



QUARITCH/OAKLAND

Books to be exhibited at the 48th California International Book Fair

6-8 February 2015

Oakland Marriot City Centre

Booth #810

THE ASSOCIATION WHICH SPONSORED PARK, BURCKHARDT, HORNEMANN, LEDYARD AND LUCAS

I. [AFRICAN ASSOCIATION.] Proceedings of the Association for promoting the discovery of the interior parts of Africa. London, C. Macrae, 1790. [With:] African researches; or proceedings of the Association for promoting the discovery of the interior parts of Africa. Vol. II. London, W. Bulmer & Co., 1802.

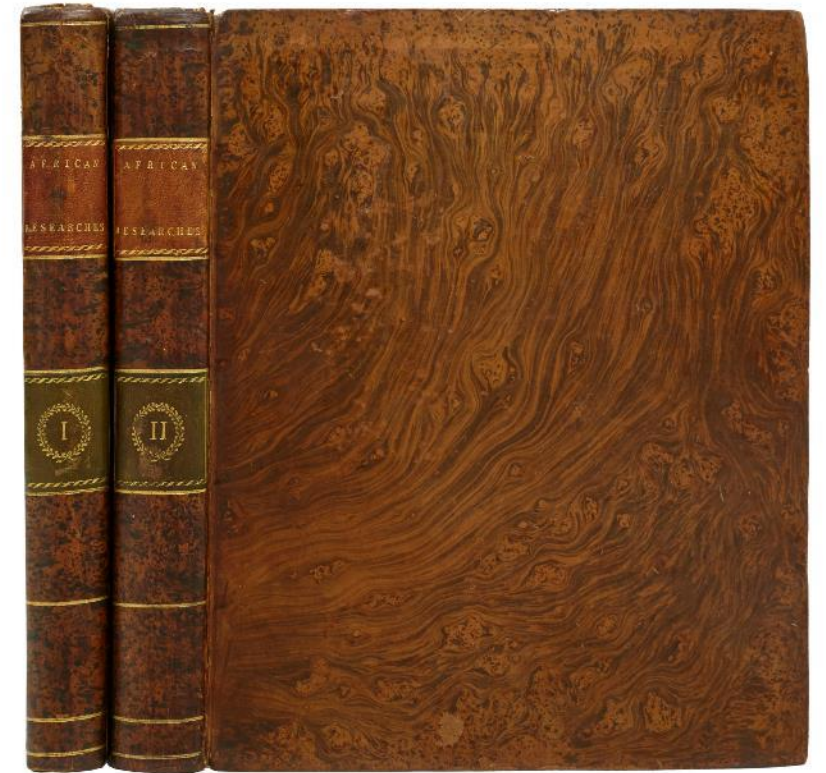
Two vols., large 4to., pp. [iii]–xi, 236, with a large folding map of northern Africa by James Rennell; viii, 20, viii, 162, 208, '208*', [1, blank], 209–215, with four folding maps (one hand-coloured in outline); excellent, fresh copies uniformly bound in contemporary marbled calf, spines gilt; slightly rubbed, covers scratched, vol. II joints cracking; bookplates of Walter Harold Wilkin.

\$11,750

First editions of two volumes of proceedings of the African Association. The first volume, here in the rare quarto format, is usually encountered in an 8vo edition published in 1791. **The second volume is a presentation copy**, inscribed 'The Gift to Capt. John Talbot R.N. from his Brother in Law Sr. Wm. Young Secretary of the African Society. Oct. 14. 1802.' on the half-title. Inscribed in a neat contemporary hand on the verso of the half-title is a memorandum beginning: 'At a meeting of the African Association held in London May 29th 1802. Resolved unanimously – That a copy of Frederic Hornemans *Journal of the Travels from Cairo to Mourzouk* be respectfully presented to the General Bonaparte, First Consul of the French Republic . . . '.

The African Association, which later amalgamated with the Royal Geographical Society, was a non-governmental group of men of wealth, learning and influence; Sir Joseph Banks, the association's treasurer for several years, was closely involved from the outset. Other notable members included William Wilberforce and Josiah Wedgwood. The first volume of proceedings here, published in 1790, provides a record of the Association's activities from its inception in June of 1788 until March 1790; it contains the text of Henry Beaufoy's 'Plan', as well as reports on the explorations of Lucas and Ledyard. The second volume, 'commencing with the year 1792, states the transactions and correspondence of the Society, with the intelligence received; and comments thereon, by Major Rennell and others, during a period of ten years, to May, 1802' (advertisement). The proceedings of the Society from March 1790 to 1792 are therefore not covered here.

'Near the eastern end of Pall Mall there once stood a fashionable tavern known as the St. Alban's. Early one summer evening in 1788 nine rich and distinguished members of a small dining club met here to enjoy one of the excellent meals provided by the establishment. During the course of the evening the conversation turned to Africa, that mysterious continent of which so little was then known; and before the club members parted they had decided to form "an Association for promoting the Discovery of the Interior parts of Africa" in the belief that "so long as men continued ignorant of so large a portion of the globe, that ignorance must be considered as a degree of reproach on the present age ... ". ... It seemed that no better start could be made in unravelling the mystery of Africa than by sending an expedition up the Niger to the city of Timbuktu which ... was reputed to contain treasures of unparalleled richness. Money was soon raised and John Ledyard, an American adventurer who claimed to have lived for several years among Red Indian tribes, who had certainly sailed with Captain Cook and who had been arrested while attempting to walk across Russia, was instructed to make his way to Timbuktu and the Niger from Cairo. At the same time Simon Lucas, a former wine merchant who had been vice-consul in Morocco for many years ... was asked to travel to the Niger across the desert from Tripoli' (Hibbert, *Africa explored* pp. 13–19).





VERY EARLY ILLUSTRATED AMERICAN FABLES FOR SPELLING

2. ALEXANDER, A. M., Caleb. The Young Ladies and Gentlemen's Spelling Book: containing a criterion of rightly spelling and pronouncing the English language; interspersed with many easy lessons in reading, entertaining fables, and collections of moral sentences; intended for the use of common schools. Providence [Rhode Island], Carter and Wilkinson; sold also by the author at Menden (Massachusetts), 1797.

12mo in 6s, pp. xii, [1], 14-172; with woodcut frontispiece and 8 woodcut vignettes to text; the first leaf, a woodcut frontispiece, pasted inside the front cover; woodcut frontispieces rather faded, but a very good copy, in the original paper-covered boards, sheep spine; the paper on the rear board rubbed off in places exposing the board, all edges rubbed; some small instances of very early ink-filling in the borders of the woodcuts and in the hats of the characters in the frontispiece; early ink titling 'Spelling book for children' in brown ink on the front board.

\$4700

First and only edition of an extremely rare early Americanum, a schoolbook which has been described as one of the 'outstanding' spelling books of its age (Charles Carpenter, *History of American schoolbooks*, 1963, p. 154).

The book contains word lists with progressive structured spelling exercises, culminating in the most important section: a sequence of twelve fables in prose, eight with a woodcut illustration, each followed by

a list of remarkable words. The preface contains a bibliography of works consulted by the author in his hope to contribute to the 'forming [of] the rising Hopes of the American Republic'. Alexander, an educationalist who helped turn Hamilton Academy (Clinton, NY) into Hamilton College, was the editor of the first Greek New Testament to be published in America (1800), and the author of a Latin grammar, an English grammar and a dictionary.

ESTC and OCLC show only one complete copy (Peabody Essex Museum), plus an imperfect copy at the Library Company of Philadelphia. Alden adds a copy at Rhode Island Historical Society but there is no evidence of one in the library's online catalogue.

Alden, *Rhode Island*, 1516; Alston, IV 921; ESTC W6609; Evans 31709 and 33257.

THE US DECLARATION OF INDEPENDENCE: THE FIRST BRITISH PRINTING IN BOOK FORM

3. ANNUAL REGISTER, or a View of the history, politics and literature for the year 1776. London, Dodsley, 1777.

8vo; a little occasional minor foxing, but a very good copy, bound in contemporary calf, panelled spine filleted in gilt, gilt morocco lettering piece (chipped); joints cracked but holding, spine scratched, edges a little worn; preserved in a cloth box.

\$2750

First edition of **a remarkably influential issue of the Annual Register**, that for 1776, including the first British printing in book form of the US Declaration of Independence.

Edmund Burke founded the journal with the Dodsley brothers in 1758 and remained its main editor until at least 1789.

Beside the text of the Declaration, the 1776 volume naturally contains an account of events in America as perceived in Britain and Europe, the charter of the first government of the United States, the Articles of Confederation, a detailed description of the events of the war, and much information on the rebellion in other colonies, with extensive room given to transcriptions of the Parliamentary debates on the American question. Burke's efforts towards the negotiating of peace and reconciliation (including a public speech 'for upwards of three hours with great ability') are naturally well covered. Among the books reviewed in the 1776 issue, Adam Smith's newly-published *Wealth of Nations* and Gibbon's *Decline and Fall* feature prominently, their authors both correspondents and friends of Burke.

Todd, p. 44; Ayling, passim.

4. BACON, Francis. *Opuscula varia posthuma, philosophica, civilia, et theologica ... London, Roger Daniel for Octavian Pulleyn, 1658.*

Small 8vo, pp. [xxxvi], 216; contemporary bookplate to the blank verso of the title, with a short wormtrack along its lower edge (text on title unaffected); early marbled boards, decorated paper spine, MS spine label (chipped).

\$1725

First edition, edited by William Rawley, 'the most important disseminator of Bacon's works and propagator of Bacon's reputation in the seventeenth century' (Rees, p. lxxiii). This is the second issue, with a cancel title giving Pulleyn as publisher but with gathering K still in its first, uncorrected state.

Gibson Supplement 230b; Wing B 315. For a full bibliographical discussion, see Graham Rees' Introduction to *The Instauration magna: Last Writings* (Oxford Francis Bacon XIII, Clarendon Press, 2000), pp. lxxxiii–xci, and Appendix I, pp. 338–43.

5. BALBIAN, Josse van (also Justus a Balbian). *Tractatus septem, de lapide philosophico... Leiden, Christoffel Raphelengius at the Officina Plantiniana, 1599. [Bound with:]*

DUVAL, Robert (also Robertus Vallensis). *De veritate et antiquitate artis chemicae et pulveris sive medicinae philosophorum vel auri potabilis... Leiden, Christoffel Raphelengius at the Officina Plantiniana, 1593.*

8vo, pp. 96; 46; woodcut devices to the titles; very light toning, but very good copies, in contemporary brown boards; spine perished, boards loose and rubbed; some contemporary annotations to the text.

\$5500

Very rare first edition of Balbian's Seven tracts on the philosophers' stone, an alchemical text edited by the Belgian doctor and alchemist, which was eventually republished in vol. III of *Theatrum chemicum*. It is bound with the second, also rare edition of Duval's treatise, hailed by Ferguson as the first history of chemistry, and first published in 1561. Duval's *De veritate*, which also became part of the *Theatrum chemicum*, includes a proto-bibliography of alchemy, a list of venerable authorities.

I: Ferguson I, 67; Wellcome 684; see Duveen 40. II: Ferguson 496.

HIS RARE FIRST BOOK

6. BECHE, Sir Henry Thomas De la, editor. *A Selection of the Geological Memoirs Contained in the Annales de Mines, together with a Synoptical Table of Equivalent Formations, and M. Brongniart's Table of the Classification of Mixed Rocks. Translated, with Notes, by H.T. De la Beche. London: William Phillips, 1824.*

8vo (210 x 125mm), pp. xxii, [2 (contents)], 335, [1 (blank)], [2 (corrigenda and plates)]; 3 hand-coloured engraved folding maps and plans by Pickett, 8 folding lithographic plates and plans by G. Scharf, printed by C. Hullmandel, and one folding letterpress 'Synoptical Table'; occasional light spotting and offsetting, light marginal browning, some light damp-marking in final quires, quire b misbound after quire A; contemporary English half calf over marbled boards, the spine gilt in compartments, gilt morocco lettering-piece in one, others panelled in gilt with foliate cornerpieces, red-speckled edges; extremities a little rubbed and bumped, skilfully rebaked, retaining the original and darkened spine, hinges reinforced; provenance: Richard Gregory, Coole Park and London (1761-1839, engraved armorial bookplate on upper pastedown).

\$1175

First edition, published the year after Beche's election to the Royal Society. This copy belong to another Fellow of the Royal Society, Richard Gregory.

7. BERNOULLI, Daniel. Q.D.B.V. *Specimen inaugurale de usu medico tabularum baptismalium, matrimonialium et amortualium quod favente supremo numine auctoritate et consensu gratiosi medicorum ordinis in alma Universitate patria pro summis in medicina honoribus privilegiisque doctoralibus rite consequendis publico eruditorum examini subjicit Daniel Bernoulli, Joh. fil... ad diem 14. Junii 1771. Basel, J.H. Decker, 1771.*

Small 4to, pp. 28; with one folding typographical plate; woodcut head- and tail-piece; a very good, clean copy, in contemporary wrappers printed with floral patterns, slightly fading along spine; a very attractive copy of a rare book.

\$2600

First edition of Daniel Bernoulli's doctoral thesis, a pioneering text on the medical applications of mathematical and statistical data. Bernoulli (Daniel *junior*) shows the potential use of demographic data from baptism, marriage and death records in physiology, pathology, semiology, hygiene, dietetics, even therapeutics.

A SOURCE FOR COPERNICUS, AND THE FIRST USE OF DECIMAL FRACTIONS IN EUROPE

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

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

\$195,000

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

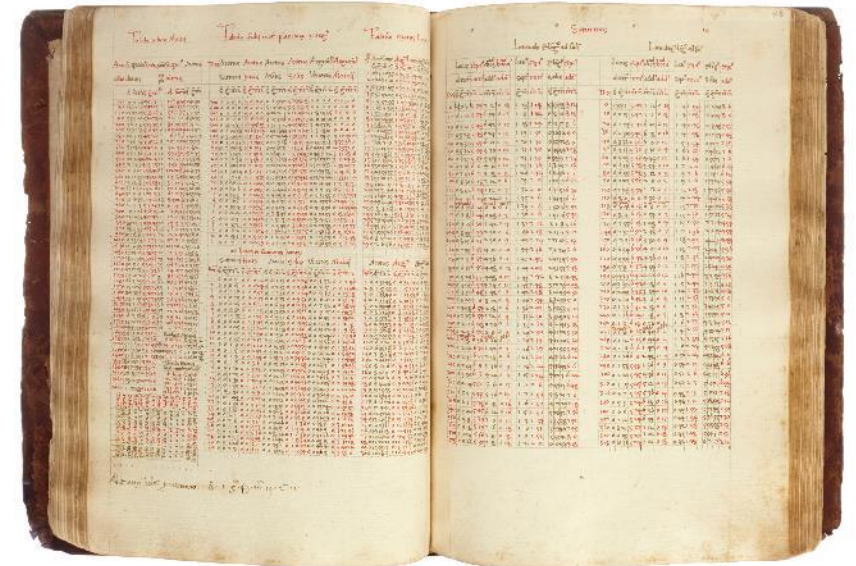
Bianchini (d. 1469), an astronomer attached to the Ferrara court of the d'Este, was considered by his disciple Regiomontanus to be the greatest astronomer of his time, and his *Tabulae* was one of the most sophisticated and widely disseminated fifteenth-century attempts to correct the Alfonsine Tables,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

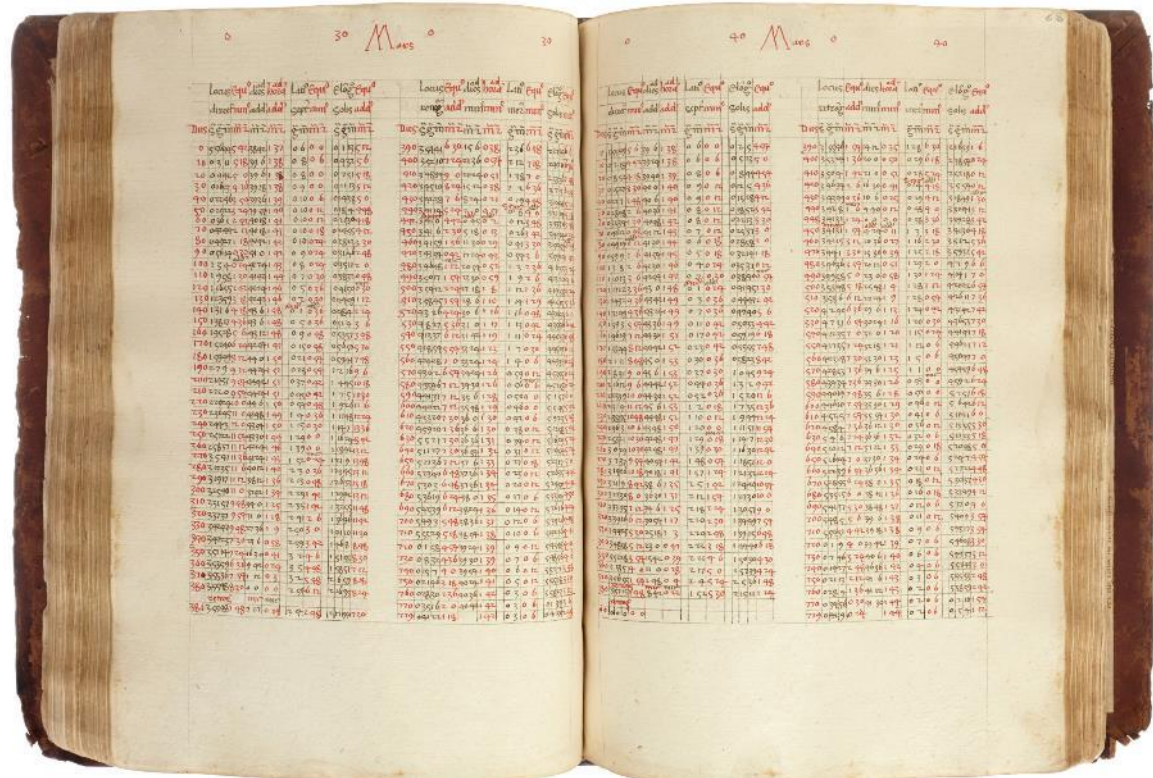
Bianchini's *Tabulae* was known by both Regiomontanus and Peurbach, both of whom visited the author in Ferrara and corresponded with him, and both made use of the present work in the computation of their own Ephemerides (see Hellman & Swerdlow in DSB XV p 474). Regiomontanus actually copied the entire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

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

The importance of Bianchini's work is attested to by the significant number of manuscripts (almost all in European institutions) and three printed editions (1495, 1526, and 1553) in circulation, and its influence on such crucial texts as those by Peurbach and Regiomontanus, both of whom, as mentioned above, utilized Bianchini's tables to calculate their own Ephemerides.

Bianchini's *Tabulae* was occasioned by the visit of the Holy Roman Emperor Frederick III to Ferrara in 1452, and a copy, perhaps the dedication copy, in the Biblioteca Comunale Ariosteia, Ferrara (Cl. I. n 147) contains a miniature in which Bianchini is shown presenting the work to Frederick, with Borso d'Este looking on.





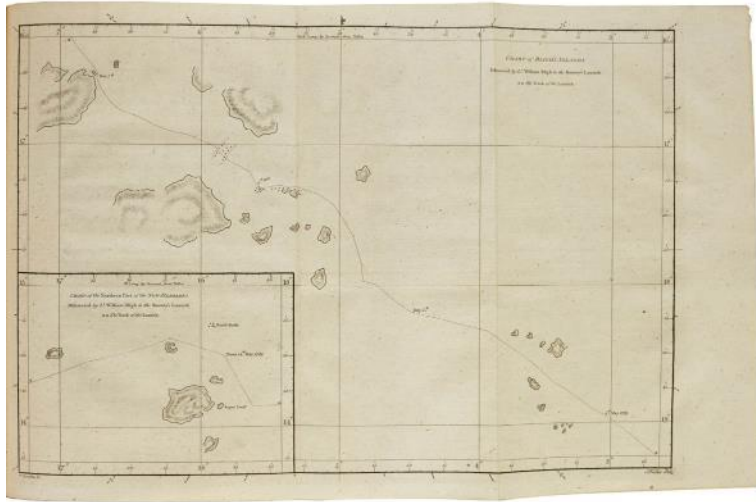
Incipit: 'Incipiunt Tabulae de motibus planetarum per Iovannem blanchinum ferrariensem ad I[imperatorem] F[redericum] Christianissimo Imperatori...'

Watermarks: cf Briquet 3387 (ecclesiastical hat), Venice 1471-4; Briquet 2667 (basilisk), Ferrara 1447, 1450 (see Briquet I, pp 190-2 for a number of related Ferrarese basilisk watermarks)

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

Census: Although Boffito, Thorndike, Zinner, and Kristeller locate some few dozen mss. of Bianchini's work in European institutions – often comprising only the tables, without the introductory matter -, the only US copy recorded by Faye and Bond in 1962 was the present copy, then in the collection of Robert Honeyman. There was not then, and there is not now any copy of this manuscript in an American institution. There is a single copy in private hands, in the collection of Erwin Tomash.

C.U. Faye & W.H. Bond, *Supplement to the Census of Medieval and Renaissance Manuscripts in the United States and Canada* (1962), p. 21, no. 12 (this copy) = *Honeyman Collection of Scientific Books and Manuscripts Part III*, Wed May 2, 1979 Tomash and Williams B150; Boffito, 'Le Tavole Astronomiche di Giovanni Bianchini,' *La Bibliofilia* 9 (1908) 378-88; L. Thorndike, 'Giovanni Bianchini in Paris Mss,' *Scripta Mathematica* 16 (1950) 69ff. & his 'Giovanni Bianchini in Italian Mss,' *Scripta Mathematica* 19 (1953) 5-17; Paul L. Rose, *The Italian Renaissance of Mathematics*, passim; Ernst Zinner, *Regiomontanus. His Life and Works* (1990); Bernard R. Goldstein & José Chabas, 'Ptolemy, Bianchini and Copernicus: Tables for Planetary Latitudes,' *Archive for the History of Exact Sciences*, Vol. 58, no. 5, July 2004, pp. 553-73.



9. BLIGH, William. A Narrative of the Mutiny, on Board His Majesty's Ship *Bounty*; and the Subsequent Voyage of Part of the Crew, in the Ship's Boat, from Tofua, One of the Friendly Islands, to Timor, a Dutch Settlement in the East Indies. London, George Nicol, 1790.

4to (266 x 210mm), pp. iv, 88; 3 folding engraved charts by W. Harrison and J. Walker after Bligh, and one engraved folding plate of the plan of The *Bounty's* launch; lightly washed, one chart slightly creased and with old marginal repairs; late 20th-century half red morocco over marbled boards, spine lettered and decorated in gilt; a very good copy.

\$11,750

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

Bligh explains it thus in the text: 'The women at Otaheite are handsome, mild and chearful in their manners and conversation, possessed of great sensibility, and have sufficient delicacy to make them admired and beloved. The chiefs were so much attached to our people, that they rather encouraged their stay among them than otherwise, and even made them promises of large possessions. Under these, and many other attendant circumstances, equally desirable, it is now perhaps not so much to be wondered at, though scarcely possible to have been foreseen, that a set of sailors most of them void of connections, should be led away; especially when, in addition to such powerful inducements, they imagined it in their power to fix themselves in the midst of plenty, on the finest island in the world, where they need not labour and where the allurements of dissipation are beyond anything that can be conceived' (Bligh, *Narrative* pp. 9–10).

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

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

10. BLIGH, William. *A Voyage to the South Sea . . . for the purpose of conveying the bread-fruit tree to the West Indies, in his majesty's ship the Bounty, commanded by Lieutenant William Bligh.* London, George Nicol, 1792.

[Including:] *A Narrative of the Mutiny, on board his majesty's ship Bounty; and the subsequent voyage of part of the crew, in the ship's boat, from Tofoa, one of the Friendly Islands, to Timor, a Dutch settlement in the East Indies.* Written by Lieutenant William Bligh. London, George Nicol, 1790.

4to (300 x 235 mm), pp. [x], 1–153, [1, blank]; iv, 88, [1, blank]; 246–264, with a portrait of Bligh and seven plates and charts; occasional light browning and faint offsetting from the plates and charts (as often), but an outstanding copy in contemporary tree calf (carefully rebacked, preserving old spine).

\$47,000

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

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

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

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

11. BRECHT, Bertolt. *Baal*. Potsdam, Gustav Kiepenheuer, 1922.

16mo, pp. 91, [5], with a half-title and a final limitation leaf; a very good copy, untrimmed and partly unopened in the original mauve limp cloth covers, printed in green; folding cloth box.

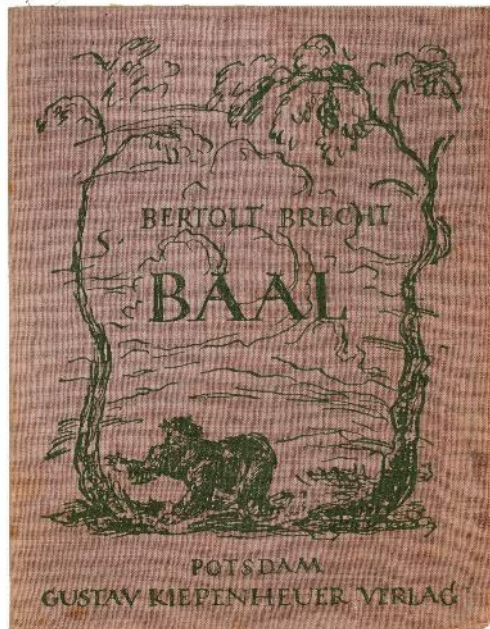
\$3525

First published edition, rare, though not in fact the first to be printed – the work was originally intended for publication in 1920 by Georg Müller, but only a single copy (Brecht's own) survives.

Brecht's first full-length play, *Baal* was written in 1918 while Brecht was still a student and included four songs and a choral hymn set to music. Baal is an anti-hero, drunken, womanizing and murderous: 'at once a lyric poet, a practical joker, a homosexual, every man's dream of a potent lover, a helper of elderly women, and the only really outspoken character in the play. He is also, conveniently for him, without conscience of self-awareness' (Ronald Gray, *Brecht: the Dramatist*). Brecht himself called the work 'antisocial in an antisocial society'.

This edition was printed in 800 copies by Poeschel & Treppe in Leipzig; another Kiepenheuer edition followed later in the year. The work can be found in two bindings: in cloth boards, top edge stained green, or as here, uncut, in limp cloth.

Nubel A 141; *Bibliographie Bertolt Brecht* 93.



12. BRITO, Joaquim José Rodrigues de. *Memorias politicas sobre as verdadeiras bases da grandeza das nações, e principalmente de Portugal*. Lisbon, Impressao regia, 1803-1805.

3 vols, 4to; leaf h in vol. I misbound at the end before the errata, slight cockling, some water staining to a few quires, occasional soiling and the odd marginal hole, otherwise a good clean copy in a contemporary Portuguese binding of tree calf with gold-tooled board edges, gilt decoration to the spines, and gilt lettered red morocco spine labels, all edges sprinkled red; some worm holes to spine ends, some rubbing to corners and boards; paper label at bottom of spine to vol. I bearing the printed number '2545'; inscription crossed through on front endpaper in all three volumes, contemporary inscription possibly reading J. S. Guim[ara]es on endpapers, ex libris oval ink stamp of Vieira Pinto on second leaf of each volume.

\$4700

First edition of this landmark in Portuguese philosophical, political and economic thought.

Brito was a professor of law at the University of Coimbra and the *Memorias* is his only published work, written in response to what the author saw as the relative immaturity of the moral and political sciences and the instability of the organisation of society, and intended to provide a standard framework to guarantee order and the regeneration of social institutions. Influenced by the French physiocrats, the author maintains that economic phenomena and mechanisms are subject to specific natural laws and that the role of the political corpus is to reveal the evidence of such laws and transform them into universally respected positive rules. Political economy is, for Brito, the cornerstone of legislative and governmental actions, the 'shining beacon ... that should lead legislators to their lofty destinies', and the best means of contemplating natural law. Brito goes on to suggest that the sovereign should focus his attention on agriculture as a strategic sector of the economy. While discussing the question of value, Brito was the first Portuguese author to tackle some of the more theoretical parts of the *Wealth of Nations*. His criticism of Smith, whom he accused of considering labour as the only source of value, drew fire from José da Silva Lisboa, who attacked Brito's agrarianism and claimed that his physiocratic approach had been superseded by Smith's masterwork. Brito's third volume opens with his reply to Lisboa, claiming that Smith was a 'plagiarist of the physiocrats'.

For a discussion of Brito, see Antonio Almodovar and Jose Luis Cardoso, *A history of Portuguese economic thought* (Routledge, 1998) p. 44 and following.

COPAC records copies at the British Library and in the Goldsmiths' Library; Worldcat adds 3 others, at Columbia, Cambridge University Library, and the Bayerische Staatsbibliothek.

MINES D'OR DE LA CALIFORNIE.



DESCRIPTION DU PAYS.

La Californie est un pays d'une grande étendue. C'est une presqu'île bornée au nord par la terre ferme dont elle fait partie, à l'est par la province du nouveau Mexique et le golfe de Californie au nord, vers lequel se sépare du continent, sur la partie méridionale, et au sud et à l'ouest par la mer Pacifique. Elle a 600 lieues de longueur ou 267 myriamètres, et dans divers endroits 40, 80, 120 et 160 kilomètres de largeur. C'est Cortés qui découvrit cette vaste péninsule. Les Indiens qui habitent ces contrées

ont embrassé le christianisme, ils ont une grande douceur de caractère, et ils sont d'une ardeur profane. Il est rare même qu'il se commette un meurtre parit eux. La population de la presqu'île est évaluée à 500,000 habitants. Ce pays est très-abondant en gibier, en poissons de toutes espèces. La fertilité du sol dépasse toute idée. Le froid n'y est jamais grand et les chaleurs y sont tempérées. Ce pays est très-abondant en mines d'or, on y fait le péche de perles fines sur ses côtes. La Californie appartient aux Etats-Unis.

DECOUVERTE DES RICHES MINES D'OR DU SACRAMENTO EN CALIFORNIE.

Sur la fin de Février 1848, un ouvrier nommé James Wadsworth travaillait à extraire une scierie sur l'embranchement d'une petite rivière, American-Foreck, à 50 milles environ du fort de Sutter, où il travaillait aux fondations, lorsqu'il découvrit tout à coup des morceaux d'or qui brillaient au soleil; il les retira de l'eau, ils étaient d'un volume considérable. Demandant encore quelques coups de pioche, il en recueillit d'autres et en quelques jours il en réalisa pour de très-fortes sommes. Le bruit de cette découverte se répandit aussitôt, tous les habitants se mirent à la recherche de ce métal précieux, et on en trouva depuis cette époque pour plus de 500 millions de francs. L'or est mêlé à la terre dans des endroits, dans d'autres il se trouve avec le sable dans les

ruisseaux et les rivières. Le colonel Mason eut en son rapport que deux hommes en ont recueilli en quelques semaines pour 17,000 dollars (le dollar vaut 5 fr.) Un fermier ayant fait travailler durant quelques jours, a réalisé un bénéfice de 17,000 dollars. Un ouvrier ne travaille pas à moins de 20 dollars par jour. On peut voir, par cette relation véritable puisée aux meilleurs renseignements, que ces mines abondantes ont ouvert une nouvelle voie au commerce et à l'industrie. Aussi des navires se présentent de tous côtés pour porter en ces contrées lointaines des productions de toutes espèces et rapporter en retour ce métal précieux qui donnera l'activité à nos fabriques et qui développera de plus en plus l'industrie qui est la vraie mine d'or de la France.

Aix: Bon voyage, M. Dumolet.

I.
Couvrez vite!
Une mine d'or
L'exploiter, bons Français, vous invite;
Couvrez vite!
Une mine d'or
A pour vous tous dans son sein un trésor.

II.
Vers ce beau ciel où Dieu vous accompagne,
Parlez joyeux, ne prenez aucun soin.
Dans ce pays, vrai pays de coqaine,
L'or du Pérou tiendrait un petit coin.
Couvrez vite! etc.

III.
Fermez les yeux et laissez-vous conduire;
Là, l'on ne boit qu'ambrosie et que miel:
Lorsque chez nous il faut les faire cuire,
Là, les oiseaux tombent rôtis du ciel.
Couvrez vite! etc.

IV.
Là, l'ouvrier, plus que millionnaire,
Sous sa chaussure a pour clous des ru'is;
Là, l'indigent, vrai tyrol d'Angleterre,
A plus d'écus qu'un banquier de Paris.
Couvrez vite! etc.

V.
Là, les fauteuils sont rembourrés d'hermine,
De doux ressorts sauront vous y bercer;
Là, sur le sol pavé de mousseline,
Jamais piéton ne craint de se blesser.
Couvrez vite! etc.

VI.
Une liqueur digestive et légère,
Du gastronome aiguisant l'appétit,
Vingt fois par jour lui permet bonne chère
Car il se vide aussitôt qu'il s'empli.
Couvrez vite! etc.

VII.
Dans ce pays le blé croît sans sècher,
L'hiver est chaud comme chez nous l'été;
Huit fois par an la moisson recommence,
L'arbre fleurit le jour qu'il est planté.
Couvrez vite! etc.

VIII.
Là, ce n'est plus un bonheur d'être riche;
Là, chaque endroit brille comme un miroir;
L'or pleut partout, et loin d'en être chiche,
On n'y tient plus, à force d'en avoir.
Couvrez vite! etc.

IX.
Mais tous ces biens de la Californie,
Français, ne sont pas toujours le bonheur;
On est heureux aussi dans sa patrie,
Quand l'ambition ne dévore pas le cœur.
Couvrez vite! etc.

GOLD RUSH

13. [CALIFORNIA.] Mines d'or de la Californie. Metz, Gangel, [c. 1850].

Broadsheet (40.0 x 31.3 cm); large hand-coloured woodcut (27.5 x 18.0 cm), followed by letterpress text; paper lightly toned, left margin a bit frayed, overall a very good copy; contemporary censorship endorsement stamp partially legible on the back.

\$2900

A very rare and iconic Americanum, inviting Frenchmen to join the California gold rush. The large coloured woodcut depicts various stages of gold-sourcing, from acquiring the necessary instruments, to digging, panning and selling the gold; in the distance, in a bay ships flying the French flag are approaching the coast. The woodcut is followed by a description of California, with geographical details, historical notes on the discovery and colonisation, remarks on demography, climate and agriculture, the history and characteristics of the Sacramento gold mine. The broadsheet ends with a song inviting the French to hurry and join the gold rush in California, described as a land of Cockaigne where even a poor man has more money than a Parisian banker, and gold literally falls from the sky, as well as birds already roasted; the very last lines issue a stock moral warning: a man can be happy in his own country too, 'when ambition does not eat out the heart'.

Three-hundred and fifty copies of this broadside were reprinted in 1974 by Wilson and Burke to celebrate the joint meeting of the Zamorano and Roxburghe Clubs in Los Angeles.

We have been able to trace only 2 copies in US, at the University of California San Diego and Yale; a further example can be located at the Bibliothèque Nationale de France; the Yale and BNF copies bear the variant imprint 'À Metz et à Paris, Fabrique d'Images de Dembour et Gangel'.

14. [CANTON, BOMBING.] NIXON, H., *attributed to*. Photographs of the bombing of 1938. Canton, 6th June and 9th Aug, 1938.

24 gelatin silver prints, 3½ x 5¾ inches (8.8 x 13.8 cm.), or the reverse; 1 enlarged duplicate printing-out-paper print, 5 x 7¾ inches (12.7 x 19.3 cm.), several with manuscript numbering, dates or notes on verso, in a modern cloth box.

\$8600

A series documenting the bombing and its aftermath – twelve photographs taken during bombardment, with buildings aflame and smoke billowing into the sky, and thirteen of the post-bombing destruction of both citizens and city.

The witness-photographer has been conscientious and precise in recording the events: 'Half an hour after bombing' captions a group of soldiers looking helplessly at a corpse and 'near Customs House' or 'French Hospital' noted on the versos facilitates placing a ruined street or building, bombed beyond recognition.

This careful noting of locations highlights the bombardment's focus on logistical centres: '...railways station, 5 bombs at once' explains the five plumes of smoke over the skyline; 'my old Post Office burning' labels an image of a scaffolded roof incandescent beneath black smoke; 'Water Police Station' identifies the fire beyond moored boats in the harbour; and skyscraper surrounded by smoke names is marked as the Sun Company skyscraper and Post Office.

The human suffering is sensitively recorded, with rescue personnel in sashes hold an elderly man's head as he is dug out of the rubble and a small girl is pulled from the wreckage of 'the Grand Theatre'. But the toll on human life is explicit: mouth and nose covered with a hand, an adolescent turns away from the heavily mutilated bodies of victims lying near the French Hospital; splashed of blood on the base of the Admiral statue; and children's distorted corpses in the streets, some in crude coffins.

H. Nixon was the representative of the International Red Cross, based in Geneva. One images shows two ambulances marked 'Nixon, International Red Cross, Canton' at Canton Hospital 'during the bombing'. His participation in the action is also documented here, since he notes on one photograph that 'we rescued these', referring to three young men photographed stranded on a makeshift raft.



VIEW OF CITY 1938



VIEW FROM SHAHAEEN



WATER POLICE STATION ON FIRE
HONAN ISLAND



ARTIC. VI.

De Oppositione.



Definitur, esse, Repugnans duarum propositionum. Opponuntur in quantitate tantum Subalterna, ut Omnis homo currit, Aliquis homo currit. In quiditate, Contraria, Subcontraria, & Contradictoria. [Propositionum quiditas in affirmatione, aut negatione sita est, unde earum, quae quiditate opponuntur, altera affirmativa, & altera negativa esse debet.] Eadem

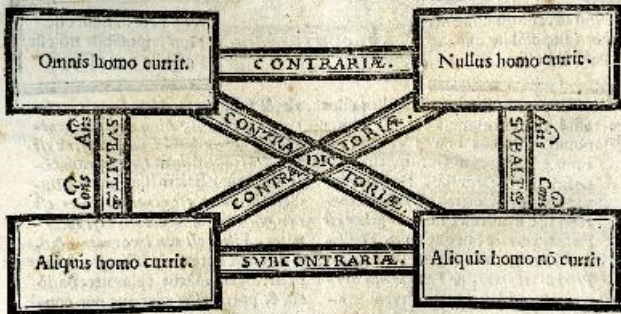
opponuntur in qualitate: hoc est, in veritate, aut falsitate: nimirum, in veritate tantum, si sint Contrariae; in falsitate tantum, si Subcontrariae; in veritate, & falsitate simul, si Contradictoriae: unde ortum est illud Axioma, *Contrariae non possunt esse simul verae; Subcontrariae non possunt esse simul falsae; Contradictoriae nec simul verae, nec simul falsae.* Oppositio contradictoria dicitur esse maxima; istae enim propositiones:

Omnis homo currit.
Aliquis homo non currit.
quiditate, quantitate, & qualitate opponuntur. Quiditate, quia altera asserit, & altera negat: quantitate, quia altera est universalis, & altera particularis: qualitate, quia altera est vera, & altera falsa. Considera figuram subsequentem.

Oppositionis lex.

Opponuntur Subalternae.

Contrariae Subcontrariae: Contradictoriae.



Verâ, & rigorosâ Contradictio inter duas Singulares simplices posita est, ut
Iustinianus fuit Imperator.
Iustinianus non fuit Imperator.
Dicuntur simplices, quae habent unicum predicatum: quae enim habent plura esse simul verae, non possunt at esse simul falsae possunt. Ut id intelligas, pone Petrum, totâ horâ primâ deambulare, sed non loqui: totâ secundâ loqui, sed non deambulare:

totâ tertiâ, & ambulare, & loqui: & tandem totâ quartâ, dormire, adeoque nec deambulare, nec loqui. Modò has duas Propositiones consideremus.
A. Petrus currit, & loquitur.
B. Petrus, nec currit, nec loquitur.
Verâque horâ primâ, & secundâ est falsâ: utraque nunquam est vera: sed altera (asserens) est vera horâ tertiâ: falsâ verò horâ quartâ. Hanc ob rem, cautè agere debent, qui disputant de Contradictione, nam Propositiones

SPANISH ARS COMBINATORIA APPLIED TO CANON LAW AND THEOLOGY

15. CARAMUEL Y LOBKOVITZ, Joannes. *Pandoxion physico-ethicum cui tomi sunt tres, primusque logicam, secundus philosophiam, & tertius theologiam. Satriano/Campagna [now Sant'Angelo della Fratta], ex typographia Episcopali, 1668 (colophon 1667).*

Three parts in one volume, folio, pp. [xvi], 304; 179, [1, blank]; 228; text in double column; with woodcut printer's device on title, numerous historiated large and small woodcut initials throughout, woodcut diagrams of combinatory logic, and large woodcut of Mary Mother of God in glory to the last title; one tear entering text with no loss, one short marginal tear not affecting text, the title-page with a little uniform browning, but a very good copy in contemporary full limp vellum, lightly stained.

\$13,750

First and only edition, of great rarity, of this fundamental application of the *ars combinatoria* to canon law and the moral sciences by the pre-eminent and controversial Spanish theologian Joannes Caramuel. Caramuel's theological, philosophical and legal project suffered criticism from many quarters, his brand of probabilism deemed dangerously lax and open to argument. In the *Pandoxion*, issued from the author's own press near his Episcopal residence in Campagna (a remote, poor Italian diocese beset by plague and bandits), Caramuel resolutely breaks with the traditional, Scholastic hierarchy in the articulation of the law and of theology.

Responding sympathetically but critically to the contemporary drive towards a unified, encyclopaedic universal knowledge, Caramuel maintains that the Aristotelian-Porphyrian classification and the principle of the 'clear and evident' are only fit for the 'formal sciences': for such disciplines, quantifiers like 'all/none' and binary true/false statements form the basis of a valid method. The law and theology, on the other hand, are 'human sciences'; the quantifiers in legal and theological cases tend to be 'many/ few/ some more/ almost none', and true and false are only limits of a range. Law and theology, like grammar and language studies, ought therefore to be subject to the principle of probability.

Caramuel's combinatory and probabilistic lens scrutinizes the entire system of the Canon law with abundant examples. The scrutiny of theology is then complemented by the re-issue, appended at end, of a work on the name and nature of Mary which Caramuel had first published in Prague nearly twenty years earlier: *Maria liber, id est primi Evangeliorum verbi. Sanctangeli, typis Episcopalis, 1665.*

Very rare: besides 4 copies in Italian libraries, OCLC lists 1 copy in the US (Georgetown, the Woodstock Theological Center), one in Germany and 2 in Spain (Salamanca and National Library).

GAMBLER EXTRAORDINAIRE

16. CARDANO, Girolamo. *De propria vita liber. Ex Bibliotheca Naudaei. Paris, Villery, 1643.*

8vo, pp. [xcvi], 374; with printer's device on title and engraved head-piece and initials; title vignette and decorative initials; a few quires lightly foxed, due to paper stock, ink stain to pp. 341-2, but a good copy, bound in contemporary full vellum, flat spine with faded ink titling, preserving the original blue silk bookmark, all edges lightly marbled.

\$7850

First edition of Cardano's autobiography: one of the most extraordinary Renaissance self-portraits, 'the richly textured, lurid, and sometimes eerie' (A. Grafton) exercise in self-scrutiny written at the end of his life and published much later by Gabriel Naudé.

A man of medicine, a keen and excellent gambler, a great mathematician and scientist, one of the most remarkable polymaths of all times, Cardano 'astonished – and horrified – readers by his frankness' (A. Grafton, introduction to Cardano's *Book of my life*, New York, 2002, p. vi). His study of the games of chance and of probability, a body of notes also published posthumously, in 1665, finds its foundation and motive in the regular practice of gambling described with colourful details, and not without touches of boastful pride, in this exuberant autobiography.

'He went far beyond the bounds of normal discretion ... Cardano's book was designed to surprise and delight- and dismay- its readers, to make them feel the wonder with which experience continually inspired him. ... The Book of My Life, with its intimate record of despair and exaltation, crisis and triumph, confrontation and debate, recounts the complex history of a tortured soul, one that constantly tried to shape the body it inhabited and the desires that ravaged it' (ibid., pp. xii-xiv).

Brunet I, 1574; Cushing C76; *Heirs of Hippocrates* 151.

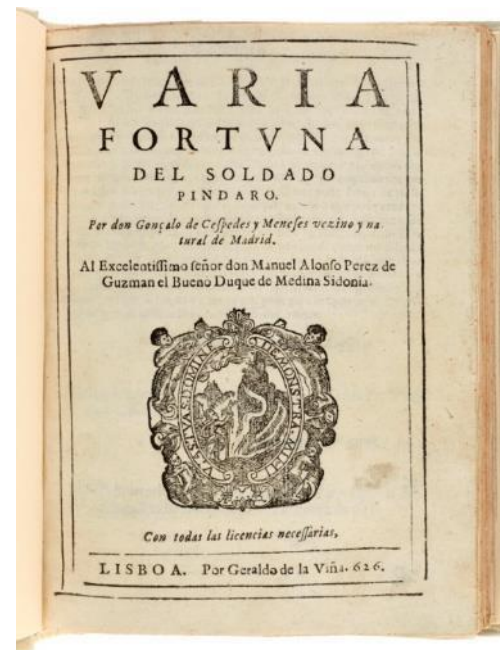
17. CÉSPEDES Y MENESES, Gonzalo de. *Varia fortuna del soldado Pindaro. Lisbon, Geraldo de la Viña, '626' [i.e 1626].*

Small 4to, ff. [iv], 188, woodcut printer's device on title; minute pinhole through the lower margin, repaired, one or two quires very lightly toned, but a very good copy, gently washed, bound in modern vellum gilt.

\$14,950

Rare first edition of this semi-autobiographical picaresque novel, printed while the author was in exile in Lisbon following the publication of his politically controversial *Historia apologética en los sucesos del reyno de Aragon* (1622).

'[Céspedes y Meneses's] achievement was to blend courtly and picaresque elements into a genre which reacted against the more sordid situations then popular in fiction' (Ward). He has been described as a 'faithful reader of Cervantes' (Gonzales-Barrer), but beside the general influence of *Don Quixote*, more specific structural connections have been found between the *Soldado Pindaro* and Cervantes's *Novelas ejemplares* (1613), on which Céspedes y Meneses based some episodes and some characters.



Gallardo II 1793; Palau 54195. See J. Gonzales-Barera, 'Soldados, doncellas y expositos: Gonzalo de Céspedes y Meneses, un fiel lector cervantino', in *NRFH*, 57, no. 2 (2009), pp. 761–776. OCLC locates just four copies worldwide: two in Spain (BNE and Barcelona), one in the British Library and one at the University of Alberta.

‘QUIÉN DIRÁ QUE TE VIO, Y EN QUÉ MOMENTO?’

19. CIRIA Y ESCALANTE, José de. [Poemas.] *Madrid, Artes de la ilustración, 1924.*

8vo, pp. [2], 29, [3], with a photographic portrait plate; a very good copy in the original printed wrappers.

\$5100

First edition, **no. 172 of 200 copies**, a collection of 13 poems brought posthumously to press by Ciria's friends. His tragic death from typhus at the age of 20 was the occasion of one of Lorca's most famous sonnets, with its striking opening: 'Quién dirá que te vio, y en qué momento?'

Ciria y Escalante (1903-1924) had published only in periodicals or collaborative ventures, and his small but important oeuvre was assembled here by friends and collaborators including Lorca, Bergamín, and Salinas.

Rare. OCLC shows three copies: Carleton University (Ottawa), Colorado, and Biblioteca nacional.

20. [CONDORCET, Marie-Jean-Antoine-Nicolas Caritat, Marquis de]. *Vie de Monsieur Turgot ... London, [i.e. Paris, n.p.], 1786.*

8vo, pp. [iv], 299, [1] errata; minor occasional toning, but a very fresh, crisp, almost pristine copy, uncut in contemporary blue wrappers (wrappers a little worn and chipped).

\$2750

First edition, an uncut copy in wrappers, of the sole example of Condorcet's economic writings to employ mathematics. Condorcet's use of 'the sign \int as a sign of summation of finite quantities' is an 'innovation' in his ten-page footnoted discussion of the various ways 'in which indirect taxation could be replaced by direct taxation and the effects of such a change' (Theocharis, p. 65). This biography, together with that of Dupont, is the chief contemporary account of the renowned financial reformer and physiocratic sympathizer, Turgot.

The work was much called for; four editions were published in 1786. **This is the earliest, with a misprint in the errata: page 134 instead of 104** (identified as edition 'A' in Anton Gerits, 'Condorcet's *Vie de Monsieur Turgot*', *Harvard Library Bulletin 1992-1993*, vol. III, no. 4, p. 35).

Einaudi 1217; Goldsmiths' 13128; Fisher, p. 174; INED 1186 (a later 1786 edition); Jevons, p. 278; Kress B.1032; Mattioli 746; see Theocharis, p. 65.

THE FIRST BOTANICAL PUBLICATION ABOUT COOK'S SECOND VOYAGE

21. [COOK, Captain James.] Johann Reinhold and (Johann) Georg Adam FORSTER. *Characteres generum plantarum, quas in itinere ad insulas Maris Australis, collegerunt, descripserunt, delinearunt, annis MDCCLXXII-MDCCLXXV. London: B. White, T. Cadell, & P. Elmsly, 1776.*

4to, pp. x, [2], viii (preface), [2 (errata, verso blank)], 150 (p. 72 misnumbered '48'), [2 (index)]; 78 engraved plates [after Georg Forster], numbered 1-38, 38a-38b, 39-51, 51a, 52-75 (23 bound upside-down); some light spotting and occasional marking, deckles dusty, small marginal stain affecting some ll.; contemporary [?original] paper-backed blue boards, uncut, a few quires unopened; a little marked, rubbed, scuffed, and bumped, skilfully rebacked retaining paper spine, endpapers replaced, nonetheless a very crisp, uncut copy, retaining the errata leaf; *provenance*: [?]early 20th-century pressmark label on spine.

\$7850

First edition, a crisp, uncut copy. Johann Reinhold Forster (1729-1798) and his son Georg Forster (1754-1794) travelled on Cook's second voyage of 1772-1775 as naturalists, and their *Characteres generum plantarum* was the first botanical work about the voyage to be published and one of the earliest sources for European knowledge of the plants of Polynesia and Australasia – indeed, 'it has been said to be the foundation of our knowledge of New Zealand, Antarctic, and Polynesian vegetation' (Hill). As Henrey explains, '[t]he work is botanically important as containing a large number of new generic and specific names relating to plants of Australasia and Polynesia.' (II, p. 167).

The descriptions of the plants were by Anders Sparrman (1748-1820), a Swedish botanist and student of Linnaeus, who travelled with Cook; the illustrations were by Georg Forster (who was elected a fellow of the Royal Society on the basis of this work); and the book's publication was overseen by Johann Reinhold Forster. A folio edition of eight copies followed this first, quarto edition later in 1776, of which some copies are misdated 1775 on the title-page (Stafleu & Cowan, apparently mistakenly, treat these as two separate editions).

Beddie 1385; BM(NH) II, p. 596 (erroneously calling for only 75 plates); Henrey 718; Hill 627; Hocken 2013; Holmes 17; Hunt 649; Kroepelien 463; Nissen, *BBI*, 644 (erroneously calling for only 75 plates); O'Reilly and Reitman 2469; Pritzel 2981 (erroneously calling for only 75 plates); Rosove 139a ('very scarce'); Sabin 25134 ('Forms part of a complete set of Cook's voyages'; erroneously calling for only 75 plates); Stafleu & Cowan 1826.

THE BIRTH OF THE ARTISTS' BOOK

1 OF 12 ON CHINA PAPER

22. [COROT, MANET, MILLET, HUGO, etc.] *Sonnets et eaux-fortes. Paris, Alphonse Lemerre, 1869.*

Folio, ff. [47], with a half-title and 42 leaves of etched plates; title-page printed in red and black within a decorative border; a fine copy, with exquisite impressions of the plates, in contemporary blue crushed morocco, gilt, by Thibaron, corner pieces of floral tools, dentelles gilt, all edges gilt.

\$21,200

First edition of a landmark artists' book, one of 12 copies on papier chine volant.

'A very significant book ... perhaps the first clear example of book illustration treated as an important artistic medium by a group of major 19th-century French artists' (*The Artist and the Book*), *Sonnets et eaux-fortes* was the result of a commission by the critic and collector Philippe Burty, uniting 42 poets and artists in perhaps the most celebrated artistic and literary collaboration of the nineteenth-century in France.

Plates by Manet, Corot, Millet, Jongkindt, Daubigny, Doré, Gérôme (and one after a drawing by Victor Hugo) accompany (or are accompanied by) sonnets by Anatole France, Théophile Gautier, Paul Verlaine ... Manet's contribution, 'Fleur exotique', in etching and aquatint, is particularly famous, almost a pastiche of a Goya capricho. After publication the plates were destroyed (to the dismay of some, including Millet), and inevitably 'Intact examples ... have become rare, so frequently have they been ransacked for individual plates' (Ray, pp. 360-362).

350 copies were printed on French laid paper (as stated on the limitation leaf), but there were in addition 36 copies issued hors commerce: 20 on Whatman with a double suite of plates, 12 on papier chine (as here), and 4 on japon. The hors commerce copies are 'd'une grande rareté' (Carteret), rarely encountered on the market or in collections.

The Artist and the Book 1860-1960, 64; Cartaret, *Le trésor du bibliophile*, IV, p.364; Cartaret, *Le trésor du bibliophile romantique et moderne*, III, 564; Rauch 5; Ray, *The Art of the French Illustrated Book 1700-1914*, 268; Strachan, *The Artist and the Book in France*, p. 35; Vicaire, VII, 579-581.



PRESENTATION COPY

23. CORTÁZAR, Julio. *Bestiario*. Buenos Aires, Editorial Sudamericana, [1951].

8vo, pp. 165, [5]; a fine copy, uncut in the original colour illustrated wrappers.

\$2350

First edition, **with a signed presentation inscription ‘Para Norma y Jean Luc, con la amistad de Julio, 1955’**, on the first (blank) page.

Cortázar’s first collection of short stories and his first attempt at fiction, published the month he left Argentina, permanently as it turned out, for Paris. It was preceded by the poem *Presencia* (1938, under the pen-name ‘Julio Denis’), *Los reyes* (1949), a dramatic prose poem retelling the legend of Theseus, and some translations.

The recipient of this copy has not been firmly identified, but the only Jean Luc we can trace in Cortázar’s voluminous correspondence is, most appropriately, Jean Luc Andreu (b. 1935), later of the University of Toulouse, who published critical studies of *Bestiario* and ‘Casa tomada’ in 1968. Cortázar’s first extant letter to Andreu, as published in *Cartas* (2002), dates from 1967 and discusses *Bestiario*, but as he addresses the academic there as ‘querido amigo’ it is entirely possible that their acquaintance had begun when Andreu was a young man.

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

Two volumes, 8vo in 12s, pp. [4], iv, 420; iv, [4], iii, [1], 480; with 22 wood-engraved plates (all but 2 on integral ll.), wood-engraved illustrations and plans, some full-page, and letterpress tables in the text; a few very light spots or marks; original green cloth, boards blocked in blind, spines blocked with pattern in blind and title-panels in gilt, lemon-yellow endpapers, uncut; extremities very lightly rubbed and bumped, spines slightly leant and faded, nonetheless a very fresh, clean set; provenance: [?Benjamin Gott (1762-1840)], Armley House (inscription on front free endpaper of vol. I; vide infra) – occasional pencil marginalia.

\$1400

First edition. Davis (1795-1890) was a Sinologist who went to China in 1813 to be a Writer at the East India Company factory in Canton, ‘where he early showed marked linguistic and diplomatic aptitude’ (ODNB). During his time in China he had accompanied Lord Amherst on his 1816 embassy to Peking,

became president of the English factory in Peking, then superintendent of trade, and ended his career as the second Governor of Hong Kong (1844-1848). The introduction notes that: ‘no general and systematic work on China has ever yet been produced in this country’ (I, p. 1), and in this popular work, which was published under the superintendence of the Society for the Diffusion of Useful Knowledge, Davis examined the history of Western contact with China, and described the customs, institutions, culture, and commerce of the country.

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

THE JOSHUA REYNOLDS–PHILIP BLISS COPY

25. DONNE, John. *Poems, by J. D. with Elegies on the Authors Death*. London. Printed by M. F. for John Marriot ... 1633.

Small 4to, pp. [6], 406, wanting the preliminary and terminal blanks, frontispiece portrait inserted from *Letters*, 1651 (*Poems* should not have a portrait); pen trials to title-verso (slight show-through), final leaf lightly stained at foot, else a very good, crisp copy in early nineteenth-century half calf and marbled boards, rebaked preserving much of the old spine, lettered direct on the flat raised bands; signature to the title-page of Sir Joshua Reynolds; mark of ownership on B1 of Philip Bliss, for whom the book was probably bound and the portrait inserted.

\$31,500

First edition of what may plausibly be called the greatest poetical collection of the seventeenth century. This is the issue (precedence not established, but presumably the first) without the inserted leaves 2A2 (‘The Printer to the Understanders’ and ‘Hexastichon Bibliopolae’) and with NnI in its uncorrected state, without a headline on the recto.

The antiquary and book collector Philip Bliss (1787-1857) became an assistant at the Bodleian in 1808; he ‘assembled a substantial library, much of it related to his biographical and bibliographical researches and thus strong in books with Oxford connections, sixteenth- and seventeenth-century English poets, and works by “royal and noble authors”’ (*Oxford DNB*). Bliss bought this book in 1812. Sir Joshua Reynolds, founder of the Royal Academy, apparently had a very good library, and a number of his books were sold by Phillips, along with prints and drawings, starting 5 March, 1798.

STC 7045; Keynes 78; Pforzheimer 296; Hayward 54.

1 OF 10 COPIES ON JAPON

26. DURTAİN, Luc (*pseud. of André Nepveu*), and Frans MASEREEL, *illustrator*. *Découverte de Longview, nouvelle inédite ... Paris, Editions René Kieffer, 1927.*

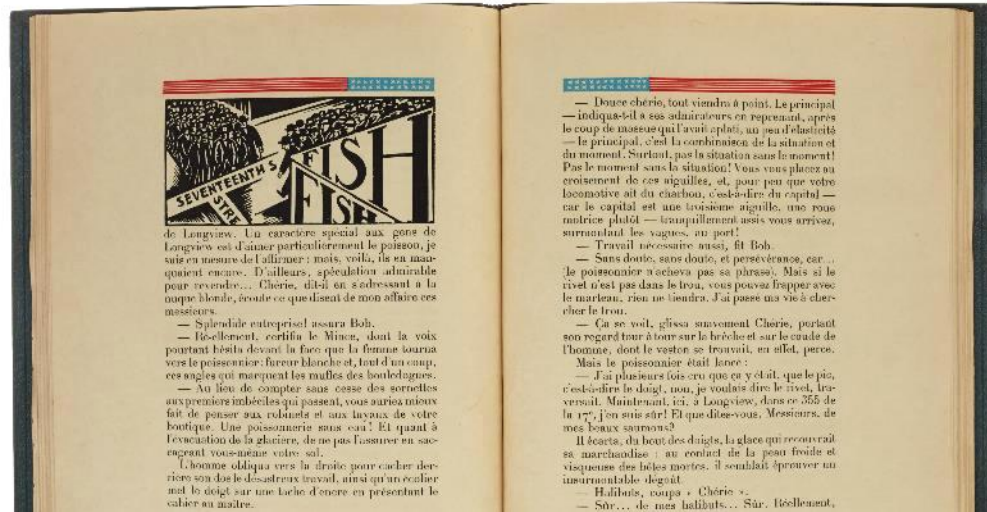
4to., pp. [10], 48, [4], with two initial blanks, a half-title, a limitation leaf and a terminal blank; title and page borders printed in red and blue; 18 woodcut vignette illustrations by Masereel; a fine copy, bound by Kieffer preserving the original paper covers (with an illustration by Masereel in black red and blue), in grey-blue morocco, blocked in black with a design based on the streetplan of Longview, blue and gilt patterned endpapers.

\$5500

First edition, no. III of X copies printed on Japon imperial; there were also 200 copies on Madagascar.

Longview, Washington, was one of the first towns to be designed as a whole on the drawing-board, to house 14,000 workers for the Long-Bell Lumber Company. Built on the initiative of Robert A. Long to the designs of George Kessler, and officially incorporated in 1924, it was at the time the only privately-funded planned city of its magnitude. The author (and doctor) André Nepveu was fascinated by the novelty and modernity of Longview, and his *Découverte* was a glorious tribute to the new town, especially as allied with the graphic, modernist illustrations of Masereel, all sharp angles and bold textual intrusion.

Bénézit 9-318; Édouard-Joseph II-464; Mahé I-814; Monod 4139.



1776 AND ALL THAT

27. EGERTON, Charles. *A new History of England, in Verse; or the entertaining British Memorialist. Containing the Annals of Great Britain, from the Roman Invasion to the present Time. Designed more particularly for the Use of Youth ... London: Printed for J. Cooke ... [1780].*

12mo, pp. 240, with half-title; a very good copy in contemporary sheep, morocco label (joints cracking, free endpapers excised), small rough sketch of soldiers in brown ink on front pastedown.

\$1975

First edition. After an introductory 'Essay on the Nature and Study of History' there is one poem for each reign from Egbert the Great to George III, each with historical footnotes. The book may be dated from a review in the *Monthly Review* for November 1780.

The work ends with a vision of the American Revolution:

The colonies like froward children prove,
And spurn the parent state's maternal love,
At independence aim, and fly to arms,
Impell'd by prejudice to spread alarms;
While Britain, with an angry parent's ire,
Would force their duty by the pow'rs of fire.
Oh may some genius, blest with hand and heart,
An interposing remedy impart ...
Till the reared progeny no more offend,
And from the parent lenient smiles extend

Footnotes here describe the Stamp Act, the Boston Tea Party, the battles of Concord and Bunker Hill, and the burning of Charles Town.

ESTC locates four copies, at the BL, Cambridge, Princeton, and Yale.

HORS COMMERCE, INSCRIBED

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

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

\$7450

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

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

SPANISH BINDING FOR QUEEN MARIA CHRISTINA

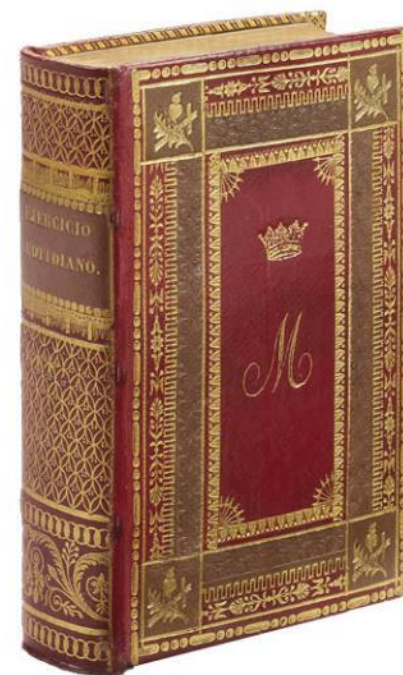
29. EXERCICIO QUOTIDIANO, adicionado con diferentes oraciones. Madrid, Ibarra, impresor de camara de S.M., 1825.

8vo, pp. [viii], 590; in a **contemporary Spanish binding for Maria Christina of Bourbon, Queen of Spain**, faintly diced burgundy-red morocco with olive inlays round the sides; broad gilt border of neo-classical floral ornament, the emblems of the Passion at the four corners; central panel with a crowned flourished initial M on upper cover, a similarly crowned initial C on lower cover, flat spine closely gilt with intersecting ovals, broad band of floral and foliate ornament at foot, olive lettering piece; gilt edges; preserved in its original pull-off case of Spanish sheep with gilt border and the same crowned initials M and C on front and back cover respectively; red leather label, foot of spine lettered ARANJUEZ (i.e. the Royal Palace).

\$6675

In very fresh condition: a charming Spanish romantic binding made for Queen Maria Christina of Bourbon (1806-1878), fourth wife of Ferdinand VII, and Regent of Spain during the minority of Queen Isabella.

The lettering at the foot of the spine of the accompanying case indicates that the volume comes from the library of the Royal Palace at Aranjuez. This edition not in Palau.



THE ODDEST TITLE IN ESTC?

30. FAGG HIM SALLEY: so I will, when my Month's up. Being the Case of a certain Sussex Baronet (as remarkable for his memorable Atcheivements among the Female Part of the Creation, as for the many Races he has won at New-market) and Miss Salley R-----. To which is added, the Fox caught in his own Trap: or, the Jew roasted. Inscrib'd to a certain Jew on his late Tryal at Guild-Hall. *London: Printed and sold by J. Dormer ... 1734.*

Folio, pp. 8; a good copy, disbound.

\$3300

First edition, rare, of two scurrilous poems. The first is a satirical account of the sexual escapades of Sir Robert Fagge (1673-1736), 3rd Baronet of Wiston and MP for the rotten borough of Steyning. Fagge, 'a batt'r'd old Knight / In Hunting and Whoring grown old', is presented as an insatiable if unappealing lover:

The Knight is for Wenches so mad,
He spares neither Widows nor Wives;
And Maidens are always afraid,
And run as if 'twere for their Lives.

Despite his wife's protests against his infidelities and the abuse of the townspeople who 'fetch'd him about / For breaches of conjugal Troth', Fagge manages to conduct several illicit affairs, culminating here in an alarming incident with a pregnant woman. Fagge, miserly, eccentric, and fat, was a well-known presence at the Newmarket Races, and his reputation made him a figure of fun: he appears in Hogarth's *The Beggar's Opera*, and in a painting by James Seymour (on horseback, propositioning a gypsy girl). The occasion for this poem is presumably his election as MP for Steyning.

The second poem is a licentious anti-Semitic satire. The mistress of a Jew named Mendez da Costa claims that he is the father of her child. He denies paternity but his mistress swears that 'no other had Finger i'th Pye' and takes him to court. Mendez da Costa is ordered to pay 150 pounds, and the poet extracts a moral from the tale: 'If this comes of Whoring O give me a Wife, / Altho' she should prove the worst plague of my life'. The story appears entirely fictitious, though there was in fact a notable trial in 1734 involving one of the Mendes da Costa dynasty: the Jacob (or Philip) Mendes da Costa in question attempted to sue his cousin, the fabulously wealthy heiress Catherine (Kitty) da Costa Real, for breach of promise after her parents refused a match.

ESTC lists five copies: BL; New York Public Library (two copies), Texas; and Alexander Turnbull.

Foxon F 26.

'UN PIONNIER DE L'HISTOIRE LITTÉRAIRE'

31. FAUCHET, Claude. Recueil de l'origine de la langue et poésie françoise, ryme et romans. Plus les noms et sommaire des oeuvres de CXXVII poètes françois, vivans avant l'an MCCC. *Paris, 'par Mamert Patisson ... au logis de Robert Estienne', 1581.*

4to., pp. [viii], 209, [2], with woodcut printer's device on title; woodcut headpieces and initials; title lightly dampstained; numerous marginal annotations in a seventeenth-century hand (slightly trimmed); a good copy in modern red morocco panelled in gilt.

\$8200

First edition of this pioneer work of literary history. Claude Fauchet (1530–1602) 'may well be called France's first literary historian. His Recueil de l'origine de la langue et poésie françoise ... is the first serious study of Old French literature, and it remained for a long time the source of other works of this nature, many of which merely repeat what Fauchet had already observed. In his works, Fauchet deals with epics, romances, fabliaux, lyric poetry, satiric and didactic literature, and chronicles and histories, and he obviously had at his disposal a large number of MSS. as well as printed books' (S. W. Bisson, 'Claude Fauchet's manuscripts' in *The Modern Language Review*, vol. 30, July 1935, pp. 311–323, p. 311).

Fauchet devotes the first part of his work to the origins and history of the French language, considering such topics as the language of the Gauls and the origins of poetry. The second part comprises articles on 127 poets living before 1300, often with excerpts from their work. Notable among these are Chrétien de Troyes, Colin Muset, Gace Brulé, Guillaume de Lorris, Marie de France and Rutebeuf. In one passage, Fauchet relates how he rescued fragments of an early romance which were being used as padding by printers: 'les imprimeurs se servoyent à remplir leur timpan d'une feuille de parchemin bien escrite: où aya[n]t leu quelques vers assez bons, ie dema[n]day le reste' (p. 98).

Provenance: from the library of the architect and historiographer André Félibien des Avaux (1619–1695), with his engraved armorial bookplate dated 1650 on verso of title. The annotations are probably in his hand.

BMSTC French p. 162; Brunet II 1191 ('peu commun'); Renouard 183; *En Français dans le texte* 74. Not in Schreiber.

‘STARTLINGLY ORIGINAL’

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

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

\$8650

First appearance of Fisher’s ‘startlingly original PhD thesis’ (Blaug) which contained, among other things, the design of a machine to illustrate general equilibrium in a multi-market economy. This work expounds his monetary theories and established his international reputation. ‘Fisher’s aim in his *Mathematical Investigations* was to present a general mathematical model of the determination of value and prices ... It appears that, although only a student, Fisher had independently developed a theory of general economic equilibrium that was identical to part of Walras’s and included the concept of the indifference surface, one of the fundamental bases of modern economic theory’ (IESS). Fisher’s paper, here on pp. 1–124, was subsequently offprinted, for presentation.

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

MADAME BOVARY, C’EST MOI

33. FLAUBERT, Gustave. *Madame Bovary. Moeurs de province ...* Paris, Michel Lévy frères, 1857.

2 vols, 12mo, pp. [4], 232, 36 [publisher’s catalogue dated April 1857]; [4], [233]-490, [2, blank]; with a half-title in each volume; a fine copy, untrimmed, in early half dark green morocco by Canape, preserving the original green printed wrappers.

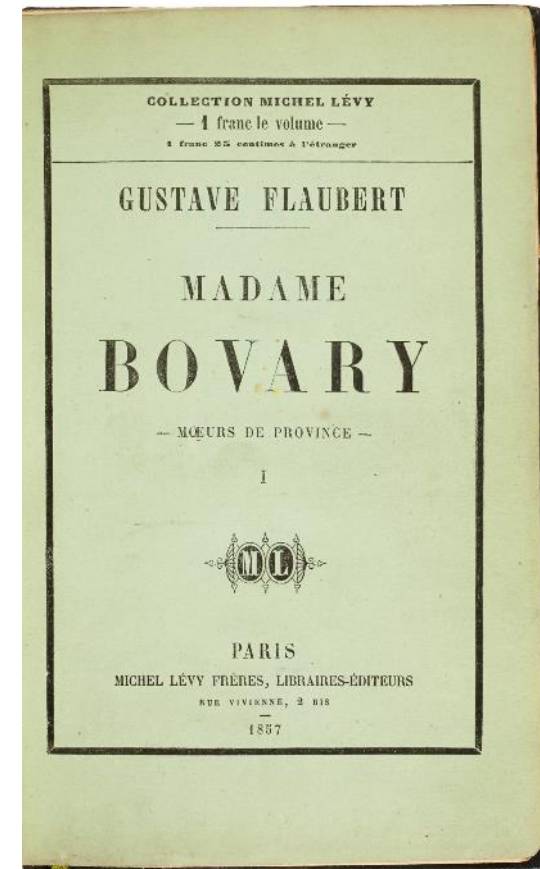
\$11,750

First edition in book form of Flaubert’s first and most famous novel and one of the most iconic works of the nineteenth century. This is the first issue, with the dedication leaf reading ‘Senart’ rather than ‘Senard’.

The serialization of *Madame Bovary* in *La Revue de Paris* in October–December 1856, resulted in Flaubert’s prosecution for obscenity in January 1857. And his subsequent acquittal in February assured the book’s lasting fame.

‘Flaubert was prosecuted ... for his supposedly obscene and blasphemous handling of a tale of provincial adultery ending in suicide. He was acquitted thanks to a defence lawyer who demonstrated that Emma Bovary was a moral warning rather than an object of admiration. In retrospect it seems that the nihilistic quality of the writing, more perhaps than the plot as such, lay behind the prosecution’s focus on such phrases as “les souillures du mariage et la désillusion de l’adultère”. The novel is a devastatingly negative account of both marriage and adultery’ (*New Oxford companion to literature in French*).

Talvart & Place, 1a; Carteret, 1, 263; *En Français dans le texte*, 277.





34. [FLORIMI, Matteo]. Gioiello della corona per le nobili, e virtuose donne. Nel quale si dimostra altri nuovi bellissimoi disegni di tutte le sorte di mostre di punti in aria, punti tagliati, & punti à reticello, cosi per fregi, come per merli, & rosette, che con l'aco si usano hoggidi per tutta Europa. Et molte delle quali mostre possono servire ancora per opera à mazzette. Nuovamente posto in luce con molto bellissimoi inventioni non mai più usate, ne vedute. Siena, Matteo Florimi, 1604.

Small oblong 4to, ff. [2], with 32 woodcut plates of lace designs (two repeated); first two leaves trimmed at foot and repaired, resulting in the loss of the final line of Florimi's dedication ('alle virtuosissime, et ingegnossissime donne') on f. [2r], outer margin of title shaved and repaired, blank outer margin of one plate restored, one or two isolated spots; a good copy, with generally strong impressions of the lacework designs, in modern limp boards.

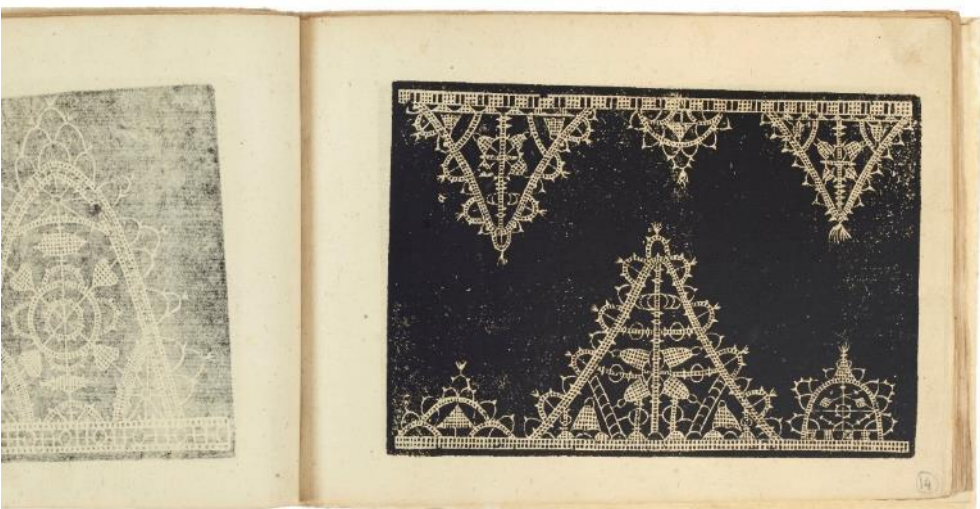
\$6250

Very rare Siena edition of Florimi's lace pattern book, first published in 1594. The title announces designs 'non mai più usate, ne vedute' but, as Lotz notes, the 'new' plates seem to be after designs found in Ciotti's *Prima parte de' fiori* (Venice, 1591) or in Vecellio's four lace books (the first of which appeared in Venice in 1591; his fourth, published in 1593, bears the same title as the present work). Florimi had published an earlier book of lace designs, *Fiori di ricami*, in Venice in 1591.

Matteo Florimi (c. 1540–1615) came to Siena c. 1581 and became a prolific publisher of engravings, mostly of an allegorical or religious nature, and maps. He employed artists of the calibre of Agostino Carracci, Cornelis Galle and Pieter de Jode, and commissioned drawings from Andrea Boscoli.

Provenance: although since rebound, the present copy is evidently identical with the only copy to appear in auction records, namely Sotheby, 27 April 1937, lot 314 ('the property of Mr. Arnold Mettler, Senr. of St. Gallen, Switzerland', bought by Davis & Orioli).

Berlin Kat. 1645 (with only 23 plates); Lotz 127d (recording the Berlin copy; Lotz also records Florence editions of 1594 and 1596, and a Perugia edition of 1594). All editions are very rare: OCLC records no copies of the present edition and one each of the Florence 1594 and 1596 editions (Canadian Centre for Architecture, with 22 plates only, and National Art Library respectively).



35. GONZALEZ DE SAN PEDRO, Francisco. Shengjiao cuoyao 圣教撮要 [A summary of the Holy Teachings]. Fuzhoufu, Meiguitang, 1706.

8vo, ff. [1, recto with the device of the Dominican order within decorated frame; verso with title page], 3, 1, 1, 34; with an additional leaf inserted at head, printed with Latin types on Western paper and trimmed to a smaller size bearing a Latin version of the index; the body of the work printed with Chinese types on rice paper, each sheet folded Chinese style; fold-crease to the last pair of leaves worn (no loss), some scattered foxing, but a very good copy; later wrappers with original title laid on, preserved in twentieth-century boards covered in pink silk.

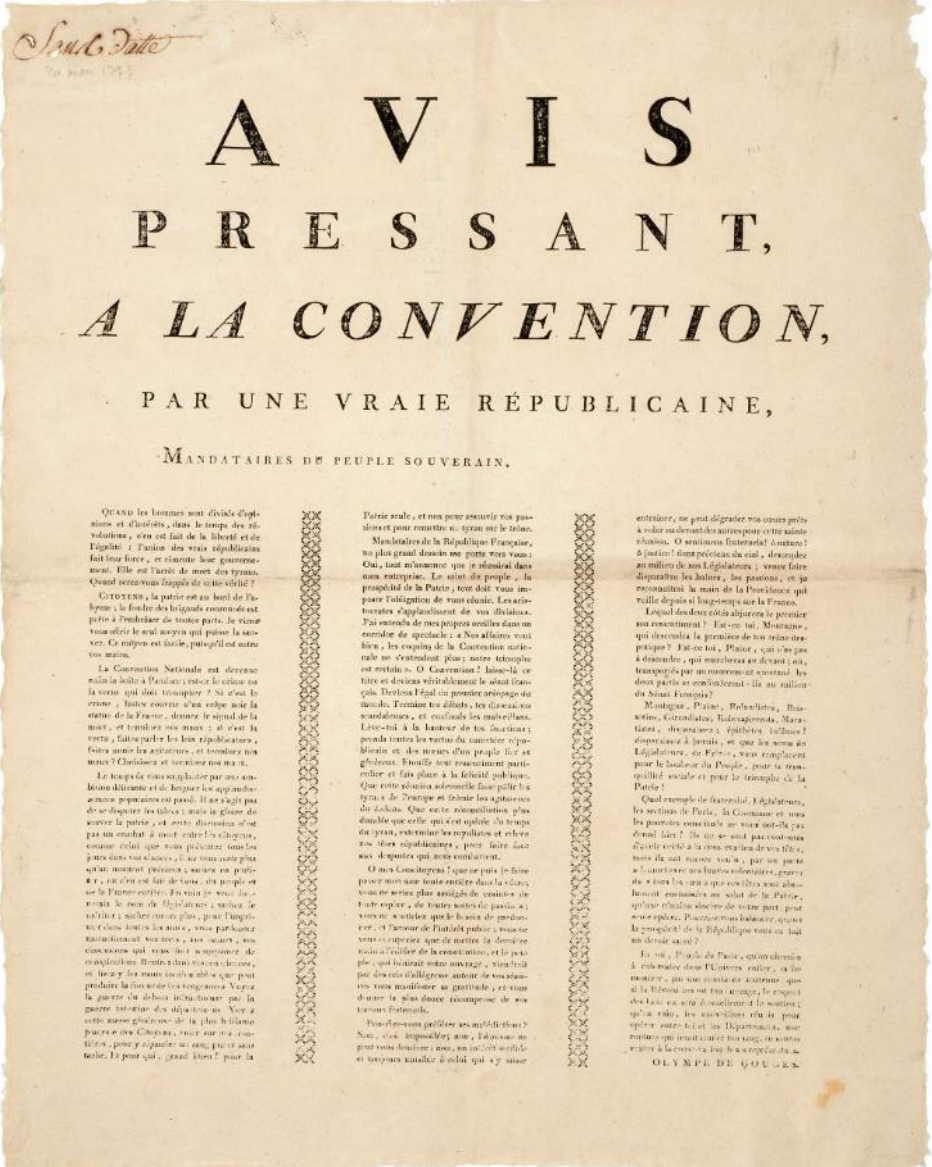
\$70,000

First and only edition, extremely rare, of this epitome of the Christian religion, effectively a catechism, written by the Dominican father Francisco Gonzalez de San Pedro with a preface by Wang Daoxing, a local degree holder from a family which included several Christian converts.

The *Shengjiao cuoyao* plays an important role in the Rites Controversy. Its content reflects the Dominican attitude to Chinese beliefs and lists many of the 'superstitions' that had to be abandoned by Christian converts, for the Dominicans, unlike the Jesuits, were firmly opposed to Confucianism and the possibility that Chinese converts might continue with various local practices. The work begins with two sections stressing God's creation of the world ('Living beings are not self-created' and 'Living being do not acquire life by chance') and continues with sections on the Yellow Emperor, Buddha, feng shui or geomancy, auspicious days, fortune-telling, angels, soul, feeding hungry ghosts, paper money, the end of the world and the Last Judgment.

The work is extremely rare: only one other copy is known to have survived. It is listed in Cordier's *L'imprimerie Sino-Europeenne en Chine*, 1901, but as an anonymous work, recorded only by title. Cordier refers to a copy in the Bibliotheque Nationale de France with shelfmark 'Chinois 2828', though this number does not accord with Fourment's Catalogue. The BNF *Shengjiao cuoyao* was eventually consulted by Eugenio Menegon for his *Ancestors, Virgins, and Friars: Christianity as a Local Religion in Late Imperial China*, (2009, pp. 321-326), where he gives a new shelfmark, 'Chinois 7044'.





36. OLYMPE DE GOUGES – A COLLECTION
Playwright, political activist, feminist and abolitionist in the French Revolution

Olympe de Gouges (née Marie Gouze, married name Marie Aubry, 1748-1793), ‘was a French social reformer and writer who challenged conventional views on a number of matters, especially the role of women as citizens ... Marie was married at age 16 and the mother of a son, but the marriage was short-lived. When her husband died, Marie changed her name to Olympe de Gouges, moved to Paris, and vowed never to marry again.

‘She became active in political causes and took up social issues that ranged from better roads to divorce, maternity hospitals, and the rights of orphaned children and of unmarried mothers, and she wrote prolifically in defence of her ideas. Among her plays was *L’Esclavage des noirs* (“Slavery of Blacks”), which was staged at the Théâtre-Français. In 1791, as the French Revolution continued, she published the pamphlet *Déclaration des droits de la femme et de la citoyenne* as a reply to the *Declaration of the Rights of Man and of the [Male] Citizen* (*Déclaration des Droits de l’Homme et du Citoyen*), which had been adopted two years earlier by the National Assembly. In her pamphlet she asserted not only that women have the same rights as men but also that children born outside of marriage should be treated as fairly as “legitimate” children in matters of inheritance’ (*Encyclopedia Britannica*).

While De Gouges’ *Déclaration des droits de la femme* has been the subject of much attention, it is remarkable that her most challenging and socially revolutionary ideas should have effectively reached the public through the medium which she, a playwright, found most congenial. Her theatrical productions, together with the literature and pamphleteering which she published to support her plays and to expose arbitrary gender discrimination in the arts, offer a panoramic, nuanced and deep insight into her then subversive ideas and ambitions.

The collection we offer gathers editions of considerable rarity, salient items notable for their associations, works which generated debate, and ephemeral or semi-ephemeral publications, the survival of which allows for a complex and mature understanding of the work of one of the most active female protagonists of the French Revolution, whose heritage has recently earned her a candidacy for honours of the Pantheon.

\$72,000

Full details available on request. Contents include:

Avis pressant, à la Convention, par une vraie Républicaine. [N. p., n. p., before 20 March 1793]. **One of two surviving copies of this broadside on civic unity.**

Oeuvres de Madame de Gouges, dédiées à Monseigneur le duc d’Orléans. Paris, chez l’auteur, Cailleau, 1788. **First collected edition, very rare, bound for the Prince du Condé.**

Molière chez Ninon, 1788; Séance royale, 1789; L’Esclavage des noirs, 1792; a sammelband of plays by Gouges and Beaumarchais; and Poulain de le Barré, L’égalité des deux sexes, 1673 - **First edition of the first and most important feminist treatise by the principal seventeenth century champion of the intellectual equality between the genders.**

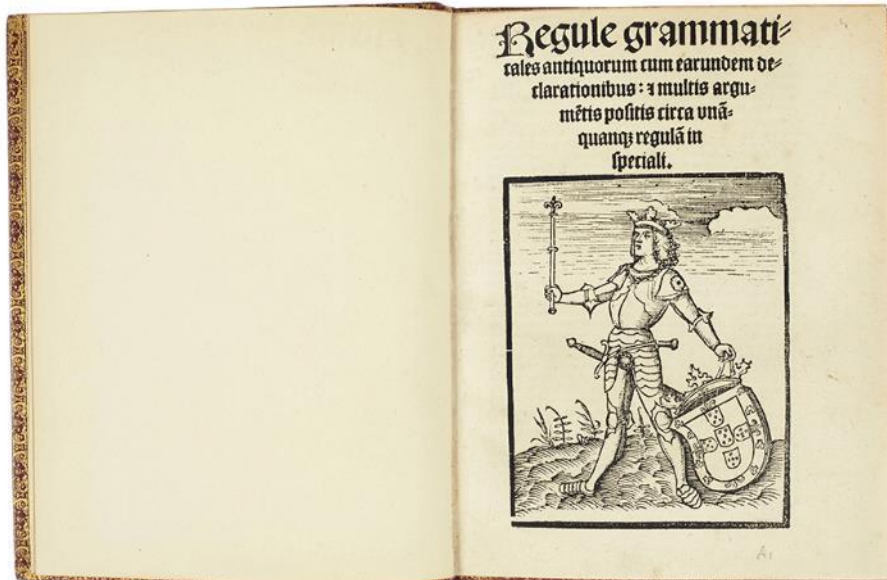
37. [GRAMMAR.] *Regule grammaticales antiquorum cum earundem declarationibus: et multis argum[en]tis positis circa una[m]quanq[ue]m regula[m] in speciali.* [Basel, T. Wolff,] 1521.

4to, ff. [30] (final leaf blank), gothic letter, with a large woodcut of a Portuguese king on title; a few contemporary annotations (slightly shaved); smudged stain on one leaf (B6), some headlines slightly shaved, but a very good, crisp copy in mid twentieth-century red morocco, gilt edges.

\$4085

Rare edition of this popular grammar, the earliest editions of which – all undated – appeared in Leipzig and Cologne in or shortly after 1490. The striking title woodcut here, representing a king in armour supporting a shield with the royal arms of Portugal, is entirely unrelated to the content of the text and was presumably used to render the work more exciting to prospective purchasers (one presumes mostly young students). Conceivably the woodcut was originally used for an edition of one Manuel I of Portugal's letters about Portuguese overseas achievements, but we have been unable to identify any such edition.

VD16 R 641, recording a copy at Munich. OCLC adds a further copy at Basel.



MAGNETIC IMMOBILITY

38. GRANDAMI, Jacques. *Nova demonstratio immobilitatis terrae petita ex virtute magnetica.* La Flèche, G. Griveau, 1645.

4to, pp. [viii], 170 (recte 160), with additional engraved allegorical frontispiece by F. Rousseuille, seven engraved plates (comprising nine figures), one folding, and 24 engravings in the text (two repeated from one plate); occasional marginal dampstaining and a few spots; a good copy in contemporary limp vellum; the frontispiece inscribed 'I. B. Auctor d[e]d[it]' at foot in a contemporary hand; contemporary list of books mounted onto upper cover.

\$23,500

Presentation copy of the first edition of a rare Jesuit anti-Copernican tract, with numerous interesting illustrations.

Grandami argues: no magnetic body rotates around its poles; the earth possesses magnetic properties as shown by Gilbert; therefore the earth does not rotate around its poles. 'In the aftermath of the trial of Galileo in 1633 and the banning of the Copernican doctrine, the Jesuit order was called upon to provide a scientific defence of the geocentric system. This charge they fulfilled - sometimes with enthusiasm, sometimes with hesitation, but always with ingenuity ... [In this work] a number of experimentally-inspired cherubs demonstrate this magnetic proof of the earth's immobility' (*Jesuit Science in the Age of Galileo*, p.16).

Our copy is the issue with the date 1645: some copies have the date 1644. The ordering of the plates is somewhat erratic and one can see why some bibliographers might call for nine plates, whereas there are nine figures on seven plates. The numbering of the plates seems to be arbitrary.

Provenance: presentation inscription by Grandami to an unidentified recipient ('I. B.') at foot of allegorical frontispiece; printed title inscribed 'Domus Professae Soc: Jesu Antwerpiae'; front free end-paper with the inscription 'Musei SS. In Domus professâ Soc. Iesu Antwerp. Dedit Bibliothecae ejûdem Domûs R. P. Papebrochius 1682'; the upper cover with a mounted and numbered list of eleven works, the first being the present title.

Baranowski 1391; Cinti 115; Ekelöf 120; Gartrell 216; Sommervogel III 1668; *Wheeler Gift* 120.

THE INGENIOUS ART OF SPECULATION

39. [GREENE, Asa]. *The Perils of Pearl Street, including a taste of the dangers of Wall Street, by a late merchant. New York, Betts & Anstice and Peter Hill, 1834.*

Small 8vo bound in sixes, pp. 232; occasional light spotting and staining, a small abrasion to the title-page, but a very good copy, slightly skewed in contemporary pebble-grained cloth, spine with slight loss at the head, remnants of a gilt spine label, lower cover a little stained, with an ink ownership inscription dated 1842 to the front free endpaper and another in pencil.

\$7050

First edition of a very early Wall Street novella, the fictional tale of Billy Hazard, an innocent carpenter's son from rural New York state determined to make it as a merchant in the city. Billy's attempts to establish himself in the mercantile trade in New York City are ultimately unsuccessful as his unhappy combination of gullibility and ignorance conspire to ruin him with a succession of three major failures. Billy's financial misadventures are perfectly illustrated in a passage recounting his foray into the Stock Market at the urging of his partner, his third and final failure.

More than just a humorous novel of the financial mishaps of a gullible young man, *The Perils of Pearl Street* provides a compelling and in-depth portrayal of the New York City financial world of the 1830's.

Sabin 28584. Not in Taylor or Westbrook.

PREPARING ROMANTICISM

40. HEMSTERHUIS, François. *Sophyle ou De la philosophie. Paris [The Hague?], 1778.*

12mo, pp. 99, [1]; a very clean and crisp copy in contemporary mottled calf with a large gilt border to both covers, gilt decoration to board edges and spine, and a gilt lettered red spine label, marbled endpapers, all edges gilt, green ribbon place marker, green and white head- and tail-bands, some rubbing to corners, board edges and at top and bottom of spine, and a small oval repair and small red stain to the back cover; modern bookplate on front pastedown of 'Collectie Buijnsters Smets'.

\$3450

First edition, a fine copy of this work by the Dutch philosopher and aesthetician François Hemsterhuis (1721-1790), whose ideas influenced the German romantic thinkers F. H. Jacobi and J. G. Herder as well as the two Schlegels and Novalis.

Taking the form of a discussion between Sophyle and Euthyphron, beginning 'Oh, que la Philosophie est une bonne chose', it examines the relation between the soul and the body and is also an attack on materialism. A fine example of printing, with a narrow column of text surrounded by wide margins, Sophyle was printed, like most of Hemsterhuis's works, in a small and anonymous edition for private circulation. The final signature in this copy differs from Stoddard being signed H1-5 rather than \$1-4 & H5, and it contains both the watermarks A Perrot and Fin Dangoum. With a text block measuring 18.6 x 10.3cm it is of a larger size than six of the ten copies recorded by Stoddard.

Roger Stoddard, 'A Bibliographical List of Books by François Hemsterhuis (1721-1790)', *The Book Collector* 2001, 189-201, no. 8; Conlon 78:1059. COPAC identifies only 3 copies in the UK, in the British Library, at Oxford and at Cambridge.

'THAT FINE SCIENCE' – MONTAIGNE THE FIRST GREEK BOOK PRINTED AT BORDEAUX

41. HERMES TRISMEGISTUS. [FOIX, FRANÇOIS DE, Duke de Candale, Bishop of Aire; editor and translator]. *Pimandras utraque lingua restitutus, D. Francisci Flussatus Candellae industria. Bordeaux, Simon Millanges, 1574.*

Large 4to, ff. [vi], [62], Greek and Latin text printed on opposite pages; woodcut printer's device on title, woodcut initials and head-pieces, a very large copy, unwashed, in 19th century calf; from the library of Mark Pattison, with his library stamp in blind at foot of title.

\$5960

The first Greek book printed in Bordeaux: the first and chief work of the Corpus Hermeticum, called the "Pimander". It is only the second printing of the Greek text (first, Paris 1554), and is edited here and accompanied by a new Latin translation (to replace Ficino's) by the Bordeaux savant François de Foix (1512-1594).

As well as editing and translating the "Pimander", François de Foix edited Euclid in Latin (1566), and in 1591 founded a chair of geometry at the Collège de Guyenne. His château at Puy-Paulin, Bordeaux, was a centre of erudition, often visited by Montaigne. In his laboratory he created the so-called "Eau de Candale" an infusion of various plants into spirits of wine, manufacture of which as a universal panacea continued until at least the 18th century.

Desgraves, *Bibliographie bordelaise*, no. 6.

THE FIRST BOOK PRINTED IN WYOMING, ONE OF FIFTY COPIES

FROM STARRING'S COLLECTION, WITH AN AUTOGRAPH CORRECTION

42. HYER, Joseph Keyes and William Sylvanus STARRING (compilers), and Charles GUERREU ('Indian Interpreter'). *Lahcotah [cover title]. Dictionary of the Sioux Language [drop-head title]. Fort Laramie, Wyoming: [the authors], December 1866.*

8vo, pp. [31], [1 (blank)]; text in italic types, headings in varied Roman types; slightly creased, minor marginal chipping; original printed wrappers, the upper titled on the recto and with 'Rules for Pronunciation' printed on the verso, the lower blank, three original brass fixings at left edge, modern cloth case, with gilt morocco lettering-piece on upper panel; wrappers slightly marked and creased, small chips at the edges, nonetheless a very good example of a rare and fragile work; *provenance*: William Sylvanus Starring (1840-1889; autograph correction on p. [31]; consigned to auction by his descendants, Christie's New York, 5 December 2006, lot 311).

\$47,500

First edition, believed to be one of about fifty copies. The United States soldiers Lieutenants J.K. Hyer (b. c. 1845, d. 1882) and W.S. Starring (1840-1889) compiled their *Dictionary of the Sioux Language* 'with the aid of Charles Guerreu Indian Interpreter' (p. [31]), under circumstances which Starring described to James Butler and Butler recorded in a note inserted in his copy (now in the Wisconsin Historical Society): 'Shut up all winter in a Rocky Mountain fort with many Indian scouts, Lieut. Hyer and I undertook to master their language. Accordingly eight of the most intelligent natives were brought into our quarters early every day. We had Webster unabridged on the table before us and made inquiry about every word in its order. Whenever we found any corresponding aboriginal expression we wrote it down, and before the close of our confinement had reached the end of our Webster' (quoted in Stopka, p. vii). Once the weather improved and Starring was able to travel, he went to Fort Lyon, Colorado and thence to Fort Laramie in Wyoming, where the *Dictionary* was probably printed on a portable military press.

The *Dictionary* was produced at a particularly tense point during the Sioux Wars, when the end of the Civil War saw emigrants travel along the Bozeman Trail to the Montana goldfields in 1865-1867 – thus violating the First Treaty of Fort Laramie, which had been concluded in 1851 and reserved this area for the Sioux. In response, the Sioux and their allies mounted raids against the prospectors and miners passing through their territories, prompting the United States Army to increase its presence and to establish a series of forts to provide some security. The attacks and skirmishing reached a climax on 21 December 1866 with the Fetterman Fight in the vicinity of Fort Phil Kearny, when eighty United States soldiers led by Captain William Fetterman were killed. Despite public agitation for decisive military

action, Congress decided to seek a peaceful solution and concluded the 1868 Fort Laramie Treaty, which provided for the withdrawal of the army from the area and established a large Sioux reservation.

According to a note that the bibliographer J.C. Pilling tipped into his copy, Starring 'thought only fifty copies were printed' (Graff), of which 'extremely few [...] have survived' (D.C. McMurtrie, *Early Printing in Wyoming and the Black Hills* (Hattiesburg, MS: 1943), p. 46). Thirteen of these copies are recorded in institutional collections at the following locations (however, it should be noted that type-facsimile copies are occasionally miscatalogued as first editions, such as that at the University of Pittsburgh): Huntington (lacking upper wrapper and first leaf); Yale (2 copies); Newberry (2 copies, different settings of the type); Northwestern; Harvard (2 copies); Dartmouth; University of Washington; University of Oklahoma; USMA, West Point; and Wisconsin Historical Society. If the figure of fifty copies is correct, then fewer than forty are likely to be available on the market, and its rarity in commerce is confirmed by Anglo-American auction records: since 1975, only four copies are recorded at auction, of which three, including this, were from Starring's own collection and consigned to Christie's in 2005 and 2006 by his descendants (a copy offered by PBA Galleries on 12 December 2002 as lot 130 was a type-facsimile).

Two settings of the work have been identified, presumably caused by the manner of the book's composition and production; in one, the last entry on the first page is 'Anecdote, Hoon-kah'-kon' (as here and the Graff copy at the Newberry Library) and in the second the last entry reads 'Another, thing, Nah-kon'-toh-kay'-chah' (as the copy Starring gave to Pilling, now at the Newberry Library). One interesting aspect of this copy is Starring's autograph correction of the translation of 'Five' on p. [31], which is amended from 'Tap'-Tah' to 'Zap-tah'; this correction is also found in the copy offered by Eberstadt in catalogue 164 as item 365 and in a copy which Starring annotated extensively, possibly in preparation for a further edition (sold by his descendants at Christie's New York, 15 December 2005, lot 294). In this latter example, the correction is in a similar cursive hand and similar ink to the correction in this copy, whereas the other corrections on that page are in a more legible lettering hand and in a darker ink, suggesting that they were written at a later date and that the 'Tap'-Tah' correction was written into a number of copies by Starring, possibly at or shortly after the time of printing.

American Imprints Inventory, *Check List of Wyoming Imprints 1866-1890*, 1; Ayer, *Indian Linguistics*, 'Dakota' 85; Graff 2037; Stopka, *Wyoming Territorial Imprints*, 1886.1.

L A H C O T A H .

RULES FOR PRONUNCIATION.

- Ay*, same as in *Hay*.
Ah, same as in exclamation, *Ah!*
Oh, same as in *Bone*.
On, same as in preposition, *On*.
Ai, same as *I*.

DICTIONARY
OF THE
Sioux Language.



- Abed*, *Koosh'-pay*.
Able, to be, *Oh-wah-kee-heck-tee*.
About, this or that, *Ay-nah-kay-chah-nah-*
Above, *E-wahn-kah*. (chahz.)
Abroad, *Oh-mah-wah-nee*.
Abuse, to, *Kah-keesh-mai*.
Accuse, to, *E-yah-une-kah*.
Ache, *Yah-zahn*.
Across, *Hee-u-wer-gah*.
Admire, to, *Wash-tay-wah-lah-kah*.
Afar, *Tay-hahn-tee*.
Afraid, *Koh-ah'-kee-pay*.
After-noon, *'Hti'-ay-too*.
Again, *Ah'-kay*.
Ago, some time, *Ay-hah-nah*.
Agreeable, *Wash'-tay*.
Aid, to, *Oh-wah'-kee-ay*.
Alarm, to, *Nah-pahp*.
Alike, just, *Hah-kee'-tay-chee'-chah*.
All, *See-toh-mee-nee*.
Almonds, *Yah-hoo'-gah*.
Alone, *E-mul'-lah*.
Aloud, noise, *Oh-tahn'-kah*.
Among, *Ay'-gur-nah*.
Amusement, *Skah'-tah*.
And, *Ah-kay*,
Anecdote, *Hoon-kah'-kon*.

THE SUPPRESSION OF THE JESUITS IN SPAIN AND ITS COLONIES

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

5 vols, 4to, bound in one; woodcut Spanish royal arms on each title, type-ornament headbands and wood-engraved and type-ornament tailpieces; some light offsetting, bound without final blank leaf V, K2, occasional light damp staining (mostly affecting the final volume and more heavily on the last 7 leaves); early twentieth-century Spanish tree sheep, spine gilt in compartments, contrasting red and blue gilt morocco lettering pieces in two, blue sprinkled edges, marbled endpapers; extremities lightly bumped and rubbed, otherwise a very good copy; provenance: Law Library of Los Angeles, California (bookplate on upper pastedown).

\$11,750

A rare and complete set of this important series of orders, decrees and circulars referring to the aggressive expulsion of the Jesuits from Spain and its territories in the East and West Indies, the Philippines and the Americas, following the Royal Decree of 27 February 1767. The Spanish authorities used the 'Hat and Cloak Riots' which took place in Madrid during March 1766 as a pretext for the expulsion of the Jesuits from Spain and, although there were obvious social and economic reasons for the discontent, the Jesuits and their allies were blamed for the rioting and publication of various squibs, lampoons and attacks on the administration. A 'Consejo en el Extraordinario' was established to institute an inquiry, and on the strength of the indictment made against the Jesuits, the Consejo proposed their banishment, the seizure of their property, and the prohibition of any written correspondence with them.

The first three volumes of the *Colección* are dedicated to the enactment of the initial legislation, and volumes IV and V relate to the consequences and aftermath of that legislation, recording and discussing the distribution of the possessions of the resident Jesuits, their colleges, libraries, churches, sacred vestments, etc. There appear to have been two editions of the first three volumes published, both issued in Madrid by the Imprenta Real de la Gazeta between 1767 and 1769, which can be distinguished by the differing paginations (cf. Palau). After the publication of the third volume in 1769, a further two volumes appeared in 1774 and 1784, under the slightly different title. The first three volumes are often found on their own. 'A complete series consists of five parts, which are rarely found together' (Sabin).

Palau 56516; Sommervogel XI, 53; see also Medina, *Hispano-Americana*, 4228 (vols I-III in the longer edition with vols IV-V) and Sabin I4304 (vols I-III in the longer edition).

THE SUPERB LITTLECOTE COPY

44. JONES, Mary. *Miscellanies in Prose and Verse ... Oxford Printed; and delivered by Mr. Dodsley ... , Mr. Clements in Oxford, and Mr. Frederick in Bath. 1750.*

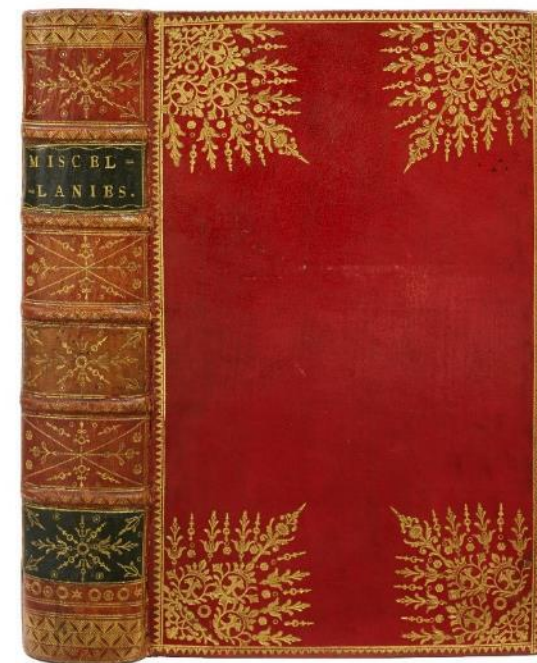
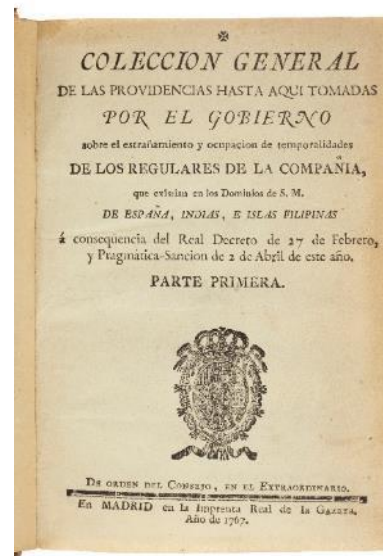
Large 8vo, pp. vi, [ix]-lv, [1], 405, [1]; a splendid copy in contemporary full red morocco, gilt, with contrasting morocco labels, all edges gilt.

\$7050

First edition, printed on 'royal' paper; a subscriber's copy, from the library of Edward Popham of Littlecote, with later Popham bookplate and label.

Boswell records Thomas Warton's observations on Mary Jones (1707-1778): 'Miss Jones lived at Oxford, and was often of our parties. She was a very ingenious poetess, and published a volume of poems; and, on the whole, was a most sensible, agreeable, and amiable woman. She was sister of the Reverend River Jones, Chanter of Christ Church cathedral at Oxford, and Johnson used to call her the Chantress. I have heard him often address her in this passage from "Il Penseroso": Thee, Chantress, oft the woods among I woo, &c. She died unmarried.'

Foxon, p. 391.



45. HUTCHESON, Francis. *A System of moral Philosophy, in three books ... to which is prefixed some account of the life, writings, and character of the author, by the Reverend William Leechman, D.D. Professor of Divinity in the same university. Glasgow and London, R. and A. Foulis and A. Millar and T. Longman, 1755.*

Two vols, 4to, pp. [12], xlvi, 358, [2]; [4], 380; with list of subscribers in vol. I; small loss to bottom corner of vol. I p. 17, some foxing especially to vol. I pp. 17-24, occasional spots and stains; a good copy in 18th-century calf with a thin gilt double border to the covers, rebaked with modern leather, five raised bands, gilt lettering and numbering to spine, all edges sprinkled red, corners bumped, boards and edges scraped; both vols have an inscription on the front pastedown reading 'Hutcheson Greenock Library 4th Jan. 1827 – 3 weeks' and have 'Hutcheson' written at the head of the title-page, (the vols bear the numbers '15509' and '15510' in ink on their front pastedowns).

\$5850

First edition. Hutcheson (1694–1746) is widely acknowledged as the 'father' of the Scottish Enlightenment. 'In his principal work, *A System of Moral Philosophy*, there are many passages which foreshadow the theories subsequently developed by his great successor in the Wealth of the Nations. Book ii, chapter vii is a discussion on public and private property, the latter of which Hutcheson explains and defends in a manner somewhat different from that commonly employed by modern economists. He also examines the origin of capital, very much as Smith does. Chapters viii and ix of the same book are an expansion of the same subject; in the latter he deals with subjects of contract' (Palgrave II).

While Thomas Jefferson did not own a copy of this particular work, his library did include Hutcheson's *Short introduction to moral philosophy*, and two other works by him (Sowerby). This work, and several others by Hutcheson, were widely used in Scottish and American universities in the 18th century.

This copy has an interesting provenance, having once belonged to the library in Greenock, Inverclyde, just down the road from Glasgow, where Hutcheson was a professor and where the book was printed. Founded in 1783, Greenock Library could boast 10,000 volumes by 1840. Several academics at the University of Glasgow have their names ticked in red ink in the list of subscribers in vol. I.

ESTC T99472; Goldsmiths' 8995; Gaskell 297; Chuo 129; Jessop, p. 145f.

46. KEPLER, Johannes. *Chilias logarithmorum ad totidem numeros rotundas, præmissâ demonstratione legitima ortus logarithmorum eorumque usus ... [With:] Supplementum chiliadis logarithmorum, continens præcepta de eorum usu ... Marburg, Caspar Chemlin 1624-25.*

Two parts in one volume, 4to, pp. 55, [1], [52, tables]; [ii], 113-116, [2, correctio], 121-216, one folding table in the first part; intermittent browning, as usual; otherwise a very good copy in late 17th-century Scandinavian speckled sheep, covers ornamented in blind, spine ornamented in gilt and with lettering-piece, rebaked using original spine; from the Macclesfield library with engraved bookplate and blind-stamp to the initial two leaves.

\$55,000

First edition of Kepler's important and very rare work on logarithms, here complete with the often missing separately published supplement, and the correction leaf.

'As early as 1617 [Kepler] had first seen the famous 1614 work by John Napier, the Englishman: *Mirifici logarithmorum canonis descriptio*, but had not had an opportunity of studying it ... Kepler immediately saw clearly the significant simplification offered by the new logarithms for the many voluminous and time-consuming tasks of computation necessitated by the practice of astronomy ... He wanted to prove and interpret the new aid to calculation by solid methods and subsequently calculated logarithms himself. In the winter of 1621-1622 he carried this plan out and composed a book about the subject in which he again demonstrated his fine mathematical instinct. The work was an achievement completely independent of Napier's...

'The printing of the logarithm book has an unusual history. Kepler sent the completed manuscript to Maestlin to have it printed in Tübingen. But Maestlin was not interested and postponed the matter. It took considerable effort on the part of Kepler's friend, William Schickard, to get the manuscript back from Maestlin. When this was finally successful in September, 1623, Kepler had just been requested by the Landgrave Philip of Hesse-Butzbach to remove certain objections in the carrying out of logarithmic calculation. Therefore, he felt obliged to leave the printing of his work to this prince, to whom it is dedicated ... Kepler heard nothing further about his opus until, to his great astonishment, he read in the catalogue of the 1624 autumn fair that it had appeared. The landgrave had had it printed in Marburg without getting in touch with Kepler again' (Caspar, *Kepler* pp. 308-310). Although paginated continuously, the *Supplementum* was published independently the following year, and it is not always present.

Caspar 74 & 75; Cinti 75 (the first part only, and with the note: 'a quest'opera doveva seguire un supplemento nel 1625'); Parkinson, *Breakthroughs* p. 72; VD17 23:254285W; Zinner 4983 & 5007.

FOUNDLING NOVEL

47. [KIMBER, Edward, translator]. The Happy Orphans: an authentic History of Persons in high Life. With a Variety of uncommon Events and surprizing Turns of Fortune. Translated and improved from the French Original. In two Volumes ... London: Printed for H. Woodgate and S. Brooks ... 1759.

2 vols., 12mo., pp. [2], 288; [2], 296; first and last pages slightly soiled with light offset from the binding, a little discolouration throughout, tears to C3 and H7-8 of volume I and the odd torn corner with loss to a couple of letters on one leaf only, small wormhole to latter part of volume I not affecting sense; contemporary polished calf, front joint to volume I cracking slightly, spines rubbed, headbands chipped; withal a good copy.

\$4400

First edition, very rare. Kimber's convoluted novel of sentiment is a translation (and 'improvement') of Claude Prosper Jolyot de Crébillon's Les heureux orphelins (1754), itself a free adaptation of Eliza Haywood, The fortunate Foundlings (1744), one of several novels inspired by the establishment in 1741 of the Foundling Hospital by Thomas Coram.

In the memorable year 1688 the Earl of Rutland finds that twin infants, Edward and Lucy, have been left in a basket in his garden at Belvoir with a note appealing to him to be their protector. He becomes devoted to the foundlings, who grow up under his roof possessed of many talents. Edward embarks on a military career and serves with Marlborough at Ramillies, Lucy leaves as well to avoid the unexpected attentions of her protector who has fallen in love with his ward. Working in a milliner's shop she attracts the atrocious Lord Chester but is rescued by a gentlewoman who take her to the safety of her sister's house in Bristol, where she meets the wealthy but unhappy Countess of Suffolk. Charmed by the girl, the Countess engages her as a companion and, under the 'absolute necessity of disburthening [her] mind', begins to tell the story of her loves and misfortunes of some twenty years before – a tale of early widowhood and thwarted love in France.

ESTC locates only two copies: BL and John Carter Brown library. Raven 479.



48. KLEIN, Yves. Dimanche. [Paris,] 27 Novembre 1960.

Large folio newspaper, pp. [4], with images; one central fold, slight and uniform age-toning, in fine condition.

\$2825

'Numéro Unique' – an immaculate copy of Klein's famous one-day periodical, an extraordinary parodic artist's book published on Sunday 27 November in 1960 and sold on newsstands in Paris. It contained, on the front page, the first appearance of Klein's famous photo-collage 'The Leap into the Void' (here captioned 'Un homme dans l'espace!'), alongside his manifesto on the Theatre of the Void.

'The Leap into the Void', Klein's most famous work of art as performance, perhaps a parody on the space race, perhaps an ironic response to the collapse of French colonialism, was assembled from photographs by Harry Shunk and Janos Kender taken in October 1960. Klein had hired them to 'document' his re-enactment of an undocumented leap apparently executed earlier in the year. He had black-belt in Judo, but accounts vary as to how he was caught ...

Dimanche was issued as part of the second Festival d'Art d'Avant Garde, in imitation of the Sunday issue of France Soir. As well as the 'Leap', Klein's Dimanche includes 'scripts' for other performances: 'Sensibilité pure', in which the audience is chained and gagged; and 'Stupéfaction monochrome', in which they are drugged and fall into a torpor dominated by the colour blue.

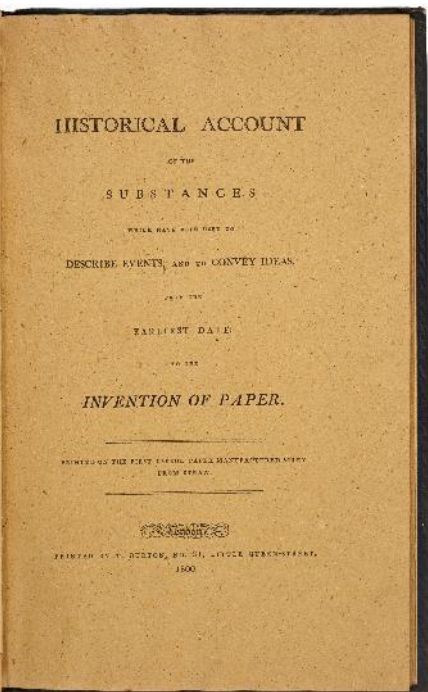
PRINTED ON PAPER MADE FROM STRAW AND WOOD-PULP

49. KOOPS, Matthias. *Historical Account of the Substances which have been used to describe Events, and to convey Ideas, from the earliest Date, to the Invention of Paper ... London. Printed by T. Burton ... 1800.*

Folio, pp. [2], 91; with the medial blank X2, and the appendix; pp. 1-84 printed on yellow straw paper, the appendix printed on wood-pulp paper; a very good copy in contemporary dark blue straight-grain morocco (probably the original binding as the endleaves are also of wood-pulp paper); with the armorial bookplate of Charles Barclay.

\$5500

First edition, printed on Koops's newly patented straw and wood-pulp papers – a remarkable innovation in the history of papermaking. The dedication is signed by the author as usual.



Between 1800 and 1801 Koops patented methods for making paper from a number of unusual substances. Though he acknowledges here that the manufacture of straw paper is yet to be perfected, he suggests a number of applications for the new material such as 'pasteboards, packing-paper, and paper hangings', and predicts that he will soon be able to make paper from even more unlikely substances including 'vegetables'. In the Appendix he meditates on further uses of straw paper and the new inventions it may inspire and protests the practice of publishing the details of new patents which allows foreign businessmen to steal the ideas of British inventors. A second edition of the *Historical Account*, published 1801, was the first book printed on recycled paper.

The increasing demand for paper in the late eighteenth century led to a shortage of the rags needed to produce it, and other inventors had experimented with a variety of alternatives including sawdust and cabbage stumps. Koops' venture, The Straw Paper Manufactory, was the most considerable attempt to solve the problem and involved the construction of the country's largest paper-mill on Millbank in Westminster. Unfortunately, the company was over-ambitious and under-capitalised and Koops was declared bankrupt in 1802, only two years after the publication of the *Historical Account*.

MERCANTILE ACCOUNTANCY

50. LANDO, Giovanni Giacomo. *Aritmetica mercantile ... Nella quale si vede, come si hanno da fare li conti, per li cambi, che si fanno nelle Città Principali della Christianità. Il modo di raguagliare le piazze, di aggiustare ogni sorte di comissioni de cambi, & mercantie, & formare arbitrij ... Naples, [Alexander Gratianus for] Tarquinio Longo, 1604.*

Small 4to, pp. [xii], 270, [2] blank; woodcut device on title, woodcut initials, head- and tail-pieces in the text; one or two spots only: internally a very clean, appealing copy in contemporary full vellum, recased, head of spine repaired, some light soiling, ink titling on spine faded; cancelled ink ownership inscription on front paste-down, dated Naples 1619.

\$5100

Very rare first edition of one of the most important and comprehensive seventeenth-century works on of commercial arithmetic and exchange rates in Italy and Europe. Three further editions came out within forty years, all printed in Venice, and all now scarce.

Born out of the need to acknowledge and systematize the increasingly central role played by money and the relationship between currencies in the trade-led Italian economy of the early-modern period, Lando's fundamental manual puts the complex art of exchange at the heart of mercantile accountancy. As straightforward money-lending, labelled usury throughout Christianity, lacked legitimacy and the status of acceptable transaction in early-modern business, currency exchange on the most prominent international piazzas took its place, its complications determined by time lapses and fluctuant relative value a useful platform to be profitably exploited by the skilled merchant. Lando offers a full handbook of arithmetic instructions and examples, and a wealth of information on the principal trading cities in Italy and the rest of Europe (Antwerp, Frankfurt, Lyons, London, Barcelona, Valencia and Zaragoza among others).

Herwood, *Historical Accounting Literature*, 224; Kress S.343; Riccardi II, 15.1 ('raro'); this edition not in Goldsmiths' or Einaudi.

PARIS SHOP-WINDOWS, IN MAQUETTES & PHOTOGRAPHS

51. [LIBRAIRIE LAROUSSE.] A substantial archive of designs for window displays, stands, posters and other commercial imagery. Mostly Paris, 1950-1981.

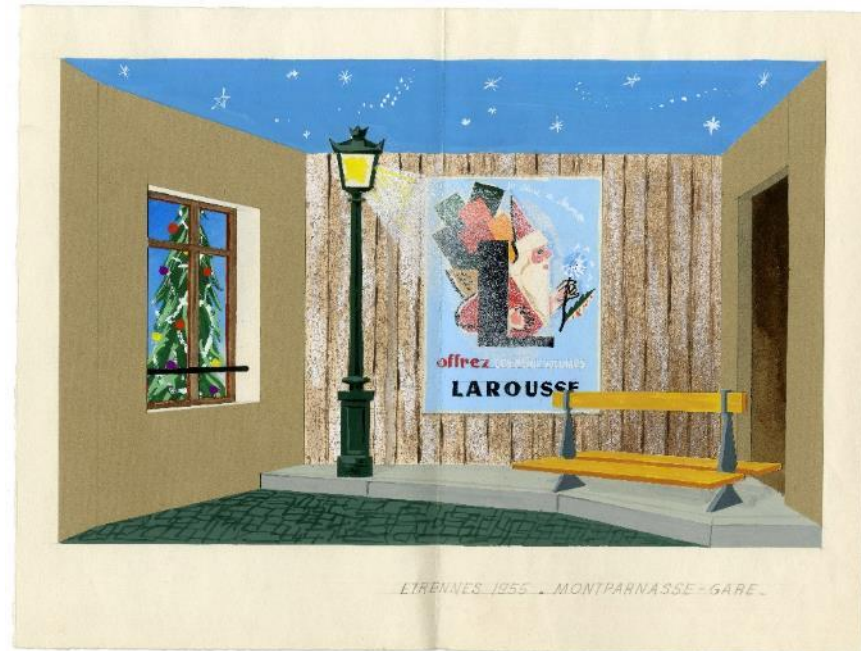
50 maquettes/sketches on heavy paper (in pen, pencil, body colour and collage, several incorporating photographs, various sizes up to 13x19 inches), titled and dated 1950-1954, including four two-plane dioramas, in paper folders, with 63 accompanying black & white gelatin silver prints (mostly 5x7 inches), mounted on black paper, some with captions; preserved in a custom decorated folding box; 90 loose gelatin silver prints and 40 colour prints (c. 8x10 inches) of window displays dated 1954-1981; 75 loose gelatin silver prints and 36 colour prints (c. 8x10 inches) of stands at trade fairs 1954-1981; and 45 loose prints of poster designs, undated; in excellent condition throughout.

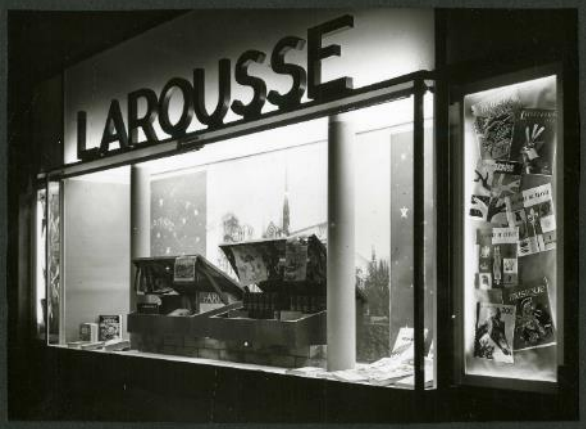
\$28,000

One of the most visually appealing collections we have handled, this is a fabulous mid-century commercial design archive for the iconic Parisian publisher Larousse, with vibrant, full-colour maquettes for displays at Blvd Raspail and Gare Montparnasse in the years 1950-4, and photographs of displays and other publicity material from 1950 to 1981.

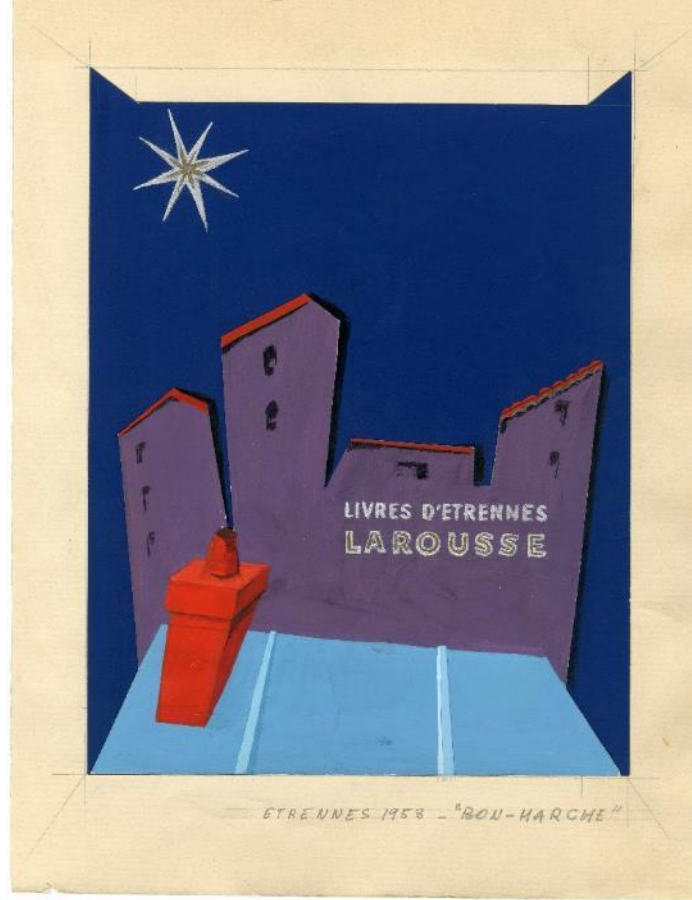
The most substantial portion of the archive covers the years 1950-4, with 50 hand-coloured maquettes and sketches for window displays (and for the occasional poster for Montparnasse Metro), most accompanied by mounted photographs of the final window installation. More than 35 such displays are represented, some with several different maquettes, or drawings of portions of a window, a few recorded only in photographic form. The displays include those for seasonal windows (New Year, Back to School, etc.), thematic windows (France and the Sea, the Hunt), and specific book or series launches (Larousse in Quarto, *L'Histoire de France*). Regrettably, the drawings are not signed and we have been unable to identify the commercial artist(s) responsible for the work, but it is a riot of bold blocks of colour, jaunty angles and classic mid-century typography. In 1953, the noted graphic designer Jean Carlu returned from America to take up the position of artistic director of Larousse. One of his posters, featuring his iconic Pere Noel, can be seen in the maquette shown lower right. He would almost certainly played an important role in setting the direction and content of many of these designs.

The second portion of the archive covers nearly three decades of displays (286 photographic prints in all, including colour prints from the mid 1970s), initially at Raspail and Montparnasse, but later at various other branches, concessions (such as Bon Marché), and other bookshops as far afield as Brussels, as well as fairs and congresses at the Grand Palais, Versailles, CNIT etc.

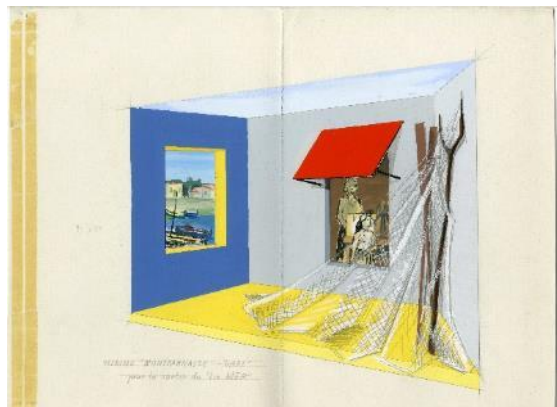
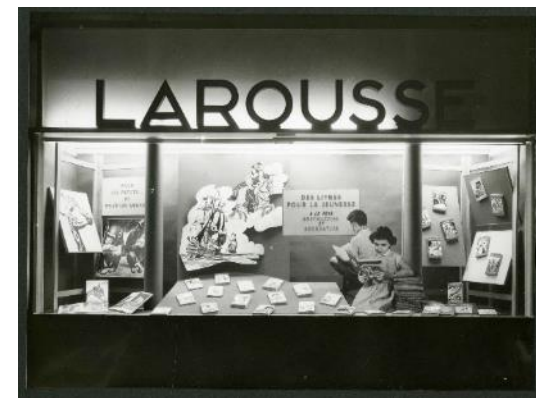




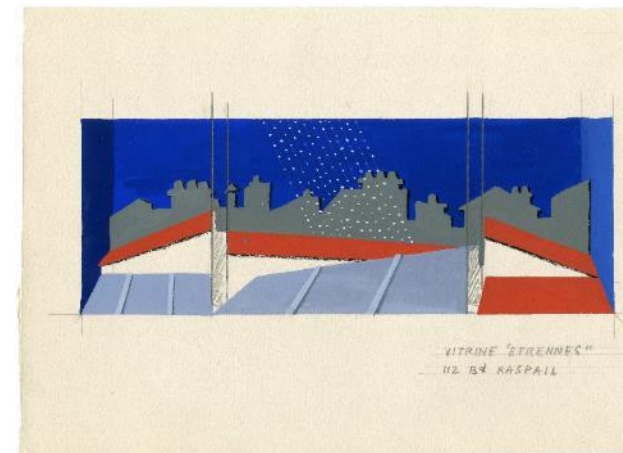
112 B¹ KASPAIL



ETRENNES 1968 - "BOU-MARCHE"



112 B¹ KASPAIL



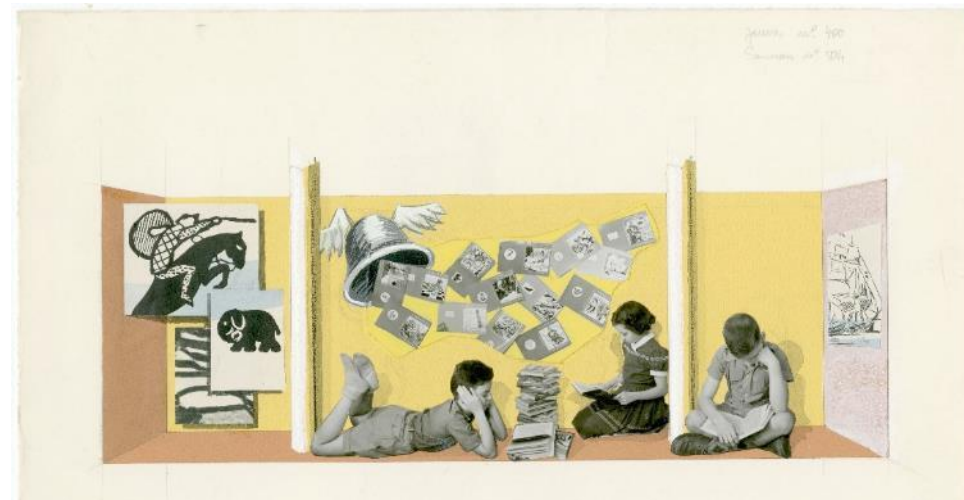
VITRINE "ETRENNES" 112 B¹ KASPAIL



112 B¹ KASPAIL



VITRINE "112 B¹ KASPAIL"



52. LEIBNIZ, Gottfried Wilhelm. Oeuvres philosophiques latines & françoises de feu. Tirées de ses manuscrits qui se conservent dans la bibliotheque royale a Hanovre et publiées par Mr. Rud. Eric Raspe. Avec une Préface de Mr. Kaestner. Amsterdam et Leipzig, J. Schreuder, 1765. [Bound with:]

[SIGORGNE, Pierre, or Louis DUTENS, attributed authors]. Institutions Leibnitiennes, ou précis de la monadologie. Lyon, Périsse, 1767.

Two works bound in one vol., 4to, pp. [iv], xvi, [2], 540, [18]; [ii], viii, 136; titles printed in red and black, finely engraved vignette on first title, several other woodcut head-pieces and initials throughout; the odd spot, very faint marginal foxing in a couple of quires, but a very good, clean copy, in contemporary half calf, sprinkled boards, flat spine filleted in gilt with gilt contrasting morocco lettering-pieces; upper joint cracked, extremities worn, spine a bit rubbed; neat contemporary note on the verso of errata; from Basle University library, with small stamp and de-accession in the lower margin of first title-page.

\$5850

First edition of Leibniz' fundamental *Nouveaux essais sur l'entendement humain*, here published as part of the first collected edition of his philosophical works in French and Latin. *Nouveaux essais* take up 496 of the 540 pages and offers one of the most important refutations of Locke's *Essay on Human Understanding*: a defence of the existence of non-material substance (see N. Jolley, *Leibniz and Locke*).

Leibniz refers to this work in a letter of 1714, and clarifies that, having written it in 1704-5, he had renounced going to press, unwilling to publish a radical refutation of a recently dead author. In his introduction Raspe surmises that reasons of prudence and unwillingness to be distracted from the dominant controversies on calculus and on metaphysics might have prevented Leibniz from entering another contest. The publication of the *Nouveaux essais* in this 1765 edition was momentous and influential, and informed Hume's and Kant's reading of Leibniz.

The Leibniz is bound with a beautiful copy of the first edition of the anonymously published *Institutions Leibnitiennes*, also issued in octavo in the same year. It is 'an accurate but critical account of Leibniz's cosmological theories' (DSB), attributed to Pierre Sigorgne, the author of the *Institutions Newtoniennes*, or sometimes to Louis Dutens.

I: Attig 482n; Brunet III, 950; Graesse IV, 152; Müller 1652; Quérard V, 119; Ravier 472; Stojan 56 and 57; Yolton C1765-4. See Aarsleff's chapter 'Leibniz on Locke on Language' in his *From Locke to Saussure* (1982). II: Barbier II, 929; Müller, *Leibniz-Bibliographie, Verzeichnis der Literatur über Leibniz*, 2155.

A VERY RARE EARLY AMERICANUM

53. [MANTUANUS, Baptista]. De patientia aurei libri tres. Brescia, Bernardinus de Misintis, 30 May 1497. [Bound with:]

CAPREOLUS, Helias. De confirmatione Christianae fidei. Brescia, Bernardinus de Misintis, 31 May 1497.

2 works, 4to, ff. 116; 8 (last blank); crisp, wide-margined copies, ownership inscription (Laurentius Terranova) in the first leaf of text, a few ink annotations; in 19th century quarter sheep, plum cloth boards, a little rubbed.

\$16,650

First edition, containing - on m3 recto - a lengthy reference to America, one of the very few 15th century instances: a 'mention of discoveries of islands in the Atlantic, noting their size and the fact that they are inhabited. Because none of the ancient geographers knew of them, the author assumes that they have only lately been discovered' (Bell). The book also gives accounts of other discoveries in Africa and the far East. Conceived primarily as a Carmelite guide to meditation and spiritual exercises, Mantuanus's work also explores physical well-being and medicine, with a long section on diseases with also discusses mental illness.

Bound with another rare incunable: the first appearance of Capreolus on the Christian faith (3 copies in the US: Huntington, Yale and Seidman library; 2 in the UK: BL and Cardiff).

I: European Americana 497/1; GW 3304; Goff B76; Pell 1810; Polain (B) 486; IGI 1189; Bell B33; not in Harisse or Sabin.

II: Goff C127; HCR 4409; Pell 3233; CIBN C-66; Nice 67; IDL 1125; IBE 1430; IGI 2440; Madsen 1007; Šimáková-Vrchotka 522; Pr 7042; BMC VII 991; BSB-Ink C-100; GW 6031.

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

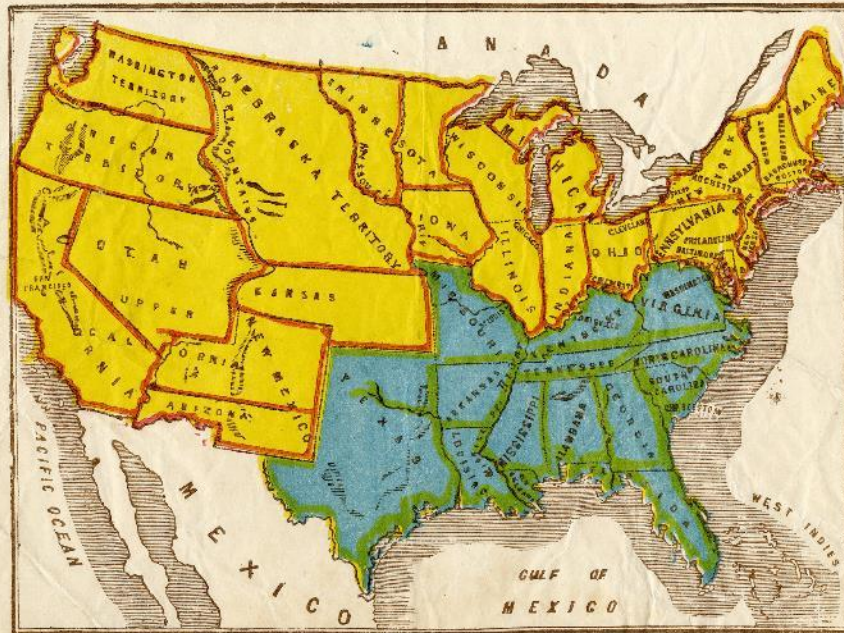
Lithograph map (140 x 185 mm), printed in brown, yellow, blue and red; advertising text for Robert Hughes beneath; overall paper size 285 x 224 mm, small tear to upper margin, old creases, but generally good condition.

\$1330

Perhaps the most unusual example of a US Civil War map we have come across, on an advertisement for an enterprising Welsh grocer and baker.

The disposition of slave and free states is broadly according to the political map of early 1861, before the formation of the Dakota, Colorado and Nevada territories. Inevitably, given the popular and ephemeral nature of the printing, there are anomalies: Oregon still takes the form it had in 1853-9, while Arizona is as formed by the Confederacy in February 1862, though here it is denoted a free state.

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



MAP OF THE UNITED STATES OF AMERICA.

The Free States and Territories are coloured Yellow; Slave States, Blue; the Red lines show the States in favour of the Union, and the Green lines those for Secession.

ROBERT HUGHES,
Grocer, Tea and Provision Dealer,
BREAD AND BISCUIT BAKER,
NO. 5, MOSTYN STREET,
LLANDUDNO.

FORTUNE-TELLING BY CARDS

ONE OF THE MOST BEAUTIFUL VENETIAN ILLUSTRATED BOOKS OF THE RENAISSANCE

55. MARCOLINI, Francesco. *Le sorti ... intitolate giardino di pensieri allo illustrissimo signore Hercole Estense Duca di Ferrara.* [Venice, Marcolino, October 1540.]

Folio, pp. 206 (recte 207), [I], with a large woodcut on title, woodcut portrait of the author within architectural border on verso of title, woodcut printer's device at end within elaborate cartouche; 100 woodcuts representing philosophers and emblematic images of vices and virtues, numerous woodcut pairs of playing cards (four cancel cards pasted on X4, two cancel cards on A4v); title lightly soiled, a few isolated spots, short tear at head of one leaf (Q1, just touching one letter), but an excellent, unsophisticated copy in contemporary limp vellum titled 'Libro di ventura' in manuscript on upper cover; soiled and slightly worn, half of front free endpaper cut away, front pastedown no longer present; early note in German on front free endpaper; preserved in a red morocco box.

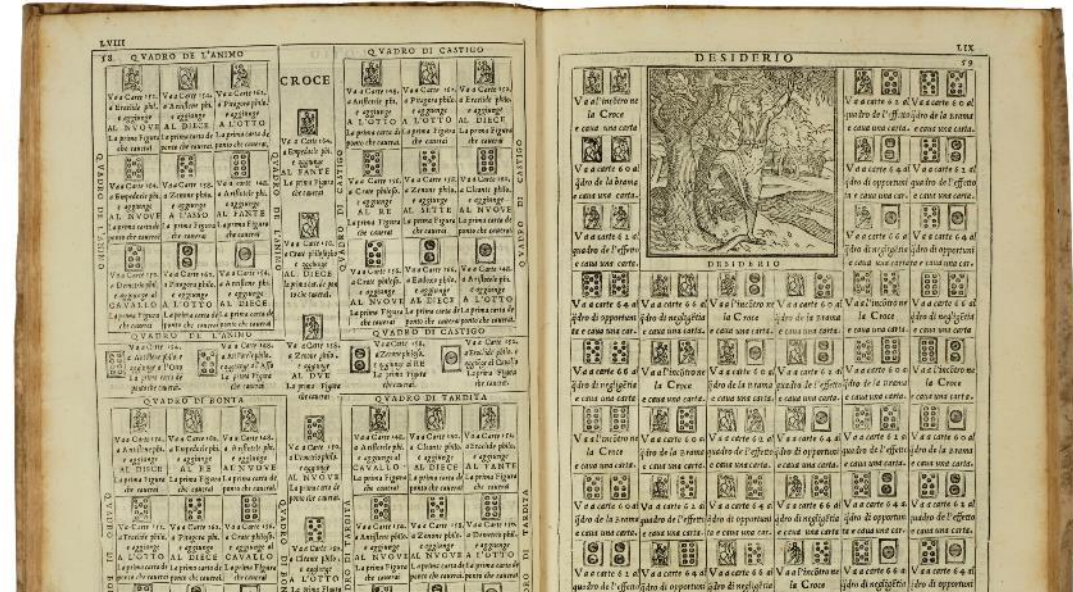
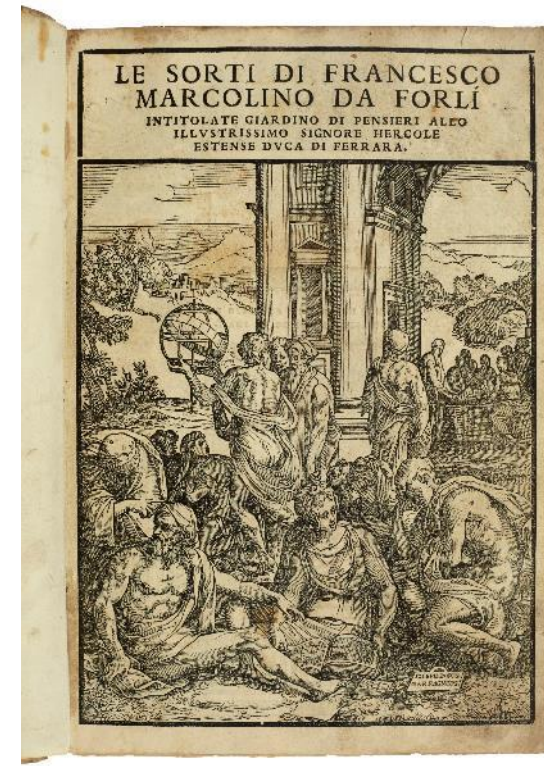
\$62,750

First edition, and a fine, unsophisticated copy, of this celebrated Venetian illustrated book, one of the earliest works on divination with cards.

The book provides answers to fifty questions, thirteen of which are to be asked by men, thirteen of which are to be asked by women, and the remainder of which may be asked by both men and women. The allegory of the human quality or defect corresponding to the question must then be sought and a pair of cards drawn. After further steps involving the drawing of further cards (five in total), one reaches an answer taken from one of the great philosophers. The answers of the philosophers were put into *terzine* by Lodovico Dolce.

The title woodcut, after a design by the Mannerist painter Francesco Salviati, is signed by his pupil Giuseppe Pontormo to whom the other woodcuts are also attributed. 'Vasari's reference to this book has been read as praise of Marcolini as designer and/or cutter of the woodblocks, and has led to the attribution of other Marcolini book illustrations to Marcolini's own hand. See Casali, *Marcolini*, p. 124–129, who also quotes Antonio Francesco Doni's references to the *Sorti* and concludes that Marcolini was responsible for the idea of the illustrations, that Salviati designed the title-page and the portrait, that there may have been several designers for the other cuts, and that the block cutter or cutters are unknown. Servolini (*Marcolini*, p. 20) rejects the attribution of the portrait to Salviati and attributes it instead to Titian . . . Mauroner (*Incisioni di Tiziano*, p. 42, no. 7, plate 22) also assigns it to Titian' (Mortimer).

Brunet III 1407 ('très rare'); Mortimer 279; Sander 4231.



FROM LUST TO MURDER

56. MARSTON, John. *The Insatiate Countesse. A Tragedie: acted at White-Fryers London, Printed by I. N. for Hugh Perrie, and are to be sould at his Shop at the signe of the Harrow in Brittaines-burse. 1631.*

Small 4to., ff [37], lacking the final blank K2; the first gathering rather browned (a result of poor paper-stock), but generally a very good copy, in early twentieth-century half red morocco, joints restored.

\$4320

Third edition, first issue, naming Marston as the author, as in the first edition. A rare second issue, the same sheets with a cancel title-page, says 'Written by William Barksteed', the former boy actor with the Children of the Queen's Revels.

The consensus now seems to be that Marston started the play but abandoned it when he was imprisoned in 1608, and it was completed by Barksteed. The finished play was acted by the Children of the Revels, probably around 1610, and appeared in editions of 1613 (Folger only) and 1616 (4 in ESTC) before the present one.

'In the main plot the Countess moves from man to man: as soon as she is married to one, she fancies another. And so ... lust leads directly to murder. By the end ... the bride price for her latest innamorato is the silencing of all his predecessors.

'In the second plot the same issues are played in the opposite direction. The insane rivalry of two bourgeois husbands demands that they scorn all limits. But their wives can reconstruct the social bonds by turning their husbands' murderous contest into harmless channels, organizing a double bed trick so that each man sleeps with his own wife in the other's house. The assurance that he has been cuckolded ... drives both men into ... despair. Rather than admit the shame they confess to a murder they did not commit. But their execution, unlike the Countess's, was never seriously intended. An uneasy truce is set up between the sexes' (G. K. Hunter, *English Drama 1586-1642*, *Oxford History of English Literature* VI, 1997, pp. 354-5).

STC 17478; Greg 315(c); Pforzheimer 658.

THOMAS ARNE, FREEMASON

57. [MASONRY.] *The Musical Mason, or Free Mason's pocket Companion, being a Collection of Songs used in all Lodges. To which are added the Free Mason's March, and Ode ... London; Printed for C. & S. Thompson ... [1760s?]*

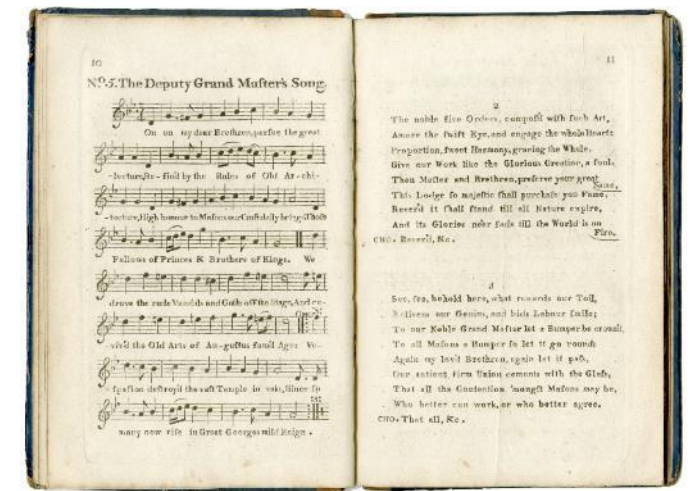
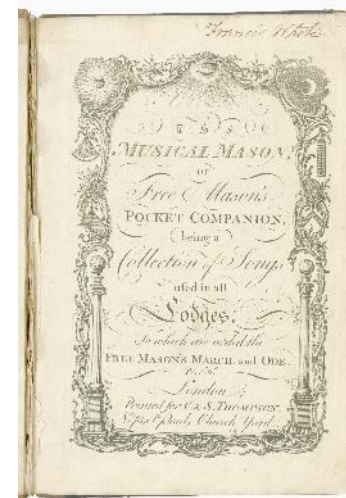
8vo., pp. [3, engraved emblematic title-page, two blanks], 2-52 engraved music, with a terminal index page, also engraved; a very good copy, in contemporary quarter sheep and blue boards, rubbed; contemporary ownership inscription to title-page.

\$1495

First edition, very rare, with 25 masonic songs and melodies and a march in score for two treble instruments. Although we have been able to trace single-sheet printings of some of the masonic tunes included here, and there are earlier collections of masonic songs without music, this is the earliest collection we can trace to include the melodies.

The composer Thomas Arne was a prominent and active Freemason, and several songs here are set to tunes by him, the most obvious being Nos. 13 ('When Earth's foundation first was laid') and 14 ('When masonry by heavn's decree'), both set to 'Rule Britannia'. No. 19, 'How happy a Mason', takes as its tune Arne's 'Miller of Mansfield'.

Not in ESTC. COPAC and OCLC together show only two copies: Bodley and NYPL.



58. MELA, Pomponius. *Cosmographia, sive De situ orbis*. [Venice, printer of Pomponius Mela, 1477.]

4to, ff. [62] (blanks a1, h5 and h6 present), roman letter; some soiling on first page of text and occasionally elsewhere, single small wormhole in first 20 or so leaves, but generally a very fresh, large copy; several manuscript annotations in a contemporary hand (see below), list of food items in Italian on an early flyleaf at end; modern blue morocco, gilt.

\$54,950

Second edition, very rare. This is the variant issue without date or place of printing, and is one of only five books known to have produced by the anonymous printer who has been named after the present edition. Mela's description of the world, also known under the title *Chorographia*, was written c. 40 AD and is the only discrete Latin geographical text to have come down to us from antiquity. It includes a summary account of the earth and its three continents (Europe, Asia, Africa) and then, in greater detail, describes the Mediterranean countries, Gaul, Germany, the islands (including Britain), India and the Persian Gulf, enlivened with descriptions of peoples, customs, legendary associations and natural phenomena.

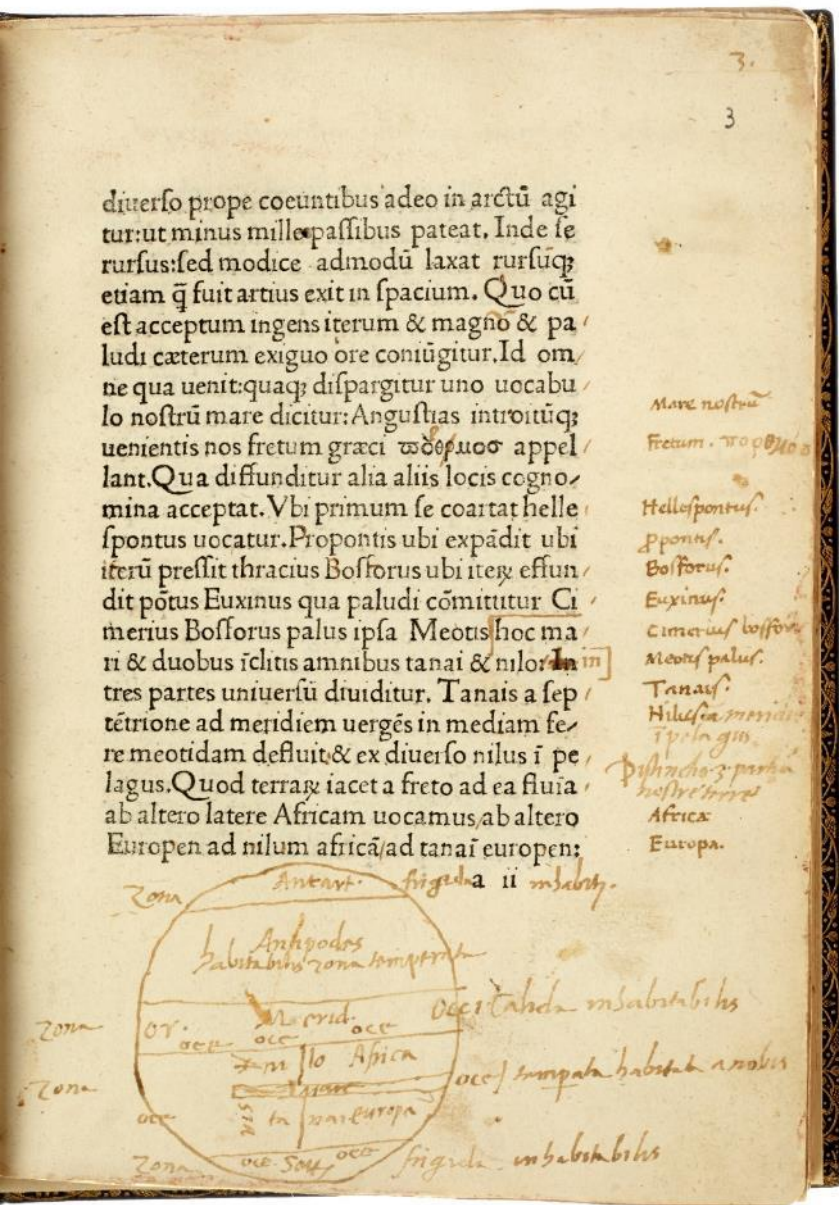
'Mela's world is surrounded by seas and divided into two hemispheres, Asia in the eastern, Europe and Africa in the western. From north to south, as in Eratosthenes' poem *Hermes* and Virgil's *Georgics*, it is divided into five zones, two cold, two temperate, and one hot' (O. A. W. Dilke, 'Itineraries and geographical maps in the early and late Roman empires', in J. B. Harley and David Woodward, eds., *Cartography in Prehistoric, Ancient, and Medieval Europe and the Mediterranean*, p. 242).

There is no evidence that Mela's work ever contained maps, a lack that a contemporary reader has attempted to remedy in the present copy. His map (f. 3r), orientated south, is an unusual combination of the zonal type sometimes found, for example, in manuscripts and printed editions of Macrobius's *In somnium Scipionis expositio*, and the Isidorian T-O type. The Nile and the Don are schematically represented. The annotator has also made a number of small corrections to the text on the same page.

Provenance: eighteenth-century ownership inscription 'Josephi P. Grosei Pistoriensis [i.e. of Pistoia]' on initial blank leaf.

The 1477 edition is very rare. We have been unable to trace another copy on the market in the past 80 years. The first edition, printed in Milan in 1471, is similarly rare. ISTC records copies of our edition in the UK at the British Library, King's College Cambridge, Glasgow, Manchester and the Bodleian, and in the US at California, Columbia, Brown University, the Huntington and the Library of Congress.

BMC V 261; Goff M448; Bod-inc M-176.



59. MILL, John Stuart. *On Liberty*. Boston, Ticknor and Fields, 1863.

8vo, pp. 223, [1]; a very good, clean copy in the original publisher's dark plum cloth, tightly stamped in blind, panelled sides with central publisher's monogram, spine lettered in gilt spine lettering, brown-coated endpapers; very light rubbing to spine ends.

\$1975

First American edition. Mill's classic, which 'perhaps more than any other of his works, has been viewed by posterity as the kernel of his social philosophy (ODNB), was first published in London in 1859. 'Many of Mill's ideas are now the commonplaces of democracy. His arguments for freedom of every kind of thought and speech have never been improved on.' (Printing and the Mind of Man). This first American edition was followed by a second of the same year, and at least three more by 1868.

MILL'S FIRST BOOK AND ONE OF HIS BEST

60. MILL, John Stuart. *A System of logic, ratiocinative and inductive. Being a connected view of the principles of evidence, and the methods of scientific investigation*. London: John W. Parker, 1843.

Two volumes, 8vo, pp xvi, 580; xii, 624; a fine copy, in contemporary polished calf, panelled sides filleted in gilt with rosette cornerpieces, and a blind-tooled rolled border, panelled spines filleted in gilt, with red and green morocco gilt lettering-pieces, all edges gilt, preserving blue silk bookmarks; a very few surface marks; bookplate of Sir William Markby (K.C.I.E., Kt., 1829–1914, English jurist) to the front paste-downs, pencil ownership inscription on front free end-papers and a few pencil notes of G[eorge] R[obert] Brewis, Oxford (1890-1955).

\$6675

First edition. *A System of logic* is 'The first major instalment of [Mill's] comprehensive restatement of an empiricist and utilitarian position. It presents ... a fairly complete outline of what would now be called an "empiricist" epistemology ... It begins the attack on "intuitionism" which Mill carried on throughout his life, and it makes plain his belief that social planning and political action should rely primarily on scientific knowledge, not on authority, custom, revelation, or prescription...

MacMinn, Hains & McCrimmon, p. 56; Risse II, 50.

61. MILLS, William, gardener. *Manuscript gardening journal recording activities performed in Scottish gardens*. [Scotland,] 1898-1907.

4to, pp. [108]; written on lined paper mainly in a single hand in brown or black ink, with a short addition in another hand to the last few leaves, each page marked with dates, a few leaves filled with figures; internally in a very good state of conservation, completely legible, in contemporary cloth, part of the spine perished and joints cracked, some staining to the sides.

\$2675

A unique witness of professional gardening practices in turn-of-the-century Scotland. This diary, carefully compiled daily by William Mills, who looked after a number of notable estates, records the chronology of the gardener's employment at the front: Fotheringham, Forfar (1898), Tynninghame, near Linton, Lothian (November 1904–June 1905, this garden now listed as 'outstanding' for every category in the Inventory of gardens and designed landscapes in Scotland) and Ayton Castle, Borders (1907; also a celebrated historical estate listed in the Inventory, remarkably developed in the 19th century with notable architectural features).

Mills minutely lists the details and dates of his duties on each property, from industrious days packed with page-long records of 'potted doz. Geraniums', 'cleaning the beds of carnations', 'put Violets into frame that are past flowering (Princess of Wales)', 'fumigation' and 'syringing vines', to despondent, brief and tell-tale remarks on occasions: '6 April, Dull, rained the most of the day'. A remarkable survival.

AN ITALIAN HERETIC – AMONG THE MOST IMPORTANT FEMALE HUMANISTS OF HER CENTURY

62. MORATA, Olympia Fulvia. *Orationes, dialogi, epistolae, carmina*. Basle, Peter Perna, 1562.

8vo, pp. [xvi], 278, [2]; texts in Greek and Latin; woodcut device on title, dedication on *8 within elaborate woodcut border; border just trimmed, marginal wormhole throughout, touching only the woodcut border; a very good copy in contemporary Swiss or south German white calf, sides with different plaques stamped in gold (alloy, oxidised to black), evidence of ties now perished, red edges; extremities a little rubbed, lower side with some light soiling, single wormhole through the book; partly erased inscription on title dated 1567, and note on the front free end-paper 'Gulielmus Trottenub. ... Gulielmus Geofferius'.

\$13,350

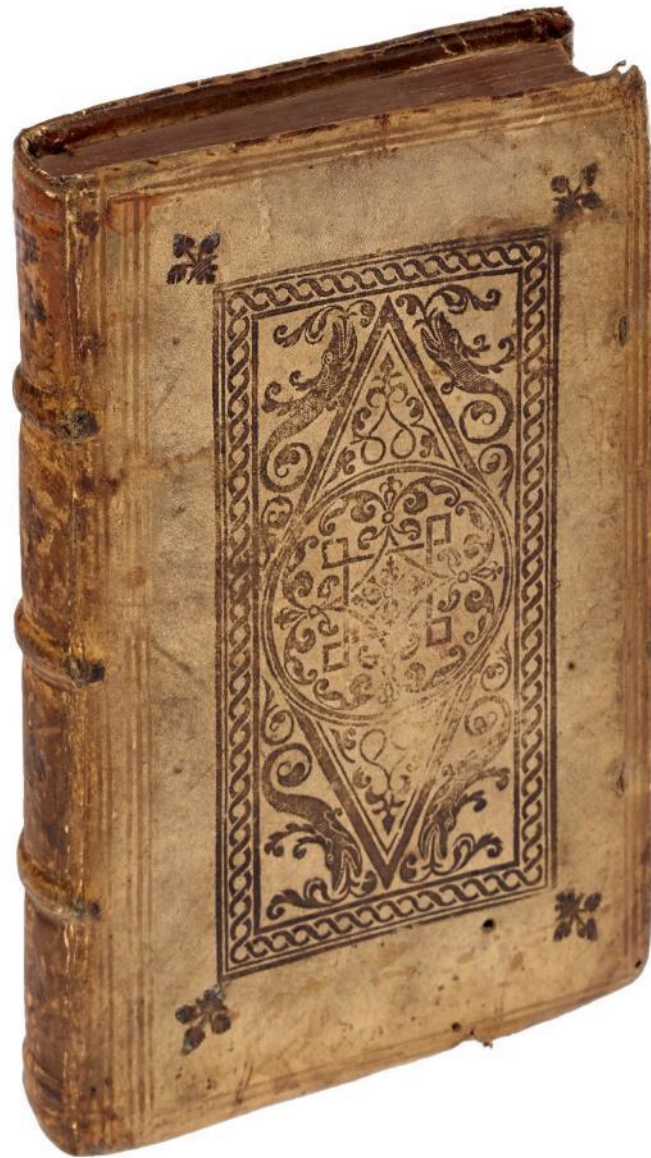
First edition thus, a much larger selection than the first appearance of Morata's works (1558, 115 pages). 'M. surely was one of the most learned women of her age. For her, learning was not a mere ornament, but her true identity. She was also one of the first women whose writings were put on the index' (Erdmann).

This is one of a very small group of Renaissance bindings in white calf. 'Nixon (Morgan bindings, no. 36) has given an authoritative survey of sixteenth-century French white bindings, which were to be found in the libraries of Henri II, Diane de Poitiers, the Constable Anne de Montmorency and Jean Grolier' (Hobson, *Apollo and Pegasus*, p. 78); Hobson, however, takes the view, against Nixon, that 'white is so much more appropriate for a pope than for a king or royal mistress that the idea may well have originated in Rome'.

The design of the front cover panel is similar to that in the binding of a book in the Oberndorff sale (Sotheby's 1955, lot 163): Schosser, *Marchiados*, Frankfurt 1562 (though in the catalogue the binding is mis-described as vellum). The Schosser is now Henry Davis Gift. Mirjam Foot cites a total of only four other bindings with panels in similar style, while another example appeared in Breslauer's Catalogue 104 (item 34, Luther, Leipzig 1549-51), bought by Otto Schaeffer and described by Manfred von Arnim (*Europäische Einbandkunst* 46, 1992).

Olympia Morata (1526-1555) was born in Ferrara and first educated by her father. Aged 14 she went to court as the companion of Anna d'Este, sister of Francis I, and there received the finest and most deeply humanistic education destined for young noblewomen. Among her tutors was Celio Curio, a classical scholar and a convert to Protestantism, whose thinking exerted a notable influence on the young scholar, and who was to become the executor of her writings. In her early youth Morata lectured on Cicero, commented on Homer and composed fine prose and poetry; she also embraced Protestantism, undertook Biblical studies and corresponded with several Reformed theologians. Following a papal inspection and under the Inquisition's watch, Morata was banned from court in 1548. She left Italy on marrying Andreas Grunthler, lived in Schweinfurt and afterwards in Heidelberg where she carried on writing and teaching, and died there of the plague, with her husband.

Adams M1742; for the white calf binding, see M. Foot, *Henry Davis Gift*, n. 337.



WILLIAM BECKFORD'S COPY

63. MOYSES [MOYSIE], David. *Memoirs of the Affairs of Scotland; containing an impartial Account of the most remarkable Transactions in that Kingdom, from K. James VI. his taking up the Government in 1577, till his Accession to the Crown of England in 1603. Together with a Discourse of the Conspiracy of the Earl of Gowry ... now first published from an original Manuscript. Edinburgh: Printed by Wal. Ruddiman junior and Company, and sold by Gideon Crawford, and other Booksellers in the Town. 1755.*

12mo. in sixes, pp. [2], 320, [14, index], dedication and preface reversed by the binder; a fresh copy, bound for Beckford in rusia, gilt ruled border and turn-ins, gilt edges, front joint neatly restored; **two characteristic pencilled notes (6 lines) by Beckford on a front endpaper**; lot 2682 in the Hamilton Palace sale; bookplates of the Scottish lawyer Sir Thomas Dawson Brodie (1832-1896) and the Beckford collector Henry J. B. Clements (1869-1940).

\$1975

First edition, published by Ruddiman from the manuscript in the Advocates' Library. Moysie, above thirty-seven years in the service of James VI and I, according to the dedication to the King, 'was an eye-witness to many of the incidents falling out in your majesty's reign' and kept notes which he collected into this memoir 'lest the same should be buried with me, now at the point of death'. Ruddiman remarks on the author's 'strict regard to truth' and his 'opportunity of knowing many particulars ... which throw light upon the history of the times'. The last 55 pages comprise Moysie's transcript of the official account of the Gowrie conspiracy; this was published in London at the time but the language somewhat altered there, according to Ruddiman, 'to adapt it to the English reader'.

The manuscript notes are in Beckford's usual style – an acerbic paraphrase of one passage, a summary of another. Beckford normally wrote his notes on separate leaves of paper, afterwards bound in; here the leaf is headed (in another hand) 'Moyses Affairs Scotland 1755' to guide the binder.

One of the keenest and most fastidious bibliophiles who ever lived, Beckford was forced to sell Fonthill with two-thirds of his library in 1822, the books subsequently appearing at auction in 1823. By the time of his death in 1844, however, he had assembled a second library, which was inherited by his youngest daughter, the Duchess of Hamilton. This was sold by the twelfth Duke of Hamilton at Sotheby's in 1882-3, in four sales with nearly ten thousand lots.

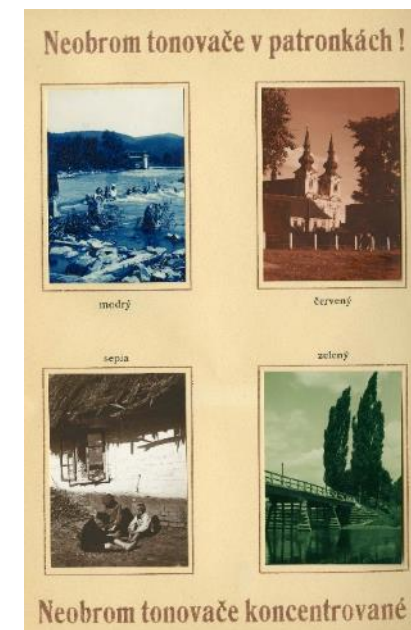
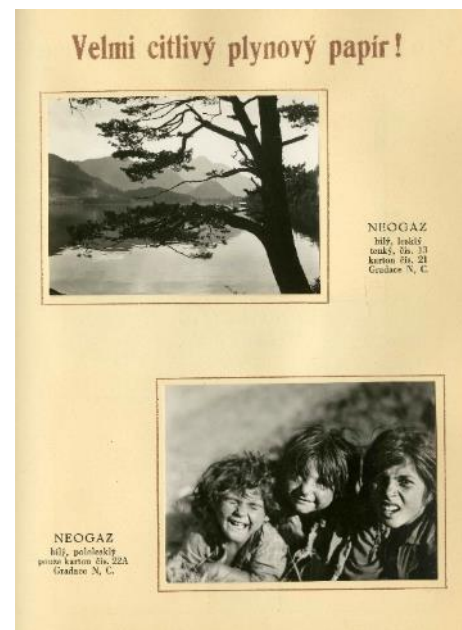
64. [NEOBROM.] *Photographic paper sample book. [Brno, Neobrom Company, circa 1935].*

4to, pp. 32, with 63 photographic prints tipped in within printed border, ranging between approximately 1 x 1½ inches to 6⅞ x 4⅝ inches (2.5 x 3.7 to 17.5 x 12 cm.), clean and crisp, one small tear in gutter at foot of front free-endpaper; blue cloth boards, navy Neobrom logo to covers, spine bound with silk tie; very good condition.

\$2675

A fine sample book from this Czech manufacturer, in business from 1914–1998. Each print is captioned below with the paper's name, colour and surface quality, reference number and grade. As one might hope from such promotional material, the quality of the printing is exceptional, as is the condition of the prints. The final page shows four samples toned 'modrý' (blue), červený (red), sepia and zelený (green), the first two representing the colours of the national flag.

The paper called Neogaz, which a headline describes as 'very sensitive', was frequently used by Josef Sudek.



OPTICS

65. NEWTON, Sir Isaac. *Optice: sive de Reflexionibus, Refractionibus, Inflexionibus & Coloribus Lucis Libri Tres. Latine reddidit Samuel Clarke ...Accedunt Tractatus duo ... de Speciebus & Magnitudine Figurarum Curvilinearum, Latine scripti. London, Sam. Smith and Benj. Walford, 1706.*

4to, pp. [15]; 348, [1], [24], [1], [43, recte 47], with 19 folding engraved plates; three plates minimally shaved at head with partial loss to the heading of one plate; a very good, crisp copy in contemporary English panelled calf, rebacked, tips of corners restored; old French booksellers label on front paste-down.

\$14,125

FIRST LATIN EDITION, TRANSLATED FROM THE ENGLISH EDITION OF 1704 BY SAMUEL CLARKE, WITH THE ASSISTANCE OF ABRAHAM DE MOIVRE.

Newton corrected the text for this edition and added seven new 'queries' containing speculations on the nature of matter and the propagating medium for light and energy.

'The two mathematical treatises [De quadratura and Enumeratio] were retained and seven new queries were added, numbered from seventeen to twenty-three. This edition is known in two states. In query 20 Newton had written of space: 'Annon spatium universuum, sensorium est entis incorporei, viventis, et intelligentis?' (Is not infinite space the sensorium of a Being incorporeal, living and intelligent?) (p. 315). It must have struck Newton that to call space the "sensorium of God", without any qualification, was too bold a claim. Consequently, he chose to substitute for page 315 a cancel in which he spoke of infinite space ("spatio infinito") as "tanquam sensorio suo" (which is as it were his sensorium).

'He failed, however, to modify the whole edition and copies with the missing tanquam have been found in the Babson collection, the Bodleian Library and the ULC. But worse, from Newton's point of view, an uncanceled copy found its way to Leibniz, who lost no time in accusing Newton of claiming that space is an organ of God' (Gjertsen, *The Newton Handbook* p. 413). Ours is a copy with the leaf in its corrected version.

Babson 137; Wallis 179.



MODERN SCIENCE

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

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

\$9425

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

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

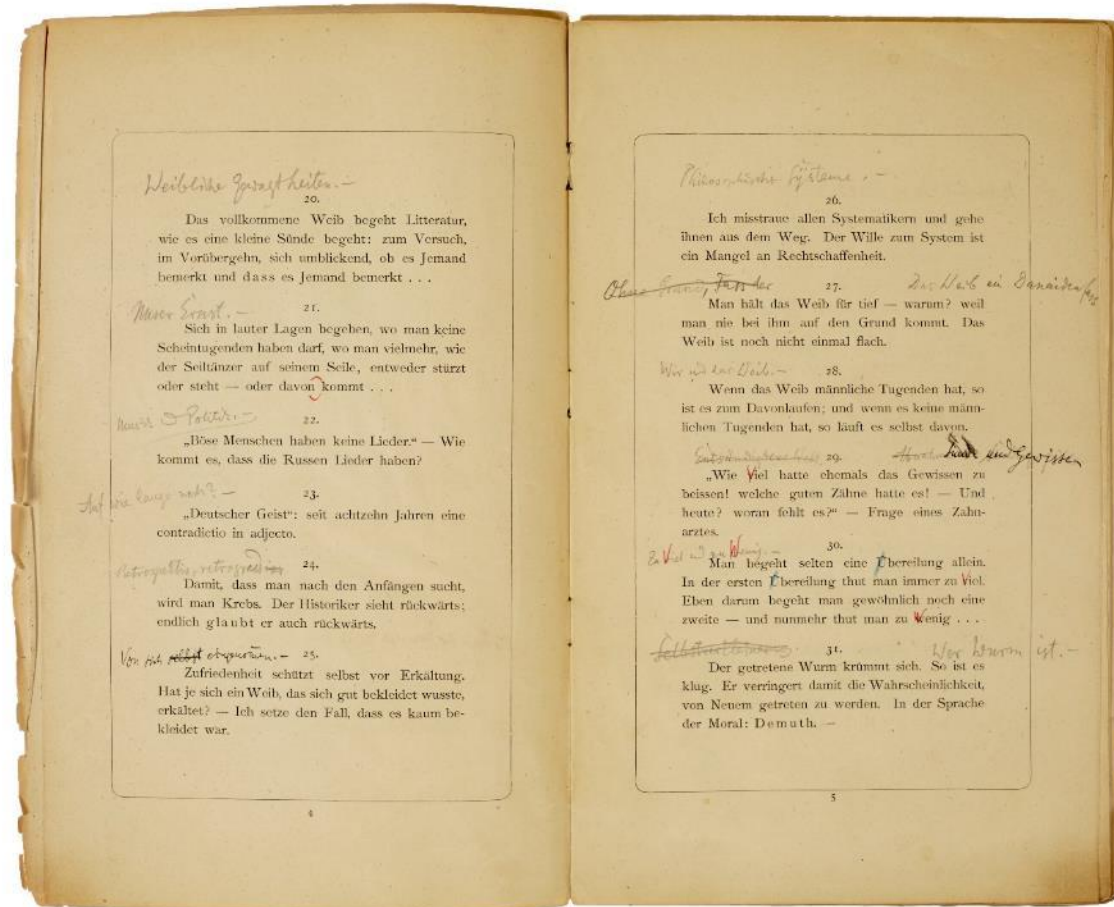
67. NIETZSCHE, Friedrich. *Götzen-Dämmerung* oder *Wie man mit dem Hammer philosophirt*. Leipzig, C.G. Naumann, '1889' [but November-December 1888].

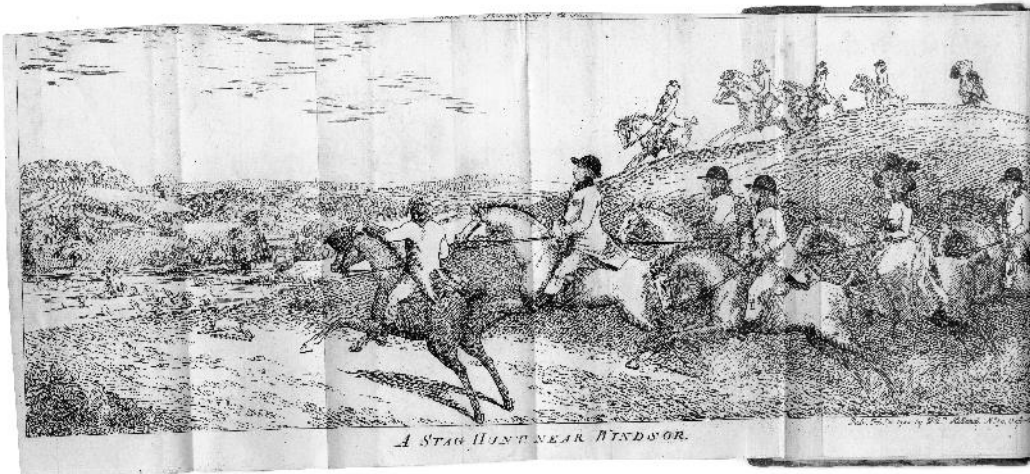
8vo (242 x 150mm), pp. [8 (title, copyright statement on verso, preface, blank, contents, blank)], 144; some light browning and occasional marking, small marginal tears and chips; printed wrappers, works by Nietzsche listed on lower wrapper, in a modern, green cloth clamshell box; disbound, lacking upper wrapper, lower wrapper chipped with small losses and small adhesive tape repair; *provenance*: Heinrich Köselitz (1854-1918, ps. 'Peter Gast'; **one of two presentation copies sent to Köselitz at Nietzsche's request** and received by him by 7 December 1888 (cf. Nietzsche's letter to Naumann of 25 November 1888 and Köselitz' to Nietzsche of 7 December 1888), extensively annotated by Köselitz and with pencilled name 'Gast' on title) – Christoph Oehler (1928-2001).

\$39,250

First edition, advance copy, in first issue wrappers with list of works by Nietzsche on lower panel. Nietzsche began to write *Götzen-Dämmerung* (which originally bore the title *Müssiggang eines Psychologen*) in June 1888 and completed it at the beginning of September 1888, when he sent it to his publisher Naumann. Somewhat to Nietzsche's surprise, Naumann began work on the manuscript shortly after receiving it, and the author found himself in the unusual position of being the brake on his publisher's progress (rather than *vice versa*), as he sent further sections of text in the last weeks of September and the first of October 1888. The book, which now bore the new title *Götzen-Dämmerung*, suggested by the author's friend and collaborator Heinrich Köselitz, was finished in November 1888 and the author received four advance copies from the publisher, who also sent out eleven advance copies requested by Nietzsche in a letter of 25 November 1888, including two destined for Köselitz. Köselitz wrote to Nietzsche on 7 December 1888 to confirm that he had received the work. At the beginning of January 1889, Nietzsche's mental health collapsed irrevocably and the work was published by Naumann in the last weeks of the month, retaining mistakes which the rapid publication had left uncorrected by the author (two of these – 'Zwei dumme Fehler' – were noted by Nietzsche in a letter to Köselitz on 25 November 1888).

The present copy (which has the first issue wrappers, listing works by Nietzsche on the lower wrapper) has been **extensively corrected and annotated throughout** in pencil, black and red inks, and blue crayon. The lower wrapper also bears notes in black ink, recording errata on pp. 52, 94, 104, and 137, including the two noted in Nietzsche's letter. The annotations also add references to later editions of Nietzsche's works (in some cases replacing a reference to an earlier edition) and it seems likely that this copy was used by Köselitz whilst he was working on new editions of Nietzsche's works to be published under the auspices of Elisabeth Förster-Nietzsche's Nietzsche Archive. Following disputes with Nietzsche's sister, Köselitz ceased working with her in 1909 and this copy probably came into the possession of Elisabeth Förster-Nietzsche's cousin and close collaborator Dr Richard Oehler (1878-1948), the co-editor, with his brother Max Oehler (1875-1946) and Friedrich Christoph Würzbach, of the twenty-three volume 'Musarionausgabe' of Nietzsche's *Gesammelte Werke* (Munich: 1920-1929). Richard presumably then bequeathed it to his son Christoph Oehler.





68. NIMROD'S SONGS OF THE CHACE; the best Collection of Hunting Songs ever presented to the Lovers of that delightful Sport. With an animated Description of a Fox-Chace, and a superb Print of a Stag-Hunt, near Windsor, with exact Likenesses of the King, Prince of Wales, and Duke of York ... London: Published by William Holland, Book and Printseller ... 1788.

8vo., pp. [2], iv, 3-103, [3, 'Catalogue of Books, Pamphlets, and Prints, to be had at Holland's Museum of Genius'], with a large folding frontispiece etching of a stag hunt (c. 200 x 450 mm), captioned 'Engraved for Nimrod's Songs of the chace' (mounted); browned at endleaves with some foxing, but a good copy in nineteenth century half red morocco and cloth, joints rubbed, spine ends chipped; the Gloucester - Schwerdt copy.

\$4700

First edition, very rare, one of only three known complete copies.

The striking frontispiece shows George III and his sons hunting on horseback, with a stag mobbed by dogs wading a river, and Windsor Castle in the distance. The lady following the royal trio is probably the Duke of York's former mistress Laetitia Derby, who had a reputation for foul language, and had been mistress to a notorious highwayman before she was discovered by the royal circle.

ESTC shows three copies: BL (wanting N1, the final leaf of ads and the plate), National Library of Ireland (wanting final leaf and plate), and Folger. There is also a copy in the Mellon collection at Yale (Mellon/Podeschi 68), also lacking the final ad-leaf, and the BL has now acquired a perfect copy.

69. OVID. P. Ovidii Nasonis Fastorum libri diligentti [sic] emendatione Parisius impressi aptissimisq[ue] figuris ornati, com[m]entatoribus Antonio Constantino Fanensi, Paulo Marso Piscinate viris clarissimis additis quibusda[m] versibus qui deerant in aliis codicibus ... Paris, Denis Roce, [c. 1510].

Folio, ff. [xiv], 262; title printed in black and red, large woodcut printer's device on the title, woodcuts vignettes and woodcut initials throughout the text, text surrounded on three sides by commentary, printed shoulder notes; minute pinhole through the text block, a few small and inconsequential wormholes in the inner margins of the quires in the second half, upper corner of the last leaf torn off (not touching text), first and last leaf lightly soiled; a very good copy in eighteenth century boards, rebaked.

\$7050

Very rare Parisian edition of Ovid's Fasti, with woodcut panels of multiple seasonal scenes heading each of the six books, and the commentaries of the philologists and poets Antonio Costanzo and Paolo Marsi. Three printers shared the undertaking of this edition, the variants of which differ only in the printer's name and device; copies, very rare in all issues, are known which bear the imprint of Denis Roce, or Ponset le Preux, or Gilles de Gourmont.

Renouard 1005; not in Adams, STC, or Graesse. Of this issue, no copy is located in the US.



70. PAGAN, Blaise François de. William HAMILTON, translator. An Historical and geographical Description of the great country and river of the Amazonas in America. London, John Starkey, 1661.

12mo, pp. [xxx], 153, [1, blank], [6], with a folding engraved map; short tear in final leaf touching a few characters (repaired, without loss), map just shaved at head affecting the word 'septentrio'; a good copy in eighteenth-century calf, rebounded to style; from the library of Charles Bruce, earl of Ailesbury (1682–1747), with engraved bookplate on verso of title.

\$5880

First edition in English, rare. First published as Relation historique et géographique, de la grande riviere des Amazonas dans l'Amerique in 1655, Pagan's work is based in large part on Cristóbal de Acuña's important account of the Amazon (1641). The folding engraved map, often lacking, shows the Amazon river and surrounding regions.

Alden 661/97; Borba de Moraes p. 647; Sabin 58142; Wing P162.

**THE CODIFICATION OF RITUAL
JACQUES AUGUSTE DE THOU'S COPY**

71. [PATRIZI PICCOLOMINI, Agostino]. Sacrarum caeremoniarum sive rituum ecclesiasticorum S. Rom. Ecclesiae libri tres. Venice, Giunta, 1582.

4to, ff. [viii], 226; title in red and black with woodcut printer's device, red printer's device at colophon, three-line initials, running titles and chapter titles printed in red; **82 woodcuts to text, one of which is full-page**; very short marginal closed tear to R4, one or two inconsequential paper flaws, but a fine copy, in contemporary full olive morocco, panelled sides with triple gilt fillet, **large gilt centrepieces with the arms of Jacques Auguste de Thou** (Olivier 216, no. 1), panelled spine filleted in gilt with repeated gilt monogram; sides and spine a little discoloured.

\$17,250

First complete edition, the first edition to be fully illustrated, of Patrizi's great Ceremonial. Compiled in 1488 by Patrizi Piccolomini, bishop of Pienza, several times papal Master of Ceremonies, the *Rituum* was the first complete set of descriptions and prescriptions regarding the rituals and the protocols

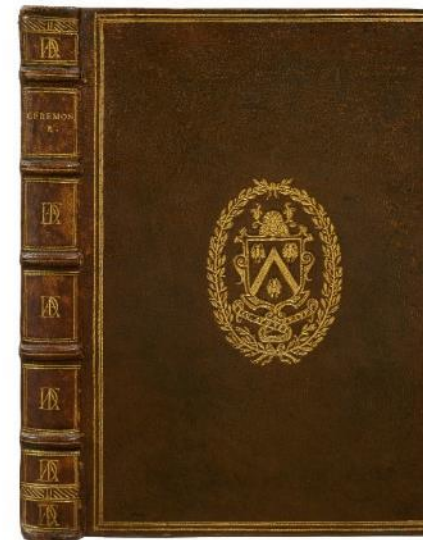
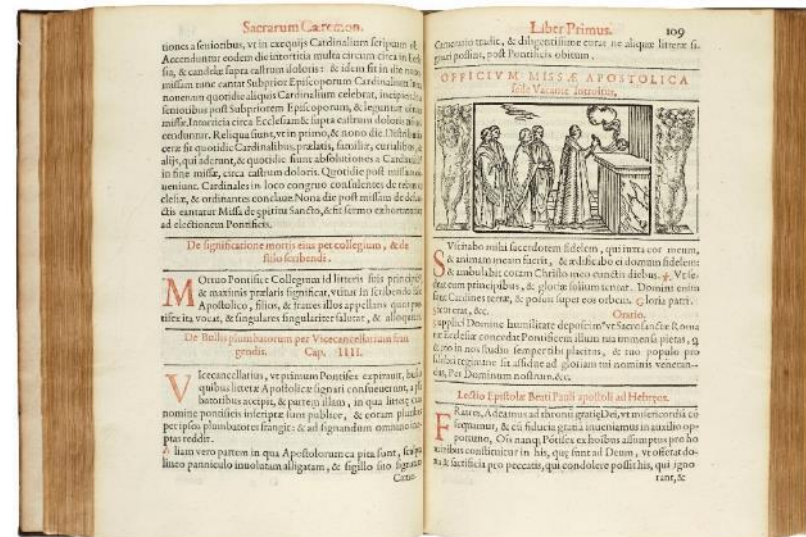
of the sacred liturgy to be codified (the earliest reference dates back to the fifth century) and the first to appear in print. A first, partial edition, with 3 woodcuts and composed of around 14 leaves only, appeared in 1516, edited and revised by Christophorus Marcellus. This fine edition was the first to appear complete with the third part, and wholly illustrated with over eighty woodcuts supplying the prescriptions with a visual accompaniment.

In the Ceremonial such rites as ordination, the assembly and protocols of conclaves, canonization, the Mass, the solemn entrance of Kings and Queens are codified, their liturgy a point of reference for centuries in the life of the Church, and their choreography, scenes and hierarchies, both described and visually represented, remain a fundamental source for historians of liturgy.

This edition is very rare. A note on the front free end-paper refers to the suppression of this book decreed by Pope Leo X, following the appearance of forgeries.

Provenance: Jacques Auguste de Thou (1553 -1617), friend of Montaigne, president of the Parlement de Paris, historian and book collector, obtained the position of canon at Notre Dame and played a central role in the life of the French church. He was one of the negotiators of the Edict of Nantes, and spoke against the principles established in the Council of Trent on behalf of the principals of the Gallican Church. His library counted around 30,000 books and was famed as the most splendid of its time. After de Thou's death, it was acquired by the Marquis de Ménars, then sold to the Cardinal of Rohan in 1706 and inherited by the Cardinal's nephew, the Prince of Soubise (his inscription on the front paste-down).

Adams L-984.



72. PECQUET, Jean. *Experimenta nova anatomica, quibus incognitum hactenus chyli receptaculum, & ab eo per thoracem in ramos usque subclavios vasa lactea detenguntur. Dissertatio anatomica de circulatione sanguinis et chyli motu. Huic secunda editioni, quae emendata est, illustrata, aucta, accessit de thoracis lacteis dissertatio, in qua Io. Riolani responsio ad eadem experimenta nova anatomica refutatur ... Paris, Officina Cramoisiiana, 1654.*

4to, pp. [xvi], 252, [2]; with one full-page engraving and five illustrations in the text; lightly dampstained; a very good copy in contemporary English speckled calf; rubbed, neatly rebacked.

\$4475

PECQUET'S FAMOUS WORK RECORDING HIS DISCOVERY OF THE CHYLE RESERVOIR.

First published at Paris in 1651, this second edition has the important *De thoracis lacteis dissertatio* added. Written against Jean Riolan, the dissertatio is dedicated to Thomas Bartholin, who, on the basis of Pecquet's discoveries, was able to confirm and extend them to cover the entire lymphatic system.

'To understand the genesis of Pecquet's investigations, it is important to remember that when he began them, the great discovery dividing and preoccupying physicians was that of the circulation of the blood. Harvey had announced it in 1628 and returned to it in 1649 in his two letters to Jean Riolan, dean of the Paris faculty of Medicine ...

'Pecquet ... engaged not in the "mute and frozen science" of cadaver anatomy, but in anatomia animata on dogs, cattle, pigs, and sheep. Using a dog that was digesting, he showed the following: 1. If the heart has been resected, pressure on the mesenteric root causes the chyle to spurt into the superior vena cava. 2. The chyle is directed toward the subclavian veins by two paravertebral canals that swell when their distal extremities are ligatured. 3. The origin of the ascending chyliferous ducts is situated in a prevertebral and subdiaphragmatic ampulla - "this sought-after sanctuary of the chyle, this reservoir sought with so much difficulty." 4. The posterior part of Aselli's pancreas is composed of lymphatic ganglia. 5. No mesenteric chyliferous vessel goes to the liver, ... and the interior vena cava, incised above the liver, reveals no trace of chyle. The human thoracic duct was rediscovered by Thomas Bartholin, Rudbeck, and Gayant. With Perrault and Gayant, Pecquet eventually observed the communications of the human thoracic duct with the lumbar veins. Pecquet's discovery was received with great interest and provoked sharp debate, particularly with Riolan' (DSB).

Krivatsy 8759; Waller 7280; Wellcome IV p. 326 (imperfect, lacking pp. 89-96).

FIRST BOOK: 'ULTRA-SHAKESPEAREAN SHAKESPEAREANISMS'

73. PESSOA, Fernando. *35 Sonnets. Lisbon, Monteiro & Co., 1918.*

8vo, pp. [20], text in English; light age-browning, but a fine copy in full red morocco gilt, preserving the original printed wrappers; bookplate of the poet and writer Joaquim Pessoa (b. 1948, unrelated).

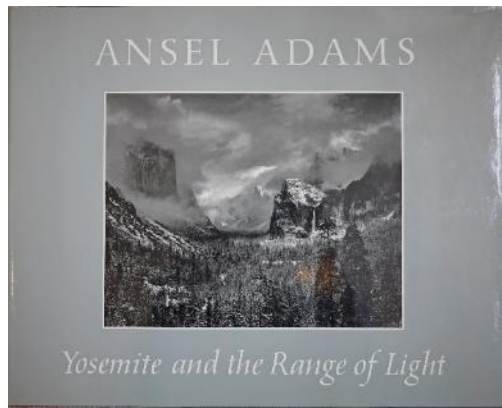
\$9425

First edition, very rare: the first book of the major Portuguese poet of the 20th century. This is one of only five books published by Pessoa during his lifetime: four small booklets of poems in English, and one volume of poems in Portuguese.

Pessoa grew up largely in South Africa after his mother's second husband became Portuguese consul in Durban. He became fluent in English during this time, and developed a love of English literature; his earliest poems were written in English. Although he was virtually unknown when he died of alcohol poisoning at the age of 47, Pessoa had published several pieces in literary magazines, and he left behind a large body of unpublished material, in a big trunk, in the furnished room in Lisbon where he lived for most his life. This work is still being edited and published piece by piece.

35 Sonnets went almost unnoticed in Lisbon where it was published, but it did attract some favourable attention from the British press, and was reviewed by the *Times Literary Supplement*, together with Pessoa's second book, *Antinous*, on 19 September 1918: '...The sonnets, on the other hand, probing into mysteries of life and death, of reality and appearance, will interest many by reason of their ultra-Shakespearean Shakespeareanisms, and their Tudor tricks of repetition, involution and antithesis, no less than by the worth of what they have to say.'

See José Blanco, *Fernando Pessoa: Esboço de uma bibliografia*, 1983. OCLC records copies at the British Library, Cambridge; Harvard, Yale, and Texas only.



74. [PHOTOBOOK.] ADAMS, Ansel. Yosemite and the Range of Light. Introduction by Paul Brooks. Boston, New York Graphic Society, 1979.

Oblong folio, pp. 28, 107 full-page plates and 9 smaller illustrations within the text; **a fine copy in a near-fine dustjacket (two small tears to head); in the original cardboard mailing-box.**

\$2100

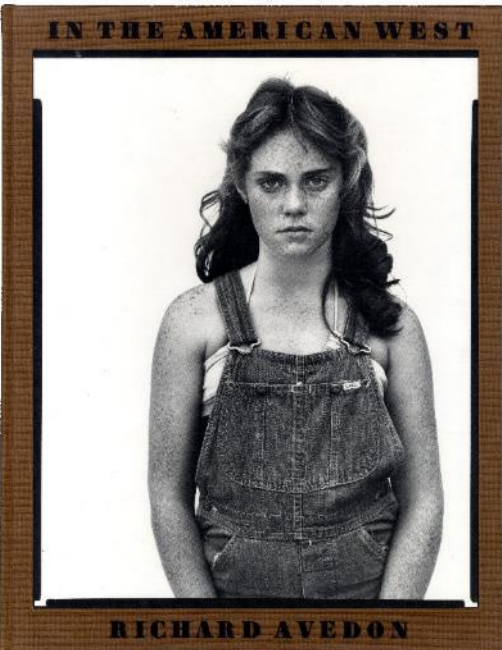
First edition, first printing, **signed by Adams on the title-page**, the culmination of Adams' oeuvre.

75. [PHOTOBOOK.] ANTHONY, Gordon. Ballet. Camera Studies by Gordon Anthony. With an introduction and notes by Arnold Haskell. London, Geoffrey Bles, 1937.

Large 4to, pp. 242, with 96 black & white plates tipped onto beige backing paper, text on cream paper; deckled edges; a very good copy in the publisher's quarter red morocco and cream buckram, gilt, spine slightly rubbed.

\$550

The deluxe edition, no. 77 of 100 copies, signed by Anthony on the half-title verso. There was also a trade edition.



76. [PHOTOBOOK.] AVEDON, Richard. Portraits. Essay by Harold Rosenberg. New York, Farrar, Straus, Giroux, 1976.

Folio, pp. [136], black & white plates, including several foldouts (slightly creased at extremities); white cloth boards, dustjacket (unpriced, small tear to head of spine).

\$475

First edition.

77. [PHOTOBOOK.] AVEDON, Richard. In the American West. New York, Harry N. Abrams, 1985.

Folio, unpaginated; full-page black & white illustrations, no title-page as issued; brown cloth lettered in black and with photographic illustrations on both covers; a fine copy in a fine original plain acetate jacket.

\$1175

First edition, signed by Avedon on the front free endpaper and dated 1990. Avedon does August Sander – a commission by the Amon Carter Museum led to this catalogue of the common man of the American West. Sociologically suspect perhaps, but it is hard to deny the power of these portraits.

Parr & Badger, II, 38.

78. [PHOTOBOOK.] BRASSAÏ. Graffiti de Brassai. Textes et photos de Brassai et deux conversations avec Picasso. Paris, Éditions du temps, 1961.

Large 4to, pp. [2], 43, [1], with 105 pages of black & white plates on laminated paper; white cloth, lettered in black; a very good copy in a good dustjacket.

\$925

First edition in French, first published in Stuttgart in 1960.

79. [PHOTOBOOK.] CLERGUE, Lucien. Poesie der Photographie. Mit einem Vorwort von Jean Cocteau und einer Einführung von Jean Marie Magnan. Cologne, M. DuMont Schauberg, 1960.

Folio, pp. [25], 62, [1]; with an additional lithographic title-page in red, yellow and blue by Picasso; a good copy in the original boards also designed by Picasso.

\$1850

First edition, with a gelatin silver print (a child pointing at an exhibition of four Clergue photographs), folded vertically to make a card, **signed and dated 1962** in blue crayon by Clergue, mounted on yellow paper and tipped on to front endpaper. Child harlequins, abandoned buildings, gypsy camps, flotsam, dead birds, nudes in the surf, rocks, reflections ... Cocteau's contributions are in parallel French and German versions. Clergue and Picasso first met in 1949 and their friendship lasted 30 years. The handmade photographic card inserted by Clergue here echoes the colours and shapes of Picasso's designs for the cover and title-page.

80. [PHOTOBOOK.] CUNNINGHAM, Imogen. Photographs. Introduction by Margery Mann. Seattle, University of Washington Press, 1970.

4to, pp. [28], with 94 black & white plates; some marks to top of book-block; black cloth, illustrated dustjacket; a very good copy.

\$385

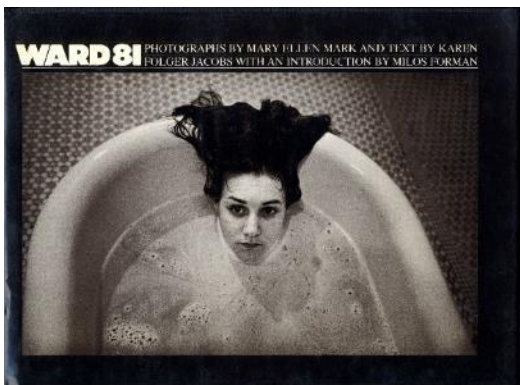
First edition, second printing, **signed by Cunningham**. Despite her importance in the f64 movement, this was Cunningham's first serious monograph.

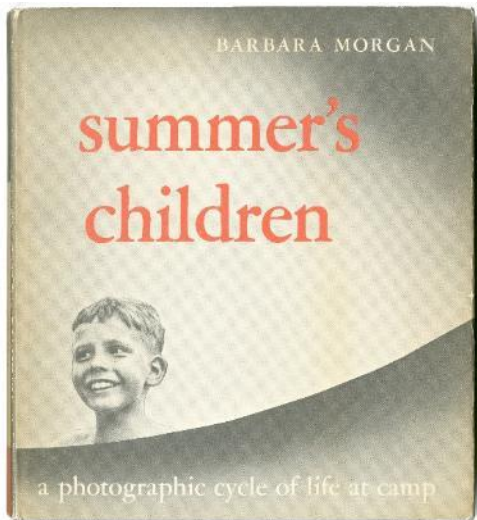
81. [PHOTOBOOK.] MARK, Mary Ellen. Ward 81. New York, Simon & Schuster, 1979.

Oblong 4to, pp. 96; black cloth, pictorial dustjacket; felt-pen mark to lower edge of book-block; very good in a very good jacket (one crease to rear cover).

\$550

First edition – Mark's moving series of portraits taken in the secure female ward of Oregon State Hospital. Mark had first encountered the women there in 1975 on a story about the filming of *One Flew over the Cuckoo's Nest*. She returned the following year and spent 36 days on the ward – Karen Folger Jacobs provided the interviews.





82. [PHOTOBOOK.] MORGAN, Barbara. *Summer's Children ... a photographic cycle of life at camp. Scarsdale, NY, Morgan & Morgan, 1951.*

4to, pp. [160], with black & white photogravure illustrations throughout; a near-fine copy, in the original blue cloth, illustrative paper dustjacket, spine slightly darkened, edges a little rubbed, but very good.

\$550

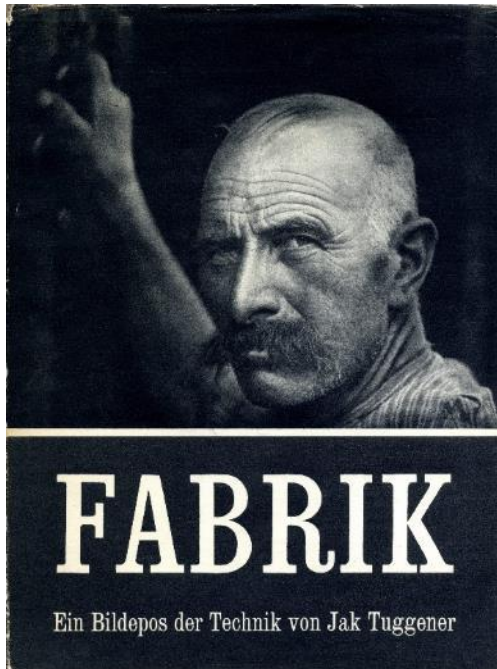
First edition, **inscribed by Morgan 'To Betty and Mary Marshall / with love, / Barbara'** – perhaps subjects featured in the book. *Summer's Children*, the fruit of fifteen years' experience, was Morgan's second book after *Martha Graham: Sixteen Dances in Photographs* (1941). 'Her sensitive photographs, skillfully combined with words, capture the world of youth with heartiness and tenderness, humor and sympathy. *Summer's Children* is a moving interpretation of the magic world of youth' (Beaumont Newhall).

83. [PHOTOBOOK.] SLAVIN, Neal. *Britons. London, André Deutsch, 1986.*

Folio, pp. xv, 48 colour plates; red cloth, pictorial dustjacket; a fine copy in a good jacket (slightly soiled and dustmarked).

\$225

First edition, group portraits 'just slightly on the edge of logic', on a super-large format polaroid camera.



84. [PHOTOBOOK.] TUGGENER, Jakob. *Fabrik. Ein Bildepos der Technik. Erlenbach-Zürich, Rotapfel, 1943.*

Folio, unpaginated; black & white plates; pale stain to front endpaper; pale linen, lettered in red (front cover spotted at extremities); a very good copy, in a very good dustjacket (small chip to head of spine).

\$2250

First edition, an iconic photoessay on man and machine in harmony, published in an industrially progressive (and politically neutral) Switzerland. 'Tuggener moves effortlessly between large-format lucidity and grainy, blurred impressionism, in a book that is a decade ahead of its time' (Parr & Badger). Parr & Badger, I, 144.

85. [PHOTOBOOK.] WEBER, Bruce. *The Andy Book. Tokyo, Shotaro Okada, 1987.*

4to, unpaginated; duotone plates; pictorial stiff-paper wrappers with a French fold, lettered in red (slightly toned, a few small marks but very good).

\$1250

First edition, with the original Japanese translation booklet laid in – a pictorial celebration of the chiselled male in the person of the lightweight boxer Andy Minsker, whose interview text accompanies the images.

BIRTH CONTROL BY CONTRACEPTION

86. PLACE, Francis. *Illustrations and Proofs of the Principle of Population: including an examination of the proposed remedies of Mr. Malthus, and a reply to the objections of Mr. Godwin and others.* London, [Spottiswode] for Longman et al., 1822.

8vo, pp. xv, [1] blank, 280; with tables to text; light spotting to a couple of quires, but a very clean, crisp copy, in contemporary speckled calf, blind-rolled borders to side, rebacked preserving the morocco lettering-piece, with end-papers renewed; edges lightly rubbed.

\$6675

First edition of **the first book to argue for birth control by contraception**, the only book written by the radical reformer friend of James Mill and Jeremy Bentham.

Ricardo received the proofs of this work in September 1821; it was published the following year. More sanguine than Malthus about the reform of the institutions, Place rejected Godwin's inconsistency and defends Malthusian principles. Place launched the first 'neo-Malthusian' campaign for contraception and in 1824-5 he was the organising force behind the successful effort to legalise trade unions.

Goldsmiths' 23493; Kress C.943; *The Malthus Library Catalogue*, p. 134.

THE AGE OF NEWTON

87. PLUCHE, Noël-Antoine. *The History of the Heavens, considered according to the Notions of the Poets and Philosophers, compared with the Doctrines of Moses.* Translated from the French ... by J. B. de Freval, Esq. ... London: Printed [by Samuel Richardson] for J. Osborn ... and sold by C. Rivington, C. Davis, T. Longman, T. Astley, S. Austin [and eight others in London, one in Bath]. 1740.

Two vols. in one, 8vo., with a frontispiece to each volume and twenty-three other leaves of plates depicting inscriptions and carvings on ancient monuments, all mounted in accordance with the instructions to the binder: 'The Bookbinder is desir'd to paste the Cuts (which are the original [12mo.] ones, engraven at Paris), upon an Octavo Leaf, the Size of this Work'; a fine copy in contemporary mottled calf, somewhat rubbed, spine gilt, red morocco label; the Macclesfield copy.

\$1675

First edition in English of *Histoire du ciel considéré selon les idées des poètes, des philosophes, et de Moïse* (Paris, 1739), an attempt to make modern science conform with the teachings of Genesis. There is an extended discussion of 'The world of Newton' (II, 189-224).

The translator, John Baptist de Freval was a friend of Samuel Richardson, who printed this volume; his letter in praise of 'the high-meriting tho' low-descended' *Pamela* prefaced Richardson's novel, which was in the press at the same time as this work.

Sale 266; Wallis, *Newton and Newtoniana*, 403.287.

HERALD OF THE RENAISSANCE

88. POMPONAZZI, Pietro. *Opera.* [Basel, Henricus Petri, 1567].

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

\$11,750

Rare first edition of Pomponazzi's essay *On fate, free will, and predestination* (*De fato... libri V*), published posthumously in this collective edition prepared by his pupil Gulielmus Gratarol.

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

Like the burnt *De Immortalitate*, *De fato* takes its author and readers to a most uncomfortable yet necessary impasse between reason and faith.

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

THE BIRTH OF MORMONISM, A PRESENTATION COPY

89. REMY, Jules Achille [or Ezéchiél]. *A Journey to Great-Salt-Lake City, by Jules Remy, and Julius Brenchley ... ; with a Sketch of the History, Religion, and Customs of the Mormons, and an Introduction on the Religious Movement in the United States ...* London: John Edward Taylor for W. Jeffs, 1861.

2 volumes, 8vo, pp. [2], cxxxi, [1], 508; vii, [1], 605, [3]; steel-engraved portrait frontispieces by Lemaitre (I) and W. Edwards (II), retaining tissue guards, 8 steel-engraved plates by Lemaitre, W. Edwards, et al., and one steel-engraved folding map by Lemaitre after Vuillemin; original purple cloth gilt by Westleys & Co, London with their ticket; a very good copy, uncut, first and last quires in vol. II unopened.

\$2750

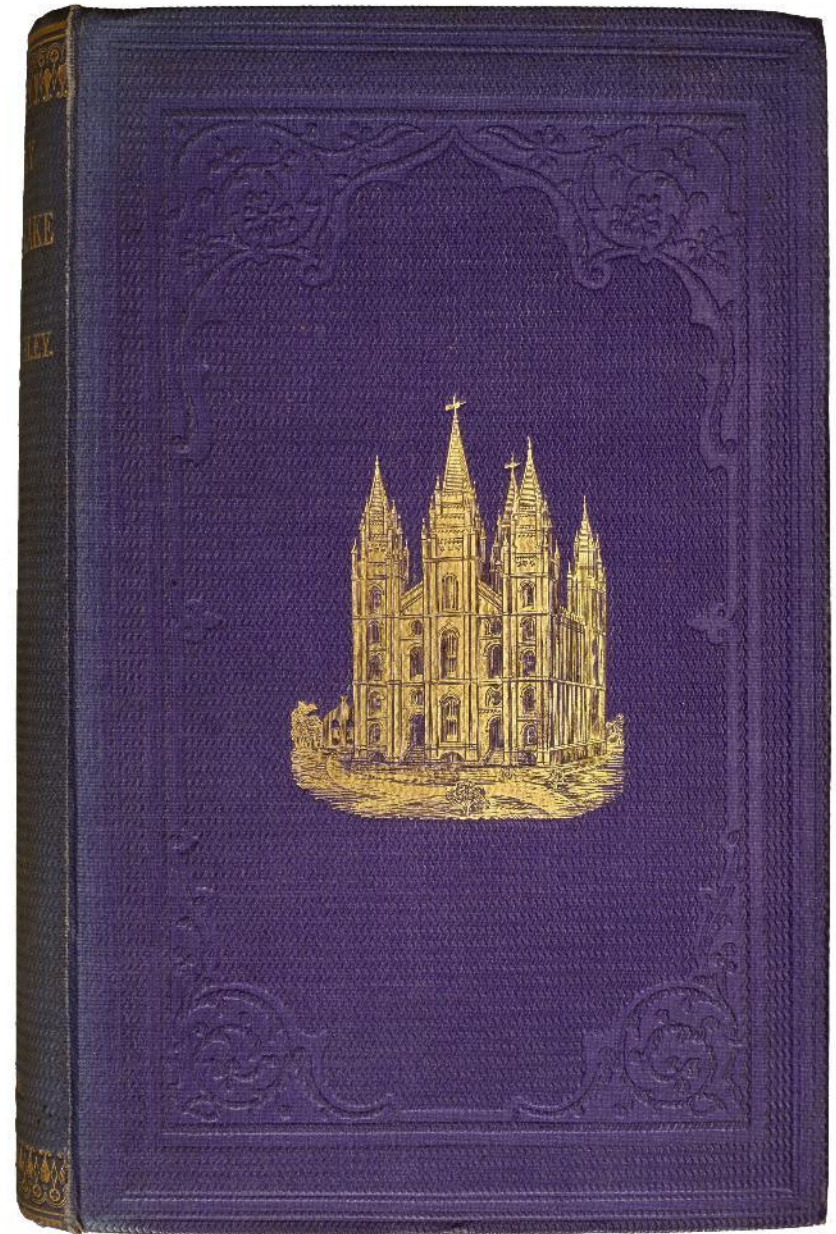
First edition in English of *Voyage au pays des Mormons* (1860), with a clerical presentation inscription '**With Mr Brenchley's compliments**', to Edmund Antrobus of Amesbury (most probably the 3rd baronet, 1818-1899).

Jules Remy (1826-1893) taught natural history at the Collège Rollin in Paris between 1848 and 1850, before pursuing a career as naturalist, traveller and writer. From 1851 to 1855 he travelled to Hawaii, where he learned the indigenous language and met his future travel companion Julius Brenchley (1816-1873).

Brenchley's first exploration of the United States and its Pacific coast from 1849 onwards marked the beginning of a series of travels through the Americas (during which he lived among the indigenous peoples of North America for extended periods of time), Central Europe, the Mediterranean countries, Asia, Russia, and Australasia.

A Journey to Great-Salt-Lake City, based on a trip by Remy and Brenchley in 1855, portrays what was a fairly recent yet forceful development in American and religious culture. The Mormon settlement of Utah had been established under Brigham Young in 1847, while the Salt Lake Temple (depicted in gilt on the upper covers), was still in the planning stages and would not be completed until 1893. The central parts of *A Journey* capture not only the history, faith, and works of the Mormons, but also bear witness to 'a religion at the very moment of its birth' (I, p. viii), and provide a vision of its future development. The work also provides a 'Mormon Bibliography' of publications both by and about the Mormons, up to 1860.

Flake 6867; *Hawaiian National Bibliography* III, 2447; Howes R210; Monaghan, *French Travellers*, 1220; Sabin 69594; Wagner-Camp 364.



90. [ROSICRUCIANISM]. *Fortalitium scientiae, das ist: die unfehlbare, vollkommeliche, unerschätzbliche Kunst aller Künsten und Magnalien, welche allen ... Pansophiae studiosis ... die Brüderschafft des Rosencreutztes zu eröffnen gesandt. [Nuremberg], 1617.*

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

\$7050

First edition of this tract on Rosicrucianism, which purports to have been written by Hugo de Alverda, an imaginary Rosicrucian character.

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

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

91. ROSS, Alexander. *Adventures of the first Settlers on the Oregon or Columbia River: being a narrative of the expedition fitted out by John Jacob Astor, to establish the "Pacific Fur Company"; with an account of some Indian tribes on the coast of the Pacific. London, Smith, Elder & Co, 1849.*

8vo, pp. xv, [1], 352, [16, adverts], with a fold-out map; a clean copy, Preface and adverts uncut, in contemporary blind-stamped red cloth, the odd small ink splodge; spine lettered gilt, sunned and spine-ends bumped.

\$1100

First edition. Alexander Ross (1783-1856) was born in Scotland and immigrated to Upper Canada in the

early nineteenth-century. While working for John Jacob Astor and the Pacific Fur Company he took part in the founding of Fort Astoria, a fur trading post at the mouth of the Columbia River in Oregon.

He writes in his Preface that: 'Having been one of the first commercial adventurers to the Columbia River, and having spent fifteen years of my life travelling among the savage tribes west of the Rocky Mountains, I was induced, from time to time, to note down such incidents and opinions, illustrative of savage life and manners, as appeared to me either new or interesting' (p. iii). This book is based on these notes and also includes the accounts of others on the venture, and a section on Chinook vocabulary at the end of the book.

Sabin 73327; Wheat, *Transmississippi* 635.

92. SACCHI, Giovenale. *Del numero e delle misure delle corde musiche e loro corrispondenze. Dissertazione del P. D. Giovenale Sacchi Bernabita. Milan, [Giuseppe Mazzucchelli (colophon)], 1761.*

8vo, pp. 126; one or two small spots, very mild foxing to final leaf; a very good copy, in contemporary boards, lightly soiled.

\$3525

First edition of Sacchi's first work: a theoretical study of music and acoustic from a mathematical and physical perspective built upon the most innovative eighteenth-century physics. Galilei, Kapler, Newton, Mersenne, and contemporary works on the nature of air form the basis of Sacchi's study of strings and their number, ratio, length and correspondence, as the basis for the solution of the problem of temperament. Sacchi's innovation takes the cue from Newton's parallel treatment of optics and acoustics and his matching of the seven musical tones with seven light bands obtained from a prism. Sacchi suggests matching the seven colours with eleven strings (the twelfth corresponding to the first) instead of seven, to outline a major and minor mode, and provides for each of them a fractional formula.

Sacchi went on to publish other tracts on musical theory, and to become the first biographer of Farinelli.

Riccardi 1/2, p. 406.

COFFEE AND CENSORSHIP

93. [SAMBER, Robert]. *Coffee: a Tale ... London, Printed for H. Curle [i.e. Edmund Curll] ... 1727.*

8vo., pp. [2], iv, vii-xiv, 33, [1]; marginal tears to B1 and B4 not touching text, otherwise a good copy, disbound.

\$2750

First edition, scarce. This verse satire relates in brisk quatrains the story of a corpulent vicar who overreaches his spiritual jurisdiction by attempting to prohibit the drinking of coffee. 'Coffee' is of course a stand-in for anything Samber and his publisher thought the church had no business interfering in, and Curll's 1740 Catalogue called the poem a 'Satire on Ecclesiastical Courts and Church Authority'. Coffee, says the vicar, might be good for 'Clearing the Head', but 'you'll still / Have fresh Heresies spread...'. Perhaps the work's most striking feature is the preface 'written by several hands', which is composed of quotations on justice and religion from a number of authorities, including Chaucer, Hobbes, and 'Satan'.

Robert Samber was a prolific hack writer who frequently worked with the Grub Street printer Edmund Curll. Both men habitually operated on the borders of the law, and in 1725 Curll was prosecuted for libel partially on the basis of works by Samber, including *Ebrietatis Encomium: or the Praise of Drunkenness* (1723). The suppression of the latter provided the occasion for Samber's *Coffee*.

ESTC shows copies at the British Library; Folger, Harvard, Lehigh, Kansas, and Texas. Foxon C 274.

THE FOUNDATION OF STRUCTURALISM

94. SAUSSURE, Ferdinand de. *Cours de Linguistique générale. Lausanne & Paris, Payot, 1916.*

8vo, pp. 336 + errata-leaf; some minor annotations; a good copy in the original printed paper wrappers, edges and joints a little worn, spine split but holding, small loss to foot of spine; signatures 'F Muller(?)' to upper wrapper and first blank, preserved in a cloth box with leather label.

\$3525

Rare first edition. In general the study of language in the 19th century concerns philology. While

Great steps were made at the beginning of that century to put the study of language on a scientific basis, the vital distinction was not made between philology and non-historical linguistics. Saussure made this distinction and gave it its classic formulation. Consequently, for all subsequent linguistics, and especially structuralism, that linguistic theory in which freedom from the influence of philology is most enjoyed, Saussure's position is that of a major thinker and of a founding father.

The text of the *Cours de linguistique générale* was prepared by two pupils of Saussure from his lectures at the University of Geneva and published posthumously.

95. SAY, Jean-Baptiste. *Olbie, ou Essai sur les moyens de réformer les moeurs d'une nation. Paris, Deterville and Treuttel & Wurtz, 'an VIII de la République' [1799-1800].*

[Bound with:]

[ANON]. *Principes politiques, par F. M. S***. Paris, Magimel et al., 1818.*

Two works, 8vo, pp. xii, 132, with an extra leaf inserted after the half-title, bearing an engraved vignette showing a trial scene with a caption; and pp. [2, blank], [ii], 28; fine copies, clean and crisp, **uncut in the original boards.**

\$7850

Presentation copy of the rare first edition of Say's utopia, written in response to a competition organized by the Académie des Sciences Morales et Politiques on the question: 'Quelles sont les institutions capables de fonder la morale chez un peuple?'. Say treats the question from an economic viewpoint, and this work can, in some ways, be seen as a preface to his *Traité d'économie politique* of 1803. The recipient of this copy was the politician Louis Thibault Dubois-Dubais (1743-1834), variously a member of the Convention nationale, and president of the Conseil des Anciens.

The work bound after Say's is an exceedingly rare item, of which one copy only is recorded in OCLC (BNF): a work of political philosophy which places the notion of force/strength at the centre of its examination of governments. The unidentified author sees the dynamics between government and oppositions in terms of physics: if the two opposing forces are equal, inertia is the result. This inertia is what plights many European governments, he claims. His definition of a working and modern state, which he sees as a democracy, consists of 'citizens all equal before the law; a monarch or head who is elected and temporary; a chamber of representatives re-nominated at regular intervals' (transl. from pp. 18-19).

Say: Einaudi 5117; INED 4109; Kress B.4266; Negley 1002; not in Goldsmiths'.

THE ILLUSTRATED QUARTO EDITION IN AN ARMORIAL BINDING

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



8 vols in 5 (vols I-III and VII-VIII bound together), 4to; **with 8 engraved frontispieces, 8 engraved title-pages, and 69 engraved plates, 7 full-page engravings of putti in vols III and IV on blank pages within pagination**, numerous decorative engraved head- and tail-pieces throughout; some very occasional small tears and losses to corners, a few letters lost due to erosion following flower-pressing to VII pp. xii-xiii, some occasional spotting (including on the plates of Charron vol. II and Cassini vol. V), some minor foxing and discoloration, but a very good copy, in contemporary speckled calf with gilt armorial stamp to covers (Meli Lupi di Soragna, see below), gilt edges to sides, panelled spines decorated in gilt, pairs of gilt morocco lettering-pieces on each spine, green bookmarks, marbled endpapers; spine ends of four vols skilfully repaired, extremities rubbed, some abrasions to sides; with the engraved bookplates and stamped shelfmark of the Prince of Soragna to the front paste-downs.

\$9425

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

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

The *Histoire* is rendered visually striking by its numerous soft-ground etched plates in sanguine, mostly executed by Jean-Charles François (1717-1769), one of the inventors of the 'crayon method' in engraving. Volume I of the *Histoire* opens with a portrait of the author, engraved after a painting by François's wife, and thereafter each volume begins with an allegorical frontispiece. Each of the 67 philosophes is depicted in a head and shoulders portrait or, in nineteen instances, by an allegorical figure, in a variety of styles, changing to smaller depictions within frames and architectural borders from vol. III. In this copy Wollaston and Shaftesbury have an engraved portrait as well as an allegorical plate, the former of which appear out of sequence at the end of vols III and IV. The engraved title-pages to vols II, III and IV all have cancel slips pasted over the original engraved text 'Histoire des metaphysiciens', replacing this with 'Histoire des moralistes et des législateurs' (vol. II), 'Histoire des restaurateurs des sciences première partie' (vol. III) and 'Histoire des restaurateurs des sciences seconde partie' (vol. IV).

The gilt armorial stamp adorning the boards represents the arms of the Meli Lupi di Soragna family, tying in with the engraved bookplates inside each volume. Given the date of publication the arms are likely to identify the set's original owner as Prince Federico Meli Lupi di Soragna (1718-1783).

Cohen-de Ricci II, 942; Scrase and Croft, *Maynard Keynes: Collector of pictures, books and manuscripts* (1983), no. 92, p. 91.

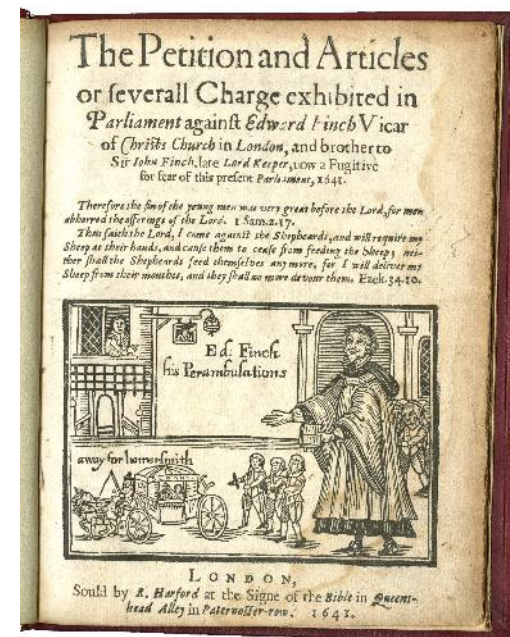
97. [SCANDALOUS PRIESTS.] PETITION AND ARTICLES (The) or severall Charges exhibited in Parliament against Edward Finch Vicar of Christs Church in London, and Brother to Sir John Finch, late Lord Keeper, now a Fugitive for Fear of this present Parliament, 1641 ... London, Sould by R. Harford ... 1641.

Small 4to., pp. [2], 14, with a large woodcut on the title-page of 'Ed. Finch his Perambulations'; fore-edge lightly dampstained throughout; else a good copy, modern leather binding.

\$1175

First edition. The royalist divine Edward Finch became vicar of Christ Church, Newgate, in 1630. Ten years later a number of his parishioners petitioned the Long Parliament for his removal because of popish practices, preaching in a surplice, placing the communion table altar-wise, and hindering the delivery of sermons on the anniversary of the Gunpowder Plot. He persistently neglected his duties, exacted 'unjust and excessive Fees for Burials', frequented taverns and alehouses, and kept company with lewd women. Called to give the Sacrament to a dying parishioner he was so drunk that 'he was not able to pronounce the Lords Prayer'. Walker's *Sufferings of the Clergy* refers to Finch as the first of the clergy to be ejected from their livings during the parliamentary campaign to replace suspect priests with a learned, preaching ministry (*Walker Revised*, p. 47). Finch died in 1642 but not before publishing *An Answer to the Articles* in his own defence.

Wing E 2157.



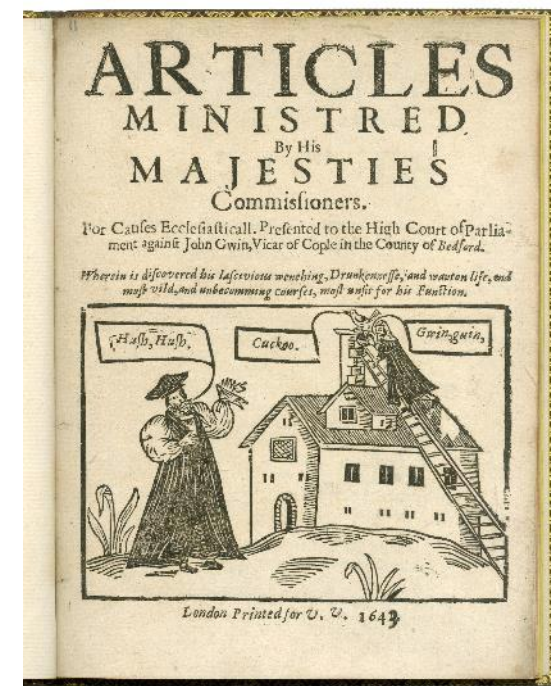
98. [SCANDALOUS PRIESTS.] ARTICLES MINISTRED by his Majesties Commissioners. For Causes Ecclesiasticall. Presented to the High Court of Parliament against John Gwin, Vicar of Cople in the County of Bedford. Wherein is discovered his lascivious Wenching, Drunkenesse, and wanton Life, and most vild, and unbecomming Courses, most unfit for his Function. London, Printed for V.V. 1641 [overprinted to read 1643.]

Small 4to., pp. [8], with a large woodcut vignette on the title-page – a man (Gwin) collects cuckoos' eggs atop a church, calling 'Gwin, guin', and another calls up to him 'Hush, Hush'; a fine copy in full mottled calf by Riviere.

\$1875

First and only edition, assembling an extraordinary list of improprieties apparently committed by the 'delectably disgraceful vicar' John Gwin (John Weatherford, *Crime and Punishment in the England of Shakespeare and Milton*, 2001). Gwin is regularly drunk and disorderly, 'carousing and drinking Ale, Beere and Tobacco' most of the week, and even till midnight on a Sunday; he has committed adultery with several women including his sister-in-law, also on a Sunday, and has boasted widely of this; he has made attempts on the virtue of two sisters on fair day in Bedford; he 'had carnal use of his wives body' in the presence of a very embarrassed visitor; he has acted the bawd to his own wife; he has sung the liturgy while drunk, intermixed with lascivious songs; he rails against authority and his parishioners in verses and sermons; and he wilfully alters the form of the psalms to his own purpose. 'He hath been, and is a shame, and scandall to the Ministry, and to his profession and calling.'

ESTC makes no mention of the overprinted date. Gwin (b. 1605) was not sequestered until 1645; perhaps the pamphlet was reissued in 1643 in a renewed campaign against Gwin. Wing G 2281; Thomason E.177[20].



99. SOVIET SCIENCE FICTION – A COLLECTION. 1949-1973.

A diverse collection of 46 works of Soviet Science Fiction, written between 1949 and 1973 in all corners of the Soviet Union, with eye-catching cover designs, illustrations and endpapers by notable contemporary artists, and set everywhere from the bottom of the sea to the furthest reaches of outer space.

\$47,500

‘Science Fiction’, or rather ‘Science Fantasy’, as it is in Russian, emerged in the Soviet Union in the 1920s, and continued to evolve in complexity over the years that followed. With scientific endeavour and excellence at the heart of Soviet philosophy, that science should have become a mainstay of popular fiction is unsurprising.

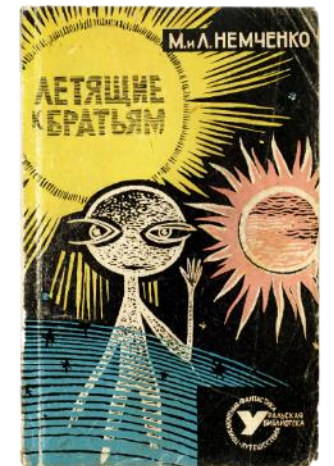
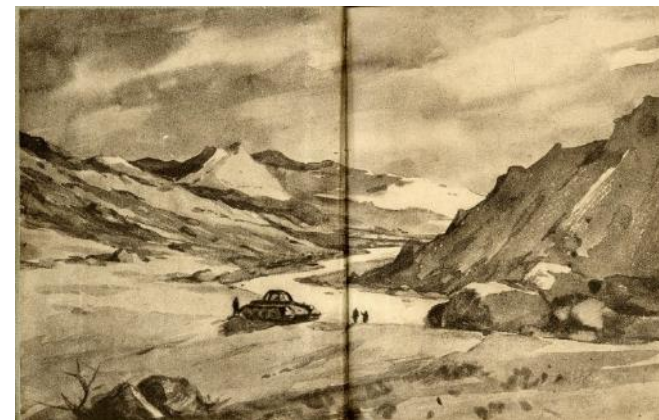
The arrival of the Space Race era in the 1950s saw authors take new inspiration from the spate of extraordinary technological advances, and promote the tropes of space travel, extra-terrestrial exploration and alien life. Alongside this came literary explorations of all manner of scientific disciplines, from cryogenics to hydroponics.

The present collection provides a microcosm of this most exciting of eras from many standpoints, scientific and literary, ideological and sociological, coupled with a strong graphic and illustrative tradition. For the most part these texts were written with a target audience of children and young people. Included are contributions from Arkady and Boris Strugatsky, Parnov, and Emtsev, ‘among the most able’ authors at a time of explosive creative output (Terras, *Handbook of Russian Literature*, p. 500), the Strugatsky brothers being ‘the most satisfying from a literary point of view’.

Our texts were not just produced in Moscow and Leningrad, but all over the Soviet Union, from Vladivostok in the East to other Soviet nations including Armenia and Azerbaijan, meaning they were written by individuals at the heart of their respective scientific communities, often by scientists themselves. Amongst the most scientifically significant of the authors in our present collection is Nikolai Amosov, the first to carry out a heart valve transplant, and innovator of many other medically significant ideas. The oceanologist Gavril Biriulin sets his tale *Sea and Stars* (1962) underwater, and has crops growing on pontoon islands; in *Children of the Earth* (1960) Georgii Bovin, the engineer responsible for the escalator tunnels of the Moscow metro, sends an atomic jet-powered space craft to Venus in a work remarkable for its accurate cosmographical data. Iakov Levant’s *Cosmic Key* (1963) centres around Soviet agronomists and biophysicists focussed on making barren saltmarshes and sands into fruitful land, echoing the author’s own research in the Central Asian desert.

Some works fashion ideal Communist societies, others test the boundaries with post-Communist settings, or explore artificial intelligence (Dneprov), biochemical weaponry (Rosokhovastsky), and videophones and cybernetic assassins (Emtsev).

Please ask for a full list of contents.



'HAD WE LIVED, I SHOULD HAVE HAD A TALE TO TELL OF THE HARDIHOOD, ENDURANCE AND COURAGE OF MY COMPANIONS WHICH WOULD HAVE STIRRED THE HEART OF EVERY ENGLISHMAN'

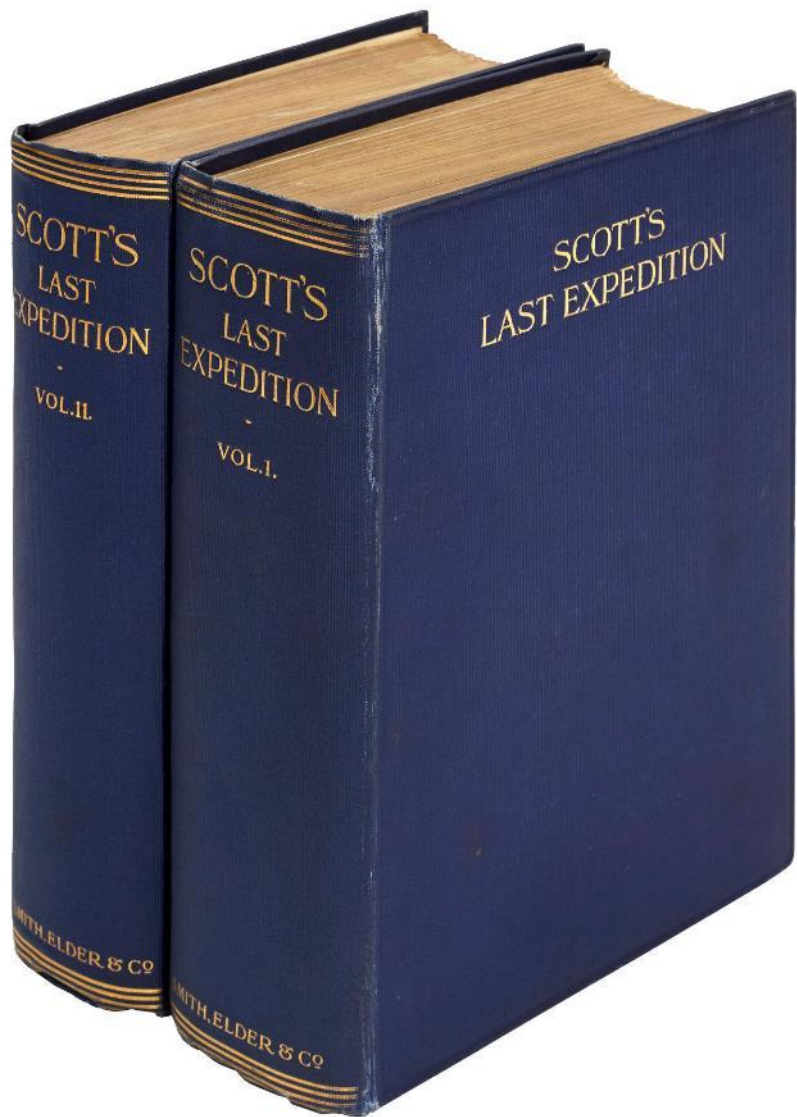
100. SCOTT, Robert Falcon. *Scott's Last Expedition ... Vol. I. Being the Journals of Captain R.F. Scott ... Vol. II. Being the Reports of the Journeys & the Scientific Work Undertaken by Dr. E.A. Wilson and the Surviving Members of the Expedition. Arranged by Leonard Huxley with a Preface by Sir Clements Markham. London: Spottiswoode and Co. Ltd. for Smith, Elder & Co., 1913.*

2 volumes, 8vo (236 x 164mm), pp. I: [2 (blank l.)], xxvi, 633, [1 (blank)], [2 (publisher's advertisement)]; II: xvi, [2 (blank, 'The Barrier Silence')], 534, [2 (blank l.)]; titles printed in red and black, photogravure portrait frontispieces of Scott and Edward A. Wilson by Emery Walker after Harrington Mann and E.J. Wilson, retaining tissue guards, 6 photogravure plates by Swan after Edward A. Wilson with printed tissue guards, 18 colour-printed plates after E.A. Wilson (17) and Herbert G. Ponting (one) with tissue guards, 178 monochrome plates, some toned, 2 folding and 3 double-page, after Scott, Ponting, Frank Debenham, C.S. Wright, Trygve Gran, Raymond Priestly, et al., 2 facsimiles, one single- and one double-page, 8 folding maps bound to throw-clear, one colour-printed, illustrations, diagrams, graphs, tables, and plans in the text; some variable, generally light spotting; original blue ribbed cloth, upper boards with blind-ruled borders, titled in gilt on the upper boards, the spines lettered and ruled in gilt, top edges gilt, others uncut, some quires unopened; extremities very lightly rubbed and chipped, nonetheless a very good set in the original cloth.

\$1425

First edition. *Scott's Last Expedition*, the official account of the 1910-1913 British Antarctic Expedition, is composed of Scott's edited journal from 26 November 1910 to 29 March 1912 (volume I) and the expedition accounts and scientific reports by Cherry-Garrard, Campbell, Tayler, Evans, and Atkinson (volume II). 'Scott kept his diary until 29 March 1912, the last – or nearly the last – day of his life. His writing contains by far more personal commentary about himself and his men than was contained in *The Voyage of the 'Discovery'*, and he achieved those great literary moments characterizing that former work, even early in the course of the expedition when he had so many preoccupations that most leaders might have transferred to their journals only the simplest notations. Without a doubt, Scott would have written a book about the expedition had he survived it. He could not have realized until the return from the pole that his diaries would have to stand as his sole attestation. So much has been said of Scott's writings that to say more would be superfluous – it is sufficient to state that Scott's eloquent prose propelled him into the realm of greatness despite his flaws. What Scott wrote at the end of his life was an inspiration in meeting death with supreme dignity, and his words entreat reading again and again. One does not have to wonder why *Scott's Last Expedition* has gone through so many editions and printings: few stories of exploration touch the soul so deeply' (Rosove p. 357). Following the death of Scott and his surviving comrades Wilson and Bowers on or about 29 March 1912, their tent was discovered by E.L. Atkinson on 12 November 1912, and their bodies were recovered, together with Scott's papers, which included his diary and 'Message to the Public', which explained the difficulties that the expedition encountered and concludes with the famous words, 'Had we lived, I should have had a tale to tell of the hardihood, endurance and courage of my companions which would have stirred the heart of every Englishman. These rough notes and our dead bodies must tell the tale' (I, p. 607).

Conrad p. 188; NMM I, 1104; Rosove 290.A1; Spence 1056; Taurus 77 ('undoubtedly the most widely known of all Antarctic expeditions and publications').



101. SERA, Domenico da (called Il Franciosino, also known as Dominique CELLE). *Opera nova composta per Domenico da Sera detto il Franciosino: dove si insegna a tutte le nobili & leggiadre giovanette di lavorare di ogni sorte di punti: cusire: reccamare, & far tutte q[ue]lle belle opera: che si appartengono alle vertuose fanciulle: e quai si dilettono di far co[n] le sue mani alcuna gentilezza: & e anchora molto utile a gli tessadri: che sogliono lavorare di seta. Venice, Matteo Pagano and Guglielmo da Fontaneto di Monferrato, 1543.*

4to, ff. [23], probably lacking one leaf (see below); title within elaborate woodcut border incorporating a scene of women engaged in needlework, with 44 full-page woodcut patterns for embroidery work; some light staining and soiling, one woodcut fractionally shaved at fore-edge, another strengthened by hand at an early date, a few tiny wormholes, but a very good copy in brown morocco, top edges gilt, by Fikentscher of Leipzig, 1922.

\$14,950

First Pagano-Fontaneto edition of an **extremely rare Renaissance embroidery pattern-book**. First published in French in 1531, this is the most complete of only three recorded copies of this edition, apparently the first to be published in Italy.

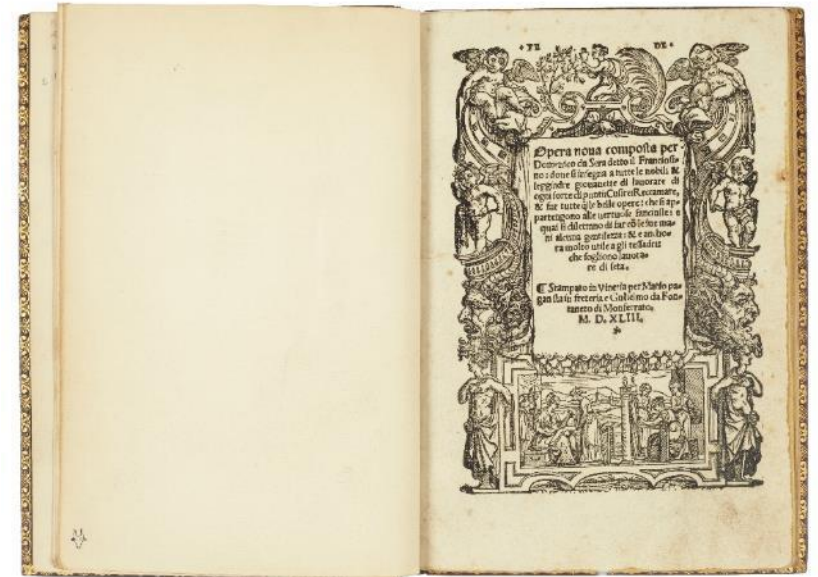
All editions of Sera's book are very rare. The present Venice edition appears to have been preceded only by 1531 and 1532 Lyon editions. A 1546 Venice edition, also printed by Pagan and Fontaneto di Monferrato (and therefore probably a reissue of the present work), has 24 leaves and a total of 46 woodcuts, suggesting that the present copy lacks a leaf bearing two woodcut designs.

The second design in the book is particularly notable, as it is a typical 'sampler' pattern, with large and small alphabets, like those that every well brought-up little girl made well into the nineteenth century. The final woodcut, representing a blank piece of fabric mesh, is no doubt intended for the user to create her own design.

The author was a Frenchman from Toulouse, whose name appears in its original form only on the first edition. He lived in Italy, Spain, and Germany, and apparently italianized his name to 'da Sera'.

Provenance: bookplate of the bookseller and publisher Leo S. Olschki (1861–1940); subsequently (1961) with H. P. Kraus.

Lotz 69e; Sander 6448, citing only the Victoria & Albert Museum copy (ff. [20] only) and a copy sold at the Graupe sale in Berlin in 1925 (ff. [22] only). OCLC records the V & A copy only. Of the earlier editions, OCLC records one copy of the first edition (Bibliothèque nationale, incomplete) and none of the second; Lotz records two copies of the first edition (Berlin, Kunstbibliothek and Paris, Ecole des Beaux-Arts), and a single copy of the second which appeared in a French bookseller's catalogue in 1933. Mortimer 470 records the 1546 Venice edition (OCLC locates only the Harvard copy).



SCEPTICISM

102. SEXTUS EMPIRICUS. Adversus mathematicos, Hoc est, adversus eos qui profitentur disciplinas ... Graecè nunquam, Latinè nunc primùm editum, Gentiano Herveto Aurelio interprete. Eiusdem Sexti Pyrrhoniatarum hypotyposeon (graece) libri tres ... Interprete Henrico Stephano. Accessit & Pyrrhonis vita, ex Diogene Laertio ... Item, Cl. Galeni contra Academicos & Pyrrhonios, D. Erasmo Roterodamo interprete. Paris, Martin Le Jeune, 1569.

2 parts in one vol., sm. folio, pp. 398, 399-583, (I) + 15 ll. index; separate title-page to both parts with woodcut printer's device; some browning, principally in the last few gatherings, but a very good copy in the original limp vellum lettered in MS.

\$5880

First collected edition of Sextus Empiricus (fl. AD 200), the only sceptic philosopher of antiquity whose works have survived. It includes his two major works, the *Pyrrhonian Hypotyposes* (or *Outlines of Pyrrhonism*), which had appeared in 1562 and the *Adversus mathematicos* (or *Against the Professors*) which appears in print here for the first time.

The rediscovery of Sextus' writings in the sixteenth century had a major impact on Renaissance thought. It is from Sextus that Montaigne derived his motto *Que sçay-ie?* ("What do I know?") and the other sceptical formulas with which he adorned the rafters of his library; and it was from Sextus that he borrowed freely in the famous essay, the *Apologie de Raymond Sebonde*, in which he gave fullest expression to his scepticism. Truth depends on the enquirer's viewpoint: "When I play with my cat, who knows whether she is amusing herself with me, or I with her?"

The book was printed in Paris for the Paris bookseller Martin Le Jeune, but part of the edition was taken up by Christopher Plantin and issued in Antwerp under his imprint (see *below*).

A PRESENTATION COPY OF 'THE MOST LUXURIOUS PUBLICATION TO HAVE APPEARED DURING THE "HEROIC AGE" OF ANTARCTIC EXPLORATION'

103. SHACKLETON, Sir Ernest Henry. The Heart of the Antarctic. Being the Story of the British Antarctic Expedition 1907-1909 ... With an Introduction by Hugh Robert Mill ... & an Account of the First Journey to the South Magnetic Pole by Professor T.W. Edgeworth David. London: Ballantyne & Co. Limited for William Heinemann, 1909.

4to (268 x 223mm), 3 volumes; with 2 mounted photographic frontispieces from photographs with printed tissue guards, **that of Shackleton inscribed beneath his portrait 'Yours sincerely / Ernest Shackleton / Oct. 1911'**, 12 mounted colour-printed plates with printed tissue guards, and 200 monochrome plates, including 4 double-page; 3 folding colour-printed maps, and one folding panorama loose as issued in a pocket in vol. II; illustrations, diagrams and plans, some full-page, titles printed in ochre and; original full vellum (vol III quarter vellum), upper boards blocked in gilt; top edges gilt, others uncut, brown silk markers; in Vol. III, a bifolium with woodcut of 'The British antarctic expedition 1907 1909' on two pages above the signatures of 15 members of the Shore Party and Mackintosh, 4 colour-printed portraits after George Marston mounted on thick grey paper, and 6 etchings after Marston.

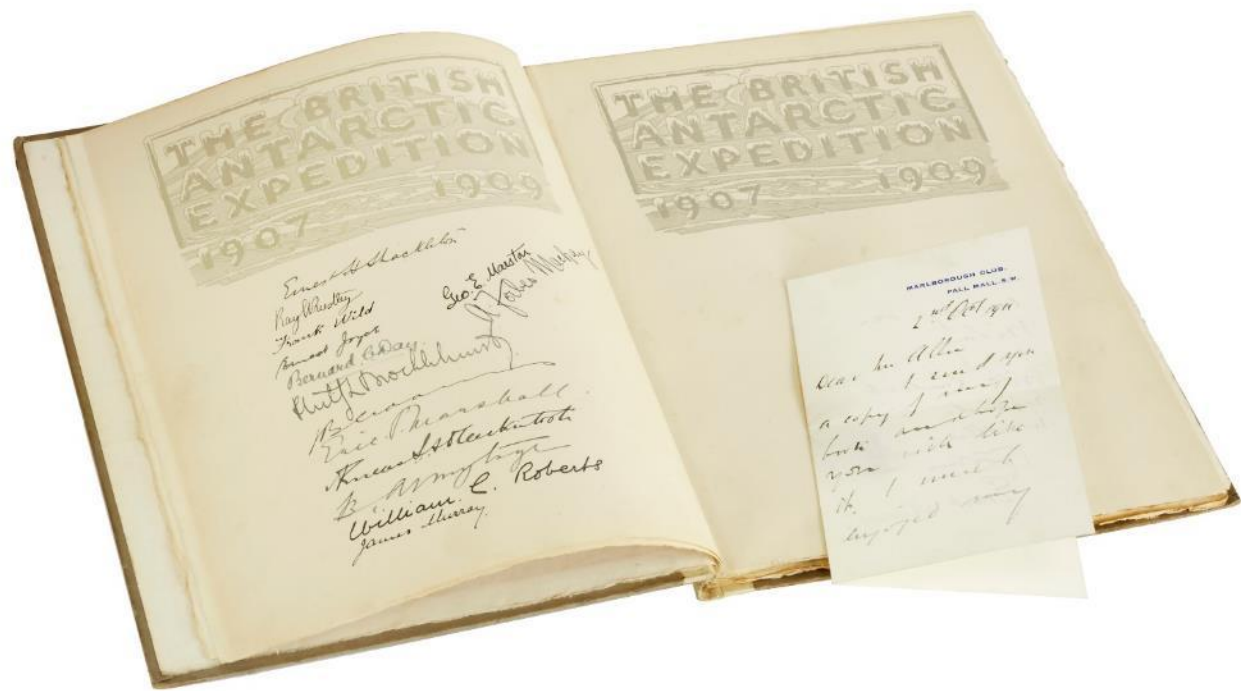
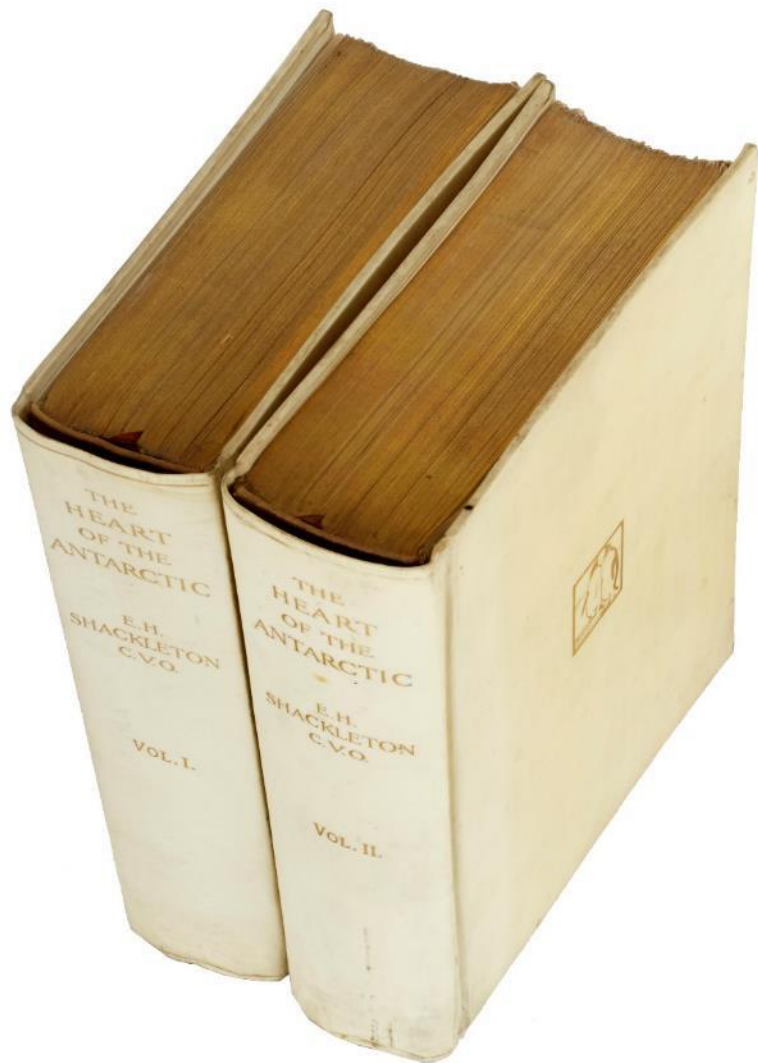
\$47,500

First edition, de luxe issue, no. 5 of 300 sets, including the first and only edition of *The Antarctic Book*, **with an autograph letter, signed, from Shackleton** presenting the set to the collector and mining magnate Leopold Albu dated 2 October 1911.

'The three-volume special edition [of *The Heart of the Antarctic*] is **one of the most handsome productions in the Antarctic canon**. Nothing was spared by the publisher and printer to style the volumes as beautifully as possible ... The full-page photographic plates are outstanding [...] Marston's watercolors are vibrantly reproduced, each mounted on a sheet of thick, brown paper with a titled tissue guard. *The Antarctic Book* possesses the coup – a double page signed by all members of the shore party' (Rosove). *The Antarctic Book* contains Shackleton's poem 'Erebus' and Douglas Mawson's 'Bathybia' (both extracted from *Aurora Australis*) and is illustrated with four portraits of members of the Southern Party – Ernest Shackleton, Jameson Boyd Adams, Eric Marshall, and Frank Wild – and six etchings after Marston.

The Heart of the Antarctic was published in autumn 1909, and Shackleton spent the last months of 1909 and most of 1910 travelling abroad and lecturing; presumably for this reason, we can trace no presentation copies of the work until 1911.

Conrad p. 148; Rosove 305.A2; Spence 1096; Taurus 57 ('the most luxurious publication to have appeared during the "heroic age" of Antarctic exploration, recording the exploits of the one British expedition to have been crowned with popular success, and signed by all members of the shore party').



THE LIVORNO FIRST EDITION IN BOARDS

104. [SHIRLEY, James]. *The Coronation a Comedy. As it was presented by her Majesties Servants at the private House in Drury Lane. Written by John Fletcher. Gent. London, Printed by Tho. Cotes, for Andrew Crooke, and William Cooke ... 1640.*

Small 4to., pp. [72], lightly washed but a very good copy in modern sprinkled calf, morocco label, by Bernard Middleton.

\$5650

First edition. When the theatres were closed for plague in 1636-1637 the company for which Shirley was in effect house dramatist, Queen Henrietta's Men, were forced to sell off their stock of plays to the booksellers. As a result a number of Shirley's plays appeared in print in the late 1630s, including *The Coronation*, misattributed to his earlier contemporary, John Fletcher. It is not clear how the confusion occurred, but Shirley was in Dublin and no author was specified when the play was entered in the Stationers' Register in 1639. Earlier, when the Master of the Revels had licensed the play in 1634/35, it was described as Shirley's, and his authorship was asserted again in a catalogue in *Six New Plays* (1653), where it is described as 'falsely ascribed' to Fletcher.

Shirley, representing the last generation of English Renaissance dramatists, was 'the master of many techniques, his mind ... stocked with the formulae and devices of his predecessors' (G. K. Hunter). Nowhere is this seen more clearly than in *The Coronation*, an impossibly complicated verse tragi-comedy of cross purposes, jealousies, and romantic misunderstandings. Sophia, the Queen of Epire, is a minor and Cassander, the regent of the country (prophetically-named Lord Protector), anticipates that she will marry his son. But then the nephew and the son of two feuding courtiers are revealed as Sophia's missing brothers, princes of Epire in disguise, and each in turn assumes the throne as rightful king, displacing Sophia. Meanwhile the tangled subplot of romantic deceptions unwinds and we end with a pending coronation and two happy unions.

STC I1072; Greg 572(a).

105. SHELLEY, Percy Bysshe. *The Cenci. A Tragedy, in five Acts ... Italy. Printed for C. and J. Ollier ... London. 1819.*

8vo., pp. [2], xiv, 104, with the initial blank, **uncut in the original blue-grey boards**, drab paper spine; tear to front joint, corners somewhat worn, but an exceptional copy, from the library of Simon Nowell-Smith.

\$9025

First edition, one of only 250 copies printed for Shelley at Livorno (Leghorn) and then sent to Ollier, his publishers, for sale in London. Shelley arranged for the printing himself, as he told Peacock, because in Italy 'it costs, with all duties and freightage, about half of what it would cost in London'. Despite the desire to save money the paper and printing are of very high quality.

Shelley had been fascinated with the 'fixed and pale composure ... exquisite loveliness and deep sorrow' of the tragic Beatrice Cenci in Guido's portrait, which he saw in the Palazzo Colonna in Rome in 1818. The portrait fired his imagination and produced the most-enduring of Romantic verse dramas. It is 'totally different from anything you might conjecture that I should write; of a more popular kind ... written for the multitude'. Perhaps only Shelley would have chosen the themes of atheism and incest for a play with which he expected to please the 'multitude'.

Thomas Love Peacock's efforts to procure the presentation of the play at Covent Garden were unsuccessful. It was first staged in a single private performance on 7 May 1886 – Robert Browning's birthday – under the auspices of the Shelley Society, with Browning as the guest of honour.

Buxton Forman 56; Granniss 50.

THE MOST ICONIC IMAGE IN THE HISTORY OF SLAVERY

106. [SLAVE TRADE.] Plan and sections of a slave ship / Description of a slave-ship. London, James Phillips, 1789.

Broadside, 530 x 680 mm, line engraving with aquatint, with text in letterpress; upper and lower edges untrimmed, **four corrections to text in a contemporary hand** (see below); carefully washed, faint shadow from when once mounted, four short tears at edges (one just entering text, all discreetly repaired without loss), generally in very good condition and printed on strong paper.

\$106,000

Hitherto unknown and apparently unique version of the extremely rare engraving of the slave ship Brookes with its closely packed cargo of 482 slaves. This powerful image has not only become a symbol of the abolitionist movement but also a cultural icon that has been widely reproduced and adapted.

The image of the *Brookes* was first designed as a crude engraving entitled *Plan of an African Ship's Lower Deck with Negroes in the proportion of only One to a Ton*. Produced by the Plymouth Committee of the Society for Effecting the Abolition of the Slave Trade in December 1788, it was published in two formats in Plymouth early in 1789, as a small plate within a pamphlet, and subsequently as a broadside.

James Phillips, the Quaker printer and founding member of the London-based Society for Effecting the Abolition of the Slave Trade (SEAST), immediately recognised the potential of the image but believed that the implementation of the concept in Plymouth left room for improvement. He noted that “while the original Plymouth engraving had been ‘a happy thought’, it had not been ‘correctly executed’”. ‘The slaves which ought to be 6 feet long’, he explained, ‘i.e. the men, in some parts are not above 3 – unless others may be supposed to be 10 or 12” (Oldfield, p. 60).

Later in 1789 Phillips and his London committee members took over where their colleagues in Plymouth left off. They invested heavily in two new versions of the image – one a woodcut and another a ‘deluxe’ engraving on copper. The result was “an ‘improved’ plan, which not only contained a view of the lower deck but also longitudinal and cross sections of the whole vessel, rendered with an exactitude that, as Marcus Wood has pointed out, owed a great deal to navigational and ship drawing” (ibid.). The impact of the image was immediate: ‘the plan and description of the slave ship Brookes rapidly became one of the most effective pieces of abolitionist propaganda, a visual cue or shorthand whose ability to shock and provoke helped to make abolition a matter of pressing international concern’ (ibid., p. 62).

Only 15 copies of the woodcut are known to survive. **The engraving is even more rare – we can trace only one other copy**, at Harvard. (ESTC records a second at Massachusetts Historical Society, but this is in fact a copy of the woodcut.)

Comparison with the Harvard copy shows substantial differences: there the text appears below the images, while here it is on the right. There are also four textual differences between the Harvard copy and ours. Ours follows the text of the woodcut, but with four manuscript corrections to numerical figures. These changes are incorporated in print in the Harvard copy. The evidence therefore suggests that our copy is a ‘proof pull’ that functions as an intermediary step between the woodcut and engraving.

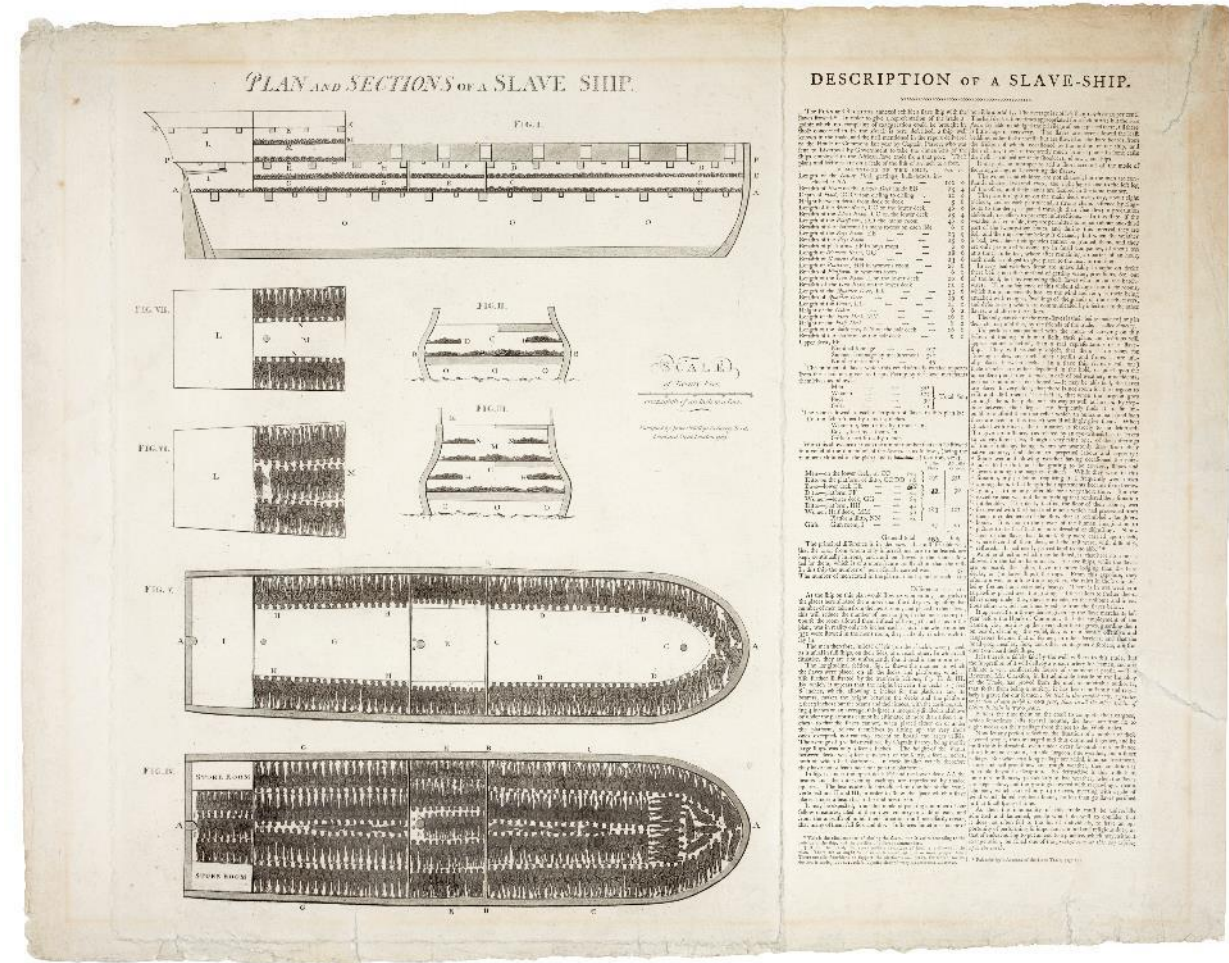


FIG. V.

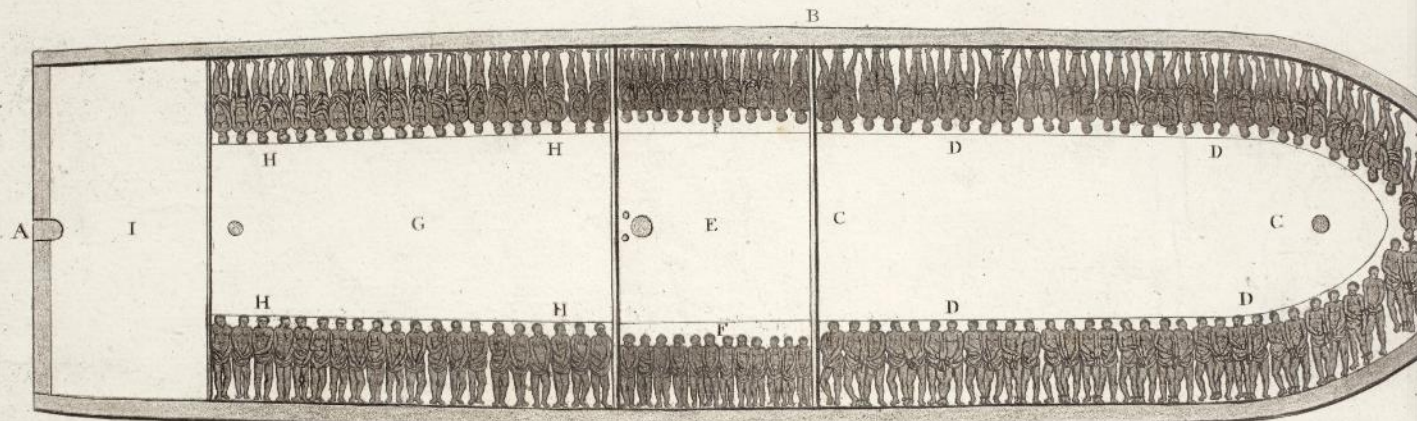
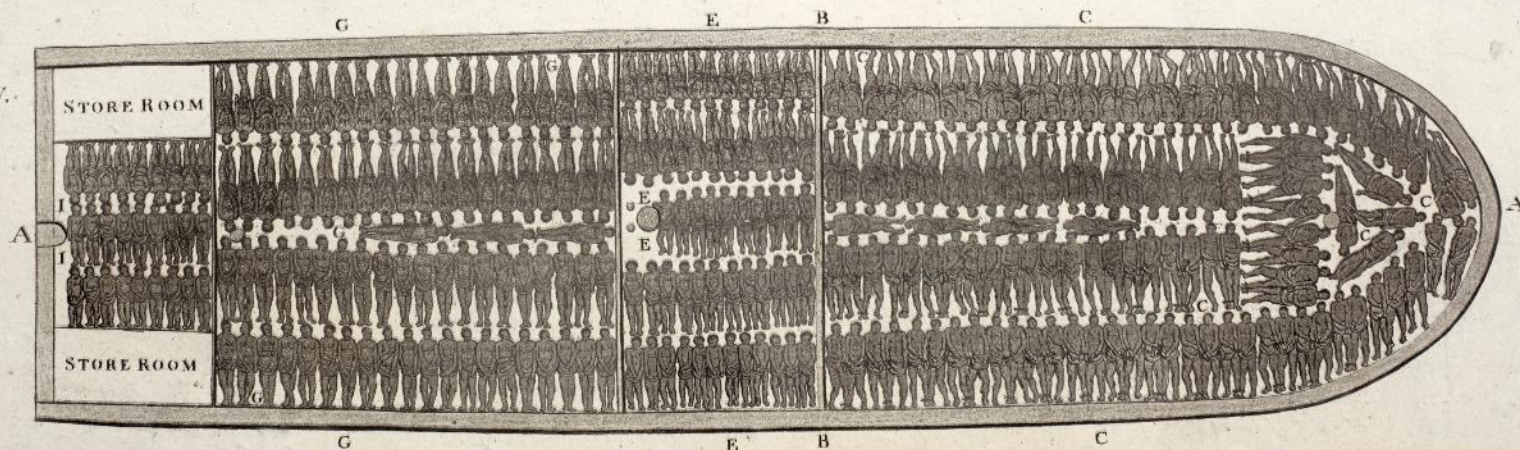


FIG. IV.



To the Men 6 feet by 1 foot 4 inches.
 Women 5 feet 10 in. by 1 foot 4 in.
 Boys 5 feet by 1 foot 2 in.
 Girls 4 feet 6 in. by 1 foot.

With this allowance of room the utmost number that can be stowed in a vessel of the dimension of the *Brooks*, is as follows, (being the number exhibited in the plan) and is less than $1\frac{1}{2}$ to a ton, viz. †

	On the Plan.	Actually carried.	
Men—on the lower deck, at CC	124	} 190	} 351
Ditto on the platform of ditto, CC DD	66		
Boys—lower deck EE	—	} 82	} 90
Ditto—platform FF	24		
Women—lower deck, GG	—	} 183	} 127
Ditto—platform, HH	40		
Women Half deck, MM	—	} 27	} 41
Platform ditto, NN	24		
Girls Gun room, I	—		

General total 459 609

The principal difference is in the *men*. It must be observed, that the *men*, from whom only insurrections are to be feared, are kept continually in irons, and must be stowed in the room allotted for them, which is of a more secure construction than the rest. In this ship the number of men actually carried was — 351
 The number of men stated in the plan at 1 foot 4 inches each 190

HIS PHILOSOPHICAL MASTERPIECE

107. [SPINOZA, Benedict de]. *Opera posthuma, quorum Series post Praefationem exhibetur*. [Amsterdam, Jan Rieuwertsz,] 1677.

Small 4to, pp. [x1], 614, [32] index, [2], 112, [8]; without the engraved frontispiece portrait, which was produced separately and 'which is found in only a very small number of copies' (Wolf); woodcut vignette on title; some light toning to a few pages, else a fine, crisp copy in recent leather-backed boards apparently commissioned by A.N.L. Munby; contemporary ownership inscription of Samuel Parr to the title-page.

\$16,650

First appearance of Spinoza's *Ethics*, his philosophical masterpiece, in the first edition of the *Opera posthuma*, which 'have served, then and since, with the *Tractatus Theologico-Politicus*, to immortalize his name' (PMM 153).

The collection was published by Jan Rieuwertsz, an Amsterdam bookseller and friend of Spinoza, and edited by him together with the merchant Jarig Jelles, who probably wrote the preface. It contains the first publication of the *Ethics*. The remainder comprises the *Tractatus Politicus* – his last, unfinished production, which develops a theory of law and government akin to that of Hobbes; the *Tractatus de Intellectus Emendatione*, also unfinished; a selection of letters – restricted, owing to the dangers of publishing correspondence on questions of politics and theology; and, after an index, a *Compendium Grammatices Linguae Hebraeae*, paginated separately. The *Opera Posthuma* do not amount to all the previously unpublished works of Spinoza: the *Treatise on the Rainbow* is missing – it was thought lost, and not published until 1687 – as is the early *Tractatus de Deo et Homine Eiusque Felicitate*, which prefigures the *Ethics*.

'The most conspicuous idea of Spinoza's philosophy is that there is only one substance, the infinite divine substance which is identified with Nature; Deus sive Natura, God or Nature. And a striking feature of this philosophy as it is presented in the *Ethics* is the geometrical form of its presentation. This work is divided into five parts in which the following subjects are treated in turn: God, the nature and origin of the mind, the origin and nature of the emotions, the power of the intellect or human freedom' (Copleston, *A History of Philosophy* IV, 206).

Provenance. This copy bears the ownership inscription of Samuel Parr, 'the Whig Johnson'. A successful schoolmaster and pamphleteer, 'he excelled in writing Latin epitaphs—notably the epitaph which he was asked to compose for Dr Johnson's monument in St Paul's Cathedral (ODNB).

Baruch de Spinoza 1677–1977: his work and its reception (1977 Wolfenbüttel exhibition) 25; Kingma & Offenberg 24; Van der Linde 22; Wolf Collection 378.

A LESS MODEST PROPOSAL

108. SWIFT, Jonathan. *A Proposal for giving Badges to the Beggars in all the Parishes of Dublin*. By the Dean of St. Patrick's. London: Printed for T. Cooper ... 1737.

4to., pp. 16; a fine copy, uncut, disbound.

\$18,500

First London edition of **one of the most difficult Swift titles to find**, a vindictive late work that echoes the tone of his satirical masterpiece, *A Modest Proposal* (1729). An octavo edition appeared at about the same time in Dublin; it is not clear which has precedence, but this is the grander item.

Swift's final essay on the state of Ireland, and on the question of poverty in particular, the text begins with a description of his own role in various civic schemes to ameliorate the condition of Dublin's poor, most of which came to nothing because of factional squabbling. He goes on to suggest that every beggar not home-grown be sent to the country, with 'his trull and litter of brats'; here the cost of maintenance would be substantially lower than in the Irish capital.

Swift had first proposed such a scheme in 1726, in order to confine beggars to their own parish. Despite its impracticability, it was in fact adopted by the archbishop and the badges distributed. Unsurprisingly the beggars refused to wear the badges, or to do so where they were visible, but Swift clung to the concept, and issued the present work a decade later, when he was on the verge of the decline which ended in his dementia. The pamphlet concludes with the plea of a tired old man: 'I had some other thoughts to offer upon this subject: but as I am a desponder in my nature, and have tolerably well discovered the disposition of our people, who never will move a step towards easing themselves from any one single grievance; it will be thought, that I have already said too much, and to little or no purpose; which hath often been the fate, or fortune of the writer, J. Swift.'

'The striking feature of this pamphlet is ... the way it illustrates Swift's famous declaration that he gave his love to individuals rather than to communities of men. For any particular beggar Swift might instinctively feel compassion ... However, when he thought of the poor as a class, he felt appalled by their collective faults and rejected them as he rejected the fine ladies in the filthy verse satires ... So hyperbolic and relentless is the language that an ill-informed reader might suppose the great ironist was impersonating a brutal misanthrope ...' (Ehrenpreis).

Teerink-Scouten 756; Rothschild 2157.

STYLISH SHIP INTERIORS IN PHOTOGRAPHS

109. [T.S.S. OLYMPIA.] A pair of photograph albums depicting the interiors of T.S.S. Olympia. October, 1953.

86 gelatin silver prints, approximately 8¾ x 11½ inches (22 x 29.5 cm.), each stamped W. Wralston, Glasgow with a negative number in pencil on verso, captions stencilled in black below, black paper corner-mounts, in two contemporary faux-snakeskin ringbinders (some mounts loose), black lettering to upper boards and spine (a little rubbed), oblong folio.

\$10,200

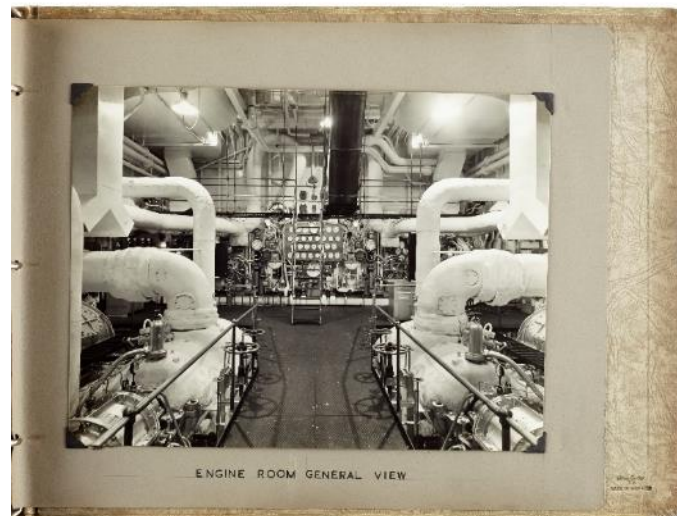
A singular visual record of the ultra-modern interiors of the Clyde-built passenger ship T.S.S. Olympia in the year of its maiden voyage. The design project was executed by Patrick McBride, Theodore E. Alexander, and Athens-based Emmanuel Lazaridis, with others, including Tibor Reich and Stafford Unwin, participating. The fabricants were McInnes Gardner & Partners of Glasgow.

The finely-detailed black and white prints suggest the use of large-format negatives, an expensive luxury in this decade of austerity. Unpopulated by either passengers or staff, the precision of the photographs complements the bold post-war contrasts and angles, such as in the jazzy 'Mycenaean' and 'Derby' rooms. Vibrant upholstery and geometry in the 'Bookworm' reading room and 'The Scribe' writing room are balanced against a classic wood-panelled library and card room.

Each image boasts of the state-of-the-art luxury of this new ship: Olympic athletes adorn the walls of the modern gymnasium, complete with horseriding equipment and contemporary cycle machines; there are two childrens' rooms, 'Wonderland' and 'Neverland', fitted with playground toys; and even the up-to-date amenities in the first-class 'stateroom toilet' are considered worthy of inclusion in this record.

Manuscript notes in pencil on the mounts beneath the photographs, matching the captions later stencilled in black below, are testament that these two albums were compiled with much care and consideration, most likely as a presentation gift. It is unlikely that a similarly extensive set of images exists in such a format.

Having changed hands and been renamed several times, the ship was fully broken up in early 2010.



I 10. THORNBOROUGH, John. *Lithotheorikos* [in Greek], sive, nihil, aliquid, omnia, antiquorum sapientum vivis coloribus depicta, philosophico-theologica, in gratiam eorum qui artem auriferam physico-chymice & pie profitentur. *Oxford, John Lichfield and Jacob Short, 1621.*

4to, pp. [12], 152, with a large folding woodcut plate; blindstamped crest to the first three leaves; five leaves with a light oil stain; a beautiful copy in contemporary English vellum, outer edges, splayed.

\$10,200

VERY RARE FIRST EDITION OF THORNBOROUGH'S ALCHEMICAL WORK.

'The bulk of Thornborough's [*Lithotheorikos*] ... deals with the hidden process for making the philosopher's stone. As the reader progresses through his three steps to this perfected substance – through Nihil, Aliquid, and Omnia – veiled hints are cautiously offered to him ... Despite the traditional character of this volume, it is apparent that Bishop Thornborough was acquainted with newer trends in his field. Among other alchemical authorities he quoted Paracelsus, and he stated that all things in the animal, vegetable, and mineral kingdoms consist of salt, sulphur and mercury. He proceeded to show the analogy of these three with the soul, spirit, and body and he attributed corporeity to salt, color to sulphur, and odor to mercury. He referred to the philosopher's stone as "nothing other than light" in a passage which suggests the light-dark dualism of Duchesne and Robert Fludd. There is extant in manuscript form another treatise by the Bishop – a Letter on Chemistry to Lady Knowles dated 1614 – which treats of transmutation once again in highly theoretical terms. ... He seems to have gathered around him some of the other English alchemists of that age' (Debus, *The English Paracelsians*, pp. 103-105).

John Thornborough (1551-1641) enjoyed a successful career in the church, eventually becoming Bishop of Worcester in 1617. He was well connected in English hermetic circles, a patron to Robert Fludd, and was the dedicatee of Fludd's *Anatomiae amphitheatrum* of 1623. Both Thornborough and his second wife Elizabeth Bayles were involved in the preparation of medical cures. *The Queen's Closet Opened* of 1655 includes Thornborough's 'admirably curing powder'; Lady Thornborough is credited with a 'syrup of elders'.

STC 24038; Wellcome 6285; not in Duveen or Ferguson.

THE FIRST TRAVEL BOOK FOR CHILDREN?

I 11. TRAVELS OF TOM THUMB (The) over England and Wales; containing Descriptions of whatever is most remarkable in the several Counties. Interspersed with many pleasant Adventures that happened to him personally during the Course of his Journey ... *London: Printed for R. Amey ... and sold by M. Cooper ... 1746.*

12mo, pp. xii, 144, with a half title and a folding engraved map, a very good copy in contemporary mottled sheep, slightly rubbed, joints neatly restored.

\$2900

First and only edition of what is often called the first English travel book for children, though Boreman's *Guidebook to London Attractions* preceded it. 'After the many strange Adventures of my youth' Tom Thumb sets out to explore his own country, wondering at Stonehenge, paying tribute to Shakespeare's grave, and inspecting Hadrian's Wall. He assiduously provides the distance of each county he visits from London and an approximation of its shape ('a man's shoe', 'a sugar cone', 'a urinal'). Particular attention is paid throughout to the quality of a county's air, its chief produce, and its architecture (especially bridges). There is also opportunity for political satire: Tom professes himself surprised that Old Sarum is not a 'considerable town', seeing as it sends two members to parliament, and observes that Cornwall elects as many MPs as the whole of Scotland. Mary Cooper, one of the earliest publishers to specialise in works for children, followed up her *Travels of Tom Thumb* with a similar *History of England* (1749).

Osborne, p. 192.



I 12. VAPID, Cornelius (pseud.). *Bankruptcy: or, a view of the times.* Bristol, Printed for the Author, 1793.

4to, pp. 16; some soiling in the lower portion of the title-page, a couple of spots, the lower outer corner a little creased, but a very good copy, disbound, preserved in modern wrappers.

\$2750

Unrecorded, a piece of verse satire decrying 'the frauds and subtleties of Man', in particular the 'frenzy' of the 'avaricious mind' neglecting useful endeavours for the quick (and quick to vanish) rewards of greed: specifically, the canal stock speculation scheme mounted in the early 1790s in Bristol. 'Mourn, Bristol, mourn', urges the anonymous author, whose only other recorded work is another piece of verse satire entitled *Canaling*, also aimed against the ruinous local financial scheme (and also very rare, located in one copy only at the University of Cincinnati). 'Thus Speculators, left their constant trade,/ forsook the Substance, to pursue a Shade [...] Do we perceive, whene'er a Bankrupt's made,/ his ALL resign'd, and profits cease from Trade?'

Not in ESTC, COPAC, or OCLC.

THE RENOUARD COPY

I 13. VELMAZIO, Giovanni Maria. *Veteris et novi Testamenti opus singulare, ac plane divinum.* Venice, [n. p., but Aurelio Pinzi or Pincio], 1538.

4to, ff. 203, [1, blank], italic letter with printed shoulder notes in roman letter, title within a woodcut border composed of nine biblical scenes, full-page woodcut showing the author presenting his book to Cardinal Cuppi with four bishops in attendance, 11 half-page woodcuts in the text, fine woodcut grotesque or floral and figured initials; small marginal repairs to a1, a7 and a8, the odd faint spot, but a very good, fresh copy in sixteenth-century French polished calf, covers with a gilt arabesque centrepiece and a gilt fillet border, panelled spine lettered and filleted in gilt, gilt edges; vertical abrasion on the upper cover, one or two scratches on both covers, joints cracked but holding firm, extremities rubbed.

\$10,200

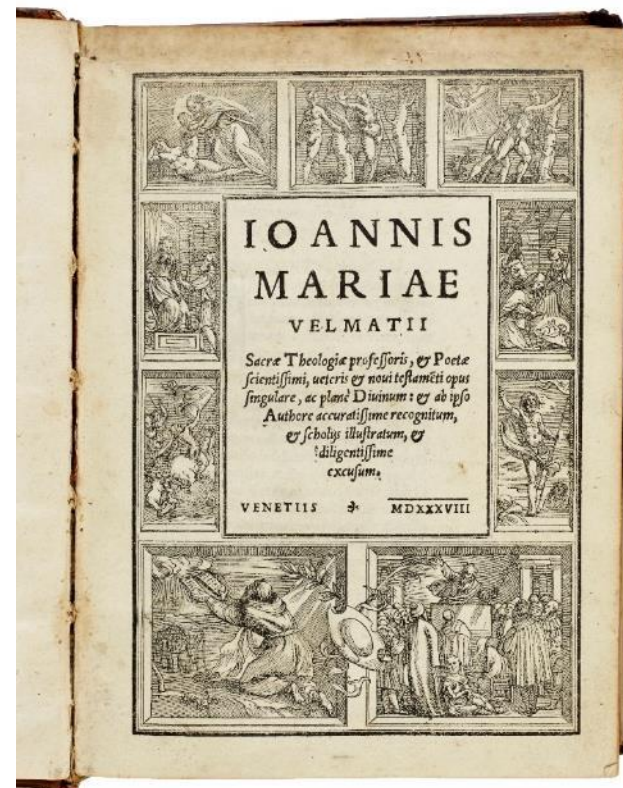
First edition of Velmazio's verse paraphrase of the Bible in eleven books, illustrated with a fine complement of eleven half-page woodcuts and one full-page cut.

The large cut shows the presentation of the book from the author to Cardinal Giovanni Domenico Cuppi; the eleven half-page scenes are mostly biblical, except for that in book 7, which depicts Ovid, Virgil and

Dido. The fine woodcut border with multiple scenes is a 'reduced copy of the folio border on Luc'Antonio Giunta's Venice 1532 edition of Antonio Brucioli's translation of the Bible' (Mortimer). The appended paraphrase of the Acts is unillustrated. The capital letters have played a part in the identification of the printer: those on ff. 151v, 191v, 181v and 150r are from 'a well-known alphabet in the possession of Aurelio Pincio . . . The capital D on fol. 169r . . . is left over from the fifteenth century, when it had been used in several Venetian incunabula' (Rhodes, see below, p. 267).

Provenance: 'J. B. de S. Port', with armorial bookplate; the prominent physician Michel-Hyacinthe-Théodore Baron (1707–1787), with his bookplate; Antoine-Augustin Renouard (1765–1853), with his bookplate; Joaquim Gomez de la Cortina (1808–1868), Marques de Morante, noted Spanish bibliophile, with his bookplate.

Brunet V 1117; Mortimer 522; Olschki, Choix 5535 (suggesting Lucantonio Giunta as the printer); Sander 7506. For the identification of the printer, against Olschki, see D. E. Rhodes, *Silent printers. Anonymous printing at Venice in the sixteenth century*, London, 1995.



EXPULSION OF THE SPANISH FROM MEXICO

I 14. VICTORIA, Guadalupe, Mexican president. El presidente de los estados unidos mexicanos a sus compatriotas... [Mexico City?], 'Imprenta de la federacion mexicana en Palacio', [dated at foot] 23rd November 1825.

Broadsheet [pp. 2] (266 x 179 mm.); four neat horizontal folds, a few small marks, nonetheless a good example.

\$1100

Rare broadside printing of a celebratory speech given by the first Mexican president, announcing 'with inexpressible joy' the Spanish surrender of the Castle of San Juan de Ulúa – the last remaining Spanish stronghold in Mexico.

Despite serious financial hardship during the War of Independence, the government found money to purchase a modest fleet, with which Commander Pedro Sainz de Baranda attempted an attack against the fortress in August. It was the later naval blockade, which brought scurvy to the Spanish, which decided the Mexican victory.

Two decrees opening with the words 'El presidente de los estados unidos mexicanos a sus compatriotas' were issued in 1825: one dated 23rd November and one dated 14th March (on the recognition of Mexico's independence by Great Britain). The British Library holds one copy of the present broadsheet, and the Biblioteca Nacional de México holds a broadsheet with this title, but which is only dated as 1825.

Due to the delicate and fragile nature of such printed ephemera, few copies have survived and this broadsheet is very rare, particularly in good condition. We can only trace one copy in Anglo-American auction records since 1975.

CANDIDE: THE EARLIEST STATE OF THE TEXT

I 15. [VOLTAIRE, François Marie Arouet de]. *Candide, ou l'Optimisme*. Traduit de l'Allemand. De Mr. le Docteur Ralph. [London, J. Nourse,] 1759.

8vo., pp. 299, [1]; a very crisp, clean copy in contemporary English dark speckled calf, rear joint restored, spine label wanting.

\$7850

The first London printing of Voltaire's *Candide*, preserving the earliest state of the text.

The printing of *Candide* in 1759 has long been known to present complex bibliographical problems. Documentary evidence survives to show that in January 1759 the text of Voltaire's masterpiece was first set in type in Geneva by the Cramers, with Voltaire's direct knowledge and immediate involvement.

The Geneva edition was not immediately offered for sale, but was held back until February. In the meantime copies were sent to France, Holland, England, Germany, and Italy, in an obvious attempt to ensure a general and more or less simultaneous European diffusion for the text. By the end of the year, no fewer than sixteen further editions of *Candide* had been printed, some of them clandestine, others having a kind of authorised link with the original.

The present edition is of major textual interest. It contains an extra paragraph in Chapter XXV, beginning 'Candide était affligé...', critical of contemporary German poets. Voltaire seems to have withdrawn this passage from the Geneva edition at the last moment (it does not appear in any known copies); it was later restored to the revised text of 1761, and appears in all later editions. Only three 1759 editions contain this paragraph: two printed in London and one in Italy.

This London edition was the work of John Nourse, a printer with provable links to both the Cramers and to Voltaire himself, and one to whom the Cramers sent a substantial shipment of books on January 18, 1759. This edition contains one other significant textual feature, not found in the other London edition. On p. 41 are several short sentences about the Lisbon earthquake which Voltaire subsequently rewrote. The nature of the revisions is revealed by the survival of a single copy of the Geneva printing in which the original leaves have not been cancelled. The present printing follows Voltaire's original text.

ESTC does not differentiate between the two London editions in 1759. For full details of the various 1759 editions, see Giles Barber's bibliographical contribution to the commentary for the edition of *Candide* published as Vol. 48 in the Oxford collected edition; our edition is designated as 299L.

'A CLASSIC WORK ON THE AMAZON'

116. WALLACE, Alfred Russel. *A Narrative of Travels on the Amazon and Rio Negro, with an Account of the Native Tribes, and Observations on the Climate, Geology, and Natural History of the Amazon Valley.* London: John Edward Taylor for Reeve and Co., 1853.

8vo, pp. viii, 541, [3], 16 (publisher's catalogue); colour-printed lithographic frontispiece, 8 lithographic plates and diagrams by and after Wallace, one lithographic map, and one folding letterpress table, wood-engraved illustrations in the text; occasional light spotting and browning, short tear on table with neat, old repair on verso; original brown cloth, decorated in blind, rebacked retaining original spine, nonetheless a very good copy, of a work rarely found in the original cloth.

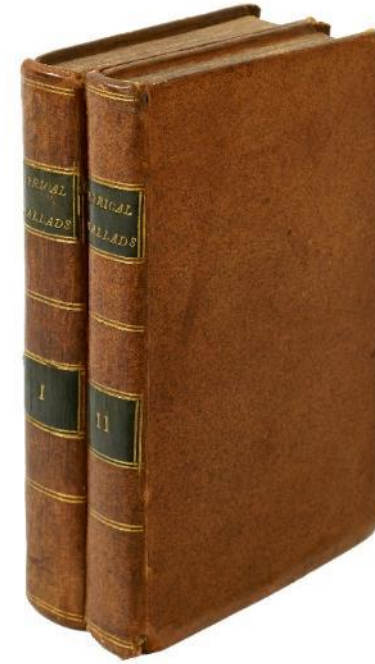
\$9425

First edition, primary binding. Inspired by William H. Edwards' *A Voyage up the River Amazon* (1847), Wallace and his friend the naturalist Henry Walter Bates departed from Liverpool on 25 April 1848 for Pará (now Belém), at the mouth of the Amazon.

'Apart from meeting their immediate goal of earning a living through natural history collecting, Wallace and Bates had a broader purpose for travelling to the Amazon: solving the mystery of the causes of organic evolution ... [Wallace] would eventually stay in the area four years, gaining invaluable field experience and sending home a sizeable quantity of biological specimens, largely of birds and insects' (*Oxford DNB*). On his return to England in 1852 the boat caught fire, and Wallace survived ten anxious days in lifeboat, though his possessions and treasures did not.

Wallace's researches would eventually lead him to the concept of natural selection some years later, and to his celebrated joint paper with Charles Darwin, 'On the Tendency of Species to form Varieties; and on the Perpetuation of Varieties and Species by Natural Means of Selection' (1858).

Abbey, *Travel*, 712; Borba de Moraes p. 933 ('Wallace's book is a classic work on the Amazon and appeared in many editions'); BM(NH) V, p. 2256 (erroneous collation of plates); Koppel, *Brasilien-Bibliothek der Robert-Bosch-GmbH*, I, 467; Naylor 170; Wood p. 617 ('One of the earliest scientific explorations of this noted naturalist. He describes many species of vertebrates').



AN EXCEPTIONAL COPY

117. [WORDSWORTH, William, and Samuel Taylor COLERIDGE]. *Lyrical Ballads, with a few other Poems.* London: Printed for J. & A. Arch ... 1798. [With:]

Lyrical Ballads with Other Poems ... Vol. II. London: Printed for T. N. Longman and O. Rees ... by Biggs and Co. Bristol. 1800.

Two vols., 8vo., pp. [2], v, [3], 210, [4]; [4], 227, [1]; with the errata leaf and terminal advertisements in vol. I, and with the usual cancels in vol. I; O1-2 and P2 in vol. 2 uncanceled as almost always; title-page of vol. I slightly foxed, but a fine copy in contemporary speckled calf, black morocco spine labels; contemporary armorial bookplates of the Forbes family, Earls of Granard.

\$22,000

First editions of both volumes, a landmark in Romanticism, and one of the most celebrated of all collaborative literary works, including the earliest version of Coleridge's 'Rime of the Ancient Mariner' and Wordsworth's 'Lines written a few miles above Tintern Abbey'.

1741 PENNSYLVANIA

I 18. ZINZENDORF, Nicolaus Ludwig Graf von. [Pennsylvanische nachrichten von dem reiche Christi: anno 1742.] B. Ludewigs wahrer bericht, de dato Germantown, den 20. febr. 1741/2. An seine liebe Teutsche... [Büdingen, Johann Christoph Stöhr, 1742].

8vo, pp. 191, [1, blank]; pagination including half-title; woodcut head- and tail-pieces; a very good copy in its interim stiff wrappers.

\$1650

First edition of Count Zinzendorf's 'Pennsylvanian News', written in Germantown, in the county of Philadelphia.

Count Zinzendorf inspired the migration of Moravian pietists to Pennsylvania. Having founded the missionary community of Bethlehem in 1741, he made several journeys among the Native American tribes of the region, setting up communities and offering a uniting focus to German-speaking Christian settlers. Among the Germans who followed Zinzendorf to Pennsylvania was the printer Henry Miller (as he became known in the New World), who also joined the missionary in his campaigns among the Native tribes, and later worked in Benjamin Franklin's printing shop.

One the notable news in this remarkable 'catechism' in the form of a community's diary is Zinzendorf's eye-witness account of a Quaker woman preaching to an interdenominational congregation. Hymns, sketches of gatherings, sermons offer the picture of an ecumenical community. Intended as a guide for 'brothers' on the Continent, Zinzendorf's account is articulated in questions and answers, it has been noted, as if it were a short catechism of ecumenism. Zinzendorf returned to Germany in 1744, but continued to co-ordinate and inspire his American communities, striving towards a unification of German churches across the Atlantic, and contributing much to the strength of German culture and influence in eighteenth-century America.

Meyer, *Bibliographische Handbuch zur Zinzendorf-Forschung*, A159; Washburn, *The peoples of Pennsylvania: an annotated bibliography*, Moravians, p. 125; Sabin 106359; Alden/Landis 742.221.

RECENT PUBLICATIONS FROM QUARITCH:

FREEMAN, Arthur. *Bibliotheca Fictiva: a Collection of Books and Manuscripts Relating to Literary Forgery 400 BC – AD 2000.* London, Quaritch, 2014.

Large 8vo, (252 x 172 mm), pp. xvi, 424, with colour frontispiece and 36 illustrations in text; burgundy cloth, blocked in gold on spine, printed dust-jacket.

\$95

PENN, Christopher. *The Nicholas Brothers & A. T. W. Penn: photographers of South India 1855 – 1885. With a foreword by John Falconer.* London, Quaritch, 2014.

Small 4to, (252 x 282 mm), pp. xviii, 252 (including 105 duotone plates and 151 black and white figures); pictorial boards.

\$70

BENNETT, Terry. *History of Photography in China: Chinese Photographers 1844-1879.* London, Quaritch, 2013.

Small 4to., 230 x 238 mm, pp. x, 386, approx. 400 illustrations; cloth-bound with pictorial dust-jacket.

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