

# Milestones of Science Books



## Catalogue 04-2022

*Rare and Important Books in all Fields, 32 new arrivals*

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## Milestones of Science Books

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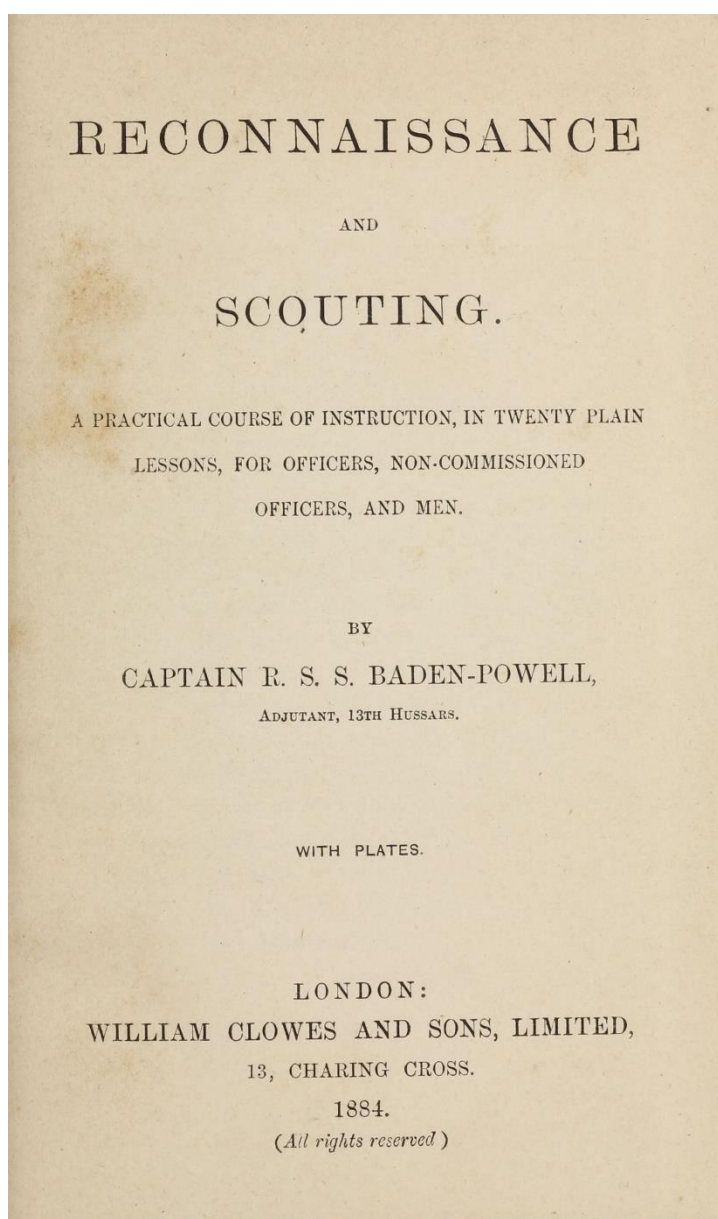
Member of ILAB and VDA



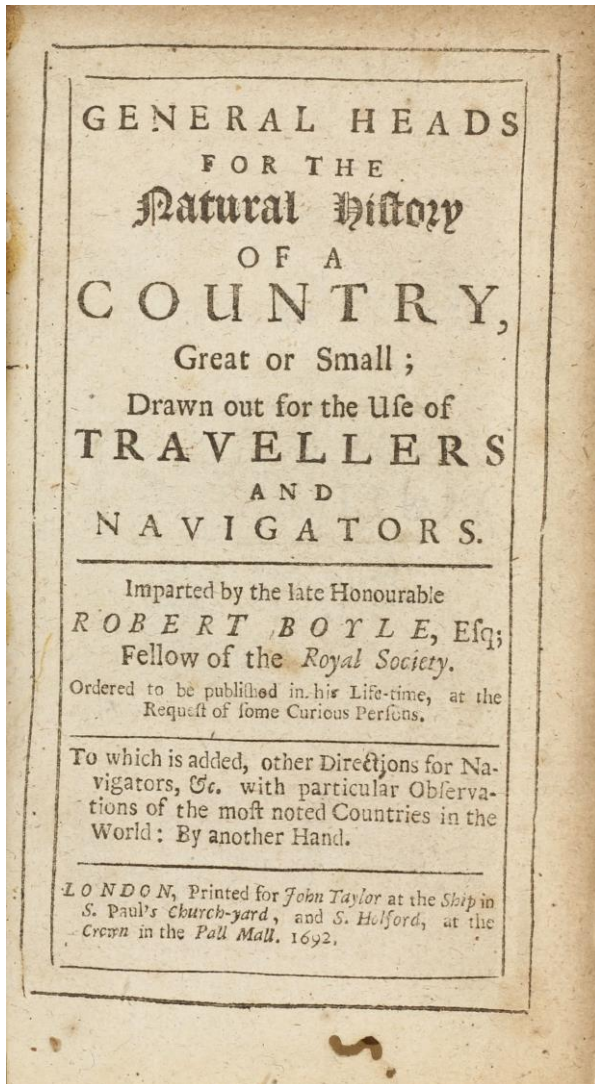
1 [BADEN-POWELL, Robert Stephenson Smyth](#). *Reconnaissance and scouting: a practical course of instruction, in twenty plain lessons, for officers, non-commissioned officers, and men ... With plates*. London: William Clowes and Sons, Limited, 1884. 8vo (162 x 102 mm). vii (i.e., viii), 52 pp., text illustrations, 9 plates and maps (of which 4 folding). Original publisher's reg cloth, front boards gilt lettered (minor dust soiling, front board somewhat stained and spotted). Text and plates crisp and clean with little age-toning only. Provenance: Victor Le Gay Brereton\* (inscribed on first flyleaf). (#003590) € 4500

**EXCEEDINGLY RARE FIRST EDITION of Baden-Powell's precursor treatise of the boy scouting movement.** We do not know of any other copy that have come to market. OCLC lists 7 copies in public institutions: 2 in the UK (British Library, National Library of Scotland) and 5 in the USA (Boston Univ. Libraries, Harvard Univ., Yale Beinecke Library, US Army War College, US Army Field Artillery School).

\*Victor Le Gay Brereton (1865-1941) was an Australian lawyer in Sydney, specialising in military and conveyancing law. In 1883, he was commissioned in the first New South Wales Infantry Regiment, and was made a lieutenant colonel in 1916, so that he could preside at courts-martial and military courts for prisoners of war. He became deputy Judge Advocate General in 1918 and Judge Advocate General three years later.



2 **BOYLE, Robert.** *General heads for the natural history of a country, great or small; drawn out for the use of travellers and navigators . . . To which is added, other directions for navigators, etc. with*



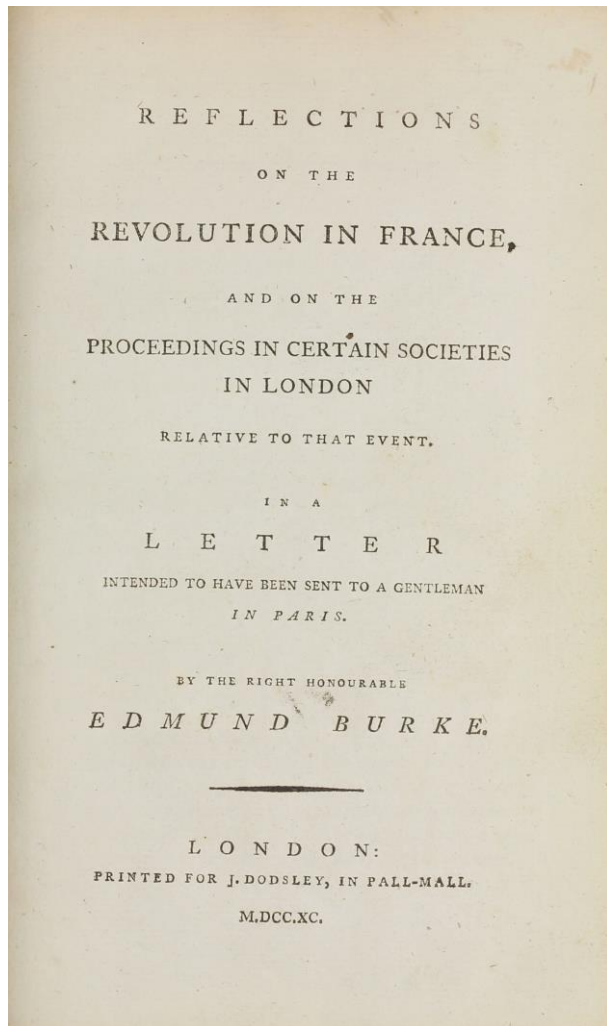
*particular observations of the most noted countries in the world: by another hand.* London: Printed for John Taylor . . . and S. Holford, 1692. 12mo (148 x 85 mm). [4], 138, [2] pp. Advert leaf G10 bound at end. Signatures: [A]<sup>2</sup> B-F<sup>12</sup> G<sup>10</sup>. Contemporary calf, spine blind-ruled and gilt lettered and with two shelf mark paper stickers (old rebacking, some wear to extremities, corners heavily scuffed). Text with light browning and dust soiling mostly to outer margins, occasional minor spotting, wormhole to bottom blank margin of first 13 leaves, gathering B working loose. Provenance: Sion College Library (ink stamp to title verso). (#003595) € 2500

RARE FIRST EDITION. Published "for the delight or profit of the curious traveller" (Preface). Boyle's account touches on 'Virginia and the Bermudas' (pp. 101-6), 'Guiana and Brasil' (106-9), and 'The Antiles, or Caribe Islands' (109-16). "There are many amusing tales which Boyle and his editor had apparently received from navigators. Pages 102-6, for example, are headed 'Enquiries for Virginia and Bermudas' in which he asks for a 'particular Account of the [well known] Spider in the Bermudas, said to be Large and Beautiful for its Colours [&c.]'. He also desires further information concerning the 'Gigantick Natives of Cheasapeak' and the particulars of that sea water 'where ships do soonest rot as in the Streights of California the Sea looks red, with innumerable Worms that are in it.'" (Fulton). References: Wing B3980; Sabin 7139; Fulton 195.

### **The Price of Revolution**

3 **BURKE, Edmund.** *Reflections on the Revolution in France, and on the Proceedings in Certain Societies in London Relative to that Event, in a Letter Intended to have been sent to a Gentleman in Paris.* London: J. Dodsley, 1790. 8vo (212 x 130 mm). iv, 356 pp. Small woodcut vignette to p. iv pointing to the right. Bound in contemporary calf, rebacked with original gilt-lettered and gilt-decorated spine leather laid down, gilt-tooled boards, board edges and turn-ins, all edges gilt, marbled endpapers (extremities rubbed, corners worn). Occasional very minor spotting and a few scattered marginal (light and removable) pencil marks, pp. 207-211 with pale brown staining at blank fore-margin, blank upper fore-margin of leaves M6 & M8 torn (or with paper flaw) with little loss not affecting text. Provenance: Thomas Bigge\* (armorial bookplate to front pastedown), Duff Cooper\* (armorial bookplate to first flyleaf). An exceptionally crisp and clean copy internally. (#003557) € 8500

PMM 239; Todd 53a; Rothschild 522; Goldsmiths-Kress 14518; Grolier 100 63. RARE FIRST EDITION, FIRST IMPRESSION of "one of the most brilliant of all polemics" (PMM). "It is strange that Burke, who for all his influence enjoyed less experience of the practical business of government than most of his acquaintances, should have been written, in defence of an existing régime and against a liberating revolution, one of the most brilliant of all polemics. ... It is not to be wondered at that a man who desired justice for America but rejected Jefferson's doctrines would be deeply stirred by the events of 1789. To Burke an absorption with the end and neglect of the means was the most dreadful of sins. His anger and disgust were exacerbated by the dread that the aims, principles, methods and language which he detested in France might infect the people of England. This it was which provoked the *Reflections*, in which his distrust of the 'Perfectibilitarians' and of mere destructive criticism



of institutions was magnificently voiced. To the view that the old régime was so rotten that Wholesale revolution was necessary, Burke replied that any revolution that did not bring real liberty, which comes from the administration of justice under a settled constitution without bias from the mob, was no liberty. 'Alas!' he said, 'they little know how many a weary step is to be taken before they can form themselves into a mass which has a true political personality.' The Reflections achieved immediate success all over Europe, even though it cost Burke the allegiance of the Whigs. Lonely now, he finally enjoyed a European authority which he had never attained in his own country or with his own party. The other side found a trenchant spokesman in Paine's *Rights of Man* ([PMM] 241), which took the discussion beyond the limits of the government of France, but as the Terror grew, Burke seemed almost to be a prophet. In the eternal debate between the ideal and the practical, the latter had never had a more powerful or moving advocate, nor one whose own ideals were higher." (PMM 239).

In this bibliographically complex work which conforms to Todd 53a: the M in the imprint date is immediately below D of Dodsley, the flower ornament on p. iv is pointing to the right, press figures 10: x, 116: none, 171 & 354: \*; E2, F6, H2-3 are cancels and B8, E7-8 are cancellands.

\*Thomas Bigge (1766-1851) was an English political writer and activist who wrote political tracts from the outbreak of the French Revolutionary Wars; Alfred

Duff Cooper, 1st Viscount Norwich (1890-1954), known as Duff Cooper, was a British Conservative Party politician, diplomat and military and political historian.

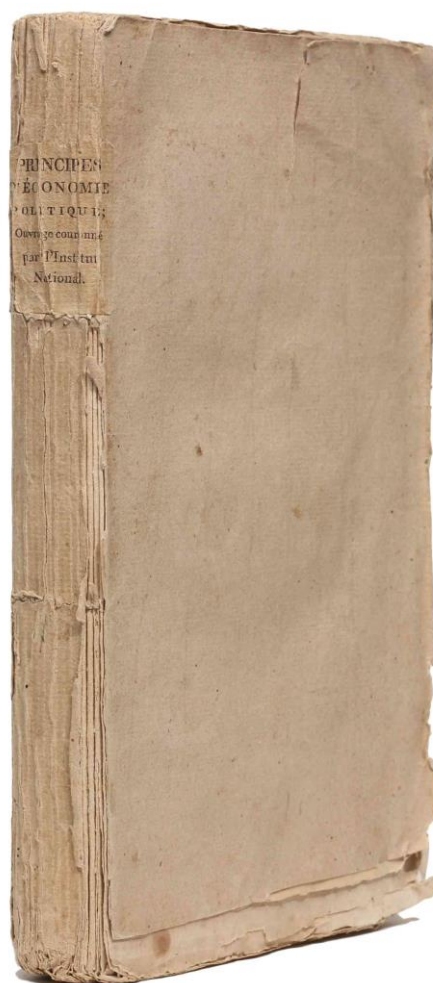
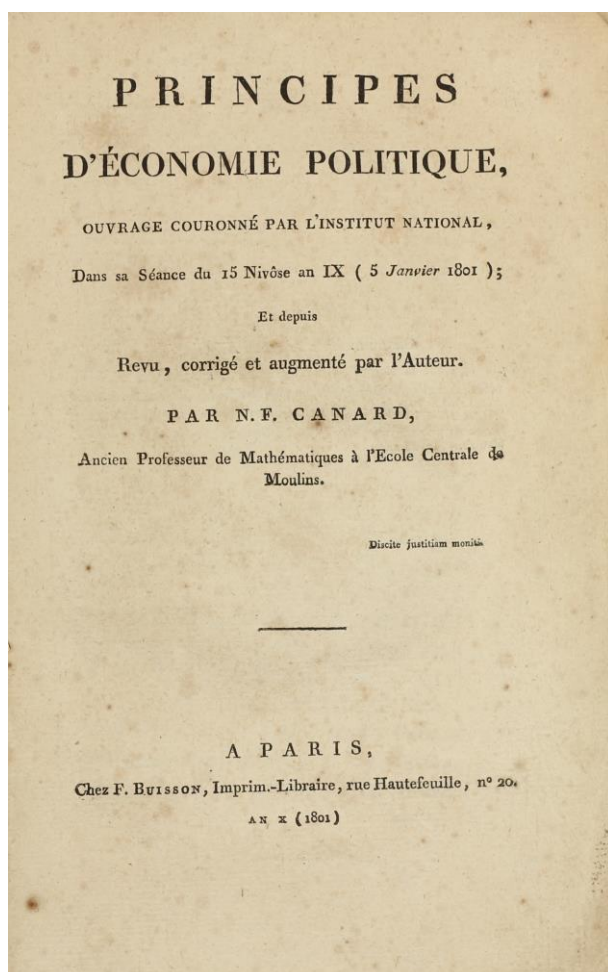


*In the original wrappers*

4 **CANARD, Nicolas-François**. *Principes d'Économie Politique*. Paris: Chez F. Buisson, an X (1801). 8vo (216 x 138 mm). [4], 236 pp., including half-title with "Décret concernant les contrefacteurs" and signature stamp of publisher on verso, 3 folding letterpress tables. Uncut and in the original wrappers, spine with original printed paper label (minor paper chipping to spine and corners, creasing and dust-soiling, small hole in rear wrapper). Paper little age-toned only, minor occasional spotting and dust-soiling to outer margins, lower blank corner of p. 181/2 torn and a few paper flaws elsewhere all not affecting text. A very good, highly unsophisticated copy. (#003688) € 6500

**RARE FIRST EDITION OF ONE OF THE FOUNDING WORKS OF ECONOMICS.** Nicolas-François Canard (1754-1833) taught mathematics at the École centrale de Moulins and was the first to introduce mathematics to the field of economics. He was the first to have set up the theoretical framework which requires the necessary recourse to mathematics in the formalization of statements, making him the precursor of the Mathematical School. Analyzing the issue of tax incidence, he developed a highly innovative theory of value and a general theory of balance based on need and competition. Widely distributed throughout Europe, crowned by the National Institute in 1801, the book was nevertheless misunderstood by some of his French contemporaries, such as Say, Blanqui or Cournot, who reproached him for the use of mathematics and his critical attitude towards the justice of tax politics and systems, even if Cournot had to admit that Canard had constituted a starting point for his own research.

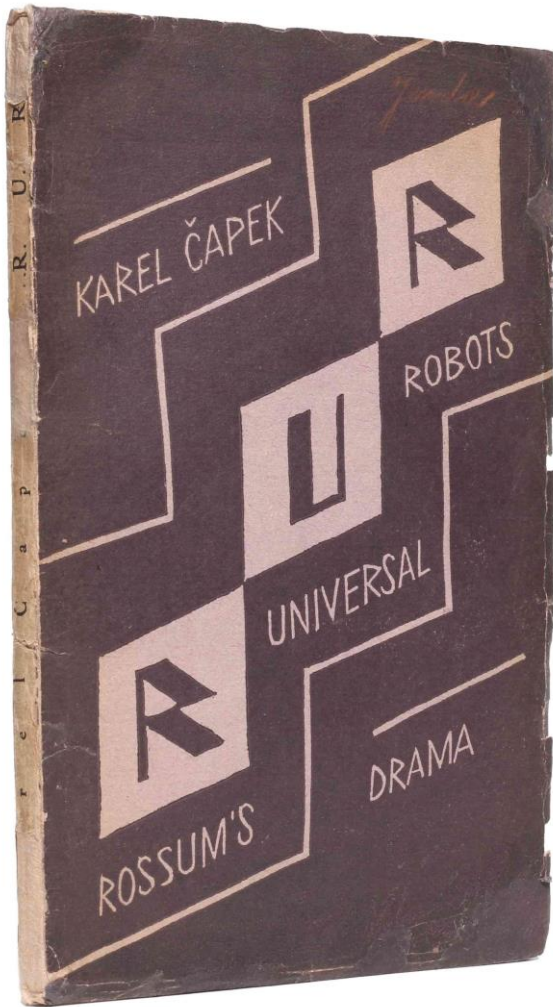
Literature and bibliography: Einaudi 830; Goldsmiths 18122; Kress B.4350; Menger 559; cf. also Theocharis, *Early Developments in Mathematical Economics*, London: Macmillan, 1989.



***The book which coined the word "robot"***

5 **CAPEK, Karel.** *R.U.R. Rossum's Universal Robots*. Prague: Vydalo Aventinum, 1920. 8vo (222 x 150 mm). [1-7] 8-96 [97-100] pp. Original printed wrappers, uncut, unbound/unsewed as issued with gatherings loosely inserted (first and final leaves glued to wrappers), professional paper restorations to portion of spine (loss of 3 letters) and wrapper edges, upper wrapper with minor edge chipping. Very little age toning of text and very minor edge soiling and creasing. Provenance: "Jenda" (signature in red crayon on front wrapper and first flyleaf). A very good, clean and fresh copy. (#003647) € 9500

FIRST EDITION OF THE BOOK WHICH COINED THE WORD 'ROBOT', AND EXCEPTIONALLY RARE WITH THE ORIGINAL PRINTED WRAPPERS. Capek's dramatic exploration of advancing automation, and the near-universal fear of machines supplanting humans, was an immediate worldwide success. R.U.R. premiered in Prague early in 1921, was performed in New York in 1922, and issued in English translation in 1923. It was eventually translated into all the major languages.



The word "robot" is derived from the Czech "robota", which means "drudgery" or "servitude." The word was coined by Capek's brother Joseph, a novelist and painter. Both were the best-known literary figures in liberated Czechoslovakia between 1918 and 1939. Though the word "robot" now connotes a mechanical device capable of performing work on its own, Capek's "robots" were quasi-human figures fashioned from an artificial substitute for protoplasm, and formed in a "stamping mill." Capek's play, which reflected his concerns about advancing technology and automation, was an immediate worldwide success. In the play, robots are produced on robot-run assembly lines to do work that humans do not want to do. They remember everything but cannot think of anything new or experience emotion. Frustrated with the limitations designed into them by their human creators, they eventually revolt against the humans, killing all but one. A major reason for the huge success of Capek's play may have been its dramatic exploration of the possibilities of automation technology and the nearly universal fear that machines would replace people, perhaps not in their lives but in their work. Thus the term "robot" came into our language reflecting both the promise and dangers of automation. References: Origins of Cyberspace 249.

*Maurice Sendack's copy*

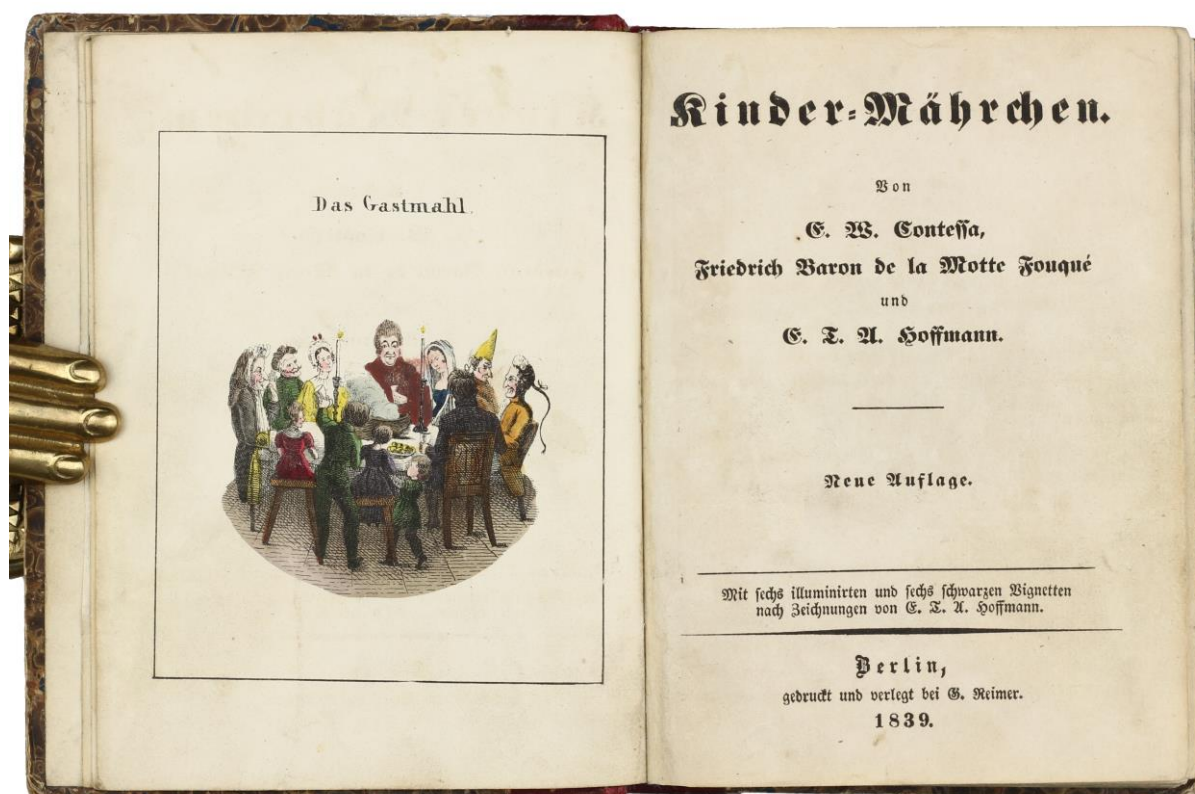
6 CONTESSA, E. W.; HOFFMANN, Ernst Theodor Amadeu & DE LA MOTTE FOUQUÉ, Baron Friedrich. *Kinder-Mährchen - Neue Auflage*. Berlin: G. Reimer, 1839. 12mo (135 x 100 mm). [4], 280 pp. Illustrated with 6 hand-colored lithographed plates (of which one bound as frontispiece) and 6 woodcut tailpieces, after E.T.A. Hoffmann. Contemporary red morocco backed marbled boards, spine with gilt ruling, original endpapers, marbled edges (small repairs to spine, some rubbing to boards and extremities, hinges showing, repaired chip to fore-margin of first flyleaf). Even light browning, occasional very minor spotting. Provenance: illegible signature to first flyleaf, gift inscription in German dated 1949 on second flyleaf; the library of Maurice Sendack\*. A very good, clean and handsome copy. (#003673) € 7500

SECOND EDITION of this famous collection of Romantic-era fairy tales, with the illustrations by E.T.A. Hoffmann. Christian Salice Contessa, E.T.A. Hoffmann and Friedrich Baron de la Motte-Fouqué teamed up to publish a collection of fairy tales early in 1815 and right before Christmas 1816 Georg Reimer in Berlin issued a first volume. The following year, a second volume appeared, but it took Reimer 23 years to publish a new edition of the fairy tales, this time in a single volume. The first edition is of utmost rarity.

The volume contains two of Hoffmann's most famous fairy tales, "The Nutcracker and the Mouse King." He wrote the entire text in 1816. By this time he also completed the three opening and closing vignettes. The colored illustration for the "Nutcracker" shows the title hero in a fight to the death with the Mouse King. E.T.A. Hoffmann's biographer and colleague Julius Eduard Hitzig claimed that this tale was written for his children (their names were Marie and Fritz, as in the fairy tale). Nevertheless, "Nutcracker and Mouse King" is not only for children and the public reception at that time was rather reserved. However, the text became Hoffmann's most frequently illustrated work. Peter Tchaikovsky's and Marius Petipa's ballet "The Nutcracker" certainly contributed to the extraordinary popularity. Beside the third contribution by Hoffmann "The Strange Child", this collection also contains "The Banquet" and "The Sword and the Snakes" by Contessa, "The Little People" and "The Kuckkasten" by Fouqué.

\*Maurice Sendack (1928-2012) was an American illustrator and writer of children's books. He became most widely known for his book *Where the Wild Things Are*. Hoffmann's influential *unheimlich tales* were very important to him. Sendak did the set designs for a 1983 production of the ballet *Nutcracker* and in 1984 produced a book version of his illustrations of Hoffmann's story, restoring its darkness and weirdness.

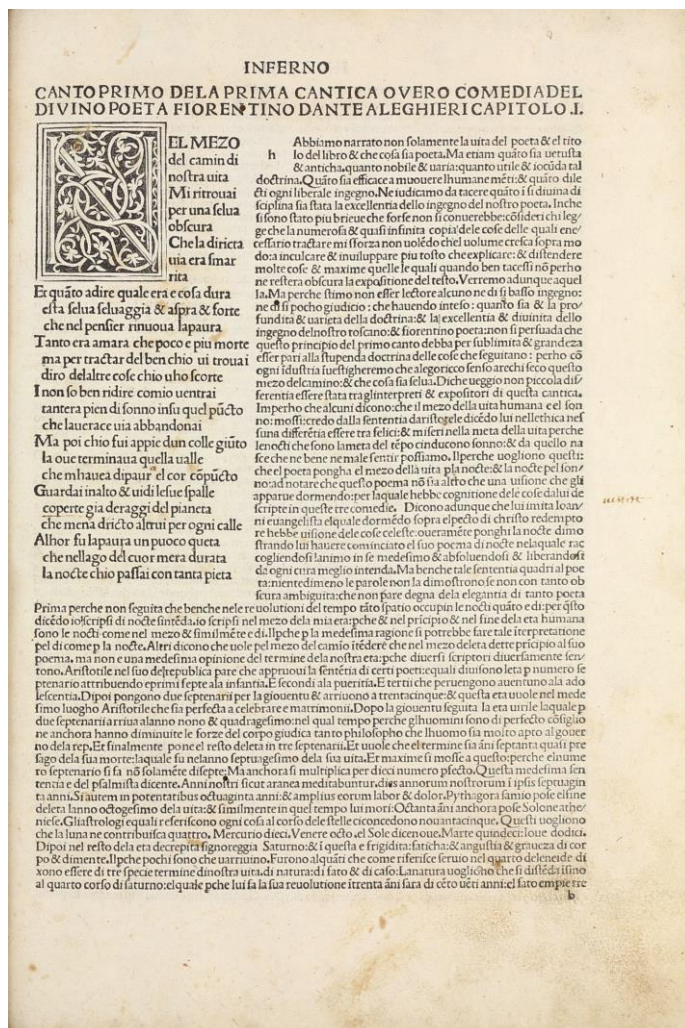
References: Goedeke VI, 473, 74 and 125, 60 and VIII, 489, 27; Rümman 670; Rümman, *Kinderbücher* 205; Salomon 346. Wegehaupt 1127.





7 **DANTE ALIGHIERI.** *La Comedia, with the commentary of Christophoro Landino. Comento di christophoro Landino fiorentino sopra la comedia di Danthe alighieri poeta fiorentino.* Venice: Octavianus Scotus, 23 March 1484. Folio (332 x 228 mm). 270 unnumbered leaves, Roman type, 63-65 lines of commentary enclosing the text of the poem, historiated woodcut initials, the "Registro" leaf K6 with large printer's device on recto printed in red and black and with initials "OSM"; title from first line of *Proemio*, leaf a1v. Signatures: a<sup>10</sup> b-z<sup>8</sup> & A-H<sup>8</sup> I-K<sup>6</sup>. Gathering z is misbound before x1. Bound in modern blind-stamped and ruled calf over wooden boards, spine with 5 raised bands. Some scattered small wormholes from the beginning to leaf b5, partially closed on initial text leaf a1, only little even browning throughout, some mainly marginal brown-staining, occasionally more pronounced and affecting text, o4 torn and repaired without loss, possibly a paper flaw, a few short marginal tears mostly repaired, lower fore-corner of "Registro" leaf repaired without loss of letters; old marginal pen annotation in at least two hands, some of which slightly trimmed; old pencil drawing of a man's head in profile to margins of 3 leaves, some passages underscored or highlighted in blue pencil by a further reader. Provenance: the noble Florentine Strozzi family.\* "Del heredi di Carlo Andrea Strozzi" (old inscription on front free endpaper); "D. M. Esmeraldo Strozzi" (later signature beneath); old and lengthy inscription in Italian relating to the book's ownership (beneath second signature); Athenaeum Library (blindstamp to front free endpaper and to a few leaves). Despite the minor detractions a fine, wide-margined copy, barely ever found complete as here. (#003514) € 29,000

SECOND EDITION with the Landino commentary. Cristophoro Landino's edition of Dante's *Comedia* is the greatest single achievement of fifteenth-century textual criticism. Although it was not the first printed edition (Foligno, April 1472), or the first printed commentary (Jacopo della Lana, Milan 1478), Landino's (1424-98) commentary published in 1481 was the first vernacular use of the *Comedia* to appear in nearly a century. It was immediately successful and remained the most widely used edition throughout the following century, until being placed on



the Index along with the *Comedia*. Landino's commentary was written in an intellectual atmosphere dominated by Marsilio Ficino's Christian Platonism. As such, it is concerned with uncovering the hidden spiritual meaning of what Ficino himself called Dante's "pious work." Where Landino's predecessors interpreted the *Comedia* as a vision or as an eschatological work whose purpose it was to remove men from their present state of misery, Landino saw Dante's pilgrimage as an allegory of the upward movement of the human soul freed from the domination of the senses, and striving for moral and intellectual fullness. Landino lauds Dante, not only for restoring the poetry of the ancients, but for his use of the vernacular. Indeed, these early editions of Dante almost single-handedly promoted the Tuscan dialect into a national language, effectively establishing an Italian literature.

"The Divine Comedy' of Dante could have been written at no other time than at the beginning of the fourteenth century. It was essentially an age of freedom and daring in thought and speech, which it was natural to express in verse. To this Dante added a deep knowledge of the learning of his time, and he was himself a profound and original political thinker whose ideals outran the strifes and feuds which divided Italy, to which, however, we owe his best work. For it was the total

downfall of his political hopes on 27 January 1302 that condemned Dante to perpetual exile and turned him to the writing of the epic which begins with the vision of himself lost in a forest, his way barred by a wolf, a lion and a leopard on the Thursday before Easter, 1300. Dante's theme, the greatest yet attempted in poetry, was to

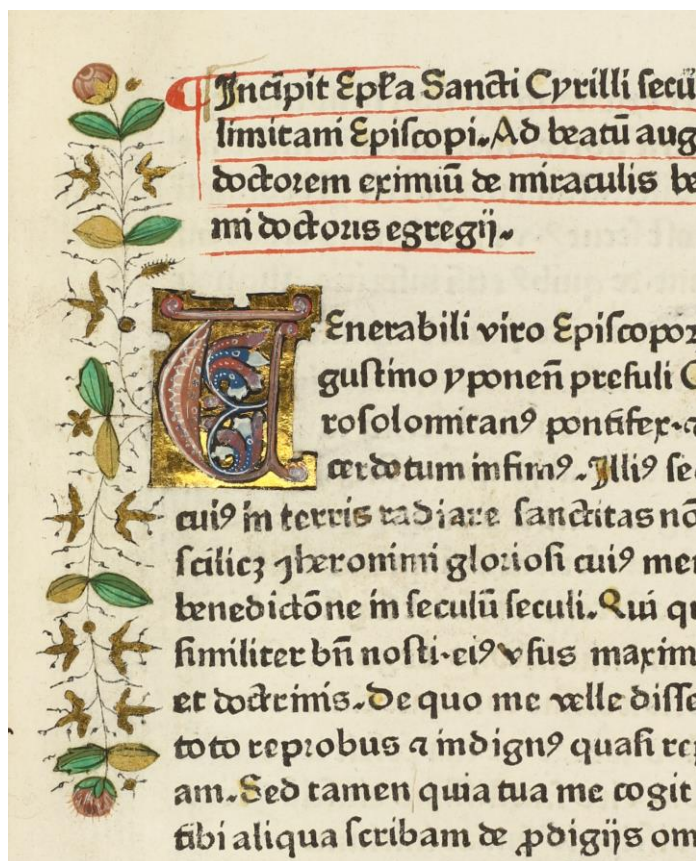
explain and justify the Christian cosmos through the allegory of a pilgrimage. To him comes Virgil ..., the symbol of philosophy, to guide him through the two lower realms of the next world, which are divided according to the classifications of the 'Ethics' of Aristotle ... Hell is seen as an inverted cone with its point where lies Lucifer fixed in ice at the centre of the world, and the pilgrimage from it a climb to the foot of and then up the Purgatorial Mountain. Along the way Dante passes Popes, Kings and Emperors, poets, warriors and citizens of Florence, expiating the sins of their life on earth. On the summit is the Earthly Paradise where Beatrice meets them and Virgil departs. Dante is now led through the various spheres of heaven, and the poem ends with a vision of the Deity. The audacity of his theme, the success of its treatment, the beauty and majesty of his verse, have ensured that his poem never lost its reputation. The picture of divine justice is entirely unclouded by Dante's own political prejudices, and his language never falls short of what he describes . . . The epithet 'Divina' was not added till 1555, when it appears on the title-page of Lodovico Dolce's edition." (PMM 8).

\*Senator Carlo Strozzi (1587-1671) formed an important library and collected a valuable miscellany known as the Carte Stroziane, of which the most important part is now in the state archives of Florence. He was the author of a Storieta della città di Firenze dal 1219 al 1292 (unpublished) and a Storia della casa Barberini (Rome, 1640).

References: BMC V 279; ISTC id00030000; Goff D-30; GW 7967; Hain-Copinger 5947; IGI 361; Mambelli 11; Oates 1825; Proctor 4581; cf. PMM, *Printing and the Mind of Man*, 8

### Early Zell printings

**8** **EUSEBIUS OF CREMONA [SAINT HIERONYMUS]**. [*Vita et transitus Sancti Hieronymi*]. Two parts in one volume: I. *Epistola de morte Hieronymi. Incipit epistola beati Eusebii ad sanctum Damasum portuensem episcopum et Theodosium Romanorum senatorem de morte gloriosi confessoris Hieronymi doctoris eximii*. II. [Pseudo-] AURELIUS AUGUSTINUS, *Epistola ad Cyrillum Hierosolymitanum de magnificentiis Hieronymi*. [Pseudo-] CYRILLUS, *Epistola ad Augustinum de miraculis Hieronymi*. [Pseudo-] HIERONYMUS, *Epistola ad Susannam lapsam et ad Heliodorum*. HIERONYMUS, *Epistola ad Heliodorum*. Cologne: Ulrich Zell, ca. 1470. 4to (214 x 148 mm). 47 and 64 unnumbered leaves. Title from caption at incipit on leaf [a1] recto of part I. Spaces left blank for initials, occasionally with printed guide letters. Signatures: Part I: [a-e<sup>8</sup> f<sup>6+1</sup>(+f7)]; Part II: [a-h<sup>8</sup>]. Foliation or signatures added in manuscript. Five 4-line illuminated opening initials in blue, green and pink on gilt background with floral extensions in penwork and gilt, green and blue paint; 3-line paragraph initials painted in red, rubrication in red throughout. Several manicules and marginalia in red and black ink by at least three



different hands, brief manuscript summary on the last leaf verso of part I. Bound in simple brown paper-covered card-board, spine lettered in black (paper chipping at extremities, boards soiled and scratched). The text only very little browned, occasional minor spotting and finger-soiling. Provenance: Hospices de Beaune (inscription on the last leaf verso of part I dated June 20, 1505); F. Fasting (bookplate to front pastedown); Bibliothèque du Château Le Rosey. (#003712) € 22,000

EDITIO PRINCEPS of this collection, which was published and translated many times in the 15th century. "Letters about the life, death and miracles of St. Jerome probably originated in the first half of the 14th century in southern France or more likely in northern Italy in Dominican circles" (GW). In later editions, texts by a pseudo-Augustine and a pseudo-Cyrillus were added on the same subject.

Content: Part I: [Pseudo-]Eusebius Cremonensis. *Epistola ad Damasum et*

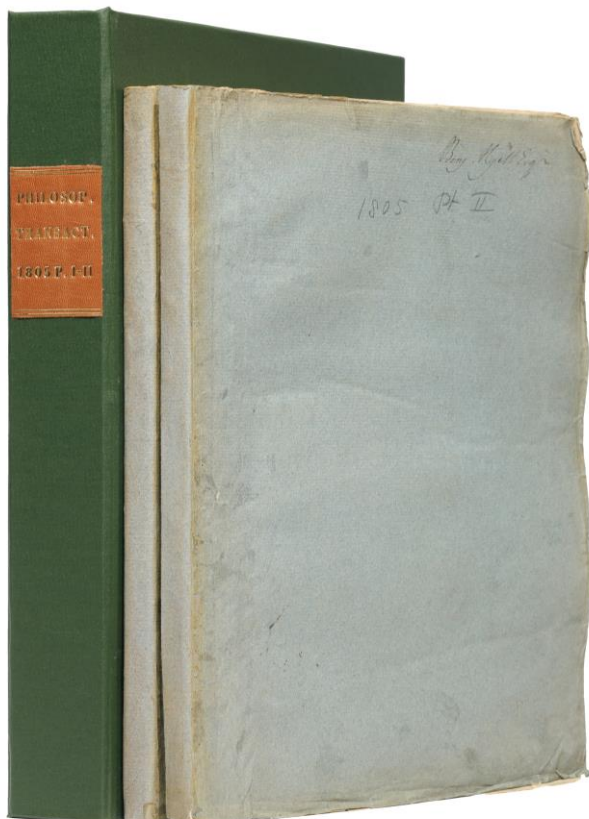


*Theodosium de morte Hieronymi*, [a1]r-[f7]v. Part II: [Pseudo-]Aurelius Augustinus. *Epistola ad Cyrillum Hierosolymitanum de magnificentiis Hieronymi*, [a1]r-[b1]v; [Pseudo-]Cyrillus Hierosolymitanus. *Epistola ad Augustinum de miraculis Hieronymi*, [b2]r-[g3]r; [Pseudo-]Hieronymus [Pseudo]-Ambrosius; Nicetas Remesianensis. *Epistola ad Susannam lapsam*, [g3]r-[h2]v; Hieronymus. *Epistola ad Heliodorum*, [h3]r-[h8]v.

References: GW 09446 & 2949; BSB-Ink A-912 (II) & E-120 (I); Goff H238; Hain 6719\*; ISTC ih00238000; Oates 366, 367, 360.

**9** **FLINDERS, Matthew**. Concerning the differences in the magnetic needle, on board the investigator, arising from an alteration in the direction of the ship's head. By Matthew Flinders, Esq. Commander of His Majesty's Ship Investigator. In a letter to the Right Hon. Sir Joseph Banks, K. B. P. R. S. In: *Philosophical Transactions of the Royal Society of London for the Year 1805*, Vol. 95, part II, pp. 186-197. London: W. Bulmer and Co., 1805. Entire volume, parts I + II offered. 4to (295 x 235 mm). vi, [2], 1-175 [1], 27 [1]; iv, 177-353 [1], [6] pp., part titles, index bound at end, and 9 engraved plates (2 folding). Original blue simple paper wrappers, pages untrimmed and unopened (wrappers soiled and spotted, spine repaired with the original paper). Protected in custom made clamshell box. Text and plates generally crisp with only very little age-toning, some dust soiling mostly to edges and outer margins, occasional edge fraying and dog-earing. Provenance: Benjamin Hyett Esq. (signature on front wrappers). A fine, unsophisticated copy in original wrappers, in this state rarely found on the market. (#003567) € 4500

FIRST EDITION. "In the years 1801 and 1802, while Capt. Flinders, on board the Investigator, was surveying the south coast of New Holland, he observed a difference in the direction of the magnetic needle, for which there appeared no other cause than that of the ship's head being in a different direction. The compasses made use of on board the above mentioned ship were of Walker's construction, one excepted, which was made by Adams;



and it appears, from a table of observations given by Capt. Flinders, that some of the variations here treated of were 4° less, and others 4° greater than the truth. It also appears, that when this error was to the west, the ship's head was to the east, or nearly so; when the error was eastward, the ship's head was in a contrary direction; and when the observations agree best with those taken on shore, which may be considered as having the true variation, the ship's head was nearly north or south. A minute inspection of the table seems to favour the opinion, that the excess or diminution of the variation was generally in proportion to the inclination of the ship's head, from the magnetic meridian, on either side. Capt. Flinders, having ascertained the certainty of a difference in the compass, arising from an alteration in the point steered, thought it necessary, when he wanted a set of bearings from a point where the ship tacked, to take one set just before and another immediately after that operation. Several specimens of the manner in which these bearings were taken are given; also a specimen of the plan he followed in protracting such bearings: these specimens are in the form of tables, and are not of a nature to be abridged." (Proceedings of the Royal Society of London, 1832, vol. 1).



*Maurice Sendack's copy*

**10** GRIMM, Jakob and Wilhelm. *Kinder- und Haus-Märchen. Gesammelt durch die Brüder Grimm*. Berlin: G. Reimer, 1819-1822. Three parts in three volumes. 12mo (127 x 103 mm). lvi, 439 [1] pp.; lxxi, [1], 304 pp.; vi, 441 [1] pp. Illustrated with four etchings, being two additional titles and two frontispieces in the first two volumes, after Ludwig Emil Grimm. Contemporary uniform half calf and brown-marbled paper over boards, recorned and rebacked with original spine leather and lettering piece to vol. III preserved, original endpapers (spines rubbed with original gilt decoration mostly gone). Preserved in custom clamshell box. Light age toning of text and some minor spotting in places, short inner and upper margins, but without shaved text and touching page number on a single page (162 in vol. II) only. A tiny hole in p. 381/2 of vol. I; foot of p. 17/18 in vol. II reinforced with tissue paper, vol. II p. 187/188 with torn corner and short clean tear, tear at upper gutter of p. 289/90 repaired; short clean tear to p. 303/304 of vol. III; vol. II title repaired at inner margin. Provenance: from the library of Maurice Sendack\*. A very good set, rarely found in uniform contemporary binding as here. (#003672) € 29,000

SECOND, AND FIRST ILLUSTRATED, EDITION. The "most famous collection of fairy tales in world literature" (Brunken/Hurrelmann/Pech) first appeared in two volumes in 1812 and 1815. The present, second and expanded edition contains an additional third volume with notes on the individual fairy tales, fragments and testimonies, as well as bibliographical references to the fairy tales of individual countries, which can be regarded as the "beginning of scientific fairy tale research" (Smidt). Also included in this edition (in contrast to the first edition) are the two frontispiece etchings and the two etched title pages by the younger brother Ludwig Emil Grimm. The frontispiece of the first volume reproduces a scene from the fairy tale "Brüderchen und Schwesterchen" (Little Brother and Little Sister). The portrait of the master tailor's wife Dorothea Viehmann (bound as frontispiece of the second volume) - who contributed significantly to the work of the Brothers Grimm with her extensive repertoire of stories - shows her idealized as an old Hessian peasant woman (Smidt). The etched title pages are almost identical, but the sheet in Volume 1 is framed and has the printed signature 'L. Grimm del. 1819. L. Haas sculp'.

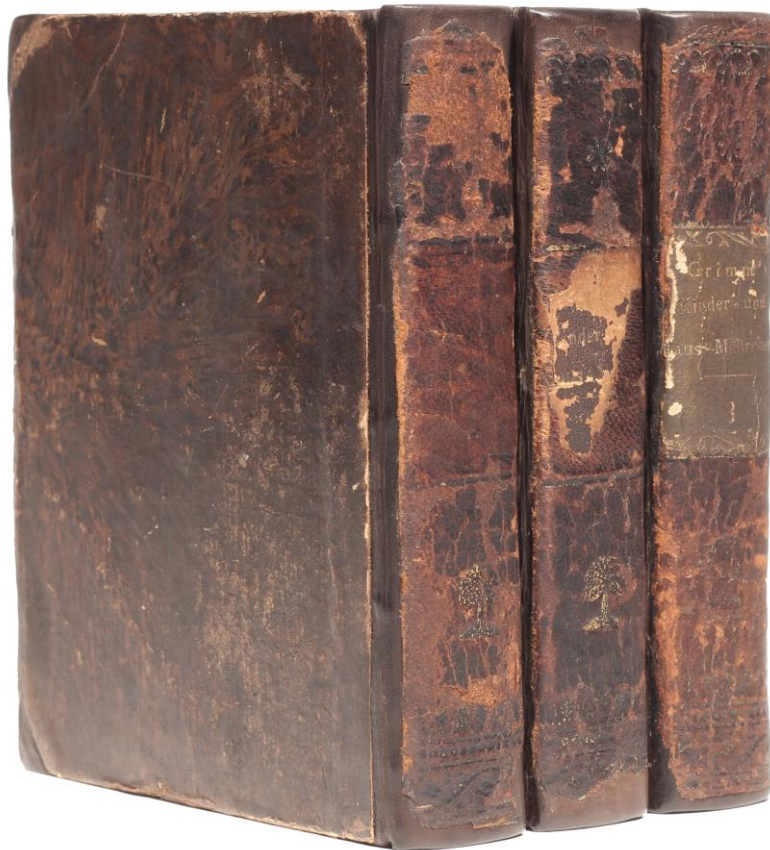


The edition is very rare in this completeness, the third volume with the notes is often missing. After extensive private and public criticism of the first volume of the first edition of the 'Children's and House Tales' (by F. and A.W. Schlegel, Jean Paul, Arnim, Brentano, and A. L. Grimm, among others), Wilhelm Grimm, who at the time had almost completely taken over the editorship, was ready to make changes. In this sense, the processing of the 170 fairy tales of the second edition can be regarded the first step in the "transformation of children's and

house fairy tales into increasingly poetic and childlike texts" (see Rölleke, in: Brunken/Hurrelmann/Pech). After these drastic changes at that time did not contribute to the sales success of the second edition (it took 18 years to sell the approximately 1000 copies printed), Wilhelm Grimm decided in 1825 to publish an illustrated selected edition based on the English model with the subtitle "kleine Ausgabe" (small edition), which included 50 of the most popular fairy tales. After that, the success of the Grimm Fairy Tales was not long in coming - whereby the present edition is regarded as the most important one in its history.

\* Maurice Sendack (1928-2012) was an American illustrator and writer of children's books. He became most widely known for his book *Where the Wild Things Are*. Sendak contributed with amazing illustrations to Lorew Segal's translation of the Grimm classics in 1973. Together with Segal he chose 27 of the 210 tales for this edition. "That Sendak should gravitate to such a project is rather unsurprising. His strong opinions on allowing children to experience the darker elements of life through storytelling were rooted in an early admiration for the Brothers Grimm, who remained an influence throughout his career. He was also not only a lifelong reader, writer, and dedicated lover of books, but also a public champion of literature through his magnificent series of posters celebrating libraries and reading" (M. Popova, *Where the Wild Things Really Are: Maurice Sendak Illustrates the Fairy Tales of the Brothers Grimm*. In: themarginalien, 2015/04/29 online resource)

References: Wegehaupt, *Alte deutsche Kinderbücher*, I, 828-9 + III, 1253; Rümman 556; Borst 1154; Deneke/Teitge A 7 + 8; Brunken/Hurrelmann/Pech 849-875 u. 1371; Smidt, *Expedition Grimm*, pp. 67-75 + No. 52.

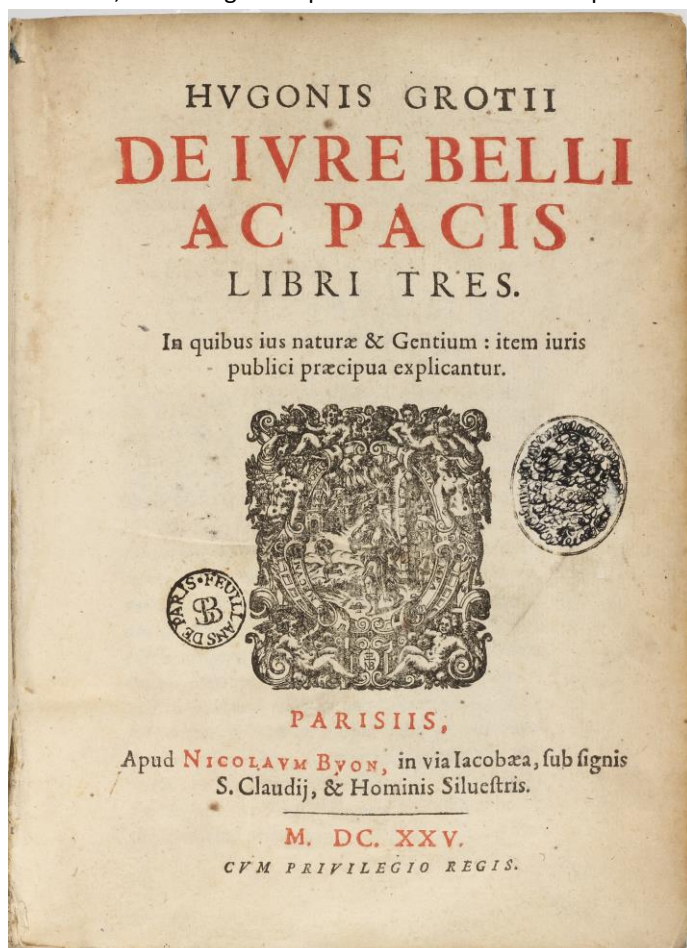




*The rare first edition of the foundation work of modern international law*

**11** GROTIUS, Hugo. *De jure belli ac pacis libri tres : In quibus ius naturae & gentium: item iuris publici praecipua explicantur*. Paris: Nicolas Buon, 1625. 4to (238 x 175 mm). [36], 1-506, [2], 553-786, [78] pp. Signatures: ã<sup>6</sup> ë<sup>4</sup> ÿ<sup>4</sup> ö<sup>4</sup> A-3B<sup>4</sup> 3C<sup>2</sup> 3D-3S<sup>4</sup> 4A-5Q<sup>4</sup>. Including blank leaves o4 and 3S4, addenda leaves 5Q2-3, and errata leaf 5Q4. Title printed in red and black, roman and italic type, a few words or phrases in Greek type, shoulder notes. Woodcut printer's device on title, woodcut head and tail-pieces and floriated initials. Contemporary vellum binding, spine lettered in ink, original endpapers (ties gone, vellum soiled and partially split along board edges). Text somewhat browned, scattered minor spotting (a bit stronger towards the end). Two pages with early ink annotations, few pages at beginning with light pencil markings. Provenance: Bibliothèque du couvent des Feuillants de Paris (ink stamp on title-page and p.1, a further ink-cancelled illegible stamp on title-page). A very good, unsophisticated copy in untouched first binding. (#003614) € 75,000

FIRST EDITION, third state, of the 'foundation of modern international law' (PMM). A prodigy in his youth, Grotius became a statesman and thinker of the greatest integrity whose influence on modern European thought can scarcely be overestimated. In 1619, cutting short a successful career in the law and diplomacy, Grotius was sentenced to life imprisonment in the Louvestein fortress in Holland by order of the stadtholder, Prince Maurice of Nassau, for having attempted to orchestrate a compromise between the Calvinist and anti-Spanish party, led



by Maurice, and the more moderate Remonstrant party, who advocated self-government of the Dutch states in matters of religion. After a dramatic escape two years later (his wife smuggled him out of jail in a book trunk) Grotius took refuge in France, where he survived on meagre pensions, setting in 1623 in the country house of the President de Meme near Senlis, close to the property of deThou fib, who gave him free access to his father's splendid library. There Grotius began writing his master work, *De jure belli ac pacis*. Many of the ideas developed therein had been outlined in an unpublished work of his youth, the *De jure prædae*, the manuscript of which he had brought with him, enabling him to finish the treatise in under a year. The fundamental importance of the mature work is its attempt, a century before the spread of the Enlightenment, 'to obtain a principle of right, and a basis for society and government, outside the church or the Bible' (M. Pattison, art."Grotius", Ency. Brit. 1911,12, p.623).

"The distinction between religion and morality is not clearly made, but Grotius' principle of an immutable law, which God can no more alter than a mathematical axiom, was the first expression of the 'droit naturel', the natural

law which exercised the great political theorists of the eighteenth century, and is the foundation of modern international law" (PMM).

Nicolas Buon commenced printing the work in November 1624. By using two or three presses, a few copies, presumably of the first state (see Ter Meulen and Diermanse, p.565), were ready to be sent to the Frankfurt fair in March 1625. This first state (of which Ter Meulen and Diermanse record only one copy, at the Bodleian), contains no table, indices, addenda or errata; all but the errata were added, constituting a second state (Ter Meulen and Diermanse 565"), copies of which are also extremely rare, as it appears not to have been published. Both first and second states contain substantive textual variants, principally in bifolium 3Q2.3 and in quires 5E-5G, which were modified under the author's supervision, probably in the course of printing, forming a third and final state. While 3Q2.3 appear to have been entirely re-typeset, other corrections or revisions, according to Grotius's bibliographers, appear erratically in different copies. States II and III have title in red and black, in both,



book 3, ch. 24 begins on p. 781 and text ends on p. 786, and both are complete, except that state II lacks the errata.

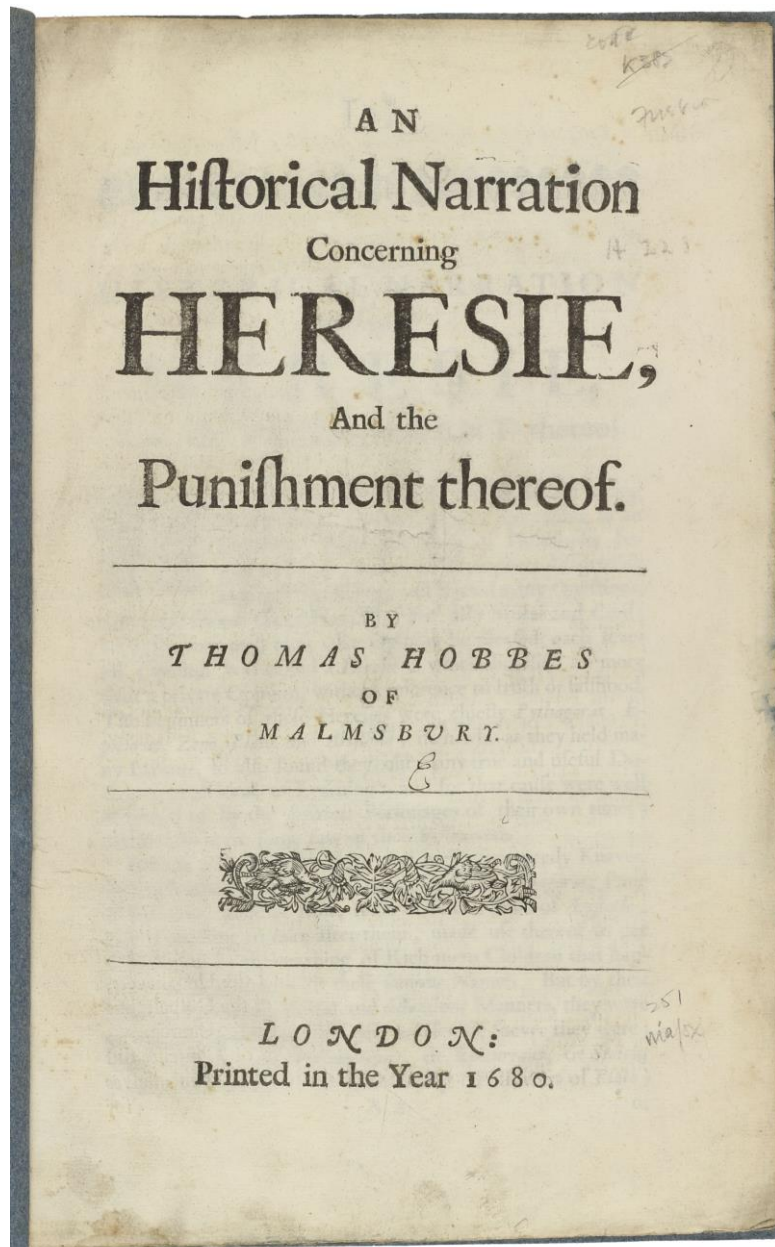
Our copy conforms to state III, with the following points present: mis-signing ö3 as o3 and 3C2 as 3C3, mis-printing of p. 212 as 213, 407 as 707, 410 as 41, 456 as 458, 492 as 462; gathering 3C<sup>2</sup> (pp. 385/386-391/392) has double page numbering to fill up the count preceding 393 on 3D1r; that sequence continues through 464 (3M4v), then reverts to the actual count beginning with 461 on 3N1r. Book 3 begins on leaf 4A1r (p. 553), as if preceded by A-3Z<sup>4</sup> (which would end with p. 552), indicating that its printing was begun before completion of the preceding text. State III leaves 3Q2-3 (p. 487-490) are a resetting of states I and II, with incorrect headline "LIB. III" on p. 489 (perhaps an unmodified re-used headline from book 3), though it has not been determined whether the inner bifolium 3Q2.3 only, or the whole of 3Q, was reprinted.

PMM 125; J. Ter Meulen. *Liste bibl. de 70 éditions et traductions du De iure belli ac pacis*, p. 9-10; J. ter Meulen and P.J.J. Diermanse, *Bibliographie des écrits imprimés de Hugo Grotius*, La Haye, 1950.



12 **HOBBS, Thomas.** *An Historical Narration concerning Heresie, and the Punishment thereof.* London: [publisher unknown], 1680. Folio (297 x 195 mm). [2] 3-18 pp. Woodcut vignette to title, woodcut headpiece and initial. Blue paper wrappers. Text little browned, first and final leaf dust-soiled, final leaf creased and torn at upper blank margin without loss, occasional finger-soiling and small marginal waterstain. Very good copy. (#003592) € 4500

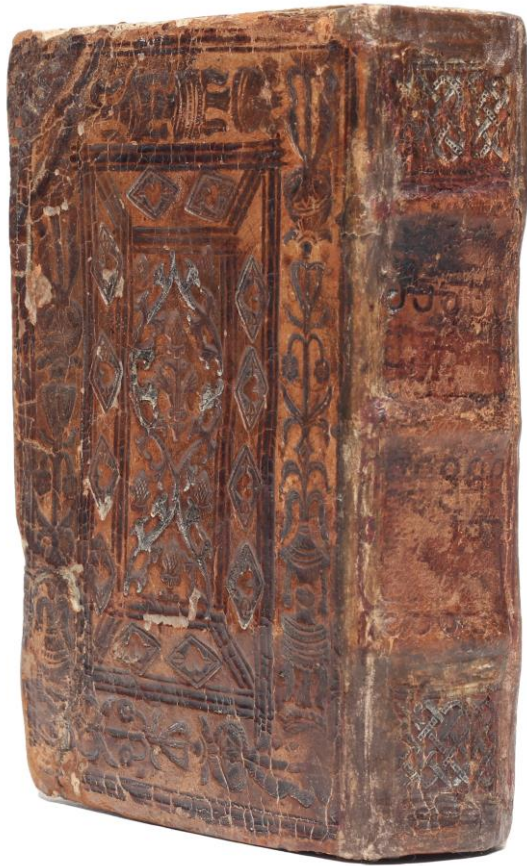
[Wing H2238]. FIRST EDITION. A scarce Hobbes item comprising his his response to a bill proposed in the Commons that proposed an investigation of heresy and "in particular... the book of Mr. Hobbes called the Leviathan." Hobbes was so alarmed by this that he burned a number of his papers but also took to investigating the current statutes on heresy, the result of which was this text which argued that following the abolition of the High Commission Court prior to the Civil War, there remained no body in England able to rule on the committing of heresy.





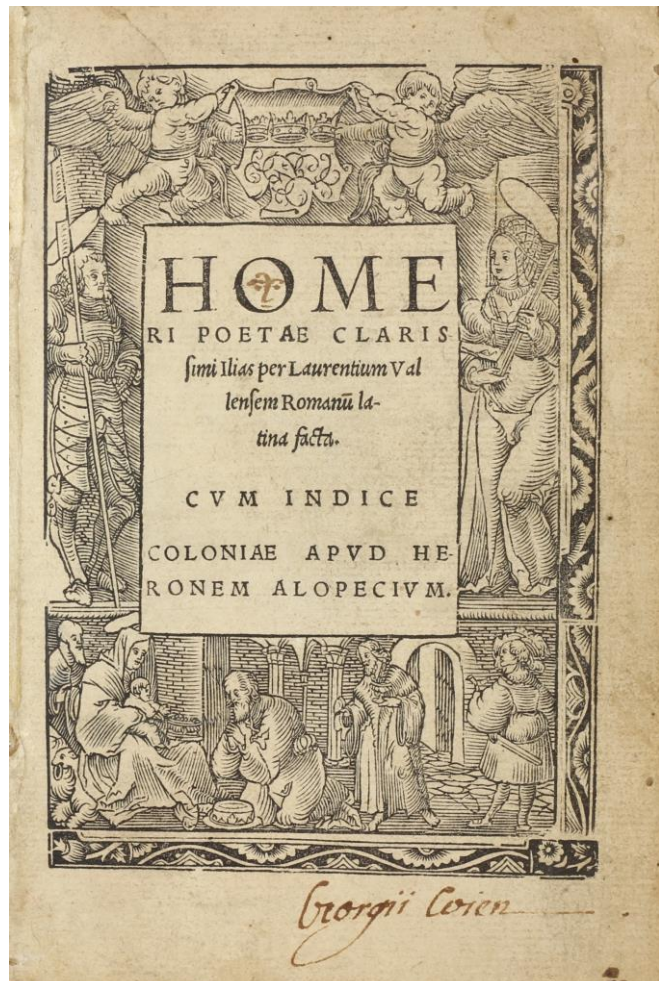
*Rare early Cologne edition of Homer's Ilias*

**13** **HOMER.** *Ilias per Laurentium Valensem Romanu latina facta...* Cologne: Hero Alopecius (Hero Fuchs), June 1522. 8vo (150 x 103 mm). 272 (i.e., 271), [16] leaves, several foliation errors. Signatures: A-Z<sup>8</sup> a-l<sup>8</sup> (-l8) 2a-2b<sup>8</sup>. Italic letter, title with fine historiated woodcut border showing arms of Cologne



and adoration of the Kings, large woodcut initials, general index and two pages of errata bound at end, lacking blank leaf l8 only. Colophon on l7r reads "Coloniae Apud / Heronem / Alope / cium / mense Iunio anni XXII". In its first binding of richly blindstamped goatskin over card board, spine with 3 raised bands (original spine leather of inner compartments gone and repaired). Title page browned and dust soiled, frequent ink annotations in contemporary hand to first 20 pages, fol. K7 with tear at lower blank margin, occasional minor spotting and finger soiling, a few pages with ink smudges, final 3 gatherings with waterstaining at upper corner, but generally a fairly crisp and bright copy. Provenance: Georg Coien (inscription on title page), some manuscript notes and pen trials to front and rear pastedowns and final leaf verso. A fine, textually complete copy in fine first binding. (#003513) € 6500

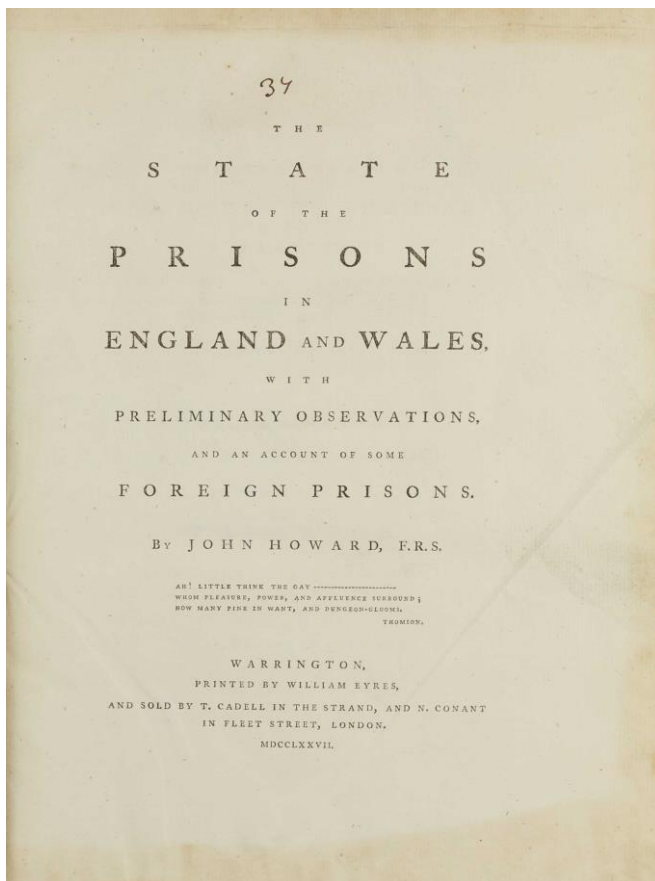
VD16 H4662; Adams H 783. FIRST COLOGNE EDITION, the second printed in Germany (first Leipzig 1512) and the sixth overall, of Homer's *Ilias* in Latin translated by Lorenzo Valla. Exceptionally rare on the market. AE records only one other copy that have appeared in different auctions in the past century.





**14**     **HOWARD, John.** *The State of the Prisons in England and Wales, with Preliminary Observations, and an Account of Some Foreign Prisons / Appendix . . . containing a Farther Account of Foreign Prisons and Hospitals, with Additions.* Two parts bound in one volume. Warrington: William Eyres, 1777-1784. 4to (280 x 204 mm). Part I: [8], 489, [23] pp., 3 folding engraved plates. Part II: [8], 286, [10] pp., 18 engraved plates (15 folding). Includes first blank leaf A1 to part II and half-titles to both parts. Contemporary calf, spine with gilt-lettered label and gilt tooling, marbled endpapers and edges (joints split but cords holding, spine ends chipped, extremities worn). Text of part I very little age-toned, part II a bit more browned and dust soiled at outer blank margins, occasional minor spotting; first half-title and title with light browning to outer margins from binder's glue; plates with binder's direction noted in ink manuscript; light soiling to p.217 of part I; small hole at upper blank margin of plate 15, plate 19 somewhat browned; pp. 466-67 of part I with light offsetting from silk ribbon marker. (#003663) € 3500

PMM 224; Garrison-Morton 1598; NLM/ Blake 223; Waller 224; Wellcome III, 306. FIRST EDITION of part I and much enlarged second edition of part II (first 1780 edition with 7 plates only). "From the casual experience of visiting Bedford Gaol - one of the most influential prisons in English history - came Howard's determination to improve prison conditions. His single-handed campaign not only caused a revolution in his lifetime, but is the direct progenitor of subsequent work in the most critical branch of penal reform. Howard, after some early



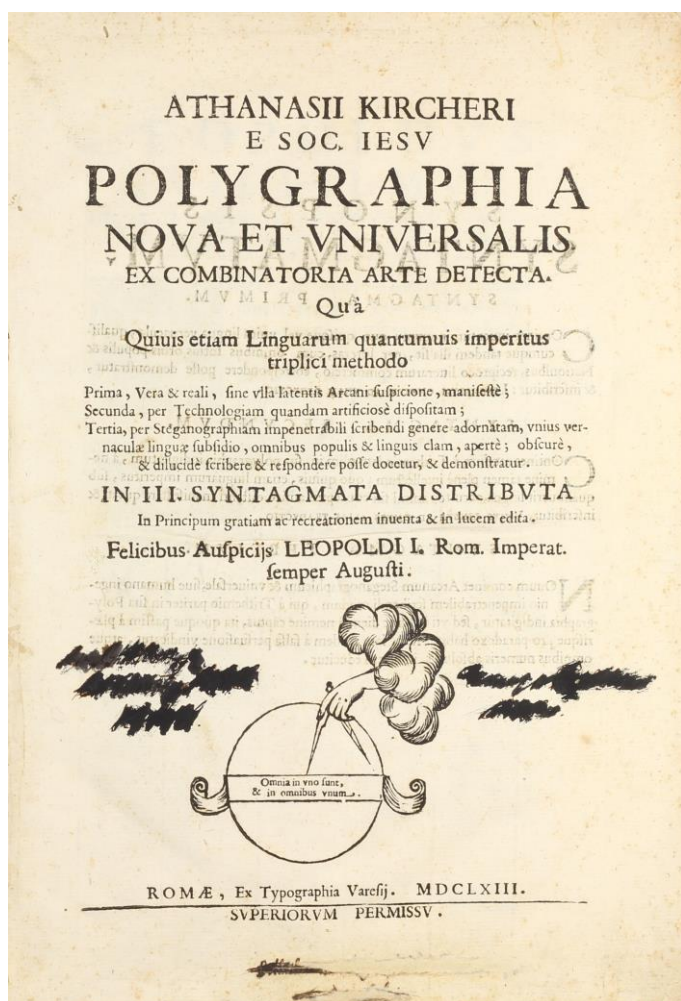
adventures on the continent, might have spent the rest of his life in quiet philanthropy on his paternal estate. However, in 1773 he accepted office as high sheriff of Bedford, and when the assizes were held he insisted on visiting the gaol. The squalor and misery he found made a lasting impression on him; even more did the fact that the gaolers were dependent on the prisoners' fees for their own livelihood and that in consequence many prisoners were wrongly detained because they could not pay the gaol delivery fees. He proposed to the justices that the gaoler should be paid a salary instead, and was told to find a precedent for it. Accordingly he went from county to county, and although he found no precedent he saw enough to determine him to devote himself to prison reform. The following year Howard gave evidence before a committee of the House of Commons, and received its thanks for 'the humanity and zeal which have led him to visit the several gaols of this Kingdom'. Immediately an Act was passed liberating, free of charges, all prisoners against whom no true bill had been found, and providing a salary for gaolers from the county rate. It was followed by another Act providing for improvements to existing gaols and better care, especially medical care, for prisoners. Howard

characteristically had the new regulations printed in large type and sent to every gaoler and warder in the country. Encouraged by this success he then set out on a systematic tour of British and continental prisons. He noticed the comparative absence of crime in the Low Countries and saw the cause in the reformatory treatment there bestowed on criminals. The French authorities tried to prevent his access to their prisons, but he was able to circumvent them and published the results of his inspection. This and the report of his expedition as a whole formed part of *The State of Prisons*, the first major practical work on the subject . . . Howard's enthusiasm was remarkable not only in its immediate effectiveness, but also in the universal affection which he inspired. His cause found permanent support, and is commemorated in a body of which he would have been proud to acknowledge the foundation, the Howard League for Penal Reform" (PMM 224)

*Among the rarest of Kircher's works*

**15** **KIRCHER, Athanasius.** *Polygraphia nova et universalis ex combinatoria arte detecta qua quivis etiam linguarum quantumvis imperitus triplici methodo . . . Appendix apologetica.* Rome: ex typographia Varesij, 1663. Two parts in one volume. Folio (329 x 230 mm). 148, 23 [1] pp., including woodcut with motto of Kircher on title page, woodcut initials, one engraved folding plate and two letterpress folding tables, appendix with separate pagination. Bound in contemporary vellum over thin boards, spine with faint ink lettering, original endpapers (corners slightly bumped, first flyleaf frayed toward corners). Internally very little browning (few pages and the engr. plate a bit stronger), occasional light brown spotting, blank lower margin of title with minor loss from ink corrosion repaired, pale dampstain to upper blank margin of two leaves S1-2, otherwise quite crisp and clean. Provenance: old ownership inscriptions on title erased in ink. A fine copy in untouched binding. (#003651) € 12,000

VERY RARE FIRST EDITION. In this work, which greatly influenced Leibniz, Kircher presents an artificial universal language, reworking the work of Trithemius with the same title. The first book proposes the reduction of all



languages to only one, and contains a double dictionary of five languages; books II and III are devoted to various encryption systems. Trithemius' work *Polygraphia* is discussed in the appendix.

Kircher's "work *Polygraphia nova* provides elements for a carefully crafted codification apparatus that itself is telling of the culture of 'secret monastic languages and codes of mediaeval Europe.'" (Parikka). "This work of the German scholar and mathematician is based principally on the writings of Johannes Trithemius. Joaquín García Carmona and others see also the influence of Blaise de Vigenère, whose multi-alphabet cipher seems to have been transformed by Kircher into a numerical cipher. Of special interest in *Polygraphia* is part 1, where Kircher proposes a system of pasigraphy, or universal writing, employing numerals to stand for words of similar meaning in Latin, Italian, French, German, and Spanish." (Semeiology Collection).

This work is exceptionally rare, with only two copies recorded at auction in the past 30+ years (the Macclesfield copy in 2005 and a presentation-copy by Kircher in 1991, both sold at Sotheby's).

Literature: Dünnhaupt/Kircher 15; Sommervogel IV, 1059; Jussi Parikka, *Hidden in Plain Sight: The Steganographic Image*. (In:

<https://unthinking.photography/>); *The Philip Mills Arnold Semeiology Collection of the Washington University Libraries* (in: <http://omeka.wustl.edu/>); Fletcher, J. E. (2001), *A Study of the Life and Works of Athanasius Kircher, 'Germanus Incredibilis'*. London: Brill, p.167.



16 **KIRCHER, Athanasius.** *China monumentis qua sacris qua profanis, nec non variis naturae & artis spectaculis, aliarumque rerum memorabilium argumentis.* Amsterdam: Joan Janssonius van Waesberghe, 1667. Folio (376 x 246 mm). [14], 237, [11] pp. Including engraved allegorical frontispiece title-page, letterpress title-page with printer's woodcut vignette, engraved portrait of the author, 2



folding maps (of China and South-East-Asia), 23 engraved plates (2 folding, 1 double-page), 61 engraved vignettes, several engraved text illustrations, woodcut initials- and tailpieces, index bound at end. Signatures: \*-\*\*4 A-2H<sup>4</sup>. Bound in 20th century plain vellum with yapp edges, red sprinkled edges, original free endpapers present (worming of front endpaper). Text somewhat browned and spotted as usual, first map with clean tear to fold, a few small wormholes near gutter of first 6 leaves. Provenance: Gaston Héliot (pictorial bookplate numbered 1667 to first flyleaf). A very good copy. (#003582) € 5800

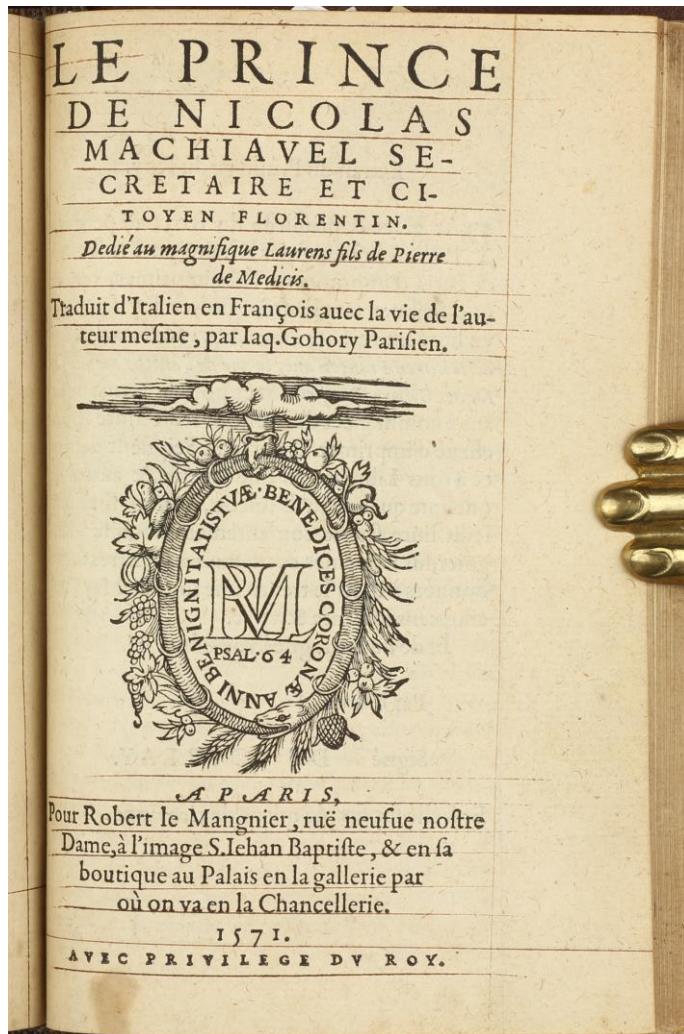
Honeyman 1824; Caillet 5773; Brunet III, 666; Merrill 20. THE TRUE FIRST EDITION of Kircher's profusely illustrated account of China based on descriptions by many European explorers, including many Jesuits such as Kircher himself. The first edition is larger in size, the Amsterdam and Antwerp counterfeit prints of the same year are about 5 cm smaller and with the engravings redone. The engravings are based on these explorers' sketches and original images imported from Asia. This work includes the first Chinese vocabulary ever printed in the West . . . the standard text for the study of Chinese until the nineteenth century" (Merrill).

17 **MACHIAVELLI, Niccolo.** *Les Discours de Nic. Macchiavel secrétaire et citoyen de Florence, sur la première décade de Tite Live, dez l'édification de la ville. Traduitz d'italien en françois, & de nouveau reveuz & augmentez par Jaques Gohory parisien.* [Bound after:] *Le Prince. Dédié au magnifique Laurens fils de Pierre de Medicis. Traduit d'italien en françois avec la vie de l'auteur mesme, par Jaq. Gohory parisien.* Paris: pour Robert le Mangnier, 1571. 8vo (152 x 104 mm), [8], 179 (i.e., 280), [12]; [8], 64 ff. Colophon leaf OO3 with portrait of the author. Signatures: ã<sup>8</sup> A-NN<sup>8</sup> OO<sup>4</sup> (OO4 final blank); a<sup>8</sup>, A-H<sup>8</sup>. Printer's device on title pages, woodcut head pieces and initials, second work leaves [5]-[7] with "la vie de Machiavel" by the translator, Jacques Gohory, on verso of leaf a7 a woodcut portrait of the author. Text ruled throughout in red ink. Bound in 19th century calf with gold speckles, all edges gilt, spine with 4 raised bands and gilt ruling, boards with triple gilt fillet and central geometric decoration containing the name of the author on upper board and the print date on the lower, handwritten note on front pastedown attributing the binding to Berthe van Regemorter. Text with light even browning throughout; small holes at upper blank margin of first title, a few short ink annotations, p. 200 with weak impression of first two lines redrawn in ink, upper margin trimmed close just touching headlines on pp. 228 and 276, final free endpaper frayed. (#003694) € 5500

FIRST EDITION of the French translation of *Il Principe* by Jacques Gohory (1520-1576), and one of the most esteemed, as well as the SECOND EDITION, very extensively revised and enlarged, of the translation of the

*Discourses on the First Decade of Titus Livius* by the same. Each of the two works is illustrated with a woodcut of the same portrait of the author.

*The Prince*, regarded as the foundation of modern political philosophy and the source of "Machiavellism", circulated in manuscript from its probable completion in 1513, after Machiavelli had been dismissed and imprisoned by the Medici on their return to power, until it was first printed in 1532, five years after Machiavelli's death. In 1516 Machiavelli dedicated his treatise to Lorenzo de' Medici, the nephew of Pope Leo X, whom Leo had just created Duke of Urbino. Machiavelli saw the Medici as having the potential to create a new Italian state, in the wake of Cesare Borgia's failure to do just that, now that the same family ruled both Rome and Florence. The endless wars in Italy during the previous decades could be brought to a close if the Medici took appropriate action. Leo X was already pursuing this idea with the appointment of Lorenzo as Duke of Urbino in a dynastic and territorial expansion of Medici power with which to halt foreign invasions.



Shortly after the forced retirement in 1513 to his country estate, Machiavelli began to write his *Essay on the first ten (books) of Livy*, but shortly after, interrupted it and devoted all his energy to *Il principe*, a development of one of several themes touched upon in the *Discorsi*, a work of political history and philosophy, to which he returned upon finishing his more celebrated work. Titus Livius' (or Livy's) *Ab urbe condita*, a monumental history of ancient Rome written in Latin between 27 and 9 BC, which relate the expansion of Rome through the end of the Third Samnite War in 293 BC, in fact was only the point of departure for the *Discorsi*, in which Machiavelli set forth his own views on the origins and perpetuation of states and principalities in general. Machiavelli frequently describes Romans and other ancient peoples as superior models for his contemporaries, but he also describes political greatness as something which comes and goes amongst peoples, in cycles. He was an ardent student of the political structures of antiquity, but neither an atheist nor the advocate of trickery or cruelty for its own sake. The relationship between his polemics and his descriptions of political realities retains even now something of the power that made him Hamlet's evil Machiavel of political folklore in the late sixteenth century.

"Machiavelli founded the science of modern politics on the study of mankind - it should be remembered that a parallel work to 'The Prince' was his historical essay on the first ten books of Livy. Politics was a science to be divorced entirely from ethics, and nothing must stand in the way of its machinery" (PMM 63).



*Exceedingly rare large paper copy on velin with all vignettes in fine hand-color*

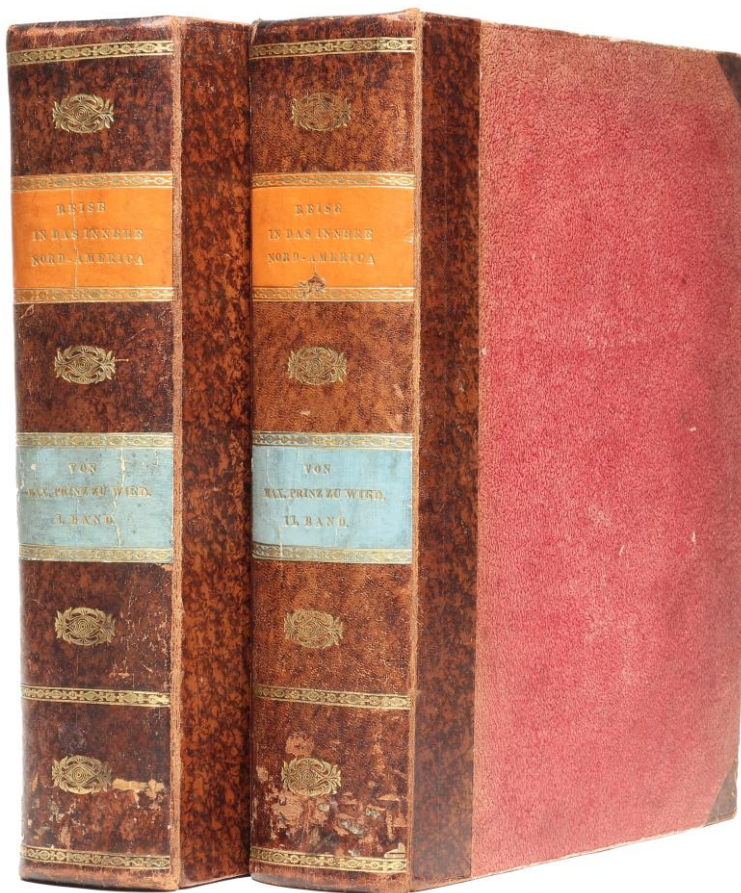
**18** MAXIMILIAN ZU WIED-NEUWIED, Prinz Alexander Philipp. [BODMER, Karl]. *Reise in das Innere Nord-America in den Jahren 1832 bis 1834*. Two parts in two volumes. Coblenz: J. Hoelscher, 1839-41. 4to (348 x 268 mm). xvi, 653 [3]; xxii, [2], 687 [1] pp. Bound with the text and protected by tissue paper are 33 aquatint plates ("vignettes") after Karl Bodmer (numbered vig. I- vig. XXXIII except for plate XXVI =unnumbered), heightened with gum arabic and with the blind-stamp "C Bodmer / Direct", a total of 52 woodcut text illustrations; vol. I with a large folding engraved map partially coloured in outline bound before title; vol. II with 12 pp. list of subscribers, a lithographed plate of Fort Clark bound after p. 70, one small lithographed key plate (to plate XXI) bound after p. 686 and a folding meteorological table bound at end, errata leaf in each vol. Uniformly bound in contemporary German half mottled calf and marbled paper over boards, each spine with gilt decoration and gilt-lettered labels, red-sprinkled edges (minor wear to extremities and rubbing to boards, corners slightly bumped, spines scratched). The text exceptionally bright and crisp, the preliminary pages with list of subscribers and title as well as the appendix in vol. II somewhat browned, the vignette plates mostly with minor even yellowing and light offsetting of text mostly on plate versos, occasional minor finger-soiling, the large folding map backed by thin linen and somewhat creased. Provenance: Chateau Tetschen library of the counts of Thun-Hohenstein (red coat of arms stamp to verso of titles). (#003708) € 120,000

**FIRST EDITION, FIRST ISSUE OF THE FINEST WORK ON AMERICAN INDIAN LIFE AND THE AMERICAN FRONTIER,** which includes the first truly accurate depictions of the Plains Indians, the result of an epic journey which took place at a time when the mass migration of settlers and pioneers was about to alter irrevocably the unspoiled West. Prince Maximilian's text was first issued in German in 20 parts from 1838 through 1841, with an abridged English translation being issued in London by Ackermann in 1843.



Karl Bodmer (1809-1893) was engaged by Prince Maximilian (already famed for his earlier explorations to Brazil) to record of his travels among the Indian people of North America from 1832 to 1834, at a time when the Plains and the Rockies were still virtually unknown. His efforts show great versatility and technical virtuosity and give us a uniquely thorough, accomplished and detailed picture of a previously little understood (and soon to vanish) way of life. The most important part of their travels started from St. Louis, whence they proceeded up the treacherous Missouri along the line of forts established by the American Fur Company. At Bellevue they

encountered their first Indians, then went on to make contact with the Sioux tribe, learning of and recording their little known ceremonial dances, their powerful pride and dignity. Transferring from the Yellow Stone to another steamer, the Assiniboine, they continued to Fort Clark, studying there the Mandan, Mintari and Crow tribes, then the Cree and Assiniboin tribes at Fort Union, the main base of the American Fur Company. On a necessarily much smaller vessel they journeyed through the extraordinary geological scenery of that section of the Missouri to Fort Mackenzie in Montana, establishing over a month there a cautious friendship with the fearsome Blackfoot tribe. From this, the westernmost point reached, it was considered too dangerous to continue and the return journey downstream began. The winter brought its own difficulties and discomforts, but Bodmer was still able to execute numerous studies of villages, dances, and especially, the people, who were often intrigued and delighted by his work. The portraits are particularly notable for their capturing of individual personalities, as well as forming, together with Prince Maximilian's written studies, the primary accounts of what became virtually lost cultures. The 1837 smallpox epidemic killed more than half the Blackfeet and almost all the Mandans. "The value of Maximilian's text has been often overlooked, not least because the later English and French translations devalued it. Field, in particular, excoriates as a 'wiseacre' the translator of the English edition who chose to eliminate the extensive Indian vocabularies found in the original German edition; in the sale of Field's library, his copy of the English edition of Maximilian's *Travels* was accompanied by a set of the German text "to cover this defect".



According to the list of subscribers in volume II, the work (including the atlas) was available in five issues: I. on regular (French) paper with all plates uncolored, II. on India paper with all plates uncolored, III. on regular paper with 20 colored plates, IV. on India paper with 20 colored plates, and finally V. on Imperial velin paper" with all plates printed in color and hand-colored. The present copy is not only from this last and most desirable category, but it must be from one of the earliest issues: according the Ruud, all vignette plates are of the first state except for plates 10 and 12 which are second state (see B. K. Ruud, pp. 238-328). The 33 vignette plates were often reprinted on large sheets and bound with the atlas plates, but as they were designed to accompany the 33 text chapters and as they were first printed on small sheets, they are most properly found, as in the present set, bound with the text.

Included in our set is the rarely found temperature table and the key-plate to atlas pl. XXI. "Dr. H. M. Evans, who made an extensive study of the Maximilian,

says that, only about 1 copy in 10 possesses the little key plate to Tab. XXII [recte XXI]" and thinks this plate was an "after-thought". . . Perhaps this was true also of the temperature curves for Ft. Clark" (Wagner-Camp 76).

The vignette plates were engraved by Frédéric Martens, Charles Vogel, Lucas Weber, John Outhwaite, Friedrich Salaté, Johann Hürlimann, Sigismond Himely, Charles Beyer, Amable-Nicolas Fournier, Pierre Joseph Tavernier, Narcisse-Edmond-Joseph Desmadryl, Damien Manceau, Talbot, Charles Michel Geoffroy, Jean-Eugène Ducasse & Doherty and Pierre Eugène Aubert.

An amazing variety of techniques were combined for the vignette plates alone: plates 1, 6, 7, 14, 31 and 33 are aquatint & etching; plates 8, 9, 11, 13, 17 and 26 aquatint, etching & roulette; plates 15 and 29 aquatint, etching & stipple; plates 20 and 21 aquatint, etching, roulette & engraving; plate 12 aquatint, etching, stipple & roulette; plate 18 aquatint only; plate 27 aquatint, mezzotint, etching & roulette; plate 16 aquatint, mezzotint, etching & stipple; plates 10, 24 and 25 aquatint, roulette, etching & engraving; plates 23 and 32 engraving & etching; plate 28 engraving, etching & roulette; plates 19 and 30 engraving, etching & stipple; and plate 22 mezzotint, etching, stipple & roulette. All plates in our set were finished in hand-color. (Ruud, pp. 238-328).



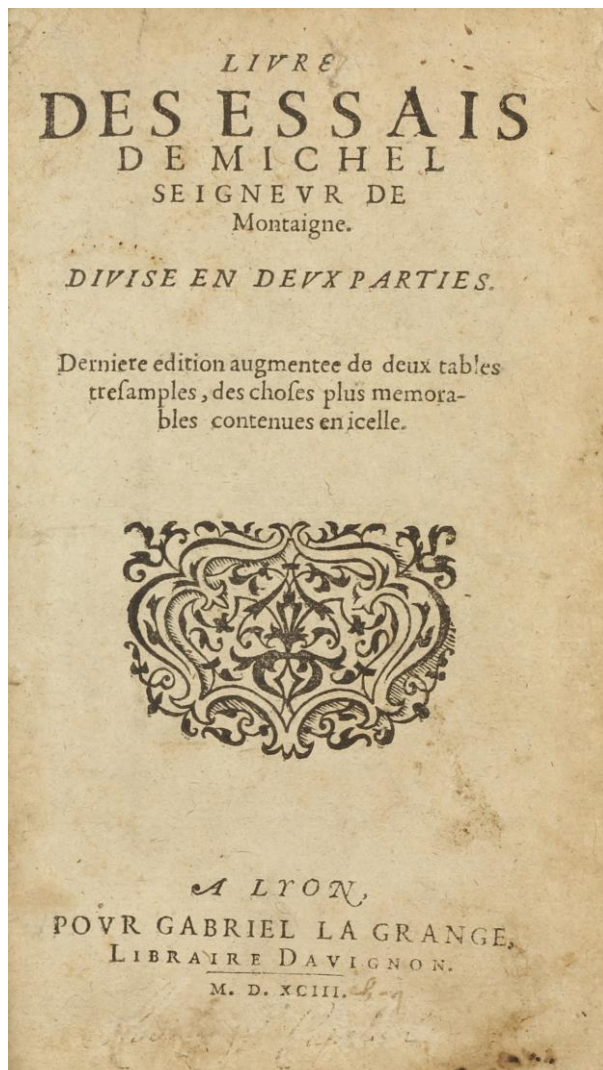
The author mentions the former owner of our set, Leopold Graf von Thun-Hohenstein (1811-1888) of Chateau Tetschen, in his list of subscribers. For financial reasons, most of the library with its 90,000 volumes was sold and dispersed when Franz Anton von Thun and his family moved into their smaller castle in Eulau in 1930. They took just a few thousand of volumes with them. Books from this library can now be found in the Czech National Museum or in the libraries of Harvard, Oxford or Yale.

Literature and references: Sabin 47014; Howes M 443a; Storm 4648; Meynen 3387; Wagner-Kamp, *Plains and the Rockies* 76; Abbey, *Travel Anm.* 615; Hiler p. 898; B.K. Ruud, *Karl Bodmer's North American Prints*, 2004.

### **The first posthumous edition of the Essays**

**19** **MONTAIGNE, Michel de.** *Livre des essais . . . Divise en deux parties. Derniere edition augmentee de deux tables.* Lyon: Gabriel La Grange, 1593. Two parts in one volume. 8vo (164 x 100 mm). [44], 829 [1], [2 blank], 360, [22] pp. Woodcut vignette to each title, woodcut initials and headpieces, general index at end of part II, bound without final blank. Several mispaginations in part I. Near contemporary vellum, spine lettered in ink, brown-dyed edges (spotting and soiling of vellum, minor wear to corners). Light even browning of text throughout, some spotting and soiling (heavier towards end of part II), old paper repair to lower corner of final 3 leaves with loss of 2 letters of the catchword on final recto, small paper flaw to fore-margin of leaves H8 and I1 in part I not affecting text, first title laid down, printing faint on pp. 277, 280 and 285 (one word strengthened in ink), short clean tears at inner margin of leaves Ee4-5 of part I with old paper backing. Provenance: old ink ownership name partially erased from lower margin of first title, two words of annotations in ink. Very good copy. (#003652) € 14,500

RARE FIFTH EDITION of the Essays of Montaigne. The books I and II are gathered under the title of Premiere partie and the book III forms the Seconde partie. It contains for the first time an analytical table. This pirated edition is the first to appear after Montaigne's death, two years before the edition given by Marie de Gournay.

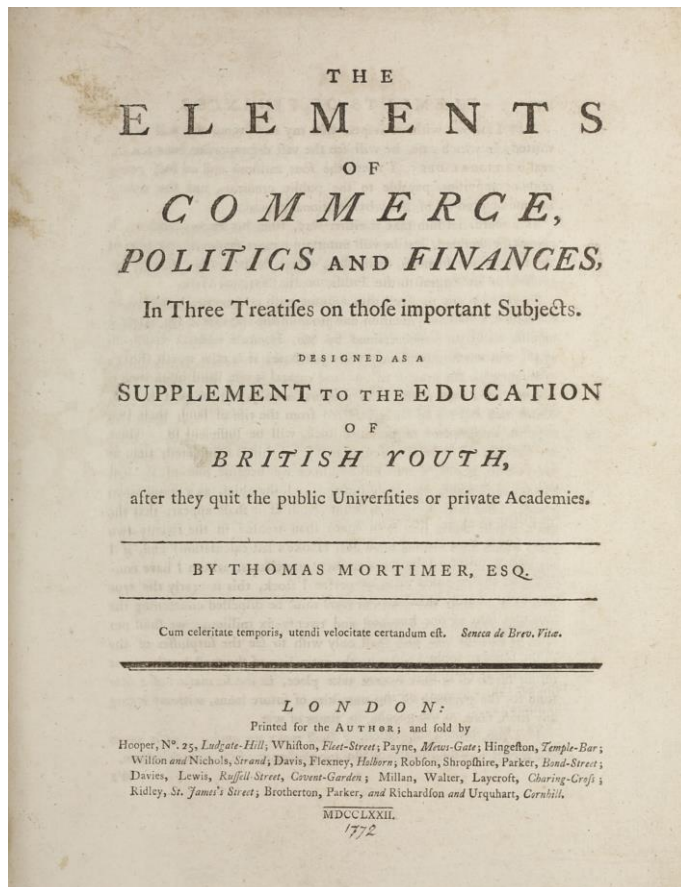


It is quite rare, no doubt due to the efforts of Abel l'Angelier, printer of the 1588 edition, who tried by all means, including the law, to stop its distribution. Since May 1593, following Montaigne's death on September 13, 1592, Marie de Gournay, his adopted daughter, has been watching over the editorial fortune of the *Essays*. Like the Parisian printer Abel l'Angelier, to whom Simon Millanges of Bordeaux left his rights, Marie de Gournay could not fail to wonder about the strange address of this unknown printer: Lyon, Pour Gabriel La Grange, Libraire d'Avignon. The pirated edition follows the text of 1588, the last edition during the author's lifetime, increased by a third book. In his haste, the printer omitted some paragraphs. To his credit, he compiled a very useful index, the first for Montaigne's works. In 1595, in spite of the lawsuits initiated by l'Angelier and Gournay, who were preparing a prestigious posthumous folio edition of the *Essays*, a second counterfeit appeared: it bore again the address of Lyon, useful to protect itself from the restrictions of the Parisian privilege granted to l'Angelier, this time with the address "Pour Francois le Febvre". Nuisance or consecration? Montaigne's works found themselves rejuvenated, coveted, and his printer pushed to compete better.

Literature & references: STC 317; Adams M 1621; Baudrier I, 227; RBF 16 I, 275, 2; Sayce-M. 5; Tchermertzine VIII, 406; R.A. Sayce and David Maskell, *A Descriptive Bibliography of Montaigne's Essais, 1580-1700*. London, Bibliographical Society, 1983; Michel Simonin, *Les contrefaçons lyonnaises de Montaigne et Ronsard au temps de la Ligue*, p. 139-159, in *Les Presses grises*.

**20** [MORTIMER, Thomas](#). *The Elements of Commerce, Politics and Finances. In Three Treatises on those Important Subjects. Designed as a Supplement to the Education of British Youth, after they quit the public Universities or private Academies*. London: Printed for the Author and sold by Hooper, Whiston etc., 1772. 4to (266 x 210 mm). [2], xii, [1] iv-v [1], 464, [2] pp. including advert leaf at end, woodcut tailpieces. Contemporary diced calf, spine with 4 raised bands, rich gilt decoration and gilt-lettered red morocco label (joints split but cords holding, boards scratched, extremities rubbed, corners worn). Text bright, crisp and clean, light pencil annotations throughout (mostly shaved and offsetting to opposite page), very minor occasional spotting (title stronger), final 2 leaves with repaired tear at inner margin. Provenance: Daniel Conner (bookplate to front pastedown). (#003609) € 3800

**FIRST EDITION, AND EXTREMELY RARE**, of "Mortimer's most important work" (Palgrave II, 824). It was later reprinted with a preface in which Mortimer accuses Adam Smith of plagiarism. "Mortimer studied modern history and elocution before serving as English viceconsul for the Austrian Netherlands. His series of Lectures on trade in the early 1770s formed the basis of his *Elements of Commerce* . . . , [in which he] described the intersection between his experiences, methods, and conclusions: A necessity therefore arises of reducing those



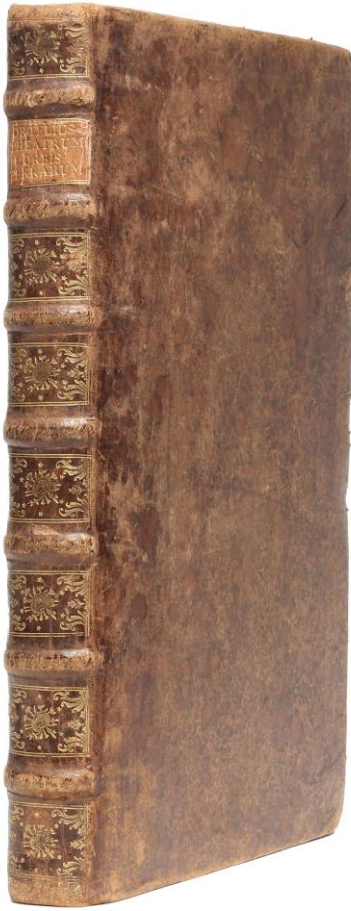
arts and sciences . . . to certain concise elementary principles. . . On this foundation, and animated by this encouragement, (this) Editor . . . ventured to pursue the same plan; and having diligently collated, and accurately selected, from the best writers of every nation, the fundamental principles of [Commerce, Politics and Finances], he had the honour to attend several of the young nobility and gentry of this kingdom, in the capacity of private tutor; inculcating, in the form of private lectures, a theoretical and practical knowledge of commerce, politics and finances. A few years attention . . . naturally brought with it improvements, drawn from observations on the practicable part of commerce; on the political state of Europe in general; and on the extension of public credit, and of the funded system in England and France during the late war; at the close of which, the Editor being appointed to an honourable station abroad [British vice-consul for the Austrian Netherlands] had a favourable opportunity, in the course of five years residence, to collect and add to his plan, some modern improvements in the commercial and political departments, and also respecting the administration of the public revenues of

different states on the continent" (N. F. Koehn, *The Power of Commerce: Economy and Governance in the First British Empire*, 2018, pp. 69-71). The economist Thomas Mortimer (1730–1810) is also known for first documenting the financial terms 'bull' and 'bear', in use in London at that time. Bibliography: Kress 6882; Goldsmiths 10836; Higgs 5444.



*Untouched since its binding in the 18th century*

**21** **ORTELIUS, Abraham.** *Theatrum orbis terrarum*. Antwerp: Gillis van den Rade, 1575. Large folio (428 x 295 mm). 10 unnumbered leaves, including engraved, hand-coloured and gold-heightened architectural title; the Catalogus Auctorum with 106 names; 91 maps on 70 hand-colored double-page plates mounted on guards, 48 text leaves of index. Signatures: A<sup>6</sup> B<sup>4</sup>, a-h<sup>6</sup>. Early 18th-century mottled calf, spine with 7 raised bands richly gilt in compartments and with gilt-lettered label, original marbled endpapers (minor rubbing of spine and extremities, corners bumped). Paper somewhat browned throughout, very little occasional spotting, loss to lower blank corner of text leaf e4, foot of world map with short split along center fold, 14 maps with old paper repairs of tear along folds (without loss), small hole near center fold of plates 7 and 35, two small patches with abrasion to image of plate 14. Provenance: Conti Lamberti (armorial bookplate with the motto "Cosa fare capo ha" to first flyleaf). (#003636) € 130,000



**SPECTACULAR COPY, IN FINE CONTEMPORARY COLORING AND UNTOUCHED SINCE ITS BINDING IN 18TH CENTURY**, of this fifth edition in Latin of the *Theatrum*, and the only edition limited to approximately 100 copies from the presses of Gillis van den Radea. The *Theatrum*, first published by G. Coppens Diesthensis in 1570, can be regarded a milestone in the history of cartography that outlined the standards of all subsequent atlases. The Latin edition was the first to be equipped with scientific appendices with the "Synonymia Locorum Geographicum", an alphabetical list of Latin toponyms with their translation into the vernacular, followed by another list with names in the vernacular and the translation into Latin, and finally with the "De Mona Druidum Insula ... Epistle", a letter on the island of Mona (Anglesey or Ynys Mon in Gaelic, called "island of the Druids"), written by the Welsh geographer Humphrey Llwyd (1527-1568). Llwyd is credited with inventing the term "British Empire", as well as being the first cartographer to have illustrated Wales (in fact depicted here as "Cambriae Typus Auctore Humfredo Lhuydo"). The World map in our copy is in Shirley's first plate, second state, with the crack in lower left corner roughly mended and cloud border reworked (Shirley 122)

References: Adams O-335; Alden 575/22; Koeman III, Ort 13; Van der Krogt IIIA, 31:013; Phillips 382; Shirley 122.





**22** **PALLADIO, Andrea.** *I quattro libri dell'architettura di Andrea Palladio : ne' quali, dopo un breue trattato de' cinque ordini, & di quelli auertimenti, che sono piu necessarij nel fabricare; si tratta delle case private, delle vie, de i ponti, delle piazze, de i xisti, et de' tempij.* Venice: Appresso Dominico de' Franceschi, 1570. Four parts in one volume. Folio (300 x 210 mm). Title and three section-titles each within woodcut architectural border, printer's device to title-pages and above colophon, over 200 woodcut illustrations some of which full- or double-page, by Giovanni and Cristoforo Chrieger, Cristoforo Coriolano and others, after Andrea Palladio. 67 [1]; 66 (i.e. 78) [2]; 46 [2]; 128 [8] pp. In part I are pp. 40-41 misnumbered 42-43; last page of part II is misnumbered 66. Signatures: A<sup>2</sup> B-I<sup>4</sup>, AA-KK<sup>4</sup>, AAA-FFF<sup>4</sup>, AAAA-RRRR<sup>4</sup>. 4F1 missigned 4E1. Including blank 2k4 and final blank 4R4. Bound in 18th-century three-quarter calf over marbled boards, spine with 5 raised bands gilt in compartments and with gilt-lettered label (paper rubbed and chipped at board edges, spine leather dry and rubbed, label chipped, extremities rubbed, corners bumped). Little browning and brown-spotting to text, occasional minor dampstaining, small paper mould at gutter of leaves B2 to C3 affecting a few letters on C1v and image on C1r. Old repairs with paper backings to blank lower- and fore margins of several leaves, bifolium HH2-3 (pp. 59-62) in part I supplied; minute hole in C4, a few short tears, first title-leaf with outer corners rounded and chipped. Still a very good copy with ample margins. (#002604) € 28,000

FIRST COLLECTED EDITION of one of the most influential books on architecture. The work is divided into four sections, the first deals with the fundamental principles of architecture including the five orders and with building materials, the second with private dwellings (an entirely new specialty at the time), the third with urban infrastructure, and the fourth with the architecture of ancient temples.

"Palladio's lasting influence on architectural style in many parts of the world was exercised less through his actual buildings than through his textbook. Palladio's style was directly inspired by Roman classical models through the



writings of Vitruvius and Alberti. Its characteristics are those of classicism: symmetry, order, fixed mathematical relations of the parts to each other and to the whole, logic and monumentality. Though it is true that Palladio in his later period adopted some of the mannerist vernacular, his buildings remained essentially classical, in contrast to the baroque style of the period in Rome and Piedmont. Palladio followed the rules of classical Roman architecture more closely than any other architect, even sometimes at the cost of practicability and domestic comfort. In spite of the vogue for the baroque and the fact that Palladio left no immediate successors, his book exerted a powerful influence on contemporary architecture and classical ideals until the end of the eighteenth century. In England this was due in the first place to his enthusiastic follower Inigo Jones (1573-1632) who designed the Queen's House at Greenwich in the new severe, simple, classical style. He copiously annotated his copy of the *Architettura* and these notes were incorporated into the first English translation made by Giacomo Leoni and published in 1715-16. Lord Burlington, Kent, Campbell, Chambers, Adam and others followed. 'Palladianism' became a party label in the world of connoisseurship and England blossomed with buildings 'in the Palladian

style' - two centuries after Palladio had created it. From England the style made its way into Scotland, Ireland and America. Palladio's influence began to wane only with the breakup of the structure of classical aesthetics under the impetus of the new sciences and of such writers as Burke and Hume in the eighteenth and Ruskin in the nineteenth century. The Palladian ideal could not be reconciled with romanticism and its revivals. As a



practising architect Palladio worked mainly in Vicenza, Venice and the Venetian countryside, especially along the Brenta River. His Villa Capra (known as La Rotonda) near Vicenza became virtually a prototype of the Palladian style, and it was widely and faithfully copied. At the end of his life he left plans for that tour de force of trompe l'oeil, the Teatro Olimpico in Vicenza, which was finished by his pupil Vincenzo Scamozzi. Palladio also provided illustrations for D. Barbaro's edition of Vitruvius (Venice, 1556), and he published a guide-book to the antiquities of Rome, *L'Antichita di Roma*, 1554, often reprinted, which was related to the earlier *Mirabilia Romae* which it extended and helped to replace" (PMM 92).

References: PMM 92; Adams P-101; Fowler 212; Brunet IV, 320-321; Harvard/Mortimer Italian 352.

***Sammelband with the four reformation dialogs and the Wittenbergisch Nachtigall***

**23** **SACHS, Hans.** I. *Die Wittenbergisch Nachtigall, Die man yetz höret vberall. Ich sage eüch wo diese schweygen so werden die stain schreyen Luce. xix.* Zwickau: Jörg Gastel, [1523]. 4to (199 x 140 mm). 14 unnumbered leaves (complete). Signatures: A-B<sup>4</sup> C<sup>2</sup> D<sup>4</sup>. Final f. D4 blank, f. D3 missigned C3, f. A1v blank, printer and place from colophon "Gedruckt yn der Churfürstlichen Stadt Zwickaw durch Jörg Gastel" on f. D3v. Title with large pictorial woodcut border. Text somewhat browned, dust- and

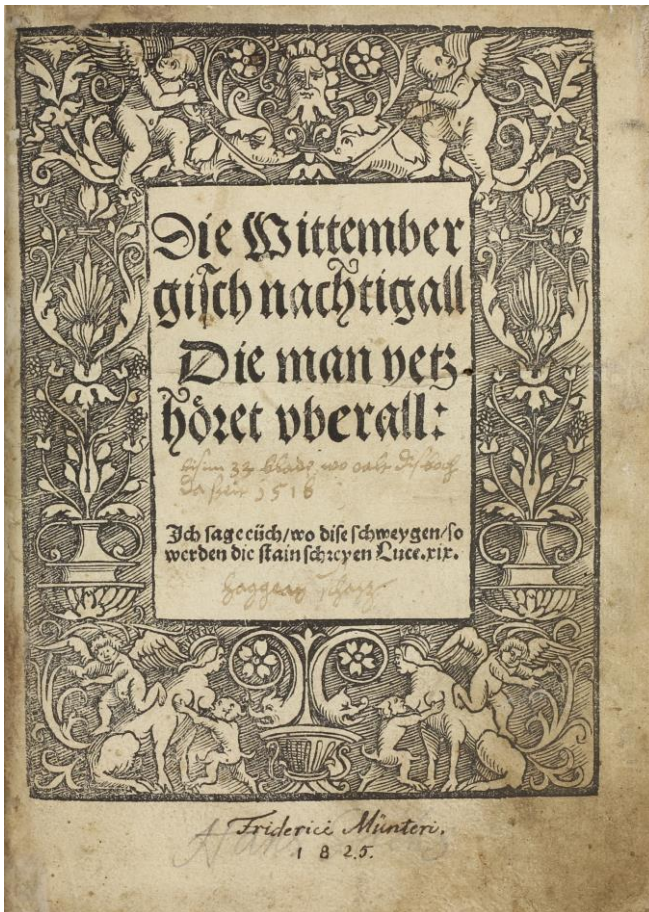


finger-soiling at outer margins, title more heavily soiled and browned, f. A4 with cipping at fore-edge, short tear at head of title with old repair, first and final leaf strengthened at gutter, short manuscript notes. [Bound after:] II. *Disputation zwischen einem Chorherren und Schuchmacher darin das wort gottes unnd ein recht Christlich wesen verfochten würt.* [Bamberg]: [Erlinger], 1524. 4to (185 x 144 mm). 11 (of 12) unnumbered leaves, lacking the final blank only. Signatures: A-C<sup>4</sup> (-C4). Large woodcut illustration on title. Little browning only, light dust-soiling of title and outer edges. [Bound after:] III. *Eyn Gespräch von den Scheynwercken der Gaystlichen, und iren gelübdten, damit sy zuverlesterung des bluts Christi vermaynen selig zuwerden.* [Nürnberg]: [Höltzel], 1524. 4to (184 x 142 mm). 10 unnumbered leaves (complete). Signatures: A<sup>4</sup> B<sup>2</sup> C<sup>4</sup>. Title with large woodcut illustration after Erhard Schön. Upper corner of final 4 leaves of gathering C torn and repaired with loss of some letters; title with date added in red crayon; minor browning, dust-soiling and staining. Printer and place from

VD16. [Bound after:] IV. *Eyn Gespräch eynes Evangelischen Christen mit einem Lutherischen, darin der Ergerlich wandel etlicher, die sich Lutherisch nennen, angezeigt und brüderlich gestrafft wird.* [Erfurt]: [Stürmer], 1524. 4to (184 x 143 mm). 12 unnumbered leaves (complete). Signatures: A-C<sup>4</sup>. Title with date added in red crayon. Large woodcut illustration on title, repeated on title verso. Minor browning and dust-soiling, single brown spot at center of ca. 6 pages. Printer and place from VD16. [Bound after:] V. *Ein Dialogus, des inhalt, ein argument der Roemischen, wider das Christlich heüflein, den Geytz, auch ander offentlich laster etc. betreffend.* Nürnberg: [Gutknecht], 29 Sept. 1524. 13 (of 14) unnumbered leaves, lacking the final blank only. A-B<sup>4</sup> C<sup>2</sup> D<sup>4</sup> (-D4). Title with large woodcut illustration. Place and date (Tag Michaelis 1524) from colophon on title verso, printer from BVB catalog entry. Title dust-soiled and slightly frayed at outer margins, text little browned, light waterstaining to lower gutter. The five tracts bound in later speckled paper boards (extremities worn, paper chipping and abrasion to boards and board edges, some minor repairs to spine and joints). The inner margins of all the pages

have been strengthened. Provenance: Friedrich Münter\* (signed "Friderici Münteri" on first title and dated "1825"); content list in neat manuscript to first flyleaf. (#003661) € 29,000

**EXCEPTIONALLY RARE SAMMELBAND OF IMPORTANT EARLY REFORMATION TRACTS BY HANS SACHS, INCLUDING THE FOUR PROSADIALOGE.** Hans Sachs (1494-1576) was a German Meistersinger ('mastersinger'), poet, playwright, and shoemaker. Sach's "great event of his intellectual life was the coming of the Reformation; he became an ardent adherent of Luther, and in 1523 wrote in Luther's honor the poem beginning 'The nightingale of Wittenberg, which is heard everywhere' (German: 'Die wittenbergisch Nachtigall, die man jetzt höret überall'), and four remarkable dialogues in prose, in which his warm sympathy with the reformer was tempered by counsels of moderation. In spite of this, his advocacy of the new faith earned him a reproof from the town council of Nuremberg, and he was forbidden to publish any more 'pamphlets or rhymes' (German: 'Büchlein oder Reimen'). It was not long, however, before the council itself openly threw in its lot with the Reformation" (Chisholm, Hugh, ed. (1911). *Sachs, Hans*. In: *Encyclopaedia Britannica* (11th ed.). Cambridge University Press).



The *Wittenbergisch Nachtigall* can be regarded the most famous of Sach's tracts. He undoubtedly was familiar with Luther's basic works. It is known from autobiographical sketches that he had bound together forty tracts and sermons by Luther in 1522. In addition, it can be assumed without question that he followed public discussions, heard Osiander's sermons and read Reformation pamphlets, which flooded the market en masse in the early years of the Reformation. Apparently, Sachs initially needed this intensive phase of dealing with the ideas of the Reformation and his own clarification process before he finally decided to support Luther's cause. He made this decision with the publication of the *Wittenbergisch Nachtigall* on July 8, 1523, in which he proceeded in a highly polemical manner against the old church. Research today sees Sachs' master song *Die Nachtigall* (also 1523) as a precursor to the tract, which, however, was overshadowed by the extraordinary success of its successor and is probably why it has only survived in one manuscript today. In 1523 alone, seven editions of the *Wittenbergisch Nachtigall* were published and Sachs achieved nationwide fame as a poet of the Reformation movement (see Wolfenbütteler Digitale Bibliothek, online resources).

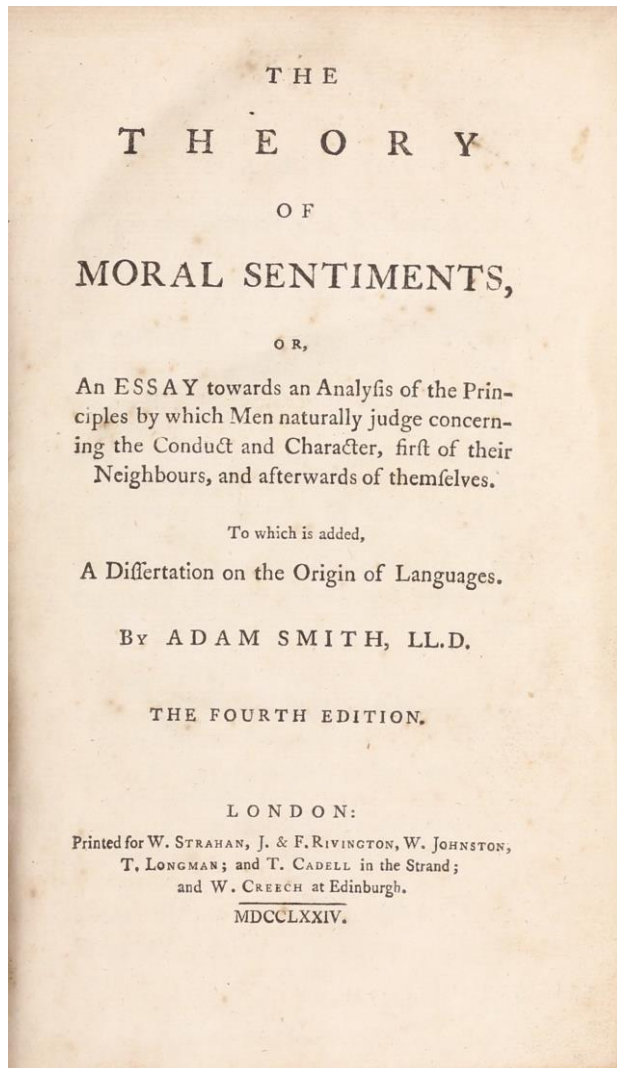
The present four dialogues, the prose dialogues ('Reformationsdialoge' or 'Prosadialoge') which Sachs published in 1524 are often regarded by historians to be far more important than the poem 'Wittenbergisch Nachtigall'. The first dialogue, the conversation between a shoemaker and a canon, is probably the best and has also been translated into English. Hans Sachs enthusiastically promotes the idea of the Reformation, which was officially approved in his hometown of Nuremberg in 1525. Especially in his four prose dialogues, he conveys an interesting impression of the feelings and thoughts that may have moved people during this time of upheaval. This makes his texts testimonies of the early Reformation period.

\*Friedrich Christian Carl Heinrich Münter (1761-1830) was a German-Danish scholar, theologian, and Bishop of Zealand from 1808 until his death. In addition to his position as the Bishop of Zealand within the Church of Denmark, Münter was also a professor of theology at the University of Copenhagen, an orientalist, church historian, archaeologist, and freemason. In 1781 he began his studies at the University of Göttingen, and in 1784 he was the first protestant to receive a doctorate of philosophy from the University of Fulda. Afterwards, King Christian VII of Denmark sent him to Italy and Sicily to continue his education. In Rome, Münter had contact with Stefano Borgia, who later became cardinal. There he learned the Coptic language. In 1787 he returned to Copenhagen and became a professor at the University of Copenhagen. Münter collated and described manuscripts housed in notable Italian libraries. He collated Codex Nanius for the first time and he sent some extracts from this codex to Andreas Birch. (Wikisource).



References: I.: VD16 S650. The exact print date is unknown. Most sources give 1523 as the year. II.: VD16 S220. Printer and place according to VD16 S220. III.: VD16 S 321; Goedeke II, 416f., No. 13a; Weller, *Sachs* No. 19(b); Keller/Goetze XXIV, No. 8b. Another edition was published the same year in Augsburg by Ulhart. IV.: VD 16 S300; Panzer II. V.: VD16 S211; Goedeke II, 416, No. 11a; Weller, *Sachs* No. 18(a); K.Keller/Goetze XXIV, No. 9a.

**24** **SMITH, Adam.** *The Theory of Moral Sentiments. . . To which is added a dissertation on the origin of languages.* London: printed for W. Strahan, J. & F. Rivington, W. Johnston, T. Longman, and T. Cadell, and W. Creech, 1774. 8vo (207 x 127 mm). [8], 476 (i.e. 478), [2] pp. including advertisement leaf at end, p. 478 misnumbered 476, leaves D7 and D8 have signatures and are possibly cancels. Contemporary English tree calf, plain spine with rich gilt decoration and gilt-lettered morocco label (joints repaired, extremities rubbed, corners and spine ends scuffed). Small pale dampstain to upper

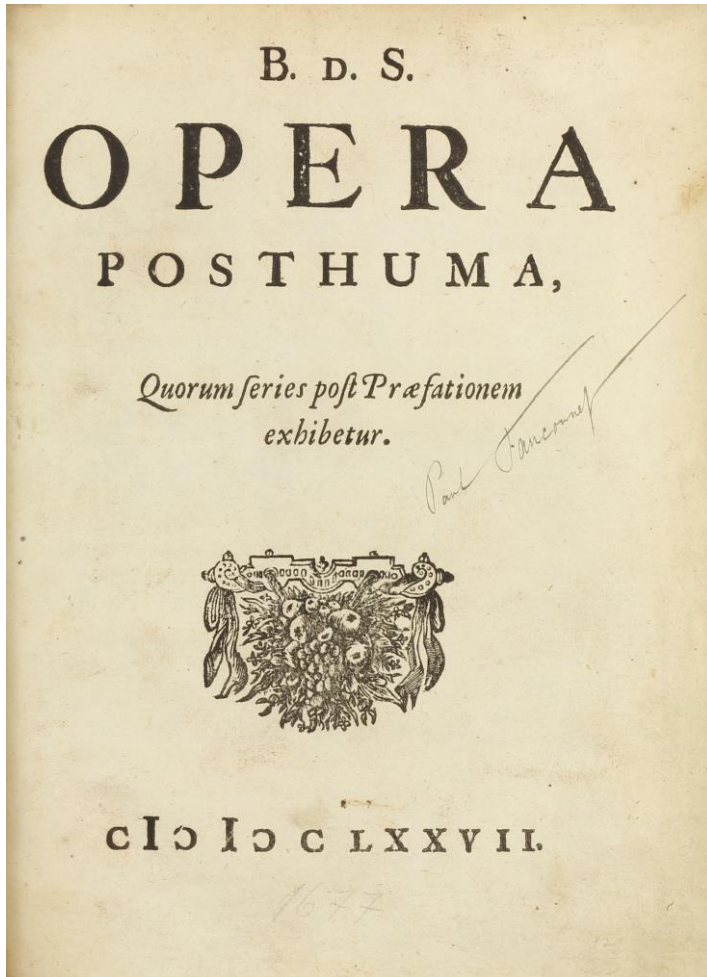


outer corner of some pages at beginning, but generally clean and unmarked. Provenance: Matilda Hoissard (inscription on front pastedown); Mr. Ree (letter from Richard Oley, bookseller in South Shields to owner loosely attached). A very good wide-margined copy in original binding. (#003388) € 4200

ESTCT95116; Alston III, 825; Kress 5815; Goldsmith 9537 (both for 1st ed.) - THE VERY RARE FOURTH EDITION. Smith's *Theory of Moral Sentiments* is drawn from his course of lectures while he was a professor of philosophy at Glasgow University. "The work received wide acclaim and so impressed the stepfather of the young duke of Buccleuch that he invited Smith to become the duke's tutor, with the promise of a pension for life. . . The greater part of the *Theory of Moral Sentiments* is an account of moral psychology. . . The mainstay of Smith's moral psychology is sympathy. . . Smith characterizes the mechanism of sympathy in this way: 'Whatever is the passion which arises from any object in the person principally concerned, an analogous emotion springs up at the thought of this situation, in the breast of every attentive spectator'. . . Smith argues that if the appearance of grief or joy, for example, arouses similar feelings in us, it is because these feelings suggest to us the general idea of some good or evil that has befallen the person in whom we observe them" (*Encyclopedia of Philosophy* VII, pp. 461ff). "*The Theory of Moral Sentiments* was [first] published in April 1759 and at once brought Smith something more than local fame. It was hailed by David Hume in

typical ironic manner: 'I proceed to tell you the melancholy news', he wrote from London, 'that your book has been very unfortunate: for the public seem disposed to applaud it extremely'" (Mossner. *Adam Smith: The Biographical Approach*, p. 12).

25 **SPINOZA, Baruch de.** *Opera posthuma [Compendium grammatices linguae hebraeae]*. [Amsterdam]: [Jan Rieuwertsz], 1677. 4to (200 x 153 mm). [40], 614, [32]; [2], 112, [8] pp. Woodcut device on title, several woodcut text illustrations, woodcut initials and tailpieces, content and errata leaves at end. Without the portrait as usual. Contemporary mottled calf, spine with 5 raised bands richly gilt in compartments, black morroco label with gilt lettering, gilt board-edges, red-dyed edges, original endpapers (joints and corners repaired, leather over spine cracked vertically and torn at head without loss). Internally little browned and somewhat spotted, but generally quite crisp and clean. Provenances: Kaplan Helmut Fahsel (bookplate to front pastedown and his signature); Paul Fauconnet (early ownership signature on title-page); Bibliothèque du Château Le Rosey. A very good copy. (#003713) € 12.000



Van der Linde 22; PMM 153 (note). FIRST EDITION of Spinoza's posthumous works, including his influential *Ethica, more geometrico demonstrata*, the work which established Spinoza's reputation as a rationalist and "atheist." It is considered the first systematic exposition of pantheism in which God is identified with the entire universe. With the 'geometric method' Spinoza sought to apply mathematical reasoning to metaphysics. This led to the identification of God with the universe, which came to be viewed as a rational philosophy proclaiming the divinity of nature. The concept was embraced by various German Enlightenment interpreters (Lessing, Jacobi, Herder and Goethe) who, however, rejected Spinoza's method. Spinoza's correspondence among the posthumous works is particularly interesting, providing easier access to his philosophy, as well as dealing with optics, the telescope, and his views on Descartes. The least controversial of his writings, a simple Hebrew grammar composed at the request of friends, may have inspired scriptural studies among a wider audience than his metaphysical readership. The work was banned in Holland in 1678 and placed on the Index in 1679.

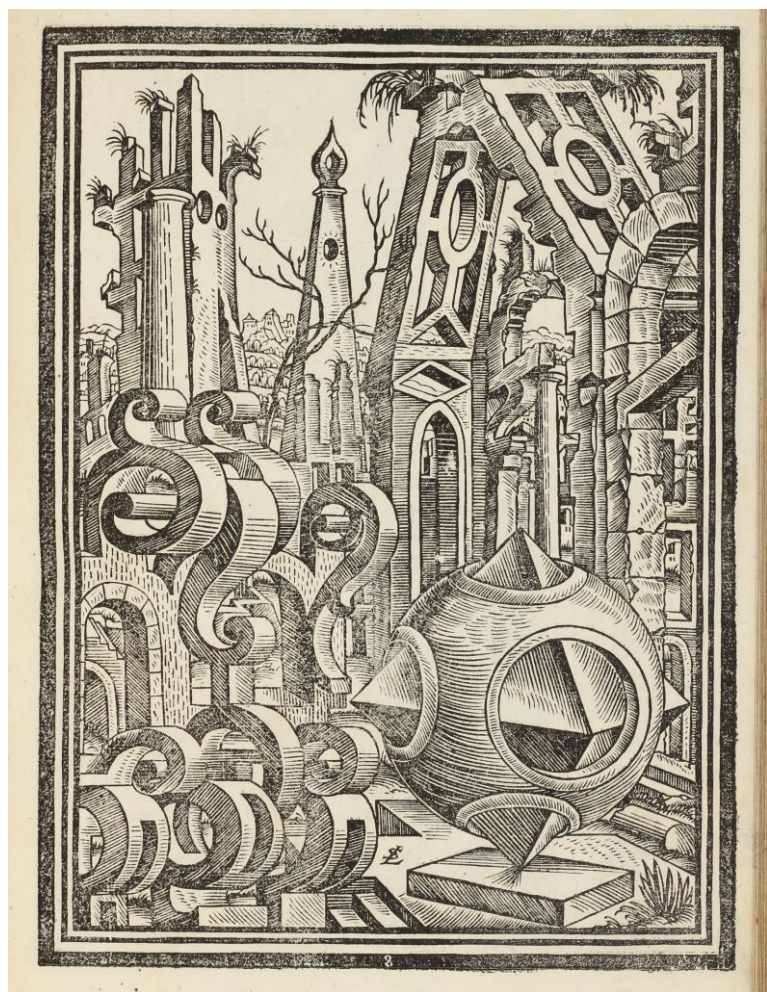


*Early Sammelband including two important treatises on perspective*

**26** **STOER, Lorenz.** *Geometria et Perspectiva. Hierjnn etliche zerbrochne Gebew, den Schreiner[n] in eingelegter Arbeit dienstlich. auch vil andern Liebhabern zu sonder[n] gefallen geordnet unnd gestelt.* Augsburg: Michael Manger, 1567. 12 leaves (complete). Chiaroscuro woodcut title-page printed in black and light brown, 11 woodcut plates, colophon on final plate. The woodcut title-leaf slightly trimmed at fore-margin with loss of a few millimeters of ornamental border, minor occasional spotting and marginal browning; plate 1 with short tear at foot, plate 2 creased, plate 3 with small spot of abrasion. [Bound after: II.] **LENCKER, Hans.** *Perspectiva in welcher ein leichter Weg allerley Ding es seyen Corpora Gebew.* Ulm: Johann Meder for Stephan Michelspacher, 1617. [20], 43 [1] pp., title-page with engraved border, engraved portrait of Lencker by Kilian, dated 1616, on leaf )(6v, woodcut illustrations and diagrams (one double-page) throughout text. Very little browning, generally quite bright and clean. [Bound before: III.] **SCHILDKNECHT, Wendelin.** *Harmonia in Foratalitiis construendis, defendendis & appugnandis.* Stettin: Johann Valentin Rheten, 1652. Fragment of 10 engraved plates only. [Bound first: IV.] **FUGGER, Martin.** *Von der Gestüterey.* Frankfurt am Main: Nicolaus Roth, 1611. [8], 129 leaves, including 39 woodcut illustrations by Jost Amman in text and large printer's device at the end, lacking the title-leaf. Text browned throughout. Four works in one volume.

Folio (295 x 189 mm). Bound in late 17th-century sheepskin, boards and spine blind-ruled, spine titled in blind, red-sprinkled edges, original endpapers (leather rubbed and scratched, spine ends damaged, a few wormholes, corners scuffed, inner hinges repaired). Provenance: illegible signature to front pastedown; from a Northern German private collection by descent. (#003739) € 85,000

I. FIRST EDITION, SECOND PRINTING. "In 1567, twelve years after the receipt of the royal privilege, a book did finally appear under Lorenz Stoer's name entitled *Geometria et perspectiva* - a kind of book. It amounts to a title

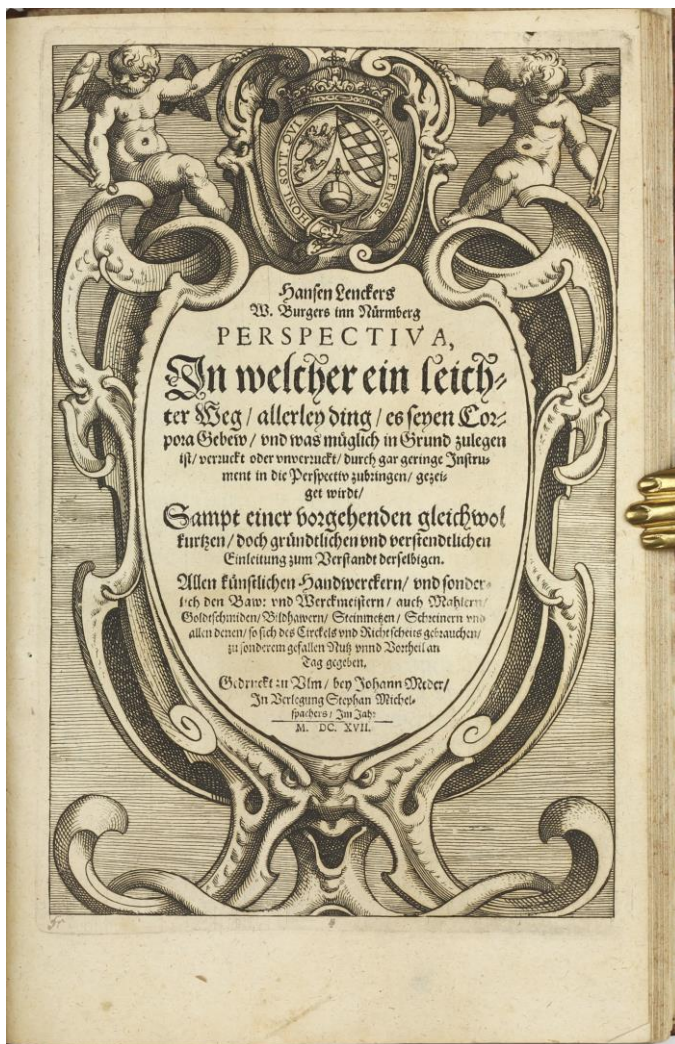


page and eleven woodcuts. There is no text at all. In fact there is no typography. The title page says in xylographic roman capitals, 'Geometria et Perspectiva,' followed by, in xylographic black letter, 'Hierinn Etliche // Zerbrochne Gebew / den Schreiner[n] // in eingelegter Arbeit dienstlich / auch // vil andern Liebhabern zusondern // gefallen geordnet unnd // gestelt / Durch // Lorenz Stöer // Maller Burger inn Augspurg' (containing various ruined buildings, useful to intarsia workers, as well as for the special pleasure of many other amateurs; ordered and arranged by Lorenz Stöer painter and citizen in Augsburg). The title page also announces the privilege granted by Ferdinand, who had died three years earlier. The title is ringed by an oval ornamental band printed in light brown. On the band appears the following ambiguous motto: "Wer woltt Da jederman Recht thon / Kainer Würt sichs auch underston" (Who would do right by everyone? No one would even try). Superimposed on the oval band and printed in two colors, light brown and black, are four of the five regular polyhedrons and four irregular solids. The octahedron,

icosahedron, tetrahedron, and dodecahedron are labeled around the outside of the ornamental band in roman capitals. Two of the other solids are labeled 'octaedron elevatum solidum,' which amounts to a pair of intersecting tetrahedrons or pyramids, and 'hexaedron,' in fact a pair of intersecting hexahedrons, or cubes. Securing a copyright for printed pictorial material was no routine procedure. Legal protection of printed images



does not predate Dürer's publication of the *Small Passion*, *Large Passion*, and *Life of the Virgin* woodcuts in 1511. In a chronological table of documented copyrights of artistic material, Hansjörg Pohlmann lists only one example in the 1520s and another in the 1530s. Stöer's copyright appears in Pohlmann's table as one of the earliest. Stoer's book makes no effort to teach perspective or to provide rules; it simply gives results, pictures in perspective. The eleven numbered woodcuts all use the same formula: a complex stereometric solid or combination of solids juxtaposed to a kind of dreamlike thicket of solid volutes, brackets, and frames, a scrollwork trellis. The polyhedrons and the scrollwork are mounted in the foregrounds on terraced platforms before landscape settings with masses of round-arched ruins and sometimes obelisks, columns, or staircases. [...] There is only one human figure in any of the scenes, a tiny man under an arch in the middle distance on page 4, almost lost between lurching scrollwork and a cube teetering on a dodecahedron. The landscapes with trees, mountain ranges, castles, and settlements are perfectly plausible; that is to say, they descend from the landscape backgrounds of Dürer prints. The architectural ruins are almost plausible. But the monstrous scrollwork trellises in the foreground are pure displays of perspectival virtuosity and create an effect of outrageous fictionality. Although these trellises seem to be drawn correctly, it is not at all obvious that they could ever be built. Each of the eleven woodcuts bears the monogram LS foreshortened and inscribed on a ground plane in the foreground. On the eleventh and last page of the first edition, below the woodcut, the word "FINIS" appears in typographic roman capitals; the next line, in xylographic black letter, reads: 'Getrückht zu Augspurg durch Hanns Rogel Formschneider.' The second edition, which is the one reproduced here, is otherwise identical and is also dated 1567; here the two final lines are replaced with 'Gedruckt zu Augspurg/ durch Michael Manger,' with 'FINIS' on the line below, both set in type. It is virtually certain that the Hans Rogel printing of *Geometria et perspectiva* preceded the Michael Manger printing. The xylographic script used in the Rogel colophon is the same as the script used on the title page. There is also a later edition that omits the royal privilege on the title page and gives in its place the name Stefan Michelspacher and the date 1617; on page 11 of this printing there is no colophon. It seems that Stoer was alive and living in Augsburg in 1620 and 1621" (Wood, p.240-42).



II. SECOND EDITION of a well-illustrated treatise, following the exceedingly rare first edition of 1571. This edition has a new dedication and preface by the publisher Stephan Michelspacher, and a portrait of the author by the Augsburg engraver Lucas Kilian. Lencker was, together with Stoer, Jamnitzer and Hirschvogel, one of a group of Nuremberg perspectivists who specialised in portraying geometrical bodies, inspired both by Dürer and Pacioli. "The 1571 *Perspectiva* of the Nuremberg goldsmith Hans Lencker teaches the method of perspective through illustrations of precisely constructed geometric solids and other objects in eleven full-page woodcuts, such as one demonstrating a skeletal, semiregular polyhedron and a spiral staircase (here improving smartly on the staircase attempted a generation earlier by Rodler). In his preface Lencker promises to give the reader not the useless 'hull' of the doctrine of perspective but the 'kernel.' He notes that perspective is a noble art known to physicians and other authorities on nature and the heavens. Lencker explains his methods and instruments in a German-language text but insists on the primacy of the visual evidence, his 'examples'" (Wood, p. 236).

IV: THIRD EDITION. The first work published in Germany and written in German about stud farms (cf. ADB VIII, 183). The beautiful woodcuts by Jost Amman, which are also

interesting in terms of costume history, show ladies and gentlemen on horseback and stud farm scenes and also appear in other works he illustrated.



References and Literature: I. VD 16, S-9208; Kat. Berlin, 1165; Vitry, 782; MAKO, Vladimir. *Lorenz Stoer and the Metaphor of Creative Power in Architecture*. Athens Journal of Architecture January, 2018, 84 pp; Lorenz Stöer: *Geometria et perspectiva*. In: Autonome Welt der Kunst. Biermann und Boukes, Frankfurt am Main, 1972; D. Pfaff, *Lorenz Stoer: Geometria et Perspectiva* (München: Magisterarbeit. Fakultät für Geschichts- und Kunstwissenschaften, Ludwig-Maximilians Universität, 1996); C. Wood, *The Perspective Treatise in Ruins: Lorenz Stoer, Geometria et Perspectiva, 1567*. In: *The Treatise on Perspective: Published and Unpublished* (Newhaven and London: National Gallery of Art, Washington, Yale University Press, 2003), 235-257; Pfaff, *Lorenz Stoer: Geometria et Perspectiva*, 13; A. Lichtwark, *Der Ornamentstich der Deutschen Frührenaissance* (Berlin: Weidmannsche Buchhandlung, 1888), 15; Wood, Christopher S. *The Perspective Treatise in Ruins: Lorenz Stoer, Geometria et Perspectiva, 1567*. In: *The Treatise on Perspective: Published and Unpublished*. (Lyle Massey, editor). Newhaven and London: National Gallery of Art, Washington, Yale University Press, 2003, pp. 235-256; Luigi Vagnetti: *Il Processo di maturazione di una scienza dell' arte: la teoria prospettica nel Cinquecento*. In: Marisa Dalai Emiliani (Hg.): *La Prospettiva Rinascimentale. Codificazioni e Trasgressioni*, Florenz 1980, p. 453; Norbert Lieb: *Lorenz Stör*. In: *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*. Hans Vollmer (editor), (= Thieme-Becker Künstlerlexikon Bd. 32), Leipzig 1938, pp. 91-92. II. VD 16 L 1147; Berlin Catalogue 4698; cf. M. Kemp, *The Science of Art* (London, 1990), pp. 62-63; Sotheby's, *Geometry and Space*. Auction catalogue, London, 10 & 11 April 2002, Lot 782 (illustrated on front cover).

**27** [TALBOT, William Henry Fox](#). *Coley Avenue, Reading, ca. 1845*. 160 x 175 mm. Salt print from calotype negative, mounted on card, verso with unrelated pencil note in Calvert Jones' hand [Schaaf no. 326]. Condition: some fading to image, as usual. (#003653) € 4500

Henry Fox Talbot set up a photographic studio in Reading in 1844 (the 'Reading Establishment'), and many of the images for *The Pencil of Nature* - the first book to be illustrated with photographic prints - were printed there. Provenance: Sotheby's, 8 May 1992, lot 138; Bonhams, San Francisco, 7 November 2007, lot 628.

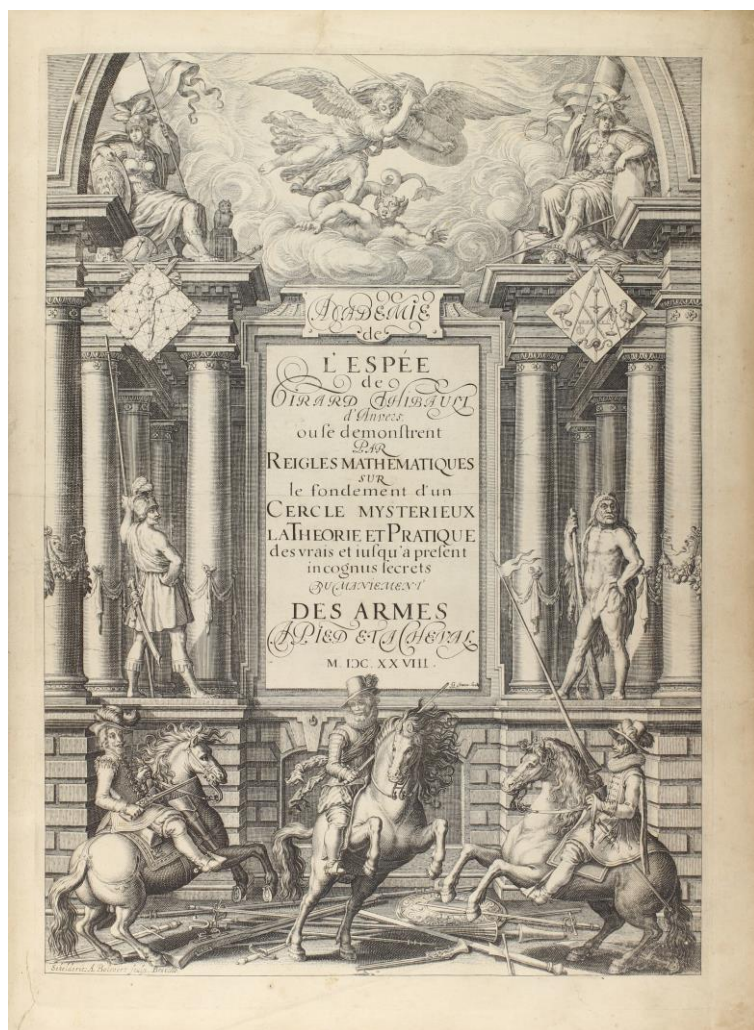
Reference: Gail Buckland, *Fox Talbot and the Invention of Photography*, London 1980, p. 184; Larry Schaaf, *William Henry Fox Talbot, In Focus: Photographs from the J. Paul Getty Museum*, Los Angeles, Getty Publications, 2002.



### *The Most Sumptuous Book on Fencing ever produced*

**28** **THIBAUT D'ANVERS, Girard.** *Academie de l'Espee . . . ou se demonstrent per reigles mathematiques sur le fondement d'un cercle mysterieux le theorie et pratique des vrais et jusqu'a present incognus secrets du maniemment des armes a pied et a cheval.* Leiden: Elzevier, 1628-1630. Two parts in one volume. Large folio (540 x 405 mm). Engraved title, portrait of the author, preliminaries including a dedication leaf to emperor and princes, 9 leaves of engraved plates showing the coats-of-arms of the dedicatees, privilege leaf of King Louis XIII and the States-General of the Netherlands, additional imperial privilege leaf of Ferdinand II in Latin, epigramma and applausus leaf; an unnumbered leaf "Advertissement au lecteur" with colophon bound at end, 46 plates of fencing (45 double-page and mounted on stub) interleaved with explanatory text, woodcut initials, head- and tailpieces. The work is divided into 33 sections in the first part, and 13 sections in the second, each separately paginated and preceded by an engraved plate. Bound in early 19th century half red morocco over marbled boards, blind-tooled and gilt-lettered spine (extremities rubbed, corners worn and bumped, leather and paper over boards little cratched), marbled endpapers. Text with little uneven browning, minor occasional spotting, plate II in the second part incorrectly bound and inserted after plate II in the first part, plate I of second part slightly smaller in size, clean tear and small hole in plate VI of part II, short clean tear in plate XXXIII of part I repaired, long clean tear in plate XIII of part 2 repaired, plate XX (part I) and plate XI (part II) with light water staining to lower corners, 3 leaves (Latin privilege, epigramma and colophon) with paper repairs to blank margins. Provenance. Harald Wiens Löberöd (bookplate to front pastedown). Complete with the 15 preliminary leaves, the final advert/colophon leaf and 46 engraved plates. (#003627) € 55,000

**FIRST EDITION, AND EXCEPTIONALLY RARE IF COMPLETE AS HERE.** Berghman, after 20 years of research, could only identify 5 copies, all defective (Berghman 687). "Can be reckoned, without exception, the most elaborate treatise on swordsmanship, and probably one of the most marvellous printed works extant" (Castle). Brunet



gives the place of publication as Anvers, but the name of printer and place of impression can be found in the colophon leaf which also gives the year of publication with 1630 (the title page is dated 1628). On this leaf, there is also the announcement of the death of the author. The part of the work relating to the exercise on horseback was never published. Our copy well conforms to the digitized copy at Biblioteca Patrimonial of Universitat de Barcelona.

The *Academie de l'Espee* is the finest publication of the Elzevir press, and one of the 17th-century's most lavish publications. Gerard Thibault was born at Antwerp around 1574 and followed other members of his family into the wool trade. In about 1603, he was living at Sanlucar de Barrameda, south of Seville, where he learned the mathematical method of fencing taught by the famous Luis Pacheco de Narvaez. Thibault further refined and elaborated on this system and, soon after returning to Flanders in 1611, presented himself and his system to the Dutch fencing masters assembled at Rotterdam for a competition. After further demonstrations to Prince Maurice and Prince Henry, he conceived of the idea for his book. Thibault's system is based



on the 'mystic circle', a diagram drawn on the floor within a circle, the radius of which is in accurate proportion to the stature of the fencer and the length of his sword. The circle was marked according to the probabilities of strokes and parries, and one contestant was intended to traverse from one intersection to the next. If this stepping was done correctly, the result was a foregone victory, and if both contestants followed the system, they could fence without fear of injury. The book was produced during a period when the Italian rapier (or epee) held sway. "The Italians discovered the effectiveness of the dexterous use of the point rather than the edge of the sword. By the end of the 16th century, their lighter weapon [. . .] and simple, nimble, and controlled fencing style, emphasizing skill and speed rather than force, spread throughout Europe. Most of the wrestling tricks [used in earlier disciplines] were abandoned, the lunge was discovered, and fencing became established as an art" (Encyclopaedia Britannica).

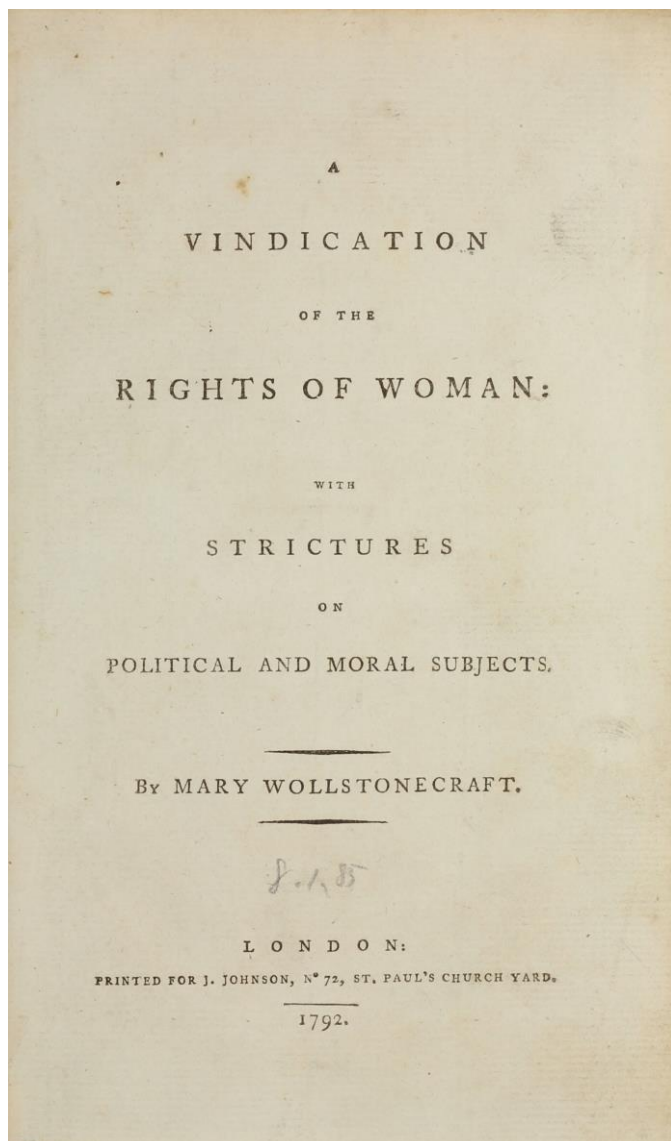


The unnumbered plates consist of: title page engraved by Schelte van Bolswert and Gerard Gauw (the latter responsible for the lettering); portrait of the author engraved after a painting by D. Bailly; 9 unsigned dedication plates. The numbered plates are the work of 16 different engravers from Amsterdam, The Hague, Haarlem, Leiden, Delft, Utrecht, and Germany and nearly all on double leaves (apart from plate II in the first sequence). They are engraved by Johann Gelle (6 plates), Claes Pietersz. Lastman (3 plates), Crispijn van de Passe (1 plate), Andries Jacobsz. Stock (3 plates), Adriaen Matham (4 plates), Egbert van Panderen (4 plates), Robert Baudous (1 plate), Peter Iselburg (1 plate), Willem Delff (3 plates), Pieter van Serwouters (3 plates), Schelte Bolswert (4 plates), Crispyn van de Queboren (5 plates), Boëce van Bolswert (2 plate), Salomon Savery (3 plates), Pieter de Jode (1 plate) and Jacob van der Borch (1 plate). 1 plate is unsigned. Two plates are enlarged copies of emblematic engravings in praise of fencing which Michel le Blon had produced for Thibault around 1615.

References: Willems 302; Brunet V, 815; Lipperheide 2960; Vigeant p.125; J. Gelli, *Bibliografia generale della scherma*, 1895, pp. 448-52; C.A.Thimm, *A complete bibliography of fencing & duelling*, 1898, p.287; Hofer, *Baroque Book Illustration* 124; Castle, *Schools and Masters of Fence*; Berghman 687 (after 20 years of research could only identify 5 copies, all defective).

**PMM 242 - The Rights of Woman**

**29** **WOLLSTONECRAFT, Mary.** *A Vindication of the Rights of Woman: with Strictures on Political and Moral Subjects.* Volume 1 (all published). London: Printed for J. Johnson, 1792. 8vo (214 x 135 mm). xix [1], 452 pp. Text block only slightly trimmed preserving several uncut edges. Near contemporary calf, spine with gilt-lettered label and some gilt decoration; boards, board edges and turn-ins tooled in gilt, marbled edges and endpapers (light rubbing of extremities, unobtrusive repair of joints). Text crisp and clean throughout, paper flaw at lower blank corner of Ff4 not affecting text. Provenance: Merthyr Guest (armorial bookplate to front pastedown), short pencil inscription to title-page, affixed to the endpapers are newspaper clippings from January 1885 discussing the authenticity of a portrait of Mary Wollstonecraft by William Opie then recently purchased by the National Gallery. Exceptional, wide margined copy. (#003575) € 17,000



FIRST EDITION of this early and highly important feminist manifesto, in which Wollstonecraft outlines how the equality of women cannot be achieved due to the lack of education available to them. "She did not attack the institution of marriage or the practice of religion. Instead, she argued for equality of education for both sexes and for state control and co-education. It was a rational plea for a rational basis to the relation between both sexes (...)" (PMM). The work which contains many comparisons with Thomas Paine's *Rights of Man* (an essay that called for social justice and liberty) is dedicated to Charles Maurice de Talleyrand-Périgord, who in his report to the French National Assembly had called for the education of girls to be concentrated on more subservient activities. It was to be hoped that *A Vindication* would cause a re-think in this attitude. However, the proto-feminist efforts of Wollstonecraft were overshadowed by the revelations of her personal life that appeared in her husband William Godwin's *Memoirs of the Author of a Vindication of the Rights of Woman*, 1798. Her life, which encompassed several unconventional personal relationships, received more attention than her writing. After two ill-fated affairs, with Henry Fuseli and Gilbert Imlay (by whom she had a daughter, Fanny Imlay), Wollstonecraft married William Godwin, philosopher and one of the forefathers of the anarchist movement. Wollstonecraft died at the age of 38, only ten days after giving birth to her second daughter, leaving behind several unfinished manuscripts. Her daughter Mary Wollstonecraft Godwin, later Mary Shelley, the author of

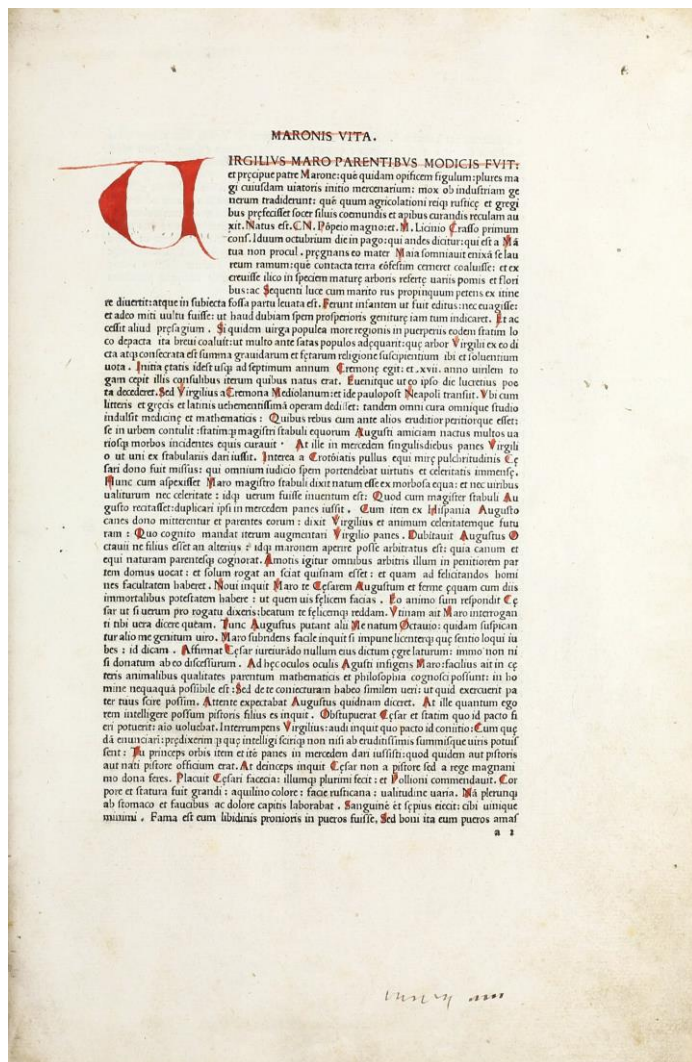
"Frankenstein," would become an accomplished writer herself. References: PMM 242; Windle 5.



**30** VERGILIUS MARO, Publius. *Opera [with the commentary of Servius]*. Venice: Antonio di Bartolommeo da Bologna (Miscomini), October 1476. Folio (340 x 235 mm). 291 (of 292) leaves, lacking the final blank leaf only. Roman type 4:78R, 63 lines. Signatures: a-y<sup>10</sup> z<sup>8</sup> A<sup>8</sup>, <1-5><sup>10</sup> <6-10><sup>10</sup> <11-15><sup>10</sup> <16-20><sup>10</sup> <21-24><sup>8</sup> <25-28><sup>8</sup>. Rubricated throughout with capital strokes and initials opening paragraphs painted in red. Deckle edges entirely preserved. Bound by an unidentified, most probably German, bindery (single fleur-de-lys stamps not listed in EDBD) in goatskin over wooden boards, ruled and stamped in blind. Two original brass catch-plates on upper board and one pin-plate on rear board present, old rebinding with most of the original spine leather preserved, boards with a few patches of leather restored; old endpapers, leather tabs and quire guards preserved (leather rubbed and crackled, extremities slightly worn). Bound in as first flyleaf is a slightly smaller leaf of parchment, lacking the rear flyleaf. Copiously annotated throughout in a 16th-century Latin hand, including several text corrections. Internally crisp and bright with little marginal dust- and finger-soiling, occasional very minor spotting, a few marginal paper flaws, brown spot at fore-margin of a few final leaves. The bifol. e5^6 working loose. An outstanding, unsophisticated, crisp and unpressed copy in its first binding. Provenances: ink inscriptions on front pastedown and first two flyleaves, in several hands of the 16th and early 17th centuries, one by an Adrianus Lintermans of Benedictine's St Trudo's Abbey (Limburg, Belgium) dated 21 Sept. 1617; Hans Fürstenberg Library (ex-libris on front pastedown), sold at Hotel Drouot Paris, 16 Nov. 1983 (lot 62, 23,000 Frs). 16th-century handwritings, mostly *probationes pennae*, are found on the parchment flyleaf, including "Charles par la divine clémence Empereur des Romains" and on verso an aphorism from Martial's *Epigrammata* "rebus in angustis facile est contemnere vitam; fortiter ille facit qui miser esse potest." (#003344) € 49,000

**RARE EARLY EDITION OF THE WORKS OF THE GREATEST LATIN POET**, beautifully printed in two very fine and clear Roman types. This is one of only five books which Antonio Miscomini (or Antonio di Bartolommeo da

Bologna) printed in Venice (Offizin 21) between 1476 and 1478. The date 1486 in the colophon is beyond all question a printer's error. The matter is discussed in the introduction to the British Museum Catalogue, Vol. V. (see Staatsbibliothek zu Berlin, *Typenrepertorium der Wiegendrucke*, ma08692). Virgil was already celebrated in his own lifetime, and his poetry has continued to be revered over the centuries for its majesty, sense of nobility, and technical perfection. The *Aeneid* is accepted as a national epic and a foundation stone of western literature and thought. Dante himself regarded Virgil as 'our greatest poet' and cast him as a Christian prophet and his guide to the Gates of Paradise in the *Divine Comedy*. Ours is the second edition to include the commentary of Servius (first printed in an Opera the year before by Rubeus). His commentary relied greatly on Aelius Donatus, though he names him only when he disagrees with him. The principle stress is on matters of grammar, rhetoric and style, as the commentary was mainly intended for school purposes.

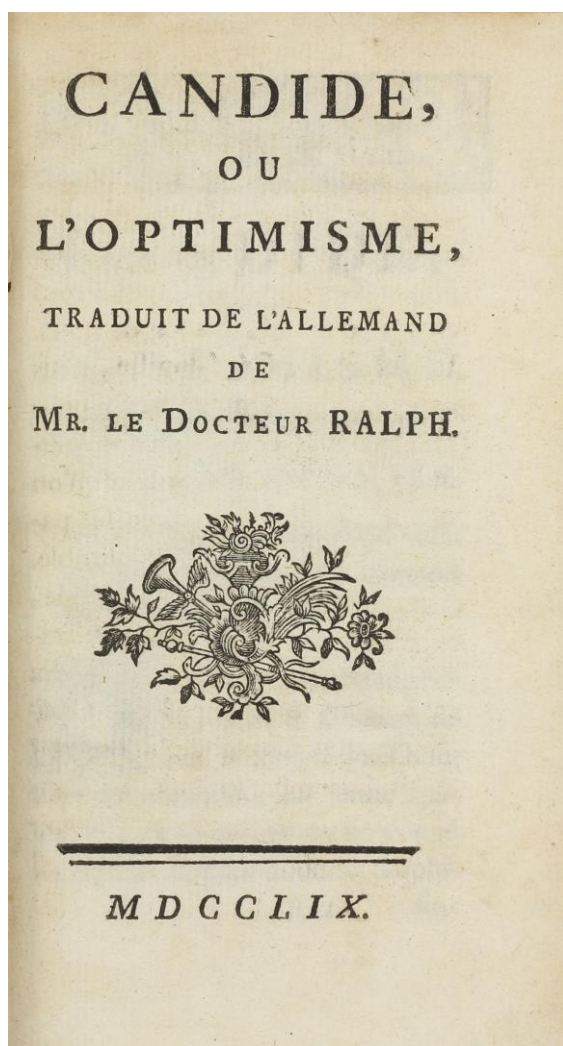


References: Copinger 6044; GW M49821; BMC V, 240 (u. S. XVII zur Datierung); Goff V-167; USTC 990007; Stillwell V,149 (lists eight copies); W.A.Copinger, *Incunabula Virgiliana*. In: Transactions of the Bibliographical Society 2(1893-94) pp. 123-226; M.Davies & J.Goldfinch, *Vergil: A Census of Printed Editions 1469-1500*, London 1992;

C.Kallendorf, *A Bibliography of the Early Printed Editions of Virgil 1469–1850*, New Castle (Del.) 2012; G.Mambelli, *Gli annali delle edizioni virgiliane*, Firenze, 1954; Ader Picard Tajan, Hotel Drouot, *Incunables et livres anciens provenant de la Fondation Fürstenberg-Beaumesnil*, Paris 1983.

**With the rare 'avis au relieur' leaf**

**31** **VOLTAIRE, Francois Marie Arouet De.** *Candide, Ou l'optimisme, Traduit De l'allemand De Mr. Le Docteur Ralph.* [Geneva]: [Cramer], 1759. 12mo (163 x 95 mm). 299, [7] pp. Signatures: A-M<sup>12</sup> N<sup>8</sup>. Woodcut title vignette, repeated on p. 193 and 266, other woodcut ornaments and vignettes in text, binder's 'avis au relieur' leaf N8 and blank leaf N7 bound at the end. Leaves B4, B9, D6 and D7 are cancels. Contemporary calfskin, spine with 5 raised bands, gilt decoration and two gilt-lettered morocco labels, boards and board edges ruled in gilt, marbled edges and endpapers (joints and spine ends neatly repaired, leather over spine rubbed and cracked and with small patch of chipping near foot, corners somewhat scuffed). Text crisp and clean throughout with just a little even browning, leaves F9 and F10 with 2 mm of paper flaw along blank fore-margin not affecting any text. Provenance: Henry Fiennes Pelham-Clinton, 2nd Duke of Newcastle under Lyne (bookplate to front pastedown with British royal coat of arms and mottos "Loyalte na honte" and "Honi soi qui mal y pense" of the Order of the Garter). A near fine copy in original binding, exceptionally well preserved internally and with the 'directions to the binder' leaf which is mostly missing. (#003729) € 39,000



RARE FIRST EDITION, identified as the true first of *Candide* by Giles Barber in 1978. The bibliographical history of this book has been exasperatingly complex and confused, not least because before handing over a final manuscript to Cramer, Voltaire went behind his back and sent a slightly different version of the manuscript to John Nourse, a printer in London, who may well have dispatched copies to other publishers. The result was that within weeks of the first edition of *Candide* appearing in Geneva, sixteen other editions appeared in Paris, London and Amsterdam. Drawing on the Lisbon earthquake of 1755 for inspiration, this conte philosophique became an almost instant best-seller with about 20,000 copies selling in the first year, in spite of initial censorship.

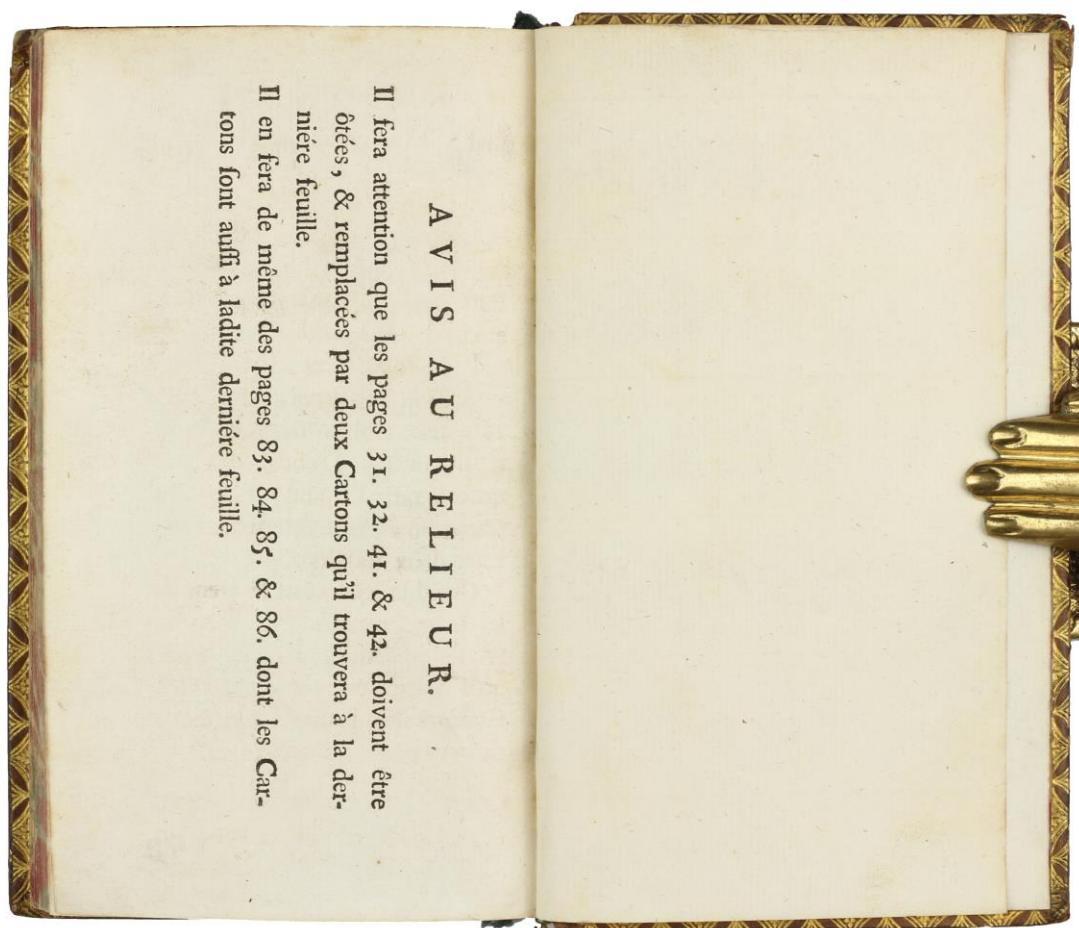
"Voltaire made a number of changes to the text of *Candide* during the printing in Geneva. He made further corrections after the printing was finished, requiring the replacement of 4 leaves of text with corrected versions. These cancel leaves were included in the first edition in the final gathering of 12 leaves (effectively N9-12), together with a printed 'avis au relieur' leaf, i.e. instructions to the binder as to where to place the four corrected leaves in the text. The corrected leaves were inserted at pp. 31/32, 41/42, 83/84, 85/86, in each case as conjoint leaves, so no stubs were required, making the changes undetectable. The 'avis au relieur' leaf was almost always then discarded by the binder, as having served its purpose." (Nicholas Marlowe Rare Books, *List 3: The Candide Conspiracy*, pp. 11-12).

"It was Voltaire himself and his long career of disorderly, troubled and occasionally glorious opposition to established authority rather than his books which caught

the imagination and occupied the mind of his contemporaries and succeeding generations. Whether writing frivolously to amuse, or seriously to put right injustice, he was never unnoticed: his best-sellers made him a rich man; when he tried to right injustice, as in the case of Lally Tollendal, he was listened to. Voltaire lived for a very long time and from his youth on was always in some sort of trouble. In 1716 he was exiled for the first time for writing or being thought to have written lampoons against the Regent. In 1718 his first tragedy, *Oedipe*, was produced, and the next year he was exiled again. And so it went on, flattery, scribbling, insult and trouble taking



equal shares in his life. In 1726, after some particularly bad trouble, Voltaire went to London. Here he stayed for three years; it was one of the most important visits of his life. The eighteenth-century English were more different from the eighteenth-century French than any two European nations can be imagined to be now, and the piquancy of this difference had the liveliest effect on Voltaire. Moreover, the English, unlike the French, who regarded Voltaire as a writer of elegant trifles, took him seriously, and paid him correspondingly. Voltaire responded by behaving seriously and even gratefully. Much struck by the admirable English phlegm and toleration of free thought and eccentricity, he wrote the *Lettres Philosophiques sur les Anglais*, the most sympathetic of critiques. Back in France, this only made more trouble, and he took refuge at Cirey in Lorraine with the talented Marquise de Chatelet. In the 1740s he was partially restored to favour and through the influence of Mme de Pompadour he was made historiographer royal on New Year's Day 1745. He was soon back in hiding, and Mme de Chatelet died. So in 1751 Voltaire yielded to the persistent invitations of Frederick of Prussia, and set out for Berlin. There, despite his farcical quarrels with the King, he remained for three years, until the breach became total. Then he fled to Geneva where he found and bought the ideal refuge, Ferney, four miles from the city. Here, just on French soil, he could enjoy the political liberty of Geneva with the social liberty of France. Here *Candide*, the most perfect of the light-weight parables which were his especial and peculiar forte, was written. Typically, it was published anonymously, and many times printed and pirated in its early years. Which of the editions of 1759 is the first is still open to doubt. But what does it matter? Voltaire would be pleased to know that his attempts to cover his tracks have been successful and even more to contemplate the book's continued popularity. For the optimistic, innocent Candide, and his equally guileless if more worldly-wise mentor, Dr Pangloss, and their delicious adventures, still command our attention. The folly of philosophic and religious optimism is displayed with a vigour and wit that carries the reader away. Irony without exaggeration, a perfect restraint in its admirable humour, a gift for the 'throwaway line' ('pour encourager les autres' is a classic example); all these show Voltaire's style and originality at their incomparable best." (PMM 204).



References: PMM 204; En français dans le texte 160; Barber 299G, Bengesco 1434; Morize 59a; Wade 1; Princeton 3298.323.1. Literature: Wade Ida O., *The First Edition of Candide - A Problem of Identification*. In: *The Princeton University Library Chronicle*, 20, 1959, pp. 63-88. Bengesco, *Voltaire, Bibliographie de ses oeuvres*, 1882-90, I, 444 ff. Morize, André, *Candide; ou L'optimisme. Critical Edition*, Paris, 1913, pp. lxxvi-lxxxvii. Barber, Giles. *Some Early English Editions of Voltaire*. *British Library Journal*, vol. 4, issue 2, 1978. Besterman, Theodore. *Some eighteenth-century Voltaire editions unknown to Bengesco*. Oxford, Voltaire Foundation, 1973.

*Wood's famous work on the ruins of Palmyra*

**32** [WOOD, Robert and DAWKINS, James](#). *Les Ruines de Palmyre, autrement dite Tedmor, au desert*. London: chez A. Millar, dans le Strand, 1753. Large folio (540 x 375 mm). [6], 50 pp. With 3 full-page engravings of inscriptions in text and 57 full-page engraved plates numbered I-LVII, including double-page folding panoramic plate I assembled in 3 folding sheets, mounted on stub and bound-in before p.37. Contemporary speckled calf, spine with 7 raised bands richly gilt-decorated in compartments and with gilt-lettered red morocco label in second compartment, outer board edges ruled with triple gilt fillet, marbled endpapers, red-dyed edges (head- and tail of spine, lower corners and bottom of rear board expertly repaired). Occasional very light insignificant spotting of plates, very little browning and in all crisp and clean throughout. Provenance: Dampierre (engraved armorial bookplate to front pastedown). (#003737) € 8000

Berlin Kat. 1884; Blackmer 1834; Fowler 443; Harris 939; RIBA 3707. FIRST EDITION IN FRENCH and a fine copy. Wood, accompanied by James Dawkins, John Bouverie and the Italian artist and architect Giovanni Battista Borra, travelled extensively in the Levant, reaching the relatively unvisited sites of Palmyra and Balbec in 1751. *The Ruins of Palmyra* appeared first; the labour and the cost of publishing delayed publication of *The Ruins of Balbec* until 1757. Walpole praised Wood's work, and the plates of these unfamiliar sites, mainly by Fourdrinier and Major after Giovanni Battista Borra, became an important architectural source.





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