



BERNARD  
QUARITCH LTD

NEW YORK  
ANTIQUARIAN  
BOOK FAIR  
MARCH 9-12 2017

PARK AVE ARMORY  
BOOTH B4



# BERNARD QUARITCH LTD

40 SOUTH AUDLEY ST, LONDON W1K 2PR

Tel: +44 (0)20-7297 4888 Fax: +44 (0)20-7297 4866

e-mail: [rarebooks@quaritch.com](mailto:rarebooks@quaritch.com) or

[d.rees@quaritch.com](mailto:d.rees@quaritch.com)

[www.quaritch.com](http://www.quaritch.com)

Bankers: Barclays Bank plc, Level 27, 1 Churchill Place, London E14 5HP

Sort code: 20-65-82 Swift code: BARCGB22

Sterling account: IBAN: GB98 BARC 206582 10511722

Euro account: IBAN: GB30 BARC 206582 45447011

U.S. Dollar account: IBAN: GB46 BARC 206582 63992444

VAT number: GB 840 1358 54

Mastercard, Visa, and American Express accepted

Postage and insurance will be charged at cost, if required.



If you would like to subscribe to our monthly electronic list of new acquisitions please send an email to [rarebooks@quaritch.com](mailto:rarebooks@quaritch.com)

Cover image: item 81

Illustration right: item 68 (Moucheron)

© Bernard Quaritch 2017



THE FIRST FRENCH UTOPIA  
FOUR OTHER COPIES KNOWN

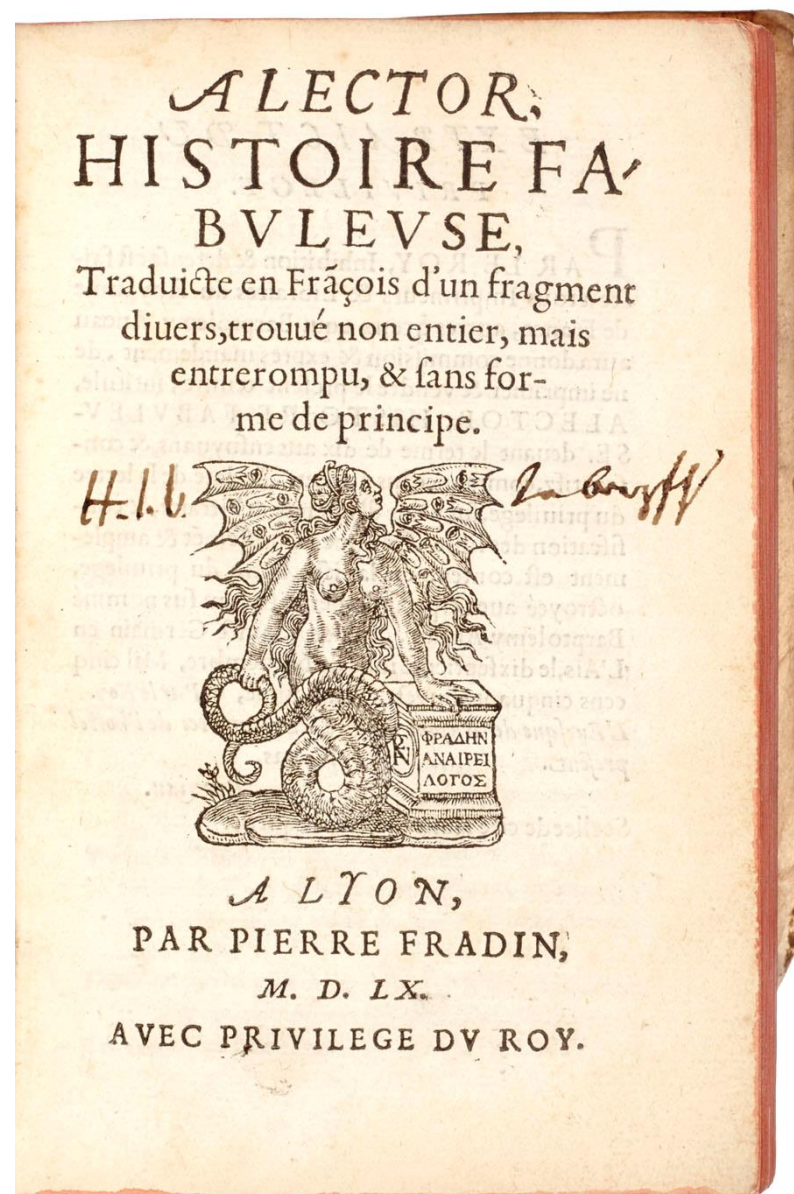
1 [ANEAU, Barthélemy]. *Alector, histoire fabuleuse*. Lyon, Pierre Fradin, 1560.

Small 8vo, pp. [xxviii], ff. 152; minute pinhole to the last quire, but a fine, crisp copy, extremely well-preserved, in contemporary vellum, remains of ties, red edges, ink titling on spine; old small shelfmark label on the front free endpaper, early ownership inscription on the title. \$32,000

Extremely rare first edition of the first French Utopian novel, the only novel by the humanist, poet and professor of rhetoric Barth Aneau, a member of the humanist circle of Lyon which included Marot, Dolet and Rabelais. Although More's *Utopia* appears to have been an influence, this work is wholly original, built on the thread of the protagonist's travels on the back of a flying hippo, mixing genres such as classical myths, fable, historical novel, fable, philosophical tale, utopia proper. The work has been described as a 'fabulous story centred around a pacifying hero, ... a reservoir and manual for interpreting Renaissance imagery, a dictionary of emblems, and an architectural utopia of a circular city' (D. Bjai). Indeed, as it has been recently pointed out (J. Meyer, 2015) this fictional narrative displays an idealized version of the French monarch's global role. A utopia/*speculum principis*, the book emphasizes the new relevance of world geography to the king's mastery of governance, as well as the superior destiny of the French monarch.

The book was printed the year before Aneau's assassination, which was perpetrated by a mob, suspicious of his protestant leanings, while he was lecturing at the Collège de la Trinité in Lyons. Brunet lists it under *Alector*, rather than *Aneau*, and only as an 'attributed' work.

Brunet 156. No copies outside Europe; 2 in French libraries (BNF, Lyon), 1 in the UK (BL), 1 in Denmark (Kongelige Bibliotek). No copies in auction records in the last 40 years.

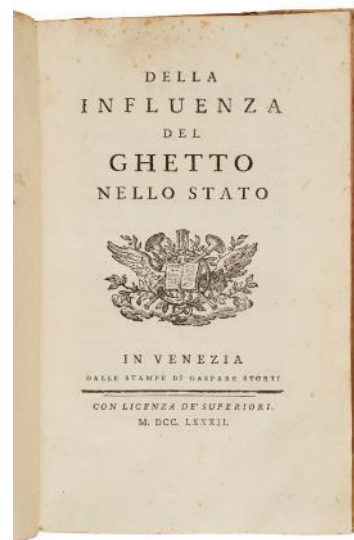
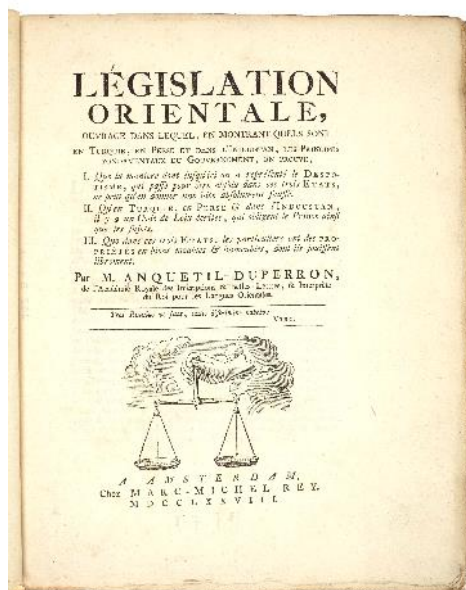




2 **ANQUETIL-DUPERRON, Abraham Hyacinthe.** Législation orientale, ouvrage dans lequel, en montrant quels sont en Turquie, en Perse et dans l'Indoustan, les principes fondamentaux du gouvernement ... Amsterdam: Marc-Michel Rey, 1778.

4to., pp. [16], vi, 312, [38, 'Table des matieres'], [2, blank]; wood-engraved publisher's device on title, type-ornament head- and tailpieces; very occasional light spotting or marking, blank l. 2R4 excised; 20th-century roan-backed boards; a fresh, uncut copy, retaining the half-title and final blank; *provenance*: Law Library of Los Angeles, California (bookplate on upper pastedown). \$1920

First edition of 'an important work on Muslim law, politics and government in Turkey, Persia and India, in which Anquetil Duperron endeavoured to prove that the nature of oriental despotism had been misrepresented. This work also contains Dow's "Dissertation concerning the origin and nature of Despotism in Hindostan" ... Although he had intended for the priesthood, Anquetil developed an interest in Eastern languages and studied Hebrew, Arabic and Persian. He travelled to India with the financial support of Louis XVI and the sponsorship of Malesherbes and Barthelemy. He returned to France in 1762 in possession of many oriental manuscripts, having discovered a part of the books of Zoroaster' (Atabey). Atabey 24; Quérard I, p. 67.



FREE THOUGHT, FREE TRADE, NO GHETTOS

3 **ARCO, Giovanni Battista Gherardo d'.** Della influenza del ghetto nello stato. Venice, Gaspare Storti, 1782.

8vo, pp. 144, [6]; woodcut printer's device to the title, woodcut initials and head-piece; a few marginal spots to the title-page, else a **clean, bright, crisp copy in contemporary half vellum**, flat spine with a gilt morocco lettering-piece, boards covered in plain paper, all edges sprinkled red; small scuff on the spine and chip to the lettering-piece; ownership inscription to the front free end-paper: Alfonso Magnanino (probably the urban architect), 7 February 1809, Ferrara. \$4225

**First edition of an extremely rare economic text of the Enlightenment.** The Conte d'Arco (1739–1791) studied at Mantua and Parma, where he met Condillac (they became great personal friends), but seems to have had little other contact with major Enlightenment figures as weak health kept him in Mantua most of his life.

D'Arco was a passionate admirer of Montesquieu and believed fervently in the possibility of a better society and a new order which would sweep away the injustice and poverty of the past. In *Della influenza del ghetto nello stato*, his best known book, d'Arco argues for the disestablishment of Jewish ghettos, indeed religious enclaves of all kinds. He does not much like religion (the Enlightenment did not), believes in freedom of commerce and does not like Jews being barred from certain occupations; he believes in the free exchange of opinion and does not like the enforcement of faith and custom and behaviour the ghetto represents. Arco is certainly not immune to then widely-shared stereotypes, which he thinks the ghetto generates and perpetuates; moreover, he is in favour of a gradual rather than immediate integration of the Jewish community into mainstream life and culture.

Not in Einaudi, Goldsmiths' or Kress; OCLC locates 1 copy in the UK (Cambridge), 5 in the US (Harvard, Pennsylvania, New York Public, Chicago and Klau Library HUC).



4 [ARNAULD, Antoine, and Pierre NICOLE]. *La logique ou l'art de penser*, contenant, outre les regles communes, plusieurs observations nouvelles propres à former le iugement. Paris, Jean Guignart, Charles Savreaux, Jean de Launay, 1662.

12mo, pp. 473, [7, table of contents, errata, privilege]; light toning, light damp staining to upper outer corners at beginning, small burn hole to pp. 429-434 repaired and lost words supplied in manuscript; otherwise a very good copy in contemporary calf, spine gilt in compartments, sprinkled edges; joints and extremities a little worn; inscription 'Emile Calais 1852' to rear endpaper. \$3840

Scarce first edition of the work known as the Port Royal Logic. The authors were leaders of the Port Royal movement, and the book displays the distinctive tone of earnest piety for which the movement became famous. *La Logique* was **the most famous logic text of the seventeenth century** and set the form of manuals of logic for the next two hundred years. In particular, its division of the subject into the theory of conception, of judgment, of reasoning and of method established a psychologistic approach which dominated the field until the time of Frege. A handbook on method rather than a study of formal logic in the strict sense, *La Logique* was strongly and consciously Cartesian: a development from Descartes' *Regulae* rather than Aristotle's *Prior Analytics*. It nevertheless made important technical advances, most notably its distinction between the comprehension and extension of a term (a development of the medieval distinction between *significatio* and *suppositio* and a forerunner of Hamilton's distinction between intension and extension); its quasi-mathematical treatment of the rules of distribution, conversion and syllogism; and its formulation of the deduction theorem.

BM STC French 1601-1700, p. 333; Risse I, p.153.

5 [ARNAULD.] BOYLE, Robert. *Experiments and Considerations about the Porosity of Bodies*, in two Essays ... London, Printed for Sam. Smith ... 1684.

8vo., pp. [4], 145, [3, blank]; slightly toned, dampstain to title-page, and a few other small stains, withal very good copy, uncut, in modern calf; presentation inscription, not authorial, in French and German, on the title-page. \$6080

First edition, inscribed on the title-page '**Pour Monsieur A Arnold**', i.e. the philosopher and mathematician Antoine Arnauld (1612-94). Below, and possibly in another hand, follows the note '(Von T H für Willkommens Heymkünfte[?] [i.e. as a welcome home present])'.

Boyle's *Experiments and Considerations about the Porosity of Bodies* 'marks **the beginning of the study of osmotic pressure** and of the exchange of substances through living membranes, which is at the basis of the regulation of all bodily processes ... There are interesting observations on the absorption of medicines through the skin and through wounds. The second part of the essay deals with the porosity of solid bodies, and once more we find Boyle speaking in terms of atomic structure and arrangement.' At the end, Boyle deals with glass, and various methods of painting or staining it.

Arnauld (1612-1694), now best known for *L'art de penser* (see item 4), written with Pierre Nicole, had a powerful international reputation, was a friend of Pascal and Boileau, and a correspondent of Leibniz. From 1679 until his death he lived in self-imposed exile in the Netherlands, but these years were among his 'most fruitful ... During this period, he carried on his debates with Malebranche and Leibniz, and also reexamined his position on human free will' (*Stanford Encyclopedia of Philosophy*).

Although the 'T H' is who is the source of this gift to Arnauld has not been firmly identified, one eminently plausible candidate is Theodore Haak (1605-1690), the German-born adoptive Englishman who was a friend of Samuel Hartlib and Robert Hooke, a correspondent of Mersenne, and, along with Boyle, one of the founder members of the Royal Society.

Fulton 149; Wing B 3966.

THE GODMERSHAM PARK COPY  
READ BY JANE AUSTEN IN HER BROTHER'S LIBRARY?

WITH JOHN NEWTON'S RARE SUPPRESSED PREFACE

6 [AUSTEN.] COWPER, William. Poems ... London: printed for J. Johnson ... 1782. [With:] COWPER, William. The Task, a Poem, in six Books ... To which is added ... An Epistle to Joseph Hill ... Tirocinium, or a Review of Schools, and the History of John Gilpin. London: Printed for J. Johnson ... 1785.

2 vols., 8vo., pp. [4], 'vii' [i.e. viii, misnumbered], 367, [1, errata]; [8], 359, [1, advertisement for *Poems* 1782], *Poems* with the suppressed Preface, E6 and I6 are cancels as usual, *The Task* with half-title ('Poems ... Vol. II'); title-page to *The Task* shaved at foot touching the date, else good copies in contemporary tree calf, morocco spine labels; front board of volume I restored, joints rubbed in volume II, spines dry and rubbed; the Godmersham Park-Chawton copy, with the large roundel bookplate of Jane Austen's great-nephew Montagu George Knight and with the Knight family shelf tickets 'J 9 27-8'; scattered underlining or marked in the margin throughout in pencil and occasionally pen or red crayon. \$10,250

First edition of each volume, with the notoriously rare suppressed preface by the reformed slave-trader John Newton.

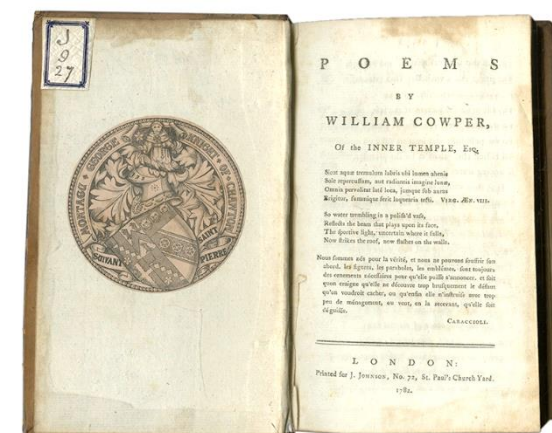
The Austens moved to Chawton Cottage, in the grounds of Chawton House, in 1809, after Jane's brother Edward, who took the name of Knight, had inherited the estates of Chawton and Godmersham Park. Jane regularly used the libraries at both houses: 'I am now alone in the Library', she wrote to Cassandra from Godmersham, 'Mistress of all I survey'. This copy of Cowper was in the library at Godmersham Park, and appears in the catalogue of the library compiled by Edward Knight in 1818 (South Case, column 1 shelf 3); it was later absorbed in the library at Chawton.

Austen's 'favourite moral writers were Johnson in prose, and Cowper in verse' ('Biographical Notice', *Northanger Abbey*), and Cowper provides the moral framework for much of her writing, is referred to or quoted in *Sense and Sensibility*, *Northanger Abbey*, *Emma*, and, in particular, *Mansfield Park*, and mentioned several times in her letters. Jane's father, himself a clergyman, 'bought a copy of Cowper's

works in 1798 and Jane described him reading them aloud to the family in the evening; ten years later she bought a copy of a new edition as a present for her niece Fanny' (David Selwyn, *Jane Austen and Leisure*, 1999). The present copy has been carefully read, and numerous passages marked, especially in the poems quoted by Austen ('Tirocinium', 'The Truth' etc.), though almost certainly not by Austen herself. The markings do however express the canonicity of Cowper in the Austen family, and it is hard to imagine she would not have turned through the pages of this set when 'alone in the Library' at Godmersham.

*Poems*, published at the age of 50, was Cowper's first and most important collection. The suppressed Preface by the reformed slave trader John Newton is notoriously rare. As curate of Olney, Buckinghamshire, Newton for seven years was a neighbour of Cowper and became a close friend. They collaborated on *Olney Hymns* in 1779, Newton's contributions including 'Amazing Grace'. His Preface was 'not designed to commend the Poems to which it is prefixed', but to provide testimony to Cowper's (and his own) religious experience. In the poems, he writes, Cowper's 'satire, if it may be called so, is benevolent ... dictated by a just regard for the honour of God, an indignant grief excited by the profligacy of the age, and a tender compassion for the souls of men'. The publisher, no doubt rightly, was alarmed that such an evangelical Preface might prejudice the sale of the book, and, with Cowper's reluctant consent, withdrew it a week before publication.

Of 40 copies of *Poems* listed by Russell in 1963 only eight had the preface: BL (2, including Newton's own copy); Keynes, Huntington, Harvard, NYPL Berg, Texas, and a presentation copy sold at auction in 1960. Russell 68 and 69; Hayward 191 (the Geoffrey Keynes copy, with Preface); Rothschild 681 (without Preface).





**7 AVEDON, Richard.** Portraits. Essay by Harold Rosenberg. *New York, Farrar, Straus, Giroux, 1976.*

Folio, pp. [136], black & white plates, including several foldouts (slightly creased at extremities); white cloth boards, dustjacket (unpriceclipped, small tear to head of spine). **\$380**

First edition.



**8 BACCANTI, Alberto.** Maometto, legislatore degli Arabi e fondatore dell'Impero musulmano. Poema. *Casalmaggiore, Fratelli Bizzarri, 1791.*

2 vols, 4to, pp. [iv], 200; [iv], 198, [4, imprimatur and blank]; with two engraved frontispieces and 12 engraved plates by Paolo Araldi, vignettes to titles; a wonderfully pristine, clean, crisp copy in contemporary boards covered with tree-marbled paper, gilt red morocco labels; engraved exlibris (N. Marchionis de Dionysiis) and library shelfmark labels to the front paste-downs. **\$1600**

First and only edition of a rare epic version of the life of Muhammad in twelve cantos of ottava rima, complemented **with a series of 12 full-page engravings depicting salient moments in Muhammad's life**, and two portraits (the author, and Muhammad on horseback), all after drawings by the painter Paolo Araldi (who was a native of Casalmaggiore, the author's birth place as well as the place of printing of this book). Baccanti's introduction reveals the author's intent, perhaps implicit in the choice of heroic metre: a celebration of the deeds of a remarkable leader, a singularly gifted man who was able to unite tribes and make of them one people. The iconic representations which accompany the cantos, with their fantastical imaginary and romantically orientalist backdrops and costumes, reflect and indulge contemporary European taste and expectations.

Not in the Arcadian Library, not in Atabey or Blackmer. OCLC finds 7 copies in institutions worldwide, COPAC lists none in the UK.

AN ALLEGORICAL POEM ON AMERICA:  
VESPUCCI AS ULYSSES

**9 BARTOLOMMEI SMEDUCCI, Girolamo.** L'America poema eroico. *Rome, Grignani, 1650.*

Folio, pp. [xxii], 564, [12]; allegorical engraved frontispiece by Johann Frederick Greuter depicting Vespucci reaching the Americas and author's portrait, each introduction to the Canti within elaborate foliate border, woodcut initials and tail-pieces; text on two columns; light marginal waterstaining in places, a few quires lightly foxed, or browned due to paper stock, but a very good copy in contemporary vellum, sides with gilt double fillets and gilt centre- and corner-pieces, flat spine filleted in gilt and lettered in ink; a few light stains to the sides; old printed exlibris (Federighi) to the front paste-down. **\$1920**

**First edition, 'magnificent'** (Gamba). An allegorical poem in the traditionally epic metre of *ottava rima*, forty cantos each of a hundred stanzas, celebrating the discovery of America. 'A sort of *Pilgrim's Progress* in verse' (Rich).

In his introduction, the Florentine author points to the *Odyssey* as his true model, as the more 'complex', according to Aristotle's definition, of the two Homeric archetypes. Like his own poem, the *Odyssey* is, Bartolommei says, rich with agnitions and adventures, which, 'if skilfully disposed, give rise to awe, the mother of pleasure'. Like Ulysses', Amerigo Vespucci's journey is explored also at an allegorical level, its meaning made plain at the end of every Canto. It is worth noting that Vespucci, in his own reports, had enjoyed identifying himself with Ulysses through literary parallels which his readers, familiar with the Ulysses of Dante's *inferno*, would not have missed.

Gamba 1513; Rich 278.

#### THE SIX BANNED POEMS FROM *LES FLEURS DU MAL*

**10 BAUDELAIRE, Charles.** *Les Epaves...* avec un eau-forte frontispiece de Félicien Rops. Amsterdam, A L'Enseigne du Coq [Brussels, Poulet-Malassis], 1866.

8vo, pp. [iv], ii, 165, with frontispiece by Félicien Rops printed on *chine*, preceeded by a leaf of explanation printed in red; title printed in red and black; a fine copy in a contemporary binding signed by Canape (fl. 1865-94) of half citron morocco, spine decorated gilt in compartments with a repeated faun's head motif, top edge gilt, other edges uncut. **\$7680**

Rare first edition of Baudelaire's last book, a collection of poems published in Brussels, containing the 6 banned poems from the *Fleurs du mal* - their first appearance since the 1857 first edition - and 17 new poems which had previously appeared in journals and reviews.

One of 250 large paper copies on *Hollande* of a total edition of 260 copies (10 were printed on *chine*).

Carteret I, 127.





## A FINE AND COMPLETE DELUXE ILLUMINATED MANUSCRIPT OF THE ASTRONOMICAL TABLES OF GIOVANNI BIANCHINI.

Bianchini (d. 1469), an astronomer attached to the Ferrara court of the Este, was considered by his disciple Regiomontanus to be the greatest astronomer of his time, and his *Tabulae* was one of the most sophisticated and widely disseminated fifteenth-century attempts to correct the Alfonsine Tables, the thirteenth-century planetary tables that were relied upon by all astronomers and navigators well into the sixteenth century. Bianchini was the first European mathematician to use decimal fractions for his trigonometric tables, and he also used negative numbers and the rule of signs. His rigorous mathematical approach made the Alfonsine Tables available in a form that could be used by Renaissance astronomy. 'There can be little doubt that early in his career Copernicus depended on Bianchini's tables for planetary latitudes which, in turn, are based on Ptolemy's models in the Almagest. Hence, Bianchini's tables can be considered a source for Copernicus's knowledge of astronomy' (Goldstein and Chabas p. 573).

'Bianchini set out to achieve a correction of the Alfonsine tables—the standard in Europe for a couple of centuries by the time he wrote – with those of Ptolemy. He was a great admirer of Ptolemy and critical of the corrupted Ptolemaic and Alfonsine texts then in current use. Thorndike observes that historically: "... many have erred by neglecting, because of their difficulty, the Alfonsine Tables for longitude and the Ptolemaic for finding the latitude of the planets. Accordingly in his Tables Bianchini has combined the conclusions, roots and movements of the planets by longitude of the Alfonsine Tables with the Ptolemaic for latitude, and with the rules of Ptolemy which Alfonso too had employed"' (Tomash p. 141).

Bianchini's *Tabulae* was known by both Regiomontanus and Peurbach, both of whom visited the author in Ferrara and corresponded with him, and both made use of the present work in the computation of their own Ephemerides (see Hellman & Swerdlow in DSB XV p 474). Regiomontanus actually copied the entire manuscript in Vienna in 1460 (Nuremberg Stadtbibliothek MS Cent V 57), and extracts were copied later in the century by Copernicus himself (Uppsala MS Copernicana 4, ff. 276-281), influencing him as well.

The manuscript is divided into two parts. The first (ff. 1-34) consists of an introduction and *Canones*, explaining how the tables were calculated and how they are to be used. The remainder consists of the tables themselves (ff. 35-150).

The importance of Bianchini's work is attested to by the significant number of manuscripts (almost all in European institutions) and three printed editions (1495,



A SOURCE FOR COPERNICUS' KNOWLEDGE OF ASTRONOMY AND THE FIRST USE OF DECIMAL FRACTIONS IN EUROPE

**II BIANCHINI, Giovanni.** [Illuminated manuscript astronomical treatise, entitled:] *Tabulae de motibus planetarum*. [Ferrara, ca 1475].

Folio, ff. [4, blank] 150; [6, blank, original endleaves], double column, ca 37 lines, manuscript on paper written in brown ink in a neat humanistic hand, signed by the scribe Francesco da Quattro Castella on f. 150v, two- and three-line initials in red or blue, large initial and coat-of-arms of the Scalomonte family, flanked by floral decoration, all illuminated in gold and body colours, on first text leaf, 231 full-page tables densely (but neatly) written in red and brown ink, some marginal or inter-columnar annotations, and one extended annotation on final leaf; some marginal waterstaining to preliminary leaves, generally in fine condition, in its original binding of contemporary blind-stamped goatskin over wooden boards, rebounded in the nineteenth-century, binding worn. **\$140,000**

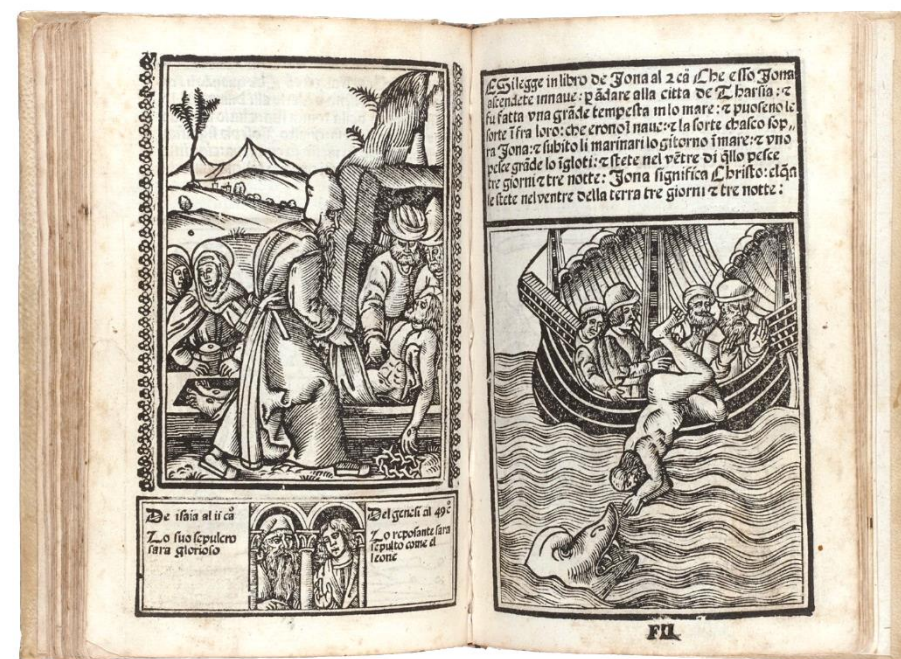
1526, and 1553) in circulation, and its influence on such crucial texts as those by Peurbach and Regiomontanus, both of whom, as mentioned above, utilized Bianchini's tables to calculate their own Ephemerides.

Bianchini's *Tabulae* was occasioned by the visit of the Holy Roman Emperor Frederick III to Ferrara in 1452, and a copy, perhaps the dedication copy, in the Biblioteca Comunale Ariostea, Ferrara (Cl. I. n 147) contains a miniature in which Bianchini is shown presenting the work to Frederick, with Borso d'Este looking on.

*Provenance*: signed by the scribe, Francesco da Quattro Castella (near Reggio Emilia) on f. 150 verso; arms on first leaf of Marco Antonio Scalamonte (most likely of the patrician family of Ancona) who became a senator in Rome in 1502 (Crollanza, *Diz. Blasonico*, II, p. 501); early manuscript astronomical table for the year 1490 pasted onto back pastedown; nineteenth-century circular paper label on spine 'S. III NN. Blanchinus. MS.XV. fol. 43150'; H. P. Kraus, sold to Robert Honeyman Jr. (1928-78) noted US collector of scientific books and mss, his Astronomy MS 1 and MS 75; Honeyman sale, Sotheby's, 2 May 1979, lot III0 (£5280); Alan Thomas Catalogue 43, 2 (1981); H. P. Kraus, to a private collector.

*Census*: Although Boffito, Thorndike, Zinner, and Kristeller locate some few dozen mss. of Bianchini's work in European institutions – often comprising only the tables, without the introductory matter – the only US copy recorded by Faye and Bond in 1962 was the present copy, then in the collection of Robert Honeyman. There was not then, and there is not now any copy of this manuscript in an American institution. There is a single copy in private hands, in the collection of Erwin Tomash.

C.U. Faye & W.H. Bond, *Supplement to the Census of Medieval and Renaissance Manuscripts in the United States and Canada* (1962), p. 21, no. 12 (this copy)= Honeyman Collection of Scientific Books and Manuscripts Part III, Wed May 2, 1979 Tomash and Williams B150; Boffito, 'Le Tavole Astronomiche di Giovanni Bianchini,' *La Bibliofilia* 9 (1908) 378-88; L. Thorndike, 'Giovanni Bianchini in Paris Mss,' *Scripta Mathematica* 16 (1950) 69ff. & his 'Giovanni Bianchini in Italian Mss,' *Scripta Mathematica* 19 (1953) 5-17; Paul L. Rose, *The Italian Renaissance of Mathematics*, passim; Ernst Zinner, *Regiomontanus. His Life and Works* (1990); Bernard R. Goldstein & José Chabas, 'Ptolemy, Bianchini and Copernicus: Tables for Planetary Latitudes,' *Archive for the History of Exact Sciences*, Vol. 58, no. 5, July 2004, pp. 553-73.



## ITALIAN BLOCKBOOK

**12 [BIBLIA PAUPERUM.]** Opera nova contemplativa p[er] ogni fidel christiano laquale tratta de le figure del Testamento vecchio: lequale figure sonno verificate nel Testamento nuovo: con le sue exposition: et con el detto de li propheti sopra esse figure. [Colophon:] Venice, Giovanni Andrea Vavassore, [after 1511, perhaps c. 1530].

8vo, ff. [61] (of 64, without H1, H7 and final blank); entirely printed using woodblocks; title and colophon surrounded by a white-on-black strap-work border, with 118 large Biblical scenes accompanied by captions and occasionally by pairs of prophets or other Biblical portraits; a few minor stains, two tiny slits running through text block, but a very good copy in early nineteenth-century Italian vellum, spine gilt and with green morocco lettering-piece.

**\$40,950**



First edition, first issue, of the only *Biblia pauperum* printed in Italy and in the Italian vernacular, generally cited as the last example of a blockbook, and by Essling as the only Italian blockbook.

Vavassore loosely bases his book on the Netherlandish editions of the *Biblia pauperum*, but takes iconographic inspiration from Bellini, Carpaccio, Mantegna and Squarcione as well as Dürer, and alters the traditional arrangement (three sections of 40 blocks) in a continuous series of a hundred and twenty blocks. Each double-page spread, effectively a diptych, shows a New Testament scene on one side and a conceptually and theologically parallel scene from the Old Testament on the other, with a brief account of the action and a moral lesson. Essling suggests that Florio Vavassore, Giovanni Andrea's brother, worked on the production of these woodcuts, which show features similar to those of his signed title-page border for an *Esempalrio* [sic] *di lavori* (dated 1546, Mortimer 519).

The date of publication is not known, but one of the blocks ('Jesus drives the traders from the temple') is a modified version of the same scene appearing in Albrecht Dürer's *Small passion*, published in 1511, and the chronology of Vavassore's printing activity suggests an approximate date closer to 1520 or 1530.

This is the first issue: although f. H7 (depicting the Virgin and Child enthroned on the verso) is lacking (as often), the present copy corresponds to the first issue in that the text is printed entirely in gothic type, including the fols. E5 and H5 which in the other issues are set in roman type. The order of the cuts in the first quire of our copy corresponds to that given by Schreiber for the first issue, with the Queen of Sheba on A3v and Moses and the burning bush on A6r; Essling's account reverses the order of these two cuts.

Adams V229; [de Marinis, 136; Essling, 206;] Mortimer 518; [Dyson Perrins-Pollard, 251;] Sander 1006; [Schreiber, *Manuel de l'amateur de la gravure*, v. 4, pp. 105–113.]

**13 BIELFELD, Jacob Friedrich, *Freiherr von*.** *Institutions politiques*. Tome premier (- troisième). *The Hague*, P. Gosse jr., 1760 (I-II), and *Leiden*, S. & J. Luchtmans, 1772 (III).

Three vols, 4to, pp. [x], 358, [8]; [vi], 344, [8], 32 (supplement); xviii, [2], 456, [16]; titles in red and black with allegorical engraved vignettes, author's engraved portrait by J Houbraken to vol. 1, engraved medallion portrait of Catherine II of Russia (dedicatee) to vol. 3, head-pieces and initials; with, in

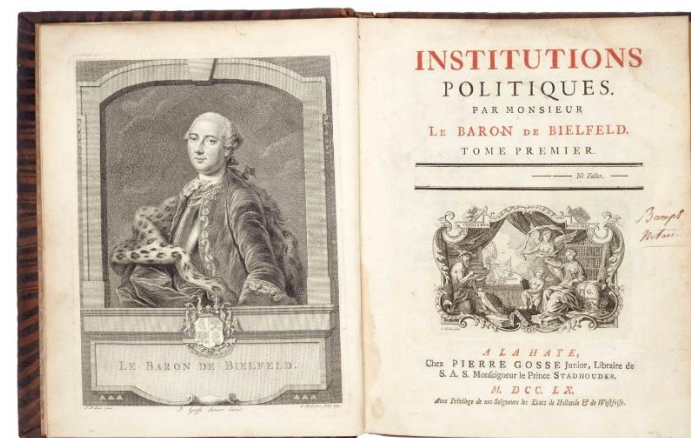
all, five folding plates; some light marginal soiling, but a very good, clean copy in contemporary speckled sheep, panelled spines gilt in compartments with red morocco lettering-pieces; edges and corners a little rubbed, a few surface scratches; all volumes with the contemporary ownership inscription of Belgian notary and collector Bamps. **\$2560**

First edition, a rare complete set including the third volume, which, since published by the author's wife (using the author's notes) twelve years after the publication of the first two parts, is almost invariably either absent or not homogeneous.

Baron Bielfeld was personal advisor to Frederick II of Prussia and mentor to Prince Ferdinand. His work aims at examining the foundations of the modern state and at outlining a science of government. His perspective is economic as well as political, his leanings are towards policies of free trade, of paced but timely freeing of colonies, of fight against poverty. He examines the sources of the wealth of nations devoting particular attention to trade, mentions the effects of American lands and resources on Spain and Britain. In the chapter devoted to the wealth of nations (I, 10) he reserves three pages to the analysis of the financial innovations introduced in France by John Law, describing them as 'le plus beau plan pour les [*scilicet* affaires] rétablir qui soit jamais sorti du cerveau d'un habile Financier (p. 162).

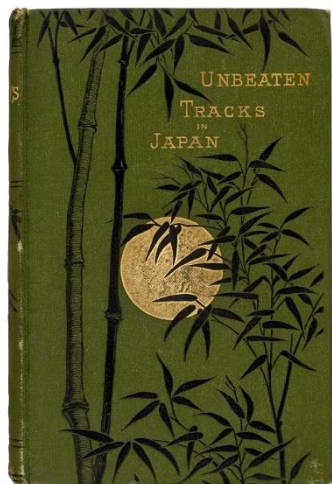
Adam Smith owned and used a copy of this work; on passages from it he based, for example, his definition of police in the *Lectures on jurisprudence* (Mizuta).

Higgs 2422; INED 496 (only vols 1-2); Mizuta 161; Carpenter, *Economic Bestsellers*, XX. 9. Not in Kress or in Goldsmiths'.



**14 BISHOP, Isabella Lucy (*née* BIRD).** *Unbeaten Tracks in Japan. An Account of Travels in the Interior, Including Visits to the Aborigines of Yezo and the Shrines of Nikkō and Isé.* London: R. & R. Clark for John Murray, 1880.

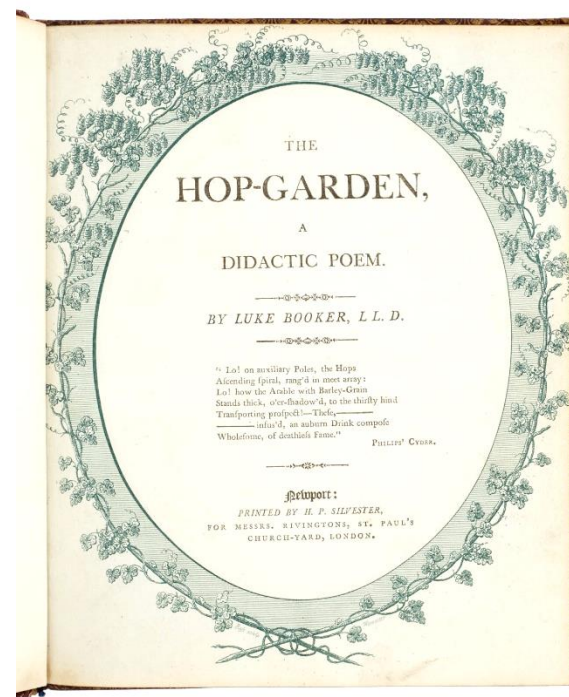
2 volumes, 8vo, pp. xxiii, [1], 398; xi, [3], 383, [1], 24 (advertisements dated October 1880); half-titles, one folding map printed in black and blue by W. & A.K. Johnston, woodcut frontispieces with tissue guards, woodcut illustrations and diagrams, one full-page, letterpress tables in the text; original pictorial cloth gilt with ornamental design in black and gilt on upper boards and spine; upper hinge of vol. I cracked and lower starting, nevertheless a very fresh, bright copy; importer's ticket of J.B. Lippincott & Co., Philadelphia, ownership inscription of C.N. Weygandt, December 1880 (of Philadelphia, financier and patron of the arts). **\$895**



First edition. 'Isabella Bird was recommended to leave home in April 1878 to recruit her health, and she chose to visit Japan. The northern route she chose had never been traversed in its entirety by a European and as a woman travelling alone, her experiences generally differed from those of previous travellers ... Miss Bird's account of her travel through Japan lives up to her expectations. It was the last to offer the reader a more-or-less constant source of pleasure. She left Japan on Christmas Eve 1878. Isabella Bird returned to Japan five times in 1894-96, spending eleven months there during that time' (Theakstone, p. 24).

As C. Goto-Jones comments in *Conjuring Asia* (Cambridge: 2016), 'one of the first travellers to write an account of Japan (after it opened its doors to the West in the 1850s) was the remarkable woman, Isabella Bird [...], whose *Unbeaten Tracks in Japan* (1880) caught the public imagination of this previously unvisited land' (p. 107).

Cordier *Japonica* col. 631; Theakstone p. 23; *Wayward Women* p. 82 (incorrect collation for vol. I).



**15 BOOKER, Luke.** *The Hop-Garden, a didactic Poem ...* Newport [Shropshire]: Printed by H. P. Silvester, for Messrs. Rivington ... London. [1799?]

4to., pp. [8], 118, [2]; the title-page printed within a decorative engraved border of hops printed in green, by Ross, Worcester; a fine copy, in attractive nineteenth-century full red pebbled morocco, gilt with a border of vine leaves, front cover lettered direct. **\$1530**

First edition, **the very rare quarto issue with a decorative title-page not found in the octavo issue**, probably intended for private distribution or presentation.

In this elegant georgic, Booker combines advice on the planting and picking of hops with a patriotic celebration of rural life, and a series of allegorical narrative asides; pp. 75-106 are 'A sequel-poem to the Hop-Garden' in praise of English ale.

**ESTC shows two copies only:** University of London, and Illinois.

Not in Johnson, *Provincial Poetry*.



## THE INVENTION OF SYMBOLIC LOGIC: P. G. TAIT'S COPY

**16 BOOLE, George.** *An Investigation of the Laws of Thought, on which are founded the mathematical Theories of Logic and Probabilities.* London, Walton and Maberly, 1854.

8vo, pp. x, 424 plus errata leaf bound at end (as called for in the first issue); a remarkably good copy, in the original black zigzag cloth with blindstamped border, panel, lozenge, and corner- and side-ornaments (as called for in the first issue); spine ends neatly repaired, extremities a little worn; ownership inscription of the young physicist Peter Guthrie Tait, then at Peterhouse College, on the title; a printed label on the front paste-down recording the book as Tait's property when General Secretary to the Royal Society of Edinburgh (1879-1901) and then donated by him to the Royal Society; stamps of the Royal Society of Edinburgh on the title and the front paste-down; one or two pencil annotations in the margins; preserved in a custom-made black half morocco box, spine lettered in gilt. **\$20,500**

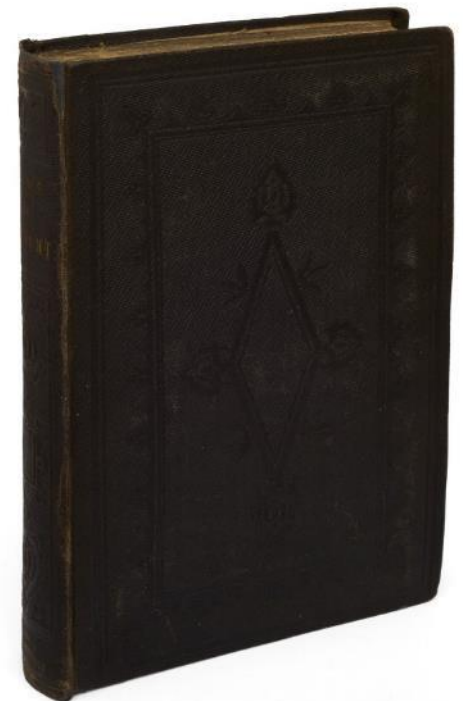
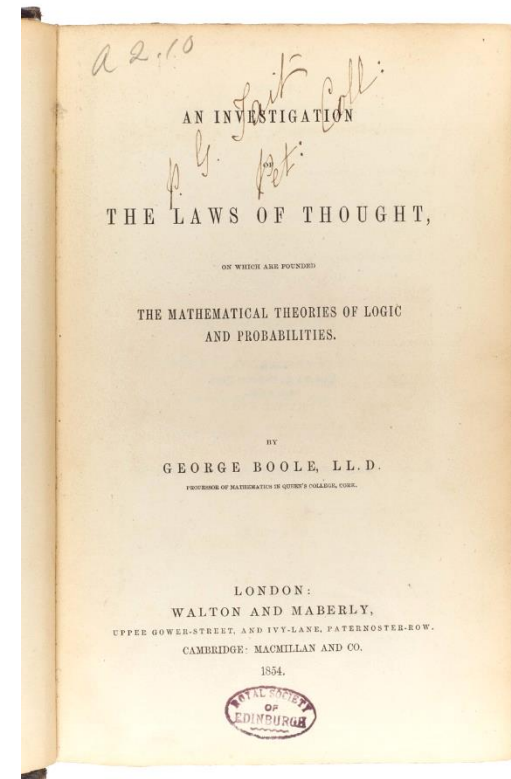
**First edition, the first issue, the invention of symbolic logic** (Boolean algebra). The copy owned by the Scottish physicist, pioneer in thermodynamics and Secretary to the Royal Society of Edinburgh, P. G. Tait; donated by Tate to the Royal Society. **A rare and desirable book, particularly in such condition.**

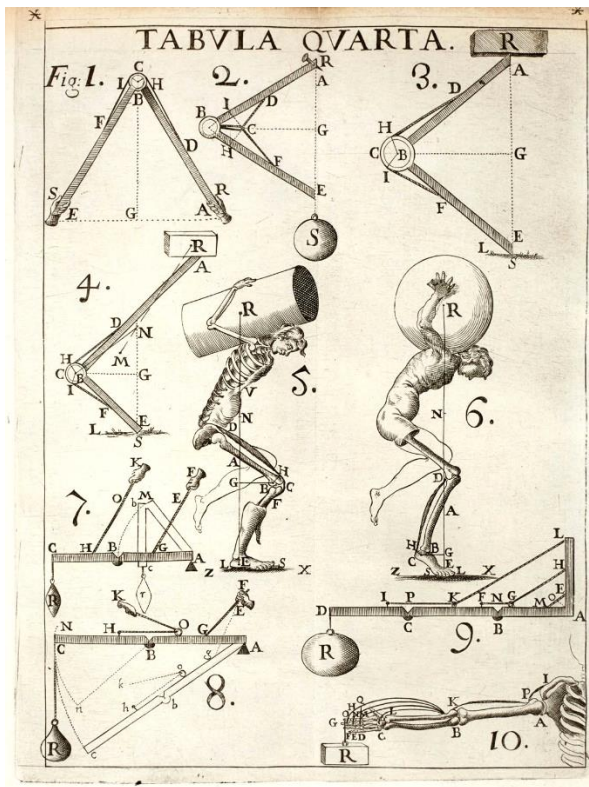
'Boole invented the first practical system of logic in algebraic form, which enabled more advances in logic to be made in the decades of the nineteenth century than in the twenty-two centuries preceding. Boole's work led to the creation of set theory and probability theory in mathematics, to the philosophical work of Peirce, Russell, Whitehead, and Wittgenstein, and to computer technology via the master's thesis of Claude Shannon, who recognized that the true/false values in Boole's two-valued logic were analogous to the open and closed states of electric circuits' (Hook & Norman, *Origins of Cyberspace*, 224).

'Since Boole showed that logics can be reduced to very simple algebraic systems - known today as Boolean Algebras - it was possible for Babbage and his successors to design organs for a computer that could perform the necessary logical tasks.

'Thus our debt to this simple, quiet man, George Boole, is extraordinarily great. ...It is most fortunate for us that all logics can be comprehended in so simple a system, since otherwise the automation of computation would probably not have occurred - or at least not when it did' (Goldstine, *The Computer from Pascal to von Neumann*, pp.37-38).

Erwin Tomasch B198 (2nd issue); Haskell Norman 266 (3<sup>rd</sup> issue).





‘THE BODY AS A MACHINE’:  
BORELLI’S FOUNDATION WORK OF BIOMECHANICS

**17 BORELLI, Giovanni Alfonso.** *De motu animalium*. Edited by Carlo Giovanni di Gesù. Rome: Angelo Bernabò, 1680-1681.

2 volumes, 4to, pp. [12], 376, [11], [1 (blank)]; [4], 520; Greek and Latin types; 18 folding engraved plates, one signed by Francesco Donia, bound to throw clear, wood-engraved title vignettes and initials, letterpress tables in the text; scattered light spotting and marking, light marginal damp-marking in some quires of I, a few quires in II browned, very unobtrusive marginal worming in quires II, 2Y-3M, a few plates trimmed over platemark, touching caption on pl. 16; near-uniform 20th-century half chestnut morocco for the Royal Institution, some cracking on hinges, otherwise a very good, crisp set; *provenance*: The Royal Institution (deaccessioned in 2015). **\$6400**

**First Edition.** The mathematician and physicist Borelli (1608-1679) was, ‘after Descartes, [...] the principal founder of the iatrophysical school, one of the two opposing seventeenth-century medical philosophies (the other being the school of iatrochemistry) that grew out of an increasing concern with the function as well as the structure of human anatomy. Inspired by Harvey’s mathematical demonstration of the circulation of the blood, Borelli [...] conceived of the body as a machine whose laws could be explained entirely by the laws of physics. Borelli was the first to recognise that bones were levers powered by the action of muscle ... The second volume treats of internal motions, such as the movements of the muscles themselves, circulation, respiration, secretion and nervous activity. **Borelli was the first to explain heartbeat as a simple muscular contraction**, and to ascribe its action to nervous stimulation; he was also the first to describe circulation as a simple hydraulic system’ (Norman).

Borelli’s ‘great work’ (Osler) is generally considered the foundation text of biomechanics and its author the father of the discipline. *De motu animalium* was researched and written over a long period of time, but only published after the author’s death, due to the difficulties of acquiring a patron for the book.

Eimas Heirs 496; Garrison-Morton 762; Krivatsy 1578; Nissen ZBI 465; Norman 270; Osler 2087; Trent and Roberts pp. 42-43.

**18 BOSSI, Giuseppe.** *Delle opinioni di Leonardo da Vinci intorno all simmetria de’ corpi umani ... Milano, dalla stamperia Reale (a cura di Leonardo Nardini), 1811.*

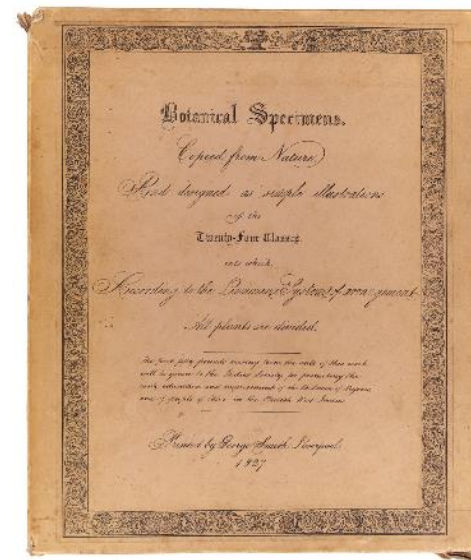
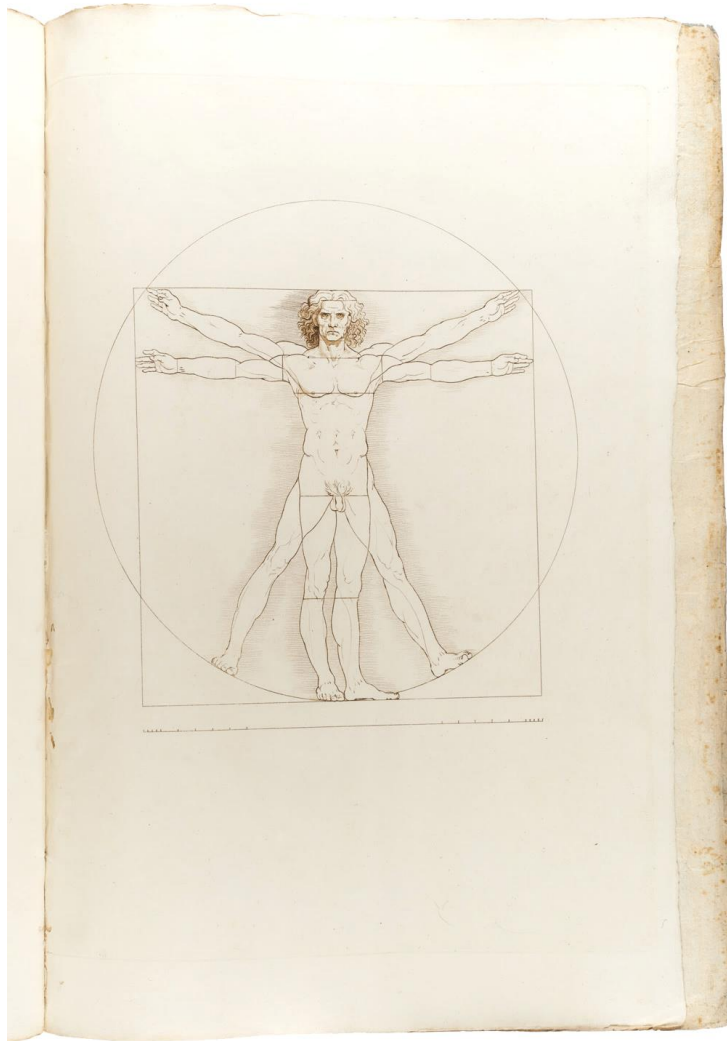
Folio (452 x 312 mm.), pp. 35, [1] (blank), with 3 engraved plates (two printed in sepia, one partly in bistre) after drawings by Leonardo; a fine, uncut copy in contemporary blue wrappers, spine restored. **\$895**

A specially produced excerpt, dedicated to the sculptor Antonio Canova, from Bossi’s *Del Cenacolo di Leonardo da Vinci, libri quattro* which had been published the previous year (1810). The painter, art critic, collector and connoisseur Giuseppe Bossi (1777-1815) had amassed an important collection of prints and drawings, particularly of the Lombard school, among them a number of Leonardo drawings. Leonardo’s famous drawing of the ‘Vitruvian Man’ was owned by Bossi and is reproduced here, together with his essay on Leonardo’s and other 16th century painters’ views on human proportions.



Bossi's book on Leonardo's 'Last Supper' fresco in Milan was the most detailed art historical study on that work to date. It established Leonardo's Last Supper has a must-do stop of tourists visiting Italy. It came about after Bossi had been commissioned by Napoleon's stepson, Prince Eugene de Beauharnais, to furnish a copy of the Leonardo fresco. Bossi's collection of drawings was purchased by the Accademia di Belle Arte in Venice after his death.

Cicognara 3373 (enthusiastic six-line praise - '...edizione splendissima').



SOLD FOR THE BENEFIT OF 'THE CHILDREN OF NEGROES,  
AND OF PEOPLE OF COLOR IN THE BRITISH WEST INDIES'

**19 BOTANICAL SPECIMENS**, copied from Nature, and designed as simple Illustrations of the twenty-four Classes into which according to the Linnæan System of arrangement, all Plants are divided ... *Liverpool: Printed by George Smith ... 1827.*

4to., an explanatory booklet pp. [2], 21, [1], stitched in the original thin pink wrappers, with 24 loose hand-coloured lithograph plates on thick paper or card of varying weights, gilt edges, numbered in manuscript on the versos; housed together in the original cream card slipcase, large lithograph cover labels; in very good condition, the lithographs with attractive, bright hand-colouring, slipcase worn at corners. **\$2240**

**First edition, very rare**, of a beautifully printed suite of lithograph botanical plates issued by George Smith of Liverpool. As the slipcase cover states, 'The first fifty pounds arising from the sale of this work will be given to the Ladies Society for promoting the early education and improvement of the Children of Negroes, and of People of Color in the West Indies.'

Smith was also the publisher of William Roscoe's monumental *Monandrian Plants*, issued in parts in 1824-8, with 112 plates of plants in the Liverpool Botanic Garden, most after drawings by Thomas Allport, probably lithographed by Hullmandel, and hand-coloured under the supervision of George Graves, jr. The strong similarity in style and execution here suggests the same parties are responsible for the *Botanical Specimens*, as indeed may Roscoe have been, as a firm opponent of slavery.

COPAC shows Kew only. OCLC adds Minnesota Historical Society Library. See our catalogue for the California Books Fair 2016 for another example, with the wrappers and slipcase in pale blue, and with some small variations in the hand-colouring. There was a further edition of *Botanical Specimens* the following year.

**20 BREVIARY**, with neumes, 58 leaves (195 x 145 mm); incomplete at beginning and end, f. 1 evidently originally bound elsewhere, collation difficult due to binding; double columns of 42 lines written in two sizes of a good gothic script, square musical notation on 4-line staves ruled in red, ruled lightly with plummet, passages giving liturgical directions in smaller script and underlined in red, with four 5-line illuminated initials painted in shades of blue and orange with burnished gold, two enclosing hybrid monsters, numerous red or blue initials with contrasting penwork often running the length of the text columns, rubrics; margins very cropped, with slight loss of text and music at fore-edges and often at head or foot, significant tears in three leaves with loss of text, small tears or fraying affecting other leaves (carefully repaired with tissue), sometimes with slight loss, some staining, soiling and rubbing; mid nineteenth-century vellum over boards, brass clasp (slightly soiled and bowed, upper joint repaired, lower joint split at head).

Northern France or Flanders, second half of 13th century.

\$9600

A substantial fragment of an attractively decorated noted Breviary of portable format, containing music and readings for the most important part of the liturgical year. It comes from the Temporale of a 'secular' Breviary (i.e. for use in a church, either by a parish priest or a friar), containing nine readings at Matins for Sundays and major feast days and three readings for weekdays (monastic Breviaries give twelve readings for Sundays and feast days and three for weekdays in the winter and one in summer).

Staves ruled entirely in red appear in the last decades of the thirteenth century (formerly the F-line would usually have been ruled in red and the C-line in yellow). During the same period neume forms throughout Europe generally became squarer in form, and by the end of the century the familiar square-note notation had become virtually uniform across western Europe.

The liturgical occasions covered include the tenth Sunday after Pentecost (f.1, evidently originally bound elsewhere), Good Friday (f.2, incomplete at beginning), Holy Saturday (f. 3v), Easter Day (f. 6v), Easter Monday (f. 8v), the Octave of Easter (f. 13r), Ascension (f. 30r), Pentecost (f. 36v), Trinity (f. 42r), and Summer Histories (f. 55v, incomplete at end).

*Provenance*: presentation inscription on front flyleaf 'Arthur Sparrow from J. N. Baynell Sept. 28th 1854'.





‘ONE OF THE MOST IMPORTANT BOOKS  
IN NINETEENTH-CENTURY MEDICAL LITERATURE’

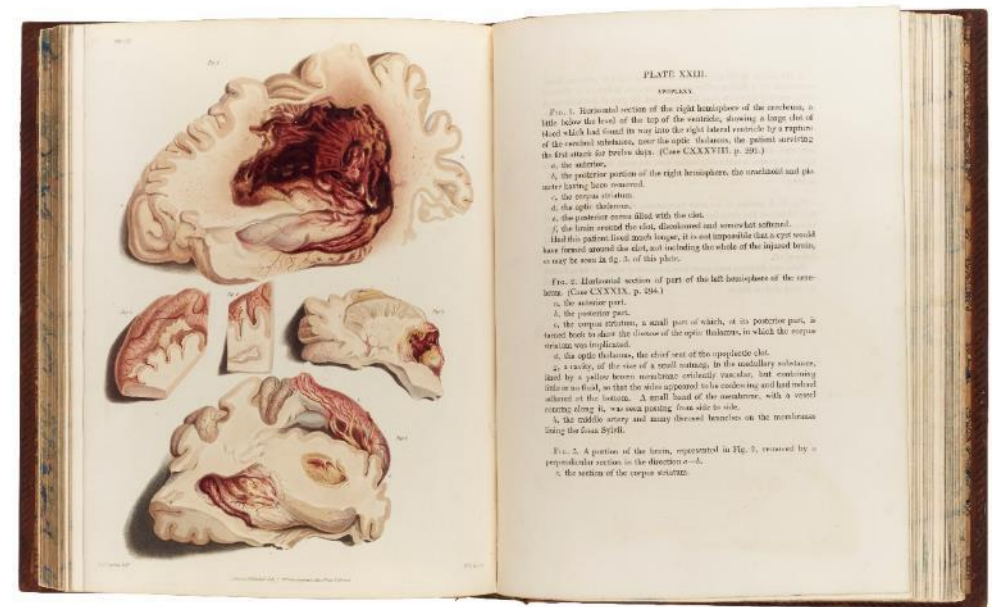
**21 BRIGHT, Richard.** Reports of Medical Cases, selected with a view of illustrating the symptoms and cure of diseases by a reference to morbid anatomy. London, Richard Taylor for Longman, Rees, Orme, Brown, and Green; and S. Highley, 1827-31.

Two vols. bound in three, large 4to, [Vol. I:] pp. xvi, 231, [1], 16 hand-coloured engraved plates (numbered 1-6, 6\*, 7-15), [16]; [Vol. II, Part I:] pp. xl, [2, errata], 450; [Vol. II, Part II:] pp. [vi], 451-724, with 31 hand-coloured engraved plates (numbered 1-3, 5-7, 9-31, 34, 38) and 7 uncoloured lithographed plates (numbered 32-33, 35-37, 39-40), [38] (plates 4 and 8 in vol. II were never engraved); plates 33-37 folding; plate 1 in vol. I remargined, as usual; very light foxing to a couple of plates, otherwise a splendid copy, remarkably clean and crisp, bound in contemporary polished calf, slightly rubbed at edges, neatly rebacked; presentation copy to Sir William Tennant Gairdner from his students on the termination of his first course of lectures on Pathology at the Royal Infirmary of Edinburgh, in April 1849, together with a letter signed by all the members of the class (see below). \$45,000

First edition of ‘one of the most important books in nineteenth-century medical literature’ (*Heirs of Hippocrates*), **containing numerous outstanding contributions to general pathology, neuropathology and nephrology**; volume II is ‘one of the earliest and most important atlases of neuropathology’ (Garrison-Morton).

‘The first volume of Bright’s series of case histories describes the complex of kidney disorders collectively and eponymically known as “Bright’s disease” ...The second volume, divided into two parts, is entirely devoted to neuropathology, and contains detailed case histories illustrating brain tumors, hydrocephalus, ruptured intercranial aneurysm, hysteria, epilepsy, post-traumatic necrosis of the tips of the front and temporal lobes, and staining of the meninges in jaundice, as well as many other examples of congenital, neoplastic, infectious and vascular diseases of the brain’ (Norman).

The *Reports* are superbly illustrated throughout with hand-coloured plates, which ‘are among the most beautiful of medical illustrations’ (Grolier, Medicine); most were drawn by Frederick Richard Say and engraved by his father, noted mezzotint



engraver William Say. ‘In order to achieve the most poignant reproductions of his post-mortem material, Bright was probably required to bring Say to the autopsy room whenever a specimen of interest arose. Say presumably produced a water color image of the specimen on the spot which was subsequently copied by the engraver’ (Fine).

**The work is rare, especially complete and in such fine condition**; according to Longman’s records, only 243 copies of Volume I and 171 copies of Volume II were sold up to September 1861, when all the remaining copies were destroyed in the fire that consumed the publisher’s warehouse.

*Provenance:* Sir William Tennant Gairdner (1824–1907) was physician and pathologist to the Royal Infirmary of Edinburgh and later Professor of Medicine in the University of Glasgow; President of the Royal College of Physicians of Edinburgh from 1893 to 1895, President of the British Medical Association in 1888 and a Fellow of the Royal Society. He was appointed physician-in-ordinary in Scotland to Queen Victoria in 1881 and later honorary physician to King Edward VII. This copy of Bright was presented to Gairdner by the students of his first course of lectures on Pathology at the Royal Infirmary of Edinburgh, in April 1849, along with a moving thank-you letter (loosely inserted in volume I), signed by all members of the class, amongst whom may be mentioned James Warburton Begbie (1826–1876), Henry Duncan Littlejohn (1826–1914, Medical Advisor to the Crown

in Scotland in criminal cases and one of the sources of inspiration for the character of Sherlock Holmes), and Alexander Fleming, and Alexander Borthwick. See Gibson, *Life of Sir William Tennant Gairdner*, Glasgow, Maclehose, 1912, p. 53/54, giving also the full text of the letter. See also: Obituaries *The Times*, Monday, Jul 01, 1907; Issue 38373; pg. 7; col D).

Fine, ‘Pathological specimens of the kidney examined by Richard Bright’, *Kidney International* 29 (1986), pp. 779-783; Garrison-Morton 2285 and 4206; Goldschmid, pp. 126-127; Grolier, *Medicine* 60a; *Heirs of Hippocrates* 1451; Lilly, *Notable Medical Books* 183; Norman 341; Osler 1340; Waller 1460.

THE DUC DE BERRY AS DUC D’AUVERGNE

22 [BRIOUDE, FRANCE.] Notarial register, vast document in Latin in two parts, each comprising three membranes of vellum once stitched and now pasted together, 464 long lines in brown ink, written in a cursive French charter hand, large calligraphic initial ‘U’ (*Universis*) at beginning; some minor staining, trimmed at foot (without loss of text) and lacking seal, two horizontal creases not significantly affecting legibility, occasional modern underlining in red or blue crayon, but generally in very good condition. 1640 x 620 mm and 1700 x 640 mm

Nonette, 1398. \$6400

An enormous document comprising the details of 49 separate leases accorded by Jean, Duc de Berry in 1397 and 1398 to tenants of properties belonging to the Chapter of Brioude. Most of the tenants are granted long-term or perpetual leases upon payment of an annual remittance and the release of a census to one Petrus Pawani, a priest who was in charge of collecting tithes or rents for the Chapter (‘presbitero collectore et procuratore dicte universitati’). The properties concerned are in the communes of Issoire, Bournoncle Saint-Julien, Brioude and La Mothe, amongst others.

The Chapter of St Julian at Brioude, which comprised 54 canons, came under royal protection and was among the most powerful and socially exclusive in France. It produced a number of high-ranking churchmen, among them Popes Clement IV and Gregory IX.

The register is signed both at the foot and across the junctions of the vellum membranes by Durand Aymeric, notary at the court of Nonette, the Duc de Berry’s favoured castle in Auvergne. Aymeric is described as acting for Guillaume du Plessis, holder of the duke’s seal at Nonette (‘Guill[elm]us de Plesserio domicellus secretarius ac tenens sigillum excellentissimi principi d[omi]ni Joh[ann]is bitur[ie] et arvenie ducis comitisq[ue] pictaven[sis] bolonie et arvernien in p[re]positura nonete in arvenia [con]stitutu[s]’).

Jean, Duc de Berry (1340–1416) received the duchies of Auvergne and Berry following the treaty of Brétigny in 1360. He visited the Auvergne about 30 times as Duke, most of his visits occurring in winter or spring and lasting at least one or two months and often more. A visit took place in 1398 but not in 1397, which may explain the period covered by our register; see Josiane Teyssot, ‘Pouvoirs et contre-pouvoirs politiques en Auvergne durant l’apanage de Jean de Berry, 1360–1416’, in *Actes des congrès de la Société des Historiens Médiévistes de l’Enseignement Supérieur Public*, 1992, vol. 23 no. 1, pp. 247–260.







#### BRODOVITCH'S CLASSIC

### 23 BRODOVITCH, Alexey. *Ballet*. New York, J. J. Augustin, 1945.

Oblong 4to, pp. 143, including 104 pp. of b/w illustrations printed in gravure and text by Edwin Denby; ownership signature dated 1948 in biro on front free end; light blue/grey cloth with the similar original dustjacket (some fading to jacket and tear along spine repaired and strengthened); a very good copy. **\$4860**

**First edition, very scarce.** The legendary Brodovitch dominated New York fashion and photography during the 1940s and 50s from his powerful position as art director and graphic designer for *Harper's Bazaar* and through his influential workshop courses at the Design Laboratory, where he taught aspects of photography and graphic design. Among his now-famous followers were Richard Avedon, Lisette Model and Garry Winogrand. In his teaching, his magazine layouts and his photography he revelled in breaking all of the rules that had controlled the more static American photographic scene of the pre-War era.

*Ballet* has been described as 'The first photobook to prefigure or set out a photographic approach to this [US post-War stream-of-consciousness] artistic and cultural upheaval'. In it, Brodovitch reproduced a series of photographs he had made of visiting Ballets Russes companies' performances in New York during the period 1935–37. Using a 35mm camera without flash he had worked with, rather than against, the inevitable blurred and grainy results to create photographs that are full of drama and life. This dynamic is maintained throughout the pages of the book, where the full bleed images run on from one to another in a filmic continuum.

'*Ballet* ... has become a photobook legend for two reasons. Firstly, only a few hundred copies were printed, so the book is more talked about than actually seen. Secondly, the volume was extremely radical, both in terms of the images themselves and their incorporation into the design and layout'.

Parr & Badger, I, pp. 235 and 240.

#### EARLY PROTESTANT PRAYER-BOOK

### 24 BRUNFELS, Otto. *Precationes Biblicae sanctoru[m] patrum, illustrium viroru[m] et mulierum utriusq[ue] Testamenti*. Strasbourg, Johannes Schott, 1528.

8vo, ff. [viii], 91, [1], title printed in black and red within chiaroscuro woodcut border also printed in black and red and attributed to Hans Weiditz, woodcut on A8v, text and colophon all within wide woodcut borders of children playing, hunting and satirical scenes, trophies, grotesques, plants, animals, insects and so on (these also attributed to Hans Weiditz), woodcut device on final leaf; a few minor tears, spots and stains, but a very good copy in modern vellum. **\$7680**

First edition, rare. The earliest Protestant prayer-books, of which this is perhaps the most notable example, often comprised prayers taken directly from (or adapted from) the Bible. Brunfels's *Precationes Biblicae* appeared in the same year in German translation (*Biblich Bettbüchlein der Altväter und herrlichen Weibern, beyd Alts und Newes Testaments*) and was translated into several other languages including English (*Prayers of the Byble*, published by Robert Redman in 1535).

Brunfels (c. 1488–1534) entered the Carthusian monastery in Strasbourg after graduating MA in 1508. In 1521 he left the monastery and the Catholic faith. He opened a school in Strasbourg in 1524 and ‘soon demonstrated his interest in medicine by editing and translating various older medical texts and by writing one of the earliest medical bibliographies, the *Catalogus* (1530)’ (DSB).

The woodcut borders are ‘evidently by Hans Weiditz, who also illustrated the same author’s *Herbal* 1530–2, in which the artist’s name is given. In one of the borders is represented a fox in monkish garb (?Tetzel) selling indulgences to several geese; the treasure-chest and papal standard (?) at back. Children’s toys and noise-making instruments are shewn in another border. This appears to be one of the earliest publications of Brunfels and is very little known’ (Fairfax Murray).

Adams P2071; Fairfax Murray 100. OCLC locates only two copies in the UK (British Library and National Art Library) and one in the US (Yale). COPAC adds a copy at the Bodleian.



## INSTRUMENTAL IN THE CLASSICAL REVIVAL

**25 BUDÉ, Guillaume.** *Commentarii linguae Graecae ...* [Paris], Josse Badius, September 1529.

Folio, pp. [lx], 967, [3], wanting final blank leaf; printed in Roman and Greek letter, title-page printed in red and black, Badius’s ‘Prelum Ascensianum’ printing-press device (Renouard no. 3) and architectural border (Renouard no. 2) on title-page, engraved initial to p. [1]; small worm track to blank tail margin of first quire (old repair to title verso) turning into pinhole thereafter, short tear to blank head margin of 11, small loss to blank fore-edge margin of K1, light ink stain to p. 17, some spotting to head of p. 515, a few other occasional light marks and stains, otherwise a very good, clean and crisp copy; modern full brown calf, blind-tooled frame and foliate and floral stamps to covers, spine in compartments with gilt lettering-piece; small early ownership inscriptions to title, a few marginal annotations and occasional underlining. **\$4160**

A nice copy of the first edition of Budé’s seminal study of the Greek language, dedicated to Francis I, and superbly printed by Josse Badius.

‘Budé [1467-1540] was the most influential of the French humanistic scholars of the sixteenth century. He made his mark with a treatise on ancient coins and measures, which was a major authority for years to come, and he corresponded with most of the learned men of his time, amongst them Erasmus, who had the highest opinion of his talents, and Thomas More. He was held in the highest esteem by Francis I, who did so much to further the cause of humanism in France ... The ‘Commentaries on the Greek Language’ were a collection of lexicographical, philological and historical notes, which formed the basis of the study of the Greek language in France. A monument of the new learning, it was several times reprinted, and gave Budé the reputation which is now commemorated in the modern series of parallel texts of Greek, Latin and Byzantine authors which bears his name’ (PMM). Budé was appointed royal librarian by Francis I, building a library which formed the nucleus of the Bibliothèque Nationale. He was also instrumental in the foundation of the Collège de France, which after 1530 became a centre for higher studies in France and reawakened interest in classical languages and literature.

Adams B3093; BM STC French Books, p. 85; PMM 60; Renouard, Badius II, 239 (and see I, 45, 53 and 95).



**26 [BUDWORTH (later PALMER), Joseph].** A Fortnight's Ramble to the Lakes in Westmoreland, Lancashire, and Cumberland. By a Rambler ... *London: Printed for Hookham and Carpenter ... 1792.*

8vo., pp. xxvii, [1], 267, [1]; a fine copy in attractive contemporary tree calf, red morocco spine label; ownership inscription of Marcus Gage to title-page. **\$2000**

First edition, scarce, of **'the first published account of a Lake District walking tour'** (Bicknell).

Budworth 'walked upward of 240 miles' in the Lakes, covering Kendal, Windermere, Rydal, Grasmere, Keswick, Penrith, Helm Crag, Hellvellyn, Skiddaw, etc. It was this guidebook, which was reprinted in 1795 and 1810, which set the itinerary for many a visitor to the Lakes; and to the attention of those readers he brought the young daughter of the landlord of the Fish Inn in Buttermere, Mary Robinson, afterwards known as 'The Maid of Buttermere', though he disguised or misremembered her name as Sally:

Her hair was thick and long, of a dark brown ... her face was a fine contour, with full eyes, and lips as red as vermillion ... she looked an angel, and I doubt not but she is the *reigning lily* of the valley. Ye travellers of the Lakes, if you visit this obscure place, such you will find the fair Sally of Buttermere.

After revisiting the Lakes in 1797 and perhaps conscious of the unwanted attention he had brought to the girl, Budworth toned down his paeon to her beauty. But to no avail: in 1802 she was wooed and married to 'Colonel Hope', the supposed brother of an Earl, in fact a bigamist imposter.

ESTC shows copies at the Armit Library, BL, Cambridge, Cumbria County Library, Bodley; Amsterdam Universiteitsbibliothek; Cornell, McMaster, Lilly, and South Carolina.

Bicknell 26.1.

**27 CALLAHAN, Harry.** Color. 1941-1980. *Providence, Matrix, 1980.*

Square folio, unpaginated; colour plates; original buff cloth in a like slipcase with a colour image mounted to front; a very good copy, spine and left third of front cover of slipcase sunned as often. **\$2500**

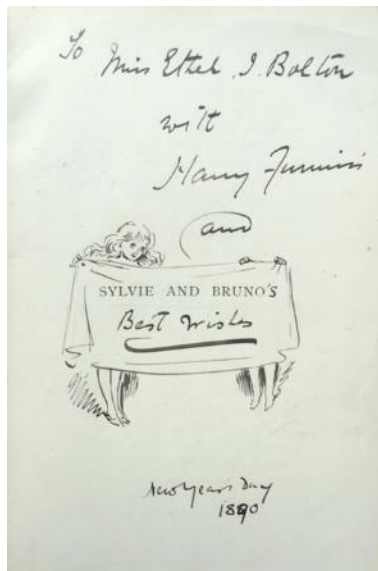
First edition, **one of 100 copies signed by Callahan, with an original print** (signed by Callahan in pencil and numbered 15) laid in. With a foreword by Jonathan Williams. An autodidact, feverish in production (a lifetime total of some 100,000 negatives) but stringent in editing, Callahan was also a relentless experimenter. In this collection, the product of forty years' work in colour, the emphasis is on form.



A FINE PRESENTATION COPY, INSCRIBED BY HARRY FURNISS  
WITH A DRAWING OF SYLVIE AND BRUNO

28 'CARROLL, Lewis'. Sylvie and Bruno ... London, Macmillan and Co., 1889.

8vo, pp. xxiii, [1 (blank)], 400, [4 (publisher's advertisements and blank)]; wood-engraved frontispiece and 46 illustrations in the text after drawings by Harry Furniss; a few light spots, frontispiece lacking tissue guard, otherwise a very good copy in the original red cloth, lettered and ruled in gilt, upper and lower boards with central gilt vignettes of Sylvie and Bruno, black endpapers, all edges gilt; extremities very lightly rubbed, slight cracking on block, spine a little faded. \$1600



First edition, a presentation copy inscribed by the illustrator Harry Furniss on the half-title 'To Miss Ethel I. Bolton with Harry Furniss' and Sylvie and Bruno's Best Wishes New Years Day 1890', using the printed text of the half-title, with a drawing of Sylvie and Bruno holding up a banner bearing part of the presentation text. *Sylvie and Bruno* was published on 12 December 1889, so this copy was inscribed in the three weeks following publication.

Williams, Madan, Green and Crutch 217.

ALL TOO HUMAN 'ENTHUSIASM': PIONEERING PSYCHIATRY

29 CASAUBON, Meric. A treatise concerning enthusiasme, as it is an effect of nature but is mistaken by many for either divine inspiration, or diabolical possession. London, R.D. for Thomas Johnson, 1655 [i.e. 1654].

8vo, [xxvi], 228; title-page engraving, engraved initials, head- and tailpieces; lightly toned, a few small marks, the occasional crease, but a very good copy, in contemporary sheep, sides filleted in blind, flat spine; upper joint cracked but holding firm, a little worn; from the library of Hugh Selbourne MD, with his small circular library stamp to verso of title leaf. \$2800

First edition of the first separate treatise on 'enthusiasm', a pioneering work of psychiatry *avant la lettre* and one of the most ground-breaking publications in a very public controversy. Of all Casaubon's book, this has been shown as **the most directly linked to the publication of John Dee's manuscript *Spiritual Diaries***, in which enterprise Casaubon was instrumental.

In the *Treatise concerning enthusiasme* for the first time Casaubon rejected any recourse to the supernatural in setting out a theory of mental states, showing 'how various 'Enthusiasmes' ... could arise from mental abnormalities without supernatural intervention or imposture' (Hunter & McAlpine, *Three Hundred Years of Psychiatry*, pp. 143-7). Casaubon's interest was directed to the most obviously dramatic forms of 'enthusiasm', but also and perhaps especially to the more understated forms of delusion. 'This apparent paradox of "a sober kind of distraction" as Casaubon called it, has always been a major stumbling block in psychiatric systems and classifications. [...] Casaubon realized that it touched on the fundamental question whether insanity "was an error of imagination only, and not of understanding", and wondered whether by natural means one faculty could be "depraved" without the other. This dichotomy between an "intellective" or "ratiocinative" and an "imaginative" faculty is still implied in the current psychiatric distinction of mental illness into "thought disorder" or schizophrenia and "affective disorder" or manic-depressive psychosis, and of course forms the basic tenet of the McNaughton Rules (1843) by which "a defect of reason, from disease of the mind" is the ultimate medico-legal test for the presence or absence of absolving insanity' (*ibid.*).

It has been shown that Casaubon's role in the publication of John Dee's *Spiritual diaries*, which happened the year after the publication of this treatise, was strongly related to Casaubon's own writings. The Dee diaries, intended to undermine the reputation both of Dee and of occultism in general, would in fact be functional in his project of attack on 'enthusiastic' and 'inspired religion (Anabaptism)', 'which he saw as the product of misunderstanding concerning the natural causes of "private revelations",' (Evans-Marr, *Curiosity and Wonder from the Renaissance to the Enlightenment*, 2006, p. 132).

ESTC R14401; Wing C812.





**30** **CHERTABLON, M. de.** *La maniere de se bien preparer a la mort. Par des considerations sur la Cene, la Passion, et la Mort de Jesus-Christ, avec de très-belles estampes emblematicques.* Antwerp, George Gallet, 1700.

Large 4to, pp. 63, [1], title printed in red and black, with 42 engraved plates (comprising three plates lettered A–C and 39 numbered plates) after Romeyn de Hooghe; an excellent copy, large and fresh, in nineteenth-century black morocco-backed boards, top edges gilt, by Bruyère; spine and extremities a little rubbed; from the library of Samuel Ashton Thompson Yates (1842–1903), with bookplate. **\$2300**

First edition with the present text. Romeyn de Hooghe's fine series of engravings were first printed for David de la Vigne's *Miroir de la bonne mort* (Amsterdam or Antwerp, 1673). The artist was still working in 1700, but because the plates in this work are unsigned and several are reversed from the earlier versions or have other minor differences, they were most likely copied by another artist.

Each of the 39 numbered plates depicts a man contemplating a religious image. The text provides a commentary and an appropriate verse of scripture for each plate; meditation on the Last Supper, the Passion and the death of Christ is advocated as the means by which to achieve a good death.

It is bound with the text (ff. [10]) of the Dutch translation of David de La Vigne's *Miroir*, (*Spiegel om wel te sterven*, Amsterdam, J. Stigter), which was published to accompany several undated (but all probably 1694) editions of de Hooghe's plates. The text comprises a short Biblical quotation and an explanatory note for each plate. Other copies are known with both Chertablon's French text and the *Spiegel om wel te sterven*, as here.

Cohen-De Ricci 232; Graesse II 130; Landwehr, *Romeyn de Hooghe as book illustrator* 84.

FROM THE LIBRARY OF A FELLOW CHEMIST AND MOUNTAINEER,  
HUMPHREY OWEN JONES

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

8vo, pp. vii, [5], 315, [1 (publisher's advertisement)]; photogravure frontispiece and 14 photogravure plates, all retaining tissue guards, after Collie and Colin B. Phillip, 3 Swantype plates after Phillip, one double-page, and 3 folding lithographic maps by J. Bartholomew & Co.; loosely-inserted flyer advertising the work, 8vo, 4pp; some light spotting on early ll. and flyer; original green cloth, spine lettered in gilt, top edges gilt, others uncut; ownership signature 'M. Holzmann' (probably the alpine mountaineer Sir Maurice Holzmann, 1835-1909), bookplate of **Humphrey Owen Jones**, Clare College, Cambridge (1878-1912). **\$1730**

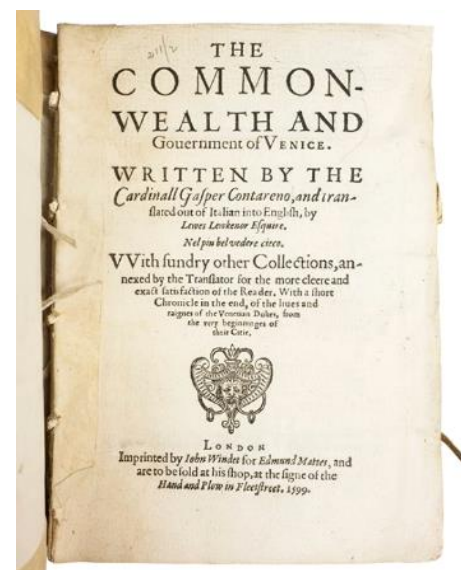
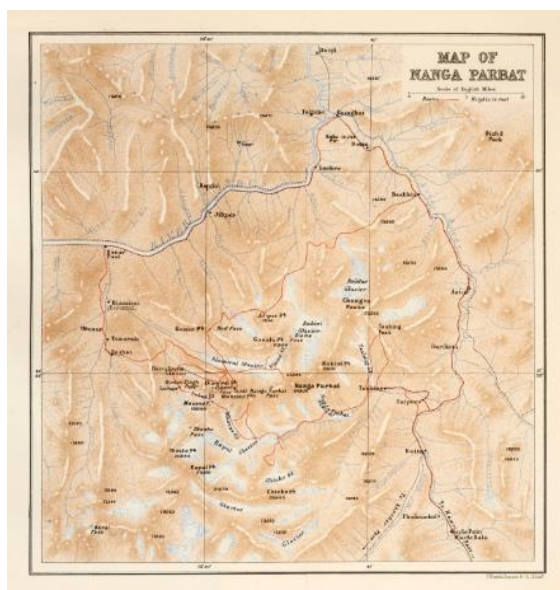
First edition. 'Besides his eminence as a scientist, [Collie] acquired great fame as a climber and explorer of mountains. Beginning with the Cuillin peaks in Skye, where he discovered many new climbs, he climbed with notable success in the Alps, and went in 1895 with A. F. Mummery to the Himalayas, where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

Rockies (1903), are famous records ... He was elected president of the Alpine Club in 1920 and was an honorary member of many other climbing clubs' (ODNB).

*Climbing on the Himalaya and other Mountain Ranges* was the first book published by this 'outstanding British climber and mountaineer' (F.V. Hartemann and R. Hauptman, *The Mountain Encyclopedia* (Lanham, MD: 2005), p. 54), and is described by Perret as 'Ouvrage important sur cette période de l'alpinisme, peu courant et recherché'. The substantial first part (pp. 1-134) is dedicated to the Himalayas – and includes a full account of Mummery's ill-fated 1895 expedition to Nanga Parbat – while the second part is composed of accounts of expeditions in the Canadian Rockies, the Alps, the Lofoten Islands, A Chuilionn, Ireland, and Wastdale Head. The work concludes with 'A Reverie', 'The Oromaniacal Quest', 'Fragment from a Lost MS.', and 'Notes on the Himalayan Mountains'.

This copy was previous in the library of the Welsh chemist and mountaineer Humphrey Owen Jones, Jacksonian Demonstrator at Cambridge, and Lecturer in Chemistry and Physics at Clare College. Jones was 'one of the most skilful cragsmen and capable mountaineers in Britain' (J. Shorter, 'Humphrey Owen Jones, F.R.S. (1878-1912), Chemist and Mountaineer', in *Notes and Records of the Royal Society of London* (vol. 33 (1979), pp. 261-277, at p. 272).

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



THE MYTH OF VENICE  
A SOURCE FOR OTHELLO AND VOLPONE

**32 CONTARINI, Gasparo.** The Common-Wealth and Government of Venice. Written by the Cardinall Gasper Contareno, and translated out of Italian, by Lewis Lewkenor Esquire ... With sundry other Collections annexed by the Translator for the more cleere and exact Satisfaction of the Reader. With a short Chronicle in the End, of the Lives and Raignes of the Venetian Dukes, from the very Beginnings of their Citie. London, Imprinted by John Windet for Edmund Mattes, and are to be sold at his Shop ... 1599.

4to., pp. [16], 201, '208'-'209', '201'-'203', '212'-'213', 206-230; woodcut head- and tail-pieces and initials; foot of Gg3 partly torn away, touching one letter, but **a fine, crisp copy, in contemporary limp vellum**, ties partly intact, spine and fore-edge lettered in manuscript, front hinge detached; early 18<sup>th</sup>-century engraved bookplate of Charles, Viscount Bruce of Amphilhill to title-page verso; the Houghton copy; slipcase. **\$5440**

First edition in English of *De Magistratibus et Republica Venetorum* (1543), translated by Lewis Lewkenor and with prefatory verses by Edmund Spenser and John Harington.



Lewkenor's *Common-Wealth and Government of Venice* was 'one of the central documents through which the myth [of Venice] was transmitted to England' (Macpherson), and was [drawn on by Shakespeare for \*Othello\* \(both for information about Venice and for Othello's defence against the charge of witchcraft\) and by Jonson for \*Volpone\*](#), where Sir Politic Would-be reads 'Contarene' to prepare for Venetian life. Shakespeare may even have made use of a manuscript version for *The Merchant of Venice*, a possibility made the more plausible by Lewkenor's strong connections to the theatre.

STC 5642.

#### BERTILLONAGE AND FINGERPRINTING

[33 \[CRIME.\] ARREST CARD](#) of George Diamond, for violence. *Bureau of Identification, Police Society of Westchester County, 1914.*

Pre-printed form on beige card, 8 x 8 inches (20.1 x 20.1 cm.), with gelatin silver print 'mugshot' portrait in profile and full face, 2½ x 4⅞ inches (6.6 x 11.8 cm.), 'Bertillon Measurements' and other sections completed in ink manuscript, the prisoner's shaky signature in pencil, one fingerprint to recto, the full set of individual fingerprints and an impression of the four fingers from each hand on verso (some discolouration and small tear to right edge, small chip top left corner, the photograph remaining strong and clear. **\$195**

[34 \[CRIME.\] \[WASHINGTON STATE REWARD POSTER.\]](#) Escapée robber John Hackett. *Walla Walla, Washington State Penitentiary, 1910.*

lp. broadside, 11 x 8½ inches (28 x 21.5 cm.), printed black ink headline pasted over with gelatin silver print 'mugshot' portrait in profile and full face, 2¼ x 4 inches (5.6 x 10.4 cm.), details completed in typescript (two folds, a little crinkling around photograph, three repaired tears and a little creasing). **\$320**

Hackett, aged 29, scarred and tattooed, escaped from Meskill Rock Quarry while under the supervision of Washington State Penitentiary, Walla Walla. A reward of \$50 is offered for his apprehension.

#### DANTE AS POLITICAL THINKER

[35 DANTE ALIGHIERI.](#) Dantis Aligherii Florentini Monarchia. 'Geneva, *Henr. Albert Gosse*' [*Venice, Giambatista Pasquali*], 1740.

8vo, pp. iv, 95, [1]; woodcut vignette to title, initials and headpieces; lightly toned, small hole to title touching one letter; a very good copy in nineteenth-century calf, blind decorative border to covers, gilt and blind decoration to spine with gilt lettering; somewhat rubbed, wanting the rear free endpaper; bookplate of Samuel R. Block to front pastedown, some pencil notes to first few leaves. **\$1920**

First separate edition of Dante's *Monarchia*, a major work on political theory and a key to the understanding of the *Divina Commedia*. The book was first printed in Alciati's *De formula Romani imperii* in 1559, and placed on the Index of forbidden books. It was reprinted by Simon Schardius in his collection *De iurisdictione* (1566 and 1609), but then lay fallow for over a hundred years. This is its third and first separate appearance.

'The two propositions expounded and proved true in the first and second book of the *Monarchia*, namely that an Emperor is necessary for the happiness of mankind, and that the imperial dignity belongs *de iure* to the Roman people, are the indispensable premisses to the third book, in which Dante tackles what seemed to him the central problem of his time and all times. Given (as he had proved) that a monarch is necessary for the welfare of men, and that this universal monarch is, according to God's will, the Roman Emperor, how did it happen that for a long time the design of Providence had been thwarted? Two causes seem to have been uppermost in Dante's mind as having been responsible for the decadence of the universal monarchy: the absence from Italy of the German Emperors (that is to say their neglect of their duties, for, instead of wisely and justly ruling the world from Rome, they had preferred to devote their attention to their German domains); and the confusion of the ecclesiastical power and the civil power' (U. Limbani, 'Dante's Political Thought', in *The Mind of Dante*, Cambridge 1965.)

Mambelli 851.

**36 [DIDEROT, Denis and others].** Select Essays from the Encyclopedy, being the most curious, entertaining, and instructive Parts of that very extensive Work, written by Mallet, Diderot, D'Alembert, and Others, the most celebrated Writers of the Age. London: Printed for Samuel Leacroft ... 1772.

8vo., pp. [4], iv, [2], 372, with a half-title; a fine copy in contemporary sheep, spine gilt in compartments, red morocco label, front cover slightly scraped.

\$2240

First and only edition in English of selected articles from *L'Esprit de l'Encyclopédie* (1768), in effect **the first extant portion of Diderot's famous *Encyclopédie* to appear in English.**

Diderot's *Encyclopédie*, first published in Paris between 1751 and 1772, had apparently appeared in a London piracy as early as 1752, though no copies survive. A similar fate seems to have befallen a proposed ten-volume translation by Sir Joseph Ayloffe, of which the first parts were announced in January to February 1752 before the project was abandoned; they may not have ever been printed and certainly none survive. 'Twenty years later an attempt to translate the five volumes of the *Esprit de l'Encyclopédie* ... was little more successful. The first [current] volume appeared in 1772 ... Nothing more of this work appears to have been translated' (Lough, *The Encyclopédie in eighteenth-century England and other studies* (1970)).

The selection is restricted to essays 'philosophical, moral, gallant, political, and literary', this volume taking the reader only as far as the letter 'C'. All the hard science of the *Encyclopédie* has been excluded, requiring (in the 'French compiler's' opinion) too much prior knowledge on the part of the reader. Instead this is a selection primarily for entertainment, containing self-contained essays ranging from 'Ante-Diluvian Philosophy' to subjects fit for gentlemen: an essay on libraries and Diderot's history of playing cards.

Adams G52.



**37 DINKELSBÜHL, Nicolaus de.** Tractatus hoc volumine contenti: I. De dilectione dei & proximi. II. De preceptis decalogi. III. De oratione dominica... VIII. De quinq(ue) sensibus. Strassburg, J. Schott, 1516.

Folio, ff. [v], 163 (recte 159), [1]; with two additional printed slips containing complementary text to ff. 108 (i.e. 106) and 114 (i.e. 112) tipped in; a few old underlinings and marginalia; two small tears to title (without loss), some light browning or foxing in places, some marginal dampstaining, small wormhole in the lower margins far from text, overall **a very good copy in a strictly contemporary binding** of blind-stamped calf, sides with rows of foliage and small portrait medallions; spine worn and chipped, joints cracked (still holding firmly), sides rubbed with loss to the panelling, corners bumped; early monastic ownership inscription (S. Maria della Concezione, Naples), more recent library stamps and de-accession mark of the library of the Redemptoristen Hennef-Geistingen, Germany, on the title, verso of title and front paste-down.

\$5760

First edition of the *Tractatus octo*, comprising Dinkelsbühl's famous *De preceptis decalogi*, an influential tract against superstition and diabolic magic.



This is one of two variant titles, that in which the word 'mortalibus' is not abbreviated. 'In the *precepts of the decalogue* he censures diabolic magic, use of incantations and divination, acceptance of chance occurrences as omens. ... He also condemns the belief in lucky and unlucky times and in Egyptian days' (Thorndike).

The theologian Nicholas of Dinkelsbühl (circa 1360-1433) endeavoured to employ all the tools afforded to him by the Scholastic tradition and more contemporary philosophy to bridge the gap between reason and faith. He was the University of Vienna's official representative at the Council of Constance; he is considered the 'second founder' of Vienna University, and was revered by his contemporaries with the title of 'Lux Sueviae'.

The two additional slips with additions are printed in two columns with the same layout and types as the rest of the book; they appear not to have been recorded in bibliographies.

*Provenance:* The holdings of the library of the Redemptoristen Hennef-Geistingen, which had been originally endowed by the Roman centre of the same order, covered by the early 2000s extensive areas of Medieval thought and sources; they were dispersed in 2005 following the closure of the centre.

Adams N 241; Thorndike IV, 285. Uncommon. OCLC lists two copies in the UK (BL and Cambridge) and 5 in the US (Harvard, Notre Dame, Ohio State, U. Pennsylvania and Stanford).

**38** **DONNE, John.** Six Sermons upon severall Occasions, preached before the King, and elsewhere: by that late learned & reverend Divine John Donne, Doctour in Divinitie, and Dean of S. Pauls, London. *Printed by the Printers to the University of Cambridge: and are to be sold by Nicholas Fussell and Humphrey Mosley ... 1634.*

Small 4to., pp. [2]; [2], 37, [1]; [2] 40; [2], 24; [2], 26; [2], 23, [1]; [2], 16; A1 (blank except for an ornament) lacking, otherwise a very good copy, clean and fresh except for very mild soiling to the first and last pages; nineteenth century smooth panelled calf, rebaked; bookplate of Clifton College Library, with library stamp on blank verso of title and lower margin of the last page. **\$4800**

First edition of all six texts, each one with its separate title page. *Six Sermons* comprises 'Two Sermons Preached before King Charles, upon the xxvi verse of the first Chapter of Genesis', 'A Sermon upon the xix verse of the ii Chapter of Hosea', 'A Sermon upon the xliiii verse of the xxii Chapter of Matthew', 'A Sermon upon the xxi verse of the v Chapter of John', and 'A Sermon upon the xv verse of the vii Chapter of John'. These sermons were afterwards collected in *Fifty Sermons* (1649).

Keynes 27. STC 7056.

MINERVA PRESS NOVEL:

A GOTHIC SKETCH OF CIVIL AND RELIGIOUS LIBERTY

**39** **EDWARD DE COURCY**, an ancient Fragment. In two Volumes ... *London: Printed for William Lane, at the Minerva Press ... 1794.*

Two vols., 8vo., pp. xii, 144, 141-156, 161-172; [4], 192, with a half-title in each volume; slightly dusty, with a few small stains, but a very good copy in nineteenth-century half olive-green morocco, spines slightly rubbed. **\$3650**

**First edition, very rare**, an anonymous novel set at the beginning of the fifteenth century and much concerned with civil and religious liberty, though with some rather Gothic flourishes. 'A philosopher of the present day stands amazed at the stupidity of mankind ... that members of the same community should consent to slaughter each other to decide – not whether slavery should exist at all – but – by whom they should be enslaved ...'.

The historical framework is provided by the exile of the John Mowbray, Duke of Norfolk, and the rebellion of Henry Bolingbroke against Richard II. Norfolk himself features heavily as a character, fictionalised into a stoic ideal. De Courcy is Norfolk's fictional nephew, his nemesis the Earl of Belmont, a domestic tyrant and sycophantic follower of Richard II. The plot is one of secret rooms, political ambition, Wycliffites, feverish visions, and burial alive.

**ESTC shows four copies only:** British Library; Corvey; New York Society Library, and Alberta.

Garside, Raven and Schöwerling 1794: 9; Blakey, p. 164.

THE EXISTENCE OF THE SIBERIAN  
MAGNETIC NORTH POLE CONFIRMED

**40 ERMAN, (Georg) Adolph.** Travels in Siberia: Including Excursions Northwards, down the Obi, to the Polar Circle, and Southwards, to the Chinese Frontier ... Translated from the German, by William Desborough Cooley. London: Spottiswoode and Shaw for Longman, Brown, Green, & Longmans, 1848.

2 volumes, 8vo, pp. xi, [1], 495, [1]; ix, [1], 535, [1]; retaining both half-titles; engraved folding map by J. & C. Walker with the route added by hand in red; contemporary polished calf gilt, richly gilt; a very good set; *provenance*: Robert Staples, Easter 1863 (an Eton leaving present given to:) – Henry Edmund Butler, 14th Viscount Mountgarret (1844-1912); modern Mountgarret bookplates. **\$1215**

First English edition. In 1828–1830 the German physicist and traveller Erman (1806-1877) undertook a journey around the world, in the course of which he travelled by land from Berlin to Okhotsk, then by sea to Kamchatka; he then accompanied F.P. Litke's expedition from Kamchatka to Tahiti, and then returned to Berlin via San Francisco and South America. The journey to Siberia was made in the company of Christopher Hansteen's scientific expedition, and undertaken for the purpose of carrying out a series of zoological, geographic, ethnographic and magnetical observations – during the course of his journey Erman was able to confirm the existence of a Siberian magnetic pole. Included in the narrative is an account of a sleigh trip down the frozen Obi River to Obdorsk.

Erman published his account of his travels in five volumes between 1833 and 1842 under the title *Reise um die Erde durch Nord-Asien und die beiden Oceane in den Jahren 1828-1830*, and this English translation was made by William Desborough Cooley, who had been the principal founding member of the Hakluyt Society in 1846. The English edition is an abridgement of the German text.

*Arctic Bibliography* 4662; *Cordier Sinica* 2780; *Sabin* 22771.

RARE FRENCH NOVELLAS,  
A SATIRE ON MARRIAGE, AND A FABLE BY SWIFT

**41 FRENCH NOVELS**, containing, I. The History of the Marquis de Criton: or, the substantial Lover. II. The History of the Collonel and Mademoiselle de Valence: or, the strange Effects of Chance. III. The History of Mademoiselle de Roi: or, the fatal Consequences of Jealousy. Translated from the French by a young Lady. London: Printed and sold by the Booksellers in London and Westminster, 1738. [Bound with:]

**REASONS** against Matrimony; being a Survey of the Isle of Marriage ... containing a particular Account of its various Inhabitants ... London: Printed for J. Roberts ... 1734. [and with:]

**S[WIFT], J[onathan]**. The Beasts Confession to the Priest, on observing how most Men mistake their own Talents ... Second Edition. 'Dublin, Printed. London, Re-printed: and sold by T. Cooper ... 1738' [but Ruddiman, Edinburgh?]. [and with six other works.]

Nine works, 8vo., bound together: *French Novels*: pp. viii, 51, [1]; *Reasons*: pp. 28; Swift: pp. 16; plus six other works including Pope's *First Epistle of the Second Book of Horace imitated* (1737) and *The Universal Prayer* (1738); each work dusty at the extremities, title-page of *French Novels* heavily printed, the punches cutting through the paper in places, small hole in last leaf of *Reasons*, else very good copies bound together in contemporary quarter calf and marbled boards, spine numbered '22', later spine label 'Pamphl.'. **\$3200**

First edition of a very rare collection of three 'galante' French novellas translated 'by a young Lady'. The originals have not been traced. They are prefaced by a dedication 'To the Young, the Fair, and the Gay' drawing attention to the different attitude of the French towards 'what they call *une Inclination*, that's to say, in plain English, a Favour granted to a Lover on the Prospect of Matrimony'. At the end, also original, is a poem contrasting compliant 'Gallian Dames' with firm (but not too firm) 'British Ladies':

**ESTC shows three copies only**, none in the UK: Harvard, Newberry and UCLA.



Bound here with the *French Novels* (and as if in counter-argument) are some scarce *Reasons against Matrimony* in the form of a 'Survey of the Isle of Marriage', in verse and prose. It is a light but amusing satire: the Isle is served by two ports, 'Love' and 'Interest', the first a utopia but disturbed by contrary winds known as 'Parents', the second a purely commercial place. Two editions of *Reasons against Matrimony* were printed in 1734. This, in 28 pages, is recorded in **five copies in ESTC** (Bodley, Queen's College Oxford, a Scottish private collection; Newberry and Yale); the other, in 56 pages, is known in 3 copies.

*The Beasts Confession* is one of Swift's scarcer works, a fine verse fable about the limits of self-knowledge: five beasts (a wolf, ass, swine, ape and goat) confess their faults, and five men (a lawyer, chaplain, doctor, statesman, and card sharp) are unwilling to acknowledge theirs. There were two Dublin editions and two London editions in the same year, all uncommon, as well as this false 'London' piracy, probably printed by Ruddiman in Edinburgh. Foxon S808; Teerink-Scouten 760.

*A full list of contents is available on request.*

WITH THIRTY-TWO ORIGINAL DRAWINGS

**42 FROSSARD, Louis.** *Vues prises a Avignon, Villeneuve, Orange, Arles, et autres Lieux Circonvoisins; accompagnées d'un texte descriptif, de souvenirs historiques et de divers itinéraires ...* [Printed: Avignon, Bonnet.] Paris, L. R. Delay, 1841.

4to., pp. 87, [1], with a half-title, an additional lithographic title ('Avignon et lieux circonvoisins. 1843'), a map, and ten lithographic plates; a little spotting to text leaves, but a very good copy in the original pale green boards, large printed cover labels; along with an oblong album of 32 original pen drawings, on thin coloured paper, mounted, rectos only; original buckram.

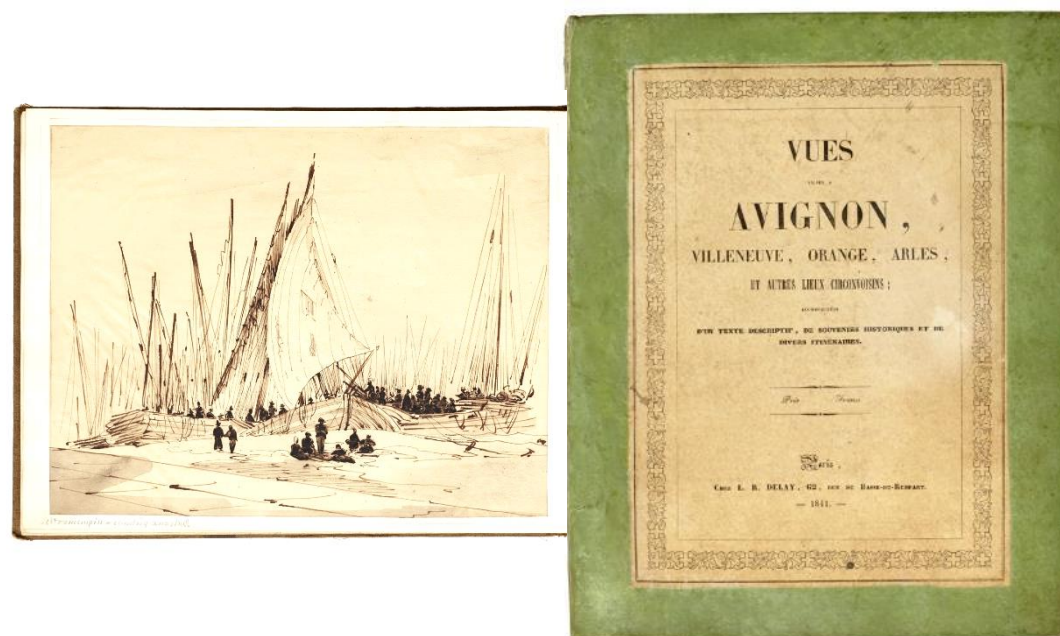
**\$3520**

**First edition, rare, a presentation copy**, inscribed 'donné à Aug. Picart par Mr L. Frossard. Avignon 21 février 1843', and **with an album of original drawings** similarly inscribed (in a different hand).

The attractive lithographic plates comprise lively architectural sketches of the famous Pont St. Benezet in Avignon, the ramparts, the papal palace, the Roman amphitheatre, and scenes of local life. Of the 32 pen-and-ink drawings in the accompanying album, three are represented among the finished plates – the remainder include scenes of Villeneuve, Nîmes, Aiguemortes, fishing boats and local women going about their work

Louis Frossard (1798-1873) was a Protestant clergyman from a Vaudois (Waldensian) family. Shortly after the present work, in 1847, Frossard emigrated to the Caribbean, where he was a pastor on Saint-Martin and then Guadeloupe.

OCLC shows copies at V&A (2), Dresden, and Bibliothèque nationale; to which we can add Avignon and Marseille,



**43 GARCIA LORCA, Federico.** *Bodas de sangre* (tragedia en tres actos y siete cuadros). Madrid, Ediciones del Árbol, 1935 [colophon: 1936].

4to, pp. 125, [3], with a terminal colophon leaf; title-page printed in red and black; pale marginal dampstain towards the end, but a very good copy, uncut and largely unopened, in the original printed wrappers (rubbed and dusty, large, pale inkstain to front cover); bookticket of the Libreria Catalonia, Barcelona; bookplate of Stephen and Natasha Spender. \$1920

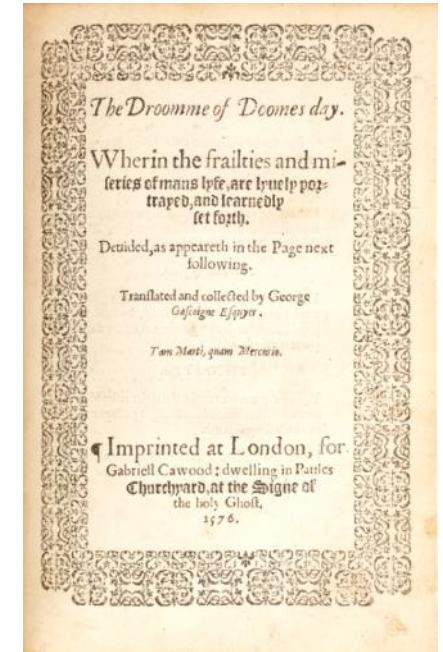
First edition, first issue (dated 1935 on title-page) of *Blood Wedding*, a classic of twentieth-century theatre, and Lorca's first major stage success. 1100 copies were printed; the present example was acquired in Barcelona by Stephen Spender, one of the chief vehicles of Lorca's fame in the English-speaking world.

Stephen Spender and Christopher Isherwood had been living in Cintra, Portugal, since November 1935, but in March the following year, disgusted with the 'bloody Germano-Italo-Hispano-Fascist' colony, Spender left for Spain, where he spent four weeks in Madrid and Barcelona. In the latter city, where he was introduced by Maria Manent to the poetry of Lorca, 'the bookshops are the best I have ever seen' (*Letters to Christopher*, p. 105). It is probably at that time that he acquired the present volume.

'Stephen was ... learning Spanish in order to read Lorca, a "modern poet ... whose poems are extremely beautiful" ... He continued studying the language and reading Lorca's "beautiful poems" throughout the summer and recommended them unsuccessfully to Eliot' (John Sutherland, *Stephen Spender*, 2004). He was also began to translate them, a project that would reach fruition in an English edition of Lorca's *Poems* (1939), in collaboration with Joan Gili and Lorca's friend Rafael Martínez Nadal.

After the outbreak of the Civil War in July 1936, and Lorca's death in August, Spender returned to Spain on several occasions, the last of which, in July 1937, was to attend the Second International Congress of Antifascist Writers, in Madrid, Barcelona and Valencia. Lorca, and his murder, loomed large, and Spender heard numerous eulogies and saw productions of Lorca's plays, though he increasingly disliked the politicization of Lorca's image.

Laurenti & Siracusa 273.



MORTALITY CONSIDERED,  
WITH EARLY AMERICAN PROVENANCE

**44 GASCOIGNE, George.** *The Droomme of Doomes Day*. Wherein the Frailties and Miseries of Mans Lyfe are lyvely portrayed and learnedly set forth ... Imprinted at London, for Gabriel Cawood ... 1576. [Bound after:]

**PETRARCH. TWYNNE, Thomas, translator.** *Phisicke against Fortune*, aswell prosperous, as adverse, conteyned in two Bookes ... At London, Printed by Richard Watkyns. An Dom. 1579.

Two works, 4to., bound together, *Droomme*: ff. [274], wanting the blank leaves \*\*4 and ??2; with a border of type-ornaments to title-page, and a large woodcut of Hell on D8<sup>r</sup>, some minor worming and rust-stains in gatherings Q-R<sup>8</sup>; *Phisicke*: ff. [7], 191, 193-342, [2], wanting Ee8 and the terminal blank, titlepage worn and laid down; bound together in nineteenth-century half black morocco and marbled boards, edges stained black; late seventeenth-early eighteenth century manuscript notes and ownership inscriptions to endpapers (see below); bookplate of Robert S Pirie. \$25,600



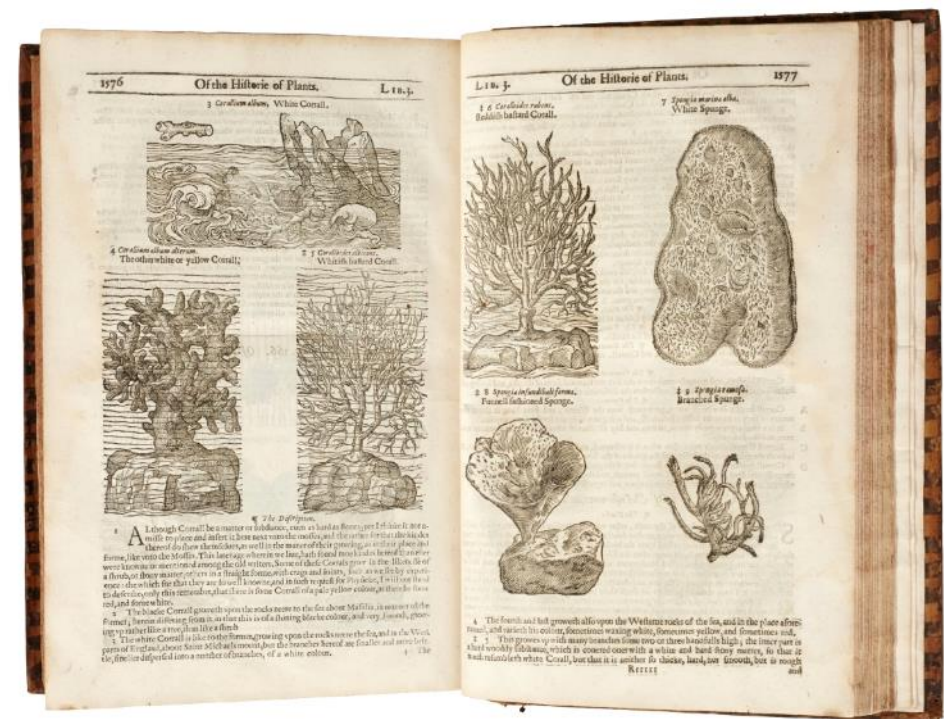
**First editions, both very rare.** *The Droomme of Doomes Day* is a collection of three disparate works: 'The viewe of worldly vanities' is a loose translation of *De Contemptu Mundi* by Pope Innocent III, a diatribe against all the situations that might draw one away from God; 'The Shame of Sinne', is Puritan or Calvinistic in tone; and 'The Needles Eye' promises to establish 'the right rewls of a chrystian lyfe'. 'The viewe of wordly vanities' is of particular note, for the manner in which Gascoigne luxuriates in the poetry of his translation, even as the text condemns worldliness:

Men rove and roame about, by high waies, and by pathes, they clyme the hilles, and passe over the mountaynes, they flye over the rockes, and cowrce over the Alpes, go thorough caves, and enter into dreadfull dennes. They rifle up the bowels of the earth, and the bottom of the sea ... They melt and sta[m]pe mettalls, they grave and polish stones, cut and carve woodes, weave and warp webbs, make and weare garments, buyld houses, plant orchardes, till feildes, dresse viniards, heat fornaces, and set milles on worke ... They thinck and muse, they councell and ordaine, they stryve and complayne ... With innumerable other such things, to heape up riches, and multiply gaynes ... and behold all these are but a labour & vexation of the mynde.

*The Droomme of Doomes Day*, by the 'English Petrarch', is found here bound appropriately enough with *Phisicke against Fortune*, the first translation into English of Petrarch's *De Remediis utriusque Fortunae*. *De Remediis* is a series of 254 dialogues in which Reason advises equanimity in the face of good and bad fortune, against the arguments of Joy, Hope, Sorrow and Fear.

**Provenance:** manuscript notes on the endpapers record this copy's colourful history. A note dated 'London May 4:5 : 1713', states that 'Dis Book [was] bou[gh]t in Fanches Streat in Cornwel near the Si[g]n of the Buck tarvan [tavern].' Fairly swiftly after that it was in the possession of one '**John Dafforne, leving in boston in Newengland**', who later pawned the book to Mrs Patience Copp (née Short, m. 1694), who ran a tavern in Boston until about 1723. Another local, Roger Faulkner, has inscribed the work with a two-page diatribe against Dafforne, condemning him for this transaction. '**This Unparalle'd Book Ought to be as precious in the Eyes of men as the most fine gold or Silver**', but 'the principall Owner exposed [it] for the filthy Lucre of money'. Later notes pasted onto the front endpaper record ownership by several members of the Salter family, also of Boston.

STC 11641 and 19809; Pforzheimer 400.



**45 GERARD, John, and Thomas JOHNSON.** *The Herball or general Historie of Plantes ... very much enlarged and amended ... London: Printed by Adam Islip, Joice Norton, and Richard Whitakers. Anno 1633.*

Folio, pp. [36], 1630, [50], wanting the initial blank with an engraved title-page and 2766 woodcut illustrations; very small portion of foot of Xxx6 torn away, not touching text or illustrations, else a very good, crisp copy in early mottled calf, spine elaborately gilt in compartments, title gilt to spine; joints cracked but cords sound; the Cullen House copy. **\$6400**

First edition of Johnson's Gerard, **one of the most celebrated botanical books ever published.**

John Gerard's *Herball*, published in 1597, set out all the information available to the author on 'the names ... natures ... proportions and properties' of 'herbs and flowers'. The resulting book was the most comprehensive and beautifully illustrated work of natural history yet printed in English and the unchallenged botanical authority for a generation.

When Gerard's publishers got wind of plans by John Parkinson to produce a herbal that would supersede it, they commissioned the celebrated botanist and apothecary Thomas Johnson to update the book, giving him only a year to do so. Despite this tight schedule, Johnson succeeded magnificently, producing a book that 'reached a far higher level than Gerard's own edition' (Arber, *Herbals*). Johnson rewrote and updated the text: 182 of the plants described in this edition had never been previously recorded. 2766 new woodcuts were also added, mostly from botanical books by Plantin, but some made from drawings by Johnson himself, including one of a bunch of bananas which he had hung up in his shop as a decoration.

John Payne's magnificent title-page includes a portrait of Gerard clutching the berries and flowers of the potato plant (the 1597 *Herball* contains the first description of the potato published in English). A bunch of bananas features among the plants in the vase to his left.

Arber, *Herbals*, pp. 129-135; Henrey, *British Botanical and Horticultural Literature before 1800*, vol. I, pp. 36-54; STC 11751.

**46 GOETHE, Johann Wolfgang von.** *Stella*. Ein Schauspiel für Liebende in fünf Akten. *Berlin, bey August Mylius, 1776*.

Small 8vo, pp. [4], 115; a very good copy in contemporary half calf and marbled boards, spine gilt; contemporary English ownership inscription 'J. Reed, Vienna' on title, Skinos book-label to front paste-down. **\$2300**

First edition, scarce, of Goethe's early play about a man caught between his love for two women, which ends with reconciliation and a *mariage à trois*. It can be seen as a sort of companion piece to *Werther*. The publisher Mylius had taken a risk with publication, primarily to make Goethe's acquaintance, and the work appeared on bookstalls in January 1776. When *Stella* was premiered in Hamburg on 8 February 1776, it was immediately prohibited.

Goethe changed the ending for a performance in Weimar in 1806 (published in 1816), turning the play into a tragedy in which Stella takes poison and Fernando shoots himself.

Goedeke IV/3, 131, 113; Hagen 121; Wilpert/Gühning 14.

**47 [GOETHE.] [ARNIM, Bettina von].** Goethe's Briefwechsel mit einem Kinde. Seinem Denkmal. Erster [-zweiter] Theil. [Theil III: Tagebuch.] *Berlin, Ferdinand Dümmler, 1835*.

3 vols. bound in 2, small 8vo, [6 ll.], pp. xii, 356; [ii], 324; [ii], 243; with 3 engraved frontispieces by C. Funke showing Goethe's study in his parents' house in Frankfurt, a drawing for a monument of Goethe, and Goethe's deathmask; and a **double-page monochrome aquatint view of Cologne done in imitation of a wash drawing, by or after Rumohr**; a few small ink stains at beginning of vol. 1, neat contemporary ownership inscription on fly-leaves; a very good copy in German contemporary glazed cloth, leather lettering-pieces on spines; corners slightly bumped. **\$830**

First edition of Bettina von Arnim's widely-acclaimed first book, a blend of biography and fiction, based primarily on her contact with Goethe and with his mother. Von Arnim was born Bettina Brentano, into a literary family well-known to Goethe (she was the sister of Clemens Brentano, and granddaughter of Sophie von La Roche), and she idolised the poet. In 1806 she visited Frankfurt and became friendly with Goethe's mother, noting down the old lady's recollections of her son's childhood. Goethe later used von Arnim's notes when he was writing his autobiography *Dichtung und Wahrheit*. Von Arnim first met Goethe himself in 1807 when he was 57 and she was 22, and she remained in close contact with him until 1811 when, provoked by her behaviour to his wife, Goethe deemed the relationship inappropriate and severed all connections. The third part of *Goethe's Briefwechsel mit einem Kinde* takes the form of a diary, since von Arnim's letters to Goethe remained unanswered thereafter.

Goedeke VI, 83, 3a; Wilpert/Gühning 1.



**48 [GREAT BRITAIN: PARLIAMENT.]** [*Drop-head title:*] 'An act for repealing the several duties of customs and excise, and granting other duties in lieu thereof, and for applying the said duties, together with the other duties composing the publick revenue; for permitting the importation of certain goods, wares, and merchandize, the produce of manufacture of the European dominions of the French King, into this Kingdom; and for applying certain unclaimed monies, remaining in the Exchequer for the payment of annuities on lives, to the reduction of the national debt.' *London, Charles Eyre and Andrew Strahan, 1787.*

Folio, pp. [2] title, 311-524, including tables; title with a large woodcut of the Royal device, engraved initials, and a woodcut device to the Act title; a few spots to title and minimal offsetting throughout, else a very good copy in contemporary half calf over marbled boards, spine ruled gilt with a gilt morocco lettering-piece, upper joint skilfully repaired, extremities rubbed; bookplate of the Maine Historical Society to front pastedown with release stamp. **\$3520**

**Rare first edition** of the consolidation act that revolutionised British handling of customs and excise and the problem of smuggling, in line with Adam Smith's 1776 recommendations.

The 'Consolidation Act of 1787 replaced an enormous range of customs and excise duties – and some stamps – with new rates linked to a greatly reduced list of exchequer accounts formed into one consolidated fund, and established the priorities of expenditure claims upon the fund. [Pitt] thus tackled a system acknowledged to be rigid, inefficient, and complex – in which negligence and fraud were rife from the administrative burdens involved and no clear view could be gained of the state of a large part of the nation's revenue ... The idea had been in the air since the 1750s and recommended in 1782 – but it took a bold young chancellor to implement it. While the measure did not cover all aspects of government finance, being limited to receipts and issues of the exchequer, it was a vast and beneficial simplification, and anticipated the eventual reform of the accounts as a whole in 1857' (*Oxford DNB*).

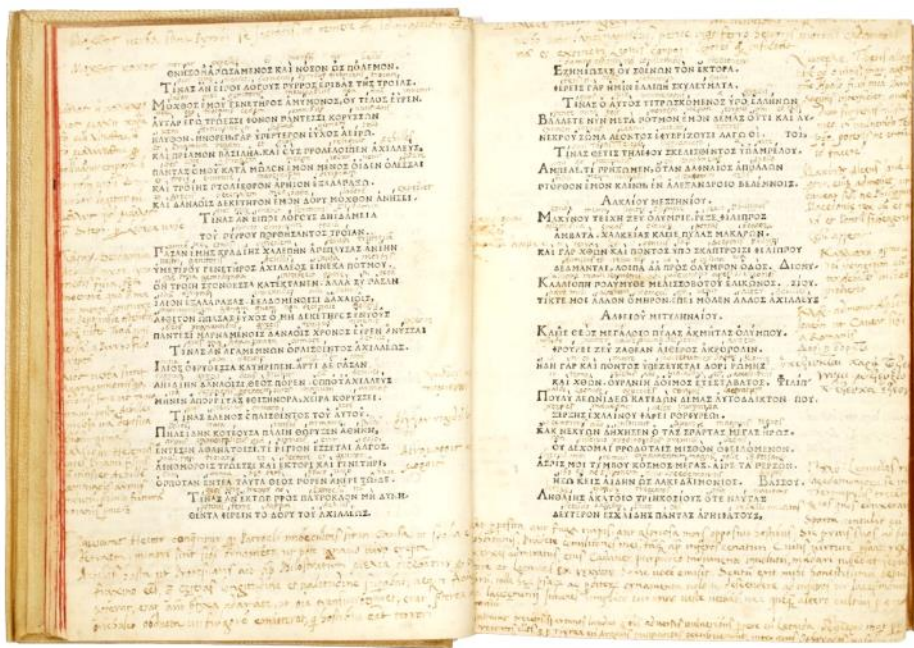
In 1778, two years after the publication of the *Wealth of Nations*, Adam Smith had taken up the position of customs commissioner in Edinburgh. In the fifth book of his *magnum opus* he had criticised the existing excise system and the new role he assumed 'enabled him to make a practical contribution to the public finances by advancing proposals for improving the yield from duties ... Anecdotes about William Pitt the younger deferring to Smith on the grounds that he was Smith's pupil may have been embellished over the years, but there is some evidence that acceptance of free trade could be a conversion experience: Lord Shelburne confessed to having seen 'the difference between light and darkness' as a result of a coach journey to London with Smith (Smith, *Essays Philosophical and Scientific*, 347) ... Eden's efforts on behalf of freer trade climaxed with the Anglo-French trade treaty of 1786, where again Smith was cited in support' (*Oxford DNB*). In 1776 one of Smith's particular criticisms of the extant excise system had been the lack of clarity for the purposes of classifying imports; the itemised schedules of the 1787 act can be seen as a direct response to that criticism.

**ESTC, OCLC and COPAC together record five copies only:** Lincoln's Inn, National Archives, National Library of Scotland; Library of Congress and Yale.

#### EDITIO PRINCEPS OF THE GREEK ANTHOLOGY

**49 [GREEK ANTHOLOGY.]** *Anthologia Graeca.* [The Planudean Anthology, edited by Janus Lascaris.] *Florence, Laurentius de Alopa, 11 August 1494.*

4to, ff. [265] (of 280), wanting the first leaf (replaced by later leaf lettered ANΘΟΛΟΓΙΑ to recto), and leaves Ω2-7 and \*1-8 (as often); printed throughout in Greek capitals designed by Janus Lascaris, initial spaces; A2 mounted at inner margin with small neat repairs to blank head and tail margins, tears to K1 and K2 neatly repaired (without loss), some damp staining to margins of quire Kk and old paper repairs to margins of Kk6-8 (touching some annotations), a few marks, very occasional light foxing, a little browning in tail margins towards end, otherwise a very good, clean and crisp copy; bound in stiff vellum in 1985 by Bernard Middleton (pencil note at end), title inked to spine, yapp edges, edges red; a few marks; near contemporary annotations throughout (see below), bookplate and cuttings from catalogues to rear free endpaper. **\$19,200**



**Rare first edition of the influential Planudean Anthology** of over 2000 classical and Byzantine Greek poems and epigrams, named after the scholarly Byzantine monk Maximus Planudes, who compiled it around 1300. This was the only known anthology of Greek elegiac poems until the 1606 discovery of a tenth-century manuscript in the Count Palatine's Library at Heidelberg (unpublished until the late eighteenth century) and contains 397 epigrams, many of them erotic, which do not feature in the Palatine manuscript. Starting with this *editio princeps*, the Greek Anthology exerted a considerable influence throughout the Renaissance. '[It] contains a wide variety of poems, many of great charm. There are epitaphs ... dedications, reflections on life and death and fate, poems on love and sex, on family life, on great poets and artists and their works, and on the beauties of nature. A certain proportion are humorous or satirical, making fun of doctors, rhetoricians, athletes, etc., or of personal peculiarities' (*Oxford Companion to Classical Literature*).

This was the first Greek book to issue from Alopa's press and is printed entirely in an upper-case Greek type which was designed by Janus Lascaris and was based on antique inscriptions for greater legibility. This copy does not contain the final Latin dedication to Piero de' Medici which is frequently lacking. As the BM catalogue notes, '[it] is not found in all copies, probably because the flight and proscription of Piero de' Medici shortly after the publication of the book caused it to be suppressed'.

Our copy is **extensively annotated throughout in two sixteenth century hands**, with an interlinear Latin translation and many marginal notes in Latin and Greek (slightly trimmed) giving Latin renderings of the text, explanations of Greek words, and summaries of sense.

**Provenance:** the name 'Bartholomaios Skuasos' appears in faint Greek letters at the foot of the first page. In the 2006 Wardington Library sale catalogue, Sotheby's records one Bartolomeo Skuasos of Milan as contributing to the cost of a new Greek type for the 1492 *editio princeps* of Isocrates. From the library of the literary scholar John Mitford (1781-1859), with his signature, 'J. Mitford 1816', and extensive notes to the front free endpaper. Nineteenth-century bookplate of the bibliophile Bateman family of Middleton Hall by Youlgrave.

BMC VI 666; Bod-inc A-308; Goff A765; ISTC ia00765000.

**50 [GREEK LITURGY.]** Ακολουθία του αναγνώτου ηγουν τα συλλειτουργικά νεωστι μετατυπωθεισα ... Venice, Demetrios Theodosios, 1762. [Bound with:] Ψαλτιριον Δαβιδ του προφету, και Βασιλεως νεωστι μετατυπωθεν, και επιμελως διορθωθεν ... Venice, Demetrios Theodosios, 1762. [and:] Οκτωηχος, νεωστι μετατυθεισα, και επιμελως διορθωθεισα παρα Γεωργιου Κωνσταντινου του εξ Ιωαννινων ... Venice, Demetrios Theodosios, 1761. [and:] Ειρμολογιον στον θεω αγιω ... Venice, Demetrios Theodosios, 1761.

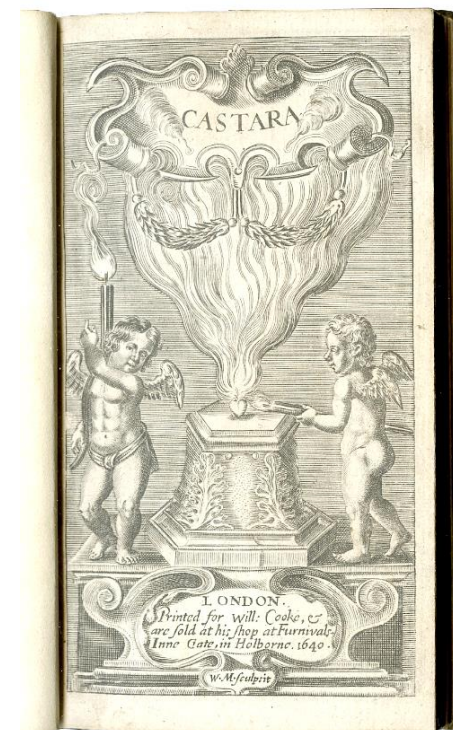
Four works in one vol., 8vo; I: pp. 32, woodcut printer's device to title, head-piece to p. [2]; II: pp. 192, title within border of type ornaments and with woodcut depicting David; III: pp. 208, with three full-page engravings (John of Damascus, Crucifixion, Resurrection), title within woodcut border incorporating printer's device, head-pieces; IV: pp. 240, seven full-page engravings, title in red and black, text within type ornament border throughout, head- and tail-pieces; occasional light foxing, small light damp stain to upper inner margins of first few leaves of I, a few small stains to lower margins of II; very good copies bound in contemporary full calf, attractively gilt, catches and clasps perished; contemporary inscription in Greek on the title-page, from church of St Spyridon. **\$3520**

A remarkable gathering of four very rare (in fact **3 apparently unrecorded**) Venetian liturgical imprints in Greek. The beauty of the types and the charm of



the woodcuts add much to the appeal of this Sammelband, clearly assembled for the use of monks or canons in their daily practices of the divine office. Thus, we have first the Akolouthia, bearing the fixed parts of the divine office, then the Psalter, the Octoecho (hymnary following the eight prescribed tones sung in the Greek orthodox tradition since early Byzantine times throughout the Eastern churches), and finally the Irmologion, a collection of templates for the singing of canons during the service (in this, like many other cases, non-notated). Only the Irmologion is recorded, in a single copy, by the two main relevant references (see below).

Relating to *Irmologion* only: *Bibliographie hellénique*, vol. 1 (1918), 549 ('Rare'); Papadopoulos, *Hellenike bibliographia*, vol. 1 (1984), 2654. OCLC shows no copies of any of these imprints.



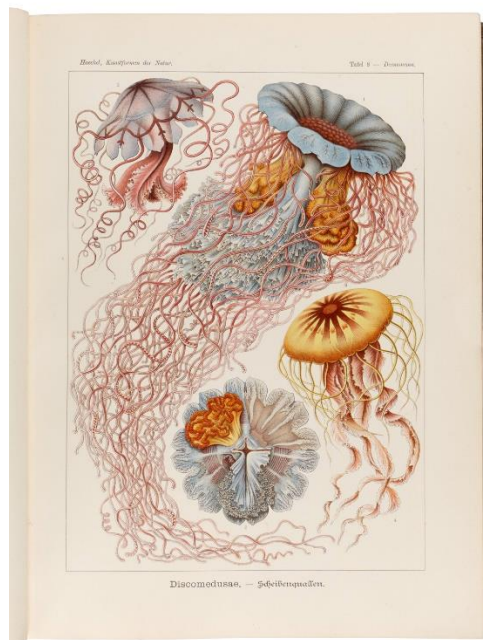
## CATHOLIC POEMS: LOVE, MARRIAGE AND REFLECTION

**51** [HABINGTON, William]. Castara ... the third Edition. Corrected and augmented. London, Printed by T. Cotes, for Will. Cooke: and are to be sold at his Shop ... 1640.

12mo., pp. [22], 228, with a new additional engraved title-page by William Marshall (two putti burning a heart on an altar); D11v and D12r are transposed; type ornament borders on every page, separate title-pages to each part; a very good copy in eighteenth-century calf, gilt, joints repaired; early signatures to title of 'Ber[nard?] Hyde' and Savil Hyde (of Bore Place, Kent), with brief notes on two pages on Hindlip, the seat of the Habingtons, and on Lucy Herbert ('Castara'); bookplate of James Stevens Cox. \$3200

**First complete edition.** The first two parts were published in 1634 and 1635-6. The third part (pp. 167-228) appears here for the first time, and turns from love to

religious reflection. It opens with the character of 'A Holy Man', and contains his 'best and most mature writing' (Alott), including a sequence of 22 devotional poems. Habington's father was imprisoned, and his uncle executed, for their involvement in the Babington conspiracy; William himself was part of the circle around Ben Jonson in London, and a member of Queen Henrietta Maria's entourage. STC 12585.



**52 HAECKEL, Ernst.** *Kunstformen der Natur*. Leipzig, Bibliographisches Institut, 1904.

Folio, pp. [15], [200], 51, [1]; 100 lithograph plates, many in colour; tracing paper to some plates with numbers and outlines; publisher's green illustrated cloth, spine and upper cover, joints fragile; marbled edges, patterned endpapers; inscription to front free endpaper; slightly stained throughout; else a very good copy, plates in excellent condition. **\$4480**

Second edition. Haeckel is considered one of the great illustrators of the natural world, a Gould, Audubon or Swainson, but his enthusiasm was not for large birds or quadrupeds but for microscopic forms. In this he rode on the tails of scientific



advancement, namely the voyage of the *Challenger* in 1873-1876, 'the forerunner of a series of [British] government-sponsored voyages to explore the deep sea', (Dance) for which Haeckel produced illustrated reports. The deep-sea life brought to light by this voyage and others gave Haeckel his ideal subjects: 'Haeckel was privileged to view under the microscope some of the loveliest and most spectacular of all natural objects, the radiolarians, whose tiny skeletons occur in countless myriads on the sea floor ... The infinitesimally small have never been displayed with greater sensitivity and delicacy than by Haeckel. In his *Kunstformen der Natur*, a popular, illustrated exposition of the animal morphology of animals throughout the animal kingdom, he showed to perfection the immense variety of forms assumed by different animal groups and brought to each of his designs the same dedication and love which moved him to make such exquisite artistic memorials to the beauty of radiolarians' (Dance).

See S. Peter Dance, *The History of Shell Collecting* p. 152 and *The Art of Natural History*, pp. 186-189; David Brody, "Ernst Haeckel and the microbial baroque", *Cabinet*, 7, Summer 2002

AN ENGLISH PRINT COLLECTOR IN BRUSSELS

**53 [HAZARD, James].** *Catalogue raisonné de l'excellent et nombreuse collection d'estampes et de desseins qui composaient le cabinet de feu M. James Hazard, gentilhomme Anglais, redigé & mis en ordre par, & sous la direction de N.j.T. Sas ... Dont la vente se fera ... dans la Maison mortuaire, ... Mercredi le 15 Avril 1789 & jours suivans ... Brussels, Jos. Ermens, 1789.*

2 parts in one vol., pp. [2], iv, [2], 424; [2], 425-662, a few quires evenly browned due to paper quality but not brittle; bound in contemporary Dutch red morocco, sides with elaborate and broad gilt floral border, spine richly gilt with green morocco label, sides marked and spine darkened, but handsome nevertheless, gilt edges. **\$2560**

**Rare sale catalogue** of the important collection of prints and drawings of the English collector and amateur etcher James Hazard (1748-1787), who was born in London but lived most of his life in Brussels. Hazard was a man of independent means who devoted his short life to the pursuit of his collecting passions. He travelled often to Germany, France and Holland to secure pieces for his collection. His own etchings were never published and were only distributed to his friends.



The verso of the title-page informs prospective buyers that there is going to be an auction of Hazard's paintings on the 14<sup>th</sup> of April (the sale catalogue ran to only 11 pages) and a sale of his library was scheduled for May 1789 (a printed catalogue of 46 pages duly appeared).

The sale catalogue is divided into two parts. The first part contains the print collection, in 3773 lots. It ranges freely through the various schools but is best represented by a complete collection of Rembrandt's oeuvre (502 lots), which was used by Bartsch as the basis for his catalogue of Rembrandt prints. There are large offerings of prints by della Bella, Rubens, Hollar, Callot etc. The second part offers the drawings in 1190 lots, again from all schools but with emphasis on the Italian and Dutch, with drawings by Raphael, Caravaggio, Rubens, Rembrandt, van Dyck, Dürer, Poussin, Tintoretto, Titian, Tadeo Zuccaro, etc.

At the end of the catalogue are a further 200 odd lots of other rarities offered for sale from the Hazard's cabinet. There are ancient coins; antique and modern intaglio and carved gems; small scale sculptures in bronze, marble, wood and ivory, and a collection of terra-cotta bozzetti; a collection of arms and armour including swords from Turkey and Japan; and some porcelain.

Lugt 4428; Thieme/Becker, XVI, p. 186; Lugt, *Marques de Collections*, I, no. 1322; OCLC locates copies at Getty, Frick, Free Library Philadelphia, and Penn State; no copy in COPAC.

#### PIERCED VELLUM BINDING

**54 HESSE-CASSEL, Moritz, *Landgrave of*.** Davidis regii prophetae Psalterium, vario genere carminis latine redditum. *Schmalkalden*, [Michael Schmuck, 1590].

4to, ff. [149], woodcut arms on title, large woodcut arms on verso of final leaf; occasional very light spotting, but a very good copy in a contemporary binding of vellum decorated in silver (now oxidized) and elaborately pierced to reveal contrasting silk underlays (green silk on upper cover and red silk on lower), spine decorated with fleurons in compartments, edges gilt and gaufered; minor wear, splits in upper joint, spine darkened, ties missing, but in remarkably good condition; preserved in a green morocco box. **\$19,200**

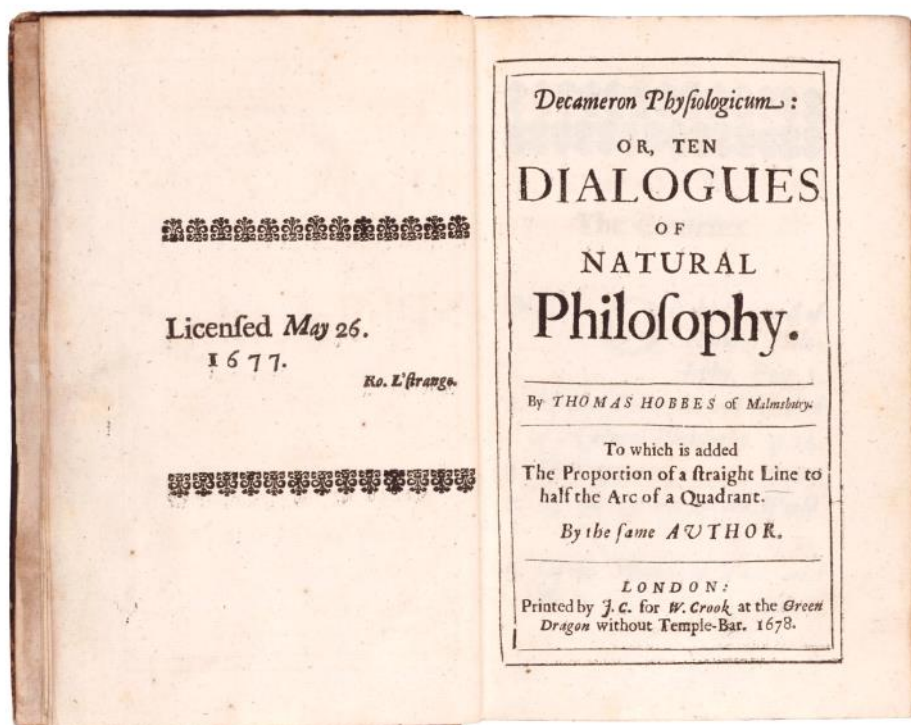
First edition of Moritz, Landgrave of Hesse's verse translation of the Psalms, **elaborately bound for presentation in pierced vellum, probably by the Schmalkalden binder Hans Bapest von Erfurt.**

Pierced vellum bindings are extraordinarily rare. A substantial proportion of those from this period are found on copies of the second edition of this work (Schmalkalden, 1593), of which six are known, all clearly by the same workshop (these include Bodleian, 4o A 111 Th.BS, British Library BL c27e7 and the three illustrated in L. Bickell, *Bucheinbände des XV. bis XVIII. Jahrhunderts aus hessischen Bibliotheken*, Leipzig, 1896, pl. 29). Our example appears to be the only copy of the first edition so bound, and the only copy to have contrasting silk underlays.

*Provenance:* Susan Morgan (eighteenth-century ownership inscription on front flyleaf); Walter Ashburner (1864–1936), with his ownership inscription on title noting that it was given to him by Mary Lewellin; Maurice Burrus (1882–1959), acquired from Lauria in 1938.

Adams B 1477; VD16 B 3256. See also Nixon, *Broxbourne Library* pp. 105–7.





HOBBS AT NINETY: ON VACUUM, GRAVITATION, MOVEMENT, SCIENTIFIC KNOWLEDGE AND PHILOSOPHY

**55 HOBBS, Thomas.** *Decameron physiologicum: or, ten dialogues of natural philosophy. To which is added: The proportion of a straight line to half the arc of a quadrant.* London, J.C[ottrell] for W.Crook, 1678.

8vo, pp. [8], 136, [8 publisher's advertisements]; complete with the licence leaf, with a large folding engraved plate of diagrams and three engraved diagrams in the text, woodcut initial, typographical headpieces; a very good, clean copy in contemporary calf, panelled spine gilt in compartments, red morocco lettering piece; binding worn along the edges, spine a little rubbed.

**\$5440**

**First edition of Hobbes's rare final work**, published when he was over ninety, a 'new set of dialogues on physical questions, in the fashion of the earlier ones, but

now with a stroke added at Wallis's doctrine of gravitation in the *De Motu*. And a demonstration of the equality of a straight line to the arc of a circle was, of course, thrown in at the end, to show him true as ever to the desperate purpose that had maintained the long quarter of a century of strife' (G. C. Robertson, quoted in MacDonald & Hargreaves). For a detailed account of the 'strife', see the entry in the *Encyclopaedia Britannica* (11th edition), which calls it 'the strangest warfare in which perverse thinker ever engaged'. The first two chapters outline Hobbes's views on the relations between philosophy, science and religion, giving some axioms of scientific method. The third is mostly devoted to the vacuum.

Copies of this book are rare on the market, and exceptionally rare in good condition.

Wing H 2226; MacDonald & Hargreaves 84.

'TO THINK FREELY'

**56 HOLBACH, Paul Henri Dietrich, *baron*, and Jacques-André NAIGEON.** *Essai sur les préjugés, ou de l'influence des opinions sur les mœurs & sur le bonheur des hommes. Ouvrage contenant l'apologie de la philosophie.* Par Mr. D. M. 'Londres' [recte Amsterdam, Rey], 1770.

12mo, pp. [iv], 394, [2]; a very crisp, clean copy in contemporary red morocco, triple gilt fillet border to sides, flat spine gilt with fleurons and contrasting lettering piece, dentelles gilt, marbled endpapers; *ex libris* Robert Hoe, first President of the Grolier Club.

**\$9600**

**First edition, an exceptionally well-preserved and well-presented copy**, of Holbach's anonymously-published *Essay on prejudices*, an impassionate appeal for the independence of individual judgement against the propaganda of establishments of all kinds, from church to monarch, and against the insidiousness of received opinion.

The *Essai*, then attributed to Dumarsais, immediately sent ripples across Enlightened Europe, thanks chiefly to the 'Enlightened despot' Frederick of Prussia's pointed rebuttal of some of its most barbed, political and potentially subversive chapters. The author's open atheism and materialism, which underlie his critique of the foundations of contemporary monarchy and ecclesiastical hierarchies, saw their most explicit formulation that same year in the publication of his *Système de la nature*.



Holbach's philosophy 'rejected the Cartesian mind-body dualism and attempted to explain all phenomena, physical and mental, in terms of matter in motion. He derived the moral and intellectual faculties from man's sensibility to impressions made by the external world, and saw human actions as entirely determined by pleasure and pain. He continued his direct attack on religion by attempting to show that it derived entirely from habit and custom. ... Holbach rejected religion because he saw it as a wholly harmful influence, and he tried to supply a more desirable alternative' (*Printing and the Mind of Man*).

Tchemerzine, p. 242; Vercruysse, 1770/A2.

**57 HORN, Georg.** *De originibus Americanis libri quatuor. Leiden, P. de Croy, for A. Vlacq at The Hague, 1652.*

Small 8vo (150 x 90 mm), pp. [xx], 282; title printed in red and black; light browning, last three leaves bound out of sequence; contemporary sheep, rebacked. **\$1600**

First edition. This treatise on the origins of the American peoples was a product of the polemic between Joannes de Laet and Hugo Grotius provoked by publication of the latter's *De origine gentium Americanarum* in 1642. De Laet's ideas were generally endorsed by Horn.

Grotius thought that all the Americans were late arrivals, proposed Norwegian origins for the Indians in the North, Ethiopian for Yucatán, and Chinese for the Peruvians, and rejected all other theories. De Laet was especially bitter that Grotius had ignored material supplied by him when he, an acknowledged expert on America, had been invited to comment on Grotius's manuscript. He printed a rebuttal in 1643, arguing that the diversity and large number of American peoples could only be explained by their ancient origins, that these were Asiatic, and that Asia and America had at some remote time most probably been connected by land (Genesis-based traditions of diffusionism, that all tribes were descended from Adam by way of Noah, ruled out the possibility of an autochthonous 'wild state' of man in America for all parties in the controversy). See Huddleston, *Origins of the American Indians* pp. 118–127.

Alden 652/111; Field 717; Meulen & Diermanse p. 330; Sabin 33014.

HIEROGLYPHS AND ORIENTALISM,  
FROM THE LIBRARY OF THE MASONIC SUPREME COUNCIL

**58 IBN WAHSHIYYA, Abū Bakr Ahmad. Joseph von HAMMER-PURGSTALL, translator.** *Ancient Alphabets and Hieroglyphic Characters Explained; With an Account of the Egyptian Priests, their Classes, Initiation, and Sacrifices, in the Arabic Language by Ahmad Bin Abubekr Bin Wahshih; and in English by Joseph Hammer. London: 'Printed by W. Bulmer and Co. ...; and sold by G. and W. Nicol', 1806.*

4to, pp. [2], xxi, [1], [2], 54 (English text), [2], 136 (from rear, Arabic text); numerous hieroglyphic characters in the text; very occasional very light foxing; later 19th-/ early 20th-century Masonic binding of half calf gilt over marbled boards, gilt with masonic symbols; a very good copy from the library of the Masonic Supreme Council, 33° (engraved bookplate). **\$1600**

**First edition.** Attributed to the Iraqi scholar Ibn Wahshiyya al-Nabaṭī (the alchemist and Egyptologist, and one of the first to decipher Egyptian hieroglyphs) around the turn of the 10<sup>th</sup> century, the *Kitab Shauq Al-Mustaham fi Ma'irfat Rumuz Al-Aqlam*, a treatise on 93 ancient alphabets and hieroglyphs, had been known and used by Western scholars – including Athanasius Kircher for his work on hieroglyphics – in its Latin incarnation in the early modern period. However, it then became one of the earliest Arabic texts to be translated into a modern European language with this edition.

The Austrian orientalist Joseph von Hammer-Purgstall (1774-1856), found the manuscript at Cairo in 1800/01, while in the service of the British Empire during Napoleon's Egyptian campaign, most probably translated it during his stay at London and Oxford a few years later, and then published it after his employment as Secretary to the Imperial Legation in Constantinople (1802 to 1804).

Perhaps especially noteworthy as a premise for the eighteenth-century development of the occult sciences and societies are the 'The Alphabet of Hermes', alphabets attributed to ancient figures such as Plato, Pythagoras, Socrates and Aristotle, and alphabets related to cabbalistic, secret or magical practices.

*Bibliotheca Arabica* 431; Gay 1748; Ibrahim-Hilmy I, 15; Pratt, *Ancient Egypt*, p. 301; Zenker, *Bibliotheca Orientalis* I, 799.



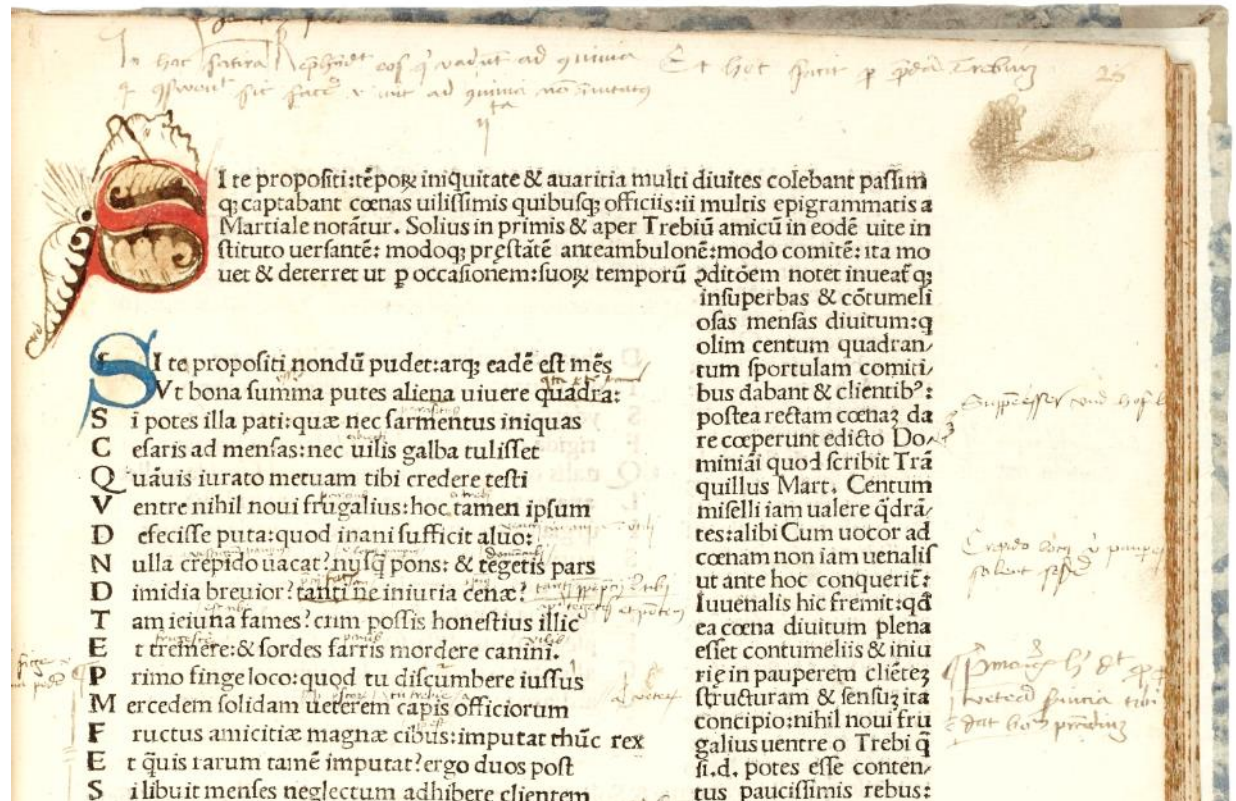
JOHNSON'S 'CHANTRESS':  
IN SUPERB CONTEMPORARY MOROCCO, GILT

**59 JONES, Mary.** *Miscellanies in Prose and Verse ... Oxford Printed; and delivered by Mr. Dodsley ..., Mr. Clements in Oxford, and Mr. Frederick in Bath.* 1750.

Large 8vo., pp. vi, [ix]-lv, [1], 405, [1]; a splendid copy in contemporary full red morocco, gilt, with contrasting morocco labels, all edges gilt. **\$5750**

First edition, a subscriber's copy printed on 'royal' paper, from the library of Edward Popham of Littlecote, with later Popham bookplate and label.

Boswell records Thomas Warton's observations on Mary Jones (1707-1778): 'Miss Jones lived at Oxford, and was often of our parties. She was a very ingenious poetess, and published a volume of poems; and, on the whole, was a most sensible, agreeable, and amiable woman. She was sister of the Reverend River Jones, Chanter of Christ Church cathedral at Oxford, and Johnson used to call her the *Chantress*. I have heard him often address her in this passage from "Il Penseroso": *Thee, Chantress, oft the woods among I woo, &c.* She died unmarried.' Foxon, p. 391.



**60 JUVENAL.** *Satyrae* [with commentary by Domizio Calderini]. *Vicenza, Henricus de Sancto Ursio, Zenus, 1480.*

Folio, ff. [96] (first leaf blank), roman letter, text surrounded by commentary, some words in Greek, capital spaces with guide-letters, initials and paragraph marks supplied alternately in red and blue throughout, a few larger initials infilled with yellow, one with a grotesque profile added in brown ink; contemporary or near-contemporary interlinear and marginal annotations in brown ink throughout in perhaps three different hands (slightly trimmed in the margins), several manicules, a few pen drawings of heads and other doodles, jottings in Latin and French and sketches of a female head and two male figures on initial blank leaf; neat repair to lower corner of 218, some minor wormholes and tracks, occasional small marks and stains, small dampstain to lower margin from m4 to the end; a very good, crisp copy in modern vellum-backed boards. **\$7680**



A heavily-annotated copy of the only edition of Juvenal's *Satires* printed in Vicenza, the first book printed by Henricus de Sancto Ursio. It is the second edition of the *Satires* to contain Domizio Calderini's commentary (first Venice 1475).

The text of the *Satires*, surrounded by Calderini's commentary, is here preceded by a dedication to Giuliano de' Medici and a brief biography of Juvenal, and followed by two stinging attacks by the editor on Angelo Sabino and Niccolò Perotti. Sabino, who had previously published his own commentary on Juvenal, is branded as 'Fidentinus' after the plagiarist in Martial's epigrams, while Perotti, the other great Martial scholar of the period and a critic of Calderino's edition, is attacked as 'Brotheus', the deformed son of Vulcan.

The neat interlinear and marginal manuscript annotations in Latin which run almost throughout this copy constitute an additional commentary on Juvenal's text in themselves. Predominantly in one near-contemporary hand, they supply a brief summary at the start of each satire and explanations of words and names within Juvenal's text. Some of the annotations to *Satire 14* indicate a reader of Teutonic origins: on m2r, for example, the notes at the foot of the page give translations of 'sorbere' as 'suppen', 'bibere' as 'trinken', and 'gurgitare' as 'suffen'.

*Provenance*: the abbey of St Vincent in Metz, in the east of France, with crossed-through eighteenth-century inscription at head of a2r 'Ex monasterio sancti vincentii Metensis [. . .]'.  
  
Hain \*9690; BMC VII 1044; Goff J-644; Bod-Inc J-305; BSB-Ink I-680; GW M15822.

**61 [KANT.] BECK, Jacob Sigismund.** Erläuternder Auszug aus den critischen Schriften des Herrn Prof. Kant ... Erster [- Dritter] Band. Riga, Johann Friedrich Hartknoch, 1793-6.

Three vols, small 8vo, pp. [x], [2], 483, [1] blank; [xiv], [2], 590; [4], [xii], 483, [1] blank; a few spots to the title of each vol.; a very nice copy in contemporary paper-covered boards in tree-calf style, spines ruled gilt, with contrasting gilt lettering- and numbering-pieces; a beautiful set. **\$3520**

First edition of a summary of Kant, which includes the **first appearance in print** of Kant's own *Anmerkungen zur Einleitung in die Critik der Urtheilskraft* (Adickes 83), at the end of vol. II.

'Beck's work, which was freely translated into English by Richardson, 1797, under the title *The Principles of Critical Philosophy*, stands far above the plane of the similar efforts of Kiesewetter, Snell, etc. It is not a more or less literal summary, but an independent reproduction of Kantian thoughts, based on a real study of Kant's works, which was undertaken by the author not primarily as a business enterprise, but as promising to be of true service for his own philosophical education. He regarded it his duty as commentator, to adhere closely to Kant's systematic framework. Within the limits he thus set himself, he endeavored before all to give an exposition which should be terminologically exact, without contradiction in content, and logically developed. This endeavor caused him at the beginning of his work [in the introduction to the *Aesthetik*] to define *Begriff* and *Anschauung* in a different way from that of Kant. In its later course, this led him to adopt a standpoint of his own, essentially different from Kant's, though professing to be truly Kantian. The divergence is evident from the preface of the second volume ... and from two letters written to Kant [17 June and 16 September, 1794], though it was not brought into full light before the appearance of nos 1032 [i.e. vol. III] and 1033 [another work of Beck's, the *Grundriss der kritischen Philosophie* (1796)]' (Adickes, p. 172).

Adickes 1030 and 1032; not in Warda.

FIRST BOOK: IN ORIGINAL WRAPPERS

**62 KAFKA, Franz.** Betrachtung. Leipzig, Ernst Rowohlt, 1913.

Large 8vo, pp. [8], 99; a very good, clean copy, **uncut, in the original printed wrappers**; lightly dust-soiled, foot of spine chipped; folding cloth box. **\$16,000**

**First edition of Kafka's first book, very rare**; a collection of stories printed – as he himself specified – on large paper in the largest possible types. The edition, published by Rowohlt in association with Kurt Wolff, was limited to 800 hand-numbered copies, of which this is no. 412. Fewer than 300 copies were actually numbered and sold in 1913, and the remaining 500 copies lay dormant until 1915, when Kurt Wolff (who in the meantime had parted company with Rowohlt) re-issued them with a new title-page bearing the imprint 'Kurt Wolff Verlag'.

Dietz 17; Raabe 146.1; Wilpert/Gühring 1.

ONE OF THE CLASSIC NOVELS  
OF THE PRE-ROMANTIC MOVEMENT

**63 [KRÜDENER, Barbara Juliane de Vietinghoff, *Baronne de*].** *Valérie, ou Lettres de Gustave de Linar à Ernest de G...* Tome premier [– second]. Paris, Henrichs, 1804.

2 vols., 12mo, pp. viii, 261; 208 + errata leaf; one gathering misbound, half-title to volume 2 only (as always); a very good copy in French contemporary quarter mottled sheep over pink marbled paper boards, spines gilt, red morocco lettering-pieces, green vellum corner-pieces; slightly rubbed and minor chipping to heads of spines. **\$1025**

Rare first edition of *Valérie*, the most famous novel by the Russian mystic and novelist Madame de Krüdener (1766–1824), who for a time exerted an influence over Tsar Alexander I. The novel created a literary sensation, and became one of the classic novels of the pre-Romantic movement in France, receiving translations into a number of languages (although not apparently into Russian until 2000). Written partly as a *roman à clef*, it is largely inspired by the author's romantic liaison with Alexandre de Skatieff.

Carteret I, 459; Vicaire IV, 723.

‘ONE OF THE FOUNDATION STONES  
OF AN EXPLORATION COLLECTION’

**64 LEICHHARDT, Friedrich Wilhelm Ludwig.** *Journal of an Overland Expedition in Australia, from Moreton Bay to Port Essington, a Distance of upwards of 3000 Miles, during the Years 1844-1845.* [Edited by Phillip Parker King.] London: G. Norman for T. & W. Boone, 1847.

8vo, pp. xx, 544; mezzotint frontispiece after H. Melville, 6 mezzotint plates after Melville and Charles Rodius, one folding, wood-engraved illustrations in the text by E. Jewitt *et al.*; extra-illustrated with an engraved folding ‘Map of Stuart’s Discoveries in the Continent of Australia from 1858 to 1862, also Fixing the Centre’ by Edward Weller with the routes of the 1861 and 1862 expeditions added by hand in red and blue, and coasts outlined by hand in

blue wash (287 x 879mm); some spotting, light offsetting from plates; late nineteenth-century English half tan calf over textured cloth, spine gilt in compartments; a very good copy; occasional, early penciled annotations or corrections [?possibly by:] Henry Gerard Sturt, first Baron Alington (1825-1904, with his engraved armorial bookplate (believed to be a kinsman of the soldier and Australian explorer Charles Sturt, 1795-1869). **\$2560**



First edition thus. Between 1842 and 1844 Leichhardt (1813-1848) had conducted short scientific explorations in the area around Sydney and between Newcastle and the Moreton Bay District. He had hoped to join the proposed overland expedition, which Sir Thomas Mitchell, the surveyor-general, was willing to lead, from Sydney to Port Essington, but Governor Gipps refused to sanction a venture ‘of so hazardous a nature’ without the knowledge and consent of the Colonial Office. Leichhardt, irked by this attitude, chose to form his own private party of volunteers, funded by private subscription: ‘Six including Leichhardt sailed from Sydney on 13 August 1844. In the Moreton Bay District four more members joined the expedition, which left Jimbour, the farthest outpost of settlement on the Darling Downs, on 1 October. Two of the party turned back and on 28 June 1845 John Gilbert was killed in an attack on Leichhardt’s camp by Aborigines. The remaining seven reached Port Essington on 17th December 1845, completing an overland journey of nearly 3000 miles [...] Returning in the *Heroine*, Leichhardt arrived in Sydney on 25 March 1846. As it was believed that his party had perished their unexpected success was



greeted with great rejoicing. Leichhardt was hailed as “Prince of Explorers” and their achievement was rewarded by a government grant of £1000 and private subscriptions amounting to over £1500’ (ADB Online).

The first published account of the expedition was a sixteen-page pamphlet issued in Sydney in May 1846 under the title *Journal of Dr. Ludwig Leichhardt's Overland Expedition to Port Essington, in the Years 1844-1845, Revised by the Explorer, and Published with his Sanction* and this text was reprinted as a thirty-two-page pamphlet in Sydney in September 1846 - both of these are of great rarity. Leichhardt's journal was then edited, annotated, and prepared for the press by the distinguished British naval officer and hydrographer Phillip Parker King (1791-1856). Two issues are known of the work, distinguished by their bindings and the presence of advertisements before and after the text in the first issue; in this copy, the traces of offset text on the blank verso of the frontispiece suggests that this copy was from the first issue. A large, three-sheet map of the route was issued by the cartographer John Arrowsmith in a format uniform with the book, but it is very rarely found on the market; however, this copy is extra-illustrated with a folding map showing the routes of the Scottish explorer John McDouall Stuart during his celebrated fifth and sixth expeditions to explore Australia, which was originally published in the second edition of *Explorations in Australia: The Journals of John McDouall Stuart during the Years 1858, 1859, 1860, 1861, & 1862* (London: 1865).

Abbey, *Travel*, 579; Ferguson 4571; Wantrup, ‘Checklist’, 138a (‘one of the foundation stones of an exploration collection and every collector should acquire a copy’).

**65 LLEWELYN, John Dillwyn.** River and tree study. *The Dulais Valley, Wales, mid-1850s.*

Albumen print from a wet-plate collodion negative, untrimmed, approximately 29.5 x 24 cm. **\$5440**

This print is of a larger format than the majority of studies made by Llewelyn in and around his estate in Wales. He made few images in such a large size. Other prints from the same size of negative tend to show views around the Penllergaer estate, especially the boating lakes, waterfall, woods and the Dulais Valley. This print, like another from the same negative in the collection of the National Library of Wales, has not been trimmed, so showing the edges of the wet-plate negative.



RARE: LUTHER ON PREDESTINATION

**66 LUTHER, Martin.** Eyn Sendbriff ... uber die frage. Ob auch yemandt, on glawben verstorben selig werden müge &c. An Er Hansen von rechenberg zur freystad &c. [Wittenberg, N. Schirlentz, 1522].

4to, pp. [8]; with woodcut architectural border to title, dated 1522; noticeable but not intrusive stain at gutter reaching up to the inner upper corner in the quire, light waterstaining to the outer margin, leaves inconspicuously reinforced at gutter, the extreme lower rule of the woodcut border just shaved; a good copy in modern quarter calf, marbled boards.  
\$3200

First edition, rare, of a momentous letter on predestination addressed by Luther to his friend Hans von Rechenberg (1480-1534), a crucial protagonist in the dissemination of the Reformation in Silesia. Luther meditates on the subject of predestination and salvation by faith; while firm in his notion of faith as a necessary requisite for salvation, he outlines the possibility that the gift of faith and therefore salvation could be obtained after death.

Benzing 1267.

**67 MARK, Mary Ellen.** Ward 81. New York, Simon & Schuster, 1979.

Oblong 4to, pp. 96; black cloth, pictorial dustjacket; felt-pen mark to lower edge of book-block; very good in a very good jacket (one crease to rear cover).  
\$450

First edition, with an introduction by Milos Forman – Mark's moving series of portraits taken in the secure female ward of Oregon State Hospital. Mark had first encountered the women there in 1975 on a story about the filming of *One Flew over the Cuckoo's Nest*. She returned the following year and spent 36 days on the ward – Karen Folger Jacobs provided the interviews.



ARCADIAN LANDSCAPE ETCHINGS

**68 MAROT, Daniel.** Nouveaux Livre de vetue et batiments en perspective propre a peindre d'ans des Salles, ou autres appartements ... [Amsterdam, c. 1700]. [Bound after:]

**MOUCHERON, Isaac.** Zaal-Stucken in't huys van de H<sup>r</sup>. D. B. Mezquita geschildert en in plaat gebracht ... [Amsterdam c. 1700]. [+ three park landscapes, c. 1700-30?]

Two works folio or oblong folio, bound together: Marot: 6 etched and engraved plates (255 x 330 mm), complete, the first with the title on a scroll at the head; Moucheron: 7 etched and engraved plates (350 x 255 mm) the first four numbered and in portrait format, complete, the first with the title in a cartouche at the foot; first plate of *Zaal-Stucken* creased, small tear, else very good copies, with fine dark impressions of the plates, in eighteenth-century quarter red roan and marbled boards, rubbed.  
\$6400

Two rare suites of engravings of imaginary architectural scenes for wall-paintings.



Daniel Marot (1661-1752) had already established a reputation as an engraver of architecture when he was forced to leave France after the Edict of Nantes in 1685; joining the court of William of Orange (whom he followed to England after the Glorious Revolution of 1689), Marot 'became active as a designer encouraging a taste for unified interiors and gardens for royal palaces and for the stately homes of courtiers, in Holland and in England' (*Oxford DNB*). From 1687, he began to issue series of printed designs in groups of around six plates, which were afterwards collected in editions of his *Œuvres* in 1703 and 1712. The suite *Veüe et batiments en perspective* ('pièces ... charmantes de composition', Guilmarde) comprises fine imagined views of grand neo-classical buildings flanked by water and trees, with *stoffage* figures in the foreground. See *illustrations here*.

Isaac Moucheron (1667-1744) had trained in Italy before returning to Amsterdam in 1697 where he was a friend of Marot – they worked together on interiors for De Voorst, the country house of Arnold van Keppel, first Earl of Albemarle. Moucheron specialised in wall paintings of idyllic scenes in a Franco-Italian classicizing style, with ruins, fountains, statuary etc. Those presented in *Zaal-stucken* were for a hall in the house of the important Dutch-Portuguese merchant David Bueno de Mesquita, a pillar of the Jewish community and the only Dutch agent to several Germany Duchies as well as the Sultan of Morocco. Following it are three further horizontal scenes, possibly produced later, which may not be integral to the series and are only sometimes found with it. See *frontispiece illustration*.



**69 MELLO, Francisco Manuel de.** The Government of a Wife; or, wholsom and pleasant Advice for married Men: in a Letter to a Friend. Written in Portuguese, by Don Francisco Manuel. With some Additions of the Translator, distinguished from the Translation ... Translated into English, by Capt. John Stevens. London, Printed for Jacob Tonson ... and R. Knaplock ... 1697.

8vo, pp. xxiii, [1], 240; the dedication, to Ambassador Luís da Cunha, in both Portuguese and English; old paper repair in the lower margin of M6, some staining in gathering N, scattered spotting and light browning elsewhere, paper skinned in the gutter of Q3 and Q8, affecting a few words, as a result of adhesion presumably when the book was bound; contemporary panelled calf, rubbed, rebacked. **\$3520**

First edition, the first appearance in English of any work by de Mello (1608-1666), 'a classic author' in both Portuguese and Spanish, and 'with Quevedo, the greatest writer of his generation in the Iberian Peninsula' (*Oxford Companion to Spanish Literature*).

This is the second book to be published by John Stevens, the leading Spanish translator of his day. 'In nearly all the works printed in his lifetime ... Stevens did not obtrude his personality. The exception is his translation from the Portuguese of Francisco Manuel de Mello's *Carta de Guia de Casados* ... which deserves special attention for the light it throws on the translator's cast of mind. English readers knew little of Portuguese literature beyond Camoens, and Stevens was the first to introduce them to a modern writer, whose *Guia*, first published in 1651, had been acclaimed for its wit and sagacity ... However, he did not regard it as sufficient to translate the text: if it was to be made relevant, it had to be fully "englished" by means of moral commentary, adapting it to a different social context ...' (Martin Murphy, 'A Jacobite antiquary in Grub Street: Captain John Stevens (c.1662-1726)', *Recusant History*, 24 (1998-9), pp. 440-1).

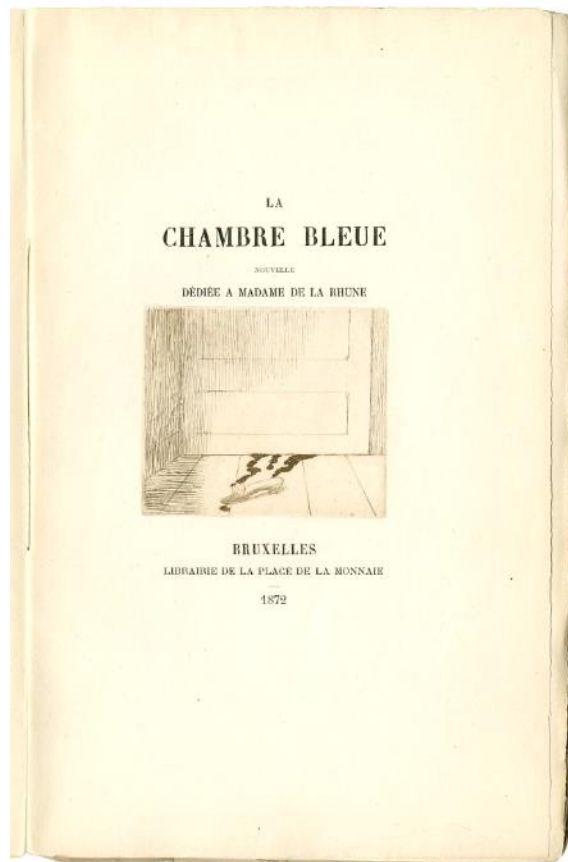
Wing M 1648A. ESTC records 4 copies in the UK and 9 in the US.

**70** **MÉRIMÉE, Prosper.** *La Chambre bleue. Nouvelle dédiée à Madame de la Rhune.* Brussels, Librairie de la Place de la Monnaie, 1872.

8vo, pp. [iv], vii, 59; **etched vignette by Bracquemond on title**; a very good copy in the original pale blue printed wrappers, some cracking and discoloration to spine; in a folding cloth box. **\$960**

Very rare first procurable edition of Mérimée's novella *The Blue Room*, **one of 129 copies printed**. The first edition ('Biarritz, 1866' = Paris, Jules Claye, 1871) was published in only 3 copies.

Carteret II, p. 154. Not in OCLC; RLIN records 2 copies, at Harvard and State University of New York at Stony Brook.



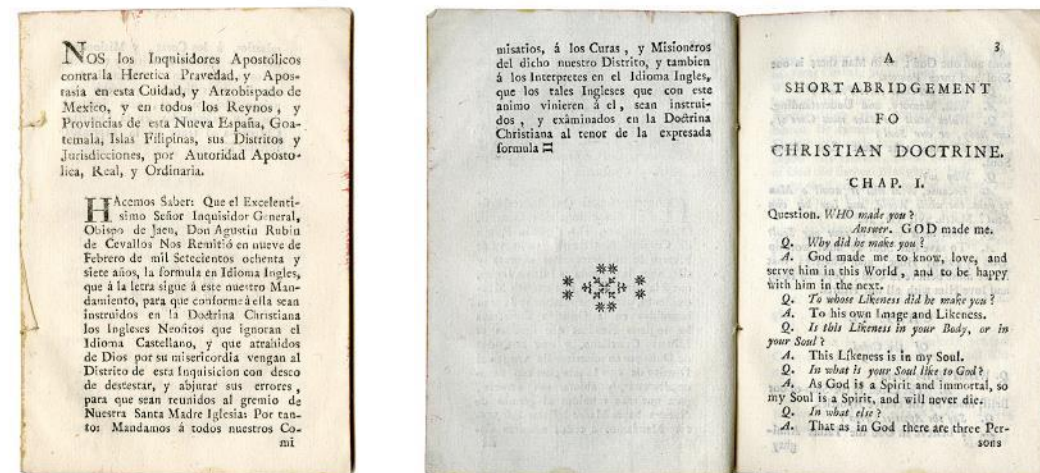
THE FIRST ENGLISH BOOK PRINTED IN MEXICO

**71** **[MEXICO.]** [Caption title:] *A Short Abridgement fo (sic) Christian Doctrine.* [Mexico City, 1787.]

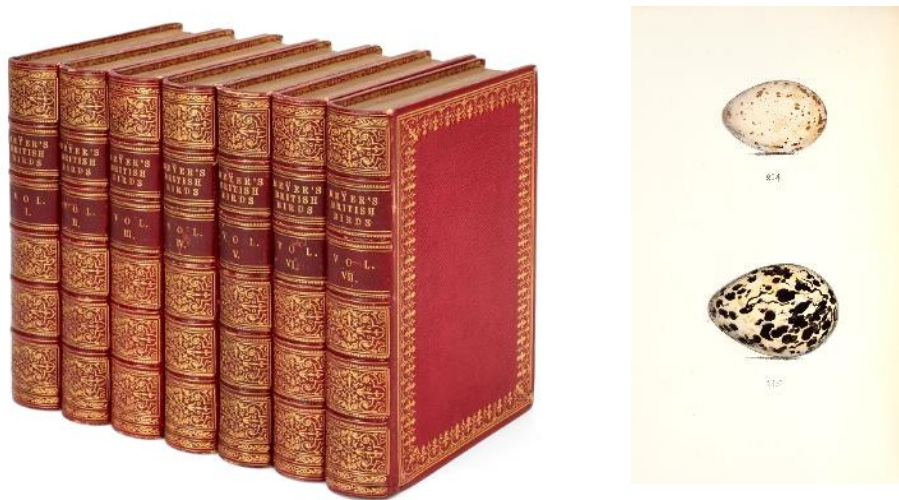
8vo, pp. 41, [1], with a drop-head title on p. 3, preceded by a licence leaf in Spanish ('Nos los Inquisidores Apostólicos contra la Heretica Pravedad, y Apostasia en esta Ciudad, y Arzobispado de Mexico ...'); a very good copy, edges stained red, in early wrappers, later manuscript inscription to front cover. **\$10,000**

First edition, rare, the first and indeed only English book to be printed in Mexico during the 300 years of Spanish colonial rule. It was probably printed for the burgeoning population of Irish Catholic immigrants arriving into Mexico (and the Spanish-controlled territories of Florida) in the latter part of the eighteenth century.

Medina, Mexico, 7705; Harper, *Americana Iberica* XIV:1787: 'One of the rarest and most interesting productions of the press in colonial Mexico.'







‘THE FINEST AND MOST COMPLETE ATLAS OF PORTRAITS OF BRITISH AVIFAUNA ... EVER PUBLISHED’ (WOOD)

**72 MEYER, Henry Leonard.** *Coloured Illustrations of British Birds, and Their Eggs.* London: S. & J. Bentley, Wilson, and Fley for G. Willis, and (vol. VII) by S. & J. Bentley and Henry Fley for Willis and Sotheran, 1853-1857.

7 vols, 8vo, with 435 hand-coloured lithographic plates (of which 8 black and white) by Meyer and family, all plates facing blank ll.; occasional very light foxing; ?publisher's red straight-grained morocco elaborately gilt, boards with gilt double-ruled and ornamental frames, spine gilt decorated in 6 compartments between raised bands, directly lettered in 2, edges and turn-ins with ornamental gilt-tooled rolls, all edges gilt; extremities lightly rubbed and bumped, spines a bit darkened, endpapers lightly foxed, overall a very fine, well-preserved set with very fresh plates. **\$3580**

**Second octavo edition.** Meyer's *British Birds* is, '[w]ith the possible exception of Lord Lilford's *Birds* ... the finest and most complete atlas of portraits of British avifauna (with their eggs) ever published' (Wood). Meyer was a British artist of Dutch extraction aiming to represent birds in a natural, life-like manner. His characteristically wonderfully detailed, accurate and attractive plates resulted from a collaboration of the Meyer family, headed by Meyer's wife, 'an accomplished artist, [who] not only executed such drawings as were not made by her husband, but drew

many of the plates upon the stones' (Mullens and Swann, p. 399), with colouring done by their children.

Encouraged by the success of the folio, plates-only edition (*Illustrations of British Birds*, 1835-50), Meyer planned a second series, *Coloured Illustrations of British Birds*, which was also to be published in parts, but now in tandem with Yarrell's *History of British Birds*. 'Yarrell's work had many delightful wood engravings as text-figures. Meyer's idea was to supplement these with hand-coloured lithographs. The almost inevitable result was that the parts after a very short time did not synchronise in their publication dates and soon became two entirely separate works'. The first octavo edition of *Coloured Illustrations* (1842-1850) had letterpress text (4 or 5 pages per species) to make up for its separation from Yarrell's *History*. For the colouring Meyer's son Charles 'invented a system of stencilling the colouring of the bird figures and the eggs, thus keeping the lines clean and also speeding up the tedious colouring process for his brothers and sisters' (Christina Jackson, *Bird Illustrators: Some Artists in Early Lithography*. London, 1975, pp. 60-61).

The later editions contain a varying number of plates, some of which were redrawn or their colouring altered. This second octavo edition has, among other things, 'an extra plate of eggs which were unknown when the previous edition was published' (Wood). **This set is more elaborately illustrated than many extant copies**, including that listed by Wood: vol. I of this set has one additional plate of eggs and three further black-and-white plates, including the plate of the Golden Eagle's beak (referred to on p. 139 but bound in towards the beginning of the volume, beside the plate of the Golden Eagle).

Mullens and Swann, p. 404; Wood, p. 462.





**73 MISSAL, Use of Embrun.** Missale ad vsum Ebredune[n]sis dyocesis nuperrime imp[ress]um cum annotatio[n]ibus ad facili[m] o[mn]ia que in ipso ad alias paginas remittu[n]tur inuenie[n]da. Insuper cu[m] plurimis missis, rubricis, notulis de nouo additis sacroru[m]q[ue] doctor[um] auctoritatib[us] decoratu[m] ac aliis multis vt in tabula co[n]ti[n]etur. (Colophon:) Lyon, Vincent de Portonariis and Jacques Moylin de Cambray, 28 August 1512.

Folio, ff. [viii], 252; title in red, text in double columns in red and black, engraving of the descent of the Holy Spirit to title, quarter-page engraving of the Annunciation to the Virgin on f. 2r, small engraving of the Crucifixion on ff. 78r and 87r, full-page engraving of the Crucifixion (the stigmata over-printed in red) to f. 109v, historiated and floral woodcut initials of two sizes, musical notation on red printed staves; small paper repairs to blank lower inner corner and fore-edge of title leaf, a few other old paper repairs to lower blank margins, occasional staining in gutter and margins, a few wormholes touching some letters, occasional marks and light creasing, else a very good copy in recent calf over wooden boards, gilt gauffered edges; inscriptions of Hugues Eme, imprint handwritten at foot of title in later hand. \$8960

Extremely rare, the only printed Embrun Missal, produced for the diocese of Embrun in south eastern France. The woodcut of the Crucifixion has a history of use that certainly continues after and possibly dates from before its appearance here. It is apparently identical to that reproduced by Mortimer (no. 377) from a Carthusian Missal printed at Lyons in 1517 by Simone Bevilacqua. The remarkable feature of its present appearance is the over-printing in colour, a special effect not attempted by Bevilacqua for example. There are very few other instances of a Crucifixion cut being treated in this way.

Alès, no. 349; Baudrier, V, p. 411; Bohatta, no. 83; Gültlingen III:33.8; Weale-Bohatta, no. 364. We have only been able to trace copies at the Bibliothèque Nationale de France and the Bibliothèque du Diocèse de Gap et d'Embrun. The last copy we can find at auction sold at Sotheby's in 1954.

**74 MITELLI, Giuseppe Maria, artist and engraver.** Le Ventiquattr'Hore dell'humana felicità. [With 22 further engraved plates comprising two series and four single plates printed between 1684 and 1693, and a single plate printed in 1706]. [Bologna], 1675.

Folio; a total of 50 engraved plates, including the complete sequence *Ventiquattr'Hore dell'humana felicità* of 3 + 25 plates (engraved title, frontispiece with the image of a dial and the personification of Death, dedication + 25 representations of the twenty-four hours of human life with a skeletal Death at the end); the complete sequence of the Months, 12 plates, printed in 1691; a plate bearing the legend 'Compra chi vuole' illustrating a print dealer in the act of pressing his fares on unwilling customers (1684); two series of 9 rebuses each (1693); an allegorical engraving entitled *Dirindina fa' fallo* satirizing the defeat of the Turks (1686); the complete series *L'amata da quattro amanti* (1690) consisting of 5 three-quarter-sized plates mounted on folios; single plate entitled *Maledictus homo qui confidit in homine* (1706) also three-quarter-sized mounted on a folio; with the exception of a single marginal rust-hole and some occasional light marginal thumbing or foxing in two or three plates, an unblemished collection, bound together in contemporary or near-contemporary vellum; eighteenth-century engraved arms (the Austrian Goëss family) and small 19<sup>th</sup> century ink stamp (Fürst Liechtenstein) to the verso of the title. \$35,200



A very remarkable contemporary collection of 50 engravings by Mitelli. It includes three complete series, as well as further material.

The first series is one of his rarest and most striking creations: the early *Ventiquattr' Hore dell' humana felicità*, a very original rendition of the theme of the *Danse macabre*, a depiction of the 'twenty-four hours of human happiness' through characters chosen from different social classes (from a gambler to a doctor, to a lady, an engineer, a soldier, a king) and captured in the exercise of their duties or in the manifestation of their little foibles to portray human weaknesses. Each portrait is accompanied by two parallel quatrains: one is imagined as spoken by the character, and states his or her passion and objective in life; the other is imagined as spoken by Death, and unveils the pettiness, frailty and ultimate vanity of each pursuit. The interplay between text and images is subtle, remarkable and illuminating, and has not as yet, to our knowledge, been subjected to scholarly investigation.

The second series illustrates the twelve months seen as caricatures of popular figures, captured whilst engaged in an activity that sits well with the month in question. A fisherman, a flag-bearer, a musician, a peasant, a harvester, a drinker and so on stand almost monumental – in contrast with their caricature character – at the centre of the large plates, accompanied by small zodiac signs and quatrains of hendecasyllables providing a lesson. The moral key is given by the last plate, December, representing Time snatching the allotted life-span from an elderly man.

The last series, *L'Amata de quattro amanti* (1691) comprises five numbered engravings (230 x 157 mm) representing half-/ three quarter-length figures of a belle and her four lovers: the 'ugly but munificent', the 'beau', the 'brave', the 'poor', the latter depicted with a rose in his hat and hands joined in rapturous adoration. Again all images are complemented with satirical, or at least ironic, verses, this time in *terzina dantesca*.

The single plate *Compra chi vuole. Avisi di Guerra...* (1684) shows a seller of brochures and ephemera, while the plate entitled *Dirindina Fa' Fallo* illustrates a seller of popular songs (*dirindine*) busy making a bonfire of engravings related to the war against the Turks, among which is one representing a fettered Grand Vizier.

Two related engravings (1693) carry each nine rebuses with solutions referring to popular sayings or moral mottos.

Lastly, the final plate (215 x 134 mm, dated 1706) allegorically illustrates a Biblical passage from Jeremiah: *Maledictus homo qui confidit in homine*, with a man seated at a table served by another standing, who with one hand offers a plate full of money and with the other strikes him on the head with a mallet.

See Bertarelli, *Le Incisioni di Giuseppe Maria Mitelli*, 1940: nos 198, 209, 394-421, 496-500, 511-522, 526-527, 560. For a brief overview of Mitelli's work see Feinblatt's entry in *Grove Dictionary of Art*.



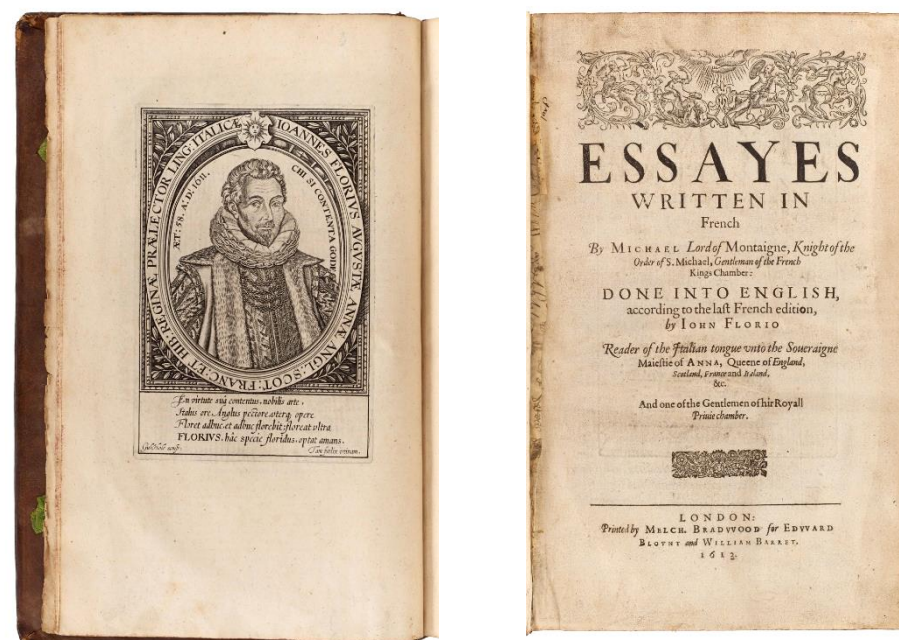


EMBOSSSED 'TIN-CAN STEEL' BINDING

**75 [MoMA.] PONTUS HULTÉN, K. G.** *The Machine as seen at the end of the mechanical age.* New York, MoMA, 1968.

4to; pp. [2], 216, [2]; with numerous monochrome photographic illustrations; bound in colour-embossed metal; a fine copy. **\$320**

First edition of this attractive catalogue for a Museum of Modern Art exhibition exploring the relationship between art and technology, from Da Vinci to the '60s. The cover, with its 'Pop' art rendering of museum's façade, was designed in Sweden and produced by a beer-can manufacturer.



FLORIO'S MONTAIGNE

**76 MONTAIGNE, Michel de.** *Essayes written in French ... done into English, according to the last French Edition, by John Florio ....* London: Printed by Melch. Bradwood for Edward Blount and William Barret. 1613.

Folio, pp. [12], 630, [2, blank], with the engraved portrait of Florio by William Hole; apart from slight soiling to the title-page, a small hole to Xx3 and a scrape to Ddd3, both with slight loss, a fine copy in contemporary polished calf, gilt ruled, lower joint neatly strengthened, remains of green silk ties; modern bookplates of Thereze Mary Hope and Nicholas Wall. **\$5760**

Second edition of Florio's Montaigne, one of the great Tudor translations, first published in 1603. Here the original dedications of the three books to various Court ladies are removed, along with the accompanying sonnets, and replaced by a dedication and a new sonnet (in Italian) to the Queen, Anne of Denmark, who had appointed Florio as her reader in Italian and private secretary.



Samuel Daniel's long commendatory poem prefixed to the 1603 edition reappears here, but re-cast to such an extent as to be almost a new work. The anonymous sonnet 'Concerning the Honor of Bookes', printed here for the first time, was once speculatively attributed to Shakespeare but is probably also by Daniel, who may have been Florio's brother-in-law. The first edition did not contain Hole's fine portrait, which was first used in *Queen Anna's new World of Words*, 1611, and is printed here on the verso of the sixth preliminary leaf.

Shakespeare's use of Florio's Montaigne, particularly in *The Tempest*, is well known, and the work also influenced Jonson, Bacon, Burton, and other notable literary figures of the day.

STC 18042.

**77 MUNCK, [Adolf Fredrik].** Reclamations ... [with:] Suite de la correspondance du Comte Munck avec M.<sup>r</sup> Lagersverd Chargé d'Affaires de S. M. le Roy de Suede en Italie. [Massa di Carrara], 1797.

2 parts in 1 vol., 8vo, pp. xxii, [2, blank], iv, 30, [2, blank]; disbound; 19<sup>th</sup>-century ownership inscriptions on both titles. **\$450**

Rare pamphlets documenting a famous *cause célèbre* of Swedish history.

Of humble upbringing, Munck rose through the ranks very quickly at the court of King Gustav III, and was eventually appointed the head of the military secret service; rumours abounded that he was the Queen's lover, and had secretly married her with the King's encouragement. In 1791 the King ordered him to produce forged Swedish currency for the King's own profit. The distribution of the forged banknotes was detected in Finland, and the King was forced to distance himself from his adviser. Munck was stripped of all honours and rank and, after Gustav's death in 1792, went into exile in Italy. The two pamphlets offered here were parts of his attempt to re-establish himself, and are addressed to Gustav's successor, Gustav IV Adolf. He eventually managed to secure a pension from the King; he became Duke of Massa di Carrara and died in 1831.

OCLC locates copies at University of Connecticut, and New York Public Library, both without the 30-page *Suite de la correspondance*; RLIN does not give additional locations; KvK lists a copy of the first pamphlet only in the Swedish National Library, and one copy of the continuation alone in the *Bibliothèque Nationale*.



**78 NADAR, pseud. (Gaspard-Felix TOURNACHON), photographer.** Portrait of Eugène Scribe, late 1850s.

Salt print, 10 $\frac{3}{8}$  x 8 inches (26.5 x 20 cm.), annotated 'Fa 127' in pencil on verso; with a brown printed paper lot portfolio of Nicolas Rauch S.A., Geneva, with lot and sale number, dated 13-6-61 in pencil with brief description. **\$5760**

This print of the classic portrait of the playwright and librettist Eugène Scribe came to the 'modern' market at the Rauch photography auction in Geneva (13 June, 1961, lot 132), a seminal early auction in the history of photography collecting. Marie-Thérèse and André Jammes wrote respectively the introduction and catalogue notes and there was some speculation that material came from their own collection. This

lot was acquired by Thomas Ganz, the notable Swiss collector of magic lanterns, optical toys and pre-cinema material. His collection was sold at Christie's South Kensington, 22 January 2007, where this was part of lot 53.

Another example is held by the Getty Research Institute; the National Portrait Gallery, London has a version in *carte de visite* format.

#### EARLY SALT-PRINT PORTRAITS

**79 [NELSON FAMILY.]** Charles Nelson with his large dog. Photographer unknown (likely British), 1859.

Hand-tinted salted paper print, trimmed oval,  $4\frac{1}{4} \times 5\frac{3}{8}$  inches (10.9 x 13.5 cm.), 'Honble. Charles Nelson' and '1859' in ink on mount. **\$510**

Charles (born in 1856) was the son of Horatio Nelson, 3<sup>rd</sup> Earl Nelson of Trafalgar, and Lady Mary Jane Agar.



**80 [NELSON FAMILY.]** Lady Constance Nelson. Photographer unknown (likely British), circa 1859.

Salted paper print, trimmed oval,  $5\frac{1}{4} \times 4\frac{1}{4}$  inches (13.5 x 11 cm.), titled in ink on mount. **\$385**

Constance (born in 1848) was the daughter of Horatio Nelson, 3<sup>rd</sup> Earl Nelson of Trafalgar and Lady Mary Jane Agar.



#### THE WORLD'S FIRST WORKING RAILWAY SUSPENSION BRIDGE

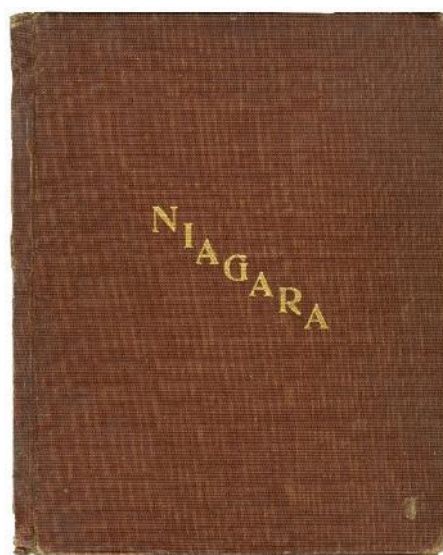
**81 [NIAGARA.] BIERSTADT, Charles.** 'Rapids below Suspension Bridge, Niagara', c. 1870.

Albumen print, approximately  $7\frac{5}{8} \times 9\frac{1}{2}$  inches (19.5 x 24 cm.), mounted at corners onto thick card  $8\frac{3}{4} \times 11\frac{5}{8}$  inches (22.5 x 29.5 cm.), titled on verso in pencil in later hand; minor light creases visible only in raking light. **\$1500**

A dynamic view, putting the Suspension Bridge in dramatic perspective and giving a sense of the three-dimensional stereoviews of the Falls for which Bierstadt is most well recognised. It seems likely that Bierstadt combined negatives for the composite parts: water, bridge and clouds.

The Smithsonian American Art Museum holds another print from the same negative. No examples appear in published auction records.





**82 [NIAGARA.] [NIELSON, C. H].** Niagara Falls. Thirty-Six Fine Views from negatives made especially for this work. [Ontario], [n.p.], [n.d., c. 1893].

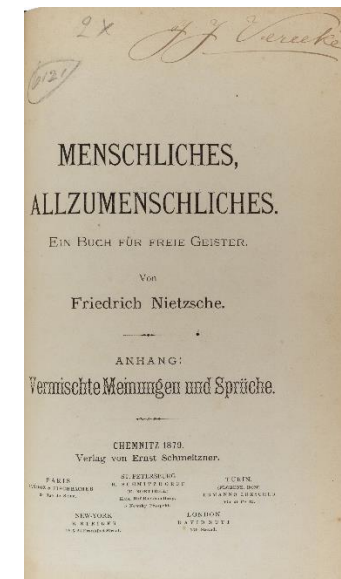
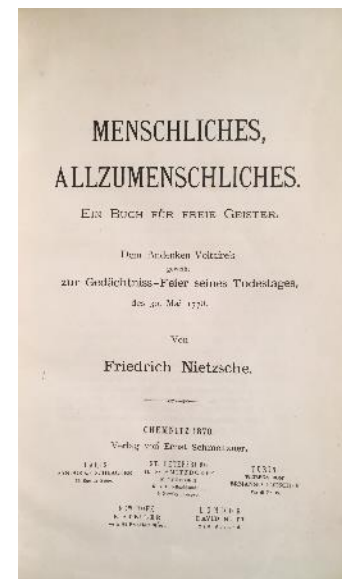
4to, pp. [ii] + 36 fine gravure plates, each numbered and titled in margin; ownership stamp and annotation 'Visited the Falls May 11/93' to title, lacking front free endpaper; the original publisher's brown cloth, cover lettered gilt, all edges gilt, corners bumped, extremities rubbed, small loss to front cover.

**\$320**

A rare view book documenting multiple aspects of the Falls, many in extreme weather conditions including some winter landscapes in which the Falls are partially frozen, and the bridges which were later closed or replaced: *Niagara Cantilever Bridge* (closed 1925) and *Railway Suspension Bridge* (replaced in 1897). *New Suspension Bridge and Clifton House* depicts the original of the famous Clifton Hotel which burnt down in 1898.

OCLC shows 3 copies only: Clark Art Institute, University of Michigan, and Getty Research Institute (which identifies the photographer).

NIETZSCHE'S APHORISMS:  
TWO RARE WORKS, EACH THE FIRST ISSUE



**83 NIETZSCHE, Friedrich.** Menschliches, Allzumenschliches. Ein Buch für freie Geister. Den Andenken Voltaire's geweiht zur Gedächtnis-Feier seines Todestages, des 30. Mai 1778. Chemnitz: Richard Oschatz for Ernst Schmeitzner, 1878. [Bound with:]

**NIETZSCHE, F.** Menschliches, Allzumenschliches. Ein Buch für freie Geister. Anhang: Vermischte Meinungen und Sprüche. Chemnitz: Richard Oschatz for Ernst Schmeitzner, 1879.

Two works, 8vo, pp. [8], 377, [1], with half-title (lightly browned); and pp. [2], 163, [1], very lightly foxed; very good copies in early 20<sup>th</sup>-century black quarter morocco over cloth boards, spine gilt; early ownership inscription of J.J. Vereeke.

**\$5,500**

First edition, first issue, of both works, one of 449 copies and one of 326 copies respectively.

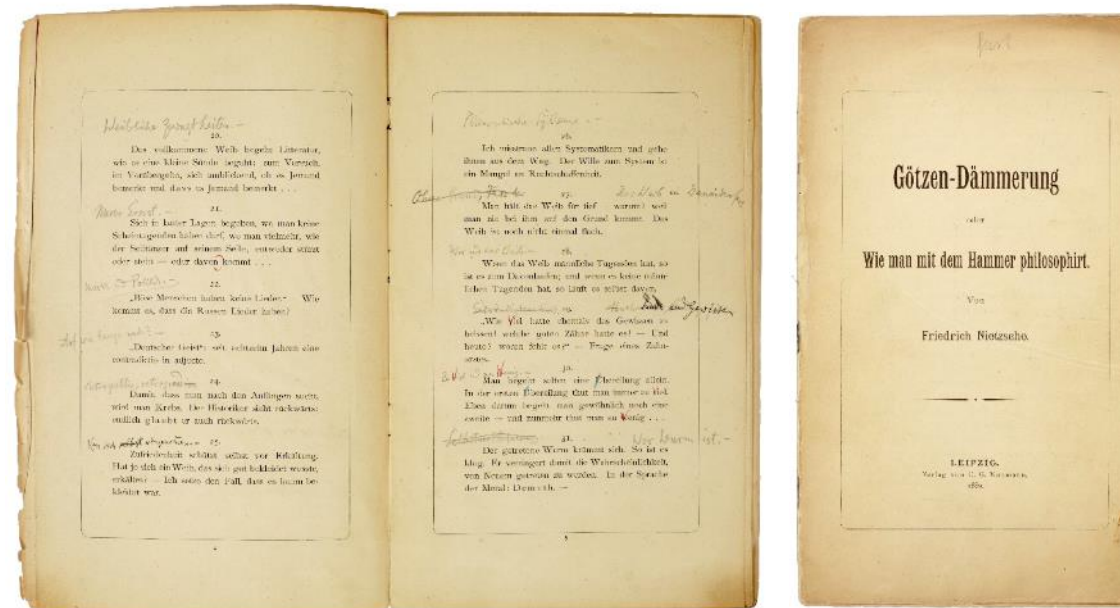
*Menschliches, Allzumenschliches* is an early work signalling ‘a radical departure in style and content from anything that Nietzsche had previously written’ (Schaberg, p. 55). Begun in May 1876, *Menschliches, Allzumenschliches* was then compiled around the time of Nietzsche’s gradual departure from his Basel professorship from October onwards, due to ill health. He requested, for ‘many personal reasons [...] complete secrecy’ from his publisher Schmeitzner and the printer, the carefully-chosen Richard Oschatz. Indeed, Nietzsche even considered publishing under a pseudonym, ‘Bernhard Cron’, for whom he invented a biography, but Schmeitzner ‘insist[ed] and demand[ed]’ (*ibid.*, p. 59) that the book appear under Nietzsche’s name.

The fragments, aphorisms, observations, notes, and thoughts gathered in the work mark Nietzsche’s departure from the nationalistic concept of culture, which he had promoted in *Die Geburt der Tragödie* (1872). *Menschliches, Allzumenschliches*, which stems from the tradition of French aphoristic literature, was published to coincide with the 100<sup>th</sup> anniversary of Voltaire’s death at the end – an emphatic statement of allegiance that clearly and openly opposed Wagner’s ideals. This copy of *Menschliches, Allzumenschliches* is bound with the first supplementary volume, *Anhang: Vermischte Meinungen und Sprüche*, which was published in the following year. Sammlung Borst 3395; Schaberg 29 (I) and 31 (II); cf. Ziegenfuss II, pp. 212–213;

PRESENTATION COPY: ANNOTATED BY KÖSELITZ

**84 NIETZSCHE, Friedrich.** *Götzen-Dämmerung oder Wie man mit dem Hammer philosophirt.* Leipzig, C.G. Naumann, ‘1889’ [but November–December 1888].

8vo, pp. [8], 144; some light browning and occasional marking, small marginal tears and chips; disbound, but preserving the original printed lower wrapper lacking listing works by Nietzsche; small losses and small adhesive tape repair; cloth box; from the library of Heinrich Köselitz (1854–1918, ps. ‘Peter Gast’); **one of two presentation copies sent to Köselitz at Nietzsche’s request and received by him by 7 December 1888, extensively annotated by Köselitz** and with pencilled name ‘Gast’ on title) – Christoph Oehler (1928–2001).  
\$37,000



**First edition, advance copy.** Nietzsche wrote *Götzen-Dämmerung* between June and September 1888 under the working title *Müssiggang eines Psychologen*. The completed work, its famous title suggested by the author’s friend and collaborator Heinrich Köselitz, was finished in November 1888 and the author received four advance copies from the publisher, who also sent out eleven advance copies at Nietzsche’s request, including two for Köselitz. At the beginning of January 1889, Nietzsche’s mental health collapsed irrevocably and the work was published by Naumann in the last weeks of the month, retaining mistakes which the rapid publication had left uncorrected by the author.

The present copy (which has the first issue wrappers, listing works by Nietzsche on the lower wrapper) has been extensively corrected and annotated throughout in pencil, black and red inks, and blue crayon. The lower wrapper also bears notes in black ink, recording errata on pp. 52, 94, 104, and 137. The annotations also add references to later editions of Nietzsche’s works and it seems likely that this copy was used by Köselitz whilst he was working on new editions of Nietzsche’s works to be published under the auspices of Elisabeth Förster-Nietzsche’s Nietzsche Archive. Following disputes, Köselitz ceased working with her in 1909 and this copy probably came into the possession of Elisabeth Förster-Nietzsche’s cousin and close collaborator Dr Richard Oehler (1878–1948), co-editor of the ‘Musarionausgabe’ of Nietzsche’s *Gesammelte Werke* (Munich: 1920–1929). Richard presumably then bequeathed it to his son Christoph Oehler.



**85 OSBECK, Pehr.** A Voyage to China and the East Indies ... Together with a Voyage to Suratte, by Olof Toreen ... And an Account of the Chinese Husbandry, by Captain Charles Gustavus Ekeberg. Translated from the German, by John Reinhold Forster ... To which are Added, A Faunula and Flora Sinensis. London: Benjamin White, 1771.

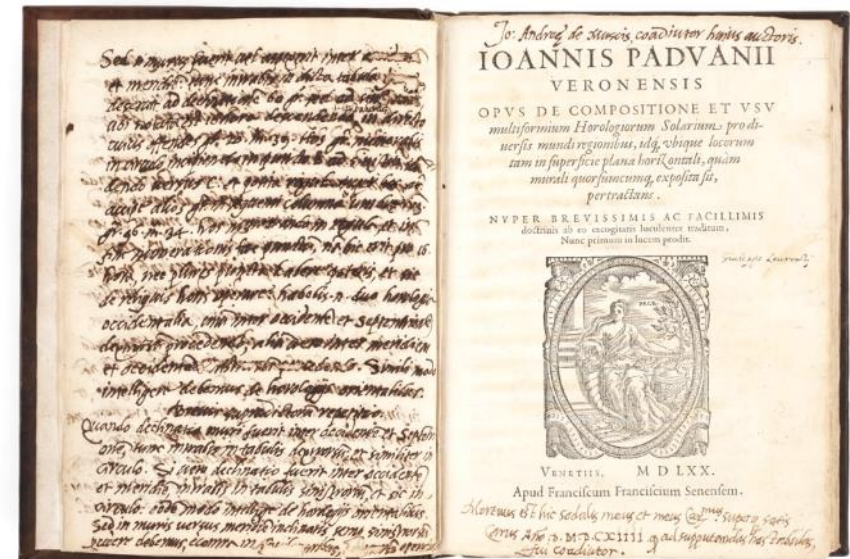
2 volumes, 8vo, pp. xx, 396; [2], 367, [33], with 13 engraved plates; some light browning and spotting, occasional offsetting or marking, short marginal tears in a few leaves; 20th-century tan calf; overall a very good set; ownership inscriptions of Robert [?] Cubitt, bookplate of Bernard Hanotiau. **\$2240**

First and only English edition. A student of Linnaeus, the Swedish cleric Osbeck (1723-1805) was appointed chaplain on the Swedish ship *Prins Carl* on its voyage to China in 1750-1752 via Spain, the Canary Islands, Africa and Java, and returning via Ascension Island and the Sargasso Sea. Osbeck explains in his preface that, '[s]o tedious a voyage required some amusement ... for my part I found nothing that could entertain more innocently both myself during the voyage, and my friends after my return, than natural history' (I, pp. xii-xiv).



The natural history specimens collected by Osbeck included some 600 new species of plants, which were incorporated into Linnaeus' *Species plantarum* (Stockholm: 1753), and include the *Osbeckia chinensis*, illustrated in the present work. Osbeck's account was first published in Swedish as *Dagbok öfver en Ostindisk Resa* (1757), then translated into German, when it was revised and enlarged by the author, and thence into English by the celebrated botanist and traveller Forster.

BM(NH) III, p. 1480; Brunet IV, col. 248; Cordier, *Sinica* col. 2098; Cox p. 298; ESTC T172400; Goldsmiths' 10715; Lowndes p. 1735; Lust 350; NMM I, 517; Nissen, ZBI 3025.



ON SUNDIALS, ANNOTATED BY THE AUTHOR'S COLLABORATOR.

**86 PADOVANI, Giovanni.** Opus de compositione et usu multiformium horologiorum solarium pro diversis mundi regionibus, idq[ue] ubique locorum tam in superficie plana horizontali, quam murali quorsumcumq[ue] exposita sit, pertractans ... Nunc primum in lucem prodit. Venice, Francesco de Franceschi, 1570.

4to, pp. [viii], 110, [2]; woodcut device to title, engraved initials, tables and woodcut diagrams throughout; minute hole to K2 (not touching text), light foxing to quire M, a few small marks, otherwise an excellent copy in modern dark brown calf, covers panelled and ornamented in blind and lettered with author, title and date; extremities lightly rubbed; two leaves of contemporary manuscript notes bound before title (quite fragile, some holes where ink has eaten paper away, some bleed through), inscriptions and occasional marginal notes (see below). **\$6400**

Scarce first edition of Padovani's treatise on sundials, providing illustrated instruction on the use of various horizontal and vertical sundials and on calculating latitude, this copy owned and annotated by the author's friend and collaborator Johannes Andrea de Muscis. A second edition appeared in 1582.

Padovani was an Italian mathematician, astronomer, and musical theorist from Verona, a student of Pietro Pitati, and the author of numerous works relating to time. The owner and annotator of this copy gives his name at the head of the title-page as 'Jo. Andrea de Muscis', describing himself as 'coadiutor huius auctoris'. He provides more detail in a note below the imprint: 'Mortuus est hic sodalis meus ... an[n]o d. MDCXIII q. ad supputandas has tabulas fui coadiutor'. So de Muscis assisted Padovani in the computation of the numerous tables which embellish the text, giving latitudes of European cities, data for spacing hour markers, occidental and oriental declinations and altitudes. On two leaves bound before the title-page, de Muscis has added detailed notes providing clarification on using the printed tables of declination, headed 'Sumariu[m] in tabulis pro declinatione muri ta[m] ad ortu[m] q[uam] ad occasu[m] platitude 45 graduu[m]', ending with a brief summary ('Breuis supradictoru[m] repetitio'). These notes again indicate de Muscis's close relationship with the author, of whom he writes, 'hic bonus vir amicus meus, cu[m] quo stricte conversabam et sepiissime de hac re adlocutus sum ... bene docuit varia componere horologia'. The few notes within the text in de Muscis's hand include one correcting two dates in accordance with Gregorian calendar reform, and another annotating the diagram on p. 41.

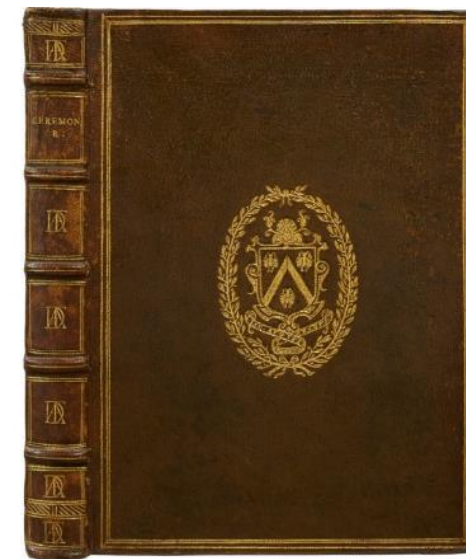
*Provenance:* Johannes Andrea de Muscis, about whom we have not been able to discover any further particulars; signature of Giuseppe Laurenti to title-page; note of acquisition to rear free endpaper, 'Compro a di 3 Marzo 1608 ...'.

EDIT16 CNCE 27991; Houzeau & Lancaster, 11375 (belle édition, rare); Riccardi I.II, 232 (bella e rara ediz.); USTC 846034. COPAC records copies at Oxford and the National Library of Scotland only.

**87** [PARR, Martin](#). The Phone Book 1998-2002. London, Rocket, 2002.

4to, pp. [204]; colour plates; blue textured stiff paper wrappers with very slight edge-wear; a very good copy. **\$125**

First edition, no. 845 of 2002 copies signed and numbered by Parr on a fluorescent sticker on the rear inside cover. Parr's global catalogue of people talking on mobile telephones is subdivided geographically in the manner of a conventional phonebook.



## THE CODIFICATION OF RITUAL

### JACQUES AUGUSTE DE THOU'S COPY

**88** [\[PATRIZI PICCOLOMINI, Agostino\]](#). Sacrarum caeremoniarum sive rituum ecclesiasticorum S. Rom. Ecclesiae libri tres. Venice, Giunta, 1582.

4to, ff. [viii], 226; title in red and black with woodcut printer's device, red printer's device at colophon, three-line initials, running titles and chapter titles printed in red; **82 woodcuts to text, one of which is full-page**; very short marginal closed tear to R4, one or two inconsequential paper flaws, but a fine copy, in contemporary full olive morocco, panelled sides with triple gilt fillet, **large gilt centrepieces with the arms of Jacques Auguste de Thou** (Olivier 216, no. 1). **\$12,500**

**First complete edition, the first edition to be fully illustrated, of Patrizi's great Ceremonial.**

Compiled in 1488 by Patrizi Piccolomini, bishop of Pienza, several times papal Master of Ceremonies, the *Rituum* was the first complete set of descriptions and prescriptions regarding the rituals and the protocols of the sacred liturgy to be codified (the earliest reference dates back to the fifth century) and the first to



appear in print. A first, partial edition, with 3 woodcuts and composed of around 14 leaves only, appeared in 1516, edited and revised by Christophorus Marcellus. This fine edition was the first to appear complete with the third part, and wholly illustrated with over eighty woodcuts supplying the prescriptions with a visual accompaniment.

**This edition is very rare.** A note on the front free end-paper refers to the suppression of this book decreed by Pope Leo X, following the appearance of forgeries.

*Provenance:* Jacques Auguste de Thou (1553 -1617), friend of Montaigne, president of the Parlement de Paris, historian and book collector, obtained the position of canon at Notre Dame and played a central role in the life of the French church. His library counted around 30,000 books and was famed as the most splendid of its time. Adams L-984.

ONE OF THE MOST IMPORTANT CALCULUS TEXTS SINCE EULER

**89 [PEANO, Giuseppe]. GENOCCHI, Angelo.** *Calcolo differenziale e principii di calcolo integrale pubblicato con aggiunte dal D.r Giuseppe Peano. Rome, Turin and Florence, Fratelli Bocca, 1884.*

8vo, pp. xxxii, 336, [2, corrections], [2, blank]; text a little toned, with occasional spotting, otherwise clean; ink ownership inscription of 'U. Broggi' to blank first leaf; marbled endpapers; very good in contemporary gilt panelled half morocco over marbled boards, a little rubbed. **\$1150**

First edition of Peano's first book. The publication was credited to Angelo Genocchi (1817-1889), whose assistant Peano became after graduating at the Università degli Studi di Torino in 1880. Giuseppe Peano (1858-1932) is now more famous as one of the founders of modern mathematical logic and set theory, and for the Peano axioms, named after him, which provide the standard axiomatisation of the natural numbers.

After graduating with honours, Peano was immediately assigned as the assistant of Enrico D'Ovidio (1843-1933), who held the Chair of algebra and analytic geometry. The following academic year (1881-1882) he was transferred to serve as Genocchi's assistant in infinitesimal calculus, later assuming full responsibility for the course. 'A publisher had been trying to get Genocchi to write up his calculus course for

publication. When he substituted for Genocchi, Peano was approached about this. Peano obtained permission from Genocchi to make up a text from his course, and this was published in 1884. Genocchi's name was on the title page, and the title was Differential Calculus and Fundamentals of Integral Calculus, "published with additions by Dr. Giuseppe Peano." The text was probably better than Genocchi's lessons, and, of course, the additions were the best part of all ... Pringsheim, in the *Encyklopädie der Mathematischen Wissenschaften*, lists this as one the nineteen most important calculus texts since the time of Euler and Cauchy (Peano's calculus text of 1893 is also one of the nineteen)' (Hubert Kennedy, *Twelve articles on Giuseppe Peano*, San Francisco, Peremptory Publications, 2002, pp. 17-18).



**90 PEARY, Robert Edwin.** *Northward over the "Great Ice". A Narrative of Life and Work along the Shores and upon the Interior Ice-Cap of Northern Greenland in the Years 1886 and 1891-1897. With a Description of the Little Tribe of Smith-Sound Eskimos, the most Northerly Human Beings in the World, and an Account of the Discovery and Bringing Home of the "Saviksue", or Great Cape-York Meteorites. London: [The University Press, Cambridge, MA for] Methuen & Co., 1898.*

2 volumes, 4to, pp. [8], xv-lxxx, 521, [1]; xiv, 625, [1]; half-tone portrait frontispieces retaining tissue-guards, one half-tone folding panorama and one folding map of 'The Arctic Regions' by J.W. Ross, both printed on light-brown stock, 2 half-tone plates, numerous half-tone illustrations, diagrams, maps and plans in the text, 108 full-page, and half-tone head- and tailpieces;

occasional light spotting or marking, a few ll. and one folding map with short marginal tears; original blue cloth, upper boards lettered in gilt and with vignettes blocked in silver, spines lettered and ruled in gilt, top edges gilt, others uncut; some light offsetting onto free endpapers; a very good set.

**\$960**

**First UK edition**, bound up from the American sheets with new titles. *Northward over the "Great Ice"* is the record of Peary's Arctic expeditions up to 1897, whose achievements included the determination of the northernmost extension of the ice cap and the insularity of Greenland, together with the gathering of a mass of scientific and ethnographic data. Peary's ventures are also remarkable among exploring voyages for the active involvement of their leader's wife, who was the first Caucasian woman to winter with an Arctic expedition and gave birth to a girl farther north than any other Caucasian child had been born before. His method of exploration advocated the use of a small team of explorers adopting as far as possible the survival skills of the native Eskimos.

NMM I, 980; for the US ed., cf. *Arctic Bibliography* 13231; *The Gerald F. Fitzgerald Collection* 552.

BECKFORD'S COPY, BOUND BY LEWIS

**91 [PERCY, Thomas]**. Reliques of Ancient English Poetry: consisting of old heroic Ballads, Songs, and other Pieces of our earlier Poets, (chiefly of the lyric kind.) Together with some few of later Date ... *London: Printed for J. Dodsley ... 1765*.

3 vols., small 8vo., with the engraved frontispiece in volume I and the engraved leaf of music at the end of volume II, engraved title-page vignettes, head- and tail-pieces in each volume, half-titles in volumes II-III (not required in volume I), errata leaf at the end of volume III; with the usual 23 cancels; bound for Beckford without the blank A1 in volume I, and the leaf 'To the Binder' (as usual for Beckford) by Charles Lewis in handsome full Russia, front joint of volume I neatly repaired.

**\$2300**

First edition. Of all the books for which the superior pen of Dr. Johnson supplied dedications, 'this is the only one more famous for itself than for Johnson's contribution' (Liebert). Based largely on the Percy Folio manuscript of old ballads

and historical songs (now in the British Library), it heralded a new epoch of interest in older English poetry. A harbinger of the Romantic movement, it was to become the source, as raw material and as inspiration, of Romantic 'narrative' in countless balladic poems.

Courtney & Nichol Smith, p. 111; Chapman & Hazen, p. 148; Hazen, *Prefaces*, pp. 158-68; *Grolier Hundred* 45; Rothschild 1521; Liebert 84.

**92 [PRICKET, Robert]**. *Newes from the King's Bath reporting Nothing but an honest Means whereby to establish an happy and much desired Peace, in all His Majesties Kingdoms generally ... Bristoll, Printed at the Authors Charge: 1645*.

Small 4to., pp. [2], 82; marginal repair to F2, I2 trimmed touching the sidenotes, without loss, small hole to H4 with the loss of a couple of letters; a very good copy in mid-nineteenth-century brown hard-grain morocco; the Philip Bliss-Fairfax-Huth-Pirie copy, with Bliss's typical ownership mark on B1 and the note that it was bought 'of Rodd'.

**\$3520**

**First and only edition, rare**, of a remarkable late flowering: Pricket's final work, published thirty eight years after his last book. **It is one of the earliest books, and indeed the first literary work of any sort, printed at Bristol.**

Pricket had served as a soldier in the reign of Elizabeth, and in the period 1603-1607 he turned author, publishing four volumes of polemical verse and two prose effusions. An ill-advised eulogy of the Earl of Essex just after his execution brought him temporary imprisonment. Pricket then abandoned literature for the Church, finding some preferment in Ireland, where he remained until the rebellion of 1641. He re-emigrated, destitute, to Bath, where in 1645, 'alive as buried in my grave with wofull misery / Of honest, poore, dispised Poverty', he broke his long silence.

*Newes from the King's Bath* is a kind of time-capsule of Elizabethan poetry, adapted to a new environment: an autobiographical verse 'Epistle' followed by seven long adversarial 'Songs', addressed to famous Roundheads.

ESTC records seven copies, including the present one (Fairfax, dispersed), the others being at British Library, Bodley, Cambridge, Trinity College Dublin; Huntington and Folger.



**93 RADCLIFFE, Ann.** *The Mysteries of Udolpho, a Romance; interspersed with some Pieces of Poetry ... in four Volumes ... London: Printed for G. G. and J. Robinson ... 1794.*

4 vols., 12mo., with all the half-titles (that to vol. III slightly frayed at fore-edge); portions of blank margin of F7 and H8 in volume I torn away (no loss), tear through N12 repaired, a few minor spots and stains, but withal a very good copy in early half calf and marbled boards, neatly rebacked; ownership inscriptions of Frances Gardiner in each volume, presentation note from her to Eleanor Walters in volume I. **\$4450**

**First edition of a cornerstone of gothic fiction**, 'a book so rich in Gothic ideas and techniques that its far-reaching influence can scarcely be overstated ... Its wild and lush landscapes became ubiquitous too, in the imagination of contemporaries, and it is no surprise to find Keats, in 1818, writing playfully to John Hamilton Reynolds: "I am going into scenery where I intend to tip you a Damosel Radcliffe – I'll cavern you, and grotto you, and waterfall you, and wood you, and immense-rock you, and tremendous sound you, and solitude you". No one of his, or the previous, generation would have misunderstood the allusion' (Frank).

Garside, Raven and Schöwerling 1794: 47; Rothschild 1701; Tinker 1703.

#### A LARGE-PAPER COPY IN A CONTEMPORARY MOROCCO BINDING

**94 RERESBY, Sir John, Bt.** *The Travels and Memoirs of Sir John Reresby ... The Former (now First Published) Exhibiting a View of the Governments and Society in the Principal States and Courts of Europe, during the Time of Cromwell's Usurpation; the Latter Containing Anecdotes, and Secret History of the Courts of Charles II. and James II. London: B. McMillan for Edward Jeffery, Sherwood, Neely and Jones, and J. Rodwell, 1813.*

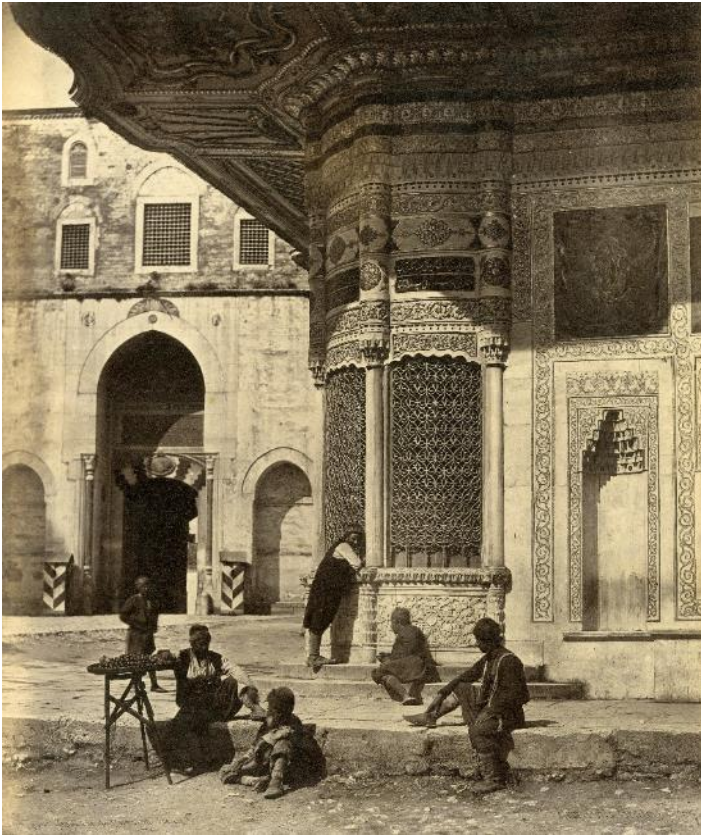
8vo, pp. xii, 1-160, '159\*'-'160\*', 161-414, [32]; 38 engraved plates by S. Harding, Birrell, Medland, G. Vertue, *et al.* after Harding, W. Holler, *et al.*, 11 hand-coloured, some of these also finished in gilt, and one wood-engraved plate; some variable light spotting and offsetting; contemporary English full

straight-grained red morocco gilt, boards with gilt borders of broad floral rolls enclosed by fillets and repeated tools, flower cornerpieces, spine gilt in compartments, lettered directly in one, others richly decorated with floral, foliate, dot, and other tools, imprint at the foot, gilt board-edges, turn-ins gilt with floral rolls, marbled endpapers, all edges gilt; extremities lightly rubbed and bumped, nonetheless a very handsome copy. **\$960**

**First illustrated edition of the memoirs and first publication of 'The Travels', large-paper copy.** The politician, traveller and writer Reresby (1634-1689) was the son of the royalist Sir John Reresby, Bt (c. 1611-1646) and, like his father, the younger Reresby 'remained loyal to the Stuarts throughout his political career. He was to rise from relative obscurity to become a prominent local politician and a point of contact between local and national affairs' (ODNB). Following studies at Trinity College, Cambridge and Gray's Inn, he embarked upon the grand tour in 1654, returning to England in 1658, but departing for Europe again in 1659. During his second journey, he joined the English court in exile, befriending Henrietta Maria (the Queen Mother), and the young Princess Henrietta, Duchess of Orléans, and thus forging important connexions which would serve him well when he came back to England in 1660, after the Restoration. In England, Reresby established himself as a country gentleman at Thrybergh Hall, in the West Riding of Yorkshire, becoming Sheriff in 1665, and the Member of Parliament for Aldborough in 1673. Reresby's cautious loyalty to the Stuart cause was his undoing after the Glorious Revolution of 1688 and he died a disappointed man the following year.

Reresby's memoirs were first published in 1734 'in response to the political events at that time' (ODNB), and 'The Editor of the present work, who had long wished to re-publish them, determined to take that step on receiving from the liberal hand of Christopher Hodges [...] a present of the Travels of Sir John Reresby, in a fair manuscript of the time of the Author, and very probably written by his own hand, which Mr Hodges purchased out of the Library of Mr Topham Beauclerk. The Editor, having now prefixed those Travels to the Memoirs, offers to the public a volume which may not improperly be called the Works of Sir John Reresby, as it includes all that he is known to have written' (pp. iv-v). The 'Travels', which occupy nearly half of the volume, describe Reresby's journeys through the France, Switzerland, Italy, Germany, and the Low Countries, between 1654 and his return to London in 1658.

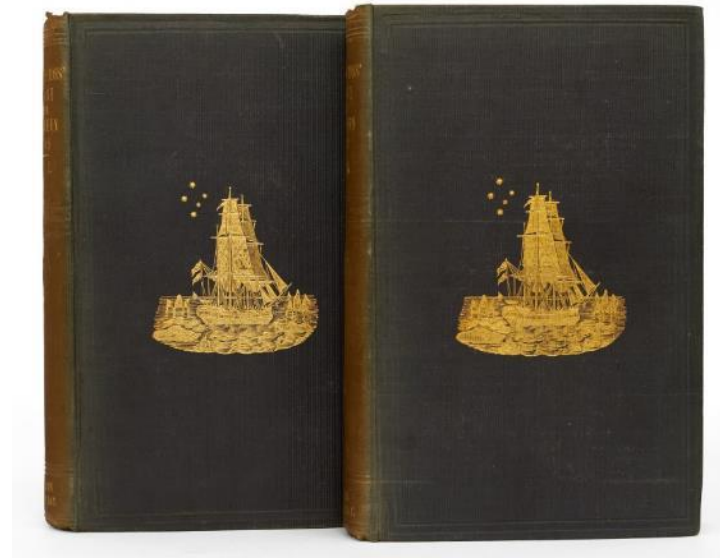
Abbey, *Travel*, 14; Lowndes p. 2073 (misdated '1812'); cf. Cox I, p. 172 (noting 1813 ed.).



**95 ROBERTSON, James, and Felice BEATO.** Constantinople, Imperial Gate or entrance of the ancient Seraglio. 1853-57.

Albumen print, 12 x 10 $\frac{1}{8}$  inches (30.5 x 25.7 cm.) signed 'Robertson & Beato photog.' and titled 'porte imperiale de l'ancien Serail' in the negative, minor edge fading left side, mounted on thin card, this unevenly cut at edges, a little foxing to mount not affecting image. **\$1920**

A fine print of one of Robertson & Beato's best Constantinople subjects. Their partnership seems to have begun in Constantinople, where Robertson had established a studio sometime between 1854 and 1856. Robertson exhibited several views from the city under his own name between 1854 and 1857. At the Architectural Photographic Association exhibition in London in 1858 several views were exhibited under their joint names, including one with this title.



A CORNERSTONE OF ANTARCTIC LITERATURE,  
FROM THE LIBRARY OF MICHAEL H. ROSE

**96 ROSS, Sir James Clark.** A Voyage of Discovery and Research in the Southern and Antarctic Regions, during the Years 1839-1843. London: Spottiswoode and Shaw for John Murray, 1847.

2 volumes, 8vo, pp. lii, [2], 366; [v]-x, [2], 447, [1], 16 (publisher's catalogue, dated January 1847); ll. I, 18 and II, B3-4 *cancellantia*; tinted lithographic frontispieces and 6 tinted lithographic plate by P. Carrick and T. Picken after Joseph Dayman and John E. Davis, one plate double-page and folding, all retaining tissue guards (one guard torn); 8 engraved maps and plans by J. & C. Walker after Dayman, Davis, and Ross, one folding and another double-page and folding; 20 inserted ll. with letterpress text of contents preceding each chapter, 17 of these with wood-engraved illustrations; wood-engraved illustration and letterpress tables in the text, wood-engraved tailpiece; some variable, generally light spotting, some light offsetting from plates and maps onto text, one folding map with short tear; original dark-blue cloth by Remnant & Edmonds, London with their ticket, upper boards with central vignette blocked in gilt, lower boards with central vignette blocked in blind, spines lettered in gilt, and decorated and ruled in blind, uncut; spines faded



(as often) and slightly chipped at heads, extremities very lightly rubbed and bumped, some slight cracking on joints, nonetheless a very good, uncut set in the original cloth; engraved armorial bookplate of James Frampton, Moreton House, Dorset (1769-1855) – **Michael Harry Rosove** (b. 1948, historian and bibliographer of Antarctic exploration). **\$10,000**

First edition, with the first state of the publisher's catalogue dated January 1847. Described by Rosove as 'a cornerstone of Antarctic literature and a monument to one of mankind's greatest expeditions of geographical and scientific exploration', Ross' *Voyage* was an account of his expedition on HMS *Erebus* and HMS *Terror*, which was undertaken for Antarctic discovery and magnetic surveys. The expedition circumnavigated the Antarctic continent, discovered the Ross Sea, Victoria Land, and Mount Erebus, and attempted to penetrate the Weddell Sea.

Conrad p. 61; Denucé 2467; NMM I, 1084; Rosove 276.A1.a; Spence 993; Taurus 9.

UNCUT, ON GREEN PAPER, IN A LEATHER BINDING BY LALIQUE

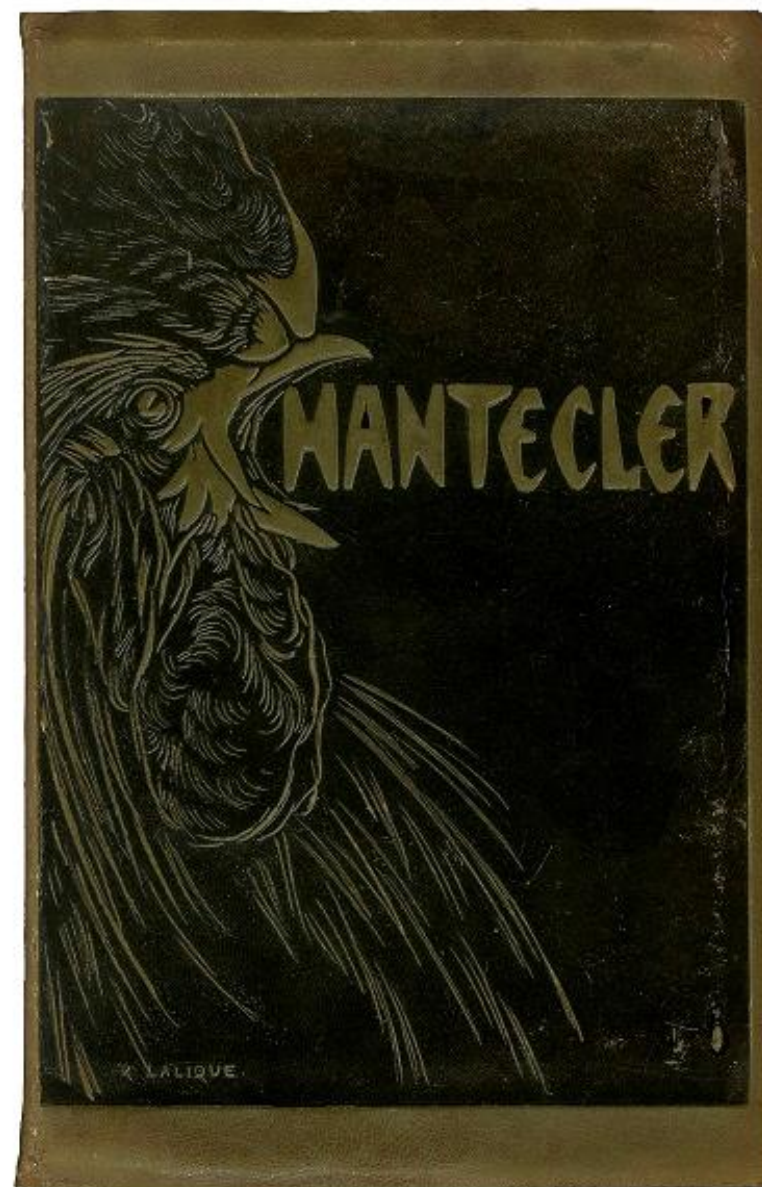
**97 ROSTAND, Edmond.** Chantecler. Pièce en quatre actes, en vers. *Paris, Librairie Charpentier et Fasquelle, 1910.*

Large 8vo, pp. [xii], 244, [i], printed on green *japon* paper; the half-title (with a reproduction of a signed water-colour drawing by the author) here in two states: in colours on cream paper and in black on green paper; very minor browning to edges, but an excellent copy, **entirely uncut and unopened in the publisher's soft green leather binding designed by Lalique**, printed in black with large impression in reverse of a cockerel on front cover signed by Lalique; folding cloth box. **\$3585**

First edition, **one of four copies printed on green paper**, this copy printed specially for the publisher Eugène Fasquelle, and so designated on the verso of the half-title. The total edition numbered 1000 copies, with a few additional copies printed on yellow, blue, and green paper.

'*Chantecler*... is allegorical, symbolical, and satirical. The characters, the day-to-day creatures of farmyard and forest, are animated by the same sentiments of egotism, jealousy, and emulation as human beings. They are sometimes tender, frequently fickle, often ruthless. Chantecler the cock imagines that it is his beautiful song that

makes the sun rise. His pride has a fall, but he masters his disillusionment and returns with a good heart to the more humble role of wakening his farmyard' (*Oxford companion to French literature*).



CATILINE COMPENDIUM, BOUND BY BOZERIAN

**98 SALLUST.** C. Crispi Sallustii de coniuratione Catilinae. Eiusdem de bello Iugurthino. Orationes quaedam ex libris historiarum C. Crispi Sallustii. Eiusdem oratio contra M. T. Ciceronem. M. T. Ciceronis oratio contra C. Crispum Sallustium. Eiusdem orationes quattuor contra Lucium Catilinam. Porcii Latronis declamatio contra Lucium Catilinam ... Venice, in aedibus Aldi et Andreae Soceri, January 1521.

8vo, ff. [viii], 142, [2]; with penultimate blank leaf, Aldine device to title and last page, guide letters and capital spaces, wide margins; very occasional small marks and stains; an excellent copy in 19th-century red morocco by Bozerian jeune (signed at foot of spine), ornate gilt border to covers, spine richly gilt in compartments with direct lettering, gilt board edges and turn-ins, gilt gauffered edges, purple silk endpapers, vellum flyleaves; gilt armorial stamp to centre of covers of the Morenheim family bearing motto 'Virtus sola invicta' (perhaps that of Arthur Pavlovich Morenheim, Russian ambassador to France 1884-1897), pencil notes in French to rear free endpaper. **\$4480**

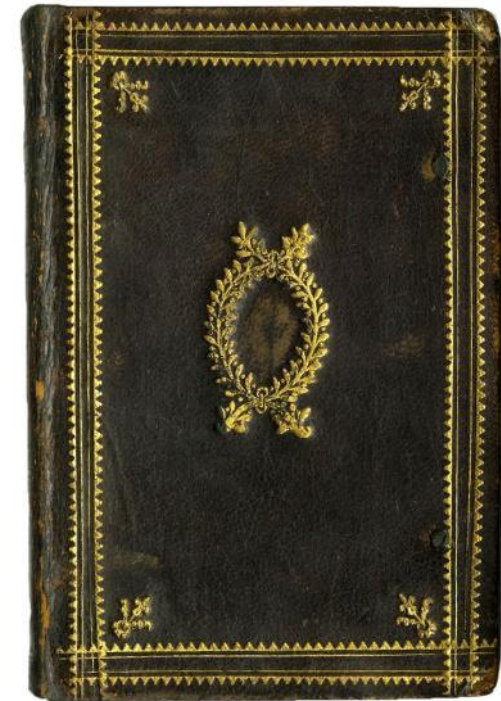
A beautiful copy of the second, improved Aldine edition of Sallust's *Bellum Catilinae* and *Bellum Iugurthinum* with Cicero's four Catiline orations, handsomely bound by François Bozerian le jeune, apparently for the great French bibliophile and Aldine scholar Antoine-Augustin Renouard (1765-1853), with the vellum flyleaves characteristic of books from his library. Dibdin wrote that this second Aldine edition 'is esteemed the more beautiful, rare, and correct' and that Renouard owned two prized copies, and Renouard himself considered it 'beaucoup plus belle' than Aldus's first 1509 edition. It was edited by Gian Francesco Torresani of Asola, Aldus's brother-in-law.

Sallust is greatly admired for his incisive, innovative and to-the-point style (which influenced Tacitus in particular) in which he depicted the decay of public morals and increasing lawlessness of Rome. Cicero's first oration against the Roman patrician Lucius Catiline and his revolutionary conspiracy, delivered in November 63 BC, is the most famous of all the great orator's speeches.

Adams S147; Ahmanson-Murphy 194; BL STC Italian, p. 599; Dibdin, *Greek and Latin Classics*, 4th ed., II, p. 383; EDIT16 CNCE 53893; Renouard, *Annales... des Aldes*, p. 93.



CONTEMPORARY MOROCCO, GILT



**99 SANDYS, George.** A Paraphrase upon the Psalmes of David and upon the Hymnes dispersed throughout the Old and New Testaments ... London ... 1636.

Small 8vo., pp. [14], 224, 227-258, 257-271 (text complete despite pagination); small ink-stain to title, else a crisp, fresh copy, in contemporary black morocco, gilt with a double frame, fleurons to inner corners and a central wreath, spine gilt, gilt edges, ties wanting; very slightly rubbed; ownership inscriptions of A. Gowran to title-page and of the judge and collector of English Literature John Duke Coleridge to endpapers, with his note that it was bought at the 1871 sale of the library of S. John Simeon; bookplates of John Adair Hawkins and Robert S Pirie. **\$2880**

First edition, a fine copy of these psalm paraphrases by the poet and adventurer George Sandys (1578-1644).

'Sandys's *Paraphrase upon the Psalmes* is one of the most highly regarded collections of early Biblical verse paraphrase, notable for its anti-Calvinist theology and its effective combination of 'a formal delight in "the beauty of holiness" with personal



devotion' (*Oxford DNB*). Sandys is best remembered as a traveller, first in the Middle East, and later in America as the treasurer of the newly-established colony of Virginia. After the colony was almost wiped out by Native Americans, Sandys himself led the counter attack. In quieter moments in Virginia he found the time to compose his famous translation of Ovid's *Metamorphoses*, which influenced Milton, Pope, and Dryden among others.

STC 21724; Pforzheimer 851. This is the issue with no full-stop after David on the title-page.



**100 [SEAWEED ALBUM.]** *Algae Britannicae. Collector unknown, probably 19<sup>th</sup> century.*

Folio, ll. 75, of which 54 have seaweed specimens, amounting to **98 seaweed species**; in contemporary quarter dark blue morocco and brown buckram, gilt leather and metal clasp intact; pages pale green, stained in places, sometimes by seaweed; seaweed in excellent condition, some samples very large and complete; some labels likely missing; user's pencil marks throughout, handwritten labels to many samples. **\$1920**

An impressive album of algae samples from British waters, showing considerable attention to taxonomy of species and families.

Printed labels, some with borders, denote the Latin names of series, families and individual species. Families like *Delassaria* appear together in groups, with the user identifying in faint pencil where a missing seaweed will fit in. Where printed labels are absent, notes in ink identify the species, location and even rarity. Notes refer to locations on England's South Coast (Plymouth Harbour, Bovisand, South Devon) as well the Scottish coasts and islands (Rothsay, Whiting Bay). Some samples have been 'dredged from Plymouth harbour'; others are noted for their 'fine colour', 'state of growth' or for being 'in fruit'.



**101 [SEAWEED ALBUM.]** *Collector unknown, probably 19<sup>th</sup> century.*

4to, ll. 137 of multi-coloured paper, of which 75 have seaweed specimens; there are approximately **85 pressed seaweed species** in total; original black roan binding, gilt, rubbed; spine cracked and detached at bottom, some loss at top of spine; patterned endpapers, edges gilt; slightly stained throughout but in good condition; seaweed mostly intact; one specimen is missing, one has detached from its paper and is damaged, others have suffered some loss, else in very good condition; the last specimen has adhered to the preceding page; inscriptions to two specimens. **\$700**

A very attractive personal collection of seaweed assembled by an unknown owner in a generic 'album', with gilt-edge pages in a variety of pastel hues. The collector was evidently British, the two inscribed labels hinting to a West Country locality, or perhaps an expedition to that area: Dartmouth and the Isles of Scilly.

**102 SHIRLEY, James.** *St Patrick for Ireland.* The first Part [all published] ... London, Printed by J. Raworth, for R, Whitaker. 1640.

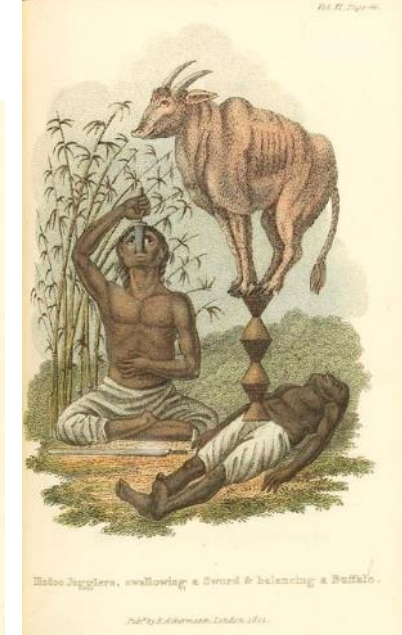
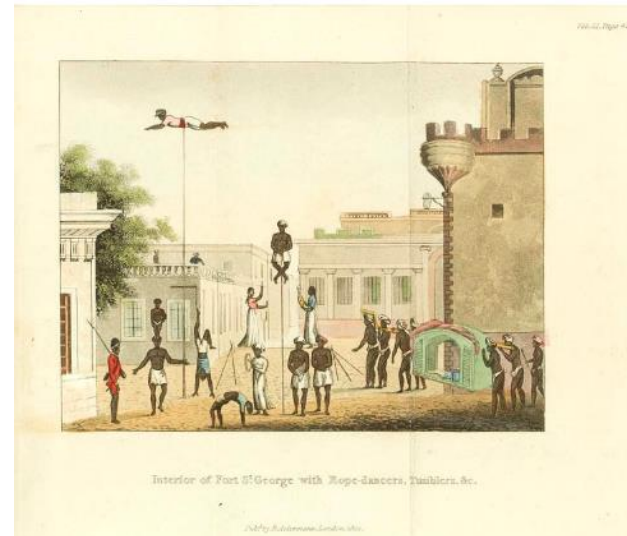
4to., pp. [72]; title-page slightly foxed, mild dampstain at foot throughout, but a good copy in early nineteenth-century half black morocco and marbled boards rubbed; purchase note 'July 1820 [Giles's] Sale by Evans 10.6', bookplates of Edmund Gosse and Robert S Pirie. **\$2880**

First edition. After a severe plague entailed the closing of the London theatres in May 1636, Shirley moved to Ireland along with John Ogilby. He stayed in Dublin for four years, bringing the plays of Fletcher, Jonson and Middleton to the St Wesburgh Street theatre, and writing as many as eight new plays. *St Patrick for Ireland* was the only one of these with an Irish theme, dealing with St Patrick's early years in Ireland.

Shirley's take on a miracle play, it opens with an Ireland in dread of Patrick's prophesied arrival, expecting an invasion that proves to be rhetorical only; and closes with Patrick's expulsion of the snakes, which have been summoned by the chief druid Archimagus ('Enter Serpents, &c. creeping'), and the conversion of King Leogarius to Christianity. First performed in 1639 in Dublin (and never on the London stage), it was in fact a resolutely British rather than Irish play, with Patrick as a bringer of civilisation. Both the Prologue and Epilogue solicit support for a second part, but none was apparently ever written.

*Provenance:* the critic Edmund Gosse (1849-1928), who wrote an introduction to the *Mermaid Series* edition of Shirley, in which he characterised this play as 'an extraordinary work, to which due attention has never been paid. The first act ... is full of the most elevated poetry that Shirley has written; the second act might have been taken from any of the author's amatory comedies; in the third he stoops to buffooneries that are most unusual with him, and then finishes off with a ghost. The fourth act is a farrago of everything, farce and tragedy, masque and high comedy; while the fifth recovers much of the spiritual dignity of the first act.'

STC 22455; Greg, II, 593; *The Library of Edmund Gosse* (1924), p. 242.



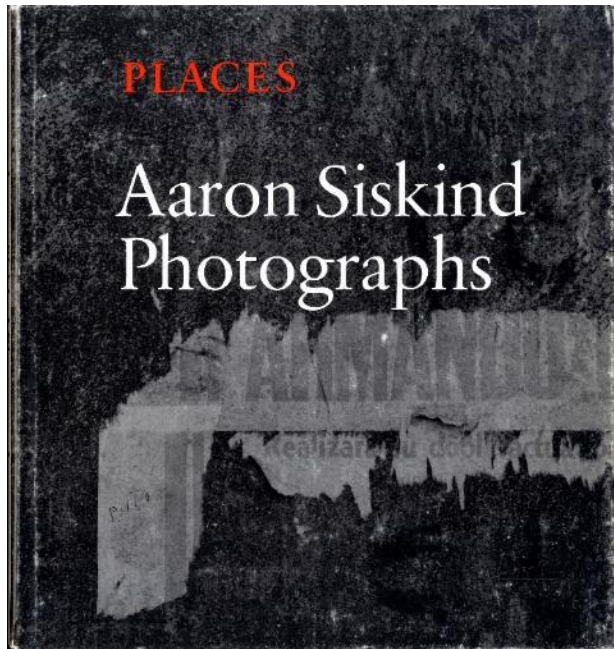
**103 SHOBERL, Frederic, editor.** *The World in miniature: Hindoostan,* containing a description of the religion, manners, customs, trades, arts, sciences, literature, diversions etc etc of the Hindoos. Illustrated with upwards of one hundred coloured engravings. London, R. Ackerman, 1822.

Six vols bound in 3, 12mo, with 103 hand-coloured plates (13 folding); a clean crisp copy in contemporary quarter red morocco backed boards, corners bumped, spine-ends a little rubbed; spine ruled gilt in compartments with gilt lettering, old shelf-labels removed leaving oval stains; overall a very nice copy. With bookplate of *Wilhelm Herzog Braunschweig* to pastedowns. **\$2880**

First edition. These are the six volumes on India from the 42 volume series, published on a regular monthly basis, *The World in Miniature* which aimed 'to increase the store of knowledge concerning the various branches of the great family of Man' (*Abbey Travel*, 19).

These volumes cover the religion, arts, geography, customs, and professional activities of the peoples of India. The information is gathered from various contemporary sources and has some newly added details, and is accompanied by beautifully coloured engravings by Shoberl. The engravings were based on drawings done by a Hindu artist 'under the inspection of M. Leger, former governor of Pondicherry' that 'are now in the possession of M. Nepveu, bookseller of Paris' (p. xvi).





**104 SISKIND, Aaron.** *Places*. New York, Light Gallery, 1976.

4to, pp. 112; black & white plates; grey cloth, pictorial dustjacket; very good in a good dustjacket, slightly worn, with short tear to head. **\$450**

First edition, signed by Siskind on the front free endpaper.

STATECRAFT AND THE PRINCE:  
A STRUCTURED TREATISE FROM THE GONZAGA COURT

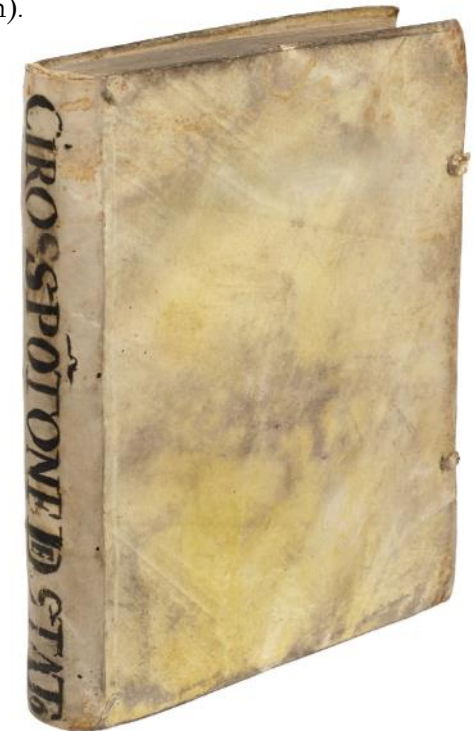
**105 SPONTONE, Ciro.** *Dodici libri del governo*. Verona, for G. Battista Pigozzo and Andrea de Rossi, 1599 [colophon 1600].

4to, pp. [xlviij], 389, [1] + [2, errata]; with typographic tables, engraved initials, running titles; a very good, fresh copy in contemporary vellum, spine bearing the author's name and title in a large calligraphic hand; a very genuine and attractive book, from the Jesuit college of Alcalá (inscription on the title-page). **\$5120**

First edition of a rare - and in parts typographically striking - treatise on political science conceived as a comprehensive riposte to Machiavelli's *Prince*. Ciro Spontone (1552-1613) wrote his 'anti-Machiavelli' whilst serving as secretary to the Duke of Mantua Vincenzo I Gonzaga, with whom he would, in 1601, take part in the Hungarian war against the Turks.

Having already tried his hand at *mirrors of princes* theory nine years earlier with a work entitled 'La corona del Principe', which made ample use of iconic metaphors to illustrate the virtues of the ideal ruler, with the *Dodici libri del governo* Spontone adopts a more severe, comprehensive and theoretically structured approach to the science of statecraft. He explores it in all its implications: from royal prerogatives and obligations to the structure and domains of ministries, of governing and legislative bodies, of executive and policing institutions, to the classification of the people, the preserving of peace, the circumstances which lead to war and the possible consequences of war. His description is perhaps at its most effective and prescriptive in the initial 'table': ten pages given over to a graphic representation of the concepts, domains and actors of statecraft and the relations between them.

EDIT 16 52255; USTC 857390-1-2. Rare outside Europe: America only holds 3 copies (Brigham Young, Congress, Huntington).



Poldores with love  
from F.S.  
Baghdad. Nov 32

STARK'S RARE FIRST BOOK  
INSCRIBED 'WITH LOVE' TO HER FRIEND POLDORES MACCUNN

**106 STARK, Freya Madeline.** *Baghdad Sketches*. *Baghdad: The Times Press, Ltd, 1932.*

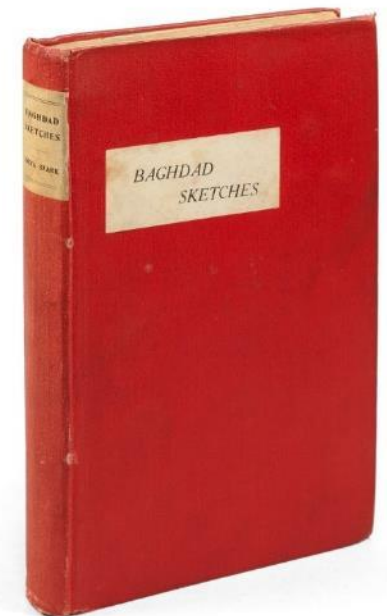
8vo, pp. [8], 132; 2 mezzotint plates and 10 black-and-white plates after drawings by E.N. Prescott; very occasional light marking, title slightly browned; original red structured cloth, printed title labels on upper board and spine; very lightly marked, extremities slightly rubbed and bumped, causing minimal surface loss on corners and upper joint, nonetheless a very good copy of a fragile work; *provenance*: (Mary) Poldores Thomson (*née* MacCunn, 1896-1983, **presentation inscription from Stark** on front free endpaper, 'Poldores with love from F.S. Baghdad. Nov[ember] [19]32').  
\$3520

First edition. Freya Stark, one of the greatest female travellers and writers of the twentieth century: her fascination with the Middle East during prolonged childhood illnesses inspired her to learn Arabic, and to travel to and live in Lebanon, Syria, and later Turkey, China and Nepal. 'After two years as a journalist in Baghdad, during which time she managed to "disentangle the absolute wrongness of the map" of part of Persia', Stark became the southern-Arabia expert to the Ministry of Information in London at the outbreak of World War II. She was the first woman to be awarded the Burton Medal by the Royal Central Asiatic Society, and was granted honorary doctorates from Glasgow and Durham universities. She was appointed CBE in 1953 and raised to DBE in 1972.

*Baghdad Sketches*, Stark's first book, provides insights into her life as a journalist in Baghdad from 1929 onwards. She lived there not like the other British expatriates, but in Arab clothing; 'gained acceptance after adventurous journeys to Lurestan and the Alamut district of Mazandaran, and the War Office made maps from her observations' (ODNB). *Baghdad Sketches* enjoyed a great success: 'Miss Stark is entirely free from the guide-book manner, and her studies of the country and people have an engaging freshness. **Shrewd observation and sympathy mingle in her pages.** [...] These sketches convey, better than far more pretentious volumes, the strange fascination of the country; its blend of antiquity and beauty with squalor, of *laissez faire* with racial pride and ambition' (*Geographical Journal*, 81 (1933), p. 361).

Stark inscribed this copy of *Baghdad Sketches* to her friend Poldores MacCunn, who had met Stark in Tarbet, when Stark was staying there in 1922 – both were enthusiastic mountaineers. The following year both were part of a disastrous expedition to the Pizzo Bianco, on which their mutual friend William Paton Ker died of heart failure – they stayed with Ker's body for seven hours, while they waited for help to arrive.

*Baghdad Sketches* is Stark's rarest book, and inscribed copies are particularly scarce; we been able to trace one other copy inscribed in the month of publication, November 1932 (the Rose Young copy), with a less personal inscription than here.





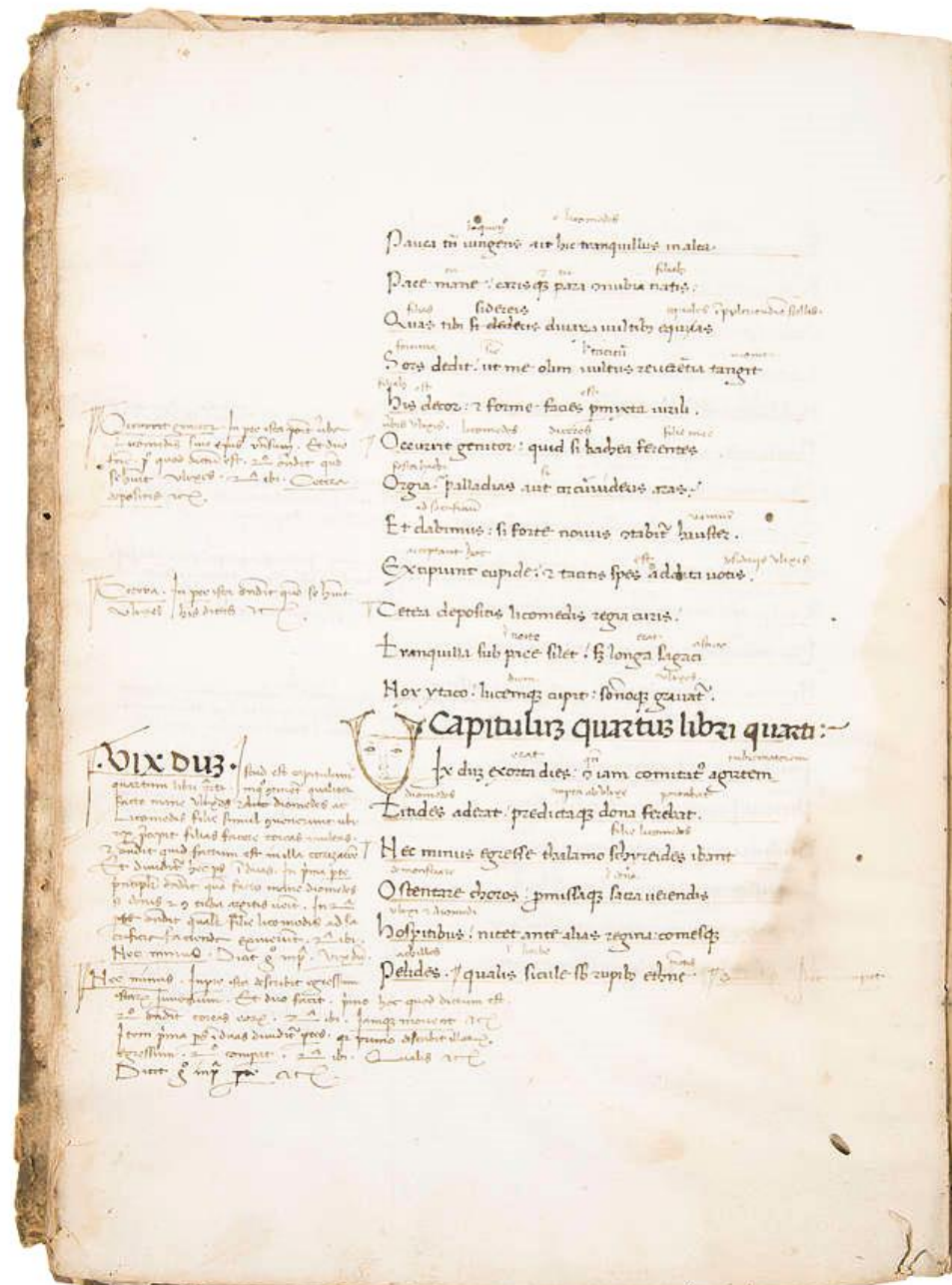
**107 STATIUS, Publius Papinius.** *Achilleid.* [Northern Italy, likely Genoa, late XIV c].

Manuscript on paper (281 x 200 mm), ff. [i + 34] complete in three quires, including blanks 32v, 33, and 34, text in brown ink in littera umanistica in a single column, 19 lines to a page, first above top line, ruled in red ink; numerous contemporary interlinear and marginal glosses in light brown, first capital letter of each capitulum set out, those on fols. 21v, 22v, 26v bearing ink drawings of human faces; some water-staining at the gutter, some stains, a few wormholes to the lower margin; some pen trials on front flyleaf and last blank leaves, pencil bibliographical notes to front free endpaper; bound in contemporary brown leather over wooden boards, lily-shaped metal clasp with a lamb holding the Christian banner, (lacking the strap), ink titling on the lower cover; covers stained, some rubbing and worming, spine damaged at extremities. **\$60,200**

Unrecorded, important and complete medieval manuscript of Statius' *Achilleid*, a well-preserved, textually multi-layered document in an unrestored contemporary binding. A rich, eloquent and unstudied witness to the liveliness and importance of classical texts in the Middle Ages.

Statius' *Achilleid*, frequently copied, commented on and imitated (by Dante and Chaucer among others) exerted a strong and lasting influence upon the literature, learning and thought of the Middle Ages. Statius was 'strongly recommended as a major curriculum author studied in medieval schools by Aimeric in the eleventh century' (Clogan), and continuously through to the fourteenth. Among the extant XIII-XVc. manuscripts of the *Achilleid*, several contain Statius' epic as one of the six texts which made up the popular schoolbook known today as the *Liber Catonianus*.

Clogan's ground-breaking attempt to group witnesses according to their glosses and commentaries in order to identify what he believes can be described as a 'Medieval Statius' has opened up a field of enquiry which is still 'a practically unexplored domain' (Jeudy-Riou). Some salient features of our manuscript, seen in the light of Clogan's partial systematization and the successive studies of Jeudy-Riou and Sweeney, place it in a position of exceptional interest. The remarkably original content in the commentary penned around the main text casts our manuscript as a potentially very fruitful witness of medieval practices in literary criticism, education, and – perhaps more strikingly – philosophy.



The incipit of the glosses ('Magnanimus. Ad evidentiam huius libri primum inquirendum est que fuerit causa huius conficiendi') does not coincide with those used in the *Liber Catonianus* witnesses, or that of the established Lactantius Placidus commentary, or that of any of the 'non-Placidus, non-Catonianus' group of commentaries listed by Sweeney. Rather than outlining Statius' life and circumstances as in the majority of cases, our commentator immediately states the philosophical thesis embodied in the *Achilleid*, which is seen as 'whether all events happen by necessity'. While most glosses reveal a great concern for Thetis' solicitousness our commentator prefers to stress the other side of the dilemma, more purely philosophical and less occasional or narrative: the human pursuit of a predetermined fate and the question whether man's deeds can ever be acted out in freedom, rather than led by 'necessity' alone.

At the end (Statius' *Achilleid* was an unfinished work) our manuscript presents a sequence of verse argumenta: a five-verse general argumentum (the third of three different types listed by Jeudy-Riou) which has been attributed to Coluccio Salutati (see the Berlin Hamilton 608 ms) and is present in only a handful of other extant manuscripts, followed by the *Argumenta hexasticha*, five six-line poems each summarizing one of the 'five books' in which the *Achilleid* was traditionally divided. The *Argumenta hexasticha* are rarer than the *decasticha* in the manuscript tradition, and seem to be of Italian origin. On the recto of the last leaf the anonymous scribe has copied the text of the *Epitaphium Achillis* (see Riese, *Anthologia Latina*, I, 2, no. 630), which is attested in two other manuscripts dating from the late fourteenth century, in the Biblioteca Riccardiana in Florence (ms 1223.C) and in the Biblioteca Universitaria in Genoa (ms E.II.8).

*Provenance*: the manuscript was in the possession of the most important Genoese families, D'Oria (or Doria), Spinola and Grimaldi, for about two centuries, as attested by the inscriptions. The name of Giovanni Battista Grimaldi stands out: his exceptional library housed in his palace in Genoa was encouraged and fostered by Grimaldi's humanist tutor Claudio Tolomei (ca. 1492-1556) and included Latin classical texts as well as contemporary vernacular works. Grimaldi was a friend of Niccolò Spinola, whose ownership inscription is also to be found in this manuscript, a testimony to book gifts or exchanges between the two patricians. Inscriptions: Andreolo D'Oria (fifteenth-century ownership inscription on the front free end-paper); Niccolò Spinola (sixteenth-century ownership inscription on the front free end-paper); Giovanni Battista Grimaldi (1524-1612; ownership inscription on fol. 33v.); Alessandro [Grimaldi ?] (ownership inscription on verso of fol. 34v., perhaps by the son of Giovanni Battista Grimaldi).

SIR RICHARD STEELE SAMMELBAND

**108 STEELE, Richard.** [Eight works by and relating to him]. *London, 1715-1720.*

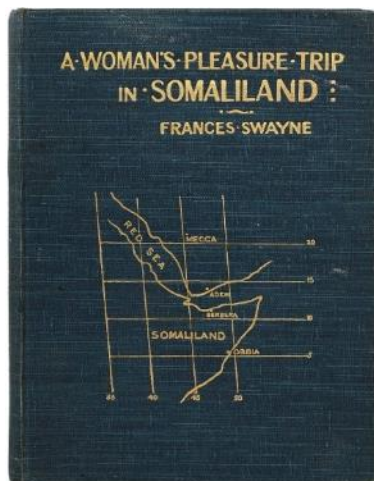
Eight works in a tract volume, 8vo; occasional light foxing; very good copies in 18th-century vellum, 'Steele' inked to spine, edges sprinkled red. *Provenance*: Sir Thomas Clarke (1703-64), with his ownership inscription 'Th Clarke' to front free endpaper; Macclesfield South Library bookplate to front pastedown and armorial blindstamp to first three leaves. **\$3200**

A splendid collection of pamphlets by and relating to Sir Richard Steele (1672-1729), army officer, playwright, theatre manager, essayist, editor of the *Tatler*, *Spectator* and *Guardian*, Whig MP and propagandist, covering many facets of his diverse career.

The first two items are examples of Steele's Whig journalism during the Jacobite Rising of 1715. *An account of the state of the Roman-Catholick religion* was intended to assist the Protestant cause in the face of the Old Pretender's attempt to regain the thrones of England, Ireland and Scotland for the House of Stuart. The third item, *A letter to the Earl of O-d*, relates to the unsuccessful Peerage Bill of 1719, which sought to limit the king's ability to create peerages and to replace Scottish elected peers with hereditary ones. Items 4 and 5 relate to Steele's opposition to the South Sea Bill, which provided for the conversion of the national debt into the capital of the South Sea Company and which passed into law in April 1720. In item 6 we find Steele arguing against elegant dress for women made of imported cloth, at the expense of the domestic wool industry, and in item 7 challenging the legality of his dismissal as governor of the Drury Lane playhouse.

The final item in our volume is Steele's *An account of the fish-pool*, a description of his invention of a vessel to deliver live fish to the London market and a journal of the experiments made during its construction. The project occupied Steele for almost ten years and is important as a contemporary attempt to make a practical application of experimental science and in its parallels with the South Sea Company speculations. Having attracted the interest of Sir Isaac Newton, Steele's fish pool sloop was patented, constructed and launched at Rotherhithe in 1718. The project survived competition from numerous other joint-stock fishery companies, and the South Sea disaster, but the Fish Bubble, as the wags called it, burst and Steele's project had floundered by late 1722.





#### PRESENTATION COPY

**109 SWAYNE, Frances.** *A Woman's Pleasure Trip in Somaliland: Illustrated by Sixty-One Photographs Taken by the Author and by a Sketch Map of the District Round Berbera.* Bristol: John Wright & Co. and London: Simpkin, Marshall, Hamilton, Kent & Co., 1907.

8vo, pp. xii, 172; one lithographic map and **61 full-page half-tone photographic illustrations in the text**; original green publisher's cloth gilt, upper board lettered and blocked in gilt with map illustration; a very good copy; presentation inscription 'With the Author's kind regards'. **\$895**

First edition. Frances Swayne travelled to Somaliland in 1905-1906, as the guest of her cousin, Lieutenant-Colonel Harald Swayne (author of *Seventeen Trips through Somaliland*, 1895), and accompanied his brother Brigadier-General Eric J.E. Swayne. Both brothers had surveyed and mapped the British territory in the country for the Government, and defeated the so-called 'Mad Mullah', Mohammed Abdullah Hassan. Although the preface states that her intention was to present the newly-freed Somaliland as a holiday resort suitable for lady travellers, Swayne's expedition and book range much more widely, and include a detailed description of the land and its peoples; an account of activities ranging from hunting to mountain climbing; and a carefully selected, yet extensive and early photographic record of the country.

*Bibliographia Aethiopica* II, 1809; Theakstone p. 261.

#### PRESERVING THE CANCELLED LEAVES G6-7

**110 [SWIFT, Jonathan].** *Miscellanies in Prose and Verse.* London: Printed for John Morphew ... 1711.

8vo., pp. [14], 416; first few leaves browned but a very good copy in contemporary panelled speckled, calf, rebaced preserving the old spine; modern bookplate. **\$1600**

First edition, ordinary paper issue, **the very rare first state, with G6-7 preserved** (though slashed for cancellation); the cancellans was printed on A8, not here present.

This is the first authorized collection of Swift's early work in verse and prose. Twenty-five pieces were assembled by Morphew, with the blessing of the author, including the *Meditation upon a Broom-stick*, the *Account of the Death of Mr. Partridge*, and *Baucis and Philemon*.

A last minute decision to omit the final paragraph of 'A Discourse of the Contests and Dissentions in Athens and Rome' (three pages on political corruption), led to the cancellation of G6-7 and its replacement with a single page printed on what was originally A8 (here excised). We can trace only two other copies (British Library and Rothschild) that preserve these leaves, slit as here.

Teerink-Scouten 2; Rothschild 2015.

#### THE DRAPIER'S LETTERS COLLECTED

**111 [SWIFT, Jonathan].** *Fraud detected: or, the Hibernian Patriot. Containing all the Drapier's Letters to the People of Ireland, on Wood's Coinage, &c. ... To which are added, Prometheus. A Poem. Also a new Poem to the Drapier's Club in Truck Street, Dublin, never before printed. ... Dublin: Re-printed and sold by George Faulkner ... 1725.*

8vo., pp. [2], 14, 222, [2]; signature Dd in corrected state; title-page a little dusty, but a very good copy in contemporary panelled dark calf, rubbed, joints at foot of spine defective. **\$2240**

First collected edition. Swift's five pseudonymous *Letters* opposing the notorious proposal for a copper-coinage issue by one William Wood, an English patentee, appeared in periodical form and in very rare separate editions between March 1724 and January 1725. They are all signed 'M. B.[.] Drapier', and were instrumental in defeating the odious project; Swift found himself, on the eve of his departure for London with the completed manuscript of *Gulliver's Travels*, suddenly lionized as 'The Hibernian Patriot', and while still unidentified, 'in great Repute, the Darling of the populace, his Image and Superscription on a great many Sign-Posts in [Dublin] and other great Towns' (Bishop Nicholson to Archbishop Wake, 12 October 1725).

*Fraud Detected* is the first collective edition of the five letters, with the addition of other contemporary material, some printed for the first time. It was set up from the separate publications, 'with very slight alterations of punctuation, spelling and capitalization'. The collection was not printed in London until 1730 (as *The Hibernian Patriot*).

Goldsmiths' 6396; Rothschild 2094; Teerink-Scouten 21 (and cf. pp. 313-22).

**II2 TIN-TUN-LING.** *La Petite pantoufle* (Thou-Sio-Sié). Paris, Librairie de l'Eau-Forte, 1875.

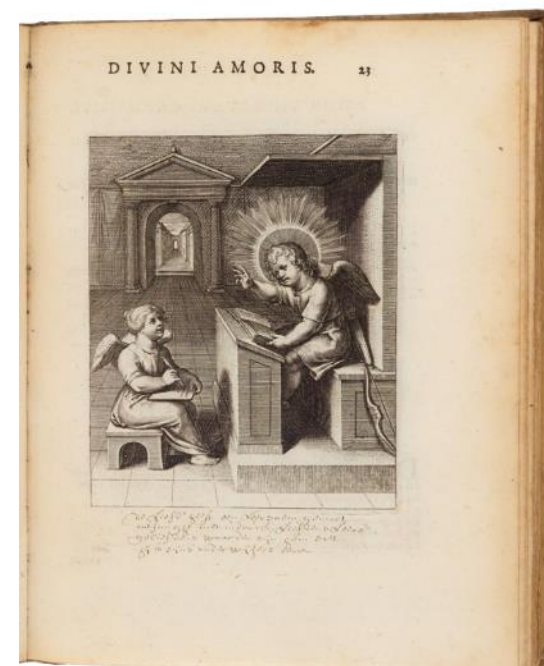
8vo, pp. 52, with 6 plates; lightly browned, occasional slight creasing; original Chinese style binding of yellow cloth, a few small stains, stitching renewed. A very nice copy. \$1920

First edition. The author wrote this tale while he was in prison, convicted of bigamy, in 1872. It was translated by Charles Aubert, with six illustrations by Frédéric Chevalier.

Born in 1831, Tin-tun-ling found his way to France as a political refugee. He was befriended in Paris by Théophile Gautier, who employed him as a tutor in Chinese to his daughter Judith. He came to live in a Chinese-style pavillion in Judith's garden at Saint-Enogat. Gautier also introduced him to Flaubert and the Goncourts and he thus became an important figure for those in Gautier's circle who were interested in oriental poetry. Tin-tun-ling thanks Gautier in his preface here, describing the day of their encounter as 'dix mille fois heureux'. After Gautier's death in 1872 he married a French woman but was soon accused by her of bigamy. The author states at the end of the book that the purpose for writing the story was to honour Lan-Yin, a faithful wife.



"Et Tin-Tun-Ling l'a écrite pour la gloire de Lan-Yin, qui fut une épouse fidèle, - pour la joie des lecteurs bienveillants qui s'intéresseront à ses malheurs, - et pour servir d'exemple aux époux don't l'âme est agitée par les dragons de la jalousie" (p.52, endnote).



EMBLEMS WITH DUTCH QUATRAINS SUPPLIED IN MANUSCRIPT

**II3 VEEN, Otto van.** *Amoris divini emblemata*, studio et aere Othonis VaenI concinnata. Antwerp, ex officina Plantiniana Balthasaris Moreti, 1660.

4to, pp. 127, [1]; with 60 engraved emblems, engraved vignette to title; very light marginal foxing, very light damp stain to fore-edge margin p. 41-52; a very good copy in contemporary vellum, title inked to spine; bookplates of Bob Luza and Buijnsters-Smets and bookseller's ticket of S. Emmering to front endpapers. \$3520

A handsome copy of the 1660 edition of van Veen's emblem book on divine love, first published in 1615, this copy with apparently unpublished four-line stanzas in



**Dutch neatly added in manuscript**, in the late seventeenth century, beneath each of the 60 engraved emblems. The Flemish painter and humanist van Veen (also known as Vaenius, 1556-1629) is famous for his emblem books and as the teacher of Peter Paul Rubens. He conceived the *Amoris divini emblemata* as a spiritual counterpart to his book of secular love emblems, the *Amorum emblemata* of 1608, and its subsequent influence makes it the starting point of an important tradition in religious emblem books. Each emblem here has a Latin caption and quotations, a Spanish tercet by the conceptist poet Alonso de Ledesma, and octaves in Dutch and Latin by van Veen and Carolus Hatronius.

According to a neatly inscribed note in Dutch on the front flyleaf, the handwritten Dutch quatrains which considerably enhance this copy were composed by Catharina Potteij, daughter of Hermanus Potteij, and Maria Thielenus of Middelburg, whose dates are given as 1651-1718.

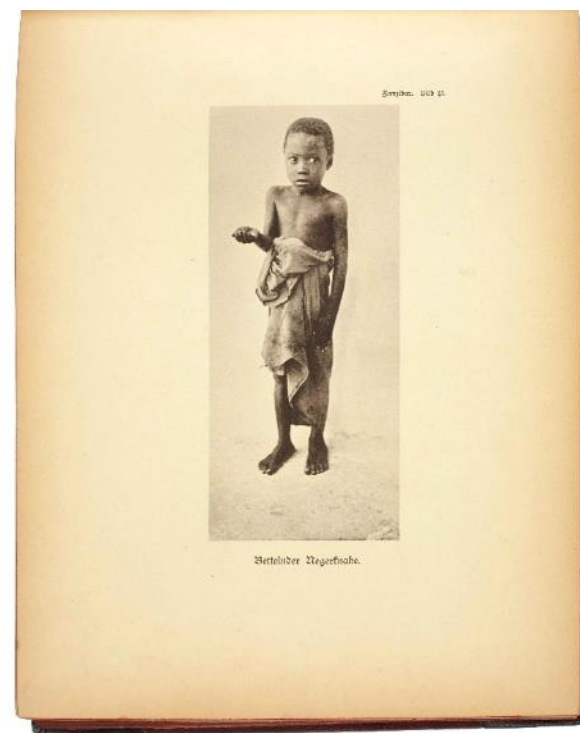
Landwehr 838; Praz p. 526.

**II4 VOLTAIRE, François Marie Arouet de.** *Le Brutus de Monsieur de Voltaire, avec un Discours sur la Tragédie.* Paris, J. F. Josse, 1731.

8vo, pp. xxix, [3], 110, [2]ll. (approbation and errata); engraved head-pieces; a few light stains, but a very good copy in French contemporary calf, gilt spine, red morocco lettering-piece, red edges; neat repair to head of spine. **\$1085**

First edition. Voltaire wrote the first act of his play *Brutus* in English during his 1726-29 visit to England, and finished it in French in Paris. It was first performed in Paris on 11 December 1730 when its portrayal of tension between patriotism and love seemed its principal tragic point, and had its triumphal success there sixty years later on the 17 and 19 November 1790, when its possible political message met revolutionary aspiration. The essay on Tragedy, addressed to Lord Bolingbroke, his English patron, included here, gives some views of Voltaire on English and French playwriting.

The *Brutus* of the play is Lucius Junius Brutus, who had played a leading part in expelling the Tarquins, the former royal family, from Rome. The Tarquins conspired to return; Brutus' two sons were implicated, motivated in one case by love. Brutus had them executed.



A GERMAN MARINE'S PHOTOGRAPHIC JOURNAL  
OF EARLY GERMAN EAST AFRICA

**II5 WANGEMANN, Johannes, and J. STURTZ photographer.** *Land und Leute in Deutsch-Ost-Afrika. Erinnerungen aus der ersten Zeit des Aufstandes und der Blockade.* Berlin: Ernst Siegfried Mittler und Sohn, 1894.

Oblong 4to, pp. [8], 88; printed in gothic type; 83 half-tone plates after photographs by Sturtz with letterpress captions (without section 4, plate 1, a duplicate of section 1, plate 14, not present and apparently not called for); ornamental initials and rules; some light marginal browning, preliminary ll. slightly creased, one short, skilfully repaired, marginal tear; contemporary half black morocco over burgundy cloth, spine gilt in compartments; a very good copy; ownership signature of M. Etzel. **\$4480**

Second edition (originally published in 1890) of an account of the coastal territory of German East Africa as it was experienced by German marines serving there in

1888-1889. The photographs were taken by the navy paymaster J. Sturtz and not originally intended for publication.

In tone, Wangemann's narrative reads like an elaborated travel journal. Organised in four sections corresponding to the legs of the journey (Zanzibar, Bagamoyo, Dar es Salaam, and on the activities of our warships), *Land und Leute in Deutsch-Ost-Afrika* describes the coastal area of German East Africa and its cities, their architecture and infrastructure (from homes to hospitals and palaces), people and customs, economic factors (both for local markets and international trade, and especially the ivory trade), historical contexts and current turmoil (which Wangemann witnessed), penal systems and the slave trade, as well as accounts of special excursion, e.g. hunting hippopotami, or to a 'pleasure palace', with carousels and other attractions, at the invitation of the sultan of Zanzibar.

The final section is partially reconstructed from other marines' eye witness accounts, and thus provides additional perspectives on the military engagements of the German marines in the establishment of the German East African territory.

Hess and Coger 2296; Heidtmann, *Bibliographie der Photographie... 1839-1984*, 16792.

#### WEBER'S FIRST WORK, ASSOCIATION COPY

**II6 WEBER, Max.** Zur Geschichte der Handelsgesellschaften im Mittelalter. Nach südeuropäischen Quellen. *Stuttgart, Enke, 1889.*

8vo, pp. viii, 170; a very good, clean, crisp copy in near-contemporary half calf, panelled spine filleted in gilt, marbled boards; joints starting, very light rubbing along the extremities; engraved exlibris of the German economist Leo Wegener to the front paste-down, later ownership inscriptions (Fuckner, dated 1946) to the front free end-paper, the title-page and the beginning of the text. **\$6080**

**First edition.** The first work, in fact the doctoral dissertation, of the co-founder of modern sociology, Max Weber. In this work Weber, 'one of the most powerful personalities that ever entered the scene of academic science' (Schumpeter, 817n), 'examined the various legal principles according to which the cost, risk or profit of an enterprise were to be borne jointly by several individuals' (Bendix, p. 25), moving from the analysis of records from the Middle Ages.

After early studies in the history of commercial law, Weber established himself as one of the leading figures in a new generation of historical political economists in the Germany of the 1890's. He was appointed to chairs in political economy at Freiburg in 1894 and at Heidelberg in 1896. In 1904 he took over the editorship of the *Archiv für Sozialwissenschaft und Sozialpolitik*, the leading academic journal in 'social economics', devoted to the exploration of the interrelationship between economics on the one hand, and law, politics and culture on the other. 'This interconnection formed the main site of Weber's own research, whose focus became increasingly wide-ranging and theoretical, involving an elucidation of the character and presuppositions of modern Western rationalism, as applied to the basic structures of economy and society' (*The New Palgrave*, 4, p.886-7).

Like most doctoral dissertations, this work is **extremely rare** on the market, especially, as here, as a **meaningful association copy**. Leo Wegener appears to have been one of Weber's favourite doctoral students of 'national economy' in Heidelberg. Years later, the two were reunited as two of the three economists who the Government put in charge of negotiating the draft of the peace treaty at the end of World War I.

MacRae, Weber, p. 94; see Reinhard Bendix, *Max Weber: an intellectual portrait* (London, Heinemann, 1960).

**II7 WEBER, Max.** Die römische Agrargeschichte in ihrer Bedeutung für das Staats- und Privatrecht. Mit zwei Tafeln. *Stuttgart, Enke, 1891.*

8vo, pp. viii, 284; with two plates bound at end; a very good copy in near-contemporary half calf, panelled spine filleted in gilt, marbled boards; joints cracked but holding, top of spine a little sunned, very light rubbing along the extremities; engraved exlibris of the German economist Leo Wegener to the front paste-down and his inscription on the title-page, later ownership inscriptions (Fuckner, dated 1946) to the front free end-paper, the title-page and the beginning of the text; a newspaper cutting from the *Deutsche Allgemeine Zeitung*, 11 July 1926 containing a two-column Life of Weber by Erich Franzen, tipped inside the book. **\$1600**

**First edition, rare,** of Weber's influential monograph on Roman agrarian history and its legal apparatus, its title defining it as a piece of inquiry that transcends pure history and shines a light on the fundamental elements of contemporary



institutional analysis. This work was composed as Weber's Habilitationsschrift; this formally qualified him, while still in his twenties, for a university appointment, and he duly took up a post as law lecturer in Berlin.

'By examining the methods of land surveying in Roman society, the different terms used to designate the resulting land units, and the extant writings on agriculture by Roman authors, Weber analysed the social, political and economic development of Roman society' (Bendix, *Max Weber: an intellectual portrait*, p. 26). Like his first momentous publication, *Die römische Agrargeschichte* outlined new categories of thought and new terms, and stands to date as an extraordinarily important founding work in the fields of sociology, economics and political sciences.

**118 WEBER, Max.** A miscellany of some of his early and rarest works assembled by his star student Leo Weniger. *Germany, 1895-1898.*

Seven works in one volume, in very good condition, bound together in half calf, panelled spine with half-raised bands decorated and lettered in gilt, engraved exlibris, ownership inscriptions, and occasional annotations of Weber's student, the German economist Leo Wegener, later ownership inscriptions (Fuckner), dated 1946. **\$3840**

**A superb gathering of rare Weber texts** (preceded by Marx and Engel's manifesto and another work) collected and occasionally **annotated by one of his star pupils**, including the extremely rare and institutionally unrecorded outlines of Weber's lectures of 1894-98.

*The content:*

A) WEBER, Max. Der Nationalstaat und die Volkswirtschaftspolitik. *Freiburg and Leipzig, Mohr, 1895.* 8vo, pp. [iv], 34; small chip to the lower outer corner of the first two leaves (repaired); a very good copy. First edition.

B) WEBER, Max. Die Börse. I. Zweck und äußere Organisation. [Göttinger Arbeiterbibliothek Bd. 1, H. 2/3] *Göttingen, Wandenhoock und Ruprecht, 1894.* [and:] Die Börse. II. Der Börsenverkehr. [Göttinger Arbeiterbibliothek Bd. 2, H. 4/5] *Göttingen, Wandenhoock und Ruprecht, 1896.* 8vo, pp. 17-48; 49-80; some light browning, pencil but very good, preserving the original printed blue upper wrappers. First editions.

C) WEBER, Max. Grundriss zu den Vorlesungen über allgemeine ("theoretische") nationalökonomie. [N. p., n. p., 1898]. (2 variants of the outlines). Outlines I: 8vo, pp. 19, [1 blank]; Outlines II: 8vo, pp. 23, [1 blank] + [4 insert after p. 6]; First Book: 8vo, pp. 34; single ink spot in the margin of one leaf in the first variant, but very good copies bearing some annotations by Wegener, and his ticks against some of the entries. **Unpublished (until a modern edition in 1990) and apparently unrecorded in institutions: two versions**, presumably the first (shorter) being earlier, of the outlines of Weber's course on political economy, followed by the script of the lessons for the part of the course entitled *Die begrifflichen Grundlagen der Volkswirtschaftslehre*. The pamphlets would have been printed for a small number of students and are of the utmost rarity today. The version known to bibliographers consists of 23 pages, includes fuller and more up-to-date bibliography and (at least in our case) a further unpaginated bifolium intended to provide fuller specifications of chapter 5. The 19-page version presents the same course structure, but a shorter selected bibliography for each section and must have been produced earlier; in this miscellany it is of the two versions the more annotated by Weniger.

D) WEBER, Max. Die sozialen Gründe des Untergangs der antiken Kultur. [In: Die Wahrheit, no. 63]. *Stuttgart, Frommann, 1896.* 8vo, pp. 57-96; in the original wrappers; wrappers just shaved at bottom; a very good copy. First edition of Weber's examination of the reasons of the decadence of the Roman Empire and his critique of parallelisms with contemporary society.

E) WEBER, Max. Entwicklungstendenzen in der Lage der ostelbischen Landarbeiter [in: Preussische Jahrbücher. Issue 77, part 3]. *Berlin, Walther, 1894.* 8vo, pp. 401-480 (Weber's article pp. 437-473); bottom catchwords just shaved, but a very good copy in the original blue printed wrappers. First edition, examining the dynamics of the relationship between Prussian landowners and land workers.

F) MARX, Karl, and Friedrich ENGELS. Das Kommunistische Manifest. *Berlin, Vormartz, 1896.* 8vo, pp. 32; some uniform browning, but a very good copy, with Weniger's and Fuckner's inscriptions on the title-page. 'Sixth authorized German edition' of the Communist Manifesto.

G) NAUMANN, Friedrich. Nationale Sozialpolitik. [Göttinger Arbeiterbibliothek Bd. 2, H. 1] *Göttingen, Bandenhoock und Ruprecht, 1898.* 8vo, pp. 16; a very good copy preserving the original upper wrapper. First edition.

A PHILOSOPHICAL CATECHISM  
BROUGHT TO PRESS BY KENELM DIGBY, HIS OWN COPY

**119 [WHITE, Thomas].** A Catechisme of Christian Doctrine ... *Printed at Paris [by the widow of] J. Blagaert*, 1637.

24mo., pp. [2], 318, with an engraved vignette of SS Peter and Paul on the title-page, the approbation leaf (printed as V8) bound here after the title-page; a fine copy, ruled in red throughout, in contemporary red morocco, covers ruled gilt and with the central gilt arms of Sir Kenelm Digby, spine with his cipher ('KVD', in memory of his wife) repeated in each compartment, gilt turn-ins, gilt edges, leather and metal clasps intact; later signatures to endpapers of Robert Stanford; bookplate of Robert S Pirie. **\$12,800**

**First edition, very rare, the first published work of the secular priest and natural philosopher Thomas White**, with a ten-page address 'To the Reader' by his intimate friend Sir Kenelm Digby, then wrestling with his conversion to Catholicism: 'This Catechisme having luckily arrived into my handes, I thought it became me ... to be a meanes that others should have the like contentment and profit ... The Authors name alone (would he take it well to have it here mentioned) were enough to justify thus much: who for profoundnesse of scie[n]ce, and consumateness in all partes of litterature, both divine and humane, is the honour of our times'.

After the sudden death of his wife Venetia in 1633, Digby spent two years in hermetic mourning at Gresham College, then moved to Paris, arriving in September 1635. He quickly confirmed his reconversion to Catholicism, but spent several years working through his intellectual position, debates that resulted in 1638 in *A Conference with a Lady about Choice of Religion*, printed on the same press and in the same format as the present work.

Thomas White, alias 'Blacklo', was Digby's mentor in both spiritual and scientific matters, and they both mixed in the same circles in Paris, where they knew Mersenne, and were visited by Hobbes. Mersenne introduced Digby to the works of Descartes, and Digby sent a copy of *Discours de la méthode* to Hobbes in 1637; in 1638 Digby himself wrote to Descartes, enclosing a refutation of the philosopher's proof of the existence of God, almost certainly written by White. White's major work of

natural philosophy, *De mundo dialogi tres* (1642), heavily influenced own Digby's *Two Treatises* (and elicited a critique from Hobbes).

White's *Catechisme*, which had several further editions, is a characteristically philosophical work in fifteen 'conferences' between a master and student, plus an appendix on the use of prayer beads. Rigorous intellectual endeavour is the shown as the means to acquire faith – **'the understanding infinitely surpasseth the bodye, because as Philosophers say it seeth at once all particulars'**.

This is Digby's own copy, with the smallest version of his arms stamped to the covers and the 'KVD' monogram that he used on books acquired and bound in Paris in memory of his late wife.

**ESTC shows six copies only, including the present one, none in the USA**, the others at Bodley, Heythrop College, St Edmund's College (Ware) (imperfect), St Mary's Seminary (New Oscott), and in a private collection (Marquess of Bute).

STC 25403.5; Allison & Rogers, II, 801.

