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54<sup>TH</sup> CALIFORNIA  
INTERNATIONAL  
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BOOK FAIR

BOOTH 208

Цѣна 10 коп.

**ШОЛОМЪ**

**АЛЕЙХЕМЪ.**

**ЗА СОВѢТОМЪ.  
НѢМЕЦЪ.  
ДѢТИ.**

**ВЫПУСКЪ ДЕСЯТЫЙ.**

**ДЕШЕВАЯ ЮМОРИСТИЧЕСКАЯ  
БИБЛЮТЕКА Сатирикон'а**

**1**        **ALEICHEM, Sholem** [*pseud.* **Solomon Naumovich RABINOVICH**]. Sholom Aleikhem. Pervod s evreiskago S. Orlonskoi. Za sovetom. Nemets. Deti [Sholem Aleichem. Translated from Hebrew (in fact Yiddish) by S. Orlonskaia. Advice. The German. Children]. *St Petersburg, M. G. Kornfel'd, 1911.*

12mo, pp. 62, [2]; slightly browned, edges thumbbed, but a good copy, uncut in the original blue printed paper wrappers, worn.

\$2500

Very rare first edition in Russian of three humorous stories by the 'Jewish Mark Twain', the Ukrainian-born author and playwright Sholem Aleichem, now probably best remembered through the musical based on his stories, *Fiddler on the Roof*.

The Yiddish originals were 'An eytse' (1904), 'Der Daytsh' (1902), and a shorter piece we have been unable to identify; this would appear to be their first appearance in book form. They are published here as No. 10 in a series linked to the magazine *Satirikon*, the major Russian satirical magazine of the period – other contributors in the series included Teffi (Nadezhda Buchinskaia) and Arkady Averchenko.

Aleichem had left Russia to avoid the pogroms and settled in New York in 1905, though he returned to the country on a series of lecture tours. His main language of composition was Yiddish, and he championed its use as a literary language, though he also wrote in Hebrew and Russian. In 1904 he was editor of the anthology *Hilf* ('Help'), published to aid victims of the Khisinev pogrom, and translated several stories by Tolstoy for the book.

Not in OCLC or Library Hub (Copac). There is a copy at the National Library of Russia.

**2**        **ARNOTT, Neil; Alexander BAIN and Alfred Swaine TAYLOR, editors.** Elements of physics or natural philosophy. By Neil Arnott ... Seventh edition, edited by Alexander Bain ... and Alfred Swaine Taylor... *London, Longmans, Green and Co., 1876.*

8vo, pp. xix, [1 (blank)], 873, [1]; [2], 32 (publishers' adverts); photographic portrait of author as frontispiece, numerous diagrams within the text; very occasional light foxing, creases to a couple of corners; very good in publishers' dark brown cloth, gilt-lettered spine, brown endpapers; extremities very slightly rubbed; inscription to front free endpaper, 'F.J Methold Esq with the affectionate regards of his father in law Alfred S. Taylor August 1876', with Methold's armorial bookplate to front pastedown; newspaper cutting with obituary of Bain tipped onto title verso.

\$350

Seventh edition of Arnott's classic work, which first appeared in 1827 and was translated into every major European language.

F. J. Methold Esq with  
the affectionate regards of  
his Father-in-law  
Alfred S Taylor  
August 1876

One of the founders of the University of London and physician-extraordinary to Queen Victoria, Arnott invented one of the first forms of the waterbed.

This copy was presented by Alfred Swaine Taylor (1806–1880) to his son-in-law Frederick Methold (1841–1907), who had married his only daughter Edith in 1865.

ON THE CARE OF CAGED BIRDS: ONLY ONE OTHER COPY KNOWN

3 [AVICULTURE]. Modo di allevare diversi uccelli da gabbia, conoscere li maschi dalle femmine, quali cibi mangino, quanto tempo campino, e loro medicamenti appropriati. Il tutto sperimentato. *Florence, per il Vangelisti, 1685.*

8vo, pp. 48; woodcut ornament to title, 2 woodcut initials; light marginal foxing; very good in nineteenth-century stiff vellum, title inked to spine; light marks to boards.

\$3500

Very rare first edition (only one other copy traced) of this anonymous work on the raising and care of caged songbirds, intended as a practical manual, and clearly written by an experienced bird lover.

4  
gnofamente s'abbiano fauoleggiato i Poeti; Mi  
è parfo bene di trattare con più breuita, che  
fia poffibile folamente del modo, che s'abbia a  
tenere per nutrirli, e gouernarli, e fapere al-  
cun difetto, e natura, conofcer l'infermita d'v-  
cello per vcello, così di nidio; come di quelli di  
ragnuola, ouero gli alleuati, e come li abbia-  
no a reggere per mantenerli fani, con buona  
difpofizione, e come s'abbiano ad aiutare nelle  
loro infermità, di che s'abbiano a pascere, di  
che paflo, in che tempo fe gli abbia a mutare,  
diminuire, o crefcere il mangiare; come s'ab-  
biano a difcernere li machi dalle femmine;  
e finalmente il modo faciliffimo di fare elezio-  
ne de' più migliori per cantare.

Questo adunque è ftato il mio fine, e quefta  
fatica m'è parfa neceffaria, perche la falute  
degli Vccelli non d'altronde deriua, che dal  
ben gouernarli, e prouederli a luo tempo,  
per cauarne da effi e profitto, e diletto, colo-  
ro malume, che anno genio al cantare. State  
fani.



DEL-

5  
DELL'ORDINE DELL'OPERA.

Capitolo I.



Essendo la cognizione degli Vc-  
celli sì neceffaria a coloro, che  
fe ne dilettano, mi parue effer  
cola conueniente feruier di quel  
la quefto piccolo trattato, acciò  
breuemente ciafcuno potefse imparare in-  
effo quel che conuiene all'intelligenza, e  
natura degli Vccelli. E non ostante che al-  
tri Scrittori abbin trattata quefta medefima  
materia, ftà però la differenza in quefto, che  
quelli trattorno più principalmente la Teo-  
rica, dichiarando quello, ch'apparteneua  
all'intelligenza di quefte cofe: là doue io,  
prefuppofta la Teorica, folamente tratto la  
Pratica, ch'è più certa dell'altra. Ora l'or-  
dine, che terremo farà d'vcello in vcello  
trattare, eleggendò prima quelli, che più  
foaue anno il canto, e l'armonia, tra' quali  
tutti, di comun confenfo, par che fia il Ro-  
figuolo, l'origine del quale non pretendo

A 3 qui

The text covers numerous birds, including nightingales ('its song so sweet that it merits first place among all other birds of its kind'), goldfinches ('the most beautiful'), chaffinches, canaries, linnets, cuckoos, jays, sparrows, thrushes, and larks. Various foods are recommended to keep them in good health and good voice, including vermicelli, sheep's hearts, minced veal, hempseed, melon seeds, sugar, and even wine. The author provides a recipe for a nourishing paste composed of flour, almonds, and butter, and recommends various purgatives such as lettuce and chicory. Several passages are devoted to common illnesses, including blindness, abscesses, gout, and respiratory problems. One chapter gives instructions on catching birds by attracting them with beetroot juice and leaves, and another details the life expectancy of different species.

OCLC records only one copy, at the University of Kansas. No copies on ICCU. Unknown to all relevant bibliographies.





#### SCARCE: WITH STRIKING ILLUSTRATIONS

5 **BARCLAY, Edgar.** Mountain life in Algeria ... With illustrations by the author. *London, Kegan Paul, Trench, & Co., 1882.*

Small 4to, pp. xviii, 119, [1]; with 8 photo engravings and 7 wood engravings, engraved headpieces and initials; some foxing to title and occasionally to plates and tissue guards; overall very good in original blue cloth by Burn & Co., gilt lettering to spine and upper cover, silver vignette to upper cover, black endpapers; some wear to spine ends, joints and corners, some marks to upper cover; ownership inscription 'Alice E. Arkwright 1882' to half-title.

\$750

First edition, rare on the market, of this illustrated account of the Kabyle people of northern Algeria by the English artist Edgar Barclay (1842–1913). 'From the city of Algiers, looking eastwards across the bay, is seen a snow-covered mass towering above lower ranges of mountains. It is to the country lying immediately beneath those snow-clad peaks, inhabited by a people of entirely different race and speech to the Arabs, and known as Kabyles, that the following pages relate. Though Algiers has many English visitors, this district remains little known' (Introduction). Barclay studied at Dresden with Carolsfeld, and then in Rome, where he became friendly with Giovanni Costa.



Dominicus Barrore  
Mafiliensis delin.  
et sculp. Roma

**6 BARRIÈRE, Dominique, and Giovanni Battista FALDA.** *Villa Pamphilia, eiusque palatium, cum suis prospectibus, statuæ, fontes, vivaria, theatra, areolæ, plantarum, viarumque ordines, cum eiusdem villæ absoluta delineatione.* Rome, Giovanni Giacomo de Rossi, [c. 1675].

Large folio (43.5 x 31 cm), pp. [4 (title and dedication)], 83 engraved plates (5 folding, 1 double page), bound without the folding engraved plan ('Descrittione della Villa Pamphilia'); closed tear (without loss) to first folding plate (repaired to verso), repairs to a few folds, short marginal tear (without loss) to second Ceres plate (repaired with tape), long vertical tear (without loss) to final Apollo statue plate (paper repair to verso), some marginal foxing to final three plates; overall good in recent half calf, marbled boards, spine lettered and decorated in gilt.

\$6250

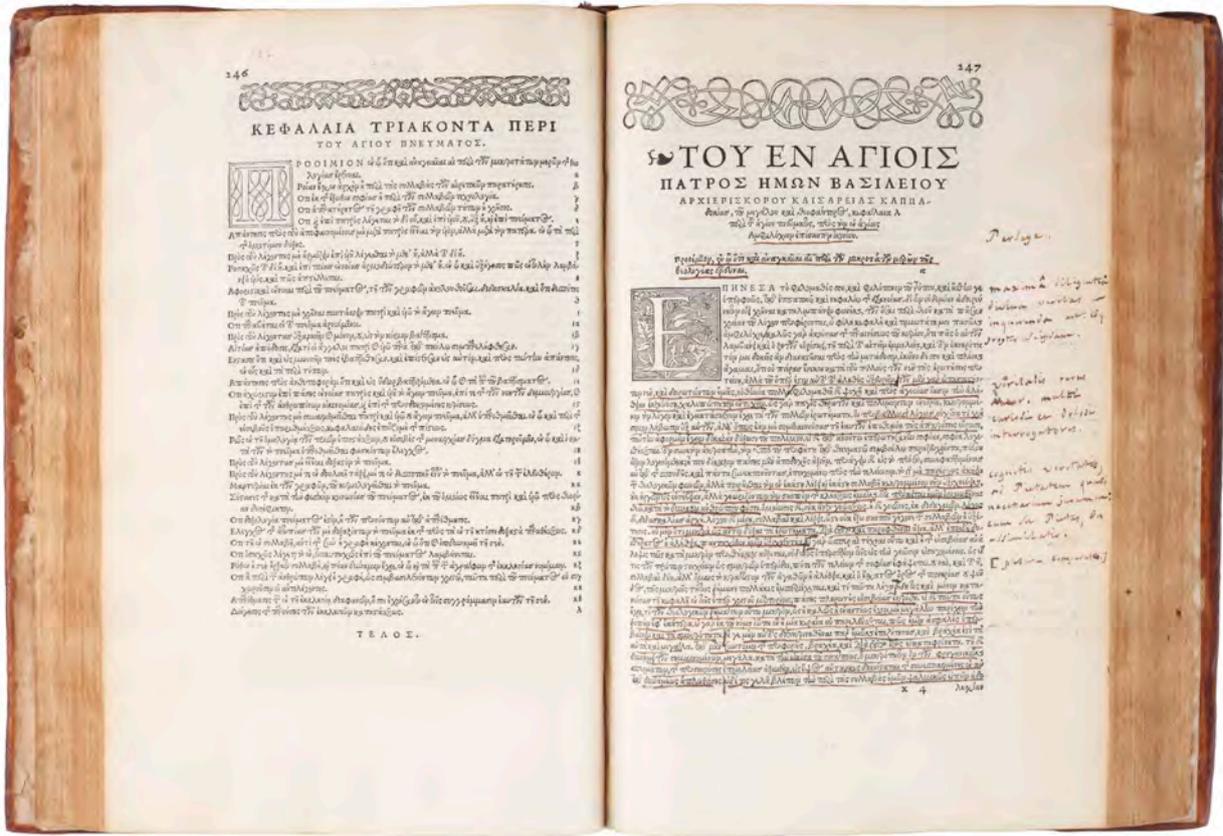
First edition of this handsome collection of views of the magnificent seventeenth-century Villa Pamphili in Rome and its splendid collection of antique statues. The villa was designed by Alessandro Algardi and Giovanni Francesco Grimaldi under the patronage of Pope Innocent X's nephew Camillo Pamphili, a portrait of whom, after Giovanni Battista Gaulli, features here.

The majority of the plates, depicting the villa's outstanding collection of classical statues and busts, were executed by the French etcher and designer Dominique Barrière (1618–1678), 'the pre-eminent draughtsman in Rome of villas and gardens' (*Grove Art Online*), under the patronage of Camillo Pamphili. These encompass emperors and empresses (Julia Augusta, Julia Domna, Caligula, Claudius, Macrinus, Marcus Aurelius, etc.), writers (Seneca and Homer), gods and goddesses (Venus, Apollo, Victory, Asclepius, Flora, Diana, Cybele, Ceres, Silenus), and figures from myth (Meleager, Hercules, Leda and the swan), alongside hermaphrodites, gladiators, heroines, pipers and hunters.

The handsome views of the villa and its beautiful gardens and fountains are by the influential engraver Giovanni Battista Falda (1643–1678); 'best known for architectural views ... he contributed significantly to Rome's pre-eminence as a centre for this genre of print ... his etchings are distinguished by deeply bitten line and shadow ... and by accuracy in topographical and genre details' (*Grove Art Online*).

'The precise date of first publication remains unknown, but it can be fixed with some certainty between 1666 and 1677. The latter date is derived from the inclusion of the work in G.G. de Rossi's catalogue of this year, which lists "Statue, e vedute della Villa Pamphilia, intagliate all'acqua forte da Domenico Barriere, libro in 84. fogli, e mezzo fogli imperiali" (see Rossi (1677), p.13). The terminus *a quo* of 1666 is supplied by the date at which Giambattista Pamphili, the dedicatee, inherited the Villa ... Thus, it seems likely that the *Villa Pamphilia* was first issued by de Rossi in 1675 or 1676' (British Architectural Library).

Berlin Katalog 3491; Cicognara 3911; Rossetti 4827.



ANNOTATED BY FRENCH THEOLOGIANs

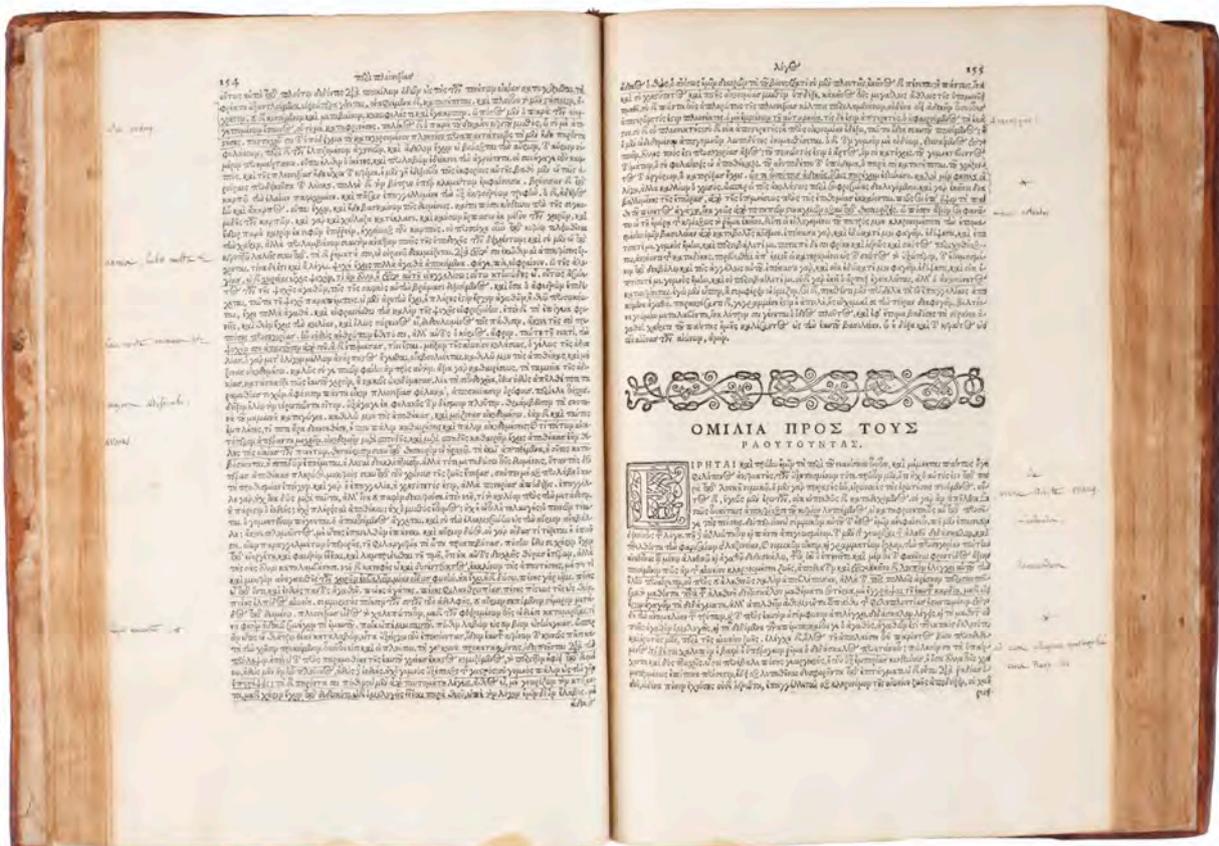
7 **BASIL, Saint, and Janus CORNARIUS (editor).** [Opera, Greek] Απαντα τα του θειου ... Βασιλειου ... Divi Basilii Magni opera. Basel, Hieronymus Froben and Nicolaus Episcopius, 1551.

Folio, pp. [8], 698, [2]; text in Greek, large woodcut printer's device on title and on verso of final leaf, numerous woodcut initials and ornamental head-pieces; underlining and numerous annotations in at least two early hands; some very light marginal staining, two wormholes in outer margins towards end of volume, but a very good copy in late sixteenth-century French (possibly Paris) calf, gilt arabesque in centre of covers, spine gilt and with author lettered in gilt in Greek, edges gilt; rubbed, rebaced preserving central section of spine and nineteenth-century spine label, joints and edges much repaired.

\$4400

*Editio princeps* of St Basil's complete works in the original Greek, annotated by three different readers.

In 1532 Froben had published, under the editorship of Erasmus, an edition containing the *De Spiritu Sancto*, the *Hexaemeron*, the *Homilies on the Psalms*, twenty-nine further homilies, and some letters. The present edition was an attempt to provide all the known works of Basil in Greek in one volume and was prepared by the medical doctor Janus Cornarius (c. 1500–1558) who in 1540 had made a Latin translation based partly on Erasmus's edition: 'Although inclining to the Reformation, Cornarius never took up any theological stand on confessional matters and his translation of Basil is dedicated to the Archbishop of Mainz, Albrecht. Doing so, Cornarius was acutely aware that he was leaving himself open to accusations of meddling in theology, a realm of learning that he knew little about. However, his decision to translate Basil was quite deliberate and thought out. As he says in his preface to Albrecht, he disapproves of the separation of realms of knowledge and thinks that he is not the first among pagan and Christian physicians to intervene on theological terrain. Thus intervening he wants to show, firstly, that a medical doctor too can be a good Christian and, secondly, he hopes to pacify confessional quarrels of his own time by appealing to Basil's time and the bishop of Caesarea's stand in the church's combat against heresies' (Irena Backus, 'The Church Fathers and the Humanities in the Renaissance and the Reformation' in *Re-envisioning Christian Humanism* (ed. J. Zimmermann, 2017), p. 48).



Our copy bears the signs of study by three readers. The first, writing in Latin in an extremely neat and careful late sixteenth-century hand, has left a few notes, one of which (p. 43) attributes two homilies not to Basil but to Gregory of Nyssa (Basil's brother). On p. 676 the same hand has identified a total of eight words that should be deleted from the text. The second reader, possibly the Benedictine monk and writer of ascetic works Robert Morel (1653-1731), has concentrated his attentions on Basil's homilies I-XXIII and on his homily on Psalm 23. The third reader is most likely the Jesuit Marie-Joseph-Isaac Chavignac (1734-c. 1805), whose ownership inscription appears on the title. He has annotated Basil's *De Spiritu Sancto* (pp. 247-279), often singling out those passages concerning heretics, and the first two books of *Against Eunomius* (pp. 646-675).

*Provenance:*

1. Neat ownership inscription at head of title 'R. Morel' and, in another hand beside it, 'Ex. Prov. Gall.'. This is possibly the popular Benedictine monk and committed Jansenist Robert Morel (1653-1731), who in 1680 became librarian of St Germain des Prés and subsequently spent much of his life at Saint-Denis.
2. 'M. J. Chavignac', with ownership inscription on title in an eighteenth-century hand. This is probably the Jesuit Marie-Joseph-Isaac Chavignac (born 1734 in Caudebec, died at Rouen circa 1805; see Sommervogel II 1106). Writing in the mid-nineteenth century, Alexandre Fromentin glowingly described Chavignac as 'doué d'une modestie sans égale' and 'un des hommes les plus profonds du XVIIIe siècle. Il adressa au dernier maréchal d'Harcourt un compliment en huit langues' (A. Fromentin, *Essai historique sur Yvetot et coup d'oeil jeté sur ses environs Valmont, S.-Wandrille, Caudebec* (1844), p. 272).
3. Nineteenth-century stamp on title 'Societatis Jesu Seminar[ium] Valsens[is]' (probably the Jesuit seminary of Vaals in the Netherlands).

Adams B-331.

LACRYMA CHRISTI

**8** [BASSI, Ugo]. PLANGENETO, Ugo (*pseud.*). La lacrima di Monte Vesuvio volgarmente Lacryma Christi. Ditirambo. Naples, *Dallo stabiolimento del Guttemberg, 1841.*

16mo, pp. 67, [1]; some light marginal foxing, small area reinforced to verso of title, but a very good copy, bound in nineteenth-century plain green wrappers; contemporary manuscript authorship attribution note to title.

\$1000

First and only edition, very rare, of one of the earliest works entirely devoted to Lacryma Christi, a red or white wine obtained from grapes growing on the fertile volcanic soil on the slopes of Mount Vesuvius, near Naples.

Various legends surround the origin of Lacryma Christi and its name; one has it coming from the tears shed by Christ in sorrow after Lucifer, falling from heaven, tore off a strip of paradise and with it created the gulf of Naples, finally crashing through the ground and forming a chasm in what is now Mount Vesuvius. Viticulture on the slopes of Mount Vesuvius is of great antiquity, and what is now the red variation of Lacryma Christi is the nearest equivalent to the wine drunk by the ancient Romans. In more recent times, it was produced first by Franciscan friars and later on by Jesuits; it was finally awarded the DOC designation in 1983.

This 'sacred and ancient wine... fades into very sweet aromas of wild herbs, has the mysterious colour of infernal fire, the taste of lava, lapilli and ashes that buried Herculaneum and Pompeii' (Curzio Malaparte, *La pelle*, our translation).

The author of this poem, Ugo Bassi (1801–1849), was a Barnabite priest who served as chaplain in Garibaldi's army during the 1848–1849 Revolutions and the First Italian Independence War. Captured by the Austrians on 2 August 1849, Bassi was sentenced to death without trial and was executed by firing squad, raising the protests of Liberals all over Europe and adding his name to the martyrs of the Italian Risorgimento.

OCLC records only two copies outside of Italy, at the Bibliothèque centrale du Muséum National d'Histoire Naturelle in France and University College London in the UK.

Furchheim (*ed.*), *Bibliografia del Vesuvio*, p. 14.

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

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

8vo, pp. [4], ii, 165, with frontispiece by Félicien Rops printed on *chine*, preceded by a leaf of explanation printed in red; title printed in red and black; a fine copy in a contemporary binding signed by Canape (fl. 1865-94) of half citron morocco with marbled sides, spine gilt in compartments with a repeated faun's head motif, top edge gilt, others uncut.

\$5500

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

...squelette rappelle  
 s'épanouissent les Sept  
 ites aux formes et aux  
 enroulé au bassin du  
*Mal*, parmi lesquelles  
 doit se réveiller, avec  
 de Josaphat.  
 ve au delà des airs le  
 les Anges et des Ché-  
*olists!*  
 rfer à cheval, au pre-  
 abtôme de la Vertu, se  
 aliments les plus ré-  
 ouvert.



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

Carteret I, 127.

### FOOD AND SEX

10 [BAUDRICOURT, LE SIRE DE].  
La cucina dell'amore. Manuale culinario afrodisiaco per gli adulti dei due sessi.  
*Florence, Casa editrice Frascogna, 1910.*

8vo, pp. [2 (blank)], 135, [1]; a few woodcut illustrations in the text; a fine copy, printed on pink paper, bound in contemporary marbled boards.

\$600

First Italian translation, extremely rare, and in part original, of Le Sire de Baudricourt's *Le manuel culinaire aphrodisiaque*, a collection of aphrodisiac recipes.

The book's introduction promises readers that certain combinations of spices, condiments, and sauces, prepared according to special historical formulae, possess the power of physical regeneration: endowing the diner with renewed virility and youth.

# A CUCINA

# ELL' AMORE

Manuale culinario afrodisiaco per gli adulti c  
Rigenerazione fisica, virilità e giovinezza  
impiego appropriato dei cibi, condimenti, arc  
mole storiche, afrodisiaci igienici prodigiosi, b  
eccitanti, suggestivi e rinvigoritori ses

Ricette e norme scelte fra le più sicure



10<sup>a</sup> EDIZIONE ITALIANA

FIRENZE  
PREMIATA CASA EDITRICE FRANCO  
Via Orivolo, 35  
1910

These dishes have – unsurprisingly – an especially restorative effect on the libido. Baudricourt is eloquent in his descriptions of the prodigious aphrodisiacs, exciting scents, and suggestive tastes contained in his book. His descriptions of the 130 recipes are perhaps almost as arousing as the meals themselves.

The mention of ‘tenth edition’ on the title page is false. A second edition was published in 1926 (Catania, Tirelli) with Omero Rompini indicated as author on the title page; according to some (*Biblioteca gastronomica Academia Barilla*) this was a pseudonym of Romeo Prampolini, a Sicilian bookseller and publisher, but this attribution appears unlikely as Prampolini was only just born in 1910.

**This edition unknown to all bibliographies consulted. Only one copy recorded worldwide, at the Biblioteca Centrale Nazionale, Florence.**

#### PRESENTATION COPY – ANNOTATED

11 **BECQUE, Henry.** *Les Corbeaux*, pièce en quatre actes. *Paris, Tresse, [1882].*

[bound with:]

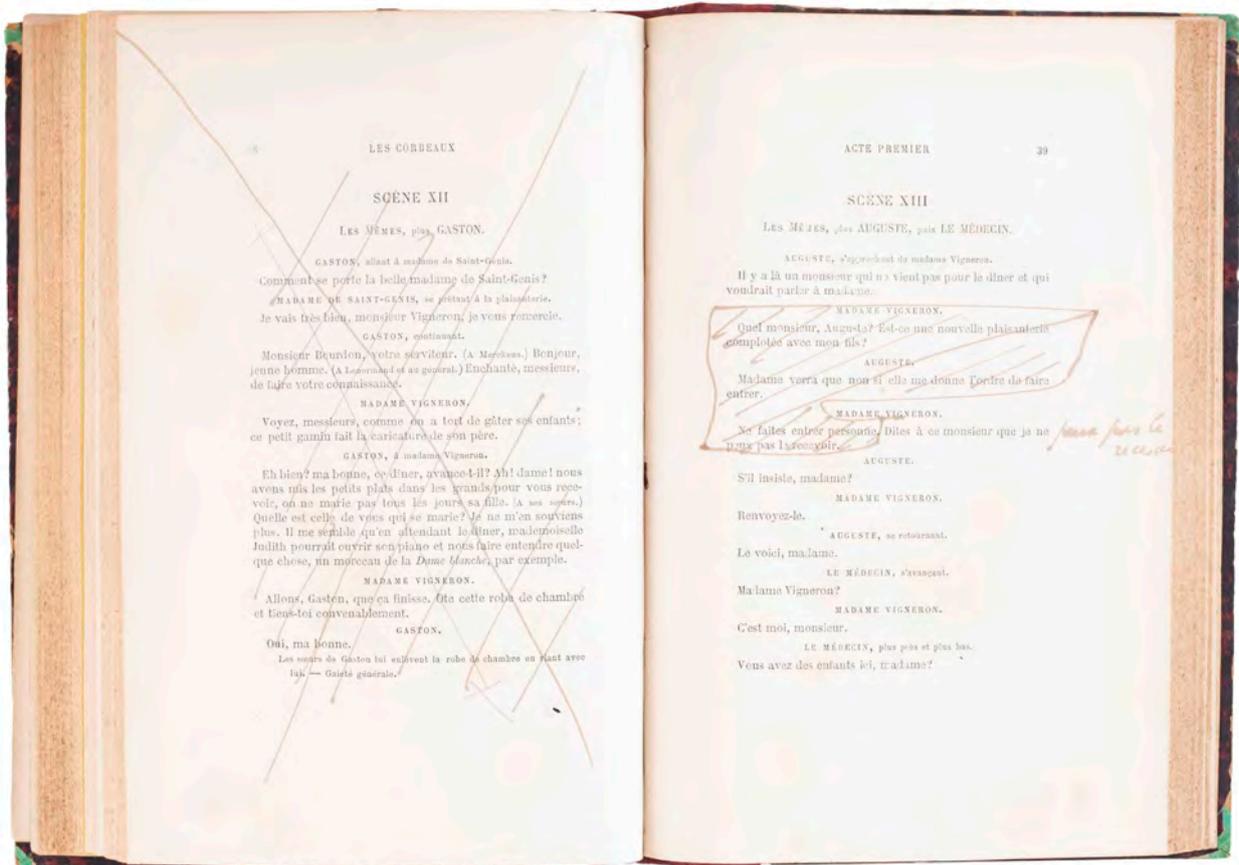
— *Les Corbeaux ... deuxième édition. Paris, Tresse, [1882].*

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

\$2500

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

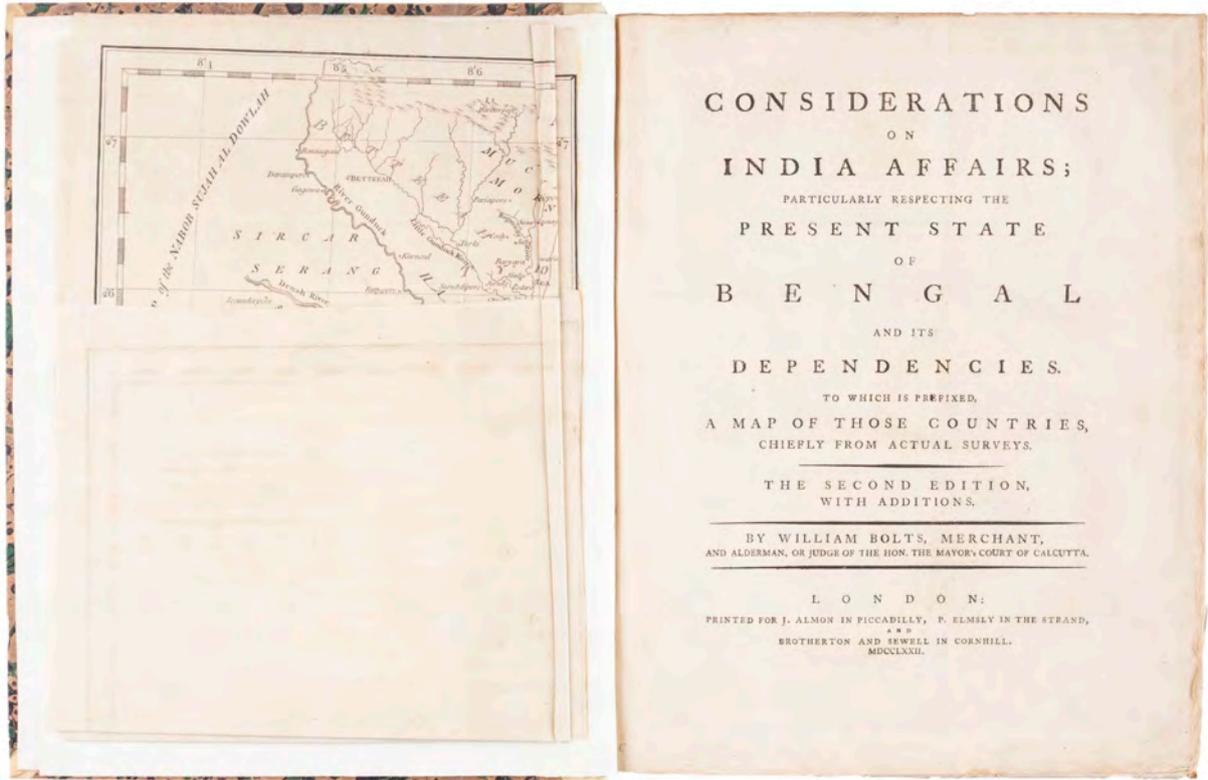
*Les Corbeaux*, now recognised as Becque’s masterpiece, charts the bitter struggle over an inheritance after the death of the patriarch of the Vignerons family. His former business partner, Teissier, is chief among the ‘vultures’ that descend, and Acts II and III see the commercial and psychological decline of the Vignerons, before the denouement offers the only possible way out of the morass – a marriage of convenience between Teissier and Vignerons’s daughter, Marie.



Becque wrote the play probably in the first half of the 1870s. He had attempted to have it put on in numerous other theatres before it was finally accepted at the Comédie Française, where it was first performed on 14 September 1882. The egotistical characters, the overtly bourgeois setting, and the realistic dialogue found favour only with realist critics and not the audience, and it was only performed three times in its first run.

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

Jules-Charles Truffier (1856–1943) was an actor at the Comédie Française from 1875 (later its secretary), a theatre historian and editor.



### THE EAST INDIA COMPANY ATTACKED BY AN INSIDER

**12** **BOLTS, William.** Considerations on India affairs; particularly respecting the present state of Bengal and its dependencies. To which is prefixed, a map of those countries, chiefly from actual surveys. The second edition, with additions... *London, for J. Almon, P. Elmsly, Brotherton and Sewell, 1772.*

[with:]

— Considerations on India affairs, part II. Containing a complete vindication of the author, from the malicious and groundless charges of Mr. Verelst: with a just exposure of the fatal ignorance and injustice of the late courts of East India Directors in London, and of the oppressions and iniquities of their late governing-servants in Bengal... *London, for J. Dodsley et al., 1775.*

[and with:]

— Appendix to considerations on India affairs, part II... *London, for J. Dodsley et al., 1775.*

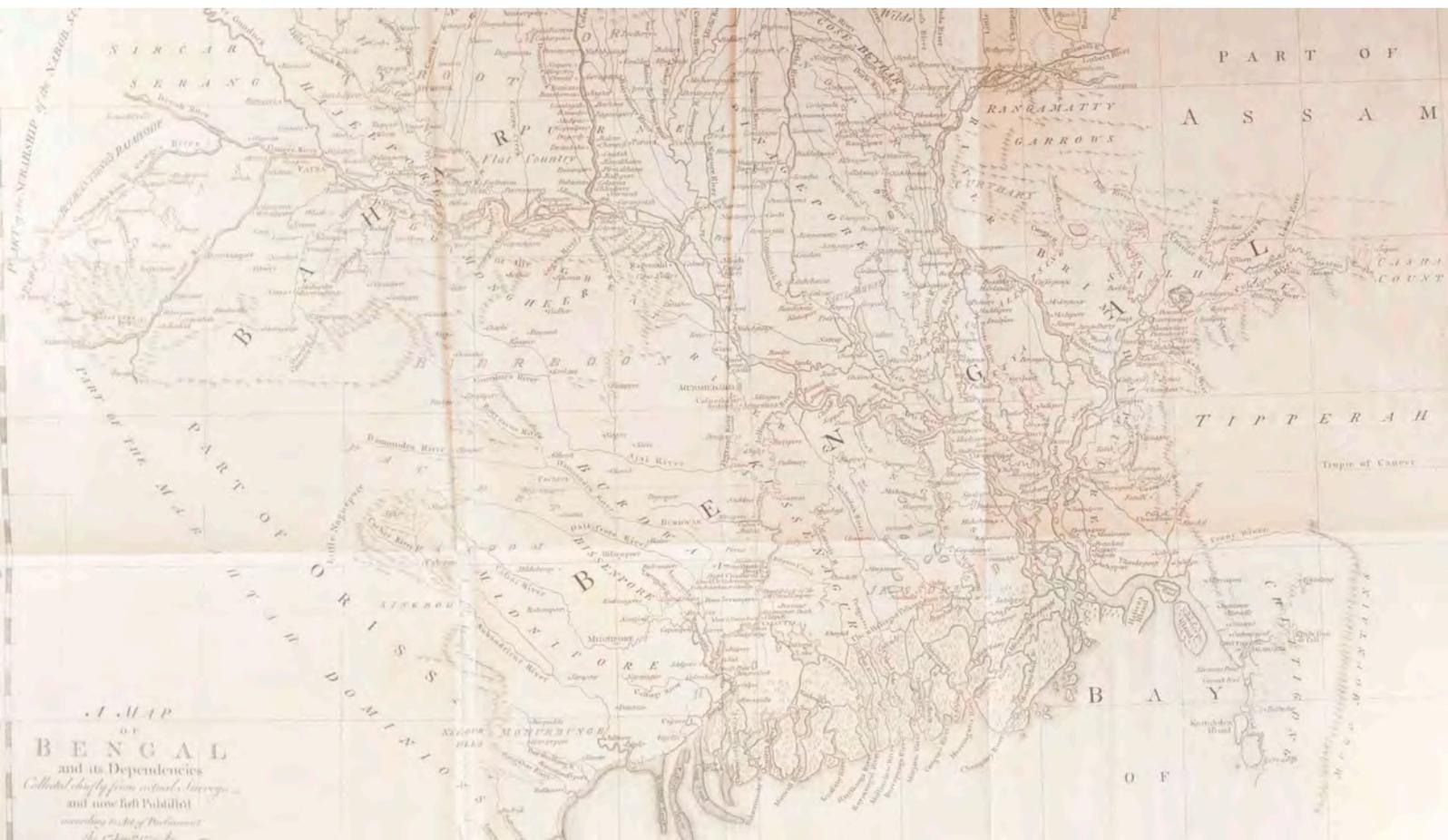
Three vols in two, 4to, pp. [2], xxiv, 228, 184, with folding map; [48], 287, [1 (blank)]; [4], 40, [2], 41-632; occasional very light spotting/browning, a very few small marks; a very good copy in nineteenth-century quarter vellum over marbled boards, gilt lettering-pieces to spines, more recent endpapers.

\$1300

Second, enlarged edition of vol. I, with first edition of vols II and III. William Bolts (1739–1808) joined the East India Company in 1759 and settled in Bengal. His numerous private trading activities in the region while in the Company’s employ, however, brought him into direct conflict with the new governor of Bengal, Harry Verelst. Accused of intriguing with the Dutch and French, Bolts was eventually arrested in September 1768 and deported to Britain. In 1772 he ‘published the first volume of his *Considerations on India Affairs*, in which he attacked the whole system of British government in Bengal, and complained of the arbitrary power exercised by the authorities, and of his own deportation by Verelst. The volume caused some excitement and was at once answered by Verelst himself in *A View of the Rise, Progress, and Present State of the English Government in Bengal* (1772), which Bolts attacked in a second volume of *Considerations* in 1775. This vigorous exchange of views developed into a bitter controversy and played an important part in fuelling the extensive public debate that was taking place on the subject of the East India Company’s operations in India’ (ODNB).

Bolts was bankrupted by lawsuits with the Company and the cost of publishing his books, but later founded a number of factories in India for the Imperial East India Company of Trieste, much to the annoyance of the British.

ESTC T149092, T144095; Goldsmiths’ 10875, 10874; Higgs 5488n-5490.



**13 BRADFORD, William.** Sketches of the country, character, and costume, in Portugal and Spain, made during the campaign, and on the route of the British Army, in 1808 and 1809. Engraved and coloured from the drawings by the Rev. William Bradford, A.B. ... With incidental illustration, and appropriate descriptions, of each subject. *London, John Booth, 1809*[–10].

Two parts in one volume, folio, ff. [2], 38; 8; with an engraved frontispiece and 53 hand-coloured aquatint plates (watermarked 1807 and 1808) by J. Clark after Bradford and H. Michel; bound without the divisional title to the supplementary part (Military costume) and without the unlisted plate 'Toro from the River Douro' (as usual), but with the frontispiece of the monument to Sir John Moore at Corunna (not always present); some very minor foxing and marginal soiling, two very small dark spots on first plate, a few small marginal adhesions in margins of plate 16, but a very good copy in contemporary diced Russia, gilt, title in gilt on upper cover; slightly rubbed and scratched, rebacked preserving spine (worn and chipped); from the library of Ian Robertson (1928–2020).

\$3500

**First edition, early issue, of this splendid work, the first English work on Spain and Portugal to be illustrated with aquatint plates. Bradford's work enjoyed considerable popularity in the aftermath of the Peninsular War, with further issues appearing in 1812, 1813, and 1823.**

William Bradford (1779/80–1857), of St John's College Oxford, was chaplain to a brigade which anchored off the coast of Portugal on 25 August 1808. His drawings chart the course of the army through Portugal and northern Spain during the autumn and winter of that year, and he was among those chaplains who retreated to Corunna with Sir John Moore's army in January of 1809. Bradford had three brothers who also served in the Peninsula campaign.

Bradford's *Sketches* was first published in 1809–10 in twenty-four separate parts, and then again in 1810 in book form. The uncoloured frontispiece of the monument to Sir John Moore at Corunna, present here, seems not to be present in copies bound from parts (see Abbey). Nevertheless, the present copy comprises plates watermarked 1807 and 1808, as do copies bound from parts. The plates depict Torres Vedras, Cintra, Lisbon, the aqueduct at Alcantara, Salamanca, Toro, Villafranca del Bierzo, as well as numerous costumes, both civilian and military.

*Provenance:* Katherine Annabella Bisshopp (1791–1871), with her ownership inscription dated February 1817 on front pastedown, and with Castle Goring bookplate. Bisshopp was the daughter and coheir of Sir Cecil Bisshopp, 8th Baronet of Parham and, from 1815, 12th Baron Zouche of Haryngworth, and Harriet Anne Southwell. In 1826 she married Vice-Admiral Sir George Richard Brooke-Pechell, 4th Baronet, of Castle Goring in Sussex.

Abbey, *Travel* 135; Colas 421; Palau 34386; Prideaux, p. 328; Tooley 107 (with title dated 1810).

CA.

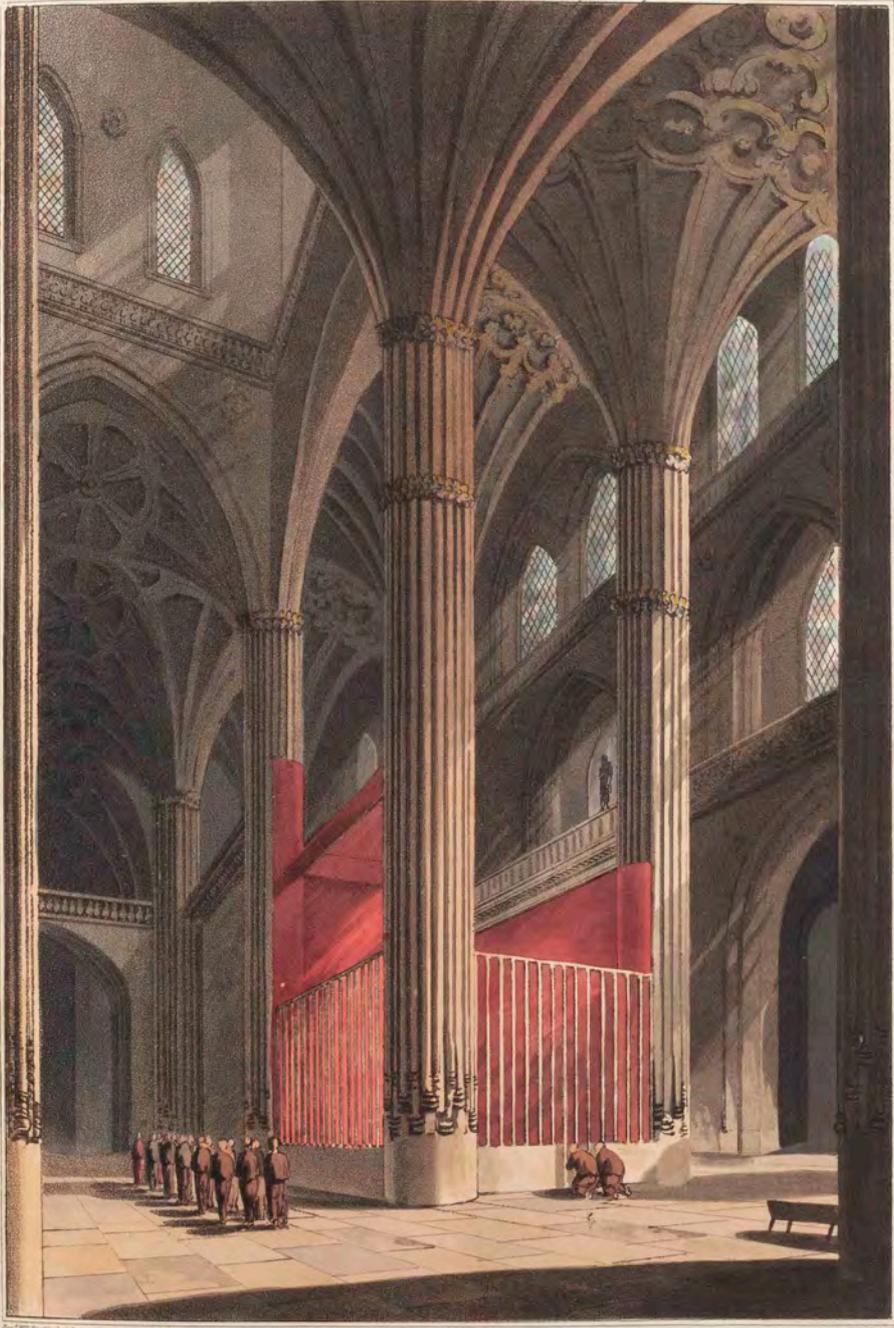
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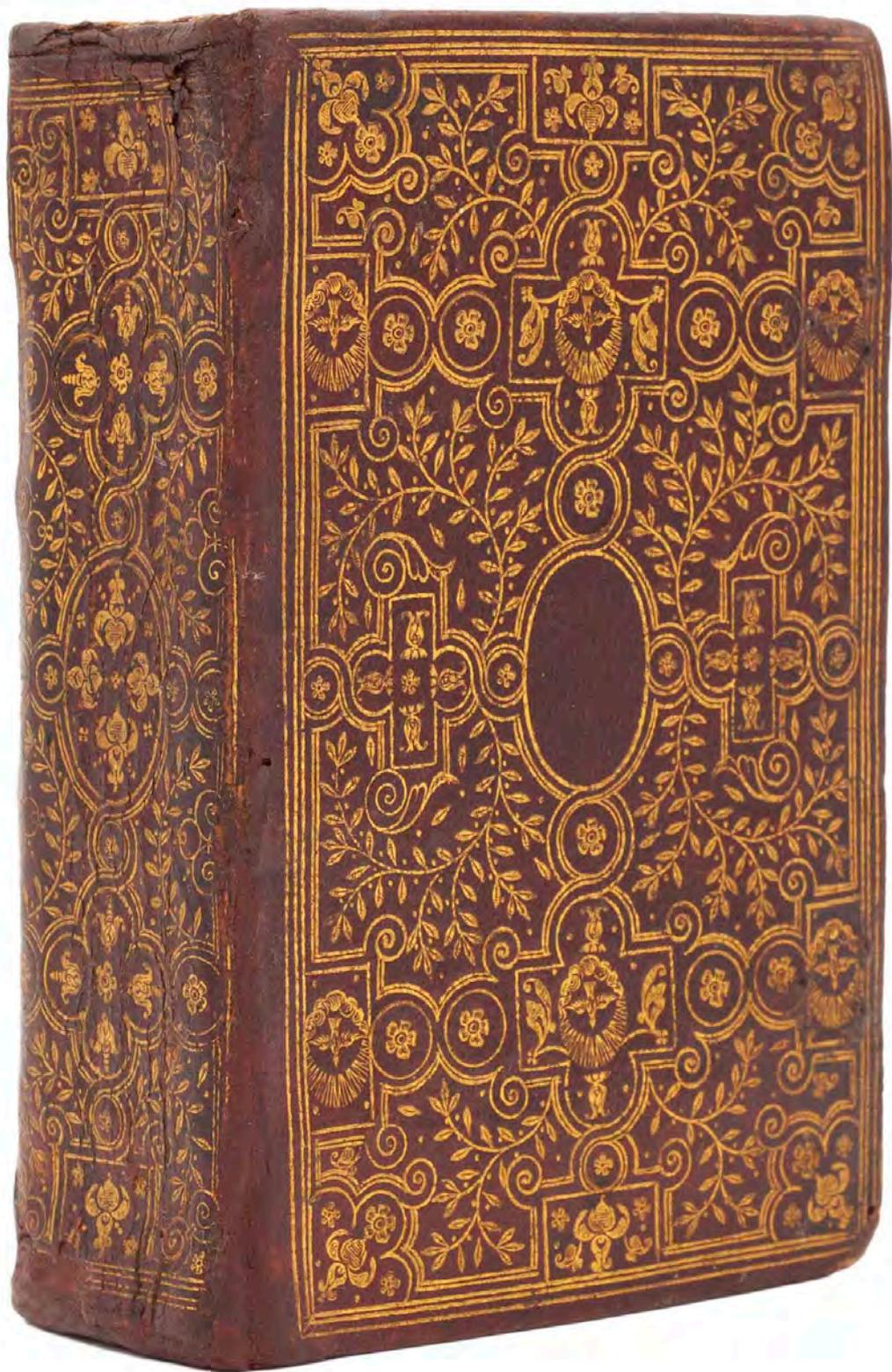
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INTERIOR OF THE CATHEDRAL OF SALAMANCA.

London: Published by J. Smith, Duke Street, Strand, near St. Dunstons.



**14 BREVIARY, Use of Autun.** [Breviarium ad ritum insignis ecclesiae Heduenensis]. *Paris, Jean Petit and Didier Maheu, 1522.*

8vo, **printed on vellum**, ff. 72, 158 (mis-numbered '156'), without the first 17 leaves (the first two gatherings and the first leaf of the third gathering, evidently missing since at least the nineteenth century), collation b<sup>7</sup> [of 8, without i], c-i<sup>8</sup>, Aa-Tt<sup>8</sup>, Uu<sup>4</sup>, X<sup>2</sup>; gothic letter printed in double columns in red and black, lightly ruled in brown ink throughout, numerous one and two-line initials painted in gold against alternately blue and red backgrounds, several larger initials delicately painted in blue, red and white against gold backgrounds and surrounded or infilled by leaves and red flowers or grapes, three nine-line wood- or metalcuts fully painted by a contemporary hand (God the Father, f. A1; the Resurrection, f. A73; St Andrew, f. A95), large metalcut printer's device on final leaf within fully illuminated border (very rubbed and smudged); some light rubbing and minor smudging, but in very good condition **in late sixteenth-century French dark red morocco**, covers and spine elaborately tooled to a fanfare design with leafy sprays and small hatched and solid tools including a St Esprit tool, sewn on four alum-tawed thongs, smooth spine, endbands of pink and blue silk, gilt edges, evidence of metal clasps (now missing); slightly rubbed, corners worn, neat repairs to head and foot of spine and to joints, a few wormholes in lower cover.

\$8250

**The 'Pars Hiemalis' or Winter Part of an extremely rare Breviary for the use of Autun, printed on vellum, with illuminated metalcuts and initials, beautifully bound in a contemporary fanfare binding.** We have been able to trace only one other copy (Bibliothèque nationale, Vélins-2949); two copies of the Summer Part are known, at Autun and at the Bibliothèque de l'École nationale supérieure des Beaux-Arts (Masson 0017). The latter copy is bound identically to our volume and must have originally formed its companion volume.

The Breviary was printed under the patronage of by Jacques II Hurault de Cheverny (1480–1546), bishop of Autun 1505–1546. Hurault also commissioned editions of the Autun Breviary in 1508 and 1534, as well as editions of the Missal in 1525 and 1530, and of the Ritual in 1523 and 1545. We have been unable to find exact matches for any of the tools used on the binding, but the motifs and overall design are those employed by Parisian workshops in the years around 1580.

*Provenance:* The companion volume in the Bibliothèque de l'École nationale supérieure des Beaux-Arts bears an illuminated title border which incorporates two cartouches, one containing a coat of arms of which half are those of the Hurault family, the other containing the ownership entry, in gilt capitals and dated 1586, of Antoine Borrenet. Borrenet was a canon of Autun cathedral who also owned a fifteenth-century manuscript treatise on virtues (formerly Phillipps MS 9671). The Beaux-Arts volume also contains the ownership inscription of one Legoux, another canon of Autun, dated 1786. It was donated to the library by Jean Masson in 1925.

Our volume bears the ownership inscription (partly crossed through) 'Ex libris Francisci G[...] n[os]trae dom[us] canonici 1730' on the front pastedown, and, beneath it in a later eighteenth-century hand, 'Melchior'. The first leaf of text bears the nineteenth-century stamp of the Jesuits of Bourges.

Bohatta, *Breviere* 1774; Renouard, ICP III 277, recording three copies: Bibliothèque nationale (Pars Hiemalis only), Bibliothèque de l'Ecole nationale supérieure des Beaux-Arts (Pars Estivalis only, without two leaves), and Autun (Pars Estivalis only). See M. Pellechet, *Notes sur les livres liturgiques des diocèses d'Autun, Chalon et Macon* (1883), pp. 25–6.

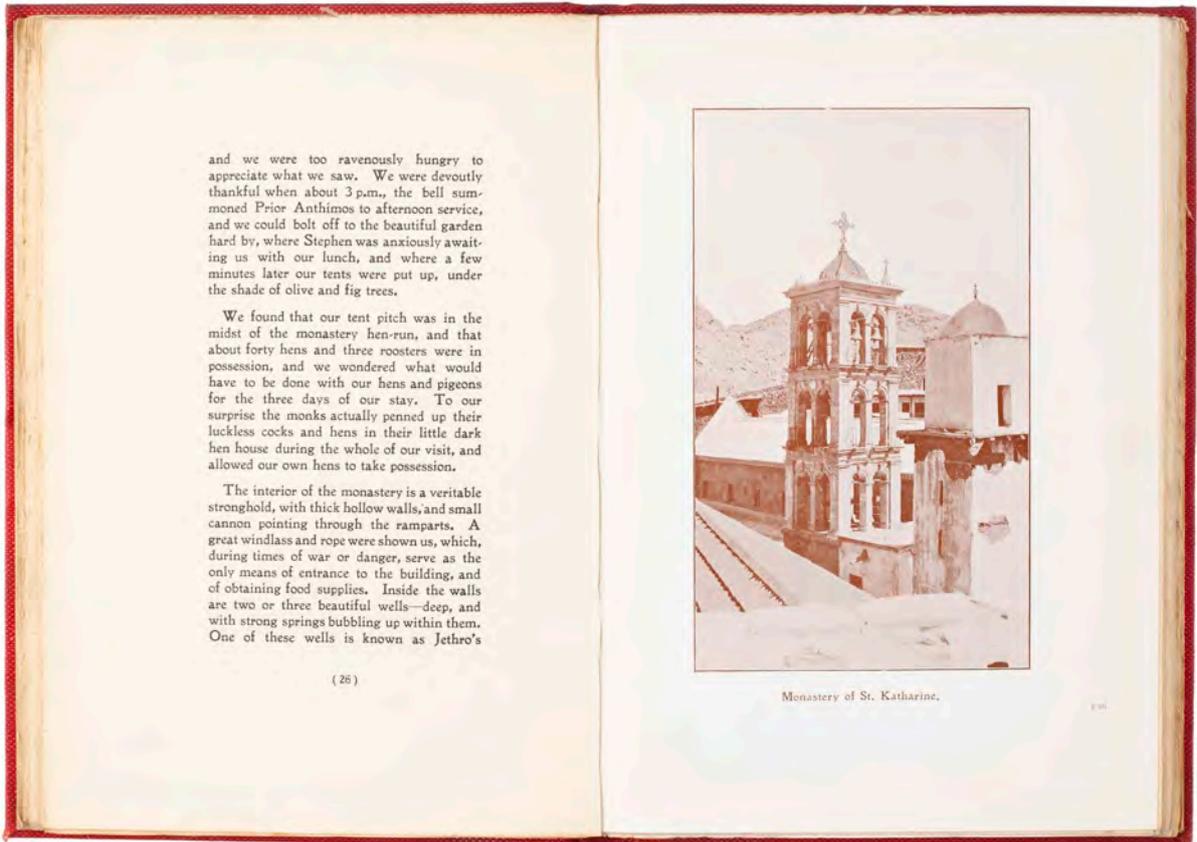
### OVER 1000 MILES ON CAMEL AND HORSEBACK

**15 BROCKBANK, Oliver.** Diary of a journey through the Sinai Peninsula and Arabia in 1914. [*Privately printed, c. 1916*].

8vo, pp. 78; with large folding map and 15 captioned photographic plates; occasional light marks; very good uncut copy in original red cloth, title lettered in gilt to upper cover; spine slightly sunned; bookplate of Amy Brockbank and ink inscription 'W.C. Brice Dec. 1948' to front endpapers.

\$375

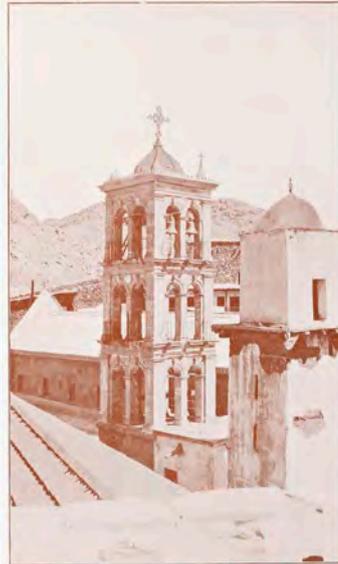




and we were too ravenously hungry to appreciate what we saw. We were devoutly thankful when about 3 p.m., the bell summoned Prior Anthimos to afternoon service, and we could bolt off to the beautiful garden hard by, where Stephen was anxiously waiting us with our lunch, and where a few minutes later our tents were put up, under the shade of olive and fig trees.

We found that our tent pitch was in the midst of the monastery hen-run, and that about forty hens and three roosters were in possession, and we wondered what would have to be done with our hens and pigeons for the three days of our stay. To our surprise the monks actually penned up their luckless cocks and hens in their little dark hen house during the whole of our visit, and allowed our own hens to take possession.

The interior of the monastery is a veritable stronghold, with thick hollow walls, and small cannon pointing through the ramparts. A great windlass and rope were shown us, which, during times of war or danger, serve as the only means of entrance to the building, and of obtaining food supplies. Inside the walls are two or three beautiful wells—deep, and with strong springs bubbling up within them. One of these wells is known as Jethro's

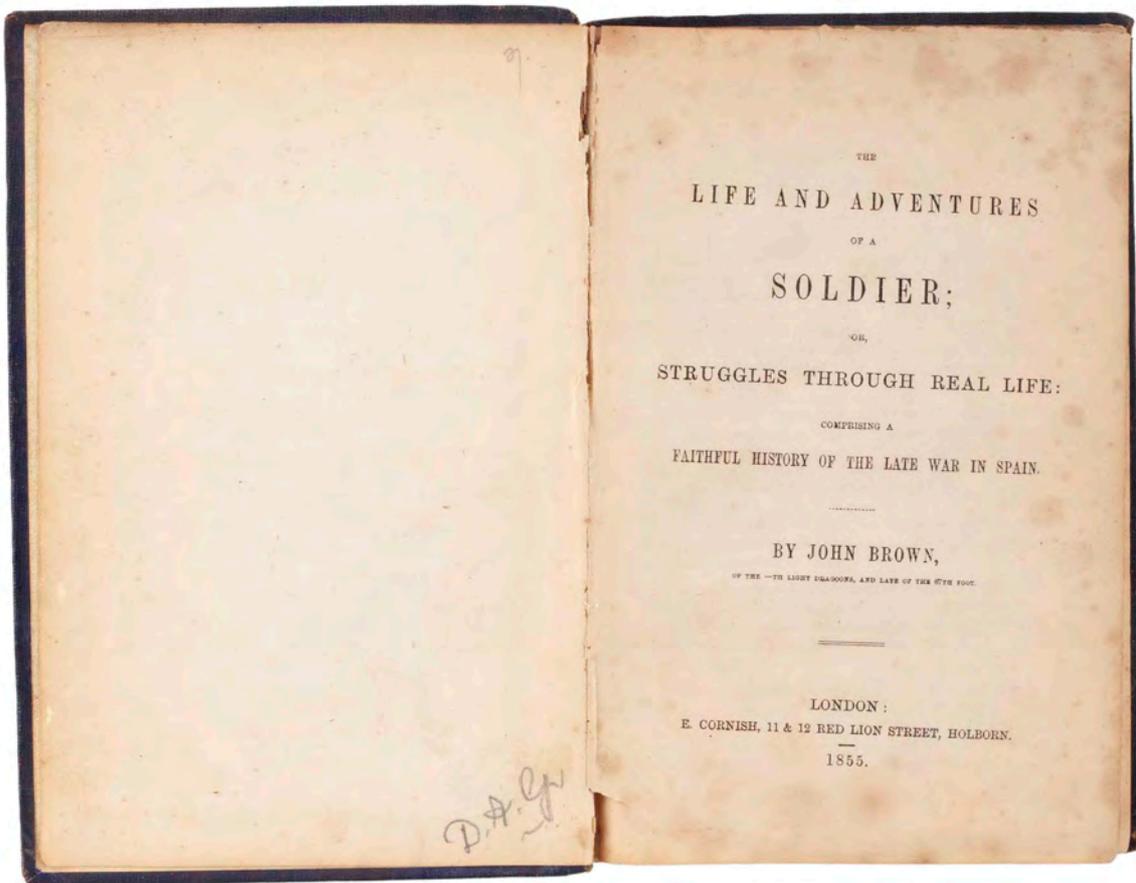


Monastery of St. Katharine.

First and only edition of this privately printed narrative of a five-week journey following the biblical route of the Israelites' Exodus out of Egypt, from the head of the Gulf of Suez, across the southern tip of the Sinai Peninsular to the Rock of Masada, during which Brockbank covered 'about 400 miles on camel and 700 miles on horseback' (p. 78).

The author and his party were given a warm welcome at Saint Catherine's Monastery: 'A native servant soon appeared with Turkish coffee, and three innocent little glasses containing a clear colourless liquid. I asked the Economos what it was, and he replied: "A preparation made from dates, peculiar to Sinai, and very famous." I gulped mine down, and to my dismay found it to be strong date gin, or arak, which almost burnt my throat' (p. 25).

*Provenance:* William Charles Brice (1921–2007), ethnographer and linguist; Amy Brockbank, a relative of the author.



### AUTOBIOGRAPHY OF A SOLDIER TURNED BOOKSELLER

**16**     **BROWN, John.** The life and adventures of a soldier; or, Struggles through real life: comprising a faithful history of the late war in Spain. By John Brown, of the -th Light Dragoons, and late of the 67th Foot. *London, E. Cornish, 1855.*

8vo, pp. iv, 318, [1]; a few wood-engraved illustrations in the text; slightly toned, some marginal spotting and foxing (particularly at beginning and end of volume), closed tear at gutter of title; original dark blue cloth; rubbed and soiled, cloth split along joints, head of spine chipped; from the library of Ian Robertson (1928-2020).

\$1000

First edition; very rare. A vivid account of the Carlist War as experienced by a rank and file soldier in the British Legion. John Brown's regiment marched into Spain on 5 June 1835 and reached 'St Ander' on the 10<sup>th</sup>, whence it sailed to San Sebastian. On 11 August he married the daughter of a flour merchant of San Sebastian, and on 26 September sailed for besieged Bilbao, where his division remained until the middle of October.

During the subsequent march to Vitoria, Brown was incapacitated by severely frostbitten feet and spent three weeks convalescing at Miranda de Ebro. After the fierce battle to raise the siege of San Sebastian on 5 May 1836 he was left in charge of three captured officers, two of whom he killed in self-defence when they set upon him, Brown subduing the third after a struggle on a nearby dung-heap. He received a bullet through the thigh during a skirmish on 1 August, and a few weeks later he was court-martialled after becoming heavily intoxicated on wine from the army's stores. At Hernani (15 March 1837) his horse was shot from under him and he had a 'hair-breadth escape' from the enemy. On returning to San Sebastian shortly afterwards Brown was informed of the death of the child he had fathered with his Spanish wife.

'The object of this work is to lay before the public a true and faithful account of the life of a soldier, at home, abroad, in camp, in barracks, and on the battle-field; minutely describing the many perilous adventures and hair-breadth [*sic*] escapes through which I passed during the war in Spain, between the present Queen and the late Don Carlos. It also exhibits the many hardships to which a soldier is exposed by the petty tyranny of the arbitrary and ambitious non-commissioned officers' (p. [iii]).

As related on p. 312, in 1851 Brown 'commenced the business of a bookseller and stationer, and continued to carry it on for some considerable time'. Following the funeral of Wellington, several of Brown's friends challenged him to write 'a poetical effusion on the Life and Death of Wellington in one hour, equal to any written in commemoration of Napoleon Bonaparte'. The resulting effusion of eight stanzas ('Attend, ye warriors of renown, / Who have fought beneath the British Crown ...'), supposedly completed in fifty-five minutes, is printed on pp. 312-4.

Library Hub (Copac) records a single copy (British Library). OCLC adds two copies (Calgary and Toronto Public Library).

## BIBLICAL CONCORDANCE – PRINTED IN SPEYER

**17 CALDERINUS, Johannes (Thomas Dorniberg, editor).** *Concordantia, sive Ambidexterium.* Speyer, Peter Drach, 1481.

Folio, ff. [78], with first and last blanks; printer's device to last page, spaces for initials; a little light waterstaining to a few leaves, slight cockling; a very good, clean copy in late nineteenth-century half sheep over marbled boards, spine in compartments, gilt lettering-pieces to second and fourth compartment, patterned endpapers; spine and edges rubbed; bibliographic note to front pastedown.

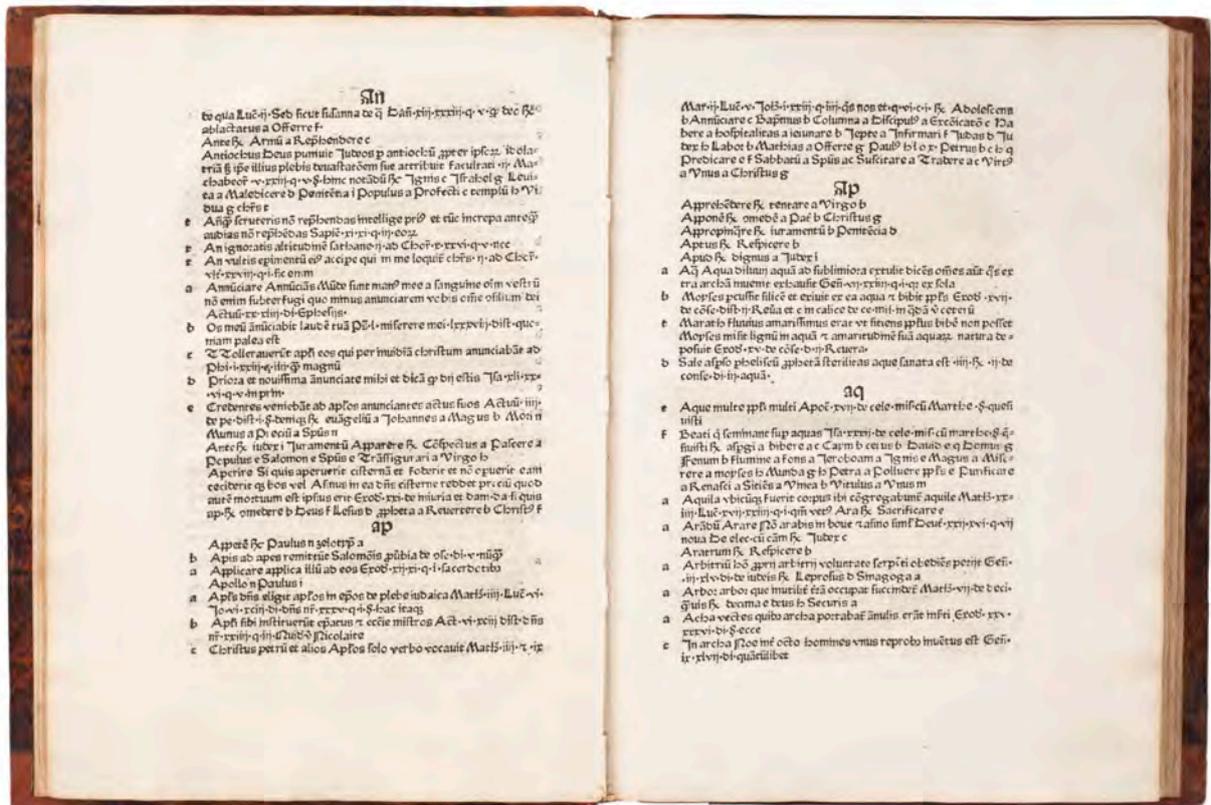
\$3500

First(?) edition of Calderinus's *Concordantia*, also known under the title *Tabula auctoritatum et sententiarum Bibliae*.

Calderinus (d. 1365) studied canon law at the university of Bologna under Johannes Andreae, the most important canonist of the fourteenth century, who adopted him as his son. After receiving his doctoral degree in 1326, Calderinus became *ordinarius* for the *Decretum Gratiani*, retaining this position until 1359. Admired as a teacher, his writings remained influential throughout the fourteenth and fifteenth centuries. The *Concordantia* ‘consists of an alphabetically arranged list of keywords ... Each keyword is followed by one or more excerpts from the corpus of canon law, which in their turn are connected to corresponding biblical references (book and chapter) and to additional abbreviated references to the corpus of canon law. In addition, an ingenious system for infra-textual reference is appended ...’ (D. Claes, ‘Biblical repertoria in fourteenth century canon law’, in *Aspects of genre and type in pre-modern literary cultures*, (1999), p. 5).

Thomas Dorniberg (c. 1440–1497) studied and taught at the University of Heidelberg before working as a lawyer in Speyer. In addition to this collaboration with Peter Drach, Dorniberg also worked with the so-called Printer of the ‘Gesta Christi’. Another edition of the *Concordantia* is recorded on ISTC with the imprint ‘[Lübeck: Printer of Calderinus (Johann Snel or Lucas Brandis?), not before 1481]’.

BMC II 492; Goff C45; Bod-Inc C-027; ISTC ic00045000.



**18 CATANESE, Giovanni.** *Hydrostatica medica seu Aquae frigidae vires in morborum affectibus profligandis medica statice ponderatae iatrophysica dissertatio....* Palermo, Francesco Amato, 1721.

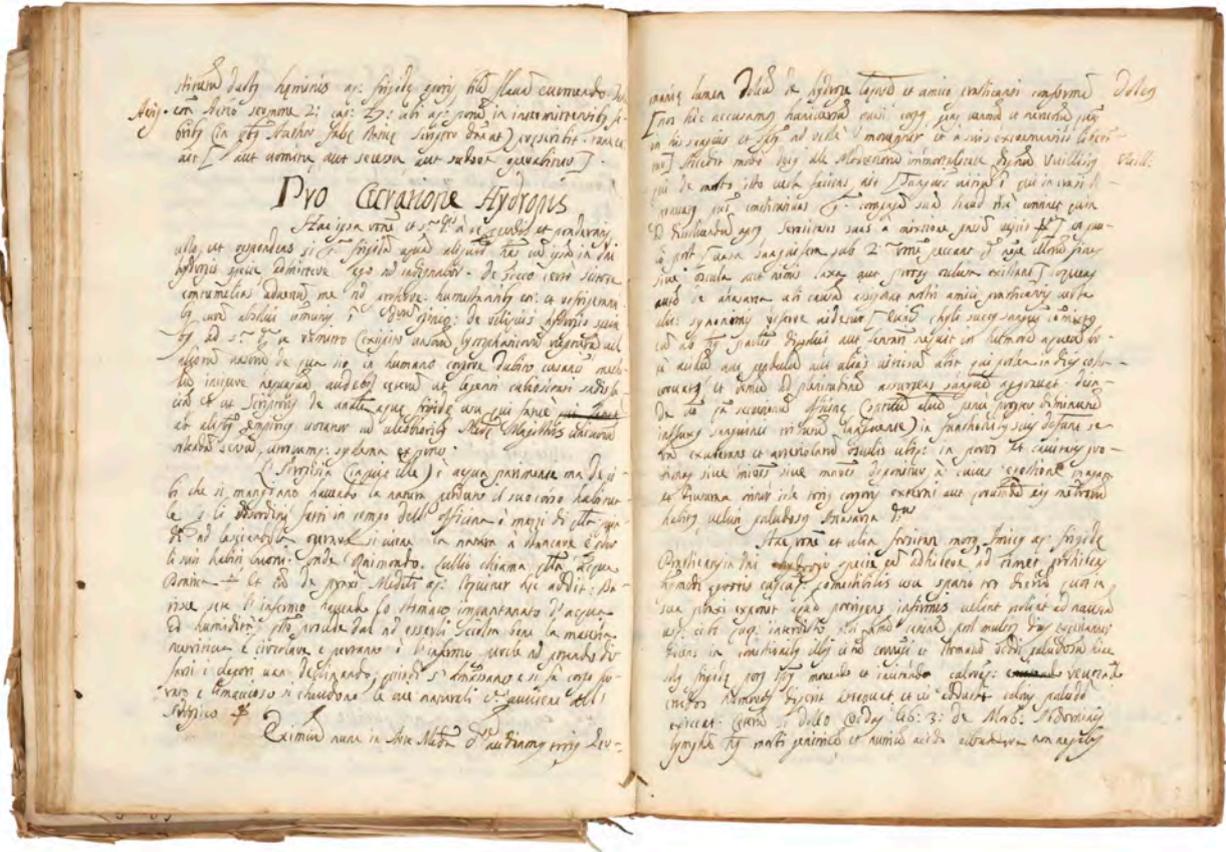
4to, pp. 39, [1(errata)]; 44 manuscript leaves bound in after the printed text, 12 manuscript leaves stitched in at the beginning (stitching visible to upper joint, two quires now loose), predominantly in Latin, in three neat contemporary hands, the main hand possibly that of Agostino Arceri, whose manuscript ex-libris is found on final leaf of the first manuscript section; another that of Gaspare Arceri, who signs the library catalogue at the beginning (see *below*); some worming limited to the very first few leaves of manuscript, with slight loss, some browning and staining mainly marginal; overall a very good, generally clean copy, bound in contemporary vellum, title in ink on spine; small loss to vellum at head of spine.

\$3500

**First and only edition, seemingly unrecorded, of this dissertation by the Palermo physician Giovanni Catanese (1690–1753), on the use of cold water in the treatment of diseases, with extensive contemporary manuscript additions, including the catalogue of the Sicilian medical library of one of the annotators.**

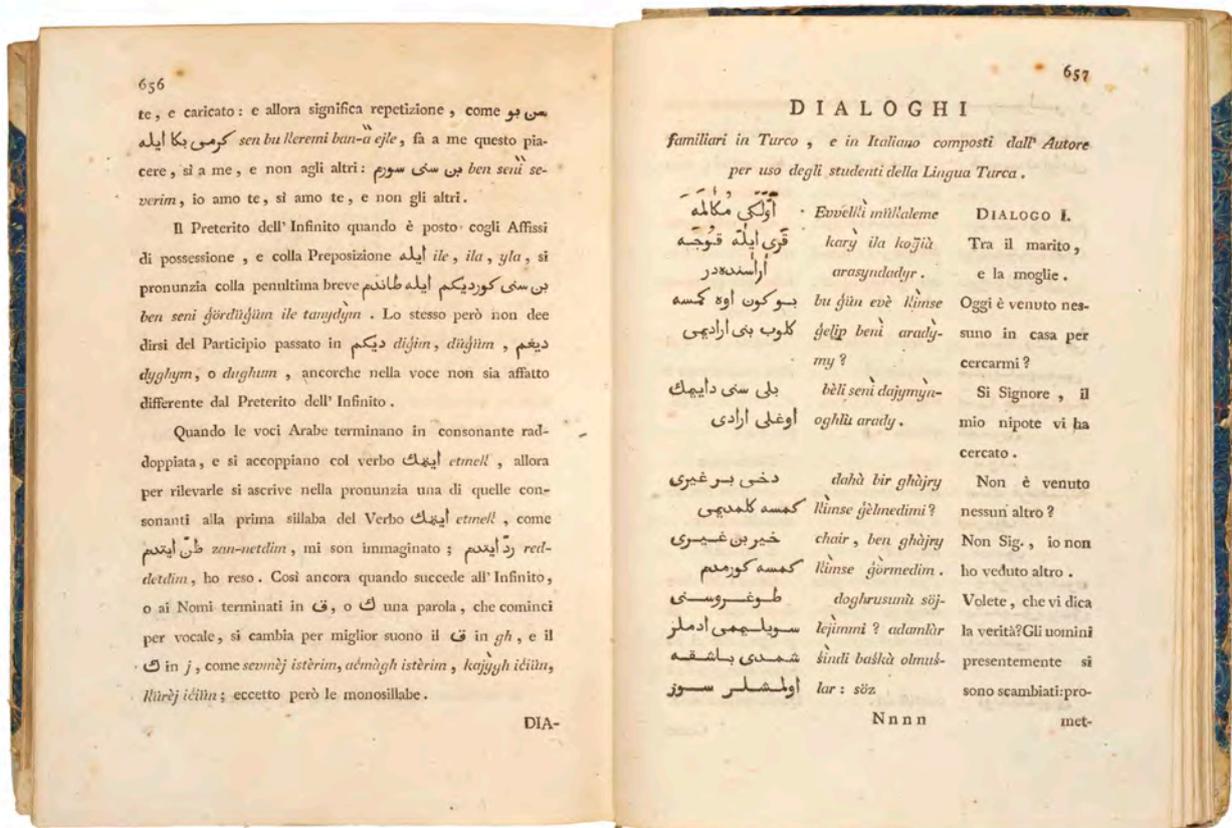
In the printed dissertation, Catanese distinguishes various types of illness and discusses the uses of cold water treatments in different cases, identifying both the ailments which can be helped with cold water and those where such treatments can be damaging. Catanese advises against the widespread and indiscriminate use of cold water cures, warning that they should not be considered a ‘panacea’. His essay met with a response by Giacomo Todaro the following year (*Acquae frigidae vindicatio*), which was rather more enthusiastic in its defence of cold water treatments, and met with more success, being reprinted in 1728.

**The initial manuscript notes stitched in at the beginning include the library catalogue of Gaspare Arceri, likely a physician from Messina, listing sixty medical works,** subdivided into two categories, general medicine (including, among many, works by Galen, Hippocrates, Valverde, and Paulus Aegineta, and a rare work on obstetrics by Palermo physician Giuseppe Mancuso) and surgery (Acquapendente, Falloppio, Andrea Della Croce, Vesalio, Berengario da Carpi...), therein arranged by format, in a total of seventy-six volumes; and a further twenty-one works including books on philosophy, mathematics, literature, Greek, almanacs, and law, and three more unspecified books belonging to his father-in-law. The library catalogue is followed by a ‘Defensio quod in sanguine non datur acidum’; then follows the description (the only part written in Italian) of a case involving a twenty-four-year-old woman from Messina afflicted for over ten years by severe head pain, tinnitus, pain in the jaw and in one eye (possibly a trigeminal neuralgia?), with a list of topical and systemic treatments, none of which seems to have had any substantial result. The initial manuscript section closes with a short treatise on the treatment of gallstones, with a case history, dated 1730.



The second group of additions, after the printed text, contain three texts, starting with a transcription of Todaro's response, which includes twenty additional observations that were incorporated into the 1728 edition. Todaro's advocacy of water cures is broad; the practice can be used in the treatment of fevers, dysentery, worms, ulcers, apoplexy, rheumatoid arthritis, and more; a chapter offers an 'Universalis doctrina pro curatione omnium morborum', which suggests a degree of confidence in the technique rather beyond that exhibited by Catanese. This is followed by a transcript of a letter from Catanese, possibly to Agostino Gervasi, one of his dissertation examiners, who had supported him after the appearance of Todaro's work; at the end is bound a 'Discursus academicus', also likely by Catanese, a medical treatise mentioning, among others, Alfonso Borelli, Marcello Malpighi, and Galileo Galilei.

Not in OCLC, SBN, KVK, or Library Hub (Copac). We have been unable to find any reference to this work in any of the major bibliographies consulted. Nevertheless, Catanese's *Hydrostatica medica* was widely discussed at the time; aside from Todaro, it was also discussed by the Neapolitan physician Niccoló Lanzani in his *Vero metodo di servirsi dell'acqua fredda nelle febbri* (Naples, De Bonis, 1723).



## TURKISH GRAMMAR WITH DIALOGUES AND FABLES

**19 COMIDAS DE CARBOGNANO, Cosimo.** Primi principi della gramatica Turca ad uso dei missionari apostolici di Costantinopoli... *Rome, stamperia della Sac. Congr. di Prop. Fide, 1794.*

4to, pp. 12, 730; title in red and black with woodcut device, text in Roman and Arabic script, tail-pieces; a little light foxing; very good in near contemporary half vellum over marbled boards; some wear to corners and edges, abrasions to boards; small ink stamp to half-title and title.

\$2000

The first complete Ottoman Turkish grammar published in Italian, compiled by the Catholic Armenian dragoman Cosimo Comidas de Carbognano (translator to Count de Ludolf, minister of the Two Sicilies to the Ottoman Porte in the late eighteenth century) and published by the Sacra Congregatio de Propaganda Fide. This grammar was written for the use of Franciscan missionaries in Istanbul, who sought to convert the Greek, Armenian, and Jewish residents of the city, as imperial edict banned them from proselytising Muslims.

Following the grammar come five charming dialogues presented in three columns (Turkish in Arabic script, Turkish in transliteration, and Italian). These comprise lively conversations between a husband and wife (including an argument over earrings); a father and son (the former advising the latter to be a good Catholic); a student and a teacher (who discuss an armillary sphere); two travelers (who discuss their journeys); and two friends (lamenting that only money is held in esteem). The work ends with Turkish translations of several short Latin fables ‘raccolte da Marquardo Guido’.

Atabey 266.

‘ONE OF THE CLEVEREST VOLUMES  
OF FABRICATED TRAVELS EVER PRODUCED’

**20 DAMBERGER, Christian Frederick.** Travels in the interior of Africa, from the Cape of Good Hope to Morocco, from the years 1781 to 1797; through Caffraria, the kingdoms of Mataman, Angola, Massi, Monoemugi, Muschako, &c. Likewise across the great desert of Sahara, and the northern parts of Barbary. Translated from the German... *London, G. Woodfall for T.N. Longman, O. Rees, J. Cuthell, and C. Geisweiler, 1801.*

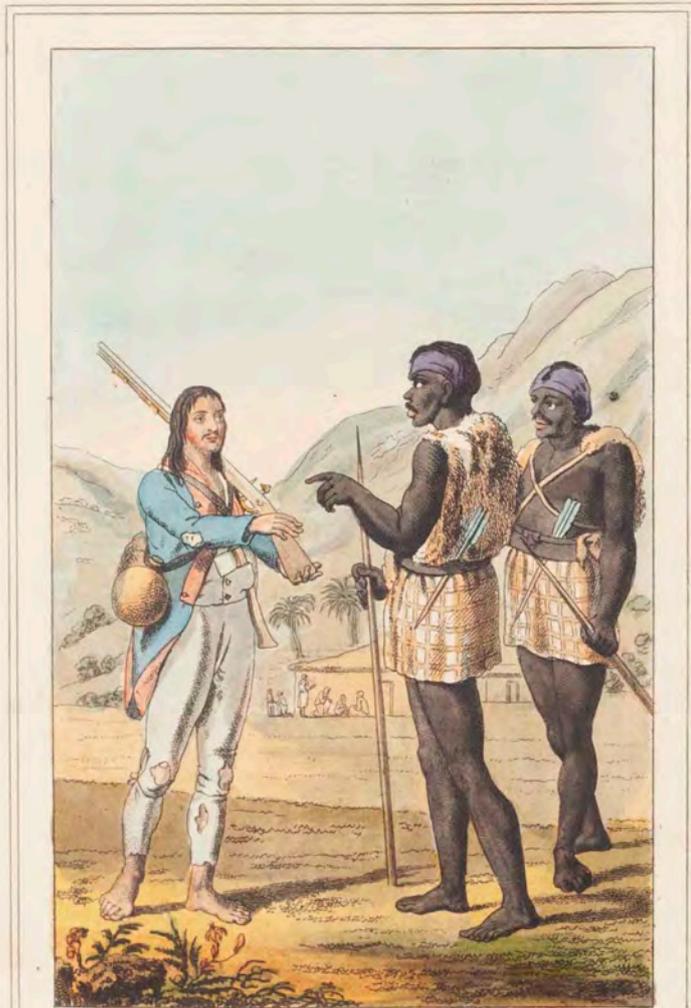
Two vols in one, 8vo, pp. xvi, 222, with hand-coloured frontispiece and folding map; [2], 299, [5 (advertisements)], with 2 hand-coloured plates; small marginal tears to vol. II pp. 61 and 229, occasional spots and light marks; very good in contemporary half sheep, marbled boards, red morocco lettering-piece to spine; spine rubbed, some wear to corners; book label ‘Fasque’.

\$750

‘One of the cleverest volumes of fabricated travels ever produced. The details are so circumstantial, and the mixture of fact and fiction is accomplished with so much skill, that it is not uncommon to find people who do not know that the account of the travels is nothing more than a well-contrived literary deception ... The supposititious route was taken from Stellenbosch through Kaffraria and Natal, and thence through ... the Transvaal, Bechuanaland, and the Portuguese territories in West Africa ... subsequently journeying in a north-westerly direction, he passes through the Soudan and the Sahara, eventually reaching the coast of Morocco, thus performing Sharp and Grogan’s feat of traversing Africa from south to north nearly a century before these intrepid travellers ... The volume contains ... coloured illustrations which are evidently drawn from imagination’ (Mendelssohn). This edition was published in the same year as R. Phillips’s single volume first edition.

*Provenance:* from the library at Fasque Castle, home of Sir John Gladstone (1764–1851), father of four-time Prime Minister William Ewart Gladstone.

Cf. Mendelssohn I, p. 408.



The AUTHOR in CAFFRARIA.

*Published Jan. 1. 1869, by Longman & Co., Paternoster Row.*

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BY G. W.

**21 DANTE ALIGHIERI.** *Dantis Aligherii Florentini Monarchia.* ‘Geneva, Henr. Albert Gosse’ [Venice, Giambatista Pasquali], 1740.

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

\$1800

**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 Librorum Prohibitorum*. 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 overall, and first separate, appearance. Giambatista 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.)

vit Leonardus Aretinus, vitæ ejusdem scriptor diligentissimus, cui quicumque in litteris non sit hospes libenter adstipulatur; neque illi defunt ingenii acumen atque eruditio. Scriptus ille quidem ab Auctore fuit contentionis amore, studioque partium, quarum dissidiis tempestate illa pœne tota conflagrabat Italia, nimis proinde modo fervet in disputando, modo etiam astu quodam abreptus a veritate aberrat: at illius errores viri gravissimi jam confutarunt. Juvat nunc in hujusmodi scripto viri ingenium, ac in disserendo styllum agnoscere; nec sane, naxo licet aliquo scateret, a cæteris celeberrimi viri Operibus debet sejungi. Nos tuam, totiusque Litteratorum reip. gratiam inituros putavimus, si hunc *de Monarchia* libellum, olim a Simone Scharadio in suo Tractatu de Imperiali Jurisdictione Argentorati anno 1609. publicatum, iisdem typis, chartâ eadem, ac formâ, quibus cætera Dantis Opera Joannes Baptista Pasquali vulgavit, ederemus, ut iisdem Operibus facile sociari posset. Nostrum de te benemerendi studium æqui bonique consulas, cœptisque nostris & imposterum favcas.

DAN-



DANTIS ALIGHERII  
FLORENTINI  
MONARCHIA,

Scripta temporibus

LUDOVICI BAVARI.

## LIBER PRIMUS.

*De Necessitate Monarchiæ.*

MNIUM hominum quos ad amorem veritatis natura superior impressit, hoc maxime interesse videtur, ut quemadmodum de labore antiquorum ditati sunt, ita & ipsi pro posteris laborent, quatenus ab eis posteritas habeat quo ditetur. Longe namque ab officio

hunc erroribus  
de Fel

'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.*).

## 17<sup>TH</sup>-CENTURY ANNOTATED CARTESIAN SAMMELBAND

**22**     **DESCARTES, René.** *Meditationes de prima philosophia, in quibus Dei existentia, & animae humanae a corpore distinctio, demonstrantur. Amsterdam, Blaeu, 1644.*

[bound with:]

**GASSENDI, Pierre.** *Disquisitio metaphysica seu Dubitationes, et instantiae, adversus Renati Cartesii metaphysicam, & responsa. Amsterdam, Blaeu, 1644.*

[and:]

**DESCARTES, René.** *Tractatus de homine, et de formatione foetus. Amsterdam, Elzevier, 1677.*

[and:]

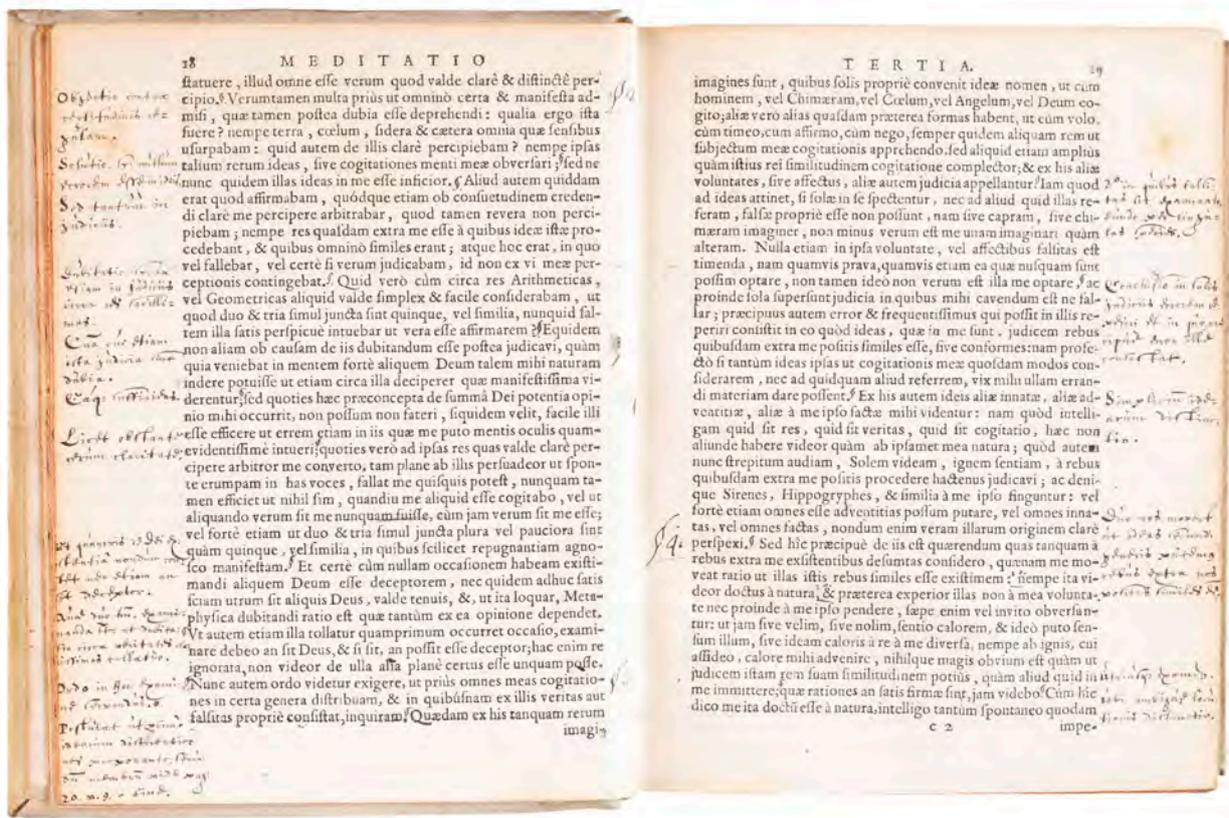
**LA FORGE, Louis de.** *Tractatus de mente humana, ejus facultatibus & functionibus, nec non De ejusdem unione cum corpore; secundum principia Renati Descartes. Amsterdam, Elzevier, 1669.*

Four works in one vol., 4to, pp. 48; [16], 319, [1]; [76], 239, [1]; [36], 224; woodcut devices on titles; third work with title in red and black and over 50 woodcuts to text, fourth work with 2 woodcut illustrations to text; some minor spotting throughout, a little more so in the third work; in very good condition, bound in contemporary stiff vellum, all edges stained red; with seventeenth century manuscript annotations in Latin throughout, particularly to Descartes' works, in two different, neat hands; marginalia slightly trimmed particularly in the third and fourth work; early ownership inscriptions 'No. 534 librorum in 4to D. Fr Everti', 'Heller', 'F. Duelberg, 1891' and later stamp 'Jacques Schotte' to front free end-paper.

\$7500

Remarkable sammelband gathering two important Descartes editions and two notable contemporary responses, by Descartes' critic Gassendi and his admirer de la Forge; annotated in two early hands: an eloquent witness to seventeenth-century Dutch philosophical debate about certainty of knowledge, mind and body, and causation.

The miscellany opens with a rare Amsterdam edition of Descartes' epoch-making *Meditations* (first Paris, 1641), here gathered without objections and replies. In the course of six sections, imagined as detailed over six days, Descartes first demolishes all belief in things that do not pass his test of certitude, then attempts to determine what can be known for sure. The first two meditations in particular, where Descartes' skeptical methodical doubt is applied, to the conclusion that only the ego and its thoughts are indubitable, are considered the first work of modern philosophical thought, and have had an inestimable impact in the history of philosophy.



Gassendi's *Dubitaciones* against Descartes, here in first edition, represent a major moment in the reaction of contemporary philosophy to Descartes. This work contains the philosopher's rejection of Descartes' 'clear and distinct' principle of validation of ideas, and of 'I think therefore I am'. Gassendi's attack is that of an empiricist: ontological arguments are dismissed in favour of strict adherence to sense perception as the source of our knowledge.

Descartes' *Tractatus de homine*, hailed as the first European work on physiology and first published in 1661, is here in its first and only Elzevier edition, carrying the commentary of the French philosopher Louis de la Forge. Descartes' examination of the body, which he complements with over fifty illustrations, is a mechanistic physiology, based on the theory that animal bodies are machines - that is, are constituted by material mechanisms, governed by the laws of matter alone. This innovative body-machine representation proved extremely powerful, influencing phraseology and imagery for centuries.



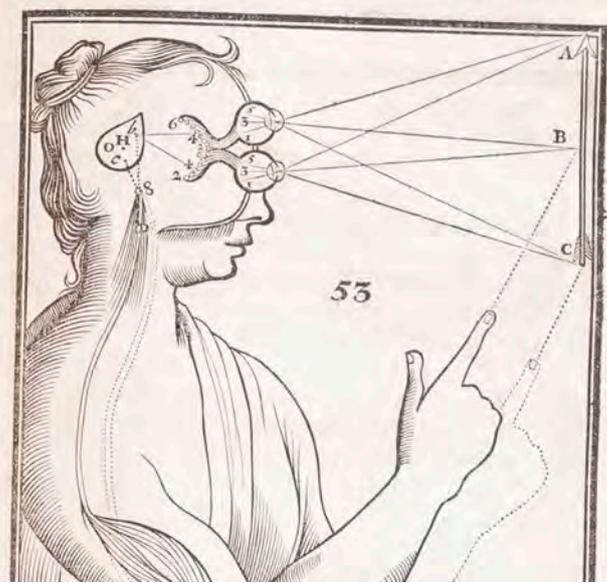
Inspice  
fig. præce-  
dent.

fluunt per tubos 2, 4, 6, ocyus solito, non  
tantum illi, qui ipsos directo sequi possunt  
(quales supponimus esse illos qui veniunt  
à glandulæ punctis a, b, c, nec non istos  
quos arteriæ effundunt in linea maxime  
refla versus puncta eadem) incipiunt mo-  
veri quoque velocius atque vergere ali-  
quantulum ad istam partem, sed omnes  
etiam reliqui spiritus tam extra quam in-  
tra glandulam, conantur quoque eo pro-  
gredi alii quidem majore cum impetu,  
alii vero minore, prout ipsi vel magis vel  
minus apti sunt ad illam partem. *Quod  
magis apti sunt ad illam partem, magis  
conantur illam partem, magis apti sunt  
ad illam partem, magis conantur illam  
partem, magis apti sunt ad illam partem.*

At præcipuus qui hinc oritur effectus, in eo consistit,  
quod spiritus egredientes hoc pacto speciatim magis è qui-  
busdam locis superficiæ hujus glandulæ, quam ex aliis,  
vim habere possint interioris cerebri superficiæ tubulos, in  
quos se recipiunt, versus loca per quæ exeunt, converten-  
di, si eos jam omnino conversos non inveniunt; & hac ra-  
tione faciendi ut membra ad quæ spectant hi tubuli, mo-  
veantur versus loca, ad quæ respiciunt istæ partes superfi-  
ciæ glandulæ H. <sup>a</sup> Et notandum, quod idea hujus motus  
membrorum tantum consistat, in modo illo quo spiritus  
tunc temporis egrediuntur ex ista glandula, atque adeo  
quod idea motus ipsa ejus causa sit.

quodcunque aliud se convertat, non aliam esse, quam quod  
spiritus egredientes ex hoc puncto, majori vi eo tendant

139  
idea mo-  
tus mem-  
brorum, &  
quod sola  
idea ejus  
efficiat  
ipsum.



Having included a major work on the body, the owner who assembled this sammelband follows it up with a work of Cartesian philosophy of the mind, as if to stress the polarized duality in this philosophical system. Louis de la Forge, friend and admirer of Descartes and one of his finest interpreters, author of the commentary of *De Homine* in this volume, features here as an author in his own right in the last work bound in this volume, the first and only Elzevier edition of *Tractatus de mente humana* (first published in French in 1664). La Forge is the first commentator to emphasize possible elements of occasionalism in Descartes' thought and build on them, questioning assumptions of causality and concluding that, ultimately, no necessary connections could be discovered between mundane events. It was this 'negative' part of occasionalism which David Hume was to espouse a century later, in his radical re-modelling of the problem of causation.

The *Meditations* are intensely annotated by a contemporary hand denoting a fine philosophical mind at work, whose preoccupation goes well beyond mere summaries and extends to the specific details of Descartes' reasoning, including objections, and which must have been well aware of the ground-breaking philosophical import of methodical doubt – as well as of the foundational character of *cogito ergo sum*. No particular attention is given to Gassendi's critique, showing that the annotator's sympathies were uncompromisingly Cartesian. More annotations, again in an early hand, provide comments on some of the woodcuts which illustrate Descartes' physiology, and renewed enthusiasm is reserved for La Forge's pro-Cartesian considerations about the powers of the mind, and the dualism mind/body.

I. Van Otegem, pp. 182-186; Guibert, p. 45, n. 3. II. USTC 1031886; see S. Fisher, 'Pierre Gassendi', *The Stanford Encyclopedia of Philosophy*. III. Van Otegem, p. 507-511; Guibert, p. 202, n. 6; Willems 1531; Wellcome II, 453. IV. Willems 1411.



**23 DILLON, John Talbot.** Travels through Spain, with a view to illustrate the natural history and physical geography of that kingdom, in a series of letters. Including the most interesting subjects contained in memoirs of Don Guillermo Bowles, and other Spanish writers, interspersed with historical anecdotes. Adorned with copper-plates and a new map of Spain. With notes and observations relative to the arts, and descriptive of modern improvements. *London, G. Robinson, 1780.*

4to, pp. viii, 459, with an engraved frontispiece of Charles III of Spain, an engraved dedication, six engraved plates (of which two folding) and a folding engraved map; some very light spotting towards end of volume, but an excellent, fresh copy, untrimmed in the original boards; rubbed, later printed paper label on spine; early inscription 'Swaffham Book Club' in ink on upper cover; from the library of Ian Robertson (1928–2020).

\$2450

First edition; a very pleasing copy of 'one of the most complete pictures of Spain then available to the British reading public' (*ODNB*).

John Talbot Dillon (1734–1806) was educated at Westminster School before joining the Royal Navy aged thirteen. Leaving after only two years, he then spent much of his life abroad, travelling extensively in Spain.

‘Dillon records that he had been in Lisbon in 1756, but in 1778 he visited Spain for the third time and, in his words, “traversed the whole kingdom”, a journey which afforded him greater pleasure, being acquainted with friends there and no longer being a stranger to its manners and customs. Shortly after his arrival in Madrid, Dillon came across a book entitled *Introducción a la historia natural y a la geografía física de España*, by Don Guillermo Bowles, which had been published three years earlier. In his estimation it contained such an “abundant variety of accurate information” that a translation would be found of considerable interest to English readers. It was Dillon’s translation and adaptation of this volume which formed the basis of his “own” *Travels through Spain*. Bowles would be his “chief guide, with respect to the principal objects of natural history, without being a mere copyist in every minute detail”, for Dillon aimed at “catching the quintessence of his book”. In addition, he would include “such original remarks” as might be acceptable to his candid reader; while certain quotations from the *Travels* of Don Antonio Ponz were also incorporated into the text as a guide for future travellers. It is not easy, in such a hybrid work, without going into a detailed comparison with the original, to distinguish Bowles from Dillon. The earlier work was certainly a confused and unsystematic account of his journeys, which Dillon proceeded to put into some form of topographical sequence, but whether Bowles would have approved of the liberties taken with his book is another matter, however pleased he may have been to learn that an English version was in preparation. Whether he ever saw a copy is unlikely, for he died on the 25th of August of the same year in which it was published’ (Robertson).

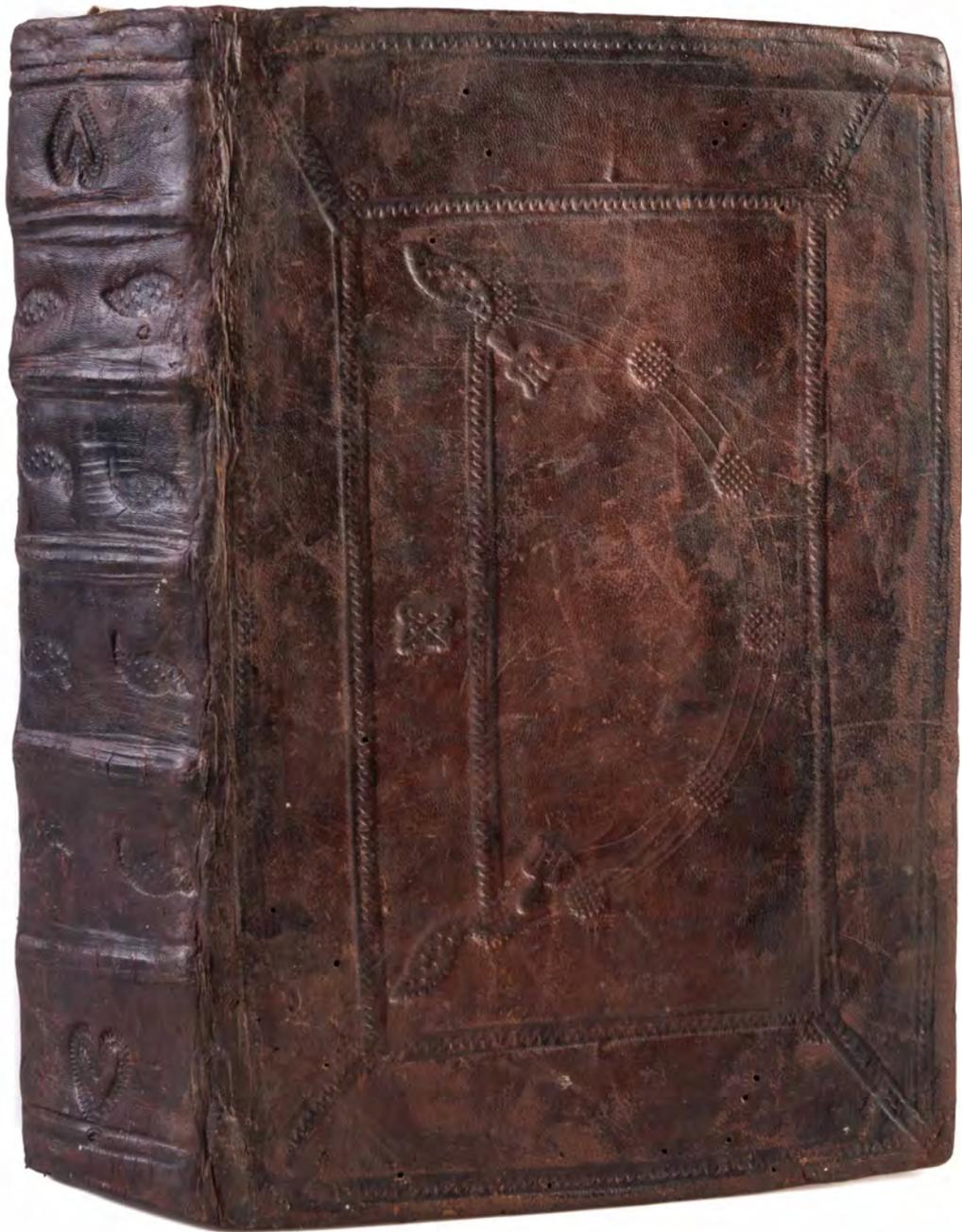
ESTC T148854; Palau 73959 (giving erroneous year of publication). See Robertson, *Los curiosos impertinentes* (1992), pp. 76–9.

#### IN AN AMATEUR MID-WESTERN BINDING

**24**     **DIODATI, Giovanni.** Pious and learned Annotations upon the Holy Bible. Plainly expounding the most difficult Places thereof ... the fourth Edition ... *London, printed by Tho. Roycroft, for Nicholas Fussell, 1664.*

Folio, pp. [640]; [470], with an engraved portrait frontispiece but not the additional engraved title-page; ‘Pious and learned annotations upon the New Testament’ has a divisional title-page and a separate register; frontispiece and title-page very worn, backed in the nineteenth-century with a draft manuscript letter to the representatives of the Baptist Churches of Philadelphia; purchase inscription to divisional title verso of Rev. David Philips dated 20 May 1786, and to final page ‘bought of Wylyys Pierson’ (with Pierson’s inscription above) bound for (and/or by) him **in an amateur binding of calf**, covers panelled in blind and with the large initials D and P composed from binder’s (or, we think, possibly saddler’s) tools, spine tooled with hearts and a distinctive leaf-shape tool with spots; edges stained black, endpapers composed from several overlaid leaves from the Philadelphia Gazette of 1806 and 1807 (wormed); joints neatly restored, one front endpaper replaced.

\$11,500



An intriguing late-eighteenth-century amateur binding from the American Mid-West, possibly decorated with saddler's tools, and with interesting early American provenance, on the fourth edition in English (first, 1643) of the Swiss-Italian Calvinist theologian Giovanni Diodati's *Annotationes in Biblia* (1607).

*Provenance:* 1) Wyllys Pierson (1728–1810), plausibly inherited from his father Rev. John Pierson (1689–1770), a founding father of Princeton and on its board of governors for nineteen years; Wyllys’s grandfather Abraham Pierson was the first President of Yale. Wyllys himself was a blacksmith in Rockaway, NJ, but had moved to Western Pennsylvania by 1775 and later settled in Ohio.

2) Bought of him, in May 1786, for £1. 10s, by the pioneer Baptist preacher David Philips (1742–1829), and bound for and/or by him in this unusual binding with his large initials on the covers. Born in Wales, Philips emigrated with his family to Chester County, Pennsylvania, in c. 1755. Along with his three brothers he served with distinction in the Revolutionary War, as a captain in the 7<sup>th</sup> Chester County Battalion 1777–1780, a unit that he raised. On the war’s conclusion in 1783 Philips moved to pioneer country in southwestern Pennsylvania, where he became pastor of the Peters Creek Baptist church in what is now Library, Pennsylvania, a post he kept until 1824. He was the outstanding preacher in his district, later becoming co-organizer of the First Baptist Church of Pittsburgh (f. 1812). Among his flock at Peters Creek was Sidney Rigdon, who was to become the right-hand man of Joseph Smith in the Church of Latter Day Saints. Early in Philips’s tenure at Peters Creek, he is known to have represented his county in Pittsburgh to protest against the whiskey tax; a later account of the resulting ‘whiskey rebellion’ (*Sim Greene*, by Richard T. Wiley) mentions that Philips was known as ‘Preaching David’ to distinguish him from another so-named in the vicinity: ‘I was surprised to learn that he was a minister, for he was dressed in homespun and had been doing a full share all morning in the arduous work of building up the log house’. Such a man might surely undertake to bind his own books, especially given the distance from a professional bindery.

Wing D-1508.

#### CLAIMING DIVORCE FOR ALLEGED IMPOTENCE

**25** [DORIA LANDI, Giovanni Andrea IV, *Prince of Melfi*.] Sammelband of 14 items relating to divorce proceedings brought by his wife for non-consummation of marriage and alleged impotence. *Rome and Paris, 1725-1739*.

Fourteen items in one vol., 4to, in Latin and Italian; occasionally cut close just touching side notes or text at head or foot, a little occasional worming to inner margins, very occasional light damp stain or mark; very good in contemporary boards covered with blue paper, red edges, ‘Sacree congrégation conciles par Cavalchino’ in ink to upper cover; rebaked (tear at head of spine), edges and corners worn, abrasions to covers.

\$1700

**A fascinating sammelband of very rare texts (many not on OCLC) detailing divorce proceedings brought by Giovanna Maria Teresa Doria (1710–1750) against her husband Giovanni Andrea IV Doria Landi (1705–1764), prince of Melfi.**

SACRA  
CONGREGATIONE  
CONCILII  
Rmo P. D.  
**CAVALCHINO**  
SECRETARIO  
*Januen. Matrimonii.*

INTER  
Illmum, & Exmum D. Joannem Andream  
ab Auria Principe Melphie.

ET  
Illmam, & Exmam D. Theresiam  
Principissam ab Auria.



*Restrius Facti, & Juris in secunda  
Causa propositione.*  
Typis Mainardi 1739.

SACRA  
CONGREGATIONE  
CONCILII  
Rmo P. D.  
**CAVALCHINO**  
SECRETARIO

*Lumen Dispensationis.*

PRO  
Illma, & Exma D. Donna The-  
resa ab Auria.

CONTRA  
Illmum, & Exmum D. Principem Don  
Io: Andream ab Auria.

*Restrius Facti, & Juris.*  
Typis Mainardi 1738.

SACRA  
CONGREGATIONE  
CONCILII  
Rmo P. D.  
**CAVALCHINO**  
SECRETARIO  
*Januen. Matrimonij.*

INTER  
Illmum, & Exmum D. Io: Andream ab Auria nunc Prin-  
cipem Melphie, & antea Comitum Lodani.

ET  
Illmam, & Exmam D. Principissam Melphie olim Comi-  
tissam Lodani D. Theresiam ab Auria.



*Restrius Facti, & Juris.*  
Typis Mainardi 1738.

The couple were married in 1726 and remained childless, with Teresa alleging that her husband had never consummated their marriage on account of his impotence. The Dorias were an old and wealthy Genoese family, tracing the title of prince of Melfi back to Andrea Doria (1466–1560), imperial admiral to Charles V.

**The documents here, mostly dating to 1738 and 1739, provide an extraordinary insight into the to-and-fro of the noble couple's divorce proceedings and the arguments presented by the lawyers representing each party, which spare the blushes of neither husband nor wife.** Teresa's lawyers claimed that she was still a virgin on account of her husband's long-term incapacity in the marital bed, made allegations of premature ejaculation, and presented evidence from Giovanni's closest servants suggesting that his penis was malformed. Giovanni's advocates, on the other hand, provided testimony from doctors that his penis and testicles were of normal colour, size and shape and that he had achieved a semi erection in their presence (propriety dictating that the observation should not be pursued further), claimed that servants had found semen on the prince's bed linen, and accused the midwife who had intimately examined Teresa of lying about her virginity.

The proceedings, which ran for several years, must have been traumatic for both parties. Their marriage was eventually annulled in 1741, with both Teresa and Giovanni remarrying soon thereafter, and both having children with their new spouses.

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

## THE FIRST WHITE MAN TO SEE A LIVING GORILLA

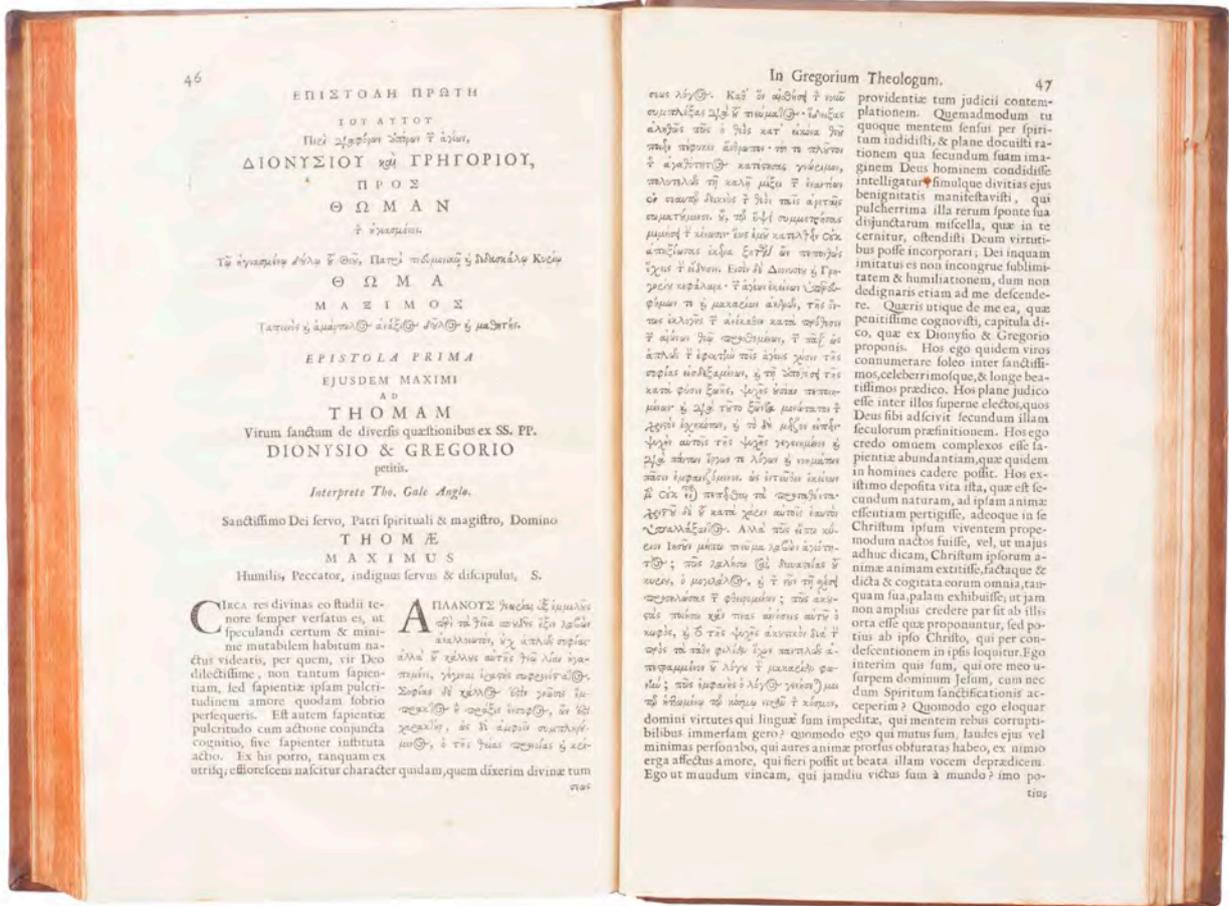
**26 DU CHAILLU, Paul Belloni.** Explorations & adventures in equatorial Africa; with accounts of the manners and customs of the people, and of the chase [*sic*] of the gorilla, crocodile, leopard, elephant, hippopotamus, and other animals ... *London, John Murray, 1861.*

8vo, pp. xviii, 479, [1 (blank)], 27, [1 (advertisements dated May 1861)]; with wood-engraved frontispiece (folding), 27 wood-engraved plates, a folding lithographed map, and numerous illustrations in the text; occasional light foxing, folding map repaired with tape to fore-edge; very good in original dark brown cloth by Edmonds & Remnants of London, spine lettered in gilt, image of gorilla blocked in gilt to upper cover, light brown endpapers; a little wear to corners and spine ends; armorial bookplate of John Meade of Earsham Hall.

\$1000

First edition, a nice copy. Du Chaillu, the French-American son of a merchant trading in rubber, dyes and indigo in the Gabon, became the first white man to see a living gorilla.





ERIGENA'S PHILOSOPHICAL ACHIEVEMENT

27 ERIGENA, Johannes Scotus. De divisione naturae. Oxford, e Theatro Sheldoniano, 1681.

2 parts in one vol., folio, pp. i: [2 (blank)], [14], 312, ii: [4], 88; with part-title for the Scholia, some Greek letter, copper-engraved Sheldonian device to title; some very occasional pale spotting, but an excellent copy in contemporary light brown calf, boards ruled in blind, spine later filleted and lettered in gilt with nineteenth-century red morocco lettering-piece; joints a little rubbed, spine slightly darkened, very small chip to tailcap, a few very small wormholes to lower board.

\$6500

First edition, very scarce: the principal work of 'the one important philosophical thinker to appear in Latin Christendom between Augustine in the fifth century and Anselm in the eleventh' (*Encyclopedia of Philosophy*); edited by Thomas Gale, Regius Professor of Greek at Cambridge.

John Scotus Erigena was born in Ireland and came to the court of Charles the Bald, where he taught at the Palace school. 'John stands out as the one original thinker during the period from Boethius to St Anselm. While all around him his contemporaries were content to try to understand their faith and to grasp the rudiments of knowledge, John ventured on new paths. Where his fellows hardly looked beyond the elementary questions of theology, contained in the writings of the Fathers, and kept within the bounds of the *trivium*, John constructed an entire system largely under the influence of Greek thought. At a time when the world around him limited itself to Latin culture, he took in that of Greece as well' (Gordon A. Leff).

The immediate consequence of this contact was the composition between 864 and 866 of Erigena's greatest work, the *De divisione naturae*, in which the Western and Eastern forms of Neoplatonism are synthesized within a Christian context. It is accompanied here by his translation of the *Scholia Maximi in Gregorium Theologum* which also appears in print for the first time.

*Provenance:* the library at Gaddesden Place in Hertfordshire, with bookplate. The nucleus of the library at Gaddesden Place was formed by Thomas Henshaw (1618–1700), alchemist and early member of the Royal Society, whose daughter Anne married Thomas Halsey of Gaddesden.

For an Oxford imprint of the second half of the seventeenth century this is a surprisingly rare book: ESTC R24414 records only the William A. Clark, Harvard, Library of Congress, Minnesota University, and Cushing Library (Yale) copies in the USA.

## GRANDIOSE GARDENS

**28 FALDA, Giovanni Battista.** Li giardini di Roma con le loro piante, alzate e vedute in prospettiva, disegnate ed intagliate da Gio. Battista Falda. Nuovamente dati alle stampe... *Rome, Gio. Giacomo de Rossi, [early eighteenth century?]*.

Oblong folio (38.5 x 50 cm), comprising 21 numbered plates (title-page with fleur-de-lys watermark, dedication to Livio Odescalchi engraved by Arnold van Westerhout after Giovanni Battista Manelli, and 14 views by Falda and 5 by Simone Felice); a few marks to title and neat repair to inner margin, some worming to blank outer margins of plates 2-17 very neatly repaired, some very light marginal damp-staining; overall very good in recent half calf over marbled boards, spine gilt in compartments with red morocco lettering-piece.

\$6800

**A later impression of these magnificent plates of nine Roman gardens by the influential engraver Giovanni Battista Falda (1643–1678).**



The plates offer perspectives and bird's-eye-views of the gardens of the Vatican and Quirinal, and of the villas Medici, Farnese, Ludovisi, Montalto Peretti, Borghese, Celimontana, and Pamphili. Populated with labouring gardeners, well-dressed visitors, barking dogs, and ornate carriages, Falda's etchings 'are distinguished by deeply bitten line and shadow in the manner of Jacques Callot and Israël Silvestre, and by accuracy in topographical and genre details' (*Grove Art Online*). The magnificent dedication plate, depicting the Garden of the Hesperides, is by Arnold van Westerhout (1651–1725).

The plates were originally published in the 1670s, first appearing in this form around 1683. According to RIBA, earlier examples have a pascal lamb watermark, and later impressions a fleur-de-lys, as here.

Berlin Katalog 3492; Kissner 133; Olschki 16895; Rossetti 4831; Vinciana 4440.



*S. Stampato da Gio. Giacomo de Rossi in Roma alla*  
**GLI ESPERID I ROMA**  
*in Pace con*



All' Ill<sup>mo</sup> et Ecc<sup>mo</sup> Sig<sup>re</sup>  
Il Sig: D. Luio Odescalchi  
Duca di Ceri Nipote della  
Santità di N. S<sup>re</sup> Papa  
INNOCENTIO XI.

Gli Esperidi Romani comèssi  
alla custodia di Ercole, sono simbo-  
lo della Virtù Eroica di V. E. che più  
bella nel suo splendido Oriente, già  
Roma tutta riconosce, et ammira.  
Io accompagno li publici applausi  
nel dedicarli in queste mie stampe  
all' E. V. a cui profundiss.<sup>o</sup> m'inchino.

Di V. E.

Humiliss.<sup>o</sup> et Reuerentiss.<sup>o</sup>  
Seno Gio. Giacomo de' Rossi

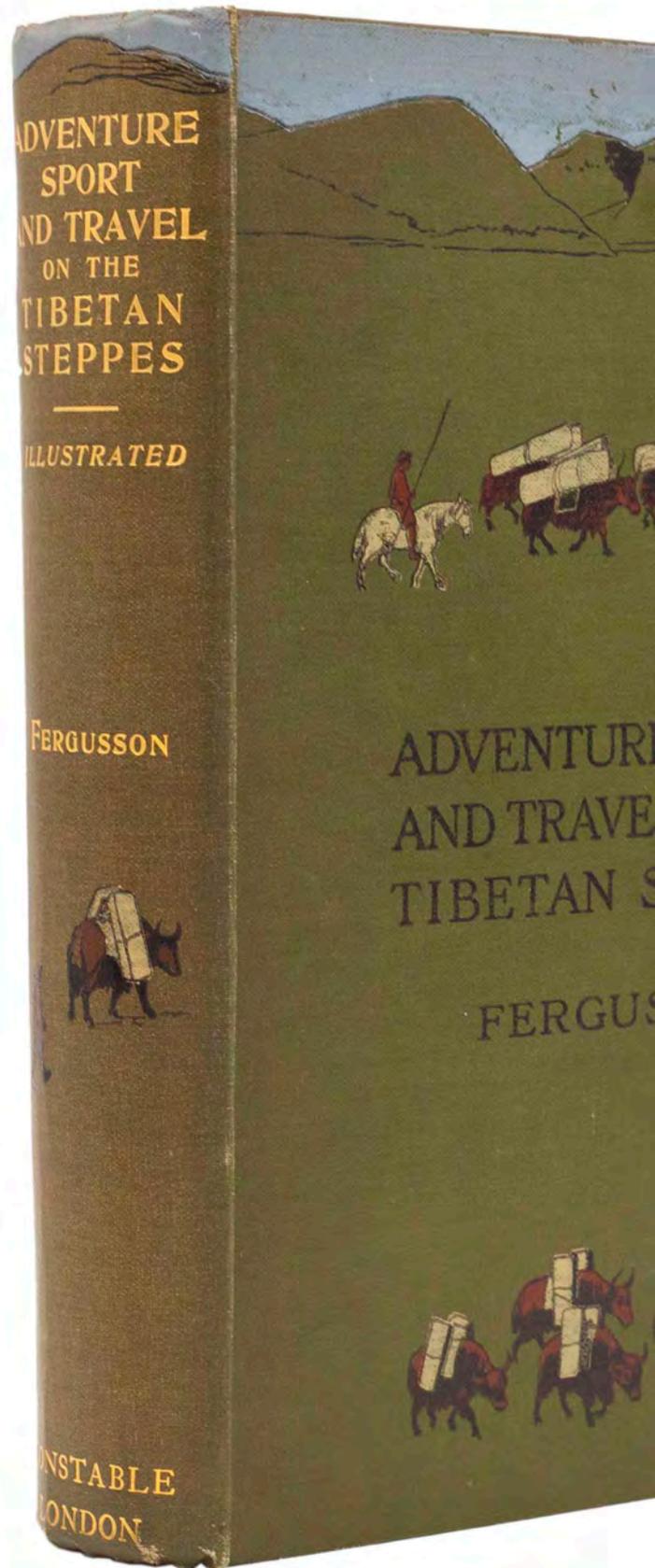
**29**     **FERGUSSON, W. N.** Adventure, sport and travel on the Tibetan steppes ... With illustrations from photographs by the author and the late Lieut. Brooke, and two maps. *London, Constable and Company, 1911.*

8vo, pp. xvi, 343, [1]; with photogravure portrait frontispiece of Brooke, 2 folding colour-printed maps, and numerous photographic illustrations in the text (some full-page); occasional very light spotting; a very good copy in original dark green pictorial cloth, spine lettered in gilt, upper cover lettered in black, coloured vignettes to spine and upper cover; extremities very slightly worn; label of Edward Baker of Birmingham ('The most expert bookfinder extant') to front pastedown, ink inscription 'J.D. Kyd Mar. 1993' to front free endpaper.

\$550

First edition, a nice copy, recounting two major expeditions across the Tibetan steppes and into western China in 1906-7 and 1907-8, undertaken by John Weston Brooke and Cecil Henry Meares, who were joined by Fergusson at Chentu: 'The trio hunted wild boar and goral in Wassu province, then proceeded down the Min River in search of penyang (blue sheep) but were unable to procure one. In the Taokwan valley, serows were bagged. Meares journeyed into Changmin territory where he collected a takin. It was during a trip to Lololand that Brooke was murdered, his body eventually recovered by Fergusson' (Czech). Brooke was granted an audience with Thubten Gyatso, the 13th Dalai Lama of Tibet, 'his first [audience], I believe, with an Englishman' (p. 6).

Cordier, *Sinica*, 4396; Czech, *Asian*, 77; Yakushi (3rd ed.) F43a.



## AMERICA BEFORE THE REVOLUTION

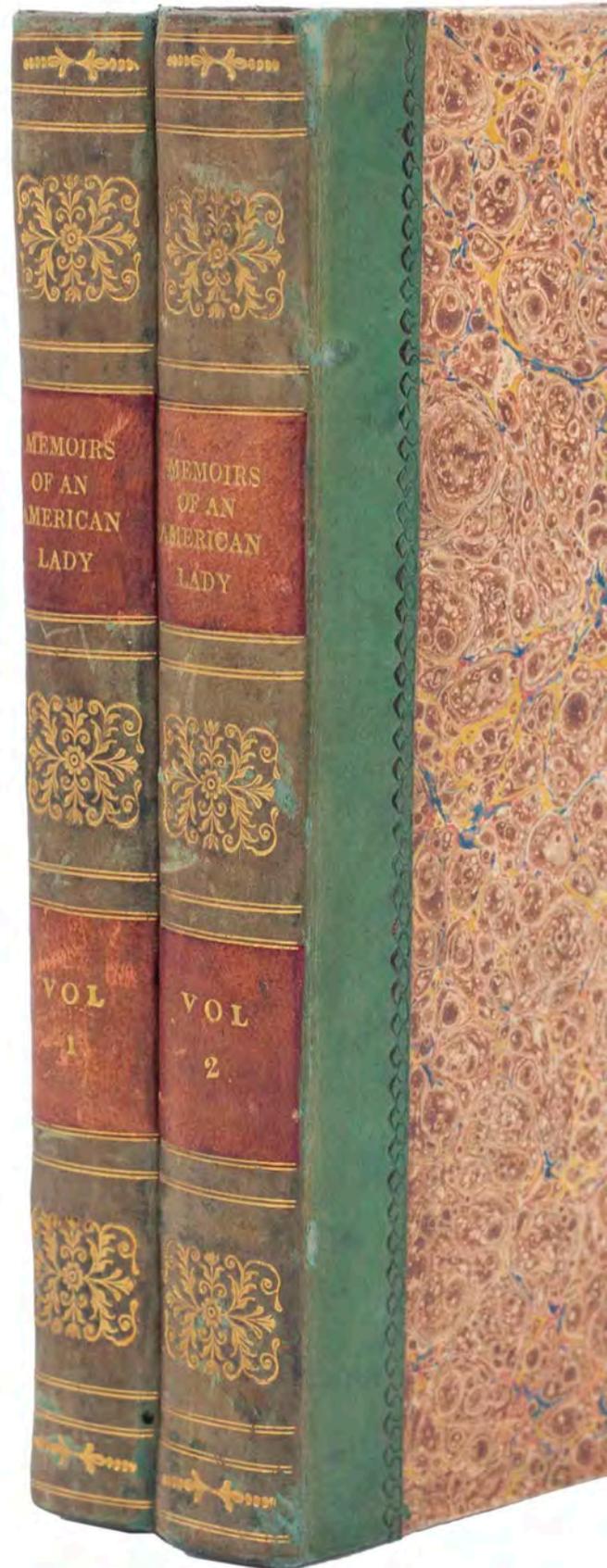
**30 GRANT, Anne.** *Memoirs of an American Lady; with Sketches of Manners and Scenery in America, as they existed previous to the Revolution ... In two Volumes ... second Edition. London, printed for Longman, Hurst, Rees, and Orme ... J. Hatchard ... and Mrs. H. Cook ... 1809.*

Two vols , 12mo, pp. xii, 322; vii, [1], 344; a fine copy in contemporary green half calf and marbled boards, flat spine gilt within compartments, morocco labels; ownership signature of Jane Hutchinson, 1810.

\$275

Second edition of *Memoirs*, first published in 1808. The American lady is Catalina Schuyler, the widow of Col. Philip Schuyler, the author's 'earliest and most valuable friend', who helped to guide her early education in America.

Anne Grant was born in Glasgow in 1755, the daughter of an army officer who in 1758 was posted to America, where his family joined him at Albany, New York. Although they returned to Scotland when Anne was only thirteen, her memories of her colonial childhood offers a remarkable reconstruction of the life and manners of the time, evoking a world that was soon to be destroyed by the War of Independence. Particularly attractive is her account of friendship with the Mohawk tribes.



**31**      **GREGORIUS NAZIANZENUS and GREGORIUS OF NYSSA.** *Orationes novem elegantissimae. Gregorii Nysseni Liber de homine [...]. Venice, Heirs of Aldus Manutius and Andrea Torresano, 1536.*

Two parts in one vol., 8vo, ff. 148; '6'8 (i.e. 76), [4]; Aldine device to title and verso of last leaf, capital spaces with guide-letters; small repair to upper outer corner of title-page, a couple of leaves with some light waterstaining, small ink stain, but a very good copy in contemporary limp vellum; small chip to the head of spine, vellum somewhat stained, ties perished; old ownership inscription on title erased or faded, numerous short contemporary annotations in Greek throughout; seventeenth-century citation from Persius' third satire to front free end-paper.

\$3500

***Editio princeps* of the orations of Gregory of Nazianzus (329–390), one of the four great fathers of the Eastern Church, archbishop of Constantinople, and of the *Liber de homine* of Gregory of Nyssa (335–395). Both works still stands as essential and profound reflections on human freedom.**

Gregory, bishop of Nyssa, a close friend of Gregory of Nazianzus, was an accomplished theologian who made significant contributions to the doctrine of the Trinity and the Nicene Creed. Beyond this, his original anthropology and his pioneering attitude towards slavery have attracted recent attention from critics. The 2010 Brill *Dictionary of Gregory of Nyssa*, edited by L.F. Mateo-Seco and G. Maspero, points to Gregory's belief that the soul is created simultaneous to the creation of the body, and that embryos were thus persons. 'Humanity [possesses both] self-awareness and free will' (Brill., p. 41). 'Gregory metaphorically describes human lives as paintings created by apprentices to a master: the apprentices (the human wills) imitate their master's work (the life of Christ) with beautiful colors (virtues), and thus man strives to be a reflection of Christ' (*ibid.*). 'Gregory, in stark contrast to most thinkers of his age, saw great beauty in the Fall: from Adam's sin, from two perfect humans would eventually arise myriad' (*ibid.*, p.42).

**Gregory was also one of the first Christian thinkers to describe the institution of slavery as inherently sinful.** Although some aspects of slavery had been criticised by Stoics such as Seneca, this was the first and only systematic critique of the institution of slavery itself to be made in the ancient world. Slavery, Gregory asserts, goes against mankind's inherent worth, and the nature of humanity to be free. Gregory countered both the classical and the Judeo-Christian precedent, arguing that (in Genesis) man was given mastery of animals but not of mankind; that it is impossible to put a price on human 'gifts' such as rationality; that God's gifts to each person are irrevocably their own; and finally that, if God himself had recalled humanity to freedom after the slavery of sin, then no person can presume to reduce another back into any form of slavery.



Aldus had published the *editio princeps* of Gregory of Nazianzus' poems, which include epigrams, elegies, and an autobiographical sketch, in 1504; Gregory's best output, however, was not his verse but his theological prose. Forty-five of his orations are extant. Though teaching original sin and deriving human mortality from the Fall, Gregory insists on the ability of the human will to choose the good and to co-operate in the work of salvation with the will of God.

The contemporary annotations in Greek, which pertain to Nazianzenus' *Orations*, reveal a competent linguist who does not merely copy salient words, but paraphrases in his own Greek.

EDIT 16 21741; UCLA 284; Renouard 116:5; Adams G-1160.

*Эрнест,  
Хемингуэй*

**ИМЕТЬ  
И  
НЕ ИМЕТЬ**

**32 HEMINGWAY, Ernest.** [Evgenia KALASHNIKOVA, *transl.*]. Imet' i ne imet' [To have and have not]. *Moscow, Goslitizdat, 1938.*

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

\$1500

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

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

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

#### UNRECORDED AND CENSORED

**33 [HOURS, Use of Rome].** Hore intemperate dei genitricis virginis Marie secundum usum Romane ecclesie. *Paris, Thielman Kerver, 6 November 1508.*

8vo (172 x 117 mm), ff. [152]; printed in red and black on vellum, text within engraved historiated and ornamental borders, many with criblé backgrounds, illustrated with 2 circular diagrams featuring St Peter and St James, 19 large cuts (one repeated), and 35 smaller cuts of the Passion, Evangelists and saints, large printer's device at end; initials painted in gold on blue and red grounds, line fillers in gold, blue and red, text ruled in red; slight cockling to quire K, upper margin and fore-edge trimmed close with slight loss to border on a few leaves, occasional rubbing to initials; overall very good in modern red morocco gilt-tooled in Renaissance style by Miquel Rius of Barcelona (ink stamp 1948), gilt edges, red silk endpapers, preserved in quarter morocco and cloth slipcase; book labels of Andrés Roure Gili and Alexandre P. Rosenberg to front free endpaper; passages of text crossed through in ink on 14 pp. by an early censor.

\$21,000

**A beautiful Book of Hours of Roman use, unrecorded in any bibliographies, printed at Paris by Thielman Kerver for the Spanish market, with a prayer in Spanish at the end which has in this copy been crossed through, along with other passages, by an early censor.**



The extraordinarily rich decorative programme here employed includes nineteen near full-page engravings, depicting the kiss of Judas, Christ and the instruments of the Passion (repeated), the martyrdom of St John, the tree of Jesse, the Annunciation, the Visitation, the Nativity, the shepherds, the Magi, the Presentation, the Flight into Egypt, the Coronation of the Virgin, the Holy Trinity, the resurrection of Lazarus, the anointing of David, Pentecost, the Crucifixion, and the attributes of the Virgin. The calendar is illustrated with the signs of the zodiac and occupations of the months, and the borders comprise a remarkable array of profane and sacred scenes: musicians, mermaids, harvesting, hunting, jesters, grotesques, sea creatures and animals, and the dance of death; stories from the Old and New Testament including typological scenes, the Creation, the Apocalypse, and scenes from the life of Christ and various saints.

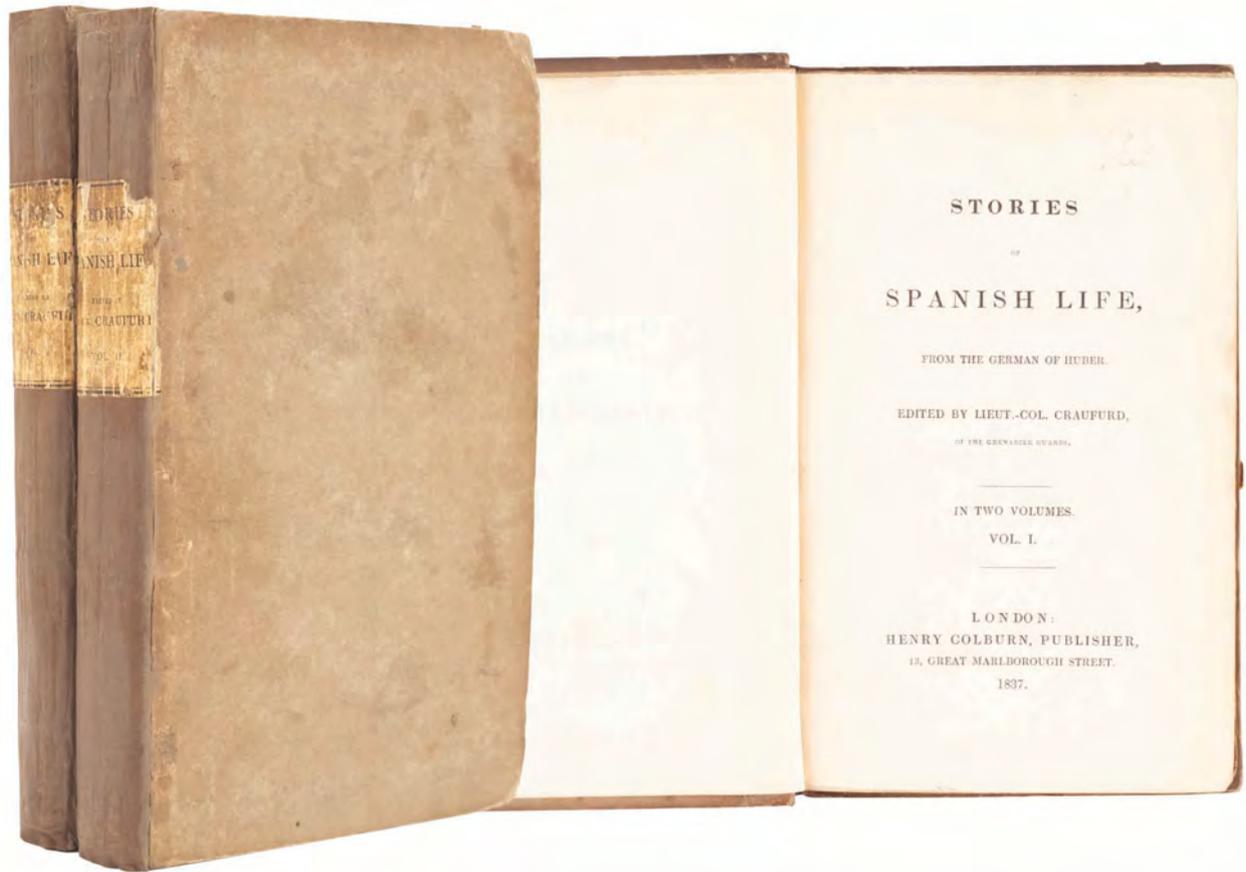
Most of the larger cuts are from Kerver's 'larger set' characterised by 'greater freedom from convention in the treatment of the designs, there being an appearance of relief or modelling in comparison with the older cuts: cross-hatching and other forms of shading are introduced' (Davies).



A prayer in Spanish appears on t3<sup>v</sup>-t4<sup>r</sup>, purportedly sent by Pope Leo III to Charlemagne and titled 'A qui comienca la oraiso[n] de sant leo[n] papa la qual a[n]bio a rey Carlo Magno'. Joseph Baer's *Catalogus DCLXXV* (1921) includes an imperfect copy of this Book of Hours (no. 563) remarking that it was 'probably printed for a town in the north of Spain since it contains on page t3<sup>v</sup> a prayer in the Spanish language to Charlemagne who was venerated in several towns of northern Spain'. In our copy this prayer has been thoroughly crossed through in ink, likely by a Dominican censor.

The same censor has scored through a few other passages in the text, including rubrics promising indulgences for prayers in honour of Christ's wounds (f5<sup>v</sup>) and to St Gregory (s7<sup>r</sup>), the rubric to the office of St Barbara (r5<sup>r</sup>), and verses on the Immaculate Conception (t5<sup>v</sup>).

Not in Bohatta, Brunet, Lacombe, or Moreau. See Davies, *Catalogue of early French books in the library of C. Fairfax Murray* 267.



**34 HUBER, Victor Aimé (and James Robertson CRAUFURD, translator).** *Stories of Spanish life, from the German of Huber.* Edited by Lieut.-Col. Craufurd of the Grenadier Guards. *London, Henry Colburn, 1837.*

Two vols, 8vo, pp. I: viii, 264 (pp. 257–264 typeset music), [4 (advertisements)], II: iv, 339, [1 (blank)], [2 (advertisements)]; some occasional light soiling or spotting, but a very good copy, untrimmed in the original grey boards; rubbed, neatly rebacked preserving original printed spine labels.

\$725

**First edition in English; rare.** In his *Hand-book*, Richard Ford described it as ‘one of the best sketches of this original people and country’. The German original, *Skizzen aus Spanien*, had appeared in 1828.

‘Selections from Huber’s *Skizzen aus Spanien*, appeared in the *Athenaeum* in the winter of 1835, and were remarked by some persons well acquainted with the Peninsula, as affording, even in the imperfect form of extracts, so lively and faithful a picture of the manners and customs of the people, that they were anxious to possess an English version of the entire work. The translator’s attention was in this way invited to the perusal of Huber’s work, and, completely satisfied of the accuracy of the delineations of life in Spain, from their perfect agreement with the impressions and recollections which two visits to that country have left on his own mind, he was induced to undertake the task of giving it to the English public. Huber was, undoubtedly, thoroughly acquainted with Spain, particularly with the south. He has observed, with great accuracy the interesting localities of the country, and must have associated familiarly with the different classes, to have described their character, feelings, and manners, with so much spirit and fidelity’ (preface, pp. vii–viii).

Huber (1800–1869) was also the author of *Madrid, Lisboa, und die Refugiados in London* (Bremen, 1833). The translator James Robertson Craufurd (1804–1888) was commissioned into the Grenadier Guards and saw service during the Crimean War. He was promoted to lieutenant general in 1863 and to general in 1871.

*Provenance*: Christ’s College Cambridge, with armorial blindstamp to titles and withdrawal stamp on front free endpapers.

Library Hub (Copac) records four copies only: Bodleian, BL, CUL, and NLS. OCLC adds Biblioteca Nacional, Brown, Chicago, Halle, Illinois, and Library of Congress.

Alberich 575; Palau 116544. See Robertson, *Los curiosos impertinentes* (1992), pp. 186–187.

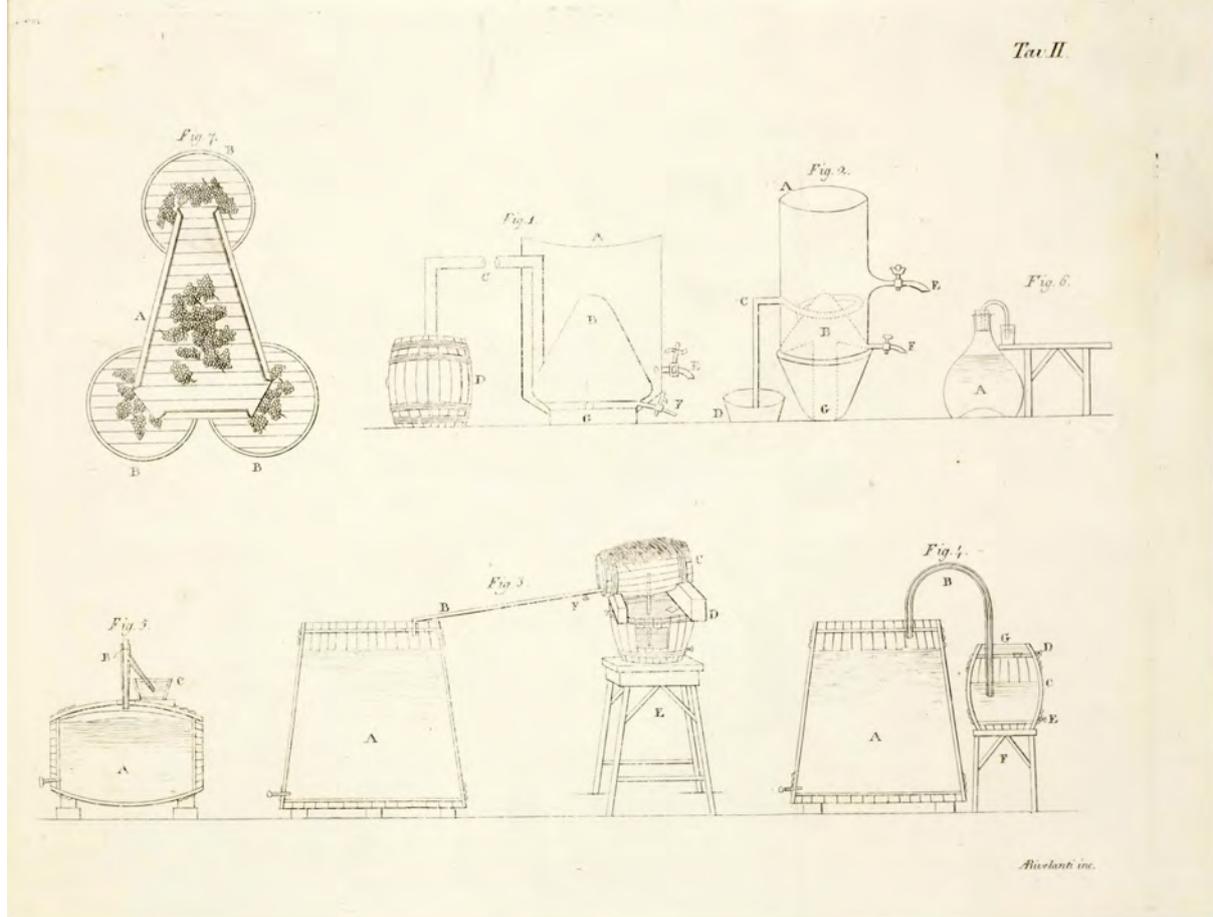
## MADEMOISELLE GERVAIS’S METHOD OF WINE MAKING IMPROVED BY BRUNEL

**35 HUBER, Vincenzo.** Saggio di enologia pratica. *Milan, Sonzogno, 1824.*

8vo, pp. lxxvi, 591, [1], lxiv, 3 folding plates, lxx–lxxiii, [1]; a very faint waterstain to first quire, but a beautiful copy, extremely clean and fresh, bound in contemporary half calf over marbled boards; contemporary ownership inscription ‘Mantovani’ to front free endpaper.

\$1000

First complete edition of a popular oenological handbook by Vincenzo Huber (a short extract was published in 1823), in which the author supports and aims at popularising in Italy Brunel’s ‘improved’ variant of Mademoiselle Gervais’s method of wine making.



The method involves a close fermenting apparatus which claims ‘to condense, and to return into the fermenting fluid, all the aqueous, spirituous, and balsamic vapours which are usually carried off with the carbonic acid gas, thereby enriching the wine, by preserving entire its spirit and perfume’, and augmenting the quantity of wine obtained by up to 15%. (see *The art of wine making – the Gervais fermenting apparatus improved*, in *London Mechanics’ Magazine* and republished in *The Mechanics’ Magazine*, (New York, 1835), vol. IV, p. 155). Huber also discusses other oenologists and their winemaking methods, including Dandolo, Casboi, Chaptal, Bosc, and many others.

The final chapter is dedicated to various wines, their qualities and specific winemaking processes; it predominantly comprises wines produced in the Austro-Hungarian Empire (which included Lombardy, Veneto, Tyrol, Istria, Dalmatia, Austria, Hungary, Bohemia and Transylvania), but also includes wines from Italy, Portugal, Spain, France, Switzerland, Germany, Russia, the Ottoman Empire, Persia, Africa and North and South America.

OCLC records only three copies outside Italy, at the California State University (Henry Madden Library) and UC Davies in the US, and Berlin State Library; we have located one further copy at the Austrian National Library. No copies on Library Hub (Copac).

Loubère, *The Red and the White: The History of Wine in France and Italy in the Nineteenth Century*, p. 391.

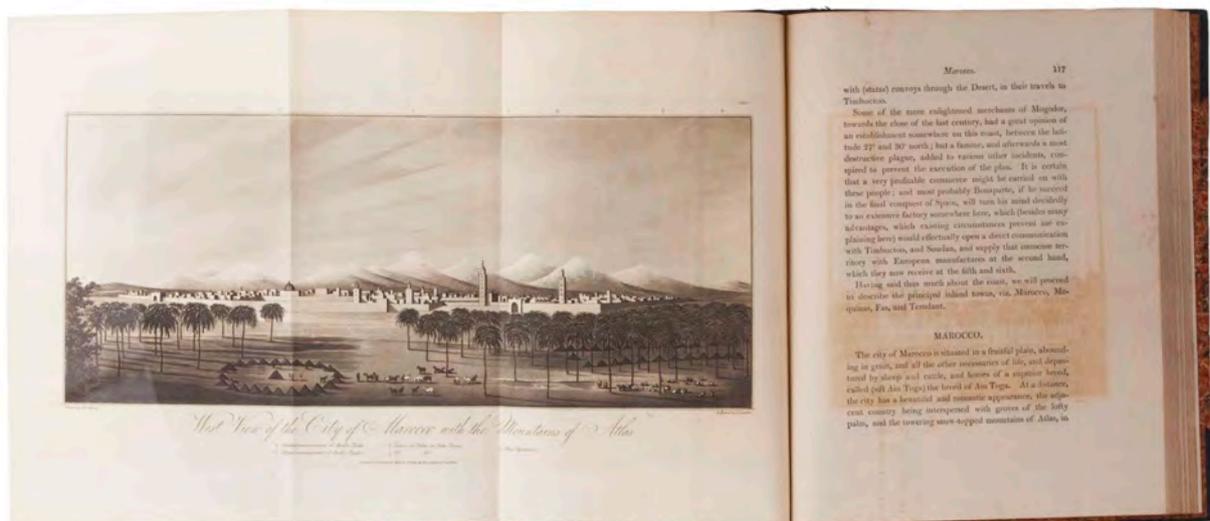
‘ONE OF THE BEST PIECES OF TRAVEL LITERATURE’ ON MOROCCO

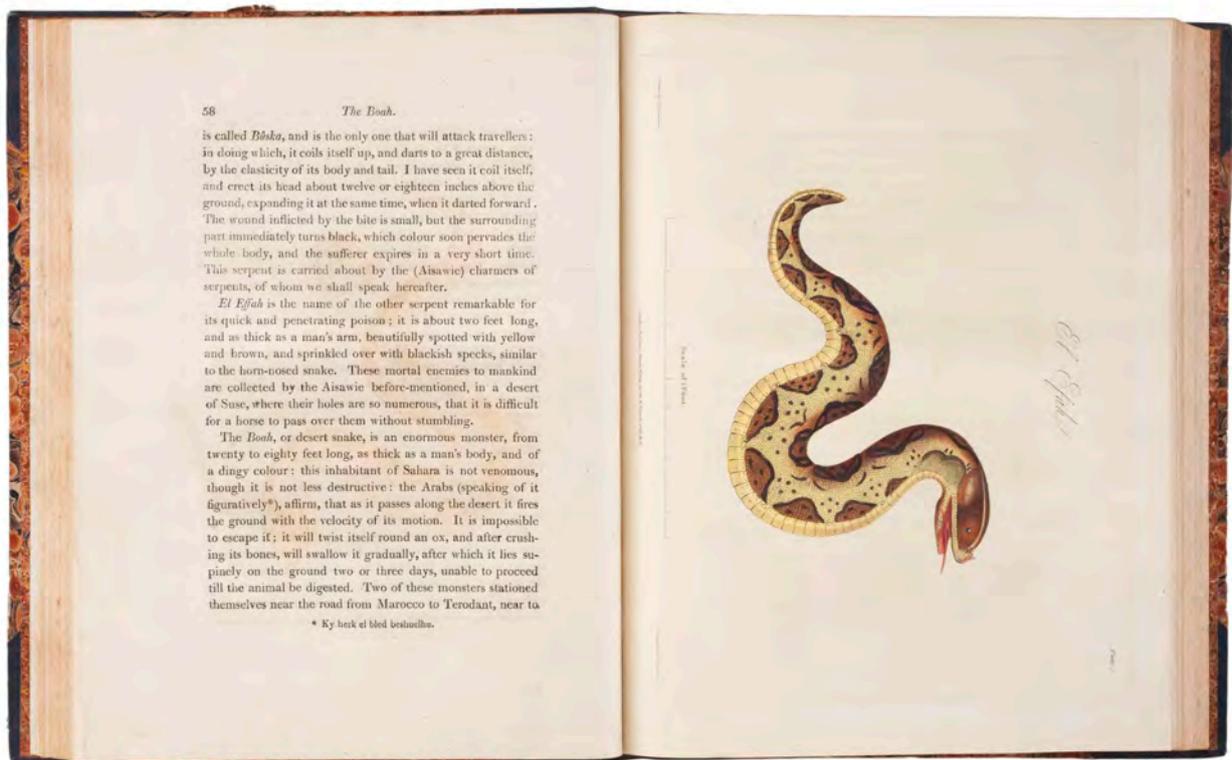
**36 JACKSON, James Grey.** An account of the empire of Marocco, and the district of Suse ... To which is added, an accurate and interesting account of Timbuctoo, the great emporium of central Africa ... Illustrated with engravings. *London, printed for the author by W. Bulmer and Co. and sold by G. and W. Nicol, 1809.*

Large 4to, pp. xvi, 287, [1 (errata)]; with some text in Arabic; one engraved folding map after Jackson with routes added by hand in red, 11 aquatint plates by J.C. Stadler after Jackson, 5 folding and 2 hand-coloured, and one engraved map; a little light foxing to plates and light offsetting, small ink stain to p.184; very good in contemporary half blind-tooled black morocco over marbled boards, spine in compartments tooled in blind and gilt with lettering-piece, marbled endpapers; some wear to extremities and rubbing to boards; armorial bookplate of S.P. Thomlinson.

\$1500

First edition, a very nice copy, of this account of Morocco and Timbuktu by James Grey Jackson, British consul at Mogador, with handsome aquatint plates. Based on ‘a residence of sixteen years in different parts of the Empire of Marocco’ (p. v), Jackson here endeavours ‘to give the reader a clear account of the present state of ... Marocco, and of its commercial relations with the interior, as well as with Europe ... to shew the advantages which this country might, and ought to derive from an extensive trade with Barbary’ (p. xii). The *Account* proved popular: a second edition was published in 1811 and a third in 1814, while a German translation was issued at Halle in 1815. More recently, Mohamed Chtatou has judged that ‘Jackson’s account of Morocco ... is, even today, one of the best pieces of travel literature about the country’ (‘Morocco in English travel literature: a look at J.G. Jackson’s Account’, in *Journal of North African Studies* (1996), I p. 59).





The opening map of 'West Barbary' shows the author's route marked in red, while the plates variously depict plants, insects, snakes, and views of the Atlas and Iron Mountains and of Mogador.

Abbey 296; Gay 1248 (note).

## WITH THE THIRD PART

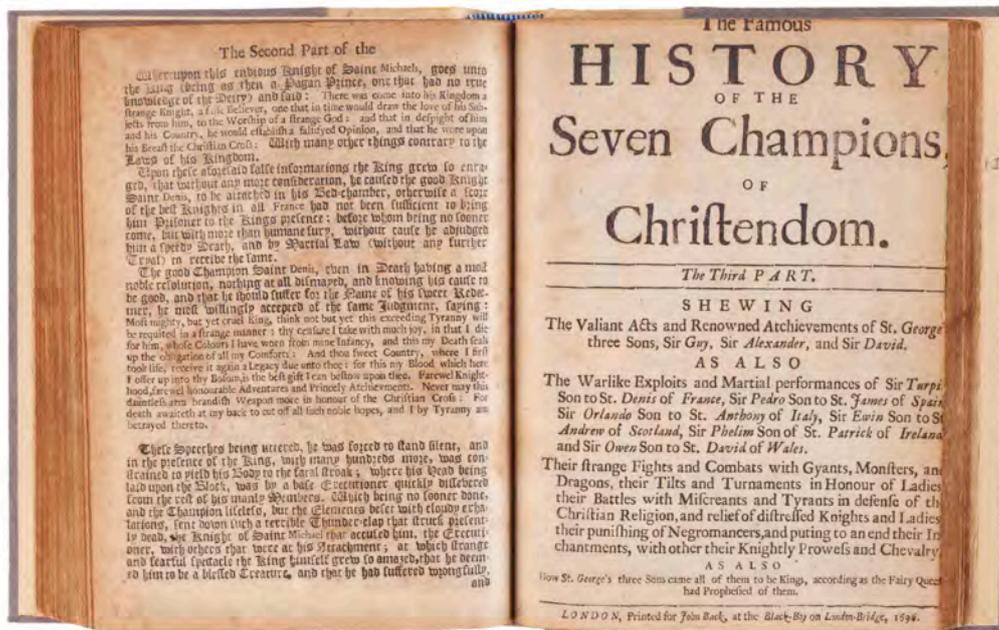
37 [JOHNSON, Richard]. The Famous History of the seven Champions of Christendom ... The first [—second] Part. London, printed [part II: by W. Onley] for Ric. Chiswell, M. Wotton, G. Conyers, and B. Walford, 1696.

[bound with:]

[WINSTANLEY, William, attributed author]. The Famous History of the seven Champions of Christendom ... The third Part ... London, printed for John Back, at the Black-Boy on London Bridge, 1696.

Three parts, 4to, bound together, pp. [176]; pp. [144]; and pp. [8], 152; S1-4 of part II bound in error before X1 in part I; occasional browning in parts II and III, preliminaries of part III cut close, shaving a few letters from the fore-edge (and a few headlines throughout); else good copies in a rather inappropriate recent binding of quarter vellum and boards.

\$1200



The last seventeenth-century edition of Johnson's 'vastly popular' chivalric romance *The Seven Champions of Christendom* (first published in two parts, 1596-7); found here with the second edition of the rare continuation, probably by William Winstanley, first published in 1686.

'The popular success that was to keep *The Seaven Champions* in print, in a wide variety of forms, abridgements, and adaptations, until 1932, may be explained by its patriotic emphasis on St George, whose adventures predominate ... It contains a heady mix of romance, adventure, Christian crusading high-mindedness, and misogynist, vindictive, and racially directed violence'. It received a stage adaptation by John Kirke (and/or possibly Thomas Heywood) in 1638, and was the book with which Samuel Johnson later learned to read in his father's bookshop.

Showcasing Johnson's ability to synthesize a variety of sources into a successful original, *The Seven Champions* centres on seven patron saints: George (England), Denis (France), James (Spain), Andrew (Scotland), Patrick (Ireland), and David (Wales), all transformed by Johnson into knights errant. In the first part, George kills the dragon, slays the necromancer Ormandine and rescues David; Denis escapes enchantment as a hart and rescues Eglantine from the trunk of a mulberry; James wins the love of Celestine; Anthony kills a giant and rescues Rosalind; St Andrew helps release Rosalind's six sisters from their enchantment as swans; and Patrick rescues them from satyrs. All the champions then raise armies to fight the Saracens, but George is called away to defend his wife Sabra, returning in time to save the other champions from the wiles of some beautiful but evil spirits. Part II tells of their further adventures, the manners of their deaths, and the adventures of George's three sons.

The Famous  
**HISTO**  
OF THE  
Seven Champions  
OF  
**Christen**

George of England, St. Denis  
in, St. Anthony of Italy, St. An  
k of Ireland, and St. David of

S H E W I N G  
Honourable Battels by Sea a  
ts, - Turnaments, for Ladies:  
ants, Monsters and Dragons:  
reign Nations: Their Enchantr  
eir Knighthoods, Prowess, an  
rica, and Asia; with their Vi  
es of Christ.

the true manner and places of their  
es: and how they came to be c  
RISTENDOM.

**The First P**

L O N D O N,  
nted for Ric. Chiswell, M. Wo  
B. Walford, 169

The work was perennially successful, and received numerous imitations, but although Johnson promised a sequel, no third part was provided until long after his death, in 1686 (very rare, three copies in ESTC). The 'editor' of the sequel, 'W. W.' (probably Winstanley as he dedicates his work to a neighbour, Ralph Harrison of Newport Pond, Essex), tells the story of all the sons of the seven champions. Of this second edition ESTC records **seven copies only**: BL; Harvard (two imperfect copies), Huntington, Illinois, Yale; Western Ontario. Although from a different publisher it may have been intended for retail together – by the next edition (printed for Chiswell *et al.*, 1705) all three parts of found together.

Wing J-800; J-803; J-804.

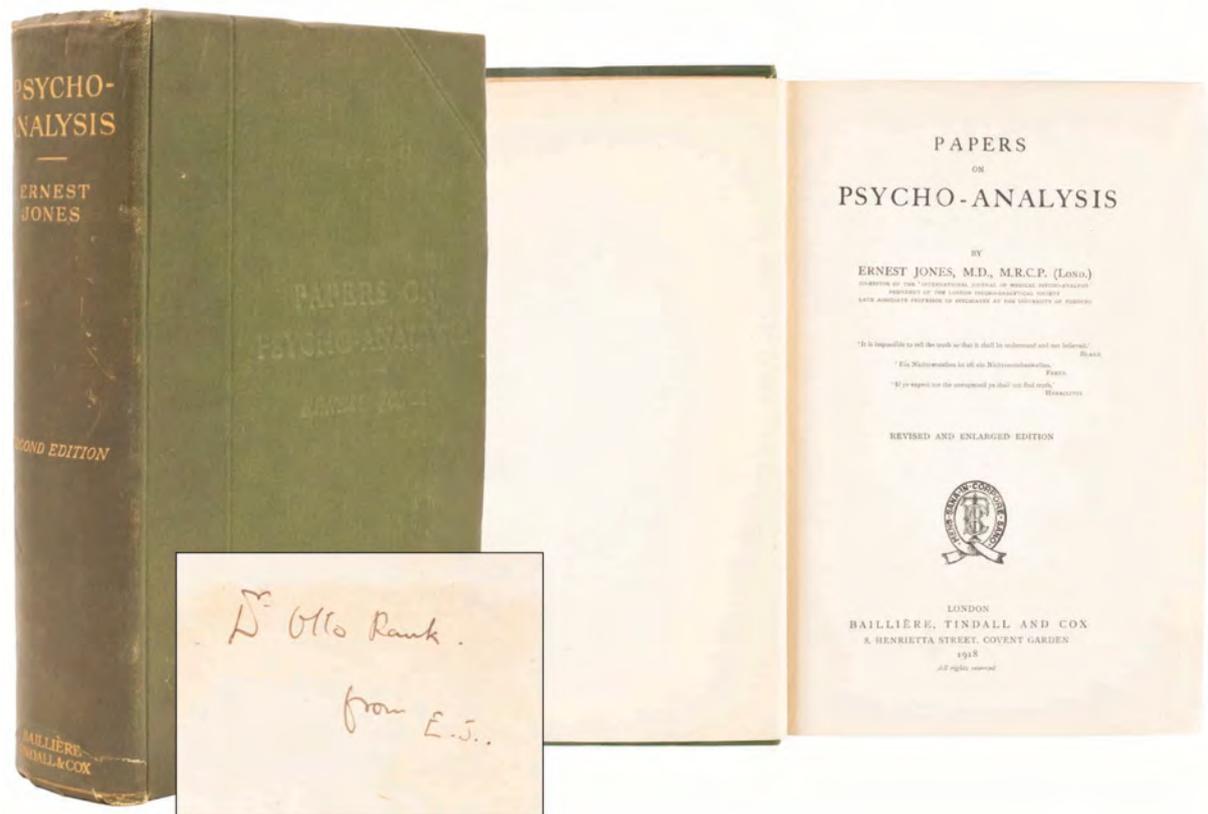
PRESENTED BY THE AUTHOR TO  
OTTO RANK

**38 JONES, (Alfred) Ernest.** Papers on psycho-analysis ... Revised and enlarged edition. *London, Baillière, Tindall and Cox, 1918.*

8vo, pp. x, 715, [1 (blank)]; a very good copy in original green cloth, lettered in gilt to spine and in blind to upper cover; some wear to spine ends and corners, hinges split; author's presentation inscription in ink to front free endpaper 'Dr Otto Rank from E.J.'.

\$1200

Enlarged second edition (first 1913) of Ernest Jones's collected papers on psychoanalysis, an extraordinary association copy presented by the author to the Austrian psychologist Otto Rank (1884–1939).



The Welsh-born Jones (1879–1958) was a seminal figure in the advancement of psychoanalysis in Britain, and a close associate and influential biographer of Sigmund Freud. Having received his medical degree in 1903 and worked in several London hospitals, his interests shifted towards psychoanalysis. In 1908 he organised the First Psychoanalytic Congress in Salzburg with Carl Jung, and three years later played an active role in the foundation of the American Psychoanalytic Association. He founded and edited the *International Journal for Psycho-Analysis* and was instrumental in securing recognition for the subject from the British Medical Association in 1929. His *Sigmund Freud: Life and Work* (1953-57) is considered one of the most significant biographies of the twentieth century.

This edition collects 40 papers by Jones ('general', 'on dreams', 'on treatment', 'clinical', and 'on education and child-study'), beginning with his important 1908 essay on 'Rationalisation in everyday life'.

Jones presented this copy to Otto Rank, whose application of psychoanalytic theory to the interpretation of art and myth have remained influential. Jones and Rank were both original members of the secret committee established in 1912 to police the psychoanalytic movement and coordinate strategies for dealing with its opponents.

39 LACTANTIUS. Opera. Rostock, Brothers of the Common Life, 9 April 1476.

Second part only, i.e. ff. 106-204 (wanting the final blank), comprising Books 5-7 of the *Divine Institutes* and two smaller works, *De ira dei* and *De officio dei*, plus a piece by Jerome on Lactantius, and Latin verses by Venantius Fortunatus; printed in roman letter, with capital spaces.

[bound after:]

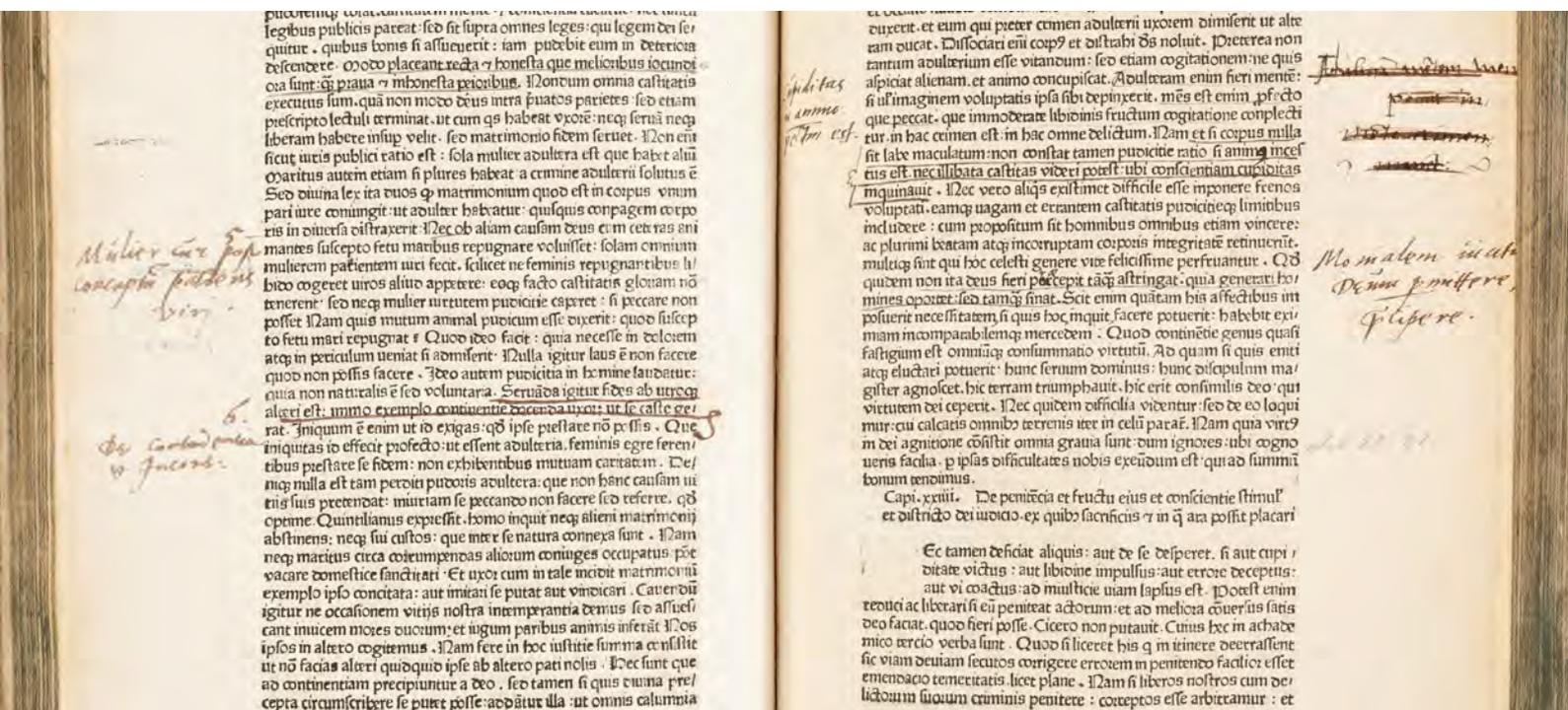
**MACROBIUS, Ambrosius Theodosius.** In somnium Scipionis libri II. Eiusdem Saturnaliorum libri VII. Ex vetustissimis manuscriptis codicibus recogniti & aucti [edited by Joachim Camerarius]. Basel, Hervagius, 1535.

Folio, pp. [40], 334, [2], Greek and roman letter, printed diagrams in text **including a world map**; printer's device on title and verso of last leaf.

Two works in one vol., folio, in early seventeenth-century German vellum over boards; nineteenth-century booklabel of Matthew Robson, Monkwearmouth; from the Pottesman collection.

\$7000

**The earliest dated printed book from Rostock, and probably the first book printed there of any sort.** The printers were the Brothers of the Common Life, or Michaelisbrüder, at their House of the Green Garden at St Michael's (*Domus viridis orti ad Sanctum Michaellem*), the only fifteenth-century press of the Hanseatic town on the Baltic. The lengthy colophon, transcribed at BMC II 566 in cataloguing the British Library copy IB.10203, states that printing was completed on 9 April 1476.



*Dr Martin Davies writes:*

BMC remarks that the colophon is printed in red ink, and in the British Library copy it is. Other copies, such as the present one, have a black-printed colophon. Catalogues do not generally mention whether the colophon is printed in red or black, and none mentions the curious fact that the black-printed colophon was plainly added at a second stage, after the poetic text of Venantius Fortunatus above it had been printed off. While the red-ink colophon in the British Library copy is perfectly aligned with that text, the black printing here, though identical in type-setting to the red one, is indented and somewhat askew to it, and markedly fainter than the printing of the poem. It therefore appears that the original setting had the red-ink colophon which for unknown reasons (possibly want of further supplies of red ink) was replaced by the black-ink setting. The gummy and smudgy red ink had to be cleaned off the standing type, which was removed as a whole from the made-up page and reinserted slightly out of register. It seems to have been the earlier presence of red ink on the type that accounts for the notable lack of contrast of the present black-printed colophon. This does not necessarily mean that the black-printed colophon copies betoken a second state of the edition throughout, since there are clear stop-press corrections in the BL copy which are uncorrected in the Quaritch copy, e.g. p. 103 (as paginated in Q) *perfecto* Q, *profecto* [recte] BL, p. 159 *bccultantur* Q, *occultantur* BL. The sheets of both corrected and uncorrected states were probably mixed together indiscriminately.

Bound before the Lactantius is an important edition of Macrobius, edited by Joachim Camerarius, in which Camerarius restores the Greek words, phrases, and quotations in Macrobius' text and prints them in the original Greek. In this, as he explains in his introduction, he was helped by the humanist scholar, Justin Gobler of St Goar (d. 1567). On the *recto* of the final leaf the printer states that the book was too late to meet the deadline of the spring Frankfurt book fair, and this delay has enabled him to add a few extra *errata*.

Shirley writes that the outline of Africa in the world map has been updated according to modern concepts (*The Mapping of the World* 13 note).

*Provenance:* On the title-page of the 1535 Basel Macrobius bound before the Lactantius is inscribed: 'Julius Guilielmus Zinc= | grauius comparauit Ba= | sileae pro .3. bacionibus'. The *Batz* was a billon coin, originally introduced at the end of the fifteenth century at Bern but widely diffused in south Germany, Austria, and Switzerland, and equivalent to a double-*Plappart* (a *Plappart* was equivalent to a schilling at Basel) or half a *Kreuzer*. The price paid was therefore something like six Basel shillings. **The owner was Julius Wilhem Zincgref of Heidelberg** (1591–1635), a German patriot and prolific author (*Emblemata*, German *Apophthegmata* and *Facetiae*) who died prematurely of the plague. There is a considerable body of literature on him.



Much less studied is the 'Laurentij Zinckgreffij Junioris' who writes his name on the first page of the Lactantius, showing, incidentally, that the copy was very likely imperfect when he acquired it. Laurentius, or Lorenz II, Zinckgraf (1541–1610) was the eldest son of another Lorenz (whence styled 'Junior') and father of Julius Wilhelm, his third son. Biographical dictionary entries, when not based on one another, seem to be largely précis of the only substantial life, that of Melchior Adam in his biographies of notable Germans. This life, which includes substantial passages from Laurentius's own letters and poems, is said at the end to be derived 'ex vita MS', a manuscript presumably composed by Adam's friend, Laurentius's son, and heir to this volume, J. W. Zinckgraf.

Laurentius led a rather peripatetic life, dislocated by the wars of religion. Born at Simmern (also known as Hunsrück), in the Palatinate near Mainz and Heidelberg, he was educated under the Lutheran humanist Johann Sturm at Strasbourg and under Melanchthon's successors at Wittenberg, where he took the degree of *Magister philosophiae* in 1565 and briefly gave lectures on the Greek New Testament. With the support of noble patrons in the Palatinate, he continued his studies in Paris, where he taught mathematics (*Astronomica et Sphaerica*), c. 1566, eventually taking a doctorate in law at the University of Orléans in 1570: like his son Julius Wilhelm, he was a juriconsult, and he returned to Heidelberg as legal adviser to the Calvinist Elector of the Palatinate, Friedrich III.

Friedrich asked him to accompany his son Prince Christoph and his troops as a war counsellor in the expedition to the Netherlands to support William I of Orange in the revolt of the Dutch against the Spanish. Adam's life gives a lengthy and vivid quotation from Laurentius (pp. 433-36) of the events leading up to the battle of Mookerheide on the Meuse, April 1574, in which the Dutch were badly defeated and Christoph lost his life, as did William's two brothers. The remainder of his life, till his death on 25 June 1610, was spent at the Elector's court in Heidelberg, acting from time to time on diplomatic missions and also lecturing in law at the university.

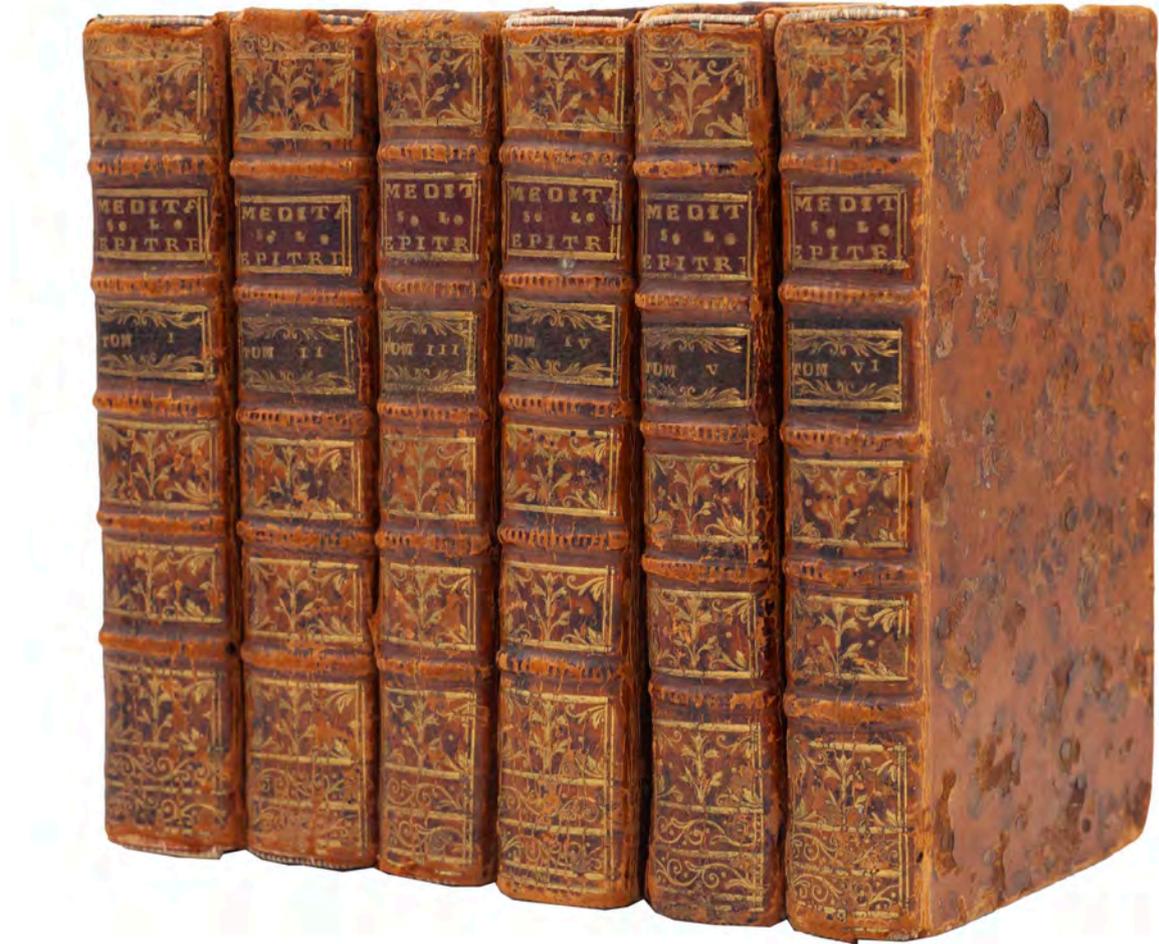
Adam's *Vita* lays special stress on Laurentius's cultivation of learning and music, his love of books being mentioned several times. At Paris he had friendly relations with the publisher André Wechel, *bibliopola notissimus*, and took a large quantity of books from him in exchange for a debt. These unfortunately were dumped in the Rhine near Bacharach by an incautious carrier as they were being sent home, the subject of a plaintive poem by Zingref quoted at length in the life (p. 432). In the present book, Laurentius copies out at the bottom of the first page the notice of Lactantius found in David Chytraeus's *Oratio de studio theologiae*, first published at Wittenberg, 1560. He makes a number of further annotations in the book, for example the five marginal interventions noting Lactantius's views on sexual relations on the pages marked in modern pencil 83-85, or at a gap in the text (p. 120), 'Desunt graeci textus', where the Brothers had been unable to print the Greek found in Lactantius's text, even though this had been standard practice in Italian editions since the *editio princeps* of Subiaco, 1465. There are earlier hands too (a large gothic, 'monkish' script writing headings, etc.) and several later hands, one of which gives notice of an untraced sale for £2 10s of a copy in London, 1764, on the *recto* of the rear flyleaf: 'In Catalogo Londinensi a. 1764 Lactantii editio Rostockensis a. 1476 literis initialibus coloratis corio Turcico aestimatur 2<sup>l</sup>. 10 sch.'

HC 9812; BMC II 566; Goff L7.

**40 LE GROS, Nicolas.** *Meditations Sur Les Epistres Catholiques de S. Jacques, S. Pierre, et St. Jean.* Paris, Chez Savoye, 1754.

Six volumes, 12mo, pp. pp. xvi, 501 [1]; viii, 476 [2]; [4] 383 [1]; viii, 460; [8] 399 [9] (including 4 pp. publisher's ads.); [4] 420; some browning in places, but otherwise clean and fresh; in contemporary calf, spines gilt in compartments with gilt-lettered morocco labels; some wear, but still an attractive copy, with presentation inscription to front free endpaper of vol. I: "Ce livre a été donné a Françoise Arnaud sourde et muette de naissance pour recompense d'un exercice qu'elle a fait en françois, en latin, en Italien et en Espagnol sur le sacrement de confirmation. à Paris ce 8e Juillet 1772. De L'Epée Prêtre".

\$2000



First edition of this extensive work of meditations by the Jansenist Nicolas Le Gros (1675–1751), who had been a canon of Rheims Cathedral but became an exile in Holland and a member of the schismatic Church of Utrecht. A set of meditations just on the epistles of St Peter had been published in 1736.

The set was given as a school prize, 8 July 1772, by the pioneer in deaf children's education, the priest Charles-Michel de l'Épée (1712–1789), to one Françoise Arnaud, 'deaf and dumb from birth, in recompense for an exercise that she did in French, in Latin, in Italian and in Spanish on the Sacrament of Confirmation'. It is very interesting that the work given to the girl should be a Jansenist one; L'Épée, a cleric who became known as the 'Father of the Deaf' - and whose school, the first free school for deaf children, still functions, called today the Institut national des jeunes sourds de Paris - was barred from a preaching licence by the Archbishop of Paris for refusing to subscribe to the anti-Jansenist Constitution 'Unigenitus'. The item offers a strong suggestion that the director gave Jansenist religious instruction at the school.

The dedication is also of interest for showing the teaching of several languages that was offered at the institution. L'Épée's experience in deaf teaching is believed to have started in 1753, when he took over the religious instruction of two deaf girls. His predecessor in the task had used pictures to teach the girls, but L'Épée thought any method that did not involve words was insufficient. From different sources he developed a universal sign language, and in 1760 opened a school for the deaf, initially with six pupils. His experiences led to two published statements of his methods, *L'instruction des sourds et muets par la voie des signes méthodiques* (1776) and *La véritable manière d'instruire les sourds et muets* (1784), as well as many public demonstrations. By the time of L'Épée's death, the school had more than seventy pupils, and his reputation among the Revolutionaries was such that he was recognised by the Assemblée nationale as a 'Benefactor of Humanity'. His school was taken over by the state in 1791, and called then Institution National des Sourds-Muets. For a useful old biography of L'Épée, see F. Berthier, *L'Abbé de l'Épée, sa vie son apostolat, ses travaux, sa lutte et ses succès*, (Paris 1852).

Not in Conlon; OCLC records copies outside mainland Europe at Yale, Newberry, Notre Dame, Lindenwood, and Historic Deerfield Library only.

#### UNIVERSAL HISTORY: FROM DE THOU'S LIBRARY

**41 LE MIRE, Aubert (editor).** Rerum toto orbe gestarum chronica a Christo nato ad nostra usque tempora. Auctoribus Eusebio Caesariensi episcopo, B. Hieronymo presbytero, Sigeberto Gemblacensi monacho, Anselmo Gemblacensi abbate, Auberto Miraeo Bruxell. aliisq[ue]. Omnia ad antiquos codices mss. partim comparata, partim nunc primum in lucem edita... *Antwerp, apud Hieronymum Verdussium, 1608.*

4to, pp. [88], [8], '120' (i.e. 420), [4 (index)], with main title and three divisional titles; woodcut devices to three of the titles, initials, tail-pieces; slight paper flaw to A2, slightly toned; very good in contemporary red morocco, triple gilt fillet border to covers, spine gilt in compartments, lettered directly in two, all edges gilt; a little worming at foot of spine, some wear to joints, corners and edges; from the library of Jacques Auguste de Thou, with his gilt arms impaling those of his second wife Gasparde de la Chastre to covers, and gilt monogram to spine compartments, '3. C. P. T. 3. F. 85' inscribed in ink to front pastedown.

\$5100

**First edition of this collection of chronicles, covering sixteen hundred years of world history from the birth of Christ to its publication, composed by the ecclesiastical historian Aubert le Mire of Brussels, from the library of Jacques Auguste de Thou.**

The volume opens with Eusebius of Caesarea's chronicle to the year 329 ad, with St Jerome's supplement to 381. This is followed by Sigebert of Gembloux's medieval *Chronicon* covering the period between 381 and 1112, with additions up to the year 1225 by Anselm of Gembloux and others.



The final part comprises Le Mire's own chronicle ('ex vetustis scriptoribus') from 1200 to 1608, ending with an index directing the reader to passages relating to, for example, Jerusalem and Rhodes, numerous emperors, kings and popes, religious and military orders, plagues and earthquakes, and the invention of printing, which is discussed at length under the year 1440. A pupil of Justus Lipsius, Le Mire (1573–1640) enjoyed a successful ecclesiastical and diplomatic career, and wrote prodigiously, particularly on monastic orders and Belgian history.

*Provenance:* Jacques Auguste de Thou (1553–1617), friend of Montaigne, president of the Parlement de Paris, historian and book collector, served as canon at Notre Dame and played a central role in the life of the French church. He was one of the negotiators of the Edict of Nantes, and spoke against the principles established in the Council of Trent on behalf of the Gallican Church. His library numbered around thirty thousand books and was famed as the most splendid of its time. After de Thou's death, it was acquired by the Marquis de Ménars, then sold to the Cardinal of Rohan in 1706 and inherited by the Cardinal's nephew, the Prince of Soubise. **Le Mire is known to have corresponded with de Thou,** and may well have visited de Thou's library during his diplomatic mission to France in 1609, when he found time to tour numerous notable Parisian collections.

USTC 1003327.

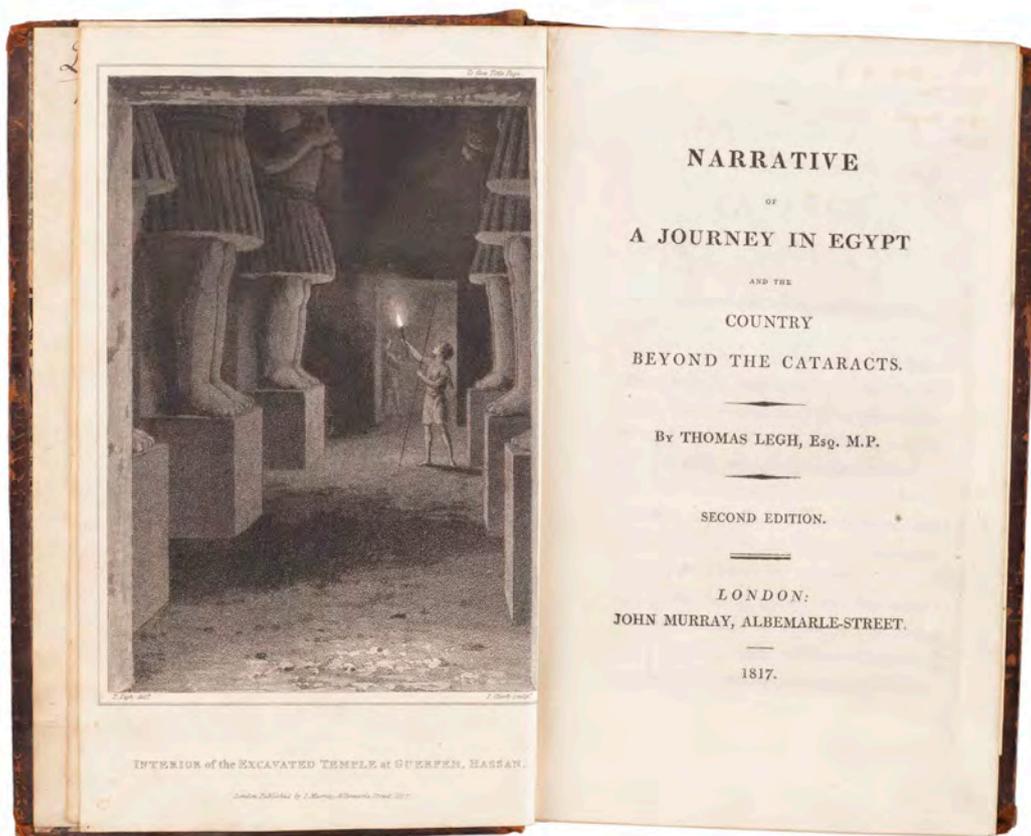
WITH TEN NEW PLATES

**42**    **LEGH, Thomas.** Narrative of a journey in Egypt and the country beyond the cataracts ...  
Second edition. *London, John Murray, 1817.*

8vo, pp. viii, [2], 132, [2], 133-296, [2]; without half-title; with frontispiece, folding map, and 10 plates (3 folding, all but one aquatints); a very few light marks; very good in contemporary tree-patterned calf, spine gilt in compartments with black morocco lettering-piece, marbled endpapers; upper joint split but holding, spine neatly repaired at head, some wear to corners; with armorial bookplate of 'Cecil Lister Kaye of Denby Grange in the County of York' and faint inscription at head of title.

\$680

Second edition, illustrated with ten handsome plates absent from the first edition of 1816. 'Legh travelled up the Nile in the winter of 1812/13 with the Rev. Charles Smelt, whose journal he uses in the narrative. They explored the country above Aswan, penetrating into Nubia, whose temples they were among the first to examine. Legh believed that only Norden had travelled in Nubia previous to himself. In 1817 and 1818 Legh travelled to Constantinople with [William] MacMichael and then joined Irby and Mangles in their successful attempt to reach Petra' (Blackmer).



The atmospheric plates include 'Interior of the excavated temple at Guerfeh, Hassan', 'An Egyptian woman carrying water from the Nile', and 'Arms of the Barabras'. The volume ends with an 'account of some fragments of Thebaic manuscripts on leather, purchased by the author at the island of Elephantine'.

Abbey *Travel* 267; Blackmer 999; Ibrahim-Hilmy I, p. 364.

**43**     **LEWIS, Wyndham.** *Paleface, the Philosophy of the melting Pot.* London, Chatto & Windus, 1929.

8vo, pp. xi, [1], 303, [1]; publisher's black cloth, white spine; colour-printed dust-jacket with a design revised by Lewis; slightly shaken but a good copy in a very good jacket, reinforced on verso in a few places, a few short tears to head; bookplate of the BBC broadcaster D. G. Bridson, a friend of Lewis in the 1950s, with his pencil markings in the margin throughout.

\$875

First edition, a considerably expanded version of an essay which first appeared in *The Enemy* no. 2, examining 'race-consciousness' in contemporary literature and the 'melting pot' philosophy of America. 'I am heart and soul upon the side of the Melting Pot, not upon that of the Barbed Wire' he maintains, but there are chilling arguments against miscegenation and decrying 'white guilt'. Particular targets of Lewis's satire were Sherwood Anderson's *Dark Laughter* and D. H. Lawrence's *Mornings in Mexico*.

See Bridson, *The Filibuster* pp. 75-95.

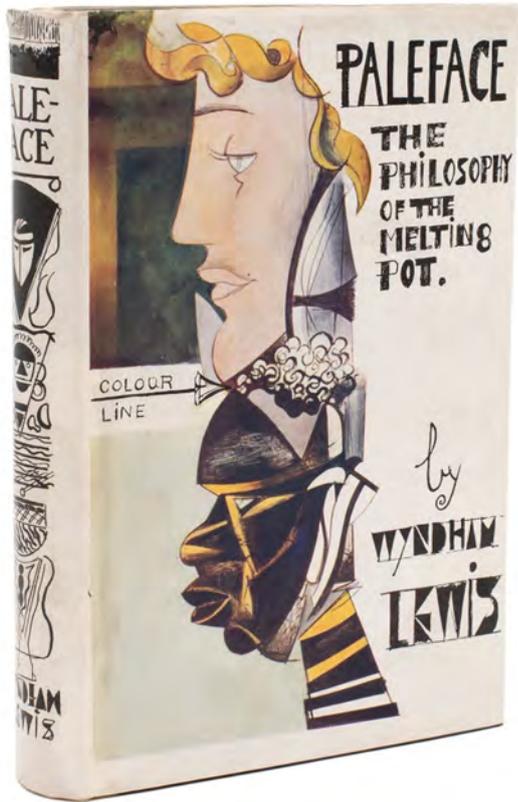
Pound & Grover A10a; Morrow & Lafourcade A11.

**THE DRAMATISER'S COPY**

**44**     **LEWIS, Wyndham.** *The Revenge for Love.* London, Cassell & Co. Ltd., [1937].

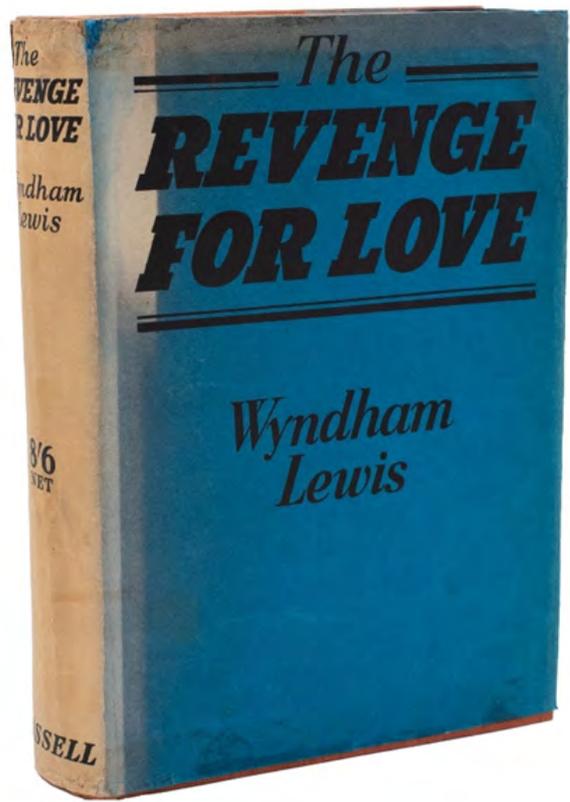
8vo, pp. [6], 422; publisher's dull orange cloth, blue dust-jacket printed in black; a very good copy in a good jacket, spine sunned as always, a little creased, old repairs to covers and edges; bookplate of the BBC broadcaster D. G. Bridson, with his pencil marks in the margins in Chapter VI.

\$1700



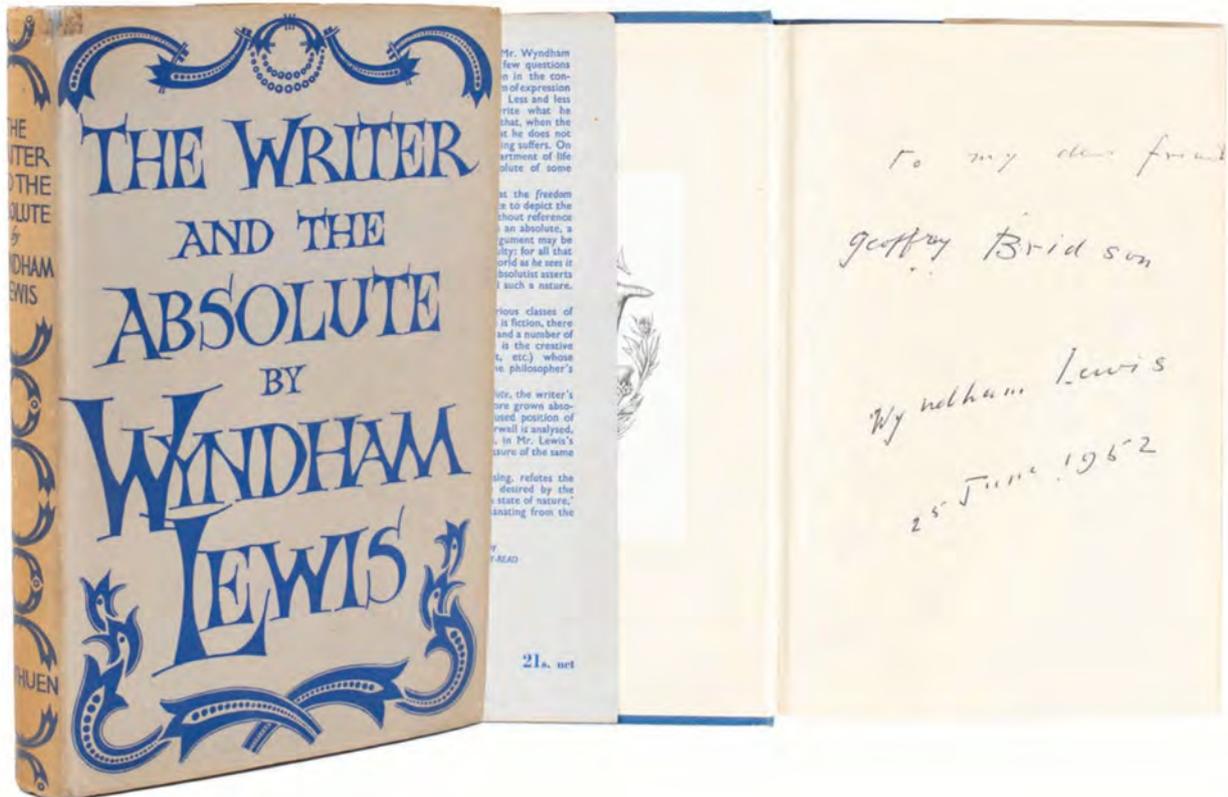
<

[44]>



[45]

v



**First edition, very scarce in the dust-jacket, of ‘one of Lewis’s finest novels ... a brilliant novel of character’** (Bridson, *The Filibuster*), set in pre-Civil War Spain and centred on an incident of Communist gun-running on the border. ‘Here for once, Communism is accepted as a fact of life – and one which can even be treated dispassionately as the sincere faith of a professional revolutionary’ (*ibid.*) Lewis thought it ‘the best complete work of fiction I have written’, but Cassell demanded numerous changes to avoid possible libel suits and tried to offload the work onto Jonathan Cape.

Bridson’s adaptation of the novel for radio was broadcast on 23 June 1957; it was the last of Lewis’s works which he adapted, and although it was discussed with Lewis, ‘he died before the project could be put in hand’ (Bridson ‘Checklist’, in Pound & Grover).

Pound & Grover A25a; Morrow & Lafourcade A25a.

#### PRE-PUBLICATION COPY, INSCRIBED

**45      LEWIS, Wyndham.** *The Writer and the Absolute ... London, Methuen & Co., Ltd., [1952].*

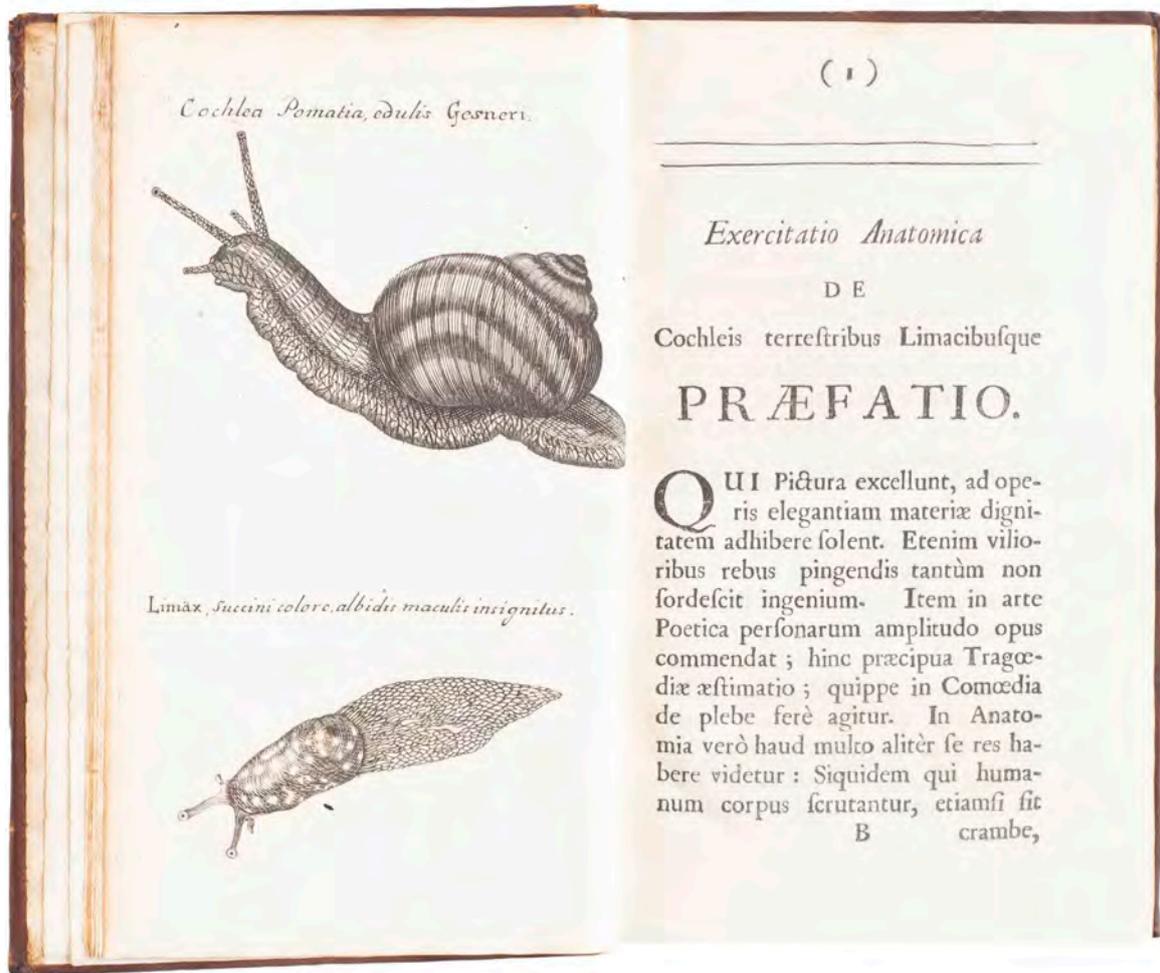
8vo, pp. vi, 202; publisher’s blue cloth, red spine labels; grey dust-jacket printed in blue; a very good copy in a very good jacket, spine slightly darkened, head and tail of spine reinforced with Japanese paper; bookplate of the BBC broadcaster D. G. Bridson, with a pencil markings in the margin.

\$1000

**First edition, inscribed ‘To my dear friend Geoffrey Bridson / Wyndham Lewis / 25 June 1952’.** The work was published the following day.

*The Writer and the Absolute* ‘contains some of Lewis’s most scintillating literary criticism. It is concerned, once again, with the writer’s place in a society which was become more or less dominated by politics’ (Bridson, *The Filibuster*) – freedom of expression has become circumscribed by political opinion. Sartre, Camus, and Orwell are all put under the knife.

Pound & Grover A38a; Morrow & Lafourcade A37.



**RARE WORK ON SNAILS, WITH ENGRAVINGS BY THE AUTHOR'S DAUGHTER**

**46 LISTER, Martin.** *Exercitatio anatomica. In qua de cochleis, maxime terrestribus et limacibus, agitur. Omnium dissectiones tabulis aeneis, ad ipsas res affabre incisae, illustrantur.* London, Samuel Smith and Benjamin Walford, 1694.

8vo, pp. [4], xi, [1], 208, with eight engraved plates (of which five folding); a few marks on title, but a very good copy in early eighteenth-century panelled and blindstamped calf; lightly rubbed, joints slightly cracked but firm, later gilt tooling and lettering-piece on spine.

\$4500

**Scarce first edition of the first separate work devoted to snails.** 'It is in the publications of the English physician Martin Lister (1639–1712) that we first observe a scientific approach to the study of molluscs' (Peter Dance).

Lister is chiefly remembered for his vast work on shells *Historia sive synopsis methodica conchyliorum*, completed in 1697, with over a thousand plates largely executed by his eldest children Susanna and Anna. The present work is the first of a series of three devoted to the internal anatomy of Mollusca, the second and third being *Exercitatio anatomica altera* (1695) and *Conchyliorum bivalvium* (1696). Although only one plate here is signed ('Anna Lister delineavit 1693'), it is likely that Anna Lister is responsible of the majority (if not all) of the plates and, as Anna Marie Roos has demonstrated, she may well have been using a microscope: 'we do know without doubt that from 1694 Lister and his daughters were regularly using a microscope in the creation of scientific illustrations. In the preface of his *Exercitatio Anatomica in qua de Cochleis* (1694), Lister mentioned that to aid him in the "dissection of minute animalcules ... I am now for the first time, owing to defective vision, compelled to use a microscope, I rejoice greatly that I can by its aid again enjoy the same studies which were long denied to unassisted eyes"' (Anna Marie Roos, 'The art of science: a "rediscovery" of the Lister copperplates', in *Notes and Records of the Royal Society of London* 66, no. 1 (20 March 2012), pp. 19–40, p. 33).

'Martin Lister was a successful and respected physician who had the gift of "hitting distempers" but is better remembered for his work in natural history. In both fields he was initially a keen observer and had some good ideas, but later became more conservative ... In natural history he was the first to study spiders, making detailed observations on their structure and behaviour. He was the first to suggest that rocks might be characterized by their fossil contents, and to propose the creation of geological maps. A painstaking observer, he was well aware of the differences between fossils and modern shells and was therefore prepared to accept that they were "formed stones" (like crystals). "If otherwise, the animals they so exactly represent have become extinct". He was the first to attempt a comparative anatomy of the Mollusca, and his *Historia conchyliorum* was the bible of conchologists for over a hundred years. It is for that work that he is chiefly remembered' (ODNB).

*Provenance*: the library at Gaddesden Place in Hertfordshire, with bookplate. The nucleus of the library at Gaddesden Place was formed by Thomas Henshaw (1618–1700), alchemist and early member of the Royal Society, whose daughter Anne married Thomas Halsey of Gaddesden.

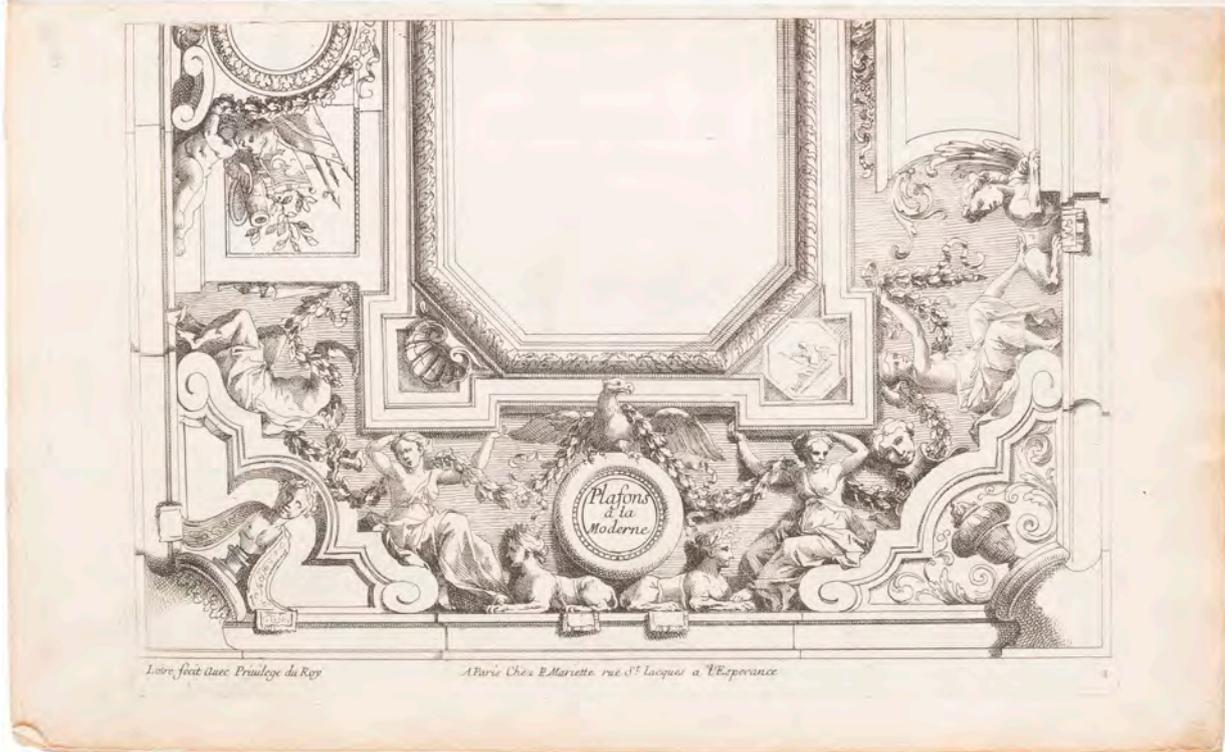
ESTC R814; Wing L-2520; Nissen, *Die zoologische Buchillustration* 2526.

## DESIGNS FOR TROMPE-L'OEIL CEILINGS

47 **LOIR, Nicolas-Pierre.** Plafons a la moderne. *Paris, P. Mariette, [c. 1658].*

Folio (322 x 208 mm), 12 copper-engraved plates (up to 262 x 180 mm, numbered in plate), the first with title and imprint; a very good set stab-sewn in modern marble wrappers.

\$1300



**A very rare series of plates illustrating fresco designs for *trompe-l'oeil* ceilings in the Roman style.** The series is a fine example of the work of Nicolas-Pierre Loir (1624–1679), both in his engraving and his interior design (according to some scholars, the plates may have been engraved by Loir's brother Alexis, although Guilnard attributes both design and engraving to Nicolas). Heavily influenced by Poussin, whom he had met when visiting Italy in the 1640s, Nicolas Loir played a significant role in promoting his academic classicism in France. Close to the royal court, Loir was recommended to the Académie Royale de Peinture et de Sculpture by Louis XIV and Charles le Brun, painted for royal projects including the Tuileries and Versailles, and received a regular pension from the King from 1668.

**OCLC records only four copies**, at the Winterthur Museum, Canadian Centre for Architecture, National Library of Sweden, and at the Royal Institute of British Architects library. According to Robert-Dumesnil this is the second state of these plates; an earlier 'before numbers' state having the imprint of Nicolas Langlois, is similarly scarce: OCLC finds only one institutional set worldwide (Technische Informationsbibliothek, Hannover).

Berlin Katalog 4016; British Architectural Library, Early Imprints Collection, Early printed books, 1478-1840, 1915; Guilnard, p. 80.

48 [LONGANO, Francesco]. *Logica, o sia arte del ben pensare. Naples, Raimondi, 1773.*

8vo, pp. [16], 234, [10]; author's name stated at end of preface; occasional very light browning or spotting, some very discrete modern pencil annotations and corrections in Italian and English; contemporary mottled calf, gilt panelled spine decorated in compartments, gilt lettering-piece, all edges sprinkled in blue; joints cracked but holding, slight loss to spine ends and to gilt lettering-piece, spine somewhat worn, a few worm-holes affecting only the margins of marbled end-papers; a good copy of a scarce book.

\$2500

**First edition, very rare** (only one other copy traced, in Italy), of this early work on logic by the important Italian enlightenment philosopher Francesco Longano (1728–1796).

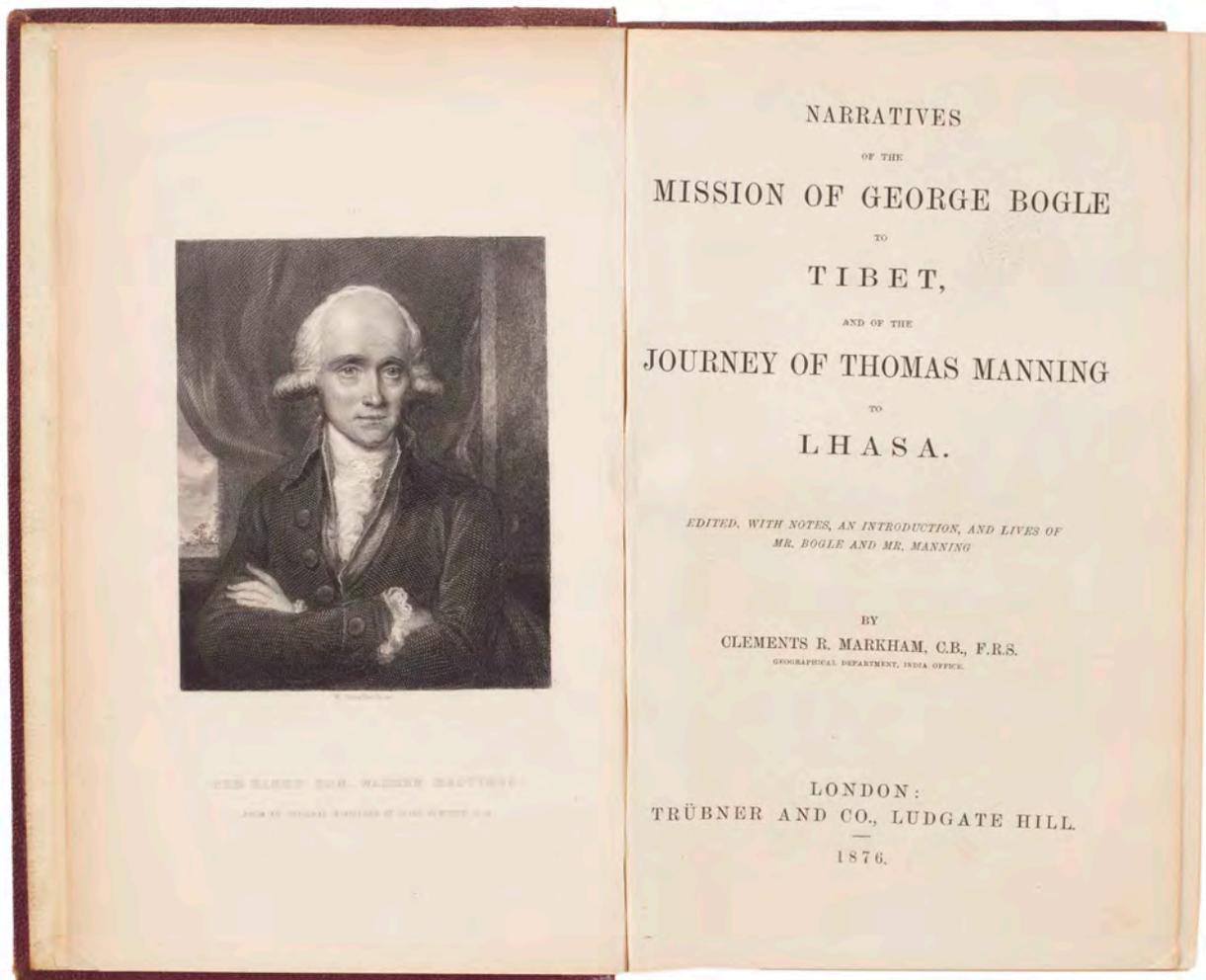
Divided into four *discorsi*, Longano's treatise is one of reasoning rather than of formal logic. He discusses the senses, memory and temperament, the division of mental acts, the origins and development of language, types of speech, the nature of propositions, and the development of syllogisms, before investigating the causes of error, and the types of mistake that can be made in sensing, in speech, in the forming of propositions, and in the construction of arguments. The final *discorso* is concerned with truth: its origins and definition, the nature of evidence, demonstrations of certainty (whether epistemological or moral), and ways of determining probability. Longano concludes with rules for philosophising well, and for expressing the truth. Throughout, he draws heavily on Bacon, d'Alembert, Condillac, and others.

Longano (1728–1796) was a key player not only in the theoretical development of the Italian Enlightenment. His thoughts on freedom and equality, although only rarely organised in a systematic philosophy, sprang from thorough observation of features of Southern Italian society and, once crystallized in theory, turned back to inform action and programs of reform. A pupil of the economist and reformer Genovesi, and an admirer of Locke, Longano's early interest in philosophy evolved into active criticism of social structures founded on inequality and exploitation, then re-emerged in its more theoretical form in his late work of the 1790s. Longano's perceptive synthesis of the Western logical tradition spans from Aristotle to Bacon, Descartes, Locke, Wolf, Condillac, and Hume.

**Only one copy of this work has been located in a public library (University of Sassari, Italy) and we have been unable to trace any auction record of it in the last thirty years.**



LOGICA,  
O SIA  
ARTE DEL BEN PENSARE.



TWO TRIPS TO TIBET: MICHAEL WARD'S COPY

**49 MARKHAM, Clements Robert.** Narratives of the mission of George Bogle to Tibet, and of the journey of Thomas Manning to Lhasa. Edited, with notes, an introduction, and lives of Mr Bogle and Mr Manning... *London, Trübner and Co., 1876.*

8vo, pp. clxi, [3], 354, with errata slip tipped-in at p. xxi; frontispiece portrait of Warren Hastings, 4 folding maps, a folding facsimile letter, 6 plates, and 2 illustrations in the text; very good in original purple cloth, covers blocked in blind, spine lettered in gilt, pale yellow endpapers; spine sunned, neat repairs to spine ends and hinges; pencil signature and bookplate of the surgeon and mountaineer Michael Ward to front endpapers.

\$2500

First edition of two previously unpublished narratives of British visits to Tibet in the late eighteenth and early nineteenth centuries, edited by the geographer and explorer Sir Clements Markham.

George Bogle (1746–1781) was sent to Tibet by Warren Hastings with the aim of securing the free flow of British goods across the Himalayas. After a four-month delay in Bhutan, Bogle and his companion, Alexander Hamilton, entered Tibet in October 1774, the first Britons ever to reach that country. While winning only temporary and limited commercial gains, Bogle developed a genuine friendship with the lama Lobsang Palden Yeshé. Thomas Manning (1772–1840) travelled to Lhasa, without government permission, in December 1811, ‘the first and for many years the only British traveller to reach the holy city. Ignoring the fact that he had been refused permission, he rode up to the potala (the Dalai Lama’s palace), heavily but ineffectually disguised. Surprisingly, he was permitted to stay for five months and was even granted an audience with the Dalai Lama, then a boy of seven’ (*ODNB*).

Manning’s ‘original narrative of the journey was lost, and he refused to give any details to officials at Calcutta, so nothing more was known of this remarkable visit to one of the most politically sensitive and tantalizing areas of the world until his journal was edited by Clements Markham’ (*ibid.*).

*Provenance:* from the library of Michael Phelps Ward (1925–2005), expedition doctor on the 1953 first ascent of Mount Everest, and a pioneer in high altitude medicine.

Yakushi M88.

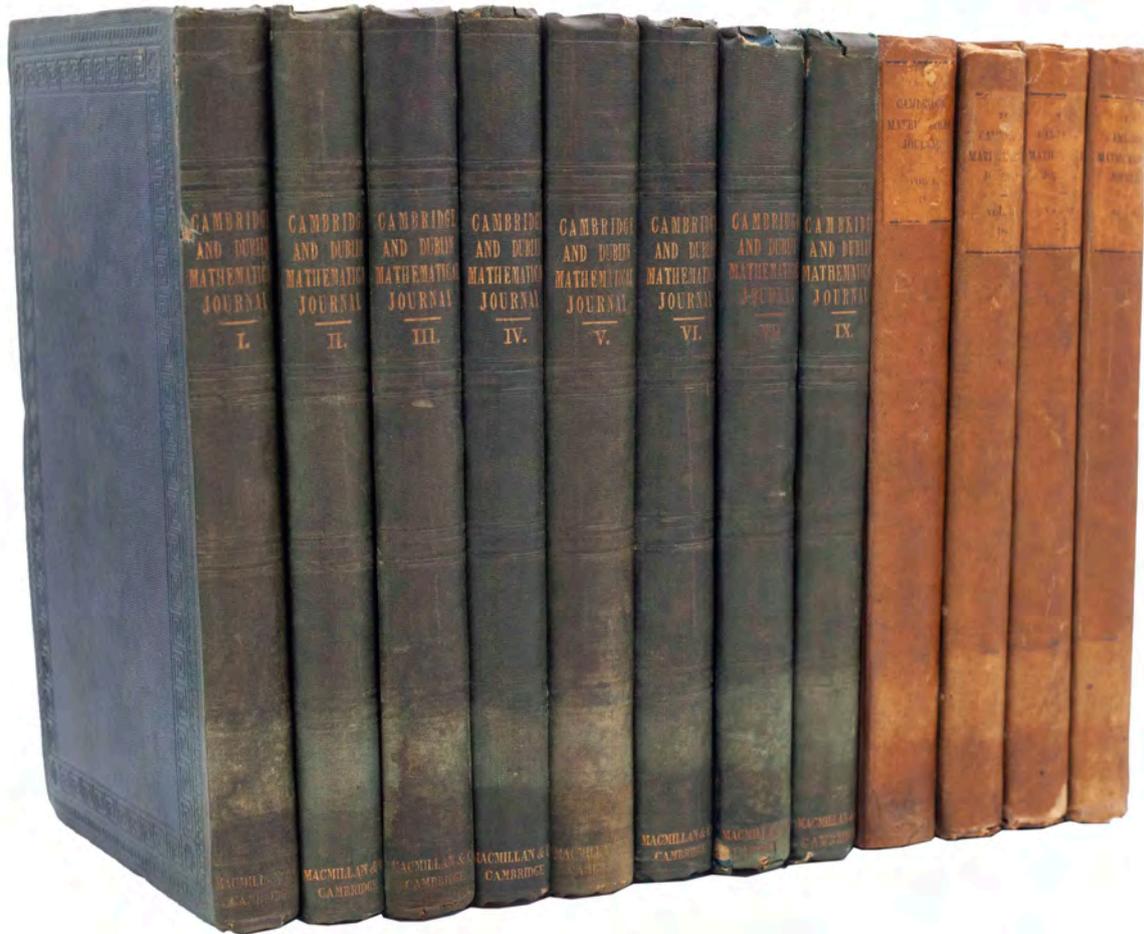
## THE BEGINNING OF A NEW ERA IN BRITISH MATHEMATICS

**50** [MATHEMATICS]. [BOOLE, George *et al*]. The Cambridge Mathematical Journal [vols. 1-4]. [*continued as:*] The Cambridge and Dublin Mathematical Journal [vols. 1-9, i.e. 5-13 of the preceding]. Cambridge, Macmillan, Barclay, Whittaker, et al, 1841-1854.

Thirteen vols, 8vo; with various folding plates; a very good set in the original publisher’s cloth, the first four in purple cloth with printed paper spine labels, the following nine in dark blue cloth, titled gilt on spines; spines of first four volumes sunned, light marks from the removal of a shelf label from spines, two volumes with joints repaired; blindstamp of the Cardinal Hayes Library, Manhattan College, New York, on title and p. 27 of each volume.

\$6250

The complete series of one of the first and most ambitious mathematical journals in Britain, before its change of title and format to *The Quarterly Journal of Pure and Applied Mathematics*.



From volume II on, this periodical became the principal forum for the ideas and discoveries of George Boole, Arthur Cayley, J.J. Sylvester, William Thomson (Lord Kelvin), and many others. It contains the first publications of Boole (over twenty-five papers), Cayley (over sixty-five papers), and Lord Kelvin (over twenty-five papers). The journal includes dozens more papers that are of major importance in their respective fields, from contributors the like of W.R. Hamilton, G.G. Stokes, J.C. Maxwell, Augustus de Morgan, and George Salmon.

'Boole's first published work, *Researches in the theory of analytical transformations*, appeared in the *Cambridge Mathematical Journal* of November 1839 [printed in vol. II of the journal, with the general title dated 1841]. Eighteen months later, Thomson's first publication, *On Fourier's expansions of function in trigonometrical series* (signed simply 'P.Q.R.'), appeared in the same journal, and in 1845 Thomson became editor of the journal under its new title of *Cambridge and Dublin Mathematical Journal*' (online article on George Boole by University of Glasgow, Special collections).

'In papers in the *Cambridge Mathematical Journal* in 1841 and 1843, Boole dealt with linear transformations ... This was the starting point of the theory of invariants ... Other papers dealt with differential equations, and the majority of those published after 1850 studies the theory of probability, closely connected with Boole's work on mathematical logic' (*DSB*).

'Boole approached logic in a new way reducing it to simple algebra, incorporating logic into mathematics. He pointed out the analogy between algebraic symbols and those that represent logical forms. It began the algebra of logic called Boolean logic which now finds application in computer construction, switching circuits, etc' (J.J. O'Connor and E.F. Robertson, *George Boole*, online).

'Cayley is remembered above all else for his contributions to invariant theory ... The theory may be taken to begin with a paper by Boole, published in 1841 [in vol. II of the above] ... In 1843 Cayley was moved by Boole's paper to calculate the invariants of  $n^{\text{th}}$ -order forms. Later he published a revised version of two papers he had written. The first, with the title "On the theory of Linear Transformations" [1845, in vol. 4 of the above] dealt only with invariants; the second, "On Linear Transformations" [1846, in vol. 5 above] introduced the idea of covariance ... Cayley may be regarded as the first mathematician to have stated the problem of algebraic invariance in general terms' (*ibid*).

The Kelvin papers include his first publications. These dealt with the equivalence of the distribution of electrostatic force and heat, 'leading him in 1847 to conclude that electrical and magnetic fields are distributed in a manner analogous to the transfer of energy through an elastic solid. Maxwell later developed this idea into a comprehensive explanation of the electromagnetic field' (*Hutchinson's Dictionary of Scientific Biography*). Other papers deal with Kelvin's further discoveries in electricity, magnetism, and thermodynamics.

All volumes are first editions, except for vol. 1, which is a second edition, although it is worth noting that all major articles appeared from vol. 2 onwards. Complete sets are of great rarity on the market.

See Crilly, Tony, 'The Cambridge Mathematical Journal and its descendants: the linchpin of a research community in the early and mid-Victorian Age', in *Historia Mathematica* 31, no. 4 (2004), pp. 455-497.

176 L I B R O .  
rio, significa, e promette a gli huomini tristitia,  
e pianto, e la morte d'una gran donna, e minaccia  
in oltre, mortalità d'animali. Nel primo denario  
del Tauro, pronostica a mercanti danni, e  
contratti uani, e mal impiego delle loro mercantie,  
e grandissimo nocimento a' seminati. Nel  
secondo Danario significa a' peregrini, e alle donne  
c'hanno a partorire infortunij e dolori mortali,  
e nel terzo minaccia peste, e fame. Nel primo  
de' dieci gradi di Gemini, significa dissensione tra  
Religiosi, e tra i Cherici liti, e seditioni, odij crudeli,  
dispregio delle leggi, e minaccia in oltre poca  
cura della pietà, e charità. ne' secondi gradi,  
pronostica latrocini di mare, & occisioni. Ne  
gli altri dieci gradi, promette la morte d'un Re, e  
uarij disturbi nelle Rep. e cattiuo fine de' negotij  
ciuili. Nel primo denario di Granchio, sarà mu-

S E C O N D O . 177  
rouina e lagrimoso fine di qualche gran Re, nel  
secondo promette fame, peste, e guerre al mondo,  
e nel terzo pronostica a' dipintori, a gli huomini  
dotti, & ingegnosi douer riuscir loro tutte  
le cose al contrario, e douer patire morti, & esilij.  
Nel primo denario di Libra, l'Eclissi del Sole  
corrompe l'aria & induce carestia, & è cagione  
di pestilenza, nel secondo promette la morte  
d'un Re, e fame, e guerra, e nel terzo, e segno  
di guerre ciuili, e di danni nella roba. Nel primo  
denario di Scorpione, l'Eclissi del Sole significa  
tumulti di guerre, mortalità, odij, prigionie, e  
tradimenti, nel secondo la morte e danno di qualche  
Re, infidelità ne' suoi soldati, e simili altre  
cose, e nel terzo, la uenuta d'un Tiranno forestiero,  
e la dappocaggine del primo Signore, odiata  
da tutti. Ne' primi dieci gradi di Sagittario,

### FIRST (CENSORED) EDITION IN ITALIAN

**51 MERULA, Gaudenzio.** Nuova selva di varia lettione di Gaudentio Merula, divisa in cinque libri; tradotta di Latino in lingua Italiana. Con due tavole copiosissime... Venice, Giovanni Andrea Valvassori, 1559.

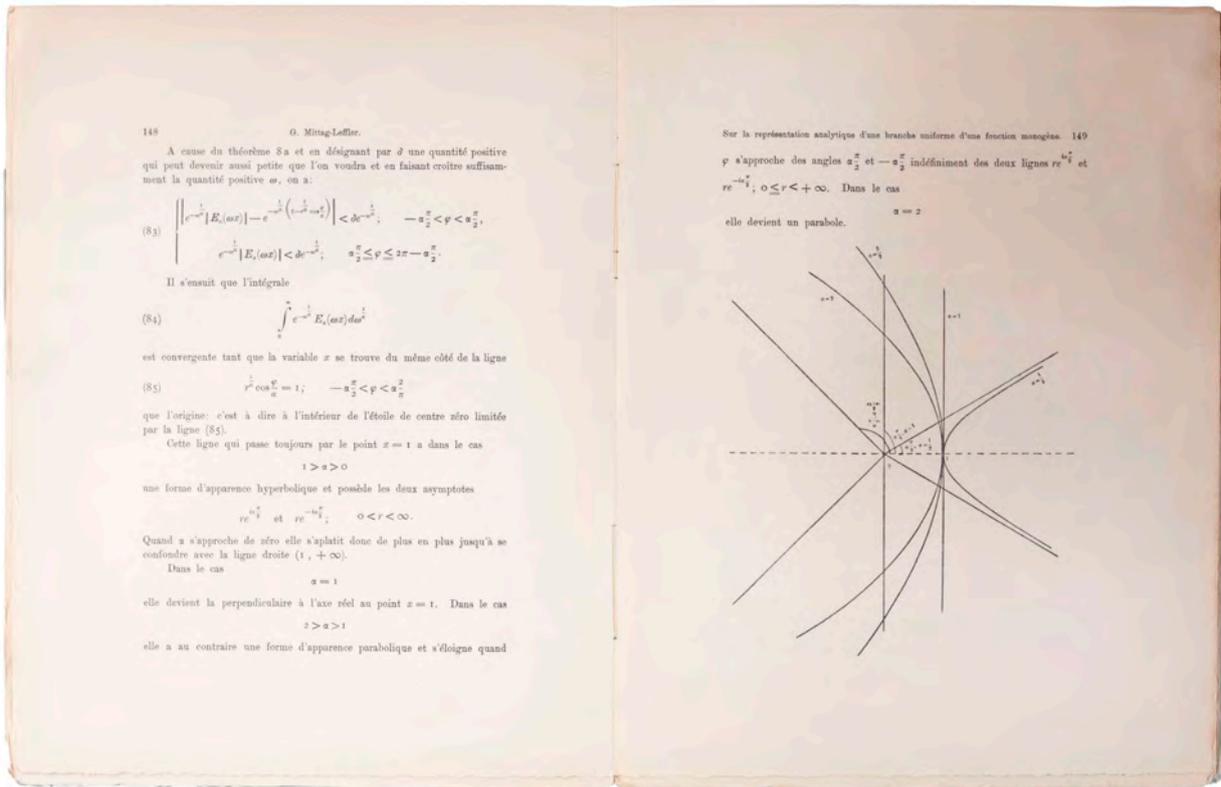
8vo, pp. [40], 510, [2 (blank)]; text mostly in italic; 5 woodcuts within text, device to title, initials; slight staining to pp. 96-97; a very good, crisp copy in contemporary limp vellum, yapp edges, remains of ties, title and shelf mark inked to spine; front hinge split; inscription to title 'Oratorii Nannetensis' with old shelfmarks at head, small label of 'Lib. Pinchia' to upper cover.

\$650

First edition in Italian of Merula's encyclopaedic *Memorabilium libri*, as censored by the future Pope Sixtus V. Arranged in five books, the delightfully diverse contents cover demons and death; the planets and constellations; the four elements; love; fish, birds, animals, and snakes; the leaning tower of Pisa; pyramids; earthquakes; oil and wine; trees, plants and gardens; architecture; Christianity; cosmography and geography (including a brief chapter on America); and alchemy.

Merula (1500–1555), who taught at Milan and Novara, began working on the *Memorabilium* in 1530 and the first edition was published in his native town of Borgolavezzaro in 1546. Further Latin editions appeared at Venice in 1550 and at Lyons in 1556 when the work attracted the attention of the censors, on account of comments by Merula attacking the luxury of the clergy and the simony of Pope Alexander VI. In this Italian translation the offending passages have been omitted: the leaf preceding p. 1 contains an approbation by Felice Peretti, the future Pope Sixtus V, who famously excommunicated Elizabeth I of England and Henry IV of France.

OCLC finds only two copies in the US (Chicago and NYPL). Library Hub (Copac) records copies at Cambridge University Library, Manchester, and the Bodleian Library.



## THE BASIS OF THE MITTAG-LEFFLER FUNCTION

**52 MITTAG-LEFFLER, Gösta.** Sur la représentation analytique d'une branche uniforme d'une fonction monogène. *Stockholm, 1899-1909.*

Six parts, 4to; pp. 43-62; 183-204, 1 plate; 205-244, 2 plates; 353-392; 101-182; 285-308; fine copies in their original printed wrappers, 'offert par l'auteur' printed on upper covers; in a slipcase.

\$1000

**First edition of this important series of papers by Mittag-Leffler, offprints from *Acta Mathematica*, the international mathematical journal established by him in 1882.**

Swedish mathematician Gösta Mittag-Leffler (1846-1927) published this series of six (not five, as sometimes erroneously stated) papers, which he called 'notes', on the summation of divergent series, between 1899 and 1909. 'The aim of these notes was to construct the analytical continuation of a power series outside its circle of convergence. The region in which he was able to do this is now called Mittag-Leffler's star' (MacTutor, *History of Mathematics*).

The Mittag-Leffler star of a complex-analytic function is a set in the complex plane obtained by attempting to extend that function along rays emanating from a given point. 'The later evolutions of this subject led to its being subsumed under the heading of the theory of summability, where certain infinite matrices are now known as Mittag-Leffler matrices' (DSB).

## FOR A BLIND ORPHAN

**53**     **MYSTIC COTTAGER (The)** of Chamouny: a Novel... *London, printed for William Lane, at the Minerva Press ... 1794.*

Two vols , 12mo, pp. [6], 183, [1]; [2], 170; small holes in B3-4 in vol. II touching a couple of words (sense recoverable); some foxing at extremities, else a good copy in contemporary half calf with marbled sides, headcaps chipped, joints cracked, labels wanting; monogram of Mary Hill, Marchioness of Downshire to spine (*see below*).

\$5100

**First edition, very rare, presumably a first novel by a young authoress** – the 'Address to the public' calls it 'the genuine dictates of a moment of imagination ... traced by the pen of juvenility .... for the sole endeavour of raising a trivial sum for the benefit of a distressed Orphan, deprived of the blessing of sight'.

The Tankervilles are a family of Swiss origin now living in England; before going to India, young Edwin has decided to go on a tour of his native Switzerland with his valet Carlos. He encounters a rural idyll of noble peasants, in particular the beautiful Rosalie. But who is the lady in the miniature she keeps, whose is the shrine in the mountains nearby, what does Edwin's father Augustus have to do with Rosalie, and why is he making every effort to keep them apart? By the end of volume I the scene has switched to England and the isolated Thornley Abbey.

Despite the over-wrought prose, all 'blushing tints of rosy morning' and floods of tears which stain the pillows with 'briny essence', it received broadly favourable reviews. The author, who remains unidentified, went on to write *The Observant Pedestrian* (1795), *Montrose, or the gothic Ruin* (1799) and *Human Frailties* (1803). *Human Frailties* is 'interspersed with poetry', as is the present work – both Edwin and Rosalie write verses.

THE  
MYSTIC COTTAGER

OF

CHAMOUNY:

A NOVEL,

IN TWO VOLUMES.

---

VOL. I.

---

As in the hollow breast of Appenine,  
Beneath the shelter of encircling hills,  
A myrtle rises far from human eye,  
And breathes its balmy fragrance o'er the wild;  
So flourish'd blooming and unseen by all  
The lovely Rosalie.

THOMSON'S SEASONS.

---

LONDON:

PRINTED FOR WILLIAM LANE,

AT THE

Minerva-Press

LEADENHALL-STREET.

M DCC XCIV.

*Provenance:* from the library of Mary Hill (*née* Sandys, 1764–1836), Marchioness of Downshire, later Baroness Sandys. Lady Downshire was a wealthy heiress, society hostess and literary patron who married the young but ill-fortuned politician Arthur Hill in 1786. Raised by her uncle, one of Samuel Johnson's 'Streatham worthies', she became a friend of both the Prince of Wales and Mrs Fitzherbert, and once entertained the Prince for four days at the family seat of Ombersley. She built up a fine collection of contemporary fiction, mostly by women, to add to the family library.

ESTC lists four copies only: BL, Cambridge, Chawton; and Virginia.

Garside 1794:13; Blakey p. 166; McLeod p. 235; Summers, *Gothic Bibliography*, p. 440.

**54**    **NEWTON, Isaac.** *Opuscula Mathematica, philosophica et philologica.* Collegit partimque Latine vertit ac recensuit Joh. Castillioneus [G.F. Salvemini] jurisconsultus. *Lausanne and Geneva, Bousquet & soc., 1744.*

Three vols, 4to, pp. [4], 'xxviii' [recte 38], 420; [1], vi, 423; vi, 566 [recte 562], [1]; with 3 engraved title vignettes, 64 folded copper plates and 2 folded tables; pp. l 157-88 folded in at the lower margin where imprint exceeds book block; a very attractive, clean, crisp copy in contemporary full vellum with morocco labels, gilt titles.

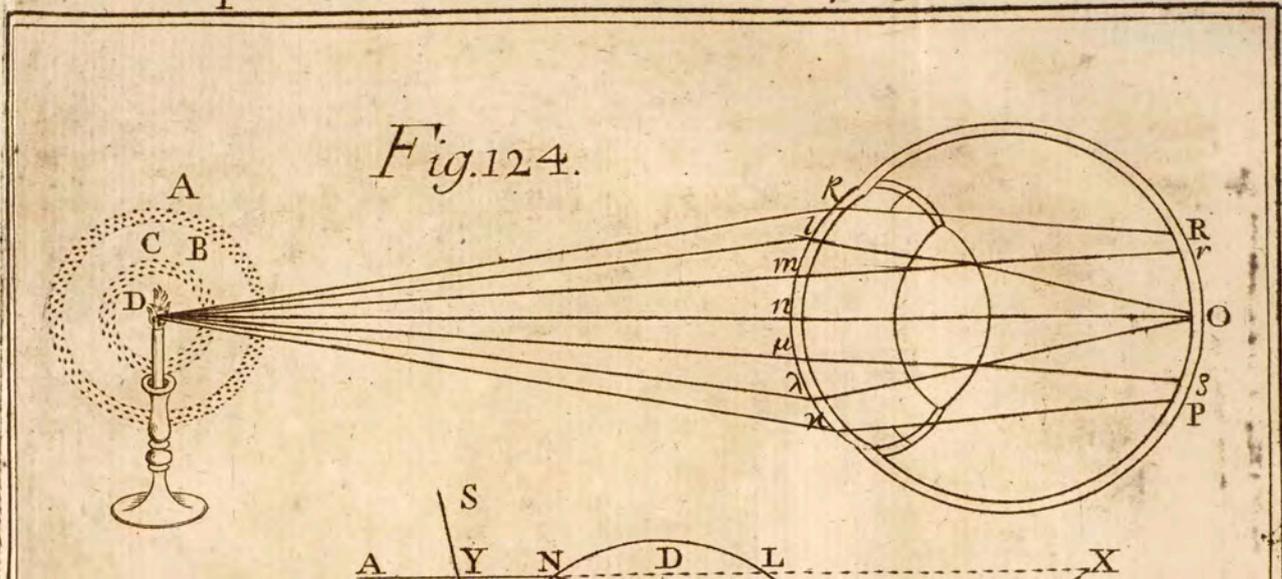
\$8250

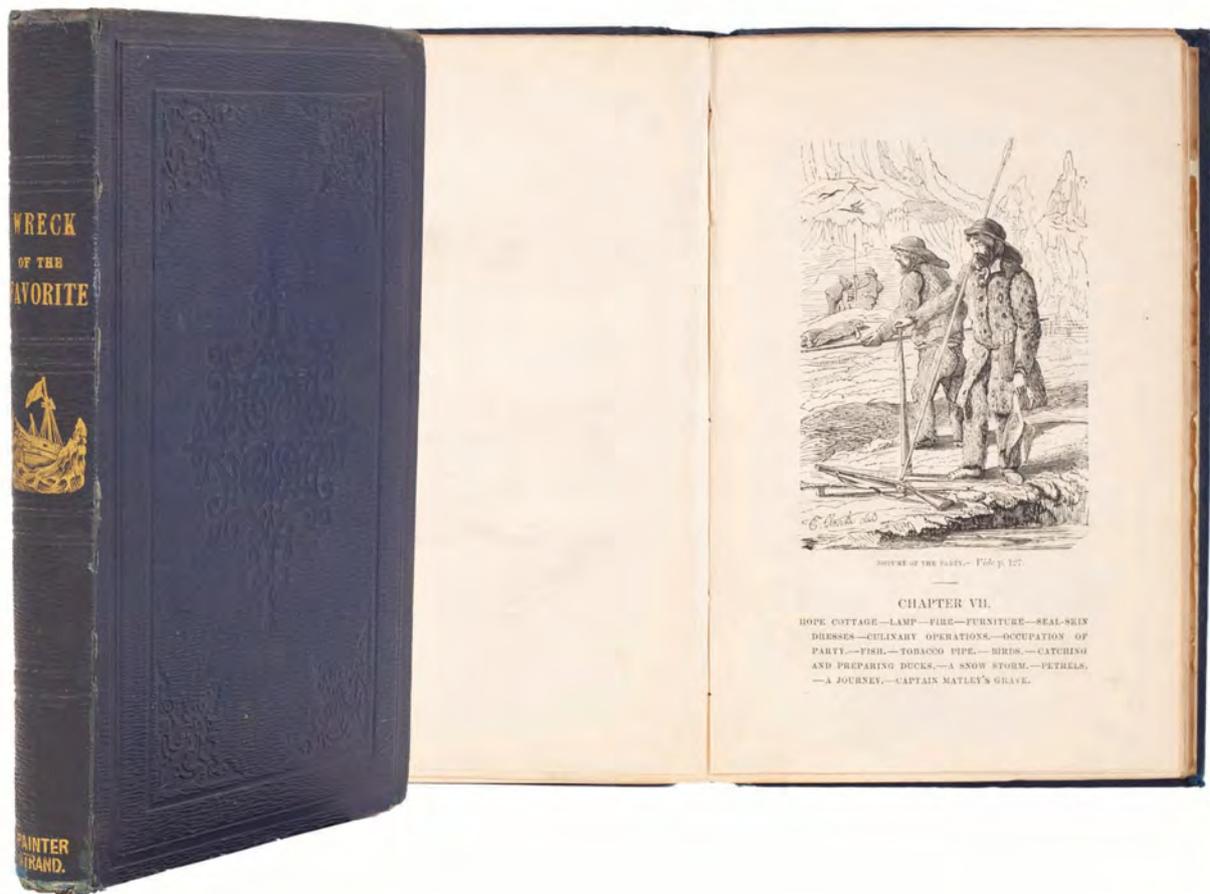
First edition of Newton's collected works edited and introduced by the Pisa alumnus Giovanni Salvemini da Castiglione. The edition contained twenty-six works which, while having appeared previously, were not easily accessible, from Newton's mathematical works and optical lectures, which were greatly influential and laid the foundations of modern science, to his philological essays on history and theology. It thus became a major tool in the dissemination of Newton's science and a major publication in the history of science.

The first volume, mathematical papers, contains *De analysi* (1711), *Methodis fluxionum* (1736), *De quadratura* (1704), *Enumeratio curvarum* (1704), *Methodus differentialis* (1711), and excerpts from Newton's correspondence with John Collins, John Wallis, Henry Oldenburg, and Abbe Conti. The second volume, philosophical papers, includes *De mundi systemate* (1731), *Lectiones opticae* (1729), *De natura acidorum* (1736), *Scala graduum caloris* (1701), and his papers from the *Philosophical transactions* on light and colour. The third volume, theological works, includes *Chronology of ancient kingdoms amended* (1728), *Observations upon the prophecies* (1733), and *Dissertation upon the sacred cubit* (1737).

Babson 9 (Gray 2); Wallis 2; *DSB* X, 93; Poggendorff II, 279; Roller-G. II, 235.

Opusc. XVIII. Tab. XXVIII. pag. 274. Tom. II.





## SHIPWRECKED IN THE FAR SOUTH

**55 NUNN, John.** Narrative of the wreck of the “Favorite” on the Island of Desolation: detailing the adventures, sufferings, and privations of John Nunn; an historical account of the island, and its whale and seal fisheries: with a chart and numerous wood engravings. Edited by W.B. Clarke, M.D. *London, William Edward Painter, 1850.*

8vo, pp. xx, 236, 16 (publisher’s list), with ‘To the subscribers’ slip tipped-in at p. 228; frontispiece, folding map of Kerguelen Land, and numerous woodcuts in the text; a few light marks; very good in original dark blue cloth by Bone & Son of London, covers blocked in blind, spine lettered in gilt with gilt vignette, yellow endpapers; extremities a little worn, neat repairs to spine ends; ink inscription to front pastedown ‘Walter F. Maynard a remembrance of his old friend the Revd Ellis Wade from the family Decr 15th 1864’ and armorial bookplate of Ellis Wade.

\$1000

First edition of this account of the Kerguelen Islands in the sub-Antarctic by the Harwich-born sealer John Nunn, published to raise money to support Nunn and his family.

'In 1825 John Nunn was shipwrecked on Kerguelen from the *Favorite*. Nunn had joined the crew of the *Royal Sovereign* on a sealing voyage, which after being chased by pirates down the West African coast arrived at Kerguelen ... Nunn and four others took to the *Favorite* but ran aground on Kerguelen and remained stranded there for two years and three months' (Howgego).

The woodcuts, based on Nunn's original drawings and descriptions, evocatively portray his and his companions' ordeal, including images of an accident in a quagmire, their makeshift costume and hut ('Hope cottage'), and 'lighted blubber in a frying-pan'. There are also numerous illustrations of whales and penguins. An eight-page list of subscribers appears at the end.

Sabin 56339; Spence, *Antarctic miscellany* 868.

## IVID IN THE AGE AND LANGUAGE OF CERVANTES

**56 OVIDIUS Naso, Publius, and Pedro Sánchez de VIANA (transl. and ed.).** Las transformaciones. [issued with:] Anotaciones sobre los quinze libros de las Transformaciones. *Valladolid, Diego Fernández de Córdoba, 1589.*

4to, ff. [16], [2 (blank)], 179, [1]; 264, '295-314' (i.e. 265-284), [4 (index)]; woodcut illustrations, one to each book, surrounded by cartouches, one 14-line woodcut initial and many 4-line woodcut initials, woodcut device on second title-page, running titles; title-page stained and chipped with some tears and lower outer corner torn off and repaired at an early stage, text-block trimmed close with a few headlines shaved, large ink stain on 'Q4'-5', quire 'V misbound, upper corner of 'H1 torn with slight loss, large old repair on verso of dedication of second work, wormhole in gutter in the second part; contemporary limp vellum preserving two string loops and one button, spine lettered in ink; edges soiled and a little worn; *provenance*: Gabriel del Corral (1588-1652, writer and priest), inscription on title-page dated 16[-]8 and a few marginalia in ink in the commentary; inscription (probably in Heber's hand) on inside front cover 'Bibl. Mayans, March 1829, Wheatley 579': Gregorio Mayáns y Siscar (1699-1781, lawyer and historian of sixteenth-century Spanish humanism), bought at a Wheatley and Adlard auction, then in the possession of Richard Heber, Bibliotheca Heberiana stamp, sold at Sotheby's, 1 May 1834, lot 5194 to Riego; armorial bookplate of Philip H. Calderon (1833-1898, artist).

\$10,500

**First edition, a copy of notable provenance, of perhaps the most successful early Spanish translation of Ovid's *Metamorphoses*, by Pedro Sánchez de Viana (1545-1616), published along with his substantial commentary.**

LIBRO TERCERO  
De las transformaciones de Ouidio en Romance.



**D**exada la figura ya engañosa  
Del falso Toro, Jupiter amante  
Se muestra en Candia a Europa del dehoja.  
Su padre que del hurto esta ignorante,  
Buscarla mada a Cadmo, y no la halla.  
Le còdeno a desierto, é vn infante, (do  
De pio y de cruel señales dando.  
Buscado el Mudo en vano a la còtina.  
(Quien de cubriera el hurto: como o  
(quando)

El hijo de Agenor se determina  
Dexar su patria, y padre, y al momèto  
Partir do su destino le encamina.  
Y con humilde y manso acatamiento  
Al oraculo ruega diga adonde,  
Será mejor hazer de nuevo assiento.  
Al qual el sacro Phebo así responde:  
En vn desierto heruoso, y verde prado  
Veras vna bezerra regalada,  
Que nica al yugo el cuello vio appli.  
Ni del recoruo arado sabnada, (cado,  
sigue

Siguela por do fuere, y reparado  
Auras a do la vieres tu paradi,  
Fundall tu ciudad y por renòbre  
La llamaras Beocia de su nombre.

De la Castalia cueua aia salido  
Apenas Cadmo, quando por el prado  
Sin guarda la Nouilla al punto vido.  
No trae señal de yugo, ni de arado  
En la cerviz, siguiola agradecièdo  
A Phebo la respuesta que le ha dado.  
Al rio Cephisio y Pano, ea auiedo  
Dexado atras, parose de repente,  
Y comègoa bramar cò gran estruendo  
Los cuernos altos rebolaio la frente.  
Al claro cielo, y vio la compania,  
Recofose en la yerua prestamente.  
El animoso Cadmo queito via,  
Alaba a Dios, los montes saludaua,  
Besò la tierra quel no conocia,  
Sacrificar a losse aparejaua,  
Mando por agua yr los compañeros,  
Que para el sacrificio le faltaua.  
A vna selua fueron muy ligeros  
Antigua, no tocada, do vna fuente  
Hallaron entre varas y mimbreros,  
Cubierta esta de vn arco conueniente  
A tal lugar, de piedras apegadas,  
Domana vna agua pura ete namente.  
En medio destas ondas consagradas  
En su cueua el Dragò de Marte estaua  
Las crestas de oro puro señaladas,  
Dentrambos ojos fuego resaltaua,  
Tres or denes de dientes, y otras fátas  
Lenguas el pon, poisofo miencaua.

Y quando los de Tyro con sus plantas,  
Y esso infortunado a la corriente  
Llegaron por coger las aguas fantás,  
Apenas las tocaron, la serpiente  
Leuanta la cabeza resoplando,  
Con vn siluar horrendo sumamente.  
La fiera viuita, al punto delmayando,  
El agua de sus manos se ha caydo,  
Y atonitos de miedo estan temblando.  
El dragon eicomofo, retorcido  
En varias bueltas, muestrafce en arcado  
Auiendo de la cueua ya salido.  
Y mas del medio cuerpo leuantado,  
Otea la florista, y es tan grande,  
Como el q las dos ossas ha apartado.  
Y sin tardar, los coge, agora munde  
Las armas cada qual, o la huyda  
Atentar por defensia se desmanda.  
O el miedo entrábas cosas les impida  
A estos a borados, y abraçando  
Los otros, los despide de la vida.  
Con sòplo vnos, otros acabando  
Con finesta pongosa, los destruye,  
Del medio cielo el Sol lo esta mirado  
Marauillado Cadmo rederguye  
La enafadoja tardança de lugente,  
Porquel u sacrificio no concluye.  
Partiose por su rastro diligente,  
De vna piel de leon y lança armado,  
Y de vn valor mas queitos excellent.  
A la florista freica ya llegada,  
Hallo los cuerpos muertos estèdidos  
Y el culebron sobrellos rellancado.  
Lamiendo las heridas, Con gemidos  
Tes dho amigos fieles esta dicitra  
Vengata los agratios recibidos.

In the age of Cervantes (another master of literary transformations), Ovid exerted wide and lasting influence on Spanish literature, uniquely able, among the Latin poets, to echo and clothe in myth and beauty the ambitions and anxieties of a generation of poets caught in a world of deep change. The re-elaboration of themes such as madness, desire, doubt, and self-knowledge in Cervantes and his contemporaries rely on Ovid's imagery and language, and de Viana's translation proved an important cultural transposition. Set out in hendecasyllables in alternate rhyme, the text itself is vivid and memorable.

It is the commentary, however, which especially commands attention: sources for interpretation range from classical writers to medieval scholastics, to more recent philologists including Hebrew and Spanish thinkers; but this already considerable feat is crowned by de Viana's attention for literary emulation over mere exegesis, and by his wholly humanistic rejection of moralising interpretations (which had been ubiquitous up until his generation) in favour of providing readers with tools to develop own views.

Palau 207496 and 207497; USTC 340434; see J. C. Parrack, 'Mythography and the Artifice of Annotation: Sánchez de Viana's Metamorphoses (and Ovid)' in *Ovid in the Age of Cervantes* (2010, ed. De Armas), pp. 20-36).

**57 PASTERNAK, Boris Leonidovich, translator. BARATASHVILI, Nikoloz.** Stikhotvoreniia v perevode Borisa Pasternaka [Poems in translation by Boris Pasternak]. Moscow, "Pravda", 1946.

8vo, pp. 44, [4]; ink inscription to the title, stamp of A. S. Rumiantsev to blank title verso; a very good copy in the original printed wrappers, old bookseller's stamps to back cover.

\$1500

First edition, very rare. Nikoloz Baratashvili (1817–1845) is 'the greatest of the Georgian Romantic poets ... [and] one of the first Georgians to fire a modern nationalism with European Romanticism ... He died of malaria, unmourned and unpublished. His influence was long delayed, until the Georgian literary journals were established. Posthumously, as his lyrics were rediscovered by the next generation and published between 1861 and 1876, he came to be idolized: his longest poem, the historical *Fate of Georgia* (1839), which he wrote at the age of twenty-two, became famous as one of the most inspiring and articulate laments for his or any other crushed country, while *Merani* (1842) fascinated later Georgian poets as a mystic, apocalyptic vision of the future' (Rayfield, *The Literature of Georgia*, p. 156). Both these poems are included here.

'Together with Rustaveli, Baratashvili was the first Georgian poet to incite such enthusiasm and invite translation, a process he has resisted, though Pasternak's free Russian versions are recognizable poems' (*ibid.*, p. 161).

Tarasenkov p. 295.

#### WITH HAND-COLOURED PLATES

**58 PATERSON, William.** A narrative of four journeys into the country of the Hottentots, and Caffraria. In the years one thousand seven hundred and seventy-seven, eight, and nine. Illustrated with a map, and seventeen copper-plates ... London, for J. Johnson, 1789.

Large 4to, pp. vi, ix-xii, 171, [1 (blank)], iii, [1], with large folding map of the 'southern extremity of Africa' and 17 hand-coloured engraved plates; a little marginal worming at beginning and end, short closed marginal tears to title and D1, marginal repair to second leaf, some foxing; overall very good in contemporary polished calf, gilt border to covers, rebacked and recornered, spine lettered in gilt.

\$2400

First edition of this important work by the Scottish naturalist and army officer William Paterson (1755–1810), one of the first books in English to describe the interior of South Africa, dedicated by the author to Sir Joseph Banks, this copy with hand-coloured plates.

<sup>1778.</sup>  
<sup>August.</sup>  
this river joins another, called the Thorn River. The soil in this part of the country is clay.

The next morning we directed our course to the northward, and in the forenoon came to the Black Thorn River; which has its source at the Camis Berg. This is one of the highest mountains in this part of the country, and supplies the greatest part of the Small Niniqua Land with water in the summer. At this river we stayed all day, having excellent pasture and good water for our cattle.

The following day we continued our journey north-west, and entered the Small Niniqua Land. The country is very mountainous. Most of the hills are covered with the Aloe Dichotoma. In the afternoon we arrived under the Camis Berg, where we met with a peasant who had been some miles to the northward, inquiring after some of his friends; he was on his way to the Cape. There being a good supply of water at this place, we resolved to continue here all night; and in the morning we directed our course towards the west; and in our road passed several dangerous precipices. At noon we rested, about an hour, by a small stream of water. In the afternoon we proceeded in the same direction; and in the evening came to a house belonging to a Dutchman, situated on the banks of a pleasant river, called the Green River. Here we stayed all night. The Hottentots brought us milk, for which we gave them tobacco and Dacks, or hemp leaves, which they prefer even to tobacco.

ALOE DICHOTOMA.

*or Barrow's Aloe*

Trained in horticulture at Syon House, London, Paterson was sent in 1777 to the Cape of Good Hope to collect plants for the estate of the Countess of Strathmore, undertaking four journeys into the South African interior, partly in the company of Robert Jacob Gordon and Jacob van Reenen.

‘In the course of his travels the author penetrated as far as Namaqualand on the west, and the Great Fish River on the south-east. Although the principal feature of the work is a description of the botanical specimens collected ... there are many interesting notes respecting the natives, with a few remarks on the Dutch Colonists. The coloured plates mainly depict botanical specimens, but there is a curious illustration entitled “Boschemens habitations” (Mendelssohn).

ESTC T89158; Mendelssohn II, p. 143-144.

Monasterij Mellicensis  
L. 57.

Incipit. Textus parvuli lo  
gice una cum brevi et perutili  
repeticione eiusdem. Laus



59 [PETRUS GERTICZ OF DRESDEN]. Incipit. Textus parvuli logice una cum brevi et perutili repeticione eiusdem. Laus deo. [Nuremberg], Friedrich Creussner, [c. 1497].

4to, ff. [16]; woodcut of angel holding an escutcheon and two small medallion portraits to title, three woodcut medallion portraits to title verso (pope, emperor, philosopher), woodcut square of opposition diagram to f. [3]r, woodcut printer's device to f. [16]r; in Gothic type, 28 lines per page, capital spaces, two 4-line, five 3-line and four 2-line initials supplied in red; small wormhole to blank lower margins, light damp stain to upper margins, title and final blank page slightly marked; very good in modern drab boards; inscription 'Monasterij Mellicensis L. 57' at head of title.

\$6250

**Rare incunable edition of this popular introduction to logic**, known as the *Parvulus logicae*, by the schoolmaster Petrus Gerticz of Dresden (d. 1421/25), based on the logical writings of Petrus Hispanus and Paulus Venetus. The first edition was printed in Leipzig c. 1486-89.

Petrus Gerticz studied at the University of Prague before being forced to leave with other German students following the 1409 Decree of Kuttenberg. He settled in Dresden where he taught theology and canon law at the Kreuzschule. Suspected of Wyclifite heresy he was expelled around 1412 and returned to Prague, where he founded a new elementary school.

Influential in introducing the Hussite practice of communion *sub utraque* (i.e. administering both bread and wine during the celebration of the Eucharist), Petrus was apprehended by the Inquisition in Regensburg and burned at the stake in 1421/25. In addition to this work, he also authored the *Parvulus philosophiae naturalis*.

The Nuremberg printer Friedrich Creussner issued c. 180 printed works between 1470 and 1499, including the *editiones principes* of Marco Polo's travels in German and Tacitus' *Germania*. This was Creussner's only edition of the *Parvulus logicae*. Attractively printed in Gothic type, it features a handsome title woodcut attributed to the Nuremberg painter and printmaker Michael Wolgemut, striking woodcut medallions depicting a pope, emperor and philosopher, and a woodcut square of opposition.

*Provenance:* formerly in the famous library of the Benedictine abbey of Melk, in Austria.

BMC II 455; Goff P126; ISTC ig00277500 (recording twelve copies, of which one in the UK, at the BL, and three in the US).

### THREE WORKS BY PIRANESI

**60 PIRANESI, Giovanni Battista.** *Lapides Capitolini sive fasti consulares triumphalesque Romanorum.* Rome, typis Generosi Salomoni, 1762.

[bound with:]

— Delle antichità di Cora. [Rome, Salomoni, 1764].

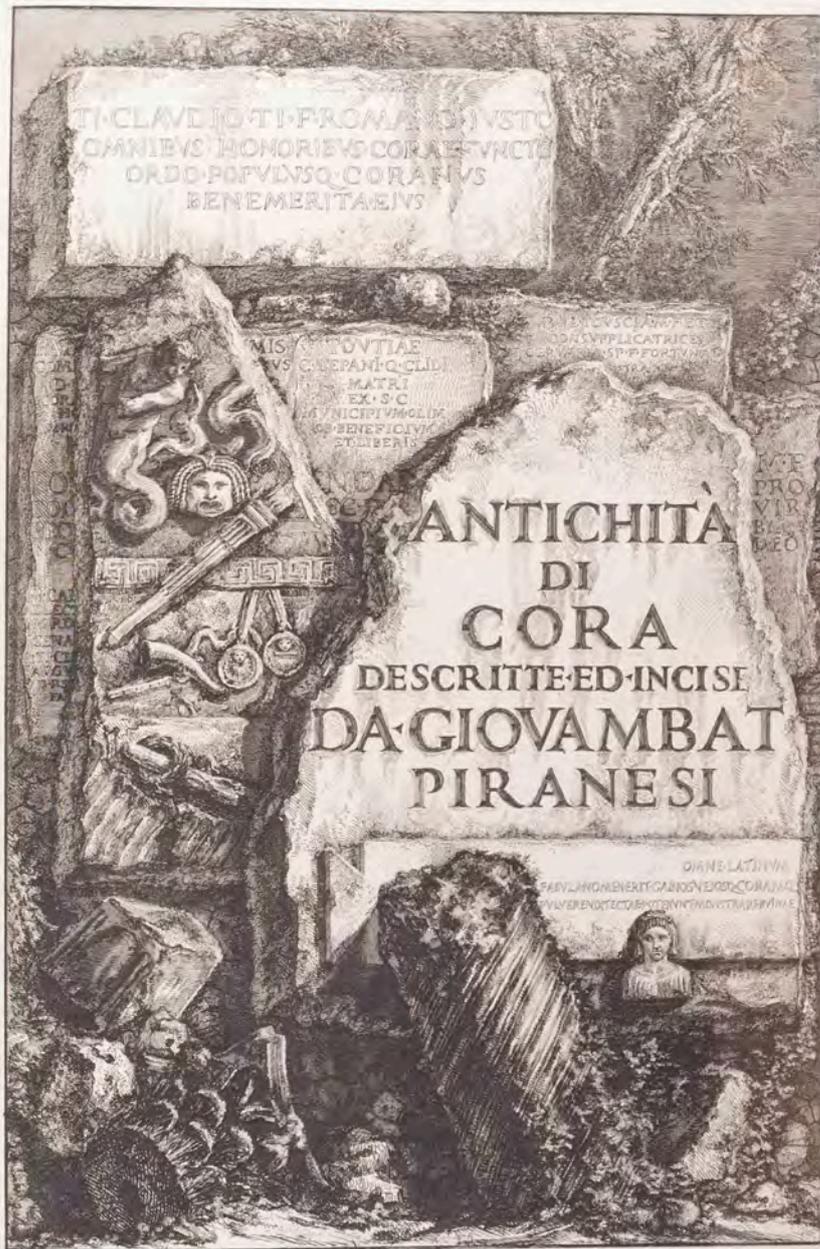
[and:]

— Le rovine del castello dell'Acqua Giulia. Rome, nella stamperia di Generoso Salomoni, 1761.

3 works in 1 vol., large folio (53.5 x 42.5 cm); I: pp. [6], 61, [1 (blank)], with engraved title, engraved dedication, and large folding engraved plate (with some repairs to blank verso); II: pp. [2], 15, [1], with engraved title and 10 engraved plates (some folding); III: pp. [2], 26, with engraved title and 18 engraved plates; engraved initials, head- and tail-pieces; a little staining to outer margins at beginning of first work; very good, crisp and clean in late nineteenth-century half calf over marbled boards, spine decorated and lettered in gilt, marbled endpapers; small abrasion at foot of spine; bookplate to front pastedown ('Ex libris Bibliothecae Collegii Sancti Cuthberti').

\$18,500

First editions of three important works on Roman architecture by the great Italian engraver and archaeologist Piranesi (1720–1778), illustrated with a total of thirty-three magnificent engraved plates, as well as several characteristically beautiful head- and tailpieces.





The *Lapides Capitolini* reproduces fragmentary tablets from the Roman forum listing the chief magistrates of the Roman Republic from the early fifth century BC to the reign of Augustus. Discovered in 1546 and preserved on the Capitoline Hill, the *Capitoline Fasti* form one of the primary sources for Roman chronology. A spectacular folding plate (59 x 150 cm) reproduces the fragments, a transcription of which then follows, complete with footnotes.

In *Delle antichità di Cora* Piranesi reconstructs the Roman remains preserved at Cori, less than fifty kilometres southeast of Rome, providing views of the town's cyclopean fortified walls, the temple of Castor and Pollux, and the temple of Hercules.

In the final work, devoted to the ruins of the Roman aqueduct the Aqua Julia, 'the hydraulic science behind the city's aqueducts is ingeniously reconstructed with technical diagrams' (*Grove Art Online*).

Ficacci 476-483, 590-603, 413-433; Focillon 421-427, 537-550, 396-420.

61 [POLITICAL PHILOSOPHY]. Collection of 11 treatises. Spain, c. 1750.

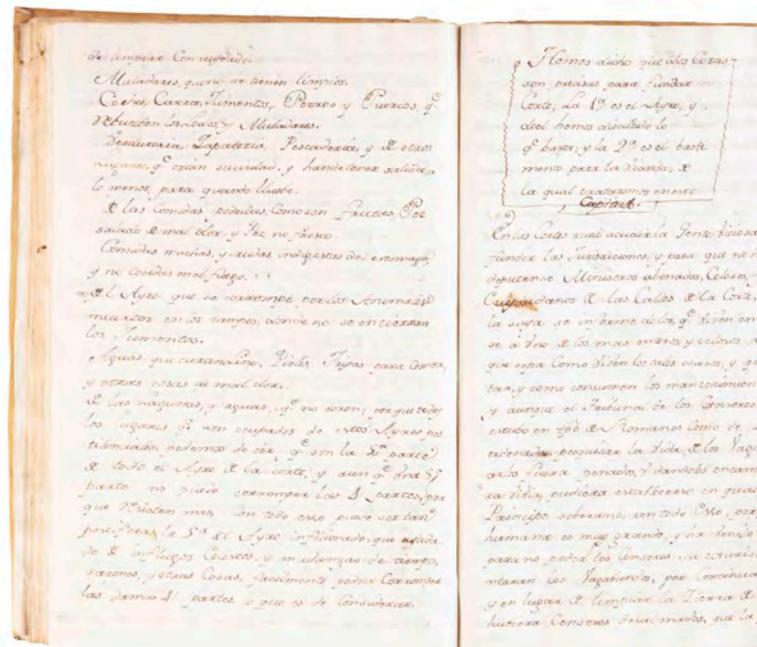
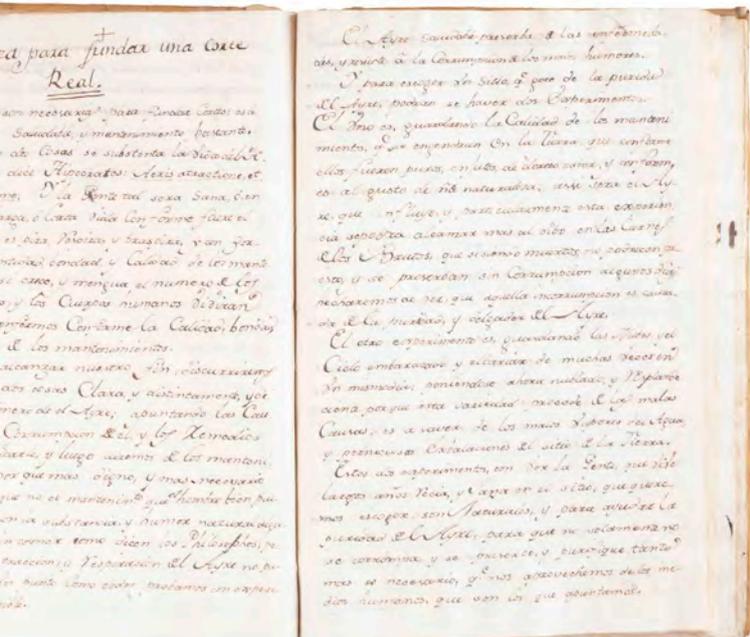
Manuscript on paper, in Spanish, folio (31 x 22 cm), ff. [110]; neatly written in brown ink in a single hand, c. 25-30 lines per page; a few light marks and smudges; overall very good in contemporary vellum, title inked to spine ('Asuntos politicos'), remains of ties; a few small chips to spine, a little creased and marked; 'Sr Pedro A. Parizio' inked to lower cover.

\$1325

A highly interesting manuscript compendium of Spanish treatises on political philosophy and politics.

Three of the works are classically framed: an essay on governance addressed by Seneca to the emperor Nero ('Instruccion de Seneca a Neron para su gobierno'), which appeared in Juan Pablo Martir Rizo's *Historia de la vida de Lucio Anneo Seneca* (1625); an order from the emperor Augustus to the governor of Dacia ('Instruccion del Emperador Augusto al Govenador Escauro de la Provincia de Dacia'); and a letter from Plutarch to the emperor Trajan ('Carta de Plutarco al Emperador Trajano').

Three further treatises consist of philosophical and political aphorisms: 'Sentencias de Filosofos, y diferentes Noticias', containing references to Vespasian, Emperor Sigismund, Aristotle, Sallust, Plutarch, Herodotus, Euripides, Homer, Seneca etc.; 'Aforismos politicos y de razon de Estado'; and 'Sentencias Filosoficas del doctor Persa Seaid, traducidas por Vizente Bratuti año de 1662' - Bratuti, who served as interpreter in oriental languages to Philip IV and Charles II of Spain, published this text in his *Anales de Egipto* in 1678.



The remaining works comprise: ‘Diseño de Primer Ministro’, apparently by the political thinker and writer Melchor Rafael de Macanaz (1670–1760); an anonymous plan for a royal court, ‘Traza para fundar una Corte Real’; an interesting piece on the political claims of the Pope, Holy Roman Emperor, and others over various parts of Europe (‘Pretenciones de los Potentados de la Europa’), attributed in the version in BL Egerton MS 1817 to Isidoro Rubio, a monk of Arlanza; an account of graces granted by the Pope to the King of Spain (‘Razon de las gracias que su Magestad pide a su Santidad’); and a letter from Joaquin Ponce de Leon, Duke of Arcos, to Philip V of Spain, written shortly after the latter’s accession (‘Representacion echa por el Duque de Arcos D. Joaquin Ponze de Leon al Rey D. Ph. V sobre haver conferido a los Duques y pares de Francia, las Dignidades de Grandes de España con recuerdo de su Abuelo el Rey Christianisimo de Francia año de 1701’).

The first eight items here are also found (in a different order) in Biblioteca Nacional de España MS 9669.

## POSTEL’S MOST IMPORTANT WORK

**62 POSTEL, Guillaume.** De orbis terrae concordia libri quatuor, multiiuga eruditione ac pietate referti, quibus nihil hoc tam perturbato rerum statu vel utilius, vel accommodatius potuisse in publicum edi, quivis aequus lector iudicabit ... Adiectae sunt quoq[ue] annotationes in margine a pio atque erudito quodam viro, ne delicatoris palati aut iniquioris etiam iudicii aliquis, ut sunt fere hodie quamplurimi, offenderetur. Proinde ut pectore candido accipere, quae in ecclesiae misere adeo afflictae utilitatem scribuntur, lector velis, per Christum et animae tuae salutem obtestatum te volumus. [*Basel, Johannes Oporinus, 1544*].

Folio, pp. [8], ‘427’ [*recte 447*], woodcut initials; occasional very light foxing or soiling, two small repaired holes in title (no loss of text on *recto* or *verso*), but a very good copy in eighteenth-century German calf, spine gilt; slightly rubbed and stained, neatly rebacked preserving spine (head and foot of spine neatly repaired, spine label worn, old paper label at head of spine).

\$6000

**First edition of all four books of Postel’s vision of the unity of the world.** The first book had been printed privately in Paris the previous year while approval of the Sorbonne theologians was awaited. When that was not granted, Postel had the work printed by his friend Oporinus in Basel.



‘The goal of Postel’s life was expressed in a single word: *concordia*. It was at once the key to the title of his most important book and the key to his mind. The word has an obvious temporal sense: it signifies peace among men. But to Postel it was heavy with further meanings and pointed to a whole complex of ideas. He was not unaware of its immediate political significance; but Postel, who was in fact a propagandist for the crusade, was no mere secular pacifist. The *De orbis terrae concordia* is essentially a manual for missionaries; hence *Concordia* has religious meaning. It implies agreement on the deepest level of religious unity, and is to be understood literally: unity of heart. But this is only the beginning. Ultimately, the *Concordia mundi* is an eschatological ideal; it is identical with the *restoratio omnium*, and it refers not merely to the human race but to the whole creation. It represents, therefore, the proper order of the universe, the systematic arrangement of all its elements according to the original intentions of God, the harmony and unity of nature and its subordination to the eternal purpose’ (William J. Bouwsma, *Concordia mundi: the career and thought of Guillaume Postel*, (1957), p. 64).

‘Postel was among the first to proclaim the need for a universal religion and a universal state. Postel’s program for a unified world under God preceded by more than twenty years the work of his fellow countryman, Jean Bodin, who is usually credited with being the “father of universalism”. At any rate, because of his problems with the Doctors of Paris, the *De orbis terrae concordia*, in which he proclaimed the need for harmony of all men in a Christian world and a tolerant attitude, even an appreciation of Moslems and Jews whom nevertheless he hoped to convert to Christian faith, was not published in Paris but in Basle by his friend, Oporinus, in 1544’ (Marion L. Kuntz, *Guillaume Postel, prophet of the restitution of all things: His life and thought*, (1981), pp. 502).

**Book two is devoted to the Muslim world and includes numerous citations from the Qur'an, which Postel translated directly from Arabic, rather than relying on existing translations.** 'In his belief in a peaceful debate with Muslims who should be convinced by a rational presentation of Christian tenets, Guillaume Postel was knowingly pursuing the same tradition as Nicholas of Cusa and Dionysius the Carthusian ... This book, published by Johannes Oporinus a year after Bibliander's first edition of the Qur'an, was Postel's main work on the confutation of Islam and his best known call to the Muslims to convert to Christianity. **It contains a translation and critical discussion of parts of the Qur'an and a life of the prophet, as well as a transcription of Arabic texts and an appeal for the foundation of Arabic chairs at the principal universities'** (*Europe and the Arab World*).

This edition contains Theodor Bibliander's annotations to the first two books. Apparently added without Postel's knowledge, these annotations ensured that the work was put on the Lyons *Index* of 1550 (no. 215) and the *Index* of 1558 (no. 210), with the remark 'Annotationes in Guilielmum Postellum de orbis terrae concordia, incerti auctoris' (see Claude Postel, *Les écrits de Guillaume Postel publiés en France et leurs éditeurs 1538-1579*, (1992), II p. 36).

*Provenance:* Friedrich August, Herzog von Braunschweig-Lüneburg-Oels (1740-1805), with bookplate.

Adams P-2020; Bouwsma 10; Caillet 8903; *Europe and the Arab world* 7; Smitskamp, *Philologia orientalis* 242; VD 16 P-4481.

INSCRIBED

**63 POUND, Ezra.** Quia Pauper amavi. *London, The Egoist Ltd, [1919].*

8vo, pp. 51, [1], with a half-title; autograph correction to p.34 correcting 'wherefore' to 'wherefrom', as in most copies; some scattered foxing, worst at the front, else a very good copy in a fine example of the original quarter green cloth and plain boards, printed paper spine label; bookplate of the BBC broadcaster D. G. Bridson.

\$2400

First edition, one of 500 ordinary copies (there were also 100 signed copies on handmade paper', **inscribed 'Bridson / 11 April '59 / Ezra Pound'**. Having recorded Pound reading in St Elizabeth's Hospital in 1956, Bridson met up again with the poet in Rapallo in 1959 to shoot a television profile for *Monitor* and make further recordings for the Third Programme.

This work contained the first English publication of Cantos I-III, not printed in that order.

Gallup A17a.



D.G. BRIDSON

Bridson  
11/27/59  
Ezra Pound

<[63]

**SELECTED POEMS**  
of Ezra Pound

This volume has been assembled to give the student the best of Pound's verse in compact form and to provide an effective introduction for the general reader who is not familiar with the work of this great modern poet. The selection is representative of Pound's whole poetic career — lyrics, adaptations and translations from many languages, epigrams, and *Cantos* from the long epic which is still in progress. Readers who wish to extend their knowledge of Pound's poetry are referred to the more complete books published by New Directions: *Personae* (the early poems), *The Cantos* (the first eighty) and the forthcoming *Selected Translations* (ready in 1951).



SON.

G.D. Bridson  
certified  
copy over  
hereof  
Bridson  
11/27/59  
Ezra Pound

[64]>

**Sophokles**

*Women of Trachis*

A version by  
**Ezra Pound**

**T**HE translation of Greek drama into English has long been considered a peculiarly difficult and unrewarding task. It is something of an event, therefore, when one of the finest of living poets employs all the resources of his matchless technique to produce a brilliant version of Sophokles' *Trachis*.

Characteristically, Ezra Pound has chosen a play which has always provoked disagreement between scholars. Certain of his insights, in particular the significance he ascribes to a moment in the final scene, show that Pound has been remarkably successful in establishing, dramatically, the focal point of this play.

The exceptional lyric beauty of Mr. Pound's renderings of the choruses and great soliloquies was to be expected. Far more surprising, from one who has hitherto revealed little interest in dramatic writing, is the tremendous impact of *Women of Trachis* as a play. This version has been performed on the B.B.C. Third Programme and at Yale University. Audiences were immediately struck by the urgency, the resilience and force of Pound's dramatic verse. Ezra

*continued on back flap*



SON.

for Geoffrey: Dec. '58.

This milestone  
Just missed witnessing  
The total collapse  
of  
J. S.

<[65]

## WITH A 'COCKNEY' INSCRIPTION BY POUND

**64 POUND, Ezra.** Selected Poems. The New Classics Series. [*New York, New Directions, 1949*].

8vo, pp. viii, 184, with a frontispiece portrait of Pound; a fine copy, in the publisher's red cloth, dust-jacket with a few small nicks, spine faded; bookplate of the BBC broadcaster D. G. Bridson.

\$3750

**First edition, inscribed by the author in a characteristic mix of the formal and the faux-Cockney 'Geoffrey Bridson certified + worthy owner hereof. / To which mi 'and [i.e. my hand]/ Ezra Pound / 9 A[ugust?] '56'.** The book was given to Bridson on the occasion of his visit to Pound at St Elizabeth's hospital in Washington DC in 1956 to make what he feared would be the last recordings of the poet. Bridson later recalled Pound reading his early 'Alfred Venison' poems 'in an Americanized form of Cockney'.

The introductory 'Autobiography' (p. viii) appeared here for the first time.

## FROM THE ACTOR/EDITOR TO THE PRODUCER

**65 POUND, Ezra, translator. SOPHOKLES.** Women of Trachis. A Version by Ezra Pound. *London, Neville Spearman, [1956]*.

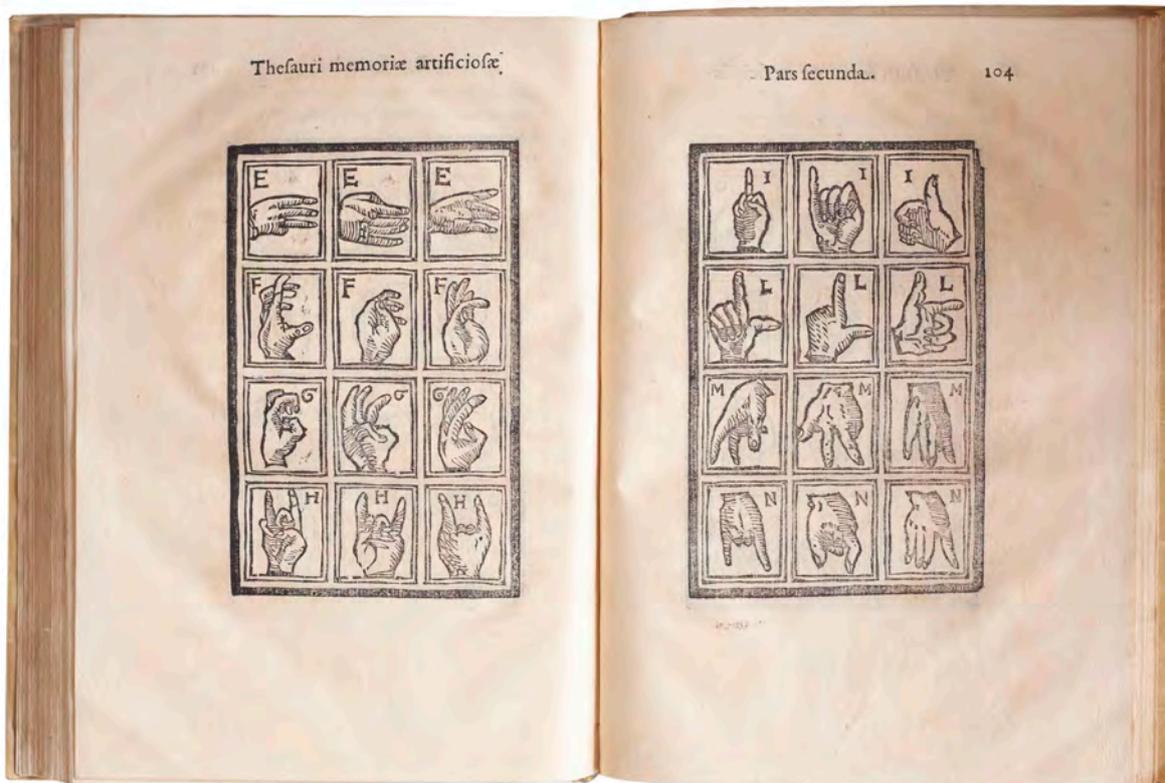
8vo, pp. xxiii, [1], 66, with a frontispiece; tipped-on slip with publisher's details on p. iv; a fine copy in the publisher's red cloth, grey dust-jacket (toned), printed in red and dark blue; bookplate of the BBC broadcaster D. G. Bridson.

\$1350

**First edition, inscribed by the editor Denis Goacher 'For Geoffrey: Nov. '56 / This milestone / Just missed witnessing / The total collapse of / D. G.'**

Goacher had played Hyllos in Bridson's (and Christopher Sykes's) production of the play for the BBC, aired in April 1954 – 'I am so glad to have got Goacher for it' wrote Pound in anticipation. Goacher afterwards arranged for its publication, providing a foreword (pp. vii-xi) describing Pound during his confinement in Washington, and an Editorial Declaration at the end, both attempting to redeem Pound from charges of fascist sympathies.

Gallup A72a.



**66 ROSSELLI, Cosimo.** Thesaurus artificiosae memoriae, concionatoribus, philosophis, medicis, iuristis, oratoribus, procuratoribus, caeterisque; bonarum litterarum amatoribus: negociatoribus insuper, aliisque; similibus, tenacem, ac firmam rerum memoriam cupientibus, perutilis... Venice, Antonius Paduanus, 1579.

4to, ff. [16], 145, [1], with printer's device on title, large folding woodcut table, two woodcut plates, and many full-page woodcuts in text; a little light browning, but a beautiful copy in contemporary limp vellum.

\$3000

**An unusually well-preserved copy of the first edition of one of the principal texts of the Dominican art of memory.**

Frances Yates writes that the Dominican tradition, originating from the scholastic emphasis on memory, is the most important in the history of the art of memory. 'The Dominicans were naturally at the centre of this tradition, and in Johannes Romberch, a German, and Cosmas Rosselius, a Florentine, we have two Dominicans who wrote books on memory, small in format but packed with detail, apparently intended to make the Dominican art of memory generally known' (Yates p. 114).

'[In Rossellius' work] the Dantesque type is given great prominence. Rossellius divides Hell into eleven places, as illustrated in his diagram of Hell as a memory place system ... Rossellius also envisages the constellations as memory place systems, of course mentioning Metrodorus of Scepsis in connection with the zodiacal place system. A feature of Rossellius' book are the mnemonic verses given to help memorise orders of places, whether orders of places in Hell, or the order of the signs of the zodiac. These verses are by a fellow Dominican who is also an Inquisitor. These "carmina" by an Inquisitor give an impressive air of great orthodoxy to the artificial memory. 'Rossellius describes the making of "real" places in abbeys, churches and the like. And discusses human images as places on which subsidiary images are to be remembered' (*ibid.*, p. 122).

This work also contains the first finger alphabet to appear in a book (see Volkmann, *Ars memorativa*, p. 170). 'Rosselli gives instructions on how to position the fingers in order to make the individual letters ... The finger alphabet has obvious advantages, such as allowing one to construct a list of persons, things, or ideas to be remembered by actually making and repeating the letters on the hand in a familiar order. Once learned this system is a readily available reminder valuable in preaching sermons and allied activities ... Rosselli's finger alphabet ... not only continues the mnemonic tradition but also suggests further development of the fingers and the hand as an instrument of visual communication, allied with, but effective as a substitute for oral and written language' (Claire Richter Sherman, *Writing on Hands: Memory and Knowledge in Early Modern Europe*, 52).

Adams R-803; Durling 3947; Wellcome 5572; Young p. 306.

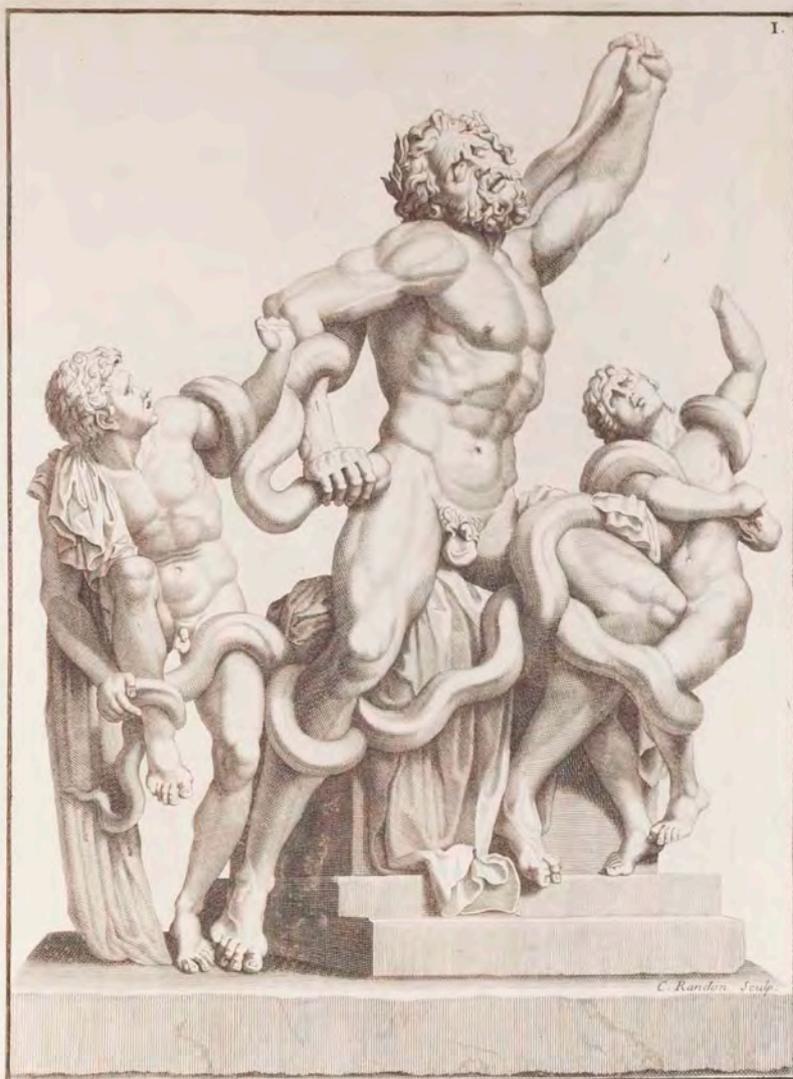
## LAOCOÖN, MICHELANGELO, BERNINI

**67 ROSSI, Domenico de.** Raccolta di statue antiche e moderne data in luce sotto il gloriosi auspici della santita di N. S. Papa Clemente XI da Domenico de Rossi illustrata colle sposizioni a ciascheduna immagine di Paulo Alessandro Maffei ... *Rome, nella Stamperia alla Pace, 1704.*

Large folio (49.5 x 37 cm), 2 unnumbered plates (title and dedication) and 163 numbered plates (1 folding), i.e. without the accompanying text; very good in eighteenth-century half sheep, marbled boards, spine in compartments, gilt-lettered black morocco lettering-piece, edges sprinkled red; corners somewhat worn, some rubbing to spine and abrasions to lower cover.

\$7800

First edition, the plates only, of this magnificent collection of classical, Renaissance and Baroque sculpture, published by Domenico de Rossi with contributions by engravers from France (Claude Randon, Nicolas Dorigny, François Andriot, and Jean Baptiste de Poilly), Italy (Francesco Aquila and Giovanni Girolamo Frezza), and Flanders (Robert van Audenaerde).



IL LAOCOONTE GIÀ AMMIRATO NEL PALAZZO DI TITO, E SCOLPITO DA AGESANDRO POLIDORO, ET  
ATENODORO RODIJ *Plin. lib. 36. c. 6.* Negli Orti Vaticani.

*Nelle Stampe di Domenico de Rossi, orolo di Gio. Giacomo de Rossi in Roma, alla Pace, con Privilegio del Som. Pont.*

Alongside masterpieces of classical sculpture, such as Laocoön and his sons, the Farnese Hercules, and the Dying Gaul, the plates reproduce statues of gods and goddesses, heroes, Roman emperors, and writers (Cicero, Virgil, and Seneca). Great works by Michelangelo and Bernini are also represented, including David, Moses, Apollo, and Daphne, and the four rivers of the Fontana dei Quattro Fiumi.

Rossetti calls for 161 plates, to which are sometimes added, as here, a plate of Pope Paul IV, dated 1708, and another showing Hercules and the Hydra.

Brunet IV, 1406 ('le texte manque quelquefois'); Cicognara 3523; Rossetti 2199.

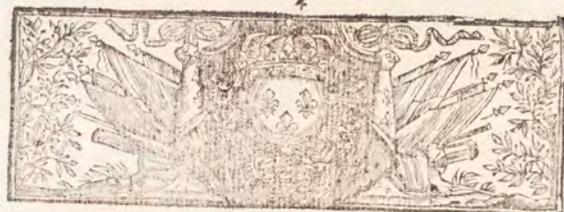
## STAY ALERT, SAVE LIVES

**68**     **SISSAUD, Claude.** Discours sur les preservatifs de la peste par M. Claude Sissaud docteur en medecine et professeur en l'université de cette ville d'Orange. Imprimé par delibération du bureau de la santé de la même ville pour l'usage de ses habitans. *Avignon, François Mallard, [1720].*

4to, pp. 16; woodcut arms to title, head-piece; a little marginal spotting; very good; stab-stitched; a few contemporary corrections to text in brown ink.

\$475

A rare pamphlet advising the inhabitants of the town of Orange, in the south of France, on preventing the spread of plague from nearby Marseille, by the doctor and university professor **Claude Sissaud**. Published three-hundred years ago, much of the advice is resonant to the modern reader living with the COVID-19 pandemic. The Great Plague of Marseille was the last major outbreak of bubonic plague in western Europe, claiming 100,000 lives in the city and surrounding areas.



## DES PRESERVATIFS DE LA PESTE.

**Q**UOYQUE la Peste soit un des plus terribles fleaux dont Dieu se serve dans sa colere pour punir la malice des hommes & qu'on ne satisfait à sa justice que par l'amandement, la priere, & les bonnes œuvres qui sont les premiers & les plus efficaces remedes auxquels on doit recourir; il ne faut pourtant pas douter que l'art ne puisse nous fournir contre sa malignité des secours que l'homme pru-

pas toujours dans l'enceinte d'une Ville & dans les limites n'en d'un Royaume, il est très important de ne rien negligier dans un temps de soupçon de tout ce que l'experience nous enseigne devoir être opposé à son activité.

Les precautions sont generales, ou particulieres, les generales appartiennent aux Magistrats & demandent toute leur application, pour rendre celles des particuliers plus aisées & plus salutaires.

C'est aux Magistrats d'interdire au moindre bruit de Peste tout commerce avec les lieux infectés ou seulement soupçonnés & de ne le rétablir que long-tems après la delivrance & l'extinction du mal dont on doit toujours se méfier; car souvent lorsqu'il semble éteint, c'est alors qu'il se rallume avec plus de fureur, & qu'il fait des plus grands ravages.

Comme la pourriture peut non seulement augmenter la mauvaise disposition qui est déjà dans l'air, mais même le corrompre & devenir elle-même la cause d'une véritable peste, ils donneront une grande attention à la propreté de la Ville, ils en éloigneront tout ce qui peut entraîner la moindre puanteur & ils n'épargneront rien surtout pour la delivrer des eaux croupissantes dont les exhalaisons mettent en mouvement plus que toute autre chose les sels veneneux de la contagion.

La misère ayant de tout tems été regardée comme une des principales causes des maladies epidémiques, ils doivent veiller très soigneusement sur les pauvres, les enfanter s'il est possible, fournir à leurs besoins, & leur faire des mauvais aliments, qui rendent

Sissaud begins his *Discours* with advice to local officials: forbid contact with affected regions, keep the town clean, look after the poor, keep accurate figures on infection and death rates, quarantine, dispose of the dead swiftly, and put measures in place to prevent civil unrest.

To Orange's inhabitants, Sissaud recommends keeping their houses tidy (in particular removing cobwebs), reducing contact with animals, changing and cleaning their clothes frequently, and avoiding crowds. He gives detailed dietary advice, permitting lamb, poultry, ham, sausages and anchovies accompanied by capers, basil, vinegar and citrus fruits, for example, but advising against beef, vegetables, dairy products, garlic, onion and mustard. Light white wines and tisanes are recommended. Sissaud's lifestyle advice includes keeping on working, but not to excess, avoiding idleness, getting regular sleep, controlling one's emotions, and cutting back on sex. He provides recipes for purifying perfumes, and instructions for their application around the house and on clothes, recommends cleaning anything brought into the home, and suggests covering the nose with a sponge dipped in vinegar and *eau de vie*. He recommends the use of chocolate, and while doubtful about the benefits of smoking, does not wish to deprive smokers of their pleasure.

No copies traced in the UK or US. OCLC locates only one copy, at the Universidad Complutense de Madrid; CCfr finds copies at the Bibliothèque Inguimbertaine and BM Avignon only.

## PROGENITOR OF THE GOTHIC HEROINE

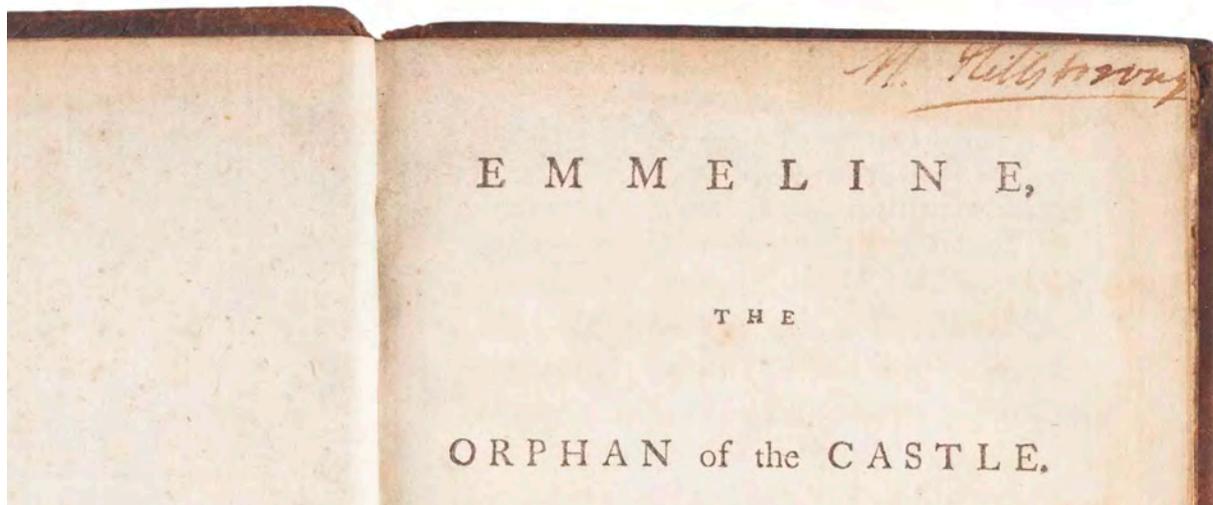
**69**     **SMITH, Charlotte.** *Emmeline, the Orphan of the Castle...* London, printed for T. Cadell, 1788.

Four vols, 12mo, pp. [2], 292; [2], 268; [2], 319, [1]; [2], 393, [1, errata]; waterstaining in upper corners of last few leaves of vol. I, contemporary tree calf, some joints partially cracked, but all sound, spines rubbed with much of the gilt missing, labels missing, two gatherings loose, ownership inscriptions of Mary Hillsborough on titles; monogram of Mary Hill, Marchioness of Downshire to spines (see *item 53*).

\$2250

First edition of Smith's first original novel, preceded by two translations (albeit liberal ones, from French).

'It is Charlotte Smith ... who first began to explore in fiction the possibilities of the Gothic castle, and her Emmeline is the first heroine whose beauty is seen glowing against that grim background, or who is hunted along the passageways at night' (Tompkins). The Pembrokeshire castle where the tale begins is quickly abandoned for the Isle of Wight and Bath; our focus is Emmeline, whose illegitimacy robs her of social status, and Lady Adelina (her eventual sister-in-law), who bears her own illegitimate child. The novel contains autobiographical portraits of Smith and her husband as Mr and Mrs Stafford.



Numerous children and twenty years of marriage to a violent and profligate husband forced Charlotte Smith into the lucrative world of fiction. She thought of herself first and foremost as a poet – *Elegiac Sonnets* (1784), published with the help of William Hayley, was an influential work to which Wordsworth and Coleridge acknowledged some debt – but it is her novels, written ‘by necessity’ at the rate of nearly one a year, for which she is remembered today. In 1787 she left her husband, ‘fearing my life was not safe,’ and from that time the theme of women suffering from male persecution was prominent in her novels. The preface to *The Young Philosopher* (1798) later alluded to this portion of her life: ‘If a writer can best describe who has suffered, I believe that all the evils arising from oppression, from fraud and chicane, I am above almost any person qualified to delineate.’

Contemporary reviewers placed her in the first rank of modern novel writers; the *Critical Review* went so far as to praise her for ‘a more luxuriant imagination, and a more fertile invention’ than her ‘sister-queen’, Miss Burney. ‘She may depict mountains and castles, but draws on her own life for sensitive characters tormented by poverty, vulgarity, litigation, marital cruelty, and the deaths of children. Her heroines are tender-hearted, pure, and submissive, but she is a radical in her insistence on criticising the institution of marriage, as well as in her attention to political issues of obvious public importance.’ (Orlando Project website).

This is the earliest of at least four novels by Smith owned by Mary Hill, who would be listed among the subscribers to the expanded 1789 edition of her *Elegiac Sonnets*.

Garside 1788:72; CBEL II, 684; Blain, Clements and Grundy, *Feminist companion to literature in English*, p. 996; Todd, *A dictionary of British and American women writers 1660–1800*, pp. 287-9.

RULES FOR BENEDICTINE NUNS IN PORTUGAL, BY AN IRISH ORATORIAN

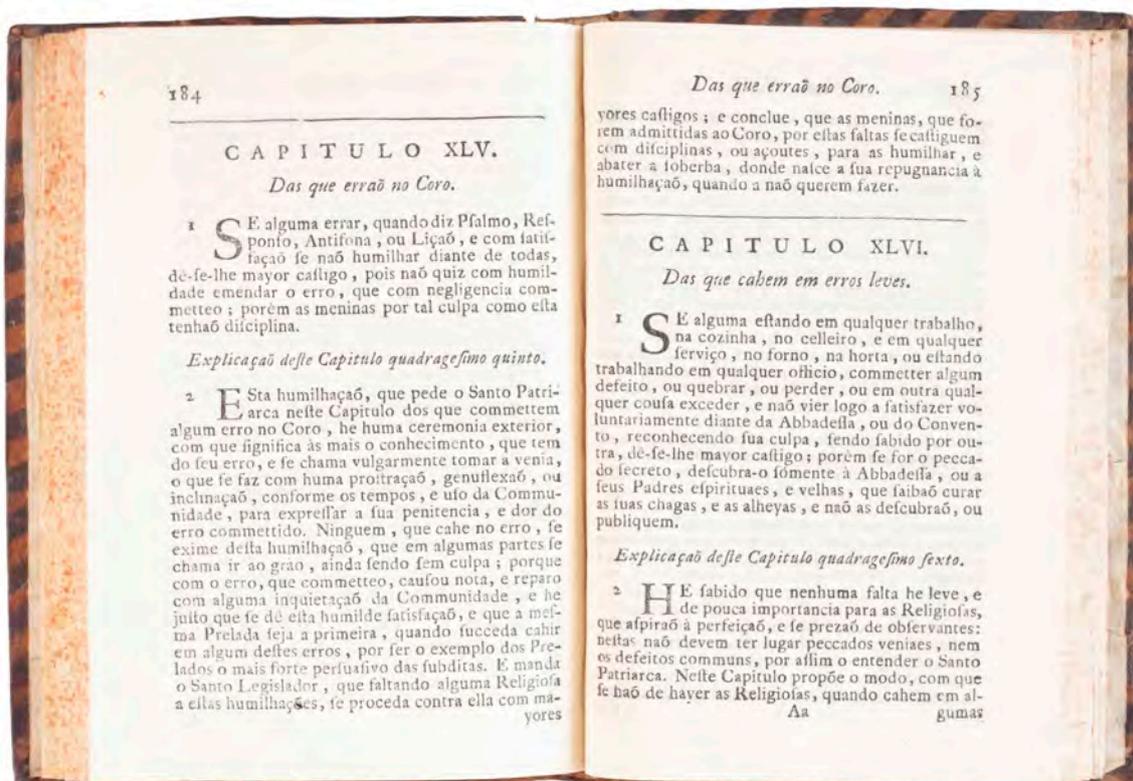
70 **TALBOT, Gabriel, and Henry BYRNE.** Explicação breve, accommodação laconica da santa regra do grande patriarca, e príncipe dos patriarcas o glorioso Saõ Bento para as suas religiosas ... Lisbon, Miguel Manescal da Costa, 1744.

4to, pp. [40], 280; woodcut initials and headpieces; a very good, crisp and clean copy in contemporary Portuguese sprinkled calf, spine gilt in compartments, lettering piece now lost but blind impression still clearly visible; some surface loss, extremities slightly rubbed; nineteenth-century armorial ink stamp of Henrique Cezar to verso of rear endpaper.

\$1350

Scarce first edition of this explanation of the Rule of St Benedict, written for the Benedictine nuns of Porto by an Irish Oratorian.

The text was composed by the Irish Oratorian and Porto resident Gabriel Talbot, and prepared for publication by his cousin Henry Byrne. Finding the Benedictine rule for monks unsuitable and concerned about their duties and organisation, the nuns of Porto approached Talbot to compose this 'brief explanation', which in essence amounts to a new female rule.



With seventy-three chapters mirroring those of the Rule, the text covers *inter alia* vows, the abbess, silence, humility, Divine Office, the dormitory, faults and punishments, the convent's possessions, care for the sick, meals, manual labour, clothing, the admission of new members, and the prioress and porter. For ease of use the volume ends with an index of subject matter.

OCLC finds only two copies, at the Thomas Fisher Library and Western University; no copies recorded on Library Hub (Copac).

## ON TATTOOS

**71 TAYLOR, Alfred Swaine.** Medico-legal Observations on Tattoo-Marks as Evidence of personal Identity. Remarks on the Tichborne Case. [*London, Guy's Hospital Reports, April 1874*].

8vo, pp. 25, [1 (blank)]; in contemporary light brown wrappers; manuscript note to upper cover ('AST No.1 Tattooing') and a few marginal annotations in Taylor's hand.

\$1300

**Taylor's own offprint of his most interesting 1874 article on tattoos as evidence of personal identity,** written in the aftermath of the notorious Tichborne case, in which a portly butcher from Wagga Wagga, Australia, had claimed to be Roger Tichborne, the long-lost heir to an English baronetcy. After lengthy trials the claimant was convicted of perjury, partly because he showed no signs of tattoos which a schoolfellow had given to the real Roger Tichborne as a youth.

**Taylor here discusses the process of tattooing, the durability of tattoos, their removal, and their use in identifying the deceased, before examining the specifics of the Tichborne case.**

**72 TYRTAEUS and CALLINUS.** Les chants...traduits en vers par Firmin Didot. *Paris, Firmin Didot, pere et fils, 1827.*

Folio (525 x 350 mm), pp. [4 (blank)], 33, [7 (blank)], two title-pages, in Greek and French, engraved vignettes on each title, text of the 'Lettre... a Firmin Didot' engraved, main text printed in Greek and French; a fine copy, in contemporary purple straight-grained goatskin over paste boards by Thouvenin, sides with a wide, finely gilt border enclosing a decorated blind-stamped panel and a central blind-stamped arabesque dotted with small tools in gilt, the upper cover signed, flat gilt spine, gilt dentelles, red silk bookmark; extremities and spine rubbed, a few light surface scratches; bookplate of Emily Mercer, Marchioness of Lansdowne (1819-1895) on the front paste-down.

\$5500



One of only 100 copies - all *hors de commerce* - of this deluxe folio Didot edition of some of the oldest martial elegy verses of the Western tradition: the surviving works of the Spartan poet Tyrtaeus and the Ephesian poet Callinus (sixth–seventh century BC). The text is preceded by an engraved *Lettre* to Firmin Didot by his three sons, with an appraisal of the achievements of his printing house in his absence (during a tour of Spain). It was in the same year, 1827, that Firmin Didot passed the managing of his business on to Ambroise, Hyacinthe and Frédéric to devote himself to public affairs. Two years later he officially resigned.

This copy, from the library of Emily Mercer, Marchioness of Lansdowne, daughter of the French statesman Charles Joseph, comte de Flahaut, who was made a peer of France in 1827, is splendidly bound by Thouvenin, in the full maturity of his art. Thouvenin ‘started to work as odd boy with Bozerian Jeune in 1802, and ... had acquired great competence by 1806. He set up on his own in 1813, apparently to learn the gilding which Bozerian Jeune had been unwilling to teach him’ (C. Ramsden, *French Bookbinders*, p. 204). The first international recognition came with his submission of eleven bindings at the 1819 Exhibition. Before his death in 1834 ‘he had achieved, in his new and excellently installed workshop in the Passage Dauphine, both a reputation as the leading binder of his epoch, and social connections which he evidently enjoyed and deserved. ... His name has been immortalised by mentions in the pages of Balzac and Stendhal’ (*ibid.*)

Brunet IV, 400; Schweiger I, 333; for the binding: *Davis Gift* III, no. 198; Foot, *Reliures françaises*, p. 387; British Library online Database of Bookbindings, Davis 715; P. Culot, *Reliures et reliures décorées en France à l'époque romantique*, Brussels, 1995.

**73**      **VIVIAN, George.** Spanish scenery. *London, P. & D. Colnaghi, 1838.*

Large folio (540 x 365 mm), with a tinted lithographed title, list of plates, preface (with lithographed vignette of the bridge at Córdoba), and 27 tinted lithographed plates after the author by Louis Haghe, Thomas Shotter Boys, and Paul Gauci; title, list of plates and four plates foxed, some foxing or spotting elsewhere but mostly confined to margins and rarely affecting images, some marginal staining, but generally a very good copy in the publisher's contemporary dark green roan-backed watered silk-patterned cloth, spine gilt, edges gilt; extremities rubbed, a few minor marks, covers sunned at head; from the library of Ian Robertson (1928–2020).

\$6800

**First edition of this impressive collection of views, one of the most sumptuous such works devoted to Spain.** George Vivian (1798–1873) was a connoisseur, collector, amateur architect, and member of the Society of Dilettanti. He was also a member of the Commission set up to select a plan for the new Houses of Parliament following the burning of the Palace of Westminster in 1834.



‘The drawings for this volume were made at different periods in the years 1833 and 1837. During the first period Spain was comparatively tranquil, and ... the monastic bodies were still in existence throughout the country. During the second I saw the demolition of some of the finest convents going on, and observed the sites on which others had recently stood: the prospect of the speedy ruin of nearly all, either from their total abandonment, the want of funds to support them, or wealthy purchasers to inhabit them, made me feel a strong desire to preserve some trace of establishments, where the towers and belfries and long level lines of the buildings, the terraces and the cypresses of the gardens give an interest and character to many scenes not less in Spain than in Italy. Circumstances led me to do more than I at first intended, and the work now presented to the public contains a selection, mostly of general views, taken in Biscay, Galicia, the Castilles, La Mancha, Catalonia, Valencia, and Andalusia ... In making the drawings strict fidelity has been observed in delineating the face of the country, of its buildings and productions, and the dress and manners of its people. Upon an adherence to truth in these respects the value of drawings of scenery must principally depend’ (preface).

According to Abbey the work first appeared in six parts.

Abbey, *Travel* 154; Palau 372195.

**74 WALKER, George.** *Don Raphael, a Romance...* London, printed for G. Walker; and T. Hurst; by Exton ... 1803.

Three vols, 12mo, pp. [2], '338' [i.e. 329], [1]; [2], 291, [1]; [2], 273, [1]; a clean copy in contemporary half calf, some wear to spines and joints, but all volumes perfectly sound, labels missing; monogram of Mary Hill, Marchioness of Downshire (see item 53).

\$4500

First edition. 'In order to satisfy the omnipresent needs of the Gothic industry, Walker apparently felt obliged to turn out a Gothic's Gothic made up of fragments of Walpole, Beckford, Lewis, Radcliffe, and the cheap and tawdry Gothic chapbooks flooding the bookstalls. The dubious product was *Don Raphael*, Walker's most confounding Gothic endeavour and a Gothic romance so complicated and top-heavy with plot twistings that the reader who enters it must necessarily lose his way many times ... Before the fiasco of *Don Raphael*, Walker had displayed true talent in novels of doctrine which explored social problems and criticised Godwinian radicalism. The prostitution of his own literary talents in *Don Raphael* apparently convinced him to abandon novel writing' (*ibid.*). Summers was more forgiving, calling it 'equally good' to *The Three Spaniards* (1800) – 'Walker must certainly be accounted as an author of uncommon merit' (*The Gothic Quest*, p. 82).

Garside et al 1803:73; Summers, *Gothic Bibliography* p. 298-9; Frank, *The first Gothics* 465.

**75 ZOLA, Émile.** *La Curée.* Paris, A. Lacroix, Verboeckhoven et Cie, 1871.

8vo, pp. 360, with a photogravure portrait of Zola after Manet bound in; in very good condition, edges uncut, in contemporary or near-contemporary half red morocco signed by Émile Carayon (1843–1909), flat spine lettered in gilt; the original pale yellow wrappers (dated 1872 as always) and spine bound in.

\$4000

First edition of the second novel in Zola's Rougon-Macquart series, *La Curée*. The first six volumes of the series were printed on ordinary paper only (no *grand papier* issue) and are all very rare.

Carteret II, 480.

