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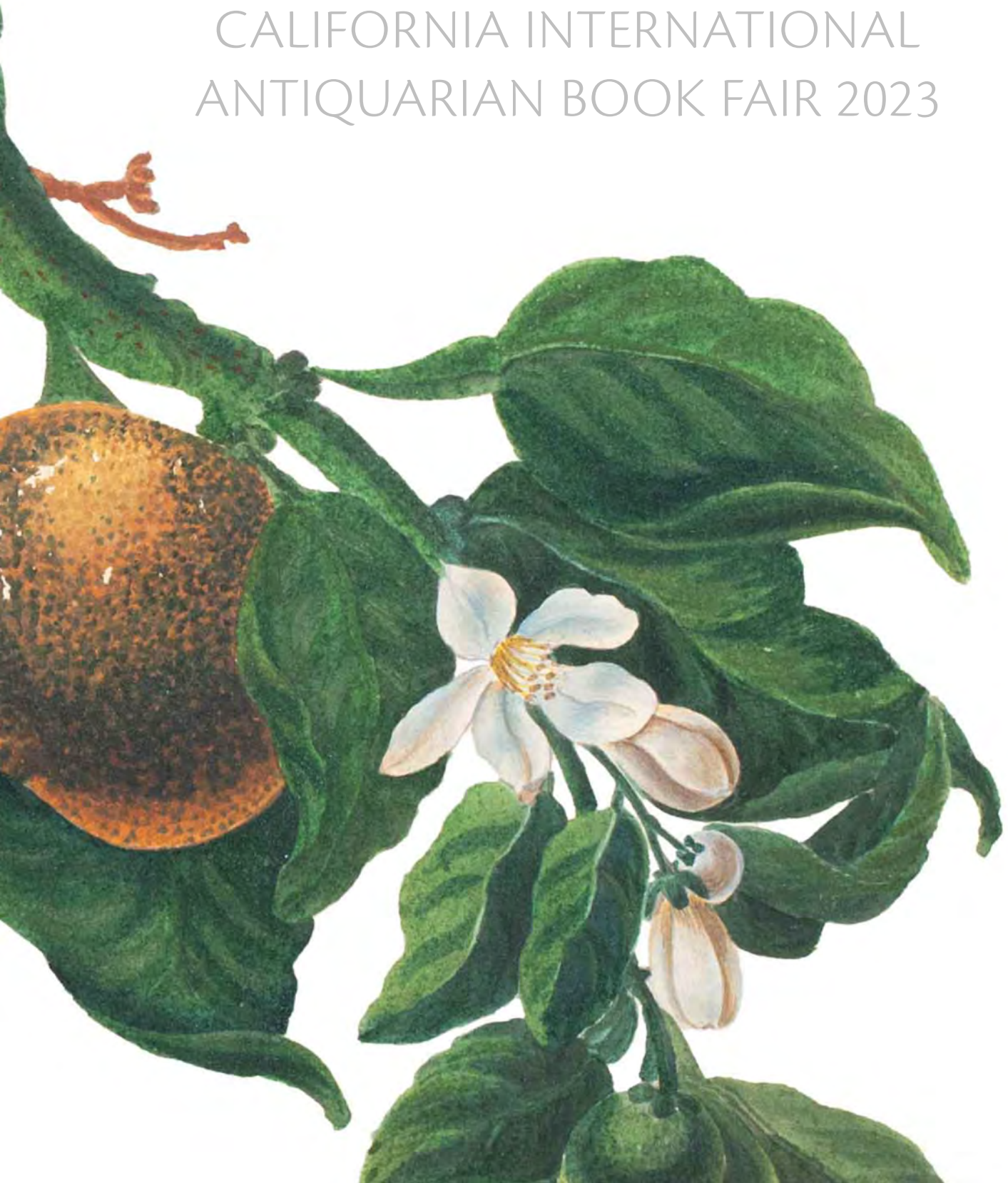
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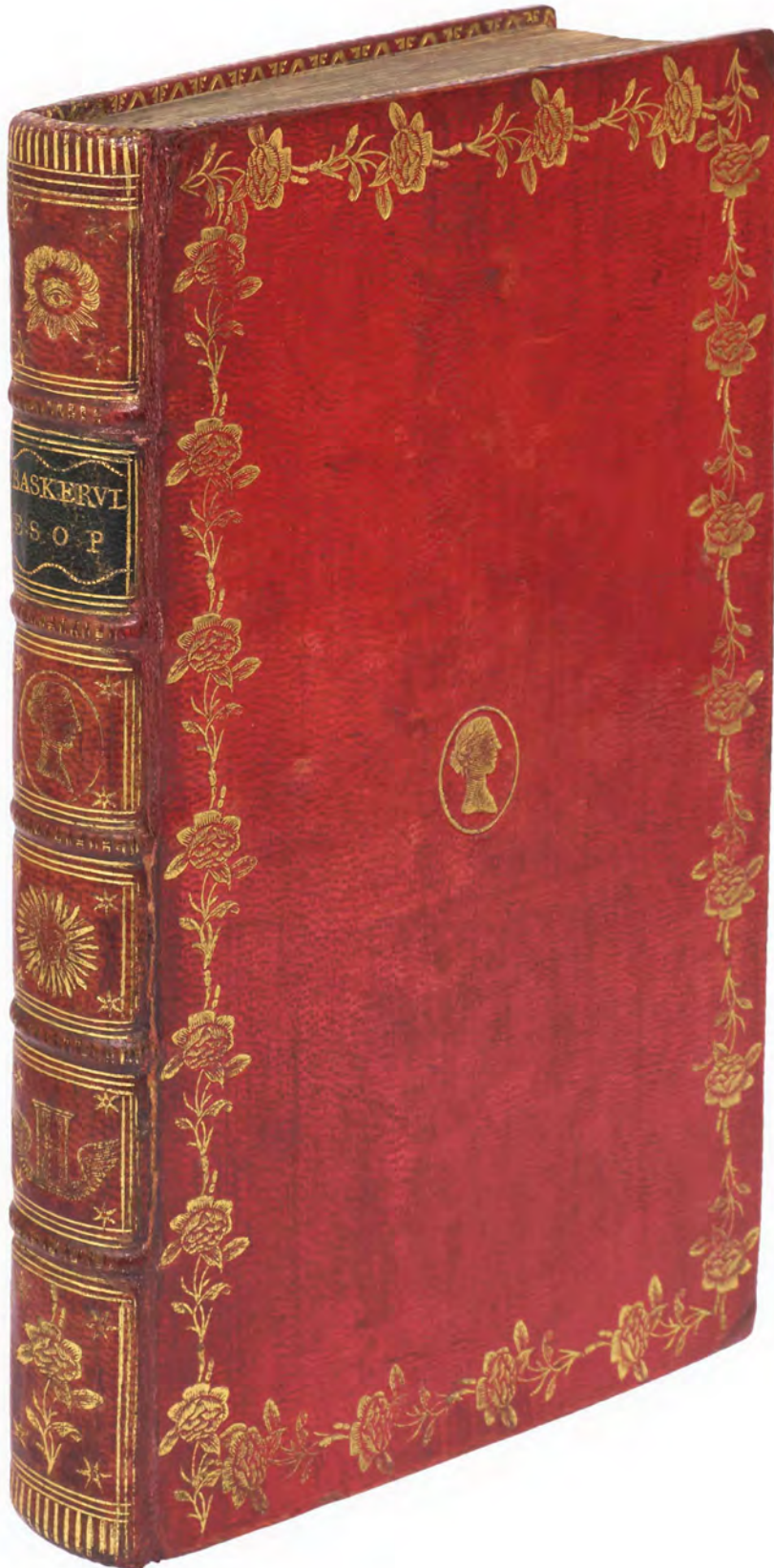
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CALIFORNIA INTERNATIONAL
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P. S. O. P.

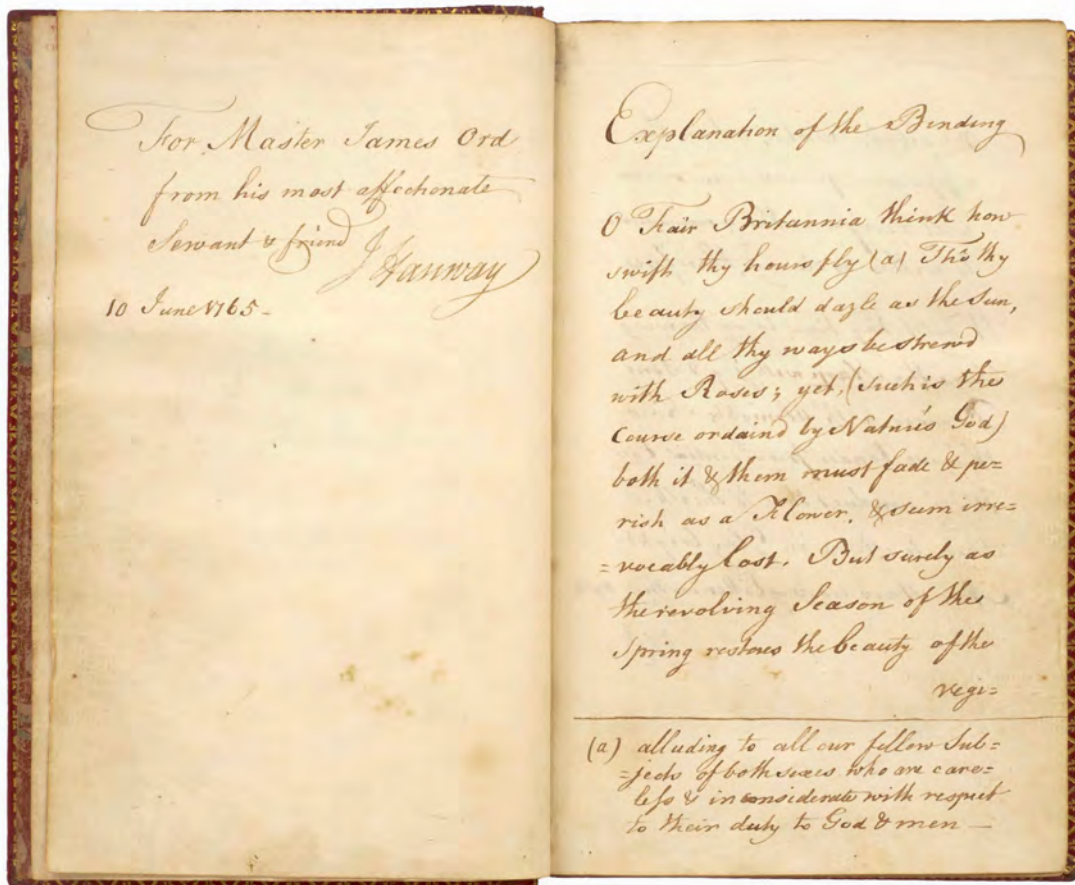


HANWAY BINDING, WITH AN AUTOGRAPH MANUSCRIPT 'EXPLANATION'

1| **AESOP.** [DODSLEY, Robert.] *Select Fables of Esop and other Fabulists. In three Books ... Birmingham, Printed by John Baskerville, for R. and J. Dodsley ... 1764.*

8vo, pp. [2], lxxvii, [1], 186, [26], with an engraved frontispiece, an engraved vignette on the title-page and head- and tail-pieces by Grignon after Wale; rather foxed throughout as nearly always, in a fine contemporary binding for Jonas Hanway of red morocco, covers gilt with a border of roses, the head of Britannia in profile on the front cover, a lyre on the rear, spine gilt in compartments, each with a different emblematic tool (ever-open eye, Britannia head, sunburst, winged hourglass, rose), front joint and upper edge of rear board neatly restored; on the front endpapers a presentation inscription by Hanway and a two-page manuscript 'Explanation of the Binding'; quarter morocco box. \$4100

An extremely attractive emblematic binding by Hanway's second binder, inscribed by Hanway 'For Master James Ord from his most affectionate Servant & friend / J Hanway / 10 June 1765', and with a two-page 'Explanation of the Binding' in prose and verse:



'O Fair Brittania think how swift thy hours fly (a) Tho' thy beauty should dazzle as the Sun and all thy ways be strewd with Roses ... [etc.]

Whilst thy time is on the wing
Tune thy Harp with joy & sing ...

(a) Alluding to all our fellow Subjects of both sexes who are careless & inconsiderate with respect to their duty to God & men.'

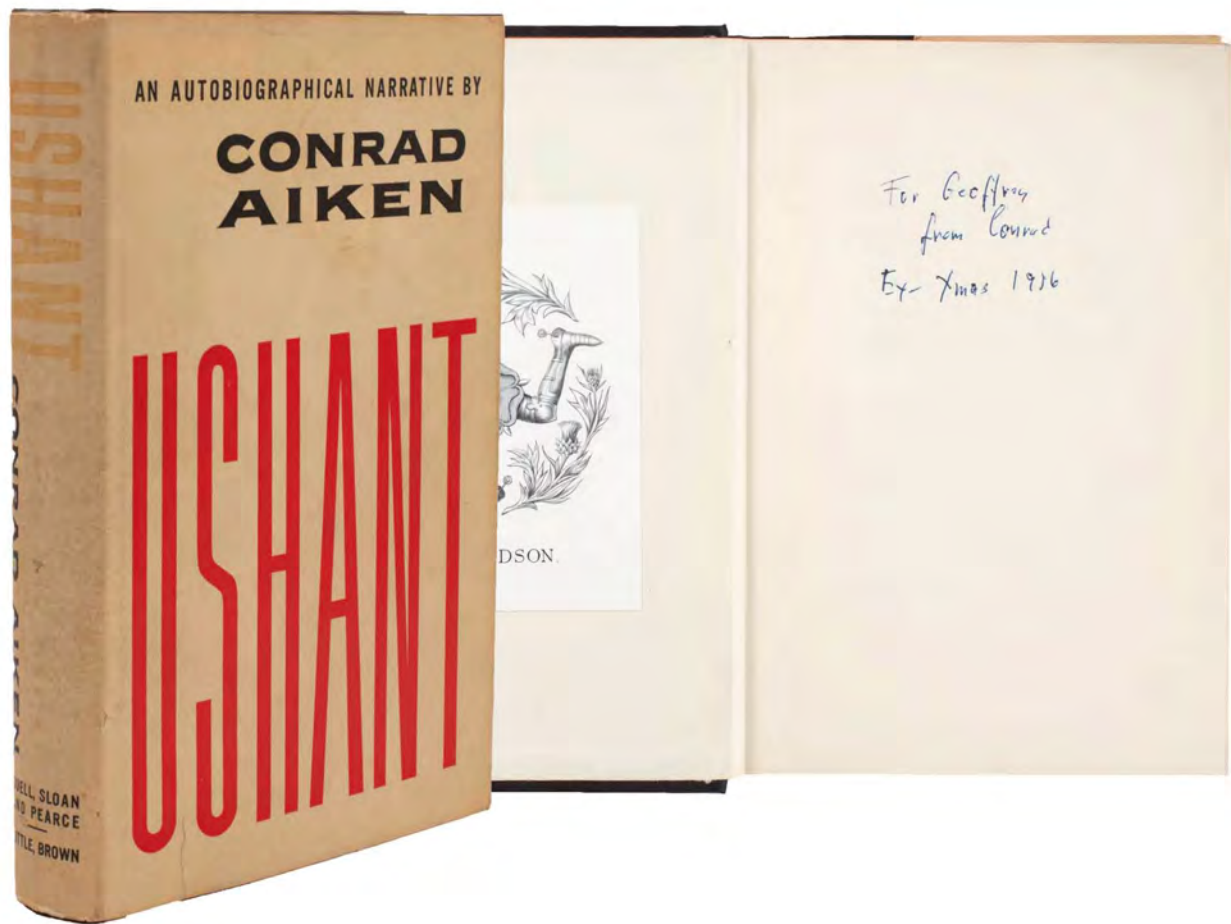
The young recipient was James Ord (1759–1843), second son of the mine owner and MP William Ord, of Fenham (c. 1715–1768), and Anne Dillingham (d. 1806). William was a subscriber to Hanway's Marine Society in 1756 and the Magdalene Society in 1758, but 'in later life he was afflicted with an obsession for hanging himself' (*History of Parliament*), succeeding on the third attempt in 1768. After his death the wealthy 'Mrs. Ord' became an important blue-stocking, regularly hosting Elizabeth Montagu, Hannah More and others at her London house, and was a friend to Charles Burney and Fanny d'Arblay (who also met Hanway at her house in 1783). Hanway seems to have taken James Ord under his wing, perhaps because of his father's mental health, and in March 1765, on the latter's first visit to London, had presented him with a nonce volume of his own works of advice, with a long inscription, in a binding by his first binder (see below). James Ord, who was the only one of nine children to survive his mother, became a clergyman.

Though less known than those executed for Thomas Hollis, the emblematic bindings produced for the eccentric philanthropist Jonas Hanway from the late 1750s are 'of better material, and the tools which decorate them are more amusing than those of his contemporary; perhaps they have been neglected because they are comparatively rare' (G.D. Hobson, *English Bindings in the Library of J.R. Abbey*, 1940). Hanway employed two binders, and the present example is perhaps the earliest (certainly the earliest dated) to be executed by the second binder.

Hobson compiled a census of 26 'Hanway' bindings, of which 23 were presentation copies of his own works. Item VIII in his census is the work mentioned above inscribed to James Ord in March 1765, in a calf binding by his first binder (British Library C.69.e.2). As Hobson suggests, Hanway changed binders in 1765, 'no doubt soon after No. VIII had been given to James Ord', and indeed the present volume narrows the timescale to between March and June that year. Hanway's second binder favoured red morocco and employed a fine array of emblematic tools, almost all of which feature on the present example. Similar bindings to the present one can be seen on a compilation volume presented to a 'Young Lady' in 1765 (Hobson X, see M. Foot, *The Henry Davis Gift* II, 176), and on another copy of Aesop's *Select Fables* (1764) without any inscriptions (Maggs catalogue 1075, Part II, item 181). Only two of the 26 bindings surveyed by Hobson (X and XI, copies of Hanway's *Miscellanies*) contain an 'Explanation of the Binding' like that found here.

Provenance: Jonas Hanway, to James Ord; Dr Porter, Cheltenham (nineteenth-century inscription); Williams's Library Cheltenham (small red stamp to endpapers, f. 1815, books sold 1896); bookplate of Henry John Beresford Clements (1869–1940, collector of armorial bindings, lot 548 in the sale of 1966, bought by H.D. Lyon); modern bookplate, with monogram 'M.E.W.'.

Gaskell 27 (most copies 'now badly foxed').



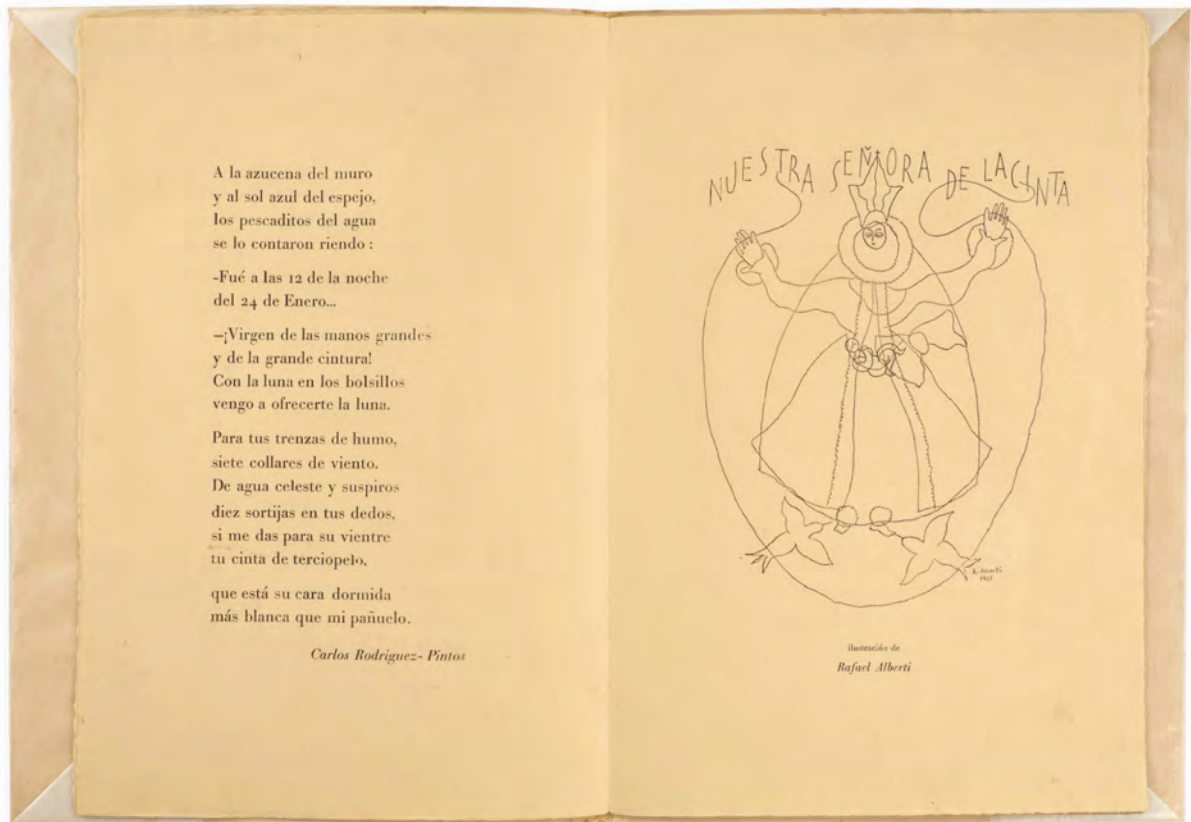
A 'NEGLECTED MASTERPIECE'

2| **AIKEN, Conrad.** *Ushant, an Essay.* New York & Boston, Duell, Sloan and Pearce / Little, Brown, and Company, [1952].

8vo, pp. [1], 365, [1]; publisher's black cloth, white dust-jacket printed in black and red; a fine copy in a good jacket (toned as usual, a couple of short tears); bookplate of the BBC broadcaster D.G. Bridson with his scattered pencil marks in the margins and a key to the characters on the rear endpaper. \$375

First edition, **inscribed 'For Geoffrey [Bridson] from Conrad. Ex - Xmas 1956.'** *Ushant*, Conrad's 'autobiographical narrative', is often considered his most significant work in prose.

Aiken and Bridson became close in the 1940s when the former was living in Rye, East Sussex, and he would go on to make two important recordings of Aiken for the BBC, in 1960 and 1968. In 1979, Bridson published an article on *Ushant* in *PN Review*, calling the work 'one of the most neglected masterpieces of creative prose that either America or Britain has produced this century'.



A la azucena del muro
y al sol azul del espejo,
los pescaditos del agua
se lo contaron riendo :

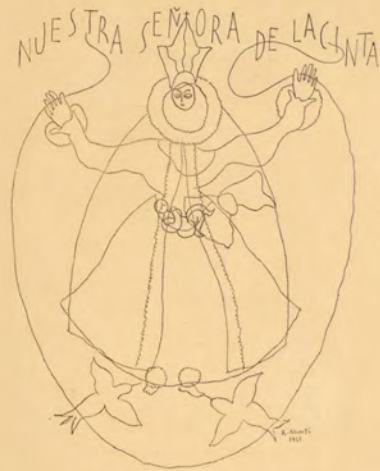
-Fué a las 12 de la noche
del 24 de Enero...

-¡Virgen de las manos grandes
y de la grande cintura!
Con la luna en los bolsillos
vengo a ofrecerte la luna.

Para tus trenzas de humo,
siete collares de viento.
De agua celeste y suspiros
diez sortijas en tus dedos,
si me das para su vientre
tu cinta de terciopelo,

que está su cara dormida
más blanca que mi pañuelo.

Carlos Rodríguez-Pintos



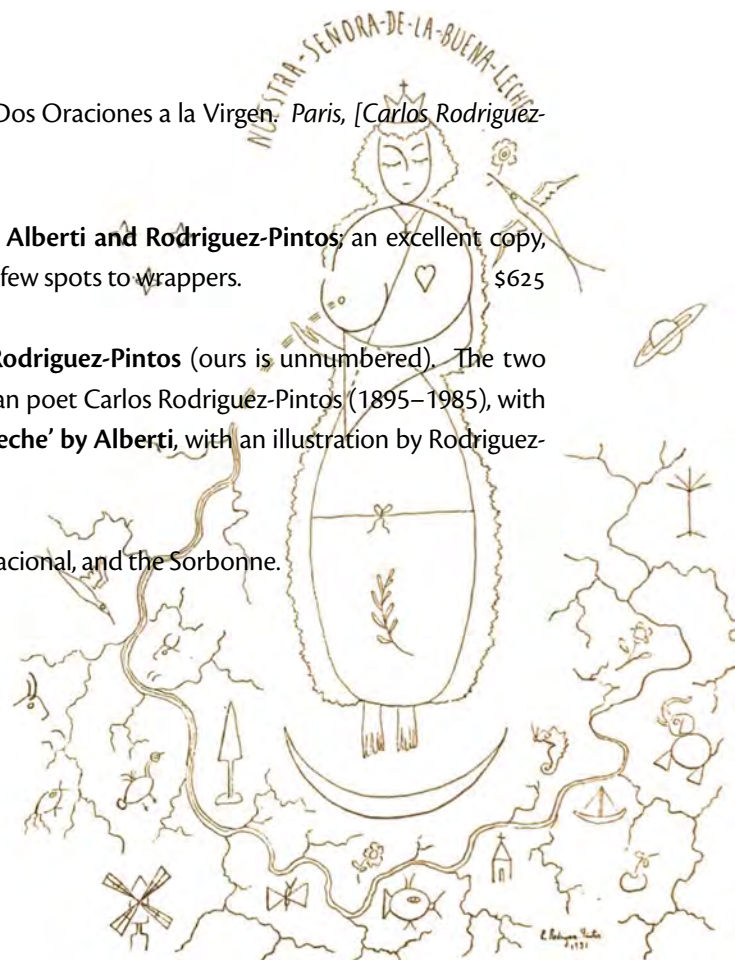
*Illustrado de
Rafael Alberti*

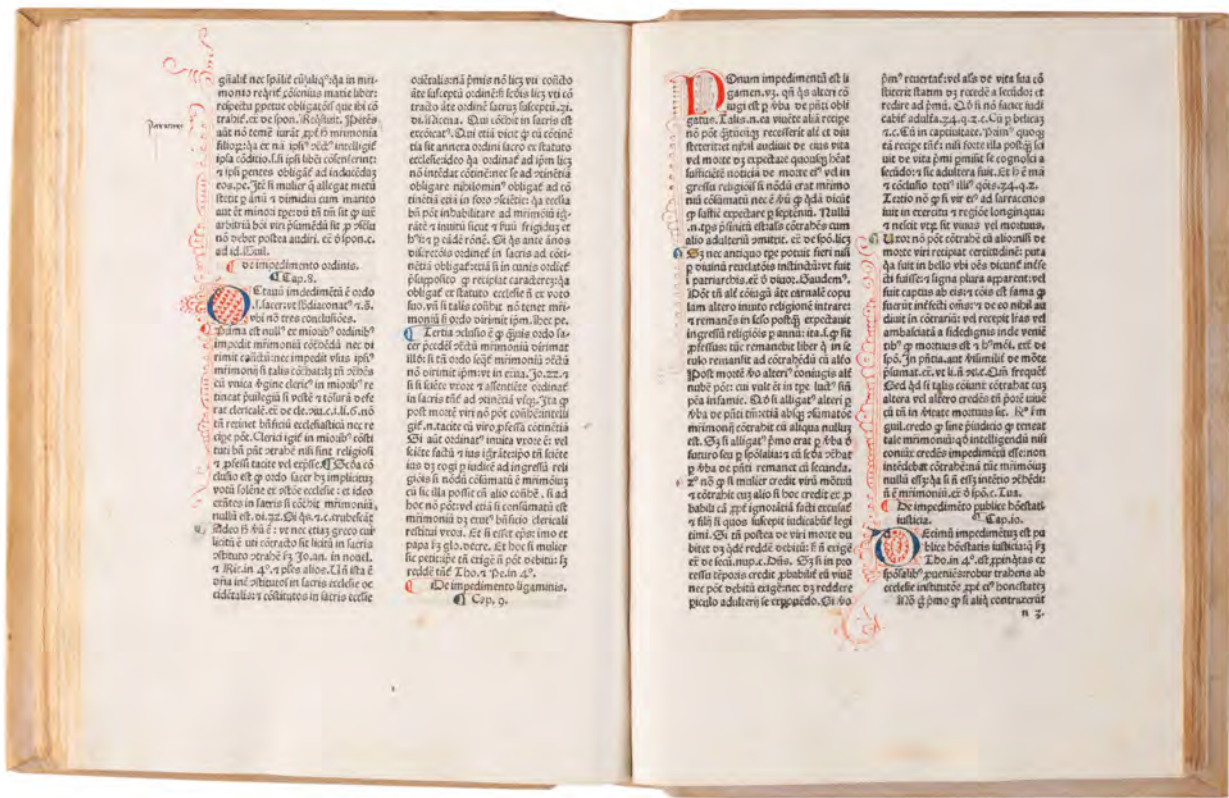
3| **ALBERTI, Rafael, and Carlos RODRIGUEZ-PINTOS.** *Dos Oraciones a la Virgen.* Paris, [Carlos Rodríguez-Pintos], 1931.

Small folio, pp. [12], including **two full-page illustrations by Alberti and Rodríguez-Pintos**; an excellent copy, uncut, folded as issued and laid loose into printed wrappers, a few spots to wrappers. \$625

First edition, rare, **one of 325 copies privately printed by Rodríguez-Pintos** (ours is unnumbered). The two poems comprise 'Nuestra Señora de la Cinta' by the Uruguayan poet Carlos Rodríguez-Pintos (1895–1985), with an illustration by Alberti; and 'Nuestra Señora de la Buena Leche' by Alberti, with an illustration by Rodríguez-Pintos.

OCLC shows copies at BL, Syracuse, Notre Dame, Biblioteca Nacional, and the Sorbonne.



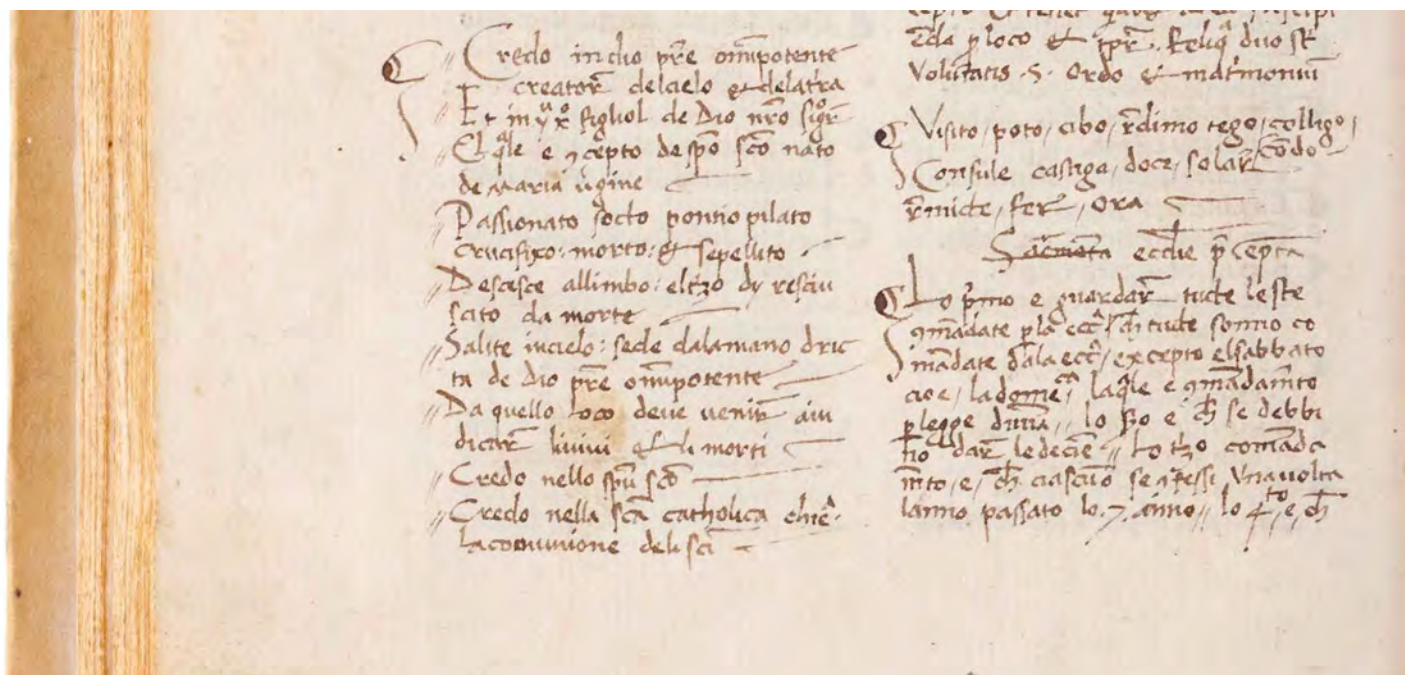


EDITIO PRINCEPS
WITH MANUSCRIPT ADDITIONS

4| ANTONINUS Florentinus. De censuris et De sponsalibus et matrimonio. Venice, Johannes de Colonia and Johannes Manthen, 23 September 1474.

4to, ff. [135]; [a²⁻¹⁰, b¹⁰, c-k⁸, l⁶, m-q⁸, r⁶], without initial blank A1; text in double columns, capital spaces with guide letters with initials supplied in red in the first part, and red and blue ink in the second and third parts, attractive penwork initial and border to f. [2]^r, the third part with various penwork initials and borders, red and blue paragraph marks, capitals highlighted in yellow; a very good, crisp copy in early eighteenth-century Italian stiff vellum, spine in compartments, one direct lettered gilt, gilt morocco label with date and printing place in another; contemporary running titles in red and brown ink to first few leaves, a few contemporary manicules, marginal annotations and corrections, particularly in the third part; extensive contemporary annotations in an elegant humanistic hand to last page (see below). \$11,900

A beautiful copy of the first edition of these two treatises on excommunication and marriage by Antoninus (1389–1459), Dominican friar and Archbishop of Florence (from 1446), taken from book III of his great work, the *Summa theologica moralis*, which was not printed in its entirety until 1485.



Between these two texts are here printed: two bulls by Pope Paul II ('Cum omnibus iudiciis', 11 May 1465, and 'Bulla de casibus reservatis', 3 March 1469); another attributed to him but actually by Pope Eugenius IV ('Bulla contra symoniacos', 23 November 1464); Pius II's 'Constitutio' of 17 November 1461; and two anonymous texts, 'Ex processu annuali in curia' and 'Item ex ipso processu'. Interestingly, each part has been trimmed in a slightly different way at the time of binding, giving the impression that they were separate works independently printed.

The **contemporary annotations to the verso of the last leaf** include the twelve articles of the Creed, and the Ten Commandments, in Italian, and a list of the Sacraments, the seven physical acts of mercy ('visito, potō, cibo, redimo, tego, colligo, condo') and the seven kinds of spiritual almsgiving ('consule, castiga, doce, solare, remitte, fer, ora'), in Latin. The annotations end with the first three Precepts of the Church, in Italian, also taken from Antoninus' *Summa theologica*; the annotator must have been interrupted while writing the fourth one and never resumed his work.

This edition was one of the earliest products of an extremely fruitful collaboration between Johannes de Colonia and Johannes Manthen, whose partnership lasted from March 1474 until October 1480.

BMC V 225; Goff A776; Bod-Inc A-312; ISTC ia00776000.

clarare quid eēntialiter sit hypdulia: q̄ ad q̄-
dam spāles creaturas conuenit. Et vt sermo
noster in forma debita reponat: seu in se aliq̄
lē formā contineat: morabimus ad presens de
ipsa hypdulia tres veritates. Prima dicitur
veritas quidditatis. Secūda dicitur veri-
tas specialitatis. Tertia dē veritas cālitat̄.
De triplici veritate hypdulie: p̄tio d̄ p̄tia
que dicitur veritas quidditatis,

noz et pre eius qui honorat: et plures cāe ho-
noris. Qd̄ idē hō ē q̄ honorat et pp̄ plationē
risciam et pp̄ virtutē: sic in xp̄o est cū sit vna
tm̄ p̄sona: dicēte Athanasio in simbolo. Māz
sic aia rōalis et caro vnus est homo: ita deus
et hō vnus est christus. Erit propter hoc vna
adoratio eius. Luz vero sint plures cause ho-
noris in xp̄o: erūt plures adoratiōes eius: vt
scilicet alio honore adoretur propter scientiaz

*Hic liber pertinet ad usum fratris Franci J Emperio eius
Ius et fratris Andrea Alamanni ministri iudicis*

HOMILETIC WORK

ANNOTATED BY MACHIAVELLI'S LAST CONFESSOR

5| **ANTONIUS de Vercellis.** Sermones quadragesimales de XII mirabilibus Christianae fidei excellentiis [*with additions by Ludovicus Brognolo*]. Venice, Johannes and Gregorius de Gregoriis, de Forlivio, [for Alexander Calcedonius], 16 February 1492/93.

4to, ff. 263, [5], text printed in Gothic letter in two columns, woodcut printer's device to colophon; loss to a few words in title and in corresponding lines of verso due to ink corrosion following a strike-through, minute wormhole to the lower margin of ff. 80–120, repairs to lower margin of ff. 235–240 following burn, involving some loss of text to three lines in ff. 235 and 236; otherwise a very good copy, in seventeenth-century vellum over boards (reusing a leaf from a fifteenth-century(?) choirbook), ink titling to spine; copious marginalia in more than one contemporary hand throughout (on approx. 360 pp., a few marginalia trimmed); contemporary ownership inscription of Fr. Niccolò Bonaccorsi of Lucca ('Ad usum fratris Nicolai Bonaccursii Lucensis'; 'Accipe aureum atque divinum opus') to title; near-contemporary gift, ownership and loan inscription of Fr. Niccolò Bonaccorsi ('Nicholao de Luca'), Fr. Andrea Alamanni, and Fr. Francesco de Emperio ('Hic liber concessus fuit per fratrem Andream Alamannum ad usum fratris Francisci de Emperio – Nam a fratre Nicholao de Luca largitus fuerat'); further note of loan on f. 145^r (same meaning); monastic(?) ownership mark 'S. C.' to top edge. \$10,500

A remarkable copy of the first edition of Antonius de Vercellis' sermons, owned and annotated by three contemporary Franciscans, one of whom, Andrea Alamanni, may be the confessor who administered Machiavelli's last rites.



More than one hand is at work in annotating this copy, and the early ownership history reveals a strict Franciscan connection: at first owned by Niccolò Bonaccorsi of Lucca, the book was then gifted to Andrea Alamanni, and eventually loaned to Francesco de Emperio. The annotations are detailed and wide-ranging in subject: citations from the Church Fathers are interestingly complemented by quotations from Classical authors; a close analysis of the sermons is conducted with references to Duns Scotus; and an examination of what constitutes certainty references Aristotle's logic, as well as Pythagoras. Considerable attention is devoted to form and to standards of rhetoric. Manicules and underlinings occur on every page, evidencing a thorough reading, and the last blank is taken up by a manuscript index of subjects of special interest to the readers.

Antonius de Vercellis was one of the most prominent Franciscan homiletic authors of the Quattrocento, his sermons often included in anthologies alongside St Bernardinus, Caracciolo, and Caetano. Regarding Andrea Alamanni's identity as Machiavelli's last confessor, this connection and a more general Franciscan connection with Machiavelli have been explored by Giuliano Procacci ('Frate Andrea Alamanni confessore del Machiavelli?' *Dimensioni e problemi della ricerca storica* 2, (1993)). Procacci notes that he was cousin to the well-known author Luigi Alamanni, dedicatee of Machiavelli's *Vita di Castruccio Castracani*; he notes Alamanni's claim to have been present at Machiavelli's deathbed and to have heard his last confession, and that he adamantly 'had only a world of good to say' about the controversial writer.

This episode, like several others linked with attempts to emphasise Machiavelli's religious piety, lacks concrete evidence; moreover, as last rites generally rely on arrangements made by third parties *in extremis*, it might well have reflected the family's concerns more than Machiavelli's own will. Nevertheless this witness, as well as other episodic occurrences of Machiavelli's direct or indirect reference to Franciscan homiletic and social practices, contributes to a body of questions that is still offering ground for academic research into the writer's thought.

Hain 15949*; IGI 717; BMC V 343; GW 2260; Goff A-918; CIBN A-473; BSB-Ink A-644; Bod-Inc A-357; ISTC ia00918000.

6] **ARM'S OF TILLY (The)**. The Virtues and Effects of the Remedy, named Medicamentum gratia probatum, id ist: the Remedy approved by Grace ... [Colophon:] *Printe [sic] by John Enschedé, Printer of the City of Haarlem in Holland, [c. 1764–73]*

Folio broadside, printed on both sides, with a large woodcut device at the head (between the words Arm's and Of; printed on poor quality paper (Maid of Dort watermark) and consequently toned, small inkspots, a few small holes touching the odd letter, else very good. \$1900

Unrecorded printing of an advertising broadside for Haarlem Oil, a panacea containing ingredients such as sulphur and terebinth oil which is still sold today as a dietary supplement.



MEDICAMENTUM GRATIA PROBATUM,

ID IST:

The Remedy approved by Grace.

This Medicineworks miracles with everyone, that takes use of it, and the Grace of the Omnipotent God is experienced in to admiration. When you take this Remedy, it unites itself to the Stomach, and is re-fused as a strong Mercury, not letting the vapours rise without being mixed with them: It likewise prevents all moist humours from running through the Veins of Nerves, accompanying them until they passed through the pores: Thus it communicates it self and leaves its virtue, notwithstanding, afterwards it may be expelled by urine, or stool.

If you take fifteen Drops of this Remedy after supper, going to bed, it will expel gently all Gravel and Stone without the least inconvenience or disturbance; and what we admire most, is that it dissolves the Stone, the same time inwardly heals.

Thus we observed and was eyewitness, how ~~is~~ cured a poor Man, that for Eleven years had suffered the brim of a wound, or fistula, caused by two Incisions, and came to such a pitch of corruption that it bred worms, so that the poor Man casting from his Urine such a bad smell, he became very troublesome and was already disposed for an other Incision, in the space of these eleven years; it is to be admired how much Gravel and Stone came out of the same wound, all involved together by the way of an imposthume. And whoever doubts this truth, he may examine the same Invalid, by name Adolph Cornelisz Jenkhout. Another sick Man Abraham van Neer having been under cure of the most eminent Physicians for upward of three years, was at last carried to Amsterdams to undergo an Operation; but he grew so weak that he could not bear one Hap-

The oil was first marketed in 1696 by Claes Tilly, a Haarlem schoolmaster, who was succeeded by his step grandchild Leendert Johnkout, and then in 1762 (or 1764 here) by Claes (Nicholas) de Koning Tilly, who seems to have been responsible for expanding the business into more international markets.

Originally the oil was sold for urinary complaints, but the current advertisement, execrably printed, and littered with grammatical and typographic errors, claims its usefulness for bruises, scurvy, dropsy, the French disease, worms, heart murmurs, migraines, short-sightedness, ulcers, colic etc. etc.

ESTC records 6 versions of this broadside, in a total of 7 copies, of which none conforms to the present (most notably in the error 'Id Ist' in the title) and at least one (ESTC N69801) is visibly a nineteenth-century printing, with far fewer typographic errors. All are undated but mention Nicholas de Koning Tilly as 'Author of the same, since ... 1764', and list those who will succeed him after his death. There is one unique example of an earlier advertisement in English, at the British Library, *Pouer an working of the Medicamentum gratia probatum* (c. 1723, printed for an Amsterdam retailer), and we have traced versions of the present broadside in Dutch, Swedish, German and Portuguese.

The printer Johannes Enschede (1708–1780), succeeded his father Isaac, who founded the company in 1703; from 1774, the imprint changed to incorporate Johannes's sons.

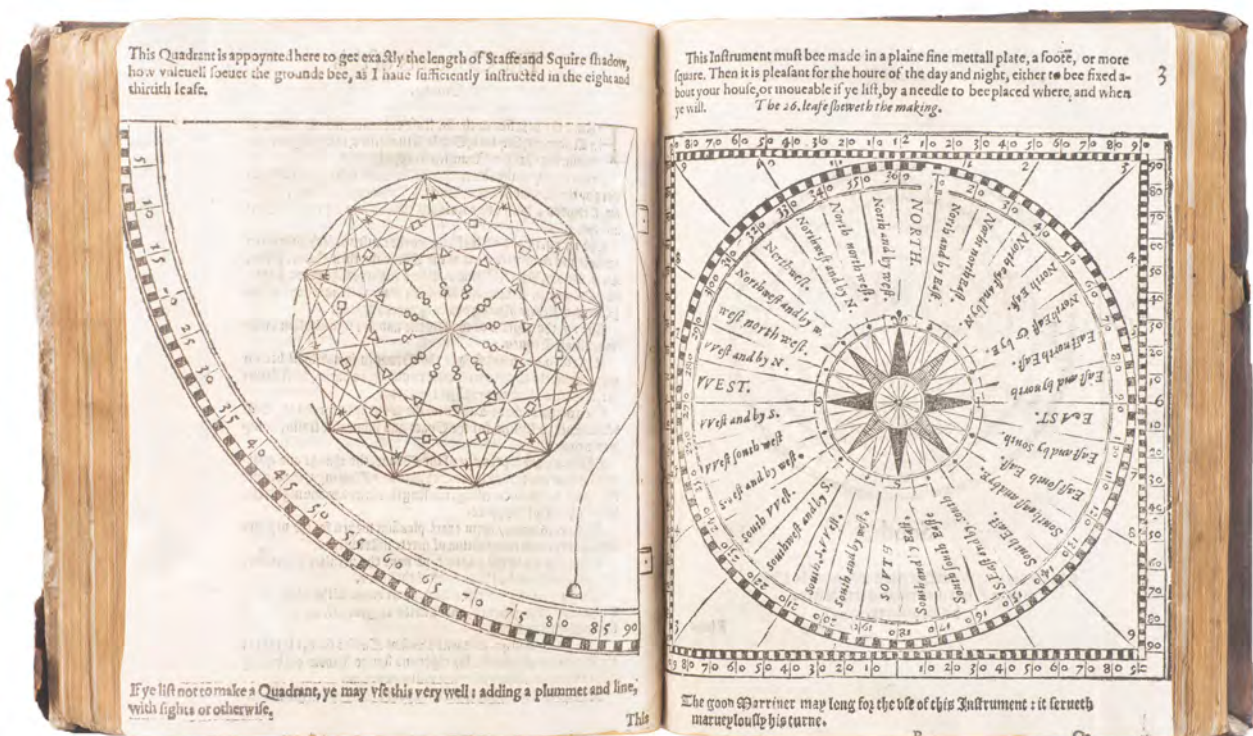
THE ADVENT OF COPERNICANISM IN ENGLAND

7] [ASTRONOMY, NAVIGATION, *and* SURVEYING]. Ten works in a tract volume, including rare works by Thomas Digges, Edward Wright, Thomas Hood, and Thomas Blundeville. *London, 1582–1613.*

Ten works in one vol., 4to, most with woodcut illustrations, diagrams and folding plates, the larger diagrams folded in at the fore- or lower edge to preserve them when bound and trimmed; a few short tears and stains notwithstanding in excellent condition, preserving rare folding plates; bound together in early seventeenth-century calf over pasteboards, rubbed, flat spine ruled in blind; leather coming away from fore-edge on the front cover, some spots and stains. \$200,000

An exceptional and unusually coherent tract volume of late-Elizabethan and early-Jacobean astronomy, navigation, and surveying. Four works refer directly to Copernicus, most notably an edition of Thomas Digges's *Prognostication Everlasting*, with its translations, the first in any vernacular, from *De Revolutionibus*, and its very rare diagram of an infinite universe. The volume was assembled by or for the mercer and financier Sir Baptist Hickes (1551–1629), a member of the Council of the Virginia Company, and a co-purchaser of Bermuda, whose circle included Walter Raleigh, Francis Bacon, Lord Burghley, Robert Cecil, William Camden, Robert Cotton, John Tradescant, and Dudley Digges (*a full biography is available on request*).

All of these works are very scarce in commerce, with no more than one or two other copies of any work at auction in the last fifty years.

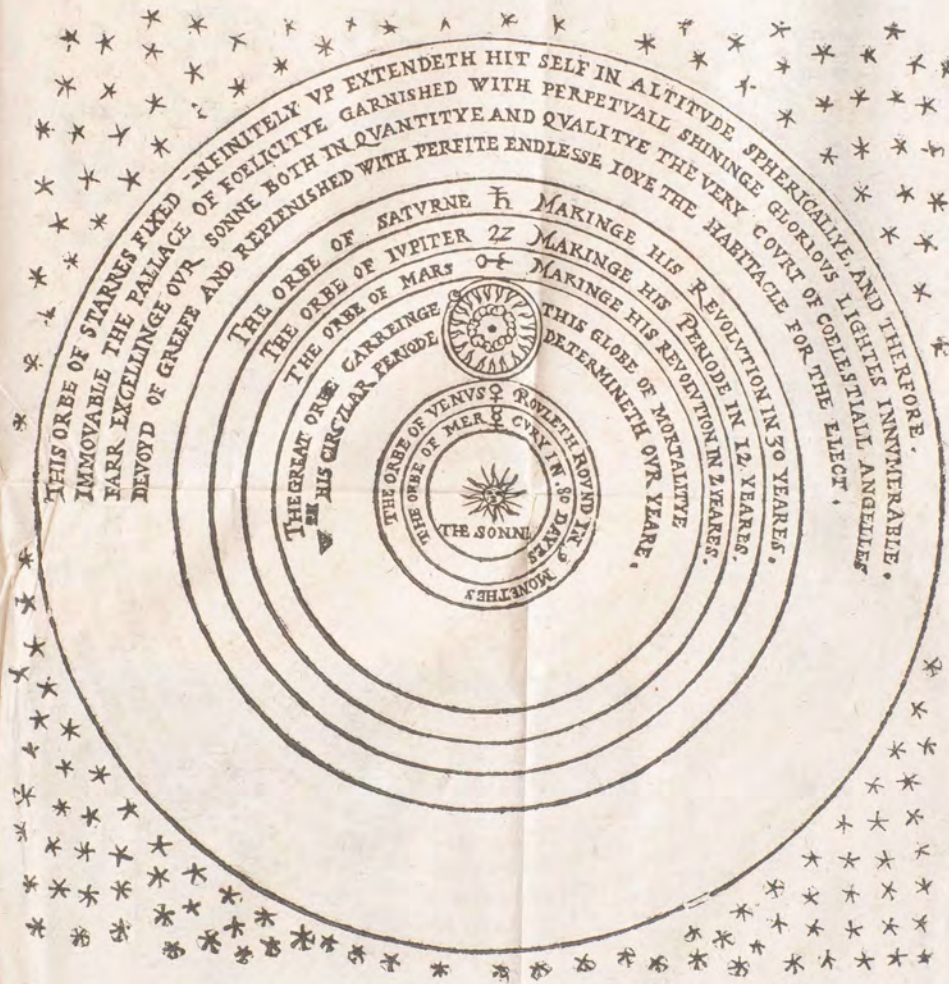


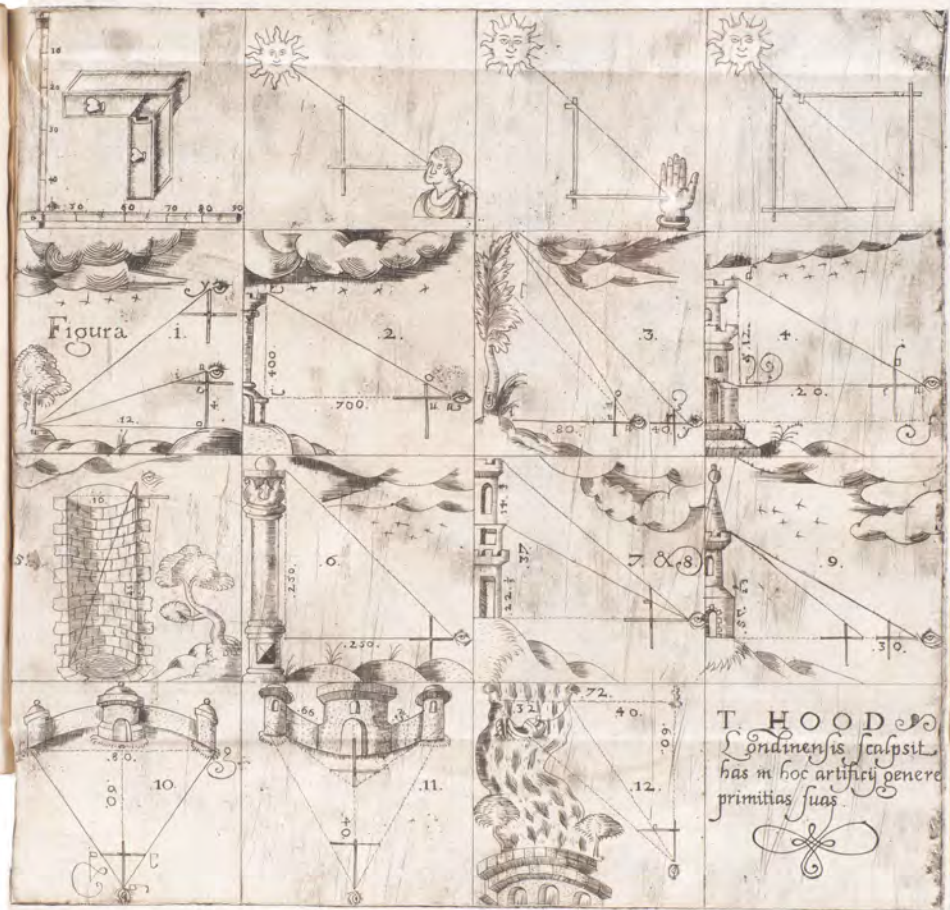
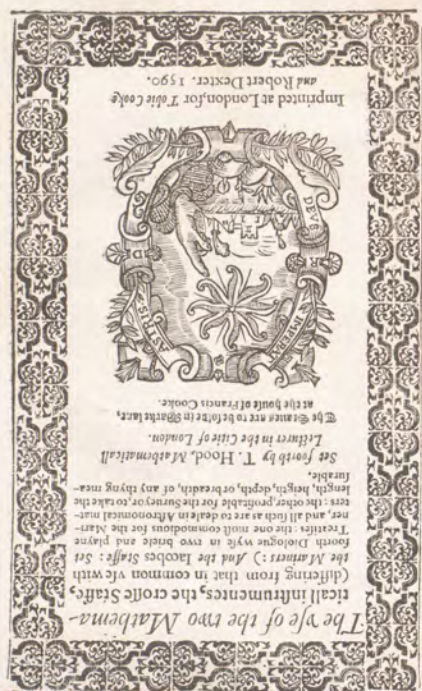
A short title list follows (full details available on request):

- i. **HILL, Thomas.** *The Schoole of Skil ... London, T. Judson, for W. Jaggard, [1599].* STC 13502; Taylor 98.
- ii. **WORSOP, Edward.** *A Discoverie of Sundrie Errours and Faults daily committed by Lande-meaters ... London, Henrie Middleton for Gregorie Seton, 1582.* First and only edition. STC 25997; Taylor 186. **Four copies in ESTC: BL, Bodley, Cambridge, and Huntington.**
- iii. **WRIGHT, Edward.** *The Description and Use of the Sphære ... London, Edward Allde for Iohn Tap, 1613.* First and only edition. STC 26021.
- iv. **LEIGH, Valentine.** *The Moste Profitable and commendable Science, of Surveying of Lands ... London, John Windet, for Robert Dexter, 1592.* STC 15419.
- v. **DIGGES, Leonard.** *A Booke Named Tectonicon, briefly shewing the exact measuring, and spedie reckoning all Maner of Land, Squares, Timber [etc]. London, Thomas Orwin, 1592.* STC 6851.
- vi. **DIGGES, Leonard and Thomas.** *A Prognostication Everlasting of right good Effect, fruitfully augmented by the Author ... [London, by the Widow Orwin, 1596].* **With the very rare folding woodcut plate of the Copernican universe. ESTC records only 3 complete copies of this edition, and only seven complete copies of any earlier edition.** STC 435.57.
- vii. **HOOD, Thomas.** *The Use of the Celestial Globe in Plano ... London, [John Windet] for Thobie Cook. 1590.* First and only edition. STC 13697.
- viii. **BLUNDEVILLE, Thomas.** *A Briefe Description of universal Mappes and Cardes, and of their Use ... London, Roger Ward, for Thomas Cadman. 1589.* **With the very rare folding woodcut plate of the mariner's quadrant.** STC 3145; Alden & Landis 589/10; Church 137; Sabin 6022; Taylor 71.
- ix. **HOOD, Thomas.** *The Use of the two mathematicall Instrumentes, the Crosse Staffe, ... And the Iacobs Staffe ... London, Tobie Cooke and Robert Dexter. 1590.* First edition. STC 13699; Taylor 179 and 330. **ESTC records only 2 complete copies.**
- x. **OLIVER, Thomas.** *A New Handling of the Planisphere ... London, Felix Kyngston, for Simon Waterson and Rafe Iacson. 1601.* First and only edition. STC 18810; Taylor 177-8.

Foremost among English Copernicans was the mathematician and MP Thomas Digges (1546–1595), ‘probably the most important Elizabethan promoter of mathematics as an engaged and effective worldly practice’; he had been tutored by John Dee after the death of his father Leonard, whose works he updated. Digges was ‘the first English author publicly to declare his support for Copernicus’s cosmological scheme, in the 1576 edition of his father’s *A Prognostication Everlasting*. As an appendix to this popular almanac, Digges included his “Perfit description of the caelestiall orbes”, which made Copernicus’s general claims accessible to an English audience by providing a free translation of the cosmological sections of book one of *De revolutionibus orbium caelestium* (1543) ... Digges also added his own touches, particularly in a famous diagram which went beyond Copernicus’s own scheme, by showing an infinite universe in which the stars extended indefinitely outwards from the solar system’ (Stephen Johnston in *Oxford DNB*). ‘This diagram exerted great influence in England, where the infinity of the universe became part of the Copernican theory’ (P.D. Omodeo, *Copernicus in the Cultural Debates of the Renaissance*, p. 171).

A perfit description of the Cœlestiall Orbes,
according to the most auncient doctrine of the
Pythagoreans, &c.





Digges's *Prognostication* was frequently reprinted but all editions are rare, many surviving copies are incomplete, and we can trace only ten other surviving examples of the diagram across any edition. Of the present edition ESTC records complete copies at the British Library, Wisconsin-Madison, and Harvard only. The owner of this volume, Baptist Hickes, is likely to have known Thomas Digges – they both had strong connections to the Cecil family, and Hickes had many associations with Digges's son Dudley.

The earliest work in the volume, Edward Worsop's rare *Discoverie of Sundrie Errours and Faults daily committed by Lande-meaters* (1582) (four copies only in ESTC), was also dedicated to Cecil and referred to Leonard and Thomas Digges. It is written 'dialoguewise' and ranges far more widely than surveying, taking in for example a long passage against judicial astrology and prognostication, defending mathematics as the foundation stone for logic and philosophy. Again, it is extremely likely that Worsop and Hickes would have known each other through the Cecils.

Edward Wright had a naval career before turning mathematical lecturer and tutor to Prince Henry. He was an avowed Copernican, and there are references in his *Description and Use of the Sphære* to *De Revolutionibus* on p. 77 and p. 80. It was written in 1600, shortly after his famous *Certaine Errors in Navigation* (1599), which explained the mathematics behind Mercator's projection.

Blundeville's *Briefve Description* (1589) also refers to the new projection of Mercator and **includes a description and illustration of the protractor, which Blundeville is often credited with inventing**. It opens with a glossary of 'certaine terms of cosmographie', and postulates that the full extent of America has not yet been accurately calculated by the map-makers. 'This work contains curious notices of the situation of America, the Azores Islands, etc. The discovery of America and circumnavigation of the world are alluded to on the verso of B3 and subsequently throughout the work' (Church). **The only complete copy of this work to have appeared at auction in the last 50 years was the Horblit–Streeter copy (\$72,000 at Sotheby's NY in 2007).**

Other works in the volume include *The Use of the two mathematicall Instrumentes, the Crosse Staffe ... And the Iacobs Staffe* (1590, **very rare, with only 2 complete copies in ESTC**), and *The Use of the Celestial Globe in Plano* (1590), by Thomas Hood, mathematical lecturer and designer of instruments. Like other authors here he has many probable connections to Hickes.

8| **BACON, Francis.** Francisci Baconi, Baronis de Verulamio, Vice-Comitis Sancti Albani, operum moralium et civilium tomus ... cura et fide Guilielmi Rawley ... London, Edward Griffin [and John Haviland] for Richard Whitaker [and John Norton], 1638.

Two parts in one vol., folio, pp. [16], 176, 179–386; [16], 475, [1, blank]; engraved portrait printed to [π]1^v, large woodcut initials and ornaments throughout; sig. A inverted and sewn within sig. [π], likewise inverted (resulting in the collation [π]2, A4–6, A1–3, [π]1), numerous part-titles but paginated and collated in 2 continuous parts, pp. 299–300 mispaginated '301–302' and pp. 351–356 '387–392', complete despite the error in pagination; A2 perhaps a cancel; a few sections foxed, very occasional insignificant paper-flaws or ink- and scorch-marks, never affecting legibility; contemporary vellum, yapp edges, title inked to spine in later hand, blue edges, later endpapers; split at head of upper joint, some wear to extremities and marks to boards; ink stamp of the Albani Library to first title; inscriptions and ink stamps of James Condamin (1917) to front free endpaper and titles. \$4400

First edition, first issue, a copy from the celebrated Albani library: tangible witness to the early and fecund reception of Bacon's thought in the circles of Galilean science in Italy.

This was the first appearance in Latin of Bacon's historical, moral, political, and philosophical works. Edited by William Rawley (c. 1588–1667), who served as Bacon's chaplain and 'amanuensis, or daily instrument' (*Oxford DNB*), the book opens with Bacon's work of humanist historiography, *The History of Henry VII*, dedicated to Charles I as Prince of Wales, and encouraging its royal reader to seize the opportunities offered by fortune. Then follow the *Essays*, Bacon's most popular work, here numbering fifty-six, from *De veritate* to *De vicissitudine rerum*. The *De*



sapientia veterum then collects and interprets thirty-one ancient myths, including those of Cassandra, Orpheus, Prometheus, and Icarus, and is followed by Bacon's unfinished treatise on 'holy war', *Dialogus de bello sacro*. The first part ends with the utopian *Nova Atlantis*, in which Bacon describes an island society and its scientific community. The second part comprises *The Advancement of Learning*, with its powerful defence of the importance of learning in all aspects of life, its survey of the state of human knowledge, and suggestions for improvement, as well as Bacon's natural-historical work on winds, *Historia ventorum*, and treatise on life and death, *Historia vitae et mortis*. A third part appeared only when a second issue was later published.

Provenance: from the Albani Library of Urbino and Rome, the core of which was acquired in 1714 by Pope Clement XI Albani from the famous collector, personal secretary to Cardinal Barberino and member of the Academia dei Lincei, Cassiano dal Pozzo (1588–1657), the assembler of the famed Paper Museum now in the Royal Collection.



It seems very likely that this book had been acquired by dal Pozzo. Since the halcyon years of the Lincei, he had been a keen promoter of international harbingers of the 'new science'. During Barberini's French mission, dal Pozzo wrote to fellow bibliophile and Lincean Johann Faber about the great impression he had received from Bacon's works, and of his desire to induct Bacon into the Accademia: 'A book has come into my hands by an author whom, if he were not in England, I would like us to make every effort to recruit; it is the author who has published *Essays* and *De sapientia veterum*, Francis Bacon, who less recently also published *De dignitate et augmentis scientiarum*, a splendid work from which great benefit can be derived for the advancement of speculation in all the sciences [...]' (quoted in Galluzzi, *The Lynx and the Telescope* (2017), p. 338). He owned the 1618 Italian translation of some of Bacon's works – this is attested in the (rather summary) catalogue of the dal Pozzo books prepared at the time of the Albani acquisition. Such an enthusiastic admirer is unlikely to have missed the publication of Bacon's work in Latin, the universal language of science at the time.

The library continued to thrive after the acquisition, and was subsequently in the possession of Clement XI's nephew Cardinal Alessandro Albani (1692–1779), of Cardinal Gianfrancesco Albani (1720–1803), and of Cardinal Giuseppe Albani (1750–1837). The dispersal of the library started with the French invasion in 1797; it was subsequently sold in various stages, both privately and through public auctions, including the unfortunate portion sold to the Prussian Government in 1862, sadly lost when the ship transporting it sank off Gibraltar (see Clough, 'The Albani library and Pope Clement XI' in *Librarium: Revue de la Société Suisse des Bibliophiles* 12 (1969), pp. 11–21, and Hobson, *Apollo and Pegasus: An Enquiry into the Formation and Dispersal of a Renaissance Library* (1975), pp. 119–121). The book came later into the possession of James Condamin (1844–1929), priest and professor of literature at the Catholic University of Lyons.

FROM THE LIBRARY OF VIOLLET-LE-DUC

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

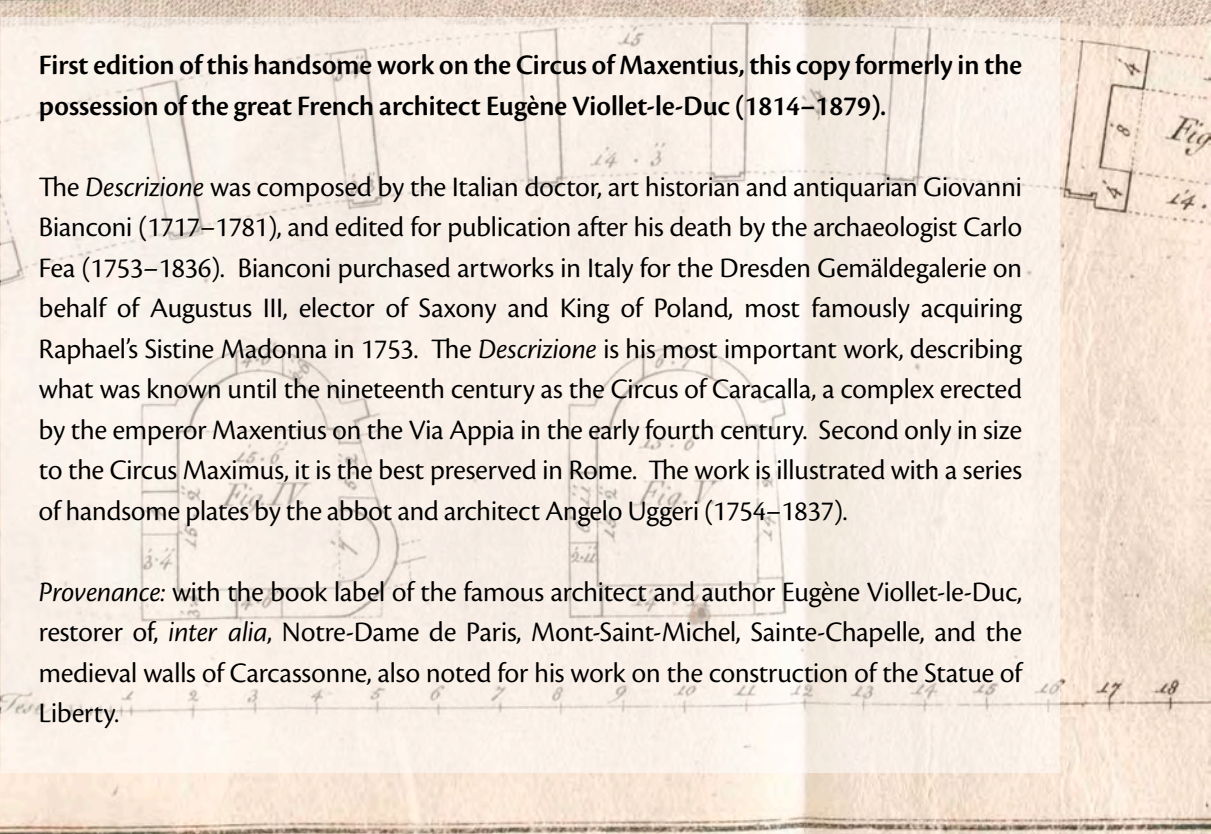
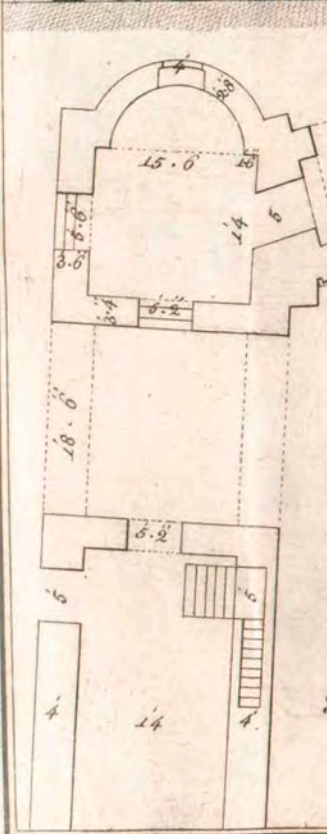
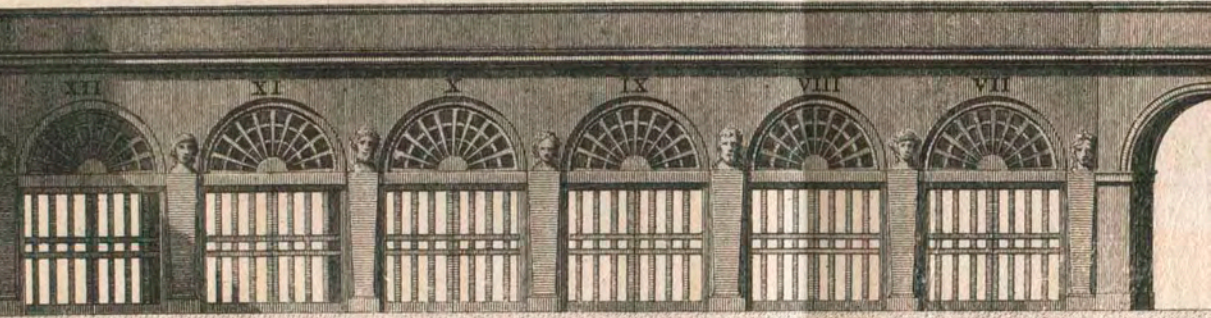
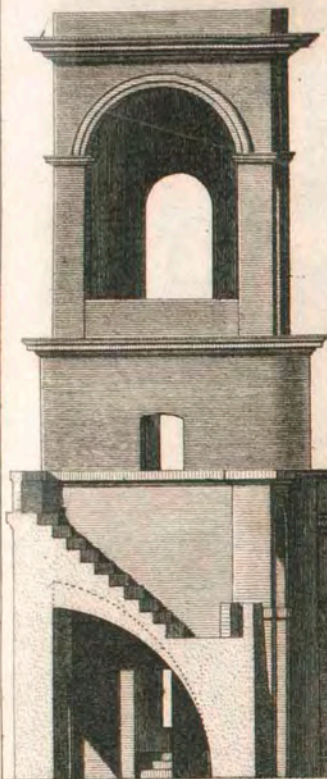
Folio, pp. XXI, [1], CXXX, [2]; text in Italian and French; illustrated with 20 leaves of plates (7 folding); engraved illustration to title, engraved head- and tailpieces; some light foxing and spotting in places, plate IX slightly browned; overall very good, the plates very clean, in contemporary half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

\$2000

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

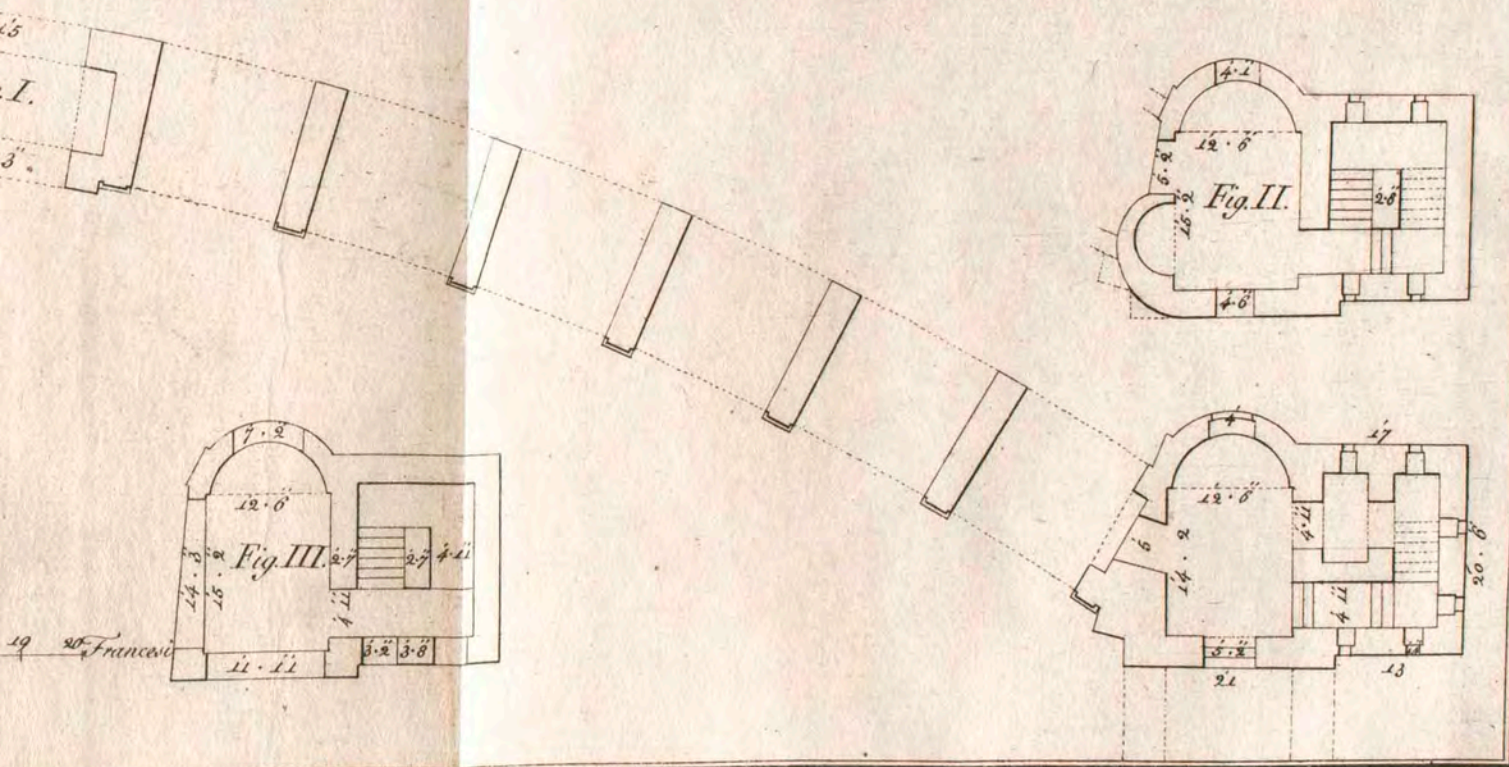
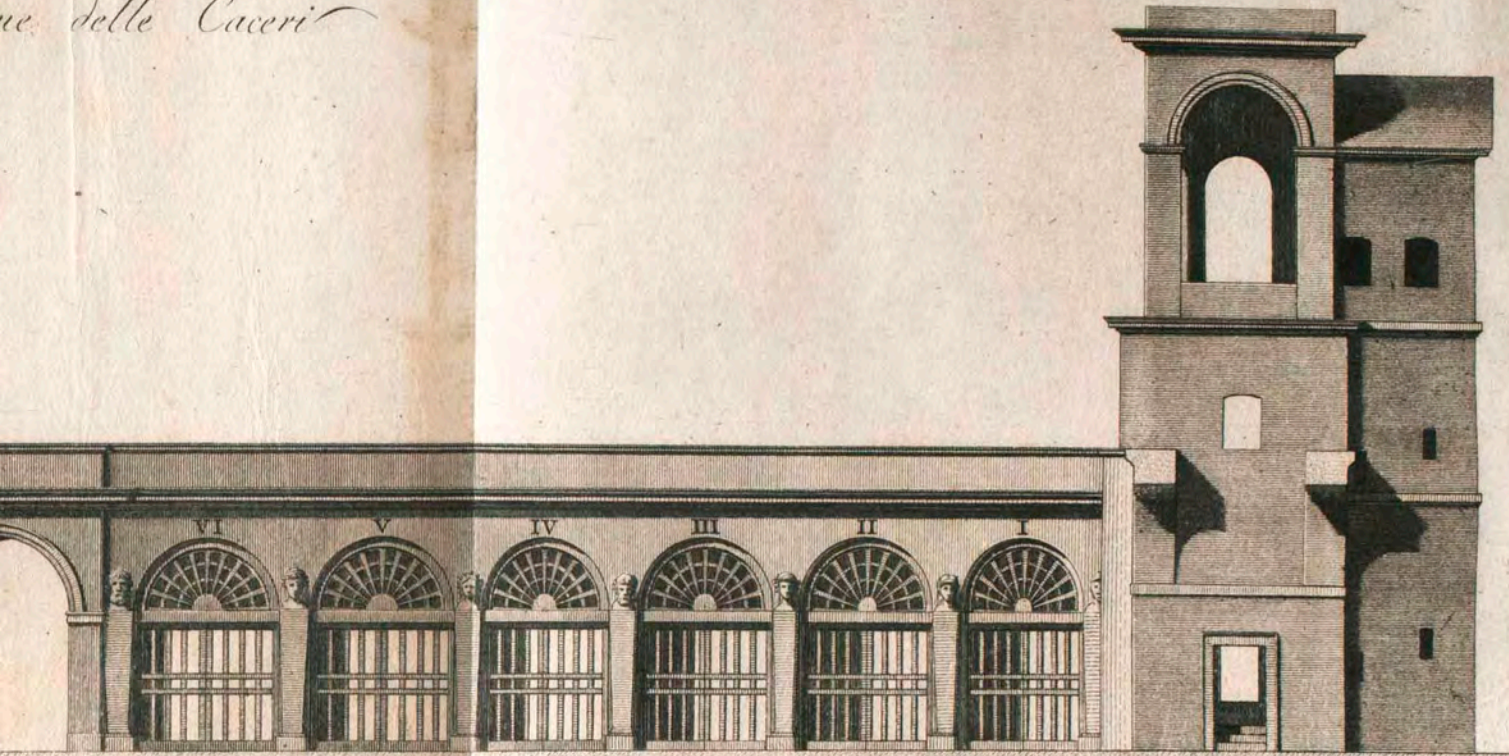
The *Descrizione* was composed by the Italian doctor, art historian and antiquarian Giovanni Bianconi (1717–1781), and edited for publication after his death by the archaeologist Carlo Fea (1753–1836). Bianconi purchased artworks in Italy for the Dresden Gemäldegalerie on behalf of Augustus III, elector of Saxony and King of Poland, most famously acquiring Raphael's Sistine Madonna in 1753. The *Descrizione* is his most important work, describing what was known until the nineteenth century as the Circus of Caracalla, a complex erected by the emperor Maxentius on the Via Appia in the early fourth century. Second only in size to the Circus Maximus, it is the best preserved in Rome. The work is illustrated with a series of handsome plates by the abbot and architect Angelo Uggeri (1754–1837).

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



A. Uggeri del.

ue delle Caceri





THE MEASURE OF MAN & EXTRA-TERRESTRIAL VISITORS

10| **BOUDIER DE VILLEMERT, Pierre-Joseph.** *L'Andrometrie, ou examen philosophique de l'homme.* Par Monsieur l'Abbé de Villemaire. Paris, chez Brunet, 1753.

[bound with:]

—. *Le Monde joué, ou memoires pour servir a l'histoire du genre humain.* 'A Berlin' [Paris, Bernard Brunet], 1753.

Two works in one vol., 12mo, pp. vi, 162; [2], vi, 108; woodcut initials, head- and tailpieces; a few small chips to fore-edge of first title, occasional very light marginal damp staining, some loss to fore-edge of last leaf of second work (not touching text); overall very good in contemporary calf, triple fillet border to covers, flat spine gilt in compartments with lettering-piece, red edges, marbled endpapers; upper joint split but holding firm, some wear to extremities and marks to boards; arms of the marquis d'Attilly stamped in gilt to covers and remains of bookplate to front pastedown. \$3200

First editions of two scarce works by the philosopher, moralist and Parisian *avocat* Boudier de Villemert (1716–1801), best known as the author of *L'Ami des Femmes*.

Of Rousseauian inspiration, *L'Andrometrie* provides a most interesting 'philosophical examination of mankind'. Boudier de Villemert's portrait is far from pretty: man is driven by self interest and worthless passion, is blind to his faults, arrogant, vain and lazy, is more prone to dreaming than reasoning, is forever seeking happiness in the wrong places (in riches, greatness or pleasure), and his enormous published output only proves his mediocrity and ignorance. 'Science, talent, riches, honours – grand words which signify little', the author writes, 'and by little I

mean everything that by its nature makes man neither better nor happier' (pp. 57–58, *trans*). There is an interesting chapter on arts and manufactures, considering products which are useful and those that merely please, criticising man's taste for luxury, and another on the rationalism-versus-empiricism debate, the author advocating a union of reason and the senses as the best means to acquiring knowledge. A footnote on bibliomania (p. 59) points to its existence long before the invention of printing. A second edition of *L'Andrometrie* appeared in 1757, which is also scarce.

The second work, *Le Monde joué*, is a satire on human society and fashions. In the first part an extra-terrestrial called Zouzou visits Earth in ancient times and witnesses the development of trade, the arts, and literature, becoming bored, however, when mankind begins philosophising. In the second part he revisits our planet in the eighteenth century accompanied by Zinzin, the pair amusing themselves in subjugating men to women and making men adopt female dress and fashion.

Provenance: with the arms of Claude-Louis de Bullion, marquis d'Attilly (1692–1755) (OHR 641).

I. **No copies traced in the UK or US.** II. OCLC shows one copy in North America (University of Pennsylvania) and two in the UK (Cambridge University Library and Taylor Institution).

LECTURES ON ANATOMY AND MIDWIFERY

11 | **BUCKNILL, Charles.** Notes from medical lectures. *London, February – April 1798.*

Manuscript on paper, in English, oblong 8vo (c. 120 x 190 mm), pp. [240], neatly written in brown ink in a single hand, c. 23 lines per page, occasional corrections; light toning to leaves at beginning and end; very well preserved in contemporary sheep, metal clasp to fore-edge; small areas of loss to spine and covers, joints split but holding, corners and edges worn; inscription to front pastedown 'Charles Bucknill Feb 14th 1798'. \$5750

A most interesting medical manuscript by one Charles Bucknill recording lectures given in 1798 by the Scottish anatomist Matthew Baillie (1761–1823) and the English obstetrician John Clarke (1758–1815). Bucknill – likely a forebear of the psychiatrist and mental health reformer Sir John Charles Bucknill (1817–1897) – appears to have attended these lectures in London, and his manuscript is an important witness to medical teaching in the capital at the close of the eighteenth century.

The first part, headed 'anatomy by Dr Baillie' (*sic*), covers, *inter alia*, the contents of the male pelvis, the structure of the testicles and scrotum, the prostate, the throat and stomach, the liver and kidneys, the heart and respiration, the brain, the humours, the ears and nose, the skin and nerves, dislocation, fractures, and hernias. In 1783 Matthew Baillie inherited the anatomy school and museum established by his uncle, the eminent obstetrician William Hunter, at Great Windmill Street, Soho, teaching there until 1799 – Bucknill's notes were most likely taken down at this famous venue. Baillie is best known for his *Morbid Anatomy* of 1793, the first systematic study of pathology.

John Clarke M.D. 1700
The first part of the manuscript, written by Dr Clarke, covers the anatomy of the female sex, the nature of the uterus, the structure of the ovaries, the course of the fallopian tubes, and the manner in which the fetus is carried in the womb. It also discusses the various diseases of the female sex, and the manner in which they are to be treated.

The second part of the manuscript, written by Dr Clarke, covers the art of midwifery. It discusses the various signs and symptoms of pregnancy, the manner in which the fetus is carried in the womb, and the manner in which it is to be delivered. It also discusses the various diseases of the female sex, and the manner in which they are to be treated.

The second part of the manuscript, labelled 'midwifery by Dr Clarke', tackles labour (including difficult births), the use of forceps, 'turning children', convulsions, the placenta, uterine haemorrhage, postnatal care for mother and child, diseases of the reproductive organs, uterine polyps, and menstruation, and includes recipes for treating various illnesses e.g. an infusion of gun powder, bark, mustard seed, and mountain wine to treat polyps. A licentiate of the Royal College of Physicians, John Clarke lectured on midwifery at St Bartholomew's Hospital. 'As a lecturer on midwifery, he speedily gained a deservedly high reputation; his lectures contained a fund of information; the principles of the art were clearly and succinctly developed, and his practical precepts were precise, well considered, and in the highest degree judicious' (William Munk).

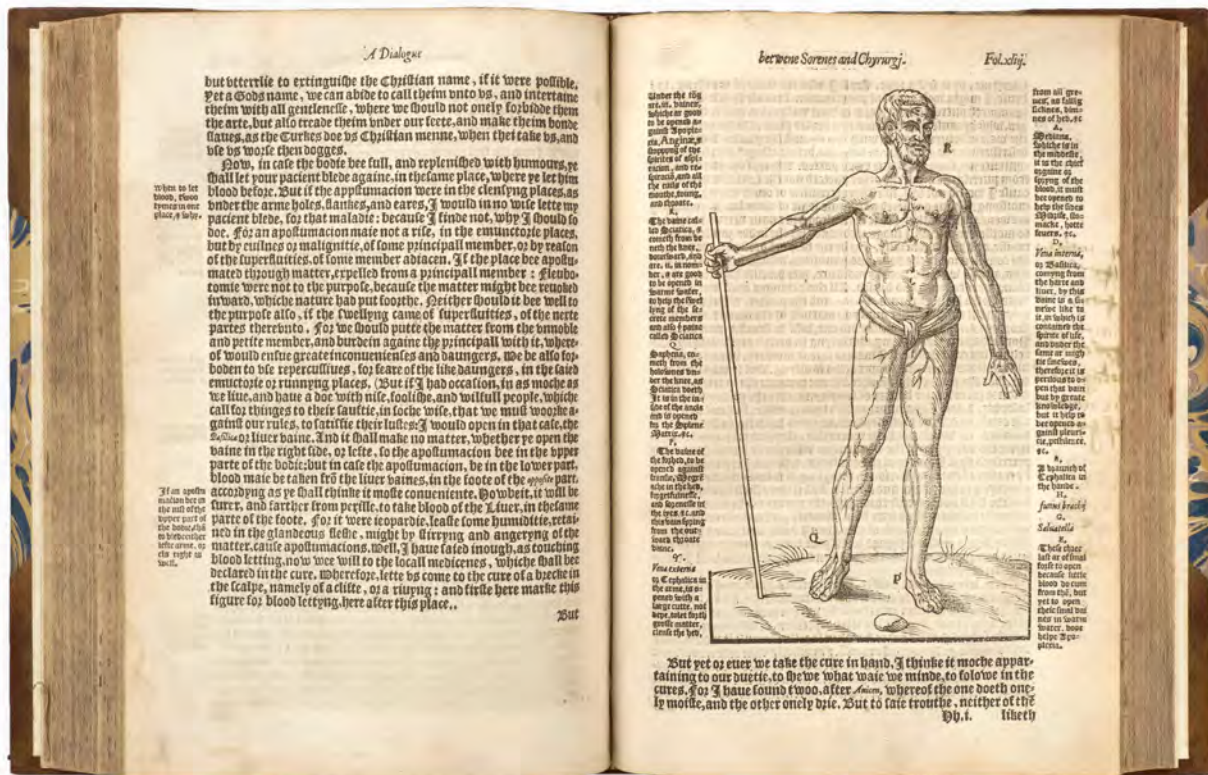
The second part of the manuscript, written by Dr Clarke, covers the art of midwifery. It discusses the various signs and symptoms of pregnancy, the manner in which the fetus is carried in the womb, and the manner in which it is to be delivered. It also discusses the various diseases of the female sex, and the manner in which they are to be treated.

12] **BULLEIN, William.** [Bulleins Bullwarke of Defe[n]ce against all Sicknes, Sornes, and Woundes, that dooe daily assaulte Mankind ... Gathered and practiced fro[m] the moste worthie learned, both old and newe: to the great Comforte of Mankind ... ended this Marche, anno salutis. 1562. Imprinted at London: by Jhon Kingston].

Folio, ff. [2], xc, [9]; xviii, [4]; xlvii, [12], xlix–lxx, lxxii–lxxiii [recte lxxxii], [2], wanting 51 and 4 (title and list of sources) and Q1 (woodcuts of simples); with woodcuts of simples on Q2^r (upper right torn away affecting one image), woodcut human figures on Aa3 (old repair to tear, without loss), a woodcut anatomical figure on Hh1^r, a woodcut skeleton on li4 (torn with loss), and a woodcut of a physician on 216 (old repair to tear without loss); P4 and Aa1 (section title) also torn with loss, occasional marginal repairs throughout, and then from 2M1 to end, affecting sidenotes and some text in the index; copiously annotated throughout by at least one early practitioner in pencil and pen, partly cropped but sense largely recoverable; eighteenth-century biographical and bibliographical notes at the front, ambitiously claiming the annotations to be in the hand of the author ‘preparatory to a new edition’; modern half calf and marbled boards. \$6500

First edition, very scarce, of an important work of medical humanism written in prison by William Bullein (c. 1515–1576), this copy imperfect (though with minimal loss to the main text) but heavily annotated in a near-contemporary hand. Bullein and Sir Thomas Smith were ‘the most accomplished dialogue-writers of their generation’, and Bullein’s work, though long-neglected, deserves fuller appreciation. He was the only writer of medical works in English in the sixteenth century to employ the dialogue form, allowing the physician as counsellor to engage in ‘political digression and autobiographical anecdote’ alongside the medical content (Withington).

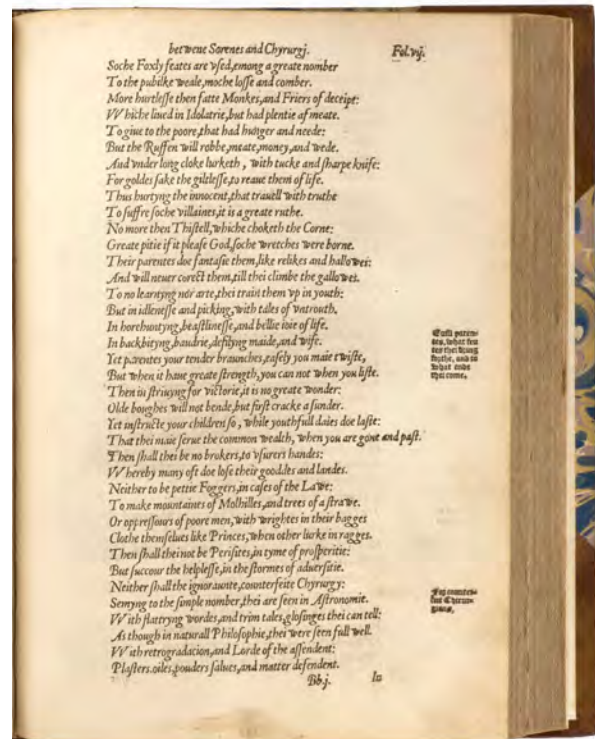
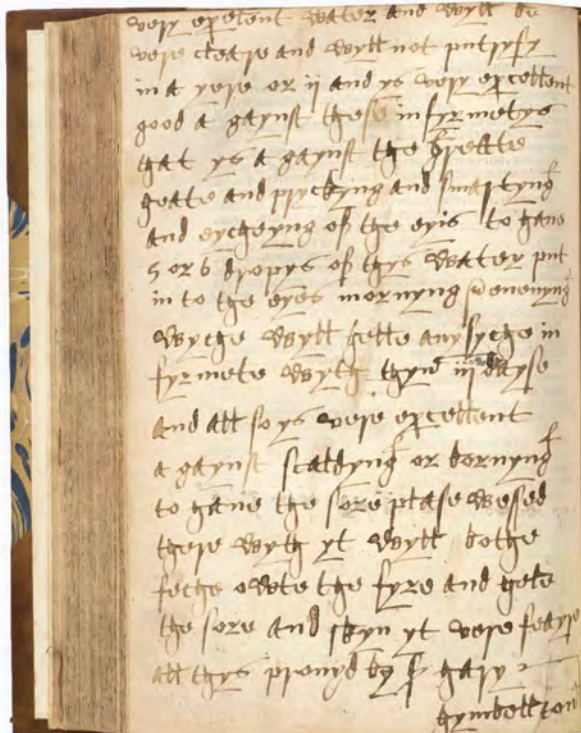




The *Bullwarke of Defence* is in fact a compilation of four works: 'The Book of Simples', 'A Dialogue between Sorenes and Chyrurgi on Apostumacions and Woundes', 'The Booke of Compoundis', and 'The Booke of the Use of Sick Men and Medicens', plus a single-leaf 'Anatomie'. The book of simples (taken widely to include foodstuffs as well as herbs), takes the form of a dialogue between Marcellus and Hilarius and includes a poem on bees, and probably **the first mention in English of an anaesthetic agent** – mandrake juice, which 'bringeth slepe, & casteth men into a trauns'. 'Hemp ... precipates a warning against "young wantons" ... Malt signals a call "to amend the market" that allows export of goods "in time of our extreme nede" ... Peas and beans link a series of vignettes that lurch from Anglo-Saxon elections to the names of Roman patrician families to modern popes to the social value of horses' (Withington). The second work, on surgery, includes a history of the art mentioning a number of contemporaries (**Bullein is thus the first English writer on the history of medicine**), and a long poem (110 lines, in rhyming couplets) decrying 'dog leaches' (i.e. untrained physicians), greedy monks, and evil parents, and praising the chirurgeon, who 'reparieth mankind, and giveth hym reste'. The 'Booke of Compoundis' provides more complex medical recipes; and the last Booke deals with the use and abuse of medicines, but also with mental complaints and emotional states like fear.

Bullein's early education is unknown, though he notes here that it was Robert Recorde 'under whose banner I served most and gat all I have' (Recorde taught at both Oxford and Cambridge). A devout Protestant, Bullein had the rectory of Blaxhall in Suffolk from 1550 until 1554, resigning after the accession of Queen Mary; he then turned to medicine and began to practice in Northumberland and Durham, under the patronage of Sir Thomas Hilton, to whom he dedicated his first book, a work on diet and health, in 1559. It 'included a number of rhymes to aide medical knowledge' (*Oxford DNB*). After Hilton's death in 1559 or 1560 Bullein married his widow and moved to London, but was then accused by Hilton's brother of 'no lesse a crime then of moste cruell murder' (he describes this here on a tangent in a description of the virtues of milk); he faced down that charge, but was then pursued for a debt of 350 marks.

'While Bullein and his wife were imprisoned for debt Bullein wrote his next work, *Bulleins Bulwarke of Defence Againste All Sicknes, Sornes, and Woundes*, which he finished in March 1562 and published that year with a dedication to Henry Carey, Lord Hunsdon ... Openly inspired by Sir Thomas Elyot's *Castle of Health* (1539), the text was again framed as a dialogue, but was much more extensive in plan, covering surgery, compound medicines, and the responsibilities of physicians, surgeons, and apothecaries, as well as a much more extensive treatment of the simples which had been the main subject of his earlier work. Although substantially Galenist in approach, the book contains some of the earliest printed references to Paracelsus and chemical medicines in English medical writing, together with a discussion of a number of mineral and chemical substances and methods of distillation ...



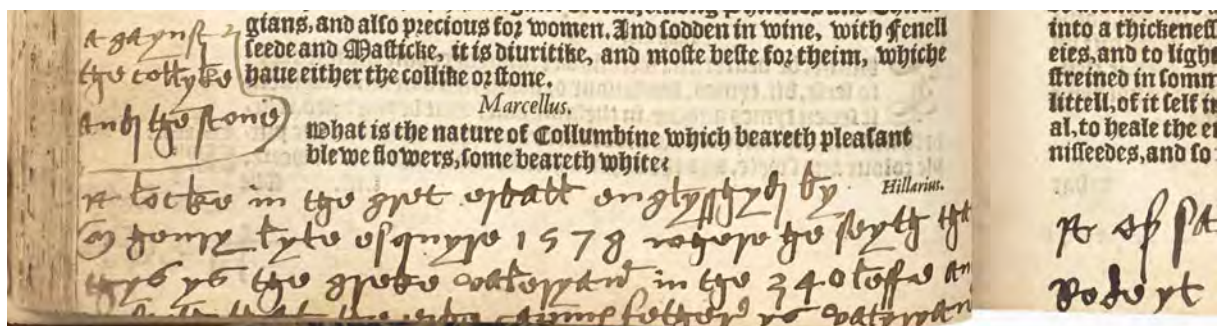
'Bullein is mainly known from his writing. Apparently popular among contemporaries, his continued reputation as a writer is suggested by Thomas Nashe's claim that he framed *Have with You to Saffron Walden* (1596) "in the nature of a Dialogue, much like Bullen" (Address), and as a physician by reprints of his books in the 1580s and 1590s. Bullein's work was distinguished by his clear and entertaining prose and fine use of dialogue' (*Oxford DNB*). After the present work, Bullein published two more, of which *A Dialogue ... wherein is a goodly Regimente against the fever pestilence* (1564) was a sort of medical novel written after the Plague outbreak of 1563.

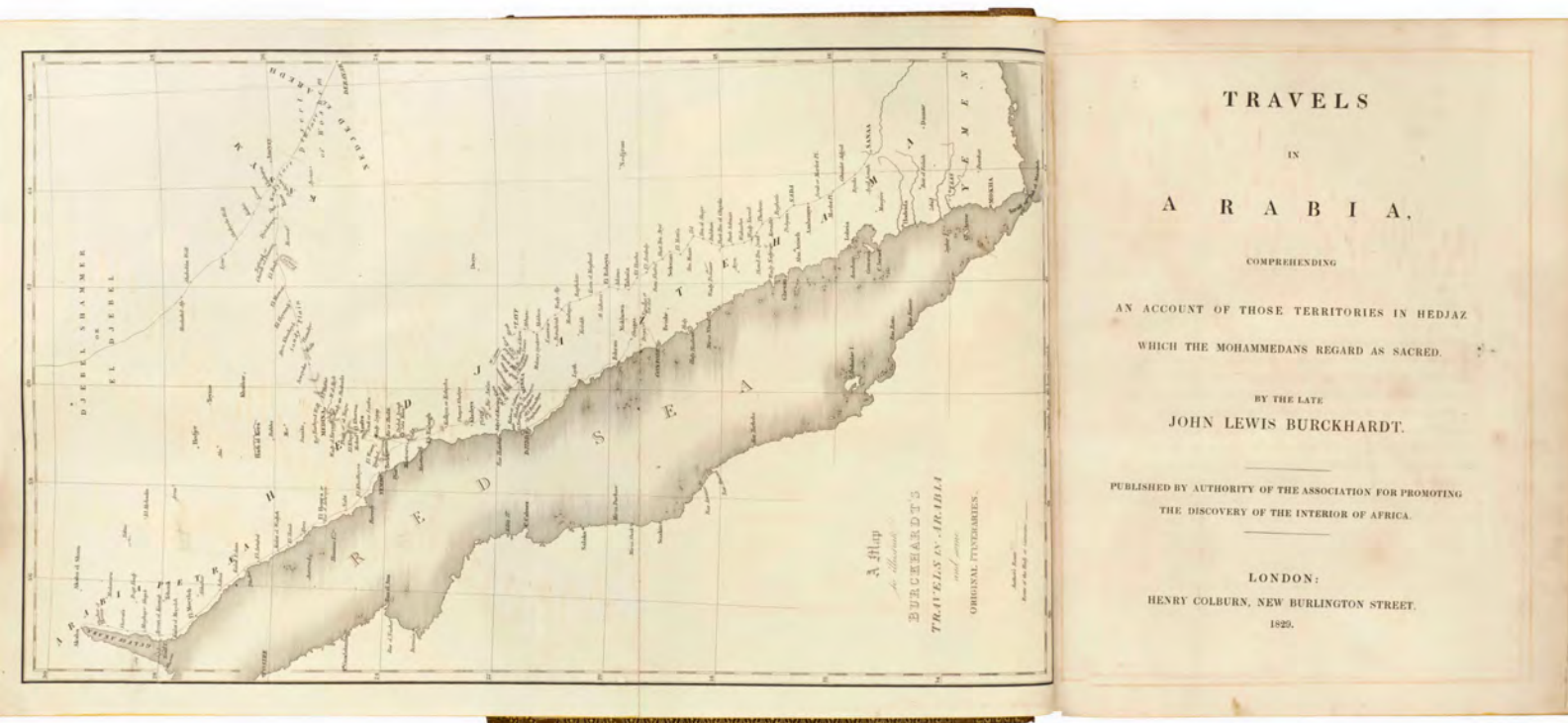
The annotations in the present copy, in an unusually large hand for ready consultation (probably the same hand throughout but in many courses of annotation), are copious, comprising cross references (to 'this bocke', 'the littell bocke', the 'bocke of gardenyng', and my 'wrytten bocke'), and frequent *notae bene*, often with extrapolated information: 'The oyle of lyneseede ys good against the swelling & for peynys of the eares of all causes'; 'note thys plase well and rede yt throw for thyngs good to be notyd a gaynst hote ulcers'; Bullen's 'redde powder *Precipitatus*' 'ys callyd of the potycarys marcury precypyte or precypytate' and it is 'very excellent to tacke a waye ded fleshe'. The most substantial note, at the end of the 'Booke of Simples', appears to offer a potential author:

'Tacke feayre wyte snow before the sone have sheyned one yt after yt ys fallen and tacke a basunfull thereof of the feyrest you can get and let yt stand in the basin tyll yt come to feyre water and then put yt yn a glase fast stoppyd for yt ys a very exelent water and wyll be vere cleare and wyll not putryfy in a yere or ii and ys very excellent good a gaynst these infyrmetyes that ys a gaynst the greate heate and pryckyng and smartyng and eycheyng [aching? itching?] of the eyis to have 5 or 6 dropys of thys water put in to the eyes morning & evening whiche wyll helle [heal] any syche infyrmete with thyn iii dayse and all so ys vere excellent a gaynst scalding or bornyng to have the sore place wessed there with yt wyll bothe feche owte the fyre and hele the sore and [] yt vere feayre all thys provyd by ... hary hymbellton.'

Of the eighteen copies of *Bulleins Bullwarke* listed in ESTC, at least six and probably more are imperfect. All the copies that we can trace in auction records have been imperfect, most more so than the present.

STC 4033. See Phil Withington, "'For This is True or Els I do Lye": Thomas Smith, William Bullein and the Mid-Tudor Dialogue', in *The Oxford Handbook of Tudor Literature, 1485–1603*, eds. Cathy Shrank and Mike Pincombe (2009), 455–71.





JOHANN OF ARABIA

13| **BURCKHARDT, Johann Ludwig (John Lewis).** *Travels in Arabia, comprehending an account of those territories in Hedjaz which the Mohammedans regard as sacred ...* Published by authority of the Association for Promoting the Discovery of the Interior of Africa. *London, Henry Colburn, 1829.*

4to, pp. xvi [i.e. xv], [1, errata], 478; with half-title, folding map, and 4 engraved plans; some light spotting and foxing, occasional light marginal marks; very good in contemporary speckled calf, gilt Greek key border to covers, spine gilt in compartments with red and green morocco labels, marbled endpapers, gilt turn-ins, yellow edges; some splitting to joints and wear to spine and corners. \$4750

First edition, in one volume, recounting Johann Ludwig Burckhardt's journey to Mecca on behalf of the Association for Promoting the Discovery of the Interior of Africa in 1814.

Born in Lausanne to the famous Basel-based Burckhardt family, Johann Ludwig – or John Lewis, as he was later known in England – joined the African Association in London in 1808 with the initial intention of further exploring the Niger river. Having taken courses in Arabic at Cambridge and London, further supplemented by a seven week stay in Malta, he arrived in Syria the following year disguised as a Muslim of Indian origin, and spent the next four years travelling through Syria and Nubia. By 1814 Burckhardt was in Jeddah, sick with fever, having just crossed the Red Sea from Abyssinia. It was at this time that Muhammad Ali Pasha, then in Mecca, heard of Burckhardt's presence nearby and summoned him.

PLAN OF MEKKA.



London, Published by Henry Colburn, New Burlington St. 1828.

Sol. Hall, and J. Bury St. 1828.

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'Burckhardt expressed a wish to visit Mecca as a Muslim pilgrim, and the pasha, although he was aware of Burckhardt's nationality, consented, provided he could satisfy a competent committee of Muslim examiners. Two learned doctors of the law questioned him and pronounced him not only a Muslim but an exceedingly learned one. After this Burckhardt dined with the kady, or chief religious judge of Mecca, said prayers with him, and recited a long chapter of the Koran; having thus placed himself on the best of terms with the authorities, he went as a pilgrim to Mecca, acquitting himself as a good Muslim. It is unlikely that any Christian or European had accomplished this feat before, and the penalty of discovery would probably have been death. Burckhardt, however, mixed freely with the pilgrims without being suspected, and spent September, October, and November of 1814 in Mecca, and in the following January joined a caravan to Medina in order to visit the prophet's tomb. Here he was again laid low by fever, probably malaria, until April, when he returned in an exhausted condition, via Yanbu' al-Bahr, to Cairo, arriving in June' (*Oxford DNB*).

Burckhardt died in Cairo in 1817 at the age of just 32. A first posthumous edition of his journals, entitled *Travels in Syria* and recounting several expeditions undertaken between 1810 and 1816, was edited by the retired military officer and fellow of the Royal Society William Martin Leake and published in 1822. This was followed, in 1829, by the present volume, which recounts Burckhardt's journey to Mecca in 1814 and was edited by the British orientalist William Ouseley. Included are a folding map depicting Hejaz and Tihamah, and four plates with detailed plans of Mecca, Mount Arafat, a pilgrim camp called 'Wady Muna', and Medina. In the judgement of Leake, Burckhardt's account is 'the most accurate and complete account of the Hedjaz, including the cities of Mekka and Medina, which has ever been received in Europe'.

Blackmer 239; Gay 3606; Howgego, B76.

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

Six parts in one volume, folio, ff. [66], [26], [132], [28], [10], 50; gothic letter (except for one leaf printed in roman letter), rubricated throughout, several large initials supplied in yellow and red or yellow and purple (or all three in combination), with **20 fine woodcuts**, some full-page by Urs Graf, and another woodcut by the Master DS, some of the smaller woodcuts partly coloured in a contemporary hand; contemporary blind-stamped calf over wooden boards, eighteenth-century gilt tooling and lettering-piece on spine, spine lining reusing a piece from a medieval manuscript (apparently Gregory the Great, *Registrum epistolarum*); rubbed and worn but sound, traces of medieval manuscript pastedowns sometime removed, section of lowermost spine compartment missing, head of spine slightly chipped. \$10,000

First printed edition of the Statutes of the Carthusian Order, printed at the expense of the editor, Gregor Reisch (c. 1467–1525), author of the *Margarita philosophica*, for distribution to members of the Order only.



The original compiler, Guigo de Castro (Gigues du Chastell), became a monk of the Grande Chartreuse in 1107 (St Bruno had died in 1101), and three years later was elected prior. 'To Guigo the Carthusian Order in great measure owes its fame, if not its very existence. When he became prior, only two charterhouses existed, the Grande Chartreuse and the Calabrian house where St. Bruno had died; nine more were founded during his twenty-seven years' priorship. These new foundations made it necessary to reduce to writing the traditional customs of the mother-house. Guigo's *Statutes*, composed in 1127 or 1128, have always remained the basis of all Carthusian legislation' (*Catholic Encyclopaedia*).

There are four large cuts representing the history of the Carthusian Order and seventeen portraits of popes, all by Urs Graf (see His, *Urs Graf*, nos. 203–223). Koegler (*Kunstchronik*, N.S. XVIII, p. 290) attributes the representation of 'Guillhelmus Rainaldi' to the Master DS. According to Isaac (no. 14140 in his supplement to Proctor) this work was printed by Amerbach in association with Johannes Froben and Johann Petri. In some copies the six parts are bound in a different order.

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

Adams G1559; Machiels G584; VD 16 G4071.

ORIGINS OF THE MONASTIC RULE

15] **CASSIAN, John.** De institutis coenobiorum [*together with:*] Collationes Patrum. Basel, [*Johann Amerbach,*] after 24 September 1485.

Folio, ff. [208], gothic letter in double columns; capital spaces, mostly with guide letters; on f. [75] a **woodcut of the conversion of St Paul**; margins of first two leaves frayed and repaired (not affecting text), one or two small wormholes, dampstain affecting a few leaves (heavier in final two leaves), but generally a clean, crisp copy.

[*bound with:*]

HUGO DE SANCTO VICTORE. De sacramentis Christianae fidei. Strasbourg, [*Printer of the 1483 Jordanus de Quedlinburg (Georg Husner),*] 30 July 1485.

Folio, ff. [159 (of 160)], complete with the blank leaves ff. [70] and [71], but without the final blank; gothic letter, capital spaces with guide-letters; light dampstain to foot of many leaves (generally light but occasionally heavier and entering text).

Two works bound together in a (probably Basel) binding of the second quarter of the sixteenth century of calf over wooden boards, central panel on covers with vertical impressions of a roll with Renaissance ornaments and enclosed by a double border of the same roll, brass catches, pastedowns from printed binder's waste (Polydore Vergil, *Adagiorum opus*, Basel, Froben, 1525, and Cicero, *Opera*, Basel, Cratander, 1528); rubbed, spine and corners restored, clasps missing, a few wormholes.

\$11,250

I. **First edition of the *Institutes*, one of the most important texts in the history of monasticism.** It represents the legacy of the years Cassian spent among the Desert Fathers of Egypt and sets out rules for monastic life which were to be the basis of many Western rules, including, for example, the Rule of St Benedict.

It is printed here with the second edition of the *Conferences* (first, Brussels, Brothers of the Common Life, c. 1476). These are the records of Cassian's conversations – in dialogue form – with the great hermits of Egypt. 'They were read every night before compline in early medieval monasteries and became a *vade mecum* for saints as different as Thomas Aquinas and Theresa of Avila' (David Knowles, *Christian monasticism*).

The woodcut shows St Paul on the road to Damascus falling from his horse under the impact of his sudden conversion. It is 'in the style of some of the early cuts in Richel's *Spiegel menschlicher Behältnis*' (BMC).

II. Second edition (first Augsburg, circa 1477), described by David Knowles as 'the first attempt on the grand scale – for Abelard's almost contemporary *Theologia* is a scantier outline – to give a really comprehensive view of theology in all its branches' (Knowles, *The evolution of medieval thought*, p. 131).

THE BRAIN AND 'THE SICKNESSES OF WINES'

16| **CHARLETON, Walter.** Two Discourses. I. Concerning the different Wits of Men: written at the Request of a Gentleman eminent in Virtue, Learning, Fortune. II. The Mysterie of Vintners, or a Discourse concerning the various Sickneses of Wines, and the respective Remedies at this Day commonly used. Delivered to the Royal Society, assembled in Gresham-Colledge. *London, Printed by R.W. for William Whitwood ... 1669.*

8vo, pp. [14], 230; divisional title-pages to each part, dated 1669; pale dampstain to the preliminaries and outer margin, else a very good copy in early nineteenth-century half calf and marbled boards, rubbed, joints cracked but cords sound. \$2000

First edition, the rare first issue. The work is usually found with a cancel title-page on which the titles of the discourses are abridged and mention of the Royal Society is omitted (possibly because only the second tract was so delivered). Locke is supposed to have been seriously influenced by the first Discourse, which the original DNB nevertheless dismissed as 'a very trivial essay'. Hunter & Macalpine rightly point out that Charleton was the first English writer to formulate a concept of brain function, noting the similar anatomic structure but different cognitive capacity of the brain among humans and other animals.

The second treatise is on the putrefaction of wine, and methods to ameliorate defects in wine. At the end (pp. 201–230) are 'Some observations concerning the ordering of wines' by Christopher Merret, with **advice on the stages of fermentation and the time to rack wines. Merret was the first person to document that the addition of sugar to wine caused a secondary fermentation that turned it into a sparkling wine.**

Of this issue ESTC records three copies only: American Antiquarian Society, UCLA, and Texas.

Bitting, p. 84 (the second edition of 1675); Simon, *Bibliotheca Gastronomica*, 335; Wing C3694.

A NEW AND CURIOUS ATLAS

17| **CHIQUET, Jacques.** Le nouveau et curieux atlas géographique et historique, ou le divertissement des empereurs, roys, et princes. Tant dans la guerre que dans la paix ... *Paris, chez Chereau, [1719].*

Oblong 4to, ff. [59] (title, plates numbered 3–56, tables; bound, as generally, without the dedication leaf), engraved throughout, maps hand-coloured in outline; two small marginal wormholes to title, occasional damp staining and light creasing; overall very good in contemporary stiff vellum, gilt lettering-piece to spine; some wear to extremities, bowing to boards, and staining to covers and endpapers, a little worming to front endpapers; 'Di Casa Odaldi' inscribed at head of title. \$2200

A charming atlas by the French engraver and publisher Jacques Chiquet (1673–1721) aimed at 'emperors, kings, and princes' and dedicated to the duc d'Orléans.

Chiquet's atlas comprises four plates depicting terrestrial and celestial globes, twenty-three map plates, all attractively hand-coloured in outline, twenty-seven plates of explanatory text, and four plates of tables detailing archbishoprics and bishoprics throughout the world, arranged by continent.

The handsome maps, dated 1719, open with the eastern and western hemispheres, and the continents of Europe, Asia, Africa, North America, and South America, with California shown as an island ('La Californie est une des plus grandes isles du monde'). More detailed maps follow of the kingdoms of Portugal, Spain, France, Poland, Denmark, Norway, Sweden, and Hungary, of the German, Russian, and Ottoman empires, and of the Dutch Republic, the British Isles, Italy, Greece, and Crete.

Phillips, *A list of geographical atlases in the Library of Congress IV*, 4279 (also without plate 2). Library Hub shows only two copies in the UK, at the BL and Cambridge University Library.





Nature

A A Q
 Clas humain s'cest
 bien Paison,
 Au noue pforou
 ambrou,
 2. for fait pla mesprouy
 A day noster prunue
 parou,
 Par luy soume y grand
 soume,
 Par luy soume froume
 soume,
 de luy se peve omnipoteu
 Et de la cour de paradiu

Madam.

A A Q
 Nature humaine
 prens soulas,
 y faisant habitation
 Com en le veay Marye
 pour faire la redupcion
 pour luy prinde incarnation
 po luy veu coue sac mortel

MANUSCRIPT NOËLS
WITH ELABORATE PAINTED INITIALS – BY AN EMBROIDERER?

18] [CHRISTMAS CAROLS.] Collection of noëls. France (*Verneuil-sur-Avre, Normandy*), c. 1596 and later.

Manuscript in French on paper, small folio (315 x 220 mm), ff. 172 (of 180, lacking 1–3, 41, 131–2, 164, 179, these already missing by 1895; *see below*), written principally in a neat late sixteenth-century French cursive hand with additions in an early seventeenth-century hand, **with fifty-nine large elaborate painted initials** in shades of brown, green, blue, yellow, pink, mauve and red, incorporating foliage, flowers, interlace, grotesques, human figures, fantastic beasts, animals, and so on, a large coloured drawing depicting two boys or young men carrying armorial shields on f. 52^v, several smaller drawings depicting birds and insects, **ten further initials** in similarly elaborate designs executed in pen and grey wash, musical notation on five-line staves; smudging and soiling consistent with considerable use, occasional offsetting and minor losses of pigment from initials, a few initials just shaved at head, neat repairs to outer margins of approximately 20 leaves (five just touching coloured initials) and to extreme outer corners of a few leaves, neatly repaired tear in one leaf (f. 177, without loss), small closed tear in another leaf (f. 138, rather crudely repaired but without loss), a few small holes resulting from ink erosion, small nineteenth-century paper tabs attached to upper margins of several leaves, piece of notepaper attached to upper margin of f. 27^v bearing a note in French in a nineteenth-century hand; **contemporary French brown morocco**, flat spine and covers bordered with a double gilt fillet, 'MICHEL DV FOVR' lettered in gilt on upper cover and 'MARIE POULLAIN' on lower; extremities rubbed, neat old repairs to head and foot of spine, fillets regilded, endpapers renewed. \$47,000

An exceptional and extensive late sixteenth-century manuscript of French Advent and Christmas carols, each carol introduced by an elaborate painted initial and many with a melody added to the facing page in a near-contemporary hand.

The earliest section of the manuscript begins at the present f. 12 (lettered 'a' in the upper margin, signifying the first original bifolium) and ends at f. 167 (verso inscribed 'Amen finis coronat opus', surrounded by four 'S fermés'). About a dozen leaves were added to each end of the manuscript shortly afterwards (or were originally present but blank) and the volume foliated to 180. Further noëls were written on these leaves, some by the scribe of the original sequence but most by a different hand, each introduced by an elaborate initial in pen and grey wash or in pen alone. It was perhaps at this time that melodies were added to many of the original noëls, either on the blank page facing the noël or (less frequently) at the end of it.

The original sequence of noëls includes nine which bear dates. The earliest date is 1566 (f. 114, 'Noel nouveau de la nativité n[ost]re seigneur composee en lannee 1566 par Robert Godebille & se chante en deux partis sur un chant nouveau'), and two others bear the dates 1580 and 1581 (f. 59, 'Chanson spirituelle a la louange de la nativité n[ot]re seigneur composee par Maistre Guillaume le guey en lannee 1580', and f. 156, 'Noel nouveau en forme de chant Royal compose par Mr Jacques Godebille sur le chant de noel son Petit Frac faicte en l'annee 1581'). One noël is dated 1596 and six 1597, the context of the former ('composé par Mr Maximin d'eschernes ... en ceste p[rese]nte annee ... 1596', f. 161^v) and the frequency of the latter suggesting 1596–7 as the date of compilation for this original sequence. Two of the added noëls are dated 1608 and 1609 (f. 171 and f. 169), indicating that this sequence was appended a dozen or so years later.

The manuscript is securely localisable to the town of Verneuil-sur-Avre in Upper Normandy. One of the noëls begins 'Mes bourgeois de Verneuil ...' (f. 126^r) and another includes a reference to the 'bourgeois de Verneuil' (f. 94^r). Three of the noëls were written by Jacques Godebille (1545–1613), described above one of them as 'vivant cur[é] de la mag[delai]ne de Verneuil' (f. 28^r), and the 'Maximin d'eschernes' mentioned above was 'curé de St laurens de ceste ville de Verneuil' (f. 161^r). Four further noëls were written by Guillaume Le Guey (or Le Gay), described on f. 56^r as 'Vicaire de Baslines' (i.e. the nearby village of Bâlines).

At the end of the first noël in the original sequence (f. 13^r) is the inscription, following the word 'finis' and written in red ink, 'Faict par lest [sic] mayins [i.e. mains] de Pierre Fleuri Broudeur', in other words 'Done by the hands of Pierre Fleuri embroiderer'. On first reading this could be taken to mean that the text of the preceding carol was written by Pierre Fleuri the embroiderer, but nowhere else in the manuscript does an author's name (if given) appear at the end of the carol, always at the beginning. Moreover the phrase 'done by the hands of' is strongly suggestive of an act of physical creation. It seems to us highly likely therefore that the initials are indeed the work of someone who designed and made embroidery professionally, a thesis which is supported by the motifs, colours and technique of the initials themselves. Whether Pierre Fleuri was also responsible for the text is less certain, the hand appearing rather to be that of a professional scribe.

Noëls have long occupied a special place in French musical and religious life. 'In his *Recherches de la France* (Paris, 1571), Etienne Pasquier described noëls as "chansons spirituelles faictes en l'honneur de nostre Seigneur"; he explained that in his youth it was customary for every family to sing them each evening but that the tradition survived only at Christmas eve, when children and adults sang them in the streets and in church during the offertory at Midnight Mass. They had figured in the Mass

at Christmas since the late 12th century; during the 16th

century polyphonic Christmas motets

were composed for the professional

choirs of the larger churches and

courts Vernacular noëls also

figure occasionally in collections

of polyphonic chansons (e.g.

Costeley's five-voice *Or est venu*

Noé, 1570) and *airs* (e.g. Pierre

Bonnet's eight-voice *Nouel en*

dialogue beginning "Bergers je vous fay scavoir", 1585); Du

Caurroy's *Meslanges*, published posthumously in 1610, includes

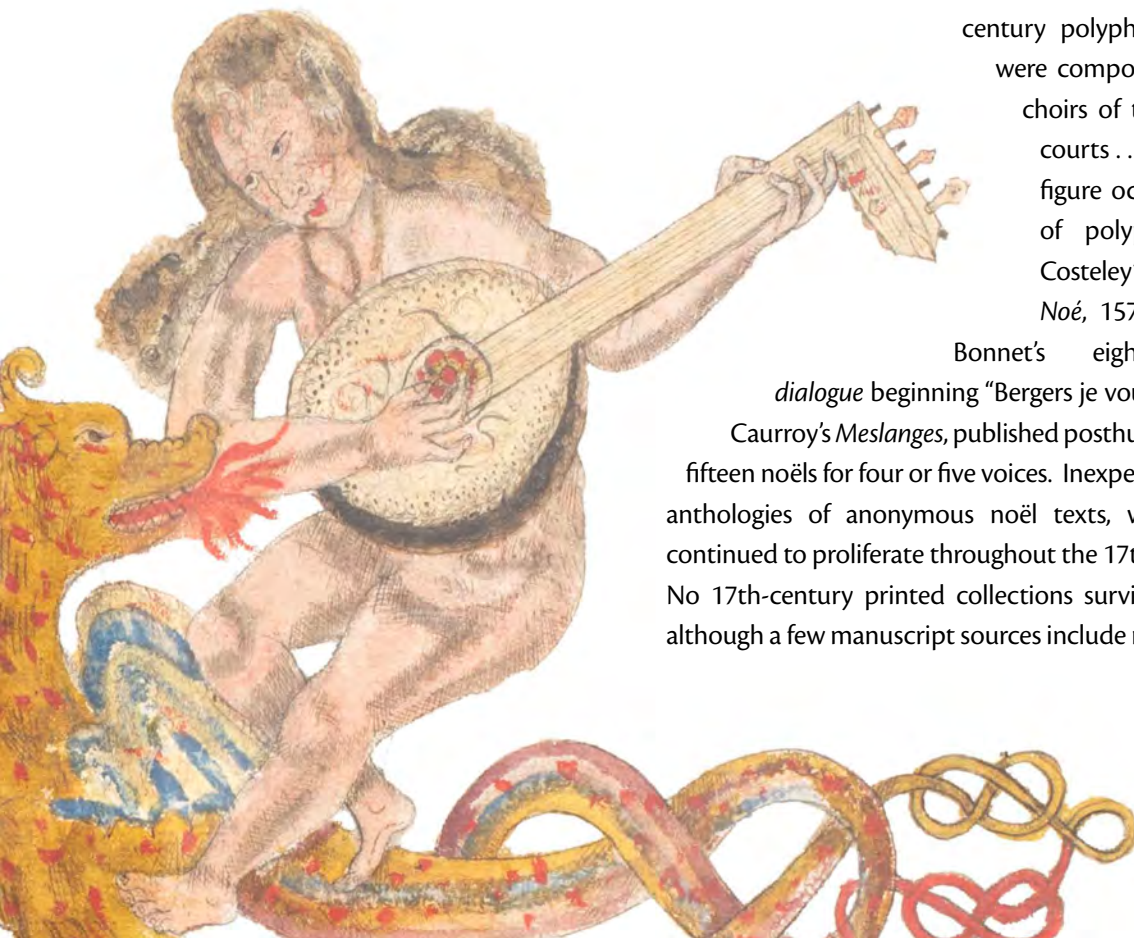
fifteen noëls for four or five voices. Inexpensive editions of popular

anthologies of anonymous noël texts, with suggested *timbres*,

continued to proliferate throughout the 17th and 18th centuries

No 17th-century printed collections survive with notated music,

although a few manuscript sources include melodies' (*Grove online*).





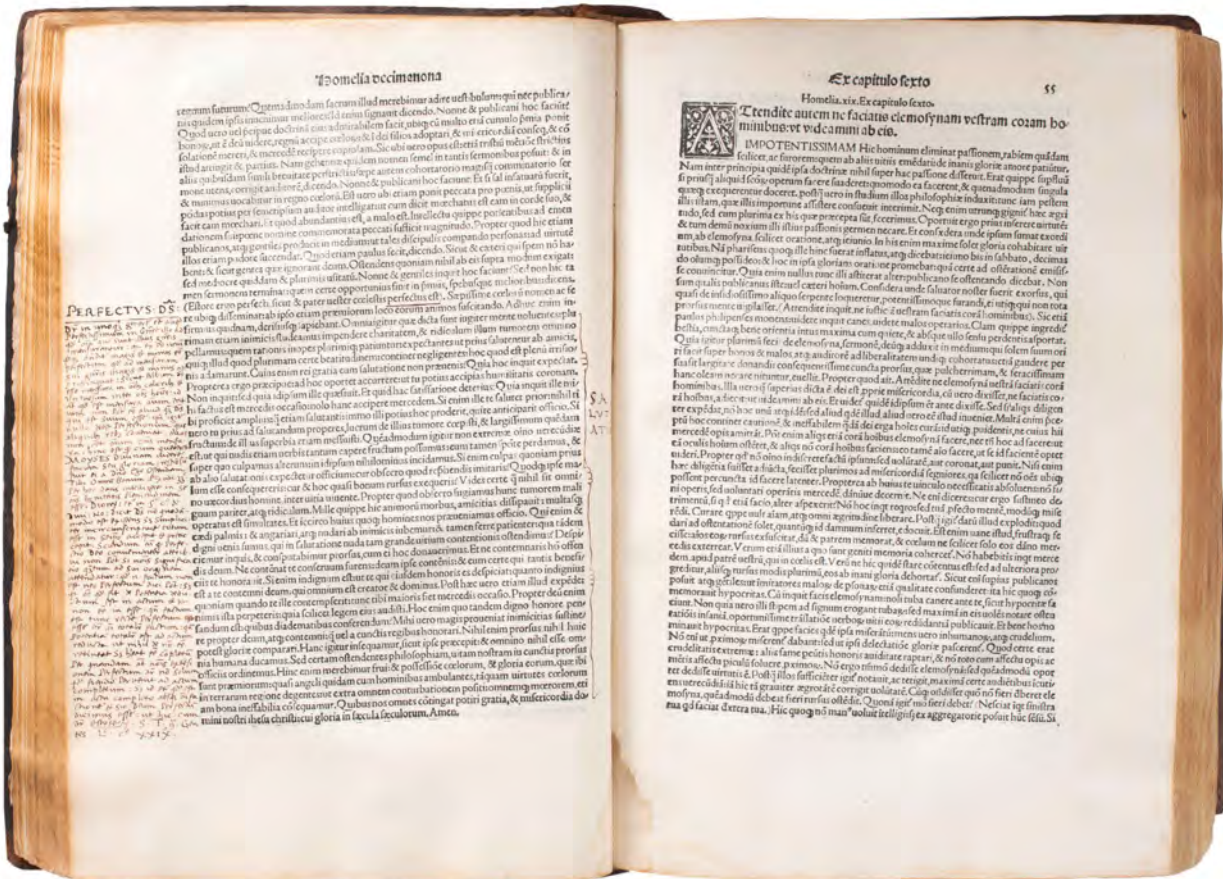
Provenance:

1. Michel du Four and Marie Poullain (contemporary gilt lettering on covers), conceivably a marriage gift. One of the two coats of arms on f. 52^v (argent, a chevron gules accompanied by three roses of the same, on chief a winged cherub's head) does appear to derive from that of the Du Four family of Normandy (see Jougla de Morenas, *Grand armorial de France* nos. 16009 and 16011). We have not been able to identify the other coat of arms but it seems likely that it is that of Marie Poullain (or Poulain). The winged cherub's head of the Du Four arms reappears in the initial on f. 99, and both coats of arms appear in the initial on f. 100^r (on a pedestal supporting a naked woman playing the cornet), the Du Four arms flanked there by the monograms 'PF' (for Pierre Fleuri?) and 'BV' (these four letters appear again as a single monogram within the initial on f. 166^r). The mysterious monogram 'PALI' appears within the initial on f. 45^r.

2. Ernest-Gabriel, marquis des Roys (1836–1903).

3. Latterly in a German private collection.

Published in C. Allard, *Noëls Normands publiés avec musique gravée; introduction et notes d'après deux manuscrits appartenant à M. le Marquis des Roys*, Rouen, Imprimerie Gagniard, 1895. Ff. 1–3, 41, 131–2, 164 and 179 were already missing when the manuscript was described by Allard. *A full listing of the contents is available on request.*



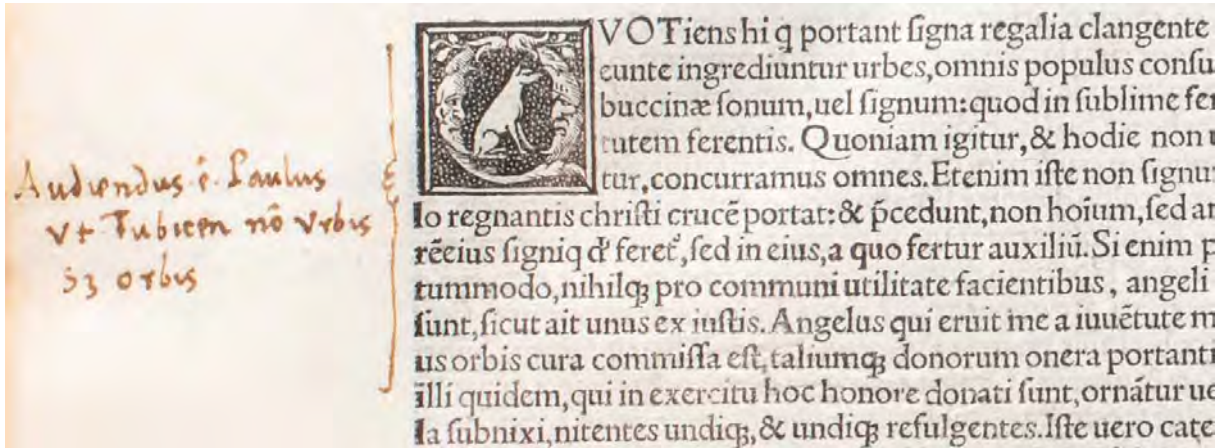
INQUISITIVE THEOLOGICAL ANNOTATORS

19] **CHRYSOSTOM, John.** [Opera: Homeliae.] Que in secundo Ioannis Chrysostomi volumine continentur: Super Mattheum homelie 89 ... Super Ioannem homelie 87 ... De laudibus Pauli homelie 8 ... In epistolam ad Titum homelie 6 ... Ad hebreos homelie 34 ... Ad Thimoteum homelie 28 ... Adversus vituperatores vite monastice libri 3. Venice, Stagnino & de Gregoriis, 1503.

Folio, ff. [xvi], 184; 117,[1]; 168, [16]; woodcut initials throughout; some light stains and foxing, but a very good, wide-margined and well preserved copy in contemporary blind-tooled calf over leather boards, sides tooled to a lozenge grid pattern, spine in four compartments; preserving four brass catches, clasps perished, spine and edges worn, a few skilful restorations to extremities, later endpapers; sixteenth-century inscriptions on title by Leonardo (?)Buonamici/Buonanni and Serafino Orsoni; annotations throughout (on over 200 pp.) in two contemporary Italian hands.

\$3600

First edition of Chrysostom's *Opera omnia*, the second volume (of two), annotated throughout by two critical readers.

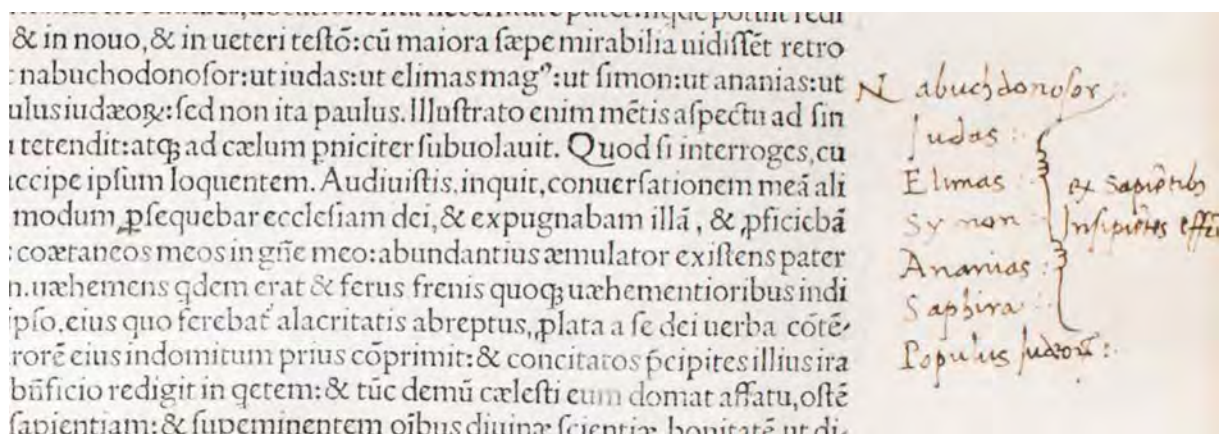


The text was edited by Thomas Januensis and translated by George of Trebizond and Pietro Barozzi. John Chrysostom (347–407) was the first Greek Church Father to be published, thanks to George’s translation.

‘These works combine a great facility for seeing the spiritual meaning of the author with an equal ability for immediate practical application. He was opposed to the allegorical exegesis of the Scriptures, and insisted that they must be interpreted literally’ (*Oxford Dictionary of the Christian Church*).

Our copy bears the *glossae* of two contemporary Italian readers, who interrogated the text in light of the most pressing theological questions, concentrating particularly on the homilies on Matthew and John and those on some of St Paul’s letters.

EDIT16 33769; Brunet III 536; Graesse I, p.151.



THE INVENTION OF HISTORICAL GEOGRAPHY

20| **CLÜVER, Philipp.** *Introductio in universam geographiam tam veterem, quam novam ... Wolfenbüttel, Caspar Johann Bismarck for Conrad Buno, 1686.*

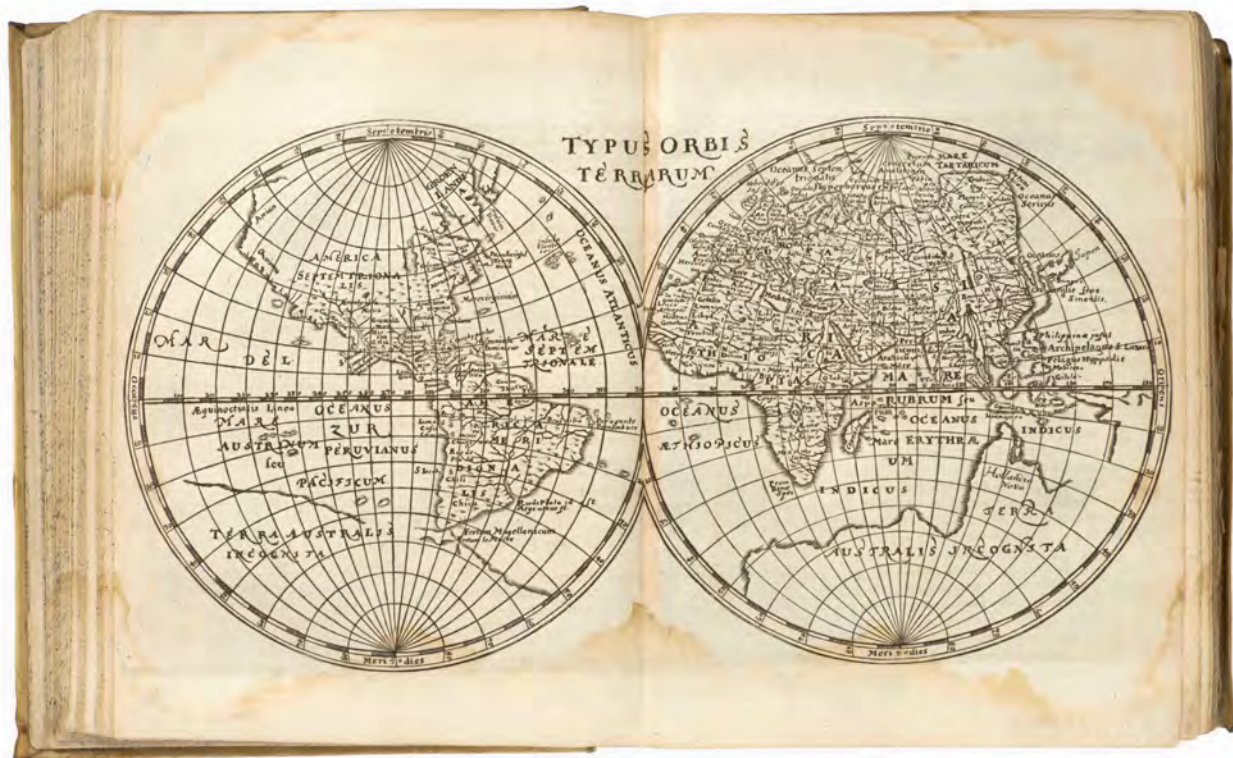
4to, pp. [28], 607, [101, index], [31, index]; with engraved frontispiece, title-page in red and black, woodcut head- and tailpieces, 47 maps and diagrams of which 30 are folded; some damp staining and browning, fraying to edges of one map; very good in contemporary stiff vellum with later gilt-lettered spine label, yapp edges, edges speckled blue; some marks to spine and covers; with ownership inscription to title 'sum ex libris Friderici Ludovici ... iam auctionis ... jure MB 1699' (*see below*). \$3200

The 1686 edition of perhaps the most important geographical textbook of the early modern period, an introduction to global geography by the German antiquarian and geographical pioneer Philipp Clüver, enlarged and supplemented by the German geographer Johann Buno.

A former student of the great chronologist and classical scholar Joseph Scaliger at Leiden, Clüver began publishing on geography in 1611 with a study of the ancient Rhine region, before going on to publish works on ancient Sicily, Sardinia, and Italy. In many ways, Clüver was a typical and erudite example of that particular breed of polymath who came to define the scholarly world of the early modern Republic of Letters. His primary interest lay in reconstructing the geography of antiquity, in which he combined personal travel and observation with a close reading of the ancients, and which consequently required both the skill of the geographer and the expertise of the antiquarian and philologist. This, his most complete introduction to world geography, was largely intended as a guide for students and became the standard geographical reference work of the period. It begins with a discussion of basic, universal, geographical features – mountains, bodies of water, climate, and so forth – before devoting individual books to the geography of various nations. The majority of the work, books two through to four, covers Europe, subdivided into regions and countries and stretching from Portugal in the south west to Moscow in the north east; book five is devoted to Asia, including India, Central Asia, Persia, the Middle East, and the western border of China; while book six covers the known parts of Africa – which is to say, predominantly Egypt, Ethiopia, and Mediterranean North Africa – as well as North and South America, if rather cursorily.

The first edition of Clüver's work was published by Elzevir in Leiden in 1624 and was much reprinted – in a number of different versions and formats – in the following decades. This present copy was published in 1686 and is the work of the publisher Conrad Buno and the printer Caspar Johann Bismarck, both of whom had already collaborated on the first Wolfenbüttel edition of 1661. Just like earlier German editions, this edition contains a version of Clüver's text edited and supplemented by the German schoolteacher Johann Buno, a professor of geography and history in Luneburg and brother of Conrad. As a result, the text is far more extensive and detailed than earlier editions (the Leiden first edition ran to less than 250 pages). **This copy also contains the full set of almost fifty engraved maps, which are often missing or only partially present in other existing copies.**

Provenance: perhaps the poet and diplomat Friedrich Ludwig von Canitz (1654–1699). The *Biblioteca Caniziana* was auctioned in February 1700.



TRIVMPHVS



EL QVARTO triūpho q̄tro rote el portauano di terrineo Alue-
sto archado una fiata accēso renuēte la extinctiōne. Il residuo di tabula
tura quadrāgula, cū il modo antedicto, era di folgorāte carbūculo tra-
goditano, nō temēdo le dēse tenebre, di explitissime cālatore, longo
di ragionamento distinctamente. Ma quale operature considerare si do-
uerrebbe in quale loco, & da quale artifice furono fabricate.

Dūq; la dextera facia optimañte tal dimōstraua historia. Vna uene-
rabile matrōa p̄gnāte. Allaq̄le el sūmo Iupiter diuinañte (q̄le cū la Dea
Iunone sole) cū tonitri & fulmini li appeua, itāto che accēsa se cremaua
incinere, & del cōbusto, uno nobilissimo & diuo infātulo extraheua.

TABELLA DEXTRA.



Ne l'altra io
ad uno caeste h
scia in uno an



Nello q̄drat
oī sexo sagittati
hesse in diuinit
tro el maxio Iup
claudicāte cōtra



THE MOST FAMOUS ILLUSTRATED BOOK OF THE ITALIAN RENAISSANCE

21 | [COLONNA, Francesco.] Poliphili hypnerotomachia, ubi humana omnia non nisi somnium esse ostendit, atque obiter plurima scitu sane quam digna commemorat [La hypnerotomachia di Poliphilo, cioè pugna d'amore in sogno]. Venice, [heirs of Aldus], 1545.

Folio (c. 303 x 201 mm), ff. [230 (of 234)]; a-y⁸, z¹⁰, A-E⁸, F⁴; 170 woodcuts in text, of which 9 full-page (the Priapic woodcut uncensored); woodcut Aldine device to verso of last leaf; n1v and n8r transposed (as in the first edition); bound without preliminary section [*]1-4; f. a1 very lightly foxed, but a very good, broad-margined copy, very lightly washed, bound in nineteenth-century polished calf, boards panelled in gilt, spine gilt-ruled in compartments, one lettered directly in gilt; a few scuffs; copper-engraved armorial bookplate (by Agry) of the family Nuñez del Castillo, marquesses de San Felipe y Santiago, to upper pastedown; twentieth-century bookseller's ticket of Arthur Lauria to front free endpaper. \$30,000

Second edition, scarcer than the first (also an Aldine, published in 1499), of the most beautiful illustrated book printed in Italy in the fifteenth century. Known for its fine woodcut illustrations, mysterious meanings, and the cryptic inclusion of Colonna's name, the *Hypnerotomachia* has been celebrated as the finest example of early Venetian printing.

'It is not easy to sum up in a few words the artistic and literary interest of the book. The woodcuts, one of which is signed "b" have been ascribed, as Pollard says, with no good reason to a dozen artists including Bellini. What is clear is that the artist who designed them was influenced by the work of Bellini, Carpaccio and perhaps Botticelli. They have a unique perfection and all that can be said with certainty is that the same hand may be traced in some other contemporary woodcuts. Why Aldus published this book is a mystery since he was mainly interested in producing editions of the Greek and Latin classics. In any case it was an expensive failure, for in 1508 he complains that nearly the whole edition was unsold and it was left to later generations of book collectors to appreciate it. Nevertheless, it was re-printed in 1545, published three times in French and translated into English in a botched version in 1592 under the title *Hypnerotomachia or the Strife of Love in a Dream*. It is a curious work written in a language which is a mixture of Latin and Italian [interspersed with Greek and Hebrew words], and briefly can be described as a Renaissance monk's dream of the ancient world. "Poliphilo, the hero and lover of Polia, falls asleep and in his dream and pursuit of Polia sees many antiquities worthy of remembrance and describes them in appropriate terms with elegant style" – to quote the words of the preface' (J. Irving Davis).

Nowadays the woodcuts are widely considered to be the work of Benedetto Bordone (1460–1531), a successful miniaturist active in Venice, turned cartographer and prolific designer of woodcuts later in life. 'The illustration follows two themes, cuts relating to the story content of the dream and representations of ancient architecture, inscriptions, and triumphal processions observed by the dreamer and described in detail in the text' (Ruth Mortimer, *Italian 16th-century books*, no. 131). The woodcuts of this edition are from the original blocks of the first edition, except for the six blocks on leaves b4^v, b5^r (two), e2^v, e5^r and x2^r which were recut according to Ruth Mortimer. In fact, with the further exception of the first title being different, and the errata leaf at end not existing (the errors having been corrected) but its place taken by the register and colophon instead, it is a page-for-page reprint of the 1499 edition. The removal from the present copy of the title was perhaps a somewhat naive attempt to disguise this second edition as the first.

'The author, Francesco Colonna (Latinized, Franciscus Columna) was a Dominican monk in the monastery of S.S. Giovanni e Paolo, who died in Venice, where he had lived the greater part of his life, in 1525 (or 1527) at a very advanced age. The last leaf in the book before the errata leaf [in the second edition, before the colophon], purposely hides the real author under the name "Poliphilus" but tells us the fact that the writing of the book was completed by said "wretched" ("misellus") lover, at Treviso in May, 1467. It is on taking the first letter of each of the 38 chapters in succession, a device often resorted to in the fifteenth and sixteenth centuries, that we discover his identity in the phrase, "Poliam Frater Franciscus Columna Peramavit." The identity of Polia, if she ever lived in real life, has never been established' (Hofer, *Variant copies of the 1499 Poliphilus*, New York, NYPL, 1932, pp. 3–4).

Adams C2414; J. Irving Davis 85; EDIT16 12823; Essling 1199; Mortimer 131; Renouard 1545 14 (pp. 133–134); Sander 2057.

mento el præstan
mente el marmo
lidadecia sua era ue
e nigro, ad expri
lumino, & nebu
ine. Sopra la pla
a, Ara rigidamē
rude simulachro
i tutti gli sui de
i. Laquale myste
pulado umbracu
solo infixi affir
quali pali dilige
ruçtea, & florea
tutto inteçto de
ascuno palo nel
ro hiato del um
una ardente lam
tamente braçtee
ifere aure incon
allei crepituli fo
ro, cum maxi
ble, ouero amp u
im caldo lacte &
i. fiori. fronde. fe
mpo, conduce
el feniculo Ia
anti carmi
& instru
, cele
fal
e



MASONIC BINDING BY JOHN LOVEJOY

22 | [COMMON PRAYER.] The Book of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, according to the Use of the Church of England, together with the Psalter or Psalms of David, pointed as they are to be sung or said in Churches. *London, Millar Ritchie for J. Good and E. Harding, 1794.*

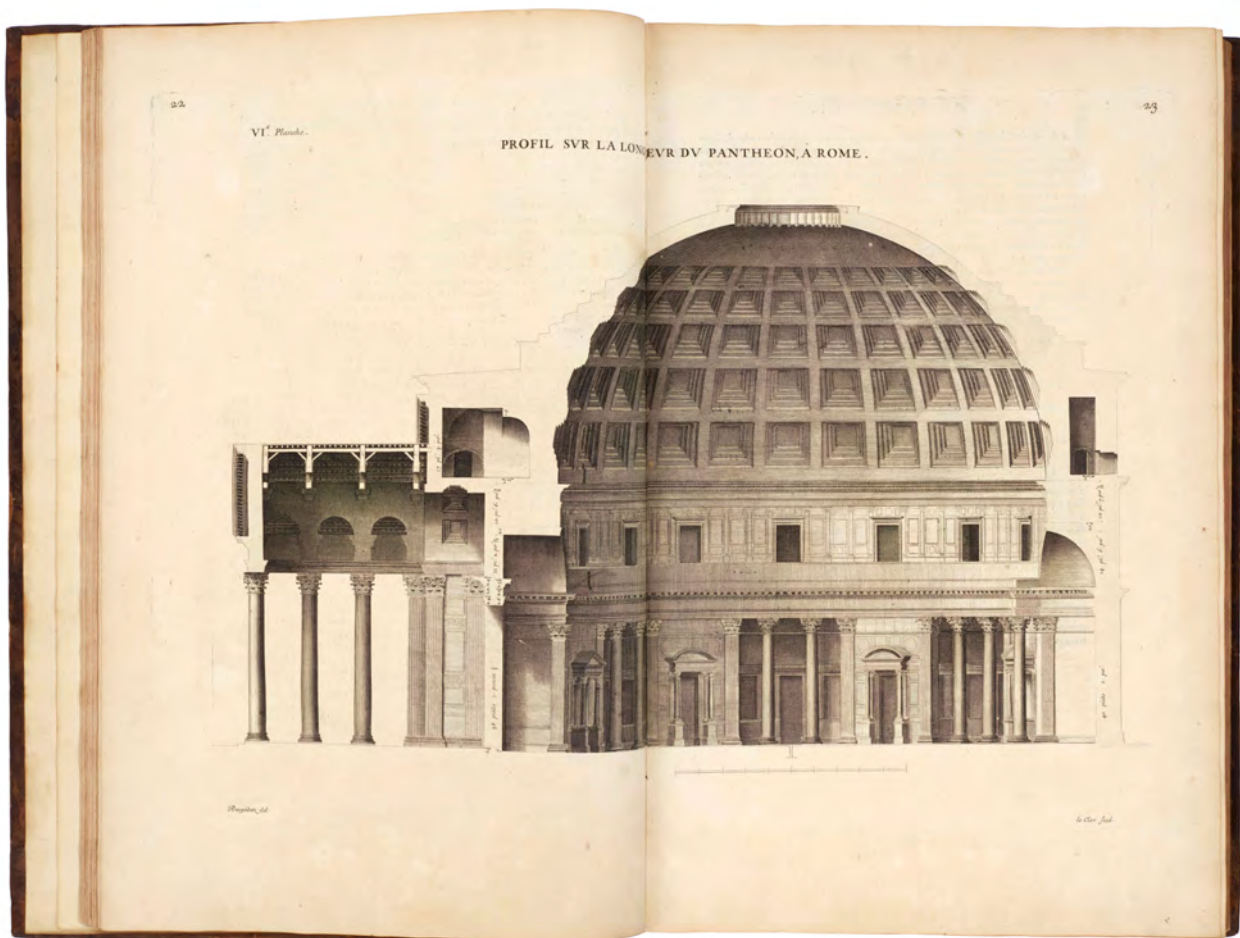
Large 4to (c. 278 x 226 mm), pp. xxviii, 634, [2], 63, [1, blank], [176], with engraved dedication (dated 23 July 1791) and 15 stipple-engraved plates by various artists; with part-titles, stipple-engraved head-piece vignette to p. 1; a few signatures heavily spotted, otherwise a very good copy; in contemporary green straight-grained morocco by Lovejoy, borders gilt with masonic tools between swags of 3 foliate tools, outer borders roll-tooled in gilt, spine gilt in compartments, lettered directly in one, others with central Sun tool, winged Asclepian staff as corner-pieces, arranged with stars, points, fleurons, and heads, board edges, turn-ins, and morocco hinges roll-tooled in gilt, edges gilt, endbands sewn in red, white, and green on 2 cores, ribbon place-markers, marbled endpapers; a few minor scuffs and marks, very short split to upper joint, lower corners lightly bumped, neatly retouched at extremities, nonetheless very well-preserved; early ink ownership inscriptions 'Elizabeth Tynell' to front free endpaper verso and 'John Smith' to front flyleaf. \$2350

A splendid copy of the Good and Harding Book of Common Prayer, in a striking masonic binding by John Lovejoy.

The London bookbinder John Lovejoy (fl. c. 1781–1812) is known by his distinctive Masonic bindings, employing an array of Masonic tools often arranged in striking compositions. He was himself a Mason, from around 1791 until 1812. His practices as an employer, however, earned him a certain notoriety among binders and the nickname 'the Tyrant': as a journeyman in 1781 he advocated a reduction in the working day (from fourteen to thirteen hours) but, when a master binder, he bitterly opposed such a change and was among the employers who prosecuted the leaders of the 1786 strike. Although it is accepted that Lovejoy was not, as previously thought, the only binder using Masonic motifs, close comparison of the tools with other examples of his work suggests this binding to be his.

Good and Harding's 1794 Common Prayer appeared in two settings, one octavo and the other a splendid large quarto, as here. The fine series of stipple-engravings shows both biblical and liturgical scenes, including several by Federico Bartolozzi and Luigi Schiavonetti after Thomas Stothard and Silvester Harding. The plates are variously dated between 1791 (the date of the dedication) and 1794, suggesting the work was several years in progress and perhaps issued in parts; copies are rarely seen with all fifteen engravings.

ESTC T88819; for Lovejoy, see Ramsden, *London Bookbinders 1780–1840*, pl. XIX; and Howe & Childe, *The Society of London Bookbinders, 1780–1950*.



23| **DESGODETS, Antoine.** Les edifices antiques de Rome dessinés et mesurés très exactement ... Paris, Jean-Baptiste Coignard, 1682.

Folio, pp. [12], 323, [1 blank], with engraved title-page, 137 engraved plates, engraved head-piece and initial; a very good copy in contemporary full calf, rebacked with new endpapers, two spine labels, corners repaired; armorial Chippendale bookplate of Sir John Hynde Cotton to verso of front free endpaper. \$7000

First edition of this spectacular folio production, based on the most accurate measurements of Roman architecture of the time. Sent to Rome by Colbert in 1674, Desgodets spent sixteen months measuring the most important buildings with greater accuracy than ever before. The resulting drawings of 25 monuments, having been presented to the Académie Royale d'Architecture, were engraved by the King's engravers, at the King's expense, and published with Colbert's financial backing in this luxurious edition.

The monuments illustrated include the Pantheon, Temple of Bacchus, Temple of Faunus, Temple of Vesta, Temple of Vesta at Tivoli, Temple of Fortuna Virilis, Temple of Peace, Temple of Antoninus Pius and Faustina, Temple of Concord, Temple of Jupiter Stator, Temple of Jupiter Tonans, and the Temple of Mars Ultor.

Desgodets 'incorporated in his drawings as many details as possible, delineating them with a degree of accuracy inspired by his almost mystical reverence for exactitude of proportion. Such accuracy was unprecedented, and not to be superseded for a long time' (British Architectural Library, 858). Desgodets's text recorded and challenged the written architectural documents which were at odds with his measurements: the very documents on which the French Academy had based its principles.

Provenance: Sir John Hynde Cotton, 4th Baronet (1717–1795) of Madingley Hall, Cambridgeshire.

Berlin Cat. 1863; Fowler 102; Millard (French) 62.

A CALIFORNIAN DANCER AND POET

24| **DUNCAN, Raymond** A small archive of printed and manuscript material relating to, and printed by, the dancer and poet Raymond Duncan. *Paris, 1940s to 1970s.*

Together \$1900

Born in San Francisco, Raymond Duncan (1874–1966) was the brother of the dancer Isadora Duncan and the actor-director Augustin Duncan. As early as 1891 he was working on a theory of movement called 'kinematics', which he later developed with his sister. When the family left America in 1898, he spent time in England, Germany, Greece, and France; in his villa in Greece, now the Isadora and Raymond Duncan Dance Research Centre, he and his Greek wife dressed regularly in ancient Greek attire. In 1911, after touring classical Greek plays in America, he set up the Akademia Duncan in Paris. Its extremely wide curriculum took in music, dance, philosophy, oratory, gymnastics, wood engraving, and tapestry. From there Duncan also printed books on his own press in a typeface designed by him and with woodcuts he executed – some of these productions featured in a documentary by Orson Welles in 1955. Most were executed in numbered limited editions, but it is unlikely that the numbers stated were ever printed, and they are now very rare.

The present archive includes:

DUNCAN, Raymond. *La Beauté éternelle*. Paris, Duncan, 22 March 1919. A mimeographed copy, **with editorial corrections by Duncan (deletions, transpositions) and passages concealed with slips of paper (some with manuscript poetical notes in pencil).**

DE NEREYS, Roger. *Psyche, ta lampe*. Paris, Duncan, 1920. No 8 of 350 copies, with the engraved frontispiece augmented by hand with colours. The limitation leaf speaks of a deluxe issue on fine paper with the frontispiece printed in colours, but we have been unable to trace any other copy of either issue. **Not in OCLC.**

1942
AKADEMIA
RAYMOND
DUNCAN

1941
AKADEMIA
RAYMOND
DUNCAN

PROGRAMME

THEATRE FEMINA
MARS 1926
DÉDALE
DE SA DANSE PRODIGE

EXANGELOS ET NEW-PARIS-YORK
EDITION FRANÇAISE

EXANGELOS ET NEW-PARIS-YORK
N° 260 NOVEMBRE 1972

AKADEMIA RAYMOND DUNCAN
PARIS VI

DU 1 AU 8 NOVEMBRE 1972
DE 18 A 20 H.

SEMAINE
DES FÊTES D'ANNIVERSAIRE
DE
RAYMOND
DUNCAN
1874-1966

TOUS LES JOURS
EVOCATION DES ASPECTS
DIFFERENTS DE SON OEUVRE
RICHES EN CREATION AVEC
LE CONCOURS
ARTISTES C...

AKADEMIA RAYMOND DUNCAN
PARIS VI

QUENOUILLE

PAR RAYMOND DUNCAN

CLAUDE MITON ET RENÉE LAURENT

INVITATION

LA BEAUTE
ETERNELLE

RAYMOND DUNCAN



PSYCHE, TA LAMPE...
PAR ROGER DE NERETS.

AKADEMIA RAYMOND DUNCAN
PARIS VI

VOUS CONVIE A LA
CELEBRATION
DU
CENTENAIRE
DE
RAYMOND
DUNCAN
1874-1974

LUNDI SOIR 28 AVRIL A 20 H
AU THEATRE DU CHATEL

CENT ANS DE VIE EN CENT MINUTES DE SPECTACLE
EVOCATION DES ASPECTS DE SA VIE ET DE SON CEUVRE

DIRECTION AIA BERTAND ASSISTEE DE PIERRE MEULE
RUE HENRI DE VALLENTIN, INTRODUCTION THEATRE MALHERBE DE L'HONORABLE F...
AVEC L'OPERA DE PIERRE TONNERRE, PRODUCTEUR, THEATREON, GILBERT L...
REALISATEUR DES DELICES SENEZ CHEZ YOU, A FRANCE INTER, MARIE DE LA ROQUE,
COLETTE BRAND, MARIE JEANNE DAVOY, JACQUES BONNET, LINDA DUNCAN, DANIE
ROMANE ST OULX, BERNARD GAUTHIER, PULPINE ANTON, THEATRE FEMINA, ROMANE, HOMME
DE HOMMEUR, GROUPES THEMATIQUES ET DES ENSEMBLES POLYDISCIPLINAIRES.
VOUS POUVEZ OBTENIR DES PLACES GRATUITES NUMEROTEES
EN VOUS ADRESSANT AU 31 RUE DE SENE, TEL. 426-10-30

INVITATION

JE
CHANTE
ET
JE
DIS

POEMES

PAR
RAYMOND
DUNCAN

Handwritten notes on a piece of paper, including the name 'Raymond Duncan' and some illegible text.

DUNCAN, Raymond. *Je chante et je dis. Poemes.* [Paris, Duncan, 1941?] 45 of 500 copies, inscribed in Nov 1941 to a pupil. Includes 'My verb clamorous' with poems in English. One poem is hand-edited with a line cut and a portion removed from the foot. **Two copies only in OCLC: BnF and St Genevieve.**

Ephemera: Théâtre Femina programme for *Dédale* (1926?), with two woodcut illustrations by Duncan and a photographic plate of Duncan tipped in; Akademia Raymond Duncan, curriculum programmes for 1941 and 1942; Centenary performance programme 1974; *Exangelos et New-Paris-York*. No. 260 November 1972 – a very rare privately printed periodical; inscribed portrait photograph of Duncan, dated Feb 1944.

POLYMATHY

25| FINÉ, Oronce. Opere di Orontio Fineo ... divise in cinque parti, aritmetica, geometria, cosmografia, e orivoli, tradotte da Cosimo Bartoli ... et gli specchi, tradotti dal cavalier Ercole Bottrigaro ... nuovamente poste in luce. Venice, Francesco Franceschi, 1587.

4to, ff. [8], 81, [1, blank], 84, 126, 88, 18, [2]; woodcut printer's device to title, woodcut initials and numerous woodcut diagrams and illustrations in text, letterpress tables of which many folding, several errors in foliation; occasional light foxing, one single small wormhole to blank outer margin of first few leaves, old repair to outer margin of *6, *8, and A2; nevertheless a very good copy in eighteenth-century Italian vellum over boards, spine lettered directly in gilt; lower board a little soiled. \$3500

First Italian edition of the works of Finé. Among the most influential scientific scholars of the sixteenth century, over three decades at the Collège Royale Oronce Finé (1494–1555) made considerable contributions to various branches of mathematics, from geometry and arithmetic to astronomy and geography, including cartography. The woodcuts are copied from those designed by Finé for *Protomathesis* (1532), the first collected edition of his works, and continued to be used until 1670.

Adams F459; EDIT16 19063; Mortimer 187; USTC 829603.



To J. M. Keynes Esq.

PRESENTATION COPY TO J. M. KEYNES

with the compliments of

26] FISHER, Irving. The purchasing power of money its determination and relation to credit interest and crises. New York, MacMillan, 1913.

Irving Fisher

8vo, pp. [xxvi], 502 + 8 (advertisements and reviews); a clean, crisp copy in the original publisher's cloth, sides panelled in blind, spine lettered in gilt; author's presentation inscription to front free endpaper, 'To J.M. Keynes Esq. with the compliments of Irving Fisher'; Keynes' printed exlibris to front paste-down. \$5000

Revised edition, a **presentation copy to John Maynard Keynes**. In the preface the author indicates the changes made for this edition, and gives acknowledgements, alluding in particular to Keynes' review of the first edition which had appeared two years before. There, Keynes had drawn attention to the 'remarkable contrast' between the state of debate over monetary issues in the United States and in Britain. Discussions at a political level over monetary affairs had stimulated the production of fruitful literature by economists in America, whilst, by contrast, English academic economists had not been enticed out of their silence on the matter – and such silence had 'greatly hindered the progress of the science'.

'In *The Purchasing Power of Money*, Fisher completely recast the theory of money, giving a full demonstration of the principles that determine the purchasing power of money in the formal framework of the equation of exchange and applying these principles to the study of historical changes in purchasing power. It is impossible, without doing grave injustice to the author, to analyze or even summarise this book, which is powerfully original in its close association of theory and econometric analysis with factual data' (IESS).

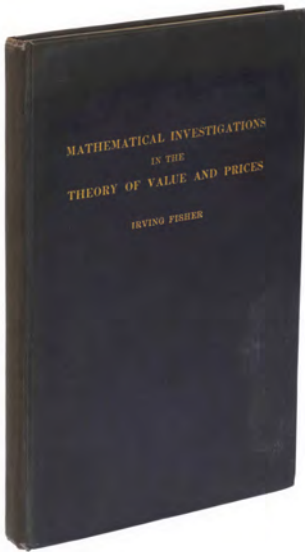
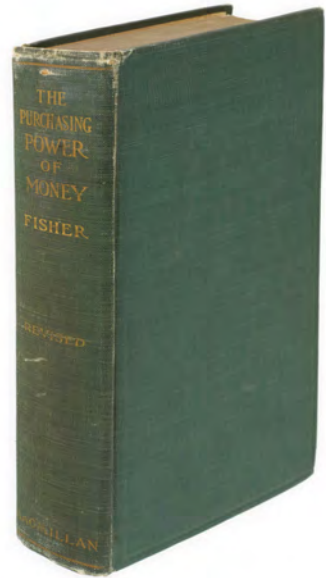
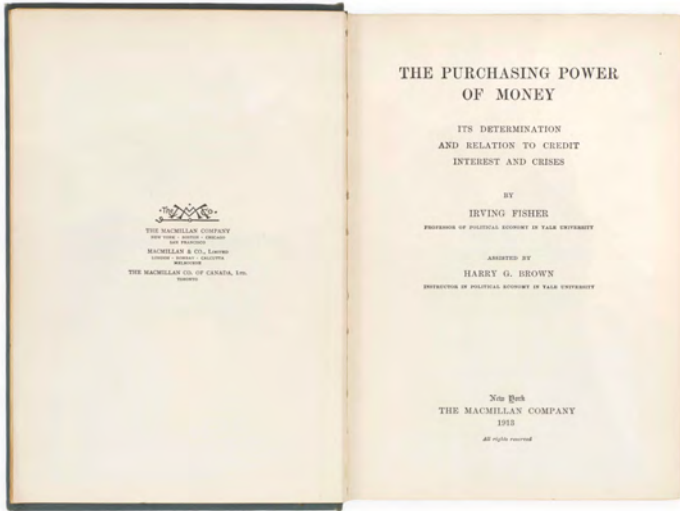
See Fisher, M-169; IESS (1911).

PRESENTATION COPY TO J.W.F. ROWE

27] FISHER, Irving. Mathematical investigations in the theory of value and prices. New Haven, Yale University Press... 1926.

8vo, pp. xii, 11–126; with 2 frontispieces; a very good copy in publisher's original cloth, lettered in gilt; author's presentation inscription to front free endpaper. \$1100

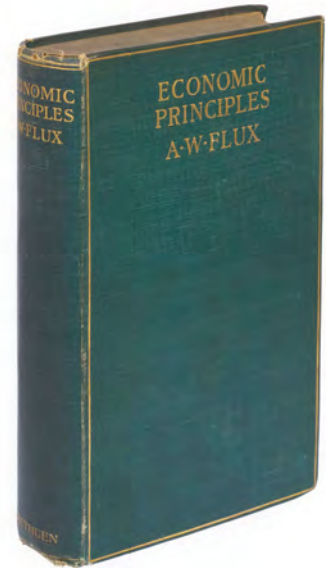
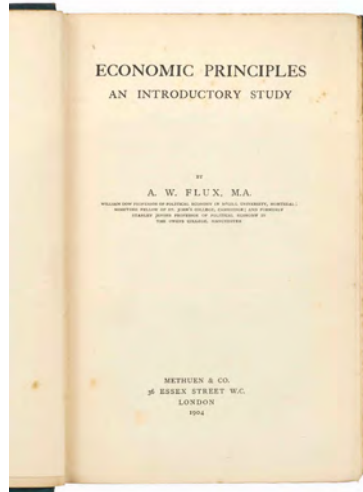
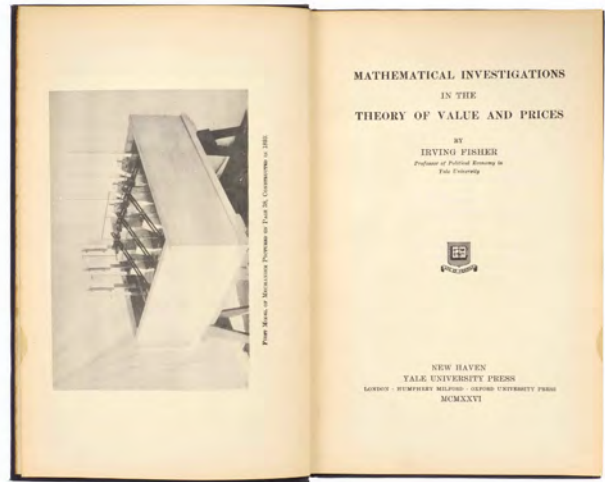
Second edition in book form, a photo-engraved reprint of Fisher's doctoral thesis, first published in the *Transactions of the Connecticut Academy of Arts and Sciences*, in 1892. This contribution received, on appearance, a glowing review from Edgeworth, who ventured to 'predict to Dr. Fisher the degree of immortality which belongs to one who has deepened the foundations of the pure theory of Economics' (*The Economic Journal*, Mar., 1893, Vol. 3, No. 9 p. 112).

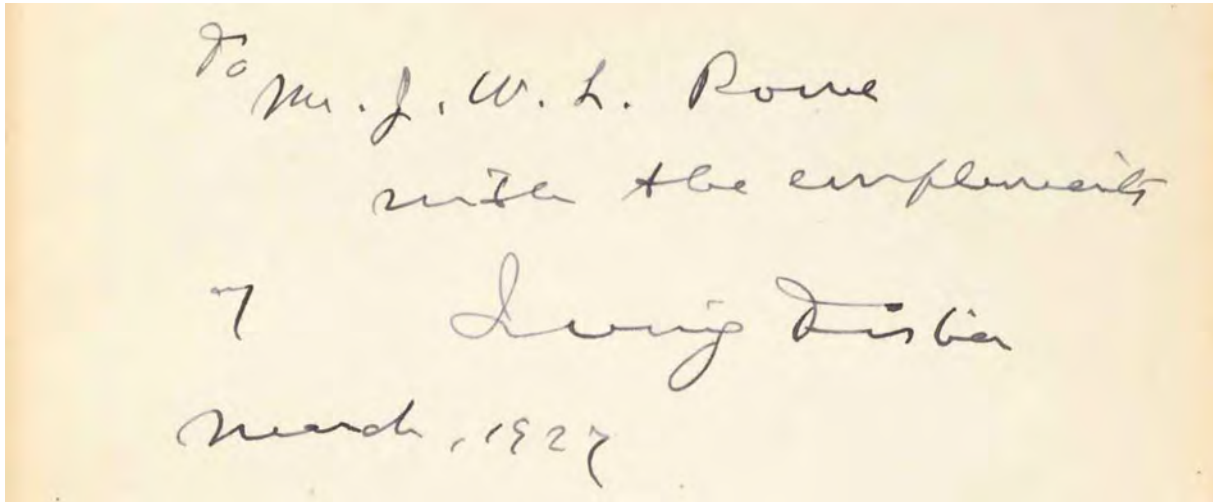


[26] [26]

[27] [27]

[28] [28] [28]





Presentation copy, inscribed 'To Mr. J.W.L. [sic] Rowe with the compliments of Irving Fisher, March, 1927'. Rowe was at the time working on his monograph on the standards of living, *Wages in practice and theory*, which was published the following year. Fisher's innovative introduction of the 'unit of utility', and his identification of basic foodstuff prices (loaf of bread) or manual labour as ideal criteria must have provided Rowe's inquiry into living standards with an invaluable econometric tool: 'By these standards [the statistician] could measure and correct the money-standard, and if the utility curves for various classes of articles were constructed, he could make rough statistics of total utility, total disutility, gain, and utility-value which would have considerable meaning. Men are much alike in their digestion and fatigue. If a food or a labour standard is established, it can be easily applied to the utilities in regard to which men are unlike, as of clothes, houses, furniture, books, works of art, &c.'

This edition not listed in Fisher.

RARE FIRST MARSHALLIAN TEXTBOOK
KEYNES' COPY

28| **FLUX, Alfred William.** *Economic principles: an introductory study.* London, Methuen and Co., 1904.

8vo, pp. xx, 324 including index + 40 (publisher's advertisements); a very good copy in the original publisher's green cloth, sides lettered and filleted in gilt, spine lettered in gilt; spine ends a little rubbed; cancelled ownership inscription of C.B. Macfarlane of Caius College, Cambridge, dated October 1905 to front free endpaper; **John Maynard Keynes' copy, with his bookplate and pencil ownership inscription to the front paste-down.** \$4750

Rare first edition, from the library of John Maynard Keynes, with his bookplate and ownership inscription, of the first Marshallian textbook.

Flux, English marginalist economist and statistician, was trained as a mathematician at Cambridge, the first and only economist to top the Mathematics Tripos as Senior Wrangler in 1887 (and, at the time, the youngest). He studied economics under Alfred Marshall. In 1889, Flux won the Alfred Marshall Prize and was elected fellow at St John's College, Cambridge.

In 1893 he was appointed Cobden Lecturer in political economy at Owens College, Manchester, formerly W. Stanley Jevons's position. During his tenure he produced important contributions: a review in which he was the first to identify Wicksteed's theory of distribution as being captured by Euler's theorem on homogeneous functions; a defence of Jevons's economics against Nicholson; and a review of Pareto's *Cours*. Flux was appointed Jevons Professor at Manchester in 1898, where he spent three years before moving to McGill in Canada. He left academia in 1908, and returned to the UK to continue a productive career as a statistician and international economist, meriting a knighthood in 1920. Having married into a Danish family and spent much time in Denmark, he often endeavoured to bring the work of Scandinavian economists to the attention of the English-speaking world.

Keynes, who subjected the most salient contributions to economics of recent years to minute scrutiny in the *General theory*, devoted a four-line citation from this book (p. 95) in his chapter on the classical theory of interest (p. 176) – it is quite likely that he would have read from this copy.

See Sraffa 1785 for the second, revised edition, 1923 (with Sraffa's annotations; Sraffa did not own the first edition); not in Mattioli.

29| FRESCOBALDI, Girolamo. Toccate d'intavolatura di cimbalo et organo partite di diverse arie e corrente, balletti, ciaccone, passachagli ... Libro P[rim]o. *Rome, Nicolò Borbone, 1637.*

Folio (c. 378 x 262 mm), pp. [iv], 94, [3], engraved throughout; with an elaborate engraved title incorporating the arms of Cardinal Francesco Barberini and an engraved portrait of the composer by Christianus Sas after Jean Saillant on f. 2^r above a laudatory sonnet by Pier Francesco Paoli of Pesaro; some spotting and light foxing, mostly restricted to margins, but a very good copy in contemporary limp vellum; slightly rubbed and stained, minor repair to lower outer corner of upper cover. \$21,500

Fifth edition of Frescobaldi's superbly engraved first book of toccatas, with the substantial *aggiunta* containing the last keyboard works published during the composer's lifetime.

Frescobaldi's two books of toccatas, the first published in 1615 and the second in 1627, 'laid the foundation of the expressive keyboard style There is little doubt that these works, and perhaps even more the toccatas in his second book, are largely responsible for the fascination Frescobaldi has exerted on musicians throughout the ages; their purely musical expression of intense and continually shifting passions has had few equals' (*New Grove*).



'In 1637 Frescobaldi brought out revisions of both books of toccatas. The first book includes a substantial supplement of pieces in the popular style which appears to have been in preparation for some years and was originally intended for the new edition of the second book. It underwent repeated revision before its final publication; evidence of some of the earlier phases has been detected in pieces and fragments surviving in manuscript. The added works show that during his last years Frescobaldi became interested in the creation of extended compositions or cycles out of a succession of individual pieces, sometimes joined by transitional passages. Apparently a considerable amount of experimentation preceded the final products, which include several two-movement and three-movement dance sequences, as well as the lengthy *Cento partite sopra passacagli* ... This last work, one of Frescobaldi's most impressive achievements, includes several segments that during a preliminary phase had been destined as parts of separate compositions. The final published version is a masterful essay on the passacaglia and the chaconne and on their relationship' (*ibid.*).

The binding is lettered in manuscript on the spine 'To. I', suggesting that it was once accompanied by the second book of toccatas. However, both books are usually found (and were probably originally available) separately, as here.

Provenance: eighteenth-century inscription of an unidentified Jesuit college at foot of title; 'P. Ricciardetti', with his ownership inscription dated 12 October 1798 at foot of title.

BUC I p. 352; RISM F 1859. All early editions of Frescobaldi's works are of considerable rarity. RISM gives six locations in the UK: Bodleian Library (imperfect), British Library (three copies), Glasgow (imperfect), Haslemere, Royal College of Music, and Trinity College of Music (imperfect); it locates four copies in the US: Eastman School of Music, Harvard, Library of Congress, and Newberry Library.

LAY IT BY, THAT AGES YET TO COME
MAY SEE WHAT THINGS UPON THE ICE WERE DONE

30] [FROST FAIR.] Upon the Frost in the Year 1739–40. Behold the Liquid Thames now frozen o'er *Printed on the Ice upon the Thames at Queen-Hithe. January the 24th, 1739–40.*

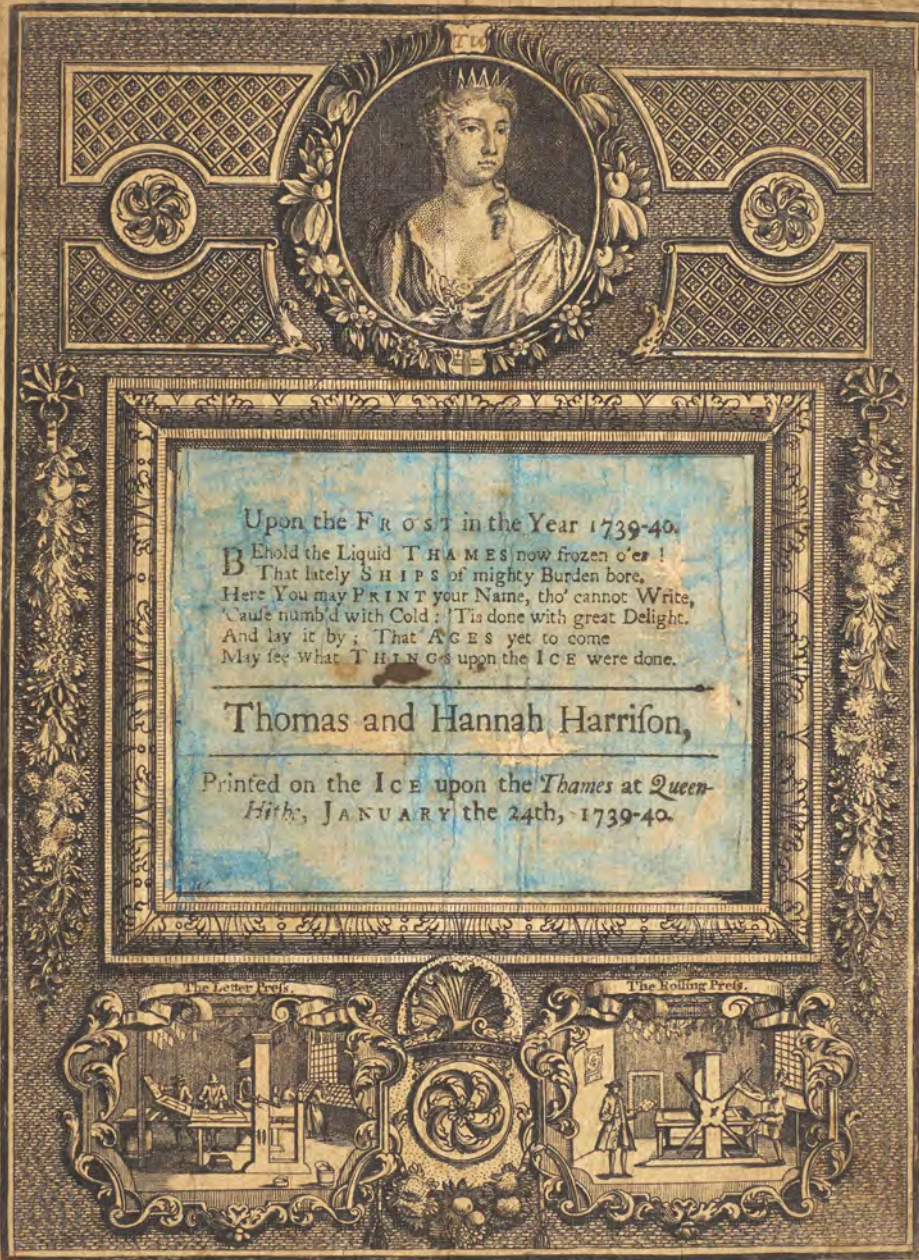
4to broadside, with a wide engraved border with a bust portrait at the head (Flora?) and two delightful vignette scenes of the letter press and the rolling press below; in the centre is the standard frost fair poem in letter-press along with the names of the purchasers 'Thomas and Hannah Harrison' between two rules; the central letter-press panel hand-coloured in blue, the whole slightly creased and browned but withal very good, mounted on later board. \$4750

A striking printed souvenir from the Frost Fair of 1739–40 – relic of an important printing family.

The Great Freeze of that winter began in December, and a Frost Fair was held on the Thames from Christmas 1739 till February 17, 1740. As usual, printers flocked to the river to capitalise on the demand for mementos. The more modest ones were small tickets with a border of printer's tools; the present example comes from the other end of the scale, with both engraving and letterpress – and corresponding scenes of printing feature in the border.

The central letterpress poem, 'Behold the liquid Thames now frozen o'er', was a standard text for this type of souvenir, and has been commemorated in a frieze under Southwark Bridge. Queenhithe was a small London ward on the riverside to the south of St Paul's, close to the printing-shops.

Comparison with another print from the 1739–40 frost fair (Quaritch catalogue 1443: English Books & Manuscripts, item 22, now at Folger) suggests that the enterprising printer of the current broadside is likely to have come to the ice with a stock of pre-printed engravings, then set up the custom letterpress on the ice. In that example, the poem and imprint are in the same setting of type as here, but within a different passepartout engraved frame.



Upon the FROST in the Year 1739-40.

BEhold the Liquid THAMES now frozen o'er!
That lately SHIPS of mighty Burden bore,
Here You may PRINT your Name, tho' cannot Write,
Cause numb'd with Cold: 'Tis done with great Delight.
And lay it by; That AGES yet to come
May see what THINGS upon the ICE were done.

Thomas and Hannah Harrison,

Printed on the ICE upon the Thames at Queen-
Hith, JANUARY the 24th, 1739-40.

The Letter Press



The Rolling Press



The purchasers of the present keepsake are named as 'Thomas and Hannah Harrison'. Thomas (1696–1745) and Hannah (d. 1772), were basket-makers from Reading, but their sons Thomas and James both entered the print trade. In 1738 Thomas Jun. had begun his apprenticeship to Edward Owen (at Amen Corner near St Paul's); he would set up on his own in Warwick Lane in 1750 and rose to Master of the Stationers' Company in 1784. James began his apprenticeship in 1743 and founded a firm that continued in family ownership until 1979. See *The House of Harrison, being an Account of the family and firm of Harrison and Sons, Printers to the King* (1914), which features this print as a frontispiece. Is it possible the younger Thomas Harrison might even have printed this souvenir for his parents?

ESTC records examples at the John Johnson collection at the Bodleian, and Kansas; there is also one at Yale (possibly a different print).

31 | **GABRIELE, Giacomo.** Dialogo di M. Iacomo Cabriele, nelquale de la sphaera, et gli orti et occasi de le stelle, minutamente si ragiona. [Colophon:] Venice, Giovanni de Farri et fratelli, 1545.

4to, ff. 62, [2, errata and final blank]; elaborate woodcut device to title, woodcut initials; a few marks and creases, a little damp staining in lower margins and wear to lower outer corners of last few quires, otherwise very good; numerous neat marginal annotations in ink in Italian and Latin.

[bound with:]

— . Regole grammaticali di M. Iacomo Cabriele, non meno utili, che necessarie a coloro, che dirittamente scrivere, ne la nostra natia lingua si dilettaano. [Colophon:] Venice, Giovanni de Farri et fratelli, 1545.

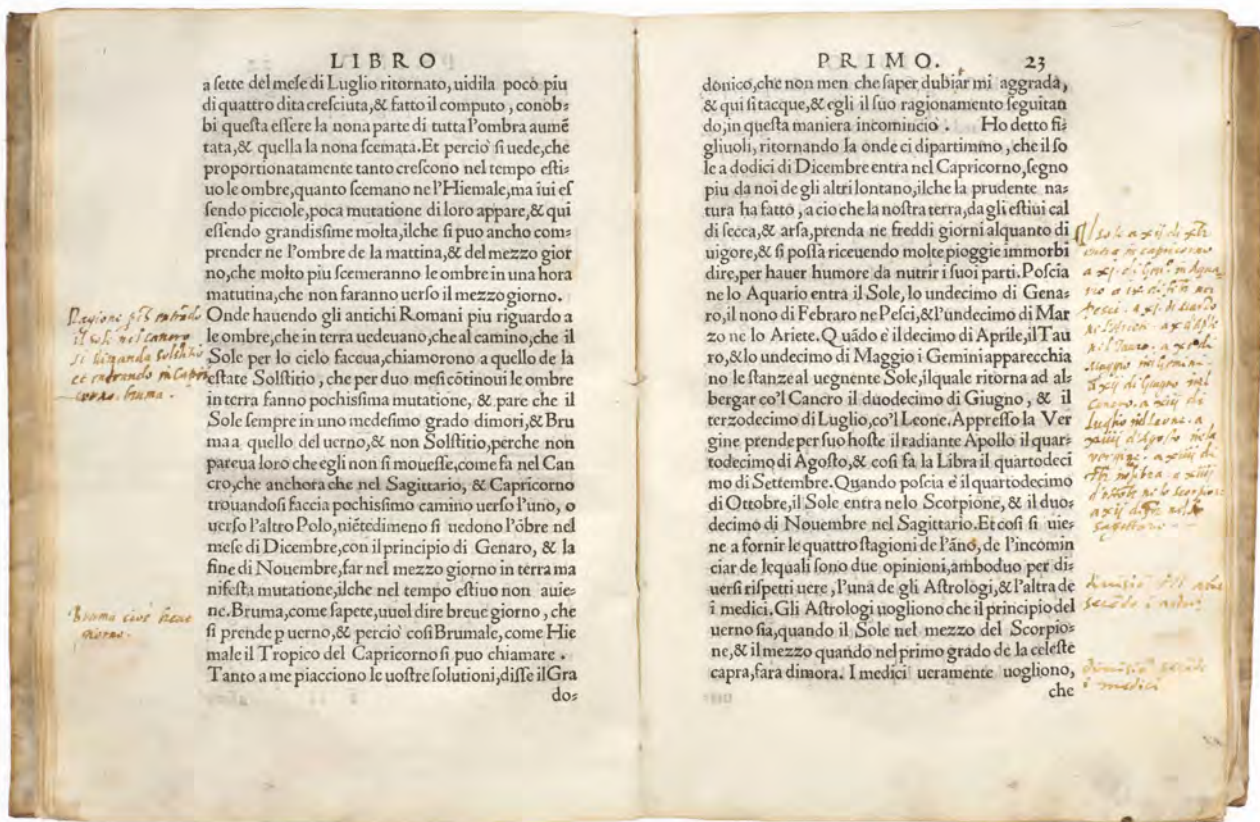
4to, ff. [ii], 21, [1, errata]; elaborate woodcut device to title, woodcut initial; some damp staining to lower margins and wear to lower outer corners, small worm track to last two leaves, otherwise very good.

Bound together in contemporary limp vellum, title inked to spine (faded), stubs of vellum ties, some marks, a little cockling; a very attractive volume.

\$4400

First editions of the two principle works of Giacomo Gabriele (1510–1550), nephew and pupil of the Italian humanist Trifone Gabriele, the first with numerous contemporary annotations.

The *Dialogo ... de la sphaera* takes the form of a dialogue, set in the Veneto countryside, between Giacomo, his uncle Trifone, his cousin Andrea, Marino Gradenigo and Bernardino Daniello, in which the speakers discuss ancient astrological theories and compare them to more modern astronomical thinking. The work also includes a biography of Trifone, first published in Bologna in 1543 as an account in the first person but here narrated by Giacomo. The *Dialogo* was dedicated to the Venetian scholar Pietro Bembo, who wrote to Giacomo in September 1545 to praise the work and its author's astronomical knowledge and mastery of the Tuscan language (which Bembo considered no mean feat for a Venetian).



The *Regole grammaticali* records a conversation in May 1535 between Giacomo and his uncle Trifone in which they discuss Italian articles, pronouns, verbs, adverbs, prepositions, nouns and adjectives. A second edition appeared in 1548 and the work was reprinted by Francesco Sansovino in his *Le osservazioni della lingua volgare* of 1562, a key text in the history of the Italian language. In his preface to the *Regole* Sansovino highlights its importance as a source for the grammatical rules of Trifone and Bembo.

The *Dialogo* has numerous marginal annotations, principally in a single elegant hand by an anonymous contemporary reader. Comprising keywords, summaries of and comments on the printed text, they demonstrate a close contemporary engagement with Gabriele's work, annotating, for example, passages on differences of opinion between ancient and modern writers, the zodiac, the measuring of time, the earth and its zones, eclipses, and the rising and setting of the sun.

I: EDIT16 20079; Riccardi, *Biblioteca matematica italiana*, I, 497–8 ('Bellissima ediz. in carat. rotondo ... raro libretto'); rare, with only three copies on Library Hub and no US holdings recorded on OCLC. II: EDIT16 20080; rare, only two copies on Library Hub and **no US holdings on OCLC**.

Nomenclatura domestica. - Tavola I.

CUCINA E CANTINA



Lit. Giordani e Salazzola Torino.

NOMENCLATURA
DELLI ARRECI
DI CUCINA E CANTINA

- | | | | | | | |
|--------------------------|---------------------------|--------------------------------|-----------------------------|-----------------------------|--------------------------|--------------------|
| 1. Schiumarola. | 5. Secchia. | 16. Spiedo o Spiedino. | 27. Conca-Catino. | 38. Colino o Colabrodo. | 49. Grattella-Graticola. | 60. Forma. |
| 2. Mestolina. | 6. Secchio. | 17. Schidone. | 28. Bossolo del sale. | 39. Frullino. | 50. Maniglia. | 61. Grattugia. |
| 3. Romaleale o Romaiolo. | 7. Alari. | 18. Girarrosto a molle. | 29. Tagliaretto da tartufi. | 40. Palloncino o Frusta. | 51. Pesciatuola. | 62. Pepaiuola e S. |
| 4. Cazza. | 8. Para cenere. | 19. Leccarda o Ghiotta. | 30. Scodella. | 41. Coltella da battere. | 52. Tostino a scatola. | 63. Tafferia. |
| | 9. Mortaio e Pestello. | 20. Macinino. | 31. Bricco. | 42. Coltello da tagliare. | 53. Tostino a tamburo. | 64. Portapadella. |
| | 10. Mezzaluna. | 21. Strizzalimoni o Matricina. | 32. Caffettiera. | 43. Forcina. | 54. Marmitta. | 65. Tegame. |
| | 11. Stampe o Tagliapaste. | 22. Matteredello. | 33. Scoltioio. | 44. Staccio. | 55. Bastardella. | 66. Bastardella. |
| | 12. Stamigua o Ciabatta. | 23. Molle. | 34. Gioccolattiera. | 45. Padella. | 56. Pentola. | 67. Cazzaruola. |
| | 13. Fattorino. | 24. Paletta. | 35. Calza. | 46. Padella delle bruciate. | 57. Pignattino. | 68. Tegghia o Teg. |
| | 14. Siringa. | 25. Ventola. | 36. Telaretto. | 47. Treppiede. | 58. Painuolo. | 69. Caldaia. |
| | 15. Forme. | 26. Soffietto. | 37. Sprone. | 48. Orciuolo. | 59. Calderotto. | 70. Coperchio. |

PROPRIETÀ ARTISTICA

G. B. PARAVIA E C. Tipografi-librai-Editori

Dal Vocabolario di G. CARENA.



- | | | | |
|--------------------------|----------------|------------------------|------------------|
| 71. Tagliere | 82. Caratello. | 93. Imbuto. | 104. Turacciolo. |
| 72. Macchine da turare. | 83. Bigoncia. | 94. Imbottatoio. | 105. Sifone. |
| 73. Tino. | 84. Bariletto. | 95. Succietto. | 106. Tromba. |
| 74. Botti. | 85. Barile. | 96. Trivello. | 107. Tinozza. |
| 75. Pevera. | 86. Cestella. | 97. Cavatappi. | 108. Mazzuolo. |
| 76. Strettoio o Torchio. | 87. Fiasco. | 98. Cannella e Zipolo. | |
| 77. Calastra. | 88. Boccione. | 99. Tiraolio. | |
| 78. Pillo. | 89. Bottiglia. | 100. Boccale. | |
| 79. Culla. | 90. Pala. | 101. Stagnata. | |
| 80. / Scuola-bottiglie. | 91. Brenta. | 102. Bicchiere. | |
| 81. / | 92. Filtro. | 103. Zaffo. | |

ROMA-TORINO-MILANO-FIRENZE

KNOWING YOUR SPITS FROM
YOUR SPIGOTS

32] [GASTRONOMY and WINE.]
Nomenclatura domestica. Tavola I.
Cucina e cantina. Dal vocabolario di G.
Carena. Turin, G.B. Paravia & Co.,
[c. 1880].

Coloured lithograph wall chart (c. 690 x 960 mm), comprising a central picture of a kitchen and cellar ('Lit. Giordana e Salussolia Torino' below) surrounded by 108 numbered pictures of kitchen and cellar ware, with the names of each listed in a table at foot; two small losses at bottom edge, some creasing and light staining, somewhat browned; overall very good, backed with contemporary cloth; a few repairs to corners and edges of cloth backing. \$1600

A splendid gastronomical wall chart published by Paravia & Co. of Turin, portraying a busy kitchen and wine cellar surrounded by all manner of culinary and vinificatory paraphernalia.

This was one of a series of educational wall charts issued by Paravia under the title *Nomenclatura figurata*, intended for use in schools to teach children specific sets of vocabulary. This, the ninth in the series and the first relating to 'domestic' vocabulary, draws inspiration from the word lists published by the Italian linguist Giacinto Carena (1778-1859), in particular his *Vocabolario domestico* of 1846.

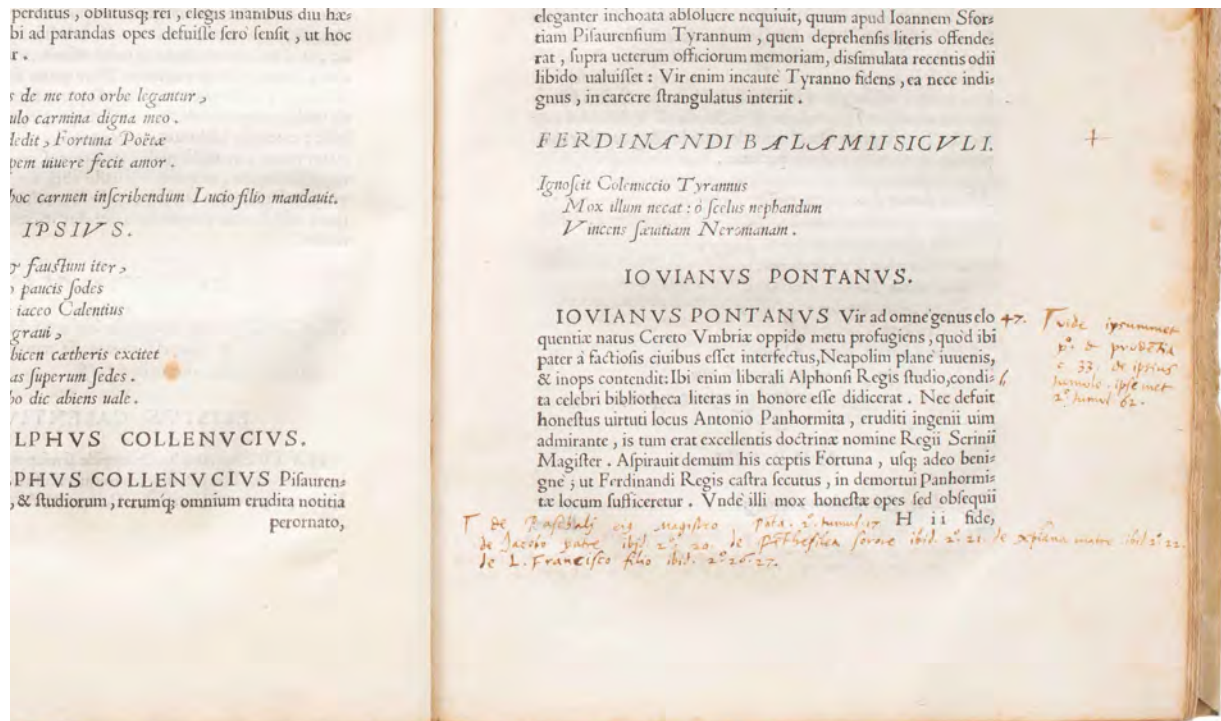
The wonderful central scene shows a portly chef busy at a coal-fired stove, his companion washing dishes in the background, and three gentlemen drawing and tasting wine from a large barrel. The over one hundred surrounding illustrations depict, *inter alia*, a large spit, coffee pots, various pans, a drum roaster, moulds, a grater, corking machines, vats and barrels, a wine press, bottle drainers, and gimlets and spigots.

WHO'S WHO

33| **GIOVIO, Paolo.** Elogia veris clarorum virorum imaginibus apposita. Quae in musaeo Ioviano Comi spectantur. Addita in calce operis Adriani pont. vita. Venice, Michele Tramezzino, 1546.

Folio, ff. [iv], 102, [4]; large woodcut Sybilla printer's device on title and *verso* of last leaf; some marginal waterstaining to a few leaves, a few very small wormholes in the inner margin, small chip to fore-edge of title, but a very good copy in contemporary vellum, ink lettering to spine; fore- and top-edges of boards neatly nibbled, some staining; old Jesuit college inscription and old inscription ('Joannis Fran[cis]ci da [?]') obscured in ink to title; with contemporary marginal corrections and annotations to over 150 pp. \$3750

First edition of Giovio's biographies of illustrious men, with several marginal corrections, remarks, and comments by a contemporary reader, whose knowledge of biographies of the past encompassed several authors, including Erasmus.



Paolo Giovio (1483–1552) commanded the European intellectual scene for a good portion of the sixteenth century. Close to the Medici, including Clement VII, and then to Cardinal Alessandro Farnese, he directly experienced both power at the highest levels and the crisis brought about by the Sack of Rome. His celebrated villa on Lake Como boasted a private museum, with a portrait gallery featuring the most noteworthy personalities up to his time in a sort of Pantheon, to which the *Elogia* constitute a literary supplement. The work consists of 146 short biographies of writers and 134 men-at-arms, from Dante to Boccaccio, to Saladin, Charles of Anjou, Poliziano, Ariosto, Galeazzo Sforza, Cesare Borgia: a veritable ‘who’s who’ of the Medieval and Renaissance world.

‘Giovio is always a curious biographer: often mischievous, sometimes treacherous, never hagiographic. And it is also this that makes the reading of his portraits so compelling and immediate’ (F. Minonzio (ed.), Paolo Giovio, *Elogi degli uomini illustri*, Turin, 2006).

EDIT16 21162; USTC 833145.

34 | GIZZI [or GITTIO], Andrea Giuseppe. Lo scettro del despota, ovvero del titolo, e dignità dispotale, discorso storico, politico, e giuridico. *Naples, G. Raillard, 1697.*

Large 4to, pp. ‘xxiix’ [i.e. xxxviii], 120; with an engraved allegorical title-page, engraved portrait of the author by the Italian engraver Teresa del Po, and woodcut head- and tail-pieces; printed shoulder notes in the text; very light occasional foxing, but a very good, wide-margined copy in contemporary stiff vellum, green morocco lettering-piece on the spine; vellum a little chipped and stained, especially to lower cover; a few contemporary notes or marks. \$3750

Only edition of this extraordinary and rare study of legal, ceremonial, and political roles of the despot, a class of prince akin to a king and beneath an emperor in the power structures of both the Byzantine world and Renaissance Italy, and thus a title used both in Venice and throughout the Balkans and Greece.

The work of the Neapolitan nobleman Andrea Giuseppe Gizzi (or Gittio), and dedicated to Silvestro Valiero, Doge of Venice (and thus a despot himself), *Lo scettro del despota* draws on legal and historical sources ranging from the ancient (Aristotle, Justinian) to the medieval and modern (Aquinas, Molina, de Soto, Botero, and others) to present a full survey of the origins and uses of the title (and related titles such as *infante* – the ‘despot’ originally referred to the heir-apparent of the Byzantine emperor), the ways in which the role diverges between West and East, the ceremonials attached to the title, and its use throughout Italy, and especially in the Kingdom of Naples (it was not until the next century that the term acquired the negative connotations it has today). Of particular interest is the *Catalogo degli autori* cited in the margins; this takes up an entire quire and lists some 350 sources, and can reasonably be said to be the earliest bibliography on the subject.



The fine portrait of the author, on page xii, is the work of the painter and engraver Teresa del Pò (1649–1716), who had been based in Naples since 1683.

OCLC finds four copies in the US (NYPL, Newberry, University of Chicago, Berkeley).

AN INFLUENCE ON SCHUBERT

35] [GOETHE.] REICHARDT, Johann Friedrich. Goethe's Lieder, Oden, Balladen und Romanzen mit Musik von J.F. Reichardt. Erste [– Vierte] Abtheilung. Leipzig, Breitkopf & Härtel, [1809–11].

Four parts, oblong folio (c. 325 x 245 mm); pp. [6], 50; [4], 62; [4], 29; [4], 44; plate nos. 1411–1413, 1479; with engraved title-pages and engraved music; early signature to upper margin of title-pages scored through; some spotting throughout, occasionally heavy, a few light stains here and there, but nonetheless a very good copy in the original green illustrated wrappers, lightly spotted, spines professionally restored; in a folding cloth box. \$8250

Very rare first complete edition of Reichardt's musical settings of Goethe's poetry, comprising 128 settings of which thirty-nine appear here for the first time.



The German composer and writer on music Johann Friedrich Reichardt (1752–1814) was master of the royal music in Berlin from 1775 to 1794, when he was dismissed after publishing a book sympathetic to the French Revolution. He left Berlin to settle on a country estate in Giebichenstein, near Halle, which became a 'hostel of Romanticism' for such artists and intellectuals as Goethe, von Arnim, Brentano, E.T.A. Hoffmann, Tieck, the brothers Grimm, Fichte, Jean Paul, Schlegel, Novalis, Schlegel and J.H. Voss. It was a centre of *Lieder* and romantic poetry, folksong and folk art, *Singspiel* and German opera.

'In at least two categories Reichardt's abandonment of the typically limited outlook of the German Kapellmeister proved beneficial: his songs departed from the rigid plainness of the 'Berlin School' odes towards the folk styles and dramatic gestures of early Romanticism; and his stage works, instead of centring on older styles of *opera seria*, favoured forward-looking Italian opera, French opera (the works of Gluck), *Singspiel* and other German theatrical forms.

'The songs – he composed about 1500 of them, on texts by some 125 poets – cover a range of styles probably unsurpassed until Schubert, whom he influenced considerably. One extreme of this range is represented by the *Lieder für Kinder aus Campes Kinderbibliothek*, settings of edifying or pious verses by such poets as Gleim, Claudius, Hölty and Kleist... At the other extreme are songs known as "declamations", which present free lyrical

reflections or dramatic scenes: among his Goethe settings, for instance, Prometheus contains declamations against static harmonies, quick-changing dynamic indications and sudden alterations of tempo; the Monolog des Tasso is through-composed like an operatic scena; the rondo-like form of Johanna Sebus is determined by alternate representations of a flood and a child's attempt to rescue its mother. (Goethe was to write of Reichardt as "the first to make my lyrical works known to the general public through music, in a serious and steady manner".) Reichardt's songs of all sorts show their composer's preference for the song "as a correct, complete whole, its real value consisting in the unity of the song", and for a style of text-setting whose clarity is probably still unsurpassed, a deference to the spirit and structure of the poem, and an idealistic adherence to the dignified simplicity that he admired in folk art' (*New Grove*).

Goedeke IV/3, 74, 22; Hirsch III, 1031; RISM R 856–859.

INSCRIBED IN MALLORCA

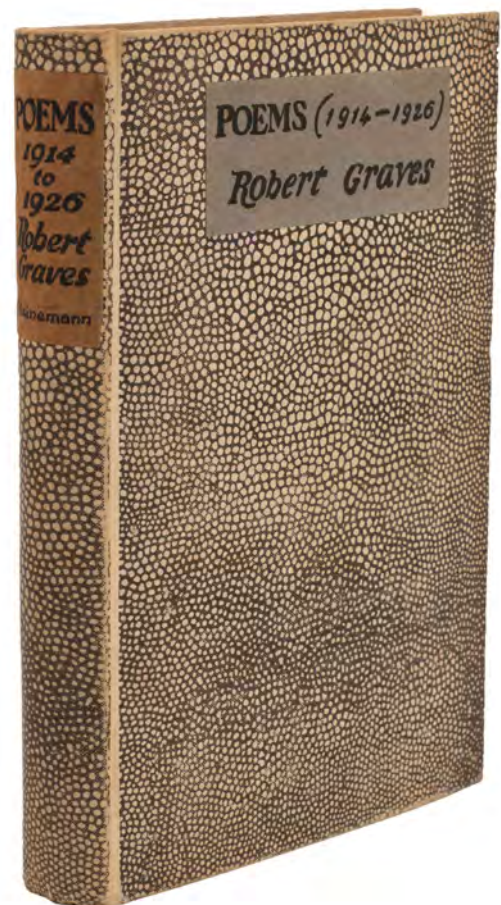
36| **GRAVES, Robert.** *Poems (1914–26)* ... London, William Heinemann Ltd, 1928.

8vo, pp. xii, 217, [1]; publisher's white cloth printed in black with a cobblestone pattern, grey-blue printed labels (that to spine sunned), no dust-jacket; some light foxing but a good copy; bookplate of the BBC broadcaster D.G. Bridson, with a leaf of interview notes laid in. \$625

First edition, second impression, inscribed '**Geoffrey Bridson, with warmest wishes, Robert Graves, Ap[ril] 27th 1960**'.

In 1960 Bridson forewent his honeymoon to make a recording of Graves in Mallorca for BBC radio. 'I spent a pleasant week getting him down on tape, or as he might have preferred to call it, putting him through the mangle.' After a stuttering and incoherent start, 'things got better and better as the work proceeded over the next three days, and by the time we had worked round to folk-song, he was reciting, singing, laughing, and almost dancing in illustration of his points. All, this, added to his strong sense of humour, made him one of the most engaging people I have ever recorded.' The resulting 'Conversation' was broadcast on 5 and 9 August 1960.

Higginson & Williams A23b.





NEO-LATIN VERSE AND SCHOOLBOY MISDEMEANOURS

37| **HADDON, Walter.** *Poematum Gualteri Haddoni, legum doctoris, sparsim collectorum libri duo.* London, Richard Yardley and Peter Short for the assigns of William Seres, 1592.

8vo, pp. [156], wanting the final two leaves bearing the poem 'Adonis'; woodcut printer's device to title; creasing and wear to corners of first two quires, a few ink marks, otherwise good; stab-stitched in limp vellum reused from a manuscript, with faint Latin text to outside and English text to inside (see below); somewhat worn. \$4750

Very rare second edition (first 1576) of the collected Latin verse of the lawyer, poet, and fellow of King's College, Cambridge, Walter Haddon (1514/15–1571), **this copy bound in a contemporary manuscript relating to schoolboy misconduct.**

'One of the great and eminent lights of the reformation in Cambridge under King Edward' (*Oxford DNB*), Haddon served as vice-chancellor of the university. 'He was an accomplished master of Latin verse, and his poems were much praised during his lifetime' (*ibid.*).

The first part of the *Poematum* comprises religious verse of Biblical inspiration, while the second includes poems on love, music, marriage, Cicero, and Kett's rebellion, as well as verses relating to the likes of Edward VI, Mary I, Elizabeth I, Roger Ascham, Nicholas Bacon, Thomas Cecil, Martin Bucer, and John Cheke.

The binding on this copy is most interesting, comprising a fragment from a contemporary English manuscript bearing numbered points detailing what appear to be schoolboy misdemeanours for which punishment would be given, the text running from the inside front cover to the inside rear cover. A few examples will convey the interest and charm of the contents: 'Item he yt misseth morning or divine service unlesse he be sick or have leave'; 'Item if any of you g[o?] ... wth unclean ... hose'; 'Item he yt fights ... wth his fellow'; 'Item he yt draws ... blood'; 'Item if any shall be [shown?] to be a common haunter of aleh[ouses], drabs, cards, tave[rns] [or] other suspitious place'; 'Item if any be known to eate appells or any other frutt'.

ESTC S92824, **recording only three copies**, at the Bodleian, Trinity College Dublin, and the Folger. The Folger's copy is incomplete, wanting most of quire A.

WITH A NEW REPLY TO JOHN WALLIS

38| [HALE, Sir Matthew]. An Essay touching the Gravitation, or non-Gravitation of fluid Bodies, and the Reasons thereof. The second Edition, with some occasional Additions. *London, Printed by W. Godbid, for William Shrowsbury ... 1675.*

8vo, pp. [6], 88, 23, [1]; title-page slightly browned but a very good copy in contemporary mottled sheep, ruled in blind; edges worn, front cover detached, later paper spine label (attributing the work to Henry More); French library stamps to title-page (Ecole Sainte-Geneviève, Paris, closed 1901, and another Jesuit institution). \$2200

Second edition, scarce, a reissue of the sheets of the first (1673), with a cancel title-page, and 'Some occasional additions to the pamphlet called the essay' (the second paginated sequence).

Hale's *Essay*, intended as an anti-mechanistic confutation of Boyle, 'explained the supposed phenomenon that fluid bodies do not gravitate (that water at the bottom of the sea is not significantly pressed upon by water higher up)', and elicited replies from both John Wallis (*A Discourse of Gravity and Gravitation*, 1675) and Henry More (*Remarks upon Two Late Ingenious Discourses*, 1676). Wallis had been sent the work by Oldenburg in July 1673, but did not 'think it necessary to concern my self so much as to take publike notice of it; but leave it to take its fortune: And so I suppose will Mr Boyle ... A private discourse with the Author (I suppose) might serve to satisfy him, that his notion will not satisfy' (Wallis, *Correspondence*). It evidently rankled though, and Wallis delivered a paper on the subject to the Royal Society in November 1674, which was ordered into print in January 1675. Hale was quick to respond, reissuing the unsold sheets of 1673 with a new section replying to Wallis. 'Upon the whole matter,' he concludes, 'I do not at all find the supposition delivered in the pamphlet called the *Essay*, nor the Reasons thereof any way weakned, by the Objections made against it'.

Scarce, with a total of nine copies in ESTC. Wing H245.

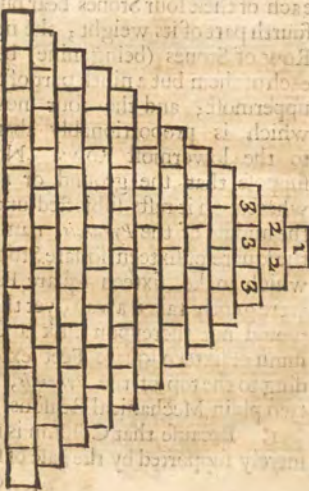
ter would bear but a fourth part of the Weight.



This being premised, I shall now consider the Gravitation of Solids not united and cemented together, either by Contunity of parts, or that which may be equivalent, Lime, Cement, or Morter, as in Brick-wals or Houses, but of such Solids as are united onely by Contiguity.

I will therefore suppose a *Pyramis* (or if you will a Pillar or Wall, for it will come all to one pass) having a foundation of twelve Stones, every way a Foot square, and piled up one upon another, breaking off joint according to Art of Mafoncy, but

but without Cement or Morter; so that it will be twelve Foot square at the Base, according to this Figure, and consequently the *Area* at the Base be 144 square Feet,




It is compressible, which water is not; but for any *Elaterium*, or such considerable Expansion of it self, as to offer any force to other bodies, seems unwarranted by reason or Experience, or common sense, unless where by violence or accident compressed or expanded beyond its natural size.

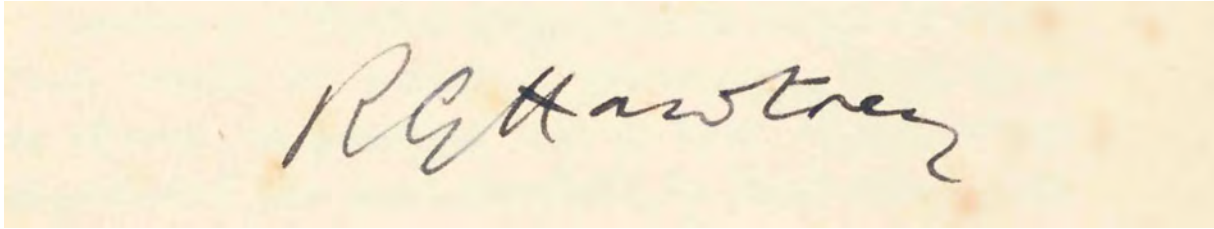
But I do not at present pursue this matter to all its Refuges, it requires more time and Paper, and will exceed the bounds of my intended Pamphlet; and besides, the Discussion beforegoing, touching the reason of *Non-gravitation of water*, renders that concerning *Non-gravitation of Air* easily intelligible, and applicable to it, with much greater advantage of reason and evidence.

FINIS.



Some Occasional
ADDITIONS
 TO THE
PAMPHLET
Called the
ESSAY.

i.  Hereas in that Pamphlet, cap. 4. pag. 21, 22, 23. an instance is given, touching a Pile of square Stones, out of which in the middle of the Base a parcel is taken out, some have thought, that it is therein affirmed,
 B that



HIGHLIGHTING FAILURES OF CONVENTIONAL ECONOMICS
SIGNED COPY

39| **HAWTREY, Ralph George.** *The Gold Standard in theory and practice.* London, Longmans, Green & Co., 1927.

8vo, pp. [viii], 124; some faint spotting to first few leaves, but a very good copy in the original publisher's green cloth, sides lettered and ruled in black, black titling to spine; signed by the author on the title-page. \$750

First edition, signed by the author. Hawtrey, an advisor at the 1922 Genoa International Financial Conference, was in favour of a return to the Gold Standard in the aftermath of the First World War, and continued to argue for its value throughout his career. 'Given the UK's status as a financial centre he argued that exchange instability was particularly damaging and would make the covering of trade finance offered through London increasingly difficult. This predisposed him towards the Gold Standard as the de facto most practical means of achieving exchange stability' (*The New Palgrave*). Recent scholarship has noted that, during the 1920s, Hawtrey, Keynes and Robertson were often 'working along similar lines' and 'their work reflects (to varying degrees) an increasing failure of conventional theory to match the problems of the age' (*ibid.*).

Blaug, *Great Economists since Keynes*, p. 86; Masui 254; Mattioli 1586; *The New Palgrave II*, p. 608.

AN 'INDIAN STORY' IN DRAWINGS

40| **H[EATHORN], Capt. T[homas] B[ridges].** *The Griffinage of the Hon. Newman Strange. An Indian Story, in twenty-one Episodes, each with a Chorus* Photographed from the original drawings by J. Hogarth, Jun. London: Published Dec. 20, 1862, by J. Hogarth.

Oblong folio, ff. [24], with a half-title, and 21 albumen prints (c. 150 x 215 mm) after the original drawings, most somewhat faded towards the edges, else in very good condition; a few leaves slightly stained at edges, but a good copy in contemporary half buckram and red moiré cloth, later ownership inscription to half-title. \$2500

First edition, very rare, of a curious satirical story in drawings of a British soldier's time in India.



A 'griffin' was a cadet newly arrived in British India, and Newman Strange is a griffin in the 'Thunderers', i.e. the artillery. The story concerns his voyage to India, his adventures on station, his wooing of the 'station belle' (the daughter of Sir Mango Chutnee Curry Bhat), an episode with the Sirdar of Jum Jum (i.e. Dum Dum?), and his involvement in the Indian Rebellion of 1857; at the end he marries his love in a church in the mountains. Each of the twenty main scenes is surrounded by an elaborate frame, combining decorative or emblematic elements with vignette scenes of daily life in the Raj. On the title-page or frontispiece the letters of 'The Griffinage' are made up by 'a corps of Indian Jugglers' and snake-charmers. Other vignettes/borders feature a horse being unloaded from a boat, a boar hunt, military formations, men riding elephants, a line of servants bearing dishes for a feast, camel skeletons in the desert etc. In 'The Morning Gun', Strange is awakened amid nightmarish dreams of tigers, monsters, monkeys and restive locals. For what seems to have been a one-off production, the execution and designs are complicated and remarkably assured, much in the manner of Punch.



The Griffinage was published under the initials 'T.B.H., R.A.' (not Royal Academician, but Royal Artillery), which has long led to its attribution to a notional 'T.B. Hogarth', related to the publisher. The author/artist is in fact Capt. Thomas Bridges Heathorn (occasionally Hearthorn), 1831–1911. Trained as an engineer, he studied in the East India Company's school at Addiscombe, and distinguished himself as deputy-quartermaster of artillery during the Crimean War. He also served in India during the Indian Rebellion, and was later in the War Office before moving into civilian life. From the late 1850s he was author, and sometimes composer, of a number of popular songs. The title-page of his operetta *The Battle of Love* (1910), set to music by Golfieri, is illustrated by him in a style very recognisable from the present drawings. Other publications included *Light Refreshment of different Sorts* (1881), in prose and verse.

Joseph Hogarth & Sons were up-market 'Printsellers, publishers, picture frame makers, and mounters of prints and drawings' with a shop on Haymarket. But in the mid-1850s Hogarth launched a second career as a pioneering publisher and gallerist of photography, issuing Shaw-Lefevre's *Photographic Views of Sebastopol* (1856) and exhibiting and publishing John Murray's early views of India. He also solicited work from members of the London Photographic Society as early as January 1857 (see Schaaf, *Impressed by Light*). Hogarth Jun. seems to have also embarked on a photographic career of sorts, embracing the new technology to provide photographic reproductions of drawings. Examples are seen in *Works of the Sketching Society* (1858), with twenty-six photographic plates by Hogarth Jun., and in a series of publications of the drawings of Henry Hope Crealock in India, China, and Canada.

Such publications were very expensive (*The Griffingage* sold at 42s) and would have had a very small circulation; they are consequently now very rare. We can trace copies of *The Griffingage* at the British Library, Bodley, Cambridge, National Library of Scotland, Yale Centre for British Art, and Flinders University only.

Gernsheim 168.

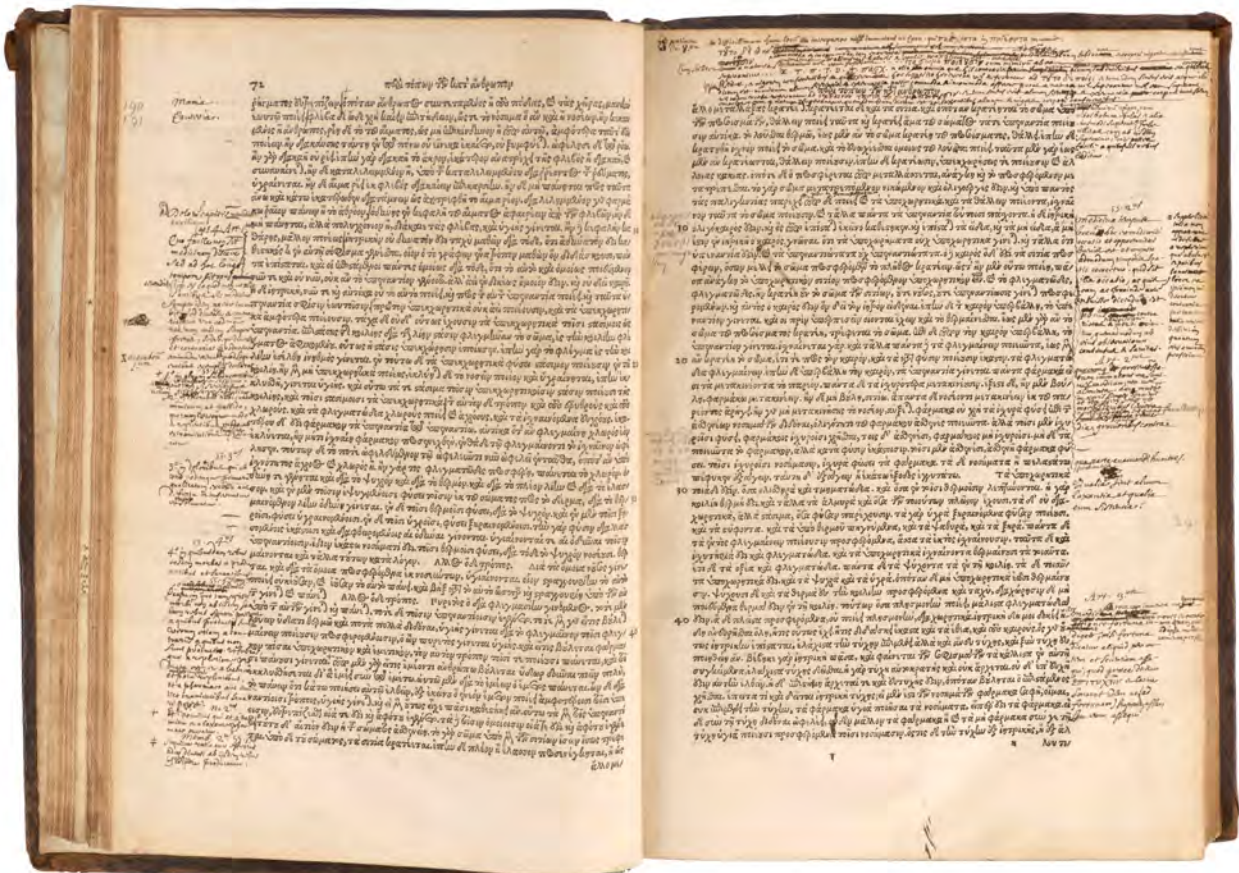
HEAVILY ANNOTATED HIPPOCRATES

41| **HIPPOCRATES.** Ἱπποκράτους Κώου ἰατροῦ παλαιοτάτου, πάντων ἄλλων κορυφαίου, βιβλία ἅπαντα. Hippocratis Coi medici vetustissimi, et omnium aliorum principis, libri omnes, ad vetustos codices summo studio collati et restaurati. *Basel, Hieronymus Froben and Nicolaus Episcopus, 1538.*

Folio, pp. [8], 562, [2]; dedication in Latin, text in Greek; woodcut printer's device to title and final page, capital spaces with guide letters; slight browning, a few marks and ink stains, marginal damp staining to last few leaves; a very good copy in seventeenth-century calf, spine gilt in compartments with lettering piece; rubbed and worn, some loss to lower compartment of spine; extensive marginal ink annotations in a late seventeenth-century hand throughout, with a few others in a sixteenth-century hand (mostly crossed through) and some eighteenth-century pencil notes, in Latin with occasional Greek; eighteenth-century manuscript table of Greek ligatures pasted to front free endpaper. \$4750

A heavily annotated copy of the second Greek edition of Hippocrates's Works, a much more accurate text than the first, Aldine, edition of 1526. Janus Cornarius (1500–1558) undertook this edition of Hippocrates at the suggestion of Erasmus. He claimed to have corrected or re-established more than four thousand passages which had been omitted or adulterated in the Aldine edition.

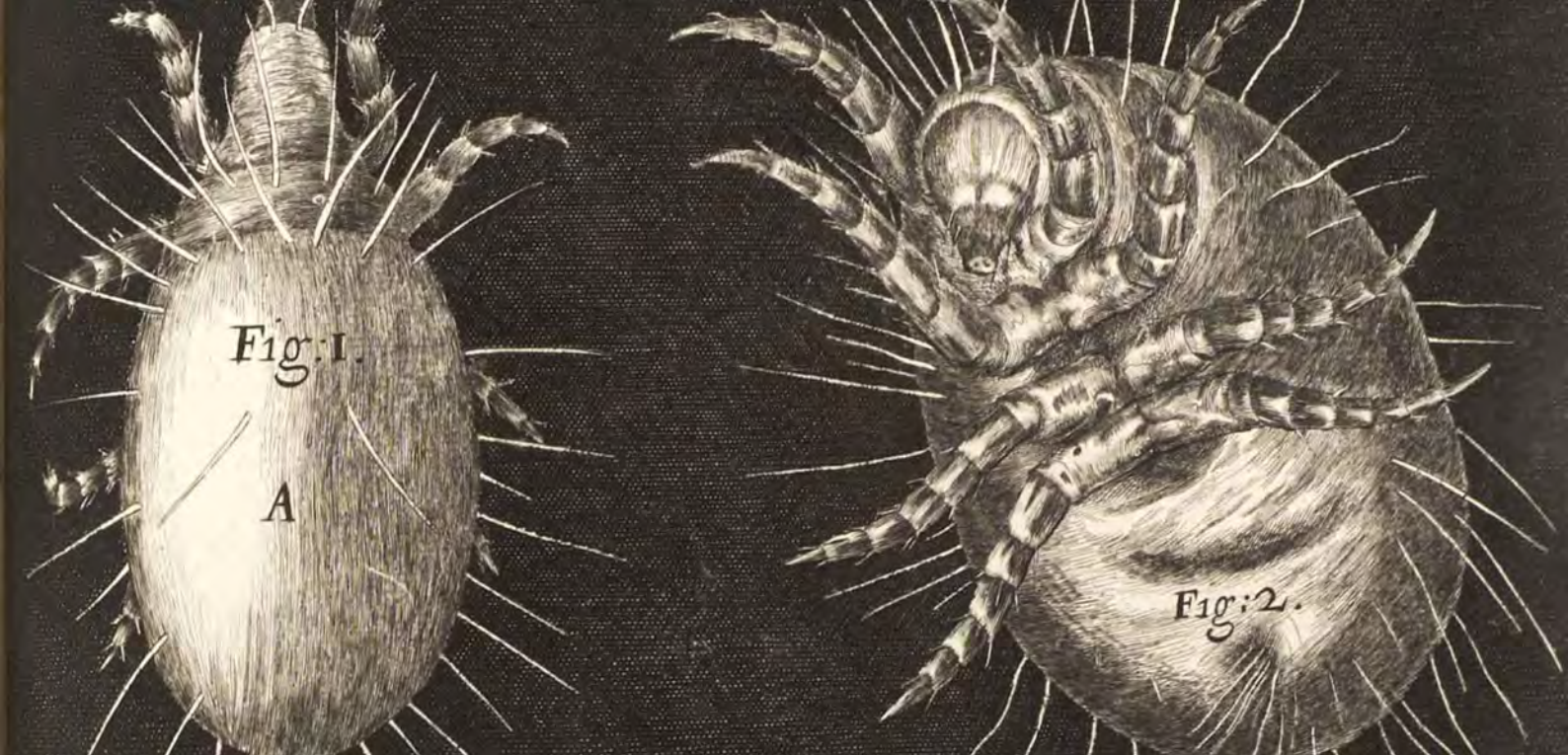
In his preface, Cornarius pays tribute to the scholar printers Hieronymus Froben and Nicolaus Episcopus, mentioning the three ancient manuscripts which their endeavours procured for him for the preparation of this edition. These manuscripts came from notable collections: the library of the Augsburg physician Adolpho Occo, which was inherited in 1503 by his nephew Pompeius Occo, factor of the Fugger family in Holland and a leading



Humanist of Amsterdam; the collection of Johann von Dalberg, whose 'rich collection of manuscripts and incunabula at the castle of Ladenburg ... remained a Mecca for scholars and printers throughout the sixteenth century' (*Contemporaries of Erasmus*); the third manuscript belonged to Hieronymus Gemuseus, professor of physics at Basel, who made major contributions to the great Basel editions of Galen, in Greek, 1537–38, and Aristotle, in Latin, 1542 and 1548.

This copy shows at least three campaigns of annotation, with the majority of the marginalia in a single late seventeenth-century hand. These run throughout the volume and provide Latin summaries of the adjacent Greek text, dividing it into chapters and further subdivisions for ease of reference, and providing cross references. The unusual thoroughness of the marginalia (sometimes crossed through and rewritten, sometimes comprising two columns side by side in the margin) indicates an extremely devoted student of the Hippocratic corpus; they may well have been compiled for teaching, or with some editorial objective in mind. While almost every page bears annotations, some of the works which appear to have particularly interested our annotator include *On the art of medicine*, *On the nature of the child*, *On the places in man*, *On regimen in acute diseases*, *On the diseases of women*, and *Epidemics*.

Adams H564; Durling, NLM 16th cent., 2317; Waller 4486; Wellcome 3174.



42| **HOOKE, Robert.** *Micrographia: or some physiological descriptions of minute bodies made by magnifying glasses. With observations and inquiries thereupon.* London, John Martyn and James Allestry, 1665.

Folio (300 x 195 mm), pp. [xxxvi], 246, [10], title printed in red and black, engraved arms of the Royal Society on title, and 38 engraved plates, of which 11 are folding and four are double-page, plates II and XIII titled in manuscript 'Schem. 2' and 'Schem. 13'; plate XVI misbound after p. 164, plate IV slightly torn at fold and at inner margin (without loss), short tears at inner margin of plates XXII and XXXII without loss, longer tear in plate XXXV (the Louse) with old paper repair (without loss), the same plate slightly crumpled at extreme fore-edge, a few plates trimmed just within plate mark, a few minor stains, but in general a large, very clean and crisp copy with excellent impressions of the plates; contemporary blind-ruled calf, edges speckled in red and brown; rubbed, upper cover detached, spine label missing; preserved in a red morocco-backed cloth box. \$85,000

First edition, first issue, of the most important work on microscopy ever published, containing a large number of discoveries made possible by Hooke's newly perfected compound microscope, and presented in outstanding engravings of the microscopic world. Hooke investigated animal, vegetable, and mineral substances, and his observations in all three realms are fundamental to the sciences. He gave the first description of the plant-like form of moulds, the first accurate account of the compound eye of the fly, and other structures such as bees' wings, and the legs and feet of the fly. In his investigations of the structure of cork he used the term 'cellulae' to describe the basic unit of tissue. He compared the structure of charcoal with that of fossilised wood and deduced correctly that mineral substances had replaced the organic matter of the original organism, extending this observation to other fossilised remains; this was the first scientifically accurate explanation of the nature of fossils. But above all the *Micrographia*, with its combination of observation and reasoning, allied to excellent illustrations, established the microscope as a primary research tool in the sciences.

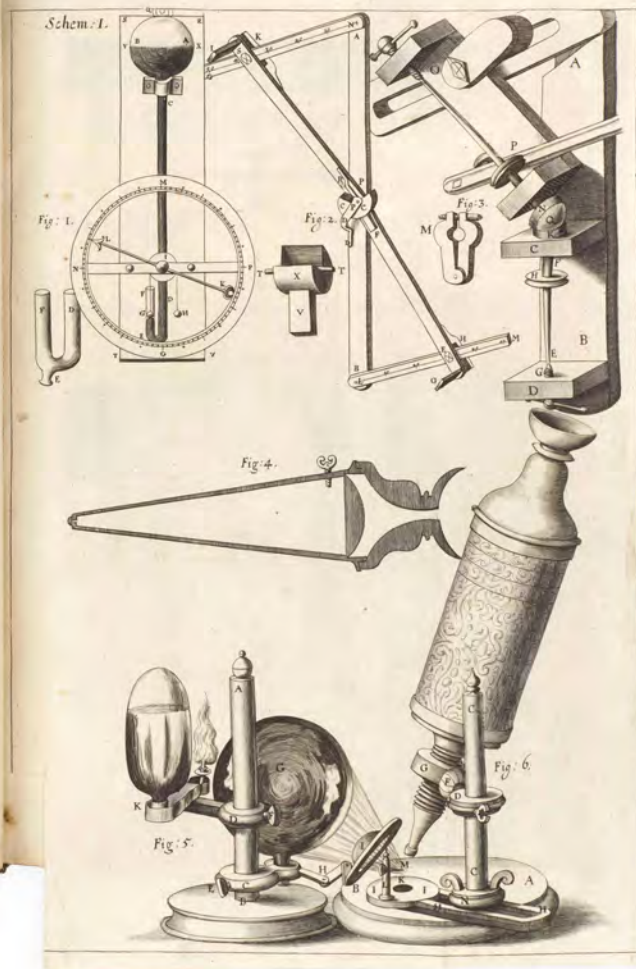
The PREFACE.

great a perfection, such a Mechanical Hand, and so Philosophical a Mind.

But at last being assured both by Dr. Wilkins, and Dr. Wren himself, that he had given over his intentions of prosecuting it, and not finding that there was any else design'd the pursuing of it, I set upon this undertaking, and was not a little encourag'd to proceed in it, by the Honour the Royal Society was pleas'd to favour me with, in approving of these draughts (which from time to time as I had an opportunity of describing) I presented to them. And particularly by the Incitements of divers of those Noble and excellent Persons of it, which were my more especial Friends, who were not less urgent with me for the publishing, then for the prosecution of them.

After I had almost compleated these Pictures and Observations (having had divers of them engraven, and was ready to send them to the Press) I was inform'd, that the Ingenious Physician Dr. Henry Power had made several Microscopical Observations, which had I not afterwards, upon our interchangably viewing each others Papers, found that they were for the most part differing from mine, either in the Subject it self, or in the particulars taken notice of; and that his design was only to print Observations without Pictures, I had even then suppress'd what I had so far proceeded in. But being further excited by several of my Friends, in compliance with their opinions, that it would not be unacceptable to several inquisitive Men, and hoping also, that I should thereby discover something New to the World, I have at length cast in my Mite, into the vast Treasury of A Philosophical History. And it is my hope, as well as belief, that these my Labours will be no more comparable to the Productions of many other Natural Philosophers, who are now every where busie about greater things; then my little Objects are to be compar'd to the greater and more beautiful Works of Nature, A Flea, a Mite, a Gnat, to an Horse, an Elephant, or a Lyon.

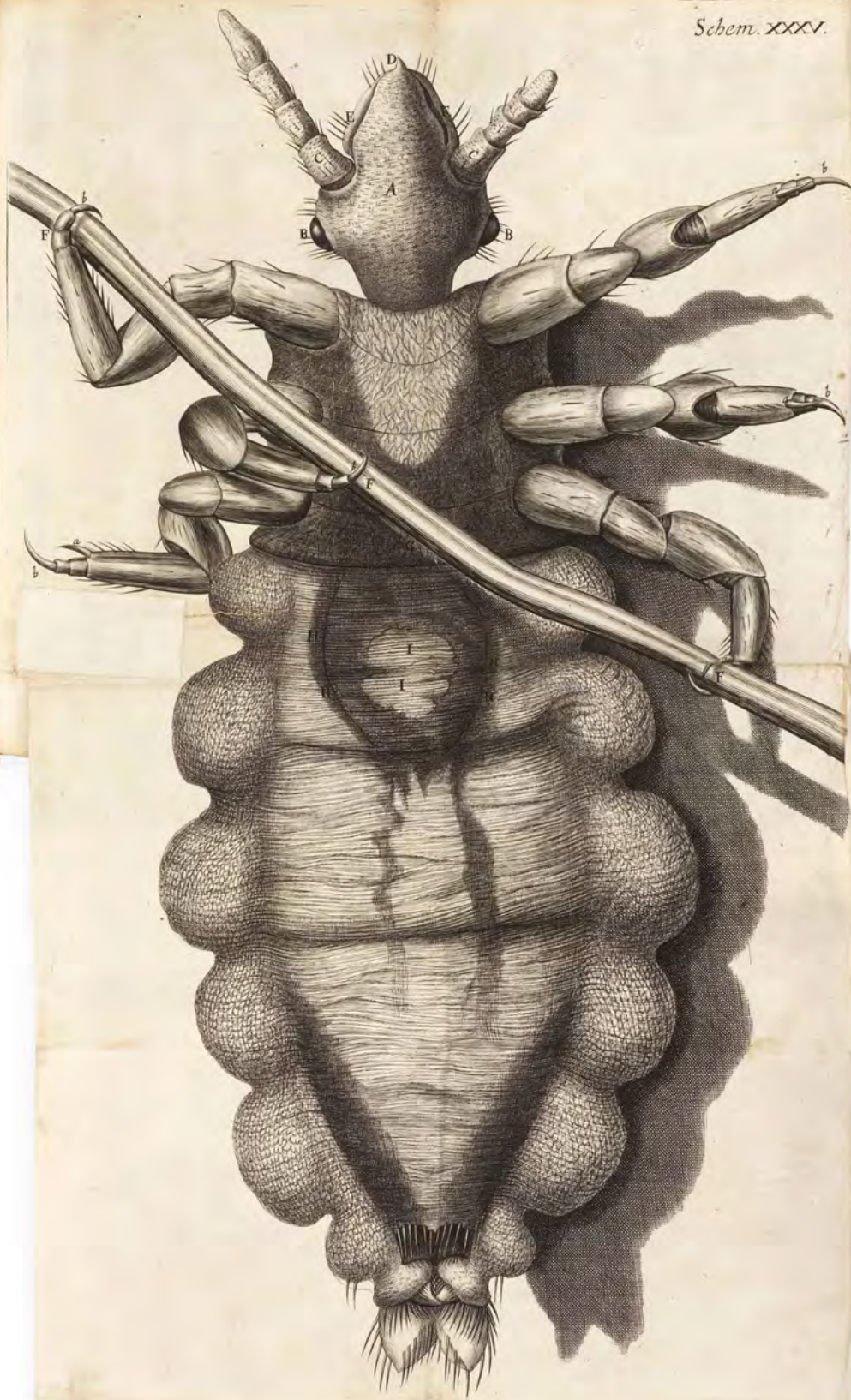
SOME



In addition to its contributions to microscopy, *Micrographia* contains many other important inventions and discoveries, including the wheel barometer and a new hygrometer. *Micrographia* also 'presents the first substantial opposing theory to the Pythagorean concept of light as a stream of particles', hypothesising 'that light is a vibration transmitted through a medium' (Parkinson, Breakthroughs). Hooke's research was the inspiration for Newton's optical experiments leading up to his *Opticks*.

The fine plates, here in particularly good impressions, were largely if not entirely drawn and engraved by Hooke himself, although it is possible that some were drawn by Sir Christopher Wren. In this copy the binder has cut into the corners of the plates (not into the engraved surface) where they are folded to fit into the volume, with the beneficial result that tears at those places (the bane of large folding plates) are virtually absent. The book was re-issued in 1667 with some leaves reset and the plates in noticeably inferior impressions.

... in the place where one would have
 ... of these CC hath four joints, which
 ... small bristles, from which to the tip of its
 ... round and tapering, ending in a very
 ... have a small hole, and to be the pullage
 ... ed. Now whereas it is placed on its
 ... as it is in the 25. Schem. it seems in sever-
 ... of chaps, or jaws, as is represented
 ... her postures those dark strokes disappear;
 ... in a box for two or three days, so that
 ... ng to feed on, I found, upon letting one
 ... mediately fell to sucking, and did neither
 ... cep into the skin, nor to open any kind of
 ... ercrete a small current of blood, which
 ... and pass into its belly; and about A there
 ... ar resembling a Pump, pair of Bellows, or
 ... hole and *desistok* the blood seem'd drawn
 ... o the body. It did not seem at all, though
 ... was sucking, to thrust more of its nose in-
 ... ut D, nor did it cause the least discernible
 ... id to run through its head very quick, and
 ... is no part of the skin but the blood is dis-
 ... the *cuticula*; for had it thrust its whole nose
 ... d not have amounted to the supposed thick-
 ... gh of the nose being not more than a three
 ... It has six legs, covered with a very transpa-
 ... rily like a Crab's, or Lobster's; each leg is
 ... ic joints, and those have here and there
 ... e end of each leg it has two claws, very
 ... cular use, being thereby enabled to walk
 ... n and hair; and indeed this continuance of
 ... could not be made more commodiously and
 ... ng both the requisite motions, of walking
 ... mans head, then it is: for, by having the
 ... short of the bigger (b) when it walks on
 ... not, and then the feet are the same with
 ... l other small Insects, but by means of the
 ... aw it can bend it round, and so with both
 ... the manner represented in the Figure, the
 ... FF, being a Man's hair held by its
 ... with another kind of substance, then the bel-
 ... s-
 ... or grow flaccid; through this I could plain-
 ... my hand, to be variously distributed, and
 ... ut G there seem'd a pretty big white sub-
 ... moved within its *thorax*; besides, there ap-
 ... k-white vessels, which cross over the breast
 ... between



MICROGRAPHIA.

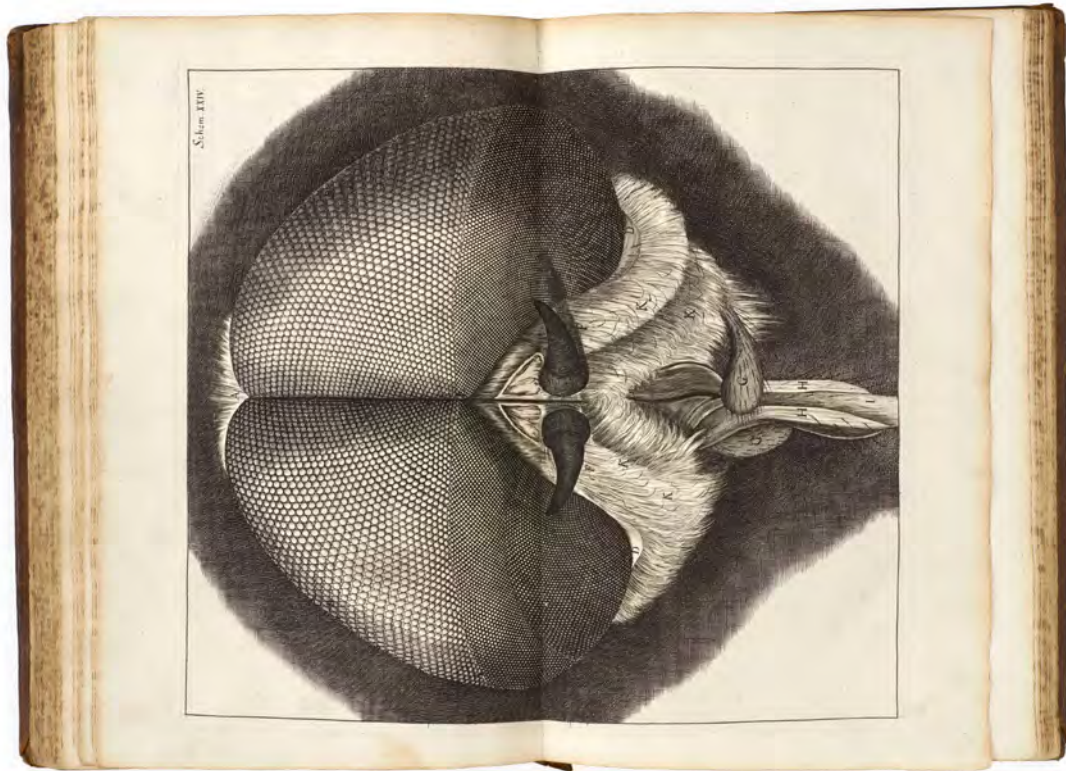
many scourings, washings, dressings and dryings, as the parts
 per must necessarily have suffer'd; the digestive faculty, it seems,
 little creatures being able yet further to work upon those stub-
 bles, and reduce them into another form.
 Indeed, when I consider what a heap of Saw-dust or chips this
 creature (which is one of the teeth of Time) conveys into its in-
 tractable chuse but remember and admire the excellent contrivance
 of it, in placing in Animals such a fire, as is continually nourished and
 kept up by the materials convey'd into the stomach, and fomented by the
 heat of the lungs; and in so contriving the most admirable fabrick of
 it, as to make the very spending and wasting of that fire, to be
 instrumental to the procuring and collecting more materials to augment
 it with itself, which indeed seems to be the principal end of all the
 operations observable in brut Animals.

Observ. LIII. Of a Flea.

The strength and beauty of this small creature, had it no other rela-
 tion to all to man, would deserve a description.
 In its strength, the *Microscope* is able to make no greater discoveries
 than the naked eye, but onely the curious contrivance of its leggs
 is, for the exerting that strength, is very plainly manifested, such
 as in no other creature, I have yet observ'd, has any thing like it; for the
 leggs are so adapted, that he can, as 'twere, fold them short one with-
 in another, and suddenly stretch, or spring them out to their whole length,
 as in the fore-leggs, the part A, of the 34. *Scheme*, lies within B,
 and within C, parallel to, or side by side each other; but the parts
 of the hind-leggs, lie quite contrary, that is, D without E, and E with-
 out D, but parallel also; but the parts of the hinder leggs, G, H and I,
 lie within another, like the parts of a double jointed Ruler, or
 the foot, legg and thigh of a man; these six leggs he clutches up al-
 together, and when he leaps, springs them all out, and thereby exerts
 his strength at once.
 As for the beauty of it, the *Microscope* manifests it to be all over
 covered with a curiously polish'd suit of *sable* Armour, neatly jointed,
 and set with multitudes of sharp pinns, shap'd almost like Porcupine's
 quills, or bright conical Steel-bodkins; the head is on either side beau-
 tified with a quick and round black eye K, behind each of which also
 is a small cavity, L, in which he seems to move to and fro a cer-
 tain film beset with many small transparent hairs, which probably may
 be used for smelling; in the forepart of his head, between the two fore-leggs, he
 has two small long jointed feelers, or rather smellers, M M, which have
 many bristles, and are hairy, like those of several other creatures; between
 the fore-leggs he has a small *proboscis*, or *probe*, NNO, that seems to consist of a
 tube,



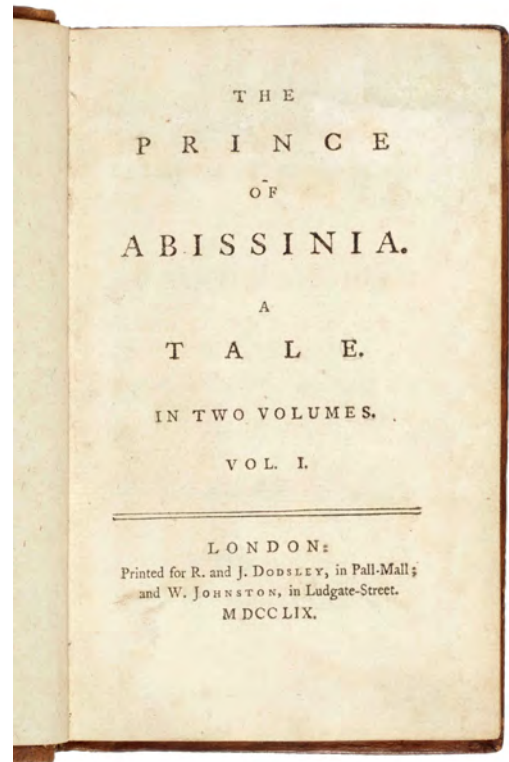
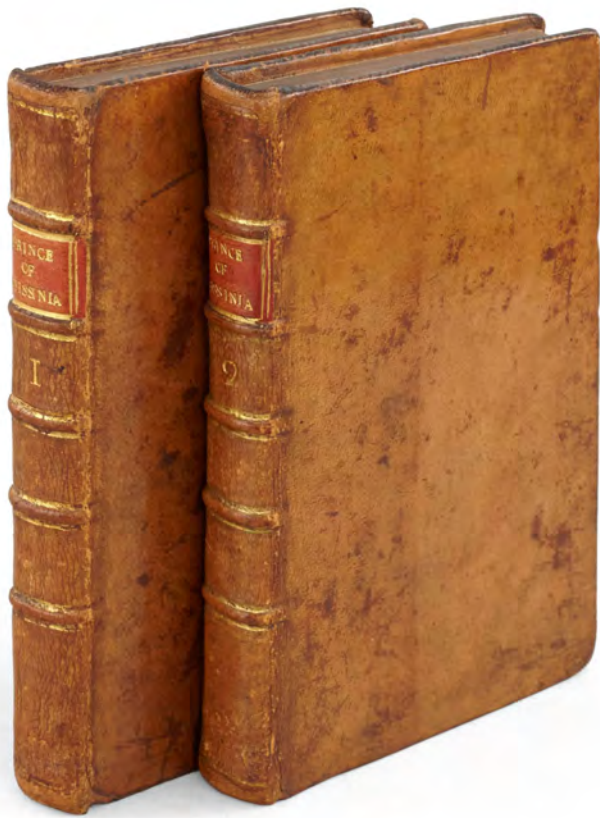




Provenance:

1. Christopher Coleby (d. 1727), dean of the collegiate church of Middleham, Yorkshire, with his ownership inscription on verso of title. Coleby also owned a copy of the Third Folio of Shakespeare, later owned by Lord Brotherton and now in the Brotherton Library, Leeds.
2. Ownership inscription on front pastedown of 'C. S. Bird,' almost certainly the theological writer Charles Smith Bird (1795–1862). 'Bird was an ardent entomologist, and had managed to satisfy himself that insects were almost, if not entirely, devoid of feeling; yet he would not allow any to be killed by his children until he was convinced of their rarity. He became a fellow of the Linnean Society in 1828. There is an article of his in the *Entomological Magazine* for August 1833, and the Liverpool feather-horned *Tinea*, or *Lepidocera Birdella*, was honoured by John Curtis with his name' (*Oxford DNB*).
3. The banker, politician and scientific writer John Lubbock, first Baron Avebury (1834–1913), with bookplate. 'Lubbock's lifelong interest in natural history started with his early introduction into Darwin's "inner circle" and membership of such groups as the Royal Institution, the Geological Society, the Royal Society (FRS 1858), and the X Club, and persisted through his enduring idea that natural selection provided a "true cause" that could be applied to such disparate fields as archaeology and entomology ... Most of his published research concerned the social behaviour of insects, based in part on an ants' nest he and his daughters kept under constant observation in his room between 1874 and 1882; but he also published an account of a three-month experiment in teaching his pet poodle how to read' (*Oxford DNB*).

Keynes, *Hooke* 6; *Horblit* 50; *PMM* 147; *Wing H* 2620.



RASSELAS IN CONTEMPORARY STATE

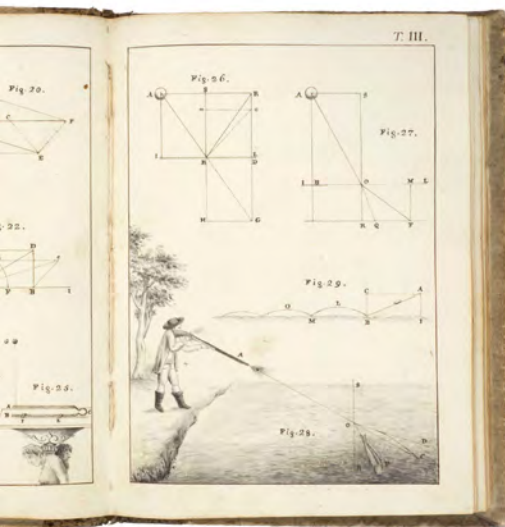
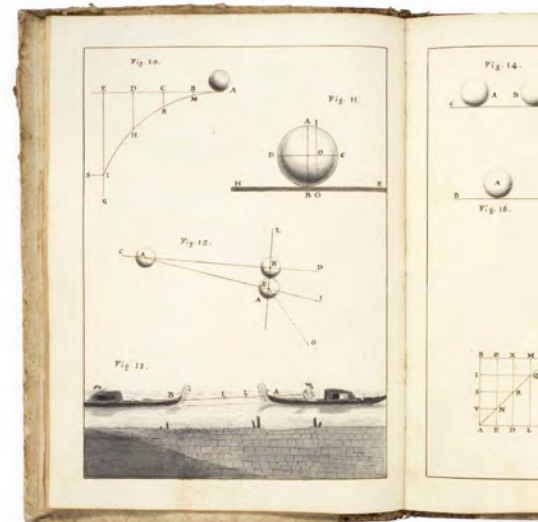
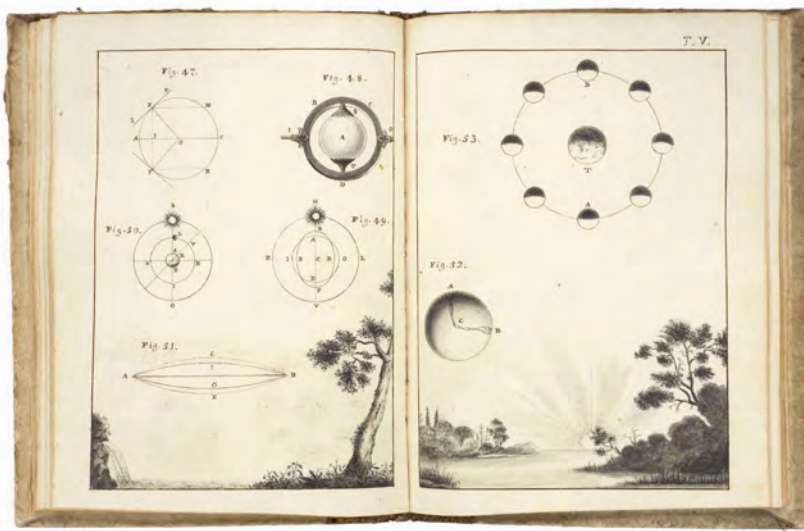
43] [JOHNSON, Samuel]. *The Prince of Abissinia. A Tale ... London: Printed for R. and J. Dodsley ... and W. Johnston ... 1759.*

Two vols, small 8vo, pp. viii, 159, [1], and viii, 165, [1], bound without the terminal blank; original polished sheep, morocco lettering pieces, spines numbered direct, neat restoration to head and tail of spines but a fine, very pleasing set. \$5750

First edition of Johnson's only novel, written in the evenings of a single week to pay for his mother's funeral. Its rapid execution is said to have been due to the fact that he had been pondering its chief topics all his life. It soon became his most popular work. Although now inevitably called 'Rasselas' after the name of the hero, that title was not used in the author's lifetime except for the first American edition (1768).

In this copy A2 in volume II is in second state, headed 'CONTENTS / OF THE / SECOND VOLUME' to match the corresponding leaf in volume I; in the earlier state it was headed 'CONTENTS / VOL. II'.

Chapman & Hazen, pp. 142–3; Courtney & Nichol Smith, p. 87; Fleeman, I, 785–8; Liebert 73; Rothschild 1242.



PICTURING PHYSICS

44 | **LAVAGNA, Giovanni.** 'Ad explicandum phisicam eclect[i]cam R.P. Joannis Lavagna S.J. tabulae decem et octo.' Venice, 1789.

Manuscript on paper, in Latin, 4to (c. 205 x 160 mm), ff. [37], comprising a handsome monochrome watercolour frontispiece after Guercino's 'The Persian Sibyl', title-page with vignette of scientific instruments, and 19 numbered plates (mostly double page) with a total of 190 numbered diagrams skilfully executed in ink and wash; a few light marks; very well preserved in original 'carta rustica', speckled paper spine, spine label with 'Phisicae tab. M.S.' in ink; a little wear to edges and upper board; blind embossed stamp to rear endpaper of 'Neatham Mill Library'. \$3200

A splendid manuscript devoted to physics, comprising 190 beautifully executed diagrams covering matter and motion, gravity, light, sound, hydrostatics, and magnetism, compiled by the Venetian Jesuit Giovanni Lavagna.

Divided into five parts, Lavagna's work comprises six plates 'de materia et motu', five 'de corporum gravitate', another five 'de luce', and one each 'de sono', 'de hydrostatica' and 'de magnetete', replete with, *inter alia*, balls, scales, levers, gears, pulleys, terrestrial and celestial globes, astronomical diagrams, mirrors, lenses, prisms, and trumpets.

The serious intellectual content is offset with some charming details: one Venetian gondola pulling another; a man shooting at a fish in water with a flintlock rifle; another lifting up a cat with a lever; a child amusing himself with a pulley; a sunrise; two gentlemen observing a Hermes-topped Corinthian column in a mirror; and lightning striking a hillside in a brooding rural landscape.

Lavagna does not appear to have published anything. He does not, for example, feature in Sommervogel's *Bibliothèque de la Compagnie de Jésus*.

45] **LOCKE, John.** [An Essay Concerning Humane Understanding]. Extrait d'un Livre Anglois qui n'est pas encore publié, intitulé Essai Philosophique concernant L'Entendement...communiqué par Mr Locke [in: 'Bibliothèque universelle et historique de l'année 1688', vol. 8]. *Amsterdam, Wolfgang, Waesbergi, Boom, & Van Someren, 1688.*

12mo, pp. [viii], 454, [14]; the *Extrait*: pp. 40–116; the review of Newton: pp. 363–375; library ink stamp to the general title, some light water-staining in the initial and final quires, but a very good copy in modern calf-backed marbled boards. \$3600

A substantial and extremely influential extract, published two years before the appearance of the book, of Locke's *Essay concerning human understanding*: a publication of major consequence in the history of philosophy. This issue of the *Bibliothèque universelle et historique* also contains at least one other contribution by Locke: an anonymously-published review of Newton's *Principia Mathematica* (pp. 363–375).

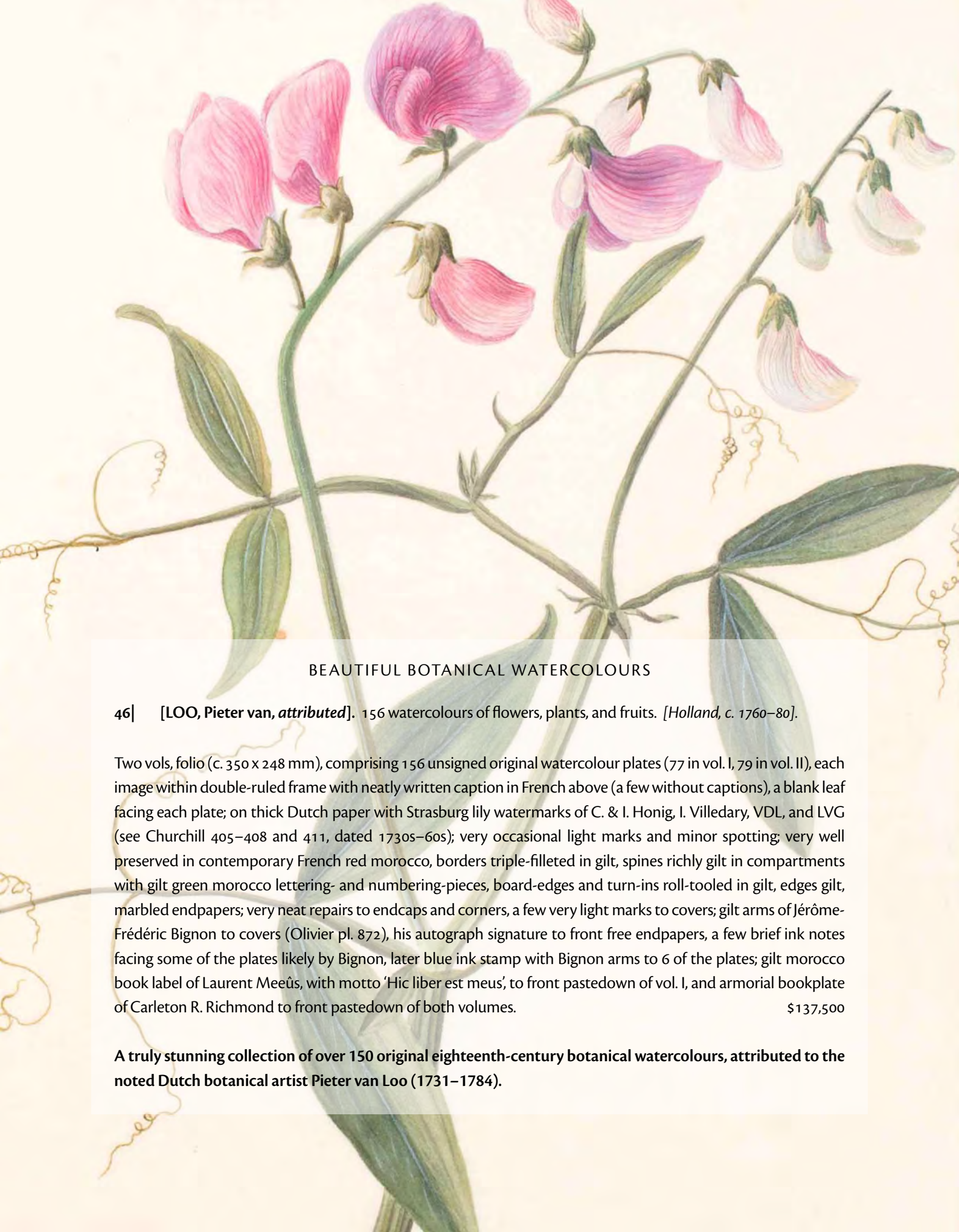
Two years before the full publication of Locke's *magnum opus*, its diffusion began in an immediately bilingual context. The interaction between the French and English versions was complex and extremely fecund. In 1688 an advance copy of an early draft in French, sent to friends like Robert Boyle and Lord Pembroke and edited by Le Clerc, was sent to the editors of the *Bibliothèque Universelle et Historique*, who published it in that year's issue. It was this publication which stimulated the attention, the reactions and philosophical developments of such thinkers as Pierre Bayle, William Molyneux and Leibniz, and that provided access to Locke's ground-breaking theoretical innovations (what became the justification and premise for Condillac's sensualism) for the French-speaking public, until a full French translation appeared in 1700. Le Clerc made also a separate impression, entitled *Abregé d'un ouvrage intitulé...*



The journal had a very complex printing history, with volumes reprinted on several occasions. ‘The volumes in the first edition generally contain a considerable number of printing errors, due no doubt in part at least to the employment of typesetters who were not native French speakers’ (Milton, p.467). J.R. Milton has recently investigated the variants and chronology of Locke’s contributions, concluding that our edition of the *Extrait* is the third of three identified ones, contrasted with the former two by the number of pages and the correction of errors. ‘Edition (c) of tom. 2 and edition (iii) of tom. 8 [ours] resemble each other very closely, and it seems reasonable to conclude that both were produced by the same printers as part of a longer set that included all of toms 1–8, and possibly others, though no later ones have yet been located. The printer of C – unlike the printer of A – seems to have used a case of type with very few specimens of lower-case ‘w’: in the review of the *Principia* in tom. 8, for example, Newton’s name is invariably spelt ‘Nevvton’. The same phenomenon can be observed in other volumes of this edition ... It would seem to suggest that these volumes were produced in a printing house that concentrated primarily – or perhaps even wholly – on French-language books, where this letter would seldom have been needed (*id.*, p. 464).

This volume also contains a substantial contemporary review of Petty’s *Political arithmetic*.

See Yolton 133–141; see PMM 164; for an analysis of the editions of the various journal volumes and an update to Locke’s bibliography, see J.R. Milton, ‘Locke’s publications in the Bibliothèque Universelle et Historique’, *British Journal for the History of Philosophy*, 2011, 19: 3, 451–472.



BEAUTIFUL BOTANICAL WATERCOLOURS

46 | [LOO, Pieter van, *attributed*]. 156 watercolours of flowers, plants, and fruits. [*Holland, c. 1760–80*].

Two vols, folio (c. 350 x 248 mm), comprising 156 unsigned original watercolour plates (77 in vol. I, 79 in vol. II), each image within double-ruled frame with neatly written caption in French above (a few without captions), a blank leaf facing each plate; on thick Dutch paper with Strasburg lily watermarks of C. & I. Honig, I. Villedary, VDL, and LVG (see Churchill 405–408 and 411, dated 1730s–60s); very occasional light marks and minor spotting; very well preserved in contemporary French red morocco, borders triple-filleted in gilt, spines richly gilt in compartments with gilt green morocco lettering- and numbering-pieces, board-edges and turn-ins roll-tooled in gilt, edges gilt, marbled endpapers; very neat repairs to endcaps and corners, a few very light marks to covers; gilt arms of Jérôme-Frédéric Bignon to covers (Olivier pl. 872), his autograph signature to front free endpapers, a few brief ink notes facing some of the plates likely by Bignon, later blue ink stamp with Bignon arms to 6 of the plates; gilt morocco book label of Laurent Meeûs, with motto 'Hic liber est meus', to front pastedown of vol. I, and armorial bookplate of Carleton R. Richmond to front pastedown of both volumes. \$137,500

A truly stunning collection of over 150 original eighteenth-century botanical watercolours, attributed to the noted Dutch botanical artist Pieter van Loo (1731–1784).

Born at Haarlem in the Netherlands, Loo spent most of his life in his native city where he was registered with the Painters Guild as a 'painter of flowers'. He is perhaps best known for his watercolours of hyacinths, a collection of which – entitled 'Choix de Jacintes' and comprising thirteen images by Loo and Cornelis van Noorde painted between 1765 and 1769 – is preserved at the Oak Spring Garden Library in Virginia.

The vibrantly coloured and beautifully executed images here run in more or less alphabetical order from 'l'Asther à fleur blanche' to 'la Gimauve' in volume 1, and from 'Hépatique' to 'Verveine' in volume 2, each set neatly within a ruled frame, through which they occasionally burst – as in the case of 'Chelidoine de l'Amerique' for example – with considerable exuberance.

Of particular note in the first volume are the artist's depictions of anemone, cornflower, Gros Blanquet pear, sunflower, cyclamen, cotton, sugarcane, honeysuckle, pomegranate, and various geraniums. The second volume includes especially beautiful renderings of hibiscus, jasmines, irises, mallow leaves, an orange branch, roses, rhubarb, euphorbia, and tomatoes.

Provenance:

1. From the library of Jérôme-Frédéric Bignon (1747–1784), who succeeded his father as royal librarian to Louis XV in 1770. Bignon was clearly interested in horticulture, adding an orangery to the château du Plessis-Piquet which he purchased in 1776. Sold at the Bignon sale of 8 January 1849, lot 547 ('Recueil de 156 planches représentant les principales plantes ... dessinées et peintes avec le plus grand soin sur papier fort').
2. Late nineteenth-century or early twentieth-century collector's mark 'GL' (not in Lugt) to verso of front free endpapers.
3. Baron Laurent Meeûs (1872–1950), Belgian industrialist, bibliophile, and collector of Old Master Paintings, sometime President of the Friends of the Royal Museums of Fine Arts of Belgium, with his gilt morocco booklabel to the upper pastedown of the first volume.
4. Carleton Rubira Richmond (1887–1975), the Bostonian businessman, collector, and President of the American Antiquarian Society, with his armorial bookplate to the upper pastedowns.
5. Sotheby's, 30 October 1981, lot 74.



le gros Blanquet.



A HUSBAND AND COACH FOR FORTY SHILLINGS

47| [LOTTERY SATIRE.] A Scheme for a New Lottery: or, a Husband and Coach and Six for forty Shillings. Being very advantageous to both Sexes; where a Man may have a Coach and Six, and a Wife for Nothing. Here's a Whim Wham newly come over, and who will prick at my Lottery-Book? With a Scheme to prevent the Downfal of the Ch[aritab]le Cor[poratio]n. By an old Sportsman ... To which is prefix'd the Author's Picture drawn to the Life; being fit to be hung in the Lodgings of all Ladies of Pleasure, as a Memento Mori. With a recommendatory Poem in favour of the said Lottery, to encourage Maids, Widows, single Women, Batchelors and Widowers to put in. Also a Scheme scored in Lines, with the several prizes, where Ladies may divert themselves by pricking Blindfold in the said Lottery before the Time of Drawing, to try their Fortunes. And likewise a View of the Town by the Highgate Spy, taken thro' a Glass of the Projector's own making ... in which you may see those who can't see themselves: with an Account of what Persons of both Sexes are excluded the Advantage of putting into the said Lottery. *London: Printed for T. Dormer ... 1732.*

8vo, pp. 62, with engraved frontispiece, folding gameboard, full-page woodcut at end, upper margins trimmed close affecting 'A' in title and many headlines; modern quarter morocco. \$2500

First edition of this facetious proposal to match, for the fee of forty shillings each, 50,000 'maids and widows' with a similar number of 'gentlemen and tradesmen', by lottery. The 'gentlemen and tradesmen' include '500 Lawyers, 200 Petty-foggers ... 2 Scotchmen, both Pedlars, 500 Broken Booksellers' and an astonishing '21,000 Publishers'. Many of these professions appear on an inserted folding game sheet on which ladies may try their luck in advance (blindfolded, with a pin). The text includes a ludicrous multiplicity of technical conditions pertaining to the scheme, some of which involve allusions to such contemporary figures as Colley Cibber, Alexander Pope, and the eccentric 'Orator' Henley.





As well as being genuinely comic and generally satirical, *A Scheme for a New Lottery* has a specific target in the public's fascination with get-rich-quick schemes, as epitomized by the recently burst South-Sea Bubble, to which there are many references. Most prominent, however, is the Charitable Corporation, an inappropriately named organization, chartered in 1707, whose stated purpose was to conduct large-scale pawnbroking. In fact this was a swindle of massive proportions; the directors gambled wildly with the shareholders' funds, and the corporation provided thieves and pickpockets with an easy method of disposing of stolen valuables. In 1731 the scheme collapsed, and more than half a million pounds vanished.

The sheets of *A Scheme* were re-issued with a cancel title-page as *The Ladies Lottery ... written by Dean Swift, 1732*, an impudent mis-attribution (Teerink-Scouten 969). Kress 4041.

48| **MAGALHÃES, Gabriel de.** A new history of China, containing a description of the most considerable particulars of that vast empire. Written by Gabriel Magaillans of the Society of Jesus, missionary apostolick. Done out of French. London, Thomas Newborough, 1688.

8vo, pp. [24], 352 (i.e. 304); title in double-ruled border, 1 folding plate; L2 mis-signed K2, no gathering signed M, text continuous, errors in pagination, with no pages numbered 149–192; a very little light spotting and staining, closed tear to plate very neatly repaired; a very good, clean copy in contemporary dark brown speckled calf, spine gilt in compartments with red morocco lettering-piece, red speckled edges; corners bumped, minor losses to head and foot of spine, some splitting to joints; bookplate of Henry Somerset, 2nd Duke of Beaufort, to front pastedown, dated 1705. \$4750

First edition of the English translation of one of the most important studies of China of the seventeenth century, a history by the Jesuit missionary and sinologist Gabriel de Magalhães (1610–1677).

More than a century after Columbus stumbled upon the Caribbean, the Jesuit missionary Matteo Ricci became the first European to enter the forbidden city of Beijing (Peking). The impact of the latter is not necessarily inferior to the significance of the former. China boasted a sophisticated, learned, and ancient civilisation which profoundly impressed European scholars and shook their biblio-centric understanding of ancient history and culture. As Magalhães stated towards the beginning of his preface, 'China is a country so vast, so rich, so fertile, and so temperate; the multitude of the people so infinite, their industry in manufacture, and their policy in government so extraordinary, that it may be truly said, that ever since the undertaking of long voyages, there was never any discovery made that might stand in competition with this kingdom.'

Originally from Coimbra and a descendant of the same family of Magellan, Magalhães arrived in China in 1640 having spent a number of years in Portuguese Goa and would not leave the country until his death in 1677. In Sichuan, he studied Chinese under the tutelage of his fellow Jesuit Lodovico Buglio, who later became his biographer; in Beijing, he was received by the Shunzhi Emperor and was responsible for the construction of St Joseph's Church; and in 1661, he was tried and tortured by the Kangxi Emperor on charges of bribery, although he was later released. The manuscript of his 'History of China', originally written in Portuguese, dates from c. 1668, but did not reach Europe until 1681 when it was taken to Rome by the Flemish Jesuit and later translator of Confucius Philippe Couplet. It was eventually published in Paris in 1688 under the Gallicised name of Gabriel Magaillans and in a French translation prepared by the Abbé Claude Bernou. Damage to the fair copy of the manuscript meant that Bernou also made a number of significant editorial changes from Magalhães' original text.

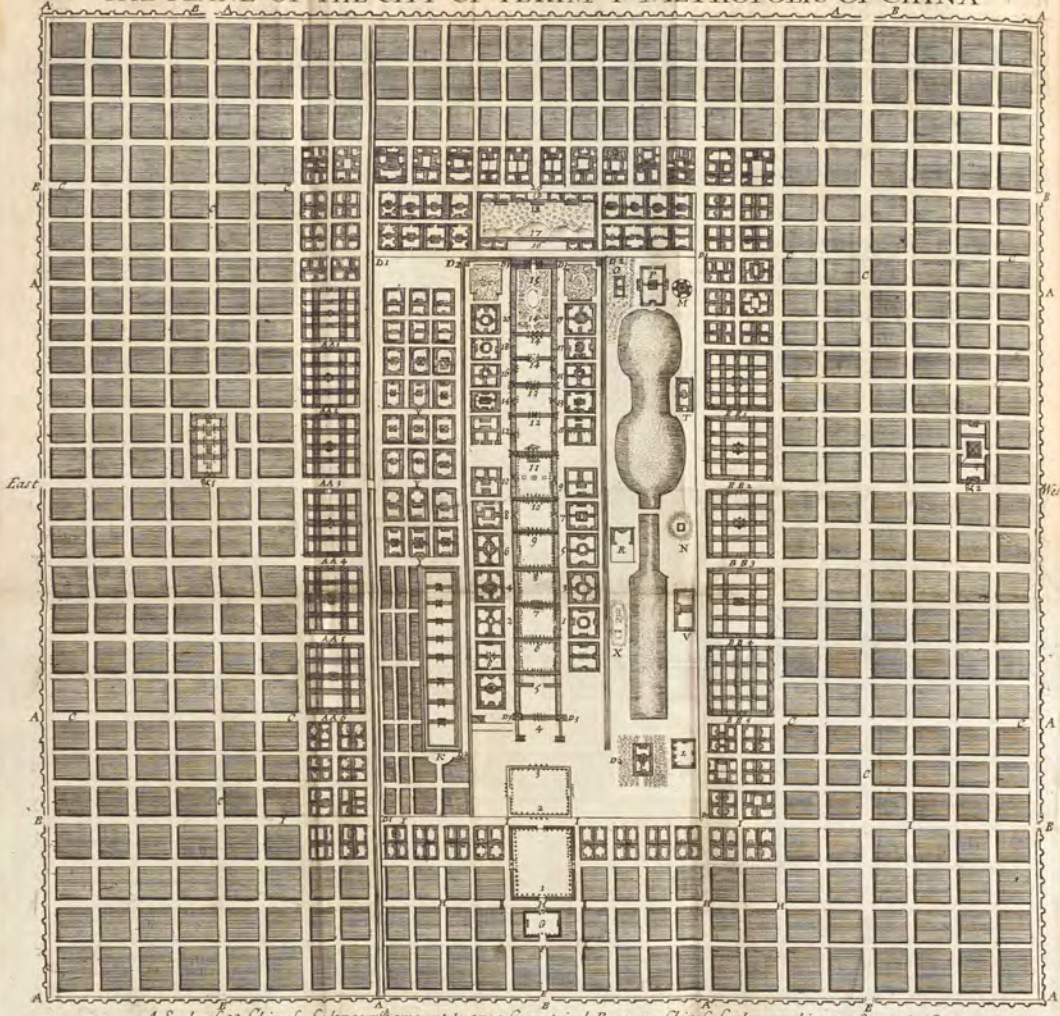
This present copy is the first English version, translated by John Ogilby from Bernou's French and published in the same year. It contains twenty-one chapters dealing with 'a wide range of subject matter, including Chinese history, language, manners, navigation, government with descriptions of the various tribunals in Peking [Beijing], and the layout of the streets and palace'. In contrast to Couplet's contemporary, scholarly *Confucius Sinarum philosophus*, it is far more 'light and popular in tone'. In addition, it retains the impressive map of Beijing which Bernou had composed for the French edition on the basis of information supplied in the text by Magalhaes (cf. Mungello).

Provenance: from the library of Henry Somerset, 2nd Duke of Beaufort, who succeeded his grandfather and namesake, a prominent Welsh nobleman and politician, to the title in January 1700.

Cordier 36–37; ESTC R12530; Lust 57; David Mungello, *Curious Land: Jesuit Accommodation and the origins of sinology* (Honolulu, 1985), pp. 91–96.

North E

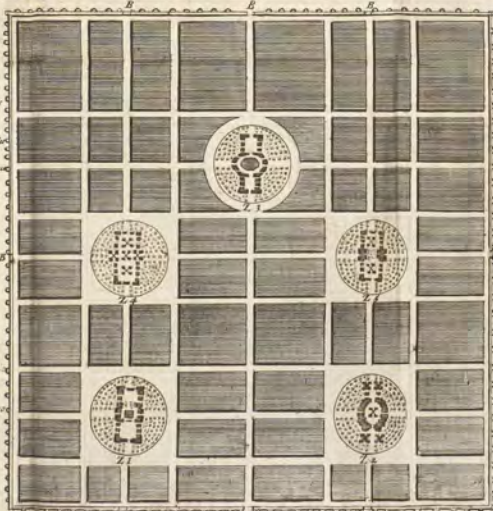
THE PLANE OF THE CITY OF PEKIM Y METROPOLIS OF CHINA



A Scale of 10 Chinese furlongs amount to 2730 Geometrical Paces one Chinese furlong making 273 Geometrical Paces

AN EXPLANATION OF THE Plane of the City of PEKIM

- A The Walls of the ancient City of Peking now a league in Circumf.
- B The 3 Gates of the same Wall
- C The Streets of the City
- D1 The first Enclosure of the Palace two leagues in Circumf.
- D2 The second Enclosure
- D3 The third Enclosure where the Emperor resides
- E The north and principal Gate of the City
- F The first street which you pass through upon your entrance into the City
- G A Palace encompassed with a Marble Pavement
- H The second street with two Triumphal Arches
- I The first Apartment
- 1 The street of perpetual repose
- 2 A Apartment which is the first within the outer enclosure of the Palace
- 3 8th called the Portal of the beginning
- 4 4th is The second Enclosure
- 5 7th Called the supreme Portal
- 6 Called the supreme Imperial Hall
- 7 7th Called the Hall thrice seated
- 8 8th Called the supreme Hall in the Middle
- 9 The Hall of Sovereigns toward where the Emperor sits in Council with his Council
- 10 The Portal of Heaven
- 11 The Mansions of Heaven in which and of near the Emperor lodges himself
- 12 The Beautiful House
- 13 The House which receives Heaven
- 14 The Court and Gardens
- 15 The Gate of the Inner Enclosure
- 16 The High raised Portal on the south side with a place to manage Horses



- 17 The Park and artificial Mountains
- 18 Consisting of three Houses
- 19 The Portal on the north Side
- 20 The Enclosure called the Portal of repose
- 21 Are 20 particular places belonging to the Emperor for several uses
- K The first Palace between the two Enclosures
- L The second Palace
- M 3 Palace upon the Lake
- N 4 Palace upon a Mountain
- O 4 Palace near the Lake
- P 6 Palace near the Lake
- Q 7 Palace
- R 1 Palace of the Fortress
- S 1 Temple of the 4 within of Palace
- T 2 Temple
- V 3 Temple
- W 4 Temple
- X 24 Places for the Mandarins
- Z 5 Temple in of new City mark 1 2 3 4 5
- Y 1 Temple in the Old City
- X 2 Temple in the Old City
- AA The 6 Tribunals marked 1 2 3 4 5 6
- BB The 3 Tribunals of Military Mandarins

South

A New Relation OF CHINA

Containing
A Description of the most considerable Particulars of that Great Empire.

CHAP. I

Of the Names which the Chinese and Foreigners give to China; and of the Countries of Tai and Manji.

IT is a Custom usual in this Empire when any new Family ascends the Imperial Throne, the Sovereign gives a new Name to his Dominions. Thus under the Name of the preceding Family, China was called *min que*, that is to say, a Kingdom of great Purity. But the Tartars who govern it at present have called it *Tai sin que*, or a Kingdom of great Purity: and this is the Appellation

WITH ADDITIONAL DEVOTIONAL PLATES

49| **MAGNON, Jean.** *Les heures du Chrestien, divisées en trois journées; qui sont la journée de la penitence, la journée de la grace, et la journée de la gloire. Où sont compris les offices, avec plusieurs prieres, avis, reflexions, et meditations, tirées des Stes Escritures, et des Peres de l'Eglise. Le tout fidelement traduit en vers, et en prose ... Avec un calendrier ... Paris, se vendent chez l'auteur ... et chez Sebastien Martin, 1654.*

8vo, pp. [48], 430, [2]; with 16 engraved plates (one a duplicate), engraved vignette to title, woodcut initial, headpieces; occasional light marks and foxing, a little damp staining at beginning and end; very good in contemporary dark brown calf, spine and covers ruled and tooled in blind to panel design, red edges; some wear to extremities and rubbing to boards, slight worming at head of lower board; 'Marie Pagnon' and 'Alfred Monin' inscribed to front pastedown. \$825

First edition of this handsomely illustrated collection of prayers and devotions in verse and prose by the French playwright and poet Jean Magnon (1620–1662). The number of plates in individual copies varies, this copy containing at least two more than those described on OCLC.

Following a calendar with brief saints' lives, the text provides prayers for the morning, daytime (including meals) and evening, the Office of the Virgin, penitential meditations, prayers following Communion and for the sick and dying, and the Office of the Dead. The accompanying illustrations include busts of Christ and the Virgin Mary, both by Michel van Lochom; a couple kneeling before a crucifix, by Bartholomaeus Kilian after François Chauveau; three engravings by Hieronymus Wierx depicting the Crucifixion, St Frances of Rome (repeated twice), and St Francis of Paola; and unsigned plates showing the Annunciation (with the opening of St John's Gospel printed to the reverse), Moses and the tablets, King David and a flagellant, a confessional, Communion and funeral services, and a man on his death bed.

Best known today for his plays, Magnon served as historiographer to Louis XIV and was a great friend of Molière. He met a premature end, stabbed to death on the Pont Neuf in Paris.

OCLC finds four copies in North America, all with fewer plates (Bridwell Library, McGill, Michigan, Woodstock Theological Center); Library Hub records three copies in the UK, the number of plates unspecified (British Library, Cambridge University Library, Taylor Institution Oxford).



Dedisti mihi clypeum salutis tuae. a. Reg. 22.

S. FRANCISCUS DE PAULA.
 En Divinus Amor, FRANCISCO Trisignis Sator.
 Primit et Anglicum celitus turba miles.
 Grex Minimus felix, cui tam venerabile Numen
 Et Scutum, et veræ nobilitatis honor.

Interrogatus Vires, fuit et exult. Cum Gropio et Prædicator. (Cherem.)



S. FRANCISCA ROMANA.
 Quid mihi est in celo, et a te quid volis super terram,
 Deus cordis mei, pars mea Dñs in ætærnũ. psl. 72.
 Mort an. 1440. etæc 36. Canonizata a Paulo V. 29. Majj an. 1508.

Interrogatus Vires fuit et exult. Cum Gropio et Prædicator. (Cherem.)



L'OFFICE
 DES
 MORTS.
 A VESPRES.

Ant. Je plairay.
 PSEAVME 114. Dilixi quoniam.
 Ay chery le Seigneur d'une ardeur toute entiere,
 Puis qu'il exaucera la voix de ma priere,
 Parce qu'il abaisssa son oreille vers moy,
 Qu'il daigna bien répondre a l'ardent de ma Foy:
 Et que pendant les iours qui composent ma vie,
 D'invoquer ses Bontez j'auray toujours l'ennie.
 Les douleurs de la mort m'ont toutes entouré,
 Les perils de l'Enfer m'ont aussi rencontré.
 J'ay trouué la douleur, & trouue la tristesse,
 Et le Nom du Seigneur j'ay reclamé sans cesse.
 Seigneur, sauve mon ame, ô Seigneur Juste & Bon,
 Mon Dieu par sa Bonne signale son renom.
 Il maintient les petits (sans il est debonnaire)
 Et me preste au besoin un bras si salutaire.



50| **MARLIANI, Bartolomeo.** *Urbis Romae topographia.* Rome, Valerio & Luigi Dorico, September 1544.

Folio, pp. [12 (ff. 1–6)], 122, [2, colophon, blank]; [a]⁶, A–B⁴, C–L⁶; large woodcut Pegasus device to colophon, 22 large woodcut illustrations, of which several full-page, leaves B2–3 folding at edges for double-page woodcut plan of Rome, woodcut initials throughout; short tear to E3, title and colophon subtly reinforced with tissue verso, occasional skilful repairs (including to folds of B2–3), a few larger woodcuts slightly trimmed; contemporary blind roll-tooled sheep, neatly relaid over modern calf with recent calf ties to fore-edge; scuffing and worming to old sheep; title inscribed 'Coll Soc. Jesu Hala 1691. Decemb.', subsequently in the library of the Seminarium Major at Jauring, with printed donation label from Alexander Balogh and ink stamp to title. \$7000

First illustrated edition (third overall), showing the archaeology and antiquities of Rome as known in the sixteenth century. First published in octavo by Antonio Blado in 1534 and reprinted at Lyons by Sébastien Gryphe later the same year, Marliani's topography of Rome remained the foremost work on the subject over the following two centuries. This considerably revised edition, the first to be printed in folio, was accompanied for the first time by a series of large woodcuts, providing a comprehensive visual record of ancient structures and sculptures in Rome. Particularly noteworthy are the double-page map of Rome, signed by the calligrapher Giovanni Battista Palatino, and the full-page woodcut of Laocoön and His Sons, whose excavation Marliani had witnessed in 1506.



The present copy is in the first issue as noted by Mortimer. In the second and third issues the bifolium L2.5 is reset, with reference to Marliani's *Consulum, dictatorum, censorumque Romanorum series*, suggesting they were issued after the latter work's publication in January 1549. Later editions, though numerous, for the most part returned to the unillustrated octavo format of 1534.

EDIT16 34273; Mortimer 284; USTC 841008.

HERALDING MODERN ECONOMICS

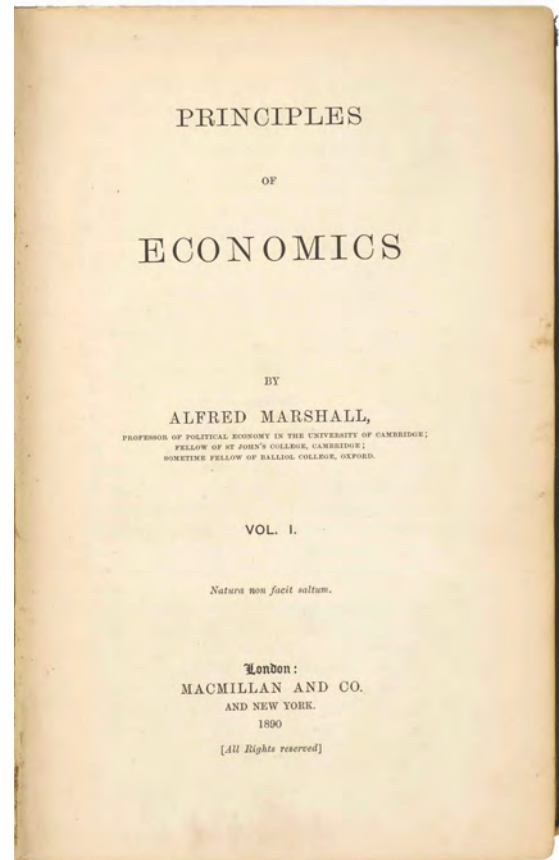
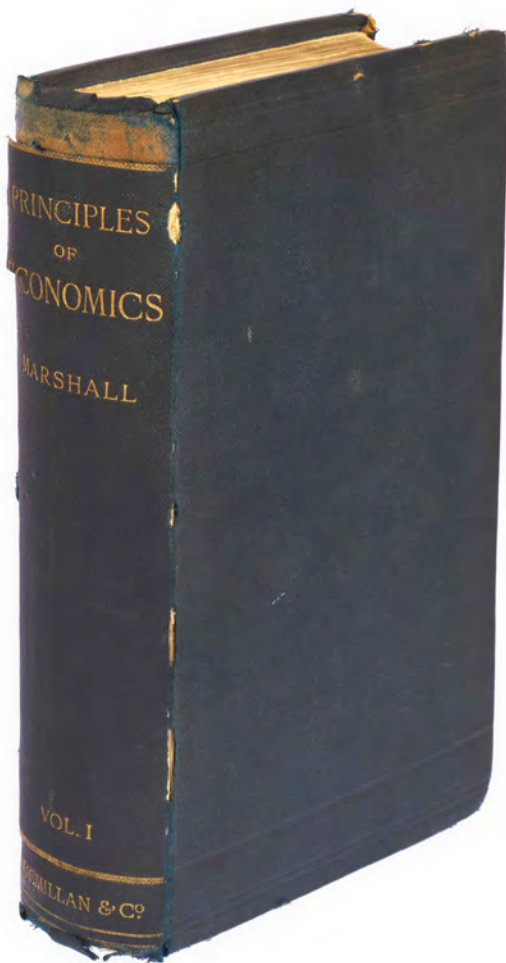
51 | **MARSHALL, Alfred.** *Principles of Economics ...* Vol. I [all published]. London and New York, Macmillan, 1890.

8vo, pp. xxviii, 754, [2] advertisements; bookblock split at spine in the middle, however holding together well, a couple of pencil marks on preliminaries, else a very good copy in the original publisher's cloth; strip of cloth at head of spine worn and neatly excised, spine foot, joints and corners worn with small lacunae in the cover; contemporary ownership inscription 'W. Taylor' dated 1890 to front free endpaper; slightly later inscription 'D. Holroyd Reece' to half title.

\$6250

Rare first edition of the book which Keynes described as one of the salient events from which the 'modern age of British economics' is to be dated (*Economic Journal*, 1940).

In his preface Marshall sets out his position in relation to the mathematical economic school: 'Under the guidance of Cournot, and in a less degree of von Thünen, I was led to attach great importance to the fact that our observations of nature, in the moral as in the physical world, relate not so much to aggregate quantities, as to increments of quantities, and that in particular the demand for a thing is a continuous function, of which the "marginal" increment is, in stable equilibrium, balanced against the corresponding increment of its cost of production. ... The chief use of pure mathematics in economic questions seems to be in helping a person to write down quickly, shortly and exactly, some of his thoughts for his own use: and to make sure that he has enough, and only enough, premises for his conclusions (i.e. that his equations are neither more nor less in number than his



unknowns). But when a great many symbols have to be used, they become very laborious to any one but the writer himself. ... A few specimens of those applications of mathematical language which have proved most useful for my own purposes have, however, been added in an appendix' (pp. x–xi). Marshall's twelve-page mathematical appendix duly appears before the index.

Contemporary reviewers 'hailed it, almost unanimously, as the major work of its generation, the worthy successor to Mill's great *Principles* ... if not to Adam Smith's *Wealth of Nations*, as some reviewers ventured to argue' (Groenevegen, p. 399). Schumpeter writes that 'Marshall's great work is the classical achievement of the period, that is, the work that embodies, more perfectly than any other, the classical situation that emerged around 1900 ... Behind the great achievement there is a still greater message. More than any other economist – with the exception, perhaps, of Pareto – Marshall pointed beyond himself ... Naturally his work is out of date. But there is in it a living spring that prevents it from becoming stale' (*History of Economic Analysis*, pp. 834, 840).

Batson, p. 146; Einaudi 3736; Fisher, p. 196; Keynes (33); Mattioli 2256. Peter Groenevegen, *A Soaring Eagle: Alfred Marshall, 1842–1924* (Aldershot, Hants., 1995), pp. 408–16.

ANNOTATED BY A PRACTISING PHARMACIST

52| MARTINENQ, Jean Baptiste Thomas. Codex medicamentarius, seu pharmacopoea Parisiensis, ex mandato facultatis medicinae Parisiensis in lucem edita, M. Joanne-Baptista-Thoma Martinenq, decano. Editio auctior et emendatior. Paris, apud Guillelmum Cavelier, 1748.

4to, pp. [16], cxxxii, 268, xxxiv, [6]; engraved initials, head- and tail-pieces; marginal damp stain to first few leaves; very good in contemporary mottled calf, spine gilt in compartments with lettering-piece, red edges, marbled endpapers; upper joint split but firm, some wear to corners, a few abrasions and marks to boards; extensive near contemporary marginal ink annotations in French to pp. 19-186. \$3200

Revised and enlarged edition (first 1638) of the Parisian pharmacopoeia, edited by the dean of the faculty of medicine at the University of Paris, Jean Baptiste Thomas Martinenq (d. 1758), this copy greatly enhanced by extensive critical and analytical marginalia by an experienced near contemporary medical practitioner.

Following a thorough index of medicinal ingredients, the body of the text provides recipes for, *inter alia*, simples, potions, vinegars, syrups, powders, electuaries, tablets and pills, oils, plasters, distillations and spirits, and salts. Lists of doctors at the faculty of medicine and of Parisian pharmacists are also provided.



The marginal annotations in this copy add great value to the bare bones of the recipes by providing a rare insight into eighteenth-century usage of such pharmacopoeia. The unnamed annotator was clearly an experienced pharmacist: his notes are based on his own, evidently considerable practice and were perhaps intended for teaching purposes. He recommends the inclusion or exclusion of ingredients and discusses their virtues, proposes adjustments to the recommended measures and doses, gives revised methods of composition, and notes the medical uses to which recipes should be put.

The annotator praises some recipes (e.g. 'la formule est bien'; 'ce beaume est très bien dosé'; 'si vous avez bien suivi ce procedé votre syrop gardé a la cave sera bon au bout de 20 ans') but is critical of several others. He objects to the use of stag horn and human skull in *pulvis antispasmodicus*, dismisses the use of pearls in another powder as expensive and ineffectual, and describes the recipe for theriac as a 'hochepot monstrueux'. His outlook is not confined to France: his note on *theriaca coelestis* remarks that 'elle a produit de grands effets au missisipi'; he refers to German and English practice regarding mercury pills; and he warns against Morton's pills, stating that 'les ouvrages de Morton sont une lecture dangereuse'.

The notes contain several mentions of 'Mr Rouelle', presumably the chemist and apothecary Guillaume-François Rouelle (1703–1770), whose pupils included Diderot, Lavoisier, and Parmentier.

Wellcome IV, p. 368.

INTO CENTRAL ASIA DURING THE GREAT GAME

53| **MARVIN, Charles Thomas.** 'The manuscript of' Colonel Grodekoff's ride from Samarcand to Herat, through the Balkh and the Uzbek states of Afghan Turkestan; with his own map of the march-route from the Oxus to Herat. By Charles Marvin ... London, Wm H. Allen, 1880.

Manuscript on paper, in English, 4to (c. 215 x 175 mm), ff. [380]; written in ink, generally to rectos only, in Marvin's hand (with the contents pages in a different hand), c. 20 lines per page, several crossings through and corrections; printed title pasted to first page with 'The manuscript of' in ink at head and 'From March 10 to April 5 1880' at foot; small folding MS 'Map of the Uzbek Khanate' within text, 2 copies of a folding engraved Russian map showing Grodekov's route bound in at end, the first annotated in English by Marvin and the second inscribed to Marvin by Grodekov in Russian; occasional slight marks and tears, small tears to maps at end; overall well preserved in half dark purple half roan over pebbled cloth boards, gilt fillets to spine, upper cover lettered in gilt 'Grodekoff's ride to Herat – Manuscript – Charles Marvin March 1880'; some loss to spine ends and splitting to upper joint, some wear to corners and edges; printed label 'Charles Marvin' to front pastedown and his signature at head of title; preserved in a modern clamshell box. \$6000

Marvin's own manuscript of his English translation of Nikolai Ivanovich Grodekov's account of his remarkable journey from Samarkand (Uzbekistan) to Herat (Afghanistan), published in 1880 in the midst of the 'Great Game' between the British and Russian empires for control of Central Asia.

Adjutant Ahmed Ali Addijan came to ¹⁰⁵
my tent, in turns, every other minute, to enquire
whether I wanted anything, or whether I was com-
fortable &c. The convoy soldiers manifested
^{as much} the same zeal as their superiors; not only
towards myself, but also towards my followers.
~~Mustapha~~ was no longer designated plain
Mustapha, but Mustapha Khan. The im-
patience on the part of the Afghans, observable
during ^{the} journey from Patta Keesar to
Mazar-e-Sherief, had completely vanished
I left no trace behind. The Afghans ceased
to take away the Kalana when my men
approached them it to enjoy a whiff; not
only did they allow them to ~~to~~ use their
pitchers, but they also themselves drank
tea out of my humblers*. The order from
the Ameer to the Lascenaib to take good

It is usual in Russia for men to drink
tea out of humblers - C. M.

The
Manuscript
of *Marvin*

COLONEL GRODEKOFF'S RIDE
FROM
SAMARCAND TO HERAT,
THROUGH
BALKH AND THE UZBEK STATES
OF
AFGHAN TURKESTAN;
WITH HIS OWN MAP OF THE MARCH-ROUTE FROM THE
OXUS TO HERAT.

BY
CHARLES MARVIN,

AUTHOR OF "THE DISASTROUS RUSSIAN CAMPAIGN AGAINST THE AKHAL TEKKE
TURCOMANS," "OUR PUBLIC OFFICES," ETC.

"There can be hardly a doubt that the whole of Northern Afghanistan, from the Oxus to the Hindoo Koosh, will, by the force of circumstances, become included within the sphere of the immediate influence of Russia."—Colonel L. Soboleff, St. Petersburg, April, 1880.

"The frontier on the Oxus ought to constitute, as in antiquity, not only the political, but also the ethnical frontier."—Arminius Vambéry, London, April, 1880.

LONDON:
WM. H. ALLEN & CO., 13, WATERLOO PLACE,
PALL MALL, S.W.

—
1880.

*From March 10
to April 5. 1880*



'In the autumn of 1878, a Russian staff officer, Colonel N.I. Grodekov, rode from Tashkent via Samarkand and northern Afghanistan to Herat, carefully surveying the route. In Herat he carried out a thorough examination of the city's defences, and claimed on his return that its inhabitants were eager for Russian rule' (Hopkirk, *The Great Game*, p. 388). Grodekov (1843–1913) was promptly rewarded for his intrepidity by the Tsar and published a successful account of his expedition in 1879.

An expert on Russian affairs, Marvin (1854–1890) quickly recognised the importance of Grodekov's work to the Russo-Indian question and composed this English translation. Dedicated 'To England's warmest supporter in her rivalry with Russia, Arminius Vámbéry' (the Hungarian Turkologist and traveller), this manuscript includes several leaves at the end marked 'Pages thrown out during revision'.

Bound in after the text are two copies of a Russian map showing Grodekov's 'March route from the Ferry of Patta Keesar, on the Oxus to Herat', the first annotated in English by Marvin, and with a note recording how much he paid for it at 'the Russian Etat Major', and the second inscribed to Marvin by Grodekov in Russian on 1 March 1880 from St Petersburg.

Marvin would later pen the popular work *The Russians at the gates of Herat* (1885) 'written and published within a week, which sold 65,000 copies' (*Oxford DNB*).

FISSION

54| **MEITNER, Lise and Otto R. FRISCH.** On the Products of the Fission of Uranium and Thorium under Neutron Bombardment. *Copenhagen, Ejnar Munksgaard, 1939.*

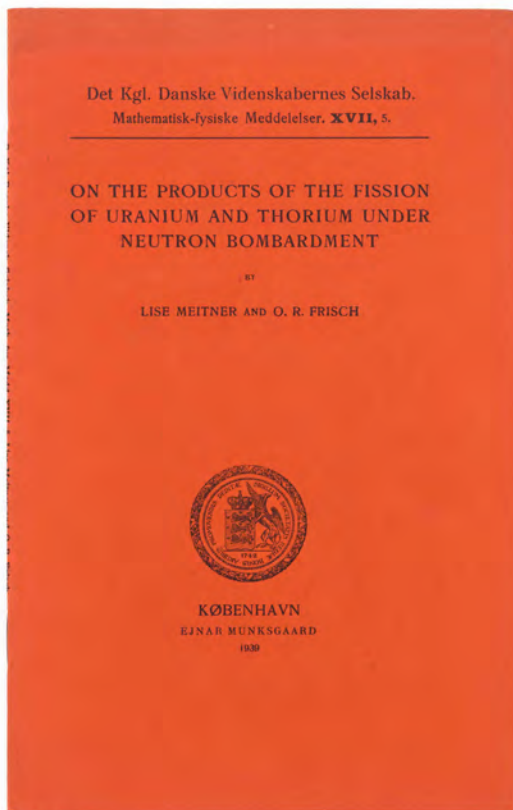
8vo, pp. 13, [1]; a fine and fresh copy in the original red printed wrappers

\$1100

First edition of this highly important paper, published in *Det Kgl. Danske Videnskabernes Selskab. Matematisk-Fysiske Meddelelser*, vol. 17, no. 5.

'The rapid developments in physics during the 1930s, such as the discovery of the neutron, artificial radioactivity and the positron, did not leave Meitner behind. In 1933, she used a Wilson cloud chamber to photograph positron production by gamma radiation and in the following year, she began to study the effects of neutron bombardment on uranium with Hahn. They were interested in confirming the results of Enrico Fermi (1901–1954) that suggested the production of transuranic elements, that is, elements with atomic numbers higher than that of uranium (92). In 1935, Meitner and Hahn used a hydrogen sulphide precipitation method to remove elements with atomic numbers between 84 and 92 from their neutron-irradiated sample of uranium. They thought they had found evidence for elements with atomic numbers 93, 94, 95 and 96. Then in 1938, after Meitner was forced to flee from Germany, Hahn and Strassmann found that the radioactive elements produced by neutron bombardment of uranium had properties like radium. From Sweden, Meitner requested firm chemical evidence for the identities of the products. Hahn and Strassmann were surprised to find that the neutron bombardment had produced not transuranic elements but three isotopes of barium, which has an atomic number of 96' (*Hutchinson's Dictionary of Scientific Biography* p. 474).

'The evidence for transuranic elements was thus placed in doubt, since sulphide precipitation did not eliminate elements lighter than plutonium. Meitner discussed this news with Frisch. It soon became clear that Bohr's droplet model of the nucleus must provide the clue to understanding how barium nuclei could be formed from uranium nuclei, which are almost twice as heavy. Frisch suggested that the division into two smaller nuclei was made possible through the mutual repulsion of the many protons of the uranium nucleus, making it behave like a droplet in which the surface tension has been greatly reduced by its electric charge. Meitner estimated the difference between the mass of the uranium nucleus (plus the extra neutron with which it had been bombarded)



and the slightly smaller total mass of the two fragment nuclei; from this she worked out (by Einstein's mass-energy equivalence) the large amount of energy that was bound to be released. The two mutually repulsed fragments would, indeed, be driven apart with an energy that agreed with their value, so it all fitted.

'Meitner and Frisch reported these findings in a joint paper that described this "nuclear fission" (composed over the telephone, since she was in Stockholm and he had returned to Copenhagen)' (DSB).

'They predicted correctly that krypton would also be found among the products of this splitting process, which they named fission. A paper describing their analysis appeared in January 1939, and immediately set in motion a series of discoveries leading to the first nuclear reactor in 1942 and the first atomic bomb in 1945' (*Hutchinson's Dictionary of Scientific Biography, ibid.*).

55| **MENDES PINTO, Fernão.** *The Voyages and Adventures of Fernand Mendez Pinto, a Portugal: during his travels for the space of one and twenty years in the Kingdoms of Ethiopia, China, Tartaria, Cauchin-china, Calaminham, Siam, Pegu, Japan, and a great part of the East-Indiaes. With a relation and description of most of the places thereof; their religion, laws, riches, customs, and government in time of peace and war ... London, Printed by J. Macock, for Henry Cripps, and Lodowick Lloyd ... 1653.*

Folio, pp. [14], 326; title-page printed in red and black, woodcut headpieces and initials; a very good copy in contemporary calf, later morocco spine label, fore-edge lettered 'Pinto', traces of a clasp (for a chain?) to upper front board only. \$9500

First edition in English, translated by Henry Cogan, of a travel best-seller, first published posthumously in 1614; there were nineteen editions in six languages by the end of the century, 'rivalling the popularity of Cervantes' *Don Quixote*. It is, in fact, an exotic and imaginative composite of fact and fiction, at once a picaresque prose epic and an authentic picture of sixteenth-century Asia' (Rebecca D. Catz, *The Travels of Mendes Pinto*). Mendes Pinto sailed from Portugal in a fleet commanded by Vasco de Gama in 1537 and did not return for 21 years, during which time he had made four visits to Japan (he even falsely claimed to be the first European to do so), as well as India, Myanmar (Burma), Vietnam, and China.

Ever since the posthumous publication of his book, Pinto has lacked 'neither detractors nor defenders, and the controversy still rages unabated in the learned world. Even in seventeenth-century England people took sides, for the taunt of Congreve's clownish Foresight in *Love for Love*, "Ferdinand Mendes Pinto was but a type of thee, thou liar of the first magnitude", is balanced by Dorothy Osborne's charming commendation of his *Peregrinaçam* as "englished" by Henry Cogan Gent, in 1653, "'Tis as diverting a book of the kind as ever I read and is as handsomely written. You must allow him the privilege of a traveller, and he does not abuse it. His lies are as pleasant harmless ones, as lies can be, and in no great number considering the scope he has for them ...' ... But if Pinto was not one of the actual European discoverers of Japan, it is equally certain that he was one of the earliest Portuguese travelers to that country, which he visited three or four times between 1544 and 1556. He had plenty of opportunity to know the real discoverers, and pass off their adventures (with suitable additions) as his own..." (C.R. Boxer, *The Christian Century in Japan*, Berkeley, 1951, pp. 18–24).

'Gifted with keen imagination, he could exaggerate when expediency required, but he knew that in the account of his travels exaggeration was not expedient, and he was constantly on guard against the notorious scepticism of his fellow-countrymen. He may have heightened the colour occasionally, but as a rule he writes with restraint, although with delight in a good story and skill in bringing out the dramatic side of events ... A hundred pictures refuse to fade from the memory, whether they are of silk-laden Chinese junks or jars of gold dust, vivid descriptions of shipwreck... or the awful pathos of the Queen of Martavão's death, the sketch of a supercilious Chinese mandarin or of St Francis Xavier tramping through Japan' (A.F.G. Bell, *Portuguese Literature*, 1922, pp. 224–5).

Proveance: inscription to head of title 'The Gift of Mr Robert Coytmore of L... unto his nephew & g[od]son Roger Mostyn Anno 1658' – Roger Mostyn (1620–1690), a prominent Royalist during the Civil War, was married to Mary Bulkeley, daughter of Thomas Bulkeley and Blanche Coytmore; inscription to endpaper in a different hand 'This book belongs to the owner Sir R. M.' i.e. Sir Roger Mostyn, third baronet (1673–1739); nineteenth-century booklabel of Gloddaeth Library (seat of the Mostyn family), subsequently lot 906 in the Mostyn sale, Christie's 24 October 1974 (£160).

Cordier, *Japonica*, 39; Hill, p. 198; Lust, 346; Wing, M1705.

The gift of Mr Robert Coytmore of L...
unto his nephew & godson
Anno: 1658
Roger Mostyn

THE
VOYAGES
AND



A De hac exercitatione uerisimile mihi fit, Ari stotelem uerba fecisse, ubi nullum erectum, & flantem contineret, & tuto incidere posse demonstrat, quia perinde se moueret, ut palastritae, qui per pulcram in genus subidentes procurant. De hoc item alicui probabile uideretur, locutum esse Martialem, ubi dixit.

Non amo qui vincit, sed qui succumbere nouit

Et dicit: t metus tū aīaxatōr adū.
nisi potius exponendum esset ἀριστατον παλαστου, reflexione, qua palastrita reducto pectore aduersariū retraheret, ac ictum illius deuitalat, aut potius (ut erat Poeta) semper obloecentiaū amator) eam lectū lucē interpretemur quam ἀριστατον Dominianū uocasse tradit Suetonius. De eodem itē loquebatur Antyllus apud Orbasium, dum duplicem lucem effecit, alteram erectam, alteram superpaui-

B mento: pro lucis super pauiamento nil aliud intelligens, nisi Pancratium uolutatorium, quod tamen ualde diuersum erat ab altera uolutatione, ab Hippocrate ἀλωφθονια: nomine significata qua homines in palaestra humi prostrati uel soli, uel cum alijs circumuoluebantur, & de qua Coelius Aurelianus uerba fecit, ubi uolutationem in palaestra pro diminuenda carne laudauit; si quidem in ea nec certabant, neque complicabantur, sed solum celeriter supra pauiamentum nitidum aut puluere confersum sese rotabant. unde Galenus eam inter celeres motus non sine ratione posuit.

De Pugilatu, & Pancratio, & Cellibus. Cap. IX.

PUGILATORIAM ἀστυμαχίαν a Graecis uocatam ante Troianorum tempora in usu fuisse, testati sunt Plinius, & ante Plinium Homerus, quem etiam Plutarchus in 2. symp. obseruauit, continuo pugilatum luciae & cursum ierico praepone, quoniam hoc exercitationis genus prius illis originem accepit, sicuti quoque Lucr. hoc uersu innuere uidetur.

Arma antiqua manus, ungues, dentesque fuerunt.

Quid uero esset haec exercitatio, quomodoque perageretur, pauci (quod ego sciam) diligenter explicauerunt, & minus ceteris hanc rem intellexerunt illi, qui pugnam celsū, & pugilatum idē penitus existitit: uoluerunt ex auctorū tamen scriptis coniectura cōsequi possimus, in hac exercitatione homines nudos contere cōsueuisse, pugnisq; stricis uel nudis, uel aenea, uel lapideis sphaera plenis, unde οφθαλμομαχία, uel loris laminae circumscripti sese inuicē percutere modo caput, modo dorsum, modo brachia petentes, neque unquam sese mutuo complicantes; in qua pugna superabat qui uel aduersariū

Lib. de offi animalia gressa.

e. coll. 2. cap. 17.

lib. de diae ta.

e. de dicta.

e. de ca. 12.

Prob. 5.

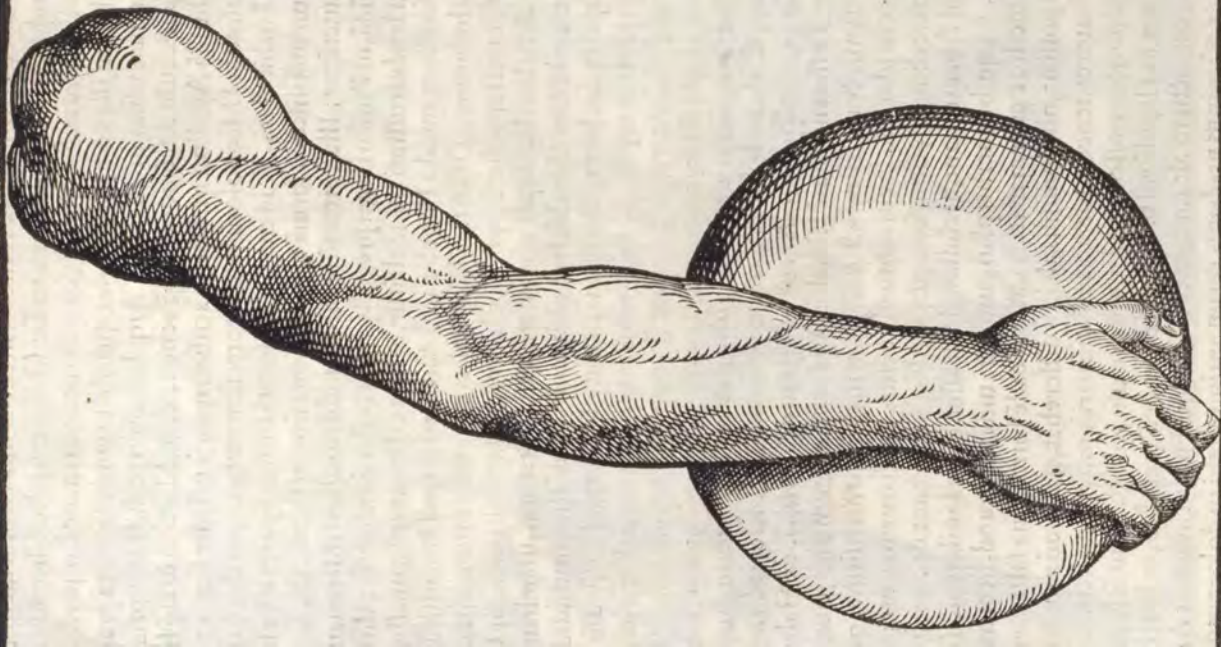
Lib. 1.

56] **MERCURIALE, Girolamo.** De arte gymnastica libri sex, in quibus exercitationum omnium vetustarum genera, loca, modi, facultates, & quidquid denique ad corporis humani exercitationes pertinet. Venice, [Lucantonio II] Giunta, 1587.

4to, pp. [12], 308 [i.e. 312], [26], [2, blank]; woodcut printer's device to title and colophon, woodcut initials throughout, numerous woodcut illustrations, of which many full-page; an excellent, bright copy in contemporary Dutch limp vellum, yapp edges, manuscript lettering in ink to spine; ink ownership inscription of Gerard Heersiens, dated 1748, to title, earlier ownership inscription very carefully erased from title. \$3500

Third edition of 'the first illustrated book on gymnastics' (Morton). A physician occupying senior posts in the medical faculties of Padua, Bologna, Rome, and Pisa, Girolamo Mercuriale (1530–1606) draws heavily on accounts of ancient exercise to argue for its medical benefits, being the first to study the effects of specific physical activities on different ailments, prescribing the correct methods, frequencies, and durations of exercises.

'The first book on exercise and health and an important source for the study of gymnastics among the ancients' (Norman), *De arte gymnastica* was first published in 1569, reappearing in 1573 with the woodcut illustrations by Cristoforo Coriolano used here and in subsequent editions until the late seventeenth century; it 'was the first



um flatuarū similes alias duas discolorū fuisse uerifim
 rum unā ex aere Myronem praeclearissimum flatuarū fi
 uincijiano celebratam; aliā Tauriscum pictorē illustren

complete text on gymnastics and stresses the importance that all forms of exercise have in maintaining good health. Relying heavily on ancient practices, this work is an excellent compendium of the physical therapy of earlier times. Mercuriale describes ancient gymnasia and baths and discusses mild exercises such as dancing as well as more strenuous pursuits such as wrestling and boxing. He also gives full consideration to the health benefits of proper exercise and concludes with a section of therapeutic exercises. The book contains many excellent woodblock illustrations of wrestling, boxing, and other sports' (*Heirs of Hippocrates*).

EDIT16 28045; USTC 842192; Wellcome 4226; cf. Mortimer 302; cf. Morton 1986.1; cf. Norman 1495; see Eimas, *Heirs of Hippocrates* (1990).

57| **MILTON, John. Paolo ROLLI, translator.** *Del Paradiso perduto Poema inglese.* Londra, Presso Carlo Bennet, 1736.

Folio, pp. [2], iv, [24], 397 (*recte* 399), [1, blank], 4, with three fine portraits, of Milton, Frederick Prince of Wales, and Rolli, the last two mezzotints; woodcut head- and tail-pieces and initials; a very good copy in contemporary quarter reversed calf and marbled boards, black morocco label. \$1600

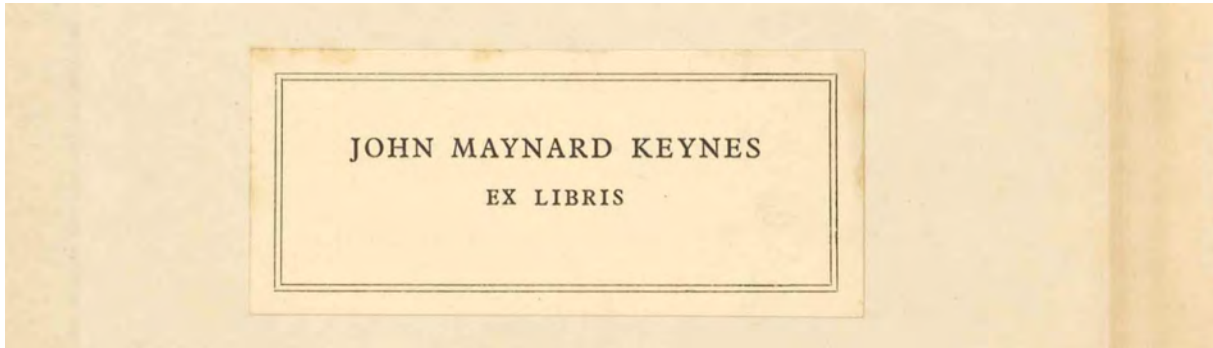
First edition of the first complete Italian translation of Milton's *Paradise Lost*, the second issue, with a cancel title-page dated 1736 and further enumerating Rolli's academic titles. Rolli started to work on this translation in 1719, publishing the first six books in London in 1729. Still incomplete, Rolli's work was placed on the *Index librorum prohibitorum* in January 1732. The complete translation was finally published in 1735 by Charles Bennet ('Despite the change in imprint to Charles Bennet, Samuel Aris [who had printed the first six books] probably printed the entire poem, for his signed ornaments appear on sheets throughout the work', Coleridge, p. 207), and then often reprinted throughout the eighteenth century.



In a letter of November 1734 Rolli himself described the circumstances of this edition: 'I am preparing the edition of *Paradise Lost*, the last six books are already printed, and many sheets of the first part reprinted, wherever it was necessary to refine or make changes; a few pages of variants will also be added. The merciful Prince of Wales, devoted to literature, who is now reading *Orlando Furioso* with me, favours me so much that I consider myself very lucky. He has incited me to finish my work, which I had neglected; I did not want to start a subscription, which is nowadays considered as outright begging, and he gave me one hundred pounds for the publication' (BCEM, *Autografi Campori, Rolli*, our translation).

Paolo Antonio Rolli (1687–1765) lived in London from 1715 to 1744. There 'he was well known and liked in musical and literary circles as a poet, librettist, translator and editor [...] He had already established a literary reputation in Italy, when he had been invited back to London by Thomas Herbert, eighth earl of Pembroke [...] to serve in his household as an Italian teacher' (Taylor, *Foreign-language printing in London 1500–1900*, p. 159). He later became preceptor to the Prince of Wales and the Royal Princesses.

Coleridge, *Milton*, 161c; Wickenheiser 635.



KEYNES' COPY

58| **MISES, Ludwig von.** *The theory of money and credit.* London, Cape, 1934.

8vo, pp. 445, [3] blank; a clean, crisp copy in the original black cloth, flat spine with gilt lettering; printed exlibris of John Maynard Keynes to the front pastedown. \$7500

Keynes' copy of the first edition in English of Ludwig von Mises' principal work, *Theorie des Geldes und der Umlaufsmittel* (1912). It was translated by H.E. Batson with an introduction by Lionel Robbins and a Preface to the English Edition by Mises, as well as the translation of Mises' preface to the second German edition.

'Mises' multifaceted achievements in economic theory built upon the insights of the Menger-Böhm-Bawerk Austrian school of Economics. In contrast to the Jevons and Walras branches of marginal utility theory, the Austrians engaged in a logical analysis of the action of individuals, their major focus on a step-by-step process analysis, rather than on the necessarily unreal world of static general equilibrium ... Mises' first pioneering accomplishment was to extend Austrian analysis into money. In his *Theory of Money and Credit* ... he succeeded in integrating money into micro-theory, demonstrating how the marginal utility of money interacts with utilities of other goods and with the supply of money to determine money prices' (Murray N. Rothbard in *The New Palgrave*).

Keynes must have welcomed the appearance in English of a book which, as early as 1914, he had reviewed with a degree of equanimity and admiration rarely granted to profoundly contrasting world views. He described it as 'the work of an acute and cultivated mind. But it is critical rather than constructive The author avoids all the usual pitfalls, but he avoids them by pointing them out and turning back rather than by surmounting them. ... There is no "lift" in his book'. While decrying an 'acquiescence in the veils which obscure the light rather than a rending away of them', he admired 'an author so intelligent, so candid, and so widely read'. Having summarized the themes addressed by Mises, Keynes concluded 'The book is "enlightened" in the highest degree possible' (*The Economic Journal*, Vol. 24, No. 95, Sep., 1914, pp. 417-419).

Greaves & McGee B-2.



59] [MONROE, Marilyn]. DIENES, André de. Marilyn. *Cologne, Taschen, 2002.*

Large folio, pp. 233, [7], with colour and black & white photographic plates throughout; text, in English, printed in silver; pictorial binding of silk over boards; rear cover slightly stained (as often); in the original large cardboard box designed in imitation of a box of Kodak film, with the two accompanying 8vo volumes: a pamphlet of colour magazine covers, and a facsimile reproduction of De Dienes's diary with numerous black & white images and contact sheets. \$250

First edition of this celebratory book on Marilyn Monroe, collecting photographs by her friend (and briefly lover) André de Dienes, who met Norma-Jean in 1945 and helped launch her career.

The photographer's diary of the time was only discovered after his death in 1988, along with his photographic archives. This is copy number 16295 of a worldwide edition of 20,000.

60] [MONROE, Marilyn]. POWOLNY, Frank. Signed glamour shot of Marilyn Monroe. c. 1953.

Gelatin silver print portrait of Marilyn Monroe, 10 x 8" (c. 201 x 250 mm); excellently preserved; signed in blue in a secretarial hand 'Love & Kisses Marilyn Monroe'; from the estate of Sir Laurence Olivier. \$1500

Signed photograph of Marilyn Monroe, given to Sir Laurence Olivier around the time of their filming *The Prince and the Showgirl*.

This is one of a group of four signed photographs of Marilyn Monroe given to Laurence Olivier during their time working together on the 1957 film *The Prince and the Showgirl*. Their first meeting in New York, to discuss the project, was a great success, Olivier writing afterwards 'She was so adorable, so witty, such incredible fun and more physically attractive than anyone I could have imagined' (quoted by Philip Ziegler, *Olivier*, 2013, p.209). Monroe's time in England for the filming was famously documented in Colin Clark's memoir *My Week With Marilyn* (2000) and the 2011 film of the same name, which revealed the tense and unhappy atmosphere around the set and the difficulties in reconciling the wildly-differing working styles of Olivier and Monroe. Nonetheless the film was a success, particularly in the UK, and achieved several BAFTA nominations, including for Best British Actor for Olivier, and Best Foreign Actress for Monroe, in 1958. It is not clear for what purpose these photographs were intended but they were perhaps surplus promotional materials given that they are not inscribed to any particular individuals and that the signature appears to be that of a secretary rather than Monroe herself. The image, by Frank Powolny who took many of the most iconic photographs of Monroe in the early 1950s, captures the remarkable charisma with which she charmed her audiences. Looking back on the film some years later, Olivier, who had been infuriated by the experience of working with Monroe, had to admit that her performance was 'wonderful'.



I love you
Marilyn
Monroe

CONFUCIANISM BETWEEN MONOTHEISM AND ATHEISM

61| **NAVARRETE, Domingo Fernández.** *Tratados historicos, politicos, ethicos, y religiosos de la monarchia de China. Descripcion breve de aquel imperio, y exemplos raros de emperadores, y magistrados del. Con narracion difusa de varios sucessos, y cosas singulares de otros reynos, y diferentes navegaciones. Añadense los decretos Pontificios, y proposiciones calificadas en Roma para la mision Chinica; y una Bula de N.M.S.P. Clemente X en favor de los Missionarios ...* Madrid, Juan Garcia Infançon for Florian Anisson, 1676.

Folio, pp. [20], 518, [26, index]; title in red and black within border, woodcut arms to title, engraved arms at head of p. [3], woodcut initials and tailpieces, text in two columns; a little damp staining and toning, small paper flaw to top right corner of p. 357, very small amount of worming to top corners from p. 467; overall very good in contemporary mottled brown calf, spine gilt in compartments with red morocco lettering-piece, red edges; a few small wormholes at foot of spine, corners bumped, some small marks and abrasions to covers. \$6000

Scarce first edition, one of the most important early studies of Chinese history, religion, philosophy, and culture, by the Spanish Dominican Domingo Navarrete (d. 1689).

Born in 1618, Navarrete entered the Dominican Order in 1635 and joined the missions, initially to the Philippines, in 1646. He first arrived in Macao, partly by accident, in 1658, and spent the next eleven years in mainland China before returning to Europe via India and the Cape in 1672. This, his major work on China, was published while Navarrete was residing at the Priory of Passion in Madrid, shortly before his promotion to Archbishop of Santo Domingo in what is now the Dominican Republic. It consists of a history of China and a lengthy discussion of Chinese philosophy, in particular the Confucianism of the Chinese *literati*, as well as an account of Navarrete's travels, beginning with his journey to the Philippines via Mexico and ending with his return trip to Rome from China more than two decades later.

By all accounts, Navarrete fell in love with China and was a great admirer of Chinese history and culture. Nevertheless, he quickly became famous and even notorious for his denunciation of the evangelizing practices and interpretation of Chinese philosophy then being expounded by Jesuit missionaries. Since the time of Matteo Ricci (1552–1610), Jesuits in China had argued that Chinese Confucianism retained elements of primitive monotheism – and even Christianity – while supposing that the rites practiced by Chinese Confucians were not religious but merely civil and political, and therefore permissible. In opposition, Navarrete argued that the Chinese rites were religious and therefore idolatrous, and that Chinese Confucianism was materialist and atheist, and he openly condemned the Jesuits for allowing such practices to continue. In Europe, where a number of vested interests – including Blaise Pascal and the Jansenists – sought to strike at Jesuit casuistry and influence, his work, one of the few major non-Jesuit works of Sinology of the period, proved popular, and it remained an important source for the papal congregation which eventually banned the practicing of the Chinese rites outright in 1704, thereby bringing to an end almost a century of Jesuit missionizing in China.



Alongside Navarrete's own text, the work also includes both the first publication of a treatise written against Matteo Ricci and his evangelizing practices by Ricci's Jesuit successor Niccolò Longobardo (1559–1654) – a document of great importance for later anti-Jesuit polemicists who appropriated Longobardo's criticisms for their cause – and a number of earlier judgements by the Holy Office against the Chinese Rites. An English translation of Navarrete first appeared in 1704: it was on the basis of this translation that John Locke came to cite Navarrete in the fifth edition of his *An Essay concerning Human Understanding* (1706) in order to argue that the Chinese – and therefore mankind in general – had no innate idea of God.

Cordier, pp. 31–35; Hill 582; Lust 21. See J.S. Cummins, *A Question of rites: Friar Domingo Navarrete and the Jesuits in China* (Aldershot and Brookfield VT, 1993).

CHAPTER II.

PINANG.—Geographical Position.—Physical Aspect.—Geology.—Government.—Population.—Revenue.—Trade.—Cultivation of Spices.—Produce.—Leases of Land.—Abstract of Imports and Exports.—Education among the Natives.—Propaganda Mission College.—Military Strength.

PRINCE of Wales' Island, or Pulo Pinang, the Areca Isle, as it is called by the natives, lies between $5^{\circ} 14'$ and $5^{\circ} 29'$ north latitude; its N.E. point being in $100^{\circ} 25'$ east longitude, off the west coast of the Peninsula, opposite to the principality of Quedah. It is upwards of fifteen miles long, and between eight and twelve broad, and contains an area of about 160 square miles, of which a little more than one-fifth is cultivated.

I am greatly indebted to Dr. Ward's and Captain Low's valuable publications for many of the following data regarding the physical aspect and geology of Pinang, and of Province Wellesley.

The shape of the island is an irregular quadrangle, diminishing in breadth to the south. The northern part is mountainous: the whole of the east side is a level tract, nearly three miles in



ON MALAYSIA AND SINGAPORE
FAMILY COPY

62] **NEWBOLD, Thomas John.** Political and statistical account of the British settlements in the straits of Malacca, viz. Pinang, Malacca, and Singapore; with a history of the Malayan states of the peninsula of Malacca ... London, John Murray, 1839.

Two vols, 8vo, pp. xi, [1], 495, [7], with 6 plates (2 coloured); viii, 508, 16 (publisher's catalogue July 1839), with 2 plates; occasional foxing, especially at start of vol. 1, some discolouring to vol. 1 endpapers; overall a very good uncut copy in original green cloth, covers blocked in blind, spines lettered in gilt; a little wear to corners and spine ends, spine slightly sunned; vol. 1 half-title inscribed in ink 'From the author', front pastedowns inscribed 'W.S. Newbold'. \$3200

First edition, scarce on the market, of this thorough account of Malaysia and Singapore, a presentation copy 'From the author', with the ownership inscription of his brother William Stonehewer Newbold (1803–1871).

An army officer in the East India Company and oriental scholar (see *Oxford DNB*), Newbold (1807–1850) spent three years in the Strait of Malacca, accumulating materials for several papers contributed to the journals of the Asiatic Societies of Bengal and Madras and for this work, which he hoped would ‘excite attention to a portion of the British possessions, daily becoming of more vital interest in our system of colonial policy, from the present unsettled and stormy aspect of affairs in China’ (p. vii).

After an overview of the British Straits Settlements, the first volume covers Penang, Province Wellesley, Malacca, Nanning, and Singapore, discussing their geography, climate, natural resources, population, commerce, education, religion, military strength, and history. The second volume is devoted to the Malaysian states of Perak, Selangor, Johor, Pahang, Terengganu, Kelantan, and Patani, as well as the towns of Rembau and Johol, with final chapters dedicated to Malay customs, law, language and literature, and to the peninsula’s ‘wild tribes’.

Cordier, *Bibliotheca Indosinica* 1111.

SOLDIERING IN INDIA IN THE AFTERMATH OF THE INDIAN REBELLION

63| **NICHOLS, Alexander, *Ensign*.** ‘Log of a voyage from England to Madras, Calcutta & elsewhere and a journey through part of India.’ 1858–1867.

Manuscript on paper, in English, folio (c. 325 x 280 mm), ff. [119], a few inserts (including one photograph) and blanks, some 1864 newspaper cuttings pasted in at end; very neatly written in ink in a single hand, illustrated with 82 sketches in pencil and pen, a few in colour, some signed ‘AN’, a map (tracing Nichols’ travels to 1861), and a tipped-in chart (showing the Canary Islands and Cape Verde); occasional browning and light foxing, a few marks and creases; overall very well preserved in somewhat later vellum boards, spine lettered in gilt ‘MS log journal voyages to and from India 1858 to 1867’, marbled endpapers; label to front pastedown with note ‘J.A.N. June 1863’.

\$9500

An unpublished diary providing a detailed and lively record of British army life in India in the immediate aftermath of the 1857 Indian Rebellion, as well as life aboard ship *en route* (including amateur dramatics), by Alexander Nichols of the 5th Northumberland Fusiliers, enhanced with over eighty well-executed sketches.

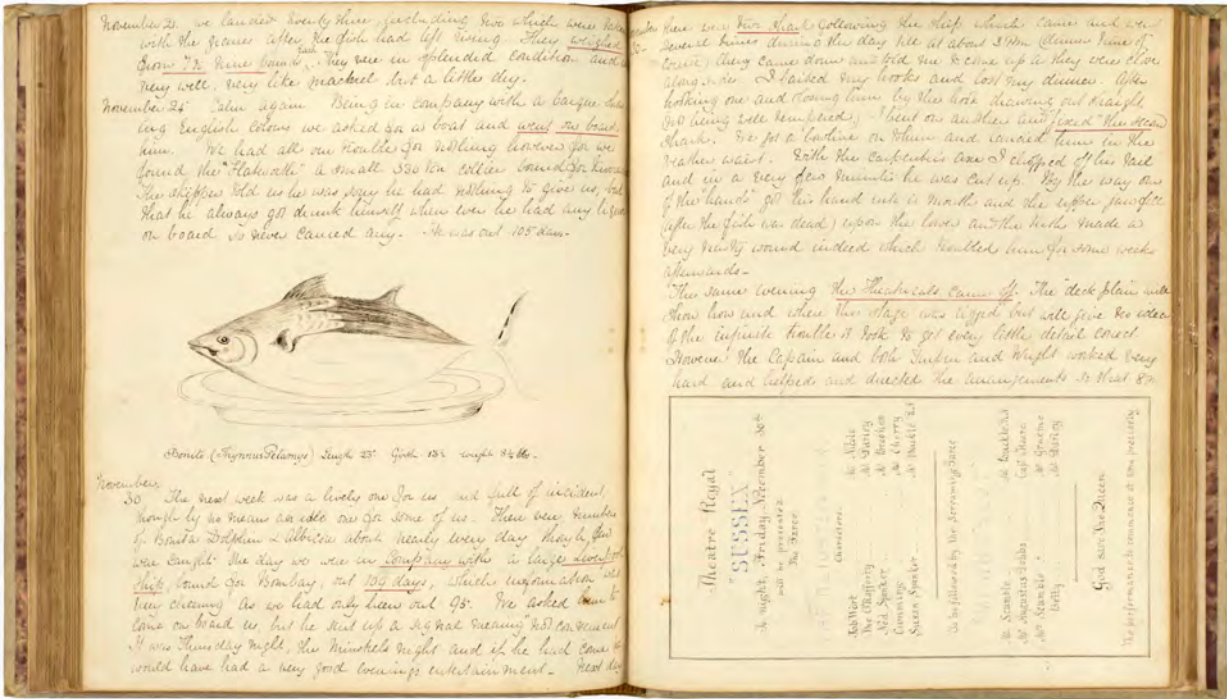
Nichols left England in August 1858 and provides an amusingly uncomplimentary ‘list of the officers and passengers on board the ship “Barham” from London to Algoa Bay & Madras’: the captain, A. Consitt, for example, is described as a ‘good seaman but the less said about him the better’; one of the children is ‘an ugly little wretch called by us the “Monster”’; Miss Kate Thomas is an ‘affected minx just from school’; Major Selby is ‘certainly mad’; and Mr Mane is ‘about the worst liar I have ever seen’. From Chennai (Madras) to Kolkata (Calcutta), he sails on the ‘Nemesis’ remarking: ‘Talk about flirting, I never saw any thing go on as it does here, so open and bare faced – I suppose it is the heat (or the climate?)’.



Following his arrival, Nichols sees the aftermath of the Indian Rebellion at Kanpur (Cawnpore), before proceeding to Lucknow, Allahabad, and Kolkata. He complains that India is not what those back home imagine it to be: 'Every one who knows nothing about it will persist in picturing India to themselves as a most interesting place, all over palaces and elephants, jewels & Bengal tigers, wild pigs and goodness knows what else ... By Jove! I'd give a month's pay (if I had it) to see a pompous old London swell figuring it out here in a tent on his rations of beef and his tot of bad rum ... if I ever do get back I shall be dreadfully rough; perhaps a cannibal!'. He gets frustrated by inactivity, and the sickness which ravages his companions, and complains of the heat: 'how I long for cold weather with snow on the ground, ah and chilblains too,' he writes, claiming that if he were 'doomed to be out here for at least 6 years,' he would 'resort to one or other of these two', sketching a revolver and a bottle of arsenic.

The brutal realities of British colonialism are also documented. In April 1859, for example, Nichols and his companions head to a local native village looking for a fight, and are duly chased off 'with bricks and long bamboos'. Rather than being reprimanded, however, they are made out to be 'the injured party' and the village is destroyed by the British, 'putting all property down the wells and turning loose all the cattle, and of course unroofing every house'.

Nichols returned to Portsmouth in the summer of 1861, and the remainder of the diary records his time at Colchester (1862), Landguard Fort, Aldershot (1863), and London (1864), and his subsequent travels (from 1866) to Karachi, with descriptions of his attempts to catch albatrosses and bonitos *en route*.



Nichols was a good artist and his sketches here include: coastal views and landscapes; Indians rowing a boat; a British officer starving on the streets of London; 'a son in India' crouching in a tent, and 'a father at home' in grand domestic surroundings warming his backside in front of a fire; rowdy drinkers and ballroom dancers; a horse, carriage and crew going over an Indian cliff; two tipsy billiard players; a captured elephant pulling on its restraints; and architectural highlights of the Tower of London. He also provides an attractive map tracing his journeys aboard the 'Barham' from England to Chennai, on the 'Nemesis' from Chennai to Kolkata, and on the 'Walmer Castle' from Kolkata to Saint Helena to Portsmouth.

THE FIRST MISSIONS IN NORTHERN CALIFORNIA

64 | **PALOU, Francisco.** Relacion Historica de la vida y apostolicas tareas del venerable padre Fray Junipero Serra, y de las misiones que fundó en la California Septentional, y nuevos establecimientos de Monterey ... Mexico City, Felipe de Zúñiga y Ontiveros, 1787.

4to, pp. 28, 344, with an engraved portrait of Serra, and a large folding engraved map of the Californias by Diego Troncoso (short tear to inner edge); some scattered light foxing but a very good copy in contemporary limp vellum, string clasps (one wanting); small purple stamp to title of Antonio Horrach y Vidal. \$12,000

The Mallorca-born missionaries Serra and Palou arrived in Mexico in 1740 and were assigned to the Sierra Gorda region near Mexico City, where they served alongside each other until 1759. After the expulsion of the Jesuits in 1767, Serra was given charge of the orphaned missions of Baja California, and then in 1768 was charged with establishing missions in Upper California to counter the influence of Russians coming from the North, leaving Palou in charge of the lower missions. 'At the age of fifty-five Serra accompanied the overland "Sacred Expedition" under Gaspar de Portolá, which reached San Diego in the summer of 1769 and founded the first mission in American California there on 16 July. The next objective was Monterey, some 400 miles to the north, where the second mission, San Carlos Borromeo, was founded on 3 June 1770. Fortified by its presidio, Monterey served as the capital of California and as Serra's headquarters as he served as the father president of the missions for the next fourteen years. Under his direction, nine California missions were founded, teaching the Indian [Native American] peoples Christian doctrine, literacy, agricultural techniques, building, pottery making, and other skills ... By the time of Serra's death an estimated 5,000 neophytes were living in the missions along with 500 Spanish soldiers and settlers' (James D. Smith in ANB). Palou's own exploratory travels saw him plant the cross at Point Lobos in view of the Golden Gate in 1774, then serve from 1776 to 1784 as head of the Mision Dolores or San Francisco, where he compiled his four-volume *Noticias*, a history of the Spanish missions; he briefly succeeded Serra as acting presidente of the missions after the latter's death in 1784, then served as guardian of the College of San Fernando until his death in 1789.

There are several issue-points, often found mixed – the present example has the catchword 'Pro-' on the last leaf of index, the reading 'Mar Pacifico' on the map, and 'A expensas de varios bienhechadores' on the title-page.

Graff 3179; Howes P-56; Medina 7731; Palau 210789; Sabin 58392; Wagner, *Spanish Southwest* 168; Wheat, *Mapping the Transmississippi West* 208; Zamorano 80 59.

65] [PENNSYLVANIA]. Map of land warrants in Northumberland County, Pennsylvania. *United States, c. 1810s–20s*.

Single sheet (c. 480 x 350 mm), ink on silk; sometime folded, browned and foxed.

\$1100

A list of land warrants and their recipients for 400-acre plots in Northumberland County, Pennsylvania, from the early nineteenth century.

At that time, Northumberland County was not the small 470-mile county it is today but a sprawling 15,000-mile county comprising large tracts of land across the Susquehanna Valley, including all the land west of the Lehigh River to the Allegheny River and all the land south of the New York State border to Juniata County. The majority of the land had been purchased from the Haudenosaunee and other Native American peoples in the Fort Stanwix treaties of 1768 and 1784. Given the depleted state of the county treasury, land was offered to would-be settlers at a price of £5 per 100 acres, plus surveying and office fees: individuals were asked to submit an application request in order to purchase a certain amount of land in a particular locality from the State government with the successful

applicant receiving a land warrant from the State Land Office. Although designed to promote settling, this soon led to a surge in land speculation also known as the 'Philadelphia Fever' which eventually bankrupted Robert Morris, the so-called financier of American Independence and a signee of the Declaration of Independence.

On this map, each entry gives the date at which the recipient received the warrant for the land in question, and the date at which the land was surveyed. While the original land warrants were given out between 1793 and 1794, the land in question was usually surveyed in either 1794 or in 1808. Particularly prominent are certain notable Pennsylvanian families, including the families of Morris, Knox, Moore, Mushett, and Myers, although it should be noted that most family surnames appear at least twice on the document. The majority of these families were merchant families, such as the Morris family which had run a popular brewing business since the late seventeenth century. Notable Morris family members denoted here as land warrant holders include Samuel Morris (1734–1812), co-founder of a mercantile sugar refining firm, and his son Luke Morris (1768–1830), founder of a new brewery and a lumber business. The names in question are consistent with the county records: see *Warrantees of land in the several counties of the state of Pennsylvania, 1730–1898* (1898).

MOTHER GOOSE

66] PERRAULT, [Charles]. Tales of passed Times by Mother Goose. With Morals. Written in French ... and Englished by R. S. Gent. To which is added a new one, viz. the discreet Princess. The six [*sic*] Edition, corrected. And adorned with Cuts. // Contes du tems passé de ma mere l'oye ... [etc.] London: [*but The Hague?*] Printed for S. Van den Berg ... 1764.

8vo, pp. 224, [1], with parallel English and French title-pages; frontispiece engraving of Mother Goose telling stories to three children, and eight engraved plates; 'The Discreet Princess; or the Adventures of Finetta. A Novel' has separate title-pages in English and French, dated 1764; text in English and French on facing pages throughout; a few leaves slightly dusty, but a **fine copy, uncut**, in contemporary (Italian?) boards, spine ruled in blind, covers somewhat stained, joints and edges worn. \$9500

First parallel-text edition of Perrault's famous fairy tales, in English and French, with fine illustrations after Hendrik Immink. Perrault has long been eclipsed in fame by that of his stories – 'Little Red Riding-Hood', 'Blue Beard', 'Sleeping Beauty', 'Puss in Boots', 'Cinderilla', 'Tom Thumb' – which have become archetypes of the fairy tale. They first appeared in French in 1697 and then in a translation of 1729 by Robert Samber, *Histories, or Tales of past times*, which also added 'The discreet princess' a novella by Perrault's niece, Marie-Jeanne l'Héritier de Villaudon.

The early editions of Perrault in English are of the greatest rarity, none before the present recorded in more than two copies in ESTC. There were five editions by c. 1755, and another very similar translation, slightly more condensed than Samber's, which is first known in a 'third edition' of 1763, 'Englished by G. M.'. The present edition follows the 'G. M.' translation, despite the title-page, and is the first to print it alongside the original French.



L E 69
MAITRE CHAT;
 O U
 LE CHAT BOTTE.

CONTE V.

UN meunier ne laissa pour tous biens à trois enfans qu'il avoit, que son Moulin, son Ane & son Chat. Les partages furent bientôt faits, ni le notaire, ni le procureur n'y furent point appelés. Ils auroient eu bien-tôt mangé tout le pauvre patrimoine. L'aîné eut le Moulin, le second eut l'Ane, & le plus jeune n'eut que le Chat.

Ce dernier ne pouvoit se consoler d'avoir un si pauvre lot. Mes freres, disoit-il, pourront gagner leur vie honnêtement en se mettant ensemble; pour moi, lors que j'aurai mangé mon Chat, & que je me serai fait un manchon de sa peau, il faudra que je meure de faim. Le Chat qui entendoit ce discours, mais qui n'en fit pas semblant, lui dit d'un air poté & férieux, ne vous affligez point, mon maître, vous n'avez qu'à me donner un sac, & me faire faire un paire de bottes pour aller dans les broussailles, & vous verrez que vous n'êtes pas si mal partagé que vous croyez.

E 3

Quoi-



CONTES
 DU
TEMPS PASSÉ
 DE MA MERE LOYE.

AVEC DES
MORALES.

Par M. PERRAULT.

Augmentée d'une **NOUVELLE;**
 viz. L'ADROITE PRINCESSE.

SIXIEME EDITION.
 avec des jolies Estampes.

A LONDRES:
 Imprimé pour S. VAN DEN BERG,
 Libraire.

M. DCC. LXIV.

ma/r

ESTC records two issues, known in a total of seven copies: of the present, there are copies at BL, Bodley; Library of Congress, and UCLA. Of the other issue, 'Printed for J. Melvil', there are copies at Boston Public, Huntington, and Pierpont Morgan.

Cohen-De Ricci 789.

67| **PERRY, Matthew Calbraith.** Narrative of the expedition of an American squadron to the China Seas and Japan, performed in the years 1852, 1853, and 1854, under the command of Commodore M. C. Perry, United States Navy, by order of the government of the United States. Compiled from the original notes and journals of Commodore Perry and his officers, at his request, and under his supervision, by Francis L. Hawks ... With numerous illustrations. Published by order of the Congress of the United States. *Washington, A.O.P. Nicholson, Printer, 1856.*

Three vols, 4to, pp. xvii, [1], 537, [1]; [8], 414, [32]; xliii, 705, with 133 lithographic plates (some folding, some hand-coloured, most tinted, some in colours), including the nude bathing plate, 'Public bath at Simoda', which is sometimes lacking; 22 maps (18 folding); and numerous illustrations; some spotting, but a good copy, recased in the original cloth; presentation inscription in each volume: 'Isaac S. Bingham / Rome, NY, April 1st 1857 / Com^{rs} of Hon. W.A. Gilbert.'

\$5750

First edition of the official account of the naval expedition that established diplomatic and commercial relations between the United States and Japan and forced the end of Japan's self-imposed policy of seclusion from the outside world.

'As one of the chief diplomatic achievements of the nineteenth century, the opening of Japan will long make the name of Perry memorable. His expedition marked a departure in Occidental policy respecting Japan, in American policy respecting the Orient, and in Japanese policy respecting the western world' (DAB).

The first volume is the narrative of the expedition; among the plates are lithographs after daguerreotypes by Eliphalet Brown, the photographer who accompanied the expedition on its return visit in 1854.

The second volume consists primarily of reports on natural history and economic geography and ends with a 14-page facsimile of the Japanese text of the treaty concluded with the United States – a prefatory note states: 'As the treaty of Kan-a-ga-wa was the first formal instrument of the kind ever negotiated by the empire of





Japan, according to the usages of international law, with any Christian nation, it has been thought advisable to preserve a fac-simile in this report of the original document'. The third volume consists entirely of scientific 'observations on the zodiacal light' made during the voyage.

This is the House of Representatives issue, with A.O.P. Nicholson in the imprint and 'House of Representatives' at the head of the title of volume II. The Senate issue gives Beverley Tucker as printer and has 'Senate' printed at the head of the title of volume II.

Provenance: William A. Gilbert (1815–1875) was elected as an Opposition party candidate to the Thirty-Fourth Congress in 1855, but resigned in 1857 rather than face an expulsion vote over accusations of bribery in connection with a railroad contract.

Cordier, *Japonica* 513; Hill p. 231; Nissen, *ZBI* 3132; Sabin 30958.

BOUND FOR THE ARCHBISHOP OF LYONS

68] [PONTIFICAL.] Missae episcopales pro sacris ordinibus conferendis, secundum ritum sacrosanctae Romanae Ecclesiae ... Venice, [(colophon:) heirs of Lucantonio] Giunta, 1563.

Folio in 8s, ff. 152, 12; printed in blackletter in red and black and rubricated in yellow by hand, headings in Roman, with woodcut illustrations and initials throughout, full-page woodcut Crucifixion and historiated border each printed 7 times, woodcut Giunta device printed to title in red and a second device to colophon, printed music; marginal tear to f. 62 (not affecting text), 3 small wax stains to f. 63; an excellent copy in contemporary Lyonnaise sheep painted and gilt (arms of Antoine d'Albon blocked within gilt and painted mandorla, inner panel of a repeated gilt fleuron, outer panels painted black between gilt fillets, composite designs tooled at centres and corners, gilt semis of points grouped in threes), spine tooled in blind, vestigial ties to fore-edge, edges gilt, sewn on 5 double and 2 single thongs, spine lined with manuscript waste; a little scuffed, tail-cap lost with short split to lower joint, old minor restorations to corners and end-caps; nineteenth-century armorial bookplate of Ferdinand-François-Auguste Donnet (1795–1882, titular Bishop of Rhodus and coadjutor bishop of Nancy 1835–36, Archbishop of Bordeaux 1837–82) to upper pastedown, erased ink-stamp to front free endpaper, later bookplates 'L. Froissart' and 'J.-J.S.'

\$6000

A handsome Giunta pontifical with episcopal provenance, printed in red and black with extensive woodcut illustration and splendidly preserved in a striking and strictly contemporary painted and tooled binding for the archbishop of Lyons, Antoine d'Albon.

The pontifical, containing episcopal rites and sacraments, is here attractively interspersed with woodcuts depicting the various duties of a bishop, each illustrating the text around it. Each section is introduced by a full-page depiction of the Crucifixion and a border showing the Life of Christ in ten scenes, while a further series of large woodcuts show additional scenes, most affectingly the Entombment.



PRÆPARANDA.

Pontifex volens ecclesiasticos ordines conferre, et pro maiori commoditate missam plene cantu celebrare, antequam ad ordinationem procedat: et prius omnia diligenter considerare, advertere, et observare, ut supra notata sunt ante natus quatuor temporum de Adu



Antoine d'Albon (1507–1574), an effective administrator both ecclesiastical and secular, was rewarded for his services to Catherine de Medici during the minorities of Charles IX, with the archbishopric of Arles in 1561, and of Lyons in 1563. His staunch opposition to Huguenots oversaw burning books in Lyons and promoting Jesuits in the city, including allowing the Society to take over the formerly dissentious Collège de la Trinité in 1565.

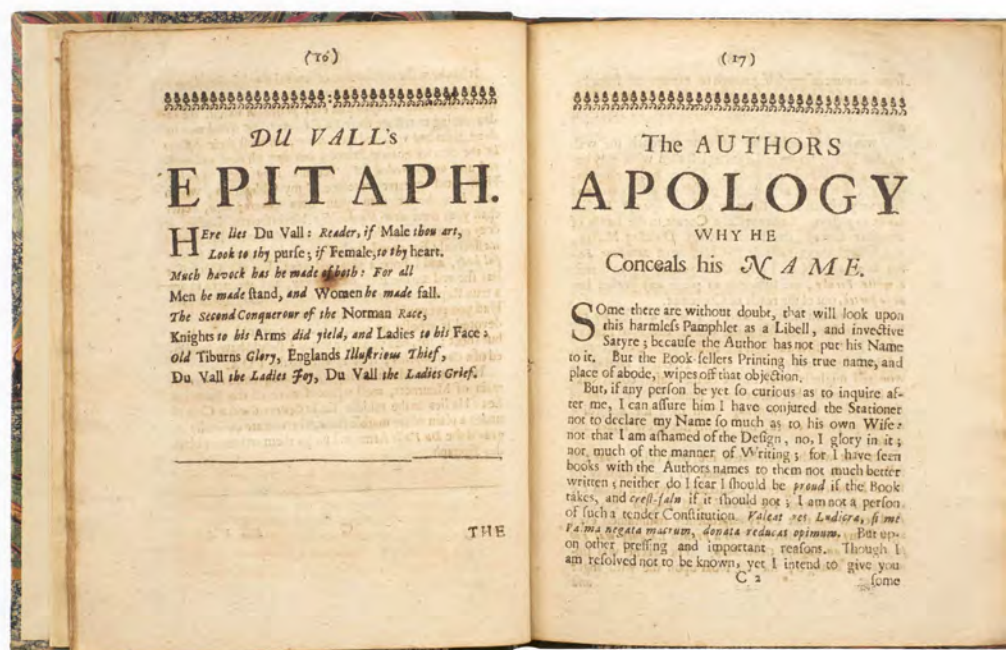
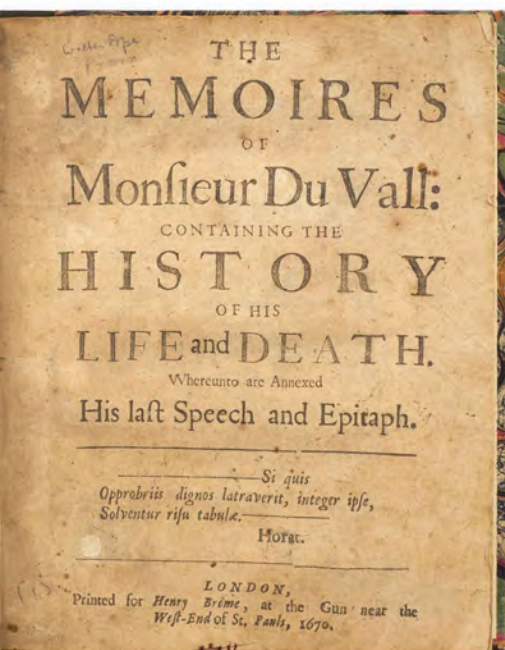
EDIT16 11861; USTC 820545; not in Adams.

THE GENTLEMAN HIGHWAYMAN

69] [POPE, Walter]. *The Memoires of Monsieur Du Vall: containing the history of his Life and Death. Whereunto are annexed his last Speech and Epitaph ... London, Printed for Henry Brome ... 1670.*

4to, pp. [2], 21, [1]; first and last pages somewhat dusty, paper flaw in blank margin of A4, else a good copy in modern green quarter morocco. \$950

First(?) edition of a partly fictitious and often satirical life of the highwayman Claude Duval, published shortly after his execution in 1670. This is the more substantial of two opportunistic biographies, between them the main sources of information about him, though by no means entirely trustworthy.



Apparently born in Normandy, Duval appeared in England shortly after the Restoration. 'There are some that confidently averr that he was born in Smock-Ally without Bishopsgate; that his Father was a Cook, and sold boyled Beef and Pottage: But this report is as false, as it is defamatory and malicious ... If he had been born there he had been no *Frenchman*, but if he had not been a *Frenchman*, 'tis absolutely impossible he should have been so much beloved in his life, and lamented in his Death, by the English Ladies.' Pope takes the opportunity for an extended satire on French manners (and their effect on English womanhood): '*The Memoires*, which became the source for all later accounts of Duval's life, provided plentiful detail to substantiate his reputation as the debonair, gentlemanly highwayman ... But the stories told in *The Memoires* are best read as filtered through the invention and satirical purpose of the author' (*Oxford DNB*).

With a price on his head and most of his gang already in custody, Duval was eventually apprehended on Christmas Eve 1669, while drunkenly celebrating a successful heist. 'There were a great Company of Ladies, and those not of the meanest Degree, that visited him in Prison, interceded for h[i]s Pardon, and accompanied him to the Gallows'. After his death, he lay in state at the Tangier Tavern, 'the Room hung with black cloath ... eight wax Tapers burning, as many tall Gentlemen with long black Cloaks attending'. 'Duval remains a figure more of literary invention than of history' (*Oxford DNB*) – shortly afterwards, Samuel Butler published a mock-epic in memoriam. In the nineteenth century Harrison Ainsworth hoped to follow up the success of his highwayman novel *Rookwood* (1834), which featured Duval in passing, with the never-published *Claude Du Val*; in the end Duval featured heavily in his late novel *Talbot Harland* (1870).

Four editions of the *Memoires* were printed in 1670, all for Henry Brome, the others paginated pp. 16 or pp. 19. Wing P 2912.

70] [QUR'AN.] MARRACCI, Ludovico. Alcorani textus universus ex correctioribus Arabum exemplaribus summa fide, atque pulcherrimis characteribus descriptus : eademque fide, ac pari diligentia ex Arabico idiomate in Latinum translatus ; appositis unicuique capiti notis, atque refutatione : his omnibus praemissus est prodromus totum priorem tomum implens, in quo contenta indicantur pagina sequenti. *Padua, ex Typographia Seminarii, 1698.*

[issued with:]

MARRACCI, Ludovico. Refutatio Alcorani, in qua ad Mahumeticæ superstitionis radicem securis apponitur; & Mahumetus ipse gladio suo jugulatur; Sacræ Cæsareæ Majestati Leopoldi I. Magni Romanorum imperatoris dicata ab auctore Ludovico Marraccio Lucensi è Congregatione Clericorum Regularium Matris Dei, Innocentii XI, gloriosissimæ memoriæ olim confessario. *Padua, ex Typographia Seminarii, 1698.*

Two volumes; folio (c. 335 x 245 mm); I: pp. [4], 45, [5], 46, [2], 81, [3], 94, [10], 127, [11]; II: pp. [8], 17, [3], 838, [12]; text in Arabic and Latin, with woodcut headpieces, tailpieces, and initials; old library stamps on titles (see below), two leaves in the first volume browned, and a few spots to both volumes but a crisp, clean set uniformly bound in modern blind-ruled calf, spines in gilt compartments with red morocco lettering-pieces. \$8250

Third edition of the Qur'an in Arabic, vastly superior to the two preceding editions (Venice, ~1538, and Hamburg, 1694), and the first appearance of Marracci's Latin translation, and extensive critical notes, which draw on numerous Muslim commentators, including al-Bukhari, Ibn Taymiyya, and al-Suyuti, making this the first truly scholarly edition of the Qur'an. Each sura is followed by an extensive critical apparatus and a systematic refutation; despite this orthodox framework, Marracci's Qur'anic text is an accurate, sympathetically set one, in stark contrast to the catastrophic, error-riddled Venetian edition. Even his Latin translation is a marked improvement on the preceding French of Du Ryer and Latin of Bibliander, and his work proved a significant influence on Sale's English translation.

Padua, where Marracci served as professor of Arabic, had a tradition of oriental studies, having been endowed with a school of oriental languages and a press with suitable Arabic type by Cardinal Grigorio Barbarigo. An Arabic grammar was printed in 1687, and Marracci published his *Prodromus* in 1691, whose second edition forms the text of the 1698 *Alcorani textus universus* (as indicated in the title), while the Arabic text of the Qur'an itself is printed in the second work, under the title *Refutatio Alcorani*. The 1698 edition of the *Prodromus* appears in an uncorrected first issue, with an additional section of errata at the end, and a second, corrected issue, as here, without the errata. Further complicating matters, a few copies of the first issue were issued separately, under a variant title, before the second volume was printed. Copies of the first issue were subsequently issued, as intended, with the title-page as in the present set, giving rise to apparently identical sets with a variant collation in the first volume.

Provenance: stamps of the College of the Most Holy Redeemer, North East, PA, to title-pages; stamps and labels of Mount St Alphonsus Esopus, NY, (closed in 2012, and the library dispersed privately) to blanks in both volumes (f. 2^v and f. 1^v respectively).

Balagna, p. 91; Ellis 883; Hamilton, *Europe and the Arab world*, 34; Ihsanoglu 1035/4; Schnurrer 377.

Invocant vitam, prohibentur. At si hoc prohibetur ad vitam, prohibetur ad vitam...

TEXTUS ALCORANI.

وَمَا كُنَّا بِمُرْسِلِيْنَ بِالْمَلٰٓئِكَةِ اَنْ يَنْزِلُوْا عَلٰٓى رَاْسِكَ فَخَشٰٓءُكَ يَوْمَ تَبٰٓرَتِ السُّجُوْدُ وَالتُّرَاكِيْمُ وَالتُّرَاكِيْمُ وَالتُّرَاكِيْمُ...

176

وَمَا كُنَّا بِمُرْسِلِيْنَ بِالْمَلٰٓئِكَةِ اَنْ يَنْزِلُوْا عَلٰٓى رَاْسِكَ فَخَشٰٓءُكَ يَوْمَ تَبٰٓرَتِ السُّجُوْدُ وَالتُّرَاكِيْمُ وَالتُّرَاكِيْمُ...

VERSIO LATINA.

165. Certe nos revelavimus tibi, sicut revelavimus Noe & Propheta post eum & sicut revelavimus Aherae, & Hinneli, & Isaac, & Jacob, & Tribubus, & Jethi, & Job, & Jone, & Aaroni, & Salomoni, & Davidi, & Piltam, & ceteris. Et nihil aliud legatorum, quoniam non contrarium est tibi...

177

فَاِذَا جَاءَكَ الْمَلٰٓئِكُ مُخْلِطِيْنَ بَيْنَكَ وَبَيْنَ آٰخِيْكَ وَبَيْنَ آٰخِيْكَ وَبَيْنَ آٰخِيْكَ...

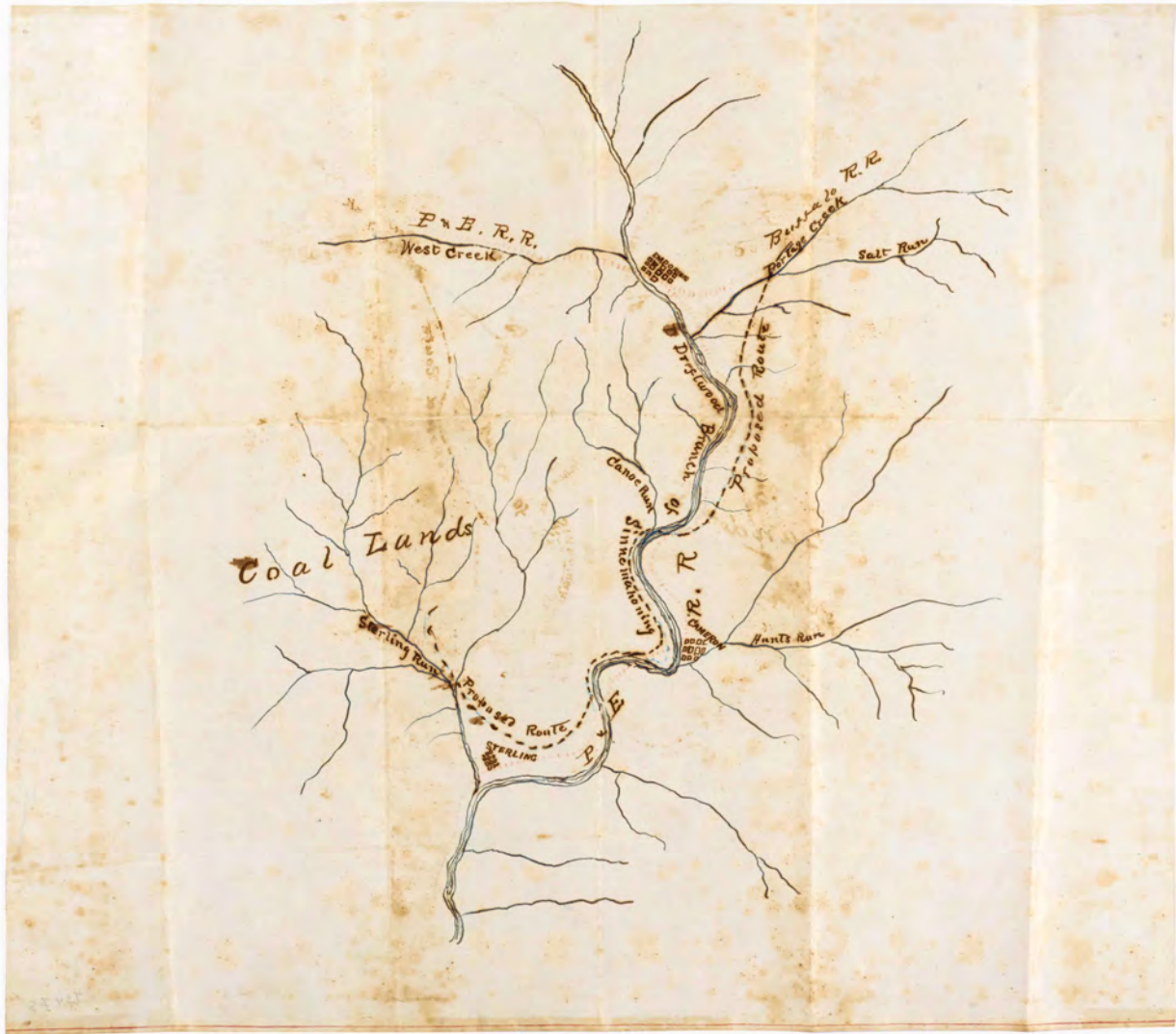
Ad Refutat. Alcorani.

176. Et si dicitur, quod angelus descendit super te, et quod angelus descendit super te, et quod angelus descendit super te...

فَاِذَا جَاءَكَ الْمَلٰٓئِكُ مُخْلِطِيْنَ بَيْنَكَ وَبَيْنَ آٰخِيْكَ وَبَيْنَ آٰخِيْكَ وَبَيْنَ آٰخِيْكَ...

Ad Refutat. Alcorani.

177. Et si dicitur, quod angelus descendit super te, et quod angelus descendit super te, et quod angelus descendit super te...



PENNSYLVANIA RAILROADS

71| [RAILROADS]. Manuscript map of rail routes in Sinnemahoning Creek, Pennsylvania. *United States, late 19th century.*

Single sheet (c. 376 x 330 mm), blue and brown ink on silk; sometime folded, lightly foxed.

\$625

This map depicts the valley of the Driftwood Branch of Sinnemahoning Creek, in Cameron County, Pennsylvania, one of the last areas to be settled in by Europeans in the mid to late nineteenth century.

The land itself had first been acquired from the Lenape people (Sinnemahoning meaning “stony lick” in the Lenape language) in the so-called ‘New Purchase’, or Fort Stanwix treaty, of 1784. The map shows the nascent community of Emporium (first settled in 1810) and a proposed route linking the Pittsburgh and Erie railroad to the South West and the Buffalo rail road to the North. This dates the map to the third quarter of the nineteenth century, during which the co-owned Pittsburgh and Erie rail road company and the Buffalo railroad company began expanding their network through Pennsylvania to reach the state’s prominent coal fields.

THE ‘FATHER OF THE BEATS’

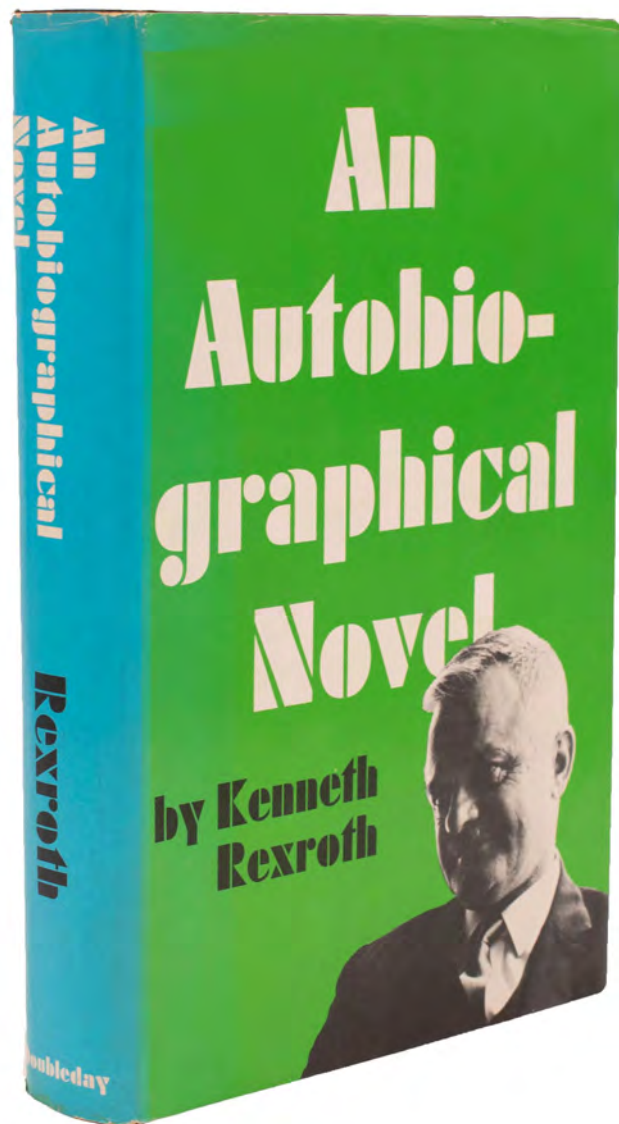
72| **REXROTH, Kenneth.** An Autobiographical Novel ... Garden City, NY, Doubleday & Company, Inc., 1966.

8vo, pp. xi, [1]; 367, [1]; publisher’s black cloth, green glazed dust-jacket; a fine copy in a very good jacket (spine sunned), a few small nicks; bookplate of the BBC broadcaster D.G. Bridson, with a few passages marked in pencil and corresponding list of page numbers at the end.

\$375

First edition, inscribed ‘In friendship / for Geoffrey Bridson / Kenneth Rexroth SF June 66’.

An Autobiographical Novel covered the years up to 1927 when Rexroth settled in San Francisco at the age of 22. ‘He gives the impression of having “done or written or painted or seen” enough to fill several lifetimes. He has written poems which were to win acclaim upon their publication forty years later, constructed his own mystique for nonobjective painting, met everyone--or almost everyone--in the worlds of avant garde art, radical politics, bootlegging, jazz and Negro nationalism. He shared a jail cell with a Chicago gangster for several months, a blanket with a Navaho princess for several nights, and a hotel room with an Indian revolutionary singer for several weeks’ (*Kirkus*, June 1965).



In friendship
to Prof. Bridson
Kenneth Rexroth
SF June 66

Bridson had first met Rexroth in 1962 in Washington DC to record an 'amusing think-piece' (*Prospero and Ariel*). In 1966, Bridson went to San Francisco to record Rexroth for his forthcoming series 'America since the Bomb': 'The special significance of The Beat Generation was discussed by Kenneth Rexroth [in programme 8], who had watched its coming to birth in San Francisco after the Korean War. His *Subculture of Secession* [programme 20] brought the story of the drop-out up to date, while *Beat Poetry – and After* examined the nature of the work by which the Beats were best remembered, and its influence on later poetry.'

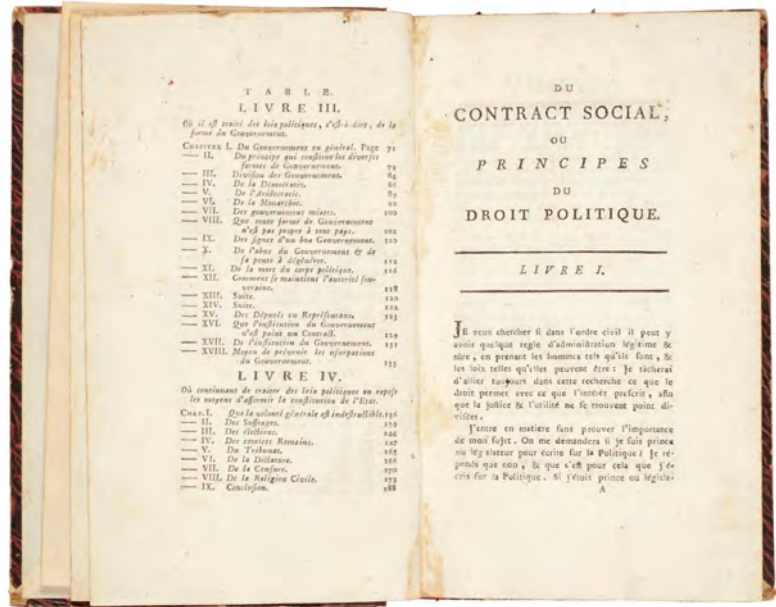
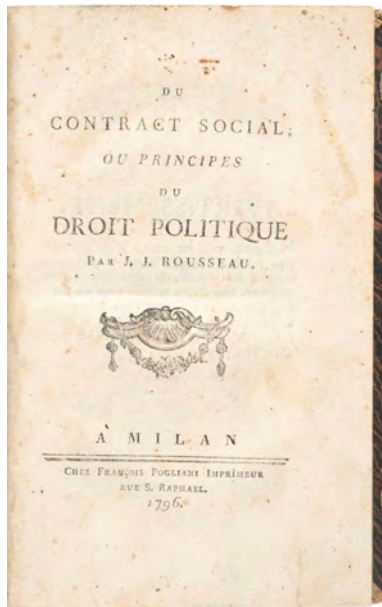
THE VERY RARE FIRST ITALIAN EDITION

73| **ROUSSEAU, Jean-Jacques.** Du contract social, ou, Principes du droit politique. *Milan, Pogliani, 1796.*

8vo, pp. [4], 188; with Avertissement on the verso of the title-page; title-page a little spotted, else a clean, crisp copy in near-contemporary quarter calf, marbled boards, flat spine decorated and lettered in gilt; edges a little rubbed, a few scratches to the sides; contemporary pen monogram and a modern ownership inscription on the front free endpaper. \$4400

First edition printed in Italy, very rare, of Rousseau's *Contrat social*.

'[Rousseau's] fundamental thesis that government depends absolutely on the mandate of the people, and his genuine creative insight into a number of political and economic problems, give his work an indisputable cogency. It had the most profound influence on the political thinking of the generation following its publication. It was, after all, the first great emotional plea for the quality of all men in the state: others had argued the same cause theoretically but had themselves tolerated a very different government. Rousseau believed passionately in what



he wrote, and when in 1789 a similar emotion was released on a national scale, the *Contrat social* came into its own as the bible of the revolutionaries in building their ideal state. Still in print, translated into every language in cheap editions and paperbacks, it remains a crucial document of egalitarian government' (PMM 207, describing the original edition of 1762).

Dufour, 154; S nelier, 719. No copies recorded in the UK, one in the US (Berkeley). OCLC finds three copies in Switzerland and one in Italy (Arco).

74| [RUSSIAN ORTHODOX CHURCH, CHINA.] 东教宗史记 [Dongjiao Zongshi Ji; 'Orthodox Ecclesiastical History']. Hankou, 1893.

Folio, ff. [1], 15, 158; printed on double leaves, with an unusual stylised calligraphic title-page, the Chinese characters given decorative elements reminiscent of Old Church Slavonic texts and manuscripts; a fine copy bound Chinese-style in the original red printed paper wrappers; later folding cloth box. \$11,900

First edition of a summary of Russian Orthodox Church history for a Chinese audience, with a foreword by Archimandrite Innokenty (Ivan Figurovsky, 1863–1931), who was to be leader of the spiritual mission to Beijing from his arrival in 1897 until his death in 1931.



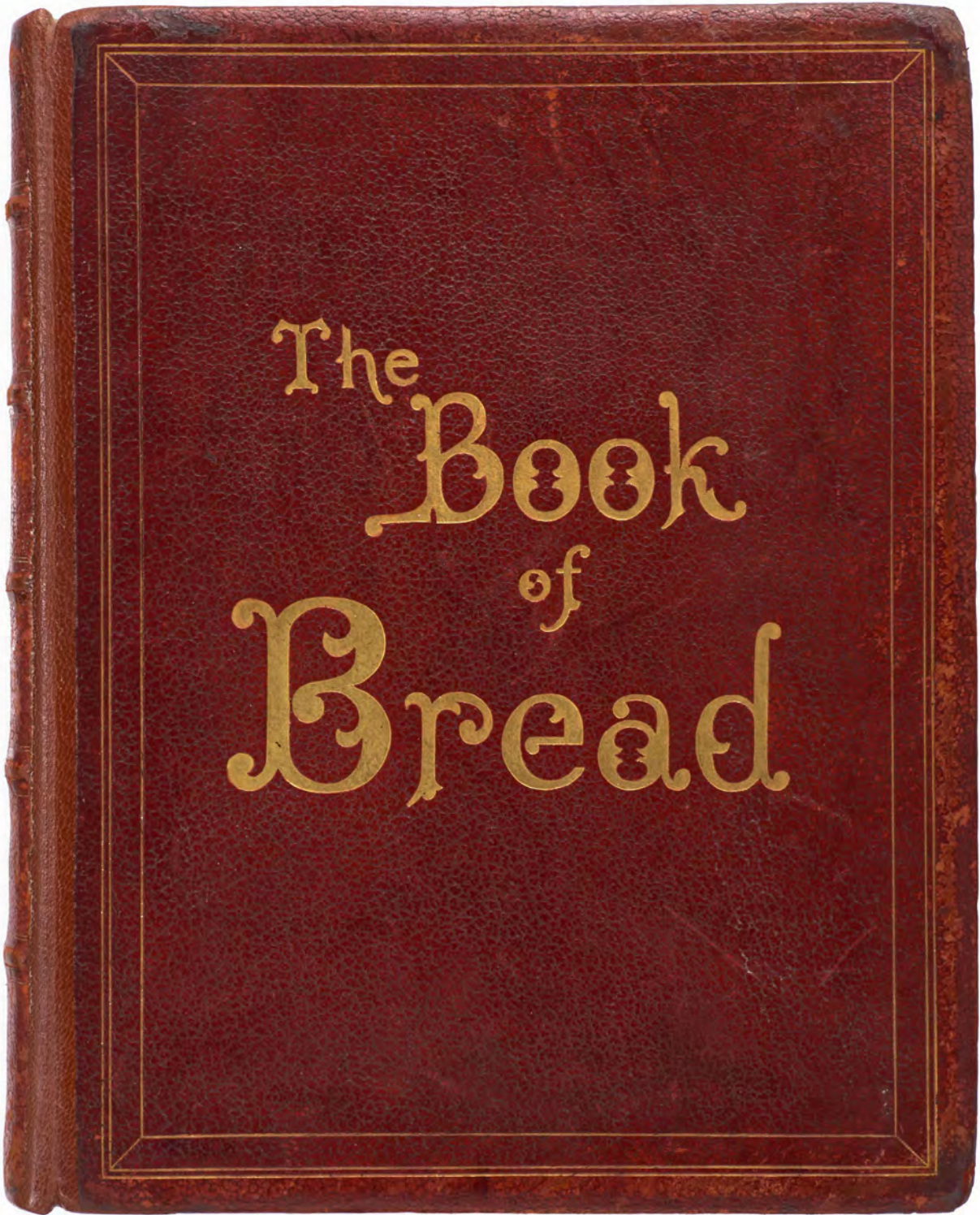
Innokenty acquired a vast mastery of the language during his long stay in China, compiling a Chinese-Russian dictionary in 1906; he was largely responsible for the complete revival of the Russian mission after its destruction in the Boxer Rebellion.

THE BEST THING SINCE SLICED BREAD

75] SIMMONS, Owen. *The Book of Bread*. London, Maclaren & Sons, [1903].

4to, pp. 360, with 12 chromolithographic plates (of which 4 on a vibrant blue background) and **10 silver bromide prints** tipped in on card leaves (2 on green card, 8 on brown) with printed captions; a further 6 half-tone photographic illustrations printed in text; some very slight foxing, very gently toned in places, one or two spots or marks, edges of silver bromide prints slightly silvered and occasionally slightly creased at inner margin, otherwise an excellent copy; bound in the original pebble-grained red morocco, title blocked in gilt to upper board, spine gilt-ruled in compartments and lettered directly in gilt, turn-ins roll-tooled in gilt, edges gilt, red and gold marbled endpapers; sympathetically rebaced with spine-piece relaid, corners bumped and a little worn, a few scuffs; contemporary ink ownership inscription 'Frank Lloyd / 9 Brighton Road / Birmingham' to front flyleaf and his ink stamp ('Henry Leatham & Sons, Anglo Hungarian Flour Mills, York, Representative F.H. Lloyd') to half-title. \$3750

Extremely rare 'edition de luxe' of *The Book of Bread*, the celebrated early photobook featuring life-sized photographic reproductions of loaves, with ten silver bromide prints and in the original morocco binding. Originally intended as a technical monograph on bread-making for manufacturers *The Book of Bread* is now recognised for its artistic merit as an iconic piece of early conceptual art.



The
Book
of
Bread

A longer time and less pressure during kneading is not always a loss, because the dough afterwards recovers more quickly. The more the compression, the more yeast or heat must be given to the dough for it to recover itself quickly, and the absence of this started the popular opinion about machinery "killing" the dough. There are some machines of a circular character that are fixed in the ceiling, thus occupying no floor space whatever, and being completely closed, are of large capacity for the size, and, with extra yeast to make dough become ready quickly; they are emptied direct on to a table, thus entirely dispensing with any of the usual space occupying troughs; this is an advantage quite impossible in hand bakeries. Some machines have a special arrangement for fanning in air during kneading.

Although a small dough can be well made by hand, it is so much easier, during a hard night's work, to stand and see the dough being made in machine than with the increased concentration of trades and more work, many of the hand doughs are less well made, containing more scraps, and bladders, and liability to holes in bread than machine doughs. We remember, however, a baker getting more holes than before, but that was due to the fact that he made no allowance for the extra kneading given, either by extra yeast, or heat, or extra time, whereby there was insufficient recovery. A dough kneader does not of itself increase the yield of bread per sack, in fact frequently on the contrary, because, in the event of too much flour being carelessly let down, the latter will more easily be worked into, or absorbed by, the dough than would be the case in hand kneading. However, as a rule, the installation of machinery compels or suggests a more systematic procedure than hitherto reigned, then the weighed quantities of flour, and measured quantities and temperatures of water, lead to results more economical and uniform. As a matter of fact, where the same flour has been sent to two establishments, the yield in the machine one was less, because the foreman liked tight dough, which he would not have been so willing to make by hand, and the quantities of flour added were not definitely ascertained.



Section of Tia-French.
(1875-1880)

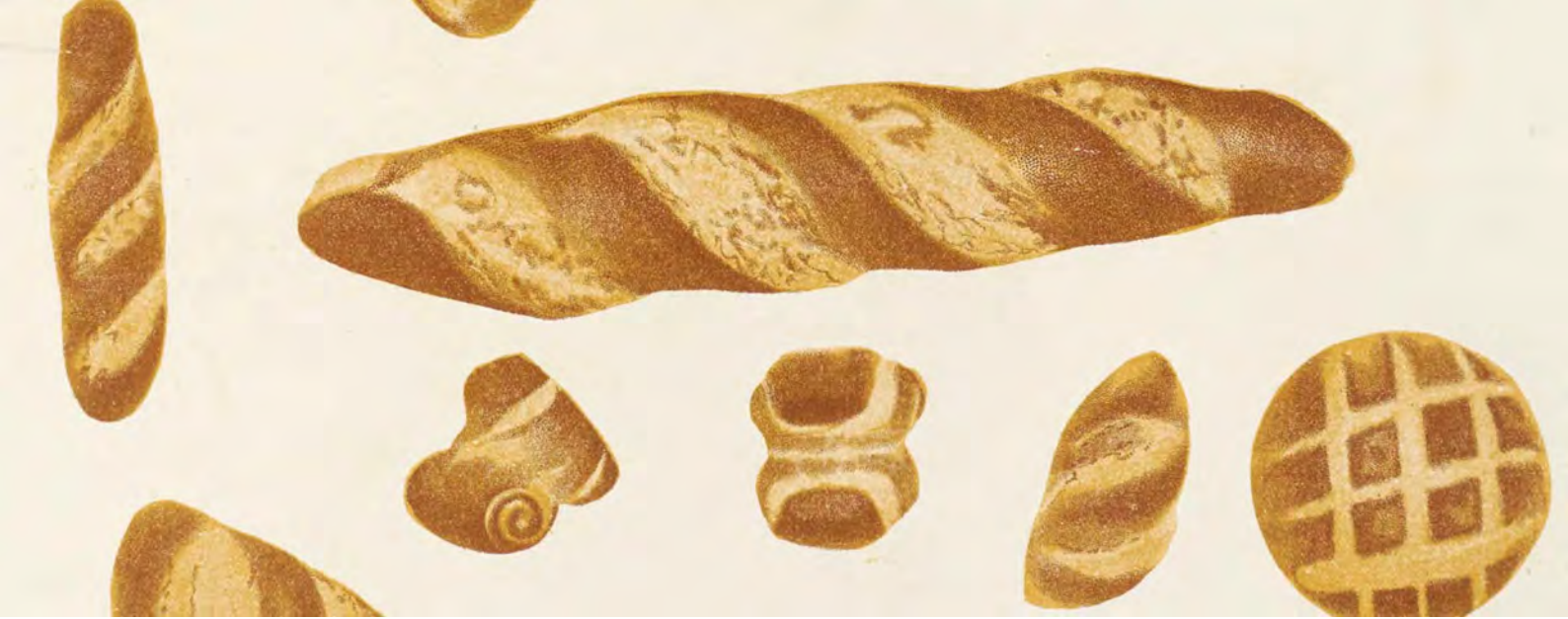
merely useful to explain to some extent our human digestive apparatus, which many persons wrongfully—especially bakers, who are largely custodians of the public stomach—neglect to study.

Our digestive apparatus consists of a so-called alimentary canal, with various organs accessory to it. It is a muscular tube of no less than 30 feet in length, or five times as long as a tall man, extending from the mouth, and, of course, ending at the anus and rectum. To six different parts of it are given different names, viz. mouth, windpipe (pharynx), gullet (oesophagus), stomach, small and large intestines. The accessory organs are the teeth, which masticate; the glands, composed of cells, which secrete the various digestive ferments; the liver and sweet-bread (pancreas), which also respectively pour out their bile and so-called pancreatic juice. When the bread or food is being properly masticated, it, of course, becomes mixed with the saliva, which is caused, by the contact of the food, to flow from the three pairs of glands in which it is secreted. All of these pairs of glands have different characteristics, but it will suffice to say here that the saliva flowing from them consists, when mixed, of over 99 per cent. of water, and of an important digestive ferment called ptyalin. This ptyalin, like the ferment diastase, converts the starch of the bread into probably two varieties of maltose and three of dextrin. It is obvious that the easier the bread can be masticated, and thus brought into contact with the saliva, the better will it be digested. This well shows the ignorance of some people when they say a heavy bread "satisfies." An indigestible substance may feel heavy and filling, such as a lump of clay does to the camel rider when without food in the desert; but, if indigestible, it cannot possibly be nutritious, or any good as food. This ends one important stage.

When masticated, our bread or food is forced by the tongue back to the palate, thence, by the united action of the tongue and windpipe muscles, finds its way to the gullet, thence to the stomach. The stomach consists of a pouch divided into two parts, large and small, and possesses three coats. Into the well-known depressions formed by the mucous membrane (the inner lining, composed of a web with numerous fibres), and



SECTION OF ENGLISH CHAMPION COTTAGE



'The Book of Bread is one of those rare books that can be judged by its cover, or rather, by its name. It is, as its title says, a book about bread. As Owen Simmons states in his introduction, it is a companion volume to 'that most excellent "Book of Cakes"'. A monograph about the manufacture of bread, it is the bread-maker's bread book, illustrated with photographs, about which Simmons – evidently a man who did not hold with false modesty – writes: 'However critical readers might be, they will be forced to admit that never before have they seen such a complete collection of prize loaves illustrated in such an excellent manner.' ... The nineteenth-century photobook was primarily an archive in which the things of the world were stored and catalogued. **Here, at the beginning of the twentieth century, one of the humblest, yet most essential of objects is catalogued as precisely, rigorously and objectively as any work by a 1980s Conceptual artist'** (Parr & Badger, *The Photobook: A History* Volume I p. 56)

This is the 'edition de luxe' of *The Book of Bread*, produced as a limited edition of 350 copies, and bound in morocco rather than the usual publisher's green cloth. The edition de luxe differs from the standard edition in having 360 pp. rather than 336, and it features different advertisements on pp. 322, 324, 326–7, 329–30 and 332, extra advertisements on pp. 337–60 partly interspersed with a subscribers' list, and an index of advertisements on p. 335. **The most significant difference however, is in the photographic reproductions. Where the standard edition has only two tipped-in silver bromide prints on green card (along with eight photomechanical plates on black card), in the edition de luxe all ten are bromide prints (the additional eight on brown card).**

The true edition de luxe is exceptionally rare; even the early editions of Parr & Badger fail to mention it. Many copies of the limited printing are in the standard green cloth trade bindings with only two silver bromides. OCLC records copies described as the 'edition de luxe' at University of Arizona, Yale (two copies, at the Centre for British Art and the Haas Arts Library), University of Virginia, Monash University Library, State Library of New South Wales, State Library of Victoria, University of Adelaide, and Cambridge University Library. However, of these 9, 6 copies are described in their online catalogue records as having the green cloth binding, only 2 silver gelatin prints, incorrect pagination, or a combination of these. Of the other 3, further research reveals that 2 are also in the green cloth binding and with only 2 bromides; we have not been able to ascertain as to the final copy.



R. V. Leek



76] ŠTĚCH, Karel. České budějovice v dřevorytech Karla Štěcha [České Budějovice in woodcuts by Karel Štěch]. [Prague, *Orbis*], 1951.

Folio, pp. 48 (text), with woodcuts to the text and 16 leaves of woodcut plates; a couple of small marks, but generally clean and crisp; in folding portfolio, green paper-covered boards with city's arms on upper board in gilt, brown cloth spine; ink inscription excised from front pastedown, but excellent condition; signed by the artist in pencil on frontispiece woodcut. \$700

First edition. A finely printed work on handmade paper, incorporating woodcut illustrations by renowned artist Karel Štěch and printed by Jihočeské tiskárny (South Bohemian Printers) in the city of České Budějovice. The woodcuts depict the traditional industrial and pastoral themes of the region, as well as classic architectural views of the city, including Social Realist motifs.

České Budějovice, known as Budweis, is the largest town in South Bohemia, renowned for its beer industry.

OCLC lists five copies: **none in UK or USA.**

77| **THOMAS AQUINAS.** *Secunda secunde sancti Thome de Aq[ui]no ordinis predicatorum novissime recognita, quibus pluribusq[ue] utilissimis appostillis in margine apposis insignita.* [Venice, printed by Giorgio Arrivabene for Ottaviano Scoto, 30 September 1513 (colophon)].

[with:]

THOMAS AQUINAS. *Tertia pars summe sancti Thome de aquino cum concordantiis marginalibus.* [Venice, Pincio, 24 April 1512 (colophon)].

Folio, I: ff. [6], 200 [recte 198]; printed in double columns, with numerous six- and four-line woodcut initials throughout, printed shoulder notes, running titles, manuscript rubrication; printer's device on the last leaf; a very clean, appealing copy; II: ff. 220, [6]; printed in double columns, with numerous six- and four-line woodcut initials and numerous manuscript red initials throughout, printed shoulder notes, running titles, manuscript rubrication; a little browning and some light marginal waterstaining to the last few leaves, but also a clean and appealing copy; bound in contemporary blind-stamped calf over wooden boards, panelled spine with a vellum lettering-piece lettered in ink, panelled sides with a central asterisk fillet motif providing arrangement for numerous circular stamps featuring 'm', 's', rosettes, lilies and eagles, and rectangular stamps featuring fleur-de-lys; catches and clasps partly preserved, joints cracked but holding, spine extremities chipped, some surface scratching and rubbing; ink off-setting from early paste-downs, no longer present, on the verso of the boards; a very attractive volume. \$8750

Two very rare post-incunables: early Venetian editions, gathered together in their first binding, of the *Secunda Secundae* and the *Tertia* parts of Thomas Aquinas's *Summa theologiae*, arguably the most pervasively influential philosophico-theological work of the Middle Ages.

The work of Aquinas in 'baptising' secular philosophy into the Christian faith and so reconciling reason with revelation was of incalculable value. 'Aquinas held that knowledge came from two sources: the truths of Christian faith and the truths of human reason. ... Reason is the source of natural truth, which the heathen philosophers Plato and Aristotle (especially the latter) have systematized, and which if correctly analysed can be seen manifest in the appearing world' (*Printing and the Mind of Man*). The *Summa* offered an encyclopaedia of all of man's knowledge, from God to the universe and nature to man: his nature, and his faculties of intellect, will and passions. Its Aristotelian logical rigor and far-reaching organic remit ensured the *Summa's* towering presence remained in the Western canon for centuries. As Schumpeter remarked, '*Summa Theologica* is in the history of thought what the south-western spire of the Cathedral of Chartres is in the history of architecture'.

The *Summa* is divided into three parts, first published at different dates by different publishers. No collected edition was published until 1485. The first part treats of the nature, attributes, and relations of God, including the physical universe; the third part, which was completed according to Aquinas's plan after his death, deals with Christ (the rare edition bound in this volume contains - as customary - only the text completed by Aquinas himself).

Pars Secunda was devoted to man in society, and to the study of ethics; while the first sub-part (*Prima Secundae*) dealt with the principles and the final end of human actions, the second sub-part (*Secunda Secundae*) treated morality more practically, and, as a useful 'manual of ethics' covering most kinds of human interaction, from an early stage was copied then printed separately and frequently.



It is the *Secunda Secundae* which attracts interest on the part of historians of economics: as much of late-medieval economic knowledge, theory and discussion was drawn around the *Summa*, and as many disputes as late as the 1600s still quoted its chapters, Thomas Aquinas's text stands as an unflinching reference. In particular, Aquinas's pronouncements on the legitimate nature of private property (II, 2, quaest. lxxvi art. 2), on the nature of just price (II, 2, quaest. lxxvii art. 1), and on the much-discussed issue of interest (II, 2, quaest. lxxviii). Aquinas's examination of economic relations includes the formulation of a theory of value that, according to Schumpeter, 'lacked nothing but the marginal apparatus', touching upon – albeit in a scattered fashion – all essential aspects, including production and labour, demand, trade, the notion of scarcity and the economic functions of the State. After Schumpeter, leading historians of economics have illuminated aspects of Scholastic economic thought starting from Aquinas: among others, Emil Kauder, Raymond de Roover, Bernard Dempsey, Murray Rothbard, Alejandro Chafuen, Jesús Huerta de Soto, and Bertram Schefold.

I: Not in Adams or Panzer. OCLC finds only four copies worldwide, of which one in US and none in the UK (Illinois, Radboud, Barcelona, Lyon), ICC adds three copies in Italy. II: EDIT 16 34933; Adams A1426; USTC 859425 (six copies in Italy, one in Spain, one in UK at Cambridge, none in US).



TALES OF PIRACY AND SHIPWRECK

78] [TURNER, John.] *Sufferings of John Turner, chief mate of the country ship, Tay, bound for China, under the command of William Greig, including the seizure of him and six lascars in the cutter, and their captivity and danger amongst the ladrones ... Also a curious account of Peter Serrano, who having escaped from shipwreck, lived seven years on a sandy island, on the coast of Peru.* London, Plummer for Thomas Tegg, [1809].

12mo, pp. [3], 8–28 (complete); with folding aquatint frontispiece ('Lieut. Turner & boats crew of the ship Tea, made prisoners, by the ladrone pirates. London, pub. by T. Tegg, Feby. 18 1809'); a little light foxing, caption and imprint cut from foot of frontispiece and pasted to blank verso; overall very good in marbled wrappers, housed in modern blue cloth folder and slipcase, gilt lettered spine label. \$1900

Scarce account of piracy and shipwreck, with a striking aquatint frontispiece portraying a pirate attack.

The greater part of the narrative is devoted to the unfortunate John Turner, who, having sailed from Mumbai (Bombay) to China aboard the *Tay* in the summer of 1806, was captured by pirates while sailing a cutter to Macao. The text describes his five-and-a-half-month captivity (before being ransomed), during which he was continually threatened with torture and execution and witnessed a fellow captive nailed to the deck of a junk, whipped, and then cut to pieces. It relates his meagre diet and notes that 'the space allowed him to sleep in at night was never more than about eighteen inches wide, and four feet long'. There is much of interest on Chinese piracy; the author estimates that 'between five and six hundred' vessels were engaged in piracy off the south coast of China, and discusses their typical armaments, crew, tactics, and treatment of captives. The dramatic frontispiece shows the moment of Turner's capture.

The second part tells the story of the sixteenth-century Spanish sailor Pedro Serrano, who was alleged to have spent seven years on a desert island off the coast of Peru, relating how he survived on turtles, set fires to alert passing ships, and after three years was joined by another unfortunate shipwrecked sailor who took him for the devil, his overgrown hair and beard giving him the appearance of 'some wild, savage creature'.

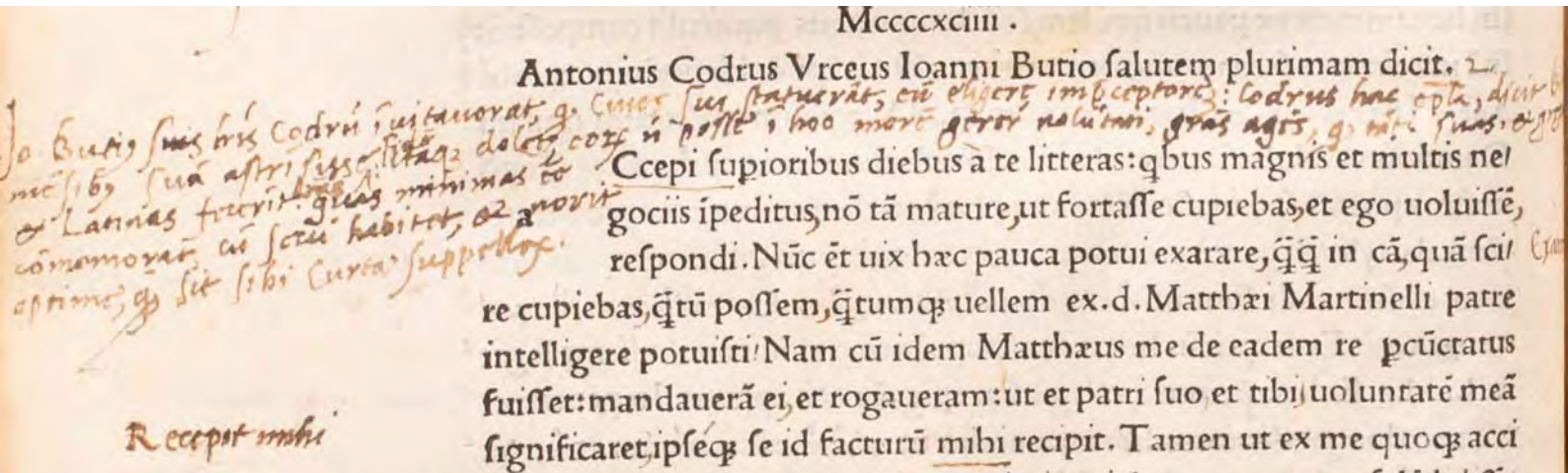
Library Hub records only two copies in the UK (British Library and Durham University).

79] URCEO, Antonio [or Codro]. Hoc Codri volumine haec continentur. Orationes, seu sermones ut ipse appellabat. Epistolae. Sylvae. Satyrae. Eglogae. Epigrammata. Bologna, Giovanni Antonio Benedetti, 7 March 1502.

Two parts in one volume, folio, ff. 110 [of, 112 lacking bifolium G1.6]; 60 [of 62, lacking bifolium H1.6], woodcut Benedetti device to colophon; ink splash to title, occasional stains and signs of use elsewhere, upper outer corner of last two leaves repaired with no loss to text (last page laid down); eighteenth-century half vellum with drab paper sides, ink titling and small paper shelfmark label to spine; with marginal annotations and underlining to approx. 270 pp. in a sixteenth-century Italian hand. \$3750

First edition of a quintessential piece of Italian humanism, annotated by a sixteenth-century reader particularly interested in the philology of the texts.

Antonio Urceo (1446–1500) was a poet and a professor of grammar, rhetoric, poetry, and Greek at Bologna, and was engaged as a tutor by the patrician family Ordelaffi. He taught several exceptional pupils, the most illustrious being Nicolaus Copernicus; among other prominent followers was Filippo Beroaldo the younger, who prepared this edition of his teacher’s collected works. ‘The volume of collected work, lovingly edited soon after Urceo’s death, in 1502, by his most devoted disciples (Filippo Beroaldo the younger, with the help of Jean de Pins and Bartolomeo Bianchini, and the encouragement of Antonio Galeazzo Bentivoglio, to whom the edition is dedicated) contains, besides the lectures, a small gathering of *Epistolae*, two books of *Sylvae* in verse, one *Aegloga* and a book of *Epigrams*. More than half of the volume is taken up by the lectures, which stand as the most eloquent witness to his life and his teachings’ (DBI trans.).



This copy was annotated by a meticulous reader, eager most of all to hunt down corrections to editors of Classics from the previous generation, embodying the contemporary spirit of dedicated minute philological enquiry as a cultural mission which transcended the mere individual texts. Barbarus, Beroaldus, Calderinus, and others are subjected to Urceo's fine-eyed analysis, which the annotator embraces and expands in the margins in a close dialogue. Expertise in Greek is also displayed in the careful and correct transcriptions of apt quotes.

Adams U-64; Brunet II, 121 ('Edition originale de cet ouvrage rare et recherché'); EDIT16 32581.

for D. G. Bridson

Sept. 21, 1957

80| ZUKOFSKY, Louis. *Some Time*. Short Poems ...
Stuttgart, Jonathan Williams, 1956.

Tall thin 8vo, 35 folded leaves, bound Japanese-style, in the original Japanese paper wrappers; a fine copy; booklabel of the BBC broadcaster D.G. Bridson. \$625

First edition, one of 300 copies, inscribed 'for D. G. Bridson, Sept. 21, 1957, Louis Zukofsky'.

Bridson and Zukofsky had mixed in the same circles since the '30s, both friends of Pound and contributors to the same poetry journals, as well as to Pound's *Active Anthology*. But they only met for the first time in London in 1957 when Zukofsky was on a European trip, the basis of his long poem '4 Other Countries'.



Louis Zukofsky



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Long. d al O. te de Cabo de S. Lucas. Blas.



Booth 515