



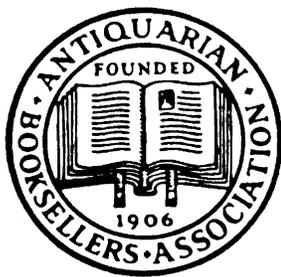
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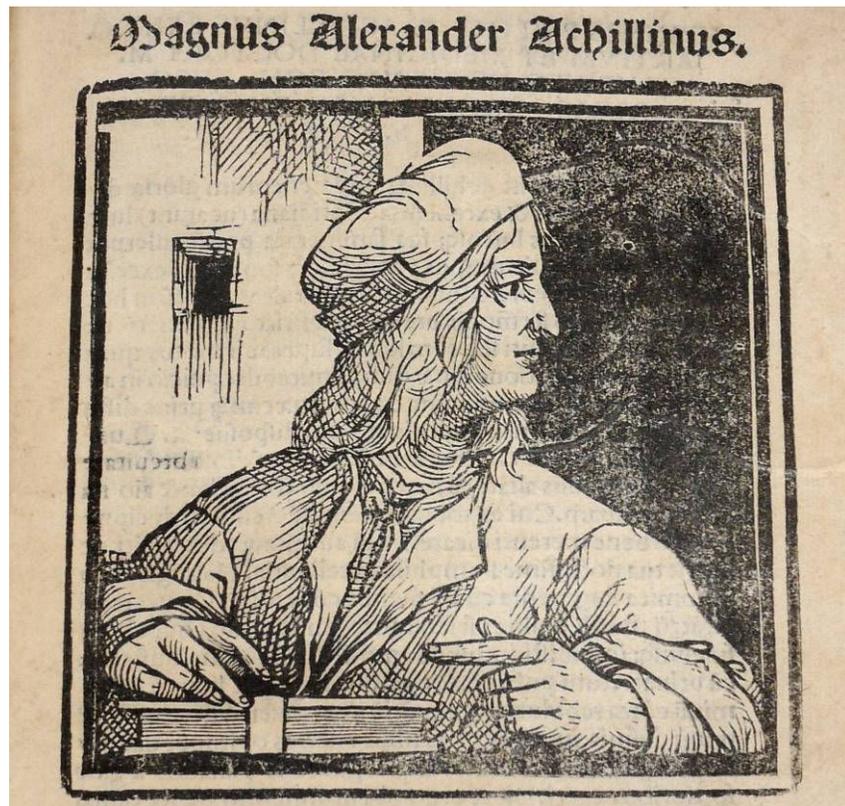
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Front cover: item 60



1. **ACHILLINI, Alessandro.** *Annotationes anatomiae.* Bologna, Hieronymus de Benedictis, 1520.

4to, ff. 18; woodcut portrait of the author to title page; edges of title page reinforced, two short marginal tears restored in b4, gutter reinforced in places, occasionally touching some letters but not affecting legibility; a good copy, bound in twentieth-century full carmine morocco, spine in compartments lettered gilt; nineteenth-century ex libris stamp to title page and last leaf. \$25,500 / £15,000

First edition, very rare, of Achillini's *Annotationes anatomiae*, published posthumously by the author's brother Giovanni Filoteo. It was most likely only a draft for a more comprehensive anatomical work which was never published, but is nevertheless remarkable for the accounts of the observations carried out by Achillini during public dissections.

Alessandro Achillini (1463 – 1512) 'is remembered for his considerable activity in research on human anatomy. He gave a good description of the veins of the arm, and he described the seven bones of tarsus, the fornix of the brain, the cerebral ventricles, the infundibulum, and the trochlear nerve. He also described, exactly, the ducts of the submaxillary salivary glands—a discovery generally attributed to the Englishman Thomas Wharton (1614–1673)—and the ileocecal valve, described later by Costanzo Varolio and Gaspard Bauhin. Finally, to Achillini is attributed the first description of the two ossicles of the ear, the malleus and incus' (DSB, I, 46).

The *Annotationes anatomiae* were reprinted many times with different titles and as part of different works, including the 1522 edition of Ketham's *Fasciculus medicinae*.

Heirs of Hippocrates, 156; Durling, 31; Not in Wellcome nor Garrison-Morton; we have found only two copies in the USA, at the National Library of Medicine and at the Hardin Library for the Health Sciences, Iowa, and only a handful of copies elsewhere.

THE TRUE INVENTOR OF THE 'RICARDIAN' THEORY OF RENT

2. **ANDERSON, James.** Observations on the means of exciting a spirit of national industry; chiefly intended to promote the agriculture, commerce, manufactures, and fisheries, of Scotland. In a series of letters to a friend ... *Edinburgh, T. Cadell, London and C. Elliot, Edinburgh, 1777.*

4to, pp. xli, [1, errata], 526, 527-534 (Addenda); title-page slightly creased, occasional pencil marginalia (some in shorthand) and mild spotting, otherwise a very good copy in contemporary tree calf, recently rebaced, flat spine ruled and decorated gilt in compartments, with a red morocco label, bookseller's ticket of D. Wyllie & Son of Aberdeen to the front pastedown, the front free endpaper renewed. \$7650 / £4500

First edition, complete with the scarce addenda. In the present work and in *An Enquiry into the Nature of the Corn-laws*, published the same year, James Anderson (1739–1808), a Scottish gentleman farmer, 'invented the "Ricardian" theory of rent ... He had to an unusual degree what so many economists lack, Vision', writes Schumpeter.

Amex 14; Einaudi 117; Goldsmiths' 11528; Kress B.5; Rothamsted, p. 13; Schumpeter, pp. 263-5; this edition not in Mattioli or Perkins.



3. **ANTIPHONAL**, containing antiphons for the final two saints of the calendar year Clement and Andrew, and De Confessor; a nearly complete bifolium, each page written in single columns, ruled with a hard point, 16 remaining lines of text written in brown ink in a small Carolingian hand with attractive ligatures (ct, st) and a rather jagged and idiosyncratic 'g', Sankt-Gallen musical notation written above each line also in brown ink, red initial letters and rubrics, several lines of text trimmed from the

top, a few holes, one side of the bifolium very worn from use as a pastedown, but the other side generally in good legible condition. 180 x 304 mm

Germany, late 10th – early 11th century.

\$9350 / £5500

From an Ottonian period Antiphonal with musical notation of Sankt-Gallen type.

COMPUTER PIONEER

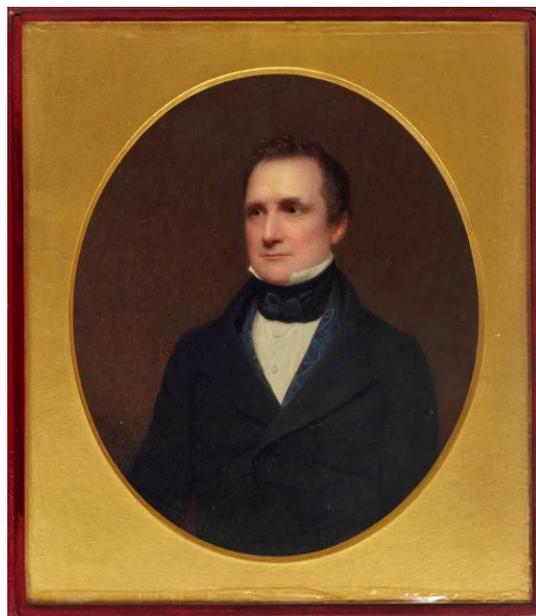
4. **[BABBAGE, CHARLES.] SIR WILLIAM JOHN NEWTON (1785-1869).** Oval portrait miniature of Charles Babbage (1791-1871), wearing black coat, patterned dark blue waistcoat, white chemise and black stock; 162 mm high; signed on obverse and dated WJ Newton 1851, inscribed in pencil on reverse Mr Babbage, set in a rectangular red leather case with gilded slip, the lid with tooled inscription CHARLES BABBAGE 1851 / BY / SIR WILLIAM JOHN NEWTON / NO. 192.

\$27,200 / £16,000

Exhibited Royal Academy, London, 1851, no. 954.

Babbage is widely regarded as the first computer pioneer and the father of computing. He was a prolific inventor, a mathematician, scientist, politician, critic of the scientific establishment and political economist. Whilst he excelled in a variety of subjects, today his reputation rests largely on the invention and design of his vast mechanical calculating engines. His Analytical Engine conceived in 1834 is one of the incredible feats of the nineteenth century.

For the artist, see Daphne Foskett, *Miniatures, Dictionary and Guide*, pp. 426-7, 607, and pl. 119C, 123B, and 123D.



5. **BALBIAN, Josse van (also Justus a Balbian).** Tractatus septem, de lapide philosophico. *Leiden, Christoffel Raphelengius at the Officina Plantiniana, 1599.*

[bound with:]

DUVAL, Robert (also Robertus Vallensis). De veritate et antiquitate artis chemicae et pulveris sive medicinae philosophorum vel auri potabilis. *Leiden, Christoffel Raphelengius at the Officina Plantiniana, 1593.*

8vo, pp. 96; 46; woodcut devices to the titles; very light toning, but very good copies, in contemporary brown boards; spine perished, boards loose and rubbed; some contemporary annotations to the text. \$5950 / £3500

Very rare first edition of Balbian's *Seven tracts on the philosophers' stone*, an alchemical text edited by the Belgian doctor and alchemist, which was eventually republished in vol. III of *Theatrum chemicum*. It is bound here with the second, also rare edition of Duval's treatise, hailed by Ferguson as the first history of chemistry, and first published in 1561. Duval's *De veritate*, which also became part of the *Theatrum chemicum*, includes a proto-bibliography of alchemy, a list of venerable authorities.

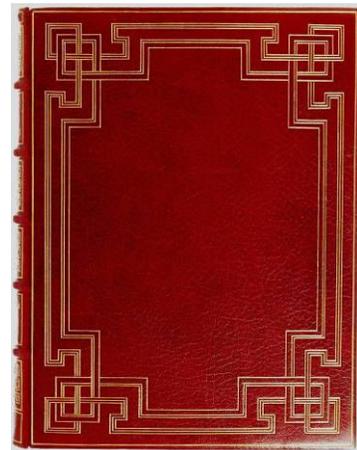
I: Ferguson I, 67; Wellcome 684; see Duveen 40. II: Ferguson 496.

6. **[BAUDELAIRE]. POE, Edgar.** Vingt Histoires Extraordinaires. Illustrées par quarante et une eaux-fortes originales de Lobel-Riche. *Paris, Le Livre de Platin, 1927*

4to, pp. 335, [3], with an engraved frontispiece portrait of the author, and forty engravings, 20 hors-texte in three suites, one with remarques, 20 'letrines' in two states, the first black and grey with extra illustrations, the second in colour within the text; a fine copy in gorgeous full crimson morocco by Charles de Samblanx. \$6800 / £4000

First edition of Baudelaire's celebrated translation to appear with these striking illustrations by Alméry Lobel-Riche, his close friend who was to illustrate the whole Baudelaire canon during the 1920s and early 1930s. Lobel-Riche described Baudelaire as "le premier, le plus grand poète de la femme moderne. Beaucoup le chanteront après lui, mais il est resté le Maître et le Modèle".

Number 103 of 197 copies.



THE THIRD GREAT DRAMATIC FOLIO

7. **BEAUMONT, Francis and John FLETCHER.** Comedies and Tragedies ... Never printed before, and now published by the Authours Originall Copies. *London, Humphrey Robinson and Humphrey Moseley, 1647.* [With:]

———. The Wild-Goose Chase. A Comedie. As it hath been Acted with singular Applause at the Black-Friers. *London, Humpherey [sic] Moseley, 1652.*

Two works bound in one volume, folio, *Comedies*, pp. [52], 75, [1], 143, [1], 165, [3], 71, [1], 172, 92, 52 [misprinted 50], 28, 25-48, with the usual mispagination, the portrait of Fletcher by William Marshall in second state (reading 'Vates Duplex' for 'vates duplex', and with 'J. Berkenhead' in small type); *The Wild Goose-Chase*, pp. [8], 56, with paste-on cancel on a1^v correcting the misprint 'The Wild Chase-Chase'. A few spots and stains, paper flaw to 6H3 of *Comedies* (internal split, no loss), but very good copies with good margins; contemporary mottled calf, the spine divided into seven compartments, roll-tooled in gilt (faded), later label (slightly chipped), small repairs to corners, headcaps and upper joint, surface of leather eroded from the mottling acid, but still a handsome volume; bookplate of Robert Atherton Rawstone. \$13,260 / £7800

First editions, an excellent copy. After Ben Jonson's (1616-1631-1640) and Shakespeare's (1623) this is the third and last great folio collection of Elizabethan drama, increasingly uncommon in contemporary condition.

Comedies and Tragedies was probably assembled and edited by the playwright James Shirley, who contributed the preface 'To the Reader'. There are commendatory verses by Waller, Lovelace, Herrick, and several contemporary dramatists.

Wing B 1581 and B 1616; Greg, III, 1013 and 706; Pforzheimer 53 and 52; Bentley, III, 310-11, 425-30.

8. **[BECKET, Thomas, *Saint, Archbishop of Canterbury*].** Vita et processus Sancti Thomae Cantuariensis. [Paris: Johann Philippi, 27 March 1495]. [bound with:]

BERTRANDI, Petrus. Libellus de iurisdictione ecclesiastica. [Paris: Johann Philippi, 2 April 1495].

Two works bound in one vol., median 4to, ff. [98]; [18]; printed in gothic type in two columns, woodcut printer's device on last verso; light stains in the lower margin in a couple of quires, first and last leaves toned and a little thumbed, but very good, crisp copies in eighteenth-century quarter sheep, marbled boards, all edges red; boards and spine edges somewhat worn, spine extremities chipped; ownership inscriptions of 'Petrus

Gallus' (the earliest, near-contemporary), Nantes Oratorians, and Sir John P. Boileau, Bart. \$30,600 / £18,000

First editions of the first printed life of St Thomas Becket, usually bound together and very probably also issued together to be parts of a single work. This work is also at the origins of the propagation of the legend of Thomas Becket's 'Saracen' mother.

This book presents the additional attraction of a bibliographical curiosity. The title-page of the *Vita* faintly but unmistakably shows the blind-stamped impression of George Wolf's device; Wolf was Philippi's former partner; the block of his device was most probably used as a bearer to support the sheet during the press run, to prevent its sagging into an otherwise very 'empty' form, and the possibility of its getting torn. This was noted by John Hayward, the editor of the *Book Collector*: his remark, commenting on the note which Otto L. Shaw, then owner of the book, had submitted for publication (Fall 1963, p, 203), is tipped in, along with a pencil tracing of Wolf device.

I: HC 15510; BMC VIII, 140 (IB. 40476a); IGI 9630; Goff T-159; BSB-Ink V-248. II: HC (+Add) 3002; BMC VIII, 148 (II) (IB. 40476a); IGI 1620; Goff B-516.

PRESENTATION COPY, ANNOTATED

9. **BECQUE, Henry**. *Les Corbeaux*, pièce en quatre actes. *Paris, Tresse, [1882.]*
[Bound with:]

_____. *Les Corbeaux ... deuxième édition. Paris, Tresse, [1882].*

Two works, 8vo, pp. [6], 152; 6, [152] (a paginary reprint), both with half-titles; foxing to first few leaves in the the first work, which has the original yellow printed wrappers bound in; else good copies bound in contemporary quarter red morocco and marbled boards. \$5100 / £3000

First and second editions of Becque's innovative realist drama, **inscribed by the author on the first half-title to 'mon cher [Jules-Charles] Truffier', with authorial marks and annotations on 33 pages in the second edition showing changes made for performance.**

Becque's annotations here represent cuts and line alterations made in performance (see the note at the beginning, 'Conforme à la représentation'), perhaps in an attempt to rescue it from its poor reception. Most notably, the final two scenes (Act IV, scenes IX-X), are cut in their entirety – they describe the belated arrival of a final vulture, Depuis, to collect a possibly spurious debt; he is chased off the metaphorical carcass by Teissier. Depuis is consequently removed from the cast list. The play ends instead with the marriage agreement of Teissier and Marie.

10. **BELLOC, Auguste.** Photographie rationnelle. Traité complet théorique et pratique. Applications diverses. Précédé de l'histoire de la photographie et suivi d'éléments de chimie appliquée a cet art. *Paris, Dentu, 1862.*

8vo, pp. [iv], 420 (recte 416); uncut and occasionally unopened, only the lightest foxing, small tape repair to hole pp. 419-20; a good copy in handsome modern binding of quarter black morocco with marbled paper boards, gilt lettering to spine, raised bands, marbled endpapers. \$1615 / £950

First edition. An extensive price list for photographic equipment, ranging from handheld devices, dark room materials, and stereoscopes, to glass, paper and chemicals, is included at the end of the book.

COPAC shows one copy, at the BL (imprint Paris, Leiber).

11. **BENTHAM, Jeremy.** **SALAS Y CORTES, Ramón, translator.** Tratados de legislación civil y penal, obra extractada de los manuscritos del señor Jeremias Bentham ... por Esteban Dumont ... y traducida al castellano con comentarios por Ramon Salas ... Doctor de Salamanca con arreglo a la segunda edición revista, corregida y aumentada. *Madrid, Fermín Villalpando, 1821-1822.*

Five vols, 4to, pp. xvi, 388 (incl. errata); 338, [2 (errata and blank)]; 320; 352; [4 (half-title and title-page)], iv, 283; the blank lower outer corner of the title-page to volume I torn away, two small wormholes to pp. 387-388, and a dampstain to the top corners of pp. 289-388; vol. III with a slight marginal tear to pp. 111-112, one tiny, marginal hole to pp. 129-130 and a few marginal spots; vol. IV with foxing to pp. 313-352; and vol. V with one small, natural flaw to the margin of pp. 5-6; else a crisp, clean set in contemporary tree-calf, spines gilt-tooled in compartments with florets, with red morocco lettering-pieces; all five vols. with a few scuffs; vol. III with two small stains to the upper board; vol. IV with a scorch mark along the top 2cm of the upper board, all edges red.

\$6375 / £3750

First edition, rare. A collection of Jeremy Bentham's penal writings, translated from the second French edition of 1820, with an additional commentary, by the Spanish jurist and rector of Salamanca University, Salas y Cortés (1753-1837). This collection was first prepared and published in French by Étienne Dumont as the *Traité de législation civile et pénale*, and it established Bentham's reputation as the most important European writer on crime and punishment after Beccaria' (*Oxford DNB*).

Palau, 27576. OCLC lists one copy only, in the National Library of Chile; the British Library holds one copy, and KVK locates a handful in Spanish libraries. Not listed in Chuo.

12. **BENTHAM, Jeremy.** Rationale of judicial evidence, specially applied to English practice. *London, Hunt & Clarke, 1827.*

5 vols, 8vo, pp. xxii, 606, [2]; xii, 700; xii, 658; xii, 645, [1]; xii, 787, [1]; without the initial blanks and errata leaves, gathering E repeated in volume 5; occasional very light foxing, a few pencil marks; good copies in late nineteenth-century half red pebble-grain morocco with marbled paper boards, spines direct-lettered gilt, marbled edges; wear to extremities with small repairs to the heads of two spines; pictorial bookplates of Henry W[aters] Taft to the front pastedowns. \$4760 / £2800

First edition of this massive work - over a million words long - which was assembled from Bentham's manuscripts written between 1802 and 1812 under the editorship of J.S. Mill. **It is one of the most important sources for the understanding of Bentham's thoughts on jurisprudence.**

Henry Waters Taft (1859-1945) was the brother of President William Howard Taft, and a high-profile lawyer. President of the New York State Bar Association, and Vice-President of the New York City Bar Association, he was awarded the Order of the Double Rays of the Rising Sun by the Emperor of Japan in 1929.

Everett, p. 534; Chuo, R2.1; Harrison, p. xx; Muirhead, p. 23.

13. **BOOK OF HOURS, *Use of Rome.*** Hore intemerate virginis Dei genitricis Marie. *Paris, Gilles Hardouyn, c. 1515.*

Narrow agenda format (165 x 70 mm), **printed on vellum**, ff. [84], roman type, with 15 large and five smaller illuminated woodcuts, the large woodcuts framed in gold (as also the text below them), small capitals painted in gold on red and blue grounds; occasional minor smudging or staining, small repair in first leaf with loss of a few letters; **contemporary French brown morocco**, covers with a border of small gilt floral tools enclosed by gilt fillets, central compartment filled with closely spaced parallel blind rules, spine blind-stamped in compartments separated by gilt fillets, three green silk ties and remains of a fourth, gilt edges; prayers in a fine contemporary chancery hand on flyleaves and front pastedown; slightly rubbed, some neat minor repairs; preserved in a cloth box; faint armorial stamp of a cardinal on recto of first leaf and of verso of first flyleaf.



\$34,000 / £20,000

An apparently unrecorded issue of a rare Book of Hours in narrow 'agenda' format, preserved in its unusual and wonderfully elegant original binding. Brunet and

Lacombe both describe a colophon on the last page, not printed in this copy; it repeats almost verbatim the imprint at the foot of the first page in all copies recorded.



Bohatta 896; Brunet, *Heures gothiques* 247 (erroneously calling for 24 woodcuts); Lacombe 264, describing the Chantilly copy.

‘BEAUTY DEMANDS NO ASSISTANCE FROM OUR REASONING’

14. **[BURKE, Edmund]**. A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful. *London, R. and J. Dodsley, 1757.*

8vo, pp. viii, [viii], 184; occasional slight dusting else a clean copy in contemporary half calf with marbled boards, expertly rebacked; neatly rebacked, contrasting lettering piece.
\$4250 / £2500

First edition. This highly influential work by Burke (1729–1797) on aesthetics was produced in ‘a rather small edition, possibly limited to 500 copies’ (Todd). It received instant acclaim: Dr Johnson called it ‘an example of true criticism’, Hume ‘a very pretty treatise’ and Reynolds, who commended only one modern work in his *Decalogues*, ‘the admirable treatise’.

Todd 5a; Draper, p. 15.

**WITH THE FIRST BRITISH PRINTING IN BOOK FORM OF THE US
DECLARATION OF INDEPENDENCE**

15. **[BURKE, Edmund, editor]**. The annual register, or a view of the history, politics and literature for the year 1776. *London, Dodsley, 1777.*

8vo; one or two trivial spots, a little minor marginal worming in the extreme lower edge of the last quire, far from text, but a very good copy, bound in contemporary speckled calf, panelled spine filleted in gilt, gilt morocco lettering piece; one or two scratches and some light surface wear; contemporary ownership inscription to front free end-paper (Thomas Hiller).
[Bound in uniformity and offered with:]

[BURKE, Edmund, editor]. The annual register, or a view of the history, politics and literature for the year 1777. *London, Dodsley, 1778.*

8vo; a very good copy, bound in contemporary speckled calf, panelled spine filleted in gilt, gilt morocco lettering piece; corners bumped and some light surface wear; contemporary ownership inscription to front free end-paper (Thomas Hiller).

Together \$6375 / £3750

First edition of two remarkably influential issues of the *Annual register*, the 1776 issue including **the first British printing in book form of the US Declaration of Independence**.

Beside the text of the Declaration, the 1776 volume naturally contains an account of the America events as perceived in Britain and Europe, the charter of the first government of

the United States, the Articles of Confederation, a detailed description of the events of the war, and much information on the rebellion in other colonies, with extensive room given to transcriptions of the Parliamentary debates on the American question. Burke's efforts towards the negotiating of peace and reconciliation (including a public speech 'for upwards of three hours with great ability') are naturally well covered. Among the books reviewed in the 1776 issue, Adam Smith's newly-published *Wealth of Nations* and Gibbon's *Decline and Fall* feature prominently, their authors both correspondents and friends of Burke.

The 1777 issue covers the ongoing American Revolution with equal thoroughness ('Retrospective view of American Affairs in the year 1776'), with the offer, among the documents, of declarations by Washington and Lord Howe, and a Preface informed with Burkean rhetoric: 'The Americans had been driven by oppression to a vindication of their rights; and, at length, by our invincible perseverance, in the madness and injustice of our conduct, to a defence of them by arms'; among the selection, a transcription of John Hancock's 'American Oath of Allegiance', extracts from the *Life* of David Hume, and book reviews of Robertson's *History of America* and Cook's *Voyage*.

Todd, p. 44; Ayling, *passim*.

16. **CAMPANELLA, Tommaso.** Medicinalium, juxta propria principia, libri septem.
Lyon, Jean Pillehotte, 1635.

4to, pp. [28, including initial blank], 690, [1], with title printed in red and black; some damp-staining to lower margins; a good copy in contemporary vellum over boards; Nordkirchen bookplate on front paste-down. \$4930 / £2900

Rare first edition of Campanella's only medical work, edited by Jacques Gaffarel.

'Besides dealing with diseases and cures therefor, [Campanella, in his "Seven Books of Medicine according to his own Principles"] has a good deal to say about the spirits of the human body. For example, the pulse is described as a vital act of the animal spirits, or it is inquired by what things the native light of the spirit is injured and cured.

'This medical work of Campanella was brought from Italy by Gaffarel, who had been purchasing manuscripts for Cardinal Richelieu ... and was printed at Lyon in 1634-35' (Thorndike VII, pp. 300-301).

Krivatsy, 2090; Wellcome, 1240.

THE CONSTITUTION OF PARIS UNIVERSITY

‘PROBABLY THE EARLIEST ACCOUNT ON ANY UNIVERSITY’

17. (a). **GOULET, Robert.** Compendium recenter editum de multiplici Parisiensis Universitatis magnificentia, dignitate, et excellentia, eius fundatione, mirificoque suorum suppositorum, ac officiariorum et collegiorum nomine. Praeterea supplementum de duabus artibus et Heptadogma pro erigendo recenter gymnasio, multis cum aliis utilibus documentis. *Paris, Toussaint Denis, 1517.*

4to, ff. [iv], 20; gothic letter, printer’s device on title.

First edition of the first account of the University of Paris, ‘probably the earliest monograph on any university’ – E. P. Goldschmidt.

It gives a history of the University (and colleges) from its foundation, with its constitution, and an account of the principal faculties, Theology, Law, Medicine, and the Liberal Arts, including grammar and dialectic. Here too are the details of the academic hierarchy, from the Chancellor down, with the details of the election and jurisdiction of the various officers. Other sections are devoted to the reform of the university, the faculty of arts in particular, and the abolition of the post of Public Lecturer in Ethics. Towards the end is a section on the Distribution of Afternoon Hours and on Granting Relaxation: ‘Youths should not be permitted to work at night after the eleventh hour, unless under pressure of necessity ... On Sundays, Tuesdays and Thursdays students should have moderate relaxations. Lectures, however, should always be given, nor should any day pass, following the example of Apelles the painter, without a line. In these three days the pupils may enjoy roast meats ...’

Moreau II, p. 432 (no. 1622).

THE FIRST WORK SPECIFICALLY TO DESCRIBE THE ALPS

- (b). **[SIGNOT, Jacques.]** La totale et vrai descriptio[n] de to[us] les passaiges, lieux et destroitcz: par lesq[ue]lz on peut passer et entrer des Gaules es Ytalies [...]. *Paris, Toussaint Denis, 1518.*

4to, ff. [40], gothic letter, with a woodcut of St. Denis on title and numerous large woodcut *criblé* initials; a few annotations in a contemporary hand; without the map of Italy (apparently absent from all extant copies except one at the BNF, see below).

Second edition, a reprint of the same printer’s edition of 1515. **This is the first printed work specifically to describe the Alps and the Alpine passes**, a significant advance in the development of systematic travel in Europe. A third, undated, edition appeared *c.* 1520. All are very rare.

Originally written in or soon after 1495, when the author had been asked by Charles VIII to reconnoitre the passes through which the French army might march in order to invade Italy, the work's first appearance in print coincided with Francis I's first Italian campaign. It begins with descriptions of ten Alpine passes, noting for example that the Col du Mont Genève 'is the best and easiest passage for artillery'.

The present copy lacks the extremely rare woodcut map of Italy, as apparently do all extant copies except for one at the BNF. The British Library copy lacks the map, and of the six copies listed on OCLC (Cambridge, The Hague, Lyon, Otago, Utrecht and Yale), none is described as containing a map.

Fairfax Murray 512 (without the map); Moreau II, p. 505 (no. 1948).

(c). **CANCELLARIA APOSTOLICA.** Taxe ca[n]cellarie apostolice & taxe sacre penite[n]tiarie itide[m] aplice. *Paris, Toussaint Denis, 26 August 1520.*

4to, ff. [iv], 42, gothic letter, three woodcuts on title: arms of the Pope, those of France, and the printer's mark.

The famous compilation devoted to the manifold fees and dues charged by the papal chancery and penitentiary. These tariffs for various permissions and pardons, which include the 'taxes' for absolutions from some very gross crimes, were first published by Pope Sixtus IV in 1471.

Moreau II, p. 624 (no. 2469).

Together three works in one vol., 4to, small paper flaw in inner margin of one leaf (g3) of first work, with loss of two or three letters; contemporary ink name on title; bound in French contemporary doeskin. \$21,250 / £12,500

CIRCULATION OF MONEY AND THE DYNAMICS OF SUPPLY AND DEMAND
WITH A COMPLEMENT OF 14 TABLES OF DATA

18. **CAPPELLO, Pier Andrea (also CAPELLO).** Nuovo trattato del modo di regolare la moneta. *Venice, Lorenzo Baseggio, 1752.*

4to, pp. [xii], 152; **14 folding plates plus 1 folding leaf with a synoptic table** of currencies; mild water staining to the lower gutters of the first two gatherings, but a fine, very attractive copy, uncut in the original carta rustica; upper hinge loose but holding; early ink library shelfmark to the front pastedown. \$8500 / £5000

Very scarce first edition. Cappello's work seeks to deduce the general principles regulating supply and demand by studying the relative circulation of gold and silver

across twelve international markets. He offers the empirical basis of his study in fourteen tables which provide exhaustive details of his observations.

Capello's book played a considerable part in the mid-eighteenth century debates on coinage and the circulation of money, together with works such as Galiani's and those of other Italian writers including Broggia, Belloni (who praised the *Nuovo trattato* in the revised edition of his *Dissertazione*), Carli, Costantini, Fabbrini, Spinelli. Among them, Capello's peculiar strength lays more in the acquisition, selection and ordering of useful data than in any theoretical innovation. Among his proposals, as a measure for reducing the disorderly proliferation of coinages within the national market, is that, within the boundaries of a state, foreign currencies should be treated as goods for sale –and therefore purely subjected to market forces– rather than as units of account or as a medium of exchange.

Einaudi 860; Higgs 328; Kress *Italian* 281; Kress 5187; Goldsmiths' 8725; Melzi, II, 260; Cicogna 1544; not in Mattioli. COPAC lists 2 copies in the UK (UL and LSE), OCLC finds 3 copies in the US (Kress, Chicago, Northwestern).

'THE MOST "MODERN" AND SCIENTIFIC OF THE MAJOR CATALAN
CHRONICLES'

19. **CARBONELL, Pere Miquel.** *Chroniques de Espãya fins aci no divulgades: que tracta d'ls nobles e invictissims reys dels Gots: y gestes de aquells: y dels cõtes de Barcelona: e reys de Arago: ab moltes coses dignes de perpetua memoria.* [*Colophon: 'Estampat en . . . Barcelona per Carles Amoros . . . a xv de Noembre, 1546.'*] (Title dated 1547).

Small folio, ff. [iv], 257, [1], printed in gothic letter in double columns, title printed in red and black within fine woodcut border, the border repeated on first page of text, with **eight woodcuts within the text**; a few annotations in a later hand; two leaves at end (ff. 256–257) apparently from another copy, upper outer corners of first five leaves and of ff. 256–257 torn away with loss of text or title border (losses expertly replaced in careful pen facsimile or with pieces from another copy), a few other upper outer corners repaired (text not affected), some light browning, nevertheless a good copy of a book usually encountered in poor condition; stout early-mid twentieth-century vellum, gilt edges.

\$23,800 / £14,000

Written in Catalan, this is the first edition of this chronicle by the Catalan poet, historian and book collector Pere Miquel Carbonell (1434–1517). Carbonell was the official archivist of Ferdinand the Catholic, and this chronicle is of particular importance because it incorporates the Chronicle of Peter IV (Pere III 'el Ceremoniós', 1336–87) which **appears here in print for the first time** (ff. 101–202).).

Palau 43729 (see also Palau 218256); Wilkinson, *Iberian Books* 2561. OCLC records copies at Berkeley, Chicago, Harvard, Princeton (imperfect), and New York PL in US.

GAMBLER EXTRAORDINAIRE

20. **CARDANO, Girolamo.** De propria vita liber. Ex Bibliotheca Naudaei. *Paris, Villery, 1643.*

8vo, pp. [xcvi], 374; with printer's device on title and engraved head-piece and initials; title vignette and decorative initials; a few quires lightly foxed, due to paper stock, ink stain to pp. 341-2, but a good copy, bound in contemporary full vellum, flat spine with faded ink titling, preserving the original blue silk bookmark, all edges lightly marbled.

\$8500 /£5000

First edition of Cardano's autobiography: one of the most extraordinary Renaissance self-portraits, 'the richly textured, lurid, and sometimes eerie' (A. Grafton) exercise in self-scrutiny written at the end of his life and published much later by Gabriel Naudé.

A man of medicine, a keen and excellent gambler, a great mathematician and scientist, one of the most remarkable polymaths of all times, Cardano 'astonished- and horrified-readers by his frankness' (A. Grafton, introduction to Cardano's *Book of my life*, New York, 2002, p. vi). His study of the games of chance and of probability, a body of notes also published posthumously, in 1665, finds its foundation and motive in the regular practice of gambling described with colourful details, and not without touches of boastful pride, in this exuberant autobiography.

Brunet, I, 1574; Cushing, C76; *Heirs of Hippocrates*, 151.

21. **[CEREDI, Giuseppe].** Tre discorsi sopra il modo d'alzar acque da luoghi bassi. Per adaquar terreni. Per levar l'acque sorgenti, & piovute dalle ca[m]pagne, che non possono naturalmente dare loro il decorso. Per mandare l'acqua da bere alle città, che n'hanno bisogno, & per altri simili usi. Opera non piu stampata. *Parma, Seth Viotti, 1567.*

4to, pp. [xx], 68, 71-74, 76-77, 79-100 (recte 99); complete; with woodcut printer's device on title, four folding woodcut plates within pagination (numbered 69, 70, 75 and 78), and eight woodcuts in the text; occasional light staining; title and the final three leaves with marginal wormholes, one folding plate with marginal repair (affecting the border only); a very good copy in contemporary Italian half vellum over boards, spine lettered in ink; some contemporary marginalia in ink to the text. \$11,000 / £6500

First edition of a scarce and finely illustrated work on the improvement of the Archimedean screw.

Adams C1280; *Hoover Collection* 210 (mentioning one plate only); Riccardi I/1 339; Wellcome 1411; not in Roberts and Trent; see Stillman Drake, *An Agricultural Economist of the Late Renaissance*. in: *Humana Civilitas*, vol. I, pp. 53-73.

SOME OF CHEKHOV'S MOST IMPORTANT SHORT STORIES

22. **CHEKHOV, Anton Pavlovich.** *Povesti i razskazy [Stories and tales] ... Moscow, I. D. Sytin, 1894.*

8vo, pp. 285, [3]; slightly browned, a few spots to title and first few leaves; a very good copy in Russian contemporary quarter roan, marbled paper boards, gilt spine, edges rubbed, small repair to foot of spine; in a folding cloth box. \$9350 / £5500

First edition of an important collection of eleven short stories, actually printed in January 1895, although it is dated 1894 on the title-page; with the exception of 'Otets' [*Father*] (1887), all the pieces had been written in 1892-4. These years were among Chekhov's most productive, and the stories composed then show him at his most characteristic.

The volume won wide praise from contemporary critics, *Novoe vremia* dubbing Chekhov 'the universally-acknowledged crown prince of our great writers'.

Fekula 4589; Kilgour 232. See *Polnoe sobranie sochinenii* (1974-83), vol. 8, *passim*.

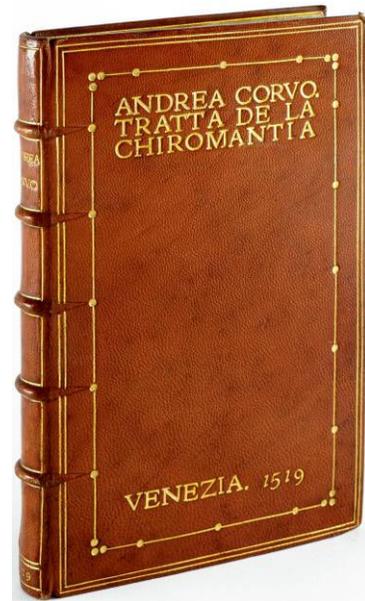
23. **CLERGUE, Lucien, *photographer*, and Alain DUAULT.** *Hymne à la mer. Fontaine-de-Vauchuse, Le Renard Pâle [The Pale Fox], 2009.*

Oblong 4to, pp. 12 (9 unbound leaves in 3 separate folding sections), with 3 gelatin silver print photographs; sections 2 and 3 each including one gelatin silver print, 7 x 9³/₈ inches (17.6 x 23.7 cm.); text printed in turquoise and black, signed by the poet and numbered 14/20 in pencil; one gelatine silver print, 17 x 9³/₈ inches (17.6 x 23.7 cm.), mounted, titled, numbered 17/20 and monogrammed *LC* in pencil on mount, the photographer's and printer's credit, date and titled for the three photographs on verso; all presented in a Plexiglas case with *Antigua* in isolated front panel. \$6375 / £3500

First edition, limited to 35 copies on *Arches* paper, of which 20 copies were presented thus. In 2006 Clergue was the first photographer accepted by the Académie des Beaux-Arts and was elected as the Chairman of the Academie for 2013. His work is held by, among others, the Museum of Fine Arts, Boston and the Fogg Museum at Harvard – and has been exhibited several times at the *Recontres d'Arles* annual festival, which he founded in 1968 with Michel Tournier.

24. **CORVUS, Andreas.** *Opera nova ... Tratta de la chiromantia.* (Colophon: [Venice], Niccolò and Domenico dal Jesus, 1519).

Small 8vo, cc. [90]; Roman letter, with the chrisim in white on black on verso of title, printers' device at end, a fine full-page woodcut of two men consulting a chiromancer, perhaps the author himself, and 155 large woodcuts of different palms, each with woodcut floral side borders and letterpress explanatory text beneath; the last 13 leaves torn across and neatly repaired, without loss of text; another 18 leaves with a marginal tear, restored, not affecting text; upper edge slightly shaved, with minimal losses to the uppermost line of woodcut in a few instances; otherwise a good copy **bound by Douglas Cockerell** (signed and dated 1901) in natural niger morocco, panelled spine lettered and numbered in gilt, upper side lettered in gilt.



\$12,750 / £7500

Second edition, very rare, of this richly illustrated treatise on palmistry used for medicine and surgery. The 1513 edition of the *Chiromantia* is understood to have been the first. The attention devoted, beside palm lines, to the morphognomic relationship between the shape of fingers and a prevalence of specific bodily humours is distinctive of this work within the genre, and secured its place in medical and surgical practices.

Essling, 1786; Sander, 2223; see Thorndyke V, p. 55. Worldcat locates only 3 copies of this edition outside of Italy.

25. **DARWIN, Charles Robert.** *The Movements and Habits of Climbing Plants ...* Second Edition, Revised. *London, William Clowes and Sons for John Murray, 1875.*

8vo, pp. [i]-viii, [1]-208, [1]-32 (publisher's catalogue dated January 1875); wood-engraved illustrations and diagrams in the text after George Darwin; very light marginal browning, small marginal hole in half-title, corner of D2 torn away, not affecting text; original green cloth, boards panelled in blind in 'arches' style, borders in blind, spine lettered and decorated in gilt, brown endpapers; extremities lightly rubbed and bumped, slight cracking on upper hinge, nonetheless a very good copy in the original cloth; *provenance*: Paul Octave Wiehe (1910-1975, bookplate on upper pastedown and ownership signature on front free endpaper). \$765 / £450

Second (and first Murray) edition, enlarged and revised.

This copy was previously in the collection of the botanist and mycologist P.O. Wiehe, the author of *The Plant Diseases and Fungi Recorded from Mauritius* (Kew, 1948) and *Catalogue of Flowering Plants in the Herbarium of the Division of Plant Pathology, Zomba* (Zomba, 1952).

Freeman 836.

BOUND BY LEGRAIN IN SHAGREEN

26. **DE LA FONTAINE, Jean.** *Le quatrième livre de Contes et Nouvelles.* Paris, Xavier Havermans, 1930.

4to, pp. [6], 142, [6], with colour illustrations by Carlège, including an original watercolour, all illustrations repeated in outline on tissue; in contemporary crimson morocco jointly signed by Pierre Legrain and J. Anthoine Legrain, gilt-tooled border of short rules around central panel of natural and polished geometric shagreen sections and red morocco squares tooled in gilt, flat spine with author gilt at head and title at foot, triple gilt fillet detail, morocco doublures with pattern of silver circles and gold dots, charcoal watered silk endpapers, all edges gilt. Preserved in a slipcase of red morocco and paper boards with a coordinating sleeve with black leather label.

\$5950 / £3500

Volume IV only of the four volume set of Jean de la Fontaine's works, number 14 of fourteen copies on japon blanc nacré a la cuve, from a total limited edition of 346 copies.



A striking composition, designed by the pioneer of art deco, Pierre Legrain, and executed by his stepson Jacques Anthoine Legrain after Pierre's death in 1929. Jacques himself was active between 1930 and 1950.

27. **DINET, Etienne & Sliman BEN IBRAHIM.** *La vie de Mohammed, Prophète d'Allah. Paris, H. Piazza, [1918].*

Folio, pp. x, 178, [4], with Arabic headpieces and tailpieces, 35 colour plates by Dinet with 35 corresponding black and white plates, 12 calligraphic colour plates by Mohammed Racim and 1 engraved map of the Hejaz; pages gilt-edged; an excellent copy of a rare work; in purple morocco, boards with an elaborate floral frame in brown, red, and green morocco, gilt-tooled, within a triple-ruled gilt compartment, the spine in gilt compartments containing floral patterns in red and green morocco, with raised bands, doublures in several colours of morocco, elaborately gilt-tooled in a floral motif, and the original green and gilt wrappers bound-in, with the original protective case in marbled paper and purple morocco; binding signed 'David'. \$8500 / £5000

First edition, numbered 107 of 925 copies printed, one of 125 on japon with the additional black and white plates.

A life of Muhammad, completed at the height of World War I and published at its conclusion, composed and illustrated by a French convert to Islam, with the Arabic calligraphy of a young Algerian Muslim, and dedicated to those Muslims who died defending the French republic: this is a work of compelling beauty and oddity.

See Carteret, Vol. IV, and *Arabica*, Vol. 49, pp. 325-359.

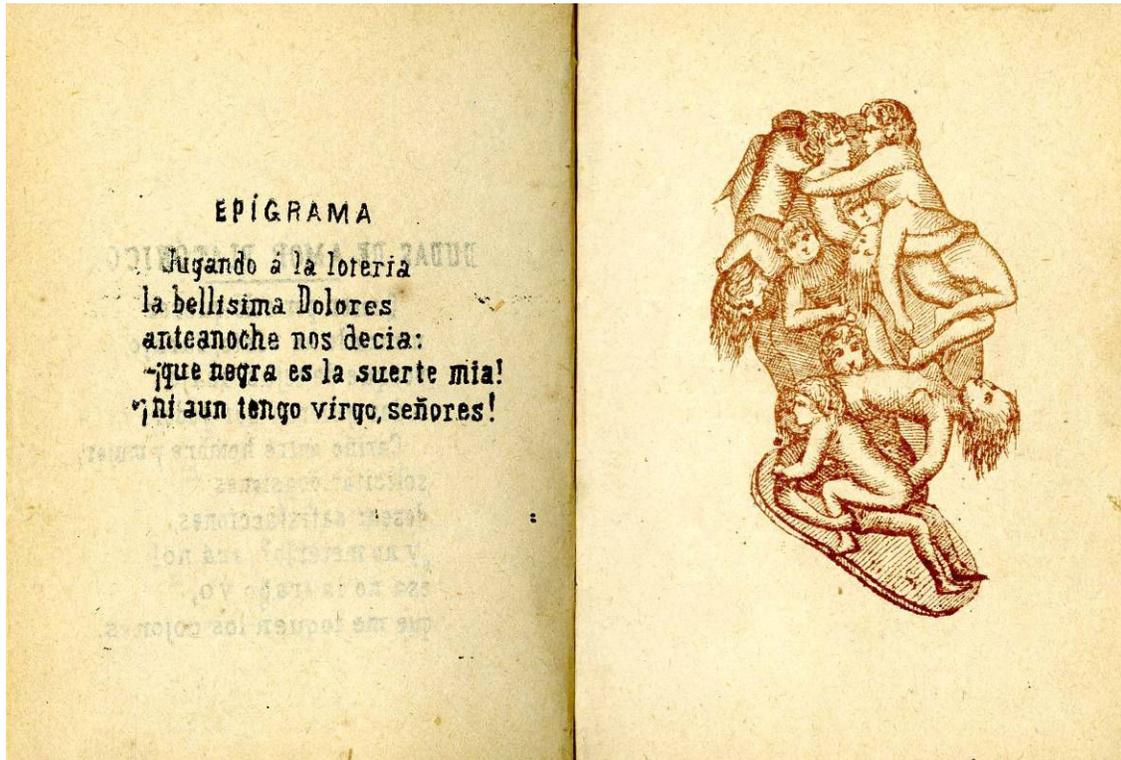
UNRECORDED EROTICA

28. **[EROTICA.]** *El nuevo Parnaso. Escrito en verso por el Abate Minga Fria Ilustrado con 48 preciosas láminas. Olimpo, D.n Feli Pelotas, 1886.*

12mo, ff. 64; with 48 full-page lithographic illustrations (including frontispiece); lithographed throughout in black, red and bistre; original publisher's orange illustrated wrappers bound in; evenly lightly browned due to poor paper quality, but a very good copy, bound in contemporary half tan morocco. \$8500 / £5000

First and only edition, exceedingly rare, of this unrecorded Spanish collection of erotic poems and songs, vividly illustrated with explicit scenes of sexual intercourse, including bestiality.

No copies in OCLC. Unknown to all major bibliographies.



ONE OF THE MOST MAGNIFICENT ILLUSTRATED ANATOMICAL WORKS OF
THE 16TH CENTURY

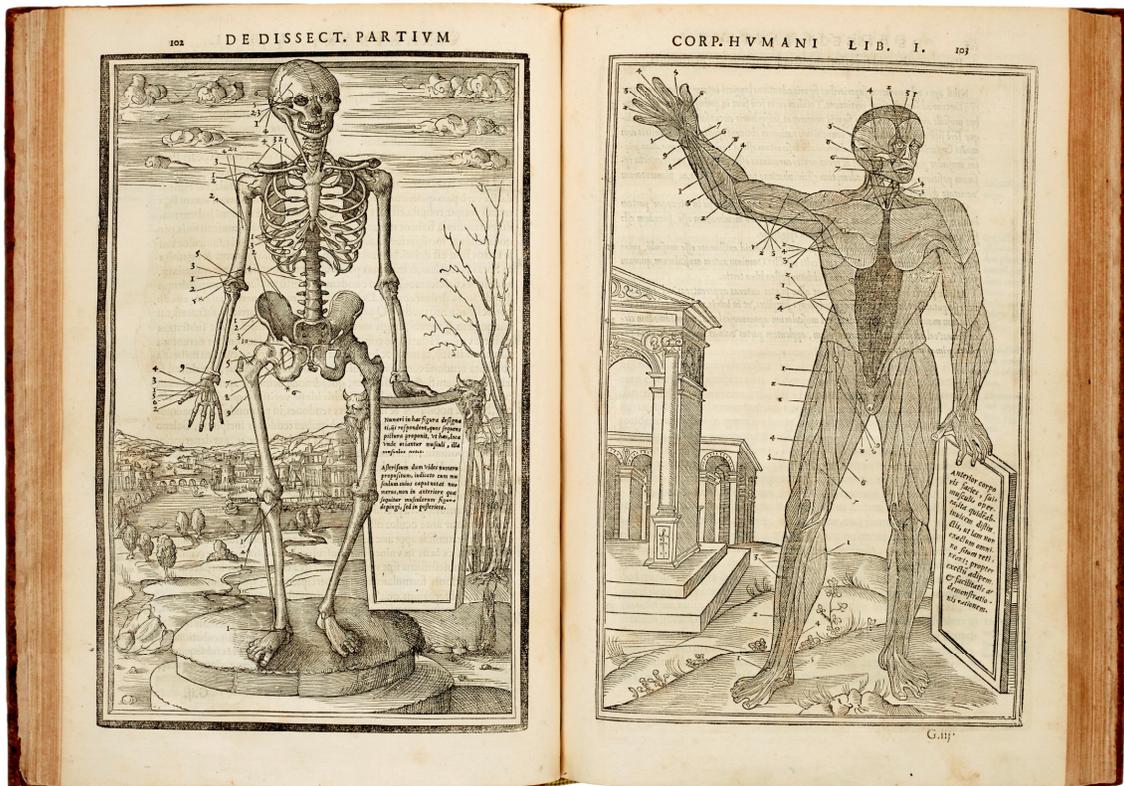
29. **ESTIENNE, Charles.** *De dissectione partium corporis humani libri tres ... Una cum figuris et incisionum declarationibus, a Stephano Riverio chirurgo compositis.* Paris, Simon de Colines, 1545.

Folio, ff. [12], pp. 375 (recte 379), with Colines' large woodcut device on title, 62 full-page woodcuts and 101 smaller woodcuts in the text; narrow strip cut away from upper outer corner of title; the title lightly stained; 18th-century French speckled calf, head and tail of spine expertly restored; upper outer margin of title with late nineteenth-century ownership inscription in ink. \$55,250 / £32,500

An unusually clean, crisp, and unsophisticated copy of the first edition of one of the most magnificent illustrated anatomical works of the 16th century.

The full-page woodcuts are striking examples of Mannerist art and are some of the most memorable images in medical illustration, surpassed only by Vesalius.

This is the ‘first published work to include illustrations of the whole external venous and nervous systems’ (Garrison-Morton) and is particularly important in neurology for containing the most detailed pre-Vesalian brain dissections. ‘His eight dissections of the brain, made in 1539, give more anatomical detail than had previously appeared, particularly the first graphical presentation of the difference between convolitional patterns of the cerebrum and cerebellum’ (McHenry, *Garrison’s History of Neurology*). ‘In the *De dissectione*, Estienne stated at the outset the principle of the new anatomical method: “One should not believe in books on anatomy but far more in one’s own eyes.”’ (DSB).



Adams S1725; Bird 806; Durling 1391; *En Français dans le texte* 48; Garrison-Morton 378; *Heirs of Hippocrates* 256; Schreiber, *Colines* 222; Waller 2819; Wellcome 6076.

THE WORLD OF WOMEN

30. [EVELYN, Mary.] *Mundus Muliebris: or, the Ladies Dressing-Room unlock'd, and her Toilette spread. In Burlesque. Together with the Fop-Dictionary, compiled for the Use of the fair Sex. London, R. Bentley, 1690.*

Small 4to, pp. [8], 22, [2, blank]; apart from the inevitable slight browning (from paper quality) and a small lower blank corner repair to D1, a very good, large copy, some edges uncut; full red crushed levant by Sangorski and Sutcliffe, inner dentelles gilt, g.e.; bookplate of Henry Cunliffe. \$10,200 / £6000

First edition, first issue, a satirical poem published after the author's early death of smallpox in 1685. In this issue there is no hyphen after 'Covent' in the imprint and the reading 'Maryland' rather than 'Marryland' in the heading on B1.

Mundus Muliebris is a verse satire on the extravagance of modern French fashions, 'an enumeration of the immense variety of the Modes & ornaments belonging to the Sex' (*Diary*, IV, 424). It is built around the conceit of advising a young man on what attire he will have to furnish to entice a modern young lady on 'A Voyage to Maryland' [marriage] and parallels are drawn to fitting out a ship.

Wing E 3521; Keynes, *John Evelyn* (second edition, 1968), pp. 215-221; Alston, IX, 265. An edition was produced for The Costume Society in 1977.

AN UNRECORDED CRYPTOLOGY PAMPHLET

31. **FERRANTE, Salvatore.** *Cifra impenetrabile facile, e di soma utilità, dedicato al merito impareggiabile Dell' Illustriss. & Eccellentiss. Sig. D. Domenico Grillo Duca di Giuliana, e Monterotondo. [?Naples, c. 1680].*

4to, two leaves plus one folding table; diagonal lines added in ink to grid plate by an early owner; lightly stained; 19th-century marbled boards; early ownership inscription in ink at foot of title. \$2550 / £1500

An unrecorded pamphlet promoting the application of Trithemius' cipher in correspondence.

The folding plate, illustrating the cipher, has the printed note in Italian: 'The ambiguity of the thought therein is removed when one releases the message using the code.'



32. GALILEI, Galileo. Opera. Padua, Stamperia del Seminario, 1744.



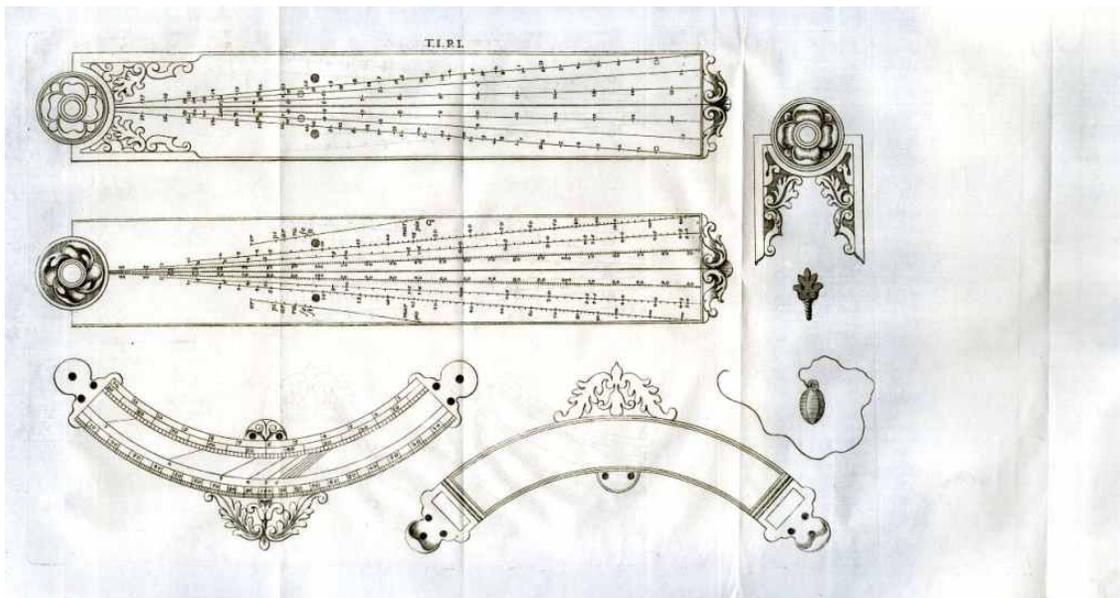
Four vols., 4to, pp. [viii], lxxxviii, 601, [1]; [iv], 564; [iv], 486; [viii], 342, [2]; with engraved portrait, one folding engraved plate, numerous illustrations in the text, and contrasting initial letters throughout; a few leaves in volume I a little wormed; a few marginal tears; a fine copy, entirely uncut, in contemporary *carta rustica*, spines lettered in ink.

\$8100 / £4750

The excellent Padua edition of the opera, the first to include the *Dialogo*, which was not included in previous editions, along with other material published here for the first time.

New to this edition are the *Trattato del modo di misurare con la vista*, *Ventitrè lettere a diversi, delle quali sedici al Micanzio e tre al Gualdo*, *Problemi vari e pensieri vari*, and the *Dialogo*.

Cinti 176; Carli and Favaro 478; Houzeau and Lancaster 3386; Riccardi I/1 522 22 ('molto più completa ed ordinata delle due precedenti').



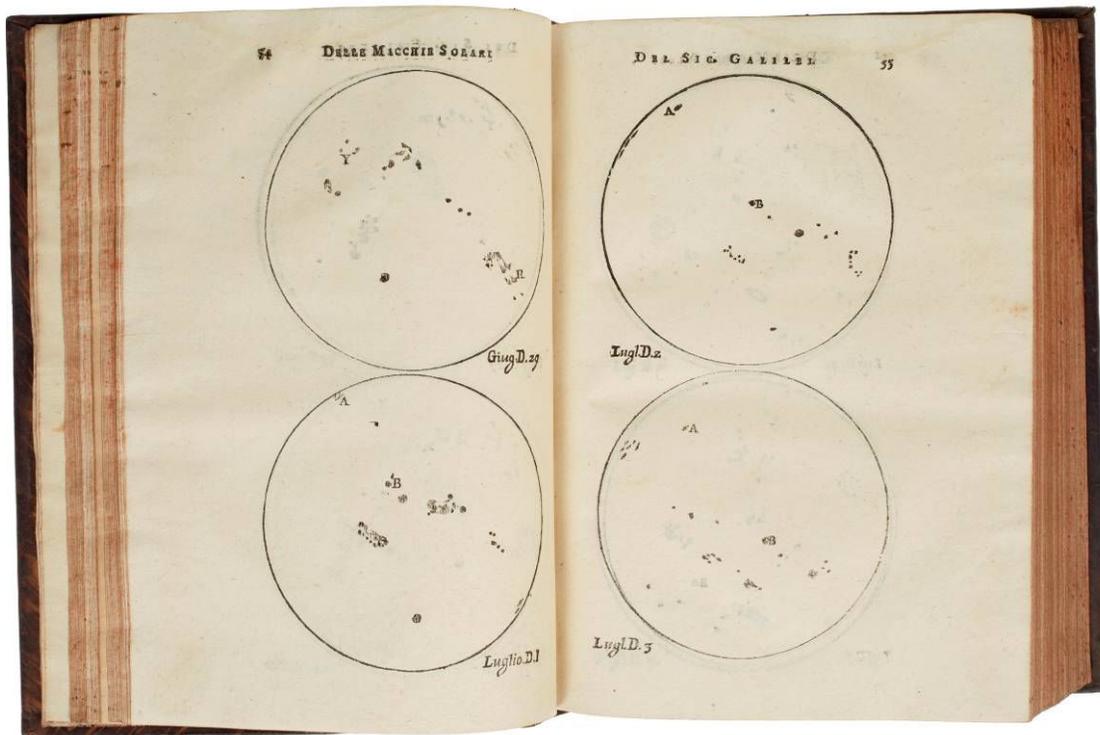
33. **GALILEI, Galileo.** *Opere. Bologna, Heirs of Dozza, 1656, 1655.*

Two vols., 4to, with engraved allegorical frontispiece, engraved portrait of Galileo, folding engraved plate of Galileo's compass, and numerous woodcut illustrations in the text; occasional browning; some marginal damp-staining to volume II; a few early annotations washed away resulting in some staining, otherwise a good copy in contemporary speckled sheep; 18th-century engraved bookplate of the Johnstone clan with their motto 'nunquam non paratus' to paste-downs. \$15,300 / £9000

First edition of the first collected edition of Galileo's works, edited by Carlo Manolessi.

Included are all of his major works, except the *Dialogo* and the *Letter to Christina*, which were still on the Index at the time.

Carli and Favaro 251; Cinti 132; Houzeau and Lancaster 3386; Riccardi I/1 518.



FROM BYZANTIUM TO ITALY

34. **GEORGE OF TREBIZOND.** Commentarii in Philippicas Ciceronis. *Venice, [Filippo di Pietro, c.1475].*

Small 4to, ff. [30], including the first and last blank; roman letter, some Greek (see below); wormhole in inner margin of last fifteen leaves touching a few letters, but a very large, fresh copy in 19th-century calf-backed boards, book label of Alfred Higgins.

\$14,450 / £8500

First edition of this study of Cicero's 'Philippics', the speeches he delivered after the assassination of Julius Caesar.

George of Trebizond was one of the vital band of Byzantine immigrants (Cardinal Bessarion and Theodore Gaza were others) who introduced the study of Greek to Renaissance Italy.

The book contains a good deal of Greek (quotations, etc.) and according to Proctor is **the first and only early book from this press to use Greek**. It is an original, not a second-hand type, and 'seems to be modelled on that of Wendelin of Speier rather than of Jenson' (*The Printing of Greek in the Fifteenth Century*, p.35, with reproduction).

Hain 7610; IGI 4213; BMC V 218; Goff G155.

35. **GOETHE, Johann Wolfgang von.** Faust. Eine Tragödie. *Tübingen, in der J. G. Cotta'schen Buchhandlung, 1808.*

12mo, pp. 309; a little light spotting, but a very good copy in a later 19th century ?English binding of full blue morocco gilt, neat ms. note in English to front end-leaf.

\$7650 / £4500

First separate edition of the complete text of Faust Part I. First published in volume 8 of *Goethe's Werke* (1806-1810), it appears here in a new setting and with corrections to the text.

Goedeke IV, 3, 613; Hagen 310.

36. **GOSPEL BOOK**, in Latin, with portions of Luke, chapters 1, 4 and 5; fragments of two bifolia, each page written in single columns in a fine Carolingian hand, with some clubbing of ascenders and an open 3-shaped 'g', brown ink, ruled with a hard point, 26 lines to a complete column, headlines and marginal canon references, two rubricated headings written in a very fine uncial display script, other lines in uncial script in brown ink, very defective from use in a binding, but parts are good and legible. A complete bifolium measures approximately 260 x 415 mm

France?, mid-9th century.

\$9800 / £5750

From a 9th century Gospel Book. The script is a well formed Carolingian minuscule and the uncial display script used in the rubrics is particularly fine.

THE INGENIOUS ART OF SPECULATION: A MAN MAY SELL WHAT HE HAS
NOT, AND GROW RICH.

37. **[GREENE, Asa.]** The perils of Pearl Street, including a taste of the dangers of Wall Street, by a late merchant. *New York, Betts & Anstice and Peter Hill, 1834.*

Small 8vo bound in sixes, pp. 232; occasional light spotting and staining, a small abrasion to the title-page, but a very good copy, slightly skewed in contemporary pebble-grained cloth, spine with slight loss at the head, remnants of a gilt spine label, lower cover a little stained, with an ink ownership inscription dated 1842 to the front free endpaper and another in pencil.

\$7650 / £4500

First edition of a very early Wall Street novella, the fictional tale of Billy Hazard, an innocent carpenter's son from rural New York state determined to make it as a merchant in the city. Billy's attempts to establish himself in the mercantile trade in New York City are ultimately unsuccessful as his unhappy combination of gullibility and ignorance conspire to ruin him with a succession of three major failures.

More than just a humorous novel of the financial mishaps of a gullible young man, *The Perils of Pearl Street* provides a compelling and in-depth portrayal of the New York City financial world of the 1830s.

Sabin 28584. Not in Taylor or Westbrook.

PRE-COLUMBIAN ART & HIERONYMUS BOSCH

38. **GUEVARA, Felipe de.** Comentarios de la pintura ... se publican por la primera vez con un discurso preliminar y algunas notas de don Antonio Ponz ... *Madrid, por Don Geronimo Ortega, hijos de Ibarra y compania, 1788.*

8vo, pp. [ii], xiv, 254, a fine copy in contemporary Spanish red morocco, triple gilt fillet border on covers, flat modestly gilt spine divided into compartments and blue label, gilt edges. \$2975 / £1750

First edition of one of the earliest Spanish treatises on painting, containing the earliest criticism of pre-Columbian art, and the earliest reference to Bosch. Guevara writes extensively about the contributions that the Americas made to art and painting (without ever denigrating it), such as the introduction of specific colours and the novel idea of feather painting. The treatise is also important as an early study on the Flemish school, especially Bosch. The work was originally written in 1560 but remained unpublished until the manuscript was rediscovered by Antonio Ponz Piquer (1725-92) who published it with an introduction for the first time in 1788.

Cicognara 138; Palau 110413.

FIRST ILLUSTRATED EDITION

39. **HUGO, Victor.** Notre-Dame de Paris. *Paris, Eugène Renduel, 1836.*

8vo, pp. [iv], 631, with engraved title and 11 engraved plates after Johannot, Boulanger, Raffet, Rogier, and Rouargue printed on *papier chine* and mounted; some light spotting, but a very good copy in the original binding of brown morocco decorated in blind and gilt by Boutigny (who bound many copies of the book thus); gilt edges, some light wear; later slip-case; with the leather book-label of Georges Degryse. \$4100 / £2400

First illustrated edition, known as the 'édition keepsake'. Boutigny was binder to the university of Paris, and worked from around 1835 to 1847. He was 'the leading exponent of the rocaille school of binding; much of his work was done anonymously for publishers' (Ramsden, *French Bookbinders 1789-1848*, p. 40).

Carteret III, p. 299.

40. [ITALIAN.] [BOOK OF COMMON PRAYER.] Il Libro delle Preghiere pubbliche ed Amministrazione de Sacramenti, ed altri Riti e Cerimonie della Chiesa, secondo l'Uso della Chiesa Anglicana; insieme col Saltero over i Salmi di David, come hanno da esser recitati nelle Chiese. E la Forma e Modo di fare, ordinare e consacrare Vescovi, Presbiteri e Diaconi. *Londra, Appresso Moise Pitt Libraro, 1685.*

12mo., pp. [72], 312, 289-550, [3 blank], 2-24, with the medial blank 2A12; a very good copy in handsome contemporary black morocco, panelled gilt, gilt edges; bookplate of the Bibliotheca Lindesiana. \$2125 / £1250

First edition of the first translation of the Book of Common Prayer into Italian. The project was begun by Edward Browne while chaplain to Sir John Finch in Constantinople, perhaps incorporating an earlier, unpublished translation by William Bedell (the manuscript being listed in Griffiths' *Bibliography of the Book of Common Prayer* as Italian 1). Back in London, the work was completed by the Italian émigré merchant Giovan-Battista Capello (John Capell), a friend of Hobbes.

Griffiths, Italian 2; Wing B 3675B.

RASSELAS IN CONTEMPORARY STATE

41. [JOHNSON, Samuel.] *The Prince of Abissinia. A Tale.* *London, R. and J. Dodsley and W. Johnston, 1759.*

2 vols., small 8vo., pp. viii, 159, [1], and viii, 165, [1], bound without the terminal blank; original polished sheep, morocco lettering pieces, spines numbered direct, neat restoration to head and tail of spines but a fine, very pleasing set. \$7650 / £4500

First edition of Johnson's only novel, written in the evenings of a single week to pay for his mother's funeral. Its rapid execution is said to have been due to the fact that he had been pondering its chief topics all his life. It soon became his most popular work. Although now inevitably called 'Rasselas' after the name of the hero, that title was not used in the author's lifetime except for the first American edition (1768).

Fleeman, I, 785-8; Courtney & Nichol Smith, p. 87; Chapman & Hazen, pp. 142-3; Rothschild 1242; Liebert 73.

42. **JONES, Inigo.** [Roman Sketchbook]. Roma: Altro diletto che Imparar non trovo, Inigo Jones, 1614. [London], lithographed by G.E. Madley, J. Wellington Street, Strand [at the expense of the Duke of Devonshire], 1831.

8vo (210 x 135 mm), 42 leaves (and a number of blanks) of facsimile lithographed text and drawings; with 4-line mss. dedication on flyleaf: 'the Hon[oura]ble Frederick Byng is requested by the Duke of Devonshire to accept this attempted facsimile of Inigo Jones's Sketch Book'; a little light spotting here and there but a very good copy in the original limp vellum, top of front cover a little darkened, with four ties, one broken and only a small bit still present. \$4700 / £2750

First edition. The celebrated facsimile edition of Inigo Jones's Roman Sketchbook – one of 100 copies, lithographed from the original kept at Chatsworth. The Roman Sketchbook is one of the greatest treasures of the Devonshire Collections at Chatsworth. It is not a conventional sketchbook but almost an aide-memoire that Inigo Jones abandoned in early 1615 and then occasionally took up again over the next 20 years, often to copy prints in libraries and jot down thoughts.

Martin, *Privately Printed Books*, pp. 409-412.

THE HENRY YATES THOMPSON COPY

43. **JONSON, Benjamin.** The Workes ... Imprinted at London by Will Stansby An^o D. 1616. [Together with:] The Workes ... the second Volume. London, Richard Meighen, [1631-] 1640.

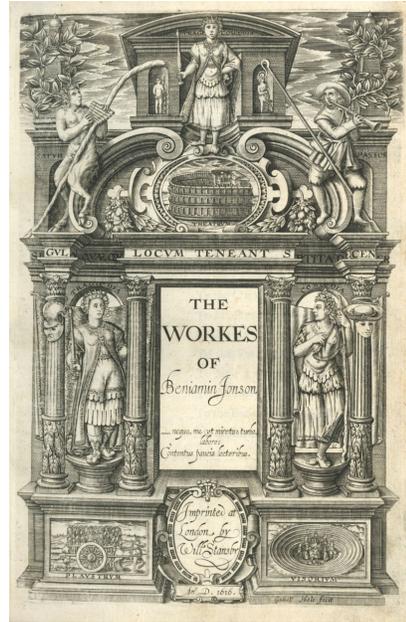
Two volumes, folio in sixes. Volume I, pp. [10], 1015, [1], including the engraved title by William Hole (in Pforzheimer state C) but without the rare initial blank; Volume II, pp. [12], 88, 75, [4], 93-170, 155, [1], 292, 132, with Meighen's 1640 title-page cancelling the initial blank [A1] of the three plays that had been printed in 1631 (marginal tear neatly repaired, reinforced at inner margin); of the variants, *Every Man out of his Humour* has a woodcut border and Smethwicke in the imprint; *Cynthia's Revels* is without the border; and *Poëtaster* with the border. *The Staple of News* is bound after *Bartholomew Fair*, as stated on the title-page but not as printed. A very good copy indeed, with generous margins, albeit washed (though with no browning), in uniform full brown crushed levant, gilt, by Rivière. \$21,250 / £12,500

First edition of both volumes – the canonical Ben Jonson, and the first collection of English plays in the proud format of a folio. This is one of the greatest of all collections of English drama, and a direct fore-runner of the Shakespeare folios.

Provenance: Rev. Samuel Ashton Thompson-Yates, with his bookplates; subsequent notes of its transferral in 1920 to Henry Yates Thompson, the philanthropist and collector

of medieval manuscripts. Bought at the 1941 sale of the contents of 19 Portman Square on the death of Mrs Yates Thompson by Lady M. E. H. Chancellor for her husband Sir Robert John Chancellor, former colonial governor, and thence by descent.

STC 14753 and 14754; Greg, III, 1073-1081; Pforzheimer 559 and 560.



44. **KNOLLES, Richard.** The generall historie of the Turkes, from the first beginning of that nation to the rising of the Othoman familie: with all the notable expeditions of the Christian princes against them. Together with the lives and conquests of the Othoman kings and emperours . . . With a new continuation, from ye yeare of our Lord 1629 unto the yeare 1638 faithfully collected. The fiftie edition. *London, Adam Islip, 1638.*

Folio, pp. [x], 1500, [20], 31, [31], [32]; title within engraved border, with 33 engravings in the text (32 portraits and one battle-scene); corner of one leaf torn away (Cc3, without loss), small holes in two leaves (Cc3 and Ddd2), short tears in a few leaves (Mmm3–5, Yyyy5 and Ttttt2, all without loss); contemporary English speckled calf ruled in blind, spine with six raised bands, pastedowns from an early sixteenth-century printed work of canon law; slightly rubbed, two short splits at foot of spine. \$9800 / £5750

Fifth edition, enlarged: a handsome, unrestored copy in its original binding.

‘Knolles himself, a schoolmaster, never went to Turkey and, despite his long list of sources, derived much of the information in his elaborate history, which was first published in 1603, from Boissard’s *Vitae et icones Sultanorum Turcicorum*. Nevertheless, by the fifth edition of the work which appeared in 1638, accretions were made in the form of dispatches written by diplomats such as Sir Peter Wyche (who had been English ambassador in Istanbul from 1627 to 1641)’ (Alastair Hamilton, *Arab culture and Ottoman magnificence in Antwerp’s golden age* p. 48).

Provenance: from the library of the earls of Devon, with engraved Powderham Castle bookplate loosely inserted.

Blackmer 920.

RUSSIA'S BEST KNOWN FABULIST

45. **KRYLOV, Ivan Andreevich.** *Polnoe sobranie sochinenii ... s biografieiu ego, napisannoiu P. A. Pletnevym* [*Complete collected works ... with a biography written by P. A. Pletnev*] ... *St Petersburg, Iu. A. Iungmeister, 1847.*

3 vols., 8vo; with half-titles, lithograph frontispiece in each volume; a very good copy in a Russian contemporary *romantique* binding of green polished roan in imitation of straight-grain morocco, spines chipped in places, lettering a little dulled, but a very good set. \$9400 / £5500

First collected edition of Krylov's work, and the best collected edition printed in the 19th century. It includes the first printing in book form of one of the earliest substantial biographies of Krylov, and the first appearance of the earliest datable portrait of Krylov (by A. I Volkov, frontispiece to volume 1). The first volume comprises the author's prose works; the second his poetical works, including 197 fables with an alphabetical index; and the third his dramatic works. The frontispiece to volume 2 reproduces the Krylov Jubilee medal of 1838, and that to volume 3 shows two examples of Krylov's handwriting.

Smirnov-Sokol'skii 798.

46. **LA BLANCHÈRE, Henri de.** *L'art du photographe comprenant les procédés complets sur papier et sur glace négatifs et positifs.* *Paris, Amyot, 1860.*

8vo, pp. [iv], 314 with tables and diagrams to the text; some instance of limited spotting or soiling, uncut; a good copy in recent quarter black morocco over dark marbled boards, gilt lettering to spine, raised bands, marbled endpapers; fine appearance. \$1450 / £850

Second edition revised and enlarged (first 1859), rare.

Not in COPAC or WorldCat. COPAC shows only one copy of first edition: Imperial. WorldCat shows only one copy of first edition: Biblioteca Civi di Roverto, Italy.

MERCANTILE ACCOUNTANCY
ANNOTATED IN A SEVENTEENTH-CENTURY HAND

47. **LANDO, Giovanni Giacomo.** *Aritmetica mercantile ... Nella quale si vede, come si hanno da fare li conti, per li cambi, che si fanno nelle Città Principali della Christianità. Il modo di raguagliare le piazze, di aggiustare ogni sorte di comissioni de cambi, & mercantie, & formare arbitrij.* *Naples, [Alexander Gratianus for] Tarquinio Longo, 1604.*

Small 4to, pp. [xii], 270, [2] blank; woodcut device on title, woodcut initials, head- and tail-pieces in the text; short closed tear to outer margin in one leaf, but a very clean, appealing copy in contemporary full vellum, a couple of dents to the spine, some light soiling, ink titling on spine, faded; early ownership inscription on front free end-paper, 'Gio. Matth. Smiths', dated 1645, with annotations in the recto and verso of the last leaf of the table of contents, copious annotations covering the last blank leaf and the rear paste-down, and several marginalia to text all in the same seventeenth-century hand and in Italian (see below); modern ink ownership inscription to front free end-paper; **a most attractive copy revealing the perusal of a near-contemporary merchant.**

\$7650 / £4500

Very rare first edition of one of the most important and comprehensive seventeenth-century works on of commercial arithmetic and exchange rates in Italy and Europe; this copy owned and annotated with copious figures by a near-contemporary merchant.

The early owner of this copy, evidently a practised merchant with a particular interest in exchange rates and probably either a Dutchman educated in Italy or an Italian of Dutch ascent, annotates the last blank leaf, the rear pastedown and several portions of text with numerous remarks and figures derived from his own frequentation of international fairs. Italian financial venues such as Venice, Milan, Naples but also international marketplaces like Seville, Antwerp, Amsterdam and London are observed and their figures updated. Smits notes exchange rates and commission charges current around 1645, and works out his figures next to Lando's reckonings, announced by the cautious phrase 'a mio modo'.

Herwood, *Historical Accounting Literature*, 224; Kress S.343; Riccardi II, 15.1 ('raro'); this edition not in Goldsmiths' or Einaudi.

‘THE MOST DISTINCT AND BEST CONNECTED ACCOUNT OF THIS
DOCTRINE’ (ADAM SMITH)

48. **LE MERCIER DE LA RIVIÈRE, Paul Pierre.** L’Ordre naturel et essentiel des Sociétés politiques. *London and Paris, Jean Nourse and Desaint, 1767.*

4to, pp. [4], vii, [1], 511, [1], complete with the initial blank leaf; occasional pencil underlining, a few leaves with offset, mild browning to the last leaves; a fine, crisp copy, attractively bound in contemporary mottled calf, spine gilt in compartments, red edges, corners slightly worn. \$6400 / £3750

First edition by ‘the ablest expositor of this [*i.e.* physiocratic] system’ (McCulloch), written following Le Mercier’s retirement from Parliament in 1759. Praised by Adam Smith and Diderot amongst others, *L’Ordre naturel* was, according to Palgrave, considered more highly than *L’Esprit des loix* by some of Le Mercier’s contemporaries. The author argues that there is a natural law of property which is based on the physical order of nature, and which underlies all other laws. Taxation and the use of public revenue by the ruler are both governed by the natural law of property. Schumpeter lists this work as the second text-book of Physiocrat orthodoxy (the first being Mirabeau’s *Philosophie rurale*).

Goldsmiths’ 10269; Higgs 3979; Kress 6475; Mattioli 1959; Schumpeter, p. 225; this edition not in Einaudi or INED.

49. **LOCKE, John.** [An Essay Concerning Humane Understanding]. Extrait d’un Livre Anglois qui n’est pas encore publié, intitulé Essai Philosophique concernant L’Entendement...communiqué par Mr Locke [in: ‘Bibliotheque universelle et historique de l’année 1688’, vol. 8]. *Amsterdam, Wolfgang, Waesbergi, Boom, & Van Someren, 1688.*

12mo, pp. [viii], 454, [14]; the Locke: pp. 40-116; library ink stamp to the general title, some light water-staining in the initial and final quires (not in the Locke or in the Newton or Petty), but a very good copy in modern calf-backed marbled boards. \$6800 / £4000

A substantial and extremely influential extract, published two years before the appearance of the book, of Locke’s *Essay concerning human understanding*: a publication of major consequence in the history of philosophy.

Two years before the full publication of Locke’s *magnum opus*, its diffusion began in an immediately bilingual context. The interaction between the French and English versions was complex and extremely fecund. In 1688 an advance copy of an early draft in French, sent to friends like Robert Boyle and Lord Pembroke and edited by Le Clerc, was sent to the editors of the *Bibliotheque Universelle et Historique*, who published it in that year’s issue. It was this publication which stimulated the attention, the reactions and

philosophical developments of such thinkers as Pierre Bayle, William Molyneux and Leibniz, and that provided access to Locke's ground-breaking theoretical innovations (what became the justification and premise for Condillac's sensualism) for the French-speaking public, until a full French translation appeared in 1700. Le Clerc made also a separate impression, entitled *Abregé d'un ouvrage intitulé...*

This volume also contains a substantial contemporary review of Newton's *Principia Mathematica* (pp.363-375), and one of Petty's *Political arithmetic*.

See Yolton 133-141; see PMM 164.

50. [LOCKE, John.] An Essay concerning humane understanding. In four books. London, Tho. Basset, 1690.

Folio, pp. [xii], 362, [22]; a crisp, clean copy in contemporary sprinkled calf, spine with raised bands, rebacked preserving the original spine panels, new label, with the armorial bookplate of Haughton Charles Okeover. \$51,000 / £30,000

First edition, second issue. 'Locke was the first to take up the challenge of Bacon [*The Advancement of Learning 1620*] and to attempt to estimate critically the certainty and the adequacy of human knowledge when confronted with God and the universe. In the past, similar enquiries had been vitiated by the human propensity to extend them beyond the range of human understanding, and to invent causes for what it cannot explain. Therefore, Locke's first task was to ascertain "the original certainty and extent of human knowledge" and, excluding "the physical consideration of the mind, to show how far it can comprehend the universe". His conclusion is that though knowledge must necessarily fall short of complete comprehension, it can at least be "sufficient"; enough to convince us that we are not at the mercy of pure chance, and can to some extent control our own destiny' (PMM).

This was long thought to be the earlier of two issues (and indeed the E.B. Holden copy was thought unique), but W.A. Jackson showed that the title is in fact a cancel and that the 'Eliz. Holt for Thomas Basset' issue precedes it. The second issue is, however, rarer, Wing locating three copies only (to which may be added Pforzheimer and the British Library).

Christophersen p. 26; Pforzheimer 600; PMM 164; Wing 2739 (improperly as 'anr. ed.');

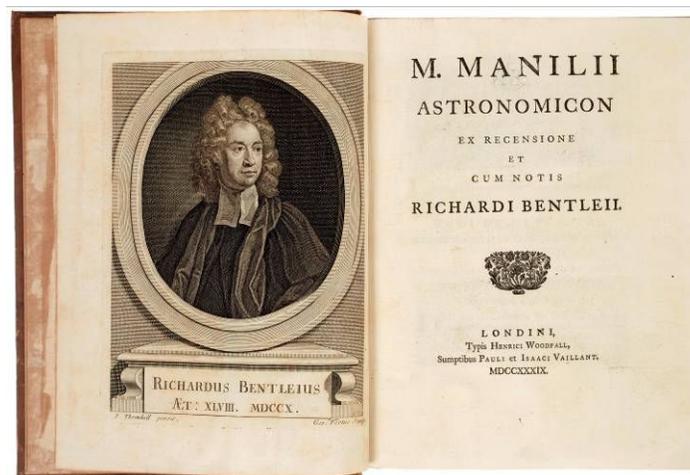
Yolton 61B.

THE 'MALA MANUS' CONFOUNDED: THE MACCLESFIELD COPY OF
BENTLEY'S MANILIUS

51. **MANILIUS, Marcus.** *Astronomicon* ex recensione et cum notis Richardi Bentleii.
London, Henry Woodfall for Paul and Isaac Vaillant, 1739.

4to (263 x 198mm), pp. xvi, 307, [5 (index)], text set in a single column with notes in double-column beneath; engraved portrait frontispiece by George Vertue after Sir James Thornhill, woodcut title-ornament, engraved arms of dedicatee on dedication, double-page folding engraved plate; very occasional light spotting; contemporary English sprinkled calf, the spine gilt in compartments, gilt morocco lettering-piece in one, others with central floral tools enclosed by curlicues, board-edges roll-tooled in gilt, all edges sprinkled red; very lightly rubbed, light offsetting and browning on endpapers and flyleaves, overall **a very fresh and crisp copy with broad margins in a contemporary binding**; *provenance*: the Earls of Macclesfield, Shirburn Castle (armorial blindstamp on frontispiece, title and first l. of dedication; early manuscript pressmark on lower pastedown; engraved armorial bookplate on upper pastedown with manuscript pressmark; pencilled pressmark on front free endpaper; Macclesfield sale V (Science I-O), Sotheby's London, 14 April 2005, lot 1302). \$3150 / £1850

First edition of Bentley's recension of Manilius' *Astronomicon*, 'the oldest connected treatise on astrology' to survive (DSB IX, p. 79). Although Richard Bentley (1662-1742), the philologist, classical scholar, and sometime Master of Trinity, had begun to work on the text in the 1680s, *Astronomicon* was the last work he published, and was seen through the presses by his nephew Richard Bentley, since his uncle had been incapacitated by a paralytic stroke in early 1739 (*cf.* J.H. Monk *The Life of Richard Bentley* (London: 1833), II, p. 397).



Bartholomew, *Bentley* 183; Brunet, III, col. 1369 ('Bonne édition'); ESTC T165913; Houzeau and Lancaster 1037; La Lande p. 409; Lowndes p. 1464 ('valuable edition, with excellent notes'); Schweiger, *Handbuch der classischen Bibliographie* II, 590; Wellcome IV, p. 44.

VERY RARE EARLY AMERICANUM

52. [MANTUANUS, **Baptista**]. De patientia aurei libri tres. *Brescia, Bernardinus de Misintis, 30 May 1497.*

[bound with:]

CAPREOLUS, Helias. De confirmatione Christianae fidei. *Brescia, Bernardinus de Misintis, 31 May 1497.*

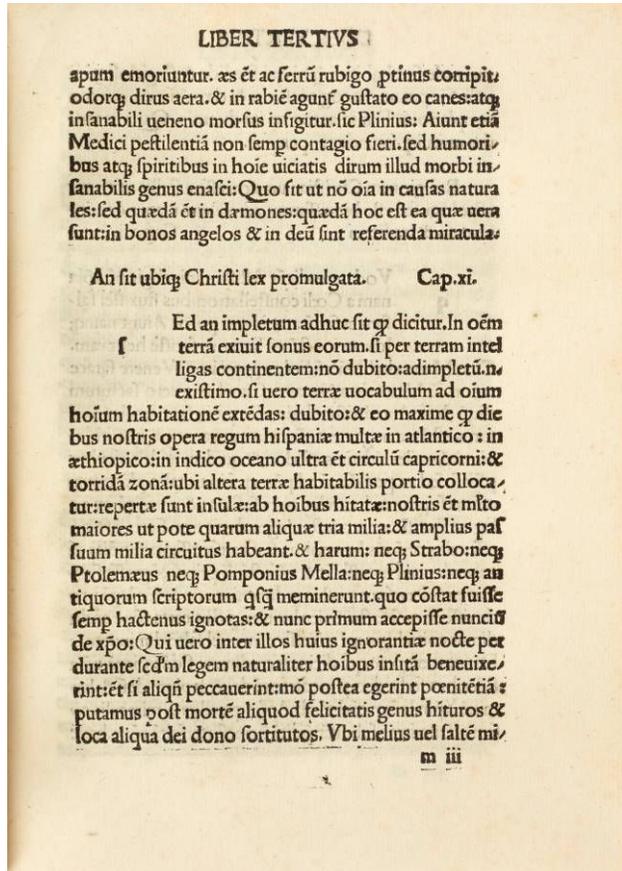
2 works, 4to, ff. 116; 8 (last blank); crisp, wide-margined copies, ownership inscription (Laurentius Terranova) in the first leaf of text, a few ink annotations; in 19th century quarter sheep, plum cloth boards, a little rubbed. \$17,000 / £10,000

First edition of Mantuanus's work containing - on recto of m3 - a lengthy reference to America, one of the very few fifteenth-century instances: a 'mention of discoveries of islands in the Atlantic, noting their size and the fact that they are inhabited. Because none of the ancient geographers knew of them, the author assumes that they have only lately been discovered' (Bell). The book also gives accounts of other discoveries in Africa and the far East. Conceived primarily as a Carmelite guide to meditation and spiritual exercises, Mantuanus' work also explores physical well-being and medicine, with a long section on diseases with also discusses mental illness.

Bound with another rare incunable: the first appearance of Capreolus' tract on the Christian faith (3 copies in the US: Huntington, Yale and Seidman library; 2 in the UK: BL and Cardiff).

I: European Americana 497/1; GW 3304; Goff B76; Pell 1810; Polain (B) 486; IGI 1189; Bell B33; not in Harisse or Sabin.

II: Goff C127; HCR 4409; Pell 3233; CIBN C-66; Nice 67; IDL 1125; IBE 1430; IGI 2440; Madsen 1007; Šimáková-Vrchoťka 522; Pr 7042; BMC VII 991; BSB-Ink C-100; GW 6031.



53. **MARSHAK, Samuil Iakovlevich, and Vladimir Vasil'evich LEBEDEV.** Багаж [Baggage]. Leningrad, Lendetgiz, 1935.

4to, pp. [12], with chromolithographic illustrations throughout (in black, red and green); a very good copy in the original colour-printed paper wrappers (slightly soiled, three very small portions torn away), 'Printed in Soviet Union' export stamp. \$1700 / £1000

Ninth edition (first published 1927) of one of Marshak's best-known children's stories, with striking illustrations by Lebedev. A train carriage, assorted luggage, and a dog make for an adventure to be remembered. The story was first published by Raduga in 1926 with a different cover and substantially different (and fewer) illustrations; editions appeared to follow the present scheme from around the fourth.

Of this edition, OCLC shows: New York Public Library, Princeton, Notre Dame, and Chicago.

'HAD WE BUT WORLD ENOUGH, AND TIME ...'

54. **MARVELL, Andrew.** *Miscellaneous Poems.* London, Robert Boulter, 1681.

Folio, pp. [4], 116, 131-9, [1], with the Cromwellian verses excised as usual, engraved portrait frontispiece (fore-edge renewed to plate mark), a little foxing, else a good copy with large margins; nineteenth-century green binder's cloth (soiled), sound but eroded green leather spine; large armorial bookplate of the eminent Scottish collector Sir William Stirling Maxwell, for whom the book will have been bound. Folding cloth box. \$16,150 / £9500

First edition, one of the great collections of English poetry, containing the first printing and the authoritative text for nearly all of Marvell's verse, including 'To His Coy Mistress', 'The Garden', and 'Upon Appleton House'..

Miscellaneous Poems was sent to the press by 'Mary Marvell' (Mary Palmer), who claimed, doubtfully, that she was Marvell's widow and, with more truth, that the poems were printed from Marvell's autograph manuscripts: 'Printed according to the exact Copies of my late dear Husband, under his own Hand-Writing'.

Provenance: The collector and Spanish scholar Sir William Stirling Maxwell (1818-1878) was a well-known figure in literary and learned circles both in Scotland and in London, where he assembled a fine library. He was the rector of St. Andrews and of Edinburgh universities, a trustee of the British Museum and the National Gallery, and for many years member of Parliament for the county of Perth.

Allison, 9; Hayward, 126; Pforzheimer, 671; Wing, M 872.

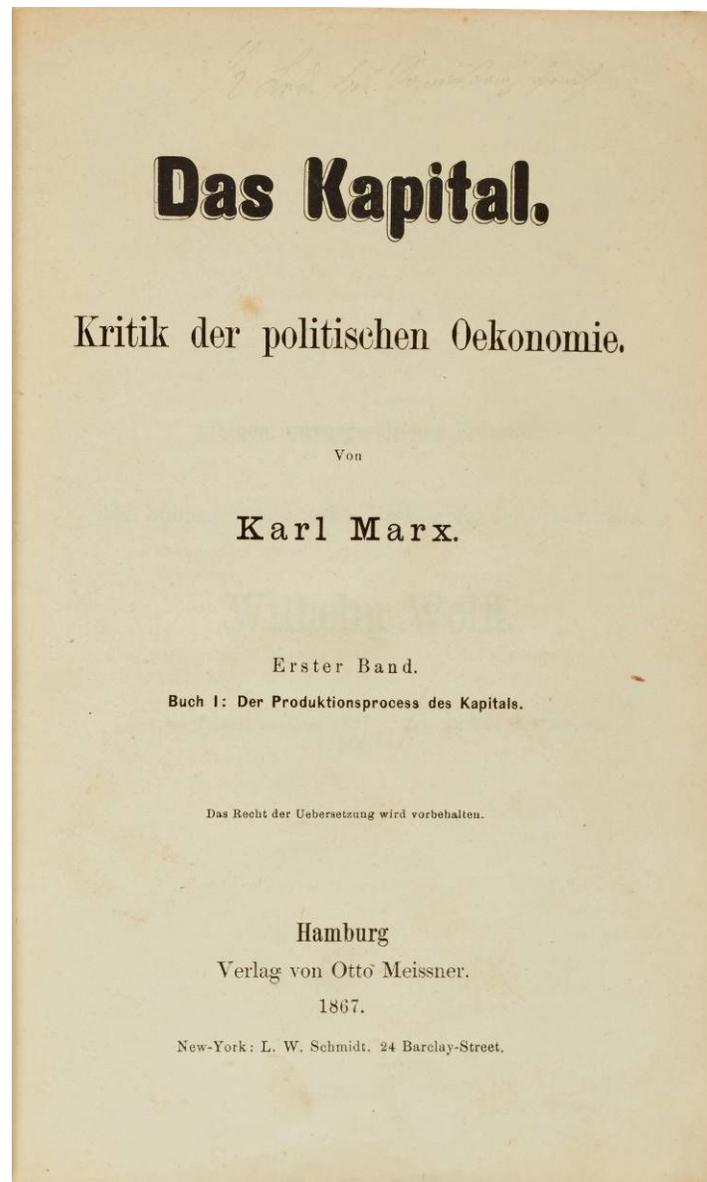
‘TRANSFORMED ... ECONOMICS, HISTORY, GEOGRAPHY, SOCIOLOGY AND LITERATURE’ (WHEEN)

55. **MARX, Karl. Das Kapital.** Kritik der politischen Oekonomie. Vol. 1. *Hamburg, Otto Meissner, 1867.*

8vo; a few occasional spots, but a fine copy in contemporary half roan, black boards, yellow coated endpapers; extremities lightly rubbed, foot of spine chipped.

\$136,000 / £80,000

First edition, a magnificent copy of one of the most influential books ever published. Only this first volume was published in Marx’s lifetime; Friedrich Engels edited and published the second and third volumes in 1885 and 1894.



‘The history of the twentieth century is Marx’s legacy. Stalin, Mao, Che, Castro - the icons and monsters of the modern age have all presented themselves as his heirs. Whether he would recognize them as such is quite another matter... Within one hundred years of his death half the world’s population was ruled by governments that professed Marxism to be their guiding faith. His ideas have transformed the study of economics, history, geography, sociology and literature’ (Wheen).

PMM, 359; Rubel, 633, 635, 636; Wheen, Karl Marx, p.1.

WITH MANUSCRIPT WORLD MAP BY A CONTEMPORARY READER

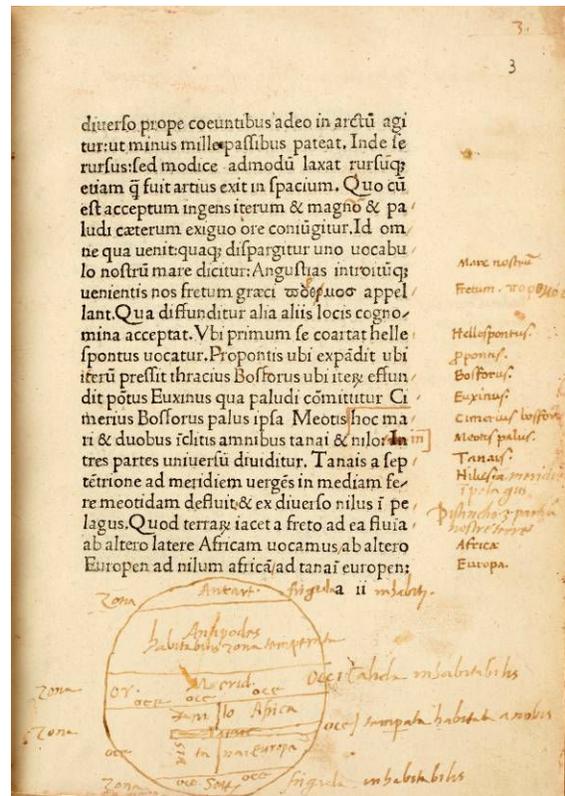
56. **MELA, Pomponius.** *Cosmographia, sive De situ orbis.* [Venice, printer of Pomponius Mela, 1477.]

4to, ff. [62] (blanks a1, h5 and h6 present), roman letter; some soiling on first page of text and occasionally elsewhere, single small wormhole in first 20 or so leaves, but generally a very fresh, large copy; several manuscript annotations in a contemporary hand (*see below*), list of food items in Italian on an early flyleaf at end; modern blue morocco, gilt.

\$59,500 / £35,000

Second edition, very rare. This is the variant issue without date or place of printing, and is one of only five books known to have produced by the anonymous printer who has been named after the present edition. Mela’s description of the world, also known under the title *Chorographia*, was written c. 40 AD and is the only discrete Latin geographical text to have come down to us from antiquity. It includes a summary account of the earth and its three continents (Europe, Asia, Africa) and then, in greater detail, describes the Mediterranean countries, Gaul, Germany, the islands (including Britain), India and the Persian Gulf, enlivened with descriptions of peoples, customs, legendary associations and natural phenomena.

There is no evidence that Mela’s work ever contained maps, a lack that a contemporary reader has attempted to remedy in the present copy. His map (f. 3r), orientated south, is an unusual combination of the zonal type sometimes found, for example, in manuscripts and printed editions of Macrobius’s *In somnium Scipionis expositio*, and the Isidorian T-O type. The



Nile and the Don are schematically represented. The annotator has also made a number of small corrections to the text on the the same page.

The 1477 edition is very rare. We have been unable to trace another copy on the market in the past 80 years. The first edition, printed in Milan in 1471, is similarly rare.

BMC, V, 261; Goff, M448; Bod-inc, M-176; ISTC records copies of our edition in the UK at the British Library, King's College Cambridge, Glasgow, Manchester and the Bodleian, and in the US at California, Columbia, Brown University, the Huntington and the Library of Congress.

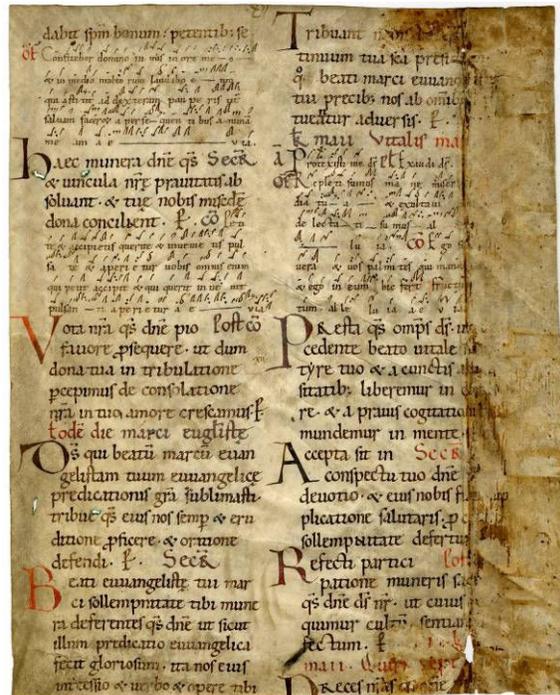
57. **MISSAL**, with neumes, with part of the prayers for Rogation Days (25 April) and those proper to the feasts of Saint Mark (also 25 April) and Saint Vitalis (28 April), an almost complete leaf, double columns written in dark brown ink in two sizes of a distinctive Caroline hand, 32 lines remaining, ruling not discernible (but pricking in outer margin preserved), adiastrumatic neumes, 2-line initials alternately in red and dark brown and set slightly out into margin, rubrics, late medieval foliation ('xii') on recto; recovered from a binding and with consequent wear and staining, trimmed with loss of a line at foot, narrow section of right-hand column on recto partly obscured, red ink slightly oxidized, but generally in very good condition. 301 x 240 mm (290 x 200 mm)

Probably northern France, c. 1100.

\$4250 / £2500

The prayers for Rogation Days start with the last line of the gospel from Saint Luke for that feast reading *dabit spiritum bonum petentibus se*. This is followed by the Offertory, Secret, Communion, and Postcommunion. The Collect, Secret, and Postcommunion for the feast of Saint Mark are given, together with the Introit, Collect, Secret and Postcommunion for the feast of Saint Vitalis.

From the collection of Joseph Pope, his Bergendal MS 127.



58. **MISSAL**, with neumes, with parts of the proper of the mass for Tuesday and Wednesday in Holy Week, a complete leaf, double columns written in dark brown ink in two sizes of a rounded Caroline hand, 34 lines, ruled with a hard point, adiaSTEMATIC neumes, 1- and 2-line initials in red and set out into margin, smaller initials infilled in red, rubrics (some slightly oxidized), late medieval foliation ('lXv') on recto; recovered from a binding and with consequent wear and staining, one or two words a little indistinct, but generally in very good condition. 304 x 245 mm (292 x 200 mm)

Probably northern France, c. 1100.

\$4250 / £2500

The text contains parts of the proper of the mass for Tuesday in Holy Week (running from *et Maria, Jacobi minoris et Joseph mater et Salome* in the Gospel of Saint Mark at chapter 15 verse 40 to the Lesson from the Prophet Isaiah chapter 53 verse 10 reading *videbit semen longevum et voluntas* for Wednesday in Holy Week).

From the collection of Joseph Pope, his Bergendal MS 128.

59. **MORRIS, William**. The Defence of Guenevere, and Other Poems. *Hammersmith, The Kelmscott Press, 1892.*

4to (205 x 145mm), pp. [2 (blank)], [2 (half-title, contents)], 169, [1 (colophon with wood-engraved press device after Morris, Peterson 1)], [2 (blank)]; printed in Golden type in red and black; 2 full wood-engraved borders and one corner-border, and six- and ten-line initials, all after Morris; minimal light spotting or offsetting; original limp vellum with light blue silk ties [by J. & J. Leighton], yapp edges, spine calligraphically lettered in black ink [by Herbert M. Ellis]; ties lightly faded and frayed at ends, nonetheless a fine copy retaining all deckles. \$5950 / £3500

First Kelmscott edition, limited to 310 copies, this one of 300 on 'Flower' paper. Morris' first book, *The Defence of Guenevere and Other Poems*, collected poems from his youth and was published at his own expense in March 1858, just before his twenty-fifth birthday. His biographer Fiona McCarthy judges that, 'These are difficult poems, unsettling and demanding. Not all are successful [...] But at their best they have a brilliance, a freshness and a quirkiness that Morris's poetry did not achieve again' (*William Morris: a Life for our Time* (London: 1994), p. 143), and in the nineteenth century their admirers included Algernon Swinburne and Gerard Manley Hopkins, and in the twentieth Ezra Pound and W.B. Yeats.

Le Mire A-2.04; Peterson A5; Scott pp. 84-85; Sparling, 'Annotated List', 5; Tomkinson p. 109, no. 5.



WITH THE RARE INSTRUCTION MANUAL

60. **'NEMA' ENCRYPTION MACHINE.** A type T-D 'NEMA' Enigma enciphering machine. *Switzerland, Zellweger AG, c. 1948.*

Rotor machine with ten wheels (of which one is a reflector, four are normal rotors, and the remaining five are 'drive wheels' controlling the stepping of the rotors and the reflector), battery compartment and step-counter under hinged lid, bulb flash cover, German character keyboard, electrical input to the side and mains lead inside the lid with remote leaded bulb-flash and sweep brush; in mint condition, mounted inside a black-painted metal case (height 145 mm, width 330 mm, depth 380 mm), lock with two marked keys, leather carrying handle, with war usage warning label and stencilled number to top; complete with the original instruction booklet (8vo, pp. 32, text in Swiss German and French, with several illustrations; original brown wrappers; numbered '378' on upper cover and on first page, 'Entklassifiziert' decommissioning stamp dated 9 July 1992 on upper cover; slightly creased, small hole in upper cover). \$18,700 / £11,000

This is the very last 'NEMA' of Enigma-machine format produced. Only 640 such machines, numbered from 100 to 740, were built. They were manufactured in number order, numbers 100 to 640 being strictly for training purposes and those numbered from 641 to 740 being reserved for use in time of war. The training model and the service or military model were designed to be incompatible with each other. The present machine, number 740, therefore differs slightly from the majority of extant machines.

Between 1938 and 1940, Germany had supplied Switzerland with a number of commercial Enigma machines. Correctly suspecting that both the Germans and the Allies were able to read their Enigma-coded traffic, the Swiss modified these machines, creating what has come to be known as the 'Swiss Enigma K'. However, security doubts persisted, leading the Swiss to develop a completely new enciphering machine. This machine, called 'Nema' (an acronym derived from 'Neue Maschine'), was designated 'T-D' ('Tasten-Drücker' or 'key-printer'). It works on the same principle as Enigma, but the 'scrambler' component contains ten wheels, as compared with the four or five normal for a standard Enigma machine. These, arranged to work as four pairs plus a reflector rotor and a special 'red' rotor, result in a code security combination of at least 15,000,000,000,000,000,000,000. There is no settable input wheel as in the Swiss Enigma K machines, nor are there any Steckers (used to swap pairs of letters) as in the German service machines. The principle innovation lies in the irregular motion of the wheels, which are configured in a way which is intended to prevent the isolation of the fast wheel, as happened with the Enigma machines.

THE FOUNDATION OF GAME THEORY

61. **VON NEUMANN, John, and Oskar MORGENSTERN.** Theory of games and economic behaviour. *Princeton, Princeton University Press, 1944.*

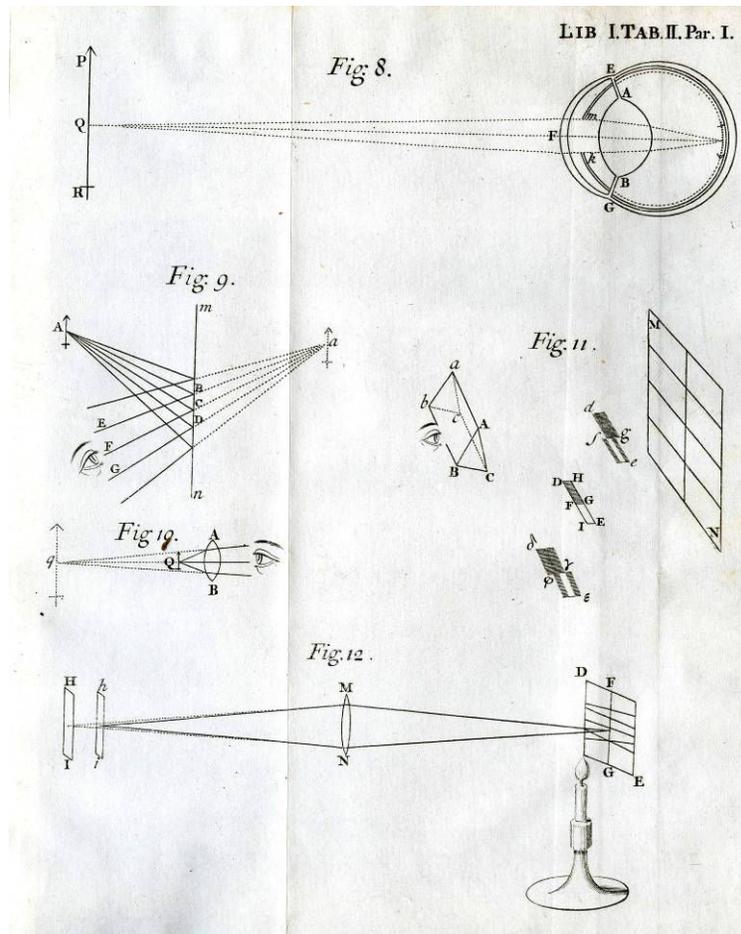
8vo, pp. xviii, 625 [2, errata]; a fine copy with corrigenda sheet taped in as issued, in the publisher's brown cloth, spine lettered gilt; preserving the original printed paper dust-jacket (minor losses to the rear). \$6400 / £3750

First edition, a copy with the rare dust-jacket, of this seminal work, 'which contained a radical reconceptualization of the basic problems of competition and collaboration as a game of strategy among several agents, as well as an important novel approach in utility theory' (*The New Palgrave*).

Norman 2167.

62. **NEWTON, Sir Isaac.** *Optice: sive de Reflexionibus, Refractionibus, Inflexionibus & Coloribus Lucis Libri Tres.* Latine reddidit Samuel Clarke ... Accedunt Tractatus duo ... de Speciebus & Magnitudine Figurarum Curvilinearum, Latine scripti. London, Sam. Smith and Benj. Walford, 1706.

4to, pp. [15]; 348, [1], [24], [1], [43, recte 47], with 19 folding engraved plates; three plates minimally shaved at head with partial loss to the heading of one plate; a very good, crisp copy in contemporary English panelled calf, rebaked, tips of corners restored; old French booksellers label on front paste-down. \$15,300 / £9000



First Latin edition, translated from the English edition of 1704 by Samuel Clarke, with the assistance of Abraham de Moivre. Newton corrected the text for this edition and added seven new 'queries' containing speculations on the nature of matter and the propagating medium for light and energy.

Babson 137; Wallis 179.

NORRIS, MALEBRANCHE, AND MARY ASTELL

63. **NORRIS, John.** The Theory and Regulation of Love. A moral Essay. In two Parts. To which are added Letters philosophical and moral between the Author and D^r Henry More. *Oxford, Printed at the Theatre for Hen. Clements, 1688.*

Small 8vo, pp. [16], 238, [10], with the licence leaf before the title-page and the terminal errata/advertisement leaf; a fine copy in contemporary mottled calf, front joint restored.

\$1700 / £1000

First edition. John Norris (1657-1711), the last of the Cambridge Platonists, was a fellow of All Souls, a poet, and a friend (but afterwards a critic) of Locke. *The Theory and Regulation of Love* is dedicated to Lady Masham (Damaris Cudworth), and prints as an appendix Norris's correspondence with Henry More, but Norris was already moving away from the Cambridge Platonists to 'a way of writing *Ethics* ... intirely New and unblown upon. For although the reduction of all Vertue and Vice to the various Modifications of Love be Obvious enough to any one that will consider, yet I do not know any Moralist that ever drew up a Scheme of Morality upon this Hypothesis.'

This is 'the first of his writing to show the influence of the French rationalist philosopher Nicolas Malebranche, whom he clearly began to study at this time' (*Oxford DNB*).

Wing N 1272.

64. **PAGEZ, Jean.** Les essais de Maistre Jean Pagez docteur en medecine. Sur les miracles de la creation du monde. Et sur les plus merveilleux effects de la nature. Dedié a Monseigneur le Cardinal de Richelieu. *Paris, Nicolas Rousset, 1631.*

8vo, pp. [xvi], [i] blank, 234, [15] table, [1] blank; occasional spotting, but a very good copy, in contemporary calf, spine tooled and lettered in gilt, "MAGH" stamped in gilt on the upper board, nineteenth century paper library label; spine and boards worn, spine chipped at foot and repaired at head.

\$4700 / £2750

First edition of this very rare survey of creation, strongly influenced by alchemical and hermeticist principles, by the French physician Jean Pagez or Pagès (fl. 1626-1634).

Ferguson, II, 162; OCLC records only one copy, at Oxford.

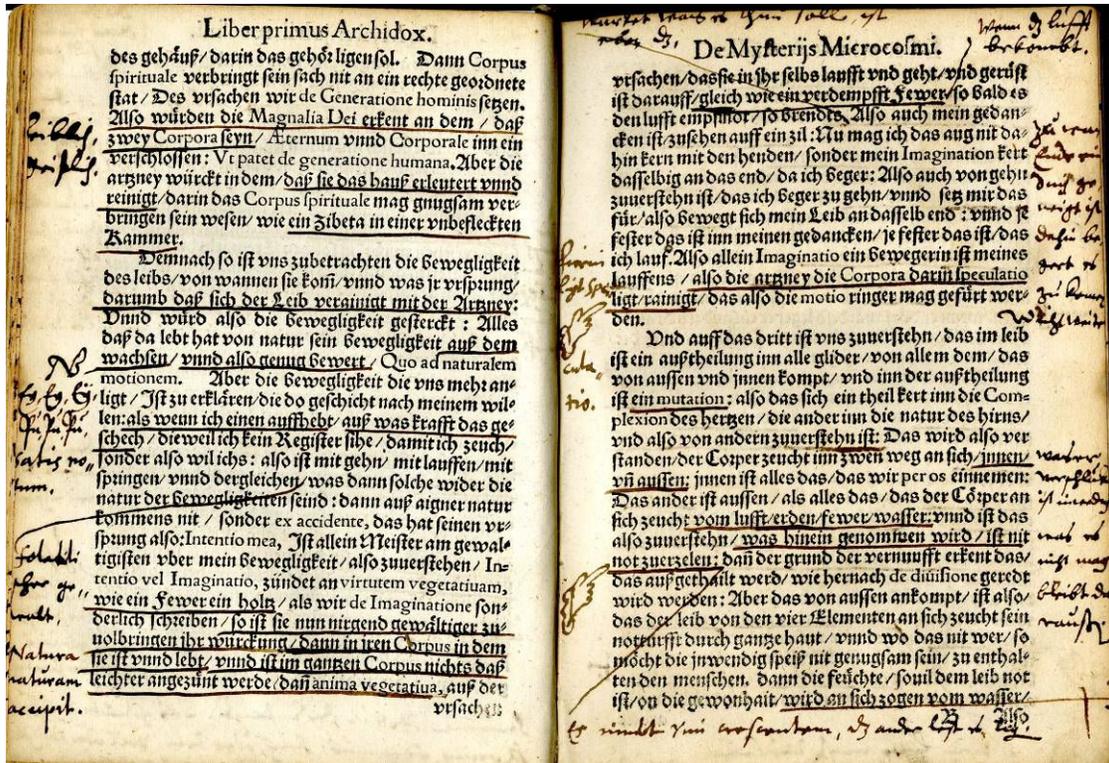
A LANDMARK

65. **PARACELSUS, Theophrastus Philippus Aureolus Bombastus von Hohenheim.**

Archidoxa ... zwolff Buecher, darin alle geheimnuess der nature eroeffnet, wie die zu anfang des ersten Buchs nach ordnung verzeichnet. Auch noch vier andere Buechlein, so darzu gethan worden, und hierbey ordentlich Intitulirt... Von D. Iohanne Alberto Wimpineo. *Munich, Adam Berg, 1570.*

4to, ff. [8], [120]; with woodcut portrait of Paracelsus on title, and woodcut portraits of Paracelsus and the editor Wimpineus (Wimpfen) in the text; some seventeenth- and eighteenth-century annotations in German and Latin to the text (partly cropped); a few leaves a little stained; front inner hinge cracked; a good copy in 18th-century vellum over boards; lower cover stained; head and tail of spine a little worn. \$7650 / £4500

A very rare and apparently unrecorded issue of Johann Albert von Wimpfen's recension of the *Archidoxa* (first, Cracow, 1569, edited by Adam Schröter).



'It cannot be denied that Paracelsus' [*Archidoxa*] forms a landmark in the development of Chemistry as a scientific subject, because it presented for the first time a kind of system of Chemistry. His chemical doctrine embraces all chemical substances known to him and evolves a classification of operations and materials. In this he precedes Andreas Libavius

... Paracelsus deserves particular credit for the care which he took in the medicinal use of his chemical preparations. In fact, he made their detoxication his main concern ... Paracelsus freed the final product, such as the “Quintessence” of metals, from all sharpness by washing it with alcohol and water. This particularly applies to the heating with saltpetre which brings about oxidation and thereby renders soluble insoluble combinations of metals or minerals ... Such conversion made the minerals and metals suitable for medicinal use’ (Pagel, *Paracelsus* p. 275-6).

This issue not in Durling, Sudhoff (see Sudhoff 129 for another issue of the same year which combines our printing of the *Archidoxa*, with Paracelsus’ *Etliche Tractetlein*) or Wellcome; see Neville II, p. 257, for the Strasbourg edition of the same year (the text there, however, being based on a different manuscript).

BIRTH CONTROL BY CONTRACEPTION

66. **PLACE, Francis.** Illustrations and proofs of the principle of population: including an examination of the proposed remedies of Mr. Malthus, and a reply to the objections of Mr. Godwin and others. *London, [Spottiswode] for Longman et al., 1822.*

8vo, pp. xv, [1] blank, 280; with tables to text; light spotting to a couple of quires, but a very clean, crisp copy, in contemporary speckled calf, blind-rolled borders to side, rebacked preserving the morocco lettering-piece, with end-papers renewed; edges lightly rubbed. \$7225 / £4250

First edition of the first book to argue for birth control by contraception, the only book written by the radical reformer friend of James Mill and Jeremy Bentham.

Place was heavily influenced by Thomas Paine, although before 1820 he moved closer to utilitarian circles. In *Illustrations and Proofs*, Place distanced himself from both Malthus (who, he thought, ignored the conditions in which the poor lived) and Godwin (who had given up all hope for their improvement), pointing out ‘that the poor could be persuaded to avoid the burden of large families only if they were encouraged to use contraception, and his frank propaganda for this lost him many friends’ (*Oxford DNB*).

Goldsmiths’ 23493; Kress C.943; *The Malthus Library Catalogue*, p. 134.

FIRST ILLUSTRATED PLAUTUS
IN A BEDFORD BINDING

67. **PLAUTUS, Titus Macchus.** Comoediae. [Commentary by Bernardus Saracenus and Giovanni Pietro Valla]. *Venice, Lazarus de Soardis, 14 August 1511.*

Folio, ff. 228; title within a fine woodcut Renaissance border incorporating putti, grotesques, and a procession of classical marine semi-gods, **full-page woodcut of a Roman theatre with an actor performing in front of his audience and various off-stage characters, 316 smaller woodcut illustrations of scenes from the comedies assembled from smaller blocks** (including repeats), surrounded by classical woodcut borders, several white-on-black initials; text in roman type surrounded by commentary, some instances of Greek type; **a fine, clean copy in a brown Bedford binding** of brown morocco, sides elegantly panelled in gilt, panelled spine lettered and decorated in gilt; one or two very minor abrasions to the sides, joints and spine ends very lightly rubbed; a contemporary inscription in Greek on the title-page and a small initial M in the lower margin, some very discreet contemporary underlining, marginalia and minute variants to the text of the beginning of the first comedy. \$17,000 / £10,000



First fully illustrated edition of Plautus' comedies, a fine copy with the title-page and its conjugate in the first state. Plautus' plays, one of the major literary re-discoveries of the Renaissance, enjoyed Europe-wide success and established themselves at the core of the literary canon, deeply influencing all successive theatre production. This is the second Plautus with the commentary of Saracenus and Valla.

The set of woodcuts which complements this edition stands as one of the earliest iconic witnesses to Renaissance theatre performance practice. By far the most remarkable (and according to prince d'Essling one of the finest of its time) is the full-page woodcut of a theatre; its unprecedented setting shows the theatrical space from the actor's perspective, he standing centre-stage facing the semi-circular space of the audience, surrounded on both sides by curtains half-revealing emerging characters.

Mortimer *Italian* 387; Sander 5758.

HERALD OF THE RENAISSANCE

68. **POMPONAZZI, Pietro.** Opera. [*Basel, Henricus Petri, 1567*].

8vo, pp. [lvi], [4, blank], 1015, [1]; without the blanks a7-a8; printer's device at end, woodcut initials; title-page repaired at gutter and lower margin, first four leaves with slightly frayed and browned margins, occasional light toning, but a very good copy in modern polished brown morocco, sides filleted in blind, panelled spine with contrasting lettering-piece; old ownership inscription to top of a2 (E. or C. Warlon), embossed stamps of Wigan Public Library on the title and the colophon. \$12,750 / £7500

Rare first edition of Pomponazzi's essay *On fate, free will, and predestination* (De fato... libri V), published posthumously in this collective edition prepared by his pupil Gulielmus Gratarol. Gratarol's editions of Pomponazzi's writings were instrumental in divulging the thought of one of the most influential philosophers of the Renaissance.

Before the author's death, Pomponazzi's works had been circulating clandestinely in manuscript since the condemnation, in 1516, of *De immortalitate animae*, which argued the impossibility of a philosophical demonstration of the immortality of the soul. The book was publicly burnt in Venice. ***De fato*, here printed for the first time, is perhaps the most speculatively ambitious and compromising of all.** It examines the relationship between free will and providence.

Adams P 1826; Caillet III, 8818; Graesse VI, 47; Rosenthal 3020 ('Tres rare et fort recherché'); Wellcome I, 5154.

POPE UNDRESSED

69. **[POPE.]** *Eloisa en dishabillé*, being a new Version of the Lady's celebrated Epistle to Abelard, done into familiar English Metre, by a Lounger. To which is prefixed a deidicatory (*sic*) Address to that respectable Fraternity, of which the Author has the Honour to be an unworthy Member. *London, R. Faulder, 1780.*

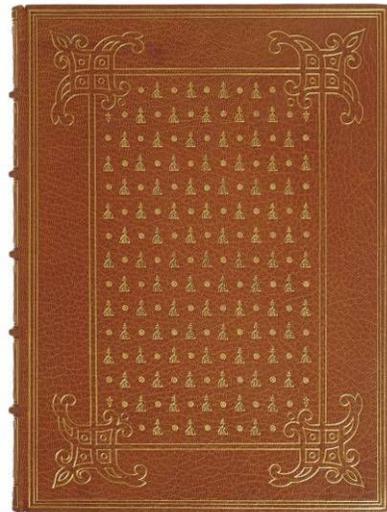
4to., pp. iii-ix, [ii], 10-26, wanting the half-title (a singleton); small marginal wormtrack to lower edge, old tape repair to inner margin of title-page, withal a good copy, uncut, with a few pencil marginalia; disbound. \$1450 / £850

First edition of a scarce parody of Pope's *Eloisa to Abelard* (1717), published anonymously and variously attributed to Col. Matthews, Richard Porson, and others. As the title implies, the poem is a somewhat risqué reinterpretation, though it follows the structure of the original quite closely.

ESTC shows five copies only: BL, Bodley; Bryn Mawr, Nebraska, Yale.

70. **PUSHKIN, Aleksandr Sergeyevich.** *Contes Populaires Russes de Pouchkine*, traduits en Francais par Alexandra de Holstein et René Ghil et ornés de bois graves par Jean Lébédoff [Ivan Lebedev]. *Paris, Société Littéraire de France, 1919.*

4to, pp. [4], LXVIII, [1, blank], [1, limitation], [1, blank], with 16 coloured woodcuts within the text, repeated in two states, coloured and uncoloured, decorative initials and text ornaments, one of 15 copies on imperial Japan paper (number 11); fine copy in full tan morocco by Samblanx, triple gilt fillet border around a double gilt fillet central panel, small Russianate tools to the centre, decorative corners, board edges with a double gilt fillet, turn-ins with gilt geometric flower border within a double gilt fillet, spine in six compartments, the second direct lettered gilt, the others with large floralesque central ornaments and corner fleurons, all edges gilt; armorial bookplate of the Baron de Launoit to the front pastedown.



\$5100 / £3000

A beautifully illustrated work, combining old Russian fairytales as told by the inestimable Pushkin with Ivan Lebedev's antique style woodcuts which evoke the spirit of an earlier, simpler, and more colourful age, in a handsome production from Charles de Samblanx, in a Russian style.

71. **PUSHKIN, Aleksandr Sergeyevich.** Brat'ia razboiniki ... (Pisano v 1822 godu.) Vtoroe izdanie [*The Robber Brothers ... Written in 1822. Second edition*]. Moscow, Avgust Semen, at the Imperial Medico-Surgical Academy, 1827.

8vo, pp. [3]-14; without the integral printed wrappers, but unstitched and uncut as issued; slightly foxed, ink inscription dated 1937 to title-page, small stamp to lower wrapper, else a very good copy. \$3400 / £2000

Second edition of *The Robber Brothers*, printed in the same year as the first.

This unfinished narrative poem, written in 1822, had appeared in the *Pole Star* for 1825; it was inspired by the Russian folk play *The Boat*. '*The Boat* is clearly a dramatic version of the songs celebrating the seventeenth-century outlaw Stepan Razin. Its cast features a band of outlaws on a boat on the Volga. A stranger appears and tells his story: he and his brother were highwaymen; they were caught and put in prison; his brother died there but he escaped, having killed a prison guard. The stranger is welcomed with open arms. The next scene shows the outlaws sacking the estate of a rich landowner. The action is repeatedly interrupted by the singing of robber songs. The main stage effect is created by the actors' sitting on the floor and making the motions of rowing a boat. "The Boat", like the epic songs on the same subject, is explicit in its sympathy for the outlaws and in its hatred for landowners and government authorities' (Terras).

Kilgour, 881*n*; Smirnov-Sokol'skii (Pushkin), 10.

WITH CONTEMPORARY COLOURING

72. **QUAD, Matthias.** Compendium universi complectens geographicarum ennarationum libros sex, ex quibus totius terrarum orbis situs universaliter ac particulariter, regionum et aquarum qualitates, urbium primordia, gentium mores, ferarum genera, mirabilia mundi, variarum item rerum eventus, non minus quam in amplissimo theatro videri ac percipi possunt. Ex optimis ut plurimum tam veteris quam huius aevi scriptoribus excerpta, in ordinem concinnum digesta, et in epitomen hanc redacta per Matthiam Quadum sculptorem. *Cologne, Wilhelm Lützenkirchen, 1600.*

Small 8vo, pp. [xvi], 714, [1], [5, blank], with 12 folding engraved maps coloured in a contemporary hand; woodcut printer's device on title; printer's device and two initials coloured by a contemporary hand, capitals on title touched in red; text slightly browned due to paper quality, world map and map of Hungary a little indistinctly printed in places, but the maps in excellent condition; a very good, honest copy in contemporary vellum with remains of ties; slightly soiled and rubbed, tear in spine with small loss.

\$17,000 / £10,000



First edition in Latin, rare, the maps all finely coloured by a contemporary hand. First published the previous year as *Enchiridion cosmographicum, daß ist ein Handtbuechlin der gantzen Welt gelegenheit*, with five maps only. The number of maps in the Latin edition seems to vary, but our copy contains an unusually full complement. The Latin edition also contains a new dedicatory epistle addressed to Lothar von Metternich, Archbishop-Elector of Trier.

The world map here, with six windheads arranged around the outside border, follows the oval projection popularised by Ortelius. There are also maps here of Africa, America, Asia, Europe, Great Britain, Germany, France, Italy, Spain, Hungary, and Belgium. The map of America 'is a reduced version of the one by Giovanni Lorenzo d'Anania of 1582, with just a few mainly typographical differences' (Burden). Pages 590–665 of the text relate to America.

Provenance: contemporary ownership inscription on front free endpaper 'Leonardi Gez. . . Emptus Consta[n]tia Anno 1601'. A Leonardus Gez 'Ultramontani' matriculated at the university of Perugia in 1585.

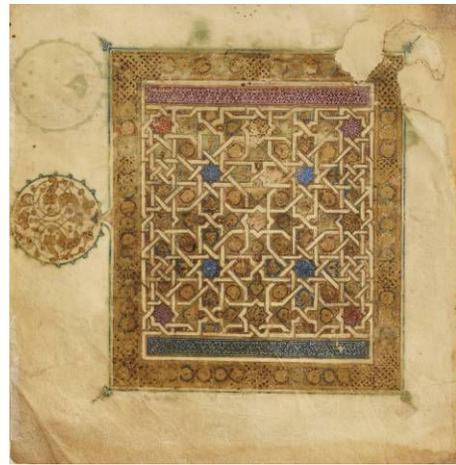
Alden, 600/71; Burden, 97; Sabin, 66889; Shirley, 203; VD, 16 Q1

73. **MAGHRIBI QUR'AN leaf with illumination and text.** [*North Africa or Andalusia, c. 1250–1350 AD*]

A vellum leaf (19 x 18.5 cm), verso with six lines of *maghribi* script in brown ink, diacritics and vocalisation in green, red and blue, *sura* heading in gold in an ornamental *kufic* script against a red-brown ground and contained within a cartouche framed by white strapwork, palmette medallion in blue and gold extending into the margin, recto with a full-page ornamental frontispiece consisting of an elaborate geometric design in white strapwork, the compartments filled with designs either in gold or in white on red, blue or purple grounds, the whole surrounded by an outer border of gold interlace; slightly worn, loss at upper inner corner repaired with blank vellum.

\$20,500 / £12,000

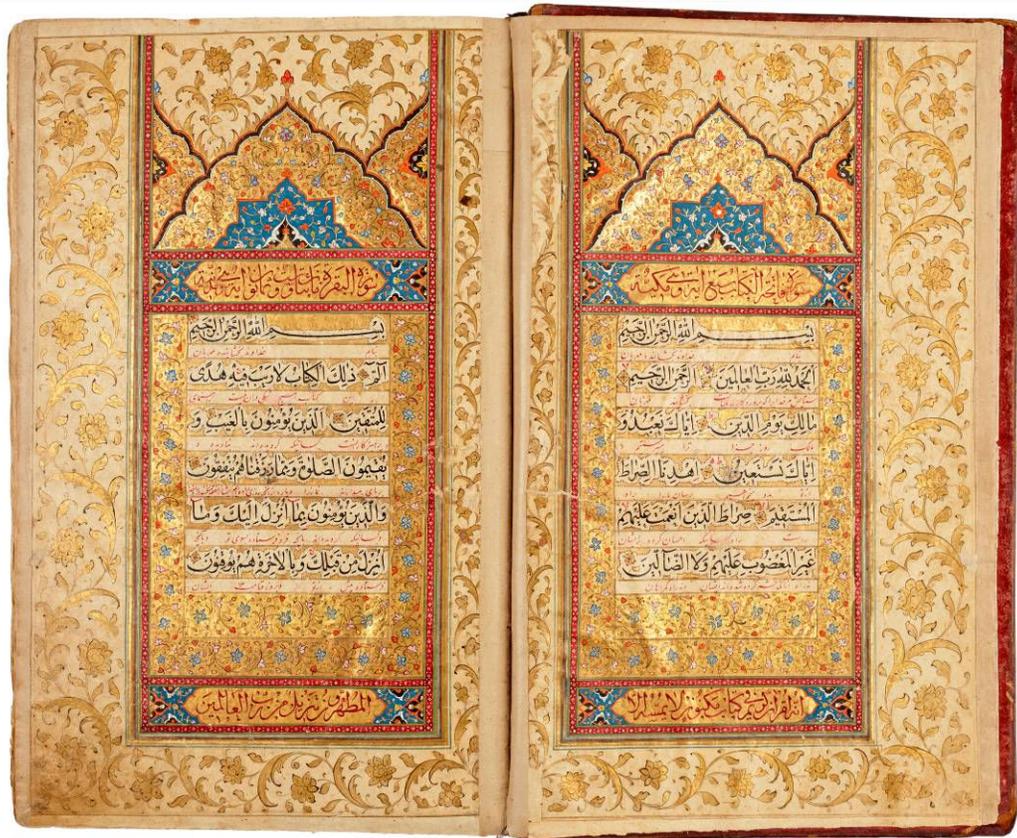
A fine example of a *maghribi* frontispiece, with a particularly complex geometrical design. It would doubtless originally have formed the left-hand half of a double-page frontispiece of a *Qur'an* section. The *sura* heading on the verso, which is also a *hizb* (sixtieth) division, is also unusually elaborate for a *Qur'an* of this format. The text comprises the beginning of the first verse of *sura* 17, *Bani Isra'il* (the Children of Israel).



74. **[QUR'AN.]** [*Probably Isfahan, circa 1710 AD.*]

Arabic and Persian manuscript on paper; 36.9 x 22.8 cm; text area 26 x 14.8 cm; ff. ii, 336, ii; 12 lines of black naskh per page, ff. 1.v – 27.r with interlinear Persian translation in red shikastah; red rubrication; lines ruled in gold, text frame quadruple-ruled in blue, red, green, and gold, within a marginal frame, single-ruled in gold; *sura* headings in red *riqa'*, verses marked by gilt whorls, and *hizb* and *juz'* divisions, together with *sajda* verses, indicated in marginal red *riqa'*; ff. 1.v – 2.r with an illuminated bifolium; each page comprising six lines of black naskh within gilt cloud-bands, lines gilt-ruled; set within a wide, gilt three-quarter frame, illuminated to a floral pattern in several colours; illuminated calligraphic cartouches of red *riqa'* on gold above and below the text; with the upper cartouche surmounted by an elaborate headpiece, floreated in orange, black, blue, white, and gold; text, headpiece, and cartouches neatly divided by lines of white-on-red geometric illumination, and the margins illuminated in gilt to a floral pattern; paper discreetly reinforced with tissue, some early paper repairs, and occasional light staining, as well as a handful of fine, marginal tears, text unaffected; an excellent example of late

Safavid artistry in a magnificent contemporary lacquer binding, each board with a field of flowers in gold-on-black, surrounded by six cartouches of yellow-on-black calligraphy, central panel and framing cartouches divided by red-on-gold floral decoration; lacquer with a fine craquelure and a handful of chips, several infilled, edges lightly worn; f. 1.r with a later Persian inscription and seal impression, f. 336.v with the ostensible signature of Ahmed al-Nayrīzī, dated 1120 Hijri [1708 AD], a pious inscription in Arabic and Persian to one of the rear fly-leaves, the other with two Qajar seal impressions and an inscription dated 1282 Hijri [1865 AD]. \$51,000 / £30,000



A large, late Safavid Qura'n in a splendid contemporary binding; the present manuscript bears all the marks of the calligraphers and illuminators of Isfahan, from the attractive naskh of the text and the miniscule shikastah of the interlinear Persian translation to the brilliant decoration of the binding. The composition and hand of the text exhibit the influence of Ahmed al-Nayrīzī, and there is some temptation to ascribe the manuscript to him. Moreover, Nayrīzī wrote on lacquer as well as paper, and the manuscript's binding bears so striking a resemblance to a calligraphic lacquer binding, signed by Ahmed al-Nayrīzī, now in the Metropolitan Museum of Art (accession number 2003.239) as to be uncanny.

75. **[QUR'ĀN BIFOLIUM.]** [Sūrat al-naml (XXVIII): 54-58, 61-63.] [*North Africa, c. 1300.*]

Arabic manuscript on vellum; each folio 22.2 x 21.8 cm, text area 13.8 x 13.5 cm; bifolium; 5 lines of brown maghribī per page; rubricated in red and green, single verse marks illuminated in gold; margins with illuminated teardrop medallions of gold, blue, and red marking the hizb divisions and illuminated roundels marking every fifth verse; in modern cloth. \$17,850 / £10,500

A fine example of the distinctive Qur'ans produced in North Africa from the thirteenth century onwards, the present bifolium exhibits an attractive, well-preserved illumination scheme, encompassing the elaborate series of divisions and subdivisions developed for the Qur'an. In addition to the chapter and verse divisions, the Qur'an may be divided into thirty equal parts, with each thirtieth part divided into equal halves; the whole scheme affording ample opportunity for the illuminator's art to enliven a Qur'an's pages.

The enduring use of vellum was a hallmark of North African manuscript production, persisting long after the eastern Islamic world adopted paper; this, together with the dramatic calligraphy and square format make this bifolium a handsome example of an attractive scribal tradition.

A comparable folio is in the Khalili Collection, accession number QUR521.

76. **[QUR'ĀN.]** [*North Africa*], 1196 AH [1782 AD].

Arabic manuscript on paper; 14 x 15 cm, text area 10.5 x 9.5 cm; ff. 272; 13 lines of brown *maghribī* per page, red vocalisation, framed by gold bands and green, black and blue rules, sūra headings of gold *thūlūth* within medallions extending into the margins, the first two headings to top and bottom of f. 1.v within illuminated panels, textual divisions marked marginally in gold *thūlūth*, illuminated marginal medallions indicating prostrations, colophon within an illuminated endpiece; occasional marginal annotations and a little marginal staining; in contemporary brown morocco with flap, tooled double borders in gilt, stamped central medallions and corner pieces; crudely repaired and a bit worn. \$20,500 / £12,000

A handsomely illuminated manuscript Qur'an from North Africa, in the distinctive square format of the region; a fine example of the calligrapher's enduring place in the Islamic world, and of the time and skill required to copy and illuminate such a text.

77. [QUR'AN.] Miniature Qur'an. [*Glasgow, David Bryce & Sons, c. 1900.*]

64mo (34 x 22 mm); text in Arabic; red morocco stamped in gilt, gilt edges; slightly rubbed; in the original metal locket with magnifying glass set into lid and suspension loop; preserved in a cloth box. \$1550 / £900

A copy of Bryce's miniature Qur'an in its original metal locket. 'The production of miniature Korans in manuscript has a long tradition, but the printing of them in this form had to await the arrival of photolithographic techniques in the late 19th century. Such Korans were published in Delhi in 1892 and Istanbul *c.* 1899, but the one which seems to have achieved the widest circulation is this Scottish edition. It was one of a long series of miniature books produced by David Bryce and Sons. All the copies were issued with metal lockets and magnifying glasses. Many were supplied to Indian and other Muslim soldiers fighting for the British in the First World War, and served also as talismans' (*Middle Eastern languages and the print revolution*, exh. cat., Gutenberg Museum, Mainz, 2002, no. 79).

78. [QUR'ĀN.] [Sūrat al-jinn (72): 23-25.] [*Near East, 9th or 10th century AD.*]

Single folio from an Arabic manuscript on vellum; 23.5 x 32.5 cm, text area 17.5 x 23 cm; 7 lines of brown kūfī per page; diacritics in red, a few in green, individual verses marked by a triangular arrangement of six gold dots; an illuminated letter hā in gold indicating every fifth verse; later Arabic foliation and pagination in black minuscule; recto slightly rubbed, as often. \$21,250 / £12,500



A beautiful example of early Arabic calligraphy, the present leaf comes from a magnificent, substantial Qur'an, now dispersed. Remarkably well-preserved, the manuscript of which this leaf was once a part would have been a substantial production, requiring large quantities of fine vellum and many hours of devoted work by a calligrapher. The illumination scheme apparent in other extant leaves is rich and varied, with each Sūra heading subtly varying the decorative elements, rather than reproducing by rote a single illumination across the whole manuscript.

A LEGENDARY RARITY

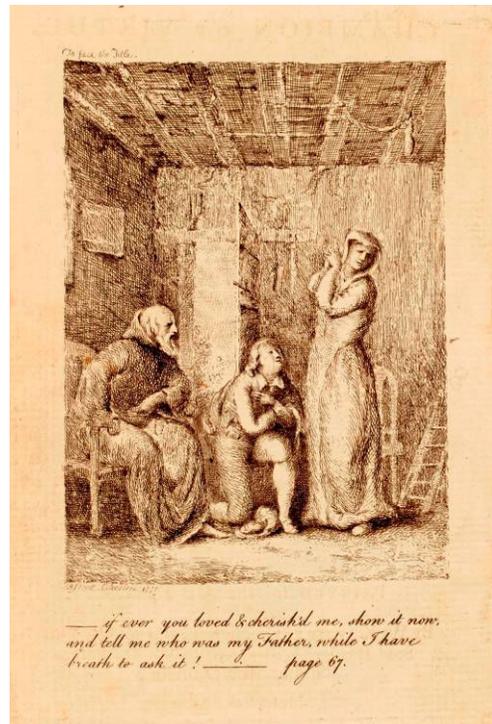
79. **REEVE, Clara.** *The Champion of Virtue. A Gothic Story.* By the Editor of the Phoenix; a Translation of Barclay's *Argenis*. Printed for the Author, by W. Keymer, Colchester, and sold by him; sold also by G. Robinson, 1777.

12mo, pp. [ii], vii, [1], 190, with the engraved frontispiece of Edmund seeking to learn his parentage (signed B. Strutt, Colchester, 1777), but wanting the half-title and the terminal blank R6 (not seen by ESTC); a few spots and stains, lower corner of Q4 torn away without loss, else a very good copy in contemporary sheep, rubbed, joints worn but cords sound, headcaps chipped. \$10,200 / £6000

First edition of Clara Reeve's elusive Gothic novel under its original title; afterwards it was reprinted many times as the *The Old English Baron*.

The novel, one of the first Gothics, is set in England during the Wars of the Roses, and the plot turns on the discovery of a murder and the restoration of an heir to his rightful estates. The heir, Edmund, brought up from infancy as the child of a peasant couple after his title and castle have been usurped by his father's murderer, discovers his true identity in an uneasy dream when forced to spend a night in the room where his father's body is buried. The murderer is accused, confesses, and Edmund is restored.

J. M. S. Tompkins, *The Popular Novel in England 1770-1800*, pp. 229-31; Dale Spender, *Mothers of the Novel*, pp. 230-2; Janet Todd, ed., *A Dictionary of British and American Women Writers 1660-1800*, pp. 266-8; Garside, Raven, and Schöwerling 1777:16.



UNCORRECTED PROOF COPY:
ALL QUIET ON THE WESTERN FRONT

80. **REMARQUE, Erich Maria.** *Im Westen nichts Neues.* Berlin, Propyläen-Verlag, [1928].

8vo, pp. 287, [5]; a very good copy in the original yellow printed wrappers, spine faded; in a folding cloth box. \$6800 / £4000

Very rare pre-first edition of the ‘unkorrigierte Vordruck’, or uncorrected proof printing, which was printed at the end of December 1928 and sent out as a review copy. The first edition of the book appeared four weeks later at the end of January 1929.

Written within a few months in 1927, *All Quiet on the Western Front* appeared first in serialised form in November and December 1928 in the German newspaper *Vossische Zeitung*. The most famous anti-war book of the Weimar years, it was an immediate success worldwide, soon reaching over 1 million copies, and was rapidly translated into some twenty five different languages. The Oscar-winning film, directed by Lewis Milestone, was released in 1930. In 1933 it was one of the books burnt publicly in Berlin by the Nazis.

OCLC records a copy at the Deutsche Nationalbibliothek only. *The New York Public Library’s Books of the Century*, OUP, 1996, p. 173.

81. **RICAFORT, Mariano.** *La reunion de malhechores en cuadrilla en la provincial de Cavite.* [Manila, no printer, 1828].

4to, pp. 13, [1, blank], printed on rice paper, text in Spanish and Tagalog, with occasional contemporary manuscript notes, initialled by Ricafort; lightly browned, larger paper tears skilfully repaired, other smaller paper tears near old folds with no loss of text, fore-edge of first page chipped with no loss of text; in paper wrappers. \$4760 / £2800

A very rare pamphlet issued by Mariano Ricafort, Governor-General of the Philippines, permitting members of the public to capture or kill bandits.

Ricafort was Governor of the Philippines between 1825 and 1830 and the protection of the lucrative Spanish tobacco monopoly from banditry was one of his priorities. Printed in Spanish and the native Philippine language Tagalog, the pamphlet contains a list of the names, villages, and regions that the bandits originate from, some marked in ink, presumably indicating their capture or execution. The majority of those named are from the troubled region of Cavite, others are from Batangas, Laguan, Tondo and Bataan.

Those capturing bandits are promised a pardon for earlier crimes committed (except in cases of heresy and the falsification of money). Bandits are not subject to a trial and, if captured alive, are to be hanged once formally identified. Rewards are of 50 pesos for bandits killed, and 100 pesos if brought to the authorities alive.

Not in Palau. Not found in OCLC or CCPBE.

82. **RICARDO, David.** Начала политической экономии. Nachala politicheskoi ekonomii. [Principles of Political Economy]. *Moscow, K.T Soldatenkov, 1895.*

8vo, pp. [4], XXXV, [1], 287, [1, blank], II, contents, [1, errata], + portrait frontispiece; lightly toned throughout, small mark at foot of frontispiece, marginal loss to blank fore-edge of the errata leaf, else a very good copy in contemporary quarter sheep with cloth boards; spine rubbed. \$5950 / £3500

First edition of the first Russian translation of this major classic in the history of political economy, translated by N.V. Fabrikant (first English edition 1817). The second volume in the 'Library of Economists' series.

Carpenter XXXVII, (1); Not in Einaudi or Mattioli; PMM 277; Sraffa p. 381. Worldcat finds only a microform, at Kansas. The NLR has two copies of this edition.

THE BIRTH OF THE ORDNANCE SURVEY
INSCRIBED FROM JOSEPH BANKS TO BOCHART DE SARON

83. **ROY, William.** An Account of the Measurement of a Base on Hounslow-Heath ... Read at the Royal Society, from April 21 to June 16, 1785. *London, J. Nichols, 1785.*

4to, pp. 96, plus two double-page letterpress tables paginated '97'-'98', and five folding engraved plates by Basire (map and diagrams) mounted on stubs; a very good copy in contemporary tree calf, rubbed, joints cracked but cords sounds, spine chipped at head and foot; marginal manuscript notes on vocabulary on four leaves (by de Saron?). \$6400 / £3750

Only separate edition, rare, inscribed '**Pour Monsieur le President de Sarron / De la part de son tres humble et tres obeis^t serv^t / Sir Jos. Banks.**'

In October 1783 the President of the Royal Society, Sir Joseph Banks, received a memoir from the French astronomer and cartographer César Cassini de Thury proposing the calculation of the relative locations of the observatories at Greenwich and Paris by triangulation. The French portion had already been completed by Cassini as part of the

‘Carte de France’ project; with approval and funding from George III, Banks turned to the Scottish military surveyor Major-General William Roy, who had been advocating a national survey since the 1760s.

See Jim Bennett, ‘Plates from Royal Society Publications: Illustrating William Roy’s Baseline on Hounslow Heath’, *Notes & Records of the Royal Society*, 60:2 (2006); Jean-Pierre Martin and Anita McConnell, ‘Joining the Observatories of Paris and Greenwich’ *Notes & Records ...*, 62:4 (2008); Rachel Hewitt, *Map of a Nation: A Biography of the Ordnance Survey* (2011)

GEORGE ROMNEY’S LONDON DEBUT

84. **[ROYAL SOCIETY OF ARTS.]** A Catalogue of the Paintings, Sculptures, Architecture, Models, Drawings, Engravings, &c. now exhibiting under the Patronage of the Society for the Encouragement of the Arts, Manufactures and Commerce, at their Great Room in the Strand. London: Printed by James Harrison ... 1763.

4to, pp. 16; a fine copy, disbound.

\$1700 / £1000

First edition, scarce, of the exhibition catalogue for the 1763 exhibition of the Society for the Encouragement of the Arts (now known as the Royal Society of Arts). The Society, founded in 1754, had held London’s first exhibition of living artists in 1760. Three years on, the exhibition was the subject of great controversy after George Romney’s canvas *The Death of General Wolfe* (now untraced) was awarded and subsequently denied the second prize, or ‘premium’, for History painting.

ESTC shows 6 locations (BL, PRO, RSA, Bodley; Yale (2), Metropolitan Museum of Art).

85. **ROZIER.** Le Rozier historial de France contenant deux Roziers. Le p[re]mier rozier contient plusieurs belles rozes e boutons de instructions ... pour Roys, Princes ... et gens de guerre ... Le seco[n]d Rozier Autreme[n]t Croniques abregees contient plusieurs belles Rozes ... extraits ... de la maison de Fra[n]ce et de Angleterre. *Paris, Gilles Couteau for François Regnault*, 26 February 1522 [i.e. 1523]

Folio, ff. 216; printed in bâtarde type in two columns, title in red and black with a woodcut in four compartments, the scrolls printed in red, signed with the Lorraine cross, in all 293 text woodcuts from 92 blocks, some larger cuts with woodcut borders on one side, medallion heads of kings and popes, half-length figures, woodcut capitals of varying design, white on black; outer and lower margin of c1 cut shorter, two closed tears in the upper margin of the same leaf, some scattered pinholes, one small wormtrack in the text developing horizontally to a maximum of 2 cm length and 2 mm width then receding,

over four quires, occasional very light staining; slight soiling on margins of title, but a very appealing copy in clear dark impression, bound in mid-nineteenth-century crimson morocco, sides filleted in blind, three fleur-de-lys stamped on each side, panelled spine lettered and decorated in gilt; the Fairfax-Murray copy ('large'), from the Silvain S. Brunshwig collection, with the monogram bookplate (sold at Rauch in 1955).

\$54,500 / £32,000

First edition. 'According to Brunet (*Manuel* IV, 1440) there are three copies on vellum and two on paper which are without the imprint on title and have the date in colophon as 1522 (...xxii), the day of the month and the other details being apparently the same as in the present edition, which has the imprint on title as given above and one more "I" added to the date at the end, "xxiii", these being virtually the only differences' (Fairfax Murray).

The first part, the *Rozier des guerres*, is a *speculum principis* for rulers in peace and war, and was originally published on its own in Lyon, c. 1489 (only two copies known). The second part is a chronicle of the histories of France, England, Germany, Spain, Scotland, Sicily, Flanders, etc.

Fairfax Murray 488; Renouard-Moreau III, 452; IA 136.529.

AN EXTREMELY RARE SET WITH THE SECOND VOLUME PRESENT
INCLUDING THE FIRST EDITION IN ANY LANGUAGE OF DESCARTES'
MECHANICS, FIRST ENGLISH EDITIONS OF GALILEO, KEPLER AND
ARCHIMEDES

86. **SALUSBURY, Thomas.** *Mathematical Collections and Translations, First Tome* [-Second Tome, part I]. *London, William Leybourn, 1661-1665.*

Two vols., folio, vol. I: pp. [16], 424, pp. [14], 118, [5], pp. [425-]503, [1], 23; vol. II: pp. [1] (lacking the general title, and with another copy of the first title bound in to compensate), [1], 469 [recte 476], 1 (lacking the final section, 'The Troublesome Invention of Nicolas Tartalea'); with four folding engraved plates to the first volume and one to the second, and several engravings and woodcut diagrams in the text; a few leaves a little stained, but a very nice copy in contemporary English panelled calf (vol. I), recent gilt lettering to spine, and contemporary English speckled and panelled calf (vol. II), rebaked with old spine laid down, new leather label; preserved in a morocco-backed slip-case.

\$127,500 / £75,000

First edition – and with the extremely rare volume II here present - of this highly important collection, including, among other texts, the first English editions of Galileo's *Dialogo* and *Discorsi*, his letter to Christina, his work on hydrostatics, the first English printing of Archimedes on the 'natation of bodies', the only seventeenth-century edition of any of Kepler's works in English, and the first edition in any language of Descartes' treatise on mechanics.

facility apprehended in the *Ptolomick* System.

SALV. I neither ought, nor can deny any thing that *Sagredus* shall request: And the delay by me desired was to no other end, save only that I might have time once again to methodize those prefatory points, in my fancy, that serve for a large and plain declaration of the manner how the forenamed accidents follow, as well in the *Copernican* position, as in the *Ptolomick*; nay, with much greater facility and simplicity in that than in this. Whence one may manifestly conceive that Hypothesis to be as easie to be effected by nature, as difficult to be apprehended by the understanding; yet nevertheless, I hope by making use of another kind of explanation, than that used by *Copernicus*, to render likewise the apprehending of it somewhat less obscure. Which that I may do, I will propose certain suppositions of themselves known and manifest, and they shall be these that follow.

The Copernican System is difficult to be understood, but not safe to be refused.

Necessary suppositions for the better conceiving of the consequences of the Earth's motion.

First, I suppose that the Earth is a spherical body, turning round upon its own Axis and Poles, and that each point aligned in its superficies, describeth the circumference of a circle, greater or lesser, according as the point aligned shall be nearer or farther from the Poles: And that of these circles the greatest is that which is described by a point equidistant from the said Poles, and all these circles are parallel to each other; and *Parallels* we will call them.

Secondly, The Earth being of a Spherical Figure, and of an opaque substance, it is continually illuminated by the Sun, according to the half of its surface, the other half remaining obscure, and the boundary that distinguisheth the illuminated part from the dark being a grand circle, we will call that circle the *terminator of the light*.

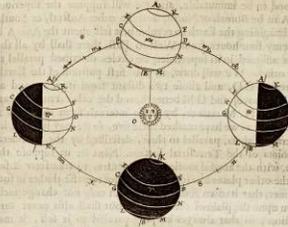
Thirdly, If the Circle that is terminator of the light should passe by the Poles of the Earth, it would cut (being a grand and principal circle) all the parallels into equal parts; but not passing by the Poles, it would cut them all in parts unequal, except only the circle in the middle, which, as being a grand circle, will be cut into equal parts.

Fourthly, The Earth turning round upon its own Poles, the quantities of dayes and nights are termed by the arches of the Parallel, intersected by the circle, that is, the terminator of the light, and the arch that is situate in the illuminated Hemisphere prescribeth the length of the day, and the remainder is the quantity of the night.

A planisphere representing the Copernican Hypothesis, and its consequences.

These things being precluded, for the more clear understanding of that which remains to be said, we will lay it down in a Figure. And first, we will draw the circumference of a circle, that shall represent unto us that of the grand Orb describ-

ed in the plain of the *Ecliptick*, and this we will divide into four equal parts with the two diameters *Capricorn* *Centers*, and *Libra* *Aries*, which, at the same time, shall represent unto us the four Cardinal points, that is, the two *Solstices*, and the two *Equinoctials*; and in the centre of that circle we will place the Sun O, fixed and immoveable.



Let us next draw about the four points, *Capricorn*, *Cancer*, *Libra* and *Aries*, as centres, four equal circles, which represent unto us the Earth placed in them at four several times of the year. The which, with its centre, in the space of a year, passeth through the whole circumference, *Capricorn*, *Aries*, *Cancer*, *Libra*, moving from East to West, that is, according to the order of the *Signes*. It is already manifest, that whilst the Earth is in *Capricorn*, the Sun will appear in *Cancer*, and the Earth moving along the arch *Capricorn* *Aries*, the Sun will seem to move along the arch *Cancer* *Libra*, and in short, will run thorow the *Zodiac* according to the order of the *Signes*, in the space of a year; and by this first assumption, without all question, full satisfaction is given for the Sun's apparent annual motion under the *Ecliptick*. Now coming to the other, that is, the diurnal motion of the Earth in itself, it is necessary to establish its Poles and its Axis, the which must be understood not to be erect perpendicularly upon the plain of the *Ecliptick*, that is, not to be parallel to the Axis of the grand Orb, but declining from a right angle 23 degrees and an half, or thereabouts, with its North Pole towards

The Sun's annual motion, how it comes to pass, according to Copernicus.

Y y 2

Drake located more than 40 copies of the first volume, but only eight of the first part of the second tome. Of these eight, six were in institutional collections (BL, Bodleian, Trinity College Cambridge, University College London, California Institute of Technology and Manhattan College). Of the two copies in private hands, one was in the collection of Joseph Halle Schaffner, now part of the library of the University of Chicago, the other being the present copy. Since Drake's census, the Manhattan copy was sold at auction (Christie's South Kensington, 29 November 1991, lot 237) as was the Macclesfield copy (Sotheby's London, 25 October 2005, lot 1800), thought by Drake to be lost. The only other copy of the first part of the second volume to have appeared at auction in the past century is the Andrade copy, now at Chicago.

There are at most two other copies of the second volume in private hands and, since the sale of the unique complete copy from the Macclesfield collection, Shirburn Castle, in 2005, the set offered here is the most complete any collector may hope to acquire.

See Carli and Favaro 276 ('Di quest'opera non si conosce alcun esemplare completo, mancando nei rarissimi noti la seconda parte del volume secondo, la quale andò distrutta nella occasione di un incendio, prima d'essere distribuita'), *500 Years of Nicolaus Copernicus* 42 (volume I only) and Wing S517 (volume I only).

87. **SAN JOSE, Francisco Blancas de.** *Arte y reglas de la lengua tagala.* [Manila,] *Jose Maria Dayot for Tomas Oliva, 1832.*

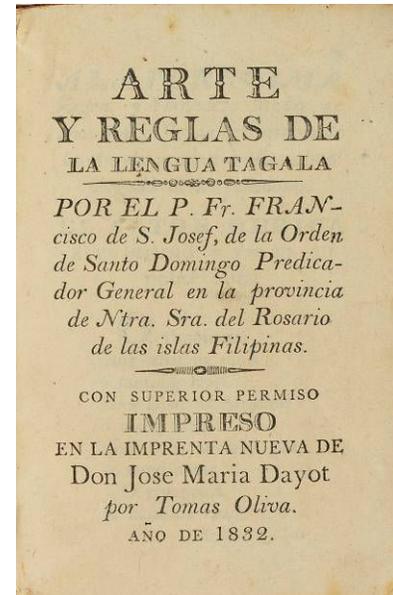
8vo, pp. 919 (*recte* 929), printed on rice paper, text in Spanish and Tagalog; gathering X misbound after gathering Y; occasional browning, tears in four leaves (X¹, Ee⁴, Aaa² and Vvvvv³, without loss), fore-margin of one leaf chipped with loss (Tttt¹, not affecting text), but a very good copy in contemporary limp vellum preserving one (of two) closure loops; ownership inscription of 'Oscar Dürr, Manila 1865' on front free endpaper.

\$6400 / £3750

Third edition of San José's Tagalog grammar, perhaps **the most influential grammar published in the early Spanish colonial period.** All early editions are rare.

Tagalog, the most widely studied language in the Philippines, was 'spoken in the most thickly populated and fertile regions of southwestern Luzon, including the areas adjacent to the colonial capital of Manila.

Retana 619.



88. **SAVARY, Jean.** *La theorie et la pratique des nombres. Methodiquement proposes dans l'usage des financiers.* Paris, [Jean Bessin] for the author, 1644.

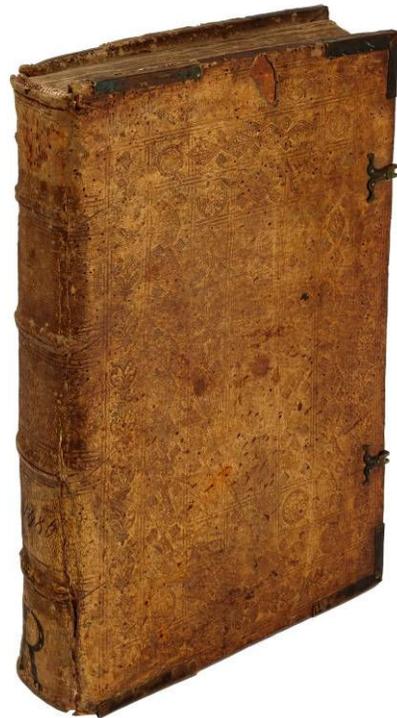
4to, pp. [viii], 292; decorative headpieces and initials; lightly toned with occasional browning, a little unobtrusive dampstaining to first and last leaves, small stain to quire B, a couple of marginal annotations, marginal calculation to p.177; a very good copy in early eighteenth-century sprinkled calf, double gilt fillet, panelled spine gilt with central pointillé floriate ornaments; expertly rebacked and corners renewed; eighteenth-century ownership inscriptions of Jean Moreau to the pastedowns. \$12,750 / £7500

First edition. A rare practical mercantile arithmetic handbook for financiers and tax farmers. The work, beginning with the mathematical 'alphabet' of 10 numbers, covers basic arithmetic, as well as more complicated quadratic roots, rules, discounts, change and exchange, all illustrated with numerous examples.

Rare, OCLC finds only two copies, both in France.

89. SAVONAROLA, Michele Giovanni. *Practica medicinae*. Venice, Andrea de Bonetis, 10 May 1486.

Folio, ff. [264] (without first and last blanks), text printed in double columns, 75 lines, gothic letter, initials supplied in red and blue, paragraph marks and underlinings in red and blue throughout, contemporary manuscript index on a4 verso, some contemporary marginal annotations; first and last leaves lightly soiled, frayed at margins and with a few tiny wormholes, otherwise a clean and crisp copy bound in contemporary South German (probably Upper Swabian) pigskin over wooden boards, blind-stamped covers with multiple borders incorporating unicorns and foliage within lozenges, brass corners and catches (lacking clasps); upper joint cracked at foot but still firm, small chip to upper cover, a little surface wear, inside of covers slightly wormed.



\$30,600 / £18,000

Second edition (first Colle di Valdelsa, Bonus Gallus, 1479), corrected, of **Savonarola's manual of practical medicine, one of the most comprehensive and influential** of its time and therefore frequently reprinted until 1561, including four editions before the end of the fifteenth century.

The *Practica* 'divides into six tractates, of which the first, in five or six chapters, is devoted to procedure – in investigating the causes of diseases, in curing disease, and in prognostication. The fourth chapter deals with the administration of medicines and “its most advantageous hour,” and the sixth with the physician's personality. The second tractate takes up the familiar six non-natural things (*de sex rebus non naturalibus*) of medieval medical treatises in nine chapters. Composite foods are considered in eleven chapters in the third tractate. The fourth tractate in thirty-four chapters considers various medicines according to their effects The fifth tractate of Savonarola's *Practica* considers in four chapters the simple and compound medicines which physicians use in healing in their *Antidotaria*. The sixth and last tractate devotes twenty-two chapters to particular diseases arranged in the common top to toe order' (Thorndike, IV, pp. 189–190). Amongst the most important chapters in the last tractate are the gynecological and obstetrical ones that represent an improved and far more detailed version of Savonarola's *Ad mulieres ferrarienses de regimine pregnantium et noviter natorum usque ad septennium*, a milestone in the history of obstetrics and a direct source for Eucharius Rösslin's *Der Rosengarten*.



Michele Giovanni Savonarola (1384 – 1468), of a noble Paduan family, enjoyed an almost unrivalled reputation among physicians of his time, first as professor at Padua University (from 1434), later at Ferrara (from 1440), where he became personal physician to Niccolò d'Este. He was grandfather to, and oversaw the education of, the more famous Girolamo Savonarola, the Dominican priest burned at the stake in Florence in 1498. Savonarola is considered a pioneer in obstetrics and the first to have described the cephalopelvic disproportion.

Provenance: Dr. Matthias Biechner, with his early sixteenth-century woodcut ex-libris in outer margin of first leaf of text (some of the early manuscript annotations are conceivably Biechner's); manuscript inscription on first leaf dated 1543 recording the donation of the book by Nikolaus Biechner (brother of Matthias) to Zwiefalten Abbey (Baden-Württemberg); seventeenth-century ownership inscription, also on the first leaf of text, of the library of the Capuchins in Riedlingen; later in the library of the Medical Society, County of Kings, with bookplate on front pastedown and stamps on first and last leaves.

Hain-Copinger 14481; BMC V 362; Goff S297; Klebs 882.2; IGI 8812; Pr 4819; Wellcome 5783; Poynter 528.

90. **SCHABACKER, Richard Wallace, M.A.** Stock market theory and practice.
New York, B. C. Forbes, 1930.

8vo, pp. xxix, [3], 875, [5] blank; with a fold-out frontispiece plan of the New York financial district, two folding charts, 12 plates and a further 90 illustrations in the text; a very good copy, in the original dark blue cloth, complete with the original orange dust-jacket. \$5525 / £3250

First edition ‘of a comprehensive survey of current mechanism, practice, and theory, by the financial editor of *Forbes Magazine*’ (Larson). Schabacker, the youngest financial editor of Forbes magazine, published three major works on the stock market – considered ‘among the most influential ever written on the technical side of the market’ by Schultz and Coslow – in his short life. This book, his first, purposes to offer a complete background of basic knowledge with which to pursue market activities. Schabacker says, ‘so long as he plays courageously fair with his sincere study ... there seems no reason why the average student should not reap the rewards of successful stock market operation’.

Dennistoun & Goodman 258; Larson 1598.

91. **[SCRIPTORES REI RUSTICAE.]** (ESTIENNE, Robert, ed.) *Paris, Robert Estienne, 1543.*

MERULA. Enarrationes vocum priscarum in libris de re rustica. . . P. Beroaldi in libros XIII Columellae Annotationes. Aldus de Dierum generibus . . . quae [sunt] apud Palladium.

[bound with:]

PALLADIUS. De re rustica libri XIII.

[and:]

VETTORI. Explicationes suarum in Catonem, Varronem, Columellam castigationum.

3 parts in one, 8vo. ff. [84]; pp. 186, [6]; ff. 70, [2]; italic letter; woodcut printer’s device to titles of first two works, light marginal dampstain to fore-edge of first half of text, first title and upper margins slightly dusty; very good copies, **bound for Eton College by Williamson**, in early seventeenth-century English calf with the arms of Eton College in centre of covers, lacking clasps; bookplates of the Cupar Library, Fife, to front pastedown. \$8100 / £4750

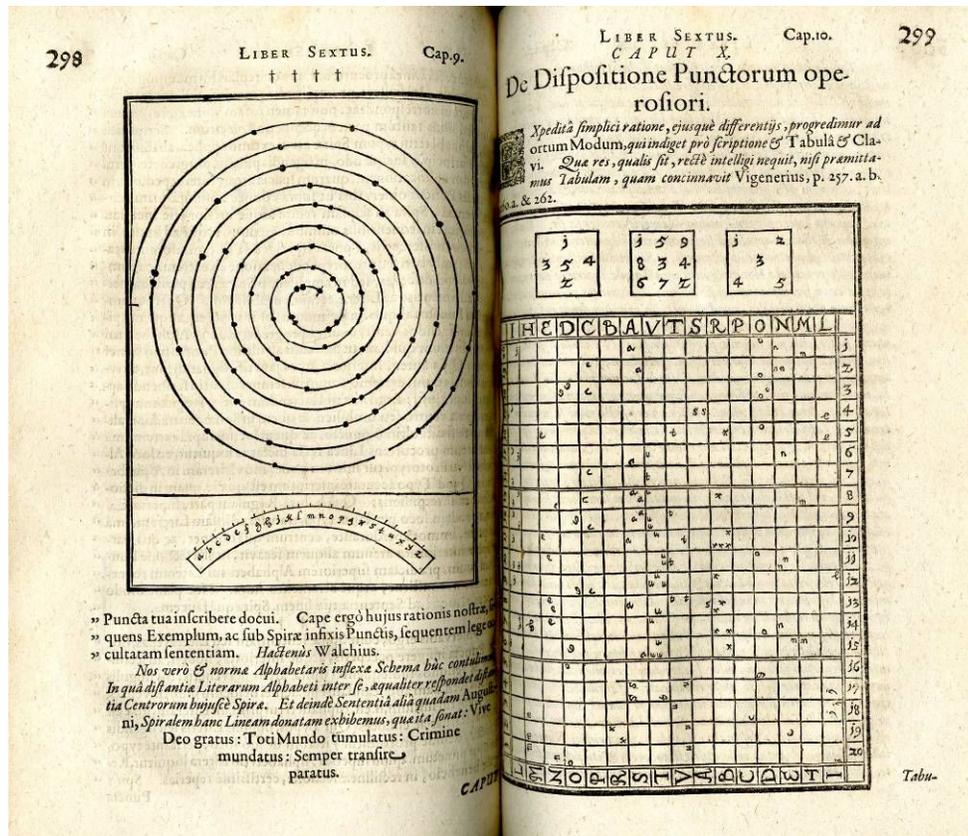
Three parts of Estienne’s *Scriptores Rei Rustica*, originally issued in five separate parts. The first part is a botanical gloss by Merula, referencing the plants to the various authors discussed alter in the volume. It concludes with Aldus Manutius’ guide to the farming

year. The second part, by Palladius, works through the agricultural year, commenting on likely conditions, and advising on planting. The third part consists of commentary on the works of Cato, Varro and Columella by Pietro Vettori.

Renouard 55, no. 2. Adams P111, V676 & M1358.

92. **SELENUS, Gustavus [pseudonym for] AUGUST, Duke of Braunschweig-Lüneburg-Wolfenbüttel.** Cryptomenytices et cryptographiae libri IX. In quibus & planissima steganographiae à Johanne Trithemio, abbate Spanheimensi & Herbipolensi, admirandi ingenij viro, magicè & enigmaticè olim conscriptae, enodatio traditur. Inspersis ubiquè authoris ac aliorum, non contemnendis inventis. [Colophon:] *Lüneburg, Johannes and Heinrich Stern, 1624.*

Folio, pp. [xxxvi], 493, [1], without final blank, title within elaborate engraved historiated border, one double page folding table (minimally wormed and shaved at outer margin, just touching the final letters), 3 engravings in the text (1 full-page), numerous woodcuts, tables, musical scores, and specimens of alphabets in the text; four leaves with outer margins folded in at the time of binding to avoid cropping (one of these with portion torn away from blank outer margins, without loss of text); light browning; a very good copy in contemporary vellum over boards, two small holes to head of spine; contemporary inscription on half title recording this copy being a gift from the author. \$12,750 / £7500



Presentation copy of the rare first edition of one of the most splendid books on cryptography ever produced.

Duke August, a 'Wunder unter den Fürsten' (miracle among princes), was one of the most learned men of his time, who laid the foundations of the Wolfenbüttel library, where during his life-time some 180,000 volumes and numerous manuscripts were assembled. At the same time he was owner and curator of one of the largest cryptological collections of the 17th century. Duke August exchanged coded messages with Johann Valentin Andreae, the supposed 'founder' of Rosicrucianism, mystic, and utopian writer. Basing his work on Trithemius' unfinished *Steganographia*, Duke August here presents hundreds of cryptographic systems. The folding table at the beginning is a synoptic diagram of all systems of encryptions contained in the book and each of the nine books is preceded by a schematic table of contents.

Caillet 10114 ('manque à la Bibliothèque Nationale'); Galland p. 166; Faber du Faur 1245; Folger II, p. 84; STC German A1047; Wellcome 545 (four pages supplied in manuscript); not in Jantz.

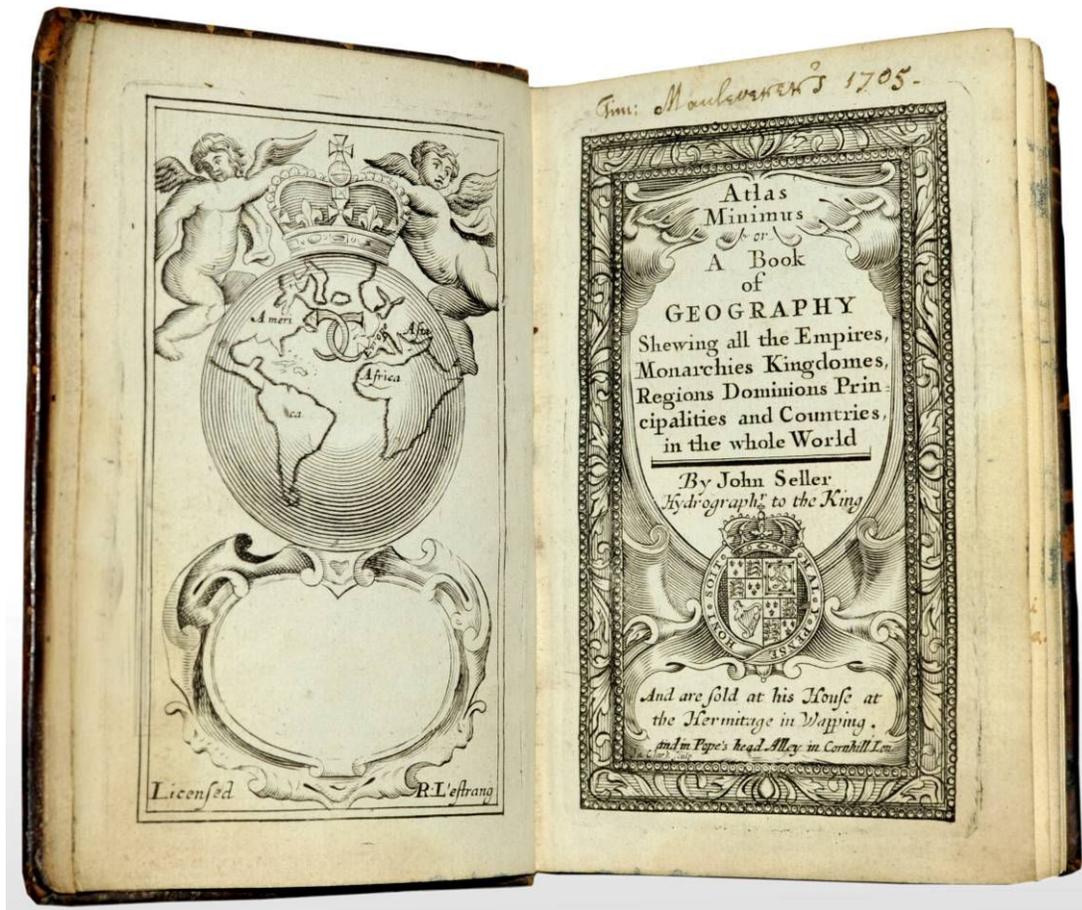
THE FIRST ENGLISH MAPS OF NEW MEXICO AND FLORIDA

93. **SELLER, John.** *Atlas minimus, or a Book of Geography shewing all the Empires Monarchies Kingdomes, Regions Dominions Principalities and Countries, in the whole World. By John Seller, Hydrograph' to the King. And are to be sold at his House at the Hermitage in Wapping. And in Pope's Head Alley ... [1678?]*

12mo, engraved throughout: licence-leaf (with a small circular map above a blank cartouche), title-page within an elaborate border by James Clark, a double-page 'Mapp of all the World', and 52 single-page sectional maps on rectos with explanations on the facing versos; the 48-page letterpress 'Geographical Description of the World' not present (as often, see below); ownership signature of Timothy Mauleverer on the title-page dated 1705, with copious early annotations and a manuscript index in his minute but entirely legible hand. A fine and entirely unsophisticated copy in contemporary speckled calf, spine gilt with a floral motif, marbled edges. \$40,800 / £24,000

First edition in book form, second issue, of Seller's charming miniature atlas, first published c. 1676 as playing cards, with the 52 maps divided into four suits and so numbered.

Seller's *Atlas Minimus*, though not the first English world atlas, was the first composed on an entirely English model rather than from Dutch sources, and has a significance much beyond its diminutive size and its evidently popular audience. Thirteen maps are devoted to the Americas, including 'New Mexico', the first English map of New Mexico and California, and 'Florida', the first English map of the southern part of North



America, from Florida to Texas. This second issue added 'Pope's Head Alley' to the imprint, a premises occupied by Seller in 1678-81. The maps were available both with and without the 'educational' letter-press component (see for example the copies of both issues in the Wardington sale, bound as here). 'The original set of playing cards is believed to have been prepared in 1676 or a year or so later' (Shirley).

Wing S 2465; Phillips, *Atlases* 490; Shirley, *British Library*, T.SELL-5a; Shirley, *The Mapping of the World*, 485-1 (the mappa mundi); Landis, *European Americana* 679/120; Sabin 79025.

94. **SENECA (Alonso de CARTAGENA, *translator*)**. Los v libros de Seneca. Primero libro de la vida bienaventurada. Segundo de las siete artes liberales. Tercero de amonestamientos y doctrinas. Quarto y el primero de provide[n]cia de dios. Quinto el segu[n]do libro de p[ro]vide[n]cia de dios. [*Toledo, Successor of Pedro Hagembach, 1510.*]

Folio, ff. 89 (final blank cut away), gothic letter, xylographic title, above which is a woodcut of a scribe writing in a vaulted chamber; some light foxing, a few small stains, title slightly shaved at fore-edge, but an excellent copy, crisp and fresh, in mid nineteenth-century straight grain red morocco; extremities rubbed, small gouge mark on lower cover; the Heredia copy, with book label. \$17,850 / £10,500

Extremely rare Toledo edition of Seneca's philosophical works in Spanish. Cartagena's translation – accompanied by his commentary - was first published in Seville in 1491. For Seneca's influence in Spain, see K. A. Blüher, *Seneca in Spanien: Untersuchungen zur Geschichte der Seneca-Rezeption in Spanien vom 13. bis 17. Jahrhundert*, 1970.

Provenance: the Heredia copy, with his bookplate; sale (part 3), Paris, 1893, lot 3608 (bought by Quaritch).

Norton 1057; Palau 307668; [Pérez Pastor (Toledo) 47; Salvá 4001.] OCLC records seven copies (British Library, Harvard, Notre Dame, Barcelona, Pompeu Fabra, and Yale). Norton records two further copies in the US (Hispanic Society, and Boston Public) and 7 further institutional locations in Spain.



DANTE GABRIEL AND W. M. ROSSETTI'S SHELLEY

95. **SHELLEY, Percy Bysshe**. Poetical Works. *London, Charles Daly, [c. 1839].*

2 vols. in one, 16mo, engraved frontispiece portrait of Shelley, title-page with lyre vignette; a good copy in contemporary brownish-green binder's cloth, hinges cracked, front cover reattached; inscribed by William Michael Rossetti, 'This was the first Shelley wh. Gabriel & I got & read – It has been re-bound since then', this inscription dated 1844 retrospectively in accordance with his practice of 'regularly insert[ing] into his volumes signed annotations detailing the provenance, history or significance of a particular book' (Fredeman). \$3400 / £2000

Undated variant (presumably a later reissue) of Daly's collected edition of 1839. This copy has a well-documented history. Dante Gabriel consciously 'adopted a nonchalantly bohemian lifestyle, rejecting his mother's evangelical Anglican traditions' (*Oxford DNB*). 'Doughty records her alarm on hearing that he (*aet.* 16) "was reading indecent books". Gabriel strenuously denied the accusation, which was due, he discovered, to his having expressed the intention to purchase a copy of Shelley's poems. In spite of his mother's suspicions, however, he bought the Shelley, and, as William Michael writes elsewhere, "surged through his pages like a flame"' (Fredeman).

This was their first encounter with the 'ever-glorious Shelley', who was to become W. M. Rossetti's literary hero.

R. S. Garnett, 'Introduction' to *Letters about Shelley*, 1917; W. E. Fredeman, 'Introduction' to *Books from the Libraries of Christina, Dante Gabriel, and William Michael Rossetti* (Bertram Rota catalogue 180, 1973). The books in the Rota catalogue were largely acquired from W. M. Rossetti's granddaughter, Imogen Dennis; this was item 84.

96. [SHIRLEY, James.] *The Coronation a Comedy*. As it was presented by her Majesties Servants at the private House in Drury Lane. Written by John Fletcher. Gent. London, Andrew Crooke and William Cooke, 1640.

Small 4to, pp. [72], lightly washed but a very good copy in modern sprinkled calf, morocco label, by Bernard Middleton. \$6120 / £3600

First edition. When the theatres were closed for plague in 1636-1637 the company for which Shirley was in effect house dramatist, Queen Henrietta's Men, were forced to sell off their stock of plays to the booksellers. As a result a number of Shirley's plays appeared in print in the late 1630s, including *The Coronation*, misattributed to his earlier contemporary, John Fletcher.

Shirley, representing the last generation of English Renaissance dramatists, was 'the master of many techniques, his mind ... stocked with the formulae and devices of his predecessors' (G. K. Hunter). Nowhere is this seen more clearly than in *The Coronation*, an impossibly complicated verse tragi-comedy of cross purposes, jealousies, and romantic misunderstandings.

STC 11072; Greg 572(a).

‘BLESSED BE THE BRITON, WHO THINKS JUSTLY AND WISELY!’

THE FIRST TRANSLATION OF THE *WEALTH OF NATIONS*

97. **SMITH, Adam.** Untersuchung der Natur und Ursachen von Nationalreichthümern. Aus dem Englischen. *Leipzig, Weidmann's heirs and Reich, 1776–1778.*

Two vols, 8vo, pp. viii, 632; xii, 740; some spotting and light browning throughout, but still a very good copy, in later marbled blue boards with red and green paper spine labels.

\$17,000 / £10,000

First edition in German, the rare first issue, and **the first translation into any language**, of *An Inquiry into the Nature and Causes of the Wealth of Nations*. This landmark translation, by Johann Friedrich Schiller, cousin of the famous poet, and Christian August Wichmann, was reissued in 1792 with a third volume containing the translation of Smith's *Additions and Corrections*.

‘Carpenter, *Dialogue in Political Economy*, 8; Goldsmiths’ 11394; Humpert 12750; Kress S.4873 (with the *Additions and Corrections*); Tribe 12; Vanderblue, p. 26; not in Einaudi; no copy of the first issue is recorded in NUC, although Kress holds the Vanderblue copy; on the reception of the *Wealth of Nations* in Germany, see C. W. Hasek, ‘The Introduction of Adam Smith’s Doctrines’, in Cheng-chung Lai, ed., *Adam Smith Across Nations* (OUP, 2000), and Keith Tribe, ‘The German Reception of Adam Smith’, in *A Critical Bibliography of Adam Smith* (Pickering & Chatto, 2002).

THE VERY RARE SPANISH EDITION OF THE *WEALTH*

98. **SMITH, Adam.** Investigacion de la Naturaleza y Causas de la Riqueza de las Naciones. *Valladolid, ‘En la Oficina de la Vuuda é Hijos de Santander, 1794.*

Four volumes, 8vo, pp. [xxiv], 464; [iv], 392; [iv], 328; [iv], 499, [1]; including the half-title in first volume (not called for in other three), several gatherings in each volume rather browned, also some foxing in several places, short worm trace in margin of volume II p.295/6 just extending into text and touching a few letters, small wormholes in same volume at end confined to lower margins, contemporary vellum over boards, parts of the original labels still present.

\$38,250 / £22,500

First edition in Spanish. Despite the defects mentioned above a very good unsophisticated copy of the first edition in Spanish of *The Wealth of Nations*. It was translated by Josef Alfonso Ortiz from the fifth edition of 1789 (although curiously Ortiz cites the as-yet-unpublished 1796 eighth edition), and remained the only edition in Spanish for 150 years.

Far from being a mere passive propagator of Smith's writing in his native country, Ortiz seems to have taken a rather vigorously 'interactive' view of translation. Interspersing the text with a large number of footnotes, Ortiz provides analogous (and contrasting) Spanish examples to descriptions of England, and even occasionally questions Smith's historical accuracy, particularly with regard to matters of Spanish economic and colonial policy: 'No fawning adulator of the Glasgow professor, Ortiz gives the lie to Spanish writers who have ridiculed their countrymen for blind acceptance of economic liberalism' (R. S. Smith in *Adam Smith across Nations*, p. 321). Interestingly, Ortiz's translation (reprinted in 1805–6) remained the sole Spanish-language edition of *The Wealth of Nations* until 1956.

Tribe 53; Vanderblue, p. 31; Goldsmiths' 15932l; Kress 2832; see R.S. Smith's essay, 'The Wealth of Nations in Spain and Hispanic America, 1780–1830' pp. 313–326 in Cheng-chung Lai, *Adam Smith across Nations*.

99. **[SOUTH SEA BUBBLE.]** Het Groote Tafereel der Dwaasheid, vertoonende de opkomst, voortgang en ondergang der Actie, Bubbels en Windnegotie, in Vrankryk, Engeland, en de Nederlanden, gepleegt in den Jaare MDCCXX ... [*N. p., but the Netherlands*], 1720.

Folio, pp. [ii], 25, [1] blank; 52; 26, 29–31, [1] blank; 8; with 76 plates, printed on paper of varying weights, most folding, comprising Muller numbers 1–45 (one of the four prints comprising Muller number 26 is missing and replaced with a non-listed alternative), 47–70, 72–73; Muller supplementary numbers 2–4 and 7; and another copy of Muller number 65 in a later state; part five of the text included as four separate quarto pamphlets loosely inserted into the volume; title printed in red and black, browned, sporadic light foxing, small worm holes to the upper margin of plates 27, 28, 30 and 31, not affecting the prints, generally a very good copy bound in 18th century half vellum over marbled boards, spine lettered by hand in ink; somewhat worn, hinges cracked but joints in good condition, lower right-hand corner of front fly-leaf torn away; with an 8 page manuscript satirical poem in Dutch of 102 stanzas written on the rear fly-leaves.

[*offered with:*]

[ANONYMOUS]. Copee van een brief, geschreven aan der Heer N. N. waar in word verdoond het bedrog en schadelykheid het welk legt in de opgeregte compagnien van negotie... *Amsterdam, Isaac Stokmans, [1720?]*.

4to, pp. [ii], 10; a good clean copy, stitched, disbound, evidence that it was once bound in a larger volume.

Goldsmiths' 5895; Knuttel 16487; Kress S.2865. Not in Sperling.

[*and:*]

[ANONYMOUS]. Copee van twee brieven, de eerste van de Heer N. N. Zynde een antwoord op de brief van de Heer A. Z. En de tweede, een weder-antwoord van de heer

A. Z. aan de Heer N. N. Waer in de compagnie van affurantie en beleninge, &c. in de Zuydhollandse, Zeeuwse, Gelderse en Overyflelse steden worden ondersogt, derselver schadelykheid en bedrog klarrlyk worden aangetoond. *Amsterdam, Isaak Stokman, [1720?]*.

4to, pp. [ii], 10; a good clean copy, stitched, disbound, evidence that it was once bound in a larger volume.

Knuttel 16488; Kress S.2866; Goldsmiths' 5842. Not in Sperling.

[and:]

[ANONYMOUS]. Copye van de derde brief, aan de Heer N. N. Wegens de opkomst of beginsel der actiehandel, der selver voortgang en genoegsaame ondergang, so in Vrankryk, Engeleand, en Holland, en verscheyde voornamen voorvallen, in de zelve opgekomen. *Amsterdam, Isaac Stokmans, [1720?]*.

4to, pp. [2], 9, [1] blank; a good clean copy, stitched, disbound, evidence that it was once bound in a larger volume.

Goldsmiths' 5897; Knuttel 16489; Kress S.2863; Sperling 154.

[and:]

[ANONYMOUS]. Copye van de vierde brief, geschreven aan de Heer N. N. Wegens de opkomst, of beginsel der actiehandel, der selver voortgang... *Amsterdam, Isaac Stokmans, [1720?]*.

4to, pp. [2], 10; a good clean copy, stitched, disbound, evidence that it was once bound in a larger volume.

Goldsmiths' 5896; Knuttel 16490; Kress S.2864; Sperling 155.

Together \$17,850 / £10,500

First edition of the famous *Great Mirror of Folly*, with the title-page in its second state. 'Of the volume's significance in economic literature there can be no doubt. The South Sea Bubble in England and the Mississippi Bubble in France gave rise to extensive crops of controversial books and pamphlets, to modest groups of commemorative or satirical drawings, and, especially in France, to a number of poetic effusions. In neither of these countries, however, did there appear such a stout and extravagant piece as this Dutch volume. Constituted of folio size, its bulk is made up largely of satirical plates – perhaps the greater part of the drawings of this character that appeared as individual units in Holland during the period of speculative activity; but its text also embraces the charters of important companies which were floated in various Dutch cities during the period of bubble fever ...

'No less exciting is the *Tafereel* as a book. There is scarcely another item just like it. Not merely are the identity of the compiler and the places of publication unknown, and not merely is the date of original issuance uncertain, but the volume went through an evolutionary process over time unnoticeable by ordinary, superficial inspection ...

Moreover, so strange was the mode of issuance that no two specimens, even of approximately the same actual issue date, are exactly the same. Neither the textual material nor the engraved prints are always identical, nor do they appear in the same sequence within the volume; or, at least, they would do so only by the rarest chance. In a sense, each copy of the *Tafereel* is unique' (Cole, p. 1f).

For a full analysis of the work, see Arthur Cole's excellent survey, *The Great Mirror of Folly ... An Economic-Bibliographical Study* (1949), expanded and updated by Frans DeBruyn in his articles 'Reading *Het groote tafereel der dwaasheid*: An Emblem Book of the Folly of Speculation in the Bubble Year 1720' (2000) and '*Het groote tafereel der dwaasheid* ... A Bibliographical Enigma and an Economic Force' (2000).

Goldsmiths' 5879; Kress 3211; Sperling 205.

HIS PHILOSOPHICAL MASTERPIECE

100. [SPINOZA, Benedict de.] Opera posthuma, quorum Series post Praefationem exhibetur. [Amsterdam, Jan Rieuwertsz,] 1677.

Small 4to, pp. [x1], 614, [32] index, [2], 112, [8]; without the engraved frontispiece portrait, which was produced separately and 'which is found in only a very small number of copies' (Wolf); woodcut vignette on title; some light toning to a few pages, else a fine, crisp copy in recent leather-backed boards apparently commissioned by A.N.L. Munby (see below); contemporary ownership inscription (Samuel Parr, see below) to the title-page. \$17,000 / £10,000

First appearance of Spinoza's *Ethic*, his philosophical masterpiece, and first edition of the *Opera posthuma*, which 'have served, then and since, with the *Tractatus Theologico-Politicus*, to immortalize his name' (PMM 153).

The collection was published by Jan Rieuwertsz, an Amsterdam bookseller and friend of Spinoza, and edited by him together with the merchant Jarig Jelles, who probably wrote the preface. It contains the first publication of the *Ethics*. The remainder comprises the *Tractatus Politicus* – his last, unfinished production, which develops a theory of law and government akin to that of Hobbes; the *Tractatus de Intellectus Emendatione*, also unfinished; a selection of letters – restricted, owing to the dangers of publishing correspondence on questions of politics and theology; and, after an index, a *Compendium Grammatices Linguae Hebraeae*, paginated separately. The *Opera Posthuma* do not amount to all the previously unpublished works of Spinoza: the *Treatise on the Rainbow* is missing – it was thought lost, and not published until 1687 – as is the early *Tractatus de Deo et Homine Eiusque Felicitate*, which prefigures the *Ethics*.

Baruch de Spinoza 1677–1977: his work and its reception (1977 Wolffenbüttel exhibition) 25; Kingma & Offenbergh 24; Van der Linde 22; Wolf Collection 378.

101. **STRAND, Julia.** Webster's Elementary Dictionary. 2011.

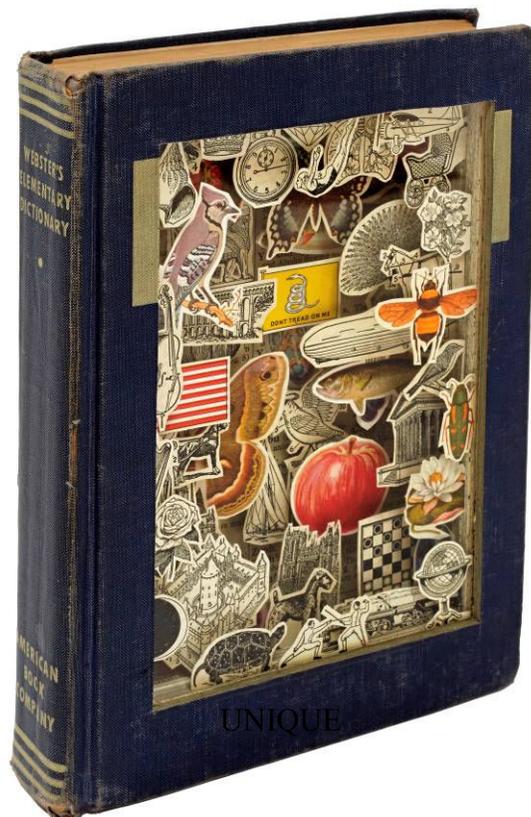
224 x 166 mm; mixed media; upper board with central section excised to form a frame, replaced with perspex window, interior hollowed out preserving a selection of images hand cut from the text, both black and white and in colour; dated and signed at rear.

\$1650 / £950

A unique artist book, by Julia Strand (American, born 1983), Assistant Professor of Psychology at Carleton College, whose research focuses on how humans are able to turn sensory information about speech into meaningful representations.

'Julia Strand rescues books from garage sales, secondhand shops, and estate sales. Using X-Acto knives, rotary cutters, tweezers, pliers, and files she deconstructs these books and refashions them into topographical landscapes, paper specimen boxes, and three-dimensional collages of the original contents. Her favourite subjects are reference books, several editions out of date. No longer valued for the information they contain, these books are given a second opportunity to be appreciated through her carvings' (*Art made from books*, p. 154).

Inspired by the works of Brian Dettmer and Alexander Korzer-Robinson, Strand nevertheless maintains a unique style and a different taste, especially in the choice of books, preferring reference books, such as dictionaries or encyclopaedias, to poetry, fiction or rare volumes.



102. **TENNYSON, Alfred, Lord.** A unique group of trial printings of texts that were to form *The Holy Grail* (1870): ‘The Birth of Arthur’, ‘The Holy Grail’, ‘Sir Pelleas’, ‘The Death of Arthur’, ‘Property’ and ‘Lucretius’. [c. November 1869].

8vo, pp. 139, [1], [2, manuscript fly-title ‘Miscellanies’], 141-163, [1]; collation: B-I⁸, K⁴, L² (*Birth of Arthur etc.*), [M]⁴ (*Property*), [N]⁸ (*Lucretius*), with fly-titles to each of the poems, no general title; shaken, in the original drab stiff paper wrappers, covers detached, spine partly defective and a few gathering consequently loose; spine lettered in manuscript ‘The Birth of Arthur & Other Poems by Tennyson’; presentation inscription on an initial blank ‘From Father, May- 1882, Amy Woolner’ (see below), and with a hand-drawn faux-armorial Woolner bookplate dated 1883. \$25,500 / £15,000

An extraordinary survival, comprising the second proof state or trial printing of Tennyson’s *The Holy Grail*, known in one other copy, followed by unique trial printings of ‘Property’ (i.e. ‘The Northern Farmer – old style’) and ‘Lucretius’, continuously paginated to follow the Arthurian idylls. These were ‘proofsheets sent originally by Tennyson to his friend Thomas Woolner, either on the usual return or burn basis or as a gift similar to those proof copies presented on occasion to Locker, Palgrave and other’ (Lewis, though he knew of the volume only through correspondence now at the Harry Ransom Centre).

See Roger C. Lewis, *Thomas James Wise and the Trial Book Fallacy*, 1995; John Pfordresher, ‘A Bibliographic History of Alfred Tennyson’s “Idylls of the King”’, *Studies in Bibliography* 26, 1973, 193-218; Edgar J. Shannon, ‘The Publication of Tennyson’s “Lucretius”’, *Studies in Bibliography* 34, 1981, pp. 146-186.

103. **THORNBOROUGH, John.** Lithotheorikos [in Greek], sive, nihil, aliquid, omnia, antiquorum sapientum vivis coloribus depicta, philosophico-theologice, in gratiam eorum qui artem auriferam physico-chymice & pie profitentur. *Oxford, John Lichfield and Jacob Short, 1621.*

4to, pp. [xii], 152, with a large folding woodcut plate; blindstamped crest to the first three leaves; five leaves with a light oil stain; a beautiful copy in contemporary English vellum, outer edges, splayed. \$11,100 / £6500

Very rare first edition of Thornborough’s alchemical work.

‘The bulk of Thornborough’s [*Lithotheorikos*] ... deals with the hidden process for making the philosopher’s stone. As the reader progresses through his three steps to this perfected substance – through Nihil, Aliquid, and Omnia – veiled hints are cautiously offered to him ... Despite the traditional character of this volume, it is apparent that Bishop Thornborough was acquainted with newer trends in his field. Among other alchemical authorities he quoted Paracelsus, and he stated that all things in the animal,

vegetable, and mineral kingdoms consist of salt, sulphur and mercury. He proceeded to show the analogy of these three with the soul, spirit, and body and he attributed corporeity to salt, color to sulphur, and odor to mercury. He referred to the philosopher's stone as "nothing other than light" in a passage which suggests the light-dark dualism of Duchesne and Robert Fludd. There is extant in manuscript form another treatise by the Bishop – a Letter on Chemistry to Lady Knowles dated 1614 – which treats of transmutation once again in highly theoretical terms. ... He seems to have gathered around him some of the other English alchemists of that age' (Debus, *The English Paracelsians*, pp. 103-105).

STC 24038; Wellcome 6285; not in Duveen or Ferguson.

104. **THULDEN, Theodor van.** Les travaux d'Ulysse desseignez par le sieur de Saint Martin, de la facon qu'ils se voyent dans la maison Royale de Fontaine-bleau. Peints par le sieur Nicolas, & gravez en cuiure par Theodore van Tulden. Avec le sujet & l'explication morale de châce figure. *Paris, Francois Langlois, dit Chartres, 1633 [but 1640].*

4to, letterpress double-page title, letterpress double-page 'Advertissement', series of 59 double-page or folding plates by Thulden (including dedication plate to Liancourt), pp. [8] of explanatory text (in total 6 leaves of letterpress signed A-F, complete); a very good copy with the plates in fine impressions, the title-page has the imprint cut away but was repaired sometime in the 18th-century, at time of binding, with ink mss., explanatory text a little dusty; bound in 18th-century calf, hinges splitting, gilt spine with red morocco label. \$4700 / £2750



A set of engravings by Theodor van Thulden representing the Works of Ulysses, after the frescoes painted by Francesco Primaticcio and his pupil Niccolo dell'Abate for the walls of the Galerie d'Ulysse, in the French Royal Palace at Fontainebleau (c. 1555-1560). Thulden's engravings and the printed text that lists and describes the plates are the only source of information we have on the gallery of Ulysses at Fontainebleau, which was destroyed in 1739. It was a masterpiece of mannerist painting and programme, exemplary for the decorative style of the school of Fontainebleau, influential and admired by many subsequent artists. Thulden was a pupil of Peter Paul Rubens, and active at Paris between 1631 and 1634.

The set was first published in 1633; this is a later edition, published in 1640. Our plates are numbered and monogrammed 'TvT' on the plate. The first plate of the series, no. 1, is lettered in the plate with publication address 'F.L.D. Ciartres excū cum Privilegio Regis', all other plates are not lettered. The dedication plate to Liancourt is lettered in the plate 'F.L.D. Ciartres [Ciartres partly erased with razor, only 'res' still visible] 1633 excudit cum Privilegio'.

105. **TOCQUEVILLE, Alexis de.** Ueber die Demokratie in Nordamerika... Aus dem Fransös/zischen übersetzt von F[riedrich] A[ugust] Rüder. Erster Theil. Mit einem Anhang, enthaltend die Verfassung der vereinigten Staaten, und die Verfassung des Staats von New York. [- zweiter Theil. Mit einem Anhang aus "Marie ou l'esclavage aux états unis, tableau des moeurs américaines" par Gustave de Beaumont.] *Leipzig, Eduard Kummer, 1836.*

Two vols bound in one, 8vo, pp. [4], 267, [1]; vi, 343, [1, errata]; final leaf bound in reverse, scattered light foxing, more so to the first title-page which is guarded along the fore-edge due to a natural paper fault; an attractive copy bound in contemporary cloth-backed marbled boards, cloth corners, spine direct-lettered and decorated in gilt, lightly rubbed at foot, marbled edges, Austro-Hungarian bookseller's ticket to rear pastedown.

\$4700 / £2750

First German translation of this classic. *De la Démocratie en Amérique* established many of the fundamental concepts of sociology. De Tocqueville's articulation and application of the concepts of power, social stratification, industrialism and mass culture in particular provided the theoretical framework for their more detailed treatment at the end of the century by Weber, Simmel, Tönnies, Burckhardt, Michels, Acton, Taine and Le Play. Schumpeter praises the book as 'the finest flower of the period's literature of political analysis' (p. 433).

Nisbet refers to the book as 'the first systematic and empirical study of the effects of political power on modern society' (*The Sociological Tradition*, p. 120). The work also includes the first German translation of Gustave de Beaumont's *Marie ou l'esclavage aux États Unis*.

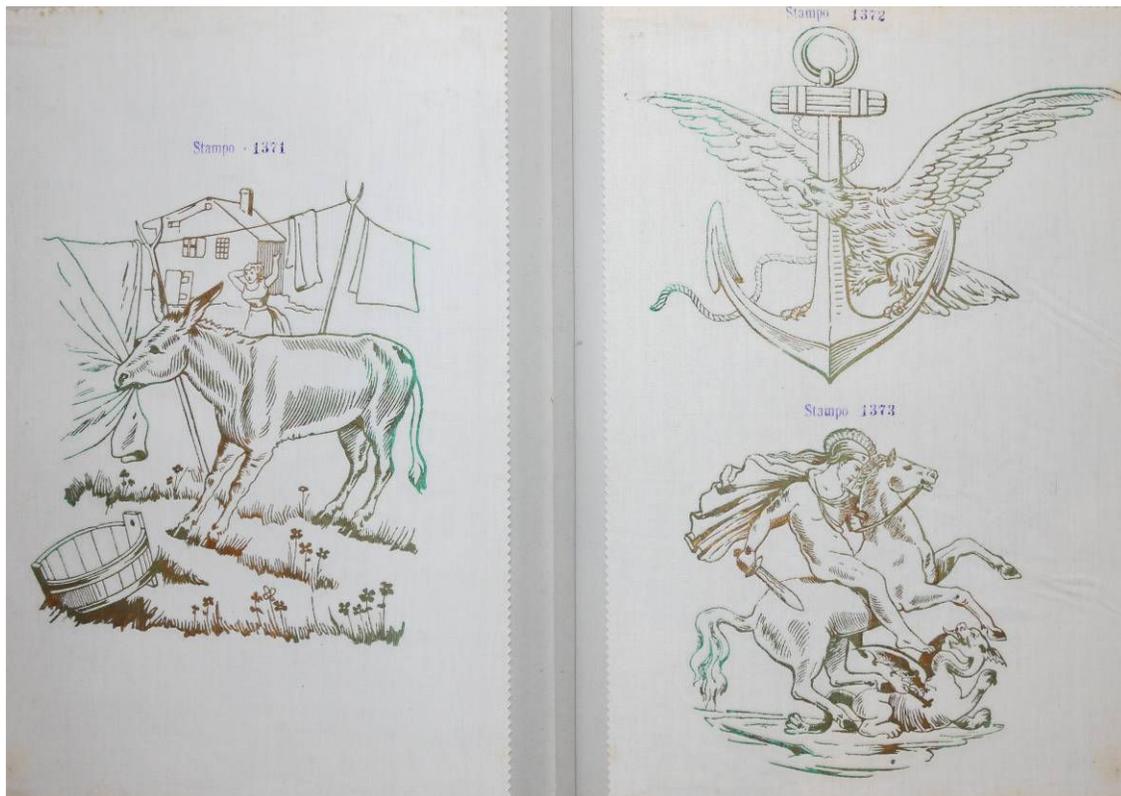
Fromm 25587; Sabin 96066.

106. [TRADE CATALOGUE.] COTONIFICIO CANTONI. Stampi speciali.
[N.p., c. 1930]

Folio, ll. 50, with 252 prints on 87 cotton sheets (numbered 1201 – 1335, 1340 – 1447, 1449, 1454, 1456, 1457 and few numbers repeated); some cotton sheets loose, but a very good copy bound in the original green cloth, front and back boards with blind decorations at corner, front board lettered gilt. \$5950 / £3500

An extremely rare survivor of a trade catalogue from the Cotonificio Cantoni, with a selection of over 250 'special prints' in gold, silver, red, blue, green, yellow, purple and blind, showing example letters, signs, numbers, ornaments, trade marks, symbols, frames and images, many of which still reflect the Art Nouveau style. The catalogue also includes 5 examples of embroidered lettering, on cotton with gold thread.

Designs of particular interest include a portrait of Elena of Montenegro, Queen of Italy, an advert for Puccini's *Tosca*, the fasces, symbol of the Italian Fascist Party and various gold prints such as St George and the Dragon, a horse and rider and a donkey eating freshly washed bed linen. The combination of patriotic elements such as the Italian flag, crests of the Savoia family and the Fasces, together with English symbols and images, may suggest that the catalogue was intended for an international audience rather than merely local distribution.



Founded in 1830 in Legnano, near Milan, Cantoni was one of the largest and most important Italian textile factories, and was the only firm from Lombardy to be present at the 1855 Paris Universal exposition. Despite its long and successful history, the increasing competition from emerging markets in the 1960s brought about the start of the company's long decline and, following two failed attempts to revive the firm (first by Montedison, and subsequently by Fabio Inghirami), the factory finally closed in 1985.

We have been unable to locate any copy of this or of any other trade catalogue of the Cotonificio Cantoni in any institution worldwide.

107. [TULL, Jethro]. The New Horse-Houghing husbandry: or, an essay on the principles of tillage and vegetation. Wherein is shown a method of introducing a sort of vineyard-culture into the corn-fields, in order to increase their product, and diminish the common expence, by the use of instruments lately invented. *London, for the author, 1731.*

4to, pp. xxix, [1], 168; decorative head and tailpieces and initials; some light foxing, title a little dust-soiled; a very good, wide-margined copy in contemporary sheep, double-gilt fillet border, some surface wear, rebacked; contemporary manuscript shelfmark and armorial bookplate of William Charles De Meuron, Earl Fitzwilliam to front pastedown.

\$42,500 / £25,000

First edition of Jethro Tull's great work. A Dublin edition appeared in the same year. 'Tull's fame as an experimental farmer was widespread long before he was persuaded to write his book... Poor health had forced him [in]to farming, and it was on a farm at Howbury near Wallingford, Berks., that he invented and perfected his seed drill in 1701. It was devised because he found that his plan for sowing the farm with sainfoin in a new manner was hindered by his labourers' distaste for his methods. His drill would plant sainfoin more fruitfully than such unwilling hands, and it was successful beyond all his most eager anticipation. D.Y. of Hungerford, writing in the *Gentleman's Magazine* for 1764, estimated that: 'The ingenious Mr. Jethro Tull was the first Englishman, perhaps the first writer, ancient or modern, who has attempted with any tolerable degree of success to reduce agriculture to certain and uniform principles; and it must be confessed that he has done more towards establishing a rational and practical method of husbandry than all the writers who have gone before him' (Fussell).

Goldsmiths' 6847 (Dublin edition); Kress 3963 (Dublin edition); McDonald, pp. 208-9; Perkins 1782 (1733 ed.); PMM 188; Rothamsted, p.131; see Fussell, pp. 4-5.

108. **VALENTINI, Michael Bernhard.** *Museum Museorum, oder vollständige Schau-Bühne aller Materialien und Specereyen, nebst deren natürlichen Beschreibung, Election, Nutzen und Gebrauch, aus anderen Material- Kunst- und Naturalien Kammern, Ost- und West-Indischen Reiss-Beschreibungen, ..., wie auch selbst-eigenen Erfahrung. Frankfurt, in Verlegung Johann David Zunners, 1704.*

3 parts in one vol., folio, pp. [26], 520; [4], 76, [12]; [4], 119, with additional engraved title-page with view of an imaginary *Wunderkammer* to first part, 16 engraved plates (of which four are double-page) and 235 large engraved illustrations in the text; a very good copy of a book which is often found browned due to paper quality, here a few of the plates lightly evenly browned but on the whole in very good condition; bound in contemporary vellum, lettered in a contemporary hand on the spine. Two generations of the Kohlmann family owned this copy: the first put his name in ink in a neat 19th century hand on the front fly-leaf, then beneath we find a the small oval library stamp of a 'Dr. F. Külhorn', only to come back into the collection of Rudolf Kohlmann with his small ownership stamp on half-title. \$8250 / £4850

First edition. Valentini was the personal physician to the Margrave of Hesse, a professor of experimental science and medicine at Giessen, and an avid collector of curiosities who had his own cabinet at Giessen. His *Museum Museorum* is an early attempt of a history of natural curiosities and their appeal to collectors. The work deals with plants, animals, minerals and metals, and their properties and commercial and medical uses. The whole is adorned with hundreds of finely engraved illustrations where some natural curiosities were illustrated for the first time.

The second part, *Unvorgreifliches Bedenken von Kunst- und Naturalien-Kammern insgemein*, is a first history of *Wunderkammern* and cabinets of curiosities through the ages. It also gives a handy geographical list of contemporary cabinets.

The final part, *Ost. Indianische Send-Schreiben*, is a German translation and compilation from Rumph, Kaempfer, Ten Rhyn and others, on the rarities, mostly botanical, of the East Indies. This is also illustrated with some fine plates.

Murray, *Museum*, III, pp. 229; Cobres I, p. 106 (2nd edition only); Nissen, *Botanische Buchillustration*, 2035.

109. **VERGA, Giovanni.** *Cavalleria Rusticana. Scene popolari.* [Con disegni di Edoardo Calandra]. *Turin, F. Casanova, 1884.*

Small 8vo, pp. 61, [1], with 15 illustrations in the text; some old tape marks to first and last leaf, but generally a very good copy in the original publisher's illustrated wrappers, some minor cracks to spine; in a folding cloth box. \$2550 / £1500

First edition. This is the source for Pietro Mascagni's opera of the same name.

‘In its original form *Cavalleria Rusticana* was a short story, compact and tense, by one of Italy’s great writers, Giovanni Verga. From the story Verga made a play for Eleonora Duse, greatly enlarging the role of Santuzza (the part taken by Duse), moving the knife-fight offstage, and ending with the screamed announcement “Hanno ammazzato compare Turiddu!” (“They have murdered Turiddu!”).

‘Though the story and play are quite different, both were successful, have a permanent place in Italian literature, and gave Verga reputation and pleasure. Then came Mascagni with his opera (1890) based on the play, and Verga’s joy in his work turned sour. Mascagni was the third composer to try his hand at the play, but unlike his predecessors neither he nor his [two] librettists asked permission to use it. Verga first heard of Mascagni’s opera only ten days before it won a much-publicized national contest’ (‘Literary sources of opera libretti’, *Gazette of the Grolier Club*, New Series, no. 25, pp. 30–31). The disputes and law-suits which followed continued over the next twenty-eight years.

Parenti, *Prime edizioni italiane*, p. 507.

MODERN ENGLISH HISTORY

110. **VERGIL, Polydore.** *Anglicae historiae libri vigintisex.* Basel, Michael Isingrin, 1546.

Folio, pp. [2], 618, [36]; roman letter, woodcut device on title repeated on verso of last, otherwise blank leaf; woodcut borders of renaissance ornament to leaf of dedication (to Henry VIII) and first leaf of text; bound in **contemporary Flemish blind-stamped calf over bevelled wooden boards**, covers with outer roll border of floral and foliate ornament, on the upper cover a central panel of St. Gertrude (with a mouse at her feet and another running up her crozier) in an architectural frame with text ‘Sum Bibliothecae Coenobii S. Gertrudis apud Lovanienses’, on the lower cover a coat-of-arms with date 1557, motto ‘Inter Spinās Calceatus’, and initials ‘P H’; old rebacking and some wear, lacking bosses and clasps; **vellum pastedowns from a medieval manuscript**; ownership entry on fly-leaf ‘Ex Libris Joannis Fleming, 29 Januar. 1855’. \$7500 / £4400

Second edition, much revised, of Vergil’s English History, dedicated to Henry VIII. It is seen as the beginning of modern English historiography, as an important piece of propaganda for the Tudor monarchy, and as an influence on Shakespeare’s history plays.

In a contemporary Louvain binding from the great Augustinian abbey of St. Gertrude, founded in 1204. The panel on the upper cover shows St. Gertrude with mice at her feet (as often - she was widely invoked against the plague). The panel on the back cover is of the arms and initials of the abbot Philippe de Hosdain (or Hosden), *d.* 1569, who was a notable benefactor of the library. At the head of the inside of the back cover are three nail marks indicating where the book was once stapled and chained.

111. **VESLING, Johann.** *Syntagma anatomicum, locis plurimis auctum, emendatum, novisque iconibus diligenter exornatum. Padua, Paolo Frambotti, 1647.*

4to, pp. [xvi], 274, [1], [12], with engraved title, and 20 engraved plates; short tears to engraved title; early ink doodles to the first three leaves; a very good, clean copy in contemporary calf, gilt; extremities a little worn; hinges starting. \$6550 / £3850

First illustrated edition, rare, of Vesling's *Syntagma anatomicum*, with a folded folio sheet printed by Frambotti in the same year, advertising the publication and with laudatory verses on the author by four English physicians.

'The present work is his most important contribution and was popular as a textbook for a number of years. Vesling aimed to explain the parts of the body as they were encountered during dissection and to avoid discussion of theoretical matters in order not to create confusion. However, he departed from his stated purpose to give a clear picture of the circulation of the blood and action of the heart based on Harvey's research. His descriptions of the lymphatics and assertion that four pulmonary veins normally empty into the heart's left auricle are of particular scientific significance' (*Heirs of Hippocrates* p. 177 on the first edition).

Choulant-Frank p. 243; Krivatsy 12328; Waller 9931.



PREVENTIVE MEDICINE

112. **WAINEWRIGHT, Jeremiah, M.D.** *A mechanical Account of the Non-Naturals: being a brief Explication of the Changes made in humane Bodies, by Air, Diet, &c. Together with an Enquiry into the Nature and Use of Baths upon the same Principles ... London, Printed for Ralph Smith ... and Jeffery Wale, 1707.*

8vo, pp. [xxxii], 196, [4, advertisements]; a fine copy in contemporary panelled calf (headband chipped). \$4700 / £2750

First edition of Wainewright's study of health and diet. From the time of the Greek texts of the Hippocratic Corpus to the early modern period it was believed that health depended on the careful management of six external factors (hence 'Non-Natural', not

inherent to the human body): the air one breathes, sleep, diet, exercise, evacuations, and emotions. ‘Increased anatomical knowledge and clinical expertise during the eighteenth century meant that physicians had a larger range of treatments which could be brought to bear on disease, but a healthy regimen remained the most effective means of staving off disease The way in which eighteenth-century physicians [still] made use of the Hippocratic Corpus found its most interesting expression in *A mechanical Account of the Non-Naturals*’ (Madden, p. 158). Five more editions over the next thirty years testify to its contemporary importance.

Deborah Madden, *A cheap, safe and natural Medicine: Religion, Medicine and Culture in John Wesley’s Primitive Physic* (2007).

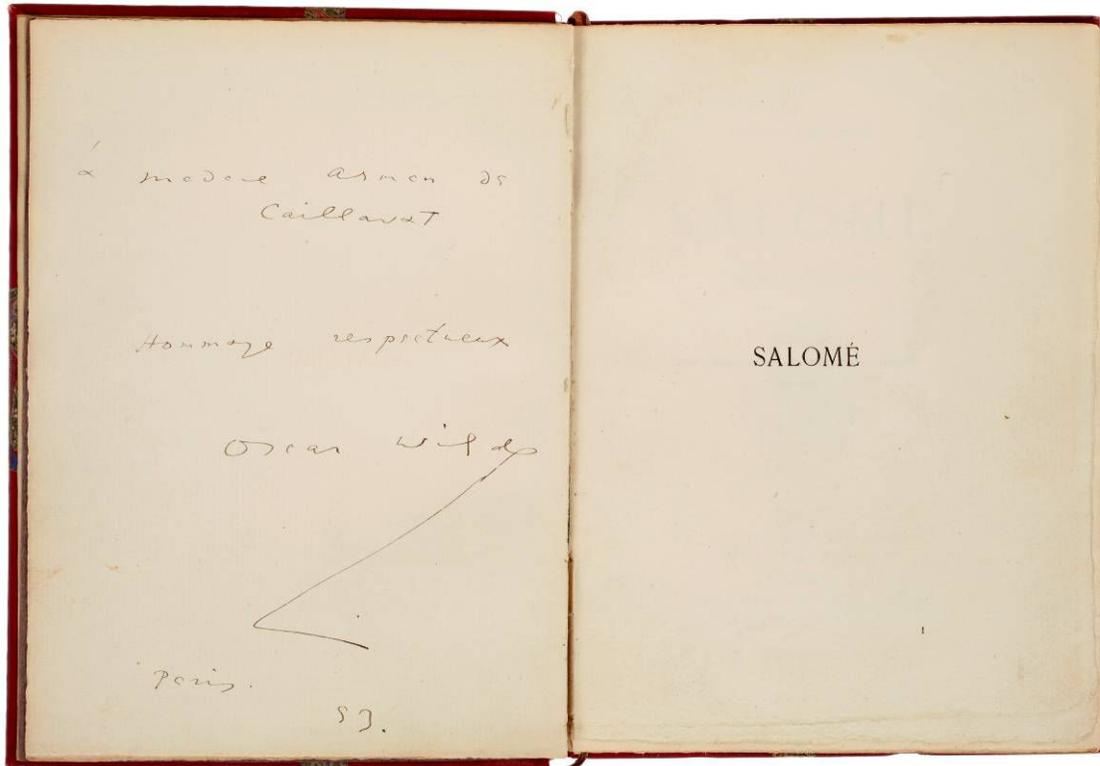
THE PRIVATE ISSUE
INSCRIBED TO MME ARMAN DE CAILLAVET

113. **WILDE, Oscar.** *Salomé*, drame en un Acte. Paris, Librairie de l’Art indépendant [and] London, Elkin Mathews and John Lane, 1893.

Large 8vo., pp. [4, blank], 84, [4, colophon leaf and blank]; title-page vignette by Félicien Rops; a fine copy, untrimmed, in half red cloth and marbled boards, preserving the original purple wrappers, lettered in silver; red morocco box; the Borowitz copy, with booklabel. \$47,600 / £28,000

First edition, one of 50 copies on handmade Van Gelder paper from a total edition of 650, **inscribed on the front free endpaper ‘À Madame Arman de Caillavet / Hommage respectueux / Oscar Wilde / Paris 93’**. The English translation was not published until the following year.

In 1891, when Wilde was writing *Salomé* in Paris, his principal ‘guide’ was Marcel Schwob; among the doors Schwob opened to Wilde were those of a former pupil of his mother’s, Léontine Arman de Caillavet (née Lippmann, from a family of Austrian Jewish bankers). Anatole France’s lover and muse from 1888 until her death in 1910, Mme de Caillavet held vast Sunday salons and Wednesday ‘conversation’ dinners, which were attended by (in addition to Schwob and Wilde), Pierre Loti, Sarah Bernhardt, Colette, d’Annunzio, Rosny, Goncourt, Dumas fils, Sand, Zola, and the Contesse do Noailles, as well as numerous politicians. Proust had met her when he was just 18 and they remained very close. In April 1894, Proust and Wilde, who may have met once before in 1891, dined together ‘at Mme Arman de Caillavet’s, where the two men eyed one another ... “with a complex curiosity” (Painter, *Proust, the Early Years*). Her library was a testament to her literary contacts, and her collection of Anatole France manuscripts was bequeathed to the Bibliothèque nationale.



Attempts to stage *Salomé* in England, with Sarah Bernhardt in the title role, had come up against the Lord Chamberlain's office. 'If it could not be staged, it was defiantly published in February 1893. Wilde said he had it bound in "Tyrian purple" wrappers to go with Alfred Douglas's gilt hair ... Wilde was particularly interested in the response of his French compeers, who took his book as seriously as he could wish ...' (Ellmann, *Oscar Wilde*) – copies were sent to Mallarmé, Loti, Maeterlinck, Alexandre Dumas fils, etc. Wilde visited Paris briefly at the end of February 1893, shortly after publication, and again at the end of May, presumably presenting this copy at that time.

Mason, 349.

WITH A FAIRY TALE BY SAMUEL JOHNSON

114. **WILLIAMS, Anna.** *Miscellanies in Prose and Verse.* London, T. Davies, 1766.
[Bound after:]

BISHOP, Samuel, translator. *Feriae Poeticæ: sive Carmina Anglicana elegiaci plerumque argumenti Latine reddita a Sam. Bishop, A. M. ...* London, Typis D. Leach. *Prostant venales apud J. Newbery et J. Walter, 1766.*

Two works in one volume, 4to, pp. [4], 184, marginal tear repaired to L3, pp. 48-9 slightly soiled; [16], '312' [*i.e.* 231], [1], parallel texts English and Latin; very good copies in contemporary calf, spine gilt, red morocco label. \$5550 / £3250

First edition, scarce, of the blind poet Anna Williams's *Miscellanies*, bound with the first edition of a volume of fifty Latin poems by Samuel Bishop.

Boswell writes that Johnson 'published nothing this year in his own name; but ... he furnished the Preface, and several of the pieces, which compose a volume of *Miscellanies* by Mrs. Anna Williams, the blind lady who had an asylum in his house ... "The Fountains", a beautiful little Fairy tale in prose, written with exquisite simplicity, is one of Johnson's productions' (II, 25-6). This fairy tale is the most interesting piece in the volume, written in the library at Streatham and describing Johnson's new friend, Mrs. Thrale, in the character of Floretta. Mrs. Thrale's own poem, 'The Three Warnings', is another piece which Johnson added silently to the volume. He also revised Anna Williams's contributions, collected subscriptions, engaged the printer (his old friend, Tom Davies), and saw the book through the press.

Roscoe, A156.

FINIS

