

# PHILLIP J. PIRAGES

*Fine Books and Manuscripts*

A Selection of Items for  
Firsts: London's Rare Book Fair

June 5-12, 2020

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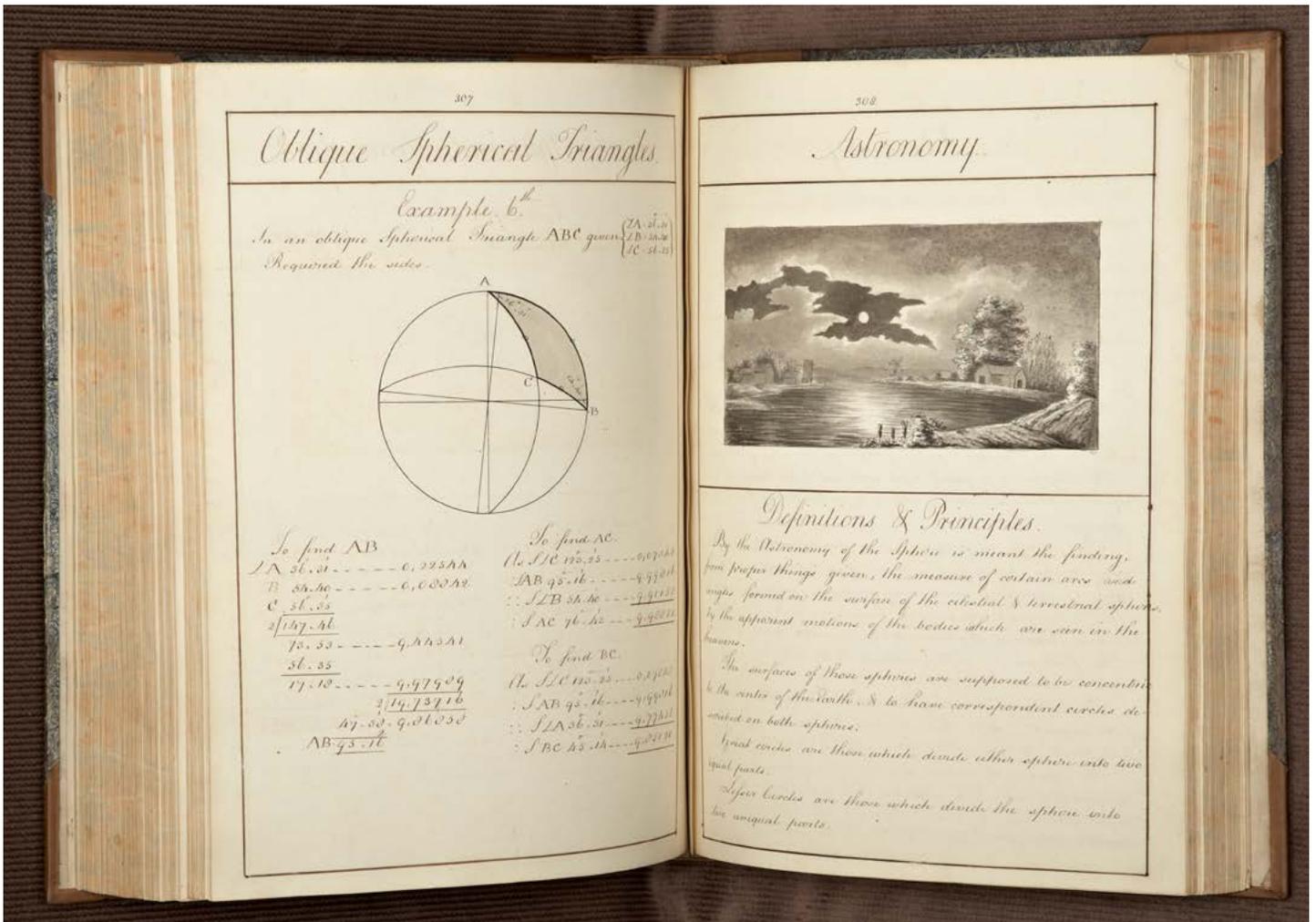
# firsts

LONDON'S RARE BOOK FAIR

# An Attractively Illustrated Manuscript Compendium Of Mathematics and Navigation

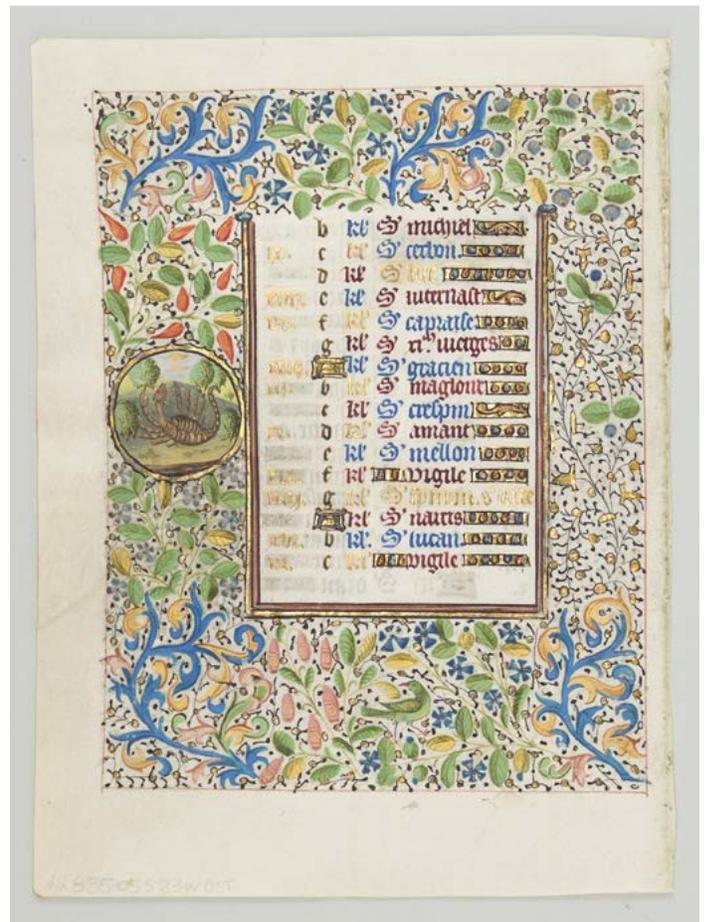
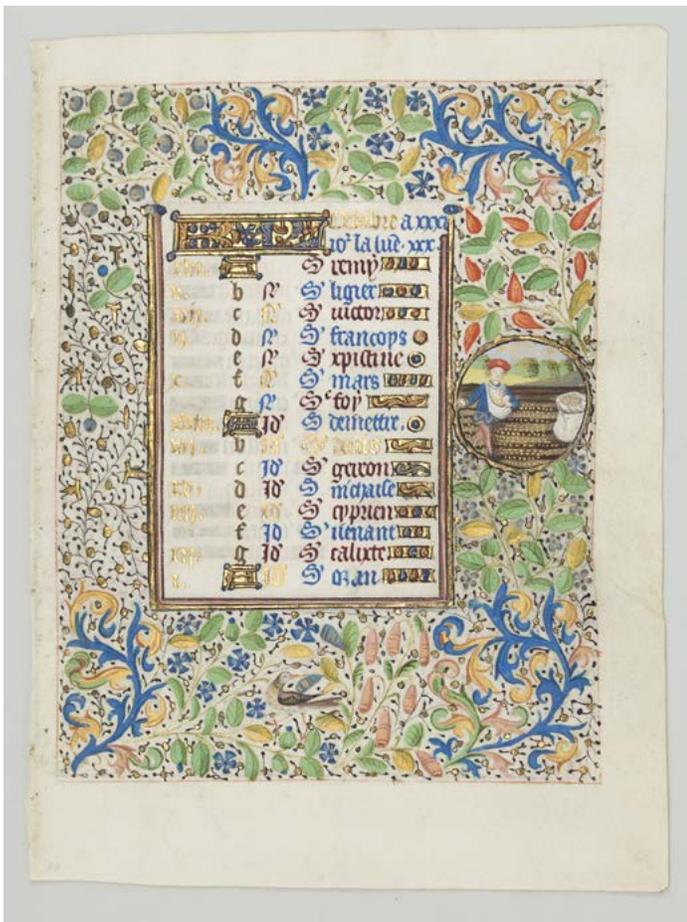
1 (MARITIME MANUSCRIPT). NAVIGATION AND MATHEMATICS (*spine title*). (England [possibly Gosport]; ca. 1795) 371 x 264 mm. (14 5/8 x 10 3/8"). 440 pp. Single column, approximately 29 lines per page, in an extremely neat, very legible cursive hand. Probably contemporary marbled boards, recently and expertly rebacked to style, thick raised bands embellished with and flanked by decorative gilt, gilt spine panels with large central fleuron. VERY ATTRACTIVELY ILLUSTRATED THROUGHOUT with numerous diagrams (two of them full-page), five hand-colored maps (four of them full-page), and 16 large and attractive vignettes at the beginning of chapters depicting English cottages and farms, castle ruins, and ships at sea. ♦Paper boards a little soiled and chafed, upper cover with paper rubbed away in a one-inch patch and in three smaller spots, but the pleasing binding very carefully and sympathetically restored. One leaf with straight vertical surface crack almost the length of the page near inner margin (with a reinforcing paper strip on blank verso mending it but also causing faint discoloring from glue), another leaf with superficial four-inch cut of no consequence (probably from pen nib)—the text undisturbed in both cases—occasional very minor smudges or offsetting, other trivial imperfections, but IN FINE CONDITION INTERNALLY nevertheless, the leaves remarkably fresh, clean, and smooth. \$12,500

This is a very attractively illustrated compendium of mathematical knowledge and navigational skills that would be necessary for an officer in the Royal Navy. It is quite similar to a manuscript in the special collections of the Nimitz Library at the U. S. Naval Academy, which was a textbook or teacher's manual from the Royal Accademy at Gosport, founded in 1791 by William Burney as a preparatory school for young gentlemen wishing to join the naval, military and diplomatic services. Burney, who had an M. A. in mathematics, edited the 1815 revision of Falconer's "Marine Dictionary" and authored two books on the British navy. Like other maritime manuscripts of this sort, the volume covers arithmetic, geometry, plane trigonometry, geography, navigation (at nearly 100 pages, by far the longest section), spherics, spherical trigonometry, astronomy, latitude, longitude, and marine surveying. There is also a section entitled "Days Work," which is an account of a voyage aboard the HMS Resolution



in June of 1795. Much of the text is transcribed from standard works of the day, including James Atkinson's "Epitome of the Art of Navigation," Charles Vyse's "The Tutor's Guide," and George Fisher's "Arithmetick." The plane charts were probably copied from Edward Wright's "Certaine Errors in Navigation." The maps include charts of the eastern North Atlantic from Iceland to West Africa, Palmerston Island (discovered by Cook in the South Pacific), and the peninsula of Kamchatka. There are also watercolor charts of small lakes for use in textbook examples. This is an extremely attractive volume: the text is in a fluid, elegant, regular hand, and both the maps and the pen and ink drawings are carefully done, being highlighted especially by subtle shading. Their subjects of the drawings veer between ships in full sail and the quiet life in the English countryside that the sailors have left behind. (ST11964)

**2 AN ILLUMINATED VELLUM CALENDAR LEAF FROM A BOOK OF HOURS, DEPICTING LABOR OF THE MONTH AND ZODIAC SIGN. TEXT FOR THE MONTH OF OCTOBER. (Paris,: ca. 1460) 195 x 143 mm. (7 3/4 x 5 1/2").** Single column, 16 lines in a gothic book hand. Minor feast days in red and blue, major feasts in gold, numerous gold and painted line fillers, the five "A" initials and the "KL" highly decorative and painted pink and blue against a gold background, gold and pink bar surrounding the text on three sides, **BOTH SIDES OF THE LEAF WITH EXTRAVAGANTLY DECORATIVE BOTANICAL FULL BORDERS** with two small birds hidden within, and **INCORPORATING TWO MEDALLION MINIATURES** DEPICTING THE LABOR OF THE MONTH (SOWING) AND THE SIGN OF THE ZODIAC (SCORPIO) FOR OCTOBER. ♦IN VERY FINE, FRESH CONDITION, with gold and paint extraordinarily bright. **\$6,500**



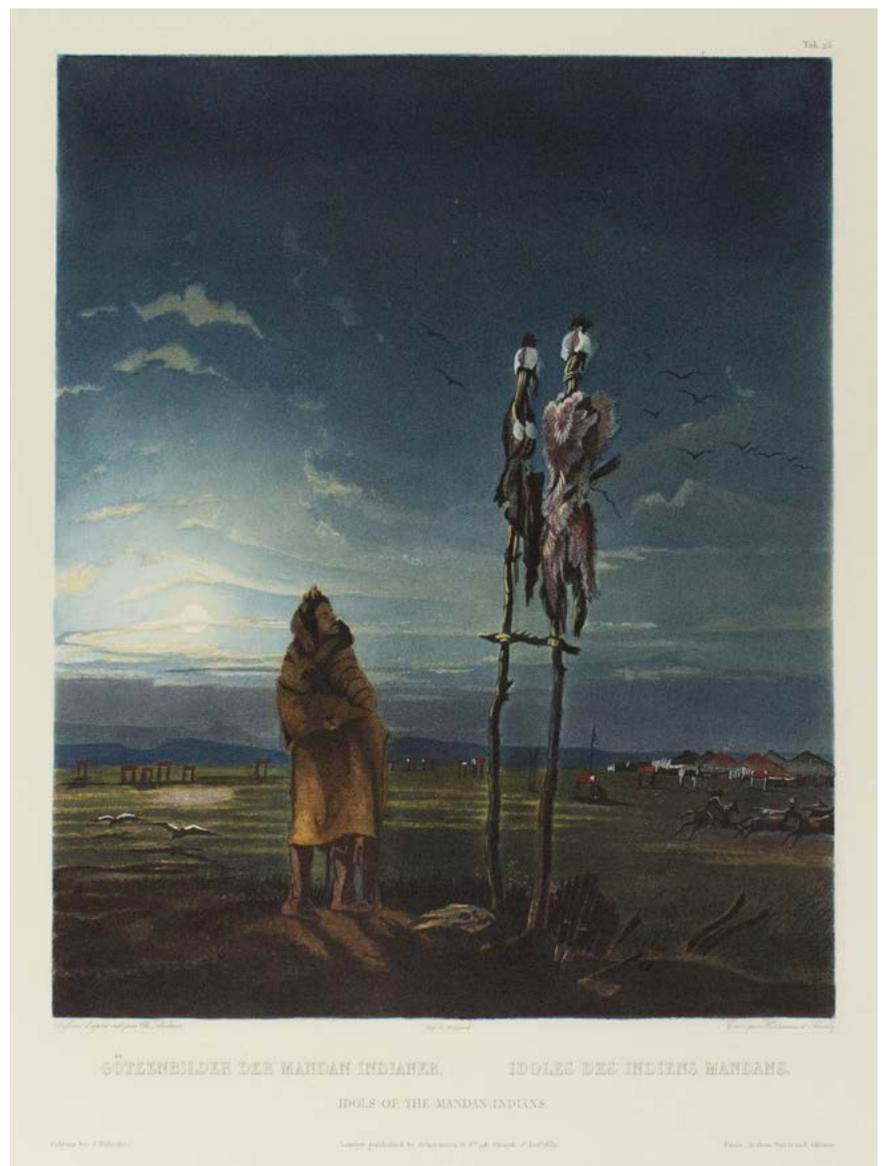
The extraordinarily lavish and animated full borders, coupled here with extensive use of brushed and burnished gold—for major feast days, for decorative border elements, and even for the hundreds of seeds being sown(!)—suggests that this calendar folio comes from a Book of Hours that was commissioned for a person or persons of high rank, since it would have been very costly. The leaf comes from a manuscript that included numerous roundels depicting the lives of St. Catherine and the more obscure St. Alexius, and it is possible that the Book of Hours belonged to a husband and wife for whom these saints served as patrons. The style of the delicately painted figures, especially in the roundels, indicates an artist who was familiar with the early output of the Coëtivy Master, who, according to Avril and Renaud, can be identified with Colin d'Amiens, who made a great name

for himself in Paris (not, as was previously thought, with Henri de Vulcop, who made a great name for himself in the Loire region). The master takes his name from the Book of Hours (now in the Austrian national library) that he painted for Olivier de Coëtivy and his wife, Marie de Valois, one of some 30 works that have been identified as his. Although there is considerable Flemish influence that can be seen in his work (he has links, for example, with Simon Marmion), Colin d'Amiens was active in Paris during the third quarter of the 15th century, and, with Barthélmy van Eyck and Jean Fouquet, was among the three great artists of this period patronized by the French court—Avril and Renaud says flatly that our master was “the most important artist practising in Paris in the third quarter of the century, from about 1450 to 1485.” For more on the Coëtivy Master, see Avril and Reynaud, pp. 58-69. (ST12835)

## Bodmer's Celebrated “America,” a Gigantic Facsimile Made from the Original Plates, One of 125 Copies, And with an Original Plate of Niagara Falls

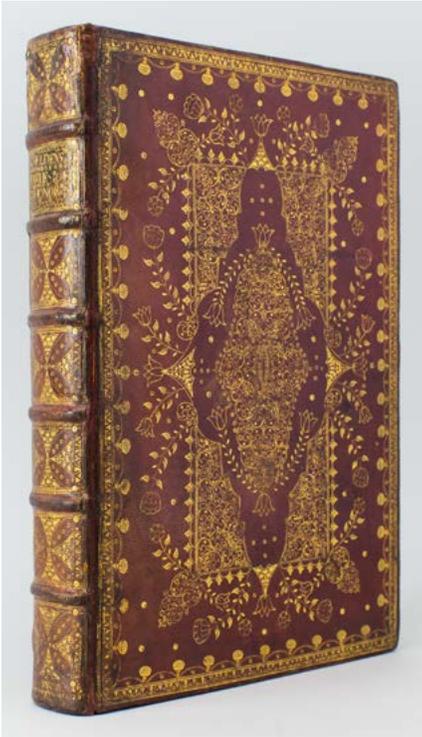
3 **BODMER, KARL.** *BODMER'S AMERICA.* (London: Alecto Historical Editions, 1991) 765 x 620 mm. (30 1/8 x 24 1/2”). No. 23 OF 125 COPIES. Loose as issued in five buckram folders inside a cloth solander box, paper labels. WITH 81 HAND-FINISHED COLOR PLATES, heightened with gum arabic. WITH AN ORIGINAL PLATE OF NIAGARA FALLS LAID IN. ♦One corner of the (heavy) box very expertly repaired, two-inch closed internal tear to title sheet seamlessly mended, other very minor signs of use to the box, but the portfolios and their plates as new, even the tissues guards in pristine condition. **\$35,000**

Printed using the original engraved plates for “Travels in the Interior of North America in the Years 1832-34,” this is a splendidly produced facsimile of a monumental work on the American West that offers a very attractive alternative to the prohibitively expensive original. Swiss artist Karl Bodmer (1809-93) was working as a landscape illustrator when he was hired by the Prussian naturalist Prince Maximilian of Wied for an expedition to examine and describe the wildlife and Indian tribes of the American West. The men travelled up the Missouri River from St. Louis to Montana over a 13-month period, and Bodmer documented the landscape and people of the region in great detail. In the words of the website of the National Agricultural Library, “although Maximilian and Bodmer were not the first to explore the American West and record their observations, they were the first team combining a trained, dedicated scientist with an especially skilled illustrator, whose collaboration resulted in a work of unique historical, scientific, and aesthetic importance.” According to ANB, “for over a century Bodmer’s aquatints have been regarded as one of the most significant contributions to the iconography of the western frontier.” In his portraits of American Indians, Bodmer “achieved a level of accuracy and sensitivity that no other artist of the American frontier has ever surpassed. His work is particularly valuable for its detailed rendition of the Indians’ ornamentation, attire, and implements. Indeed, Bodmer was far



superior to his better-known contemporary George Catlin, whose work lacks the Swiss artist's fidelity and meticulous attention to detail." In addition to depictions of native Americans, the "Travels" (the work was also produced in German and French) contains a number of memorable images of flora and fauna, terrain, frontiersmen, steamboats, and more. After the printing of the original editions, the location of the plates remained unknown until their rediscovery at Castle Wied in the 1950s; they eventually ended up being donated to the Omaha Joslyn Art Museum, which then collaborated with Alecto Historical Editions in London on the present spectacular reproduction. In an effort to achieve thoroughgoing authenticity, the work on our illustrations was done using the 19th century *poupée* printing technique, a laborious and exacting method involving the application by hand of multiple colors on the same plate. Copies of the original editions—which seldom appear in appealing condition—are now extravagantly expensive, costing hundreds of thousands of dollars. And copies of the present facsimile are rare on the market, with just one copy recorded by ABPC and RBH. The original price of the present facsimile in 1991 was \$85,000. (ST12932)

## ELABORATELY TOOLED MOROCCO BY THE NAVAL BINDER



4 (BINDINGS - NAVAL BINDER). SELDEN, JOHN. *TITLES OF HONOR*. (London: Printed by E. Tyker and R. Holt for Thomas Dring, 1672) 315 x 205 mm. (12 3/8 x 8 1/8"). 18 p.l., 756 pp. Third Edition. VERY STRIKING CONTEMPORARY CRIMSON MOROCCO, ELABORATELY TOOLED IN GILT, BY THE NAVAL BINDER, covers with densely gilt narrow oval framed within a panel consisting of similarly gilt corners and bursting with copious floral sprays, border of floral tools connected by semi-circles, beautifully rebacked preserving original backstrip (corners also apparently with tiny restorations), raised bands, gilt panel decoration resembling a Maltese cross, gilt turn-ins, all edges gilt and lightly gauffered. Woodcut headpieces and decorative initials, engraved frontispiece of the author, one engraved double-page plate, and 49 illustrations in the text (seven engraved, the rest woodcuts). Printed in various typefaces, including Greek, Hebrew, Arabic, Fraktur, and black letter; title page with signature of J. Somers; "Hadriani Beverlandi" inscribed on final page. Wing S-2440; Lowndes III, 2237. ♦Two minor abrasions and a short scratch to upper cover, spine with a hint of fading, text with light foxing, mostly at edges (rather frequent but never serious), paper flaw on G2, other trivial imperfections, but A WONDERFUL VOLUME, the internal problems of no great consequence, and the binding glittering with gold. \$15,000

*This is one of the most splendid early English binding we have ever offered for sale, with beautiful and intricate ornamentation realized by a very skilled decorator. Our artisan was dubbed the Naval Binder by H. M. Nixon because most of his work was done for the Navy Office. According to Maggs Catalogue 1075 (item #91), "the bindery was active in the 1670s and 1680s, producing well proportioned and carefully tooled bindings," and their style and prestige were esteemed sufficiently to spawn imitators. Specimens of their work can be found in the British Library (Davis Gift), at the Wormsley Library, in Nixon, and elsewhere, all of them with designs and decoration similar to ours. Called by Milton "the chief of learned men [in England]," Selden (1584-1654) amassed a fortune from a lucrative law practice, but he is better known as a legal antiquary and Oriental scholar, and he is known best of all as the central figure in the famous "Table Talk," published in 1689, which recorded his conversation as full of wit, shrewd analysis, memorable anecdote, and common sense. In the present exhaustive work, he discusses in close detail the history of titles and dignities of kings and emperors and then of lesser orders of nobility, as well as the laws relating to ceremonial preference. First published in 1614, the present work, in the words of Britannica, "has remained [down to the 20th century] the most comprehensive and trustworthy work of its kind that we possess." Because this is the kind of book that would be subjected to repeated use, it is seldom found in good condition in today's marketplace. (ST13539)*

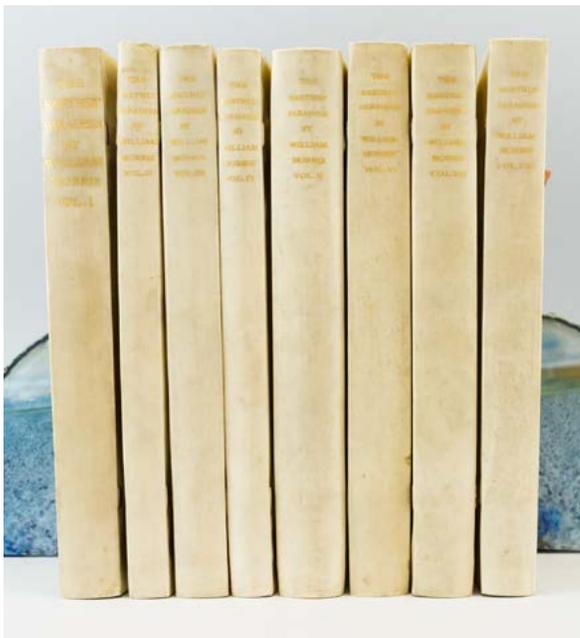
## A Handsome Large-Format Leaf from the Spectacular Phillipps-Beatty Bible

5 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH TWO FINE INITIALS, FROM AN OUTSTANDING MONUMENTAL BIBLE IN LATIN. TEXT FROM THE END OF 2 TIMOTHY AND BEGINNING OF TITUS. (Southern

France, perhaps Bordeaux: ca. 1300) Leaf: 330 x 230 mm. (13 x 9"); frame: 485 x 370 mm. (19 x 14 1/2"). Double column, 40 lines of text in an extraordinarily fine gothic book hand. Framed in gold and attractively matted, with glass on both sides. Rubrics in red, capitals struck with red, headlines and chapter numbers in red and blue, two two-line initials in blue with elaborate red and blue penwork extending the full length of the leaf, verso WITH TWO STRIKING INITIALS, ONE INHABITED WITH A BEAST AND THE OTHER HISTORIATED, SHOWING ST. PAUL WITH A SWORD, the first resembling a bird, painted blue, pink, and orange on a gold ground, St. Paul depicted against a blue-tiled background, the initial painted blue on a pink ground with white tracery, both initials with long extenders terminating in the upper and lower margins (the upper extender terminating in a human head), accentuated by gold dots. ♦ A bit of wrinkling to the vellum and a touch of soiling around the edges, but BEAUTIFULLY PRESERVED, ESPECIALLY BRIGHT, CLEAN AND FRESH, WITH THE INITIALS IN PRISTINE CONDITION. \$7,500



*This leaf comes from one of the most beautiful Bibles ever illuminated, and, not surprisingly, comes with distinguished provenance. The condition is extraordinarily fine, and the artistic accomplishment here is difficult to overpraise. The painter, who has obviously done his work with great care and confidence, has produced initials characterized by sharply defined figures, impressive precision in the application of paint, and an intelligent design, all of which add up to an unusually high level of aesthetic achievement. St. Paul is particularly well articulated, standing prominently against an azure background. Our leaf was once part of a spectacular Bible in the collection of Sir Thomas Phillipps (his MS 2506) and later owned by Sir Alfred Chester Beatty (his MS W. 173). Phillipps bought the manuscript in the 1820s from Thomas Thorpe, who had purchased it in Spain. The Bordeaux origin is suggested by the presence in the original volume of two 16th century inscriptions by monks from that city. Phillipps' heirs sold the Bible privately to Beatty in 1921, and it was auctioned in his sale at Sotheby's on 24 June 1969 to Alan Thomas, then bought by Duschnes of New York and broken up. The heir to a large estate, Phillipps (1792-1872) made collecting the chief business of his life, eventually becoming simply the greatest collector of manuscripts in history. The American (later British and then Irish) engineer Beatty (1875-1968) started at the bottom and, by the time he was 35, had made a fortune in copper mining. He began a serious career in collecting manuscripts, at first Islamic and then Western, accumulating in the end enough material to fill a catalogue of some 38 volumes. According to George Edwards' article in "Grolier 2000," Beatty "had the highest standards of quality and condition" as a collector, a claim that is validated by the present leaf. (ST14278)*



**6 (KELMSCOTT PRESS). MORRIS, WILLIAM. THE EARTHLY PARADISE.** (Hammersmith: Kelmscott Press, 1896-97) 235 x 165 mm. (9 1/4 x 6 1/2"). **Eight volumes.** ONE OF 225 COPIES on paper (and six on vellum.) Original flexible vellum, flat spine with gilt titling, silk ties. Woodcut initials, 14 DIFFERENT ELABORATE WOODCUT BORDERS USED ON 60 PAGES (50 of these pages with full borders), printer's device on final page. Printed in red and black in Golden type. Peterson A-41; Sparling 41. ♦ A BEAUTIFUL, BRIGHT COPY, with virtually no signs of use. **\$18,000**

*This is the ambitious Kelmscott version of Morris' long Chaucerian poem, first published in 1868-70. Like the "Canterbury Tales," this work, in Chaucerian meters, consists of a prologue and two dozen tales told at table (Chaucer's characters actually narrated 23). The storytellers here are Norse wanderers and elders of the nebulous city to which the Norsemen have retired. The tales (which alternate with Morris' lyrics on the English landscape) are either on classical subjects or from Norse and other Medieval sources. One of the more elaborately decorated Kelmscott titles, this is the only book in which any of the 14 "Paradise" borders*

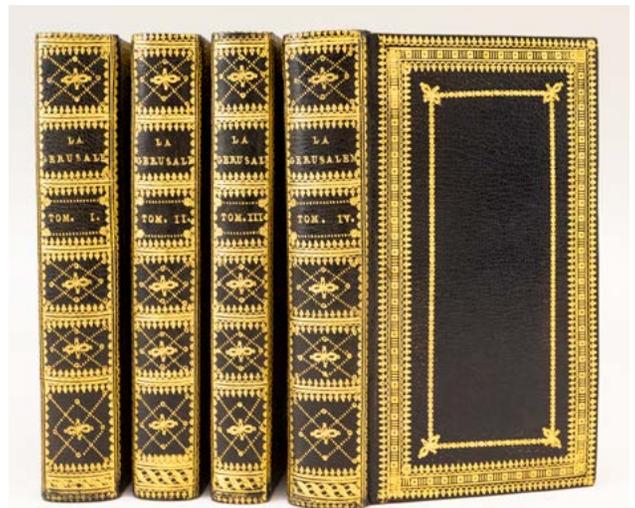
appears. Our copy of this item—which is now less and less often to be found in appealing condition—is especially fine, with the silk ties entirely intact, without any signs of previous ownership, and with very clean, fresh bindings and leaves. This is clearly one of the most sought after of Kelmscott items: the last copy we can trace at auction, described as having “occasional light soiling but still a very good set,” sold in 2017 (in a sale that would not have artificially ignited bidding) for £20,000 (in excess of \$25,000). (ST14419)

BOUND BY DEROME LE JEUNE, WITH HIS TICKET  
AND THE ORIGINAL PROTECTIVE MOROCCO CASES

A (Unique?) Four-Volume Tasso Printed on Vellum and in Exceptionally Fine Condition

7 (VELLUM PRINTING). (BINDINGS - DEROME LE JEUNE). TASSO, TORQUATO. *LA GERUSALEMME LIBERATA*. (Parigi [Paris]: G. C. Molini, 1783) 177 x 95 mm. (7 x 3 3/4"). **Four volumes.** ELEGANT CONTEMPORARY BLACK MOROCCO, VERY HANDSOMELY GILT, BY DEROME LE JEUNE (with his ticket, “Relié par / DEROME le jeune, / rue St. Jâques audessus / de St. Benoist,” on verso of front flyleaf), covers framed with palmette, pentaglyph-and-metope, and lozenge-and-bead rolls, smooth spines in compartments with saltire and lozenge of gilt dots, calligraphic flourish centerpiece, gilt titling, turn-ins with decorative gilt rolls, pink watered silk endleaves, all edges gilt. IN THE ORIGINAL GILT-TRIMMED GREEN MOROCCO SLIPCASES (spines sunned to light brown) lined with pink silk. With engraved frontispiece and illustrated title page in volume I. PRINTED ON VELLUM. Verso of front flyleaf in each volume with ink owner signature, “A. G. September 10th 1797” (see below). Brunet V, 667; Graesse VI (IIème), 34. ♦ A SPLENDID SET, with only the most trivial imperfections. **\$30,000**

*This is a superb bibliophile’s copy of Tasso’s heroic poem, beautifully printed on creamy vellum, in bindings by Derome le jeune that have been preserved in their original cases for more than 200 years. In his “Jerusalem Delivered,” Tasso (1544-95) intended to produce a work that would ennoble the Italian epic, but the poem inclined toward romance and became, in most critic’s eyes, an early example of poetic sentiment. But as Britannica observes, “This sentiment, refined, noble, natural, steeped in melancholy, exquisitely graceful, pathetically touching, breathes throughout the episodes of the ‘Gerusalemme,’ finds metrical expression in the languishing cadence of its mellifluous verse, and sustains the ideal life of those seductive heroines whose names were familiar as household words to all Europe in the 17th and 18th centuries.” Unfortunately, the work, in manuscript, was condemned by contemporary critics on both religious and literary grounds, and the sensitive and conscientious author suffered a nervous breakdown, was later visited by a violent insanity, and was confined for seven years. When he emerged from confinement, he discovered that his masterpiece had been published and that he was now famous. He was to have received the laurel crown with which Petrarch alone had been honored, but he died just before the presentation. It is possible that the present vellum copy is unique. Brunet and Graesse record a single copy on vellum in four volumes, bound in morocco, which may be ours. Apart from the present copy, ABPC and RBH together record two 1783 vellum copies, but these are in duodecimo and 24mo. There were no fewer than 18 members of the Derome family who made their livings as binders in Paris from the middle of the 17th century until the first quarter of the 19th, but by far the most distinguished family member was Nicolas-Denis, called “le jeune” (1731-88). Known for the gracefulness of his bindings, and being capable of “amazing delicacy” (in Hobson’s words), Derome le jeune was, simply, the leading binder of the day, and his work was much in demand. Because he refused to turn away customers, Derome was forced to hire a number of assistants, whose work he could not always supervise closely. However, Thoinan says that the binder’s best work is indicated, as here, by the presence of his ticket. Our handsome binding compares favorably to other work from this period of his career in the Schiff catalogue. The inscription on the flyleaves is most probably that of Lady Anne Grenville (née Pitt, 1772-1864), wife of William Wyndham Grenville (1759-1834), who was at the time of writing Britain’s Foreign Secretary, negotiating for peace with France. He was to become Prime Minister from 1806 to 1807. The present item is a wonderful combination of a major literary work from the 16th century, printed in the most elegant and luxurious way possible, bound by an outstanding binder at work two centuries later, and with the whole enterprise secreted and protected in its original slipcases. (ST14789)*

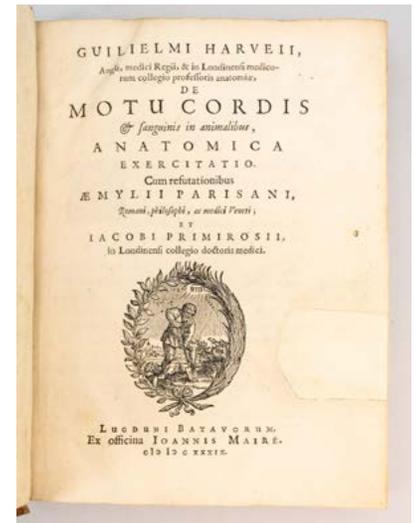


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## An Extraordinarily Fine Contemporary Copy Of Harvey's Work on the Circulation of the Blood

8 **HARVEY, WILLIAM.** *DE MOTU CORDIS ET SANGUINIS IN ANIMALIBUS, ANATOMICA EXERCITATIO. CUM REFUTATIONIBUS AEMYLII PARISANI.* (Leyden: Johann Maire, 1639) 198 x 145 mm. (7 1/2 x 5 3/4"). 2 p.l., 84, [2] leaves, 267 pp. (bound out of order but complete). Third Edition. VERY FINE CONTEMPORARY CALF, covers with double gilt fillet border, raised bands, spine compartments with floral lozenge at center (neat older repairs to joints). With two engraved plates showing veins in the arm. Two-inch repair to title page (not affecting text), perhaps to remove prior owner inscription. Keynes 3; Heirs of Hippocrates 417; Grolier Medicine 27 (1st ed.); NLM/Krivatsy 5329; Norman 1006 (1st ed.); Parkinson and Lumb 1147; PMM 127 (1st ed.); Waller 4089; Wellcome I, 3070. ♦ A little spotting to boards, extremities a bit rubbed, two gatherings somewhat browned, occasional minor foxing, but AN OUTSTANDING CONTEMPORARY COPY, clean and fresh inside and out, THE PLATES ESPECIALLY BRIGHT, AND WITH RICH IMPRESSIONS. \$48,000

*This is a remarkably attractive copy of the third (but second complete) edition of one of the most important medical books ever published. Containing Harvey's discovery and experimental proof of the circulation of the blood, this work quickly became, in the words of Garrison-Morton, "the cornerstone of modern physiology and medicine." Heirs of Hippocrates explains that "what Vesalius was to anatomy, Harvey was to physiology; the whole scientific outlook on the human body was transformed, and behind almost every important medical advance in modern times lies the work of Harvey." The work was first published in Frankfurt in 1628, with a second edition including the "Exercitationes" of Parisanus appearing in Venice in 1635; the first is practically unobtainable, while the second lacked the plates, parts of the introduction, and chapters I and XVI. For our third edition, the publisher Maire restored these parts, included the illustrations, and also added the criticism and denials from the 1630 printing of the "Animadversiones" of Harvey's leading opponent, James Primerose (usually found at the end of the book, though here mistakenly bound at the beginning). Harvey had studied with Fabricius of Aquapendente, who published a monograph on the valves of the veins upon which Harvey improved and expanded. According to PMM, "It was left for Harvey to combine these discoveries, to conceive the idea of a circulation of the entire blood system, and demonstrate it conclusively by an exhaustive series of dissections and physiological experiments. For twenty years Harvey pursued his objective in both human and comparative anatomy. He proved experimentally that the blood's motion is continuous and always in one direction, and that its actual amount and velocity makes it a physical impossibility for it to do otherwise than return to the heart by the venous route, the heart being itself a muscle and acting as a pump. . . . He even suspected the existence of the capillaries connecting the smallest arteries with the smallest veins, but without the microscope he could not see them . . . . The arguments and demonstrations marshaled by Harvey were too cogent to admit of long resistance, and his work was accepted by medical men in his lifetime. Descartes used the discovery as a basis for his mechanistic physiology; English experimental scientists regarded the discovery as of equal importance with Copernican astronomy or Galilean physics; [and] Lower supplemented Harvey's work by discovering the role of the lungs in supplying the arterial blood with air." Not at all a common book to begin with, this famous edition is exceptionally difficult to obtain in a contemporary copy as well preserved as the present one. (ST14895)*



## A 16th Century English Medical Work of Great Importance, With 130 Charming Woodcuts, Rare in the Kind of Condition Seen Here

9 **GESNER, CONRAD.** *THE NEWE IEWELL OF HEALTH, WHEREIN IS CONTAYNED THE MOST EXCELLENT SECRETES OF PHISICKE AND PHILOSOPHIE, DEVIDED INTO FOWER BOOKES.* (London: Henrie Denham, 1576) 198 x 130 mm. (7 3/4 x 5 1/4"). 12 p.l., 258 leaves. Translated from the Latin by George Baker. FIRST EDITION IN ENGLISH. Modern marbled calf, blind-stamped medallion at center of covers, raised bands, red morocco label, all edges gilt. WITH 86 different woodcuts (some of these printed more than once, for A TOTAL OF 130 WOODCUTS), including an allegorical woodcut on title page, arms of the 17th Earl of Oxford on verso of title page, and full-page woodcuts on three section titles (two depicting a scientist in his laboratory, the other showing a dragon), woodcut initials and tailpieces. With frequent neat ink marginalia in a contemporary hand. Luborsky & Ingram 11798; Durling

2088; Duveen, p. 247; Ferguson I, 316; Osler 641 (note); Waller 3523; Wellcome 2801; STC 11798. ♦ Small scratch to upper cover, text lightly washed and pressed, leaves a shade less than bright, other very minor issues in the text (B3 with neatly repaired short tear, affecting two words, tiny burn-hole affecting a few letters, Ii1 with two small repaired holes affecting the ends of two lines, occasional rust spots or minor stains), but an excellent copy, clean and still fresh internally, with excellent impressions of the woodcuts, in a virtually unworn binding. **\$30,000**

*This is the charmingly illustrated first appearance in English of an important treatise on the distillation of plants into medicinal remedies, which in Ferguson's words "evinces considerable knowledge of practical pharmaceutical chemistry as then practised," and "contains some singular remedies and some curious ideas" on the part of Swiss polymath and physician Conrad Gesner. A posthumously-published second part to Gesner's 1552 "De Remediis Secretis," the text here was first issued in Latin in 1569. In preparing this English edition, translator George Baker also consulted and included information from the English version of the first part of Gesner's work, "A New Book of Destillation of Waters," translated by Peter Morwen and first printed in 1559. A particularly appealing aspect of the present work is the art: the woodcuts depicting workers distilling medicines and the alchemist in his study are detailed and intriguing, and the delightfully whimsical scene on the final section title shows a horned and winged dragon lapping from a bowl of water, his tail wrapped around a tree bearing distilling vessels from which birds fly forth. Luborsky & Ingram note that human figures in the woodcuts appear "in contemporary middle-class dress, such as supervisors in long gown and flat cap and workers improbably clad in slashed hose while others labor in tattered clothes." Ferguson says of Gesner (1516-65) that "there is no more notable man in the history of learning and of science in the 16th century." A suggestion of Gesner's versatility can be seen in the fact that for a quarter-century he was professor of both ethics and physics at Zurich and a practicing physician during the same period. He was astonishingly productive, publishing 72 works and leaving 18 others unfinished. But this work is not often seen in the marketplace, and when it does appear, it is typically incomplete or in woeful condition. The last complete copy at auction since 1995 was at the 2007 Macclesfield sale, where it brought a hammer price of £8,000 (the equivalent of \$16,654). (ST14944)*



**10 A FIRST-PERSON UNPUBLISHED, UNTITLED MANUSCRIPT ACCOUNT BY THOMAS WRIGHT OF LINCOLNSHIRE DESCRIBING HIS SEA VOYAGE AND OVERLAND JOURNEY TO THE MORRIS BIRKBECK SETTLEMENT IN SOUTHERN ILLINOIS TERRITORY.** ( Covering the period from December, 1817, to July, 1818 [and composed sometime between the latter date and 1833]) 177 x 110 mm. (7 x 4 3/8"). 75 pp. Original stitched rustic flexible paper wrappers, free endpapers excised from publisher's ads printed on dark gray paper. The manuscript offered with a third edition of Morris Birkbeck's "Notes on a Journey in America, from the Coast of Virginia to the Territory of Illinois" (London: James Ridgway, 1818) in slightly later blue half calf and textured boards (joints and edges rubbed, text toned and slightly spotted, but a solid, presentable copy). ♦ Manuscript with a little yellowing and other trivial imperfections in the text, but in remarkable condition for an item of this sort, the sewing firm, the covers scarcely soiled, and the item obviously little handled during the ca. 200 years of its life. **\$17,500**

*This is the absorbing first-person manuscript account of a journey to the United States written by Thomas Wright, a 37-year-old English druggist, full of incident and providing both penetrating and fascinating insights into American culture in the first part of the 19th century. Done in a careful hand and in the language of an educated and sensitive observer, the narrative begins in Boston in Lincolnshire with an almost boisterous sanguinity: "Having long cherished a strong desire to see America & having repeatedly read accounts which described that country as the seat and center of everything that was happy, great & good, I determined on leaving my native land to become a citizen of the United States of that great & extensive republic." It ends abruptly, some seven months later, in the middle of a sentence, as the narrator approaches his destination, the settlement in the southern part of Illinois Territory established by another English emigré, Morris Birkbeck. The person writing the account does not identify himself, but we learn who he is from clues that are dropped early in his story, combined with external evidence. The first lead from the text comes when the narrator says, "I disposed of my stock in trade fixtures, etc. which was entered upon by my successor, Mr. Robert Obbinson [on] December 1st 1817." Soon after, he tells us that he sailed for America on 26 March aboard the ship "Achilles," bound for Philadelphia. These clues are enough to identify the writer as Thomas Wright (1780-1833). A key piece of external evidence is a newspaper advertisement placed by Obbinson in the "Lincoln, Rutland & Stamford Mercury" on 26 December 1817, announcing that he has taken over the premises of "Mr T. Wright,"*

and that he intends to continue the latter's business as veterinary surgeon, chemist, and druggist (he notes with pride that he will supply "Sheep Ointments of the best quality"). Announcements in the same "Mercury" in 1813 and 1815 indicate that the mercantile and household goods of "Thomas Wright, Chymist and Druggist," were to be sold at a bankruptcy auction. Wright's name among the steerage passengers in the manifest of the "Achilles" confirms his identity. (Parish registers and other records indicate that Thomas' father, also named Thomas, was Master of a Boston parish workhouse, and his mother Mary was a member of a well-to-do Boston family named Kyme. Our Thomas married the spinster Ann Marston of Boston in 1805, but she died, childless, six years later. In addition to seven siblings who died at birth or in infancy, Thomas had an older brother, Charles, who was successful as an ironmonger and became mayor of Boston, and a younger sister who married a Baptist minister.)



The account is full of immediacy, perception, and emotion. As the "Achilles" sails toward the open sea, Wright "could not help feeling . . . melancholy ideas" as he took what he thought might be his "last lingering look at the shores of [his] native land and" faced the prospect of going "to a land where perhaps [he] might not find a single person who would interest himself in [his] welfare." He says, "I took up my flute[!] and played the air 'Adieu my native land, adieu.'" With the help of his generally good-spirited shipmates, he was able to dispose of his "melancholic disposition," and they all "sat down to a cheerful supper in good spirits, & full of hope that [they] were exchanging the old for a new and a better world." Eight weeks at sea follow, and passengers and crew face momentary death multiple times in fierce storms, which Wright describes with literary quotes and with his own notably heightened language: "The gale increased with fury and continued all the day, the ship laboured hard and reeled prodigiously" in the middle of the ocean, at the mercy of the elements, with any accident meaning certain death, still "the sight of the ocean was grand beyond imagination[,] the waves rolling over each other to an immense height, this moment we appe[a]red to be borne on the topmost wave, the next engulfed between the wat[e]ry mountains, it seem'd sometimes, as our immortal Shakespeare says, that 'between the sea and sky you could not thrust a bodkin's point.'" When circumstances were more settled, tension and conflict among those so intimately thrown together inevitably grew, and Wright made something of a shipboard drama out of the bullying captain and the passengers chafing under his subjugation. Sometimes, however, this opposition had a light side, as when a dog owned by one of the cabin passengers urinated through an overhead hatchway onto the captain and two of his villainous friends: when the dog "showered down his benefaction," the narrator had his "risible faculties . . . excited" and "could not forbear indulging them."

On 18 May, land was sighted off Long Island, and the moment "operated like electricity," with everyone "rushing on deck at once to behold what [they] had for nearly 8 weeks been strangers to." Wright's eager eyes are filled with images of fruit trees in full bloom, and in Philadelphia he experiences his first American meal (enormous) and lodgings (very "mean"). The party he has contracted with to journey to Illinois leaves Philadelphia, but he needs to remain behind to rehabilitate feet and legs that the sea journey had left impaired; in the following two weeks, he tells us a great deal about his new country's second largest metropolis. He is impressed with the handsome and well-built city, and the druggist in him comments that its residents seem healthy, in part because "the streets [are] entirely free from filth and putrifying substances." In the manuscript's most technical moment, Wright notes that "the inhabitants are generally thin and long-featured with sallow complexions," an appearance partly resulting from their "recourse to Emeric Tartar which they take frequently to the content of six grains, or else take a large dose of Calomel & Jala, say twelve grains of the former and fifteen of the latter." He is struck by unfamiliar and cruel racial behaviors: although slavery had long been officially abolished in Pennsylvania, our writer says that "a white person thinks himself disgraced by speaking to a negro, and they will by no means frequent a store or tavern which afford accommodation to the poor persecuted African"; some blacks have shops (even some that are "elegant" and visited by "respectable people") but these blacks are not more highly esteemed than the others. Wright turns his attention to conditions in boarding houses: boarders who want cheap lodgings can opt to sleep two in a bed, with multiple beds in the room, and he finds the rooms "are well filled with bugs."

His legs rehabilitated, Wright sets out, intending to overtake the others in his party at Pittsburgh. He engages a place in a mail coach, which leaves Philadelphia on 7 June with 10 passengers in all, including a female, four storekeepers, and an attorney. His

aesthetic sensibilities are charmed by the appearance of a “great number of fire flies, . . . thousands of small sparkling lights” that give “a wonderful relief to the darkness,” and he chastises himself for forgetting their classical name(!). The coach makes frequent stops to deliver and pick up mail and to let off and pick up passengers, and it struggles over brutally crude roads (an axle breaks during the trip, and passengers are forced for a time to ride the horses). Meals and sleep are short and taken at odd hours. In the middle of the night early in the journey, passengers who had reached their destination are let out of the coach, and their places (between our narrator and the lawyer) are taken by a woman and her two children. Wright says, “as it was dark when she got in it was not known who, or what she was, but as soon as daylight discovered her countenance the poor attorney appeared horror struck & broke forth vehemently,” protesting that putting such a woman into the stage without first consulting the passengers was an outrage—“for she had the misfortune to be a woman of colour. . . . It appeared afterwards that the proprietor of the last tavern we stopped at was obliged to smuggle her into the carriage as the poor woman had been waiting there for ten days for a conveyance to Pittsburgh & tho a stage went thro every day yet not any would consent to her being taken up notwithstanding the poor woman had made use of the most persuasive and humiliating entreaties.” The dispute reignited the next day: “The rage of our poor mortified attorney broke forth violently, [as] he endeavoured to bring the rest of the passengers to consent with him to leave our sable companions behind, but [I] was happy to observe they strongly opposed his suggestions remarking at the same time that tho it was very degrading and extremely unpleasant to travel with a person of color they could not commit so great a piece of inhumanity and injustice, he then asked me if I did not feel hurt in having her as a companion, I replied we did not think ourselves in England disgraced by conversing with any color[ed person] provided their reputation was fair[;] he seemed almost incredulous at the assertion and declared with great vehemence that no reputation they could possess could ever reconcile him to the situation he was then placed in.” The lawyer ended up sitting “in sullen silence.”

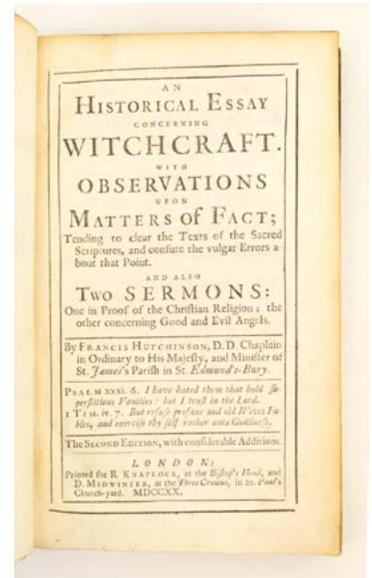
After five days, and some 300 miles, the coach arrives at Pittsburgh, which Wright notes is “called the Birmingham of America” because of its iron and copper industries. The city’s 8,000 “kind and hospitable” as well as “industrious” residents are unfortunately shrouded in smoke from its smelters; there are a number of breweries and glass manufacturers; and, significantly, Wright notes the presence of eight druggists. He says that the city is a great trading center because of the confluence of its three rivers, and he says that this is a place where many immigrants are to be found, ready to head west to Ohio, Kentucky, Indiana, Illinois, and elsewhere. The party purchases a flat-bottomed boat, and on 19 June, they head down the Ohio River toward Birkbeck’s colony in Illinois. An eerie encounter takes place later that day at Steubenville (where Wright had gone on shore to take a bath): he “saw a man standing on the bank who was a German, he asked our destination and when he understood we were going to Birkbeck he shook his head and said he would advise us to return, I replied as we had come so far we might as well proceed & we could only then return if we were not satisfied[;] ‘very well sir’ said he ‘use your own discretion, but you will probably sometime recollect the advice I have just given you.’” The party make their way through dangerous currents and submerged trees, arriving at Cincinnati, “a very spirited and flourishing town of 12,000 inhabitants” and “by far the most important town for business between Pittsburg and New Orleans.” On 30 June, the boat reaches Louisville (beautiful, though unhealthy because of pools of stagnant water) and its treacherous rapids, but the water is high enough for the party to pass safely, albeit with the help of a hired pilot. Six days later, Wright reaches Shawneetown, Illinois, 16 days and 1,013 miles by water from Pittsburgh and just 60 miles by land from his destination; in the middle of a sentence discussing the town’s susceptibility to flooding, his account suddenly ends.

The manuscript has the immediacy and verisimilitude of a journal, but it had to have been written after the fact, as it shows none of the inevitable physical damage it would have incurred in the unprotected day-to-day environment of the narrator’s adventure. Also, the text has a handful of moments when Wright looks back at a time stretching beyond the conclusion of the text. At one point, for example, Wright says that “during my stay in America I saw several . . . [persons] who had extolled this country very much but who were laboring under difficulties & would be glad if they had the means of returning home.” It is clear from this passage that he is one of those who did, in fact, return to his home country. Records show that our Thomas Wright died in Wisbech, Cambridgeshire, near the southern border of Lincolnshire, in 1833. We know it is our Thomas because he is identified in a death notice as a druggist and that an executor of his estate is (his older brother) Charles Wright, identified as a Boston merchant.

Due in large part to Birkbeck’s “Notes on a Journey . . . to the Territory of Illinois” (which went through 11 editions in English and appeared in German and Swedish) and a sequel (“Letters from Illinois”), the Birkbeck settlement at first experienced a substantial influx of disaffected and hopeful newcomers who had left behind harsh or disappointing lives. There were reportedly more than 1,000 English and American settlers at work there in 1819. But soon the bloom left the rose, and a noticeable decline had set in even before Birkbeck drowned in 1825. Those he left behind could not sustain the colony, and all that is left now of the expansive settlement encompassing some 26,000 acres in Edwards County and the town of Wanborough

that had occupied part of it is a small cemetery. Clearly, Wright, who not surprisingly had read "Notes on a Journey," went to Illinois for a new start. He also no doubt went partly because he saw commonalities between himself and Birkbeck: both were Non-Conformists, both educated and high-minded men with cultural proclivities. Unfortunately, while the settlement Birkbeck had envisioned in Illinois was to support a utopian society and was meant to be a proving ground for advanced agricultural methods, it turned out to be well short of a land of milk and honey. Wright was a man of considerable depth, but he was not a good man of business, and it is difficult to imagine that Birkbeck's agrarian settlement would have been a place for him to flourish. (After reading his account, we wonder if he may have missed his calling as a writer.) Manuscripts like the present one that deal with settlers coming to America in the first part of the 19th century are very uncommon in the marketplace, and those written by discerning, sensitive, and articulate observers are significantly rarer still. There is much left here to research, and the editing and publishing of this account is surely a valuable undertaking to contemplate. (For considerable help in documenting the identity of the manuscript's author, we are indebted to Susan Payne, independent Archivist & Historical Researcher for Lincolnshire.) (ST1117)

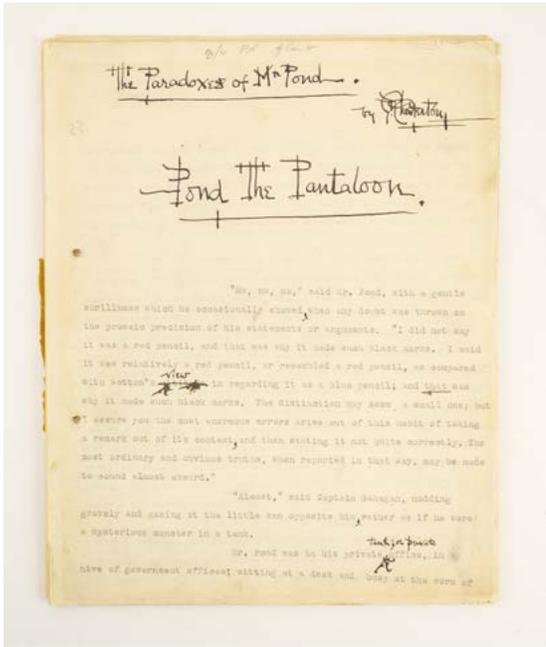
11 **HUTCHINSON, FRANCIS.** AN HISTORICAL ESSAY CONCERNING WITCHCRAFT. (London: Printed for R. Knaplock and D. Midwinter, 1720) 203 x 127 mm. (8 x 5"). 16 p.l., 336 pp., with the half title and the ad leaf. Second Edition. Contemporary sprinkled calf, covers with double gilt-ruled frame, raised bands, spine attractively gilt in compartments with foliate cornerpieces and elegant central floral ornament, gilt foliate sprays at head and tail of spine (the backstrip apparently laid on an earlier spine, but the replacement done at an early date and without any structural repair). Woodcut headpieces and initials. Front endpapers with engraved armorial bookplates of Strickland Freeman (Fawley Court, Buckinghamshire, 1810) and G.de Clifton Parmiter. Lowndes II, 1150. ♦Corners, edges, and joints a bit rubbed (cracking to head of lower joint and about half of upper joint, but boards securely attached), slight insect damage to two compartments of the spine, but the binding solid and pleasantly mellowed. Leaves faintly browned around the edges, a few other trivial imperfections, but excellent internally, the text especially fresh, clean, and smooth. **\$1,500**



First printed in 1718, this work is credited with ending the witch delusion in England. Anglican cleric Francis Hutchinson (1660-1739) graduated from Cambridge and by 1692 was Curate at St. James, in Bury St. Edmunds, the site of witch trials in 1645 and 1662. His book, which includes valuable historical details collected from personal interviews with survivors and witnesses, discredits several famous witch trials (including those in Salem, Massachusetts) with calm, rational skepticism. His study brought to light political motivations behind many trials, gave examples of fraud, and emphasized the number of trials that hinged on the testimony of children as well as the number of untoward incidents that could be reasonably explained without recourse to witchcraft. He demonstrated the invalidity of confession, and how application of rules of evidence would necessarily overrule many verdicts. Wallace Notestein, author of "A History of Witchcraft in England from 1558 to 1718," chose the year this work was published as his cut-off date because "Hutchinson levelled a final and deadly blow at the dying superstition. Few men of intelligence dared after that [date to] avow any belief in the reality of witchcraft." (ST15557-36)

12 **CHESTERTON, G. K.** TYPESCRIPT FOR "POND THE PANTALOOON." ([ca. 1935]) 254 x 204 mm. (10 x 8"). 29 leaves (printed on rectos only). Unbound, with two holes punched on inner margin. HAND-CORRECTED AND SIGNED BY THE AUTHOR in ink; with another two leaves of typescript titled "Mr. Chesterton Indulges in Autobiography" with a few corrections in pencil and stamped "30 June 1930" in purple ink, a typed description of various Chesterton items (including the present work) from the Dodd, Mead & Co. archives with their envelope, and a note on stationery from Serendipity Books dated 1 April 1990, with envelope. ♦First page slightly soiled and with a few small chips along edges, paper softly toned due to lesser quality, a faint crease down the middle of the typescript, but overall in excellent condition (especially for this kind of material), very clean throughout. **\$6,500**

"This typescript contains one of Chesterton's final works of fiction, hand-corrected and signed by the author. Gilbert Keith Chesterton (1874-1936) was a leading intellectual light in turn-of-the-century England, delighting in public disputes with George Bernard Shaw, H. G. Wells, and Bertrand Russell. Though best known today for his Father Brown mysteries, he was also an influential literary and art critic, and a prolific essayist. The present work is a typescript for one of eight short stories included



in another of his mystery series, "The Paradoxes of Mr. Pond," in which the eponymous character presents a self-contradictory riddle, followed by a story explaining the truth behind it. In "Pond the Pantaloon," Mr. Pond speaks of a red pencil or, rather, something that "resembled a red pencil" that makes black marks—a distinction, as we learn, that is key to unravelling the mystery. The big reveal is very similar to that in Poe's short tale "The Purloined Letter," in which an important document is cleverly hidden in plain sight; in the present case, a wooden box of documents is disguised by searing patterns into it with a hot poker (the "red pencil"), thereby changing its appearance to elude identification. This story was first printed in the magazine "The Storyteller," and appeared in book form with the other seven "Paradoxes" in 1937. This kind of material is not often encountered on the market. (ST15976c)