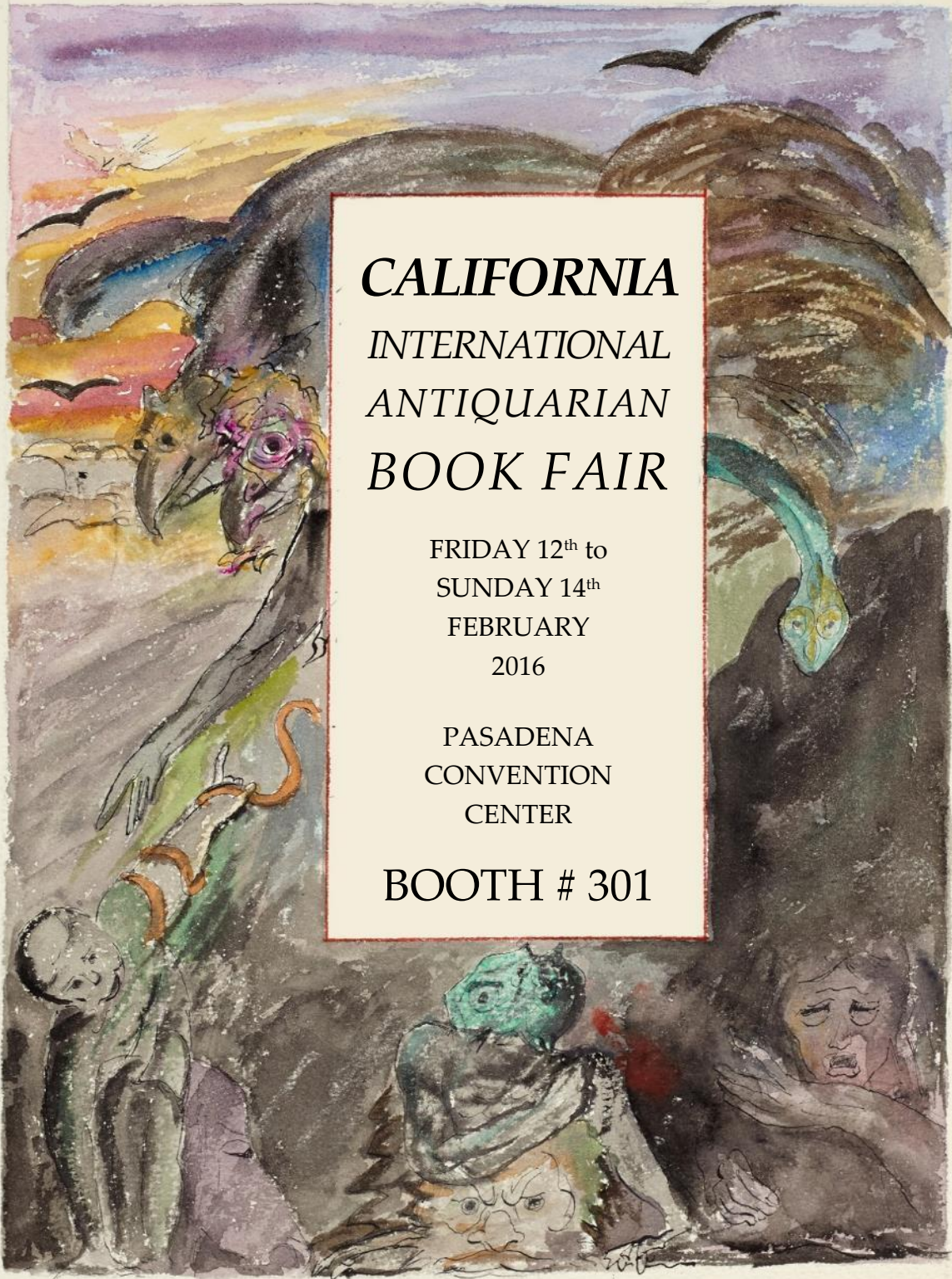


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237

THE DESERTED VILLAGE, IN 24 VIGNETTES



1. [ALMANAC.] The Royal Engagement Pocket Atlas for the Year 1789. To be continued annually. [Published by T. Baker, Southampton; W. March ... Davidsons's and Field ... London, 1788].

12mo, pp. 3-34, [28, engraved calendar section], 63-92, [2], with an engraved title-page and a terminal engraved 'memoranda leaf'; tax stamp to title-page; gilt edges; a fine copy, complete, in the original engraved wrappers (vignette of Atlas on the front cover, imprint at foot of rear cover, thumb-stain at head), and in the original pink card slipcase, engraved cover labels. **\$675**

A fine and rare part-engraved almanac-cum-diary, with 'twenty-four beautiful descriptive vignettes, finely engraved by Angus, selected from Goldsmith's celebrated poem, the *Deserted Village*.' The designs, though unattributed, are almost certainly by Thomas Stothard, whose work for Baker's *Royal Engagement Pocket Atlas* was a commission he maintained for some fifty years; he would later illustrate the same text again, with entirely different vignettes, in the *Atlas* for 1799.

The earliest *Royal Engagement Pocket Atlas* we can trace is for 1779 (in the Edward Hall diary collection in the Wigan archives), and ESTC records scattered holdings for other years up to 1800 (9 locations in total); it was published until at least 1830 and Stothard provided designs, many after literary subjects, from 1783 – Milton's *Allegro* (1786 and 1788), Seward's *Louisa* (1792), Thomson's *Seasons* (1793 and 1796), and numerous scenes from Scott, Rogers and Byron (see Sandro Jung, 'Thomas Stothard's Illustrations for *The Royal Engagement Pocket Atlas, 1779-1826*', *The Library 7th Series*, 12:1, 2011).

Not in ESTC or OCLC.

A VIEW OF POST-WAR ANCHORAGE



2. [ANCHORAGE.] GOLDBECK, Eugene Omar (NATIONAL PHOTO & NEWS SERVICE).
'Anchorage, Alaska & Vicinity- 1948'. San Antonio, National Photo & News Service, 1948.

Gelatin silver print panorama, 9 x 56³/₈ inches (22.8 x 143.2 cm.), titled and numbered in the negative, with photographer and publisher's credits, and label 'Mt. McKingley – Highest in North America – Over 20,000 feet. 135 miles distant from camera' in the negative, publisher's ink stamp with order details on verso; one chip to margin (not affecting image), a couple of marks to verso. **\$1275**

Anchorage in the post-war era by renowned panoramic photographer Eugene Goldbeck, contrasting the industrial railyard against the wilderness beyond.

Goldbeck's technical expertise in panoramic photography led him to patent several improvements to the Cirkut camera, enabling photographers to record views from a great height while maintaining an even scan. Goldbeck (1892-1986), who had served in the Photographic Division of the Aviation Section of the Signal Corps, set up the National Photo Service in 1921 - the first and only independent news photography supplier headquartered in Texas at the time. In the 1930s they started producing motion-picture footage. He continued focussing on military subjects, touring US military bases at home and abroad, until after the Second World War. He continued photographing all over the world, capturing landscapes in panorama.

The Harry Ransom Humanities Research Center holds an archive of 60,000 negatives, 10,000 vintage prints, panoramic work by other photographers, and Goldbeck's business records, given by Goldbeck. His work featured in M. Davenport's *The Unpretentious Pose: The Work of E. O. Goldbeck, A People's Photographer* (1981) and a 1983 exhibition at Laguna Gloria Art Museum, Austin. For background on Goldbeck, see:

<https://tshaonline.org/handbook/online/articles/fgo49>



3. [BALTIMORE.] Unknown photographer. [Baltimore, Maryland.], late nineteenth century.

Four-part collodion-paper-print panorama, 8½ x 41¾ inches (20.6 x 106.2 cm.), mounted onto thick card with linen joints, folded concertina-style; a few small white marks in the negative (affecting sky mainly), linen and mount marked in only a couple of places. **\$1125**

A very good panorama of Baltimore showing the Patapsco River leading into Chesapeake Bay, busy with ships and new building construction on the banks.

WITH EIGHT HAND-COLOURED PLATES BY MULREADY

4. **B., W.** The Elephant's Ball, and grand Fete Champetre: intended as a companion to these much-admired pieces, the Butterfly's Ball, and the Peacock 'at Home' ... Illustrated with elegant Engravings. *London, Printed for J. Harris ... 1807.*

16mo, pp. 16; with a hand-coloured frontispiece and seven other hand-coloured engraved plates by William Mulready; a very good copy in the original yellow printed wrappers; contemporary dedicatory inscription 'The gift of Mrs Pollock'. **\$1425**

First edition of this charmingly illustrated tale for children, which ranks among the most accomplished imitations of William Roscoe's vastly popular poem *The Butterfly's Ball* (1807). Roscoe's work (written for his son and first published in the *Gentleman's Magazine*) owed its success to its avoidance of the moralising tropes of most of the period's children's literature in favour of pure entertainment. *The Butterfly's Ball* and its immediate sequel *The Peacock at Home* (1807), by Catherine Ann Dorset, together sold 40,000 copies in the year of their publication.

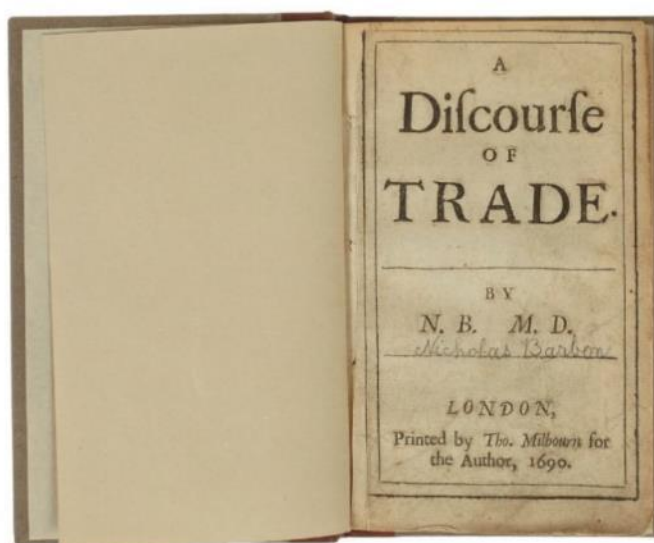
William Mulready supplied the much admired illustrations for *The Butterfly's Ball*. Here his pictures show the animals arrayed in elegant party clothes: the lion arrives in full regal attire as befits his status as king of the jungle, and the elephant and his consort the rhinoceros dazzle in Eastern costume. The other beasts favour contemporary dress: tailcoats, cravats and the like.

Moon, *Harris*, 32. There are two variants, of which this is probably the first, with only 2 titles advertised on the lower cover (rather than six) and the misprint 'Newberry' not 'Newbery' in the imprint.

'A NEW DEPARTURE' (SCHUMPETER)

5. **[BARBON, Nicholas.]** A discourse of trade. By N. B, M. D. *London, Thomas Milbourn for the author, 1690.*

Small 8vo, pp. [xii], 92; title-page and final leaf dust-soiled, the title-page a little creased in the gutter, with pencilled author attribution to the title-page, but a very good copy, originally stab-sewn, subsequently bound into a tract volume, now newly bound in calf-backed boards. **\$48,750**



Extremely scarce first edition of the author's major work, **in which Barbon foreshadows the 'real' analysis of saving, investment and interest of the Classical economists.** 'There is no bridge between Locke and the monetary interest theories of today. Instead, there was a new departure, which was to be so successful that even now we find it difficult to be as surprised as we ought to be. There are, so far as I know, only the most elusive indications of it before 1690, when Barbon wrote the momentous statement: "Interest is commonly reckoned for Money ... but this is a mistake; for the Interest is paid for Stock," it is "the Rent of Stock, and is the same as the Rent of Land; the First is the Rent of the Wrought or Artificial Stock; the Latter, of the Unwrought or Natural Stock." If the reader is ready to understand the history of interest theory during the nineteenth century, and some part of it even during the first four decades of the twentieth, it is absolutely necessary to realize fully what this means' (Schumpeter, p. 329f).

'The clear exposition of this doctrine **places Barbon as an economist above both Petty and Locke**, and it was not till sixty years later that Joseph Massie (1750) and Hume rediscovered the correct theory of interest ... This work of Barbon's [also] contains the ablest refutation of the theory of the balance of trade previous to Hume and Adam Smith' (Palgrave).

Goldsmiths' 2803; Hollander 308; Kress 1720; Massie 1183; Matsuda 2500; Wing B 707; for a detailed explanation of the *Discourse's* content, see Palgrave I, 119f.

'A WELL-WRITTEN ACCOUNT' OR 'A SERIES OF ACTS OF FABRICATION'?

6. BARRINGTON, George. A Voyage to Botany Bay with a Description of the Country, Manners, Customs, Religion, &c. of the Natives by the Celebrated George Barrington. To which is Added his Life and Trial. *London: C. Lowndes for H.D. Symonds, [c. 1800-1802, A1 watermarked '1800'].*
[bound with:]

G. BARRINGTON. A Sequel to Barrington's Voyage to New South Wales. *London, C. Lowndes for H.D. Symonds, 1801 [-1802].*

Two volumes bound in one (as issued), 12mo in 6s; pp. [2], 120, with engraved frontispiece and engraved title-vignette depicting prisoners landing at Sydney Cove; pp. [iii]-viii, [5]-88, [6]; first title slightly marked, some light offsetting but a very good copy in contemporary sheep-backed, vellum-tipped paper boards, the flat spine gilt in compartments, extremities lightly rubbed and bumped, small losses at head of spine. **\$4500**



First and only combined edition, second issue. George Barrington was a 'genteel young Irishman known for his sartorial elegance, his command of the etiquette of romantic sensibility, and for his prowess at picking pockets' (Garvey p. 2). After escaping punishment many times, Barrington was finally arrested in 1790 and sentenced to seven years' transportation.

Barrington's adventures in transit and upon arrival in New South Wales are just as much the stuff of legend as his pickpocketing career. The principal myth is that Barrington single-handedly foiled a mutiny on board his transport ship and was consequently made superintendent of the convicts. The more dramatic version of Barrington's transformation suited the publishers in London, who unscrupulously used his name and notoriety to sell cheap and popular accounts of the newly-established penal colony in New South Wales.

Nevertheless, these two works by Barrington formed one of the most important sources for the popular perception of Australia in the years immediately after the arrival of the First Fleet. Therefore, they should not be viewed simply as brilliant forgeries that preyed upon the public imagination, but also as 'a series of acts of fabrication, intellectual transgression and commercial opportunism' (Garvey p. 171). The authority with which the Barrington texts were endowed by public rumours and myth-making, embellished and exaggerated by his publishers, gave them a disproportionate influence on the way a hitherto-unknown continent was 'first apprehended by generations of ordinary readers' (*op. cit.* p. 172).

N. Garvey, *The Celebrated George Barrington* (New South Wales, 2008) AB21b (combined edition; this copy cited).

- 7. 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* . . . 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. London, George Nicol, 1790.

4to (300 x 235 mm), pp. [x], 1–153, [1, blank]; iv, 88, [1, blank]; 246–264, 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); armorial bookplate of Charles Shaw-Lefevre, first Viscount Eversley (1794–1888), sometime speaker of the House of Commons (see *Oxford DNB*). \$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.

'There is a variant of the 1792 *Voyage* which is known in only a few copies. The "Advertisement" to the 1792 publication explains that "for the accommodation of the purchasers of the *Narrative* already published, those who desire it, will be supplied with the other parts of the *Voyage* separate; i.e., the part previous to the mutiny, and the additional account after leaving Timor". This very rare composite issue contains the sheets of the complete 1790 first edition of *A narrative of the mutiny on board his majesty's ship Bounty* bound up with the sheets from the 1792 volume which describe the *Bounty's* voyage before the mutiny and the transactions which followed Bligh's arrival in Timor. The first portion of this issue consists of the sheets of text from the 1792 *Voyage* up to page 153. This first portion is followed by the 1790 *Narrative*, consisting of its 92 pages, frontispiece and three charts. The volume is completed by the final portion, pages 246 to 264, from the 1792 *Voyage* as well as all the additional charts and plates issued with the 1792 account. In this issue what would be pages 154 and 245 are left blank' (Wantrup p. 130). As often C1 in the *Narrative* is a cancel.

The composite issue is seldom encountered. It is not described by ESTC.

Ferguson 126; Kroepelien 93n. ('extremely rare . . . not seen'); O'Reilly & Reitman 551; Wantrup 62b.

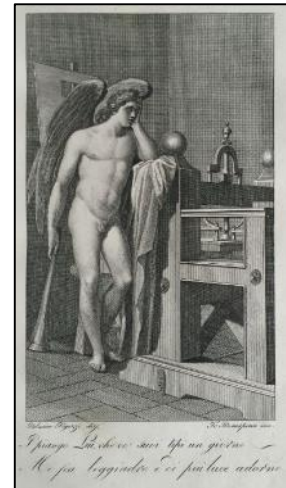
A CRISP, UNCUT SET OF THE FIRST BIOGRAPHY AND FIRST BIBLIOGRAPHY OF BODONI

8. BODONI, Giambattista – Giuseppe de LAMA. *Vita del cavaliere Giambattista Bodoni tipografo italiano e catalogo cronologico delle sue edizioni. Parma: [printed by Bodoni's widow at the] Stamperia Ducale, 1816-1817.*

Two volumes, 4to (248 x 178mm), pp. [2 (blank l.)], [6], III, [1 (blank)], [2], 231, [1 (blank)]; [2 (blank l.)], [6], IX, [1 (blank)], [2], 252; engraved frontispieces by G. B. de Gubernatis and Palmino Pigozzi after Gubernatis and Francesco Rosaspina; occasional very light spotting, some ink-marking, nonetheless a very good, crisp and uncut set bound in the original orange paper-covered boards, lightly rubbed and bumped at edges. \$1125

First edition. These two volumes form the first bio-bibliographical account of the celebrated printer and typographer Bodoni (1740–1813) and were written by his associate and collaborator de Lama (1756–1833), who states in the colophon at the end of volume II that '[q]uest'opera scrittasi per impulso di amicizia e di amor patrio'. More specifically, since the works of Bodoni had become 'uno de' più begli ornamenti delle pubbliche e private biblioteche', de Lama also wished to provide the bibliophiles of Europe with an authoritative and well-founded guide to the typographer's publications. At the end of the first volume is a list of subscribers followed by two supplementary lists (pp. 205–231), which records the distribution of copies throughout Europe to bibliophiles in Italy, France, England, etc.

Bigmore and Wyman I, p. 69; Brooks 1170; Brunet III, 779.



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

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

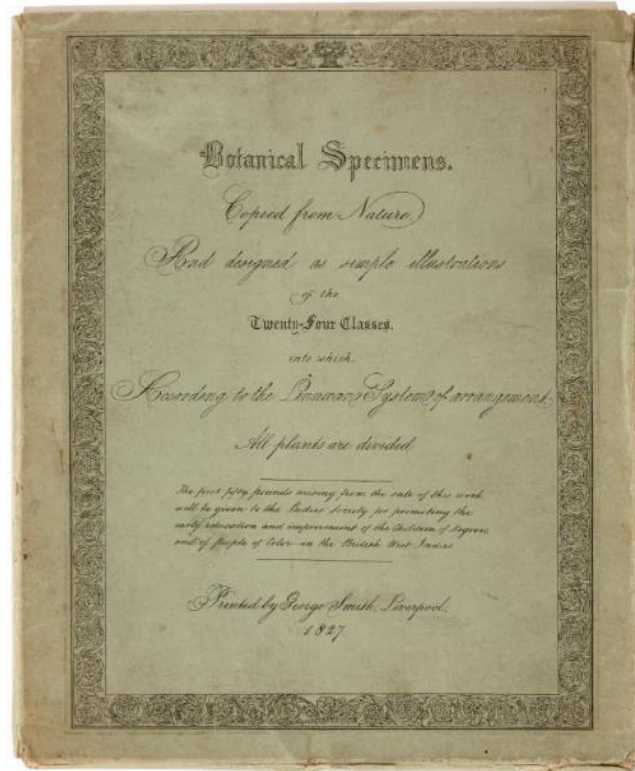


4to, an explanatory booklet pp. [2], 21, [1], stitched in the original thin blue wrappers, with 24 loose hand-coloured lithograph plates on thick paper, gilt edges, numbered in manuscript on the versos; housed together in the original blue card slipcase, large lithograph cover labels; in excellent condition, the lithographs fine and fresh, slipcase slightly worn. \$2625

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

Smith was also the publisher of William Roscoe's monumental *Monandrian Plants*, issued in parts in 1824-8, with 112 coloured lithograph plates of plants in the Liverpool Botanic Garden. There was a further edition of *Botanical Specimens* the following year.

COPAC shows Kew only. OCLC adds Minnesota Historical Society Library.



- 10. 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 (265 x 215 mm); pp. xxviii, 476, with five maps and one plate, all folding; innocuous marginal repair in one leaf (2L2), not affecting text; near contemporary half calf; slightly rubbed, but a very good copy.

\$8250

First English edition. Its 'judicious annotation, with the exactness and elegance of the charts', thought the *Critical Review*, rendered this translation 'superior to the original' of 1771, an opinion which was, however, possibly written by Forster himself (see Michael Hoare, *The Tactless Philosopher. Johann Reinhold Forster*, 1976, p. 68).

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 (see John Dunmore, *French Explorers in the Pacific I*, 1965, p. 67).

Duviols p. 474; Hill 165; Kroepelien 113; O'Reilly & Reitman 285; Sabin 6869.

- 11. BOURDE DE VILLEHUET (SAUSEUIL, Chevalier de, translator).** *The Manoeuverer, or skilful seaman: being an essay on the theory and practice of the various movements of a ship at sea, as well as of naval evolution in general.* *London, S. Hooper, 1788.*

4to, pp. [ii], iii, [i, blank], viii, [viii], vi, 308, with 13 plates; a few small stains on title, some plates lightly foxed; a few early annotations; a very good copy in contemporary marbled calf, spine gilt, anchor motif stamped in gilt in compartments; spine and extremities a little rubbed, short crack at head of lower joint; early naval diagram in pencil on front free endpaper.

\$1800

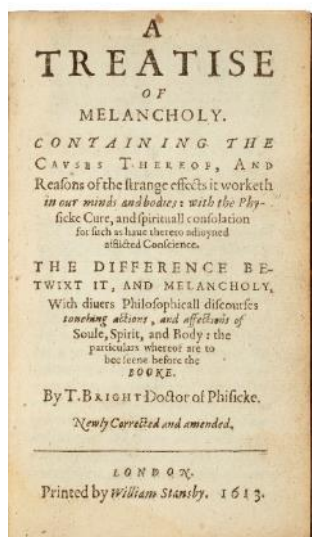
First English edition, first issue. The Bibliothèque nationale and the National Maritime Museum both list two issues of this edition: the first issue has a dedication to Prince William Henry and a short errata; the second is dedicated to the Duke of Clarence, the title Prince William Henry assumed later that year, and has an additional leaf of errata.

First published in 1765, this work was important in the development of English naval thought. It contains detailed descriptions of how to handle a fleet and of the system of numerary signals devised by Mahé de Bourdonnais. The work was endorsed by the Royal Academy of Science in Paris and deemed 'well worthy of publication, both on account of the mathematical principles of manoeuvres which are therein explained with perspicuity and method, as well as the particular experiments and rules of practice with which it abounds; and we consider it as highly deserving the approbation of the Academy' (p. vi).

'BUT MAD NORTH-NORTH-WEST'

12. **BRIGHT, Timothy.** A Treatise of Melancholy. Containing the Causes thereof, and Reasons of the strange Effects it worketh in our Minds and Bodies: with the physicke Cure, and spirituall Consolation for such as have thereto adioyned afflicted Conscience ... Newly corrected and amended. *London, Printed by William Stansby. 1613.*

8vo, pp. [22], 347, [3], with the blank Z7; a very good, crisp copy in contemporary panelled mottled calf, covers gilt with the initials S. C. \$4125

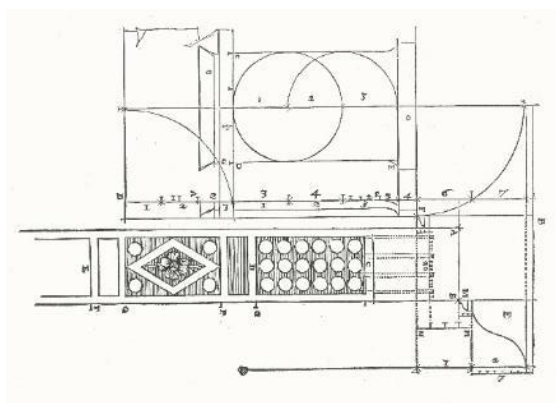


Third edition of the first substantial work in English on madness and mental disorder, a probable source for *Hamlet* and the most quoted English text in Burton's *Anatomy of Melancholy*. The work was first published in 1586 for Thomas Vautrollier, and reprinted with corrections for John Windet in the same year.

Bright's melancholic is, like Hamlet, long in contemplation and slow to action, but then suddenly violent; he benefits from air that comes from 'the South, and Southwest' (Hamlet is of course 'but mad north-north-west'); and shared phrases include 'discourse of reason', 'custom of exercise' and 'expençe of spirit'. Beyond the verbal echoes, there are biographical arguments: at the time Vautrollier printed the first edition, his principal apprentice was Shakespeare's schoolfellow Richard Field, later the printer of *Venus and Adonis* and *The Rape of Lucrece* as well as a number of other acknowledged Shakespeare sources – Holinshed, Plutarch, Ovid. William Blades (1872) even imagines Shakespeare to

have begun his London life as a press-reader for Vautrollier, and to have proofread the first edition of Bright's *Treatise*.

STC 3749.



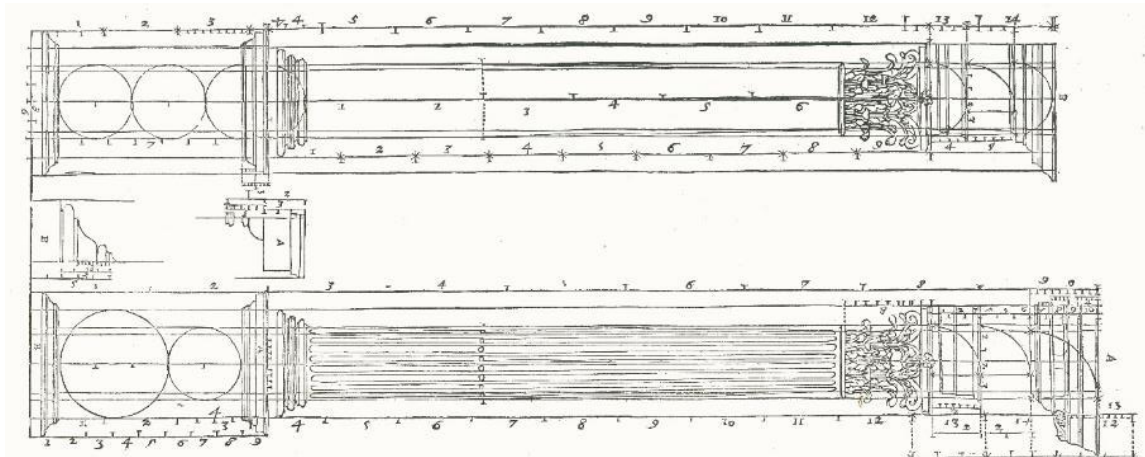
13. **BULLANT, Jean.** Reigle Generale d'Architecture des cinq maniers de colonne, à sçavoir Tuscanne, Dorique, Ionique, Corinthe et Co[m]posite ... *Paris, de l'Imprimerie de Hierosme de Marnef et Guillaume Cavellat ..., 1568.*

Folio (420 x 270 mm.), 30 leaves, most pages with striking and large woodcut illustrations by the author (of which 17 are full-page blocks), title-page with De Marnef's pelican printer's device in woodcut, final leaf verso with woodcut frame composed of measuring instruments, enclosing a quatrain and sonnet addressed to French architects (see below); title-page with dust soiling to top, but generally a very good copy in 19th century half calf, rebacked. \$9750

Second, enlarged edition, originally published in 1564 with 24 leaves and less illustrations, of the ‘**first French book on the Orders**’ (Kruft). **Both editions are very rare.**

Long overshadowed by Philibert Delorme, Jean Bullant (c.1515/20-1578) was architect in the service of Anne de Montmorency until 1570 when, after the death of Delorme, was appointed architect to Catherine de Medici, contributing to the designs of the Tuileries and building the Hôtel de la Reine (now mostly destroyed, with tellingly only a singular Doric column, twenty-five metres high, remaining).

RIBA, *Early Printed Books*, 490 (incomplete, lacking four leaves); Mortimer, *Harvard French*, I, 121 (1564 ed.); Brunet I, 1385.



RUDY BURCKHARDT'S FIRST PHOTOGRAPHIC ALBUM

14. BURCKHARDT, Rudy. London. 1933.

37 gelatin silver prints, the majority approximately 3½ x 4½ inches (8.5 x 11 cm.), some photographs smaller, presented in the form of cut-outs (some prints a little silvered and/or faded), dated 1933 in red pencil in the photographer's hand on rear endpaper; leaves loose, in a green-grey album with card wrappers, ink credit stamps *PHOTO BY RUDY BURCKHARDT* and *BURCKHARDT ESTATE* on inside back cover, tied with a ribbon, approximately 7 inches (19 cm.). **\$70,000**

This unique album is likely to be the first ever composed by Rudy Burckhardt at 19 years old. It shows the young photographer experimenting with modernism in many forms from vertiginous views of the urban fabric to portrait cutouts.

Burckhardt was born in Switzerland in 1914 and moved to London to study medicine in the 1930s. It was during this period of his life that Burckhardt decided to pursue photography as a career. Dated 1933, this album is a valuable record of the young man's exploration of photography both artistically and technically – the variation in the quality of the gelatin silver prints offering a rare insight into the early development of his technical expertise.

The composition of the album is such that Burckhardt's route through London is easily identifiable and is an excellent precursor to the composition of his later photographs. Burckhardt delicately balanced the busyness of the capital's central Piccadilly Circus with the iconic rows of Victorian terraced houses of residential London. This ability to secretly capture urban life represents a pivotal moment in the

development of the street photography that would later make him famous in New York. He revels in contrasting the capital's most iconic subjects with the banal or relatively anonymous.

Later examples of Burckhardt's albums of New York are held in the collections of the Museum of Modern Art, New York and the Metropolitan Museum of Art. Burckhardt's photographs were the subject of major exhibitions at both institutions in 2002 and 2008, respectively.

Discovered in the photographer's studio after his death in 1999, this album has not previously been offered for sale and was exhibited for the first time last year in celebration of Burckhardt's centenary, quite appropriately at the Fotostiftung Schweiz in Winterthur, Switzerland, not far from where he was born in Basel.

BY THE TRANSLATOR OF *RASSELAS*

- 15. BUYS, Egbert.** *A New and Complete Dictionary of Terms of Art.* Containing a sufficient Explanation, of all Words derived from the Hebrew, Arabic, Greek, Latin, Spanish, French, English, German, Dutch, and other Languages; made use of to expres any Art, Science, Custom, Sickness, Medicine, Plant, Flower, Fruit, Tool, Machine, &c. Chiefly a full Explanation of all the difficult Words or Expressions, used by the most celebrated antient Bards and Authors ... Dat is: Nieuw en volkomen Konstwoordenboek. Bevattende een genoegzaame Verklaring van alle de Woorden [etc. etc.] ... *Te Amsterdam, By Kornelis de Veer, 1768[-9].*

Two vols, 4to, pp. vi, [2], 596; [2], 500, with an engraved portrait of Buys by Houbraken after de la Croix; old tear repaired on verso of title-page in volume I, a few gatherings in volume II slightly browned, but a very good copy in early quarter green calf and marbled boards, edges rubbed, spine faded, morocco labels. **\$1875**

First edition, scarce, of a curious technical dictionary with headwords in English (and sometimes French, Spanish etc.) and definitions in English and Dutch. Subjects covered include botany and mathematics, law, military and naval terms, architecture and applied arts, heraldry, ancient history, and archaisms and obscure vocabulary drawn from Chaucer ('Jombre', 'Perfetliche'), Milton ('Empurple'), and Shakespeare ('Cautless'). There is also the occasional proverb, printed in black letter, some dialect words seemingly sourced from John Ray ('Crassantly'), and the odd low word: 'PINTLE, A man's yard.'

Buys began his literary career as editor of the periodical *De Algemeene spectator* but after an acrimonious divorce and beset by scandal (his ex-wife's lawyer published an account, *Egbert Buys ontmaskert* [unmasked], in 1754, branding him 'an utter rake, whoremonger, and gamester, and since his marriage a bankrupt, a waster of his wife's resources, a ladykiller and adulterer') he left for England, where he spent more than five years. Once more in Holland, he published the first Dutch translations of Johnson's *Rasselas* and of Ossian in his periodical *De Hollandsche Wysgeer* (1759-63), and his updated edition of Sewel's English-Dutch dictionary in 1766, before turning to the present project, apparently cut short by his death in 1769.

Of the *New and Complete Dictionary* ESTC shows five copies only: Columbia, Getty Center, Harvard (volume II only), SUNY at Stony Brook, and Library of Congress. COPAC adds Bodley, British Library and V&A (imperfect).

Alston XIII, 102; Kennedy 2881.

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

Six parts in one volume, folio, ff. [66], [26], [132], [28], [10], 50, gothic letter (except for one leaf printed in roman letter), 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, traces of medieval manuscript pastedowns sometime removed, head and foot of spine slightly chipped. **\$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. 'To Guigo the Carthusian Order in great measure owes its fame, if not its very existence. When he became prior, only two charterhouses existed, the Grande Chartreuse and the Calabrian house where St. Bruno had died; nine more were founded during his twenty-seven years' priorship. 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.

According to Isaac (no. 14140 in his supplement to Proctor) this work was printed by Amerbach in association with Johannes Froben and Johann Petri. In some copies the six parts are bound in a different order.

Provenance: 'Ex libris Vallae Dei' in a contemporary hand on first leaf, perhaps the charterhouse of Valdieu Réno in Normandy; pencilled H. P. Kraus collation note dated November 1957 on verso of final leaf.

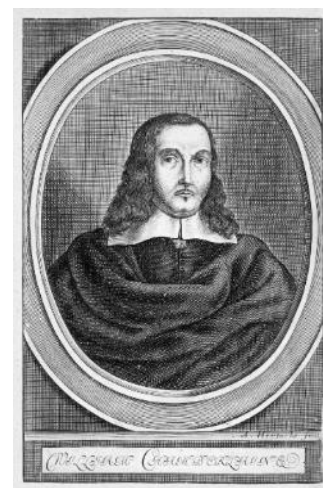
Adams G1559; Machiels G584; VD 16 G4071.

A POET ON THE BATTLEFIELD

17. CHAMBERLAYNE, William. Phraronnida: a heroick Poem ...
London, Printed for Robert Clavell ... 1659.

8vo, pp. [16], 258, 113 [*i.e.* 215], with an engraved frontispiece portrait; slightly browned, but a good copy in contemporary calf, ruled in blind, rebaked, corners worn; unidentified nineteenth-century armorial bookplate; the Bradley Martin copy. **\$3750**

First edition of the physician-poet William Chamberlayne's best-known work, a long poem (14,000 lines) in heroic couplets blending Ariosto,



Tasso and Greek romances. It deals with the tale of Argalia, a sort of knight errant rescued from the Turks and threatened with execution, and his love for Pharonnida, the king's daughter; a triangle is provided by the seductive and voluptuous Jhonusa and her overwhelming passion for Argalia.

Chamberlayne fought for Charles I at the second battle of Newbury – his 'embryonic epic "Pharonnida" accompanied him in manuscript, and several descriptive scenes within the poem are based on the campaigns in the south and west of England' (*Oxford DNB*).

He was little noticed as a poet until the Romantic period, when *Pharonnida* was praised by Southey and reprinted (in 1820) – 'according to Gosse, [it] was known to Keats when he was engaged on *Endymion*', to which it bears some comparison (A. E. Parsons, 'A Forgotten Poet: William Chamberlayne and 'Pharonnida', *MLR* 45:3, 1950).

Chamberlayne also published one play, *Loves Victory* (1658), and a poem in celebration of the Restoration, *Englands Jubilee* (1660). His very rare novel, *Eromena* (1683), was a prose romance based on *Pharonnida*.

Wing C 1866; Hayward 110.

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

Large 4to, pp. 63, [1], title printed in red and black, with 42 engraved plates (comprising three plates lettered A–C and 39 numbered plates) after Romeyn de Hooghe; an excellent copy, large and fresh, in nineteenth-century black morocco-backed boards, top edges gilt, by Bruyère; spine and extremities a little rubbed; from the library of Samuel Ashton Thompson Yates (1842–1903), with bookplate. **\$2700**

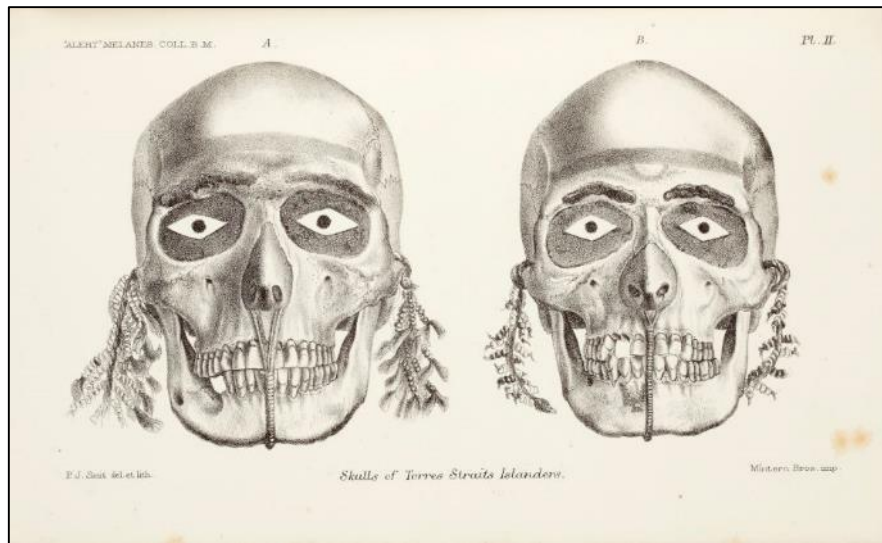
First edition with the present text. Romeyn de Hooghe's fine series of engravings were first printed for David de la Vigne's *Miroir de la bonne mort* (Amsterdam or Antwerp, 1673). The artist was still working in 1700, but because the plates in this work are unsigned and several are reversed from the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

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

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

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

SKULLS, SPONGES AND OTHER SPECIMENS:
THE SCIENTIFIC ACCOUNT OF THE INDO-PACIFIC VOYAGE OF HMS ALERT



19. COPPINGER, Richard William, *editor*. Report on the Zoological Collections Made in the Indo-Pacific Ocean During the Voyage of H.M.S. 'Alert' 1881–2. London, Taylor and Francis for The Trustees [of the British Museum], 1884.

8vo (222 x 135mm), pp. xxv, [1 (blank)], 684; 54 lithographic plates by and after P. J. Smit, R. Mintern, Robert Morgan and others, all printed by Mintern Bros., 36 and 37 partially hand coloured (as issued); light foxing on outer leaves and some plates; a very good, clean copy, mostly unopened, bound in the original dark blue cloth, spine lettered in gilt. **\$1800**

First and only edition. The *Report on the Zoological Collections ... 1881–2* presents the scientific results of the latter years of HMS *Alert's* voyage from Southern America via North-Eastern Australia to the Western Indian Ocean (1878–1882). The editor, staff-surgeon R. W. Coppinger, had published an account of the same for a broader audience in 1883 (*Cruise of the 'Alert': Four years in Patagonian, Polynesian and Mascarene Waters (1878–82)*), but the *Report* was prepared by scientific experts for a scholarly audience, taking full advantage 'of the opportunity which a voyage of Survey offers to a man of science' (p. vi). **'With the exception of the "Challenger" Expedition, none of the recent voyages has contributed so much to our knowledge** of the Littorial Invertebrate Fauna of the Indo-Pacific Ocean as that of the "Alert"', the Preface boasts (p. v).

Provenance: British Museum, Natural History, 'Presented by the Trustees' (printed presentation label on upper pastedown, [?]*presented to:*) – Société de Géographie de Genève (contemporary ink stamps on front free endpaper and title) – pencilled [*accession*] notes on upper pastedown, one dated 24. IV. 1900 – H. Bradley Martin (1906–1988, bookplate on upper pastedown).

BM (NH) I, p. 244; G. C. J. Vosmaer, *Bibliography of Sponges 1551–1913*, p. 153 (pertaining to Ridley's contributions on sponges in this volume); *Island Bibliographies: Micronesian Botany, Land Environment and Ecology of Coral Atolls, Vegetation of Tropical Pacific Islands*, I, p. 208; not in NMM.

'COMMENDATORY' VERSE BY SIXTY JACOBAN POETS

20. **CORYATE, Thomas.** *Coryats Crudities* hastily gobled up in five moneths Travells in France, Savoy, Italy, Rhetia ... Switzerland ... high Germany and the Netherlands ... [*Letterpress title:*] Three crude Veines [etc.]. London, Printed by W[illiam] S[tansby], 1611.

Thick small 4to, pp. [196], 364, [23], 366-393, [23], 395-398, 403-655, [51], with an engraved title-page (slightly soiled, shaved at head, old repair to foot on verso), four plates (three folding) and two engravings in the text by William Hole; gathering b⁴ ('A Character of the Authour') bound after a3, the bifolium a4-5 (a late insertion) loose, the rest of this confusing set of prelims secured at the head by a contemporary reader with a pin; the Verona Theatre plate with a neat early repair to the verso, the 'Clock of Strasbourg' shaved as very often; withal very good, fresh copy in contemporary mottled calf, neatly rebaked; early ownership inscriptions of 'Jhon Jhonson', dated 1613, to title verso (later crossed through in pen), with purchase note 'pre 7s' to front endpaper; armorial bookplate of Sir Henry Mainwaring. \$18,750



First edition of this famously eccentric book of travels, one of the most curious books of its era. Tom Coryate, the relatively aimless son of a Somerset rector, left Gloucester Hall, Oxford, with no degree, and became a hanger-on at the court of James I. He was a kind of self-celebrating buffoon, the willing butt of many practical jokes (he once 'appeared' inside a locked trunk in a masque at court), but he was also a good linguist with a good memory, which fitted him for his celebrated pedestrian adventure. In 1608, having inherited a little money, he spent five months in and between forty-five cities in Europe, travelling often on foot, but also by boat, horse, coach and cart, and upon his return wrote an account of his tour which is simultaneously valuable (it was for a long time the only 'handbook' to foreign travel in English) and absurd, for its earnest and ploddingly literal recitation of trivial or embarrassing events. He provides, among other things, the earliest account of William Tell in English.

Over two years Coryate had trouble finding a publisher, and finally undertook to be his own, but in the meantime he sought and obtained an incredible quantity of 'commendatory' verse – 108 quarto pages of it, by over sixty living poets, virtually a poetical miscellany in itself. The contributors seem to revolve around Ben Jonson and his 'Mermaid Tavern group': they include Jonson himself, John Donne, George Chapman, Thomas Campion, Michael Drayton, John Harington, and John Davies of Hereford. Coryate himself was a patron of the Mermaid, and member of a drinking society there called the 'Fraternitie of Sireniacal gentlemen'; at their banquets he appears to have willingly adopted the role of buffoon, which might explain the tone of solemn mockery maintained throughout all the commendatory poems here. Whether the poetic contributions were assembled by Coryate or by another wit like Jonson, there is no comparable miscellany of the Jacobean age with so star-studded a cast of participants.

The fine engraved title and plates by William Hole have long been admired and reproduced, and are frequently wanting or shaved. Complete copies of *Coryate's Crudities* are uncommon, particularly in a contemporary binding. STC 5808; Pforzheimer 218 (an excellent account).

21. COVARRUBIAS, Pedro de. Remedio de jugadores. [Burgos, Alonso de Melgar, 1519.]

4to, ff. 90, gothic letter, with a large woodcut coat of arms on title, three woodcut historiated initials; some early marginalia (slightly shaved); light dampstain in a few leaves, some headlines slightly shaved, but a very good copy in late nineteenth-century French red morocco, gilt, gilt inner dentelles, gilt edges, by Menard. **\$21,000**



Rare first edition of this wide-ranging work on the morality of betting, gambling and leisure activities in general, one of the most comprehensive of the beginning of the sixteenth century regarding the Church's position on such matters.

Pedro de Covarrubias (c. 1470–1530) was a Dominican theologian. His treatise includes discussion of all types of games and entertainment, from dancing to betting, from the game of chess to board games, and from dice to cards. Hunting receives four chapters (part I, chapters 17–20; bull-fighting is condemned on the grounds of its danger to humans, rather than out of compassion for the bull). While recognising that play, sport and pastimes are necessary to relieve and refresh the spirit, Covarrubias creates three categories for games which

are to be considered 'diabolical': those in which a player could unleash insults against an opponent so as to shame him mockingly, those which allowed the exclusive operation of fortune, such as dice and cards (these receive the strongest censure), and those where fortune went hand in hand with the need for ingenuity on the part of the players (board games such as backgammon, for example) and where a certain intelligence served in the use of the board, but fortune in the roll of the dice.

Provenance: sixteenth-century ownership inscription of 'Frai Joan Beltran' on verso of final leaf.

Norton 323; Palau 64162. OCLC records copies at Augsburg, British Library, Cambridge, Catholic University of America, Cleveland, National Library of Scotland and Yale. Auction records show only a single, defective, copy.

FLYING SAUCERS AND LITTLE GREEN MEN

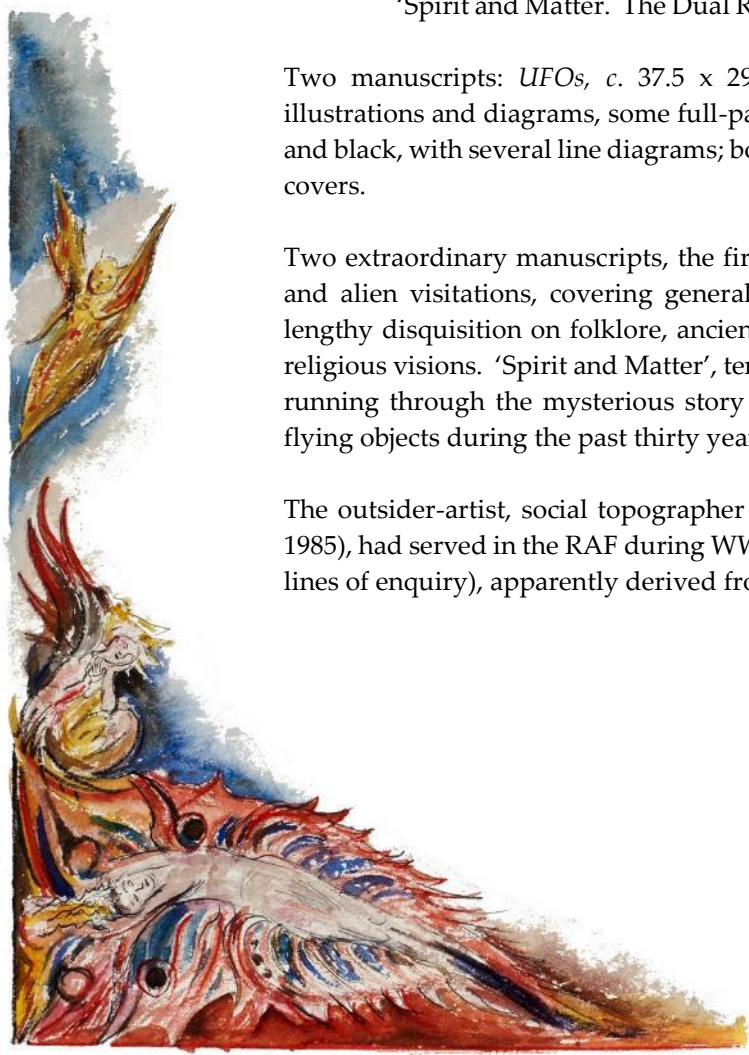


22. CRESSWELL, Henry Harold. 'Unidentified Flying Objects: a Synthesis', 1972; and 'Spirit and Matter. The Dual Realities of unknown Cause & observable Effect', 1982.

Two manuscripts: *UFOs*, c. 37.5 x 29 cm, pp. 148; 22 chapters, with numerous colour illustrations and diagrams, some full-page; and *Spirit and Matter*, c. 20 x 18 cm, pp 252, in red and black, with several line diagrams; both on fine cartridge paper, with illustrated, laminated covers. **\$8250**

Two extraordinary manuscripts, the first an elaborately-illustrated historical study of UFOs and alien visitations, covering general phenomena, a history of modern sightings, and a lengthy disquisition on folklore, ancient monoliths, native American pottery, the Bible, and religious visions. 'Spirit and Matter', ten years later, is 'an attempt to find a common thread running through the mysterious story of the wide range of manifestations of unidentified flying objects during the past thirty years'.

The outsider-artist, social topographer and putative author Henry Harold Cresswell (1912-1985), had served in the RAF during WWII, and his interest in UFOs (among his many curious lines of enquiry), apparently derived from personal experience.





(1968) and UFOs. The Whole Story (1969). NICAP. of Washington, DC. She packed up soon after Project Blue Book was abandoned also published two volumes of investigated ufo reports. More recently, researchers are suggesting that the frame of reference is the important thing, not the apparent aspect of an unidentified object. Others are trying to tie up the countless loose ends and to coordinate an enormous mass of widely divergent material now available. This includes the mystery aeroplanes of 1934, the Scandinavian rockets of 1946, the great American airship blaze of 1897, the foo-fighters, the weird phenomena listed in Charles Fort's The Book of the Damned, poltergeist activities and psychic phenomena, the medieval battles in the sky, objects reported in Norman and further back in Saxon Times, back to Ezekiel's Chariot in the sky as well as descriptions of 'ufos' in the Bible and in the ancient records of China, India,



PRESENTED TO SCOTT'S WIDOW BY ASQUITH

- 23. 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, viz. 1. A supplement of the voyage round the world . . . 2. Two voyages to Campeachy . . . 3. A discourse of trade winds . . . 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, pp. [x], vi, 550, [4, advertisements], with five maps, pp. 257–72 browned, marginal repair with loss to catchword on p. 489; pp. [viii], 184, 132, [4], 112, [76], with four maps; pp. [xxiv], 162, [9], [5, advertisements], with 15 plates and maps; pp. [xiv], [ii, advertisements], 198, [8], [2, advertisements], with 18 plates and maps; contemporary panelled calf (not uniform), a bit rubbed; rebacked. \$5625

A 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. And this has been done in a style perfectly unassuming, equally free from affectation and from the most distant appearance of invention. It is with peculiar justness of feeling that the author of the *Navigations aux terres australes*, speaking of him, demands, "mais ou trouve t'on des navigateurs comparables à Dampier?" [i.e. Charles de Brosses, 1756]. 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. 'Her charisma was considerable, but so too was her discretion. Shaw, Barrie, and Nansen were ardent admirers and, as wartime prime minister, Asquith considered her a confidante, telling her that she had "the best brain of any woman I know" ' (*Oxford DNB*).

Alden 698/52, 699/58, 709/44, 709/43; Hill 418, 419, 420 (1703 edition), 421; Sabin 18374, 18375, 18376, 18377.

- 24. DAVIS, Sir John Francis, 1st Baronet.** The Chinese: a General Description of the Empire of China and its Inhabitants. *London, W. Clowes and Sons for Charles Knight, 1836.*

Two volumes, 8vo in 12s (198 x 120mm), pp. I: [4], iv, 420; II: iv, [4], iii, [1], 480; 22 wood-engraved plates (all but 2 on integral II.), wood-engraved illustrations and plans, some full-page, in the text; a few very light spots or marks, nonetheless a very fresh, clean set, uncut, in the original green cloth, extremities very lightly rubbed and bumped; occasional pencil marginalia. \$1350

First edition. The sinologist Davis (1795–1890) went to China in 1813 to be a Writer at the East India Company factory in Canton – 'where he early showed marked linguistic and diplomatic aptitude' (*ODNB*) – and he ended his career as the second Governor of Hong Kong (1844–1848). The introduction notes that, 'no general and systematic work on China has ever yet been produced in this country' (I, p. 1), and in this popular work, which was published under the superintendence of the Society for the Diffusion of Useful Knowledge, Davis examined the history of Western contact with China, and described the customs, institutions, culture, and commerce of the country. The book is illustrated with

wood-engravings of costumes, important places, foods and eating utensils, and other aspects of China that the author considered of interest or new to a British audience.

Provenance: presumably from the library of the industrialist, politician, and philanthropist Benjamin Gott (1762–1840), who purchased Armley House (inscription on front free endpaper of vol. I) near Leeds in 1803 and resided there until his death. Gott was a member of the Leeds Local Committee of the Society for the Diffusion of Useful Knowledge during the 1820s and 1830s and the significant export trade of his business would have doubtless made Davis' account interesting to him.

Cordier, *Sinica*, cols 71–72; Lust 8.

A FINE PRINT FROM DODGSON'S EARLY PHOTOGRAPHIC WORK



25. [CARROLL, Lewis.] DODGSON, Charles Lutwidge. 'Ivo Bligh'. *Lambeth Palace*, 7 July 1864.

Albumen print from a wet collodion negative, trimmed to oval approximately 5¼ x 4 inches (13 x 10 cm.), mounted on card, border and bow on mount in ink and inscription 'Ivo Bligh' in ink under photograph and 'b. 1859 S. of Earl Darnley (Kellys)' in pencil; some offset discolouring on mount, not affecting image. \$11,250

Dodgson began photographing in May 1856 and continued for another 24 years, prolifically producing what is estimated to be around 3000 negatives. The vast majority of these were made using the collodion process, as Dodgson sought to, and in fact mastered the technical requirements of this intricate and challenging process. From the outset Dodgson focused on portraiture, in particular of children although he did photograph adults, including Oxford friends or colleagues and celebrities of the day. Gershwin argues that Dodgson's best photographic work was produced during the 1860s, in particular his more simply-posed and naturalistic child photographs. A favourite child sitter was, of course, Alice Liddell, for whom he famously wrote *Alice's Adventures in Wonderland*, and who also sat, when a young adult, for portraits by Julia Margaret Cameron.

This portrait of Ivo Bligh was taken outdoors at Lambeth Palace as opposed to in Dodgson's Oxford Studio, on one of his annual 'Long Vacations'. On the same day Dodgson also photographed Ivo's elder sister, Alice Isabella Harriet Bligh, as well as five other children, all at the same location opposite the Houses of Parliament. Lambeth Palace is the London home of the Archbishop of Canterbury, then Charles Longley, a close friend of the Dodgson family. From 4 July to 20 July 1864, Dodgson photographed dozens of children there, a few with their families.

Ivo Bligh, the second son of the 6th Earl Darnley, was to become the 8th Earl after his older brother died in 1900. He went on to be a famous Captain of the England cricket team in the first Test series against Australia and an Irish Representative Peer elected to the House of Lords.

Helmut Gernsheim, *Lewis Carroll Photographer*, pp. 82, plate 38; Helmut Gernsheim, *The History of Photography*, p. 309; Morton N. Cohen, 'Charles Lutwidge Dodgson' in *ODNB*; Roger Taylor, 'Charles Lutwidge Dodgson' in *Encyclopedia of Nineteenth-Century Photography*, pp. 428–30; Roger Taylor and Edward Wakeling, *Lewis Carroll Photographer: The Princeton University Library Albums*, pp. 79–80, 257.

26. [CARROLL, Lewis (DODGSON, Charles Lutwidge), Pablo PICASSO *et al.*] Le ciel bleu.
Hebdomadaire littéraire pour tous. De l'autre côté du miroir ... No. 1 [-9, *all published*].
Brussels, 22 February – 19 April 1945.

9 numbers, folio (37 x 27.5 cm), each number pp. 4; title printed in blue, numbers 8 and 9 printed on green paper with the title in red; all folded as issued, a few repairs at folds, paper discoloured; in a morocco backed folder and slip-case. **\$2625**

The complete run of this short-lived Belgian Surrealist periodical, produced during the closing months of World War II.

The tag-line 'De l'autre côté du miroir' takes obvious inspiration from Carroll, and indeed he takes centre-stage in the first issue, with a full-page translation of 'The Walrus and the Carpenter' (from *Through the Looking-Glass*) by Henri Parisot, who went on to publish translations of several Carroll works.

Le ciel bleu also includes the first appearance in print of pieces by André Breton (including an essay on De Quincey), Picasso, Magritte (a few lines on Jacques Wergifosse), Louis Scutenaire, Irène Hamoir, Christian Dotremont and others; the first published work of Marcel Broodthaers (here 'Broodhaerts'), and a series of surrealist cartoons by Sanders – a man melts into his piano, erases himself at a stationers, poses for the camera as a vase of flowers.

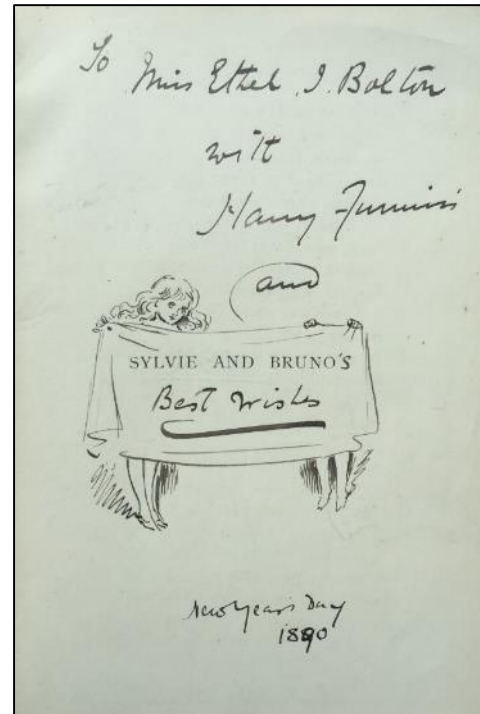
A FINE PRESENTATION COPY, INSCRIBED BY HARRY FURNISS WITH A DRAWING OF SYLVIE AND BRUNO

27. CARROLL, Lewis. [DODGSON, Charles Lutwidge.] *Sylvie and Bruno ... London, Macmillan & Co., 1889.*

8vo, pp. xxiii, [1 (blank)], 400, [4 (publisher's advertisements and blank)]; wood-engraved frontispiece and 46 illustrations in the text after drawings by Harry Furniss; a few light spots, frontispiece lacking tissue guard, otherwise a very good copy in the original red cloth, lettered and ruled in gilt, upper and lower boards with central gilt vignettes of Sylvie and Bruno, black endpapers, all edges gilt; extremities very lightly rubbed, slight cracking on block, spine a little faded. \$1875

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

Williams, Madan, Green and Crutch 217.



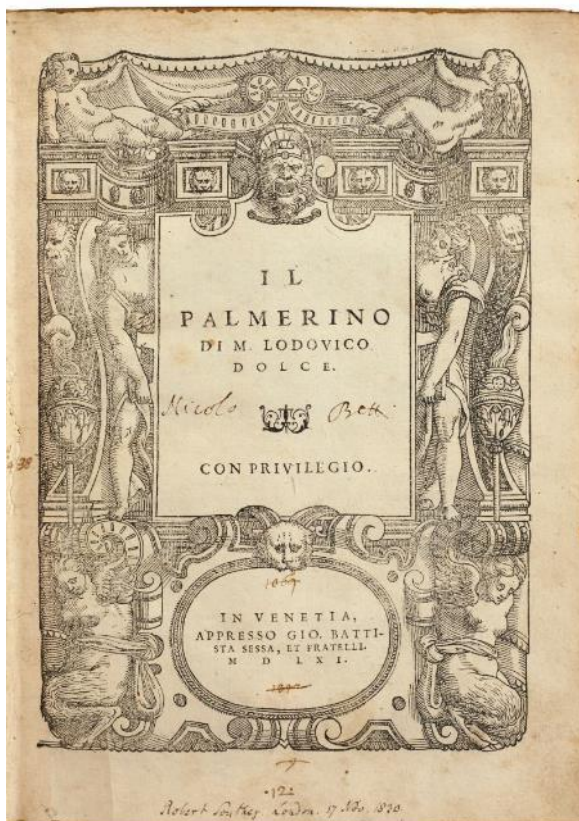
ROBERT SOUTHEY'S COPY

28. DOLCE, Lodovico. *Il Palmerino. Venice, Giovanni Battista Sessa, 1561.*

8vo, ff. 137, [1], text in double columns, title within elaborate woodcut architectural border, woodcut illustration at head of first canto, woodcut head- and tailpieces, large woodcut initials; inner margin of title strengthened on verso, outer and lower margin of final leaf strengthened on (blank) verso, paper flaws in two leaves (A2 and N4, without loss of text), some light staining and spotting, but a good copy in eighteenth-century vellum; slightly soiled and rubbed. \$3750

First edition of Dolce's Italian translation of the chivalric romance *Palmerin de Oliva*, first printed at Salamanca in 1511.

'When [Dolce's] works are *rifacimenti*, as in the *Palmerino* (1561) and the *Primaleone, figliuolo di Palmerino* (1562), both based on Spanish

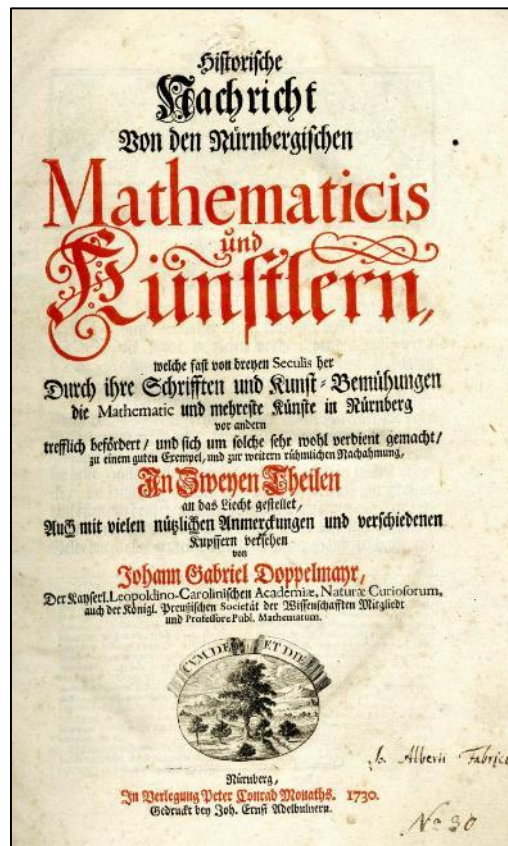


romances, they are at least as noteworthy as Dolce's model Bernardo Tasso, whose *Amadigi* (1560), first edited by Dolce, was itself based on the Spanish *Amadís de Gaula*' (R. H. Terpening, *Lodovico Dolce, Renaissance Man of Letters* p. 7).

Provenance: 'Nicolo Betti' (early ownership inscription on title). Subsequently in the library of the poet and reviewer Robert Southey (1774–1843), with his ownership inscription at foot of title dated, in London, 17 November 1830. Southey's own translation of the Palmerin romance had appeared in 1807 as *Palmerin of England* and he evidently retained an interest in the story more than twenty years later. Southey's extensive library (some 14,000 volumes by his death) was sold by S. Leigh Sotheby & Co. in May 1844, where the present book was lot 912 (bought by Bibby for £1).

Adams D749. Not in Mortimer.

THE FABRICIUS - MACCLESFIELD COPY



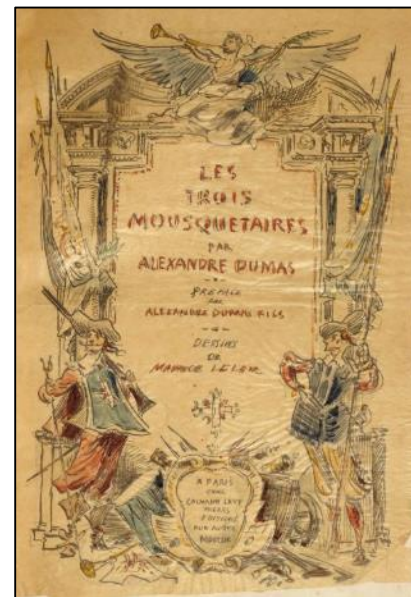
29. DOPPELMAYR, Johann Gabriel. Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern ... Nuremberg, in Verlegung Peter Conrad Monaths, 1730.

Folio, pp. [20], 314, [18], with 15 (4 double-page) engraved plates, title-page printed in red and black and with engraved vignette; a very good, clean copy in contemporary German half sheep, gilt spine divided into seven compartments, one lettered gilt direct, joints cracked but holding; **from the library of Johann Albert Fabricius** (1668–1736), with his neat ownership inscription and shelf mark at foot of title and a number of neat ink underlining and short annotations in his hand in the indexes; Macclesfield bookplate to front pastedown and blindstamp to first three leaves. **\$3000**

First edition of this important historical and bio-bibliographical survey of scientists, artist and instrument makers working in Nuremberg from 1450 (Regimontanus) to Doppelmayr's own time. The wealth of information gathered by the astronomer, cartographer and mathematician Doppelmayr (1671–1750) is staggering and the work is still consulted today, simply because the information is found nowhere else. Doppelmayr also strove to include all and every publication issued by those he wrote about, thus giving a history of scientific publishing in Nuremberg and Germany.

The plates are curious and fascinating. There is a fine double-page illustration of Martin Behaim's famous 1492 globe. This was the first terrestrial globe ever produced. Doppelmayr reproduces the globe as two hemispheres with annotations around the border replicating parts of the text found originally on the globe, but now mostly lost due to over-zealous restoration in the nineteenth century. The other plates show items which could be found in a cabinet of curiosities, such as music instruments, Adam Kraft's *Sacramenthäuslein*, ingenious carts, ivory turnery of geometric forms, statuary, elaborate furniture, and scientific instruments. Among the latter Doppelmayr included his father's air pump, the first such contraption to appear in Nuremberg. There are also illustrations of elaborate sculptural fountains.

The polyglot Johann Albert Fabricius is best known by his bibliographical works such as *Bibliotheca Latina* (1697) and *Bibliotheca Graeca* (1705), both reprinted many times. His collection of over 20,000 books was sold at auction in Hamburg between 1738 and 1740.



30. DUMAS, Alexandre. LELOIR, Maurice (artist), AUSSOURD, René (binder), Les Trois Mousquetaires. Paris, Calmann Levy, 1894.

Two volumes, 4to, xxii, 479, [3]; [4], 469, [5], original artwork by Maurice Leloir for the front covers bound in at the start of each volume, first volume with two preliminary drawings, and one tracing paper sheet with colour highlights, second with watercolour draft of title, seven additional original watercolours, including one of a musketeer at start of each volume, illustrations in two states, in half blue morocco with marbled paper boards by René Aussourd, spines in five compartments, the second and fourth lettered direct, the others richly gilt, red morocco onlaid cross within a circular border to the central compartments, marbled endpapers, original wrappers bound in, spines slightly sunned. Preserved in a matching slipcase of marbled paper boards and blue morocco, slightly sunned. **\$4500**

Edition de grand luxe, number 39, one of 250 copies on Chine paper, one of a 100 copies with drawings with parts of the engravings.

An attractive edition of *The Three Musketeers*, first published in 8 volumes in 1844, illustrated and with original drawings by Maurice Leloir, sometime President of the French Watercolour Society, and finely bound by René Aussourd.

MINERVA PRESS NOVEL: A SKETCH OF CIVIL AND RELIGIOUS LIBERTY

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

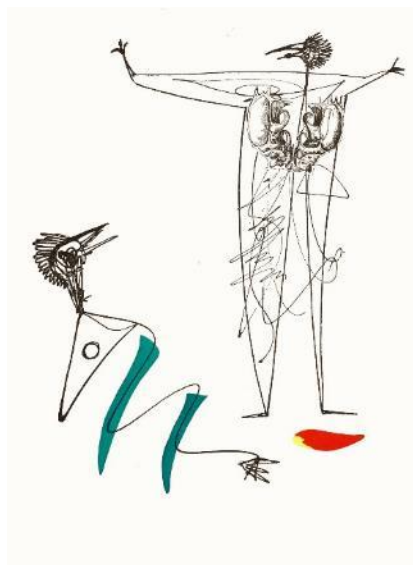
Two vols, 8vo, pp. xii, 144, 141-156, 161-172; [4], 192, with a half-title in each volume; slightly dusty, with a few small stains, but a very good copy in nineteenth-century half olive-green morocco, spines slightly rubbed. **\$4275**

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

The historical framework is provided by the exile of the John Mowbray, Duke of Norfolk, and the rebellion of Henry Bolingbroke against Richard II. Norfolk himself features heavily as a character, fictionalised into a stoic ideal, who on his deathbed in Italian exile laments the civil strife of his beloved England and has a vision of a brighter future: 'a race of Kings shall arise, called in those happy days the *Line of Brunswick ...*'. De Courcy is Norfolk's fictional nephew, orphaned and raised by his uncle.

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

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

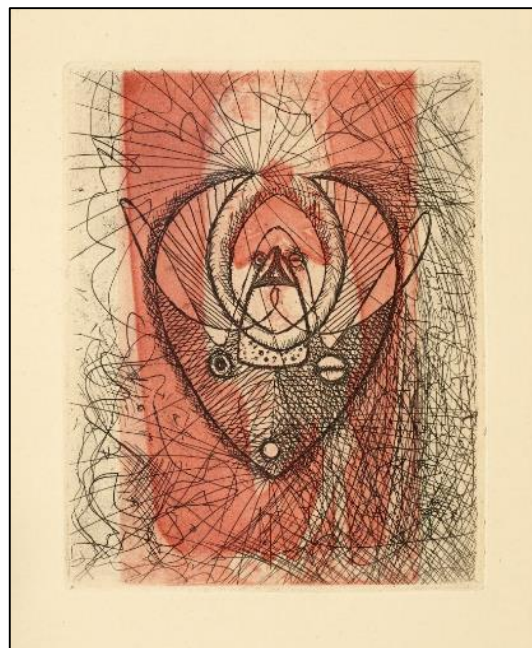
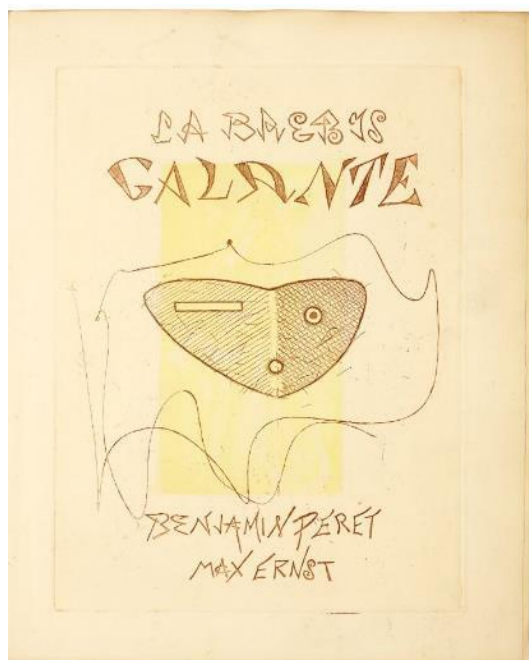


32. ERNST, Max, and Benjamin PERET. *La Brebis galante.* Paris, Éditions Premières, 1949.

4to, pp. [4, half-title and limitation leaf], 9-119, [3], with 22 full-page illustrations (18 with pochoir colour), numerous initials, and three colour etchings with aquatint (including a title-page) by Ernst; a very good copy, untrimmed in the original boards, red lithograph dust-jacket with a design by Ernst. **\$7125**

First edition of 'a major surrealist illustrated book' (Hubert), **inscribed by Ernst: 'A Laura, ma nièce, son oncle Max'**. The total edition ran to 321 copies, though this copy, on grand velin d'arches, is 'hors commerce'. Ernst was the third of nine children – we have been unable to identify the niece to which he inscribed this copy.

Hubert, *Surrealism and the Book* p. 34; *Artist and the Book* 100; Leppien, *Max Ernst: Das Graphische Werk* 28; Johnson, *Artists' Books in the Modern Era 1870–2000* 123.



'STARTLINGLY ORIGINAL'

33. FISHER, Irving. *Mathematical Investigations in the Theory of Value and Prices.* Read April 27, 1892. [in:] *Transactions of the Connecticut Academy of Arts and Sciences.* Volume IX. *New Haven, by the Academy, 1892.*

8vo, pp. [iv], 542; with 15 lithographic plates at the end (Fisher: pp. 1-124); lower outer corner of one leaf repaired far from text (p. 57, very probably to remove a black marker's line, which has left a light trace on the facing page), the faint evidence of a removed stain in the lower margin of p. 53, still a very good copy, in modern green half morocco, marbled sides, spine filleted in gilt with gilt contrasting lettering-pieces. **\$8250**

First appearance of Fisher's 'startlingly original PhD thesis' (Blaug) which contained, among other things, the design of a machine to illustrate general equilibrium in a multi-market economy. This work expounds his monetary theories and established his international reputation.

'Fisher's aim in his *Mathematical Investigations* was to present a general mathematical model of the determination of value and prices. He claimed to have specified the equations of general economic equilibrium for the case of independent goods (chapter 4, sec. 10), although the only mathematical economist whose work he had consulted was Jevons. With commendable honesty he recognizes the priority of Walras's *Éléments d'économie politique pure* (1874) as far as the equations of the general equilibrium are concerned and likewise the priority of Edgeworth's *Mathematical Psychics* (1881) as regards the concept of utility surfaces. It appears that, although only a student, Fisher had independently developed a theory of general economic equilibrium that was identical to part of Walras's and included the concept of the indifference surface, one of the fundamental bases of modern economic theory' (IESS).

Blaug, *Great Economists before Keynes*, p. 77–81; Fisher E-8.

FORERUNNER OF PARADISE LOST

34. FLETCHER, Giles, *the younger*. *Christ's Victorie, and Triumph in Heaven, and Earth, over, and after Death ... Cambridge, Printed by C. Legge. 1610.*

4to, pp. [16], 45, [3], 47-78, 81-83, [1], complete despite gaps in pagination, with divisional title-page to *Christ's Triumph*; title-pages and text box-ruled, minor restoration to first and last leaf, lightly washed, but a very good copy in full blue morocco, gilt, by Rivière & Son, neatly rebaked; the Fuller Maitland–Bradley Martin–J.O. Edwards copy. **\$5250**

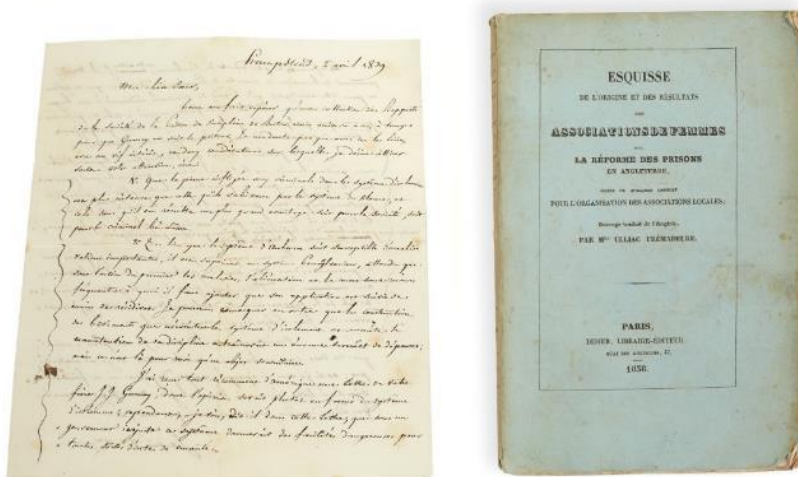
First edition of an important poem, a 'worthy link' in the chain which connects Fletcher's great master, Spenser, with his great successor, Milton (Hugh de Selincourt, CHEL). This is the first state, with a fleur-de-lis device on the title-pages – three copies are known with the title-pages reset and the device replaced with an emblematic engraving.

Giles Fletcher (1585/6–1623), the cousin of the playwright John Fletcher and brother of the poet Phineas Fletcher, was educated at Westminster School and Cambridge, where he contributed an elegiac poem to one of the commemorative volumes on the death of Elizabeth. He published this, his only long poem, at the age of twenty-four.

Christ's Victorie actually comprises four separate poems, each a vision of one of the scenes in Christ's history – 'Christ's Victorie in Heaven', 'Christ's Victorie on Earth', 'Christ's Triumph over Death', and 'Christ's Triumph after Death'. Each takes the style of a different literary genre. The first, a debate between Mercy and Justice before the throne in heaven, is similar to a mediaeval *psychomachia* (and is one of the subjects that Milton noted in the Trinity College manuscript as a possible scene in a projected dramatic poem of 'Paradise Lost'); the second, the temptation in the wilderness, modelled on a Spenserian allegory, may have provided some hints for *Paradise Regained*; the third is a mediation on the Passion that Grundy describes as in the manner of the literature of 'Tears'; the fourth is a 'Christian-Platonic beatific vision' of the resurrection (Masson, I, 461, revised edition; Joan Grundy, *The Spenserian Poets*).

STC 11058; Hayward 50; Pforzheimer 366; *Wither to Prior* 376.

MANUSCRIPT LETTER ON THE AMERICAN PRISON SYSTEMS
WITH THE FIRST FRENCH EDITION OF FRY'S SKETCH



35. [FRY, Elizabeth, née Gurney.] [Autograph manuscript letter addressed to Elizabeth Fry regarding prison reform.] *Hampstead, April 2nd, 1839.*

[with:]

FRY, Elizabeth, née Gurney. Esquisse de l'origine et des résultats des Associations de femmes pour la réforme des prisons en Angleterre, suivie de quelques conseils pour l'organisation des associations locales. Ouvrage traduit de l'anglais par Mle. Ulliac Trémadeure. *Paris, Librairie d'éducation de Didier, 1838.*

Manuscript on paper, folio, pp. [ii]; written in French in brown ink in a neat nineteenth-century hand, 46 lines in total, folded twice, completely legible and in good condition; tipped inside the book: large 8vo, pp. [iv], 331, [1 blank]; with 2 engraved plates with architectural plans for female sections of prisons and one typographic folding chart; occasional faint foxing, a couple of contemporary ink marks in the margins in the second part, but a very good copy, uncut in the original publisher's printed wrappers, spine ends a little worn, one or two spots. **\$2250**

Manuscript letter discussing the Auburn and Pennsylvania prison systems sent to Elizabeth Fry by an unnamed but intimate correspondent who addresses her a 'ma chère soeur'. Elizabeth Gurney Fry was one of the most remarkable philanthropists, campaigners and reformers of the nineteenth century. This document is a very early witness to the immediate reaction in England to the 1839 report of the Boston Prison Discipline Society: **a momentous event which changed the perception and acceptability of solitary confinement** as a means of retribution and reformation. Tipped inside a very good, uncut copy of the rare first French edition of the *Sketch of the origin and results of ladies' prison associations*, first published in English in 1827; this French edition contains the important addition of an unpublished 1838 letter by Elizabeth Fry, and lengthy observations by the translator (see below).

The first appearance of the French translation of Fry's *Sketch of the origin and results of ladies' prison associations* (originally published in English in 1827) **is largely an original edition:** it includes the previously unpublished *Lettre de Mme Elisabeth Fry sur l'emprisonnement cellulaire de jour et ne nuit*, dated 20 April 1838, and over 130 pages of *Observations* of the translator, Sophie Ulliac Trémadeure, designed to embed the principles of Fry's campaign within a statistical snapshot of France's penitentiary culture in the late 1830s.

OCLC finds no copies in North America; COPAC lists a sole copy in the UK (BL).

AN ASTROLOGER'S COPY, WITH ANNOTATIONS

36. **GADBURY, John.** Γενεθλιαλογία. Or the Doctrine of Nativities, containing the whole Art of Directions, and annual Revolutions: whereby, any Man (even of an ordinary Capacity) may be able to discover the most remarkable and occult Accidents of his Life, as they shall occur to him in the whole Course thereof, either for Good or Evil. Also Tables for calculating the Planets Places for any Time, either past, present, or to come ... *London, Printed for William Miller ... 1661 [corrected in manuscript to 1659].*

Folio, pp. [18], 276, [2], 38, [4], '41', [2], 42-294, [10], wanting the portrait frontispiece, the title-page (a cancel) worn at the edges and laid down; engraved and woodcut diagrams throughout; fore-margin of A-B⁴ thumbled and worn, scattered ink-stains, insect damage to the margin of Aa3-B1; Ii1-4 working loose; withal a good copy contemporary panelled dark calf, head of spine chipped; scattered marginal annotations and corrections (mostly of a technical nature) in a contemporary or early hand (perhaps

that of Vincent or John Wing); ownership inscriptions to endpapers and title-page of Tycho Wing, with a total of four pages of manuscript notes by him on the endpapers c. 1723–9. \$2775

First edition, the rare second issue, employing the sheets of 1658 with a cancel title dated (we think mis-dated) 1661.

The tailor-turned-astrologer John Gadbury (1617–1704) became acquainted with William Lilly in the 1640s when they were neighbours, later studying the subject more seriously with Nicholas Fiske and issuing his first almanac in 1655 (*Speculum Astrologicum*). *Genethliologia*, a fairly traditional study of judicial astrology focusing on natal horoscopes, was built upon William Lilly's *Christian Astrology* of 1647, and appeared with a generous preface by Lilly 'To the Reader, upon my esteemed Friend', in which he called the book 'The most accomplished Work of this subject I ever yet beheld in any Language or Author'.

Having broken with Lilly, Gadbury 'formed friendships with the more conservative and (as they would now be termed) scientifically inclined astrologers, such as Vincent Wing, whom he commemorated in *A Brief Relation of the Life and Death of ... Mr Vincent Wing* (1669)' (*Oxford DNB*). Vincent Wing (1619–1668) was the first of a long line of astronomer-astrologers, self-taught and heavily influenced by Copernicus and Tycho Brahe. He corresponded with Flamsteed, Wallis, Pell, Wingate and others, and published annual almanacks from 1641, later revived by his nephew John Wing in 1680, and then by John's son, Tycho Wing (1696–1750), a surveyor and mathematician.

Tycho has added to this copy a page of 'Directions according to Ptolomy' signed and dated London 1723, a two-page 'demonstration why some winters are warmer than others and some summers colder' with a diagram referring to the winter of 1695–6, and a page 'Of the Great and unaparallel'd Frost 1683', and on the winter of 1728–9; this last, apparently written on 9 January 1729, also predicts snow in February and March and a cold summer. Scattered throughout the text (some 20+ pages) in an earlier hand are also corrections ('beneath' for 'above' etc), and some comments that suggest a less respectful attitude to Gadbury (in Lilly's preface, the phrase 'abundantly compleated ... with most material and pertinent Aphorisms' is altered to read '*immaterial and impertinent*', etc.)

ESTC shows four copies only of this issue: Advocates Library, Royal College of Physicians of Edinburgh; Huntington and UCLA.

Wing G 84A.

37. GOETHE, Johann Wolfgang von. Tancred. Trauerspiel in fünf Aufzügen, nach Voltaire.
Tübingen, Cotta, 1802. [bound with:]

GOETHE, Johann Wolfgang von. Mahomet. Trauerspiel in fünf Aufzügen, nach Voltaire.
Tübingen, Cotta, 1802.

2 works in one volume, small 8vo, pp. 104; 102; very good copies, bound in German contemporary half sheep over marbled boards, spine decorated gilt. \$825

First edition of two plays by Voltaire which Goethe translated and adapted for the Weimar stage.

I. Goedeke IV/3, 361, 96; Hagen 280; Wilpert/Gühring 58. II. Goedeke IV/3, 356, 87; Hagen 277; Wilpert/Gühring 57.

TIPTON'S CYCLORAMA OF GETTYSBURG



38. [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), parts 0, 2, 4, 6, 7, 8, numbered in negative, each with photographer's purple ink credit stamp 'Tipton Photo. Gettysburg, Pa.' on verso; occasional light dustsoiling to margins of mount, tack holes in corners of mounts, edge of one print slightly dented (under 1 cm. length), but generally very good. **\$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. Few of his photographs show human subjects, but at key points in the panorama he includes both men, some posed with guns, and horses. But Tipton's main focus was the landscape, using marker posts and numbers within the negative to point out the salient positions. Numbering both within the negative and in pencil manuscript on the mounts denotes the running sequence. 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.

Tipton

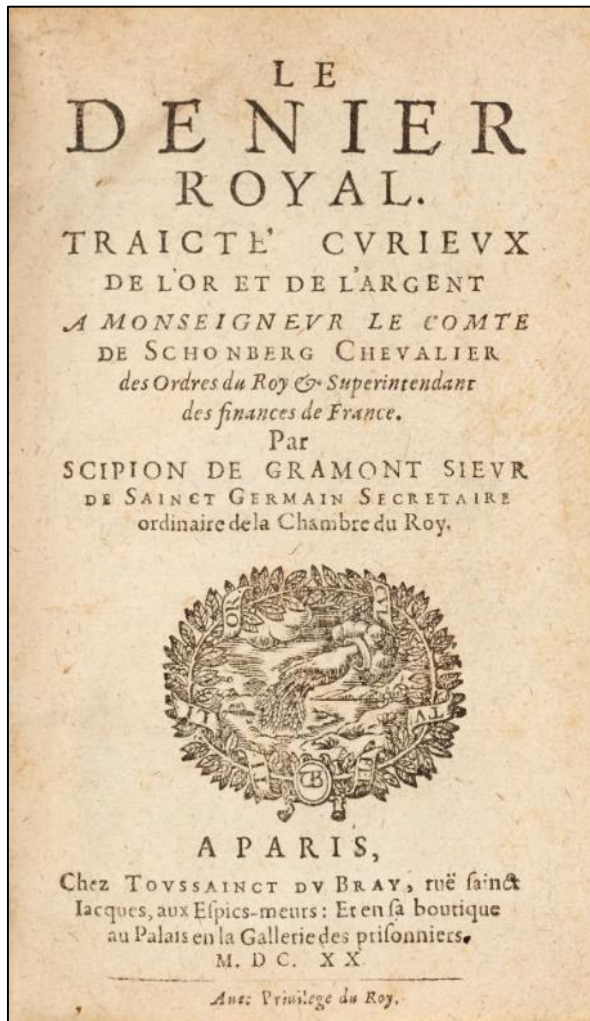
PHOTO.
Gettysburg, Pa.

Frassanito, William A. *Early Photography at Gettysburg* (Pennsylvania, Thomas Publications, 1995);
Smith, Timothy H., *Gettysburg's Battlefield Photographer - William H. Tipton: Selected Images from the Collections of the Adams County Historical Society* (Gettysburg; Pennsylvania, Thomas Publications, 2005).

THE FIRST DETAILED HISTORY OF MONEY
BY THE FATHER OF THE PSYCHOLOGICAL THEORY OF VALUE

39. GRAMONT, Scipion de, *sieur de Saint Germain*. *Le Denier Royal. Traicté curieux de l'or et de l'argent ... Paris, Toussaint du Bray, 1620.*

Small 8vo, pp. [xxiv], 299 (*vere* 297), [1] blank; with woodcut printer's device to the title-page; lightly toned throughout, one or two pencil marginal notes, else an attractive clean copy in contemporary vellum, title inked to spine, preserved in a morocco box. **\$30,000**



First edition of an extremely rare and important early economic text, containing **the first detailed history of money and an early elucidation of the psychological theory of value.** Although overlooked by most commentators, *Le Denier Royal* ranks with ease alongside Montchrétien's *Traicté de l'Oeconomie Politique* (1615), Emeric Crucé's *Le Nouveau Cynée* (1623) and Saint-Jean d'Eon's *Commerce honorable* (1646), the traditional triumvirate of seventeenth-century French texts of major importance for the history of political economy.

Little is known of the author. Born in Provence, Gramont served as ordinary secretary of the royal closet under Louis XIII and earned the confidence of Richelieu, who charged him with compiling an *Histoire des expéditions qui se sont faites sur mer*, now lost. It is believed he died in Venice around 1638.

'Gramont's theory of value, based on the concepts of utility and rarity, is the precursor of the great psychological theory of the 19th and 20th centuries. It is around these two cardinal ideas that the most recent schools have elaborated their ingenious analyses, and Gramont was the first to expose these concepts with such straightforwardness and confidence. **We believe that it is Gramont, rather than Buridan, who**

deserves to be called the father of the psychological theory of value.

'This idea is backed up by Gramont's theory of money, which we believe can be called "psychosociological", in line with contemporary authors. The supremacy given to "human judgement" and to public customs when explaining the value of money (departing from the theory both of "commodity money", a pure metallist conception, and of "symbolic money", the physical presence of the ruler) was such an innovation at the start of the 17th century that it would not be followed up until the 19th' (Paul Harsin, *Les Doctrines monétaires et financières en France du XVIe au XVIIIe siècle*, Paris, Alcan, 1928, p. 58ff, our translation).

Brunet II, col. 1696; Cioranescu 33861; Goldsmiths' 485; INED 2121; Mattioli 1489. Not in Einaudi, Kress, or Matsuda; OCLC locates only 3 copies outside France: Oxford, Göttingen, and Chicago.

40. **GRIFFITHS, Anselm John, Captain.** *Observations on some Points of Seamanship; with Practical Hints on Naval Oeconomy ... The Whole Profits are for the Benefit of the Royal Naval Charitable Society.* Cheltenham, 'printed by J.J. Hadley, Minerva Press', 1824.

8vo (210 x 130 mm), pp. xii, 290; occasional, very light spotting; contemporary straight-grained blue morocco gilt, spine gilt in compartments, all edges gilt; extremities slightly rubbed and bumped, otherwise a very good copy. \$1800

First edition. The *Observations* was written in 1811 when the author was captain of the frigate *Leonidas* and is based on his experience of a wartime navy during the Napoleonic Wars. 'As its title suggests, the book is mainly concerned with matters of seamanship but contains many notes on ship organisation The chapter on "Conduct of the ship's company" ranges over many issues and is perhaps the most humane and liberal of all the documents which have emerged from the period. Perhaps this is because the bitterness caused by the great wave of mutinies culminating in 1797 had died down and officers such as Griffiths were able to consider ways to keep up morale for the future. Certainly the book can be seen as part of a general humanisation of the Navy after about 1805, with many small reforms such as the abolition of running the gauntlet and starting and the regularisation of the position of the chaplain on board ship' (B. Lavery (ed.), *Shipboard Life and Organisation 1731–1815* (Aldershot: 1998), pp. 255-256).

Provenance: Williams, Cheltenham (bookseller's ticket on upper pastedown) – Mansel (engraved armorial bookplate with motto 'Quod vult, valde vult', possibly that of Captain Robert Mansel who, according to the list of subscribers on p. 284, received three copies) – [?]E. R. Stutt, 1940 (inscription on flyleaf).

Scott Collection 557.



41. [HAWAII.] **K. MAEHARA PHOTOGRAPH STUDIO.** 'Kilauea Volcano & Halemaumau Hawaii'. *Hilo, circa 1922.*

Two-part hand-tinted gelatin silver print, $7\frac{1}{4} \times 37\frac{1}{8}$ inches (18 x 94.2 cm.), each mounted on thick board with linen joint (now split) + 4 hand-tinted gelatin silver prints, two $5\frac{7}{8} \times 7\frac{7}{8}$ inches (15 x 20.2 cm.) and two approximately $7\frac{1}{4} \times 9$ inches (18.5 x 23 cm.) + 18 prints to verso of one board, ranging in size; panorama titled in ink on mount below, one image with 'Copyright K. M. Hilo' in negative; all non-panoramic prints slightly tarnished at edges, but condition good. \$750

A brilliant view of the volcano's crater.

The K. Maehara Photograph Studio was established in 1920 and continued to produce and sell postcards and camera equipment. The Hawaii Volcanoes National Park Image Collection 1825–1991 holds work from this studio dating from 1930 to 1943.

42. **HEMINGWAY, Ernest.** *Imet' i ne imet'* [*To have and have not*]. Moscow, Goslitizdat, 1938.

12mo, pp. 237, [3]; light browning, creases to a few pages, but generally a very good copy in the publisher's binding of half cloth, printed paper label to front cover, illustrated endleaves. **\$1875**

First edition in Russian of *To have and have not* (1937), with an introduction by the Soviet critic Ivan Anisimov. Hemingway's first appearance in Russian was *Death in the Afternoon* in 1934, when he was praised in the Soviet Union as an active anti-Fascist, and he soon became a favourite foreign author of both the intellectuals and the masses.

The translator Evgenia Kalashnikova had translated Hemingway's *Farewell to Arms* in 1936. She went on to translate Thackeray, Bernard Shaw, Dickens, Scott Fitzgerald, C. S. Lewis, Theodore Dreiser, John Steinbeck and many others into Russian.

OCLC records copies at Princeton, South Carolina, and Virginia.



43. **HENDERIKSE, Jan.** *Broadway*. New York; Rotterdam, Jan Henderikse-Uitgeverij Bébert, [1983].

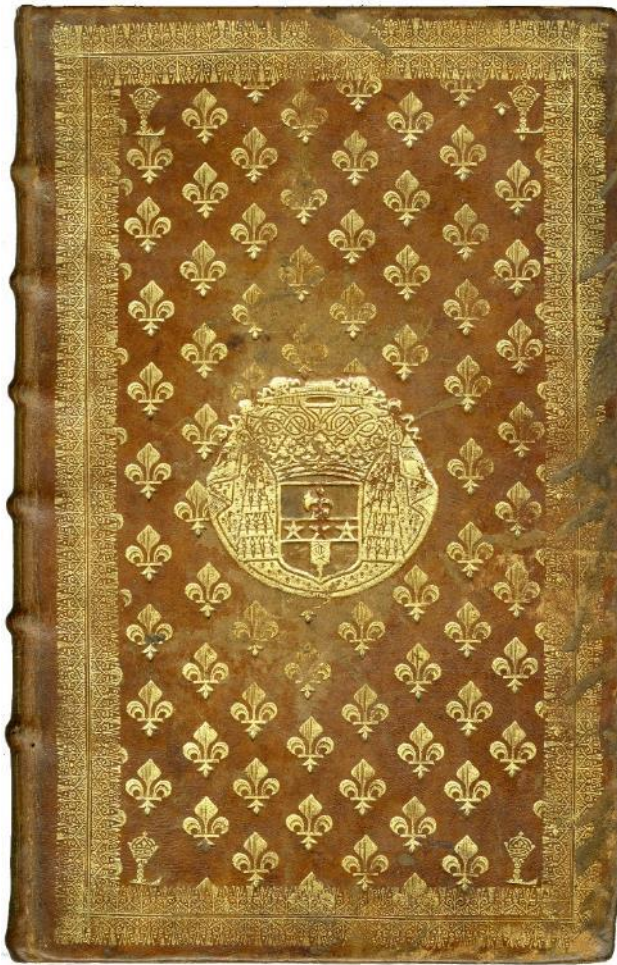
Oblong 4to, 11.5 x 37 cm., title-page + 83 plates comprising 249 halftone photographs (arranged 3 per leaf), leaves connected and folded in concertina style; only one joint of concertina broken; inserted into original cardboard covers, ink stamp 'Jan Henderikse Broadway' and indistinct pencil note (?201/249?) to upper cover, two black cotton ties stapled to lower cover; Metropolitan Transportation Authority 'Manhattan Bus Map' of 1982 inserted inside the lower board (with pasted label 'Companion to Jan Henderikse Broadway...'); well preserved. **\$825**

First edition. A thorough photographic study of New York's Broadway from The Battery to Spuyten Duyvil at the north-western most tip separating Manhattan from the Bronx.

Only 200 copies were produced, 100 for the USA and 100 for Europe. This copy is from the American edition.



THE FATHER OF HISTORY, WITH ARMS OF THE COLLÈGE MAZARIN



44. HERODOTUS. *Historia, sive, historiarum libri IX, qui inscribuntur Musae. [Geneva], Henri Estienne, 1570.*

[bound with:]

HERODOTUS. *Historiae lib. IX, [et] de vita Homeri libellus. Illi ex interpretatione Laur. Vallae adscripta, hic ex interpret. [Geneva], Henri Estienne, 1566.*

Two works in one volume, folio, pp. 24, 362, 20; [xxxii], 256, 12, [24]; text in Greek and Latin; title to vol. I in red and black, engraved initials and head-pieces; some light marginal damp staining, small wormholes to inner margin of vol. I; 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** (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 sometimes used on works given as prizes at the Collège Mazarin), spine gilt in compartments with direct lettering, gilt edges; a few small wormholes to spine, some abrasions to covers; short inscription crossed through on title-page. **\$4500**

First Estienne edition of the Greek text of Herodotus, bound, as often, with the Latin translation of Lorenzo Valla which Estienne had published four years earlier, this copy bearing the arms of Cardinal Mazarin. The first volume features the beautiful Greek typeface cut by Claude Garamond in the 1540s for Estienne's father, Robert. Further Estienne editions appeared in 1592 and 1618.

Both volumes collected here include extracts from the Greek physician Ctesias's *Persika*, a history of Persia, and *Indika*, the first book to be devoted entirely to India. In addition to Valla's Latin translation of the *Histories*, commissioned by Pope Nicholas V, the second volume includes Estienne's *Apologia pro Herodoto*, defending Herodotus' reliability as an ethnographer and historian against his detractors, and the pseudo-Herodotean *Life of Homer*.

Brunet III, 122 ('Édition belle et correcte'); Dibdin (4th ed.) II p. 20; Renouard *Annales de l'imprimerie des Estienne* 134/5 and 128/8.

'GATHER YE ROSE-BUDS WHILE YE MAY'

45. **HERRICK, Robert.** *Hesperides: or, the Works both humane & divine ... London, Printed for John Williams, and Francis Eglesfield ... 1648.*

Small 8vo, pp. [8], 398, [2], 79, [1] (paginated irregularly), with the famous frontispiece portrait by William Marshall (bust of Herrick in a landscape with putti and a Pegasus), shaved at the head; 'His noble Numbers: or, his pious Pieces' has a separate divisional title-page dated 1647, and separate pagination and register; C7, M8 and O8 are cancels (the latter two slightly dusty); title-page neatly extended to outer margin (not touching text), short marginal tear to dedication leaf (old repair on verso), pagination occasionally shaved, but apart from these minor faults a very good copy, in early nineteenth-century straight-grain green morocco, spine sunned, edges gilt; illegible ownership inscription dated 1818 and manuscript note: 'This copy priced £8.8. in the Bibliotheca Anglo Poetica'; booklabel of the noted bibliophile Edward Vernon Utterson (1775-1856), bookplate of William Waldorf (Viscount Astor). \$22,500



First edition of one the great traditional rarities of seventeenth-century English literature, difficult to find in anything approaching good contemporary condition.

'Containing almost 1400 poems [many of them epigrams or very short pieces], probably almost all that he could find to print in 1647, *Hesperides* was and remains the only effort by an important English poet to publish his entire *œuvre* in one organized collection' (*Oxford DNB*); before it Herrick had published only the very rare pamphlet *A Description of the King and Queene of Fayries* (1634, Rosenbach only). Herrick's subsequent reputation has obscured the timely political content of this collection: its dedication to Prince Charles and explicitly royalist poems, as well as his 'emphasis on the continuity and shaping powers of ceremony, ritual, and tradition, and on the importance of friendship and family loyalty' would have garnered him a nostalgic loyalist audience during the upheaval of the Civil War: 'I sing of *Brooks*, of *Blossomes*, *Birds* and *Bowers* ... I sing of *Times trans-shifting*' ('The Argument of his Book').

Item 340 in Thomas Park's *Bibliotheca Anglo-Poetica* (1815) is a copy of *Hesperides* priced £8 8s.

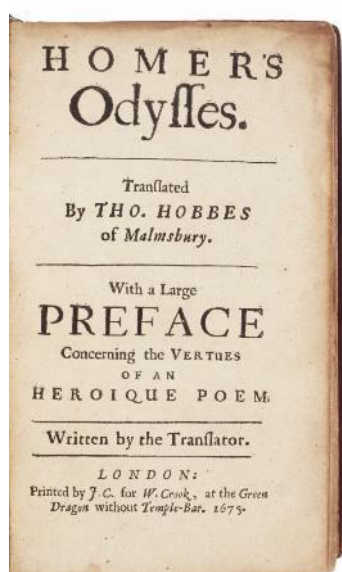
Pforzheimer 468; Wing H 1596.

'A CONTINUATION OF THE *LEVIATHAN*', EXCEEDINGLY RARE

46. **HOBBS, Thomas, and HOMER.** *Odysseys*. Translated by Tho. Hobbes of Malmesbury. With a large preface concerning the virtues of an heroick poem. Written by the Translator. *London, printed by J.C. for W. Crook, 1675.*

12mo, pp. [xxii], 301, [3] (with frequent mispagination); with the errata leaf, bound after the title; a little marginal browning on the title-page, faint marginal dampstaining to extreme leaves, very minor occasional spots, upper edge of the front free end-paper (with old inscription) trimmed, but a very good copy in contemporary English panelled calf, panelled spine with red morocco lettering-piece (chipped), spine extremities and hinges unobtrusively repaired, front hinge cracked but firm. **\$13,125**

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



Summarily dismissed throughout history following Hobbes's own statement 'Why then did I write it? Because I had nothing else to do' and Pope's verdict on the translation ('too mean for criticism'), Hobbes' Homeric translations, which started with the *Odyssey* and extended to the *Iliad* published in 1676, have long deserved a thorough reappraisal. Eric Nelson's Clarendon edition of 2008 has at last provided this systematic study, relying on textual analysis and on primary sources never before consulted. Hobbes's admission of 'nothing else to do' has been shown to be an ironic pointer to the fact that, from the 1660s, censorship and repression prevented him from publishing any works on politics or moral philosophy: deprived of other ways of publishing, 'the elderly Hobbes chose the Homeric epics to "teach the precepts of his philosophy"' (Nelson, xxi), and to correct what he saw as dangerous in the early modern rendition and reception of the classic masterpieces. He issued a 'trial' translation of a few of the later books of the *Odyssey* in 1673 (*The travels of Ulysses...*), before embarking in the full project.

Wing H2556; Macdonald & Hargreaves 77; Cummings – Gillespie, *Translations from Greek and Latin Classics 1550–1700: A Revised Bibliography*, in 'Translation and Literature' vol. 18, No. 1 (Spring, 2009), pp. 19; see Eric Nelson (ed.), *Thomas Hobbes: Translations of Homer*, Oxford/New York, Clarendon, 2008, *passim*. A remarkably rare book, scarce in public holdings and no auction record in the past 37 years.

HOBBS ON FREE WILL AND DETERMINISM

47. **HOBBS, Thomas.** *Of libertie and necessitie a treatise, wherein all controversie concerning predestination, election, free-will, grace, merits, reprobation, &c. is fully decided and cleared, in answer to a treatise written by the Bishop of London-derry, on the same subject.* By Thomas Hobs. Dedicated to the Lord Marquess of Newcastle. *London, printed by W[illiam]. B[entley]. for F. Eaglesfield [sic] at the Marygold in S. Pauls Church-yard, 1654.*

12mo, pp. [16], 80; upper margin closely cropped, just shaving the running titles in the preliminary matter and occasionally touching the printed pagination, some uniform light browning, the odd small light stain; withal a very good copy, in contemporary marbled boards, rebaced and re-cornered, gilt titling on spine; two minute contemporary ink corrections to the last page. **\$13,500**

First edition, one of the most elusive of Hobbes's works. A single other copy (and not of this issue but of the variant reading 'necessity' in the title) is recorded to have come up at auction in the last 40 years.

Though not authorized as a publication, this slim and powerful work on the human condition in relation to free will and necessity sparked a philosophical discussion spanning almost four decades. 'In 1645 [the Earl of] Newcastle set up a philosophical disputation between Hobbes and an exiled Anglican bishop, John Bramhall, on free will and necessity; the short text Hobbes wrote on this subject was later published, without his authorization, as *Of Libertie and Necessitie* (1654) ... Bramhall [then] felt obliged to go to press with *A Vindication of True Liberty from Antecedent and Extrinsical Necessity* (1655)' (Noel Malcolm, in ODNB). This ignited Hobbes' rebuttal, *The questions concerning liberty, necessity and chance*, 1656, and, after further objections and almost three decades later, *An answer to a book published by Dr. Bramhall... called the Catching of the Leviathan*, 1682.

The text is dated in print in the bottom left-hand corner of the last page 'Roven Aug. 20. 1652. In our copy the date is altered by a contemporary hand in '1645'; it is interesting to note that the Bodleian Library copy also has a contemporary manuscript alteration to the date, reading '1646', which is the date printed in the variant issue. The preliminary Epistle to the Reader was not by Hobbes, but rather an addition provided by John Davys of Kidwelly, who had been responsible for this unauthorized publication (MacDonald and Hargreaves).

Provenance: bookplate of Leo Polak (1880-1941), Dutch philosopher and jurist, and prominent freethinker, who taught for many years at Groningen; his inscription (1934) to Dr Ferdinand Tönnies (1855-1936), German sociologist and philosopher, who wrote on Hobbes and edited a number of his works.

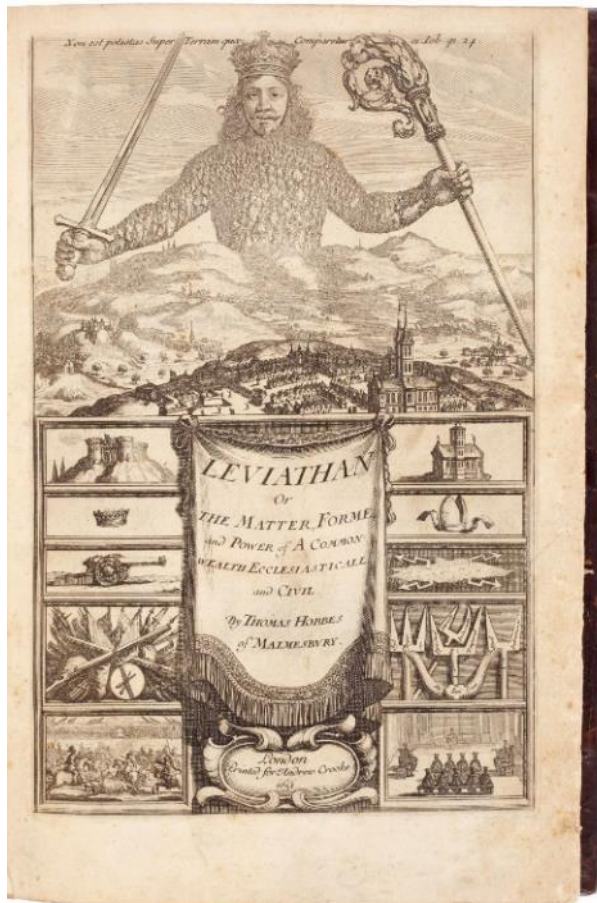
MacDonald and Hargreaves 48; Wing H2252. ESTC (R20187) finds 3 copies only in American institutions (Harvard, Michigan, Yale Sterling Memorial), beside a handful in the UK.

48. HOBBS, Thomas. *Leviathan, or the matter, forme, & power of a common-wealth ecclesiasticall and civill.* London, Andrew Crooke, 1651.

Folio, pp. with the engraved additional title, and folding table; some very light foxing to the initial two and final two leaves, minute marginal paper flaw to M2 and Q1, outer margin with some faint dampstains, and a little worn in the last three quires, withal a very good copy, in contemporary calf, rebaked preserving the contemporary gilt lettering-piece, corners skilfully repaired; Joseph Henry Shorthouse's exlibris on the front pastedown. **\$43,500**

The true first edition – often referred to as 'first edition, first issue', but in fact the only first printing – of a milestone of political philosophy: the earliest English book to set out a complete political system, the first modern philosophical formulation of a social contract theory, and a work made almost universally iconic by its illustrated frontispiece, perhaps the most famous graphic representation of a political theory.

The idea of the necessity of a State authority as a remedy to the brutal anarchy of the natural condition ('Man to Man is an arrant Wolfe'), and the associated idea of political representation, were the conceptual foundation of enlightened monarchies throughout Europe: while the legitimate source of power is the people, its exercise pertains to the monarch, the people's designated representative. 'This book produced a fermentation in English thought not surpassed until the advent of Darwinism. Its



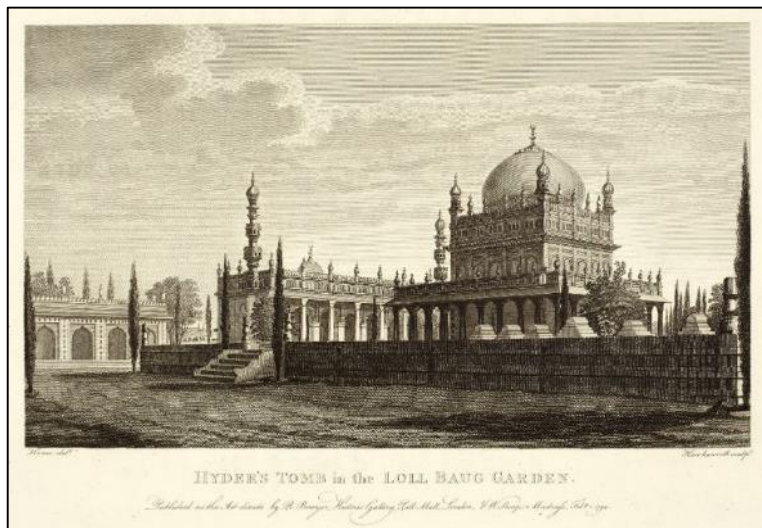
importance may be gauged by the long list of assailants it aroused. It was placed on the Index Librorum Prohibitorum 7th May 1703, though all Hobbes's works had previously been condemned *in toto*, and it still remains a model of vigorous exposition, unsurpassed in the language' (Pforzheimer).

Provenance: the copy which belonged to the novelist Joseph Henry Shorthouse (1834–1903). It is worth noting that Shorthouse's first and most famous work, *John Inglesant* (finished and privately printed by 1876 but published commercially only in 1881), is a historical novel set in Hobbes's times. It has been described as 'one of the best examples of the philosophical romance in English literature' (Britannica).

Kress 831; Macdonald & Hargreaves 42; Pforzheimer 491; PMM 138; Wing H2246.

HOME'S FINELY-ILLUSTRATED ACCOUNT OF THE THIRD ANGLO-MYSORE WAR

49. HOME, Robert. Select Views in Mysore, the Country of Tippoo Sultan; from Drawings Taken on the Spot by Mr. Home; with Historical Descriptions. London, T. Bensley (letterpress, 'from Figgins's types') for Robert Bowyer, 1794.



4to (332 x 280mm), pp. [i]-vii, [1 (blank)], [2], [1]-48; 13ll. with letterpress Persian script printed on the rectos only; 29 engraved; 4

folding engraved maps and plans, one with original hand-colouring, 2 with some later colouring, 2 printed on blue paper; light offsetting from plates onto text, some light browning, small mark on one plate, 2 maps with small repaired tears; contemporary British dark blue straight-grained morocco gilt, spine gilt in compartments; extremities a little rubbed and bumped, otherwise a very good, clean copy.

\$3000

First edition. The portrait painter Robert Home (1752–1834) was first introduced to art (and especially anatomical drawing), by his brother-in-law, the anatomist John Hunter. Travelling without the permission of the East India Company, Home arrived in Madras in January 1791, in the course of the Third Anglo-Mysore War (1790–1792), which would end with the defeat of Tippu Sultan at Seringapatam and the loss of half of his territories: 'At that moment, Cornwallis [to whom the work is dedicated] and his army were marching to Bangalore. Having obtained approval from the officials to join the army, Home followed Cornwallis in a palanquin catching up with them before they reached their destination. Home became an official artist during the third Mysore war. He produced portraits, studies of events and places, many of which were painted in oils and engraved In 1794, Robert Bowyer published Home's *Select views in Mysore* The book contains a narrative of the campaign and is illustrated with engravings (mainly by William Byrne and James Fitler) after drawings by Home. Besides the hill-forts and scenes of Seringapatam, the fort and Tipu's palace at Bangalore feature in many of the illustrations' (Godrej and Rohatgi, pp. 113–114).

Provenance: Sir John James Smith, 3rd Baronet (1800–1862, engraved armorial bookplate on upper pastedown, after his succession to baronetage in 1852) – Maurice Browne, Inglis Barracks, Mill Hill, 27 August 1942 (1884–1961, printed bookplate on upper pastedown, name, address and date added in manuscript, date also added to Smith's bookplate in his hand) – John Stafford Reid Byers (1903–1984, engraved armorial bookplate on upper pastedown).

BAL 1538 (28 plates only and no maps); Brunet III 268; Cox I 305 (erroneously calling for 5 rather than 4 maps); ESTC T90237; Godrej and Rohatgi, *Scenic Splendours* p. 156; Lowndes p. 1095.

50. HOOFT, Pieter Corneliszoon. *Emblemata amatoria. Afbeeldinghen van minne. Emblemes d'amour. Amsterdam, Willem Janszoon Blaeu, 1611.*

Oblong 4to (181 × 142 mm), pp. 144, with an engraved allegorical title and 30 full-page engraved emblems; a fine copy in late nineteenth-century polished speckled calf, spine richly gilt, gilt edges, by Bedford. **\$18,000**

First edition, complete with the rare accompanying collection of sonnets and songs (pp. 73–144), of one of the most important emblem books of the Dutch Golden Age and a masterpiece of Dutch literature by the prolific poet and dramatist Pieter Corneliszoon Hooft (1581–1648). All the emblems, illustrated with splendid engravings variously attributed to Simon Frisius, Pieter Servouters (see Praz) or Christoffel le Blon (see Landwehr), 'are original in that they are not derived immediately from [Hooft's] predecessors, but are freely inspired by the same or similar themes' (Praz p. 124), and are accompanied by mottoes and distichs in Dutch, Latin and French.

Provenance: Samuel Ashton Thompson Yates (1842–1903), with his bookplate. Loosely inserted is a two-page typescript letter signed from Mario Praz to Allan Heywood Bright, dated Brighton, 8 December (year unknown), discussing the originality of the engravings of various emblem books about love, among which is Hooft's *Emblemata amatoria*, and the collection of Lord Lothian.

De Vries 48; Landwehr, *Low Countries* 320; Praz p. 371.



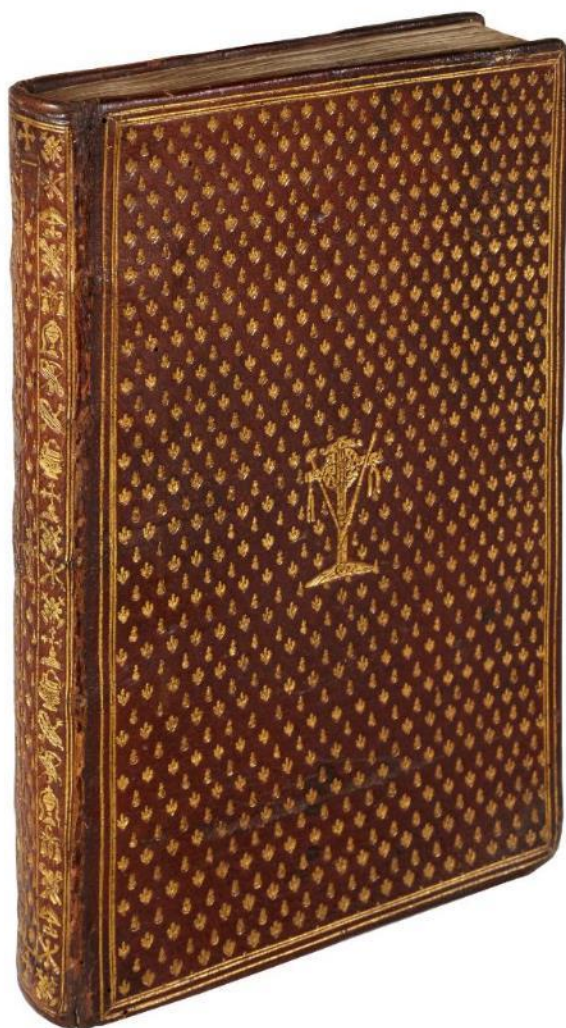
51. HORAE B.M.V., Use of Rome. Paris, Antoine Vérard, 18 September 1506.

8vo (195 x 125 mm), ff. [100] (q⁸, aa², a³⁻⁸, c-j⁸, A-B⁸, C⁴, ā², aa³⁻⁸), 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; tiny wormhole in upper margin of first five leaves, the words 'et six' sometime carefully erased from colophon and the resulting space filled with a pilcrow in manuscript (f. C4v, see below); 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 ruled to form a broad border containing repeated small stamps of various funerary motifs, narrow central panel of spine stamped with a repeated pattern of 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, one or two minor abrasions on covers, a few tiny wormholes, some small areas of expert restoration; 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. Compare, for instance, a binding illustrated in Paul Needham, *Twelve centuries of bookbindings: 400–1600*, no. 93 (Pierpont Morgan Library M. 292), which evidently bears the same central stamp of the instruments of the passion as well as many of the same funerary motifs on the spine (bell, candelabrum, coffin, scythe, cross, and so on). The tear and flame tools on the spine of the Pierpont Morgan example are also apparently the same as those used on the covers of our binding. Needham dates the Pierpont Morgan binding to c. 1580–90 and remarks that ‘the present semé binding, which can be only very approximately dated, exemplifies the penitential theme particularly associated with bindings from the reign of Henri III, 1574–89’ (*ibid.* p. 289); see also Anthony Hobson and Paul Culot, *Italian and French 16th-century bookbindings* no. 73, dated to c. 1600, with further references. The endpapers here bear the watermark of Nicolas Lebé of Troyes, similar to Briquet 8078 and 8079, which he dated 1561–1602.

The colophon (f. C4v) reads ‘Ces presents heures a lusage / de Rōme furent achevees le xviii. / iour de septembre Lan Mil cinq / 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 ‘cinq 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. In his monograph on Vérard, Macfarlane cites several instances where colophons or parts of colophons in books printed by or for Vérard have been erased or otherwise adjusted (he believes by Vérard), usually to make a work appear newer than it in fact was (see Macfarlane pp. xxvi–xxvii); in the case of the present Book of Hours, however, it is probably a bookseller of more recent times who has attempted to make the volume appear older than it is.

Lacombe 155; Macfarlane 236, citing the Bibliothèque nationale copy (lacking a leaf).

52. HORAE, B.M.V., Use of Rome. Paris, Simon Vostre, c. 1514 [almanac for 1514–1530].

8vo, ff. [140], gothic letter, **printed on vellum**, 22 lines to a full page, large device of Simon Vostre on f. 1r (the shield bearing his monogram illuminated), cut of the Anatomical Figure on f. 2r, and with 19 full-page cuts, each page within a woodcut border (many historiated or incorporating smaller woodcut illustrations); large and small capitals supplied in gold on red and blue backgrounds, lightly ruled in red throughout; some light soiling and occasional smudging or offsetting of illuminated initials, a few small wormholes in first and last few leaves, a very few borders fractionally shaved, but generally in excellent condition, with good margins; mid nineteenth-century French blind-stamped pale calf, spine richly gilt; minor wear, traces of bookplate on front pastedown; from the library of Constantin Radoulesco, with book label. **\$21,000**

A rare Vostre Book of Hours, with cuts after designs by Jean Pichore and the Master of the Très Petites Heures d'Anne de Bretagne (also known as the Master of the Apocalypse Rose).



The nineteen full-page cuts depict the Martyrdom of St. John, the Betrayal, the Tree of Jesse, the Annunciation, the Visitation, the Nativity, the Annunciation to the Shepherds, the Magi, the Circumcision, the Massacre of the Innocents, the Death of the Virgin, the Crucifixion, David and Uriah, Lazarus and Dives, Job, the Trinity, the Apostles at the Fountain, St. Anne with the Virgin and Child, and the Lamentation. The Annunciation to the Shepherds bears the initial 'G', and the Magi and the Circumcision bear the monogram 'G F'.

Bohatta 975; Lacombe 258 (very imperfect) and 259 (a variant with different Suffrages on verso of final leaf). See also Graesse VII 374. OCLC records four copies: Bodleian, Bibliothèque nationale (two copies, one of which is presumably the defective copy noted by Lacombe) and Bibliothèque Mazarine (the variant noted by Lacombe). BP16 adds copies at Keble College Oxford, Lille and Tours.

PRAYERS FOR PHYSICIANS. J. R. ABBEY'S COPY



53. HORST, Jakob. *Precationes medicorum piae.* Helmstedt, Jacobus Lucius, 1585.

12mo, ff. [xii], 202, [2, colophon and blank], with folding table tipped in before f. 1; ornate woodcut border to each page; a little light foxing to title-page, small closed tear to head of folding table, small repair to fore edge of f. 45 with loss of only one letter; a very good copy in contemporary north German vellum, covers panelled with blind fillets and gilt roll, upper cover with central gilt stamp of Christ child holding cross, the initials IBDC GHMG above and below, lower cover with central gilt stamp of resurrected Christ with letters VDMIE below (*Verbum domini manet in eternum*) and date 1585, title inked to spine, red gauffered edges, green ties (three lacking); some tarnishing and rubbing to covers, two small wormholes to upper cover; some blank leaves bound at beginning and end; donation inscription to foot of title page, J.R. Abbey's morocco gilt book label to front pastedown and his ink note to rear flyleaf (Sotheby's Abbey sale, 20 June 1967, lot 1926). **\$1875**

First edition of a pocket-sized collection of prayers for members of the medical profession, a very attractive copy in a contemporary binding. A native of Torgau, Germany, Horst (1537-1600) studied medicine at the University of Frankfurt. At the time of the publication of this work, he was professor of medicine at the Academia Julia in Helmstedt and personal physician to the university's founder, Julius, Duke of Brunswick-Lüneburg, to whom it is dedicated. Horst was acutely aware of the limited knowledge and powers of doctors and produced the *Precationes*, some of his own composing, for those seeking spiritual support in their study and practice. There are prayers for treating apoplexy, epilepsy, delirium, syphilis, and the plague and some for helping patients through their convalescence and when faced with death. Horst's *Precationes* were given a new lease of life in 1842 when a freely-translated English version appeared in London under the title *Prayers for the use of the medical profession*, published to supply 'the medical profession with a manual of devotion', with moneys raised going to a medical charity.

BL STC German p. 417; VD16 H5025. COPAC records only two copies in the UK (BL and Bodleian); Worldcat notes a copy at Yale.

AN UNRECORDED NEW YORK CHILDREN'S BOOK

- 54. HOUSE THAT JACK BUILT (The).** A diverting Story, for Children of all Ages. To which is added, some Account of Jack Jingle, shewing by what Means he acquired his Learning, and in Consequence thereof got rich, and built himself a House. Adorned with a Variety of Cuts, for the Benefit of those, Who from being quite destitute, friendless and poor, / would have a fine House, and a Coach at the Door. *Printed at New-York, by J. Oram, for the Bookbinders Society.– 1796.*

16mo, pp. 30, with a woodcut frontispiece ([A]1) as the front paste-down, and 15 woodcut illustrations; a fine copy in the original Dutch floral paper wrappers; cloth box. **\$5250**

Unrecorded, and in original state, a fine illustrated New York printing of perhaps the most repeated and parodied of all nursery rhymes.

The cumulative tale of 'The House that Jack Built' was first printed by John Newbery in *Nurse Truelove's New-Year's Gift* (c. 1750), though it was probably known well before that. Separate printings followed in both England and America, the first one with illustrations in around 1770 (printed by John Marshall), and it is those illustrations that provided the model for the woodcuts here.

James Oram was a New York publisher of some note, active c. 1790-1820; he published a number children's books in the same format 'for the Bookbinders Society' in 1796 (*The Entertaining History of Tommy Gingerbread, Tom Thumb's Folio, Rural Felicity*), all very rare.

Not in ESTC, COPAC, OCLC; Welch, Rosenbach or Evans (see Welch 616 for other editions).

'TO PURSUE THE ANNEXATION OF CUBA IN THE INTERESTS OF SLAVERY, IS TO PURSUE
THE DOOM OF THE REPUBLIC'

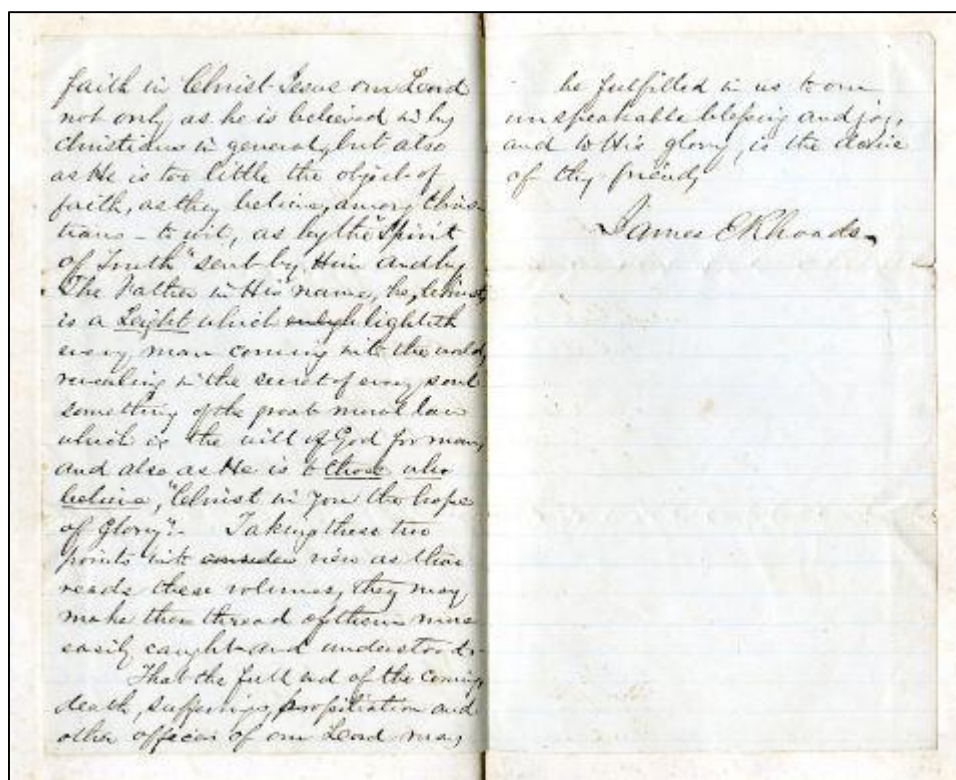
- 55. 'HURLBUT' [i.e. HURLBERT], William Henry.** Pictures of Cuba. *London, M'Corquodale and Co. for Longman, Brown, Green, & Longmans, 1855.*

8vo (167 x 113mm), pp. viii, 132; light marginal browning, a few light marks; modern half crushed morocco over marbled boards, spine gilt in compartments; a very good copy of this scarce work; marginal translations of German and Spanish words on pp. 48, 70, and 84. **\$225**

First British edition, revised and retitled, issued in the 'Traveller's Library' series. The work discusses the history, culture, topography, etc. of Cuba and also Cuban literature, the Cuban people, and chapter XIII (pp. 98–108) is dedicated to the question of slavery in Cuba, opening with the words: 'Man is at once the crown and the curse of the earth'. The final chapter considers the difficulties of annexing Cuba (which the author strongly opposes), and also explains that it would encourage slavery: 'To pursue the annexation of Cuba in the interests of slavery, is to pursue the doom of the Republic. I say nothing of the possibilities of disastrous foreign war which lurk in that pursuit; for I am sure that America can take no serious detriment at any but American hands. We have nothing to fear from the world. But have we nothing to fear from ourselves? Slavery is an institution so essentially false and mean in principle, so thoroughly barbaric in spirit, that no man can labour in its service without barbarizing his temper and his intellect. If it does not find men unscrupulous, it makes them so' (p. 129).

Sabin 34004; Smith, *American Travellers Abroad* H164.

THE FIRST PRESIDENT OF BRYN MAWR COLLEGE WRITES
ABOUT THE SOCIETY OF FRIENDS



56. **RHOADS, James Evans** (1828–1895), *American educator*. Autograph letter signed ('James E. Rhoads') to Henry Horniman. *Philadelphia, 22 July 1869*.

8vo bifolium, pp. 3 + 1 with pencil notes and sketches; neatly written in brown ink; creases where folded; good.

[tipped in inside:]

EVANS, William and Thomas EVANS, *editors*. *The Friends' library: comprising journals, doctrinal treatises, and other writings of members of the Religious Society of Friends, Vol. V. Philadelphia, Joseph Rakestraw, 1841.*

8vo, pp. iv, 480; some foxing; in publisher's cloth; spine partly detached, extremities rubbed; book label of Henry Horniman to front pastedown. \$450

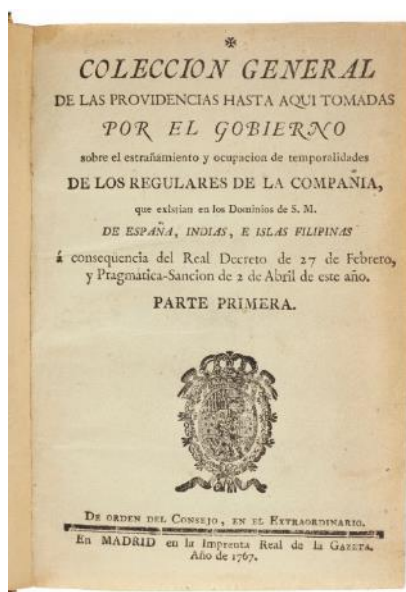
A letter from the first president of Bryn Mawr College near Philadelphia. Rhoads helped establish the college as a nondenominational, internationally respected school, and the first higher education institution to offer graduate degrees to women. Rhoads writes to Horniman, at the suggestion of his sister, to send him some books on the Society of Friends, 'illustrated by the lives of two of the more illustrious of their early members'. Rhoads describes some aspects of the Friends' faith which he hopes will inform Horniman's reading.

Volume V of the *Friends' Library* includes a lengthy biography of the Quaker leader and founder of Pennsylvania, William Penn.

A COMPLETE SET OF THIS RARE WORK ON THE SUPPRESSION OF THE JESUITS IN SPAIN
AND ITS COLONIES

57. [JESUITICA.] Colección general de las Providencias hasta aquí tomadas por el Gobierno sobre el estrañamiento y ocupacion de temporalidades de los Regulares de la Compañía, que existían en los dominios de S.M. de España, Indias, e Ilas Filipinas á consecuencia del Real Decreto de 27 de Febrero, y Pragmática-Sancion de 2 de Abril de este año. *Madrid: Imprenta Real de la Gazeta, 1767-1784.*

Quarto (200 x 138mm), five vols. bound in one, pp. I: 104; II: 91, [1 (blank)]; III: 24, 135, [1 (blank)]; IV: 144; V: [4], 74; woodcut Spanish royal arms on each title; some light offsetting, bound without final blank leaf V, K2, occasional light damp staining (mostly affecting the final volume); early twentieth-century Spanish tree sheep, spine gilt in compartments, extremities lightly rubbed, otherwise a very good copy; bookplate of Law Library of Los Angeles to upper pastedown. **\$11,250**



A rare and complete set of this important series of orders, decrees and circulars referring to the aggressive expulsion of the Jesuits from Spain and its territories in the East and West Indies, the Philippines and the Americas, following the Royal Decree of 27 February 1767. The Spanish authorities used the 'Hat and Cloak Riots' which took place in Madrid during March 1766 as a pretext for the expulsion of the Jesuits from Spain and, although there were obvious social and economic reasons for the discontent, the Jesuits and their allies were blamed for the rioting and publication of various squibs, lampoons and attacks on the administration.

The first three volumes of the Colección are dedicated to the enactment of the initial legislation, and volumes IV and V relate to the consequences and aftermath of that legislation, recording and discussing the distribution of the possessions of the resident Jesuits, their colleges, libraries, churches, sacred vestments, etc.

Through its detailed listing of Jesuit establishments throughout the Spanish empire, the work provides a valuable account of the order and its colleges, seminaries, and other institutions throughout Spain, Mexico, Spanish America and the Philippines.

Palau 56516 (describing the first three vols. in both forms, but misleadingly referring to this edition as 'otra edición en cinco partes'); Sommervogel XI, 53; see also Medina, *Hispano-Americana*, 4228 (vols I–III in the longer edition with vols IV–V) and Sabin 14304 (vols I–III in the longer edition).

MILLENNIUM AND APOCALYPSE

58. 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 Apochalypsim . . . Item tractatus de antichristo magistri Ioannis Parisiensis ordinis predicatorum. *Venice, Bernadino Benali, c. 1516 (privilege dated 4 April 1516).*

4to, ff. 80 (mis-numbered '78'), printed in roman letter in double columns; woodcut of the author on title, one full-page woodcut of the Leviathan and 75 woodcuts in the text; early twentieth-century vellum; with the collation of mark of Joseph Martini (1870–1944; possibly the copy in his Catalogue 25).

\$12,750

One of the two first editions of the first of Joachim's apocalyptic prophecies to appear in print, of enormous influence throughout succeeding centuries.

Two Venetian editions appeared more or less simultaneously: (1) the present undated edition printed by Benali consisting of 80 leaves which Dennis Rhodes places first (no. 111); and (2) another, printed by Lazzaro de Soardi, April 5, 1516, consisting of 76 leaves. Benali and Soardi were friends and often collaborated in joint editions; indeed these two editions share the same woodcuts, although ours has two extra impressions and one full-page cut of the Seven-headed Serpent not found in the Soardi edition. Dr Rhodes records two copies of our edition, both in the British Library, and eight of the Soardi edition (his no.112), of which one is incomplete.

Joachim, the 12th century Abbot of Fiore in Calabria is famous as a mystic and prophet and founder of the 'Ordo Florensis', a sect based on a mystical tradition and condemned as heretical by the Council of Arles in 1260. 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. In spite of the heresy attached to his name, Dante places him in Paradise (Canto XII, 139 sqq.).

Essling 1896; Sander 3607. D. E. Rhodes, *Annali tipografici de Lazzaro de' Soardi*, no. 111. OCLC locates three copies only (Danish Union catalogue, Paris Mazarine and Institut Catholique de Paris).

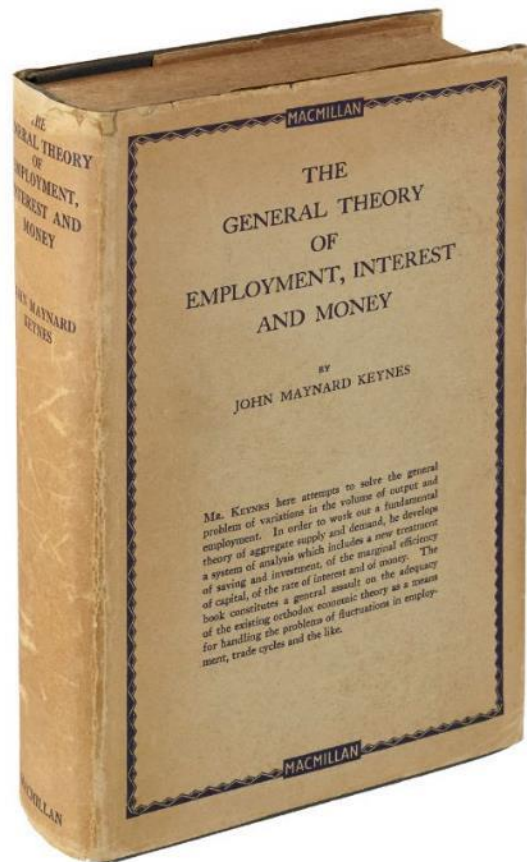
59. KEYNES, John Maynard. The General Theory of Employment Interest and Money. London, Macmillan and Co., 1936.

8vo, pp. [2] advertisements, xii, 403, [1]; two bookseller's tickets to front pastedown; occasional light browning, but a very good copy in the original cloth with dust-wrapper, lightly sunned, spine slightly scuffed with a small chips at extremities, touching two letters at head of spine, repaired.

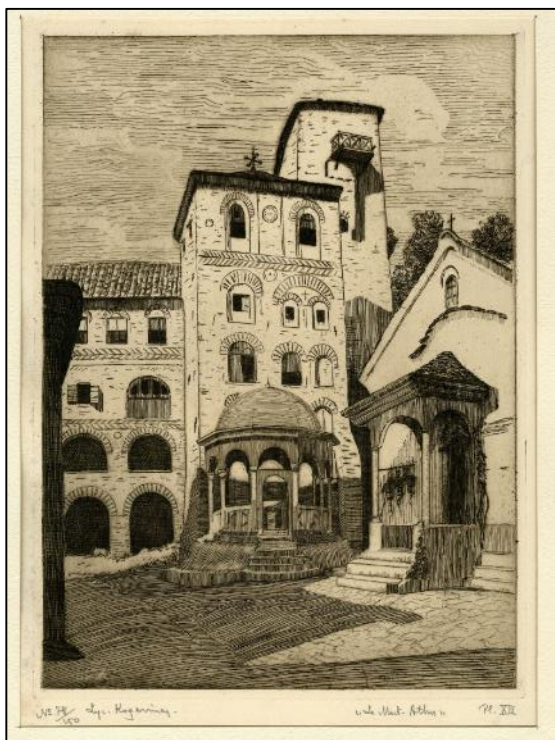
\$10,125

First edition. 'Few would dispute today the main thesis of this epoch-making work, or could imagine the furore of disagreement aroused by its first appearance. That national budgets are major instruments in a planned economy, that financial booms and slumps are controllable by governments rather than by "laissez-faire" is now a universally accepted doctrine' (PMM Catalogue, 609).

PMM 423.



60. KOGEVINAS, Lykourgos. Le Mont Athos. Suite de douze eaux-fortes originales et inédites par Lyc. Kogévinas. Préface de Charles Diehl. *Paris, A la Belle Edition, [1922].*



Folio, ff. 10, with 12 etchings (305 x 400 mm or vice versa), each signed by the artist, titled and numbered and in its own card mount; some light fingermarking in text, mounts occasionally slightly marked and lightly toned towards the edges, the etchings themselves in excellent condition; loose as issued in the original portfolio, upper cover lettered in gilt; rubbed, stained and faded, small paper label of Curtis Brown of Henrietta Street, Covent Garden, on upper cover; from the library of Robert Byron, but without his ownership inscription. **\$10,000**

First edition of this splendid suite of etchings of the monasteries of Mount Athos. This is number 78 of 250 suites printed (of which those numbered 1–25 are on Japon Impérial paper and those numbered 26–250 are on Holland Van Gelder paper).

Lykourgos Kogevinas (1887–1940), a native of Corfu, studied in Italy and in then in Paris (1904–08). The etchings here depict Stavronikita, Simonopetra,

Dochiariou (two), Dionysiou, Pantokratoros, Chilandariou (two), the Great Lavra (two), Vatopedi and Koutlomousiou.

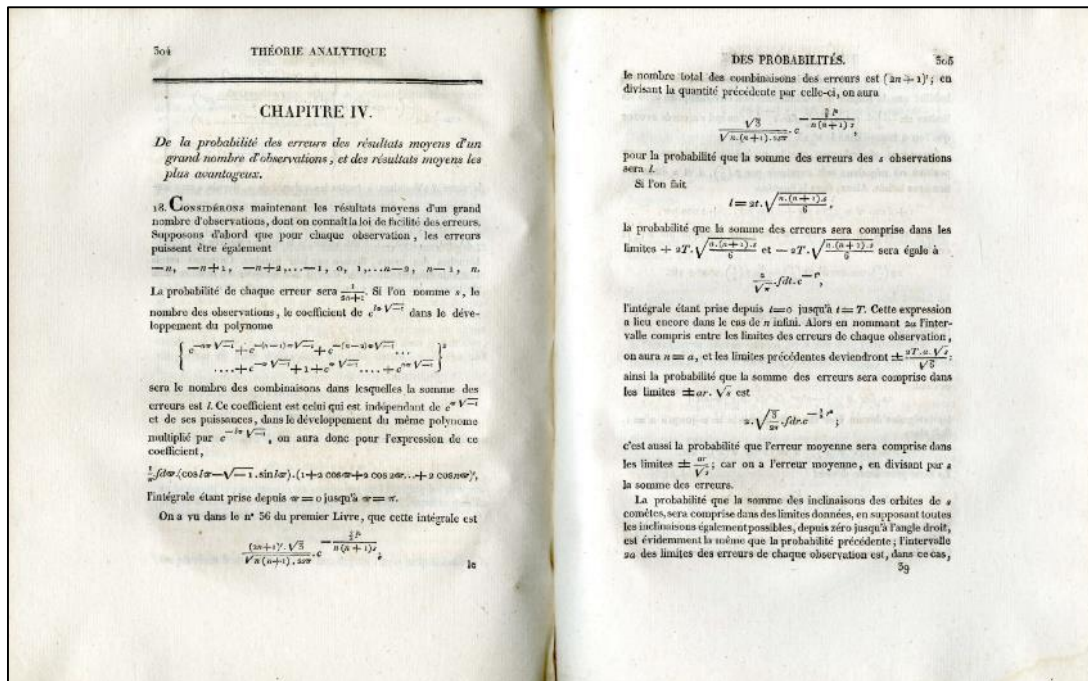
‘Those who have lived in Athens, and lunched, as Athens does, at Costi’s, will recall the lovely Madame Kogevinas. Her husband, an artist, is the author of an etching which shows Simopetra from a peculiar angle, rising its most precipitous into the sky. This view I also had in mind to see’ (Byron, *The Station* p. 152).

‘THE MOST INFLUENTIAL BOOK ON PROBABILITY AND STATISTICS EVER WRITTEN’

61. LAPLACE, Pierre Simon, Marquis de. *Théorie analytique des probabilités.* Paris, widow Courcier, 1812.

4to, pp. [vi], 464, [2, errata] leaf; verso of errata leaf with a couple of old paper repairs (far from text); almost invisible wormtrack in the margin of pp. 281–296 (not affecting text); light waterstain to first two leaves and a few others, mostly marginal; overall a very good, fresh copy, in mid nineteenth-century roan backed marbled boards, spine lettered and decorated gilt; bookbinder ticket of Justiniano Soares, Coimbra, and bookplate of Alexandre Alberto de Sousa Pinto to front pastedown. **\$22,500**

First edition of Laplace’s masterpiece, ‘the touchstone for all his work on probability’ (Stigler, p. 131), ‘the most influential book on probability and statistics ever written’ (Hald) and the foundation work for all subsequent developments of pure and applied probability analysis.



Laplace (1749–1827) ‘was among the most influential scientists in all history’ (DSB), to whom, ‘on the whole, the theory of probability is more indebted . . . than to any other mathematician’ (Todhunter).

Alexandre Alberto de Sousa Pinto (1880–1982) was professor of Physics at and later rector of the University of Porto; during his long political career, he held different positions, such as Minister of Education (1933 – 1934) and Governor of the Mozambique Company (1942–1945).

DSB, XV pp. 367–76; Todhunter, *History of the theory of probability* ch. XX; Stigler, *The history of statistics* p. 131.

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

62. [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 (208 x 142mm), pp. [4 (blank ll.)], [84]; printed in brown ink in italic types; light marks on one page; original semi-flexible brown linen covers, titled in gilt on the spine; covers a little bowed and slightly bumped at extremities, 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*, as well as recording Lawrence’s views on typography, the history of the printing of the ‘Subscribers’ Edition’ of *Seven Pillars of Wisdom*, Lawrence’s thoughts on booksellers – ‘[y]es, Wilson, of Bumpus, is a real discovery, as a bookseller, isn’t he?’ (p. [25]) – and book-collectors, his appreciation of Rogers’ editions of Sassoon’s poetry, his concerns over problems of translation, and his work in the RAF.

Clements p. 36; Haas, *Bruce Rogers* 161; O’Brien A160; *The Work of Bruce Rogers* 372.

THE FINELY-PRINTED FIRST EDITION OF A 'MAJOR COLLECTION OF LETTERS BY LAWRENCE'

- 63. LAWRENCE, Thomas Edward.** Letters to E. T. Leeds, with a Commentary by E. T. Leeds. Edited and with an Introduction by J. M. Wilson with a Memoir of E. T. Leeds by D. B. Harden & Illustrated with Line Drawings by Richard Kennedy. *Andoversford, The Whittington Press, 1988.*

4to (282 x 200mm), pp. xxii, [2 (editorial note, verso blank)], 140, [4 (colophon and 3 blank pp.)]; mounted photographic frontispiece, 10 illustrations after Richard Kennedy printed in ochre, 9 full-page, illustrations in the text, 6 plates bearing illustrations recto-and-verso, some after Lawrence, title printed in brown and black; loosely-inserted letterpress card to request Whittington Press catalogues; original cloth-backed boards by The Fine Bindery, spine lettered in gilt, upper board with design after Kennedy, original slipcase; slipcase very slightly rubbed and bumped at extremities, small mark on lower panel, nonetheless a fine copy, without the loosely-inserted errata slip by J.M. Wilson, 1990, found in some copies but not noted by either Butcher or O'Brien. **\$600**

First edition, limited to 750 copies, this no. 4 of 650 bound in quarter buckram. A 'major collection of letters by Lawrence [which] are especially revealing of the Carchemish period' (O'Brien), comprising fifty-three letters from Lawrence to Leeds (the Assistant to the Keeper of the Ashmolean Museum in Oxford), dating from 1909 to 1935, and relating principally to archaeological matters (some thirty-six were written from Carchemish): 'This new information is interesting enough in itself – but it is also extremely important in other ways. First, because it sheds new light on the early relationship between Lawrence and D. G. Hogarth, and, second, because it makes nonsense of the reasons suggested by some biographers for Lawrence's appointment to the British Museum's Carchemish excavations. The evidence is therefore immensely important' (J. M. Wilson, quoted in the prospectus for the work).

D. Butcher, *The Whittington Press* 94; O'Brien A263.

A SINGLE MAN POSSESSED OF A GOOD FORTUNE

- 64. LEIGH, Sir Samuel Egerton.** *Munster Abbey, a Romance; interspersed with Reflections on Virtue and Morality ... in three Volumes ... Edinburgh, Printed by John Moir ... for W. Creech, Cross, and S. Cheyne ... [and] for Hookham & Carpenter ... Vernor & Hood ... London, 1797.*

Three vols., 12mo in sixes; a very good copy apart from a little spotting and a tear to the blank margin of K3 in volume I; contemporary half calf and marbled boards, morocco labels; armorial bookplate of Sir Henry Hay Makdougall of Makerstoun. **\$1875**

First edition. Despite its 'Gothic' title this is a novel of contemporary high life in England and on the Grand Tour, avoiding 'extravagant descriptions of supernatural scenes and events'. *Munster Abbey* in Devon is the seat of the hero, Mr. Belford, a bachelor 'happily possessed of a fortune, ample as his wishes'. This was Leigh's only novel – he died at 26 – assembled by his widow from her husband's 'scattered papers' and, the 'Advertisement' implies, possibly finished by her.

Leigh was a distant relation of Jane Austen, and though there are only Austins and no Austens among the 1182 subscribers (the list extends to 34 pages), we can find there Egerton Brydges, brother of Austen's friend Anne (later Lefroy), the Dowager Duchess of Chandos, and several other members of the Leigh family.

Garside, Raven, and Schöwerling 1797: 53.

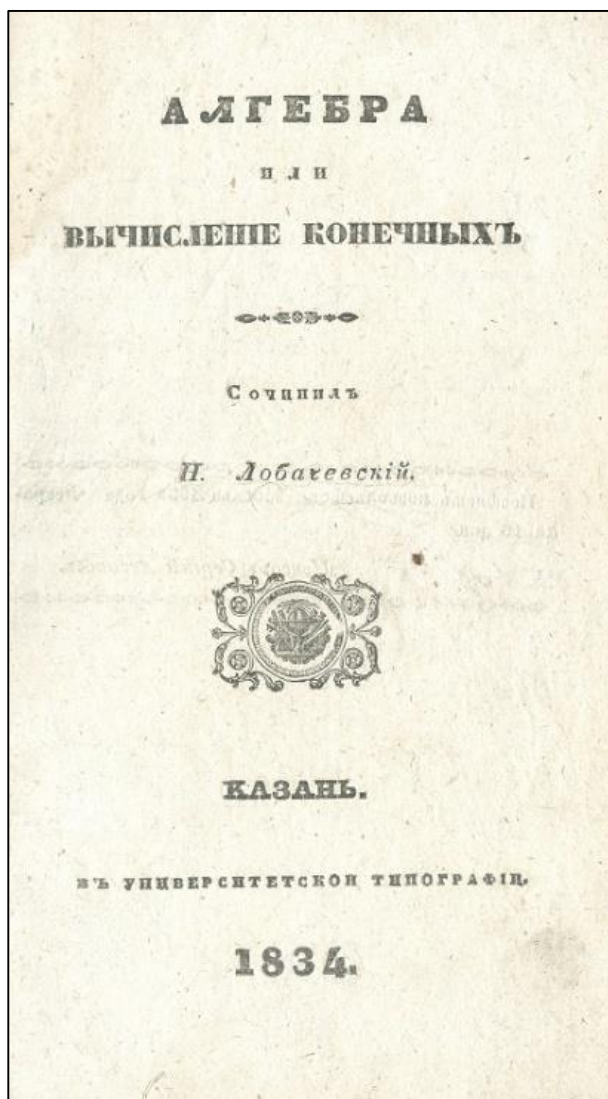
THE ONLY SUBSTANTIAL BOOK PUBLISHED BY THE FOUNDER OF
NON-EUCLIDIAN GEOMETRY

65. **LOBACHEVSKY, Nikolai Ivanovich.** Алгебра, или Вычисление конечныхъ [Algebra, ili vychislenie konechnykh (Algebra, or Calculus of Finites)]. Kazan, *Universitetskaia tipografiia* [University press], 1834.

8vo, pp. [ii], x, [3]–528, [2 (errata)]; some worming, mostly marginal, touching some letters in only a few instances, without affecting legibility; small waterstain to upper margin of a few quires; nevertheless a very good copy, bound in modern quarter purple morocco over marbled boards, tan lettering piece on spine.
\$18,000

First edition of Lobachevsky's groundbreaking work on Algebra, the only comprehensive book to be published during his lifetime (all his works being published primarily as articles in scientific and academic journals or small pamphlets), in which he demonstrates a new method for the approximation of the roots of algebraic equations, separating the roots of a polynomial by squaring them repeatedly (today called the Dandelin-Gräffe method after the Belgian Dandelin and the Swiss K. Gräffe, who independently discovered it around the same time). Lobachevsky's theories were to be applied by Einstein in demonstrating that the universe has a non-Euclidean structure, thus making Lobachevsky one of the major precursors to the theory of relativity.

The work is rare: OCLC lists only one copy, at Harvard. We have been able to locate two further copies, at the National Library of Russia and Russian State Library.



Engel 5; Kagan 5; see *DSB*, VIII, 428–434; A. S. Householder, 'Dandelin, Lobachevskii, or Gräffe?', in *American Mathematical Monthly* 66 (1959), pp. 464–466; A. P. Youshkevitch and I. G. Baschmakova, 'Algebra ili vychisleni Konechnyhy' ('Algebra, or Calculus of Finites'), in *Istoriko-matematicheskie issledovaniya* 2 (1949), pp. 720–28; and G. V. Gnedenko, 'O rabotakh N. I. Lobachevsky po teorii veroiatnostei' ('Concerning the works of N. I. Lobachevsky on the calculus of probabilities'), *ibid.*, pp. 129–136.

ONE OF THE RAREST OF AMERICAN REVOLUTIONARY TRACTS

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

4to, pp. [ii], 82, [2]; occasional light marks, but a very good, clean copy bound without the initial blank in contemporary calf, flat spine decorated in gilt with gilt lettering-piece; front hinge cracked but holding well, small split to end of the upper joint, extremities rubbed, 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". Of the two variants noted by Adams, this is the one with a quotation from Thucydides on the title-page, Adams noting that 'although this was printed from substantially the same setting of type, there are a number of textual revisions, notably on pp. 13 and 82. The final leaf is "The Translations of the Greek Notes"'.

Adams 78-71b; Goldsmiths' 11747; Kress B 134; Howes M532; Sabin 47944.

67. MÉRIMÉE, Prosper. *Colomba. Brussels, Société Belge de Librairie, Hauman et Ce., 1840.*

12mo, pp. 236; newspaper clipping pasted to (blank) verso of p. 125 causing slight staining on recto, but a very good copy in contemporary calf-backed boards, spine gilt; joints and edges a little rubbed, clipped article on Mérimée pasted to front endpaper and flyleaf; ownership inscriptions of C. Clark, C. Coltman, and Cosmo Gordon (dated 1952). **\$1800**

The pirated edition, printed a year before the first French edition of 1841, of Mérimée's 'long short story of a Corsican vendetta and perhaps his finest work' (*Oxford Companion to French Literature*). Orso della Rebbia, a veteran of Waterloo, returns to his native Corsica to find that his father has been murdered. His sister, the passionate Columba, demands that he exact revenge by killing the lawyer Barriccini whom she suspects of the crime. Civilised by his years in Europe, Orso refuses and finds himself trapped between the savage Corsican values of his sister and the modern principles of his English sweetheart Lydia Nevil. However, when Barriccini dramatically ambushes Orso, he is forced to shoot him in self-defence. The story ends happily, and Columba joins Orso and Lydia on their Italian honeymoon.

Grolier p. 620.

THE FIRST ENGLISH BOOK PRINTED IN MEXICO

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

8vo, pp. 41, [1], with a drop-head title on p. 3, preceded by a licence leaf in Spanish ('Nos los Inquisidores Apostólicos contra la Heretica Pravedad, y Apostasia en esta Ciudad, y Arzobispado de Mexico ...'); a very good copy, edges stained red, in early wrappers, later manuscript inscription on front cover. **\$13,125**

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

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

A MINING TOWN RELOCATED



69. [MINING – MINNESOTA.] **Unknown photographer.** 'Bird's eye view of Hibbing, Minn. and open pit ore mines [1921]', *circa 1921*.

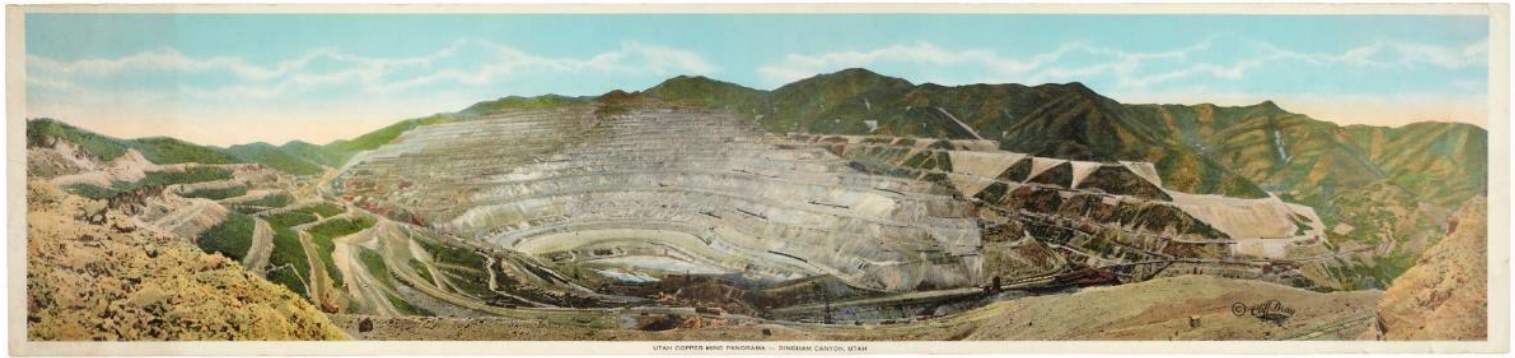
Photolithographic panoramic print, 3¼ x 35 inches (8 x 88.7 cm.), printed title and date in ink by hand below, printed on split back (extra-long) postcard by 'C.T. American Art' with message and address panels printed on verso; in original cardboard tube. **\$300**

A vibrantly-coloured view of the town of Hibbing and the open pit mine – apparently the biggest open pit iron mine in the world.

First excavated for iron ore in the 1890s, the mine grew until it overtook the town of Hibbing, which had to be relocated. In 1919 this two-year move of the town began, and saw 185 houses and 20 businesses travel south at a cost of \$16 million. One of the larger buildings to move, The Sellers Hotel, collapsed in transit and provided firewood for the inhabitants of Hibbing that winter. By the time this image was taken only a small portion of the town remained at the edge of the mine, which is now a National Historic Landmark and on the National Register of Historic Places.

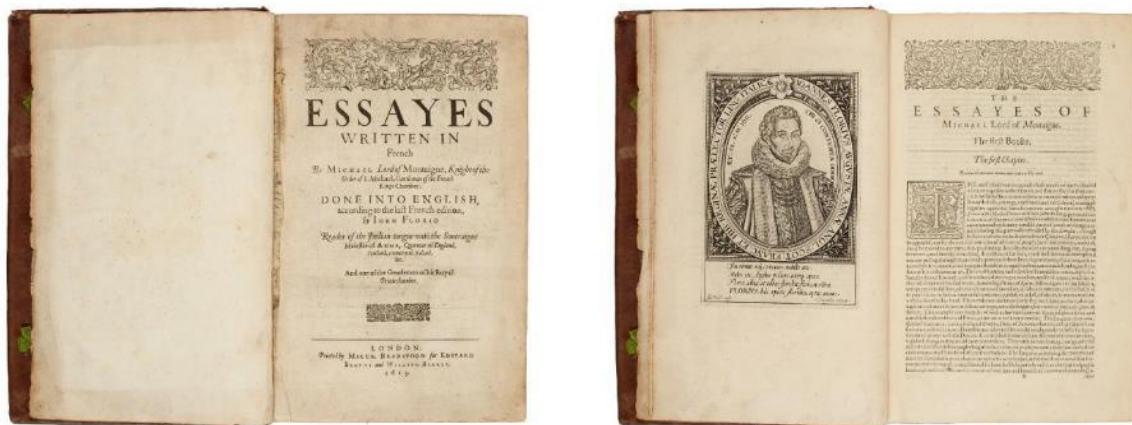
70. [MINING - UTAH.] **CLIFF BRAY PHOTOS.** 'Utah copper mine panorama – Bingham Canyon, Utah'. [*Salt Lake City, Utah, Published by Carpenter Paper Company of Utah, ?1930*].

Photolithographic panoramic print, 7½ x 34 inches (19 x 86.3 cm.), with photographer's printed copyright text '© Cliff Bray Photos Salt Lake City' in lower right corner of print, printed text 'Some Salient Fact Regarding This Famous Mine' printed on verso; one small 2 cm. tear to left margin, only just affecting image; in the original cylindrical posting tube, with part of original printed label ('...Utah ... To ... From ...') pasted on. **\$375**



A photolithographic view of the world's deepest man-made open pit mine and American's largest copper mine.

The Bingham Canyon Mine, or Kennecott Copper Mine, started production in 1906 and became a National Historic Landmark in 1966, but interest in it as an impressive attraction is evident here: a list of facts are printed on the verso of the print, which is presented in a labelled tube, perhaps to be given or posted as a souvenir. The printed note says that at the time of printing the mine had yielded '3,161,000,000 pounds of copper, 10,200,000 ounces of silver and 1,000,000 ounces of gold'; and that 'a trip to the mine is well worth the time and cost to make it'.



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

Folio, pp. [12], 630, [2, blank], with the engraved portrait of Florio by William Hole; apart from slight soiling to the title-page, a small hole to Xx3 and a scrape to Ddd3, both with slight loss, a fine copy in contemporary polished calf, gilt ruled, lower joint neatly strengthened, remains of green silk ties. A contemporary reader has transcribed a short passage on a front endpaper. Eric Gill bookplate of Thereze Mary Hope, who purchased this copy from Quaritch catalogue 538 in 1937; later bookplate of Nicholas Wall. **\$6750**

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

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

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

STC 18042.

UTOPIA

- 72. MORE, Thomas.** The Common-wealth of Utopia: containing a learned and pleasant Discourse of the best State of a publike-Weale, as it is found in the Government of the new Ile called Utopia ... London, Printed by B. Alsop & T. Fawcet, and are to be sold by Wil: Sheares ... 1639.

12mo, pp. [4], 288, 279-305, [1], with the additional engraved title-page by William Marshall cut down, mounted, and inserted; small section of lower corner of title-page torn away (touching the border of printer's tools), sporadic wormtracks in margins, touching the odd letter only, paper flaw in O3; withal a good copy in eighteenth-century sprinkled calf, rebaked, manuscript biographical notes from Rapin at the front and an index at the rear; ownership inscriptions of the bibliographer and librarian Edward Gordon Duff. \$3750

Fifth edition of More's *Utopia* in English, translated by Ralph Robinson – the last edition of his translation, first published in 1551, and revised in 1556. Alsop printed a corrected edition in 1624, with a dedication to More's grandson, Cresacre More, which is reprinted here.

There appear to be a number of issues. In the present pp. 299–302 are correctly numbered.

STC 18098; Gibson 29; Pforzheimer 741.

'THE FIRST BIBLIOGRAPHY OF ECONOMIC LITERATURE'

- 73. MORELLET, André, Abbé.** Prospectus d'un nouveau dictionnaire de commerce ... En cinq volumes in-folio proposés par souscription. Paris, Estienne bros., 1769. [issued together with:]

[drop-head title:] Catalogue d'une bibliothèque d'économie politique, formée pour le travail du nouveau dictionnaire de commerce. [N. p., n. d., but Paris, 1769.]

Two works in one vol., as issued, 8vo, separately paginated, pp. viii, 381, [1] approbation; [ii], 34; insignificant minor blemishes only; a fine, crisp copy in a contemporary (Italian?) binding of half vellum and marbled boards, rear hinge strengthened, suggestive of the removal sometime of another work (probably a pamphlet), gilt lettering-piece to spine. \$8250

First edition of the prospectus for Morellet's planned *Dictionnaire de commerce*, very rare.

'This prospectus, which is undoubtedly one of the very best specimens of that class of works, was intended to exhibit the principles and plan of a Commercial Dictionary, in the compilation of which

Morellet was then actively engaged, which was to extend to five, or perhaps six, volumes folio. And from his acknowledged learning and talent, the liberality of his views, and his capacity for laborious exertion, there can be no doubt, had the projected Dictionary made its appearance, that it would have been infinitely superior to that of Savary, or any other that had then been published. Morellet continued to occupy himself with this gigantic enterprise down to the Revolution, when he was compelled finally to abandon it. The work was begun under the auspices of M. Trudaine, intendant of finance' (McCulloch p. 62).

Carpenter, writing in his *Exploration in bibliographies of economics* (Kress Library Bulletin 6, April 1970), refers to the 'Catalogue' as 'the first bibliography of economic literature' (p. 2). Although Morellet himself never published his dictionary, many of his notes were used by Jacques Peuchet, whose *Dictionnaire universel de la géographie commerçante* was published in five quarto volumes, 1799–1800.

Einaudi 4024; Goldsmiths' 10507; Higgs 4565; Kress 6663; McCulloch p. 62; see *Lettres d'André Morellet* (The Voltaire Foundation, 1991) I, 106ff; OCLC locates one copy only (International Institute of Social History, Amsterdam) among the microfilms and modern reprints. Not in Mattioli.

'MÜLLER OF THE GREEKS'

74. MÜLLER, Wilhelm. *Lieder der Griechen*. 1821. *Dessau, Christian Georg Ackermann, [1821].*

8vo, pp. 32, spotted, stain to top inner corner throughout; in the original printed wrappers.

[with:]

MÜLLER, Wilhelm. *Lieder der Griechen* 1821. Erstes Heft. Zweite, mit dem Gedicht "Byron" vermehrte Auflage. *Dessau, Christian Georg Ackermann, 1825.* [bound with:]

_____. *Lieder der Griechen*. 1821. Zweites Heft. *Dessau, Christian Georg Ackermann, 1822.* [and:]

_____. *Neue Lieder der Griechen*. *Leipzig, F. A. Brockhaus, 1823.* [and:]

_____. *Neue Lieder der Griechen*. Zweites Heft. *Leipzig, F. A. Brockhaus, 1823.* [and:]

_____. *Neueste Lieder der Griechen*. *Leipzig, Leopold Voss, 1824.*

Five parts in one volume, pp. 36; 32; [iv], 28; 29, [1 blank leaf]; 32; some light browning; in German contemporary half sheep, leather lettering-piece to spine, rubbed.

Together 2 volumes

\$3000

First edition of the complete *Lieder der Griechen*, together with the second enlarged edition of Part I. Wilhelm Müller (1794–1827) is better known today as the author of *Die schöne Müllerin* (1821) and *Die Winterreise* (1824), both set to music by Schubert, but his *Songs of the Greeks*, inspired by his support for the Greek struggle for independence from Turkey, were his chief claim to fame in his own day. They earned him the nickname 'Griechen-Müller' ('Müller of the Greeks'), and are credited with gaining widespread European sympathy for the cause.

The rare first edition of the first part was expanded in 1825 to include the poem 'Byron', and is present here in both editions.

Goedeke VIII, 265, 26a; 266, 26b; 267, 31; 268, 37; 269, 46a; Wilpert/Gühning 8, 10, 12, 15.

PRESENTED TO CHARLES GARNIER

75. NORMAND, Alfred Nicolas. *L'architecture des nations étrangères. Etude sur les principales constructions du parc à l'Exposition Universelle de Paris (1867).* Paris, A. Morel, 1870.

Folio, pp. [iv], 27, [3], with 56 plates (numbered to 73), of which eleven are chromolithographed and four are double-page; some light spotting and dust-soiling (generally restricted to plate margins), but a very good copy in recent red morocco-backed marbled boards, spine richly gilt. **\$14,250**

First edition. **This is a presentation copy, inscribed on the half-title to the author's friend Charles Garnier**, architect of the Paris opera house that bears his name: 'A son ami Ch. Garnier. Souvenir affectueux A. Normand'. The two men had known each other since they were both 'pensionnaires' at the Academy of France in Rome in the late 1840s and early 1850s.

Normand's work is a detailed record of the principal edifices of the vast architectural theme park constructed for the Exposition Universelle of 1867, 'a spectacle without equal which, in all probability, future generations will never have the opportunity to witness' (translated from Normand's preface). The 1867 exhibition was the first such event to feature actual buildings (temples, palaces, houses, schools) rather than mere models or architectural drawings. Normand devotes most attention to the Egyptian section (designed by Jacques Drevet) and to those of Tunisia and Morocco (both designed by Alfred Chapon).

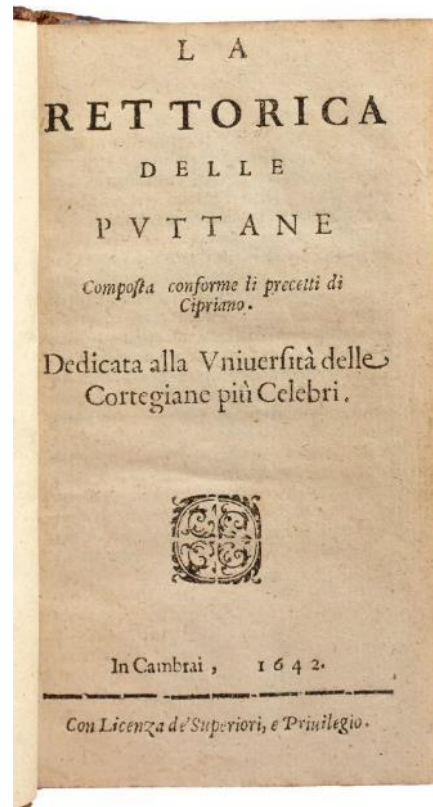
Alfred Normand (1822–1909) was an architect and a photographer. His most notable commission was the celebrated Pompeian-style villa (now demolished) built for the prince Jérôme Bonaparte on the Avenue Montaigne in Paris.

THE RHETORIC OF WHORES

76. [PALLAVICINO, Ferrante.] *La rettorica delle puttane. Composta conforme li precetti di Cipriano. Dedicata alla università delle cortegiane più celebri. 'Cambrai' (but Venice), [no printer], 1642.*

12mo (136 x 72 mm), pp. [ii], 138, [4, blank]; faint dampstain in foot of last few leaves, upper margins occasionally trimmed a little close, a few light stains, but a good, crisp copy in eighteenth-century Italian mottled sheep, spine gilt; slightly rubbed, joints cracked but holding, some minor restoration. **\$11,250**

Extremely rare first edition, fourth variant (variant 'V'), of a classic of seventeenth-century erotic literature, the masterpiece of the celebrated satirist Ferrante Pallavicino (1615–1644). Published anonymously in Venice with a fictitious Cambrai imprint, *The rhetoric of whores* is a ferocious anti-Jesuit work in which the 15 lessons of the standard Jesuit rhetoric textbook, Cipriano Suarez's *De arte rhetorica*, are turned into lessons given by an experienced old prostitute to her young disciple.



After the publication of *La rettorica delle puttane* in 1642, Pallavicino was forced to flee Venice and seek refuge in Bergamo; in 1644 he was lured to France by the prospect of becoming Richelieu's historian but, arriving in Avignon, he was betrayed by one of his companions, arrested by the Vatican authorities and subsequently beheaded.

Immediately banned after its publication and the majority of copies suppressed, today the work is extremely rare. In her bibliography of Pallavicino, Laura Coci lists four different variants of the first edition (called, in order, 'L', 'B', 'P' and 'V'), with a total of only eight copies recorded. Examples of variant 'V' can be found at the Vatican Library and the Bibliothèque nationale (for a complete census, see Laura Coci, 'Bibliografia di F. Pallavicino', in *Studi seicenteschi*, vol. XXIV, 1983, pp. 221–306, at pp. 250–251, and F. Pallavicino, *La rettorica delle puttane*, ed. L. Coci, Parma, 1992, pp. 133–135).

Gay III 1012.

77. [ALMANAC.] Parker's Ephemeris for the Year of our Lord 1715 ... with a short Explanation of the Feasts and Fasts ... also a Receipt for curing of horned or black Cattle. And several other useful Matters. The like not extant ... London, Printed by G. Parker, and sold at his House, and by most Booksellers, 1715.

8vo, pp. [72], including a woodcut frontispiece by Bell (A1); tax stamp to title-page; slightly dusty but a very good copy in contemporary red morocco, panelled gilt, ink stain to front cover, slightly bowed, front joint cracked at head; scattered manuscript notes at front and rear (see below). **\$1125**

A very rare Parker almanac, no other extant copies traced. George Parker launched his annual almanac as *Mercurius Anglicanus* in 1690, with a commendatory letter from Edmund Halley, but a disastrous marriage, bankruptcy, and an acrimonious pamphlet war with his rival John Partridge followed throughout 1690s, and he continued to have brusque relations with Stationers' Company and other ephemerists into the eighteenth century.

The manuscript notes in this copy, apparently all in the same hand and dated 1719-20, are a curious mixture of medical and haberdashing, with recipes for Purging Pills and 'Water for the Eyes', and a record of bills for a course of treatment on Mrs. Brown's leg (June-July 1719) on the one hand, and on the other, three bills for caps for Lady Hillsborough and costings for shoes(?) under the heading 'Morroco Girles' – 'Square toes, handsome and thick'; 'round toes red / heel black Grain'; 'black grain square, leth^r heel', as well as a note to 'Ask the Warehouse Keeper if Mr Dunkley and Bradshaw has deliv^d two pieces of India silk white Ground with Painting that was Seized on y^e 15th of Ap^l 1720'. The medical clothier in question has not been identified.

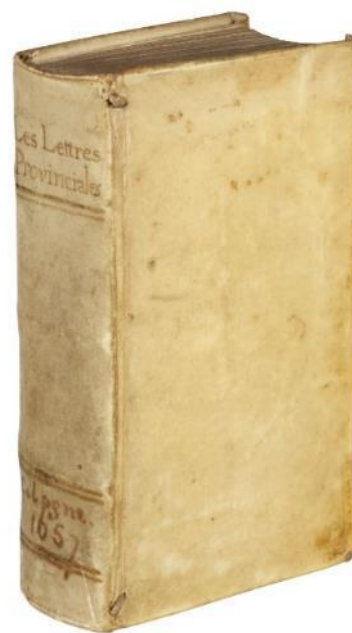
At the end is a two-page manuscript catalogue of seventeenth-century books – 'Phisickall Tracts in 4^o' – including several works on the plague, Hartlib on bees, Hildanus on gun-shot wounds, and the Catalogue of the Rarities in the Anatomy Hall at Leyden.

Not in ESTC, COPAC or OCLC.

'THE FIRST EXAMPLE OF FRENCH PROSE AS WE KNOW IT
TODAY' (PMM)

78. [PASCAL, Blaise]. *Les provinciales ou les lettres par Louis de Montalte, a un provincial de ses amis, & aux RR. PP. Jesuites: sur le sujet de la morale; & de la politique de ces peres. 'Cologne, Pierre de la Vallée' [i.e. Amsterdam, Elzeviers], 1657.*

12mo, pp. [xxiv], 398, 111, [1 blank]; the odd mark, residue of wax seal to rear endpaper; an attractive, unsophisticated copy in contemporary vellum, yapp edges, ink titling to spine; contemporary ownership inscription (G. Vanvianen) to second free endpaper with a partially crossed out and faded note to the head of the page, pencil manuscript ownership inscription to first free endpaper initialled by Cosmo Gordon. \$3750



First 12mo edition, first Elzevier edition, first issue, and the first edition to have continuous pagination; published in the same year as the first complete edition, in quarto, printed in Paris. Elzevier's quickly established itself as the standard edition.

'The *Lettres Provinciales*, as they are called, are . . . perfectly finished in form, varied in style, and on a subject of universal importance . . . [Pascal] will always be chiefly remembered as a moralist, more especially as the great apologist for Jansenism, the seventeenth-century French ascetic movement of reform inside the Roman Catholic Church . . . At the end of 1655, the movement had been much under attack from the Jesuits, and Pascal was persuaded to write a rejoinder . . . [his] counter-attack took the form of a brilliant exposure of the casuistical methods of argument employed by the Jesuits . . . Pascal's weapon was irony, and the freshness with which the gravity of the subject contrasts with the lightness of the manner is an enduring triumph. The vividness and distinction of his style recalls the prose of Milton at its best' (*Printing and the Mind of Man*).

Brunet IV 395–96; Copinger 3497; Maire II p. 168-170; Willems 1218. See PMM 140.

THE LOOKING GLASS OF THE FAIREST COURTESANS OF THESE TIMES

79. [PASSE, Crispin de, *the younger*.] *Spiegel der alderschoonste cortisanen deses tijds. [Nijmegen], 'gedrukt voor den uitgever', 1701.*

8vo, ff. [58], 28 numbered leaves of text facing 28 numbered leaves bearing engraved portraits, all leaves printed on one side only; an excellent, fresh copy in contemporary Dutch ivory vellum, neatly titled in manuscript at head of spine; from the libraries of the Belgian diplomat Count Alphonse O'Sullivan de Grass de Séovaud (1798–1866) and Allan Heywood Bright (1862–1941), with their bookplates. \$12,000



Very rare newly engraved series of Crispin de Passe's portraits of the most celebrated European courtesans.

First published in 1630 under the title *Le miroir des plus belles courtisannes de ce temps*, the *Spiegel* contains the supposed portraits of twenty-eight celebrated fallen women, courtesans and harlots from England, France, Italy, the Low Countries and other European countries; each portrait bears a two-line caption in Dutch and is accompanied on the facing page by short poems in French, Dutch and German, possibly also by Crispin de Passe.

In the German preface to the 1631 edition, the author gives four reasons for the publication of the *Spiegel*: 'to illustrate the differences in apparel and hairdo of various nationalities, to show how the ladies over and over again justify their infamous way of life by claiming to be the mistresses of princes and noblemen (in actual fact they were mostly "stable-lads, dogsbodies and shady cooks"), to show his friends where the money had gone which they had squandered in their youth, and finally for the benefit of painters and sculptors and other people wanting to get to know the world without leaving their rooms' (National Library of the Netherlands, online).

All editions are very rare. Of the present edition, OCLC shows only one copy in the US, at the National Gallery of Art Library, Washington; COPAC gives two locations in the UK (Bodleian and British Library).

Colas 2289; Franken, *L'oeuvre gravé des Van de Passe* p. 296.



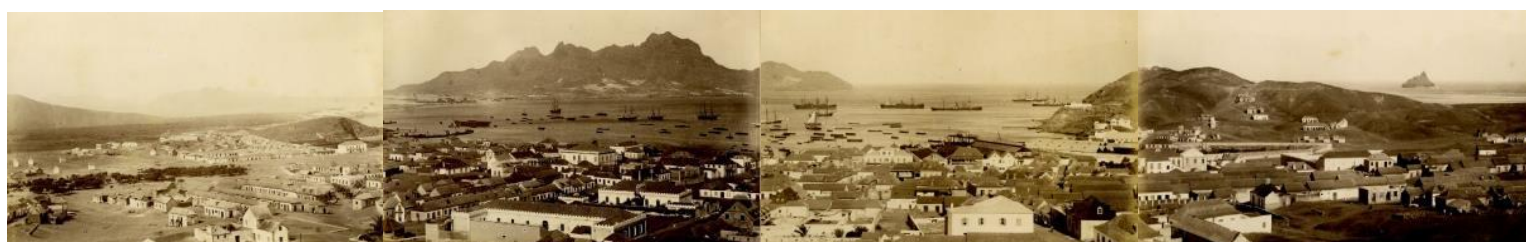
80. [PORTLAND.] HENRICHTSEN, Lars Christian. 'Portland, Oregon from heights west of the city looking east'. *Portland Oregon, Copyrighted and Published by L. C. Henricshen, [1903]*.

Fourteen-part gelatin silver print panorama, approximately 7 $\frac{1}{8}$ x 125 $\frac{3}{8}$ inches (18 x 318.6 cm.), mounted on thick card with linen joints folded concertina-style, each part with number (1-14) printed above, printed border, and printed title below; a few surface marks to prints and mounts, but generally clean, a few linen joints slightly loose but holding, a little tarnishing to very edges of prints; bound in publisher's original red cloth, with floral endpapers, embossed frame and lettering in gilt on upper cover, embossed frame in blind on lower cover, bevelled edges; some small marks to covers, a little loss to extremities where rubbed, but good overall. **\$3300**



An impressive view of the city, presented in a neat binding.

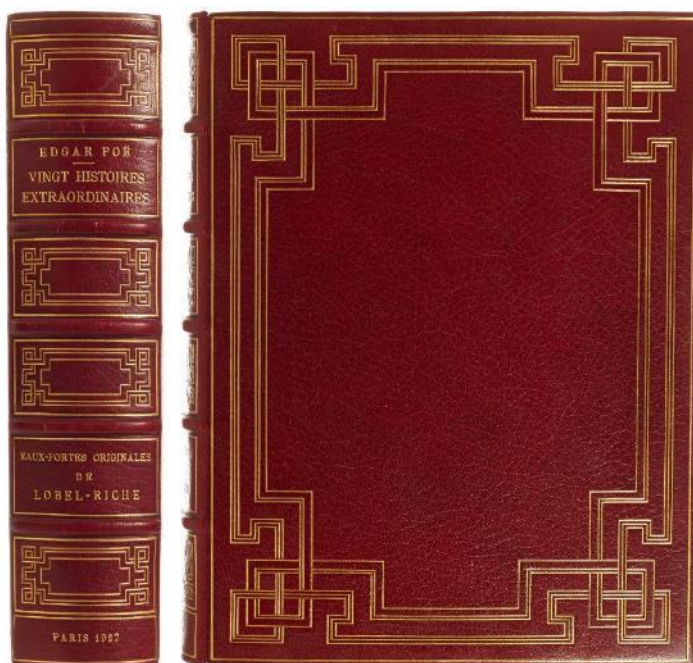
Henrichsen (1839–1924), who travelled to America from Denmark in 1861, was a jeweller by profession, but he photographed the city prolifically and the Oregon Historical Society holds the archive of his negatives and prints.



81. [SAINT VINCENT.] Unknown photographer. 'Saint Vincent', possibly 1880s.

Four-part albumen print panorama, approximately $7\frac{1}{4} \times 39\frac{3}{4}$ inches (18.5 x 101 cm.), mounted on four separate original (?album page) mounts, captioned 'Saint Vincent' in two places below; a couple of light spots on edges of sky, otherwise good. **\$1200**

A very good panorama of Saint Vincent showing the island's famously rocky terrain.

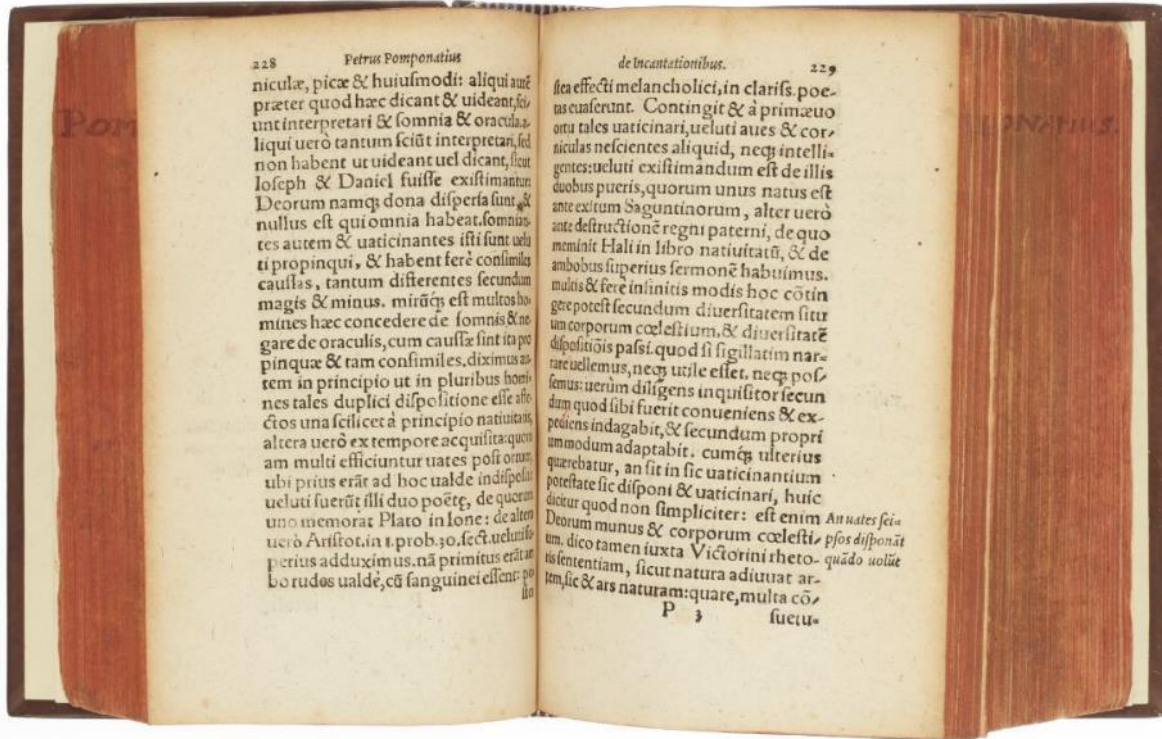


82. POE, Edgar Allen. [BAUDELAIRE]. Vingt Histoires Extraordinaires. Illustrées par quarante et une eaux-fortes originales de Lobel-Riche. Paris, Le Livre de Plantin, 1927.

4to, pp. 335, [3], with an engraved frontispiece portrait of the author, and forty engravings, 20 hors-texte in three suites, one with remarques, 20 'lettrines' in two states, the first black and grey with extra illustrations, the second in colour within the text; a couple of tiny marks, else a fine copy in gorgeous full crimson morocco by Charles de Samblanx, boards within a single gilt fillet border with elaborate interlacing geometric knotwork, spine gilt in compartments, a very little wear to spine, all edges gilt. **\$6000**

First edition of Baudelaire's celebrated translation to appear with these striking illustrations by Alméry Lobel-Riche, his close friend who was to illustrate the whole Baudelaire canon during the 1920s and early 1930s. Lobel-Riche described Baudelaire as "le premier, le plus grand poète de la femme moderne. Beaucoup le chanteront après lui, mais il est resté le Maître et le Modèle". Number 103 of 197 copies.

HERALD OF THE RENAISSANCE



83. POMPONAZZI, Pietro. Opera. [Basel, Henricus Petri, 1567.]

8vo, pp. [lvi], [4, blank], 1015, [1]; without the blanks a7-a8; printer's device at end, woodcut initials; title-page repaired at gutter and lower margin, first four leaves with slightly frayed and browned margins, occasional light toning, but a very good copy in modern polished brown morocco, sides filleted in blind, panelled spine with contrasting lettering-piece; old ownership inscription to top of a2 (E. or C. Warlon), embossed stamps of Wigan Public Library on the title and the colophon. **\$11,250**

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

Before the author's death, Pomponazzi's works had been circulating clandestinely in manuscript since the condemnation, in 1516, of *De immortalitate animae*, which argued the impossibility of a philosophical demonstration of the immortality of the soul. The book was publicly burnt in Venice. ***De fato*, here printed for the first time, is perhaps the most speculatively ambitious and compromising of all.** It examines the relationship between free will and providence. Pomponazzi refutes centuries of theologians' attempts to reconcile God's foreknowledge and human freedom, and is in sympathy with the stoics' position, observing in nature and history the evidence of a universal law of necessity, an iron

law of determinism which reveals God as ‘the cruellest of all beings, the supreme hangman, most unjust’.

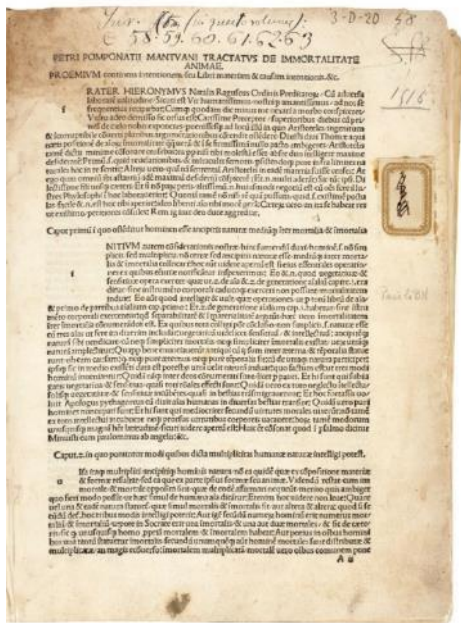
Like the burnt *De Immortalitate*, *De fato* takes its author and readers to a most uncomfortable yet necessary impasse between reason and faith. Its unorthodoxy is perhaps heightened in the first appearance here, joined with other writings where Pomponazzi addresses magic and the alchemic properties of natural elements.

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

POMPONAZZI’S MOST CONTROVERSIAL WORK, AND THE RESULTING DEBATE

84. POMPONAZZI, Pietro. Tractatus de immortalitate animae [bound with five other contemporary works on the same subject]. [*Bologna, Iustinianus Leonardi Ruberensis, 1516 (colophon)*].

Folio, ff. [17] (of 18, lacking title), gothic letter; guide-letters, errata and printer’s woodcut device on recto of last leaf; unobtrusive and regressing stain in upper inner corner of the sheets in the first half of the book; a very good, fresh, unsophisticated copy, bound with five other contemporary works (see below) in contemporary limp vellum, flat spine lettered in ink; foot of spine worn and spine partly detached (but holding firm); paper shelfmark label and nineteenth-century inscription (giving content, a serial number and a shelfmark) in the margins of Aii, indicating that the title-page had been discarded prior to the nineteenth-century acquisition; 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 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.

While the absence of Ai (title only on the recto, and dedication on the verso) is regrettable in its affecting the bibliographical integrity of this copy, the well-thumbed appearance of Aii, the first text leaf, which bears all the historical marks of an initial leaf (nineteenth-century shelfmarks and content notes) is evidence that the title must have been discarded at an early stage, like the final blanks in two of the other works bound here.

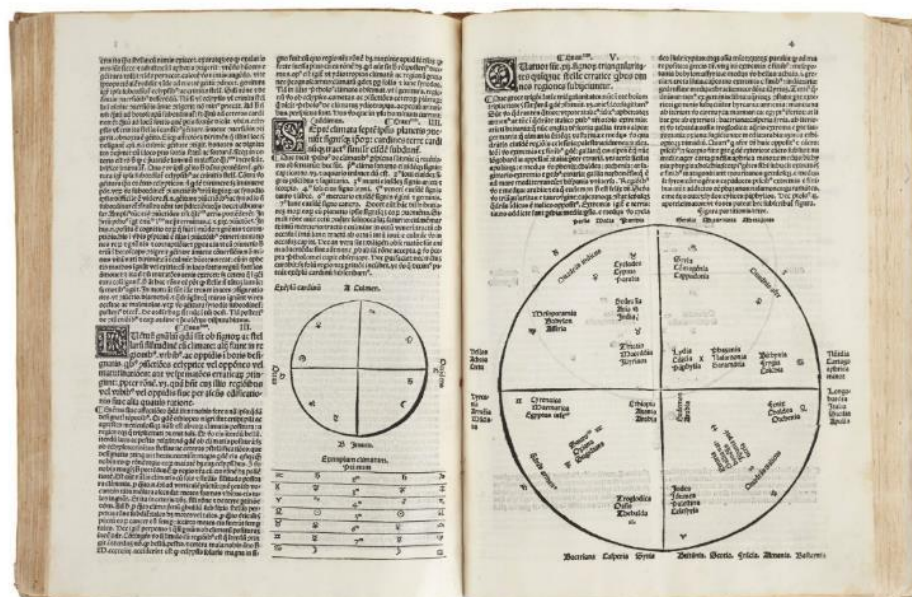
OCLC records just three copies in the US (Harvard, Haverford College and University of Pennsylvania) besides a handful in Europe.

Pomponazzi's work is here bound with:

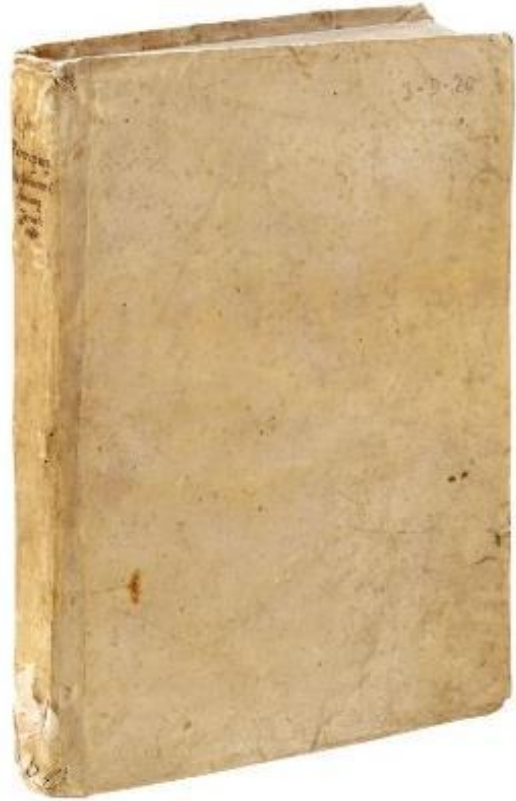
NIPHUS, Augustinus. *De immortalitate anime*. Libellus. [Venice, heirs of Octavianus Scotus, 1518 (colophon)]. Folio, ff. [ii], 24; text in two columns, one large and numerous small woodcut initials, running titles, shoulder notes, printer's device at end; a clean, crisp copy; nineteenth-century serial numbering inscription on title.

POMPONAZZI, Pietro. *Defensorium Petri Pomponatii mantuani*. [Bologna, Iustinianus de Ruberia, 1519 (colophon)]. Folio, ff. [40]; a clean, crisp copy; a nineteenth-century serial numbering inscription on title.

NIPHUS, Augustinus. *De nostrarum calamitatum causis liber ad Oliverium Carafam*. [Venice, heirs of Octavianus Scotus, 1505 (colophon)]. Folio, ff. 33 (bound without the final blank); text in two columns, three large astrological woodcut diagrams within text, one large and numerous small woodcut initials, running titles, shoulder notes, printer's device at end; a clean, crisp copy; nineteenth-century serial numbering inscription on title.



SPINA, Bartolomeo [Bartholomeus de SPINA]. Opuscula [sic] ... que in hoc volumine continentur hec sunt. ... Tutela veritatis de immortalitate anime contra Petru[m] p[ro]ponacium Mantuanu[m] cognominatum Perettum cu[m] eiusdem libro de mortalitate anime fideliter toto inserto... [Venice, Gregorius de Gregoriis, 1519 (colophon)]. Folio, ff. [61], without final blank; a little unobtrusive worming in gutter of early quires, pinhole in text in second part, but a very good copy; nineteenth-century serial numbering inscription on title.



OPTATUS, Caesar. Opus tripartitum de crisi de diebus criticis et de causis criticorum. [Venice, heirs of Octavianus Scotus, 1517 (colophon)]. Folio, ff. 12; with woodcut initials and two woodcut astrological diagrams to text, woodcut printer's device at end; some light dampstaining mainly to the gutter, the text block coming a little loose in the binding, but a very good copy; nineteenth-century serial numbering inscription on title.

85. POSTEL, Guillaume. De originibus, seu, de varia et potissimum orbi Latino ad hanc diem incognita, aut inconsyderata historia, quorum totius Orientis, tum maximè Tartarorum, Persarum, Turcarum, & omnium Abrahami & Noachi alumnorum origines, & mysteria Brachmanum retegente. Basel, Johannes Oporinus, [1553].

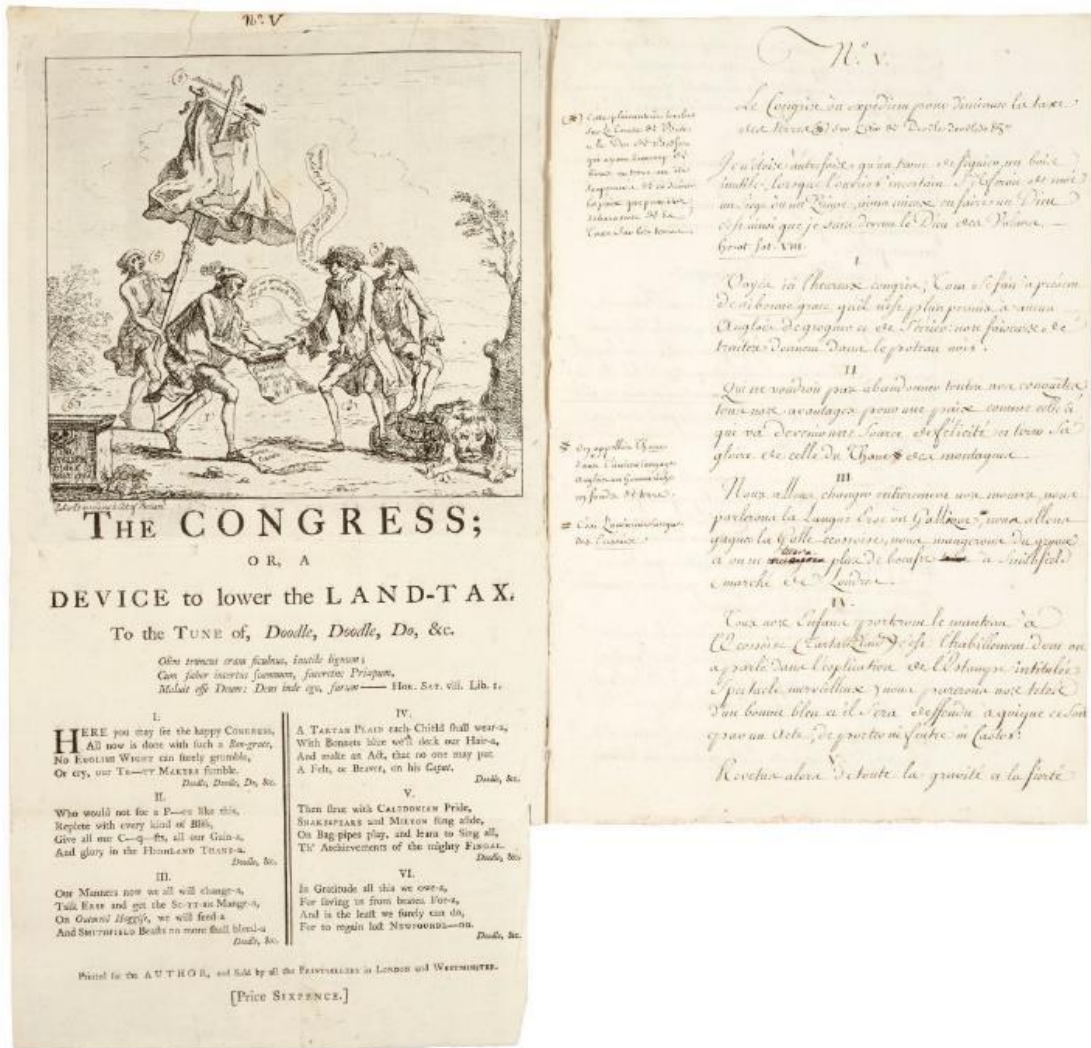
8vo, pp. 135, woodcut initials in the text; a fine copy in modern vellum; a few contemporary marginal notes and underlinings, mainly at the beginning. \$7125

First edition of Postel's investigations into the original language as a means to regain the primordial unity of mankind.

'Postel believed that language, that is, to know the names of things, was god's greatest gift to man ... In the *De originibus seu de varia et potissimum orbi Latino ad hanc diem incognita aut inconsyderata historia* ... Postel argues according to logic about God's gift of speech to mankind. Man is different from other animals because he can reason and speak. Therefore, the Greeks called man "animal logicum" because ●●●●● indicates speech or conversation no less than reason ... All men take their origin from Adam, who as first parent was taught by God about the names of everything in the universe: "Since there was no man, before the first man, who could speak an exterior voice, he necessarily conceived all the names of things by an interior voice". When Adam was alone in Paradise, God and Adam communicated by the emanation of Idea which was called an inner voice ... Adam divinely received the words from Wisdom or from the agent intellect of which we are all members; however, in order to teach posterity, it was necessary to bring forth all things with an exterior voice ... (Marion L. Kuntz, *The Original Language as Paradigm for the restitutio omnium*, in: *The Language of Adam. Die Sprache Adams (Wolfenbütteler Forschungen vol. 84)*, pp. 131–132).

Adams P2022; VD16 P4482; not in Caillet.

BUTE, PITT AND HOGARTH



86. [SATIRICAL PRINTS.] Eleven rare satirical prints and broadsides, including Hogarth's *The Times, Plate I*, etchings by Sandby and Townshend, and satirical poems by Henry Howard. London, various publishers, 1761-2.

6 engraved prints and 5 folio broadsides with engraved or etched scenes; **numbered and keyed in manuscript and loosely bound with 21 leaves of contemporary manuscript explanations and translations into French**; most prints folded (one with a tear at the inner margin, no loss, and one with a tear repaired), otherwise excellent impressions in very good condition; disbound. **\$9000**

A fantastic collection of eleven prints and broadsides, mostly satirising the Prime Minister John Stuart, Earl of Bute, during negotiations for peace with France in 1762. A notable exception is Hogarth's marvellous pro-Bute print *The Times, Plate I*, an attack on Pitt and Wilkes, that led him to be satirised himself in two other prints here (*The Raree Show*, where he appears as a sign-painting monkey, and *A Wonderful Sight*). Five feature letterpress poems below the print; of these **three are not in ESTC**, and the others are recorded there in two copies only.

A full listing is available on request.



THE RAREE SHOW a Political Contrast to the Tragedy of the Town by W^o HOGARTH



I See how my great Masters of the Seven Years War
 Will please my King and my Country in the same
 Street the North and South side of the same
 With Honour and Reputation into the same

II How the Executioner and the Executioner's
 And his Relations and the Executioner's
 Street the North and South side of the same
 Street the North and South side of the same

III How the Executioner and the Executioner's
 And his Relations and the Executioner's
 Street the North and South side of the same
 Street the North and South side of the same

IV How the Executioner and the Executioner's
 And his Relations and the Executioner's
 Street the North and South side of the same
 Street the North and South side of the same



Designed & Engraved by W. Hogarth
The Times
 Plate I
 Published as the Act Directs
 1797 & 1792

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

8vo, one single sheet folded into 16 pp. including integral printed wrappers, unstitched and entirely uncut and unopened, as issued; small stamp and pencil marking to lower wrapper, minor tear to fold, but a very good, fresh copy; in a folding cloth box. \$7500

Second edition of *The Robber Brothers*, following the first edition of earlier the same year. **The present copy survives as originally issued, i.e. as a single folded sheet, unstitched and unopened.**

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

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

PROFUSELY ANNOTATED AND IN A CONTEMPORARY BINDING



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

4to, pp. [viii], 52, 192; large woodcut printer's device on title, woodcut initials and 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; small rust-hole in one leaf (b2, affecting two letters on each page); an excellent copy in contemporary pigskin-backed boards stamped in blind with two repeated rolls, one with heads in medallions and shields, the other a foliate design, 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'.

'By emphasizing the central importance of mathematics and by insisting on the application of scientific theory to practical problem-solving, Ramus helped to formulate the quest for operational knowledge of nature that marks the Scientific Revolution' (*DSB*).



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.

Adams R70; BMSTC German Books p. 484; Smith, *Rara arithmetica* p. 331; VD 16 L452.

A SOURCE TO COPERNICUS

89. CORDOBA, Alfonsus de. *Tabule Astronomice Elisabeth Regine.* Venice, Lichtenstein, 1503.
[bound after:]

REGIOMONTANUS, Johannes. *Tabula directionum.* Venice, Lichtenstein, 1504.

4to; Regiomontanus: ff. [150]; Alfonsus: [52]; gothic letter, large and small woodcut initials, with many leaves of tables, full-page woodcut printer's device to the verso of the last leaf in both works, printed in red and black; infrequent light foxing, one or two leaves more heavily affected, light and mostly marginal dampstaining to a few quires, one or two small wormholes; very good copies, both with the same early ownership (inscriptions cancelled but partly visible) collected together at an early stage and

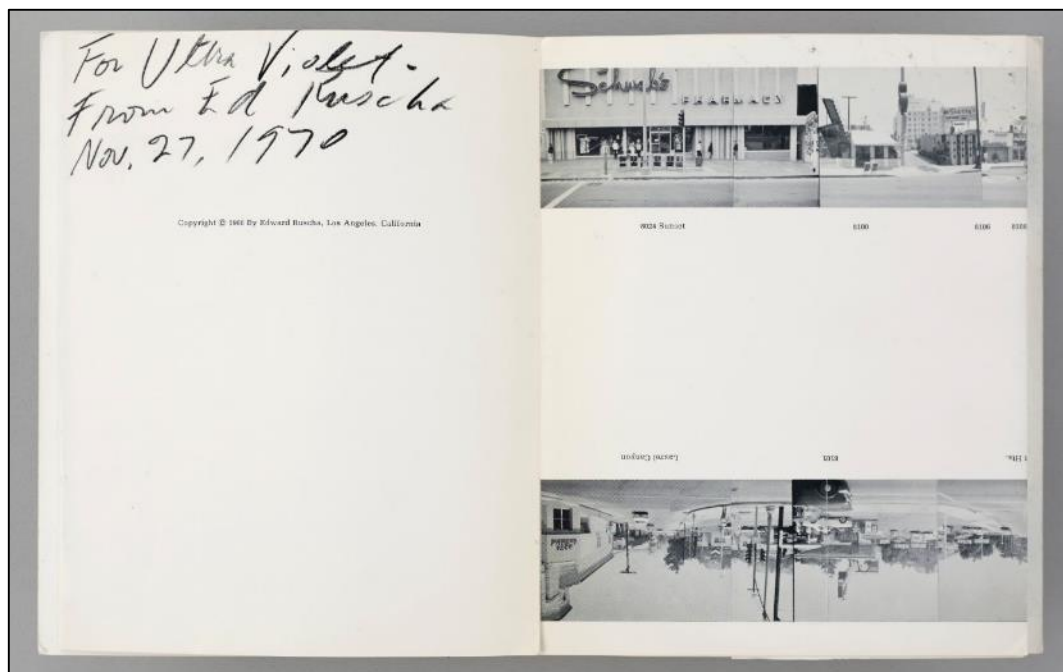
bound in seventeenth-century vellum, title lettered to spine; old monastic inscription 'Prohibitus' to first title, further inscriptions partially obliterated at foot, second title with embossed stamps at head and foot, erased inscriptions to verso of the last leaf. **\$22,500**

First edition, rare, of Alfonso de Córdoba's set of astronomical tables, **a source for Copernicus, who cites Alfonso de Córdoba** (as simply 'Hispalensis', unidentified until the twentieth century) in the *Commentariolus*, the earliest articulation of his planetary theory, along with three other sources.

Bound with a very good copy of a rare early edition of Regiomontanus's *Tabula directionum*, charting the progressions of planetary conjunctions. Regiomontanus, who before settling in Nuremberg had assisted Pope Sixtus IV and Cardinal Bessarion in the reform of the calendar, and had been librarian to Mathias Corvinus, was the foremost astronomer of the time and the first publisher of astronomical and mathematical literature. His writings were instrumental in dismantling the medieval planetary theory and preparing the grounds for Copernicus.

Cordoba: Adams C2622; BM STC It. p. 198; Houzeau & Lancaster 12712; Lalande, p. 31; Palau 61824. Regiomontanus: Adams R287; BM STC It. p.455.

DEDICATED BY RUSCHA TO WARHOL SUPERSTAR ULTRA VIOLET



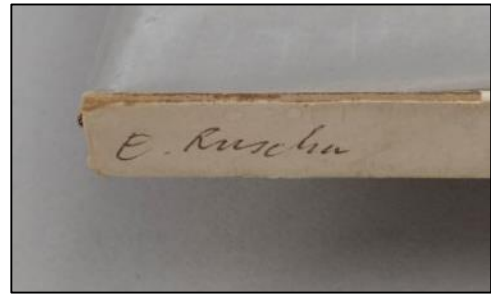
90. RUSCHA, Edward. *Every Building on the Sunset Strip. Los Angeles, California, Edward Ruscha, 1966.*

8vo, pp. [53]; halftone photographic illustrations throughout; inscribed *For Ultra Violet – From Ed Ruscha Nov. 27, 1970*; bound leporello style in white wrappers, title printed in silver on upper cover and spine; slight discolouration and crease to spine but generally clean; in original silver paper-covered slipcase signed *E. Ruscha* on edge; slipcase a little worn with cracked edges; a very good copy. **\$9000**

A very good copy of the rare first edition, first issue complete with 2-inch flap folded over final page, signed by Ruscha on slipcase and on copyright page.

Panoramic photomontage showing every building on both sides of the Sunset Strip in Los Angeles. Only 1000 copies were produced in the true first edition.

From the estate of Ultra Violet, Isabelle Collin Dufresne.



91. RUSCHA, Edward and Billy Al BENGSTON. Business Cards. *Billy Al Bengston and Edward Ruscha, Inc.* 1968.

8vo, pp. [32]; 20 halftone photographic illustrations, both artists' business cards stapled to final leaf; wood-effect card wrappers with photograph of the artists mounted on upper cover, tied with leather strips; signed on upper cover *Ed Ruscha*; creases to lower corner of upper cover and spine; a fine copy. **\$5250**

First and only edition of 1000 copies.

From the estate of Ultra Violet, Isabelle Collin Dufresne.

SIGNED COPY OF RUSCHA'S FIRST ARTISTS' BOOK

92. RUSCHA, Edward. *TwentySix Gasoline Stations. Alhambra, California, Cunningham Press, 1969.*

8vo, pp. [48]; with 26 halftone photographic illustrations, dedicated on title dedicated on title *love to you Ed*; in white paper wrappers with title printed in orange on upper cover and spine, in original glassine wrappers; a very fine copy. **\$2250**

Third printing of 3000 copies of what is considered the first artists' book.

From the estate of Ultra Violet, Isabelle Collin Dufresne.

FIRST APPEARANCE IN RUSSIAN



93. SALINGER, J. D. Povesti. Nad propast'iu vo rzhi [Catcher in the Rye]... Rasskazyi. Moscow, Molodaya Gvardiya, 1965.

8vo, pp. [1, photographic frontispiece of Salinger], 253, [3]; uniform light toning; a very good copy in the original publisher's pictorial paper boards by Boris Zhutovsky taken from a fragment of a painting by Edward Weiss, with cloth spine, light edge and corner wear; library stamp of the Nora library to the front free end paper. \$1875

First printing in Russia and first Russian translation of *Catcher in the Rye* (1951), together with other works by Salinger which also appear here for the first time (*Raise high the roofbeam*, *Carpenters*, and several short stories such as *A perfect day for bananafish*, *The laughing man*, *De Daumier-Smith's blue period*, and *Uncle Wiggily in Connecticut*).

The translation of Salinger's classic novel was approved by the censor, as they considered Holden Caulfield's dissolute coming-of-age to be the perfect illustration of the manifold shortfalls of capitalism and the problems of bourgeois society. However, Caulfield's systematic rebellion against established societal norms struck a chord with the multitude of those disenchanted with the political ideology of the Soviet Union, notwithstanding the fact that the translation was heavily censored, and it soon became a popular sensation. *Catcher in the Rye* represents an interesting twist on the social realism that was at the heart of the Soviet literary aesthetic; the Soviet hero had to be revolutionary, or at least a builder of the communistic future. In contrast, Holden Caulfield is deeply anguished and hopeless, an anti-hero. Intriguingly this places Caulfield firmly in sympathy with the Russian literary tradition of the 19th century, where the 'hero' is frequent deeply flawed, even depressed, à la Dostoevsky, or Goncharov.

Famously keen on anonymity, Salinger suppressed any photos of himself in print after the first issue of the American edition of *Catcher in the Rye* and divulged scant personal details to the press. Nonetheless, in the present edition his photograph (unattributed, and different from that of the first English edition) appears as a frontispiece, and the translator's preface gives a brief resume of his life, including details of his upbringing, education and army service, which would certainly have been omitted from an English language edition of the same date.

For analysis of *Catcher in the Rye* and its translations into Russian and Ukrainian in historical perspective, see Nataliya M. Rudnytska, *Soviet Censorship and Translation in Contemporary Ukraine and Russia*. In *Translation Journal*, Volume 17, No. 2, April 2013.

‘SAN FRANCISCO WILL RISE FROM HER RUINS’



94. [SAN FRANCISCO.] PARK, Andrew G. *The City Beautiful*. San Francisco past, present and future. Illustrated with Photographs which were taken before, during, and after the Earthquake and Fire of April 18, '06. With a brief sketch of San Francisco's History and Magnificent Future by Andrew G. Park. [Cover title: The old San Francisco and new]. Los Angeles, Houston & Harding [Colophon: Press of Commercial Printing House], June 21st 1906.

Small oblong 4to, pp. [vii] + 41 halftone photographic plates, approx. 5 x 7 inches, or the reverse, and 2 halftone folding panoramas, approx. 5 x 14 inches each; each image captioned; stapled in the original printed wrappers; repair to spine, wrappers a little soiled and edges rubbed. \$225

43 views of the city, including: the ruins of the Stanford Library Building, the first money (\$600,000) leaving the Mint after the quake, the refugee camps in Golden Gate Park, and the Stienner Street bread line – 'The saddest picture in San Francisco – Millionaires and Paupers in line'.

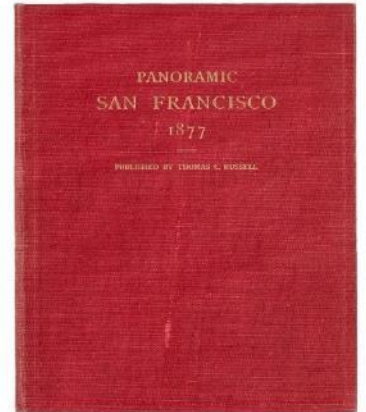
The two panoramas are captioned 'Panorama taken from the top of the Fairmount Hotel, showing the entire district known as North Beach. Telegraph Hill on the right and Russian Hill on the left' and 'Panorama taken from the steps of the U. S. Mint. Showing the district South and East of Fifth and Mission Streets'.



95. [SAN FRANCISCO.] Unknown photographer. 'Panoramic San Francisco, from California Street Hill, 1877'. *San Francisco*, Thomas C. Russell, 1877.

Eleven-part halftone photographic panorama, 4¾ x 56⅞ inches (12.1 x 44.5 cm.), with printed title, text labelling landmarks, and publisher's address below, folded concertina-style; bound in publisher's red cloth-covered boards with text embossed in gilt on upper cover 'Panoramic San Francisco 1877. Published by Thomas C. Russell'; in good condition. **\$600**

First edition of a neatly bound keepsake of the city, produced by San Francisco printer and publisher Thomas Russell.



1906 CALIFORNIA DISASTER – IN VARIANT BINDINGS



96. [SAN FRANCISCO.] ZEIGLER, Wilbur Gleason. (STROHMEIER, F. E., BLUMBERG, A., and other photographers). Story of the earthquake and fire Illustrated with nearly 100 half-tone Engravings from Photographs ... [Cover title:] San Francisco and Vicinity. The story of the Great Disaster told by Pen and Picture, Apr. 18th to 21st 1906. *San Francisco*, Published by Leon C. Osteyee [Colophon: The Murdock Press], 1906.

Small oblong 4to, pp. [xxii] + 90 halftone photographic plates, approx. 5 x 7 inches each, and 3 folding halftone photographic composite panoramas: one 5¼ x 40¾ inches (13.3 x 103.5 cm.); and two 5 x 15¼ inches (12.5 x 38.9 cm.); each image captioned and several with photographer's copyright in negative or in caption; stapled in the publisher's green printed wrappers with photographic onlay; small tears and rubbing to edges of wrappers, but good.

[together with:]

[VARIANT BINDING.] Small oblong 4to, missing 4 leaves; bound in publishers burgundy embossed cloth with photographic onlay on upper cover; extremities lightly rubbed with very minor loss. \$375

First edition, a record of the 1906 San Francisco earthquake.

The first two panoramas are identified from left to right as the Mission District to City Hall (by F. E. Strohmeier), and from St. Boniface Church to the U.S. Mint. The latter two are captioned: 'Panorama showing Business District before the Fire' and 'Panorama of Business District from Jones Street Reservoir after the Fire'.



97. SCHEFFELT, Michael. *Pes Mechanicus Artificialis*. Ulm, heirs of M. Wagner, 1699.

4to, pp. [26], 184, with engraved allegorical frontispiece, title printed in red and black, and eleven engraved plates, one folding; a beautiful copy, clean and crisp, in contemporary vellum over boards; covers a little warped; from the library of the Dukes of Solms, with their bookplate to front pastedown and stamp on title. \$1800

First edition of this work by Scheffelt, 'describing an instrument that employed logarithmic lines of numbers, together with a pair of compasses' (Cajori, *The Slide Rule* p. 16).

'Scheffelt describes a four-sided ruler with various scales engraved on each face. Side 1 contains a scale of chords and one of equal parts, side 2 has a scale of squares (if a distance x is found on the linear scale, then x^2 will be found on this scale) and a scale of volumes of cylinders, side 3 has a scale of cubes and a standard logarithmic scale, and side four contains scales of logarithmic sines ($0^\circ - 90^\circ$) and logarithmic tangents ($0^\circ - 45^\circ$)' (*The Erwin Tomash Library on the History of Computing* p. 1151).

Poggendorff II col. 780; Tomash S 31.

98. **SCHUBERT, Franz, composer.** A fine contemporary volume of ten works containing 18 Lieder including his most famous early songs 'Erlkönig' and 'Der Wanderer', and several first editions; setting poems by Goethe, Rückert, Schiller, Schlegel, etc. *Vienna, 1821–1833.*

Ten works, oblong folio, pp. 11, 11, 19, 14, 7, 19, 15, 3, 7, 19, engraved music, each work with its own engraved title-page; the first seven with the additional contemporary publisher's stamps 'Prag bei Marco Berra'; a few small stains, dusty in places, but very good copies bound together in contemporary half calf and marbled boards, rubbed, morocco labels; 'Die Rose' (Deutsch 745) includes a list of Schubert's works as published by Diabelli in Vienna up to Opus 87, on which the contents of the present volume have been ticked off. **\$11,250**

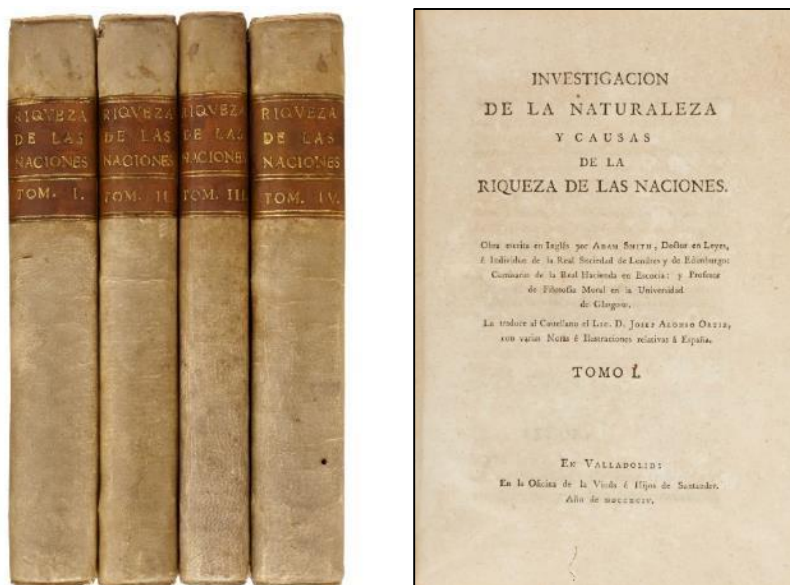
A rare collection of Schubert Lieder in a contemporary binding, apparently as retailed by the Czech music publisher Berra, including three first editions.



Erk König, *Ballade von Goethe* (Deutsch 328), probably Schubert's most famous Lied, chosen by him as his Opus 1, was the last of nearly 150 songs composed by him in 1815. Written at great speed and to an enthusiastic response, it was nevertheless revised several times before its eventual publication, by private subscription, in 1821. 'The response was overwhelming ... The firm of Cappi & Diabelli was commissioned to engrave the works', and as a result Op. 1 - 8 were issued in 1821, each with carefully directed dedications on the title-pages. *Erk König* 'spread Schubert's fame far beyond the bounds of his native city. In his own lifetime, and for generations afterwards, it was considered his greatest song' (*Grove*). It is present here in an edition issued by Diabelli alone after Cappi's retirement in 1824, as is Opus 4, *Der Wanderer von Schmidt v. Lübeck*, *Morgenlied von Werner*, *Wandrer's-Nachtlid von Göthe* (1821, Deutsch 493, 685, and 224). 'Der Wanderer' was one of Schubert's 'most popular songs during his lifetime and for many years afterwards,' becoming 'the delight of Viennese drawing-rooms some time before it was published ... Der Wanderer is said to have brought in 27,000 florins within forty years to Diabelli' (Capell, *Schubert's Songs*).

The works in first edition are: *Der Wanderer und den Mond*. *Das Züenglöcklein*. *Im Freyen* (Deutsch 870, 871 and 880, 1827, setting Seidl); *Das Lied im Grünen von Reil*. *Wonne der Wehmuth von Göthe*. *Sprache der Liebe von Fr. v. Schlegel* (Deutsch 917, 260 and 410, 1829); and *Der Blumenbrief, von Al. Schreiber*. *Vergiss mein nicht, von F. von Schober* (Deutsch 622 and 792, 1833). 'An Sylvia' (Deutsch 891, 1829) a setting of Shakespeare, is present in its second edition, printed as No. 295 of Diabelli's collection *Philomele*. Full details are available on request.

THE VERY RARE SPANISH EDITION OF THE WEALTH



99. **SMITH, Adam.** *Investigacion de la Naturaleza y Causas de la Riqueza de las Naciones.* Valladolid, 'En la Oficina de la Viuda é Hijos de Santander, 1794.

Four volumes, 8vo, pp. [xxiv], 464; [iv], 392; [iv], 328; [iv], 499, [1]; including the half-title in first volume (not called for in other three), several gatherings in each volume rather browned, also some foxing in several places, short worm trace in margin of volume II p.295/6 just extending into text and touching a few letters, small wormholes in same volume at end confined to lower margins, contemporary vellum over boards, parts of the original labels still present; nevertheless, above a very good unsophisticated copy. \$33,750

First edition in Spanish of *The Wealth of Nations*. It was translated by Josef Alfonso Ortiz from the fifth edition of 1789 (although curiously Ortiz cites the as-yet-unpublished 1796 eighth edition), and **remained the only edition in Spanish for 150 years.** The ideas of Adam Smith had in 1792 received an elucidation of sorts in Spanish, with the publication of Carlos Martínez's Yrujo y Tacón's *Compendio*: a (partial) translation of Condorcet's summary of *The Wealth of Nations*. However, the present work would have presented the first opportunity for Spanish-speakers to access Adam Smith's ideas in their entirety without recourse to English or French-language editions, since Yrujo y Tacón's translation had been based upon – and, indeed, further paraphrased – what was already a synopsis, while omitting passages that risked offending the ever-prickly Inquisition (who had already placed the French translation of the *Wealth of Nations* upon the Index).

Far from being a mere passive propagator of Smith's writing in his native country, Ortiz seems to have taken a rather vigorously 'interactive' view of translation. Interspersing the text with a large number of footnotes, Ortiz provides analogous (and contrasting) Spanish examples to descriptions of England, and even occasionally questions Smith's historical accuracy, particularly with regard to matters of Spanish economic and colonial policy.

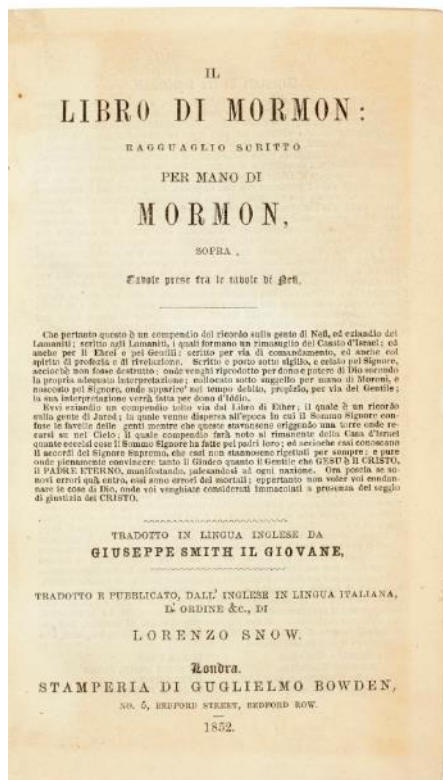
Tribe 53; Vanderblue p. 31; Goldsmiths' 15932l; Kress 2832. See R. S. Smith's essay, '*The Wealth of Nations in Spain and Hispanic America, 1780–1830*' pp. 313–326 in Cheng-chung Lai, *Adam Smith across Nations*.

MORMONISM IN ITALY

100. [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, spine direct lettered gilt. \$4875

First edition, second issue (see below) 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. Piedmont was identified as potentially the most fertile territory due to the high number of Waldensians living there. 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. The door-to-door proselytism was soon denounced by don Margotti, a local Catholic priest and journalist, and the project was abandoned.

The remaining 808 copies remained unbound 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. On that occasion pp. 397–432 were found to have being damaged while in storage and had to be printed again (the differing paper stock is noticeable here).

No copies of any editions are recorded in the UK. OCLC records copies at the Bibliothèque nationale de France, the Huntington and Michigan only.

Flake 731a; Sabin 83134. See L. R. Jacobs, *Mormon non-English scriptures, hymnals, and periodicals, 1830–1886. A descriptive bibliography* (Ithaca, N.Y., 1986).

CANTOS OF MUTABILITIE

101. SPENSER, Edmund. [Works.] The Faerie Queene, disposed into XII. Bookes, fashioning twelve morall Vertues. At London. Printed by H. L. for Mathew Lownes. 1609[–1611].

Folio, pp. [2], 363, [1], [2, blank]; [14], [2, blank], [10], 56, [2, blank], [134], with the medial blanks Ii4, ¶8 and F4; neat marginal repairs to a few leaves, but a very good copy in full red crushed morocco, gilt, by Bedford. \$8700

First edition of the complete text of *The Faerie Queene*, adding the 'Cantos of Mutabilitie', along with the shorter works as issued by Lownes in 1611.

The first three Books of the intended twelve were published in quarto in 1590, and again in 1596 when Books IV–VI were added. The 1609 folio was set from the 1596 text, probably with some manuscript corrections, and includes ‘Cantos of Mutabilitie’ which Spenser left unfinished at his death, thus completing the text of *The Faerie Queene* as we know it.

Two years later Lownes still had some unsold sheets from the 1609, and these, with a cancel title-page and dedication, were incorporated into the earliest copies of the 1611 collected works (where the colophon of *The Faerie Queene* is still dated 1609, as is the title-page to Books IV–VI). ‘Two Cantos of Mutabilitie’, printed as a fragment of Book VII, are also from 1609, their first appearance in print and the sole authority for the text. When the 1609 sheets ran out all this part of the book had to be reprinted, and the ‘Mutabilitie Cantos’ lose their textual authority. Here, all portions of *The Faerie Queene*, including the title-page, are the 1609 sheets.

STC 23083 (incorporating 23086.3, 23093.5, and 23077.3); Johnson 12, 19; Pforzheimer 971-2.

102. TERENCE. Publii Terentii comoediae, ex vetustissimis libris et versuum ratione a Gabriele Faerno emendatae; opera et studio P. Victorii editae. Eiusdem Faerni emendationum libri sex seorsim excusi sunt. [Heidelberg], ‘In bibliopolio Commeliniano’ (i.e. Hieronymus Commelinus Erben), 1607.



Two parts in one volume, 8vo, pp. [xvi], 272; 271, [1] (title-page of part II dated 1587); slightly browned and spotted, some worming (mostly marginal but occasionally affecting a letter or two); contemporary vellum with yapp edges, unidentified gilt arms stamped on covers; ownership inscription ‘ex lib. Joh. Baptiste Axelij 1646’ on recto of front flyleaf, and with notes and a donation inscription to the verso reading ‘Libertus van Axele D. D. Jacobo van Axele nepoti carissimo. mense Januario anno 1620’.

\$1350

Terence’s six comedies edited by Gabriele Faerno (1510–1561), Italian scholar and poet.

This copy contains a near contemporary inscription, in an elegant hand, facing the title-page, showing that it was given by Libertus van Axele to his grandson Jacobus, perhaps as a New Year gift, in January 1620.

VD17 39:138779F (recording only a copy at Erfurt). Adams records a 1587 edition with Heidelberg imprint (T372) and the same register and pagination as our copy. COPAC records only one copy in the UK (National Library of Scotland, imprint dated 1607). Worldcat adds a copy at the Bibliothèque nationale.

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

8vo, pp. 52, with 6 plates; lightly browned, occasional slight creasing; original Chinese style binding of yellow cloth, a few small stains, stitching renewed **\$2250**

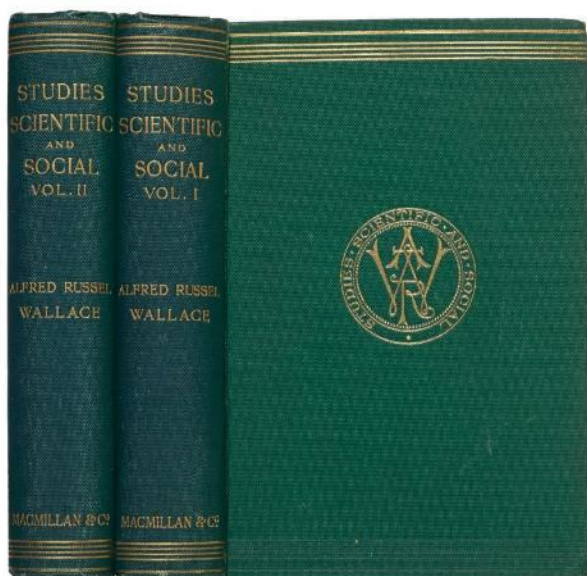
First edition. The author wrote this tale while he was in prison, convicted of bigamy, in 1872. It was translated by Charles Aubert and the six illustrations were done by Frédéric Chevalier. It was printed by the bookshop run by Richard Lesclide, secretary to Victor Hugo.

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

FIRST EDITION IN THE ORIGINAL CLOTH

104. WALLACE, Alfred Russel. *Studies Scientific & Social.* London, *Richard Clay & Sons, Limited for Macmillan & Co., Limited*, 1900.

Two volumes, 8vo (194 x 130mm), pp. I: xv, [1 (blank)], 532; II: viii, 535, [1]; errata slips tipped onto pp. I, [xi] and II, viii; wood-engraved and half-tone illustrations, maps and diagrams in the text, some full-page, one folding map printed in blue and black and bound to throw clear; occasional light spotting, small hole on l. I, D4; original green cloth gilt, upper boards with gilt 'ARW' monograms; extremities very lightly rubbed and bumped, spines slightly leant, slight cracking on vol. I. block, nonetheless a very good, bright set; book label of Charles Kenneth McKerrow (1883–1916), Clare College, Cambridge on front free endpapers. **\$1050**



First edition. Wallace explains in his preface that *Studies Scientific & Social* 'consists mainly of reprints of the more important articles I have contributed to reviews and other periodicals during the thirty-five years from 1865 to 1899. I have ventured to call them "Studies", because the larger part of them deal with problems in which I have been specially interested, and to the comprehension and solution of which I have devoted much time and thought. Many of these problems are connected with the modern theory of evolution, others with important geological and physical theories, others again with educational, political, or social questions'. Many of the pieces 'have received a careful revision' and in many cases Wallace has amended and enlarged the original article to such an extent 'as to render it a new piece of work' (*loc. cit.*).

The previous (and probably the first) owner of this volume was the physician and soldier C. K. McKerrow, the son of the general practitioner George McKerrow of Ayr. C. K. McKerrow was educated at Cargilfield Prep School, Edinburgh and the Charterhouse, before entering Clare College, Cambridge as a scholar; he graduated MA, MB, BC in 1908 and took the diplomas of MRCS and LRCP in the same year. He then took up the positions of Assistant House-Surgeon and later Assistant House-Physician at St George's Hospital, London, before becoming an extern at the Frauenklinik, Vienna, and finally joining his father's practice in Ayr.

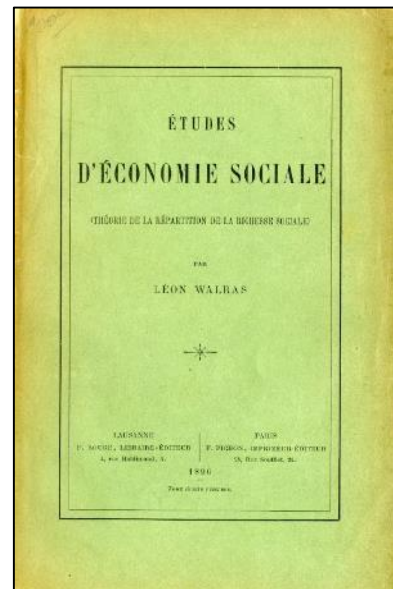
105. WALRAS, Marie Esprit Léon. *Études d'économie sociale* (Théorie de la répartition de la richesse sociale). *Lausanne and Paris, F. Rouge and F. Pichon, 1896.*

8vo, pp. viii, 464; with 3 diagrams, one folding; very occasional pencil marginalia, edges lightly browned, else a very good copy, re sewn and recased into the original printed paper wrappers, (backed), spine repaired. **\$4125**

First edition of one of Walras's major contributions to his economico-social doctrine, based on lectures which he held at the University of Lausanne during the years of 1870 through 1892. 'As far as pure theory is concerned, Walras is in my opinion the greatest of all economists' (Schumpeter in Blaug, *Great economists before Keynes*, p. 264).

In this work, as well as in his *Études d'économie politique appliquée* (1898), Walras's main interest in pure theory (which he had earlier presented in *Éléments d'économie politique pure*, 1874–77), shifted to issues of applied economics and social economics which actually was a revival of the activity he began when he was young.

Einaudi 5970; Masui, 537; Mattioli 3800; Walker 183.

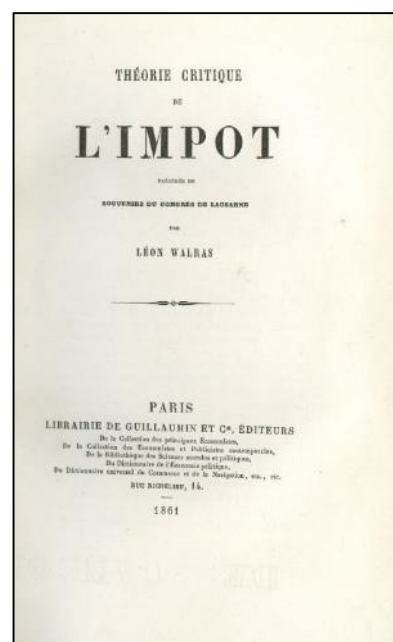


106. WALRAS, Marie Esprit Léon. *Théorie critique de l'impôt ...* *Paris, Guillaumin et Cie, 1861.*

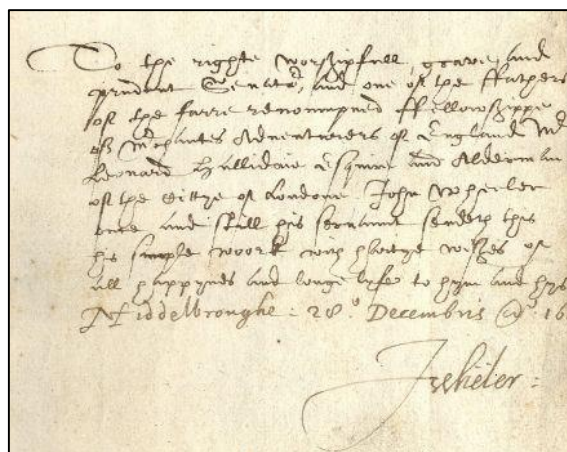
8vo, pp. xxxv, [1] blank, 119, [1] blank, [1] contents, [1] blank + advertisement leaf; a fine copy, crisp and clean, rebound in modern cloth, spine lettered gilt. **\$8625**

First and only edition of Walras' second published book on economics and an important early testimonial to his profound admiration for, and intellectual identification with, his father. In the lengthy preface, he reviews the ideas contained in the works of Auguste Walras, including the concept of 'rarity' which was to influence Walras' formulation of marginal utility, and then relates this intellectual patrimony to his own essay on taxation which follows a discussion of the international congress on taxation in Lausanne in 1860.

Einaudi 5972; Walker 27.

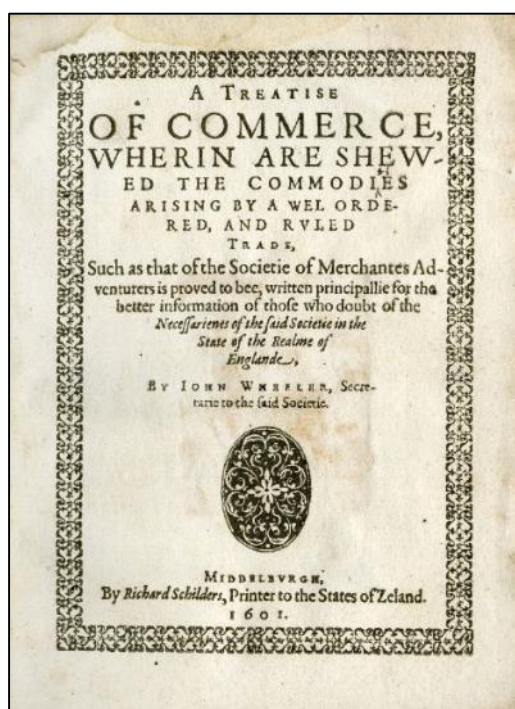


ONE OF THE GREAT RARITIES OF ECONOMIC LITERATURE
WITH A TEN-LINE PRESENTATION INSCRIPTION



- 107. WHEELER, John.** A Treatise of Commerce, wherein are shewed the commodities [*sic*] arising by a wel ordered, and ruled trade, such as that of the societie of merchantes adventurers is proved to bee, written principallie for the better information of those who doubt of the necessarienes of the said societie in the state of the realme of Englande. *Middelburg, Richard Schilders, 1601.*

Small 4to, pp. [2] blank, [vi], 178; without the errata found in some copies; MS ink correction (*Commodities*) to the title and several of the errata corrected in a contemporary hand; leaves Z2–3 missed in sewing and tipped in slightly proud, one or two slight dampmarks to upper margin of a few leaves; a very good copy in seventeenth-century panelled calf, skilfully rebacked, corners restored, with the armorial bookplate of Charles Montagu, 3rd Earl of Halifax (dated 1702) to the blank verso of the title (see below); another bookplate sometime removed from the front pastedown; preserved in a cloth box. **\$49,500**



Very rare first edition. With a long authorial presentation inscription on the initial blank to a fellow Merchant Adventurer: 'To the right worshipfull, grave and / prudent Senator, and one of the Fathers / of the farre renompnd [i.e. renowned] Fellowshipippe / of Merchant Adventurers of England Mr / Leonard Hallidaie Esquire and Alderman / of the Cittye of Londone[,] John Wheeler / once and still his servant sendeth this / his simple woork with heartye wishes of / all happines and longe lyfe to hym and hys. / Middelbroughe 28 Decembris anno 160[1] / J Wheeler.'

Sir Leonard Halliday (1537–1612) became Lord Mayor of London in 1605. His widow, Anne (*née* Wincot), married Henry Montagu, first Earl of Manchester, in 1613, and the book must have passed to Henry's son, George, and thus to Charles Montagu (1661–1715), third Earl of Halifax, Chancellor of the Exchequer from 1693, a founder of the Bank of England, and a keen collector of books and antiquities, known for his private library, 'a gallery nobly

furnished with curious books placed under statues as in Cotton's' (quoted in the *Oxford DNB*).

Written to show the superiority of the Merchant Adventurers over unorganized traders, the *Treatise* argues that competition among merchants was minimized, that the large fleets employed by such a company secure commerce, increase exports, cheapen imports, raise the customs revenue, and benefit the nation in time of war. Hotchkiss describes the book as 'the earliest important example of corporation publicity ... a piece of commercial propaganda ... [and] an important milestone in the development of marketing. In its substance, it represents the characteristically medieval theory of the trade monopoly, bolstered by monarchical authority and jealously guarded against competition. In its method, it anticipates the characteristically modern practice of winning popular support through the medium of the printed word' (foreword to the NYU Press edition, 1931; 'few books that compare in importance ... have had to wait so long for a reprinting').

STC 25330; Kress 243 (lacking initial blank and errata); this edition not in Goldsmiths' or Mattioli. See Appleby, *Economic Thought & Ideology in 17th Century England*, pp. 94, 105–106, 116; Hecksher, *Mercantilism, passim*; Palgrave III, 665; Schumpeter, pp. 306, 339f.

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