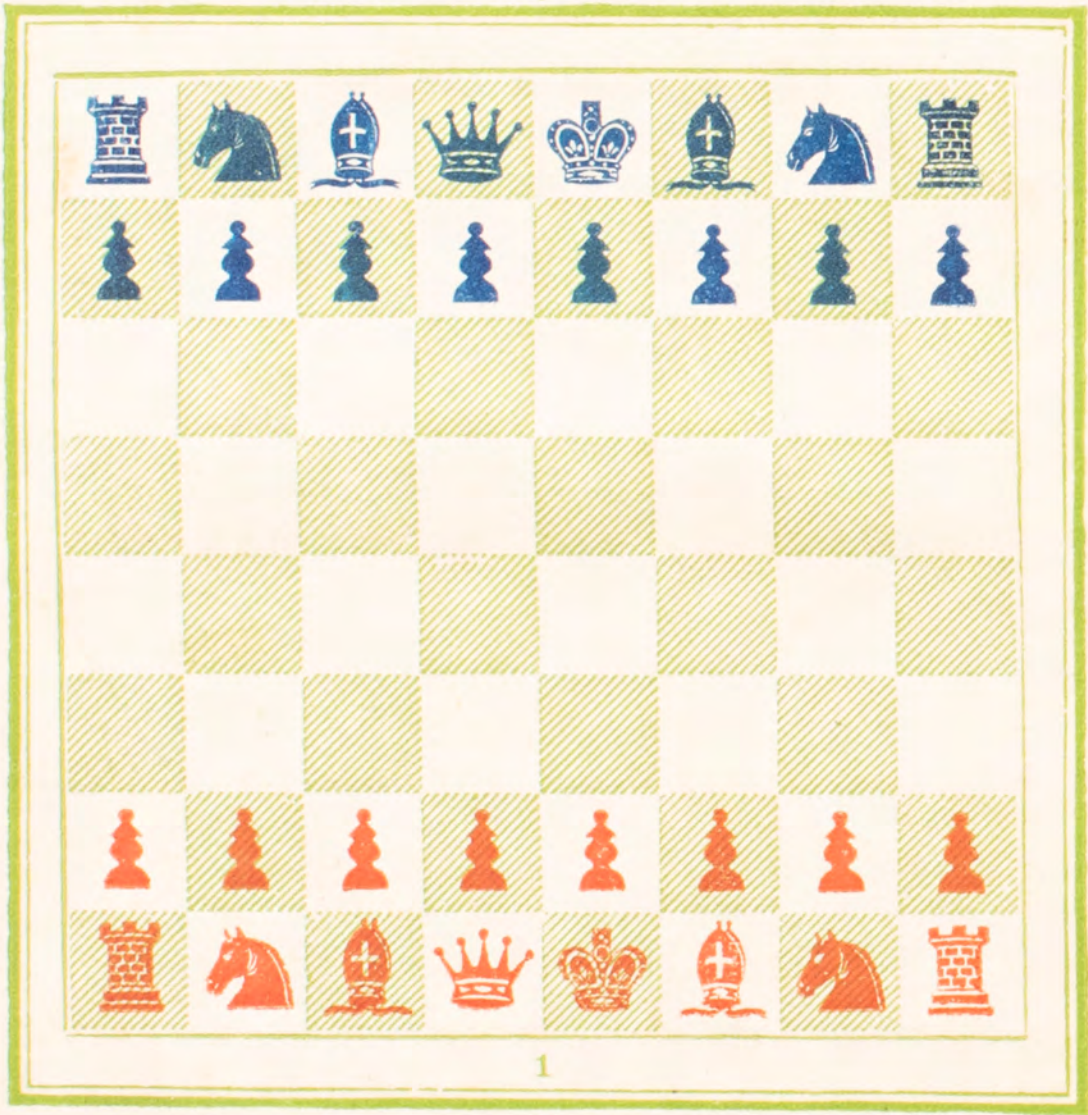


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A CATALOGUE
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1. BERNARD QUARITCH LTD. A catalogue of rare and valuable works relating to the history and theory of the game of chess, being the greater portion of the famous library formed by J. W. Rimington-Wilson, and maintained and added to by his son R. H. Rimington-Wilson, with some additions from other sources. Offered at the net prices affixed, by Bernard Quaritch, Limited, 11 Grafton Street. *London, Bernard Quaritch Ltd, 1929.*

4to, pp. 96; a very good copy in the original printed wrappers; minor wear, short tear at foot of spine. £150

Quaritch Catalogue 428, the most extensive and important catalogue of works on chess that has ever been or ever will be offered by a bookseller.

‘The libraries at Broomhead were mainly formed by Mr. J. W. Rimington-Wilson (1822–1877), a noted authority on indoor games and an enthusiastic amateur of chess. They were maintained and added to by his son, the late Mr. R. H. Rimington-Wilson, well-known both as a shot and as a writer on shooting, and a member of the General Council of the Billiards Control Club. The selection now offered from the Chess library, one of the most remarkable and extensive ever formed, covers most comprehensively the printed literature of the game, in many languages, from the 15th century to modern times. Of some more famous books successive editions are included; of others, several copies are present. There is also a large number of manuscripts, ranging from a Cessolis dated 1466 [corrected in manuscript to ‘About 1500’] to original records, in many volumes, of games played at well-known clubs by celebrated masters, together with autograph essays and analyses by noted students of the game’ (inside front wrapper).

THE FIRST ITALIAN WORK ON MODERN CHESS

2. DAMIANO, da Odemira. Libro da imparare giochare a scachi, et de bellissimi [*sic*] partiti, revisti [et] recoretti, [et] con summa diligentia da molti famosissimi giocatori emendati. In lingua Spagnola, [et] Taliana, novamente stampato. [*Rome(?)*, after 1524].

Small 8vo, ff. 64, roman letter, text in Italian and Spanish, with large woodcut of two chess players on title and with numerous woodcut diagrams in the text; fore-margin of title trimmed close with loss of a hyphen and just shaving border of woodcut; a very good copy in eighteenth-century French pale brown calf; spine gilt, edges gilt; slightly rubbed, head and foot of spine slightly chipped, joints partly cracked but firm. £12,000

Extremely rare early edition of the first book to deal with the complete game and the first to give directions for playing without seeing the board.

First printed in 1512, this is the second of several undated editions (1520–1540) described in detail by Dr A. van der Linde, *Geschichte des Schachspiels*, Berlin 1874, vol. I pp. 337–47. The woodcut on the title is the one used in Antonio Blado’s 1524 edition.

Little is known about the author, a Portuguese apothecary, but his compilation is the first Italian work on modern chess and includes variations of Petrov’s defence, the gambit now called after him, the Giuoco Piano, and the Queen’s Gambit Accepted. Of particular interest

LIBRO DA IM
PARARE GIOCHARE
à Scachi, Et de belissimi Partiti, Reuisti
& recoretti, & con summa diligentia
da molti famosissimi Giocatori
emendati. In lingua Spagnos
la, & Taliana, nouamente
Stampato.



De Franchi

This Edition is not given in Schmidt
He makes the first Edition to have been
one in some letters, without date - the
second to have been the date of 1512, &
to have been one in Roman letters - all
the Editions after 1512 are dated -
Now, Von der Laga is satisfied (pursue
to his translation) that Schmidt is
mistaken in making the first Edition
the first - the undated Roman type Edition
(he says) has less exact diagrams &
other marks of being earlier - of course
he must be right.

This copy comes from an undated Roman
Edition - earlier than 1512 -
differs from that which Von der Laga
translated from - see G. 11 - where
he has "Co la Pedona" for "con"
where "i" here "in" - and has also
in numbers - 20750, in his - T.O

Giocho di sei tratti.

El blanco al negro dara scacho matto con la pe-
dona in sei tratti, ne piu ne meno, prima con il Ro-
cho in .A. & cō il Rocho medesimo scacho in .B. cō
il caualllo scacho in .C. & con il Rocho in .d. & con
il medesimo Rocho scacho in .E. & fera scacho mat-
to con la pedona.



El blanco al negro dara xaque y mate con el
peon in .vi. lanzes, ni mas ni menos, primero de ro-
que in .A. y con el roque mismo xaque in .B. y cō
el caualllo xaque in .C. y con el roque in .d. y con el
mismo roque xaque in .E. y fera mate con el peo.

Giocho de sei tratti.

El blanco al negro dara scacho con vna pedona
& scacho matto cō l'altra in .vi. tratti ne piu ne me-
no, prima scacho con la donna in .a. & con rocho
altro scacho in .b. & il negro se coprira con la don-
na, & il rocho dara scacho in .c. e il negro pigliara
con la donna & la donna li dara scacho in .d. & s'il
re andara alla bianca la pedona li pigliara la don-
na con scacho e fera scacho matto con l'altra e si an-
dara ala negra la pedona li dara scacho e fera sca-
cho matto con l'altra pigliando la donna.



El blanco al
negro dara xa-
que de vno, y
mate dotro in
vi. lanzes ni
mas ni menos
primero xaq
cō la damma,
y el otro roq
xaque in .B. y
el se cubrira
cō la damma,
y el otro ro-
que li dara xaq in .c. y el prendera con la dāma, y
la dāma li dara xaq in .d. y si se fuere in la blēcha, el
peon prēdera la dāma con xaq, y fera mate con el
otro y se fuere ala negra con el peon dara xaque,
y fera mate con el otro prendendo la damma.

are some of his pieces of advice: don't play aimlessly, don't play too fast, when you have a good move look for a better one, and use the 'king's leap' (i.e. castling) for protection. Damiano is also the first to state that the board should be placed so that the lower right square is white. The section headed 'Arte de giocare alla mente', beginning on H5 of this edition, is an explanation of how to play blindfold.

Provenance: 'De Truchis'(?), sixteenth-century ownership inscription at foot of title and on final leaf; 'Di Giulio . . .', obliterated seventeenth-century inscription on final leaf; Rev. George Innes (1759–1842), Master of Warwick School for half a century from 1792, with his bookplate; J. W. Rimington-Wilson, with his ownership inscription on back of front free endpaper and with his notes on recto and verso of front flyleaf; sale, Sotheby, 28 February 1928, lot 314, to Quaritch; Bernard Quaritch Catalogue 428 (1929), no. 387 ('a good copy, the text is not cut into in any way').

EDIT16 CNCE 75900, recording a single copy (Biblioteca Riccardiana); Sander no. 2295 (citing this copy, classifying it as the fifth edition, and dating it after 1524); Van der Linde I p. 341. Palau records two or three editions (nos. 68221 and note, and 68223) but without sufficient detail to distinguish between them. See A. Chicco, 'Le edizioni italiane del Libro di Damiano', *L'Esopo* 22 (June 1984), pp. 46–58. Library Hub records copies of undated editions which may or may not be the present edition (Bodleian and British Library). OCLC records six copies only: Braunschweig, Cleveland, Library of Congress, Princeton, UCLA, and State Library of Victoria.

3. DAMIANO, da Odemira. Libro da imparare giocare a scachi, et de bellissimi partiti, revisti [et] recoretti, [et] con summa diligentia da molti famosissimi giocatori emendati. In lingua Spagnola, [et] Taliana, novamente stampato. [*Rome(?)*, after 1524].

Small 8vo, ff. 64, gothic letter (except title, in roman letter), text in Italian and Spanish, with large woodcut of two chess players on title and with numerous woodcut diagrams in the text; title backed at time of binding and shaved at fore-edge, upper outer corner of title torn away with partial loss of two letters, lower outer corner of first few leaves stained, oil-stain affecting seven leaves (E7–F5), light damp-stain in a few leaves towards end, small burn-hole in one leaf (C1, just affecting a few letters and a corner of a diagram on verso), a few running-titles shaved; nineteenth-century blind-stamped roan, edges gilt; extremities rubbed, upper cover neatly rejoined. £4750

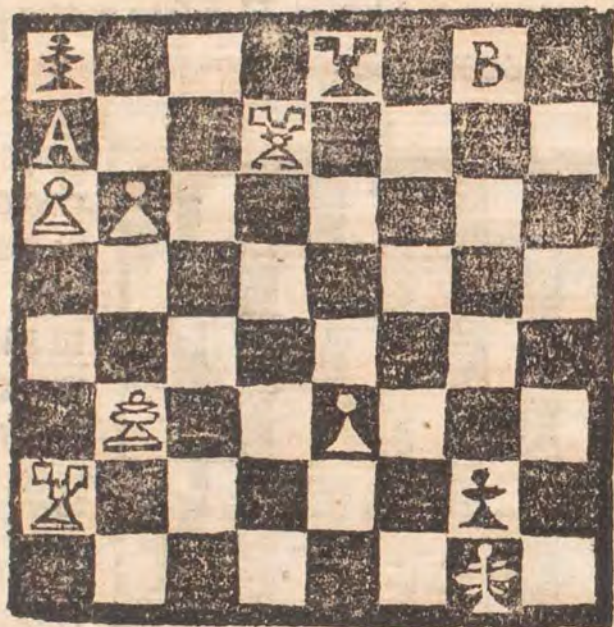
The third of several undated editions (1520–1540) described in detail by Dr A. van der Linde, *Geschichte des Schachspiels*, Berlin 1874, vol. I pp. 337–47.

Provenance: J. W. Rimington-Wilson, with his ownership inscription on front pastedown; sale, Sotheby, 28 February 1928, part of lot 317, to Quaritch; Bernard Quaritch Catalogue 428 (1929), no. 391.

EDIT CNCE 15916 (recording three copies only, at Florence, Perugia and Parma); Sander no. 2296 (citing this copy, classifying this as the fifth edition, and dating it after 1524); Van der Linde I p. 342. Palau records two or three editions (nos. 68221 and note, and 68223) but without sufficient detail to distinguish between them. OCLC records only two copies definitively of the same edition as ours, at Berlin and Harvard.

Giocho de tre tratti.

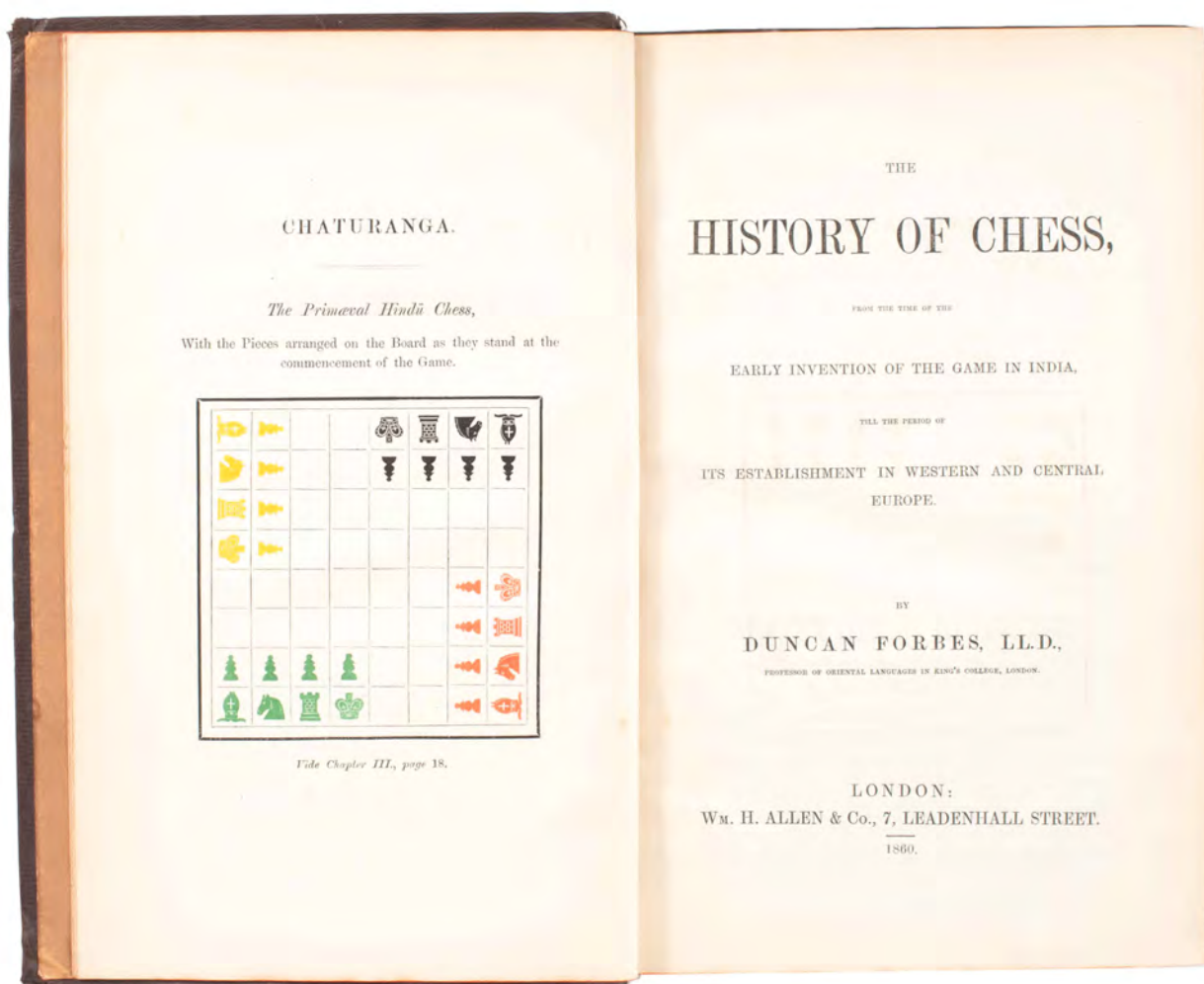
Dice il biancho al negro che li dara scacho mat
to della Pedona che sta a mano dritta, 2 in tre
tratti, 2 ne piu ne meno, pria della Pedona i A.
2 la Bona i B. 2 poi sera matto cō la Pedona 2
se il negro giocara il Recho i B. nō se po dare.



Dize el blanco que li dara mate in tres lanzes
ni mas ni menos con el Deon de Roque, el
primero lanze de Deon in. A y de la Bamma
in B. y despues sera mate cō el Deo impero si el
negro Juegare de Roque i B nō se puede dar.

El biancho
piu ne meno
2 il negro pi
ra altro sca
gliara per fo
con il Roch

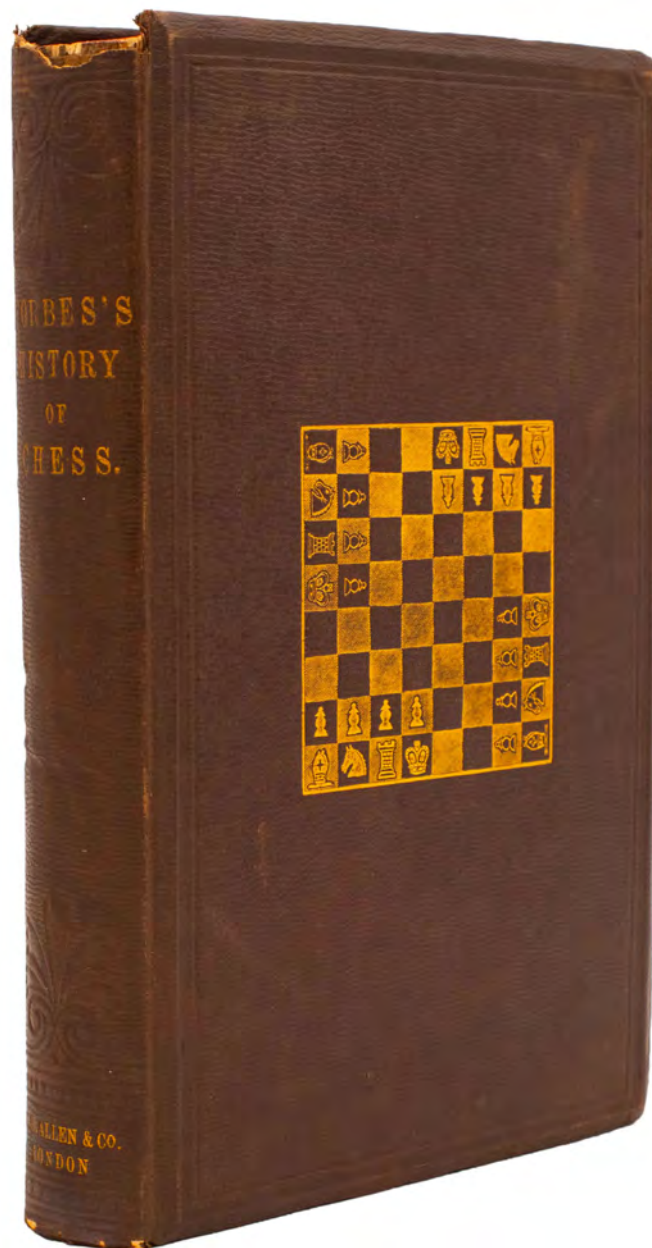
Dize el blan
ni mas ni m
A. y dize x
que, y el bla
in. B. y el
el Roque i



4. **FORBES, Duncan.** The history of chess, from the time of the early invention of the game in India, till the period of its establishment in western and central Europe. *London, William H. Allen & Co., 1860.*

8vo, pp. [ii], viii, 312, lx, with a frontispiece printed in colour and three folding tables; some light spotting on tables, one gathering slightly sprung, tear in one leaf (L7, repaired without loss); original brown cloth, chess board blocked in gilt on covers, advertisements on endpapers; slightly rubbed, head of spine chipped. £400

First edition; scarce. A native of Kinnaird in Perthshire, Duncan Forbes (1798–1868) was educated at the University of St Andrews and spent two years in Calcutta before ill health forced him to return to England early in 1826. He was appointed professor of oriental languages at King's College London in 1837, and between 1849 and 1855 he compiled a catalogue of the Persian manuscripts in the British Museum.



'In 1854 and 1855 he wrote a series of articles in the *Illustrated London News*, collected and published as *Observations on the origin and progress of chess* etc. (1855). *The history of chess* (1860) was a greatly enlarged exposition of his theories. In his common-sense way he demolished the more fanciful claims regarding the origin of chess, but he succumbed to the temptation of inventing evidence to support his belief that the game is 5000 years old. "The false prophet has taken us all in", said [Antonius] van der Linde, who, with Professor Albrecht Weber (1821 – 1901), discovered that the sources quoted by Forbes did not contain the attributed references. Later scholarship established that in any case these sources were at least 2500 years younger than had been thought in Forbes's time' (*The Oxford companion to chess*).

5. **GRECO, Gioacchino.** Le jeu des eschets, traduit de l'Italien de Gioachino Greco, Calabrois. Paris, Jacques Le Febvre, 1689.

12mo, pp. [xxiv], 343, [1], with woodcut printer's device on title, woodcut headpieces and initials; a very good copy in contemporary French speckled calf, spine gilt; rubbed, head and foot of spine slightly chipped. £900

Second edition of this French translation; first published in 1669.

LE JEU
DES
ESCHETS,
*Traduit de l'Italien
de Gioachino Greco,
CALABROIS.*



A PARIS,
Chez JACQUES LE FEBVRE, au
dernier Pilier de la Grand'-Salle,
vis à vis les Requestes du Palais.

M. DC. LXXXIX.
Avec Privilege du Roy.

The Calabrian master Gioacchino Greco (c. 1600–c. 1634) has been described as ‘the last great player of the “heroic age” ... [who] dominated the chess of the period down to the mid-eighteenth century through the posthumous publication of his manuscripts’ (Richard Eales, *A history of chess* p. 96). A selection of games from lost manuscripts of the 1620s was published in London in 1656 and entitled *The royall game of chesse-play*. ‘Another version, published in France 13 years later, was widely translated and appeared in at least 41 editions These books owed their popularity to the games which were included; Greco’s openings were mostly those developed by Italian players of the 16th century but he is credited with the invention of the Sicilian wing gambit, a variation of the Falkbeer counter-gambit (3 cxd5 c6), and the From gambit’ (*Oxford companion to chess*).

Provenance: J. W. Rimington-Wilson (1822–1877), with his ownership inscription on front pastedown; R. H. Rimington-Wilson; Bernard Quaritch Catalogue 428 (1929), no. 564.

Van der Linde I p. 363.



6. GRECO, Gioachino (William LEWIS, *translator*). A treatise on the game of chess, by Gioachino Greco; translated from the French. To which are added, numerous remarks, critical and explanatory, by William Lewis, author of several works on chess. *London, W. Simpkin and R. Marshall, 1833.*

8vo, pp. ix, [iii], 148, interleaved throughout; recto of second leaf (dedication) slightly oxidised, a few isolated spots, but a good copy in contemporary diced russia gilt, upper cover stamped in gilt with a knight on horseback and the text 'Texuntque fugas et proelia ludo', lower cover bearing the same stamp and the text 'Ludimus effigiem belli', chess pieces stamped in gilt in compartments of spine, wide inner dentelles tooled in gilt and with pawn motif stamped in gilt in corners, green watered silk endpapers with border ruled in gold, marbled edges; extremities rubbed, head and foot of spine slightly chipped, lower joint cracked, upper joint sometime neatly repaired.

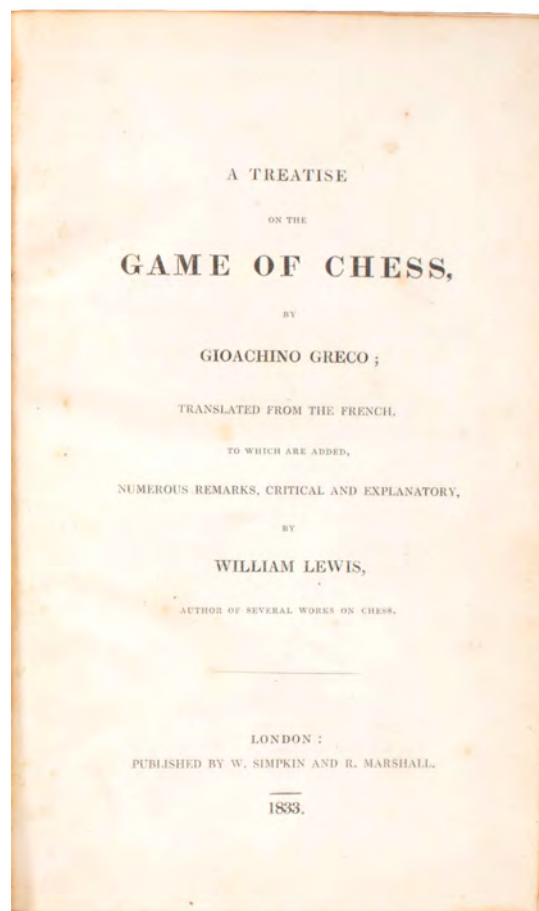
£1500

Second edition of William Lewis's translation of Greco; first published in 1819.

William Lewis (1787–1870) learned chess under Jacob Henry Sarratt and went on to run a well-known chess school at 5 Nassau Street, Soho. ‘He took part in the correspondence chess match between Edinburgh chess club and London chess club during 1824–8. Some sources refer to financial difficulties and bankruptcy in 1828 as a result of an unfortunate speculation in piano manufacture Lewis was the author of numerous works on chess, mostly elementary in character and drawing on those of his teacher Sarratt “The last and one of the best of the “old” writers” (Hooper and Whyld, 224–5), his output was superseded by that of authors such as Staunton, more willing to synthesize previous work – including Lewis’s own – as a foundation for further analysis, and less inclined to reinvent the wheel for themselves’ (*Oxford DNB*).

The remarkable binding of our copy incorporates a quote from Virgil, ‘Texuntque fugas et proelia ludo’ (‘and wove mimic flights and battles fought for play’, *Aeneid* Book 5, line 593) and the first line of Vida’s *Scacchia ludus*, ‘Ludimus effigiem belli’ (‘we are playing an image of war’). These texts tend to suggest that the binding was commissioned by, or presented to, a military man with an interest in chess.

Van der Linde I p. 367.



THE POETRY OF CHESS

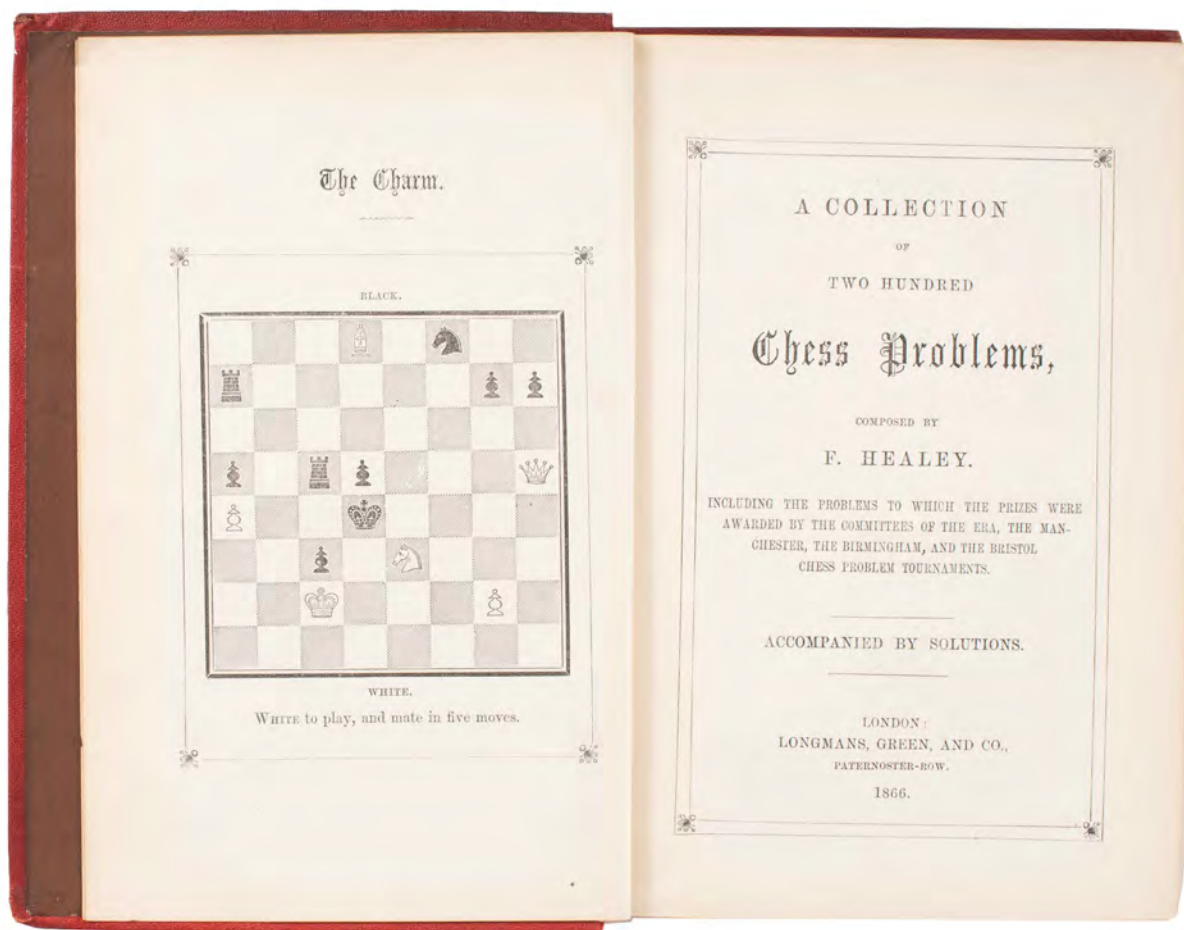
7. **HEALEY, Francis.** A collection of two hundred chess problems ... including the problems to which the prizes were awarded by the committees of the era, the Manchester, the Birmingham, and the Bristol chess problem tournaments. *London, Longmans, Green & Co., 1866.*

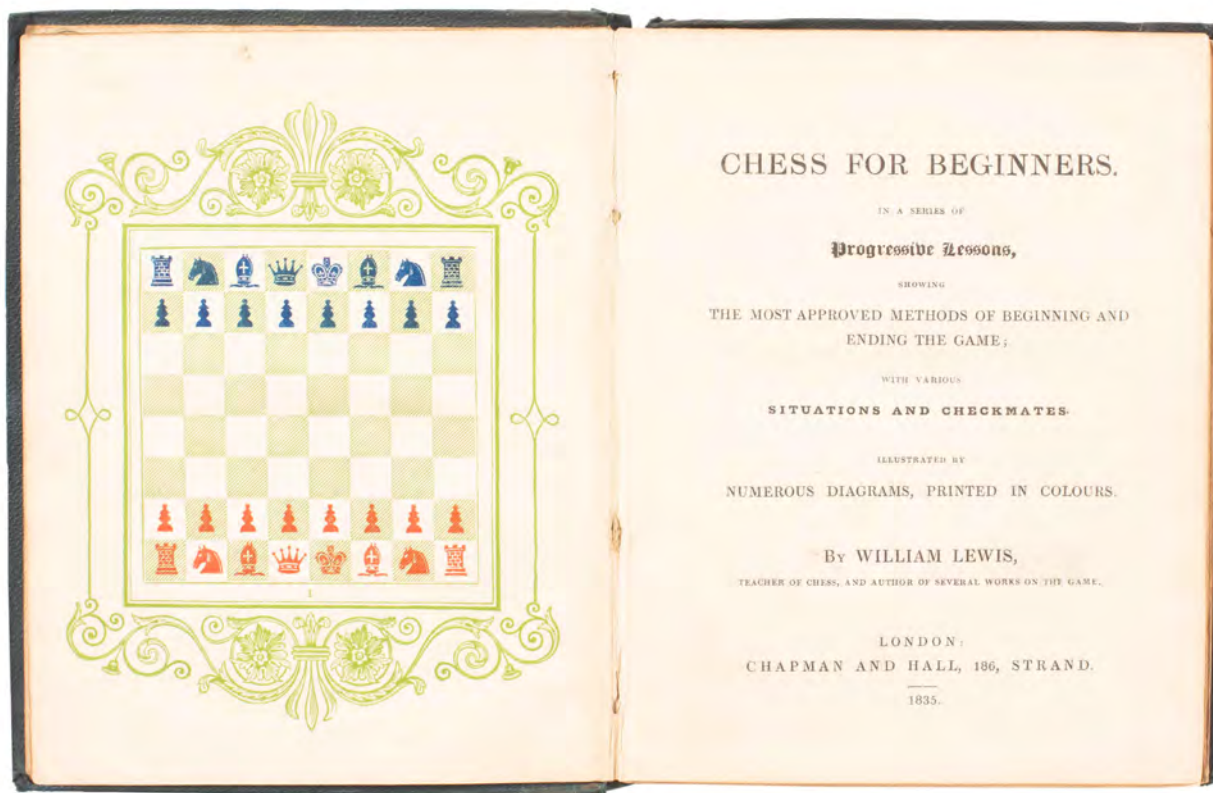
8vo, pp. xii, 266, [2], with a frontispiece and numerous diagrams in the text; a good copy in the original red cloth; slightly rubbed and soiled. £250

First edition of this substantial collection of chess problems by Frank Healey (1828–1906).

'Problems are indeed the poetry of chess. The same depth of imagination, the same quick perception of the beautiful, the same fecundity of invention, which we demand from the poet, are to be found, under a different form, in the humble labours of the problematist. Surely, without pressing the analogy too far, we may say that the thirty-two pieces form the alphabet of the composer, while the chess board is the paper, and the positions finally resulting may be fairly likened to so many stanzas' (p. viii).

Provenance: J. W. Rimington-Wilson, with his ownership inscription on back of front free endpaper; R. H. Rimington-Wilson; Bernard Quaritch Catalogue 428 (1929), no. 598.





8. **LEWIS, William.** Chess for beginners, in a series of progressive lessons, showing the most approved methods of beginning and ending the game, with various situations and checkmates, illustrated by numerous diagrams, printed in colours. *London, Chapman & Hall, 1835.*

12mo, pp. [iv], ii, [2], 149, [1, blank], [10, advertisements], with a frontispiece and 23 plates; 14.5 detached; publisher's green pebble-grained cloth, upper cover blocked in gilt; a little rubbed and bumped, spine lightly sunned and with a pale stain; ticket of W. H. Dalton, Charing Cross to upper pastedown, presentation inscription 'From James A. Robertson, 1st January 1836' on front free endpaper. £225

First edition of this chess manual, by the finest player of the day. The proprietor of a chess school in London, William Lewis (1787–1870) gained fame with his victory over Des Chapelles and his role as the operator hidden inside William de Kempelen's automaton the Terrible Turk (see item 19). His *Chess for beginners* establishes the principles of his game.

Van der Linde II p. 5.

For Lewis see also items 17 and 19.

9. MENDHEIM, Julius. Aufgaben für schachspieler nebst Auflösungen. Als fortsetzung des Taschenbuchs für Schachfreunde ... Mit einem Anhang, die Korrespondenz-Partie, die zwischen dem Berliner und Breslauer Schachklubb vom 15. Januar 1829 bis zum 20. Oktober 1831 gespielt worden, mit Anmerkungen und Varianten versehen, enthaltend. *Berlin, T. Trautwein, 1832.*

8vo, pp. vi, 73; somewhat foxed; mid nineteenth-century russia-backed boards; rubbed, head and foot of spine slightly chipped. £900

First edition; rare. Eighty-two original problems by Julius Mendheim (c. 1781–1836), who was the leading Berlin chess player of his day and one of the founding figures of German chess. Although not admitted to the exclusive Berlin chess club, he played three correspondence matches for the club as a non-member against the clubs of Breslau and Hamburg. The appendix here contains an account of the match against the former.

Provenance: faint armorial blind-stamp in first few leaves; J. W. Rimington-Wilson, with his ownership inscription on back of front free endpaper; R. H. Rimington-Wilson; Bernard Quaritch Catalogue 428 (1929), no. 977.

Van der Linde II p. 94. Library Hub records a single copy only (British Library). OCLC records four copies outside Europe (Cleveland, Harvard, New York Public Library, and Princeton).

10. [MONTIGNY, Alfred de.] Les stratagèmes des échecs, ou collection des coups d'échecs les plus brillans et les plus curieux, tant dans la partie ordinaire que dans les différentes parties composées; tirés des meilleurs auteurs, et dont plusieurs n'ont point encore été publiés. Avec des planches où l'on trouve notée la position de chaque coup. Par un amateur. *Paris, Amand König, An X [1801–2].*

Two parts in one volume, 16mo, pp. 93, [1], [4]; 122, [2]; with numerous full-page diagrams printed in greenish brown, red and black (one, facing p. 28 in first part, not included in pagination); some light dust-soiling and spotting, but a good copy, untrimmed in slightly later dark green cloth, brown calf lettering piece on spine; slightly rubbed, corners bumped, head and foot of spine slightly frayed. £800

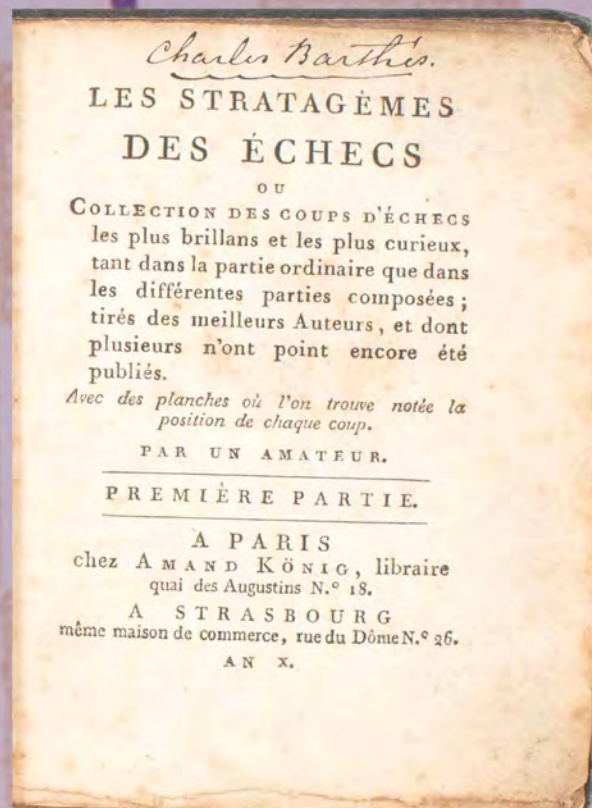
First edition of this charming pocket-sized chess manual; very scarce. Montigny's work is divided into six chapters. The first and longest concerns those occasions when 'the two players, having a more-or-less equal number of pieces, have no advantage over the other except that of position'. The second chapter concerns 'subtle moves and singular checkmates', the third capped (or marked) pawns, the fourth stalemate, the fifth forced stalemate, and the sixth Losing chess or Antichess.

Provenance: Charles Barthès (ownership inscription at head of title; doubtless the Charles Barthès to whom a chess problem is given in Aaron Alexandre's *Collection de plus beaux problèmes d'échecs au nombre de plus de deux mille*, 1846); Quaritch stock number dated June 1922 on rear pastedown; possibly no. 991 in Bernard Quaritch Catalogue 428 (1929).

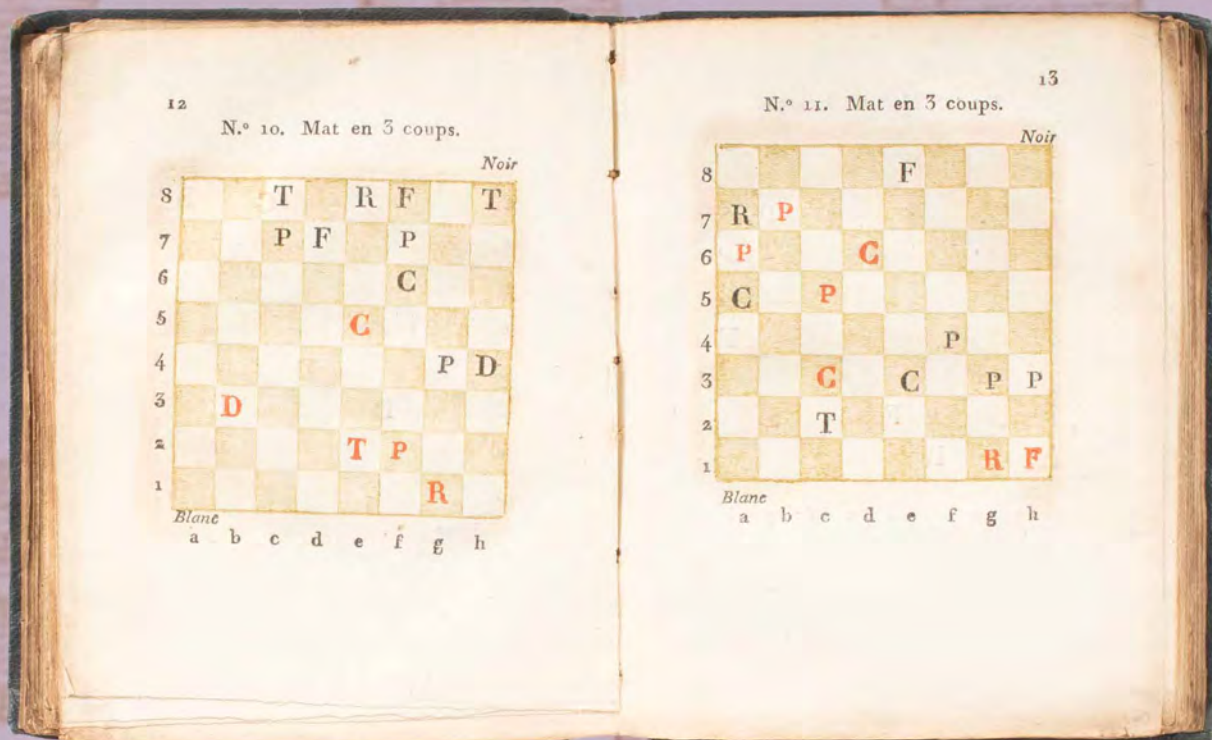
Van der Linde II p. 91. Library Hub records three copies only, one at the British Library and two at Cambridge University Library (of which one is imperfect).



<9]



[10]>



[10]

11. PHILIDOR, François-André Danican. Chess analysed: or instructions by which a perfect knowledge of this noble game may in a short time be acquir'd. *London, J. Nourse and P. Vaillant, 1750.*

8vo, pp. xi, 146 [*recte* 144], with woodcut ornament on title; some occasional light soiling; early nineteenth-century calf-backed boards; rubbed, extremities worn, upper joint cracked, upper cover coming loose. £1250

Rare first edition in English of the most important theoretical work on chess of the eighteenth century. Philidor, by far the best player of his era, spent much of his time in England after 1747, hence the London publication of the first edition of his *Analyze des echecs* in 1749.

'In 1749 *L'analyse du jeu des Échecs* was published in London; the first edition of 443 copies was followed by two further editions the same year and an English edition in 1750. More than 100 editions, in many languages, were published subsequently. For the first time an author explained with detailed annotations how the middle-game should be played; for the first time the strategy of the game as a whole was described; for the first time the concepts of the blockade, prophylaxis, positional sacrifice, and mobility of the pawn formation were laid down. Philidor's famous comment, "Les pions sont l'âme du jeu" (in the English edition "... the Pawns; they are the very Life of the Game"), was often misunderstood. He believed that ignorance of correct pawn play was the biggest weakness of his contemporaries. Some thought he was saying that pawns were more important than pieces, others that everything should be subordinated to the aim of promoting pawns. Philidor was also the first writer to examine a basic endgame (R + B v. R) in depth, although that was almost his only contribution to this phase of the game. He was already regarded as the strongest player in France, the Netherlands, and England, and the book consolidated his chess reputation' (*The Oxford companion to chess*).

Provenance: 'Matilda White' (early nineteenth-century inscription at head of title); John White, with armorial bookplate; Bernard Quaritch Catalogue 428 (1929), no. 1091.

ESTC T109591 (giving 12 locations); Van der Linde I p. 394.

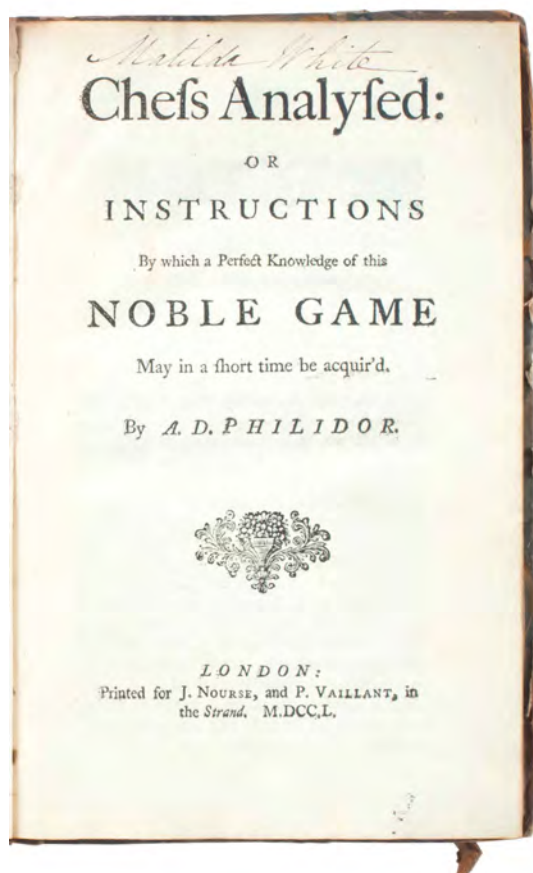
12. PHILIDOR, François-André Danican (William Stopford KENNY, translator). Analysis of the game of chess ... illustrated by diagrams, on which are marked the situation of the party for the back-games and ends of parties: with critical remarks and notes by the author of The stratagems of chess. Translated from the last French edition, and further illustrated with notes, by W. S. Kenny. *London, T. and J. Allman, 1819.*

8vo, pp. xvi, 264, title printed in red and black; without the frontispiece-portrait; numerous diagrams in the text; title spotted, some light spotting and soiling elsewhere; untrimmed in the original grey boards, remains of printed paper label on spine; rubbed and soiled, most of spine missing, upper cover becoming loose; ownership inscription of Alexander Henry Bartlet dated 11 July 1823 on front pastedown. £200

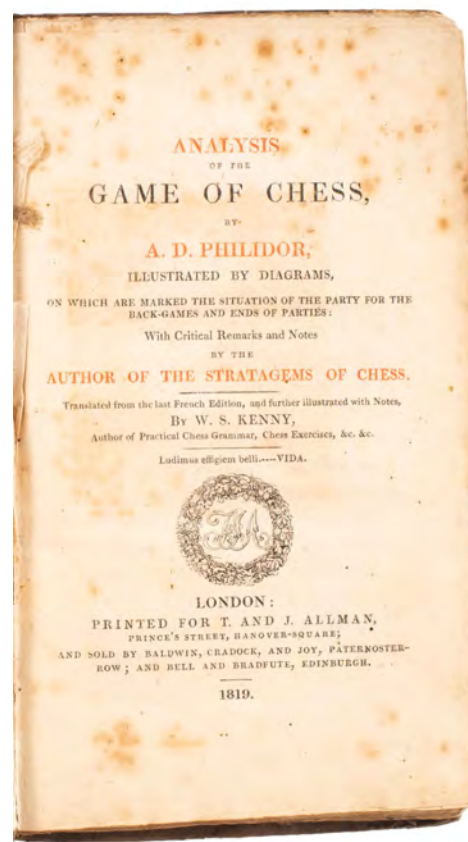
First edition of William Kenny's translation of *L'analyse du jeu des Échecs*. For many years Kenny (1787/8–1867) 'kept a classical school at 5 Fitzroy Street, Fitzroy Square, London, later moving to Richmond, Surrey. In 1856 Kenny stated that he had been a teacher for forty years.

An accomplished chess player, his first published works were *Practical chess grammar* (1817), *Practical chess exercises* (1818), and *Analysis of the game of chess* (1819), a translation of Danican Philidor's work. He was later known for his schoolbooks' (*Oxford DNB*).

Van der Linde I p. 403.



<[11]



[12]>

13. PONZIANI, Domenico Lorenzo. Il giuoco incomparabile degli scacchi sviluppato con nuovo metodo ... Seconda edizione purgata, ed arricchita di nuovi moltissimi lumi, e scoperte. Modena, Heirs of Bartolomeo Soliani Ducal printers, 1782.

8vo (in 4s), pp. [viii], 242 [243 errata, 244 blank], with woodcut vignette on title, several typographical diagrams to text, woodcut tail-pieces; occasional light spots, a little soiling to the initial leaves, but a very good copy in contemporary half-calf, flat spine gilt with fleurons, re morocco lettering-piece, sides covered with marbled paper; a few scuffmarks to the sides, edges a little rubbed, a few minute wormholes along the joints. £1850

Rare second, enlarged and improved edition, 'the best edition' (*The Chess World*, p. 335), and the first edition to appear with the author's name (stated in the printer's preface); the best chess manual to come from the 'Modenese school', the trio (Ponziani, del Rio, and Lolli) of chess

IL GIUOCO
INCOMPARABILE
DEGLI SCACCHI

SVILUPPATO CON NUOVO METODO

Per condurre chiunque colla maggiore facilità
dai primi elementi sino alle finezze
più magistrali.

O P E R A
D' AUTORE MODENESE

DIVISA IN TRE PARTI

SECONDA EDIZIONE

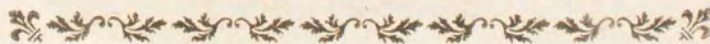
Purgata, ed arricchita di nuovi moltissimi lumi,
e scoperte.

Ludimus effigiem belli
Vid. Scacch.

. *Ductiorque placebat,*
Non qui præcipiti traheret simul omnia casu;
Sed qui maturo vel leta, vel aspera rerum
Consilio momenta regens
Claudian. de bello Get.



IN MODENA MDCCLXXXII.



Per gli Eredi di Bartolomeo Soliani Stampatori Ducali.
Con Licenza de' Superiori.

players and writers that secured worldwide renown in the second half of the eighteenth century, developing a game of open, tactical play. In the assessment of a nineteenth-century critic, 'Such is Ponziani's work on chess, certainly one of the most profound and elegant ever written' (Vogt, *Letters on Chess*, p. x). This edition is not to be confused with the unlicensed Venetian editions of the same title, which merely reproduce the inferior, anonymously-published first edition of 1769.

After the preface where the author's responsibility is declared, as well as his debt to the 'Anonimo Modenese', and after a table of abbreviations, Ponziani devotes several chapters to describing the nature of the game and the movements of the pieces, including a vocabulary of chess terms, many tactical remarks, and, notably a short history of the game with notices devoted to Ponziani's chief predecessors, such as Damiano, Ruy Lopez, Gianuzio, Salvio, Carrera, Greco, Piacenza, Bertin, Stamma, del Rio, Lolli, Cozio, the Amateurs, and Philidor.

The second part is devoted to the topic for which Ponziani achieved fame: the opening of the game, including the first description of the eponymous Ponziani Countergambit.

Van der Linde I p. 375. See C. F. Vogt, *Letters on Chess*, London, Simpkin, Marshall & Co., 1848.

WITH EXTENSIVE NOTES BY AN EIGHTEENTH-CENTURY PLAYER

14. SALVIO, Alessandro. Trattato dell'inventione et arte liberale del gioco di scacchi ... Diviso in discorsi, sbaratti, e partiti. *Naples, Giovanni Battista Sottile, 1604.*

4to, pp. [viii], 186, [2], with a large woodcut coat of arms on title, woodcut of a chess-board on DI verso, and numerous woodcut initials; **several manuscript notes and markings in the text, and with eleven leaves of inserted manuscript notes in Italian in a mid eighteenth-century hand and a further small slip loosely inserted between L1 and L2**; final leaf (containing errata and imprimatur on recto, verso blank) pasted down to rear cover, some occasional browning or soiling, small worm-track in inner margins of a few leaves (not affecting text), but a good copy in contemporary limp vellum, covers speckled and gilt calf spine added in the mid-eighteenth century, red morocco lettering-piece; rubbed, losses to calf at head and foot of spine. £4500

First edition; rare. Salvio's treatise was the most influential Italian work on chess until the middle of the eighteenth century, a fact attested to in the present copy by the addition of numerous detailed manuscript notes by an evidently accomplished mid eighteenth-century player.

Alessandro Salvio (c. 1570–c. 1640), a lawyer, was one of the leading Neapolitan players of his time and by 1634 was master of an academy for the study of the game in his native city. His *Trattato* comprises forty-two chapters, of which thirty-one describe openings and eleven games at odds. These are followed by twenty-one 'giochi di partiti' or problems, some being supplied from actual play. 'Italian players were generally content to rely on Salvio for their openings, and made no attempt to advance the theory of play until the rise of the Modenese masters in 1750' (Harold Murray, *A short history of chess*, 1963, p. 56).

4.^a del cau. di suo re per cambiarle donne il 6.^o darà scacco con
 la sua alla 3.^a del roco. Sel n.^o si cuopre anco con la sua d.^a alla
 4.^a del roco di ~~la sua d.^a~~ ~~il 6.^o darà scacco alla 3.^a di suo re~~
 sel n.^o ~~il 6.^o darà scacco alla 4.^a del roco~~
 dal cau. di re ~~e cuoprendo si il n.^o con sua d.^a replichi~~
 lud. il 6.^o gioca ~~il 6.^o altro scacco di d.^a alla 4.^a dall' d.^a di suo~~
 alf. di re el ~~el n.^o sarà forzato mettere il re nella 3.^a~~
 del roco di ~~sin qui va bene poi scacco il 6.^o con la d.^a~~
 qual caso il b. ~~alla 3.^a del cau. di suo re el n.^o o anderà alla 4.^a di suo alf.~~
 suo re sopra ~~il 6.^o pure tornerà alla 3.^a di suo roco nel 1.^o caso.~~
 di suo re o ~~il 6.^o scacco con la d.^a alla 3.^a di suo re e poi scacco re e d.^a col cau.~~
 ultimo il b. ~~nel 2.^o caso scacco con la d.^a alla 3.^a di suo e poi re e d.^a col cau.~~
 più ricuoprir ~~scacco re e d.^a col cau.~~
 che la d.^a scop ~~per non metter d.^a con la d.^a alla 3.^a di suo~~
 il primo il b. ~~nota ancora che sel n.^o dovrà difendere quel~~
 cont. sua gio ~~re coprimo matto non con la d.^a alle 3 case~~
 re cont. qual ~~che diciamo ma col suo alf. di re giocan~~
 darà scacco ~~do lo alla 2.^a di suo re sarà peggio perché~~
 dato più a ~~il 6.^o prenderà con la d.^a la ped. di cau. di~~
 roco allora ~~va cont. dando scacco, poi replicherà altro~~
 la d.^a cont. ~~scacco col cau. al re e d.^a insieme senza~~
 la guadagn ~~pigliar la d.^a darà matto colla ped. di suo~~
 o sel n.^o la vi ~~cau.~~
 ped. se la v ~~per haver luogo il 6.^o di far cadere il n.^o in~~
 la piglierà ~~alcuno di tutti quei tratti dovrà far il suo~~
 gionerà meg ~~possibile di far andare il re cont. alla 3.^a di~~
 suo cau. ~~suo cau. con replicar gli parecchi scacchi~~
 col suo alf. di d.^a alla 2.^a di cau. e 3.^a di roco
 della medesima ma se il re n.^o non uolse
 uscir dalla 2.^a sua casa e 3.^a di suo alf. il
 6.^o lo lascerà alla 2.^a sua casa

Del Dottor Aleffandro Saluio. 61

il nero giochi la pedona dell'alfiero del Rè una casa, e guarderà la sua pedona, per lo che auerta il bianco non fare niuna delle sopradette cose, à

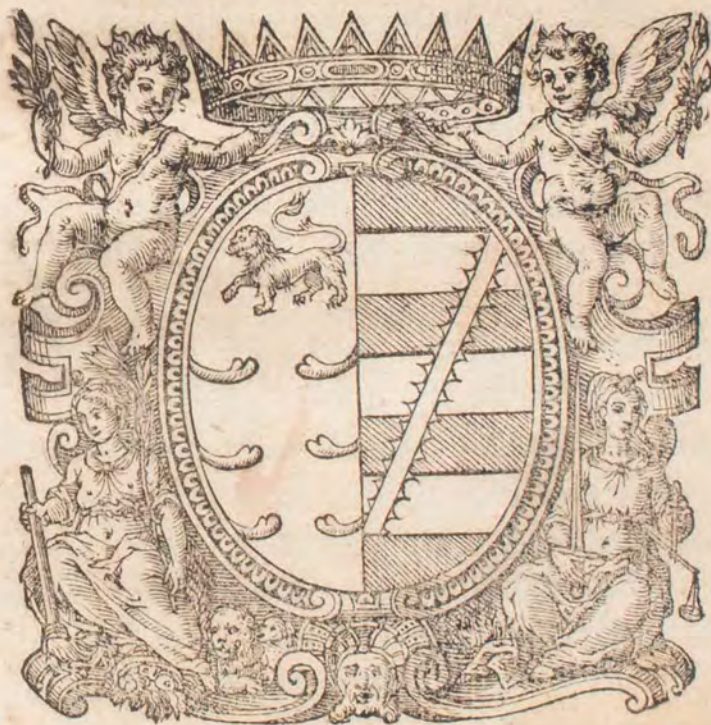
il 6.^o volendo ^{manu}mutare lo lasci restar alla donna
2.^a sua casa senza dargli scacco con la a una
sua d.^a alla 2.^a dall' d.^a di d.^a cont.^a perche il a uan-
n.^o coprendosi col suo ^{cau.}cau.^o di d.^a metterla a pren-
con questo in libertà il uoce di d.^a della a pren-
medesima donna lo lasci dirò in quella bianco
postura il 6.^o e ritiri sua d.^a alla 3.^a del ero pi-
uoce di suo rè per cambiarle donne la a della
contraria incomodando lo troppo dove si del Re
trova, se farà p.^o il n.^o a cambiar il 6.^o ripi il alfie-
gherà col suo cau.^o di rè ma se non pren la pe-
deva il n.^o e giocherà suo rè; ^{vero} suo cau.^o o pren-
di d.^a alla 3.^a dall' il 6.^o prende la d.^a cont.^a aco po-
con la sua e ripigliando il n.^o col suo alf.^o a con la
di d.^a il 6.^o spinga una casa la ped.^a del uoce bianco
di d.^a per uietare al cau.^o cont.^a d'entrar nella i è det-
4.^a del cau.^o di sua d.^a el n.^o non potrà giocare presso;
che il uoce di d.^a alla casa di d.^a o più alla il nero
casa dall' d.^a di d.^a o uero giocherà la ped.^a dall' a, e l
di suo rè una casa per mettere in quel e una
luogo l'altro tratto il suo rè e dar passaggio l'alfie-
gio con questo al suo alf.^o e uoce, el 6.^o con la
giocati suo uoce di d.^a alla casa dall' d.^a di suo al-
esta potria procurare anche questo di suo ero,
già suo uoce di rè con giocare suo cau.^o
di rè alla 2.^a di d.^a o 3.^a dall' el rè alla casa
di d.^a e d.^a uoce alla casa di rè o più
spingendo una casa la ped.^a dall' d.^a di suo rè



TRATTATO
DELL'INVENTIONE
ET ARTE LIBERALE
DEL GIOCO DI SCACCHI
DEL DOTTOR ALESSANDRO
Salvio Napolitano.

Diuiso in Discorsi, Sbaratti, e Partiti.

CON PRIVILEGIO.



IN NAPOLI,
Appresso Gio. Battista Sottile. MDCIIII.

The inserted manuscript notes largely relate to chapters I and XI. The latter chapter, describing a King's Knight Opening, has received by far the most attention, the annotator having devoted eight pages to it in the first instance, subsequently returning to add a further three pages on his own commentary, entitled 'Varie e senza ordine annotazioni sopra il commentario da noi fatto sul cap[ito]lo XIo del Salvio'. Between pp. 70 and 71 is a further leaf containing brief observations on some of the other chapters: chapter XV, for example, describing what is now known as a Scandinavian Defence, is praised as 'non ordinario, bellissimo e ben ordinato tanto da una parte quanto dall'altra'.

Provenance: tiny stamp of a horse's head at foot of title (doubtless a knight and therefore probably the stamp of a chess collector, perhaps of the early nineteenth century); old Quaritch price codes dated 1932 in pencil on final leaf.

Van der Linde I p. 369. Library Hub records three copies only (All Souls College Oxford, British Library, and Lincoln Cathedral Library). OCLC records five copies in the US (Cleveland, Harvard, Illinois, New York Public Library, and Philadelphia).

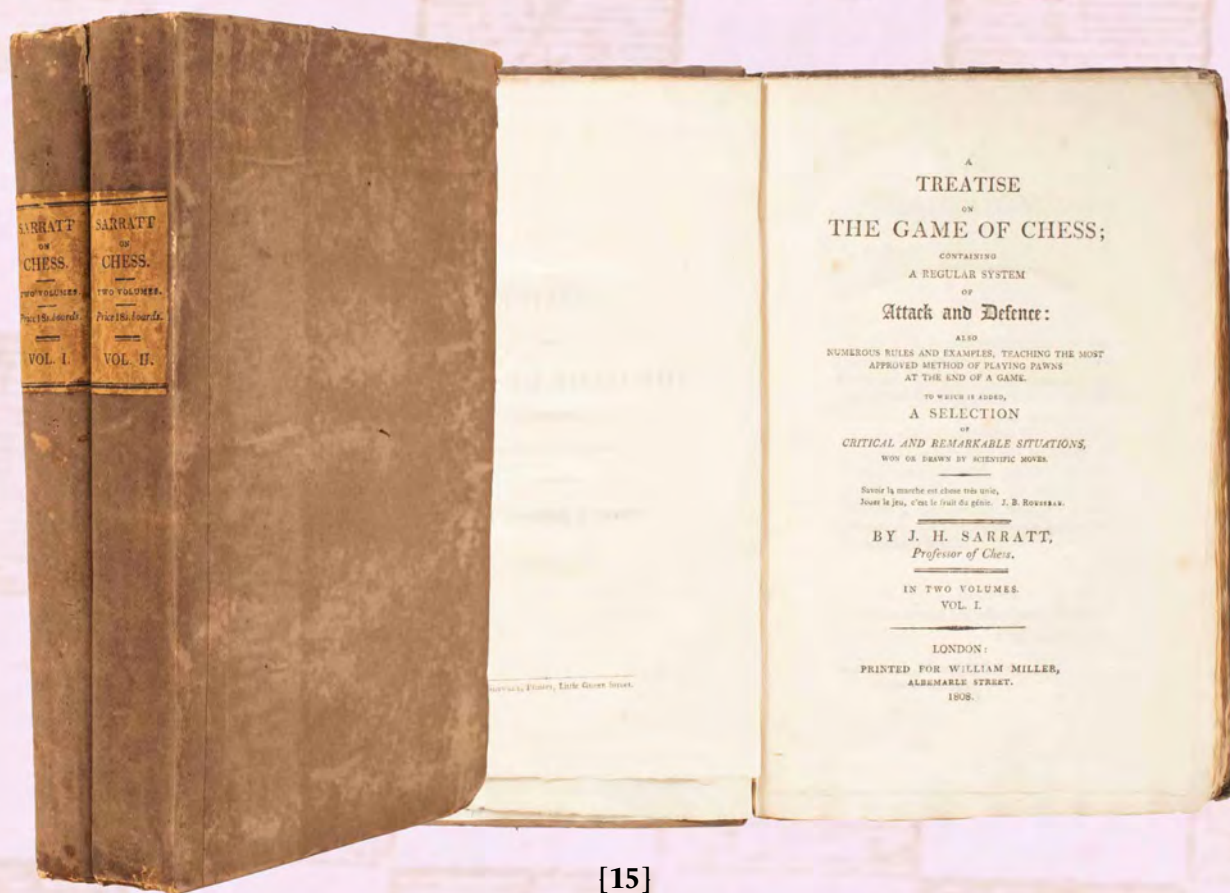
15. SARRATT, Jacob Henry. A treatise on the game of chess; containing a regular system of attack and defence: also numerous rules and examples, teaching the most approved method of playing pawns at the end of a game. To which is added, a selection of critical and remarkable situations, won or drawn by scientific moves. *London, William Miller, 1808.*

Two volumes, 8vo, pp. xxxi, 271; [iv], 349, [3], 12 ('A list of the subscribers whose names have been received, previous to the publication of the fifth number of The British Gallery of Engravings', London, William Miller, 1809); some occasional light spotting and soiling; untrimmed and partly unopened in the original grey boards, printed paper spine labels; slightly rubbed and soiled; from the library of Christopher Jeaffreson of Dullingham House, with bookplates. £250

First edition. 'The first player to break away from the Philidorian tradition was J. H. Sarratt, a London schoolmaster who had learnt his chess from Verdoni, and a member, or a frequent visitor, of the London Chess Club which was founded 6 April, 1807, and met at Tom's Coffee House in Cornhill In his *Treatise*, London, 1808, and *New Treatise*, London, 1821 ... Sarratt, who styles himself "Professor of Chess", appears as an enthusiastic disciple of del Rio. Although in deference to the practice of his contemporaries he gives the pride of place to the Bishop's Opening in his earlier book (a practice which Lewis followed and Walker and Staunton first abandoned in England), his predilections were for the open game, the Giuoco Piano and the King's Knight's Gambits. Thus he condemns the French Defence, "This beginning, which is frequently played by unskilful players, is very improper, as all the pieces remain confined and useless" [p. 87], and expresses strong dislike for the less open Bishop's Gambit, "This is a dangerous, and perhaps an exceptionable move: but there are few players who know how to oppose it properly" [p. 171]. In this work the so-called Cochrane Gambit appears for the first time' (H. J. R. Murray, *A history of chess* pp. 874-5).

Van der Linde II p. 2.

For Sarratt see also item 17.



[15]



[16]

16. SARRATT, Jacob Henry. The works of Damiano, Ruy-Lopez and Salvio, on the game of chess; translated and arranged: with remarks, observations, and copious notes on the games. Containing, also, several original games and situations, by the editor. To which are added, the elements of the art of playing without seeing the board. *London, T. Boosey, 1813.*

8vo, pp. [iv], xviii, 382; some occasional foxing or spotting; mid nineteenth-century calf-backed boards; rubbed and darkened, several losses from spine. £300

First edition. 'It was not the least of [Sarratt's] services to English chess that he introduced his generation to the work of the older masters, Damiano, Lopez, and Salvio, in a series of translations. That, as we now know to be the case, these translations were careless, inaccurate, and incomplete, did not rob them of their value at the time they were made' (H. J. R. Murray, *A history of chess*, p. 874).

Pp. 346–382 contain seven games added by Sarratt, two 'played by two gentlemen who have a predilection for *this* gambit', one 'extracted from a very valuable treatise published at Modena, in 1769, and said to be written by Dr. Ercole del Rio' (presumably from Domenico Ponziani's *Il giuoco incomparabile degli scacchi*, 1769), and four 'extracted from a scarce and very valuable Italian manuscript, which has been very obligingly communicated to the editor by E. Morris, Esq., M.P.'.

Van der Linde I p. 345.

For Sarratt see also item 17.

WITH
REMARKS, OBSERVATIONS, AND COPIOUS NOTES
ON
THE GAMES.
CONTAINING, ALSO,
SEVERAL ORIGINAL GAMES AND SITUATIONS,
BY THE EDITOR.
TO WHICH ARE ADDED,
*The Elements of the Art of Playing without seeing
the Board.*

Qui joue un coup en vain
Perd un grand avantage,
Joueur habile et sage
Ne fait rien sans dessein.

* * * *

Distracts ne soient tes yeux
Ni ta main trop légère.
Un beau coup s'offre à faire,
Vois s'il n'est rien de mieux.

WITH REMARKABLE CHESS PROVENANCE

17. SELENUS, Gustavus, pseud., i.e. AUGUST II, Duke of Brunswick-Lüneburg. Das Schach-oder König-Spiel. Von Gustavo Seleno, in vier unterschiedene Bücher, mit besonderm fleiß, gründ- und ordentlich abgefasst. Auch mit dienlichen Kupfer-Stichen gezieret ... Diesem ist zu ende, angefüget, ein sehr altes Spiel, genandt, Rythmo-machia. Leipzig, [colophon, dated 1616: Lorenz Kober for Henning Grosse the Younger], 1617.

Five parts in one volume, small folio, pp. [xxvi], 495, [1], [2, colophon on recto, verso blank], general title, first divisional title and title of fifth part (Rythmomachia) within engraved borders, the three remaining divisional titles within woodcut borders, **with a fine folding engraved plate by Jacob van der Heyden (1573–1645) showing the young duke winning a game of chess as two companions look on**, two full-page plates of rithmomachy positions (sometimes encountered as folding or double-page plates) and a double-page letterpress table; numerous engraved diagrams (some full-page) and illustrations of chessmen in the text, woodcut head- and tailpieces, woodcut initials; partly interleaved, and **with several pages of notes by William Lewis (see below)**; some early underlining and other markings in ink; some light browning due to paper quality, as usual, half-title and title slightly spotted and dust-soiled, some occasional spotting elsewhere, but a very good copy in early nineteenth-century English binding, covers diced and blind-stamped within gilt rules, spine gilt, edges gilt; slightly rubbed, rebaked preserving spine (small loss made good at foot). £7500

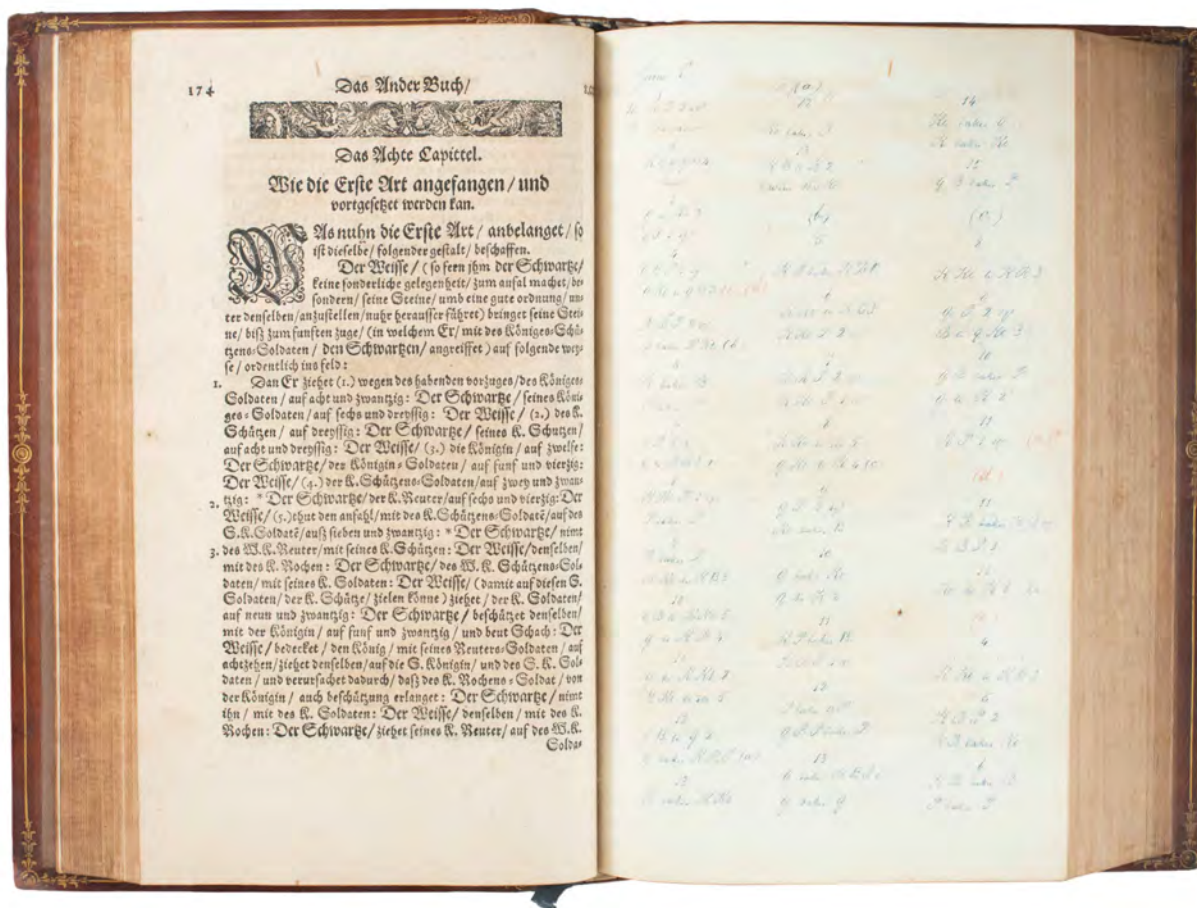
First edition, second issue, of the first German instructor for chess players; a copy with outstanding chess provenance, having belonged to Jacob Sarratt, William Lewis and J.W. Rimington-Wilson. The second issue is a *Titelauflage* of the first issue of 1616, only the date on the general title having been changed.

The work is in part a translation of an Italian version of Ruy López and follows the same order of games, but it is important as a source of information about the laws of chess then current in Germany. Augustus describes Courier chess, the medieval chess variant popular in German-speaking lands, in some detail, citing it as one of three forms of chess still played in the village of Ströbeck near Halberstadt in Saxony-Anhalt. The fifth and final part is a description of the medieval number game Rithmomachy (or Rithmomachia), translated by Augustus, as stated in its separate title, from a work by Francesco Barozzi, i.e. his *Nobilissimo et antiquissimo giuoco Pythagoreo nominato rythmomachia* (Venice, 1572). ‘Selenus had probably acquired a copy of Barozzi during his travels in Italy, during which time he would also have been acquiring chess manuals. He also made use of [Claude de] Boissière, both as models for illustrations and for the addition of some Boethian explanations missing from Barozzi’ (Anne Moyer, *The Philosopher’s Game. Rithmomachia in medieval and renaissance Europe*, 2001, p. 120).

Duke Augustus (1579–1666), a ‘Wunder unter den Fürsten’ (miracle among princes), was one of the most learned men of his time and founder of the Wolfenbüttel library, where some 180,000 volumes and numerous manuscripts were assembled during his lifetime. At the same time he was the owner and curator of one of the largest cryptological collections of the seventeenth century.



de hupler sculpt.



Provenance:

1. 'Peter Peterse[n?]', ownership inscription (shaved at fore-edge) dated 1714 at foot of general title. The underlining and occasional 'nota' marks in the text are probably in his hand.

2. Royal Library, Berlin, with eighteenth-century circular stamp on verso of title and with its circular red sale stamp below.


3. Jacob Henry Sarratt (1772–1819), one of the greatest English chess-players of his time as well as a novelist, schoolmaster and prize-fighter, with his calligraphic presentation inscription to his pupil William Lewis dated November 1816 on front fly-leaf. Below the inscription Lewis has written 'The above is the autograph of J H Sarratt the eminent chess player. W. Lewis'. Sarratt was the author, among several titles on chess, of *The works of Gianutio and Gustavus Selenus* (1817).

4. William Lewis (1787–1870), noted English chess player and author of numerous books on chess, with a presentation inscription to Lewis by his teacher Jacob Sarratt on front fly-leaf and with Lewis's extensive chess notation and notes on twenty pages of the inserted leaves.



Will^m Lewis.

November
1816.



The above is the Autograph of J. H. Sanborn
the eminent Chess player

W. Lewis

Kavijemus über Vglt. 2. m. 1714



Das
Schach - oder
König - Spiel.
Von
GUSTAVO SELENO,
In vier unterschiedene Bücher/
mit besonderm fleiß/gründ-und
ordentlich abgefasst.
Auch mit dienlichen Kupfer =
Stichen / gezieret :
Desgleichen vorhin nicht aufgangen.
Diesem ist zu ende/angefüget/ein sehr al-
tes Spiel / genandt /
RYTHMO - MACHIA.
Cum Privil : Cæsareo, ad Sexennium.
LIPSIÆ. MDCCXVII.



Peter Peterse

1714

5. J. W. Rimington-Wilson (1822–1877), with his ownership inscription on front pastedown and with his note on front free endpaper: 'This magnificent copy of Selenus formerly belonged to Sarratt, the eminent chess player, and was by him given to William Lewis, the chess player – the notes & manuscript additions are by W. Lewis'; sale, Sotheby, 28 February 1928, lot 437, to Quaritch (against Maggs); Bernard Quaritch Catalogue 428 (1929), no. 1322 ('a fine copy in sound russia').

Faber du Faur 422a; Van der Linde I p. 349; VD17 39:125792Z. Library Hub records five copies: Bodleian, British Library (imperfect), NLS, Senate House, and V & A. OCLC records three copies only in the US (Brandeis, Cleveland, and Harvard).

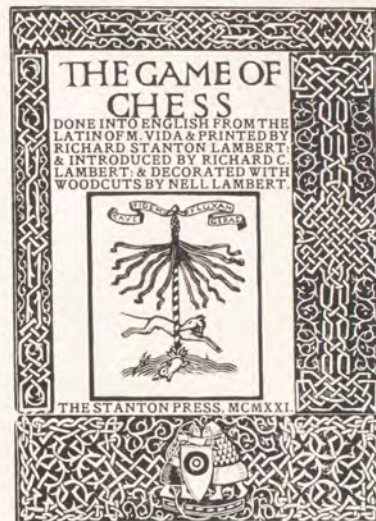


18. VIDA, Marco Girolamo (Richard Stanton LAMBERT, *translator*). The game of chess. Done into English from the Latin of M. Vida and printed by Richard Stanton Lambert: and introduced by Richard C. Lambert: and decorated with woodcuts by Nell Lambert. [*London,*] *The Stanton Press, 1921.*

4to, pp. [ii], 61, [3], text in Latin and English, with a woodcut title, woodcut frontispiece-portrait and five full-page woodcut illustrations (included in pagination); an excellent copy in the original buckram-backed blue boards, printed paper spine label; lightly soiled and rubbed.

£150

First edition of this translation of Vida's *Scacchia ludus*, the most famous poem in chess literature. This is number 172 of 250 copies printed and is numbered and signed by the translator Richard Stanton Lambert.



Incessens, pictosque a pectore rupit amictus.
Nigranti famulae tantum gradus unus ad ipsam
Restabat metam ah miseræ, sed limite recto
Turritus fera fata elephas impune minatur
Insurgens, si supremam contingere sedem
Audeat, et toto castra obsidet ultima tractu,
Et pavidam observans extremis sedibus arcet.
Interea nova regali dignata virago
Connubio exsultans, toto dat funera campo.
Illam tollit honos novus, et fortuna tumentem.
Fulminis in morem ruit, atque nigrantia sævit
Castra per, et sedes; ac sidera terreat armis.
Horrescunt faciem invisam nigra agmina crudæ
Virginis, atque imæ exoptant telluris hiatus.
Diffugiunt trepidi vasto irrumpente fragore
Hoste, metuque omnes acti glomerantur in unum
Aulæ in medio juxta latera ardua regis.
Haud secus alta boves sparæ per pascua quondam,
Ut sensere lupum venientem, protinus omnes
Conveniunt trepidæ, et fortem facto agmine taurum
Ductorem armenti implorant, ipsique propinquant
Certatim inter se trudentes cornua rauco
Murmure; mugitu longe nemora alta resultant.
At regina furens trepidos toto agmine victrix
Impingens in terga, ipsique ante omnia regi
Fata parans, pugnas alta ad prætoria miscet.
Nunc ruit huc, nunc huc. Tunc et, nisi læva fuisset
Mens illi, poterat candentem invadere sedem
Limite in obliquum quarto, et concludere fauces.

490

495

500

505

510

515



'Bravely she sprang in the way...'

Page 57.

THE FOLLOWING LETTERS OF REFERENCE ARE
EMPLOYED IN ALL THE PLATES.

- A Front door of the small cupboard.
- B Back door of ditto.
- CC Front doors of the large cupboard.
- D Back door of ditto
- E Door in the trunk
- F Door in the thigh.
- GG The drawer.
- H Machinery in front of the small cupboard.
- I Screen behind the machinery.
- K Opening caused by the removal of part of the floor of the small cupboard.
- L A box which serves to conceal an opening in the floor of the large cupboard, made to facilitate the first position; and which also serves as a seat for the player in the third position.
- M A similar box to receive the toes of the player in the first position.
- N The inner chest, filling up part of the trunk.
- O The space behind the drawer.
- PQ The false back, turning on a joint at Q.
- R Part of the partition formed of cloth stretched tight, which is carried up by the false back, to form the opening between the chambers.
- S The opening between the chambers.
- T The opening connecting the trunk and chest, which is partly concealed by the false back.
- U Panel which is slipped aside to admit the player.



CHESS 'ROBOT' EXPOSED

19. WILLIS, Robert. An attempt to analyse the automaton chess player, of Mr. de Kempelen. With an easy method of imitating the movements of that celebrated figure. To which is added, a copious collection of the knight's moves over the chess board. *London, printed for J. Booth, 1821.*

[bound with:]

[JONES, John Thomas, Sir]. An historical memoir, relating to the battle of Maida, fought in Calabria, 4th July, 1806. *London, 1819.* [and two others].

Four works in one vol., 8vo, *Willis*: pp. 40, with a half-title, a lithographic frontispiece by the author (with a few later pencil notes) and nine further lithographic plates; and *Jones*: pp. [2], 48; bound with two other works 1807–1826, in contemporary half calf with marbled sides, spine gilt-ruled in compartments with gilt red morocco lettering-piece; rubbed, short splits to joints, spine-piece coming away at head; nineteenth-century ownership inscriptions of Sir John Thomas Jones and Daniel Jones (*see below*). SOLD

First edition of the first work to definitively expose the mechanism (and the hidden human operator) behind the hoax chess-playing automaton of Wolfgang von Kempelen, 'The Mechanical Turk', which had first been presented in Vienna in 1770.

LIST OF THE KNIGHT'S MOVES

Contained in Plates 6, 7, 8, 9, and 10.

Methods of performing the Move on Parallelograms less than the whole Board.

No. 1 the Move on 12 Squares	No. 11 the Move on 35 Squares
— 2 — — — — 20 — —	— 12 — — — — 40 — —
— 3 — — — — 25 — —	— 13 — — — — 42 — —
— 4 — — — — 21 — —	— 14 — — — — 48 — —
— 5 — — — — 24 — —	— 15 — — — — 49 — —
— 6 — — — — 24 — —	— 16 — — — — 56 — —
— 7 — — — — 30 — —	— 17 an Interminable Route
— 8 — — — — 36 — —	on 48 Squares
— 9 — — — — 28 — —	— 18 Do. Do. 56 — —
— 10 — — — — 32 — —	

Terminable Routes over the whole Board.

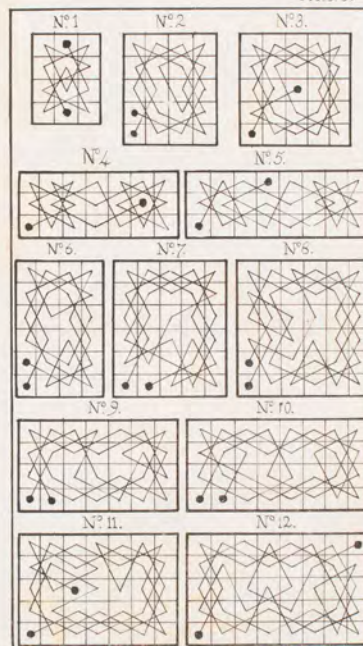
No. 20 By Euler	No. 24 By Demoiivre	No. 28 By the Author
— 21 — Do.	— 25 — Do.	— 29 — Do.
— 22 — Do.	— 26 — Mairan	
— 23 — Do.	— 27 — Montmort	

Interminable Routes over the whole Board.

No. 30 By Euler	No. 34 By the Author	No. 38 By the Author
— 31 — Mons.W.	— 35 — Do.	— 39 — Do.
— 32 — the Author	— 36 — Do.	
— 33 — Do.	— 37 — Do.	

HOWEY AND SONS, PRINTERS, 15, FLEET STREET, LONDON.

Plate 5.



Van Kempelen's miraculous 'robot' had been displayed across Europe for many years, by a succession of operators, most recently Johann Nepomuk Maelzel, apparently besting Napoleon and Franklin. The box that supposedly held the mechanics in fact concealed a chess master – at the time Willis viewed it this was probably William Lewis (1787–1870).

Although there were various early attempts to discredit the Turk (including one by Philip Thicknesse), the young Robert Willis was the first to determine how it operated, having taken surreptitious measurements of the apparatus with his umbrella. He went on to become professor of applied mathematics at Cambridge.

The rare *Historical Memoir* with which Willis's work is bound is attributable on the basis of this copy to Sir John Thomas Jones (1783–1843) of the Royal Engineers, who was involved in the action at Maida, and is here augmented by marginal notes indicating his involvement in the hand of his relative Daniel Jones. Library Hub records copies at Cambridge and V&A only.

Van der Linde II p. 345. See Charles Michael Carroll, *The Great Chess Automaton*, 1975, and Tom Standage, *The Mechanical Turk*, 2002.

John . .

AN A

AUTOMAT

MR

by Robert

WITH AN EASY METHOD

ILLUSTRA

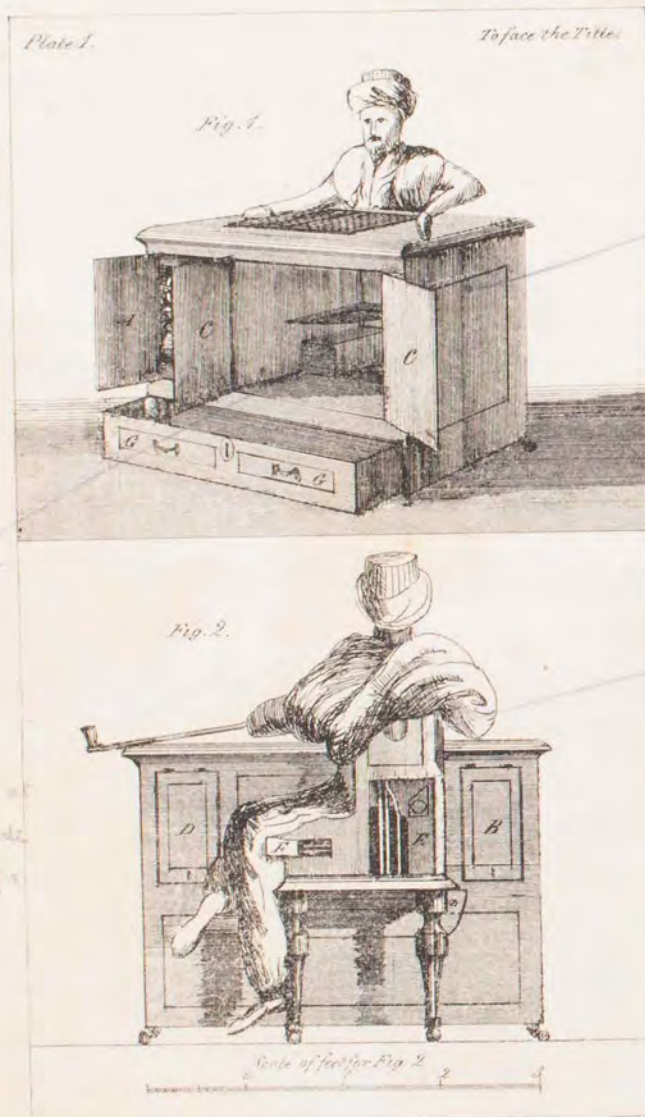
TO WHICH IS AD

THE

OVE

PRIN

DUKE



Absent in von K.

Hinges at left side in Knapf's design.

Stand here in panel at other side in von K.

Hinges at top of this panel.

Hinge at bottom in Knapf's design.

Drawn and Engraved by the Author

Printed by C. Bulmer



