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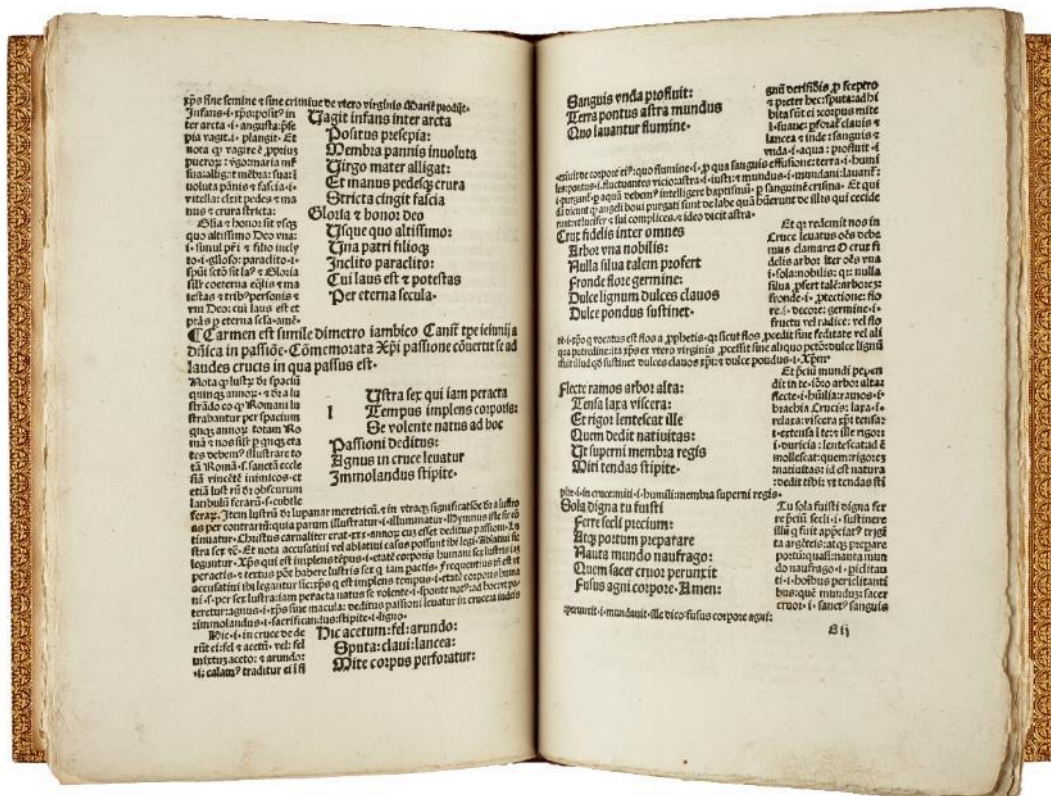
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*Cover image from item 116.*

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MASTERPIECES OF CHRISTIAN MEDIEVAL POETRY

1) **ALORA, Jacobus.** Aurea expositio hymnorum una cum textu. Noviter emendata per Jacobum Alora. [Colophon:] Naples, Sigismund Mayr, 10 July 1504.

4to; woodcut to title showing the crucifixion and evangelists' symbols (used in editions of the *Mirabilia Romae*); some discrete paper repairs to title touching the woodcut and a few words, a few other small discrete repairs, the odd spots and marks, but a very good copy; nineteenth-century light-brown morocco by Lloyd, Wallis & Lloyd, a few small marks and scrapes; trace of bookplate to front pastedown. \$7125

The rare second printing of Jacobus Alora's edition of the highly popular medieval hymn commentary known as the *Aurea expositio*, ascribed to one 'Hilarius' and probably dating originally from the twelfth-century.

Alora may have come to Naples from Alora in Malaga in the wake of the Spanish conquest: his edition of the *Aurea expositio* first appeared at Salamanca in 1501 and it was reprinted several times, in different locations, over the next decade.

The *Aurea expositio* includes some of the masterpieces of Christian medieval poetry. Here are, for instance, St Ambrose's hymns in four-line stanzas 'Aeternae rerum conditor', 'Splendor paternae gloriae', and 'Veni redemptor gentium'; the hymn for Compline 'Te lucis ante terminum' (which is mentioned by Dante as being sung so sweetly in purgatory that it carried him beyond himself); Fortunatus' 'Vexilla regis prodeunt', written to celebrate Saint Radegund's reception of a relic of the true cross from the Eastern Emperor; the most famous of all Marian hymns, 'Ave maris stella'; the great sequence 'Veni creator Spiritus', possibly by Stephen Langton, Archbishop of Canterbury; and Thomas Aquinas' 'Pange lingua', in full rhyme.

**COPAC and OCLC together record only two copies, at Cambridge and Duke University.**

2) **AUSTEN, Jane.** *Sense and Sensibility: a Novel. In three Volumes ... the second Edition ... London: Printed for the Author, by C. Roworth ... and published by T. Egerton ... 1813.*

3 vols., 12mo., with the half titles, but wanting the terminal blanks; a very good copy in contemporary half red morocco and marbled boards, rubbed, edges slightly worn. **\$9000**

Second edition, revised by the author. The first edition had sold out in July 1813, and on 25 September Austen wrote to her brother Francis that ‘There is to be a 2d Edition of S. & S. Egerton advises it’. Austen made a number of minor changes. The most conspicuous alteration comes in volume I, chapter XIII, where one short paragraph is omitted following the disclosure that Miss Williams was the Colonel’s natural daughter: ‘Lady Middleton’s delicacy was shocked; and in order to banish so improper a subject as the mention of a natural daughter, she actually took the trouble of saying something herself about the weather’ (I, 155 in the first edition; I, 150 in the second). The second edition also introduces some errors.

3) **BALLOU, Adin.** *Practical Christian socialism: a conversational exposition of the true system of human society; in three parts, viz: I. Fundamental principles. II. Constitutional polity. III. Superiority to other systems. Hopedale and New York, by the author and Fowlers and Wells, 1854.*

8vo, with an engraved portrait frontispiece of Ballou; light foxing to endpapers and frontispiece, a few small stains to fore edge, else a very good copy in contemporary cloth, spine and covers decoratively blind-stamped and gilt. **\$1425**

First edition. Adin Ballou (1803-90), Universalist clergyman and leading American Christian social reformer, founded the utopian Hopedale Community in 1841, during the heyday of such communal experiments. He surrendered his presidency of Hopedale in 1852 in order to devote himself to expanding his movement and elucidating its principles. The present work – his most important – was the result.

Ballou’s ideas had a significant influence on socialist and libertarian thought in the United States and Europe. He particularly influenced Tolstoy.

#### EFFECTS OF PAPER CURRENCY IN BARBADOS

4) **[BARBADOS. FINANCE].** Three letters to Charles Spencer, Earl of Sunderland, two of which are copies of letters sent to him by Col. Sharp, ‘president of the Council of Barbadoes’, relating to ‘the present disorders’; the third is a letter from four Lords Commissioners of Trade and Plantations introducing Col. Sharp’s communications. *Barbados, 5 December 1706; Barbados, 2 January 1707; Whitehall, 18 March 1707.*

Manuscript on paper, folio, in neat eighteenth-century hands, brown ink; on the first leaf the signature of four commissioners, including that of economist John Pollexfen; the three letters stitched together preserving the original thread, unbound; in excellent condition. **\$3750**

**Three contemporary letters from officials, documenting one of the earliest crises triggered by the introduction of a form of paper money.** The papers illustrate the political and social difficulties of developing a fiat money standard acceptable to creditors. The cover letter is signed, among others, by the political economist John Pollexfen, who in 1696 had published his successful *Discourse of trade and coyn.*

S.J.

We are likewise informed,  
That one of the Store Ships  
intended for Nevis & St. Christophers  
is taken by the French, which  
will require to be replaced.

My Lord  
your Lordships  
most humble Servants

Rt. Hon: the Earl  
of Sunderland

Rob: Cecil  
John Pollexfen  
W. Meadows

In 1706 the colonial assembly of Barbados passed a law that launched one of the most unusual monetary experiments in history, creating a fiat domestic currency that was virtually legal tender. Slave traders, merchants, the Royal African Company and creditors of all kinds immediately reacted with protests which violently shook the British hold of the Colony.

The British Board of Trade intervened to force the redemption of the paper money, but the 'heats and animosities which have so long distracted this unhappy place', described in plenty of detail in these documents, revealed the deep-rooted and acerbic conflicts of interest besetting the Colony.

ECONOMICS AND BUSINESS – A RARE DICTIONARY  
AN ECONOMIC INDICTMENT OF SLAVERY

5) **BARBOSA, José Pereira de.** ABC e compendio da sciencia da riqueza. *Coimbra, the University Press, 1822.*

8vo; woodcut vignette of the Coimbra University press to the title; a very good, clean copy in contemporary sheep, flat spine decorated in gilt; a few surface abrasions. **\$2250**

**First and only edition, very rare,** of a treatise on economics and the 'science of wealth' arranged in the form of a dictionary.

Among the entries, 'Escravidão, Escravatura' (slavery) is notable for its rejection of slavery both on grounds of moral repugnancy and owing to economic inefficiency (the labour of free men is demonstrably more productive). 'Morgados' attacks entailed properties as a detriment to production of new wealth. 'Colonias' lists the advantages afforded to Europe by American produces such as coffee, sugar, tobacco, cotton; elsewhere the exchanges of such goods as tea, precious metals and wine are also treated. Other key terms discussed are balance of trade, capital, consume, credit, debt, political economy, means of production, profit, rent, wealth, salary, value, price.

**OCLC finds a copy at the University of Chicago Library only.** Not in Innocência, Porbase or Copac, and apparently not at the Baker Library.



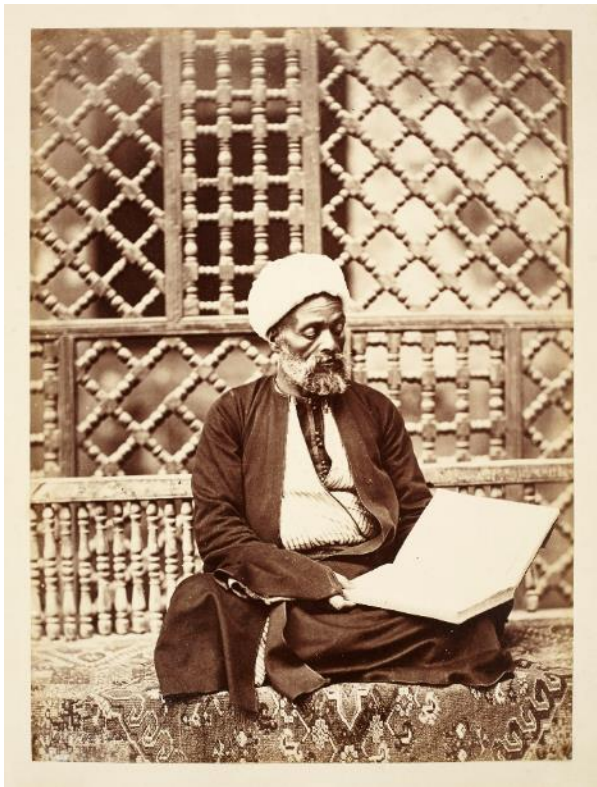
6) [BECCADELLI, Ludovico. **András DUDITH, translator**]. *Vita Reginaldi Poli, Britanni, S. R. E. Cardinalis, et Cantuariensis Archiepiscopi. Venice, Domenico and Giovanni Battista Guerra, 1563.*

4to; later engraved portrait of Cardinal Pole (attributed to Willem de Passe, *c.* 1620) mounted as a frontispiece; title slightly soiled, some minor stains elsewhere; eighteenth-century French calf, central gilt arms of Charles de Saint-Albin on covers, rebacked and recornered. **\$3750**

First edition of the first biography of Cardinal Pole; rare.

The humanist Ludovico Beccadelli was a secretary to Pole and accompanied him on several of his legations. His original Italian version, which was not printed until 1757, was translated by the Hungarian humanist András Dudith in collaboration with Gianbattista Binardi. Dudith had also at one time been a member of Pole's household and was his secretary while Pole was legate in England.

*Provenance:* Jean-Baptiste Colbert (1619–1683), 'Bibliotheca Colbertin[a]' inscribed at head of title; Charles de Saint-Albin (1698–1764), illegitimate son of Philippe II d'Orléans and Archbishop of Cambrai, with his gilt arms (Olivier 2593, *fer* 1) in centre of covers.



A FINE SET OF BÉCHARD'S ORIENTALIST PHOTOGRAPHS  
'A LANDMARK IN ARTISTIC PHOTOGRAPHY OF THE EAST'

7) **BÉCHARD, Emile**. 'Oriental Studies', *mid-late 1870s*.

68 albumen prints, approximately 10<sup>3</sup>/<sub>4</sub> x 7<sup>7</sup>/<sub>8</sub> inches (27.2 x 20 cm.), each signed 'Bécharde', numbered in sequence 1–68 and titled in the negative, mounted on album pages, 13<sup>1</sup>/<sub>2</sub> x 10<sup>3</sup>/<sub>4</sub> inches (34.4 x 27.3 cm.), small remnants of blue paper guards visible close to inner margins, cover sheet titled in pencil, disbound, in modern archival box. **\$26,250**

Béchar's orientalist studies include portraits as well as 'types' such as shopkeepers, street merchants and dancers. This collection could possibly have been compiled as a sample album for the studio or printseller to promote the sale of the photographer's work, as it has the photographs mounted in sequence according to their negative numbers, more unusual for a tourist album. While it is not uncommon to find a few examples of these in albums, often at the end of a series of the smaller format views, it is rare to find such an extensive sequence.

These photographs are from the series identified by Jacobson as Series 2. 'All of the subjects ... are close-ups of either single persons or groups of Egyptian people posed in and around Cairo... The compositions in many of these studies are exceptional' (Jacobson, p. 211).

A complete list of titles is available on request.



AN EXCEPTIONAL COLLECTION  
OF BÉCHARD'S LARGEST EGYPTIAN VIEWS

**8) BÉCHARD, H. [?Emile].** Egyptian temple architecture and landscape photographs, *mid-late 1870s*.

42 albumen prints, each around 10½ x 15 inches (27 x 38 cm.), signed 'H. Béchar', numbered and titled in the negative, on contemporary blue card mounts (the prints in very good to excellent condition) in two modern archival boxes. **\$15,000**

A fine series of the studio's largest-format photographs, illustrating the ancient temples and desert landscape of the Nile in distant views and dramatic detail. These photographs are recognized as being among the most beautiful ever produced in North Africa and the Near East

‘Among the most sensitive and well-composed of the photographs taken in the Middle East are those of Béchard. Much of the Béchard work is characterised by figures carefully arranged in a painterly fashion and thoughtfully composed landscapes and architectural studies. Though not excessively rare they are far scarcer than the views of the large publishers such as Beato, Sebah, Bonfils, Arnoux and Zangaki who carried on working throughout the 1880s and 1890s.’ (Jacobson, p. 210). Even scarcer are the prints in this largest format and in such good condition as this group. Béchard exhibited at the Paris International Exhibition in 1878 and was awarded a gold medal, probably for this series of views. The identity of ‘H’ Béchard has proved somewhat of an enigma for photographic historians as, according to Jacobson, no supporting evidence has been discovered to prove the existence of a photographer by this name other than the initialling of this series of negatives. Emile Béchard was a photographer with a studio in Cairo specialising in Egyptian subjects and there is reason to believe they may well be the same photographer.

**9) BECKMANN, Johann.** *A History of Inventions and Discoveries ...* Translated from the German by William Johnston. *London, Printed for J. Bell, 1797.*

3 vols, large 8vo; an excellent set, with the manuscript ownership inscription of Countess Mary Frances Macclesfield recording the volumes as ‘**given me by the Queen**’ (Macclesfield served as Lady of the Bedchamber to Queen Charlotte from 1811 to 1818); in handsome contemporary diced pale calf, panelled in gilt; the Macclesfield copy, with bookplate. **\$2475**

First edition in English of Beckmann’s great history of technology and inventions, including lengthy entries on Italian book-keeping, insurance, and bills of exchange. Nothing similar was available in English at the time. Beckmann coined the phrase ‘technology’ and was regarded as the ‘first reliable historian of inventions’ (DSB, I, p. 555).

**10) [BERKELEY, George *et al.*].** A sammelband of 8 pamphlets relating to two eighteenth-century mathematical controversies, one started by Berkeley’s criticism of Newton’s doctrine of fluxions, the other instigated by Waring’s *Miscellanea Analytica*. *London, 1734-60.*

Eight works in one volume, 8vo; good copies in 20<sup>th</sup>-century cloth. **\$11,250**

[BERKELEY, George]. *The Analyst; or a Discourse Addressed to an Infidel Mathematician.* *London, Tonson and Draper, 1754.* Second edition.

[BERKELEY, George]. *A Defence of Free-Thinking in Mathematics.* *London, Tonson, 1735.* First edition.

WALTON, Jacob. *The Catechism of the Author of the Minute Philosopher Fully Answer’d.* *London, Roberts, 1735.* First London edition.

[POWELL, William Samuel]. *Observations on the First Chapter of a Book called Miscellanea Analytica.* *Cambridge, Merril, 1760.* First edition of this attack on Edward Waring’s *Miscellanea analytica*, dealing with number theory, fluxion and infinite series.

[WILSON, John]. *A Vindication of the Miscellanea Analytica: In Answer to a late Pamphlet entitled observations, &c.* *Cambridge, Bentham for Merrill, 1760.* First edition of reply to Powell.

WARING, Edward. *A Reply to a Pamphlet entitled Observations on the first Chapter of a Book called Miscellanea Analytica.* *Cambridge, Bentham for Thurlbourn and Woodyer, 1760.* First edition of Waring’s reply.



[POWELL, William Samuel]. A Defence of the Observations on the First Chapter of a Book called *Miscellanea Analytica*. London, Printed for T. Merril, at Cambridge, 1760. First edition.

WARING, Edward. A Letter to the Reverend Dr. Powell ... in Answer to his Observations on the first Chapter of a Book called *Miscellanea Analytica* and his Defence of those Observations. Cambridge, Bentham for Thurlbourn and Woodyer, 1760. First edition of Waring's last publication in defence of his work.

**11) BERKELEY, George, Bishop of Cloyne.** Saggio d'una nuova teoria sopra la visione ... ed un discorso preliminare al Trattato della cognizione ... Venice, Francesco Storti, 1732.

8vo; with 3 woodcut diagrams of optics; a couple of quires lightly browned, two short worm tracks mainly in the inner margin; a very good copy in contemporary stiff vellum. **\$2250**

Very rare first edition in Italian, and **the first translation into any language** of Berkeley's *New Theory of Vision* (1709), issued **with the introduction to the *Treatise concerning the Principles of Human Knowledge* (1710), the only translation of any part of the book until a German edition in 1869.**

Keynes, in 1974, had to make do with a photocopy from the Biblioteca Nazionale in Florence, and located no other copy. OCLC identifies only one copy in the UK (Bodleian) and one in the US (UCLA).

**12) BEVER, Thomas.** The History of the legal polity of the Roman State; and of the rise, progress, and extent of the Roman laws. London, Strahan and Cadell, 1781.

4to; a very good copy in contemporary sprinkled calf, rebacked. **\$2250**

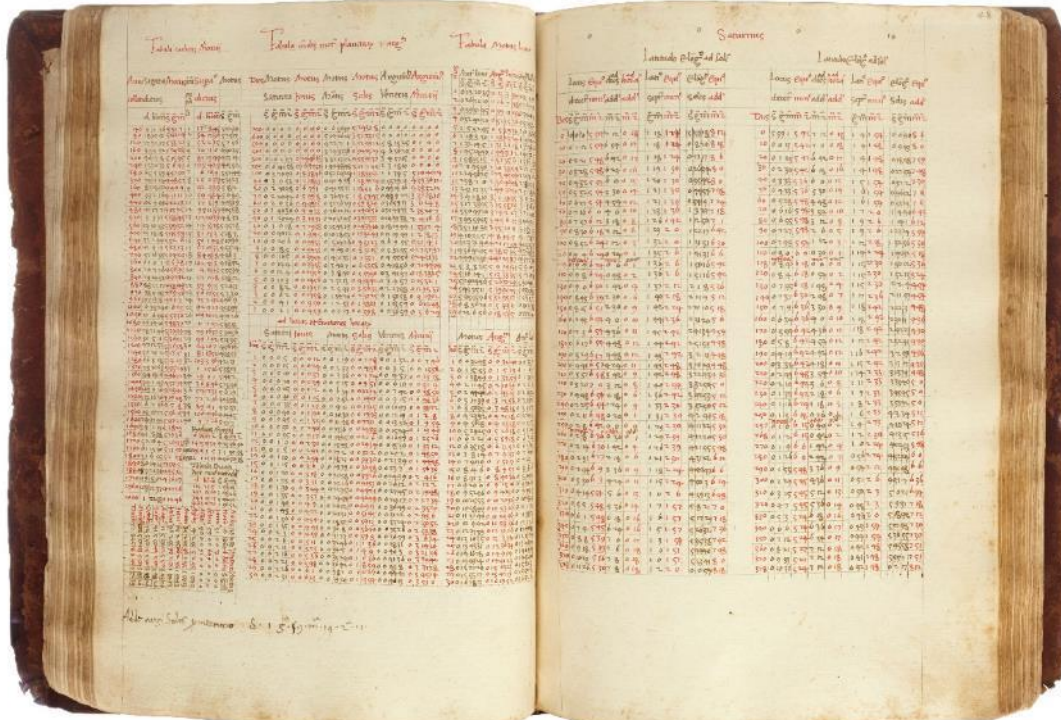
**Sole edition of a legal history conceived along the lines of Gibbon's history**, an account that was meant to furnish leaders of the emerging British Empire with a helpful knowledge of the past from the perspective of the evolution of legal systems.

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

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

Folio, ff. [4, blank] 150; [6, blank, original endleaves], double column, ca 37 lines, manuscript on paper written in brown ink in a neat humanistic hand, signed by the scribe Francesco da Quattro Castella (near Reggio Emilia) on f. 150v, 2-3 line initials in red or blue, large decorated initial and coat-of-arms of the Scalomonte family, illuminated in gold and body colours, on first text leaf, 231 full-page tables densely (but neatly) written in red and brown ink, some marginal or inter-columnar annotations, and one extended annotation on final leaf; generally in fine condition, in its original binding of contemporary blind-stamped goatskin over wooden boards, rebacked in the nineteenth-century, binding worn. **\$165,000**

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



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

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

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

*Provenance:* signed by the scribe, Francesco da Quattro Castella (near Reggio Emilia) on f. 150 verso; arms on first leaf of Marco Antonio Scalamonte (most likely of the patrician family of Ancona) who became a senator in Rome in 1502 (Crollanza, *Diz. Blasonico*, II, p. 501); early manuscript astronomical table for the year 1490 pasted onto back pastedown; nineteenth-century circular paper label on spine 'S. III NN. Blanchinus. MS.XV. fol. 43150'; H. P. Kraus, sold to Robert Honeyman Jr. (1928-78) noted US collector of scientific books and mss, his Astronomy ms 1 and ms 75; Honeyman sale Sotheby's, London, May 2, 1979 lot 1110 (£5280); Alan Thomas Catalogue 43, 2 (1981); H.P. Kraus, to a private client.

**There is no copy of this manuscript in any American institution**, though there is a single copy in private hands, in the collection of Erwin Tomash.

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

Three vols, 4to; titles in red and black with allegorical engraved vignettes, engraved portrait of the author by J Houbraken to vol. 1, engraved medallion portrait of Catherine II of Russia (dedicatee) to vol. 3, five folding plates; some light marginal soiling, but a very good, clean copy in contemporary speckled sheep. **\$3000**

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

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

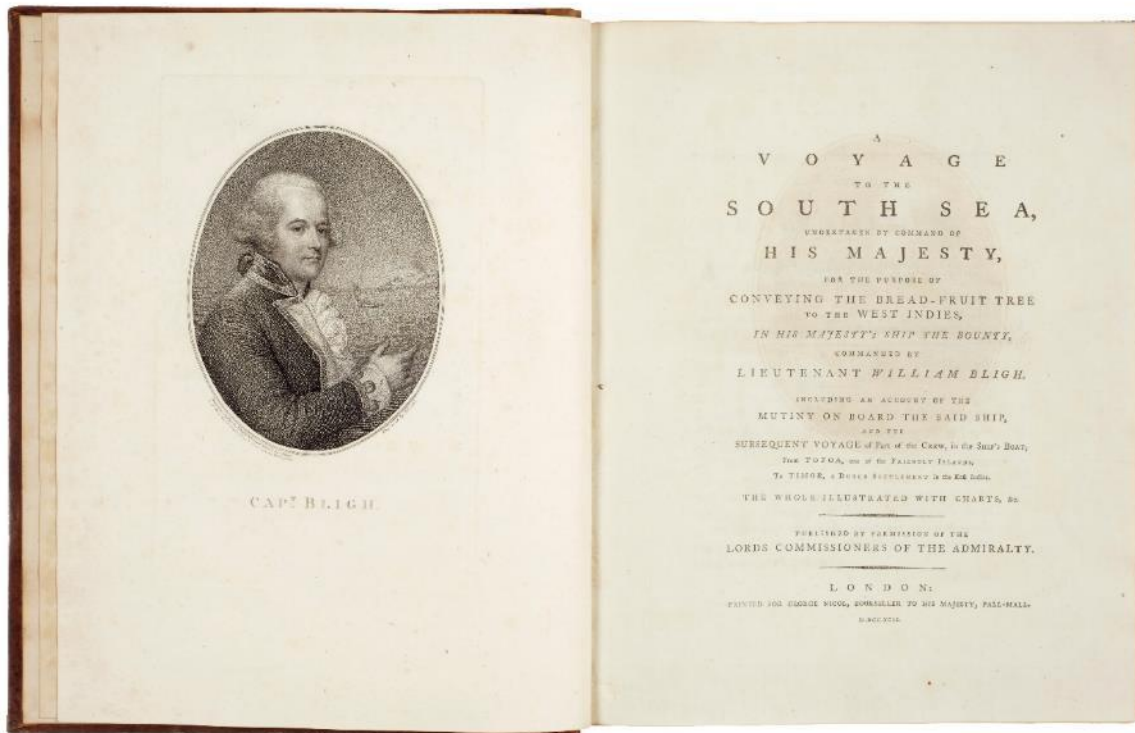
Adam Smith owned and used a copy of this work; on passages from it he based, for example, his definition of police in the *Lectures on jurisprudence* (Mizuta).

**15) BLIGH, William.** A voyage to the South Sea ... for the purpose of conveying the bread-fruit tree to the West Indies, in his majesty's ship the Bounty, commanded by Lieutenant William Bligh. London, George Nicol, 1792. [*Including:*] A narrative of the mutiny, on board his majesty's ship Bounty; and the subsequent voyage of part of the crew, in the ship's boat, from Tofoa, one of the Friendly Islands, to Timor, a Dutch settlement in the East Indies. Written by Lieutenant William Bligh. London, George Nicol, 1790.

4to; with a portrait of Bligh and seven plates and charts; occasional light browning and faint offsetting from the plates and charts (as often), but an outstanding copy in contemporary tree calf (carefully rebacked, preserving old spine). **\$45,000**

The rare composite issue of the first edition of the *Voyage to the South Sea*, incorporating the first edition of the *Narrative of the mutiny* which had been published in 1790. The regular issue of the *Voyage* simply reprinted Bligh's account of the mutiny, but this special issue allowed owners of the original *Narrative* to combine it with the newly published *Voyage* to obtain a complete account of the expedition.





The composite issue is seldom encountered. In 1964 Maggs remarked that ‘we have only handled three copies’ (*Voyages and travels* IV, item 1402); Ferguson, in 1941, located but one copy, in the Mitchell Library, Sydney, with a second, in the National Library of Australia, noted in the addenda (1986). It is not described by ESTC. On the market the most recent sale known to Wantrup was that of the Australian collector F. G. Coles in 1965, but since then, also in Australia, Rodney Davidson acquired a copy, which he sold in 2005. The present copy, hitherto unrecorded, has the armorial bookplate of Charles Shaw-Lefevre, first Viscount Eversley (1794–1888), sometime speaker of the House of Commons.

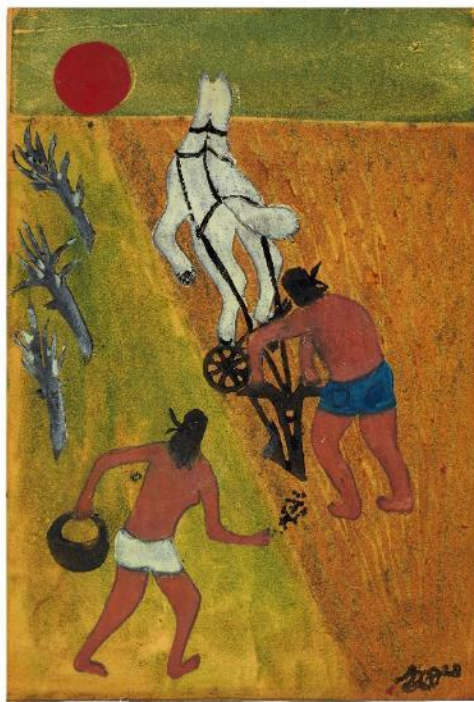
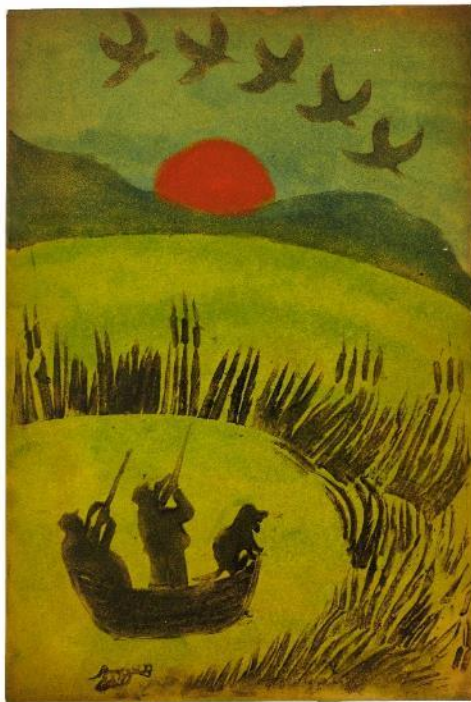
#### OUTSIDER ART

**16) BOARETTO, Ange.** Twenty-two unique prints with paint and ink additions, from the collection of the artist, along with five large photographs of Boaretto in his atelier by Jean-Yves Giscard, and an exhibition guestbook/scrapbook with signatures, cuttings, ephemera and photographs. *France, 1960s-1980s.*

Two reversed calf portfolios, the first containing twenty-two colour lithograph prints, with various levels of additional work in paint and ink (c. 56 x 38 cm), and five mounted gelatin silver prints of Boaretto in his atelier (35 x 49 cm, stamp of the Centre Georges Pompidou to verso); the second an exhibition or studio guest-book, with press cuttings, 50+ gelatin silver prints, a few small drawings and numerous signatures and inscriptions. **\$7500**

A fascinating archive relating to the work of the master-shoemaker and naïve artist Ange Boaretto (b. 1920), known as ‘Ange’ and ‘Le Bottier’. Boaretto, born in Padua, but raised and naturalised in France at Cagnes-sur-Mer in Provence, crafted shoes for clients including Picasso and Paul Eluard (he later married the bookseller Cécile Eluard, daughter of Paul Eluard and Gala), and at around age 40 also turned to painting and printing, slowly refining an unusual (unique?) technique that employed the same press he used for leather work.

The high point of his career was the exhibition of 'Le Bible du Bottier' in a show devoted to modern ateliers at the Centre Georges Pompidou in 1979. Two prints from the exhibited series ('Le denicheur' and 'La chasse au canard sauvage') are included here, the first in two different versions, as are a group of five large mounted photographs showing Boaretto in his atelier, also included in that exhibition. The nineteen other prints here represent a total of ten subjects, two in multiple versions ('Coucher de soleil' and 'Danse du feu'). Deceptively simple rural scenes, they also have darker notes – a cockfight, a boar cornered by dogs, a lurid village festival. 'Art naïf, certes, – non sans quelques ruses – mais nulle idéologie passéiste et aussi, comme le dit Francis Ponge, images et texte conjugués d'un art de vivre viril, où se réinventent la saveur énigmatiques des anciennes devises, des emblèmes ou *imprese*' (Blaise Gautier).



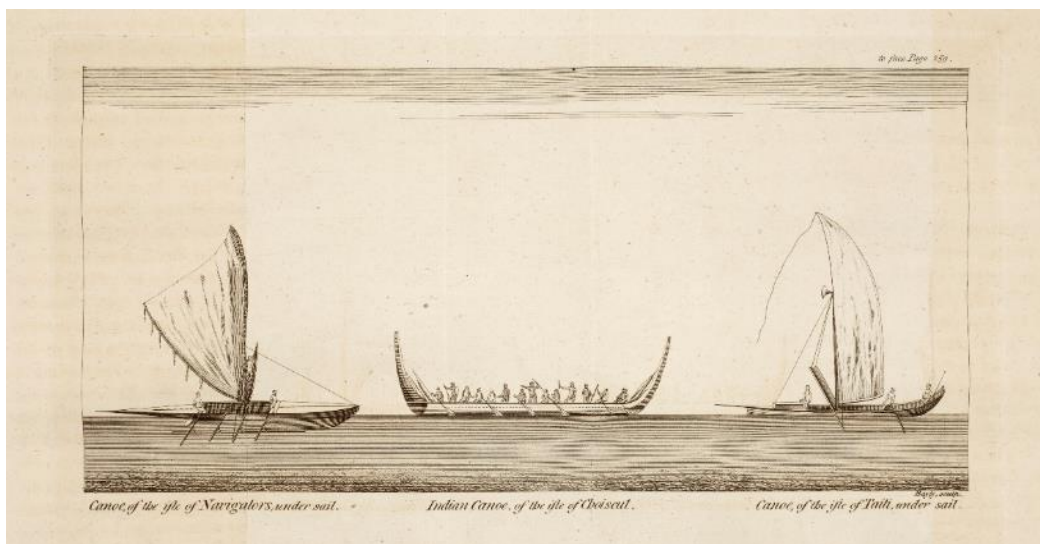


‘THE BODY AS A MACHINE’:  
BORELLI’S FOUNDATION WORK OF BIOMECHANICS

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

2 volumes, 4to; 18 folding engraved plates, one signed by Francesco Donia; near-uniform 20th-century half chestnut morocco for the Royal Institution; a very good, crisp set. **\$7500**

**First Edition.** The mathematician and physicist Borelli (1608-1679) was, ‘after Descartes, [...] the principal founder of the iatrophysical school .... Inspired by Harvey’s mathematical demonstration of the circulation of the blood, Borelli [...] conceived of the body as a machine whose laws could be explained entirely by the laws of physics. Borelli was the first to recognise that bones were levers powered by the action of muscle, and devoted the first volume of his work to the external motions produced by this interaction, with extensive calculations on the motor forces of the muscles. The second volume treats of internal motions, such as the movements of the muscles themselves, circulation, respiration, secretion and nervous activity. **Borelli was the first to explain heartbeat as a simple muscular contraction**, and to ascribe its action to nervous stimulation; he was also the first to describe circulation as a simple hydraulic system’ (Norman).



**18) BOUGAINVILLE, Louis Antoine de.** *A Voyage round the World ...* In the years 1766, 1767, 1768, and 1769 ... Translated from the French by John Reinhold Forster. *London: J. Nourse and T. Davies, 1772.*

4to; five maps and one plate, all folding; very good in near contemporary half-calf. **\$8250**

First English edition of the first French circumnavigation. Bougainville’s instructions were first to hand over the Falklands (Malvinas), which he had colonised in 1764, to Spain, France’s ally, and then to proceed towards China via the Straits of Magellan and the South Sea, investigating the islands or continent lying between the Indies and the western seaboard of America. Having claimed possession of Tahiti, he finally reached the New Hebrides archipelago and ‘La Austrialia del Espíritu Santo’, discovered by Quiros in 1606 and believed to be part of the supposed Southern Continent. The only way to determine this, Bougainville resolved, was to head westward a further 350 leagues in the hope of sighting the eastern coast of New Holland. ‘This he did, only to be impeded by the Great Barrier Reef and, although several of his crew claimed to have sighted land, this was not confirmed and the ships were headed to the N. Nevertheless, Bougainville



concluded that he was close to some extensive land and, in running westwards from Espiritu Santo, he had dared to face the risk of the legendary lee-shore of New Holland and New Guinea, even though prudence, shortage of food and the condition of his vessels would have justified his heading northwards at an earlier date' (Colin Jack-Hinton, *The Search for the Islands of Solomon*, 1969, p. 256); G.A. Wood, *The Discovery of Australia*, 1922, pp. 369–79, observes that had Bougainville persevered 'he would have come to the Australian coast near Cooktown, and would, likely enough, have been wrecked where Cook was wrecked two years later'.

Forster and his son accompanied Cook on his second voyage, which set off later in 1772, and presumably a copy of this translation travelled with the expedition; certainly, Cook's journals refer to Bougainville's work in this translation.

#### SATIRES ON SOUTHEY, WORDSWORTH, NELSON

**19) [BROWN, Thomas, *pseud.*].** Brighton; or, the Steyne. A satirical Novel. In three Volumes ... *London: Printed for the Author. Sold by Sherwood, Neely, and Jones ... 1818.*

3 vols., 12mo.; some mild foxing; a good copy in contemporary half calf.

**\$975**

First edition, a 'novel' heavily interspersed with disguised character sketches. The main plot, such as it is, centres on Lord Heathermount and a 'beautiful incognita', but everywhere they turn they bump into the notables of the day, from the Prince Regent's close circle to the Lake Poets, with a parody of 'the style of simplicity of the lake bards': 'There was a little maid, / And she was afraid ...'. 'In spite, however, of this puerile style, and of his calling lyric some of his compositions which merit not the name, and some epic which possesses only the name; yet, certainly, some of his poetical morceaux prove that he has felt the true inspiration'.

Elsewhere, we encounter 'Mr. L.— H—' (Leigh Hunt, 'This poet ... is the brother of the *Examiner*, a fiery democrat [John Hunt]'), 'Lord Coalman' (the playwright George Colman), 'Lord Victory' (Nelson, sadly maligned for 'the connexion which he formed with a certain lady'), and the 'Rt. Hon. George Antijacobin' (Canning).

#### THE RARE 'DEUXIÈME' (BUT PROBABLE FIRST) EDITION

**20) CARÊME, Marie-Antoine [Antonin].** Le cuisinier parisien, ou l'Art de la cuisine française au dix-neuvième siècle, traité élémentaire et pratique des entrées froides, des socles et de l'entremets de sucre, suivi d'observations utiles aux progrès de ces deux parties de la cuisine moderne ... Deuxième édition, revue, corrigée et augmentée. *Paris: the author and Galerie de Bossange Père, 1828.*

8vo; half-title verso signed in ink by Carême as usual; engraved additional title by Normand fils after Carême, and 24 folding engraved plates numbered 2-25 by Normand fils, Auguste Hibon and Étienne-Jules Thierry after Carême; contemporary half mottled roan over marbled boards, slightly rubbed and scuffed, otherwise a very good copy.

**\$1425**

'Second' [but first?] edition of one of the most celebrated gastronomical works of the nineteenth century. Carême (1784-1833) began his culinary education as an apprentice of the celebrated Parisian *pâtissier* Bailly, and Carême's elaborately-designed confections, which were informed by his fascination with architecture, reached the table of Napoleon. Carême was chef to Talleyrand between 1804 and 1814, during which time he was responsible for organising the festivities for the wedding of Napoleon and Marie-Louise of Austria, and then, following the fall of Napoleon, chef to the Prince Regent of Great Britain in 1816. A series of brief appointments to Tsar Alexander I

of Russia, the court of Vienna, etc etc. ended with Carême's appointment as chef to Baron James de Rothschild in 1822. He remained with de Rothschild until 1829, when he retired to concentrate on his writing, through which Carême recorded and propagated the style of *grand cuisine* with which his name would become synonymous.

Although it is stated by a number of sources that the first edition of *Le cuisinier parisien* was published in 1828, neither OCLC nor CCF record any copies and we cannot trace any in Anglo-American auction records. This suggests that edition statement on the title-page here may be a ploy quite common at the time, intended to suggest a very successful publication.

**21) [CARTHUSIANS.] [GUIGO DE CASTRO, *compiler.*] Repertorium statutoru[m] ordinis cartusiensis per ordinem alphabeti. [Colophon:] Basel, Johann Amerbach, 1510.**

Six parts in one volume, folio, rubricated throughout, several large initials supplied in yellow and red or yellow and purple (or all three in combination), with **20 fine woodcuts**, some full-page by Urs Graf, and another woodcut by the Master DS, some of the smaller woodcuts partly coloured in a contemporary hand; contemporary blind-stamped calf over wooden boards, eighteenth-century gilt tooling and lettering-piece on spine, spine lining reusing a piece from a medieval manuscript (apparently Gregory the Great, *Registrum epistolarum*); rubbed and worn but sound.

**\$18,000**

**First printed edition of the Statutes of the Carthusian Order**, printed at the expense of the editor, Gregor Reisch (*c.* 1467–1525), author of the *Margarita philosophica*, for distribution to members of the Order only.

The original compiler, Guigo de Castro (Gigues du Chastell), became a monk of the Grande Chartreuse in 1107 (St. Bruno had died in 1101), and three years later was elected prior, growing the order from two to nine charterhouses. 'These new foundations made it necessary to reduce to writing the traditional customs of the mother-house. Guigo's Statutes, composed in 1127 or 1128, have always remained the basis of all Carthusian legislation' (*Catholic Encyclopedia*).

There are four large cuts representing the history of the Carthusian Order and 17 portraits of popes, all by Urs Graf (see His, *Urs Graf*, nos. 203–223). Koegler (*Kunstchronik*, N.S. XVIII, p. 290) attributes the representation of 'Guillhelmus Rainaldi' to the Master DS.

*Provenance:* 'Ex libris Vallae Dei' in a contemporary hand on first leaf, perhaps the charterhouse of Valdieu Réno in Normandy.

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

Large 4to; 42 engraved plates (comprising three plates lettered A–C and 39 numbered plates) after Romeyn de Hooghe; an excellent copy, large and fresh, in nineteenth-century black morocco-backed boards, top edges gilt, by Bruyère.

**\$2700**



[21]



[22]

First edition with the present text. Romeyn de Hooghe's fine series of engravings were first printed for David de la Vigne's *Miroir de la bonne mort* (Amsterdam or Antwerp, 1673). The artist was still working in 1700, but because the plates in this work are unsigned and several are reversed from the earlier versions or have other minor differences, they were most likely copied by another artist. Chertablon's text is bound here with the text of the Dutch translation of the *Miroir – Spiegel om wel te sterven* (c. 1694).

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

#### GRIMALD'S CICERO, A GIFT TO THE DUCHESS OF SOMERSET

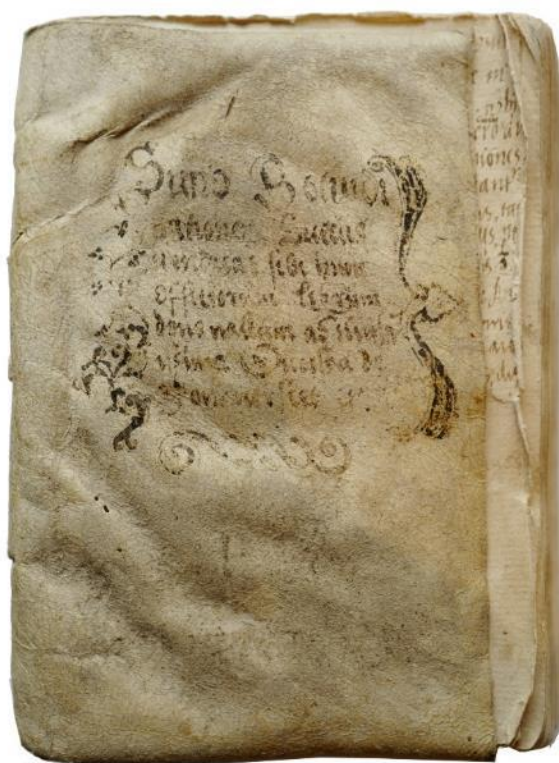
**23) CICERO.** Nicholas GRIMALD, *translator*. Marcus Tullius Ciceroes thre Bokes of Duties, to Marcus his Sonne, turned out of Latine into English ... [*Colophon: Imprinted at London ... by Richard Tottel*]. Anno Domini. 1556.

Small 8vo., title within an architectural woodcut border dated 1534, two white-on-black criblé initials with grotesque ornament; very large and very fresh, in the original limp vellum wrappers, sewn on three tawed leather bands; in a cloth case. **\$12,750**

First edition of this translation of Cicero's *De officiis* by the English humanist scholar and poet Nicholas Grimald. The following year (1557) Grimald contributed forty poems and assisted in the compilation of *Tottel's Miscellany* containing the chief works of Surrey and Wyatt.

**In superlative condition, with contemporary annotations. On the front cover is a contemporary presentation inscription to Anne Seymour, Duchess of Somerset, from an unidentified Swedish scholar. At the end is the signature and motto 'Mary Whalley, Time trieth**





friends' (the Whalleys were supporters of the Somersets); on the front free end-paper is a note on Cicero's use of proper names. Another hand has added the definition "Officium, office, duetie, of one's behaviour in lyving towards evry man that one is bounden tho doe by reason and honestie ...". Inside the back-cover is an English verse couplet translating the Ovidian tag *Otia si tollas*. And the first portion of the text is heavily annotated in Latin, mostly glosses on the translation.

**24) COLERIDGE, Samuel Taylor.** *Poems ...* second Edition. To which are now added Poems by Charles Lamb, and Charles Lloyd ... *Printed by N. Biggs, for J. Cottle, Bristol, and Messrs Robinson, London. 1797.*

12mo; a very good copy in contemporary dark green straight-grain morocco, gilt fillet on covers, spine lettered direct, gilt edges (slight foxing to fore-edge). **\$2250**

Second edition of *Poems on Various Subjects*, 1796, but in large measure a new work, with a third of the former volume omitted and replaced by new material, including the fine 'Ode on the departing Year'. Thirty-six lines are added to the 'Monody on the Death of Chatterton' and other poems are heavily revised. This volume is also the first collection of the poems by Coleridge's friends Charles Lamb (who had contributed a few sonnets to the first edition) and Charles Lloyd.

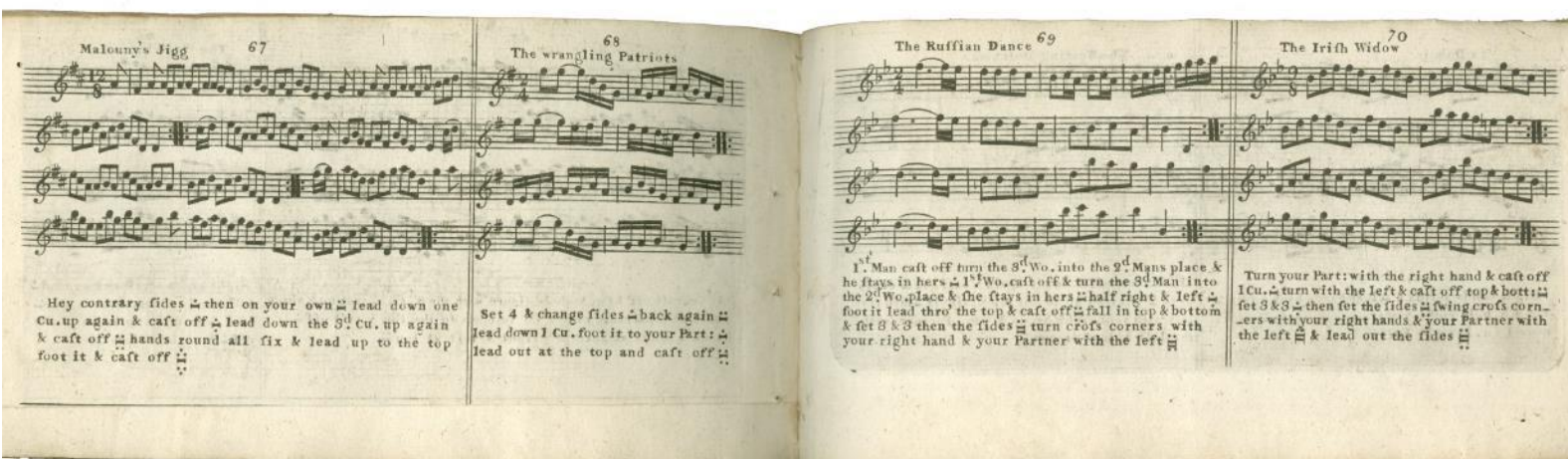
THE MYTH OF VENICE  
A SOURCE FOR OTHELLO AND VOLPONE

**25) CONTARINI, Gasparo.** *The Common-Wealth and Government of Venice.* Written by the Cardinall Gasper Contareno, and translated out of Italian, by Lewis Lewkenor Esquire ... *London, Imprinted by John Windet for Edmund Mattes ... 1599.*

4to; a fine, crisp copy, in contemporary limp vellum, ties partly intact, spine and fore-edge lettered in manuscript, front hinge detached; early 18th-century engraved bookplate of Charles, Viscount Bruce of Amphilh to title-page verso; the Houghton copy; slipcase. **\$6375**

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

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



**26) [COUNTRY DANCES.]** A fine volume of seven very rare collections of country (or actually contre-) dances and minuets. *London, various publishers, 1766-1779.*

Seven works, oblong 4to. engraved title-pages and engraved music throughout; a few minor stains, but generally in very good condition, bound together in contemporary half calf and marbled boards, spine and edges worn, manuscript cover label. **\$3375**

A delightful volume, collecting a total of 120 tunes with dance notations, plus 24 minuets set for two parts; **five of the collections are not recorded in COPAC or OCLC, the remaining two known in a single copy.** Together, they paint a fine picture of the social scene of the 1770s 'at Court, Bath & all publick assemblies'. The minuets and country (or contre-) dances are often named after popular figures (Clive of India, Admiral Keppel, the Duchess of Devonshire), or topical events, such as 'New Money a Coining' (1774, after the great recoinage of that year). Others include the lively-sounding 'Whim Wham' and 'Frisky Peggy', the suggestive 'Island of Love' and 'Jack I'll tickle there', and the prophetic 'Wrangling Patriots' (1773, the year of the Boston Tea Party).

A complete list of contents is available on request.

**27) COUSTAU, Pierre. Lanteaume de ROMIEU, translator.** Le pegme de Pierre Coustau, avec les narrations philosophiques, mis de Latin en François par Lanteaume de Romieu gentilhomme d'Arles. *Lyon, Macé Bonhomme 1560.*

8vo, title and each page of text (except index) within elaborate woodcut borders; 95 woodcut emblems; worm-track in lower outer corners of first 120 leaves, some woodcut borders and page

numbers slightly shaved, some faint brown stains at beginning and end; some spots and stains; eighteenth-century French polished calf, spine gilt, later gilt arms to covers of Heraclée-Elisabeth-Rhingarde de Montboissier, marquise de Narbonne-Lara (d. 1917), gilt edges; minor wear. **\$1125**

Second, augmented, edition in French of Coustau's *Pegma*, an unabridged translation of the original Latin edition (1555), including the 'narrations philosophiques' (descriptions of the significance of each emblem) not present in the first edition in French (also 1555). The emblems were probably designed by Pierre Eskrich.

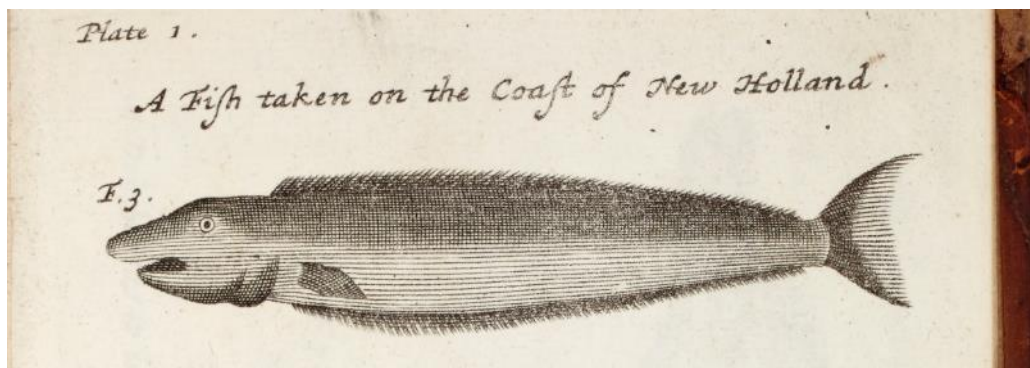
**28) [COWPER, Ashley, editor].** The Norfolk poetical Miscellany. To which are added some select Essays and Letters in Prose. Never printed before. By the Author of the Progress of Physick. In two Volumes ... *London: Printed for the Author, and sold by J. Stagg ... 1744.*

2 vols., 8vo., bound in one; contemporary dark red morocco, gilt fillets on covers, spine elaborately gilt (a little rubbed), morocco label, a 'stilted' binding (with the covers projecting beyond the edges of the leaves, to range on the shelf with taller neighbours). **\$1875**

First edition, a lively miscellany, containing a large number of amusing short poems, assembled by William Cowper's uncle, the father of Theodora, later Lady Hesketh, with whom the poet fell in love. 'It consists chiefly of *Original Pieces* – many of them (and those I fear the *worst*) are the *Editor's own* – some never so much as handed about in *Manuscript* – few ever committed to the *Press* before"

The contents vary widely, from 'On giving the Name of Georgia to a Part of Carolina' and 'A Prologue to the Opera of Rosamund, as it was perform'd in a Private Family in Bedfordshire' to 'A Poetical Dialogue between Windsor and Richmond' after the death of Queen Caroline.

**In this copy a contemporary annotator has identified all of the editor's contributions and a few others.**



PRESENTED TO SCOTT'S WIDOW BY ASQUITH

**29) DAMPIER, William.** A new voyage round the world ... The third edition corrected. *London, Printed for James Knapton, 1698.* [and:] Voyages and Descriptions. Vol. II. In three parts .... To which is added a general index to both volumes. *London, printed for James Knapton, 1699.* [and:] A voyage to New Holland, &c. in the year 1699 ... Vol. III ... The second edition. *London, printed by W. Botham for James Knapton, 1709.* [and:] A continuation of a voyage to New Holland, &c. *London, printed by W. Botham for James Knapton, 1709.*

Together four vols., 8vo, with five map in vol I, with four maps in vol II, 15 plates and maps in vol III, and 18 plates and maps in vol IV; contemporary panelled calf (not uniform), a bit rubbed; rebaked. **\$7500**



A good set of Dampier's celebrated voyages. 'It is not easy to name another voyager or traveller who has given more useful information to the world; to whom the merchant and mariner are so much indebted; or who has communicated his information in a more unembarrassed and intelligible manner ... Swift approved the plainness and simplicity of his style, as is evident by Captain Lemuel Gulliver hailing him "cousin". Many editions of Dampier's voyages have been printed, and they have been so fairly worn out that at this time it is difficult to procure a complete set' (James Burney, *Chronological history of the . . . Pacific Ocean* IV, 1816, p. 486).

This set is inscribed to the sculptor Kathleen Scott (widow of Captain Scott) from H. H. Asquith (the Prime Minister), Christmas 1915. 'Asquith considered her a confidante, telling her that she had "the best brain of any woman I know"' (*Oxford DNB*).

**30) DELLA TORRE, Raffaele.** Tractatus de cambiis. *Genoa, Pietro Giovanni Calenzano, 1641.*

Folio; engraved title by Cornelis Bloemaert after Gregorio Grassi with a portrait of the author, woodcut initials; a few small holes and stains, occasional light foxing and browning; early 20th-century half vellum and marbled paper boards. **\$1875**

First edition of this monumental work on all aspects of the problems of exchange and bills of exchange by the Genoese politician, jurist and historian, Della Torre (1579-1667). Described by the economic historian De Roover as marking 'l'apogée de l'école scolastique', the *Tractatus* is remarkable for its appeal to previous legal and theological doctrines and for the special attention its author pays to the practice of the courts.

'THOSE MOST CAPABLE OF BEING MOVED BY PASSION  
ARE THOSE CAPABLE OF TASTING THE MOST SWEETNESS IN THIS LIFE'

**31) DESCARTES, René.** The Passions of the Soule in three Books. The first, treating of the passions in generall, and occasionally of the whole nature of man. The second, of the number, and order of the passions, and the explication of the six primitive ones. The third, of particular passions ... *London, printed for A[ndrew]. C[rooke]. and are to be sold by J. Martin, and J. Ridley ... 1650.*

12mo; a very good, entirely unsophisticated copy, in contemporary calf, sides ruled in blind; joints and edges rubbed; preserved in a cloth slipcase. **\$18,750**

**First edition in English, rare, of Descartes' final great work.** The French original had been published in 1649.

'Descartes is most often thought of as introducing a total separation of mind and body. But he also acknowledged the intimate union between them, and in his later writings he concentrated on understanding this aspect of human nature. *The Passions of the Soul* is his greatest contribution to this debate. It contains a profound discussion of the workings of the emotions and of their place in human life' (Oxford University Press blurb to their 2015 edition). 'Descartes examines the physiological basis for our feelings and sensations. Although the mechanisms of the body are no part of our nature as "thinking beings", Descartes none the less maintains that there is a "natural ordained" relationship whereby physiological events automatically generate certain psychological responses; learning about these responses ... is the key to controlling the passions "so that the evils they cause can become bearable and even a source of joy"' (J. Cottingham in the *Oxford Companion to Philosophy*).

This important book is uncommon. ESTC lists 11 locations in the UK and 8 in the US. Only two other copies appear in auction records, both in later bindings and with serious defects.

SOURCE TEXT FOR MICHELANGELO AND  
BACCIO BANDINELLI SCHOLARS

**32) DONI, Antonio Francesco.** *Disegno ... partito in piu ragionamenti, ne quali si tratta della scoltura e pittura; de colori, de getti, de modegli ... Venice, appresso Gabriel Giolito di Ferrarii, 1549.*

12mo; printed in Giolito's attractive italic type; woodcut printer's devices, a handful of historiated woodcut initials; a very good and crisp copy in 18<sup>th</sup>-century Italian vellum, gilt lettered label to spine, pale blue edges. **\$5250**

First edition of an important art theoretical text by the polyglot scholar Anton Francesco Doni, discussing the Renaissance concept of *disegno* in contemporary sculpture and painting. The first part consists of six essays on *disegno*, the second prints a handful of letters by Doni discussing contemporary works of art.

Doni's *Disegno* is 'important for a number of quotes given by Michelangelo and printed here for the first time' (Wittkower). In several of the letters Doni discusses Michelangelo's sculpture with his correspondents. Doni also had access to the unpublished treatise, *Libro del Disegno* by Michelangelo's great rival Baccio Bandinelli (see Vasari), and incorporates a number of Bandinelli's views in his text. Bandinelli is referred to throughout the book as 'il cavaliere'. The last chapter is entirely given over to Bandinelli and discusses art patronage, the paragone between painting and sculpture, and the proportions of the human head.

WITH TWENTY-THREE NEW LINES

**33) DONNE, John.** *Juvenilia or certaine Paradoxes and Problemes ... The second Edition, corrected. London, Printed by E. P. for Henry Seyle ... 1633.*

Small 4to; small stain to inner margin of first gathering, else a very good copy in modern boards, bookplate of the Welsh industrialist Thomas Edward Watson. **\$5625**

Second edition, published in the same year as the first, with the omission of the licences to print but adding twenty-three new lines to Problem I, 'Why have Bastards best Fortune' ('Because Fortune herself is a *Whore* ...'), a Problem which, Keynes remarks, 'was particularly insulting to the Court'.

'Donne's *Juvenilia* are clever and entertaining trifles, most of which were probably written before or soon after 1600 during his youth ... Owing to their rather free nature they could not be published during Donne's lifetime' (Keynes). In a letter of 1600, probably to Sir Henry Wotton, Donne himself refers to their 'lightnes' for 'they were made rather to deceive tyme than her daughth<sup>r</sup> truth ... they are but swaggerers'. Keynes notes that 'the second edition is now more uncommon than the first'.

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

Small 4to; a very good copy, clean and fresh except for very mild soiling to the first and last pages; nineteenth century smooth panelled calf, rebacked. **\$5625**

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



**35) DU PERAC, Etienne.** I vestigi dell'antichità di Roma raccolti et ritratti in prospettiva con ogni diligenza da Stefano du Perac Parisino. *Rome, appresso Gottifredo de Scaichi, 1621.*

Oblong folio, engraved throughout, title within architectural cartouche, and 39 plates with two or three line descriptive text in Italian at foot; good, strong impressions in contemporary limp vellum, rebacked. **\$5250**

Early edition of this well known collection of views of ancient Rome by Du Perac (1525-1601), a pupil of Antonio Lafreri, first published in 1575. This edition has the first plate reworked, adding a portrait of Jacob Schletzer, a German cicerone in Rome.

Etienne Du Perac was a painter, architect and engraver from Paris who had arrived in Rome in 1558. He was one of the first artists to truthfully record the ruins of Rome, and value them as survivors of the glorious Roman past. He can often be called on for details that were not recorded anywhere else, and his very successful suite of plates was ‘a key source for the state of the Roman monuments in the 16<sup>th</sup> century’.

**36) DUSAULX, Jean.** De la passion du jeu depuis les temps anciens jusqu’ nos jours. *Paris, de l'imprimerie de Monsieur, 1779.*

Two vols in one, 8vo; very light browning to the first and last two leaves, else an exceptionally crisp, clean copy attractively bound in contemporary polished marbled calf, gilt spine richly gilt in compartments. **\$1125**

First edition, a very attractive copy, of the book which pioneered the sociology of gambling, written by an ex-gambler. Dusaulx focuses on state lotteries, an institutionalized form of private gambling that comes with Parlement’s endorsement and corrupts the subjects with its façade of office. But Dusaulx also cites John Law, whose new manner of gambling, speculation, intoxicated and brought low unprecedented numbers of risk-neophytes. Financial ruin had been Dusaulx’s own fate.



‘FROM LONDON TO PARIS AND BACK AGAIN’:  
A NINETEENTH-CENTURY AERIAL EUROSTAR

**37) EUROPEAN AERONAUTICAL SOCIETY.** A collection of three broadsides advertising the European Aeronautical Society’s ‘First Aerial Ship, The Eagle. *London, variously Blatch, Robinett and Mullin, 1835.*

Three broadsides, one with a woodcut image of *The Eagle*; later inlaid to size in uniform quarto sheets; generally very good, clean copies. **\$1500**

**Rare survivals of advertisements for an aerial enterprise** that filled the streets of London with excitement in the summer of 1835, and formed an important chapter of the history of air travel.

The *Eagle* had originally been built in Paris in 1834, and was intended to connect the capital cities of Europe with a sophisticated, if still experimental, mode of aerial transportation: the time of travel between Paris and London was to be cut down to a fifth of its usual duration by land and sea. Financed by subscribers and observed by a paying audience of *c.* 50,000 (*The Times*, 25 July 1835), its much-anticipated Parisian launch ended in tragedy: the *Eagle* not only failed to fly across the Channel, but burst into flames shortly after launching, and was subsequently disassembled by the angry crowd.



These English advertisements mark the attempt of the *Eagle*'s inventor, comte de Lennox, under the guise of the European Aeronautical Society, to revive and improve the *Eagle* in London in 1835. The ship was exhibited at Kensington Gardens, the ‘Dock Yard of the Society’ for a fee, and scheduled to make a successful journey in August of 1835, a year after the ill-fated attempt in Paris, but the project had ended in bankruptcy by September.

**38) ENRIQUEZ GOMEZ, Antonio.** La culpa del primero peregrino. Dedicado a la serenissima Princesa y Madama Margarita de Lorena Duquesa de Orleans. Por Antonio Henriquez Gomez. Rouen, Laurens Maurry, 1644.

4to; a clean, crisp copy in contemporary limp vellum.

**\$8250**

**Rare first edition, and the only edition to be published during the author's lifetime**, of this Spanish dramatized version of the Fall of Man.

Segovia-born playwright, novelist and poet Antonio Enriquez Gomez (1601-1663), of Portuguese-Jewish descent, was originally known under the name of Enríque Enríquez de Paz. Forced into exile in France following allegations of heresy, he assumed the name of Enríquez Gómez and became secretary to Louis XIII. On returning to Spain, he fell into the hands of the Inquisition, was condemned, burned in effigy in 1660, eventually arrested, and died in prison.

*La Culpa del primero pelegrino* is a versified dialogue recounting the expulsion of Adam and Eve from Paradise. The theme reflects the synthetic role and efforts of *marrano* culture: Adam is the perpetrator and victim of the original sin of Christian doctrine, but his condition is described – in the title itself – primarily as that of the archetypical exile, a man banned from his land.

A rare book: OCLC records one copy in Spain (BNE), one in the UK (BL), 4 in Continental Europe, none in the US.

SEVEN LIBERTARIAN SPEECHES, 1789-1791:  
INCLUDING DISCOURSES ON FRENCH LIBERTY  
AND A EULOGY ON FRANKLIN

**39) FAUCHET, Claude.** Discours sur la liberté françoise prononcé le mercredi 5 Août 1789. [*With:*] Second [- Troisième] discours. Paris, Bailly, De Senne, Lottin, Cussac, 1789. [*And with:*]

**MULOT, M.** Discours sur le serment civique, prononcé, le dimanche 14 Février 1790. Paris, Lottin, 1790. [*and:*]

**FAUCHET, Claude.** Oraison funebre de Charles-Michel de l'Épée ... inventeur de la méthode pour l'instruction des sourds et muets de naissance ... Paris, Lottin, 1790. [*and:*]

**FAUCHET, Claude.** Éloge civique de Benjamin Franklin, prononcé, le 21 juillet 1790. Paris, Lottin, Bailly, Desenne, Cussac, 1790. [*and:*]

**FAUCHET, Claude.** Sermon sur l'accord de la religion et de la liberté, prononcé dans la métropole de Paris, le 4 Février 1791. [*Paris*], Imprimerie du Cercle Social, [1791].

Seven works bound in one volume, 8vo; first work bound without title-page, else very good copies, in contemporary mottled sheep, gilt, some wear; near-contemporary manuscript index, with a brief biography of Fauchet in the same hand inserted.

**\$1725**

**Seven libertarian speeches**, all but one by Claude Fauchet, the Revolutionary clergyman preacher to the King who, dismissed for his outspoken radicalism, became one of the leaders of the attack on the Bastille and one of the most popular libertarian speakers in Revolutionary Paris. His opposition to the Terror eventually led him, four years later, to the guillotine. All are fine examples of the soaring libertarian and civic rhetoric inspired by the events following July 1789: **enlightened arguments for the sharing of power, the template of independence and equality offered by the young American states, the vision of education of the masses as the condition for universal liberty and citizenship, the concepts of representation and collective responsibility.** The works are in the first edition, except for the eulogy to Benjamin

Franklin, a celebration of the similarities between independent America and the hopes of post-revolutionary France, here in the second, much enlarged edition published in the same year as the first: this includes in the appendix a letter from a friend, M. Le Roi, member of the Académie des Sciences, the Royal Society and the American Philosophical Society, with anecdotes from Franklin's early years, his activity as a printer and promoter of the first Philadelphia library, and his experiments with lightning.

#### A LEGENDARY PHOTOBOOK

**40) FRANK, Robert.** *Les Américains. Paris, Delpire, 1958.*

Oblong 4to; b&w gravure illustrations; early leaves fragile, else a good copy in the original boards with a cover design by Saül Steinberg, slightly yellowed to spine and edges. **\$6750**

First edition. 'Robert Frank's masterpiece has become so much the photobook of legend in its first American edition that it is often forgotten that Delpire's original Paris edition was a different book', accompanied by texts drawn by Alain Bosquet from de Beauvoir, Chateaubriand, Faulkner, Henry Miller, Steinbeck, de Tocqueville, Washington etc. (Parr & Badger). The English version, *The Americans* (1959), replaced the political text with an introduction by Kerouac, organizing the images into four pseudo-thematic 'chapters'. In either version, 'it changed the face of photography in the documentary mode ... and it paved the way for three decades of photographs exploring the personal poetics of lived experience'.

#### EARLY PHOTOGRAPHS OF CUBA

**41) [FREDRICKS Y DARIES.] FREDRICKS, Charles DeForest, and Augusto DARIES.** *Photographs of Cuba. 1860s-1880s.*

35 albumen print photographs (one after a painting), ranging from approximately 6¼ x 7⅞ inches (15.8 x 20.1 cm.) to 6⅝ x 8⅝ inches (16.8 x 22.2 cm.), mounted on album pages; some pages lightly foxed (affecting ten prints in the sky); bound in full red cloth. **\$4500**





An excellent group of scenes from nineteenth-century Cuba, produced by the American–Cuban studio, C. D. Fredricks y Daries.

Most of the photographs depict Havana’s harbour and tranquil, neat streets, but there are also views of a café by the railway, children playing by the water, oxcarts, a man posing in stocks and a sugar cane plantation, showing further aspects of Cuban life. Early photographs of Cuba are even less common than Latin American photographs of the period, and Fredricks and his employees were among the first producers of paper photographs of the region.

Fredricks learnt Spanish in Havana as a boy and returned to photograph (and employ photographers) in 1855; in 1857 he opened a studio on Calle de La Habana. He had previously established a Paris shop in 1853 and a highly successful daguerreotype studio on Broadway in 1854. He was one of the first to produce *cartes-de-visite* in America and for a period held the US Patent right for albums for family photographs.



#### MORE BALLS THAN MOST

**42) GALLETI, Charles.** The most corrected and improved hydrostatic Balls for trying the strength of Spirits. The beads must sink to the bottom of the glass, if proof. *Glasgow, made and sold by Chas. Galleti & Co., No. 82 Glassford-Street, (c. 1810).*

19 hydrostatic blown glass beads, each shaped like a light bulb, with a different number painted on top; in the original turned wooden box (diameter 8.5 cm), red velvet lining holding the balls in place; printed label pasted inside the lid with instructions, maker’s details and a list of spirits corresponding to bead numbers. **\$4200**

An extremely rare set of hydrostatic balls, or specific gravity beads, used to measure and test the density of a liquid at a given temperature, and thus its alcohol content, by the simple action of sinking or floating. This clever scientific instrument would have appealed to different users, from landlords wishing to test the alcohol they were purchasing, to Customs and Excise officers checking that each spirit was subject to the appropriate taxation.

We have been able to locate only one other set made by Charles Galleti of Glasgow, an Italian immigrant originally from Como, at the National Museum of Scotland, comprising only 11 balls in a smaller box. This suggests sets could have contained a different number of beads and been tailored to the customer's needs. In our case, the hydrostatic ball numbers go from '17' ('common spirit of wine') to '40' ('very weak, is seizable'), indicating that the owner of the set might have been primarily interested in whisky, rum, brandy and gin. We have traced a number of other examples by different makers, though almost all sets seem to contain no more than dozen balls.

#### ELIZABETHAN SONNETS

**43) GREVILLE, Fulke, *Baron Brooke*.** Certaine Learned and Elegant Workes of the Right Honorable Fulke, Lord Brooke, written in his Youth, and familiar Exercise with Sir Philip Sidney ... *London: Printed by E. P. for Henry Seyle ... 1633.*

Small folio, beginning at page 23 as in all known copies because one long poem, *A Treatise of Religion*, was suppressed; a very good copy in contemporary calf, neatly rebacked, gilt Pegasus device of Heneage Finch, third Earl of Winchelsea (1628-82) on both covers. **\$3375**

First edition. This is the definitive printing of the poems and plays of an attractive minor Elizabethan – the 'Servant to Queen Elizabeth, Councillor to King James, Friend to Sir Philip Sidney' (to quote his epitaph). Like Sidney, Greville never published his poetry in his lifetime; and, apart from a few anthologized poems and a pirated edition of *Mustapha*, these *Workes*, though written mainly in the 1570s-1590s, are printed here for the first time.

The volume begins with three long reflective poems (*Of Humane Learning, Upon Fame and Honour, and Of Warres*), followed by the verse dramas *Alabam* and *Mustapha*, and the irregular 'sonnet' sequence *Caelica* comprising 109 sonnets and other short poems. There are a few selected letters at the end.

#### JEWISH MONEY

**44) GRSEPSIUS, Stanislaus (i.e. Stanislaw GRZEPSKI).** De multiplici siclo et talento Hebraico. Item de mensuris hebraicis. tam aridorum quam liquidorum. His praemissa est epitome de Ponderibus et Mensuris, quae apud profanos leguntur auctores, ex Budaeo potissimum desumpta. *Antwerp, Plantin, 1568.*

8vo, a very good copy in contemporary vellum; contemporary Dutch ink inscription with purchase note on the title. **\$1800**

**First edition, rare, of a work on Jewish money and measures by the Polish humanist and mathematician Stanislaw Grzepski**, a keen student and promoter of Euclid's geometry as well as a distinguished Hellenist and Hebrew scholar. This study is wholly dedicated to Hebrew coins and their value, and units of measurement used by the Jews up to the Roman era. The book is uncommon in public holdings outside Continental Europe.

**45) HANDEL, George Frideric.** Floridant. An Opera as it was perform'd at the Kings Theatre for the Royal Accademy ... Publish'd by the Author. *London Printed and sold by J. Walsb ... and J<sup>n</sup> & Joseph Hare ... [c. 1726].*

Folio, engraved throughout; a very good copy in contemporary speckled calf, red morocco cover label, gilt, joints cracked but cords sound. **\$1500**

First edition, second issue, with some of the plates renumbered and with the addition of the English words to 'Finche lo strade'.

*Floridante*, an opera seria set in ancient Persia with a libretto by Paolo Rolli, was first performed in December 1721 and published the following year. Some of the plates were re-used for *Apollo's Feast*, and renumbered at the head. When they appeared again here, continuous pagination was reinstated by means of smaller numerals in the upper right corner.

#### THE CREATION

**46) HAYDN, Franz Joseph.** Die Schoepfung, ein Oratorium ... The Creation, an Oratorio. Vienna, [for the author,] 1800.

Bound in 2 vols., folio, with a subscribers' list; text in German and English; a very good copy in contemporary half sheep and marbled boards, spines gilt (lettered for the Italian market 'Haydn La Creazi[one] / Atto Primo [-Secondo]'). **\$6000**

First edition of Haydn's masterpiece, privately printed for the composer, with the scarce subscribers' list. *The Creation* 'is a masterwork in the special sense that it has no weak point, nothing that could be changed or omitted' (*New Grove*).

The anonymous English libretto, based in part on Milton's *Paradise Lost*, had been first offered to Handel, but turned down: 'Haydn seized upon it, for he had always nursed the ambition to write an oratorio in the Handel manner and the text provided him with the necessary stimulus' (Cross, I, 383). The text was recast in German by Baron Gottfried van Swieten, but the work was published in both languages, and Haydn intended that performances in England should be in English.

*The Creation* had its first airing in a private performance in April 1798 for the Gesellschaft der Associierten, and its first public performance (with expanded instrumental parts) came in March 1799, to great acclaim. 'Perhaps no other piece of great music has ever enjoyed such immediate and universal acceptance' (Cross).

'Haydn's plans for the publication of *The Creation* were on a scale and an ambition unprecedented in the history of music ... Most of the hard work fell on Haydn. The services of Artaria were engaged to prepare the plates, 303 in number ... Haydn also paid for the paper, imported from northern Italy. The expenses were to be recouped by seeking subscriptions', which were solicited in periodicals and by word of mouth from June 1799 (David Wyn Jones, *The Life of Haydn*, 2009).

#### THE FATHER OF HISTORY, WITH ARMS OF THE COLLÈGE MAZARIN

**47) HERODOTUS.** Historia, ē, historiōn logoi 9 ... Historia, sive, historiarum libri IX, qui inscribuntur Musae. Ex vetustis exemplaribus recogniti. Ctesiae quaedam. [*Geneva*], Henri Estienne, 1570. [Bound with:]

**HERODOTUS.** Historiae lib. IX, [et] de vita Homeri libellus. Illi ex interpretatione Laur. Vallae adscripta, hic ex interpret. Co[n]radi Heresbachii, utraque ab Henr. Stephano recognita. Ex Ctesia excerptae historiae. Icones quarunda[m] memorabiliu[m] structuraru[m]. Apologia Henr. Stephani pro Herodoto. [*Geneva*], Henri Estienne, 1566.

Two works in one vol., folio; some light marginal damp staining, small wormholes, else a very good copy in 17th-century sheep, gilt dentelle border to covers enclosing gilt crowned L motifs of Louis XIII at corners, a semis of gilt fleurs-de-lis, and central gilt arms of Cardinal Mazarin, spine gilt in compartments, gilt edges. **\$4500**



First Estienne edition of the Greek text of Herodotus, bound, as often, with the Latin translation by Lorenzo Valla which Estienne had published four years earlier; from the library of Cardinal Mazarin.

The unprecedented scale and comprehensiveness of Herodotus's *Histories* of the struggle between Greece and Asia from the time of Croesus to Xerxes' retreat from Greece in 478 BC prompted Cicero to call him the 'father of history', and his narrative, written in a simple and graceful style, still makes engrossing reading.

The richly gilt binding on this copy bears the arms of Cardinal Mazarin (1602-1661), chief minister of France and founder of the Bibliothèque Mazarine. The stamp is 'fer no. 4' in Olivier's *Manuel de l'amateur de reliures armoriées françaises* (pl. 1529v); Olivier notes that this stamp was used on works given as prizes at the Collège Mazarin.

**48) HILDEGARD OF BINGEN. Justus BLANCKWALD, editor.** Sanctae Hildegardis Abbatissae in Monte S. Roberti apud Naam fluvium, prope Bingam, sanctissimae virginis et prophetissae, epistolarum liber. *Cologne, Heirs of Johann Quentel and Gervin Calenius, 1566.*

4to; variably browned, some minor smudging and staining, old ownership inscription excised from head of title; contemporary limp vellum with remains of ties, slightly soiled. **\$5250**

First edition of the letters of Hildegard of Bingen, edited from the 'Riesencodex' now preserved at Wiesbaden. Also included here are Hildegard's *Explanation of the Rule of St. Benedict*, *Explanation of the Athanasian Creed*, *Solutions to 38 questions*, and the *Vita Sanctae Hildegardis*.

'Hildegard of Bingen still confronts us, after eight centuries, as an overpowering, electrifying presence – and in many ways an enigmatic one. Compared with what earlier and later women writers have left us, the volume of her work is vast. In its range that work is unique. In the Middle Ages only Avicenna is in some ways comparable: cosmology, ethics, medicine and mystical poetry were among the fields conquered by both the eleventh-century Persian master and the twelfth-century "Rhenish sibyl" ' (Peter Dronke, *Women writers of the Middle Ages* p. 144).

'A CONTINUATION OF THE LEVIATHAN'  
EXCEEDINGLY RARE

**49) HOBBS, Thomas, translator. HOMER.** Odysseys. Translated by Tho. Hobbes of Malmsbury. With a large preface concerning the vertues of an heroick poem. Written by the Translator. *London, Printed by J.C. for W. Crooke, 1675.*

12mo, a few spots and stains but a very good copy in contemporary English panelled calf, spine extremities and hinges unobtrusively repaired, front hinge cracked but firm. **\$13,125**

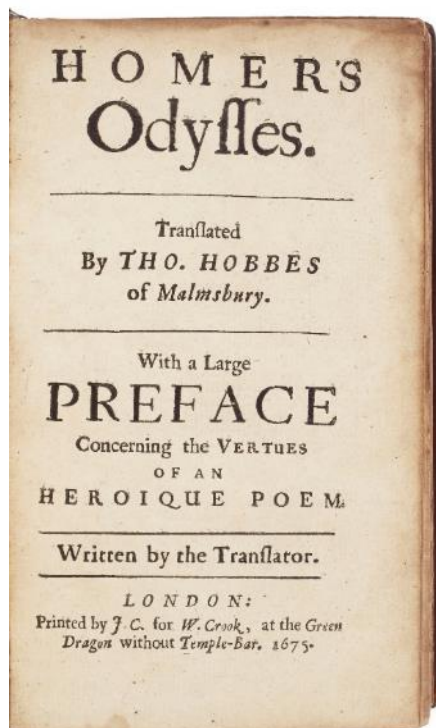
**The rare first complete edition of Hobbes' translation of the Odyssey**, a comparatively neglected text, which has been described as a 'continuation of Leviathan' (E. Nelson).

Hobbes's Homeric translations have long been neglected, in part because his own declaration that he worked on them 'because I had nothing else to do' was taken at face value, but the recent Clarendon edition at long last provided a systematic study, revealing their importance in the context of his more famous political work. From the 1660s, censorship and repression prevented Hobbes from publishing any works on politics or moral philosophy: deprived of other direct means, 'the elderly Hobbes chose the Homeric epics to "teach the precepts of his philosophy"' (Nelson, p. xxi), and to correct what he saw as dangerous in the rendition and reception of the

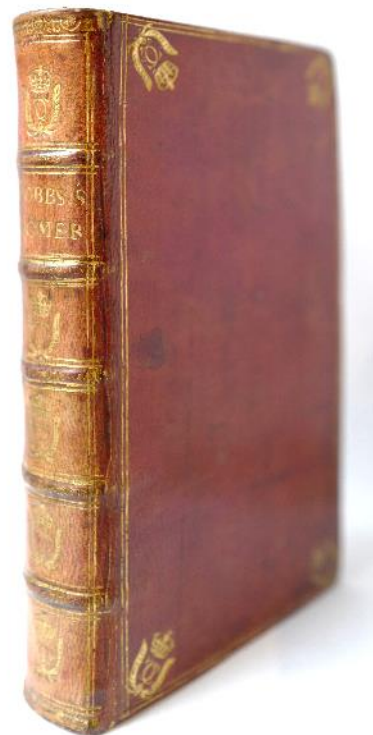
classic masterpieces. His 'trial' translation of a few of the later books of the *Odyssey* appeared in 1673/4 as *The Travels of Ulysses* (see next), followed in 1675 by this complete translation, *Odyssees*, and the project was completed with the *Iliads* in 1676 (also see next).

'Hobbes routinely departed from Homer's Greek and from previously published translations in order to bring the *Iliad* and the *Odyssey* into alignment with his views on politics, rhetoric, aesthetics, and theology. His *Iliad* and *Odyssees* of Homer are a continuation of *Leviathan* by other means' (ibid., xxii). Hobbes' verse would have ultimately to serve a didactic and political purpose, according to his own *Essay Concerning the Vertues of an Heroic Poem* and according to the essay which prefaces our *Odyssees*.

A remarkably rare book, scarce in public holdings and with no auction record in the past 37 years.



[49]



[50]

CHARLES II'S COPY, HIS ONE-TIME TUTOR'S BOOK

**50) HOBBS, Thomas. HOMER.** Homer's *Iliads* in English ... to which may be added Homer's *Odysseys* Englished by the same Author ... *London: Printed by J[ames] C[ottrell] for William Crook ... 1676.* [Bound with:]

**HOBBS, Thomas. HOMER.** *The Travels of Ulysses: wherein is related how he got from the Ciconians and Lotophagians, where his Men eat Forgetfulness. Coming to the Land of Cyclops [etc. etc.] ... With many other Passages. Strange and wonderful ... The second Edition.* *London: Printed by J[ames] C[ottrell]. 1674.*

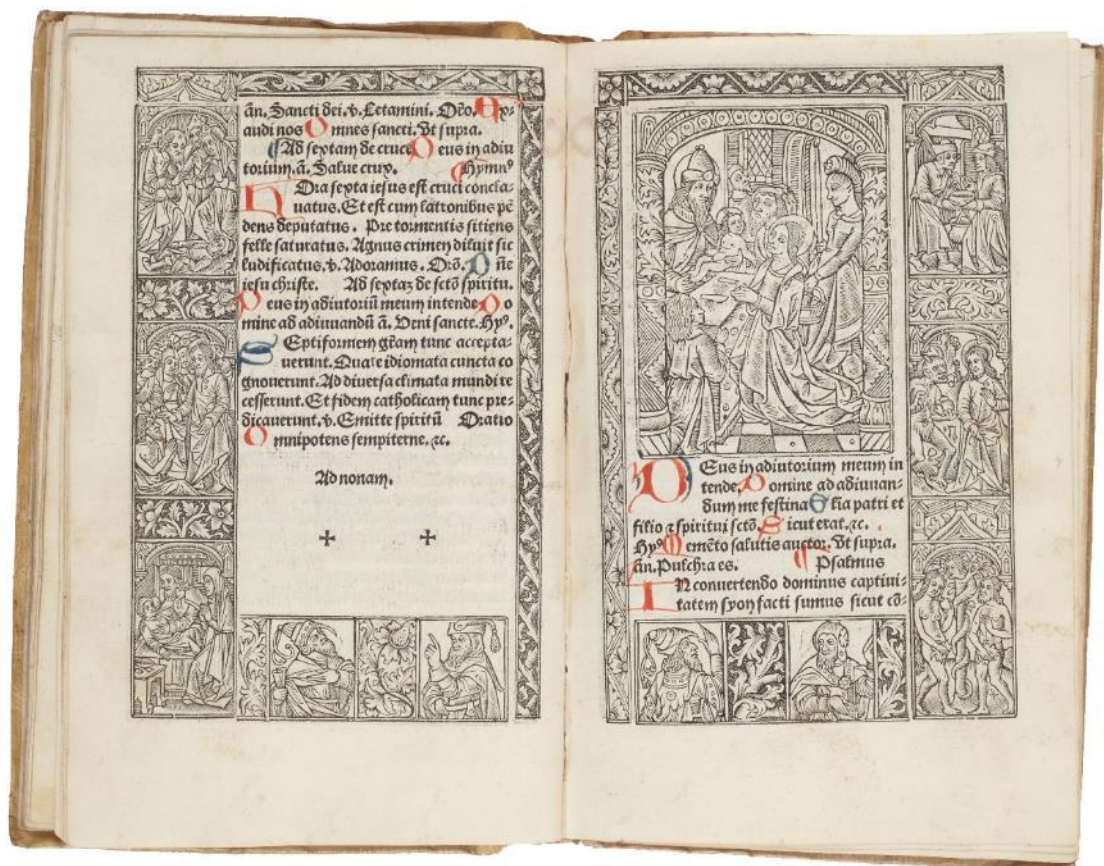
Two works, 12mo., pp. [12], 384; and [2], 102, [10], including the medial blank F4 and four terminal advertisement leaves; 2C3-4 and 2D3-4 transposed in binding in the *Iliads*; some light foxing at the front of the *Iliads*, else very good copies bound, probably by Samueal Mearne, for Charles II in full red morocco, panelled gilt, with his crowned cipher in the corners of the covers and repeated in the spine compartments, gilt edges; Ham House pressmark (L.B.V.43) and signature of Lionel Tollemache, 4<sup>th</sup> Earl of Dysart.

**\$18,750**

**First edition of Hobbes's *Iliads*; first edition, second issue, of the *Travels of Ulysses*** (books 9-12 of the *Odyssey*, see above), using the sheet of 1673 with a cancel title-page. *Travels* was the first fruit, and *Iliads* the culmination, of Hobbes's Homeric translation project, the most significant work of his later years. The first issue of *Travels* had appeared anonymously, the second named the translator explicitly as 'Author of the Leviathan'.

*Provenance:* Charles II, with his cipher. Hobbes and Charles II had a long history. Hobbes had acted as tutor of mathematics to the young Charles as Prince of Wales in exile in Paris in 1647. *Leviathan* was at least in part directed at Charles, who was given a fair copy manuscript of the work in 1651, despite its problematic politics for which Hobbes's enemies ensured his banishment from the court-in-exile. Nevertheless, upon the Restoration, Hobbes received a small pension from Charles and continued to enjoy his protection.

**Extremely uncommon.** *Iliads* is recorded in thirteen copies in ESTC and *Travels* in a total of ten across both issues (only Huntington and Yale in the US). Despite the title-page, which implies that *Iliads* was to be issued with *Odyssees*, they are rarely if ever found together.



51) HORAE, B.M.V., *Use of Rome*. Paris, Etienne Jehannot, 20 October 1497.

8vo, gothic letter, printed on paper, 26 lines to a full page, woodcut printer's device on title, cut of the Anatomical Figure on f. 2r, and with four large and 11 smaller metal cuts, several nine-line metal cuts of saints, each page (except ff. 1r and 2v) within a woodcut historiated border; large and small capitals supplied in red and blue throughout; some light soiling, a few old notes and scribbles in margins, some slight offsetting towards end, but generally in very fresh condition; eighteenth-century Spanish limp vellum, rubbed.

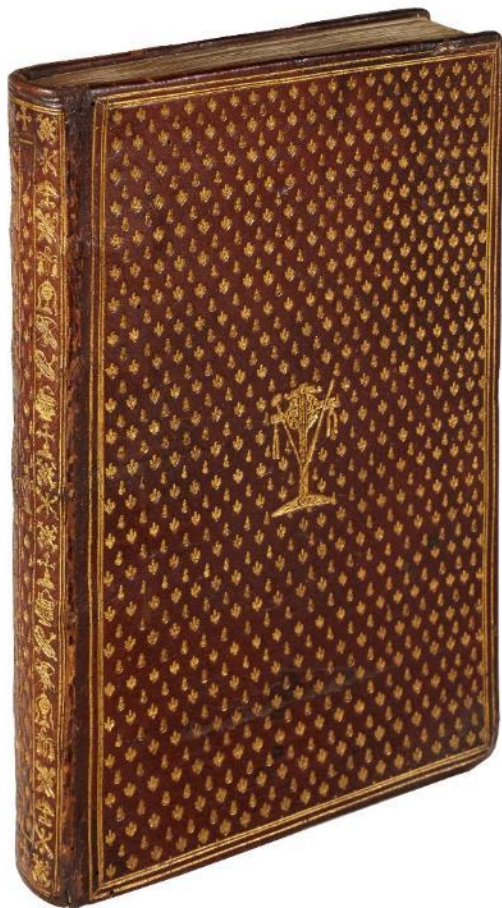
**\$22,500**



**Apparently the only known copy of this edition**, printed on paper and in excellent condition. Horae of this date printed on paper are rare.

The almanac comprises the years 1488–1508. The large woodcuts depict the martyrdom of St. John, the Betrayal, the Annunciation, and the Virgin and St. Anne. The eleven metal cuts depict the Crucifixion, the Holy Ghost, the Nativity, the Annunciation to the Shepherds, the Magi, the Presentation, the Flight into Egypt, the Coronation of the Virgin, King David at prayer, Death carrying off a pope, and the Trinity.

*Provenance:* Convent of San Norberto, Valladolid, with ownership inscription at head of front free endpaper; Agustín Maldonado y Carvajal, Marqués de Castellanas (1837–1909), with his inscription on front free endpaper, dated from Salamanca 24 October 1886, presenting the book to Mariano Rampolla (1843–1913) then Apostolic Nuncio to Spain.



**52) HORAE B.M.V., *Use of Rome.* Paris, Antoine Vérard, 18 September 1506.**

8vo, gothic letter, **printed on vellum**, 28 lines to a full page, large printer's device of Antoine Vérard on f.1r, cut of the Anatomical Figure on verso, and with 17 full-page cuts within architectural borders and 30 small cuts, **all finely and carefully illuminated in a contemporary hand**; large and small capitals supplied in gold on red and blue backgrounds, capitals touched in yellow, ruled in red throughout; in excellent, fresh condition; **late sixteenth-century Parisian binding of brown morocco richly gilt**, the covers stamped with a repeated pattern of alternating tears and flames (of the Holy Spirit) within a border of triple gilt fillets, centre of each cover

stamped with a design showing the instruments of the passion, flat spine gilt with small stamps of various funerary motifs, tear and flame motifs and a small device of the instruments of the passion, edges gilt; joints rubbed and just starting to crack in a few places; preserved in a green morocco fitted case. **\$52,500**

A rare Vérard Book of Hours, finely illuminated and preserved in a striking late sixteenth-century French devotional binding.

In the present copy, the cut of the Martyrdom of St. John (f. q8v) has been entirely overpainted with a fine miniature of St. John on Patmos, presumably at the request of the book's first owner. The style of the miniature is close to that of the Master of Jacques de Besançon and the Master of Robert Gaguin, both of whom sometimes worked for Vérard.

The unusual binding is doubtless Parisian work of c. 1580–1600. The colophon (f. C4v) reads 'Ces presents heures a lusage / de Rōme furent achevees le xviii. / iour de septembre Lan Mil cincq / cens. Pour Anthoine verard / libraire demourant a Paris'. However, no other Vérard Book of Hours bearing this colophon is known and closer examination shows that something has been erased after the words 'cincq cens'; since in every other respect the present copy conforms with the Vérard Hours dated 18 September 1506, it must be identical with that edition.

**53) HUYGENS, Christiaan.** The Celestial Worlds discover'd: or, Conjectures oncerning the Inhabitants, Plants and Productions of the Worlds in the Planets. *London: Timothy Childe, 1698.*

8vo; 5 folding engraved plates; a few light marks, one plate damp-marked at head and cropped affecting caption; contemporary English Cambridge-style calf, spine in compartments, lightly rubbed, but a very crisp copy. **\$6750**

**First English edition.** Huygens (1629-1695) wrote *Koσμoθεωροσ, sive de terris coelestibus, eaurumque ornatu, conjecturae* at the end of his life and completed it in his final months, but it was not published until 1698, some three years after his death; this English edition (which was the work of an anonymous translator) appeared later in the same year. It considers the possibility of life on other planets and the form that such life might take: 'Huygens' reasoning is that it is in the creation of life and living beings that the wisdom and providence of God are most manifest. In the Copernican world system – which is sufficiently proved as agreeing with reality – the earth holds no privileged position among the other planets. It would therefore be unreasonable to suppose that life should be restricted to the earth alone. There must be life on the other planets and living beings endowed with reason who can contemplate the richness of the creation, since in their absence this creation would be senseless and the earth, again, would have an unreasonably privileged position' (DSB).

#### LUTHERAN MONSTROSITIES

**54) IRENAEUS, Christoph.** De monstrib. Von seltzamen Wundergeburten. *Oberursel, Nicolaus Henricus, '1584' [colophon: 1585].*

4to; title printed in red and black; lightly browned, extreme upper outer corner of title torn away and replaced with blank paper (not affecting text); early twentieth-century vellum-backed boards; eighteenth-century stamp of the Rutheneum at Ebersdorf. **\$5625**

**First and only edition, extremely rare,** an extensive treatise on monstrous births by the Lutheran pastor Christoph Irenaeus (1522–1595).

*De monstribus* presents a systematic investigation of monstrous or 'strange [and] miraculous' births in both humans and animals, with 'several hundred' occurrences ordered chronologically in the periods before and after the birth of Christ. Irenaeus then identifies God as creator of monstrous births (which, together with the explicit assertion that the devil is not involved in their creation, indicates Irenaeus's ideological position), before providing a more detailed discussion on the causes and origins of unnatural births: he defines them as punishment for sins and explores their implications.

OCLC records only four copies outside Germany (Johns Hopkins, National Library of Medicine, Strasbourg and the Warburg).

#### PSYCHICAL INVESTIGATIONS

**55) JAMES, William (1842-1910), *American philosopher and psychologist*.** Autograph letter signed ('Wm James') to Mrs Thaw. 95 Irving St., Cambridge (Mass.), 19 December 1909.

8vo, pp. 6, written in ink in James's neat cursive hand on notepaper headed with his address; central horizontal fold, a few small stains, but very good. **\$4125**

An interesting letter written to a Mrs Thaw regarding the expenses being claimed by Hereward Carrington, manager of the Italian spiritual medium Eusapia Palladino, during her tour of the United States in 1909.

James helped establish the American Society for Psychical Research in 1884 and remained its leading light and organiser until 1907. Eusapia Palladino (1854-1918) was a famous Italian spiritual medium, whose US tour was arranged by Hereward Carrington, an investigator for the Society.

Here James writes that: 'E. P.'s expenses are tremendous, and were only partly covered by what he [Carrington] raised in advance ... If E. P. comes to Boston, I will see her. But I don't regard my duffer observation as of the slightest value after the careful European work, including Carrington's ... I believe Eusapia does what appears, sometimes by cheating sometimes not.'

#### MILLENNIUM AND APOCALYPSE

**56) JOACHIM, Abbot of Fiore.** *Expositio magni prophete Joachim in librum beati Cirilli de magnis tribulationibus et statu Sancte matris Ecclesie ... Item explanatio figurata et pulchra in Apocalypsim ... Item tractatus de antichristo magistri Ioannis Parisiensis ordinis predicatorum. Venice, Bernadino Benali, c. 1516 (privilege dated 4 April 1516).*

4to; woodcut of the author on title, one full-page woodcut of the Leviathan and 75 woodcuts in the text; early twentieth-century vellum; collation of mark of Joseph Martini. **\$12,750**

**The rarer, and more substantial, of the two earliest editions of the first of Joachim's apocalyptic prophecies to appear in print, of enormous influence throughout succeeding centuries.**

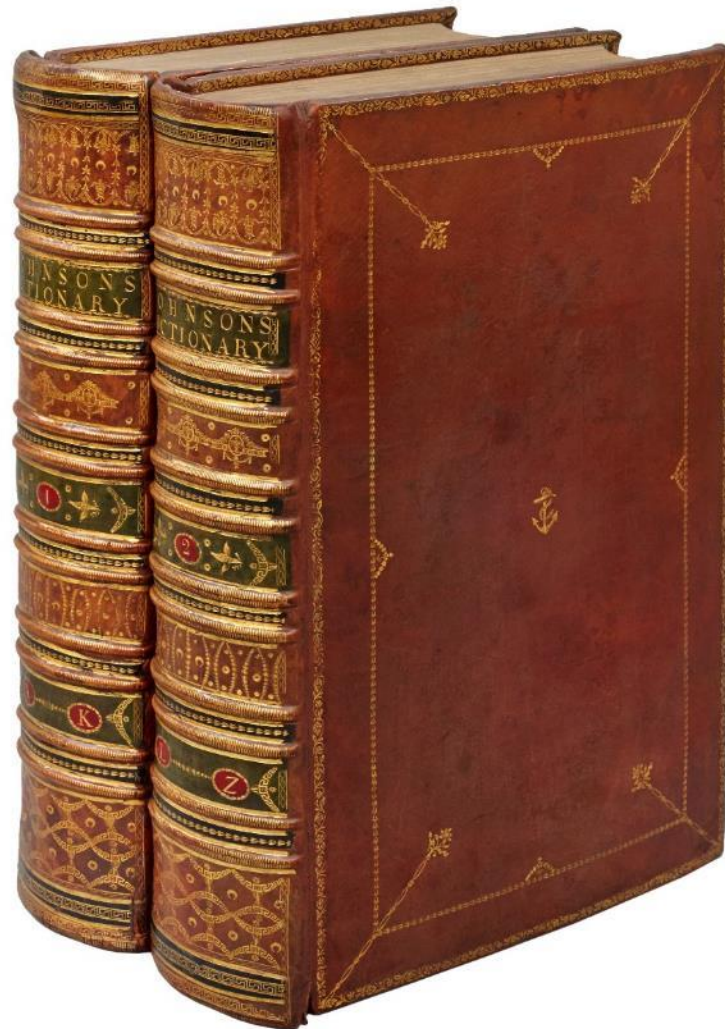
Joachim, the 12<sup>th</sup>-century Abbot of Fiore in Calabria is famous as a mystic and prophet and founder of the 'Ordo Florensis'. His commentaries on the Old Testament prophets, his profound study of the Apocalypse, and his prophetic view of the future of the Church are full of extraordinary visions and prognostications.

'It has been not implausibly said that [Joachim] has had an influence on European history comparable with that of Marx ... Yeats and Lawrence studied Joachim and used him in their writings' as did Hegel and Comte. 'In earlier times Savonarola was a Joachimite, as George Eliot



knew when she wrote *Romola* (1862–3), and so was William Blake' (Frank Kermode in *The Apocalypse and the shape of things to come* (ed. Frances Carey, 1999).

**OCLC locates three copies only** (Danish Union catalogue, Paris Mazarine and Institut Catholique de Paris).



#### A MAGNIFICENT COPY

**57) JOHNSON, Samuel.** *A Dictionary of the English Language: in which Words are deduced from their Originals, and illustrated in their different Significations by Examples from the best Writers ... The fifth Edition ... London: Printed by W. & A. Strahan; for W. Strahan, J. F. & C. Rivington [and twenty-four others]. 1784.*

Two vols., folio; **a fine, fresh copy, in exceptional condition, in a completely unsophisticated, possibly provincial, contemporary binding of diced russia**, covers gilt with rule borders of floral tools and a central anchor device, spines elaborately decorated in compartments, green morocco labels with numbering-pieces in red morocco, horizontal black morocco onlays (eight per spine), gilt with a variety of rolls (Greek key etc) and small tools – dove, crescent, horn-of-plenty, caduceus, urn with floral sprays; edges stained yellow; the joints and hinges entirely sound. **\$20,250**

Fifth edition, the last lifetime edition of Johnson's *Dictionary* and the last two-volume folio.

The text is a reprint of the definitive fourth edition (1773), which had incorporated Johnson's final revisions including many new quotations, particularly from Milton. 'Many faults I have corrected, some superfluities I have taken away, and some deficiencies I have supplied. I have methodised some parts that were disordered, and illuminated some that were obscure'. It was printed in 1000 copies by Strahan, and published on Christmas Day 1783.

The size and weight of the folio editions of Johnson means they have been particularly susceptible to wear, and particularly to damage to the joints and headcaps. To find a copy in the present condition is exceptional.

#### RASSELAS IN CONTEMPORARY STATE

**58) [JOHNSON, Samuel].** *The Prince of Abissinia. A Tale ... London: Printed for R. and J. Dodsley ... and W. Jobnston ... 1759.*

2 vols., small 8vo.; original polished sheep, morocco lettering pieces, spines numbered direct, neat restoration to head and tail of spines but a fine, very pleasing set. **\$6750**

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).

#### THE FIRST FOLIO OF BEN JONSON

**59) JONSON, Benjamin.** *The Workes ... London Printed by W: Stansby and are to be sould by Rich: Meighen ... 1616.*

Folio in sixes; engraved title by William Hole (in Pforzheimer state A); some restoration to the blank margins of the title-page, and a longitudinal tear skilfully repaired (nearly invisible); long tear to E5 repaired, a few small stains, but withal a fine, clean copy; handsome red morocco richly gilt by Bedford, gilt edges. **\$12,000**

First edition of one of the two great folio collections of Elizabethan and early Jacobean plays, a direct fore-runner of the Shakespeare folios.

The plays collected here include *The Alchemist*, *Volpone*, and *Every man in his Humour*, which was first performed in 1598 by the Lord Chamberlain's men, its list of 'principall comœdians' headed by 'Will. Shakespeare'. There are masques as well, including the masque *Of Blacknesse*, epigrams, and the collection of poems entitled 'The Forrest'. All the plays here are canonical, from authorised texts.

#### LARGE PAPER

**60) JONSON, Ben.** *The Workes ... London: Printed by Richard Bishop [and Robert Young], and are to be sold by Andrew Crooke ... An<sup>o</sup> D. 1640.*

Folio; engraved title-page by William Hole (the same plate as 1616 with the imprint altered), frontispiece portrait of Jonson by Vaughan; some spotting and soiling, neat restoration to lower outer corners at end, else a very good copy in contemporary dark, calf, rubbed, neat repairs, red morocco spine label lettered 'O. RARE. BEN. :IHONSON.', edges stained red; contemporary ownership inscription of Col. Henry Washington. **\$11,250**

Second edition, **one of five? known copies on large paper.**

*Workes* 1640 was the first posthumous edition of Jonson's works, to which Richard Bishop had acquired the rights after purchasing the business of Williams Stansby in 1636. It is often described as a reprint of the first Jonson folio of 1616, but it is in fact edited, evidently set from a marked-up copy of the first edition with the texts in mixed states. There is no direct evidence for authorial involvement, but spelling and punctuation have been modernised through, abbreviations expanded, and there are a few minor changes (in for example *Every Man in his Humour*). The portrait of Jonson is new to this edition.

A very small number of copies were printed on large paper (33 x 21.5 cm rather than *c.* 29 x 19 cm). One appeared as item 158, in Myers & Co. Catalogue 260 in 1927, and we know also of large paper copies at the Bodleian and at Cambridge (two copies). The 1640 folio is often found as a set with the *Second Volume* of 1640 (comprising plays printed in 1631, assembled with a new general title-page), and a 'Third volume' of late plays and poems deriving from manuscripts left by Jonson to Kenelm Digby. However, all three portions had different, indeed competing, publishers, and there are no known copies of the *Second Volume* on large paper.

*Provenance:* Sir Henry Washington (*c.* 1615-1664), was a royalist soldier who distinguished himself at Bristol in 1643 and was Governor of Worcester during the siege by Parliamentary forces in 1646. His uncles John and Lawrence Washington emigrated to America in 1657; his cousin was George Washington's grandfather.

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

Three vols, small 8vo; a few spots to the titles, contemporary paper-covered boards stained in imitation of tree-calf style, spines gilt; a beautiful set. **\$4125**

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

'Beck's work, which was freely translated into English by Richardson, 1797, under the title *The Principles of Critical Philosophy*, stands far above the plane of the similar efforts of Kiesewetter, Snell, etc. It is ... an independent reproduction of Kantian thoughts, based on a real study of Kant's works, which was undertaken by the author not primarily as a business enterprise, but as promising to be of true service for his own philosophical education.' (Adickes, p. 172).

**62) KERIM, A.** Camera studies in Iraq. *Baghdad, Hasso Bros., [c. 1925].*

Oblong 4to; 73 photogravure illustrations on 50 plates, titled in English, three identified as 'R.A.F. Official Photograph'; occasional light flecking; a good copy in the original boards in imitation of reptile skin, title embossed in gilt; a few small indentations. **\$1875**

An attractive and important series of images of Iraq, including monuments, aerial views and lively street scenes in Basrah, Baghdad, and Mosul. There are further architectural and engineering studies including the Shiite holy shrine of Kazimiyah and the ruins of Babylon. The photographs are attributed to A. Kerim, identified as Abdulkarim in the introduction to a reprint of the album, *Iraq: Images from the Past* (London: Alwarrak Publishing Ltd., 2003) by Dr. Jawdat al-Qazwini.

MARGARET THATCHER'S COPY  
HER BEST-LOVED AND MOST-QUOTED POET

**63) KIPLING, Rudyard.** *The Seven Seas. London, Methuen, 1896.*

8vo; a fine copy, top edge gilt but otherwise uncut, bound by the Guild of Women Binders in beige gilt morocco, sides finely panelled with fillets and geometrical stylized floral corner-pieces, flat spine lettered in gilt, marbled end-paper. **\$5625**

**One of 150 copies printed on handmade paper** of the first English edition of Kipling's anthology. This copy from the library of British Prime Minister Margaret Thatcher. Her biographers concur in singling out Kipling as her best-loved poet. In the Summer of 1976, having been chosen as leader of the Conservative party, Thatcher selected Kipling's poems for her holiday reading, and during that Summer she read them all. She was fond of quoting Kipling, both in her speeches, which are peppered with citations, and in her dedication inscriptions.

**64) LAUGIER, Marc-Antoine, Abbé.** *Maniere de bien juger des ouvrages de peinture. Paris, Claude-Antoine Jombert, 1771.*

12mo; an excellent copy in contemporary patterned calf, gilt, all edges red. **\$675**

First edition, a pocket-guide to the connoisseurship of paintings, covering the innate qualities one must possess to be able to assess art; the studies one must undertake – including natural science, geography and history; and a suggested methodology.

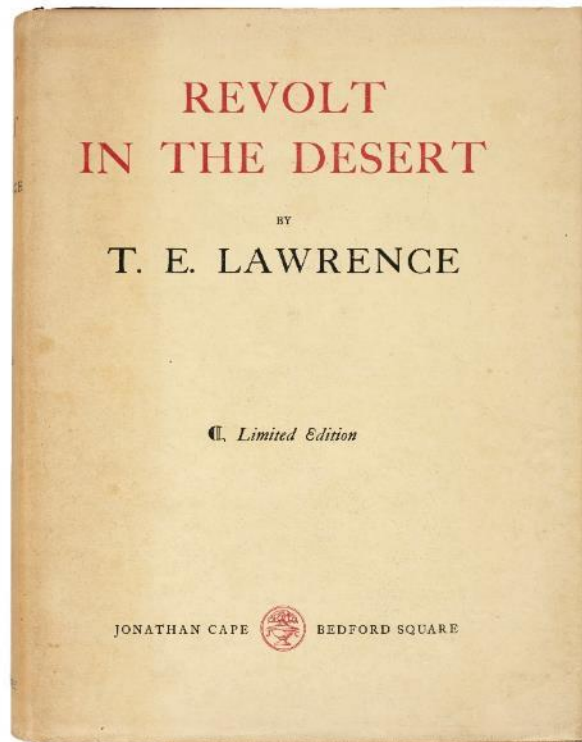
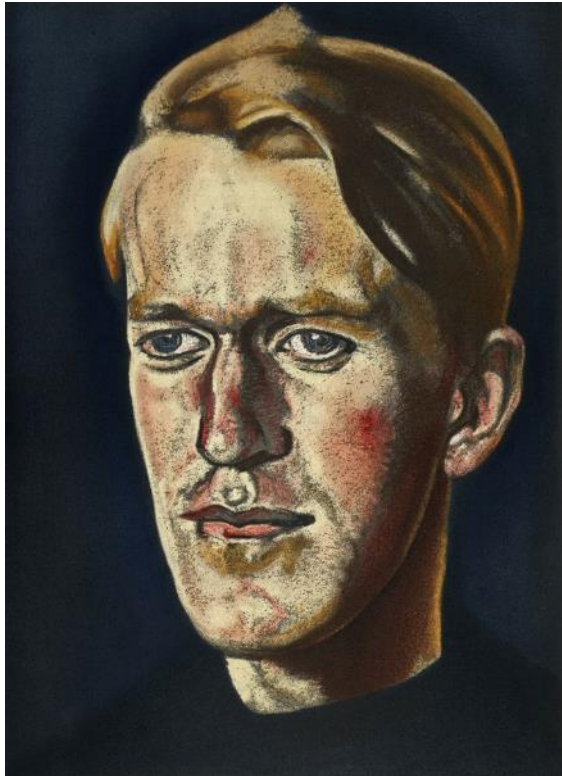
'THE SEVEN PILLARS ... RANKS WITH THE GREATEST BOOKS  
EVER WRITTEN IN THE ENGLISH LANGUAGE'

**65) [LAWRENCE, Thomas Edward].** *Seven Pillars of Wisdom. A Triumph.* [London: privately printed by Manning Pike and C.J. Hodgson for the author], 1926.

4to; frontispiece portrait of Feisal after Augustus John and 65 plates by Kennington, John, Nash, *et al.*, many printed in colours or tinted, 4 double-page; 4 folding colour-printed maps, silked by the binder; 58 illustrations in the text, one printed in colours; 'Camel March' cropped by the binder, as often; original half chestnut crushed morocco over marbled boards [?on behalf of J. & E. Bumpus Ltd, London] for Lawrence; contemporary cloth box (skilfully rejoined), overall a very good, fresh copy. **\$74,500**

**'Subscriber's edition', one of 170 'complete' copies for subscribers, inscribed by Lawrence on p. XIX 'Complete copy. 1.xii.26 TES.'** Lawrence began writing his epic account of the Arab Revolt in Paris in early 1919, whilst attending the Paris Peace Conference, but the manuscript of this text was lost at Reading station, and two further versions followed. The third was printed in eight copies on the presses of the *Oxford Times* (which formed the first, 'Oxford' edition), and these copies were submitted for criticism to members of the Hejaz Expeditionary force and literary associates. Following rewriting between 1923 and 1926, the length of the book was reduced from around 330,000 words to 'some 280,000', with the result that the final text was 'swifter and more pungent'. Churchill, himself a subscriber, later wrote, 'as a narrative of war and adventure, as a presentation of all that the Arabs mean to the world, the *Seven Pillars* is unsurpassable. It ranks with the greatest books ever written in the English language' (A.W. Lawrence (ed.) *T.E. Lawrence by his Friends* (London: 1937), p. 199).





#### THE LARGE-PAPER ISSUE

**66) LAWRENCE, Thomas Edward.** *Revolt in the Desert.* London: Butler and Tanner Ltd for Jonathan Cape, 1927.

4to; colour-printed collotype frontispiece, 10 colour-printed collotype plates (all but one retaining original tissue guards), 8 collotype plates after Eric Kennington, Augustus John, William Roberts, *et al.*; one folding map; a few light marks; original pigskin-backed buckram, spine lettered in gilt, top edges gilt, others uncut, printed dustwrapper; extremities slightly rubbed upper hinge skilfully reinforced, dustwrapper slightly darkened on spine, short, skilfully-repaired tears on edges, nonetheless a very good, clean copy; *provenance*: Sir Tom Hickinbotham – Peter Hopkirk.

**\$3750**

**First edition, no. 6 of 315 large-paper copies.** *Revolt in the Desert* was an abridgement of *Seven Pillars of Wisdom*, and was written by Lawrence to defray some of the significant expenses incurred by the lavish and painstaking production of the 'subscriber's edition' of *Seven Pillars of Wisdom*, which had grown from an initial estimate of £3,000 to some £13,000. This limited, large-paper issue of *Revolt in the Desert* contains 10 colour-printed plates (those in the trade issue were all monochrome), which include 3 plates not present in the trade issue and additional text relating to these extra portraits. *Revolt in the Desert* was first published in March 1927 and it enjoyed great success in both Britain and America – by May 1927 more than 90,000 copies had been sold, which enabled Lawrence to pay off the costs of *Seven Pillars*.

From the library of Sir Tom Hickinbotham, soldier and diplomat, whose career culminated in his appointment as Governor and Commander-in-Chief of the Colony and Protectorate of Aden (1951-6); and subsequently that of the author and Middle East correspondent Peter Hopkirk.

T.E. LAWRENCE TO BRUCE ROGERS ON FINE PRINTING, BOOK-COLLECTORS AND -SELLERS, AND THE *SEVEN PILLARS OF WISDOM*

**67) [LAWRENCE, Thomas Edward].** Letters from T.E. Shaw to Bruce Rogers. [*New York*]: 'privately printed at the Press of William Edwin Rudge from type set by Bertha M. Goudy' [for Rogers and Rudge], 1933.

8vo; printed in brown ink in italic types; original semi-flexible brown linen covers, titled in gilt on the spine; covers a little bowed, nonetheless a very good copy. **\$1800**

**First edition, one of 200 copies.** The letters collected in this volume chart the genesis, execution, and completion of T.E. Lawrence's translation of Homer's *Odyssey*, which was issued in a limited edition of 530 copies by Bruce Rogers, Sir Emery Walker, and Wilfred Merton in 1932.

Most copies of *Letters from T.E. Shaw* appear to have been gifts from Rogers and, although it is not marked as such, this copy belonged to Lawrence's friend and dental surgeon William Warwick James (1874-1965), who contributed a chapter on Lawrence's record collection to A.W. Lawrence's *T.E. Lawrence by his Friends* (London: 1937).

THE RARE *HORS DE COMMERCE* ISSUE

**68) LAWRENCE, Thomas Edward.** Crusader Castles. I. The Thesis. [-II. The Letters]. Edited by A.W. Lawrence. *London: The Golden Cockerel Press, 1936.*

2 volumes, 4to; collotype frontispiece in volume II, 51 plates with collotype or line facsimiles, illustrations, maps and plans after Lawrence printed on the rectos or rectos and versos, one printed in colours, illustrations in the text, one full-page map printed in red and black, and 2 folding maps contained in a loosely-inserted envelope at the end of vol. I (as issued); original orange buckram (I) and original half orange crushed morocco over cream linen (II) by Sangorski & Sutcliffe, spines lettered in gilt with title and with gilt press device at foot, top edges gilt, others uncut; extremities very lightly rubbed, otherwise a very good set; *provenance*: William Warwick James (1874-1965). **\$4125**

First edition, **volume I one of 75 unnumbered copies** and in the very rare variant binding of orange buckram, **volume II one of 35 unnumbered copies**, both volumes 'printed for presentation by T.E. Lawrence's family to his friends, and the leading libraries' (Chanticleer). *Crusader Castles* was originally written in 1910 as an undergraduate thesis based on researches in Britain, France and the Near East.

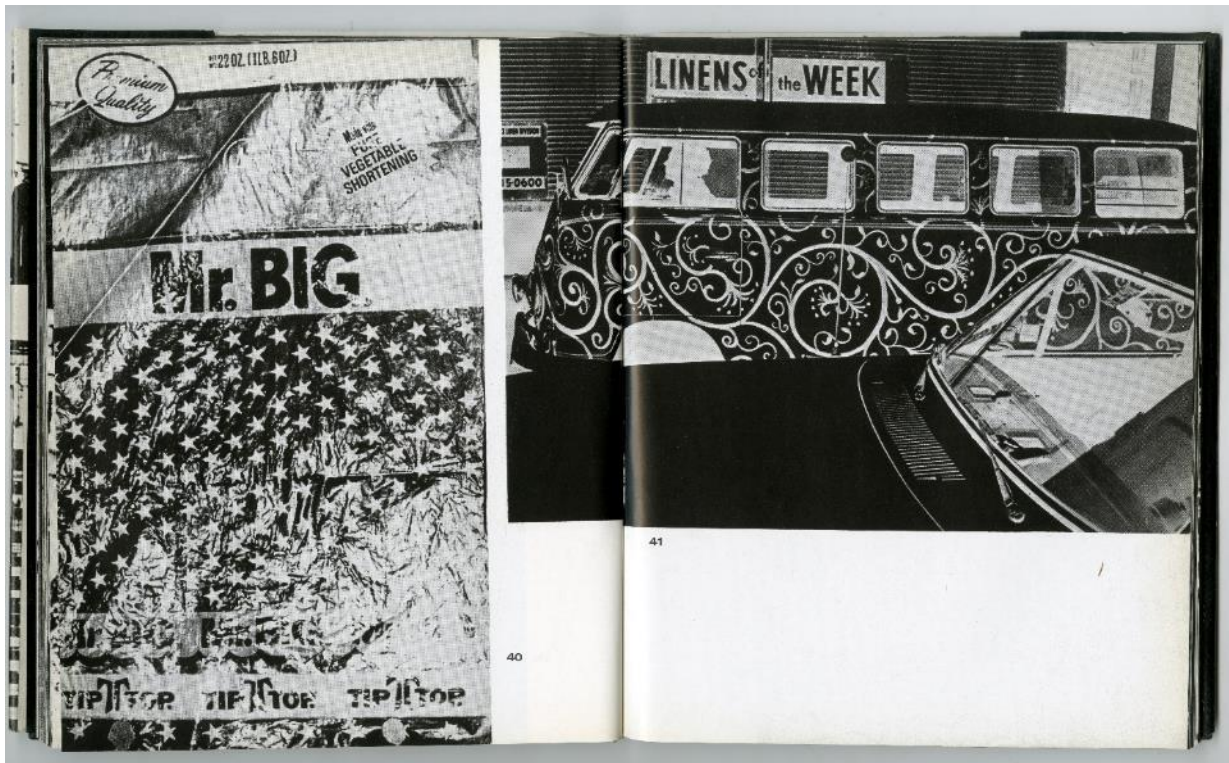
This set was formerly in the library of Lawrence's friend and dental surgeon William Warwick James (see previous item), presumably given to him by either A.W. Lawrence or Sarah Lawrence. As the small limitation suggests, these presentation sets are very rare in commerce, and Anglo-American auction records only list two other sets on the market since 1975.

**69) LŐRINCZY, György.** New York, New York. [*Budapest,*] *Magyar Helikon, 1972.*

4to; photographic frontispiece and 95 numbered black and white photographic plates; foldout plate-list at end, two semi-transparent overlays printed in blue; black boards lettered gilt, a fine copy in a very good dustjacket, some scrapes to rear cover. **\$2625**

First edition of Lőrinczy's near-hallucinatory photobook, employing extreme grain, solarization, and even two semi-transparent graphic overlays. It revels in the commercial and its excesses – cartoons, advertising, waste – and the psychedelic; both Warhol and Ginsberg make appearances.

The book itself was produced in a far less carefree environment. It was considered a risky project and the prints, made in just four days, were dried with a hairdryer. After its publication Lőrinczy left Hungary, first for Germany and then to New York once more, where he became the photo-editor of *Art-Rite* magazine.



‘STONE WALLS DOE NOT A PRISON MAKE’

**70) LOVELACE, Richard.** *Lucasta: Epodes, Odes, Sonnets, Songs, &c.* To which is added Aramantha, a Pastorall ... *London, Printed by Tho. Harper, and are to be sold by Tho. Ewvster ... 1649.*

Small 8vo.; the two plates (engraved title-page and portrait of Aramantha in a landscape), supplied in facsimile, but the text complete; some light damp-staining, tears to blank margins of title-page; eighteenth-century sprinkled calf, rebaked. Purchased ‘at Mr Crofts sale in London’ (Thomas Croft, 1783) by the poet Henry Headley (1765-88), who included Lovelace’s elegy ‘On the Death of Mrs Elizabeth Filmer’ (pp. 46-8 here) in his important collection *Select Beauties of ancient English Poetry* (1787). **\$3000**

First edition of one of the great collections of seventeenth-century English poetry, and the only collection published in the author’s lifetime.

Richard Lovelace (1617-1657), who rejected a courtier’s career for the profession of arms, was in and out of jail during the Civil War. *Lucasta* was entered for publication on 14 May 1649, only a month after he was released from Peterhouse Prison and includes, from an earlier confinement, his most famous poem, ‘To Althea, from Prison’, with the lines, ‘Stone Walls doe not a Prison make, / nor Iron Bars a Cage’.

PRESENTATION COPY TO MORONI'S 'MAN IN PINK'

**71) MAFFEI, Giovanni Pietro.** *Historiarum Indicarum Libri XVI. Selectarum item ex India Epistolarum eodem interprete Libri IIII. Accessit Ignatii Loiolaie Vita postremo recognita ... Venice, Damiano Zenaro, 1589.*

Two parts in one volume; some occasional foxing and browning; contemporary limp vellum with remains of ties; slightly soiled and rubbed. **\$3000**

Early edition of Maffei on China, Japan and the Portuguese East Indies.

This is a presentation copy, inscribed at the foot of the title 'Clariss[im]o Equiti Jo[hanne] Hieronymo Grumello memoriae pignus et observantiae Maffei D.'. Gian Gerolamo Grumelli (1536–1610) was a prominent nobleman in Maffei's native city of Bergamo. He is memorably portrayed dressed in pink in Giovanni Battista Moroni's celebrated portrait of c. 1560 in the Fondazione Museo di Palazzo Moroni, Bergamo.

**72) [MAITTAIRE, Michel].** *Historia typographorum aliquot Parisiensium vitas et libros complectens. London, apud Christophorum Bateman, ipsius impensis, typis Gulielmi Bowyer, 1717.*

2 parts in one vol., 8vo; 2 engraved plates of printer's devices; a fine copy bound in English speckled calf, gilt, red speckled edges. From the library of the Earls of Macclesfield with their engraved bookplate, and blindstamped coat of arms on first leaf. **\$1650**

First edition of the earliest historical and bibliographical monograph on 16<sup>th</sup> century Parisian typography. It was elegantly printed by William Bowyer for Bateman in an edition of 250 copies on ordinary paper and 24 copies on Royal paper (see Maslen and Lancaster, *Bowyer ledgers*, 407) and dedicated to Philippe d'Orléans, the regent.

The first part consists of biographies of Paris printers including Simon de Colines, Michel Vascosan, Guillaume Morel, Adrien Turnèbe, Frédéric Morel (and several other members of the Morel dynasty) and Jean Bienné. The second part contains bibliographical lists of the books produced by these printers. It ends with a classified catalogue of these books arranged by subject.

THE MODERN ART OF SHOP DISPLAY

**73) MANERA, A.** *Étalages 1939 photographies et projets inédits d'étalages / recueillis et présentés par A Manera. Paris: Editions "Art & Architecture". [1939].*

Oblong folio; 28 monochrome gravure plates from photographs and 22 colour lithographic plates, each with printed titles and/or comments on the displays and identities of the stores, some with credits of the photographers Harand (13), S. Boiron (2) and Vizzanova (1), library blindstamp on title, library inkstamp on versos of plates; loose in cloth-backed printed paper-covered portfolio, covers somewhat rubbed, cloth flap neatly repaired, cloth ties. **\$750**

First (only?) edition. The flamboyant double-page reads as something of a manifesto for the commercial benefits of modern design in French shop display. The author bemoans the fact that although the merits of such design are becoming understood in the elegant department stores of Paris they are yet to be appreciated in more provincial stores where one might still find such tours de force as an 'immoderate blossoming' of Eiffel Towers made from handkerchiefs or windmills made from towels. He ends with a little mantra 'Marchandise vue est a moitié vendue. Marchandise bien vue est plusieurs fois vendue.'



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

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

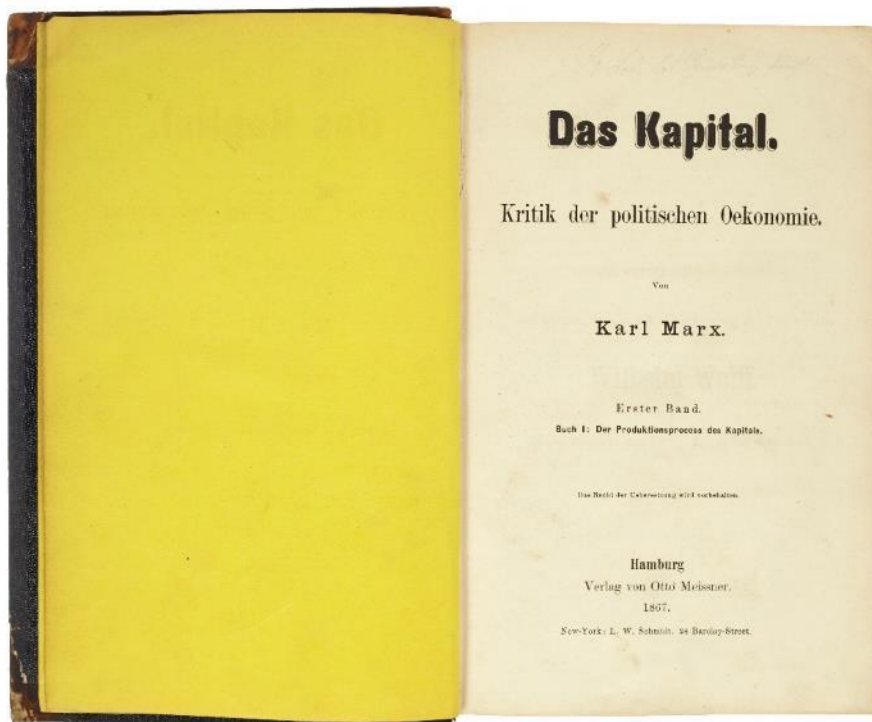
8vo; a few occasional spots, but a **fine copy** in contemporary half roan, black boards, yellow coated endpapers; extremities lightly rubbed, foot of spine chipped. **\$120,000**

**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).

‘Marx himself modestly described *Das Kapital* as a continuation of his *Zur Kritik der politischen Oekonomie*, 1859. It was in fact the summation of his quarter of a century’s economic studies, mostly in the Reading Room of the British Museum .... The historical-polemical passages, with their formidable documentation from British official sources, have remained memorable; and, as Marx (a chronic furunculosis victim) wrote to Engels while the volume was still in the press, “I hope the bourgeoisie will remember my carbuncles all the rest of their lives” ...

PMM 359.



**75) MATTIOLI, Lodovico.** Primi elementi della pittura raccolti da varii autori per uso de' principianti del disegno. *Bologna, Lelio dalla Volpe, 1728.*

Oblong 4to, engraved throughout and numbered 1 to 24, comprising allegorical frontispiece incorporating the title, and 23 engraved plates; a very good, large copy in early 19<sup>th</sup>-century quarter green calf and marbled boards, orange front cover label, gilt. **\$3375**

First and only edition of Mattioli's scarce drawing manual. At the beginning are plates devoted to the usual anatomical studies of eyes, ears, noses, hands, arms, and legs while the final twelve plates show facial and figure studies and include a fine head and shoulder portrait of a young African. Mattioli (1662-1747) was a Bolognese painter and pupil of Carlo Cignani, who was responsible for what is generally regarded the finest Bolognese illustrated book, Cesare Croce's *Bertoldo con Bertoldino e Cacasenno* (1736). He was a member of the Academia Clementina in Bologna where he taught drawing and for whose students he compiled this drawing manual.

**OCLC locates only 3 copies:** New York Public, National Gallery of Washington and Getty Center.

#### ONE OF THE RAREST OF AMERICAN REVOLUTIONARY TRACTS

**76) [MEREDITH, Sir William].** Historical remarks on the Taxation of Free States in a Series of Letters to a Friend. *London, [n. p.], 1778.*

4to; a very good, clean copy in contemporary calf, flat spine decorated in gilt with gilt lettering-piece; front hinge cracked but holding well, corners slightly bumped; old shelf number to front pastedown, author's name in a contemporary hand on the title. **\$3300**

First edition of this rare (**reputedly printed in 30 copies**) rejection of the taxation of American colonies, published in London to rebut Barron's History of the colonization of the free States of antiquity – which quoted the example of ancient Greece in order to justify England's rights of taxation over the colonies. This tract, consisting of 15 letters dated from April to October 1778, was credited to Meredith in John Almon's 1797 *Biographical, literary and political anecdotes*, where he says "It was never published to the world; he printed only thirty copies which he gave away".

**77) MENDES PINTO, Fernão.** Les voyages advantureux de Fernand Mendez Pinto. Fidelement traduits de portugais en françois par le Sieur Bernard Figuier gentil-homme portugais. Et dediez à Monseigneur le Cardinal de Richelieu. *Paris: Mathurin Henault, 1628.*

4to; some light browning, minor dampstain affecting some upper margins; 17th-century French calf, spine richly gilt; rubbed, skilfully rebacked preserving spine compartments, corners restored, nonetheless a very good copy. **\$7125**

First edition in French of Mendes Pinto's celebrated travel account; rare. The original Portuguese edition was published in 1614, although the first draft of the book had been completed by 1569. The present 'atmospheric and faithful French translation' (Lach, *Asia in the Making of Europe*, III, p. 401) is by Bernard Figuier (probably Bernardo Figueiro) and was reprinted in 1645 and 1663. Figuier seems to have made use of both Portuguese and Spanish versions for his translation.

Mendes Pinto sailed from Lisbon for India in 1537 and spent the next 20 years travelling extensively in Asia and the Far East, including the Malay Peninsula, Thailand, Vietnam, Burma, China and Japan. "The veracity of his lively account of his "peregrinations" (as he called them) has

been challenged, but although his tales may be exaggerated and in some cases borrowed, they remain entertaining, and the work is considered a classic of Portuguese literature. Mendes Pinto claimed to be one of the first Europeans to enter Japan, in 1542 or 1543, and to have introduced the musket there [...]. While a number of the details of his work are obviously taken from other accounts, such as the visits to Ethiopia and Tibet, the overall picture of Asia in the first half of the sixteenth century has undoubted authenticity' (Hill p. 400).

**78) MÉRY, Joseph. Auguste Nicolas BERTSCH and Camille d'ARNAUD, photographers, after Jean-Louis HAMON, artist.** *Les vierges de Lesbos. Poème antique ... Paris, Georges Bell, 1858.*

4to; with three salt print photographs after paintings by Hamon; in good, clean condition, plates foxed due to paper stock, not affecting prints; in plain printed covers, some rubs and marks, crease to upper cover. **\$1425**

Rare first illustrated edition, one of three hundred copies, signed by the editor Georges Bell. The first edition, unillustrated, was printed together with Méry's *Nuit lesbienne* in only five or six copies for friends.



Hamon illustrates Méry's work with three neoclassical scenes of Cupid and two young women. The photographer Bertsch was a founder member of the Société française de photographie. In the early 1850s he began a collaboration with Arnaud – ex-director of *L'Artiste* and member of the Société Héliographique – at his studio at 27 rue Fontaine Saint Georges, Paris. They exhibited salt prints after drawings and engravings by Da Vinci, Leseur and Bida at the Société in 1854 (Jacobson, *Etude d'Après Nature*).

OCLC shows only three copies in the US: Cornell, Syracuse, and Northwestern.

MILTON AGAINST THE BISHOPS

**79) [MILTON, John.]** *Of Reformation. Touching Church-Discipline in England: and the Causes that hitherto have hindered it. Two Bookes, written to a Freind. [London], Printed, for Thomas Underhill 1641.*

Small 4to., lightly washed, but a very good copy in full red crushed levant by Rivière. **\$3600**

**First edition of Milton's first prose work.** *Of Reformation* was Milton's first contribution to the debate on episcopacy then raging in the Long Parliament following the impeachment of Archbishop Laud. Although a temperate discussion it identified him firmly with the Puritan cause. 'For the first and last time in his life', says Parker, 'Milton found himself on the winning side'.

PARADISE LOST: EPIC OR DRAMA?

**80) MILTON, John.** *The Reason of Church-government urg'd against Prelaty ... in two Books. London, Printed by E. G. for John Rothwell ... 1641.*

Small 4to; a very good copy in late nineteenth-century half calf and grey-green boards; Book I extensively underlined and annotated in a contemporary hand. **\$4275**

First edition, of particular interest for the long autobiographical passage (pp. 33-42) in which Milton identifies himself a poet and speaks of his high ambitions 'to leave something so written to aftertimes, as they should not willingly let it die'.

'Time serves not now, and perhaps I might seem too profuse to give any certain account of what the mind at home in the spacious circuits of her musing hath liberty to propose to her self, though of highest hope, and hardest attempting, whether that Epick form whereof the two poems of *Homer*, and those other two of *Virgil* and *Tasso* are diffuse, and the book of *Job* a brief model ... or whether those Dramatick constitutions, wherein *Sophocles* and *Euripides* raigne shall be found more doctrinal and exemplary to a Nation ...'

**81) MIROUR FOR MAGISTRATES (A):** being a true Chronicle Historie of the untimely Falles of such unfortunate Princes and Men of Note, as have happened since the first Entrance of Brute into this Iland, untill this our latter Age. Newly enlarged with a last Part, called a Winter Nights Vision ... *At London, Imprinted by Felix Kyngston. 1610.*

4to; wanting Oo4 as often (either a dedication leaf to Henry Prince of Wales or a cancel dedication to the Earl of Nottingham); right corner of title-page neatly restored with the last letter of the first line in facsimile, R4-5 neatly extended at foot and fore-edge, withal a very good copy in contemporary calf, neatly rebacked and with new endpapers. **\$9750**

**First complete edition of perhaps the most widely read collection of secular poetry of its time.** Earlier editions had been a source for *King Lear* and *The Faerie Queene*.

The *Mirror for Magistrates*, compiled (and partly authored by) William Baldwin, was an immediate success on first publication (1559) and Baldwin began but never completed a sequel; the printer Thomas Marshe took it up and added eight new tragedies in 1563; a new *Firste Parte* by John Higgins appeared in 1575, and a *Seconde Parte* by Thomas Blenerhasset in 1578.

This edition unites the three earlier parts by Baldwin, Higgins, and Blenerhasset for the first time, and adds ten new tragedies by Richard Niccols (and one by Drayton) and a poem by Niccols on Queen Elizabeth.



## ETRUSCAN ARCHITECTURE

**82) ORIOLI, Francesco.** *Dei sepolcrali edifizii dell'Eturia media e in generale dell'architettura tuscanica ... [Fiesole], Poligrafia Fiesolana, 1826.*

Large 4to, with 12 fine aquatints (4 with contemporary part-colouring, 3 printed in sepia); a very good, large copy bound in contemporary half polished calf and marbled boards, flat richly gilt spine; near contemporary pencil signature on title-page of Gilbert Laing Meason, author of *On the landscape architecture of the great painters of Italy* (1828); armorial bookplate of Thomas Munro on inside cover. **\$1650**

First edition of an uncommon and attractive work on newly discovered Etruscan tomb architecture near Viterbo. The fine plates illustrate the tombs with their deep burial chambers, as well as views of the tomb entrances visible in the Tuscan hills.

Shortly after publication of this book Orioli became a political exile, forced to live outside Italy for more than 15 years. He returned in 1846 and took up the Chair of Archaeology at Rome university.



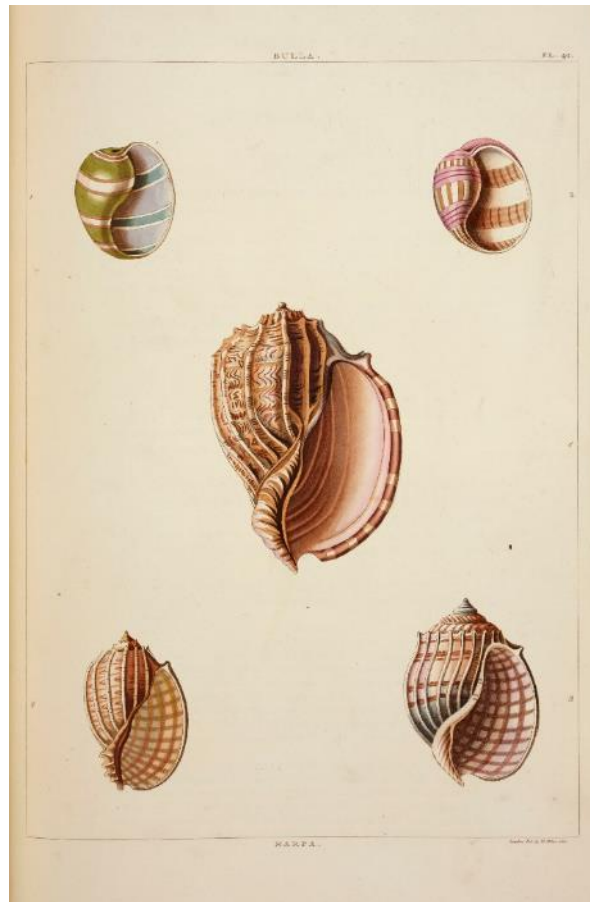
## PHILADELPHIA CENTENNIAL EXHIBITION PRIZE WINNING PHOTOGRAPHS

**83) PAYNE JENNINGS, John.** *The English Lake District. 1870s.*

130 albumen print photographs in four sizes (two of these panoramic in format) up to approx. 9½ x 11½ inches (24.1 x 29.2 cm.), each carefully filed in numerical order by negative number, the majority with the photographer's oval blindstamp, the corners only loosely inserted in pre-cut paper mounts with titling and other annotations including their prices in pencil; these mounts bound in dark green half morocco, titled in gilt 'New Artistic Series – The English Lake District by Payne Jennings – Large Views – Highest Award for Landscapes at the Philadelphia Centennial Exhibition and Edinburgh Photographic Exhibition – J. G. Mansell & Co. London'. **\$87,500**

A rare example of this photographer's 'portfolio', containing a full selection of prize-winning images from which the customer could choose to buy the prints singly or in groups.

Payne Jennings's photographs are extremely rare compared with those of other more commercially-successful British studios of the 1870s. His conscious aestheticism, and the large format of his work, made him more akin to the gentleman amateur of the 1850s or 1860s, when many of his contemporaries were responding to the public demand for smaller, more affordable views. He specialised in scenes of the English Lake District (publishing a set of 18 prints as *The English Lakes*, as well as an illustrated edition of Wordsworth, 1878), and the Norfolk Broads, the later later resulting in several books of photogravures. The Centennial Exhibition was the first World's Fair in the US, held in Philadelphia in 1876.



ONE OF THE MOST BEAUTIFUL CONCHOLOGICAL BOOKS

**84) PERRY, George.** *Conchology, or the Natural History of Shells: containing a new Arrangement of the Genera and Species, illustrated by coloured Engravings executed from the natural Specimens, and including the latest Discoveries.* London: W. Bulmer and Co. for William Miller, 1811 [*but some plates watermarked 1813*].

Folio; 61 hand-coloured aquatint plates by John Clarke after Perry, with imprint 'London Pub. by W. Miller, 1810' below and names of species; occasional light foxing and offsetting from plates; **contemporary British crimson straight-grained morocco gilt**, the flat spine elaborately gilt in compartments, all edges gilt; light spotting on endpapers, extremities rubbed and bumped but a very good, fresh copy; from the library of the Royal Institution, now de-accessioned. **\$7500**

**First edition, early issue with plates watermarked 1813 and the first state of the letterpress.**

*Conchology*, a work of the English architect (or, possibly, stonemason) George Perry (b. 1771), was one of the most beautiful works on conchology of the nineteenth century, as well as one of the most controversial. While John Edward Gray of the British Museum considered that Perry 'has anticipated Lamarck, Swainson and Sowerby in several places' (Dance, p. 89), Sowerby 'accused Perry of dreaming of extraordinary shells and transferring his impressions of them to paper when he woke up' (*op. cit.* p. 88). It was not until much later that some of Perry's names for genera and species entered the literature, and they remain in use today.

The beautiful plates of shells, which were vividly coloured by hand by the engraver John Clarke, are based on natural specimens mostly from private collections, among them Elizabeth Bligh's collection of beautiful and rare shells, brought back from the South Seas by her husband, William Bligh, captain of the *Bounty*. Perry further consulted the British Museum's famous holdings, and had a collection of his own.

**85) [PINTO, Isaac de].** Traité de la Circulation et du Crédit. Contenant une Analyse raisonnée des Fonds d'Angleterre, & de ce qu'on appelle Commerce ou Jeu d'Actions; un Examen critique de plusieurs Traités sur les Impôts, les Finances, l'Agriculture, la Population, le Commerce &c. ... *Amsterdam, Marc Michel Rey, 1771.*

8vo; with the additional 8-page note on the state of English finances in 1770 (interim half-sheet H\*) bound in after signature H; a very good, crisp copy, without the spotting sometimes found in this book, in contemporary full tree calf, joints cracked but holding. **\$8250**

**First edition, the rare first issue,** of this 'sound and ingenious' (McCulloch) work on revenue and stock exchange transactions. The main thrust of Pinto's argument is that the national debt, instead of being a burden, has been the principal source of the wealth and power of England.

This copy has the uncommon extra interim half-sheet H\* (pp. 8) titled *Etat des Finances en Angleterre à la fin de la session du Parlement en 1770*, not mentioned in Einaudi and not always present.

**86) PISEMSKII, Aleksei Feofilaktovich.** Povesti i razskazy ... v trekh chastiakh [*Stories and tales ... in three parts*] ... *Moscow, Stepanova, 1853.*

3 vols., 12mo (with three half-sheets to a gathering); contents leaf at the end of vol. II; in Russian contemporary cloth, spines lettered gilt with the Cyrillic initials 'I.P.' at foot; spines a little faded, some wear, but overall in very good condition. **\$7200**

Very rare first collected edition of the works of Pisemsky, including the first appearance in book form of many of his acclaimed early stories (*Tiu'fiak* (*The Muff*, translated into English as *The Simpleton*), *Pitersbchik* (*The Petersburger*), *Mr Batmanov*, *Brak po strasti* (*Marriage by Passion*), and *Komik* (*The Comic Actor*), together with his first play, *Ipokhondrik* (*The Hypochondriac*).

Pisemsky (1821-81), together with Dostoevsky and Turgenev, was one of the founders of Russian realism. He was 'the first to open that wonderful gallery of Russian characters of *non-noble* birth which is one of the greatest things in Russian literature yet to be discovered by the West.

Pisemsky's great narrative gift, and exceptionally strong grip on reality make him one of the best Russian novelists' (Mirsky). While French and German versions had already appeared by the end of the nineteenth century, much of Pisemsky's work still awaits translation into English.

**87) POLO, Marco.** Delle meraviglie del mondo per lui vedute. I. Del costume di varii paesi, & dello strano viver di quelli. II. Della descrizione de diversi animali. III. Del trovar dell'oro & dell'argento. IV. Delle pietre pretiose. Cosa non meno utile, che bella. Di nuovo ristampato, & osservato l'ordine suo vero nel dire. *Treviso, Reghettini, 1672.*

Small 8vo; one full-page woodcut illustration; first few leaves browned; late nineteenth-century vellum. **\$9375**

One of several editions issued by Righettini in the 17th century. Marco Polo's travels were first put into writing, apparently in French, by Rusticiano of Pisa, to whom Polo had dictated his adventures while the two were prisoners in Genoa (1298–9). Many manuscript versions in various languages appeared at about this time but the account was not actually printed until 1477, in German. It was followed by editions in Latin, Italian, Portuguese, Spanish, French, and English, 'but it is probable that the Italian text was the most widely read by the Mediterranean navigators and traders whose adventurousness so greatly extended our knowledge of the globe. Marco Polo was the first to give anything approaching a correct and detailed account of China and the Far East [including Japan] ... As a story of adventure, an account of the experiences of one of the greatest travellers who ever lived, the book has remained alive' (*Printing & the mind of man* p. 23).

POMPONAZZI'S MOST CONTROVERSIAL WORK,  
AND THE RESULTING DEBATE

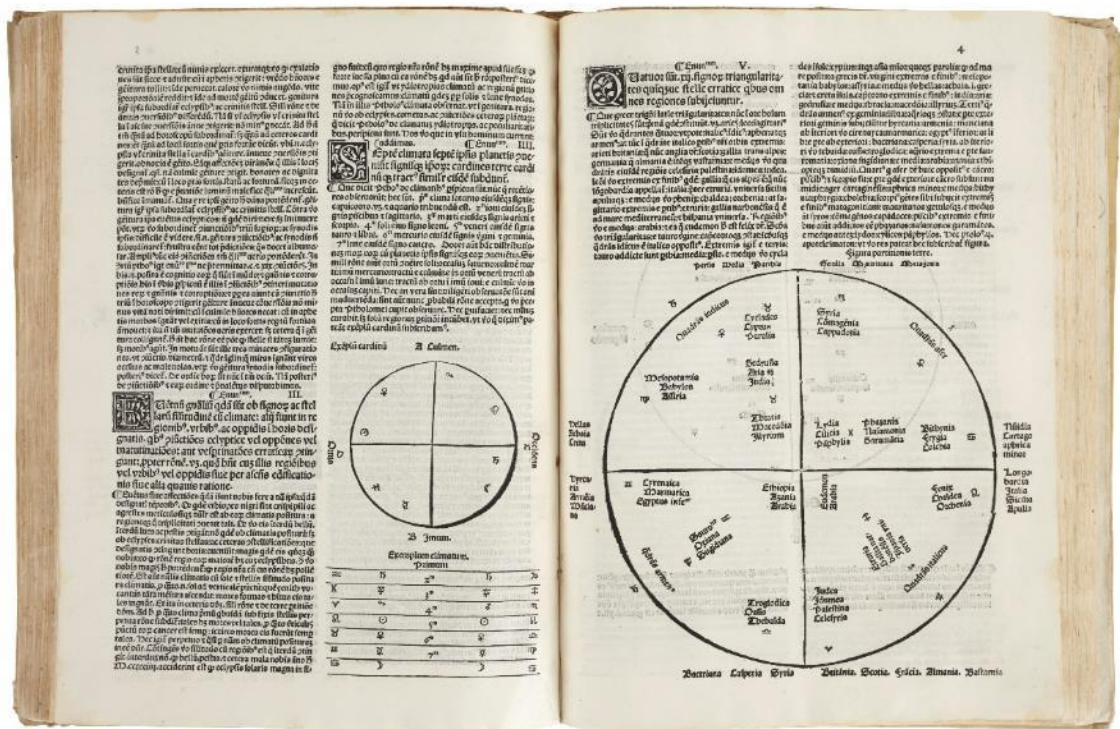
**88) POMPONAZZI, Pietro.** [Tractatus de immortalitate animae] [*Colophon: Bologna, Iustinianus Leonardi Ruberensis, 1516*]. [*Bound with five other contemporary works on the same subject*].

Folio; lacking the title-page; guide-letters, errata and printer's woodcut device on recto of last leaf; unobtrusive stain in upper inner corner in the first half of the book, else a very good, fresh, unsophisticated copy, bound with five other contemporary works (see below) in contemporary limp vellum, flat spine lettered in ink (partly detached but holding firm); paper shelfmark label and nineteenth-century inscription (indicating that the title-page had been discarded by that date); preserved in a custom-made morocco case. **\$37,500**

**Extremely rare first edition of one of the most momentous publications in the history of philosophy, here part of a remarkable contemporary Sammelband including some of the works that constituted the 'Pomponazzi affair'.** 'The result of the whole affair [meant that] in the future, philosophy would no longer be identical with Aristotle ... a philosopher could be a Thomist, an Aristotelian, a Platonist or anything else, provided that his philosophy was conclusive and coherent (*Cambridge history of Renaissance philosophy* p. 507).

Pomponazzi had begun questioning whether the soul is immaterial and immortal in the early 1500s during his (unpublished) lessons, but it was only in 1516, after the 1513 promulgation of the Fifth Lateran Council decree formally outlining the church's dogma of the individual immortality of the soul, that his treatise *De immortalitate animae* was published, arguing that the soul's immortality cannot be rationally demonstrated. The result was immediate and public scandal. The pamphlet in fact simply concluded that the question of immortality is a neutral problem, incapable of resolution through natural reason. But at the time the subtlety and balance of the argument was overshadowed by his 'provocation of both ecclesiastical and philosophical authority' (*ibid.*, p. 504), and the work was immediately condemned by Leo X and publicly burned. 'It was only the support of Cardinal Pietro Bembo that enabled Pomponazzi to avoid the charge of heresy and the extreme penalties which it entailed' (S. Perfetti, in *The Stanford Encyclopedia of Philosophy*, s.v. Pomponazzi).





The outburst of criticism was clearly immediate, as Pomponazzi produced a self-defence in February 1518. That same year one of the leading Aristotelian authorities of the time, Pomponazzi's former colleague and philosophical opponent Agostino Nifo, wrote a rebuttal with the same title *De immortalitate animae*, to which Pomponazzi replied in his *Defensorium*, published in 1519. Both these works are also present here as first editions, as well as the 1519 criticism by the Dominican Bartolomeo Spina, who reproached his own former minister general, Cajetan, for having 'paved the way' by abandoning Aquinas's interpretation of Aristotle.

A full list of contents is available on request.

THE FIRST APPEARANCE OF 'THE RAPE OF THE LOCK'  
THE FIRST AND SECOND EDITIONS TOGETHER

89) [POPE, Alexander, and others]. Miscellaneous Poems and Translations. By Several Hands ... London: Printed for Bernard Lintott ... 1712. [and 1714]

8vo; engraved frontispiece; with the half-title, title, prelims and bookseller's advertisements of 1712, and the half-title and title of 1714; a very good copy in contemporary speckled panelled calf, neatly rebacked. **\$4125**

First edition of one of the most celebrated miscellanies of the eighteenth-century, which includes the first printing of *The Rape of the Lock*, in its preliminary version of two cantos, as well as five other poems by Pope, and contributions by Dryden, Broome, Fenton, and Prior. Ault has argued for Pope's editorship. **This copy is more than perfect**, containing all the sheets of 1712, as well as those added in 1714, with none of the intended cancellations (see below).

As originally issued, there was a gap in pagination possibly intended for *Windsor Forest* and an *Ode for Musick*. After this gap the volume concluded with *The Rape of the Lock*, pages [353]-376, followed by the four leaves of advertisements. Two years later Lintot reissued the miscellany with a cancel half-title and title-page (this time naming Pope explicitly) and a number of additional new

leaves. This 'second Edition' comprises the original sheets, with *Windsor Forest* and an *Ode for Musick* inserted, newly printed as pp. 321-52 (plus three extra singleton insertions: a fly-title to each poem, and a leaf with 'Upon a Girl of Seven Years old' and the risqué 'Epigram upon Two or Three'), followed finally by *An Essay on Criticism*, again newly printed. The complexity of all the new insertions made the 1714 reissue a nightmare for binders – **the majority of the copies listed in ESTC are in some way imperfect**. Here, the binder failed to cancel the original title-page, prelims, and 1712 catalogue as was intended. All the contents of both issues are present, including the pages most often lacking in 1714 ('Upon a Girl ...' and the Lintot catalogue).



THE FIRST BRITISH BOOK ILLUSTRATED WITH PHOTOLITHOGRAPHS

**90) PONCY, John.** Dorsetshire photographically illustrated: the Detail and Touch of Nature faithfully reproduced by a new Process on Stone, by which Views are rendered truthful, artistic, and durable. *London, Bland & Long ... and Dorchester, John Pouncy, Photographic Institution, [1857].*

Two vols, oblong folio, comprising parts 1 and 2 (of eventually 4), with a lithograph title-page and a total of 39 lithographic plates, all with 2-3 pages of letterpress description and the original tissue-guards; lithographic title and terminal list of subscribers in volume I; some occasional light foxing to the plates, but a very good copy in the original publisher's textured cloth, stamped in blind, upper covers lettered in gilt, corners bumped; ownership signature in both volumes of W. H. Stockland.

**\$3750**

**First edition, first issue, in original parts: the first photolithographically-illustrated book to be published in Britain.** 'As far as we know Pouncy's rare book was not only the first but remained the only attempt in book form to reproduce photographic views from nature by photolithography' (Gernsheim). Published by subscription at the high price of £1 1s per part, the series was originally intended to extend to six parts, with 20 photolithographs in each, but only four were actually produced. The first two parts were first issued individually as here, then reissued bound together; a second volume, comprising Parts III-IV followed.





#### EMBROIDERED DOS À DOS BINDING

**91) PSALTER (The)** or Psalmes of David, after the Translation of the great Bible, printed as it shall be said or sung in Churches ... Newlie printed in a smal and portable Volume or Manuel. *At London, Imprinted for the Company of Stationers. 1606. [Bound with:]*

**WHOLE BOOKE OF PSALMES (The):** collected into English Meeter by T. Sternhold, I. Hopkins, and Others. *London, Printed for the Companie of Stationers. 1612.*

2 works in one vol., 32mo; allegorical woodcut of the triumph over death on title of *Whole Booke of Psalmes*; very good copies **in a strictly contemporary dos à dos binding**, the sides worked in coloured threads of red, yellow and green silk to a floral design of stylized pansies, the design outlined in silver wire, board edges worked in woven silver thread, spines divided into four panels, each with an embroidered flower, gilt edges gauffered with a floral design in red; in wholly original condition; cloth box. **\$11,250**

A fine pairing of two associated devotional texts, the prose and metrical Psalms (the latter in the Sternhold and Hopkins version), bound back to back (dos à dos) in one volume, in a strictly contemporary embroidered binding. The two texts are printed in a miniature (32mo.) format, the smallest (and rarest) format in which they were issued. As the title to the prose Psalms indicates, it was planned and printed as 'a smal [sic] and portable volume or Manuel [sic]', for the hand or pocket. The works were often found together – indeed there is a copy of a pairing of the same editions in a similar embroidered binding (though less well preserved) at the Folger.

#### PROFUSELY ANNOTATED AND IN A CONTEMPORARY BINDING

**92) RAMUS, Petrus.** *Arithmeticae libri duo: geometriae septem et viginti. Basel, Eusebius Episcopus and the heirs of Nicolaus Episcopus, 1580.*

4to; numerous woodcut illustrations (geometrical diagrams and surveying scenes) in the text; copious contemporary marginal and interlinear manuscript annotations in brown ink continuing onto rear endpaper; an excellent copy in contemporary pigskin-backed boards stamped in blind with two repeated rolls, upper cover stamped with the date 1586 and the initials 'M M S', boards covered with fragments from a late medieval liturgical manuscript and painted grey; rubbed and slightly soiled, corners and edges a little worn. **\$18,000**

Second collected edition of Ramus's works on arithmetic and geometry, following the first Basel edition of 1569, **in a contemporary binding and with profuse annotations to the geometrical**

chapters by a learned contemporary reader. Ramus had attempted an earlier textbook on arithmetic, the *Arithmeticae libri tres* of 1555, but the present version is considered by Smith to be ‘a better book’ and ‘a nearer approach to a practical work than its predecessor’.



Seeking to revive arithmetic, geometry, astronomy and physics from neglect, Ramus produced a series of textbooks which aimed to identify where teaching had gone astray and reorganised the subjects according to his own method. These textbooks circulated widely for the next hundred years.

The geometrical chapters in the present copy are profusely annotated in Latin, with occasional words and passages in Greek, in a small, neat, contemporary hand by an unidentified annotator, who has added a few of his own geometrical diagrams and periodically crossed through and changed some of Ramus’s definitions. His notes occasionally refer to Plato, Aristotle, Euclid, and Proclus, among others, provide axioms, syllogisms, and proofs, and include his own calculations. His particular interest in book nine is shown by further notes on the rear endpaper. A short note on the rear pastedown refers to the 16th-century Italian mathematician Gerolamo Cardano. The thoroughness of the marginalia indicates either an advanced student of geometry or a teacher of the subject.

#### THE FRANCISCAN MISSION IN HUNAN

**93) RICCI, Giovanni, and Ercolano PORTA.** Storia della missione francescana e del Vicariato Apostolico del Hunan meridionale dalle sue origini ai giorni nostri. *Bologna, Stabilimenti tipografici riuniti, 1925.*

8vo; profusely illustrated with photographic reproductions; a very good copy bound in full dark purple roan, lettered gilt on front board, slightly worn at edges; **presentation binding from Mons. Gian Pellegrino Mondaini, vicar apostolic of Hunan, to Victor Emmanuel III, King of Italy;** shelfmark label of the royal library to spine. **\$675**



**First and only edition** of this history of the Franciscan Mission in South Hunan from its establishment to 1924, with particular attention to the persecution of the Christians during the Boxer Rebellion and the following years of restoration and progress of the mission. Some of the photographs, likely to have been taken by the missionaries themselves, show churches and religious buildings before and after the uprising.

#### THE POPE AS ANTICHRIST

**94) ROSARIUS [DU ROSIER], Simon.** *Antithesis Christi et Antichristi, videlicet Papae.* [Geneva], Eustace Vignon, 1578.

8vo; 36 half-page woodcuts in the text; some faint spotting, mostly marginal, but a very good copy in eighteenth-century polished calf, gilt edges; extremities slightly rubbed. *Provenance:* Richard Heber, with his stamp; Samuel Ashton Thompson Yates, with his bookplate. **\$3750**

Rare edition of this satirical attack on the Catholic Church and the Pope by the Protestant minister Simon Du Rosier (or Rosarius), first published in Wittemberg in 1521. An excellent example of the 'antithesis genre', of which Luther's *Passional Christi und Antichristi* is the most famous expression, Du Rosier's work is illustrated by a series of woodcuts, attributed to Bernard Salomon after Lucas Cranach, which cleverly juxtapose the life of Christ with the luxury and dissolution of the Pope in order to back the Lutheran tenet that the Pope is the Antichrist.

#### 'LOOKE WHAT A BLOODY PAGEANT THOU HAST MADE'

**95) ROWLEY, William.** *A Tragedy called All's Lost by Lust ... Divers times acted by the Lady Elizabeths Servants. And now lately by her Maiesties Servants, with great applause, at the Phoenix in Drury Lane ... London: Printed by Thomas Harper, 1633.*

Small 4to; some very pale spotting to the extremities, but a very good copy in modern straight-grain morocco by Wallis. **\$5625**

First edition of a play probably written about 1619-20 and originally performed by Prince Charles's Men, with Rowley in the role of Jaques, the 'simple clownish Gentleman'. *All's Lost by Lust* is a revenge tragedy based on an old Spanish legend of singular bloodiness set at the time of the Moorish conquest. It has the common merit of Rowley's writings that it is theatrically very effective in a not very subtle way. The two revivals at the Phoenix testify to its popularity, and in 1661 Pepys saw it acted (badly) at the Red Bull.

Rowley was the author of a large number of plays, but usually in collaboration with one or another of his contemporaries, Middleton, Ford, Dekker, Webster, and possibly others. This gives an added importance to *All's Lost by Lust*, **the only extant play entirely of Rowley's own authorship.** It shows what qualities he brought to the joint creations – a gift for broad humour and at the same time a rather exaggerated love of high and noble emotion, also a very distinctive style of versification, frequent use of inverted feet, and other characteristics which are often the only way we have of knowing what parts he wrote of *The Changeling*, *The Witch of Edmonton*, and other plays he is known to have had a hand in.

AMERICA'S ROLE IN WORLD BALANCE OF POWER  
A RARE EXAMPLE WITH UNIFORM VARIANTS

**96) [SAINTARD, Pierre-Louis de].** Roman politique sur l'état présent des affaires de l'Amérique, ou Lettres de M\*\*\*. à M\*\*\*. Sur les moyens d'établir une paix solide & durable dans les colonies, & la liberté générale du commerce extérieur. *Amsterdam, and to be sold in Paris by Duchesne, 1756.*

16mo; a little foxed in places, occasional spots, but a very good copy, in contemporary mottled calf, flat spine finely gilt. **\$3000**

Rare first edition of Saintard's influential work on the international balance of power, in which he considers the consequences of the presence of European colonial powers in North America. The text is presented as a series of letters dated from July to September 1756, on the eve of the Seven Years' War, and seeks to find a balance of power among the colonizing nations which would eliminate war and encourage commerce. To preserve peace in Europe, Saintard advocates the avoidance of conflict in the French and British colonies and freedom of the seas.

'There are several issues of this edition occasioned by cancellanda. No copy is known, however, that is not a mixture of both cancellanda and cancellantia: thus, what the original text was as first printed is problematic' (Echeverria & Wilkie). The copy we offer contains the complete series of cancellantia: D4 and 5, D11 and 12, E10, G11, and I5-8. 'In the two BN copies ... the imprint date has been altered in manuscript to read M.DCC.LVII'. The title-page in our copy has not been altered.

THE FIRST EDITION IN ANY LANGUAGE OF DESCARTES' *MECHANICS*  
FIRST ENGLISH EDITIONS OF GALILEO, KEPLER AND ARCHIMEDES

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

Two vols., folio; vol. II lacking the general title (with another copy of the first title bound in to compensate) and 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), and speckled and panelled calf (vol. II), rebacked with old spine laid down, preserved in a morocco-backed slip-case. **\$112,500**

**First edition, including the very rare volume II, of this highly important collection,** including the first English editions of Galileo's *Dialogo* and *Discorsi*, his letter to Christina and his work of hydrostatics; the first English printing of Archimedes on the 'Natation of Bodies'; the only early edition of any work by Kepler in English; and the first edition of Descartes on mechanics.

Galileo's *Dialogue* 'was the book which occasioned his trial and condemnation to life imprisonment by the Inquisition. Placed on the Index of Prohibited Books in 1633, it remained there for nearly two centuries ... Salusbury's English version was the first published translation of the *Dialogue* into any vernacular language, and remained the only such translation for more than two centuries.' The *Dialogue* also supplied Salusbury with 'the text of a comment by Johannes Kepler on the authority of scripture in scientific matters', translated from his introduction to the *Astronomia Nova*.

'The second tome opens with the first English translation of Galileo's most important scientific book, usually known in English as the *Two New Sciences*, written after his condemnation and imprisonment ... It is generally believed that Newton's knowledge of Galileo's work in physics came from Salusbury's translation, of which there is a copy in Trinity College, Cambridge'. It also

includes Galileo's *Mechanics*, a treatise composed in 1593 for the use of his private pupils in Padua; 'a true scientific first edition of no little importance – the *Mechanics* of René Descartes'; and Archimedes and Galileo's works on the natation of bodies.

The rarity of this work, and particularly that of the second volume, is well known. Soon after the Great Fire, in December 1666, John Collins wrote to John Pell: 'There are few saved, and Hayes sells the first tome of the second part [i.e. the first part of the second tome] for 50s, an unconscionable rate, and wisheth he had more, he should not want customers.' The differences between the two issues of the first tome are revealing: in the 1661 issue the contents leaf has the proposed contents of the second tome on the verso; in the second issue, the general title is dated 1667 and the contents leaf now omits all mention of the second tome. Evidently by 1667 the second tome was no longer available.

#### THE ILLUSTRATED QUARTO EDITION IN AN ARMORIAL BINDING

**98) SAVÉRIEN, Alexandre.** Histoire des philosophes modernes, avec leurs portraits gravé dans le gout du crayon, d'après les desseins des plus grands peintres. Paris, Brunet, François, la veuve François, 1760-1773.

8 vols in 5, 4to; **with 8 engraved frontispieces, 8 engraved title-pages, and 69 engraved plates, 7 full-page engravings of putti in vols III and IV on blank pages within pagination;** some occasional spotting, but a very good copy, in contemporary speckled calf with gilt armorial stamp to covers (Meli Lupi di Soragna, see below), gilt edges to sides, panelled spines decorated in gilt, pairs of gilt morocco lettering-pieces on each spine, green bookmarks, marbled endpapers; spine ends of four vols skilfully repaired, extremities rubbed, some abrasions to sides; with the engraved bookplates and stamped shelfmark of the Prince of Soragna to the front paste-downs.

**\$9000**

**A very appealing copy in a contemporary armorial binding of the magnificently illustrated quarto edition** of this collection of biographies of 'modern' scientists and philosophers by the French writer, philosopher and mathematician Savérien (1720-1805).

The *Histoire* comprises biographies of 67 'philosophes' arranged within seven categories, each of which is prefaced by a 'preliminary discourse' tackling metaphysics, ethics and legislation, the renaissance of philosophy, mathematics, physics, chemistry and cosmology, and natural history. Erasmus, Locke, Spinoza, Grotius, Bacon, Descartes, Newton, Copernicus, Galileo, Boyle, Paracelsus, and Gesner feature among the roll call of famous figures.

The *Histoire* is rendered visually striking by its numerous soft-ground etched plates in sanguine, mostly executed by Jean-Charles François (1717-1769), one of the inventors of the 'crayon method' in engraving, which imitated the grainy effect of chalk, pastel or charcoal drawings through closely dotted lines engraved with pointed tools.

A copy exactly matching this one has not been found on COPAC, which records partial copies in Oxford, Cambridge and at Imperial College although with different dates on the title-pages or differing pagination. No quarto edition is recorded in the British Library.

99) **SENECA, Lucius Annaeus.** *Tragoediae* [with the commentaries of Gellius Bernardinus Marmita and Daniel Caietanus]. [*Venice, Johannes Tacuinus, de Tridino, 7 April 1498.*]

Folio; initials supplied in red, rubricated, woodcut initials; gathering 'l' mis-bound before 'k'; small worm-track in last few leaves (not affecting text), very faint dampstain in a few fore-edges, but an excellent copy in early eighteenth-century English speckled calf; slightly rubbed, rebacked. **\$6000**

Attractive incunable edition of Seneca's tragedies, containing both the nine genuine tragedies by Seneca and 'Octavia'. It is a close reprint of Matteo Capcasa's 1493 edition.

*Provenance:* J. Greene, with his ownership inscription dated 1728 on front free endpaper and with his bookplate (or a member of his family's) bearing the motto 'Virescit vulnere virtus' on front pastedown; John Spencer Stanhope (1787–1873), with his bookplate on front free endpaper.



100) [SHACKLETON, *Sir Ernest Henry*] — **FRADELLE & YOUNG, photographers.** 'Welcome Home Dinner to Lieut. E.H. Shackleton and his Comrades, Princes' Restaurant, London, June 29th, 1909'. *London: Fradelle & Young, [1909].*

Original photographic print, 237 x 352mm; mounted, the mount with printed title and photographers' signature; mount somewhat foxed, photograph very clean and fresh. **\$2925**

On 29 June 1909 a dinner was held at Princes' Restaurant to welcome back Ernest Shackleton from his British Antarctic Expedition of 1907-1909. This expedition was the first to the Antarctic led by Shackleton and, although the expedition did not, as hoped, reach the South Pole, it achieved a new 'Farthest South', with much more modest means than Scott's *Discovery* expedition six years previously. This dinner was one of series of celebrations held upon Shackleton's return to England, when he was awarded a number of public honours, including that of Commander of the Royal Victorian Order, later turned into a knighthood.



THE MERRY WIVES OF DUBLIN

**101) SHAKESPEARE, William.** *The Merry Wives of Windsor*. A Comedy as it is acted at the Theatres ... *Dublin: Printed for A. Bradley ... Bookseller, 1730.*

Small 8vo; a very good copy, bound **in a contemporary tract volume** with five London editions of Shakespeare (1729-37) in neat speckled calf, morocco spine label ('Plays Vol. V'), manuscript contents list at front. **\$11,250**

First separate Irish edition of *The Merry Wives of Windsor*, rare.

Although productions of Shakespeare had been staged as early as the Restoration, the first works to be printed in Ireland were editions of *Hamlet*, *Othello* and *Macbeth* for George Grierson in 1721. In 1726 Grierson and Ewing issued an 8-volume edition of the *Works*, a reprint of Pope's text – available much more cheaply than the English editions they were also exempt from the copyright held in London by Tonson. Abraham Bradley's edition of *The Merry Wives of Windsor*, his first of Shakespeare, takes instead Rowe's edition as its source text. The Rowe text was not reprinted on Ireland.

All early Irish editions of Shakespeare are rare, both institutionally and on the market. Other than the Eccles copy of *Macbeth* (\$26,000 in 2004, in a modern binding), none have been sold at auction since 1975. ***Merry Wives* is recorded by ESTC in five copies only:** Folger, Huntington, Illinois, Texas and Yale.

A full list of contents is available on request.



SCARCE LARGE FORMAT PHOTOGRAPH OF SARATOGA SPRINGS

**102) SIPPERLY, William H. (attributed to).** *The new Town Hall (now City Hall) and Broad Street, Saratoga Springs. 1870s.*

Arched-top albumen print, 9¾ x 12¾ inches (25 x 32.3 cm.), titled 'Saratoga' on the original thin card mount. **\$1800**

## MORMONISM IN ITALY

**103) [SMITH, Joseph].** Il Libro di Mormon: ragguaglio scritto per mano di Mormon, sopra tavole prese fra le tavole di Nefi. London, William Bowden, 1852.

16mo, pp. viii, 580; an excellent copy bound in the publisher's later (c. 1927) blue pebbled cloth (*see below*), spine lettered gilt. **\$4875**

**First edition, second issue, very rare,** of the first Italian translation of *The Book of Mormon*.

The first attempt to introduce Mormonism into Italy goes back to the mid nineteenth century, led by Elder Lorenzo Snow, who arrived there in 1850. Piedmont was identified as potentially the most fertile territory due to the high number of Waldensians living there, though most of the small number of converts were French-speaking. In effort to expand the mission, Snow returned to England in 1851 to arrange the translation and printing of the *Book of Mormon*. A thousand copies of the book were printed in London to avoid Italian censorship, but only 192 copies were bound and distributed at the time, 25 in blue morocco for the American heads of the Church and 167 for the Italian adepts.

On his return Snow dispatched missionaries to Turin, Nice and Genoa. However, the door-to-door proselytism of the Mormons was soon denounced by don Margotti, a local Catholic priest and journalist, and the project was abandoned – the Italian mission closed in 1867. The remaining 808 copies of *Il Libro di Mormon* were kept in sheets at the headquarters of the European Mission in London until 1927, when they were bound in blue pebbled cloth (as here) and a second (clandestine) attempt to place them Italy was undertaken. One section, pp. 397–432, was found at that time to have been damaged while in storage and had to be reprinted (the different paper stock is noticeable here).

COPAC and OCLC record copies at the Bibliothèque nationale de France, the Huntington and Michigan only.

## FIRST BOOK ENTIRELY ON CRIMINAL LAW THE EDITION OWNED BY THOMAS JEFFERSON

**104) STAUNFORD [Stanford], Sir William.** Les Plees del Coron, Divisees in Plusors Titles & Comon Lieux. Per Queux Home Pluis Redement & Plenairement Trover a Quelque Chose que Il Quira, Touchant les Dits Plees, Composees per le Tres Reuerend Iudge Monsieur Guillaulme Staundforde Chiualer, Dernierment Corrigees Auecques un Table Parfaicte des Choses Notables Contenus en Ycelle, Nouelment Reveu & Corrigees. [*London*], Richard Tottell, 1583. [*Bound with:*]

**STAUNFORD [Stanford], Sir William.** An Exposition of the Kinges Prerogative, Collected Out of the Great Abridgement of Iustice Fitzherbert, And Other Old Writers of the Lawes of England. Whereunto is Annexed the Proces to the Same Praerogative Appertaining. [*London*, Richard Tottell, 1577 (*colophon*)].

Two works bound in one volume, small 4to; woodcut allegorical frontispiece to the first work; very light toning, but very good copies, bound together in contemporary calf, rebacked; some contemporary annotations throughout. **\$4500**

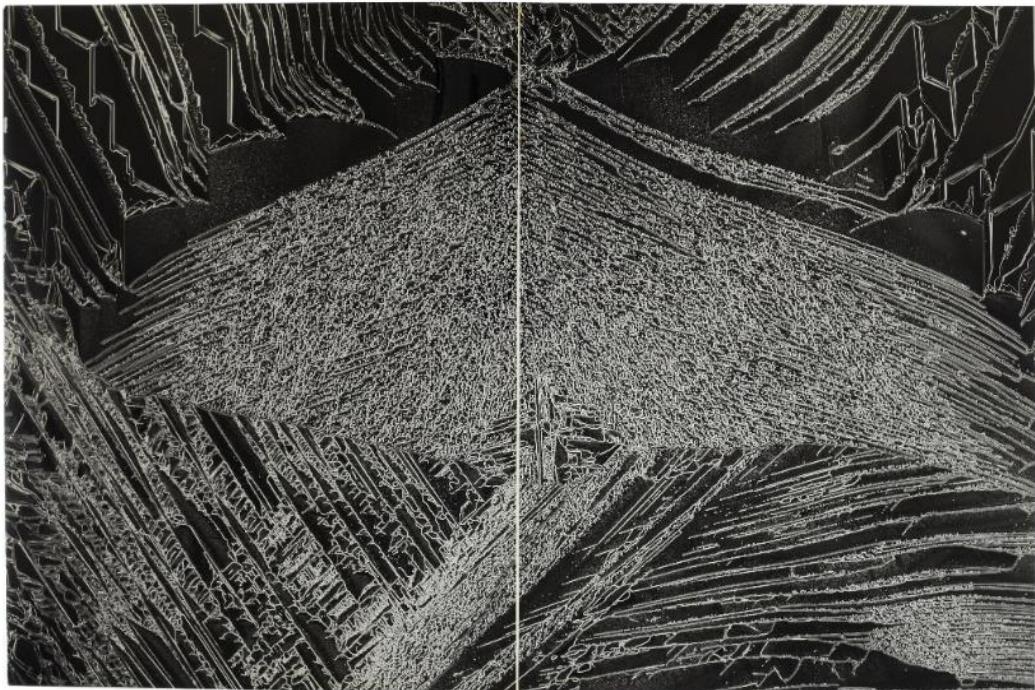
**The definitive edition, and that owned by Thomas Jefferson, of the first book devoted entirely to criminal law.** First published posthumously in 1557 and based on Bracton and the Year Books, *Les Plees* deals in turn with offences, jurisdiction, appeals, indictments and defences. The third part is devoted to trials and convictions.

*Les plees del coron* (1557) was the first legal textbook in England to adopt the practice of citing specific authorities for every proposition, and as such had a major influence on legal literature.

**105) STRAND, Paul.** Time in New England. *New York, Oxford University Press, 1950.*

4to, black & white gravure plates; dark grey cloth, slight rubbed at edges, pictorial dustjacket (some slight wear, chipped at head of spine); very good in a very good jacket. **\$300**

First edition; Strand's images accompany historical texts selected by Nancy Newhall.



LE THEATRE DE MATIÈRE

**106) SUDRE, Jean-Pierre.** Diamantine. Images photographiques. [*N.p., Imprimeur Guillot, 1964*].

Folio; 16 large full-page gelatin silver prints (8 double page, 1 on upper wrapper); a good copy in card wrappers preserved in melinex, joints split in places but still quite firm. **\$6750**

**First and only edition; number 10 of 33 copies, signed by Sudre.** A mesmerising series of abstract photographs emanating from crystallised chromium salts.

Sudre explored the idea of photographs as evolved from matter, or *matière*, and discovered an absorbing subject in crystals. He used the *cliché verre* process, crystallizing chromium salts onto glass plates, which he then projected under an enlarger 'to create visual metaphors rife with metaphysical associations'. His experimentation led him to develop the *mordançage* process, in which the print is manipulated by hand. In contrast the photographs in this volume benefit from the exceptional clarity of his large high contrast high gloss prints, in which one is drawn into a world of pin-sharp crystalline pattern and precision.

**107) TAVERNIER, Jean Baptiste.** Recueil de plusieurs relations et traitez singuliers et curieux ... qui n'ont point esté mis dans ses six premiers voyages. Divisé en cinq paties [*sic*] ... Paris, Gervais Clouzier, 1679.

4to; frontispiece-portrait of the author, nine engraved plates (comprising eight folding plates and a further, full-length, portrait of the author in Persian dress) and two folding maps; a few scattered spots here and there, a few plates fractionally shaved, but an excellent copy in eighteenth-century French mottled calf, spine richly gilt; **from the library of the Ducs de Luynes**, with their gilt arms in centre of covers and in each compartment of spine, their Dampierre bookplate on front pastedown and stamped initials 'D.L.D' on title. **\$9000**

First edition, separately published, of the third part of Tavernier's celebrated collection of voyages. The first two parts, *Les six voyages*, had appeared in 1676 and were also reissued in 1679.

'The first book, dealing with Japan, a land not visited by Tavernier, seeks to show why the Christians were persecuted there, and it includes an interesting map of the islands. The second relation summarizes the negotiations undertaken by the French emissaries to Persia and India in the years following the establishment of Colbert's East India Company. The third book brings together Tavernier's own general observations, made during his voyages of the functioning of commerce in the East Indies. The fourth book relates what the author learned of Tongking through his brother Daniel (d. 1648), who had actually worked there and who had prepared the map included in this treatise. Much of the information on Tongking is faulty. The final and longest relation is a book in itself which summarizes Tavernier's own hostile view of the ways in which the Dutch merchants and rulers conducted themselves in Asia' (Lach, *Asia in the making of Europe* III pp. 417–8).

#### TUDOR LAW – WITH EXTENSIVE TUDOR ANNOTATIONS

**108) THELOALL, Simon.** Le digest des briefes originals, et des choses concernants eux. London, Richard Tottell, 1579.

8vo; outer margin of quire G trimmed a little shorter, some water-staining and light soiling; a good copy, **bearing extensive ink marginalia throughout** (a little trimmed) in law French **in a neat strictly contemporary single chancery hand**, bound in seventeenth-century calf, worn; covers reattached, spine partly perished, still holding; contemporary ownership inscription on title (?Robbart), purchase date on the verso of the last leaf: 25th May 1580; preserved in a cloth box. **\$10,500**

First edition, scarce, of Theloall's early work on writs, **a remarkable copy, heavily annotated by a single contemporary owner evidently versed in the Common Law.**

Theloall's *Digest* established itself as the accepted Register of Writs, effectively filling a crucial vacuum: 'The common law had...grown up round the royal writs. They formed the ground plan upon which its builders worked; and it is for this reason that the learning of writs was the first thing taught to students of the law' (Holdsworth); yet no official register of writs appears to have been produced in the mediaeval era. In the absence of official collections of Chancery forms, within the legal professions there circulated unofficial compilations. The earliest printed attempt appeared in 1531 (*Register brevium*). Theloall's authoritative work 'deserved to be printed, as it is the most orderly treatise on procedure, founded on the Year Books, that had yet appeared ... Historically, it comes between the older commentaries upon writs and the modern books on procedure' (*ibid.*, V, p. 381).



TABLES OF HOMOPHONES AND HOMONYMS

**109) THOMPSON, William.** *Englische Grammatik ... Düsseldorf, in der neuen Buchhandlung, Cleve, und Leipzig, bey Joh. Gottl. Baerstecher. 1774. [Bound, as issued, with:]*

**THOMPSON, William.** *Tabellische Zugabe zu der Englischen Grammatik ... Düsseldorf: gedruckt bey Carl Philipp Ludwig Stahl ... 1774.*

Two works, 8vo., bound together; the title-page of *Englische Grammatik* is a cancel; a fine copy, uncut and partly unopened, in the original Pappband, manuscript spine label. **\$1650**

**First and only editions, very rare,** comprising a simple English grammar for German-speakers, and a tabular digest of conjugations, irregular verbs, adverbs, prepositions, and thematic vocabularies. Unusual in a work of this type are the tables of homonyms and homophones or near-homophones, from Adapt/adopt and Berry/bury to the rather Germanic Saw/thaw.

About William Thompson we can learn little; his typographically curious dedication (spread over two leaves, on which only his envoi appears on the second leaf) is to Carl Theodore, Prince-Elector and Count Palatine, whose court at Mannheim was a centre of art and learning – Mozart applied and was turned down for a post in the orchestra there in 1777.

**Not in ESTC.** We have traced copies of *Englische Grammatik* at Columbia; Troyes, Cologne and Stuttgart, and of both works together, as here, at Amsterdam and UCLA.

**110) THOMSON, James.** *A Letter to the Vice-President of the Board of Trade on protection to original designs and patterns, printed upon woven fabrics. Illustrated with plates. Second edition. Clitheroe, H. Whalley, [1840].*

8vo; frontispiece and 15 plates of patterns, printed in blue, green, orange, and purple, with one plate with additional hand colouring; an excellent copy bound in antique morocco-backed brown cloth, gilt spine. **\$1425**

Second, corrected and enlarged edition, **with author's presentation inscription to Sir Robert Peel on half title.** James Thomson (1779-1850), regarded as the most talented and distinguished master calico printer in Europe of his day started his trade in Sir Robert Peel's father's calico printing business, Peel & Co, in 1795.

TIPTON'S CYCLORAMA OF GETTYSBURG

**111) [GETTYSBURG.] TIPTON, W. H.** *[Cyclorama of Gettysburg: Pickett's Charge]. Tipton Photo Gettysburg, Pa., [1880s].*

Ten-part albumen print panorama, approximately 5½ x 76½ inches (14 x 194.5 cm.), each print mounted separately (mostly leaving margins on all sides) on thick card (approximately 8 x 9 inches); occasional light dustsoiling to margins of mount, tack holes in corners of mounts, edge of one print slightly dented, but generally very good; in a folding cloth box. **\$11,250**

**A rare 360° view of the site of Pickett's Charge at the Battle of Gettysburg.**

Tipton's photographs show the battlefield far removed from the actual event and evoke the nostalgia associated with a war fought nearly a generation earlier. Tipton's main focus was the landscape, using marker posts and numbers within the negative to point out the salient positions. Although the images are undated, Tipton is known to have produced several series of large scale

photographs of the battlefield and monuments in 1888, shortly after the 25th anniversary of the battle.

Pickett's Charge was an infantry assault ordered by Confederate General Robert E. Lee against Major General George G. Meade on July 3, 1863, the last day of the Battle of Gettysburg. Major General George Pickett, for whom the manoeuvre was named, was one of three Confederate generals leading the assault against the Union Army's positions on Cemetery Ridge.

William H. Tipton (1850-1929) was born in Gettysburg and trained under Charles and Issac Tyson, some of the earliest photographers of the battlefield. Tipton purchased their studio in 1868, and advertising himself as 'The Battlefield Photographer' produced thousands of photographs for tourists, returning veterans, as well as Gettysburg College facilities and students. While Tipton produced stereograph images in large numbers, compilations of large format images are much rarer to the market.



RECOMMENDING THE IMMEDIATE ABOLITION OF SLAVERY  
AND DESIGNING PRISON REFORM  
FROM THE TOCQUEVILLE ESTATE

**112) TOCQUEVILLE, Alexis de.** Rapport fait au nom de la commission chargée d'examiner la proposition de M. de Tracy, relative aux esclaves des colonies. [*Paris, Henry, January 1840*]. [*Offered with:*]

**TOCQUEVILLE, Alexis de.** Rapport fait au nom de la Commission chargée d'examiner le projet de loi sur les prisons. [*Paris, Henry, 1843*].

Two works, 8vo; fine, unsophisticated, crisp copies, uncut and unopened, sewn as issued. **\$3750**

**Two rare survivals, from Alexis de Tocqueville's own library: very likely the author's offprints, one unrecorded and one apparently only attested in a single other copy.**

**Very rare slavery report** by the Parliamentary commission presided by de Tocqueville, marked as 'N°7. Réimpression par suite de reprise (16 janvier 1840)', an issue produced following a first publication the year before which ran to 98 pages only, and now is only recorded at the BNF. Our issue too is recorded in a single location, the Collection jésuite des Fontaines deposited at the Municipal Library in Lyon. Tocqueville's *Oeuvres complètes* records the publication of this report by the Chambre des Députés as part of their proceedings, and 'en brochure par les soins de la Société pour l'abolition de l'esclavage'. Tocqueville's paper went well beyond the moderate proposal formulated earlier by de Tracy, recommending immediate abolition throughout the French colonies. The report 'exhibits many of his most characteristic virtues: it was based on thorough

research... eloquently written but coolly argued, and advocated that all slaves should be promptly and simultaneously emancipated in the French Empire' (Brogan, p. 342).

The text of the **report on the state of prisons, in this present form apparently unrecorded**, appears in an edition 'Extrait du Moniteur' printed by Panckoucke (BNF only, running to p. 98) and another headed 'Réimpression par suite de reprise' printed by Henry (2 copies: Basel, and Université Panthéon). A keen supporter of the American Pennsylvania model, Tocqueville spent two decades promoting the partial devolution of prison affairs to local governments and the charities involved in bringing about the social reintegration of ex-convicts.

*Provenance:* both pamphlets were acquired from the dispersal of the de Tocqueville estate by Prof. Jacob Peter Mayer, editor of the works of Alexis de Tocqueville and founder of the Tocqueville Research Centre at the University of Reading.



**113) UNKNOWN PHOTOGRAPHER.** Brooklyn Bridge. *Circa 1883.*

Albumen print, 15<sup>3</sup>/<sub>4</sub> x 20<sup>5</sup>/<sub>8</sub> inches (20.6 x 40 cm.), a few tears to the edges (some previously repaired), light creasing, but overall an impressive print with rich tones. **\$14,250**

A very rare large-format view of Brooklyn Bridge, with advertising billboards visible on the left side and the premises of Arbuckle Coffee (roasters and distributors) on the Brooklyn shoreline. The bridge, also known as the East River Bridge, was opened for use on 24<sup>th</sup> May 1883 – the longest suspension bridge in the world at that time by over fifty percent.

Although the faster dry-plate negative had already been invented and was soon to be the default process for all commercial photographers, this unidentified photographer has employed the slower and more traditional wet-plate negative, in an extremely large format, more usual in the work of the pioneer photographers of the American West than in New York City

THE HISTORY OF CIVILIZATION

**114) VICO, Giambattista.** Principj di una Scienza Nuova intorno alla natura delle nazioni per la quale si ritruovano i principj di altro sistema del diritto naturale delle genti ... *Naples, Felice Mosca, 1725.*

12mo; lines 11-13 on the licence leaf (M8v) corrected with a pasted-over slip, scattered contemporary (authorial?) manuscript additions throughout, largely in the margins, the odd word underlined; final leaf guarded, presumably when the book was rebound; an uncut copy, sympathetically washed and recased in old vellum. **\$82,500**

Scarce first edition. "The "Principles of a New Science regarding the Character of Nations" has justly been called "the vehicle by which the concept of historical development at last entered the thought of western Europe" (PMM).

'Vico was of very humble parentage. He became a professor of rhetoric at Naples and Historiographer-Royal in 1735. **Working in virtual isolation he laid the foundations of our modern concept of sociology.** He boldly attacked the widely accepted theories of Descartes that mathematical proof was the one criterion of truth in every sphere of thought. Natural phenomena, he maintained, are the works of God; mathematics is an arbitrary human invention and there is no reason to suppose that God observes its principles ...

'Vico was the first to recognize the importance of language, myth and tradition as a source for understanding the primitive stages of man's history, before intellectual and historical consciousness developed. Poetry, for example, enshrines much early history, and historical facts can be deduced from philology.' (*ibid.*)

Vico's work had originally been conceived as a monumental 'two quarto volumes', to be printed in Florence at Cardinal Lorenzo Corsini's expense. When Vico's manuscript was presented to Corsini ready for publication, the prelate felt that he could not meet the printing expenses and declined his patronage. Vico, faced with the prospect of a self-financed publication (which may explain the poor quality paper) and forced to cut the *Scienza Nuova* down to a quarter of its original size, reorganised his material in a way that, in the end, seemed to him to be a demonstration more cogent than the initial version. One thousand copies were printed, plus twelve copies on fine paper, with large margins. Nicolini states that Vico signed, dedicated and annotated several copies before sending them off to friends and libraries. The extensiveness of the annotation varies from around two hundred (mostly typographical corrections) to just a few, recorded by Nicolini.

'The concept of a history of human ideas, the principles of a universal history and its philosophical criticism, a recognition of the importance of social classes, all begin with Vico. Many twentieth-century notions of anthropology, comparative law, literature, religion and linguistic philosophy can be found in the pages of this book' (PMM).

PMM 184. OCLC lists 4 copies: Harvard, Yale, University of Michigan, and Burndy Library.

NEGRE'S PROOF SET OF HIS FINEST HELIOGRAVURES  
WITH A SELECTION OF THE CORRESPONDING ALBUMEN PRINTS

**115) VIGNES, Louis, *photographer*, NEGRE, Charles, *printer*.** Voyage d'exploration à la mer Morte, à Petra et sur la rive gauche du Jourdain par M. Le Duc de Luyne, 1864. *Printed 1874-76.*

Proof set of 64 héliogravures (photogravures), each image approx. 7<sup>5</sup>/<sub>8</sub> x 10 inches (19.3 x 25.4 cm.) on sheet 14<sup>3</sup>/<sub>8</sub> x 20 inches (36.5 x 50.8 cm.), each with printed credit, numbered, titled and dated in pencil in margin; 5 duplicate photogravures (of which 4 sheets are trimmed); and 15



albumen prints by Vignes, thirteen mounted on card, nine titled in pencil, two with labels 'Collection Marguerite Milhau Paris'; with two photogravures from the same portrait of the duc de Luynes; ink manuscript label in Nègre's hand 'Gravures Héliographiques Ch. Nègre. Voyage du Duc de Luynes à la Mer Morte à Petra et sur la rive gauche du Jourdain. Chaque planche porte le nom de la Vue qu'elle reproduit' laid down on paper, a second sheet, also in his hand, with the title of the published work. **\$41.250**



A fine set of the photogravures for which Nègre was justly celebrated, from the collection of Marie-Thérèse and André Jammes. The titles and plate numbers are added in pencil, likely by the author or publisher (Arthus Bertrand, Paris, 1874-76). The albumen prints, from the original negatives from the same series, were added by Jammes from the collection of Milhau, and afford

the opportunity of a direct comparison. “There were two voyages of exploration, one undertaken by the duc de Luynes to map and study the Dead Sea, the other by Charles Nègre, to perfect a photomechanical printing process, that would permanently preserve the full tonal range and nuances of a photograph .... From 1854 until 1867 Nègre dedicated himself to the perfection of an exquisite process that he termed *héliogravure*. The result was a printing plate capable of reproducing “the entire gradation of tones, from the white of the paper to the strongest black, maintaining the precision and the fine detail of the photographic print,” as he stated at a scientific congress.’ (Stuhlmann, in *Imagining Paradise*, p.105).

**116) WILLIAMS, David.** ‘Manhattan Canyon’, 26<sup>th</sup> May, 1939.

Gelatin silver print, 13½ x 10<sup>5</sup>/<sub>8</sub> inches (34.6 x 27 cm.), on thick card mount size 19<sup>5</sup>/<sub>8</sub> x 15½ inches (49.8 x 39.3 cm.), titled in manuscript below, five exhibition labels pasted on verso with notes including camera, film and exposure; a few small marks to surface of print and mount; in modern frame with window mount. **\$600**

A pre-war Manhattan landscape – with the exhibition history recorded through original labels.

*See illustration on front cover.*