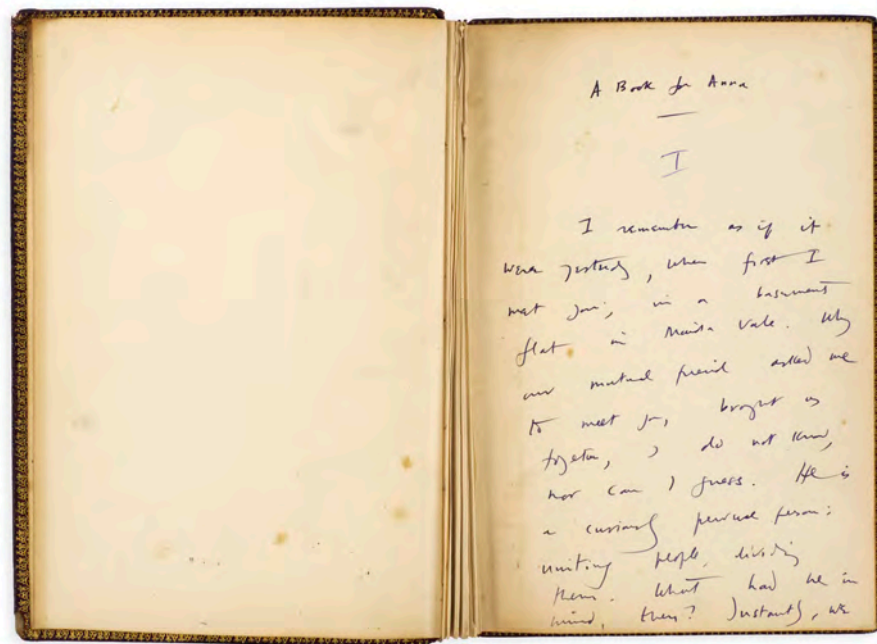
Words that hide a ^{word} ~~word~~ and then a word, to cover up
a feeling

In people who are mapless, chartless, directionless.
~~Still~~ this is not enough.

Better be silent and alone;
Hope, do, and say nothing,
Outside my own door.

Anna Kavan (1901-1968), born Helen Emily Woods, began her writing career in 1929, publishing a series of novels under her married name of Helen Ferguson. After the breakdown of her second marriage in 1938, and a subsequent bout of severe depression, she adopted the pen name (and legal name) Anna Kavan and began writing the introspective and unsettling novels and stories for which she is best known. Karl Theodor Bluth (1892-1964) was Kavan's doctor for over twenty years and supplied her (legally) with the heroin on which she relied so heavily to maintain her increasingly fragile mental state. Kavan's grief at his death in 1964 is the basis for her short story 'The Mercedes' which appeared in the posthumously published *Julia and the Bazooka* (1970). *The Horse's Tale* is told in the voice of an ex-circus horse trying to find a place in post-War society and artistic circles and serves as a criticism of the prevailing trends in psychiatric treatment in the 1940s. It was published in only one small edition and is one of the scarcest Gaberbocchus Press books, not included in most lists of Gaberbocchus publications.

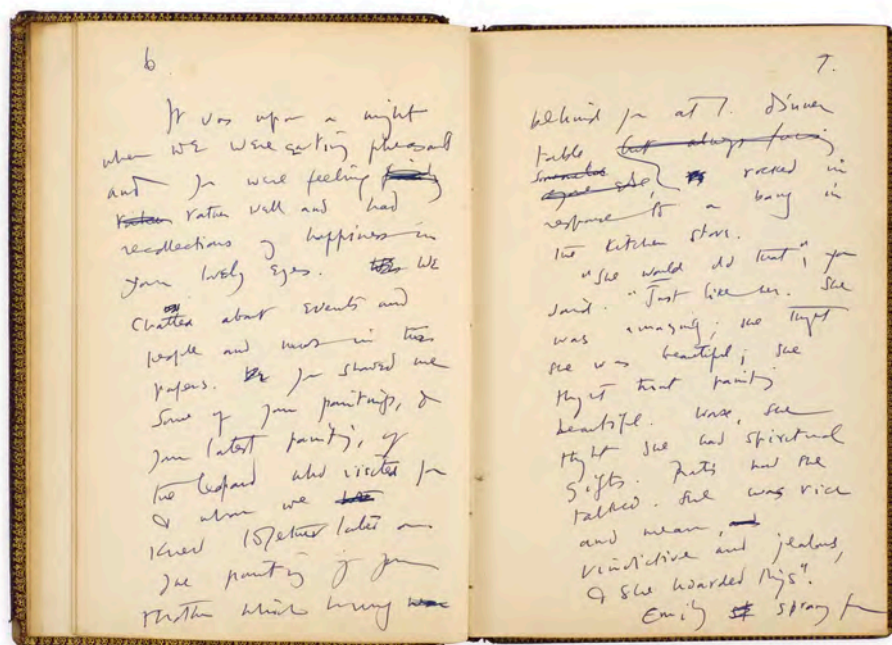
It is accompanied here by a small archive of papers relating to, and inspired by, Kavan, belonging to the theatre critic Raymond Bowler Marriott (1911-1992). 'R.B.M.' was the Chief Drama Critic of *The Stage* for around thirty years and was renowned and loved by actors, directors, and fellow-writers alike, for his 'fair, outspoken but never cruel' reviews (Wendy Trewin in *The Independent*, 12 January 1993). Marriott was one of the few close friends of the notoriously troubled Kavan, along with the Welsh writer Rhys Davies who, when asked why he never wrote a biography of her, stated that even he did not know her well enough. Intensely private, she created an elaborate fiction around much of her life, not only changing her name but also falsifying details of her birth and early life, and of course hiding the heroin addiction which was only revealed after her death. When she died of heart failure in 1968, Marriott and Davies were appointed her executors and jointly inherited her literary rights.



A copy of Marriott's novel *The Blazing Tower* (London, The Quadrant Press, 1948) is inscribed, 'For Anna. The blazing tower blocked the way but Helen conquered it. Raymond. 29.1.1949'. This was Marriott's only published novel, a 'romance of the spirit' (blurb), which was evidently inspired by Kavan, the main character Helen and her fleeting companion (a part of herself?) Emily, both being named after her. The struggles faced by Helen to find herself and her destiny may also be based on Kavan's experiences of mental illness and drug addiction.

A manuscript 'Book for Anna' contains Marriott's recollections of Kavan (sometimes referred to as 'Emily'), written after her death, describing an evening he spent with her in which she talked of her memories of her mother, her father's suicide, the pain she suffered in her later years, the recurring theme of a tiger or leopard in her life, and her art. There is also a forty-four-page typescript, bound in green card wrappers, entitled 'Poems for a Year' by RBM, dedicated 'For Anna Kavan'. This contains fifty-four poems (numbered I-XIX and 40-64) with blue ink annotations and amendments. Poem 56, a two-line poem described as 'Dr Bluth poem' has a note reading: '(note to AK. Is this too private to be included - I want it to be.) Do you remember it?' The poems, which appear to date to between late 1962 and 1968, include several exploring the grief of witnessing the decline and death of Marriott's mother, one in memory of Jean Forbes-Robertson (d. 24 December 1962), and others dwelling on themes of love and loss, strength and despair.

Additional papers include Kavan's birth and death certificates, two small photographs of her (one with K.T. Bluth), and a typed thesis on Kavan by Patricia Diaz Dorr, a student at the University of Tulsa, 1988, with four letters from Dorr to Marriott about her research and a photocopy of a typed letter from Kavan to 'George' (original at the University of Tulsa).



STATVTI ET
ORDINATIONI
CAPITOLARI
DELLA RELIGIONE DE' CAVA
LIERI GEROSOLIMITANI

18. [MALTA, *Knights of.*] 'Statuti et Ordinationi Capitolari della Religione de' Cavalieri Gerosolimitani.' [Italy, c. 1578.]

Manuscript on paper, in Latin and Italian, 4to (195 x 145 mm), ff. 1-93, 109-224; without ff. 94-108; neatly written in light brown ink in three or more hands, approx. 19 lines per page, catchwords to versos; title-page stained, damp- and moldstained at foot resulting in marginal losses from early leaves, extensive worming to inner margin and at fore-edge affecting text (sense recoverable), particularly to second half; bound in modern half vellum with paper sides, spine lettered in ink; manuscript presentation plate on vellum to Thomas Gaisford-St Lawrence to front flyleaf (*see below*). £1500

Manuscript statutes of the Knights of Malta, compiled during the Mastership of Jean l'Evesque de la Cassiere, and including rules issued between 1555 and 1578 by the four most recent Grand Masters of the Order.

The Order of St John of Jerusalem was divided into several *langues*, or administrative groups broadly organised by language; the present work occupies itself with the *langue* of Italy and discusses, *inter alia*, the establishment of infirmaries (establishing that no pills, balsams, or medicines can be produced or prescribed without the approval of a physician), the induction of new members, elections, the subdivision of the langue into Priories and Bailiwicks, and even the establishment of a library composed of bequests from deceased members of the Order.

cento scudi, et che restino al Tesoro, il quale farà dette tavole.

M. D. L. X. V. F. IOHANNES DE VALLETTA.

49 *Idi* Dñi Dñi post multos sermones, uarias colloquia, de publico arario mutuo inter se habita, summam et breuiter, eaq. cura, et diligentia, qua breuitas temporis, et loci opportunitas postulabat, recensuerunt, et percurrerunt computa, et rationes eiusdem. Grarij septem fecim. ab hinc annis, et omnibus bene, et mature persensis, discussisq. Reperitum fuit sumptus, et impensas tam ordinarias, q. extraordinarias adeo et prouentus, et census, responsionesq. ordinis excedere, et superari, ut nisi aliquo opportuno remedio maior impositio, collatio, et extraordinaria exactio q. alijs prateritis annis imponatur, ordo ipse, et conuentus nullo pacto sustentari possit, Hoc prae-
sectim tempore, quo ordo noster ob damna et detrimenta, grauissimamq. iacturam, et calamitatem, qua praterita a flatu à Classe et exercitu Turcis sequimur ac poten-

Each of the twenty-one chapters is composed of statutes issued by the four most recent Grand Masters: Claude de la Sengle (r. 1553-7), Jean Parisot de la Valette (1557-68, for whom Valetta is named), Pietro del Monte (1568-72), and Jean l'Evesque de la Cassiere (1572-81). A reaffirmation of the mission and structure of the Catholic Order throughout the sixteenth century is perhaps a consequence of the Reformation: De la Cassiere attempted to expel the Protestant Bailiwick of Brandenburg from the Sovereign Order of Malta in 1581, though they continued to operate as an independent branch of the Knights Hospitaller.

Provenance: Presented by Columba O Lochlainn in 1939 to Thomas Gaisford-St Lawrence of Howth, the eldest son of Thomas Gaisford, Dean of Christ Church Oxford from 1831-1855. The Order was reestablished in Ireland in 1932 (having previously been dissolved in 1540) by decree of Grand Master Fra' Ludovico Chigi della Rovere Albani.

ABREGÉ
CURIEUX
ET
FAMILIER
DE TOUTE LA

Philosophie, Logique, Mora-
le, Physique & Metaphysique,
& des matieres plus importan-
tes du Theologien François.

Par le sieur de Marandé.

Cinquiemesme Edition.



A TOULOSE,
Par ARNAUD COLOMIEZ,
Imprimeur ordinaire du Roy,
& de l'Vn uersité.
M. DC. XLIX.

FOUR SUBJECTS IN THE PALM OF YOUR HAND

19. **MARANDÉ, Léonard de.** Abregé curieux et familier de toute la philosophie, logique, morale, physique & metaphysique, & des matieres plus importantes du theologien François ... Cinquiesme edition. *Toulouse, Arnaud Colomiez, 1649.*

16mo, pp. [16], 796, [2 (blank)]; quire 3B misbound before quire 3A; with half-title 'La clef des philosophes'; some worming to lower margins of pp. 59-70, 761-764, 775-788, a few small marks, some light dampstaining; a good copy in contemporary vellum; some marks to covers and spine and wear to corners; 'Seguier' inscribed in ink to half-title, juvenile pen trials to rear endpapers. £375

Rare Toulouse edition of Marandé's pocket-sized encyclopaedia of philosophy, logic, theology, and physics, which had first appeared in Paris in 1642.

Marandé opens with an introduction to philosophy before tackling, among many other topics, syllogisms and dilemmas; good and evil, happiness, freedom, love and hate, hope and despair, and justice; Creation, the infinite, motion, the earth and the heavens, meteorology, the human body, and the senses; and being and identity. The final chapters deal with potentially tricky theological terms, such as the Trinity, circumincession, and grace. Arnaud Colomiez (d. 1666) served as printer to the university of Toulouse.

No copies traced outside France.

UNRECORDED NUPTIALIA

20. **MOLAJONI, Bartolomeo.** Alla neogama donzella Marianna Molajoni negli Sforza, Bartolomeo Molajoni germano dirige il seguente sonetto dedicato al merito sublime di S. E. il Signor Cav. Giulio Zelli Pazzaglia, sotto prefetto del viterbese circondario. *Viterbo, brothers Poggiarelli, 1811.*

Folio bifolium (267 x 193 mm), pp. [2]; printed in various types on one side of sheet only, woodcut initial, printer's inked hair-mark, press-pin holes at centre-fold, watermark of bird upon three hills; some very light foxing, a few small ink marks, short closed paperflaw to lower left margin. £275

Seemingly unrecorded sonnet addressed to the newlywed Marianna Molajoni by her brother Bartolomeo and dedicated to the sottoprefetto of Viterbo, Giulio Zelli Pazzaglia.

The sonnet uses – rather unsubtly – the classical imagery of the elm and the vine as a symbol of marriage, as in Ovid, *Metamorphoses* XIV: an elm (the husband) acts as the support to a vine (his wife) as she is nourished by the sun (love) and offers its fruit to a farmer (the god of marriage Hymen). The poet concludes by advising his sister to leave 'her blushing' to the sunset because, after her 'sacrifice', she will not regret having 'donated her flower' (*trans.*).

Provincially printed in Viterbo during the Napoleonic occupation, the sonnet appears in an unusual format, printed from a single forme on one side of a sheet and folded to leave the title-page on the verso and the text recto. Though elegantly printed with ornamental types, it shows evidence of somewhat crude printing: an inked hair appears on the second page, the 'I' in 'Zelli' has been partly lost to a piece of grit in the press, and the 'I' in 'Pazzaglia' appears to have been added as an afterthought.

No copies traced on OCLC or ICCU.





NIEUHOF'S JOURNEY TO A NEW COURT
WITH INFLUENTIAL ILLUSTRATIONS

21. **NIEUHOF, Jean, and Jean LE CARPENTIER** (*translator*). *L'ambassade de la compagnie orientale des provinces unies vers l'empereur de la Chine, ou Grand Cam de Tartarie, faite par les Srs. Pierre de Goyer, & Jacob de Keyser, illustrée d'une tres-exacte description des villes, bourgs, villages, ports de mers, & autres Lieux plus considerable de la Chine ... premiere partie. Leiden, Jacob de Meurs, 1665.*

Two parts in one vol., folio, pp. [14], '290' (*recte* 294), [2], 134, [2 (list of plates, blank)], with engraved title-page, engraved portrait frontispiece of Colbert at start of dedication, large folding engraved map, and 34 folding engraved plates (Kiangsi (p. 121) and Peking (p. 220) misbound); title printed in red and black with engraved vignette, a further 109 engravings printed in-text, woodcut head- and tailpieces and initials; occasional marginal dampstaining to first part, browning to a few plates, map browned with linen reinforcement to folds and 2 small wormholes; a good copy in contemporary sprinkled calf, spine gilt in compartments and lettered directly in gilt, page edges speckled in brown and red; endcaps chipped, lacking headband; large armorial bookplate of the Pianelli de la Valette family to both pastedowns. £3500

Lavishly illustrated first French edition of Nieuhof's travels through China from 1655 to 1657.

L' A M B A S S A D E
D E L A
COMPAGNIE ORIENTALE
D E S
PROVINCES UNIES
V E R S
L' E M P E R E U R
D E L A
C H I N E,
O U
G R A N D C A M
D E
T A R T A R I E,

FAITE PAR LES
S^r. PIERRE DE GOYER, & JACOB DE KEYSER,

Illustrée d'une tres-exacte Description des Villes, Bourgs, Villages,
Ports de Mers, & autres Lieux plus considerables de la CHINE:

Enrichie d'un grand nombre de Tailles douces.

LE TOUT RECUEILLI PAR LE
M^r. J E A N N I E U H O F F,

M^r. d'Hotel de l'Ambassade, à present Gouverneur en Coylan:

M I S E N F R A N Ç O I S,

Orné, & assorti de mille belles Particularitez tant Morales que Politiques, par

J E A N L E C A R P E N T I E R, HISTORIOGRAPHE.

P R E M I E R E P A R T I E



A L E Y D E.

Pour J A C O B D E M E U R S, Marchand Libraire
& Graveur de la Ville d'Amsterdam, 1665.

Having previously been employed by the Dutch West India Company in Brazil, Nieuhof joined the Dutch East India Company (or 'VOC') in 1650 and was stationed for a number of years in Batavia (Jakarta), where he was eventually appointed steward of the embassy in 1654. The following year Nieuhof served on one of the embassies sent by the VOC to Peking (Beijing) with the intention of convincing the Qing emperor to open up trade relations on the south coast following the VOC's failed attempt to end the Portuguese monopoly on trade to Macao. Leaving Canton (Guangzhou), the embassy travelled northwards through Jiangxi, Anhui, Jiangsu, and Hebei provinces, reaching Peking in July 1656 before embarking upon their return trip in October of the same year: in total, the journey stretched over 2400 kilometres, and although the party was unable to discuss trade arrangements with the emperor, they did gain permission to visit the court every eight years. Nieuhof compiled the notes and sketches from his journey upon a brief visit home in 1658, but the work itself was not published until 1665. While the first part of the work describes Nieuhof's journey, the second contains a general description of the Chinese empire. It remains one of the most important early modern non-Jesuit studies of China.

First printed in Dutch and published in French in the same year, Nieuhof's account was rapidly translated into German (1666), Latin (1668) and English (1669); with the exception of the English translations, all editions are the product of Jacob van Meurs, a noted Dutch publisher and engraver who specialised in heavily illustrated large folio works, particularly within the fields of geography and travel. As a result, the present copy also contains perhaps the most famous and influential feature of Nieuhof's account: the more than one hundred engravings of Chinese people, towns, and landscapes, which were commissioned by Meurs to help market the book and were based on Nieuhof's own sketches. The style of the illustrations has often been credited with helping make chinoiserie fashionable in Europe and they went on to heavily influence western artistic depictions of China for decades to come (see Jing Sun, *The Illusion of Verisimilitude: Johan Nieuhof's Images of China* (Leiden University, 2013)).

Although the folding plate of Paolinxì appears on the list of plates (crossed out in manuscript in our copy), it was never issued in this edition and appeared first in the Latin edition of 1668 (Lowendahl).

STCN 840054262; Brunet IV, 77; Cordier, *Sinica* III, 2345-6; Lowendahl I, p. 65.



remplies, & fouillées de leur ventin: ce qui ne donnent pas peu d'horreur & de tourment à ceux qui s'en trouvent attaqués. Nous en fûmes mêmes alors tellement molestés dans nos Vaisseaux, où elles s' estoient sauvés & accrochés par millions, que notre monde fut assés de peine à les noyer, & à nous en delivrer.

CHAPITRE XLIV.

Arrivée des Ambassadeurs à Tiencienwey, à Foswoe, Foebeen, Sanhanwey, Tonghou, &c.

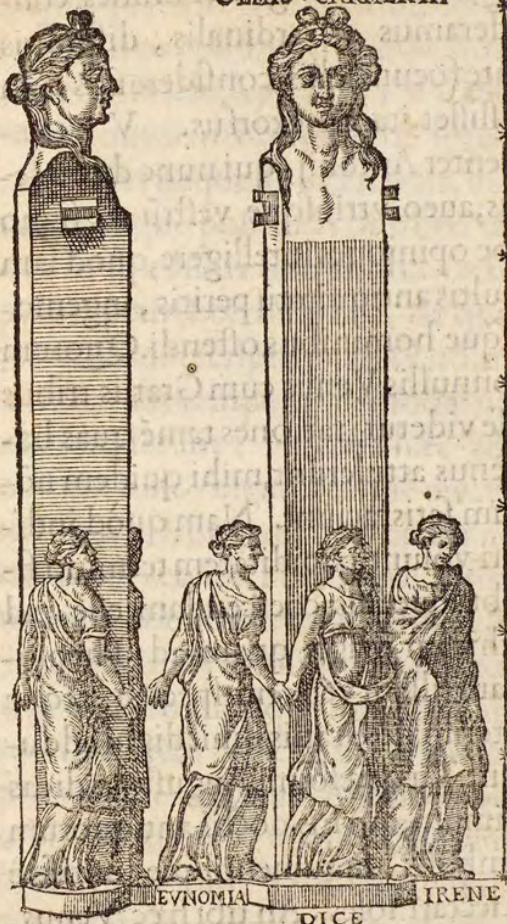
Nous arrivâmes le même jour à la Ville de TIENCIENTWEY, nommée d'au. Les Ambassadeurs à Tiencien, éloignée de 120. itades ou environ de celle de Singlo. On la tient pour la plus marchande de toute la Chine. Son Port de Mer ne cede en rien à ceux de Canton, & de Sejenicien. Elle est à l'extrémité, & au coin du bras de mer de gang, où toutes les rivières de la Province s'assemblent, pour se pousser avec plus d'impetuosité dans l'Océan, & est un peu plus grande que le Chateau de Batavia en l'île de Java, mentionné cy devant: ses murailles ont 25. pieds de hauteur, & sont défendues de force batteries, d'accoudoirs, & de plate-formes larges de huit pas. Ce lieu est de fort grande étendue, & est embelli de tant de riches batimens, & superbes Temples, & on remarque tant de richesses, de magnificence, & de somptuosité par toutes ses rues, & au dedans de ses maisons, que j'oserois le faire marcher de pair avec le plus auguste de tout l'Empire. Tout cela vient du grand commerce qui s'y fait, par le moyen des navires, qui sont obligés de s'y rendre de tous les endroits du Royaume. Pour estre persuadés du nombre des navires, qui s'y rencontrent ordinairement à l'ancre aux deux bords, sçachez qu'il faut employer deux bonnes journées pour les passer.

Aucuns anciens Auteurs semblent avoir appelé cette Ville *Quingay*: ils luy ont donné un circuit de cent milles d'Italie, douze mille ponts de pierre, mais quelques-uns d'une hauteur si prodigieuse, que les plus grands navires pouvoient passer dessous sans abaisser leurs voiles: ils disent encore que dans ses murailles il y avoit un Lac qui contenoit sept milles Germaniques, dans lequel estoient deux îles, portante chacune un Palais Royal tres-superbe & magnifique: enfin, que dans cette même Ville il y avoit trente mille soldats en garnison pour la défendre; mais je crois que tout ceci est inventé par quelque esprit, qui transporté d'une frenétique verue ruina dans son petit cerveau cette Ville au même temps qu'il la fit naître, car on

EA,
t. Adfertur,
vt commo-
dimus, dili-
nur. Erat au-
tali ferè alti-
ore artifice
ut muliebri
ie, crinibus
a in nodum
o longiores
eros deflue-
sta propor-
lateram, vt
am paribus
sempianæ
iusdē habi-
onāt, ita vt
, altera me-
sinistrum.
orma, quali
m posui.
Quod

SEV DE LEGE DIVINA. 23

ΘΕΜΙΣ · CARMENTA



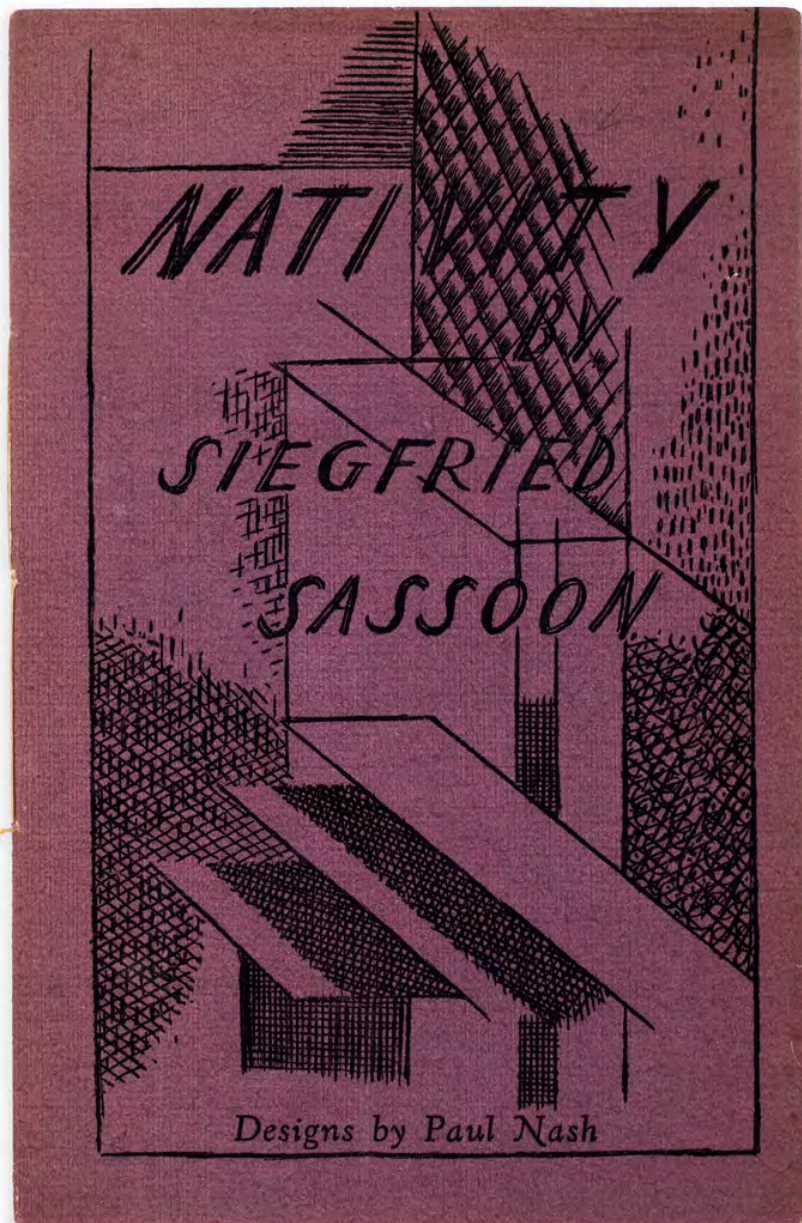
22. **PIGHIIUS, Stephanus Vinandus.** *Themis dea, seu de lege divina ... Mythologia ... in quatuor anni partes, ab auctore recognita.* Antwerp, Christopher Plantin, 1568.

8vo, pp. 207, [13]; woodcut Plantin device to title, woodcut initials, with full-page woodcut illustration to p. 23, without the folding plate (*see below*); some foxing to first and final leaves, but a very good copy; bound in late eighteenth-century calf-backed boards with speckled sides and vellum tips, spine gilt in compartments with gilt red morocco lettering-piece, marbled endpapers; rebaked with spinepiece relaid. £450

First and only edition, scarce, of Pighius's two treatises on Roman archaeology, one of the founding texts of scientific research into myths.

Stephanus Vinandus Pighius (or Steven Winand Pigge, 1520–1604) was a humanist philologist and antiquarian from Kampen in the Netherlands. Following his studies in Leuven, he moved to Rome, where he became the secretary to Cardinal Marcello Cervini, later Pope Marcellus II. In 1555, he was in Brussels where he became the librarian to Antoine Perrenot de Granvelle (1517–1586), later cardinal and the dedicatee of the present work. The first treatise, *Themis dea*, contains a description of a marble herma acquired by the cardinal and humanist Rodolfo Pio da Carpi (1500–1564), which is identified as Themis, the Greek goddess and personification of justice and divine order, and a discussion of the problem of Themis and Roman mythology. The second, *Mythologia*, contains a description of a silver Roman vase with relief, found in Arras and acquired by Cardinal Granvelle (the second treatise was illustrated with the missing folding plate). The book ends with a letter to Pighius by Nicolaus Florentius (Rome, 4 December 1567) regarding the Themis problem and Pighius's reply.

The two woodcut illustrations were designed by Pieter van der Borcht and cut by Antoon van Leeft. The costs of the illustration – a total of 2 gulden and 15 stuyvers to van der Borcht and 10 gulden to van Leeft – appear to have been charged to the author, and delays with the woodcuts held up publication of the book. At least some copies, however, were issued in advance, before the second woodblock was ready: Voet notes one sent by Plantin to de Çayas on 24 December 1567 and twelve copies to Pighius on 12 January 1568, which are recorded as lacking the folding plate.



WAR POET MEETS WAR PAINTER

23. **SASSOON, Siegfried.** *Nativity.* London, Faber & Gwyer, 1927.

8vo, [4]; full-page linocut illustration in three colours by Paul Nash; a very good copy, pamphlet-stitched in publisher's original printed purple wrappers by Nash; very slightly sunned and corners lightly worn. £175

First edition of this striking collaboration between Siegfried Sassoon and Paul Nash.

Nativity is one of four poems – along with *To My Mother*, *In Sicily*, and *To the Red Rose* – contributed by Sassoon to the 'Ariel Poems'. The series, published by Faber & Gwyer (later Faber & Faber) under the direction of its poetry editor T.S. Eliot, published thirty-eight illustrated four-page poems between 1927 and 1931.

Keynes A27a.

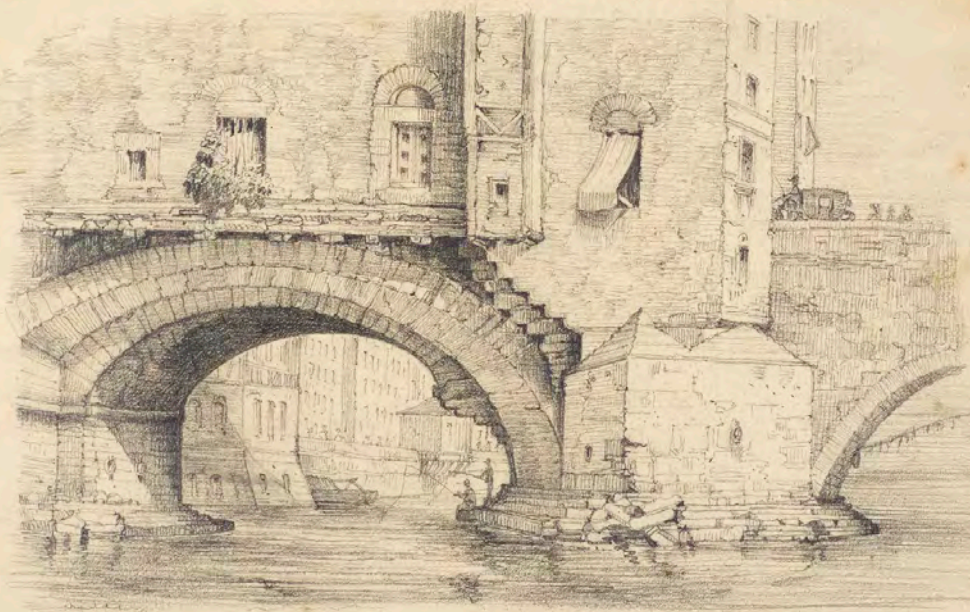


24. [SKETCHBOOK.] Album of sketches. [*Belgium and France, c. 1850.*]

Oblong album (140 x 223 mm), ff. [24] with sketches mostly in pencil but with several in watercolour and grisaille, some captioned in French, a few leaves evidently excised, later tissue guards (some creased or torn); some foxing and light marks, some leaves a little loose; good in contemporary red roan, borders roll-tooled in gilt, drab endpapers; some wear to spine ends and corners, covers rubbed. £500

An interesting album of sketches produced during travels in Belgium and France by an accomplished anonymous artist with a talent for capturing local architecture and landscape as well as human figures.

The artist's watercolours and grisailles are especially good. These include a view of the Broel Towers at Kortrijk ('Courtrai'), Belgium; a depiction of the medieval bell tower at Béthune in northern France; a vista of Het Steen, or Rubens Castle, in Elewijt, Belgium, owned by Peter Paul Rubens between 1635 and 1640; and a prospect of Chalon-sur-Saône, in eastern France, including the twin spires of its cathedral. The pencil sketches include a magnificent medieval timber-framed house at Rheims, a handsome façade at Lac d'Enghien just north of Paris, several architectural studies taken at Vire in Normandy, and a view of a bridge at Corbeil. There are some fine sketches of male and female heads and figures, depictions of crafts- and tradespeople including a stonemason and a farrier, and an interesting historical depiction of Napoleonic-era infantry engaged in battle.



Cours du beffroi à Bethune

25. [SMITH, John William.] A Catalogue of the Books, Manuscripts and Prints, belonging to [John William Smith] ... London, Letts, Son & Co, [1870s-90s].

8vo, pp. [4 (printed title-page and Preface)], followed by an alphabetical ledger with printed headings, completed in manuscript; monogram and address stamps of John William Smith; in the publisher's dark green cloth, covers blocked in blind, front cover and spine lettered in gilt.

£300

A manuscript book catalogue employing a printed form. John William Smith, of Clifton Terrace, Westbourne Terrace, and then Queens Gate, had a relatively predictable library of largely nineteenth-century material including history, classics, and literature (much Dickens and Tennyson), plus a smattering of earlier books including a third edition of Johnson's *Dictionary*. Dates of purchase and prices are sometimes noted, and the whole was – according to a note on the title-page – ‘examined and revised’ in 1894, the books still present marked with red crosses, the others scored through in red.

Title Edition.	Shelf or Mark.	Author, Editor, or Translator.	Vols.	Size.	Date.	P.
Greville Henry		Vacant	2.		1803	
Letters fr. Henry -		Infeld	1		1804	
Gamble Handbook of			1			
Glynne, Church of West			2		1807.	
Greville 3 rd Series						
Gordon			3			
Greville			2.			
G.			1			
Garnier's Book of.			10			
Greece		Witford	2.			
Gazetteer Imperial		Wilson	2		1854	
of Scotland		John Forster	1		1858	
Goldsmith's life of		Hale.	1		1855.	
Gueph. at Smith.		Maury 160	1		1859	
Gordon General		Hulcher	1		1856	
Geography of the Sea			1			
Gainsborough's life			1		1842	
German Tourist		Tennyson	1		1872	
Goldsmith, Select Wks.			4			
Gavette & Lynette			6			
Gil Blas						
Goldsmith's works.						

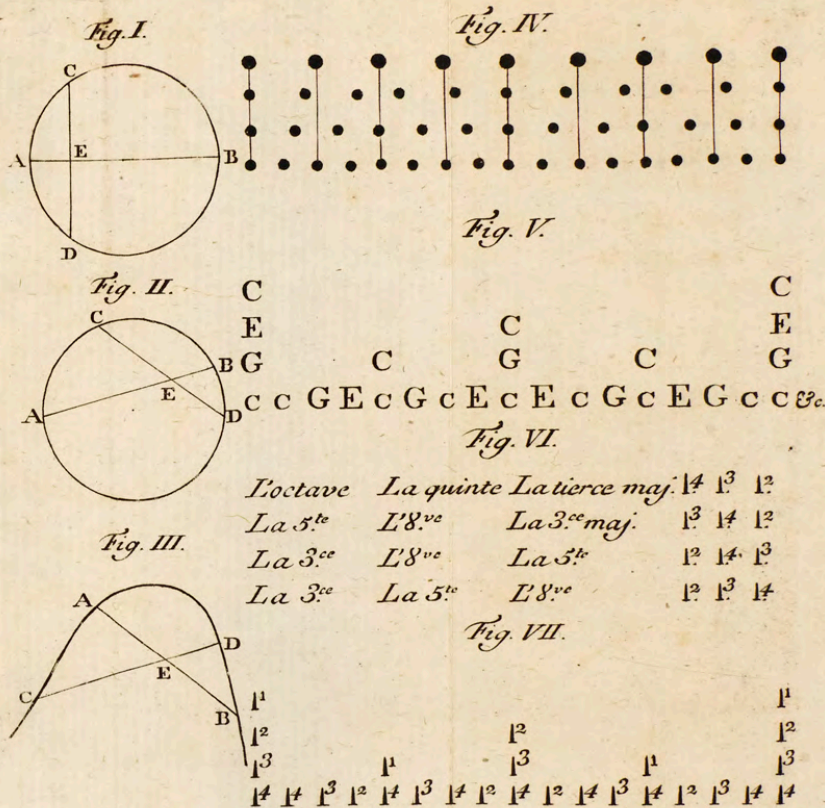
26. **SULZER, Johann Georg, and Abraham Gotthelf KÄSTNER.** *Nouvelle theorie des plaisirs*, par Mr. Sulzer, de l'Academie Royale des Sciences & Belles-Lettres de Berline; avec des reflexions sur l'origine du plaisir, par Mr. Kaestner de la même academie. [S.l, s.n.,] 1767.

8vo, pp. [4], 363, [1], with copper-engraved folding plate after p. 328; composite typographic ornament to title-page, typographic head- and tailpieces; a very good copy in contemporary mottled calf, spine gilt in compartments, gilt red morocco lettering-piece, blue marbled edges, marbled endpapers, pink silk place-marker; short split at head of lower joint, some wear to corners; old ink Lyons Jesuit stamp to title. £875

First edition of Sulzer's work on aesthetics, the basis of his later *Allgemeine Theorie der schönen Künste*, with notes on his accidental discovery of saliva as an electrical conductor, preceding the electrical discoveries of both Volta and Galvani by decades.

The Zurich-born philosopher Sulzer (1720–1779) was a member of the Royal Academy of Sciences in Berlin, and in 1775 became the director of a course in speculative philosophy at the Academy. The present work is a collection of lectures given at the Academy on intellectual, moral, and emotional pleasure, with corrections and additions in both style and content, among them the inclusion of an observation first made by Sulzer in 1752. He writes – here within a broader discussion of the senses – that if a lead coin and a silver coin are placed above and beneath the tongue, a sour taste develops, which he attributes to vibrations produced by the contact of the two metals; this phenomenon would not be described by Volta until 1792.

Sulzer's understanding of aesthetic enjoyment set out in his *Nouvelle theorie* would inform his *magnum opus*, the *Allgemeine Theorie der schönen Künste* (1771–4), an encyclopaedia of the fine arts central to German Enlightenment debates on aesthetics; though admired by Herder and Friedrich Schlegel, he attracted criticism from the likes of Kant and Goethe (who described it as suitable only for students and dilettantes chasing the latest fashions).



27. [TURIN, *Université Impériale*.] A manuscript collection of texts copied from various authors, with a diploma from the Université Impériale of Turin. [Piedmont, c. 1800-1815.]



Manuscript on paper, in Italian and Latin, 8vo (145 x 105 mm), ff. [28], [2 (blank)], [31-86], [2 (blank)], [89-91]; neatly written in black ink in a single hand, up to 29 lines per page; old inscription excised from first leaf, one leaf evidently excised; some light staining and offsetting, contemporary ink note to front pastedown; overall very good in contemporary vellum **with pocket to rear board concealing diploma printed on vellum** (275 x 390 mm), in French, with manuscript additions and signatures in brown ink, impressed wafer seal of the Grand Master of the Université Impériale; extremities lightly rubbed, small gnaw to upper edge of rear board, small hole to spine; the diploma folded with some marginal soiling and light staining, one small hole to fold; ownership inscription 'Del Citt[adino]. Massaglia, 1800', deleted in ink, ownership inscription 'Mr Lana' to verso of diploma. £750

A manuscript commonplace book with extracts from Plutarch, Epictetus, and other popular student texts, concealing in its rear board a part-printed diploma on vellum from Turin's Imperial university, recently reformed by Napoleon.

The Bachelor of Letters diploma was awarded by the Académie de Turin as part of Napoleon's Université Impériale to Jean Antoine (Gianantonio?) Lana from Azeglio near Turin on 23 October 1812. The Napoleonic reforms of the university included the consolidation of several faculties and the personal appointment of a rector by the emperor, in this case the Prospero Balbo whose name appears on the diploma. The manuscript synthesises classical and contemporary material, including an excerpt from Carlantonio Pilati's 1768 *Relazioni del Regno di Cumba*, an anti-Jesuit text describing the arrival of a missionary in an uncorrupted country (ff. 2^r-4^r); Epictetus's *Enchiridion* in its translation by Anton Maria Salvini (ff. 5^r-28^r); Plutarch's *Education of Children* (ff. 46^r-83^r); George Buchanan's Latin translation of several poems by Simonides of Ceos as found in Stobaeus's *Anthology* (ff. 83^v-86^v); an excerpt of the *Sentences of Sextus*, a Hellenistic Pythagorean collection of maxims (f. 86^v); and a list of dissertations from Ludovico Antonio Muratori's *Antiquitates Italicae Medii Aevi* (ff. 89^v-91^r).

UNIVERSITÉ IMPÉRIALE.

DIPLÔME DE BACHELIER ÈS-LETTRES.

AU NOM DE NAPOLEON, EMPEREUR DES FRANÇAIS, ROI D'ITALIE, ET PROTECTEUR
DE LA CONFÉDÉRATION DU RHIN.

NOUS LOUIS DE FONTANES, Sénateur, Grand-Maitre de l'Université impériale, Comte de l'Empire;

Vu le certificat d'aptitude au grade de *Bachelier ès-Lettres*, accordé le *23 Juillet 1812*, par le Doyen et les Professeurs
de la faculté des *Lettres*, Académie de *Curin*, au sieur *Lana, (Jean, Antoine ?)*
né à *Cesiglio*, département de *la Loire*, le *Sept. Septembre 1794*;

Vu l'approbation donnée à ce certificat par *Le 2*

Recteur de ladite Académie;

Ratifiant le susdit certificat,

DONNONS, par ces présentes, audit sieur *Lana*, le Diplôme de *Bachelier ès-Lettres*, pour en jouir avec les
droits et prérogatives qui y sont attachés par les lois, décrets et réglemens, tant dans l'ordre civil que dans l'ordre des fonctions de l'Université.

Fait au chef-lieu, et sous le sceau de l'Université,
à Paris, le *23 Octobre 1812*.

Lou
LE CHANCELIER,

Le Précurier,

Delambre
17. 1540.



LE GRAND-MAITRE,

Fontanes

PAR SON EXCELLENCE LE GRAND-MAITRE,
Le Conseiller-Secrétaire-général,

Fontanes

Délivré par nous,
Recteur de l'Académie,

Le 20 novembre 1812, J. Balbe

28. **VALERIUS FLACCUS, Gaius.** *Argonauticon ... libri VIII, a Ludovico Carrione Brugensi locis prope innumerabilibus emendati, ejusdem Carrionis scholia ... una cum variis lectionibus. Antwerp, Christopher Plantin, [15 July] 1565.*

8vo, pp. 303, [1]; title printed within woodcut border with woodcut Plantin device; single wormhole throughout (not affecting legibility), small ink stain to upper outer corner of final leaves; an excellent copy in contemporary (Dutch?) calf over couchboard, endguards of manuscript waste (*see below*), sewn on 4 split tawed thongs laced in, with kettlebands; a little rubbed, short cracks to foot of each joint; seventeenth-century ink inscription 'Ex Libris Mesnard' to title. £1250

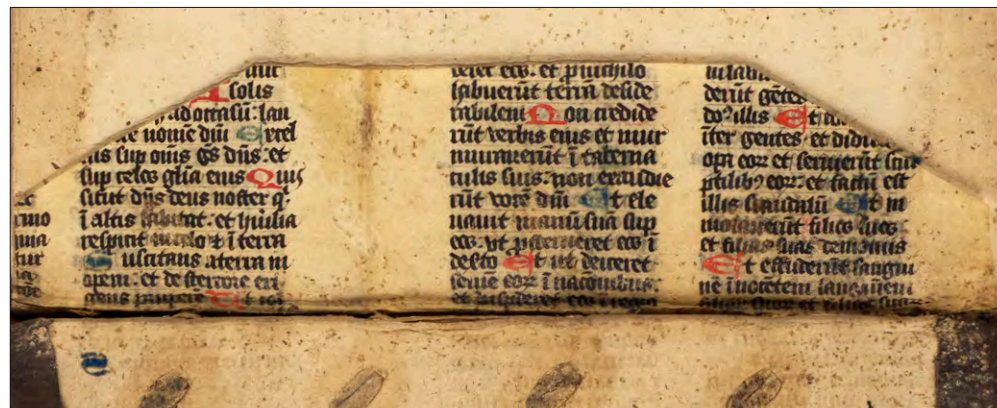
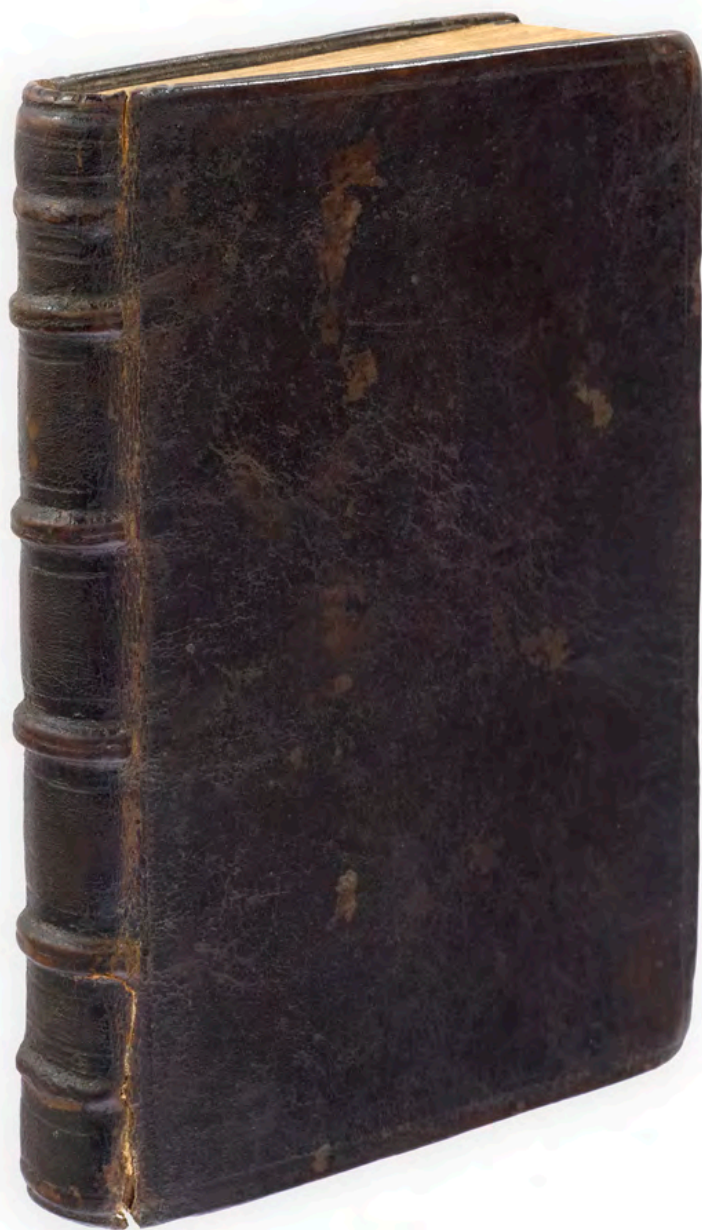
First edition, a very attractive copy, of Louis Carrio's precocious – and perhaps overconfident – recension of the first-century *Argonautica* of Valerius Flaccus.

Valerius Flaccus's *Argonautica*, a Latin imitation of Apollonius of Rhodes's telling of the quest for the Golden Fleece dedicated to Vespasian on his departure to conquer Britain, was unknown until the discovery of a partial manuscript at St Gall in 1417; it was first printed in Bologna in 1474, but despite editions by Giunta (1503), Badius Ascensius (1517), Jean Petit (1519), and the heirs of Aldus (1523) remained in an incomplete and incorrect state.

Louis Carrio (1547–1595), aged only eighteen at the time of publication, prepared his edition both from previous printed versions and 'from an ancient manuscript codex, which the most weighty judgements of many men have confirmed to have been written six hundred years ago' (p. 188 *trans.*). In addition to adding the many scholia, Carrio claims to have corrected the text in over six hundred places in a campaign of enthusiastic editing praised by some commentators but condemned by others as overzealous.

Plantin's records show that printing was paused in November 1564 after quire L, likely because of errors introduced to the text while Carrio was absent visiting Italy, and only resumed in June 1565 when the scholar returned (*see Voet*). A revised edition was published in sextodecimo the following year, without the scholia but joined instead by a volume of *Castigationes*.





Manuscript waste: bound with endguards of two fragments from a fifteenth-century northern-European (Netherlandish?) portable breviary in double columns.

Adams V-80; Dibdin, *Introduction* II, p. 515 ('There is no editor of this writer, who, since Baptista Pius, has deserved more the thanks of the classical world than Carrio'); Graesse VI, p. 241 ('le texte a été corrigé sur un ancien et très bon man. et sur des édd. antérieures, mais avec trop de hardiesse et de violence'); Voet 2408.



30. **YRVEN, Marcelle.** *La comédienne et le féminisme.* Paris, L. Pichon, 1914.

4to, pp. 2, [2 (blank)], 38, [2 (colophon, blank)], with half-tone photographic frontispiece; with half-title, printed in red and black; very occasional light spotting; in contemporary paste-paper boards, gilt lettering-piece to spine; corners and extremities a little worn, but a very good copy; the author's presentation inscription to title-page 'Hommage respectueux a Monsieur Emile Berr en lui demandant de feuilleter ces pages, que je souhaite utiles, avec indulgence. M.Y.' £250

First edition of this feminist work on the necessity of a thorough literary and cultural education for women in theatre, by the celebrated actress Marcelle Yrven, presented to the editor-in-chief of *Le Figaro's* literary supplement.

Stage and film actress Marcelle Yrven (1877–1954) here argues that an actress's beauty and education are not mutually exclusive. For Yrven, feminism is 'when women want to rise up, not to be inferior to men but to equal or even surpass them, drawing upon their intelligence, their education, their individual qualities, their activity, and their curiosity' (p. 9 *trans.*). Citing Colette as a prime example of a *femme de lettres* who achieved great success on the stage, she urges young women to swap cloak-and-dagger tales and *feuilletons* for Moliere, Racine, Corneille, and Hugo. Once the work of these 'cardinal authors' has been mastered, the aspiring actress should read widely, turning to anthologies for a variety of poetry and prose and subsequently turning to masterpieces of French drama.

Provenance: presented by the author to the journalist Émile Berr (1855–1923), journalist at *Le Figaro*, editor-in-chief of its literary supplement from 1895, and recipient of the *Légion d'honneur* in 1923.

We have found three other inscribed copies of *La comédienne et le féminisme*, presented to Gaston Doumergue, former President of France (Médiathèque municipale Gaston Doumergue), to the writer and literary critic René Boylesve (BnF), and to the dramatist Georges Courteline (University of Toronto).





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