



CALIFORNIA

INTERNATIONAL ANTIQUARIAN BOOK FAIR

2026

QUARITCH



# CALIFORNIA

27 February–1 March 2026

Bernard Quaritch Ltd

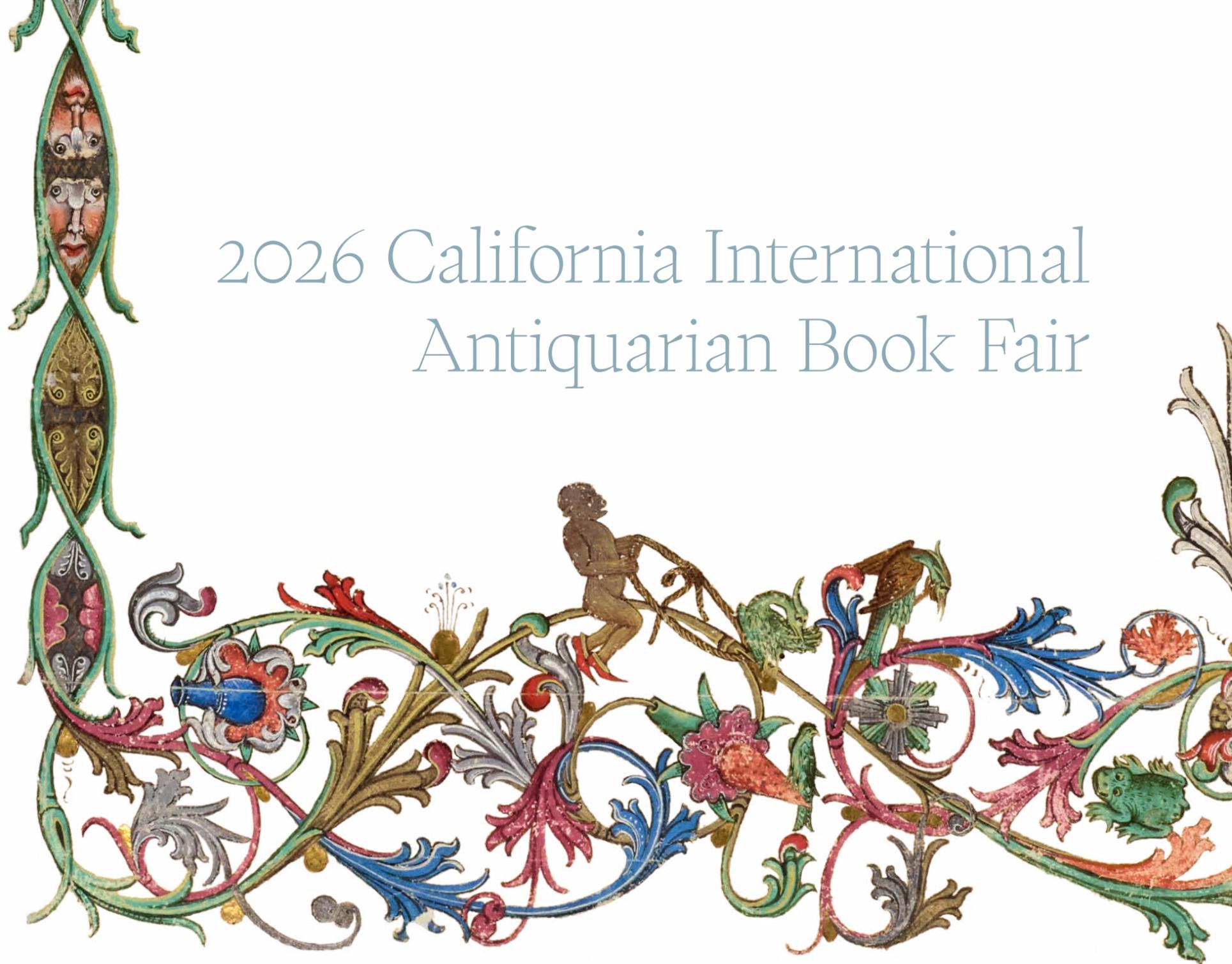
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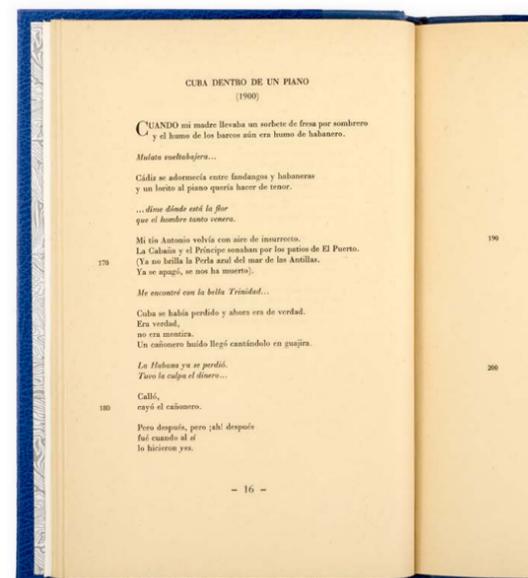
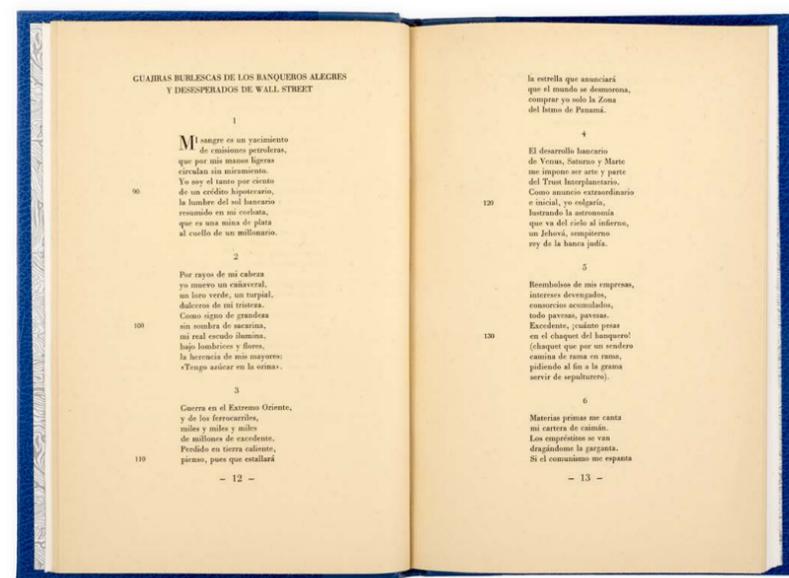
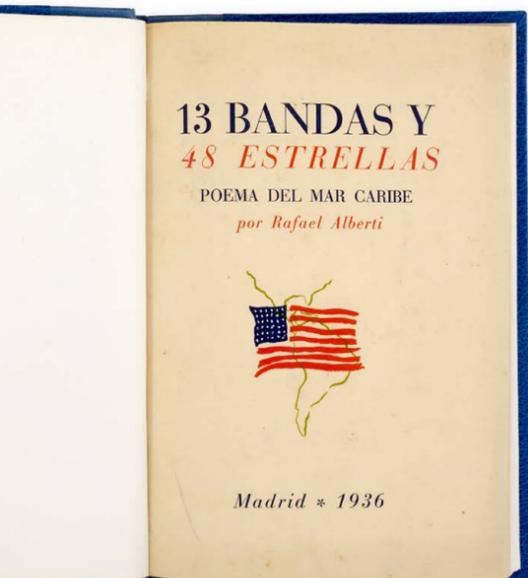


Some items may require UK Export Licences for export abroad.

*Covers: item 33; inner covers: item 6; right: item 51*

# 2026 California International Antiquarian Book Fair





## Condemning ‘Yankee Imperialism’

1. **ALBERTI, Rafael.** 13 Bandas y 48 estrellas. Poema del Mar Caribe. Madrid, Manuel Altolaguirre, 1936.

Large 8vo, pp. 40, with blanks; uniform light toning, a few small marks to title, nonetheless a very good copy; in recent blue morocco-backed boards, spine lettered directly in gilt, the original illustrated wrappers bound in. **\$950**

**First edition of these thirteen poems by the Spanish Marxist poet Rafael Alberti (1902–1999), one for each stripe on the American flag, condemning a nation that ‘once was the symbol of democracy and which has gradually become the symbol of imperialism’ (p. 35, trans.).**

Alberti, a friend of Hemingway and a member of the Generación del 27, travelled to North America, Central America, and the Caribbean, with his wife, the writer, activist, and secretary of the Alliance of Antifascist Intellectuals for the Defense of Culture María Teresa León, to raise awareness of the brutal repression of miners in the Asturian Revolution

of 1934 on behalf of the Communist International and to seek aid for the affected workers and their families. *13 bandas y 48 estrellas* (*13 Stripes and 48 Stars*), dedicated to the Cuban politician Juan Marinello and to ‘all the anti-imperialist writers of America’ (trans.), is directly inspired by his experience of American capitalism and imperialism, from his arrival in New York (where he recited some of his poems at Columbia) to Florida, Cuba, Mexico, Panama, and Venezuela, amongst others.

‘The thirteen poems collected in *13 bandas y 48 estrellas*, first published in 1936 and later recollected in part 3 of *De un momento a otro*, are songs of protest against, and critical evaluations of, the role of “el imperialismo yanqui”, “la diplomacia del horror”, and “la intervención armada” in the Americas, their effects on the people, and the limitations they place on freedom...’ (Nantell, p. 80). The first poem in the collection, ‘New-York’, ends with Alberti’s particularly damning

first impression of the United States: ‘Still more across America burns the pulse | of nations in their agony shouting to me | in my own language through the fog, | plotting your fatal shakeup. | Thus one day your thirteen horizontals | and your forty-eight white stars | will see themselves vanish in a righteous and liberating flame – of oil’ (Noyes, in *The Americanization of Europe* (2006), p. 310, trans.).

The printer, Manuel Altolaguirre, would move to Cuba three years after the publication of the present work; he remained there until 1943, where he would publish works both by Spanish exiles and the Cuban

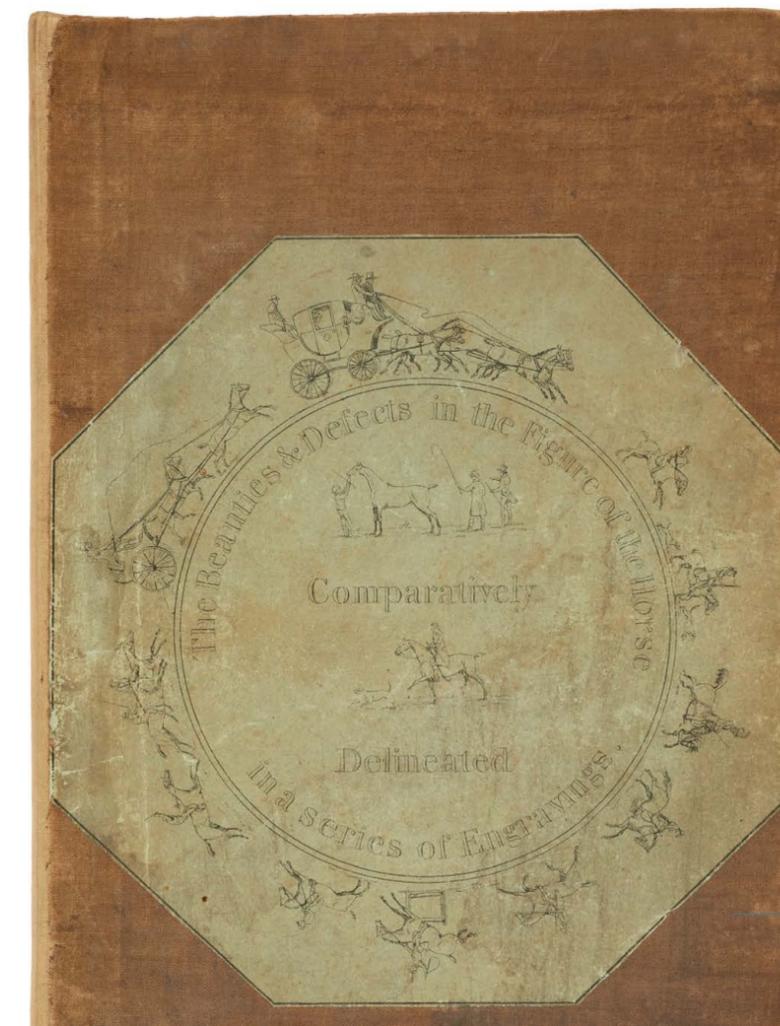
literary milieu. Alberti was forced into exile after the Spanish Civil War, living largely in Argentina and returning to Spain only after Franco’s death.

**We find two copies in the UK (Exeter, Sheffield).**

See Nantell, *Rafael Alberti’s Poetry of the Thirties* (1986); Pulido Mendoza, ‘La recepción de la huelga de Asturias en la prensa de izquierdas de Nueva York: nuevos datos sobre María Teresa León y Rafael Alberti en 1935’, in *Revista de Literatura* LXXII:143 (2010), pp. 187–226.

## Early American Sporting Lithography

2. **[ALKEN, Henry.]** The Beauties & Defects in the Figure of the Horse, comparatively delineated in a series of Engravings. Boston, Carter & Hendee, 1830.



Small folio, pp. 2, [18], with lithographic title, lithographic diagram, and 18 lithographic plates by Pendleton; leaves cockled, very slight offsetting and toning, a few small marks to title; a very good copy in publisher’s plain cloth, lithograph on blue paper mounted to upper board; lightly worn and neatly rebacked. **\$1600**

**First American edition, the second and scarcest overall.** ‘The dominant sporting artist of the early nineteenth century’ (ODNB), Henry Thomas Alken (1785–1851) ‘showed an early liking for depicting animals, especially dogs and horses’, and ‘demonstrated his expertise in the book *The Beauties and Defects in the Figure of the Horse*’.

The work of William S. Pendleton (1795–1879), a pioneer of lithography in Boston, the lithographs are faithful copies of the London edition of 1816, but exhibit greater subtlety and exploit their medium with greater success.

OCLC records only seven institutional copies, all in the US. Not in Library Hub.

# The First Archimedes

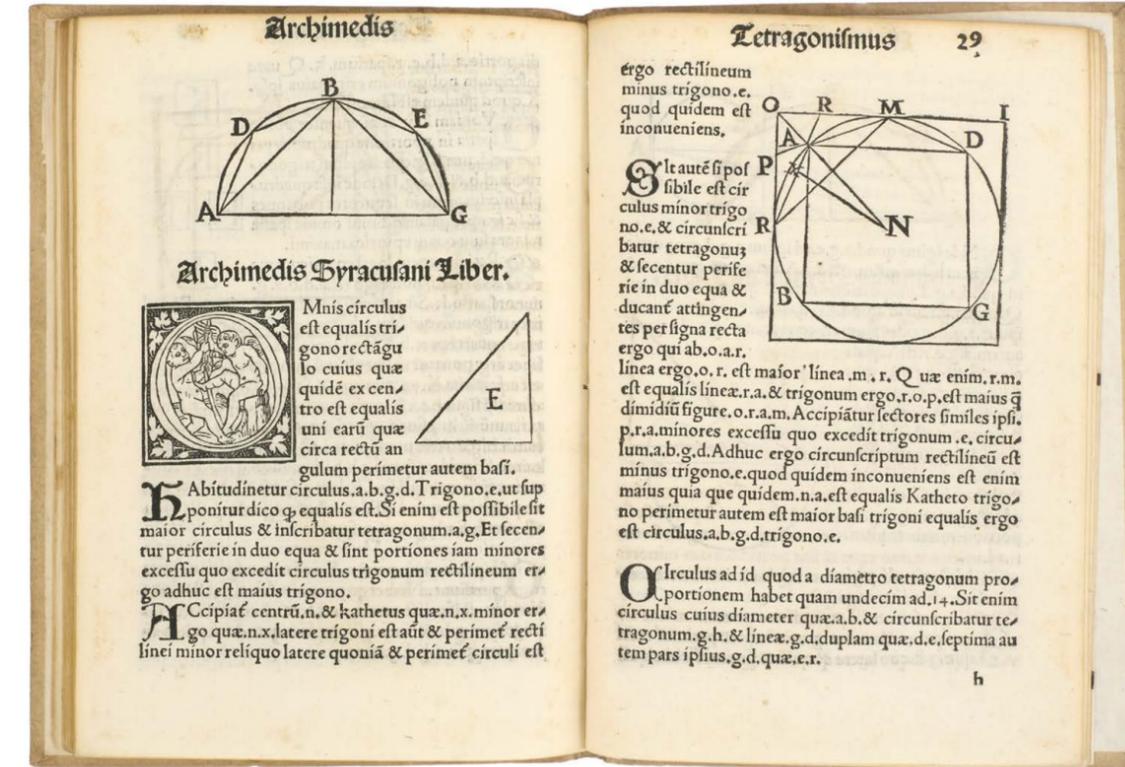


**3. ARCHIMEDES, BOETHIUS, and CAMPANO da Novara; Luca GAURICO, editor.** Tetragonismus id est circuli quadratura per Campanum Archimedem Syracusanum atque Boetium mathematicae perspicacissimos adinventa. Venice, [Giacomo Penzio for] Giovanni Battista Sessa, 28 August 1503.

4to, ff. 32; small woodcut Sessa device on title-page and different device below colophon, title with woodcut illustration of Archimedes standing on a map and looking up at the heavens, woodcut initials and diagrams; title-page slightly dust-soiled with small repair at foot, title tipped in and (conjoint) leaf a4 strengthened along gutter, a few headlines shaved, occasional light spotting, final verso with slight offsetting; a good copy in nineteenth-century boards, green morocco spine label, year of publication lettered to upper cover in manuscript, remains of index tabs; binding a little soiled; bookplate of 'Progel' (probably Joseph Bonaventura Progel, of Munich, d. 1851). **\$24,500**

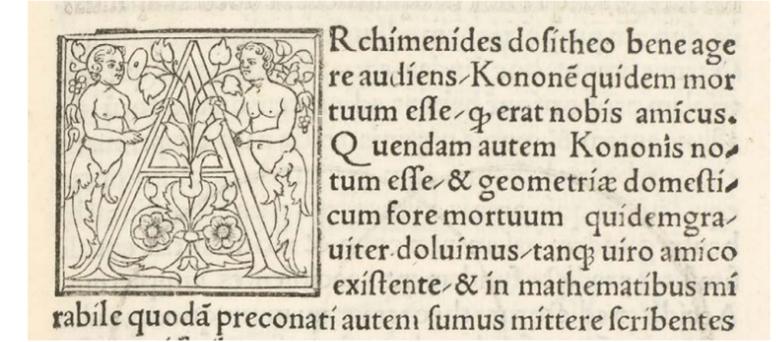
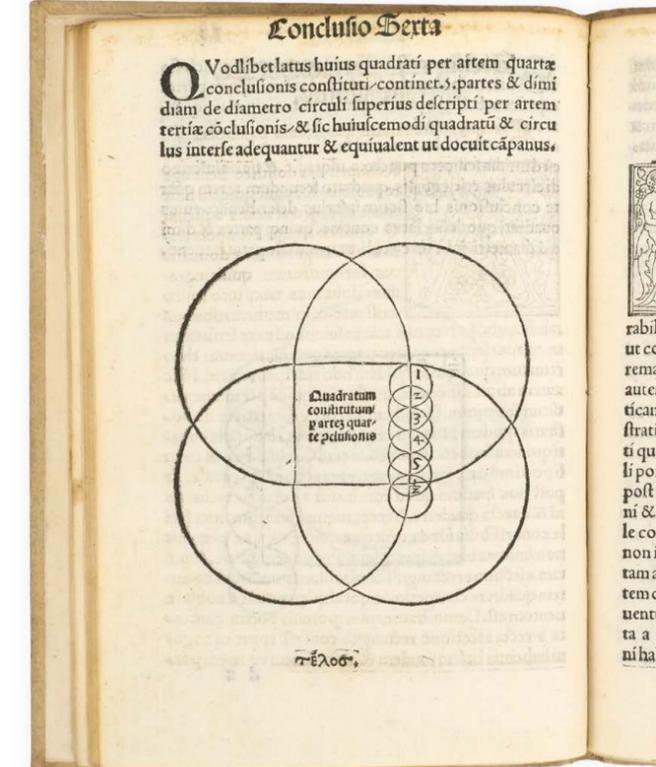
**The first appearance in print of any complete work by Archimedes, 'generally regarded as one of the greatest mathematicians the world has ever known' (PMM), including one of the earliest approximations of the value of π.**

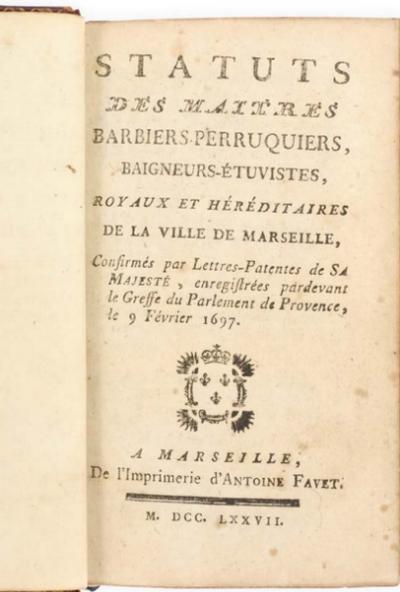
This work contains Archimedes' mathematical treatises *Quadratura circuli* and *Quadratura parabolae*, in the Latin translation of William of Moerbeke, which accompanied similar works on the quadrature of the circle by Campano da Novara and Boethius. In *Quadratura circuli*, Archimedes 'calculated the ratio of circumference to diameter (not called π until early modern times) as being less than 3-1/7 and greater than 3-10/71. In the course of this proof Archimedes showed that he had an accurate measurement of approximating the roots of large numbers' (DSB I, p. 222). *Quadratura parabola* proved that the area enclosed by a straight line and a parabola is equal to 4/3 the area of a triangle with equal height and base. 'Archimedes demonstrated the quadrature of the parabola by purely geometric methods. In the first part of the tract he demonstrated the same thing by means of a balancing method. By the use of the law of the lever and a knowledge of the centers of gravity of triangles and trapezia, coupled with a *reductio* procedure, the quadrature is demonstrated' (*ibid.*, p. 219).



*Tetragonismus* represents the earliest appearance of any work by Archimedes in Latin, predated only by excerpts in Valla's *De expetendis et fugiendis rebus opus* (Venice, 1501). The first printing of Archimedes in Greek was not until 1544, accompanied by Regiomontanus's version of the Latin text. These publications, along with Tartaglia's reprint of these two Archimedean texts in 1543, facilitated the use of Archimedes by Galileo, Torricelli, and Kepler.

BM STC Italian, p. 292; EDIT16 CNCE 8810; USTC 818222; Adams C 470; Graesse VII, p. 151; Riccardi I, col. 40, no. 1\*.





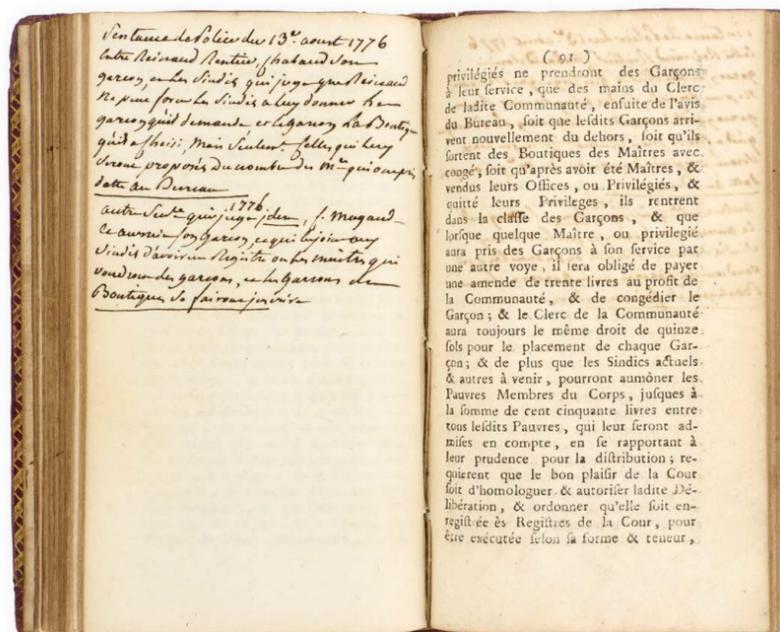
## Regulating Marseille's Master Barbers and Wigmakers

4. **[BARBERS.]** Statuts des maitres barbiers-perruquiers, baigneurs-étuvistes, royaux et héréditaires de la ville de Marseille, confirmés par lettres-patentes de sa majesté, enregistrées pardevant le greffe du parlement de Provence, le 9 Février 1697. *Marseille, Antoine Favet, 1777.*

12mo, pp. 118, ix (table), [1, blank]; without divisional title 'Lettres patentes' (leaf B3, supplied in facsimile), royal arms to title, head- and tailpieces; some light foxing and toning; a very good copy in contemporary red morocco, gilt border to covers with floral and drawer handle tools, spine lettered and decorated in gilt, edges gilt, marbled endpapers; spine and joints rubbed, corners worn; interleaved with blank leaves from p. 32, ink notes in a late eighteenth-century hand to blanks facing pp. 44, 56, 91, and 98, and at head of p. 65. **\$1750**

**Very rare collection of statutes, regulations, and decrees governing the community of master barbers, wigmakers, and bathhouse workers – both men and women – of Marseille, with annotations referencing female guild members.**

The detail here is fascinating: masters were forbidden from poaching the employees (both *ouvriers* and *ouvrières*) of another master; wigmakers were prohibited from manufacturing wigs anywhere other than on their premises; the use of old curly hair in new wigs was banned; masters were to paint their shops blue and put a white basin on their signs; there had to be at least one house between two masters' premises; masters were allowed to sell powders, 'opiates for teeth', soap, pomades, perfumes, and handwash; and peddlers were banned from hawking hair and wigs in the streets. There is also much of interest on the rights of female hairdressers and of casual child workers. The text also describes the election of the community's officers, the keeping of archives and accounts, the holding of meetings, the payment of subscriptions, apprenticeships, and regular visits to members' premises by the authorities.



**This interleaved copy clearly belonged to a member of the community.** The manuscript notes record that Claire Besson was forbidden from running a bathhouse in 1774; that the masters Reinaud and Magaud and their shop boys had a run-in with the syndics in 1776; and that in September 1777 all female hairdressers were obliged to provide their addresses to the authorities.

**No copies traced on OCLC.** CCfr records only two copies (BM Avignon, BMVR Marseille). CCfr notes an earlier Favet edition of 1762.

## In Praise of Lukewarm Beer

5. **[BEER.]** *Warme Beere*, or a Treatise wherein is declared by many Reasons, that Beere so qualified is farre more wholesome then that which is drunke cold. With a Confutation of such Objections that are made against it, published for the Preservation of Health. *Cambridge, R. D., for Henry Overton, London, 1641.*

24mo, pp. [22], 143, [1]; tear to head of title without loss; else a very good copy in contemporary speckled calf, triple fillet border in blind to covers, edges rubbed; four manuscript corrections to the dedicatory poem 'In commendation of warm beer' (by W. B.); ownership inscription to front endpaper 'mary hope her Book 1763'. **\$3000**

**First edition, second issue, with a cancel title-page.**

The original read *A Treatise of warm Beer* and made no mention of the 'confutations'. The 'Preface of the publisher' is signed 'F. W.' and ascribes the text to a manuscript belonging to a 'worthy Gentleman and friend of mine'.

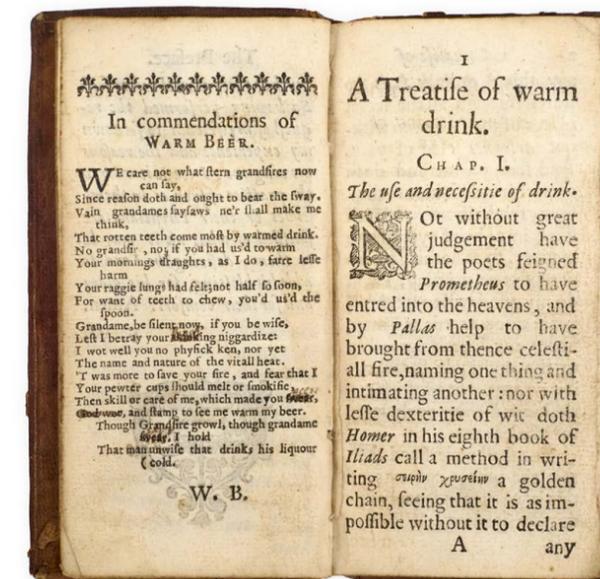
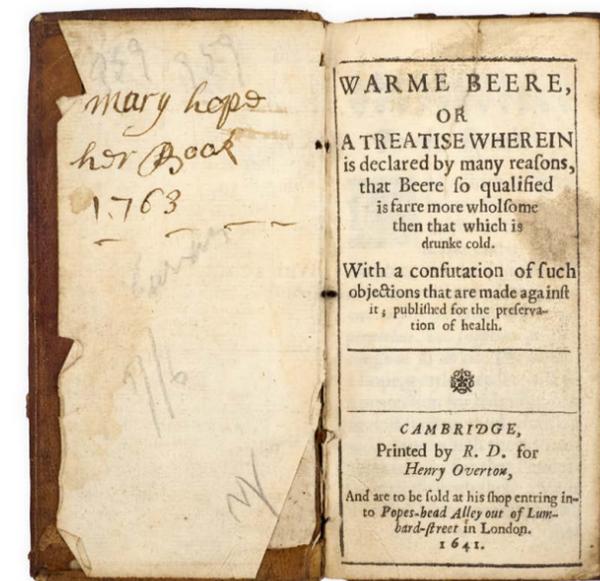
While the Preface broadly extols beer consumed at body temperature as less shocking to the system (not hot wine though, which inflames the liver), the main text covers the nature of thirst, the physical effect of hot drinks of any sort, and the evils of cold drinks (which are hurtful to the teeth and jaws, sinews, lungs, heart, and stomach), heavily supported by both classical and contemporary sources (he mentions for example Monardes, and the 'treatise he

writeth of drugs that came from the west Indians'), all physiologically spurious.

Exempla are cited which suggest the manuscript source had an earlier date: 'About the yeare of our Lord 1590. I was with a gentlewoman one Mr Clarks wife of Jarcks hill in Kent, in whom, labouring of a cancer in her *matrix*, I tried this experience, that giving her beer actually cold she would immediately be in the greatest pain in the world, but give it to her hot and she felt none.' **Also mentioned in favour of hot drinks are the Chinese, who 'drink the strained liquor of an herb called Chia hot' – though not entirely unknown in England, tea was first imported for sale only in the late 1650s.**

**ESTC records eight copies, only one in the US (Harvard) – no further American locations are given for any of the three variants.**

ESTC R5363 (the variant with *Warme* rather than *Warm* in the title); Wing W27.



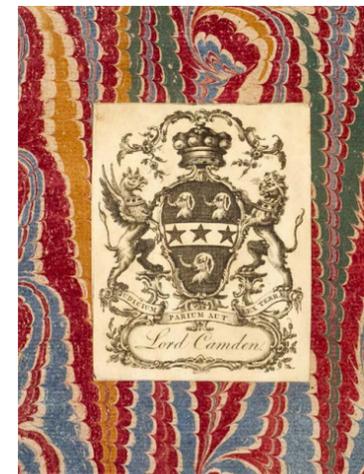
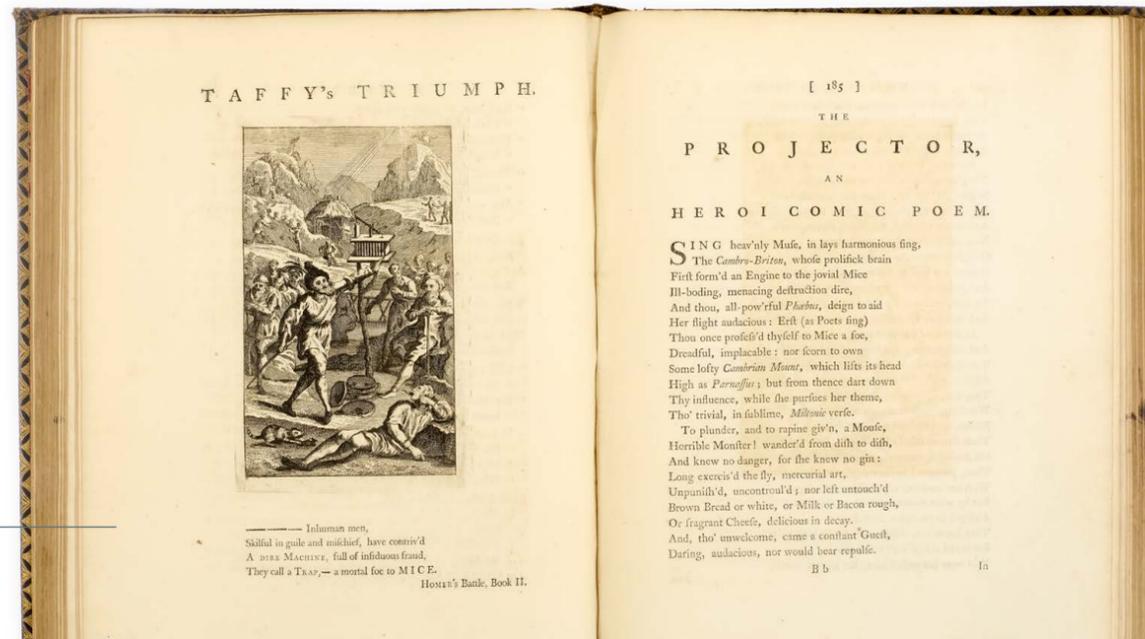
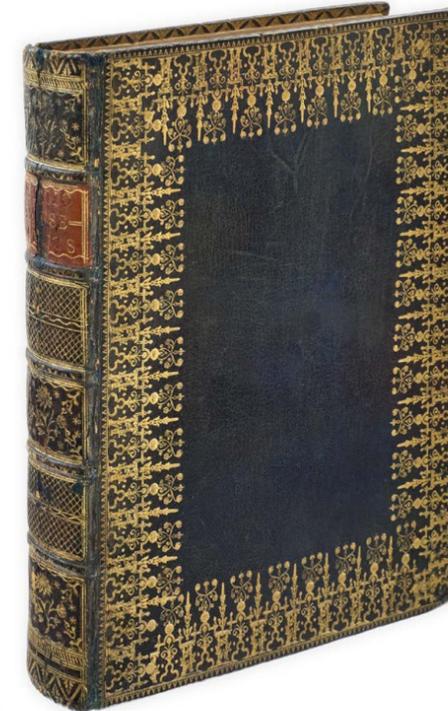
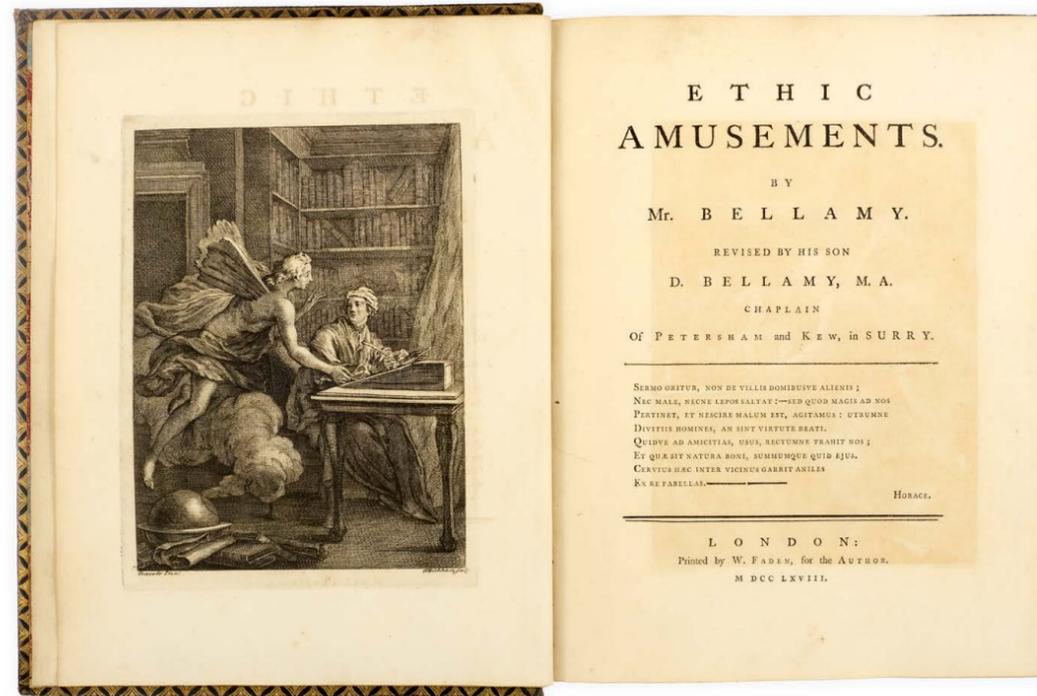
**6. BELLAMY, [Daniel].** Ethic Amusements. By Mr. Bellamy. Revised by his Son D. Bellamy, M.A. Chaplain of Petersham and Kew, in Surry ... *London, W. Faden, for the Author, 1768.*

Large 4to, pp. [vi], iii-ix, [3], 260, with an engraved frontispiece, six engraved illustrations within the text and forty-three engraved plates by George Bickham Sr, including a separate engraved title-page to 'Aesop at Court'; on fine paper, with a crown and fleur-de-lys watermark; a few leaves slight dusty at the head, some light offset from the plates, but a very good copy in contemporary black morocco, covers gilt with a wide border comprising two rows of columns, vases, and floriate elements, gilt turn-ins, spine gilt in six compartments, alternately diced and tooled, red morocco label (split); armorial bookplate of Charles Pratt, 1<sup>st</sup> Lord Camden (1713-1794), manuscript shelfmarks to front endpapers. **\$1850**

**First edition, Lord Camden's copy of the scarce fine paper issue,** of a collection of the miscellaneous writings of Daniel Bellamy Sr (b. 1687), edited by his son, also Daniel (1715-1788), and dedicated to the King; it is perhaps best known for the fine plates by George Bickham, which include a suite dedicated to Aesop's fables as depicted in the fountains of labyrinth at Versailles designed by Le Nôtre.

The contents include a translation of the *Consolation* of Boethius by Bellamy and William Causton; 'Marriage, a theatrical Dialogue, between Pamela and Lady Brute' (riffing on the characters of Richardson and Vanbrugh); translations from Fenelon and of the mock-heroic poem *Muscipula* by Edward Holdsworth; 'Aesop at Court; or the Labyrinth at Versailles delineated in English and French'. Charles Perrault's original guide to the Versailles labyrinth had first been published in 1677 with engravings by Le Clerc, from which the illustrations here derive. 'Damon and Delia' is a short cantata inspired by an encounter with the royal princes at Kew Chapel.

Daniel Bellamy (b. 1687) was educated at St John's, Oxford, but left without taking a degree, published a number of translations (from Greek, Latin and French), poems, and plays to be performed by girls at the schools run by his wife and his sister. His son Daniel contributed to his *Miscellanies in Prose and Verse* (1739-40) and edited the present collection – the Preface mentions an 'aged parent', but the date of his death is unknown. In 1770 a supplement under the same title was published with more tales and fables from Fenelon, the subscribers' list to which names Lady Camden for a fine paper copy.



*Provenance:*

The lawyer, judge, and politician Charles Pratt (1713-1794), Baron Camden from 1765, was a supporter of Pitt who made him Attorney-General in 1757, and Lord High Chancellor 1766-1770. His moderate stance in libel cases and his defence of John Wilkes earned him some favour with the radicals, and after Pitt's resignation in 1768 he took a firm position in favour of reconciliation with America, voting in the minority against the continuation of the tea duty, and consistent in his opposition to Lord North in the 1770s. In 1775 he is believed to have worked with Benjamin Franklin on a speech declaring American independence an inevitability.

ESTC T83830 (listing only three copies in fine paper, including those belonging to Queen Charlotte and John Stuart, third Earl of Bute).

## From the Library of Viollet-Le-Duc

**7. BIANCONI, Giovanni Lodovico.** Descrizione dei circhi particolarmente di quello di Caracalla e dei giuochi in essi celebrati opera postuma del consigliere Gio. Lodovico Bianconi... *Rome, nella stamperia Pagliarini, 1789.*

Folio, pp. XXI, [1], CXXX, [2]; text in Italian and French; illustrated with 20 leaves of plates (7 folding); engraved illustration to title, engraved head- and tailpieces; some light foxing and spotting in places, plate IX slightly browned; overall very good, the plates very clean, in contemporary half calf over paste paper, gilt lettering-piece to spine, edges sprinkled red; skilful restoration to spine, corners neatly repaired; occasional underlining and marginal marks in pencil to the Italian text, book label to front pastedown 'Ex libris Viollet le Duc'. **\$2200**

**First edition of this handsome work on the Circus of Maxentius, this copy formerly in the possession of the great French architect Eugène Viollet-le-Duc (1814-1879).**

The *Descrizione* was composed by the Italian doctor, art historian, and antiquarian Giovanni Bianconi (1717-1781), and edited for publication after his death by the archaeologist Carlo Fea (1753-1836). Bianconi purchased artworks in Italy for the Dresden Gemäldegalerie on behalf of Augustus III, elector of Saxony and King of Poland, most famously acquiring

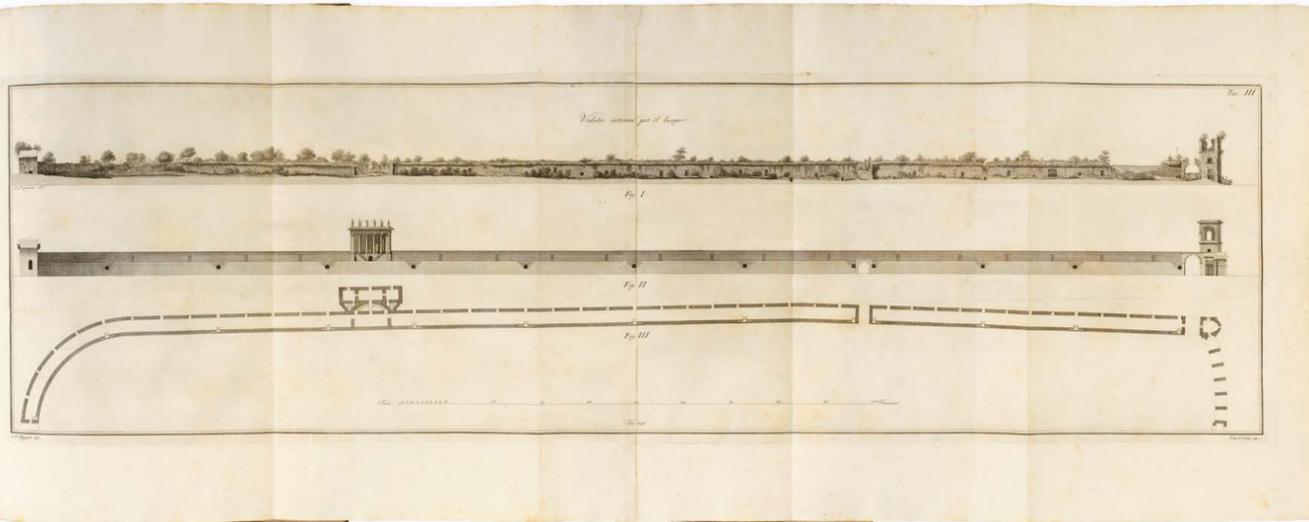




*Pittura esistente nella volta dell'andron del Circo*

Raphael's Sistine Madonna in 1753. The *Descrizione* is his most important work, describing what was known until the nineteenth century as the Circus of Caracalla, a complex erected by the emperor Maxentius on the Via Appia in the early fourth century. Second only in size to the Circus Maximus, it is the best preserved in Rome. The work is illustrated with a series of handsome plates by the abbot and architect Angelo Uggeri (1754-1837).

*Provenance:* with the book label of the famous architect and author Eugène Viollet-le-Duc, restorer of, *inter alia*, Notre-Dame de Paris, Mont-Saint-Michel, Sainte-Chapelle, and the medieval walls of Carcassonne, also noted for his work on the construction of the Statue of Liberty.



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**E**uangelii des seluen daghes Johannes  
 int tweede capittel  
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 in chana galilee. En ihesus moed was  
 daer. Ihes<sup>9</sup> en sijn ionghere die ware oec ter  
 brulofte gehnoet. En doe daer wijn gebrac

## Illustrated Dutch Vernacular Incunable

8. [BIBLE - EPISTLES AND GOSPELS, in Dutch.] Evangelie[n] en[de] epistele[n] vanden ghehelen iare metten sermonen. [Delft, Jakob Jakobszoon van der Meer, 29 November 1486.]

4to (177 x 120 mm), ff. [304] (of 306), foliated at foot from f. 2 to 298; a-r<sup>8</sup> r<sup>8</sup> s-z<sup>8</sup> 7<sup>8</sup> 9<sup>8</sup> A-l<sup>8</sup> K<sup>10</sup> (lacking b1 and K1); gothic letter, five-line initial 'B' on f. 1r in blue with penwork flourishing in red, two-line initials supplied in red, initial strokes and paragraph marks in red, **large woodcut on title and twenty-four large woodcut illustrations, all in early hand-colouring**; section of first leaf torn away and repaired at head with loss of part of title and extreme upper left-hand corner of woodcut on title verso, some marginal soiling and staining, some leaves bearing woodcuts washed (presumably at time of binding); early nineteenth-century marbled sheep; slightly rubbed, rebaked, small paper shelf labels at foot of spine and in lower left-hand corner of upper cover. **\$44,500**

**One of only seven recorded copies of this extensively illustrated incunable, a collection of the liturgical Epistles and Gospels translated into Dutch.**

First published in an unillustrated edition at Gouda in 1477, the present edition published by Jakob Jakobszoon van der Meer is one of a substantial group of Dutch vernacular religious (and some secular) texts published at Delft, including the Bible in East Flemish (1477), a Psalter (1480), and a Cordiale.

**The striking woodcuts, used here for the first time,** are attributed to the 'Master of Virgo inter Virgines', who was active from the 1470s and whose work appeared for the first time in the 1483 *Historie van die seven wise Mannen* from the same press. 'The Master is the least concerned with elegance and the most uncompromisingly "realist" of the early Netherlandish masters and has been characterized as a forerunner of the Dutch school. Stylistic affinities





between the Master's paintings and prints in books published in Delft between 1483 and 1498 by Jacob van der Meer, Christiaan Snellaert and Eckert van Homburch locate the artist in that city and indicate that he was also a woodcut designer. He may possibly be identified with Dirc Jansz (*fl.* 1474–95), one of the only two painters mentioned in the Delft archives during the later 15th century ... His compositions have a sincerity in tune with the “psychological realism” of the *Devotio moderna*. This popular movement among lay groups and ecclesiastical communities in the northern Netherlands stressed personal religious experience and encouraged meditation on the Life and Passion of Christ, strongly influencing contemporary manuscript illumination; as an illustrator of devotional books published at Delft, the Master would have known its programme” (*Grove Art Online*).

- Provenance:*
1. 'Jacque Rodicq', with his inscription on verso of final leaf dated 1616 ('anno 1616 a Jacque Rodicq apartient ce livre').
  2. Sir Thomas North Dick Lauder (1846–1919) of Fountainhall, 9th Baronet, with his bookplate dated 1882.
  3. John Vertue, Bishop of Portsmouth (1826–1900), with bookplate.

**ISTC records only six other copies, two of which are imperfect:** Bibliothèque nationale, Cambridge University Library (imperfect, wanting 15 leaves), The Hague (two copies, one a fragment only), Library of Congress (Lessing J. Rosenwald Collection) and The Morgan Library.

HC 6653; Campbell 696; Goff E69; Oates 3354; IDL 1712; Thienen & Goldfinch, *Incunabula printed in the Low Countries* 955; ISTC ie00069000.



## Menorahs and Gauffered Edges

**9. [BIBLE – OLD TESTAMENT.]** Los cinco libros de la ley divina. De nuevo corregidos y bueltos à imprimir [– Aphtaroth de todo el año Sabatho, Ros-hodes, fiestas, solemnidades, y ayumos, que celebra el pueblo de Ysrael, segun. el uzo de nuestro K[ahal] K[adosh] en Amsterdam]. *Amsterdam, 'en casa, y a costa de Selomoh Proops', 'año 5478' [i.e. 1717/1718].*

Two parts in one vol., 8vo, pp. [2], '528' (recte 530); title copper-engraved, *Haftarot* ('Aphtaroth') with part-title within architectural woodcut border; sporadic light dampstaining and spotting, repair to lower corner of A2 affecting several words, but a good copy; bound in old calf, boards unusually tooled in blind to a panel design with menorah centre- and cornerpieces, spine blind-tooled in compartments and lettered directly in blind ('ספר שמות'), edges gilt, gauffered, and coloured with a design of flowers and birds (see below); endpapers renewed, very skilful restorations to binding, ties perished. **\$2600**

**An uncommon and handsomely produced Pentateuch with haftarot, printed for the use of the Spanish-speaking Sephardic Jewish community of Amsterdam, our copy in an attractive binding incorporating menorahs and with richly gauffered edges featuring birds and floral motifs.**



Amsterdam was home to a large community of Sephardic Jews and conversos following the Spanish Inquisition, and by 1639 had unified its three Sephardic congregations, and the city's Esnoga, also known as the Portuguese synagogue, was completed in 1675.

Solomon ben Joseph Proops (elsewhere Salomon or Selomoh, d. 1734) was active as a bookseller in Amsterdam from 1697, and in 1704 'set up his own Hebrew press, which produced mainly liturgical books but also a wider range of works in halakah, Aggadah, Kabbalah, ethics, and history ... In 1730 he issued a sales catalog (*Appiryon Shelomo*), the first such Hebrew publication' (*Jewish Virtual Library*). The Proops publishing house was continued by his sons Joseph, Jacob, and Abraham, and later by Jacob's widow, sons, and nephew. The handsomely engraved title-page shows Moses on Mount Sinai and with the Tabernacle, a High Priest, and the Temple. The second section of the work, containing the *haftarot*, features a guide on which *parshas* should be doubled up according to leap years from 5479 to 5538 (pp. 409–11); its woodcut architectural border, with the royal arms of England below, is likely reused from Bibles printed in Amsterdam for the English market in the previous century.

Our copy appears to have been bound originally, as often, with Proops's *Orden de las oraciones cotidianas* and the *Calendario de Ros-hodes*, both issued in the same year: we know of a volume containing the two other works, with corresponding edge decoration but now in a modern binding, currently in the American trade.

**OCLC finds six copies in the US (Emory, Harvard, Hebrew Union, Newberry, Ohio State, and UCLA), and two in the UK (CUL, UCL), to which Library Hub adds another, at the Leopold Muller Memorial Library.**

STCN 317296965 (recording only two copies, at the Universiteitsbibliotheek Amsterdam and Ets Haim).



## Bible in a Book-Box

**10. [BIBLE.]** Erläuterte Bibel mit Fragen, das ist, die ganze Heilige Schrift, Alten und Neuen Testaments, nach der teutschen Übersetzung Herrn D. Martin Luthers ... *Aldorf, Joh. Adam Hessel for Ernst Friderich Zobel, 1751.*

Three vols bound in five, 8vo; a very good copy; bound in contemporary (Swiss?) sheep, spines gilt in compartments with gilt red paper lettering-pieces, blue paste-patterned edges, marbled pastedowns, preserved together in a pull-off case of sheep over board, ruled in blind, spine gilt-ruled in compartments between false raised bands, one compartment stained black and lettered directly in gilt ('BIBLIA SACRA IN IV BAND SAMT ANHANG'), lined with marbled paper; bindings and box somewhat rubbed, a few chips to endcaps, otherwise very well-preserved; ink inscription to front free endpaper of the New Testament 'Bibel Buch. / vor mich. / Andreas Sprecher. / A° 1784.' **\$3000**

**A German Bible with extensive apparatus, divided into five volumes and strikingly bound in a book-shaped pull-off case.**



## Medieval Fables

**11. [BONIOHANNES de Messana, attributed.]** Speculum sapientie beati Cirilli episcopi alias quadripartitus apologeticus vocatus. In cuius quidem proverbii omnis et totius sapientie speculum claret. [*Basel, Michael Wenssler, c. 1475.*]

Folio, ff. [61]; [a-c<sup>10</sup> d<sup>7</sup> e-g<sup>8</sup>], last page blank; gothic letter, capital spaces with smaller initials supplied in red (several erroneous initials corrected in contemporary brown ink), large initial 'S' in blue and red to f. [17]<sup>v</sup>, [18]<sup>r</sup>, and [53]<sup>r</sup>; paragraph marks in red, capitals touched in red, chapter headings underlined in red, headlines and book numbers supplied to upper margins in red in a neat contemporary scribal hand; some show through from initials, occasional small marks, old repair to blank lower margin of f. [21], remains of fore-edge tabs; a very good copy in twentieth-century vellum-backed boards with green paste-paper sides and vellum tips, title in faint ink at head of spine; extremities rubbed; marginal annotations and manicules in brown ink in a contemporary hand to 10 pp. at the beginning, modern pencil foliation. **\$9750**

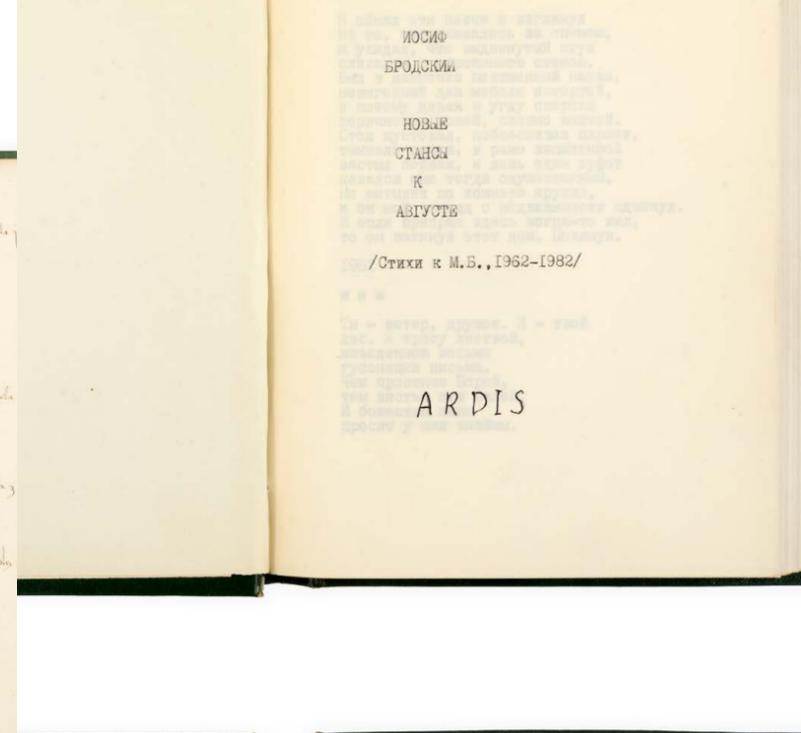
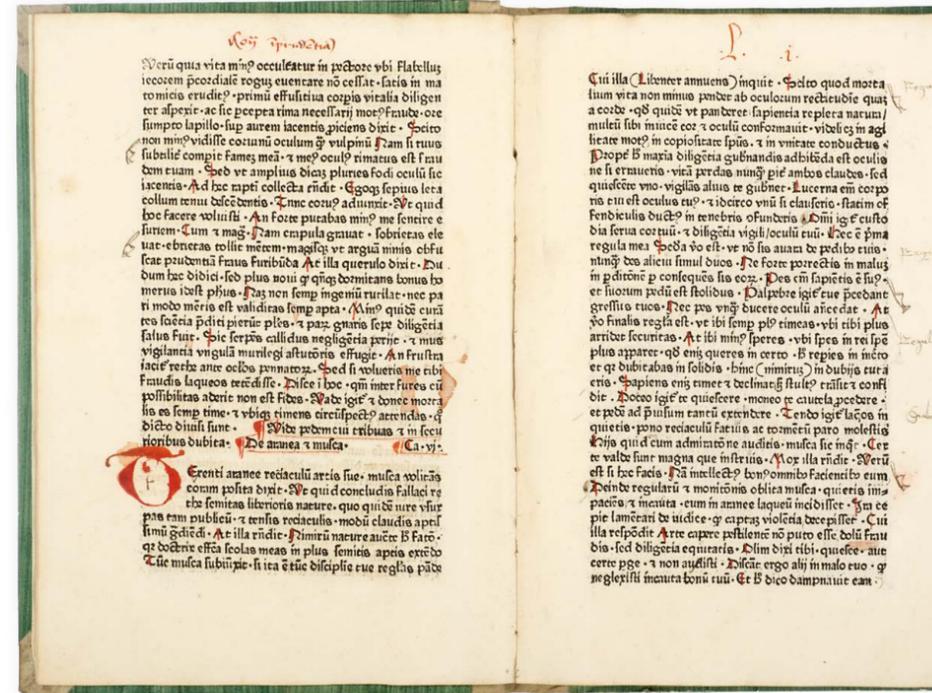
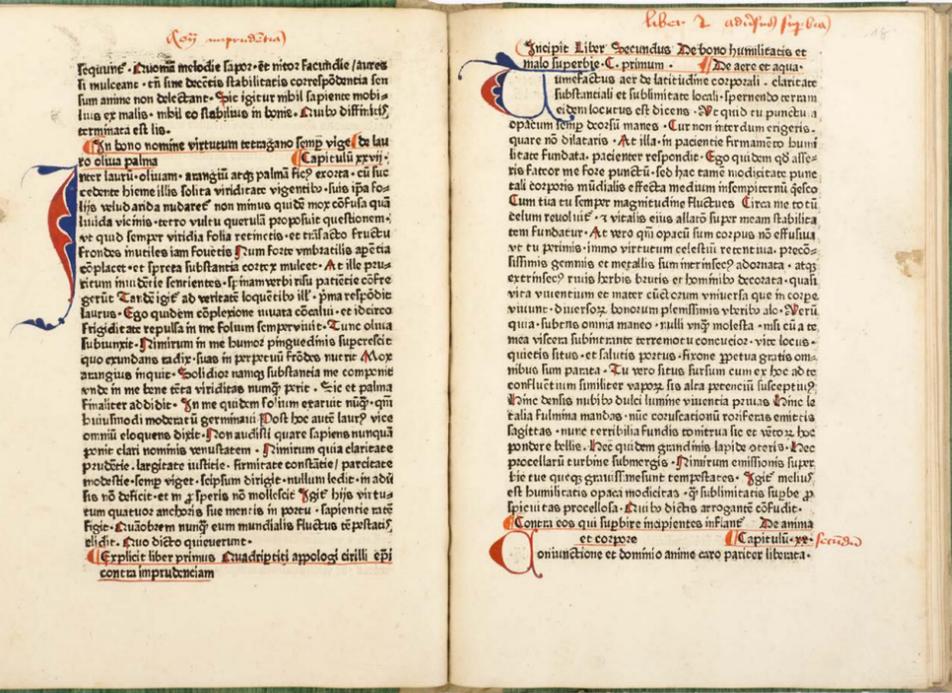


While many boxes and cases of the period served to protect books in transit, the large case here makes the volumes inside it considerably less mobile and was likely intended to make the book inside – and the process of reading it – more impressive. The Zobel Bible is a not-overly-imposing octavo edition most often found bound as three volumes in one, but here split into five volumes, substantially increasing both the cost and the size of the binding.

VD18 10242384.

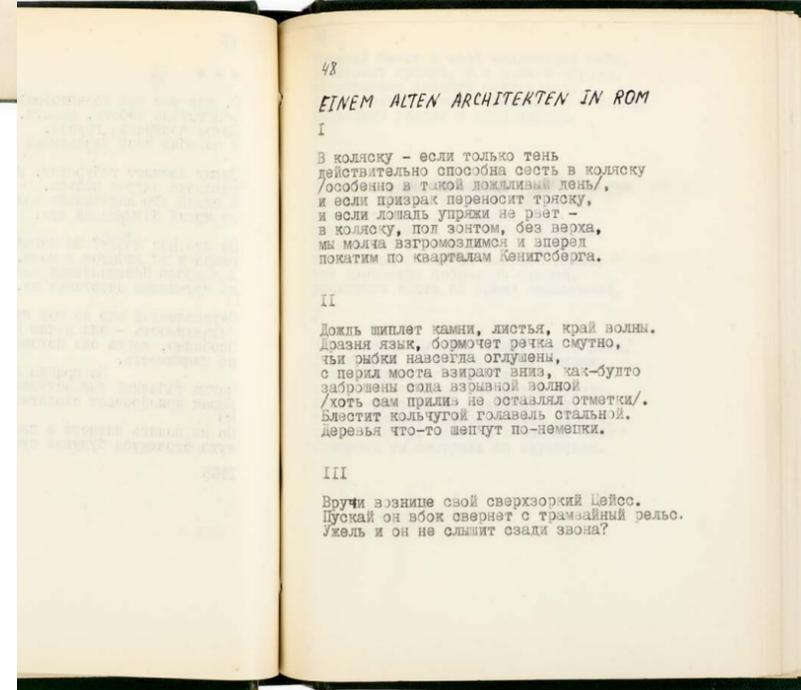
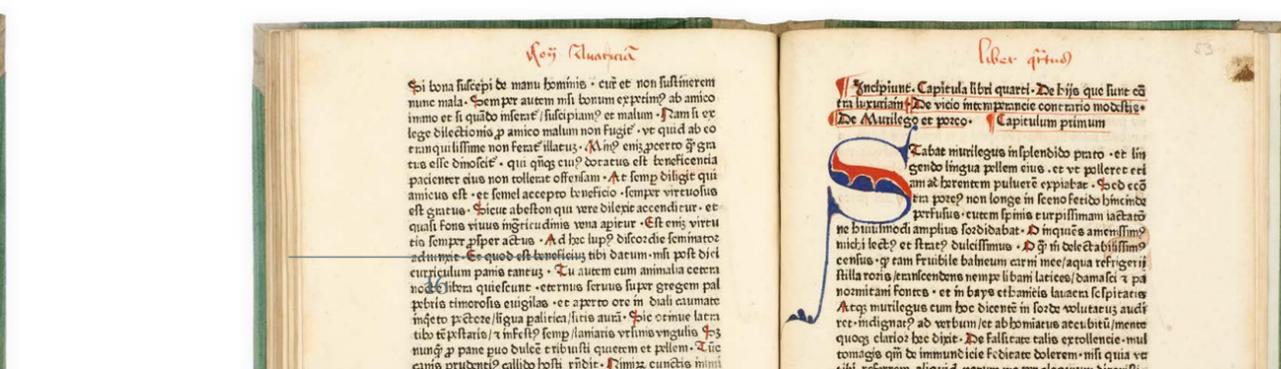
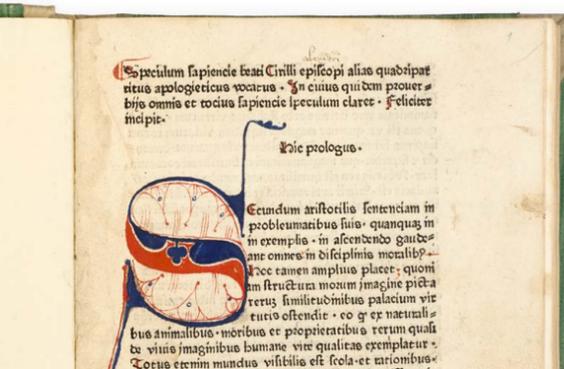
**An attractive early incunable edition of the wonderful collection of medieval fables known as the *Speculum Sapientiae* or *Quadripartitus Apologeticus*, attributed in manuscripts and early editions to 'Cyrillus Episcopus' but now ascribed to the fourteenth-century Italian Dominican Boniohannes de Messana.**

The text presents ninety-five moralized stories after the model of Aesop, many using familiar animals, intended to serve as examples of the Christian virtues or to counteract specific vices. The four books cover wisdom and imprudence, humility and pride, greed, and luxury and intemperance. The animal fables featured include, for example, 'the crow, the fox, and the monkey'; 'the cricket and the ant'; 'the whale and the fisherman'; 'the lion and the donkey'; 'the bear and the dove'; and 'the viper and the elephant'. 'In these fables, the animals



ARDIS

/Стихи к М.Б., 1962-1982/



are not puppet-like bearers of evidence, but clever beings who spread knowledge and wisdom in well-chosen words' (Grubmüller, p. 424, trans.). It is by no means just animals that feature: other tales include 'the Sun and Mercury'; 'the grain and the stone'; 'the ear and the eye'; 'the cloud and the earth'; 'the dragon and the gem'; 'the young man who went to the mountains of gold'; and 'water, oil, and flame'.

This is the second of ten editions recorded on ISTC, following only the Strasbourg edition of Heinrich Eggestein dated 'not after 1474'.

Our early annotator identifies the author as Cyril of Alexandria, and shows an interest in Job, wisdom, providence, and in the fable of the 'the spider and the fly'.

BMC III, 721; Bod-inc C-508; Goff C1017; GW 7890; ISTC ic01017000. See Kaeppli, *Scriptores Ordinis Praedicatorum Medii Aevi* I, 699. See Grubmüller, *Meister Esopus* (1977).

# Samizdat Brodsky

**12. BRODSKY, Iosif [Aleksandrovich].** Новые стансы к Августе: Стихи к М. Б., 1962-1982 [Novye stansy k Avguste: Stikhi k M. B., 1962-1982; 'New Stanzas to Augusta: Poems to M. B., 1962-1982'; - Двадцать сонетов к Марии Стюарт; Dvadsat' sonetov k Marii Stiuart; 'Twenty Sonnets to Maria Stuart'. [Soviet Union], 'Ardis', [c. 1983].

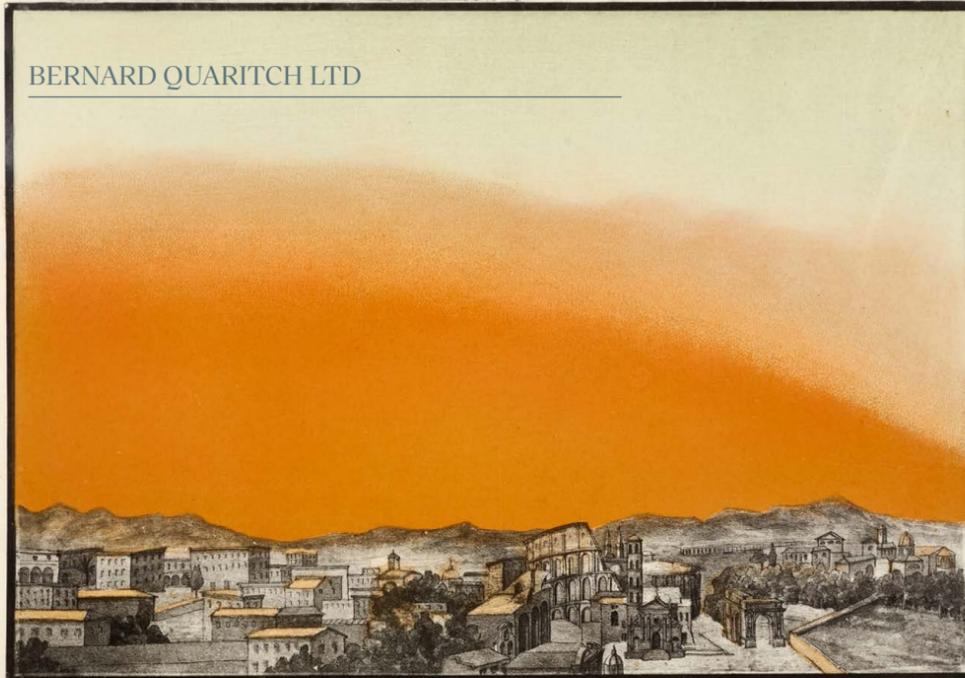
8vo (148 x 198 mm), 1-62, 63a, 63-131 leaves; typescript text to rectos only, numbering and occasional Roman alphabet in manuscript; clean and crisp, a fine example; bound in green buckram. **\$2750**

A rare samizdat of Joseph Brodsky's poems, prepared in typescript for clandestine circulation in the Soviet Union at a time when his works could not be published or circulated there.

The typescript comprises two collections: *New Stanzas to Augusta*, dedicated to Marina Basmanova, with whom Brodsky had a son, Andrei; and *Twenty Sonnets to Maria Stuart*, written by Brodsky in 1974 and published by Ardis in Ann Arbor in 1977 within the collection *Chast' rechi* [A part of Speech]. The twenty sonnets were published again with *New Stanzas to Augusta* in 1983, presumably the basis for the present samizdat. *New Stanzas to Augusta* was first published in Russia by the Pushkinski Fond in St Petersburg in 2000.

Brodsky's love poems to Marina Basmanova 'stand apart for their elliptical evocations of the entire

cultural tradition of love poetry. Many of Brodsky's poems engage in philosophical speculation on the nature of human intimacy, and they indulge psychological theories about love's failures. Brodsky's cycle 'Twenty Sonnets to Maria Stuart' (1974) had perhaps the greatest resonance among later poets' (Dobrenko and Balina, *The Cambridge Companion to twentieth-century Russian Literature*, p. 125).



APPARENZE CREPUSCOLARI MATTUTINE NELLA MASSIMA INTENSITÀ  
negli anni 1883 e 1884 osservate dal Sig. PAOLO BULLA



LA GRANDE CO  
Vista nella mattina del 15

## Accomplished Amateur Astronomer

**13. BULLA, Paolo.** *Notizie intorno all'osservatorio privato di Paolo Bulla. Rome, Tipografia della R. Accademia dei Lincei, 1885.*

Large 4to, pp. 7, [1, blank], with 5 chromolithographic plates; slight marginal dampstaining to plates and title; else a very good copy; bound in the original lithographic wrappers, (see below); slight marginal dampstaining and fraying, spine chipped and worn **\$1750**

**First and only edition, very rare, of this description of Paolo Bulla's private observatory, illustrated with five striking chromolithographic plates depicting astronomical events observed by Bulla in the sky above Rome, printed by the Accademia dei Lincei.**

Bulla, an amateur astronomer and friend of Angelo Secchi, had an observatory built at his home between the Quirinal and Viminal hills in Rome, equipped with state-of-the-art instruments for the study of meteorology and climatology, his main interest and passion. The large dome at the top of his tower housed a telescope by Merz of Munich with an aperture of 76 mm and a length of 1.3 m, four ocular lenses, and an Equatorial mount by the Officina Galileiana of Florence.

The five, vivid chromolithographic plates, after original photographs, depict various astronomical events observed by Bulla from his observatory, namely the appearance of the planets Jupiter, Saturn,

and Venus with the Moon on the evening of 3 March 1881; the Great Comet of 1882, observed on 15 November of the same year; the transit of Venus across the solar disk on 6 December 1882; the peak of the total lunar eclipse on the evening of 4 October 1884; and the morning twilight at its maximum intensity in 1883 and 1884, all depicted above delightful rooftop views of Rome.

The original lithographic wrapper depicts Bulla's observatory within an elaborate frame incorporating portraits of Copernicus, Galileo, Giovanni Santini (1787–1877), and Angelo Secchi (1818–1878) and vignettes of the Bianchini, Herschel, and the Paris telescopes.

**No copies on OCLC or Library Hub.** OPAC SBN finds only five copies in Italian libraries.

## Hebrew Melodies in German

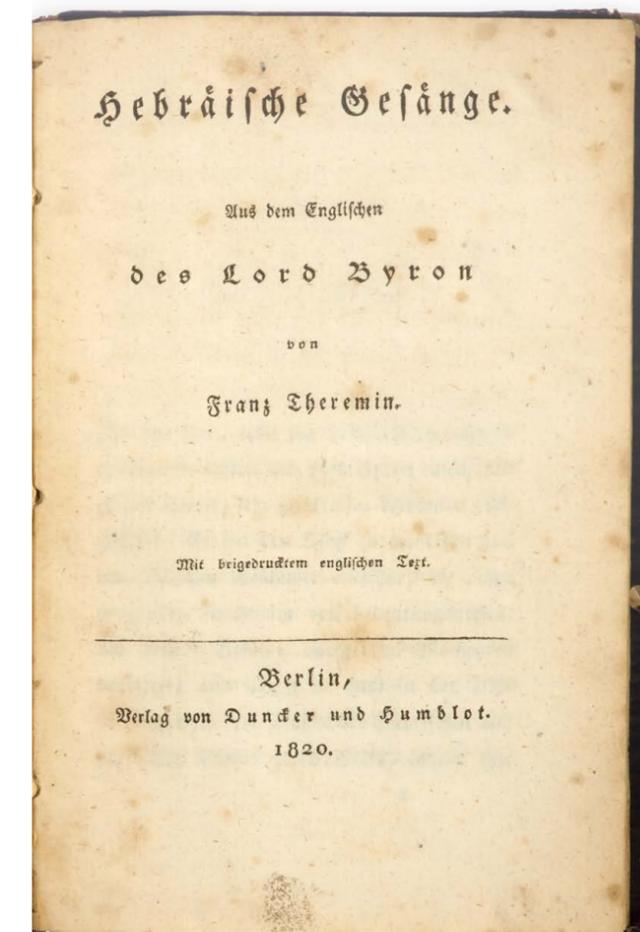
**14. BYRON, George Gordon, Lord Byron; Franz THEREMIN, translator.** *Hebräische Gesänge. Aus dem Englischen ... Mit beigedrucktem englischen Text. Berlin, Duncker und Humblot, 1820.*

Squarish 12mo, pp. viii, 87, [1], 12 [advertisements], with terminal errata slip; some foxing, more to the extremities, but a good copy in contemporary black marbled paper boards, edges worn. **\$625**

**First edition in German (and first dual-language edition) of Byron's Hebrew Melodies (1815), translated by the theologian Franz Theremin.**

Omitted are 'It is the hour' and the 'Lines on the Death of Sir Peter Parker'.

**Very uncommon outside Continental Europe: OCLC records BL only in the UK and no copies in North America.**

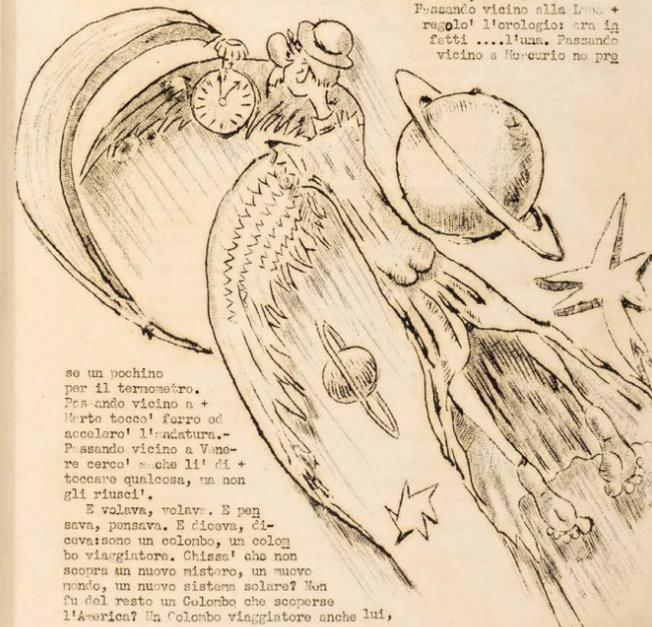


G. CANEPA  
**AVVENTURE DI**  
**NICK SCARTER**  
 4. Puntata

Shalzato così bruscamente nel Paese dei Sani, il nostro eroe, mediano il suo fiuto di prima qualità, non tardò ad accorgersi d'un fatto anormale. Invece del solito vestito, acquistato all'ultima liquidazione \*\* per fine stagione della "Rinoriente", indossava una specie di cappa chiara, lunga sino ai piedi. Stava per protestare di fronte a quell'involontario travestimento, quando avvertì uno strano formicolio nelle spalle. Voltò la testa incuriosito: non erano formiche, no, gli stavano invece crescendo altopopodimano (che popo' di popo, eh?) che due robustissime ali. Per ali che, spiegandosi ad un tratto in tutta la loro capacità, inonchiavano - oh, miracoli! - a trasportare il famoso poliziotto nell'infinito, nell'infinito dell'aria azzurra o nell'azzurro dell'aria infinita o nell'aria dell'infinito azzurro o .....insomma, scegliete voi quello \*\* che più vi piace.

Ah, che abbruzzo provava! Si sentiva più leggero d'un darubato, più felice d'un lettore del "MINE".

E volava, volava. Passando vicino alla Luna + reggole l'orologio era in fetti ... l'una. Passando vicino a Mercurio ne pre-



se un pochino per il termometro. Passando vicino a + Marte toccò il furro ed accelerò l'andatura. Passando vicino a Venere cercò - che li' di + toccare qualcosa, ma non gli riuscì!

E volava, volava. E pensava, pensava. E diceva, dicevano un colonbo, un colonbo viaggiatore. Chiess' che non scopra un nuovo mistero, un nuovo mondo, un nuovo sistema solare? Non fu del resto un Colombo che scopersse l'America? Un Colombo viaggiatore anche lui,

Magazine by Italian Prisoners of War

15. CANEPA, G., et al. Avventure di Nick Scarter. [Ogden, Utah, 1945.]

Mimeograph, ff. [30]; 13 issues (all published), text to rectos only, first leaf of issue no. 5 in duplicate, with pen deletions, and used as front cover, reproductions of drawings and hand-drawn decorative titles in the text throughout; numerous contemporary manuscript corrections, inscription 'dal Campo di Concentramento di Ogden (U.S.A.)', dated 1945 at head of first issue; in contemporary pale green wrappers secured with metal fasteners; creased and somewhat worn, spine secured with two strips of adhesive at an early date, small stain to upper cover. **\$2500**

Extremely rare survival of the complete run of the magazine *Il Mine* (short for minestrone), produced by Italian prisoners of war in Utah during the Second World War, containing original detective stories, poetry, reviews of theatre performances produced in the camp, and a sports column.

Some fifty thousand Italian soldiers were held as prisoners of war in the USA; the state of Utah alone held fifteen thousand prisoners of war in total, largely Italian and German, spread out over twelve camps; prisoners provided a great deal of local labour, working in orchards, farms, and warehouses. The largest of Utah's camps was the Ogden Defense Depot, which was one of America's first ten POW camps and housed five thousand Italians; once Italy switched sides in 1943, restrictions were somewhat relaxed: Italian POWs would be taken to the movies in downtown Ogden, attended typing classes, formed a band and an orchestra, ran a camp bakery, and hosted Thursday night dances with local American girls. The second leaf of the present work is inscribed 'dal Campo di Concentramento di Ogden (U.S.A.)'; based on repeated references to *Il Mine* (the Ogden Defense Depot's Italian-language magazine was called *Domani*), these corrected typescripts likely came from Camp Hill Field (also known as the Ogden Air Technical Service Counsel), which held 945 Italian soldiers.

G. CANEPA  
**AVVENTURE DI**  
**NICK SCARTER**  
 4. Puntata

"Ora che ci penso", riprese Nick Scarter guardando fissamente la donna negli occhi, "ora che ci penso, sapete chi era il morto che avete +++ trovato sulle scale? Era un ladro, null'altro che un ladro che abbandonò un cappotto nella prima puntata. Non leggete il "MINE"? Sarà certamente morto dal freddo".

"Ma che dite? Quello era il padrone di una bottega da me esercita o + stava venendo a trovarmi per riscuotere l'affitto che gli dovevo da tre mesi od a cui, a dir la verità, egli teneva molto. Ora credoranno che + l'abbia ucciso io. + Accuseranno me! Tutto sarà addossato a me!"

"A no", rispose + il famoso poliziotto togliendosi la pipa, "A no quel fatto del l'affetto per l'affitto non n'ha fatto affatto offetto. Buntosto, ditoni, dov'abitato?"

"In via di Guarigione, n. 3333."

"Che merco avete nella vostra bottega?"

"Vendo latte portolio."

"Allora vendete + del latte."

"Nappur per sogno."

"Ho capito, vendete dell'olio."

"Nemmeno, Ne' ++ l'uno ne' l'altro."

"Ma allora si cuo' sapere che razza di roba spacciate al ++ pubblico nel vostro negozio, porocaccia la misericordia ladra-cia?"

"Non mi trattate così, non vedete in che stato sono?"

"Comprendo, ma il vostro stato e' intg rossante....scusatemi, talvolta divento un po' orso ad un po' orco....spiegate mi, per favore, cosa vedete?"

"L'atte vuoto portolio."



The typescripts, with numerous manuscript corrections, consist of twelve issues of G. Canepa's column 'Avventure di Nick Scarter', the adventures of a bumbling nineteenth-century detective, whose exploits include hunting down thieves of gorgonzola or used socks; accusing a bachelor of killing his (non-existent) wife; and taking a surreal journey into outer space; likely preserved by Canepa himself or by a fellow prisoner of war involved in *Il Mine's* production. The Scarter stories are followed by snippets of other articles providing valuable insights into life in Utah's POW camps: one D. Carizzoni contributes a column focusing on 'Duncam', the camp's theatre company, including glowing reviews of the soldiers' performance of Bernard Shaw's *Arms and the Man* (L'eroe); a list of catchphrases typical of each of the inmates, e.g. 'È questione di tempo', 'fate proprio schifo', 'Che spacchio dici?', 'Mangerei qualcosa', 'Hello boys!', 'ma non si dice mica così!' (all the men seem to have adopted 'O.K.!'); an account of fifteen escaped dogs running loose in the camp (with bitter musings on the freedom of the fifteen 'all-American dogs' in contrast to the 'eight hundred people, eight hundred Christians' held at Hill Field'); and repeated mentions of ping-pong matches and other sports, with hearty applause for 'Team Minestrone' strongly encouraged.

metterci l'ajo dentro. Ma cio' che v'interessa

"E voi perche' vi preoccupate tanto del mor no prove evidenti a vostro carico. Vedrete che

"Si accomodera'?! Voi non sapete....quel p zato. Non potrei vivere senza di lui. Ah, son

"Il vostro fi...che cosa? Ma allora e' gia risolto! Rallegratevi, signorina."

"Accomodato? Rallegrarmi? Siete matto o vol

"Oh, non direste così! se foste abituata al zione....Come credete che possa sciogliere il Macche', osservatemi bene: uno, duo, due e moz

"Vo l'ho gia' detto: In via di Guarigione,

"Ebbene, non capitò ancora? Il morto l'uvet gione! Forse a quest'ora e' gia' guarito! Comp

"Grazie, signore, grazie, voi mi ridate la riconoscente. Come posso ricompensarvi? Quanto

"Nulla, vi assicuro, proprio nulla."

"No, no, vi devo assolutamente qualcosa. Pr

E gli lascio' andare un tale cazzottone che gambe levate nel paese dei sogni, nel quale paviglioso, ma così meraviglioso che sarà mo simo numero.

(Continu

\* \* \*

PAROLE E FRASETTE CHE SI SENTONO SPESSE E V

E' questione di tempo....  
 Fate proprio schifo....  
 E' rimasto di caca.  
 Ma te ne vai o no?  
 Che spacchio dici? (anche: fai?)  
 ....il mio amico, universitario  
 come me, un peso massimo....o, si sil  
 Cribbio  
 Ghint (niente)  
 Maremma ciua  
 ..non si sente tanto bene così', ma  
 con l'antenna.....  
 Li carci, li cazzotti, li sputacchi...  
 Mangerei qualcosa ....  
 Ti trovarai certamente bene.  
 Hello boys!  
 Non son più' primo clarino ...  
 Ogni'osa...  
 Mantu de Maria  
 E cin cin e cin cian Sna man de bianc  
 O.K.  
 Ma non si dice mica così!.....  
 Che cosa vuol dire? Adiettivo?...  
 Seto ciuco?  
 Spachi giu' tut, ve pais!  
 Ci siamo tutti, Dio caro?  
 Ah, baule, brutta bestia....  
 Vita bestiale!  
 Ma guarda!.....  
 Porca maiala (sfruttata)  
 Puttana Eva  
 Ade ogni buon conto  
 Mammaia la miseria  
 Cia', cia', fora i ghei..  
 Bon alzato....anche troppo per quel che  
 fate!  
 Ripasa pu' se tard....



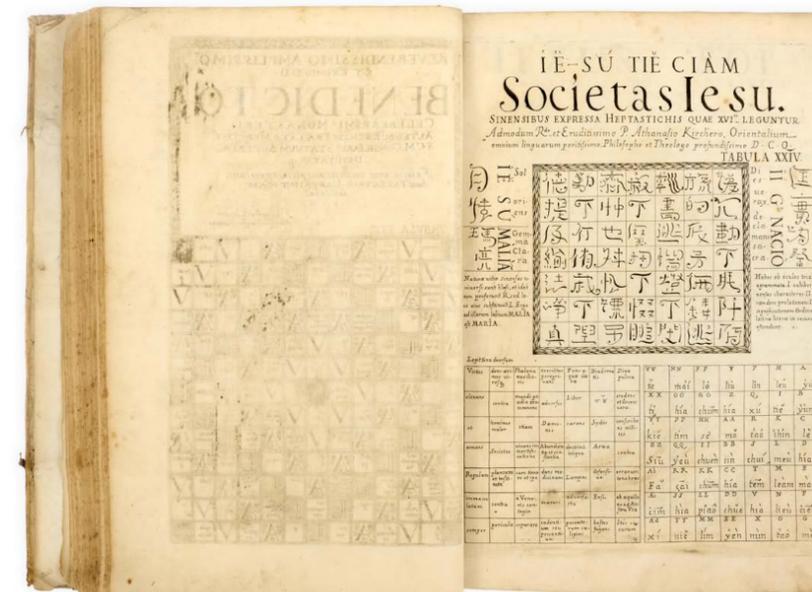
# Machine-Written Poetry

**16. CARAMUEL Y LOBKOWITZ, Juan.** Primus calamus ob oculos ponens metametricam, quae variis currentium, recurrentium, adscendentium, descendendum, nec-non circumvolantium versuum ductibus ... multiformes labyrinthos exornat. *Rome, Fabio di Falco, 1663.*

Seven parts in one vol., folio, pp. [xx], xxx, 24 sheets of engravings (one sheet with two smaller plates), '252' (i.e. 256); 8, 11-14, 17-60; [2, section title], 148; 58, [2, blank]; 72; 114, 119-131; 24, 129-131, [1, blank]; lacking 4 leaves (part II B1.4 and part VII P2-3), and without blank after section title; additional engraved title-page dated 1662, woodcut device to letterpress title, woodcut initials, head- and tailpieces, typographical headpieces, woodcut diagrams and illustrations, typeset music, Greek and Hebrew type; some browning (occasionally heavy) and dampstaining, some leaves friable, cut somewhat close with text shaved on pp. 72-73 of second part, a few marginal tears, tear to H1 without loss, small wormholes at lower corner of quires Cc-Gg, tear in part III P3 and part VI A1, wormtrack in text from part VI M1 to the end with loss of some lines of text; bound in contemporary vellum, manuscript lettering to spine, stubs from two pairs of ties, traces of red wax on covers; binding somewhat worn with tears to foot of spine and a vellum repair at head, hinges cracked, new endpapers; seventeenth-century inscription 'D. Joanes Garcia' to engraved title, eighteenth-century inscription 'D. Mariano Catalina' to rear flyleaf. **\$5000**

**First and only edition, with all seven parts, of a bizarre baroque work on 'metametrics' in language, with engravings of pattern poems, written by the Spanish polymath and bishop, Juan Caramuel y Lobkowitz.** A second volume on rhythm was issued in 1665.

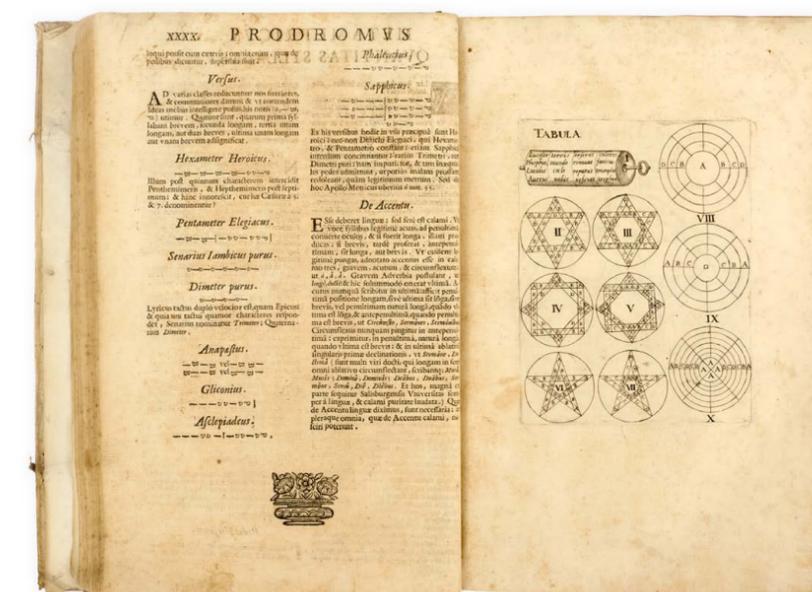
Juan Caramuel y Lobkowitz (1606-1682) was a Spanish theologian, philosopher, mathematician, and architect, a true Counter-Reformation polymath. He lived in Italy from 1656, as bishop of Campagna and then of Vigevano, until his death. Among his numerous publications were several works on grammar and orthography. The contents of this long and complicated book include the musical values of letters, prosody, parts of language, anagrams and chronograms, poetical permutations, and other poetical techniques. Each of the sections is named for Apollo, for example



'Apollo arithmeticus' or 'Apollo anagrammaticus'. The final two sections, 'Apollo polyglottus' and 'Apollo sepulchralis', seem to have been a late addition; they do not appear in the printed register on the final verso, often being added to the register in manuscript (as here), and they interrupt the pagination of the final section.

But beyond writing this strange text, Caramuel also designed 'machines' or labyrinths which would further literary creation, using his scientific knowledge to produce hundreds of verses in a short space of time. Some of the plates contain dedications; the plate containing Chinese characters is dedicated to Athanasius Kircher.

'Labyrinth machines' are a series of visual poems that, like the wheels of thought of Ramón Llull, are peculiar devices for producing, rather than creating, poetry. Such machines possess, apart from their formal elements or gears, their own volume, since according to Caramuel we can construct poems with forms that consider their longitude, latitude, and depth. Those labyrinths are 24 plates or boards, not all his own, that combine drawings, seals, tables, musical notes, geometric shapes, straight and curved lines, astronomical figures, linguistic signs, and, of



course, verses in different languages such as Latin, Greek, Spanish, German, Dutch, and Chinese. Those elements, signs, and *ciphras*, or gears and their arrangement evidence the influence of several textual traditions: the *Theatre of Memory* of Giulio Camillo, the Kabbalah (with its three methods: *gematria*, which was related to the Hebrew representation of numbers with letters; *temurá*, which was related to anagrams; and *notaria*, which was related to acrostics), the *carmina figurata*, the *Cryptographia* (or "art of writing in *ciphra*"), the four figures of thought from *Ars brevis* of Llull (Pérez Martínez, p. 14).

**OCLC finds only three copies in the US (LoC, Princeton, Wisconsin-Madison) and at only three locations in the UK (BL, All Souls, Chichester).** Most copies appear to be incomplete, lacking bifolium B1.4 (as here) and often containing only some of the seven parts.

Palau 43576. See Pérez Martínez, 'The poetic machines of Monsignor Juan Caramuel y Lobkowitz', *International Journal of Transmedia Literacy* 2 (2016), pp. 11-24.



## Pioneering Psychiatry

**17. CASAUBON, Meric.** A Treatise concerning Enthusiasme, as it is an Effect of Nature but is mistaken by many for either divine Inspiration, or diabolical Possession. London, R.D. for Thomas Johnson, 1655 [i.e. 1654].

8vo, [xxvi], 228; title-page engraving, engraved initials, head- and tailpieces; lightly toned, a few small marks, the occasional crease, but a very good copy, in contemporary sheep, sides filleted in blind, flat spine; upper joint cracked but holding firm, a little worn; small circular Selbourne Library stamp to verso of title and to foot of p. 51 (see below). **\$2500**

**First edition of the first separate treatise on 'enthusiasm', a pioneering work of psychiatry avant la lettre** and one of the most groundbreaking publications in a very public controversy. Of all Casaubon's books, this has been shown as **the most directly linked to the publication of John Dee's manuscript *Spiritual Diaries***, in which enterprise Casaubon was instrumental.

In the *Treatise concerning Enthusiasme* for the first time Casaubon rejected any recourse to the supernatural in setting out a theory of mental states, showing 'how various "Enthusiasmes" ... could arise from mental abnormalities without supernatural intervention or imposture' (Hunter & McAlpine, *Three Hundred Years of Psychiatry*, pp. 143–7). Casaubon's interest was directed to the most obviously dramatic forms of 'enthusiasm', but also and perhaps especially to the more understated forms of delusion. 'This apparent paradox of "a sober kind of distraction" as Casaubon called it, has always been a major stumbling block in psychiatric systems and classifications ... Casaubon realized that it touched on the fundamental question of whether insanity "was an error of imagination only, and not of understanding", and wondered whether by natural means one faculty could be

"depraved" without the other. This dichotomy between an "intellective" or "ratiocinative" and an "imaginative" faculty is still implied in the current psychiatric distinction of mental illness into "thought disorder" or schizophrenia and "affective disorder" or manic-depressive psychosis, and of course forms the basic tenet of the McNaughton Rules (1843) by which "a defect of reason, from disease of the mind" is the ultimate medico-legal test for the presence or absence of absolving insanity' (*ibid.*).

It has been shown that Casaubon's role in the publication of John Dee's *Spiritual Diaries*, which happened the year after the publication of this treatise, was strongly related to Casaubon's own writings. The Dee diaries, intended to undermine the reputation both of Dee and of occultism in general, would in fact be functional in his project of attack on 'enthusiastic and inspired religion' (Anabaptism), 'which he saw as the product of misunderstanding concerning the natural causes of "private revelations" ... [this] attack has close parallels with some of his other controversial writings, and particularly his *Treatise concerning Enthusiasme*' (Clucas, in Evans-Marr eds, *Curiosity and Wonder from the Renaissance to the Enlightenment* (2006), p. 132).

**Provenance:** from the library of Dr Hugh Selbourne (1906–73), whose diaries as a doctor in the 1960s were published as *A Doctor's Life* (1989, 2009) by his son David, the political philosopher and historian of ideas.

ESTC R14401; USTC 3070041; Wing C812.

## Le Chevalier sans Peur et sans Reproche

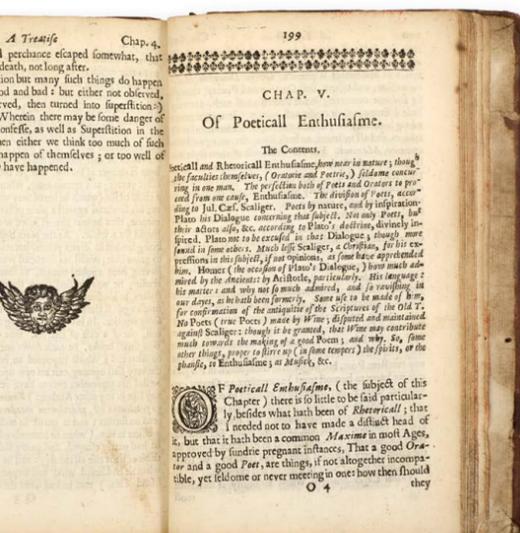
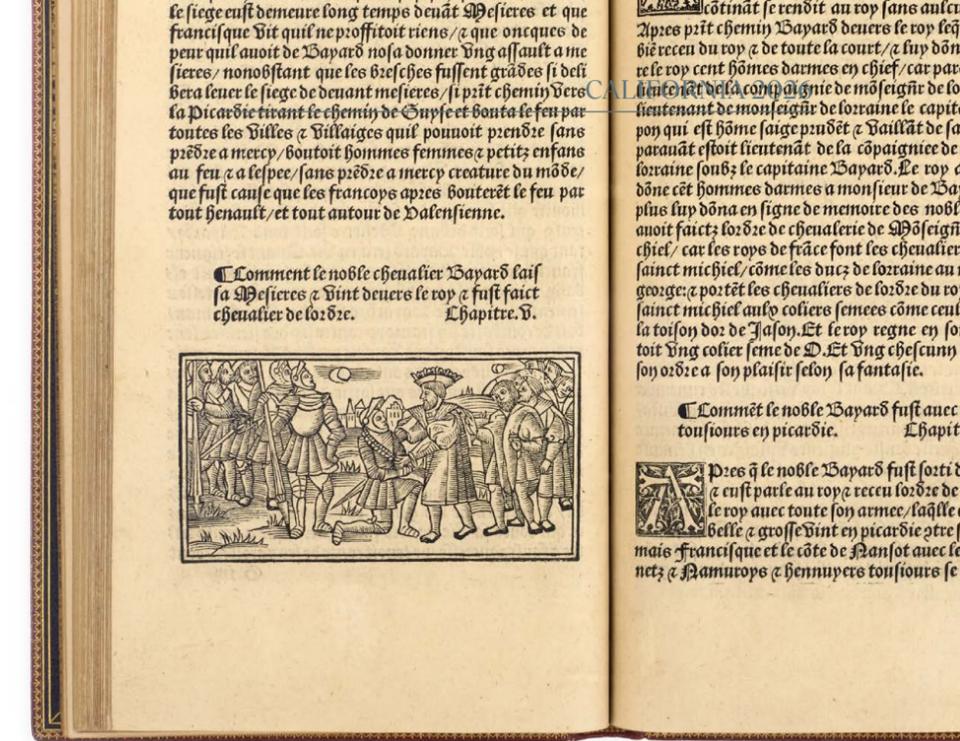
**18. CHAMPIER, [Symphorien].** Les gestes ensembles la vie du preulx chevalier Bayard [- Compendiosa illustrissimi Bayardi vita, una cum panegyricis epitaphiis, ac nonnullis aliis]. Lyons, Gilbert Devilliers, [(colophon:) 24 November 1525].

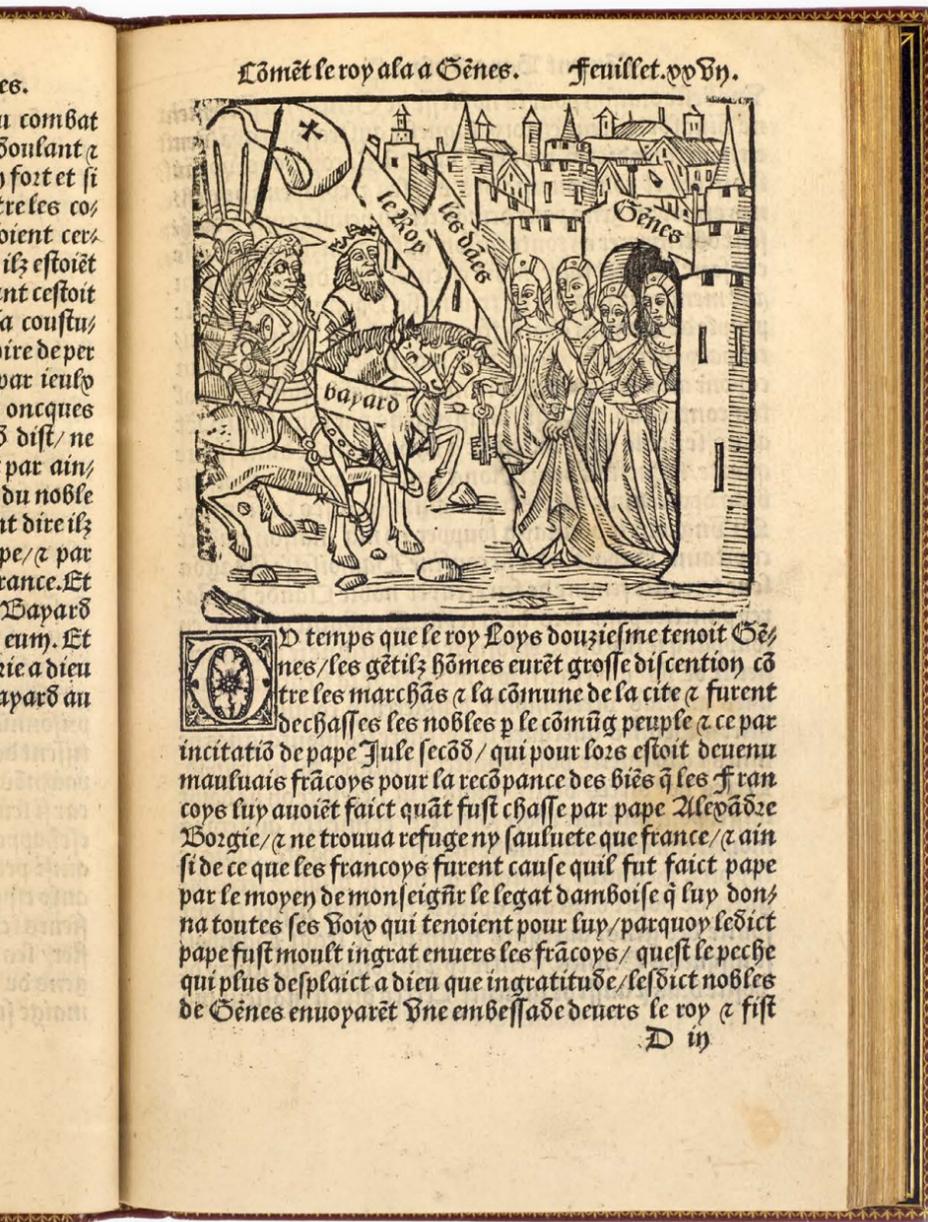
Two parts in one vol., 4to, ff. lxxviii, [2], [4]; first part in lettres bâtarde, second part in italics, woodcut portrait of a mounted Chevalier to each title-page, large white-on-black woodcut initials, numerous woodcut illustrations, woodcut armorials of France and of Laurent II Alleman to title verso; light stain to B1, but a very good copy; late nineteenth-century crushed red morocco gilt by Allô and Wampflug (turn-ins signed in gilt, front flyleaf signed in black), spine gilt in compartments and lettered directly in gilt, edges gilt, crushed navy morocco gilt doublures, marbled endleaves and flyleaves; gilt blue paper booklabel of the Bibliothèque Genard and engraved booklabel of Eugène Chaper of Grenoble to front free endpaper, signature of Chaper to front flyleaf verso. **\$24,500**

**Rare first edition of this richly illustrated chivalric history of the Chevalier de Bayard, one of France's most celebrated warriors, written in the year of his death.**

Pierre Terrail (c. 1473–1524), seigneur de Bayard, fought in the Italian Wars of Charles VIII, Louis XII, and François I, starting with the Battle of Fornovo in 1495, Agnadello in 1509, the sieges of Padua and Brescia, Ravenna, and Marignano in 1515 (where Champier claims he knighted François I on the battlefield). François appointed him deputy governor of the Dauphiné in 1515, and he subsequently took part in military action against Charles V at Mezières in 1521. Finally, in 1524, he was shot and killed in Piedmont as the French army retreated over the Alps.

'Given the title "le chevalier sans peur et sans reproche," Bayard was seen as embodying the best of the traditional chivalric virtues of the gentle knight: courage, purity, devotion to duty, loyalty to one's prince, respect for one's enemy, and mercy towards the vanquished and the weak. These virtues represented the highest ideals of noble behaviour, ideals which appeared to many commentators to be dying out in the





François Champier (surely a relation), and finally Bayard. Champier compares Bayard with historical, biblical, and mythical figures, such as Hannibal, Scipio Africanus, Theseus, King David, Samson, and Roland, ending with lamentations on the death of Bayard.

Although Bechtel lists an edition with the date 14 November 1524 in the colophon (C-138), the BnF shelfmark for the only recorded copy is assigned, in the BnF online catalogue, to the 1525 edition; similarly, von Gültlingen records only the 1525 edition. The text was also issued in 1525 by Jean Trepperel, Philippe le Noir, Jacques Nyverd, and Denis Janot of Paris.

*Provenance:*

1. Claude-Auguste Genard (1819–1908), of Grenoble, with his booklabel incorporating the Dauphiné device; his sale, Paris, 4 December 1882 onwards, lot 839 ('RARISSIME ÉDITION ORIGINALE'), 1605 fr.

2. Eugène Chaper (1827–1890), also of Grenoble, who formed a notable library on the Dauphiné and whose booklabel similarly includes the Dauphiné device.

3. Silvain S. Brunshwig; his sale, Nicolas Rauch, Geneva, 29 March 1955, lot 356.

**We have traced no copies in the US and just one copy in the UK**, at the Rylands.

USTC 34088; Bechtel C-139; von Gültlingen III, Devilliers 26 (listing two copies, both in Paris); *French Vernacular Books* 9730. Not in Fairfax Murray, French or Mortimer, *Harvard French*.



## Around the World in 244 Pieces

19. [DELAMARCHE, Alexandre, cartographer; Bernard COUDERT, lithographer.] 'Atlas'. Paris, Legay, [c. 1889].

Three (probably of six) large engraved maps (320 × 460 mm), partially hand-coloured, each map laid on a wooden board and dissected into up to 138 pieces, boards lined with yellow paper verso and edged with gold paper; very well preserved in its contemporary wooden box, hand-coloured lithographic title signed 'Coudert' mounted to top, edges decorated with gold and floral patterned papers; box a little worn at extremities, title lightly dust-stained with a few minor scuffs and small stains. **\$1200**

**An attractive set of large educational jigsaw maps showing the world, Europe, and France, preserved in its original allegorical box.**

The hand-coloured allegorical lithograph by Bernard Coudert on the puzzles' case shows Geography personified, holding an atlas and globe and sitting atop the Earth, flanked by the figures of two warriors: one in distinctive Scottish Highland dress, the other seemingly drawing on visual tropes of the indigenous people of Africa, America, and the Pacific, with a feathered headdress, a tasseled spear and small shield, draped in a tiger skin and wearing bracelets, anklets, and necklaces. Above on a scroll is the title 'Atlas' between the flags of France, the British Merchant Navy, the Ottoman Empire, and the Qing dynasty, and below an array of (no doubt fanciful) ethnographic objects – mostly weapons – surrounded by the names of the continents.



The three maps, from a Delamarche Atlas, show the world ('Mappe-Monde en deux hémispheres', nos 77–78), Europe ('Carte politique de l'Europe, 1889', no. 80), and France ('France divisée en 86 départements' and, inset, 'France divisée en ses 32 provinces', nos 70–71). Other sets are known to include Asia and the Americas, with maps in varying states suggesting production over the course of several years.

The invention of jigsaw maps, also known as dissected maps, dates back to the late 1760s and is variously attributed to Lady Charlotte Finch (1725–1813), royal governess to the children of George III and Queen Charlotte; to Jeanne-Marie Leprince de Beaumont (1711–1780), author of *Beauty and the Beast*; and to London cartographer and engraver John Spilsbury (1739–1780), the last being the only one of the three to label his creations properly and to produce puzzles on a more industrial scale. Jigsaw maps, often cut along national or regional borders as here, had primarily an educational purpose in allowing children to learn about countries, continents, and their relative positions. Although considerably more expensive than normal maps, they soon became very popular.

See Williams, *The Jigsaw Puzzle: Piecing together a History* (2004).

# 'Half Man, Half Monkey, Own'd by Neither Race'

**20. [DENNIS, John, and George DUCKETT?]** Pope Alexander's Supremacy and Infallibility examin'd, and the Errors of Scriblerus and his Man William detected, with the Effigies of His Holiness and his Prime Minister, curiously engrav'd on Copper. London, J. Roberts, 1729.

Large 4to, pp. vi, 18, 6, 8, [2, facetious advertisements, blank], with engraved frontispiece by Herman van Kruys after 'G.D.' (likely George Duckett); a little dusty in the margins, otherwise a very good copy; uncut in modern drab wrappers (splitting at upper joint), with evidence of earlier stab-stitching. **\$3500**

**First edition, very scarce in commerce, of an exhilaratingly spiteful attack on Pope in the wake of the publication of the Dunciad variorum, comprising seven different satirical texts, three in verse, issued in quarto to match 'the least pompous Edition of the Dunciad'.**

Its authorship remains uncertain. Pope wrote to Lord Oxford on 16 May 1726: 'I see a Book with a Curious Cutt call'd Pope Alexrs Supremacy &c. 4<sup>o</sup>. In it are 3 or 4 things so false & scandalous that I think I know the Authors, and they are of a Rank to merit Detection ... The book is writ by Burnet, & a Person who has great obligations to me, & the Cut is done by Duckett'. He later ascribed it to Duckett and John Dennis.

Duckett, friend of Addison and patron of John Oldmixon, had attacked Pope's Homer in *Homerides ... by Sir Iliad Doggrel* (1715), with Thomas Burnet, with whom he is bracketed in book three of the *Dunciad*. Pope had made his first swipe at John Dennis in *An Essay on Criticism* (1711), and larded him with further obloquy in numerous subsequent publications, a bespattering that has much affected his lasting reputation. 'In his own replies ... Dennis let indignation get the better of him; acute close readings of individual lines ... often give way to abuse of his adversary's physique and disabilities, his religion, politics, and commercial success' (ODNB), the present work being no exception.

ESTC T44064; apparently not in Foxon; see Guerinot, *Pamphlet Attacks on Alexander Pope 1711-1714*, pp. 166-170.

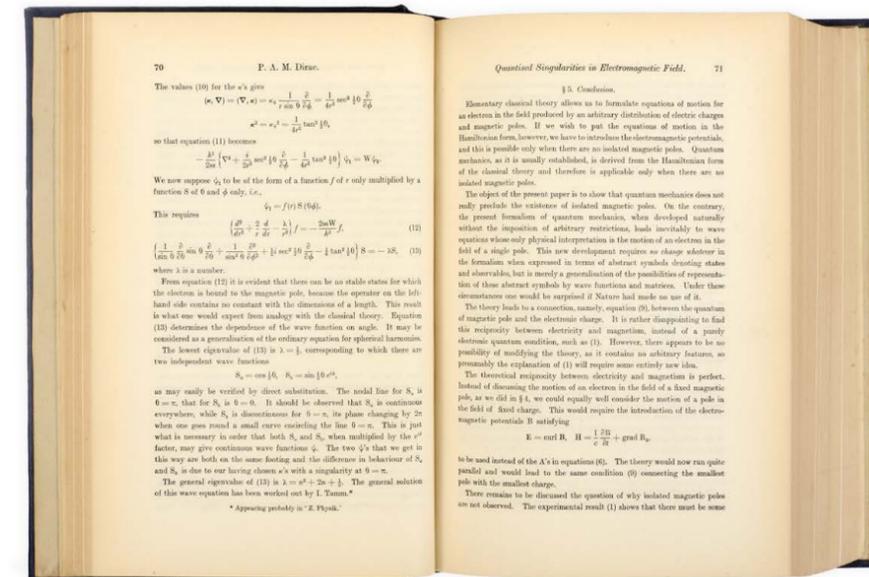
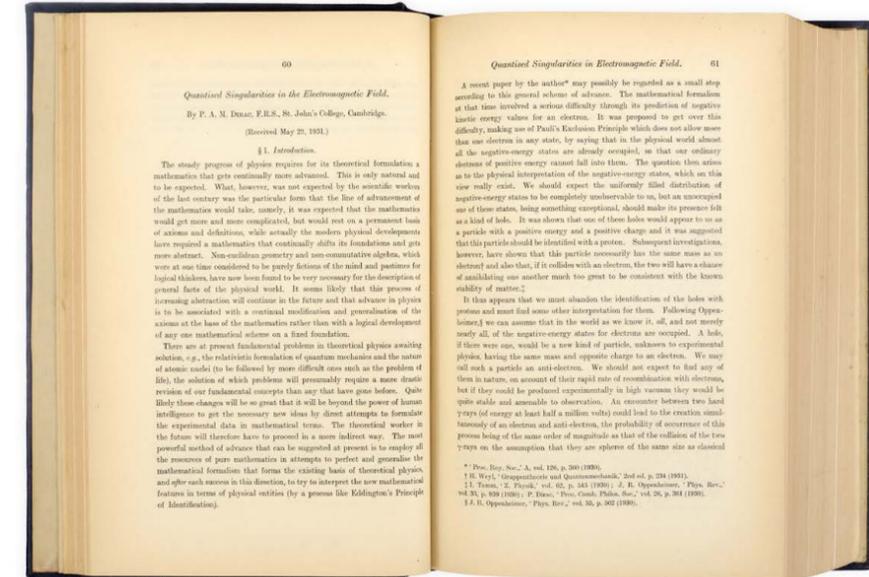


**21. DIRAC, Paul Adrien Maurice.** Quantised Singularities in the electromagnetic Field. In: Proceedings of the Royal Society of London series A containing Papers of a mathematical and physical Character vol. CXXXIII (pp. 60-72). London, Harrison and Sons for the Royal Society, October 1931.

8vo, pp. v, [1 blank], 695, [3], xiv; with 13 leaves of plates; a very good copy in blue cloth, gilt lettering to spine; bookplate of the library of the General Electric Company to front pastedown. **\$1500**

**First edition of this remarkable paper by one of the twentieth century's most important physicists.** Famous for the Dirac equation and for predicting the existence of antimatter, Dirac shared the 1933 Nobel Prize in Physics with Erwin Schrödinger 'for the discovery of new productive forms of atomic theory' and held the Lucasian Chair of Mathematics at Cambridge University between 1932 and 1969.

"The quantum theory of the electron" marked a turning-point in modern physics and the Dirac equation was received enthusiastically ... However, some of the consequences appeared strange, especially that the theory seemed to predict the existence of electrons with positive charge and negative energy. The difficulty was solved by Dirac in 1930-31 by a brilliant and imaginative interpretation of the negative energies formally occurring in the theory. He suggested the existence of positively charged "antielectrons" that would annihilate in collision with ordinary electrons, and at first believed that antielectrons were identical with protons. **In a remarkable paper of 1931, "Quantised singularities in the electromagnetic field", he realized that the idea did not work and instead predicted that the antielectron was a new kind of particle, with the same mass as the electron but opposite charge.** The daring speculation was unexpectedly confirmed in 1932 when positive electrons (positrons) were discovered in the cosmic radiation. In his 1931 paper Dirac also suggested the existence of antiprotons - negatively charged protons - and isolated magnetic poles. Whereas the antiproton was eventually discovered (in 1955), the magnetic monopole has escaped discovery in spite of many attempts and some discovery claims' (Helge Kragh in ODNB).



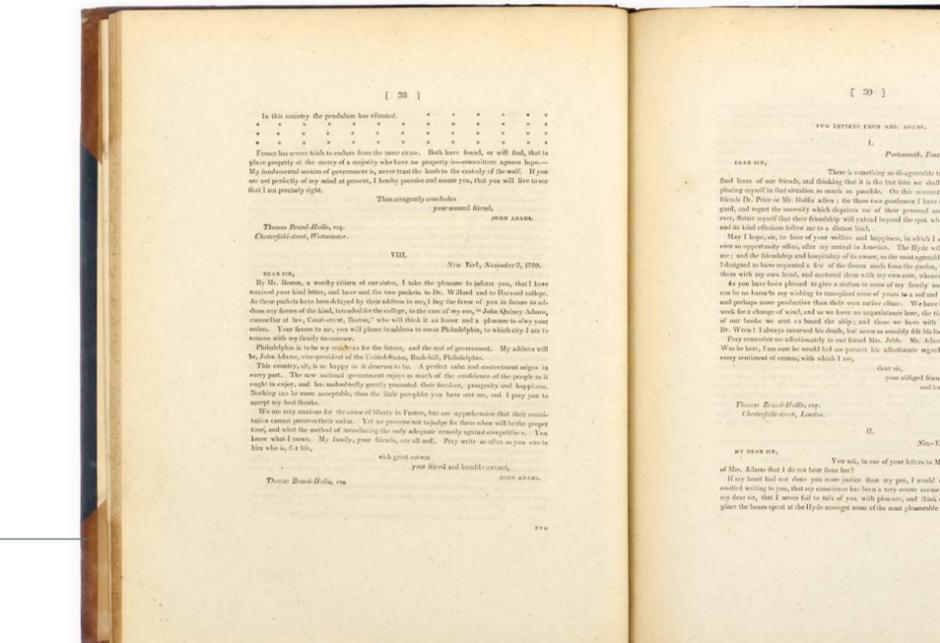
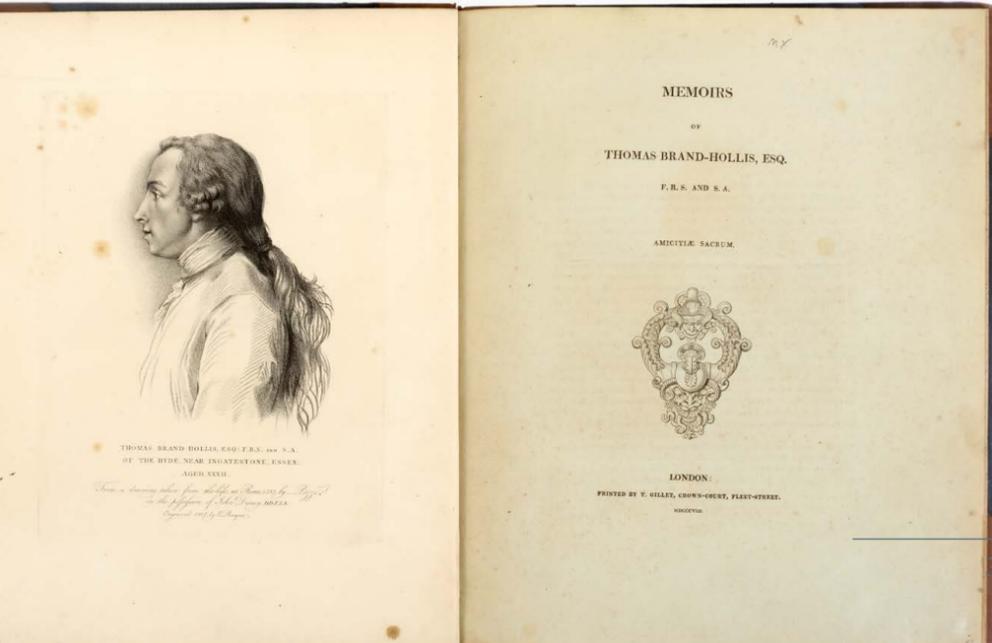
# With Letters from John Adams

22. [DISNEY, John]. *Memoirs of Thomas Brand-Hollis Esq. ... London, T. Gillet, 1808.*

4to., pp. vii, [1], 60, with frontispiece portrait of Brand-Hollis, and nine plates (one folding) illustrating the Hyde at Ingatestone, Essex, its grounds, and its antiquities; some foxing, otherwise a very good large clean copy in later half calf and cloth sides, rebounded; the Signet Library copy, with armorial stamp on the sides. **\$1050**

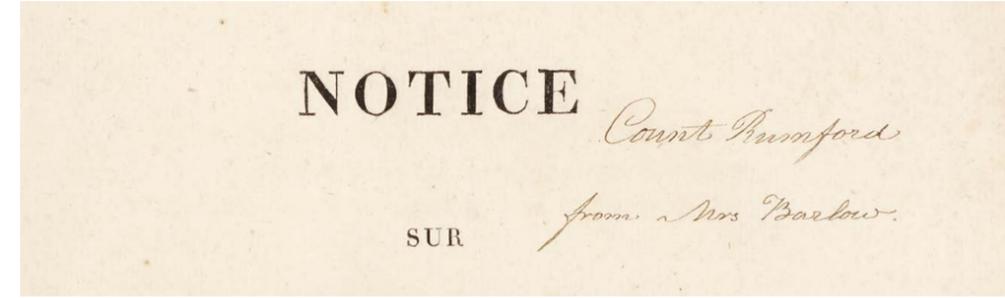
**First edition of a privately printed memoir of Thomas Brand of the Hyde, who assumed the name Brand-Hollis on inheriting the Dorset estates (and library and collection of sculpture) of his friend the 'Republican' Thomas Hollis, the Whig bibliophile.** The author, John Disney, a close friend of Thomas Brand, inherited both estates on Brand's death and unhesitatingly retired to a life of literary leisure, of which this was an early and grateful product.

The Hyde, which was demolished after a fire in 1982, is here presented in a view from the southeast, and two plates (one folding) of the magnificent hall and staircase built by Sir William Chambers in 1761.



Also illustrated are the Greek and Roman sarcophagi, a figure of 'Liberty, or Britannia', the Hyde Hermitage, 'the water and grounds at the Hyde ... taken from one end of the Shrubbery Walk', and the monument to Brand-Hollis erected by Disney in the chancel of Ingatestone Church.

An interesting feature is the series of letters to Brand-Hollis from John Adams, future President of the United States. Adams and Brand-Hollis became friends after Adams was appointed ambassador to London when peace with England was re-established. He visited the Hyde in the summers of 1786 and 1787. Disney writes 'his correspondence ... on the subject of government [is] interesting, and his thoughts less desultory than we often find in the epistolary correspondence between friends. More ample extracts therefore from his letters than from those of others will be found in the notes. They may contain knowledge, at the same time they will be sure to gratify curiosity.' There are also letters from Mrs Adams.



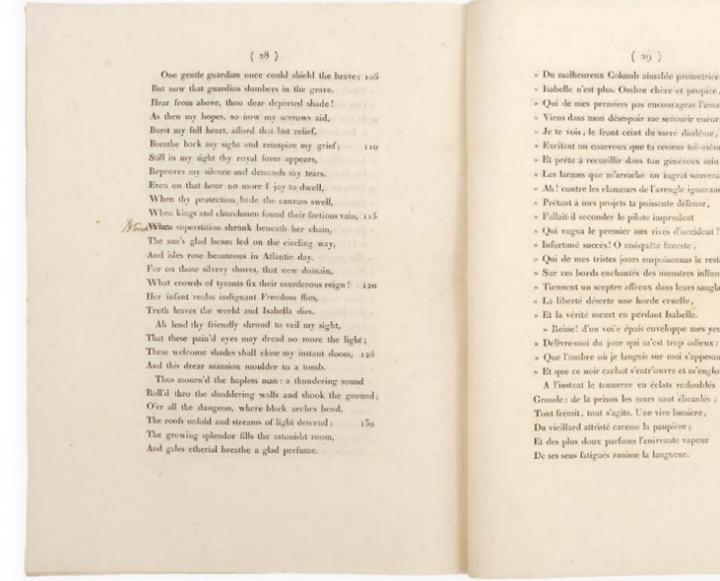
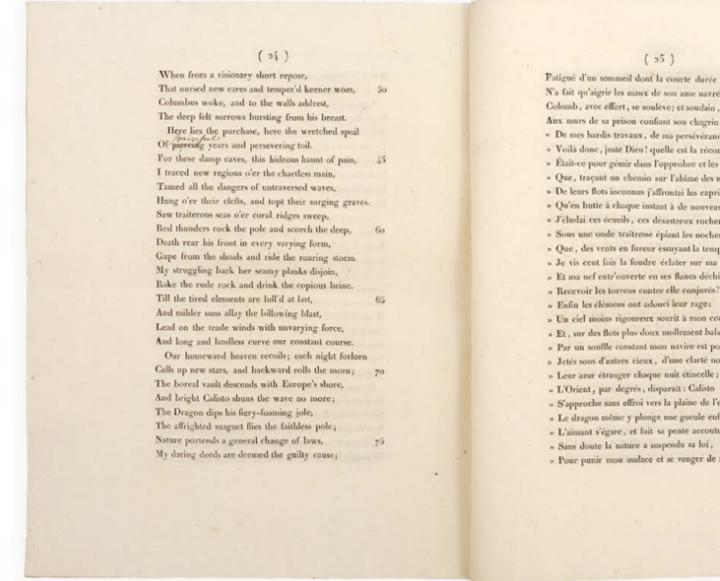
# Eulogy to America's National Poet Presented by his Widow to Count Rumford

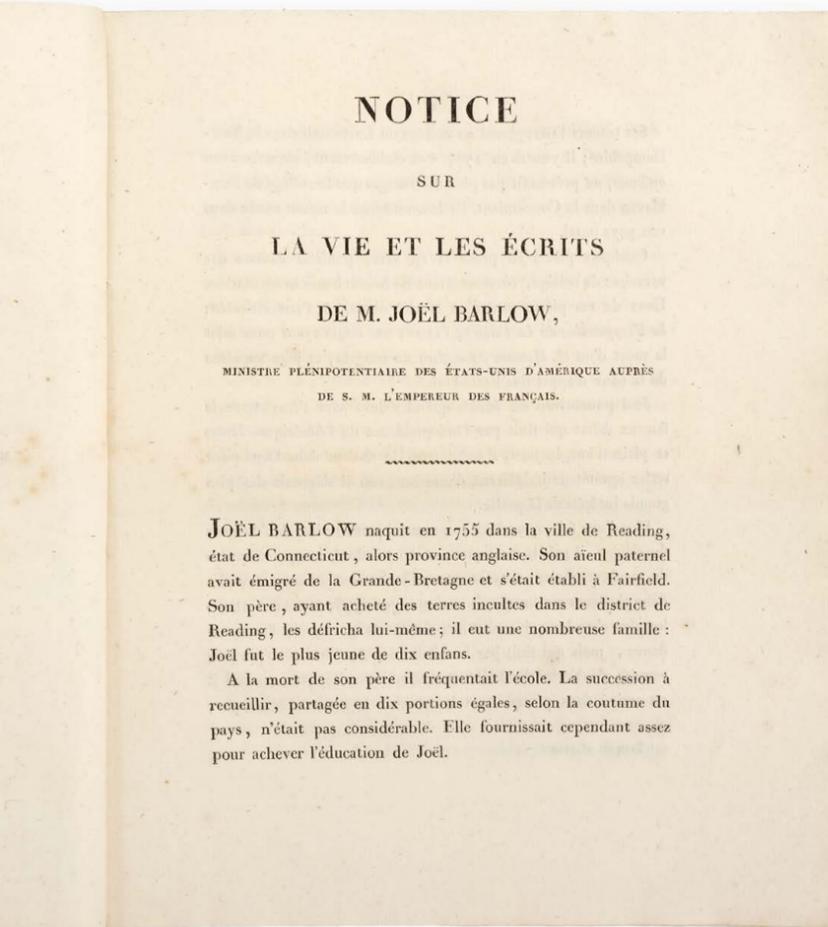
23. [DUPONT DE NEMOURS, Pierre-Samuel, and Konrad Engelbert OELSNER.] *Notice sur la vie et les écrits de M. Joël Barlow, Ministre Plénipotentiaire des États-Unis d'Amérique auprès de S.M. l'Empereur des Français. [Paris,] Smith [for the authors], 1813.*

4to (251 x 203 mm), pp. 31, [1, blank]; very small crease at bottom corner of first leaf, very light foxing along fold line on p. [1]; stitched as issued, folded once; **a very fresh, crisp, uncut copy; contemporary presentation inscription on title 'Count Rumford from Mrs Barlow', manuscript corrections to pp. 24 and 28 in the same hand (see below).** **\$690**

**First edition, one of 500 copies, of this eulogy to the poet and diplomat Joel Barlow – a friend of Jefferson, Madison, Blake, and Paine – an association copy gifted by his widow, Ruth Barlow (née Baldwin) to the physicist and inventor Sir Benjamin Thompson, Count Rumford, with her manuscript corrections to an extract from her husband's work.**

Joel Barlow (1754–1812) studied at Yale, where he developed interests in poetry, moral and political philosophy, and science. In 1788, as the representative of a short-lived business group that tried to sell Ohio lands to Europeans, Barlow travelled to England and France, and met 'many of the most influential people ... including Thomas Paine, who became a lifelong friend, William Blake, Richard Price, Joseph Priestley, Mary Wollstonecraft, the marquis the Lafayette, and Brissot de Warville' (ANB). Barlow would stay abroad for seventeen years (one of the few Americans in France at the time), working as a journalist and poet on





social and political themes, and propagandist (against monarchic tyranny and for peaceful revolution) amidst and following the French Revolution. Having returned to America in 1805, he was later sent abroad once more, chasing a treaty with Napoleon on behalf of President Madison, and died of pneumonia in Poland in 1812.

The present *Notice* comprises a eulogy on Barlow followed by an introduction to – and the first 141 lines of – the *Columbiad*, the 1807 reworking and expansion of his epic *Vision of Columbus* (1788), with a parallel French translation. **Dupont de Nemours sent manuscript copies of the *Notice* to both James Madison and Thomas Jefferson in February 1813;** Madison had appointed Barlow minister plenipotentiary to France, and Jefferson had collaborated with Barlow on a plan to establish an American national university in Washington, D.C. (now George Washington University). **Our copy is inscribed 'Count Rumford from Mrs Barlow'; Barlow's widow, Ruth, has added corrections in manuscript to pp. 24 and 28 of the English text of the *Columbiad*.** With Ruth, Barlow had formed a 'tie far more interesting to his heart' than his 'friendship[s] of the highest public characters in the nation, both civil and military' (contemporary translation of the draft *Notice*), and they had been married in secret.

Count Rumford, the Massachusetts-born loyalist Benjamin Thompson (1753–1814), noted for his contributions in the field of thermodynamics and for his involvement in the foundation of the Royal Institution, had been forced into exile after the American Revolution and was considered, together with Benjamin Franklin and Thomas Jefferson, 'the greatest mind America has produced' by Franklin D. Roosevelt (Brown, *Scientist, Soldier, Statesman, Spy: Count Rumford* (1999), p. 160). Barlow first met Rumford in London on 14 June 1802, while making a brief visit to the city, as he wrote to his friend Robert Fulton (inventor of the steamboat): **'I met Count Rumford and he and I were friends in a moment. He told me a great many things new and good, and all the particulars about the Royal Institution.** I complimented him liberally and handsomely' (Todd ed., *The Life and Letters of Joel Barlow* (1886), p. 190).

Barbier 12423 (ascribing the work to Oelsner alone); Sabin 21390.

## University Dissertations on Fevers and Gynaecology

**24. ÉCOLE DE MEDECINE DE MONTPELLIER.** A collection of eighty-seven doctoral dissertations presented to and defended at the Medical School in Montpellier. *Montpellier, various publishers, 1800–1810.*

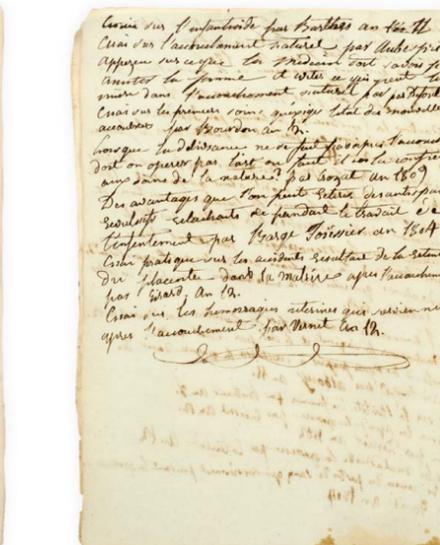
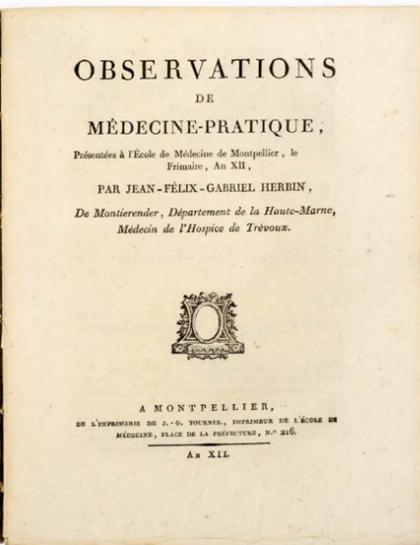
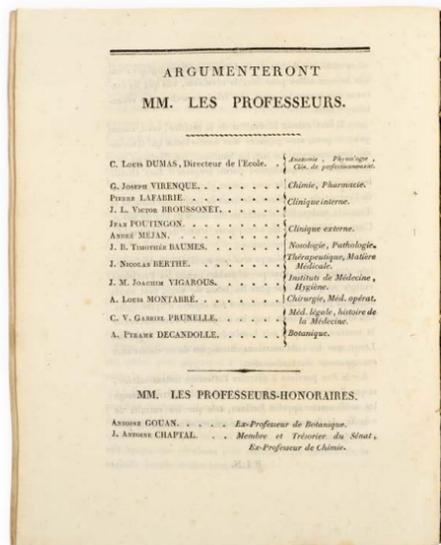
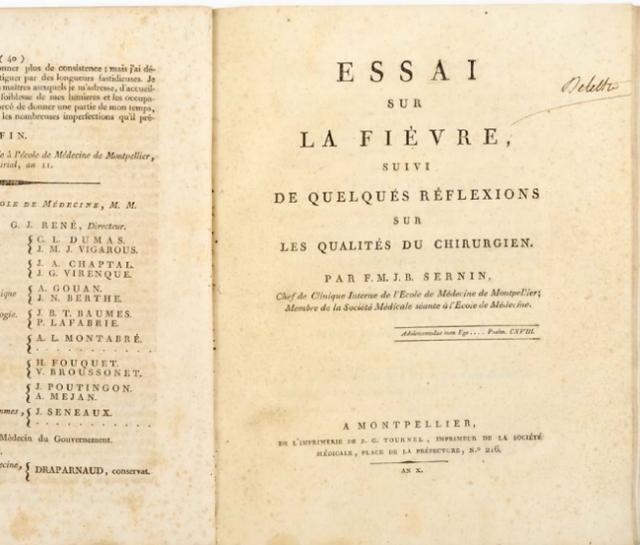
Four vols, 4to, comprising 87 dissertations in all, ranging from 20 pp. to 118 pp., the penultimate dissertation wanting one gathering, otherwise complete; some printed on blue paper; occasional contemporary annotations, underlinings, and crossings-out, but otherwise, aside from the odd bit of staining to head and foot of the first few leaves of each volume, clean and fresh throughout; uniformly bound in contemporary blue wrappers with manuscript paper labels on spines; some wear to wrappers. **\$1750**

**An extraordinary collection, bound up very soon after the last was published, of eighty-seven doctoral dissertations presented to the ancient medical school at Montpellier in the first decade of the nineteenth century.**

The four volumes are divided into two sets, the first containing theses on fevers (including a number on yellow fever and tropical diseases), and the second on gynaecology, including a number of studies of puberty in girls, on puerperal fever, and on pregnancy. The doctors presenting their theses (almost all, if the dedications are anything to go by, from medical families) come from all over France and beyond; a thesis on typhus, dated 1803, is by Thomas S. Crawford of Baltimore, demonstrating some of the links between Napoleonic France and the young United States.

Among the dissertations are works on the qualities required in a surgeon in cases of fever, essays on gastric fever, a study on gangrene in hospitals, reflections on the outbreak of yellow fever on board *Le Formidable* during the French campaign in Saint Domingue, general studies of human and mammalian reproduction, works on menstruation and barrenness, medico-legal studies of virginity and rape, sterility, and infanticide, essays on problems with breastfeeding, several essays on chlorosis, and one on nymphomania.

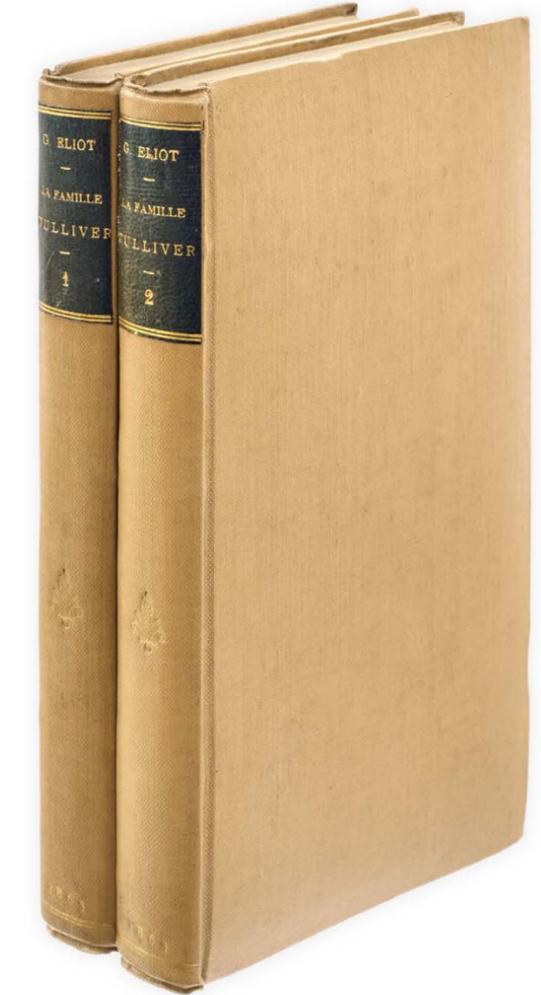




# Translated by George Eliot's Friend

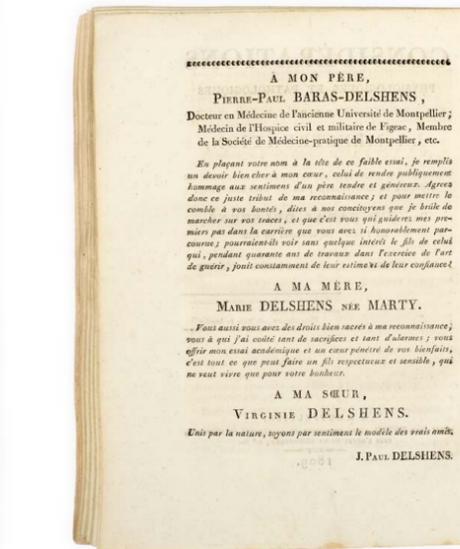
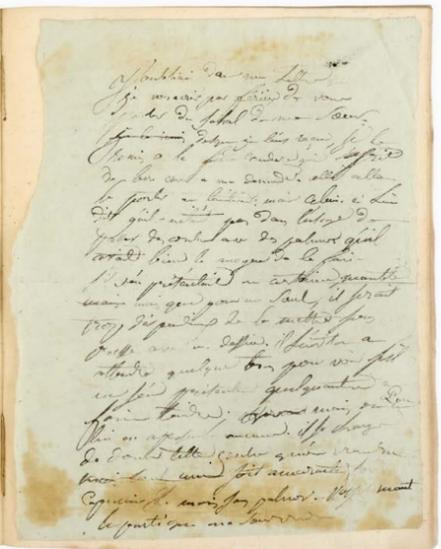
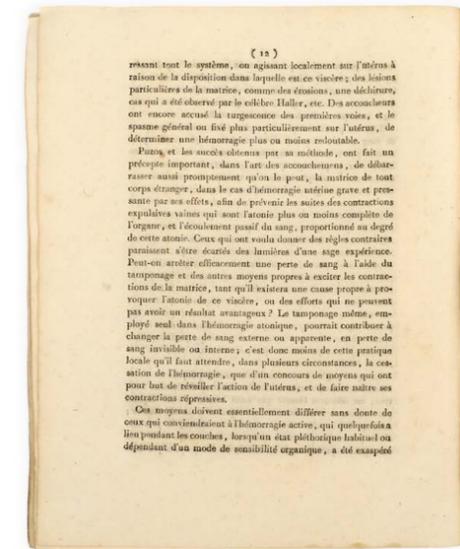
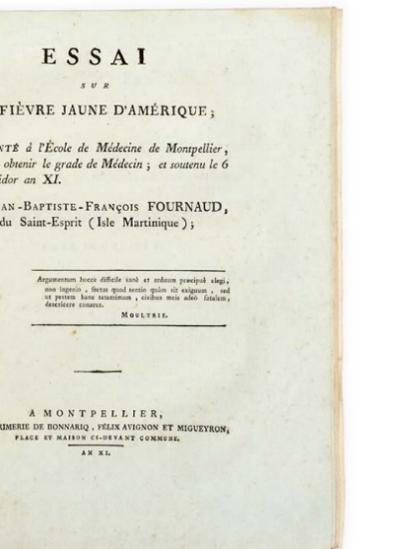
25. 'ELIOT, George', pseud. [i.e. Mary Ann EVANS]; F[rançois] D'ALBERT-DURADE, translator. La famille Tulliver ou le moulin sur la Floss ... Tome premier [- deuxième]. Strasbourg, G. Silbermann for Paris, E. Dentu, and Geneva, H. Georg, 1863.

Two vols, 8vo, I: pp. [iv], 363, [1, contents]; II: pp. [iv], 363, [1, contents]; light foxing to first and final leaves; nonetheless a very good set in contemporary tan buckram, gilt green-morocco lettering-pieces to spines; spines and corners lightly bumped; contemporary circular 'Manoir d'Aspremont' ink stamps with initials RC to half-titles. \$4750

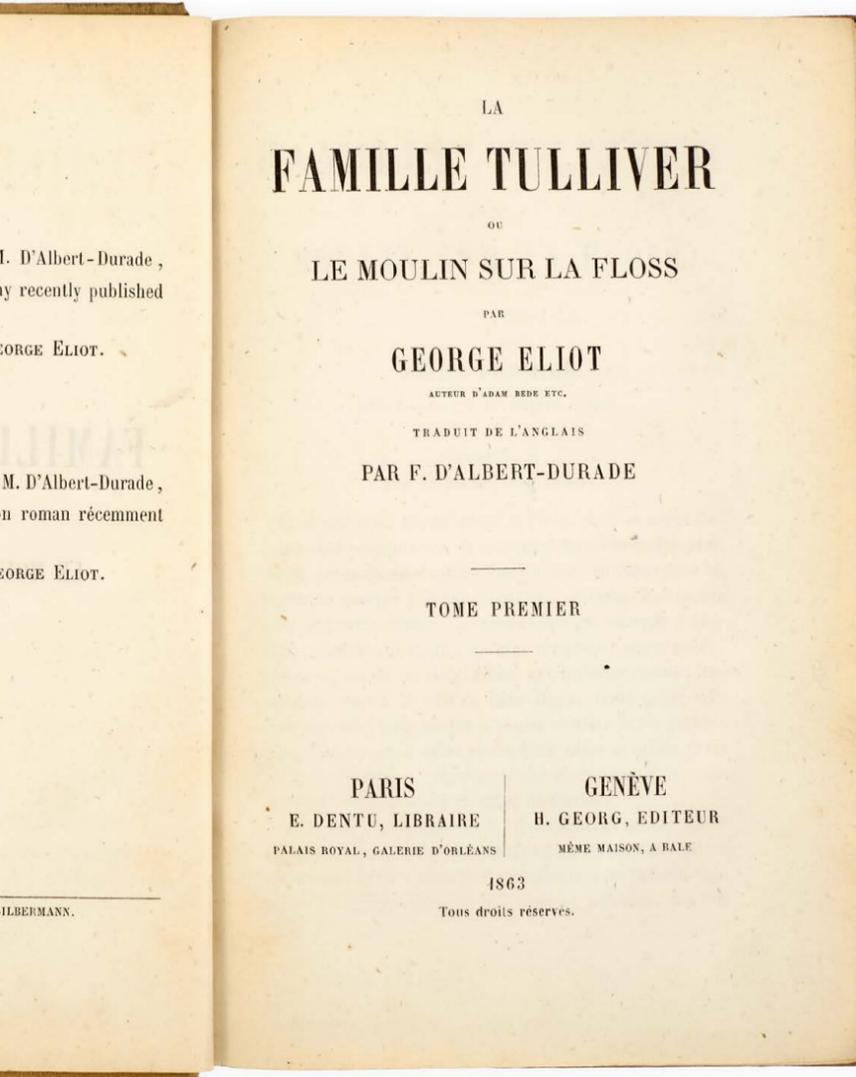


First edition in French, exceptionally rare, of George Eliot's celebrated semi-autobiographical novel *The Mill on the Floss*, translated with her approval by her friend and correspondent François d'Albert Durade, with whom she had lodged in Geneva from October 1849 to March 1850, and who painted what is perhaps her most famous portrait.

Five days after her father's funeral in June 1849, Eliot, then aged thirty, travelled to Switzerland with her friends Charles and Cara Bray, staying on in Switzerland long after they had returned to England. In Geneva, she 'bravely took lodgings and spent a winter trying out her new found independence, and taking stock. A sympathetic family, the D'Albert Durades, took her in as a paying guest ... [François] painted her portrait in February 1850, representing her as modest, pensive, long-faced, but pleasant looking. Mary Ann spent her time in Geneva reading, walking, learning mathematics, and continuing with a translation (never to be finished) of Spinoza's *Tractatus theologico-politicus* which she had begun during her father's illness' (ODNB). In an October 1849 letter to the Brays, she



All of the dissertations are rare; while almost all are held by one or two French libraries, and the British Library, most are not represented beyond, and even the most common shows only two or three locations outside Continental Europe.



**OCLC finds only two copies in the US (Morgan and Princeton) and none in the UK. Not on Library Hub.**

Lorenz VIII, p. 376. See Cross ed., *George Eliot's Life as related in her Letters and Journals* (1895–9).

## Peepshow on Printed Waste: The Four Seasons

**26. [ENGELBRECHT, Martin.]** [Vier Jahreszeiten. Serie 89.] [Augsburg, Martin Engelbrecht, c. 1750.]

Six copper-engraved views (75 × 91 mm), trimmed closely and with progressively smaller cut-outs in the centre, each sheet lined with printed waste (forming three adjacent pairs, one including the date '[M]. DCCC. VI'), contemporary hand-colouring, the fifth view lettered 'N. 89.' in the plate; old manuscript numbering to versos. **\$2000**

**An attractive hand-coloured engraved peepshow showing the four seasons, with summer in the foreground retreating into winter behind, lined with printed waste from an illustrated Dutch religious broadside.**

In the first two scenes brightly costumed figures harvest wheat and hay, followed in the fourth by men and women gathering crops from a field and plucking fruit from a tree, gathered in half-barrels below; the third, rather incongruous among its agricultural neighbours, shows a well-dressed pair in an idyllic sylvan setting, with a large golden sculpture, a balustrade, a potted tree, and a scattering of red and orange flowers. The final two scenes show winter, with bare trees and pale light around figures slipping on ice.

The engraver and publisher Martin Engelbrecht (1684–1756) is known principally for his peepshow engravings, for which he obtained an imperial privilege in 1719 (subsequently renewed in 1729 and 1739). In addition to the 'Four Seasons' he published also separate peepshows showing the seasons individually, and the plates for the 'Four Seasons' peepshow appear to be taken from the others and can be found in mixed states: here the second and fourth are the same as those in 'Autumn' and the fifth and sixth as those in 'Winter'; our set differs from Milano's only in the last two plates.

Milano, *Martin Engelbrecht: Perspektivtheater – Dioramen* 117 ('Vier Jahreszeiten, Serie 89'); see also 80 ('Herbst, Serie 61') and 81 ('Winter, Serie 62').



## Misfortunes and Consolation – Read by Dante and Boccaccio

**27. ENRICO of Settimello.** Liber elegiarum ... de miserorum atque desolatorum philosophica saluberrima consolatio continens quattuor libros partiales &c. [(Colophon:) Cologne, Retro minores (Martin von Werden?), 31 July 1497.]

4to, ff. [20]; a<sup>6</sup> b<sup>4</sup> c<sup>6</sup> d<sup>4</sup>; gothic letter, initials supplied in red with red paraphs and initial strokes; some light soiling, but a very good, wide-margined copy, outer and lower edges untrimmed; modern boards reusing a rubricated leaf (H6) from the *Schatzbehalter* (Nuremberg, Anton Koberger, 8 November 1491; Goff S306); a few quire signatures and occasional markings supplied in early manuscript, ink inventory number of Hanns-Theo Schmitz-Otto to rear pastedown. **\$5500**

**A very rare incunable edition of this poetical lament on the vicissitudes of Fortune, in the manner of Boethius, written by a poet singled out by Boccaccio as a leading light of the twelfth-century literary Renaissance.** First printed in Utrecht in 1474, this is the fourth or fifth edition; all the other incunable editions are recorded in just one to four copies.

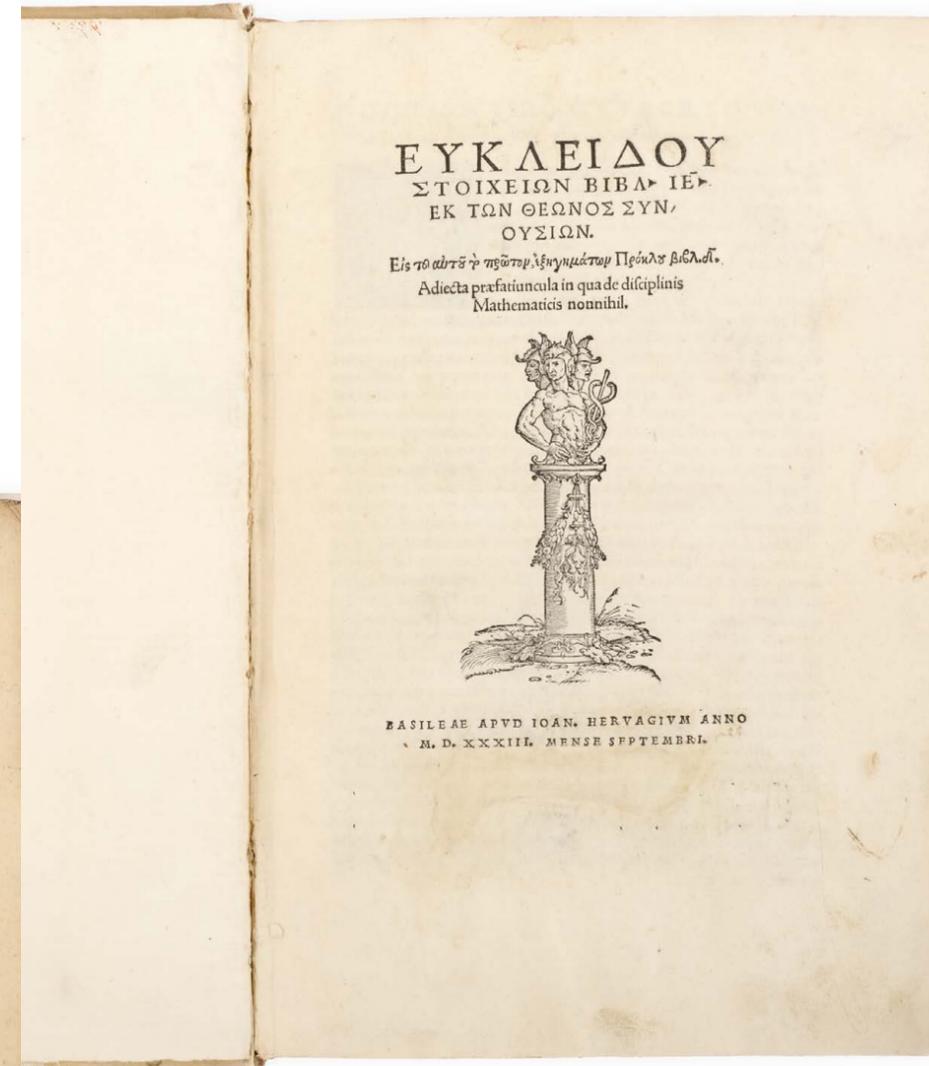
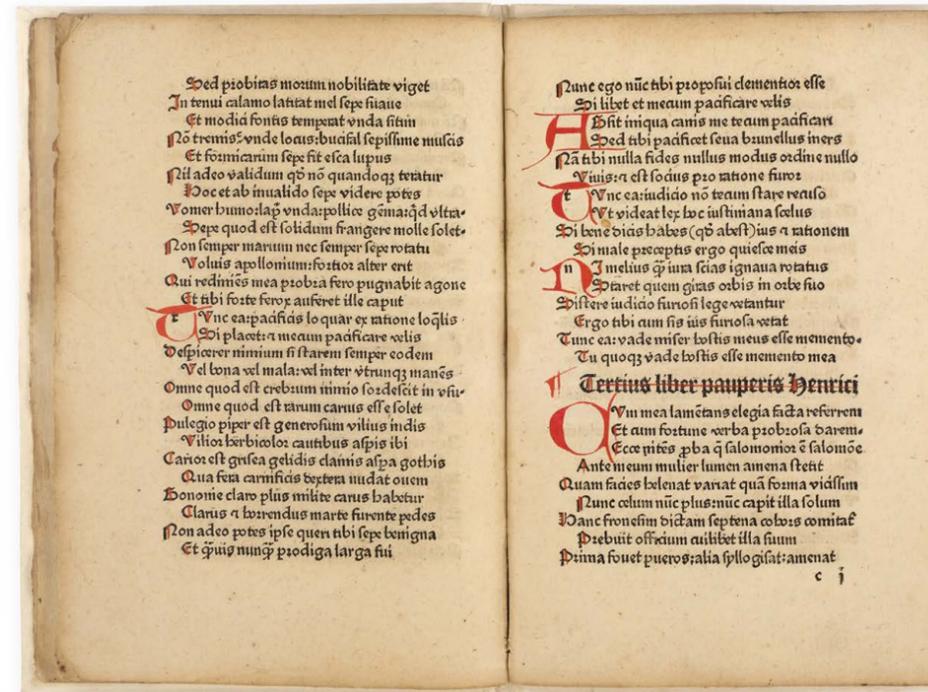
‘Enrico of Settimello, a Florentine cleric, had studied at Bologna, probably in the early 1180s. Glosses to the text report that he had been employed by the bishops of Florence and Volterra because of his talent for *ars dictaminis*, a subject that he doubtless studied in Bologna. The bishop of Volterra is said to have bestowed on him the rich benefice of Calenzano as a reward for his services. However, Enrico’s poem tells us that, once having enjoyed great honor and financial ease, he had lost all and had been reduced to ruin. Of the four books in regular Latin elegiac verse, the first two, containing a lament on his evil fortune and an altercation between himself and Fortune, are the most inspired’ (Witt, p. 440). The themes in the verses echo the exile poems of Ovid, and indeed the author draws far more on classical than on Christian writers. His main influences, however, were the French poets connected with the twelfth-century poetic Renaissance, such as Walter of Châtillon, Alain of Lille, and Walter Map. Enrico’s poetry was widely circulated in medieval times, influencing writers such as Dante and Boccaccio.

**This is the first book to be issued by Cologne’s Retro minores printshop, known by the address given in the colophons behind the Franciscan Minorite convent. It was active from 1497 to 1504 and may have been connected with Heinrich Quentell; it is also associated with**

the printer Martin von Werden, who continued the printing under his own name from 1504, though from a different address.

**ISTC lists just one copy in the US (Harvard) and none in the UK.** This is the only copy we have traced at auction (Sotheby’s, 17–18 June 1968, bought by Breslauer).

HC 8431\*; GW 12262; Goff H49; BSB-Ink H-94; ISTC ih00049000. See Witt, *The two Latin Cultures and the Foundation of Renaissance Humanism in medieval Italy* (2021).



## Editio Princeps The Oldest Mathematical Textbook Still in Use

**28. EUCLID.** Στοιχειων βιβλ. ιε εκ των θεωνος συνουσιων. Εις του αυτου του πρωτον, εξηγηματων Προκλου βιβλ. δ. Adiecta praefatiuncula in qua de disciplinis Mathematicis nonnihil. Basel, Johannes Herwagen, September 1533.

Folio, pp. [xii], 268, 115, [1]; text in Greek, woodcut printer’s device to title-page and final verso, woodcut initials, α1r within woodcut border, woodcut diagrams, woodcut headpieces, skilful repair to title-page where an old inscription removed, old ink stains to lower margins of κ4–6 and ξ4–5, very slight dampstain to outer margin of final leaves, nonetheless a very good copy; bound in eighteenth-century Italian vellum, gilt red morocco lettering-piece to spine, edges speckled red; manuscript diagrams in brown ink to the margins of a few leaves and a few notes and corrections in Greek (e.g. on π2–3 and σ5), eighteenth-century Italian shelfmark to front pastedown ‘Pluteus octavus capsula prima’ below erased inscription, later note in German, modern collector’s bookplate. **\$24,500**

**Editio princeps of Euclid, the ‘oldest mathematical textbook still in common use today’ (PMM), a work which ‘has exercised an influence upon the human mind greater than that of any other work except the Bible’ (DSB).**

The ‘decisive influence of Euclid’s geometrical conception of mathematics is reflected in two of the supreme works in the history of thought, Newton’s *Principia* and Kant’s *Kritik der reinen Vernunft* (DSB).

The text was edited by Simon Grynaeus, professor of Greek at the University of Basel, who dedicated the work to Cuthbert Tunstall, bishop of Durham. During a visit to Oxford in 1531, Grynaeus found the manuscript of Proclus’ commentary which he appended to his edition of Euclid. ‘Because of his interest in the principles underlying mathematical thought and their relation to ultimate mathematical principles, Proclus’ commentary is a notable – and also the earliest –

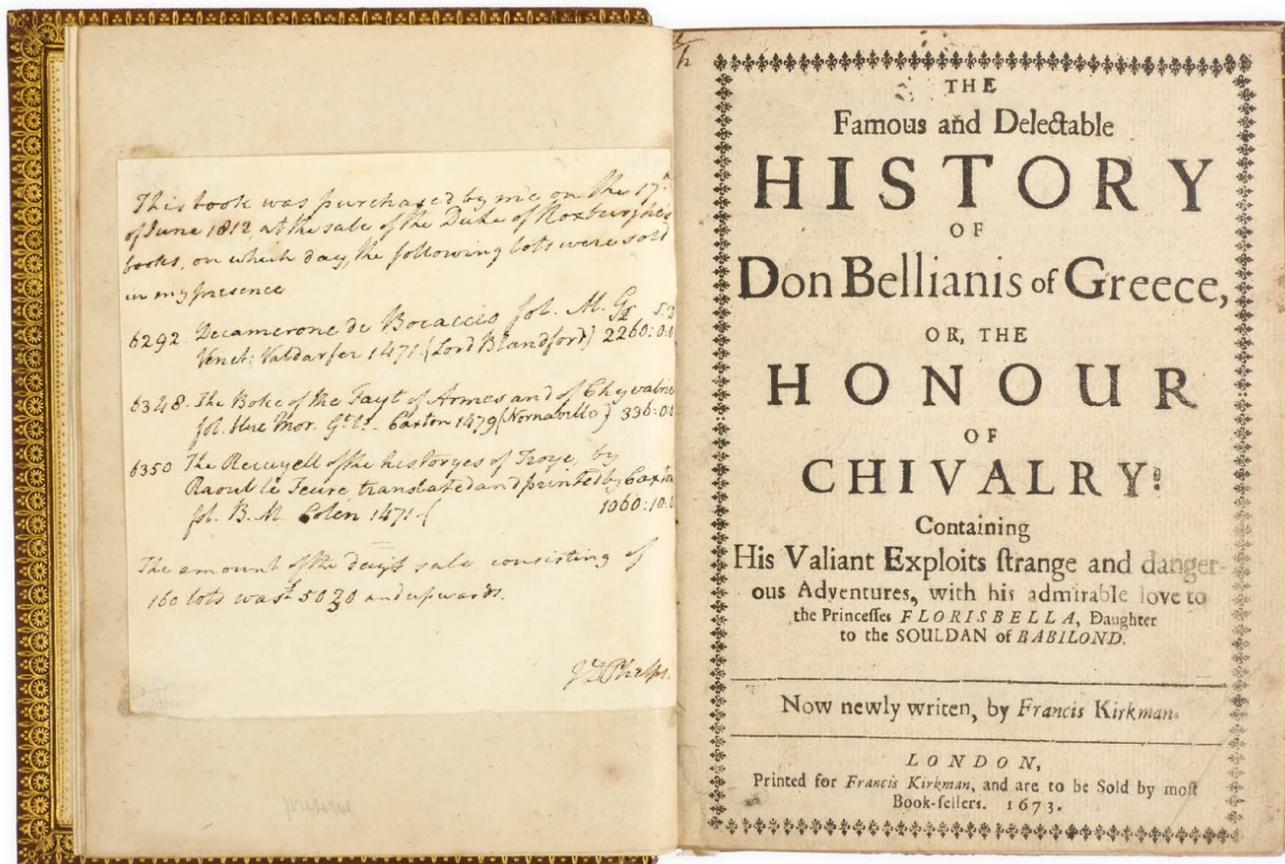


Kirkman had been an early enthusiast of romances, which he had begun to collect at school, teaching himself French in order to translate *Amadis de Gaul*. His later output as a bookseller includes both these works and reissues of earlier English drama, of which he was a proto-bibliographer, listing 690 examples in his preface to *Tom Tyler and his Wife* (1661). The preface here similarly 'surveys the available chivalric, Elizabethan, and heroic romances, its recommendations perhaps sustaining these titles' long popular success' (ODNB). It mentions his own translation of part of *Amadis de Gaul* alongside *Valentine and Orson*, the *Seven Champions of Christendom*, *Palmerin of England*, and many other chapbook staples, as well as Sidney's *Arcadia* and the *Urania* of Lady Mary Wroth.

#### Provenance:

John Ker (1740–1804), 3<sup>rd</sup> Duke of Roxburghe, sold as lot 6364 in the 1812 auction catalogue of the Roxburghe library. Formed over the last three decades of his life by one of the most obsessive collectors in the history of bibliomania, it amounted to some 30,000 volumes. Lots 6066–6420 were devoted to 'Romances', including the celebrated Valdarfer *Decamerone* (1471), the sale of which was the occasion for the foundation of the Roxburghe Club. John Delafield Phelps (1764/5–1842), who purchased this volume for £1 6s, also reports the sale 'in my presence' of the *Decamerone* and two Caxton incunables; a founder member of the Roxburghe Club, he collected Gloucestershire books in particular.

ESTC R16345, R213602, R26833; Wing K632A, K633B, K634.



## The Golden Fleece Legend as *Speculum Principis*

**30. [FILLASTRE], Guillaume.** Le premier [- second] volume de la Thoisson dor ... Auquel sous les vertus de magnanimité et justice appartenans a Lestat de noblesse sont contenus les haulx vertueux et magnanimes faitz tant des treschrestiennes maisons de France Bourgongne et Flandres que dautres roys et princes de lancien et nouveau testament. Nouvellement imprime [- Traictant de la vertu de justice et des autres vertus qui delle dependent et precedent]. Paris, Jean Petit [for Poncet Le Preux], [(colophon:) Troyes, Nicolas Le Rouge, 21 April 1530].

Two vols bound in one, folio, ff. I: [ii], cxxxv, II: [iv], [1, blank], 'ccxliii' (recte ccxlv); lettres bâtarde, title printed in red and black within architectural woodcut border incorporating Petit's name and device, woodcut illustrations (including one of the author writing at a desk to title verso, repeated on second title-page and AA1'), woodcut initials; bound in late nineteenth-century crushed red morocco by Lortic (front turn-in signed in gilt), boards gilt with a *semé* of fleurs-de-lys and saltires, spine gilt in compartments and lettered directly in gilt, edges marbled and gilt, marbled endpapers; minimally rubbed at extremities, a few faint spots, small hole at foot of front joint, but a very good copy; small modern ticket removed from rear pastedown. **\$13,000**

**Rare third edition (first, 1516) of the most successful contemporary treatise on the Order of the Golden Fleece, composed by a prominent member of the order for the son of its founder, Charles the Bold of Burgundy.**

Guillaume Fillastre (?1400–1473) was a Burgundian statesman and bishop in the service of Philip the Good, Duke of Burgundy, who had established the chivalric Order of the Golden Fleece in 1430. Fillastre was appointed the second Chancellor of the Order. After Philip's death in 1467, which ended Fillastre's political career, he began composing this work about the Order and the moral and theological origins of political power; only two of the projected six volumes were completed. Fillastre, an accomplished humanist, recruits heroes and exemplary men from classical antiquity, from early French history, and from the Bible to advance ideals of just leadership, magnanimity, and trust between a ruler and his subjects. 'Such a relationship implied that the rulers reigned justly and exhibited generosity, while the subjects obeyed him of their own free will and granted him financial support when need dictated it' (Schulte, p. 399). Fillastre's elegant and inventive transformation of the mythological Jason into a Christian model and his semi-historical account of French history combine to create a *speculum principis* for the dedicatee, Philip's successor Charles the Bold, who was presented with an illuminated manuscript of the treatise in 1473.



This is one of perhaps sixteen works printed by or for Nicolas Le Rouge in Troyes. Three issues of this edition exist, one with just the address of Poncet Le Preux on the title-page, as here, another including his name, and a third, recorded in a single copy at the BnF, with the name of Gilles de Gourmont. The woodcuts of Jason on A4r and on A8v, while seemingly identical, are in fact different blocks; one was previously used by Antoine Vérard, and the other by Philippe Le Noir, for their editions of Colard Mansion's translation of Ovid (see Fairfax Murray, French 364). The woodcut of the author in his study belonged to Guillaume Le Rouge, the cousin of Nicolas Le Rouge, and some of the smaller woodcuts were also used in books of hours by Simon Vostre.

This is one of two copies similarly bound by Pierre-Marcellin Lortic (1822–1892); the other, with the addition of coloured morocco onlays, was Lortic's own copy and included in the posthumous sale of his library in 1894 (lot 153).

We have located only four copies of any issue in the US (Harvard, Morgan, UCLA, Williams College).

Bechtel F-96; BP16 106293; USTC 1047; Rép. bibl. xvi<sup>e</sup> siècle 12: Troyes, Le Rouge 14. See Schulte, 'The Concept of Trust in the political Thought of fifteenth-century Burgundy' in *Trust and Happiness in the History of European Political Thought* (2018).

# The Discovery of Penicillin

31. **FLEMING, Alexander, Sir.** On the antibacterial Action of Cultures of a Penicillium, with special Reference to their Use in the Isolation of b. influenzae ... Reprinted from *The British Journal of Experimental Pathology*, 1929, Vol X., p. 226. [London, H.K. Lewis & Co., 1944.]

4to, pp. 12, with halftone illustrations in the text; stapled as issued. **\$5500**

Second edition of Fleming's study announcing the discovery of penicillin, one of 250 copies which Fleming commissioned to be printed in 1944. The original offprint, issued in 1929 in 150 copies and liberally distributed by Fleming to the scientific community at large for the prompt furthering of much-needed research, is now virtually unobtainable.

In 1928, while working with culture plates of *Staphylococcus* bacteria at St Mary's Hospital in London, Fleming noticed that some of his plates had become contaminated with a mould and that the bacterial colonies in contact with it had become transparent or dissolved. He reported his discovery in 1929 in a paper published in the *British Journal of experimental Pathology*, naming the bactericidal substance 'penicillin' and proposing that an extract from it 'may be an efficient antiseptic for application to, or injection into, areas infected with penicillin-sensitive microbes'. However, as the substance proved too intractably unstable and Fleming remained unable to produce a stable and reliable drug, the paper failed to achieve an immediate impact. Only over a decade later, in 1940, did Ernst Chain and Howard Florey succeed in stabilising the drug and prescribing dosages for treatment.

Provenance: The virologist Fred Himmelweit (1902–1977), who fled Germany in 1933, ending up in London with a job at the Wright-Fleming Institute at Saint Mary's Hospital, first under Sir Almroth Wright (1861–1947) and then under Fleming. There he studied viruses and the development of influenza vaccines, and eventually became director of the Department of Virus Research.

Norman 799. See Garrison-Morton 1933; *Heirs of Hippocrates* 2320; *One hundred Books famous in Medicine* 96; and PMM 420a.

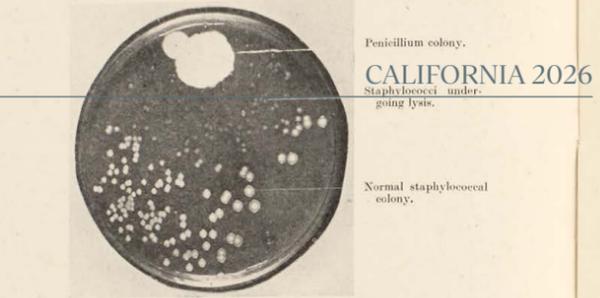


Fig. 1.—Photograph of a culture-plate showing the dissolution of staphylococcal colonies in the neighbourhood of a penicillium colony.

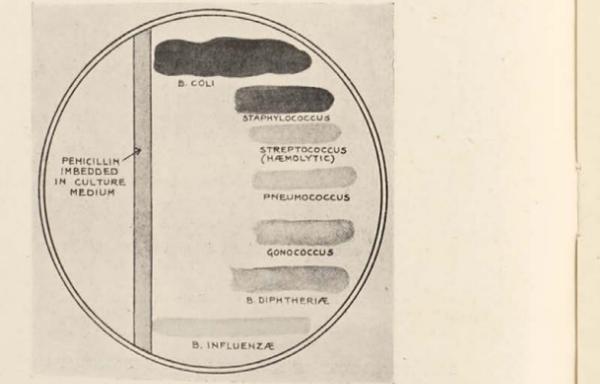


Fig. 2. Fleming.

Reprinted from *The British Journal of Experimental Pathology*, 1929, Vol. X, p. 226.

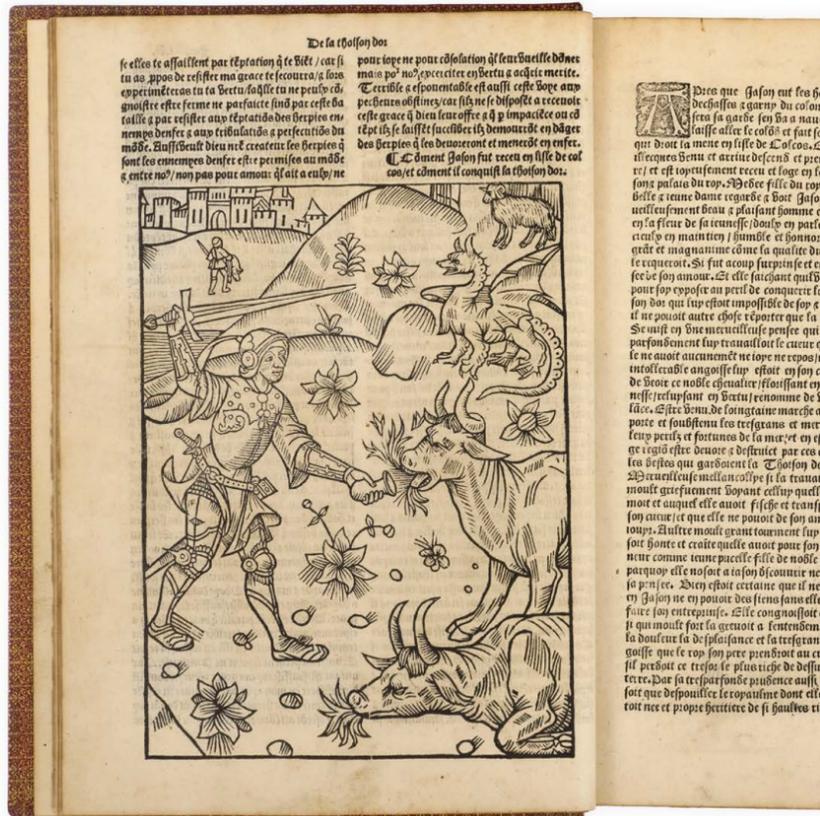
## ON THE ANTIBACTERIAL ACTION OF CULTURES OF A PENICILLIUM, WITH SPECIAL REFERENCE TO THEIR USE IN THE ISOLATION OF B. INFLUENZÆ.

ALEXANDER FLEMING, F.R.C.S.  
From the Laboratories of the Inoculation Department, St. Mary's Hospital, London.

Received for publication May 10, 1929.

WHILE working with staphylococcus variants a number of culture-plates were set aside on the laboratory bench and examined from time to time. In the examinations these plates were necessarily exposed to the air and they became contaminated with various micro-organisms. It was noticed that around a large colony of a contaminating mould the staphylococcus colonies became transparent and were obviously undergoing lysis (see Fig. 1).

Subcultures of this mould were made and experiments conducted with a view to ascertaining something of the properties of the bacteriolytic substance which had evidently been formed in the mould culture and which had diffused into the surrounding medium. It was found that broth in which the mould had been grown at room temperature for one or two weeks had acquired marked inhibitory, bactericidal and



## Translated by a Woman for a Female Friend

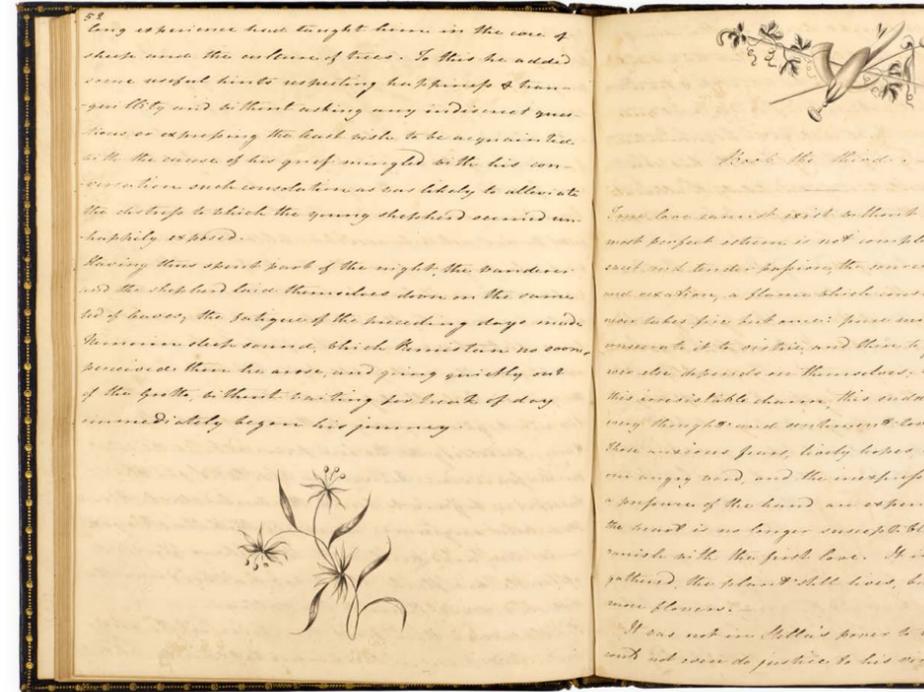
**32. FLORIAN, Jean-Pierre Claris de.** 'Stella a pastoral Romance ... Translated from the French'. [?England, early nineteenth century.]

Manuscript on paper, 4to, pp. [iv], 152, [2]; in a neat hand in brown ink, **with head- and tailpieces in ink and wash**; a cut paper silhouette portrait pasted in at the front; in very good condition, bound in contemporary black sheep, gilt, borders roll-tooled in gilt, spine gilt in compartments with sunbursts and the same roll tool, lettered directly 'Gage d'Amitié', green marbled endpapers. **\$1300**

An apparently unpublished manuscript translation of Florian's popular romance *Estelle* (1788), a pastoral set in the Cévennes in the fifteenth century; it is in prose but regularly interspersed with poetry. There were two published English translations: *Stella, a pastoral Romance* (1791), by Elizabeth Morgan, and *Estelle* (1798) by Susanna Cummyng – the text here is different from both of these, but the originator was again a woman. The vignette illustrations include a cupid riding a lion, flowers, harps, and agricultural tools.

Prefatory to the translation is an original poem – 'Go book, and pour in Ellen's ear / The pages I have written here' – signed by the translator 'M. F.'. She asks the recipient to forgive its faults: 'How could she this translation make / Without a blot or a mistake' when every time 'a passage did perplex, / And with its difficulties vex, / Thy image would intrude'.

A high spot in its genre in France, *Estelle*, published in the same year that Florian was elected to the Academie Française, was very successful, with several editions within the first year. The theme was self-sacrifice, firstly of Estelle, who agrees to marry the shepherd Méril against her heart because he rescued her father, and then of Méril, who lays down his own life in battle so that she might marry her love Némorin.



## Exploring the Collective Unconscious

**33. FRÖBE-KAPTEYN, Olga.** Gleichnisse. [Ascona, October 1933.]

4to, ff. 47 (i.e. 48), typescript with letterpress title; sporadic light foxing (particularly to first 10 ff. and to fore-edge); else a very good copy in twentieth-century vellum-backed boards with marbled sides; pencil presentation inscription to title 'Sophia della Valle di Casanova von der Verfasserin', three black-and-white photographs of works from Frobe-Kapteyn's 'Mediation Plates' series loosely inserted (versos numbered 24, 26, and 28 in pencil). **\$3750**

Extremely rare unpublished typescript of these symbolic short stories by Olga Frobe-Kapteyn – theosophist, visual artist, and collaborator of Carl Jung – produced in the first year of her seminal interdisciplinary Eranos Conferences, one of very few copies produced by the author for private circulation, our copy presented by Frobe-Kapteyn to the Irish painter Sophie della Valle di Casanova (née Browne).

Born in London to Dutch parents (her mother was a friend of Shaw and Kropotkin), Fröbe-Kapteyn (1881–1962) was educated at North London Collegiate School and studied History of Art in Zurich before marrying conductor Iwan Hermann Fröbe. Following her husband's death in 1915 (and brief stints in Braunschweig, Munich, and Berlin), Fröbe-Kapteyn returned to Switzerland, taking up residence at Casa Gabrielle in Ascona, on the banks of Lago Maggiore, in 1920, where she would spend the rest of her life. Each dreamy, fairytale-like 'Gleichnis' ('Parable'), written during her time at Ascona and dedicated to a different friend, is an 'attempt to delve into the depths of the human soul', a written manifestation of the author's belief that the deepest things in human life can only be spoken or expressed through images' (preface, *trans.*). The stories are dedicated to Bettina, her daughter; herself; and several friends, identified by their initials (J.v.R., A.R.-H., P.E., K.F., J.v.S.).

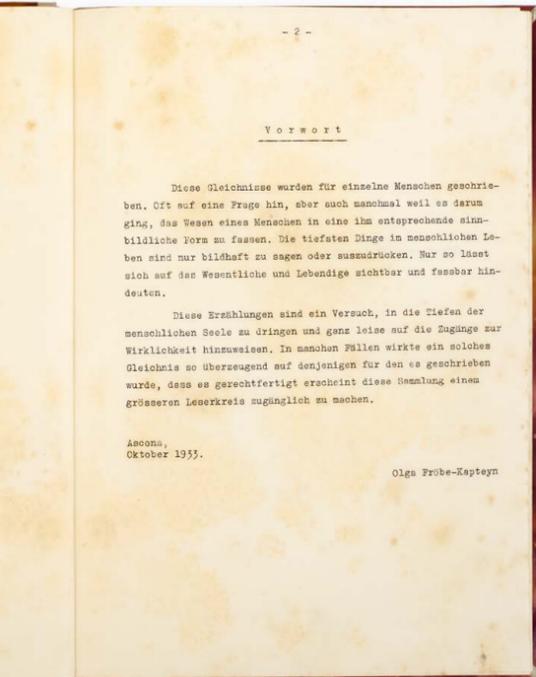
Fröbe-Kapteyn founded the humanistic intellectual group Eranos at the suggestion of Rudolf Otto, her friend and collaborator, and arranged annual interdisciplinary conferences from 1933, including participants such as Carl Jung, Gershom Scholem, Herbert Read, Erich Neumann, Leo Baeck, Martin Buber, Erwin Schrödinger, Heinrich Zimmer, and Károly Kerényi; the theme of the first Eranos conference, held only a few months before the present work was completed, was 'Yoga and Meditation in East and West'; the Eranos Foundation continues to hold conferences to this day. Her initiative received much support and inspiration from Jung, and Fröbe-Kapteyn's iconographical research between 1938 and 1941 was funded by Paul and Mary Elizabeth Conover Mellon, the primary sponsors of Eranos from 1947 to 1967.

Loosely inserted are photographic reproductions of three of Fröbe-Kapteyn's 'Mediation Plates', geometric, symbolic works inspired by Eastern philosophy, theosophy, and the occult, which she developed c. 1926–34. Rudolf Otto had examples of the 'Mediation Plates' in his home, and they have since been exhibited at the Centre Pompidou, the Kunsthalle Mainz, and the New Museum, *inter alia*.

### Provenance:

Presented by the author to her friend, the Irish painter and sculptor Sophie Browne (1866–1960); in 1896 she married her cousin, Marquis Silvio Della Valle di Casanova (who had trained with Lizst), and the couple renovated Villa San Remigio, on the banks of Lago Maggiore, in 1916. There, they hosted a number of illustrious guests including Gabriele d'Annunzio, Hermann Hesse, Hugo Wolf, the pianist Clara Wieck (wife of Schumann), and Umberto Boccioni (who painted his famous portrait of Ferruccio Busoni during a visit to the villa).





We find one copy, at the Eranos Foundation Archives in Ascona-Moscia. OCLC records another, at the British Library, but with different pagination (pp. 54).

See Hakl (trans. McIntosh), *Eranos: an alternative intellectual History of the twentieth Century* (2014), pp. 43–4; Hanegraaff ed., 'The Eranos Experience: Spirituality and the Arts in a comparative Perspective', in *Fondazione Giorgio Cini, Religiosities* 4:1 (2025).

## Plagiarising Preaching

**34. [FUNERAL SERMONS.]** Annotated sammelband of eleven eulogies, a discourse, and an address, with additional manuscript material bound in. [Paris, 1682–1692.]

Thirteen works in one vol., 4to, with 10 pp. of manuscript interspersed; numerous large ornaments, initials, and head- and tailpieces (mostly copper-engraved), one work with woodcut ornaments and initials pasted in; marginal dampstaining throughout, some quires browned, a few marginal paperflaws, two leaves creased, small wormhole to lower margin of final leaves, but generally good copies; bound in later green vellum to period style, eighteenth-century gilt red morocco lettering-piece ('ORAISONS | FUNEBRE') relaid to spine, edges speckled red, contemporary marbled endpapers; neat ink ownership inscription 'Ex libris Guidonis Michælis Audran Doctoris Theologi' to first title, contemporary ink annotations throughout, later ink presentation inscription to front flyleaf. **\$1650**

**A sammelband of funeral sermons for distinguished women and men of the late seventeenth century, published in Paris between 1682 and 1692, thoroughly annotated by a cleric for use in his preaching and interspersed with early seventeenth-century manuscript material mostly relating to the bishopric of Lavaur in southern France.**

The volume opens with two eulogies for Maria Theresa of Spain (1638–1683), Queen of France and wife of Louis XIV, followed by three for Maria Anna Victoria of Bavaria (1660–



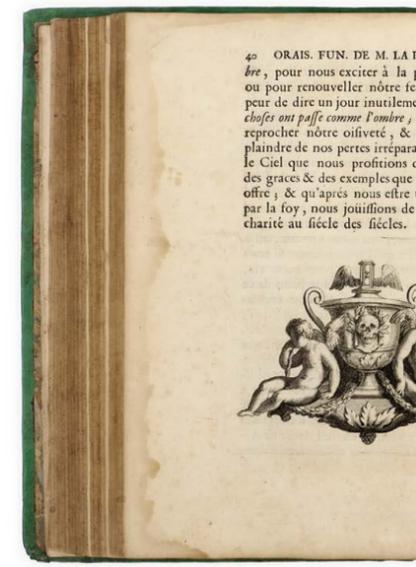
1690), *la Grande Dauphine*; further eulogies include those for the generals Louis, *le Grand Condé*, and the duc de Montausier, the Jacobite courtier and soldier Richard Talbot, first Earl of Tyrconnell, the salonist Anna Gonzaga, Princess Palatine, and the nun Marie Eleonore de Rohan, Abbess of Malnoue, complete with her epitaph rendered in both French and Italian verse. The final two works, albeit not funerary, are a discourse on martyrdom and a *Compliment fait a Monseigneur le premier president ... le 14. Novembre 1689*, both unrecorded outside France.

The additional manuscripts slightly postdate the printed works and largely relate to the bishopric of Lavaur, with a list of bishops from 1317 to 1717 (with notes in a second hand continuing to the diocese's abolition in 1801) and a four-page armorial of the bishops. Another manuscript, unfinished, lists the deaths of the early Roman Emperors, beginning

with Julius Caesar ('assassiné en plein senat'). **The sermons have been annotated throughout in the same idiosyncratic hand, marking themes and motifs suitable for reuse in sermons and identifying the appropriate feast days;** St Thomas the Apostle appears most often, but we find passages marked also for St John, Charles Borromeo, and for use in times of plague.

We have been unable to trace the Guy-Michel Audran who inscribes the first title, nor of any link to the Audran family of engravers responsible for several of the handsome copper-engraved ornaments in the volume.

**Of the thirteen works, nine are not held in the UK (and another three found in single copies only) and two are not in the US (another six in single copies at the Newberry).** A full listing is available on request.





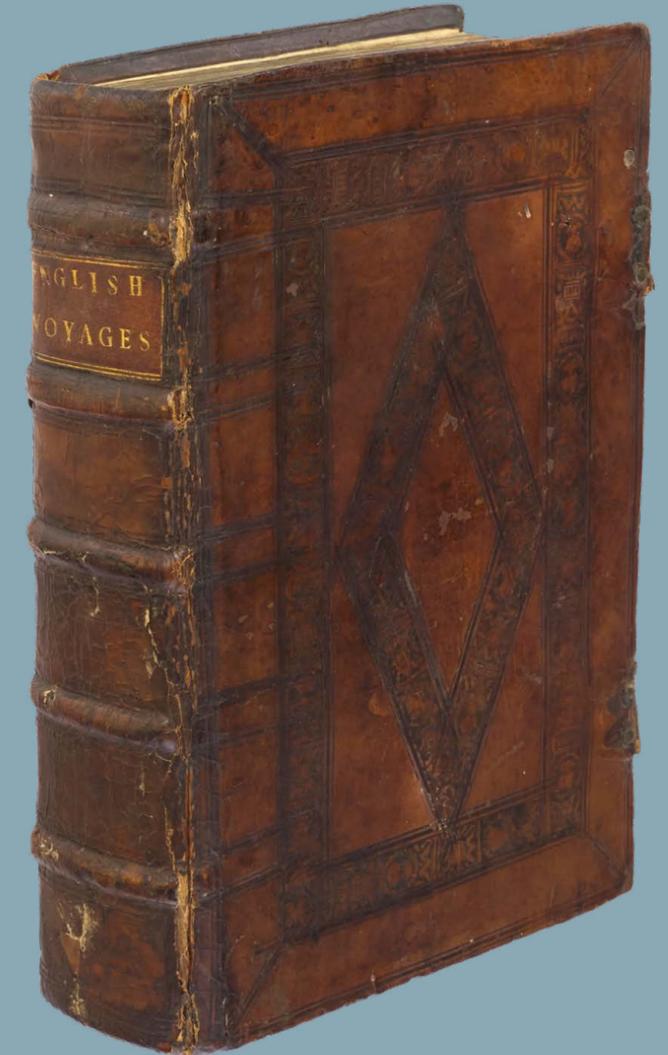
## Contemporary Calf, with the World Map

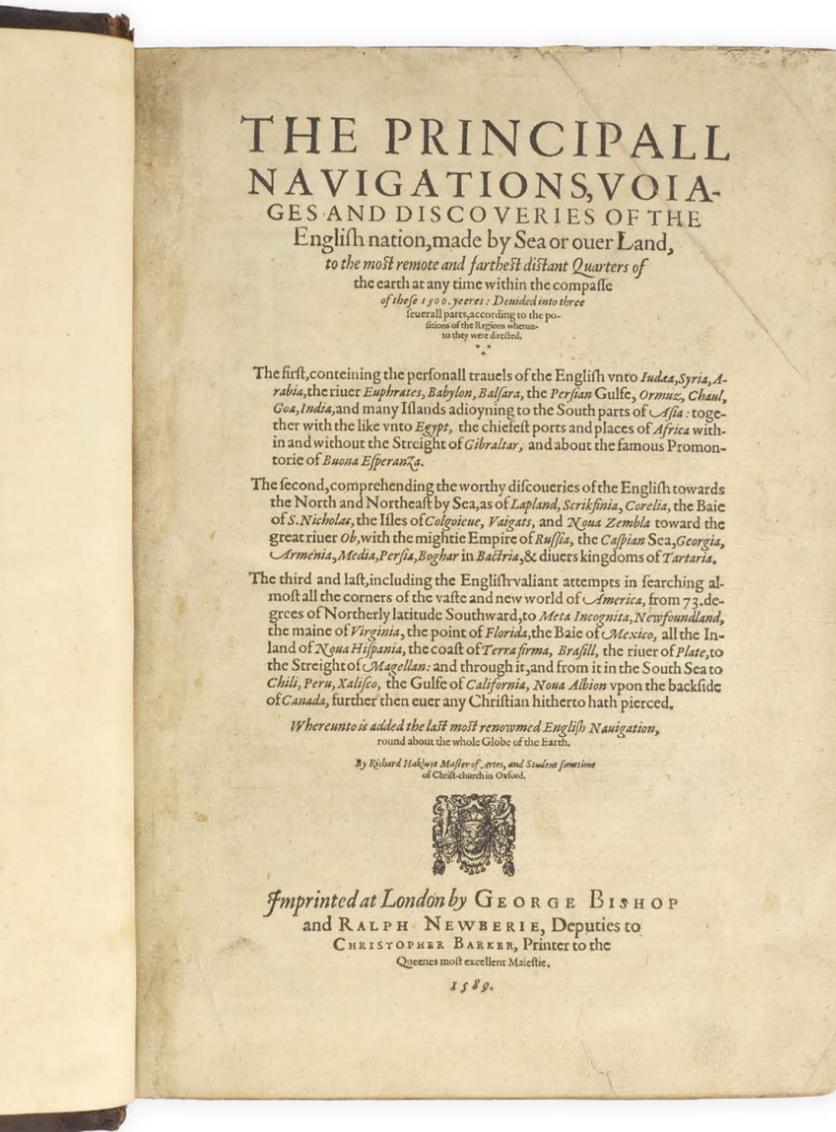
**37. HAKLUYT, Richard.** *The Principall Navigations, Voiages and Discoveries of the English Nation, made by Sea or over Land, to the most remote and farthest distant Quarters of the Earth at any Time within the Compasse of these 1500 Yeeres.* London, 'George Bishop and Ralph Newberie, Deputies to Christopher Barker, Printer to the Queenes most excellent Maiestie', 1589.

Folio, pp. [16], 242, [2, blank], 243–505, [1], 506–643, [12], 644–825, [12], with the folding world map (333 × 485 mm, 'Typus Orbis Terrarum', after Ortelius (Shirley 167), often lacking, here washed and remounted), the medial blank X4 and the terminal blank 4F4. and the six unpaginated 'Drake leaves' (not always present); Bowes leaves in the first state (headed 'The Ambassage of Sir Hierome Bowes to the Emperour of Moscovie 1583', paginated 491–505); short tear to foot of R1 neatly repaired, small rusthole in LI2–3, else a fine, crisp copy recased in its original, strictly contemporary London binding of roll-tooled calf over wooden boards (heads in wreaths and a capstan, not in Oldham), clasps repaired using the original metalwork, spine dry and with some restoration, some wormholes to rear cover, new endpapers; crimson morocco pull-off box. **\$480,000**

**First edition, a fine copy, with the world map, in a strictly contemporary London binding, of the first collection of English voyages.**

'Richard Hakluyt's collection of voyages is one of the more famous works of Elizabethan history and literature, but it is generally known and read in the three-volume edition, *The principal navigations*, of 1598–1600 ... To get the freshest flavour from Hakluyt it is necessary to go to *The principall navigations* (distinguished conveniently by the doubled *l* of the second word in the title) of 1589. The narratives are nearer to the events they describe, some of them being tumbled in while the book was in the press, and Hakluyt set them out ... in a way which makes many of them more vivid and effective than after they had been sifted, scrubbed or pruned for the second edition .... The main bulk of the English voyages made in the early and middle parts of the Elizabethan period is already there, sometimes in versions of which this first edition is the only extant record. The first edition shows how Hakluyt went to work and it represents his original purposes in setting out a great, comprehensive collection on English achievements overseas' (Burns).





The world map combines several of Ortelius's maps, with the central oval taken from his third world map of 1587, and the cloud border from earlier plates. It was later re-used in the 1598 English translation of Linschoten's *Voyages*.

**The present copy, with its few and minor faults, is in our opinion one of the best likely to appear on the market.** The text, which is fresh and clean, includes the six 'Drake leaves' following p. 643, giving the earliest printed narrative of Drake's celebrated circumnavigation (1577–80), and has the 'Bowes leaves' in their first state (pp. 491–501). These bibliographical points are best explained by Quinn: 'after the book was complete and printed off two events took place which were to alter the form of surviving copies. In the first place permission was received to print an account of Drake's circumnavigation. Hakluyt had indeed begun to prepare such an account but withdrew it so as not to prejudice a collection of Drake's voyages which was in preparation. Permission now came to insert it, not improbably from Drake himself. Accordingly Hakluyt, or one of his assistants, pared down the available materials ... had them printed on the same paper and in the same type as the rest of the book, and sent them out with most of the copies sold. It would appear that some few copies were issued without the Drake leaves, and that then a

certain number were issued with the Drake leaves and without any other changes [as in the present copy]. At that point a further alteration took place: the leaves containing Sir Jerome Bowes's report of his Russian embassy in 1583–4 were cancelled', possibly at the instigation of the Russia Company. 'In any event, a more discreet and shorter version of Bowes's narrative was prepared: "printed this second time, according to the true copie I received of a gentleman that went on the same voyage, for the correction of the errours in the former impression", as Hakluyt says'. Quinn also notes that only about 'one copy in three of the surviving examples contains the map'.

The current Hakluyt census (which does not record this copy), notes only six copies in contemporary calf in this, the most ideal state, with the world map, the Drake leaves, and the first state of the Bowes leaves: Yale (Taylor 188); YCBA (the Mellon copy); Newberry (Drake leaves supplied); Detroit Public Library; Philadelphia Library Company (Drake leaves probably supplied); and the Streeter copy (sale of 20 October 1970). The Streeter copy is the only comparable copy to have sold at auction this century (\$380,000 in 2007).

Alden 589/31; Church 139–139A; ESTC S106735; Quinn, pp. 474–89; STC 12625.

## The Federalist Papers in Original Boards

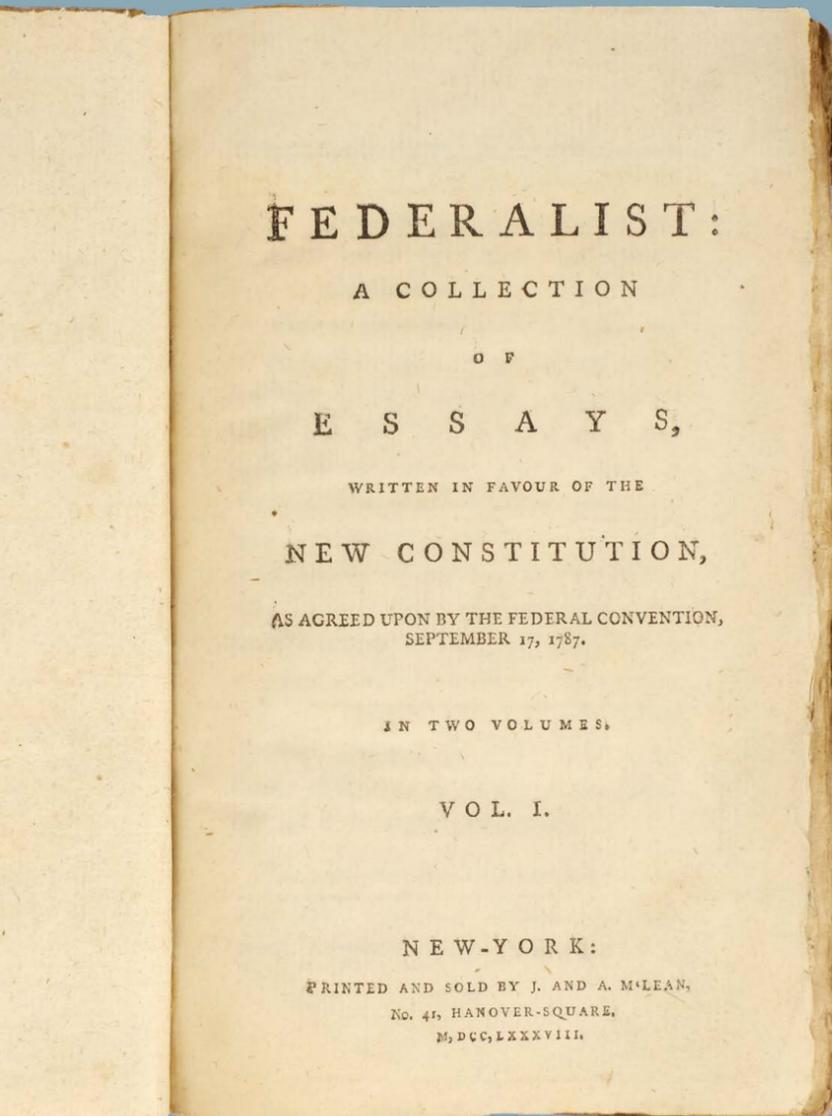
**38. [HAMILTON, Alexander, James MADISON, and John JAY].** *The Federalist: A Collection of Essays written in Favor of the new Constitution, as agreed upon by the Federal Convention, September 17, 1787 ...* New York, John and Andrew M'Lean, 1788.

Two vols, 12mo, pp. I: vi, 227, [1, blank], II: vi, 384; title-page of vol. I very neatly restored at head with old paper (possibly the original conjugate blank, which has been replaced) above the line 'Federalist', with loss of the word 'The', a few gatherings in vol. I slightly browned, paper flaw to vol. I G5 with loss to outer margin (just shaving text); vol. II quire X bound in duplicate in error (no loss), printing flaw to vol. II p. 290 where the paper was folded in the press (no loss), two marginal tears (no loss) to the last leaf; apart from the restoration to the title-page, an excellent copy, uncut, in the original boards, vol. II on slightly largely paper as usual, vol. I unopened after p. 117, vol. II entirely unopened, spine of vol. II stamped '2' in ink; spine of vol. I wanting, some light damp-stains to boards; partially obscured pencil inscription to upper pastedown vol. I 'W. Brown / Dr R / long let' (see below). **\$300,000**

**First edition in book form of *The Federalist Papers*, the single most important work of American political philosophy, a normal paper copy, very rare in the original boards, uncut and largely unopened.** Volume II is in a mixed state, with the error 'Letter LXXX' rather than 'LXX' uncorrected on p. 240, but the spine lettered '2' not 'II'.

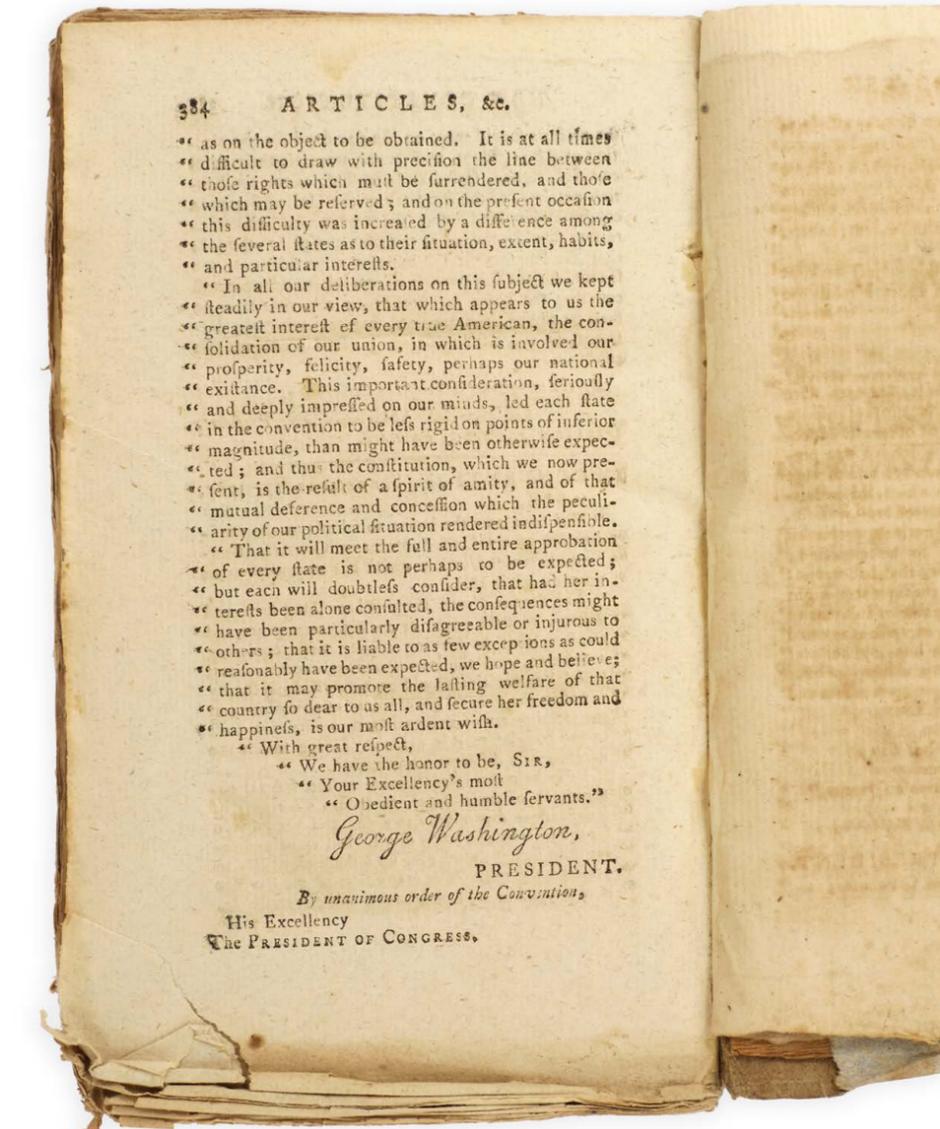
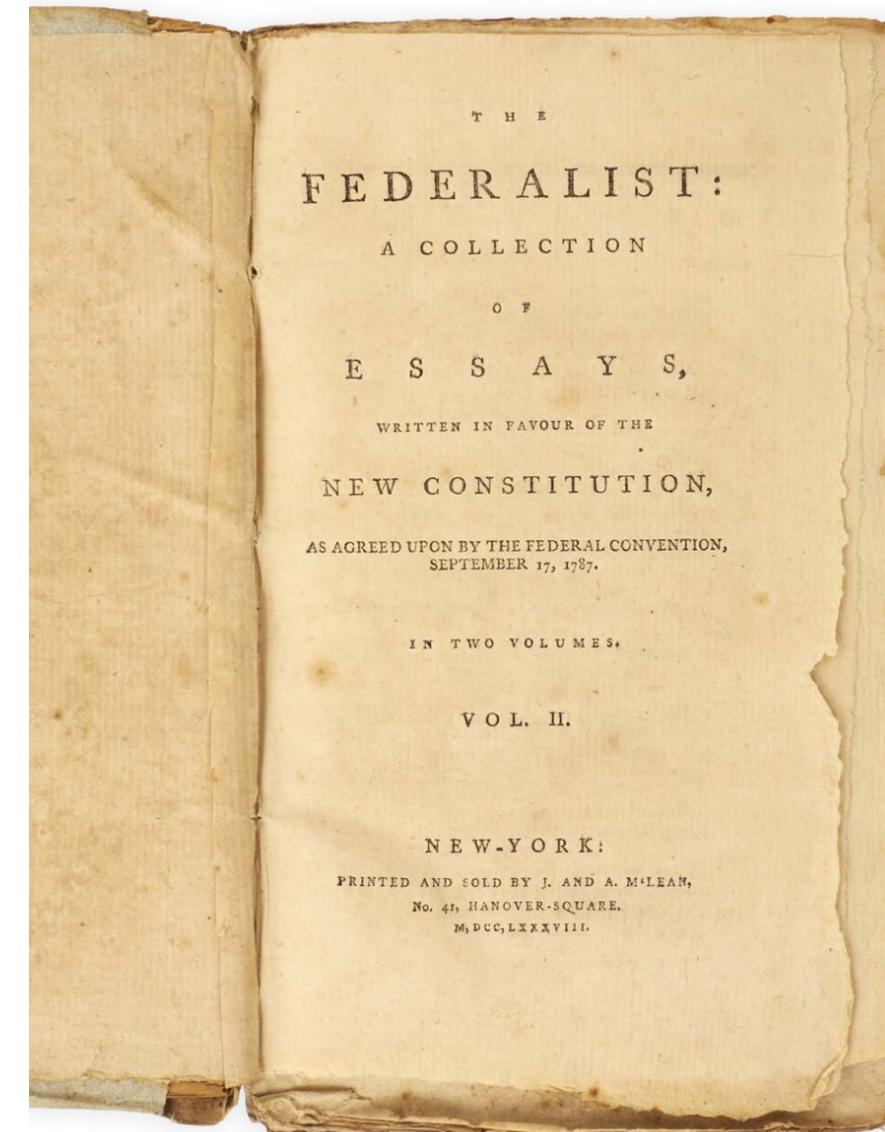
A 'commentary on the Constitution by men included among its principal architects' (PMM), *The Federalist* 'will merit the notice of posterity; because in it are candidly and ably discussed the principles of freedom and the topics of government, which will be always interesting to mankind so long as they shall be connected in Civil Society' (George Washington).



*Provenance:*

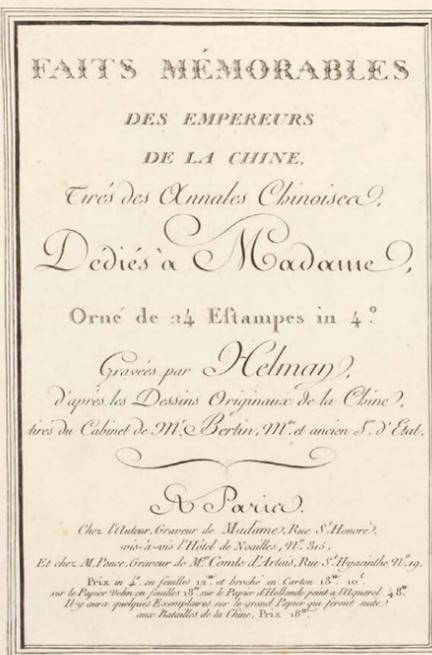
Inscribed in pencil 'W. Brown / Dr R/ long let'. Could this plausibly be by Dr William Brown and Dr Benjamin Rush? Brown (1748–1792), educated in Edinburgh, returned to set up practice in Alexandria, Virginia, where he was known to Washington (whose diary records a number of visits by Brown and his wife in the early 1770s); he joined the second Virginia Regiment as a surgeon in 1775 and was appointed Surgeon General for the Middle District by Congress in May 1777, spending that winter with Washington at Valley Forge. In February 1778 he was promoted to Physician General, replacing Dr Benjamin Rush (1745–1813). After the war (Congress had accepted his resignation in 1780), Brown rented George Washington's house in Alexandria from 1783 to '86 (the same later occupied by Bushrod Washington), and helped found the Alexandria Academy in 1785, of which Washington was a trustee. Rush, who had like Brown studied medicine in Edinburgh, and returned to set up practice at the same period, was representative of Pennsylvania and signatory of the Declaration of Independence, but had resigned from Army service in 1778 after the discovery of a letter critical of Washington. In 1787 he returned to politics as a member of the Pennsylvania ratifying convention for the new Constitution, leading the movement for its adoption.

PMM 234.





De la seule Raïson salutaire interprète,  
Sans éblouir le Monde éclairant les esprits,  
Il ne parla qu'en Sage, et jamais en Prophète:  
Cependant on le crut, et même en son pays.



## Chinese History and the Life of Confucius

**39. HELMAN, Isidore-Stanislas-Henri.** *Faits mémorables des empereurs de la Chine, tirés des annales Chinoises, dédiés à Madame, orné de 24 estampes in 4o gravées par Helman, d'après les dessins originaux de la Chine, tirés du cabinet de Mr Bertin ... Paris, chez l'auteur ... et chez M. Ponce, [1788].*

[bound with:]

Abrégé historique des principaux traits de la vie de Confucius célèbre philosophe Chinois orné de 24 estampes in 4o. Gravées par Helman, d'après des dessins originaux de la Chine envoyés à Paris par le P. Amiot missionnaire à Pekin et tirés du cabinet de Mr Bertin ... Paris, chez l'auteur ... et chez M. Ponce, [c. 1786].

Two works in one vol., large folio, I: engraved title, engraved dedication leaf, 24 engraved plates each with one accompanying leaf of engraved descriptive text, here on 25 uncut sheets (385 x 555 mm) with 2 engravings per sheet to rectos only; II: engraved title, 24 engraved plates with 28 pages of engraved descriptive text, here on 25 uncut sheets (385 x 555 mm) with 2 or 3 engravings per sheet; both works on thick paper with watermark 'Fin de Dupuy Auvergne 1784'; a little light foxing and spotting, the first work with a few abrasions to dedication plate and small chip to edge of sheet with plate 7, the second work with marginal loss to sheet with plate 17 (repaired); overall very good in modern brown paste paper covered boards, calf spine decorated in gilt with vines and with gilt red morocco lettering-piece, vellum corners; a little wear to edges. **\$8250**

**Two handsome engraved works by the French engraver and printseller Helman (1743–1806/9), here on uncut sheets, the first depicting scenes from Chinese history, the second episodes in the life of Confucius.**

'Helman was not only a talented engraver but also an astute businessman. One of his profitable commercial ventures was the *Conquêtes de l'empereur de la Chine* (1783) ... a suite of folio reductions of drawings made by French missionaries, including Jean-Denis Attiret (1702–

68), for Qianlong, emperor of China from 1736 to 1796. These were engraved under the direction of Charles-Nicolas Cochin (ii), but as the emperor had stipulated that all the proofs should be returned to China only a very few copies remained in France, in the hands of the royal family. Taking advantage of their rarity, and of the general interest in Chinese subjects, Helman produced his suite and was so encouraged by its success that he undertook two more Chinese suites, the *Abrégé historique des principaux traits de la vie de Confucius ...* and the *Faits mémorables des empereurs de la Chine*' (Grove Art Online).

The titles to both works detail the different formats available to customers and their respective prices, the *Faits mémorables* ranging from 12 livres in unbound sheets to 48 livres on papier d'Hollande with hand-coloured plates. A variant title to the *Faits* states that it was issued in four parts appearing bimonthly from 15 April 1788. According to Reed & Demattè, the prints and captions for the *Faits* were 'derived from a Qing-dynasty edition of a Ming-dynasty publication, the *Dijian tushuo* (Illustrated discussion of the emperor's mirror, 1573)'.

Löwendahl, *China illustrata nova* 654, 647; Lust 1133, 729; Reed & Demattè, *China on Paper* 20, 21.



# The 'Mad Ambition' of Revolutionary France

**40. IRWIN, Eyles.** The Triumph of Innocence; an Ode. Written on the Deliverance of Maria Theresa Charlotte, Princess Royal of France, from the Prison of the Temple ... London, W. Bulmer for G. Nicol, 1796.

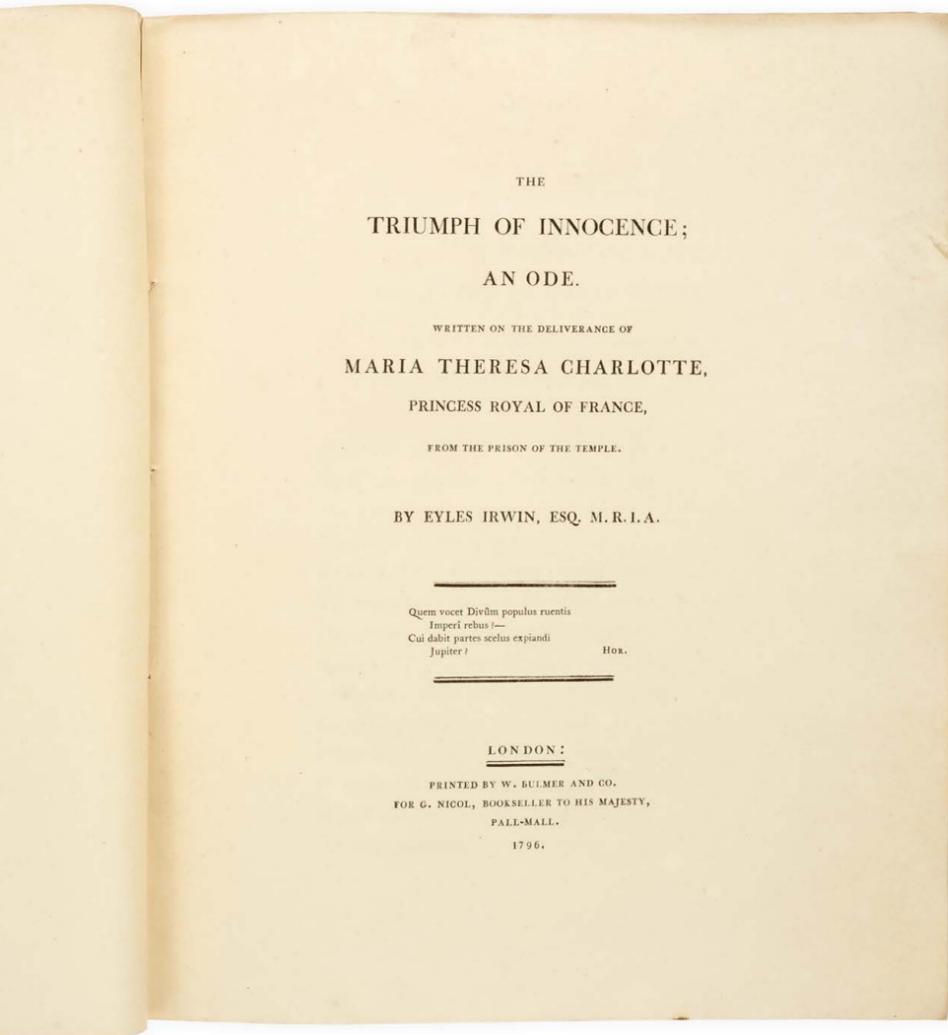
Large 4to, pp. 22, [2, blank]; with half-title; a fine copy, stitched as issued in the original blue drab wrappers. **\$1100**

**First and only edition**, very rare, of this anti-Jacobin poem celebrating the release of Marie Thérèse of France (1778-1851), eldest child of Louis XVI and Marie Antoinette, from the Temple prison, where she had been held since 1792 as the rest of her family were gradually removed and executed.

Liberated in December 1795, the Princess went into exile in Austria as part of a prisoner exchange and later moved to Britain, remaining there until the Bourbon Restoration. The India-born Irish poet and East India Company employee Eyles Irwin (1751-1817) celebrates the occasion as demonstration that France has awoken from a 'dream ... of mad ambition' in which a 'democratic crew' left 'of polish'd life, no trace'. His notes at the end explain passing reference to hurricanes in the West Indies, and quote his own poem on the execution of Marie Antoinette and his 'epitaph' on the French Convention, as well as a sonnet on Marie Thérèse's arrival into exile. Irwin is probably best known for his travelogues of voyages from India via the Red Sea in 1777 and back to India via the Persian Gulf in 1780. In later life he published a number of poems and plays, some of which 'criticize the [East India] company's policy from an Indian perspective' (ODNB).

**ESTC, Library Hub, and OCLC record three copies only: British Library, Bodley, and Cambridge University Library; no copies traced in the US.**

ESTC T54287.



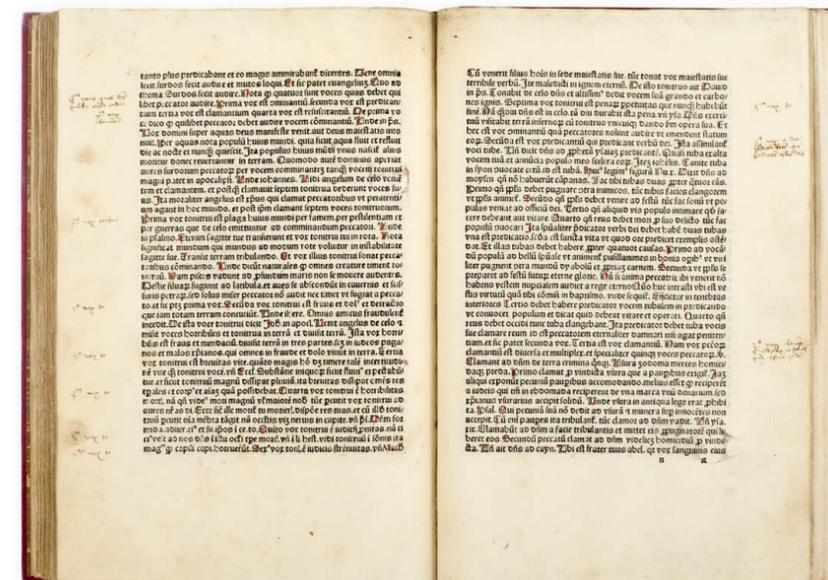
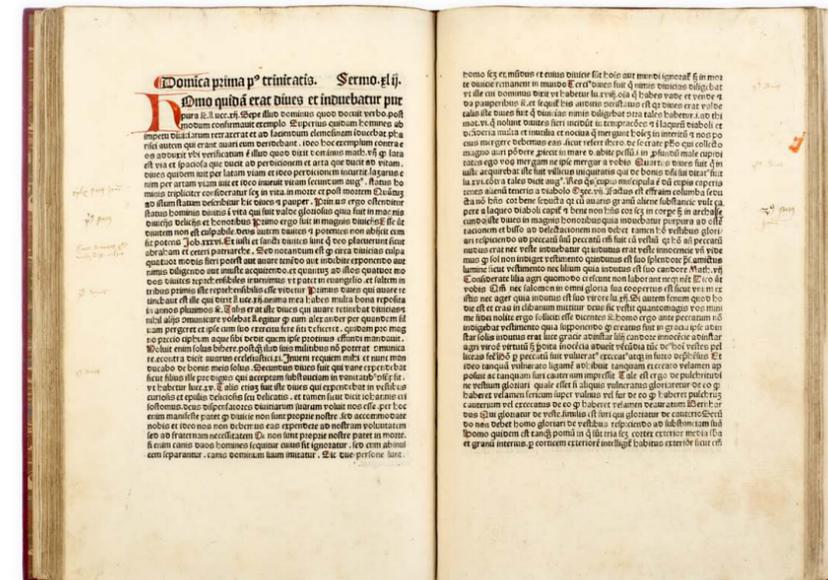
# Stress-Free Sermonising or Donkey Dung?

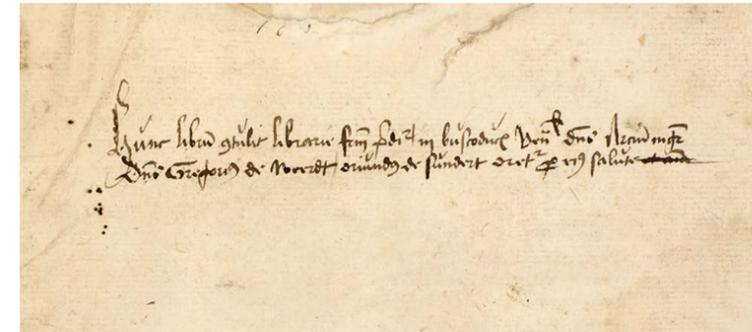
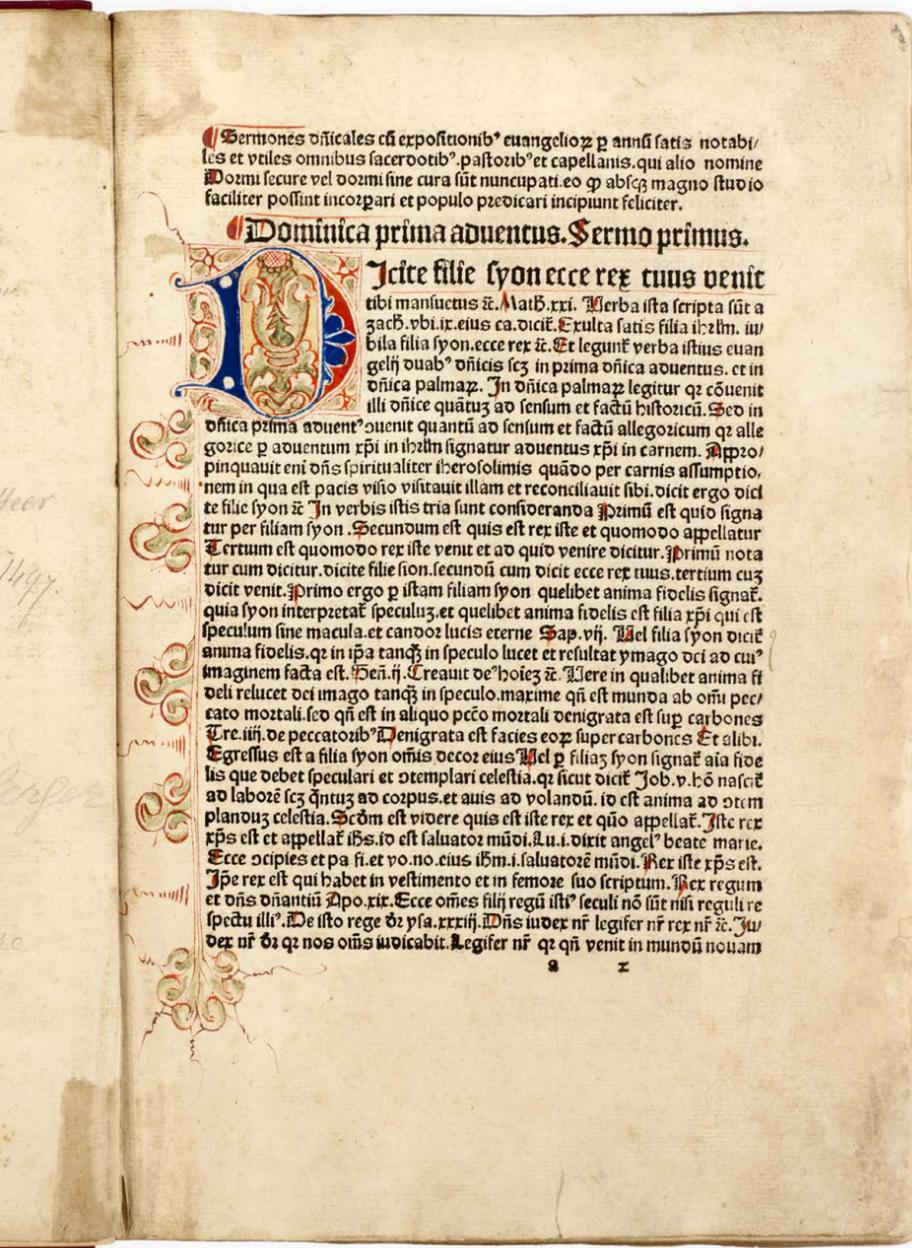
**41. JOHANNES VON WERDEN.** Sermones d[omi]nicales cu[m] expositionib[us] euangelior[um] p[er] annum satis notabiles et utiles omnibus sacerdotib[us] pastorib[us] et capellanis qui alio nomine Dormi secure vel dormi sine cura su[n]t nuncupati ... [Cologne, Johann Koelhoff the Elder, c. 1484.]

Folio, ff. [134]; a-q<sup>8</sup> r<sup>6</sup>, with preliminary blank a1; gothic letter, capital spaces, seven-line initial 'D' on a2<sup>r</sup> in blue and red with floral and foliate infill in red and pale green and matching border extension, initials supplied in red, initial strokes and paragraph marks in red, some underlining in red; some marginal losses to first blank leaf (repaired), some staining to inner corners of first two leaves, short marginal tear to a2, larger marginal tears to b8 and o1 (with repair to verso) all without loss, small marginal hole to last leaf, occasional marginal finger marks; overall a very good copy in twentieth-century red morocco, gilt frame and border to covers, spine gilt in compartments and lettered directly in gilt, marbled endpapers; contemporary ownership inscription to blank a1 'Hunc librum contulit librarie fratrum praedicatorum in buscoduch venerabilis dominus artium magister dominus Gregorius de Weerdt oriundus de sundert oretrur pro eius salute et anima', contemporary marginal annotations to 12 pp., bibliographical pencil notes in French to a1<sup>v</sup> and to rear endpaper. **\$8500**

**A very rare edition of this collection of popular sermons by Johannes von Werden (or Johannes de Verdena, d. 1437), a Franciscan preacher from Cologne, which was printed perhaps forty times in the fifteenth century, from 1477 onwards.**

This is the first of his two renowned sermon collections, for the temporal cycle of moveable feasts for the liturgical year. 'The nickname of the collection, "dormi secure" ("sleep soundly"), may have implied jokingly that its users were too ignorant or lazy to compose new sermons on short deadlines. Although it was a highly successful book ... Martin Luther dismissed it as "donkey dung, introduced by the devil"' (Bridwell Library Special Collections).





The secret of its success may have been that it took note of the needs of all priests and preachers (omnibus sacerdotibus, pastoribus et capellanis), providing this diversified audience of pastoral workers not only with practical advice on matters of presentation and content, but also with two complete series of sermones de tempore and two complete series of sermones de sanctis. Thus, these priests and preachers had at their disposal both a practical performance manual and a large number of ready-made catechistic sermons for all occasions during the liturgical year' (Roest, p. 106).

The text opens with an attractive initial 'D' in Netherlandish style, which fits with the provenance: a contemporary inscription indicates that this copy was presented to the library of the Dominican brothers of 's-Hertogenbosch (Bois-le-Duc), in the Dutch province of Brabant, by Gregorius de Weerd of Zundert, Master of Arts.

A few of the sermons have attracted the attention of a contemporary annotator, in particular no. 42 describing various rich men, and no. 53 on the four voices sinners should listen to.

Only twelve copies of this edition are listed on ISTD, including only three in the UK (BL (2), Bodleian) and one in the US (University of Chicago).

BMC I 226; Bod-inc J-204; Goff J454; ISTD ij00454000. See Roest, Franciscan Literature of religious instruction before the Council of Trent (2004).

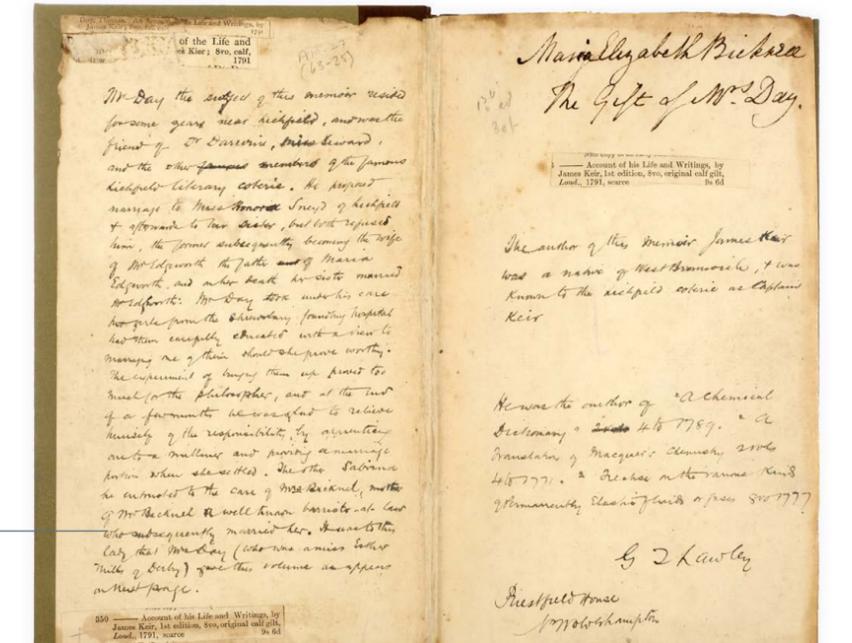
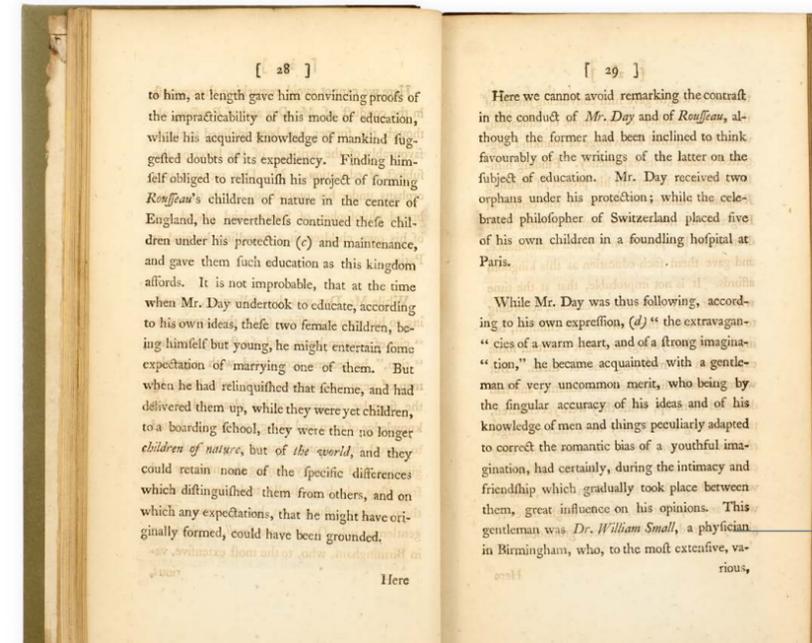
# Creating the Perfect Wife: Kidnapping, Pistols, and Illegal Adoption

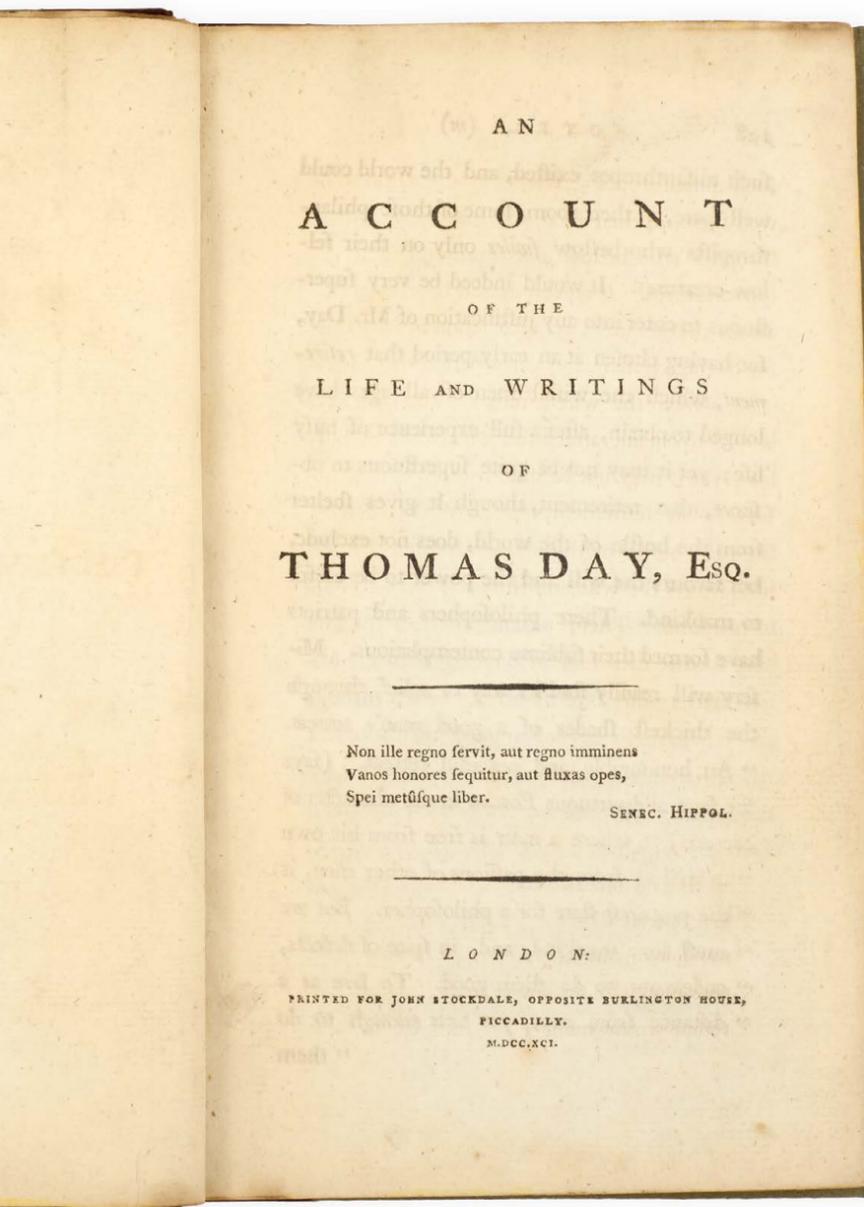
42. [KEIR, James.] An Account of the Life and Writings of Thomas Day, Esq. London, printed for John Stockdale, 1791.

8vo, pp. iii, [1, blank], 144; uniformly toned, else a good copy; bound in modern calf-backed boards with green paper sides, spine lettered directly in gilt; contemporary ink inscription 'Maria Elizabeth Bicknell | The Gift of Mrs Day.' to front free endpaper (see below), later ink notes by G.T. Lawley to front pastedown and his ownership inscription to front free endpaper; manuscript authorial corrections to pp. 3, 24, 25, and 59. \$2100

First edition of this biography of Thomas Day – notorious for his unsuccessful experiment in which he adopted two foundling girls, aged eleven and twelve, educating them in isolation in France according to Rousseau's methods in the hopes of shaping the ideal wife and marrying the more successful of the two – a remarkable association copy, presented by Day's widow Esther, the dedicatee, to her friend Maria Elizabeth Bicknell, mother-in-law of John Constable and sister-in-law of Sabrina Sidney, the subject of Day's experiment.

Thomas Day, advocate for the abolition of slavery and for American independence and author of the celebrated didactic children's novel *The History of Sandford and Merton* (1783–1789), was a friend of Richard Edgeworth and a member of the Lichfield Lunar Society (led by Erasmus Darwin and counting Josiah Wedgwood, Joseph Priestley, and the author of the present work amongst its members). After visiting Rousseau with Edgeworth and helping his friend to educate his son in the manner of Rousseau's *Emile*, Day – then aged twenty-one – decided to replicate the experiment with two orphaned girls as subjects in the hope of shaping one of them into the ideal wife, having recently been rejected both by the writer Honora Sneyd and her sister. In 1769, using Edgeworth's name, Day adopted two orphaned girls under the pretence of taking them on as housemaids, becoming a member of the governing board of the Foundling Hospital after making a fifty-pound donation.





After changing their names to Lucretia and Sabrina, he swiftly kidnapped both girls to France, where he stripped them of contact with the outside world, refused to teach them French, and employed only French-speaking staff (Keir adds a note on Day using a pistol to threaten an officer who had attempted to speak to the girls, p. 110). After deeming Lucretia 'invincibly stupid', he sent her to work for a milliner and continued the experiment with Sabrina, by this time thirteen years old, sequestering her at his home in Lichfield and 'conducting some extraordinary experiments to test her hardiness, which included dropping hot sealing wax on her arm and firing a pistol at her skirts' (ODNB).

Sabrina briefly lodged with the mother of Day's friend, the barrister John Bicknell, and Edgeworth persuaded Day to send Sabrina to boarding school shortly thereafter; upon her return at the age of seventeen, Day proposed marriage, although their engagement was broken off when he flew into a rage over the style of one of her dresses. Despite having helped hand-pick Sabrina from the Foundling Hospital with Day, Bicknell revealed to her the motives behind Day's experiment, and they married in 1784; following Bicknell's death, Sidney worked as a housekeeper for the historian Charles Burney. Day had by this time married the poet and heiress Esther Milnes, whom he forced to 'surrender her poetry, harpsichord, and friends to comply with [Day's] demands' (ODNB).

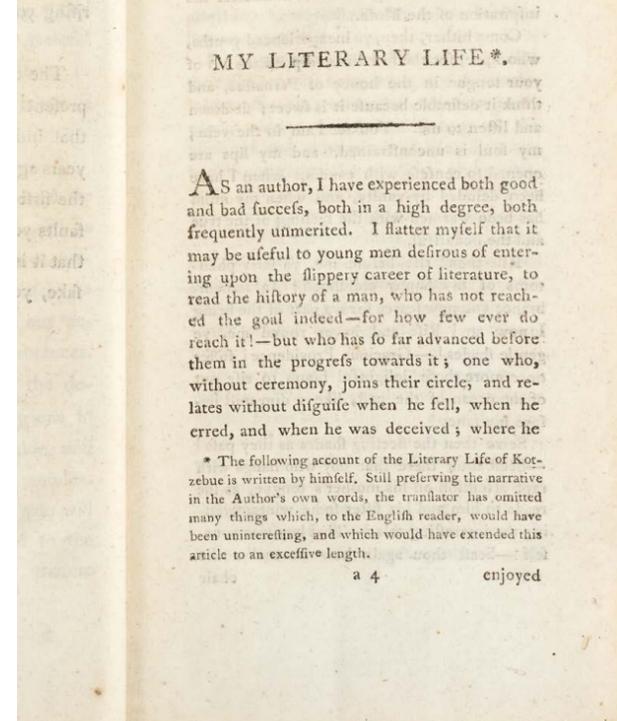
As well as an account of Day's experiment (here portraying Day rather favourably), Keir's biography also features a list of Day's publications, anecdotes about Day's childhood, several of his poems, and extracts from his letters.

*Provenance:*

1. Presented by Milnes to Maria Elizabeth Bicknell, brother of John Bicknell and sister-in-law of Sabrina Sidney. Maria Elizabeth Bicknell was the mother of Maria Bicknell and mother-in-law of the painter John Constable.

2. With the ownership inscription and manuscript notes of antiquarian bookseller George T. Lawley of Wolverhampton, notable for having acquired the personal library and papers of William Hone.

ESTC T18802.



Love across the Divide

**43. KOTZEBUE, August Friedrich Ferdinand von.** The Constant Lover, or William and Jeanette: a Tale, from the German ... To which is prefixed an Account of the Literary Life of the Author ... London, John Bell, 1799.

Two vols, pp. I: [iii]–xxvii, [1, blank], 288; II: iv, 302, wanting a half-title in vol. I if required; marginal wormtrack to front endpapers and first four leaves of vol. I, else a very good copy in contemporary half calf and marbled bards, joints a little rubbed, labels chipped; Downshire monogram to head of spine. **\$2200**

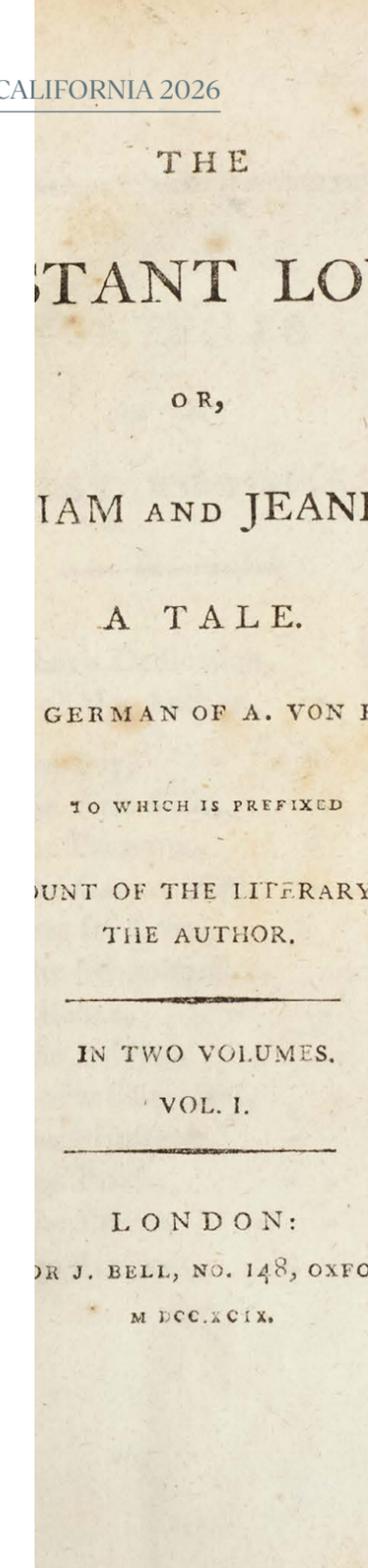
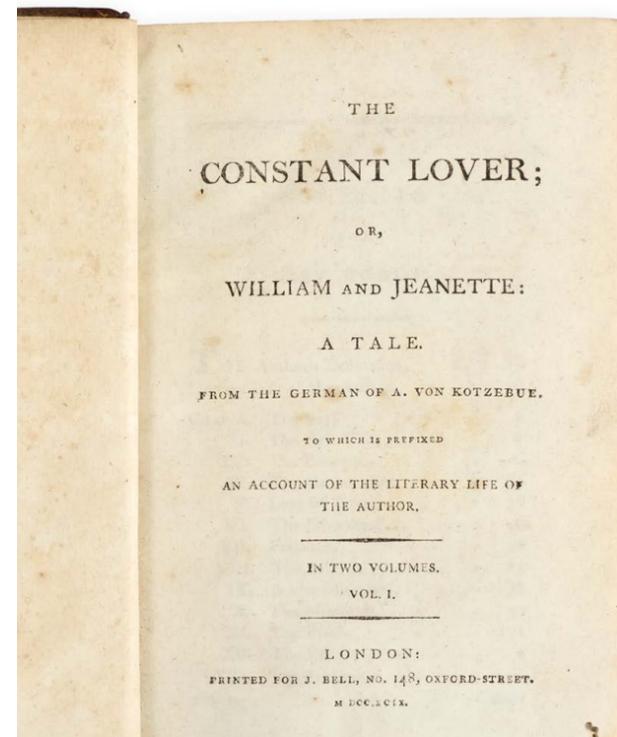
**First edition in English, rare,** of 'Geprüfte Liebe', a romance first published in Kotzebue's *Die jüngsten Kinder meiner Laune* (1793–7), and then published separately in 1799, prefaced here by a summary translation of his literary autobiography.

'A book more completely amusing we have seldom perused', enthused the *Critical Review* of this tale of two socially mismatched lovers, set in part during the French Revolution. The interesting prefatory autobiography describes the early influence of *Don Quixote* and *Robinson Crusoe*, pushed aside when Kotzebue first saw Klopstock's *Death of Adam* on the Weimar stage; a childhood encounter with Goethe; his first attempts at publication; the works he wrote in Russia in the 1780s; and his growing success with plays and novels.

The German playwright, novelist, and diplomat August von Kotzebue (1761–1819) had a brief but intense period of popularity in England that was kick-started by *Lovers' Vows*, an adaptation by Elizabeth Inchbald, and cemented by the hugely popular *The Stranger* (both 1798). Over 200 editions of his works appeared in English in the next three years, mostly plays – his prose fiction is much scarcer: Raven *et al.* list only seven titles, of one of which there are no extant copies.

*The Constant Lover* was reprinted within the year in Dublin, New York and Boston, but the London first edition of this anonymous translation is now very uncommon. **ESTC records five copies only: Bristol, British Library, Longleat; Harvard, and UCLA. Library Hub and OCLC find no further copies.**

ESTC T135703; Raven and Forster 1799: 58.





# Letters from a Marquise, Dictated to a Dominican Nun

**45. LANGEAC, Charlotte-Christine-Antoinette de Lénoncourt, Marquise de.** A collection of letters relating to her business and personal affairs. France, September 1783–September 1784.

Eighteen letters and one fragment, in French, 8vo and 4to, pp. [47] in total, together with 4 envelopes; neatly written in brown ink in several different hands, remains of several red and black wax seals; staining and dusting to a few letters, occasional chips from opening seals, light creases from folding; overall very good. **\$1750**

**A remarkable and revealing collection of letters providing a window onto the business and personal affairs of Charlotte-Christine-Antoinette de Lénoncourt, Marquise de Langeac, many dictated by her to a Dominican nun named Sister Eleonore.**

Charlotte was the daughter of the Marquis de Lénoncourt and Blainville, and in 1765 married Antoine-Gilbert Allyre, Marquis de Langeac (1735–1790). She was a canoness at Remiremont Abbey in the east of France and at some point, so the story goes, was packed off by the French court to the Dominican convent in nearby Charmes, on the river Moselle, just to the south of Nancy.

The collection comprises nine letters from Charlotte – written on her behalf by the Dominican Sister Eleonore ('Sr Eleonore religieuse dominicaine') – sent from Charmes to her notary M. Bigelot in Nancy, three signed by Charlotte herself ('Lenoncourt Lenghac'); three letters sent to Charlotte to which Eleonore has added footnotes on her behalf for forwarding to Bigelot, together with another letter to her; one fragmentary letter in Eleonore's hand; and four other related letters to Bigelot with one draft reply in his hand.

The letters date from a troubling time for the Marquise, when her health was failing, and she was embroiled in particularly difficult business transactions. A letter from one François Lafrance of Bordeaux in June 1784, in addition to complaining of asthma, rages that the Marquise has broken a contract with the Comte de Fumal and promised 100,000 livres 'to establish a hospital', concluding that she must have been taken advantage of when sick. And indeed, perhaps she had: in a footnote to a letter from the Marquise sent in July 1784, Sister Eleonore writes, 'I am ever more alarmed by the health of Madame the Marquise, I wrote this letter yesterday evening at her bedside when she had fever ... one should not doubt my sorrow in seeing her suffer'. In August the Marquise is ruing her dealings with Fumal which had landed her in trouble with her husband, asking Bigelot to send 'a general and precise account of the state of my finances in order to dispel the fears and alarms of M. de Langhac on my economies and arrangements, giving him a clear statement of my fortune and affairs ... so that M. the Marquis sees that I do not rely on myself alone but proceed with good counsel'.

In other business matters Charlotte complains of the scandalous behaviour of one Godel and his girlfriend (who had clearly 'cast a spell on him'), pays off a troublesome gamekeeper called Charles who claimed to have lost faith in 'persons of distinction', fends off the 'ugly threats' of an unpaid doctor, and arranges for a bed to be sent to 'petite Toinette'.

The everyday details in the letters are just as interesting, as the Marquise requests wallpaper paste, a preventative against bedbugs, verdigris and white lead, and a good Bologna sausage, and thanks Bigelot for sending a hamper, although lamenting that the poultry, fruit, and saucisson had gone off, much to her annoyance, and that 'the saucisson was very badly received in our monastery'.

As revealing as the letters are about the Marquise, they also say much about Sister Eleonore, who bravely endeavours to capture Charlotte's fretful stream of consciousness, clearly from dictation. Her patience and kindness shine through, as she begs Bigelot to send thirty bottles of seltzer water for the Marquise's chest, with two bottles of purgative water, 'as quickly as possible', and speaks with feeling of her alarm at Charlotte's relapsed health. The story goes that the Marquise fled from the convent at Charmes in 1791, before the Revolutionary axe fell, accompanied by a handful of Dominican sisters: was the kindly Eleonore perhaps among them?



## Stripy Swiss Schoolbooks

**46. LAUTERBACH, Barbara, and Georg Christoph LAUTERBACH.** A group of five school exercise books comprising geographical dictations. *Lenk, 1834–1849.*

Five vols, 4to, each c. [40] pp.; all but one decorated with engravings and coloured stripes; a little worn, but overall well preserved. **\$1750**

**A charming group of school exercise books from the Swiss village of Lenk im Simmental, unusually bound in decorated printed wrappers.**

The passages for dictation are largely geographical, including descriptions of German and Italian cities and states and of other European and Mediterranean nations and regions, as well as more general discussions on topographic features (borders, mountains, seas and islands, rivers, and lakes) and on populations, religion, commerce and trade, climate and fertility, and natural resources both mineral and vegetable.

The books are fittingly (if unusually) decorated with engraved illustrations relating to travel and exploration, one with images of Ferdinand Philippe d'Orléans' campaign in Algeria, another showing a 'Chinese punishment' and a hunting scene, and the two volumes belonging to Georg Christoph Lauterbach with scenes from *Gumal und Lina*, a children's story set in Africa. In the margins are occasional marks, some dated, with the teacher's feedback. Curiously, the teacher does not remark on Georg Christoph's consistent misspelling of his hometown, Lenk, as 'Benk'.

*Comprising:*  
'III. Classe. Preisbuch für Georg Christoph Lauterbach, am 25<sup>n</sup> Juni 1834'. [*Lenk, 1834.*]

4to, pp. [45]; pamphlet-stitched, covered with an engraved sheet with four illustrations and decorated with stripes in red, pink, and blue.

'III. Klasse. Dictando-Buch der Barbara Lauterbach'. *Lenk, 7 January 1836–12 May 1837.*

4to, pp. [40]; pamphlet-stitched in blue wrappers.



'III Classe. Diktandoheft des Georg Christoph Lauterbach'. *25 January 1839–8 October 1839.*

4to, pp. [40]; pamphlet-stitched in blue wrappers, covered with an engraved sheet with four illustrations and decorated with red, blue, and pink stripes.

[Dictations on geography.] '*Benk*' (i.e. *Lenk*), *24 February 1848–26 March 1849.*

4to, pp. [40]; pamphlet-stitched in plain wrappers, covered with an engraved sheet ('Der Herzog von Orleans' and 'Algerier Truppen') and decorated with rainbow-coloured stripes, edges stained red.

[Dictations on geography.] *Lenk, 23 April 1849–18 December 1849.*

4to, pp. [36], seemingly lacking an initial leaf; embroidery pattern in pencil and ink to inner rear cover and sheet of woodcut lace patterns loosely inserted; pamphlet-stitched in plain wrappers, covered with an engraved sheet ('Halali!' and 'Chinesische Strafe!') and decorated with rainbow-coloured stripes; numerous ink inscriptions of Margaretha Hartmann, Zettlitz, 1870s.

## Education in the Home: in an Amateur Binding by a Master Calligrapher

**47. [LE GUERCHOIS, Madeleine d'Aguesseau, Madame.]** *Avis d'une mere a son fils.* Paris, Desaint & Saillant, 1743.

12mo in 8s and 4s, pp. [8], 130, [4]; title-page likely a cancel; a little duststaining to title and first few leaves; else a very good copy, uncut, in near-contemporary domestic vellum (reused from an earlier binding, seemingly over pre-existing boards) decorated in ink by François Nicolas Bédigis, sewn two-up on 2 cords, with secondary sewing through every second quire to attach a canvas spine lining; manuscript booklabel 'Ex Libris Bédigis' to front pastedown. **\$2950**

**A popular work of maternal advice first published in 1708, here in a simple vellum binding richly decorated by the master calligrapher François Nicolas Bédigis (1738–1814).**

Bédigis, a professor at the Académie royale d'écriture, published several calligraphy books, notably *L'art d'écrire* (1768), *Les agréments de l'écriture moderne* (1770),

and *Ars artium* (1783). He is known to have decorated the books in his library with distinctive geometric pen-and-ink designs, and – although his designs are found also on professional plain vellum bindings – the highly unusual and slightly clumsy structure here suggests that Bédigis most likely bound (or at least re-covered) books when necessary, to produce a blank surface on which to work.



## 'Roguery, Fraud, and Debauch'

**48. LE SAGE, Alain René.** The History of Vanillo Gonzales, surnamed the merry Batchelor. In two Volumes. From the French ... London, printed for G.G. and J. Robinson, 1797.

Two vols, 12mo, I: pp. [xxii], 394, [2, errata, blank]; II: pp. [x], 383, [1, blank], wanting half-titles; slight foxing to first few leaves of both vols, else a very good set; bound in contemporary *pasta Española*, gilt borders, black morocco lettering-pieces to spines, armorial bookplate (upside-down) to rear free endpaper of vol. I of Sir Robert Johnson Eden, 5<sup>th</sup> baronet (1774–1844), of County Durham. **\$1750**

**First complete translation of Le Sage's *Histoire d'Estevanille Gonzalez, surnommé le garçon de bonne humeur* (1734), itself a loose French adaptation of *Vida y hechos de Estebanillo Gonzalez* (1646), preserving only a few episodes of the Spanish original.**

Authorship of *Vida y hechos* is uncertain; while Esteban Gonzales was a real person, born in 1608, it is unlikely (according to Professor Marcel Bataillon) that he was the author, more likely that the novel was a literary imposture usurping his name and some details of his life. It has also been attributed to Luis Vélez de Guevara. Earlier English versions, incomplete, had appeared in *The Spanish Libertines* (1707) and *The Comical History of Estevanille Gonzalez* (1735). 'The present, however, is certainly the first time it has appeared wholly in an English dress' (preface). The picaresque *Vanillo Gonzalez* 'contains exact portraits of a variety of real characters, moral, political, and literary; a series of lively and pleasant adventures; and many keen but just censures upon the vices and follies of mankind ... Where is the

folly of *pedantry* more humorously exposed, the compunctions of *avarice* more correctly depicted, or the pretensions of *empiricism* more happily ridiculed, than in the characters of the old Knight, the Licentiate Salablanca, Dr. Arriscador, and his Coadjutor Potoschi? Can the female mind be more seriously warned against the dangers of *coquetry* than by the fate of Donna Innes; or the career of youthful vanity be more instructively checked than by the story of Don Ramirez de Prado?' (*ibid.*).

The *Monthly Review* was not quite convinced: 'In the general turn of character and business, this novel very strongly resembles *Gil Blas*; and too frequently throws the interest on the side of roguery, fraud, and debauch, to be very favourable to morality; but it is full of incident, and of entertaining adventures, and seems to be not ill translated.'

ESTC T120779; Garside, Raven, and Schöwerling 1797:40.

## Love, Sex, and Beauty

**49. [LOVE.]** Voyage sentimental et philosophique autour du corps d'une femme. Par D.K. de L ... Premier [- Second] volume. Paris, à l'imprimerie du Journal de l'instruction publique, an XIII (1805).

Two vols in one, 12mo, pp. [4], iv, 207, [1, blank]; [2], 207, [1, blank]; occasional slight spotting and foxing, a couple of small marginal paperflaws, small wormtrack to inner margins of pp. 77–84; a very good copy in late nineteenth-century calf-backed sprinkled boards, spine lettered and decorated in gilt; a little wear to corners, slight rubbing to extremities; small blue ink stamp to verso of half-title. **\$2100**

**First and only edition of a remarkable and rare work, at once a love story and a dissertation on spiritual and physical love, sex, physiognomy, and beauty.**

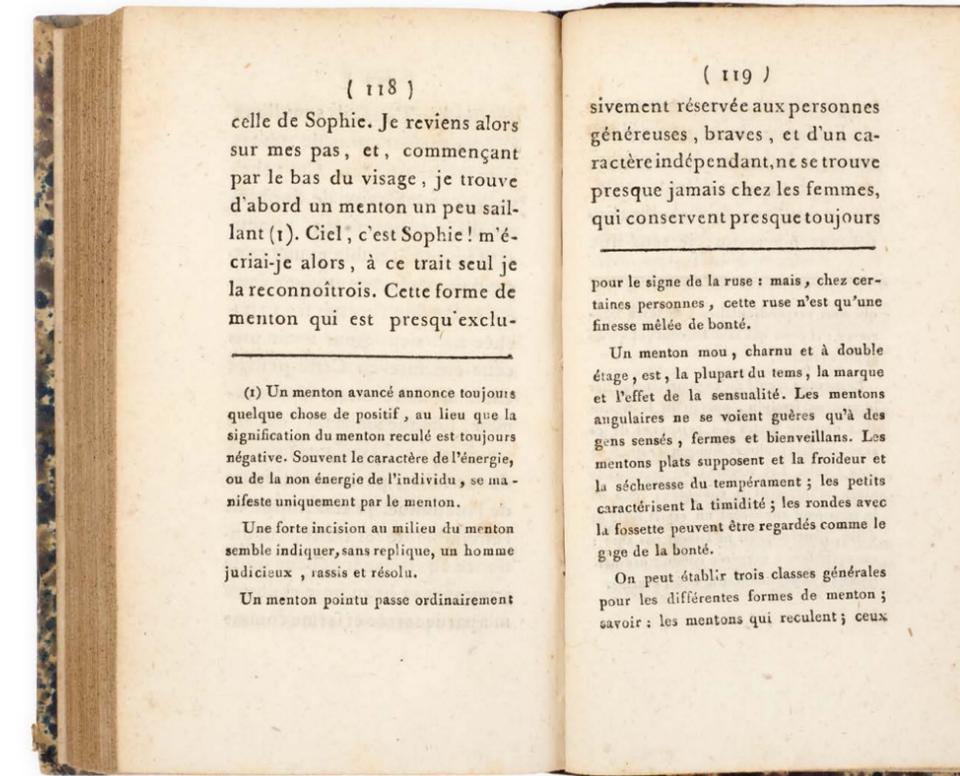
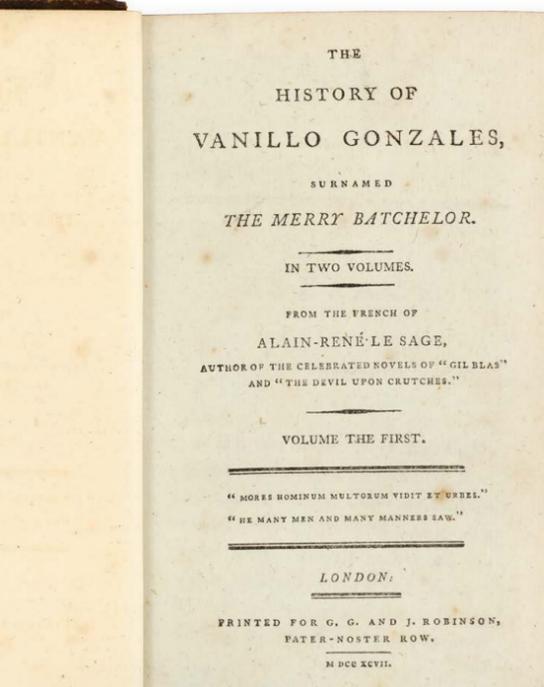
The love story follows the adventures of Alexandre de Fontenay, the narrator, and Sophie de Norval, from their first shy encounter in a chateau, to the consummation of their marriage. The supporting cast of characters includes a kindly father, a difficult aunt, a gentle abbess, and a dastardly guardian, and there is separation, kidnapping, imprisonment, and loss along the way.

The voyage motif of the title sees Alexandre slowly discover Sophie's body as they grow more intimate: there is an erotic description of the beauty of her breasts seen for the first time through her underclothes, and an appreciative passage on the manliness of her legs and arms. When Sophie visits Alexandre in a pitch-black prison, he can only recognise her by touch, his hands travelling across her beloved face, from her hair to her chin, lips, nose, forehead, and eyebrows. This passage is remarkable for its extensive accompanying footnotes on physiognomy, on the subjectivity of beauty, and on different conceptions of it across the globe, with quotes from Rousseau, Buffon, Lavater, and Winckelmann.

The narrative is interspersed with plenty of theorising on love and sex, contrasting for example the appreciation of a beautiful woman by a cultured and imaginative man with the lust of a licentious brute. The role of friendship, sympathy, the senses, and the imagination are also discussed, alongside elegance in movement and dress as mirrors of moral qualities. In a chapter on initiating sexual relations – described in

keeping with the title as 'la permission de voyager' – the narrator states his preference for women of 'sense' and 'heart', like Sophie, whose 'permission' must be hard won.

**No copies located on OCLC. CCfr finds one copy only, at BM Rouen.** Gay Lemonnier III 1377 (attributing authorship to 'W. Duckett, de Londres'); not in Kearney or Pia.



# A Paris Binding for Méry de Vic

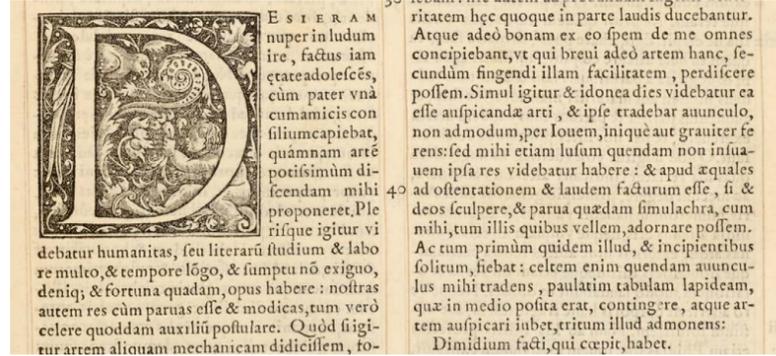
**50. LUCIAN of Samosata.** Opera, quae quidem extant, omnia, e Graeco sermone in Latinum, partim iam olim diversis authoribus, partim nunc per Iacobum Micyllum, translata. Cum argumentis & annotationibus ejusdem passim adjectis. Lyons, Jean Frellon, 1549.

Folio, ff. [xxv], [1, blank], [224 (cols 894)]; ruled in red throughout, woodcut Frellon device to title-page, woodcut initials; lightly toned throughout, title and final leaf reinforced at inner margin with a few small chips and tears, β4.5 repaired in margins (affecting a few characters), small ink stain to upper margin of several leaves, but a good copy; **bound in late sixteenth-century Parisian brown calf, central arms of Méry de Vic incorporating his monogram MSDV** [Olivier 471 fer 3] blocked in gilt surrounded by foliate tooling gilt *aux petits fers*, boards filleted in gilt and blind to a panel design with gilt palmette cornerpieces, edges gilt; neatly rebacked to style with skilful restorations to boards, pastedowns renewed. **\$5250**

**First Lyons edition of the works of Lucian of Samosata, the inventor of the comic dialogue, in a handsome contemporary Parisian binding for the French statesman and book collector Méry de Vic.**

'[Lucian's] writings address appearance and reality, lies and truth in cultural, philosophical, religious, and social discourses. An important key to understanding his works is their intertextual richness of allusion, not only to the canon of classical literature but also to Hellenistic and imperial writings. By using various author figures and different settings, Lucian's texts constantly change perspectives and lead their recipients to the most diverse places of the Roman Empire, to its margins or to utopian spaces' (OCD).

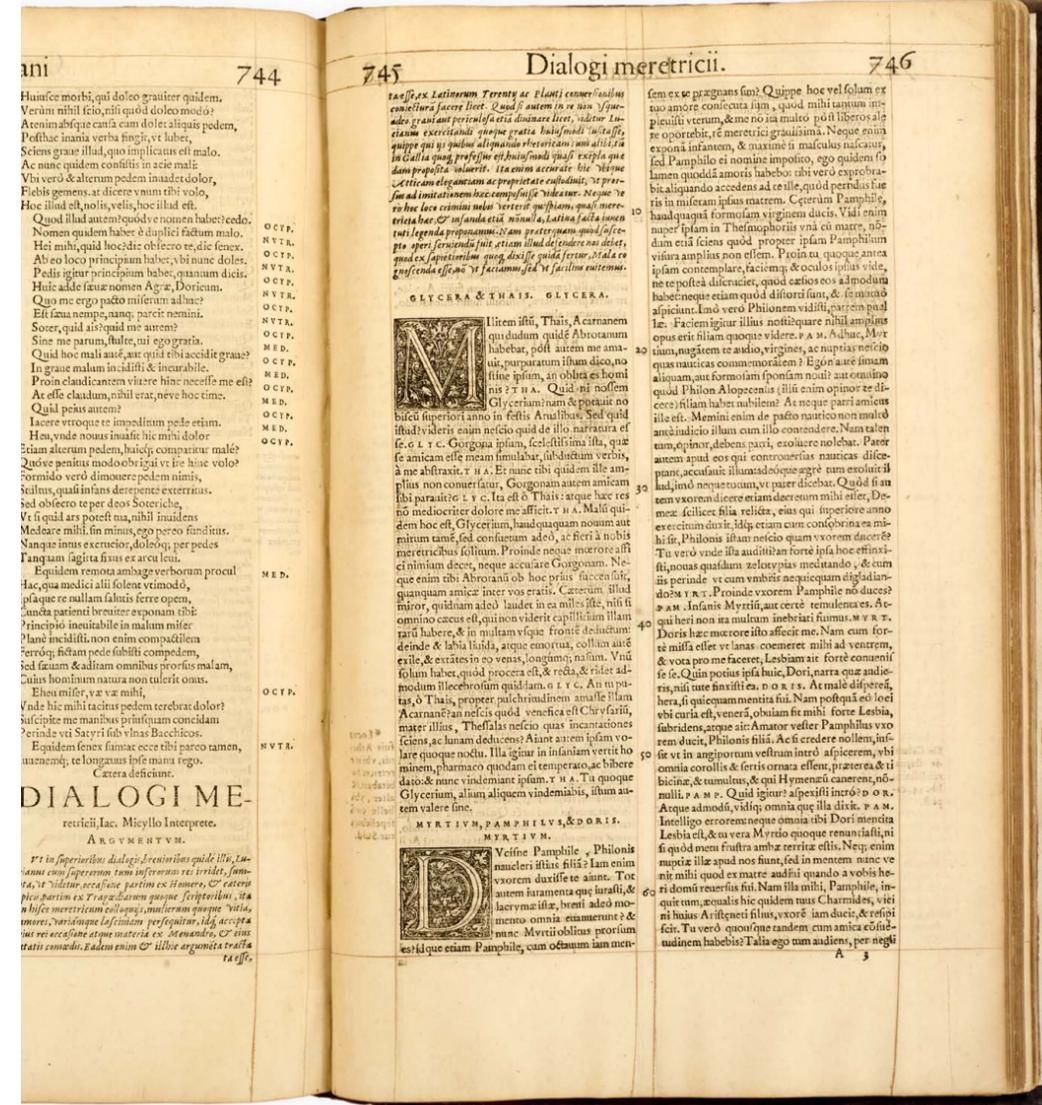
For his edition of the surviving works attributed to Lucian (usually placed in the second century AD), Jacob Micyllus (or Moltzer, 1503–1558), professor at Heidelberg, incorporated translations by numerous scholars (including Erasmus, More, Melanchthon, and Pirckheimer) as well as some of his own. His edition was first issued in 1538 in Frankfurt; this 1549 edition is based on the 1546 Paris printing, with the same prefaces and extensive index.



**Provenance:** Méry de Vic (1533–1622), a French statesman from the south of France, owned a substantial library, including several volumes previously owned by Jean Grolier. He bequeathed his collection to his son, Dominique de Vic (1588–1661), soon after Archbishop of Auch, and it was subsequently dispersed in 1676, though no record of the sale survives. His armorial on this binding has been slightly amended, adding a sword and perhaps a winged bird to the quarters with the clasped hands.

A very similar binding in calf, with the palmette corner-pieces and a similar *petits-fers* foliate border around the central armorial block, on a copy of Horace, was made in c. 1580–1590 (illustrated in Foot, *The decorated bindings in Marsh's Library, Dublin*, p. 84). The same foliate tool appears on a Parisian fanfare binding for Méry de Vic from c. 1586 (Foot, *Davis Gift III*, no. 114).

USTC 150341; von Gültlingen VIII: Frellon 36; not in Adams.



USTC 150341; von Gültlingen VIII: Frellon 36; not in Adams.





# Birds, a Frog, and a Monkey with Pointed Red Shoes

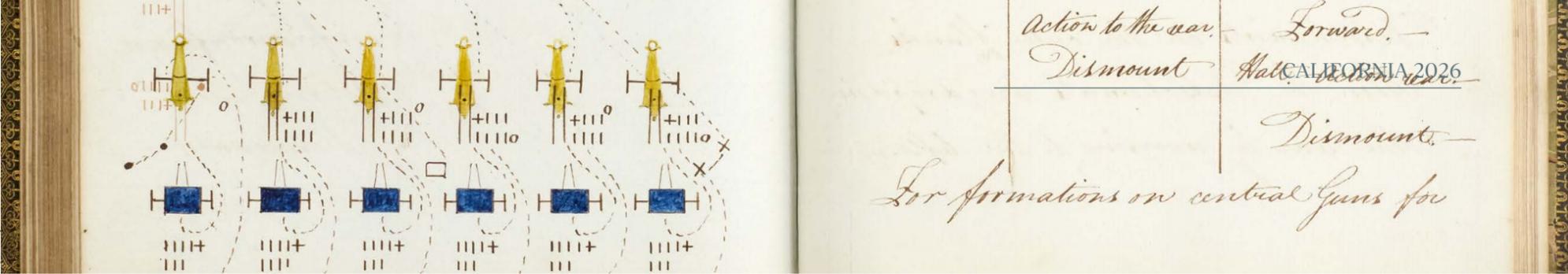
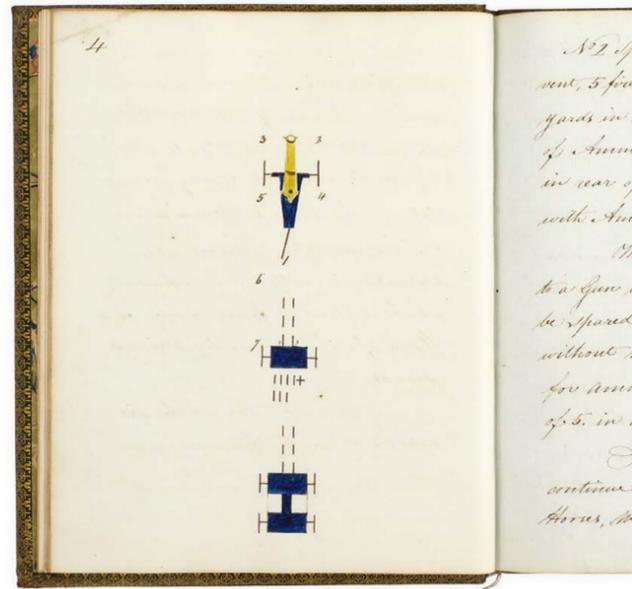
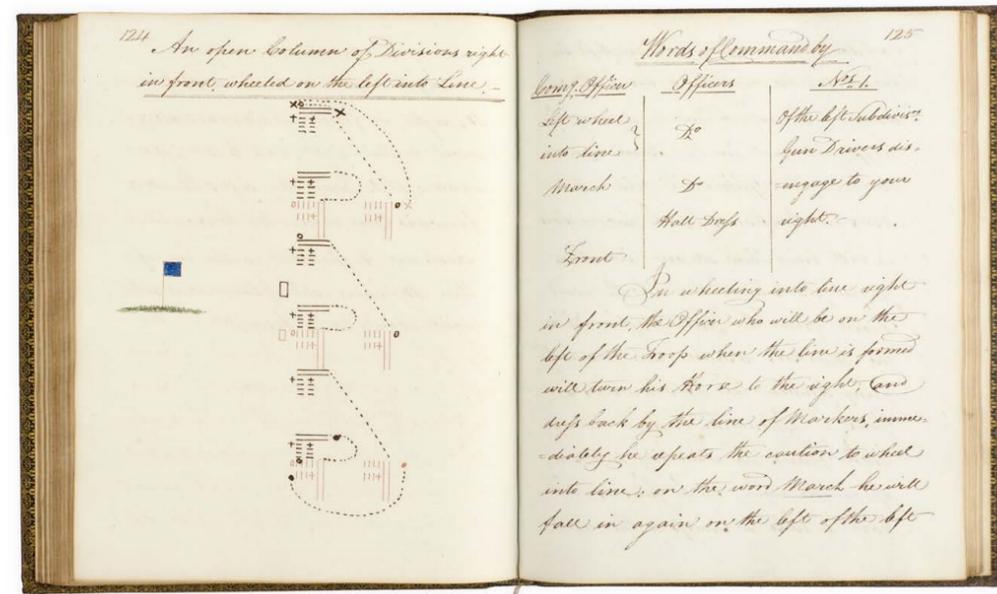
51. LUDOLPH of Saxony. Vita Christi. Nuremberg, Anton Koberger, 20 December 1478.

Two volumes, imperial folio, ff. [372]; [a-m<sup>8</sup> n<sup>6</sup> o-z<sup>8</sup> [et]<sup>6</sup> A-Z<sup>8</sup>]; gothic type printed in two columns, f. 1<sup>r</sup> bearing contemporary south German illumination comprising an initial 'F' in green against a red and gold ground and with extensive marginal decoration of scrolling foliage incorporating two bearded faces, a frog, three birds, and a monkey wearing pointed red shoes and grasping a rope, first leaf of text [a4] bearing a large initial 'D' composed of blue foliage against a burnished and overpainted gold ground and containing the blessing Christ before a richly woven cloth held up by an angel with wings spread, first initial in vol. II in the form of a fish and acanthus leaves against a ground of blue, green and dark pink quatrefoils within a green frame infilled with gold, smaller initials and paraphs in red or blue (some highlighted with a yellow wash), yellow initial strokes, some headings and chapter titles with a coloured wash (presumably once yellow, now darkened), the names of three of the Evangelists written in red in margins of [Y1]; illumination on first leaf trimmed at top and foredge (the foot of the leaf folded up to retain the decoration), [a4] with section of decoration excised at foot and also trimmed at margins, [A1] with decoration at foot cut away, [C1.8] strengthened along gutter, a few small wormholes (more at end of vol. II), final leaf in vol. II somewhat worn, occasional light staining or soiling, but a good crisp copy; bound in eighteenth-century German vellum stained purple (now mostly faded) over pasteboard, green vellum lettering-pieces, blue patterned edges; rubbed, tear in vellum of upper cover of vol. II, flyleaves removed, small paper labels at foot of upper covers; annotations to c. 15 pp. in an early sixteenth-century hand, and to c. 50 pp. in a late sixteenth- or early seventeenth-century hand, various manicures, clipping from an English sale catalogue pasted to inside front cover with the price £10-10-0 in pencil, with the bookplates of Bishop John Vertue (1826-1900). **\$60,000**

Early incunable edition of Ludolph of Saxony's popular and influential life of Christ, with lively south German illumination.







[he] commanded the Horse Artillery of the British contingent in France, during the time of the occupation. While in command of a troop, and after much experience in the movements of Cavalry, he introduced into the service, a system, highly approved of, for the movements of Horse Artillery, different in many respects from any before practised, and had the satisfaction of knowing, that his system had been productive of the most advantageous results to the service' (Skinner, *Sketch of the military services of Lieutenant-General Skinner and his sons* (1863), p. 70).

Composed in 1809, Macdonald's *Instructions* cover the disposition of men, horses, and guns; the posting of officers, sergeant majors, and trumpeters; manoeuvres and commands; columns, lines, and flanks; retreat; and bugle soundings. The numerous diagrams are prefaced with a helpful key and accompanied by tables giving 'words of command'.

Macdonald's text does not seem to have made it into print. It clearly circulated in manuscript for some time after its composition. The only other manuscript copy we have traced is listed in *A catalogue of the library of the Royal Artillery at Woolwich* (1825), p. 74.

## Macdonald's Manual of Military Manoeuvres

**52. MACDONALD, Alexander.** 'Instructions and regulations for the formations and movements of horse artillery by Captain A: Macdonald 1809'. [England, 1827.]

Manuscript on paper (watermarked 'John Hall 1827'), in English, 4to (230 × 190 mm), pp. [8, blank], [8, title and index], 190, [6, blank]; neatly written in dark brown ink in a single hand, up to 15 lines per page; illustrated with 25 coloured diagrams; creasing to fore-edge of pp. 177-8 and 183-4; very good in contemporary dark green straight-grained morocco, covers roll-tooled in blind and gilt to a panel design, spine gilt in compartments lettered 'Horse artillery exercise' and dated 1827, board edges and turn-ins gilt, edges gilt, marbled endpapers; some wear to extremities and small abrasions to covers. **\$2100**

**Scarce manuscript of an unpublished work on the formations and movements of horse artillery by the distinguished soldier and Waterloo veteran Major-General Alexander Macdonald CB (1776-1840), illustrated with twenty-five coloured diagrams.**

Following training at Woolwich, Macdonald joined the Royal Artillery as a second lieutenant in 1794. He saw action in the West Indies under Sir Ralph Abercromby, in the Egyptian campaign against Napoleon (where he first commanded a brigade of horse artillery), at the Cape of Good Hope, at Buenos Aires (where he was wounded), and in the Peninsular War, rising steadily through the ranks along the way.

'He obtained a distinguished reputation in the service as a brave and excellent officer, with the esteem of all who knew him ... In the campaign of 1815 he commanded the troops of Horse Artillery attached to the Cavalry; on the 17th June covered the retiring movement of the Cavalry from Quatre Bras; and on the 18th bore his share of the arduous struggle at Waterloo, where he received a severe contusion, but did not quit the field, or allow himself to be returned wounded ...

## Mourning Maria Theresa

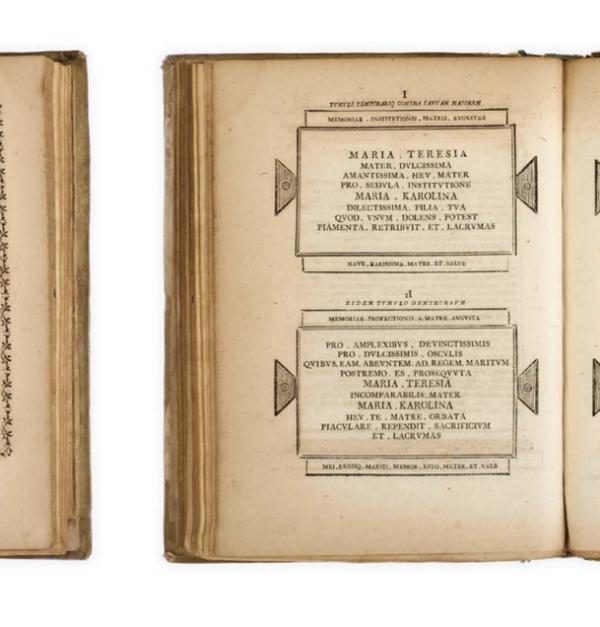
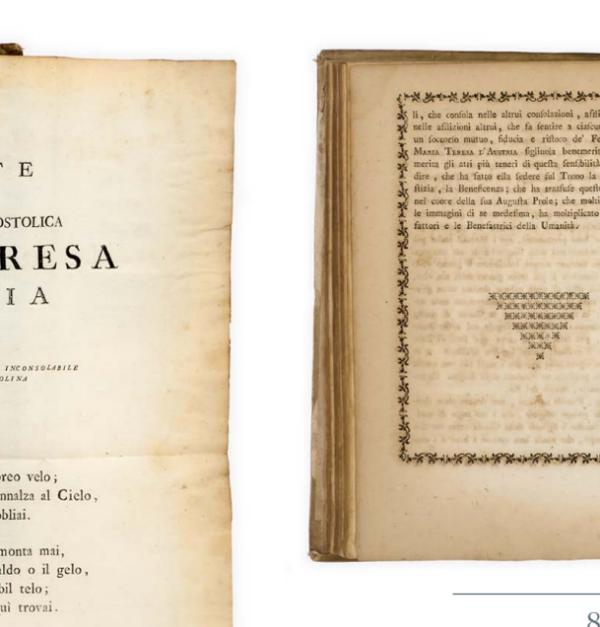
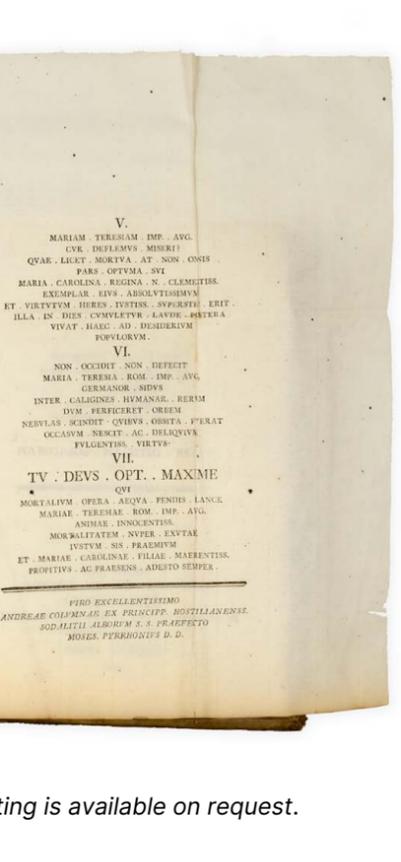
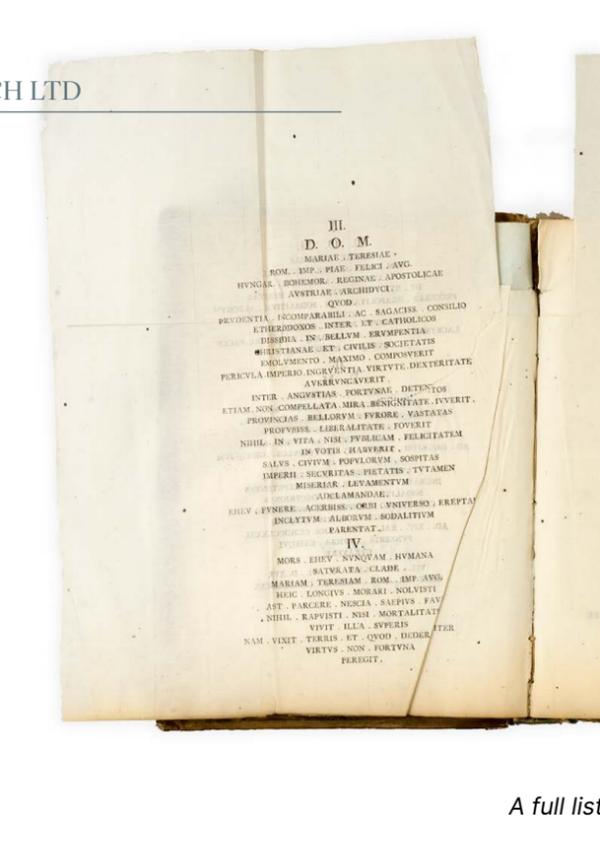
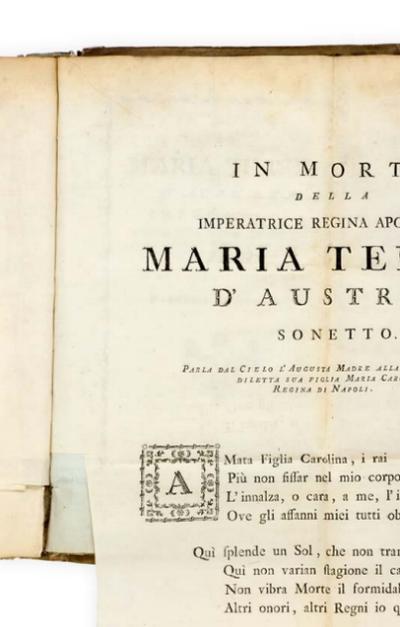
**53. [MARIA THERESA.]** Sammelband of twenty-three works, including two broadsides, published on the death of Maria Theresa of Austria. [Naples, 1781.]

Twenty-three works in one vol., mostly 4to; printed with ornamental types, with woodcut and factotum initials and woodcut and typographic ornaments; variable foxing, very light dampstaining to upper outer corner of the first works, but generally good copies; bound in contemporary Italian vellum over boards, spine lettered directly in gilt over red-stained panel; a little worn, headcap chipped with short tear at front joint. **\$2700**

**An extraordinary sammelband gathering eulogies and epigraphs to Maria Theresa of Austria, including several ephemeral pieces and broadsides and displaying the breadth of southern Italian typography in the late eighteenth century.**

The volume shows a variety of typography in use in (and plausibly around) Naples in the late eighteenth century, with a wide range of ornamental types, typographic ornaments, and woodcuts, some of them – such as the cartouches to contain epigraphs – evidently designed for funerary printing. Among the many presses represented, Bernardo Perger appears most frequently, with some eight works, of which one previously unattributed.

**Of the twenty-three works, nineteen are not recorded outside Italy;** two are recorded in single copies at Stanford, and one in a single copy at the BnF. The majority are rare even within Italy and very few are held outside the South; four are found only in single copies, in Naples.



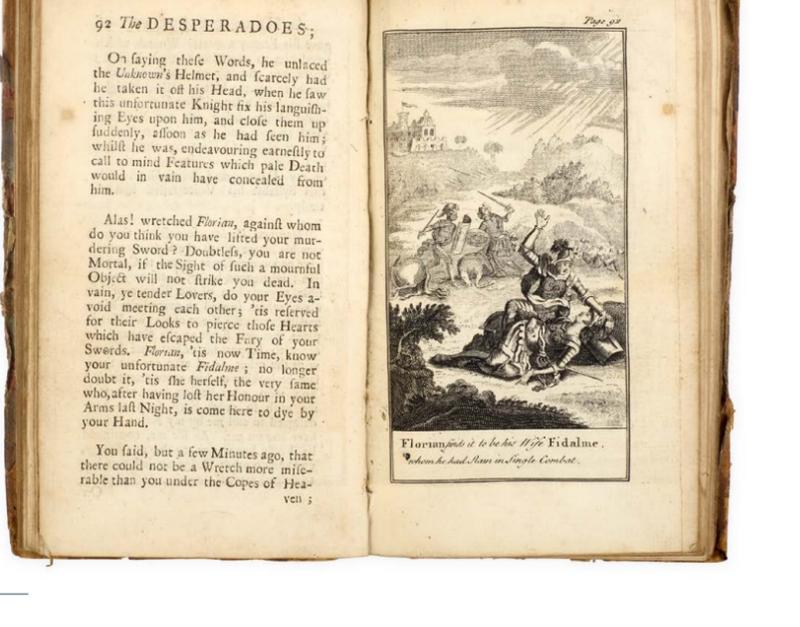
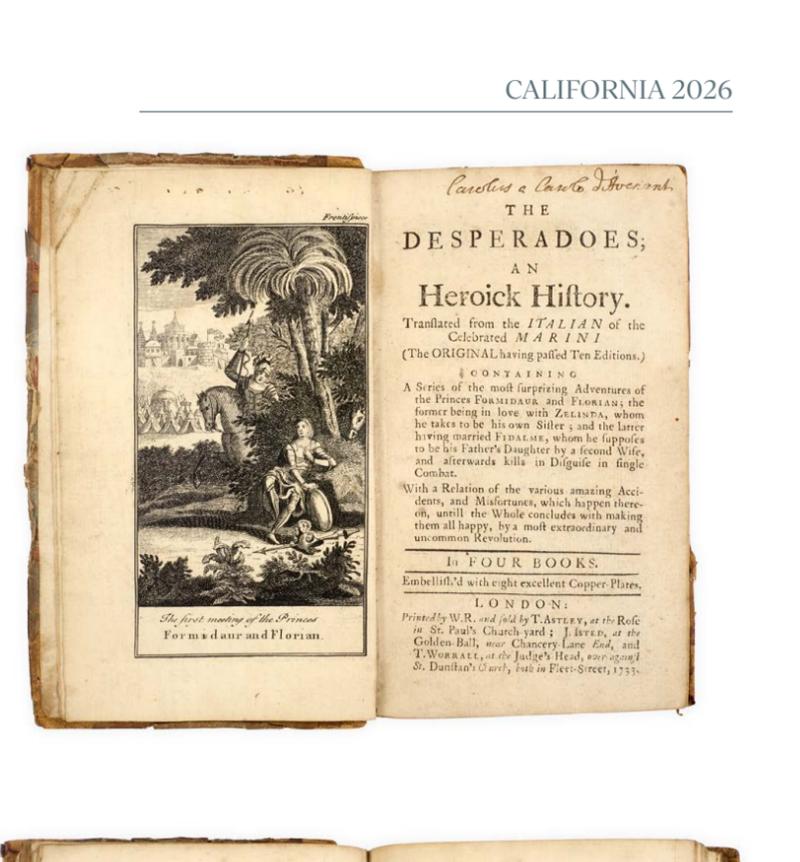
**54. MARINI, Giovanni Ambrogio.** The Desperadoes; an heroick History. Translated from the Italian of the celebrated Marini (the Original having passed ten Editions.) Containing a Series of the most surprizing Adventures of the Princes Formidaur and Florian ... In four Books. Embellish'd with eight excellent Copper-Plates. London, Printed by W. R. and sold by T. Astley ... J. Isted ... and T. Worrall ... 1733.

8vo., pp. [2], iv, [2], 5-284; with a frontispiece and seven other engraved plates; a few small stains, slightly shaken, in contemporary half calf with marbled sides, rubbed and scraped; early gift inscription to title-page 'Carolus a Carolo d'Avenant'. **\$1400**

**First and only edition in English of *Le gare de' disperati* (1644), the second of three romances by Marini (1596-1668).**

Inevitably, 'It was necessary to omit many Things that were contrary to our Morals; to Decency, and to the Purity of the English Tongue ...'. But the general scheme of events is the same as the original, and is outlined on the title-page: 'A Series of the most surprizing Adventures of the Princes Formidaur and Florian; the former being in love with Zelinda, whom he takes to be his own Sister; and the latter having married Fidalme, who he supposes to be his father's Daughter by a second Wife, and afterwards kills in Disguise in single Combat. With a Relation of the various amazing Accidents, and Misfortunes, which happen thereon, until the Whole concludes with making them all happy, by a most extraordinary and uncommon Revolution.'

Marini's biography remains vague, but he was the author of several successful romances, the first being *Caloandro* (1640-1), written under a complicated collection of pseudonyms. *Le gare de' disperati* was the only work by him to be translated into English.



# Annotated with Extra Epigrams

**55. MARTIAL.** Valerii Martialis electorum epigrammatum liber primus. Hermannus Buschius Passiphilus ad tironem scholasticum. [(Colophon:) [Cologne], 'in clarissima Agrippinensi Academia impressus' [Heinrich von Neuss], 1509.]

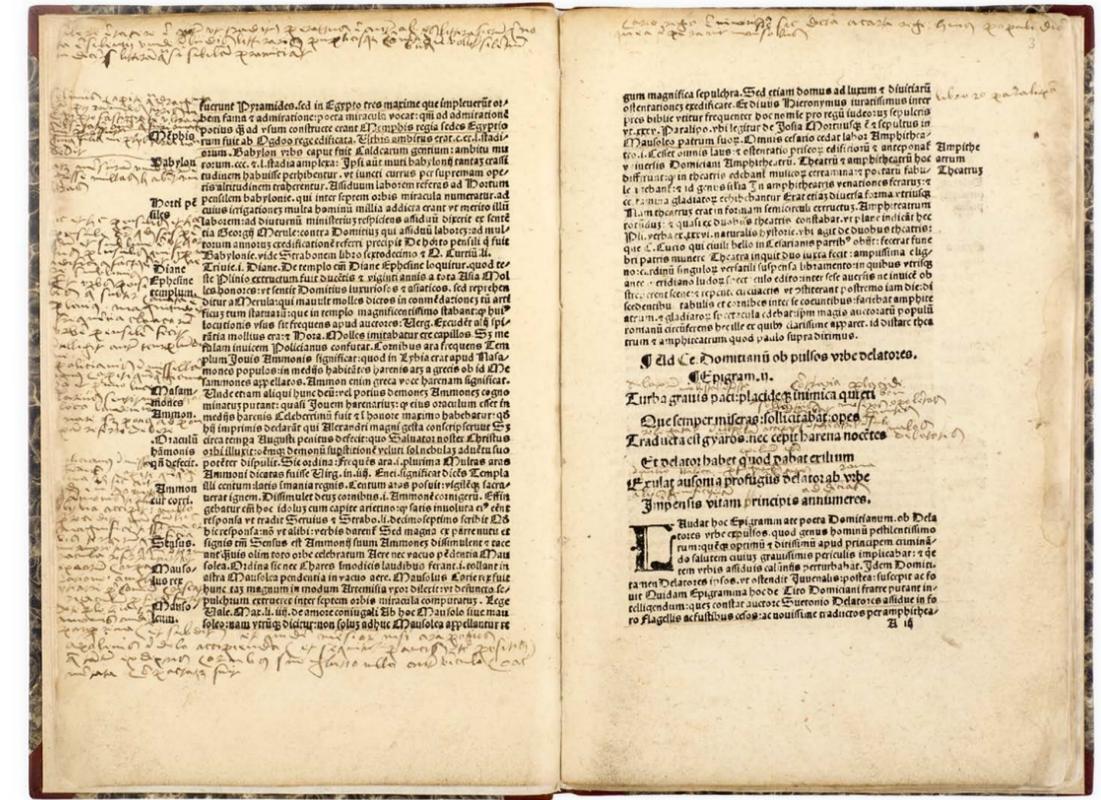
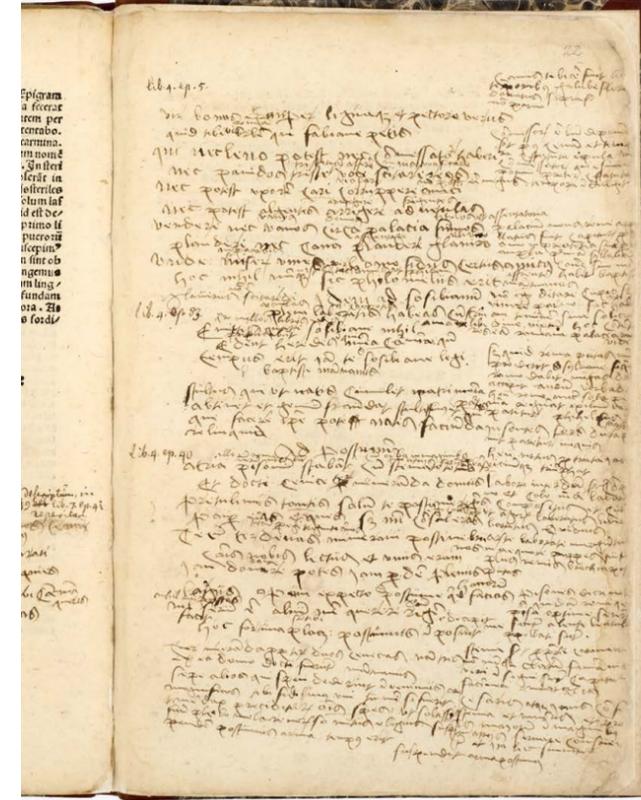
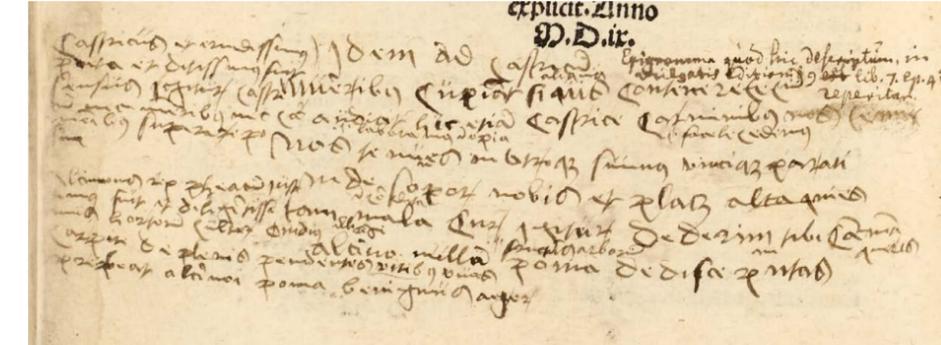
4to, ff. [22]; woodcut initials; dampstaining and neat modern repairs to outer margins; otherwise a very good copy in modern calf-backed boards with marbled sides, spine lettered in gilt; Latin marginal and interlinear annotations in brown ink in a cursive contemporary hand to 35 pp. (touched by fore-edge restorations), with a few notes in a later hand; three modern booklabels to front pastedown ('La bibliothèque d'un humaniste'; 'Ex libris Hanns-Theo Schmitz-Otto'). **\$5250**

**Very rare first edition of a selection of thirty epigrams from Martial's De spectaculis and Epigrams book I, edited with commentary by the German humanist Hermann von dem Busche, with annotations and additions by a contemporary student.**

Busche (c. 1468–1534) taught rhetoric, poetry, and classical literature at Wittenberg, Leipzig, Wesel, and then Marburg, and spent many years in Cologne, where he befriended Erasmus. He was a staunch supporter of Johann Reuchlin and of Luther. His most important work was the *Vallum humanitatis* (1518), a highly regarded defence of humanism which earned warm praise from Erasmus.

Busche's Martial was aimed at the student market – he notes in his dedication that the obscenities have been removed – and this copy carries annotations testifying to student use. Besides the interlinear glosses to Martial's verses, the marginalia demonstrate a close intellectual engagement both with Busche's prefatory poem and dedication to the papal nuncio Karl von Miltiz, and with his commentary.

Having arrived at the end of Busche's text, our student's appetite for Martial was clearly not satisfied: further epigrams selected from books IV, VI, and VII, surrounded with commentary, have been added after the colophon, to the blank recto of the last leaf, and following Busche's verses to the final page.



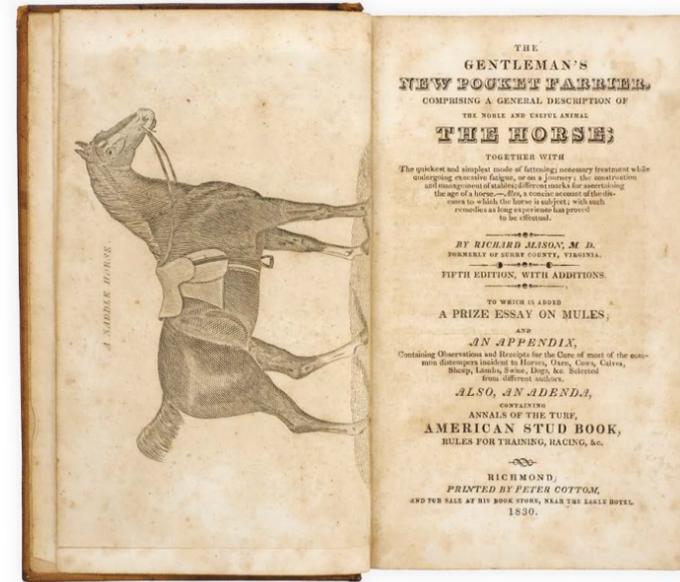
The dedication makes it clear that Busche intended to publish further selections, but none appear to have made it into print. A second edition of the *Liber primus* appeared at Cologne in 1519.

**Provenance:** from the library of the Cologne merchant and collector Hanns-Theo Schmitz-Otto (1908–1992).

**No copies traced outside Germany, where we have located only three copies.** USTC 699928; VD16 M 1159.

## America's First National Stud-book

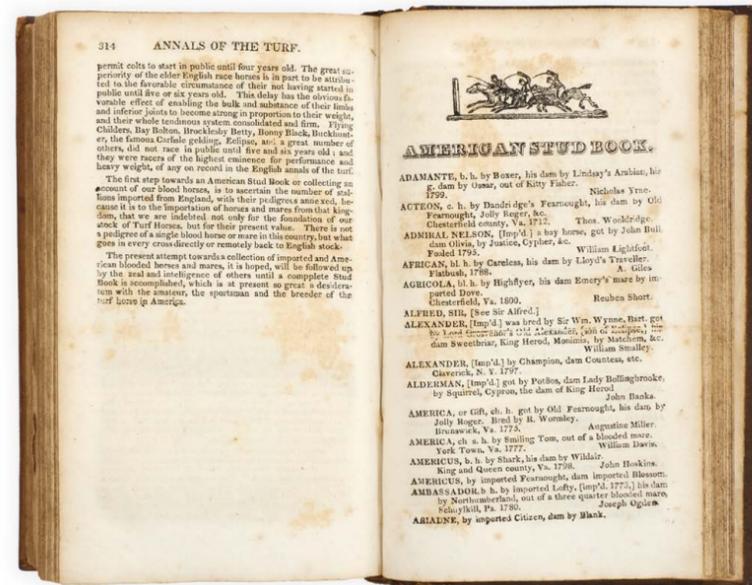
**56. MASON, Richard.** The Gentleman's new Pocket Farrier, comprising a general Description of the noble and useful Animal the Horse, together with the quickest and simplest Mode of Fattening, necessary Treatment while undergoing excessive Fatigue, or on a Journey ... also a concise Account of the Diseases to which the Horse is Subject, with such Remedies as long Experience has proved to be effectual ... Fifth Edition, with Additions, to which is added a Prize Essay on Mules, and an Appendix, containing Observations and Receipts for the Cure of most of the common Distempers incident to Horses, Oxen, Cows, Calves, Sheep, Lambs, Swine, Dogs, &c., selected from different Authors, also an Adenda [sic], containing Annals of the Turf, American Stud Book, Rules for Training, Racing, &c. *Richmond (VA), Peter Cottom, 1830.*



8vo, pp. 388, with frontispiece and 4 plates; woodcut illustrations printed in text; foxed, a few minor creases; contemporary tree-sheep, spine gilt-ruled in compartments, gilt red morocco lettering-piece, sewn two-up on 2 sunken cords; sunned and scuffed, cracks to spine; contemporary ink ownership inscription to front free endpaper, bookplate of John M. Schiff to front pastedown. **\$1500**

**Fifth edition, the first to contain the 'earliest example of an American stud book printed in America' (Henderson).** Though first printed in 1811, Mason's *Pocket Farrier* did not originally contain any form of stud-register; a stud-book solely for Virginia was added to the fourth edition, and the fifth was the first to include a stud-book for the whole of the United States, being the first publication to do so. The register includes prominent early American thoroughbreds, notably with entries for Sir Archy (1805–1833) and his imported sire Diomed (1777–1807).

Not in Dingley; cf. Mellon 132 (fourth edition); Henderson, *Early American Sport*, p. 171.



## The Rising Tide of Fascism

**57. MAURI, Fabio.** Manipolazione di cultura. Manipulation der Kultur. *Pollenza, La nuova foglio editrice, 21 January 1976.*

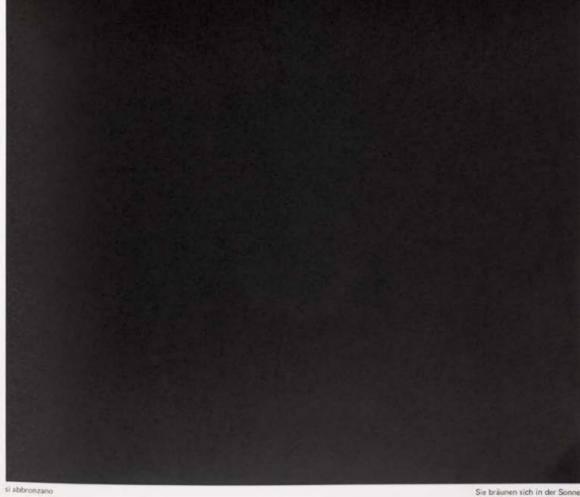
Folio, ff. [46]; final leaf detached, slightly shaken, a few marks to edges; else a near-fine copy in the publisher's black boards and black dustjacket lettered in white; slight wear to extremities; front flyleaf stamped 'Esemplare fuori commercio. Omaggio'. **\$1750**

**One of 1000 copies of avant-garde performance artist Fabio Mauri's (1926–2009) rare artist's book of photographs from Nazi Germany, each partially obscured by a black band of varying width and accompanied by deliberately vague yet deeply provocative captions in Italian and German, warning of the dangers of weaponising language and collective identity under fascism.**

Mauri was, with Pierpaolo Pasolini, the co-founder of the art magazine *Il Setaccio* (*The Sieve*) in 1942, and he made his artistic debut at the Venice Biennale in 1964. Much of his *oeuvre* is dedicated to questions of linguistic manipulation for ideological purposes as well as the significance of history and memory in the aftermath of the Holocaust and the Second World War, with celebrated installations such as *Warum ein Gedanke einen Raum verpestet?* (*Why does a Thought poison a Room?*, 1972) and the 1971 photobook *Linguaggio è guerra* (*Language is War*), in which photographs from German and English magazines of the 1930s and 1940s are stamped with the eponymous slogan.



LA NUOVA FOGLIO EDITRICE



Each image here is accompanied by captions in small print in Italian and German, contrasting, for example, images of leisure – such as a couple wearing swimming costumes by a lake in the mountains, with the caption ‘they sunbathe’ – with a chilling image of a mass grave of Holocaust victims (‘they drive away their enemies’). Other particularly striking examples are ‘they burn books’ (casual observers attend a book burning, hands in pockets); ‘they buy intellectuals’ (a quote by Edwin Erich Dwinger, SS Obersturmführer and Nazi propagandist, accompanied by his photograph); ‘they eliminate the champions of new ideas’ (a Nazi banner flies under a sign advertising Berlin’s 1938 Degenerate Art exhibition); ‘they film everything’ (Leni Riefenstahl with her camera at the 1936 Olympics in Berlin) ‘they deceive the gullible’ (Hitler surrounded by a group of admiring schoolgirls); ‘they multiply an image’ (a composite shot of four images of Hitler performing the Nazi salute); and ‘they all have the same idea’ (a rally with thousands of people performing the Nazi salute).

One thousand bound copies were printed, as well as a special edition of 125 copies containing fifteen signed photolithographic and silkscreen plates.

**OCLC finds eight copies in the US (Arizona, LoC, Metropolitan Museum of Art, Northwestern, Pittsburgh, San Diego, Stanford, Washington University in St Louis), and none in the UK; not in Library Hub.**

Dematteis and Maffei, *Libri d'artista in Italia: 1960–1998*, p. 161.

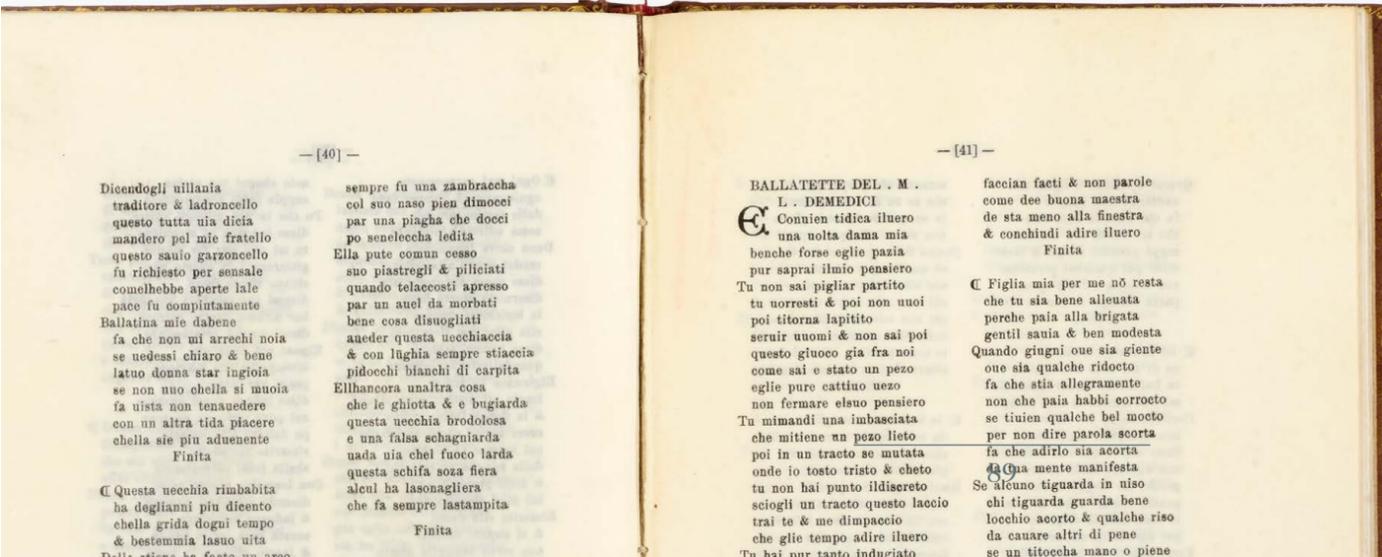
## Fifteenth-Century Florentine Carnival Songs – The Only Copy on Vellum

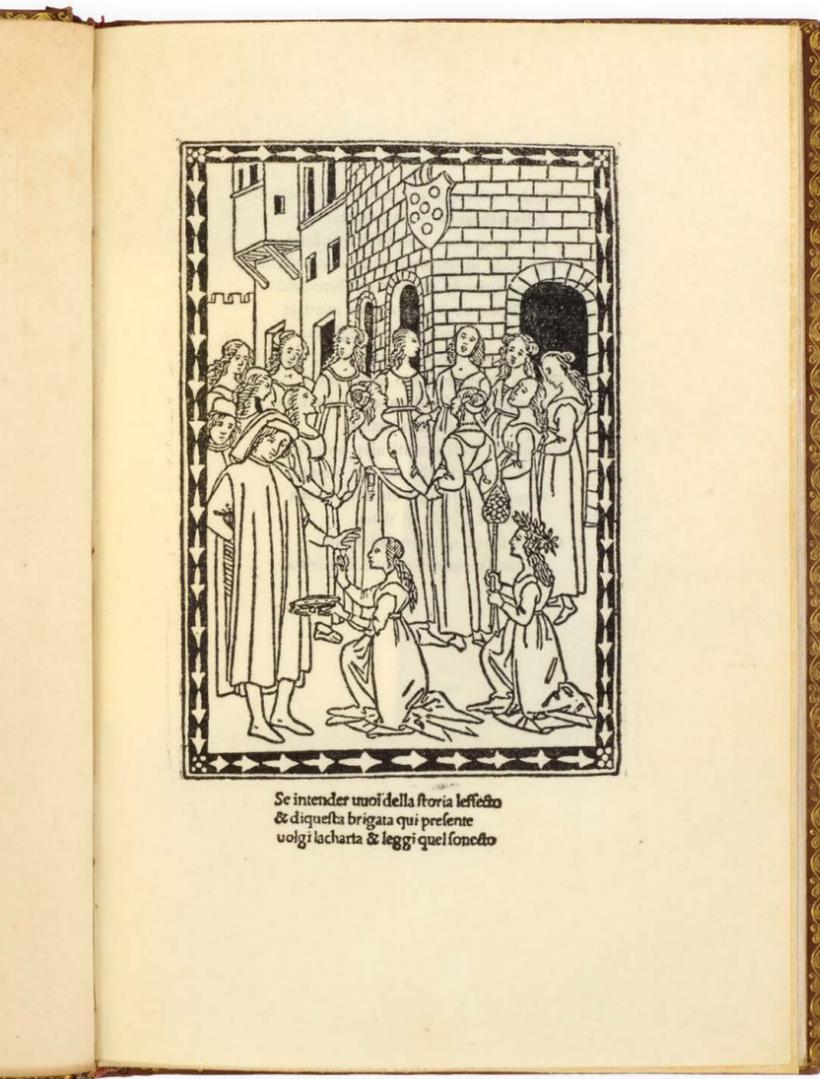
**58. MEDICI, Lorenzo de’; Angelo POLIZIANO; Bernardo GIAMBULLARI.** [Ballatette del Magnifico Lore[n]zo de Medici & di Messere Agnolo Politiani & di Bernardo Gia[m]brlari & di molti altri.] [Florence], (colophon:) *Tipografia Galileiana*, [1915].

8vo, pp. 72, [4, index]; printed on vellum, index printed on paper; the title-page a facsimile of the Pacini edition, final verso with a woodcut of girls dancing, an excellent copy; bound in contemporary calf, borders roll-tooled in gilt and blind with gilt and blind cornerpieces, spine gilt in compartments and lettered directly in gilt, marbled endpapers; joints partially cracked, repairs to endcaps, a few small wormholes to the inside of the boards. **\$2250**

**One of seventy-five copies, the sole copy printed on vellum, of a private reprint of a rare Florentine volume of carnival songs, written at the court of Lorenzo the Magnificent and representing the high point of Florentine civic festivities.**

The *Ballatette* of Lorenzo de’ Medici and Poliziano were first printed in Florence in c. 1490, quickly followed by an edition adding verses by Giambullari and others (c. 1491). The text for this reprint is taken from a copy of the c. 1491 edition in the Biblioteca Palatina in Florence (now in the Biblioteca nazionale centrale, Florence), but it also reproduces the title-page woodcut from the subsequent edition printed in Florence for Piero Pacini (dated c. 1495–1500 or c. 1505–1510). All these editions are rare, the first two recorded by ISTC in just one and three copies, respectively.





The verses included in this volume are by Lorenzo the Magnificent (1449–1492), *de facto* ruler of Florence, and his contemporaries Angelo Poliziano (1454–1494), humanist scholar *par excellence*, and the poet Bernardo Giambullari (c. 1450–1525). They are songs for Florentine carnival celebrations and other festivals whose public performance is closely associated with Lorenzo's rule; the verses, most of which are written in the first person, would have been set to music, though little of the music survives from before the sixteenth century. The title-page illustration depicts Lorenzo and two kneeling girls in front of a ring of dancing girls before the Palazzo Medici; the illustration on the final verso contains just the dancing girls taken from this image.

Active from the nineteenth century, the Tipografia Galileiana changed hands several times and from 1915 was commissioned to produce typographical facsimiles of early Florentine popular literature, chosen according to rarity or interest, in two series, entitled *Documenti di letteratura popolare*; the pencil note on the flyleaf states that this is series II, number 2. The enterprise was anonymous, but attributed to the Florentine engineer and bibliophile Giulio Zalla. This edition was produced in 75 numbered copies; our copy contains a pencil note in Italian on the front flyleaf stating that it is the only vellum copy.

See Branca, 'Per i canzoni a ballo di Lorenzo il Magnifico', in *Miscellanea in onore di Roberto Cessi* (1958), p. 409. See the review in the *Giornale storico della letteratura italiana* LXXIII (1919), pp. 91–93, for a description of the production and content of the series, which were not for public sale.



59. MILLER, Henry. *Tropic of Cancer*. London, John Calder, 1963.

[with:]

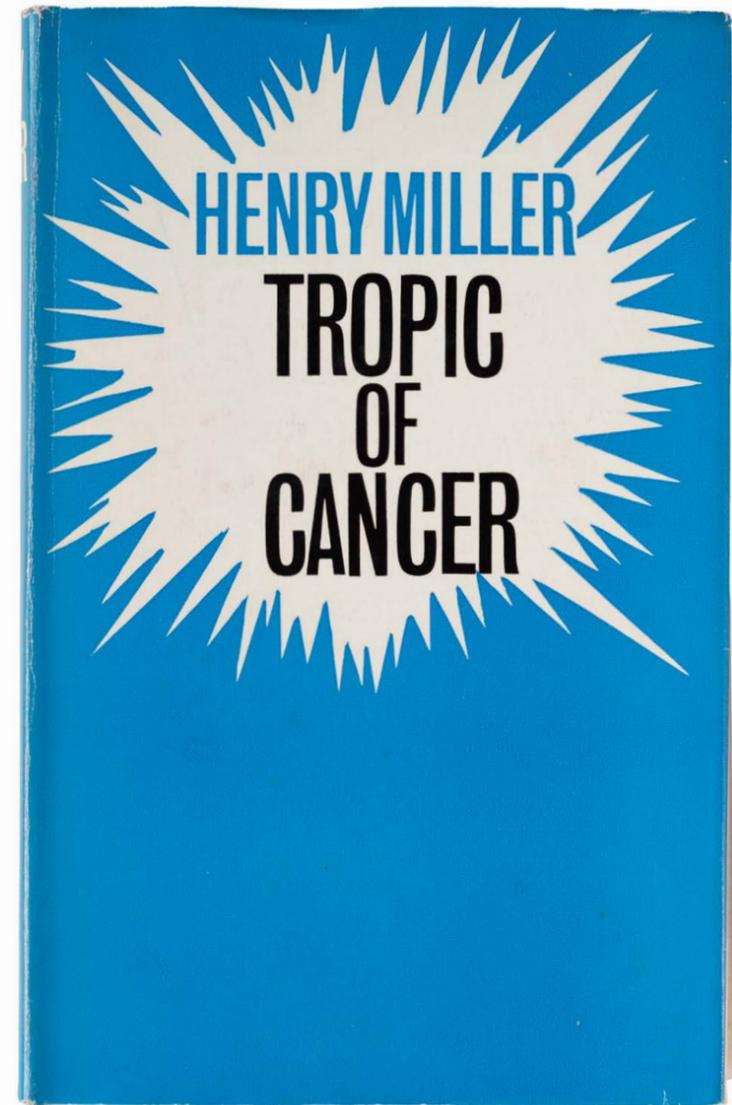
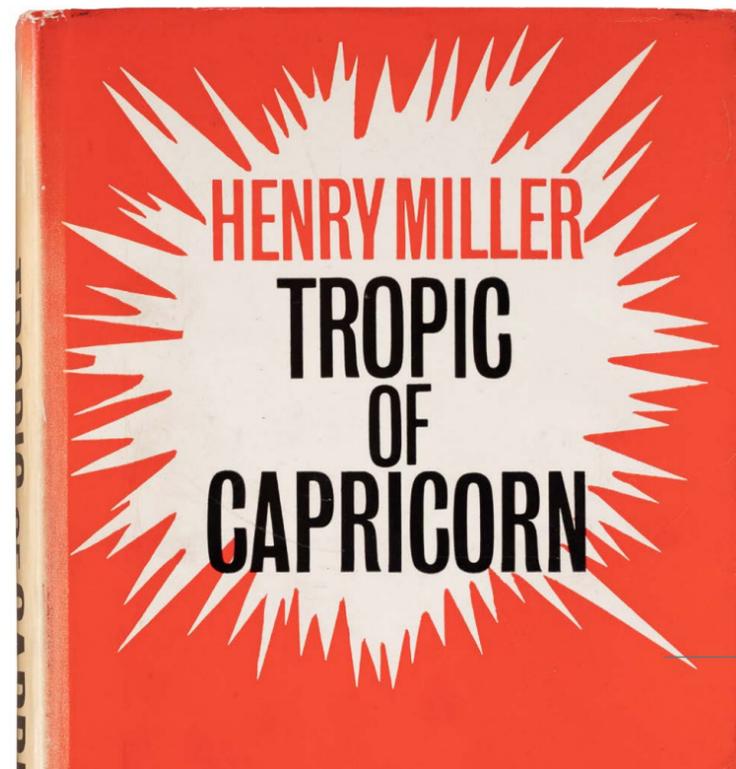
*Tropic of Capricorn*. London, John Calder, 1964.

Two vols 8vo, pp. [4], 318; and pp. 316; fine copies, *Cancer* in a fine dust-jacket; *Capricorn* in a good jacket, spine sunned, a few small tears to edges.

\$2100

**First UK editions of Miller's autobiographical novels.** Although first published in Paris in 1934, *Tropic of Cancer's* republication by the Grove Press in 1961 led to numerous obscenity trials in US state courts, until the Supreme Court finally ruled it was not obscene in 1964.

Laid in loose is a rare piece of ephemera, comprising articles written by Miller for the LA Times ('Why I wrote "Tropic of Cancer"') and by John Ciardi for the Saturday Review in 1963, 'Reprinted by the Henry Miller Literary Society, Minneapolis'. **At the end Miller has annotated it with the comment 'I wrote this, not for a newspaper, but for our U.S. Supreme court to read. We petitioned them to take the case. HM.'**



# Annotated Hebrew Grammar

**60. MÜNSTER, Sebastian.** מלאכת הדיקדוק [Melech ha-Dikduk]. Institutiones grammaticae in Hebraeam linguam FR Sebastiani Munsteri Minoritae, Ingelheimensis, in quibus quid per ordinem tractetur, sequens indicabit pagella.

[with:]

Yonah nevi be-arba'ah leshonot]. Iona propheta in quatuor orbis principalioribus linguis, Graeca, Latina, Hebraea atque Chaldaica, pulchre sibi correspondentibus columnellis. [Basel,] Johann Froben, 1524.

[bound with:]

**LEVITA, Elia; Sebastian MÜNSTER, translator.** ספר ההרכבה [Sefer ha-Harkavah]. Composita verborum & nominum Hebraicorum. Opus vere insigne atq[ue] utile: Hebraicae Gra[m]maticae studiosis in primis necessariu[m], Romae Elia Levita autore aeditum, & nuper per Sebastianum Munsteru[m] Latinitate donatum. Basel, [Johann Froben], November 1525.

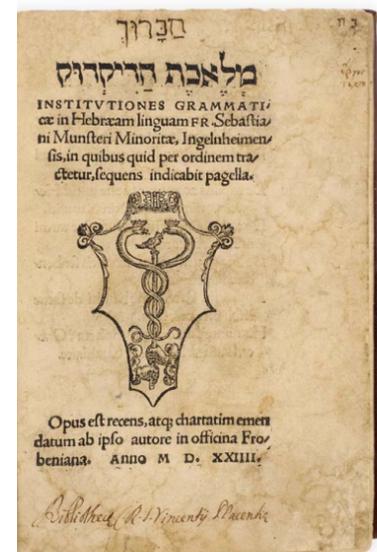
Two works, in one vol., 8vo: Münster: two parts: ff. [128]; [16]; a-s<sup>8</sup>; in Hebrew and Latin, read left to right, r1<sup>v</sup>-s7<sup>r</sup> printed in two columns with parallel Greek, Latin, Hebrew, and Aramaic text, woodcut printer's device to title-page and verso of last leaf, woodcut musical notation to p2 and p3, decorated woodcut initials and headpieces (several hand-coloured in red); title somewhat stained with short repaired tear to lower margin, occasional marginal dampstaining, a few scattered spots, old repaired paperflaw to lower corner of f2, a few neat repairs to gutters; contemporary annotations in red and brown inks to c. 189 pp., with manicules, underlining, and markings to a further c. 49 pp.; contemporary motto 'εργον τεχνην', ?near-contemporary Hebrew inscription, seventeenth-century ownership inscription 'Luigi ?Scotto' (faded), and early eighteenth-century ownership inscription 'Bibliotheca C.R.S. Vincentij Placentie' [i.e. Clericorum regularium S. Vincenzo Piacenza] to title-page; Levita: ff. [84]; in Hebrew and Latin, read right to left, preface in parallel Hebrew and Latin on facing pages; woodcut printer's device to title-page and verso of last leaf, printed manicules throughout; very short repaired tear to outer margin of title-page, light marginal dampstaining; contemporary annotations in dark brown ink to c. 17 pp. in a single hand, markings and underlining to a further 4 pp; bound together in blind-tooled panelled modern calf, spine blind tooled in compartments; rear endpapers preserved from an earlier binding and copiously annotated in Latin, Hebrew, and Greek.

**\$8750**

**First edition of Sebastian Münster's important Hebrew grammar for students, bound with the first Latin edition of his translation of Elia Levita's Composita verborum, both critical to the Christian scholarly reception of Hebrew grammatical works and here enhanced by extensive contemporary annotations in Hebrew, Latin, and Greek.**

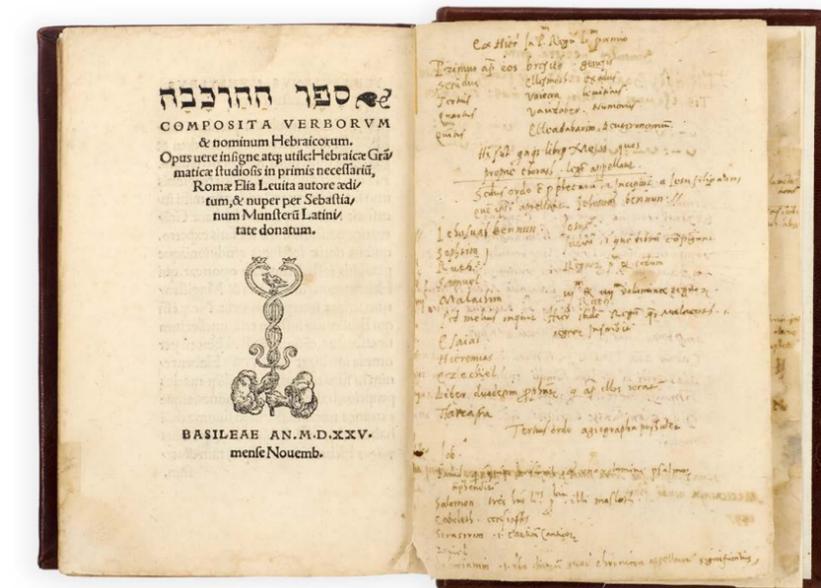
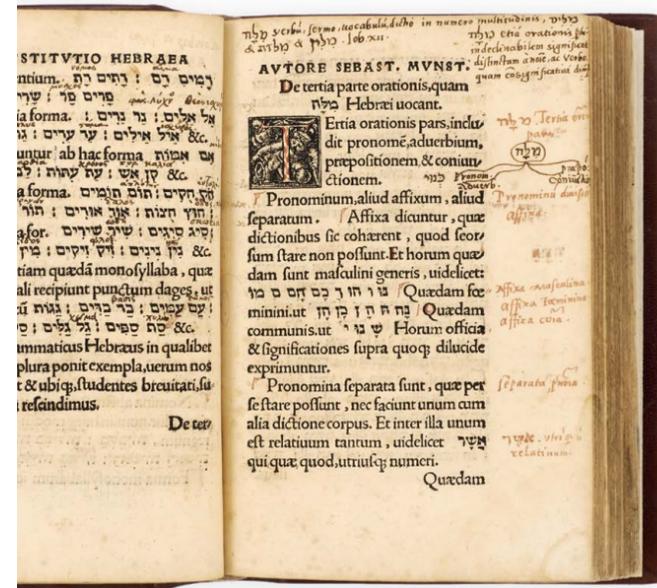
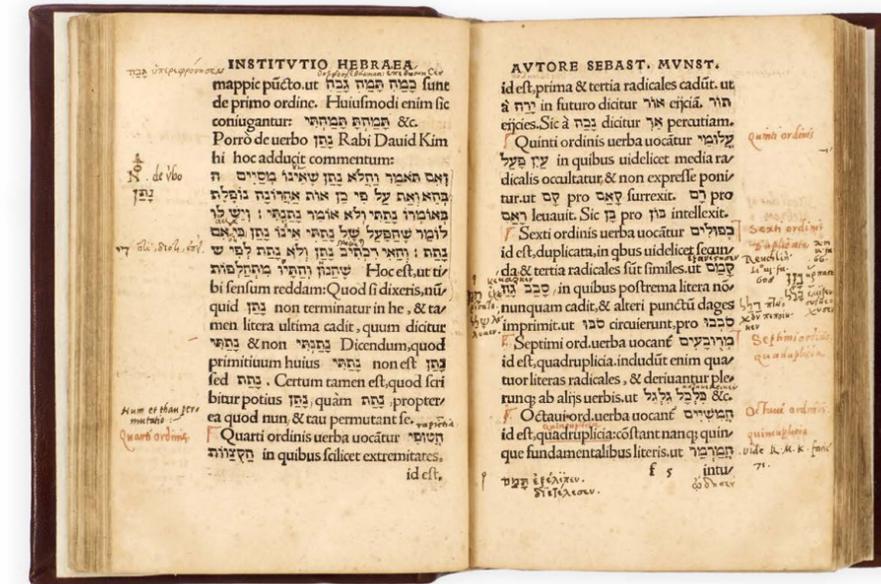
'Of greatest importance in the sixteenth century were the works of Sebastian Münster (*Epitome Hebraica grammaticae*, 1520; *Institutiones Grammaticae*, 1524), who, following Elijah Levita, perfected the science of Hebrew grammar as regards both its material and its methods of presentation' (*Jewish Encyclopedia*). Johann Froben, the printer, and Beatus Rhenanus, the cosmographer, mathematician, and professor of Hebrew at Heidelberg, prompted Münster (1488-1552) to produce his first introduction to Hebrew grammar, in which he includes a list of common Hebrew abbreviations, notes on cantillation, an appendix on the Book of Jonah and a section on 'the vernacular written in Hebrew characters', or Yiddish, with a brief Yiddish-Hebrew-Latin glossary. With the encouragement of Simon Grynaeus, Münster was the first to translate into Latin the Hebrew works of the Neustadt-born lexicographer and grammarian Elia Levita (1469-1549), author of the popular Yiddish epic *Bovo-Bukh*; his *Sefer ha-harkavah*, which alphabetically addresses compound and foreign terms in the Hebrew Bible, was written in 1517 and appears here in Latin for the first time.

**Our copy has been extensively annotated in a single hand,** particularly the *Institutiones grammaticae*. Most heavily annotated are the sections on vocalisation, conjugation and declination, and word order, in which our reader imitates the printed Hebrew text and produces several elaborate tree diagrams on *hiphil* and *hithpael* verbal stem formations and parts of speech, frequently citing the grammatical works of Levita, Reuchlin, Abraham de Balnes, and David and Moses Kimhi. The rear endpapers contain, in the same hand, Latin descriptions of different varieties of Greek vases, copied in red ink from Joannes Cruceus's 1558 annotations to Justinian's *Pandects*, and an epigram by Simonides. In another early hand we find the opening line of Psalm 1 in Hebrew (*Ashrei ha'ish*), with musical notation; and



a list of the books of the Prophets and of the Torah (the latter in Latin and in transliteration).

*Institutiones grammaticae*: BM STC German, p. 633; USTC 661237; VD 16 M 6685; Adams M 1931; Graesse IV, col. 623. *Composita verborum*: USTC 661383; VD 16 E 1000; Adams E 110. See *Contemporaries of Erasmus II*, pp. 329 and 143; Weil, *Élie Lévitā humaniste et massorète* (1469-1549), (1963), pp. 227-8.

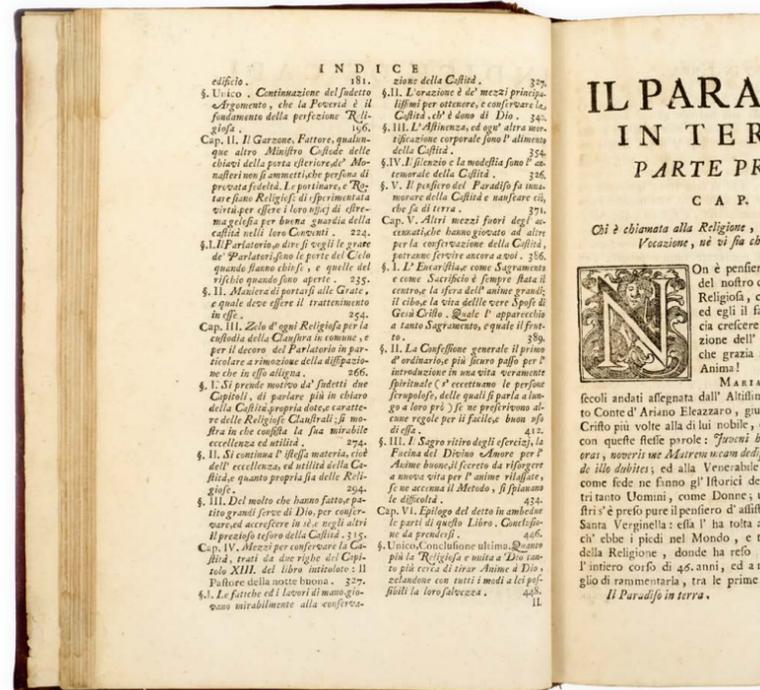
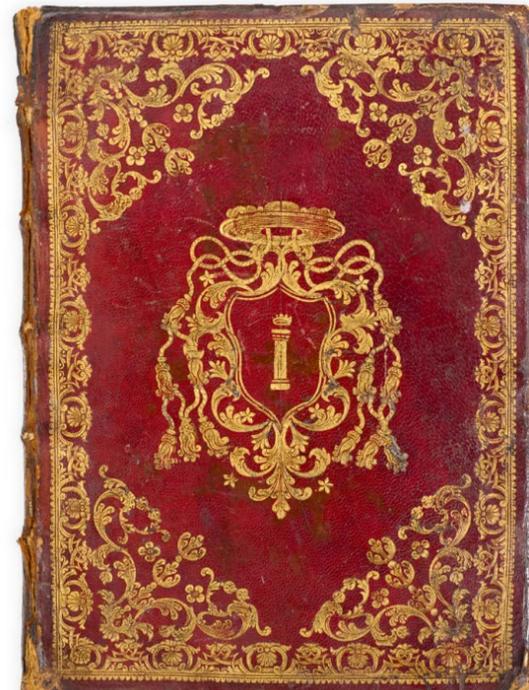
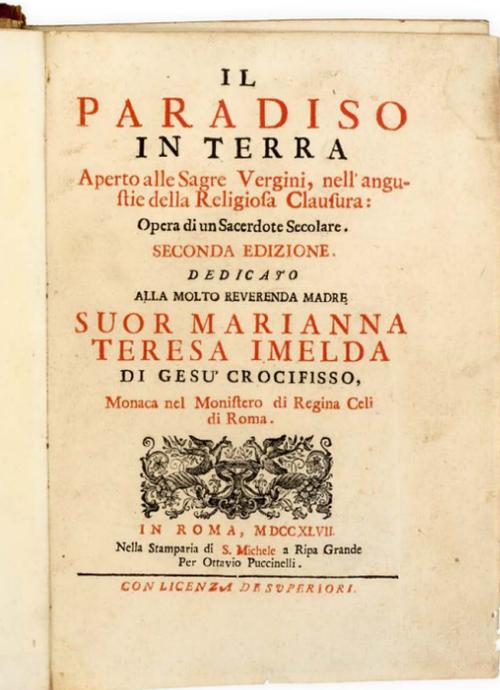


# The Colonna Copy

**61. [NUNS.]** Il paradiso in terra aperto alle sagre vergini, nell'angustie della religiosa clausura: opera di un sacerdote secolare. Seconda edizione. Dedicato alla molto reverenda madre suor Marianna Teresa Imelda di Gesù Crocifisso, monaca nel monistero di Regina Celi di Roma. *Rome, Ottavio Puccinelli, 1747.*

4to, pp. [16], liv, [2], 520; title in red and black with woodcut ornament, woodcut initials; title leaf and front endpaper detached, some light marginal dampstaining, heavier towards the end; a good copy in contemporary Roman rococo red morocco, gilt frame, cornerpieces, and central Colonna arms to covers, spine gilt in compartments and lettered directly in gilt, gilt edges, later marbled endpapers; extremities worn, old repairs to spine ends and corners, front joint split; Colonna bookplate to front pastedown, pencilled shelfmarks. **\$2500**

**Second edition (first 1718) of an anonymous work on cloistered nuns, dedicated by the printer to Donna Isabella Colonna (1728–1778), a Carmelite nun known as Sister Marianna Teresa Imelda of the Roman convent of Santa Maria Regina Coeli, this copy elaborately bound for her brother Cardinal Marcantonio Colonna.**



The priestly author begins with a remarkable historical preface documenting notable religious women from the first century to his own day; these are listed in a handy accompanying index running from 'Abbadessa del Monistero di Pont' Ebraldo' to 'Wiremberga'. The main body of the work comprises chapters on the religious vocation, monasticism, preparing to take the habit, detachment from the world, charity, poverty, chastity, prayer, silence, the Eucharist, confession, and devotional exercises. Practical aspects of the cloistered life are also explored, including a convent's porters, and appropriate practice in the parlatory. A 'chronological index' of notable nuns arranged by religious order rounds off the work.

*Provenance:* with the arms of Cardinal Marcantonio Colonna (1724–1793). Colonna was Prefect of the Apostolic Palace at the time of the publication of this volume; he later served as Archpriest of Santa Maria Maggiore and Cardinal-Bishop of Palestrina.

**No copies traced in the UK, and only two located in the US (Johns Hopkins, Notre Dame).**

# Egyptian Hieroglyphics with Chinese Origins?

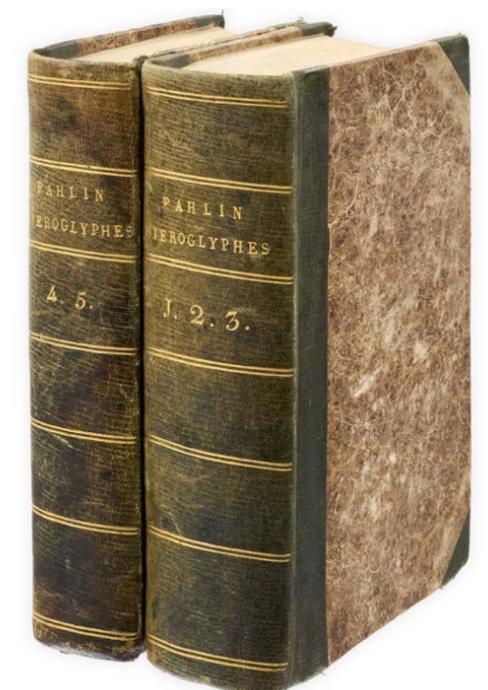
**62. [PALIN, Nils Gustaf.]** De l'étude des hiéroglyphes. Fragmens. Tome premier [–cinquième]. *Paris, Fain for Delaunay, Colnet, Treuttel, and Wurtz, 1812.*

Five parts in two vols, 8vo, I: pp. [iv], 219, [1, blank]; II: pp. [iv], 207, [1, blank]; III: pp. [iv], 224; IV: pp. [iv], 302; V: pp. [iv], 153, [1, blank]; sporadic light browning and foxing, marginal paperflaw to pp. 123–4 of vol. III; else a very good set in nineteenth-century half green straight-grained morocco with marbled sides, spines ruled in gilt and lettered directly in gilt; slightly rubbed, corners bumped. **\$3500**

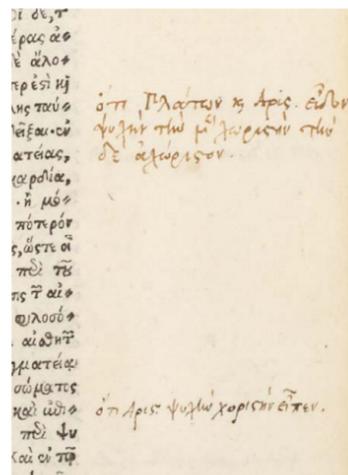
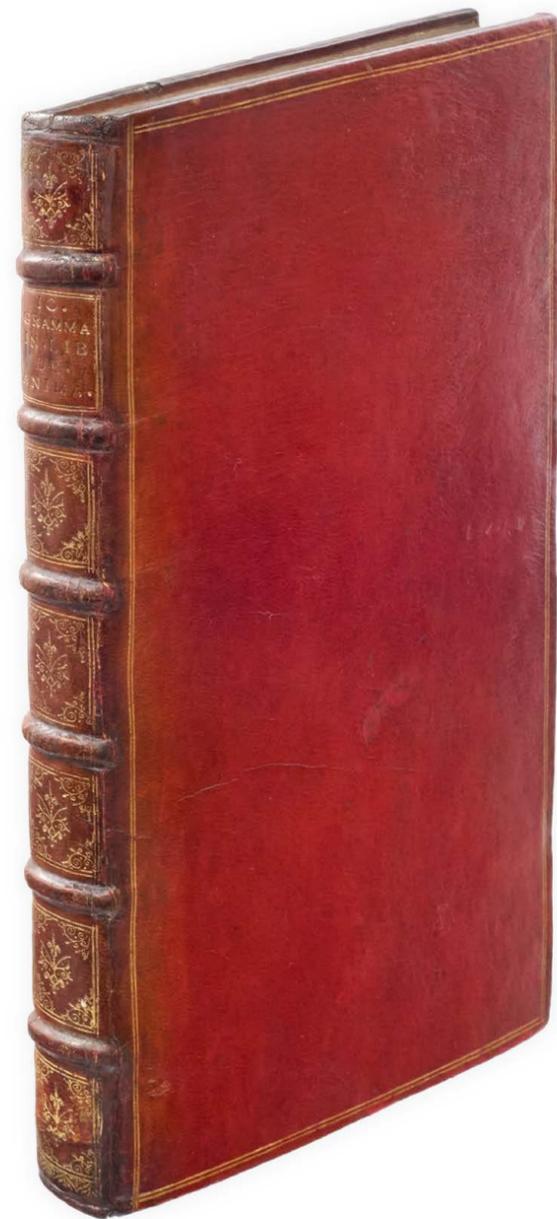
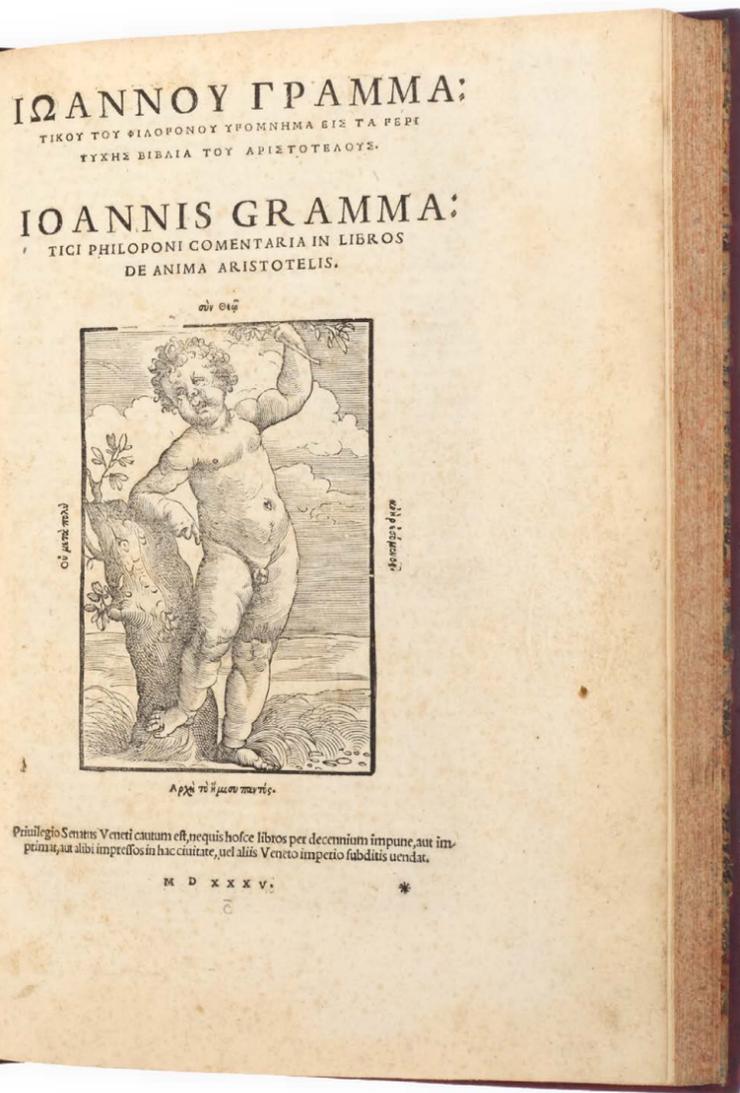
**First edition of this curious work on Egyptian hieroglyphics by the Swedish diplomat and Sinologist Nils Gustaf Palin (1765–1842).**

Palin entered the Swedish Royal Chancellery in 1783, accompanied Gustav III on his trip to Italy, and was at various points Secretary of Legation in Vienna, Madrid, and Constantinople. During his posting to Constantinople (1805–1814) he was knighted and named Minister President, during which time he travelled extensively in Egypt, Greece, and Asia Minor. His *De l'étude des hiéroglyphes* was published amidst the race to decipher the meaning of hieroglyphs following the discovery of the Rosetta stone and of other treasures uncovered during Napoleon's campaign.

Preceding Champollion's phonetic and ideographic analysis of Egyptian hieroglyphs by a decade, Palin argues that Chinese and Egyptian characters were identical in both meaning and form and that 'if either the ancient forms of Chinese characters, or those which







Our copy bears contemporary annotations throughout the book, denoting a careful and competent, and thorough reading of the text in the original Greek.

*Provenance:* from the library of the Earl of Sunderland at Blenheim Palace, sale, Puttick and Simpson, 1 December 1881 onwards, lot 6712, sold for 16s.

EDIT16 CNCE 38435; USTC 836420.

## Elizabethan Devotion

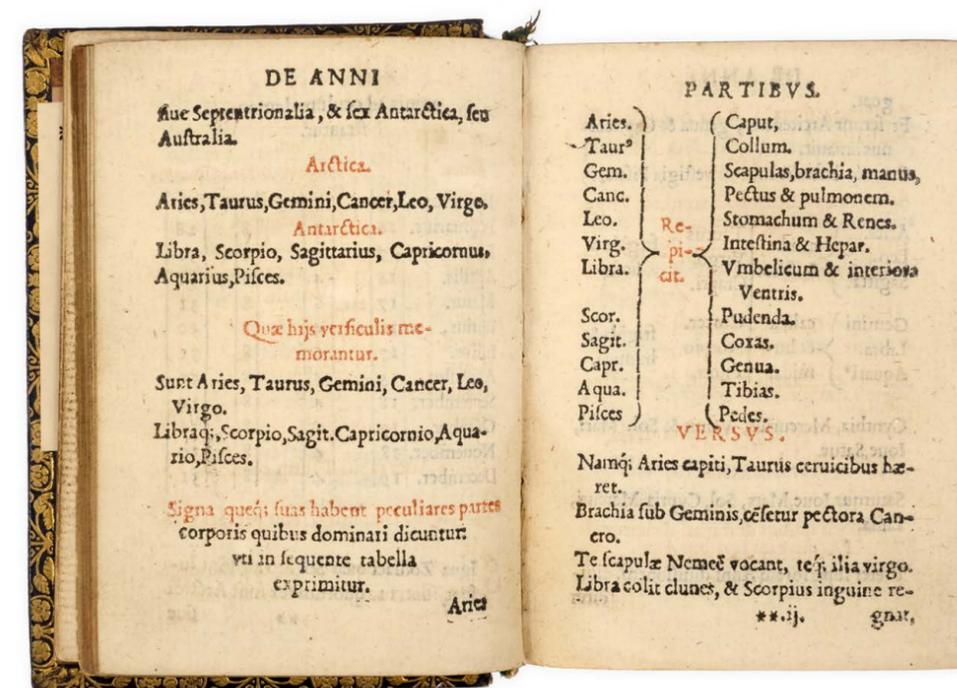
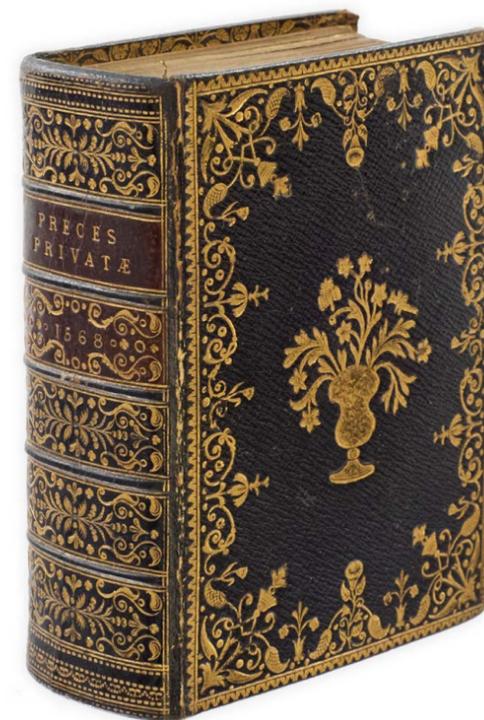
**64. [PRIMER.]** *Preces privatae, in studiosorum gratia[m] collectae & Regia autoritate approbatae ... London, William Seres, 1568.*

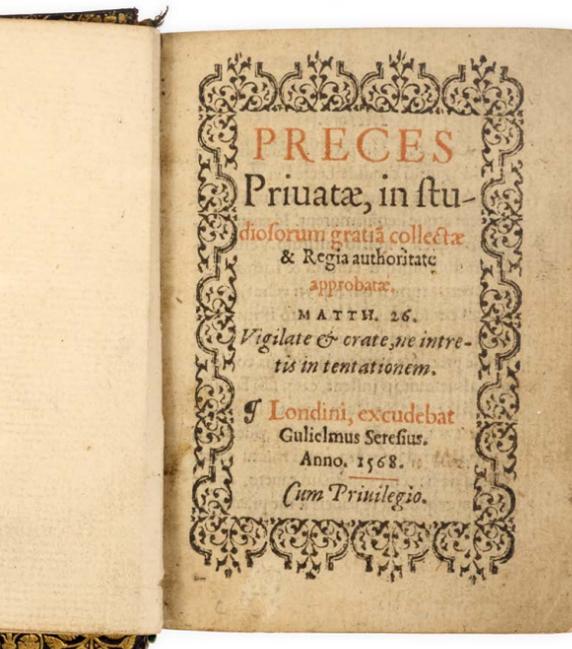
16mo, pp. [688]; title-page and calendar section printed in red and black; slightly dusty at the extremities but a very good copy in early nineteenth-century black morocco, gilt, by J. Mackenzie 'Bookbinder to the King', with his stamp to front free endpaper; ownership inscription of Charles Marriott dated 1838, bookplates of the Early English Theology Collection at the General Theological Seminary. **\$5750**

**Second edition of this rare 'private' prayer book, first printed in 1564,** with a calendar, a Latin catechism for children, selected psalms,

and a Latin-English list of English islands, counties, cathedral cities, bishoprics, rivers, and ports.

*Preces privatae* was one of three authorized works for private devotion to be published early in Elizabeth's reign, all less Protestant than those issued under Edward VI, the others being the *Primer* and *Orarium* of 1560. Largely based on the Elizabethan Book of Common Prayer, 1559, and in turn on the *Orarium*, it is a book 'of great interest to the historian of English devotional literature', and includes Latin hymns





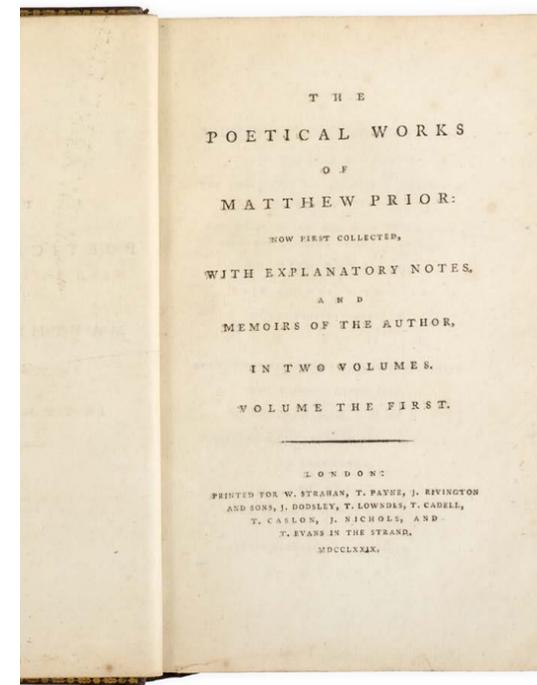
from the Sarum Primer, and extracts from the *Hortulus animae* and even some Counter-Reformation works (Morison, *English Prayer Books*, 1949). **Particularly interesting in a devotional context is the list of signs of the zodiac in the calendar, with a table of corresponding body parts (new to 1568), and a table of the humours** – content perhaps expressive of the influence of John Dee at Elizabeth's court. The text here is largely the same as that of 1564, with errata corrected and some new ones introduced; a later edition, 1573, introduced some new material derived from John Fisher.

All editions of the *Preces privatae* are extremely uncommon in commerce – we can trace only three complete copies, of any edition, at auction since 1950, and none of the present one, which is also the rarest

in absolute terms. **One of five copies only in ESTC, the others being at the British Library, Durham (slightly imperfect), St Paul's Cathedral; and Folger.**

*Provenance:* Charles Marriott (1811–1856), fellow of Oriel College, member of the Oxford Movement, and co-editor of the *Library of the Fathers*; subsequently item 877 in Quaritch catalogue 869 (1922), sold for £8 8s to the General Theological Seminary.

ESTC S1647; STC 20379.



he had met and proposed to Cassandra Knight, and although she accepted, the match was forbidden by his mother ('No money: all charms!'). Eight years later, the Marchioness relented and they wed, having four children. After her death, her younger sister Lousia Knight, Austen's god-daughter, moved to Ulster to look after the children, and his marriage to her in 1847, in Denmark, prompted a parliamentary investigation into the legality of a widower marrying his sister-in-law.

We have been unable to trace direct links between the Ladies Fitzpatrick and Lord George Hill, but the Downshires had estates in Bedfordshire not far from Amptill, and both families had large tracts of land in Ireland. Was this a present on a visit to Amptill?

ESTC T42745.

## The Man who Married Two of Austen's Nieces

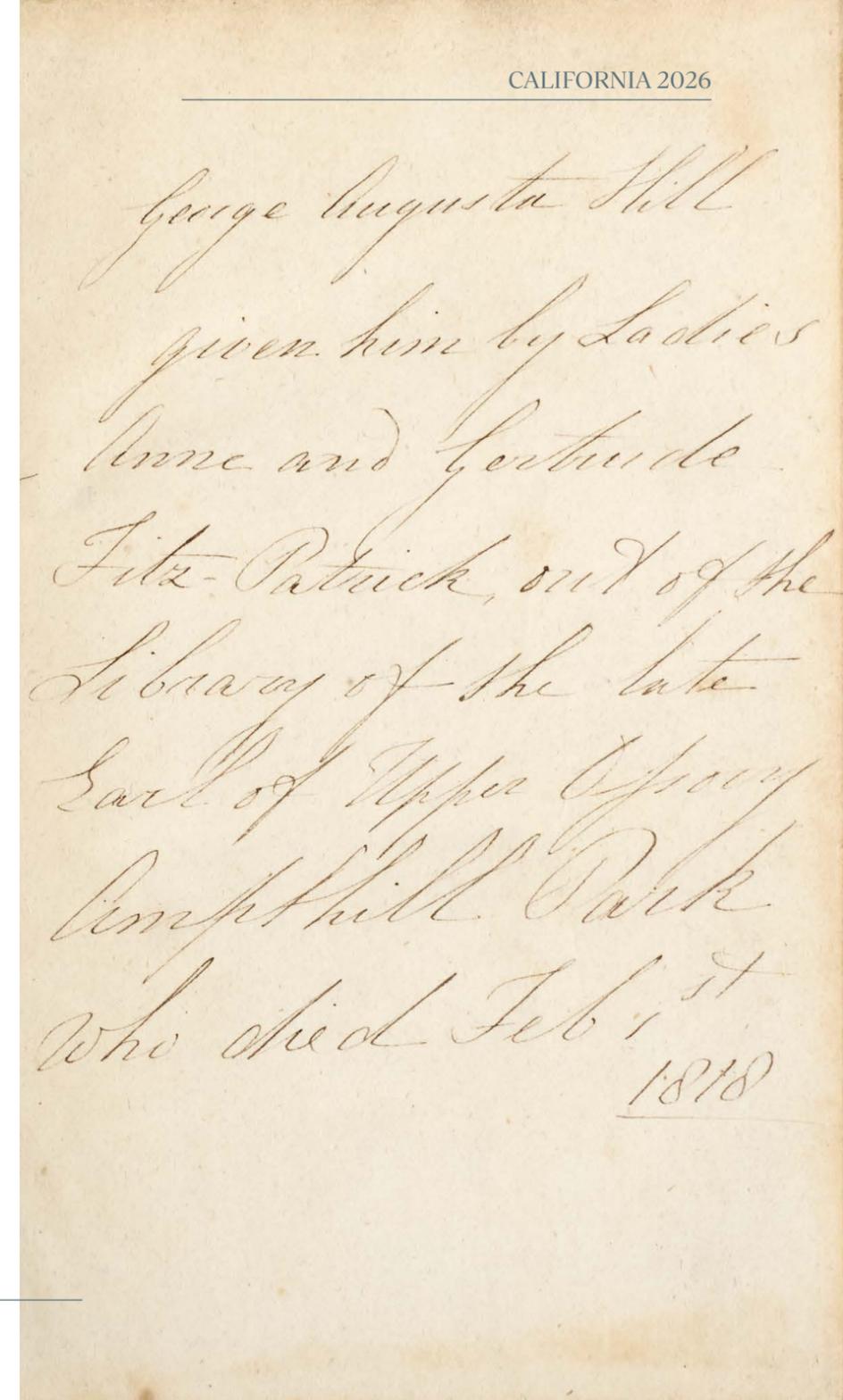
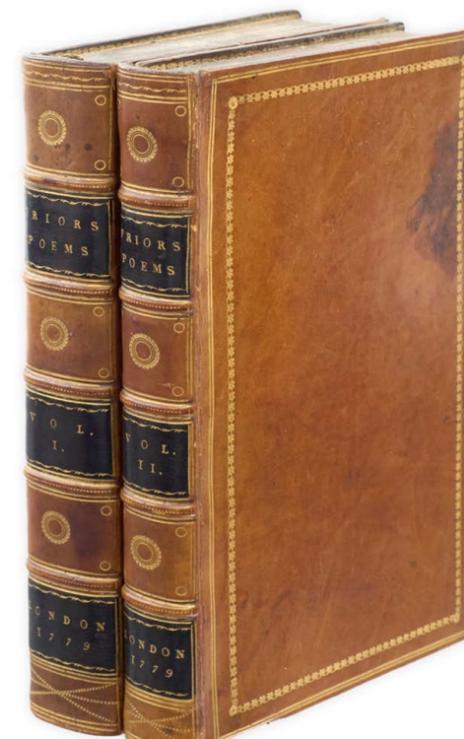
**65. PRIOR, Matthew.** The Poetical Works ... now first collected, with explanatory Notes, and Memoirs of the Author, in two Volumes ... London, W. Strahan, T. Payne, J. Rivington and Sons, J. Dodsley [and five others], 1779.

Two vols, 8vo, pp. I: xvi, 420; II: [4], xvi, 287, [1]; with half-titles; engraved portrait of Prior on a4 in vol. I; with a 24-page *Catalogue of Books, Pamphlets, Oratorios, and Plays* (W. Lowndes, c. 1784–91), bound in at the end of vol. II; a few spots and stains, but a fine copy, in early nineteenth-century polished calf, covers gilt with a double-fillet and roll-tool border, spines gilt in six compartments, black morocco labels, blue endpapers, marbled edges, silk placemarkers. **\$690**

A handsome copy of this collected edition of Prior, edited by Thomas Evans, inscribed on a front endpaper: '**George Augusta Hill given him by Ladies Anne and Gertrude Fitz-Patrick, out of the Library of the late Earl of Upper Ossory Amptill Park who died Feb 1<sup>st</sup> 1818**'.

The said Earl was John FitzPatrick (1745–1818), MP, a friend of Horace Walpole, who introduced him to the unhappy Duchess of Grafton in 1765. Their resulting affair led to the birth of a daughter, Anne (1768–1841), and then to the Duchess's divorce for adultery (her husband's own affairs were numerous), after which she remarried Ossory in 1769, legitimising Anne. Her second surviving daughter Gertrude was born in 1774. Despite significant wealth the Fitzpatricks never attempted to re-enter public life and lived in near retirement at Amptill, Bedfordshire; her daughters never married.

George Augusta Hill (1801–1879) was the son of Arthur Hill and Mary Marchioness of Downshire. **He is probably now best known for his successive marriage to two of Jane Austen's nieces.** In 1827



# Safavid Qur'an Heavily Annotated by a Qajar Scholar

**66. QUR'AN.** Persia (probably Shiraz), sixteenth century, c. AD 1600 and c. AD 1850.

Manuscript in Arabic on paper, remargined throughout in the nineteenth century and now measuring 247 x 156 mm, ff. 427 plus a single flyleaf at beginning and end (f. [36] misbound before f. [37]), the original (sixteenth-century) Qur'an manuscript written in a fine *naskhī* in black ink on lightly polished buff paper with reading marks in red ink, 11 lines to the page, text area 160 x 90 mm, verse-markers of whorl design in gold and set off with blue dots, sura headings in white *thuluth* set against gold cartouches (or, occasionally, gold *thuluth* against blue or orange cartouches) within panels of arabesque decoration, richly illuminated double-page opening (added c. 1600) bearing *Sūrat al-fātiḥah* in black *naskhī* within elaborate gold medallions set against a field of delicately painted foliage and flowers in gold and colours, smaller medallions above and below containing text from *Sūrat al-wāqī'ah* in gold *thuluth*, second surah (*Sūrat al-baqarah*) commencing with a fine headpiece (also added c. 1600) and with borders of similar foliage and flowers in gold and colours, the opening two pages of the same surah (ff. 2<sup>v</sup>-3<sup>r</sup>) with interlinear decoration in the same style, Qur'an text of final opening (ff. 426<sup>v</sup>-427<sup>r</sup>) within gold cloud cartouches, recto of final leaf (f. 427<sup>r</sup>) containing the end of the final sura (in two lines) followed by a *du'ā'-khātim* (a prayer to be recited on concluding a reading of the Qur'an) of seven lines in alternating gold and blue *muḥaqqaq* within penwork cloud cartouches, verso of final leaf containing a note dated 1272 AH (see below), nineteenth-century margins of slightly polished cream paper, text within a border formed of broad gold and thin red and black lines, two outer borders of single lines in red ink, groups of five and ten verses indicated respectively by the words *khams* and *'ashar* in gold; extensively annotated throughout in Persian and Arabic, apparently in a single nineteenth-century hand; some wear and occasional staining to the original Qur'an leaves, some careful repairs probably made at an early date and also when the volume was remargined, but generally in excellent condition; mid-nineteenth-century lacquer binding, each cover painted with a large bouquet of assorted flowers within a gilt border enclosing small flowers; lacquer somewhat crazed and with a few small losses, some chipping of panels along joints, neatly resewn and rebacked; housed in a brown cloth box. **\$37,500**

**A remarkable sixteenth-century Safavid Qur'an manuscript, carefully remargined during the Qajar period and extensively annotated by a scholar of that time.**





The manuscript had in fact undergone a previous campaign of enhancement and restoration c. 1600 when a richly illuminated double-page opening was added at the beginning of the manuscript and the original opening received a very fine headpiece and borders in the same style as the added opening. These embellishments were retained when the manuscript was again restored in the Qajar period.

The sura headings are reminiscent of Shirazi illumination of the middle of the sixteenth century, and the alternating gold and blue *muḥaqqaq* of the final prayer here was often used (although not exclusively, of



course) in Shiraz, sometimes for entire Qur'ans (see, for example, David James, *After Timur. Qur'ans of the 15th and 16th centuries*, The Nasser D. Khalili collection of Islamic art, vol. III, 1992, no. 41).

The first part of the later inscription on f. 427v contains a tradition related from the hadith scholar Shaykh Saduq's work *'Uyūn akhbār al-Riḍā* on the merits of allegiance to 'Ali ibn Abi Talib. There then follows a prayer, after which a date is given as the afternoon of Saturday 28th day of the month of Ramaḍān in the year 1272 (i.e. 2 June, AD 1856) in Dar al-'Illm, Shiraz.



Dal Ciotti 1621. Co

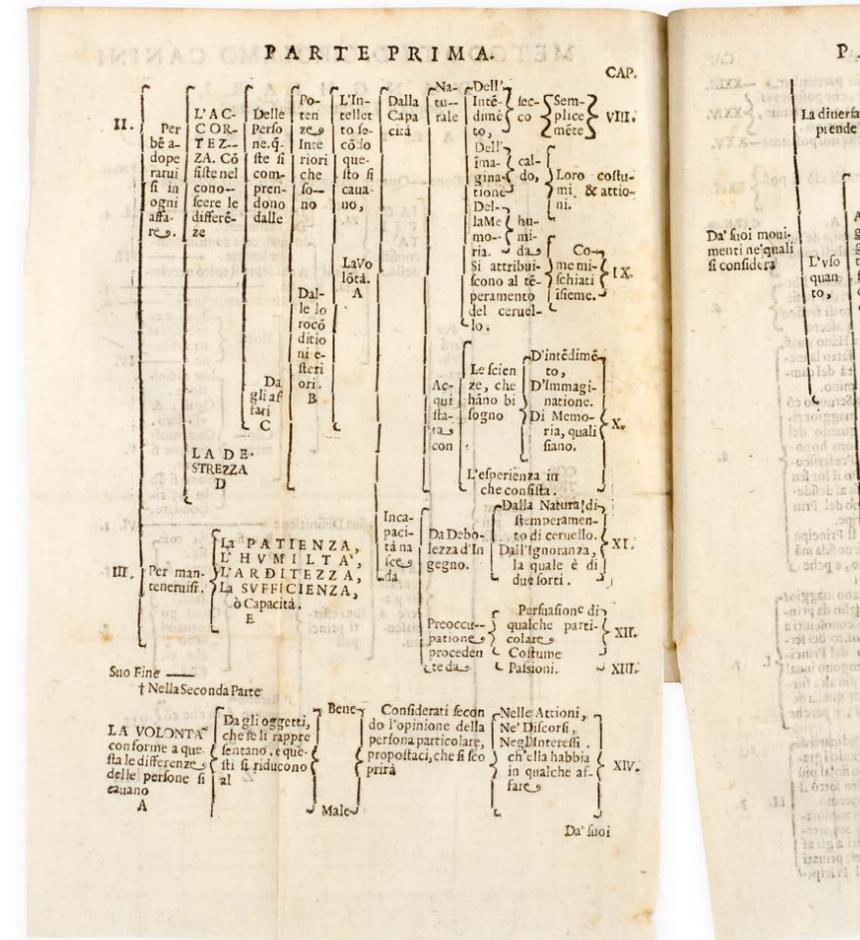
## How to Handle your Prince

**67. REFUGE, Eustace de; Girolamo CANINI, translator.** Trattato della corte del Signor di Refuge. Tradotto di francese in questo nostro volgare ... illustrato di annotazioni dall'istesso autore, e di diversi metodi dal Canini. Venice, Giovanni Battista Ciotti, 1621.

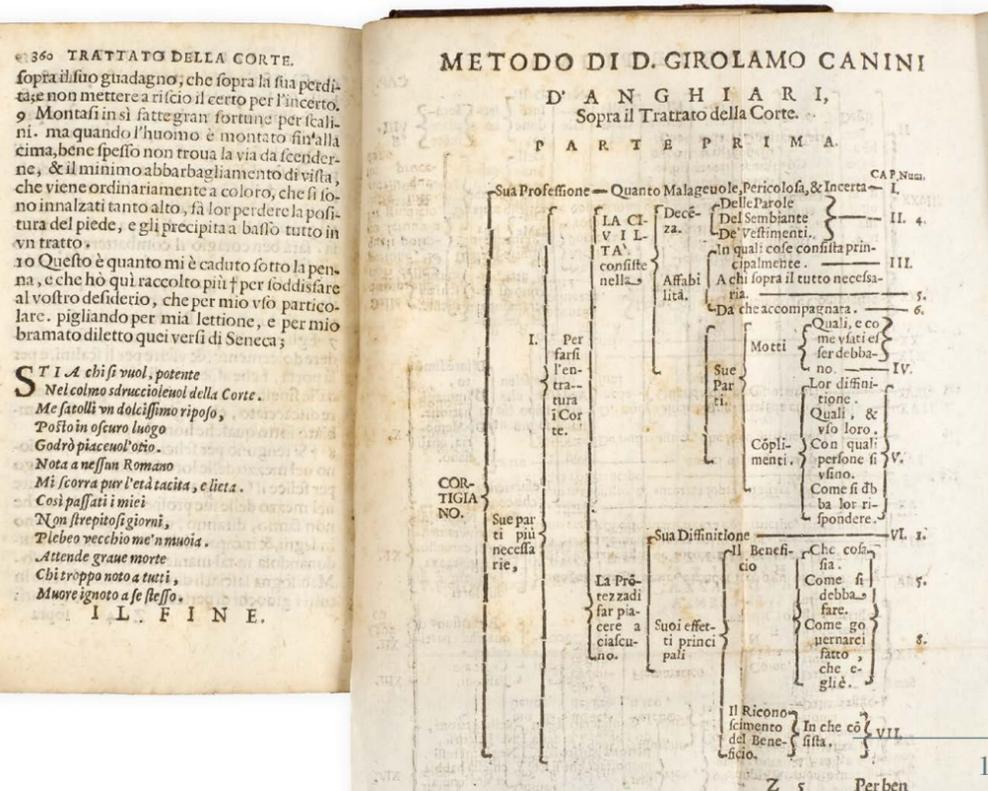
8vo, pp. [lii], [4, blank], 29, [3, blank], 360, [5], [3, blank], 4 folding letterpress tables bound within final quire (see below); engraved arms of Cardinal Carlo de' Medici to title-page, woodcut printer's device to second title-page, woodcut initials, typographic headpieces; occasional light foxing, show-through from engraved device to verso of title-page, a good copy; bound in contemporary burgundy morocco over pasteboard, single gilt fillet border with small round floral stamps in corners, spine gilt in compartments with raised bands, lettered directly in gilt 'CORT DEL RE FUGIO' along spine, the same floral stamp at foot; small wormholes to spine, extremities slightly rubbed, hinge broken; bookplate of Giuseppe Lando Passerini to inside front cover (see below), old inventory number '24' and later pencil shelfmarks to flyleaf. **\$2600**

**First edition in Italian, rare, of this treatise on courtly behaviour attributed to the French statesman Eustache de Refuge (1564-1617), a seventeenth-century bestseller combining Machiavelli with Castiglione, with folding letterpress flowcharts by the translator, Giuseppe Canini, who had also produced the first complete Italian translation of Montaigne's Essais.**

Refuge served in the Parlement of Paris and was ambassador to the Swiss Cantons and to the Low Countries. This treatise first appeared in an anonymous edition in 1616, and was quickly translated into other European languages; an English translation appeared in 1622. Refuge's sources included other tracts on statesmanship and courtly behaviour, including Tacitus, Seneca, Guicciardini, and the cynical Lorenzo Ducci.



The four letterpress tables at the end contain an unusual flowchart-style summary of the contents of the work with a focus on the characteristics of the courtier, composed by the translator – whose nephew, Santi Carrocci, authored the dedication to Cardinal Carlo de' Medici – and corrected 'con publica autorità' by Cosmo Lapini. These are followed by a more condensed breakdown of the work as a whole, and similar summaries of Castiglione's *Cortegiano* and the lesser-known *Discorsi* of Pellegrino Grimaldi (Genoa, 1543). Proficient in French, Spanish, German, Czech, Hungarian, Greek, Latin, Hebrew, Syriac, and Arabic, Canini (1551–1631) was a doctor of theology and translated into Italian, as well as Montaigne's *Essais* (published posthumously in 1633–4), the works of Tacitus and Pierre Matthieu. Canini's useful diagrams appear to be something of a hallmark, and likewise feature in his own *Sommaria historia della elettione, e coronatione del rè de' romani* (Venice, 1612) and Cornelio Frangipane's *Del parlar senatorio*, which he edited (Venice, 1619, with folding tables as here).

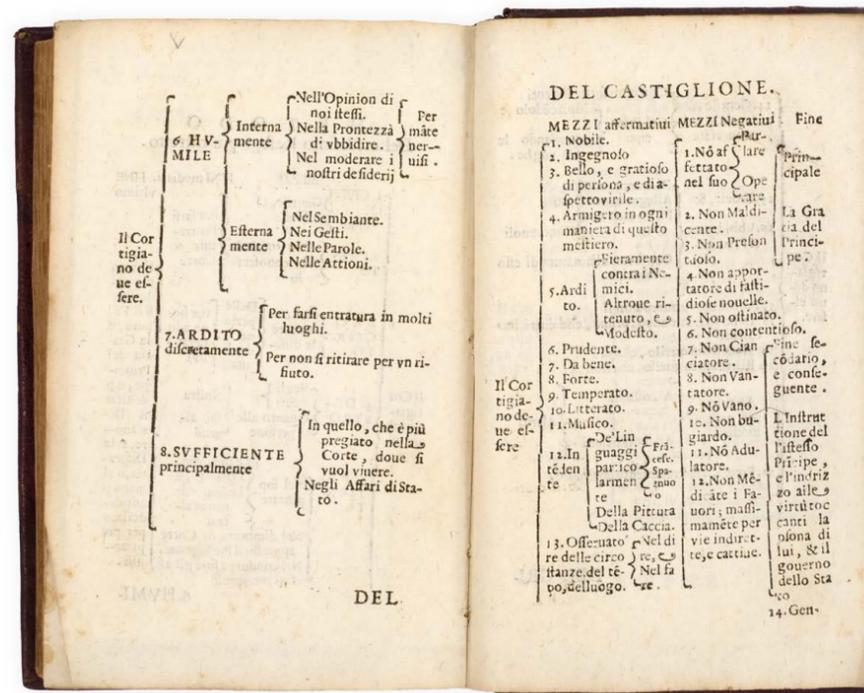


This is variant B, according to ICCU, containing the four folding leaves and the additional Annotations at the start of the work. Copies are also recorded with the title printed in red and black.

*Provenance:* Giuseppe Lando Passerini (1858–1932), Dante scholar and librarian at the Biblioteca Medicea-Laurenziana in Florence from 1896 until his death.

**OCLC finds two copies in the US (Berkeley, USC), and one in the UK (BL).**

USTC 400667; not in BM STC Italian.



# Apollinaire, Matisse and Rouveyre

**68. ROUYEYRE, André.** Two typescript drafts of *Apollinaire* (1952), here titled 'Stature d'Apollinaire. Gravures de Henri Matisse', c. 1950.

Three 4to typescripts, ff. [1], 62 with corrections in pencil and ink dated July 1950 (one printed addition tipped in); ff. [1], 68, [1], incorporating the earlier corrections and with further corrections and formatting notes; and ff. [9], comprising only the poetical extracts by Apollinaire; also with a loose design for an initial, a typescript leaf of 'Calibrage' dated 4 September 1950, explaining the proposed printing details, a sample printed bifolium of the first four pages of the work (in a variant text); and a corrected typescript leaf of promotional blurb for Apollinaire's *Ombre de mon Amour* (1947); loose in two original annotated folders.

[offered with:]

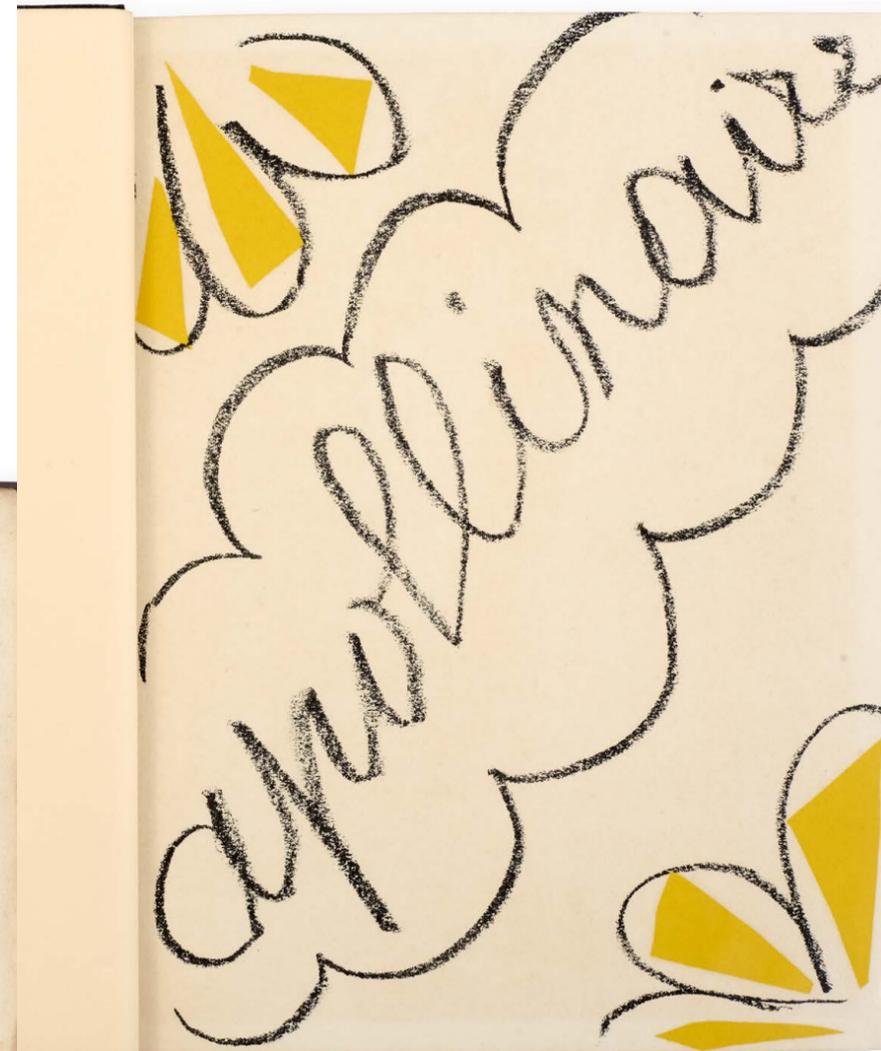
**ROUYEYRE, André, and Henri MATISSE.** *Apollinaire. Paris, Raisons d'Etre, 1952 [1953].*

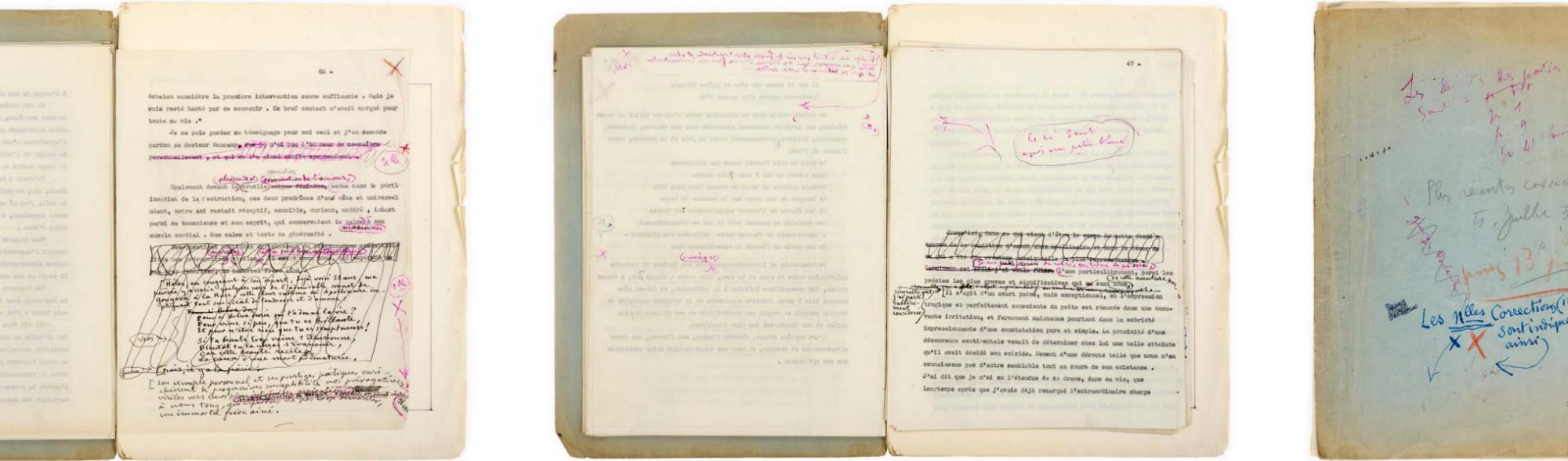
Folio, pp. 86, [10], with two initial and two terminal blanks, a half-title, and a frontispiece, six lithograph plates, one lithograph tailpiece, and three linocut initials after designs by Matisse; bound preserving the original wrappers (also designed by Matisse) in black crushed morocco by Alix, panelled in yellow calf, matching slipcase.

**Together \$8950**

The original corrected typescripts of André Rouveyre's *Apollinaire* (1952), prepared in 1950 for submission to Louis Broder (though in the event Broder was not to publish the work); along with the first edition of the published text, no. 144 of 330 copies, illustrated by Matisse.

Twenty-three years after Apollinaire's tragic early death in 1918, his mutual friends Rouveyre and Matisse, who had subsequently lost touch, crossed paths again and began an intense and rewarding friendship, exchanging some 1200 letters over the next decade or so, and collaborating on several publications including Rouveyre's novel *Repli* (1947). In September 1948, Rouveyre proposed a collaboration in tribute to their old friend Apollinaire, with text by Rouveyre to accompany six of Matisse's lithograph portraits of the poet. By early 1950 they had fixed on Louis Broder as the publisher and were discussing with him choices of paper, exchanging proofs, and debating the title.





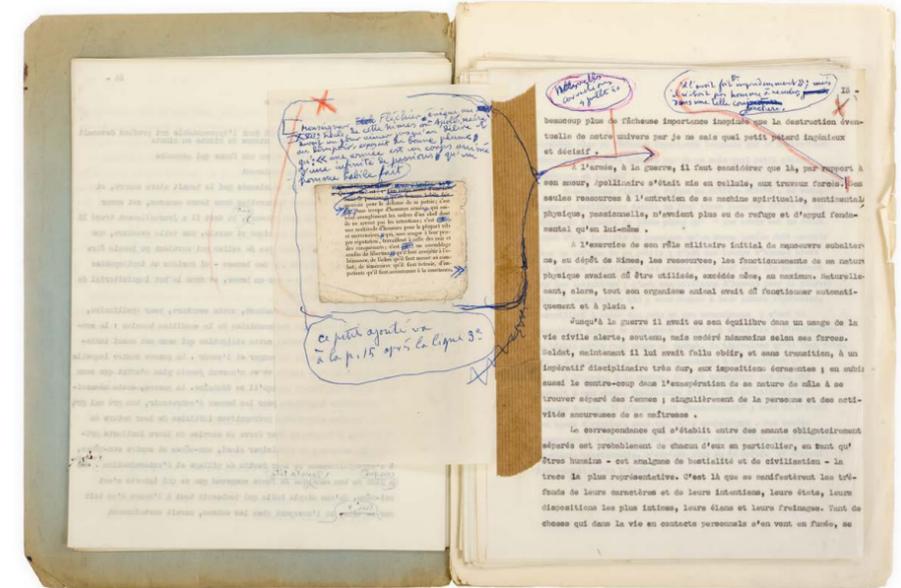
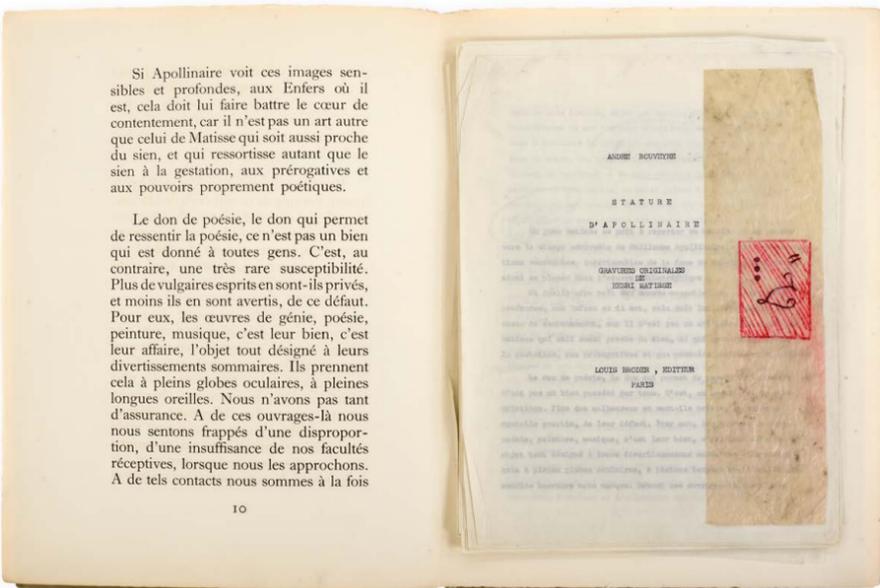
The earlier of Rouveyre's typescripts here shows three sets of corrections, coded by colour, and dated 5, 13, and 14 July 1950. The alterations are both typographic and substantive, ranging from word substitutions to the insertion of several lengthy passages. Corrections are denser towards the end of the text, and Rouveyre seems to have struggled in particular with the closing paragraphs – several versions with very different content are provided then struck through, none which eventually appeared in print. The second typescript represents a firmer form of the text (though again the end differs from the work as printed), with scattered corrections and instructions as to the design of the text. Included loose is tracing paper sample of a decorative initial 'U' or 'V' in a similar style to those provided by Matisse. The 'Calibrage', which describes this second typescript as the 'manuscript définitif', proposes the illustrations comprise three large initials in

red, three large headpieces and three tailpieces, and the six lithos; the print run would be 280, plus 20 hors commerce. If Broder had issued the publication, it would have been one of his earliest – he went on to become a major publisher of artist books, working with Braque, Picasso, Miro, Eluard, Claudel etc. But there were increasing delays and financial conflicts during the summer of 1950, and by the autumn, even as the text was being set by Coulouma, Matisse and Rouveyre abandoned Broder as the publisher. In May 1951 they signed a new contract with Adda Gérard of 'Raisons d'Être', and printing was largely completed in April 1952, but the final product, with its screen-printed covers by Matisse, did not see the light until the following January.

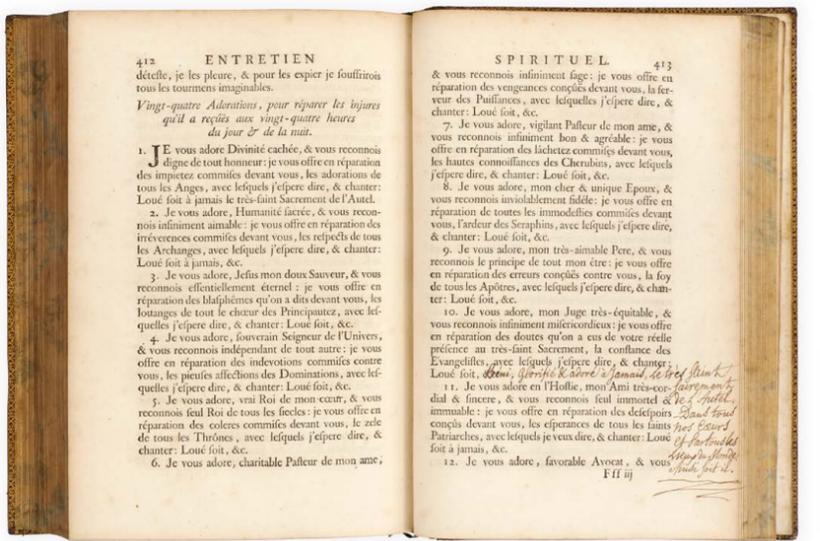
See *Matisse-Rouveyre: Correspondance* (2001), *passim*.

## Prayerbook by a Gambling House Hostess – Printed at the Louvre

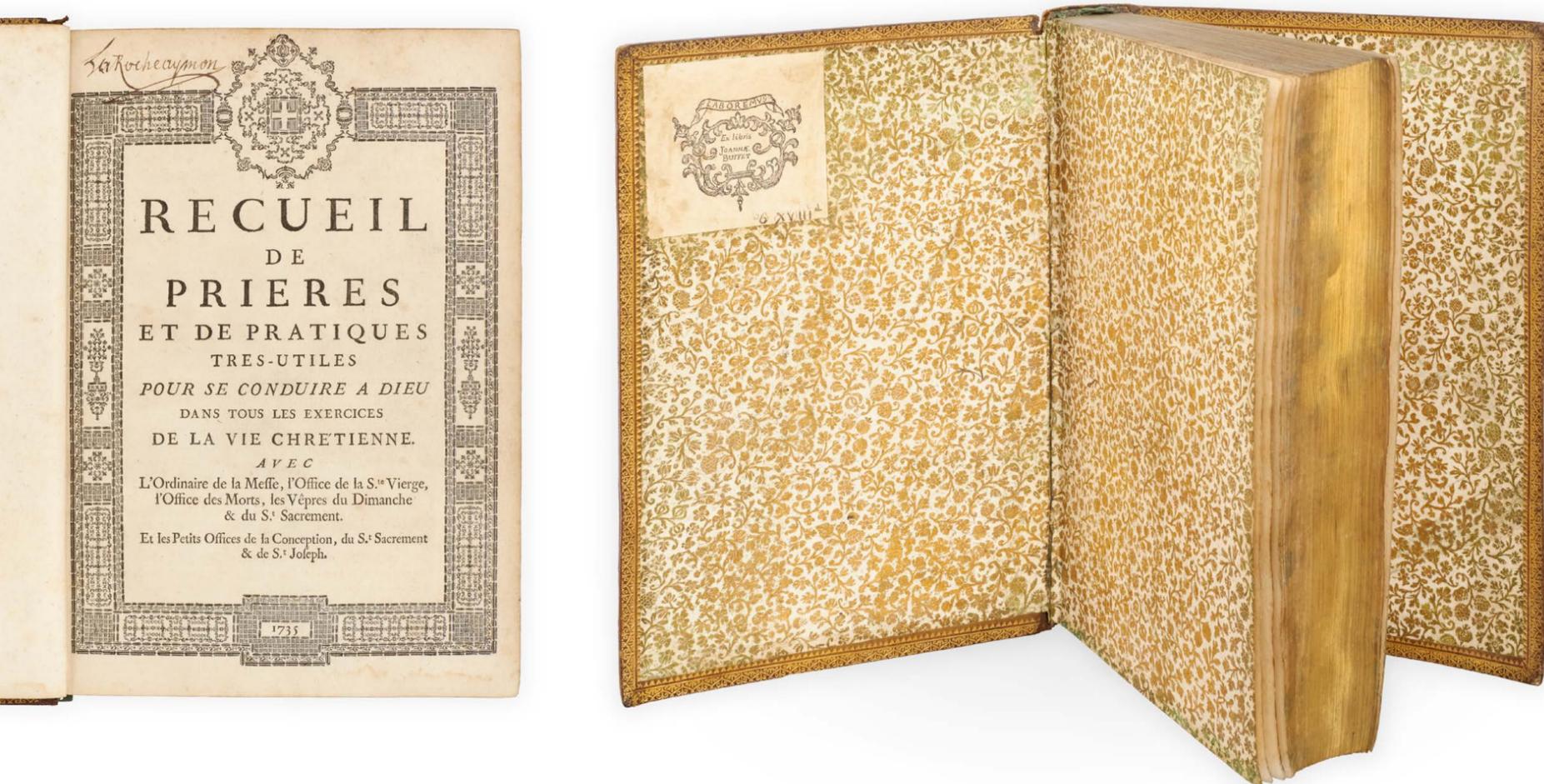
**69. [SAVOY-CARIGNAN, Maria Vittoria Francesca, Princess of.]** Recueil de prières et de pratiques très utiles pour se conduire à Dieu dans tous les exercices de la vie chrétienne. Avec l'ordinaire de la Messe, l'Office de la Ste. Vierge, l'Office des morts, les vêpres du dimanche et du St. Sacrement. Et les Petits Offices de la Conception, du St. Sacrement et de St. Joseph. [Paris, Imprimerie Royale], 1735.



4to, pp. [2, blank], [2], 8, [4], 9–489, [3, index]; title within elaborate typographic border enclosing the Savoy crest at head, typographic headpieces and woodcut tailpieces; sporadic light spotting, lightly toned (as usual), but overall a beautiful copy; bound in contemporary brown morocco, raised bands, gilt morocco lettering-piece to spine, turn-ins gilt, gilt floral brocade endpapers, edges gilt over marbling, three green silk place-markers; boards slightly spotted, slight wear to joints; long contemporary manuscript additions to pp. 413, 415, and 416; contemporary ownership inscription of count Nicolas de La Roche-Aymon to title and verso of rear free endpaper; nineteenth-century bookplate of Jean Buffet to front pastedown, nineteenth-century visiting card of Mr et Mme Aimé Buffet, with manuscript bibliographical note to verso, loosely inserted. **\$3250**



**First and only edition of this rare prayerbook, compiled by the notorious gambling house hostess and spy Maria Vittoria Francesca of Savoy-Carignan (1690–1766), elegantly printed in a very limited number at the royal press set up at the Louvre.**



The daughter of Victor Amadeus II, King of Sardinia and his favourite mistress, Jeanne Baptiste d'Albert de Luynes, Maria Vittoria Francesca was later legitimised by her father and married to prince Victor Amadeus of Savoy-Carignan. Oppressed by the debts racked up by her husband, the couple escaped to Paris in 1718, taking up residence at the Hôtel de Soissons, which they soon turned into one of the most notorious gambling houses in the French capital. The couple led a scandalous lifestyle, with Maria Vittoria forging close relationships with various powerful men, particularly Cardinal Fleury and Louis Henri, Duke of Bourbon, reporting intelligence to her father while her husband continued to amass large debts. Following the death of her husband in 1740, Maria Vittoria led a quieter and more retiring widowhood and succeeded in marrying off her only surviving daughter, Princess Anna Teresa of Savoy-Carignan, to the widowed Charles de Rohan, Prince of Soubise, one of the most celebrated French book collectors of his time.

Even before Louis XIV moved the Court from the Louvre to Versailles in 1682, the Louvre had long been a hub of artistic, creative, and intellectual energy in Paris; the first printing workshop had appeared

in the Louvre in the 1620s, and the Imprimerie Royale was established there in 1640 by Cardinal Richelieu. Artists and artisans of all trades – from watchmakers to history painters – were given lodgings and studio space in the same wings and corridors that accommodated cultural organs like the Menus Plaisirs du Roi (responsible for state festivities and spectacles), the royal printing press, and the royal academies (Painting and Sculpture, Architecture, Inscriptions, Science, and the Académie Française). As the palace expanded over the next two centuries, the Louvre complex (the building and surrounding streets) came to be dominated by this growing community of artists, artisans, men of letters, and their aristocratic patrons, living and working together.

**OCLC records four copies only, two of which outside France, at the University of Dayton in the US, and the University of Sydney in Australia. No copies recorded on Library Hub.**

Bernard, *Histoire de l'imprimerie royale du Louvre* (1867), p. 175; Conlon, *Le siècle des Lumières*, 35, 323.

## Erwin Schrödinger and his Milieu The Collection of Schrödinger's Assistant

**70. SCHRÖDINGER, Erwin, et al.** A collection of offprints and papers from the library of Nándor Balázs. 1902–1961.

Small archive of 45 offprints and papers, various sizes, very well preserved; including presentation copies, many bearing the ownership stamp of Erwin Schrödinger. **\$62,500**

**A remarkable collection of offprints and papers from the library of Hungarian-American physicist Nándor Balázs, laboratory assistant in the early 1950s to the Nobel Prize-winning Austrian physicist Erwin Schrödinger, comprising an exceptionally strong core of Schrödinger's works – many of which stamped for presentation by the author or from his own library – as well as a notable complement of articles by the likes of Heisenberg, Dirac, Hilbert, Carathéodory, and Levi-Civita.**

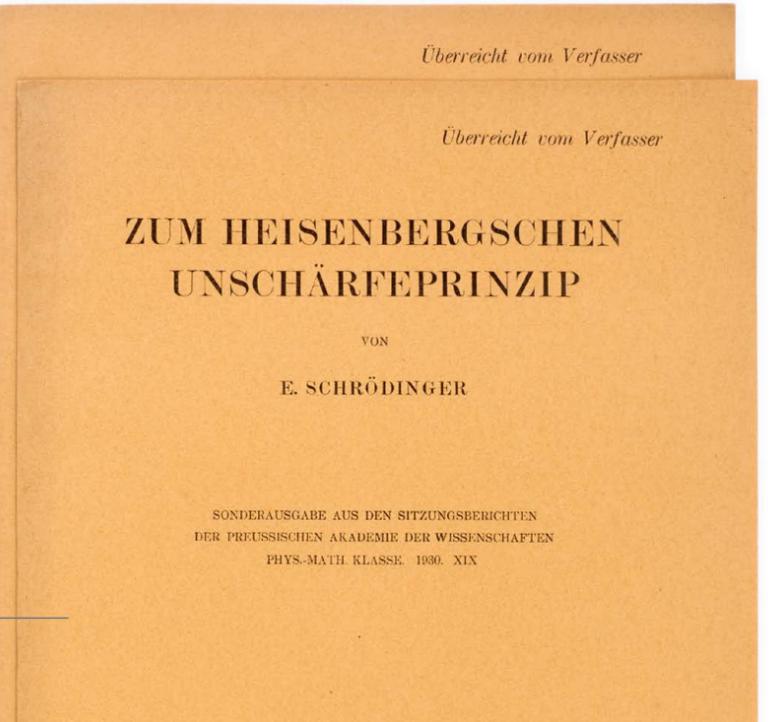
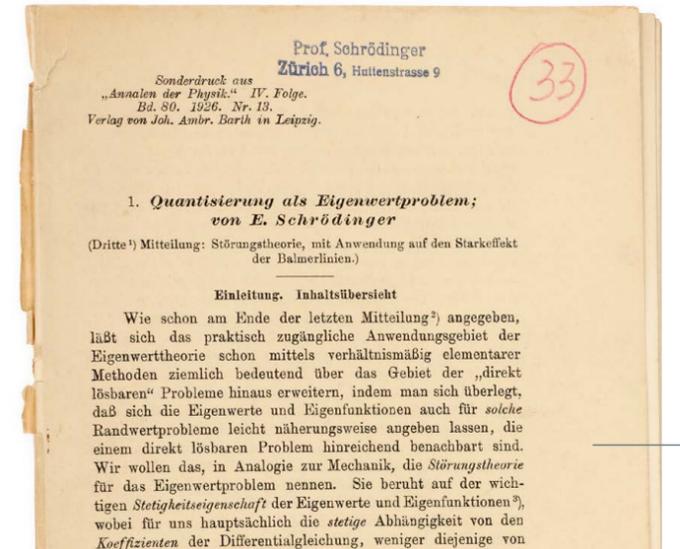
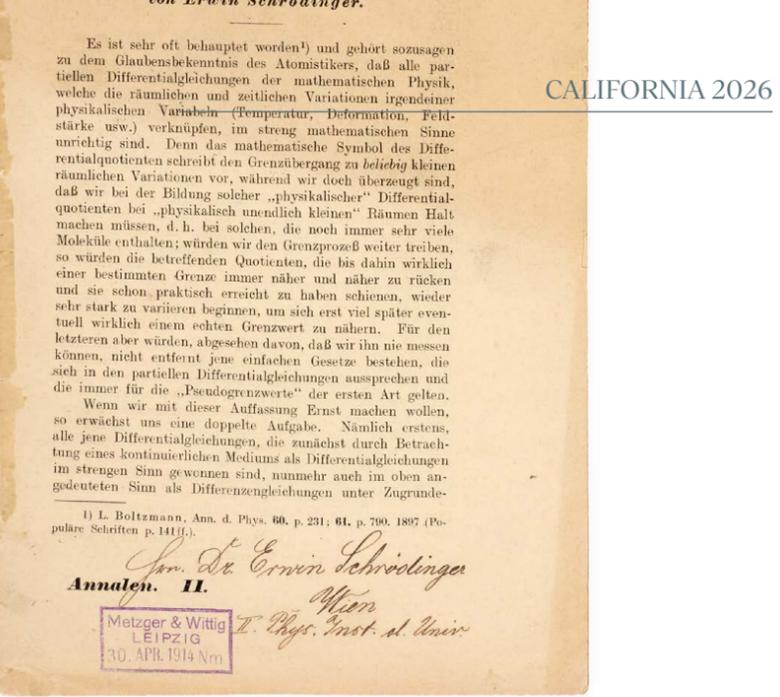
From autumn 1952 to summer 1953, Balázs (1926–2003) assisted Albert Einstein at the Institute for Advanced Study in Princeton, and he was Associate Professor of Physics at the University of Alabama from 1953 to 1956. He went on to a successful academic career at the Enrico Fermi Institute at the University of Chicago, the Plasma Physics Laboratory at Princeton University, and Stony Brook University. Throughout his life, Balázs had close friendships and working collaborations with Erwin Schrödinger and Paul Dirac (Dirac's wife, Margit Wigner, was Hungarian), *inter alia*.



Schrödinger achieved some of the most momentous results in the field of quantum theory and is considered – with Einstein, Bohr, Heisenberg, and others – one of the most influential scientists of the twentieth century. This collection of printed works, spanning from 1900 to the end of Schrödinger's life, comprises many of his most celebrated works.

Among them are his most famous thought experiment, 'Schrödinger's cat', *Die gegenwärtige Situation in der Quantenmechanik (The Present Situation in Quantum Mechanics, Berlin, 1935)*; two copies of his very first work, *Die Leitung der Elektrizität auf der Oberfläche von Isolatoren an feuchter Luft (Vienna, 1910)*, likely belonging to Schrödinger himself, on the conduction of electricity on the surface of insulators in moist air, published a month after it first appeared in an academic publication; Schrödinger's own copy of the very rare offprint issue of *Quantisierung als Eigenwertproblem (Quantisation as an Eigenvalue Problem, Leipzig, 1926)*, the work that brought his research into the general arena and helped launch his great fame; a printed copy in German, published in Stockholm in 1934, of Schrödinger's December 1933 speech accepting the Nobel Prize, likely his own copy; and fourteen intimately related works by other scientists, including fundamental papers by Heisenberg, Hilbert, and Hopf.

A full listing of the collection, with bibliography, is available on request.



# Aquinas Annotated

71. THOMAS AQUINAS. Sanctus Thomas de Aquino super quartum libru[m] magistri sententiar[um]. (Colophon:) Venice, Boneto Locatello for Ottaviano Scotto, 23 May 1497.

Folio, ff. 264; A-Z<sup>8</sup> AA-KK<sup>8</sup>; gothic letter, text in two columns, white on black woodcut initials, woodcut Scotto device to last leaf; some small wormholes at beginning and end, occasional light marks; overall a very good, clean copy in eighteenth-century sheep, edges sprinkled red; worn, losses to spine ends, abrasions and marks to covers, wear to corners, remains of paper spine labels; near-contemporary Latin marginalia in a single neat hand to c. 200 pp. (slightly trimmed).

\$5500

A thoroughly annotated incunable edition of Aquinas's commentary on the fourth book of Peter Lombard's *Sentences*, in which the 'Angelic Doctor' discusses the seven sacraments, Resurrection, and the Last Judgement.

The *Super quartum librum* is of interest on many levels, not least for what it has to say on the body and the soul; Aquinas appears, controversially, to suggest that a person's soul, surviving apart from its body, is not sufficient for that person's survival. 'Aquinas argues ... repeatedly ... that a resurrection of bodies is required because otherwise we would not survive' (*Stanford Encyclopedia of Philosophy*).

The annotations in this copy – covering well over a third of the text – are clearly by a very intellectually engaged theologian and priest, with a specific interest in the sacraments. His notes – often profuse – discuss circumcision, baptism, the Eucharist, penance through flagellation and prayer, confession, sacerdotal absolution, the 'power of the keys', immolation, speaking falsely, extreme unction, the holy orders, matrimony and associated impediments thereto, adultery, and scandals. He refers regularly to other authorities, including Nicholas of Lira, Bonaventure, Ambrose, Albertus Magnus, and Augustine, as well as to the Council of Constance.

HC 1485; BMC V 447; Goff T172; ISTC it00172000.

### Distinctio

Incipit liber quartus sententiarum de sacramentis et signis sacramentalibus.

Distinctio. Prima.

**A**marita nus enim vulnerato appropians curatiō eius sacramentoz al ligamenta adhibuit: qz ptra originalis peccati z actualis vulne ra sacramentoz reme dia deus instruit. De quibus quattuor: pzi mo pñderada occur

runt. Quid sit sacramentus. Quid sit sacramentus. In quibus consistat. Et que sit distantia inter sacramenta veteris z noue legis.

Quid sit sacramentus.

Sacramentū est facere rei signus. Dicitur sacramentū etiā sacri secretū: sicut facramentū diuinitate: vt facim sit sacri signans: z sacri signatū. h nūc agit de sacramento p m qz ē signū. Sic sacramentū ē inuisibilis gratie visibilis forma. Signū vero est res pter spēs quā igitur sensib<sup>9</sup> aliquid aliud et se faciens in cognitionem eius. Signum vero alia sunt naturalia: vt sunt signa ignis: alia data. Et eoz q data sūt qdā sūt facta: qdā nō. Dicit enim sacramentum est signum: sed nō recorro. Sacramentum eius rei similitudinē gerit cuius signum est. Si enim sacramenta nō haberēt similitudinē rei quarum sacramenta sunt propie sacramenta nō dicerentur. Sacramentum enim propie dicitur quod ita signus est gratie dei: z inuisibilis gratie forma: vt iph<sup>9</sup> imaginē gratie z eius quā sūt. Non ergo significandi m gratia sacramenta instruit: sed etiam sanctificadi. Que enim significandi gra tia tantum instruita sunt solum signa sūt: nō sacramenta: fuerit fuerit sacrificia carnalia: z ob seruante criminalis veteris legis: qz nūqz pot erant iustus facere offeretes. Quia vt ait apo stolus. Sanguis ierosi z tantoz z cimis vi tute aspersus inquinatos sanctificabat ad emū dationē carnis: nō autē. Nam inquinata illa erat cōtactus mortui. Unde Aug. Nihil aliud ioculigo iniquationē quā let mundar res facras m mortui hominis: quē z reterat immūdo car peccati bicibus: sed purificabatur sū leges die terio z septimo: z ita mundus erat vt iaz ma ret in templum. Ad mandabam etiam interdus z

### Prima

corpali lepra illa legalia. S; nūqz ex opib<sup>9</sup> legis alige iustificat: ē vt ait apostolus: iusticia sū fide z i charitate fieret. Quidare: qz imponit ea deus in seruitutē nō in iustificatiōē: z vt figu ra futurū esset: volens sibi pōris offerri ea qz ydolis. Illa ergo signa erāt: sed tamē sacra menta: licet minus propie i scripturis sepe vo cantur: quia signa erant rei sacre: quas vtiqz nō pñstabam. Illa autem apostolus opera legis dicit: que tantum significandi gratia vel omnia instruta sunt.

De causa institutionis sacramentorum.

De causa institutionis sacramentorum. c triplici anre de causa sacramenta i fctura sūt. ppter humilitatiōē erudi tiōē: exercitatiōē. Ppter hūilia tiōē: qdē vt tuis homo i sensibilib<sup>9</sup> rebz. que natura infra ipsz sūt: et pcepto creatozie se reuerendo subijci: vt et hac hūilitate z obediētia deo magis placeat: z vt apud eum mereatur cuius imperio saltem querit i fferiozibus se: z si nō ab illis: sed per illa a deo. Ppter eruditōē etiāz instruita sūt: vt p d qd foris i spēde visibili certitudi inuisibilē vritatem que intrus est agnoscedās mēa erudit. l homo. n. g. ante petri sine medio dei videbat p petri a deo habuit vt neaqz diuina nequeat cape nisi dum anseruatur. Ppter exer citatiōē similitur instruita sūt: qz sū homo ociosus ee nō possit. pponit ei vtilis z culibus exercitatiō i sacramenta: aqua vanam z noxiā declinet occupatiōem. nō enim facile capiunt a tenatore z bono vacat exercitio. Alii dicitur moner. Semper aliquid boni operis facit vt te occupatur vt ydolos inueniat.

De triplici genere exercitatiōis.

Crit autē exercitatiōis tres species sūt ad edificatiōē aie pñterialia ad corpis formatiā ad vniuersū subier tiōē. I. qz igitur abqz sacramentū qz nō alitatur potentia suaz deus: boni mē grā tū donare possit: p dicitur de causis sacrame ta instruit. Quid enim sunt i quibus sacrame tā cōsistit: scilicet verba: z res. Ter ab inuo catio trinitatis: res vt aqua oleū z buini mōdi.

De dña factorū veteri z nouo.

Ad videre restat differentiā sacrame tozū veteriū z nouo: vt sacrame ta vocemūz quā let mundar res facras m gnabāt: vt sacrificia z oblatiōē z hu iusmodi. Pter autē differentiā videntur augmētū assignat bicēs: qz illa pñterialia z signifi cabant: hoc autem dant saltem.

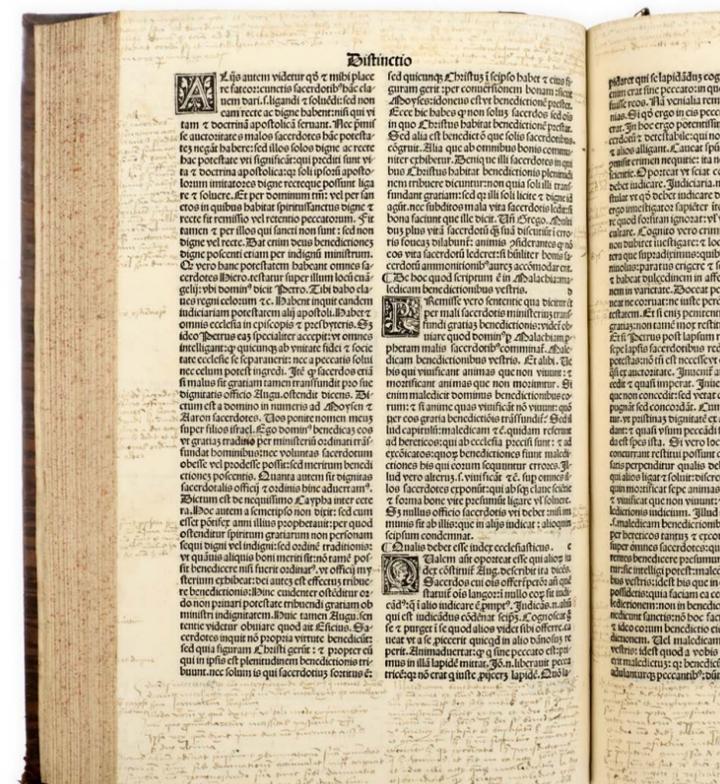
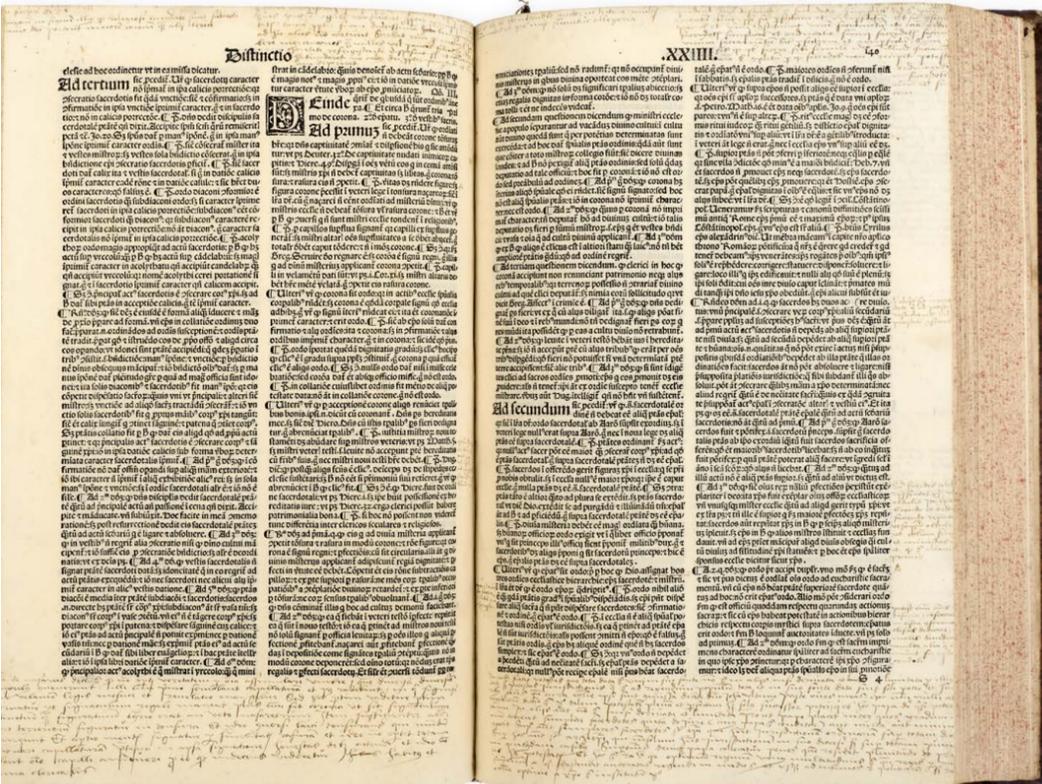
igit iniquitate odit aliam suam affectus effectum. Inimū dia nihil est mūdū: qz ipi ex his que in se mīda sūt: sicut facta: iudiciam nō sequunt. Nihil p dēt i cūmare: z otare: sed ad vitā eternā sequēdas. Nūqz alique sa manit. Lōtra. Jo. io. dicit glo. Querit quō sine fine alique illuminauerit eps. ergo ille fide nō habuit: sic nō totū curauit. Et vbi qz p quēciqz curauit: sic nō totū curauit. Et vbi qz p quēciqz curauit: sic nō totū curauit. Et vbi qz p quēciqz curauit: sic nō totū curauit.

Peccauit: z eius qui gramis cecidit. Ideo dil cretio penitēti valde necessaria est: vt illa gerat que tradit Augustinus dicit. Lōfideret qua litate criminis: in loco i tēpore: in pñeratiōē: in varietate pñe: z quali hoc fecerit tērationē: z in ipsius vitiū multiplici exēcutionē. Ppter ter enim penitēti fornicatiōem sū excellētissimā sui stans vel officij: vt sū modus meretricis: z in modis operis sūt: z qualiter turpitudinē

celat quod alteri manifestāda cōseruanti: quod est laudare: z ad hypocrisim redere: z semp verna carere ad quam p frusta purar penitēti. Lōcat etia nē prius ad dominicū corpus ac cedat: qz cōfōret se bona cōsciētia: z doleat qz nōdum audeat sumere: quē multū desiderat ci bus salutare. Lōbeat et se a ludis a spectacu lis seculis: qui pfectā vult consequi remissionis gratiam. Isti sunt digni fructus pñie animam

milionē originalis pñie pñit: eoz idea a qd offerunt. Altera ē actio pñie post bapnismū qz fit pzo illis pñis qz legis decalogus continet: agit ergo boica pñiam an bapnismū de pecca tis pñiozib<sup>9</sup>: ita m vti et bapnismū: sicut dicitur in ait. Agite pñiam z bapnizet vniūsqz bestriū in noie dñi z c. agit et pñiam i post bapnismū ita peccauerit vt exōdicari z recedat i mercē tur. Et ē pñia bonoz z humilium fidelium

Ad 3





## Thomson's China

**72. THOMSON, John.** Illustrations of China and its People. A Series of two Hundred Photographs, with letterpress descriptive of the places and people represented. London, Sampson Low & c, 1873-1874.

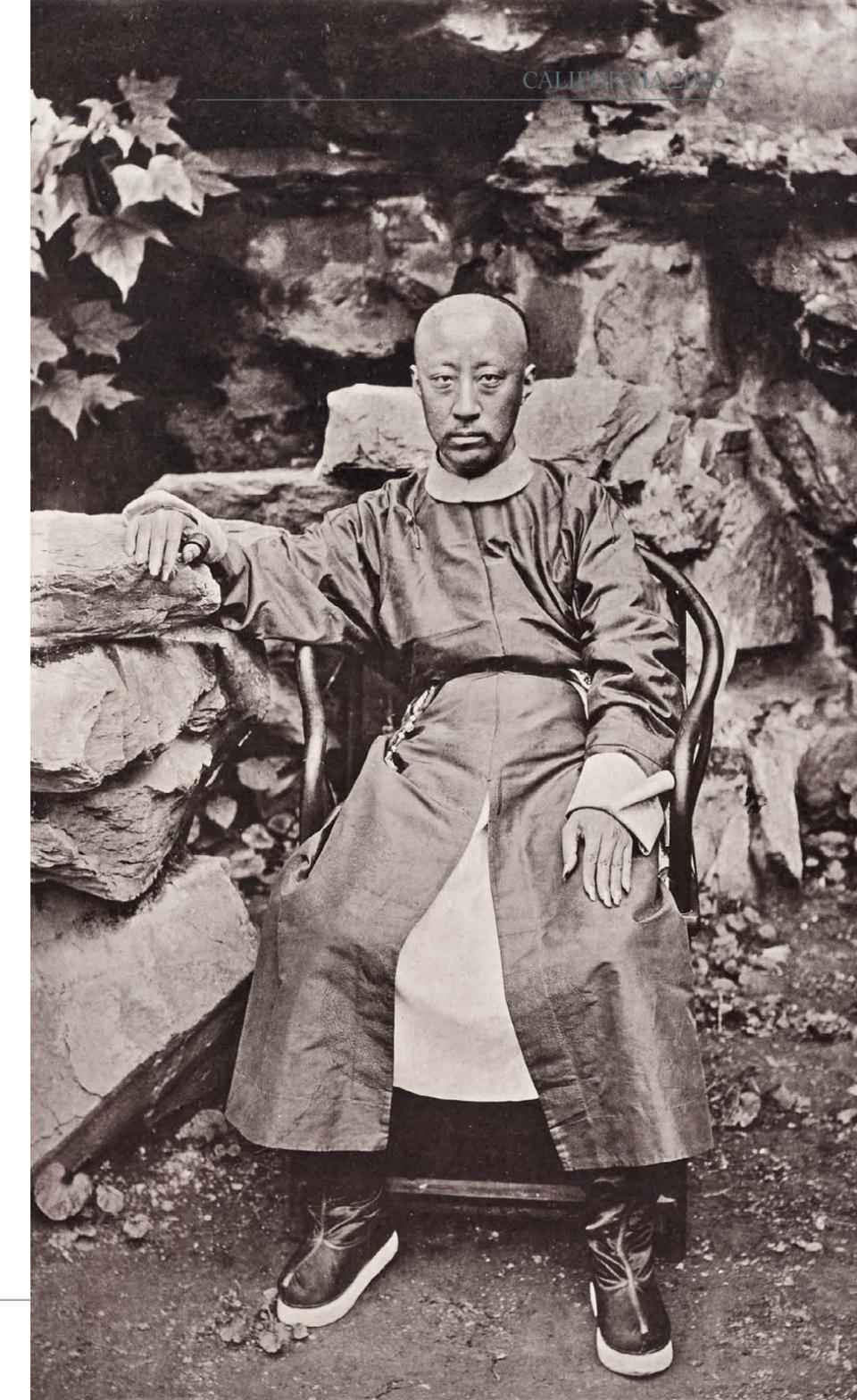
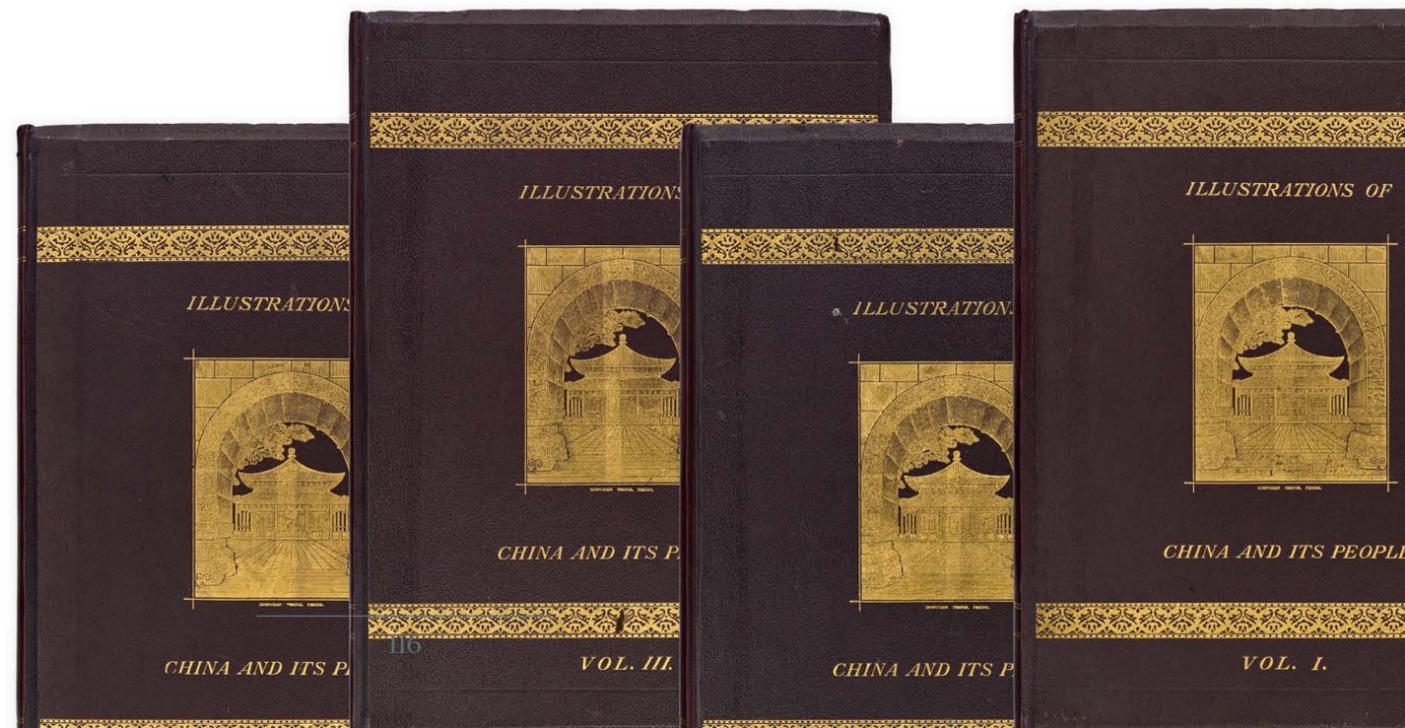
Four vols, folio, 96 autotype plates; occasional foxing, not affecting plates, but withal a very good set; bound in the original pictorial cloth, gilt, all edges gilt; sympathetically rebacked. **\$45,000**

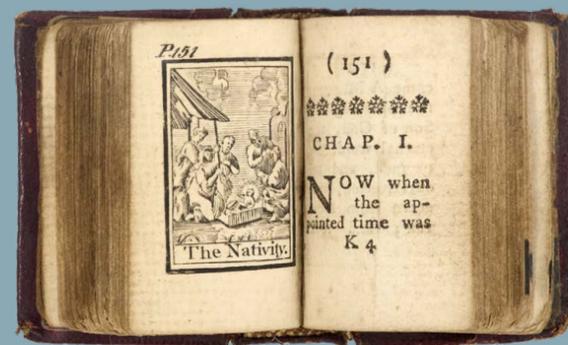
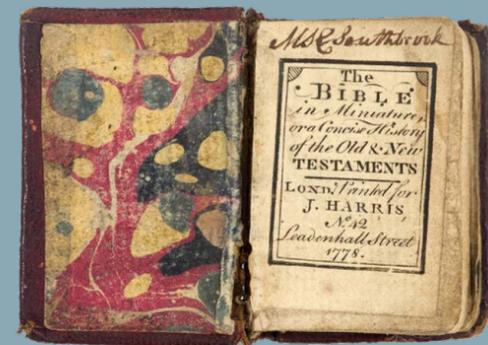
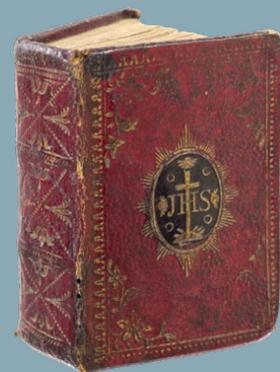
**A good copy of this rare work (vol. I marked second edition, the rest first editions), showing superb images of Imperial China including rare portraits of high government officials as well as a large number of architectural and scenic views; this item ranks amongst the most spectacular photographically illustrated books on China published during the nineteenth century.**

John Thomson (1837-1921) moved to Hong Kong in 1868 where he opened a studio but spent much of the following four years travelling through China before returning to England in 1872. Sampson Low used a patented process called autotype to reproduce Thomson's photographs with the highest possible accuracy; autotype is a form of collotype which comes very close to the high resolution of the original albumen-prints but due to the cost very few books were published using this technique.

Apparently only six hundred copies were printed of volumes I and II, a small print run that was later increased to 750 copies for volumes III and IV. This means that 150 additional copies were printed of volumes I and II in 1874 with the addendum '2nd edition' on the title-page (presumably in order to suggest that it was selling well). However, it is in all other aspects part of, and identical to the first edition. They were sold for £3/3s per volume, a very substantial amount at the time.

See Ovenden, *John Thomson (1837-1921)*, p. 32-33. Cordier I, col. 94; Roosens/Salu, *History of Photography - Bibliography of Books* 10391; Colnaghi, *Photography: The first eighty Years*, 325.





**73. [THUMB BIBLE.]** The Bible in Miniature, or a concise History of the Old and New Testaments. London, J. Harris, 1778.

64mo, pp. [2], 148, [4], 151–256; with an engraved general title-page, an engraved title-page to the New Testament, and thirteen other engraved plates; dusty at the extremities, a few leaves working loose, withal a very good copy in contemporary red morocco gilt, centre lozenge onlay in black morocco with IHS motif; early ownership inscription 'MSC Southbrook' to head of title. **\$2100**

**A very rare thumb bible, the last Harris edition before its publication was taken over by Elizabeth Newbery.** The attractive binding is nearly identical that used on the finer copies of other Harris editions and those of Newbery.

William Harris had printed an enormously influential thumb bible in 1771. Using a text based on Wilkin's *Biblia* of 1727/8, with attractive illustrations, it was printed in two more editions under his name in 1774 and 1775, and one (the present) by his successor 'J. Harris', who is surely the John Harris (1756–1846) who became in 1780 manager for Elizabeth Newbery (this thumb bible is one of a very small number of titles published by J. Harris, all issued between 1777 and 1780). Newbery's famous *Bible in Miniature* (1780) followed Harris's 'almost word for word ... with the same number of pages, engravings of the same subjects' and 'closely-similar' title-pages, though with the distinctive misprint 'Miniature'. 'The number of copies printed off must have been immense ... [and] it was still being listed as for sale in 1800'. Harris bought the business from Newbery in 1801–2, when he reissued the bible under his own name and for Darton and Harvey.

**ESTC records two copies only (BL, and Virginia). OCLC adds Michigan and Philadelphia Museum of Art.** As with the other Harris editions, all of which are rare, the plate count seems to vary (see Roscoe) between twelve and fourteen – here there are thirteen.

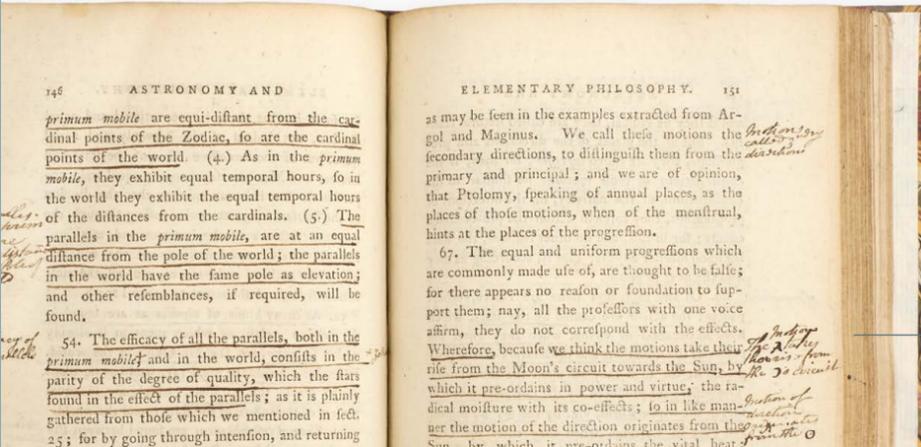
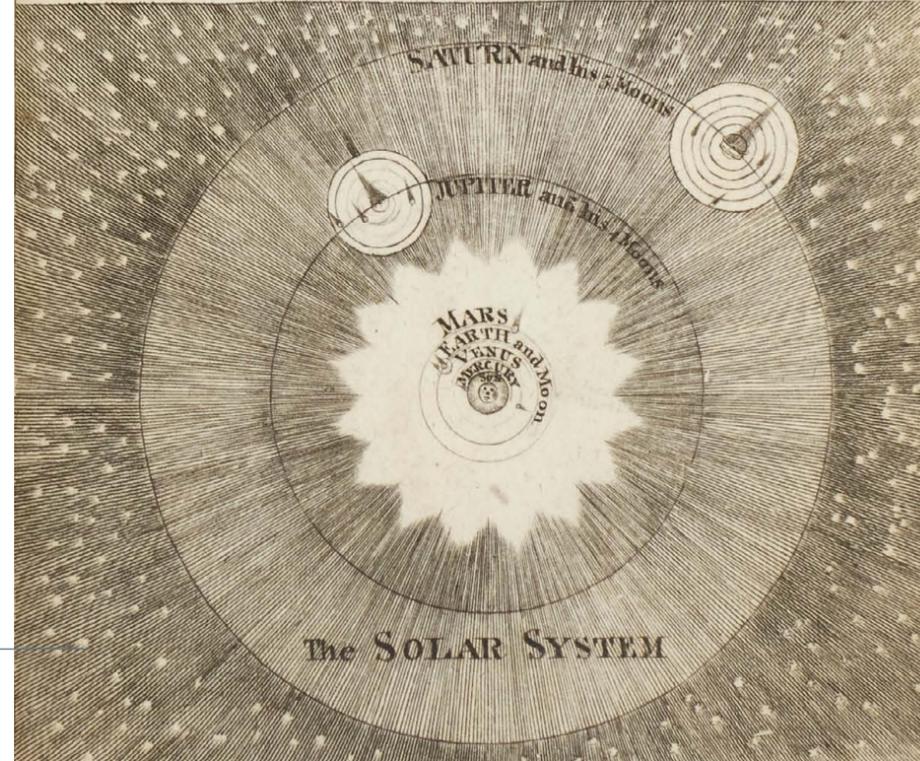
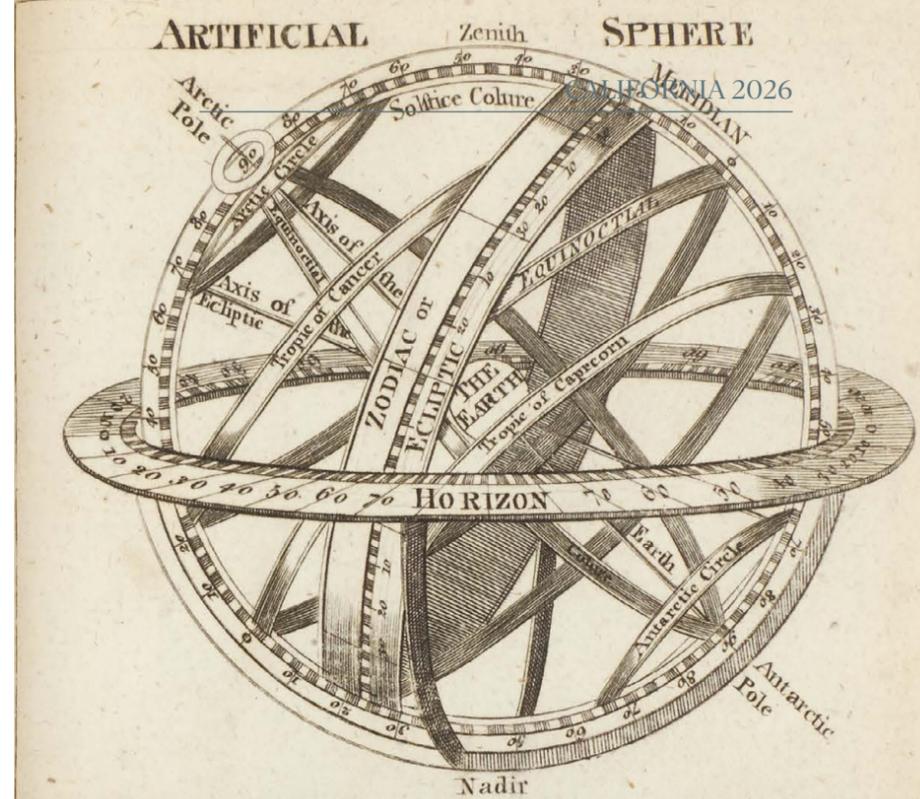
ESTC T231883. Not in Bondy; Adomeit B25; Roscoe, *Thumb Bibles* 31.

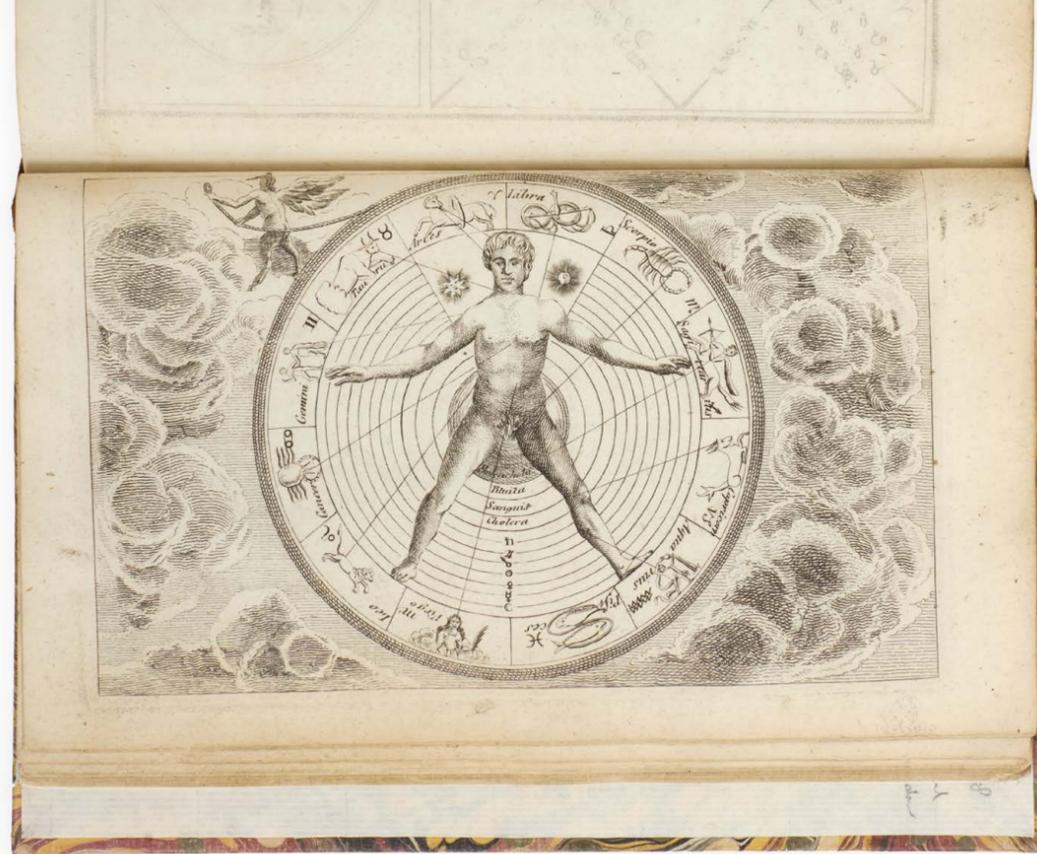
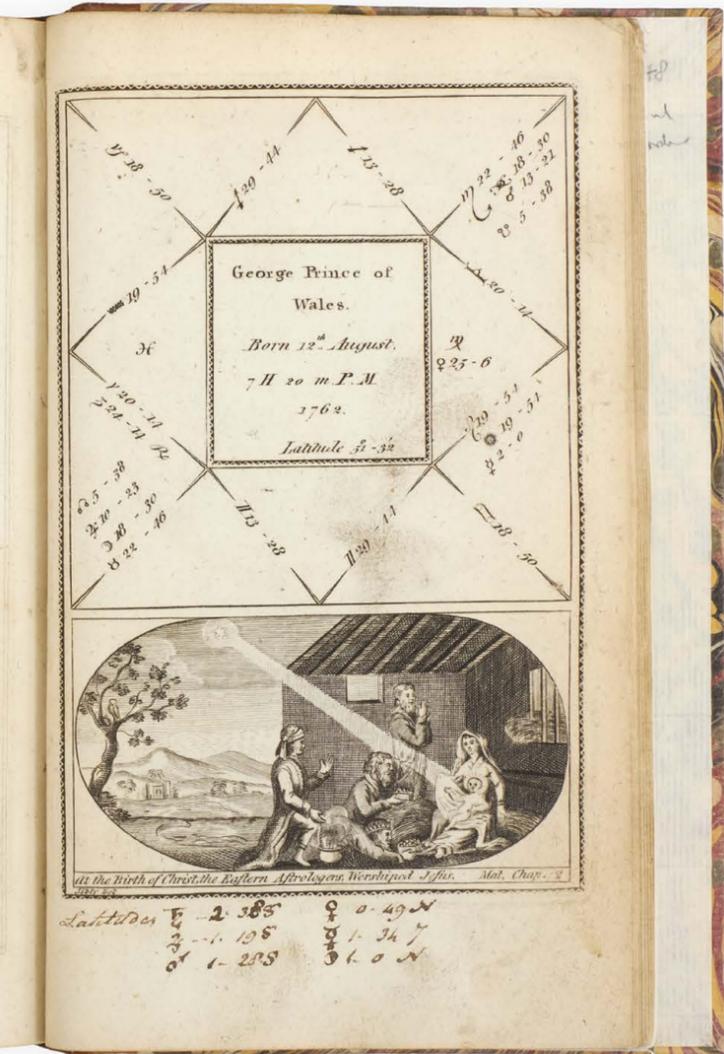
## Astrological Houses

**74. TITIS, Placidus de, and Manoah SIBLY.** Astronomy and elementary Philosophy, translated from the Latin of Placidus de Titus: wherein is shown, from physical and astronomical Principles, the Nature of the atmospherical Influx, communicated to earthly Substances by the Motion, Aspects, and Position of the heavenly Bodies ... The whole comprehending ... the true Doctrine of calculating Nativities, in so plains and simple a Method, as to be perfectly attainable by the meanest Capacity, and in a Manner superior to any yet published in the English Language. To which are added, introductory Notes and Observations ... The whole carefully revised by M. Sibly ... London, W. Justins for Bew, Richardson, Mathews, M. and J. Sibly, and Edmund Sibly, 1789.

8vo, pp. 254, [2, advertisement], with 19 leaves of engraved tables and diagrams (six printed on both sides), several signed Sibly del. or inv.; gathering T bound in the wrong order, slightly dusty at the extremities, some occasional foxing, but a very good copy in modern quarter calf and marbled boards; contemporary marginal annotations and underlining throughout. **\$1650**

**First edition, rare, an abridged and adapted translation of the *Tabulae primi mobilis cum thesibus et canonibus* (1657) by the Olivetan monk and mathematician Placidus de Titus (1603–1668), which popularised the system of astrological houses still current in modern astrology.** Sibly's 'Introductory Observations' amount to nearly half the volume (pp. 11–222); his plates include the nativity and conception of George, Prince of Wales (later George IV).





Manoah Sibly (1757–1840), brother of the astrologer, Freemason, and mesmerist Ebenezer Sibly, was largely self-taught, competent in languages and shorthand; in 1780 he opened a bookshop specializing in the occult, including works written by his brother. In 1787 he became attracted to Swedenborg, and was ordained into Hindmarsh’s church in 1790, before splitting in 1793 to lead his own congregation, which he did for forty years. From 1797 he also worked for the Bank of England, rising to head of the Chancery office. **His translations of Ptolemy’s *Tetrabiblos* and of Placidus de Titis are credited with inspiring an astrological revival in the nineteenth century.**

ESTC T137219, recording eight locations, with **San Diego and Northwestern only in North America.**



## Montezuma’s Revenge

**75. [TOBACCO.]** Du tabac et de son usage. Dédie aux priseurs, aux fumeurs, et aux chiqueurs, par un ami de leur santé. Paris, [J. Tastu], 1824.

16mo, pp. 86, 91–96, bound without pp. 87–90 (see below); copper-engraved frontispiece; the odd spot; else a very good copy, uncut, in the publisher’s wrappers with engraved initial ‘S’ to front cover and initial ‘L’ to rear cover; loss to upper portion of spine, wrappers dusty with slight dampstain to upper cover. **\$1400**

**First edition, very rare, of this impassioned anti-smoking treatise, emphasising the harmful health effects of tobacco, ‘the crudest and most disgusting of all habits’ (trans.), with an engraved frontispiece and engraved wrappers depicting indigenous peoples of the Americas and Turks smoking tobacco.**

Following a description of the nature of tobacco and a history of its importation into Europe and a discussion of the means of consuming tobacco (namely smoking, snuff, and chewing tobacco), the anonymous ‘friend of smokers’ health’ launches into a detailed discussion of its detrimental impact on health, writing that it soils fingers, faces, and clothes; creates sores between the nose and mouth; blackens and breaks teeth; and leaves deposits of tobacco in the skull. He complains that young people have turned to tobacco in imitation of soldiers recently returned from war and provides a list of ‘authors who have

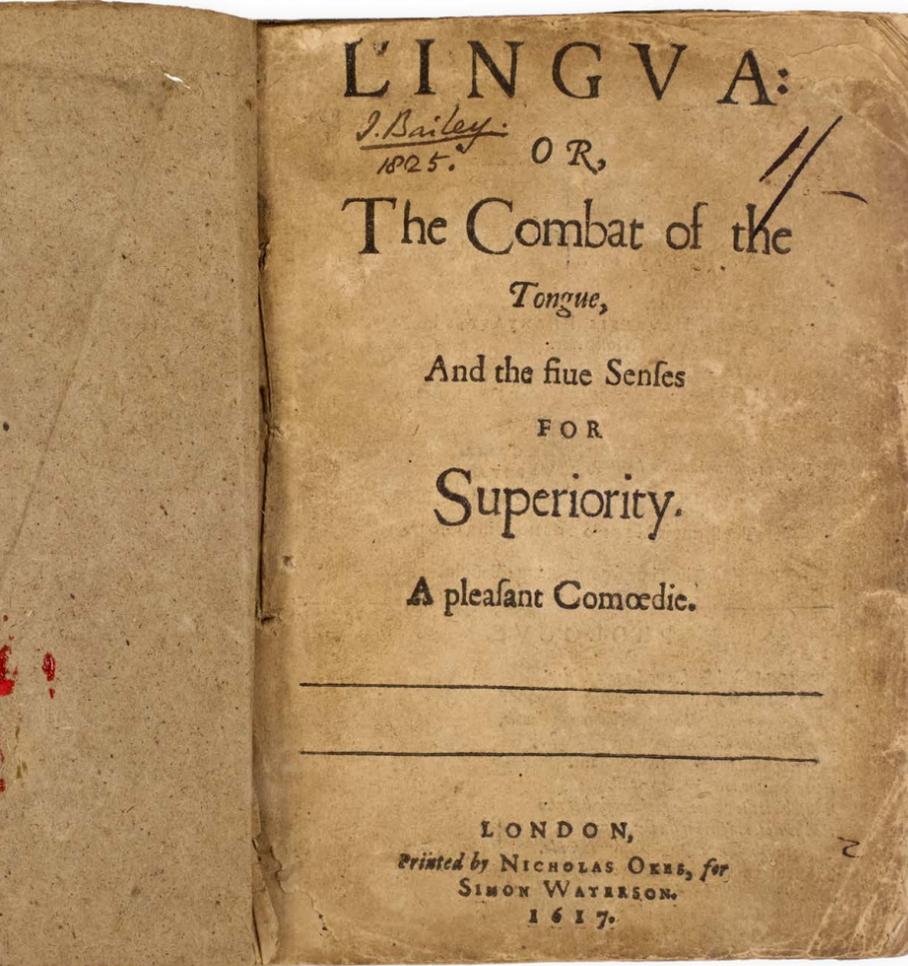
written against tobacco’, including James I, Danish royal physician Simon Paulli, and the seventeenth-century English physician Raphael Thorius. **His final exhortation characterises tobacco as divine punishment for the European colonisation of the Americas and the final act of revenge of Montezuma, Cuauhtémoc (Guatimozin), and Atahualpa against European colonisation.**

An early reader has curiously modified this copy by excising two leaves of text (pp. 87–90) containing a song in praise of cigar-smoking, pasting the segment of p. 90 containing the text ‘Fin’ to p. 86 to create an artificial end of the work, perhaps a means of censoring a positive depiction of smoking. The engraved frontispiece depicts Turks smoking a hookah with four hoses, and the publisher’s engraved wrappers respectively show a historiated initial ‘S’ featuring a group of indigenous people on a tobacco plantation, two of them smoking pipes; and an initial ‘L’ depicting a kneeling woman smoking a *chibouk* with the caption ‘The women of the seraglio get up half-naked at night to smoke in secret’ (trans.).

**OCLC finds two copies in the US (Duke, Harvard); no copies traced in the UK.**



## The Hyde Copy



**76. [TOMKIS, Thomas.]** *Lingua: or, the Combat of the Tongue, and the five Senses for Superiority. A pleasant Comoedie.* London, Nicholas Okes for Simon Waterson, 1617.

Small 4to, pp. [80]; dampstains throughout, title-page browned, loss to upper corner of A1–2 affecting a few letters, stains to C2<sup>v</sup>, worming through all leaves (but not wrappers) affecting a letter or two per page in early gatherings and a couple of words per page thereafter, some direction lines trimmed but text otherwise intact; stab-stitched in later wrappers with title in ink and author's name in pencil to front cover, remnant of red wax to inside of front cover, housed in a modern chemise and slipcase with title and author in gilt to spine; wrappers creased and a little soiled; ownership inscription of 'J. Bailey. 1825' in ink to title-page and label of Donald and Mary Hyde to inside of chemise, a few later annotations in ink and pencil to the text. **\$4250**

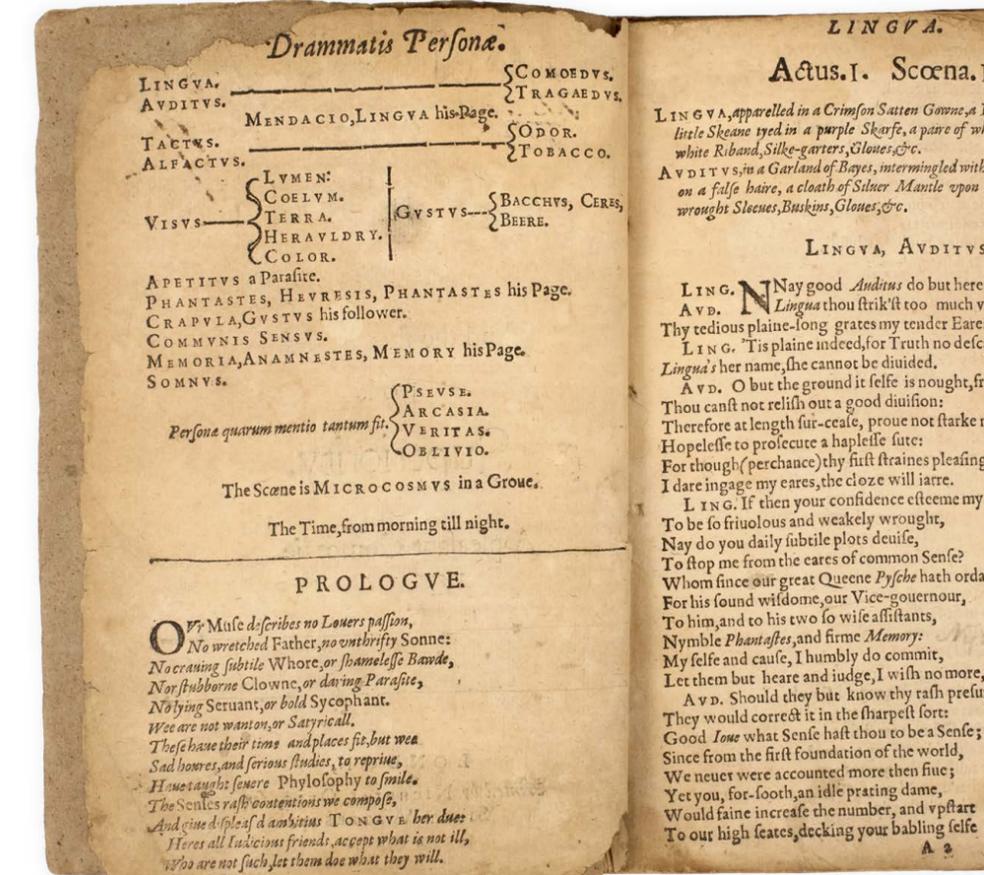
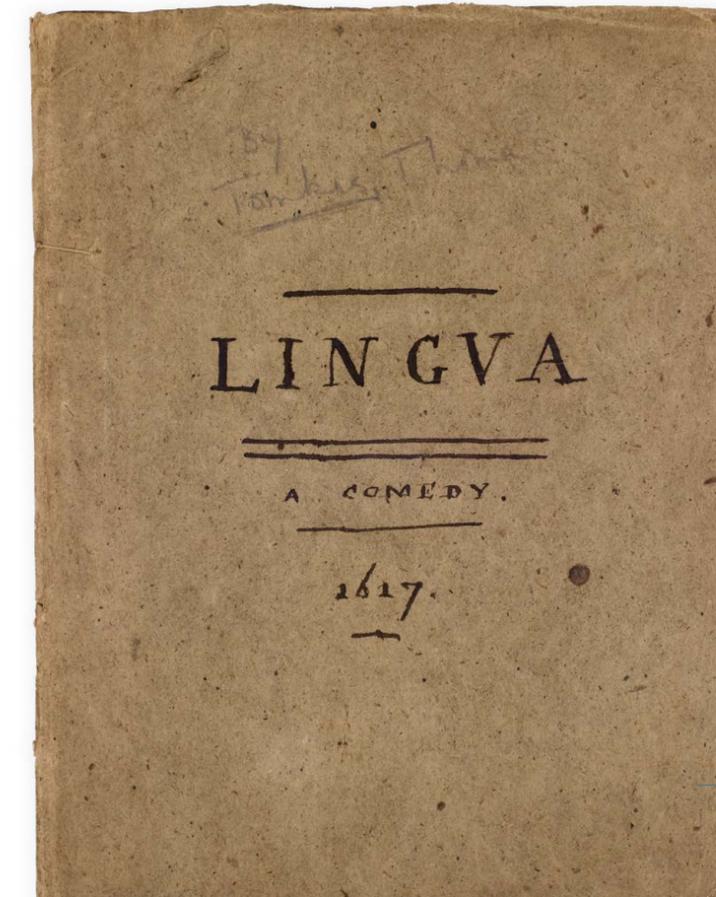
**Third edition, rare, of this allegorical Cambridge play, perhaps the earliest academic drama to achieve popular success.**

*Lingua*, personified as a woman, argues against the five (male) senses for her right to be admitted as the sixth bodily sense – speech, as Raymond Lull had suggested. Denied this privilege by a court, she is furthermore accused of spreading knowledge to the common people by translating into the vernacular. To set the senses against each other she plots to serve them poisoned wine but is discovered and sentenced to a lengthy term in prison.

The implications are complex: though the play is written in the vernacular and 'it is obvious that Tomkis intends to mock the academy and its concerns', *Lingua* seems to 'do the cultural work of putting the laity and women in their places, ultimately reminding them of the inaccessibility of the university' (Ellerbeck, pp. 34–6). 'Nowhere are the associations between discursive and sexual promiscuity more explicitly dramatized than in Tomkis's 1607 *Lingua*' (Mazzio, p. 210). The play also contains 'one of the most delightfully comic depictions of the memory arts in the period' in the exchange between Memoria and his servant Anamnestes (Engel et al., p. 336) as well as scenes in which the companion of Olfactus, Tobacco, speaks an 'Indian' tongue not yet classified by philologists and wins a famous elegy from the sense of Smell.

The play was likely written for performance at Trinity College, Cambridge, where the author was a student and Fellow. (His other dramatic work, *Albumazar* – also apparently performed at the university – was a satire on astrology thought by Dryden to be the model for Ben Jonson's *Alchemist* and was spuriously attributed by some in the nineteenth century to Shakespeare.) *Lingua* was evidently popular: six editions were published between 1607 and 1657 and contemporary translations performed in Dutch and German.

**Provenance:** Donald (1909–1966) and Mary Hyde (1912–2003, later Viscountess Eccles), the great twentieth-century collectors of English literature, with their brown book label to the inside of the slip-case (one of four coloured labels indicating the season in which the book was acquired). Eccles's sale, Christie's, 14 April 2004, lot 73, \$1434.



**All early editions are very rare in commerce: only one other copy (Sotheby's, 8 June 1931, lot 312) of this edition and two of earlier editions appear in auction records.**

ESTC S118463, listing copies at six institutions in North America and six in the UK; Greg 239(c); STC 24106. See Ellerbeck, 'The Female Tongue as Translator in Thomas Tomkis's *Lingua, or the Combat of the Tongue and the five Senses for Superiority*', in *Renaissance and Reformation* 32/1 (2009); Engel et al., eds, *The Memory Arts in Renaissance England* (2016); Mazzio, 'Staging the Vernacular: Language and Nation in Thomas Kyd's *The Spanish Tragedy*', in *Studies in English Literature* 38/2 (1998).

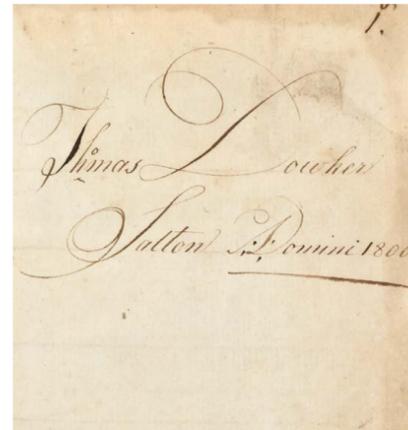
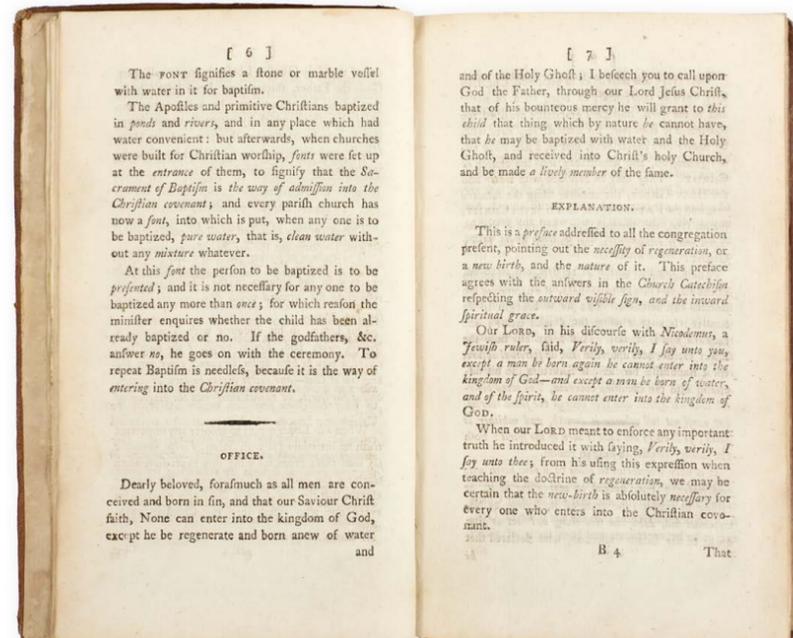
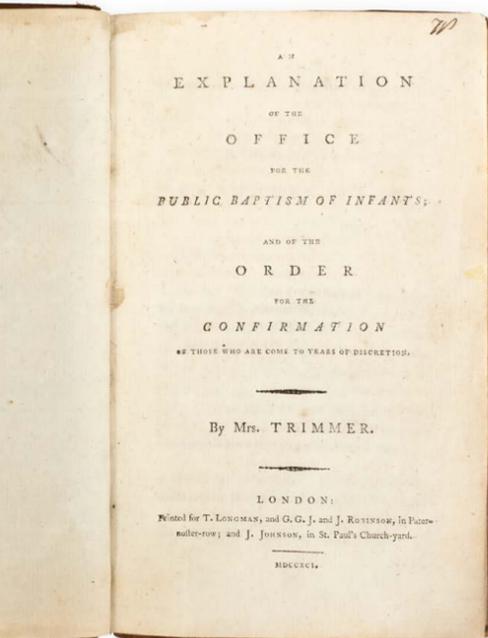
## Unrecorded

**77. TRIMMER, [Sarah], Mrs.** An Explanation of the Office for the public Baptism of Infants; and of the Order for the Confirmation of those who are come to the Years of Discretion ... London, printed for T. Longman, and G. G. J. and J. Robinson ... and J. Johnson, 1791.

12mo, pp. iv, 43, [1, blank], 23, [1, advertisement of other works lately published by the same author]; a fine copy in original sheep; inscribed on the front free endpaper, 'Thomas Dowker, Salton [North Yorkshire], Domini 1800', with the price 1 s. **\$900**

**First edition, dedicated with the Queen's permission to the royal princess, Princess Mary.** According to the *Analytical Review* there were two versions of his work with the same imprint, this one (**not in ESTC**), which sold for 1 s., and one with added catechistical questions for teachers (BL, Bodley, and SMU), which sold for 2 s.

Mrs Trimmer (1741–1810), one of the founders of the Sunday School movement, is remembered not only for works on education but as a prolific writer of children's books. Here the explanation of Confirmation is addressed directly to young readers: 'Through the tender care of your parents and teachers you have been kept out of the way of dangerous temptations ... but the time is coming when ... you will be called upon, as a *soldier of Jesus Christ to fight manfully against the World, the Flesh, and the Devil*'.



## Exposing the 'Wicked Harlot' of Protestant Heresy: 'the Ass can Strut in the Lion's Skin'

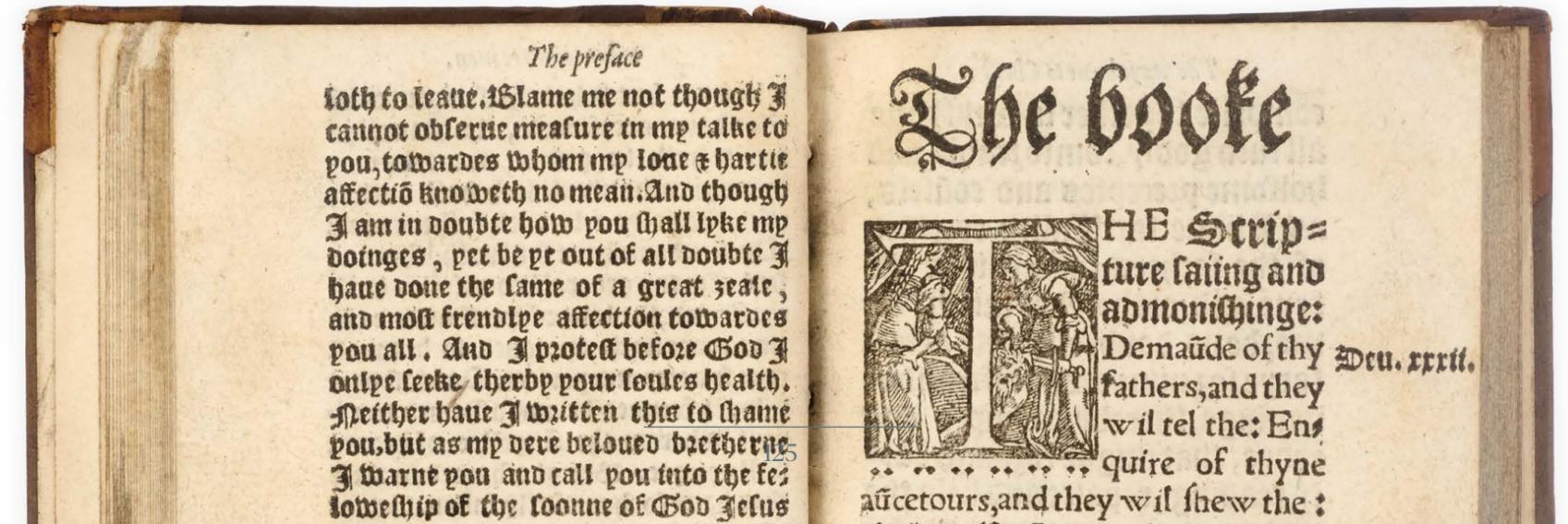
**78. VINCENT of Lérins.** The Waie home to Christ and Truth leadinge from Antichrist and Errour, made and set furth in the Latine Tongue ... for the Comforte of all true Christian Men, against the most pernicious and detestable Crafte of Heretikes ... And now the same Worke is englished, and by the Quenes Highnes authorised to be sette furthe for the Reliefe of diuers Englishe Menne ... [(Colophon:) London, Robert Caly, 22 October 1554.]

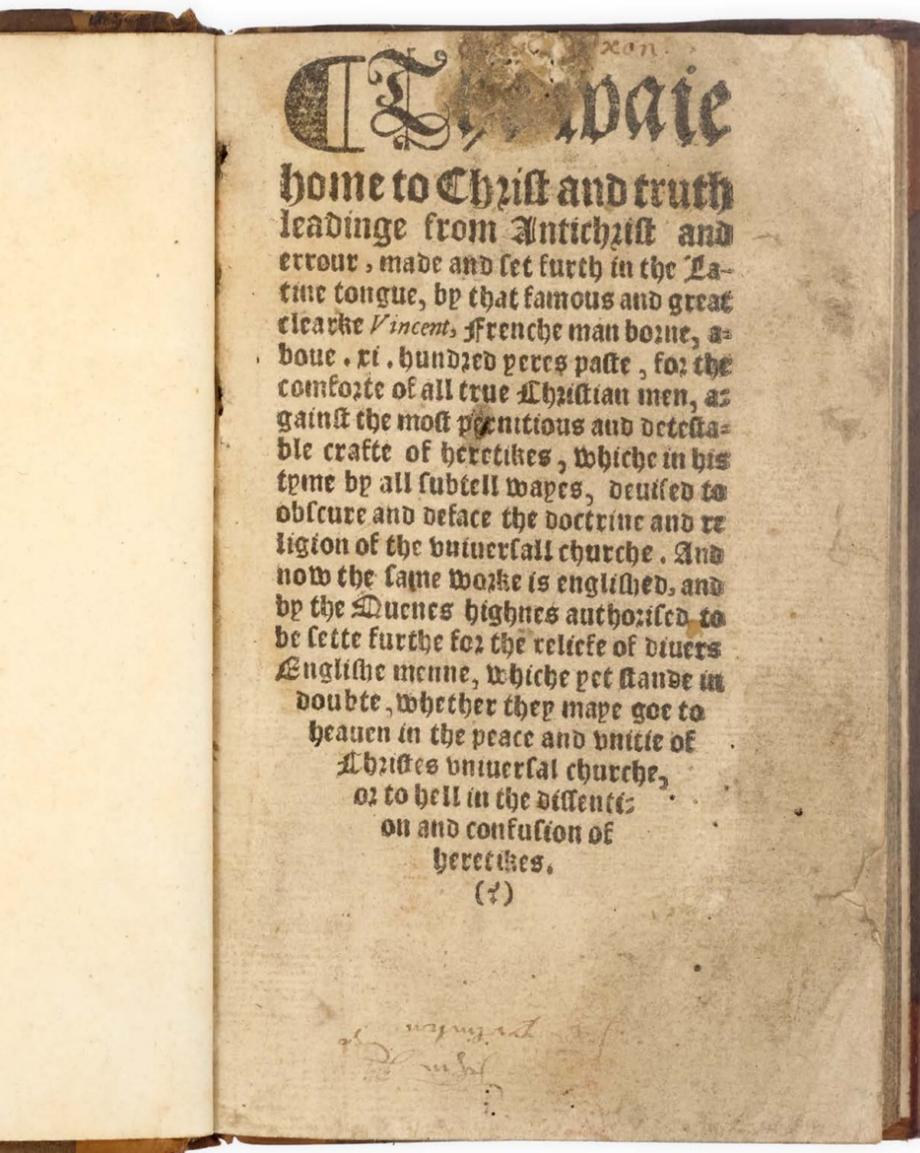
Small 8vo, pp. [228]; woodcut initials; first page dusty, wax stain at head affecting first two words of title, corners worn at extremities, intermittent small wormtrack to lower margin; else a good copy in nineteenth-century half calf and drab boards; a few pencil manicules and minor pen-trials; nineteenth-century booklabel ('Bib. Sem.' within an oval), shelfmarks of Stonyhurst College. **\$13,000**

**First edition in English, very rare,** of St Vincent's *Commonitorium pro catholicae fidei antiquitate*, translated and with a long Prologue by John Proctor (1521–1558), and a dedication to Queen Mary, 'a lady of heavenly simplicitie' whom Proctor later praises as the restorer of the true church. **This is one the very few examples of Counter-Reformation polemic published under Mary, who concentrated her limited interest in print on liturgical works.**

The fifth-century Gallic monk St Vincent, of the monastery of Lérins (on what is now Île Saint-Honorat, off the coast near Cannes), wrote his *Commonitorium* as a simple guide to distinguish Catholic truth from heresy, and is most famous for his formulation, as translated here, that 'in the catholyke church, we ought seriously to regard and take hede, that we faythfully hold that, whiche is everywhere, alwaies, and of al generally received, observed, and belived: for that is properly catholyke'.

John Proctor was a fellow at All Souls from 1540 until he resigned in 1546, possibly out of a desire to marry. His opposition to the Reformation saw him lie low during the reign of Edward VI, but after the accession of Mary in 1553, he became the first master of Tonbridge School. In 1554 he published both the present work and his *Historie of Wyates Rebellion* (also printed by Caly), which he must





have witnessed in person earlier that year. Proctor's nearly visceral distaste for the country's recent Protestant past, of which Wyatt's Rebellion was a reminder, comes to the fore in his 46-page Prologue 'to his countrymen', in which he repeatedly decries the 'fantasticall pelfrie & counterfaite trash, as latelye have been esteemed', and the 'carnall reasonyng' that can only be found in the 'whorish arms' of Protestantism, 'this diuelligische Synagoge', this 'wicked harlot and her hareheades ... that hereticall church and her chyckines'.

Drawing on St Vincent, Proctor emphasises the universality of Catholic doctrine, against the divisiveness and particularity of heresy, which he says is of one time and one place only. Luther, Bucer, Zwingli, and Wycliffe agree only in that **'they al would have wyves, long berdes, and finally no olde trueth, or fashions: but all new knackes and fansies'**. English Protestants are like fantastic camelopards; 'Thus the Ape can ruffle in purple: thus the Asse can strowt in the Lyons skynne, thus the jarringe Jaye canne counterfeite the pleasaunt note of the nightingale ... These late preachers in their stoute countenau[n]ce, they seemed warriers: in their lighte apparel, courtiers: in their familiar talke, rybawdes: in their gesture, wantons; in their livinge, rytous: in the pulpyt, lying preachers: in their bokes spiteful railers'. And the result is that England has never seen such unthrifty servants, unnatural children, and unruly subjects as it now has. They have gone from 'papishe' to merely 'apishe', having lost 'but one letter of the name'; and they even eat pork and chicken on Fridays!

While the English printing trade in general shrank notably during the reign of Mary, Robert Caly was one of the few printers to buck the trend, coming out of exile (which he had spent partly in Rouen), and setting up, as he pointedly notes in his imprint, 'within the precinct of the late dissolved house of the graye freers', now Christ's Hospital. He was the only major vehicle for Catholic polemic under Mary, and even he received limited government support and did not become free of the Stationers' Company until 1558.

**This is one of five copies only in ESTC, the others at Bodley, Cambridge, and Folger (two copies, one wanting colophon, one with it supplied).**

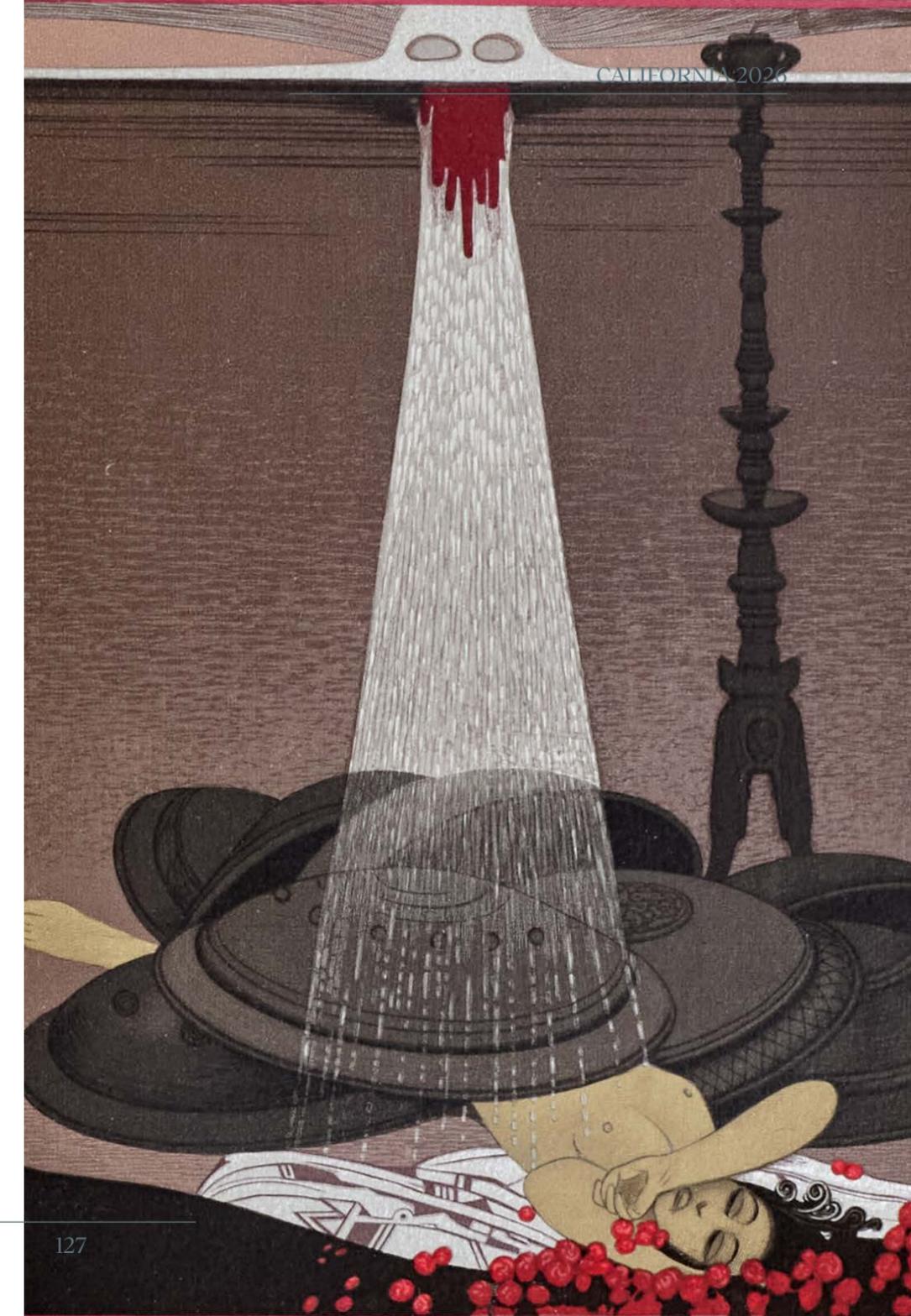
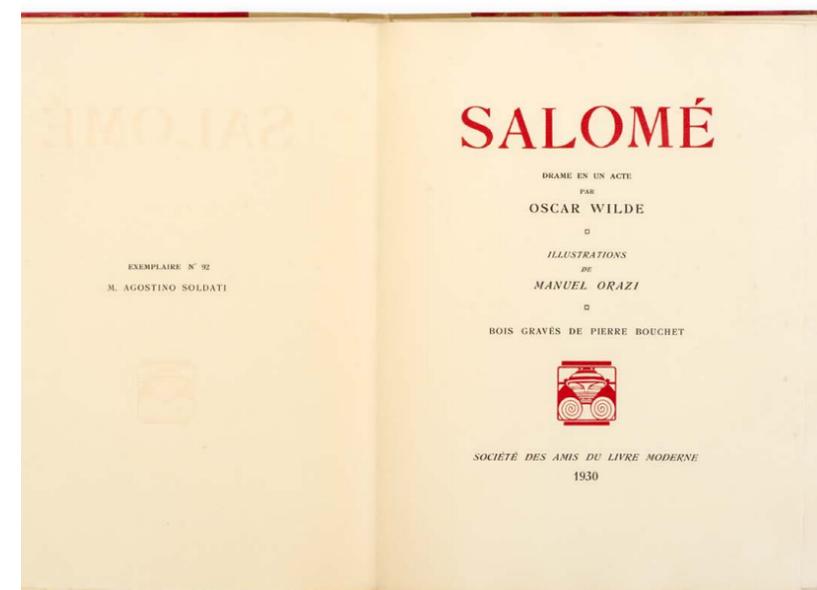
ESTC S104650; STC 24754.

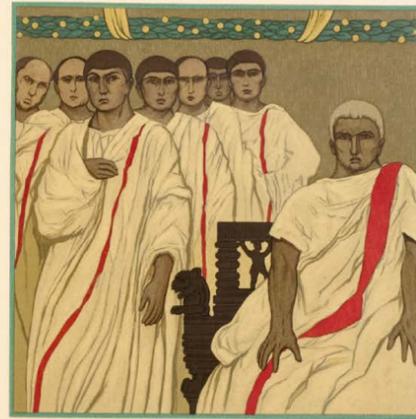
**79. WILDE, Oscar.** *Salomé*, drame en un acte ... Illustrations de Manuel Orazi. Bois gravés de Pierre Bouchet. [Paris,] Société des amis du livre moderne, 1930.

Large 4to, pp. [4, blanks], [8]. 95, [4], [5, blanks], with 26 colour illustrations partly printed in silver; a fine copy, loose gatherings as issued within the publisher's printed paper wrappers and quarter cloth chemise, roan spine labels, gilt. **\$3750**

**No. 92 of 125 copies for the Société des amis du livre moderne, this copy for Agostino Soldati (1910-1966, later the Swiss ambassador to France), from an edition of 149 copies.**

This attractive edition of Oscar Wilde's controversial *Salomé* (1893) is distinguished by its fine Art Deco colour illustrations by the Italian-born artist and designer Manuel Orazi (1860-1934). As well as the 125 copies for the Société there were also 15 'reserve' copies, and 9 (numbered I-IX) for collaborators.





SALOMÉ

Vous ferez cela pour moi, Narraboth, et demain quand je passerai dans ma litière sous la porte des vendeurs d'idoles je laisserai tomber une petite fleur pour vous, une petite fleur verte.

LE JEUNE SYRIEN

Princesse, je ne peux pas, je ne peux pas.



symboles dans chaque chose qu'on voit. Cela rend la vie impossible. Il serait mieux de dire que les taches de sang sont aussi belles que les pétales de

rose. Il serait be-  
parlons pas de  
suis très heu-  
pas? Votre fille  
que vous allez d  
promis de dans

Je ne veux j

Je danserai

Vous entec  
danser pour mo  
danser pour m  
n'oubliez pas d  
voudrez. Tout  
donnerai, fût-ce  
n'est-ce pas?

Vous avez ju

Et je n'ai jar

Wilde's play, written in French but also published in an English translation by Lord Alfred Douglas in 1894, was not performed in England until 1931, the intended première of 1892, with Sarah Bernhardt as Salomé, having been banned because of a prohibition on the depiction of Biblical characters on stage. Wilde never saw a performance – by the time it was first staged in 1896 he was in prison for homosexual activity.

## A Second Bite at the Cherry

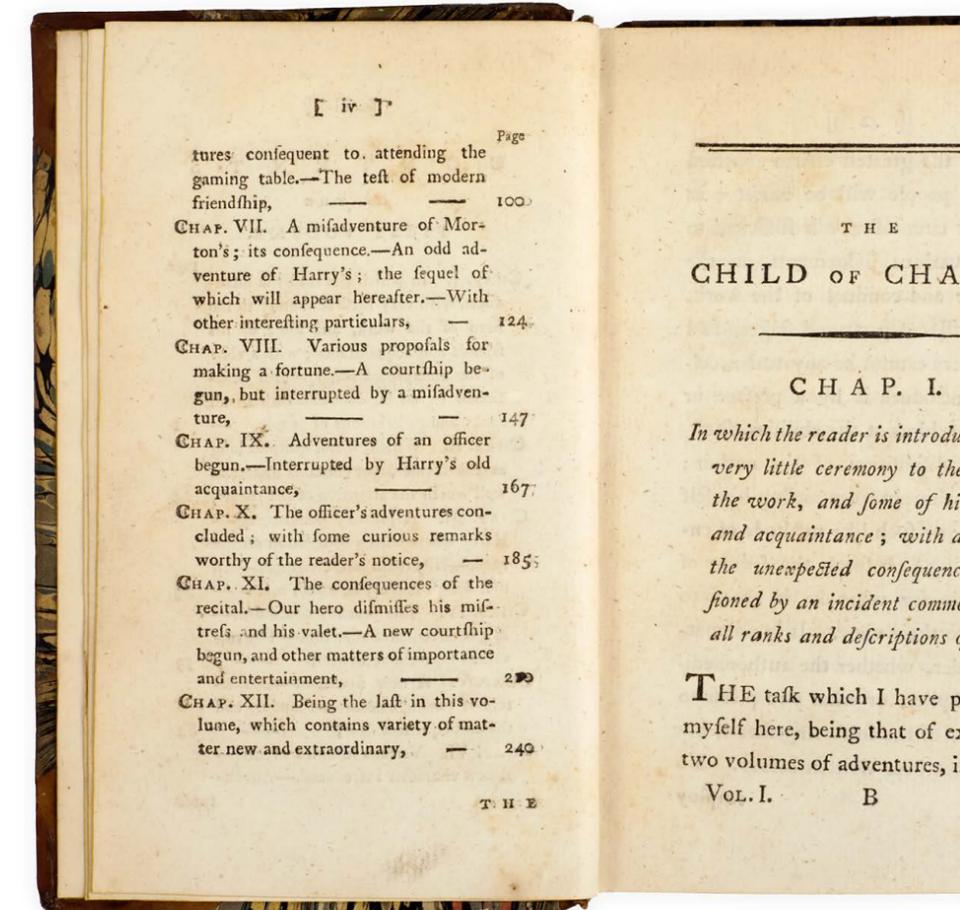
**80. [WYNNE, John Huddleston.]** *The Child of Chance; or, the Adventures of Harry Hazard.* London, T. Hookham, '1796' [recte 1786].

Two vols, 12mo, pp. I: iv, 258, [2, advertisements]; II: iv, 224; the imprint is misdated in volume I; a very good copy in contemporary half calf, and marbled boards; front joints cracked (vol. I just holding, vol. II sound); ownership inscription 'Mary Hillsborough' to title-pages, Hillsborough monogram to spine. **\$4750**

**First edition of a very rare picaresque novel in the manner of Tom Jones.** Though largely London-based, there are interludes in India (where Wynne had served two years) and the West Indies. Many of the tropes of Wynne's earlier novel *The Man of Honour* are present – orphans, female duplicity, highwaymen, gambling, debtor's prison, adultery; while both novels have main characters named Harry who are raised in Somerset and go to Oxford, and 'Sophia Carey' reappears here as an object of brief romantic interest. Although *The Child of Chance* was published anonymously, contemporary reviews and later Hookham advertisements named Wynne as author. The *Critical and Monthly Reviews* thought it 'a pleasing little novel' displaying 'a fertile imagination', suggesting it reworked the older material more effectively.

The 'orphan' Harry Hazard is raised by a guardian in Somerset but after his benefactor's death is falsely excluded from the will and forced to go his own way. 'It is impossible, reader, for me to guess what sort of philosopher thou art who just now porest, or who skimkest over this page, or whether thou art any philosopher at all ... or a second-sight man, a dreamer of dreams, and a seer of visions ...'. Thus Wynne introduces a dream in which Harry follows a golden path to riches, but his mansion's gardens are full of 'venomous reptiles', and the house itself becomes a tomb – a foretaste of the coming plot arc.

On his way to Bristol, Harry meets the Irishman Malone, who is to become his loyal and constant companion, his first good turn being to rescue Harry from highwaymen. After a brief Fieldingesque farce at an inn, Harry takes up a job in Bristol. There he is led into dissolution by a certain Fairside, and conquers his landlady's niece Charlotte 'in an unguarded hour'; the poor girl duly flees with her 'burden'. Moving to London, Harry drops Fairside and takes up with Morton, who shows him the delights of the gaming tables, loans him funds, and advises



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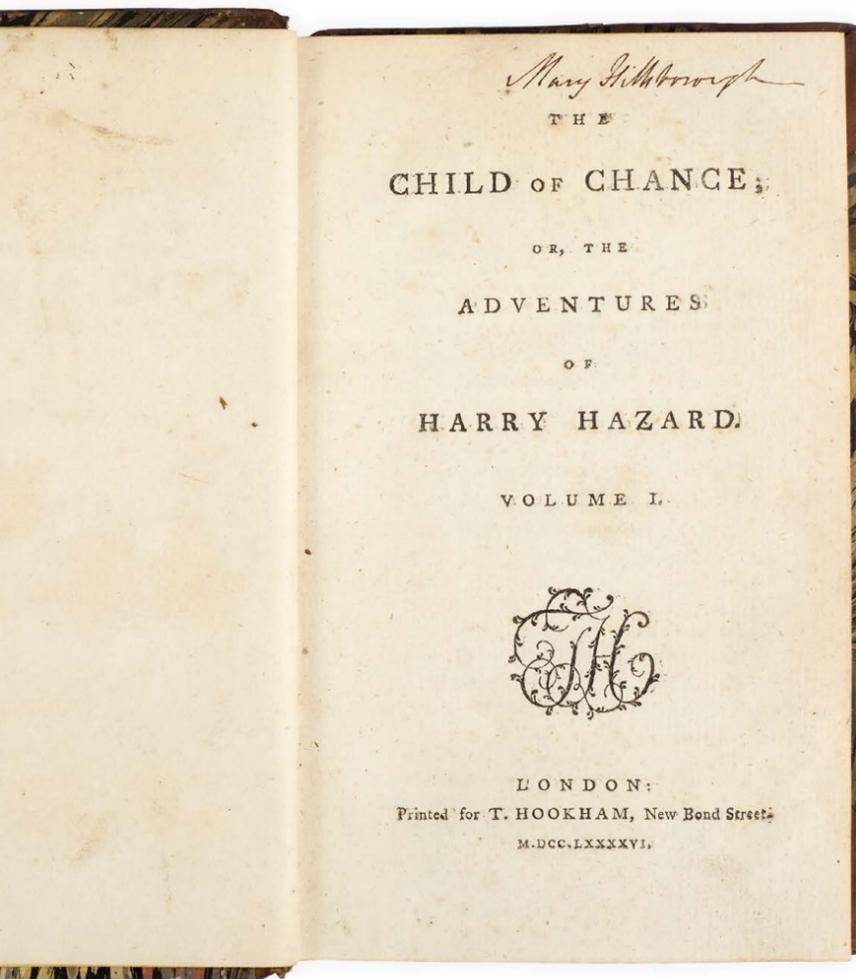
THE  
CHILD OF CHANCE

CHAP. I.

In which the reader is introduced to a very little ceremony to the work, and some of his acquaintance; with a the unexpected consequence of an incident common to all ranks and descriptions of

THE task which I have performed here, being that of examining two volumes of adventures, in

Vol. I. B



him to spend lavishly and seek an advantageous marriage. He follows 'the fashionable vice of keeping,' but relegates his mistress Annabella to the country while he pursues a wealthy merchant's widow, Mrs Seymour. This leads in turn to a duel with a rival, Melford, who then becomes a firm friend (it is Melford's backstory that includes time in India, a section that suggests Wynne had little sympathy with the East India Company).

Meanwhile an assignation with a 'lady of easy virtue' at 'one of those places of polite reception which serve as private nunneries', sees Harry rescue a young lady, Peyton (remember the name), from attempted rape by Fairside. Finally, debts catch up with him and he finds himself in a sponging-house, where a mysterious visitor suggests an indecent proposal: Harry is to use his charms to seduce a married woman so that she might be caught in 'criminal conversation' and divorced. Harry refuses, and so passes the test of character set him by Melford and his new wife, who pay his debts and set him up as a land steward. Various matrimonial intrigues follow, in which he shows his growing sense of honour, until a chance encounter with the orphan Julia Amyand sets his heart racing. Their secret meetings are inevitably discovered, and she is forced into an unwanted match that she then flees. Meanwhile Harry has been taken on as acting-partner to an elderly West India merchant, on whose behalf he travels to Jamaica and discovers his true father, a planter named Hartwell.

In a desperate rush to tie up all loose ends, Fairside (now reformed) and the unfortunate Charlotte (she had miscarried) are now married, and their servant is Harry's old mistress Annabella, while Peyton is revealed as Harry's half-sister, born out of wedlock. Harry inherits from the India merchant, from his old guardian, and his father, and marries his lady-love Julia, whose guardian has conveniently died.

'And thus ends our eventful history; in the course of which it will be obvious to every reader, that the hero of it is by no means held forth as a model of perfection – but his example may perhaps serve in some instances as a warning to youth.'

*Provenance:* from the library of Mary Hill (née Sandys, 1764–1836), as Countess of Hillsborough (1789–1793); later Marchioness of Downshire and Baroness Sandys; a wealthy heiress, society hostess and literary patron, and friend of the Prince of Wales, Hill built up a fine collection of contemporary novels, especially by women, to add to the family library at Ombersley Court, Worcestershire.

**ESTC and OCLC record two copies only: British Library, and University of Connecticut.**

ESTC N027833; Garside, Raven, and Schöwerling 1786: 40.

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