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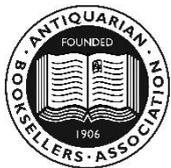
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MEMBER

*Cover image from no. 57 Mitelli.*

## ROSICRUCIANISM AND ITS TIES WITH ALCHEMY

1. [‘AGNOSTUS’ i.e. **Friederich GRICK.**] *Fortalitium scientiae*, das ist: die unfehlbare, vollkommeliche, unerschätzliche Kunst aller Künsten und Magnalien, welche allen ... Pansophiae studiosis ... die Brüderschafft des Rosencreutzes zu eröffnen gesandt. [*Nuremberg*], 1617.

8vo, ff. [24] (the last blank); a very good copy, disbound, with a recent marbled paper spine.

**\$6000**

**First edition, very rare (4 copies listed in OCLC, all in Europe)** of this tract on Rosicrucianism which purports to have been written by Hugo de Alverda, an imaginary and very old Rosicrucian character.

The author, who wrote under the name of Irenaeus Agnostus, was Friederich Grick, perhaps one of the most peculiar participants in the catalogue of publications about the Brotherhood which came out in the first couple of decades of the century. Grick was a private tutor in Altdorf near Nuremberg. His publications conspicuously alternate between attacking and defending the sect, yet from his language his belonging to the Brotherhood appears clear. While in previous work his referring to Rosicrucians ‘producing gold’ appeared to have simply an allegorical meaning of spiritual love, **in the *Fortalitium scientiae* he ties the Brotherhood explicitly with alchemy** by stating his belief in the Philosopher’s stone and mentioning experiments done by himself. Yet in other passages of the same work he offers nonsensical alchemical formulae, in clear mockery. The text includes three letters of F.G. Menapius (i.e. J.V. Alberti) attacking the Rosicrucians, to which the tract is a reply.

Wolfstieg *Bibl. der freimaurerischen Lit.*, 42322.

## RENAISSANCE LOVE – IN A VENETIAN BINDING

2. **ALBERTI, Leon Battista.** *Hecatophila che ne insegna l’ingenua arte d’amore. Deiphira che ne mostra suggir il mal principiato amore. Venice, Giovanni Antonio et Fratelli da Sabbio ad instantia de Nicolo & Francesco Librari al Dolphin, 1528.*

8vo, pp. [2], 29, [1], italic letter, title within a woodcut border of renaissance ornament with publisher’s white-on-black dolphin device, same device repeated on verso of last, otherwise blank, leaf; in a **contemporary Venetian binding of soft cream-coloured calf** sewn on three thongs, gilt panel on sides of repeated impressions of a stamp of a staff and trailing vine leaves, within the panel a flaming vase with rosettes and Aldine leaves above and below, remains of silk ties, traces of MS lettering on spine; some wear and loss of gilding, but an attractive unrestored binding preserving original pastedowns and endleaves; in a cloth case.

**\$10,500**

**A combined edition of the *Ecatomfila* and the *Deifira*, Alberti’s two dialogues on love, in a contemporary Venetian binding.** They originally appeared separately in 1471, probably the first works of literature by a living author printed in Italian. They treat the vagaries of love from different perspectives. In the *Ecatomfila*, a woman, expert in matters of love, counsels her youthful listeners on how to secure and keep love. The ideal lover is prudent, modest, and virtuous; above all, he is a man of letters. In the *Deifira* Filarco counsels Pallimacro, hopelessly

in love with Deifira, on the dangers of love and on how the humanist may experience the intensity of love as a young man without abandoning his literary and artistic pursuits.



The emblem of the vase of flames – the symbol of love, carnal and spiritual – occurs on both Italian and French renaissance bindings. Anthony Hobson cites examples of its use in *Humanists and Bookbinders*, Cambridge, 1989, pp. 165-166. See also two examples in Breslauer, cat. 110, nos. 23 and 25.

Contemporary owner's initials at foot of title "F.M.S.I.B.". From the library of L.A. Barbet, sale Paris (Giraud-Badin), part 2 (Oct-Nov. 1932), lot 256. De Marinis (*La legatura artistica in Italia*), no. 2202.

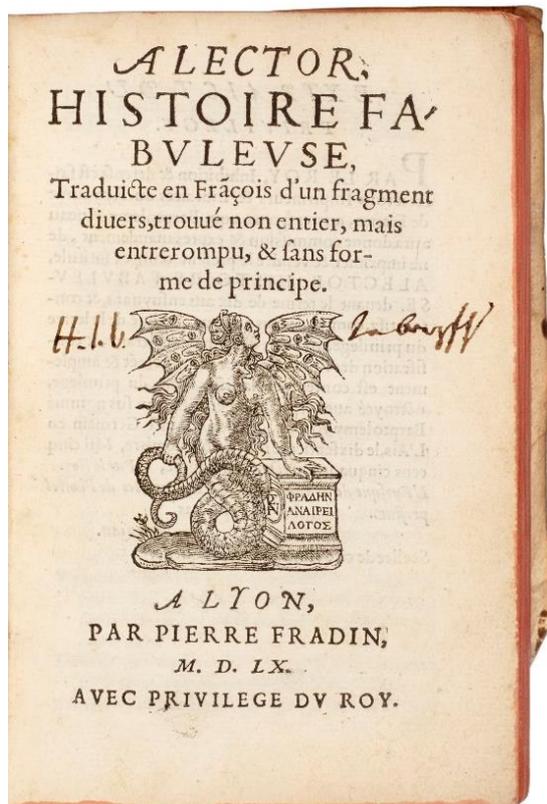
Sander, no. 148.

### **FIRST FRENCH UTOPIA: 4 OTHER EXTANT COPIES**

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

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

**\$33,000**



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

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

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

**THE FIRST EDITION OF THE PROSLOGION  
FIRST EDITION OF THE OPERA  
FIRST APPEARANCE OF THE ONTOLOGICAL PROOF**

4. **ANSELM, Saint.** Opera et tractatus. *Nuremberg, Caspar Hochfeder, 27 March 1491.*

Folio, ff. 182, text in double column, gothic letter, 45 lines to a page; outer margins at the beginning chipped or weakened, clean tear in f. 74, a little worming, but a very good copy in contemporary quarter pigskin over oak boards; some wear to the edges of the upper board, clasp wanting; some interesting contemporary ink marginalia. **\$8700**

**First edition of the works of St Anselm, Bishop of Canterbury: the first appearance in print, among other works, of his Proslogion, containing the first enunciation of the ontological proofs of the existence of God;** this was also the first book printed by Hochfeder.

St Anselm was a celebrated divine and founder of scholastic theology. He studied under Lanfranc at Bec where he assumed the monastic habit (1060). He succeeded Lanfranc as Abbot (1078), and as Archbishop of Canterbury (1093).

‘One of the most fascinating arguments for the existence of an all-perfect God is the ontological argument. While there are several different versions of the argument, all purport to show that it is self-contradictory to deny that there exists a greatest possible being. Thus, on this general line of argument, it is a necessary truth that such a being exists ... St Anselm, Archbishop of Canterbury (1033-1109), is the originator of the ontological argument, which he describes in the *Proslogium* as follows:

‘[Even a] fool, when he hears of ... a being than which nothing greater can be conceived ... understands what he hears, and what he understands is in his understanding ... And assuredly that, than which nothing greater can be conceived, cannot exist in the understanding alone. For suppose it exists in the understanding alone: then it can be conceived to exist in reality; which is greater.... Therefore, if that, than which nothing greater can be conceived, exists in the understanding alone, the very being, than which nothing greater can be conceived, is one, than which a greater can be conceived. But obviously this is impossible. Hence, there is no doubt that there exists a being, than which nothing greater can be conceived, and it exists both in the understanding and in reality.

‘The argument in this difficult passage can accurately be summarized in standard form:

1. It is a conceptual truth (or, so to speak, true by definition) that God is a being than which none greater can be imagined (that is, the greatest possible being that can be imagined).
2. God exists as an idea in the mind.
3. A being that exists as an idea in the mind and in reality is, other things being equal, greater than a being that exists only as an idea in the mind.
4. Thus, if God exists only as an idea in the mind, then we can imagine something that is greater than God (that is, a greatest possible being that does exist).
5. But we cannot imagine something that is greater than God (for it is a contradiction to suppose that we can imagine a being greater than the greatest possible being that can be imagined.)
6. Therefore, God exists.

‘Intuitively, one can think of the argument as being powered by two ideas. The first, expressed by Premise 2, is that we have a coherent idea of a being that instantiates all of the perfections. Otherwise put, Premise 2 asserts that we have a coherent idea of a being that instantiates every property that makes a being greater, other things being equal, than it would have been without that property (such properties are also known as “great-making” properties). Premise 3 asserts that existence is a perfection or great-making property’ (*IEP*).

The content of this first edition is as follows:

Cur deus homo; De incarnatione verbi epistola; De conceptu virginali et originali peccato; Proslogion; Monologion; De processione Spiritus Sancti; De casu diaboli; Liber apologeticus adversus Gaunilonem Pro insipiente; Meditatio ad concitandum timorem; De sacramentis ecclesiae epistola; De sacrificio azimi et fermentati epistola; De concordia praescientiae at praedestinationis et gratiae Dei cum libero arbitrio; De libero arbitrio. De veritate; Meditatio redemptionis humanae; Epistolae 101, 112, 416, 121, 168, 258, 231, 37, 65, 160, 161, 188, 281, 285; Vita S. Anselmi; Declaratio cuiusdam de Anselm de conceptu virginali et originali peccato. Gaunilo: Pro insipiente. (Pseudo-) Anselmus: Expositio membrorum et actuum Dei; De voluntate Dei. (Pseudo-) Anselmus [Eadmerus Cantuariensis]: De sancti Anselmi similitudinibus, cap. 1-185. (Pseudo-) Anselmus: De mensuratione crucis. (Pseudo-) Aurelius Augustinus: Meditationes (‘Domine Deus meus da cordi meo’ I, cap. 1-9). (Pseudo-) Anselmus: Dialogus Anselmi et Beatae Mariae Virginis de passione Jesu Christi. (Pseudo-)

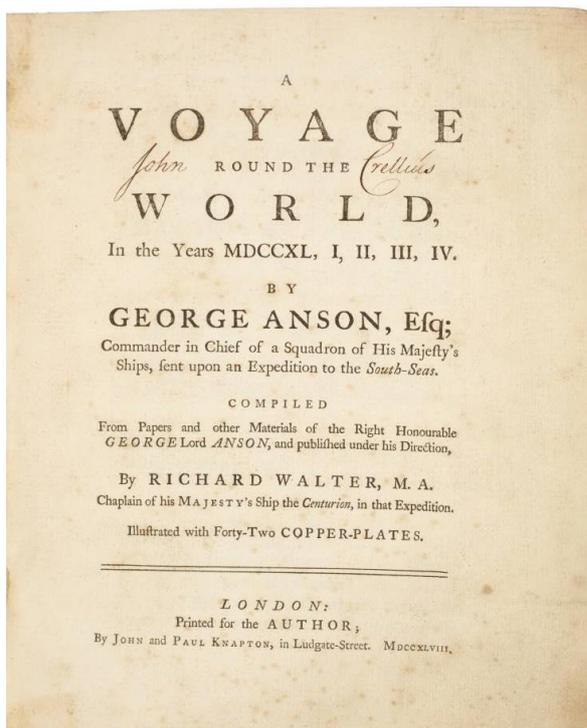
Anselmus [Ecbertus Schonaugiensis]: Stimulus amoris. (Pseudo-) Anselmus [Radulphus Cantuariensis]: Homilia in Lucam (10, 38) 'Intravit Jesus in quoddam castellum'. Honorius Augustodunensis: De imagine mundi [lib. I-II]. Anselmus: Orationes ad sanctam Mariam; Forma et mores beatae Mariae [extract]. With additions by Petrus Danhauser and Johannes Löffelholz.

H \*1134; BMC II, 473 (IB. 8153); GW 2032; BSB-Ink. A-554; Bod-inc. A-303; Goff A-759.

## A SUBSCRIBER'S COPY

5. **ANSON, George, Lord.** A Voyage round the World, in the Years MDCCXL, I, II, III, IV ... Compiled from Papers and Other Materials of the Right Honourable George Lord Anson, and Published under his Direction, by Richard Walter, M.A., Chaplain of his Majesty's Ship the Centurion, in that Expedition. *London, John and Paul Knapton for the author, 1748.*

4to, pp. [2 (title, verso blank)], [3 (dedication)], [1 (blank)], [12 (list of subscribers)], [4 (contents and errata)], [11 (introduction)], [1 (blank)], 417, [1 (blank)], [2 (directions to the binder)]; 42 folding plates and charts; some light browning and spotting, some plates with short, skilfully-repaired tears and marginal marking and/or chipping, a few deeper tears; early 19th-century half calf over marbled boards (one endpaper watermarked '1808'), spine gilt in compartments, gilt morocco lettering-piece in one, all edges speckled red; rubbed, joints neatly repaired and hinges skilfully reinforced, corners bumped; *provenance*: John Crellius (contemporary ownership signature on title) – R.B. Mills (tipped in note on front free endpaper: 'From R. B. Mills to Mr. J. Addinall as a slight memento of his gallant rescue of his son Richard Bales Mills from drowning in the river Ouse at Kendal Bridge York July 11th 1901') – H.L.C. Aked (tipped in visiting card on front free endpaper, noting that it was a wedding present on 25 November 1949 to:) – George Gosselin Marten (d. 1997, engraved armorial bookplate on upper pastedown). **\$4000**



**First edition.** 'Anson's voyage of 1740-44 holds a unique and terrible place in British maritime history. The misadventures of this attempt by Royal Navy ships to sail round the world make a dramatic story of hardship, disaster, mutiny and endurance [...]. [When] Anson reached the coast of China in November 1742 he was left with one ship and a handful of men, some of whom had "turned mad and idiots". The most extraordinary part of the voyage was still to come, for despite his losses Anson was determined to seize the treasure galleon that made the annual voyage from Acapulco to Manila. Laden with Peruvian silver, she was the "Prize of all the Oceans". In June 1743 Anson intercepted the *Nuestra Señora de Covadonga*, and in a 90-minute action forced her surrender. After refitting at Canton he returned home the next year to find himself compared with Drake, and his exploits with the long-remembered feats of arms against the Spain of Philip II. The casualties were forgotten as the public celebrated a rare triumph in a drab and interminable

war [...], and in 1748 the long-awaited authorised account appeared under the name of Richard Walter, chaplain on the Centurion, and became a best-seller. Walter's volume has formed the basis of all accounts of Anson's voyage from the mid-eighteenth century to the present. The book, more fully illustrated than any similar work up to that time, was both a stirring story of adventure at sea and an exhortation to further Pacific enterprise' (Glyn Williams, *The Prize of all the Oceans. The Triumph and Tragedy of Anson's Voyage round the World*, 1999, pp. xvii-xviii; and for the long-standing dispute over authorship see appendix I: Williams concludes that Walter may have commenced the work and saw it through the press, but Benjamin Robins, a talented and versatile mathematician and an experienced writer, was primarily responsible for its literary quality. There is, however, no doubt that Anson closely scrutinised the text and in everything except stylistic terms the narrative is Anson's own interpretation of events).

This is a subscriber's copy, from the collection of John Crellius whose signature appears on the title page and who is listed as a subscriber on (a)1r, and is the ordinary paper issue (copies were also issued on large ('royal') paper).

Alden 748/225; Borba de Moraes p. 38; Hill 1817; Kroepelien 1086; Sabin 101175.

muel Birt.	Matthew Concannen, Esq;	Rev. Benjamin C
ckland.	Rev. Mr. Thomas Colefax.	Rev. —Chapm
mes Brackftone,	Mr. John Crellius.	Rev. Mr. Cole.
illiam Bonner.	Mr. Martin Capron.	Mr. Cotton.
muel Baker.	James Cocks, junr. Esq;	Pryfe Campbell,

6. [APOLLONI, Giovanni Filippo.] *L'Argia*. Damma musicale, rappresentato à Insprugg alla Maesta della Serenissima Cristina Regina di Svezia etc. *Innsbruck, Hieronymus Paur, 1655.*

Small 4to, pp. [xi], 94; woodcut initials and head- and tail-pieces; an excellent copy in contemporary limp vellum **with the arms of Anna de' Medici, Archduchess of Austria** (1616–1676) stamped in black in centre of covers, gilt edges; some light spotting and soiling, arms on upper cover rubbed. **\$4650**

**Rare first edition of the libretto for Antonio Cesti's opera *L'Argia***, performed at Innsbruck as part of the festivities marking the official conversion of Queen Christina of Sweden.

While staying at the court of Archduke Ferdinand Charles of Austria on her way to Rome, Queen Christina had publicly announced her conversion to Catholicism in the Hofkirche of Innsbruck on 3 November 1655, and on the evening of that day a grand ballet, *La rivalità di Marte e Adone*, was performed. Cesti's *L'Argia* was first performed on the following evening, and a repeat performance was given on 7 November.

'Cesti is often considered a composer of Venetian opera. Although he only wrote three works for Venice and spent at most two years there, many of his Innsbruck operas are indeed largely Venetian in style. The archduke made a conscious attempt at recreating Venetian opera (though within the financial establishment and ceremonial functions of court opera): according to Atto Melani, the new theatre and its machinery were constructed on Venetian models, and on 31 May 1654 the court librettist Apolloni mentioned that he was writing an opera "in the Venetian style". This was probably *Argia*, which – although dressed with a laudatory prologue, elaborate stage machinery, prominent choruses, many supernumeraries and four separate ballet groups

to entertain Queen Christina – remains essentially an exotic, pseudo-historical libretto, with plenty of love intrigue and fast-paced comic dialogue, of the type popularized in Venice by Cicognini and Giovanni Faustini’ (*New Grove*).



According to William Holmes, ‘Agricola [i.e. Paur, the printer] issued two separate printings of the libretto. One was a normal paper-bound edition; the other, limited to one hundred copies, was sumptuously bound in cloth [i.e. velvet?] and contained etchings of the sets by Valerio Spada. Examples of the latter are in the Univesitätsbibliothek, Innsbruck, and in the Kungligabiblioteket, Stockholm’ (W. Holmes, ‘Cesti’s “L’Argia”’: an entertainment for a royal convert’, in *Chigiana*, 26–27 (1969–1970), pp. 35–52, pp. 37–8 n. 11).

Although not one of the luxury copies with plates, our copy, bound in vellum with the arms of Anna de’ Medici, is evidently a special copy bound for the archduchess (perhaps one of a number so bound for presentation) and raises the question of whether the illustrated issue was in fact intended as a commemorative publication.

In addition to the copies cited by Holmes above, VD 17 3:005064Y records copies at Halle, Munich and Wolfenbüttel, of which only the Munich copy contains plates. OCLC adds copies (issue unknown) at Augsburg and Copenhagen; OPAC SBN adds copies at Kloster Neustift and Milan (both apparently the issue without plates). No copies located in the UK or the US.

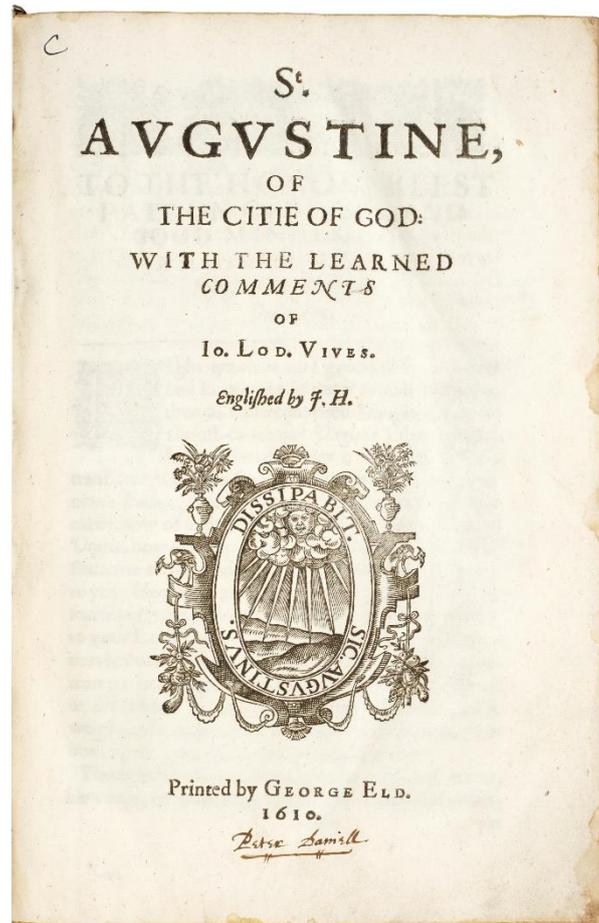
## CITY OF GOD

7. **AUGUSTINE, Saint.** *St. Augustine, of the Citie of God: with the learned Comments of Io. Lod. Vives. Englished by J. H. [London,] Printed by George Eld, 1610.*

Folio, pp. [18], 921, [9]; a fine, crisp copy in contemporary calf, rubbed, head of spine partly defective; front covers gilt with a central lozenge and the initials ‘P D’ of Peter Daniell (1584–1652, later MP for Cheshire), with his ownership inscription to the title-page, and some scattered marginal notes and marks; fore-edge lettered in manuscript, green cloth ties (partly

wanting); from the library of the Irish judge William O'Brien, part of the bequest in 1899 to the Jesuit library at Milltown Park, with booklabels. **\$21,200**

First edition in English of Augustine's *City of God*, translated by the traveller and gentleman's steward John Healey. 'Our earliest treatise on the philosophy of history', as Voltaire called it, *City of God* is a cornerstone of Western thought, pervading the whole of the Middle Ages, and its influence on political thinking has been enormous, but it was not available to an English audience in the vernacular until Healey's translation.



'Running to more than half a million words, it is one of the largest early modern English translations. Healey's rendering of the Latin is loose but competent, and his rhyming verse translations of the Latin poetry quoted in text and commentary are quite attractive ... He undertook the project at the instigation of William Crashaw' (*Oxford DNB*), father of the poet, who would later revise the text for the second edition (1620). The apparatus is that of Juan Luis Vives, who had dedicated the first edition of his commentary to Henry VIII – Henry's letter to Vives and Vives's reply are part of the preliminary matter here.

Healey had travelled through Europe in 1603-4, where he embraced the Catholic Church before returning to England as tutor to the children of the recusant Carnaby family in Northumberland. His literary career may have begun with the contribution of a preface to John Smith's *True Relation of Virginia* (1608), but he was more definitely the author/translator of *Philip Mornay, Lord of Plessis, his Teares for the Death of his Sonne* and *The Discovery of a New World* (1609, from Joseph Hall's dystopian satire *Mundus alter et idem*), which he rendered in an exuberantly colloquial style. The latter was dedicated to the Earl of Pembroke through the influence of

another great translator John Florio. A year later his ‘magnum opus’, *Of the Citie of God*, was also dedicated to Pembroke.

The dedication, by Thomas Thorpe, speaks of Healey as ‘your late imaginary, but now actual Travailer, then to most-conceited Viraginia [one of the lands in *Mundus alter et idem*], now to almost-concealed Virginia’. This has often been mis-interpreted to suggest that Healey had died during printing; he seems in fact to have lived until around 1616, though his time in Virginia, if any, must have been so brief as to avoid record.

8. [AUGUSTINE, Saint, *attributed author*.] The Meditations of Saint Augustine, from the Latin Original. By the Rev. J. Martin, O.S.A. ... *Dublin, Printed for the Author, by H. Fitzpatrick, 1798.*

12mo, pp. [12], 183, [9, index]; lightly foxed but a good copy in contemporary sheep, spine with remains of paper label; boards chipped, joints starting; inscription on front pastedown: ‘Hassop Mission [Derbyshire] 11 March 1852’. **\$1650**

First edition of this rare translation of the pseudo-Augustinian *Meditationum Liber*, an eleventh-century devotional text very popular in the Middle Ages.

The translator, John Martin, was an Augustinian friar who became a fervent activist within the Society of United Irishmen. His political conversion (and this book) coincided with the outbreak of the rebellion of 1798, in which he took a number of increasingly dangerous commissions from the Dublin United Irish Committee, but he has been largely neglected in the historiography of the rebellion; his stance suited neither loyalists nor rebel apologists, and he remains an enigmatic figure.

See Daire Keogh, “‘The most dangerous villain in society’”; Fr. John Martin’s Mission to the United Irishmen of Wicklow in 1798’, *Eighteenth-Century Ireland*, 7, (1992), pp. 115-135.

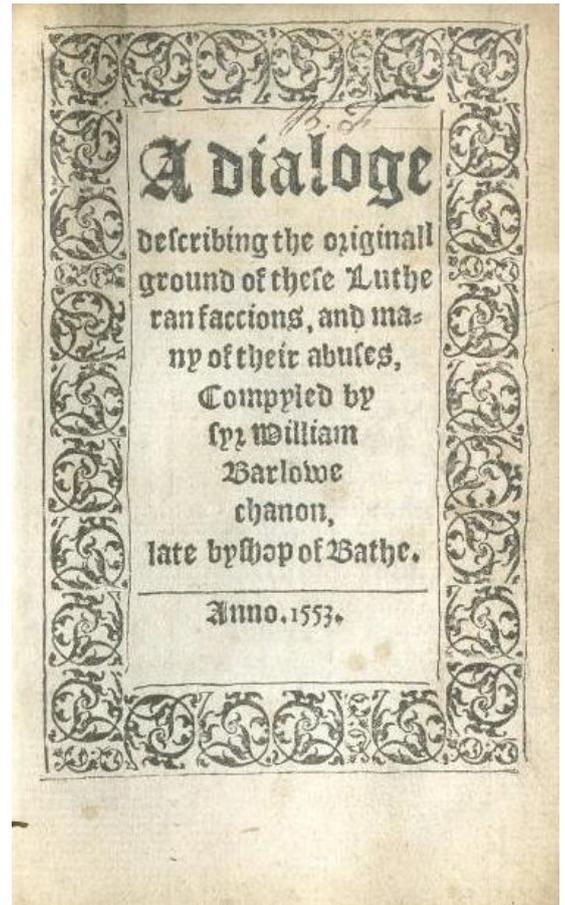
ESTC records copies at the British Library, National Library of Ireland, and Illinois only.

#### THE ‘HORRIBLE IPOCRISY’ AND ‘BYTTER BLASPHEMYE’ OF ‘LUTHERS FURIOUS FACTION’

9. **BARLOW, William.** A dialoge describing the originall ground of these Lutheran faccions, and many of their abuses, compyled by syr William Barlowe chanon, late byshop of Bathe. (*Colophon:*) *Prynted at London in Paules Churcheyard by John Cawood, 1553.*

8vo, pp. [176]; black letter, title within woodcut border, woodcut initials; very light damp stain at head of several leaves, light foxing at end, small worm track to blank lower margin of quires A and part of B, small paper flaw to lower margin of E8 (not touching text); a very good copy in modern calf by Sangorski & Sutcliffe, gilt lettering to spine; initials ‘B. F.’ at head of title. **\$7350**

**Very rare second edition of this lively anti-Lutheran dialogue** by William Barlow (d. 1568), the first edition of 1531 surviving in just two copies, only that at the Bodleian being complete. Barlow, a post-Dissolution clerical emigré and acolyte, in Cologne and Strasbourg, of Tyndale and William Roy, began his literary career as the poetical satirist of Cardinal Wolsey's abuses. Late in 1529 he craved pardon from Henry VIII for his 'frivolous' writings, returned to England, and followed the course of court patronage to a string of preferments, giving proof of his loyalty with this *Dialogue*. He became a favourite of Anne Boleyn, developed a new zeal against relics, pilgrimages and saint-worship, and later maintained a tempestuous bishopric in Wales; he prospered under Edward VI and Somerset, and escaped imprisonment under Mary, fled again to the Continent, and returned to a new see (Chichester) on the accession of Elizabeth I.



In the *Dialogue* 'the interlocutor William, recently returned from the Continent, names to his friend Nicholas the leading reformers he has met and outlines Luther's controversies with Henry VIII, Carlstadt, and Zwingli. He discusses the quarrel between the Lutheran and Zwinglian factions over the Eucharist and their subsequent meeting at Marburg (1529). His account of the "third faccyon", the Anabaptists, constitutes an early source for England's knowledge of Anabaptist beliefs and many of their startling practices. This account is relatively fair and accurate for the times.' (Andrew M. McLean, 'A noughtye and a false lyeng boke': William Barlow and the Lutheran Factions. *Renaissance Quarterly*, Vol. 31, No. 2 (Summer, 1978), pp. 173-174).

This copy has a passage underlined on f. I3r: 'By my trouthe I deme the people would be good ynough, if they had good heades.'

ESTC S101046; STC 1462. This is the only copy to appear in auction records, apparently being that sold by Sotheby's in 1969.

## AMERICA THE STAGE FOR A HERO VESPUCCI LIKE ULYSSES

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

Folio, pp. [xxii], 564, [12]; **allegorical engraved frontispiece by Johann Frederick Greuter depicting Vespucci reaching the Americas** and author's portrait, each introduction to the Canti within elaborate foliate border, woodcut initials and tail-pieces; text on two columns; light marginal waterstaining in places, a few quires lightly foxed, or browned due to paper stock, but a very good copy in contemporary vellum, sides with gilt double fillets and gilt

centre- and corner-pieces, flat spine filleted in gilt and lettered in ink; a few light stains to the sides; old printed exlibris (Federighi) to the front paste-down. **\$2000**

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

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

Gamba 1513; Rich 278.

11. **BEAUMONT, Joseph.** *Psyche: or Loves Myserie in XX. Canto's: displaying the Intercourse between Christ and the Soule ... London, Printed by John Dawson for George Boddington, 1648.*

Small folio, pp. [6], 399, [1], wanting the preliminary blank, small hole to M4 affecting three letters, a few marginal repairs without loss; a very good copy in full red morocco, gilt, by Zaehnsdorf, joints slightly rubbed. **\$1650**

**First edition.** Beaumont was one of the royalist fellows ejected from Cambridge in 1644, and he devoted his enforced retirement to the composition of this poem, a 'religious epic' representing 'a *Soule* led by divine *Grace*, and her *Guardian Angel* ... through the difficult Temptations and Assaults of *Lust*, of *Pride*, of *Heresie*, of *Persecution*, and of *Spiritual Dereliction* ... to heavenly *Felicitie*.' The result, some 30,000 lines in six-line stanzas, is by far the longest work of the 'English Spenserians' of the seventeenth century (Drayton, Wither, Henry More, Giles and Phineas Fletcher), although Beaumont's stylistic affinities lie more with Donne and with his fellow student at Peterhouse, Richard Crashaw.

When a second edition was published in 1702 'much enlarged in every canto by the late Reverend Author', the first edition was described as 'very scarce and very dear', which is difficult to believe.

Wing B 1625; Hayward 96.

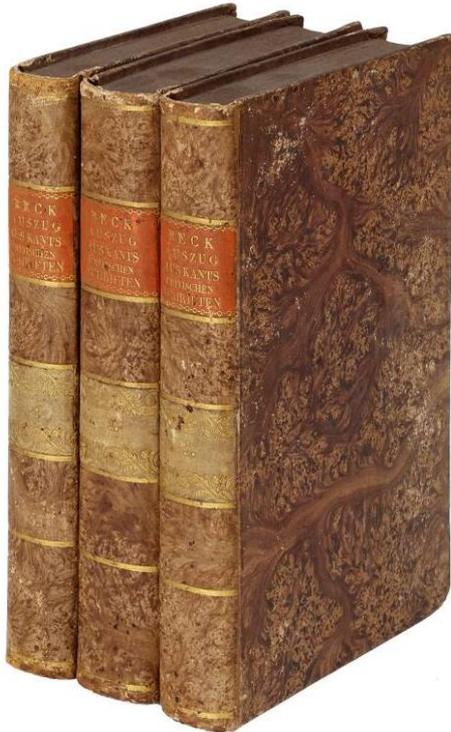
## HIDDEN KANT

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

Three vols, small 8vo, pp. [x], [2], 483, [1] blank; [xiv], [2], 590; [4], [xii], 483, [1] blank; a few spots to the title of each vol.; a very nice copy in contemporary paper-covered boards in

tree-calf style, spines ruled gilt, with contrasting gilt lettering- and numbering-pieces; a beautiful set. \$3650

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



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

from two letters written to Kant [17 June and 16 September, 1794], though it was not brought into full light before the appearance of nos 1032 [i.e. vol. III] and 1033 [another work of Beck’s, the *Grundriss der kritischen Philosophie* (1796)]’ (Adickes, p. 172).

Adickes 1030 and 1032; not in Warda.

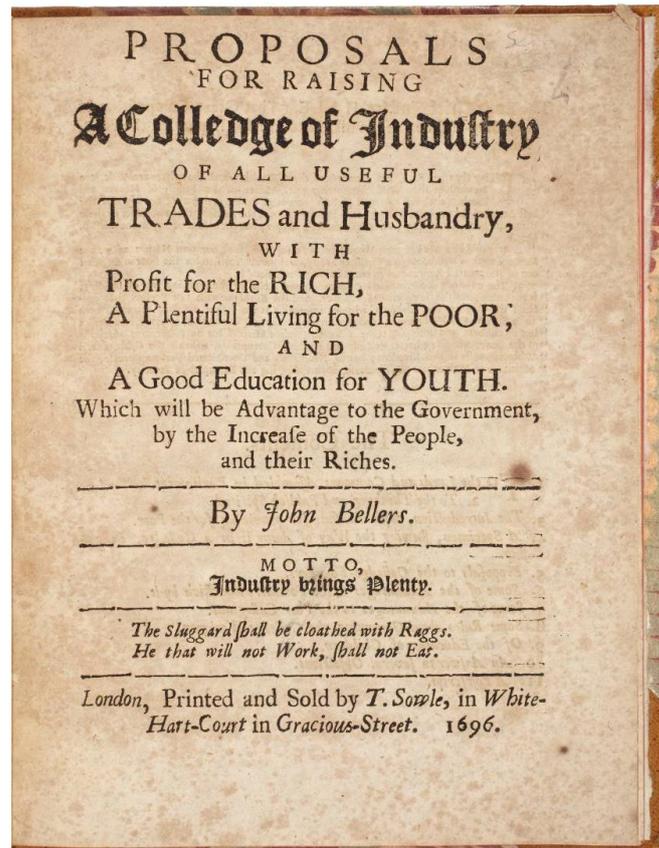
### A PROFOUND IMPACT ON OWEN AND MARX

13. **BELLERS, John.** Proposals for raising a Colledge of Industry of all useful trades and husbandry, with profit for the rich, a plentiful living for the poor, and a good education for youth. Which will be advantage to the government, by the increase of the people, and their riches. *London, T. Sowle, 1696.*

Small 4to, pp. [iv], 28; some light uniform foxing, one or two spots, the upper margin trimmed closely touching a couple of page numbers (not the text), small repair in the gutter of the last leaf; a very good copy in modern half calf, marbled boards, red morocco lettering piece on the spine; Macclesfield armorial book plate to the front paste-down. \$3650

**Second, enlarged edition with significant changes to the text;** the first edition had appeared the year before. ‘It is for this [...] that Bellers is best remembered. In it, he advocates the establishment of free-standing, co-operative communities in which no money would be needed and all middlemen eliminated. The pamphlet describes the college as a mixed agricultural and

manufacturing settlement wherein 300 people, 200 of them labourers and craftspeople, would live and work. It would be, in Bellers's words, an "Epitome of the World", with the addition that children would be educated and the elderly and ill looked after. [...] **Contained within the description of the colleges is a substantial critique of the nature of value, which had a profound impact on both Robert Owen** (who had 1000 copies of the pamphlet reprinted in 1817, ensuring its continued importance for nineteenth-century writers) and **Karl Marx, who refers to Bellers at least four times in *Das Kapital***, and describes him as "a veritable phenomenon in the history of political economy". What Bellers advocated and what Marx adopted was a pure form of a labour theory of value' (ODNB).



In this second edition Bellers made some substantial alterations to the text, notably a revision of the estimates of college budgets, specifications on the nature of punishment ('rather abatements of Food, &c. then Stripes'), suggestions for fishing colleges to be set up on the coast, encouragement towards training for the blind and lame. He added the following sections: a half-page discourse 'for Imploying the poor' from Lord Chief Justice Hale; an address to the 'Lords and Commons Assembled in Parliament' (replacing the address to the Quakers), urging Parliament to 'ripen these Proposals to the Nations advantage', outlining the advantages to the manufactures, fisheries, hospitals and all parishes of England to be derived from high rates of employment and from 'embodying the poor so together, that thereby they may be made of equal value to money; and an address 'To the Thinking and Publick-Spirited' followed by a request for subscriptions.

Goldsmiths' 3369; Kress 1932; Wing B1830.

## REVAMPING MEDIEVAL MEDICINE

14. **BENZI, Ugo.** *Regole della sanità et della natura de cibi ... arricchita d'un trattato nuovo della ebbrietà et dell' abuso del Tabaco.* Turin, heirs of Giovanni Domenico Tarino, 1618.

16mo, pp. [xxxii], 850 (i.e. 800); engraved device to title, initials, head- and tail-pieces; very occasional light marginal marks and stains, some loss to title due to worming (affecting a few words and device) and corrosion from old ink stamps to verso, old paper repair at title foot (signature visible beneath), old ink stamp to p. [vi] causing staining to adjacent pages, some worming to last five leaves touching a few words; otherwise a very good copy in contemporary vellum, title inked to spine and bottom edge; a little staining and wear to corners, and some worming to endpapers; old ownership inscription to front pastedown, ink stamps lettered 'S. G. M.'; a very attractive volume. **\$3350**

Scarce first edition of the vernacular works of the medieval Spanish physician Ugo Benzi (1376-1439) with commentary by the Turinese doctor Giovanni Lodovico Bertaldi (d. 1625), an extraordinary witness to their enduring popularity into the seventeenth century. Benzi's Italian writings were first published in Milan in 1481 and their re-emergence in Turin in 1618, and again in 1620, is described by Lockwood as their 'final outburst of glory'. 'Ugo's three vernacular works were compendia of Galenic dietary, simple and intelligible to the layman. Their revival in the seventeenth century indicates that ordinary medical practice lagged at least a century behind the development of scientific theory' (Lockwood p. 392).

Following discussion of air, exercise, sleep, and eating, the bulk of the work details the properties and qualities of various foods and drinks, arranged more or less alphabetically, running up to 'vino'. The 'passions' of the mind (including love, anger, fear, and sadness) and drunkenness and the abuse of tobacco are then considered, and the work ends with Benzi's advice on keeping one's body in shape, so that it is neither too fat nor too thin.

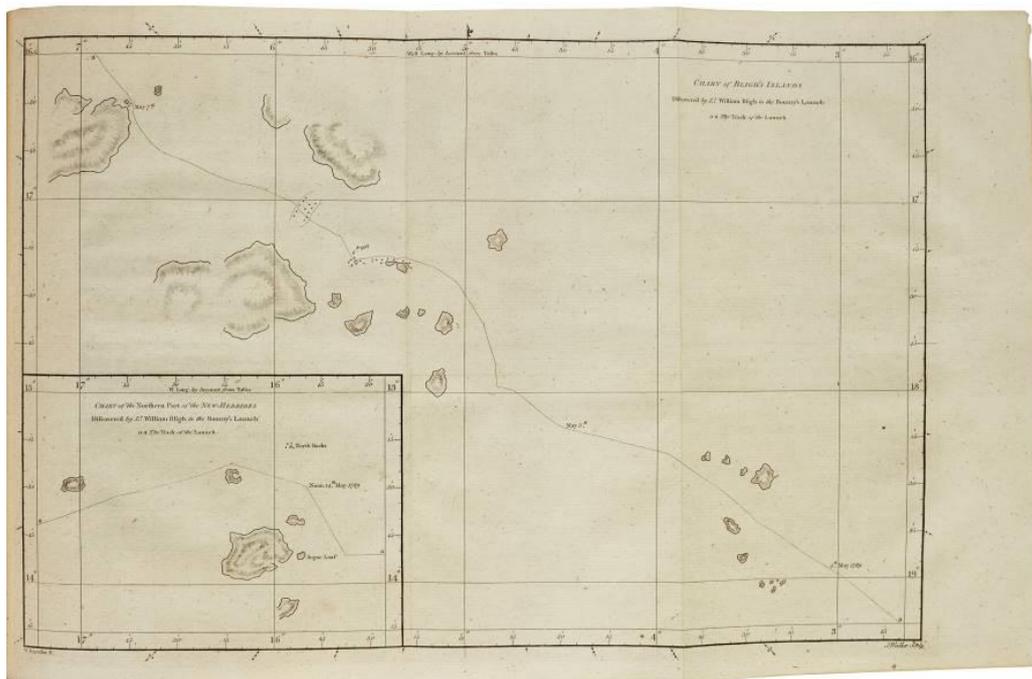


NLM/Krivatsy 1102. See D.P. Lockwood, *Ugo Benzi* (Chicago, 1951). COPAC records 2 copies (Leeds and Liverpool); OCLC has only 4 copies in North America (Harvard, McGill, New York Academy of Medicine, and National Library of Medicine).

15. **BLIGH, William.** 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 Tofua, One of the Friendly Islands, to Timor, a Dutch Settlement in the East Indies. London, George Nicol, 1790.

4to, pp. iv, 88; 3 folding engraved charts by W. Harrison and J. Walker after Bligh, and one engraved folding plate of the plan of The *Bounty*'s launch; lightly washed, one chart slightly creased and with old marginal repairs; late 20th-century half red morocco over marbled boards, spine lettered and decorated in gilt; a very good copy. **\$10,000**

**First edition.** Bligh's own account of the mutiny on the *Bounty*, written and published within months of his return to England. Bligh was anxious to ensure that his version of events was widely publicised and the Narrative 'gives Bligh's first, and lasting, opinion of what caused the mutiny. This issue was of great importance to Bligh, for on it turned his career and public image. As he was manifestly not the harsh disciplinarian flogger of the kind usually regarded as the main cause of a mutiny (such as Captain Pigot of HMS *Hermione*), and as Bligh never accepted that his personal manner – as a foul-mouthed nagger – could provoke anybody to mutiny, he was left with little option but to find an explanation in the character and conduct of the mutineers. He found such an explanation in the charms of Tahitian women: he, Bligh, did not cause the men to mutiny; they mutinied for their own evil and pathetic ends' (Gavin Kennedy, *Captain Bligh*, 1989, p. 183).



Bligh explains it thus in the text: 'The women at Otaheite are handsome, mild and chearful in their manners and conversation, possessed of great sensibility, and have sufficient delicacy to make them admired and beloved. The chiefs were so much attached to our people, that they rather encouraged their stay among them than otherwise, and even made them promises of large possessions. Under these, and many other attendant circumstances, equally desirable, it is now perhaps not so much to be wondered at, though scarcely possible to have been foreseen, that a set of sailors most of them void of connections, should be led away; especially when, in addition to such powerful inducements, they imagined it in their power to fix themselves in the midst of plenty, on the finest island in the world, where they need not labour and where the

allurements of dissipation are beyond anything that can be conceived' (Bligh, *Narrative* pp. 9–10).

Bligh was set adrift by the mutineers in the ship's 23-foot-long launch, and undertook one of the most remarkable open-boat voyages, which also produced important cartographical and survey data: 'Everyone knows that the *Bounty*'s crew, led by Fletcher Christian, mutinied and set Bligh and eighteen loyal crewmen adrift in a 23-foot launch shortly after the ship had left Tahiti in April 1789. In their small boat Bligh and his companions made a remarkable journey of more than three and a half thousand miles from Tofoa to Timor in six weeks over largely uncharted waters. What is not so well known is that in the course of this hazardous journey Bligh took the opportunity to chart and name parts of the unknown north-east coast of New Holland as he passed along it – an extraordinary feat of seamanship' (Wantrup p. 128).

ESTC T7185; Ferguson 71; Hill 132; Kroepelien 87; Sabin 5908a; Wantrup 61.

### ONE OF TWO COPIES KNOWN

16. **BRUNELLI, Antonio.** Regole utilissime per li scolari che desiderano imparare a cantare, sopra la pratica della musica, con la dichiarazione de tempi, proporzioni e altri accidenti, che ordinariamente s'usono, non solo per imparar à cantarli, ma ancora à segnarli nelle composizioni. Nuovamente composte, e date in luce. *Florence, Volcmar Timan, 1606.*

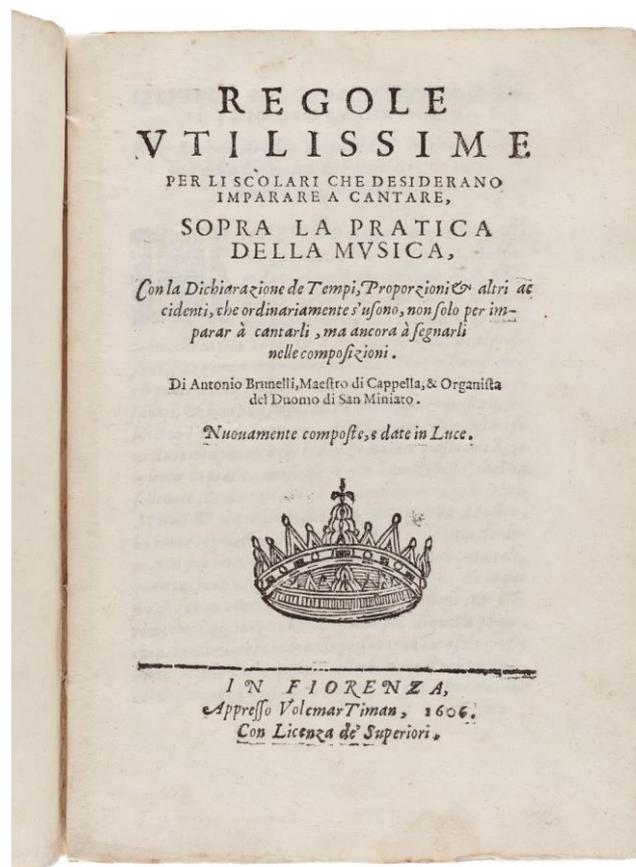
4to, pp. 35, [1], woodcut printer's device on title, with numerous musical examples in letterpress; woodcut head- and tail-pieces; a few negligible stains, but an excellent, fresh copy, almost as issued, in the original carta rustica (partly re-stitched, a few small restorations), 'Regole de musica di Antonio Brunelli' inscribed on upper cover in a contemporary hand; preserved in a cloth box. **\$11,350**

**First edition: one of only two known copies of Brunelli's important treatise on singing,** among the earliest published methods for the voice; the other copy is in the Civico museo bibliografico musicale, Bologna.

Antonio Brunelli (1577–before 19 November 1630) was born in Santa Croce sull'Arno in Tuscany but received much of his musical education in Rome where he was a pupil of Giovanni Maria Nanino, the most prominent figure of the Roman school after Palestrina. As he states in the preface to the present work, he studied in 'many other cities' besides Rome, and in 1603 became *maestro di cappella* and organist of the cathedral at San Miniato, near Pisa.

Brunelli's career straddled the end of the golden age of the madrigal and the emergence of baroque monody. Much of his *Regole utilissime* is concerned with proportions: perceiving ambiguity in existing notational procedures, he proposes a complete reordering of the traditional organisation of the proportional system (one, however, that seems not to have caught on among contemporary musicians). The treatise ends with several canons and other contrapuntal pieces. The music font used is the same as that found in works printed by Giorgio Marescotti (d. 1602), the first, and during his lifetime the only, music printer in Florence. Volcmar Timan was a German printer active in the city.

‘Brunelli is an important, versatile figure in the period of stylistic transition in Florence at the beginning of the seventeenth century. Until recently, he has been studied mainly as a composer of songs, dances and dance-songs, but he was brought up in the polyphonic traditions of Rome and he published a good deal of sacred polyphony as well as pedagogical writings, vocal exercises and canons. Indeed, recent studies confirm that he was one of the most significant Italian music theorists of his time. In the preface to his *Regole utilissime* (1606), dating from after his arrival in Tuscany from Rome, he questioned the lasting quality of the new monodic style, which he clearly considered an ephemeral fashion. Contact with the lively Florentine environment, home of Caccini, Peri and other monodists and an active centre of court entertainment music, must, however, have tempered his enthusiasm for polyphony, and in his opp. 9, 10 and 12 he produced some of the most attractive of all Florentine monodies, duets and trios’ (*New Grove*).



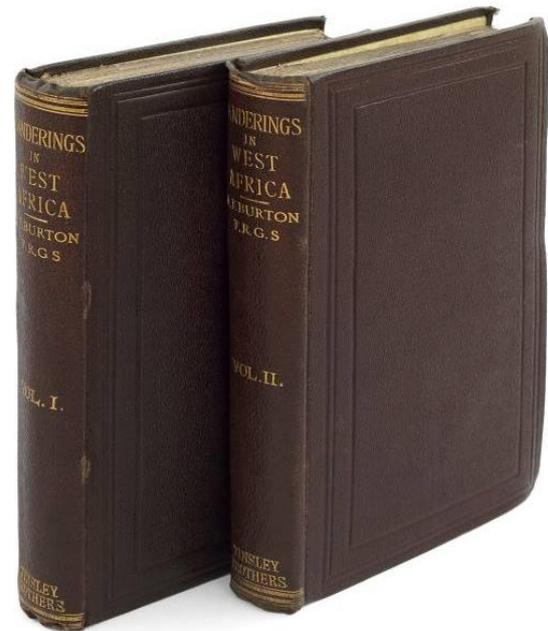
RISM, *Ecrits* p. 184. See P. Gargiulo: ‘Le regole “prattiche” e “utilissime” nei trattati di Brunelli’, *Nuova rivista musicale italiana* 18 (1984), pp. 554–71.

17. [BURTON, Sir Richard Francis.] *Wanderings in West Africa from Liverpool to Fernando Po.* By A.F.R.G.S. London, Tinsley Brothers, 1863.

2 vols, 8vo, pp. viii, [ii], 303, [1, blank]; [vi], 295, [1, blank], with a folding map and one plate; original brown cloth; upper joint of vol. I slightly rubbed; front inner hinge of vol. II cracked, but a good, bright copy. \$3350

**First edition.** Burton's description of his journey to Fernando Po on the Bight of Biafra where he was to assume the position of consul. The voyage lasted just over a month with stopovers at 24 ports en route. 'Everywhere the ship visited – Madeira, Tenerife, Bathurst, Sierra Leone, Cape Palmas, the Gold Coast, the Grain Coast, Lagos (in the Bight of Benin) etc., was examined and minutely detailed by him; the geography, inhabitants and customs dissected and set out. He had read all the books available on the route and found them wanting, he said, so he wrote the book he would like to have been able to purchase, with information he considered would be useful to future travellers. Immediately the ship dropped anchor Burton was off exploring, questioning, collecting, sketching' (Lovell, *A rage to live* p. 387).

'Burton was an explorer *par excellence* ... In himself he combined to an extraordinary extent those specific qualities that are essential to a man whose work it is to open up and scientifically report upon the nature and conditions of hitherto unknown territories. Thus in the first place he possessed unusual strength both of body and of mind, and consequently was able for many years to carry out his appointed labours in the face of disease and dire difficulties few others could have encountered and survived. Secondly, his knowledge of human nature in various conditions of race, country, and occupation was wonderful and often quite uncanny in its discernment of what individuals, groups or even whole nations would do in given circumstances ... Thirdly, Burton's immense powers of keen and accurate observation, coupled with a marvellously retentive memory and an invariable adhesion to straightforward action and truth on all occasions and at whatever cost, are conspicuous features of his character, and as such were of the utmost importance to him as a scientific explorer and as a reliable recorder of his many discoveries and travels ... Fourthly, Burton was exceptionally well equipped for his special form of research, by possessing an immense store of all-round scientific and artistic knowledge; in addition to which he was one of the two, or possibly three, most proficient linguists of whom we have authentic and genuine historical records ... Finally, he was unrivalled in his never-failing power to hide his own identity in that of a member of an alien race in manner, speech, customs and appearance, and the temperamental characteristics of the individual whose identity he assumed' (Penzer pp. 4–5). Burton's name is not given on the book's title-page but it appears below the title on the spines.



Casada 70; Penzer p. 71.

### **‘THE COMMON SENSE OF MANKIND IS THE LAW OF NATURE’**

18. **CICERO, Marcus Tullius.** *M. Tullii Ciceronis Tusculanarum disputationum libri quinque ... Glasgow, Robert Foulis, 1744.*

12mo, pp. viii, 205, [1 errata], xii, [2 advertisements]; a very good copy, in contemporary calf, gilt decorated spine, a little rubbed and slightly worn; with early ownership inscription (E. Acton) to title, armorial bookplate of William Danby and early acquisition inscription to front pastedown. **\$930**

First Foulis edition of one of Cicero's most influential works of philosophy, a classic of Roman stoicism. Cicero's meditations begin with a whole book devoted to death, as perhaps the human experience which ultimately might give shape and meaning to the other aspects of life, which he addresses afterwards: pain and grief, 'perturbations of the mind', the nature of virtue and its relation to happiness. 'On the contempt of death' is the stoic-sounding title of the first book. There Cicero discusses whether death ought to be regarded as an evil, the apparent instinctive desire for immortality, human craving for posthumous praise, and much else, culminating with an account of the death of Socrates and a philosophical, robustly stoical defeat of death as a fearsome prospect. Not just one of the most lucid accounts of the classical world's notions of death, morality and reason, this work enjoyed uninterrupted success from the fifteenth to the nineteenth century, populating the libraries of most thinkers, and significantly shaping Western moral thought.

The inscription and bookplate are those of William Danby (1752-1833), the writer on moral philosophy, who owned a handsome library at Swinton Park.

Gaskell 45.

### THE DUTCH CARVER



19. **DE CIERLYCKE VOORSNYDINGE ALLER TAFEL-GERECHTEN;** onderwijssende hoe allerhande spijzen, zo wel op de vork, als zonder dezelve, aardiglik kunnen voorgesneden, en in bequame ordre omgedient worden. *Amsterdam, Hieronymus Sweerts, op de Cingel, by Ian Roonpoorts Toren, 1664.*

Oblong small 8vo, pp. 96, with additional engraved title-page and 32 engraved plates, one folding; **a splendid copy, clean and crisp**, bound in contemporary Dutch vellum over boards; ownership inscription and purchase record, dated 7 May 1665, to front free endpaper.

**\$16,000**

**Extremely rare first edition of one of the most important carving manuals.** Sweerts, publisher, and author of the preface, stresses how necessary this book is for Holland; the Italians, French, and Germans having already been instructed in the noble art of carving. A second part, never published, is announced in the preface and at the end of the book.

Instructions and illustrations are included for the carving of beef, veal, pork, poultry, seafood, fish, cakes, pastries, and artichokes. The engraved title shows a gentleman at the table, a carver standing beside him, cutting a fowl held on a fork. The cutting on the fork – ‘in the air’, as it was sometimes called – was an important feature of the art of carving, and is stressed in most works of this genre. The large folding plate depicts cutlery.

An undated edition with Sweerts address given on title page as Kalverstraat has to be dated 1668 or later, as according to I. H. Eeghen, in *De Amsterdamse Boekhandel*, IV, Sweerts moved to the Kalverstraat in 1668.

Crahan 33 (with illustration); *One Hundred Sixteen Uncommon Books on Food and Drink* 33 (the Crahan copy, tentatively dated ‘1664’); see Bitting p. 530, Lipperheide (1965) Va 14, and Vicaire 870 for the dated, 1664, edition, Cagle 1080 and *Une Affaire de Goût* 82 for the second, 1670 edition; NUC lists two copies of an undated edition, in New York Public Library, and in the New York Academy of Medicine; OCLC repeats the NYAM copy (incorrectly listed as published in 1660, but verified as undated) and adds a copy of the 1670 edition, at Indiana University.

20. **COLERIDGE, S[amuel] T[aylor].** *The Watchman*. No. I [III, IV]. Tuesday, March 1 [17, 25], 1796. Published by the Author ... *Bristol, and sold by the Booksellers and Newscarrers in Town and Country.*

8vo, pp. 32, 65-128; the first and last pages of each number a trifle dusty, small hole to M4 with the loss of a couple of letters, else very good copies in recent marbled boards. **\$1000**

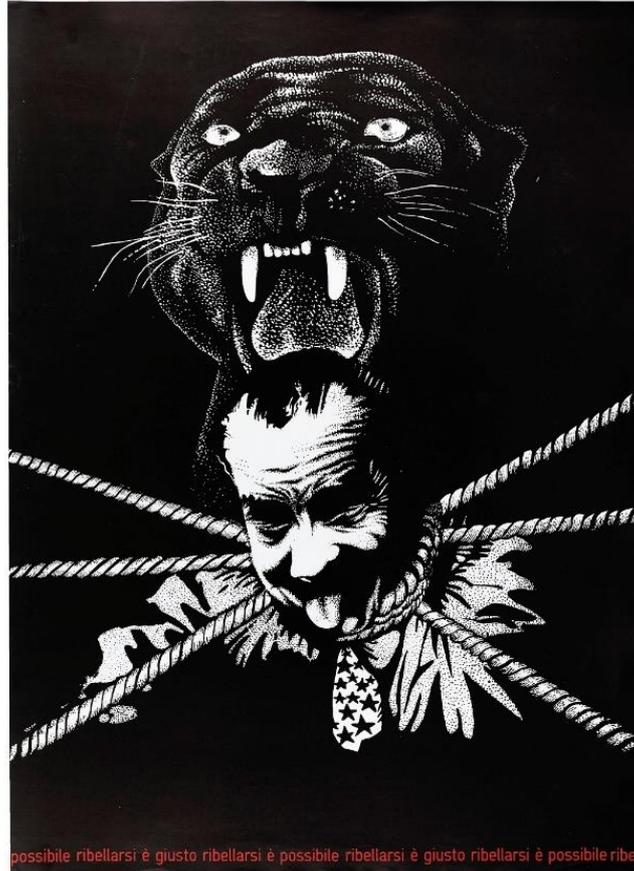
Three (of ten) issues of *The Watchman*, Coleridge’s first journalistic endeavour, **very rare**: published in March to May 1796.

Having spent a period delivering radical lectures on politics and religion in Bristol, Coleridge turned his mind to journalism; a tour of the North and the Midlands yielded enough subscribers to make the publication of a periodical seem viable. Most of the essays, reviews, and poems are by Coleridge himself, though there were also contributions from others, including the physician Thomas Beddoes, and the Irish poet Thomas Dermody. *The Watchman*, however, closed after the tenth issue: Coleridge explained bluntly that ‘the work does not pay its expences’. He would later remember ruefully in *Biographia Literaria* that he discovered his maidservant was in the habit of using unsold copies to light fires.

A number of poems appear for the first time in these numbers of *The Watchman*: No. I contains ‘To a Young Lady with a Poem on the French Revolution’; No. III, ‘The hour when we shall meet again’; and No. IV, ‘From an Unpublished Poem’ (‘The early year’s fast flying vapours stray’), ‘A Morning Effusion’, and ‘Epigram’ (‘Said William to Edward I can’t guess the reason’).

ESTC shows six complete sets only: Bodley; Columbia, New York Public Library, Texas; Alexander Turnbull and Barr Smith. Wise, p.61; Crane and Kaye 916.

**‘REBELLION IS JUST, REBELLION IS POSSIBLE’**



21. **COMITATO VIETNAM MILANO.** Ribellarsi è giusto ribellarsi è possibile. 6 manifesti di lotta antimperialista a cura del Comitato Vietnam Milano via Cesare Correnti 14. Collettivo d'artisti: Gabriele Amadori, Paolo Baratella, Paolo Bassi, Nino Crociani, Umberto Mariani, Giangiacomo Spadari. [Milan, early 1970s].

6 black and white photomontage posters bearing the text 'ribellarsi è giusto ribellarsi è possibile' in red, housed within tan cloth-effect card portfolio, title within central red five-pointed star, 70 x 50 cm; short closed tear and a few light damp marks to spine of portfolio, otherwise in excellent condition. **\$1650**

A stunning suite of scarce anti-imperialist propaganda posters by six prominent Italian artists, bearing the slogan 'Rebellion is just, rebellion is possible', produced by the Comitato Vietnam in Milan, variously addressing the Vietnam War, European politicians, Richard Nixon and the Black Panther Party, Africa, the Cuban Revolution, and the Palestinian liberation movement. Baratella (b. 1935), Mariani (b. 1936), and Spadari (1938-97) were long-term collaborators and members of the Nuova Figurazione art movement. Amadori (1945-2015) won the Joan Miró prize in 1972.

The anti-Vietnam War poster shows a Vietnamese women above a US fighter jet with an explosion and a Coca-Cola bottle cap below. The cap carries the repeating slogan 'Nixon boia' (Nixon executioner) while the explosion partly obscures the text '[Co]ca-Cola mer[da]'. Baratella's poster depicts a haunting skull-like face with six smaller head-and-shoulder portraits in the lower foreground, one of which is Georges Pompidou, President of France 1969-74. The poster by Spadari, showing a moustachioed rebel with hat and rifle, is based on his 1970 artwork entitled '26 de Julio', evoking Fidel Castro's 26th of July Movement.

Perhaps the set's most striking image depicts Nixon being choked by three ropes below the large head of a roaring black panther. The other posters show a clenched fist surrounded by the text 'Africa rossa Africa nera', and four Palestinian fighters, with keffiyeh, camouflage dress and rifle, below a repeated map of Jerusalem.

Very scarce. We have only been able to locate a copy of the Baratella poster, at the Library of Congress.

22. **COOPER, William.** *The Doctrine of Predestination unto Life, explain'd and vindicated: in four Sermons ... With some additional Passages and Quotations ... With a Preface by the senior Pastors of the Town ... Boston, Printed by J. Draper, for J. Edwards and H. Foster, 1740.*

12mo, pp. [4], 4, 140, with an initial blank; some scattered foxing but a very good copy in contemporary American sheep, ruled gilt, rubbed, edges worn; contemporary ownership inscriptions of Sarah and Mary Reed, book-label of Lexington Historical Society; cloth box. **\$670**

**First edition**, four sermons on Romans 8, by the pastor of Brattle Street Church in Boston, who had declined the presidency of Harvard in 1737. Published at the peak of the 'Great Awakening', in the year that saw George Whitefield visit Boston, Cooper preaches here on the Calvinist doctrines of predestination and election.

Evans 4497; Sabin 16632.

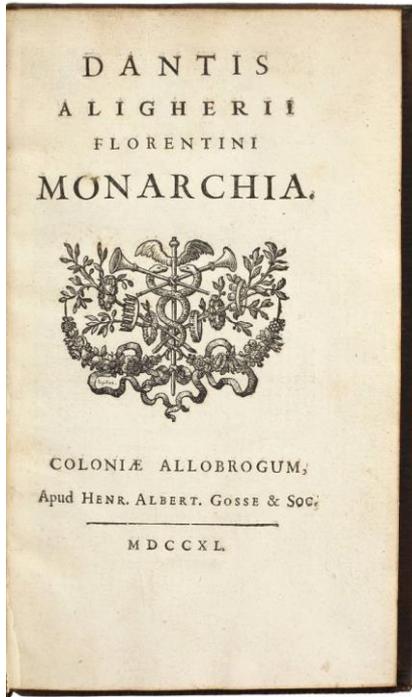
## DANTE AS POLITICAL THINKER

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

8vo, pp. iv, 95, [1]; woodcut vignette to title, initials and head-pieces; lightly toned, small hole to title touching one letter; a very good copy in nineteenth-century calf, blind decorative border to covers, gilt and blind decoration to spine with gilt lettering; somewhat rubbed, wanting the rear free endpaper; bookplate of Samuel R. Block to front pastedown, some pencil notes to first few leaves. **\$2000**

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

hundred years. This is its third and first separate appearance. Giambattista Pasquali published Dante's works in Venice in 1739-41 but felt it prudent to print the *Monarchia* separately, with a false imprint.



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

‘It is mainly with this latter problem that the third book of the *Monarchia* is concerned. It seeks to establish the separation of the temporal power from the spiritual power, and to prove that the authority of the Roman monarch, who is by right the monarch of the world, derives immediately from God, and not from the Vicar of God (*Mon.* III, i, 5): a secular, or anti-hierocratical solution to the problem of the happiness of men on earth, and therefore a proposition which undermines the very basis of the claims to supremacy which had been repeatedly put forward by the popes, which Boniface VIII had forcefully asserted in the bull *Unam Sanctam*, and of which Clement V had often taken care to remind Henry VII’ (*ibid*).

Mambelli 851.

## PRESERVING THE CANCELLAND V8

24. **DAVENANT, Sir William.** *Gondibert: an Heroick Poem ... London, Printed for John Holden, 1651.*

Small 8vo, pp. [2], 64, [4], 243, [7], without the errata leaf after the title (see below); cut close, just shaving text on A4, V5 and V7, but a good copy in contemporary calf, rebacked.

**\$620**

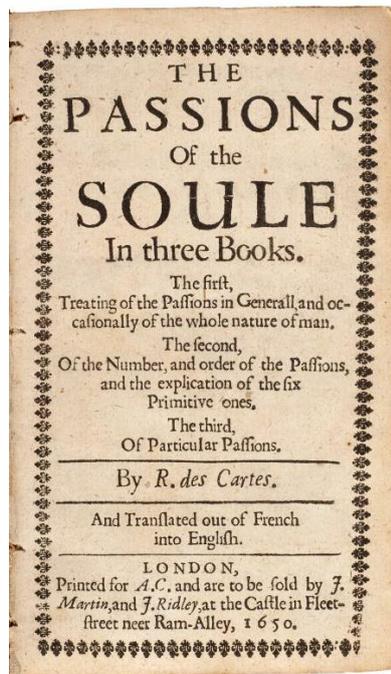
Second (first octavo) edition, first issue, preserving the cancelland V8. In at least some copies, ‘the text for V7v [the final page of the Post-script] was printed in error on V8r [presumably leaving V7v blank]. The sheet was then passed through the press a second time with the text

correctly imposed' (ESTC). In the other copies we can trace preserving the cancelland (at Birmingham and Folger), the errata leaf is wanting as here, suggesting that the rest of the impression, once the mistake was discovered, was able to use V8 for the errata. The title-page is (presumably) A1 and the Author's preface begins on A2, so the errata leaf would be a singleton insert.

**Founded on the aesthetic theories of Hobbes, *Gondibert* is dedicated to the philosopher in a long 'Preface' which is followed by Hobbes's well-known 'Answer', itself one of the major documents of seventeenth-century criticism.** The quarto edition of the same year was published while Davenant was in prison in the Tower, and many copies have his manuscript corrections.

Wing D 326; Macdonald & Hargreaves 40.

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



25. **DESCARTES, René.** The passions of the soule in three books. The first, treating of the passions in generall, and occasionally of the whole nature of man. The second, of the number, and order of the passions, and the explication of the six primitive ones. The third, of particular passions. By R. des Cartes. And translated out of French into English. *London, printed for A[ndrew]. C[rooke]. and are to be sold by J. Martin, and J. Ridley, at the Castle in Fleetstreet near Ram-Alley, 1650.*

12mo, pp. [xxx], 173, [1] a very good, entirely unsophisticated copy, in contemporary calf, sides ruled in blind; joints and edges rubbed, front lower corner a little worn; rear pastedown left free, carrying contemporary or near-contemporary notes in ink on both sides, pencil annotations on the final blank, occasional light pencil underlining in the text; preserved in a cloth slipcase. **\$16,750**

**First edition in English, rare, of Descartes' final great work.** The French original had been published in 1649. 'Descartes is most often thought of as introducing a total separation of mind and body. But he also acknowledged the intimate union between them, and in his later writings he concentrated on understanding this aspect of human nature. The *Passions of the Soul* is his greatest contribution to this debate. It contains a profound discussion of the workings of the emotions and of their place in human life – a subject that increasingly engages the interest of philosophers and intellectual and cultural historians. It also sets out a view of ethics that has been seen as a radical reorientation of moral philosophy' (Oxford University Press blurb to their 2015 edition).

'Descartes examines the physiological basis for our feelings and sensations. Although the mechanisms of the body are no part of our nature as "thinking beings", Descartes none the less maintains that there is a "natural ordained" relationship whereby physiological events automatically generate certain psychological responses; learning about these responses, and about the conditioning process which can allow us to modify them in certain cases, is the key to controlling the passions "so that the evils they cause can become bearable and even a source of joy" (*Passions*, at. 212). Descartes thus holds out the hope that a proper understanding of our nature as human beings will yield genuine benefits for the conduct of life – a hope which accords with the early ambition, which he had voiced in the *Discourse*, to replace the "speculative" philosophy of scholasticism with a practical philosophy that would improve the human lot' (J. Cottingham in the *Oxford companion to philosophy*).

Wing D134; ESTC R209232. This important book is uncommon. ESTC lists 11 locations in the UK and 8 in the US. Only two other copies appear in auction records, all in later bindings and with serious defects.

26. **DESCARTES, René.** *Tractatus de homine, et de formatione foetus. Notis perpetuis Ludovici de la Forge. Amsterdam, Elzevir, 1677.*

8vo, pp. [lxxiv], 239, [1]; printer's device to the title, title printed in red and black, and 49 anatomical woodcuts to the text, reproducing Descartes' own drawings; small black mark on the title-page, otherwise a clean, uncommonly good copy in contemporary full stiff vellum, sides filleted in blind, remains of ink lettering on the spine, all edges sprinkled blue. **\$2670**

First edition thus: the most complete edition of Descartes' pioneering treatise on physiology, the third edition in Latin, the first with the preface by Claude Clerselier and the notes in Latin by La Forge. The first edition in French had appeared in 1664. The, mostly anatomical, illustrations were mainly based on Descartes' own drawings from the manuscript, or for the rest supplied by La Forge and Gérard van Gutschoven.

Descartes' work was the first to attempt a comprehensive explanation of human physiology on modern grounds. He was the first to replace traditional vitalism with chemical and physical mechanisms: the human body is for him a machine guided by a rational faculty, which he locates in the pineal gland. Descartes also was one of the first to see the crucial importance of Harvey's discoveries on circulation.

Willems 1531; Waller 2377; Osler 932; Wellcome 453; Krivatsy 3123; Hirsch II/234-5; see *Heirs of Hippocrates*; cf. Garrison-Morton 574.

## RUSSIAN PICKWICK

27. **DICKENS, Charles.** Zamogil'nyia zapiski Pikkvikskago Kluba ... Roman ... v perevod I. Vvedenskago. S portretom i biografieiu Charl'za Dikkensa. Sostavlennoiu N. I. Shul'ginym [The Posthumous Papers of the Pickwick Club ... a novel ... translated by I. Vvedenskii. With a portrait and biography of Charles Dickens. Compiled by N. I. Shul'gin]. *St Petersburg, K. N. Plotnikov, 1871.*

2 vols, 8vo, pp. xxx, 512; [2], 579, [1], with an albumen print portrait of Dickens mounted within a green printed border; generally rather foxed, one marginal tear repaired in volume II; in contemporary quarter morocco and pebbled cloth, rubbed. **\$3650**

**First complete edition, very rare**, of Irinarkh Vvedensky's influential translation of the *Pickwick Papers*. When it first appeared, serialised in *Otechestvennye Zapiski* in 1846, and in book form in 1850, it was heavily mangled by the censors, with wholesale deletions and amendments that softened the more politically strident passages of the original. **Here those omitted or altered passages are restored.** The photographic portrait of Dickens, new to this edition, is a copy print from a *carte de visite* portrait by Mason & Co., c. 1870.

Dickens had a reputation in Russia that almost equalled that in his home country – read in tears by Dostoevsky and by Tolstoy. Portions of *Pickwick* had appeared in the late 1830s, but the first full translation was of *Oliver Twist* in 1841. 'I am convinced we understand Dickens in Russia almost as well as the English do, perhaps even with all the nuances. It may well be that we love him no less than his own countrymen' (Dostoevsky, *Diary of a Writer*). By 1849, Vvedensky was writing to Dickens that he was 'read with great zeal from the banks of the Neva to the remotest limits of Siberia'; the pair never met however – when the Russian translator came to London in 1853, Dickens was out of town.

*Pickwick* was of particular influence on Dostoevsky, who read the first edition while in exile in Siberia in the 1850s; he would later write to his niece that 'Dickens's *Pickwick* (an infinitely weaker conception than *Don Quixote*, but all the same immense) is also funny, and succeeds only because of this quality. Compassion arises for the beautiful when it is laughed at and ignorant of its own worth, and so sympathy arises in the reader. This rousing of compassion is the secret of humour'. Tolstoy also began reading Dickens in the 1850s, and went on to read and re-read almost all of his works, both in Russian and later in English, and to cite *Pickwick* and *David Copperfield* in *What is Art?*

Vvedensky, who taught Russian literature at the Artillery School, was an indefatigable translator and his four renditions of Dickens were central to the latter's reputation in Russia. Though riddled with inaccuracies and passages of Vvedensky's own invention, they captured the spirit of the original: 'He did not understand Dickens's words, but he understood Dickens himself' (Chukovsky).

Not in OCLC, which shows no edition before 1884. Not in COPAC, which lists a single copy of the first.



It is possible that the compiler of this collection served on the Scrap-Book Committee (which recorded all club events) or was the Club Photographer, who took all official Club pictures. Lillian Castonquay is credited on the verso of two (identical) images; she is recorded in the list of members in the booklet.

The photographs depict the club's inaugural meeting, anniversary celebrations, a portrait of Lilian Johnson, the club's second president cutting the club's fourth anniversary cake at the Henry O. Peabody School in Norwood, as well as group photographs from annual meetings and picnics. Also among the photographs is a signed photograph of Clara Holland Fawcett (the same as that credited to Lillian Castonquay), author of *Paper Dolls: A Guide to Costume*, and a photograph of Janet Jahl, inscribed on the verso as 'a writer of excellent doll books' and dated August 19 1951.

Many of the prints depict dolls in the style of a studio portrait, portrayed individually against a plain backdrop or at close scale, others show dolls within a dollhouse or display case or as part of a portrait with a club member. Some surreal scenes include two shelves of doll heads and a couple of 'mug shots' of dolls without clothes, showing the printed manufacturers' details on their torso. Recognisable figures include models of Elizabeth and Prince Phillip and their first two children Charles and Anne.

The Kodachrome transparencies provide further insight into the club's activities and special events. An advert in LIFE magazine pitched that 'for sparkling pictures big as life ... Kodak 35mm colour slides' (*LIFE*, 5 May 1958, pp 90–91). Certainly as a low cost and simple means of creating high quality projected images, they would have been an ideal way of documenting and sharing the Doll Study Club's social life. The red borders around the cardboard mounts were of the sort Kodak produced in the 1950s. Many of the Kodachromes have 'processed by Kodak' printed upon them, something Kodak added from 1955 when they permitted more independent labs to process Kodachrome. The two white and yellow transparencies were the style produced by Kodak in the years 1958-1959.

**29. DURATIUS, Johannes Franciscus [DURAZZO, Giovanni Francesco].** Galeni  
pergameni medici: De locis affectis libri sex. *Naples, Ioannes Sugganappi, 1548.*

8vo, ff. [24], 503, [1]; woodcut printer's device to verso of last leaf, woodcut on title page, woodcut historiated and floriated initials; small wormhole to first free endpaper, light waterstaining to first few gatherings, tears to upper margin of 3✕2, lower margin of 3✕5 and BB6, not affecting text, some very light foxing, the odd ink smudge, but a good copy, bound in contemporary limp vellum, green hand-lettered label on spine, all edges brown; slightly stained; profusely annotated in a contemporary hand with maniculae. **\$5350**

**Rare first edition of this commentary on *De locis affectis*, one of Galen's seminal texts on the art of diagnosis, and richly annotated by a contemporary scholar.**

Galen's legacy cannot here be done justice to; his writings have had a more extensive and longer-lasting influence on medicine than those of any other ancient or modern physician. The fact that more of Galen's works survive than those of any other ancient author can be directly linked to his position as the unimpeachable authority in the following centuries. 'For nearly fifteen hundred years his authority was unassailable and every medical question was automatically referred to him: there was no appeal. Galen was a good observer and

investigator, and some of his works in physiology and anatomy – he left a brilliant study of the brain – in neurology and diagnosis are of especially high quality. However, his assumption that the blood passed between the two ventricles of the heart by invisible pores inhibited all research until Harvey's discovery. He developed a system of pathology in which the humoral ideas of Hippocrates were combined with the Pythagorean theory of the four elements ... His disciples throughout the centuries regarded his works as infallible dogma. In consequence, his influence retarded in many ways the progress of medicine in more modern times. The first effective break with Galenism came with Vesalius and Paracelsus; yet Galen's influence on medical practice remained powerful even into the nineteenth century' (*PMM*).

*De locis affectis*, one of Galen's later works, embodies Galen's characteristic style, with digressions, invectives, and case histories, and is based on the conviction that effective treatment depends on a good working knowledge of anatomy and the humors. Galen conceives of disease as a cause and effect – the result of an injury or localised imbalance of the humors which results in the disease and the symptoms. Following this line of thinking, Galen's insistence that physicians understand the origins of a disease becomes clear, as does Galen's stress at the start of *De locis affectis* that there is no point treating symptoms without finding and treating the original cause of the disease. The first two books deal with general pathology of diseases, and the clinical features of disease. The remaining four are given over to detailing diseases of the various physiological systems of the body, and to their diagnosis. This is the first edition of Duratius' commentary, which uses the Latin translation of Galen by Wilhelm Copp as its primary text. A second edition was produced in 1557, identical to the first but with the first and last sheet reset.

The copious marginal annotations in Latin which extend throughout the book and cover both Galen's text and Duratius' commentary (though more often focusing on Galen), seem likely to be by a contemporary medical scholar or physician. The annotations range from small comments on the text ('Galen admiratio', 'urina sabulosa est certa co[n]iectura nephritis') to longer and more in-depth observations, which generally appear to agree with Galen's assessments.

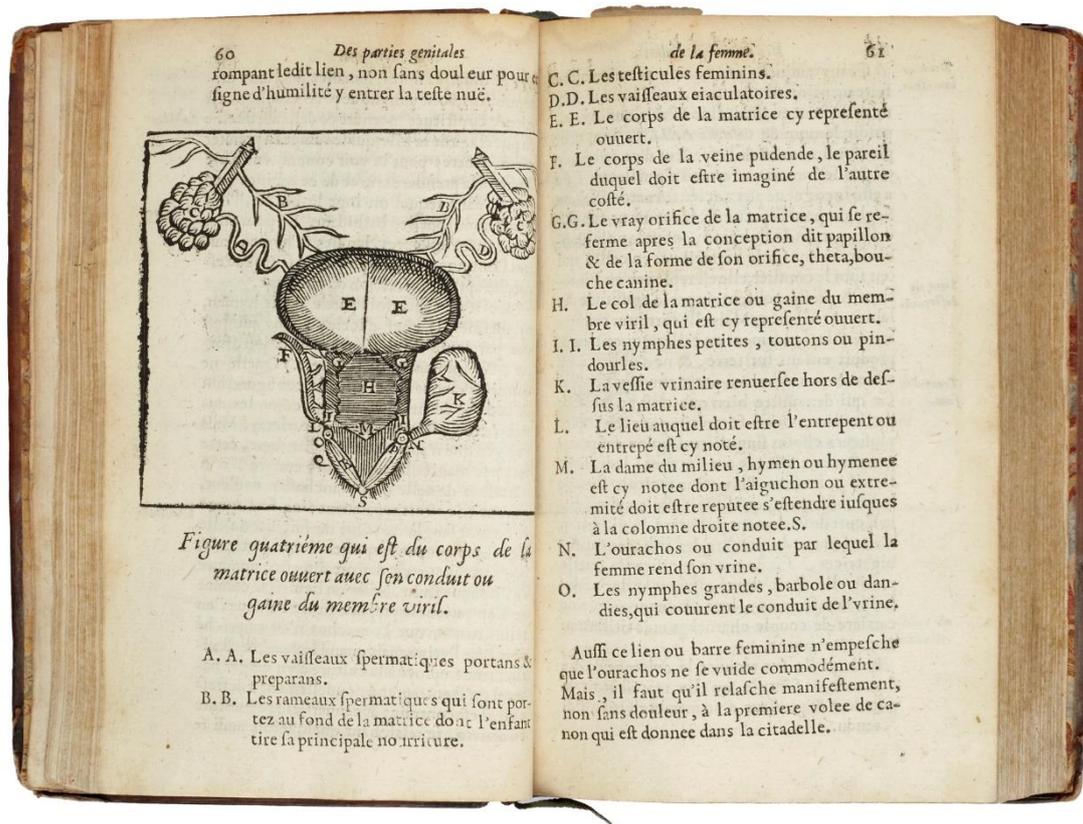
Rare outside Italy. OCLC locates two copies (Wellcome Library and New York Academy of Medicine); COPAC lists two more (Sheffield and York Universities).

## SHAPING NOTIONS OF GENDER AND SEXUAL IDENTITY

30. **DUVAL, Jacques.** Des Hermaphrodits, accouchemens des femmes, et traitement qui est requis pour les relever en santé, et bien élever leurs enfants. Où sont expliqués la figure des laboureur, et verger du genre humain, signes de pucelage, defloration, conception, et la belle industrie dont use nature en la promotion du concept et plante prolifique. Rouen, David Geuffroy, 1612.

8vo, pp. [xvi], 447, [11]; title vignette, woodcut portrait of author to verso of title, four anatomical cuts and a horoscope within text, initials; some light foxing, small paper flaw to lower blank corner of E4; a very good copy in seventeenth-century calf, spine richly gilt in compartments, red morocco lettering-piece, marbled endpapers; upper joint split at head and foot but holding firm, corners worn, some staining to covers; very occasional contemporary underlining; contemporary ownership inscription to title. **\$3350**

First edition of this important contribution to the study of hermaphroditism by the Rouen doctor Jacques Duval (c. 1555-1615) who **played a crucial role in a landmark case in shaping notions of gender and sexual identity**. In 1601 Duval was summoned by the Rouen *parlement* to examine one Marie Le Marcis, who at the age of 20 had discovered she was a man and had determined to marry, only to be imprisoned for lesbianism and condemned to death. Duval's medical colleagues concluded, upon inspection, that Le Marcis was a woman, but Duval, driven both by curiosity and sympathy, conducted a more intimate examination which, while scandalising his peers, revealed evidence of a male reproductive organ. Classified by Duval as a 'gynanthrope', Le Marcis was saved, took the name Marin, and lived henceforth as a man.



Duval was deeply affected by the case and eleven years later published *Des Hermaphrodits*. In the second part of the work, Duval examines hermaphroditism in fable and ancient medical writings, distinguishes three classes of hermaphrodite and proposes a nomenclature for each. The first part, composed in reaction to the high infant mortality rate in Rouen and intended as an aid to midwives and physicians, discusses male and female genitalia, the foetus, natural and caesarean birth, care for mother and baby post-delivery, and the importance to the individual and to society of correctly recognising the sex of a newborn. Due to the scarcity and appeal of this work it was reprinted in 1880.

Gay-Lemonnyer I, 862; NLM/Krivatsy 3586; Waller 2664; Wellcome I, 1975. Only three copies on COPAC (British Library, Oxford, and Wellcome).

## THE GREAT AWAKENING

31. **EDWARDS, Jonathan.** A Faithful Narrative of the surprising Work of God in the Conversion of many hundred Souls in Northampton, and the neighbouring Towns and Villages of the County of Hampshire, in the Province of Massachusetts-Bay ... [Bound (and issued?) with:] [Discourses on various important Subjects]. *Boston, N. E. Printed & sold by S. Kneeland [and] T. Green, 1738.*

Two works, 8vo, pp. [2], viii, v, [1], 79; and pp. vi, 286 (bound without the title to *Discourses*); some scattered foxing but a very good copy in early American calf, spine gilt, morocco label, boards rubbed, front hinge repaired; early ownership inscriptions of Susanna Safford (to final blank of *Faithful Narrative*), and Sophronia Currier; large modern bookplate to front pastedown of the Detroit collector Otto Orren Fisher. **\$8500**

First(?) US edition of Edwards's *Faithful Narrative*, one of three Boston printings in 1738, all designated the 'third edition' after those of London and Edinburgh in 1737. His most famous and powerful work, and one of the most important documents of the 'Great Awakening', that period of evangelical Protestant revival that swept Europe and America in the 1730s and 40s, it is found here with the first and only early edition of his *Discourses* – five essays addressed to the young and morally adrift.

Written in the form of a letter to Dr Benjamin Colman of Boston, *A Faithful Narrative* 'describes how in the winter of 1734-1735, first the young people, and then their elders, responded to Edwards' preaching with a renewed spiritual energy and a newly virtuous repertoire of public and private behaviour. Visitors observed the work of the Spirit in Northampton and took the spark home to their own congregations, thereby promoting an unprecedentedly broad regional revival' (*ANB*). It was particularly influential in its delineation of types and stages of the experience of conversion. The *Narrative* was translated into German and Dutch, drew the attention of Wesley, and brought to Northampton visitors like George Whitefield, but it did not reach its peak of fame until the Second Great Awakening at the turn of the next century. The *Discourses*, part of the tools of conversion, presented 'a stark vision of human depravity (including frank details of everyday sins) with the exhilarating potential of salvation by simple faith' (*ibid*).

Of the two other Boston 1738 printings of the *Narrative*, one drops the London preface by Watts and Guyse (which is somewhat critical of Edwards's concentration on child converts), the other adds D. Henchman to the imprint. It is sometimes found bound with his *Discourses*, also printed by Kneeland and Green in the same year – here it is present without a title-page and with no evidence of one.

Johnson 7A, 49; Evans 4240, 4239; Sabin 21939, 21933.

### 'JONATHAN EDWARDS'S BOOK'

32. **[EDWARDS, Jonathan.] WHITEFIELD, George.** Marks of the new Birth. A Sermon preached at the Parish Church of St. Mary, White-Chapel ... To which is added, a Prayer for one desiring to be awakened to an Experience of the new Birth. And another, for one newly awakened to a Sense of the divine Love. The fourth Edition. *London, Printed for James Hutton, 1739.*

8vo, pp. 24; first leaf dampstained and slightly soiled, last leaf dusty with tears at head and inner margin; disbound; ownership inscription of the preacher and philosopher Jonathan Edwards to head of title-page (shaved). \$3350

**A remarkable association copy, connecting the two outstanding figures of the ‘Great Awakening’** – the only extant example from Edwards’s library of a work by the Methodist preacher George Whitefield, who visited Edwards in Northampton in 1740 and was invited to preach before the congregation.

Whitefield arrived in Philadelphia, on his first of seven tours of America, in November 1739, and wrote to Edwards shortly thereafter. In February the following year, Edwards invited Whitefield to Northampton: ‘I have a great desire, if it be the will of God, that such blessing as attends your person and labours may descend on this town’, though he was privately concerned at the overt emotion of Whitefield preaching. In the intervening months before Whitefield eventually visited (in October 1740), his reputation had grown enormously, as had his output from the American press – Franklin was his publisher in Philadelphia. When he came to Boston that autumn, five people were trampled to death in a crush to hear him. ‘By the time he left [in 1741], his itinerating had provided the sharpest spur in creating a general Great Awakening ... The number of American publications nearly doubled from 1738 to 1741, the majority attributable to his presence, and each year from 1739 to 1745 American publishers produced more works by Whitefield than by any other writer on any subject’ (*Oxford DNB*).

At Northampton, in October 1740, Whitefield ‘Felt wonderful satisfaction in being at the house of Mr. Edwards. He is a son himself, and hath also a Daughter of Abraham for his wife.’ Whitefield preached there four times over three days, noting how affected Edwards and his congregation were – ‘a gracious tender people; and tho’ their former fire might be abated, yet it immediately appeared, when stirred up’. Edwards in turn recorded Whitefield’s effect on the population, ‘almost the whole assembly being in tears’ and becoming immediately ‘more engaged with religion’.

*Marks of the New Birth* (1739), a sermon which Whitefield preached frequently and was often reprinted, deals with reception of the Holy Spirit among believers – the born-again – and its demonstration by five outward marks: a spirit of prayer and supplication, ‘not committing sin’, conquest over the world (i.e. over worldly impulses), love for one another, and love for ones enemies. This fourth edition (four copies in ESTC) is the first to add the two prayers at the end; as a companion piece to Edwards’s *Faithful Narrative* in dealing with the experience of conversion, *Marks of the New Birth* is perhaps the most evocative of all Whitefield’s sermons to be found in Edwards’s hands, even more so in this edition, with its long prayers on the ‘awakening’ experience of being born again.

**The survival of the present volume is unknown to scholarship** – Peter Thuesen (*Jonathan Edwards, Works* vol 26: Catalogues of Books, 2008, p. 353) records an entry in Edwards account book, ‘Lent mrs. [blank] on the new birth to sergt Bird Oct 7 [17]54’, but he was unable to identify the volume with certainty. Thuesen also notes mention of two later works by Whitefield in Edwards’s accounts: *Britain’s Mercies, and Britain’s Duties* (Philadelphia, 1746) (‘sent to my Father ... Mr Princes sermon on the suppression of the Rebellion and Mr Whitefields’); and *A Further Account of God’s Dealings with the Reverend Mr George Whitefield* (Boston, 1746) (‘Lent to Mr Bellamy ... mr Whitefields further account’ in 1751). Whitefield is also known to have sent Edwards a copy of the *Continuation of the Reverend Mr Whitefield’s Journal* (London, 1739) (see the letter to Edwards printed in Whitefield’s *Works*

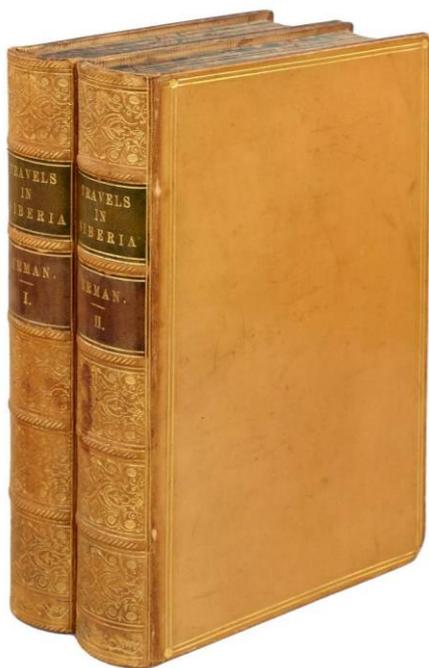
1771), and there is passing mention of another sermon, *Worldly business no plea for the neglect of religion* (London, 1739), in Edwards's 'Catalogue' of reading. It is possible that the Journal, *World Business and Marks of the New Birth*, all printed in London in 1739, were sent by Whitefield to Edwards in preparation for his visit. None but the present is known to survive.

On his death in 1758, Edwards left a library of some 300 books. Some 68 owned (or possibly owned) by him are known to survive, the majority at Yale (where he studied), and Princeton (where he was briefly the third President, for a month before his death on 22 March 1758 as a result of a smallpox vaccination). Thuesen records 28 of these as signed by him or containing his notes. They include a number of seventeenth-century theological and philosophical works, as well as contemporary religious pamphlets, but no other works by Whitefield.

### THE EXISTENCE OF THE SIBERIAN MAGNETIC NORTH POLE CONFIRMED

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

2 vols, 8vo, pp. I: xi, [1 (blank)], 495, [1 (imprint)]; II: ix, [1 (blank)], 535, [1 (blank)]; retaining both half-titles; engraved folding map by J. & C. Walker with the route added by hand in red; contemporary polished calf gilt, boards with borders of double gilt rules, spines gilt in compartments, gilt morocco lettering-pieces in 2, others richly gilt with floral, foliate and other tools, board-edges roll-tooled in gilt, turn-ins roll-tooled in blind, marbled endpapers, all edges marbled; extremities lightly rubbed, corners slightly bumped, spines slightly faded, otherwise a very good set; *provenance*: Robert Staples, Easter 1863 (an Eton leaving present given to:) – Henry Edmund Butler, 14th Viscount Mountgarret (1844-1912, presentation inscription on front flyleaf of vol. I; and by descent to:) – Viscount Mountgarret (modern armorial bookplates on upper pastedowns, presumably of Richard Henry Piers Butler, 17th Viscount Mountgarret, 1936-2004). **\$1270**



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

Erman published his account of his travels in five volumes between 1833 and 1842 under the title *Reise um die Erde durch Nord-Asien und die beiden Oceane in den Jahren*

1828-1830, and this English translation was made by William Desborough Cooley, who had been the principal founding member of the Hakluyt Society in 1846. The English edition is an abridgement of the German text, as the translator explains in his preface: ‘This work is entitled, in the original, “Travels round the Earth”, yet the portion of it hitherto published does not extend beyond Siberia, and it may be justly assumed that the author would not have left his narrative so long unfinished, if he were not sensible that what he had presented to the public was complete in itself, and lost none of its value by the suspension of his labours. In the earlier portion of this work – the journey across Europe from Berlin to Tobolsk – we have ventured to abridge the original, and have thus been enabled to give, within the limits of two volumes of moderate size, and without curtailment, the more novel and interesting part of our author’s narrative’ (I, p. vi).

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

34. **FERRARI, Giovanni Francesco.** *Le rime burlesche, sopra vari, et piacevoli soggetti; indirizzate à diversi nobili signori. Venice, heirs of Melchior Sessa, 1570.*

8vo, pp. [iv], 122, [4, blank]; engraved printer’s device on title, four-line white-on-black woodcut initials throughout; wholly printed in italics, running title; a clean, very attractive, genuine and unsophisticated copy in contemporary vellum, remains of ties, a few chips; small ink stamp to the title. **\$2900**

First edition, rare, of the only work published by a Renaissance court poet of whom little is known. Most information is gleaned, or will be gleaned in the future, from these verses; for example, his attachment to the entourage of the Mantuan prelate Ippolito Capilupi during his time in Rome is evidenced within the text, and multiple references to Roman life in the late Renaissance are to be found in these lines. Ferrari also edited or endorsed a propaganda pamphlet written by Capilupi’s nephew about the St Bartholomew Massacre.

Among Ferrari’s ‘burle’ are a laudatory poem to ignorance, paradoxes, social observations and satire, with interesting combined use of multiple dialects as well as languages and reliance on sources such as Ariosto, Pulci, and Folengo.

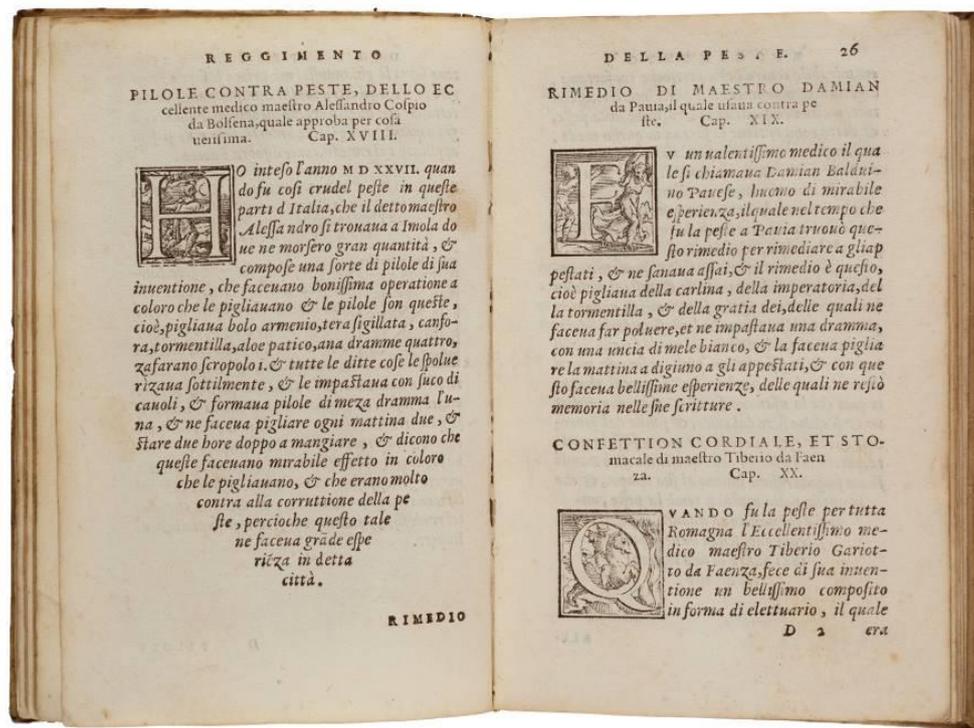
Rare: in Britain, held only at the BL and Oxford. In North America, at Van Pelt, Newberry, Arizona, and Toronto.

### OVERCOME FEAR TO VANQUISH PLAGUE

35. **FIORAVANTI, Leonardo.** *Del regimento della peste ... Nel quale si tratta che cosa sia la peste, et da chi procede, et quello che doveriano fare i Prencipi per conservar i suoi popoli da essa, et ultimamente, si mostrano mirabili secreti da curarla, cosa non mai piu scritta da niuno in questo modo. Venice, Andrea Revenoldo, 1565.*

12mo, ff. 62, [2]; the odd stain, title slightly soiled, but a very good copy, bound in contemporary limp vellum, lacking ties, title manuscript to spine, without front free endpaper, front joint reinforced with a strip of paper; bookplate of Dr François Moutier (gastroenterologist, poet and bibliophile, 1881-1961) to front pastedown. **\$4650**

**First edition, very rare, of Fioravanti's treatise on plague and its causes, with a long list of remedies from various sources, including the author's own remedies.**



Amongst the major causes in plague epidemics, Fioravanti seems to identify a certain ‘fear factor’ and suggests a few radical changes to the authoritarian public health regulations to fight it, such as abolishing the enforced isolation of the infected and suspected in lazarettos or in their own homes: ‘depopulation of cities, destruction of the countryside, and the ruin of kingdoms result from the fear and cruelty that governments impose on their people. If they resolved not to frighten and treat their subjects cruelly, far fewer would die and those who did would not die so desperately. Doctors would not be frightened and would attend to their plague patients, priests would not flee from their spiritual obligations, and relatives would not abandon their loved ones’ [...] “With this new order”, Fioravanti assured, “the plague would lose all its force, because suddenly great joy would fill the hearts of the people” (Cohn, *Cultures of Plague: Medical thinking at the end of the Renaissance*, chapter 9).

Leonardo Fioravanti (1517-1583) was a very controversial figure in the Italian medical world of the 16th century, being half way between a doctor and an alchemist and ‘one of the few Paracelsists in Italy’ (Hirsch, *Biographisches Lexicon d. hervorragenden Ärzte*, II, 368). ‘Many of his works deal with “secrets” and “mysteries” of medicine, alchemy, and the more esoteric and occult philosophies of his time’ [...] ‘Although sometimes accused of charlatanry, Fioravanti was actually a very observant and clever, though sometimes unorthodox, clinician’ (*Heirs of Hippocrates*, pp. 116/117).

Ferguson I, 278. OCLC shows only 2 copies in the US, at Harvard and Folger Shakespeare Library, and a handful in Continental Europe. COPAC records only 1 copy, at the Wellcome Library.

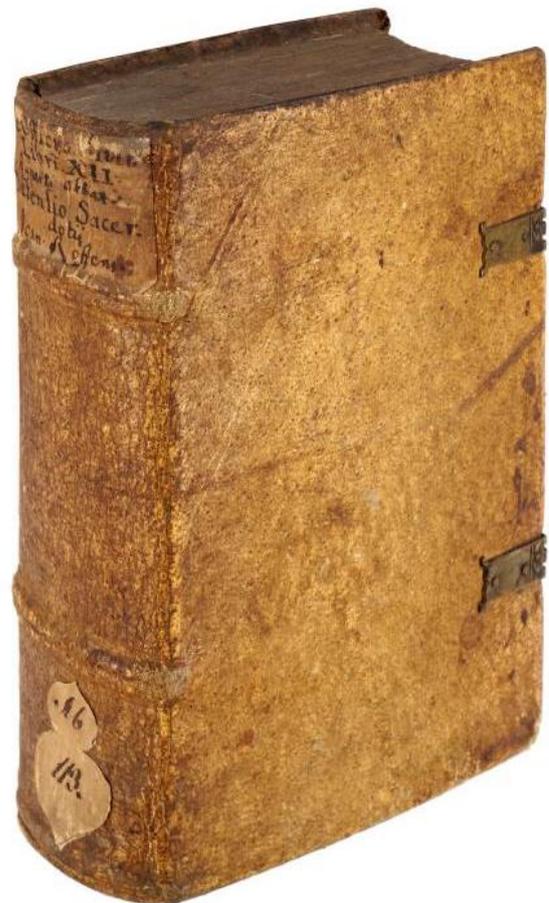
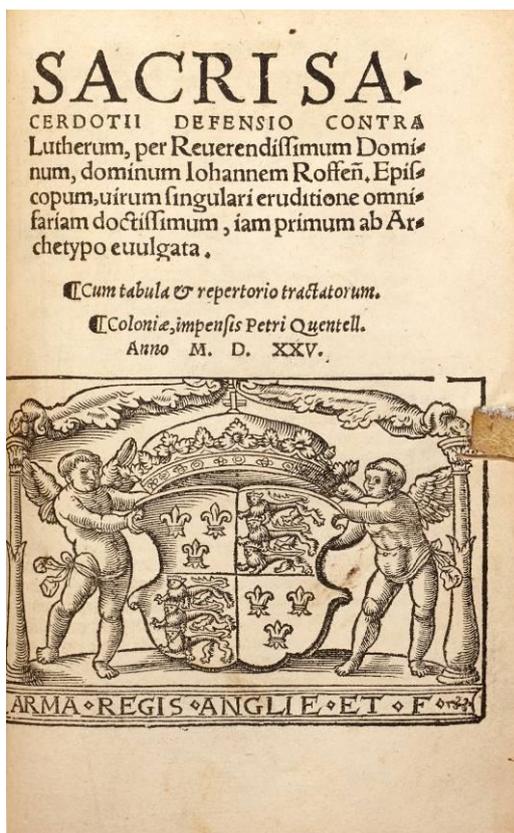
36. **FISHER, John.** *Sacri sacerdotii defensio contra Lutherum.* Cologne, [*Hero Fuchs for*] *Peter Quentel*, 1525.

8vo, ff. [68] (last leaf blank), gothic letter except for title and index, large woodcut on title of the royal arms of England supported by two putti, large and small woodcut initials; contemporary annotations, markings and underlinings throughout in red ink, the date '1526' added in the same hand at the end of the text; small worm-track in first three leaves, just entering edge of woodcut arms on title. [bound after:]

RUPERT, of Deutz. *De divinis officiis libri XII.* [*Cologne, Frans Birckmann,*] 1526.

8vo, pp. [xlii], [iv, blank], 590, [2, blank], gothic letter, several large woodcut initials; a few annotations in the same hand as those in the Fisher; small worm-track in upper outer corner of first two leaves, just touching a few letters on verso of title.

Together two works in one volume; contemporary pigskin, covers blindstamped to a diaper design, two functioning clasps; soiled and slightly rubbed, later paper labels at head and foot of spine. **\$3650**



I. John Fisher's defence of the priesthood against the attacks of Luther. This is one of three editions to appear in 1525; of the three, that dated June 1525 (VD 16 F1240) is probably the first – its errata have here been corrected. The present edition contains a dedicatory epistle from the Dominican Johannes Host von Romberch to Arnold von Tongern not found in the earlier edition. 'Fisher, who devotes the first section of his *Defensio* to the patristic sources, then turns to the Greek tradition in support of the mystical power of the priesthood. His use of

Damascene, Gennadius, Cyril, Chrysostom, Gregory Nazianzen, Basil, Eusebius, Origen, Ignatius, Polycarp, ps.-Dionysius, Philo, and [ps.-]Clement, while obviously a product of almost uniquely deep learning, complements the Latin tradition ... Fisher is able to present an historical argument, for example by weaving a catena of patristic interpretations of the figure of Melchizedek, which defends the order of priesthood in a way that presents the reformers' objections to ordination as anachronistic for locating the origins of the sacrament in comparatively recent history' (Ralph Keen, 'The Fathers in Counter-Reformation theology in the pre-Tridentine period', in I. Backus, ed., *The reception of the Church Fathers in the West from the Carolingians to the Maurists*, 1997, vol. 2, pp. 701–44, pp. 731–2).

II. First published in folio earlier the same year by the same publisher. Rupert's exegesis and theology, deeply concerned with such crucial questions as the nature of the Eucharist, the problem of evil, freedom and divine will, permeated medieval Western thought; his discussion on the mystery of the altar became central in Luther's and Zwingli's critique of the doctrine of the Sacraments.

*Provenance*: Ritter von Waldauf'schen library in Hall (Tyrol), with stamp on title of first work in volume and large engraved bookplate.

I. Adams F547; VD 16 F1238. OCLC records five locations in the US (Pierpont Morgan, Pontifical College Josephinum, Princeton Theological Seminary, Saint Bonaventure University, and United Library). II. VD 16 R3783.

37. **FLETCHER, Phineas.** *The purple Island, or the Isle of Man: together with piscatorie Eclogs and other poetical Miscellanies ... Printed by the Printers to the Universitie of Cambridge, 1633.*

Small 4to, pp. [14], 181, [3], 96, 101-130, [2], lacking the initial and medial blanks, title-page in red and black, the printer's woodcut device on the title-pages and throughout the text; first gathering somewhat dusty; a fine copy with good margins in nineteenth-century russia, edges gilt; the bookplate of Henry Cunliffe. **\$1650**

First edition, the major collection of Phineas Fletcher's verse, including his long Spenserian allegory on the physiology and temperament of man, with abundant sidenotes reflecting, to some extent, the new science with which he was well versed. The 'purple island' is, quite literally, the inside of the human body. 'The medieval theme of "the castle of the body" ... had been grotesque enough in Du Bartas and in Spenser'; it becomes 'still more grotesque in becoming more laboriously scientific .... If we survive the anatomy (which attracted James Joyce) we reach ... a battle of the vices and virtues' (Douglas Bush).

Fletcher's seven eclogues on fishing and young fishermen, admired by Walton, are an early specimen of the genre, and the other poems – occasional, commendatory, and pastoral – include *Elisa*, an elegy on Sir Antonie Irby, with an anagrammatical ornament on the divisional title-page. Like the Heywoods, the Fletchers were a poetical clan: Phineas is the son of Giles the Elder (author of *Licia*, 1594), the brother of Giles the Younger (*Christ's Victorie*, 1610), and the cousin of the major Jacobean playwright John.

STC 11082; Hayward 67; Pforzheimer 376.

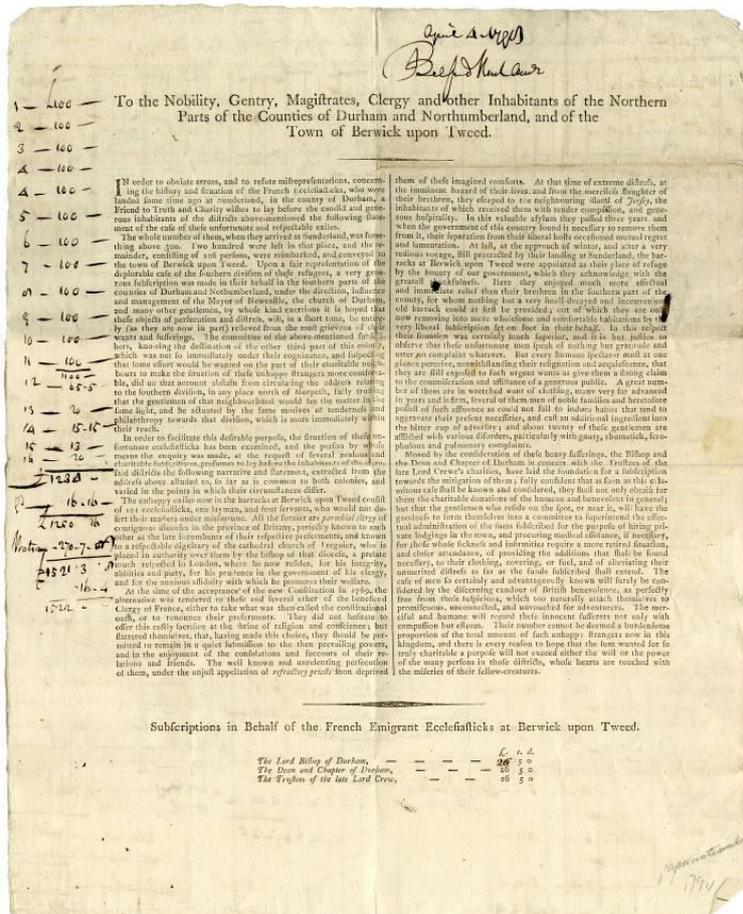
## ÉMIGRÉ CLERGY IN BERWICK

38. [FRENCH CLERGY.] To the Nobility, Gentry, Magistrates, Clergy and other Inhabitants of the Northern Parts of the Counties of Durham and Northumberland, and of the Town of Berwick upon Tweed ... Subscriptions in Behalf of the French emigrant Ecclesiasticks at Berwick upon Tweed ... [N.p., n.p., c. 1794].

Large folio broadside, drop head title, text in two columns, on paper watermarked 1794; creased where folded, but in very good condition; manuscript tally (of donations?) to left edge; verso with unrelated manuscript accounts of the rents and tithes for Belford, Northumberland, in 1797-8. \$1130

Unrecorded broadside, issued 'in order to obviate errors, and refute misrepresentations, concerning the history and situation of the French Ecclesiasticks who were landed some time ago at Sunderland'.

By 1793 there were about 6000 French émigré clergy in England, refugees from the excesses of revolutionary France, their plight arousing the concern of, most famously, Fanny Burney (soon to be d'Arbly) and Hannah More, who both wrote works to support Lady Crewe's committee to raise funds. Wordsworth's sonnet 'On the French Emigrant Clergy' spoke of the equal sympathy with which the nation that had received fleeing Huguenots the century before embraced these importunate Catholics.



party here explains their history ('All the former are parochial clergy of contiguous dioceses in the province of Britany...'), differentiating these clergymen from those that were the subject of a prior subscription (extending no further north than Morpeth). Those at Berwick, while 'their situation was certainly much superior' were also 'in wretched want of clothing, many very far advanced in years and infirm', and several were noblemen unused to such adversity. A second subscription was therefore undertaken, led by the Bishop of Durham, the Dean and Chapter, and 'the late Lord Crewe's charities' (a former Bishop of Durham, unrelated to Lady Crewe's charity above), each of whom contributed £26 5s.

**WITH EARLY BOSTON PROVENANCE: 'THIS UNPARRALLEL'D BOOK  
OUGHT TO BE AS PRECIOUS IN THE EYES OF MEN AS THE MOST FINE  
GOLD OR SILVER'**

39. **GASCOIGNE, George.** *The Droomme of Doomes Day.* Wherein the Frailties and Miseries of Mans Lyfe are lyvely portrayed and learnedly set forth. Devided, as appeareth in the Page next following ... *Imprinted at London, for Gabriel Cawood, 1576.*

[bound after:]

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

2 vols, 4to, bound together, Droomme: ff. [274], wanting the blank leaves \*\*4 and ??2; with a border of type-ornaments to title-page, and a large woodcut of Hell on D8r, some minor worming and rust-stains in gatherings Q-R8; Phisicke: ff. [7], 191, 193-342, [2], wanting Ee8 and the terminal blank, titlepage worn and laid down; good copies bound together in nineteenth-century half black morocco and marbled boards, edges stained black; late seventeenth-early eighteenth century manuscript notes and ownership inscriptions to endpapers (see below); bookplate of Robert S. Pirie. **\$29,500**

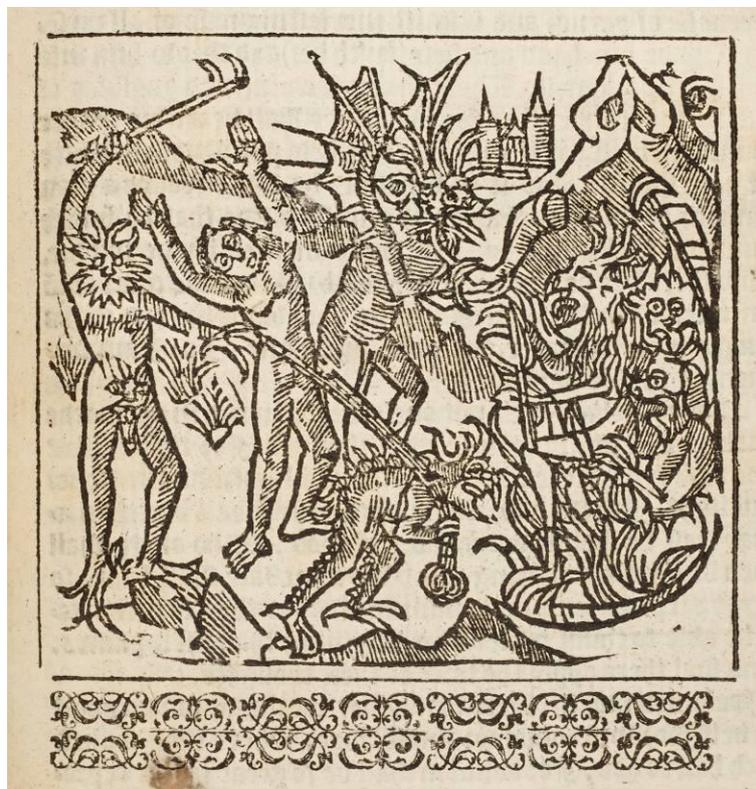
**First editions, both very rare.** George Gascoigne published *The Droomme of Doomes Day* in May 1576, the last major work from an enormously prolific period since February 1575 that saw the publication of *Posies, A Glasse of Government, the Noble Art of Venerie, and A Steele Glas*, as well as the writing of a masque to be performed at Kenilworth during Queen Elizabeth's progress. He was ill when *The Droomme* went to the press, as the errata leaf notes, and died in October the following year.

*The Droomme of Doomes Day* is a collection of three disparate works: 'The viewe of worldly vanities', a loose translation of *De Contemptu Mundi* by Pope Innocent III; 'The Shame of Sinne', Puritan in tone; and 'The Needles Eye', which promises to establish 'the right rewls of a chrystian lyfe'. 'The viewe of wordly vanities' is of particular note, for the manner in which Gascoigne luxuriates in the poetry of his translation, even as the text condemns worldliness:

Men rove and roame about, by high waies, and by pathes, they clyme the hilles, and passe over the mountaynes, they flye over the rockes, and cowrce over the Alpes, go thorough caves, and enter into dreadfull dennes ... They melt and sta[m]pe mettalls, they grave and polish stones, cut and carve woodes, weave and warp webbs, make and weare garments, buyld houses, plant orchardes, till feildes, dresse viniards, heat fornaces, and set milles on worke ... They thinck

and muse, they councell and ordaine, they stryve and complayne ... With innumerable other such things, to heape up riches, and multiply gaynes ... and behold all these are but a labour & vexation of the mynde.

It has traditionally been claimed that the *Droomme* was written by Gascoigne in an attempt to distance himself from his profligate reputation, and in particular from *A Hundreth Sundrie Flowres* (1573), which was denounced as lascivious and was taken to have been written with the intention of ‘scandalising some worthie personages’. It is likely however to have had more a practical motive, that of securing patronage from its dedicatee, the wealthy, and very Protestant, Earl of Bedford. ‘Even though he could work very quickly, to have the *Droomme* ready for publication in May 1576, Gascoigne must either have had substantial amounts of the translation done already, or have worked on it intermittently alongside not only the *Steele Glas* and *Complaynte of Phylomene*, but also his best courtly opportunities to date.’ It was, in other words, ‘a long-planned exercise to consolidate links with a particular patron, rather than the spontaneous expression of repentance which Prouty and others have assumed it to be’ (ibid.).



In the ‘Epistle Dedicatorie’, addressed to Bedford, Gascoigne reproaches himself for his frivolous early works (‘giltie of much time mispent ... in penning and endyghting sundrie toyes and trifles’) and promises to apply himself to serious and moral matters in the future. He also explains how he came upon the idea for the translation: ‘tossyng and retossyng in my small Lybrarie, amongst some books which had not felte my fyngers endes in xv. yeares ... I chaunched to light upon a small volume scarce comely covered, and wel worse handled’. This was probably a useful fiction, the ‘anonymity’ of his source disguising the presentation of a papal text to a Protestant patron.

*The Droomme of Doomes Day*, by the ‘English Petrarch’, is found here bound appropriately enough with *Phisicke against Fortune*, the first translation into English of Petrarch’s *De Remediis utriusque Fortunae*. *De Remediis* is a series of 254 dialogues in which Reason

advises equanimity in the face of good and bad fortune, against the arguments of Joy, Hope, Sorrow and Fear. The most popular of Petrarch's Latin works in the early modern period book, it is almost an 'encyclopaedic catalogue of the things that human beings have been known to desire (nice clothes, academic degrees, popularity) or dread (poverty, an unchaste wife, getting robbed)' (Boswell and Braden, Petrarch's English Laurels). A partial translation into Middle English circulated during the fifteenth century and Catherine of Aragon pressured Thomas Wyatt to make a translation but he demurred on account of its length. Twynne, who took on the task, would have known Gascoigne and the other Inns of Court poets of the day (Googe and Turbeville). He was also a skilled astrologer and a friend of John Dee.

*Provenance:* manuscript notes on the endpapers record this copy's colourful history. A note dated 'London May 4:5 : 1713', states that 'Dis Book [was] bout in Fanches Streat in Cornwel near the Si[g]n of the Buck tarvan [tavern].' Fairly swiftly after that it was in the possession of one '**John Dafforne, leveng in boston in Newengland**'. Dafforne (or Daffern) (b. Boston 1678) evidently pawned the book to Mrs Patience Copp (née Short, m. 1694), who ran a tavern in Boston with her husband, and then as a widow, until about 1723. Presumably at Copp's request, another local, Roger Faulkner, has inscribed the work with a two-page diatribe against Dafforne, condemning him for this transaction. 'This Unparrellel'd Book Ought to be as precious in the Eyes of men as the most fine gold or Silver, nay, Rather, preciouser than Rubies', but 'the principall Owner exposed [it] for the filthy Lucre of money'. A note pasted onto the front endpaper records the subsequent gift of the volume in 1742/3 from Sampson Salter to his nephew Richard, both also of Boston.

Both works are scarce, the Gascoigne extremely so. Only the present copy and one other (Borowitz, 1978), appear in auctions records in the last eighty years.

STC 11641 and 19809; Pforzheimer 400.

## EDITIO PRINCEPS OF THE GREEK ANTHOLOGY

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

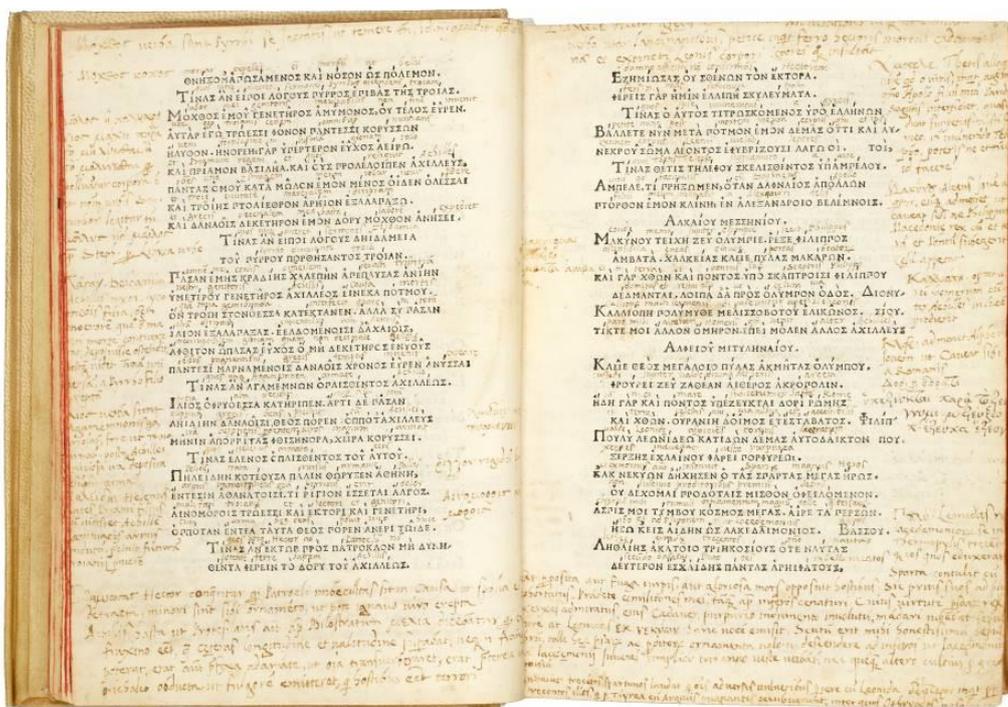
4to, ff. [265] (of 280), wanting the first leaf (replaced by later leaf lettered ANΘΟΛΟΓΙΑ to recto), and leaves Ω2-7 and \*1-8 (as often); printed throughout in Greek capitals designed by Janus Lascaris, initial spaces; A2 mounted at inner margin with small neat repairs to blank head and tail margins, tears to K1 and K2 neatly repaired (without loss), some damp staining to margins of quire Kk and old paper repairs to margins of Kk6-8 (touching some annotations), a few marks, very occasional light foxing, a little browning in tail margins towards end, otherwise a very good, clean and crisp copy; bound in stiff vellum in 1985 by Bernard Middleton (pencil note at end), title inked to spine, yapp edges, edges red; a few marks; near contemporary annotations throughout (see below), bookplate and cuttings from catalogues to rear free endpaper. **\$20,000**

Rare first edition of the influential Planudean Anthology of over 2000 classical and Byzantine Greek poems and epigrams, named after the scholarly Byzantine monk Maximus Planudes, who compiled it around 1300. This was the only known anthology of Greek elegiac poems until the 1606 discovery of a tenth-century manuscript in the Count Palatine's Library at Heidelberg (unpublished until the late eighteenth century) and contains 397 epigrams, many of

them erotic, which do not feature in the Palatine manuscript. Starting with this *editio princeps*, the Greek Anthology exerted a considerable influence throughout the Renaissance. ‘[It] contains a wide variety of poems, many of great charm. There are epitaphs ... dedications, reflections on life and death and fate, poems on love and sex, on family life, on great poets and artists and their works, and on the beauties of nature. A certain proportion are humorous or satirical, making fun of doctors, rhetoricians, athletes, etc., or of personal peculiarities’ (*Oxford Companion to Classical Literature*).

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

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



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

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

## CAVIAR, COLD CUTS, AND CHEESE: 19TH-CENTURY ROMAN GROCERY STORES

### 41. [GROCERY STORE'S PRICE LISTS.] Tariffa dei generi di pizzicheria. [Viterbo province, 1853-1861].

Four broadsheets, various sizes (from 195 x 265 mm to 268 x 390mm); one printed on blue paper, two within woodblock frame, one with large woodblock town crest; prices and dates added by hand, undersigned and stamped by the local Gonfalonier; some contemporary manuscript additions and corrections; some signs of folding but overall in excellent condition.

**\$730**

A collection of four broadsheets listing prices for various foodstuffs sold in small provincial towns' groceries stores, providing a fascinating insight into eating habits and everyday life in mid-nineteenth century central Italy, as well as representing a primary source of information for calculating the consumer price index in the same region between 1853 and 1861.



These price lists come from Vetralla (1853 and 1861), Civita Castellana (1859) and Sutri (1859), small towns in the province of Viterbo, just north of Rome, which at the time the broadsheets were printed were still part of the Papal state (they were annexed to the newly founded Kingdom of Italy only in 1870), as proven by the presence of a 'Gonfaloniere' as the town main officer and, in two cases, the stamp with the coat of arms of the Holy See.

Amongst the grocery goods listed are lard, bacon, ham, salami, mortadella, sausages (pork or liver) and various other cold cuts; fresh, aged and parmesan cheese; salt cod, tuna (in oil or vinegar), salmon, eels (soused or marinated), anchovies, Atlantic bonitos and herrings; oil for dressing and for burning; and, most interestingly, caviar (present in two lists). The latter was almost certainly coming from the river Po which, together with the Adriatic and the Gulf of Palermo, was home to a large number of sturgeons until the end of the nineteenth century.

Prices are expressed in 'baiocchi' per 'libra' (around 330g) and caviar, at the price of 72 baiocchi, is already the most expensive good on the 1859 list for the town of Civita Castellana, followed by oil for dressing at 48 baiocchi per 'boccale' (2,053l), parmesan at 24 baiocchi and prosciutto at 16.

## SWEDISH WEST INDIES

42. **GUSTAVUS IV ADOLPHUS, *King of Sweden.*** Kongl. Maj:ts Förordning och Taxa ... Ordonnance et Tarif ... His Majestys of Sweden Ordinance and Edict about Fees for Awards, Decrees and other Writings, Contracts and Attestations relating to the Office of Justice in the Island of S:t Bartholomew in the West Indies. Given at the Palace of Stockholm the 2 of May 1797 ... Gustaf Adolph. (L. S.) ... *Stockholm, Tryckt i Kongl. Tryckeriet, 1797.*

Large double folio broadside (21 x 17 inches); the text, a table of fees, in three columns (Swedish, French, and English); a fine copy, untrimmed. **\$1130**

St Bartholomew in the Leeward Islands was a French colony from 1648 until 1784 when it was traded to Sweden in exchange for commercial rights at the port of Gothenburg. A Swedish West India Company was established in 1786, the capital was renamed Gustavia, and the island was developed as a free port for commerce and the slave trade.

During the years of Swedish rule there was considerable legislation concerning shipping, trade, slaves, and local administration. This royal ordinance establishes fees for lawyers or law scribes writing various classes of documents including inventories of estates, deeds of conveyance, article of marriage, maritime passports, etc. There are also specific fees for journeys into the country (1 Piastre Gourde for townsmen, 2 P.G. for strangers) and 'for translating French, English, Spanish and Dutch writings each side of 30 lines, besides the writing out fee (9 Escalin)'.

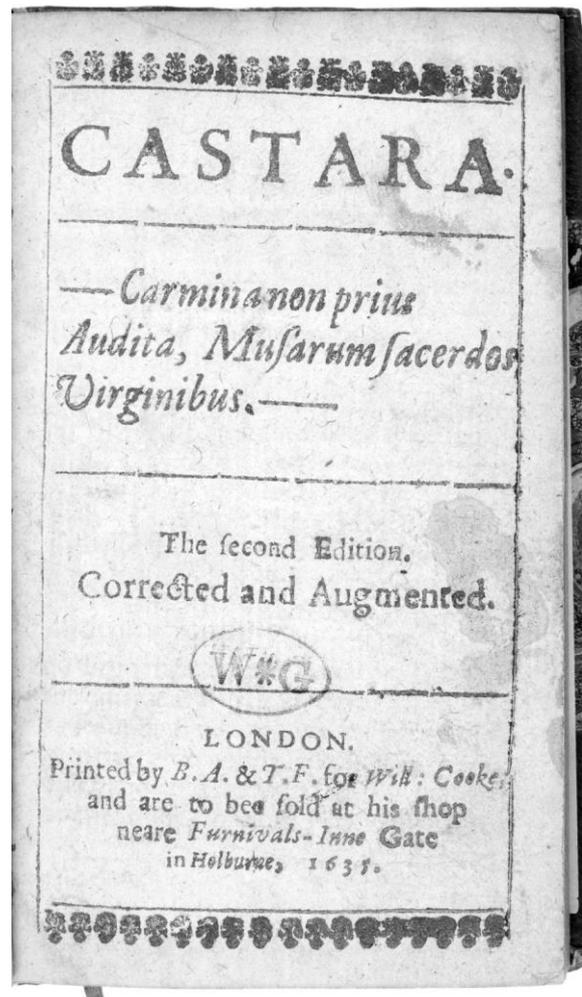
An unusual document: there was very little printing in English in Sweden in the eighteenth century. Not in ESTC; OCLC finds copies at Minnesota, Berkeley, and Harvard Law School; LIBRIS (Union Catalogue of Swedish Libraries) finds two copies in Stockholm.

43. **[HABINGTON, William.]** *Castara ... the second Edition. Corrected and augmented. London, Printed by B. A. & T. F. for Will: Cooke, and are to be sold at his Shop ... 1635.*

12mo, pp. [16], 167, [1]; a very good copy in early nineteenth-century half green morocco and marbled boards; bookplate and monogram stamp to title-page of Sir William Grace, Baronet, purchase note(?) referring to the Hill sale of 1811. The Bradley Martin copy. **\$4650**

Second edition, adding to the contents of the first edition (1634) a commendatory poem that reveals Habington's identity; a 'second part' with twenty-six new poems; and three prose characters: 'A Mistris' and 'A Wife' to introduce the two parts, and 'A Friend' to introduce the section of elegies on George Talbot at the end. This is the issue with the title-page to the second part dated 1635 rather than 1636.

‘Castara’ was Lucy Herbert, daughter of William Herbert, first Baron Powis, and the wife of the author, the metaphysical Catholic poet and playwright William Habington (or Abington), a figure on the fringes of the ‘Sons of Ben’. Most of the rather chaste poems here are addressed to her, written during their clandestine courtship (they married in 1633). Others are addressed to friends at the court of Charles II, such as Endymion Porter, patron of Dekker, Herrick and others.



Leaf F12 is superfluous, interrupting the poem ‘The Reward of Innocent Love’ which starts on p. 118 and ends on p. 121 and repeating content printed elsewhere in the volume. The Grolier catalogue suggests that consequently it was ‘probably cancelled in some copies’, though we can find no evidence that this is the case.

STC 12584; Hayward 69.

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

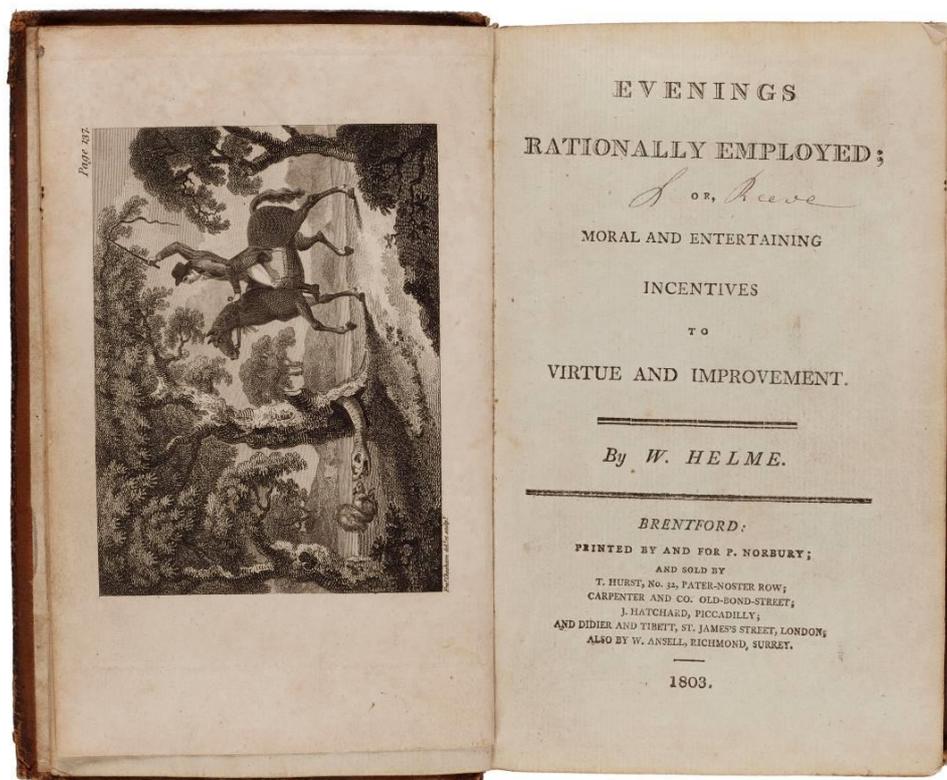
12mo, pp. [22], 228, with a new additional engraved title-page by William Marshall (two putti burning a heart on an altar); D11v and D12r are transposed; type ornament borders on every page, separate title-pages to each part; a very good copy in eighteenth-century calf, gilt, joints repaired; early signatures to title of ‘Ber[nard?] Hyde’ and Savil Hyde (of Bore Place, Kent),

with brief notes on two pages on Hindlip, the seat of the Habingtons, and on Lucy Herbert ('Castara'); bookplate of James Stevens Cox. \$3350

First complete edition. The first two parts were published in 1634 and 1635-6. The third part (pp. 167-228) appears here for the first time, and turns from love to religious reflection. Where the first two parts had expressed their dominant themes (courtship and married love) with the prose characters of 'A Mistris' and 'A Wife', the third part opens with 'A Holy Man'. It contains his 'best and most mature writing' (Alott), including a sequence of 22 devotional poems.

STC 12585.

### ABOLITIONIST JUVENILE



45. **HELME, W[illiam].** *Evenings rationally employed; or moral and entertaining Incentives to Virtue and Improvement ... Brentford; Printed by and for P. Norbury; and sold by T. Hurst ... Carpenter and Co. ... J. Hatchard ... Didier and Tibett ... also by W. Ansell, Richmond, Surrey, 1803.*

12mo, pp. viii, 263, [1, advertisements], with an engraved frontispiece; a very good copy in the original sheep; spine rubbed; ownership inscription of 'Lucy Reeve' to verso of frontispiece and to title-page. \$800

First and only edition of an instructive novel, printed by Norbury of Brentford, best known for his publication of some of Eliza Parsons's 'novels of horror' and of the children's books of William Helme's wife Elizabeth – the Helmes also lived in Brentford where William was a schoolmaster.

After the loss of the greater part of his fortune and his consequent banishment from society, kindly Mr Melville resolves to take five badly-parented boys under his wing in order to teach them good conduct. Aided by the virtuous deformed boy Lionel Baxter, Melville's boys set about helping the poor, as well as learning some basic science and Classical history along the way.

Melville's teachings have a markedly abolitionist bent. The final pages of the novel are devoted to a description of the slave trade and a heartfelt condemnation of the practice of slavery: 'These are the beings whom, with the most barbarous oppression, we deprive of liberty, bow down with unrequited labour, and reward with cruel stripes – Poor heathen negro, thy day of peace *will* come! – Blush civilised European, blush!'

William Helme was the husband of Elizabeth Helme (d. 1810), a much more successful writer who also published with the Minerva Press. Elizabeth shared her husband's abolitionist sentiments – one of her novels includes a sympathetic description of a Jamaican slave revolt. The couple spent their life together in precarious financial circumstances: both wrote to the Royal Literary Fund asking for money – William explaining that his right arm had become paralysed, forcing him to write with his left hand.

OCLC records only three copies in America, at Virginia, Florida and UCLA; three copies in the UK, at Bodley, BL, and Cambridge; and one at Trinity College Dublin.

#### ‘A CONTINUATION OF LEVIATHAN BY OTHER MEANS’ GILBERT REDGRAVE'S COPY

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

*[bound after:]*

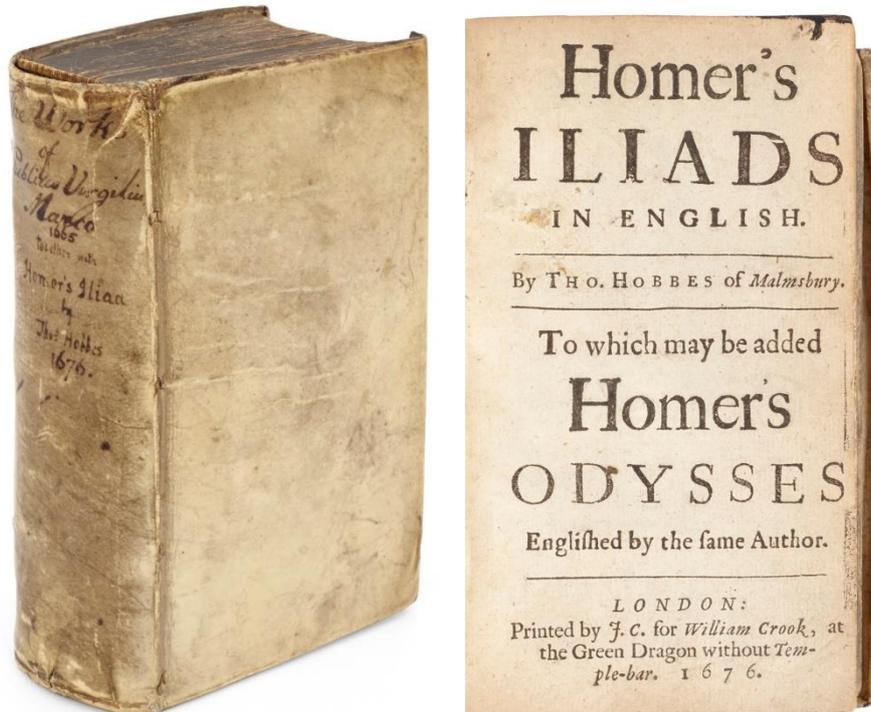
VIRGIL, and John Ogilby, *translator*. The works of Publius Virgilius Maro. *London, Printed for Andrew Cook, 1665.*

Two works, 12mo, pp. [4], 380; [12], 384; very mild toning, two very good copies bound in contemporary stiff vellum, flat spine lettered in ink; ownership inscription on the first title-page (Michael Richey, 1703), **bookplate of bibliographer Gilbert Redgrave to the front pastedown**, with his manuscript notes in ink on the front free end-paper. **\$12,000**

**First edition of Hobbes's *Iliads*, bound with a rare edition of Ogilby's Virgil: Gilbert Redgrave's copy.** Despite the fact that the title of the *Iliads* implies that it might have been issued or sold together with the *Odysseys*, published by Hobbes the year before, the two works are rarely, if ever, found together.

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

precepts of his philosophy” (Nelson, p. xxi), and to correct what he saw as dangerous in the rendition and reception of the classic masterpieces.



‘Hobbes routinely departed from Homer’s Greek and from previously published translations in order to bring the Iliad and the Odyssey into alignment with his views on politics, rhetoric, aesthetics, and theology. **His Iliad and Odysseys of Homer are a continuation of *Leviathan by other means***’ (*ibid.*, xxii).

Hobbes’ Homer is bound here with a rare edition of Ogilby’s popular translation of Virgil, first published in 1649. A manuscript note in this copy by the bibliographer Gilbert Redgrave remarks on the rarity of this edition, noting that the home of the translator, as well as the bookseller’s stock, were destroyed in the Fire of London the year following this publication.

**Iliads:** Wing H 2550; Macdonald & Hargreaves 79, **extremely uncommon**, recorded in thirteen copies in ESTC. **Virgil:** Wing V612; ESTC shows fourteen copies worldwide.

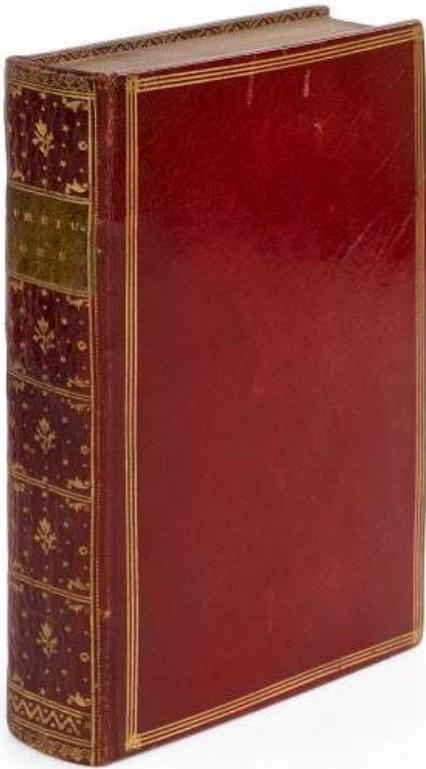
#### ‘TO THINK FREELY’

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

12mo, pp. [iv], 394, [2]; a very crisp, clean copy in contemporary red morocco, triple gilt fillet border to sides, flat spine gilt with fleurons and contrasting lettering piece, dentelles gilt, marbled endpapers; *ex libris* Robert Hoe, first President of the Grolier Club. **\$10,000**

**First edition, an exceptionally well-preserved and well-presented copy**, of Holbach’s anonymously-published *Essay on prejudices*, an impassionate appeal for the independence of

individual judgement against the propaganda of establishments of all kinds, from church to monarch, and against the insidiousness of received opinion.



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

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

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

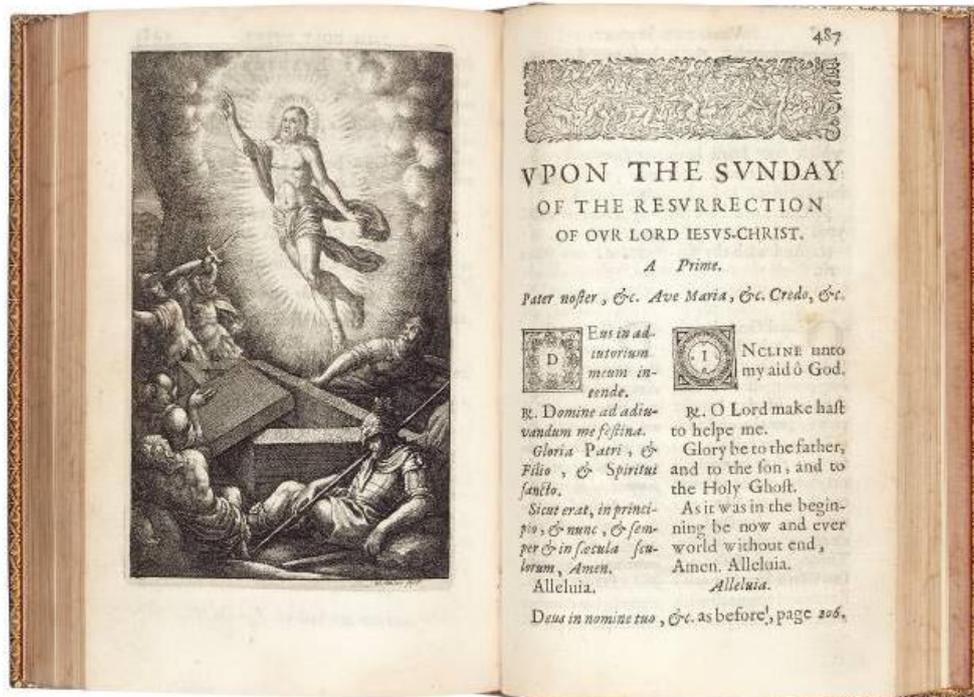
### PLATES BY HOLLAR

48. [HOLLAR.] The Office of the Holy Week according to the Missall and Roman Breviary. Translated out of French with a new and ample Explanation taken out of the Holy Fathers, of the Mysteries, Ceremonies, Gospels, Lessons, Psalms, and of all that belongs to his Office. Enricht with many Figures. *Paris, Printed by the Widow Chrestien, 1670.*

8vo, pp. [6], 366, [2], 367-571, 562-578, 589-611, [1], with 8 full-page engraved illustrations by Wenceslaus Hollar, woodcut headpieces and initials; text in Latin and English in parallel columns; a very good copy in nineteenth-century straight-grain red morocco, spine gilt, gilt edges; bookplate of the Irish judge William O’Brien, bought by him at the John Fuller Russell sale, Sotheby’s 1885, for £1 4s; booklabels and stamp to title-page of Milltown Park Library. **\$1000**

First edition, translated and with a dedication and explanatory footnotes by Sir Walter Kirkham Blount, of the French Catholic liturgy in English for the two weeks from Palm Sunday to Quasimodo or Low Sunday.

The plates, engraved by Hollar, are apparently copied from some by Boetius a Bolswert in Jean Bourgeois's *Vitae passionis et mortis Jesu Christi ... mysteria* (Antwerp, 1622). Blount's translation was based on one left uncompleted by his father George Blount, and is dedicated to his mother Mary, née Kirkham.



Wing O 150; Pennington I, 78-84.

### FIRST AMERICAN EDITION OF POPE'S *ILIAD*

49. **HOMER (Alexander POPE, translator).** The Iliad of Homer. Translated from the Greek by Alexander Pope, Esq. Philadelphia, for J. Crukshank, W. Young, M. Carey, H. & P. Rice, T. Dobson, J. Ormrod, J. McCulloch, P. Stuart, 1795.

12mo, pp. 484; some small stains and marks, else a very good copy in contemporary sheep, red morocco spine label; upper joint cracked but firm, some wear to spine and corners, a few abrasions to boards; inscriptions of James Carmalt (1812) and C. Carmalt jnr (1815) to front free endpaper, remains of red wax seals to pastedowns, cancelled bookplate of University of Chicago Library. **\$1130**

First American edition of Pope's rendering of the *Iliad*. Pope began his reinterpretation of Homer's epic poem when in his early twenties. Following several years of 'great pain and apprehensions', as Pope drafted his text on the backs of letters sent to him and his mother (now preserved in the British Library), his sumptuous six-volume edition was published between 1715 and 1720 by Bernard Lintot, with subscribers paying a guinea a piece. The *Iliad*, and his later *Odyssey*, established Pope's fortune and enhanced his fame, prompting him to later write, 'But (thanks to Homer) since I live and thrive, Indebted to no Prince or Peer alive'. 'The 'Homer' was long regarded as a masterpiece, and for a century was the source from which clever schoolboys like Byron learnt that Homer was not a mere instrument of torture invented by their masters. No translation of profane literature has ever occupied such a position' (*DNB*).

In contrast with the first Lintot edition, the first American edition is a charmingly simple rendering of Pope's text, in a convenient format.

Evans 28852; ESTC W12843. COPAC notes only 2 copies in the UK (Liverpool and London Library).

## COPIOUSLY ANNOTATED

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

Folio, ff. [96] (first leaf blank), roman letter, text surrounded by commentary, some words in Greek, capital spaces with guide-letters, initials and paragraph marks supplied alternately in red and blue throughout, a few larger initials infilled with yellow, one with a grotesque profile added in brown ink; contemporary or near-contemporary interlinear and marginal annotations in brown ink throughout in perhaps three different hands (slightly trimmed in the margins), several manicules, a few pen drawings of heads and other doodles, jottings in Latin and French and sketches of a female head and two male figures on initial blank leaf; neat repair to lower corner of 218, some minor wormholes and tracks, occasional small marks and stains, small dampstain to lower margin from m4 to the end; a very good, crisp copy in modern vellum-backed boards. **\$8000**



**A heavily-annotated copy of the only edition of Juvenal's *Satires* printed in Vicenza, the first book printed by Henricus de Sancto Ursio.** It is the second edition of the *Satires* to contain Domizio Calderini's commentary (first published in Venice in 1475). Calderini (1446–1478) was a gifted Italian humanist, invited by Paul II to lecture in Rome and by Sixtus IV to become papal secretary. He produced editions and commentaries on Martial and Statius in addition to this one on Juvenal, but his textual methods were soon surpassed by the rigorous philology of Angelo Poliziano, who based his readings on the most authoritative manuscripts and who attacked Calderini for his conjectural emendations.

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

scholar of the period and a critic of Calderino's edition, is attacked as 'Brotheus', the deformed son of Vulcan.

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

*Provenance:* the abbey of St Vincent in Metz, in the east of France, with crossed-through eighteenth-century inscription at head of a2r 'Ex monasterio sancti vincentii Metensis [...]']

Hain \*9690; BMC VII 1044; Goff J-644; Bod-Inc J-305; BSB-Ink I-680; GW M15822.

**51. JUVENAL. Robert STAPYLTON, translator.** Juvenal's sixteen Satyrs or, a Survey of the Manner and Actions of Mankind. With Arguments, marginall Notes, and Annotations clearing the obscure Places out of the History, Lawes and Ceremonies of the Romans ... *London, Printed for Humphrey Moseley, 1647.*

8vo, pp. [16], 287, [1], with an additional engraved title-page by Thomas Rawlins and a facing engraved frontispiece portrait of Stapylton by William Marshall; a very good copy, bound without the final errata leaf in early mottled calf, rebacked and recornered, gilt edges.

**\$1000**



**First edition of the first complete translation into English of Juvenal's satires; the first six satires had been published in 1644 and were slightly revised here.**

‘I have for my Country’s sake taught him our Language’, writes Stapylton, casting satire as a rectifier of manners, but it was not until the Augustan poets of the eighteenth-century that Juvenal exerted his most lasting influence on English literature.

Raised as a Catholic, and an enthusiastic royalist during the Civil War, Stapylton had already published translations from Virgil and Pliny; he later turned playwright, but his rather slight productions, with plots from classical sources, have long been forgotten.

Wing J 1291.

## GRAND TOUR ETCHINGS

52. **LABRUZZI, Carlo.** Figure originali dedicate al signor’ cavaliere Riccard Colt Hoare. [N. p., n. p.,] 1788.

[bound with:]

LABRUZZI, Carlo. Carlo Labruzzo fece a Roma 1794. [N. p., n. p.,] 1794.

Two series, the first consisting of 13 aquatint etchings in sepia and the second of 20 sepia etchings; some light foxing in the margins, but very good copies, bound in late nineteenth- or early twentieth-century green quarter roan, spine filleted and lettered (‘Album’) in gilt, green patterned cloth; early twentieth-century ownership inscriptions ‘Albert Condamin’ to front and rear paste-downs.

**\$3650**

**First editions** of these two series of etchings by the Italian painter, draughtsman and engraver Carlo Labruzzo (1748-1817): **two remarkable works of the Grand Tour era**, the first dedicated to his patron Sir Richard Colt Hoare, who had invited Labruzzo as a travel companion on his tour to Brindisi along the Via Appia. **Both series appear to be rare.**



Labruzzo ‘spent his early years as a painter at Nuremberg but had returned before 1780 to Rome, where he was elected a member of the Congregazione dei Virtuosi del Pantheon. In 1786 he became a member of the Accademia di S Luca. He painted portraits, genre scenes and altarpieces but was best known for his landscapes, which are in the style of Claude, though with the characteristically lighter colours of the 18th century. In the 1780s he was particularly popular with British Grand Tourists in Rome. In 1789 Sir Richard Colt Hoare, for whom he made souvenir drawings and watercolours, invited Labruzzo to accompany him along the

Appian Way, following the itinerary outlined by the Roman poet Horace in his description of a journey made to Brindisi in 38 BC. Labruzzi was to make drawings of the remains of the ancient tombs and villas along their route. In the event the enterprise was cut short by inclement weather and Labruzzi's ill health, but 226 pen-and-wash drawings were completed and bound into 5 volumes by Colt Hoare. A second set of drawings, which are less highly finished and perhaps served as preparatory studies, were kept by Labruzzi. Labruzzi did not provide a purely topographical record of the Classical remains but represented the overgrown ruins in a picturesque and idealized manner. ... In 1814 Labruzzi was appointed director of the Accademia di Belle Arti in Perugia, a position he held for three years until his death' (Oxford Grove *Art*).

Albert Condamin, whose ownership is inscribed twice in this album, could be identified as the French Catholic intellectual, 1862-1940, friend and collaborator of the exegete and theologian Marie-Joseph Lagrange.

### LOCKE'S OWN COPY, GIVEN TO PIERRE COSTE

53. **LOCKE, John.** Mr Locke's Reply to the right reverend Lord Bishop of Worcester's Answer to his Letter, concerning some Passages relating to Locke's Essay of humane Understanding: in a late Discourse of his Lordships, in Vindication of the Trinity. London, Printed by H. Clark, for A. and J. Churchill ... and E. Castle, 1697.

8vo, pp. [4], 174, [2], 7, [1], [4, advertisements], with a half-title (creased); tear at foot of title-page, pale dampstain to head of first few leaves and in inner margin towards the end, but a good copy, bound for Locke in contemporary panelled speckled calf, red morocco spine label with a characteristic pattern of dots below the lettering, joints rubbed, headcaps chipped; authorial manuscript corrections to pp. 18, 60, and 125, Locke's 'duplicate mark' at foot of half-title, and his shelfmark '8 / 71 C' to front paste-down; presentation inscription 'Ex dono D[omi]ni Locke / P Coste' in the recipient's hand, later ownership inscriptions of Thomas Young and John Allingham. **\$16,750**

**First edition, from Locke's library, given by him as a duplicate to his French translator Pierre Coste**, who came to England at the end of 1697 to act as Locke's secretary and who would publish passages translated from this text in 1699.

For some years after its publication, Locke's *Essay concerning human understanding* elicited few reactions. But following the publication of his *Reasonableness of Christianity* (1695) and of Toland's *Christianity not mysterious* (1696), Edward Stillingfleet, Bishop of Worcester, revisited the text, accusing both writers of undermining established religion in his *Discourse in Vindication of the Trinity* (published November 1696). 'The scholastic doctrine of substance was important to Christian theologians because it enabled them to give a rational explanation of the otherwise baffling dogmas of the Eucharist, the Incarnation and the Trinity. It was for this reason that Dr. Stillingfleet, Bishop of Worcester, said that Locke, having "almost discarded substance out of the reasonable part of the world", had thereby promoted atheism. Locke denied that he had done anything of the kind, and in his published *Letters to the Bishop of Worcester* he repeated what he had said in the *Essay* to the effect that men's rational minds cannot conceive how ideas "should exist alone nor in one another", and so "suppose them existing in and supported by some common subject". Locke's point was that one had to believe

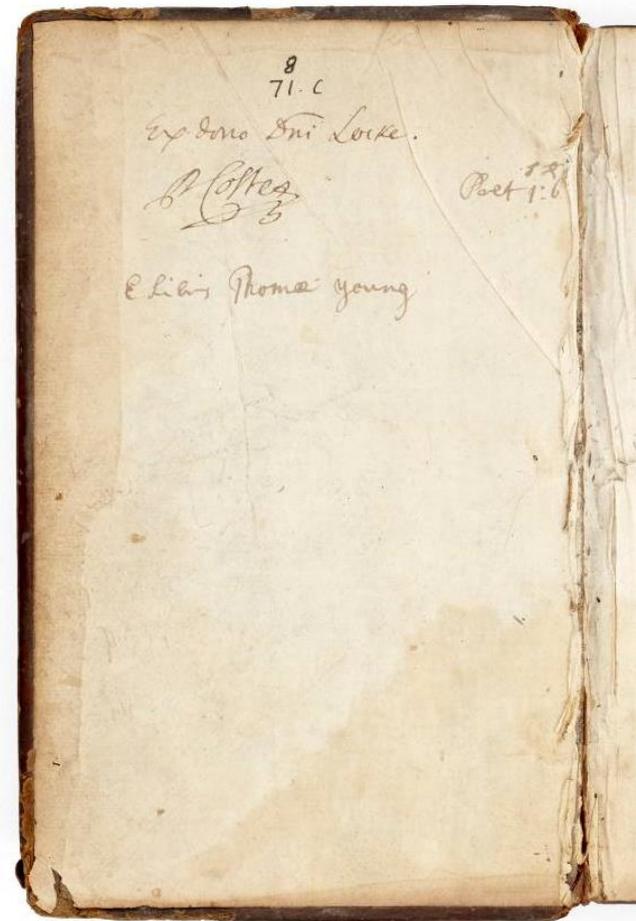
in substance, even though he could find no proof of its existence' (Cranston, *John Locke, a Biography*, p. 276).

Locke's first reply, *A Letter to the Right Reverend Edward, Lord Bishop of Worcester*, was dated 7 January 1697, and was on sale by mid-March; Locke thought that the matter would end there and was surprised to see Stillingfleet's riposte, an *Answer to Mr. Locke's Letter*, on sale at the beginning of May. Increasingly concerned about 'a storm coming against my book' (i.e. the *Essay*), Locke responded quickly with *Mr Locke's Reply*, dated 29 June and published by mid-September, adding to the letter a brief reply to another critic, Thomas Burnet, and attempting to distance himself further from Toland. Both Stillingfleet and Locke would publish one further work in the debate, before Stillingfleet's death brought the controversy to a close if not a conclusion.

Before his arrival in England in 1697 at Locke's invitation ('an ingenious man, and we like him well for our purpose'), Pierre Coste had already translated *Some Thoughts concerning Education* and the first part *The Reasonableness of Christianity* into French. At Otes, the Masham house where Locke was then lodging, Coste was occupied with the translation of the *Essay on human Understanding*. Begun before his arrival and now continued with Locke's input, it was eventually published in 1700 and contained 'Additions, qui ne sont point dans l'Anglois, & que M. Locke a communiquées au Traducteur'. In the meantime, Coste helped to increase Locke's European audience considerably when he published a summary of the Locke–Stillingfleet controversy over two articles in the periodical *Nouvelles de la République des Lettres* (October–November 1699). These articles feature extracts from Locke in French translation, including passages from the present work (e.g. on pp. 375-6, 377-8), which 'gained wide attention' (*Oxford DNB*).

Presentation copies of Locke's contributions to the Stillingfleet debate are recorded in MS Locke c.25 at the Bodleian. Coste appears on the lists for both the first and third parts, but not the second (which Yolton notes is 'probably a preparatory, not final list', given that it does not include Stillingfleet either). Whether this was by oversight or intent, it is clear that Locke rectified the omission with the present copy taken from his own shelves and marked with his conventional symbol for a duplicate copy; the shelfmark shows that it was in the library in the year of publication – Locke did not use alphabetic designations after 1697. Locke's manuscript master catalogue of the library shows eight books given to Coste (and therefore crossed through), though not apparently this one. After Locke's death Coste helped organise the library, but he was markedly passed over in Locke's will.

Harrison & Laslett 1797, with the same shelfmark ('8 / 71 C'), is a copy of this work bound together with the first *Letter* – either it replaced the present copy on the shelves or Locke kept



his duplicates side-by-side. **The present copy (and its presentation to Coste) is unknown to either Yolton or Harrison & Laslett.**

Attig 443; Pforzheimer 606; Wing L 2753; Yolton 249.

**‘STONE WALLS DOE NOT A PRISON MAKE’**

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

Small 8vo, pp. [22], 164, [2, Table of Contents, margins restored], wanting the two plates (engraved title-page and portrait of Aramantha in a landscape, both supplied in facsimile) and the two blanks A4 and M4, but the text complete; some light damp-staining, tears to blank margins of title-page (which is dusty), B1, and K4; a duplicate sheet ‘a’ (letterpress prelims) loosely inserted from another copy; eighteenth-century sprinkled calf, rebacked. Ownership inscription of the poet Henry Headley (1765-88), who included Lovelace’s elegy ‘On the Death of Mrs Elizabeth Filmer’ (pp. 46-8 here) in his important collection *Select Beauties of ancient English Poetry* (1787); Headley purchased the book ‘at Mr Crofts sale in London’ (Thomas Croft, sale 1783); armorial bookplate of Henry Hobhouse. **\$2670**

First edition of one of the great collections of seventeenth-century English poetry, and the only collection published in the author’s lifetime. This copy has the earlier state of B2, with ‘Warres’ (rather than ‘Wars’) in the heading of the well-known ‘Song ... To Lucasta on going to the Warres’ (‘Tell me not (Sweet) I am unkinde’).

Richard Lovelace (1617-1657), who rejected a courtier’s career for the profession of arms, was in and out of jail during the civil war. *Lucasta* was entered for publication on 14 May 1649, only a month after he was released from Peterhouse Prison. It includes, from an earlier confinement, his most famous poem, ‘To Althea, from Prison’, with the lines, ‘Stone Walls doe not a Prison make, / nor Iron Bars a Cage’. The year 1649 was perhaps not auspicious for a volume of royalist verse, and that may explain the choice of an obscure publisher, Thomas Euster, a member of the Leathersellers’ Company who only published three books.

The actual identity of Lucasta is uncertain, though Anthony à Wood, a contemporary at Oxford, reports in *Athenae Oxonienses* (1691-2) that the lady is Lucy Sacheverell who, he says, married soon after hearing false reports that Lovelace had been wounded fighting for the French at Dunkirk. By Wood’s account Lovelace was the quintessential cavalier, ‘the most amiable and beautiful person that ever eye beheld; a person also of innate modesty, virtue, and courtly deportment, which made him then, but especially after, when he retired to the great city, much admired and adored by the female sex.’

Wing L 3240; Hayward 97; Pforzheimer 627.

55. **MABBUT, George.** **Isaac NEWTON** (*formerly attributed author*). Tables for renewing & purchasing of the leases of cathedral-churches and colleges according to several rates of interest with their construction and use explained: also tables for renewing and purchasing of lives, with tables for purchasing the leases of land or houses according to several rates of interest ... *Cambridge, printed by John Hayes, 1686.*

8vo, pp. [xxxiv], 39, [1]; very light uniform toning, but a very good copy once bound into a tract volume, now newly bound in calf-backed boards. **\$3350**

First edition of a very early English work on interest long attributed, erroneously, to Isaac Newton. Mabbut (or Mabbot) was a manciple (steward or purchaser of provisions) at King's College, Cambridge. While Newton was at Trinity, 'the college had a dispute with a lessee, and Newton calculated tables showing the amount due when leases of college lands were renewed. Mabbut's first edition carried an endorsement from Newton, and thereafter Newton's name became associated with this publication. When Thomas Astley took over publishing (for the third edition), he [...] gave Newton's name a more prominent position on the title page. The lease tables occupy the first half of the volume, and tables of interest compose the last half of the work' (Erwin Tomash Library Catalogue). The advertisement to the reader in the later, 1742 edition, is significantly changed: it warns that the note had been written 'long before the unhappy South-Sea Scheme was known; and consequently, the Writer... could not be influenced by the extravagant Price that was given for Land, whilst the public Frenzy lasted—a reference to an early market bubble and the crash that followed it' (*ibid.*).

Goldsmiths' 2633; ESTC R41187; Wing M113; see Gray, G.J. *A bibliography of ... Sir Isaac Newton*, 348. Only 5 US institutions own a copy: Harvard, Huntington, MIT, the Bancroft and Yale.

## THE SPACE RACE / YES TO SPOOKS AND ORGIES

56. **[MARKOVIC AFFAIR; ANON.]** *Oui aux barbouzes ... Fifty-fifty? [Paris], Imprimerie Speciale Sorbonne, [c. 1969].*

Two-sided poster, 59 x 44.5 cm; silkscreen in red and blue ink on white paper and silkscreen in red poster paint; a few smudges from printing, else in excellent condition. **\$700**

Rare. Two posters on reverse sides of the same sheet, an excellent illustration of the widespread political upheaval of the late years of the 1960s. Printed by Sorbonne students, one side relates to affairs at home, bearing in *tricolore* colours the sardonic message *Oui aux barbouzes ... oui aux partouzes ... oui à pompidouzes*, or yes to 'spooks', orgies, and friends of the then-President Georges Pompidou. The word *markovice* at bottom right identifies the subject of the poster as the Markovic affair of 1969: serial blackmailer Stevan Markovic allegedly possessed photos of Madame Pompidou engaging in an orgy, and was apparently bumped off as a result. A wonderfully sarcastic response to a very Parisian sex scandal.

The brilliant, blood-red image on the reverse side of the poster shows a more global, even interplanetary concern, depicting the Soviet bear and American eagle staking their claims to

the moon, the bear possibly delivering socialist puns: 'Fifty-fifty?' 'Moi la gauche et toi la droit!' The eagle is crushing the olive branch of peace with one talon.



We cannot trace any copies of 'Fifty-Fifty'. OCLC finds one copy of the 'Oui aux barbouzes' at Yale.

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

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

**\$36,800**

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



The first series (272 x 201 mm), and the one which suggested the titling on the binding, is one of his rarest and most striking creations: the early *Ventiquattr' Hore dell' humana felicità*, a very original rendition of the theme of the *Danse macabre*, a depiction of the 'twenty-four hours of human happiness' through characters chosen from different social classes (from a gambler to a doctor, to a lady, an engineer, a soldier, a king) and captured in the exercise of their functions or in the manifestation of their little foibles to portray human weaknesses. Each portrait is accompanied by two parallel legends, both in quatrains of hendecasyllables: one is imagined as spoken by the character, and states his or her passion and objective in life; the other is imagined as spoken by Death, and unveils the pettiness, frailty and ultimate vanity of each pursuit. The interplay between text and images is subtle, remarkable and illuminating, and has not as yet, to our knowledge, been subjected to scholarly investigation.

The second series (233 x 201 mm) illustrates the twelve months seen as caricatures of popular figures, captured whilst engaged in an activity that sits well with the month in question. A fisherman, a flag-bearer, a musician, a peasant, a harvester, a drinker and so on stand almost monumental – in contrast with their caricature character – at the centre of the large plates, accompanied by small zodiac signs and quatrains of hendecasyllables providing a lesson. The moral key is given by the last plate, December, representing Time snatching the allotted life-span from an elderly man.

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

or at least ironic, verses, this time in *terzina dantesca*. The single plate *Compra chi vuole. Avisi di Guerra ...* (200 x 277 mm, 1684) shows a seller of brochures and ephemera, while the plate entitled *Dirindina Fa' Fallo* (305 x 215 mm) illustrates a seller of popular songs (*dirindine*) busy making a bonfire of engravings related to the war against the Turks, among which is one representing a fettered Grand Vizier. Two related engravings (1693) carry each nine rebuses with solutions referring to popular sayings or moral mottoes. Lastly, the final plate (215 x 134 mm, dated 1706) allegorically illustrates a Biblical passage from Jeremiah: *Maledictus homo qui confidit in homine*, with a man seated at a table served by another standing, who with one hand offers a plate full of money and with the other strikes him on the head with a mallet.

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

58. **MUSSET, Alfred de.** *Rolla*, poema ... perevod N. P. Grekova [Rolla, a poem ... translated by N. P. Grekov]. *Moscow, F. B. Miller, 1864.*

12mo, pp. 36; title-page lightly foxed, but a very good copy, uncut, in the original pale green printed paper wrappers. **\$2350**

First edition in Russian of Musset's *Rolla* (1833), a poetic reinterpretation of the Don Juan myth, translated by the poet Nikolai Porfir'evich Grekov (1810-1866). A bankrupt playboy decides to commit suicide, but first returns to a young prostitute to reflect on his wasted life. It is only as he dies in her arms that he first experiences love.

Musset was the only French poet held in any esteem by Pushkin. 'Dès années 1830, Musset acquiert en Russie une vaste notoriété', his work for the stage banned by the censors but followed keenly by, for example, Turgenev. His later admirers included Tolstoy and Gorky (Mikhail Treskounov, 'Musset en Russie', *Oeuvres et opinions* 1(25), Moscow, 1965).

Grekov also translated *Romeo and Juliet* and Goethe's *Faust* and published several collections of original poems and stories. Some of his poems were set to music by Tchaikovsky (who also set pieces by Musset).

Not in OCLC, COPAC or KvK. There is a copy at the National Library of Russia.

59. **NASA.** Launch Operations Center. *Cape Canaveral, [n.p.], 1963.*

Printed folder signed 'Mr Duna' containing 13 printed items (one introductory sheet signed by the former Director of the Center Dr Kurt H. Debus, eight fact sheets, four leaflets) and 3 gelatine silver prints typed on verso with date and explanations. **\$1270**

An extremely interesting set of publicity documents about the NASA Launch Operations Center at Cape Canaveral in Florida, issued before the Center's name changed to the John F. Kennedy Space Center in December 1963.

The documents deal with space history, space vehicles, launching rockets, and facilities at the Center. The introductory sheet is signed by Dr Kurt H. Debus, the first director of the Center from 1962 until 1974.



The documents include material relating to Saturn I, the United States' first heavy-lift dedicated space launcher, and the Mercury-Redstone Launch Vehicle, the first American manned space booster. One fact sheet expressly mentions the Manned Lunar Landing Program: **'In this program NASA has the mission of landing astronauts on the Moon and returning them to Earth. The first trip is scheduled for completion before the end of 1970.'**

*A full listing is available on request.*

## WOMEN IN 19TH-CENTURY RUSSIA

60. **OSTROVSKII, Aleksandr Nikolaevich.** *Bednaia Nevesta, komediia v piati deistviiakh* [The poor bride, a comedy in five acts]. *Moscow, Stepanova, 1852.*

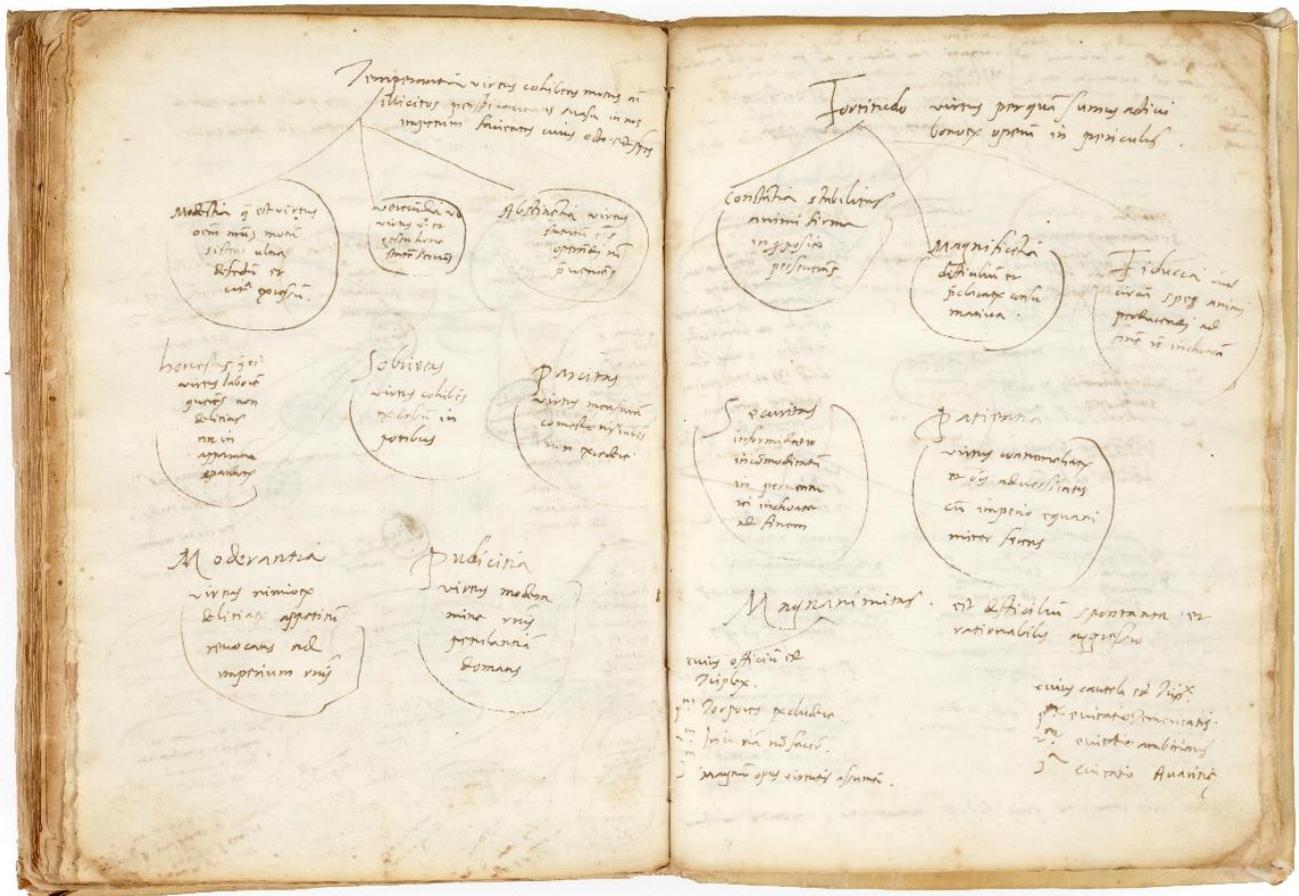
Large 8vo, pp. 128; some light spotting and staining, but a very good copy in Russian contemporary quarter sheep, marbled paper boards, minor repairs to spine. **\$8700**

First edition. A rare early play by one of the leading Russian playwrights of the 19<sup>th</sup> century. Ostrovsky's second play, *The Poor Bride*, was first published in the literary magazine *The Muscovite* (edited by Mikhail Pogodin) earlier in 1852. Initially banned from production by the censor, it was one of Ostrovsky's first plays to be produced on stage, at the Maly Theatre, Moscow, in 1853. From this date until his death no year passed without a new play by

Ostrovsky appearing on the stage of the Imperial theatres. ‘*The Poor Bride* realistically shows the unfortunate position of women in Ostrovsky’s time, whose only hope of economic security was in marrying for money, not love. Though at moments the author parodies the romantic archetype, he states no thesis, but merely implies one in the relentless realism characteristic of both his first plays’ (Terras).

Not in Kilgour or Smirnov-Sokol’skii. OCLC records copies at University of Melbourne, Library of Congress, Indiana, Kansas, North Carolina, and Columbia.

**A UNIQUE COPY WITH EXTENSIVE MANUSCRIPT ADDITIONS  
OF ONE OF THE GREATEST ALCHEMICAL RARITIES**



61. **PANTHEUS [or PANTHEO], Giovanni Agostino.** *Ars Transmutationis Metallicae ... [with] Commentarium theoricae Artis Metallicae Transmutationis. [Venice, Tacuino, 1519 (colophon of part I dated September 1518)].*

Two parts in one volume with continuous pagination, 4to, ff. 38 + blanks thickly annotated in a contemporary hand; printed in Roman, Greek and Hebrew letters; several full-page and other smaller woodcut diagrams in the text, tables, woodcut border on 3r, woodcut initials throughout; first couple of leaves a little waterstained and reinforced at gutter, else a very good, and exceptionally interesting copy, in contemporary stiff vellum, perused by a

contemporary owner who occasionally annotates it in the margins and fills the last two quires with an extensive and very comprehensive graphic systematization of human knowledge.

**\$26,700**

**First edition of one of the rarest alchemical books, a collector's 'black tulip'.** Beside the famed rarity of this book in any state of preservation, this copy has the additional distinction of being bound with three extra quires, amounting to **twelve leaves, covered in contemporary script, conveying an all-encompassing 'tree of human endeavours'**, charting the features and visually suggesting the relative position of human faculties and of most fields of knowledge (an extraordinarily wide-spanning array that includes disciplines such as economics and politics amongst more traditional trivium and quadrivium 'artes', and of course alchemy). This additional manuscript fascicle most definitely warrants in-depth analysis.

Transmutation of metals is the subject of Pantheus' study. Charts, diagrams and symbols are deployed to set out the relations between substances, and sources are cited, some of which the author could only have seen in manuscript. 'Pantheus wrote against spurious alchemy and he deals partly with the assay of gold...and partly with the chemical preparation of various substances which were made at Venice in his time and were used in the arts. He describes, for example, the manufacture of white lead and of an alloy for mirrors' (Ferguson, II, p. 167).

Duveen, p. 449 ('of great rarity'); Hoover 623; Stillwell 866; see Thorndike, V, pp. 537-40.

### **ONE OF THE NINETEEN MOST IMPORTANT CALCULUS TEXTS SINCE EULER AND CAUCHY**

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

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

**\$1170**

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

After graduating with honours, Peano was immediately assigned as the assistant of Enrico D'Ovidio (1843-1933), who held the Chair of algebra and analytic geometry. The following academic year (1881-1882) he was transferred to serve as Genocchi's assistant in infinitesimal calculus, later working as his substitute before the latter's death in 1889. He then assumed full responsibility for the calculus course, while in 1886 he had also taken on a professorship at the Military Academy, next door to the university. 'Thus Peano's life and career advanced without disturbance ... One incident almost disturbed the advance of Peano's career. A publisher had been trying to get Genocchi to write up his calculus course for publication. When he substituted for Genocchi, Peano was approached about this. Peano obtained permission from Genocchi to make up a text from his course, and this was published in 1884. Genocchi's name was on the

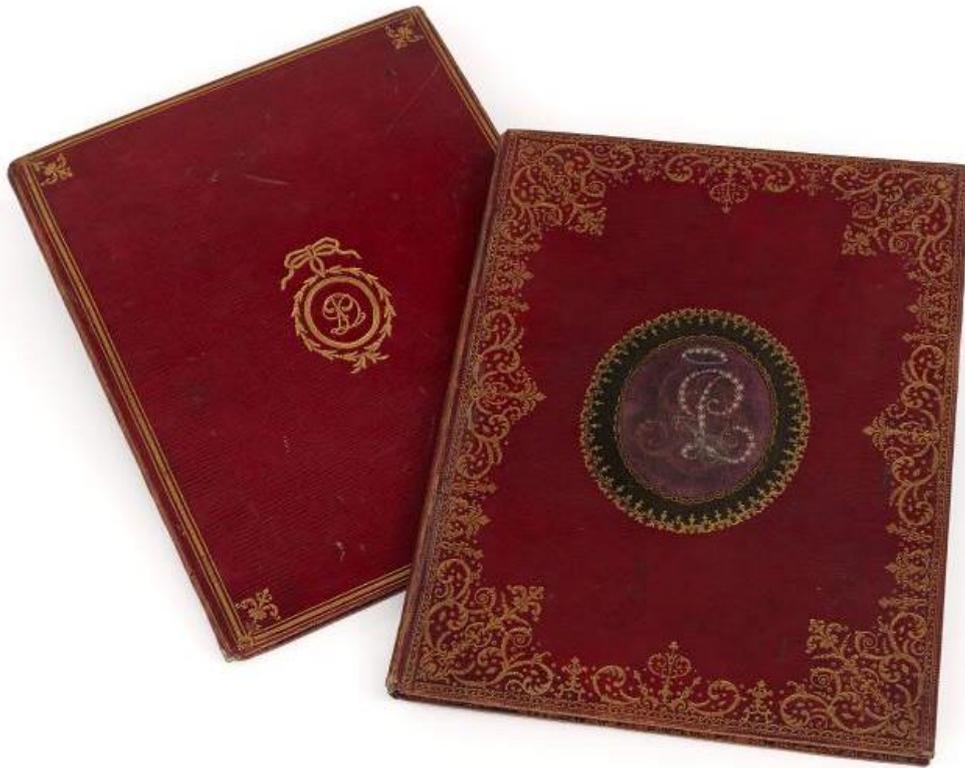
title page, and the title was Differential Calculus and Fundamentals of Integral Calculus, “published with additions by Dr. Giuseppe Peano.” The text was probably better than Genocchi’s lessons, and, of course, the additions were the best part of all. Naturally this irritated the quick-tempered Genocchi, and he had published in mathematical journals of Italy, France, and Belgium a declaration that he had had nothing to do with the book. Peano managed to weather the embarrassment caused by this, and the book made him an immediate reputation. Why? Pringsheim, in the *Encyklopädie der Mathematischen Wissenschaften*, lists this as one of the nineteen most important calculus texts since the time of Euler and Cauchy (Peano’s calculus text of 1893 is also one of the nineteen) and cites the following results contained in it: theorems and remarks on limits of indeterminate expressions, pointing out errors in the better texts then in use; a generalization of the mean-value theorem for derivatives; a theorem on uniform continuity of functions of several variables; theorems on the existence and differentiability of implicit functions; an example of a function whose partial derivatives do not commute; conditions for expressing a function of several variables with a Taylor’s formula; a counterexample to the current theory of minima; and rules for the integrating rational functions when roots of the denominator are not known’ (Hubert Kennedy, *Twelve articles on Giuseppe Peano*, San Francisco, Peremptory Publications, 2002, pp. 17-18).

63. **[PLEYEL, Ignace Joseph.] [Constance-Marie-Thérèse de VOUGNY DE BOQUESTANT.]** Trois trios tires du 2e. livre de trios de Mr. Pleyel arrangés pour le clavecin ou pianoforte par Mme. de B\*\*\*. Dédiés à Madame Pochet. *Paris, Imbault, [c. 1789].*

Two parts, small folio, [keyboard part:] pp. [ii, verse dedication to Madame Pochet], 32; [violin part:] pp. 11; engraved throughout, plate number 224; some later pencilled fingering in keyboard part; contemporary French straight-grain red morocco gilt, keyboard part with elaborate gilt border on covers in the style of Derome, oval in centre of covers bearing painted initials ‘D L’ on iridescent fabric under mica and surrounded by a border of green morocco stamped in gilt, spine gilt, gilt edges, endpapers covered in blue watered silk, violin part bearing gilt initials ‘D L’ within cartouche in centre of covers, corner fleurons, spine gilt, gilt edges; extremities rubbed, dig in centre of upper cover of keyboard part with consequent cracking of mica, spines slightly chipped at head and foot, short cracks in joints, rear free endpaper of violin part cut away. **\$2000**

**Sumptuously bound and apparently unrecorded arrangements of three Pleyel trios** (B 407 in E minor, B 408 in B flat major and B 409 in G major) by the amateur musician Constance-Marie-Thérèse Pochet de Vouigny de Boquestant. The music is prefaced by a touching verse dedication ‘A Maman’.

Constance-Marie-Thérèse Pochet married Anne-Marie-Louis de Vouigny de Boquestant, a captain in the dragoon regiment of the Languedoc, in September 1788. She was clearly an enthusiastic amateur musician and composer: a portrait miniature of c. 1789 by Louis Sené is in the Tansey Miniatures Foundation on display at the Bomann-Museum, Celle, and depicts her seated at a keyboard, quill pen in hand. On the music stand in front of her is a manuscript entitled ‘Les Alchimistes. Comédie en 2 actes en prose mêlée d’ariettes par Madame De B\*\*\*’.



*Provenance:* the Marquise de Boquestant, with bookplate; Château du Boulay-Thierry, with bookplate bearing the arms of the Pochet and Vouigny de Boquestant families; subsequently in the collection of Gustav Leonhardt (1928–2012; the pencilled fingering in the keyboard part is conceivably in his hand).

Not found in RISM or OCLC.

### READING PRACTICES AS POLYPHONY BOISGUILBERT ANNOTATES PLUTARCH WHILST READING MONTAIGNE

64. **PLUTARCH, and Jacques AMYOT (translator).** *Les Oeuvres Morales & Meslees de Plutarque, translatees du grec en françois par Messire Jacques Amyot. Paris, Michel de Vascosan, 1572.*

Folio, ff. [iii], 358; a few spots, some light foxing and staining, but a very attractive copy in full eighteenth-century mottled calf, panelled spine gilt in compartments, marbled endpapers; joints cracked but holding well, corners a little worn and bumped, some surface abrasions; exlibris of Jacques le Veneur (Comte de Tillières, bailli and capitaine of the city of Rouen, died 1596); exlibris of Pierre Le Pesant de Boisguilbert (1646-1714, cousin of Corneille, a pioneer of economics as a science, author of *Le Détail de la France*, 1695, but also an accomplished classicist), with his manuscript annotations; a further hand responsible for a single note on f. 55. **\$25,000**

First edition of Amyot's Plutarch, **a copy annotated by the economist Pierre Le Pesant de Boisguilbert who worked on it using a copy of Montaigne's *Essais*. This unique witness, in need of a much deeper reading and study, encapsulates an episode in the transmission of culture which links three great voices of Western intellectual history.**

As well as a pioneer in economics (a staunch advocate of free trade, enemy of indirect taxation), Boisguilbert was thoroughly imbued with classical culture, and a keen reader and critic of classical texts. His first works were in fact along these lines: his translations of Dio Cassius and Herodian came out in 1674 and 1675.

**His annotations to the Plutarch, in French, represent a prime witness of the humanistic practice of cross-reading.** Boisguilbert works on a copy from the edition that had become standard reference from the moment of its appearance, the edition which had introduced Montaigne (who could not read Greek) to Plutarch: ‘Je donne avec raison, ce me semble, la palme à Jacques Amyot, sur tous nos escrivains François (...) ayant par longue conversation planté vivement dans son âme une générale idée de celle de Plutarque (...)’ (Essais, II, 4). Boisguilbert’s annotations are a remarkable example of the keen exercise in cross-reading Plutarch’s *Moralia* and Montaigne’s *Essais* common to some other humanists of the seventeenth century, eager to pick out parallels between the two thinkers: parallels which went well beyond the occasional and revealed rather a deep consonance (see I. Konstantinovic’s list of citations of and allusions to Plutarch in Montaigne, 1989, and G. Norton’s *Le Plutarque de Montaigne, Selections from Amyot’s Translation of Plutarch Arranged to illustrate Montaigne’s Essais*, Boston & New York, 1906).

The annotations in this copy show that Boisguilbert became enticed from the beginning by the exercise of listening out for Montaigne’s voice in Plutarch’s words. They reveal that he read Plutarch with a copy of Montaigne in front of his eyes. They manifest three strands of focus. One is the comparison of Plutarch with other classical authors, Cicero, Ovid and Virgil among others, but particularly Seneca, another favourite of Montaigne’s. Another is the search for passages which inspired Montaigne, directly or indirectly. A third focus is Plutarch’s effect on Boisguilbert’s own judgements, his own philosophical and moral thinking.

Many passages from Montaigne are set against Plutarch through the marginalia: through literal quotation (e.g. f. 27r, on eloquence), or a simple suggestion of an implicit parallel marked with a M, or the even more succinct mark of a cross or an asterisk (see f. 51). Of many more passages highlighted by Boisguilbert we have not been able to tell whether a Montaigne connection was being brought to light: the volume warrants much more work. It is notable that Montaigne’s special attention for certain passages from Plutarch is mirrored by Boisguilbert: the chapters (on ancient kings and on the Spartans) in which Konstantinovic has found the most citations in Montaigne are also the chapters bearing the most annotations by Boisguilbert, and there his annotating technique changes: he adopts a numbering system for most (111 in total) but not all of his notes, likely referring to a separate notebook. More work would be needed to trace the links seen by Boisguilbert.

As for Boisguilbert’s own reflections, they too coagulate around the passages most reflected-upon by Montaigne. They are more frequent in the chapters on the Dicts notables des anciens roys and the Dicts notables des Lacédémoniens and they are interspersed between the numbered notes. They convey approval, or sometimes a personal take linked to his own circumstances (see 220v: ‘this law seems to me harsh ..., with me still having three children to marry’, our translation).

This unique witness ought to enlighten modern scholarship that has been grappling with inconsistencies in the traditional ways of accounting for the sources and inspiration of Boisguilbert’s conception of nature and economics, as P. Christensen has relatively recently

pointed out, taking the debate well beyond the dialectic between the Stoicism of Boisguilbert's uncle (Pierre Corneille) and the Epicureanism of Gassendi and Francois Bernier: 'Boisguilbert is known as a great precursor of physiocratic, classical, and Keynesian lines of analysis, one of the first writers to base the "hidden processes" of the economic order on a seventeenth-century theory of natural order (Spengler [1966] 1984), and the first to articulate the "liberal vision" of laissez-faire generally credited to François Quesnay and Adam Smith (Hecht 1989). These anticipations are embedded in a remarkable theory of economics that treated production and "consumption as the [twin] drivers of economic prosperity", the requirements for equilibrium between asymmetric sectors and markets, and the causes of "economic disequilibrium, crisis, misery, and social disorder" (Carbon 1989; Faccarello [1986] 1999). The range and fecundity of a theory encompassing so many thinkers and schools that are today at each other's throats suggest the existence of a deep and generative connection to a powerful philosophical and scientific system' (P. Christensen, *Epicurean and Stoic Sources for Boisguilbert's Physiological and Hippocratic Vision of Nature and Economics*, 'History of Political Economy' Annual Supplement to Volume 35 (2003) 101-2).

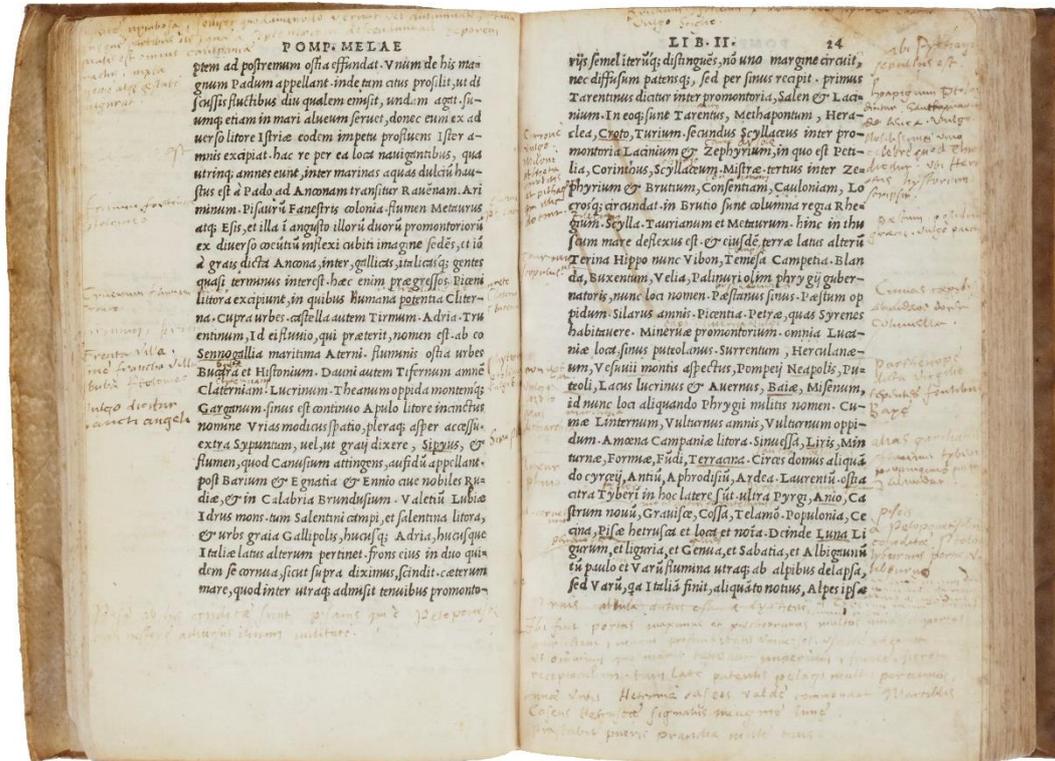
65. **POMPONIUS MELA *et al.*** Pomponius Mela. Iulius Solinus. *Itinerarium Antonini* Aug. Vibius Sequester. P. Victor de regionibus urbis Romae. Dionysius Afer de situ orbis Prisciano interprete. (*Colophon:*) Venice, Aldus Manutius and Andreas Torresanus, October 1518.

8vo, ff. 233, [3]; woodcut Aldine device to title and final page (highlighted in red), italic letter, capital spaces with guide letters; some light staining to upper outer corners of first few quires and to lower outer corners of a few leaves towards the end, small wormhole to blank lower margins of ff. 127-171; a very good copy in contemporary limp vellum with yapp edges, remains of paper label to spine; small chips at head and foot of spine, some marks; extensive marginal annotations in three near contemporary hands (slightly trimmed in places) and some further notes in an 18th-century hand; ownership inscriptions of Pontius Bardion and two bookplates to endpapers (see below). **\$3000**

**An appealing and heavily annotated copy of the only Aldine edition of Mela's *De situ orbis*, the earliest surviving Latin work on geography**, composed at the time of Claudius' invasion of Britain in 43 AD. Comprising a description of the countries around the Mediterranean, and of Britain, Gaul, Germany, Scythia, India and the Persian Gulf, Mela's work is enlivened with descriptions of national characteristics and customs, scenery and natural phenomena, and anecdotes from history and legend, including discussion of Druids. It is found here with several other geographical works from antiquity: the *Collectanea rerum memorabilium* (substantially drawn from Pliny the Elder and Mela) by the third-century author Julius Solinus, to whom we owe the term 'Mediterranean Sea'; the 'Antonine Itinerary', an important register of the stations and distances along various roads of the Roman empire; Vibius Sequester's lists of geographical names mentioned by Latin poets; a list of the monuments of ancient Rome, divided into districts, attributed to Publius Victor; and Dionysius Periegetes' *Description of the world*, a Greek didactic poem expounding the views of Eratosthenes, here in the Latin translation of Priscian.

The *De situ orbis* here contains numerous Latin marginalia by early, apparently French, readers, noting factual inaccuracies ('Hodie falsum est'), updating place names and content (with several references to Turkish conquests in the east), and referencing other writers (including Aristotle, Ptolemy, Seneca, and Strabo). One of the annotators may have hailed

from Toulouse since they have added a lengthy footnote on the city, and another has added a long side note on pygmies. The annotations to Solinus include several notes on the womenfolk of various countries, including the remark that the women of Bithia can kill with one look. An 18th-century French reader has added vernacular British and French place names to the ‘Antonine Itinerary’.



*Provenance:* inscription ‘Ex libris Pontii Bardionis’ to title and front flyleaf. Bookplate of the ‘Bibliothèque du clergé de Toulouse’ to front pastedown recording that this volume was ‘Ex dono Benedicti Dheliot abbatis professoris regii’ i.e. Benoît d’Héliot (1695-1779), a university professor and abbot at Toulouse who donated his library of 15,000 volumes to the clergy of the city in 1772. Bookplate of Bernard Hanotiau to front free endpaper.

Adams M1053; Ahmanson-Murphy 171; Brunet IV, 800 (‘Édition peu commune’); Dibdin (4th ed.) II, p. 355; EDIT16 CNCE 46864; Renouard, *Annales de l’imprimerie des Alde* 83/6.

66. **POUND, Ezra.** Hugh Selwyn Mauberley. London, Ovid Press, 1920.

8vo, pp. [2], 28; [4], of which the first and last blanks are used as pastedowns; original brown boards, tan cloth spine, white printed label on front cover; spine bumped and slightly frayed at head, otherwise a very good copy; cloth folding-box. **\$3150**

First edition, no. 125 of 165 unsigned copies from a total impression of 200, printed by John Rodker at the Ovid Press in Belsize Park Gardens.

When Pound, still in his early twenties, arrived in London in 1908, he found a city sunk in Edwardian desuetude, ripe for literary experimentation. During his twelve years of residence the poet, while lecturing on medieval Romance literature at the Regent Street Polytechnic, played a central role in launching new writers, steering the course of little magazines, reporting

to the more established journals on what was happening in the arts, and striking up congenial friendships with leading spirits (sharing quarters with Yeats, and ‘discovering’ Eliot).

But he was depressed by the conduct of the War, and afterwards he grew disillusioned with ‘wringing lilies from the acorn’ in England, once again recoiling from that ‘tawdry cheapness’ which ‘the age demanded’. He headed to the Paris of Stein and Fitzgerald, leaving *Hugh Selwyn Mauberley*, one of the great poems of modernism, as his sardonic gesture of farewell.

Gallup A19.

### CHESTERFIELD INDICTED

67. [PRATT, Samuel Jackson.] *The Pupil of Pleasure: or, the new System illustrated. Inscribed to Mrs. Eugenia Stanhope, Editor of Lord Chesterfield’s Letters. By Courtney Melmoth [pseud.] ... London, Printed for G. Robinson, and J. Bew ... 1776.*

2 vols, 12mo, with half-titles; three short knife or razor cuts to the last four leaves of volume II, without loss and barely visible, else a very good copy in contemporary quarter calf and marbled boards with vellum tips, labels neatly renewed; signature and booklabel of Thomas Hammond Foxcroft of Halsteads, Yorkshire. **\$2150**

First edition of an epistolary novel designed to illustrate the pernicious effects of Chesterfield’s cynical precepts in the *Letters to his Son*. *The Pupil of Pleasure*, perhaps the first rejoinder in the form of fiction, posits a hero of ‘birth, rank, figure, and character’ who is brought up on Lord Chesterfield. Philip Sedley ‘purchases the books, finds them agreeable to his palate, studies them paragraph by paragraph, thrives under his application, piques himself upon his progress, and ... sallies into the gay world, armed at all points, the Pupil of Pleasure’. The scene is Buxton, where he seduces first Harriet Homespun, the giddy young wife of a grave minister, then Fanny Mortimer, whose heart he had won and discarded before her marriage. On Harriet’s demise Sedley (too late) is assailed by conscience, attempts suicide, and subsequently perishes, half-mad, on Fanny’s husband’s sword.

Garside, Raven and Schöwerling 1776: 14; J. M. S. Tompkins, *The Popular Novel in England 1770-1800*, pp. 81-3; Black, *The Epistolary Novel* 666.

### THE ‘BIBLE’ OF THE PHYSIOCRATS

68. [QUESNAY, François.] DU PONT DE NEMOURS, Pierre Samuel, *editor*. *Physiocratie, ou constitution naturelle du gouvernement le plus avantageux au genre humain ... Leiden and Paris, Merlin, 1768.*

[bound with:]

*Idem*. *Discussions et développemens sur quelques-unes des notions de l’économie politique. Pour servir de seconde partie au Recueil intitulé: Physiocratie. Leiden and Paris, Merlin, 1767.*

Two parts in one volume, 8vo, continuously paginated, pp. [4], cxx, 172; [173]–520, with engraved frontispiece and wood-engraved vignettes to both title-pages; a little light foxing, a few small marks; a very good copy in contemporary speckled calf, flat spine richly gilt, with

morocco lettering-piece; upper joint cracked at head, a little light wear to extremities; all edges red. **\$50,500**

First edition of the 'Bible' of the Physiocrats and one of the most important and original works on political economy to be published before the *Wealth of Nations*. The excessively rare 'Pékin' imprint was printed in very small numbers and swiftly withdrawn because of a statement on page 104 of the *Avis* in volume I. In that issue, Du Pont wrote that the *Tableau économique* was printed at Versailles in December 1758 'sous les yeux du Roi ... Peut-être est-ce une de ces choses qui honorent à la fois les Auteurs & les Monarques, & qui méritent de passer à la postérité'. This passage was deleted and a cancel replaces the offending leaf.

'Je rassemble, sous un titre général & commun, des Traités particuliers qui ont servi à mon instruction, & qui pourront servir à celle des autres. Leur auteur m'en a donné la plupart successivement pour en enrichir un Ouvrage périodique, dont j'étais alors chargé ... Il ne suffit point à mon zèle de les avoir consigné séparément dans ces volumes détachés. Je crois devoir les rapprocher pour rendre leurs rapports plus sensibles, & pour en former un corps de doctrine déterminé & complet, qui expose avec évidence le *Droit naturel* des hommes, *l'Ordre naturel* de la Société, & les *Loix naturelles* les plus avantageuses possibles aux *hommes réunis en Société*' (Discours de l'éditeur).

*Physiocratie* contains the major writings of Quesnay, first published in the *Journal de l'Agriculture*, assembled by Du Pont de Nemours for the first time, thus offering in one work the complete Physiocrat doctrine.

Adam Smith had a copy of this work, given to him by Quesnay, and he speaks of both their system and their master with a veneration which no disciple could easily surpass. He pronounced the system to be 'with all its imperfections, perhaps the nearest approximation to the truth that has yet been published upon the subject of political economy', and the author of the system to be 'ingenious and profound, a man of the greatest simplicity and modesty, who was honoured by his disciples with a reverence not inferior to that of any of the ancient philosophers for the founders of their respective systems' (quoted in Rae's *Life of Adam Smith*).

The present copy has more cancels than the usual pages 103/4: at pp. 21/22 and pp. 227/8.

Einaudi 4431; *En Français dans le Texte* 163; Goldsmiths' 10391; Higgs 4263; INED 1618; Kress 6548.

## RICHTER'S ABSTRACT COMPOSITION

### 69. RICHTER, Hans. Without title. 1971.

Original colour etching, 470 x 355 mm, sheet 700 x 500 mm; numbered 15/86 and signed in pencil lower right; in very good condition. **\$1470**

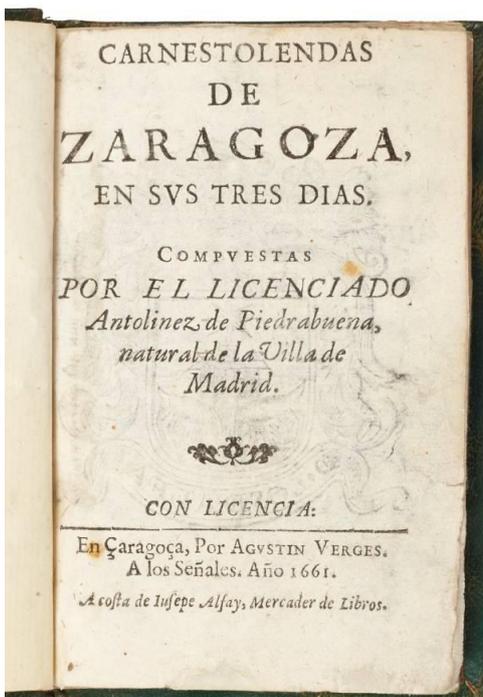
Hans Richter (1888-1976) was a German painter, graphic artist and film maker. His works and researches are fundamental to the *Avant-garde* movements of the twentieth century. He was a member of the Dada movement and a cofounder of the Association of Revolutionary Artists at Zurich.

His film *Rhythmus 21* is considered a fundamental early abstract film, and the magazine *G – Gestaltugof* – of which he was editor is an important modernist publication. He moved to the United States in 1941 and became a member of the American Abstract Artists.



See Christopher Fifield, *True Artist and True Friend: a biography of Hans Richter* (Oxford, Clarendon Press, 1993).

70. [RUIZ, Benito.] PIEDRABUENA, Antolín de (*pseud.*). *Carnestolendas de Zaragoza, en sus tres días. Zaragoza, Agustín Verges for Jusepe Alfay, 1661.*



8vo, pp. [iv], 132; large engraved device of Alfay, the publisher/bookseller, on verso of the title; some neat marginal repairs to title and a few other leaves, upper margins trimmed a little close, small stain on third leaf; modern marbled green sheep, spine gilt; from the library of Raymond Caizergues, with his pencil mark on rear free endpaper. **\$6350**

**First and only edition, very rare, of this satirical picaresque novel**, published under a pseudonym and attributed to a Dominican friar, Benito Ruiz. Among other things, the novel contains the description of the three-day Carnival festival held in Zaragoza in March 1660. The author sketches the feast in detail, conveying all the elements and colours of the seventeenth-century event: costumes, dances, comic battles and tournaments, decorated boats, fancy horse-carriages, triumphal carts, noises and chanting.

Judging from the extant works recorded under this pseudonym, the author lived in Zaragoza. He also wrote

an allegorical novel of some success, based on the 'dream' literary device: *Universidad de amor y escuelas del interés. Verdades soñadas o sueño verdadero.*

Vicente Salvá did not own a copy of this book, but in his catalogue (item 1939, note) recalls having seen one and describes it.

M. Jiménez Catalán, *Ensayo de una tipografía zaragozana del siglo XVII*, Zaragoza, 1925, p. 292. The National Library of Spain holds two copies; the only other copy found in OCLC is at Pennsylvania State.

**71. 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 in blue ink *Ed Ruscha*; creases to lower corner of upper cover and spine; a fine copy. **\$3350**

First and only edition of 1000 copies. From the estate of Ultra Violet, Isabelle Collin Dufresne.

**DEDICATED BY RUSCHA TO WARHOL SUPERSTAR ULTRA VIOLET**

**72. 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. **\$8000**

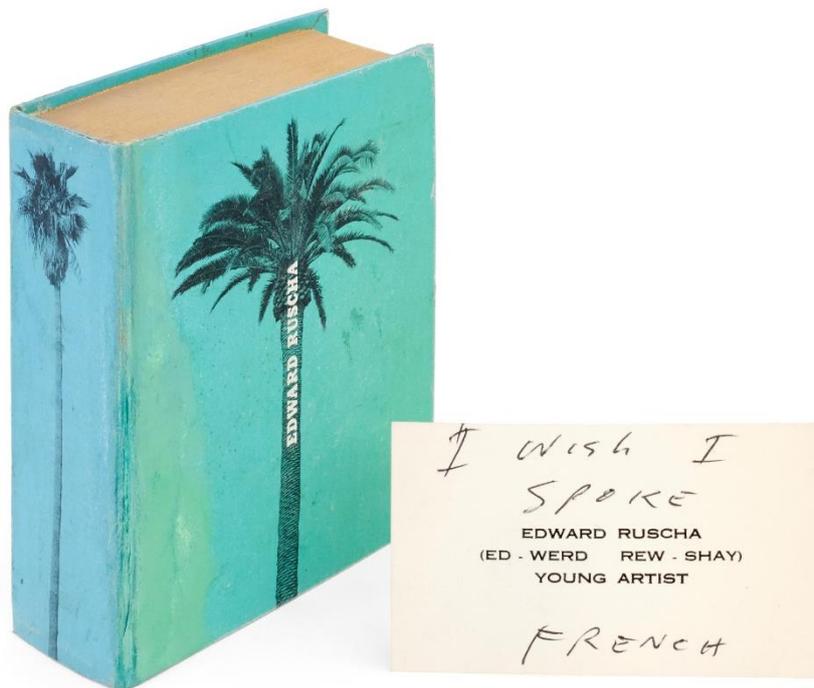
A very good copy of the rare first edition, first issue complete with 2-inch flap folded over final page, signed by Ruscha on slipcase and on copyright page. Panoramic photomontage showing every building on both sides of the Sunset Strip in Los Angeles. Only 1000 copies were produced in the true first edition.

From the estate of Ultra Violet, Isabelle Collin Dufresne.

**73. RUSCHA, Edward.** Edward Ruscha (Ed-werd Rew-shay) young artist. A book accompanying the exhibition of prints, drawings, and books of Edward Ruscha at the Minneapolis Institute of Arts April 18 – May 28, 1972. *Minneapolis, 1972.*

11.5 x 9.5 cm, pp. [430, including blanks], with numerous black and white illustrations; a very good copy in original green boards with illustration to front cover and spine; neat repairs to

joints and hinges; Ruscha's card loosely inserted, inscribed by him 'I wish I spoke French'.  
**\$1130**



First edition of 2000 copies, printed on Manilla Drawing paper. Presentation copy from Ruscha to Isabelle Collin Dufresne (1935-2014), known as Ultra Violet.

From Dufresne's estate.

**74. [RUSSIAN REVOLUTION 1905.]** A fine collection of 38 issues of 18 different satirical or literary periodicals from the period immediately after the 1905 Revolution. *St Petersburg, various publishers, c. August 1905 to April 1906.*

38 issues, folio or oblong folio, most printed in multiple colours and with illustrations, some folded as issued, a few minor repairs, but generally in very good condition. **\$24,000**

On 9 January 1905, 150,000 striking Petersburgers and their families converged outside the Winter Palace to hand a petition to the Tsar, demanding basic civil rights and labour laws. But the peaceful demonstration, led by Father Gapon, was broken up by live rounds from the Imperial Guards; as many as a thousand people were killed, and several thousand others injured. The 1905 Revolution – in Lenin's words, 'the dress rehearsal for the October Revolution' – had begun.

'Alongside the struggle in the street and factory was the struggle for the free press. Ministers and clerics suffered assassination more by the pen than the bullet as the revolution strove for the expression of powerful emotions long suppressed. A flood of satirical journals poured from the presses, honouring the dead and vilifying the mighty. Drawings of frenzied immediacy and extraordinary technical virtuosity were combined with prose and verse written in a popular

underground language ... For a few brief months the journals spoke with a great and unprecedented rage that neither arrest nor exile could silence. At first their approach was oblique, their allusions veiled, and they fell victim to the censor's pencil. But people had suffered censorship for too long. Satirists constantly expanded their targets of attack, demolishing one obstacle after another as they went, thriving on censorship' (Cathy Porter, *Blood & Laughter: Caricatures from the 1905 Revolution*, 1983).

The present collection comprises 38 very rare examples issued in this brief period when censorship was defied, and the journals were regularly banned, confiscated, suppressed and often destroyed. Extremely popular, for the most part they appeared in very short runs, sometimes closing down and starting up again under a different name in a matter of weeks. **9 numbers included in our collection were confiscated after publication**, but presumably continued to be sold on street corners. Caricatures are contributed by Isaac Brodsky, Aleksandr Lyubimov, and Semon Prokhorov among others, and include many famous revolutionary images. The list of literary contributors includes Sasha Cherny, Kornei Chukovsky, Aleksandr Kuprin, Fedor Sologub and Nadezhda Teffi.



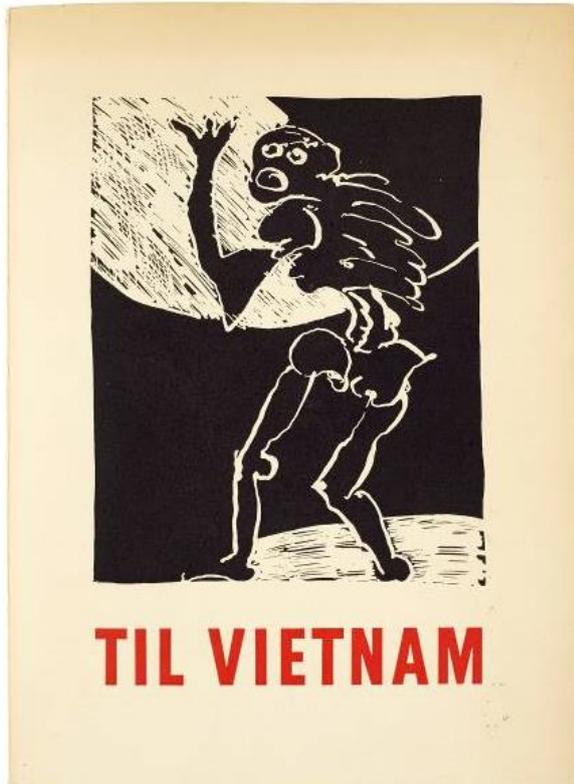
Among those found here are four issues of *Zritel'* [*The Observer*], the first of the revolutionary journals, including the confiscated issue 24; 3 issues of *Pulemet* [*The Machine Gun*], including the confiscated issue 5; 4 issues of *Nagaechka* [*Little Whip*], including the confiscated issue 4, with Prokhorov's famous cover image, a blood-soaked scene entitled '9 January'; and 10 [of 15] issues of *Sprut* [*Octopus*], including the confiscated issues 4 and 44.

*Further details are available on request.*

**POETRY AT THE RUSSELL-SARTRE TRIBUNAL  
SIGNED BY SARTRE AND DE BEAUVOIR**

75. [SARTRE, Jean Paul.] *Til Vietnam. [Copenhagen, Leif Thomsens, 1967].*

4vo, pp. 36, [3], [1, blank]; in the original illustrated wrappers; a couple of tiny marks; signed by Jean-Paul Sartre and Simone de Beauvoir on front free endpaper, and by Bent Ivre above his poem on page 10. **\$2470**



**First edition, number 27 of 100 numbered copies.** The anthology was published by the Copenhagen office of the International Tribunal on War Crimes, in connection with the second session held in Roskilde in 1967. The tribunal was organised by Bertrand Russell and hosted by Sartre. De Beauvoir was a member of the tribunal along with other eminent human rights activists, politicians and scholars, including three Nobel Prize winners.

The collection comprises 16 poems, including *Pax Americana* and *Lyndon B. Johnson rejsende*, each accompanied by a full-page illustration. The powerful texts and bold graphics make a poignant creative statement, sympathetic to the humanitarian and social concerns of the tribunal, which concluded ten unanimous verdicts and one of 8 votes to 3 against the United States and other international governments. The accusations included mistreatment of prisoners of war and genocide.

OCLC lists 6 copies in American institutions. Not on COPAC.

**‘TO THE GODS NOTHING IS MORE PLEASING THAN WHITE’  
(LEON BATTISTA ALBERTI)**

76. **SAVELLI, Angelo.** *The meeting ends; The bricks. 1962.*

Original relief lithographs signed in pencil, each 445 x 345 mm, artist’s proof nos. 11/13 and 1/13, on Fabriano paper; in very good condition. **\$2900**

Two rare artist’s proofs of relief lithographs for the book *Ten poems by ten American poets*, published late in 1963.

Savelli considered white the only pure, bright, absolute colour and rejected other colours. He created a monochrome art and distanced himself from the violence of action painting, striving

for a universal simplicity and producing works of extreme lightness and formal purity. He won the Gran Premio della Grafica award at the 23rd Venice Biennale for his twenty-seven white-on-white reliefs and received the Guggenheim Fellowship for exceptional capacity for productive scholarship and exceptional creative ability in the arts.



After teaching at the Academy of Fine Arts in Rome, Savelli (1911–1995) settled in New York in 1953, becoming known to some of the most important artists of the period such as Fritz Glarner, Marcel Duchamp and Hans Richter. He frequented the Art Club on 10th Street and the New York School of artists but he did not want to be identified with one group or one circle and did not mix with art dealers. He exhibited in New York at the Leo Castelli Gallery, the Piondexter Gallery, the Brooklyn Museum and La Guardia Memorial House, among others. He taught at Columbia University and Pennsylvania University where he collaborated with Piero Dorazio.

Angelo Savelli, *Opera grafica* nos. 48 and 52; *Arte moderna Italiana* no. 87.

## DISTRIBUTIVE JUSTICE: A JESUIT JURIST'S TREATISE

77. **SCHETTINO (or SCHITTINO, or SCHITTINI), Natale.** Tractatus de iure et iustitia distributiva complectens omnes leges divinas & humanas ... in duos libros divisus. *Madrid, Tipographia Regia, 1617.*

4to, pp. [14], 299, [22]; liber secundus with separate title-page but continuous pagination; a very good copy in contemporary vellum, ink titling to the spine, preserving leather ties and catches; remains of old stamp and inscription on the title-page stating this copy as a duplicate of the Colegio Imperial of Madrid, the Jesuit college. **\$2650**

**Very rare first and only edition** of this early Spanish work on the idea of ‘distributive justice’ as understood in the classical, then Scholastic, then neo-Scholastic tradition. Schettino, chaplain to the Spanish Viceroy in Naples, to whom the book is dedicated, offers a comprehensive theory of justice which in part builds on Suarez’s *Tractatus de legibus* (1612), seeking to deepen the analysis of the law and rights connected with offices, and to clarify the flow of authority and legitimacy by which laws are generated both in canon as well as civil law.



OCLC only lists 2 copies worldwide (Spanish National Library, and Biblioteca nazionale Centrale in Rome); no copies in the UK or US.

### **A RENAISSANCE DRAMATIST AT WORK SENECA’S PLAYS ANNOTATED BY A HASSELT PLAYWRIGHT**

78. **SENECA, and Martín Antonio DELRIO, S.J.** In L. Annaei Senecae ... tragoedias decem, scilicet Herculem Furentem ... amplissima adversaria, quae loco commentarij esse possunt. Ex bibliotheca Martini Antonii Delrio. *Antwerp, Plantin, 1576.*

4to, pp. [xxiv], 381, [3]; woodcut printer’s device on the title, main text in larger type surrounded by the commentary in smaller type; a very good, crisp copy in contemporary vellum, panelled sides with gilt centre- and corner-pieces, flat spine titled in ink; a few stains on the vellum; many contemporary and near-contemporary inscriptions, including an early presentation inscription (‘Dono Vidue Magistri Petri Hortensis insignis ecclesie d. Gudile Bruxellensis bassi vtitur frater Melchior a Daelhem JVD Mel a Duris Anno 1609’) on the verso of the third front free end-paper, a later inscription of the Hasselt Augustinian Church library, a list of Roman deities with a one-page index of the loci in which they are mentioned in the plays on the second front free end-paper, a 10-page repertoire of themes with referenced page-numbers in the rear free end-papers and paste-down, and several marginalia and underlining to the text by the playwright Melchior van Daelhem (see below); a very good and very interesting copy. **\$13,250**

**An important witness: the first Plantin edition of Seneca’s plays with the commentary of the Jesuit-to-be scholar Martín Antonio Delrio (1551-1608), annotated by a seventeenth-century Hasselt playwright.**

The presentation inscription states unequivocally that in 1609 this book was given by the widow of Petrus Hortensis, bass in the choir of St Gudula’s Church in Brussels, to father

Melchior van Daelhem (Hasselt, 1580-1636), an Augustinian friar who taught in Brussels and Louvain, ‘visitor’ of the order, Prior in Hasselt and Diest. Melchior was also a prolific author of plays and poems, and often signed his work as ‘Mel a duris’. At the time of reception of this gift, he was a Latin teacher in the Augustinian Gymnasium in Brussels. The bass singer who had owned the book before, Petrus Hortensis, is recorded to have married in February 1600.



Melchior’s active use of the Senecan works involves the entire book, including the endpapers and paste-down, which are devoted to two indexes: a one-page list of deities at the front, and a rich, very interesting 10-page listing of themes at the rear which notes every occurrence in the text of motifs dear to the reader – himself an author. Thus, we are able to locate all the instances of beheadings, of fire, of betrayal, immersion in water, destruction of buildings, unhappy marriages, scenes in the forest, and a wealth of instances which would have been food for thought and creativity for a playwright who read the book as a source for drama in practice. Within the text, Melchior underlines salient passages, and adds marginalia, mostly in Latin, with also some Greek present, sometimes with intertextual references (Justus Lipsius’ letter to Franciscus Raphelengius is mentioned on p. 105 in ‘Medea’, for example).

Voet 2197; Adams S-909; Pettegree NB 9539; Sorgeloos 401.

‘AS HEADSTRONG AS AN ALLEGORY’

79. **SHERIDAN, Richard Brinsley.** *The Rivals, a Comedy.* As it is acted at the Theatre-Royal in Covent-Garden. London, Printed for John Wilkie, 1775.

8vo, pp. x, [6], 100, with a half-title; as usual the epilogue remains in place where it was printed, following the prologue, though it was presumably intended to follow p. 100 (which ends with the superfluous catchword ‘EPI-’); \*F2 is a cancel (as usual) restoring twenty lines to the text accidentally omitted in the cancellandum; a very good copy in modern polished calf, gilt; bookplate of Harold Harmsworth. **\$700**

First edition of the play that introduced Mrs Malaprop to the English stage.

80. **SIMPSON, Thomas.** *The Doctrine of Annuities and Reversions, deduced from general and evident principles: with useful Tables, shewing the values of single and joint lives, &c. at different rates of interest. To which is added, a method of investigating the value of annuities by approximation, without the help of tables. The whole explain'd in a plain and simple manner, and illustrated by great variety of examples.* London, John Nourse, 1742.

8vo, pp. viii, 128; some spotting and other light blemishes, but a good copy in well-preserved contemporary full tree calf, gilt lettering-piece to spine. **\$1130**

First edition; Nourse published a second in 1775. Simpson (1710–1761) began his career as a successful astrologer (he was known as ‘the oracle of Nuneaton, Bosworth, and the environs’ according to *DNB*), before coming to London around 1735. Here he worked as a weaver, teaching and writing on mathematics in his spare time.

The actuarial importance of Simpson’s *Doctrine of Annuities* lies in its being the first work to calculate (and correctly) the value of annuities other than those based on yearly payments. ‘This work is also a text book on the mathematics of annuities and reversions. De Moivre’s hypothesis of equal decrements and fictitious lives are examined and the inaccuracies revealed are considered. De Moivre protested that Simpson had plagiarised and mutilated De Moivre’s propositions. Simpson denied this promptly and claimed his methods were different ... A careful examination ... indicates that parts of Simpson’s text are drawn from de Moivre and are often re-written slightly. But for practical purposes Simpson’s work is more useful than de Moivre’s [because of the tables]’ (*Some Landmarks in Acturial Science*, p. 11).

Goldsmiths’ 7930; Hanson 5588; *Institute of Actuaries*, p. 151; ‘Utrecht’, p. 70; not in Kress or Mansutti.

## THE VERY RARE SPANISH EDITION OF THE WEALTH

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

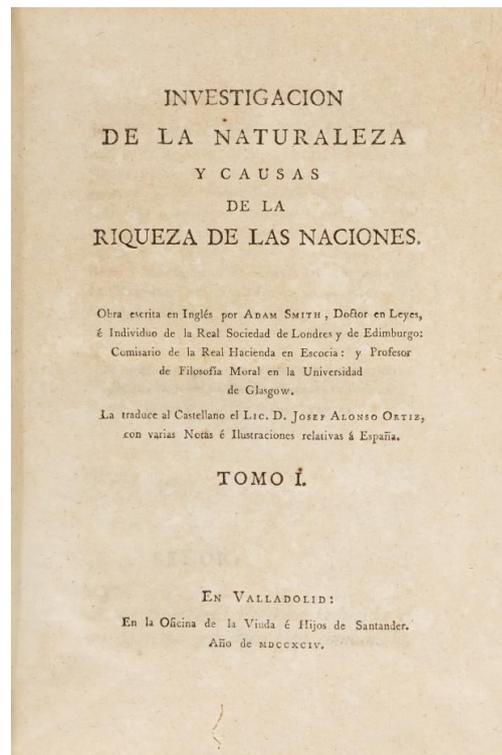
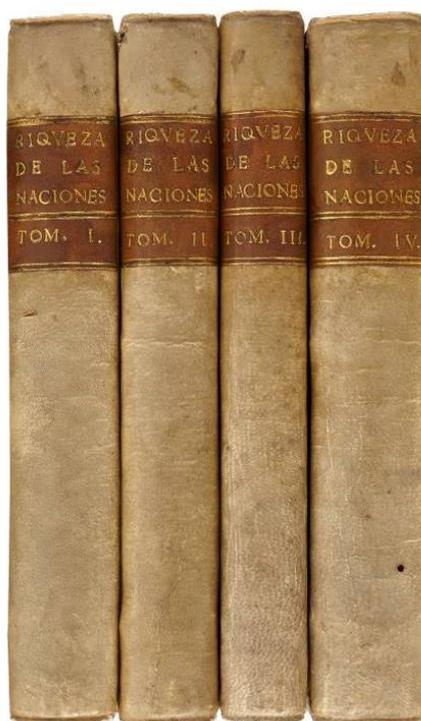
Four volumes, 8vo, pp. [xxiv], 464; [iv], 392; [iv], 328; [iv], 499, [1]; including the half-title in first volume (not called for in other three), several gatherings in each volume rather browned, also some foxing in several places, short worm trace in margin of volume II p. 295/6 just extending into 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 **\$21,400**

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

That Ortiz's translation was published with the approval of both the Royal Council and the Inquisition would suggest a significant mollification of the Spanish authorities' attitude towards Adam Smith's writing. With a growing number of educated Spaniards becoming acutely conscious of their country's status as one of Europe's economic backwaters, the Establishment realised that innovative theories could not always be rejected on the basis of religious dogma. Ortiz was therefore able to publish the translation with just a few textual 'adjustments', in particular with respect to usury and church tithes (the section on English malt tax was entirely omitted, although for reasons of relevance rather than of ideology).

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

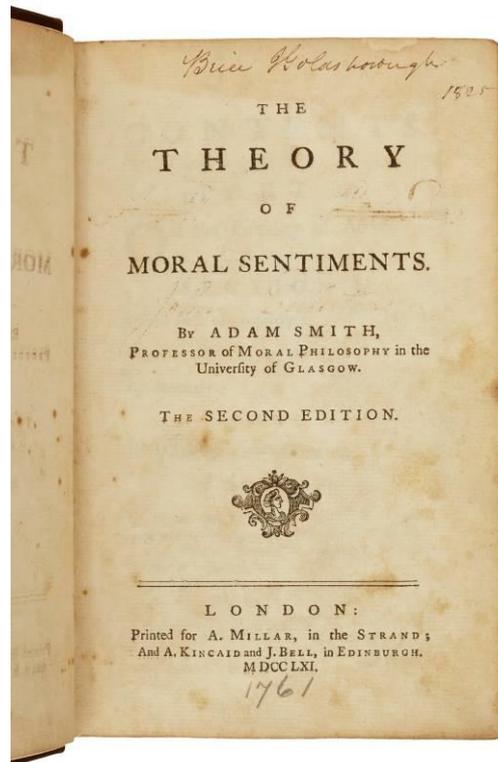


Tribe 53; Vanderblue, p. 31; Goldsmiths' 159321; Kress 2832; see R.S. Smith's essay, 'The *Wealth of Nations* in Spain and Hispanic America, 1780–1830' pp. 313–326 in Cheng-chung Lai, *Adam Smith across Nations*.

## THE NOTION OF ‘IMPARTIAL SPECTATOR’ AS SMITH UNDERSTOOD IT WHEN WRITING THE WEALTH OF NATIONS

82. **SMITH, Adam.** *The Theory of Moral Sentiments ... The Second Edition.* London, A. Millar, 1761.

8vo, pp. [xii], 436, [2] blank; light browning throughout with some foxing, but a very good copy in recent half calf and marbled boards; ink ownership inscription (dated 1825) to the title, with an earlier ink inscription erased. **\$8000**



**Second edition of Smith’s first book**, first published in 1759. The intention to produce a substantially revised second edition is evident as early as July 1759, when Hume wrote to Smith with a detailed suggestion on the sentiment of sympathy. Smith sent a full paper containing his adjustments to Gilbert Elliot in October 1760. He was to be highly dissatisfied with the printing, a fact which further evinces the extent of his intended revision (*Glasgow Correspondence*, nos. 36, 40, 50 and 54).

The editors of the Glasgow edition have established that the 1761 edition is indeed ‘considerably revised’ (‘contains substantial revisions’) – and is ‘not quite the same book’ as the first edition, though not as altered as the sixth (the last to be published in Smith’s lifetime). Aside from extensive stylistic changes, **the ‘most important feature [of authorial revisions of the *Theory*] is a development of his concept of the impartial spectator’** (D. D. Raphael and A. L. Macfie, introduction to the Glasgow edition, 1976).

‘In TMS, [Smith] tries to develop moral theory out of ordinary moral judgments, rather than beginning from a philosophical vantage point above those judgments; and a central polemic of WN is directed against the notion that government officials need to guide the economic decisions of ordinary people. Perhaps taking a cue from David Hume’s skepticism about the capacity of philosophy to replace the judgments of common life, Smith is suspicious of

philosophy as conducted from a foundationalist standpoint, outside the modes of thought and practice it examines. Instead, he maps common life from within, correcting it where necessary with its own tools rather than trying either to justify or to criticize it from an external standpoint. He aims indeed to break down the distinction between theoretical and ordinary thought' (S. Fleischacker, *SEP*).

Jessop, p. 170; Vanderblue, p. 38; Kress 5983; not in Goldsmiths' or Einaudi.

83. **SMITH, Adam.** Undersøgelse om National-Verstands Natur og Aarsag ... Af det Engelske oversat og med nogle Anmærkninger oplyst af F. Dræbye. Første Deel [– Hertil er føiet Gouvernør Pownals Brev til Forfatteren i hvilket nogle af de i dette Værk fremsatte Læresætninger prøves. Anden Deel]. *Copenhagen, Gyldendal, 1779–80.*

Two vols, 8vo, pp. [xii], 575, [1] blank; [viii], 775, [3] errata; marginal tear to one leaf (text unaffected), else a very good copy in contemporary sprinkled sheep, spines decorated gilt in compartments, upper joint of volume one restored preserving the original spine, volume two with the gilt largely eroded, joints and spine ends restored, red edges. **\$15,400**

**First edition in Danish of the Wealth of Nations**, published together with a translation of Thomas Pownall's critical *Letter ... to Adam Smith* (1776). The translation was prepared from the 1776 first edition by Frants Dræbye. Smith acknowledged it in two letters of 1780, the first to Andreas Holt, Commissioner of the Danish Board of Trade and Economy, to whom he wrote 'It gives me great pleasure to hear that Mr Dreby has done me the distinguished honour of translating my Book into the Danish language...' (Correspondence, letter 208), the second to Peter Anker, Consul General of Denmark in Great Britain (*ibid.*, letter 209), and sent three copies of the second edition with the letters.

Tribe 19; Vanderblue, p. 23; not in Goldsmiths' or Kress; OCLC locates copies at Yale, Harvard, and Northwestern.

### **CLASSICAL TEXT IN A MEDIEVAL SCHOOL: A PRISTINE WITNESS**

84. **STATIUS, Publius Papinius.** *Achilleid.* [*Northern Italy, likely Genoa, late 14th century*].

Manuscript on paper, 281 x 200 mm., ff. [i + 34] complete in three quires, including blanks 32v, 33, and 34, text in brown ink in littera umanistica in a single column, 19 lines to a page, first above top line, ruled in red ink; numerous contemporary interlinear and marginal glosses in light brown, first capital letter of each capitulum set out, those on fols. 21v, 22v, 26v bearing ink drawings of human faces; some water-staining at the gutter, some stains, a few wormholes to the lower margin; some pen trials on front flyleaf and last blank leaves, pencil bibliographical notes to front free end-paper; bound in contemporary brown leather over wooden boards, lily-shaped metal clasp with a lamb holding the Christian banner, (lacking the strap), ink titling on the lower cover; covers stained, some rubbing and worming, spine damaged at extremities. **\$62,900**

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

Statius' *Achilleid*, frequently copied, commented on and imitated (by Dante and Chaucer among others) exerted a strong and lasting influence upon the literature, learning and thought of the Middle Ages. Statius was 'strongly recommended as a major curriculum author studied in medieval schools by Aimeric in the eleventh century' (Clogan), and continuously through to the fourteenth. Among the extant 13th-14th-century manuscripts of the *Achilleid*, several contain Statius' epic as one of the six standard Latin texts which made up the popular medieval schoolbook known today as the *Liber Catonianus*.

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

An immediate first point of interest is the incipit of the glosses, which does not coincide with those used in the *Liber Catonianus* witnesses, or that of the established Lactantius Placidus commentary, or that of any of the 'non-Placidus, non-Catonianus' group of commentaries listed by Sweeney. Our incipit reads 'Magnanimus. Ad evidentiam huius libri primum inquirendum est que fuerit causa huius conficiendi'. Hence, and here comes a second point of great interest, the commentator, rather than outlining Statius' life and circumstances as in the majority of cases, immediately states the philosophical thesis embodied in the *Achilleid*, which is seen as 'whether all events happen by necessity'. In his comparative study of the extant manuscripts of the glosses, Clogan has pointed to an emerging general theme: Achilles caught up in the struggle of obedience to his solicitous mother and of the achievement of his destiny. While the glosses he analyses reveal a great concern for Thetis' solicitousness, giving frequent examples of it, our commentator prefers to stress the other side of the dilemma, more purely philosophical and less occasional or narrative: the human pursuit of a predetermined fate and the question of whether man's deeds can ever be acted out in freedom, rather than led by 'necessity' alone. While following the well-trodden path of medieval literary analysis by finding a *causa efficiens*, a *causa materialis*, a *causa formalis* and a *causa finalis*, and while showing, like other commentators, that Statius' scheme of epic poetry follows the sequence of *proponere*, *invocare* and *narrare*, our commentator returns often to the overarching philosophical question posed by Achilles' tragedy: 'are all events necessary, preordained, unavoidable?'

At the end (Statius' *Achilleid* was an unfinished work) our manuscript presents a sequence of verse argumenta: a five-verse general argumentum (the third of three different types listed by Jeudy-Riou) which has been attributed to Coluccio Salutati (see the Berlin Hamilton 608 ms) and is present in only a handful of other extant manuscripts, followed by the *Argumenta hexasticha*, five six-line poems each summarizing one of the 'five books' in which the *Achilleid* was traditionally divided. The *Argumenta hexasticha* are rarer than the *decasticha* in the manuscript tradition, and seem to be of Italian origin. On the recto of the last leaf the anonymous scribe has copied the text of the *Epitaphium Achillis* (see Riese, *Anthologia Latina*,

I, 2, no. 630), which is attested in two other manuscripts dating from the late fourteenth century, in the Biblioteca Riccardiana in Florence (ms 1223.C) and in the Biblioteca Universitaria in Genoa (ms E.II.8).

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

See P. M. Clogan, *A Preliminary List of Manuscripts of Statius’ Achilleid*, Leiden, Brill, 1968; P. M. Clogan, *The Medieval Achilleid of Statius edited with Introduction, Variant Readings, and Glosses*, Leiden, Brill, 1968; H. Anderson, *The Manuscripts of Statius*, Washington, D.C. 2000; C. Jeudy and Y.-F. Riou, ‘L’Achilleide de Stace au moyen âge: abrégés et arguments’, *Revue d’histoire des textes*, 4 (1974); R. D. Sweeney, *Prolegomena to an Edition of the Scholia to Statius*, Leiden, Brill, 1969.

## FOUNDING THE ROYAL INSTITUTION PRESENTATION COPY TO DUGALD STEWART

85. [THOMPSON, Sir Benjamin, Count Rumford.] Proposals for forming by Subscription, in the Metropolis of the British Empire, a public Institution for diffusing the Knowledge and facilitating the general Introduction of useful mechanical Inventions and Improvements, and for teaching by Courses of philosophical Lectures and Experiments, the Application of Science to the common Purposes of life. [*London, 1799.*]

[bound with:]

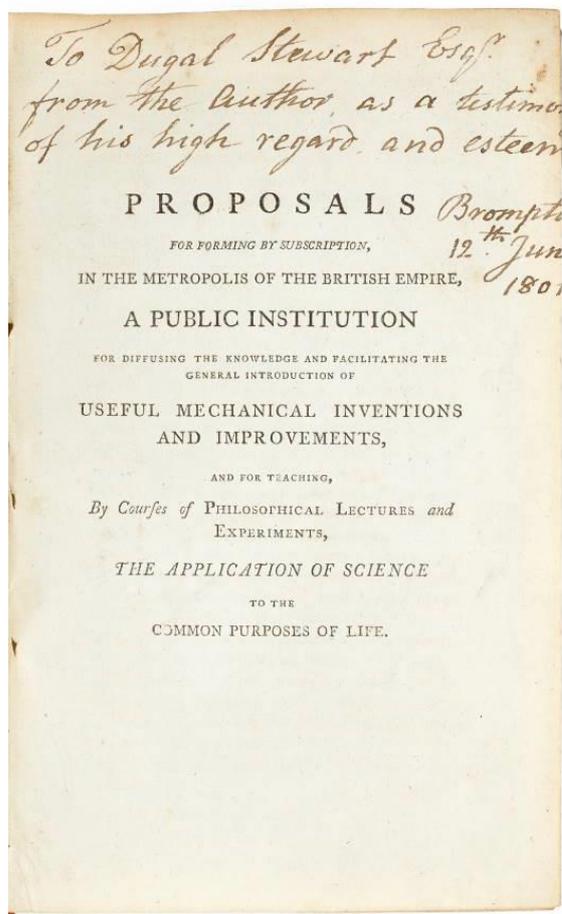
[THOMPSON, Sir Benjamin, Count Rumford, *editor and contributor.*] Journals of the Royal Institution of Great Britain [1 and 2]. [*London, W. Bulmer & Co., 1800, and London, n.p., 1801.*]

[and with:]

[THOMPSON, Sir Benjamin, Count Rumford.] Essay VXI. Of the Management of Light in Illumination ... [Read at the Sitting of the first Class of the Imperial Institute of France, 24th June 1811]. [*London, 1811-2?*] [and with several other issues of periodicals 1810-17].

8vo, Proposals: pp. 50, [4, blank subscription form addressed to Joseph Banks]; Journals, pp. 16, [4, another copy of the subscription form]; and pp. 17-48, with drop-head titles; Essay, pp. 30, [2, blank]; very good copies in early half calf and marbled boards; presentation inscription on the Proposals to Dugald Stewart, subsequently in the library of his friend William Forbes of Pitsligo, who had it bound with several other periodical issues of personal interest. **\$1670**

**First edition** (one of four issues in 1799) of Count Rumford's *Proposals* for the Royal Institution, a presentation copy 'To Dugal Stewart Esq<sup>r</sup> from the Author as a testimen[t] of his high regard and esteem / Brompton 12<sup>th</sup> June 1801'.



Born in North Woburn, Massachusetts, Thompson (1753-1814) was a largely self-educated 'man of science' who had fled Boston on the eve of the Revolution, spending several years in the service of the Elector of Bavaria, where he established workhouses in Munich and made significant studies in nutrition and heat. Back in London 'Thompson now found a new opportunity to use his gifts for promoting science and invention; he was the prime mover in setting up the Royal Institution in Albemarle Street. This became a great centre for research and fashionable public lecturing in the sciences, providing the laboratory where Humphry Davy, Michael Faraday, John Tyndall, and others did their fundamental work ... Rumford represented to the upper classes "the essence of scientific philanthropy" (Berman, 11) and the proposals for the institution were approved at a meeting at Sir Joseph Banks's house (where Rumford had improved the chimneys) on 7 March 1799. Its aim was to diffuse knowledge, and introduce useful inventions; Rumford hoped that manufacturers would exhibit new devices (notably stoves), and that there would be lectures, especially concerned with heating and cookery. A steam central-heating system, a handsome lecture theatre to his design (with a separate entrance to the gallery, for artisans), and a basement laboratory were installed in the Albemarle Street premises, and Rumford lived there for a time, and then in leafy Brompton.' (*Oxford DNB*).

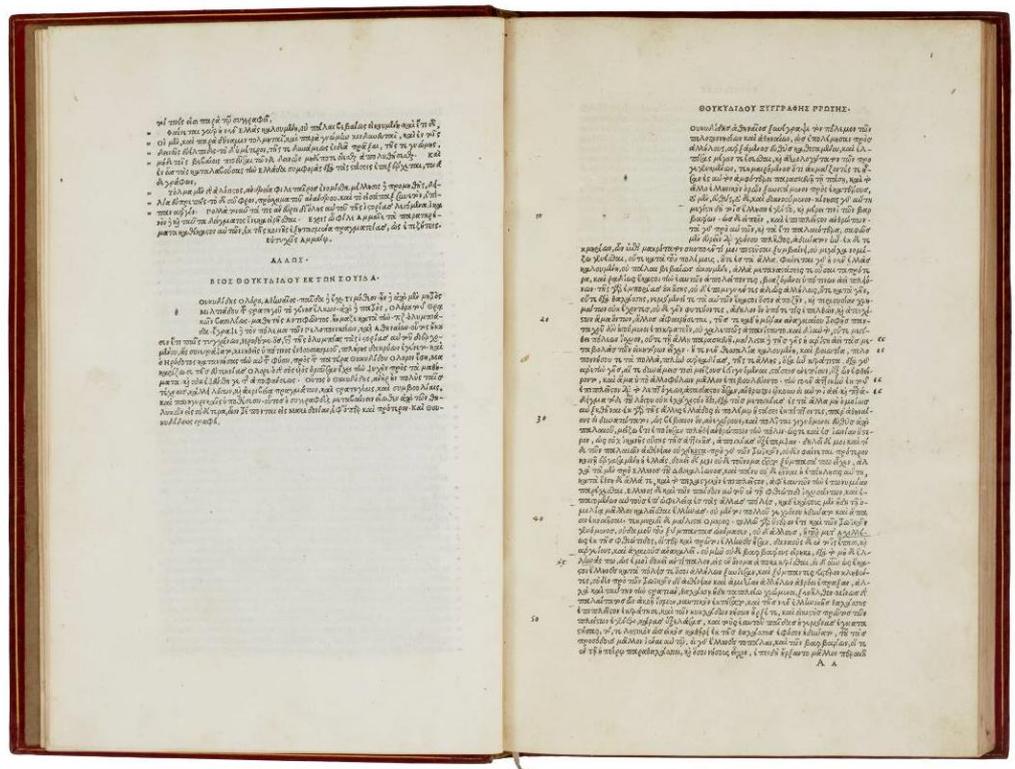
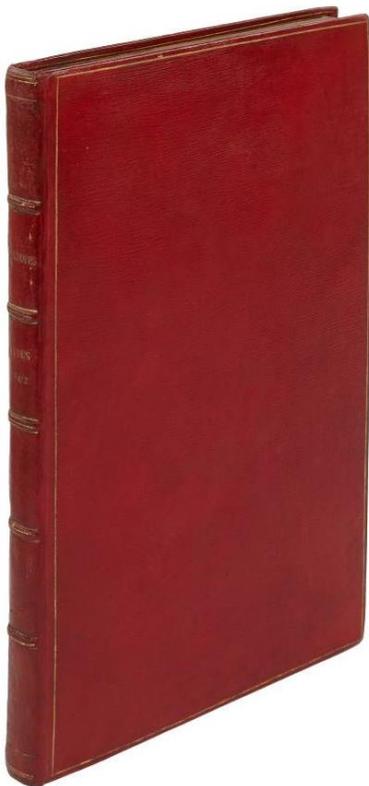
In 1800 Rumford was in Edinburgh, where he met the philosopher Dugald Stewart and conducted some experiments on heat and cold with him and Playfair. Stewart referred to Rumford's work on nutrition in complimentary terms in his important lectures on political economy in that year. Perhaps in return Rumford sent him these *Proposals* and probably the first two issues of the society's *Journals*, which were edited by him and reported the construction of the theatre, the appointment of lecturers and the establishment of the reading room; the second issue includes three scientific reports by Rumford and one by Davy. Shortly afterwards, in September 1801, Rumford left London and ended up settling in Paris. There was a third issue in 1803.

There were several issues of the 1799 *Proposals*, this the one without Rumford's name on the title-page and with press marks on pp. 4 and 28.

The other contents of the volume include the *Edinburgh Christian Instructor* January-February 1817, notable for the long review of Walter Scott's *Old Mortality* by Thomas M'Crie (Scott was a friend of Forbes); and *A Journal of natural philosophy, chemistry, and the arts* (best known as Nicholson's journal), March 1810 (including George Cayley 'On Aerial Navigation'), August 1810, and May 1813 (Telford on the Menai straights bridge).

86. THUCYDIDES. ΘΟΥΚΥΔΙΔΗΣ. THUCYDIDES. (Colophon:) Venice, Aldus, May 1502.

Folio, ff. [122], without blanks AA8 and OP4; introductory letter in Latin, text in Greek; very occasional ink marks, a little light soiling to first and last pages, very occasional light foxing; a very good, clean copy in early 19th-century red morocco, gilt fillet border to covers, spine in compartments with direct gilt lettering to two, gilt edges; slight scuff to spine; inscription ('Ex Bibl. P. de Cardonnel MDCL') and two British Museum ink stamps to title (red oval stamp 'Museum Britannicum' and lozenge stamp 'Duplicate 1804'), armorial bookplate of E. Hubert Litchfield to front pastedown; line numbers (in tens) and page numbers neatly written in ink; a few early annotations comprising corrections in Greek, interlinear translations of a few words into Latin, and a few Latin marginalia, occasional marginal marks and underlining. \$33,500



**A handsome copy of the first edition of the Greek text of Thucydides' *Peloponnesian War*, printed by the great Aldus Manutius, with an interesting provenance.** The title bears the 1650 ownership inscription of **Pierre de Cardonnel (1614-1667)**, merchant (in his native Normandy, in Southampton and London), publisher (of Samuel Bochart's monumental *Geographia Sacra* of 1646), supporter of the royal family and English royalists, classical and oriental scholar, poet, translator of Waller and Dryden, and book collector. It is likely that Cardonnel knew the philosopher Thomas Hobbes: he was a friend of Hobbes's patron William Cavendish, 3rd earl of Devonshire – from whom he received a copy of Hobbes's *Leviathan* in 1652, which he heavily annotated (now in the Pforzheimer Library) – and he and Hobbes shared links with numerous royalists in exile. Cardonnel met Cavendish in Normandy in 1645, the same year that Hobbes visited the earl in Rouen. Thucydides was, of course, Hobbes's favourite historian and he published an English translation directly from the Greek text in 1629. Here, then, we have **the intriguing possibility that Cardonnel acquired this volume having discovered a shared interest with Hobbes in the great Greek historian, or, perhaps, on**

**the philosopher's recommendation.** For Cardonnel, and his library, see Noel Malcolm, *Aspects of Hobbes* (Oxford, 2004) p. 259 ff.

‘Thucydides set himself the highest standards of accuracy. “As to the actions of the war”, he says, “I have not felt free to record them on hearsay evidence from the first informant or on arbitrary conjecture. My account rests either on personal knowledge or on the closest possible scrutiny of every statement made by others. The process of research was laborious, because conflicting accounts were given by those who had witnessed the several events, as partiality swayed or memory served them.’ This he did not only from his belief in the importance of the actual events, but in the conviction that the facts would be found of permanent value. He saw his history as a source of profit to “those who desire an exact knowledge of the past as a key to the future, which in all probability will resemble the past”. It was in this sense, not in any anticipation of his own enduring fame, that he called it, in a memorable phrase, “a possession for ever”. This is exactly what it has become. Nothing, not even his own participation in the war or his disgrace in 424, was permitted to divert the historian from the standards he had laid down for himself ... Thucydides has been valued as he hoped: statesmen as well as historians, men of affairs as well as scholars, have read and profited by him’ (*Printing and the Mind of Man*, 102).

Ahmanson-Murphy 57; Renouard, pp. 33-34.

**THE FIRST PROPER SPATIAL MODEL  
‘THE FIRST TO DEVELOP AN EXACT DEFINITION OF MARGINAL  
PRODUCTIVITY IN THE MODERN SENSE’**

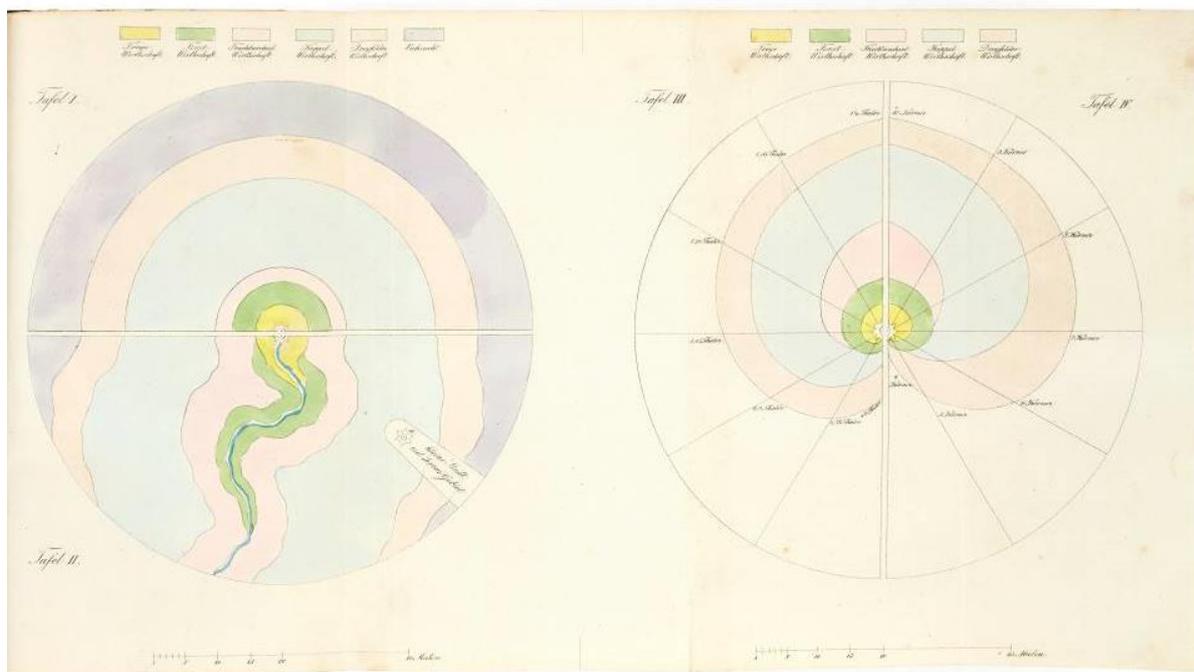
87. **THÜNEN, Johann Heinrich von.** *Der isolirte Staat in Beziehung auf Landwirthschaft und Nationalökonomie ... [Part I and part II/1]. Rostock, G. B. Leopold, 1842–50.*

Two parts in one vol, 8vo, pp. xv, [1] blank, 391, [1] imprint; vi, 285, [1] imprint; with 3 folding tables, and 4 hand-coloured diagrams on one plate at the end of the first part; some light foxing and browning in places, but still a very good copy, complete with the half-titles, in contemporary cloth-backed boards, flat spine lettered gilt, very lightly rubbed at extremities; small ink-stamped ownership mark on the front free end-paper (‘Dr. Feilen’). **\$7370**

**Scarce second edition of the first part, revised and enlarged, being the repository of Thünen's major theories, and the edition used by Roscher in his *Geschichte der National-Oekonomik*, here bound with the first edition of part II/1, the last to be published during the author's lifetime; he died in 1850; all four parts would only be first published together in 1875.**

The second edition of the first part – subtitled *Untersuchungen über den Einfluss, den die Getreidepreise, der Reichthum des Bodens und die Abgaben auf den Ackerbau ausüben* – contains Thünen's analysis of rent, location and resource allocation. As Thünen states in the preface, important additions had been made, particularly to the ‘statics of the soil’ and the ‘theory of rent’, which form two central ideas of his theory (see *The New Palgrave*). ‘What a book it is! [...] only Thünen had the vision to postulate an abstract spatial model that highlights the role of distance and area by its very construction’ (Blaug, p. 247).

**It is in the second part – *Der naturgemäße Arbeitslohn und dessen Verhältniß zum Zinsfuß und zur Landrente* (1850) – that Thünen reveals his marginal productivity theory of distribution.** ‘He was the first to develop an exact definition of marginal productivity in the modern sense (although he did not use the term) and to apply the principle generally in the theory of production and distribution. He was a founder of mathematical economics and of econometrics, combining systematic empirical research with a genius for abstract reasoning and generalization ... Von Thünen’s book won him considerable recognition during his lifetime. According to Schumacher (1868), Rodbertus credited von Thünen with bringing to economics the rare combination of a most exact method and a human heart, and the British Parliament used von Thünen’s calculations of the grain production of the European continent in its deliberations on the corn laws ... Alfred Marshall acknowledged a major debt to von Thünen’ (*IESS*). He wrote: ‘I had come into economics out of ethics, intending to stay there only a short while; and to go back, as soon as I was in a position to speak with my enemies in the gate, that is, with those men of affairs who dashed cold water on my youthful schemes for regenerating the world by saying “Ah! you would not talk in that way, if you knew anything about business, or even Political Economy.” And I loved von Thünen above all my other masters. Professor Fisher has cared for Cournot. I wish someone would care for von Thünen’ (*Memorials of Alfred Marshall*, p. 360).



Goldsmiths’ 32592 and 36776; Humpert 7984; Kress C.5974; Menger, cols 99 and 1013.

88. **TOLMACHEV, Iakov Vasil’evich.** *Frantsuzskaia grammatika, razpolozhennaia legchaishim sposobom, s prisovokupleniem khrestomafii* [A French Grammar, arranged in the easiest manner, with the addition of a reader] ... *Moscow, University Press, 1809.*

8vo, pp. 247, [1]; a few spots to the title; a very good copy in **Russian contemporary polished red straight-grain morocco gilt**, extremities rubbed; old blindstamped initials (‘G. F.’) to front free endpaper. **\$3750**

First edition, rare. The polyglot academic Iakov Tolmachev (1779–1873) published his highly successful French grammar the year he arrived in St Petersburg from Ukraine, where he grew up. Other editions came out in 1814, 1819, and 1827.

Tolmachev had produced a translation of Rousseau's *Contrat social* a few years before, and in the reader section here he includes an extract from *Émile* and an epitaph for the philosopher ('Ci git Rousseau! chez lui tout fut contraste ...'). Other authors include Florian, Saint-Pierre, Fénelon, Bossuet, La Fontaine, and Voltaire, among other things his thoughts on Peter the Great.

Sopikov 3031. Not in COPAC or OCLC.

**89. [USA.] MAP OF THE UNITED STATES OF AMERICA.** The free States and Territories are coloured Yellow; Slave States, Blue ... *Robert Hughes, Grocer, Tea and Provision Dealer ... Llandudno, [1861-2?].*

Lithograph map (140 x 185 mm), printed in brown, yellow, blue and red; advertising text for Robert Hughes beneath; overall paper size 285 x 224 mm, small tear to upper margin, old creases, but generally good condition. **\$1130**

Perhaps the most unusual example of a US Civil War map we have come across, on an advertisement for an enterprising Welsh grocer and baker. The disposition of slave and free states is broadly according to the political map of early 1861, before the formation of the Dakota, Colorado and Nevada territories. Inevitably, given the popular and ephemeral nature of the printing, there are anomalies: Oregon still takes the form it had in 1853-9, while Arizona is as formed by the Confederacy in February 1862, though here it is denoted a free state.

Whether the map's striking topicality helped Robert Hughes garner extra custom for tea and bread in Caernarvonshire is not clear. Hughes was deceased by 1881 when his shop, at No. 5 Mostyn Street, Llandudno, went into liquidation.

### THE NEW IMPROVED PLEASURE-GARDEN

**90. [VLACQ, Michiel, Jacob STAM, Karel van MANDER, Joost van den VONDEL, and others.]** Den nieuwen verbeterden lust-hof, gheplant vol uytglesene, eerlijcke, amoreuse ende vrolijke ghesanghen, als Mey, bruylofts, tafel, ende nieu jaers liedekens, met noch verscheyden tsamen-spreekinghen tusschen vryer en vryster. Verciert met seeckere copere figueren die opte liedekens accorderen ... Den vierden druck ghebetert. *Amsterdam, Dirck Pietersz. Pers, [c. 1610.]*

Two parts in one volume, oblong 4to, pp. [viii], 96; 24; printed in civilité, roman and gothic letter, each part with its own title bearing the same large engraving after David Vinckboons depicting outdoor music-making and feasting; nine column-width engravings in the text; some very light browning and marginal soiling, but a very good copy in modern vellum.

**\$10,700**

Fourth edition of this charming and rare Dutch songbook. First published in 1602, it was revised for subsequent editions c. 1604 and in 1607. The content of the present edition, published c. 1610, follows that of 1607 but was printed using a different civilité type.



Among several significant additions introduced in the 1607 edition were the first published poems of the Dutch poet and playwright Joost van den Vondel (1587–1679), namely ‘Dedicatie aan de jonkvrouwen’ (‘Dedication to the maidens’), ‘De jacht van Cupido’ (‘Cupid’s hunt’) and ‘Oorlof-lied’ (‘Valedictory song’). These poems ‘are full of classical mythology and mild eroticism in line with the latest literary trend ... [They] also mark the commencement of years of cooperation between Vondel and publisher Dirck Pietersz. Pers, who was launching a career of his own in publishing with new editions of the anthologies *Emblemata amatoria* and *Den nieuwen verbeterden lust-hof*. The texts and illustrations had been purchased from the list of works owned by the widow of publisher Hans Mathysz., who had died young. But as the title suggests, *Den nieuwen verbeterden lust-hof* was a thoroughly revised version. The anthology, which initially comprised works by second-rate rhetorician poets, had been expanded by Pers to include twelve songs by major writers including Pieter Cornelisz. Hooft and Karel van Mander, as well as the three aforementioned poems by Vondel’ (Mietke B. Smits-Veldt and Marijke Spies, ‘Vondel’s life’ in J. Bloemendal and F-W. Korsten, eds., *Joost van den Vondel (1587–1679)*, 2012, pp. 51–83, pp. 52–3).

Although without music, most of the poems here are preceded by a rubric giving the popular melody to which they were to be sung: ‘Passomezo Cicili’, ‘Tant que vivray’, ‘Alemande lonnette’, ‘Fortuyn Anglois’, and so forth.

*Provenance*: the art dealer and bibliophile Vincent van Gogh (1866–1911), cousin of the artist, with his bookplate (presumably transferred from previous binding).

Scheurleer I p. 137; Simoni V211. Carter & Vervliet (p. 108, no. 309) cite an edition dated 1608, but we have been unable to verify the existence of such an edition. OCLC records nine copies of the present edition, of which only five appear to contain the second part as here (Amsterdam, Erfurt, Glasgow, National Library of Sweden and The Hague).

## BEWARE OF MAKING CHILDREN PARROTS INSTEAD OF CHRISTIANS

91. [WESLEY, John]. *Lessons for Children. [Part I-III]. [Bristol, Felix Farley,] Printed in the Year 1746 [-1748].*

Three parts, 12mo, pp. 76; 108; and 124; some toning, and a few small stains but very good copies, bound together in recent quarter calf. **\$1000**

First editions, very rare: the first three parts (of eventually four) of Wesley's *Lessons for Children*, designed for older students than his short catechism, *Instructions for Children* (1745).

For Wesley, education was a vital and life-long part of evangelism, springing from his belief in the at least partial perfectibility of man, and the classes and societies of early Methodism reflected this. Young students could be introduced to religious thought by his short catechism, *Instructions for Children* (1745), after which they could move on to the *Lessons*, which comprised 'the Plainnest and the most Useful Portions of Scripture; such as Children may the most easily understand, and such as it most concerns them to know', and to which he occasionally 'subjoined a Word or two by way of Explication'.

But this was not to be rote-learning, but careful absorption, and in his preface 'To all Parents and School-Masters', Wesley urged: 'Beware of that common, but accursed, Way, of making Children Parrots, instead of Christians', exhorting them to teach slowly and ensure full comprehension of each phrase. The first three parts of the *Lessons* were prepared within a short space (Wesley was at work on Part II in December 1746), and covered the Bible up to Proverbs. A fourth part (3 in ESTC) appeared six years later, from a different printer, Henry Cock, in London. They were not published together until 1816.

Baker 85, 100, and 111. All very rare. ESTC shows copies of Parts I-III at the Rylands, Duke, and Emory only, plus copies of Part I-II at Perkins, Part I only at UCLA, and Part II only at Queen's College Melbourne.

## POPISH APPAREL – THE OUTWARD SHEWE OF THE WICKYD

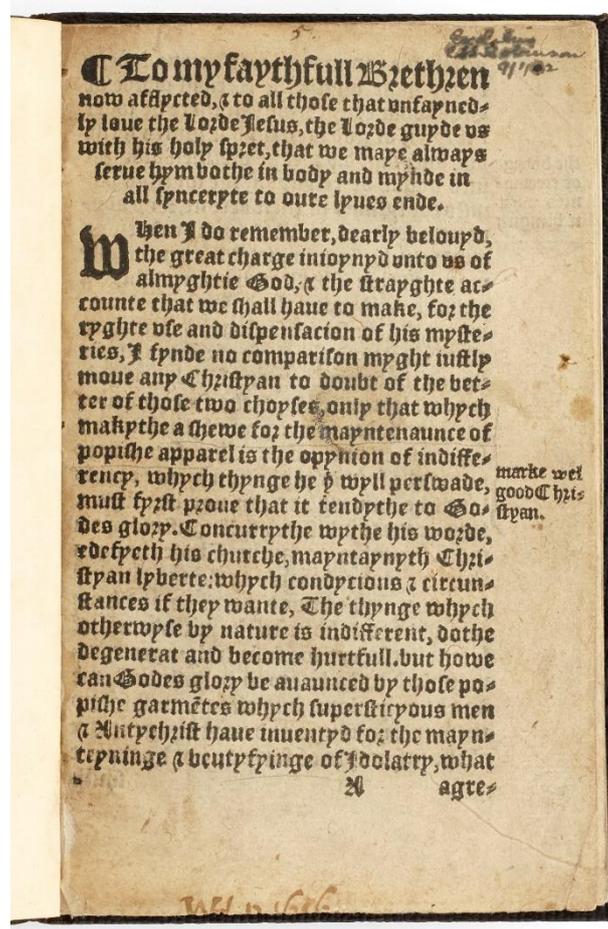
92. [WHITTINGHAM, William, *attributed.*] *To my faythfull Brethren now afflycted, & to all those that unfaynedly love the Lorde Jesus, the Lorde guyde us with his holy spret, that we maye always serve hym bothe in Body and Mynde in all Synceryte to oure Lyves Ende ... [Emden, Egidius van de Erve, 1566].*

8vo, pp. [8], with a drop-head title; slightly soiled and dusty, but a good copy; ownership inscriptions to title-page: WH in monogram, dated 1616 (cropped) at foot; and C. H. Robinson dated 9/1/[19]02 at head. **\$2480**

First and only edition, very scarce, of a strenuous attack on popish apparel, probably from the pen of William Whittingham, dean of Durham.

'Howe can Godes glory be avauanced by those popishe garme[n]tes which supersticyous men & Antychrist have inventyd for the maynteyninge & beutyfyng of Idolatry[?]' asks

Whittingham, asserting that ‘To use the outwarde shewe and manners of the wickyd is to approve their false doctrine’. To wear vestments is to open the door to ‘crounes and crosses, creame, Imagis, and candeles, palmes, with suchelyke baggage ab infernis revocari’ – while preachers rather ‘ought to be knowen from the comen people or other men in doctrine, not in garment, in conversacion, not in habite, in purite of mynde, not in apparel’.



When and how Whittingham came to Protestantism is not known, but after Oxford (Brasenose, All Souls and Cardinal College) he continued his education in France, Germany and Geneva. His brief return to England was cut short by the accession of Queen Mary, and he returned to join John Knox in Frankfurt (1554) and then Geneva (1555), where he married, translated the New Testament into English and assisted with the English version of the Geneva Bible (1560). He finally returned to England in May 1560, but despite his stint as a fighting chaplain on the expeditionary force to Le Havre in 1562, and his subsequent appointment as dean of Durham, he never fully earned the trust of the Queen.

In the 1560s Whittingham became embroiled in the controversy over vestments to which this pamphlet was a contribution. ‘This was an issue on which Whittingham felt strongly and in October 1565 he wrote to Leicester “God forbid that we by wearing the Pope’s attire as a thing but indifferent should seem thereby to consent to their blasphemies and heresies” – language echoed directly here. ‘In August 1566 he was summoned before the ecclesiastical commissioners at York ... The accusation against Whittingham was that he had celebrated communion in the cathedral in 1563 without cope or surplice and that he usually wore a black gown and round cap. These accusations were not denied and though he was ordered to wear

the correct apparel he prevaricated for a full year before he certified his conformity' (*Oxford DNB*).

The Dutch printer Egidius van der Emden had been part of the Polish reformer John à Lasko's congregation in London, but had moved to Emden in Saxony after the accession of Mary. He issued around 30 English works in the 1550s and 60s (titles by Cranmer, Ridley, Knox etc.), all with disguised or absent imprints, designed for surreptitious distribution in England. He published several other pamphlets on popish apparel in 1566.

ESTC shows nine copies in the UK (BL, Lambeth, 3 in Cambridge and 4 in Oxford), and **only two in North America: Folger and Yale**. STC 10389.

### ACCOUNT BOOK OF A PRE-REVOLUTION LOIRE WINE MERCHANT

93. [WINE.] Account book of the Belin family of wine merchants. [*France, Loire*], October 1757- August 1779.

Manuscript on paper, small folio, pp. [116], paginated 21-78 and 239-295 (written from the other end of the volume), including a few blanks; written in a single neat hand in black/brown ink, many entries crossed through but entirely legible; a very few small holes and marks, one leaf loose; 18th-century vellum with ties, manuscript notes to covers, somewhat worn.

**\$2480**

A fascinating insight into the business affairs of a successful pre-Revolution French wine merchant based in the Loire valley. The name Silvain Belin (dated 1797) appears on p. 224 and there are several references to members of the Belin family. The family appears to have been based at Saint-Claude-de-Diray (Loir-et-Cher), where red and white wine is produced to this day, and there are references to an aunt and uncle (called Maulny) in nearby Montlivaut.

The accounts record sales, deliveries and purchases of wine, providing a wealth of data on local wine dealers and prices. The Belins sold poinçons (barrels) and cases of white and red wine from their 'cru de Saint Claude' and made deliveries to Blois, Chambord, Cour-sur-Loire, and Chaumont, among other locations. Their customers included commissionaires in Blois and Saint-Dyé, the local vinegar maker, and the curates of Saint Claude and Mulsanne. The Belins dealt with the capital too: sales of wine are recorded to two Parisian dealers (Lamotte and Chaulay) and in 1776 a payment is sent to Regley du Berville, a procureur in Paris.

The Belins' accounts also record numerous sales of eau de vie, and a payment is made to one Vincent Morieux for working the boilers for its manufacture. The family dealt in other merchandise too, selling logs, chopped wood, poles for supporting vines, thatch, carts, wheat to the baker in Blois, as well as the occasional donkey and horse.

Among the wealth of business detail are charming details of everyday life as the writer hires and fires domestic maids, takes on someone to help with his horse and carry wine from the cellars, pays someone to thresh his wheat, and buys new shoes and soles for himself and his father from his neighbour Turbert.

## THE PATIENT, THE ULTRA-PATIENT, AND THE UNSEDUCEABLE

94. **[WOMEN-PEARLS.]** De Vrouwen-Peirle, ofte dryvoudige historie van Helena de Verduldige, Griseldis de Zagtmoedige, en Florentina de Getrouwe. *Ghent, J. Begyn, [1780-1810].*

Three parts in one volume, 4to, ff. 56, with separate titles but continuous pagination; printed in Black letter in double column, titles with three full-figure woodcuts of female saints each, 13 woodcuts in text, including two of the title cut; part 1 with 5 small woodcuts within ornamental borders; dust-soiling throughout, edges somewhat frayed; disbound with evidence of the original sewing, and preserved in recent marbled boards; a contemporary woman's ownership inscription ('Collette') on the first title. **\$1270**

**An attractive copy of the 'Women-pearls', a Flemish chapbook portraying three remarkable women and their marvellous stories derived from Medieval romances.** It went through numerous and mostly undated editions, alluring readers with the added, winning visual appeal of naïve-style woodcuts and archaic types.

The stories appeared first separately in the Northern Low Countries, and were later published in combined editions in the South. First up is Helena the Patient, the wife of King Henry of England and mother of Saint Martin of Tours. Her attribute is patience, and her story, apparently first told by the Norman poet Alexandre de Bernay, is one of lacerating loss and final reunion. Helena is followed by an even more patient Griseldis, prey to the sadistic and dubious humour of a heartless husband: her tale was retold in various forms by Boccaccio, Petrarch, Chaucer and Perrault, and in the present version, adapted for school readings in the seventeenth century, the incest references are cleaned up. The unassailable virtue of the last heroine, Florentina the Faithful, is proven by the miraculously unsullied immaculate white (through scenes bathed in blood and mud) of her crusader husband's shirt. Having frustrated the Sultan's attempt to seduce her, Florentina sets off for the Orient to rescue her beloved spouse.

Van Heurck, *Les livres populaires flamands*, 1931, pp. 41-45 (different edition). OCLC shows no copies of this edition in US libraries.

95. **[ZAKHARIA KHANENDEH.]** CHOURMOUZIOS CHARTOPHYLAX, *editor.* Biblos Kaloumene Euterpe [in Greek]. *Istanbul, Typographia tou Kasaros, 1830.*

Small 4to, pp. [iv], 260 (mis-numbered '259'), Greek text with musical notation in Chrysanthine neumes; several early pencil corrections or annotations in the musical scores; some light staining in first few leaves, tip of upper corner of title repaired, repaired tear in inner margin of one leaf (pp. 189-90, not affecting text); contemporary Near Eastern dark brown leather, gilt; upper cover neatly repaired at fore-edge, front inner hinge strengthened. **\$6700**

Very rare first edition of *Euterpe*, an important collection of Turkish secular songs incorporating several compositions by Zakharia Khanendeh, one of the greatest figures of classical Near Eastern music. The lyrics of his songs are in Ottoman Turkish, the language of refined music in eighteenth-century Istanbul; in the present work they are transliterated into Greek.

Zakharia, whose dates are unknown but who seems to have died towards the end of the eighteenth century, came from a wealthy Istanbul family of Greek-speaking Christians who were involved in the fur trade. He composed over a hundred pieces of secular music, some of which have come down to us via oral tradition. The majority of his works, however, have been preserved in Byzantine notation, either in manuscripts or in nineteenth-century publications.

Current thinking suggests that a collection called *Euterpe*, probably containing only a few pieces, was created by Zakharia, but that in time the composers Stavrakes Byzantios and Theodoros Phokaeus interpreted them according to the 'New Method' of Byzantine notation (Chrysanthine neumes), enriching the collection with additional pieces. These latter works include works by composers who flourished later than Zakharia as well as several unidentified compositions.

Chourmouzos Chartophylax (c. 1770–1840), who revised and corrected the collection, was a prolific composer and a key member of the Patriarchate Committee for the reform of Byzantine music notation. He is mostly known for his meticulous efforts to transcribe the complete patrimony of Byzantine and Post-Byzantine chant into the New Method.

Not in the British Library. OCLC locates just two copies (New York Public Library and Princeton).