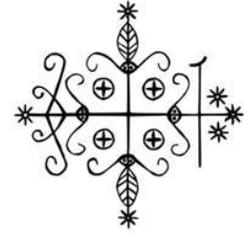


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## Boston Book Fair 2015

### THE ONLY SURVIVING RECORD OF THE FRESCOS IN THE GARDEN PALACE OF SIXTUS V: THE CASINO FELICE IN THE VILLA PERETTI MONTALTO, ROME

1. Angelini, Annibale. **Pianta del Palazzo Peretti alla Terme Diocleziane, restaurato, nelle pitture, per ordini di Sua Eccellenza il Sig. Principe Don Camillo Massimo. Dall'Artista Cav. Prof. Annibale Angelini; 1871 e 1872.** Oblong folio (350 x 450 mm). With 32 watercolors of high quality by Annibale Angelini delineated from the original frescos. Original red pebbled cloth (shaken), upper cover with the crowned monograph of Prince Camillo IX (Vittorio Emanuele) Massimo. In excellent unrestored state. Very good antiquarian condition. (#1574) \$86,000

An important discovery. This album of watercolors is the only surviving record of the once spectacular frescos and interiors of the elegant garden Casino Felice of the Villa Peretti Montalto alle Terme (later known as the Villa Massimo), built for Sixtus V by famed Roman architect Domenico Fontana. After centuries of neglect, the Villa, its two palaces, and its lush gardens were destroyed in the 1880s in order to make way for the central railroad station in Rome, the Roma Termini. The long-lost frescos of the Casino Felice are of the greatest interest to scholars of Renaissance Italian art: among the artists were C. Nebbia, F. Rosselli, D. Cresti (called il Passignano), G.P. Severo, L. Mainardi and G. Stella. All iconographic depictions of these frescos survive only in the present album of watercolors.

Situated on the highest point in Rome (on the Esquiline Hill overlooking the Diocletian Baths), the Villa Peretti Montalto was the palatial home of Cardinal Montalto Felice Peretti (b. 1521) who became Pope Sixtus V in 1585. Construction of the Villa and gardens continued unabatedly until the Pope died in 1590. The 160-acre Villa became the largest and most luxurious ever built within the Aurelian walls. The Pope's ambitions knew no bounds. In order to provide fresh water for the palace and its vast gardens, fish ponds, fountains, fruit trees, and cypresses, Sixtus commissioned Fontana's brother Giovanni to engineer and build an aqueduct fifteen miles long (!) which came to be known as the Acqua Felice.

Despite the tragic destruction of the Villa, and the complete lack of documentation of its art and architecture, the present manuscript allows us, for the first time since the 19th-century, to study and partially reconstruct the pictorial decoration of the interiors of the Casino Felice. The existence of the present manuscript was discovered by Patrizia Tosini in the archives of the Massimo family, but the manuscript itself was presumed lost (Tosini, 2015).

The Villa Peretti Montalto had two palaces. The Casino Felice, the favored residence of Sixtus and the subject of the present manuscript, was built first (1578-1581), while Peretti was still a Cardinal. Then, as Pope, he authorized his sister Camilla Peretti to build the Palazzo alle Terme (1586-1588). The Casino Felice was situated on an elevated place in the gardens, and consisted of three floors. Although it was the smaller of the two palaces, it was more secluded, and Sixtus preferred to stay there according to Fontana.

The present manuscript was created by Annibale Angelini in 1871-1872 for the then owner of the Villa Peretti Montalto, Prince Camillo IX (Vittorio Emanuele) Massimo (1803-1874). Angelini (1810-1884) was

Prof. de Geometria, Propet. et Ottica nell'Accad. di S. Luca (Perugia). It was his intent to “restore” the Casino Felice, but as we can see from his watercolors in the present album, this would have taken years. Angelini’s patron, Vittorio Emanuele Massimo, died the following year and the project was abandoned. By 1888 the Casino Felice was completely destroyed.

Vittorio Emanuele had long been interested in the history of his beloved Villa; in 1836 he published the single most important monograph on its history, the *Notizie storiche della villa Massimo alle Terme Diocleziane*. The text describes the layout of the Casino Felice in some detail, and a floor-plan of the 1st floor was given (plate V, p. 137), but no illustrations of the frescos or interior decorations have ever been published.

Based on solely on Massimo’s descriptive text, a theoretical reconstruction of the interiors of the Casino Felice was proposed by Sigrid Epp and Rita Torchetti, who in addition offer a possible layout of the second floor. Moreover, the names and locations of some of the Renaissance frescos are also proposed. The present manuscript largely confirms their theories, although they had no idea what the frescos actually looked like.

After the death of Sixtus V, the Villa Peretti Montalto passed to the Pope’s great-nephew Cardinal Alessandro Peretti Montalto. When the main branch of the Peretti family became extinct, the Villa passed to the Savelli family. In 1696 the Villa was sold by auction to the newly appointed Cardinal Gio. Francesco Negrone (1629-1713), treasurer to Innocent X. But the Negrone family lived in Genoa, and basically neglected the property. It was purchased by Giuseppe Staderini, a merchant, in 1784, who immediately cut down all the trees, and in 1786 sold all the sculpture (including the famed Bernini sculpture of Neptune and Triton, now in the V&A). The now dilapidated Villa was bought in 1789 by Prince Camillo VII Francesco Massimo (1730-1801). His son Vittorio Emanuele, Marquis Camillo VIII (1770-1840) was the author of the aforementioned “*Notizie storiche della villa Massimo*” (1836). The property was inherited by his son, Vittorio Emanuele (who commissioned the present manuscript), and thence to Massimiliano Massimo, a Jesuit, who sold the entire property to the Church. As a form of compensation, the Palazzo Massimo alle Terme was built as a Jesuit school near the site under the direction of architect Camillo Pistrucchi. Construction of the Palazzo took four years (1883-1887); this fine building now houses a section of the Museo Nazionale Romano, the Istituto Massimiliano Massimo being relocated to the EUR district in Rome in 1960.

While the frescos in the Casino Felice were completely lost, a group of thirty-six fragments of frescos from the Palazzo Peretti (Salone Sistino) were saved. Prof. Tosini (2015) has undertaken extensive research about the surviving pieces, which include fourteen landscape views (now in the Istituto Massimiliano Massimo), twenty female allegories of the Virtues, and two coats of arms of the Peretti Montalto family. Just prior to the destruction of the Palazzo Peretti, these fragmentary frescos were detached, remounted on canvas, and dispersed. Three locations of the surviving Palazzo Peretti fragments are known, all in Rome: the Istituto Massimiliano Massimo, the Palazzo Ricci Paracciani, Collezione Milton Gendel, and a Private Collection.

In the archives of the Istituto Massimiliano Massimo, Prof. Patrizia Tosini made an amazing discovery of an album of photographs of the frescos of the Palazzo Peretti (but not the Casino Felice). This photograph album, assembled in 1888 just prior to the Villa’s destruction, is the subject of her new monograph (see below). In the same archive she also discovered the 1870 contract between Annibale Angelini and Camillo Vittorio Massimo to create the present manuscript. Prof. Tosini transcribes Angelini’s detailed description of the Casino Felice in full. However, without the present album of watercolors the frescos would have forever remained “invisible.”

COLLATION: Numbered sequentially 2-34, including blank leaf “2,” complete.

2. Blank

3. Floor plan of the Piano Terrano / title: Pianta del Palazzo Peretti alla Terme Diocleziane, restaurato, nelle pitture, per ordini di Sua Eccellenza il Sig. Principe Don Camillo Massimo. Dall' Artisto Cav. Prof. Annibale Angelini; 1871 e 1872.

- 4-6. Piano Terrano: Portico del Palazzo (Epp & Torchetti: A)
- 7-11. Piano Terrano: Scala (Epp & Torchetti: B)
12. Primo Piano: Vestibolo (Epp & Torchetti: C)
13. Primo Piano: Il sogno di Innocenzo III (Epp & Torchetti: C.d)
14. Primo Piano: Il Cardinale Montalto ritratto nel suo studio (Epp & Torchetti: C.e)
15. Primo Piano: Galleria del Mose (Epp & Torchetti: A)
16. Primo Piano: Mose salvato dalle acque (Epp & Torchetti: A.1)
17. Primo Piano: Roveto ardente (Epp & Torchetti: A.2)
18. Primo Piano: Miracolo della verga tramutata in serpente (Epp & Torchetti: A.3)
19. Primo Piano: Mose e il Faraone (Epp & Torchetti: A.4)
20. Primo Piano: Sortilegi dei maghi egizi (Epp & Torchetti: A.5)
21. Primo Piano: Mose muta le acque in sangue (Epp & Torchetti: A.6)
- 22-23. Primo Piano: Camera di Constantino (Epp & Torchetti: D)
- 24-25. Primo Piano: Camera di David (Epp & Torchetti: E)
26. Primo Piano: Camera di Elia (Epp & Torchetti: G)
27. Primo Piano: Camera dell' Ascensione (Epp & Torchetti: H)
28. Secondo Piano: Galleria (Epp & Torchetti: A)
- 29-30. Secondo Piano: Camera de quadri dei ruderi Romani (Epp & Torchetti: D)
31. Secondo Piano: Camera di Abramo (Epp & Torchetti: G)
32. Secondo Piano: Camera della Samaritana (Epp & Torchetti: H)
33. Secondo Piano: Gabinetto (loose sheet) (Epp & Torchetti: I)
34. Terzo Piano: Camera a Loggia (Epp & Torchetti: L).

Loosely inserted:

- 1-2. two states of the engraved plate that was published in Massimo's *Notizie* (opposite p. 58)
3. Floor plan of the Piano Terrano of the Casino Felice (ink and wash)
4. unidentified architectural drawing (watercolor).

PROVENANCE: Camillo IX (Vittorio Eugenio) Massimo (1803-1873), by descent to his daughter Maria Francesca Bourbon del Monte (Massimo) (1846-1893) and her husband Ranieri Bourbon del Monte, 3rd Prince of San Faustino (1843-1892) -- by descent to their son, Carlo Bourbon del Monte, 4th Prince of San Faustino (1868-1917) -- by descent to his son, Ranieri Bourbon del Monte, 5th Prince of San Faustino (1900-1977) -- by descent to his wife, the American Lydia Bodrero (1902-2009) -- by descent to her son, Montino Bourbon del Monte, 6th Prince of San Faustino, Marchese del Monte Santa Maria, of Santa Barbara, CA (b. 1942).

LITERATURE: Domenico Fontana, *Della trasportatione dell'obelisco vaticano*, 1590, ff. 37-8. Camillo Vittorio Massimo, *Notizie storiche della villa Massimo alle Terme Diocleziane con un'appendice di documenti* (Rome, 1836). Patrizia Tosini, *Immagini ritrovate: Decorazione a Villa Peretti Montalto tra Cinque e Seicento* (Rome, 2015), especially pp. 127-131 for the text of Angelini's description of the Casino Felice. Sigrid Epp & Rita Torchetti, "Villa Montalto: Casino Felice" in: *Roma di Sisto V: le arti e la cultura* (Rome, 1993), pp. 152-155.

CATALOGUER'S NOTE: We are grateful for the scholarly generosity of Prof. Patrizia Tosini (Università di Cassino e del Lazio Meridionale) in the preparation of this description. Prof. Tosini hails the discovery of the present manuscript and is presently working on a detailed study of it. She enthusiastically welcomes all inquiries, and may be reached directly at [tosini.pat@gmail.com](mailto:tosini.pat@gmail.com).

## Pirate Songs & Sailor Shanties manuscript

2. Anonymous Artist. **Sea Songs**. s.l.: s.n., 1920 (?). Folio (322 x 235 mm). Bound in contemporary wooden boards (sic), recent brown calf spine. Written on "Normandy Vellum France" paper. Collation: 1 f., pp. 9-35 + 2 inserted ff. Very good antiquarian condition. (#1517) \$950

¶ *A strange manuscript, no doubt a prototype for a large-format illustrated book of Sea Songs that was never published. There are 8 full-page drawings in the Art Deco style, executed in red and black. ¶ In the words of Charles Dibdin, "These songs have been the solace of sailors in long voyages, in storms, in battles; and they have been quoted in mutinies to the restoration of order and discipline." ¶ Sea shanties held a specific place in the lives and labors of British and American sailors. Among the songs in the present manuscript are Windlass and Capstan shanties such as "Shanandoah," "Across [the] Western Ocean," "Reuben Ranzo" (plus an unfinished drawing of the same), and "Banks of the Sacramento." A Short-Drag and Furling shanty is "Paddy Doyle." A Long-Drag Chantey is "Blow the Man Down." Other sea songs represented herein are "Whiskey for My Johnny" (a halyard chantey), "One Day More" (originally sung on the riverboats that worked the inland waterways of America), "Poor Old Joe" (plus unfinished drawing of the same) and "Captain Kidd." The subject of "It's Time for Us to Leave Her Johnny" is not a woman but a ship. ¶ We date the present manuscript to "ca. 1915 - 1925" on account of the "Normandy Vellum France" paper, which was at that time at the height of popularity.*

3. [Art Auction Catalogue]. Doncker, P.J. **Catalogue d'une Très-Belle et Riche collection de Tableaux qui composoient le cabinet de feu P. J. Doncker, en son vivant Peintre et Amateur; Dont la vente se sera publiquement (en argent de change et le sol au florin) le 17 Prairial, an 6 (5 Juin 1798, v. s.) à la Salle de ventes, dite La Balance, sur la grande Place, à Bruxelles, No. 348, Sect. 8. Lesquels seront à voir deux jours avant la vente à ladite salle depuis neuf heures du matin jusqu'à midi et l'après-midi depusi deux jusqu'à cinq heures.** Brussels: De l'Imprimerie de M. J. G. Simon, près Bon-Secours, chez qui ce catalogue se distribue, moyennant deux sols France pour les pauvres, 1798. First Edition. 8vo; 22 pp. + 1 f. (blank), 94 lots of paintings, all but the last 16 lots priced in contemporary manuscript. Fore-edge uncut, slightly ragged, and beginning to curl affecting legibility of a few MS prices. On title-page 1 cm. of outer margin has toned to brown, a few leaves carelessly opened (not affecting text). Our copy does not have the 4-page Supplement which is present in the INHA copy. Recent sympathetic wrappers. Very good antiquarian condition. (#1600) \$700

*Priced copy of the sale catalogue of the relatively small, now very little known collection formed by P.J. Doncker which included no less than thirteen paintings by David Teniers. That this sale catalogue is not recorded in the Getty Provenance Database (sic) and almost nothing is known about this collector invites further scholarly inquiry. The significant Jordaens finished sketch of Apollonia is lot 33 (now at the Museum Boymans-van Beuningen, Rotterdam). Lot 1 is the Philips Wouwerman "Landscape with a Hawking Party Stopped by a River" (ca. 1650) which is recorded by Smith vol. IX, Supplement, p. 227, no. 258, and Hofstede de Groot, vol. II, p. 472, no. 695 (with Sphinx Fine Art 2015). Lots 83-94 consist of art reference books which indicate that the collector was more of an "amateur" than a "peintre." That art sale catalogues with prices and buyer's names were prized even in the 18th-century is attested by the auctioneer's notes for Lot 87 ("Le catalogue de monsieur Verhulst avec les prix et les noms des acheteurs") and Lot 88 ("Un paquet de catalogues avec dex prix, tant de Hollande que de la France"). ¶ OCLC finds only the KMSKA copy; to this census we add an example located at the KM Belgium (Brussels). ¶ Lugt 5773.*

4. [Art Auction Catalogue]. Ertborn, Francois Emmanuel van (i.e. Frans Emmanuel). **Catalogue d'une Belle Collection de Tableaux Delaissee par feu Monsieur Francois Emmanuel van Ertborn. Dont la Vente se sera publiquement a la chambre des Arquebusiers a Anvers mardi 18 Aout 1807 en argent decimal de France sous la direction de Monsieur N. F. Beeckmans. L'exposition publique en sera faite pendant le jour qui precedera celui de la Vente Immediatement apres la Vente des Tableaux on vendra sous la direction de Mons. Batalie, une tres-grande quantite d'Instruments de Phisique et de Chimie, tous tres-bien conditionnes.** Antwerp: Ce Catalogue

se distribue a Anvers Chez A. Grange Imprimeur-Libraire, marche aux oeufs, a deux sols pour les pauvres, 1807. First Edition. 8vo; 27 pp. 85 lots of paintings, all priced in contemporary manuscript, plus unpriced lots (108) of scientific instruments. Recent sympathetic wrappers. Title-page has three stains which penetrate blank verso, on which appear two tax stamps; some foxing; last page soiled. Very good antiquarian condition. (#1598) \$700

¶ *Posthumous sale of the small but choice collection of Dutch and Flemish paintings assembled by Frans Emmanuel Ertborn (1716-1791), a wealthy Antwerp businessman who was the first Director of the Prussian East India Company (Emden). Although this collection featured a number of important paintings, it remains surprisingly unknown, and is virtually absent from all reference works consulted by us. It seems that van Ertborn's fame as a collector has been completely eclipsed by the his grandson, Florent van Ertborn, whose museum of "primitive" Flemish paintings was given to the Royal Museum of Fine Arts, Antwerp. ¶ In the present sale lot 1 was the superb Rubens painting of Saint Walburga and the Miracle of the Ship (now Museum der Bildenden Kuenste, Leipzig). Lot 3 was Rubens' portrait of St James the Minor now at the Museo del Prado. Lot 42 of the sale ("Still Life in an Architectural Setting") by Jan Fyt and Erasmus Quellinus, the Younger is now at the Museum of Fine Arts Boston (Acc. 50.2728). But the highest price of all was paid for lot 17 (1,410 fl.), a mountainous landscape by Nicolaus Pieterszoon Berchem that has not yet been located ("Un paysage montagneux; sur le premier plan deux paysans conduisent un trompeau de moutons et de vaches; un peu en arriere l'on voit d'autres bestiaux. Dans l'eloignement il y a des fabriques, tours, montagnes, etc."). ¶ OCLC finds only the KMSKA copy, but to this census we add examples at Frick and Getty. ¶ Provenance: on final page the contemporary ownership inscription of "Mr. Spruijt" (i.e. Charles Joseph Francois Spruyt, the art dealer, painter, and curator for Prince Auguste d'Arenburg); the Getty Provenance Index lists 1,402 purchases by Spruyt from 1784-1810, including the two Rembrandts referenced by Hofstede de Groot (471c and 866) and Maes (Hofstede de Groot 560). ¶ Lugt 7295.*

5. [Art Auction Catalogue]. Haze Bomme, Leendert HuiBREchte de. **Catalogus van een uitmuntende Verzameling Fraaie Schilderyen, Meest door Nederlandsche en andere Meesters. Welke alle zullen Verkogt worden ten huize van de Hr. en Mr. L. H. De Haze Bomme, op de Vlasmarkt te Middelburg in Zeeland: op den 15 December 1803, door den Konstkooper Willem la Cable [sic: Cabbe], Alwaar deze Catalogus te bekomen is.** Middelburg: S. van Benthem, Boekverkooper, in den Kortendelft, 1803. First Edition. 8vo; [2], 10 pp. 63 lots, unpriced. Recent sympathetic wrappers. Tear to gutter margin of last leaf, fore edge uncut. Very good antiquarian condition. (#1589) \$600

¶ *This rare sale catalogue lists a number of significant Dutch and Flemish paintings by such masters as Pieter de Bloot, van der Laan, Isaac van Ostade, Jan Huchtenburg, Jan Horemans, Pieter Nollekens, Cornelis Troost, Dirck Hals, and Aelbert Cuyp, and even David Teniers the Elder. The catalogue, although now unfindable, was certainly important to Hofstede de Groot who cited it no less than twenty times. ¶ OCLC cites only the RKD database, which references a microfilm of the Rijksmuseum copy. ¶ Lugt 6721.*

6. [Art Auction Catalogue]. Pauwels, Francois (Maitre Brasseur a Bruxelles). **Catalogue de Tableaux des plus grands Maîtres des écoles d'Italie, de Flandres, et de Holland; la plupart de première classe; délaissés par feu Francois Pauwels, en son vivant, Maître Brasseur, a Bruxelles. L'edit catalogue rédigé par P. J. de Marneffe. La vente au plus offrant et dernier enchérisseur, et au comptant, se sera à Bruxelles, le Fructidor an 11 (correspondant au 22 Août 1083 [i.e. 1803]. v. st.) et jours suivans de relevée, dans la maison du défunt, place des Wallons, section 2 No. 249. L'exposition publique sera faite trois jours avant la vente, depuis neuf heures du matin jusqu'à onze et l'après-midi, depuis deux jusqu'à cinq.** Brussels: De l'Imprimerie de Weissenbruch, Imprimeur-Libraire et marchand de musique, place de l'Egalité, ci-devant de la Cour, No. 1085, 1803. First Edition. 8vo. Recent sympathetic wrappers. 47 pp. On paper faintly tinted blue. 158 lots of paintings, priced in a contemporary hand + 46 lots of non-paintings (unpriced), which consist of lots of china, sculpture, lacquerware, and engravings. Very good antiquarian condition. (#1590) \$950

¶ *Priced copy of a notable sale which included many Dutch and Flemish masterpieces, including a fabulous Rubens ("Ascension of the Virgin Mary," lot 63) which was knocked down to the Comte d'Ardenburg for 10,000 francs. Lot 111*

(*Willem van de Velde II, "Entrance to a Dutch Port"*) is now in the Metropolitan Museum of Art, New York (Accession Number: 20.155.6 - Bequest of William K. Vanderbilt, 1920). The collector, Francois Pauwels, was a wealthy brewer in Brussels; he had a number of sales and after each one bought even more art (sic!) ¶ Only two copies are located in OCLC (KMSKA & BnF only); to this census we add one more (KM Brussels). ¶ Lugt 6682.

7. [Art Auction Catalogue]. Van Schorel de Wilryck, Pierre-Francois-Gisbert. **Catalogue des Tableaux, Peinture a Gouache, Miniatures, Dessesins, Estampes, Medailles, Sculptures, Bronzes, Ivoires, Porcelaines et autres Effets. Provenants du Cabinet de Monsieur Van Schorel Seigneur de Wilryck, Ancien premier Bourguemaitre de la Ville d'Anvers, &c. &c. Dont la Vente se fera en argent de Change a Anvers, à la Chambre des Arquebusiers & à celle des Arbaletriers, le 7 Juin 1774 & jours suivants**

. Antwerp: A Anvers, Chez J. Grangé Imprimeur de la Ville, Chez qui le Catalogue se distribue pour le prix de deux Escalins & demi, ou 30 sols de France., 1774. First Edition. 8vo; [10], 428 pp. 202 lots of paintings, 88 lots of miniatures, 535 lots of drawings, 1249 lots of engravings, 695 additional lots of engravings by Rubens and imitators, 311 lots of medals, and 421 lots of sculptures, faience, crystal, etc; PRICED THROUGHOUT by a contemporary hand, including buyer's names for all the paintings (certain portfolios of prints were withdrawn from the sale and are therefore unpriced). Recent sympathetic wrappers. Intermittent waterstains, but the paper stock is strong and crisp. Very good antiquarian condition. (#1599) \$1,550

¶ Priced copy of the very important sale catalogue of the astounding art collection of van Schorel - one of the finest in the Low Countries at that time - which included masterpieces by Rubens, Van Dyck, Rembrandt, Teniers, Jordaens, Rembrandt, as well as hundreds of drawings, engravings, print portfolios, ancient and modern medals, sculptures, curiosities, optical instruments, an amber collection from Queen Christina of Sweden, artifacts from the Holy Land and Italy, Turkish firearms, and even Japanese and Chinese porcelain. The sale was organized in 3,501 lots (sic). The arrangement of the catalogue fosters scholarly inquiry: the lots are classed according to school and artist: in a number of instances there are good descriptions of the properties which include dimensions and other identifying information. ¶ Van Schorel (1716-1778) was First Mayor and first Director of the Royal Academy of the City of Antwerp. With more than 3,500 lots at auction, it is not surprising that artwork and other property from his great collections has been acquired by the foremost museums in the world (e.g. the fine Otto van Veen drawing of the Martyrdom of Saint Anthony now in the Metropolitan Museum of Art, Accession Number: 2012.279). ¶ Our attention is drawn to two digital surrogates of the van Schorel art sale catalogue online, the first issued by the Philadelphia Museum of Art, the second by the Institut Nationale d'histoire d'Art, Paris. Simply stated: these digitized versions are grossly incomplete: only about 20% of the PMA copy is actually priced (the INHA copy is only about 5% priced), compared to ours which is priced throughout. More importantly, our copy bears unique contemporary annotations that call into question attributions made to a number of important paintings, including the three Rubens paintings which appeared as Lot 1 ("Ce tableaux a des bonnes parties mais il est trop maniere pour etre de Rubens"), Lot 2 ("Ce tableaux merite les eloges qu'on lui donne cependant il est douteux s'il est de Rubens"), and Lots 3, 29, 88, etc. That the PMA / INHA copies make no reference to the van Schorel's collection of 3,200 Rembrandt etchings (pp. 266-267) - the most comprehensive ever formed by a single individual - and the price paid for it (4000 fl. - an astronomical sum in those days) does not support an argument that the digital surrogates in question are "acceptable" when so much critical information is completely absent. The PMA / INHA copies fail to reference the five Jacob Jordaens tapestry cartoons of the Life of Charlemagne that were not in the sale, but are described in the Avertissement: Jordaens' Charlemagne series is justly considered to be one of his most important, for which see K. Nelson, "Jacob Jordaens: Design for Tapestry" (1996). The cartoon of the "Envoys of Kalif Harun-al-Rashid bearing Presents to Charlemagne," which is practically a finished painting, is now at the Louvre. ¶ Lugt 2299.

8. [Art Auction Catalogue]. Vanderborcht. **Catalogue d'une Belle Collection de Tableaux, Délaissés par feu M. Vanderborcht, dont la vente se fera au comptant, le 27 aout 1814 ( le jour après la vente de M. Pauwels), a neuf heures du matin, en la maison de la brasserie de la barbe, chaussée, d'Anderlecht, section III, No. 655, a Bruxelles, sous la direction du notaire Geens.** Brussels: Veuve de Braeckenier, Imprimeur-libraire, marche au fromage, No. 322., 1814. First Edition. 8vo; 10 pp, plus a blank leaf. On paper faintly tinted blue. 78 lots of paintings;

only the first 32 priced (in a contemporary hand). Recent sympathetic wrappers. Two Belgian tax stamps to tail margin of fourth page. Very good antiquarian condition. (#1601) \$700

¶ *Small but significant art sale catalogue, of which no copy can be found in the United States. As we learn from the Getty Provenance Index: "The paintings found in the present sale are claimed on the title page of the catalogue to have been the property of a certain "M. Vanderborcht" who was already deceased. He has not been identified, although he might be the print dealer of this name who is listed in the 1810 commercial almanach of Brussels [...] It is noteworthy that "Vander Borcht" is recorded as having purchased six paintings at the present sale, one of which, a landscape by Berchem, the first lot in the sale, was apparently bought in. This implies that "Vander Borcht" may have been a corruption of "Vander Borcht" (or vice versa) and that the buyer at the present sale was a member of the same family. However, the remaining five pictures bought by him do not seem to have been bought in, so the matter must remain open. All 78 lots in the sale consisted of paintings, although there is a note at the end stating that in addition to some more pictures to be sold "hors du catalogue," a pair of scales for weighing gold would also be offered. The paintings are clearly organized with the most valuable items at the front of the catalogue, and the prices for the first half of the sale were reasonably high. The last lots brought very small amounts, and the annotators of the various extant copies of the catalogue [including ours] did not bother to record their buyers. The highest price, 1300 francs, was realized by the first lot by Berchem, but as noted above, it was apparently only bought in. [...] Two other lots reached or surpassed 500 francs: A Still life with dead poultry and two figures by Frans Snyders and Rubens was sold for 560 francs, and a landscape by Jan Both went for 500 francs. Both were sold to the dealer L.J. Nieuwenhuys, who bought altogether eleven lots at the sale. Annotations in the MB copy of the catalogue indicate that four of the most expensive of these, including the picture by Snyders and Rubens, were purchased on behalf of "Lerouge," presumably the Parisian dealer Nicolas Lerouge. None of the paintings in the sale have been identified. ¶ Provenance: contemporary signature of "Mr. Spruijt" to head margin of title; this individual is C.-J.-F. Spruyt, the art dealer, painter, and curator for Prince Auguste d'Arenburg. The Getty Provenance Index lists 1,402 purchases by Spruyt from 1784-1810. ¶ OCLC finds only the KMSKA copy. ¶ Lugt 8579.*

### Fine contemporary American bindings

9. Barrett, Elizabeth Barrett (BROWNING). **Drama of Exile**. New York: G. Langley, 1845. First American Edition. 2 vols. 12mo. 264; 279, [1] pp. + 8 pp. advertisements. Bound in contemporary American polished tan calf (almost invisibly refurbished at crowns), gilt ornamental smooth spines, a.e.g., traces of foxing, mostly minor. (#501) \$1,850

¶ *An extraordinary copy: these deluxe American bindings are strictly contemporary with the publication of the book, and are of surprisingly high quality considering that the poet was little known in the U.S. This was Elizabeth Barrett's first book printed in America and it contains her six page "Preface to the American Edition" that appears here for the first time. Furthermore, this was the first major collection of her poems. ¶ Provenance: Inscribed "The Lady Geraldine, from the best of her friends, Oct. 8, 1844." Thus the inscription pre-dates the publication of the book. Does the name "Geraldine" refer to the heroine of Elizabeth Barrett Browning's poem "Lady Geraldine's Courtship: A Romance of the Age," or was this the name of the recipient of the book? The covers are lettered in gold: "Wetie" - a name which has so far resisted identification, and one which will further tantalize a future owner. ¶ This is certainly a very special copy of the first American edition.*

### Chivers of Bath Binding

10. [Bath. Royal Mineral Water Hospital]. Falconer, Randle Wilbraham. **History of the Royal Mineral Water Hospital Bath, continued to the present time by Anthony Beaufort Brabazon. BOUND WITH: The Royal Mineral Water Hospital Annual Statement for the year 1896-97**. Bath (England): Ad. 1: Printed for the President and Governors of the Royal Mineral Water Hospital, Bath, by Charles Hallett. Ad 2: William Lewis and Son, 1888 and 1897. Third issue. 8vo., together 2 vols. in one: pp. 158 + frontispiece of the hospital. pp. [3]-51. Bound by CEDRICK CHIVERS OF BATH: contemporary full polished calf (refurbished), upper cover decoration "a la repousse" of interlocking leaves and flowers surring a gilt central panel in which the title is gold-tooled. An excellent copy. Very good antiquarian condition. (#1570) \$1,250

¶ *This history of the oldest hospital in Bath was not only printed in Bath but was in fact bound in Bath by Cedrick*

Chivers. This is an interesting and unusual binding by Chivers (signed by him on the turn-in of the lower cover). The decoration is "a la repousse," meaning that the \*reverse\* side of the leather was tooled before it was affixed to the upper cover, producing a remarkable relief (figuratively and literally). This process is normally found in the medium of metalwork (particularly of silver); we know of no other Chivers of Bath bindings in which this method was employed. Chivers is well known for his bookbinding innovations: the "vellucent" binding of transparent vellum over painted boards was his most famous; lesser known are the "Duro-Flexile" structure for public libraries. It is a remarkable fact that Chivers is credited with introducing the card index into public libraries in Britain. ¶ The Royal Mineral Water Hospital (now known as the "Royal National Hospital for Rheumatic Diseases") is one of the oldest continuously operating hospitals in Britain. It was founded in 1738 as a hospital for the impoverished who made their way to Bath on account of the presumed healing powers of the mineral waters. The hospital specializes in Rheumatology and treatment of chronic fatigue syndrome. ¶ In every way a decidedly "Bath" book. ¶ Presentation copy to the Duke of Cambridge on the occasion of his visit to Bath, Oct. 18, 1897, with a beautifully calligraphed inscription on the front pastedown, signed by the registrar and president of the hospital. ¶

### **The Electricity Demon: Science Fiction for Girls and Boys**

11. Baum, L. Frank. **The Master Key. An Electrical Fairy Tale Founded Upon the Mysteries of Electricity and the Optimism of Its Devotees. It Was Written for Boys, But Others May Read It.** Indianapolis: The Bowen-Merrill Company Publishers, [1901]. First Edition, First State. 8vo. [18], 1-245 pp. Complete with 12 color plates plus b/w illustrations in the text by Fanny Y. Corey. Bound in original publisher's green, gilt, front panel with illustrated paper overlay (very minor wear). Protected by mylar sleeve. Very good antiquarian condition. (#1122) \$450

¶ *THE MYSTERIES OF ELECTRICITY, here told by the creator of Dorothy and the Wizard of Oz, and presented in the form of science-fiction for boys and girls. Indeed, The Master Key is "a strange story of the electrical Demon, treating of powers that dominate all nature" (The New York Times, November 9, 1901). -- Baum's novel was inspired by his own son's obsession for all things electrical. The protagonist of the story, Rob Joslyn, is in most respects an ordinary American teenager; his one distinguishing peculiarity is his passion for the new science and craft of electricity. He has his own laboratory in the attic of the family home, and has rigged the house with his electrical gadgets. One day, amid the bewildering cluster of circuits and wires in his workshop, Rob causes a blinding flash of light, from which emerges the DEMON OF ELECTRICITY. -- Our copy belongs to the First edition, First State according to Schiller (no. 77) with "The Bowen-Merrill Company" on copyright measuring 1 21/32 inches in length. Baughman, no. 77: "This 'fairy tale founded upon the wonders of electricity' might be considered a venture into the realm of science fiction. It is the story of a boy who, in the course of his experimentations with the electrical equipment that fills his room, accidentally touches the Master Key and summons up the Demon of Electricity." -- Baum begins his story with a short note to the reader titled "Who Knows?" ("The impossibilities of yesterday become the accepted facts of today") and a quote on wonder from Samuel Taylor Coleridge. -- REFERENCES: Carrie L. Hedges. "The Master Key: Its Electrical Origins." The Baum Bugle, Vol. 45 No. 3 (Winter 2001), pp. 6-12. Bleiler, Science-Fiction: The Early Years, no. 136. Anatomy of Wonder (1987), no. 5-9. Clareson, Science Fiction in America, 1870-1930, no. 49. Locke, A Spectrum of Fantasy, p. 29.*

### **Uncut and unopened: "All shall love me and despair"**

12. Beckett, Samuel. **En attendant Godot: piece en deux Actes.** Paris: Editions de Minuit, 1952. First Edition. 8vo. Original publisher's white wrappers, printed in blue and black. In very fresh state, obviously never read, hint of toning as is true in all copies (with the exception of the virtually unobtainable and prohibitively expensive issue on Large Paper, limited to just 35 copies). The binding is clean and bright, with only the most minor pings to the edges and faint palming on spine, as expected from even the most reverential admiration of this great book over a period of more than 60 years. "Mint" / "As new" / "l'état de neuf"? Verly close. "Fine"? Yes. Preserved in cloth protective case. Fine. (#1418) \$5,000

¶ *We are unrepentant condition fetishists. To be sure, the present copy of the First Edition of "Godot" has exceeded even our most unrealistic hopes. Indeed, precious few uncut and unopened copies have been located by us. ¶ Beckett famously declined to attend the Award Ceremony for receiving the Nobel Prize for Literature (1969). In his absence, the Swedish Academy declared "Godot" to be one of Beckett's two masterpieces (the other being "Happy Days"). In Beckett's absence, the Nobel Prize committee proclaimed that "In the case of Godot we have, 'Art thou he that should come, or do we look for another?' The two tramps are confronted with the meaninglessness of existence at its most*

*brutal. It may be a human figure; no laws are as cruel as those of creation and man's peculiar status in creation comes from being the only creature to apply these laws with deliberately evil intent. But if we conceive of a providence - a source even of the immeasurable suffering inflicted by, and on, mankind - what sort of almighty is it that we - like the tramps - are to meet somewhere, some day? Beckett's answer consists of the title of the play. By the end of the performance, as at the end of our own, we know nothing about this Godot. At the final curtain we have no intimation of the force whose progress we have witnessed. But we do know one thing, of which all the horror of this experience cannot deprive us: namely, our waiting. This is man's metaphysical predicament of perpetual, uncertain expectation, captured with true poetic simplicity: En attendant Godot." - SOURCE: "Les Prix Nobel en 1969" (ed. Wilhelm Odelberg). Stockholm: Nobel Foundation, 1970.*

### A Handy Pocket-Sized Edition

13. BELLARMINO, Roberto Francesco Romolo, Saint. **De arte bene moriendi: libri duo.** Cologne: Johann Busaus, 1662. 24mo. [16], 224 pp. With an engraved title-page and two engravings in the text (see below). Contemporary, no doubt original, polished vellum, endpapers excised (?), spine lettered in contemporary MS. Very good. (#388) \$650

¶ A very little Baroque book on death and dying, illustrated with three curious engravings. The allegorical "Vanitas" engraved title-page depicts a well-clad gentleman facing a skeleton with his scythe, below which a cherub sits between a skull and an hourglass. The engraving on \*8v presents a "Caritas" scene in which peasants and beggars are given food and drink, while the deceased ascends into heaven accompanied by an angel. The engraving on H8v depicts a dark bedroom, in which a man on his death-bed is administered extreme unction by two priests, attended by family members who kneel and pray at the foot of his bed. "With the publication in 1620 of the successful pamphlet 'De arte bene moriendi,' it became clear that its author, Roberto Bellarmino, was a mainstay in ascetical literature. Concerned by the drama of salvation, the Jesuit theologian developed a pedagogy of death in which human life has to be governed in a Christian manner as to have a happy [i.e. peaceful] death. Dominated by the concept of sin, the teaching of Bellarmino identifies the Church as the only guarantee of salvation. In this context, his 'De arte bene moriendi,' [...] explains the manner in which to prepare oneself: the individual can not redeem himself only at the end of his earthly existence, or convert for fear of divine justice, but he must be ready to rendezvous with death in a state of grace. Departing from the traditional treatises of the 'ars moriendi,' the work of Bellarmino assimilates the art of well dying to the inner conquest of well living [...]. According to Bellarmino, those who wish to well die, must live well, as it can be seen by comparing the condition of those who learned the art of well dying, and who will have a happy passing away, and those who ignored the art of living well, and who are doomed to a miserable death." (SOURCE: Stefano Zen, "Roberto Bellarmino e l'arte di ben morire: 'Qui cupit ben mori, bene vivat.'" In: *Chronica Mundi*, 2011, Vol. 1, no. 1, p. 79, abstract).

### Burials Foretold

14. Besi, Alessio. **Inumazione e Cremazione dei Cadaveri.** Padova: Tip. del Seminario, 1886. First Edition. 12mo. 115 pp., complete. Bound in contemporary Italian quarter sheep (spine somewhat worn but completely sound), purple endpapers, nineteenth-century paper label on spine (see below). Very good antiquarian condition. (#936) \$1,250

¶ Presentation copy. In the present volume, Count Alesso Besi discusses interment and cremation of dead bodies, as considered in terms of hygiene and public health, religion, hygiene, economy and emotional sentiment. The most important aspect of the book is its reliance on fact and reason: that while the burial is in accord with teachings of religion, cremation is in direct conflict with human sentiment. Moigne, in the journal "Les Mondes" suggests replacing the ordinary mode of burial with cremation, which aims to convert the scaffolding of human bones in a handful of ashes. The book is further significant not only as a work of scholarship and logic, but because Freemasons in Italy sought to eradicate the crematorium and replace it with burials in cemeteries (SOURCE: *La Civiltà cattolica*. Anno Trigesimosettimo, Vol. IV, della serie decimaterza, p. 342). ¶ The present work is not to be confused with a 9-page pamphlet by Ludovico Brunetti of a similar title, printed in Naples in 1881. ¶ A German translation of the present work was printed Regensburg in 1889. ¶ REFERENCE: Index-catalogue of the Library of the Surgeon-General's Office (Second Series, 1898, vol. III, p. 9) listed under "Cadaver, Care and Disposal of" (sic). Index medicus (vol. IX, Feb. 1887, p. 101) listed under "Inspection and Disposal of the Dead." ¶ PROVENANCE: Presentation inscription from "l'Autore" to the Collegio "Alla Guerce" (Firenze) with their 19th-century armorial stamp on title page (their motto 'Ingentes tendat ramos et tempora cingat'). ¶ Ours is apparently the only copy on the market, inscribed or otherwise.

### By the Amsterdam "Quatrefoil" Bindery

15. [Bible, English. 1648 - 1682]. **The Holy Bible. Cambridge: Roger Daniel. BOUND WITH: Book of Common Prayer. London: Assigns of John Bill and Christopher Barker, 1682. BOUND WITH: Book of Psalms. Cambridge: Daniel, 1648.** London and Cambridge: Daniel + Barker + Daniel, 1648-1682. Large 18mo. Very attractive contemporary Amsterdam binding of smooth calf, gilt, spine in compartments, covers with floral border, within which rich decoration comprising various floral and foliage tools, all edges gilt. Top compartment of spine somewhat worn (affecting part of gilt decoration), trifle wear to binding extremities; top edge of first endleaf torn away, 1" of lower corner of A2 torn affecting text. Normal age-toning to text. COLLATION: Book of Common Prayer: A16 [para]2 B-D18 E12 = 80 ff. (not in ESTC; the distinctive collation and imprint is simply not recorded therein). Bible: A-Y18 Z6 Aa2 = 808 pp. Darlow & Moule 615. Book of Psalms: A-B18 = 36 ff. ESTC R35754. Very good antiquarian condition. (#1367) \$2,500

¶ *Fine contemporary Dutch binding by the Amsterdam "Quatrefoil Bindery," curious because it covers an English Bible / Book of Common Prayer. For obvious reasons, these texts would have been used only by a member of the Anglican church; the present texts must have been exported to The Netherlands, for reasons now unknown, where they were beautifully bound. According to Jan Storm van Leeuwen (private communication), the present binding belongs to the Amsterdam Quatrefoil Bindery ("Vierpasbinderij"), active from 1675-1725 (see below). The present binding was certainly executed very near the date of publication 1682. Fine examples of 17th-century English Prayer books in elaborately decorated Dutch bindings are very uncommon. The British Library possesses two fine Dutch bindings on English imprints -- neither are sacred texts -- namely: Thomas Herbert, *Numismata antiqua* (London, 1746) bound by the Van Damme Bindery (BL 138B10) and Gabriele Faerno, *Fabulae centum* (London, 1743) bound by the Double Drawer Handle Tools Bindery (BL 141C11). ¶ LITERATURE: Storm van Leeuwen, *Dutch decorated bookbinding in the eighteenth century*, vol. I, pp. 199-217.*

### Reliure a la Fanfare Atelier Florimond Badier

16. [Bible, French. 1656-1661]. **Le Nouveau Testament, C' est a dire, La Nouvelle Alliance de nostre Seigneur Jesus Christ. [Bound with:] [Bible in French]. Les Pseaumes de David, Mis en rime Francoise [by C. Marot & T. de Beze, with music].** Charenton: Ad 1: Pierre des-Hayes. Ad 2: Anthoine Cellier, 1656-1661. Twelvemo in sixes. Collation: Engraved frontispiece, A-Z6 Aa-Cc6 = [2], [174]; [116] pp., COMPLETE. Contemporary full burgundy morocco, covers elaborately ruled and paneled in gilt, spine elaborately ruled and tooled in gilt, five raised bands, gilt board edges and turn-ins, all edges gilt, comb marbled pastedowns and endpapers (front marbled endleaf excised, bookplate removed). Evidence of two pair of catches and clasps; binding refurbished, repairs to headcaps and corners. Overall in good condition, preserved in a red cloth protective case. (#996) \$1,850

¶ *An unrecorded Fanfare binding by the "Atelier FLORIMOND BADIER 2nd Period," for which see Esmerian *Deuxieme Partie, Tables Synoptiques, Atelier Florimond Badier 1630-1668, Annex A / fin, fers 1-4*. This era of the Badier Atelier is described in great detail by De Conihout / Ract-Madoux, *Musee Conde*, for which see the tooling on No. 17 (note identical positioning of the four inlocking tools in the 2nd and 4th horizontal compartments), No. 21 and No. 25. The elegant decoration on this binding is known as a "Reliure a decor de fanfare vide" in which the central medalion is open. A virtually identical binding appeared in the second sale of the Bibliotheque Claude L. on a 1654 Paris John Climacus (sold 29 April 2007, lot 107). \* Badier (fl. 1645-1660) was a Parisian binder who apprenticed to Jean Thomas in 1630, and became Master in 1645. His name is associated with the art of pointille tooling of the art of bookbinding in 17th-century France. Badier also used a distinctive finishing stamp cut in the shape of a man's head. Only three signed bindings of his are known; many bindings attributed to him may be the work of imitators. At one time, Badier was considered by some authorities to be the legendary Le Gascon, but has since been disproven. \* This is an exceptional and truly microscopic printing of the Four Gospels and the Apocalypse, in French, supposedly created at Charenton, but "available for purchased in Paris." This is a Protestant (French Geneva) edition and was probably not printed at Charenton but at Geneva. \* REFERENCE: Bettye Thomas Chambers, *Bibliography of French Bibles, Volume 2*, no. 1277 (pp. 325) which is a separate issue of Chambers 1276 (slightly different printer's address). Darlow & Moule 3753.*

## Dazzling Mother-of-Pearl Binding

17. Bible. N. T. English. Authorized. 1929. **The Red Letter New Testament : printed in large type and showing our Lord's words in red / translated out of the original Greek and with the former translations diligently compared and revised by His Majesty's special command ; appointed to be read in churches.** London & New York: Collins' Clear-Type Press ..., [1938?], n.d. (1929?). 358, [2] p. (last 2 pages blank). Illustrated throughout with color illustrations. Bound in original quarter brown morocco, wooden boards with an overlay of approximately 100 pieces of mother-of-pearl arranged ornamentally: central panel enclosing a six-pointed star on upper cover, on lower the Jerusalem Cross. Very good antiquarian condition. (#468) \$950

¶ *An extremely elaborate mother-of-pearl binding on the "Red Letter Testament," possibly bound in Jerusalem. For no apparent reason, the foot of the spine is stamped "Jerusalem," the upper cover bears the Star of David, and the lower cover bears the ornamental design of the Jerusalem Cross. These clues suggest that the volume was bound in Jerusalem, not London or New York. Certainly it is unlikely that a London or New York binder would have utilized wooden boards. A brilliant specimen.*

## “The authoritative English work on medical folk-lore”

### Signed copy

18. Black, William George. **Folk-Medicine; a Chapter in the History of Culture.** London: Published for the Folk-Lore Society by Elliot Stock, 1883. First Edition. 8vo. Original brick-red cloth, embossed and gilt with the monogram F.L.S. (Folk-Lore Society) on the upper cover. (vi); ii; (ii); 228 pp. Spine somewhat darkened, some wear to head and tail of spine, but a tight copy in original state. Very good antiquarian condition. Hardcover. (#1557) \$1,000

¶ *First Edition, inscribed "With the Author's Compliments" on 12 July 1883. As the Preface itself was composed on 7 May 1883, the above inscription must have been written almost immediately after the book was printed. The University of Glasgow copy is identically inscribed and dated, for which see Stephen Miller "A Note on Black's 'Folk-Medicine' (1883) and a Preliminary Folklore Bibliography" (in: *The Folklore Historian*, vol. 25, p. 7. See also pp. 4-22). The condition of our copy is easily the finest on the market. ¶ William George Black (1857-1932) was the first to use the term "Folk-Medicine" in print. He defined it as "the subjects of charms, incantations, and those habits relating to the preservation of health, or the cure of disease, which were and are practiced by the more superstitious and old-fashioned." This was also the first book on folk medicine to be published in Britain, and despite its emphasis on the bizarre and its strong flavor of social condescension, "it contains a wealth of valuable information, gathered for the first time" (SOURCE: Gabrielle Hatfield, "Encyclopedia of Folk Medicine: Old World and New Traditions, p. 32 and passim.). Black was a Scottish attorney who was not only the leading authority on folk medicine, but he published widely on Scottish and Glasgow history, and Scottish legal matters. ¶ Garrison-Morton (5th ed.) 6452.*

## Extra-Illustrated with Sturt's Engravings

19. Book of Common Prayer, 1710. **The Book of Common Prayer and Administration of the Sacraments, and other Rites and Ceremonies of the Church. -- BOUND WITH: The Whole Book of Psalms, collected into English metre, by Thomas Sternhold, John Hopkins, and others.** London: Assigns of Thomas Newcome, and Henry Hills, deceas'd, 1710. Octavo. INTERLEAVED WITH: John Sturt, "The Liturgy of the Church of England. Adorn'd with 55 Historical Cuts" [London:] Sold by John Sturt in Golden-Lion-Court Alders-gate street And, John Nutt in the Savoy. [no date, circa 1705?]. COMPLETE: Engraved portrait of Queen Anne, engraved title-page, followed by 53 engravings numbered 2-53 (versos blank) after drawings of Bernard Lens (i.e. 55 engraved leaves total). Contemporary dark olive morocco attractively gilt with ornamental border around center lozenge adorned with floral tools and curving fillets on covers, spine richly gilt, marbled endpapers. Binding refurbished (most noticeable at headcaps and corners). Very good antiquarian condition. (#466) \$950

¶ *An Extra-Illustrated Book of Common Prayer, into which is interleaved the engravings of John Sturt's "Liturgy of the Church of England, Adorn'd with 55 Historical Cuts." Most of the engravings bear the title and scripture reference above the picture, with the actual scripture below the picture. Fifty of the plates depict Biblical scenes, and three depict English historical events: Guy Fawkes, lantern in hand, approaching the House of Lords; the execution of Charles I;*

and the Restoration of the Monarchy (Charles II). ¶ This appears to belong to the earliest issue of Sturt's series of fine "Liturgy" engravings. The 1712 edition was published by Robert Whiteledge and the engraved titlepage and portrait of Queen Anne are both signed 'M. Van der Gucht.' In the present undated issue the engraved titlepage is signed 'B. Lens delin J. Sturt Sc.' The portrait in this issue is signed 'I. Sturt Sculp.' John Nutt, the co-publisher of this edition, seems to have given up publishing and printing about 1710. The engravings are all fine sharp and dark impressions. ¶ John Sturt (1658-1730), was apprenticed at the age of 17 to Robert White, in whose manner he engraved a number of small portraits as frontispieces to several books. Becoming associated with John Ayres, he engraved the most important of that writing-master's books on calligraphy, and acquired celebrity for his skill in such work. ¶ The present volume appears to have been bound in the same shop as another Book of Common Prayer (1709), likewise extra-illustrated with Sturt's engraved "Liturgy," namely the Jeudwine copy in red morocco, adorned with silver center- and cornerpieces (sold at Swann's, 4 December 2006, lot 30). ¶ Reference: [STURT] Catalogue of the Collection of Josiah Henry Benton, no. 38. -- [B.O.C.] ESTC T166975 -- [W.B.O.P.] ESTC T212762 (British and Foreign Bible Society copy ONLY). See also Whitney Anne Trettien's post "Interleaving history: an illustrated Book of Common Prayer" on the Folger Shakespeare Library's weblog "The Collation."

### **Dominions of the Bourbon del Monte di San Faustino Family Illuminated Atlas with 20 fine watercolors**

20. Bourbon del Monte di San Faustino. **Marchesato di Monte S. Maria. Catasto e Mappa de' beni rustici ed urbani posseduti nel territorio di Lippiano dal Signor Carlo Bourbon de' Marchesi del Monte. Domiciliato in Ancona estratto dal brogliardo e mappa del nuovo censimento Toscano attivato il presente anno 1834. Vi e aggiunta la Mappa e Brogliardo del Podere e Molino di Garavelle in territorio di Citta di Castello Stato Pontificio.** Manuscript on paper, atlas folio (67 x 49 cm). Title-page in letterpress (sic) + 20 full-page watercolors of high quality, each with accompanying descriptive texts in manuscript on separate leaves (some with additions dating to 1840s). Contemporary Italian mottled boards, leather spine. Lower edges of leaves and boards with evidence of waterstaining (not objectionable). Overall in excellent condition, suitable for exhibition and study. Very good antiquarian condition. (#1621) \$15,000

The present manuscript, previously unknown, consists entirely of superb watercolors of land plats of the dominions of the Bourbon del Monte family in the Marquisate of Monte S. Maria. The manuscript is further distinguished by the calligraphic descriptive text of each land plat. The Marquisate of Monte S. Maria, in central Italy, was centered around the town of Monte Santa Maria Tiberina but also included lands in Umbria and Tuscany. The Marquisate is one of the few examples in Italy of a feudal imperial state; it granted by the Emperor to the Bourbons for their services, and owes its existence and survival for almost five and a half centuries to the strategic and unassailable position it commanded. With great luxuriousness, the manuscript presents the wide range of the dominions of the Bourbon del Monte family, prior to becoming the Bourbon del Monte di San Faustino, in 1861. This quality of the watercolor paintings is high: the topography is rendered with precision, to which are added delightful decorations such as compasses, the Four Winds, and trompe l'oeil effects. Furthermore, even the smallest plats of land are identified with great precision. The creation of this huge manuscript was no doubt an expensive commission by Carlo Bourbon del Monte, Marchese del Monte Santa Maria.

Contents:

1. Pescaje, Baracca, Lippiano
2. Col di Fantino
3. Pavone
4. Trubbiale
5. Consuma
6. Casaccia dei Paperi
7. [Inserted architectural drawing - elevation]
8. [Inserted architectural drawing - floorplan]
9. Frusta, Pezzano di Sopra, e Pazzano di Sotto
10. Pian di Meli
11. [Inserted map of Pistrino - double sheet]
12. [Inserted map of Astucci]

13. Pipiano
14. Mamigliano
15. Casaccia del Monte
16. Bricocco con Monlino
17. Roceto, di Marzana, e Terre Spezzate
18. Castellana
19. Favalto (double sheet)
20. Garavelle con Molino (double sheet)

Provenance: Carlo Bourbon del Monte, Marchese del Monte Santa Maria (b. 1783) -- by descent to his son, Ranieri Bourbon del Monte, 3rd Prince of San Faustino (1843-1892) -- by descent to his son, Carlo Bourbon del Monte, 4th Prince of San Faustino (1868-1917) -- by descent to his son, Ranieri Bourbon del Monte, 5th Prince of San Faustino (1900-1977) -- by descent to his wife, the American Lydia Bodrero (1902-2009) -- by descent to her son, Montino Bourbon del Monte, 6th Prince of San Faustino, Marchese del Monte Santa Maria, of Santa Barbara, CA (b. 1942).

21. [Boxing]. Loop, Jennette [a.k.a. Jeannette or Jennie] Shepperd Harrison (Mrs. Henry). **Watercolor on paper. A Boxer in profile. Signed in lower left: "JSHL May 5, [18]81"** 1881. Original watercolor (153 x 110 mm) Very Good Condition. Framed. (#192) \$500

*¶ This is the only surviving watercolor known to us executed by Jennie Loop (1840-1909), nee Harrison. Born in New Haven, Connecticut, she shared a studio with her husband, the well known artist Henry Augustus Loop. She was a pupil of Louis Bail in New Haven; in 1867 she and her husband went overseas for an extended Grand Tour, visiting Paris, Venice, and Rome. She was elected an associate of the National Academy in 1875. She regularly exhibited at the Academy Annual from 1871 until 1905. Her style is unpretentious, but natural and vigorous. Among her works are numerous portraits, "A Banquet for Mamma," "Little Runaway," "Baby Belle" (she specialized in portraits of children); her portrait of John Quincy Adams Ward is at the National Academy of Design, for which see David Bernard Dearinger, *Paintings and Sculpture in the Collection of the National Academy of Design*, p. 365). Her "Portrait of Princess Bernice Pauahi" (1887) is at the Bishop Museum, Honolulu. Other portraits by her include Mr. and Mrs. Anson Phelps Stokes, Mrs. Roosevelt (the mother of the ex-President Theodore Roosevelt) and Mrs. A.T. Stewart. ¶ Henry Loop's portrait of his wife is at the National Academy of Design. ¶ Jennie Loop is buried at the Methodist Episcopal Church Yard, adjoining the church, North Hillsdale, Columbia County, New York. Her works are rare on the market -- the only painting known to us that was offered at auction was her "Portrait of a young girl" (1898), oil on canvas (22" x 18") which sold at Shannon's, October 25, 2001 [Lot 72], *Fine American and European Paintings for \$9200 (sic!)* ¶*

### **Stunning Animal Forensic Photography**

22. Breakey, Kate. **Small Deaths**. Austin: University of Texas Press, 2001. First Edition. 4to. Bound in deluxe quarter leather and drop-spine box at Cloverleaf Studio. Introduction by A.D. Coleman. As new. (#1610) \$750

*¶ Limited edition of 100 copies, containing a signed and numbered photogravure by Kate Breakey. This book gathers 81 colour images of birds, flowers, lizards, and insects, all of which vividly express Breakey's desire to preserve each lost creature-to "freeze it in time, suspend it in space, immortalize it so that its beauty and its death are memorialized."*

*From the press announcement: "Small lives end every day—the unfledged bird fallen from its nest, the unwary lizard caught by a cat—as unnoticed in dying as they were living. Deeply moved by these small deaths since her childhood in South Australia, photographer-artist Kate Breakey has been photographing found animal remains since the mid-1990s, creating stunning, oversized, hand-colored images that—paradoxically—glow with life. In a brief afterword, Breakey traces the origins of her art to a childhood spent among domestic and rescued animals on the Australian coast."*

### "One of the best medical bibliographies" (Petzholdt)

23. Burdach, Karl Friedrich. **Die Literatur der Heilwissenschaft.** Gotha: Justus Perthes, 1810-1811. First Edition. 2 vols. Thick 8vo. xvi, 662; viii, 972 pp. Contemporary German quarter calf over marbled boards, leather dry, extremities worn, upper joints of both vols. with a 1"-2" crack (but completely firm); oddly there is a small hole on the spine of vol. I. Text foxed as is always the case on account of the ca. 1810 German paper stock; in vol. I the outer corners of pp. 650-656 mended at an early date with some loss of text. With faults a good, honest copy in unsophisticated state. Provenance: old Rappaport bookseller's label inside each cover. Good antiquarian condition. (#1591) \$550

*A massive bibliography of the "Science of Healing" with more than 14,995 titles arranged according to subjects: latrology (Nos. 1 - 2174), physiology (2175 - 3628), anthropology (3629 - 6120), pathology and therapeutic literature (6121 - 14,995). This work is strictly bibliographical and is not to be confused with Burdach's "Encyklopadie der Heilwissenschaft." Ours is the only copy currently on the market with both volumes. The title-page of vol. 2 states that it is the "Zweyter und Letzte Buch," although a Supplement was issued ten years later under a different title. ¶ Besterman, col. 3782. Vallee, col. 102. Hirsch/H. I, 771; Wellcome II, 271. Petzholdt, p. 529 ("Man darf das B.'sche Werk unter den medicinischen Bibliographien zuversichtlich als eine der besten empfehlen").*

### Child Custody

24. CAHIER Louis-Gilbert. **Plaidoyer, conclusions du C[itoy]en L.-G. Cahier, substitut du commissaire du gouvernement [...] et jugement dans la cause entre C.-N.-F. Brisson et F.-M.-M. Héron, femme de M.-N. Rioust.** Paris: de l'imprimerie de Delance et Lesueur, 1803 (An XI). First Edition. 8vo. 207 pp. + [1] p. errata. In completely original, unsophisticated condition: pale blue "temporary" wrappers (two small spots on front cover, 1" tear along top joint), edges uncut. Very good antiquarian condition. (#1312) \$1,250

¶ *Proceedings of a child custody case, extraordinary for its inclusion as evidence of fifteen pages of letters from the children to their mother (see pp. 173-188). The case is further noteworthy for establishing legal precedent for future Fathers' Rights cases in France. ¶ The strange case of Brisson vs. Rioust lasted two years (1801-1803) and produced six volumes of "Plaidoyers," all of which are all now very scarce. The present volume presents the conclusion of the case to the Paris Court of Appeals of Paris following the hearing on 26 Pluviôse XI. ¶ THE CASE: Charles-Nicolas-François Brisson, an adviser to Parliament, married Mlle Françoise-Marguerite-Marie Heron, who bore him two children. After Brisson emigrated in 1793, a divorce was granted and in the next year Mrs. Brisson remarried, this time to a former priest named Mathieu-Christmas-Rioust. On returning to France in 1801, M. Brisson claimed his two children under the article of law stating that after a divorce, if one spouse remarries, custody of children must be decided by a family council. In his arguments Brisson cited the "misconduct" of Mme Rioust as an unfit mother, but the decision went against him, and on 15 Thermidor Year X the Tribunal granted custody of the children to their mother. Brisson appealed the decision, and finally won in court, as is documented in the present volume (cf. Ledru-Rollin, *Journal du Palais*, vol. 3, p. 152-153). ¶ The names of the two children were Adrian and Louise; we are unaware of earlier child custody cases in which the children's letters were used as evidence. ¶ The present volume, which survives in superb original condition, appears to be the only copy currently on the market. Combined searches in Worldcat and CCFr produce only a single copy (at BnF).*

### "My Military and Geometrical Compass" (Galileo)

25. Casati, Paolo. **Fabrica, et uso del compasso di proportione, dove insegna a gli artefici il modo di fare in esso le necessarie divisioni, e con varii problemi usuali mostra l'utilità di questo stromento...** Bologna: Presso Gio. Battista Ferroni, 1664. First Edition. Small 4to. Collation: \*4 A-X4 Y6 [Z]2, COMPLETE. [8], 172, [12] pp. With 4 folding copper-engraved plates and numerous woodcut diagrams illustrating the text. Well bound in sturdy 20th-century Italian quarter vellum over mottled boards, smooth spine lettered in black. Outer margins of title and two subsequent leaves reinforced. One leaf with a small loss of text and some rubbing. Some very light occasional dampstaining. Closely cropped in several instances with slight loss to Fig. 12 and 16 at end. Very good antiquarian condition. Hardcover. (#1044) \$2,500

¶ *An important work which describes the construction and use of the sector, or proportional compass, variously*

described by Galileo as his "geometrical and military compass." It is justly considered to be the first truly "modern" calculating instrument which offered an extraordinary range of applications and remained in constant use for over two hundred years. ¶ The device was immediately embraced by practitioners of a number of disciplines, most notably architects (some of whom may have struggled to perform even elementary arithmetical operations). It is a remarkable fact that the disciplines to which the sector was applied, particularly architecture, fortification, and surveying (traditionally classed as mechanical sciences), soon emerged as mathematical sciences in the seventeenth century. Indeed there is evidence that the universality of these practical applications helped to make possible the universality of science at a theoretical level. Hence this technology was not simply a consequence of advances in science. Rather, the technology helped make possible the mathematical sciences that led to modern science. ¶ The sector was originally invented by Galileo for calculations in surveying, geometry, gunnery, dialing, gauging, engineering, mathematical operations, and even accounting. It is no exaggeration the invention of the sector heralded the scientific revolution of the Baroque era. Throughout the 17th century, and well into the 18th, the sector underwent considerable improvement. To aid the architect, Ottavio Revesi Bruti developed a particular type of proportional compass, the "archisesto," which had proportional lines for drawing the architectural orders (see his "Archisesto per formar con facilità li cinque ordini d'architettura," Vicenza, 1627). During the 19th century the proportional compass was gradually replaced by highly refined slide rules which survived over the years in the technical studios of engineers and architects up until the recent advent of the computer. ¶ At the time of Casati's publication of the "Fabrica et uso del compasso di proportione," Galileo's own instructional manual had become almost unfindable, in Italy or elsewhere (as is attested in Casati's preface), while demand for information about the sector increased exponentially. Casati was Jesuit polymath who published erudite works on optics, physics, and mathematics. In the present well-illustrated volume he presents, through a series of practical demonstrations, as much information as was then known about the sector and its applications in multiple fields of inquiry. ¶ Very curious contemporary inscription on title page: "Da mihi in disco caput Iovannis Battiste" (Matt. 14:8 -- Bring me the head of St. John the Baptist on a plate). ¶ Cinti 156. Riccardi I, 271 ("Raro"). Sommervogel VI, 78.

### Catalogue of Musical Instruments

26. Chouquet, Gustave. **Le Musee du Conservatoire National de Musique. Catalogue raisonne des Instruments de cette collection.** Paris: Firmin-Didot, 1875. First Edition. Large 8vo. ix, [3], 145 pp. Bound in contemporary French half calf over comb-marbled boards, comb-marbled endpapers, sprinkled edges (minor wear along extremities; lower left corner of front cover a little scraped). Very good antiquarian condition. (#1201) \$300

¶ Presentation copy from the author to M. Anatole Gruger ("hommage cordial de l'auteur"). This is the catalogue of the Musee du Conservatoire National de Musique, which describes an extraordinary array of musical instruments, including Paganini instruments, and is at the same time a small encyclopedia, engaging and instructive. ¶ Gustave Chouquet (1819-1886) was born in The Hague into a life of music and music criticism. In 1864, the Academy of Fine Arts awarded him the Bordin Prize for a history of music from the fourteenth century until the end of the seventeenth. In 1868, he won another award on a history of dramatic music in France from its origins. In 1870 he received the Cross of the Legion of Honor. In 1871, Chouquet was appointed curator of the Musical Instruments Conservatory. Thanks to his enthusiasm, tact, and ingenuity, he managed - despite the limited space and limited budgetary resources - to create a museum of surprising quality and comprehensiveness: by 1875 it numbered nearly eleven hundred pieces, a remarkable achievement then, as now. (Source: "Courrier de l'art," Sixieme Annee, 1886, p. 72).

### With "Bat-Wing" Cherubs

27. [Church of England]. **The new week's preparation for a worthy receiving of the Lord's Supper, as recommended and appointed by the Church of England; consisting of meditations and prayers... with forms of examination and confession of sins and a companion at the altar... Also, meditations to enable us to live well after receiving the Holy Sacrament. To which are added a morning and evening prayer for the closet, or family, etc.** London: Printed by assignment from the executors of E. Wicksteed for W. Bent, 1785. 12mo, pp. [6], ix, [1], 156; the first leaf consisting of an approbation on the recto and an engraved frontispiece on the verso; contemporary and probably original black goatskin with decorative gilt border and similar border outlining central panels on the covers, smooth gilt spine with winged cherub heads, a.e.g., green ribbon page maker; minor refurbishment at head and tail of spine. Very good antiquarian condition. (#377) \$950

¶ An attractive English binding, possibly made in Brighton (see below). \* This edition is not listed ESTC or OCLC and is distinguished by the engraved frontispiece, on the verso the printed appeal by W. Bent dated 1785, warning the public of "surreptitious" counterfeit editions of the present work. Indeed, two similar (but not identical) editions are listed by ESTC; these are recorded in just one or two libraries each. Both editions are reproduced in "Eighteenth Century Collections Online" and ours represents an entirely different setting of type. \* THE BINDING: The most extraordinary tools on the present binding are surely the "bat-wing" cherubs that adorn the entire length of the spine, quite distinctive, and yet apparently remain unrecorded. It is very possible that the workshop was provincial (perhaps Brighton?) which accounts for a paltry amount of literature published on the subject. PROVENANCE: Early inscriptions of two women collectors appear on the verso of the first flyleaf: "Sarah Lumsdale, 9 Bloomsbury Place, Brighton" (NB: this house still exists) -- "Mary Cobb, April 11, 1800." \* This edition is not to be confused with ESTC T80498 or T80499.

28. Clark, Larry. **Teenage Lust**. New York: s.n. (self-published by Larry Clark), 1983. First Edition. 8vo. Original illustrated wrappers. Preserved in a mylar sleeve and housed in a fitted black cloth protective case. Almost imperceptible crease at top corner. Fine in Fine dust-jacket. (#975) \$1,500

¶ Signed copy of the First Edition. "Teenage Lust" can be described as a survey of the wreckage of "Tulsa" as seen through the tragical eyes of a survivor. The importance of both works was explored in detail by curators of the 2005 Larry Clark exhibition at the International Center of Photography: "The conformity that saturated American society in the postwar 1950s created unreal expectations among the population due to the media's use of advertisements and television shows to portray an orderly lifestyle full of hope and promise within the growing strength of capitalism. Beginning in 1963, Larry Clark carved out a niche in photography that reflected the consequences of adolescent dysfunction. By striking a chord with the riddles that ran beneath mainstream society, these images successfully captured the emptiness of the American Dream [...] "Teenage Lust" (1958-1983) begins with images of Clark as a youth in Oklahoma. Using his youth as a point of departure for this series, the photographer seeks to keep himself connected to a subculture that was already 30 years younger than him. Even though Clark seeks to make this series cumulative from 1958 to 1983, most of the images were taken in the 1970s and '80s. Marking his move to New York City from the midwest, Clark explored sexual passion and identification between young boys and girls: oral sex, menage-a-trois and various other forms of copulation appear throughout this series. This group of photographs concludes with portraits of teenage hustlers in New York City. Although Clark believes that sex and drugs were forms of expression that adolescents sought in reaction to the pressures of mainstream society, a sense of context is missing from this collection, leaving them more equivocal and artistic rather than documentary." ¶ Roth, pp. 244-245. Photobooks, p. 648.

29. CLARK, LARRY. **Tulsa**. New York: s.n. (self-published by Larry Clark), 1979. First Cloth Edition. Large quarto. Original cloth with pictorial dustjacket, preserved in a mylar sleeve and housed in a fitted black cloth case. The work is dated 1971 but was actually reissued in cloth in 1979, as here. Fine in Fine dust-jacket. Hardcover. (#976) \$1,500

¶ Signed copy of the first cloth edition, issued by Larry Clark himself in 1979. When it first appeared in 1971, Larry Clark's groundbreaking book "Tulsa" sparked immediate controversy across the nation. Its graphic depictions of sex, violence, and drug abuse in the youth culture of Oklahoma were acclaimed by critics for stripping bare the myth that Middle America had been immune to the social convulsions that rocked America in the 1960s. The raw, haunting images taken in 1963, 1968, and 1971 document a youth culture progressively overwhelmed by self-destruction -- and are as moving and disturbing today as when they first appeared. The harrowing author's statement, is unflinching, unapologetic, and brutally honest, and described succinctly the photographs herein: "I was born in tulsa oklahoma in 1943. when i was sixteen i started shooting amphetamine. i shot with my friends everyday for three years and then left town but i've gone back through the years. once the needle goes in it never comes out." ¶ Reference: The Photobook, p. 206 ("One of the most talked about and important books of the decade").

### **"The man who took Hip-Hop's baby pictures" (NY Times)**

30. Conzo, Joe. **Born In The Bronx. A Visual Record of Rap's Early Days.** New York: Universe, 2007. Extremely limited set, being one of 25 copies with an additional suite of 10 SIGNED photographs by Joe Conzo, plus an additional suite of 5 signed flyers, plus the three books, the 12" vinyl record, all document the birth of rap and hip-hop. Fine. Encased in a maxi 12" sleeve. (#112) \$1,250

¶ *Deluxe issue, limited to 25 copies, of the pioneering Hip-Hop exhibition catalogue; our copy contains 10 signed and numbered Joe Conzo photographs, plus 5 signed Buddy Esquire flyers, to which is added: Limited Edition vinyl pressing of the Cold Crush Brothers vs. The Fantastic Romantic Four in 1981, considered the greatest old-school Hip-Hop battles of all time, here available complete for the first time on vinyl. \* "Born in the Bronx" is the first comprehensive visual record of rap's early days. Much has been said and shown of that heady era, but no exhibition has dug as deep as this. How and why the most powerful pop culture force in the world today has its origins in the harsh ghettos of the South Bronx of the 1970s is a fascinating cultural enigma. The catalogue presents many of hip-hop's earliest artifacts, including incorporating the incredible photography by Joe Conzo, plus battle tapes, flyers, films, label art and sleeve art, including signed, dedicated and otherwise unique items. The previously unseen hip-hop photography of Joe Conzo says as much about the musical movement as it does the socio-economic state of the Bronx in the 1970s. Joe's "lost" photo archive documents performance, fashion and street life in the Bronx hip-hop community in the late 1970s, with outstanding action shots of the legends of yore. Conzo's images literally date from Rap's "Year Zero." \* Joe Conzo was born in 1963 and raised on the streets of the South Bronx. During the late 70's as a young man, he had the passion to always carry his camera. He literally captured the birth of a culture that would change the world forever. He is recognized by many pioneers of the genre as "Hip-Hop's First Photographer." Having gone to school in the South Bronx High with members of The Legendary Cold Crush Brothers, Joe was part of the original scene. He would become the group's photographer. Those photos and many others would soon grace industry flyers and posters helping to make the spread of Hip-Hop official. In addition to the Cold Crush, he documented other luminaries like DJ Kool Herc, Afrika Bambaataa, Melle Mel, Busy Bee and legendary groups like the Treacherous 3 and Fantastic 5 to name a few. He worked inside the landmark venues of The T-Connection, Harlem World, Ecstasy Garage and The Roxy to record some of the most candid moments of the emerging art form. -- The photographs and flyers are in brilliant state and are suitable for exhibition. Must be seen to be fully appreciated.*

### **Imaginary Voyage of Lord Anson: Utopia discovered on the Island of Frivola**

31. COYER, Gabriel Francois (Abbe). **Decouverte De L'Isle Frivole (caption title).** S.l., n.d. (ca. 1750). First Edition. 4to. A-C4, D2. 28 pp. COMPLETE. Modern blue-cloth backed marbled boards, title in gilt on red morocco label on front cover, marginal repair to top edge of last leaf (no text affected), light stains, very large margins. Very good antiquarian condition. (#1527) \$2,000

¶ *First edition of this important Utopian work inspired by Anson's circumnavigation (1748). The present satire is "the first of what would become a long tradition of supplements to ship's journals that rose around mid-century." (SOURCE: Imaginary Voyages, no. 49). The "Decouverte de l'Isle Frivole" is a remote island fantasy genre in the manner of "Gulliver's Travels," except that in the present novel the satire is based on an actual voyage. In this work, "Frivola is an imaginary island somewhere off the coast of South America, described by Coyer as a land of obsequious inhabitants, provided that they are well paid. As such, this work was a satire on the follies of the present age and, seemingly, the grand discoveries genre at large." (SOURCE: Geoffrey Gunn, First Globalization: Eurasian Exchange, 1500 to 1800, p. 54).*

¶ *This is the first edition, and was issued anonymously without a title-page; the work's popularity merited a second, revised edition, which then led to a spate of Utopian-themed publications on the Anson expeditions, including the ambiguously named "Supplement to Lord Anson's Voyage Round the World; containing a Discovery and Description of the Island of Frivola" (the implied official status being entirely apocryphal).*

¶ *Coyer (1707-1782) was a French man of letters and lapsed Jesuit (he resigned in 1736). His many works include a history of the Polish king Jan Sobieski, travel accounts of Holland and Italy, a study of ancient religions, belles-lettres, and a popular attack on the guild system, Chinki. He became a member of the Royal Academy of England and the Academy of Nancy. It is said that when he visited Voltaire at Ferney and announced his desire to return each year for*

three months, Voltaire replied that whereas Don Quixote had mistaken inns for castles, Coyer was mistaking castles for inns" (SOURCE: "Commerce, Culture, and Liberty: Readings on Capitalism before Adam Smith," ed. Henry C. Clarke).

¶ Hartig & Soboul, "Pour une histoire de l'utopie en France, au XVIIIe siècle" p. 52. Negley, "Quest for Utopia An Anthology of Imaginary Societies" 234. ¶ Provenance: Boudewijn Büch / Bibliotheca Didina et Pinguina (his sale 11/23/2004, lot 780). ¶ This first edition is very scarce: combined searches in Worldcat and KVK locate only 3 copies worldwide, none in the U.S. (KB, Copenhagen, BSB Munich and BnF Paris). Amazingly, ours is the ONLY copy that appears in Rare Book Hub (which lists more than 5.7M rare book transactions from the 19th century to the present).

### Infamous torture sentence of Robert-Francois Damiens

32. [Damiens, Robert Francois]. [Parliament, France. 1757]. **Arrest de la Cour de Parlement contre Robert-Francois Damiens (26 Mars 1757)**. Paris: P.G. Simon, 1757. First Edition. 4to: 13, [1] pp. (final page blank). Original self-wrappers, stitched (some soiling). Top corner of the margins have a diagonal cut (no loss of text) perhaps to remove the "Arrest" from others that were fastened together, otherwise the edges are untrimmed. Very good antiquarian condition. (#1623) \$750

¶ First printing of the the gruesome details of the French Parliament's sentence on Robert-Francois Damiens for his attempted assassination of Louis XV. The sentence mandated execution by means of torture that was so cruel, so ghastly, so horrible, and so sickening, that it merited immediate and justifiable outrage on an international scale, and even now continues to shock legal and sociological historians. It was the last sentence of its kind in France, and the events prompted real changes in the punishment phase of the legal system, in France and elsewhere. Damiens's torture and execution is described and discussed at length in Michel Foucault's study of systems of punishment, "Discipline and Punish" (1979).

¶ By the present Parliamentary decree, the Royal Executioner, aided by sixteen assistants, was ordered first to torture Damiens with red-hot pincers; the hand with which Damiens had held the knife during the attempted assassination was to be burned with sulphur. Then molten wax, molten lead, and boiling oil were to be poured into the aforementioned wounds. He was then to be publicly drawn and quartered.

¶ All of this went according to plan, except for the final punishment: Damiens' limbs did not separate, even after several horrific hours, during which time two of the four horses became so exhausted that they had to be replaced by two fresh horses. The officiants came to realize that the process simply wasn't working, and Damiens' limbs were partially cut with an ax. When at last Damiens' limbs were pulled apart, his reportedly still-living torso was burnt at the stake. After it was all over the Royal Executioner, Nicolas-Charles-Gabriel Sanson, resigned from his position.

¶ Our "Arrest" is not to be confused with the 3-page pamphlet that was published on March 26, 1757, i.e. on the day following Damiens' execution; it records the Parliamentary sentence on Damiens' \*family\* as follows: the house of Damiens' birth was to be razed; his wife, daughter, and father were to be banished from France, and all other relatives were ordered to change their names.

### Psychology of Emotions

33. DE LA CHAMBRE, Marin Cureau. **THE CHARACTERS | of the | PASSIONS. || Written in French | BY THE | Sieur de la CHAMBRE, | Physitian to the Lord Chancellor | of France. Translated into English**. London: Printed by Tho. Newcomb, for John | Holden, at the Anchor in the | New-Exchange, 1650. First Edition. Octavo, 172 x 117 mm. [pi]6, a8, A-Y8, Z2. Complete, including blank [pi]1. Paginated: [26], 339 pp. Recently and durably rebound in full calf, tooled and titled in a style of the period. Several notations in ink on recto of initial blank, written (or bound?) upside down. Some browning to margins of first and last leaves, tiny chips from corners of first gathering. Very good antiquarian condition. (#1524) \$2,250

¶ First English edition of a seminal work on the Psychology of Emotion. The printer (John Holden) dedicates his translation to all women because they are "the onely (sic) Admirals of these Seas (i.e. emotions) to whom, whether they come safe, or are shipwrack'd, they of right belong, since none do more powerfully cause, or more sensibly suffer them."

*The work is an important indicator of 17th-century perceptions of women's "weaknesses" and how these passions could be transformed into strength through rage, even if the aggression was verbal and not physical. However, it was also believed that women who became enraged while breast feeding caused actual harm to the infant's health, because the milk would turn sour. ¶ La Chambre asserts that there are several groups of primary emotions (he calls them simple passions, such as grief, love, desire, hate), and that all other emotions, even very complex ones, can be expressed as combinations of his axiomatic Simple Passions. For instance, concerning "Impudence," La Chambre asserts that it "proceeds from Pleasure and Boldness." And jealousy "is a confusion of Love, of Hate, of Fear, and of Despair." La Chambre mainly concentrates on the more pleasant emotions, which gives *The Characters of the Passions* the feel of a gallic romance. "La Chambre discussed the effects that the liquid humours in the brain could have on emotional temperament, taking it as an explanation of why some people (women, as well as children and drunkards) cry more readily than others" (SOURCE: "17th and 18th Century Theories of Emotions" in: *Stanford Encyclopedia of Philosophy*). ¶ Wing L129. ESTC R226125. NB: The EEBO cataloguer erroneously assigned the date 1649; in fact it is clear that the date on the title-page reproduced therein was altered from 1650 to "1649."*

### Psychic TV

34. Dinsdale, A. (editor). **Television. The World's First Television Journal. The Official Organ of the Television Society. Vol. I, Nos. 1-4. [March - June, 1928].** London, 1928. Original illustrated coloured wrappers. Richly illustrated throughout. Very good antiquarian condition. (#1552) \$1,280

*¶ The first printing of the uncommon first volume, first four numbers of the world's first television journal, which contains many very important articles in the history of the development of television and which came to highly influence the use and spreading of the television as a broadcast medium. The most important year for television as we know it today must be said to be 1928, the year in which it became certain that television could be more than a scientific curiosity, the same year that the "Television" journal, aimed at both amateurs and professionals and filled with commercials connected to television, appeared. Very scarce in original wrappers.*

### Medical Account Ledger of an itinerant Massachusetts Physician

35. Dr. William Barber (1767-1852). **"Waste" Notebook. Manuscript on paper.** 1825-1843. Folio (12.5 x 8 inches), bound in reversed calf, blind tooled, with a red label reading, "Waste" on the spine, the leaves lined, filled with the hand-written records of Dr. Barber's work and accounts from 1825 to 1843 (which date may coincide with his retirement). Ca. 121 leaves (242 pp.), the final third of the leaves left blank, with many slips of paper pertaining to his work inserted throughout. Very good antiquarian condition. (#1313) \$1,250

*¶ Very interesting archive of an itinerant Massachusetts physician, with extensive documentation throughout. "Dr. William Barber, was born in Worcester, Mass., in 1767. His father's dwelling was burnt, by accidental fire, when he was an infant, by which his life was exposed to imminent danger, from which he was saved by the courage and presence of mind of his elder sister, afterwards the wife of Mr. Josiah Flagg. He pursued his professional studies at Worcester, with Dr. Greene. He came to Mason, New Hampshire in November, 1790, and commenced the practice of physic and surgery, which he continued until disabled by the infirmities of age. He married (1) Mary Campbell, of Berlin, Conn. She died November 2, 1792. (2) Rachel Cutter, of New Ipswich, who survives him. He died July 11, 1852, aged 85 years." (SOURCE: *History of the Town of Mason, N.H.*). ¶ Highly curious.*

### Eighteenth-century Funeral Orations

36. [Early American Imprints]. Ebenezer Devotion + Benjamin Webb [Avery Family]. **Devotion, Ebenezer: "A Mourning Piece: Being a Discourse Delivered at Brooklyn in Pomfret [Connecticut], October 22, 1754 Delivered at the Funeral of Mr. Ephraim Avery." Boston: J. Draper, 1755. Bound with: WEBB, Benjamin: "The Present Scope and Future Gain of the Christian Life. A Discourse deliver'd at Truroe, October 8, 1732. Occasioned by the much lamented Death of Mrs. Ruth Avery." Boston: [s.n.], 1733.** Ad 1: small octavo. 23, [1] pp. (3.75" x 6.75") cut and inlaid to 4to size (7" x 11"). Ad 2: small octavo: [4], 25, [1] pp. (3.75" x 6.75"), cut and inlaid to 4to size (7" x 11"). The half-title page of the first funeral oration has a large restoration, with five words in pen facsimile; the blank

verso of the title-page has two small repairs, and p. 6 has one small repair (not affecting text); the second work has been washed. Both Funeral Orations are bound together in nineteenth-century half morocco (by R.W. Smith), marbled paper sides, matching marbled endpapers, gilt spine (refurbished, most noticeably along joints and corner tips). Very good antiquarian condition. (#386) \$950

¶ *Early American Funeral Sermons for two different members of the Avery family, originally of Massachusetts. Ruth [Little] Avery (1686-1732) was the mother of Ephraim Avery (1713-1754).* ¶ Ad 1: *This work was described as "scarce" 130 years ago, for which see the sale of the Stevens Historical Collection (Sotheby's 1881, lot 196). Evans 7406; ESTC W28638, with seven copies in five locations worldwide (British Library, AAS, Connecticut Historical Society, Andover Theological Library, Beinecke). Sabin 19830 (conflating the present author with "John Devotion").* ¶ Ad 2: *Evans 3729; ESTC W7823, with five known copies in four locations worldwide (Boston Atheneum, Boston Public Library, Massachusetts Historical, Library of Congress). The existence of the half-title remained unknown to the editors of ESTC, who give the following collation: [2], 25, [1] pp.* ¶ **PROVENANCE:** *"Hannah Cady, 1755, Her Book, the Gift of Her Honored Mother Rachel Cady." -- W.J. Avery, May 7, 1872 -- Leamington Book Shop, Washington, DC (Catalogue 2) 1950 -- The Lincoln Library, Shippensburg, PA.* ¶ *Both Funeral Orations are scarce: ours appear to be the only copies on the market.*

### "Inaugurated critical investigations of the Sachsenspiegel"

37. Eike [Eyke] von Repgow / Carl Wilhelm Gartner (editor). [Law, German]. [Sachsenspiegel]. **Sachsen-Spiegel, oder das Sachsische Land-Recht [...] wie solches mit denen altesten codd. mss. zusammen Gehalten ... Nebst zweyen noch nie gedruckten Texten der alten ober-sachsischen ursprunglichen Sprache dieses rechts, auch dessen lateinischer Version und einer neuen Uebersetzung ... Ferner die vollständige teutsche glosse des Land-Rechts, obenfalls aus Manuscripten restituiret, und von denen neuern zusätzen befreyet.** Leipzig: Verlag Friedrich Lanckischens erben, 1732. First Critical Edition. Folio. 20 ff., 532 pp., 19 ff. COMPLETE. Collation: a-e4 A-4E4 4F2 4G1. Contemporary vellum (a little scuffed, corners bumped; lacking first blank; final blank tipped in; bookplate removed from inside front cover; title-page tipped in (evidently it was detached for some time as the edges are frayed); foxing throughout as is true in all copies on account of the paper stock. Very good antiquarian condition. (#1562) \$980

¶ *The first critical edition of the Sachsenspiegel; our copy is the only one currently on the market. The Sachsenspiegel was, aside from Roman and Canon law, "probably the most important legal text for all of late medieval Central Europe. It not only committed to written form a set of customs accepted by the German-speaking areas of the empire and its ethnic minorities for more than 300 years, but also influenced the legal systems in Prussia, Silesia, Poland, Ukraine, Hungary, and Bohemia" (Maria Dobozy, "The Saxon-Mirror: A 'Sachsenspiegel' of the Fourteen Century, 1999, p. vii).* ¶ *The importance of this edition is described in detail by Guido Kisch: "Scientific research on the Sachsenspiegel begins with Carl Wilhelm Gartner's attempt to penetrate to the original form of the law-book by way of the manuscripts. In his edition of the Sachsenspiegel, which appeared in 1732, he published two texts in parallel columns, one of them - 'wonderously guided by good tact' - that of the Quedlinburg manuscript, which presumably is the closest to the original text. This remained the only critical work on the Sachsenspiegel published in the 18th-century. [...] All and all, concerning the question of Eike von Repgow's relationship to the Bible and Theology, the scientific history of law can hardly show any progress in the more than 200 years since Carl Wilhelm Gartner's edition of the law-book, in 1732, inaugurated critical investigation of the Sachsenspiegel" (Guido Kisch, Sachsenspiegel and Bible, 1941, pp. 10-11 and 38).* ¶ *"The Sachsenspiegel (1225) by Eike von Repgow marks the beginning of German jurisprudence. It is not only one of the earliest customs in the German language but also, because of its rich transmission and widespread reception, the single most significant document of its kind in the history of German laws, customs, and material culture. [...] Far from being strictly a set of legal rules, the Sachsenspiegel was built upon the interrelatedness of language, religion, literature, morality, and aesthetics; for this reason, it re-created then as it does now the very structure of society. Consequently, this lawbook is unique because it opens a window onto medieval communities and the concerns of all their inhabitants, including serfs, free peasants, women, children, and ethnic minorities" (Dobozy, p. 1).* ¶ *The present text was edited by the brilliant Leipzig jurist Carl Wilhelm Gartner, who prepared the text directly from early manuscripts, citing 14 of them, including the so-called Codex Lipsiensis and the Codex Quedlingburg, and 22 printed texts dating from 1474 to 1720. He provides detailed critical apparatus, an extensive 38-page index, variants, glosses, and translations from ancient High German into "modern" German.* ¶ *F.-A. Ebert, General Bibliographical Dictionary*

(Arthur Brown, translator) vol. IV, no. 19714. Homeyer, "Des Sachsenspiegels" I, 81. Stintzing / Landsberg, "Geschichte der deutschen Rechtswissenschaft," III/1 p. 88.

### Now a laughing matter

38. Ellms, Charles [printer / publisher]. **The Queer Almanac, 1836. Consisting of Jokes, Hoaxes, and Rare Sport. No. 1, Vol. 1 (all published).** Boston: Charles Ellms, 1835. First Edition. Twelvemo. 35, [1] pp. With a strange occult woodcut, namely: Saturn with his Scythe, riding a male Goat upon a globe, and trodding specifically on America (sic). Altogether 28 woodcuts illustrating the text. Publisher's printed self-wrappers, later overcast stitched. Light foxing, creasing and chipping with some small tears and minor loss along edges. Good antiquarian condition. (#1596) \$950

¶ Only issue of the "Queer Almanac," a highly curious and rare American joke book disguised as an Almanac. It was printed and published in 1835 by the genre's leading innovators, Charles Ellms (1805-1866), who transformed the venerable Almanac into vehicles of entertainment. According to Michael Winship, Ellms's almanacs provided "an annual pot pourri of stories and jokes, riddles and rhymes, often accompanied by amusing illustrations. This last was what Charles Ellms pioneered in 1830 with his American Comic Almanac. At heart Ellms's originality was to use a traditional genre for a new purpose, turning the almanac into a joke book. Although for a couple years he continued to follow the traditional course of adapting the astronomical and other information to suit the specific region in which he was marketing his almanac, by 1832 he had given up that practice to focus on the jokes, both graphic and verbal, that appealed to purchasers far more than the information contained on the more-or-less vestigial calendar pages" (M. Winship, "Pirates, Shipwrecks, and Comic Almanacs: Charles Ellms Packages Books in Nineteenth-Century America" in: *Printing History*, N.S. No. 9, 2011, pp. 3-16. ¶ This is the only copy of the "Queer Almanac, 1836" that has been on the market since 1963 (Eberstadt Catalogue 160) according to Rare Book Hub which as of this writing has 5,849,170 records in the Rare Book Transaction History. Prior to that there was only one other, namely at Goodspeeds, in 1940. ¶ Sabin 67076.

### Peepshow

39. Engelbrecht, Martin. **Seasons Cycle ("Jahreszeiten-Zyklus").** Augsburg: Martin Engelbrecht, n.d. [ca. 1730-1750]. Suite of 7 hand-colored cut-out engravings mounted on card (at a later date?) and attached at the outer corners by linen string (ca. 220 x 180 mm). The first is a proscenium "arch" followed by 6 engravings numbered 170-175. Suitable for exhibition and study. Very good antiquarian condition. (#1275) \$2,250

¶ A scarce diorama ("Kullisentheater") by the Augsburg engraver Martin Engelbrecht (ca. 1730-1750). These unfolding paper theaters were harbingers of the optical effects and dramatic perspectives that were subsequently explored through photography and film. \* Our diorama presents the Four Seasons in synoptic view behind a proscenium arch. All of the engraving in our suite are heightened in full contemporary coloring. The suite is seen through a richly decorated rococo proscenium arch with flowers, luscious grapes, fruit trees and vines; the second image focuses on planting trees and courtship; the third and fourth images depict the threshing and stacking of the grain; in the fifth the apples and grapes are selected and wine is made. The sixth print shows a desolate, deserted winter scene, while the final print presents a merry skating party on a frozen pond. The present suite is distinguished by the numerous decorative figures, such as a pretty flower child who picks a colorful bouquet in the meadow; the pair of relaxing farmers in the field, and more. The diorama has been attached together by linen string; when viewed vertically the panels move with dizzying effect: the figures at the foreground and background move in unison in a manner that can only be described as "life-like." Ordinary, static examples have no such vibrancy. \* Artist Martin Engelbrecht (1684-1756) was a printseller and engraver in Augsburg, Germany. "In about 1730, he created cards for miniature theaters, which when inserted into a display box showed religious scenes and pictures of daily life in a 3D perspective view. He devoted an entire series of these to the Italian theater. Engelbrecht's miniature theaters or dioramas evolved from his large-scale Zogrscope images and are regarded as the earliest 'paper' theaters in history." (SOURCE: Stephen J. Gertz, "The Miniature Theaters of Martin Engelbrecht" (in: *Seattle PI*, 23 July 2009). \* "Best known for his portraits of monarchs as well as his intricate landscapes, Engelbrecht's work is beyond compare. Some of his best work was with optical prints. He used these in his perspective boxes and miniature theatres. Typically eight cards would be inserted into a peepbox, consecutively, which provided imagery similar to that of a theatre scene, or play. The view had great perspective." (SOURCE: *History of the Discovery of Cinematography*). REFERENCES: Laub 12f. Gier 785ff. Ann Montanaro, A

40. [Eton College]. Herbert, William (1778-1847). **Musae Etonenses: seu Carminum Delectus nunc primum in lucem editus.** London: excudit G. Stafford, 1795. First Edition. 3 volumes in 2, large octavo (9 x 6.3 inches). Vols. I & II with the text in Latin, vol. III with text in Greek. Pagination: xiv, [2], 336, [8]; x, 276, [4], 64, [4] including errata and list of subscribers. Slightly later full diced calf by Ingalton of Eton: outer borders with double gilt fillet, insides with an ornamental roll, smooth spines gilt into six compartments, lettered in gilt direct, marbled edges and endpapers, with Ingalton's ticket on the lower pastedown of vol. I (spines slightly sunned and almost invisibly refurbished). Very good antiquarian condition. (#147) \$1,250

¶ *Large paper copy, in an elegant diced russia binding by Ingalton of Eton, signed with his ticket. Very few bindings by this Eton bookbinder are known. Indeed, we have been informed by Eton College Library that there are no bindings by Ingalton in their library (sic!) -- Ramsden ("Provincial Binders," p. 95) was unable to locate a single binding by Ingalton (also spelled Inglaton), and in fact could not determine if Ingalton was a binder, a publisher, or both. It seems likely that the latter was true, for in 1817 Ingalton reprinted the "Musae Etonenses" with additional material. A certain "T. Ingalton, Bookseller / Stationer" is listed in Robson's 1839 Directory of Buckinghamshire as residing on the High Street, Eton. Ingalton also published "The Kalaidoscope: A Periodical Conducted by the Eton Boys" (1833) and "Scriblerus Etonensis: he Art of Losing One's Remove" (ca. 1845). A fine set with the errata and subscriber's leaves; suitable for exhibition. \* The collection was the work of the 17-year-old William Herbert -- his first book, edited as a student at Eton. In later life he became Dean of Manchester and pioneer of Northern Studies. "As a classical scholar, a linguist, and a naturalist, [Herbert] made a high reputation." (DNB). The large paper issue is scarce according to ESTC; the slim third volume, containing the Greek verse (here present), is decidedly rare. PROVENANCE: Edmund Pollexfen Bastard (1784-1838), M.P. for Devon (1816-30), a keen horticulturalist and one of the largest landowners in Devon, whose total holdings were estimated at some 15,000 acres. Bastard's Tutor-rival house at Kitley (Yealmpton, near Plymouth) was designed in the early 1820s by George Stanley Repton (son of Humphrey, and an assistant of John Nash). With the armorial bookplate of Bastard impaling Rodney. -- LITERATURE: Bradner, "Musae Anglicanae: A History of Anglo-Latin Poetry," pp. 328-330 et 309-314. -- REFERENCES: Lowndes, p. 1635. ESTC t147392 (2 vols only noted) and t101985 (ordinary paper issue).*

### Hotels, Cabarets, and Taverns

41. [France, Laws & Edicts. 9 Jan. 1596 - Follambray]. **Memoires & instructions que les Subdeleguez de Messieurs les Commissaires Generaux establis par le Roy en ceste ville de Paris suiveront, s'il leur plaist, pour l'execution de la Commission de l'Edict des Permissions de tenir HOSTELLERIES, CABARETS & TAVERNES en ce Royaume, Declarations, lettres & arrest du feu Roy, de sa Majeste a present regnant, & nommement l'Arrest donne a Follambray le neufiesme iour de Ianvier mil cinq cents quartrevingt seize [i.e. 9 January 1596].** S.l. (Paris): s.n., 1596. First Edition. 12mo. COLLATION: A4 + [B]2 = 6 ff., COMPLETE. Paginated [1], 2-11, [1] pp. (final blank). With large woodcut culs-de-lamp on A1. UNBOUND as issued, with the edges untrimmed. Final two pages with discoloration along early fold, affecting three lines of text with loss of a few letters. Preserved in a fitted cloth case by Cloverleaf Studio. Very good antiquarian condition. (#684) \$1,080

¶ *No other copy seems to be recorded. \* Extremely early Royal edicts and regulations for Cabarets, Taverns, and Hotels, with special consideration given to issues of taxation. Herein are precise tax figures and detailed methods of payment (including penalties for non-payment) toward taxes on food and wine. Of particular interest: the capacity of Judges to rule on various crimes committed by the proprietors of said businesses, as well as the functions of the "Huissiers" and "Sergents" (two of the least-important officeholders appointed by the King). \* Our pamphlet must be closely related to the unique Royal Act (Folembay: January 17, 1596) Edict, held by the Bibliotheque Nationale de France, namely the "Lettres de jussion rendues pour l'execution du reglement donne sur le fait des hôtelleries, cabarets et tavernes et pour le recouvrement de la finance de ceux qui n'ont pas paye leurs taxes ou qui ont refuse de le faire" (S.l., n.d.) -- the BnF example is paginated "17-23 pp." (sic) and therefore must have been extracted from a larger work, whereas ours is obviously a singular publishing effort. \* In outstanding original condition.*

## Chastity Belts

42. Freydier. **Plaidoyer de Mr. Freydier avocat a Nismes, contre l'introduction de Cadenas, ou Ceintures de chastete.** Montpellier: Augustin-François Rochard, 1750. First Edition. 8vo (185 × 110 mm), pp. xxxvii, [1] (blank). Woodcut fleuron to title. Title lightly spotted. Preserved in 19th-century boards, green morocco spine label rubbed. Very good antiquarian condition. (#1330) \$2,250

¶ *First Edition of this highly curious work, containing legal arguments of an actual 18th-century trial concerning the forced use of chastity belts; it remains one of the most bizarre trials of sexual jealousy. Even in the 19th-century this first edition of 1750 was quite unobtainable. The importance of this work, and the rarity of the first edition of it, merited a reprint by Jules Gay, the great bibliographer of pornography and human sexuality, in 1863. Gay's edition contained a preface (unsigned, but by the great French bibliographer Gustave Brunet) in which is claimed: "There exists few trials as bizarre as this one, and we believe that the case involving Master Freydier remains unparalleled in the annals of legal literature."* ¶ *THE CASE AGAINST PIERRE BERLHE (age 36) was brought by Freydier, a lawyer at Nimes, on behalf of 18-year old Marie Lajon. Berlhe had raped and kidnapped the young woman, subsequently imprisoning her and forcing her to wear a chastity belt while he was away on his travels. After Miss Lajon, escaped she lodged a complaint with the civic authorities in Nimes, and retained the counsel of Nimes attorney Freydier (his first name is not recorded). The lawyer here describes in considerable detail the chastity belt in question, while embellishing his legal argument with obscure references to Genesis, Plato, Saint Jerome, Saint Isidore, and others. The outcome of the trial is unknown, but Freydier clearly used it as a platform for what has been called an "érudition déplacée" (Gay). ¶ Gay and others cite this 1750 Montpellier edition as the first. The BnF catalogue records a unique, undated folio edition from Toulouse which was not known to Gay or Brunet. Gay notes that copies of our edition are known with 3 added plates, but it was issued as text alone, as here. OCLC does not locate any copies with added plates. ¶ Gay, *Amour*, III, 753-4. This work remained unknown to David Murray "Lawyers' Merriments."*

43. [Garden Designs]. **Fine collection of original watercolors of French garden designs.** S.l. (France), n.d. (ca. 1840-1850). Collection of 10 large watercolor drawings, ca. 42 x 26 cm. Minor wear or thumbing. Preserved in a green cloth protective case. Very good antiquarian condition. (#917) \$1,850

¶ *A fascinating archive of watercolor garden designs, no doubt executed by a landscape architect as working drawings for clients. Such preliminary renderings as these were almost never saved; thus the present collection is of especial interest. Three clients are specified. 1. "M. Arnaud a la Noëveillard a Pornic" (Pays de Retz, the southernmost port in Bretagne). Three gardens of distinction are preserved at Pornic, including that of Auguste Renoir, Jardin de Gourmalon, and the Jardin de la Fontaine aux Bretons. If the present plans were in fact realized, it does not appear that the gardens have survived. 2. "Mr. Ferronnier a St. Aignon" (i.e. St. Aignon, near Tours). 3. "Jardin a Mr. Loche" which is among the more interesting of the drawings since two different possible garden designs are here proposed. All of the designs feature curved and interlocking paths that surround the buildings of the estates. ¶ Seven of the sheets are English and are watermarked "J. Whatman Turkey Mill" (date beneath is "184[?]"). Three of the sheet are Dutch and are watermarked "D & C Blauw." The presence of 7 sheets of English paper in an archive consisting of 10 watercolors is most curious; was this particular landscape architect of English origin?*

### Original watercolor by the founder of the English Picturesque movement

44. GILPIN, William. **"Landscape" [Ink and monochrome wash].** S.l., n.d. (ca. 1790). Matted and framed. Image size: 125 x 180 mm. Frame size: 310 x 360 mm. On verso the label (ca. 1960) of art dealer John Manning at 71 New Bond Street, London. With stamp of the artist (W.G.) on lower left corner. Very good antiquarian condition. (#1592) \$880

¶ *Suitable for exhibition and study, this is a fine watercolor sketch by the Rev. William Gilpin (1724-1804) who had a profound influence on the art world, and who introduced the concept of the "Picturesque" into English cultural debate. Our untitled watercolor is not dissimilar to the composition in his well-known "Landscape with Ruined Castle" (ca.*

1790) now in the Fitzwilliam Museum, Cambridge, or indeed the "Landscape" pencil sketch (in reverse) at the Tate (Acc. T09535, purchased in 1996 as part of the Oppe Collection). ¶ Through Gilpin's writings and paintings, England's leisured travelers were compelled to examine "the face of a country by the rules of picturesque beauty." Picturesque, along with the aesthetic and cultural strands of Gothic and Celticism, was a part the emerging Romanticism sensibility of the 18th century. ¶ Gilpin had learned topographical landscape drawing through the military, but was more interested in picturesque landscape. "He was both revered and criticized for his notions of the picturesque. Critics derided him for his formulaic landscapes, lacking naturalism and detail. But his recipes for attractive landscape composition appealed to amateur sketchers and painters, who became increasingly common during the eighteenth century in England." (SOURCE: *Reason & Fantasy in an Age of Enlightenment: Eighteenth-Century Portrait Landscapes*, Ackland Art Museum). ¶ We have handled first editions of Gilpin's "Observations on the River Wye" (1782) and "Three essays: on picturesque beauty; on picturesque travel; and on sketching landscape" (1792) but never an original Gilpin watercolor.

### Io Pan!

45. Hamsun, Knut. [Elisabeth Louise Satori, scribe and binder]. **Calligraphic manuscript with original watercolor, being a lengthy passage from Knut Hamsun's "Pan: From the papers of Lieutenant Thomas Glahn" (in German).** Frankfurt, 1925. Calligraphic manuscript on paper: 10 pages, including an original watercolor by the artist, and bound by her. Written on Flinsche Paper (Frankfurt). Large "modernist" watercolor illustration on first leaf (evidence of deep pencil scratch in outer margin), on the recto a manuscript dedication (dated June 1925) being a six-line poem by Nietzsche entitled "Ecce Homo" (the inscription is signed by "Stefan"). Bound in original beige linen over boards (worn and slightly stained). Overall in good antiquarian condition. (#855) \$950

¶ An accomplished calligraphic manuscript, presenting a poignant passage from Knut Hamsun's "Pan: from the papers of Lieutenant Thomas Glahn" (Chapter XXIII). The manuscript was written and bound by a young Frankfurt artist who appears to have faded into almost complete obscurity; we believe that the artist was Elisabeth Louise Satori, born in Oberrad (Frankfurt) in 1907. She would have been 18 years of age at the time the present manuscript was written. ¶ The Frankfurt Institut für Stadtgeschichte very kindly supplied us with information that her father was Heinrich Satori (born in Wiesbaden in 1877) and her mother was Elisabeth, nee Kircher (born in Frankfurt in 1886). They married in 1905 and resided in Oberrad, a suburb of Frankfurt, where they raised a family of two children: Heinrich Jr. (born 1905) and Elisabeth Louise. In the 1951 Frankfurt City Directory, the name of Heinrich Satori (Junior), a gardener, appears alongside that of Elisabeth (Louise) Satori, residing at the same address. ¶ The manuscript dedication is Nietzsche's 6-line 'Ecce Homo': "Ja, ich weiss woher ich stamme! / Ungesättigt gleich der Flamme, / Gltze und verzehre ich mich, / Licht wird alles was ich fasse, / Kohle alles was ich lasse: / Flamme bin ich sicherlich!" / See also the *Werdenfelsen Künstlerlexikon (Künstlerlexikon des Werdenfelsen Landes)* published online by Antiquariat Benkert.

### The Transition from Alchemy to Chemistry (PMM)

46. HELMONT, Jan Baptist van. **Ortus medicinae, id est initia physicae inaudita. Progressus medicinae novus, in morborum ultionem ad vitam longam. Edente authoris filio F. M. van Helmont [Bound with] HELMONT. Opuscula medica inaudita. Ed secunda.** Amsterdam: L. Elzevir, 1648. First Collected Edition. Small 4to, 2 works in 1 vol. [34], 800 (i.e. 808) pp.: 3 parts in 1. [8], 110, 115, 88 pp. Small library stamp on first title-page repeated in blank margin. Woodcut printer's device on both title-pages and 1 engraved double-portrait in the first volume; early ownership inscription "Antonii Mensorius" of Amsterdam; subsequently in the library of the Royal College of Surgeons in Ireland; some light marginal foxing. A crisp copy, completely unsophisticated in contemporary vellum. Very good antiquarian condition. (#1435) \$3,000

¶ Our copy contains the often-lacking engraved double-portrait of the author and his son. "Helmont was one of the founders of biochemistry. He was the first to realize the physiological importance of ferments and gases, and indeed invented the word 'gas'" (Garrison-Morton). ¶ *Ortus Medicinae: "The Birth of Medicine"*, edited posthumously by the author's son, is our chief source for the discoveries of Helmont with regard to the chemical nature of living processes. ... Many of Helmont's general principles were derived from those of his master, Paracelsus ... Although he was inclined to mysticism, he nevertheless became a remarkable scientific investigator and made significant contributions to the progress of chemistry and medicine. ... he believed that the processes in diseased organs are of a chemical nature, due

in each case to the action of a specific ferment, and he gave a new impetus to the application of chemical remedies to diseases ... In medicine, he introduced the examination of the specific gravity of urine for diagnostic purposes. ... *Helmont's significance in the development of chemistry is perhaps even greater; he was the first to use the term 'gas' (derived from the Greek work 'chaos'). ... Helmont, who was himself an alchemist, marks the transition from alchemy to chemistry in the modern sense, and it is not surprising to find that he was much studied by Robert Boyle who adopted many of his ideas. Helmont therefore stands at the very beginning of the chemical revolution which was completed by Lavoisier in the eighteenth century" (PMM). The second volume consists of his four Opuscula Medica (De Lithiasi, De Febribus, Tumoris Pestis, and De Humoribus Galeni) each with its own title-page. § Printing and the Mind of Man no. 135; Garrison-Morton 665; Krivatsy 5447 & 5442; Wellcome III, 241; Willems 1066; Heirs of Hippocrates 253-4; Norman 1048; Waller 4306-7; Partington II, 209ff.; Thorndike VII, 218ff; Neville I, 613.*

### An Oddity of Children's Literature

47. Heukelom, J.B. **Het gulden boek voor de tuberculeuse kinderen.** Rotterdam: W.L. & J. Brusse, 1908. First Edition. 4to. Original publisher's deluxe vellum gilt extra (slightly bowed). 192 pp. Printed on superior paper. Pastedowns and endleaves somewhat toned, the text very clean and bright, as is the fine Art Nouveau binding. Very good antiquarian condition. (#1209) \$1,250

¶ *This is a Deluxe copy of this extraordinary collection of Dutch stories, poems and artwork created "for children with tuberculosis." The outstanding Jugendstil vellum binding, endpapers, and decorations were executed after original designs by J.B. Heukelom, with typography by J.G. Veldheer. The paper for this book is from the Royal Papierfabrieken Van Gelder Zonen. Issued by the Dutch Society for the Suppression of Tuberculosis, there are drawings by many important artists of the day, including J.J. van de Sande Bakhuyzen, Louis Apol, Louis Raemaekers, Victor de Stuers, K.P.C. de Bazel, Gustave Van der Wall Perné, S.H. de Roos, A. Aletrino, Top Naeff, and others. To this work the Dutch Queen Emma and Prince Hendrik contributed writings on behalf of children who were fighting tuberculosis. \* Copies of the greatly inferior and poorly made trade edition are common, but the Deluxe edition is very rare in public and private collections. Ours appears to be the only copy of its kind on the market. \* REFERENCE: Braches, 462.*

### In praise of "unremarkable" details of ordinary life in Tokyo

48. Hiraide [a.k.a. Hirade], Kojiro (1869-1911). **Tokyo Fuzoku Shi (Fuzokushi).** [東京風俗志]. ["Chronicles of Tokyo Manners and Customs"]. Tokyo: Fuzanbou (Fuzanbo), 1899-1902 (Meiji 35). First Edition. 3 vols., 8vo. COMPLETE SET. [1. Jokan, 1899: 上巻] + [2. Chukan, 1900: 中巻] + [3. Gekan, 1902: 下巻]. 178 + 168 + 204, 45 pp. Illustrated throughout with high-quality woodblocks, and also containing two KUCHIE woodblock prints (see below). Original Fukuro toji binding: color printed wrappers as issued, paper labels. Some wear and soiling (covers of Vol. 2 are quite soiled). Preserved in a fine protective case. Very good antiquarian condition. Original wrappers. (#1441) \$2,250

¶ *Hirade's work on Tokyo customs, manners, and everyday life, is of the greatest importance to sociologists and urban historians of the Meiji era, still unsurpassed. The "Tokyo Fuzokushi" offers painstaking research and first-hand observations of Japan's greatest city at the dawn of the Industrial Age. Here the Tokyo experience is well illustrated and described topographically. In his erudite narrative, Hirade shares his wonder of the changes of Tokyo's physical and human landscape.*

¶ *These three volumes are tantamount to an ethnographic encyclopedia of Tokyo, describing the customs of Tokyo society, ranging from the poor and pitiful to the wealthy and powerful. It is a remarkable fact that even the most "unremarkable" details of life in Tokyo were not excluded. To take just one example: Hirade informs us that all aspects of funeral pageantry, from mourning clothes to artificial flowers and cages of birds for release, were available for hire. Naturally, the funeral arrangements were customized according to the social class of the decedent and survivor(s). For instance, a large and expensive bier (koshi) could be rented by upper-class mourners; it featured a miniature shrine carried on top of two parallel poles, and necessitated the employment of several footman. These koshi were used to carry high-quality horizontal coffins. By contrast, a kago bier (rented by middle-class mourners) required only two men to carry it, and were utilized to carry less expensive upright coffins. Hirade does not fail to add that the very poor squeezed the dead into what amounted to crude barrels (hayaoke), merely lashing the barrels to poles for transport on the shoulders of relatives or friends. Finally, Hirade goes on to describe a general shift in Tokyo from upright coffins to*

horizontal ones.

¶ *Hirade observes changes in the traditions of escaping the summer heat: we learn that the hiring of boats on the Sumida River was on the wane; members of the leisure class were now boarding trains for leaure places elsewhere, even as far away as the mountains of Nikko and Chuzenjii. Hirade adds that, as a result, the restaurants along the Sumida riverbanks were experiencing a significant decrease in the summer trade of former days. It is not lost on Hirade that this account exemplifies economic and cultural tension in the transition between pastoral and industrial Tokyo.*

¶ *Other topics include (but are by no means limited to) descriptions of neighborhood youth activities in Tokyo; problems of juvenile delinquency, "modern" Tokyo cuisine and fine dining; theater and public ceremonies; Tokyo's neighborhood landlords; their responsibilities for the physical upkeep of neighborhood watch stations, and for the collection of funds used for festivals and other local activities; folklore of Tokyo residents; the notorious conditions of neighborhood streets (described locally as "mud soil"); and much more.*

¶ *The depth and richness in Hirade Kojiro's gazetteer is considerable. For instance, the chronicler provides graphic details of the lively Asakusa neighborhood before it was obliterated by the catastrophic 1923 Kanto Earthquake (the loss of life has been estimated in the six figures). But for the present Chronicle we would have little way of knowing that in 1902 Asakusa Park was elbow to chin with freak shows, clockwork automata, hydraulic automata, bawdy renditions of classics in loyalty and filial piety, figurative tableaux in bamboo basketry and dried kelp, raconteurs, thugs, and whores. In Vol. III, Hirade Kojiro reports the following in the area: "ball riders, acrobats and cage escapers, living dolls, hand dancing, sword dancing, foot tricks (like shooting arrows and writing calligraphy), comic kyogen, strongmen, sumo wrestling, top spinners, marionettes, moving pictures, dog theatre, monkey theatre, sparrow tricks," and also exotic beasts like "tigers, leopards, elephants, crocodiles, and serpents." By September 5th, 1923, all of the above were gone.*

¶ *The "Tokyo Fuzokushi" is justly considered to be an essential historical record of life in Tokyo during the early Meiji Period. The importance and rarity of this first edition is attested by the 1983 reprint of it (Tōkyō: Nihon Tosho Sentā, Shōwa 58); unfortunately the resolution of the reprint is extremely poor. Of the original edition, ours appears to be the only copy on the market, complete or otherwise.*

### **Grammar of Color in Ancient Japanese Armor**

49. Honma Hyakuri (author) / Kawasaki Chitora (artist). **Shoko gaishoku ichiran / 尚古鎧色一覽 [i.e. Catalogue of Colour Combinations and Designs on Old Armour]**. Tokyo: Yoshikawa Hanshichi, 1901 [Meiji 34]. Two volumes, small quarto publisher's decorated wrappers with printed labels (somewhat soiled); 22 + 19 folded leaves, profusely illustrated throughout with color woodblock designs. Preserved in a folding protective case. Very good antiquarian condition. Original wrappers. (#1560) \$1,250

¶ *Fascinating analysis of colors and color combinations of "odoshi," the art of lacing ancient Japanese armor. This panoply of color patterns is tantamount to a grammar of color, the likes of which we have not encountered hitherto. Styles of lacing often involved diversified and imaginative patterns, as is seen herein. The dazzling array of color illustrations was executed by Kawasaki (Senko) Chitora (1835-1902), a.k.a. 'Kojitsuka', who was an authority on early Japanese armor, samurai dress and customs. ¶ Through the selection of colors, or by the patterns of lacing employed, the warrior could identify members of various clans by the particular colors used in the lacing and decoration of their armor. Indeed, the system of lacing became an art in its own right, called "odoshi-gei." ¶ Here Kojitsuka presents color lacing patterns a "sode" (specifically an o-sode) as was traditional. Popular silk braid colors include: aka (red), hi (deep orange, but wrongly translated as "scarlet"), moegi (green), yomogi (pale green), murasaki (purple), shiro (white), and kuro (black), and shiro (white), the color of mourning in Japan. The wearer of a suit of armor laced with shiro cords indicated that he did not expect to emerge from the battle alive. ¶ This two volume work, complete in itself, formed part of the remarkable Kojitsu Sosho series ("Library of Ancient Customs"), a massive effort which took seven years to create and ultimately comprised 54 volumes. Originally published in 1833, this is the second edition and is not to be confused with the 1930 reprint. ¶ Ours appears to be the only complete copy on the market.*

## Quack Medicine advertisements

50. Ishida Katsunobu. 小児養育の心得 - 脾肝薬玉円功能書 [Shoni yoiku no kokoroe: hikan'yaku gyokuen **konogaki**]. Kyoto, 1882 (Meiji 15). 225 x 155mm, publisher's fawn colored embossed wrapper, printed label; 56 pp., i.e. 28 double folded leaves, oriental style (fukurotoji); woodcut illustrations, some full page, one with added dash of red. An outstanding copy with its original printed tissue wrapper (this with a short closed tear). (#1448) \$750

¶ A popular manual of child rearing that appeared in various forms through the Meiji period. This edition is particularly appealing thanks to the illustrated advertisements for non-prescription drugs, including pills for stomach complaints, worms and something as yet unidentified. In one illustration, schoolboys are being instructed in the benefits of Kenigan for the stomach, and in another a schoolboy hurries to bring the news of Shochugan - for worms - on his banner. Of great interest are the advertisements for what appears to be Japanese quack medicines. This is the earliest book we've seen that contains advertisements beyond the publisher's own, medical or otherwise. It is probably no coincidence that in the West at this time, quack remedy advertisements found their way into popular medical texts.

51. Japanese photo album (ca. 1880). **Album of 50 colored photographs**. S.l. (Japan), n.d. (ca. 1880). Oblong 12mo. Fifty (50) colored photographs, preserved in a contemporary Japanese silk album, bound in the Oriental accordion style (or "fan" style). The first series of 25 photographs depict Japanese women and girls in contemporary costume; the second series of 25 photographs depict Japanese architecture, gardens, rural villages, and temples. Preserved in a fitted cloth case. Very good antiquarian condition. (#578) \$2,250

¶ A Japanese album of 50 high quality colored photographs, preserved in excellent state. The album was bound in the Oriental style, namely accordion (or "fan") style in which all the "pages" are hinged together. On one side of the page are 25 exceptional colored photographs of Japanese women and girls in contemporary costume, and in various attitudes and scenes, including (but certainly not limited to) portraits of Aristocratic Women as Geishas and Actresses; Women posing with bandages and various "ailments"; Women playing the game of Go; a Girl with a Samisen (stringed musical instrument); Women with fans and umbrellas; an "impoverished" Girl wearing rags and sweeping; a Woman spinning at her loom; a "winter" scene with two Women dressed as beggars, and much more. The other side of the "page" depicts Japanese architecture and landscapes, temples such as the justly famous Kamakura Daibutsu or Great Buddha, rural villages, and even street scenes. Japanese photographic albums were primarily created for the tourist trade, and today they survive in great number, although only a small percentage of them survive in the original silk brocade binding, as here.

## English Myths, Japanese Imagination

52. Kawanabe Kyosai & Nakagane Masahira. [Isaac Newton]. [James Watt]. 世界風俗往来 - 外篇 [Sekai Fuzoku **Orai - gai hen**]. Tokyo: Kobundo, 1873 (Meiji 6). First Edition. Large 8vo (230 x 155mm), original "Fukuro toji" publisher's binding, stitched as issued, upper wrapper with title label. 53 double-leaves, including 2 full-page colour woodblock prints by Kyosai, the first of James Watt, the second of Isaac Newton. Some worming of the first five leaves, not terribly objectionable. Accompanied by the original printed outer wrapper. Preserved in a fitted cloth case. Very good antiquarian condition in Very good dust-jacket. Softcover. (#1571) \$1,800

¶ Highly curious Japanese work on World Customs which features two extraordinary color woodcuts of English and Scottish scientists, namely James Watt and Isaac Newton. The date of publication is important as it marks an intense period of "westernisation" in Japan; a presumed motive behind the publication of the present work was to encourage young Japanese to take up the mantle of Western luminaries. ¶ The first woodcut depicts a youthful looking James Watt in front of boiling tea kettle, overseen by his very wrinkly old aunt who rebukes him for his nonsense. According to the myth, Watt measured water drop by drop as it condensed from steam coming out of the spout of the kettle, supposedly in an attempt to produce steam-powered locomotion. D.P. Miller, in "Myths: James Watt's Kettle, His Condenser, and His Chemistry" (History of Science vol. 42, p. 336) reproduces a coeval Japanese woodcut of a much more mature James Watt with his younger-looking aunt, published by the Japanese Ministry of Education, likewise in the early Meiji period. "This was a time when Japan was opened up to Western science and technology, and evidently to its mythologies also."

Miller cites the writings of Keiko Suzuki, who explains that the message of such "enlightenment pictures" (kaika-e) was also about persistence, and of difficulties overcome, and in doing so presented symbols of Western culture. Such is true with the second color woodcut, which depicts a very distinguished, almost regal-looking Isaac Newton as he stares intensely at a fallen apple. The portrait is rather anachronistic: as is well known, the so-called "apple incident" occurred in 1666 when Newton was but 24 at the time; the wise scholar that appears in the present woodcut seems to have been well in his fifties or even sixties. ¶ The present woodcuts appear to belong to a unique iconographic lineage; in other words, if our artist knew of other portraits of Newton and/or Watt, he certainly ignored them; and we have never seen them reproduced elsewhere. ¶ OCLC locates only the Diet Library copy, but we observe that there is a sadly chewed copy at Waseda University. There is a complementary 1872 work with much the same title introducing the West, but each is complete in itself. LITERATURE: See Keiko Suzuki, "Yokohama-e and Kaika-e prints: Japanese Interpretations of Self and Other from 1860 through the 1880s" in: *New Directions in the Study of Meiji Japan*, ed. H. Hardacre and A. Kern, 1997, p. 683 and fig. 44. See also B. Marsden, *Watt's Perfect Engine: Steam and the Age of Invention*, 2002, p. 188). See also D.P. Miller, "James Watt, Chemist: Understanding the Origins of the Steam Age" 2016 (sic), p. 19. ¶ That our copy is complete with the original printed dust-wrapper is noteworthy; its presence must surely account for the particularly fresh condition.

### Ancient Funeral Rites

53. Kirchmann, J. [Romeyn de Hooghe, illustrator]. **De funeribus Romanorum libri quatuor cum appendice. Accessit et Funus parasiticum Nicolai Rigaltii.** Leiden: apud Hackios, 1672. First Illustrated Edition. 12mo., 2 parts in 1 volume: 23 ff., 649 pp. (wrongly numbered 641), 22 ff.; 24 pp. With fine etched frontispiece and 4 etched folding plates by Romeyn de Hooghe. Woodcut printer's device on both titles. Many passages in Greek. BOUND WITH: Kirchmann, J. In funere Pauli Merulae historiarum professoris in Academia Batavorum, & foederatarum provinciarum historiographi, oratio, in qua de vita scriptisque ejus disseritur. Lugd. Batav., ex officina Hackiana, 1672. Woodcut printer's mark on title. 4 ff., 64 pages. Front cover spotted, first blank excised (traces of inscription). Contemporary Dutch vellum Prize Binding, richly gilt, bound in Middelburg by the GLISSEN BINDERY and with the armorial device of the City of Middelburg on both covers and on spine. Very good antiquarian condition. (#30) \$1,250

¶ This is the only edition to contain the folding engraved plates by Romeyn de Hooghe. ¶ Part I: A rich collection of inscriptions and of quotations taken from ancient authors concerning the funeral rites, burial places, etc. of antiquity and especially of the Romans, by Johannes Kirchmann (Lubeck 1575-1643), a philologist, was professor of poetry in Rostock and later rector in Lubeck. "De funeribus Romanorum" is a wide-ranging work on the funeral rites and practices of the ancient Romans, including preservation of the corpse, the mourners and funeral processions, cremations, burials and memorials. Written in four parts, each part is illustrated with an engraved, folding plate by Romeyn de Hooghe: the first plate illustrates the corpse of a noble lady being borne on an elaborately draped litter by a group of soldiers while attendants wave wreaths and flowers; the second plate illustrates the funeral procession through the city with soldiers, attendants and mourners carrying torches and wreaths, horses prancing, mourners wailing, etc; the third plate illustrates the cremation of a body upon a pyre of logs some twenty feet high -in the foreground attendants prepare sacrifices of animals and birds and (it appears) several unfortunate people, possibly slaves; the fourth plate shows offerings of dead animals, wine and fruits being placed before an elaborate memorial be decked with garlands and wreaths. The engraved title page is also of interest, picturing another flaming cremation, this one taking place upon a pyre which is fully five stories high, fitted out with columns and draped with curtains and statuary; at the top a chariot and horses stand ready for the flight to the afterworld (one assumes). ¶ Part II: The appendix is a charming little treatise published in the same year, written by Nicolai Rigaltio, on the subject of parasites and protecting the corpse from them. The second book, bound in, is a funeral oration, also by Kirchmann, delivered at the funeral of Paulus Mercula, a Leiden professor (1558, Dordrecht - 1607, Rostock). ¶ REFERENCES: Landwehr, Romeyn de Hooghe No. 20 (not mentioning the second part (of 24 pp.) by Rigaltius. Rossetti 5898. ¶ BINDING: a Dutch Prize Binding from the GLISSEN BINDERY in Middelburg (a.k.a. Middleburgh). We are grateful to Jan Storm van Leeuwen for his identification of the bindery and of the arms of Middelburg. The present binding features van Leeuwen's tools 9a + 9b and roll III. The large panel stamp on the covers represents the arms of the City of Middelburg; this stamp was actually City property. It is reproduced in DDB p. 557 (tool 2) and p. 559 (block F). The Glissen Bindery may have existed for only three or four years (ca. 1790-1793; see DDB IIB, pp. 691-695). For obvious reasons, securely identifiable examples from this Dutch workshop are rare in private ownership.

## The Virginité of Women and the Law

54. Kornmann, Heinrich. *Sibylla Tryg Andriana, sive De virginitate Virginum statu et iure tractatus novus et iucundus, in quo ex iure naturali, divino, canonico et civili. [BOUND WITH]: Linea amoris, sive Commentarius in versiculum gl. Visus, Colloquium, Convictus, Oscula, Factum. In l. 23 ff. Ad l. Iuliam de adulteriis. [BOUND WITH]: De Annulo triplici, Usitato, Sponsalio, & Signatorio.* Frankfurt: Heirs of Jakob Fischer, 1629. 18mo. 281 pp., 3 ff. (p. 262-263 misnumbered "264-265"), the first page of "Descriptio auctorum," has a small hole in the out margin; 244 pp., 3 ff. Uniform toning throughout. Bound in contemporary vellum, a little soiled, yapp edges. Very good antiquarian condition. (#1236) \$850

¶ *An extraordinary early 17th-century book on the Virginité of Women according to canonical and civil law, as well as natural and "divine" law, secular and ecclesiastical writers, with interesting discursions into sexual love and marriage. The book is a useful introduction to early modern legal reasoning on sexual and reproductive issues. ¶ Kornmann (ca.1580-1620), a Frankfurt lawyer, here offers his counsel and a plethora of curious, sacred and profane information on the legal rights and moral duties of women, and the rules and conduct of women in matters of love and sex based upon classical writings, theology, superstition, magic, popular folklore, and his own unusual, rather modern opinions. Thus while we are presented with positive views of women in the arts, diplomacy, and military service, it is a remarkable fact that Kornmann suggests that a tree will die if a virgin plucks the first fruit from it. We also learn about the role of succubi and incubi; the best colors for women to wear; and what parts of the human body are ruled by the zodiac sign Virgo (the virgin). ¶ The two tracts herein were first published in 1610 and were immediately successful, with six editions in the 17th-century alone. All early editions, including the present, are scarce. A fascinating, compelling volume of considerable interest to legal historians. ¶ This edition combines Kornmann's "De virginitatis iure" with a second work entitled "Linea Amoris" which contains, in addition to statements of the Fathers of the Church, bawdy stories, with quotes from the major occult and demonology: Aeneas Sylvius, Cornelius Agrippa, Mengus, Andreas J. Leonard Vair, the "Malleus Maleficarum," Nicolas Remy, Paracelsus, Sleidan, Sprenger, Polydore Virgil, Wecker, etc. REFERENCES: VD17 1:014113N. Gay-Lemonnyer 1113-1114. Caillet 5829. Wellcome I, 3582. Dorbon, 2400 (for the 1765 edition only).*

## By the artist of "Tikki Tikki Tembo"

### Includes call-numbers of the sources of inspiration

55. Lent, Blair (1930-2009) . **Artist's Idea Notebooks (unpublished manuscripts).** Two small quarto-format softcover notebooks, marked Research #1 and #3, approximately 40 leaves each; the first filled with various drawings and notes in pencil and ink, the other with drawings and notes on about half of the pages; with Lent's name and address written in his own hand inside the front cover of each volume, a Boston address crossed out in the first notebook, replaced with 10 Dana Street, Cambridge; the Cambridge address only in the second; contents in very good condition; brown paper covers worn, taped and becoming detached, pages removed (likely blanks) from the second notebook. GOOD. (#1314) \$1,250

¶ *Original drawings in two "Idea Notebooks," profusely illustrated. Blair Lent is well known for his children's book illustrations, especially the Chinese folk tale "Tikki Tikki Tembo" (1968), "The Angry Moon" (Caldecott Award, 1971), and "The Funny Little Woman" (Caldecott, 1973). These idea books likely date from the 1970s as well. In them, Lent has theme-based sketches that range broadly. He sketches ancient Aztec civilizations, the circus, Japan, American Indians, Quakers, Christmas, Baba Yaga, Russian folk art and costume, hedgehogs, Assyrian motifs, the Middle East, lighthouses, American Indians, India, Vietnam, Ferris wheels, and miscellaneous flower forms, some drawn from life, others inspired by Oriental motifs. ¶ We find the archive to be of particular interest in that Blair Lent has written out all the titles of books that he used as sources for his illustrations -- including the actual call numbers of the books! ¶ Suitable for exhibition and study.*

56. [Library Catalogue]. Babcock, Archibald - Benefactor. **CATALOGUE OF BOOKS BELONGING TO THE BABCOCK LIBRARY, Ashford, Conn. Established January, 1865. Peter Platt, Librarian. Davis A. Baker, and John D. Gaylord, Library Committee.** Willimantic: CT: Journal Book and Job Print, 1877. FIRST EDITION. 12mo. 7-1/16" x 4-9/16" - stitched in original gray printed wrappers as issued. 24, [2] pp. Last leaf, "Rules and Regulations for

the Babcock Library", tipped-in. Moderate toning. Very good antiquarian condition. (#1472)

\$250

¶ *Not in Worldcat. This is the first catalogue of the Babcock Library (Ashford, Conn.) which still exists today; it was established from a bequest by Archibald Babcock (1780-1862). The amount of the bequest was \$3000 - an enormous sum in those days. ¶ Babcock grew up in Ashford and became a successful brewer in Charlestown, Mass. He never forgot his hometown, and in his will laid the foundations of a Free Public Library through his gift. The Babcock Library officially opened in the Warrenville General Store in 1866 with approximately one hundred volumes. By 1873, the Town appointed Peter Platt as Librarian (at a salary of \$10 for the first year). Under Platt's charge the collection quickly grew to ca. 2,000 volumes. By 1885, Platt built an addition to his home which would accommodate nearly 6,000 volumes. ¶ The Eleventh Clause of Babcock's Will addresses the foundation of the Library and is printed in full in the present catalogue: "I also give a bequeath to the inhabitants of the said Town of Ashford, the further sum of Three Thousand Dollars to be held in trust forever, by said inhabitants, or by Trustees to be appointed or elected by said inhabitants, and the income thereof, only, to be expended toward establishing and maintaining a Free Public Library in said town, for the use of the inhabitants of said town; and I direct that all the income for and during the first fifteen years, shall be annually expended in the purchase of books." ¶ The Rules and Regulations for the Library are instructive, as are the "Remarks," which specify that "The family to whom this Catalogue is presented, is requested to carefully preserve the same, as it is the intention of the [Library] Committee, each year to publish a list of the new books bought during the year, which list can be attached to this Catalogue, making a complete catalogue of all the books in the Library, each year." ¶ The books are identified with the greatest brevity. Each volume has received a shelf-mark, which extends to 1395 (sic). The catalogue is arranged alphabetically by title. Titles beginning with the word "The" are filed within the letter "T."*

### **"Desiderata" of Voyages and Travels Two extraordinary manuscripts**

57. [Library Catalogue]. Baillou, Giovanni de (1758-1819). "**Biblioteca geographica di desiderio**" [Florence], ca. 1800-1810. 2 manuscripts on paper, written in a fine, perfectly legible hand, unsigned but by Giovanni de Baillou. Together 87 ff. Watermarks: Vol. A: Coat of Arms type of Heawood 828 ("n.p., n.d."). MS "A": folio (300 x 215 mm), 26 ff. + 3 blank ff. at end, stitched. MS "B": quarto (250 x 200 mm), 2 blank ff., 61 ff., contemporary Italian drab paste-paper wrappers. Preserved in a fine fitted protective case. Very good antiquarian condition. (#1579) \$5,000

¶ *Two fascinating early 19th-century manuscripts entitled: "Biblioteca di desiderio geographica" / "Biblioteca geografica desiderio." The MSS describe in remarkable detail the Ideal Library of books of Voyages and Travels printed during the years 1487 to 1807. The manuscripts also record individual copies of books that were acquired to fill gaps in the collection. The MSS were compiled by the distinguished geographer Giovanni de Baillou, director of the Geographical Office in Florence, who held the position of First Geographer of Tuscany. It is clear from these two manuscripts that Baillou was a learned bibliophile, well aware of foremost books of Voyages and Travels; the best editions of these works; and of the antiquarian book trade in general. The MSS are complete, complimentary, and are preserved in excellent original condition. Each MS merits consideration:*

¶ *MS "A" is arranged alphabetically by author and lists ca. 550 works of Voyages and Travels, and is presented in author / short-title format, with some entries augmented by dates and places of imprint. Of these about 10% were carefully crossed out when a copy of the desideratum was found ("si possiedede"). If a copy of a different edition of the desiderata was found, a marginal note was made. For instance, on the first page of MS "A" Baillou has written as his desideratum the 1605 Antwerp edition of Acosta's "Historia Rerum a Societate Jesu in Oriente gestarum ad annum 1568." We see that Baillou bought a copy of the 1573 Naples edition instead, a wise choice; this is justly considered the best edition of the first official survey of the Jesuits to Asia.*

¶ *MS "B" is of particular interest in that it is arranged by subject, and the entries receive often extensive bibliographical details including, but not limited to: author / full-title transcription / place of imprint / date / binding / prices, along with commentary (in Italian) on the significance of certain books, their scarcity, and their prices at auction. In the section of Collezione Generali, see for instance the entry for De Bry's "Collectiones Peregrinationum in Indiam Orientalem et Occidentalem XXV partibus, Frankfurt, 1595 et seq. ad 1634. 5 vol. in fol." with a price of "S. 300." Baillou states: "My copy, although not complete, has the merit of works of the original" (Il mio Esemplare benché non completo ha il pregio di opere dell'edizione originale). He also praises Deburé's very thorough collation of De Bry's massive and*

*bibliographically complex work; this was no a reference to Debure's "Article de la Bibliographie instructive sur la collection des Grands et Petits Voyages De Bry," Paris, 1783). He also references the Gaignat copy (later in the library of the Duc de La Valliere) which Baillou erroneously claims sold for 5,800 FF ("L'exemplare che si trouvara nella celebre Biblioteca Gaignat a Parigi fu venduto gli anni scorsi per 5800 franchi"). Classification of MS "B":*

**I. GLOBI.**

**II. EUROPA:** Italia, Spagna, Inghilterra, Principato di Galles, Scozia, Irlanda, Russia Europea, Possessioni Austriache, Stati Prussiani, Turchia Europea, Olanda, Danimarca, Svezia, Portogallo, Svizzera.

**III. ASIA:** Turchia Asiatica, Siria, Fenicia, Cipro, Palestina, Arabia, Persia, Indostan, Thibet, China, Giappone, Isole d'Asia, Australasia, Polynesia.

**IV. AMERICA:** Stati Uniti, Possessi Spagnoli nell' America Settentrionale, Possessi Inglesi nell' America Settentrionale, Tribu Indigene dell' America Settentrionale, Costa Nord-Ovest dell' America Settentrionale, Isole dell' America Settentrionale.

**V. AMERICA MERIDIONALE:** Possessi Spagnoli, Possessi Portoghesi, Possessi Francesi, Possessi Olandesi, Tribu Indigene, Isole dipendenti dall' America Meridionale.

**VI. AFRICA:** Abissinia, Egitto, Stati Maomettani, Costa Occidentale d' Affrica, Capo di Buona Speranza, Costa Orientale d' Affrica, Madagascar, Isole dell' Affrica.

**VII. COLLEZIONI GENERALI.**

**VIII. IDROGRAFIA.**

¶ *It is not without interest that Besterman (World Bibliography of Bibliographies, vol. IV, cols. 6463-6464) knew of only five substantial bibliographies of Voyages and Travels that precede the present MSS, and none were printed in Italy or were compiled by an Italian, to wit: Gunther "Dissertatio" (1703), Stuch "Verzeichnis" (1784-5), Camus, "Memoire" (1802), Beckmann, "Literature" (Gottingen 1807-9), Boucher de la Richarderie, "Bibliotheque Universelle des voyages" (1808). Pinkerton's "Catalogue of books of Voyages and Travels" (1814) is almost certainly later: the most "recent" publication listed in our MSS is dated "1807." The earliest book seems to be Breydenbach's "Peregrinatio" (Mainz, 1487). Another excellent choice!*

¶ *Baillou (Livorno, 1758 - Florence, 1819) was Royal Geographer to the Bourbon monarchy in his entry in the "Catalogo dei socj dell'Accademia Italiana" (1807, p. 4). Baillou was also a linguist and erudite mathematician according to Giuseppe Piombanti ("Guida storica ed artistica della città e dei contorni di Livorno," 1873, p. 158). One of his Baillou's first objectives as "Primo Geografo" of Tuscany was to make a methodical topographical survey of the region. Unfortunately, all his surveys have been lost, possibly in the 1966 floods in Florence. Baillou was also involved in the commission for introducing the metric system in Tuscany, for which see DBI.*

¶ *Baillou's geographic ingenuity was evident as a young man. By 1779 he had created, with Agostino Rabatta, an extraordinary Atlas -- consisting of 100 miniature "playing card" maps -- designed for the study of ancient geography and history. This Atlas, now very rare, is entitled: "Nuovo atlante generale metodico, ed elementare tascabile per lo studio della geografia ed istoria antica, e moderna arricchito di varie carte delle nuove scoperte." The Atlas was engraved by Aniello Lamberti and published by him in Florence. Baillou's "playing card" maps were modeled after the Italian card game of "minchiate." There were 4 suits (swords, batons, cups, and coins) of 14 cards each, plus 40 tarot cards of which 35 were numbered I-XXXV, and 5 unnumbered cards containing maps of the world, Europe, Asia, Africa, and America. Vladimiro Valero explains: "This atlas, due to its size [10 x 6 cm], might be of little interest if the authors had not paid attention to the very recent exploration of Captain James Cook in the South Sea, and in the Australis Pole, as well as the explorations by Russians and other explorers in the North and Northwest part of the America. It is interesting to consider that Cook's voyages in the search of the Australian continent occurred in the years 1776 through 1778" (SOURCE: Vladimiro Valerio, "Late Eighteenth- and Early Nineteenth-Century Italian Atlases" in: Images of the World: The Atlas Through History, ed. Wolter & Grim, 1997, p. 276 and illustrated on Fig. 124).*

¶ *Provenance: Alde, Paris, 16 June 2010, lot 5 (a collection of 90 Baillou manuscripts) -- De Baeque, Lyon, 4 July 2013, lot 245 (the same).*

58. [Library Catalogue]. CORDES, Jean de. **BIBLIOTHECAE | CORDESIANAÆ | CATALOGUS || CUM INDICE TITULORUM.** | [Woodcut device of Antoine Vitré] | **PARISIIS,** | **Excudebat ANTONIVS VITRAY,** | **Regis & Cleri Gallicani Typographus.** || **Prostant Exemplaria apud LAVRENTIVM SAVNIER,** | **viâ Iacobæa, ad insigne Solis aurei** | [Rule] | **M. DC. XLIII.** Paris: Antoine Vitray, prostant exemplaria apud Laurentium Saunier, 1643. First Edition. 4to. 200 x 150 mm (binding) 197 x 143 mm (text block). ã4, ã4, î2, A-3Y4 (\$=3); [20], 542 (i.e. 544: pp. 541/2 repeated). 8234 lots. On title Vitray's Hercules device. Lacking ã2 which is the engraved portrait of de Cordes by Pierre Daret after Daniel Dumoustier, presumably torn away as the inner margin of ã3 is defective. Contemporary flexible vellum, slightly soiled, two early stitchings of parchment on lower cover, lower corner of front cover and pastedown abraided, likewise on final 3 leaves and final blank. Very good antiquarian condition. (#1454) \$3,250

¶ *"This is the earliest catalogue of a private library which is strictly arranged according to subjects. Although its immediate purpose was the sale of the library after the owner's death, as with so many 'inventory catalogues', for the following decades it was used as a model for forming a private library. Its classification system remained the leading one throughout the seventeenth century" (Breslauer & Folter). ¶ Cordes (1570-1642), originally a canon at Limoges, from c. 1632 onwards lived in Paris as a book collector; he had acquired the superb library of Simon Dubois, a provincial official. At Cordes' death in July 1642, his library was offered to Cardinal Richelieu, according to Roman d'Amat in DBF, who offered 20 or 25,000 frs for it, but did not buy it before his death in December, 1642; however, the MSS were acquired by Colbert. The printed books were then catalogued by Naudé (1600-1653), a friend of Cordes', who, after Richelieu's death, had become the librarian of Cardinal Mazarin. ¶ Gabriel Naudé was also a librarian of Henri II de Mesmes, Cardinals Bardi, Barberini, and Richelieu (briefly), and to Queen Christina of Sweden. In his famous 'Advis' (1627) he urged collectors to acquire only the best critical editions, but deprecated the purely bibliophilic aspects of collecting which became the dominant motif of French collectors from the mid-eighteenth century onwards. ¶ Bléchet, p. 57, listed the Cordes catalogue as the fourth earliest French book sale catalogue, mentions one Edmond Seureau as joint author, without explaining on what grounds. On Naudé's advice, Mazarin bought the Cordesiana, thus laying the foundation of his great library. ¶ In this copy a contemporary owner has attempted to count the number of actual volumes in the Bibliothecae Cordesianae, but gave up after p. 200 at which time "only" 3139 volumes has been counted. Christie's failed to mention that the Breslauer copy was similarly annotated, but by a more formidable bibliographer who completed the Herculean task and determined (perhaps incorrectly) that the total number of volumes in the Cordesianae was 7785 (information from our unpublished catalogue of the Bibliotheca Bibliographica Breslaueriana. Cf. Christie's New York, 23 March 2005, lot 392). ¶ REFERENCES: Blogie 1. North, Grolier 1. DBF. Taylor, Book Catalogues: Their Varieties and Uses, Chicago, Newberry Library, 1957, p. 238 (and 23 other references throughout the work). J.A. Clarke, Naudé (1970), passim.*

59. [Library Sale Catalogue]. Aumont, Louis-Marie Augustin, Duc d'. **CATALOGUE DES LIVRES DE LA BIBLIOTHEQUE DE FEU M. LE DUC D'AUMONT, Dont la Vente se fera en son Hotel, Place de Louis XV, le Mardi 7 janvier 1783, & jours suivans, 3 heures de relevee.** Paris: Chez Debure, fils aine, Libraire, Quai des Augustins, pres la rue Pavée, 1772. First Edition. Large 8vo. 3,100 lots (some lots contained multiple volumes), unpriced. Octavo in fours, 238 x 158 x 50 mm (binding), 233 x 155 x 46 mm (text block). a4, b2, A-3F4. Paginated: xii, 415. COMPLETE. Binding: Neat modern boards in the antique style, paper spine label. Interior: Leaves crisp, type impressions deep, deckles preserved, unopened leaves include a2-3 and all of the Index. Title-page soiled with 2cm piece torn from upper edge; scattered foxing and soiling; title and following leaf carelessly opened, resulting in a short tear along upper margin. Gatherings Hh-Ii and Ll to end printed on lighter, brighter stock. Very good antiquarian condition. (#1573) \$1,250

*Sale catalogue of the library of a great art collector: D'Aumont is best known as a collector of "objets d'art," in particular Chinese porcelain and Italian marble sculpture, which were dispersed 12 December 1783 et seq., apparently under duress. D'Aumont's son went ahead with the sales without the rest of the family's approval (SOURCE: Courcelles, J.-B. Dictionnaire historique et biographique des généraux français depuis le XIe siècle jusqu'en 1823). But the Duke's library was still an impressive assembly, cautiously selected: "Louis-Marie-Augustin, duc d'Aumont [...] avait formé sa bibliothèque avec un soin et une patience dont la bibliophilie offre peu d'exemples. Elle contenait les meilleurs ouvrages français en tout genres et des plus belles éditions." (SOURCE: Teissier, Octave. Livres annotés: armories ou revêtus d'exlibris de la Bibliothèque de Draguignan, 1898). ¶ Presumably d'Aumont read French books almost*

*exclusively: a more-than-cursory look through the 3,100 lots reveals only a handful of books in other languages (and these were almost entirely book auction catalogues in Latin), including the classics, of which he assiduously collected the best and most beautiful editions; many of these he had bound by Padeloup, who the Duke must have kept very busy. There are relatively few books in the collection dated earlier than 1700, and the scatter of sixteenth-century books tend to be "romans." It is not surprising that the Duke's collection contains numerous bibliographical works and book auction catalogues (in sixteen lots there are seventeen of them), including the major sales of M. Charles du Fay (1725), M. l'Abbe d'Orleans de Rothelin (1746), and Madame la Marquise de Pompadour (1765). There are numerous art auction catalogues and catalogues raisonnees; the library was rich in art and architecture books. One finds a few duplicates in the catalogue; these, according to the "Avertissement" (p. iii) came from the library of another of the Duke's properties. ¶ REFERENCES: Blogie II, 15; Vander Elst (A), p 39; North 304.*

60. [Library Sale Catalogue]. BEDFORD, Francis. **Catalogue of the Choice Library of the Late Mr. Francis Bedford, the Eminent Bookbinder (SALE: 21 March 1884 and four days following)**. London: Sotheby, Wilkinson & Hodge, 21 March 1884, 1884. 8vo. Contemporary half calf (front joint sympathetically repaired). Ruled in red. [2], 111 pp. 1551 lots described. Very good antiquarian condition. (#1520) \$2,250

¶ Anthony Hobson's priced copy, with buyers' names in a contemporary hand. This is the important posthumous sale catalogue of the library of Francis Bedford (1799-1883), one of the most accomplished English binders of his time; his style was entirely retrospective, inspired by the great French binders of the sixteenth to the eighteenth centuries. He was employed by many of the most eminent English collectors. His library, which realized £4861, included numerous books of bibliographical and bookbinding interest, many bound by himself and his one-time partner, John Clarke. ¶ A contemporary account of the sale refers explicitly to Bedford's binding on Rogers' "Poems" (2 vols., London, 1830-1834) now in the Morgan Library (Bindings Collection, PML 7224-7225): "No. 1244 is Mr. Bedford's chef d'oeuvre, being two volumes of Rogers's Poems containing exquisite proofs of the engravings by Turner, Stothard, etc., bound in olive morocco, covered with minute gold tooling, relieved by variegated letters, lined with red morocco, and vellum fly-leaves likewise covered with gold tooling. This magnificent specimen of the deceased binder's skill was several times exhibited, and was always recognised as his masterpiece." (SOURCE: "The Bibliographer," 1884, vol. V, p. 124). ¶ The Dante of 1544 (lot 436), bound "in the Grolier style" and which Bedford himself considered to be his masterpiece, realized £49. Bedford is known to have expressed his desire to be buried with the book in question; this wish was obviously never realized. W.Y. Fletcher wrote an excellent biography of him in DNB (Supplement). ¶ Anthony R.A. Hobson (1921-2014) was perhaps the foremost authority on the history of bookbinding. ¶ The Grolier Club copy is not priced. Ours is the only copy on the market, priced or otherwise.

### "One of the most famous libraries in Europe"

61. [Library Sale Catalogue]. Meerman, Gerard & Johan, Vrijheere Van Dalem, & Vuren. **Bibliotheca Meermanniana, sive catalogus librorum impressorum et codicum manuseriptorum**. [Sale Catalogue; date of sale: 8 June 1824 and following]. Bound with: **Prix des livres de la Bibliotheque Meermanienne, venue a La Haye**. The Hague: S. & J. Luchtmans, Van Cleef Bros., and B. Scheurleer, 1824. First Edition. 5 vols. in 2, complete: 6 ff., 378 pp.; half-title, 210 pp.; 4 ff., 217, 221 pp. (without blank leaf), 2 ff., 182 pp. (MSS), 1 f. - PRIX DES LIVRES. 8, 186 pp. Recent half calf antique over marbled boards, red morocco spine labels, sprinkled edges. Original unobtrusive tax stamps "Zuid Holland 8 Pn" on lower blank margins on about a dozen leaves in each volume. A very nice copy, the text clean and without blemish. Very good antiquarian condition. (#1203) \$1,750

¶ Complete set, with the 186-page list of Prices Realized, of the sale catalogue of the astounding Meerman collection, 'one of the most famous private libraries in Europe' (Munby), listing ca. 10,000 titles and 1,100 Manuscripts. Gerard Meerman (b. Aachen, 1715, d. Leyden, 1771) was the author of 'Origines Typographicae' (1765), one of the first detailed studies on the history of printing. Here Meerman claimed as the inventor of movable type not Johannes Gutenberg but Laurens Jansz. Koster, of Haarlem. On this matter Meerman was incorrect, although his efforts did much to spread bibliographical scholarship throughout Europe. His 'De Chartae Vulgaris seu lineae origine' (1767) was an extremely early essay on the history of watermarks. Meerman had acquired all the MSS belonging to the College de Clermont, in Paris: a major triumph. The Bibliotheca Meermanniana was inherited -- and greatly augmented -- by his

son Johan (1753-1815), an attorney and one of the principal exponents of the foundation of the Royal Library, The Hague. The younger Meerman attempted to donate the entire collection it to that city. After that bequest was refused (sic!) it was sold by auction, for which the present catalogue was the vehicle of sale, realizing a total of 131,000 Guilders; Sir Thomas Phillipps attended the sale of the MSS in person (though the London bookseller Thomas Rodd bid for him) acquiring more than 650 of them (see Munby, Phillipps Studies, III). - To a few copies a portrait of J. Meerman was added, not present here as usual. References: De Ricci, p. 120; G. Brunet; Blogie, IV, col. 57-58 (likewise without the portrait); LGB2. Literature: Jos van Heel, "The Odyssey of the manuscript collection of Gerard and Johan Meerman" in: *Books on the Move: Tracking copies through collections and the book trade* / edited by Robin Myers, Michael Harris, and Giles Mandelbrote (2007).

62. [Library Sale Catalogue]. PAYNE, John Thomas. **Catalogue of the Very Choice Collection of Books and Miniatures, formed many years since by J.T. Payne, Esq. (Sale: 10 April 1878).** London: Sotheby, Wilkinson and Hodge, 1878. 8° (253 x 175 mm). 11 plates, of which 9 in gold and colours. Contemporary half red morocco (sympathetically refurbished), original printed wrappers bound in. Ruled in red, and priced throughout in a contemporary hand. Very good antiquarian condition. (#1521) \$2,250

¶ Anthony Hobson's priced copy of the earliest sale catalogue to include color reproductions of bindings. The present sale catalogue consists of the choicest books owned by J.T. Payne, who, as the partner of Henry Foss from 1813-1850, helped to form several of the greatest libraries, such as those of Grenville, Phillipps, Heber, Halliwell, Huth, Miller. The firm was broken up and its stock sold by auction in 1850, Payne's share in 1857, except for the above 117 lots, which De Ricci describes as 'a small series of exquisitely selected books' including some superlative miniatures and fine historical bindings. Blogie III, col. 35, lists only an unillustrated issue. ¶ Provenance: Sir Dudley Coultts Marjoribanks, Bart. (1820-1894), first Lord Tweedmouth; Marjoribanks was a wealthy brewer, a director of the East India Company, and the owner of a tremendous library at Brook House, in Mayfair, London, which included, i.a., a Shakespeare First Folio (now at Folger, cf. Anthony James West's Census, no. 77) -- A.R.A. Hobson (1921-2014), perhaps the foremost historian of bookbindings. ¶ Ours is the only copy on the market, priced or otherwise.

63. [Library Sale Catalogue]. Poulet-Malassis, Auguste. **Bibliothèque, portraits, dessins et autographes de feu M. Auguste Poulet-Malassis.** Paris: J. Baur, 1878. First Edition. 8vo (220 x 140 mm), contemporary French quarter cloth over marbled boards (rear joint with short split along cloth, not objectionable). Half-title, engraved bookplate of Poulais-Malassis ("A.P.M. Je l'ai!") printed on thick paper, frontispiece portrait of the collector, title-page, ix pp. (Biography and Bibliography of P.-M.), 154 pp. (Catalogue + Liste des prix de vente). All prices realized in contemporary manuscript. Textblock slightly brittle as is true in all copies on account of the paper stock. An attractive copy in a contemporary binding. Very good antiquarian condition. (#1619) \$1,500

¶ No copy in the Grolier Club. Scarce priced copy of the sale catalogue of the library of Baudelaire's publisher and confidant. Our copy also has the printed price list which is not present in all copies; Poulet-Malassis was the patron and friend of many notable French authors of that time, and in his way one of the most important publishers of the 19th-century. The present catalogue is tantamount to a bibliography of the foremost "degenerate" fin-de-siecle writers, and contains the most desirable copies of their works then in private ownership.

¶ Poulet-Malassis (1825-1878) was born into an ancient Alencon family of printers and publishers, arriving in Paris in 1847. One of the first books he published was the justly celebrated "Les Fleurs de Mal" (1857), the cause of enormous public scandal and legal turmoil, for which both men became famously infamous. By 1859 the list of Poulet-Malassis publications reads like a "Who's Who" of the French avant-garde. Herein is an unprecedented, virtually comprehensive list of works by Baudelaire, many with important presentation inscriptions to, and correspondence with, his publisher, plus some amazing Baudelaire manuscripts. In addition to editions of "Les Fleurs du mal" we find much prized copies of "Les Poésies complètes" by Théodore de Banville; "Les Émaux et camées" by Théophile Gautier; "Les Oubliés et les dédaignés," "Les Tréteaux" by Charles Monselet, and works by Champfleury, Asselineau, Aurélien Scholl, Leconte de Lisle, and Duranty, all with autographs, letters, and/or manuscripts bound in.

¶ *Poulet-Malassis' editions were distinguished by beautiful typography and the reemergence of engraved head- and tailpieces, most notably by Felix Bracquemond (who engraved the frontispiece portrait in the present catalogue) and Félicien Rops. But sales were either suppressed or simply slow, and in some instances Poulet-Malassis basically subsidized the publications of his favorite authors. By 1862 Poulet-Malassis was sent to prison for unpaid debts. Upon release the still-impoorished publisher built his own bookshop in the fashionable Passage Mires; it is said that no expense was spared (the walls were appointed with solemn wooden cases of the highest quality). Perhaps the best description of it would be "decadent." Sales continued to falter, and the establishment became more of a literary salon than a bookstore. Eventually Poulet-Malassis was forced to close up shop, but he continued to buy for his own collection books and manuscripts from his beloved authors. His favorite binders were also the most expensive (Capé, Trautz, and Lortic). He also bought paintings and drawings by Théophile Gautier and others. In his obituary in the journal *l'Événement*, Monselet wrote: "Ce fut une existence de lutte, disputée pied à pied." Poulet-Malassis' posthumous sale took place on Monday 1 July 1878 and continued for the next three days at the Hotel Drouot.*

¶ *Scarce. Ours is the only copy currently on the market. The only copies recorded in the U.S. are at Vanderbilt (no price list) and Yale (indeterminate). The University of Ottawa copy has been scanned appears online at archive.org although it should be noted that - unlike the present copy - it lacks the price list; has no prices in manuscript; and there are no manuscript annotations. Two issues of the catalogue exist: in the first the title-page reads "aura lieu" whereas the second reads "a eu lieu" (as here). Vicaire (VI, col. 801) states that two copies on Chine were printed after the sale.*

¶ *Literature: "Auguste Poulet-Malassis et Charles Baudelaire: 150 ans de l'édition des Fleurs du mal" in: Bulletin des bibliothèques de France, no. 5 (2007). See also Claude Pichois, "Auguste Poulet-Malassis, l'éditeur de Baudelaire," 1996.*

64. [Library Sale Catalogue]. Sinson, M. **Catalogue des livres de la bibliothèque de feu M. Sinson: dont la vente commencera le 15 décembre 1813, en sa maison, rue du Bacq, no 12: les adjudications seront faites par M. Bonnefons de Lavielle, commissaire-priseur, rue Montmartre, no 148.** Paris: Chez Silvestre, 1813. First Edition. 8vo. x, 265 pp. 5,363 lots described, typical tax stamps . Original drab "temporary" wrappers, lower corner of front wrapper chipped, associated soiling to title-page and final leaf. Edges uncut. Completely and marvelously unsophisticated. (#1625) \$880

*No copy in the Grolier Club, and indeed no copy in the U.S. The 6-page Avertissement provides some information about the collector, but much more about his collection, which "should have been the best known library in Paris, considering that it was assembled over a period of 30 years, and that the books were purchased almost exclusively at auction." Sinson is described as a Amateur (and not a bookseller) of "indefatigable perserverance" who was particularly interested in arts and letters. A great bibliophile, Sinson was also a collector of prints, paintings, and medals, for which see the 20 December 1814 auction catalogue by Regnault-Delalande (that sale was likewise held at Sinson's house).*

¶ *The library contained books in every major language, and is especially strong in Latin and Greek. The percentage of French books is suprisingly low, especially in comparison with contemporary French auction catalogues. For instance, only 72 lots of French poetry are listed, lower even than English poetry (86 lots) and far lower than Italian poetry (168 lots). Indeed, throughout the collection we find a suprisingly high percentage of Italian and English books (or books printed in Italy, England and Scotland). For Sinson, Theology and Jurisprudence were of very little interest (these lots are described on pp. 1-12), compared to Sciences and Arts (pp. 13-68), Belles-Lettres (pp. 69-166), and History (pp. 167-265).*

¶ *In the Bibliography collection more than 100 lots are listed, one of which contained no less than 50 sale catalogues by itself. Sinson had copies of many of the great sale catalogues of the 18th-century, including \*priced\* copies of the Colbert (1728) and Hulsius (1730) sales. But perhaps the most important item in the sale was lot 2,564. This was an Aristophanus (Paris, 1557) from Racine's own library, signed by Racine on the title-page, and containing his annotations throughout in Greek, Latin, and French. Sinson paid 3 liv. 12 sols. for it an a 1791 auction; from the Sinson sale it was bought by Renouard and later sold at his 1854 sale (lot 1034) for the then huge price of 185 FF. Into some*

*copies were bound an additional 5 pp., not present here or in the copy at the Bibliotheque de Geneve.*

¶ *Brunet, Manuel (1845), vol. V, p. 601. Blogie col. 30 = Bibliotheque royale Albert Ier. Five other copies are known: BnF, Bibliotheque municipale de Chambery, University Library Cambridge, Biblioteca Nacional de Portugal.*

65. [Library Sale Catalogue]. Villeneuve, Claude Alexandre de (Comte de Vence). **CATALOGUE | DES LIVRES, | TABLEAUX, DESSEINS | ET ESTAMPES | DE FEU | M. LE COMTE DE VENCE, | Lieutenant Général des Armées du Roy | Commandant à la Rochelle, & Colonel | du Régiment Royal-Corse.** PARIS: Chez Prault, fils aîné, Libraire-Imprimeur, Quai de | Conty, vis-à-vis le descente du Pont-Neuf, à la Charité, 1760. 8vo, 213 x 141 x 15 mm (binding), 209 x 132 x 9 mm (text block). π3, a2, A-I8, K6, 2π2, 2a-b8, c6. [6], iv, 151, [5], xlv pp. 1771 book lots, unpriced + 247 art lots, all prices and some buyer's names in contemporary MS. With two states of the portrait by Cochin, one "aux armes," the other with the name of the former owner. Bound in 19th-century French half morocco over marbled paper-covered boards, full-gilt spine, lettered and dated, made marbled endpapers, top edge painted vermilion, green silk bookmark, extremities trifle rubbed, nice copy with many deckles preserved. The sale of books took place 25 June to 12 July, 1760; the art on 24 November 1760 (some sources emend this to 9-17 February, 1761). (#1177) \$3,750

¶ *This fine copy belonged to the great painter and Villeneuve's own art curator Jean-Baptiste Descamps (1714-1791), printed on superior paper and containing two states of the Villeneuve's portrait by Watelet after Cochin. This is the two-part sale catalogue of the important collection of Claude Alexandre de Villeneuve, Comte de Vence, Lieutenant-Général des Armées du Roy, commandant à la Rochelle, & Colonel du Régiment Royal-Corse. The first component of the catalogue is the sale of the Library, the second being the sale of a selection of the most significant works of art (here with all the prices realized in contemporary MS). The auctioneer divided the books into two principal groups: A). History; B). everything else (the former outnumbers the latter by two to one). Of especial interest to Villeneuve was the study of Provence: there are 225 titles covering its geography, history, government, law, and literature, as well as genealogies of illustrious Provençois. Villeneuve's library has been recently described as one of the most important in France at that time (SOURCE: François Moureau, "La plume et le plomb: espaces de l'imprimé et du manuscrit au siècle des Lumières," 2006). Not in North, Grolier Club; not in Taylor; not in Blogie. Friedhelm Beckmann, "Französische Privatbibliotheken," p. 125 (in: Archiv für Geschichte des Buchwesens, XXXI, 1988). ¶ Villeneuve's collection of paintings, drawings and prints is justly considered to be among the foremost of his day, selected with discernment by J.-B. Descamps, the author of the influential "La Vie des peintres flamands, allemands et hollandaise" (1753-1763), for which see especially Vol. II, p. 165 ("Le Cabinet de M. Le Comte de Vence"). The sale included major masterpieces by non-French artists such as Maes, Steenwyck the Elder, Breughel the Elder, and Rembrandt. Only 5% of the lots failed to sell. We note with interest the unsold (?) lot 179, an ink drawing of Villeneuve by Charles-Nicolas Cochin -- almost certainly the same drawing used to cut the engraved portrait found at the beginning of the volume. REFERENCE: Lugt 1121. The Bibliotheca Bibliographica Breslaueriana Sammelband, containing the two Villeneuve catalogues and four others (all but one priced), realized \$2,640 eight years ago (Christie's New York, 23 March 2005, lot 466). This is the only other copy we've seen on the market. ¶ PROVENANCE: "Descamps 1760" (on title page) -- Louis Clement de Ris (1820-1882), purchased by him in 1864. Ris invariably employed the title "Comte" although as a child he was adopted and the title was not passed on to him. He became a great art collector and served as a Conservateur at the Louvre and subsequently at Versailles.*

66. [Library Sale Catalogues]. Duthu, Hippolyte (compiler). **Sammelband of 10 French Provincial Book Auction Catalogues / [ Recueil de Catalogues de ventes de Livres].** Bordeaux, Dijon and Libourne, 1869-1883. First Edition. 8vo. Together 10 provincial book auction catalogues in one volume: contemporary marbled boards (worn) rebounded with original spine and red label. Some foxing; wrappers and several title-pages were never bound in. An appealing copy. (#1402) \$1,750

¶ *Sammelband of rare French book auction catalogues from Bordeaux, Dijon and Libourne. Early French provincial book sale catalogues are seldom seen on the market, or even in institutional collections. In the present volume, a good number are annotated with prices and some buyers' names in the margins. That the annotator and first owner of the*

*Sammelband is known is of particular interest: The volume was assembled by Hippolyte Duthu, one of the principles in several sales recorded herein. Duthu was a little-known, but no less interesting provincial bookseller, originally from Dijon. In 1869 Duthu established himself in Bordeaux, first as the "commis-principal" (chief clerk) in the Maison Paul Chaumas, at that time directed by Duthu's mother-in-law, and then as her "successeur." His trajectory, apparently described here for the first time, is recorded in his solicitations for sale catalogues and priced catalogues in the "Feuilleton du Journal general de l'imprimerie et de la librairie," first on 28 Dec. 1872 (61e annee, 2e serie, no. 52, p. 1198) where he describes himself simply as an associate of the firm: "M. Hippolyte Duthu (Maison Chaumas, à Bordeaux), prie MM. les Libraires de la France et de l'étranger de lui adresser les catalogues des ventes et les catalogues à prix marqués." Then, in the same trade journal, on 2 Sept. 1876 he placed another request for sale catalogues and priced catalogues (65e annee, 2e serie, no. 36, p. 1198), but this time he refers to himself as a "libraire": "M. Hippolyte Duthu, Libraire (30, allées d'Orléans, à Bordeaux), prie MM. les Libraires de France et de l'étranger de lui envoyer, comme par le passé, leurs Catalogues à prix marqués."*

¶ Contents:

1. *Catalogue de beaux livres vendus pour cause de depart (s.n., n.d.) 3-16 pp. (presumably lacking title-page), 71 lots; priced, with some buyer's names. 2a + 2b. Livres composant la bibliothèque scientifique de feu M. A. Baudrimont, professeur à la faculté de Bordeaux (2 copies), Imp. G. Gounouilhou, Bordeaux, s.d. 36 pp. 586 lots; the first copy is heavily annotated - perhaps the expert's own copy? - the second is partially priced. Not in Blogie. Not in Grolier Club.*  
 3. *Liste des principaux livres ayant composé la Bibliothèque de feu M. \*\*\*, Avocat Bordelais, Imprimerie Georges Bouchon, Libourne, 28 Nov. 1883, 28 pp., 257 lots; priced, with some buyers' names. Blogie II, col. 168.*  
 4. *Anon. Catalogue de Livres (vente du 12 au 17 avril 1880), Imprimerie Bellier, Bordeaux, 68 pp. 1097 lots; priced. A collection of fine books in fine bindings, the majority of which were bound in Paris by Andrieux according to the preface. Not in Blogie. Not in Grolier Club.*  
 5. *Catalogue des Livres composant la Bibliothèque de feu M. Gueneau d'Aumont. 25 Janvier 1869, Librairie Lamarche, Succr de Victor Lagier, Dijon, 1869, 115 pp., 1215 lots, partially price, with some buyers' names. Not in Blogie. Not in Grolier Club.*  
 6. *Vente apres deces: Catalogue des Livres provenant de la Bibliothèque de feu M. C... le mercredi 3 mai 1876 à Bordeaux, Charles Lefebvre, 1876, 33 pp. 527 lots; priced. Not in Blogie. Not in Grolier Club.*  
 7. *Catalogue de Bons Livres en divers Genres composant la bibliothèque de M. X. les 26 et 27 juin 1872, Bordeaux, Charles Lefebvre, 1872, 37 pp., 304 lots; partially priced. Not in Blogie. Grolier Club 05.43\1872\0116 (cover detached)*  
 8. *Catalogue des Livres composant la Bibliothèque du Château de Diénay de feu M. Vaillant de Meixmoron le 6 décembre 1869, Librairie de Hippolyte Duthu, Dijon, 1869 (upper margin of title and first leaf torn away), 144 pp., 1411 lots; unopened. Not in Blogie. Grolier Club 05.43\1869\0419.*  
 9. *Catalogue d'une Bibliothèque d'Ouvrages Rares et Précieux de Mathématiques le 1er août 1872, Bordeaux, Librairie Ve Paul Chaumas, 21 pp., 150 lots; priced. Inscribed "Duthu" (who assisted the CP of the sale) and with names and addresses of several booksellers (including Friedlander & Sohn, Orell Fussli, Berthoud, Maresq) as well as the great collector and mathematician Michel Chasles, whose library was sold in Paris in 1881 (the Grolier Club has two copies of the catalogue). Not in Blogie. Not in Grolier Club.*

### 17th-century Court TV Tours of the Courtrooms of London

67. [London Courtrooms]. **Lex Londinensis, or, The city law: shewing the powers, customs and practice of all the several courts belonging to the famous city of London [...].** London: Printed by S. Roycroft for H. Twyford, 1680. First Edition. 8vo. 4 ff., 260, [11] pp. Signatures: A4 B-S8, COMPLETE. Printed in Roman and Black Letter. Contemporary English calf, rebacked with new spine and red morocco label, text slightly browned. Preserved in a red cloth protective case. Very good antiquarian condition. (#541) \$1,500

¶ Fascinating 17th-century handbook and guide to the various courts of law in London; it is a complete revision of the so-called "City Law" of 1647 and 1658, as we see from the Preface: "There hath been several times printed a Tract, called The City Law, [1647, 1658] which treats of some of these Courts: But there being many Omissions and Defects therein, this Discourse hath not only supplied the same, but also rectified the mistakes therein." Of the greatest interest to legal historians of every nationality. The Sunderland copy (sale of the Bibliotheca Sunderlandiana, lot 6848) -- subsequently in the now-defunct Theological Institute of Connecticut (blind stamps on first and last leaves). \*  
 TITLE-PAGE TRANSCRIPTION: "Lex Londinensis, or, The city law: shewing the powers, customs and practice of all the several courts belonging to the famous city of London, viz. the Lord Majors Courts, the Ophans Court, the Court of

*Hastings, the Court of Common Council, the Court of Aldermen, the Wardmores, the Courts of Conservacy for the river of Thames, the Court of Conscience, the Sheriffs Court, the Chamberlains Court: together with several acts of Common Council, very useful and necessary to be known by all merchants, citizens, and freemen of the said city: and also, a method for ministers within the said city to recover their tithes, with a table to the whole book.* \* REFERENCES: ESTC R2792; Wing (2nd ed.) L1858. \* Ours appears to be the only copy on the market.

### The "Petit Albert" in wrappers, uncut

68. Lucius Albertus Parvus. **Secrets merveilleux de la magie naturelle & cabalistique du Petit Albert, traduits exactement sur l'original Latin, intitule: Alberti Parvi Lucii libellus de mirabilibus naturae arcanis.** Paris: B. Renaud, 1843. Duodecimo. 144 pp. With woodcut frontispiece and 5 folding woodcut plates. Uncut copy in original printed wrappers with lithograph of an astronomer and an observatory on back cover (a little worn and soiled). Very good antiquarian condition. (#198) \$750

¶ *Strange and wonderful grimoire in original unsophisticated state. This is a very scarce edition of the so-called "Little Albert" (in difference to Albert the Great), a well-known collection of magical absurdities and impossibilities. It is claimed that this text was written by Albertus Magnus in 1272, in French. \* The preface states: "Voici une nouvelle edition du Livres des merveilleux Secrets du Petit Albert, connu en Latin sous le titre d'Alberte Parvi Lucii, Libellus de Mirabilibus Naturae Arcanis. L'auteur a qui on l'attribue, a ete un de ces grands-hommes qui par le peuple ignorant ont ete accusez de magie. C'etait autrefois le sort de tous les grands esprits qui possedaient quelque chose d'extraordinaire dans les sciences, de les traiter de magiciens. C'est peut-etre par cette raison, que le petit tresor est devenu si rare, parce que les superstitieux ont fait scrupule de s'en servir; il s'est presque comme perdu, car une personne distinguee dans le monde a eu la curiosite (a ce qu'on assure) d'en offrir plus de mille florins pour un seul exemplaire, encore ne l'a-t-on pu decouvrir que depuis peu dans la bibliotheque d'un tres-grand homme, qui l'a bien voulu donner pour ne plus priver le public d'un si riche tresor." \* "C'est parmi les livres populaires, le plus celebre et peut-etre le plus absurde... Il est tout naturel que le livre des secrets ait ete attribue a Albert le Grand, car ce docteur, tres savant pour son epoque, eut, parmi ces contemporains, la reputation d'etre sorcier. Le Livre des Secrets du Petit Albert est moins complet, mais le fonds reste le meme" (Brunet). Cf. Ferguson, Bibliotheca Chemica p. 17 & Ferguson, "Bibliographical notes on Books of Secrets," Part IV.*

### Printed by Mary Clark

69. MACROBIUS, Aur. Theodosius. **Opera. Accedunt integrae I. Pontani, J. Meursii, J. Gronovii notae & animadversiones. Ed. novissima cum indice rerum & vocum locupletissimo.** London: Typis M[ary] C[larke] & B[enjamin] M[otte] impensis T. Dring & C. Harper, in vico Fleetstreet dicto, 1694. First Edition printed in England. Octavo. [32], 451, [3], 459-472, 465-480, 489-491, [57] pp. Includes first blank leaf [A1], additional engraved title page [A2r], world maps and other illustrations in the text. Contemporary English vellum, gold tooled, evidence of two pair of green silk ties. Preserved in a black cloth slipcase. Very good antiquarian condition. (#249) \$1,250

¶ *The first edition of Macrobius' works to be printed in England, which is further distinguished by the fact that the printer was Mary Clark and Benjamin Motte. Mary Clark (fl. 1677-96), the widow of Andrew Clark, continued the business for nearly twenty years after her husband's death in 1678, and was quite prolific, printing almanacs, devotional literature, and the like, often for the Company of Stationers or notable booksellers. \* Illustrated with numerous woodcuts including the celebrated world map on page 106, depicting Northern and Southern continents, and Ocean currents. \* This copy does not contain the Imprimatur leaf found in a few copies only. \* REFERENCES: Wing, M229. Schweiger II, 587. Graesse III, 330. Lowndes VI, 1447. ESTC R036883. \* An attractive copy.*

### Extraordinarily Prescient Theories of Evolution

70. MAILLET, Benoit de. **Telliamed, ou entretiens d'un philosophe indien avec un missionnaire françois sur la diminution de la Mer, la formation de la Terre, l'origine de l'homme etc... Mis en ordre... par J.A.G\*\*\* [i.e. J.-A. Guers].** Basle: Libr. associes, 1749. Second edition. 12mo. 4 ff., lxx, [6], 407 pp. Contemporary full calf, smooth spine elaborately gold tooled; binding with some abrasions and wear, but an attractive, unsophisticated copy. Very good

"*Telliamed*" is in every way a remarkable book: disguised as an Oriental fantasy, it contains perhaps the earliest appearance of one of the most important of all evolution speculations, namely the so-called ultra-neptunian theory: that the entire Earth was, and is, a marine deposit, and that all life on land originated from creatures of the sea. Maillet hypothesized that the earth was once entirely covered with water, and that the water gradually evaporated into space, causing land masses to appear. Maillet also created an ingenious methodology to calculate the age of the Earth: he concluded that the Earth is 2 billion years old (evolutionists today consider this figure to be more like 4.5 billion). It is known that Buffon, Lamark, Cuvier and Darwin read this book, and that they were very much influenced by Maillet's unorthodox, heretical views. Well aware that such an immense figure would incur the wrath of the Church, de Maillet presented his conclusions in the guise of a dialogue between a French missionary and an Eastern mystic named Telliamed, i.e. de Maillet spelled backwards. The manuscript remained unpublished until a decade after Maillet's death. In order to present his radical conclusions in the guise of an Oriental tale, Maillet interspersed monsters and mythological creatures into his text. Overtly antichristian, "*Telliamed*" dismisses the Flood of the Old Testament as a fable because rainfall that lasted forty days would have been insignificant to submerge entire mountains. Maillet asserted that the Earth's history could not be read from the Bible but through the rocks themselves. ¶ With uncanny prescience, Maillet describes how species have overlapping physical characteristics that suggested a common life origin, namely the sea. Through a Oriental mystic we are told that: "The little Wings had under their Belly, and which like their Fins helped them to walk in the Sea, became Feet, and served them to walk on Land." ¶ REFERENCES: Caillet, No. 7009. Versins *Utopie* p. 640. LITERATURE: "Charles Darwin et ses Precurseurs francais (Paris, 1870) Chapter 1: "the moss-grown fragments from the ruins of another world." See also Albert Carozzi, "De Maillet's 'Telliamed' (1748): An Ultra-Neptunian Theory of the Earth" in: *Toward a History of Geology; Proceedings of the New Hampshire Inter-Disciplinary Conference on the History of Geology, Sept. 7-12, 1967*. Mary Efrosini Gregory, "Evolutionism in Eighteenth-century French Thought" Chapter 1. See also the article on Maillet in *DSB, IX, pp. 26 et seq*: "Maillet's ideas unquestionably influenced many leading naturalists for almost a century, notably Buffon and Cuvier."

### **The first full description of a hysterical seizure The first prescription for non-epileptic seizures**

71. Mandeville, Bernard de . **A Treatise of the Hypochondriack and Hysterick Diseases. In Three Dialogues.** London: J. Tonson, 1730. Second edition. 8vo. [10], 380 pp. (our copy does not have the publisher's list which is not found in all copies). Modern half-cloth over marbled boards, smooth spine gilt (not particularly attractive and priced accordingly). Early ownership inscription on title-page (cancelled) and ink stamp of the Cincinnati Public Library on verso of the title and final page. Good antiquarian condition. (#1588) \$750

¶ Corrected and Enlarged by the Author. First published in 1711, this is justly considered to be the first psychiatric self-help book. What is less known is that it records the first full description of a hysterical seizure, and the first prescription for NES (nonepileptic seizures) according to LaFrance & Devinsky, who cite long passages of Mandeville's writings from this 1730 edition: "As to Fits, some are seiz'd with violent Coughs; others with Hickups; and abundance of Women are taken with Convulsive laughing. There are Fits that have short Remissions, in which you would think the Woman was going to recover, and yet last many Hours. Some are so slight that the Patients only lose the Use of their Legs and Tongue, but remain sensible; others again are so violent that those who are seiz'd with them, foam at the Mouth, rave and beat their Heads against the Ground; but whether they resemble an Apoplex, or are only fainting, or seem to be Epileptick, they all come under the Denomination of Hysterick." (SOURCE: LaFrance, W. C. and Devinsky, O. (2004), *The Treatment of Nonepileptic Seizures: Historical Perspectives and Future Directions*. *Epilepsia*, 45: 15–21). With extraordinary prescience, Mandeville also records the first prescription for NES, namely prescribing behavioral methods, and not prescribing a medicine to take away the nonepileptic spells: "I would for one Month prescribe a Course of Exercise, and no Medicines at all" (sic). ¶ The work is described by Hunter / Macalpine (no. 296) as "The first book on minor mental maladies 'writ by way of information to patients' rather than 'to teach other practitioners,' and to make what [Mandeville] had to say palatable. [...] He gave a graphic account of his own attack of melancholy when he developed the delusion that he had syphilis." This book discusses "hypochonriack and hysterick diseases" through a series of three dialogues between a physician (Philopirio) and two patients (Misomedon and Polytheca). ¶ Norman 1432.

### Book of Mysticism written expressly for Women

72. Marc Vulson de la Colombiere (1590?-1658). **Les Oracles divertissans, ou l'on trouve la decision des questions les plus curieuses pour se rejouir dans les compagnies. Avec un Traite tres recreatif des couleurs, aux armoiries, aux livrees, & aux faveurs ; & la signification des plantes, fleurs, & fruits. Le tout accommode a la diction francoise, par M. W. D. L. C. A.** Paris: Augustine Courbe, 1652 (Part I) + 1651 (Part II). 8vo. 2 parts in one volume. 12 ff. (including engraved frontispiece, title-page, Letter "aux Dames," avertissement, and the Table of Questions) + 71 ff. + 94 pp. + 2 ff. (privilege). Modern half sheepskin over marbled boards. Outer margin of the first page of the Table of Questions torn with loss of several numbers and words, paper stock somewhat browned in first two gatherings. Very good antiquarian condition. (#945) \$950

¶ *An extremely curious book, apparently overlooked by the standard authorities. That the work was intended for female audiences is attested by the 10-page letter "Aux Dames" immediately following the title page. The first part contains a set of DIVINATIONS with a list of 71 questions to ask the ORACLE, with 71 sheets each containing 16 responses (one for each quadrant of the wheel of fortune represented on the frontispiece), a total of 1136 answers possible for each question. At the end of the questions are printed 10 lines where the inquisitor can write questions for to the oracle. The rules of "The Game" are explained in a prophetic warning. First printed in 1647, our copy belongs to a slightly later edition, likewise printed by Augustine Bent, and features the same spectacular engraved frontispiece. ¶ The second part, likewise printed by Augustine Courbe but dated 1651, presents a 94-page analysis of the curious symbolism of COLORS, MYSTICAL SYMBOLS, the MEANINGS OF LOVE, ARMORIAL DEVICES, etc., all of which can be explained by any kind of TREES, HERBS, and FLOWERS. The extraordinary frontispiece depicts FORTUNA at her Wheel, below which are six inquisitors (male and female) in attendance. ¶ REFERENCE: Caillet No. 11540 was unable to locate any early editions.*

### Nonsense, Peace, and Wild Neologisms

73. Marchand, Guillaume (1555-1624), a.k.a. "Maitre Guillaume, Fou du Roi". **Le reveil ["resveil"] de Maistre Guillaume aux bruits de ce temps...** S.l. (Paris?): s.n., 1614. First Edition. 8vo. Collation: A-D4, COMPLETE. 32 pp. Recent half calf over marbled boards in the antique style. Blindstamps of the now-defunct Theological Institute of Connecticut. Very good antiquarian condition. (#682) \$2,500

¶ *First edition of this "Fantastical chronicle of Nonsense on the subject of Peace. The text presents an inexhaustible catalogue of the wildest neologisms." (Mercier, La Litterature Facetieuse). The pamphlet is now very rare and was apparently suppressed upon publication according to Jules Mathorez in his bibliography of Maitre Guillaume. ¶ Until the age of 40 Gaillaume Marchand (a.k.a. Maitre Guillaume) practiced as an apothecary in Louviers, Normandy. A respected Bourgeois in his town, he was conspicuous for his exemplary piety, his devotion to the Catholic religion and his hatred of the Huguenots. In 1590, when the troops of Henri IV attacked his city, Guillaume did not hesitate to take up arms to fight them. The partisan blows to his head made him a changed man. The following year we find him as a "bouffon" in the service of the Cardinal de Bourbon, before receiving the ultimate accolade: "Fou du Roi" to Henri IV. Maitre Guillaume never recovered from the death of Henri IV, and continued their dialogues in the realm of shadows. Maitre Guillaume also served with distinction Henri's successor Louis XIII. Contemporary accounts suggest that he was "a dreaming half-witted fellow [...] a Roman Catholic, like [Gascon] Chicot, but he was less tolerant. He so hated the reformed religion, and the Reformation itself, that he always used the words 'ruined religion' or the 'Ruin' to show a fool's contempt for what he could not understand. [...] Even Cardinals would condescend to argue with this Norman fool, and boast of victories in disputes where there was small common sense and less wit on either side, and little honour to be gained by triumphing over a 'natural.'" (SOURCE: Doran, History of Court Fools, 1858, pp. 288-9). ¶ Although little-known today, Maitre Guillaume was a popular author and cultural figure; Alfred Canal lists 77 works published by, or about, Maitre Guillaume through the year 1632, including many orations on his death in 1624. (SOURCE: Recherches historiques sur les fous des rois de France, pp. 207-229). ¶ Of this first edition two issues exist (priority indeterminate): in both the pagination skips p. 25; the final leaf of one issue is numbered "33" while the other is numbered "32." Our copy, which is perfectly complete, conforms to the latter pagination. ¶ REFERENCES: Cioranescu, XVIIeme, n° 34341. Bourgeois et Andre, IV, n° 2042. Lindsay & Neu 3035. Arbour 7165. Alain Mercier, La Litterature Facetieuse sous Louis XIII 1610-1643, no. 714 (cf. also no. 713). Jules Mathorez, "Notes sur Maître Guillaume [Guillaume Marchant, de Louviers], fou de Henri IV et de Louis XIII, contribution a l'histoire de la presse francaise" (in: Revue des livres anciens: documents d'histoire litteraire, de bibliographie & de bibliophilie, 1913, pp.*

264 et passim). Mathorez, "Bibliographie de Maitre Guillaume" (in: *Revue des livres anciens*, 1914, pp. 326-327, no. 28). See also the monograph by Nicolas Buffetaut, "Maitre Guillaume, apothicaire et bouffon d'Henri IV" (2002). ¶ Of this work Worldcat does not list a single copy in America.

### Reliure par l'atelier Mace Ruelle

74. Martial (Marcus Valerius Martialis). **M. Val. Martialis Ex Museo Petri Scriverii**. Amsterdam: Apud Guihelm Ianssonium, 1621. 32mo. (113 x 58 mm). 318 pp. including engraved title-page depicting cupids and satyrs. Contemporary Parisian binding by the Atelier Mace Ruelle: red morocco elegantly gilt with superb assurance, centers inlaid with olive morocco, five raised bands on spine (beautifully rebacked), comb-marbled endpapers and pastedowns (marbling abraded inside front hinge; inscription on verso of front endpaper erased), ruled in red throughout, a.e.g. Very good antiquarian condition. (#1346) \$2,500

¶ Fine contemporary Parisian binding, securely attributable to the Atelier Mace Ruelle. Our example is gilt with the same tools and identical design as Esmerian (2nd sale) no. 8 (Smith, *De Republica Anglorum*, 1625) and No. 11 (Emmius, *Graecorum Respublicae*, 1632), both of which were printed by Elzevier, and bound by Ruelle for H.-L. Habert de Montmort, *Conseiller au Parlement de Paris*. Mace Ruelle (1584-1638) apprenticed to Dominique Salie and by 1606 he had opened his own shop. In 1629 he was appointed "administrateur de la Confrerie des libraires, imprimeurs et relieurs," which he served until 1634, at which time he succeeded Clovis Eve as "relieur ordinaire du Roi." Ruelle was also a publisher of equal distinction, but he is best known as a binder who began experimenting with pointille tooling ca. 1620, a style of decoration that was to become a major feature of French bindings for decades. Upon Ruelle's death in 1638 the post of "relieur du Roi" passed to his son Antoine. ¶ This volume has a very significant provenance: "Stanley 1813" (pencil inscription on first blank leaf), i.e. Col. Thomas Stanley (his sale, London, Evans, 30 April 1813, lot 195). Stanley (1749-1818) was an early and important English collector of bookbindings who was one of Roger Payne's main patrons. -- Purchased from the Stanley sale by W. Clark -- Chas. Bain Hoyt (leather armorial bookplate inside front cover). Hoyt (1889-1949), of New York City, was a great collector of Oriental pottery and porcelain, paintings, and prints; he was a major benefactor of the Museum of Fine Arts Boston. -- Irving Halpern 1988 (pencil inscription on final blank).

75. [Meditations for Use of the Congregation of the Parroquia de Nuestra Senora del Rosario in Cadiz, Spain]. **Meditaciones, que usa la Congregacion del Senor San Cayetano en los Exercicios que practica en la Auxiliar Parroquia de N. Sra. Del Rosario, donde esta establecida, Sacalas a Luz la Misma Congregacion para el Uso de sus Congregados**. Cadiz (Spain): Don Pedro Gomez de Requena, 1774. First Edition. 12mo. 106 pp. Engraved illustration, signed by Poble Ganzino, following title-page. Bound in contemporary Spanish full red calf, interlocking gilt border ornaments on both covers, spine gilt, all edges gilt, marbled endpapers, integral satin page marker. Light scuffing of board corners and a few spots along spine, but generally quite nice. Textblock is bright and clean (endleaves with some age toning and foxing). Handwritten corrections on pages six and eight. (#507) \$1,850

¶ Decidedly unrecorded. Not listed in the *Catalogo Colectivo del Patrimonio Bibliográfico Espanol*; not in OCLC; not in the *Biblioteca Nacional de Espana*; not in the *University Library of Cadiz* or the *Public Library of Cadiz*. Not listed in any Iberian bibliography consulted by us. Our associates at the *Spanish Bibliographical Heritage Union Catalogue* were unable to locate a copy of, or even a single reference to, the present work. We are unable to explain why the entire edition seems to have vanished from existence, despite the fact that the printer / publisher Pedro Gomez de Requena was the most popular and prolific in Cadiz at this time (more than two hundred editions from his press are recorded, but not this one). Our copy is very finely bound, no doubt for presentation. \* The "Auxiliar Parroquia" to which is referred on the title-page is the Parroquia de Nuestra Senora del Rosario in Cadiz, an ancient church, where there still is an altarpiece devoted to San Cayetano. A fine and desirable copy.

### In Praise of Fossil Fuel

76. MORAND, Jean-Francois-Clement. [COAL]. **Memoires sur la nature, les effets, proprietes, et avantages du feu**

**de Charbon de Terre apprete, pour etre employe commodement, economiquement, & sans inconvenient, au chauffage, & a tous les usages domestiques.** Paris: Delalain, 1770. First Edition. 12mo. 39, [1], 228, [3] pp. With 4 engraved plates of different types of stoves and fireplaces fueled by coal. Contemporary brown sprinkled calf (refurbished, joints strengthened), small defect in leather on front cover; textblock very clean. Provenance: Ex libris stamp of Dr. AJJ Vandavelde, Gandav" on first blank leaf. Very good antiquarian condition. (#1267) \$1,500

¶ *Highly interesting and prescient work concerning the use of coal to counteract the widespread destruction of forests in 18th-century France, during which time "only small number of citizens are consuming virtually all the wood" while coal is available in abundance. The author - a medical doctor - draws attention to the fact that prolonged exposure to wood smoke is unhealthy in the extreme. He argues that coal can produce a fuel that burns cleaner and hotter than wood charcoal. Its convenience, low cost, and stable heating capacity combine to mandate the strongest possible consideration as an alternative to forest fuels, otherwise the forests will be doomed (cf. the Avertissement, pp. 6-8). It was the overwhelming need for energy to run the new technologies invented during the Industrial Revolution that provided the real opportunity for coal to fill its first role as a dominant worldwide supplier of energy. We have found very few early scientists who advocated coal in order to save forests. ¶ Morand (1726-1784) was a French polymath who personified the Age of the Enlightenment: he was simultaneously a medical doctor and lecturer in anatomy, librarian for the Académie des Sciences, mineralogist, and a member of most of the foreign learned societies. REFERENCES: Conlon, *Le siècle des lumières: bibliographie chronologique*, 70:1232; Kress S.4632; Higgs 4908. Not in Goldsmiths or Einaudi. ¶ Ours appears to be the only copy currently on the market.*

### Freakishly fine condition

77. Mortimer, Ruth. **Italian Sixteenth Century Books. Harvard College Library Department of Printing & Graphic Arts Catalogue.** Cambridge, MA: Belknap Press of Harvard University Press, 1974. First Edition. Two volumes, small folio. Uniformly bound in contemporary brown calf, spines gilt, all edges gilt, silk moire pastedowns and endpapers, silk bookmarks. Original black card slipcase. Fine. (#1070) \$1,200

¶ *Beautifully bound copy of Ruth Mortimer's still-unsurpassed bibliography of Italian sixteenth-century books in Houghton Library, Harvard. Our copy is in freakishly brand-new condition: the paper stock is glowingly bright; the gilt edges and the leather bindings are in brilliant state. Both volumes are preserved in the same black slipcase as other copies noted by us. Clearly the text has never been read, a veritable anomaly given the significance of Mortimer's indispensable text, which is so frequently and diligently consulted by bibliographers everywhere. Mortimer here describes and illustrates 599 items, each with extremely detailed collations and authoritative notes, in many instances presented for the first time; the work is further enhanced by extensive indices of artists, printers and publishers, place of imprint, chronological and subject headings. Our communications with Martin Antonetti (Curator of the Mortimer Rare Book Room at Smith College) and John Lancaster (husband of the late Ms. Mortimer) revealed that a deluxe issue of Mortimer's text was almost certainly never published. And so what exactly is this? The answer is obvious to the true bibliophile who understands that bibliographical works in fine bindings are among the most elusive, yet most gratifying joys of life.*

### Town Account Book

78. New Portland, Massachusetts (subsequently: New Portland, Maine). **"Record of Orders for Town Charges." Manuscript on Paper.** New Portland, Massachusetts (i.e. Maine), 1825-1847. Small 8vo (7.5 x 4.5") pages unnumbered, bound in original quarter calf over plain boards. Contemporary ink on cover, "Record of Orders for Town Charges," Sept. 1, 1825 - Nov. 15, 1847. Covers scuffed and partially stained, occasional waterstaining inside (not objectionable). Completely unsophisticated. Very good antiquarian condition. (#720) \$950

¶ *Highly interesting manuscript account book of the town of New Portland, formerly under Massachusetts jurisdiction, and subsequently gifted by legislation to Maine in compensation for the burning of Falmouth (known today as Portland, Maine) by the British during the American Revolutionary War. It is of the greatest interest that New Portland was first settled by Revolutionary War veterans in 1773; financial records of the early township, the settlers, their children and their grandchildren, appear throughout the present manuscript. It would appear that almost no early records of the*

town survive, financial or otherwise: thus the present manuscript is of the greatest interest to historians of Massachusetts, Maine, and beyond. ¶ The account book is penned in several clear hands, in medium-brown and occasionally blue ink, its chroniclers unnamed but diligent. Many of the town's pioneers as well as local places are named. A few sample entries: "Dec. 5, 1825: Order drawn in favor of S. Gould for advertising 3 petitions and for abatements: \$7.00... Jan. 1, 1833: Order in favor of James Spear for rations for himself & a private in his Company & for Elder Hutchins... Mar. 15, 1834: P. Strickland for building School House, \$210.00... Mar. 7, 1835: Tobias Churchill for furnishing clothes to Love Butler, a pauper, \$6.50... Nov. 13, 1836: James Hutchins for his services as committee on the bridge at Churchill's falls, \$5.00 [David Hutchins was the very first settler of the village, in 1783]... Jan. 24, 1843: for damage on acct. of bad roads the present winter, \$4.00..." Other orders for gun powder, saving bridge timber, "for working highway," "blowing rocks," "chaise & waggon," medical services, "supplies to paupers," "highway taxes," "poll taxes," auctioneers license, retailer license, "school district tax," "paying cash to soldiers," and much, much more. ¶ The account book is a veritable mine of original source material concerning the finances of the early pioneers in this area; for instance: "Mar. 22, 1826: Order in favor of Josiah Parker for balance due him on settlement as treasurer, \$167.50"). In 1786 Josiah Parker arrived at New Portland from Groton, Mass. He had served in the Fourth Regiment of Massachusetts militia during the Revolutionary, and was honorably discharged at West Point. "He subsequently bore an honorable and arduous part in the affairs of this town" SOURCE: "History of New Portland, Maine, From a Gazetteer of the State of Maine" by Geo. J. Varney, Boston, B.B. Russell, 1886). ¶ THE WIRE SUSPENSION BRIDGE: New Portland is famous for its extremely early and largely original Wire Suspension Bridge, believed to be the earliest surviving example in the United States. Scholars and architectural historians disagree about the date of conception, construction, and completion, yet the present account book provides conclusive answers about all of the above. See for instance the orders paid on March 7, 1840 to "John Hansen for plans for the bridge at the falls" and to "John Newall for building abutments under the bridge at the falls." From 1840 to 1847, this account book provides records of exact amounts that were paid to named workers, suppliers, and engineers for construction on the bridge. Interestingly, the greatest number of orders were paid by the town in 1847, specifically July 15, September 10, and September 25, 1847. ¶ Marilyn Gorman and Dianne Pease, in their "Bridges of West New Portland" (Maine Memory Record Online) give an insightful history of the New Portland Wire Suspension Bridge. On June 20, 1842 the bridge was opened to traffic, the cost was "\$2200." ¶ A Fascinating encapsulation of the birth, hardships, finances, and economics of this early American town.

### Lamoignon copy of "the Bible of Numismatics"

79. Pellerin, Joseph. **Recueil de medailles des rois [grecs], qui n'ont point encore ete publiees ou qui sont peu connues. Paris, Guerin et Delatour, 1762. WITH: Recueil de medailles de peuples et de villes. Tome I (Europe) 1763. Tome II (Asie) 1763. Tome III (Afrique. etc.) 1763. WITH: Melanges de diverses medailles pour servir de supplement aux recueils des medailles de rois et de villes. Tome I. 1765. Tome II. 1765. WITH: Supplement aux six volumes de recueils des medailles de rois, de villes, etc.. Tome I, 1765. Tome II, 1766.** Paris: Guerin et Delatour, 1762-1766. First Edition. Quarto. Eight volumes in seven, complete thus, with 202 folding engraved plates, illustrating more than 4000 coins and medals (!). The eight volumes contain numerous elaborately engraved vignettes, head- and tailpieces throughout. Collation: pp. iv; 220; 22 engraved folding plates. + xxviii, 207 (1); xviii, 255 (1); liv, 288 (1), including Tables; 136 folding engraved plates. + iv, 356; iv, 376; 32 folding engraved plates. + xii, 70; 2 folding plates; viii, 200; 10 folding plates. BINDINGS: Elegant contemporary blue morocco, smooth spines gilt, all edges gilt, lower compartments gilt with the original shelf-marks of the first owner Chretien Francois de Lamoignon (1735-1789), inner dentelles gilt, marbled pastedowns and endpapers (spines lightly faded to chestnut brown). Very good antiquarian condition. (#139) \$27,500

¶ The Lamoignon copy of the catalogue of the finest private numismatic collection ever formed by a single individual, a pioneering work of illustration and scholarship, with more than 4000 coins and medals presented on 202 folding engraved plates. ¶ Joseph Pellerin (1684-1782) is the most celebrated numismatist of the Ancien Regime, and is considered to be one of the founders of modern numismatics. In public life, he served Louis XV as one of the first Directors of the French Royal Navy. Upon his retirement, in 1745, the king promoted him to the rank of General, granting him a pension of 8000 pounds. Pellerin then began the second phase of his life, namely that of a numismatist, dedicating himself to the study of ancient coins and medals. He was to form the largest and finest cabinet ever owned by a private individual, estimated to have contained about 44,000 separate pieces. Pellerin's name is synonymous with his epochal *Recueil de medailles*, a vast scholarly work that was absolutely unprecedented in the study of numismatics. In

it, Pellerin single-handedly introduced the historical method in the classification of medals, adopting a logical methodology, and providing insightful explanation with great keenness of observation (despite the fact that he was becoming increasingly blind in later life). Pellerin's *Receuil* was the acknowledged inspiration for Joseph-Hilaire Eckhel's *Doctrina numorum veterum* (1792), today widely recognized to be the "Bible of Numismatics." ¶ Louis XVI, an aspiring numismatist, purchased 32,500 pieces from the Pellerin collection in 1776 for the astronomical sum of 300,000 pounds (!) -- these medals now form the most important component of the *Cabinet des medailles* at the *Bibliothèque Nationale*. After Pellerin's death, his library and the rest of his numismatic collections were sold at auction by her heirs. Lamoignon was inspired by the ideals of the French Enlightenment. He entered public life at an early age, becoming a magistrate of *Parlement* in 1755; he was to become an important actor in the troubles which heralded the French Revolution. First on the side of the *Parlement*, and later on that of the king (who named him *Garde des Sceaux* in 1787), Lamoignon was one of the assistants of Lomenie de Brienne, whose unpopularity -- and fall -- he was to share (Lamoignon died on 15 May 1789, presumably by suicide). He left behind a magnificent collection of books, most of which he had had elegantly bound by Enguerrand, the Royal Binder, in the highest quality goatskin morocco. A catalogue of the Lamoignon Library was printed for private circulation in 1770. Lamoignon was one of the earliest collectors to request that the date of publication appear at the foot of the spine, usually on the first volume only (as here), along with the actual library shelf-marks. The Lamoignon library was purchased en bloc by Thomas Payne and sold in Paris in 1791 and 1792 (cf. "Catalogue des Livres de la Bibliothèque de feu M. de Lamoignon, Garde de Sceaux de France"). We consulted the sale catalogue of the Lamoignon library, in which this Pellerin set appears as lot 5715. While some additions to Pellerin's *Recueil* appeared in later years, Lamoignon evidently did not own these less significant, practically unillustrated volumes, namely: the two small *Supplements* of 1767 which contained only 9 plates, and two titles that were published outside France, namely the *Lettres de l'auteur* (Frankfurt, 1770) and further *Additions* (The Hague, 1778), together containing only 4 engraved plates. ¶ **CONDITION:** In beautiful unsophisticated state, printed on fine paper: the text and plates are crisp and white, virtually without blemish. Suitable for study and exhibition. ¶ **LITERATURE:** Dominique Gerin, "Le Portrait de Joseph Pellerin" in: *Le Cabinet des medailles, Revue de la Bibliothèque nationale de France* (1994, No. 3). Barbier IV, 70. Hoefer XXXIX, 494-495. Querard VII, 28. On the Lamoignon Library and the bindings therein, see Dibdin's *Bibliographical Decameron* (vol. II, p. 497). ¶ **PROVENANCE:** Chretien Francois de Lamoignon (1735-1789) with his label ("Bibliotheca Lamoniana Z 38") inside volume 1, his ink stamp on leaves A2 in all seven volumes, and his shelf-marks (2 R 46, 2 R 47, 2 R 48, 2 R 49, 2 R 50, 2 R 51, 2 R 52) tooled at the foot of the spines of each volume (these shelf-marks are also written on the front flyleaves of each volume. ¶ Lamoignon's set was bound in the famed workshop of Pierre & Etienne Enguerrand (a.k.a. Anguerrand). Pierre Enguerrand was royal binder to Louis XV from 1759 to 1766; he was succeeded by his son Etienne in 1767, who served as royal binder to Louis XVI until 1783. The shop accepted commissions from the foremost collectors of the age, such as the Abbe Rothelin, the Comte d'Argenson, the Marquis de Paulmy (son of Comte d'Argenson and founder of the *Bibliothèque de l' Arsenal*), and Lamoignon, for which see Sabrina Le Bris, "La communauté des relieurs et doreurs parisiens à la fin de l'Ancien Régime (1776-1795)" (Thesis: *Ecole nationale des Chartes*, 1995). See also Thoinon, "Notes historiques sur les relieurs des rois de France" in: *Le Moniteur du bibliophile*, Vol. 1 (1878) p. 363.

80. Penn, Irving. **Cranium Architecture**. London: Hamiltons Gallery, 2013. First Edition. Oblong folio. Altogether 69, [3] pp. including 27 superb photographic plates, each with captions on opposite page. As new. Hardcover. (#1363) \$450

The new catalogue *raisonné* of Penn's astonishing "Cranium" series of Animal skeletons, valuable for forensic research, to say nothing of the extraordinary photographic celebration of each specimen. The photographs were first exhibited in 1989 at Pace Gallery London, accompanied only by a flimsy 36 page catalogue. ¶ "Cranium Architecture" sees Irving Penn create a beautiful, absorbing study of animal skulls from the collection of the *Narodni National Museum* in Prague. From gorilla to giraffe, the photographer treats each subject with fastidious equality - zooming in or moving away to ensure that all the skulls are the same size and placing them in a simple white background. Abstracting the objects so is disorientating and challenges the viewer to look at them in a different way. As the series' title suggests we are encouraged to view each skull as a unique but familiar construction, created by the powerful yet sensitive hand of nature, to house the most precious of organs - that which defines and directs us, both physically and mentally. Penn rarely spoke to explain his work, but these spare words printed in the first exhibition catalogue (1989) serve to enlighten us somewhat on his inspiration, "An exquisite edifice of living machine. Hard chambers of bone to guard soft organs,

protected conduits and channels." *The photographer's appreciation of his subject is clear here and reiterated by the care he took producing the series' exquisite silver prints.* ¶ Although well known for his portraits, Penn did on occasion throughout his long and illustrious career, turn his attention to still life, notably human skulls in the late 1970s. Penn's masterpiece, *Poor Lovers* (1979), an image of two nuzzling skulls, is a seminal example of many compositions that reveal his interest in classical 'vanitas' painting. Further, the photograph seems to connect us directly with the very living, emotional character of these 'lovers'. Similarly, the skulls of *Cranium Architecture* allow us an insight into the character of the animal they belong to. Despite being separated from all the fleshy, soft elements of themselves, the personality and temperament of each animal seems to leap out at us. As with *Poor Lovers* Penn has, through his remarkable skill and sensibility, once more transformed still lives into sublime and enlightening physiognomic portraits.

### Ordered by Queen Elizabeth to be Burned

81. Pollini, Girolamo. **L'istoria ecclesiastica della riuoluzione [rivoluzione] d'Inghilterra diuisa in libri quattro ne' quali si tratta di quello ch'e auuenuto in quell'isola, da che Arrigo Ottauo cominciò a pensare di ripudiar Caterina sua legittima moglie, infino a quest'ultimi anni di Lisabetta, vltima sua figliuola. Racolta da grauissimi scrittori non meno di quella nazione, che dell'altre, da f. Girolamo Pollini dell'Ordine de' predicatori, della prouincia di Toscana.** Rome: Ruffinelli, 1594. Small 4to. 766 pp. Collation: a8 b4 A-3C8 3D-3G4 (includes final blank), COMPLETE. Bound in 18th-century Italian vellum, spine gilt, mottled edges. Preserved in a green cloth case (Cloverleaf Studio) Very good antiquarian condition. (#545) \$2,750

¶ An extraordinary, strictly contemporary Italian view of Tudor history, written while many of the events were actually unfolding. The work gives an account of the reigns of Henry VIII, Edward VI, Lady Jane Grey, Mary I, and Elizabeth I -- all in exhaustive detail. "Pollini uses the term revolution in the modern sense of overturning the status quo, but with reference to the English Reformation as opposed to the Civil War. This Tudor revolution in religion began during the reign of Henry VIII, developed under Edward VI, and, after a Marian 'restituzione' of Roman Catholicism, was re-established following the accession of Elizabeth I" (Nicholas Tyacke, *Aspects of English Protestantism, ca. 1530-1700*, p. ix and passim). ¶ Pollini, following Sanders, was extremely critical of the Protestant Tudor monarchs; the work elicited a rare diatribe and appeal from Elizabeth I to Ferdinando de' Medici, in hopes that he would suppress the publication. Wyatt explains: "As Pollini was a Florentine subject, a Dominican friar of the monastery of Santa Maria Novella, once news of the 'Historia' reached England there was an initial series of exchanges between the Elizabethan government and Ferdinando de' Medici regarding the Grand Duke's possible suppression of the book. A subsequent letter followed two months later, after the full thrust of the *Historia's* polemic had been revealed -- probably with the arrival of the volume in England -- and once it became clear that nothing had been done to impede the book's circulation in Italy, Elizabeth, writing in Italian, initially appears to Ferdinando's past benevolence toward her and to the nobility they share as rulers... The text is identified as having been conceived and written within Ferdinando's jurisdiction, and Pollini is named as its author. The queen then reviews the progression of her knowledge about the book, at first aware only of a libelous work directed against her state, but now fully informed as to its contents, such that: ¶ 'Every single one of its pages is filled with the most extreme falsehoods, innumerable scandals, and the most wicked slander... We come to ask your Highness [...] to suppress and condemn to flame all those books that might be found in your Dominions, and to castigate as your subject that wickedly infamous person [Pollini] their author, for having composed and published such horrible calumnies and lies against such great Princes living and dead.' ¶ It is recorded that the book was in fact burned in Florence and in London in order to satisfy Elizabeth's anger over it. (SOURCE: Michael Wyatt, *The Italian encounter with Tudor England: a cultural politics of translation*, pp. 129-130 and passim). ¶ This second edition -- even more defamatory than the first -- was completely revised and enlarged by Pollini; for instance, the account of Sir Thomas More reciting Petrarch from memory appears here on pp. 107-8, but is absent in the first edition (cf. Michael Wyatt, "Other Petrarchs in Early Modern England" in: *Proceedings of the British Academy* 146, pp. 203-216, passim). ¶ Pollini's "Historia" is not without its detractors, but it remains extremely valuable for the transcriptions of key documents, many published here for the first time and/or are no longer survive (e.g. the famous letter from Lady Jane Grey to Queen Mary, August 1553, quoted on p. 358: "...due volte in questo tempo m'estato dato il veleno, la prima fu in Casa la Duchessa di Nortumberland, e di poi qui in Torre, si come io n'ho ottimi e certissimi testimoni, oltreche, da quel tempo in qua, mi son caduti tutti i peli d'addosso" (NB: the original letter is apparently no longer extant). In fact, Pollini's "Historia" Book II, Chapter XII and Book III, Chapter I contain many valuable transcriptions of documents by or about Lady Jane Grey, for which Pollini is recognized as the primary source. ¶ Dedicated to Cardinal William Allen, founder of the English College at Douai, the present work also utilizes

Nicolaus Sanders' "*De Origine et progressu schismatis Anglicani*," Cologne, 1585 and Rome, 1586. ¶ Provenance: Carthusian Monastery at Florence (early inscription on title-page: *Cart[usian]ae Florentinae*) -- small armorial stamp on title page (unidentified) -- From Sunderland Library (sale of the *Bibliotheca Sunderlandiana*, lot 4994) -- blind stamps of the Theological Institute of Connecticut. ¶ Ours appears to be the only copy of any edition currently on the market.

### Charles Wells binding (?)

82. POLLOK, Robert. **The Course of Time: a poem.** New York: Charles Wells, 1833 (?). 16mo. [2], xiv, [3], 14-227, [4], 230-328, [1], iv-x pp. Contemporary beige calf (by Charles Wells of New York?) elaborately gilt, a.e.g. Front free endpaper excised, binding with some minor refurbishment. Very good antiquarian condition. (#331) \$550

¶ Charles Wells was described in *New York City Directories* as a bookbinder until at least 1832; thereafter he was listed as a bookseller; in 1838 he appears in the *Directories* as a publisher, and then in 1844 his trade is simply described as "books." There is a good possibility that the present binding came from his shop. Wells may have been the chief importer and user of English-made dies. Not in Edwin Wolf, "*From Gothic Windows to Peacocks: American Embossed Leather Bindings, 1825-1855.*" \* Early gift inscription from Ima Hitchcock to Emily Perkins, dated Dec. 25, 1856.

### Costumes of Old Cairo Praised by Baudelaire

83. PREZIOSI, Amadeo. **Souvenir du Caire.** Paris: Lemercier, 1862. First Edition. Large oblong folio (420 x 575 mm). Lithograph title-page + 20 color lithograph plates mounted on card, tissue guards (foxing throughout, mostly in the margins, but in some instances persist into the plate area). Technically this copy does not contain the printed Table leaf, although all the descriptive texts of the Table leaf have been pasted onto the verso of each corresponding plate, probably at an early date. Preserved in a protective linen case and surrounding four-flap chemise. Good. (#1386) \$6,300

¶ Preziosi's justly famous suite of color lithographs celebrating the exotic bazaars of Old Cairo and the inhabitants therein. This scarce portfolio is a joy to behold and was praised by none other than Charles Baudelaire. \* Count Amedeo Preziosi (1816-1882) of Malta belonged to the great tribe of the Romantic school of traveling artists, drawn by the mirages of the Orient and its brilliant colours and picturesque scenes. Preziosi created works which are vivid, fresh and accurate, and which have provided a first-hand source for historians and anthropologists. \* As noted, this copy has condition issues and is priced accordingly. On Feb 28, 2013 a copy was sold at Sotheby's London for GBP 11,250 (\$17,067). \* Blackmer 1352; Colas 2423.

### Original Italian paste-paper boards

84. RAYNAL, Guillaume. **Storia dell'America Settentrionale del Signor Ab. Raynal Continuata fino all'Anno presente, Nella quale si descrive la Guerra Civile.** Venice: Dalle Stampe di Antonio Zatta, 1778. First Edition in Italian. 2 vols., 8vo: lii, 288; iv, 294 pp. Bound in original Italian decorated paper boards, original printed paper label on spine. Preserved in a brown cloth protective case. Near Fine. (#814) \$2,500

¶ One of the early sources of the birth of the United States. Scarce Italian edition preserved in original unsophisticated condition. This well-known work was published only four years after the Boston Tea Party and offers a strictly contemporary account of the American Revolution, here given by an erudite, impartial observer. Contents: **VOLUME ONE** contains 14 chapters: 1. History of Canada; 2. History of Hudson Bay; 3. History of Terranova Island; 4. History of New Scotland; 5. History of New Hampshire, Massachusetts, Rhode Island, Connecticut forming New England; 6. History of New York; 7. History of New Jersey; 8. History of Pennsylvania; 9. History of Virginia; 10. History of Maryland; 11. History of Carolina; 12. History of Georgia; 13. History of Florida; 14. History of Louisiana. **VOLUME TWO** contains 10 chapters on American Independence and the Civil War: 1. Population of Anglo-American Provinces; 2. Advantages of living in North America colonies; 3. Governments established in British Colonies of North America; 4. Coins of North America; 5. Industry and Commerce Restrictions for British colonies of North America; 6. Questions about the right of England to establish certain impositions on the colonies of North America; 7. English Taxation of the

Colonists; 8. British-imposed restrictions; 9. Colonies to break ties with England; 10. Cooperation of European Nations toward the Independence of the Colonies. -- Guillaume Thomas Francois Raynal (1713-1796), was a leading Enlightenment philosopher and writer, that was educated at the Jesuit school and received priest's orders, but he was dismissed for unexplained reasons. Raynal wrote an history of British Parliament (*L'Histoire du parlement d'Angleterre*, London, 1748) but he is renowned for his major work about European commerces in New World (*L'Histoire philosophique et politique des etablissements et du commerce des Europeens dans les deux Indes*, Amsterdam, 1770). This account of his observations of plantation societies in the Americas portrayed the horrors of colonial slavery and predicted the end of European colonialism in the Americas. Raynal was also a gifted polemicist and supporter of the American Revolution. In his 1782 pamphlet, *Revolution d'Amerique*, written before the war concluded and published simultaneously in France and America, Raynal justified American independence and France's participation in the war. He advised the newborn United States to avoid the pitfalls that had plagued "old" Europe since the 16th century -- greed, empire-building, and religious intolerance. Raynal dreamed a peaceful revolution also in France: but he realized the impossibility of this, and, in terror of the proceedings for which the writings of himself and his friends had prepared the way, he sent to the Constituent Assembly an address, which was read on 1791, deprecating the violence of its reforms. During the Terror, Raynal lived in retirement at Passy and at Montlhery. On the establishment of the Directory in 1795 he became a member of the newly organized Institute of France, one year before his death. The American War of Independence was an international matter from its very beginning. The conflict involved participants from the British Isles, France, Germany, Africa, and the Caribbean -- not to mention the diverse populations of the 13 colonies and the many Native American tribes. This linguistic, cultural, and political diversity was also reflected in contemporary writings about the conflict. The earliest histories of the American Revolution, written between 1783 and 1815, self-consciously crafted narratives that celebrated republican institutions and the pursuit of liberty and freedom. These works aimed to create a unified, "national" history. They did not reflect the forebodings of earlier observers, such as Raynal, who saw the many real and potential conflicts that existed among the colonists, for example, the struggles between "patriots" and "loyalists." By the last decades of the 19th century, George Bancroft's *History of the United States* had all but erased from the story both the British loyalists and, more importantly, the initial purpose of the North American colonies as political and economic extensions of Great Britain. In France, meanwhile, the history of the American Revolution became linked to that of the French Revolution by way of the marquis de La Fayette, who played important roles in both events. With the rise of diplomatic history and a second wave of European colonization at the end of the 19th century, the earlier Franco-British imperial rivalry assumed greater prominence in the work of many European historians of the American Revolution, just as it did in the work of Francis Parkman and other historians in the United States. -- A folio edition of the work (with illustrations) was printed by Zatta in the same year (1778). Two years later (in 1780) a third octavo volume appeared, entitled "*Storia dell'America Settentrionale in continuazione di quella del sig. ab. Raynal fino alla primavera del 1799.*" ¶ PROVENANCE: early inscription inside front covers of both volumes: "Per me Ippolito Calini" (presumably Conte Ippolito Calini, of Mairano). ¶ A beautiful copy. ¶ Sabin 68109.

### Descartes' Animal Machine

85. Rohault, Jacques. **Entretiens sur la philosophie**. S.l.: s.n., 1673. 12mo. [2], 54, 159 pp. Bound in contemporary French calf (joints and extremities rubbed, hinges cracked and quite tender). Blind stamps on first and last leaves from the now-defunct Theological Institute of Connecticut. Preserved in a brown cloth protective case. Very good antiquarian condition. (#573) \$950

¶ Very early defense of Descartes and his work on the animal-machine and the doctrine on transubstantiation, written by Jacques Rohault, at that time the leading advocate and teacher of Descartes's natural philosophy. ¶ Rohault (1618-1672), a native of Amiens, was a member of libertine circles in Paris, including that of Cyrano de Bergerac; he was also a friend of Moliere. Defender of Cartesianism, a teacher of mathematics, he exerted tremendous literary and scientific influence through his public lectures that he gave in his home once a week. In his last years Rohault was troubled by the political reaction to Cartesianism in France. In the present work (first printed in 1671), Rohault tried to establish the importance of Cartesian interpretations to theology. The work is "essentially a defense of Descartes, dealing with controversial topics such as the relation between Descartes and Aristotle, Descartes' interpretation of the Eucharist and Descartes' ideas on the animal soul" (*Routledge Encyclopedia of Philosophy*, p. 342). The text was published without Rohault's consent from one of the copies then circulating "in secret" -- (see Dennis Des Chene, "*Cartesian Science: Regis and Rohault*" in: *A Companion to Early Modern Philosophy*, 2008). ¶ The present 1673

edition is distinguished by the inclusion of a 54-page "Discours sur les sujets traites dans les Entretiens" which is not present in the first edition. Unsigned, this contemporary discourse is a masterful exposition of Rohault's work. ¶ This is the only copy of any early edition of Rohault's "Entretiens" that is currently on the market. Rare Book Hub, which currently has 5,637,678 records in the rare book transaction history, lists NO copy at auction since 1961. ¶ PROVENANCE: the Sunderland copy (sale of the Bibliotheca Sunderlandiana, Puttick & Simpson, 1882, Fourth Portion, lot 10731).

### Baroque Art Censorship

86. Rosignoli, Carlo Gregorio. **La pittvre (pitture / pittura) in givdicio (giudicio), ouero il bene delle oneste pitture e'l male delle oscene.** Milan: Giuseppe Malatesta, 1697. [24], 316, [1] pp. With a full-page engraved allegorical frontispiece. Collation: [cross]12 A-M12 N14, COMPLETE. Bound in contemporary Italian vellum (insignificant occasional wormholes). Early ownership inscriptions ("Collegii Nob. [...] Soc. Jesu") on title and blank leaf opposite frontispiece (both cancelled in brown ink). In very good antiquarian condition. (#1024) \$950

¶ *The Counter-Reformation at war against "obscene" and "lascivious" art, references throughout the text to Leonardo, Michelangelo, Titian, Barocci, Caracci, Raphael, Rubens, Tintoretto, and their contemporaries. Foremost no longer is the aesthetic value of art works, but their moral effect on the public. Among with this goes a new demand for historic truth: the "pitture oneste." Rosignoli (1631-1707) here presents the moralistic art policy of the Counter-Reformation, established after the Council of Trent. ¶ The extremely curious allegorical frontispiece depicts St. Michael bearing a shield onto which Christ's likeness has been emblazoned; from this shield rays of light burn through two Baroque paintings; a charred Demon, his artist's palette cast aside, smolders at St. Michael's feet. ¶ The work proved popular and several editions were issued almost immediately. Priority has been arbitrarily given to the undated Bologna edition which may actually be a later reprint. ¶ REFERENCES: Giambattista Passano, *Novellieri Italiani in Prosa*, p. 537. Cf. *De Backer-Sommervogel VII*, 154, no. 10. *Schlosser Magnino p.* 624. *Cicognara* 202.*

### American Art Deco illuminated manuscript

87. Rounds-Truman Company, Illuminators and Calligraphers. **In remembrance of Joseph Nash Field.** Chicago: Rounds-Truman Company, 1915. Quarto (24 x 19 cm). Fine calligraphic manuscript on thick paper (6 leaves): black ink with decorative borders and illuminations in gray and silver, loosely stitched in contemporary black leather folder and matching black leather slipcase (restored). Signed at the rear by eight members of the Board of Directors of Marshall Field and Company, Chicago. Very good antiquarian condition. Hardcover. (#1187) \$950

¶ *A fine American Art Deco manuscript of austere elegance, the calligraphy is technically perfect and aesthetically pleasing. The text is a resolution adopted by the Board of Directors of Marshall Field and Company in commemoration of the passing of Joseph Nash Field, brother of Marshall Field. ¶ ILLUMINATED BY ROUNDS-TRUMAN Company, Chicago. In 1912 Rounds-Truman Company was paid by the Board of Trustees for the University of Illinois (Urbana-Champaign campus) for "engrossing diplomas" (cf. *Twenty-Sixth Report, 1912*, pp. 413, 871, 874, 892). Rounds-Truman also entered copyright for "Rounds' Masonic Certificate" in 1907 (cf. *Catalog of Copyright Entries. Part 4, vol. 2: Works of Art, Etc. New Series, Library of Congress Copyright Office*, p. 795). According to an advertisement in *Patterson's American Educational Directory*, Vol. 19, p. 901, Rounds-Truman was located in Chicago at 64 W. Randolph St. and specialized in "Diplomas: Artistic new designs in stock which can easily be adapted to any school. The designing of individual diplomas for schools and colleges and of membership certificates for fraternities is a specialty. Engrossing graduates' names to match diplomas." The firm was still in business by January 13, 1932, at which time it was contracted by the University of Illinois to fulfill "diploma requirements for a period of three years" (cf. *UIL Board of Trustee Minutes, 1932*, p. 504). ¶ It is possible that the name of the illuminator of our manuscript can be assigned to one Roger Barnett. A note about this illuminator appeared in "The Educator" vol. 43, No. 5 (January 1938) p. 17: "Through P. Seidensticker, manager of the Rounds-Truman Company, 123 W. Madison Street, Chicago, we learned that Roger Barnett has been employed to do engrossing in their engrossing studio. This studio specializes in all kinds of pen work such as resolutions, diplomas, etc. Mr. Barnett is a nephew of C.A. Barnett, an engrosser of Cleveland. Several years ago Mr. Barnett specialized in engrossing and pen work at the Zanerian." ¶ Illuminated American manuscripts created by known workshops are very uncommon.*

## With the Koran

88. Savary, Claude-Etienne. **Lettres sur l'EGYPTE (3 volumes, printed on Fine Paper) + Lettres sur la GRECE + Les Amours d'Anas-Eloujoud et Ouardi. Conte traduit de l'arabe (printed on Fine Paper) + Le CORAN, traduit de l'Arabe, accompagne de notes, et precede d'un abrege de la VIE DE MAHOMET (3 works in 2 volumes).** Paris and Mecca, 1783-1799. 6 volumes, large 8vo. Contemporary French red morocco, smooth spines lettered direct, all edges gilt (some wear to binding extremities, spines a little darkened). Very good antiquarian condition. (#931) \$6,500

¶ *These volumes include all of Savary's accounts of his travel to Egypt and Greece, plus his very important translation of the Koran from the Arabic into French, with a biography of Mohamed; the present set was beautifully bound in the late 18th- or very early 19th-century.*

¶ *Claude-Etienne Savary (1750-1788) was an orientalist, pioneer of Egyptology and translator of Koran. In 1776 he departed for Egypt, and after having remained successively in Alexandria and Cairo, he explored (for nearly two years) several islands of Greece and the Archipelago, in particular those of Rhodes. Savary provided many details concerning the daily life of the population. A fluent speaker of Arabic, Savary's sensitive and vibrant account is a contrast striking with the austere description by Volney which appeared two years later. Savary's was the first literary voyage in Egypt, undertaken long before Chateaubriand, Lamartine or Flaubert.*

### CONTENTS OF THE COLLECTION:

¶ **LETTRES SUR L'EGYPTE; Ou l'on offre le parallele des miurs anciennes et modernes de ses habitans, ou l'on decrit l'etat, le commerce, l'agriculture, le gouvernement et la religion du pays, la descente de S. Louis a Damiette, tiree de Joinville et des auteurs arabes, et l'histoire interessante d'Ali Bey et de ses successeurs.** Paris: Bleuet jeune, Paris An VII (1798). 8vo. Three volumes. 2 ff., xvi, 398 pp.; 2 ff., 291 pp., 2 ff.; 330 pp., 1 f. **PRINTED ON FINE PAPER.** "Nouvelle edition," revised and corrected. The learned description of Egypt (ancient and contemporary) by Claude Savary, which is notable for its extensive quotations of scarce and almost unknown Arabian writers. Illustrated with four folding, engraved plates: three maps, and one plan of the interior of the Great Pyramid. Savary travelled to Egypt from 1776 to 1779, and spoke Arabic. The first two volumes constitute the particulars of the voyage; the third is devoted to his study of the Egyptian religion and mythology, and is based on Arabian texts.

¶ **WITH: LETTRES SUR LA GRECE pour servir de suite a celles de l'Egypte.** Paris, Bleuet jeune, An VII (1798). 8vo. 2 ff., 382 pp. **PRINTED ON FINE PAPER.** Bound with: *Les Amours d'Anas-Eloujoud et Ouardi. Conte traduit de l'arabe par Claude Savary. Ouvrage posthume.* Paris, Bluet, 1799. 8vo. 2 ff., 58 pp., 1 f. **PRINTED ON FINE PAPER.** \* Savary left Egypt in September 1779 to continue his travels in Greece and Asia Minor, where he spent nearly two years. His letters on Greece are descriptive of the places and inhabitants, especially the Dodecanese. This is a beautifully printed account of Savary's voyage to Alexandria, relating especially to the island of Rhodes, and Crete, decorated with a folding map and folding plate. Weber 584. Atabey 1092; Blackmer 1493 (first edition).

¶ **WITH: [Claude Savary, translator]. LE CORAN, traduit de l'Arabe, accompagne de notes, et precede d'un abrege de la VIE DE MAHOMET.** A la Mecque, l'an de l'Hegire 1165 [i.e. Paris 1783]. **THREE WORKS IN TWO VOLUMES.** 8vo. xvi, 230 pp., 269, [1] pp.; [4], 464, [4] pp. Some minor foxing. \* First edition of this important, and highly enlightened translation, the second attempt to translate the Koran into French. According to Norman Daniel, this would have certainly been in the luggage of Napoleon when he went to Egypt (see: Daniel, "Islam and the West," p. 313). Savary is usually accredited with having introduced the word Koran (instead of Al Coran) as the standard (see his note 1 in the Preface). He prepared his translation in Egypt where he stayed from 1776 to 1779. In his opinion one could not separate the Koran from its surroundings, thus living in an Muslim environment would benefit his translation. Savary not only, as Daniel phrases it, "humanises and romanticises the old familiar way of looking at the Prophet" (p. 313), he also furthered and qualified the research into the life of Mohammed by employing the terms used by Islamic historians and by ridding Mohammed of some of the stigma's that were commonplace in the West. He profited greatly from his good command of Arabic, which he also used for his well-known *Lettres sur l'Égypte* and the posthumously published *Grammaire de la langue arabe vulgaire*. In his Preface Savary very much criticises Du Ryer's translation, which he labels as "une rapsodie platte & ennuyeuse". To prove the superiority of his work he includes a passage of Du Ryer's translation, followed by his own. Marracci's translation he calls a word for word translation in barbaric Latin, though

he prefers it over that of Du Ryer. He explains his methodology to be a verse for verse translation, claiming it to be more true to the style and spirit of its original. The added abridged version of the Life of Mohammed seems to be inspired by that of G. Sale's, which had recently been published. The notes are also after Marracci and Sale.

REFERENCES: Binark-Eren 752; Pfannmuller 165, 209; Carre I 80-90. "Islam and the West," pp. 313, 315, 320. Zenker, I, p. 172 (no. 1402). Querard, VIII, 492. Enay, Mohammed und Der Heilige Koran (1995), Nr. 174.

### In a contemporary binding, rare thus

89. Schenk, Petrus the Elder. **Atlas contractus sive mapparum geographicarum Sansoniarum auctarum et correctarum nova congeries.** Amsterdam: Petrus Schenck, ca. 1700. First Edition. Folio (530 x 320 mm). Bound in contemporary marbled boards (sympathetically repaired), corners worn and spine partially defective. COMPLETE with engraved title-page and 26 double-page maps, all colored by a contemporary hand, plus the engraved Index leaf ("Atlas Minor") bound in at end. Soiling throughout, some corners of maps worn, unobtrusive stabilizing repairs, childish penciled scribble on verso of one map, small burn hole in lower cover extending through Index leaf and final three maps (not objectionable). A well used but honest copy in a contemporary binding, with original hand-colouring throughout, and absolutely complete. Very good antiquarian condition. (#1616) \$32,500

*Complete, hand-coloured copy of the First Edition of the first Atlas published by Petrus Schenk the Elder (1660-1718/9), the important and prolific Amsterdam map-maker. The maps are by various authorities: Nic. Visscher, Danckerts, De Wit, Van Keulen, Janssonius, Ottens, Hondius, Valk, and Peter Schenk himself. The Sanson maps are the first ones that Schenk published.*

*The fine frontispiece was designed by G. de Lairese and engraved by Jac. Baptist after a drawing by Phil. Tideman. It depicts Neptune, a woman representing Europe who gestures towards a massive globe, at the base of which two putti engage in cartography, in the foreground are two lions, and in the background the massive figure of Atlas holding the world. Some of the maps have elaborate figures by none other than Romeyn de Hooghe.*

*While the great World map, and the map of North and South America are justly celebrated, and frequently reproduced, of particular interest to us is the map of "Belgii Pars Septentrionalis communi nomine Vulgo Hollandia" which has been overlooked by virtually all authorities: at the top there is an inset map of the East Coast of the United States, in which are specifically named "Niew Neederland," "Nova Anglia," "Lang Eylant," "Niew Iarsey," "Niew Jorck," "Pennsylvania," and "Virginia." There is also a charming view of New York City taken from the Battery.*

*Our copy collates exactly as per Koeman, and - more importantly - with the engraved list of maps bound in at the end, namely: 26 maps + the title page (see below); Koeman describes this edition as the first, noting that Schenk then begin issuing composite volumes under the same title, containing reimpressions of the present maps, plus some "new" maps, plus maps from other atlases. By definition, the number of maps in these later volumes varied from copy to copy. It is noteworthy the restrikes of the present maps are characterized by significantly inferior impressions, as we would expect considering that some of the plates had been in continuous use for 10-15 years.*

#### CONTENTS:

1. Titulus (erased ink inscription on back of Europa and chest of Atlas; lion's eyes dotted with pencil; one putti outlined in black ink).
2. Nova orbis Tabula.
3. America (tear along lower plate mark with loss of a portion of blank margin).
4. Africa.
5. Asia.
6. Europa.
7. Moscovia sive Russia.
8. Suesia Scandanavia.  
Dania et Norvegia.
9. Dania.

10. *Germania.*
11. *Bohemia.*
12. *Rhenus Superior.*  
*Lotharingia, Helvetia, Alsatia, Suevia, Burgandia.*
13. *Rhenus Inferior (bound before Map 12).*
14. *Hollandia.*
15. *Belgium Regium (vignette of soldier in upper left with verizontal and vertical pencil rules).*
16. *Flandria.*
17. *Brabantia.*
18. *Anglia, Scotia & Hibernia.*
19. *Gallia (this map is dated "1709" although Koeman dates this edition of the Atlas to "ca. 1700").*
20. *Hispania & Portugallia.*
21. *Italia, Corsica & Sardinia (creased along fold in right gutter margin).*
22. *Sabaudia et Pedemontium.*
23. *Hungaria, Graesia, Morea, Condia & Archipelagus.*
24. *Mare Mediterraneum. 2 fols.*
25. *Polonia, Lithuania, Podolia, Ukrania, Prussia, Livonia, et Churlandia.*
26. *Turcicum Imperium.*
27. *Terra Sancta.*

Engraved list of maps: "*Atlas Minor ex optimurum & probatissimorum virorum et praesertim Sansonianis, mappis accuratissimis, a Petro Schenck.*"

*That most copies of the first edition of the "Atlas Contractus" have been dismembered by printsellers is attested by the fact that only 9 copies worldwide have been located: Tulane, Syracuse, Rijksmuseum Amsterdam, University Library Groningen, Topografische Dienst Delft, Museum Plantin-Moretus Antwerp, Stadsbibliotheek Maastricht, Tilburg University Library, University of Groningen Library. Rare on the market: the only copy of this first edition that we have been able to trace was sold nearly 60 years ago (Sotheby's London, 9 April 1956, lot 295).*

*Provenance: Carlo Bourbon del Monte, 4th Prince of San Faustino (1868-1917) -- by descent to his son, Ranieri Bourbon del Monte, 5th Prince of San Faustino (1900-1977) -- by descent to his wife, the American Lydia Bodrero (1902-2009) -- by descent to her son, Montino Bourbon del Monte, 6th Prince of San Faustino, Marchese del Monte Santa Maria, of Santa Barbara, CA (b. 1942).*

*References: Koeman, *Atlantes Neerlandici*, III, p. 115 (Schenck No. 1).*

### **"Easily the most influential book of its kind" (DSB)**

90. 'sGravesande, Willem Jakob Sturm van [i.e. Gravesande]. **Mathematical Elements Of Natural Philosophy, Confirmed By Experiments: Or, an Introduction to Sir Isaac Newton's Philosophy. Written in Latin by the late W. James s'Gravesande [sic]. Translated into English by the late J. T. Desaguliers [...] and published by his son J. T. Desaguliers.** London: Printed for W. Innys, T. Longman and T. Shewell, C. Hitch; and M. Senex, 1747. Sixth and best edition. 2 vols. 4to. 1 f. (advertisement), 1 f. (title-page), lxxv, [1 blank], 475, [1 advertisement]; [2], 389, [33]pp. (numerous errors in pagination following p. 369). With 127 folding engraved plates, COMPLETE. Contemporary English calf (extremities worn), sympathetically rebaked with original labels laid down. Lower gutter margins in vol. 1 with evidence of water staining on first advertisement leaf and title-page (both with infilled paper, not affecting text) continuing through prelimins to p. 9, otherwise the paper stock is extremely crisp and white. Unobtrusive ink stain on lower margin of vol. 1 through sigs. Pp-Uu. In vol. 2 minor worm tracks in lower gutter margins through sigs. 3A-3C. With the early ownership inscription of "Sir Thomas Hay" on p. [1] in vol. 2. Good antiquarian condition. (#1547) \$2,500

¶ *The "last and best edition" according to Babson and other authorities, who correctly note that this one contains twice as many engraved plates as the preceeding. Ours is the only copy currently on the market. ¶ As we learn from DSB the "Mathematical Elements of Physics was easily the most influential book of its kind, at least before 1750. It was a larger, better-argued, and more philosophical work than most of its predecessors; moreover, it leaned heavily on [Newton's]*

'Opticks' (including the queries) as well as on the 'Principia.' One should therefore distinguish between 'sGravesande's roles as an exponent of Newtonian concepts (the rules of reasoning, the theory of gravitational attraction and its applications in celestial mechanics, theory of matter, theory of light, and so forth) and as an exponent of an empiricist methodology disdaining postulated hypotheses. [...] The strength of his exposition was in his perfection of the method of justifying scientific truths either by self-evidence or by appeal to experimental verification in the manner already begun by Keill and Desaguliers, perfected by him through the design of many new instruments constructed by the instrument maker Jan van Musschenbroek, brother of Pieter" (many of these instruments are now preserved in the Rijksmuseum voor de Geschiedenis der Natuurwetenschappen, Leiden). ¶ In Vol. I 'sGravesande discusses the theory of matter, elementary mechanics, Newton's laws of motion, gravity, central forces, hydrostatics and hydraulics, and pneumatics (including a treatment of sound and wave motion). In Vol. II there are chapters on fire (modeled on Boerhaave's ideas rather than Newton's), optics, and "The Physical Causes of the Celestial Motions." According to DSB, "All this is treated with the aid of only trivial mathematics but is enriched with extremely numerous experimental illustrations and examples. [...] No doubt the 'Elements' owed almost as much of its success to its omissions and simplicity as to its clear and positive treatment of what it did contain. It was, obviously, very different from such later expositions as those of Henry Pemberton and Colin Maclaurin, and in many respects both more stimulating and more original." ¶ 'sGravesande (1688-1742) was the earliest influential exponent of the Newtonian philosophy on the Continent. He was invited by Newton personally to repeat some of Newton's original experiments. Many of the plates in the present work demonstrate experiments with light and optics. ¶ See Albert J. Edmunds "The First Books Imported by America's First Great Library 1732" (in: *The Pennsylvania Magazine of History and Biography* 30:3 [1906], p. 302).

### So Shiseki's Picture-album

91. SO SHISEKI. **So Shiseki Gafu** [宋紫石画譜 [a.k.a. "A Book of Drawings by So Shiseki"]. Kyoto: Suharaya Mohei and Suharaya Shiromon, 1765 (Edo, MEIWA 2). First Edition. Small folio (271 x 179 mm). 3 volumes in one (COMPLETE SET). I: total of 29 woodblocks (14 double-page and 15 single-page). II: total of 25 woodblocks (14 double-page and 11 single-page). III: total of 22 woodblocks (12 double-page and 10 single-page). Stitched in original "Fukuro toji" binding with title in manuscript directly on front cover (worn; the delicate printed leaves have considerably separated along the folds of the outer margins). One small stain on upper margin of one page opening (not affecting image) otherwise unblemished and unspoiled. Although this copy is quite fragile and the folds of the leaves separating, it is in unsophisticated condition it is suitable for exhibition and (careful) study. Preserved in a fitted cloth case and mylar chemise. Good antiquarian condition. (#1414) \$3,250

¶ An important and early Japanese painting manual, or "Picture Album," that is justly celebrated for its innovative use of color printing; for its diversity of style and clear evidence of experimentation; and FOR INTRODUCING TO JAPAN THE CHINESE "LITERATI-STYLE" OF PAINTING. In the "So Shiseki Gafu" there is great variation in technique: see for instance the series of impressionistic landscapes with pale color-printing applied sparingly and gracefully, in which the modulation of tone is affected by partial wiping of the block. Even on the woodblocks where no color was applied, the printing is interesting, and the designs compelling. Careful gradations of tone were achieved by applying only specific parts of the paper to the inked block; thus on the same illustration appear both sharp and misty qualities. The second and third volumes of the set contains color-printed produced "a la poupee" using two woodblocks: the first block was the black background, the second colored by hand and pressed upon the previous black impression. Several illustrations were rendered with three colors. In our copy, the final illustration in vol. 3 is unfinished: only the first woodblock has been impressed onto the paper (in black ink) thereby offering indisputable proof of So Shiseki's inventive technique. In the 1961 Asa Gray exhibition of Japanese prints, Bartless & Shohara described the "So Shiseki Gafu" as "the earliest color-print book that we are able to show." This work is further noteworthy for introducing to Japan a number of significant Chinese painters who were working in the literati-style. From remarks about the "So Shiseki Gafu" written by the artist's disciple Fuku Mogi, we learn that the pictures were in a large part based upon earlier paintings by the Chinese artist Chin Nampin, who worked and taught in Nagasaki about 1731-1733, and who greatly influence the course of Japanese art. (SOURCE: Harley Harris Bartless & Hide Shohara, "Japanese Botany during the Period of Wood-Block Printing," in: *ASA Gray Bulletin*, N.S. 1955-1961, Vol. III, Nos. 3-4, pp. 334-336).

¶ Bartless & Shohara (p. 526 exhibit 92) make special reference to So Shiseki's famous image of a monkey (in vol. III, 16/17, double-page). But Bartless & Shohara describe it as being printed from one block in color (brown) "without outlines," with modification of tone by wiping. The Hillier copy (now at the British Museum) conforms to this

*description, but in our copy this illustration was clearly created with two blocks: one brown and one black (for the outline). Indeed, the color-printing in our copy is noticeably different from the Hilliard copy, which is likewise different from the second copy at the British Museum. Two blockcutters were responsible for rendering the designs into print: Tanaka Heibei and Tanaka Tadashichi. It is now known if they were also responsible for the color application program.*

¶ *Among the thousands of Chinese merchants working in Nagasaki at this time, "there were many amateur and professional painters, and their output was dominated by the ink monochrome landscapes characteristic of literati-style painting. In his painting manual of 1765, So Shiseki devoted a whole volume to reproductions of works by visiting Chinese painters. [...] These included Gao Qian, Yi Fujiu, Song Jiyan, Wang Jianzhang, Zhuge Jin, Fei Hanyuan, Gao Shiqi and Zen Pei." (SOURCE: Rosina Buckland, "Traveling Bunjin to Imperial Household Artist: Taki Katei, 1830-1901, and the Transformation of Literati Painting in Late Nineteenth-century Japan," PhD Thesis, NYU, 2008, p. 41). The art historian Patricia Graham states that "the impact of these visiting Chinese artists on the art world was immense," (SOURCE: Patricia Graham, *Tea of the Sages*, p. 38).*

¶ *Born in Edo, So Shiseki (1712-1786) was a pupil of the Nagasaki artists Kumashiro Yuhi and So Shigan. He is largely responsible for bringing the so-called Nagasaki style to Edo, which brought him much acclaim.*

¶ *So important is the So Shiseki Gafu that it has been reproduced almost in its entirety by the British Museum, the Waseda University Library, and the Museum of Fine Arts, Boston. Obviously the fidelity of the reproductions is drastically inferior to the subtle tones of original examples, NONE OF WHICH ARE IDENTICAL.*

¶ *PROVENANCE: Early owner's inscription on the final leaf of vol. II: Kaihara Rinosuke (last name first). The fact this inscription appears at the end of Vol. II (and no where else) indicates that the three parts were acquired separately and then bound together at an early date.*

¶ *REFERENCES: Mitchell, *Illustrated Book of the Nanga, Maruyama, Shiho* (1972) p. 502 with complete collation. Ryerson Catalogue, pp. 414-415, with complete enumeration of all the woodcuts. Hillier, *The Art of the Japanese Book*, Vol. 1, fig. 191, plate 26. Iwanami, "Kokusho So Mokuroku" (Japanese classical books catalogue of the maximum scale) No. 456279. Hillier and Smith, *Japanese Prints: 300 Years of Albums and Books*, London, 1980, no. 33: "The colour prints are experimental, with some affinity to the prints in the Mustard Seed Garden Painting Manual." Hulton and Smith, *Flowers in Art from East and West*, London, 1979, no. 104.*

## Male Sexual Diseases

92. St. Louis Health Institute. **New St. Louis Street Guide: A Book of Knowledge (for Men only). Worth its Weight in Gold. Do Not Throw It Away. Price 25 Cents.** St. Louis, MO: St. Louis Health Institute, 1928. FIRST EDITION. 16mo. 48 pp. Original printed wrappers, stapled as issued. VERY GOOD. (#1296) \$150

¶ *This strange "public health" guide lists several St. Louis streets and blocks, but is mostly concerned with descriptions of STDs, circumcision, masturbation, etc.*

## Transvestite Catfight Tales

### "It's One More Step in Being Really Female"

93. Susan Ondine, "The Cat-Fight Queen" (pseudonym). [MANUSCRIPT: CATFIGHTING TRANSVESTITES]. **Collection of 22 unpublished short stories (typescripts), including "I Fight Female," "My Maiden Girl Fight," "The Tress Tugger" [Cat-Fights / She-Fights].** S.I. (Sydney?), n.d. (ca. 2005?). Typescripts, together 151 sheets (typed on rectos), containing 22 stories (evidence of old paper-clips), each story enclosed within an acid-free sleeve, the whole collection preserved in a folding protective cloth case. Very good antiquarian condition. (#1529) \$1,200

¶ *Highly curious collection of manuscripts, being 22 unpublished Cross-Dressing Catfight fetish stories written by one "Susan Ondine, the Catfight Queen," a pseudonym for an unidentified Australian (?) transvestite male. We have uncovered instances of Susan Ondine's participation in, and contributions to, online Catfight forums and chat-rooms, including some fictional stories. Apparently none of the stories in the present collection were ever published (online or in print). The terminal date of 2005 is supported by the fact that most of the manuscripts were typed on sheets of Eaton's*

"Corrasable" typing paper which by 2005 was no longer manufactured. ¶ From his online postings we have learned that Susan Ondine is (or was?) an erstwhile "family man" and "professional." In one post Susan Ondine reveals that "I don't want to actually hurt anyone but it's one more step in being really female, if you can fight that way too." While the above statement suggests that Susan Ondine is a transgendered woman, technically he is a transvestic fetishist who is sexually aroused by dressing as a woman and fighting women. Thus the present collection explores transvestism and transgender roles through fiction, often pornographic. ¶ "Catfighting" devotees are usually male, and have a fetishistic appreciation of (and perhaps participate in) real or simulated female-on-female fighting. Susan Ondine belongs to a very small number of males who either engage in these activities, or long to do so. Susan Ondine's website was apparently abandoned in 2002. He states that "This site is hosted by Susan Ondine for those who enjoy the sight and sounds and feelings of women in their unique feminine battles. Because I have enjoyed reading, writing about and viewing catfights between women on video, film and watching real or simulated action over many years. I am much more than an ordinary fan. I now dress as a woman to take part in catfights myself in full street clothes, high heels and all, before the clothing suffers the inevitable damage to reveal the glamorous undies which add so much to the spectacle. I am 5'6" and weigh 140 pounds and like nothing better than the traditional slapping, hair-pulling, roll-around catfights as typified in the early Stanton artwork and the videos of California Wildcats and Crystal Films." The name Stanton refers to Eric Stanton (1926-1999), an artist primarily known for 1960s sleaze paperbacks and comics ("Stantoons"), in which are depicted dominant women and fighting femmes. ¶ Concerning his fighting techniques, Susan Ondine states that he "learned from watching women going at it in the movies and the occasional real fight, before graduating into fights of my own with the help of a Sydney, Australian professional woman in her studio. At special sessions I watch and video real women in catfights and often challenge the woman or another cross-dresser. Now I know what our favorite girls go through in their feminine free-for-alls." ¶ References the work of J.T. (John Thomas) Edson (1928-2014), a prolific English author of escapism adventure and police-procedural novels, almost all of which described catfights in considerable detail. While the name "Susan Ondine" appears as the author of the first story, but not the others, it seems probable that all were written by him; but if not, who were these authors, and why was the present collection assembled?

CONTENTS OF THE COLLECTION: *I Fight Female* (4 pages) *Pull Her Hair, Honey!* (2 pages) *Powder-Room Cat-Fight* (1 page) *Bedroom Battle* (3 pages) *Susan and Kitty Go West* (2 pages) *Peggy and Debbie* (5 pages) *The Thompsons Meet The Petersons* (28 pages) *Lady's Companion Required* (9 pages) *High School Hasslers* (3 pages) *Elevator Encounter* (5 pages) *Quiet Village* (10 pages) *My Maiden Girl Fight (As Told to a Sixteen-Year-Old Schoolgirl)* (7 pages) *A Countess Speaks* (7 pages) *Picking a Roommate* (6 pages) *Mexican Holiday* (10 pages) *Taking the Pill* (8 pages) *Barbi's Dream* (2 pages) *One of a Kind* (18 pages) *The Tress Tuggers* (6 pages) *The Stepdaughters* (8 pages) *The Matrons* (4 pages) *Latin-American Tango* (3 pages).

### Rel. par Kallenbach

94. Voltaire. **La Henriade, poème, en dix chants, avec les notes et les variantes; suivie de l'essai sur la poésie épique.** Paris: Stereotype d'Herhan, 1805. 8vo. (205 x 120 mm). lv, [1], 404 pp. In a fine, contemporary French binding by Kallenbach (signed R[el] [P]ar Kallenbach at the foot of spine); blue-black diced russia calf, covers gilt with a wide arched trellis of leaves, smooth spine gilt, pastedowns of red glazed paper, marbled endpapers, all edges gilt (joints almost invisibly strengthened). Very good antiquarian condition. (#1264) \$1,500

¶ Highly interesting, early 19th-century French binding by a little known master whose work appears to be the link between Bozerian le Jeune and T.J. Cobden-Sanderson. We know of only two other bindings by Kallenbach, both in the British Library; the first is on another copy of Voltaire's "La Henriade" (Kehl, 1789 = BL C156k6), the second Bernard's "Paul et Virginie" (Paris, 1806 = BL C156k7). The BL examples are both bound in "gold tooled painted calf." The delicacy of the design and quality of tooling reminds us of early efforts by T.J. Cobden-Sanderson, and yet the spine is decidedly that of Bozerian. The turn-ins are of red glazed paper boards and are visually appealing. This is the only Kallenbach binding we have ever seen offered for sale. Flety (*Dictionnaire des relieurs français*, p. 98) gives the address for a Paris bookbinder named "Kalenbach" (sic) as 4, rue Chabanais, stating only that the binder was active during the first half of the 19th-century. Our binding -- and the British Library examples -- are clearly signed "KALLENBACH" and not Kalenbach. It would appear that Flety knew almost nothing about this enigmatic master craftsman. Ramsden (*French Bookbinders*, p. 112) cites Beraldi (*La Reliure au XIXe siècle*, vol. I, p. 34) and provides no other information whatsoever. Not in Schmidt-Kunsemuller.

## Packed with 20 years of Ephemera

95. WAGNER, Richard. **"Librettos of The Ring" (binders title). [Grand Opera Librettos: Das Rheingold, Die Walkure, Siegfried, Gotterdammerung].** New York, 1888-1904. Together 4 works in one volume: contemporary broad half morocco, top edges gilt, others untrimmed, spine gilt, at the foot the monogram of the first owner: H[eber] S[mith]. Binding refurbished, most noticeably along joints. Many newspaper clippings browned as expected. With bookplate of [Reginald] Heber Smith and his wife Edith Rush. Very good antiquarian condition. (#644) \$650

¶ *Sammelband of four (4) libretti (piano / vocal) of Wagner's Ring Cycle. The present volume is of particular interest as it contains more than twenty years of ephemera, programs, and newspaper clippings related to performances of Wagner's operas in Boston and New York (mostly dated 1910-1930). ¶ Contents of the Collection:*

¶ [Grand Opera Librettos]. **DAS RHEINGOLD.** German and English Version. Boston: Oliver Ditson Co., 1904. 8vo. 58 pp. Original wrappers bound in.

¶ [Metropolitan Opera House. Grand Opera Libretto]. **DIE WALKURE.** English Version. New York: F. Rullman, 1904. 8vo. 57, 5 pp. Original wrappers bound in.

¶ [Metropolitan Opera House. Grand Opera Libretto]. **SIEGFRIED.** German and English Version. New York: F. Rullman, n.d. (1908). 8vo. 64 pp. Original wrappers bound in.

¶ [Standard Opera Libretto]. **GOTTERDAMMERUNG.** German and English Version. Boston: Oliver Ditson Co., 1888. 8vo. 45 pp. Original wrappers bound in.

¶ **PROVENANCE:** Reginald Heber Smith, a partner at Hale & Dorr in Boston from 1919 to 1966, following several years of legal counsel at the Boston Legal Aid Society. His "Justice and the Poor" (1919) is recognized as a modern classic of legal and civic responsibility.

## The most important contemporary record of the first performances of Wagner's "Parsifal."

96. WAGNER, Richard. **Parsifal: Scenische Bilder nach den Fur die Bayreuther Auffuhrung.** Leipzig: Verlag von Edwin Schloemp, n.d. (1882-1883). Oblong Folio (30 x 40 cm). COMPLETE SUITE: 1 f. (letterpress title-page / verso blank). 1 f. ("Vorwort zur ersten und zweiten Auflage" / on verso: "Inhalt"), and 9 heliogravure plates ("neun Lichtdrucke") of scenes and costume designs from Wagner's great opera, printed by Naumann & Schroeder, Leipzig, and mounted on thick card (foxing throughout as is true in all copies examined by us). Preserved in the original publisher's brown cloth portfolio manufactured by Wilh. Schaffel, "Dampfbuchbinder, Leipzig" (ticket inside front cover), worn along inner folds. Very good antiquarian condition. (#1286) \$1,500

¶ *The scarce folio edition, the only one authorized by Wagner himself, which on account of its large size is preferred to the small octavo edition. This is the single most important record of the first performances of Wagner's "Parsifal." ¶ The complete suites of original scenic designs and costume designs by Paul von Joukowsky; the portfolio was issued almost immediately after the famous opening occurred in July, 1882; the designs illustrate precisely how Wagner and his designer envisioned the entire opera, and how their designs were realized onstage for the first and subsequent performances. ¶ The plates were executed in heliography after original drawings by set designer Paul von Joukowsky (a.k.a. Joukovsky), who designed all of the costumes and four of the five sets for "Parsifal." Construction of the actual sets was accomplished by the brothers Max and Gotthold Bruckner, of the Coburg Court Theater, after Joukowsky's designs. ¶ Joukowsky (1845-1912), a Russian / German aristocrat and "aesthete," is considered to have been among Richard and Cosima Wagner's closest friends. Joukowsky was introduced to the Wagners at the Villa d'Angri in 1880 and accompanied them on their visits to Ravello and Siena; it is a little-known fact that the opera's Klingsor garden was modeled after the lush garden at the Hotel Caruso, in Ravello, where they all vacationed together. Joukowsky openly acknowledged himself as a homosexual, and was a special friend of Henry James. ¶ "Parsifal" remains Joukowsky's best-known work, and it continues to inspire modern scenic-designers, scholars, and admirers of Wagner's music everywhere. "A key to the [scenic] design and to the significance of Parsifal is transformation. The outer acts move from*

the open air to the innards of a duomo; the middle act from a sorcerer's turret to a garden of excess, then to blank ruination. Wagner allows his transformations to carry his most oblique and notorious utterance in the drama: as Parsifal and Gurnemanz progress in Act I from the clearing to the Hall of the Grail, the gentle guardian tells the bright upstart, "You see, my son, here time becomes space." It was twenty years before Einstein figured that one out" (SOURCE: BBC Music Magazine, September 2003). ¶ LITERATURE: William Apthorp, "Wagner and Scenic Art" (1887) with 4 reproductions of the Joukowsky's designs. See also Kerstin Stutterheim's "Okkulte Weltvorstellungen im Hintergrund dokumentarischer Filme des Dritten Reiches," illustrating the ninth plate.

### Divination - American Style

97. Wehman Bros. **Wehman Bros. Old Arrah's Oriental Dream Book and Fortune-Teller, with Napoleon's Oraculum.** New York: Wehman Bros., 1902. First Edition. Octavo, original wrappers. 60 pages + advertisements. With strange and wonderful illustrations throughout. Very good antiquarian condition. (#1565) \$250

¶ Highly curious work which claims to embrace "full and correct rules of divination concerning dreams and visions, fortelling of future events, their scientific application to Physiognomy, Physiology, Moles, Cards, Cards, Dice, Dominoes, Grounds of Coffee and Tea Cups, etc.; together with the application and observance of Charms, Spells and Incantations. It also gives the true interpretation of dreams, and the lucky numbers of the lottery to which they apply." Light surface and edge wear.

98. [Witchcraft Trials]. Brodie-Innes, J.W. **Scottish Witchcraft Trials.** London: Chiswick Press for the Sette of Odd Volumes, 1891. First Edition. Very small 8vo (143 x 115 mm). 66 pp., includes a 13 page bibliography of the Privately Printed Opuscula issued to the Members of the Sette of Odd Volumes, and a directory of said members from the year 1878 to 1891. Original glassine wrappers printed in black and red, embellished scroll and lettering to front wrapper, scrollwork and red stamp on rear wrapper ("Odd Volumes" surrounded by "There is divinity in odd numbers"). Finely embellished with engraved head and tail pieces throughout. Completely unopened. Near Fine. (#1614) \$300

¶ Edition limited to 245 copies. "Scottish Witchcraft Trials" was written by John William Brodie-Innes, Master of the Rolls to the London bibliophile group known as the Sette of Odd Volumes, and was read before the Sette at a meeting held at Limmer's Hotel on Friday, 7th November 1890. The author, a lawyer by profession, was a very active member of the Golden Dawn, an organization devoted to the study of mysticism and the occult (he was in charge of a G.D. temple at Edinburgh). Among his horror / occult writings are "The Devil's Mistress" (1915), "For the Soul of a Witch" (1910) and "Morag the Seal" (1908). ¶ We have seen several copies of this book in the trade, but none as fine as this one.

99. [Witchcraft Trials]. Thomasius, Christian. **Historische Untersuchung vom Ursprung und Fortgang Des Inquisitions Processes Wieder die Hexen, Worinnen deutlich erwiesen wird, daß der Teuffel, welcher nach der gemeinen Meynung pacta mit denen Hexen macht, mit denenselben buhlet, und sie auff den Blockers-Berg fuhret, nicht uber anderthalb hundert Jahr alt sey; Als eine Beylage zu dem Tractat von der Zauberey und Hexen-Processen Denen Liebhabern mitgetheilet.** Halle im Magdeburgischen: Zu finden in der Rengerischen Buchhandlung, Halle im Magdeburgischen, 1712. First Edition. 4to. Unbound pamphlet: [2], 52, [4] pp. Horizontal worm hole (1/4 to 1/2 inch) in outer margins of a number of leaves with loss, otherwise in very good condition. Preserved in a black cloth protective case (Cloverleaf Studio) Very good antiquarian condition. (#607) \$1,500

¶ An important treatise on the legal problems of the Inquisition against Witches. The author, German jurist and philosopher Christian Thomasius (1655-1728), was one of the most respected and influential university teachers of his day, and was instrumental in popularizing the Enlightenment in Germany. \* Thomasius' "Historical Investigation into the Origins and Continuation of the inquisitorial Trials against Witches," published here for the first time, provides a detailed and highly critical consideration of the subject. His arguments are supported by numerous texts, including Scripture, Roman Law, Canon Law, and even the 'Malleus Maleficarum' itself. \* Along with Leibniz, "Thomasius was in

part a polyhistorian: he was jurist, philosopher, theologian, literary critic and man of letters, and above all the first economist produced by Germany. He remained a university man, whereas Leibniz forsook the universities and sought spiritual refuge with the academies which he founded. ... He was one of the first typical 'progressives' to advocate reforms and fight prejudices. Wherever it was necessary to air a problem, to clarify it, to make it understandable, he took his stand in the front row. ... he was an unswerving advocate of pure thought, of perception of objective reality, and he sharply attacked antiquated conceptions, especially in jurisprudence, pedagogy, and theology. ... He fought untiringly against the belief in witches and sorcery, and here, as elsewhere, he endeavored to eradicate ghosts, to shake the belief in authority sanctified by age, and to replace doctrine with observation. thus, his most effective argument against the persecution of witches was based on a legal ground: only corporeal beings can make pacts, and since devils are ghosts pacts with them are legally void." \* Edward J. Maggio relates that "By the beginning of the eighteenth century, the influence of the *Malleus Maleficarum* was still felt, and the criticism of witch-hunting in certain communities could bring disaster to a theological or legal scholar who dared to challenge the prevailing views of the day. CHRISTIAN THOMASIVS was one such scholar. As the first head of the University of Halle in Brandenburg, Prussia, his insistence on religious toleration, criticism of judicial torture, and denial of the crime of witchcraft drew down on him the opposition of both theologians and other jurists while making him a prominent and controversial jurist. From his winter lecture notes of 1702, it becomes clear why he drew so much criticism from the authorities of the time: 'But I deny most firmly and cannot believe that the devil has horns, claws, or talons, or that he appears as a Pharisee, or a monk, or a monster as men depict him. [...] I also cannot believe that the devil can enter into agreements with humans, cause them to give him written documents [that is, pacts] sleep [that is, have sexual intercourse] with them, or that he bears them off to the Blocksberg [sabbat] on a broom or a goat, and so forth. [...] I hold that since the procedure of the witch trials is inadequate, because jurists have made the pact with the devil the basis of the charge, a thing which is not possible in nature, that one has to proceed cautiously if people are to be convicted of having injured others through witchcraft. There must be many proofs, and the rules of evidence indicated in the Code of Criminal Law are not correct, as has been shown in my disputation.' (SOURCE: Edward J. Maggio, "An Infamous Legal Treatise: An Examination of the *Malleus Maleficarum* and Its Effect on the Prosecution of Witches in Europe" in: *The Digest National Italian American Bar Association Law Journal*, 2006). \* Very scarce: OCLC lists only 3 copies in North America (Duke; Trinity College Connecticut; and Univ. Wisconsin at Madison). \* REFERENCES: Van Vekene, *Inquisition 1032*; Heinsius, IV, 68; Graesse, *Bibl. Magica et Pneumatica* 64; Jantz, *German Baroque Literature*, no. 2494 ("Demonstrating that the belief in the devil's consort with witches and their [broomstick] ride to the Blocksberg is only about 150 years old"). Coumont, *Demonology and Witchcraft* T23.8. \* Not in Cornell Witchcraft Catalogue or Cornell online catalog.