Additional illustrations of each item can be found on our website by clicking the linked description.

All items in this catalogue are subject to a 20% discount, with both the retail and discounted prices listed in the descriptions.
AMMAN, Jost (1539-1591) and Johann FEYERABEND (1550-1599). *Kunstbüchlin, Darinnen neben Furbildung vieler Geistlicher vnd Weltlicher Hohes vnd Niderstands Personen so dann auch der Turckischen Kayser.*

Frankfurt am Main: R. Beatus fur J. Feyerabend, 1599. 4to (7 7/16 x 5 5/8 inches). Title in red and black. 293 full-page woodcuts. Late 18th-century blue straight grain morocco, bound by Roger Payne, covers bordered in gilt and blind, blue endpapers, gilt edges. *Provenance:* Henry Huth (arms in gilt on covers, morocco booklabel); Huth sale (Sotheby, Wilkinson & Hodge, November 15, 1911, lot 166).

*First complete edition of this model book for painters, designers, copyists and other craftsmen.*

The designs comprise mythological and classical compositions, female figures, heads of bishops and Turks, military and other costume of the period, horses, combats, etc. after Jost Amman by various engravers. Originally intended for instructional use, the work is rarely found complete, as here.

Adams A-969; Fairfax-Murray *German* 36; Brunet I, 232; Colas 119; Lipperheide 498; Berlin *Katalog* 4757z (#38210) $ 15,000/$ 12,000
BACON, Francis (1561-1626). *Sylva sylvarum: or, A natural history. In ten centuries. Whereunto is newly added the history natural and experimentall of life and death, or of the prolongation of life. Both written by the right honourable Francis Lo. Verulam Viscount St. Alban. Published after the authors death, by William Ravvley ... The Seventh Edition.*


*The Garden Library copy.*

Bacon’s posthumously published anthology of extracts from many books, mostly from antiquity, and with Bacon’s own experiments and observations on natural philosophy. At the end of the volume, Rawley has included his “New Atlantis. A Work unfinished,” a description of a utopian island and its scientific community.

ESTC R27204; Wing B328; Gibson 177b (#38638)

$950/$760

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$950/$760
BÖHME, Jacob (1575-1624) [BOEHME, BEHMEN]. *Signatura rerum. Or the Signature of all Things, shewing The sign and significiation of the several forms and shapes in the Creation and what the beginning, ruin and cure of every thing is; it proceeds out of eternity into time and comprizeth all mysteries. Written in High Dutch 1622 by Jacob Behmen, alias Teutonicus Phylosophus.*

London: John Macock for Gayles Calvert, 1651. 4to (7 1/8 x 5 3/8 inches). [8], 224 pp. Bound in half calf, marble paper boards, spine with raised bands in six compartments with ruled lines and center tool, red lettering piece in second compartment.

*Rare first English edition of Jacob Böhme’s a groundbreaking work of Christian mysticism translated by J. Ellistone, which reveals the hidden connections between the material and spiritual worlds through its exploration of the signatures imprinted on all of creation.*

At once leatherworker, mystic, and founder of modern theosophy, Böhme published little in his lifetime, and what was published brought him endless trouble with the Church. Despite this, Böhme had a profound influence on later philosophical movements such as German Idealism and German Romanticism with Hegel describing him as “the first German philosopher”.

Böhme was born in Alt Seidenberg (now in present-day Poland) to a Lutheran. Deemed too weak for husbandry, Böhme was sent to Seidenberg as an apprentice to become a shoemaker. While he lived with a family who was not Christian, Böhme regularly prayed and read the Bible and consumed the works of visionaries such as Paracelsus, Weigel and Schwenckfeld. After leaving his apprenticeship, Böhme travelled as far as Görlitz before returning as a master craftsman to set up his own workshop and started a family.

Böhme later joined the “Conventicle of God’s Real Servants” - a parochial study group organized by poet and mystic Martin Moller. Since his youth, Böhme often had spiritual experiences including one that occurred while he was travelling for business where, as he later recalled, was “surrounded with a divine light, and stood in the highest contemplation and kingdom of joys.” This title, *The Signature of All Things*, written in High Dutch in 1622 following a series of Böhme’s mystic experiences appears here in the first English edition. In it, Böhme explains systematically the cosmology that lies at the heart of his whole mystical approach and experience, revealing his mystical pantheism and his dialectical conception of God, in which good and evil are rooted in one and the same being. The book is a highly symbolic work that deals with the nature of God, creation, and the relationship between the spiritual and physical worlds. In brief, Böhme’s thesis can be summarised thus: everything in the material world bears the imprint or “signature” of its spiritual counterpart, and that by understanding these signatures, one can gain insight into the divine.

The present work is the title for which Böhme is most famous, and it is invoked by James Joyce in the Proteus episode in Ulysses (“Ineluctable modality of the visible.”) Boehme’s ideas had a significant influence on later mystics, philosophers, and theologians, including Goethe, Nietzsche, and Jung. *Signatura Rerum* remains a classic work of Christian mysticism and esoteric philosophy, and is still studied and debated by scholars and practitioners today.

Wing B3419; Bach, “Jacob Boehme” in *Protestants and Mysticism in Reformation Europe*; Hartman, *The Life and the Doctrines of Jacob Boehme, the God-Taught Philosopher.*

(40032) $ 3,250/$ 2,600

“The first European work to be based on the indigenous linguistic tradition” (ODNB).

Colebrooke, a noted Orientalist, first arrived in India in 1782. After several government posts and a diplomatic mission, he devoted himself to the study of Sanskrit and was appointed an honorary professor of Hindu law and Sanskrit at Calcutta’s new Fort William College in 1801. Interestingly, the present volume was at one time part of the library of that institution.

“[His] principal work... was his Sanskrit Grammar. Though it was never finished it will always keep its place, like a classical torso, more admired in its unfinished state than other works which stand by its side finished, yet less perfect” (Thomas E. Colebrook, The Life of Henry Thomas Colebrook, London: 1872). “Colebrooke’s volume stands as a monument marking the beginning of the study of traditional Sanskrit linguistics (vyakarana) by non-Indians, and in due course that study was to bring vyakarana into the global development of linguistics” (ODNB).

Brunet 11742
(#26698) $ 6,500/$ 5,200
DE GHEYN, Jakob (1565-1629). *Waffenhandlung von den Rören Musquetten undt Spiessen [The Exercise of Arms].*

Amsterdam: Johan Jansson, 1649. Folio (14 3/4 x 10 1/2 inches). Engraved title, [4], [84], [6], [86], [6], [64] pp. 117 numbered plates. Full marbled calf, front and back boards gilt. Gilt spine with raised bands in 7 compartments. Provenance: Johann Jacob Freiherr De Walbott Et Bornheim (bookplate).

One of the most significant works of its kind from the Dutch Golden Age.

This highly regarded work consists depictions of soldiers from the early 17th century, showcasing various military exercises and drills. The series includes 117 numbered plates from the drill manual for foot soldiers and is divided into three sets: Marksmen (42 plates), Musketeers (43 plates), and Lansquenets (32 plates), with individual figures in drill posture on each plate. These illustrations provide valuable insights into the weaponry, tactics, and military culture of the era. This work is highly regarded not only for its historical significance but also for its artistic quality, as Jacob de Gheyn II’s attention to detail and technical skill are evident in each etching.

“The Exercise of Arms” is a valuable resource for historians, military enthusiasts, and art scholars, offering a glimpse into the world of warfare and military training during the Dutch Golden Age.

Nagler, *Die Monogrammisten* pp. 887; Cohn, *Catalog des antiquarischen Bücherlagers von Albert Cohn* 97; Cockle, p.65.

($#41358) $ 12,000/$ 9,600

15 manuscript leaves of various sizes, each hinged to uniform card window mounts (18 1/2 x 13 1/16 inches). 14 leaves on paper and 1 on vellum, some heightened in gold or with other illuminations, each with printed paper slip identifying the manuscript leaf, with printed contents leaf. Original black cloth portfolio with cloth ties.

*Number 7 of only 40 sets of this celebrated portfolio of “Oriental” (i.e. non-Western) manuscript leaves, of which 8 are Arabic. Contains 15 manuscript leaves from the 12th century (Cairo) to the 18th century (Russia and Tibet). Languages represented include Arabic, Persian, Syriac, Armenian, Ethiopic, Tibetan, Greek, and Slavic.*

Otto Frederick Ege (1888-1951) was the Dean of the Cleveland Institute of Art, a lecturer on the history and the art of the book at Western Reserve University. He created a market for medieval manuscript leaves in America during the 20th century. Between 1917 and 1950, Ege acquired, deconstructed and subsequently dispersed medieval manuscripts and early printed books, wanting to give as many private collectors and public institutions as possible the opportunity of owning these individual leaves. He was convinced that his purpose of inspiring as many people as possible by bringing them in contact with historical and artistic heritage materials justified the means of scattering the manuscript fragments. From the 1940s onwards, he compiled his famous portfolios as limited editions, resulting in 40 portfolios with western medieval manuscript leaves and 40 portfolios with 12th to 18th century ‘Oriental’ manuscript leaves.

(Description continues on the next page.)
The present portfolio includes:


2. Koran by Mohammed: North Africa, late 12th century; Arabic Mohammedan text, Arabic script, Maghreli Kufic style.

3. Prayer book of service for the dead: Syria, late 13th century; Syriac text, Nestorian script.

4. Excerpts from the Evangelists: Byzantium, late 14th century; Greek text, cursive Byzantine script.

5. Bible lessons [Lectionary]: Armenia, Asia Minor, 15th-17th century; Armenian text, Haikian alphabet, Armenian iron writing. See the description of The Morgan copy in Corsair.

6. Greek liturgy with Byzantine Greek notation: Byzantium, 15th century; Greek text, Greek script, Byzantine Greek neumes.

7. Hymnal: Ethiopia, middle 17th century; Ethiopic style script.

8. Anthology of poetry: Persia, early 17th century; Persian text, Nastaliq style script.

9. Mohammedan law: Turkey, Istanbul, late 18th century; Turkish Mohammedan text, Arabic, Shikastah style script.

10. Gulistan (Garden of roses) by Saadi [Sa’di]: Persia, late 18th century; Persian text, Arabic, Nastaliq style script.

11. Koran by Mohammed: North Morocco, Fez, late 18th century; Arabic Mohammedan text, Arabic script, Naskhi style. See the description by Schmitz, supra. no. 47.2, 16.1.

12. Koran by Mohammed: Arabia, late 18th century; Arabic Mohammedan text, Arabic script, Naskhi style.

13. Prayer scroll: Tibet, 18th century; Tibetan Buddhist text, Tibetan script.

14. Church holiday songs: Russia, late 18th century; Church Slavic, text, Cyrillic script, Kriuki music symbols.

15. Bible stories: Russia, late 18th century; Slavic text, Cyrillic script.

Other Ege portfolios are represented in several museums and libraries including The Newberry Library, Duke University, Cleveland Institute of Art, State University of New York at Buffalo, New York Public Library, Middlebury College, Wesleyan University, The Morgan Library, and the Brooklyn Museum. (#40360) $12,500/$10,000

Exquisitely printed Meiji-period color woodblock-printed book, or gafu, by the master Neo-Rinpa artist Furuya Korin, in its original orihon, or concertina-fold, format and binding.

Furuya’s *Ancient Ceremonial Displays* is a splendidly lavish, complex woodblock-printed book of traditional Japanese Imperial Court interiors from the premodern era. The superbly executed work is an elegant example of the orihon, or Japanese concertina-fold, codex printed on one side of a long piece of thick paper, then folded and placed in silk-wrapped boards. Furuya’s publication was produced for members of the Kyoto Art Society in 1903; it captures how elite residences would decorate public rooms for special occasions. Its beautifully clear, intricate images depict all of the accouterments necessary for formal Japanese Court ceremonies and social activities of the ruling-class, such as tea and incense ceremonies, coming-of-age and wedding celebrations, and the samurai armor and clothing used in official events. So, too, do we see bonsai, furnishing, costume, ceramics, flowers, musical instruments, cat statues, folding screens, woodblock prints, fans, and weapons. The early twentieth-century fascination with Japan’s past typified by the present work is a response to the opening and unbridled modernization of Japan in the late-1800s and the ensuing loss of a sense of tradition.

(Description continues on the next page.)
Furuya, a master Meiji-era devotee of the Rinpa abstract aesthetic, was one of the foremost modern designers in fin-de-siècle Japan. Furuya adopted the name of the Rinpa artist Ogata Korin (1658-1716) as his own, claiming Ogata’s legacy, saying he was the “Korin of the modern age,” and pushed his style further. Ogata himself was famous for revitalizing the imagery of the classical literary world as imagined by Tawaraya Sotatsu (1570-1643). Rinpa artists used vibrant colors and patterns to design textiles, ceramics, and paintings long before abstraction was embraced in the West. Born in the Shiga Prefecture near Kyoto, Furuya studied under Suzuki Mannen (1868-1893), the Western-style painter Asai Chu (1856-1907), and most importantly, Kamisaka Sekka (1855-1942), who was the leading Rinpa practitioner of his day. Furuya became “instrumental in the development of Japanese modern design in the early twentieth-century” by taking up the mantle of Rinpa and pulling it into the new century. [Dover] He did so in part by being an integral member of the Kyoto Arts and Crafts circle and editing the important journal of Japanese design Shin-Bijutsukai. Beginning in 1905, Furuya also taught at the Kyoto Municipal School of Arts and Crafts; he was appointed to a professorship directly before his death in 1910.

Among Furuya’s works are other orihon-format albums of geometric patterns and motifs from nature based on flowers and plants (1905), pine trees (1905), and bamboo (1907), all published by Yamada Unsodo. His Korin Patterns (1907), a two-volume sample book for the kimono industry, was described by John T. Carpenter of the Metropolitan Museum of Art as “impressive.” Furuya’s gafu and e-hon works are held by the British Museum and the Rijksmuseum. The present book is in the collection of the Metropolitan Museum of Art.

List of Plates:


(#39837) $2,400/$1,920
GILLRAY, James (1756-1815). *Illustrative Description of the Genuine Works of Mr. James Gillray.*


*The very rare text volume, limited to 100 copies published, that accompanied Gillray’s famous collection of satirical prints*

Widely considered the father of the political cartoon, James Gillray used his vicious humour and unparalleled draughtsmanship to produce some of the greatest political satire in history, providing foundations for an unapologetically British art form. His lively cartoons of George III, Napoleon I, William Pitt, and countless other characters were extremely popular with the public at the time and left a lasting impression upon eighteenth-century politics in England. Indeed, the author of *Illustrative Description*, possibly the publisher Thomas M’Lean, observes that his subject is ‘universally allowed to have been the most eminent satirist of modern times; indeed, he stood without a rival in the art of graphic burlesque’.

The present work accompanied two large folio volumes (not present) that collected Gillray’s prints, also published in 1830. The text volume is rare, as only 100 copies were printed for sale. (#41159) $ 2,800/$ 2,240


*History of a major French learned academy, in a fine red morocco binding, for the period’s leading French collector of incunabula.*

The Académie des Inscriptions et Belles-Lettres, founded in 1663 and initially organized by Louis XIV’s finance minister, Jean-Baptiste Colbert, is a French learned society devoted to the humanities and one of the five academies of the Institut de France. Among its original members were Jean Chapelain, François Charpentier, Jacques Cassagne, Amable de Bourzeys, and Charles Perrault. According to its charter, it is primarily concerned with the study of the monuments, documents, languages, and cultures of the civilizations of antiquity, the Middle Ages, and the classical period. Gros de Boze’s book is a history of the Academy since its establishment, with praise for the academicians who have died since its renewal.

Gros de Boze, was a French scholar, numismatist, and a leading collector of incunabula, who became a member of the Académie around 1700. In 1706, he was made the organization’s secretary, and in 1715 he was elected to the Académie Française. In 1719, he became a curator at the Cabinet des Médailles, a post he held for the remainder of his life.

(#39685) $ 5,500/$ 4,400
HALES, Stephen (1677-1761). *Philosophical experiments: containing useful, and necessary instructions for such as undertake long voyages at sea. Shewing how sea-water may be made fresh and wholesome: and how fresh-water may be preserv’d sweet. How Biscuit, Corn, &c. may be secured from the Weevel, Meggots, and other Insects. And Flesh preserv’d in hot Climates, by Salting Animals whole. To which is added, An Account of several Experiments and Observations on Chalybeate or Steel-Waters: With some Attempts to convey them to distant Places, preserving their Virtue to a greater Degree than has hitherto been done. Likewise a Proposal for cleansing away Mud, &c. out of Rivers, Harbours, and Reservoirs. Which were read before the Royal-Society.*


**First edition of an important account of scientific efforts to improve the lives of sailors in the English Navy.**

Stephen Hales (1677-1761) was an English scientist and inventor who made lasting contributions to a range of scientific fields, including botany, physiology, and public health. He was also the first person to measure blood pressure. In this work he proposes lifesaving reforms on English Navy and merchant ships, investigates the distillation of sea-water for drinking, the protection of food from insects, and concludes with a discussion of methods for removing mud from harbors. The experiments in saltwater conducted by Hales were part of the intense period interest in what was known as “salt chymistry,” a rich topic that has only recently come to serious attention in the history of science.

This edition was published at the expense of the Royal Society, and for which Hales received the Copley Medal for outstanding achievements in research. The perils of long-distance travel by ship in the Age of Sail made Hales’s inquiries particularly important.

ESTC T42264; NLM/Blake p.192; Wellcome III, p.194.  
(#38702)  $ 900/$ 720


First edition, deluxe issue: number 70 of 100 signed copies of what would ultimately become Joyce’s final novel, Finnegans Wake.

In 1930, Joyce sent to Faber and Faber’s T. S. Eliot the following “nursery rhyme” to promote Haveth Childers Everywhere:

Humptydump Dublin squeaks through his norse,
Humptydump Dublin hath a horrible vorse
And with all his kinks english
Plus his irismanx brogues
Humptydump Dublin’s grandada of all rogues.

Though Faber made little use of it, Joyce’s jingle is a key to Haveth Childers Everywhere and Joyce’s inherent contradictions: the giant of English literature, who was Irish; the pre-eminent Irish cultural figure, who couldn’t speak the language - and wrote in English; the Anglo who had to go to the continent to find an audience; the difficult, cryptic modernist who still has millions of mainstream readers.

In 1931, a New York Times reviewer wrote that Haveth Childers Everywhere is “an attempt to enrich and refashion the English language, and as such is highly stimulating and carries the reader through a form of mental gymnastics.” Unfortunately, for the same reviewer, it “still remained absolutely incomprehensible.”

It took Joyce sixteen years to write Finnegans Wake, a book once aptly titled, as here, “Work in Progress.” The finished novel was still nine years from publication when this fragment was released. Joyce began writing what would become Finnegans Wake shortly after Ulysses was published in 1922. Fragments of the novel were issued in a variety of formats by different publishers, including Haveth Childers Everywhere, produced in Paris by Obelisk Press founder Jack Kahane and the editor Henry Babou in April of 1930, and distributed in America by The Fountain Press. The publication nearly bankrupted Kahane and Babou. Haveth Childers Everywhere consists of the final part of what is now Chapter 3 of Book III of Finnegans Wake.

This copy is one of one hundred numbered copies on “Imperial hand-made iridescent Japan” signed by the author, from a total edition of 685 copies.

Slocum & Cahoon A41.
(#30424) $ 10,000/$ 8,000
LA CHAMBRE, Marin Cureau De (1594-1669). *Nouvelles Observations et Conjectures sur l’Iris.*


*First edition of an important work of optics and the musical nature of the refraction of color.*

La Chambre, a protege of Cardinal de Richelieu, served as physician to Chancelier Seguier and Louis XIII, and entered the Academie Royale in 1666. The present work was instrumental in the development of French mathematician Pierre de Fermat’s eponymous principle, as well as the experiments by Newton which led to his publication of *Opticks* in 1704.

Following Aristotle in deriving a link between the color spectrum and musical theory, La Chambre theorized all colors being encompassed within white light and arranged colors over two octaves (with the seven colors of Aristotle at successive fourths, fifths and octaves). Thus arranged symmetrically, the “scale” could be read in either direction, both up and down, with white as the highest or lowest notes. La Chambre hoped to establish a universal theory of color and musical harmony; i.e. if a musical interval was dissonant, the colors it represented would similarly clash. In Newton’s *Opticks*, this parallel between the color spectrum and a musical scale was further refined.

A second edition of this work would be published in 1662; the first edition is scarce.

Krivatsy 3017; Brunet III 726; Grasse IV 62; Cioranescu 22651. ($3,500/$ 2,800)
LABBÉ, Philippe (1607-1667), RAPIN, René (1621-1687).  
Novæ Bibliothecæ Manuscript. Librorum. Volumes I-II.  

Provenance: Signature of French scholar and historiographer Étienne Baluze (1630-1718), aka Stephanus Baluzius.

An awe-inducing voluminous work of early bibliography by the foundational French Jesuit historian Labbé, from the library of French 17th-century historiographer Baluze.

In these two substantial bibliographical volumes, Labbé published the contents of dozens of manuscripts he found in institutional and private libraries that were historical in nature, including works about the Saints’ lives and genealogy, complemented by foci on Aquitaine and Bourges.

Labbé was a French Jesuit writer on historical, geographical, and philological questions. He was an especially indefatigable bibliographer and historian. Born in Bourges, he entered the Society of Jesus in 1623, at the age of 16. After literary, philosophical, and theological studies, he taught rhetoric and philosophy. Labbé then held a chair of theology for five years. His memory was quick and retentive, his erudition extensive and accurate. He expressed his devotion to Christ and the Virgin Mary in elegant Latin verse. Labbé wrote more than 80 literary, philosophical, and theological works. In the field of history, Labbé and Denis Pétau are considered the most intellectually remarkable of all French Jesuits.

BBB Wittockiana 3. OCLC 634833569.  
(#40306)  
$ 1,500/$ 1,200

[Amsterdam]: 1720 [but circa 1725]. Folio (15 3/8 x 9 3/4 inches). Title printed in red and black. Folding engraved frontispiece, engraved list of plates within a decorative surround, 72 engraved plates, maps and broadsides on 73 leaves (5 of the single-page plates cut to the edge of the image and mounted [as issued], 45 double-page, 19 folding and including 10 which combine both engraving and letterpress text), one plate loosely inserted, 2 with sections of blank margins torn away, some other clean tears occasionally affecting the image area. Contemporary Dutch speckled calf, spine in eight compartments with raised bands, red morocco lettering-piece in the second compartment, repeat decoration in gilt in the others.

A very rare collection of contemporary satirical prints relating to the financial exploits of John Law and his infamous Mississippi Bubble.

John Law (21 April 1671 - 21 March 1729) was a Scottish economist who believed that money was only a means of exchange that did not constitute wealth in itself, and that national wealth depended on trade. He is said to be the father of finance, responsible for the adoption or use of paper money or bills in the world today. Law was a gambler and a brilliant mental calculator, and was known to win card games by mentally calculating the odds. An expert in statistics, he was the originator of economic theories, including two major ideas: The Scarcity Theory of Value and the Real bills doctrine.

(Description continues on the next page.)
The present work records the economic crisis precipitated by Law. The crisis had its origins in the decision of the French regent, Philippe d’Orléans, to appoint John Law the Controller General of Finances for France. In May 1716 the Banque Générale Privée, which developed the use of paper money was set up by Law. It was a private bank, but three quarters of the capital consisted of government bills and government accepted notes. In August 1717, he bought the Mississippi Company, to help the French colony in Louisiana. In 1717 he also brokered the sale of Thomas Pitt’s diamond to the regent, Philippe d’Orléans. In the same year Law floated the Mississippi Company as a joint stock trading company called the Compagnie d’Occident which was granted a trade monopoly of the West Indies and North America. The bank became the Banque Royale in 1718, meaning the notes were guaranteed by the king. The Company absorbed the Compagnie des Indes Orientales, Compagnie de Chine, and other rival trading companies and became the Compagnie Perpetuelle des Indes on 23 May 1719 with a monopoly of commerce on all the seas. The system however encouraged speculation in shares in The Company of the Indies (the shares becoming a sort of paper currency). In 1720 the bank and company were united and Law was appointed Controller General of Finances to attract capital. Law’s pioneering note-issuing bank was extremely successful until it collapsed and caused an economic crisis in France and across Europe.

Law exaggerated the wealth of Louisiana with an effective marketing scheme, which led to wild speculation on the shares of the company in 1719. In February 1720 it was valued for a very high future cash flow at 10,000 livres. Shares rose from 500 livres in 1719 to as much as 15,000 livres in the first half of 1720, but by the summer of 1720, there was a sudden decline in confidence, leading to a 97 percent decline in market capitalization by 1721. Predictably, the bubble burst at the end of 1720, when opponents of the financier attempted en masse to convert their notes into specie. By the end of 1720 Philippe II dismissed Law, who then fled from France.

(Description continues on the next page.)
Originally published by a group of Amsterdam booksellers, the work has a convoluted bibliographic history owing to the ongoing enlargement of the number of prints published between late 1720 and the ensuing years, coupled with the issuance of the plates as separate unbound sheets, as well as later editions, with yet more plates, which maintained the title page dated 1720. In short, nearly every extant example is unique in composition. “This remarkable complexity helps to explain why the book continues to fascinate scholars and readers to the present day: Het groote tafereel der dwaasheid, in its many diverse copies, represents an important witness to the events of 1720 and their aftermath, which makes it valuable to cultural and economic historians...” [The book] presents the rise, progress and downfall of the deceptive trade of 1720 (what), that a group of booksellers (who) published it in 1720 (when) in Amsterdam (where) in order to restore social and ethical norms in Dutch society (why) by making fools of the greedy in a theatrical setting (how). In short, the Tafereel is an Amsterdam-born satirical comedy in disguise” (Kuniko Forrer, “Het groot tafereel der dwaasheid: A Bibliographical Interpretation” in The Great Mirror of Folly: Finance, Culture, and the Crash of 1720, Edited by William N. Goetzmann et. al., pp. 35-36).

The present example corresponds to Forrer’s third edition, issued shortly after 1723, with the “Register” listing 73 plates, and bound in a contemporary binding attributed to the Double Drawer Handle Bindery. This edition noted as the final edition published in the 1720s, and the most complete, including portraits of Madame Law and the King of the Mississippi (“Der Koning van Missisipi”) not found in earlier issues, among other additions.

Goldsmiths 5829; Kress 3217; Muller 3535; Sabin 28932; A.H. Cole The Great Mirror of Folly ... an economic-bibliographical study (Harvard: 1949); The Great Mirror of Folly: Finance, Culture, and the Crash of 1720, Edited by William N. Goetzmann et. al. (Yale University Press: 2013). (#20771) $11,000/$8,800
[LEPEINTRE, Pierre-Marie-Michel]. *Cours Complet de Trictrac, avec un abrege du gammon, du jacquet et du garanguet; a la portee de tout le monde et a l’usage des amateurs.*

Paris : Guillaume et Cie., 1818. 12mo. [2], iv, 170pp. 11 engraved plates. Expertly bound to style in half dark blue morocco and marbled paper covered boards, spine gilt with raised bands.

*First edition of this guide to trictrac, a game similar to backgammon.*

Trictrac was a variant of backgammon that was very popular in aristocratic circles of France throughout the seventeenth and eighteenth centuries and retained its popularity until the middle of the nineteenth century. Backgammon was often called trictrac and the terms used interchangeably, but there are some notable differences between the two. For example, in trictrac, racing does not play as big of a role.

(#35201) $300/$240
LIEBER, Hugh Gray (1896-1961); LIEBER, Lillian Rosanoff (1886-1986).
[Archive comprising an artist's book, original artwork, and published works].

Brooklyn: The Galois Institute of Mathematics and Art, Long Island University, 1936-1965. 8vo and various sizes.

A heartwarming archive of a mid-century husband-and-wife creative team, this collection centers on Hugh Gray Lieber’s 1936 artist’s book created as a Valentine’s Day gift for his wife, Lillian Rosanoff Lieber, a well-known popularizer of math and science. Neither strictly Surrealist, nor comic-strip cartoonists, the Liebers show, as in William Steig and Wilhelm Reich’s “Listen, Little Man,” the communicative power of text and image used in tandem.

“I have studied with pleasure this new book . . . beautiful examples . . . illuminating. I am convinced that [Lieber’s] original enterprise will get the recognition it so richly deserves.” - Albert Einstein on the Liebers’ The Education of T. C. Mits

“Oh, what a delightful book! This is the clearest explanation of relativity available - and the most fun.” - Walter Isaacsen on the Liebers’ The Einstein Theory of Relativity

Hugh Gray Lieber was born in Maryville, Massachusetts. He graduated from the University of Oklahoma in 1919 and earned an MA at Columbia University in 1923. Five years later, he joined the Mathematics Department at Long Island University, chairing the department from 1931 to 1945. Lieber joined the art department as well, and became Chair of the Art Department in 1945, and a full professor of art in 1947, before retiring in 1954. Lieber illustrated a number of well-received books in collaboration with his wife Lillian Rosanoff Lieber, including The Education of T. C. Mits (1942) and Mits, Wits and Logic (1947). Their books were humorous popularizations of mathematical concepts, the first of which received the above praise from Albert Einstein. Lieber also illustrated Theodore Dreiser’s book Moods (1935).

(Description continues on the next page.)
Lillian Rosanoff Lieber, Hugh’s wife, was a mathematician and author. Lillian graduated from Barnard College in 1908, earned an MA in Mathematics from Columbia University in 1911, and a PhD in Chemistry from Clark University in 1914. She was among the first generation of women mathematicians to hold academic positions, becoming the head of the physics department at Wells College in Aurora, New York, and teaching at the Connecticut College for Women. She then joined the math department at Long Island University in 1934 and later took over as Chair of the Department and head of the Galois Institute of Mathematics and Art at Long Island University in Brooklyn.

Lillian and Hugh married on October 17th, 1926. Throughout their lives together, the Liebers published seventeen books, with Lillian’s accessible, often poetic text illustrated by Hugh’s surreal sketches. These popular science books, such as *The Einstein Theory of Relativity* (1949) and *Infinity* (1953), used a light-hearted tone and common verbiage to explain complicated mathematics and philosophy, making the topics accessible to a wide range of readers. The Liebers did much the same in the pages of *The Atlantic*, where Lillian’s math quizzes were complemented by Hugh’s engimatic illustrations. Their intention was to introduce mathematics to young people and teach them about the virtues of science, art, and mathematics (“SAM,” as Lillian called them, before “STEM”), and their political and ethical implications.

As a husband and wife team, the Liebers were remarkable, and this archive highlights the love, dedication, and shared talent between them. The archive comprises:

1.) An untitled manuscript with integral original watercolor drawings, prepared by Lieber as a Valentine’s Day present for his wife. Brooklyn, NY: 1936. 60 leaves (6 3/8 x 4 3/4 inches). 1st leaf (verso): [This little book should be read / with the “inner eye” since its meaning is not a matter of fact / but of fancy / Hugh Gray Lieber] with address blindstamp beneath; 2nd leaf (recto): original pen and crayon drawing with integral dedication [to my Wife / St. Valentine Esq. / brings this little book / to you. / 1936]; 58 original pen, ink, and watercolor drawings on the rectos of 58 leaves, the titles to each drawing in ink on the verso of the preceding leaf. Italian olive Morocco gilt, the upper cover with gilt-tooled armorial over an onlay of black Morocco, spine in four compartments with raised bands.

(Description continues on the next page.)
2.) An associated 4 pp. note (6 3/4 x 4 1/2 inches): p. 1 with a printed illustration by Lieber in red and black with “Mr. and Mrs. Hugh Gray Lieber” printed beneath; p. 2 blank; p. 3 inscribed [A Merry Xmas / and / A happy New Year / to / Maria & Jim Barnet / from / Mrs. Hugh Gray Lieber]; p. 4 blank. Folded.


The mock-up includes 25 drawings, some of which were published in A Bouquet of Qwordoodles and Goodbye Mr. Man: Hello Mr. New-Man (see #4 and #5) while a number of the drawings that were to be colored came from the “Valentine manuscript” (see #1).

The poignant foreword makes clear that this work was compiled by Lillian Lieber as a tribute to her husband who passed away before her: “My dearest, / my one and only husband - / The meaning has gone out of my life / since you left. / . . . But I must see to it that / your wonderful work, / . . . / shall not be lost . . .”

4.) Lieber, Hugh Gray. A Bouquet of Qwordoodles for Elarel. Brooklyn: The Galois Institute of Mathematics and Art, 1957. 9 x 7 inches. Unpaginated, pp. 40. 18 illustrations. Dedication, 16 poems on each verso, with an accompanying drawing on each recto. Bound in stiff blue paper, deckled. Hugh’s dedication to Lillian: “Dear L. R. L., my wife forever, / A spring of joy / Where love doth all my heart employ. / Wondering mappily upon mearth’s worth / I’ve gathered a bouquet for you / Of wild qwordoodles. / From feelds, mutual I trust, / To both our noodles. / Accept them and keep me too / Until together, we have walked the world / Quite thru.”


6.) An affecting original drawing (5 x 4 2/4 inches), depicting two figures embracing, who are styled as if made from bricks, ink on paper laid to board, with a protective flap inscribed “Drawing,” together with a positive and a negative photographic print of the drawing.


East Africa: 1936-1948. Seven typescripts in two volumes. 4to. Approximately 325 typed pages, with over 200 illustrations, including numerous original photographs, clippings, postcards, and manuscript maps. Later half black morocco over navy cloth boards, with five raised bands forming six compartments on spine, gilt-lettered in second and fourth compartments, with thick gray endpapers and Humphrey Winterton’s bookplate. [With:] MACDONA, Brian Fraser. Ethiopia in Wartime: 1941-1942. Edited by Frederic J. Sharf. (Hollywood, CA: Tsehai, 2004).

Extraordinary first-hand account of wartime East Africa, with remarkable photographs of Egyptian antiquities, safaris, and a successful ascent of Mt. Kilimanjaro.

Macdona, a senior international banker for Barclays during World War II, assiduously documented his travels and impressions of Africa from 1936 to 1948 in seven heavily illustrated typescripts, collected here in two volumes. Macdona’s titles for his seven typescripts are as follows: “Local Leave” (June to July of 1936), “The Diary of an Enemy” (March of 1941), “Ethiopian Interlude” (January-February of 1942), “The Bank in Relation to Post-War Colonial Development” (April of 1943), “East Africa in War Times” (August of 1944), “Kilimanjaro” (September of 1944), and “January Journey” (September of 1948).

(Description continues on the next page.)
Within Macdona’s typescripts are engrossing descriptions and primary source material of safaris; Egyptian antiquities; wildlife; Pygmy, or autochthon, peoples; Mogadishu three days after its capture by British forces; Sudan, Eritrea, Kenya, and Uganda; the Battle of Keren; Haile Selasse, the Emperor of Ethiopia; opportunities for financing developmental projects; Macdona’s ascent of Mount Kilimanjaro; the history of Barclays in Africa; and all along the way, details of the continuous difficulty of traveling through the continent in the 1930s and 40s. In “January Journey,” a description of a trip to Egypt with his wife to attend a meeting of international bankers, are uncommonly detailed observations of Luxor, the Temple of Karnak, the Valley of the Kings, Alexandria, and Cairo, accompanied by a wealth of evocative photographs.

Hired as a shorthand typist in 1917, Macdona quickly rose in Barclays, and by 1937 was the Superintendent of all East African branches, overseeing nearly 20 bank branches spread out over 680,000 square miles. During World War II, Macdona was one of three bankers to oversee the finances of the Occupied Enemy Territory Administration, and he managed the US Finance Office account. He returned to London after the war, became a General Manager of Barclays, and served on its board.

A more detailed description of Macdona’s African archive can be found by clicking on this catalog entry or by visiting our website at donaldheald.com.

Provenance: After Macdona’s death, these two volumes were inherited by Macdona’s sister. Upon her death, they were sold by a British bookseller to Nigel Webb, who in turn sold them to Africana collector Humphrey Winterton, whose collection was sold by Maggs Brothers in 2003, with the present volumes being sold to Frederic Sharf. The following year, Sharf published two of Macdona’s memoirs within his Ethiopia in Wartime, a copy of which accompanies the typescripts. Copies of the typescripts are located in Rhodes Library at Oxford.

(#38768)

$ 2,500/$ 2,000
MERIAN, Matthaeus (1593-1650, engraver) and Martin ZEILLER (1589-1661). \textit{Topographia und Eigentliche Beschreibung Der Vornembsten Stäte, Schlösser auch anderer Plätze und Orter in denen Hertzogthümer[n] Braunschweig und Lüneburg, und denen dazu gehörende[n] Grafschaften Herrschaften und Landen.}


\textit{First edition of Merian’s most comprehensive topography}

This meticulously crafted volume, published in Frankfurt in 1654, stands as the most extensive and lavishly illustrated compendium of its kind. Intended as the final volume to the industrious project \textit{Topographia Germaniae}, this work represents the pinnacle of the remarkable series for which the Swiss-born engraver Matthäus Merian is best known.

In this work, the visionary engraver focussed on the captivating landscapes and enchanting cities of the Duchy of Brunswick and Lüneburg. Merian’s mastery in creating intricate and lifelike engravings brought to life the architectural wonders and natural splendors of the featured locations. The present volume contains views of Brunswick, Lüneburg and the surrounding area including vistas of Altenau, Barsinghausen, Göttingen, Hamelin, Hanover, Osterode, Ülzen, Wolfenbüttel, and a myriad of other notable places.

Wüthrich praised the Braunschweig - Lüneburg volume as one that stands out from the rest of the topographical series in almost every respect. It represents the most extensive section with the most illustrations.

Wütrich 63. Schuchard 54 A.
(#41121) $ 5,900/$ 4,720

Sammelband of early 18th-century English poetry, including works relating to the South Sea Company and the Mississippi Bubble.


GAY, John. Two Epistles; One, to the Right Honourable Richard Earl of Burlington; the other, to a Lady. Bernard Lintott, 1715. 36pp. Without the final ad leaves. Foxon G88; ESTC T13938.


AMHURST, Nicholas. An Epistle (with a Petition in it) to Sir John Blunt, Bart., one of the Directors of the South-Sea Company ... The second edition. R. Francklin, 1720. 18, [2]pp. Half-title. With only one of three ad leaves in the rear. Foxon A197; ESTC T94046; Goldsmiths’ 5715.


(#36880) $ 6,500/$ 5,200

London: circa 1890. 18 pen-and-ink drawings, each mounted to card, twelve signed. Housed within a black morocco backed box.

*Archive of lovely drawings of London by a noted artist and illustrator.*

Philadelphia-born Pennell was appointed the Century's European correspondent in 1884 and lived in London until 1917. Pennell and his wife Elizabeth became influential members in the Aesthetic Movement, and became friends with many of its participants, including James McNeil Whistler. Pennell, a prolific artist and writer, experimented with new graphic techniques and sought to draw critical attention to book illustration. The present pen-and-ink drawings were done to be used as illustrations within Pennell and Justin McCarthy's book *Charing Cross to Saint Paul* (New York: MacMillan, 1891).

The illustrations comprise (titles taken from published edition, with sheet size measurements):

2) Morley’s Hotel. 10 x 13 1/4 inches. Signed.
3) St. Martin’s in the Fields. 14x10 inches.
4) Fish Shop at Charing Cross. 6 1/2 x 10 inches. Signed.
5) In the Strand. 14 x 7 5/8 inches.
6) Exeter Hall. 14 x 9 1/4 inches. Signed.
8) Wellington Street. 14 x 10 inches. Signed.
9) The Lyceum. 9 7/8 x 6 7/8 inches.
11) St. Mary-Le-Strand from the East. 14 x 10 inches.
12) Entrance to the Courts. 12 7/8 x 10 inches.
14) St. Bride’s Passage. 13 3/4 x 9 3/8 inches.
15) The Railway Bridge, Ludgate Hill. 10 x 11 5/8 inches. Signed.
16) Ludgate Circus. 13 7/8 x 9 7/8 inches. Signed.
18) West Door of St. Paul’s. 16 1/2 x 10 5/8 inches. Signed.

(#31626) $10,000/$8,000
PEPYS, Samuel (1633-1703). Memoirs of Samuel Pepys, Esq. F.R.S., comprising his Diary from 1659 to 1669, deciphered by the Rev. John Smith...from the original short-hand Ms. in the Pepysian Library, and a Selection from his Private Correspondence. Edited by Richard, Lord Braybrooke.

London: Henry Colburn, 1825. Large 4to, 2 vols (11 3/4 x 9 5/8 inches). [2], xlii, 498, [2], xlix; [4], 348, [2], vii, [1], [3]-311pp. Engraved frontispiece in each volume and 11 engraved plates (one folding)., plus a map of the Action at Sheerness with the Dutch Fleet, including a facsimile of Pepys special short-hand, a family tree, and fine portraits of Pepys and his wife Elizabeth. Three quarter dark green morocco by Zaehndorf, marbled paper boards, marbled endpapers.

A very fine first edition of Pepys’s diary.

Samuel Pepys, the Secretary to the Admiralty under Charles II and James II, began keeping a diary at the age of 27 and filled six volumes before ending it nine years later. The diary, originally written in code, was housed in the Magdalene College library until the Rev. John Smith, of St. Johns Cambridge, deciphered it between 1819 and 1822, and it was published in 1825. As a leading official in the admiralty for over a decade, Pepys was in touch with some of the most influential men in government. He also carried on a correspondence with Isaac Newton, Christopher Wren, and John Evelyn. His observations, written in his secret cipher, are one of the best views and principal sources for many aspects of government, intrigue, and social life in the mid-17th century.

“To read Pepys is to be transported immediately into his world. His diary is not so much a record of events as a recreation of them. Not all the passages are as picturesque as the famous set pieces in which he describes Charles II’s coronation or the Great Fire of London, but there is not an entry which does not in some degree display the same power of summoning back to life the events it relates...Throughout the diary Pepys writes mainly as an observer of people. It is this that makes him the most human and accessible of diarists, and that gives the Diary its special quality as a historical record” (Robert Latham, The Illustrated Pepys).

“The Diary is a great work, as literature, as history, as a psychological document and as a key as to what has been known as the English character...It is thus almost impossible to exaggerate its value and importance” (Richard Ollard, Pepys: A Biography, London: Hodder and Stoughton, 1974).

Grolier, 100 Books Famous in English Literature, 75; New Cambridge Bibliography of English Literature, vol. II, col. 1583; Lowndes 1828.  
(#39596) $ 2,250/$ 1,800


*Early edition of Perkins’s popular 16th-century English legal treatise, Sir Edward Coke thought it “wittily and learnedly composed.”*

First published in 1528, Perkins’s *Profitable Booke* was a popular work during the sixteenth and early seventeenth centuries, held in high regard by Sir Edward Coke and others. Devoted mostly to land law as developed in the Year Books, it is divided into the following sections: grauntes (grants), faites (deeds), feoffmentes (fees), eschaunges (exchanges), dower, tenant curtesie (curtesy), deuises (devises), surrenders, resetuacion (reservations), and condicions (conditions). As prescribed by English courts at the time, it is in Law French, a derivation of Norman. The *Profitable Booke* was intended as a supplement to Littleton’s *Tenures*, dealing with points of conveyancing which were not to be found in Littleton. Perkins’s book became very popular and was in wide use many years after his death. It received praise from many sources and was considered a legal authority. Coke stated it “ought in general to have considerable weight.”

ESTC S114283.  
(#31515) $ 950/$ 760
PICCOLOMINI, Alessandro (1508-1579). *De le Stelle Fisse Libro Uno: Imagin celesti minitissimamente si tratta; et non folo le Fauole loro ordinatamente si narra, ma ancora le Figure di ciascheduna n’apparono così manifeste, et distintamente disposte, et formate, come a punto per il Ciel si distendono.* [Of the Fixed Stars: Book One. Celestial images are very minutely discussed; and not only are their faces narrated in an orderly manner, but also the figures of each one appear so clear, distinctly arranged, and formed, as they extend right across the sky].

Venice: Giovanni Varisco et Compagni, n.d. [1559 or 1566?]. 4to (8 x 5 1/2 inches). Undated edition likely printed between 1559 and 1572, but not the 1561, 1564, or 1570 editions. Professor of Astronomy Gingerich posited 1564 as a date for this example, but to judge from other title pages of the same year, that is incorrect. [A]-M8. Foliated [1]-32, then paginated [1]-48, then foliated 25-93, then unpaginated [6 pp]. 254 pp. Title with woodcut mermaid cartouche, Dedication to the lesbian poet Laudomia Forteguerri (1515-1555), A poem dedicated to Forteguerri, De le Stelle Fisse ff. 4-33, 47 woodcut star charts pp. 1-48, Calendrical tables ff. 25-93, Con qual grado del Zodiaco naschino. Woodcut printer’s device on title, woodcut headers and historiated initials, two large woodcut illustrations on ff. 7 and 11, 47 woodcut star charts, Text in Italian. Later half vellum over curl marbled paper boards with remnants of titling-pieces on spine, on laid paper. Provenance: Harvard Professor of Astronomy and rare bookman specializing in the history of science, Owen Gingerich (1930-2023), who helped determine the “proof” copy of Galileo’s “Sidereus Nuncius” was a modern forgery.

*Piccolomini’s classic sixteenth-century astronomical text: the first book with a printed celestial atlas, profusely illustrated with woodcuts.*

*De le Stelle Fisse* is a landmark book of science drawing on traditional Ptolemaic-Aristotelian geocentric cosmography. It was not meant to be a university textbook, but rather a text for self-study. [Cozzoli] As Norman writes, “Piccolomini was one of the first popularizers of science who wrote his astronomical treatises in the vernacular to extend scientific knowledge beyond the confines of the church and the university.” But its substance was not lacking. For the first time, stellar representations are herein identified by a Latin letter and classified according to four magnitudes of brightness; they are in their true positions, without the undergirding of mythological figures.

(Duration continues on the next page.)
Piccolomini depicts all of the Ptolemaic constellations, excepting the Horse. “De le Stelle Fisse represents the first printed star atlas, containing maps of the stars as opposed to simple pictures of constellations in works like Hyginus, and introduces the practice of identifying stars by letter, a method later adopted and expanded by Johann Bayer,” and through Bayer, all modern astronomers. [Norman] De le Stelle Fisse became a fundamental work of early astronomy, which had profound implications for the developing art of navigation, in part because Piccolomini’s star charts always indicate the position of the North Pole.

Piccolomini was spurred on to produce De le Stelle Fisse due to his unrequited love for the aristocratic Sienese lesbian poet Laudomia Forteguerri; he dedicates the work to her in the text no fewer than three times. Forteguerri had remarked to Piccolomini her regret that, as a woman, she was not allowed to study astronomy. He wrote this text in the vernacular and in a manner meant to be understood by a non-specialist, in part for her to better understand the material. Piccolomini’s aim was to allow Forteguerri to be able to easily observe the position of all the stars throughout the year. [Cozzoli] Piccolomini’s clear and methodical exposition of Renaissance astronomical knowledge was also, in part, an attack against the rampant popularity of astrology. De le Stelle Fisse was such a success that after its initial printing in Venice in 1540, it went through at least eleven editions before the end of the sixteenth century. While it is often found bound with Piccolomini’s De la Sfera del Mondo, these should be considered two titles bound in one, which their separate title pages and pagination reflects.

Piccolomini, the Archbishop of Siena, was a Sienese polymath who was an astronomer and playwright, a family relation of Pope Pius II, and one of the founders of the Accademia degli Intronati, as well as a professor of moral philosophy. His popular eponymous comedy Alessandro was later adapted by George Chapman and published as May Day in 1611. His family library still survives in the Sienna Cathedral and the lunar crater Piccolomini is named after him.
PLATO (c.428-348 BCE), SERRES, Jean de (1540-1598, Translator). *Platonis: Opera quae extant omnia. Interpretatione, perpetuis eiusdem notis illustrata: quibus et methodus et doctrinae summa breviter perspicue indicatur.* [Plato: All the Works That Exist. From the New Interpretation of Jean de Serres, Perpetually Illustrated by His Notes: A Brief and Perspicuous Summary of His Method and Doctrine in a Brief and Concise Manner].


The “celebrated and magnificent” complete 1578 Stephanus edition of Plato in handsome full calf binding. [Dibdin]

“This work has been long considered as a very valuable acquisition to the libraries of the learned, and for its magnificence and variety of critical materials must be always held in estimation.” [Dibdin]

The *Opera Omnia* of Plato is the foremost work of ancient philosophy, as well as the first edition of the Latin translation by the Protestant Jean de Serres, who Henry IV appointed “Historian of France” in 1596. This was the best edition of Plato until modern times. By Renaissance standards, Plato was a best-selling author; his two main themes, the quest for truth and human improvement, held enormous appeal for readers of the period. This edition was responsible, along with 1572’s monumental *Thesaurus Graecae Linguae*, for securing the scholarly and literary reputation of the French printer and classical scholar Henri Estienne II (1528-1598). Estienne, who was a member of one of Europe’s most illustrious families of printers, edited and prepared the entirety of the Greek text for which this edition is especially known.

(Description continues on the next page.)
The present example is complete with dedications to Elizabeth I, James VI, and the Canton of Berne, which are often lacking, and of which Dibdin writes, “care must be taken that these three dedicatory epistles are not omitted.”

“For two centuries Estienne’s edition remained the indispensable instrument of Platonic studies: to this day its pagination is universally accepted as the standard system of reference to the text of Plato. For the translation, Estienne discarded the old standard Latin version by Fincino, and commissioned an entirely new one by Jean de Serres. Of all of Estienne’s publications, the Plato is perhaps the most lavishly decorated; it is the only publication in which Estienne used his entire series of decorative headpieces, numerous woodcut initials, culs-de-lampe, and a striking elaborate title-device specially designed for this edition and making its only appearance here.” [Schreiber]

Stephanus pagination, the system of reference first established in the present work, is still the organizing principle used in modern scholarly editions and translations of Plato, making this book a canonical contribution to classical studies. Stephanus pagination first divides the works into reference numbers that are the page numbers of each of the set’s three volumes, and each page number is further subdivided into lettered sections which correspond to parallel Greek and Latin translated passages on a given page, most commonly a, b, c, d, and e. This system is used in modern scholarship to cite Plato. For Plato’s works, unique coordinates for a passage can be given with three pieces of information: the work’s name, the Stephanus page number, and the letter denoting the passage. For example, “Symposium 172a” cites Symposium, Stephanus page 172, passage a.

**Trials of a Public Benefactor, as illustrated in the discovery of Etherization.**


*Presentation copy inscribed by Dr. Morton to Vermont Governor Richard Fletcher for his Town Library in Cavendish, Vermont, with all plates.*

First edition of the first biography of William T. G. Morton, the Boston dentist who in 1846 demonstrated to the medical profession the efficacy of sulfuric ether as a general surgical anesthetic. Completed in three months, *Trials of a Public Benefactor* was first issued in October 1858 in an unillustrated advance “press copy” edition, with the title-page dated 1858. The published edition, with the date changed to 1859 and quotations from Shakespeare and Burns added to the title, appeared a few months later, as here.

*Trials of a Public Benefactor*, with its self-serving rendition of Morton’s role in the discovery of ether anesthesia, is a key document in the history of the ether controversy. “As the account most readily available, this has been the principal document that historians and researchers have depended upon for what they believed were the facts of the matter ... Over-reliance on the Rice version, to the exclusion of looking beyond it, has largely been responsible for legitimizing the claim of William T.G. Morton while at the same time abrogating the claims of his principal rivals, Horace Wells and Charles T. Jackson, or, at least, diminishing the critical roles they played in Morton’s ultimate success” (Wolfe).

Fulton & Stanton IV.66; Wolfe *Tarnished Idol* pp 62; 407-11; Osler 1432. ($4,000/$3,200)
**SCHORSCH, Anita (d. 2015).** *A Library in America, 1758 to 1858: A Dissertation presented to the Faculty of Princeton University in candidacy for the degree of Doctor of Philosophy, recommended for acceptance by the Department of English.*


*A doctoral dissertation on the religious influences of Quakers, Anglicans, and Presbyterians on a New Jersey private library over a century’s time.*

A comprehensive history of a Western New Jersey library from colonial days into the days of the Republic, including an analysis of the borrowers and their preferences.

Schorsch explores “the relationship between a literary institution and the ideology of its directors and readers, between their religious attitudes and their taste” in the eighteenth and nineteenth century. She focused on a private library in Burlington, New Jersey, where Quakers, Anglicans, and Presbyterians from the area interacted with the library and influenced it in their own ways over time. For example, she points to how the books, cataloguing system, and genre titles change as each group is involved with the library.

Her supervisor was American writer and professor at Princeton University, William Howarth. The dissertation contains an abstract, acknowledgements, foreword, and four chapters, 1) A History of the Province, the People, the Perspective, 2) Library Organization, 3) The Literature of Non-Fiction, 4) The Language of Imagination. ($300/$ 240.)
Autograph letter from Elliott Cresson to Member of Parliament Benjamin Hawes, with a resolution titled "Proposition for a Society to co-operate with the Colony of Liberia," along with discussion of abolitionist William Lloyd Garrison’s opposition.

England: Elliott Cresson, June 1833. Bi-folded folio. 3 pp. (12 1/3 x 7 1/2 inches).

Important autograph letter from Elliott Cresson, one of the foremost proponents of the American Colonization Society and its colony in Liberia, to Member of Parliament Benjamin Hawes, presenting a resolution to found the British African Colonization Society. Discusses the famed abolitionist William Lloyd Garrison’s opposition to the colonization movement.

(Description continues on the next page.)
The letter begins with the two-page text of a resolution to establish the British African Colonization Society under the patronage of the Duke of Sussex:

“[T]hat Colonies composed of fair settlers of African race established on judicious principles on the Coast of Africa appear calculated beyond any other plan to put an effectual stop to the slave trade . . . Resolved that a Society be formed to be called the British African Colonization Society and that its objects be to cooperate with the American Colonization Society and with the several missionaries and other religious and charitable societies in Great Britain and the United States of America, in such measures as may promote the total abolition of the slave trade, and the establishment of Christianity and Civilization among the Natives of Africa chiefly by the employment of Free Persons of African birth or descent . . .”

In the letter which follows, Cresson writes of William Lloyd Garrison’s opposition to the colonization movement:

“I send the list of officers as far as accepted, several others have not yet answered, but I trust we shall present a bold front. I have just heard thru his Chaplain from the Duke. Garrison has written to poison his mind and probably will annoy our meeting. I trust that as the notice has been so short, our friends will bring many with them . . . My letter to the Times in answer to Garrison they have not yet noticed, so that it will be put in the Globe whose Editor has offered it a place in his columns.”

Cresson, a noted Philadelphia businessman and philanthropist, was among the most ardent supporters of colonization, the movement to relocate formerly enslaved people and free black Americans to colonies in Liberia. In 1832, he traveled to England to promote international support for the movement. The following year, Cresson and the Philadelphia Young Men’s Colonization Society, a branch of the American Colonization Society, founded Port Cresson in Liberia. However, the colony was attacked in 1835 by Bassa tribesmen incited by Spanish slave traders and destroyed. Although initially in favor of colonization, William Lloyd Garrison changed his mind and decried the efforts of the American Colonization Society as a perpetuation of slavery. For Garrison’s 28 June 1833 letter to the Duke of Sussex, referenced above, see *The Letters of William Lloyd Garrison*, I:107.  

(#31599)  
$ 3,000/$ 2,400
SLAVERY - CRESSON, Elliott (1796-1854). Autograph letter signed to Member of Parliament Benjamin Hawes, concerning the Spanish slave market in Sierra Leone and the colony at Liberia.

Philadelphia: 5 May 1834. 3pp. Later annotation at head of first page.

Scarcie letter on the Liberian colonization movement by one of its founders.

Writing to Hawes, a member of Parliament and a committee member of the Society for the Extinction of the Slave Trade, Cresson wishes for success in the British anti-slavery action off the coast of Sierra Leone, writing “[I] hope that you may yet enjoy the satisfaction of crushing one of the worst & most unacceptable of the slave markets in existence, that at Gallinas…” After mentioning the travels of the colonial governor of Liberia, he writes: “... I have been gratified to learn from several highly respectable sources, that such a Colony as you propose, located either at the mouth of the Cape Mount River, or even a little more to the Northward, say at Sugaree, & provided with a good supply of trade goods to exchange with the natives, would have a powerful tendency to break up the monopoly now enjoyed by the Spanish Slavers. My letters from Africa state that the demand is so great in Cuba, from the ravages of Cholera among their ill-fed human cattle, as to have rendered the shipments from the Gallinas, during the past year, almost unprecedented. It appears that the benevolent efforts of your Govt. are not likely to extirpate the evil, until commercial & agricultural colonies shall be substituted for cruisers.” The letter continues with news from their consul at Liberia, before turning to American politics: “... political affairs engrossing the entire energies of the nation. The excitement is painfully great... Our military chieftain Jackson, by his acts of unauthorized assumption, has called forth a burst of indignation which cannot subside until we get rid of the offender.” The letter concludes with an introduction for Gerard Ralston.

Cresson, a noted Philadelphia businessman and philanthropist, was among the most ardent supports of colonization, the movement to relocate former slaves and free African Americans to colonies in Liberia. In 1833, Cresson and the Philadelphia Young Men's Colonization Society, a branch of the American Colonization Society, founded Port Cresson in Liberia. However the colony was attacked in 1835 by Bassa tribesmen, incited by Spanish slave traders, and destroyed.

(¶31598) $2,500/$2,000
SOUMILLE, Bernard Laurent. *Le Grand Trictrac, ou methode facile pour apprendre sans maitre le marche, les termes, les regles, et une grande partie des finesse de ce Jeu ... Nouvelle Edition.*


*Expanded third edition, illustrated with numerous board setups, of an important description of the game of trictrac, similar to backgammon.*

Written by the French engineer, mathematician and theologian Soumille, the work was first published in 1738.

Querard IX, 230. Hargrave 208. OCLC 6968861 u. 52793714. Barbier II, 565 c. BN 175, 954 (#35202) $450/$360
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