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MMXV

It has been a very busy year and many important books and manuscripts have passed through our hands, including several hundred which never appeared in our catalogues. Of these, apart from one highly important illuminated manuscript about which I cannot give details, perhaps the most notable item sold was G.H. Hardy's annotated set of Whitehead and Russell's *Principia Mathematica* (1910-12-13). It is hard to imagine a more perfect association copy.

As usual with these bigger catalogues, many of the books and manuscripts are not in their obvious sections. Manuscripts are found in Parts I, III, and V; natural history may also be found in Part VIII; music books are in Parts II and VIII; etc. Therefore, please refer to the subject index at the end which is designed to help guide you. Most of the books and manuscripts are more fully illustrated on our web-page.

JONATHAN & MEGUMI HILL

New Year's Day 2015

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PART I

Early Books & Manuscripts

AUGUSTINE, Saint, Bishop of Hippo. *Confessiones*. With Pseudo- Augustine, *Sermones ad fratres suos heremitas* and *Epistola beati Valerij ad Augustinum*. Illuminated manuscript on vellum, Italy, perhaps Tuscany, Florence (?), ca. 1425-1450. I

\$270,000.00

255 x 185 mm. (justification 172 x 115 mm.), 166 leaves, on vellum. Collation: I-XVI¹⁰, XVII⁶. Catchwords and marks of leaves as part of the quires present in lower corner. Ruled in brown ink for 2 columns, written in an Italian humanistic hand, with the final text added by a second, more cursive, hand. Numerous two- to three-line initials alternately in red or blue with simple pen-flourishes. Illuminated with 15 large gold initials on painted grounds. Small vellum clavicula still present, some humanist notes. Binding: ca. 1900, with the gilt stamp of "L. Broca," red morocco over pasteboard, upper and lower cover with gilt double fillet borders enclosing a gilt central medallion; five raised bands on spine, compartments repeating gilt motif; edges and turn-ins gilt. On spine: "Augustini Sermones et Confessiones, M.S. 1400." The master binder Lucien Broca came to London from France to work for Antoine Chatelin. In 1890 he started working under his own name, labelling himself an "Art Binder." He was recognized as a superb finisher, and Marianne Tidcombe has confirmed that he actually did the finishing work for most of Sarah Prideaux's bindings from the mid-1890s onwards. In a navy blue morocco fleece-lined slipcase.

PROVENANCE:

1. Presumably made in Italy, perhaps Tuscany, Florence (?), ca. 1425-1450.
2. 16th-17th (?) century inscription erased (fol. 1).
3. Bookplate Michael Tomkinson (his sale Sotheby's, July 1922, lot 1027).

4. Bookplate Bibliotheca Philosophica Hermetica, J.R. Ritman, Amsterdam.
5. European private collection.

CONTENTS:

1. Fols. 1-70v: *Sermones beati Augustini ad fratres suos heremita. Sermo de vita hermetica*. Earlier attributed to Saint Augustine but in the 17th century identified as apocryphal (in total 57 sermons).
2. Fols. 71r-165r: *Retractatio Augustini in libros confessionum ... Aurelius Augustinus Episcopi, Confessiones. Liber primus Feliciter Incipit ... Deo gratias. Explicit liber XIIIus Aurelij Augustini*.
3. Fol. 166v: *Epistola beati Valerii Yponensis episcopi ad Augustinum episcopum et ecclesie catholice eximium doctore ... ex greco in latinum traducta ... Litteris tuis ... pro me deum ora*.

The first text discussed here is the second but most important in this manuscript: at the time he was 40 years old (397-398), Augustine of Hippo wrote his *Confessiones*, an autobiographical text about his regrets having led a sinful and immoral life. In his *Confessions*, Augustine has given us "the touching story of his soul." Divided into thirteen books, the text was composed for reading out loud, each book being one unit. The work outlines Augustine's sinful youth and his conversion to Christianity. It provides a record of his development of thought, featuring spiritual meditations and insights. The first nine books are autobiographical — on his sexual sins, following Manichean religion, on astrology and the influence of Ambrose in his conversion to Christianity. The last four books contain reflections — on the value of confession, on the working of memory, on the meaning of time, on the language used to explain the Creation, and exploring the meaning of Genesis and the Trinity. These very influential *Confessiones*, used in education over many years, is often seen as the first Western autobiography ever written and shows us a man seeking and finding his rest in God.

The first text contains sermons attributed to Augustine, but could not have been completed before 1332 although they were already much copied and widespread by 1350. Two of the earliest collections of *Sermones ad fratres in eremo* were found in Jordan of Quedlinburg's *Collectanea Sancti Augustini* and in Robert de Bardis' *Collectorium Sermonum Sancti Augustini*; the original author, however, is

still unidentified. Both collections give evidence of the priority of the Hermits in their controversy with the Canons over Augustine's first monastic order, a subject of debate throughout the later Middle Ages. An original collection of 22 or 23 sermons later grew to include 76 sermons (see Saak 2012). The earliest manuscript tradition is attributed to the Augustinian monastery in Toulouse.

The third and last text is a letter written by Valerius, Bishop of Hippo (Algeria), who ordained Augustine to the priesthood in 391, and four years later appointed him co-adjutor, vicar bishop of the see of Hippo. After his death in 396, Augustine was elected to the same see. He was then 42, and was to occupy the see for 34 years (d. 430).

ILLUMINATION:

The manuscript with its fine wide margins is handsomely but modestly decorated. Throughout the book we find initials, alternating in red or blue, filled in and surrounded by simple pen-flourishes. The opening of the Sermons, the *Retractatio* and all books of the Confessions are decorated by, in all, 15 large initials painted in gold, on a blue, purple and/ or green ground with fine tracery in white. This style of decoration is found in Italian manuscripts of the first half of the 15th century and are too general to offer an indication of the localization of the origin of the manuscript.

THE ETERNAL STRUGGLE BETWEEN GOOD & EVIL

AUGUSTINE, Saint, Bishop of Hippo. *De Civitate Dei*. Illuminated manuscript on vellum, decorated in the style of Francesco d'Antonio del Chierico. Italy, Florence: ca. 1460.

\$375,000.00

220 x 158 mm., 347 leaves, on vellum. Collation: I-II⁸, III-XXXIV¹⁰, XXXV⁸, XXXVI⁴⁻¹. Foliated as 1-343 (omitting fols. 34bis, 114bis, 145bis, & 238bis). Justification 159 x 95 mm., ruling invisible, 2 columns of 42 lines, written in dark brown ink, rubrics in red, in a small, rounded Italian book hand. Running titles in alternately red and blue letters, all catchwords present. Decorated initials throughout, 3 lines high and often more to a page in red and blue with decorative pen-flourishes extending into the margins, 22 large (6 lines high) illuminated initials, painted on burnished gold panel grounds infield with

gold and colors with fine tracery in white and yellow and with scrolling colored "leafy" marginal extensions with clusters of gold bezants within pen-flourishes; one large (7 lines high, 25 x 28 mm.) historiated initial and two-sided border (fol. 17r) enclosing the head and shoulders of St. Augustine. Lower margin of the opening leaf of *De Civitate* (fol. 17r; perhaps formerly holding a coat-of-arms) cut away and replaced by blank vellum. Some early reader's marks (Notabilia) in a humanistic hand, slight damp-stains in upper margins at end, some pages a bit rubbed, but generally in fine condition. Binding: ca. 1700, Italian, brown-red morocco, triple fillets tooled in blind to a double frame, in the four corners & in the centre flower motives. Cover slightly rubbed, flyleaves renewed.

PROVENANCE:

1. Florence, ca. 1460, however, the coat of arms of the original patron is lost.
2. Lucca, Biblioteca Minutoli Tegrini (dissolved in 1871). Its stamp "Di casa Minutoli Tegrini" erased but earlier deciphered and identified by comparison with Alexander & De la Mare 1969, pl. XXII and p. 53; a list of other Minutoli-Tegrini manuscripts in England on p. 55, no. 2. The collection of Conte Eugenio Minutoli-Tegrini of Lucca was sold in 1871.
3. London, School of Jewish Studies (Sotheby's, June 20, 1995, lot 71).
4. European private collection.

TEXT

A complete manuscript copy of *De Civitate Dei*, the most important work written by Saint Augustine (354-430), one of the four great Fathers of the Latin Church.

Fols. 1-15r: List of chapter headings per book

Fol. 15rb-va: Interea cum Roma Gothorum irruptione

Fol. 16r-v: blank

Fol. 17: *Incipit liber primus: Gloriosissimam Civitatem Dei* ... Book II (fol. 30v), III (fol. 41), IV (fol. 54), V (fol. 66), VI (fol. 80), VII (fol. 88v), VIII (fol. 101v), IX (fol. 114v), X (fol. 122), XI (fol. 138v), XII (fol. 150v), XIII (fol. 162v), XIV (fol. 173), XV (fol. 187v), XVI (fol. 204v), XVII (fol. 224v), XVIII (fol. 239), XIX (fol. 263v), XX (fol. 279v), XXI (fol. 301v), XXII (fol. 319v).

Fol. 342v: *Explicit liber XXII beati Augustini episcopi De Civitate Dei*

Saint Augustine (354-430), designed this text as a great apologetic treatise in vindication of Christianity and the Christian Church. The *City of God* was written between 413 and 426 and represents the first Christian philosophy of history. "The impulse to the writing of the 22 books of the 'City of God,' which was spread over several years, arose out of the fall of Rome to Alaric in 410. The event had caused consternation throughout the civilized world, and Augustine, who himself was profoundly moved, conceived the book as a reply to pagans who maintained that the fall of the city was due to the abolition of the heathen worship. It led him to deal with the fundamental contrast between Christianity and the world, and has made it the supreme exposition of a Christian philosophy of history."—Cross, F.L., *The Oxford Dictionary of the Christian Church*, p. 107.

"The first five books deal with the polytheism of Rome, the second five with Greek philosophy, particularly Platonism and Neo-Platonism (which are seen as leading inevitably to Christianity in which their problems are finally resolved), and the last twelve books with the history of time and eternity as set out in the Bible. History is conceived as the struggle between two communities — the *Civitas coelestis* of those inspired by the love of God, leading to contempt of self, and the *Civitas terrena* or *diaboli* of those living according to man, which may lead to contempt of God. This struggle of the two conceptions of life had dominated Augustine's personal life and is here transferred to the wider field of world history. Both these powers fighting for the allegiance of the human soul are inextricably intermingled in society's earthly institutions; but history is understood as a continuous evolution of the divine purpose and all forces work towards redemption of man by God's grace, the central feature of St Augustine's theology. It is for this reason that he is considered as the founder of a new science, to which Voltaire assigned the name 'philosophy of history'. For the first time a comprehensive survey of human history is presented ...

"In economics Augustine praised labour as a means towards moral perfection; interest charges on money were not allowed under his system, but trade could be carried on, if selling was done honestly and a 'just price' was charged and paid. Many of the medieval regulations about commerce and prices were derived from these ideas, and

his contrasting description of a just ruler (imbued with piety, humility, fairness) and the tyrant or Antichrist (impiety, craving for glory) powerfully influenced Renaissance thought ...

"'The City of God' pervaded the whole Middle Ages ... The book remained authoritative until the seventeenth and eighteenth centuries ... The idea of international law was partly derived from the book."—*Printing & the Mind of Man* 3—(1st printed edition: Subiaco, 1467).

ILLUMINATION:

22 large illuminated initials, painted on burnished gold panel grounds infield with gold and colours with fine tracery in white and yellow and with scrolling coloured "leafy" marginal extensions with clusters of gold bezants within pen-flourishes.

On fol. 17r one large historiated initial and two-sided border enclosing the head and shoulders of the author of the text, St. Augustine dressed as bishop with mitre and crozier on a gold panel with foliate and floral border along the inner and upper margins with gold bezants and brown penwork.

The painted decoration throughout the book, including the historiated initial and border decoration on the opening page (fol. 17) is in the style of Francesco d'Antonio del Chierico, who ran a workshop in Florence which was active from ca. 1452 until 1484. His production was vast and varied, illuminating theological, literary, historical, and devotional books. This influential text is presented here in a very professional, clearly written book well preserved with wide margins.

Preserved in a morocco-backed box.

- 3 BRUNI, Leonardo. *Histoire de la Première Guerre Punique*, in the French translation of Jean Lebègue. Illuminated manuscript on vellum. France, Paris, ca. 1450.

\$1,650,000.00

530 x 230 mm., 1, 72, 1 leaves, vellum. Collation: I-IX⁸, catchwords and text complete, possibly lacking an opening bifolium with table of contents. Ruled in red ink for two columns for 34 lines (written space: 205 x 105 mm.), written in black ink in *Littera batarda*, rubricated in red 32 small miniatures above large 3-4 line initials each with gold bar and delicate border decoration in gold and colors. Slight wear to border f. 1, a few original medieval repairs have come

unstitched. Prickings visible, very wide, uncropped margins. Some slight smudges but otherwise in very fine condition. Binding: end of the 15th — early 16th-century, panelled leather, blind stamped (including a roll stamp, with fleur-de-lys, crowned fleur-de-lys, and a crowned dolphin), with metal corner & centerpieces, the two clasps engraved with the letter "A," 19th-century paper label with title on spine (upper joint split). Old label on spine: "Guerre Punique L.B. Aretino 1440 mss." Red morocco case. Paper paste-down and vellum fly-leaf, both front and back.

PROVENANCE:

1. The text originated in Paris in 1445, where Jean Lebègue (1368-1457) was *greffier* of the *Chambre des Comptes* from 1407; the style of the illumination is Parisian. At end, f. 72r: old provenance inscription erased.
2. A loose 19th-century note in French gives a provenance from the library of the Comte Charles d'Oultremont (1753-1803), sold in Antwerp, April 26th, 1830, actually the sale of his widow Anne-Henriette, Comtesse d'Oultremont (1757-1830); P.H. Carpentiers, *Catalogus van eene fraye verzameling historische, letterkundige, ... boeken, nagelaten door wylen mevrouwe de gravin douairière d'Oultremont, waer van de verkooping zal plaets hebben ... op maendag 26 April 1830*. They remain one of the oldest noble families of Belgium.
3. Samuel Ashton Thompson-Yates: loose letter to "Dear Yates," datable to 1884 or later, with related British Museum request slips (*Thompson and Bright: A Family of Bibliophiles*, see also New York, PML, M 266).

TEXT:

Jean Lebègue, *Histoire de la première guerre punique*:

ff. 1-2v: translator's prologue

ff. 3-4: author's prologue

ff. 4-50v: Book I

ff. 51-72: Book II

The Florentine humanist Leonardo Bruni (ca. 1370-1444) compiled his account of the First Punic War (264-241 B.C.) to replace the lost second decade of Livy's great Roman history. Bruni's text, written over a period of almost three years (1419-21), was translated some twenty

years later from Latin into French by Jean Lebègue to supplement the translation of Livy made earlier by Pierre Bersuire. Bersuire dedicated his translation to Jean II le Bon, King of France and the revised edition to Charles V. King Charles had employed several translators to produce French versions of classical Latin texts and is often seen as having been responsible for the transformation of French into an “intellectual” language. Bersuire had translated all of Livy then known. In his prologue Lebègue wrote that he translated “conforming as best I could to the manner of frère Pierre Berchoire ...” (Hedeman 2006, p. 184). After he had finished his translation of the supplement, Lebègue continued to revise his work for independent circulation too. This version, finished in 1445, was dedicated to Charles VII of France (Pons 2002, pp. 95-125). Subsequently, Lebègue’s *Histoire de la première guerre punique* circulated both through its absorption into historical compilations (Arlima lists five mss.) and in its own right (Arlima lists ten manuscripts, plus five more in the Schoenberg database).

Jean Lebègue was a humanist and functionary at the royal chancellery, and a bibliophile himself. Some fifty of the books in his library are still extant (Ouy 2006). In addition to his other activities, Lebègue was an amateur scribe and an employer of scribes (Ouy 2006, p. 145). Interestingly, he also devised an iconographical program for his translation of Sallust’s *Conspiracy of Catiline* and the *Jugurthine Wars* (ca. 1417). The manuscripts Geneva, Bibliothèque publique et universitaire, ms. Lat. 54, c. 1420 and Paris, BnF, ms. Lat. 5762 were his personal copies with decoration painted between 1404-1420 (see Hedeman 2006, p.174, Paris 1400, 2004, pp. 205-6). The illumination in the Geneva manuscript is attributed to the Parisian Bedford Master (and his workshop, named after manuscripts illuminated for the duke of Bedford, John of Lancaster, ca. 1415-1435). Lebègue revised his personal copy dramatically in the 1430s. Remarkably also, his divergent modes of visual and verbal translation coexist too in one of the few copies of his Bruni translation written during his lifetime (Paris, BnF, ms. Fr. 23085, dated 1454, see Hedeman 2006, p. 185, with the example of the death penalty of Hannibal who is hanged instead of crucified). Lebègue based his translation on his own copy of Leonardo Bruni’s *De bello Punico*; Titus Livius, *Tertia decas*, c. 1415? (Paris, BnF, ms. Lat. 5746; Ouy 2006, p. 164).

ILLUMINATION:

Charles VII’s presentation copy of Jean Lebègue’s *Histoire de la première guerre punique* may not have survived (although the Schoenberg database lists 3 manuscripts that were part of his collection) and there is no definitive version of either the text or the miniatures. The present, former Yates volume with 32 miniatures, is a significant addition to the eighteen or nineteen surviving copies known of the independent text; fifteen were designed to have at least one miniature. The full cycle seems to have consisted of 30-34 miniatures, recorded in only four other copies. Lebègue, compiler of a treatise on paints and inks, almost certainly planned the illustrations as he had done earlier for a translation of Sallust. The miniatures reflect the physical types, landscape formats and architectural buildings favoured by the Bedford Master and his “chief associate,” the Dunois Master, but they are painted to a smoother, more tightly defined finish and by at least two hands, both rooted in the Bedford traditions. Both artists exhibit a predilection for soft tones of old-rose, greens and blues, combined with a limited sense of spatial recession. The Dunois Master, who continued to work in the style of the Bedford Master (and in fact may have been his son), also inherited his workshop compositions. He is named after the Hours of Jean, Bastard of Orléans, Count of Dunois, ca. 1440-50 (London, British Library, ms. Yates Thompson 3, f. 162). He took over the leading role in the Bedford workshop around 1435/40, near the end of the English occupation of Paris during the Hundred Years War. His clientele included noblemen and officials of the French military, like the count of Dunois. His activities continued until ca. 1465. It is in his circle that both illuminators of the present codex are to be found, possibly around ca. 1450.

All miniatures are accompanied by delicate border decoration of finely drawn painted flowers and small curling acanthus leaves. The subjects of the miniatures are:

1. f. 1: Jean Lebègue presents his translation to Charles VII of France
2. f. 3: Bruni writing (see the dress and feet that were changed)
3. f. 4: Citizens expelled from Messina
4. f. 4v: Romans attacking Rhegium
5. f. 7: Roman troops arrive to aid the Mamertines
6. f. 9v: Romans besieging Agrigentum

- 7.f. 14: Author describing Sicily to a companion
- 8.f. 17: Romans building ships with beaked prows (the corvus boarding device)
- 9.f. 18: Carthaginian ships approaching to attack the Roman fleet in port
- 10.f. 18v: Roman fleet puts Hannibal to flight
- 11. f. 19v: Romans' beaked ships defeating the Carthaginians
- 12. f. 21: Hamilcar attacks the Romans who have withdrawn from the main encampment
- 13. f. 21v: Crucifixion of Hannibal
- 14. f. 21v: Romans withdraw from before Palermo
- 15. f. 23: Carthaginian fleet ranged to block the Romans' passage to Africa
- 16. f. 25: Romans defeat a great serpent
- 17. f. 27: Princes leave Carthage to seek peace with the Romans
- 18. f. 29v: Carthaginians, helped by elephants, capture the Roman general Marcus Attilius
- 19. f. 38v: Carthaginians are driven back after failing to capture the Romans' siege engines
- 20.f. 41: Appius Claudius bringing reinforcements to Sicily
- 21. f. 43: More Roman reinforcements arrive before Lilibyaem
- 22. f. 48v: Catulus defeats Hamon at sea
- 23. f. 49v: Carthaginian envoys ask for peace
- 24. f. 50: Carthaginian envoys receive the peace terms from the Romans
- 25. f. 51: Carthaginians leaving for home
- 26.f. 53v: Hamilcar entering Gesira
- 27. f. 58v: Spendius is made to surrender to Hamilcar
- 28.f. 59v: Hamilcar has Spendius and Autaricus crucified
- 29.f. 60: Hannibal about to be crucified (in Paris, BnF, ms. Fr. 23085, d.d 1454, H. is to hanged, after French practice of the time, cf. Hedeman 2006, p. 185)
- 30.f. 60v: Triumphal procession
- 31. f. 61: Romans at war
- 32. f. 69: Defeat of the King of the Gauls

The idea that the noble (and non-noble) élite should gain their education through reading had been quite a new idea a generation earlier, in the time of King Charles V the Wise [®]. 1364-80). It was

the same king who founded the first French royal library, which, in the time of his son's reign (d. 1422), had expanded to hold almost a thousand manuscripts (then bought by the Duke of Bedford and transferred to England in 1424). After the military of financial reforms of Charles VII (1422-61), a period of greater stability paved the way for a renewal of artistic activities moving from Paris to the Loire region. The present manuscript, however, is rooted in Parisian traditions. Medieval noblemen — patrons of deluxe codices such as the present book — identified with classical heroes and used classical examples in a very concrete way, without necessarily having a sense of "historical distance." The manuscript at hand is a very interesting artistic and textual document in showing a 15th-century Parisian humanist's understanding of the classical world, expressed both verbally and visually. Perhaps Leonardo Bruni was more abstract and comprehensive in his view of Antiquity, but whether the French noble patrons of these days had similar thoughts, remains to be seen. Be that as it may, this book is not only still anchored in medieval traditions, it is also a witness of intellectual renewal. Most copies of Lebègue's *Guerre Punique* are in public institutions.

CICERO, Marcus Tullius. *De Officiis* and *Paradoxa Stoicorum*, in Latin. Illuminated manuscript on paper. Italy, possibly Tuscany, ca. 1450-75.

4

\$240,000.00

ca. 290 x 215 mm. 2, 108, 2 leaves. Collation: I-IX¹⁰, X⁸, XI¹⁰; catch-words (often 6 words long), leaf signatures (a letter and an arabic numeral) throughout. Watermark Lombard M surmounted by Cross (close to Briquet no. 8349: Colle, 1427 and Three Mounts in Circle, with Circle/Cross surmount; very close to Briquet no. 11902: Pistoia 1421). Written space ca. 175 x 120 mm, ruled in blind for 25 lines. Written in brown ink in a fine *Littera Humanistica*, headings in red (until fol. 12v and on the final page of the text, only). Guides to the rubricator, usually present at the foot of the page. Spaces left open and blank for one-line colored/gold initials (on fol. 60r gold), with guide letters in margins, a few marginalia and nota marks, but generally with wide, clean margins. 35, four- to seven-line white vine-scroll initials in gold on red, blue, green and yellow grounds (the first

with a partial border and penwork drawing of a bird or a dragon), 6 other illuminated initials at the start of major sections of the first text, and a coat of arms surrounded by a wreath of white vine-scroll (fol. 1r). One initial partly restored (fol. 53v), few smudges and minor flaking of gold, generally in very good condition with wide margins. Binding: modern red velvet over thin wooden boards, sewn on 5 cords. Modern flyleaves and pastedowns (front and back).

PROVENANCE:

1. Written and decorated perhaps in Tuscany (based on both watermarks located in Colle and Pistoia) in the third quarter of the 15th century (based on script and decoration), but at an early date in Germany: in the lower margin the arms of Engelhard of Swabia: gules, three shamrocks argent (Rietstap, *Armorial général*, I, p. 614, pl. CCLXIX).
2. Clemens Lothar von Wenzel, Fürst von Metternich (1773-1859), Austrian diplomat, politician and statesman, chancellor of the Austrian empire (1821-1848) and a major negotiator of post-Napoleonic Europe. His armorial ink-stamped collector's mark: three coquilles, two and one, surrounded by the Garter of the Golden Fleece and surmounted by a prince's coronet (fol. 1r, Rietstap, pl. CXCVIII). Metternich's library was sold at Vienna (13 & 19 November 1907, Gilhofer & Ranschburg; catalogue without manuscripts). Metternich had an illustrious career starting as ambassador to Saxony (1801), Prussia (1803) and Paris (1806-1809). He negotiated the marriage between Marie-Louise of Austria and Napoleon (1810), and a temporary alliance with France (1812). He was foreign minister of the Austrian Empire since 1809 and played a major role at the Congress of Vienna. He was elevated to the rank of prince in 1813.
3. The American collector Dr. Edward Henry Bell of Gwynned Valley, Pennsylvania.
4. Raymond and Elizabeth Hartz, New Jersey (sold New York, Sotheby's, 12 December 1991, lot 162).
5. European private collection.

TEXTS:

The codex contains two texts by Marcus Tullius Cicero (106-43 BC). Fols. 1r-95r: *De Officiis*, explicit: *Marci Tullij Ciceronis liber tertius officiorum & ultimus ad Marcum Ciceronem eius filium finit*. (ed. and transl. by Miller 1913).

Fols. 95v-108r: *Paradoxa*, the first section as a prologue: *Incipiunt paradoxa M.T.C. & primum prologus. [A]nimadverti Brute ... exisse appareat. Finit prologus. Incipit Liber Paradoxorum. [Q]uod honestum sit id solum bonum esse. Vereor tamen ne cuidam vestrum ex Stoicorum hominum disputationibus ...* (ed. and trans. Harris Rackham, Loeb Classical Library 349, 1942).

De Officiis was written (late 44 B.C., one year after Caesar's death in 43) in the form of a letter to Cicero's son, who was studying philosophy in Athens at that time. He urges his son Marcus to follow nature and wisdom, and warns against pleasure and indolence. However, the essay was also directed to a broader public and has been characterized as an attempt to define the ideals of public behavior. It is divided into three books: discussing what is honorable (Book I), what is expedient or to one's advantage (Book II), and what to do when the honorable and expedient appear to be in conflict (Book III). In the last book, Cicero expresses his own ideas and scholars, therefore, regard this treatise as Cicero's spiritual testament. The text is written in a less formal style than his other work and refers frequently to the events of his days.

During the Middle Ages, *De Officiis* became a true moral authority which resulted in numerous manuscript copies still extant in public institutions. Following Gutenberg's Bible, it was one of the first classic texts ever to be printed (Johann Fust and Peter Schoeffer, 1465). Erasmus, the world's most famous humanist, published his own edition in 1501, while Philip Melanchthon established *De Officiis* in Lutheran humanist schools. It became a standard text to be read at many schools and universities and, even today, it continues to be one of the most popular of Cicero's works because of its eloquent description of Roman life under the Republic.

The *Paradoxa Stoicorum* was a popular school text too. It was written two years before *De Officiis* as an introduction to stoicism, addressed to Brutus (the future tyrannicide and nephew of Cato the Stoic). It is Cicero's shortest known philosophical text and consists of six prose essays or rhetorical monologues, exploring paradoxes with irony that sometimes increases unease and uncertainty. Each essay is based upon a philosophical thesis developed by syllogisms and commonplaces, by historical and other sorts of exempla (McCutcheon 1985, p. 4). Comic and serious, entertaining and engaging, they ad-

dress serious moral issues that may (and do so) challenge common opinion. As McCutcheon sketches, it may well be that Thomas More drew from the *Paradoxa* as a model for his *Utopia* of 1516, a “sequence intended to bring moral issues into the light of common daily life” (p. 6). By the middle of the 16th century *Paradoxa* gave rise to the *Antiparadoxa* of Vitus Amerbach (Strasbourg: 1541), and the *Antiparadoxon Libri Sex* of Marcantonio Maioragius (Lyon: 1546), testifying to its influential history. The medieval manuscript copies still extant are listed by Ronnick 1992 (pp. 143-99).

The earliest surviving manuscripts of both *De Officiis* and *Paradoxa* (et al.) are Carolingian (Leyden, UL, Voss. Lat. F 84 and 86) and both texts were also part of the same early printed edition by Fust and Schoeffer (1465, see above). Obviously, they are strongly connected and it is therefore of great importance to study the transmission of these texts in combination — as in the present manuscript.

MATERIAL AND DECORATION:

Written in a lovely round Italian humanistic script and decorated with initials in gold, the use of paper for de-luxe classical manuscripts is rather unusual. Although the earliest known dated manuscript of the Western world on paper is known from 931 A.D. (an Arabic manuscript from the Iberian Peninsula at Leiden, UL), the majority of Renaissance manuscripts of classical texts are written on vellum. The watermarks of the paper used point at a date of use after 1427.

The manuscript is illuminated with 35 large (six-line) white vine-scroll initials in gold on red, blue, green and yellow grounds, all at the first text. The style is characteristic for Italian humanist manuscripts of this era. The most elaborate decoration is found on the openings page (fol. 1r) with a partial border and penwork drawing of a bird and a coat-of-arms surrounded by a wreath of white vine-scroll, decorated with some golden dots. Furthermore, there are six other three-line illuminated initials at the start of all major sections of the first text, in gold on a painted field of two colors (green/purple for instance), perhaps added in Germany at the time when the coat of arms of the Engelhard family was also added. Spaces for decoration at the second text were left open.

The works in this manuscript provide a handbook on ethical theory by Cicero, one of the best orators in history and one of the most

significant rhetoricians of all time. It is most interesting that the codex at hand was part of the library of the Prince von Metternich, the Austrian diplomat who played such an important role in post Napoleonic Europe.

CICERO, Marcus Tullius. *Epistolae ad Familiares*. Illuminated manuscript in Latin, written on vellum, possibly written by Ser Pietro di Bernardo Cennini and illuminated by Francesco d'Antonio del Chierico. Italy, Florence, ca. 1460-1470.

5

\$180,000.00

270 x 175 mm., ii, 156, ii leaves. Collation: I-XV¹⁰, XVI⁶⁻¹ (last blank cancelled), perpendicular catchwords in hand of the scribe. Modern pencilled foliation including front flyleaf. Written in brown ink in a very fine, humanist minuscule between 37 horizontal and two pairs of vertical lines ruled in pale ink, justification: 195 x 105 mm., rubrics in pale red, two-line initials in dark blue throughout (often several on a page), 16 large (five- to nine-lines) white-vine initials in raised burnished gold, entwined with white-vine leaves infilled in blue, pink and green with three or more dots in white and with marginal extensions up and down the margins, the first with a two-sided border with winged putti carrying a wreath (original coat of arms erased), a bird and a butterfly. Lower corner of opening folio slightly thumbled. A few contemporary marginal notes, erasure at end affected several pages (below explicit on fol. 156v caused rubbing on fols. 155v-156r as well), few minor wormholes mostly in margins, few other creases and marks, generally in very fine condition, complete and with clean wide margins.

Binding: late 16th-early 17th century (?) gold-tooled brown morocco, nine raised bands, panel design, perhaps Sicilian (see *La Bibliofilia*, vol. 68 (1966), pp. 181-183), gilt edges (covers a little worn, small sections missing from head and foot of spine); vellum pastedowns (lifted) from a mid 14th-century Italian manuscript of Aristotle's *Politics*, Book 4 in Latin translation written in 2 columns. In a modern quarter red morocco fitted box with gilt lettering.

PROVENANCE:

1. Unidentified original patron, his coat of arms (fol. 2r) erased.
2. Perhaps a Sicilian owner by the late 16th-early 17th century when the

manuscript received its present binding, presumably contemporary to the inscriptions on the flyleaf: "Di don Francesco st.st.lia. Di Don Domenico."

3. Book-label with initials R.L.A. (gilt on blue).
4. Giannalisa Feltrinelli (bookplate; F 159 in her library, her sale Christie's London, 3 December 1997, lot 151 sold to Bernard Quaritch).
5. Helmut N. Friedlaender, with his bookplate. His library sold (Christie's New York, 23 April 2001, lot 5). Helmut Friedlaender (1913-2008), American bibliophile and lawyer, was an advisor to the Rosenwald family.

SCRIBE:

The manuscript is written by one excellent hand in a small humanistic script. Spaces for quotations in Greek are left blank. According to P.O. Kristeller, *Iter Italicum* V, 1990, p. 346 the scribe was identified by the great expert Albinia de La Mare as Ser Pietro di Bernardo Cennini (1463, see also no. 53451 in the Schoenberg database). He was a prolific Florentine scribe (ca. 1445-84) to whom at least 32 other manuscripts are attributed, the first of which dated 1460 (see Garzelli 1985, pp. 445 & 526-29).

Piero Cennini was the son of the first book printer in Florence and a professional notary. He mostly wrote an elegant humanist, cursive hand (contrary to the present manuscript that is written in a minuscule). He copied texts for his own use as well as for clients, especially Hungarian clients such as Archbishop Vitez and Matthias Corvinus. The present manuscript is not listed in Garzelli 1985.

TEXT:

Epistolae ad familiares (fols. 2r-156v), divided into sixteen books. Book I (fol. 2r), Book II (fol. 11v), Book III (fol. 18v), Book IV (fol. 27v), Book V (fol. 35r), Book VI (fol. 46v), Book VII (fol. 56v), Book VIII (fol. 66r), Book IX (fol. 70v), Book X (fol. 84v), Book XI (fol. 98v), Book XII (fol. 107r), Book XIII (fol. 118r), Book XIV (fol. 130v), Book XV (fol. 140r), Book XVI (fol. 150r).

Fol. 156v: Ego vos ad III Kal. videbo, tuosque oculos, etiam si te veniens in medio foro videro, dissaviabor. Me ama. Vale. Marci Tullii Ciceronis Epistolarum Familiarium Liber Sextusdecimus et ultimus feliciter Explicit ... [following line partially erased repetition of the author's name et Marci Tullii ...]. A second hand repeats the last

sentence of the last letter.

Marcus Tullius Cicero (106-43 B.C.), lived during the final phase of the Roman Republic at the time of the rise, dictatorship and death of Julius Caesar. Much is known of this Roman lawyer, orator, politician and philosopher as his character and time shine through the mass of his works that survived the ages. After the murder of Julius Caesar (44 B.C.), Cicero pleaded for the restoration of the Republic in his famous *Philippics*. Being an enemy of Marc Antony, he was killed in Rome in 43 B.C. Cicero's works, but most specially his letters reveal his role in the politics and turmoil of his time.

This codex containing the sixteen books of *Epistolae ad familiares* comprises more than ninety letters Cicero wrote to friends and relatives over a period of c. 63-43 B.C. Some letters are addressed to public persons such as Pompeius and Caesar, others are private such as those to his wife Terentia. Originally composed without thought of publication, the letters — serious, informative and gossipy — give an intimate insight into Cicero's life and opinions.

In the middle of the 14th century, Petrarch was only acquainted with a small collection of Cicero's letters, but Coluccio Salutati, in 1389, stumbled upon a codex with the 16 books of letters *ad familiares* (in a 9th-century manuscript in Vercelli). Coluccio Salutati (1374-1406), the humanist chancellor of Florence and correspondent of Petrarch, guided young scholars such as Poggio Bracciolini and Leonardo Bruni. He invited the Byzantine Manuel Chrysoloras to Florence, bringing with him the knowledge of Greek and Greek literature. Salutati amassed a great collection of manuscripts and in searching for classical manuscripts, he made a number of notable discoveries, of which Cicero's *Epistolae ad familiares* was the most important as it overturned the entire medieval conception of Cicero, the Roman statesman. Salutati also took up Cicero's ideas "in the self" (Greenblatt 2012, p. 124), when he, in his historical studies tied Florence's origin to the Roman Republic, not to the Roman Empire. Since Salutati brought the Vercelli manuscript to Florence, the city became a major centre of distribution of Cicero's text.

ILLUMINATION:

All books open with a fine, large gold initial, surrounded by white vines on a blue ground, highlighted with soft-rose and green. The

vine decoration on the frontispiece is divided into two elements, in the outside border with a bird in green and in the lower margin with two putti holding a wreath that once contained the coat of arms of the original patron, and a butterfly watching from the end and top of the decoration. This handsome border on the openings page and the finely executed so-called white-vine initials are characteristic of the style of Francesco d'Antonio del Chierico of around 1460 and the decoration of this manuscript can securely be attributed to his workshop. Levi D'Ancona 1962 observed that the putti of Francesco d'Antonio can be recognized by their "pollaiuolo" and the strong emphasis given to the movement of the hips. Also painted birds appear in his decoration, moving through the white spirals, sometimes in the act of catching something with their long beak. Francesco d'Antonio del Chierico was one of the leading illuminators in Florence (ca. 1452-d. 1484). The present decoration can be compared, for instance, with the initials in other Cicero manuscripts such as Ms. Burgess 48 (Eugene, University of Oregon Library) and in Ms. Digby 231 (Oxford, Bodleian Library) and two Corvinian manuscripts, one in Budapest, UL, Ms. Lat 10 (Tertullian, *Adversus Marcionem*), the other in Vienna, ONB, Cod. Lat. 22 (Titus Livius, *Ab Urbe condita*; see: <http://www.gicas.net/burgess48.html>). Moreover, the Bayerische Staatsbibliothek in Munich holds a comparable Corvinus manuscript illuminated in the same style and possibly written by the same hand (CLM 310, Demosthenes, *Orationes* and Aeschines, *Epistola*, Florence, ca. 1465).

Francesco d'Antonio del Chierico's production was vast and varied (see Levi D'Ancona 1962, pp. 108-116 and De La Mare 1996, p. 180). He illuminated literary, historical, and devotional books, from small format Books of Hours to large humanist texts. He worked not only work for the Medici but also for the condottiere and bibliophile Federigo da Montefeltro (d. 1482), and the renowned bookseller Vespasiano da Bisticci, through whom he acquired patrons beyond Italy, among whom Ferdinand I of Naples, Louis XI of France, and Matthias Corvinus, King of Hungary (1443-90). The latter's passion for books and learning was greatly influenced by his tutor János Vitéz (d. 1472), archbishop of Esztergom. The Bibliotheca Corviniana, in its time one of the finest libraries, was dispersed after 1561 and manuscripts are now found all over the world. Several Corviniana may originally have come from Vitéz. Infrared research might perhaps

reveal traces of the original coat of arms erased on fol. 1 and therefore point into the direction of the first patron of this present very fine humanist manuscript.

6. CICERO, Marcus Tullius. *De Senectute, De Amicitia, and Paradoxa Stoicorum*. Illuminated manuscript, written in Latin on vellum. Italy, Florence, ca. 1450-1460.

\$330,000.00

241 x 171 mm. (justification: 157 x 96 mm.), vellum, 42 leaves & modern pastedown with flyleaves in front and back. Collation: I-III¹⁰, IV¹⁰⁺² (added bifolium, fols. 40-41), perpendicular catchwords in lower margin; one column of 28 lines (ruled in blind), written in black ink in a fine *Littera Humanistica*. The hand tends to write smaller in the 2nd text (see fol. 22 and ff.), rubrics in red by the same hand, in texts and in margins (fol. 3, citations in Greek), 8 three- to five-line golden initials on a field painted in blue, red and green, one penwork initial (fol. 36v) added later, four large, four- to eight-line white vine-scroll initials in gold on red, green and blue grounds (fols. 11r-v, 17r, 32v, on fol. 1: 2 butterflies and a full lower border with 2 deer and a lion in gold, possibly an unidentified coat of arms). Some contemporary annotations and corrections, several different *probatio pennae* added on final leaves. Binding: modern cedar wood covers, executed by Jean de Gonet (b. 1950), innovative French binder who was honored in exhibitions (New York and Brussels, 1987), most recently, in Paris, Bibliothèque Nationale de France (2013, see Literature, below).

PROVENANCE:

1. The coat of arms of the first patron, a golden lion on an azure field is unidentified.
2. In the 16th century owned by Antonio Lanza of Padua.
3. Monogram MF.
4. Later collection note "no. CLXXXVI" (fol. 1r, headed by: IC XRI).

CONTENTS:

Fols. 1-16v: Marci Tullii Ciceronis, *De Senectute* or *Cato Maior de Senectute*. *Liber feliciter incipit: O Tite, si quid ego adiuero curamve levasso quae nunc te coquit et versat que in pectore fixa, et qua de primeris en-*

quid erit premii? Licet enim

Explicit: *Haec habui de senectute quae dicerem, ad quam utinam veniat, ut ea, quae ex me audistis, re experti probare possitis!*

The text is divided in three main parts: Preliminary or Prohemium, dedication to Titus Atticus, fols. 1r-v; Introductory conversation, fols. 1v-3r; Cato's Defence of Old Age, fols. 3r-16v.

Fols. 17r-32r: M. C., *De Amicitia feliciter incipit: Quintus Mutius Augur Scaevola multa narrare de C. Laelio socero suo memoriter et iucunde solebat nec dubitare illum in omni sermone appellare sapientem*

Explicit: *Haec habui de amicitia quae dicerem. Vos autem hortor, ut ita virtutem locetis, sine qua amicitia esse non potest ut ea excepta nihil amicitia praestabilius putetis.*

Fols. 32v-39v: Marcus Tullius Cicero, *Paradoxa Stoicorum*. Incipit: *Ani-madverti, Brute, saepe Catonem, avunculum tuum, tuum, cum in sena-tu sententiam diceret, locos graves ex philosophia tractare abhorrentes ab hoc usu forensi et publico, sed dicendo consequi tamen, ut illa etiam populo probabilia viderentur*

Explicit: *Nos vero si nec possumus*

Marcus Tullius Cicero (106-43 B.C.), the great Roman lawyer, orator, philosopher and politician, had an immense influence on the Latin language. In the 14th century, Petrarch (1345) and other Italian humanists rediscovered his works: letters, philosophical texts, and rhetorical books. Together with some poetry, this oeuvre gives us a clear picture of Cicero and his role in the politics and turmoil of his time. After the murder of Julius Cesar (44 B.C.), Cicero pleaded for the restoration of the Republic in his famous *Philippics*. Declared enemy of the state, he was killed in Rome upon order of Marc Antony (43 B.C.).

On Old Age, the first text in the manuscript at hand, bears as full title *Cato Maior de Senectute*. Written in 45-44 B.C., it is dedicated to Cicero's friend Titus Pomponius Atticus (109-32 B.C.). The earliest surviving manuscripts are Carolingian codices of the 9th and 10th centuries now in Paris, Bibliothèque Nationale and Leyden, University Library. The text is written in the form of a dialogue with vivid discussions and some drama. The arguments had comforted Cicero himself, and he hoped they would do the same to his friend Atticus. *De Senectute* became a popular ethical treatise, applying the principles of philosophy to lighten the troubles of old age, the so-called

"heaviest burden of life." The discussion supposedly occurred in 150 B.C., between Cato, then 84, Scipio, then 35, and Laelius, then about 36. The principal speaker on Old Age was the elderly Marcus Porcius Cato (234-149 B.C.), admired for his vigour of body and mind. Cato had served a long military career but also had fought against the lax morals of his time, exhibiting the ideal Roman virtues (simplicity, principle, and self-sacrificing patriotism) that Cicero thought missing in his own days. Publius Scipio Africanus Minor (ca. 185-129 B.C.) was adopted by the son of Scipio Africanus Major. He was the consul who destroyed Carthage in 146 and, according to Cicero, one of the noblest men in history. Gaius Laelius (ca. 235- after 160 B.C.), son of a friend of the elder Scipio, also gained credit as military commander in Spain. He was a man of great learning, a philosopher, and eloquent orator.

De Senectute not only had an ethical but also a political purpose, as it was Cicero's intention to raise admiration for what he regarded as the Golden Age of Roman politics (during the Punic Wars), in sketching a contrast between that age and his own.

The second text in the present manuscript, *De Amicitia* — also dedicated to Atticus — was written by Cicero in 44 B.C., shortly after the death of Julius Caesar and before the conflict with Antony. He based his work on early Greek philosophers such as Plato and Theophrastus. Again the text is written as a dialogue between prominent figures, in this case Gaius Laelius and his sons-in-law Gaius Fannius and Quintus Mucius Scaevola — teacher to Cicero himself. Although Cicero wrote about his own experiences with friendship, he used the relationship between the younger Scipio and Laelius as an example and a large part of the text is devoted to Laelius' speech on the death of his friend Scipio in 129 B.C., expressing his bereavement and how to bear the loss. Thus Cicero described what qualities make a good friend (and what characterizes a bad friend), providing examples from his personal life. The work shows the author's dramatic power in entering Laelius' feelings and resignation, emphasizing the importance of virtue in friendship and how true friendship cannot exist without it.

Cicero's *Paradoxa stoicorum*, the third text, was only rediscovered in the early 15th century. Cosimo de Medici is known as owner of an early Monte Cassino manuscript since 1418 and Florence may have

been a centre of dispersion of this text (a list of extant manuscripts and editions is found in Ronnick, 1991, pp. 143-99). The *Paradoxa* is an introduction to Stoicism in which Cicero lays out six stoic principles (called paradoxes) and tries to make them understandable for the “average” listener. It is an exercise into plain speech without requiring to actually agree to any of the paradoxes. These are: 1. moral value is the only good; 2. virtue is sufficient for happiness; 3. all virtues and vices are equal; 4. all fools are insane; 5. only the wise man is really free; and 6. only the wise man is rich. Cicero wrote that the work was an exercise composed for his own amusement, but at the same time it was a serious work that enabled him to display his rhetorical skills. It can also be interpreted as an attack on his enemies. Although, or perhaps because the *Paradoxa stoicorum* (*Stoic Paradoxes*, written 46 B.C.) is a short text, it exerted enormous influence on Western intellectual thought as it became a standard school text during the Middle Ages and onwards.

Being an exceptional translator, Cicero rendered Greek ideas into such eloquent Latin that he influenced teaching for many centuries to come: his Latin prose provided a model for early Church Fathers, for humanists as well as for students of Latin for the many centuries that his texts were used as school books.

DECORATION:

Written in an experienced humanist hand of one scribe who also added the rubrics, the manuscript is carefully corrected. The many *probatio pennae* on the flyleaves do not make much sense. The texts are decorated with eight three- to five-line golden initials on a field painted in blue, red and green. One penwork initial (fol. 36v) seems to have been added later. The major illumination furthermore consists of four large, four- to eight-line white vine-scroll initials in gold on red, green and blue grounds (fols. 11r-v, 17r, 32v). On fol. 1 there are also two butterflies (looking like winged caterpillars) and a full lower border with two deer and a lion in gold, possibly an unidentified coat of arms. The three animals in the lower margin on the opening leaf are interestingly woven into the vine-stems and are an integral part of the decoration. All three figures are known as designs taken from the inventory that the Master of the Playing Cards (Germany, c. 1455-60) used for his copperplate engravings — a use

we often see in northern manuscripts and early printed books, but less in Italian humanist manuscripts. However, they were part of the stock of designs of Francesco d'Antonio del Chierico as is illustrated in Florence, Bibliotheca Medicea Laurenziana, ms 82,3 (New York 1994, ill. p. 50), containing Pliny the Elder's *Natural History*, written in Florence, in 1458.

In all the present manuscript is a fine humanist book with wide margins and interesting texts in a notable modern binding.

THE FIRST PRINTED BOOK ON THE PULSE

7. GILLES DE CORBEIL (or AEGIDIUS CORBOLIENSIS). *De Pulsibus*. [48] leaves, Gothic type, ca. 32 lines. Small 4to (210 x 150 mm.), 19th-cent. cloth-backed marbled boards, red morocco lettering piece on spine. Padua: M. Cerdonis, January 1484.

\$55,000.00

First edition of the first printed book on the pulse. The art of feeling the pulse dates back to legendary antiquity in both Greek and Chinese medicine and is still used as a scientific method of investigating the functioning of the heart.

De Pulsibus is a textbook composed in verse by the French physician and humanist Gilles de Corbeil (fl. 1200), the celebrated French physician who was a pupil of the school of Salerno and Montpellier and later went to Paris, where he was archiater to Philip Augustus and probably taught in the university. Called by Neuburger “the transalpine herald of the glory of the school of Salerno,” Gilles composed three important medical poems that amplified and paraphrased the entire Salernitan doctrine in Latin hexameters.

The first poem, on urine, appeared in print in 1483; it was considered the classical text on uroscopy until the end of the 16th century. The present work, on the pulse, appeared in 1484 and Gilles' third work was on the virtues of compounded drugs. “The description of the different kinds of pulse, methods of examining the patient, of studying the urine, advice about the behaviour of the physician, and invectives against the pharmacists are presented in facile and elegant form.”—Castiglioni, p. 316.

Gilles de Corbeil's texts were “of great influence in transmitting

the teachings of the school of Salerno.”—Stillwell 648.

The text contains the valuable commentary of Gentile da Foligno (d. 1348), the prominent professor of medicine at Bologna, Perugia, Siena, and Padua. He was the first European physician to perform a dissection on a human being. The editor was Avenantius de Camerino (15th-16th cent.).

Fine and large copy. Bookplate of Frederic Cheron.

¶ Garrison, *An Introduction to the History of Medicine*, p. 151. Goff A-92. Klebs 464.1. Sarton, II, pp. 440-41.

A FUNDAMENTAL TEXT OF EARLY ALCHEMY; FICINO'S FIRST WORK

8. HERMES TRISMEGISTUS. *Liber de Potestate et Sapientia Dei e Graeco*. Translated by Marsilio Ficino. Capital spaces with guide letters. [43] leaves, with the first blank but lacking the final blank. Small 4to (208 x 154 mm.), attractive modern marbled boards (dampstaining in gutter to second half of book not touching text, single small wormhole in blank margin in final nine leaves). Venice: Lucas Dominici, 1481.

\$22,500.00

A very good copy of the rare third edition (1st ed.: Treviso, 1471) of the foundation of Hermetic philosophy and a fundamental text of early alchemy. This is a notable typographical work as it is one of the first books to have the colophon on the first page. It is the first book to be printed in Latin by Lucas Dominici.

"*De potestate et sapientia Dei* comprises 14 treatises ascribed to Hermes, and its translation was Ficino's first work, completed in 1463 at the request of Cosimo de Medici. The Greek manuscript brought from Macedonia by Leonardo da Pistoia excited great interest, as witnessed by postponing the translation of Plato which was about to begin. While the treatises are in fact the work of different authors written at various times in the first centuries after Christ, Ficino believed, as did everyone up to the 17th century, that they were the work of one *priscus theologus* revealing the divine mysteries ...

"Pimander' is the first of fourteen treatises in *De potestate et sapientia Dei*, and it tells a story of creation similar to that in Genesis.

It is in the form of a dialogue between Hermes and Pimander, the divine 'mens.' Hermes, in sleep and thus with his corporeal senses arrested, asks to know God. He sees suddenly in Pimander a great light, then darkness, and he hears the Word: 'the luminous Word issuing from the Nous [Pimander] is the son of God.' The Nous creates man, allowing him to participate in divine power, and man descends to earth to join nature. Although he has taken on a mortal body, he still retains an immortality by participation in the divine. This is emphasized at the end of 'Pimander' when Hermes asks Pimander how to live according to the mystery of God: '[you] must live a pure and holy life, rendering the Father propitious to him through filial love and uttering benedictions and hymns.' Finally, at death, the immortal element of man will ascend and return to the sphere of God whence it came ...

"This story provided Ficino with evidence that Hermes was indeed the 'father of theology' since its account of creation had obvious parallels to Genesis, it prophesied Christianity, and it taught devotion to God in this life."—*Bibliotheca Philosophica Hermetica*, II, pp. 235-37.

A little minor foxing and soiling but a nice copy.

¶ Duveen, p. 290. Goff H-79. Klebs 510.3

9. IUVENALIS, Decimus Iunius or JUVENAL. *Saturae I-XVI*, with introductory hexameter to Satires II, IV-VIII by Guarino da Verona. Manuscript in Latin on vellum. Italy, perhaps Ferrara (?), ca. 1450-70.

\$120,000.00

Ca. 237 x 172 mm., paper pastedown and vellum flyleaf, [2 blanks cut away], 61 leaves of vellum, final pastedown paper. Complete, collation: I-V¹⁰, VI¹²⁻¹ (last blank leaf cancelled); quire signatures at lower margin of final verso of each quire. Ruled in brown ink for one column of 33 lines, justification: 165 x 106 mm., written below top-line, 32 lines to each page, in two humanist bookhands in brown and red inks. Rubrics and a number of versals in red (up to fol. 30v); one penwork initial S on fol. 1 drawn in brown ink, with tendril extending to the inner margin (added later). Some notes on front pastedown and flyleaf partly erased, further scribbles (also on fol. 29v), pen tri-

als and drawings of two animals (dogs?) by the same hand on rear pastedown, some smudges and stains. In its first binding of Italian panelled brown leather over wooden boards, tooled in blind with rope-work border, interlace design and central section. Binding with restorations, spine and clasps renewed, brass pieces on lower cover still preserved.

PROVENANCE:

1. Written in Northern Italy, perhaps Ferrara (based on the verses of Guarino), around 1450-70 for an unknown patron.
2. Two 15th-century ownership inscriptions on first pastedown, "Iste liber est mihi ... qui invenit mihi det quod dabo ..." the names erased and illegible. The same hand added the title on fol. 1 and, perhaps, also the initial S.
3. Another inscription on the first flyleaf, below the "title": "Di me Valeriano Malfatti Barone / 1704," perhaps by a member of the Malfatti family in Rovereto (see V. Spreti, *Enciclopedia Storico-Nobiliare Italiana*, IV, p. 264).
4. European private collection (Schoenberg database no. 11842).

CODICOLOGY:

The sixteen satires are written by two different scribes, dividing the work by quire, not by text. The first was responsible for the first three quires (fol. 1-30v) and wrote a clear humanistic minuscule showing some unevenness towards the end, which perhaps may be attributable to haste. Only the first section has rubrics (incomplete, and without opening initials), presumably by the hand of the copyist. The second hand took more space in forming the separate letters into words, which are therefore wider and fill the space of the column almost to the full. He also shows a skillful professional hand. Rubrics, corrections, marginalia (fol. 44v) and citations in Greek (fol. 43v) are contemporary but added. Title and initial on fol. 1 are added later. In all, this is a fine humanistic manuscript with wide margins, easy to read, solid and elegant. Layout and contents indicate the original humanist patron had a predilection for an engaging, yet sober book.

CONTENTS:

The manuscript contains the complete surviving works of Juvenal (ca. 50-127 A.D.), consisting of sixteen satires. Presumably born at

the time of Nero (37-68 A.D.), Juvenal appears to have lived most of his life in Rome and wrote his satires during the reigns of emperors Trajan (98-117 A.D.) and Hadrian (117-38 A.D.). In the first three quires copied by the first scribe, the satires (except for I and III) are headed by an introductory hexameter by Guarino Veronese (1374-1460), written in red; these are only one or two lines in length. Although divided into books in some manuscripts and by modern editors, in the manuscript at hand is no subdivision but in satires in the usual following order as the sixteen listed below.

Fol. 1-61: Decimus Iunius Iuvenalis, *Saturae I-XVI* with introductory hexameter or argumenta to satires II, IV-VIII by Guarino da Verona (1374-1460), in red rustic capitals preceding each title. (fol. 61v blank).

Book I: *Satire I* (fols. 11-3v): Apologetic Introduction "*Difficile est saturam nōn scribere ...*" (It is difficult not to scribe satires). *Satire II* (fols. 3v-6r): Attack on hypocritical Roman society. *Satire III* (fols. 6r-11r): Explicit description of corrupt life in Rome. *Satire IV* (fols. 11v-13v): Humorous and sarcastic description of Emperor Domitian's council meeting to prepare a turbot. *Satire V* (fols. 13v-16v): On relations between rich patrons and poor clients during a banquet.

Book II: *Satire VI* (fols. 16v-26v): Sharp attack on insolence and vices of Roman women, warning the reader against marriage.

Book III: *Satire VII* (fols. 27r-30v): Welcome to Hadrian, the new emperor should deal with the unworthy position of Roman intellectuals. *Satire VIII* (fols. 30v-35r): Advice on good governance, criticism on the degeneration of the establishment. *Satire IX* (fols. 35r-37r): Dialogue on the pathetic existence of a young male prostitute.

Book IV: *Satire X* (fols. 37r-43r): On human life (Mens sana in corpore sano). *Satire XI* (fols. 43r-46r): Concerns in response to a fancy dinner. *Satire XII* (fols. 46v-48v): Exposing greed.

Book V: *Satire XIII* (fols. 48v-52r): Encouraging words to a deceived friend. *Satire XIV* (fols. 52v-57v): On education of children. *Satire XV* (fols. 57v-60r): On religious fanaticism and barbaric practices in Egypt (where Juvenal may have spent his exile). *Satire XVI* (fols. 60r-61r): On undeserved benefits of soldiers (ends unfinished, explicit: *et torquibus omnes. Finis laus Deo*).

TRANSMISSION:

In these biting satires — varying in length between only 130 and some 660 verses — the author points his arrows at women, foreign-

ers, homosexuals, cruel and decadent rulers, unresponsive patrons and parvenus. He fulminates against greed, extravagance, vanity and stupidity and exposes hypocrisy, injustice and corruption under the cover of hilarious situations. Juvenal (c. 50-127 AD) became the most "politically incorrect" poet of Rome (Kimball 2003), attracting an enthusiast public. However, soon after his death, his morality plays fell out of sight, to be revived again at the end of the 4th century. Subsequently, the satires continued to be popular throughout the Middle Ages as is attested by the large number of manuscripts still extant (perhaps even as many as 500, almost all preserved in public libraries, Knoche 1950). Three Juvenal fragments survive transcribed in the 6th century, perhaps as early as ca. 500. The textual tradition is very complicated as during all these centuries of transmission, poetry verses especially were prone to corruption: when copyists, at times, replaced obscure words to make the text more accessible for readers, deviating versions started to circulate.

In 15th-century Italy, Juvenal was commonly taught in humanist schools and his lamentations on decay (for instance, on the decay of learning) were popular themes for professors. The humanist Guarino of Verona (d. 1460 Ferrara), whose hexameters on Juvenal are part of the present codex, had studied Greek in Constantinople under Manuel Chrysoloras and was also well versed in Latin. In 1429 he was engaged as tutor to Leonello, eldest son of Niccolò d'Este of Ferrara, and later was professor of rhetoric at Ferrara University, where he spent many years (1436-60) teaching with great success. Guarino is the author of the first Renaissance Latin grammar (1418), made translations from the Greek, and published commentaries on texts of various classical authors. He lectured upon works by Strabo, Plutarch and others while he also commented upon Persius, Juvenal and Martial. The eulogy delivered at his funeral praised especially the charm of the lectures he gave on Juvenal.

In all, the present manuscript represents a quite interesting Renaissance book, harking back to the days of the Roman Empire.

10. MARTIALIS, M. Valerius. *Epigrammata, Libri I-XVI*. Made for the Martinozzi family of Siena. Decorated manuscript in Latin, on vellum, signed by the scribe "Phi Eta." Italy, Siena?, ca. 1460-70.

\$360,000.00

285 x 190 mm. (justification: 186 x 105mm.). 208 leaves and a recent flyleaf at either end; some vellum leaves show rather prominent hair-sides. Collation, regular quires of 10: I-XX¹⁰, XXI¹⁰⁻² (9 and 10 cancelled blanks), quires numbered at end A to V, and traces of signatures at lower edges. Ruled in dry point for 29 lines, written in brown ink in a fine *Littera Humanistica*, signed by the anonymous scribe "Phi Eta." Rubrics and running book numbers in red written by the scribe. Large initials in blue at the beginning of all epigrams. Decorated title-page with a large gold six-line vine-stem initial on a rectangular field and a gold coat of arms surrounded by a green wreath, plus 15 more of these square, four-line vine-stem initials, each opening a new book. The gold is outlined in yellow and the white vine-stem is lightly shaded in yellow; background with indented outer edges in dark blue, red and blue green dotted in white or yellow. First and last leaves somewhat wormed, a few lower edges slightly defective, few slight stains. Small *clavicula* (of vellum) at beginning of each book. Some added notes in a humanistic hand. With wide margins and on the whole in very good condition. Binding: original 15th-century bevelled wooden boards covered with red leather (rebacked), title "Martiale" cut into the front cover. Five small round metal bosses on front and back cover, each with two eyelet holes; traces of four catches and clasps. On pastedown (front) M. 80, X 149. Gilt edges. Preserved in a box.

PROVENANCE:

1. Presumably made for the Martinozzi family of Siena, based on the contemporary coat of arms (fol. 1r: 3 *stelle* (6 *raggi*) *di oro su fascia di azzurro su oro*. The Martinozzis, a prominent family in Siena, held important positions in both secular and religious life. Nicollò Martinozzi was awarded the title of Conte del Castellucio by the Queen of Naples (1430). The family patronized an important cultural heritage, which is shown in the family residence in the Piazza del Campo and the family chapel decorated by Vecchietta or Lorenzo di Pietro (1445-1448, New York 1988, p. 105, p. 111). The Palazzo is thought to be depicted on the second panel of the Saint Anthony Abbot Series (of eight panels) attributed to the Master of the Osservanza and bearing the Martinozzi coat of arms (idem 1988, no 10b, now: National Gallery of Art in Washington). Paris, BNF, Lat. 7807 was written for

the same patron by the same scribe "Phi Eta" (De La Mare/Grazelli 1985, p. 526). Besides the present book the family owned several more manuscripts (cf. Pellegrin 1971, p. 199). Florence, Biblioteca Laurenziana ms. 49,24 bears the same coat of arms and an ownership inscription by Benedetto Martinuzzi. Benedetto, exiled from Siena (1480s), is considered the author of two prose texts (University of Pennsylvania Library, Ms. Codex 319).

2. Gift of Gorus Gualterutius to Gabriel Faerno (1510-61), according to an inscription on an older (now lost) flyleaf: Munus Gori Gualterutij mihi Ga. Faerno (gift of G. Gualterutius to me, Gabriel Faerno). Faerno was a well-known humanist, scholar and poet who edited Aesop's *Fabulae* in 1563 (cf. cat. Hoepli Sale, Zürich, 27/28 November 1930, lot 50, pl. VIII).
3. Charles Henry St. John Hornby (1867-1946), his Ms. 50. St. John Hornby was a great bibliophile and founder of the Ashendene Press.
4. Major John Roland Abbey, his no. JA 3221, 15-9-1946 (sold London, Sotheby's, 25 March 1975, lot 2960). Part of his famous collection of Italian manuscripts described by Alexander and De la Mare, 1969, no. 35.
5. Sold to the British Rail Pension Fund.
6. J. Paul Getty Jr. (1932-2003).

Written in a distinctive, formal humanistic script (Alexander/De la Mare 1967, p. 96). Signed by the anonymous scribe "Phi Eta," whose hand occurs in four more manuscripts (cf. de la Mare), among others Theophrastus, *De Plantis* from the library of Federico da Montefeltro of Urbino (Vatican, BAV, ms. Urb. Lat. 2509), Cicero, *Orationes in Verrem* from the library of Matthias Corvinus, now in Budapest (Univ. ms. 2), Macrobius, *Saturnalia* (Vatican, BAV, Ross. 448), Phalaris, *Epistolae* (London, Wellcome Library, ms. 619). See for more details: De La Mare/Garzelli 1985, Vol. I, p. 526.

CONTENTS:

The manuscript contains all known works written in Rome by Martial (cs. 38-41-d. ca. 103). These are his *Epigrams* in Books I until XIV, and his *Spectacula* or *Liber Spectaculorum*, in Book XVI. The epigrams in Book XV, 235 in number, are attributed to Martial but in fact are the work of an Anglo-Norman poet, Godefridus of Cambrai, also known as Pseudo-Martial (later called "of Winchester," as he became prior of St. Swithin's at Winchester, d. 1107). Four of Martial's

five prose prefaces are present, heading Books I, II, VIII and XII, but that to Book IX is not included.

Fols. 1-185v: Marci Valerii Martialis Epigrammaton liber primus incipit feliciter: Marcus Valerius Martialis lectori suo salitem. Spero me secutum ... Ad Catonem. Nosses iocosae dulce cum sacrum florum: the Epigrammaton Libri XIV.

Fol. 54v: a nine-line poem (as in many manuscripts): Rure morans quid agam (as in J.A: 3183, Alexander & De la Mare no. 31, Walther, *Initia carminum*, 16941)

Fols. 185v-205r: [Godfrey of Winchester, also called Pseudo-Martial], Epigrammata Liber XV, Undique susceptum qui miscuit utile (ed. T. Wright, *Rolls Series* 59, London 1872, II, pp. 103-147).

Fols. 205r-208v: M. Valerii Martialis epigrammaton sextusdecimus et ultimus. Ad Caesarem de amphitheatro ... liber foeliciter explicat. Deo gratias. Two Greek letters follow: "Phi Eta."

Born in Spain and receiving the traditional literary education, Marcus Valerius Martial settled in Rome (ca. 64) as a client of the Seneca family (also of Spanish descent). In Rome, he became an active poet and published, in 80, his *Liber Spectaculorum* or "On the Spectacles or Games," in celebration of the shows in the Colosseum, the amphitheater that was completed in 79. In 84 or 85 he published two books (confusingly numbered XIII and XIV in the collection of *Epigrams*) with Greek titles *Xenia* and *Apophoreta*, consisting mostly of couplets describing presents given to guests at the Saturnalia. Between ca. 86 and ca. 98 the twelve books of epigrams appeared, which earned him "eternal" fame and a handsome living. Privileges and financial advantages subsequently gave him the opportunity to climb the ladder, reaching the ranks of tribune and *eques*. His works thrived under Domitian, whom he flattered enormously. He continued his activities under Nerva and Trajan, but when the latter was less responsive, he returned to Spain in 98 after 34 years in Rome. In Spain, his last book (numbered XII) was published, probably in ca. 102, and there he died over a year later.

Martial is considered the creator of the modern epigram of which he wrote more than 1500, the majority in elegiac couplets. Most of his compositions are about people and deal with daily life in Rome and show us an urban panorama "as broad, as varied and as full of depraved humanity as any" to have survived from classical times. In

supple Latin meters, he wrote “bloody” epigrams about the Colosseum, sycophantic ones to flatter his rulers, tender ones (for instance about a slave girl’s early death) and, above all, comic, biting ones aiming at all layers and topics of Roman society: stingy hosts, medical quacks, cosmetics, consumption, the Roman book trade etc. His epigrams offer us the ambience of “a front-row seat at the theatre of Rome” (Coates 2008).

Martial’s notorious poems constitute perhaps one-tenth of his total output. They have been called “scorpion-tailed epigrams of sexual invective, limerick- and graffiti-like” and have been characterized as “raunchy entertainment” that even by today’s standards “are grotesquely obscene, taking us down at some of Rome’s sleaziest streets — but all in good fun” (Coates 2008). Yet scholars mostly praise “the rich setting of wit, charm, linguistic subtlety, superb literary craftsmanship, evocative description, and deep human sympathy” (H.H. Huxley, *Encyclopedia Britannica*). Martial’s outrageous sketches on prostitution, marital infidelity, sex, pederasty and incest, are witnesses of society.

Very interesting also is the (now lost) provenance note by Gabriel Faerno (c. 1510–61). Faerno counts as one of the best Renaissance scholars of Latin poetry of ancient Rome. He edited and versified the Aesops’ fables and edited as well the comedies of Terence and the *Philippicae* of Cicero. We know he also studied Horace, Plautus, Suetonius, and Tacitus. The present manuscript is evidence that Martial’s epigrams had his attention too. It is in this light that the annotations added in a humanist hand should receive attention.

Martial is an author praised for his freedom and his affection toward his friends. In his emphasis on the simple joys of life — eating, drinking, and conversing with friends — and in his famous recipes for contentment and the happy life. His more than 1500 epigrams offer us not only lightness but also insight into minute details of Roman culture. Our Martinozzi manuscript would do honor to any library or collector interested in preserving world cultural heritage.

II. PLINIUS SECUNDUS, Gaius. *Historia Naturalis*. Edited by Philippus Beroaldus. Roman type, double column, 50 lines per page. Numerous initials & rubrics supplied in red & blue alternately, illuminated with 37 large initials in gold

and colors, and a painted border heightened with gold & including a coat of arms on fol. 23. 358 leaves (without first and final blank). Folio (298 x 206 mm.), Italian 17th-century brown morocco (some worming to spine, some wear to joints & top of binding), covers richly gilt with three different borders with floral tools and rosettes at the corners, the second frame decorated with tools forming fans in the corners, in the centre an empty shield formed of two fillets enclosing a painted brown listel with gilt dots, all surrounded by small tools and helmet on top, a.e.g. Treviso: Michael Manzolus, “25 August 1479” [but not before 13 October].

\$330,000.00

Sixth Latin edition, the second edited by Filippo Beroaldo, of the greatest general scientific and encyclopedic work of antiquity, a storehouse of physical, geographical, and historical knowledge which profoundly affected the Western world’s thought for more than 1500 years. It deals with mathematics, physics, geography, astronomy, medicine, physiology, zoology, botany, geology, mineralogy, anthropology, philosophy, history, agriculture, the arts and letters, etc.

The *Historia naturalis* was especially popular among the humanists. One of them was the philologist Filippo Beroaldo the Elder (1453–1505), the most important exponent of humanism in Bologna. He taught rhetoric and poetry at the University of Bologna, and he edited and commented the works of numerous classical authors, as for example, Apuleius, Suetonius, Aulus Gellius, Propertius, and others. The edition of Pliny’s *Historia naturalis* is one of his first major works, first published in Parma 1476 by Stephanus Corallus.

The present edition, printed at Treviso by Michele Manzolo or Manzolinus (born in Parma 1420–ca. 1482), is a reprint from the Parma edition. However, it contains on the first two leaves an *Apologia* of Pliny and a poem by Filippo Beroaldo that are not to be found in earlier editions. The colophon is dated 25 Aug. 1479 but the poem (fol. a3v) is dated “Tarvisii tertio idus Octobres Mccccxxix” (13 October 1479).

ILLUMINATION:

Our copy has been splendidly illuminated by a contemporary Italian artist in the distinct tradition of Italian humanist manuscripts of the

15th century, with letters surrounded by “white vine scroll,” a form of interlacing plant scroll in which emphasis is on the branch, not on the leaves. The finely drawn and colored decoration comprises an initial with a full border on leaf cr, the beginning of Pliny’s text (Book II), and 36 large initials opening the other books. The elaborate border is composed of intricate white vine-scroll on red and green grounds on a blue surround with white triple dots. The lower border incorporating a coat of arms painted on a blue ground with a green frame; it shows a black eagle on gold ground above a red and white (silver) checkerboard pattern (see our Provenance note). The large initials in burnished gold are decorated in the same style, several with extensions into the margins. Interestingly, this decoration is found in several Bolognese manuscripts and incunabula in the period of 1468 until 1500 (see for several examples: Guernelli 2006). Could it be that the editor Beroaldo was somehow instrumental in the link between Treviso, where the book was printed and his hometown Bologna, where the decoration was added?

PROVENANCE:

The coat of arms inserted in the border on the beginning of Pliny’s text shows a black imperial eagle or surmounting *chequy argent gule*. These are the arms of the counts Ottoni, rulers of Matelica, near Macerata (The Marches). Members of this celebrated Italian family excelled, with the papal army, at the wars of the Papal State against the Italian states and foreign powers. In particular, the illumination of the present *Historia naturalis* might have been made for Alessandro Ottoni (d. 1485). Count Alessandro, “saggio e magnifico sovrano,” was captain of the papal army in the wars against Sigismondo Pandolfo Malatesta and the king of Naples. He was a patron of the arts and crafts, builder of churches and Renaissance monuments at Matelica, and restored ancient buildings of that town.

Although the edition is represented quite frequently in public collections, it is extremely rare on the market. Only one other copy is listed in ABPC (1975-2013), sold at auction in 1984.

A fine and large copy with wide margins. First three leaves reinforced at the gutter, some worming to first and last few leaves, some minor thumbing and staining, light water-staining in outer margins of nine last quires. Some worming to spine, damages at joints and

top of binding.

We kindly thank D. Guernelli for information on the decoration.

¶ Goff P-791. Klebs 786.6. On the Ottoni family see: R.W. Lightbown, *Carlo Crivelli*, Yale 2004, p. 473f. On the illumination see: Daniele Guernelli, “Note per una tipologia umanistica bolognese.” in: *Schede Umanistiche*, no. 1 (2006), pp. 21-42.

THE “SMALL SCHEDEL” A FINE COPY WITH THE RARE MAP

IIa. SCHEDEL, Hartmann. *Liber Chronicarum*. More than 1800 woodcuts in the text including a Ptolemaic world map, & one folding woodcut map of northern & central Europe. CCCXXXVIII leaves, 25 unnumbered leaves (without the two blanks). Small folio (300 x 204 mm.), fine smooth 18th-cent. vellum over boards (title with a few very light stains & a very faint old stamp, first & final two leaves with tiny marginal wormholes). Augsburg: J. Schoensperger, 1 Feb. 1497.

\$75,000.00

A very lovely copy, complete with a fine example of the often-missing folding map of northern and central Europe, of the first edition of the “Small Schedel,” a reduced version of the large folio of 1493, entirely reset and with the famous illustrations re-cut.

Originally published by Anton Koberger in Nuremberg in 1493, the *Chronicle* is a biblical account of the Creation of the World, ending with the Last Judgement. The many city views, some imaginary, include those of Augsburg, Nuremberg, Cologne, Mainz, Wurzburg, Munich, Strasbourg, Ulm, Prague, Vienna, Milan, Genoa, Rome, Pisa, Florence, Venice, Paris, Lyon, Bratislava, Cracow, Athens, Constantinople, Cairo, Damascus, and Jerusalem. Also included is a reduced Ptolemaic world map.

The hundreds of portraits illustrate biblical figures, kings and queens, popes, philosophers, poets, and other figures of historical interest. Interspersed are passages on disastrous events and portents, monsters and other curiosities. Originally the work of the famous woodcutters Michael Wolgemut, teacher of Dürer, and Wilhelm Pleydenwurff, Schoensperger had the illustrations re-cut by some of

his best craftsmen to fit the new format.

Copies of the “small Schedel” are considerably rarer than the original, large folio, editions. All editions are, however, very rarely found in original, unsophisticated state, with most copies that come onto the market defective, and with leaves missing or supplied. The copy offered here is an unusually well-preserved and “pure” example.

A few other minor flaws but a very fine crisp copy. Final leaf backed at the time of rebinding in the 18th century (the verso of the final leaf is blank).

¶ Goff S-308. Klebs 889.2.

A PRISTINE HUMANIST MANUSCRIPT OF
EXCEPTIONAL BEAUTY FROM THE NEAPOLITAN
LIBRARY OF THE KINGS OF ARAGON

12. SOLINUS, Caius Julius. *Collectanea Rerum Memorabilium*, in Latin. Illuminated manuscript on vellum. Italy, Naples, ca.1475.

\$900,000.00

243 x 165mm., 188 leaves, vellum, complete, catchwords and illuminator's instructions survive, ruled page: 145 x 75mm. 51 white vine initials, 180 small decorated initials, two foliate borders, one full-page interlaced with peacocks and rabbits with putti holding the coat-of-arms of Ferdinand I of Aragon, King of Naples (some trivial oxidization to putti in full-page border, otherwise in pristine condition). Binding of 19th-century red velvet over boards by Charles Lewis (spine lightly rubbed). Red slipcase.

PROVENANCE:

1. Illuminated by Cola Rapicano and likely written by Giovanni Marco Cinico for Ferdinand I of Aragon, King of Naples (1423-94); his coat of arms and emblems in the margins. Two copies of this Solinus text are listed in De Marinis: one, “Solinus de mirabilibus mundi, cubierto de pergamino” is no. 510 in a list of codices left in 1550 to the convent of San Miguel de los Reyes in Valencia by Ferdinand of Aragon, Prince of Taranto, eldest son of the last Aragonese king of Naples Ferdinand III; in all likelihood this is Valencia, Biblioteca Històrica BH Ms. 614 (T. De Marinis, *La Biblioteca Napoletana dei rRe d'Aragona*,

Milan, 1952, II, p.207). The second and most probable match with the present manuscript — “Solinus de mirabilibus mundi” — is no. 198 in an inventory from ca.1508-13 by Fabio Vigile of Spoleto found in codex Vaticanus lat. 7134, ff.255-259v, itself a copy of the lost original inventory of Aragonese codices sent to Lorenzo de' Medici from Naples (T. De Marinis, II, p.197).

2. Henry Gee Barnard (1789-1858) of South Cave, with his bookplate.
3. Allan Haywood Bright, letter addressed to him.

It may be that Bright was given the present manuscript by Henry Yates Thompson (1838-1928); a Book of Hours now at the British Library and illuminated by Cola Rapicano (Yates Thompson 6) also belonged to Henry Gee Barnard before passing to Yates Thompson. The previous documented owner of Yates Thompson 6 was Gioacchino Guasconi (1438-1521), a Florentine representative of Lorenzo de' Medici in the Kingdom of Naples. It seems possible, therefore, that the present manuscript may also have followed the same line of provenance from the Aragonese court to Florence and perhaps Guasconi and Lorenzo de' Medici, and then, several centuries later, to Henry Gee Barnard and Yates Thompson.

TEXT:

Solinus, *Collectanea rerum memorabilium*: dedication to Aventinus and list of chapters ff. 1-6v, Chapters I-L, ff. 7-188.

The text of the manuscript is the *Collectanea rerum memorabilium* (also known as the *De mirabilibus mundi* or *Polyhistor*) of Caius Julius Solinus. It is a geographical catalogue of curiosities in the form of a history of the ancient world, borrowing from Pliny's *Naturalis Historia* and Pomponius Mela's *De Situ Orbis*, the work proved extremely popular throughout the Middle Ages and the Renaissance.

ILLUMINATION:

The illumination of this striking manuscript of the 3rd-century Latin grammarian and compiler Solinus's *Collectanea rerum memorabilium* is attributable to Cola Rapicano, the official illuminator to the Aragon court in Naples from 1451 to 1488. His earliest securely identified and documented work is the copy of Andrea Contario's *Obiurgatio in Platonis calumniatorum* of 1471 (Paris, BnF, Ms lat.12947), written by Giovanni Marco Cinico, with whom he collaborated on more than one occasion. Each chapter of the present manuscript is preceded by

intricate white-vine initials of Florentine inspiration but Neapolitan execution so characteristic of Cola's style, and the hooded-eyed, angular-buttocked little putti in the borders of the opening leaf of the text are clearly related to the lively protagonists in the BnF manuscript (or indeed to those in a Breviary in Valencia, Biblioteca Universitaria Ms. 890-726).

From the mid-15th century, Cola led a thriving workshop that produced numerous manuscripts for the Aragonese court, and his engaging and modernizing blend of Catalan, Franco-Flemish and Florentine styles was cemented by his sons and followers: he laid the foundations of a distinctive and coherent Neapolitan style that dominated book illustration in the city for the remainder of the century (see G. Toscano, *La Biblioteca Reale di Napoli al tempo della dinastia Aragonese*, Naples, 1998, pp. 385-416).

A MONUMENT OF EARLY PRINTING IN A FINE & LARGE COPY

13. STRABO. *Geographia*, Libri XVI. Translated by Guarinus Veronensis and Gregorius Tiphernas, edited by Johannes Andreas, Bishop of Aleria. 46 lines, Roman type; small initials supplied in blue. 238 leaves (of 240, without the first & final blanks). Folio (379 x 261 mm.), 18th-century Italian red morocco (spine partly rebacked, later endpapers, more spotting), covers with a gilt dentelle border, cover edges and turn-ins gilt with ornamental rolls, spine gilt, a.e.g. Rome: Conrad Sweynheym & Arnold Pannartz, 12 February 1473.

\$330,000.00

Third edition, the second to be issued by Sweynheym and Pannartz. This is the only surviving work of the Greek geographer and historian Strabo (ca. 63 B.C.–ca. A.D. 23). Composed of seventeen books, it was the first comprehensive work to bring together all the geographical knowledge of the world known in his time. The *Geographia* is based on his own observations during extensive travels, but for the most part on the works of earlier writers, including Homer, Eratosthenes, Polybius and others.

The Greek text was not translated into Latin before the middle

of the 15th century. The humanist Guarino Veronese (1374-1460), translated books 1-10 and Gregorio Tifernate (1414-ca. 1462) translated books 11-17. This celebrated Latin version was edited by the humanist Giovanni Andrea Bussi (1417-75), bishop of Aleria, and was first published in 1469 in Rome by the same printers that produced the present third edition. The second edition was printed in Venice by Vindelino de Spira, in 1472. Three further editions appeared by the end of the century; the first Greek edition, however, was published only in 1516 by the Aldine press.

This very fine volume comes from the second printing workshop of the two German printers that introduced the art of printing to Italy, Konrad Sweynheym (d. 1477) and Arnold Pannartz (d. 1476). As one of their major innovations, the two German printers developed a prototype of Antiqua typefaces (Roman type), based on humanistic script, which was preferred in Italy. Sweynheym and Pannartz thus were the first printers to employ Roman type in their books instead of the *textura* or blackletter used by Johannes Gutenberg and the early printers in Germany.

This early edition is extremely rare, even rarer than the preceding editions from Rome and Venice.

A fine copy. Contemporary annotations by two different hands in brown ink, predominantly on first and final twenty leaves, respectively. Minor foxing, small wormholes in the first and last quires, first two leaves reinforced at the gutter.

¶ Goff S-795. Klebs 935.3.

A MAGNIFICENT MANUSCRIPT FOR A HUMANISTIC KING, GREAT ART PATRON, & BIBLIOPHILE

14. THOMAS AQUINAS, Saint. *Quaestiones de Potentia Dei. Quaestiones de Malo*. Manuscript on vellum, attributed to Venceslaus Crispus as copyist and Matteo Felice as illuminator. Italy, Naples, 30 December 1480.

\$800,000.00

378 x 260 mm., 2 paper leaves, 378 vellum leaves, one paper leaf, collation: I-V⁸, VI⁶, VII¹⁰, VIII-XLVII⁸, XLVIII² (complete); vertical catchwords. Justification 243 x 160 mm., two vertical and 46 horizontal rules in pale brown ink, written in dark brown ink in a regular and

very elegant *rotunda*, a round semi-humanistic script, by Venceslaus Crispus. Running titles and headings in red, colophon (fol. 376r) in red, paragraph marks alternately blue and red, opening words of each *Quaestio* in burnished gold capitals. Illumination: two opening leaves (fols. 1 and 177) illuminated each with a large thirteen-line initial extending into a full-length bar border with knots and leaves sprouting in the margins into elaborate sprays of leaves and flowers in blue, purple, and green, with burnished gold bezants on penwork stems and tendrils, the lower margin of the first leaf with the royal arms of the Kings of Aragon and Naples emblazoned in a wreath supported by two winged putti and surmounted by a crown; 179 very fine illuminated initials, seven to eight lines high, containing highly finished designs of variously colored flowers and leaves with delicate white penwork on burnished gold grounds, some with short extenders. Very occasional tiny chips to initials. Overall condition: vertical creases in ff. 2, 8, 26, 50 and 375, old crease mark to fol. 1, partial crease in fol. 38; fol. 1 slightly soiled and with small area of damp-stain at top near hinge affecting the uppermost portion of the illuminated border, chipping to the large initial on that page; some fading or rubbing to ink of the creased leaves and a few faded areas in fewer than 10 other pages; a few wormholes in first 10 leaves, one or two marginal wormholes in last few leaves; small stain to 84v; apart from these minor flaws in very fine, pristine condition. Bound in early 19th-century diced Russia leather over wooden boards, sides with blind roll-tooled borders, spine with olive morocco lettering-piece, edges gilt and gauffred at an earlier date. Worn, joints split; in a modern morocco-backed folding case.

A magnificent royal manuscript of exquisite quality in material, calligraphy, and illumination, containing two key philosophical treatises of Thomas Aquinas, the most important Christian philosopher of the Middle Ages. Written for Ferdinand I of Aragon, King of Naples, one of the great art patrons and bibliophiles of the Italian Renaissance, as part of an extraordinary project to assemble a complete set with definitive text of the works of St. Thomas for the royal library of Naples, the manuscript is of well-documented provenance: it has passed through the libraries of three kings, three cardinals, a prince and an earl.

PROVENANCE:

1. Dated in colophon (30 December 1480, fol. 376v). Written and illuminated for Ferdinand I of Aragon, King of Naples (1456-85), with his royal arms on first leaf.
2. By descent to his son, Federico of Aragon (d. 1504), King of Naples (1496-1501), when he was forced to yield his kingdom to Louis XII of France.
3. Georges d'Amboise (1460-1510), Cardinal, Archbishop of Rouen, prime minister of the Kings of France, bibliophile and patron of the arts; this manuscript described in the inventory of his Château de Gaillon in 1508, his library bequeathed to subsequent archbishops of Rouen. Destrez-Chenu 1953 list 22 manuscripts, and later two more were found but not listed in the inventory, making a total of 24.
4. Cardinal Charles II de Bourbon-Vendôme (1550-90) and Cardinal Charles III de Bourbon-Vendôme (1562-94). The latter left part of the archiepiscopal library to the Jesuits of the Collège de Clermont, and the other part to his nephew, the king of France (cf. Delisle, pp. 259-60, and Guigard I, pp. 243-44).
5. Henri IV, King of France (1589-1610), who took possession of the entire library, and transferred it to the Cabinet du Roi. Part of the Cabinet was housed in the then-abandoned Collège de Clermont; in 1604 the Jesuits reclaimed this building, which had originally been theirs, as well as their share of the books, including this manuscript.
6. The Jesuit Collège de Clermont in Paris, with their 17th-century ownership inscription on fol. 1r, "Collegii Paris. societatis Jesu," and, in the inner margin, the later note "Paraphé au désir de l'arrest du 5 juillet 1763 / Mesnil"; the latter referring to the closing of the college following suppression of the order. The books were sold in Paris in 1764: *Catalogus manuscriptorum codicorum collegii Claramontani*, no. 539, purchased by:
7. Gerard Meerman (1722-71), author of *Origines typographicae*, who bought a large portion of the Clermont manuscripts (but was forced to present a certain number of them to the royal library of Louis XV in order to obtain permission to export the remainder; his son Jean Meerman (1753-1815), for whom the book was rebound, their joint sale, part IV, 2 July 1824, lot 480.
8. Bertram, Fourth Earl of Ashburnham (1797-1878), no. 88 in his *Catalogue of the Manuscripts at Ashburnham Place*, Appendix, [1861].
9. Henry Yates Thompson (1839-1928), who bought the manuscripts of the Ashburnham Appendix *en bloc* in 1897, then sold a selection of

them, including this one, under the Ashburnham name, at Sotheby's, 1 May 1899, lot 39, to Emich.

10. Tammaro De Marinis (1878-1969), his sale, Hoepli, 30 November 1925, lot 355, illustrated.
11. An unidentified owner; apparently at this time two engraved bookplates were affixed to the front pastedown: that of the Prince de Soragna (1773-1865), and a large 18th-century engraved armorial bookplate.
12. An anonymous consignor, Sotheby's London, 23 June 1998, lot 59 (according to the Sotheby's description the manuscript was "sold probably before the last War to a private collection in Lugano, whence it was bought directly by the [unnamed] present owner in the 1980s," sold to: H. P. Kraus (Cat. 220/251).

CONTENTS:

PART I:

fols. 1r -174v: Incipit: *De potentia questio prima, Questio est utrum in deo sit potentia ...*, ending on fol. 174v: *Expliciunt quaestiones sancti Thome de potentia dei.*

fols. 174v-176r: Table of chapters

fol. 176v: blank

PART II

fols. 177r-376r: Incipit *Questio prima de malo. Incipiunt questiones de malo sancti Thome de aquino ordinis predicatorum ...* ending on fol. 376r explicit *Sicut patet in arreptitiis*, and colophon: *Questiones de malo beati Thome de Aquino ordinis predicatorum Expliciunt feliciter Anno a Jhesu Christi millesimo quadringentesimo et octagesimo die xxx^o Decembris*

fols. 376v-378r: Table of chapters

fol. 378v: blank

Although Thomas Aquinas (ca. 1225-74) earned his reputation teaching at the University of Paris, he was from a southern Italian family with close ties to Naples, the city where he studied before joining the still young Dominican Order in 1244. Two years before his death he founded a theology school in Naples. Called "Doctor Angelicus," Aquinas was the first theologian of the medieval period to adapt Aristotelianism to Christianity. The two treatises in the pres-

ent volume, *De Potentia* (fol. 1) and *De Malo* (fol. 177) are written in the form of *quaestiones* or debating topics for classroom discussion. They treat a set of fundamental and interrelated philosophical, moral and theological questions centered around God's omnipotence, and the existence of evil, with wider implications for the philosophy of science. Both texts are among the rarest of the major works of Aquinas. The census of Aquinas manuscripts (Dondaine and Shooner 1967-85) so far only covers libraries from A to P, but among thousands of Aquinas manuscripts listed there it apparently records only 34 copies of the *De Malo*, including fragments, and even fewer of the *De Potentia*. Thirteen of these are in public libraries in France, seven in Italy, and five in England; there is only a single manuscript of either text in all of North America, an imperfect copy of the *De Malo* on paper (De Ricci, *Census*, p. 878, no. 75).

The present manuscript was evidently part of an extraordinary program in the royal library of Naples to assemble a complete set of the works of Thomas Aquinas, whom they regarded as Neapolitan. More than that, the Aragonese library seems to have deliberately set out to create a single definitive text of his works, perhaps as exemplars. The manuscript at hand, though unsigned, is securely attributable to the hand of the prolific royal scribe Venceslaus Crispus. He was born in Bohemia and belongs to the period when the royal court of Naples was attracting scribes and scholars from all across Europe. At least sixteen manuscripts of the Aragonese set of Aquinas were copied between 1484 and 1493 by Venceslaus Crispus. The effort and time he expended in writing these vast books is astonishing. The present book alone has more than 16,000 lines of text in a beautiful, elegant, rounded semi-humanistic hand, "almost flawless in its perfection" (De Hamel, Sotheby's, 23 June 1998, lot 59). De Hamel noting further that "30 December in 1480 fell on a Saturday; evidently the scribe was working against time, perhaps to complete the vast project in time for the king's New Year celebration."

ILLUMINATION:

The 179 illuminated initials and border illustrations are securely attributed to the artist Matteo Felice (fl. 1467-93), who worked for the royal library in Naples. "The slender putti and the handsome foliated initials ... are closely related to those of other manuscripts illuminat-

ed by Matteo in Naples around 1480 (cf. De Marinis 1952-1957, I, pp. 157-58, pls. 37, 40-43 and 45, and Alexander 1994, no. 12, p. 68). We know for certain that he collaborated with Venceslaus Crispus between 1489 and 1493 in the production of four other manuscripts of Aquinas, for payments to him are recorded in the royal accounts (cf. De Marinis 1952-1957, II, docs. 763, 847 and 876, and IV, pls. 236-38). The present book must have been one of the earliest on which they collaborated. The style of the illumination adopts Paduan and Ferrarese motifs. The full-length illuminated border recalls the elegant and delicate decoration of the margins in the Breviaries and Missals produced in Ferrara for the dukes of Este and Gonzaga. Matteo Felice was "one of the finest interpreters of these new decorative influences in Naples" (De Hamel, loc. cit.).

Of the 24 recorded manuscripts from the Aquinas project, twenty codices are now known to survive, another indication of the extreme value attached to these books throughout the ages (15 of which are published on the database: *Europea Regia*). The series include — along with the present codex: 's-Heerenberg, Castle Huis Bergh, ms. 14, Grenoble, BM, ms. 344, Louviers, Bibliothèque de la Ville, mss. 5, 7, 8; Naples, Biblioteca Nazionale, ms. VII B 4, Paris, BN ms. lat. 495, 674, and 6525, Smith-Lesouef ms. lat. 14; Valencia, Bibl. Univ., mss. 47, 53, 380, 395, 764, 840, 847, 1377, 1718, 2296 and 2301; Vatican, Rossiano ms. 292; and one other manuscript in private hands (sold at Drouot, 19 May 1976, lot 48).

The interesting chain of provenance of this manuscript, which left Italy for France so soon after its production, is owed largely to the bibliophilic zeal of the Cardinal d'Amboise. Historians have been able to study his collecting activities in detail thanks to the survival of the account books for the construction of his chateau, the extravagant Château de Gaillon, near Rouen, published by Deville 1850, containing the names of nearly 70 artists and artisans, and of two inventories of the chateau's contents in 1508. This manuscript was one of 38 manuscripts from the Royal Library of Naples that were purchased by d'Amboise.

VALTURIO'S FAMOUS ILLUSTRATED MILITARY TREATISE

15. VALTURIUS, Robertus. *De Re Militari. Opera de Facti et Praecepti Militari*. Trans. by Paolo Ramusio. 313 leaves (of 314), lacking final blank, otherwise complete, including blank leaves *I and aI. 37 lines & headline, Roman type. Numerous initials in various sizes supplied in red and blue. 96 fine woodcut illustrations. Folio (310 x 208 mm.), cont. Italian blind-tooled brown calf over wooden boards (upper cover a little defective, crack in the wood of one board repaired), compartments of spine decorated with floral stamps, covers with floral and geometrical borders, metal bosses with engraved flowers in the corners, paper label on spine "L'Arte Militare del Ramusio." Verona: Boninus de Boninis, 17 February 1483.

\$330,000.00

First edition in Italian and a fine and large copy of this handsomely illustrated book on the art of war which contains the earliest technical illustrations in a printed book. The first edition, issued in 1472 in Latin, contained only 95 woodcuts.

"Roberto Valturio, a native of Rimini, after having been Apostolic Secretary in Rome, became technical adviser and engineer to Sigismondo Malatesta, Lord of Rimini. He composed his book 'On Military Matters' about 1460. After wide circulation in manuscript, it was printed in 1472 ...

"The historical importance of the *De Re Militari* lies in the fact that it is the first book printed with illustrations of a technical or scientific character depicting the progressive engineering ideas of the author's own time. The woodcuts illustrate the equipment necessary for the military and naval engineer; they include revolving gun turrets, platforms and ladders for sieges, paddle-wheels, a diver's suit, a lifebelt, something resembling a tank, pontoon and other bridges, a completely closed boat that could be half submerged, etc. ... The Verona Valturius and its reprints were the handbooks of the military leaders of the Renaissance, and Leonardo da Vinci, when acting as chief engineer to Cesare Borgia, possessed a copy and borrowed some of its designs."—*Printing & the Mind of Man* 10—(1st ed. of 1472).

This is one of the rare copies which contains the additional six unsigned leaves at the beginning (the first is a blank) with a dedicatory

letter from Ramusio to Roberto de Aragonia.

The printer Bonino de Boninis (1454-1528), a cleric from Ragusa (today Croatia), had worked at Venice in 1479 with Andreas de Paltasichis, from whom he acquired his typographic knowledge. During his stay in Verona, from 1481 to 1483, Bonino printed not less than seven editions, the Italian Valturius being the last. Afterwards, he moved to Brescia, where he produced another ca. 35 editions, mainly of humanist and legal texts, before he finished his career as a bookseller and publisher in Lyon.

PROVENANCE:

1. The first two end leaves contain notes and ownership inscriptions in ink by a 16th-century Italian hand, verse of Ariosto (Orl. fur., 1516-1532, XXXIII, 44), and a table of contents (in another hand); on the last flyleaf and pastedown are several pen trials and two grotesque drawings of the same time, in dark ink. The excerpted verse from Ariosto are the following: "Ecco, mal grado de la lega, prende / Milano, e accorda il giovane Sforzesco. / Ecco Borbon che la città difende / pel re di Francia dal furor tedesco. / Eccovi poi, che mentre altrove attende / ad altre magne imprese il re Francesco, / né sa quanta superbia e crudeltade / usino i suoi, gli è tolta la cittade."
2. The copy belonged to Ladislao Reti, with his bookplate on pastedown. Reti (1901-73), was an Italian chemist, industrialist, scholar, and a great expert on Leonardo da Vinci.

A fine and large copy with wide margins. An additional quire of five leaves bound in at the front, first leaf with manuscript index up to fol. 173. Some slight staining, marginal tears at leaves er and r3, some worming to covers and first and last few leaves.

¶ Dibner, *Heralds of Science*, 172—(1st ed.). Goff V-90. Klebs 1015.1.

PART II

Science, Medicine, & Natural History

"THE FIRST HANDBOOK OF MODERN SYSTEMATIC MINERALOGY"—HORBLIT

16. AGRICOLA, Georgius. *De Ortu & Causis Subterraneorum Lib. V. De Natura eorum quae effluunt ex terra Lib. IIII. De Natura fossilium Lib. X. De Veteribus & Novis Metallis Lib. II. Bermannus, sive De re metallica Dialogus. Interpretatio Germanica vocum rei metallica, addito Indice foecundissimo*. Woodcut printer's device on title, repeated on verso of last leaf, & a full-page woodcut illus. on p. 146. 487, [52] pp. Folio, cont. limp vellum (several small repairs to binding). Basel: Froben, 1546.

\$45,000.00

First edition, and a very good copy in a contemporary limp vellum binding, of "the first handbook of modern systematic mineralogy."—Horblit 2a.

This volume is comprised "of *De Ortu et Causis Subterraneorum*, in five 'books,' the first work on physical geology; *De Natura Eorum quae Effluunt ex Terra*, in four 'books,' on subterranean waters and gases; *De Natura Fossilium*, in ten 'books,' the first systematic mineralogy; *De Veteribus et Novis Metallis*, in two 'books,' devoted largely to the history of metals and topographical mineralogy; a new edition of *Bermannus* was included; and finally *Rerum Metallicarum Interpretatio*, a glossary of Latin and German mineralogical and metallurgical terms ... No appreciation of Agricola's contribution to science can be gained without a study of *De Ortu et Causis* and *De Natura Fossilium*, for while *De Re Metallica* is of much more general interest, it contains but incidental reference to Geology and Mineralogy."—Hoover.

Very good copy, preserved in a box. Minor dampstaining to outer upper corners in second half of book. Final leaf with two careful and small paper repairs to fore-edges. With the blanks g6 and M6.

¶ Duveen, pp. 5-6. Hoover 14. See Partington, II, pp. 44-45 for a detailed account. See also *Printing & the Mind of Man* 79.

A CLASSIC OF MINING & METALLURGICAL
TECHNOLOGY

17. AGRICOLA, Georgius. *De Re Metallica Libri XII. Quibus Officia, Instrumenta, Machinae, ac omnia denique ad Metallicam spectantia, non modo luculentissimè describuntur, sed & per effigies, suis locis insertas, adjunctis Latinis, Germanicisque appellationibus ita ob oculos ponuntur, ut clarius tradi non possint. Eiusdem de Animantibus Subterraneis Liber, ab Autore recognitus: cum Indicibus diversis ...* Woodcut printer's device on title & on verso of last leaf, two folding woodcut plates (the second just shaved at head), & about 270 splendid woodcuts (many full-page) in the text. 6 p.l. (sixth leaf blank), 502 pp., 37 leaves. Folio (324 x 223 mm.), fine 18th-cent. green sheep & blue paste-paper boards (some minor foxing & browning), spine decorated in gilt, orange leather lettering piece on spine. Basel: [H. Froben & N. Episcopius], 1556.

\$75,000.00

First edition, and a fine, crisp, and large copy of "the first systematic treatise on mining and metallurgy and one of the first technological books of modern times ... The *De Re Metallica* embraces everything connected with the mining industry and metallurgical processes, including administration, prospecting, the duties of officials and companies and the manufacture of glass, sulphur and alum. The magnificent series of two hundred and seventy-three large woodcut illustrations by Hans Rudolf Manuel Deutsch add to its value. Some of the most important sections are those on mechanical engineering and the use of water-power, hauling, pumps, ventilation, blowing of furnaces, transport of ores, etc., showing a very elaborate technique."—*Printing & the Mind of Man* 79.

Agricola mentions a large number of minerals, many for the first time, and describes and illustrates numerous mining and metallurgical processes, many of which are still in use. The separate parts of the machinery are shown. Book V contains Agricola's important contri-

bution to physical geology; he recognized the influence of water and wind on the shaping of the landscape and gave a clear account of the order of the strata he saw in the mines. Writing on the origin of mountains, he describes the eroding action of water as their cause with a perspicacity much in advance of his time.

The famous woodcuts depict various mining and metallurgical machinery, men at work, and the first illustration of a railway (p. 276 — trucks containing ore on wooden rails).

A pleasing copy in a most attractive 18th-century binding. From the library of Marchese Massimiliano Spinola, Castello Spinola. Bookplates of Dr. Piergiorgio Borio.

¶ Dibner, *Heralds of Science*, 88. D.S.B., I, pp. 77-79. Hoover 17. Horblit 2b. Partington, II, pp. 46-55. Sparrow, *Milestones of Science*, p. 8 & pl. 26.

D'ALEMBERT'S MASTERPIECE ON DYNAMICS;

A VERY FINE COPY

18. ALEMBERT, Jean Le Rond d'. *Traité de Dynamique, dans lequel les Loix de l'Equilibre & du mouvement des Corps sont réduites au plus petit nombre possible, & démontrées d'une manière nouvelle, & où l'on donne un Principe général pour trouver le Mouvement de plusieurs Corps qui agissent les uns sur les autres, d'une manière quelconque.* Engraved vignette on title & four folding engraved plates. 2 p.l., xxvi, [2], 186, [2] pp. 4to, cont. marbled calf, spine gilt, red morocco lettering piece on spine. Paris: David l'aîné, 1743.

\$27,500.00

First edition, and a wonderfully fine and fresh copy, of d'Alembert's masterpiece on dynamics; this has become a scarce book on the market. The present copy is the finest to appear in many many years.

"The *Traité de dynamique*, which has become the most famous of his scientific works, is significant in many ways. First, it is clear that d'Alembert recognized that a scientific revolution had occurred, and he thought that he was doing the job of formalizing the new science of mechanics ... The *Traité* also contained the first statement of what is known as d'Alembert's principle. D'Alembert was, furthermore, in

the tradition that attempted to develop mechanics without using the notion of force. Finally, it was long afterward said (rather simplistically) that in this work he resolved the famous *vis viva* controversy, a statement with just enough truth in it to be plausible.”—D.S.B., I, p. 111—(& see pp. 111–13 for a full account of the work).

Ex Bibliotheca Mechanica. Preserved in a box.

¶ *En Français dans le Texte* 147. *Printing & the Mind of Man* 195. Roberts & Trent, *Bibliotheca Mechanica*, p. 7—“A landmark in the history of mechanics.”

“THE GREATEST GEOMETER OF THE SIXTEENTH
CENTURY”—CAJORI

19. APOLLONIUS, of Perga. *Francisci Maurolyci Messanensis Emendatio, et Restitutio Conicorum Apollonii Pergaei. Nunc primum typis excusae, ubi primi quatuor eiusdem Apollonij libri mendis, quibus foedè scatebant, expurgantur, novisque interdum demonstrationibus illustrantur* ... Woodcut arms on title & numerous woodcut diagrams in the text. 4 p.l., 5–192 pp. Folio, cont. vellum over boards (binding a little soiled, first eight leaves with some light & mostly marginal dampstaining), spine gilt, green morocco lettering piece on spine. Messina: Heirs of P. Brea, 1654.

\$16,500.00

First edition of an extremely rare book; WorldCat locates only one copy in an American library. This is Maurolico’s attempt “to reconstruct books V and VI of the *Conics* from the brief references to them that Apollonius provided in his preface to the entire work. In Maurolico’s time, only the first four books were known in the Greek original; he completed his restoration in 1547 ... (Although Maurolico’s work is less famous than Viviani’s, both Libri and Gino Loria cite it as an example of his genius).”—D.S.B., IX, p. 191. Maurolico also here re-worked books I–IV.

Cajori, in his *History of Mathematics* (pp. 141–42), called Maurolico “the greatest geometer of the sixteenth century” and describes the present book as his “chief work ... [it] is his masterly and original treatment of the conic sections, wherein he discusses tangents and asymptotes more fully than Apollonius had done, and applied them to various physical and astronomical problems.”

A native of Sicily, Maurolico (1494–1575), was raised in an intellectual environment dominated by Greek humanism. “During the 1530’s Maurolico pursued his elucidations of classical mathematical texts ... By 1540 Maurolico was ready to lay out a full scale programme for the renaissance of mathematics ... It is important to remember that to Maurolico’s mind even Greek mathematicians could err ... Maurolico was certainly the most radical of Renaissance mathematicians in this respect. Whereas Commandino might emend Apollonius in odd passages, Maurolico undertook a full-scale reorganisation of the works of both Apollonius and Archimedes. The result, in the case of the Apollonius, was the first advance in the theory of conic sections since antiquity.”—Rose, *The Italian Renaissance of Mathematics*, pp. 161–66—(and see Chapter 8 — “Maurolico and the Renaissance of Greek Mathematics” — for a full account of this book and Maurolico’s achievements).

Fine copy. Old private library stamp on title.

¶ Riccardi, II, 143.

CONTAINS “HIS MOST IMPORTANT CONTRIBUTIONS
TO MATHEMATICS”

20. ARCHIMEDES. *Monumenta Omnia Mathematica, quae extant ... ex traditione ... Francisci Maurolici*. Woodcut printer’s device on title, numerous woodcut illus. in the text, & a woodcut vignette on verso of final leaf. 4 p.l., 296 pp. Folio, cont. English panelled calf (joints very carefully repaired, first leaf & final leaf with some light browning around edges), spine richly gilt. Palermo: C. Hesperi, 1685.

\$14,500.00

First edition of Maurolico’s important edition of Archimedes’ works, based upon an earlier partial edition by Borelli (Messina: 1670–72), which was almost completely lost. Maurolico’s edition was largely prepared in 1534 and 1547–50 and remained in manuscript for many years after his death.

Maurolico’s “method of redaction is suggested in the preface. After enumerating and summarising Archimedes’ works, Maurolico states that he has tried to make the works more easily intelligible

by adding many lemmas, by demonstrating many things omitted by Archimedes, and by treating of the centres of gravity of solids ... Maurolico does not hesitate to re-arrange Archimedes' master work, the *De Sphaera et Cyindro*, often substituting what he claims to be a better proof or enunciation for that of the original ... It is, however, in the *De Aequponderantibus* that Maurolico makes his most drastic re-arrangement of the Archimedean material and also his most important contributions to mathematics ...

"Maurolico organises the treatise (which he calls *De Momentis Aequalibus*) and his own additions into four books. The first deals with general principles relating to centres of gravity and equilibrium. The following three books concern the determination of centres of gravity in plane figures; paraboloids; and spheres, pyramids, prisms, conoids and other solids. Although Archimedes had apparently known how to find the centres of gravity in various solids, none of his proofs was extant in the sixteenth century. Maurolico sought to remedy this deficiency by applying the Archimedean method of moments to the problem. This he did with considerable success ...

"Although the long delay in publishing the Maurolico Archimedes precluded its entry to the mainstream of mathematical development, the importance of its author's studies was acknowledged by Federico Commandino."—Rose, *The Italian Renaissance of Mathematics*, p. 167.

A really nice copy. Two faintly bleached out library stamps in blank portions of title. Two bookplates removed.

¶ Riccardi, I, 43-44—(with a list of the contents).

GOLD, SILVER, & GEMS

21. ARFE Y VILLAFANE, Juan de. *Quilatador de la Plata, Oro, y Piedras*. Large woodcut device on title with arms, surmounted by papal & royal crowns and numerous woodcuts & woodcut initials in the text. Printed tables in the text. 4 p.l., 71 leaves, one leaf. Small 4to, fine 19th-cent. Jansenist binding of crushed red morocco by Thibaron-Echaubard (as usual, washed), dentelles gilt, a.e.g. Valladolid: A. & D. Fernandez de Cordova, 1572.

\$60,000.00

First edition and very scarce. Arfe (1535-95), studied anatomy at Sal-

amanca and became a celebrated artisan in precious metals. Trained as a goldsmith by his father, he was a leading figure of the Spanish artistic style known as "Plateresque," which was based on elaborate gold and silver designs.

"Early, much respected treatise written for the edification of apprentices, goldsmiths, and jewelers as well as those interested in precious metals and cut gems generally. The first two books describe methods of assaying, purifying, and alloying silver and gold, with several quaint woodcuts of a balance, weights, receptacles, smelting furnace, etc. The ratios of precious to base metals are carefully tabulated and explained, also the marks that must be used to signify purity, the use of the touchstone and alloy points, and other information deemed essential to the successful and legal use of the precious metals ...

"For the gemologist, however, it is the last book that is of great importance because it contains some of the earliest reliable, detailed information on weighing, sizing, and valuing precious gems. Treated: diamond, ruby, emerald, spinel, balas (spinel), sapphire, emerald of Brazil (probably green tourmaline), topaz, jacinth (zircon), amethyst (sapphire in part), chrysolite, sardonyx, garnet, rock crystal, pearl, turquoise, agate, coral, 'comerina,' bezoar, 'litropia,' prase, amber, nicolo agate, jasper, and chalcedony. All are described and some discussed in terms of sources, types, and magical and medicinal virtues. More important, however, most of the gems are compared in terms of value and to other standard gemstones of top rank. An excellent feature is the insertion in the text of numerous small cuts of faceted gems of specified sizes so that visual estimates of weight can be made. Numerous tables give gemstones, weights in 'quilates,' and values in Spanish reales. It is this book that Lenzen, *Qualitätsmerkmale des Diamanten*, 1966 claims as the first printed appearance of the 'square of the weight' rule for pricing cut diamonds. This rule was later repeated by Tavernier in his *Travels* (which see), and probably due to the scarcity of the present work and the wide publicity given to Tavernier's book, it came to be called the 'Tavernier rule.' Under pearl, in which is depicted a diameter gauge, a similar pricing rule is observed. Very rare."—Sinkankas 215.

Fine copy, signed as usual, by the author on the verso of the final leaf.

¶ See Choulant, *History and Bibliography of Anatomic Illustration*, pp. 218-220, for his work in anatomy. Darmstaedter, *Berg-, Probir- und Kunstbüchlein*, p. 89. Hoover 54. Schuh, *Mineralogy & Crystallography: A Bibliography, 1469 to 1920*, 234—(with an incorrect collation).

“ONE OF THE GREATEST OF ALL MEDICAL CLASSICS”

22. AUENBRUGGER, Leopold. *Inventum Novum ex Percussione Thoracis Humani ut signo abstrusos interni pectoris morbos detegendi*. 95, [1] pp. 8vo, cont. vellum over boards (lower portion of spine neatly repaired at an early date, some occasional light browning and foxing as usual with this book). Vienna: J.T. Trattner, 1761.

\$13,500.00

First edition of the first book to suggest percussion of the chest as a diagnostic measure, “one of the greatest of all medical classics.”—*Heirs of Hippocrates* 954.

“With the introduction of percussion of the chest, which offered a new and dependable method of diagnosing diseases of the heart and lungs in living persons, Leopold Auenbrugger made the first advance in physical diagnosis since the age of Hippocrates. The son of an innkeeper, Auenbrugger had learned as a boy how to establish the level of wine in a cask by thumping the barrel ... Applying the same technique to the human chest, he noticed that different sounds—tympanic, dull, or obscure, were produced when there was underlying disease of the heart or lungs in the interior of the chest. He verified his diagnoses by experiments on cadavers and by postmortems.”—*Grolier Club, One Hundred Books Famous in Medicine*, 45.

At first Auenbrugger's discovery attracted little attention, but he lived to see Corvisart's classic translation of the book in 1808, after which the value of percussion was universally recognized.

Very good copy. This copy is of the second issue, with the errata on the final page. Bookplates of Piergiorgio Borio.

¶ Garrison-Morton 2672. Lilly, *Notable Medical Books*, p. 127.

“ESTABLISHED THE FUNDAMENTAL PRINCIPLES OF THE CALCULUS OF PROBABILITIES”—EVANS

23. BERNOULLI, Jacob. *Ars Conjectandi, Opus Posthumum. Accedit Tractatus De Seriebus Infinitis, et Epistola Gallicè scripta de Ludo Pilae Reticularis*. Woodcut device on title, two folding printed tables, & one folding woodcut plate. 2 p.l., 306, 35, [1] pp. 4to, fine cont. vellum over boards (slightly warped). Basel: impensis Thurnisiorum, Fratrum, 1713.

\$40,000.00

First edition of “the first systematic attempt to place the theory of probability on a firm basis and is still the foundation of much modern practice in all fields where probability is concerned—insurance, statistics and mathematical heredity tables.”—*Printing & the Mind of Man* 179.

A very fine and large copy preserved in a box.

¶ Dibner, *Heralds of Science*, 110. D.S.B., II, pp. 46-51. Evans, *Epochal Achievements*, 8. Horblit 12.

ONE OF THE MOST COMPREHENSIVE WORKS ON SCIENTIFIC INSTRUMENTS OF THE TIME

24. BION, Nicolas. *Traité de la Construction et des Principaux Usages des Instrumens de Mathematique ...* 28 engraved plates (one double-page & folding) & one engraved headpiece. 4 p.l., 347, [5] pp. 8vo, cont. speckled calf (joints & corners carefully repaired), spine richly gilt, red morocco lettering piece on spine. Paris: la Veuve de J. Boudot et al., 1709.

\$4500.00

First edition of one of the most comprehensive works on scientific instruments of the time. The instruments described here include mathematical and astronomical apparatus, slide-rules, the compass of proportion, micrometers, microscopes, pendulum clocks, navigational instruments, globes, sundials, etc.

Bion (ca. 1652-1733), King's engineer for mathematical instruments, was one of the leading instrument makers in France, “producing globes, sundials, mathematical instruments, and mechanical machines with equal accuracy ... Bion published several works, and they as well as his instruments were probably responsible for

his fame ... These writings had great success and went into many editions."—D.S.B., II, pp. 132-33.

Very good copy.

¶ Tomash B155—"The work is encyclopedic and gives descriptions of the mathematical instruments commonly available at the beginning of the eighteenth century."

BOHR'S ATOMIC THEORY & MOSELEY'S ATOMIC
TABLES

25. BOHR, Niels. "On the Constitution of Atoms and Molecules [Parts I-III]," pages 1-25, 476-501, & 857-75. Thick 8vo, cont. blue cloth, stamp in gilt of the Institute of Mechanical Engineers on upper cover. [London]: Taylor & Francis, July to November 1913.

[WITH]:

MOSELEY, Henry Gwynn Jeffreys. "The High-Frequency Spectra of the Elements [Parts I-II]," pp. 1024-34 (of Vol. XXVI) & 703-13 (of Vol. XXVII). One plate to his article in Part II. Six parts. 8vo, each in orig. printed wrappers (the first frayed). [London]: Taylor & Francis, December 1913 & April 1914.

\$3500.00

These two volumes of *The London, Edinburgh, and Dublin Philosophical Magazine*, Vols. XXVI and XXVII, Sixth Series, contain highly important papers by Bohr and Moseley.

I. "Niels Bohr's quantum theory of the atom was published in three parts during 1913. Some of the physicists who studied the theory felt that it was just 'juggling with numbers' ... Not Einstein, however ... [who] said 'it is one of the greatest discoveries.' During the ten years after 1913 more and more physicists came to agree with Einstein."—Cline, *Men Who Made a New Physics*, pp. 106-07. Bohr was awarded the Nobel Prize in physics in 1922.

II. In 1913 and 1914, Moseley published his findings regarding the atomic tables in two remarkable papers in the *Philosophical Magazine*. Moseley's discovery told how many electrons were present in an atom of any element, which tied in nicely with the quantum

theory of the hydrogen atom which was published in 1913 by Bohr. Moseley's fundamental discovery was a milestone in our knowledge of the constitution of the atom.

These two volumes represent an extraordinarily rich period in physics, containing an abundance of important papers, including Rutherford on "The Structure of the Atom," to give but one example.

¶ I. Norman 258. II. Norman 1559. *Printing & the Mind of Man* 407.

ONE OF THE EARLIEST ENGRAVED HERBALS

26. COLONNA, Fabio. *Phytobasanos* [:in Greek] *sive Plantarum Aliquot Historia in qua describuntur diversi generis Plantae veriores, ac magis facie, viribusque respondentes antiquorum Theophrasti, Dioscoridis, Plinii, Galeni, aliorumque delineationibus, ab aliis hucusque non animadversae. Accessit etiam Piscium aliquot, plantarumque novarum historia eodem auctore.* 37 full-page engraved illus. within typographical borders (mostly of plants but four depict fish & other aquatic animals). 8 p.l., 120, 32, [8] pp. 4to, 18th-cent. vellum over boards (lower blank corner of first four leaves restored at an early date), sides later ruled in gilt, red morocco lettering piece on spine & with a gilt monogram at foot. Naples: G.G. Carlino & A. Pace, 1592.

\$16,500.00

First edition of this landmark in the history of botanical illustration, being one of the earliest herbals to contain engraved illustrations (and one of only four books in the sixteenth

century to used engravings as a medium to depict plants). Colonna intended his book to be a touchstone — a means of positive identification — for plants (*phytobasanos* means "plant touchstone"). For this reason he chose to reproduce his own drawings on copper rather than wood. The engravings preserve a wealth of details that were inevitably lost in the heavier lines of woodcuts.

The first part of the book illustrates twenty-six plants from Dioscorides and describes the medicinal virtues ascribed to them by the ancients; the second part adds eleven further plants and marine creatures. Colonna used a lens to look at the floral parts of plants, and was probably the first to do so. He was the first to use the Greek

word *petalon* (on page one of this book), and later he proposed the use of the term “petal” in its modern botanical sense.

Colonna (1567-1650), was a distinguished Neapolitan lawyer whose interest in botany came about through his search for a herb to cure his own epilepsy. After much research, during which he discovered about eighty new plants, he found that valerian produced beneficial results. He was one of the first members of the Accademia dei Lincei and corresponded with other leading scientists including Galileo.

A nice copy of a most attractive book. Bookplates of Piergiorgio Borio.

¶ Hunt 165. Morton, *History of Botanical Science*, pp. 148 and 163. Temkin, *The Falling Sickness. A History of Epilepsy ...*, p. 239.

THE LAW OF PARTIAL PRESSURES

27. DALTON, John. *Meteorological Observations and Essays*. xvi, 208 pp. 8vo, somewhat later blue publisher's cloth over boards, green paper label on spine, uncut. London: W. Richardson, 1793.

\$4750.00

First edition, first issue. “In this (his first) book, he enunciated the first statement of Dalton's law of partial pressures. The foundation of the work was his pioneering daily record of temperature, pressure, wind, humidity, and rainfall over a five-year period. In these *Essays* he began to develop his atomic theory, which revolutionized chemistry. Only 149 names are given in the list of subscribers, and it is likely that very few more copies were printed for regular sale by booksellers.”—Neville, I, p. 322.

In the *Essays*, Dalton also included studies of the aurora, with accurate estimates of their heights, and a theory of trade winds, anticipated, unbeknownst to him, by George Hadley.

A very fine uncut copy from the library of Haskell F. Norman with bookplate. This is an early example of publisher's cloth.

¶ Smyth 1.

DARWIN'S FIRST SEPARATELY PRINTED WORK

28. DARWIN, Charles Robert. [Drop-title]: *For Private Distribution ... Extracts from Letters addressed to Professor Henslow by C. Darwin*. 31 pp. 8vo, bound in attractive green morocco-backed cloth over boards. [Cambridge: “Printed for Distribution among the Members of the Cambridge Philosophical Society,” 1 December 1835].

\$395,000.00

First edition of Darwin's first separately printed work, and of the greatest rarity. This unauthorized pamphlet contains extracts from ten letters written to John Stevens Henslow (1796-1861), by Darwin during his five-year voyage on the *Beagle*. Henslow had been Darwin's botany professor at Cambridge and their friendship “was one of the most influential circumstances in his [Darwin's] early life.”—ODNB. It was Henslow who obtained for him the post of naturalist on the *Beagle*.

Darwin's letters were published without his knowledge; Henslow had read some of them before the Cambridge Philosophical Society and was responsible for printing this small pamphlet of extracts. The present work did introduce Darwin's name and some important observations to a small but influential group of scientists, and when he arrived back in England in the autumn of 1836 he carried with him something of a reputation as a geologist.

Fine copy, preserved in a green morocco-backed box. From the library of Robert Crewe-Milnes, 1st Marquess of Crewe (1858-1945), British statesman and author (note on pastedown stating that the book was purchased by Maggs Bros. from the Crewe library). Accompanied by the 1960 privately printed facsimile.

¶ Freeman 1.

PRESENTATION COPY; ONE OF FIFTEEN COPIES ONLY DARWIN'S THEORY OF A DYNAMIC EARTH

29. DARWIN, Charles Robert. “XLII. — On the Connexion of certain Volcanic Phenomena in South America; and on the Formation of Mountain Chains and Volcanos, as the effect of the same Power by which Continents are elevated ... [Read March 7th, 1838.]” One folding lithographed map (“Plate XLIX”),

three figures in the text, & one explanatory printed slip entitled "Plate XLIX." Pages 601-31. Large 4to, unbound, an offprint from the *Transactions of the Geological Society*, 2nd Series, Vol. 5. [London: Geological Society, 1839 or 1840].

\$100,000.00

One of only 15 copies, and a presentation copy from Darwin, of his "single most important article for understanding his intellectual position [on geology]" (Herbert, p. 225). It is with his geological observations made while on the *Beagle* and expressed in the present offprint that we see "the making of a man of science possessed of critical judgment."—D.S.B., III, p. 567. Darwin's geological fieldwork, almost all of it done on the *Beagle*, profoundly shaped his way of thinking and scientific method as he worked toward a fully conceived understanding of evolution and natural selection.

The first presentation of this paper — a brief summary — was read to the Geological Society on 7 March 1838 and was published, without illustration, in the Society's *Proceedings*, II, no. 56 (1838), pp. 654-60. Darwin then revised the paper, greatly enlarging it, and the final version appeared in the Society's *Transactions*, 2nd Series, Vol. 5, on 21 February 1840. The present offprint consists of the same sheets but the details on the inserted slip present here are reset from those incorporated on page 16 of the "Explanation of the Plates and Woodcuts" in the *Transactions*.

The Council Minutes in the Geological Society's archives for 18 December 1839 reveal that only 15 copies were offprinted (CM 1/5, p. 252) and this is confirmed by cross-referencing the Society's ledgers (FIN 1/2, p. 215).

This is a presentation copy, inscribed by at the head of the first leaf "With the Author's most respectful comp [the final letters have been cropped]."

Our offprint begins "with observations on the earthquake that struck Concepción on 20 February 1835. It documented the relation of that earthquake to a measurable rise of land along the west coast of Chile. It then moved to documenting the simultaneous or temporally proximate eruptions of volcanoes across large areas ... Darwin then turned to consider earthquakes ... He suggested that earthquakes and volcanic eruptions were alike in relieving subterranean force ...

Darwin linked the occurrence of at least some earthquakes, the eruption of volcanoes, and the elevation of mountain chains ... Darwin's last move in the article was to associate the rise of mountain chains with continental elevation."—Sandra Herbert, *Charles Darwin, Geologist*, pp. 225-26.

Fine copy.

¶Freeman 1656—(describing — & misdescribing — the journal appearance; he did not know the existence of the offprint. For the journal, he calls for only one illustration and was unaware of the existence of the map). Rudwick, *Worlds before Adam*, pp. 492-93.

"THIS MONUMENTAL SYSTEM OF THE WORLD"

30. DESCARTES, René. *Principia Philosophiae*. Woodcut printer's vignette on title & numerous woodcut diagrams in the text. 12 p.l. (the last a blank), 310 pp. 4to, cont. vellum over boards, ties gone, spine lettered in ink at head. Amsterdam: L. Elzevir, 1644.

[BOUND AFTER]:

—. *Specimina Philosophiae: seu Dissertatio de Methodo Recte regendae rationis, et veritatis in scientiis investigandae: Dioptrice, et Meteora*. Ex Gallico translata, & ab Auctore perlecta, variisque in locis emendata. Woodcut printer's device on title & numerous woodcuts in the text. 8 p.l., 331 pp. 4to. Amsterdam: L. Elzevir, 1644.

\$12,500.00

Very attractive copies from the library of Hermann Conring (1606-81), professor of natural history at Helmstädt who made important contributions to medicine (he was an early convert to Harvey's ideas), law, and politics. With his 19-line epigraph on Descartes on the free front endpaper and signature dated 1645.

I. First edition "of this monumental system of the world, the most comprehensive of all of Descartes' works. Dedicated to his friend, Princess Elizabeth, daughter of the Elector Palatine, Frederick V, its three treatises embrace the whole of his philosophy, with the exception of the moral ...

"In Part I, Descartes sets out the basic principles of his investiga-

tion pursuing the methods developed in his *Discourse on Method* ...

"Part II is devoted to the nature of the physical world and the means by which we may comprehend it. Fundamental to Descartes' physical theories was his conviction that all space was occupied, space was identified with matter, all matter was infinitely extensible and infinitely divisible; within the context of this theory a vacuum was impossible as was the existence of atoms ...

"Also presented in Part II are Descartes' three laws of motion: the first is the conventional statement that a body at rest remains at rest until set in motion by some outside agency, and, concomitantly, that a body in motion remains so until met with resistance. His second law states that moving bodies tend to continue in a straight line; consequently, for a body to move in a circle or an arc it must be subjected to forces other than those which initially set it in motion. His third law and the seven secondary rules which he derived from it are more controversial ...

"Part III not only presents Descartes' conception of the structure of the world, but represents the first serious attempt at a mechanical explanation of the solar system. The Vortex Theory boldly attempted to reduce the phenomena of the universe to a single mechanical principle. 'Even after Newton had shown that the Cartesian system was impossible as a dynamical system, the theory lingered on, and for more than a generation efforts were continually being made to patch up the fabric before it finally collapsed.'—Scott, 167-168."—Roberts & Trent, *Bibliotheca Mechanica*, pp. 91-92.

II. First Latin edition of Descartes' *Discours de la Méthode*; this edition contains important revisions by the author. The first edition, published in 1637, marks the starting point of the Cartesian system of natural philosophy, which stands in time between Bacon and Newton. His famous "Cogito, ergo sum" first appeared in this form in this edition. The book includes important observations on optics in the *Dioptrice*.

Fine crisp copies.

¶ II. See *Printing and the Mind of Man* 129 and Horblit 24 for the first edition.

THE FIRST PRINTING OF FERMAT'S LAST THEOREM;
WITH THE VERY RARE ERRATA LEAF

31. DIOPHANTUS, of Alexandria. *Arithmeticonum Libri Sex, et De Numeris multangulis Liber Unus*. Cum Commentariis C.G. Bacheti ... & observationibus D.P. de Fermat ... Accessit Doctrinae Analyticae inventum novum, collectum ex variis eiusdem D. de Fermat Epistolis. Large engraved vignette on title, several finely engraved headpieces & initials, & a few woodcut diagrams in the text. 6 p.l., 64, 341, 48 pp., one leaf of errata. Folio, cont. speckled calf (carefully rebacked with the orig. spine laid down, light browning as usual, two corners discretely repaired), spine richly gilt. Toulouse: B. Bosc, 1670.

\$65,000.00

First edition, and a very fine and fresh copy. This edition is the first to contain Fermat's observations on the *Arithmetica* of Diophantus, the first systematic treatise on algebra; it also contains (on H3r) the first statement of the celebrated "Last Theorem" which Fermat originally wrote by hand in the margins of his copy of Bachet's edition of Diophantus (1620). This theorem is the most famous problem in mathematics and remained unsolved for over 325 years until its recent solution by Andrew Wiles. But it should be remembered that Wiles was able to resort to sophisticated 20th-century techniques not available to Fermat. The exact form of Fermat's proof, if indeed he had a genuine one, thus remains one of the great unsolved puzzles of mathematics.

The 1670 edition was published posthumously by Fermat's son Clement Samuel. It is based on his father's annotated copy of the Bachet edition of 1621 and contains a major part of Fermat's work on number theory, a branch of mathematics that he virtually created.

A nice copy with the extremely rare errata leaf.

¶ Smith, *Rara Arithmetica*, p. 348.

THE IMPORTANT FIRST BASEL LATIN EDITION; THE
FINE OETTINGEN-WALLERSTEIN COPY

32. EUCLIDES. *Elementorum Geometricorum. Lib. XV. Cum Expositione Theonis in Priores XIII à Bartholomaeo Veneto Latinitate donata, Campani in omnes, & Hypsiclis Alexandrini in duos postremos. His adjecta sunt Phaenomena, Catoptrica & Optica,*

deinde Protheoria Marini & Data, postremum vero, Opusculum De Levi & Ponderoso, hactenus non visum, eiusdem autoris. Woodcut printer's device on title & another on verso of last leaf. Many woodcut diagrams throughout and numerous fine & large woodcut initials. 4 p.l., 587, [1] pp. Folio, cont. blind-stamped panelled pigskin over beveled wooden boards (minor worming at beginning, touching some letters), orig. clasps (one defective) and catches, 19th-cent. morocco lettering pieces on spine. Basel: J. Herwagen, 1537.

\$15,000.00

First Basel edition; this is the first complete assemblage of the Euclidean texts, with printings of both Campanus of Navara's and Bartolomeo Zamberti's versions. It also contains the new Preface by Philipp Melanchthon which in many copies, according to Thomas-Stanford, was removed by the censor. This Herwagen edition contains all the major Euclidean texts: the *Elements*, *Phaenomena*, *Catoptrica*, *Data*, and the *Opusculum de Levi & Ponderoso*, which appears here for the first time.

The version of Books I-XV of the *Elements* by Campanus of Navara, (d. 1296) was the one generally used in the later Middle Ages and was employed in the first edition of 1482. It was frequently reprinted (at least 14 times in the 15th and 16th centuries).

Our edition also contains the version of Bartolomeo Zamberti (b. ca. 1473). "Zamberti was most conscious of the advantages he believed to accrue from his working from a Greek text. This enabled him, he claimed, to add things hitherto missing and properly to arrange and prove again much found in the version of Campanus."—D.S.B., IV, p. 448.

Also included is the first printing of the *Opusculum de Levi & Ponderoso*. "No work by Euclid on mechanics is extant in Greek, nor is he credited with any mechanical works by ancient writers. According to Arabic sources, however, he wrote a *Book on the Heavy and the Light*, and when Hervagius was about to publish his 1537 edition there was brought to him a mutilated fragment, *De levi et ponderoso*, which he included as one of Euclid's works ... It is the most precise exposition that we possess of the Aristotelian dynamics of freely moving bodies."—D.S.B., IV, p. 431. "Applies geometric meth-

ods of proof to theorems relative to freely falling bodies. Possibly a fragment of the original text. Authenticity questioned, but inconclusively. A translation presumably based upon an Arabic version."—Stillwell, *The Awakening Interest in Science during the First Century of Printing 1450-1550*, 750.

A fine copy from the Oettingen-Wallerstein library with their stamp on title-page. Modern bookplates of H. Staigmüller and David L. DiLaura.

Thomas-Stanford 9.

HIS FIRST MAJOR PUBLICATION; LARGE PAPER SET

33. EULER, Leonhard. *Mechanica sive Motus Scientia Analytice exposita* ... Thirty-two folding engraved plates. 8 p.l., 480 pp.; 4 p.l., 500 pp. Two vols. Large 4to, orig. boards (minor wear & foxing), entirely uncut. St. Petersburg: ex Typographia Academiae Scientiarum, 1736.

\$15,000.00

First edition, and a fine set in original state, of Euler's first major publication and the first work to apply analysis to the study of mechanics.

"In an introduction of the *Mechanica* (1736) Euler outlined a large program of studies embracing every branch of the science. The distinguishing feature of Euler's investigations in mechanics as compared to those of his predecessors is the systematic and successful application of analysis. Previously the methods of mechanics had been mostly synthetic and geometrical; they demanded too individual an approach to separate problems. Euler was the first to appreciate the importance of introducing uniform analytic methods into mechanics, thus enabling its problems to be solved in a clear and direct way ...

"This first large work on mechanics was devoted to the kinematics and dynamics of a point-mass. The first volume deals with the free motion of a point-mass in a vacuum and in a resisting medium; the section on the motion of a point-mass under a force directed to a fixed center is a brilliant analytical reformulation of the corresponding section of Newton's *Principia*; it was sort of an introduction to Euler's further works on celestial mechanics. In the second volume, Euler studied the constrained motion of a point-mass ... In the chapter on the motion of a point on a given surface, Euler solved a num-

ber of problems of the differential geometry of surfaces and of the theory of geodesics."—D.S.B., IV, pp. 479-80.

¶ Roberts & Trent, *Bibliotheca Mechanica*, pp. 103-04.

"THE MOST COMPLETE SYSTEM OF SCALES OR MODES
YET PUBLISHED"

34. EULER, Leonhard. *Tentamen Novae Theoriae Musicae ex certissimis Harmoniae Principiis dilucide expositae*. Engraved vignette on title, four folding engraved plates, & two folding printed tables. 21, [1] pp., one blank leaf, 263 pp. Large 4to, cont. speckled calf (upper joint a little cracked but quite strong), spine gilt, red morocco lettering piece on spine. St. Petersburg: ex Typographia Academiae Scientiarum, 1739.

\$5500.00

First edition. "Euler contributed more to theoretical acoustics as the subject is now known than has any other man ... Acoustics was one of his favourite subjects. His notebooks show that as a boy of 19 he planned to write a treatise on all aspects of music, including form and compositions as well as acoustics and harmony. The only part of this project to come to fruition was his *Tentamen novae theoriae musicae* ... written about 1731 ... in this he presented a theory of consonance based upon mathematical laws and derived from ideas of the ancients. He also included the most complete system of scales or modes yet published, as well as a theory of modulation. To him acoustics owes the statement of many classes of fundamental problems through partial differential equations (or 'wave equations') in terms of which the subject is taught today."—*New Grove Dictionary of Music*, Vol. 6, p. 292 (and see the dictionary's article on "Physics of Music" for a fuller account of Euler's place in the history of acoustical studies).

The lovely and fresh Macclesfield copy with the South Library bookplate and embossed stamp on title and following leaf. Preserved in a box.

A NEW BRANCH OF MATHEMATICS

35. EULER, Leonhard. *Methodus Inveniendi*

Lineas Curvas Maximi Minimive proprietate gaudentes, sive Solutio Problematis Isoperimetrici Latissimo sensu accepti. Engraved vignette on title & five folding engraved plates. Title in red & black. 1 p.l., 322 pp., 1 leaf of instructions to binder. Large 4to, cont. mottled calf (foot of upper joint carefully repaired), spine richly gilt, red morocco lettering piece on spine. Lausanne & Geneva: M.M. Bousquet, 1744.

\$12,500.00

First edition of the work which created the calculus of variations. This book, which displayed "an amount of mathematical genius seldom rivalled, contained his researches on the calculus of variation to the invention of which Euler was led by the study of the researches of Johann and Jakob Bernoulli ... The study of isoperimetrical curves, the brachistochrone in a resisting medium and the theory of geodesics, previously treated by the elder Bernoullis and others, led to the creation of this new branch of mathematics, the Calculus of Variations. His method was essentially geometrical, which makes the solution of the simpler problems very clear."—Cajori, *A History of Mathematics*, p. 234.

Fine large copy from the library of Haskell F. Norman with bookplate.

¶ Dibner III. D.S.B., IV, p. 479. Evans, *First Editions of Epochal Achievements in the History of Science* (1934), 9. Horblit 28. Roberts & Trent, *Bibliotheca Mechanica*, p. 104—"For the purposes of mechanics, the significance of this work lies in the appendix, which deals with geometrical forms of elastic curves ... The present work illustrates the first solution to the problem of the buckling of a column." Sparrow 60.

THE SECOND IN HIS TRILOGY; THE NORMAN COPY

36. EULER, Leonhard. *Institutiones Calculi Differentialis cum eius Usu in Analysi Finitorum ac Doctrina Serierum*. xxiv, 880 pp. Large 4to, antique half-calf & marbled boards, spine gilt. St. Petersburg: Academiae Imperialis Scientiarum, 1755.

\$12,500.00

First edition of Euler's second great contribution to analytical mathematics. "This is the first text-book on the differential calculus which

has any claim to be regarded as complete, and it may be said that until recently many modern treatises on the subject are based on it."—Ball, *A Short Account of the History of Mathematics*, p. 396.

"Euler developed the calculus of finite differences in the first chapters of his *Institutiones calculi differentialis*, and then deduced the differential calculus from it. He established a theorem on homogeneous functions, known by his name, and contributed largely to the theory of differential equations, a subject which had received the attention of I. Newton, G.W. Leibniz, and the Bernoullis, but was still undeveloped."—Cajori, *A History of Mathematics*, pp. 238-39.

Very good copy from the library of Haskell F. Norman with bookplate. Old stamp of the London Institution on title and verso of last leaf.

ABRAHAM GOTTHELF KAESTNER'S ANNOTATED COPY

37. EULER, Leonhard. *Theoria Motus Corporum Solidorum seu Rigidorum ex Primis Nostrae Cognitionis Principiis Stabilita et ad Omnes Motus, qui in huiusmodi Corpora cadere possunt, accommodata*. Fifteen engraved plates. 16 p.l., 520 pp. 4to, cont. paste-paper boards (some browning), rebacked in antique style by Aquarius, spine gilt, red morocco lettering piece on spine. Rostock & Greifswald: A.F. Röse, 1765.

\$15,000.00

First edition and a highly important copy, having belonged to one of the leading mathematicians of the 18th century, Abraham Gotthelf Kaestner (1719-1800). Professor of mathematics at the University of Göttingen, Kaestner "owes his place in the history of mathematics to his great success as an expositor and to the seminal character of his thought. From today's point of view Kaestner's historical significance lies mostly in the interest he promoted in the foundation of parallel theory."—D.S.B., VII, p. 206.

Kaestner has signed this copy and written extensive annotations on the front endpapers and some marginalia and corrections on approximately ten leaves.

"The *Theoria motus corporum solidorum* ... is related to the *Mechanica*. In the introduction to this work, Euler gave a new exposition of punctual mechanics and followed Maclaurin's example (1742) in

projecting the forces onto the axes of a fixed orthogonal rectilinear system. Establishing that the instantaneous motion of a solid body might be regarded as composed of rectilinear translation and instant rotation, Euler devoted special attention to the study of rotatory motion ... Euler thus laid the mathematical foundation of the numerous studies on variational principles of mechanics and physics which are still being carried out."—D.S.B., IV, p. 480.

Nice copy. Old stamp on title of "Steuermans Schule, Bremen."

¶ Roberts & Trent, *Bibliotheca Mechanica*, pp. 105-06.

HIS THIRD & FINAL CONTRIBUTION TO ANALYTICAL MATHEMATICS; LARGE PAPER SET

38. EULER, Leonhard. *Institutionum Calculi Integralis*. One folding engraved plate. 2 p.l., 542 pp.; 2 p.l., 526, [8] pp.; 4 p.l., 639 pp. Three vols. Large 4to, cont. half-calf & paste-paper boards, green & red morocco lettering pieces on spines. St. Petersburg: Impensis Academia Imperialis Scientiarum, 1768-69-70.

\$22,500.00

First edition, and an uncommonly handsome set printed on large paper, of the third and final classic contribution by Euler to analytical mathematics. "This series of works was completed by the publication in three volumes in 1768 to 1770 of the *Institutiones Calculi Integralis*, in which the results of several of Euler's earlier memoirs on the same subject and on differential equations are included. This, like the similar treatise on the differential calculus, summed up what was then known on the subject, but many of the theorems were recast and the proofs improved. The Beta and Gamma functions were invented by Euler and are discussed here ..."—Ball, *A Short Account of the History of Mathematics*, p. 396.

This work "exhibits Euler's numerous discoveries in the theory of both ordinary and partial differential equations, which were especially useful in mechanics."—D.S.B., IV, p. 478.

The second edition of this work appeared posthumously between 1792 and 1794 with a fourth volume of unpublished material. This fourth volume is sometimes mistakenly described as belonging to the first edition.

A fine and extremely large set, from the library of Haskell F. Norman with bookplate. Small oval red ink stamp (a shield resting against a tree) on verso of each title. I have seen this stamp on the versos of titles of numerous scientific books over the years. The books are always notable titles and in fine condition; it must have been a wonderful, important, and large private library. Who was the collector?

ONE OF EULER'S RARER WORKS; THE DUKES OF
ANHALT SET

39. EULER, Leonhard. *Opuscula Analytica*. Two folding engraved plates. 2 p.l., 363 pp.; 2 p.l., 346 pp. Two vols. Large 4to, early 19th-cent. half-sheep & green marbled boards, flat spine gilt, red leather lettering piece on spine. St. Petersburg: Typis Academiae Imperialis Scientiarum, 1783-85.

\$9500.00

First edition of this collection of 29 mathematical treatises by Euler; the first volume was published in the year of his death. This is a very uncommon book.

"Containing important papers on the theory of numbers, including his famous 'Observationes circa Divisionem Quadratorum per Numeros primos', also 'de Criteriis Aequationis $fx + gy = hzz$, utrum ea Resolutionem admittat necne? Considerationes super Theoremate Fermatiano,' etc. etc."—Sotheran, 2nd Supp., 1464.

Fine and fresh set from the library of the Dukes of Anhalt with their stamp on verso of each title.

¶ Keynes, *A Treatise on Probability. Bibliography*, p. 443.

"A LANDMARK IN ALGEBRA"—BELL

40. GAUSS, Carl Friedrich. *Demonstratio Nova Theorematis Omnem Functionem Algebraicam Rationalem Integram unius Variabilis in Factores Reales Primi vel Secundi Gradus resolvi posse*. One engraved plate (somewhat browned). 39, [1] pp. 4to, cont. half-calf & marbled boards. Helmstadt: C.G. Fleckeisen, 1799.

\$35,000.00

First edition of Gauss's first book for which he received his doctorate degree; in this rare work Gauss gave the first rigorous proof of the fundamental theorem of algebra. This theorem, which states that every algebraic equation in one unknown has a root, was expressed by Albert Girard, Descartes, Newton, and Maclaurin. Attempts at a proof were made by d'Alembert, Euler, and Lagrange, but Gauss was the first to furnish a rigorous demonstration.

This is Gauss's first great work and marks the beginning of an extraordinary ten years which saw the publication of his *Disquisitiones Arithmeticae* (1801) and his calculation of the orbit of the newly discovered planet Ceres.

"Gauss ranks, together with Archimedes and Newton, as one of the greatest geniuses in the history of mathematics."—*Printing & the Mind of Man*, p. 155.

A very good copy. Library stamp on blank portion of title removed and another stamp on final text leaf with circular piece of paper pasted over. On page 26 there are two corrections, presumably in the Gauss's hand.

PROVENANCE: Absolutely reliable.

¶ Bell, *Men of Mathematics*, pp. 218-69. D.S.B., V, pp. 298-315. Smith, *History of Mathematics*, II, pp. 473-74.

THE CHRONOMETER & JEALOUSY

41. [HARRISON, John]. *The Principles of Mr. Harrison's Time-Keeper, with Plates of the Same. Published by Order of the Commissioners of Longitude*. Ten folding engraved plates. 31 pp. Large 4to, cont. half-calf & marbled boards, spine gilt, red morocco lettering piece on spine. London: Printed by W. Richardson & S. Clark; and sold by J. Nourse & Mess. Mount & Page, 1767.

[BOUND WITH]:

MASKELYNE, Nevil. *An Account of the Going of Mr. John Harrison's Watch, at the Royal Observatory, from May 6th, 1766 to March 4th, 1767. Together with the Original Observations and Calculations of the Same ... Published by Order of the Commissioners of Longitude*. 28, lvi pp. Large 4to. London: W. Richardson

& S. Clark, 1767.

[BOUND WITH]:

LE ROY, J[ulien] D[avid]. *A Succinct Account of the Attempts of Mess. Harrison and Le Roy, for finding the Longitude at Sea, and of the Proofs made of their works ... To which is prefixed, a Summary of the Marquis de Courtanvaut's Voyage, for the Trial of certain Instruments for finding the Longitude at Sea.* Done from the French, by a Fellow of the Royal Society. 14, xii, 54pp. Large 4to. London: F. Newbery, 1768.

\$175,000.00

First editions of the first two works and first edition in English of the third; very fine copies from the library of Matthew Boulton, with the modern bookplate. These are important works regarding the invention and perfection of the chronometer, which enabled navigators to determine their correct geographical position at all times.

I. While latitude has been ascertainable by relatively simple means, measuring longitude presented considerable challenges. In 1714, the English government offered the enormous prize of 20,000 pounds to be awarded by the Board of Longitude to anyone who developed a reliable means of calculating longitude at sea. "One way of measuring longitude is to compare local solar time with the standard time at the prime meridian. Local time is easily ascertained by observing the sun but only a very accurate clock can register a standard time over long periods. The improvements in horology effected by Christian Huygens and others after him about the mid-seventeenth century promised success with this method. But the practical problems associated with temperature-compensation and so forth remained long intractable, although several rewards for an invention were offered. Finally, John Harrison, a clockmaker with several useful inventions to his credit ... perfected a chronometer of the required degree of accuracy, showing a steady rate of gain or loss. Harrison's chronometer not only supplied navigators with a perfect instrument for observing the true geographical position at any moment during their voyage, but also laid the foundation for the compilation of exact charts of the deep seas and the coastal waters of the world ... There has possibly been no advance of comparable importance in aids to navigation un-

til the introduction of radar."—*Printing & the Mind of Man* 208—(describing Harrison's earlier *An Account of the Proceedings*: 1763).

II. As part of the dispute between Harrison and the Board of Longitude, Maskelyne was called upon to test the accuracy of Harrison's marine chronometer. Maskelyne was known to favor the rival method of finding longitude by means of lunar tables and he therefore subjected Harrison's chronometer, which had already performed well on two West Indian voyages, to a series of extreme and unrealistic tests. The tests were intended to fully discredit the watch. The predictably disappointing results were published in the present pamphlet, along with Maskelyne's conclusion that "Mr Harrison's watch cannot be depended upon to keep the longitude within a degree in a West India voyage of six weeks ... nevertheless ... it is a useful and valuable invention."

III. First edition in English of the *Exposé succinct des Travaux de MM. Harrison et Le Roy* (1768). This is a very rare and important contribution to the famous and bitter quarrel involving Pierre Le Roy (1717-85), the most eminent horologist in France of the 18th century, Harrison, and Berthoud. Le Roy made important contributions to the chronometer; he "established the main principles of the modern chronometer, to wit, a detached escapement, temperature compensation in the balance, and an isochronous balance spring."—Catherine Cardinal, "Ferdinand Berthoud and Pierre Le Roy ... " in *The Quest for Longitude* (Ed. by William J.H. Andrewes), 1996, p. 292. The present work was written by Le Roy, using his father's name for this edition, in answer to Harrison's *Principles* (see item I). Le Roy illustrates the originality and priority of his own work, dating from before 1754, in comparison with Harrison's. While recognizing the merit of Harrison's chronometer, he considered his own to be superior. The condescension expressed here by Le Roy provoked a series of violently critical responses, both in England and in France.

Le Roy also provides an account of the trial of his Nos. 1 and 2 on the *Aurore* under the Marquis de Courtanvaux in 1767.

This is an extremely rare book.

Fine copies, attractively bound together. Loosely inserted is a page of manuscript notes in ink by a contemporary reader about Harrison's time-keeper.

¶ I. Horblit 42b. II. Baillie, *Clocks and Watches. An Historical Bibliography*,

p. 271. III. Baillie, *ibid.*, pp. 276-77—(describing the original French edition). See also the note to *Printing & the Mind of Man* 208 for a discussion of the claims of Le Roy to priority in the invention of the chronometer.

HARRISON REPLIES TO MASKELYNE

42. HARRISON, John. *Remarks on a Pamphlet Lately published by the Rev. Mr. Maskelyne, under the Authority of the Board of Longitude*. 1 p.l., 34 pp. Title ruled in red. 8vo, modern half-calf & marbled boards, spine gilt, red morocco lettering piece on spine. London: W. Sandby, 1767.

\$12,500.00

First edition and very rare; inscribed on the title "For Mr Bowman." This is Harrison's impassioned reply to Maskelyne's *An Account of the going ...*, published earlier in the year (see the previous item). Harrison defends his chronometer against the charges of Maskelyne that the instrument did not keep accurate time. Harrison points out that, eliminating the going in unwarranted positions and temperatures (four vertical positions and face downwards and in temperatures ranging from freezing to well over 100 degrees Fahrenheit), the accuracy complied with that required by the Act.

Fine copy and, for some reason, very rare.

¶ Baillie, *Clocks and Watches. An Historical Bibliography*, p. 272.

THE FOUNDATION OF THE MATHEMATICAL THEORY OF CRYSTAL STRUCTURE

43. HAÜY, Rene-Just. *Essai d'une Théorie sur la Structure des Crystaux, appliquée a plusieurs Genres de Substances cristallisées ...* Eight folding engraved plates. 3 p.l., 236 pp. 8vo, 19th-cent. pink half-calf (first few leaves a little foxed), spine gilt, black morocco lettering piece on spine. Paris: Gogué & Née, 1784.

\$7500.00

First edition of the book which "laid the foundation of the mathematical theory of crystal structure."—D.S.B., VI, p. 178. It was due to this work that Haüy was able to properly classify minerals. Haüy held that the characteristic form of the constituent molecule of a com-

pound is due to the forms, the definite proportions, and the definite arrangement of the constituent elementary particles. That is, before Proust, Haüy proposed *a priori* the chemical law of fixed proportions. These concepts enabled Haüy to unite in one species minerals hitherto considered different, such as beryl and emerald, and to divide groups that had been considered varieties of the same species, such as zeolites.

Very good copy. Half-title lacking. Signature of J. Robison, 1787, in upper corner of title. This was John Robison (1739–1805), natural philosopher, inventor, and collaborator with James Watt and Joseph Black, whom he succeeded as lecturer on chemistry at Glasgow.

¶ Dibner, *Heralds of Science*, 92. *En Français dans le Texte* 176. Horblit 47. Sparrow, *Milestones of Science*, 94.

INVENTIONS & SECRETS

44. ISACCHI, Giovanni Battista. *Inventioni ...* Woodcut printer's device on title, another version on recto of final leaf, & 44 woodcuts in the text, including a port. of Isacchi at age 44 & the arms of the dedicatee, Cornelio Bentivoglio (most of the woodcuts are full-page). 8 p.l., 170, [9] pp. Small 4to, 17th-cent. vellum over boards (first six leaves with upper outer corners repaired, touching a few letters; marginal dampstaining to final twenty leaves). Parma: S. Vitto, 1579.

\$19,500.00

First edition "of a rare book of considerable chemical interest containing over fifty inventions and secrets on gunpowder formulations, weapons, mechanical devices, and surveying methods. Many inventions relate to the art of war, but others are for industrial as well as leisure purposes. Most remarkable are recipes for making fireworks for military and festive use. The unusual strong cutting of the blocks (three signed C.R. by the blockcutter) is considered by Mortimer to be similar to that used in the figures in *Thesaurus artificiosae memoriae* (Venice, 1579), by Cosma Rosselio ...

"Isacchi (1536?-after 1596), an engineer of Reggio, was in charge of the decorations for festivities in Bologna, Mantua, Novellara, and Reggio. In 1596 he became the chief of artillery for Duke Alfonso of

Mantua."—Neville, I, p. 682.

Other inventions are a surveying instrument shaped like a dagger and an interesting telegraphic device, a heliograph worked with mirrors.

This is an uncommon book. J.E. Hodgkin commented in his *Rariora* (1902), III, p. 8—"This is in some respects one of the most remarkable books on fireworks I possess. I have never seen another copy, nor is the book described in any work I have consulted."

Signature dated 1742 of "Soranzo" on free front-endpaper. Another early signature at foot of title.

¶ Cockle, *Bibliography of Military Books*, 547. Mortimer 242. Philip, *A Bibliography of Firework Books*, pp. 76-77. Riccardi, I, 651—"Questo raro libro."

INSCRIBED BY JENNER

45. JENNER, Edward. *On the Varieties and Modifications of the Vaccine Pustule, occasioned by an Herpetic State of the Skin*. 13 pages. Large 4to, later blue sugar-paper wrappers (title & final page dust-soiled), blue cloth spine. Cheltenham: H. Ruff, 1806.

\$6000.00

First separate edition, second issue. This is a presentation copy from Jenner, inscribed on the title "From the Author."

Jenner recognized herpes, which produces its own confusing "spurious pustules," to be a primary inhibitor of the vaccine virus, and cautioned medical practitioners to be especially careful when vaccinating people with skin diseases. This was Jenner's first public recognition of certain failures of vaccination. He advocated re-inoculation. "Jenner insisted that the vaccinator must have particular knowledge of the variolous and vaccine viruses, which often interfere with each other, and an intimate acquaintance with the character of the true and genuine vaccine pustule."—LeFanu, p. 81.

This paper was first printed as "On the Effects of Cutaneous Eruptions" in the *Medical and Physical Journal* in 1804. This separate edition is very rare. The second issue has an asterisk and a footnote on page 11, which are absent in the first.

Fine copy.

¶ LeFanu 98.

"THE FIRST MODERN ASTRONOMY BOOK"—CASPAR

46. KEPLER, Johannes. *Astronomia Nova ... seu Physica Coelestis, tradita commentariis de Motibus Stellae Martis, ex observationibus G.V. Tychonis Brahe ...* Folding printed table (two short tears in folds of the table without loss), & numerous woodcut diagrams in the text. 20 p.l. (incl. the blank leaf following the title but without the other two preliminary blank leaves), 337 pp., one blank leaf. Folio (366 x 240 mm.), cont. English reversed calf (corners & ends of spine carefully repaired, some marginal fraying, occasional dampstaining), triple blind fillet round sides. [Heidelberg: E. Vögelin], 1609.

SOLD

First edition of Kepler's greatest work and today a decidedly uncommon book on the market. Kepler announced here his discovery of the first two laws of planetary motion.

Of the discoveries described in this book, Caspar wrote: "It is a new land which is glimpsed from the position next to Kepler on his summit. He left far behind him not only Ptolemy but also Copernicus and Tycho Brahe. Perhaps it seems that it makes little difference whether the planet orbit is a circle, or an ellipse deviating little from the circular shape. Yet Kepler's prodigious step forward consists precisely in the fact that with his ellipse proposition he had overthrown for all time the two-thousand-year-old axiom, according to which every motion retrograde in itself must of necessity be a uniform circular motion. By that step he had made the orbit free for a new development of astronomy ...

"It is Kepler's greatest service that he substituted a dynamic system for the formal schemes of the earlier astronomers, the law of nature for mathematical rule, and causal explanation for the mathematical description of motion. Thereby he truly became the founder of celestial mechanics ...

"In make-up, the book corresponds completely to the importance due to the New Astronomy. In big folio format and lovely print, it is the most magnificent of all the works which Kepler published. Be-

cause only a small edition was printed, it is today by far the most expensive of the great astronomer's first editions."—Caspar, *Kepler*, pp. 135, 136, & 142.

A very good and tall copy in a contemporary binding. There is some occasional marginal worming. 17th-century signature of "Jo. Winstanley" at head of title. Contemporary manuscript table on rear flyleaf titled "Expositio verborum astrologicorum." Preserved in a calf-backed slipcase.

¶ Caspar 31. Dibner, *Heralds of Science*, 5. Evans, *Epochal Achievements*, 17. Gingerich, *Rara Astronomica*, 29. Horblit 57. *Printing & the Mind of Man* 112. Sparrow, *Milestones of Science*, p. 114. Zinner 4237.

JOHN EVELYN'S COPY

47. KERSEY, John. *The Elements of that Mathematical Art commonly called Algebra, expounded in Four Books*. Engraved frontis. port. of the author by Faithorne & woodcut diagrams in the text. Titles printed in red & black. 6 p.l. (incl. frontis.), 323 pp.; 2 p.l., 416 pp. Two vols. in one. Thickish small folio, cont. panelled polished calf (upper joint a little cracked but very strong, ends of spine with some minor wear), spine richly gilt, red morocco lettering piece on spine. London: W. Godbid for T. Passinger [Vols. I & II] & B. Hurlock [Vol. I only], 1673-74.

\$5500.00

First edition, the John Evelyn copy, of Kersey's great contribution to algebra; it was the most elaborate algebra that had appeared in England up to that date. Isaac Newton was a subscriber. "Both Wallis and Collins wrote in 1672 in the highest terms of their anticipation of this work and on its publication it became a standard authority. It was honourably mentioned in the 'Philosophical Transactions' and was commended by Hutton. Kersey's method of algebra was employed in Cocker's *Arithmetic*."—D.N.B.

A fine and crisp copy from the library of John Evelyn, with the modern bookplate. Early signature of "E. Burt" on title and the bookplates of Sir Fred. Evelyn Bart. and Kenneth Garth Huston. Preserved in a box.

¶ Smith, *History of Mathematics*, I, p. 414—"Of the textbook makers of

this period in the domain of elementary algebra the best known was John Kersey, a self-made teacher. He was highly esteemed in London as an instructor in mathematics and was a friend of Wingate's. His algebra [the present work] presents the subject in a logical and teachable manner. One of the most interesting features is the preliminary explanation of the analogies between proportion, which then held a high place, and the modern treatment of equations."

A GIFT FROM CARDINAL BARBERINI TO MARIO GUIDUCCI, GALILEO'S ASSISTANT & CO-AUTHOR

48. LAGALLA, Giulio Cesare. *De Coelo Animato Disputatio. Leonis Allatii amici ex animo cari Opera publicae utilitati procurata*. 2 p.l., 44 pp. Small 4to, cont. limp vellum, arms in gilt of Cardinal Francesco Barberini on covers, panelled in gilt with round gilt flower devices in each corner, silk ties gone, a.e.g. [Heidelberg]: G. Vögelin, 1622.

\$85,000.00

First edition, a gift from Cardinal Francesco Barberini to Galileo's assistant and co-author Mario Guiducci, inscribed on the title-page "Ex dono Illustrissime Cardinalis Barberini — Marij Guiducci liber est." This is a very rare book; I can locate only six other copies (see below).

This copy represents the intersection of some of the most important dynamics of Baroque Rome. Written by Giulio Cesare Lagalla (1571-1624), medical doctor and professor of logic at the Sapienza University, in 1614, the book was seen through the press in Heidelberg by Lagalla's former student and future Vatican librarian Leone Allacci in 1622. This copy was given by Cardinal Francesco Barberini to Galileo's co-author Mario Guiducci in 1623. Lagalla was one of eight select friends and fellow investigators present at Galileo's famous demonstration of his telescope on 14 April 1611 and at Cesi's dinner in honor of Galileo which followed. Lagalla's *De Phaenomenis in Orbe Lunae ... Disputatio* (1612) is the best record of this historic evening.

Despite Lagalla's fertile and, at times, antagonistic relationship with Galileo, he has frequently been dismissed as a mere Aristotelian. In fact, as the *Coelo animato disputatio* makes clear, there was nothing traditional or conservative about his work. The tract was

based on an oral dispute organized by the head of the Accademia dei Lincei, Federico Cesi, between Lagalla and the theologian Francesco Diotallevi. The subject of the dispute, held in Cesi's palace in the Borgo Vecchio in Rome, was the vexed question of the nature of celestial movement. Aristotle and Aquinas are the main authorities discussed, but Lagalla also includes references to the anathemas against Origen. The question of whether celestial bodies were moved by some form of soul was part of a larger debate, to which Lagalla devoted much of his life, on the nature of the human soul and its relationship to the body.

The idea that the motions of heavenly bodies required constant intervention from an intelligence within the bodies themselves sat uneasily both with traditional Aristotelian and Christian cosmologies. Lagalla was absolutely aware of the dangerous nature of his ideas is evinced by documentation surrounding this book. In March 1620, he wrote to Galileo, saying: "I am about to have my work *De Immortalitate animorum ex Aristotelis sententia* printed, along with many other pieces of philosophy, among which there is where I show that the heavens are moved by an active soul (*anima informante*), not merely following the dogma of Aristotle, but also according to the true philosophy, so greatly reviled by the aforementioned [Jesuit] fathers, and deemed by them to be either erroneous or at least rash as a matter of faith. However, by the grace of God, it has been approved by the Holy Office of Rome as an opinion that, without the slightest scruple of error, may be held and published. Everything will be printed in the Stamperia Camerale, and as soon as they are finished I'll send you the books in your honor."—OC, XIII, 26, 6th March 1620, Lagalla (Rome) to Galileo (Florence).

Lagalla shared with Bellarmine a dissatisfaction with traditional cosmologies, and denied some of Galileo's conclusions in the *Sidereus Nuncius*. In 1612, he published with the same printer an attack on Galileo's analogy between the terrestrial and lunar worlds, which he saw as tending towards Giordano Bruno's heresies. Lagalla's arguments on the moon and on the nature of light were taken seriously enough by Galileo for him to prepare a response: his heavily annotated copy of Lagalla's *De Phaenomenis in Orbe Lunae ... Disputatio* (1612) is included in Antonio Favaro's national edition of Galileo's works.

Far from being a staunch Aristotelian, Lagalla was a supporter of Galileo's cause: his observations on comets, he says, had lead him to similar conclusions to those expressed by Galileo and Guiducci in the *Discorso delle Comete* of 1619, which he said he could not "praise and promote enough"—OC, XII, 500-1, 21st December 1619, Lagalla (Rome) to Galileo (Florence). Censorship was a constant threat to Lagalla, due to his heterodox ideas on free will, the immortality of the soul, and cosmology. This may be the reason why this tract, completed in 1614, did not emerge until 1622, and even then not in Italy, but Germany, without a place of publication.

The work was printed on the Protestant presses of Gotthard Vögelin, who in 1609 had published Kepler's *Astronomia Nova*. It was seen through the press in Heidelberg by Leone Allacci, future librarian to Francesco Barberini and a key figure at the Vatican Library. Allacci had recently been made a Reader at the Vatican, and been entrusted with the difficult task of removing from Heidelberg the Palatine Library. While negotiating which books and manuscripts to take to Rome, he also began his lifelong career of editing, though the *Coelo Animato* predates any works mentioned in his retrospective catalogue, *Leonis Allatii Librorum Editorum Elenchus* (1659). Allacci had studied medicine under Lagalla and would go on to write his professor's biography in 1644, defending him from charges of unorthodoxy with regards to the problem of providence.

Lagalla was concerned with the possible taint that a Protestant printing might have on his book, and wrote to Allacci in February 1623: "it would not have been possible to wish that my *Questione* could be printed with greater attention, diligence, and kindness — your Lordship may imagine how indebted to you I am. Only one thing is wanting: if the book is to come to Italy (something I would like very much, and which will be a goldmine for the printer, because they are awaited with great curiosity), to avoid the contradiction of the imprimatur, that you do another beginning with the name of a Catholic place where it might be printed, and a Catholic printer, because otherwise they will not grant the imprimatur. This job could also be done by bookmen in Rome."—Curzio Mazzi, "Leone Allacci e la Palatina di Heidelberg," *Il Propugnatura*, 1893, p.187, n. 2. Vögelin frequently omitted his location from imprints, as with this book, in order to have access to Catholic markets.

It was already too late: Allacci had sent a copy, probably this one, to Francesco Barberini, who acknowledged receipt on 6th February 1623. On the 2nd of October of that year Francesco became a cardinal, the first such act of nepotism by his uncle Maffeo, who was now Urban VIII. Francesco was not only an avid book collector, but also an important broker of information in Barberini Rome, as well as a partial supporter of Galileo.

The Roman context into which the book arrived was quite different from that in which it was written: in 1616, Galileo's attempts to separate theological from scientific authority had backfired, but by 1623 he was again on the attack, using the opportunity presented by Jesuit observations of three comets in 1618 to ridicule and satirize everything from their theories of matter to observational skill. The publication history of this dispute deserves a brief description: first came the anonymous [Orazio Grassi's] *Disputatio Astronomica de Tribus Cometis anni MDCXVIII* (1619), to which Galileo replied under Mario Guiducci's name with the *Discorso delle Comete* (1619). Next came the *Libra Astronomica ac Philosophica* (1619) by the Jesuit Orazio Grassi, using the anagram pseudonym Lotario Sarsi. Guiducci then replied directly with the *Lettera a Tarquinio Galluzzi* (1620). Other texts also contributed to the debate, such as Cysat's *Mathematica Astronomica* (1619), Scipione Chiaramonti's *Discorso della Cometa pogonare* (1619), Giovanni Camillo Gloriosi's *De Cometis Dissertatio* (1624), Giovanni Battista Stelluti's *Scandaglio* (1622), Fortunio Lici's *De Novis Astris et Cometis libb. Sex* (1623), Grassi's *Ratio ponderum Librae et Simbellae* (1626) and the anonymous *Assemblea Celeste radunata novamente in Parnasso sopra la nova Cometa* (1619). The culmination of this campaign was *Il Saggiatore*, perhaps the most violent and funny scientific book ever written. With the patronage of Federico Cesi, it mocked, taunted, and harried Grassi, the author of the *Libra astronomica*, deepening Galileo's rift with the Jesuits that had opened with the dispute over sunspots a decade earlier.

Cesi and Galileo were confident that the papacy of the enlightened Maffeo Barberini might offer fresh opportunities for the new science. They appealed to Urban's literary vanity with stylish satire, bifurcating Baroque Rome into opposing camps. Figures such as Lagalla, who did not quite fit into either of these camps, were left stranded. Despite close friendships with both Cesi and Galileo, Lagalla was

denied entry to the Accademia dei Lincei. He considered himself as anti-Jesuitical as anyone in Rome, but was seen by his assumed allies as a dull Aristotelian. Guiducci, for example, described the book in one of his frequent weather reports to Galileo on the Roman climate: "Here, apart from your usual friends, you will find few who are able to appreciate your work properly. Nevertheless, the wit you use so wonderfully to explain your ideas I hope will delight greatly those who haven't yet heard it, and who until now have been used to reading other philosophers' books without pleasure. A few evenings ago I was amazed that someone had patience enough to read cover to cover Giulio Cesare Lagalla's *De Coelo animato*, which he did in my presence. He then gave me the book, and told me to make sure I didn't turn into a Peripatetic. I replied that I would like, in return for the lesson I had received that evening, to read him again a satire, were Signore Iacopo Soldani to send it to me, concerning the tramp from Stagira [Aristotle], which might please him more than Lagalla's writing had displeased me."—OG, XIII, 160-162, 18th December 1623, Guiducci (Rome) to Galileo (Florence), referring to the fourth *Satire del senatore Iacopo Soldani* "Contro i Peripatetici" first published in 1751.

It seems extremely likely that this is the copy presented here. In the same letter, Guiducci mentions that he has been socialising with Francesco Barberini, and is probably just being discreet in not mentioning him again by name here as the dogged reader of Lagalla.

The inscription on the title page of the copy reads "Ex dono Illustrissime Cardinalis Barberini — Marij Guiduccij liber est" (A present from Cardinal Barberini — this book belongs to Mario Guiducci). The hand of the inscription seems to be that of Guiducci himself, judging from contemporary autograph letters archived in the Galileo manuscripts of the National Library of Florence. The binding is that of a Barberini cardinal, and in 1623, this could only have been Francesco, as Maffeo was already pope and Antonio was not yet old enough.

The edition is extremely rare, with only six other copies known, in Munich (they describe a 1614 edition but, after personal examination, I can confirm it is a ghost; they have the 1622 edition), Oxford, Toronto, Paris, the Casanatense, and the Vatican Library (with provenance from the Barberini library, presumably Maffeo's copy).

The verso of the final leaf contains a list of Lagalla's published and unpublished works.

A wonderful association copy of a relatively unknown but significant work. With thanks to Prof. Nick Wilding for considerable help with this description.

¶ Riccardi, II, col. 1n.

LAGRANGE'S FIRST BOOK; OF GREAT RARITY

49. LAGRANGE, Joseph Louis. *Lettera ... all' illustrissimo Signor Conte Giulio Carlo da Fagnano ... Contenente una nuova serie per i differenziali, ed integrali di qualsivoglia grado corrispondente alla Newtoniana per le potestà, e le radici*. Woodcut printer's device on title. 8 pp. Small 4to, fine modern red morocco by Laurenchet, upper cover lettered in gilt. Torino: nella Stamperia Reale, 1754.

\$25,000.00

First edition of Lagrange's first book, published when he was 18 years old; this is a very rare book with no copy located in WorldCat. "In 1754 Lagrange had a short essay printed in the form of a letter written in Italian and addressed to the geometer Giulio da Fagnano. In it he developed a formal calculus based on the analogy between Newton's binomial theorem and the successive differentiations of the product of two functions."—D.S.B., VII, p. 560.

A fine copy.

¶ Riccardi, II, 2—"Questo rarissimo opuscolo interessa assai la storia della scienza, anche perchè è il primo lavoro del nostro a. da lui composto nella tenera età di 18 anni; ed è l'unica memoria matematica da lui pubblicata in lingua italiana."

"SECOND ONLY TO NEWTON'S PRINCIPIA"—WOLF

50. LAGRANGE, Joseph Louis, Comte. *Mécanique Analytique*. xii, 512 pp. Large 4to, cont. mottled calf (several discrete repairs, minor rubbing & wear), flat spine gilt, red morocco lettering piece on spine. Paris: la Veuve Desaint, 1788.

\$16,500.00

First edition of the work which laid the foundations of modern mechanics. This book contains the discovery of the general equations of motions of any system of bodies. "Lagrange proposed to reduce the theory of mechanics and the art of solving problems in that field to general formulas, the mere development of which would yield all the equations necessary for the solution of every problem ...

"The [book] united and presented from a single point of view the various principles of mechanics, demonstrated their connection and mutual dependence, and made it possible to judge their validity and scope. It is divided into two parts, statics and dynamics, each of which treats solid bodies and fluids separately. There are no diagrams. The methods presented require only analytic operations subordinated to a regular and uniform development. Each of the four sections begins with a historical account which is a model of the kind."—D.S.B., VII, pp. 569-70.

A very good and large copy. Early ownership stamp on title and on first leaf of text.

¶ Dibner, *Heralds of Science*, 112. *En Français dans le Texte* 179. Evans, *First Editions of Epochal Achievements in the History of Science* (1934), 10—"Perhaps the most beautiful mathematical treatise in existence." Horblit 61. Roberts & Trent, *Bibliotheca Mechanica*, pp. 189-90. Sparrow, *Milestones of Science*, 120. Wolf, II, pp. 69-70.

A FUNDAMENTAL WORK

51. LAPLACE, Pierre Simon, Marquis de. *Traité de Mécanique Céleste*. Folding engraved plate in Vol. IV. Five vols. Large 4to, cont. polished mottled calf (joints & a few corners carefully repaired), spines nicely gilt, red morocco lettering pieces on spines. Paris: J.B.M. Duprat & others, An VII [1798]-1825.

\$25,000.00

First edition and a complete set with all the supplements. In this monumental and fundamental astronomical work, Laplace — the "Newton of France" — codified and developed the theories and achievements of Newton, Euler, d'Alembert, and Lagrange. "Laplace maintained that while all planets revolve round the sun their eccentricities and the inclinations of their orbits to each other will always remain small. He also showed that all these irregularities in move-

ments and positions in the heavens were self-correcting, so that the whole solar system appeared to be mechanically stable. He showed that the universe was really a great self-regulating machine and the whole solar system could continue on its existing plan for an immense period of time. This was a long step forward from the Newtonian uncertainties in this respect ... Laplace also offered a brilliant explanation of the secular inequalities of the mean motion of the moon about the earth — a problem which Euler and Lagrange had failed to solve ... He also investigated the theory of the tides and calculated from them the mass of the moon.”—*Printing & the Mind of Man* 252.

A very nice set. Our set has the first state, with the earlier dates, of the titles of Vols. I and II, all the half-titles, and all the supplements.

¶ Dibner, *Heralds of Science*, 14. D.S.B., XV, pp. 273-403. *En Français dans le Texte* 201. Horblit 63. Roberts & Trent, *Bibliotheca Mechanica*, pp. 197-98.

FIRST TEXTBOOK OF DIFFERENTIAL CALCULUS

52. [L'HOSPITAL, Guillaume François Antoine de, Marquis de Sainte-Mesme]. *Analyse des Infiniment Petits, pour l'intelligence des lignes courbes*. Fine armorial engraving on title, engraved vignettes, & 11 folding engraved plates. 9 p.l., 181, [1] pp., 1 leaf. Large 4to, cont. speckled calf (upper joint very carefully repaired at head & foot, minor rubbing), spine richly gilt. Paris: Imprimerie Royale, 1696.

\$12,500.00

First edition of the first textbook of the differential calculus and a very controversial book. The Marquis de l'Hospital (1661-1704), was among the earliest pupils of Jean Bernoulli who, in 1691, spent some months at his house in Paris for the purpose of teaching him the new calculus, the knowledge of which was then confined to Newton, Leibniz, and the two elder Bernoullis. There was at that time no textbook on the subject and the credit for putting together the first treatise which explained the principles and the use of the method is due to l'Hospital. The book had a wide circulation and went through many editions; it brought the differential notation into general use in France and helped to make it known throughout Europe.

The preface is of great interest for the history of the calculus and the early phase of the Newton-Leibniz controversy on its invention. This first edition is a very rare book.

Very good copy. Discrete embossed ownership stamp on title.

¶ D.S.B., VIII, pp. 304-05. Smith, *History of Mathematics*, I, p. 384. Babson, *Supp.*, p. 30.

THE MOST IMPORTANT GEOLOGICAL BOOK OF THE 19TH CENTURY; IAN FLEMING'S SET

53. LYELL, Charles. *Principles of Geology, being an Attempt to explain the Former Changes of the Earth's Surface, by Reference to Causes now in Operation*. Three frontispieces (2 colored), six plates (1 colored), & 2 folding maps (1 colored). Three vols. 8vo, Vols. I & III: cont. half calf & marbled boards (upper joint of Vol. I with a short crack, upper joint of Vol. III cracking & shaky, rubbed); Vol II: rebound in antique half-calf & marbled boards vaguely matching the other two, spines gilt. London: J. Murray, 1830-32-33.

\$9500.00

First edition of the most important geological book of the 19th century; this is the first presentation of the Uniformitarian theory of geologic change, which ushered in a new era in geology and dispensed for all time the notion of supernatural intervention. Darwin had access to the first two volumes of Lyell's *Principles* during the *Beagle* expedition. The book's influence on the biologist's thinking was incalculable.

"The appearance of Lyell's *Principles* was epoch-making. Since Werner, no geologist had in such a high degree influenced and remodelled the views of geological science."—Zittel, p. 196—(& see pp. 189-97).

A very good set which comes from the library of Ian Fleming, the author of several well-known novels. Our copy is housed in one of Fleming's characteristic boxes with his arms in gilt on the upper cover. It was Fleming who conceived the idea of collecting milestones of progress in the nineteenth century and asked Percy Muir, the distinguished bookseller, to assist him. This concept of collecting "impor-

tant" books, regardless of subject, marks the beginning of a style of collecting which has been canonized, for better or worse, by *Printing and the Mind of Man*. See Muir's *Minding My Own Business* (1956) for an account of Ian Fleming and his "taste and technique" of book collecting. As usual, without the two half-titles and the final leaf of ads in Vol. III. As always, there is some foxing on the uncolored plates and maps.

¶ Dibner, *Heralds of Science*, 96. D.S.B., VIII, pp. 563-76. Evans, *Exhibition of First Editions of Epochal Achievements in the History of Science* (1934), 68. Horblit 70. Sparrow, *Milestones of Science*, 140.

"THE EARLIEST LOGICAL AND SYSTEMATIC
PUBLICATION OF THE NEWTONIAN METHODS";
LARGE & THICK PAPER SET

54. MACLAURIN, Colin. *A Treatise of Fluxions. In Two Books*. 41 folding engraved plates. 3 p.l., vi, 412 pp.; 1 p.l., 413-763, [1] pp. Two vols. 4to, cont. calf, spines nicely gilt, red morocco lettering pieces on spines. Edinburgh: T.W. & T. Ruddimans, 1742.

\$25,000.00

First edition— and a very handsome set printed on large and thick paper — of the most important early presentation of Newton's calculus. "Maclaurin's *Treatise of Fluxions* (1742) has been described as the earliest logical and systematic publication of the Newtonian methods. It stood as a model of rigor until the appearance of Cauchy's *Cours d'analyse* in 1821 ... The *Treatise* is otherwise noteworthy for the solution of a great number of problems in geometry, statics, and the theory of attractions. It contains an elaborate discussion of infinite series, including Maclaurin's text for convergence, as well as a remarkable investigation of curves of quickest descent and various isoperimetrical problems ... Maclaurin also elaborated many of the principles enunciated by Newton in the *Principia* in this work, including problems in applied geometry and physics, grounded on the geometry of Euclid."—D.S.B., VIII, pp. 610-11.

It incorporates in a revised form his *On the Percussion of Bodies*, the memoir published in 1724 which gained Maclaurin the prize of l'Académie Royale des Sciences.

A fine, handsome, and crisp set with the armorial bookplate of

Col. George Callander of Craigforth, preserved in a box. From the library of Haskell F. Norman with bookplate. This has become a scarce book, especially in such fine condition.

NUCLEAR FISSION & THE BEGINNINGS OF THE ATOM
BOMB

55. MEITNER, Lise & FRISCH, Otto Robert. "Disintegration of Uranium by Neutrons: a New

Type of Nuclear Reaction" in *Nature*, Vol. 143, No. 3615. Pages 239-40. Large thick 8vo, orig. decorated publisher's cloth. London: Macmillan, February 11, 1939.

\$3500.00

The complete volume 143 of *Nature*, which includes nos. 3610-34, contains a number of extremely significant papers, including Meitner and Frisch's announcement of nuclear fission (*Printing & the Mind of Man* 422b).

Also included are the papers "Physical Evidence for the Division of Heavy Nuclei under Neutron Bombardment" by Frisch (*Printing & the Mind of Man* 422c) and "Liberation of Neutrons in the Nuclear Explosion of Uranium" by Hans von Halban, Frédéric Joliot, and Lew Kowarski (*Printing & the Mind of Man* 422d).

Other articles include Niels Bohr's "Disintegration of Heavy Nuclei," Meitner's "New Products of the Fission of the Thorium Nucleus," and Frisch's "Statistical Calculation of Composite Decay Curves."

Fine copy in original state.

"HIS MOST IMPORTANT BOOK"—D.N.B.

56. [MOIVRE, Abraham de]. *Miscellanea Analytica de Seriebus et Quadraturis* ... Several woodcut diagrams in the text. 6 p.l., 250 pp., one leaf of errata. Large 4to, cont. calf (two corners carefully repaired), double gilt fillet round sides, spine gilt, morocco lettering piece on spine. London: J. Tonson & J. Watts, 1730.

[BOUND WITH]:

— . [Drop-title]: *Miscellaneis Analyticis Supplementum*. 22 pp., one

leaf of errata. N.p.: n.d.

\$12,500.00

First edition of the de Moivre's "most important book" (D.N.B.), here bound with the rare *Supplementum* which is very often missing. The *Miscellanea Analytica* is the successor to *The Doctrine of Chances* and contains the first formulation of "De Moivre's Theorem," the formula for determining a normal approximation to a binomial distribution. This became "the most fruitful single instrument of discovery used in probability theory and statistics for the next two centuries."—D.S.B., IX, pp. 452-53.

The *Supplementum* was published by de Moivre to answer criticisms made by James Stirling after the appearance of the *Miscellanea*.

A very nice copy from the library of Haskell F. Norman with his bookplate.

¶ Stigler, *The History of Statistics*, pp. 70-77.

AN OPTICAL CLASSIC

57. NEWTON, Isaac. *Opticks: or, a Treatise of the Reflexions, Refractions, Inflexions and Colours of Light. Also Two Treatises of the Species and Magnitude of Curvilinear Figures*. Nineteen folding engraved plates. Title printed in red & black. 2 p.l., 144, 137 pp., 1 leaf numbered "138" on recto, 139-211, [1] pp. Large 4to, cont. English panelled calf (very beautifully rebacked & recorned by Aquarius, minor dustiness), green morocco lettering piece on spine. London: S. Smith & B. Walford, 1704.

\$65,000.00

First edition, and a fine, fresh copy, of one of the great classics in optics. "All previous philosophers and mathematicians had been sure that white light is pure and simple, regarding colours as modifications or qualifications of the white. Newton showed experimentally that the opposite is true: there are pure coloured rays which cannot be analysed by refraction, such as the green of the spectrum; just as there are coloured rays which can be analysed, such as the green formed by mixing blue and yellow light. Natural white light, far from being simple, is a compound of many pure elementary colours which can be separated and recombined at will."—*Printing & the Mind of*

Man 172.

This book is distinguished in two other ways. First, it contains Newton's earliest mathematical papers in print, published here for the first time to assert his priority over Leibniz in the invention of the calculus. Second, it contains his set of sixteen "Queries" on the nature of matter which, in the 18th century, was considered to be the most important feature of the *Opticks* and had a profound influence on scientific thought.

Very good and crisp copy. With the modern bookplate of Jean Michel Cantacuzène, a member of the princely family of Wallachia, Moldavia, and Russia. They descended from a branch of the Greek Kantakouzenos family, who, in turn, descended from the Byzantine Emperor John VI Cantacuzenus. Small stamp on verso of title "R.H. Inclis."

¶ Babson 132. Dibner, *Heralds of Science*, 148. Horblit 79b. Sparrow, *Milestones of Science*, 150.

THE INVENTION OF THE NONIUS

58. NUNES (or NUÑEZ), Pedro. *De Crepusculis liber unus, nunc recens & natus et editus. Item Allacen Arabis vetustissimi, De causis Crepusculorum Libert unus, à Gerardo Cremonensi iam olim Latinitate donatus, nunc vero omnium primum in lucem editus*. Title within fine woodcut architectural border, many woodcuts in the text, & a full-page woodcut printer's device on verso of penultimate leaf. 74 unnumbered leaves (the final leaf a blank). Small 4to, attractive antique panelled calf (three inoffensive old stamps on title of the public library of Douai, one of which is a release stamp). [Lisbon: L. Rodriguez, 1542].

\$100,000.00

First edition of an extremely rare book which contains two notable texts on atmospheric refraction, both entitled *De Crepusculis*. The first is by Pedro Nuñez (or Nunes) (1502-78), who is considered to be the greatest of the Portuguese mathematicians. He served as chief royal cosmographer and professor of mathematics at the University of Coimbra. His writings reveal him to have been a first-rate geographer, physicist, cosmologist, geometer, and algebraist. He also made

important contributions to navigation.

Nuñez's text, on atmospheric refraction, twilight, and scientific instruments used to make observations, belongs to his most significant works and occupies the first 65 leaves. "Nuñez made important contributions in the design of instruments. In astronomical observations the impossibility of precisely measuring small portions of an arc was an impediment, and to overcome this difficulty, he conceived the idea of the nonius. In its original form this instrument, consisting of forty-four concentric auxiliary circles, was attached to an astrolabe for measuring fractions of a degree ... Each circle had one division less than the one outside it and one division more than the one inside, making it possible to take a reading from the circle that gave the most accurate approximation. This instrument has not been modified during the four centuries since it was devised."—D.S.B., X, pp. 160-61. It later developed into the vernier.

The balance of the book prints *De Crepusculis* by Abhomadi Malfegeyr (or Abu 'Abd Allah Muhammad ibn Mu'adh), translated from Arabic into Latin by Gerard of Cremona. This text was long thought to have been by Alhazen, but A.I. Sabra (see his "The Authorship of the Liber de crepusculis" in *ISIS*, Vol. 58, No. 1, Spring 1967, pp. 77-85) has made a convincing case that the text was actually written by the Andalusian mathematician Ibn Mu'adh (second half of the 11th century). Ibn Mu'adh's *De Crepusculis* contains an estimation of the angle of depression of the sun at the beginning of the morning twilight and at the end of the evening twilight. It is an attempt to calculate on the basis of this and other data the height of the atmospheric moisture responsible for the refraction of the sun's rays.

Fine and crisp copy.

¶ Palau 196748. Picatoste y Rodriguez 552. Stillwell 781 & 863. Nunes: Kiely, *Surveying Instruments*, p. 169.

"THIS MONUMENTAL WORK"

59. PINGRÉ, Alexandre Guy. *Cométographie ou Traité Historique et Théorique des Comètes*. Seven engraved plates. xii, 630 pp., 1 leaf of errata; viii, 518 pp. Two vols. Large 4to, cont. mottled calf, spines gilt, red & green morocco lettering pieces on spines. Paris: de l'Imprimerie Royale, 1783-84.

\$6500.00

First edition. "This monumental work was divided into four parts, the first of which was a history of astronomy from Babylonian and Egyptian times, with particular reference to ideas about comets. The second part was a catalog of all comets observed since antiquity, with the orbital elements of 166 for which paths have been computed, 50 of them by Pingré himself. The third section discussed cometary returns, theories about the nature of comets, and the physical effects likely to ensue from their close approach to the earth. The fourth part concerned cometary orbits and methods of computing them. The high reputation of the *Cométographie* was deserved, and as recently as 1950 it was officially recommended as a source book of cometary information."—D.S.B., X, p. 615.

Fine set. This has become a rare book on the market.

"THIS GREAT CLASSIC"

60. PLAYFAIR, John. *Illustrations of the Huttonian Theory of the Earth*. xx, 528 pp. 8vo, attractive antique half-calf & marbled boards, flat spine gilt, red morocco lettering piece on spine. Edinburgh: Cadell & Davies and Creech, 1802.

\$7500.00

First edition of "one of the most conspicuous landmarks in the progress of British geology ... Playfair's fame as a scientist, however, rests almost entirely on his work in geology ... in presenting Hutton's momentous theory in a clear and palatable form (which Hutton himself had failed to do)."—D.S.B., XI, p. 34.

Regarding the present work, Geikie wrote: "Of this great classic it is impossible to speak too highly. After the lapse of a century it may be read with as much profit and pleasure as when it first appeared. For precision of statement and felicity of language it has no superior in English scientific literature ... This consummate masterpiece. How different would geological literature be to-day if men had tried to think and write like Playfair!"—*The Founders of Geology*, p. 298.

Fine copy. Name clipped from top blank portion of title.

¶ Evans, *Exhibition of First Editions of Epochal Achievements in the History of Science* (1934), 66. Horblit 52b.

A NEW SCIENCE: PHYTO-CHEMISTRY

61. SAUSSURE, Nicolas Théodore. *Recherches Chimiques sur la Végétation*. One folding engraved plate & 16 folding printed tables. viii, 327, [9] pp. 8vo, cont. speckled half-sheep & paste-paper boards (minor foxing), flat spine gilt, red morocco lettering pieces on spine (one modern & a rather good imitation). Paris: Nyon, 1804.

\$1750.00

First edition of the work which "laid the foundations of a new science, phyto-chemistry. Saussure examined the chief active components of plants, their synthesis, and their decomposition. He specified the relationships between vegetation and the environment and here, too, did pioneering work in what became the fields of pedology and ecology."—D.S.B., XII, p. 124.

In this work, Saussure systematically applied for the first time the quantitative method of chemical research, as founded by Lavoisier, to living subjects. He was able to establish the quantity of oxygen absorbed by a plant at night and also the quantity of water consumed in association with the absorption of carbonic acid that is required for the growth of the plant. He also determined the indispensability of mineral constituents drawn from the soil by the plant.

Very good copy of a book which is surprisingly scarce.

¶ Partington, III, pp. 283-84.

ONE OF SMITH'S RARE GEOLOGICAL COUNTY MAPS

62. SMITH, William. *Geological Map of Durham* ... Folding engraved map (520 x 595 mm.) in fifteen sections, finely handcolored, backed with linen as issued (two sections also backed with marbled board as issued), preserved in the orig. marbled card slip-case (a little worn), orig. yellow printed paper label on upper cover. London: Published by J. Cary, March 1st 1824.

\$19,500.00

First edition of William Smith's geological map of Durham, one in a series of county maps produced by Smith, each separately issued, which were the first detailed geological maps of specific areas.

Smith's individual maps are extremely rare on the market.

Smith produced the first geological map of England and Wales in 1815, which contained "an amazing amount of correct detail" (D.S.B.) and was the basis for all the geological maps that followed. In 1819 he began the publication of a geological atlas of England and Wales. Published in parts over five years, it remained unfinished, containing twenty-one maps of various English counties.

"All the county maps published contain much more information than was shown on Smith's large map of 1815, and indicate that during the intervening years he had done much to increase his knowledge. The maps are based on Cary's county maps, and are headed 'By W. Smith, Mineral Surveyor.' Each map measures 21 ¶**NEED FRACTION***** inches by 19¼ inches [across the ruled border]; the scale varies slightly but averages 3 miles to an inch."—Sheppard, *William Smith: His Maps and his Memoirs* (1920), p. 155. The map of Durham appeared in the sixth and last part (1824), and was also issued separately, as here. The title above appears in the upper margin; another title is given in a circular tablet in the lower left corner: "A New Map of Durham, divided into Wards, exhibiting its Roads, Rivers, Parks, &c. By John Cary Engraver. 1824."

"One of his significant achievements was the identification of the presence of coal in the eastern parts of County Durham, beneath the overlying Magnesian Limestone. The advice he gave to the landowners there led to the establishment of new collieries, resulting in the construction of port and dock facilities at both Hartlepool and Seaham Harbour during the 1830s; both ports were connected by rail to the new mines."—Skempton et al., eds., *A Biographical Dictionary of Civil Engineers*, p. 639. On this copy of the map the railways in the south-east of the county have been added later in manuscript.

Fine copy.

¶ Davis, "William Smith's Geological Atlas and the Later History of the Plates," in *J. Soc. Bib. of Nat. Hist.*, Vol. 2, pp. 388-95—"The maps were sold separately in sheets or mounted to fold into a cover bearing a special yellow printed label for each county." Eyles, "William Smith (1769-1839): a Bibliography" in *J. Soc. Bib. of Nat. Hist.*, Vol. 5, pp. 87-109, no. 33.

"THIS MASTERPIECE"

63. SUESS, Eduard. *Das Antlitz der Erde*. Plates

& maps (some folding & in color) & many illus. in the text. Three vols. in 4. Large 4to, cont. green half-morocco & patterned boards (Vols. I & II) & green morocco-backed boards (Vol. III bound in two vols.; joints partly cracked & defective), spines gilt. Prague: F. Tempsky; Leipzig: G. Freytag, 1885-88-1901-09.

\$1250.00

First edition. This monumental treatise has been called "easily the greatest single work in the evolution of the earth's surface features."—Evans, *Exhibition of First Editions of Epochal Achievements in the History of Science* (1934), 73. Suess (1831-1914), the Austrian geologist, devoted much of his life to this, his masterpiece. A large number of the ideas and principles presented in this work have entered so profoundly into the thinking of geologists that many are unaware of their origin and consider them archetypes. Sarton, in his *Six Wings*, described this work as "one of the most remarkable achievements of the beginning of the twentieth century."

Very good set. Rare on the market. Contemporary signature of C.R. Hoffmann in each volume.

¶ Dibner, *Heralds of Science*, 99. D.S.B., XIII, pp. 143-49—"this masterpiece."

THE FIRST FULL ACCOUNT OF THE MINUTE ANATOMY
OF THE EAR

64. VALSALVA, Antonio Maria. *De Aure Humana Tractatus, in quo integra eiusdem Auris Fabrica, multis Novis Inventis, & Iconismis illustrata, describitur; omniumque eius Partium Usus indagantur. Quibus interposita est Musculorum Uvulae, atque Pharyngis Nova descriptio, et delineatio*. Ten engraved plates. 8 p.l., 184 pp. Large 4to, orig. Italian *carta rustica* paper boards (very faint dampstain in lower corner & a small stain in gutter of final 25 leaves), entirely uncut. Bologna: C. Pisarius, 1704.

\$6950.00

First edition of this rare and important work on the ear. Valsalva (1666-1723), "a pupil of Malpighi and teacher of Morgagni, is best remembered for his work upon the ear, in which he described and depicted its most minute muscles and nerves. He divided the ear into

'external,' 'middle,' and 'internal'; his method of inflating the middle ear (Valsalva's manoeuvre) is still practised. The book includes a description of 'Valsalva's dysphagia.'"—Garrison-Morton 1546.

"The ten illustrations are good line engravings, of which the most striking are those of the nerves and blood vessels of the outer ear, the carotid artery, the semicircular canals, and the structure of the whole ear."—Lefanu, *Notable Medical Books*, p. 101.

Valsalva "was an extremely skilled anatomist and pathologist, a fine physician, and an excellent surgeon for a quarter-century in the Bolognese hospitals, especially Sant' Orsola."—D.S.B., XIII, p. 567.

A very fine and large copy in original state and a book of considerable rarity. It might be noted that Dr. Martin was only able to secure a copy of the 1735 edition.

65. VESALIUS, Andreas. *De Humani Corporis Fabrica Libri Septem*. Printer's woodcut device on title, 20 full-page & about 130 smaller anatomical woodcuts in the text. 6 p.l., 510, [46] pp. Folio, early 18th-cent. mottled sheep, spine gilt. Venice: F. Franceschi & J. Criegher, 1568.

\$27,500.00

Fourth edition (the third to be illustrated), posthumously published. It is well-printed on durable paper and set up with marginal notes exactly as in the Basel 1555 edition. The woodcuts are slightly reduced. "The new woodcuts for the illustrations, however, were so well executed that the engraver might almost have passed for the same person who in Venice at the behest of Vesalius had cut the original blocks for the larger work."—Cushing p. 92.

A nice crisp copy in attractive condition of a book which has become scarce. Bookplates of Piergiorgio Borio, M.D.

¶ Cushing VI.A.-4.

PART III

“Modern” Manuscripts

ALCHEMY

66. ALCHYMIA MANUSCRIPTA [:from the spine title]. Manuscript on paper, in German & Latin, containing three alchemical treatises. Six illus. in the text (one full-page). [Book I]: 11 blank leaves, 37 leaves, 6 leaves (of which five are blank and one is a full-page astrological diagram); [Book II]: 63 leaves (the final three leaves being a Register), 6 blank leaves; [Book III]: [I], 169 leaves, 4 blank leaves, [18] leaves of index. Watermark: beneath a ducal crown, arms blazoned: a stag rampant bordered by leafy branches/countermark: “VI” (or “IV”). Text leaves in Book III surrounded by a double-ruled frame. Folio (320 x 210 mm.), written in the mid- to late 17th-century on 289 text leaves (578 pp.) including watercolor illustrations, cont. fine smooth vellum, spine lettered in MS within a compartment filled in with red pigment; below may be seen traces of earlier lettering in manuscript (now visible: “III. Paul Steiners Physico-chemico”), two shelf-marks at the foot of spine (one contemporary, the other somewhat later), orig. green silk ties. [Germany: mid- to late-17th century].

\$45,000.00

An important 17th-century alchemical manuscript, being a collection of three significant texts written in handsome German baroque scripts by professional scribes, and preserved in excellent, unsophisticated condition. The present manuscript is unlike anything we have handled hitherto, and is distinguished by the detailed chemical and alchemical procedures and their applications to the healing arts.

I. The first work was derived from a manuscript originally in the possession of the Regensburg physician Johann Georg Agricola (1558-1633). The title is “Hernach folgender Extract ist auß Herrn Danielis à Funck aigenen Concept, seines unter Handen Habenden Tractätlein, der Theoria et practica Arboris Aureae et Argenteae titulirt, Ao. 1622.”

The Agricola manuscript, written ca. 1622, was in fact an abstract of a manuscript that was later published — anonymously — under the title *Theoria et practica arboris aureae et argenteae* ([Halle]: 1624). “Daniel von Funck” is named in the present manuscript as the author, but this name is not recorded in the printed text, or anywhere else consulted by us. Our manuscript is no mere copy of the manuscript that was later published: indeed, our collations with the printed text reveal many significant variations. The watercolor illustrations are very accomplished and show chemical furnaces and distillation flasks, a *lion dormant* between rocks, and a full-page astrological chart (see below). The text is rich in the use of alchemical symbols, for the metals, other substances, and even processes. It is interesting for its emphasis on salt, or more precisely the saline principle of the Paracelsian *tria prima* (salt, sulfur and mercury: the compositional principles that were believed to constitute all of Nature). If the physician was able to comprehend the chemical nature of the *tria prima*, he would increase his healing powers. Indeed, the influence of Paracelsus (1493-1541) is evident throughout, and there are numerous direct references to him (“Theophrastus”), his works, and his ideas. There are also references to the pseudonymous Basil Valentine and to Michael Sendivogius (1566-1636), in the discussion of the universal saline spirit (Salt of Nature). The action of this saline spirit is compared to that of a magnet and a recipe for this “Philosophical Magnet” is included in the text.

Additionally, there are many complex chemical processes and recipes, with detailed alchemical discussions of the seeds of metals (“Saamen”); the “Golden Tree” (as referenced in the title); the seed of gold and how it can transmute metals into gold in the laboratory (and how it is the most pure and most effective medicine); Paracelsus’ *Tinctura physicorum* which concerns the Universal Tincture that can also be used as a universal medicine; the Philosopher’s Stone; the “lead of the Philosophers”; the imperfection of metals noting Fe ♁ Cu “transmutation” by using vitriol; putrefaction; a sulfurish Morningstar; glass equipment; a process for “multiplying silver” (i.e. a tincture with which to color other metals to look like silver); testing the qualities of the Philosophical Mercury; sublimating and coagulating sulfur and silver; the conversion of metals into a “mercurius”; Paracelsus’ *Archidoxa*; the Purgation of Gold; the Green Lion (illustrated

on fol. 20r); *De Cygno* (the swan) and the Secret Revelation; mixing vessels (illustrated on fol. 24r); extracting gold from silver; recipes for gun powder and cement; a recipe for a menstruum for treating garnets, talcs, and corals and a note stating that this procedure was accomplished on 10 August 1631 (i.e. nine years after the printed text appeared); the Twelve Keys of Basilius Valentinus; a balsam of nature that can cure all terrible illnesses that are otherwise incurable in Galenic medicine; the astral impression necessary for the efficacy of the Salt of Nature as a universal medicine; a “complete discovery and preparation of the Philosophical Magnet” (i.e. magnesia); the calcination of metals, and how calcinated gold or silver must be dissolved in aqua fortis (nitric acid) and allowed to ferment; and much more. Two scribes were involved in creating this portion of the manuscript, the first wrote in a handsome German baroque script, the second in a rapid German cursive. Some sections were left blank, perhaps in anticipation of additional commentary?

The full-page astronomical chart is highly curious: observed by the Four Winds are the symbols of the seven classical planets (Mercury, Venus, Moon, Sun, Mars, Jupiter, Saturn), plus the Earth, all encircling a central fire. The central fire is a concept associated with Pythagoras and is therefore unusual in such a chart as this, as most 17th-century astrological-alchemical depictions of the cosmos are geocentric. As is well known, these planetary symbols were also used to denote the seven principal metals in alchemy. Surrounding these are symbols of the zodiac, interspersed with the symbols of the planets. Judging from the cross and the crown (meant to symbolize God), the diagram was apparently copied upside down — but given the very high quality of the manuscript (in which we have been unable to locate only a few words crossed out) it is difficult to understand why — or how — the scribe would make such an egregious error. Or was it intentional?

¶ Concerning Johann Georg Agricola, see *N.D.B.*, I, 97. For the 1624 and 1787 printed editions see Ferguson, II, p. 443 & Brüning 1418. See also VD 17 39:116529X.

II. The second work is an unpublished collection of treatises supposedly extracted from a collection of letters of the theosophist Paul Felgenhauer (1593-1677?), purportedly written to one “B. Wasner” (but

see below). The title of the work is “Extract auß H. P. Felgenhauer Brieffe an B. Wasner in Fraustad.” As a whole, this text is significant for its thorough treatment of generation (concerning not just minerals, but vegetable and animal life as well), and its application of these generative theories to generalized laboratory processes. The author places emphasis on salts and the theory by which they are made to be central to generation — an important topic of modern scholarly study in the history of alchemy. The roles of salts and waters in generation of metals and minerals are thoroughly investigated throughout the text, and generative theories are further applied to the Heavens and to the creation and nature of humans. There are discussions of the transmutation of metals and the nature of the Philosopher’s Stone. This text is also an interesting and strong example of a growing trend among some 17th-century authors to support natural theories and alchemical lab procedures with citations of Biblical passages. Indeed, the use of Biblical citations is especially well developed here. The text is thus instrumental in showing how alchemy, at least in the hands of some authors, because increasingly “spiritualized” into the eighteenth century.

Though quite wide-ranging, the distinct parts of the work are generally unified by the interrelated themes of a *centrum concentratum* (of metals, minerals, and all created things); the saline principle of Paracelsus’ *tria prima* (the three compositional principles that constitute all things); the importance of water in the role of salt in creation and generation; and the correspondence of these three principles to spirit, soul, and body. Supporting these discovered physical “truths” are Biblical references interspersed in the text. Curiously, nothing is known about the addressee of the present letters: “B. Wasner” of Fraustadt, Lower Silesia (now Wschowa, Poland). One wonders if this name was an alias, or perhaps a complete fabrication.

¶ For the writer of these letters, Paul Felgenhauer, cf. Dünnhaupt (II, 1457).

III. The third is entitled “Ignoti nulla Cupido Chemistium Divino-Christianum nec non Phisico-Chymicum. Daß ist der Göttlich — und Natürlich auch allgemeine Chymische Steinbruch oder Kemnitz[...]den Stein der Weisen zu suchen.” The script is a very rapid German baroque cursive, apparently written by a single scribe. On fol. 111r is the name of the author, Paulus Steiner (“Jurium Practicus ac Notarius

Publicus Caesareus”), and with the date 25 Jan. 1667 [the year indicated in the form of a chronogram]. Over a century later, in 1779 the text was published under the title: “Kemnitz oder chemischer Steinbruch” (in: *Neue Sammlung der Bibliothek für die höhere Naturwissenschaft und Chemie*, I, pp. 529-724; see Brüning 5173: 6 and 5234:6; see also Caillet 10369). The editor, F. J. W. Schröder, doubted that the aforementioned “Paulus Steiner” ever existed. Indeed, we have been unable to associate this name with any other 17th-century alchemical text.

This shadowy author discusses the generation and transmutation of metals, the synthesis of the Philosopher’s Stone, and how to use it on metals and as a universal medicine for human health. There are analogies between laboratory equipment and procedures, and the processes by which metals were thought to be formed in nature. Procedures discussed reference various salts, metals, alkalis, solutions, and corrosive liquids (acids). Also covered are more esoteric concepts such as “Gur,” a mysterious terrestrial gel from which metals are supposedly generated in nature; the compositional principles of the metals; and considerations of the transformations that the reagents undergo during the prescribed processes.

The discussions of laboratory procedures are quite technical, although they are presented in the form of generalized descriptions rather than step-by-step instructions. The early chapters deal with alchemy: what it is, and how to learn it. These are followed by chapters on laboratory equipment, including the athanor furnace (for uniform and constant heat), pelicans and glassware. Additionally, there are chapters on achieving the Philosopher’s Stone, the treatment of metals, and the so-called Universal Medicine. Texts on laboratory apparatus and processes are recounted in the familiar subjects of separations, elements, composites and simples, dissolutions, sublimations, precipitations, and distillations.

The present work is of a decidedly Cabalistic nature. In addition to citing Biblical passages to support the theories and laboratory processes, the author includes comments on Cabalistic subjects, references the opinions of “the Cabalists,” and even includes Hebrew (and Greek) words throughout. At end is a valuable 35-page index.

PROVENANCE: Ignaz Dominic, Graf von Chorinsky-Ledske (1729-92), with his armorial bookplate. The printed books of the great and

large Chorinsky library were sold at auction in 1930 by Antiquariat Hans Götz, Hamburg. Other books and manuscripts from the Bibliothek Chorinsky were identically bound in ivory vellum with the painted red compartment at the top of the spine and shelf mark written in red at the bottom. Unidentified bookplate (20th-century): symbol of Yin and Yang above I Ching symbol (i.e. Hexagram 11, typically: “Peace”).

This is a very long description but it offers only the merest suggestion of the contents of these texts and their importance.

In very fine condition, preserved in a box.

¶ We are grateful for the scholarly generosity of John Norris for sharing his extensive research notes on this manuscript, which are available from us upon request. Please inquire.

THE GARDEN CATALOGUE OF AMÉLIE LOUISE, DUCHESS OF BAVARIA

67. (AMÉLIE LOUISE, Duchess of Bavaria). Manuscript catalogue on paper entitled “Catalogue des Plantes de S.A. S. Madame La Duchesse Pie de Baviere née Princesse Amélie d’Arenberg.” Two highly legible hands. 78 leaves (48 are blank or ruled awaiting entries). 16mo, cont. green half-sheep & green boards, flat spine gilt, spine lettered “Catalogue des Plantes.” [Probably Bamberg]: 1812-13-14.

\$3000.00

The catalogue of the plants in the garden of Amélie Louise, Duchess of Bavaria (1789-1823), a member of the House of Arenberg and the grandmother of Empress Elisabeth of Austria. Following her marriage to Duke Pius August of Bavaria in 1807, the couple resided in Bamberg and I would assume she kept her garden there. The catalogue is in three sections — for the years 1812, 1813, and 1814 — and lists about 450 plants, including many exotic species.

Accompanying this is an octavo manuscript alphabetical index of the catalogue, undated but from the same period.

Fine copies from the library of the Kings of Bavaria.

THE SECRET SEX LIFE OF A BAVARIAN LIBERTINE

68. CHLINGENSBURG FAMILY DIARIES.

The manuscript diaries of four members of the prominent Bavarian family Chlingensberg: Joseph Maria Bernhard von Chlingensberg (1749-1811), his son Joseph von Chlingensberg auf Berg (1777-1830), the younger Joseph's wife Karoline von Chlingensberg, née Baroness von Asch (1789-1826), and their son Joseph von Chlingensberg (1808-37). These diaries, present here in 49 volumes and covering a 62-year period (1769-1830), provide an intimate account of the lives of a socially prominent family, the men's professional lives as important lawyers, daily matters, and, above all, the rather shocking sexual life of Joseph von Chlingensberg auf Berg. These diaries have received no scholarly attention and remain unpublished. Our description below barely suggests at the rich possibilities which exist in these diaries.

\$55,000.00

I. CHLINGENSBURG, Joseph Maria Bernhard von. Diary entries and notes regarding business and household matters covering the years 1769-1778. Manuscript in ink on paper, written in German, Latin, and French. The diary entries have been written in an annual series of printed *Schreib-Kalender* (Munich: F.J. Thuille, [1768-77]). Ten vols. Small 4to (204 x 165 mm.), various cont. bindings of gilt brocade paper in varying designs over boards, gilt leather labels with each respective year on upper covers. Mainly Munich: 1769-78.

Following the time-honored family tradition, Joseph Maria Bernhard von Chlingensberg (1749-1811), lord of Schönhofen near Regensburg and of Berg near Landshut, entered the legal profession, and was employed by the Bavarian Elector in Munich as privy counselor and in various other advisory capacities. He was married twice, to Marianne von Markreither (1757-92) and to Antonie von Haugwitz (1770-1838).

The year 1769 sees Chlingensberg's first entry in the *Schreib-Kalender*. In a fluent hand, he notes: "1769 is the first year in which I shall write something in this calendar, which I shall continue to do for the rest of my life." The front pastedown of the volume is signed

"v. Chlingensberg, JMia." A few of the (not always daily) entries are written carefully, but most are written in a rather casual fashion. At first, Chlingensberg concentrates on earnings and expenditures. On 1 January 1769, he writes: "My uncle gave me 12 guilders for a wig." Sums paid for chocolate, coffee and sugar are noted, as well as for books and bookbinders: "I drew up a contract with Crätz the book-dealer, promising to buy all my books from him and to pay him every six months." He gives his mother money and presents his sister Nandl (Anna) with "a few guilders for the fair." At the end of the each month, he notes monies spent on the hairdresser (a regular expenditure), on the lamplighter, and "tips" (January 1777).

Soon, Chlingensberg's fondness for gambling becomes apparent. He records gains and losses, mostly in French ("gagné au jeu" and "perdu au jeu"), ever increasing in frequency and sums as the years pass. On 1 February 1778 an entire page is dedicated to gambling profits and debts. His principal vice is "le jeu" next to "lotterie" and "billiard."

Entries concerning his private activities are relatively scarce. On 5 June 1770, he notes that he rode his horse to Nymphenburg palace, Munich; on 5 July of that year we learn "She made it quite clear that she would be a friend to me, but nothing more; all the same I cannot hate her." On 24 August, Chlingensberg "rode to Nymphenburg and spent half an hour there." A few birthdays and other anniversaries are mentioned. As of 1775, expenditures are recorded. On 3 October, for instance, he "gave my wife 136 guilders for household expenses." On 3 December 1775, his daughter Mariana Josepha Xaveria Barbara is born; on 26 May 1777, he notes (in Latin) the birth of an unnamed son. Chlingensberg visits the theater, goes to dances, and mentions other festivities, such as "a serenade in front of the Fuggers' house to celebrate Miss ... 's marriage to Baron Sandizell" (14 June 1772).

The majority of Chlingensberg's entries, however, concern his legal work. Written mostly in fluent Latin, they show him to be a conscientious and hard-working lawyer who is very rarely "Not a member of the council." At the end of each month, he states the number of motions he has brought forward to the council. Chlingensberg is in the courtroom on an almost daily basis, recording in a matter-of-fact way the names of the opponents and of the court clerk, without giving any further details of the respective case. Written in haste,

the word “contra” is often reduced to a mere colon. Chlingensberg’s courtroom battles include a dispute between two Jewish businessmen, Elias Oppenheimer and Samuel Perchheimer (27 May 1771); a disagreement involving the Cistercian monastery of Seligenthal and the Landshut borough of Berg (29 January 1774); and a variance between one Levi Jud and Count Preysing (24 August 1775).

Further courtroom controversies regarding inheritances, property, and other legal matters are recorded involving the local gentry, such as Count La Rosée and the Barons Eyb, Lerchenfeld, Aretin, Stauffenberg, and Pauli, as well as patricians, commoners, peasants etc. of both sexes; Bellet, Bosshardt, Freisinger, Fugger, Grindl, Gruber, Victoria Huber, Rachel Jud (24 March 1777), Lochner, Strobl, and Thalmayr are among the names mentioned.

The gilt-brocade papers on the covers of the bindings are by Johann Carl Munck of Augsburg (1772), A[ndreas] S[treller] of Nördlingen (1777), and others.

While these diaries were subjected to daily use and taken along on trips, they exhibit only minor wear. Completed leaves have been diagonally trimmed at each upper corner.

These diaries provide a record of a decade in the life of a hard-working and sober-minded lawyer, with only a few bad habits, in the second half of the 18th century. The next group of diaries, those of his son, provide a rather different story as we shall see.

II. CHLINGENSBURG AUF BERG, Joseph von. The manuscript diary entries and notes regarding business and household matters and his hyper-active sex-life, covering the years 1801-1830 (lacking the 1804 volume). Manuscript in ink on paper, written mostly in German with Latin technical terms and fashionable French expressions. The diary entries have been written in an annual series of printed *Schreib-Kalender* (lacking the 1804 volume, 1803 is a different calendar). 29 vols. Small 4to, various cont. bindings including blue boards, decorated boards in various designs, one in gilt brocade, gilt labels with respective years on upper cover (16 vols.) or stamped on upper cover, 13 with all edges gilt. Munich, Berg near Landshut et al., 1801-30.

Again, following the family tradition, Joseph von Chlingensberg auf Berg (26 May 1777-24 May 1830), entered the legal profession and became courtroom councillor in the employ of the King of Bavaria. On 13 August 1806, he married Karoline von Asch (10 December 1789-14 June, 1826).

The diaries offered here record the life of a country gentleman and extremely busy lawyer, conscientious and hardworking, who is, at the same time, consumed by his passion for women and sexual adventures. Chlingensberg’s handwriting is sometimes generously large and easily legible, at other times a hasty scribble. Many pages are filled right up to the edge with multiple entries for the same day. The blank leaves inserted between the printed calendar pages, too, are often covered over and over with minuscule writing. The diary entries, covering a period of thirty years (in 1801 Chlingensberg is 24, he dies in 1830 just two days short of his 53rd birthday), reflect his increasing age and his varying states of mind and bodily health.

There are many entries in a large attractive script on the blank leaves inserted between the printed calendar leaves recording birthdays and fêtes of family members, friends, and acquaintances.

Added to these key dates there are numerous notes on the interleaved blank leaves that show Chlingensberg to be a conscientious lord of the manor with a watchful eye on his household and his assets. He records expenditures and receipts, loans and gifts (sums given to his mother, his sister, his wife etc.); he buys and sells oats, hay, wood, tobacco; has his horses shod regularly; and much more. Chlingensberg’s days are regularly filled with work in the mornings; he also travels extensively. Year after year, he notes, almost daily: “Worked until 11 in the morning” or “Worked like a dog until 1 in the afternoon” or “Worked like a dog *per totem diem* in very bad weather” (10 April 1825), etc. The company Chlingensberg keeps on a professional level is mainly aristocratic; his acquaintances include chancellor Courtin, president of the Royal College Dalwitz, Godin, Fraunberg, Hochstetter, Hornstein, Gumpfenberg, La Rosé, Lassberg, Lerchenfeld, Löwenthal, Montgelas, Seinsheim, and Sicherer, but in a courtroom context, mention is also made of numerous patricians, commoners, and peasants. In private, however, Chlingensberg feels at home in every stratus of society.

But here is where his diaries become really fascinating and the fun begins. At the end of almost every day, all notes regarding Chlingensberg's work are supplemented with remarks like "afterwards, went to dinner" or entries beginning "and in the afternoon" or "and in the evening." These days are filled to the brim (or rather, to the edges of the page) with a great deal of meticulously recorded private matter far beyond Chlingensberg's regular attendance at church on Sundays. Each of his spare-time activities, be it a visit to the theater, to a cabaret or museum, a horseback ride, a trip, a dance, a supper invitation, a game of billiards, or a stroll in the park, seems to culminate in an erotic escapade of varying degrees of intensity. Chlingensberg was obsessed with women — "whore", "das Mensch" (Bavarian dialect for "young woman"), "slut," landlord's daughter, servant girl, maid, serving wench, or cook, noblewomen, patricians' daughters and wives — he has to "have" all of them. Chlingensberg has painstakingly recorded all his sexual escapades in great detail throughout these diaries. At first, he writes in German, but as of 1805 (some of that year's entries have been cut or torn out), he employs a cipher. Chlingensberg's son, shortly after the death of his father, successfully "cracked" his father's cipher and a 20th-century owner "cracked" it again, describing it as "Shorthand, 16th century, England by way of France, also in Germany since the late 18th century" (two slips laid in explaining deciphering of code).

Beginning in 1805, Chlingensberg often records an instance of intercourse by means of a symbol denoting the female sexual organ (an oval with one or more dashes through the middle, each dash denoting an orgasm; there are, for example, six dashes on his wedding anniversary). The above-mentioned previous owner, having decoded Chlingensberg's cipher, has provided a translation of several passages, written in pencil and ink on several slips of paper — but only for the 1806-1810 volumes of the calendar. Thus, from 1811 on, the enormous number of "secret" passages still await their decoding. The translations extant let Chlingensberg appear as a raving sexist using very plainly obscene language on the one hand, and as a sensitive lover on the other, a man who loses his head, sheds bitter tears, and writes passionate love-letters — all of this simultaneously. Chlingensberg never uses force to achieve his aims, instead relying on gentle but stubbornly insistent cajoling, "surprise attacks," or pure

adoration. He occasionally notes if the woman has actually "come" or if she has only feigned a climax. He often uses a "kontom" to avoid venereal disease and unwanted pregnancies. It is indeed hard to believe that all the mothers who forbade their daughters to associate with Chlingensberg, all the fathers who would as soon have locked their daughters away, all the cuckolded husbands who were away at work or out of town, were unable to do anything about these goings-on. Chlingensberg's entire social circle seems to have happily played along. For a number of years, he had a crony named Grandauer who often arranged meetings in which he sometimes participated to make a threesome.

Here are a few quotes from the less bawdy parts of the deciphered passages (and I do want to emphasize these are the milder passages amongst hundred and hundreds of other sexual encounters):

—1 February 1806: "Gietl's maid promised she would come, but didn't. So, feeling particularly horny, I walked the streets around seven o'clock, found Red Nani, took her home and f****d her" (Nani is short for Anna or Marianne). From 10-15 August 1807, he consorted with "the Löwenthal woman," Nani Sedlmayer, Nani Huber, "the Aschenbrenner woman" and "Nani Hurtig," which led to "no end of trouble" with his wife (as it often did), "so that I almost slapped her in the face and grabbed her by the neck." On 7 September 1807, "I had time to leisurely take my leave amid 100 kisses from the woman who is so eternally and unforgettably dear to my heart, and who alone could be my happiness on earth." On 27 August 1807, Chlingensberg "at 9 in the evening met the daughter of the late secretary Streicher, f****d her under the open sky and then f****d my wife."

As one may imagine, Chlingensberg's marriage was no bed of roses. On 13 August 1806, he married Karoline von Asch, who probably knew about his adventures, "which would be quite terrible," as he notes. Three days before their wedding, he writes: "Lost the urge to marry, but now it is too late." A multitude of quarrels ensue. In 1810, there is talk of divorce: "After dinner, I broached the subject of divorce to my wife ... she absolutely refuses, and so I may abandon all hope of ever having my only beloved Babette for my wife — a hideous thought. For an hour, I had to bawl like a baby ...". On 14 June 1826, he briefly records her death: "Today at 3 o'clock my wife passed away," and sends news of her passing to Landshut. His period

of mourning did not last long as he records an assignation with orgasm on the 22nd of June.

The Napoleonic Wars that were raging at the time hardly merit a mention in Chlingensberg's diary, his erotic exploits taking preference. He also pays much attention to his physical well-being, recording whether he has slept well or badly, or if he is ill. January 1801 begins with pains and we learn that he is taking a cure he began at the end of the previous year. He is drinking more now than he did at the start of the cure: "drank like mad." Then "spent a tolerable night ... pain while urinating worse than before" (3 January 1801). Soon, however, he is back on his feet. Occasionally he complains of crab lice or of a pimple on his penis that is causing him much anxiety; he is permanently afraid of catching a sexually transmitted disease. He takes over a hundred baths (in 1825, a "head" or "total bath" almost daily). In 1826, he drinks glass after glass of "well (i. e. mineral) water," and is prescribed baths and showers by one Dr. Klett. All these years he works diligently, afterwards joining debates and having supper, all the while not forgetting his "con amore"; he visits markets and fairs, returns to work (in 1830 he spends many evenings in his study), takes laxative pills, sometimes it gets better, then sleep eludes him one again, he stops taking his medicines, feels "greatly fatigued," often stays at home in the evenings and reads the papers. He has stomachaches. On 3 May 1830, "the Pichler woman came around; praise be to God that I had a last chance to see her!" On 5 May a final entry: "Oh what bliss 8 in the morning the first enema." His final recorded orgasm is on 15th of February 1830.

There are no further entries in the calendar until 23 May, when his son Joseph von Chlingensberg (1808-1837) continues the record in a slender pointy hand, telling of the suffering and death of his father. On 24 May 1830 "at quarter past eleven, my so dearly beloved father went forth from this world." Joseph now continues his father's diary on an almost daily basis, notifying dear ones, organizing a gravestone, recording expenses and so on. On 9 July 1830, Joseph notes: "This morning, I solved the riddle of my father's secret writing." And then he goes right ahead with the diary, employing his father's cipher and, here and there, the same symbols for sexual intercourse, but entered in a more well-rounded and orderly fashion, and not quite as regularly as his father did. One evening, he goes "to

visit with Herr von Sicherer, to congratulate him" about something. Sicherer had been his father's best friend for years. He fills the calendar with entries right up until the last day of the year: "Went to mass. After lunch, rode into town. But couldn't find my little sweet" (26 December 1830).

Minor wear due to daily use, many sheets of paper laid-in of deciphered text, some of these browned and frayed. Lacking the 1804 volume, which was perhaps even more subject to purging and cancellations than the 1805 volume, which is present. The 1803 volume *Neuverbesserter Schreibkalender*, published by Koch at Amberg the year before, lacks the space for daily entries, and only has three blank pages that are totally covered in handwriting.

Enclosed is an undated letter from one Therese (probably the same lady he mentions again and again in his entries), comprising two bifolia and a single leaf, 8vo, folded once, in an envelope addressed to "Tithi von Chlingensberg, Straubing," with a broken seal. It is a passionate and forlorn love-letter to "My one and only Pepi" and signed "Forever yours, Therese", and "Adio" on the envelope. There is a notice of receipt to the top of the first page in the hand Joseph von Chlingensberg auf Berg. Also enclosed in some of the volumes are a few further slips with household notes and several other short missives.

* * * * *

SEXUAL ATTITUDES IN EARLY 19TH-CENTURY BAVARIA

This is a short note to put Joseph von Chlingensberg's libertine lifestyle in a 19th-century Bavarian social context.

King Ludwig I, born in 1786, grandfather of "mad" King Ludwig II, he of the romantic castles, was the total opposite of his homosexual and reclusive grandson. It was actually Ludwig I whom the Italians called "il ultimo rè romantico," not the builder of Neuschwanstein portrayed by Luchino Visconti. The public horse-race and funfair arranged by Ludwig I to celebrate his marriage to Saxon princess Therese in 1810 marked the beginning of the Oktoberfest tradition. With Therese alone, Ludwig had nine children. As crown prince, he liked to travel to Italy and spend time with artists and poets in Rome's wine-bars or visit his friend, the poetess and philosopher Marchesa Marianna Florenzi, with whom he is said to have sired

a son. This was not the only extra-marital relationship of Ludwig's. In fact, a large part of Bavaria's population is said to be in some way descended from the fun-loving monarch.

Ludwig was an extremely gregarious fellow. Being of the opinion that there should be more to a monarch's life than sitting in the palace, he liked to visit the opera, take a stroll in the Hofgarten and converse with the good burghers of Munich, or join them for a beer in the Hofbräuhaus, all the while keeping an eye open for the local "talent," such as swan-necked Auguste Strobl, daughter of a court official, and Helene Sedlmayr, a messenger girl working for a toyshop in Brienner Strasse near the Residenz, who was to become the epitome of the *schöne Münchnerin*, or "Munich Beauty."

Ludwig had dozens of paramours, while his queen looked on patiently. Munich parents, on the other hand, were alarmed. They urged their daughters to wear a veil whenever they ventured near the palace or anywhere else where the king was said to be cruising. Ludwig promptly banned the veil.

Joseph von Chlingensberg, while of course not directly following King Ludwig's example, can nevertheless be seen to have existed in an atmosphere which permitted a brazenly libertine lifestyle in high and low places.

* * * * *

III. CHLINGENBERG, Karoline von, née Baroness von Asch. Housekeeping books with occasional personal entries. Manuscript in ink on paper. The entries have been written in a series of printed *Schreib-Kalender* (Munich: Hübschmann, [1822-24]). Three vols. Small 4to, cont. blue boards, decorative elements printed in silver on spines and covers, Bavarian arms with royal crown printed in silver to covers, edges silvered. 1823-25.

Karoline von Chlingensberg, was born in Regensburg on 10 December 1789, the daughter of Alois Franz Paul (etc.) Baron von Asch and his wife Rosa Maria Theresia, née Countess von Seeau. She married Joseph von Chlingensberg auf Berg (1777-1830) on 13 August 1806. Cf. genealogical table no. 5 in: Johann Baptist Prectl, *Schloss Asch bei Moosburg und seine Besitzer* (Castle Asch near Moosburg and its Owners), 1891, which registers her as "Carol. Al. M. L. J. Theresia (von Asch) ... Husband: Josef von Chlingensberg, Royal Bavarian

court councilor, no children" and is uncertain as to her date of death. Karoline in fact died on 14 June 1826, as is evident from her husband's diaries.

These are the records of a young noblewoman who was fully aware of her place in society while having to manage a household with the less-than-devoted and absentee husband we have gotten to know, entered into the attractive volumes in a fluent and elegant script. Over a period of three years, household expenses are noted on a near-daily basis. There is a regular item named "Kuchenbüchl" (literally, "little kitchen book"), which seems to record daily expenses for household, kitchen, and provisions. The sums spent on luxury items, and other private and special outlays, are recorded separately. In Karoline's household, these include: candles (noted by the pound), butter, lard ("from Landshut"), sugar, coffee, chocolate, fruit, "spices for marmalade," "a measure of honey," four, five, sometimes nine "young chickens," beer and wine, and the weekly laundry costs.

There are salaries to be paid. Kitchen staff, day laborers, and woodsmen are on the payroll. "Emissaries to Landshut" are paid, alms are given regularly, tips for small services rendered such as running an errand "to Traubling" on journeys, to a coachman from Giesing, etc. Personal expenditures relate to body care ("Venetian soaps," "glasses of eau de Cologne," "a bath for myself" etc.) or fashion: "crotchet bonnets and caps," "giving an overskirt a going-over and having it trimmed," "ruffle collars," "black silk," "atlas and moiré ribbon," "a jewellery box sent from Regensburg," "winter shoes," "a black velvet hat" and "short gloves" in the winter, and "a pair of an-thracite" or "black shoes" almost every month.

Every month, the lady of the house makes a list of all expenditures and adds them up, and every year, at the end of December, she tallies the total sum (including a high "house interest") and compares it to revenues such as an annual "appanage" or "salary" of 650 florins, name-day presents etc.

FINAL NOTE: It is important to remember that only the "tip of the iceberg" has been revealed in our description; there is an enormous amount to be discovered in these diaries about this prominent and complicated family and the sexual standards of the period.

Some light wear and tear to bindings due to daily use, partly faded, silver decoration and edges oxidized in parts, but on the whole quite

a well-preserved set.

PART IV

Bibliography

A BEAUTIFUL SPANISH HANDWRITING MANUAL

69. [ANDUAGA Y GARIMBERTI, José de].
Arte de Escribir por Reglas y sin Muestras, establecido de Orden superior en los Reales Sitios de San Ildefonso y Valsain despues de haberse experimentado en ambos la utilidad de su enseñanza, y sus ventajas respecto del Metodo usado hasta ahora en las escuelas de primeras Letras. 53 fine plates on 30 sheets. 2 p.l., xxxix, 99, [4] pp. 4to, cont. Spanish green morocco, cover with gilt fillets round sides, flat spine gilt, red morocco lettering piece on spine, characteristic Spanish marbled endpapers, a.e.g. [Madrid: en la Imprenta Real de la Gazeta, 1781].

\$8500.00

First edition — and a superb copy in contemporary Spanish green morocco — of one of the most beautiful and influential of the Spanish writing books; this work and that of Palomares, published in 1776, made Spain an 18th-century center for calligraphy and fine handwriting.

The calligraphic world of later eighteenth-century Spain was formed by the *Palomaristas* and the *Anduagistas*, two sides of a long-contested debate. Those supporting Palomares argued that the establishment of rules in order to make correct letter forms — a more efficient national script — was unnecessary because the plates contained in his book were sufficient to explain the process. On the other hand, Anduaga (1751-1822), felt that a full understanding of the rules was more important than any calligraphic samples. He was the first to introduce English letter forms into Spain, which caused further controversy.

A fine and large copy, elegantly bound. This was a very popular text, with later editions and reworkings in 1791, 1793, 1795, 1805, and 1822.

¶ Becker, *The Practice of Letters: the Hofer Collection of Writing Manuals*

1514-1800, 143. Bonacini 75. Cotarelo y Mori, *Diccionario Biográfico y Bibliográfico de los Calígrafos Españoles*, I, p. 101. Palau 12350—"De esta primera edición no hemos visto ejemplar." Salva 2197.

THE FIRST INDEPENDENT BIBLIOGRAPHY OF CHEMISTRY AND ALCHEMY

70. BOREL, Pierre. *Bibliotheca Chimica. Seu Catalogus Librorum Philosophicorum Hermeticorum ... Authorum Chemicorum, vel de transmutatione Metallorum ...* 6 p.l., 276 pp. 12mo, cont. vellum over boards. Paris: C. du Mesnil & T. Jolly, 1654.

\$13,500.00

First edition of "the first independent bibliography of chemistry and alchemy, including manuscript material, based on the author's very considerable collection of 4,000 books and manuscripts. Borel, 'médecin ordinaire du Roy,' made some original contributions to medicine and also wrote on optics, the microscope, botany, and antiquarian subjects."—Grolier Club, *Bibliography*, 59.

A fine copy of a book which has become scarce. Contemporary signature "Ex libris Francisci Sauvin Med." at head of title. François Sauvin was a 17th-century physician who wrote or edited a number of medical texts.

¶ D.S.B., II, pp. 305-06. Ferguson, I, pp. 116-17. Neville, II, p. 179—"This constitutes the first extensive catalogue of chemical works. It cites many authors or titles either now entirely lost or obtainable only with great difficulty."

FOUR ANNOTATORS AT WORK; SHEDDING NEW LIGHT ON THE SALE OF THIS LIBRARY

71. (BOZE, Claude Gros de). *Catalogue des Livres du Cabinet de M. De Boze*. 1 p.l., x, 552 pp. 8vo, cont. marbled polished calf, triple gilt fillet round sides, gilt fleurons in each corner, spine richly gilt, red morocco lettering piece on spine. Paris: G. Martin, H.L. Guérin, & L.F. Delatour, 1753.

\$3750.00

This is just about the prettiest copy I have seen — and certainly the

most complex — of the second inventory catalogue (the first appeared in 1745) of the famous collection formed by Claude Gros de Boze (1680-1753), the renowned academician and savant. It was an excellent library, notable for its block books and incunabula (including a Gutenberg Bible); this catalogue provides the most complete idea of its contents. Archer Taylor considered it to be one of Gabriel Martin's best efforts.

After publication of the catalogue, the collectors — the Boutin brothers and Cotte — purchased the whole library, retaining the books which they desired for their own collections and selling certain precious incunabula to Gaignat. They then turned over the remainder to Gabriel Martin to sell by auction the following year.

This copy is not only pretty but rich in details about the complicated and devious story of the 1753 and 1754 catalogues. Four separate annotators have been at work here. We learn from a lengthy contemporary note on the free front endpaper that Cotte and the Boutin brothers (this is the only reference we know of stating that there were two Boutin brothers involved; all other references refer to only one Boutin) asked Gabriel Martin to make an appraisal for each lot in the 1753 catalogue in preparation for a hoped-for, and ultimately successful, *en bloc* sale. These estimations, in a contemporary hand, appear in the margins in red ink. The owners then sent the estimations to Debure for price corrections. His scattered corrections appear, again in another contemporary hand, next to the details of the bindings. Additionally, the prices realized in the 1754 catalogue appear in black ink in the margins by yet another annotator of the time. What is not widely known is that the Boutins and Cotte, in an effort to fill out the sale, replaced with inferior copies many of the best books retained by them for their own collections, along with a number of additional titles not collected by Boze. This same annotator has placed at the foot of many pages the substituted or new titles with the prices realized in the 1754 sale.

These annotations are important for the history of book collecting in 18th-century France.

Fine copy. Title with two very faint stains.

¶ Brunet, I, 1642. Grolier Club, *Printed Catalogues of French Book Auctions ... 1643-1830*, 104 & 112. Peignot, pp. 83-84. Taylor, *Book Catalogues*, p. 233.

"ONE OF THE MOST CAREFULLY MADE CATALOGUES
OF A PRIVATE LIBRARY"—TAYLOR

72. (BUENAU, Heinrich, Graf von). *Catalogus Bibliothecae Bunauianae*. [Compiled by Johannes Michael Francke]. Engraved vignettes on each title. Three vols. bound in seven. Thick large 4to, cont. half-sheep & paste-paper boards (heads of spines, several joints, & several corners a little worn), spines gilt, red & green morocco lettering pieces on spines. Leipzig: Widow of B.C. Fritsch, 1750-51-52-53-55-56-56.

\$29,500.00

A fine set, compiled by Johann Michael Francke (1717-75); this is an extraordinarily rare and important library catalogue. Ebert has described this as an "unsurpassed masterpiece" and Bogeng called it "the best catalogue of a German eighteenth-century private library."

"This catalogue describes the library (42,000 volumes) of Count Heinrich von Büнау, the Saxon statesman and historian (1697-1762). Although it remained unfinished, it is a model of its kind. Three sections were completed, comprising bibliography, 'historia literaria,' ancient authors, universal history, geography, genealogy, heraldry, chronology, and writers on ecclesiastical history. All the same, it was extremely useful. Independent publications, single articles in periodicals, and even bibliographical references to books on special subjects not contained in the library were included. The great J.J. Winckelmann, who was the Count's secretary and librarian from 1748 to 1754, may have had some share in the cataloguing. The bibliographical system of Francke, on which his catalogue is based, was much appreciated. He later became librarian of the Elector's library at Dresden."—Grolier Club, *Bibliography*, 104.

Bünau formed his library as an aid to his studies of German history, resulting in his "German Imperial History" (1728-43), which made him one of the founders of modern German historiography. He devised a bibliographical system for his library which Francke (1717-1775) applied to his catalogue.

Nice set with the stamp on each title of the city of Augsburg. Occasional foxing due to the quality of the paper.

¶ Peignot, p. 86—"Cet excellent catalogue ... c'est un des monuments

bibliographiques les plus curieux. Les titres des livres y sont parfaitement détaillées." Taylor, *Book Catalogues*, pp. 114, 119, 127, 182, 186, 197, 207, 227, 228, & 234.

ONE OF GABRIEL MARTIN'S LARGEST CATALOGUES

73. (AUCTION CATALOGUE: BULTEAU). *Bibliotheca Bultelliana: seu Catalogus Librorum Bibliothecae ... Caroli Bulteau, Regi a consiliis & Secretariorum Regiorum decani. Digestus & descriptus à Gabriele Martin ... cum Indice Authorum alphabetico*. Engraved arms on title. 5 p.l., xxxvi, 499 pp.; 1 p.l., [501]-1035, [78] pp. Two parts in two vols. 12mo, later 18th-cent. speckled boards, cont. paper labels on spines, entirely uncut. Paris: P. Geffart & G. Martin, 1711.

\$12,500.00

Charles Bulteau (ca. 1630-1710), historian and the King's secretary, took over the library of his brother Louis when Louis entered the Benedictine order. Charles greatly increased the collection and, upon his death, left a library of about 10,000 works. This is one of the most important and extensive catalogues compiled by Gabriel Martin and the first of 22 for which he made an index. Martin refined his system of arrangement, first used in the *Bibliotheca Bigotiana* (1706), for this catalogue. 8819 lots, including MSS.

A remarkable uncut set from the H.P. Kraus reference library with bookplate.

¶ Blogie col. 2. Grolier Club, *Printed Catalogues of French Book Auctions ... 1643-1830*, 18. Peignot, p. 85. Pollard & Ehrman no. 268 & p. 241—"The Bulteau library catalogue by Gabriel Martin has a note at the end saying that it was printed off before 5 September 1711, and that to conform with the new edict certain books have been taken out of the library and should not form part of the catalogue." Taylor, *Book Catalogues*, pp. 114, 157, & 235.

THE IMMENSE LIBRARY OF AN 18TH-CENTURY
GERMAN ART HISTORIAN

74. (AUCTION CATALOGUE: CHRIST, Johann Friedrich). *Catalogi Bibliothecae Christiae ... nunc vero Auctione Publica Die VIII. Aug. MDCCLVII. vendendae*. Pars I

[&] Die XIII. Febr. MDCCLVIII. vendendae. Pars II. 7 p.l., 442 pp.; 3 p.l., 846 pp. Two vols. 8vo, cont. boards (Vol. II rather worn, light foxing). Leipzig: Loeper, [1757-58].

\$3500.00

An unmatched but nevertheless attractive set of this rare sale catalogue. Christ (1701-56), poet and art historian, was born at Coburg. He travelled to Halle where his reputation for great erudition allowed him to give public lectures, without having taken his degree, and to serve as tutor to one of the sons of Graf Büna. With the young man, Christ travelled throughout Germany, England, Holland, Austria, and Italy. In 1740 Christ became professor of poetry and his lectures were so popular that he deliberately delivered them at sunrise to reduce the number of students. His book on artists' monograms (1747 and a French translation in 1750) was early and important.

Christ's library was enormous — 13,407 lots of books, 269 MSS., and 77 lots of art — and well-known for its rarities.

Very good set. Bookplate of Christoph Jacob Trew (1695-1769), Nuremberg physician, anatomist, and botanist, in Vol. I.

¶ Loh, Vol. II, p. 208. *N.B.G.*, Vol. 10, cols. 401-02.

NOT SOLD AT AUCTION; PRINTED ON HANDMADE PAPER

75. (AUCTION CATALOGUE: CIGONGNE, Armand Bernard). *Catalogue des Livres, manuscrits et imprimés, composant la Bibliothèque de M. Armand Cigongne* ... précédé d'une Notice bibliographique par M. Leroux de Lincy. Title printed in red & black. xlii, one leaf, 553 pp. Thick 8vo, orig. printed wrappers bound in cont. green half-morocco & marbled boards (a bit scuffed), t.e.g, others uncut. Paris: L. Potier, 1861.

\$1500.00

No higher praise could be bestowed on the collection of Cigogne (1790-1859), a Paris stockbroker born in Nantes, than the mention of the fact that it was acquired before its sale in 1861 by the Duc d'Aumale for his library at Chantilly, of which it still forms an important part. The collection contained the gems of French literature in carefully selected and bound copies, fine bindings, books printed on

vellum, etc., many with highly important provenances.

The sale catalogue was printed but apparently was never published. After the library was bought by d'Aumale for 375,000 frs., it was issued with a half-title, title and (new?) preface by Adrien-Jean-Victor Le Roux de Lincy (b. 1806), librarian at the Bibliothèque de l'Arsenal.

It is quite likely that Le Roux assisted in the compilation of the catalogue, which has a large index. This is one of the very few copies printed on heavy handmade paper (half-title and title are on ordinary paper), probably for the Duc d'Aumale.

Fine copy with the red morocco ex-libris, lettered in gold, of Andres Roure, Barcelona. From the library of Bernard H. Breslauer.

¶ Gustave Brunet, *Dictionnaire de Bibliologie Catholique*, Supp. cols. 348-50—"C'est un beau volume grand in-8 fort bien imprimé"—(& see the long note describing the contents of the collection).

WITH SIGNIFICANT PORTIONS OF THE DE BOZE COLLECTION; PRICED THROUGHOUT

76. (AUCTION CATALOGUE: COTTE, Jules François de). *Catalogue des Livres rares et précieux, et des Manuscrits, composant la Bibliothèque de M****, dont la Vente se fera le Jeudi 22 Germinal (12 Avril 1804) et jours suivans ... xii, 320, [4] pp. 8vo, cont. speckled calf (rather nicely rebaked with the orig. red morocco label laid-down), double gilt fillet round sides, spine gilt. Paris: G. De Bure père et fils, 1804.

\$2950.00

An important sale, containing a large portion of books from the famous De Boze collection. De Boze's library was acquired in 1753 before the scheduled auction jointly by Cotte (1721-1804), Président au Parlement de Paris, and Charles Robert Boutin, Maître des Requêtes, for the sum of 83,000 livres. They, in turn, sold most of the fifteenth-century books, reputedly for 80,000 livres, to Louis-Jean Gaig-nat, except for the Gutenberg Bible, of which he probably already owned a copy. Cotte and Boutin then divided up among themselves the books they wished to keep, and sold the remainder by auction through Martin in 1754.

This was one of the great and most highly anticipated sales of the period which dispersed a very large portion of the legendary De Boze collection formed more than fifty years before. The sale was an enormous success and Didot was a major buyer. Cotte made his first important purchases at Count d'Hoym's sale in 1738.

Fine copy with the four-page schedule of sale at end. 2422 lots plus two further numbered lots and one lot of three dozen skins of red morocco. Pages [308]-320 list another ca. 180 lots of manuscripts. Priced throughout in a contemporary hand. This catalogue is rare; I have not had a copy before.

¶ Gustave Brunet, *Dictionnaire de Bibliologie Catholique*, col. 439—"Les classiques grecs et latins y dominent. Belles éditions et exemplaires de choix payés alors à des prix qu'on ne retrouverait plus aujourd'hui." Guigard, II, pp. 162-63. Peignot, p. 91—"Catalogue intéressant; beaucoup d'articles se sont vendus exorbitamment cher."

THE CREVENNA SALE

77. (AUCTION CATALOGUE: CREVENNA, Pietro Antonio). *Catalogue des Livres de la Bibliothèque de M. Pierre-Antoine Bolongaro-Crevenna*. One engraved plate in Vol. I. Five vols. 8vo, uniformly bound in cont. half-sheep & speckled boards (heads of two spines & several corners a little worn), contrasting leather lettering pieces on spines. Amsterdam: D.J. Changuion & P. den Hengst, 1789.

\$9500.00

The sale catalogue of Crevenna's library which he was forced to sell after having reputedly lost half a million florins. Pietro Antonio Crevenna (d. 1792), Italian bibliophile, spent most of his life in Amsterdam where he assembled one of the most important of the 18th-century collections, rich in rare and excellent editions of the Greek and Latin classics and other important books and MSS. including over 1000 incunabula. The private library catalogue, published in 1776, describes only a portion of the collection.

The present catalogue contains a much larger number of entries and the new annotations of Tommaso de Ocheda, Crevenna's librarian from 1785-89. The sale, which lasted from 26 April to 15 June 1790, attracted all the leading bibliophiles from Germany, France,

and England.

This copy contains the very rare *Liste des Livres de la Bibliothèque de M. P.A. Bolongaro-Crevenna, qui ont été retenus* (8 pp.) at the end of Vol. V. The title further tells us that the books are available through the auctioneers at the prices marked in the present list. This seems to be all the unsold and returned items being re-offered. I have owned a number of sets of this catalogue and this is the second time I have had this interesting 8-page addition.

A very good set with the supplement of 54 pages listing works relating to the Jesuits at the end of Vol. IV and the separately issued price list of 46 pages at the end of Vol. V. This final volume consists of an elaborate index to the entire catalogue.

¶ Gustave Brunet, *Dictionnaire de Bibliologie Catholique*, col. 593—"Il convient d'avoir les deux catalogues, car toutes les notes ne sont pas dans le second; mais en revanche celui-ci en contient de nouvelles et présente un plus grand nombre d'articles." Brunet, II, 424. Peignot, p. 92. Taylor, *Book Catalogues*, p. 238.

THE RARE ILLUSTRATED ISSUE

78. (AUCTION CATALOGUE: DIDOT, A.F.). *Catalogue illustré des Livres Précieux, Manuscrits et Imprimés, faisant Partie de la Bibliothèque de M. Ambroise Firmin-Didot* ... 195 plates & facsimiles (some in color & some double-page). Six vols. Large thick 4to, cont. vellum-backed marbled boards, leather lettering pieces on spines. Paris: 1878-84.

\$3500.00

The rare illustrated issue, limited to 500 numbered sets and printed on special and large paper, of one of the most magnificent collections of early French books, manuscripts, and fine bindings ever assembled. This is the only issue to contain the very fine reproductions in lithography, photogravure, and chromolithography, of illuminated MSS. and bindings. The Firmin-Didot sale marked the apotheosis of "classical" French bibliophily; it was the finest collection formed, and eventually dispersed, in 19th-century France.

This set, "no. 28" was reserved for Baron de [Laroche] Lacarelle, one of the greatest French book collectors of the period.

Nice set. With the indexes and price lists bound in at the end of

each volume. Some of the plates in the final volume are sprung.

THE INVENTION OF ZINCOGRAPHY

79. EBERHARD, H.W. *Die Anwendung der chemischen Druckart auf Metallplatten*. Eight plates printed by zincography (each with some foxing). 16 pp. 4to, orig. blue wrappers (some foxing), entirely uncut. Mainz: F. Kupferberg, 1821.

\$9500.00

First edition and extremely rare. Towards the end of the 18th century, the limitations of letterpress composition — especially those including non-linear configurations of text and rule work, music and facsimiles — led to a search for alternative ways of producing books. As a result, a number of new printing technologies were developed in the early 19th century, including lithography, zincography, and photography. Senefelder himself experimented with a number of methods, including the use of zinc plates, before he settled upon and perfected lithography.

There were several problems with lithography: most notably, the considerable expense and the great weight and bulkiness of the stones. Zincography is similar in its essential features to lithography, except for the stone printing surface is replaced by a plate of polished zinc. With its cheaper and lighter weight metal plates, this process was perfected as an alternative to lithography between the years 1804-1815 by Eberhard, a native of Magdeburg. This appears to be his only book describing the process. Zincography later became an important method of producing books.

The fine plates depict the different sorts of texts and images which lent themselves to zincography: illustrations, facsimiles of handwriting, music, and technical images.

An extremely rare book: WorldCat locates only one copy in the U.S.

¶ Ferchl, p. 138.

WITH A GUTENBERG BIBLE

80. (AUCTION CATALOGUES: FAVIER, Pierre Ignace Eloi). *Catalogue des Livres de la Bibliotheque de feu*

Monsieur l'Abbé Favier, Prêtre a Lille. Dont la Vente commencera le Jeudi 19 Septembre 1765. xxiv, 522 pp. 8vo, orig. marbled wrappers, uncut. Lille: F.J. Jacquez, 1765.

[BOUND WITH]:

(—). *Catalogue des Estampes et Tableaux du Cabinet de feu Mr. l'Abbé Favier, Prêtre, à Lille*. 2 p.l., 143, [1] pp. 8vo, uncut. N.p. [but Lille]: 1765.

\$3500.00

The rare auction catalogues describing the important collections of books, manuscripts, prints, drawings and paintings formed by Abbé Favier at Lille. The great treasure of this extensive, but little-known, provincial French library was a copy, on paper, of the Gutenberg Bible (lot 1), which realized 2,025 frs, only 75 frs less than the Gaignat copy on vellum four years later; its subsequent fate appears to be unknown (see De Ricci, p. 33, no. 44 who lists it among the “exemplaires perdus”). The other outstanding feature of Favier’s collection was his group of works on the history of the Netherlands, including Lille (lots 4,768-5,216) which Peignot praises as “presque complète.”

“Ces deux volumineux catalogues attestent le goût et les recherches immenses de l’abbé Favier: on remarquoit surtout dans sa bibliothèque une collection presque complète des ouvrages relatifs à l’histoire des Pays-Bas et à l’histoire de Lille. La littérature étrangère y étoit aussi très abondante.”—Peignot, p. 98.

Favier also owned a collection of 104 paintings, 42 drawings and 2,163 prints, described here in the second catalogue. It was sold in the same month.

Fine copies.

¶ I. Grolier Club, *Printed Catalogues of French Book Auctions ... 1643-1830*, 182—“According to Danchin, eager Lille booksellers distributed the catalogue before it could be approved by the censors, and the auction was nearly cancelled by the authorities over the inclusion of heretical and licentious books, 26 of which were eventually removed from the sale.” II. Grolier Club, *Printed Catalogues of French Book Auctions ... 1643-1830*, 183. I & II: Lugt 1477.

ONE OF THE MOST IMPORTANT SALE CATALOGUES

OF THE 18TH CENTURY; A HANDSOME LARGE PAPER
SET

81. (AUCTION CATALOGUE: GAIGNAT).
*Supplement a la Bibliographie Instructive, ou Catalogue des Livres
du Cabinet de feu M. Louis Jean Gaignat ...* disposé & mis en Ordre
par Guill. François De Bure le jeune ... avec une Table alphabétique
des Auteurs. xxxix, [1], 621 pp.; 491, [1] pp. Two vols. Large 4to, cont.
English blue-grey boards, carefully rebacked with white paper, orig.
manuscript labels laid-down on spines, uncut. Paris: De Bure, 1769.

\$2500.00

A fine large paper set of the auction catalogue of Gaignat's magnificent library, comprising 3542 lots and including all of De Boze's incunabula. This was one of the most important of the 18th-century sale catalogues. The sale brought 257,597 livres (Gaignat had spent 279,381 livres to form the library), with La Vallière the most important buyer, spending between 80 and 90,000 livres. The books were very elaborately catalogued by Debure and there is a 246-page index.

Gaignat (1697-1768), owned a Gutenberg Bible, three (!) copies on vellum of the 1462 Bible, glorious early illuminated manuscripts, etc., etc. Coming from a rich family in the Nivernais and, having lost his wife and only son, Gaignat found comfort by forming very important collections of books, manuscripts, and paintings.

These two volumes form a sort of supplement to Debure's great *Bibliographie instructive* (1763-68) but were issued separately. Written by Debure, Gaignat's catalogue contains many bibliographical corrections to the *Bibliographie instructive*.

Very good and fresh set.

¶ Gustave Brunet, *Dictionnaire de Bibliologie Catholique*, cols. 461-62. Horne, p. 707—"The erudite notices it contains render it indispensable to the bibliographical student." Peignot, p. 99—"Catalogue précieux et recherché." Pollard & Ehrman, p. 247 & number 291—"the sale took place on 10 April 1769 and following days. Gaignat was one of De Bure le Jeune's best customers; and the bookseller's taste had much influence on the selection of this library." Taylor, *Book Catalogues*, pp. 8 & 242.

A TOOL OF MONUMENTAL SCOPE & PRACTICAL

RELIABILITY

82. GESNER, Conrad. *Bibliotheca Instituta et Collecta Primum ...* deinde in Epitomen redacta & novorum Librorum accessiones locupletata, iam vero postremo recognita, & in duplum post priores editiones aucta, per Josiam Simlerum ... Woodcut printer's device on title. 6 p.l. (last a blank), 691, [40] pp. Thick folio, cont. blind-stamped panelled pigskin over wooden boards (a few wormholes throughout; pp. 155-242 with a worm trench in lower margin, never touching the text), orig. clasps & catches. Zurich: C. Froschauer, 1574.

\$15,000.00

Second edition of Gesner's *Bibliotheca Universalis*, issued for the first time with this title, and edited by the author's younger friend, Josias Simler (1530-76). Our edition has been greatly enlarged and revised; it now includes approximately 35,000 titles.

"Gessner's *Bibliotheca universalis* is not only a bibliography in the true sense of the term, nor is it merely a more or less comprehensive description of books, listing title, place and date of publication, and publisher. What distinguishes this work over and against the later extracts (*Epitomes*) and makes it a unique document of the Renaissance resides in the indications relating to the work, life, and significance of the individual authors. The *Bibliotheca* is, e.g. in the case of Zwingli, Calvin, and Gessner himself, even today a biographical source of considerable value. Thus the *Bibliotheca* may be seen also as a work of universal biography, a lexicon of writers, such as had never previously existed ..."—Hans Fischer, "Conrad Gesner (1516-1565) as Bibliographer and Encyclopedist" in *The Library*, 5th Series, Vol. XXI (1966), pp. 269-81.

In spite of the worming, a rather nice and crisp copy. First fourteen leaves with light marginal dampstaining, not touching the text. From the library of Detlef Mauss.

¶ Besterman, *The Beginnings of Systematic Bibliography*, pp. 15-21. Grolier Club, *Bibliography*, 14—(1st ed. of 1545). *Printing & the Mind of Man* 73—(1st ed.). Wellisch A 16.5.a-d.

THE LARGE REMAINS OF AN ENORMOUS LIBRARY

83. (AUCTION CATALOGUE: HAILLET DE COURONNE, Jean Baptiste Guillaume). *Catalogue des Livres de la Bibliothèque de feu M. J.B.G. Haillet de Couronne, Ancien Lieutenant-Général Criminel au Baillage de Rouen, Secrétaire perpétuel honoraire de l'Académie des Sciences, Belles-Lettres et Arts de la même Ville, Membre de l'Académie des Belles-Lettres de Caen, etc.* xvii, 311 pp. 8vo, cont. blue straight-grained half-morocco & paste-paper boards (upper joint a little wormed). Paris: Tilliard Frères, August 1811.

\$2250.00

A fine sale of 2325 lots, containing about 15,000 volumes, and priced throughout in a contemporary hand. The savant Haillet (1728-1810), a member of a distinguished noble family, formed a library particularly rich in natural history, geography, antiquities, literary history, and bibliography. We learn from the "Avertissement" that Haillet began to collect books at the age of 12 and ultimately formed a library amounting to 48,000 volumes. A fire at the Château de Couronne destroyed more than 16,000 volumes (and another 17,000 volumes or so were considered too damaged to be sold at the auction). He was well-known for his bibliographical expertise and left many scholarly notes regarding various bibliographical projects.

Our copy has a contemporary note on the title stating that the sale took place in January and February of 1812.

Fine copy and scarce. This copy does not have, as usual, the four-page schedule of the sale.

¶ Grolier Club, *Printed Catalogues of French Book Auctions ... 1643-1830*, 515. Horne, p. 708—"As M. Haillet not only possessed great taste for bibliography, but was also well skilled in that science; the class of literary history is the most numerous, and most of the works were illustrated by his notes."

"A BIBLIOMANIAC IF EVER THERE WAS ONE"

84. (AUCTION CATALOGUE: HEBER, Richard). *Bibliotheca Heberiana*. 16 vols. bound in 6. 8vo, cont. patterned cloth (Vols. 1-13), modern cloth (Vols. 14-15), & orig. wrappers (Ghent sale). London: Sotheby, Evans, or Wheatley (Vols.

1-13), Paris: Silvestre (Vols. 14 & 15), & Ghent: Ch. Citerne, 1834-37. \$13,500.00

The auction catalogues of the library of Richard Heber are very rare; this set is complete and includes the very rare Ghent catalogue of 26 Oct. 1835.

"The Dibdinian age may be aptly said to terminate with the dispersal of the gigantic library accumulated by Richard Heber (1773-1833), a bibliomaniac if ever there was one ... From 1800 to 1830, he purchased at every London sale, either in his own name or through agents like Triphook and Thorpe. He thought of nothing of securing whole libraries at a time. When he died, his books filled two houses in London, one at Hodnet, one at Oxford, one at Ghent and one at Paris, not to speak of smaller stores at Brussels, Antwerp and other Continental cities. The total number of volumes in his library must have been between two and three hundred thousand, and it is doubtful whether any private individual has ever owned so large a library ...

"The dispersal of the Heber library took no less than sixteen sales, thirteen in London by Evans, Sotheby and Wheatley, two in Paris and one in Ghent ... The Heber catalogues, although badly compiled and arranged in the most inconvenient manner, are daily consulted by every bibliographer ...

"Heber's library, although it contained books of every description and in every language, was especially strong in literature and in history. His series of Continental books, early Italian and Spanish works, later Latin poetry, humanistic treatises of the Renaissance, were unrivalled. He owned a very large number of early French books ...

"The real strength of Heber's library was, however, in the field of early English literature, especially poetry and the drama. For thirty years he collected systematically and purchased nearly every item which came on the market."—De Ricci, pp. 102-04.

Fine set from the library of E.P. Goldschmidt.

¶ Gustave Brunet, *Dictionnaire de Bibliologie Catholique*, cols. 469-70 & 566-68.

THE HEINSIUS LIBRARY

85. (AUCTION CATALOGUE: HEINSIUS,

N.). *Bibliotheca Heinsiana sive Catalogus Librorum quos magno studio & sumptu, dum viveret, collegit vir illustris Nicolaus Heinsius ... in duas Partes divisus*. Woodcut vignette on title. 1 p.l., 374 pp.; 286 pp. Two parts in one vol. Thick 12mo, cont. speckled calf (well-rebacked with the orig. spine laid-down), spine nicely gilt. Leyden: J. de Vivie, 1682.

\$3500.00

First edition, Pollard's issue iii. "The sale catalogue of the polymath library of Nicolaus Heinsius, eminent Dutch classical scholar, Neo-Latin poet, and diplomatist, containing over 13,000 lots. It was immediately recognized as having more than ephemeral value, and was reissued as a reference work, with a new, undated title-page in red and black (verso blank), on which all mention of the sale was omitted, an added preface ('Typographus Lectori Salutem'), and a frontispiece portrait of the late owner. There is a further issue [our example], without date of sale, portrait, or preface, and with title in black, dated 1682. It became one of the most frequently consulted catalogues of its kind."—Grolier Club, *Bibliography*, 80.

A very good and crisp copy. Armorial bookplate of L.A. Burd.

¶ Pollard & Ehrman no. 231. Taylor, *Book Catalogues*, pp. 18, 41, 58, 99, 121, 131, 171, 178, 179, 180, 181, 183, 227, & 245.

THE IMPORTANT HOHENDORF LIBRARY

86. (AUCTION CATALOGUE: HOHENDORF). *Bibliotheca Hohendorfiana, ou Catalogue de la Bibliothèque de feu Monsieur George Guillaume Baron de Hohendorf ...* 1 p.l., 240 pp.; 1 p.l., 200 pp.; 1 p.l., 288 pp. Three vols. in one. 8vo, 18th-cent. French calf (joints a little rubbed, title of Part II slightly cropped due to the binder's knife with loss of a few letters), triple gilt fillet round sides, spine richly gilt, contrasting morocco lettering piece on spine. The Hague: A. de Hondt, 1720.

\$3500.00

The rare sale catalogue of the famous library of Georg Wilhelm, Freiherr von Hohendorf (d. 1719), Austrian general, Adjutant-General of Prince Eugene of Savoy, and his rival as a book collector. Hohendorf's

library contained a splendid series of early printed books, 16 Grolier bindings, a very complete collection of books from the Aldine Press, and a rich collection of MSS.

"Although this library of 6787 printed books and 252 manuscripts does not rank with the largest collections of the eighteenth century, the choice of books and the organization of the catalogue make it important."—Taylor, *Book Catalogues*, p. 246.

The auction did not take place as the collection was purchased *en bloc* by the Vienna Hofbibliothek before the sale for 60,000 guilders where it remains one of its chief glories.

Very good copy of a decidedly scarce book. Minor browning (much less than usual).

¶ Folter 366. Peignot, p. 103—"Cette bibliothèque étoit une des plus curieuses de l'Europe ... le catalogue est classé par format; il est fort riche, surtout en éditions de luxe, en manuscrits, en ouvrages imprimés chargés de notes manuscrites." Pollard & Ehrman, p. 221 & no. 240.

THE DELUXE ILLUSTRATED ISSUE

87. (AUCTION CATALOGUE: HUTH, Henry & Alfred H). *Catalogue of the famous Library of Printed Books, Illuminated Manuscripts, Autograph Letters and Engravings collected by Henry Huth and since maintained and augmented by his son Alfred H. Huth ...* Numerous plates (some in color & some folding). Nine vols. bound in six. Large thick 4to, cont. blue half-morocco & cloth, t.e.g., others uncut. London: Sotheby's, 1911-12-13-14-16-17-18-19-20.

\$2500.00

This is copy "No. 2 of a limited Issue, printed on fine paper, with extra coloured plates and Prices and Buyers' Names." "The library of Henry Huth (1815-1878), is of great interest to the historian of book-collecting ... for its general quality and all round completeness ... His aim was to build up a general library of rare books and he seems to have been a most generous and methodical buyer. He collected fine illuminated manuscripts, incunabula, including Caxtons and *éditiones principes* of the classics, early Italian, Spanish and French literature, and early books on America in every language ...

"His English books were the best after those at Britwell and were remarkable, as all the other sections of the Huth library, for the choice selection of the editions represented, and the beauty of the copies ...

"The dispersal, by Messrs Sotheby, of the Huth collections (1911-1920) was one of the most striking events in the history of the English salerooms."—De Ricci, pp. 149-53.

Fine and handsome set of the deluxe issue, with the original printed wrappers bound-in. As usual, the sales of autograph letters, engravings and woodcuts (both 1911) and unsold or imperfect books (1922) are not present.

STILL ESSENTIAL

88. JOECHER, Christian Gottlieb. *Allgemeines gelehrten-Lexicon*. Engraved frontis. port. of the author in Vol. I & one large engraved vignette. Titles printed in red & black. Four vols. Large thick 4to, cont. vellum over boards, spines lettered in gilt. Leipzig: J.F. Gleditsch, 1750-50-51-51.

\$1500.00

First edition of the still essential bio-bibliographical dictionary; there are about 50,000 entries. Jöcher (1694-1758), was professor of philosophy and librarian at the University of Leipzig. The present book is his greatest work and continues to be of considerable use; it remains the only convenient place to find accounts of many obscure authors and their writings.

Fine set from the Bibliotheca Bibliographica Breslaueriana.

¶ Besterman 819.

THE FINEST PRIVATE LIBRARY OF ITS TIME IN THE LOW COUNTRIES

89. (LA SERNA SANTANDER, Carlos Antonio de). *Catalogue des Livres de la Bibliothèque de M. C. de La Serna Santander*, Rédigé et mis en ordre par lui-même; avec des notes bibliographiques et littéraires; nouvellement corrigé et augmenté. Three engraved plates (one is folding & with eight images) & five

folding woodcut plates of watermarks (each slightly wormed). Five vols. 8vo, 20th-cent. morocco-backed boards (some browning or foxing as is usual, some worming in Vol. III, see below), t.e.g., others uncut. Brussels: [Privately Printed], 1803.

\$5000.00

The very rare privately printed catalogue, in its most complete (and complex; see below) state, of the vast and famous library of Carlos Antonio La Serna (1752-1813), bibliographer, historian of early printing, and 'conservateur' at the Brussels Library. The main part of the library, the finest of the time in the Low Countries, was actually amassed by his uncle, Don Simon de Santander San Juan, former secretary of the Spanish King and an ardent book collector resident in Brussels. The collection passed to his nephew Carlos Antonio upon his death in 1791. Carlos Antonio, who had come from Spain about 1772, aided his uncle in forming the collection.

Upon inheriting the collection, Carlos Antonio was forced due to family reasons to try to sell the library and a catalogue in 1792 was then prepared. According to Michaud, La Serna sold the library to a Brussels collector, who proposed to make it available to the public, but the purchaser became insolvent after a few years and La Serna recovered possession of the collection. La Serna continued to acquire important books and MSS.

After the Peace of Amiens, La Serna reissued the catalogue under his own name with additions in 1803, hoping to attract a wealthy purchaser amongst the new generation of important collectors at home and abroad. This reissue contained a number additional leaves or cancels (see below). However it remained unsold until 1809, when Renouard acquired it for 60,000 francs. The great French bookseller offered it at auction in Paris in the same year in 67 sessions.

Vol. I contains three additional leaves, one each inserted in quires B, F, and G. Leaf E8 is not present as in all copies. Vol. II contains six additional leaves, one each inserted in quires A, B, F, P, S, and T. Vol. III contains an additional quire C of eight leaves. Vol. IV contains an extra leaf each in quires F and G and quire K is extended to comprise thirteen leaves.

The fifth volume — the *Supplément* and which is very often missing — contains four pieces: 'Observations sur les filigranes';

'Mémoire sur le premier Usage des signatures et des Chiffres, dans l'Art Typographique'; 'Praefatio Historico-critica, in Veram et Genuinam Collectionem Veterum Canonum Ecclesiae Hispanae. A Divo Isidoro.' They were all clearly issued separately and have been here gathered together with a general title-page. This volume contains a long folding sheet with eight engravings (this plate was lacking in the Breslauer set).

This copy also contains in Vol. IV the 47-page price-list and 4-page schedule of the 1809 Paris sale.

Very good set and rare. Old stamp of the Jesuit École Sainte Geneviève on titles. In excess of 6500 lots are listed. Vol. III contains some worming throughout, ranging from a trench at the beginning to two small holes to two trenches at the end, with loss of some letters. With thanks to Roland Folter for supplying details on the additional leaves.

¶ Bigmore & Wyman, II, pp. 351-52—(1803 ed.)—"The superb collection here described includes works referring to every branch of human knowledge, besides many precious manuscripts. There are described a large number of incunabula." Gustave Brunet, *Dictionnaire de Bibliologie Catholique*, col. 595—"Réunion assez importante d'ouvrages curieux et d'éditions anciennes et rares." Taylor, *Book Catalogues*, p. 25—"This very accurate catalogue has a full author index and contains incidentally eighty-five catalogues of private libraries (rather few of them are Spanish)."

"CE MARTYR DE LA BIBLIOMANIE"

90. (AUCTION CATALOGUE: LAUWERS, Jean Baptiste). *Bibliotheca Lauwersiana; ou, Catalogue des Livres rares et précieux de la Bibliothèque de feu Monsieur Jean Baptiste Lauwers, ancien Bibliothécaire de la Ville d'Anvers*. 2 p.l., xi, [3], 284 pp. 8vo, cont. calf-backed marbled boards (marbled in a "tree calf" style), flat spine gilt, red morocco lettering piece on spine. Anvers: Ancelle, 1829.

\$2500.00

The auction catalogue of the notable library of Lauwers (1755-1829), librarian of the city of Anvers. 2582 lots, including a fine collection of bibliography; priced throughout in a contemporary hand. The preliminary leaves provide a biographical account of Lauwers.

"Une note du catalogue Borluut de Noortdonck, no. 5339, nous fournit les détails suivants: M. Lauwers, ayant peu de fortune, s'était imposé les plus rudes privations, afin de pouvoir enrichir de temps en temps sa bibliothèque, choisie avec beaucoup de soin et dont les exemplaires étaient tous supérieurement conditionnés. Il passait l'hiver sans feu et sans lumière, et ne dépensait que deux sous par jour pour sa nourriture, afin d'être à même de satisfaire sa passion pour les livres. Lorsque tous ses moyens pécuniaire eurent été épuisés, ce martyr de la bibliomanie aima mieux se laisser mourir de faim que de se détacher, pour en faire de l'argent, de quelques-uns de ses livres chéris. Il mourut en 1829 à l'âge de 74 ans."—Gustave Brunet, *Dictionnaire de Bibliologie Catholique*, col. 596.

A fine copy.

HIS FIRST SALE OF DUPLICATES

91. (AUCTION CATALOGUE: LA VALLIÈRE). *Catalogue des Livres provenans de la Bibliothèque de M.L.D.D. L. V. [Duc de la Vallière] disposé et mis en ordre, Avec une Table Alphabétique des Auteurs, par Guill. Franç. de Bure le jeune*. liv, [2], 618 pp.; 2 p.l., 400 pp. Two vols. in one. 8vo, cont. mottled calf (joints partly cracked but strong), flat spine gilt, red morocco lettering piece on spine. Paris: G.F. de Bure, 1767.

\$9500.00

The very rare auction catalogue of the first of three sales of duplicates from the library of the duc de la Vallière, who formed by the time of his death in 1780 the most important collection of books of the 18th century. La Vallière, born rich and richer still through several inheritances, began buying in a serious way at the sale of the comte d'Hoym in 1738. For more than forty years, he acquired MSS., books, and entire collections on an enormous scale, buying at every major sale in France (and even in London at the Askew sale in 1775). We know that in one single year — 1774 — La Vallière bought more than 6000 books.

Such a pace of acquisition caused the Duc to have many duplicates and triplicates. This catalogue, which contains 5633 lots, contains duplicate books and MSS. (!). We see that La Vallière was not above selling unique items: lots 5566-5633 are all precious early French MSS.

A very good set, priced throughout in a contemporary hand.

¶ Guigard, II, pp. 294-95. Peignot, p. 128. Pollard & Ehrman, pp. 247 & 341 & no. 347. Taylor, *Book Catalogues*, p. 248-49.

WITH PRICES &, FOR THE MOST PART, BUYERS'
NAMES

92. (AUCTION CATALOGUE: LEFEBURE, H.V.). *Catalogue des Livres provenants du Cabinet de feu H.V. Lefebure de Rouen, dont la Vente se fera à Paris ...* viii, 160 pp. 8vo, orig. pink paste-paper boards (spine a bit worn), uncut. Paris: Chardin, 1797.

\$2950.00

Lefebure's library (2008 lots) was particularly rich in fine French and English 18th-century bindings, literature, and science. This was one of the more important sales held during the tumultuous period immediately following the Revolution.

Fine copy, priced throughout in a contemporary hand with buyers' names for most of the lots in another contemporary hand. It is so interesting to see who was active (i.e., had cash) in this rocky but bountiful period (the most active buyers were Méon, Merigot, Silvestre, Bailly, Huzard, Caillard, Chardin, and Merlin). Thanks to the buyers' names, we note that the binder Bozerian was a constant purchaser of grand books in quires, suitable for binding.

¶ Grolier Club, *Printed Catalogues of French Book Auctions ... 1643-1830*, 371. Peignot, p. 109.

WITH THE RARE MEZZOTINT PORTRAIT

93. LOS RIOS, Jean François de. *Bibliographie Instructive, ou Notice de quelques Livres rares, singuliers & difficile à trouver, avec des Notes historiques, pour connoître & distinguer les différentes Editions, & leur valeur dans le Commerce ...* Fine mezzotint port. of Los Rios. xvi, 207 pp. 8vo, cont. half-sheep & paste-paper boards (spine & corners a trifle worn, minor foxing), flat spine gilt, red morocco lettering piece on spine. Avignon: F. Seguin; Lyon: l'Auteur, 1777.

\$1250.00

First edition of an interesting bookseller's catalogue, classed by subject, priced, and with an author index. "According to the 'Avertissement,' this classified list of 800 titles was written to preserve the notes that De los Rios had made in the course of his business as a bookseller ... The *Bibliothèque* [sic] is a unique or almost unique instance of a classified catalogue of rare books ... Being a list of books already sold, the *Bibliothèque* is a very strange variety of catalogue of which I can cite very few examples. Frank Karslake's *Notes from Sotheby's* ... is such a work. And E.P. Goldschmidt's *Catalogue 100* is another."—Taylor, *Catalogues of Rare Books*, pp. 28-29—(incorrectly citing the title).

Los Rios (1728-1820), was one of the most knowledgeable and colorful booksellers of his time. He handled many of the greatest books which, for the most part, came from the libraries of the Jesuits at Lyon, Tournon, and Macon and from the private libraries of the abbés Piole and Gindre. He worked as a bookseller's clerk in Paris and Rome, visited England and the Low Countries, and finally established himself as a bookseller at Lyon in 1766.

Our copy contains the handsome mezzotint portrait of Los Rios which, according to Taylor, is present in only a few copies.

Nice copy.

¶ Varille, *La Vie facétieuse de M. de Los Rios, libraire lyonnais* (Lyon: 1928).

NAPOLEON WAS A BIG BUYER

94. (AUCTION CATALOGUES: [MÉON, Dominique Martin]). *Catalogue des Livres précieux, singuliers et rares, tant Imprimés que Manuscrits, qui composaient la Bibliothèque de M. dont la vente se fera ... le 15 Novembre 1803 ... et jours suivans ...* xxiv, 522, one leaf of errata. 8vo, cont. sheep-backed blue paste-paper boards, flat spine gilt, red leather lettering pieces on spine. Paris, Bleuet jeune, 1803.

[BOUND WITH]:

([DOSNIER & VAUVILLIERS, Jean-François de]). *Catalogue des Livres curieux, singuliers et rares provenant des Biblio-*

*theques de Mm. D*** et de V****. Dont la Vente se fera le 4 germinal, (25 mars) et jours suivans. xiv, 254 pp., one leaf of Supplement. 8vo. Paris: Bluet, 1805.

\$4500.00

Two uncommon auction catalogues of libraries.

I. Méon (1748-1829), though employed in the War Ministry, was a scholar specializing in early French literature. He had taken advantage of the disorder of the French Revolution to buy quantities of valuable books cheaply. But by 1799, he was destitute and obliged to send his precious collection to auction. According to the sales notice, the collection was second only to the duc de la Vallière's library in variety, choice of copies, and excellence of early editions. The sale catalogue describes many early French romances and plays, belles-lettres, and historical writings. His bibliographical knowledge later earned him a position at the Bibliothèque Impériale, which ultimately dismissed him for poor librarianship. But in 1826, the library, now "Royale," reappointed him, eventually granting him a pension. Méon was the editor of several important texts, including the *Le Roman du Renard* (1825).

This copy is unusual as it has been priced throughout with the buyers' names. The most interesting of the buyers is Napoleon, who purchased many of the most expensive lots dealing with French history. This copy has the errata leaf but lacks, as is often the case, the four-page schedule. 4166 lots.

II. According to Peignot (who was in a position to know firsthand), the collectors were Dosnier and Jean François de Vauvilliers (1737-1801), the French Hellenist. Also, the Grolier Club and BnF copies both bear contemporary notes attributing ownership to Dosnier and de Vauvilliers. However, in this copy, there is a contemporary note on the title stating that "V***" was Charles-Gilbert, Viscount de Morel de Vindé.

These were two fine libraries, particularly rich in history, medicine, and science. Priced throughout in a contemporary hand. 2455 lots. This is the first issue of the catalogue; the later issue has the date of 27 germinal (17 April).

¶ I. Gustave Brunet, *Dictionnaire de Bibliologie Catholique*, col. 493. Brunet, III, 1639. Grolier Club, *Printed Catalogues of French Book Auctions ... 1643-*

1830, 446. *N.B.G.*, 34, 1020-21. Peignot, p. 113—"Catalogue curieux pour les livres bizarres et singuliers." II. Grolier Club, *Printed Catalogues of French Book Auctions ... 1643-1830*, 455. Peignot, p. 96.

THE SALE CATALOGUE OF A POLYMATH

95. (AUCTION CATALOGUE: MURR, Christoph Gottlieb von). *Catalogus librorum quos v. c. Christophorus Theophilus du Murr ... collegerat*. Engraved frontis. port. of the collector. xxx, [2], 365 pp. Small 8vo, cont. wrappers (wrappers frayed). Nuremberg: Lechner, 1811.

\$3500.00

The very rare sale catalogue of the Nuremberg polymath Murr (1733-1811). While mainly known today as an art historian and the author of the first bibliography of books on painting, sculpture, and engraving, he also wrote books on illuminated manuscripts, early printed books, the history of libraries, the history of the Jesuits in foreign countries, Arabic literature, the history of the Jews in China, and numerous others works of considerable interest. Familiar with most of the European languages, he was an active correspondent with many of the most distinguished scholars of the period.

The preliminary matter includes a biography by Johann Ferdinand Roth which, according to Folter 561, is the most important source for Murr's life.

5835 lots and including many 17th-century books and rich holdings on antiquities and the history of art. The sale commenced on 6 April 1812.

Very good copy, preserved in a box. Duplicate from the Berlin Royal Library with release stamp. From the library of Bernard H. Breslauer.

MEMORIALIZING LOUIS XIV'S ACHIEVEMENTS

96. CABINET DU ROI, Paris. *Catalogue des Volumes d'Estampes, dont les Planches sont à la Bibliothèque du Roy*. Woodcut royal arms on title. 1 p.l., 34 pp. Small folio, cont. French red morocco, panelled in gilt in the style of the "cabinet du Roi," gilt arms & ciphers [Olivier 2495 fer 2] on covers, with ciphers on

spine, a.e.g. Paris: de l'Imprimerie Royale, 1743.

\$40,000.00

First edition and very uncommon. This catalogue, the splendid Han Fürstenberg — Otto Schäfer — Jacques Bemberg copy, lists the plates made of the collections of the king, including paintings, medals, royal chateaux, fountains, grottoes, statues, busts, tapestries, and jewels, along with records of festivals, entrances, battles, etc., etc.

"Colbert, understanding that engraving was the best means to disseminate and preserve knowledge of the undertakings of Louis XIV, began to assemble a group of outstanding engravers. By 1660 they had achieved the stature of independent artists and by 1670 had become a special group under the protection of the king, joined together at the Gobelins around Charles Le Brun and Sebastien Le Clerc. From 1660 André Félibien was charged with providing descriptions of *maisons royales* and Adam Van der Meulen and Israel Silvestre were sent to the newly conquered territories to make views of the principal chateaus and fortresses. Other commissions for the Cabinet du Roi included engravings by Chauveau of the king's paintings at the Tuileries; copies of paintings and sculpture by Claude Mellan, Rousselet, and Audran in the galleries of the king; copies by Ronelet of the king's collection of medals; and other works of art and architecture by Rousselet, Silvestre, Chauveau, and Le Clerc. At the same time the Académie des Sciences began scholarly works commissioned by Colbert ... Illustrators for these works were Abraham Bosse, Sebastien Le Clerc (who often made engravings for Claude Perrault), Nicolas Bailly, and L. de Châtillon ...

"From 1670 Colbert determined to join these engravings in a collection. He proposed that at the end of each year a temporary volume would be composed of all types of works, with the text printed in French and Latin. At the end of ten or twelve years the collection would be subdivided by topics, so that the king would have volumes separated into all the sciences and achievements of his reign ...

"A complete record of the king's possessions was never achieved, but the plan was continued by his successors. The engravings from the Cabinet du Roi were first published in a variety of sizes, and separately. They were then collected into volumes, according to Colbert's plan, but sporadically. In 1727 a new edition was published with additional plates and a catalogue. A third edition of twenty-

three volumes with further additions and an index was issued in 1743. Later sets were formed with plates from various editions. The plates survive to the present day at the Chalcographie du Louvre."—Millard, *French Books*, 46.

This catalogue was issued as a guide to the contents of the fifty sets of 956 plates of the 1743 edition, which were prepared as gifts (see Balayé, *La Bibliothèque Nationale des origines à 1800*, pp. 226-27).

Fine copy.

AN INVALUABLE BOOK

97. PEIGNOT, Gabriel. *Répertoire Bibliographique Universel, contenant la Notice raisonnée des Bibliographies spéciales publiées jusqu'à ce Jour, et d'un grand Nombre d'autres Ouvrages de Bibliographie, relatifs a l'Histoire littéraire, et a toutes les parties de la Bibliologie*. xx, 514 pp. 8vo, cont. sheep-backed marbled boards, spine nicely gilt, red morocco lettering piece on spine. Paris: A.A. Renouard, 1812.

\$1750.00

First edition of this invaluable book, still of great use. "The first bibliography of bibliographies with critical commentaries, listing selected subject bibliographies and public and private catalogues."—Grolier Club, *Bibliography*, 120. Archer Taylor considered Peignot's critical list of nearly 500 private library catalogues to be "very important" (p. 187) (and I agree; I have considered it one of my chief guides for more than thirty years).

Minor foxing but a fine copy. With the Kuhnholz-Lordat bookplate.

¶ Taylor, *Book Catalogues*, pp. 186-87 & 209.

THE FIRST GREAT CATALOGUE OF THE LIBRARY COMPANY

98. LIBRARY COMPANY OF PHILADELPHIA. *A Catalogue of the Books belonging to the Library Company of Philadelphia; to which is prefixed, a Short Account of the Institution,*

with the Charter, Laws and Regulations. xl, 406 pp., one leaf of errata. 8vo, mid-19th-cent. half-morocco & marbled boards (two ink stains to upper cover), spine gilt. Philadelphia: Z. Poulson, 1789.

\$4950.00

The first of the modern catalogues describing the book collections of the Library Company of Philadelphia. Founded in 1731 by Benjamin Franklin, it was the first subscription library established in North America. From the Revolutionary War to 1800, when the national government was in Philadelphia, the Library Company also served as the Library of Congress. Until the 1850s it was the largest public library in America.

The earliest surviving catalogue of the collection was issued in 1741. That catalogue and the subsequent pre-Revolutionary War catalogues, issued in 1757, 1764, and 1770, were all arranged in an extremely inconvenient method, preventing readers from identifying books they wanted. When the printer and newspaper publisher Zachariah Poulson, Jr. became the librarian in 1785, he compiled and printed the present indexed catalogue.

The arrangement of this catalogue was greatly influenced by the Enlightenment. We learn from the "Advertisement" that "in conformity to the general delineation of human science, laid down by Bacon, and afterwards illustrated and enlarged by D'Alembert, the books have been divided into three classes, corresponding with the three great divisions of the mental faculties — Memory, Reason and Imagination." This arrangement was greatly facilitated by an excellent author index at the end.

Fine copy. Early signature of "Th. Muendemann (?)."

¶ Winans 131.

A BIBLIOGRAPHER'S LIBRARY

99. (AUCTION CATALOGUE: RIVE, Jean Joseph). *Catalogue de la Bibliothèque des Livres de feu l'Abbé Rive, acquise par les Citoyens Chauffard et Colomby ...* Mis en ordre par C.F. Achard. xvi, 159 pp.; 128 pp.; 64 pp. Three parts in one vol. 8vo, late 19th cent. green half-morocco & marbled boards, spine gilt. Marseilles: Rochebrun & Mazet, 1793.

[BOUND WITH]:

BARBIER, Antoine Alexandre. [Drop-title]: *Notice du Catalogue raisonné des Livres de la Bibliothèque de l'abbé Goujet*. 38 pp. 8vo, uncut. N.p.: n.d. [?Paris: 1802 or 03?].

\$3500.00

I. The sale (or inventory) catalogue of the library of the prominent bibliographer Rive (1730-91), who, as librarian to the Duc de La Vallière from 1768 to 1780, was instrumental in the formation of what became the finest private library of the 18th century. Rive had a considerable contemporary reputation as a bibliographer but his personality, irascible and querulous, caused him to participate in many controversies, both bibliographical and political. Following his employment with the Duc, Rive became librarian of the famous Méjan Library at Aix-en-Provence.

Rive's library was bought by Chauffard, "Juré-Priseur," and the bookseller Colomby in Marseilles. There is some debate whether this is an auction or inventory catalogue. The most precious book in the library, the Gutenberg Bible on paper, lacking two leaves, realized only 60 frs. The catalogue was prepared by Achard (1751-1809), originally a physician who ended his life as a librarian of the City of Marseilles, having published the first catalogue of its library in 1792.

Rive's bibliographical collection is described in the third part and contains many wonderful rarities. 2553 lots.

II. The scholarly Claude Pierre Goujet (1697-1767), a member of the Oratorian order, formed an important library of about 10,000 books which were auctioned in Paris in the same year as his death. In this work, Barbier, the great librarian, describes the manuscript library catalogue of Goujet's collection which had recently appeared in the sale of Béthune-Charost's library. Barbier had been able to purchase the manuscript catalogue and the present work is a description of its contents, arrangement, etc. Peignot describes this manuscript catalogue as a "trésor d'érudition."

Fine uncut copies. Bookplate of Président Sacase.

¶ I. Gustave Brunet, *Dictionnaire de Bibliologie Catholique*, cols. 556-57. Grolier Club, *Printed Catalogues of French Books Auctions ... 1643-1830*, 359—(with the separately printed price list at end). Peignot, p. 121. Pollard

& Ehrman no. 214—(stating it is an inventory catalogue). II. Peignot, p. 101.

100. (SUSSEX, Augustus Frederick, Duke of). *Bibliotheca Sussexiana. A Descriptive Catalogue, accompanied by Historical and Biographical Notices, of the Manuscripts and Printed Books contained in the Library of His Royal Highness the Duke of Sussex ...* By Thomas Joseph Pettigrew. Frontis. port., 19 plates (some in color), & some illus. in the text (several printed in red). Three parts in two vols. Large thick 4to, fine cont. blue morocco, sides panelled in gilt with gilt fleurons in each corner, spines richly gilt, dentelles gilt, a.e.g. London: Longman et al., 1827-39.

\$3000.00

An extremely fine and well-bound set, probably a large-paper set on fine paper, of this handsomely printed catalogue of this large and famous library, which was pre-eminent in the field of Bibles, MSS., and early printed books. The Duke of Sussex (1773-1843), sixth son of King George III, formed the collection from about 1815 with the assistance of the surgeon and bibliographer Thomas J. Pettigrew. Upon the Duke's death, the library was sold at auction in 1844-45; the biggest buyers being Sir Thomas Phillipps and the British Museum. The library included a Gutenberg Bible, the 1462 Bible, the 1460 *Catholicon*, and many important early MSS.

A most handsome set of this important catalogue, printed on fine paper. Stamp on verso of titles of the Gloucestershire County Library. ¶ Gustave Brunet, *Dictionnaire de Bibliologie Catholique*, cols. 585-87. De Ricci, p. 118. Fletcher, *English Book Collectors*, p. 12—"Of the sons of George III., the Duke of Sussex alone appears to have inherited his father's love of collecting books, and he formed a magnificent library in his apartments at Kensington Palace. The collection consisted of more than fifty thousand volumes, twelve thousand of which were theological. It included a very considerable number of early Hebrew and other rare manuscripts, and about one thousand editions of the Bible. An elaborate catalogue of a portion of it, entitled *Bibliotheca Sussexiana*, was compiled by Dr. T.J. Pettigrew, the Duke's librarian."

"THE EARLIEST PRINTED CATALOGUE OF A LIBRARY
CLASSIFIED BY SUBJECTS"—POLLARD & EHRLMAN;

LARGE PAPER COPY

101. (THOU, Jacques Auguste de). *Catalogus Bibliothecae Thuanae à ... Petro & Jacobo Puteanis ordine Alphabetico primùm distributus; tum à ... Ismaele Bullialdo Secundùm Scientias & artes digestus*, Denique editus à Josepho Quesnell ... Parisiis, impensis Directionis ... nunc Vero Hamburgi, apud Christian. Liebezeit, Bibliopol. Title printed in red & black. [3]-52), [4], 510 pp.; 632 pp. Thick folio (318 x 190 mm.), cont. speckled calf (well-rebacked & recorned by Aquarius), spine gilt, red morocco lettering piece on spine. Hamburg: C. Liebezeit, 1704.

\$7500.00

Second edition (1st ed.: Paris: 1679) — and a wonderful large paper copy — of "the most celebrated and frequently consulted seventeenth-century private library catalogue. The library was largely formed by Jacques Auguste De Thou (1553-1617), the eminent French historian and statesman. Although the purpose of its publication was the sale of the De Thou library, which took place in 1681, its continued usefulness called for a reprint in 1704 [the present edition] ... Most of the descriptions are in fact not by the brothers Dupuy but by the well-known scientist Ismael Boulliau (1605-1694), who arranged them according to a bibliographical system which, with slight variations by Prosper Marchand (ca. 1676-1756), and Gabriel Martin (1679-1761), was the one most frequently adopted in France and became known as the 'Système des Libraires de Paris.'—Grolier Club, *Bibliography*, 76—(1st ed.).

"Reprintings of catalogues of private libraries like those of the *Thuana* and the *Aprosiana* ... are good evidence of the use of these catalogues as reference works. The books in all these collections have been scattered, and the reprinted catalogues could serve only bibliographers and scholars."—Taylor, *Book Catalogues*, p. 110—(who also notes on page 265 that Schellhorn preferred the 1704 edition).

Fine copy. This large paper copy is absolutely gigantic when set next to the regular 8vo issue. The frontispiece of the 8vo issue does not appear in large paper copies.

¶ Pollard & Ehrman, pp. 208-09 & 211-12.

PART V

*Japanese Books &
Manuscripts*

BY THE AUTHOR OF "RASHOMON"

102. AKUTAGAWA, Ryunosuke. *Mitsuru no takara* [trans.: *Three Treasures*]. Finely colored title & 12 colored tipped-in plates by Ryuichi Oana. 1 p.l., 160 pp., one leaf of colophon. Small folio, orig. yellow cloth with pictorial medallions inset into each cover, orig. glassine wrapper & slipcase. Tokyo: Kaizosha, 1928.

\$1750.00

First edition, posthumously published, of this beautiful book, a collection of fairy tales, including the famous story "Kumo no ito" ["The Spider's Thread"]. Akutagawa (1892-1927), is today most famous for having written the story "In the Grove" which was the basis for the classic film *Rashomon* by Kurosawa.

Fine copy of an example of luxurious Japanese bookmaking.

103. AKUTAGAWA, Ryunosuke. *Jigokuhen* [trans.: *Hell Screen*]. 88, [4] pp. Small 4to, orig. blue cloth, uncut & unopened. Tokyo: Noda Shobo, 1936.

\$2250.00

First separate edition, limited to 170 copies, originally published in 1918 in two newspapers. The theme of the present story is concerned with artistic obsession. It was dramatized by Mishima in 1953 and made into a movie — *Portrait of Hell* — in 1969.

Fine copy in the original slipcase. This limited edition is printed on fine handmade paper with a watermark reproducing the author's signature. The binding and original Japanese style box of dark blue rough cloth are in the *mingei* style.

ONE OF THE OLDEST & BEST ILLUSTRATED JAPANESE

COOKERY BOOKS

104. (COOKERY). *Ryori kondate shu* [trans.: *Collection of Menus*]. Three double-page & two single-page woodcuts. 30 folding leaves. 8vo, orig. wrappers, new stitching. Tokyo: Matsue Ichirobei, 1672.

\$9500.00

First edition of one of the earliest Japanese cookbooks, finely illustrated with three double-page and two smaller woodcuts depicting three chefs in ceremonial attire in a kitchen, cutting fowl, carp, and monkfish with sacred knives for a banquet; a wedding banquet with foods displayed; three tables with different dishes on display; and a ceremonial table with autumnal foods shown. This book is the first aesthetically produced Japanese cookbook, focused on ceremonial menus. These menus were carefully constructed to have many deep meanings for the participants.

In the double-page woodcut of the kitchen, we see the equipment used, plates, containers carrying fish (including abalone), daikon radishes, trays, etc. The double-page woodcut of a luxurious wedding ceremony shows sake vessels and a number of dishes, all of which have significance (for example, clams have two shells, a good portent for the new couple). The three tables display food for the newlywed couple and their guests, including abalone, clams, duck, shrimp, sea cucumbers, and various vegetables.

In the third double-page woodcut, we see kitchen workers preparing for the banquet, with boiling pots, foods placed on trays, and stacks of trays being carried.

Some of the ingredients include whale meat, fish roe, duck, various shell fish, octopus, jelly fish, many kinds of vegetables, eggs, dried squid, tofu, pheasant, sashimi (many kinds including trout, yellowtail tuna, carp, and lobster, and certain river fish), geese, etc.

The woodcuts are very much in Moronobu's style. Matsue Ichirobei was one of the most influential publishers in Tokyo of the period, known for the attractiveness of his publications.

Listed are hundreds of dishes for special ceremonies, many of which include the steps in preparation. The menus are arranged by season (really by month), according to availability of materials. For instance, in January, if a certain soup is chosen, proposed are appro-

priate meat, fish, or vegetarian dishes, each with a symbolic meaning.

The first printed Japanese cookery book — *Ryori monogatari* — was published in 1643.

A fine copy of a real rarity. No copy located in WorldCat.

105. (COPPER SMELTING IN JAPAN SCROLL). Finely illustrated scroll (425 x 22.5 cm.), on paper with explanatory manuscript notes, using black & red ink, entitled in translation “Copper Refining.” [Japan: after 1824 but before 1876].

\$5000.00

Copper mining and smelting has a long history in Japan. In the 16th century, Kyoto became a center for refining copper; the Sumitomo copper business started in that city in 1590. Sumitomo was the first in Japan to perfect a smelting technique known as “nanban-buki” for the separation of copper from silver. Prior to the development of this technology, copper was exported with high levels of silver impurities, which sharply reduced potential smelting profits. The competitive advantage gained from this more advanced technology helped Sumitomo to establish a highly profitable base of operations.

The scroll depicts every step of smelting using the “nanban-buki” process. In this then-new process, copper ore was first roasted and then smelted in a hearth to remove slags. Molten copper matter thus produced was then solidified by water sprays and removed from the hearth. The solid matte layers were then transferred to another hearth and smelted with charcoal and air blasts. Iron and sulfur remaining in the matte were removed as slag and waste gas, and eventually cured copper was obtained.

Illustrated in this manuscript are the separation of silver from copper, a very large water driven machine designed to break down the ores, a beach scene where further refining is done with salt water, etc. As always, government officials are carefully watching all the processes to ensure quality control and to prevent theft.

Fine condition.

BEAUTY CULTURE

106. (COSMETICS, HAIRSTYLES, & EYEBROWS). Illustrated manuscript on paper, with 32 finely colored

drawings in the text. 28 folding leaves. 8vo (220 x 160 mm.), later wrappers, stitched. Japan: ca. 1750.

\$5000.00

This manuscript derives from the *Kesho mayuzukuri kuden* [trans.: *Manual of Eyebrows, Cosmetics, & Hairstyles*], a scroll written by Bokuya Mizushima (1607-97), a disciple of the Ogasawara School. Founded in the 12th century, this one of the two major schools setting rules of courtly manners for the nobility of Japan. Mizushima enjoyed great fame as a teacher of etiquette and was consulted by the shogunal government. He wrote on all aspects of etiquette and left numerous manuscript writings of all aspects of the subject. His influence continued through the end of the 19th century.

One important aspect of etiquette was the beauty culture of women, including cosmetics and hairstyles. With the rise of the middle-class in 18th-century Japan, there was an increasing need for women of this class to learn the rules of etiquette, which had been previously limited to the nobility. This manuscript contains 32 fine drawings which depict the rules of cosmetic use for women over twenty years old. Shown are various eyebrow shapes (depending on age, whether married or not), hairstyles, methods of tying hair, hair ornaments, hairpieces, combs and brushes, etc. The instructions for applying eyebrows is extremely detailed (“apply the eyebrows but then put a layer of faint white powder over”).

The text and illustrations are very beautifully written and laid-out on the page.

In fine condition.

THE EARLIEST BOOK ON RECREATIONAL ORIGAMI; A VERY GREAT RARITY

107. GIDO, —. *Hiden Senba zuru origata* [trans.: *Secret Methods of Making a Thousand Conjoined Cranes*]. Very numerous woodcuts in the text. 31 folding leaves. Small 8vo, orig. blue wrappers (somewhat worn & rubbed), orig. block printed title label on upper cover (rubbed & frayed). Kyoto: 1797.

\$25,000.00

First edition of the first book on recreational — as compared to cer-

emonial — origami techniques. Gido (1762-1834), the chief priest of Choenji temple at Kuwana City, was an expert of the *Renzuru* technique. This, the most classic and advanced of all Japanese origami methods, is a technique in which up to one hundred connected cranes are created from one folded sheet of paper. Strategic cuts are made to the original large square sheet, forming a mosaic of semi-detached smaller squares which are then folded into connected crane shapes.

Rito Akisato (fl. 1780-1814), has provided each model with a short comic poem (*Kyoka*). The illustrator, Shunsensai Takehara from Osaka, the son of the famous artist Shuchosai Takehara, depicts the 49 models of cranes, each of increasing complexity. In addition, Takehara also provides several full-page or double-page illustrations of women making origami along with other historical scenes.

Fine copy preserved in a box. There is no copy of this book located in WorldCat; it is truly rare, copies no doubt having been used to death.

THE ISLAND OF GOLD

108. (GOLD & SILVER MINING AT SADO ISLAND SCROLLS). Three finely illustrated manuscript scrolls, scroll I: 1158 x 30 cm., scroll II: 396 x 30 cm.; scroll III: 731 x 30 cm., on fine thin paper, with numerous explanatory captions, preserved in a modern wooden box. [Japan: late 18th century — early 19th century].

\$17,500.00

A fine and complete set of scrolls concerning the famous gold, silver, and copper mines on Sado Island, illustrating all the steps from mining to refining to minting.

Gold, silver, and copper mining on Sado Island, just off the coast of Niigata Prefecture, had its beginnings in ancient times. With the discovery in 1601 of the rich Aikawa gold and silver mine, Sado experienced an economic boom. The Edo shogunate assembled miners and slave laborers (mostly the homeless) from throughout Japan and sent them to Sado to exploit the Aikawa mine and three other principal mines. It soon became the largest gold and silver mine in Japan, attracting a population of 50,000 and, to a very large degree, financed the Edo shogunate for several hundred years. A series of

unique mining, smelting, and minting technologies developed at Sado which were disseminated to other mines within Japan. Today, the Sado complex of mines is on the "Tentative List" of Unesco World Heritage Sites (and much of our description is derived from the detailed article prepared for submission to Unesco).

The Aikawa mine was one of the few mines at the time to be based on *kodobori* (mine-digging). A series of pre-modern mine management systems and mining-related technologies ranging from mining to smelting were developed at Sado including methods for extracting gold from silver, such as the Chinese *haifuki* cupellation method brought in from the Iwami Ginzan Silver Mine (Shimane Prefecture); the *yakikin* method; as well as manufacturing-based operational formats such as the *yoseseriba*. It is particularly important to remember that the entire series of processes, from mining and smelting to ultimately the production of gold coinage were carried out at this single mine and its environs.

The finely drawn scrolls depict every process. The first scroll depicts Aikawa mountain; miners in the mine shafts; the ladders; lanterns; buckets to remove water; baskets to carry ore; government officials, including surveyors; Archimedean pumps used for drainage; scenes outside the mines with sheds; men cutting wood for support beams; blacksmiths making tools; water courses to wash away gravel and soil; security devices to prevent workers from stealing gold; supply buildings with coal, lumber, and oil for lanterns; a scene depicting dealers at an auction bidding on the unrefined ores; office workers keeping records; transportation of the rocks by humans and oxen; the village, with scenes of a restaurant, merchants carrying coal, oil, and other supplies to the mine; methods of crushing and grinding the ores; more water courses to separate the precious metals from the gravel and stone; techniques to separate gold dust; the steps of the *haifuki* cupellation method; government assayers; and other refining techniques.

The second scroll depicts further refining methods to separate gold, silver, and copper. These are highly detailed with the names for each tool; government offices; shore quarries; etc.

The third scroll is devoted to minting. We see government officials watching workers further refine the ores; bags of gold dust; melting of gold and silver in large furnaces; casting of long thin in-

gots of gold; breaking down these ingots (always closely observed by government officials), and the minting of coins. The same process is shown for making silver coins.

In very fine condition. Two of the scrolls have minor worming in the margins carefully repaired.

109. (HARRIS, Townsend). Four manuscript documents, three in scroll format, relating to the American Townsend Harris and his appointment as the first Consul General to Japan and the Japanese reception. Japanese paper, three of the documents range between 60 x 460 mm. to 60 x 1650 mm., the fourth measures 310 x 410 mm.), plus the orig. wrapper (somewhat frayed). N.p.: 1856.

\$5000.00

Following the ratification of the Perry Treaty with Japan, Townsend Harris (1804-78), was appointed the first consul general to Japan in August 1855. Harris opened the consulate in Shimoda, near Yokohama, and carried a letter, dated 12 September 1855, from Pres. Franklin Pierce introducing his envoy to the Shogun in Tokyo. In this small collection, there is a contemporary copy of this letter translated into Japanese.

With this is a drawing (310 x 410 mm.) which depicts both Harris and his Dutch translator Hendrick Conrad Joannes Heusken (1832-61), in formal military attire along with the American flag. The anonymous artist has also provided their official titles and their names phonetically translated.

The third document is a letter written by one Tanigoro Ishibashi, a representative of what seems to be the Ise province. The letter, written to the anonymous lord's secretary — Hoshiai Osumi no Kami — describes the negotiations for a trade treaty between Japan and the U.S., the names of the participants, etc. Also mentioned is the visit of Harris to the shogun's castle in Tokyo on 6 October 1856, along with a list of the gifts presented to the shogun (a telescope, cut crystal glass, preserved sardines, peach compote (!), and two books describing birds and animals (probably Audubons).)

The fourth document is a reply from Hoshiai Osumi no Kami to his correspondent in Tokyo asking him for frequent updates regard-

ing Harris and the trade negotiations.

These documents provide intimate details regarding one of the most important trade treaties ever ratified.

Fine condition.

110. (HASEO, Tale of, PICTURE SCROLL). 11-illustrated manuscript scroll "Haseo Soshi Emaki" [trans.: "Narrative Picture Scroll of Haseo Soshi"], complete, *emakimono*, manuscript on paper, five paintings in color, five manuscript texts, top & bottom edges of scroll in gold, 38 x 1127 cm., brocade endpapers, in a fitted wooden box. No colophon: n.d. [ca. 1750].

\$45,000.00

An illustrated scroll of great quality of the famous story about Ki no Haseo (845-912), a courtier in the Early Heian Period. Written ca. 13th century, the oldest surviving scroll of this story — ca. 14th century, the Kamakura era — was preserved by the Hosokawa Family, formerly the ruler of the Kumamoto Fiefdom (today the Kumamoto Prefecture). The scroll rests now as an "Important Cultural Property" at the Eisei Bunko Museum in Tokyo. There are other scrolls of this celebrated story, some of which are incomplete or condensed versions, including those at the National Institute of Japanese Literature (Tokyo), the National Diet Library, Kyoto University, the Imperial Household Agency Library, Tokyo National Museum, and the Kyoto Prefectural Library.

Our scroll illustrates the five scenes of this story:

"1. One evening when Haseo was about to go to the Imperial Palace, he was visited by a stranger with shrewd eyes, who challenged him with a *sugoroku* (backgammon) game, saying that there was no other who could rival him in the game. Suspicious but tempted by curiosity, Haseo went out with the stranger, who took him to the Imperial gatehouse, Suzaku-mon.

2. The stranger helped Haseo up to the upper story of the gatehouse. Before beginning the game, he offered a 'girl of unearthly beauty' on bet, whereupon Haseo offered his entire property. As the game turned hopeless for the stranger, he betrayed himself as an awesome goblin, but Haseo at last won the game.

3. Deep in the night of the promised day, the man brought to

Haseo a beautiful young lady, telling him never to touch her within one hundred days.

4. Eighty days passed. Unable to resist the ever increasing charm of the girl, Haseo embraced her, whereupon she became water and flowed away. He repented, only in vain.

5. About three months later, Haseo was going home in the night from the Imperial Palace, when the stranger came to his vehicle and blamed him for breaking the promise. Haseo barely escaped danger by his prayers to the god of Kitano Tenjin. The stranger was a goblin inhabiting the Suzaku Gate, who had created the girl by assembling beautiful parts of dead women. If she had been left untouched for one hundred days, she would have become a real human being.”—Tanaka, Ichimatsu, *Nihon emakimono zenshu. Japanese Scroll Paintings*, Vol. 18, p. 3.

“Pictorial representation of literary materials is one of the most important aspects of Japanese art, for in Japan, pictorial images have always been viewed as an indispensable means of communication. *Emaki*, the art of narrative painting in handscrolls, reached its peak from the twelfth to the fourteenth century, yet the large number of exciting and beautiful examples from later periods are ample testimony that this art never lost its creative energy, or patronage.”—Mura-se, Miyeko, from the “Introduction” of *Tales of Japan. Scrolls and Prints from The New York Public Library* (1986). The production of luxury scrolls such as ours employed the finest illustrators and artists of the period.

PROVENANCE: stamp of the “Kuyo Bunko” library of the Waseda University scholar Koichi Nakano, a specialist in early Japanese literature.

In fine condition. There are several small defects. The first text has two carefully repaired holes, slightly touching three characters. The first painting has two small holes carefully repaired. Hase’s sword in the first painting has oxidized. The second text has a little damp-staining and defect touching one character. The fourth painting has a small defect well repaired. The example at the National Institute of Japanese Literature is closely related to our scroll.

¶ Komatsu, Shigemi, *Nihon emaki taisei* (1977), Vol. 11, pp. 74-89. Komatsu, Shigemi, *Nihon no emaki* (1994)—a facsimile of the earliest scroll of this story.

THE FIRST JAPANESE BOOK TO RECOMMEND THE USE OF WESTERN FORCEPS

III. KATAKURA, Kakuryo. *Sanka hatsumo* [trans.: *Treatise on Obstetrics*]. 35 fine woodcut illus. in the text. Six parts bound in four vols. 8vo, orig. wrappers (rubbed, minor marginal worming), orig. block printed title label on each upper cover, new stitching. Tokyo: Suharaya Mohe, 1799.

\$5000.00

First edition of the first Japanese book to recommend the use of Western forceps in delivery. Katakura (1750-1822), was one of Kaga-wa’s students and a leader in integrating the ideas and concepts of western medical practice into Japanese obstetrics. Inspired particularly by Hendrik van Deventer and Smellie as well as other western obstetricians, Katakura was the first to use *in utero* illustration which adopted western views and abandoned the eastern understanding of fetal development and positioning ...

“The book is very well-illustrated with figures depicting fetal positions, the placenta, and use of a newly introduced instrument — the forceps.”—*Heirs of Hippocrates*—(unknowingly describing the 1822 reprint which is identical to the 1799 first edition except for the addition of the portrait of Katakura).

Very good set.

¶ Mestler, *A Galaxy of Old Japanese Medical Books*, II, p. 494—“Kakuryo or Genshu or Shinho Katakura (1750-1822), a Japanese physician who came from a long line of doctors, had been a pupil of Genetsu Kagawa, and was himself very famous in obstetrics and gynecology, felt it necessary to write a book to correct what he believed to be the errors in the works of the two Kagawas referred to above. The result was the *Sanka hatsumo*, published originally in 1799 in six volumes (bound in four), a treatise on obstetrics described by the author in his preface as ‘a collection of medical science based on actual experience.’”

THE FOURTEEN MERIDIANS

II2. KATSU, Ju. *Jushikei Hakki* [trans.: *Expression of the Fourteen Meridians*]. 16 full-page woodcut illus. in the text. 56 folded leaves. Three vols. in one. 8vo, orig. wrappers (rubbed,

one leaf with about five characters obscured due to a stain), orig. block printed title label on upper cover (rubbed & frayed), newly stitched in the oriental style. Tokyo: 1716.

\$5500.00

An early Japanese edition of one of the most important Chinese texts on acupuncture. Katsu "was a Chinese physician whose years are uncertain but who lived prior to the time of the Ming dynasty. He wrote a book on the introduction of the moxa system into Japan from China, the original Japanese edition of which was published in 1684 with the title *Jushikei* (or *Jushikyo*) *hakki* [Mestler is in error here; there were earlier editions] ... A theoretical discussion, by Katsu, chiefly on acupuncture but equally applicable to moxa, not on how to cure but on the more fundamental nature of the subject, comprised the first part of that work. The first part discussed the fundamental belief of the Chinese and Japanese in a relationship between the internal organs and their diseases, and curative treatment for them at specific sites on the outside of the body. The second part, written by an unknown co-author, was subtitled *Juishikei ketsu chi-ho* and gave practical instruction. Several illustrations in this work show relationships between moxa or acupuncture sites and specific internal organs (e.g. between the hands and the lungs). Two drawings are especially interesting as showing external measurements of the human body, anterior and posterior aspects, referring to differences between lean and fat individuals and the influence of aging."—Mestler, "A Galaxy of Old Japanese Medical Books With Miscellaneous Notes on Early Medicine in Japan. Part II. Acupuncture and Moxibustion. Bathing, Balneotherapy and Massage. Nursing, Pediatrics and Hygiene. Obstetrics and Gynecology," pp. 473-74.

The sixteen full-page woodcut illustrations explain the centers for acupuncture. The text, in three parts or volumes, concerns Yin and Yang through the arms and legs; circulation of the breath of life through the fourteen meridians; and the eight vital blood vessels.

Very nice copy with some relatively inoffensive worming touching a few characters and images.

NOBEL PRIZE FOR LITERATURE WINNER

113. KAWABATA, Yasunari. *Yukiguni* [trans.:

Snow Country]. 3 p.l., 355 pp. 8vo, orig. decorated boards, orig. slipcase. Tokyo: Sogensha, 1937.

\$750.00

First edition of the Nobel Prize for Literature winner's masterpiece, the story of a love affair between a Tokyo dilettante and a provincial geisha. The most attractive binding was designed by Keisuke Serizawa, a "living national treasure" and a leader of the *mingei* movement.

Very fine copy. Laid-in is a pamphlet with reviews by contemporary writers.

114. KAWABATA, Yasunari. *Shogatsu sanganichi* [trans.: *New Year's Day and other Stories*]. Woodcut vignette on title. 4 p.l., 138, [2], one leaf of colophon. 8vo, orig. decorated cloth, orig. *washi* wrapper & box. Tokyo: Shin Seikaku, 1940.

\$1250.00

First edition, limited to 150 numbered copies, signed by the author, of this collection of four short stories. The very attractive binding was again designed by Keisuke Serizawa (see previous item). This limited edition is printed on special handmade *washi* paper.

Fine copy.

FANCY DISHES

115. KURIYAMA, Zenshiro. *Ryoritsu* [trans.: *Fancy Dishes*]. Many full-page or double-page woodcuts in the text (ten of which are printed in delicate color) & woodcuts in the text. Four vols. Small 8vo, orig. blue embossed wrappers (two vols. with some repaired worming), orig. block printed title label on each upper cover, new stitching. Tokyo: 1825-35.

\$1950.00

First edition of this famous illustrated book. The restaurant Yaozen, founded in 1717 in Tokyo, was considered one of the two best gourmet restaurants in Japan for several hundred years (it continues today as a catering business). It was so famous that it was selected by the shogun to cater the official reception banquet for Admiral Perry. The restaurant had traditionally been patronized by high govern-

ment officials and the literati of Japan for many generations.

The fourth owner, Zenshiro Kuriyama (d. 1839), wrote the present book describing the most famous menus and presentations — including Japanese, Buddhist, Chinese, vegetarian, and Western — which the restaurant could prepare. The illustrations are particularly beautiful and delicate and the artists involved in the making of this book, all of whom were patrons of the restaurant, include Hoitsu Sakai, Buncho Tani, Hokusai Katsushika, Keisai Kuwagata, and Kunisada. Two famous poets — Nanbo Ota and Bosai Kameda — have furnished texts for the book.

The woodcuts, which are very handsome, include a detailed view of the restaurant, depictions of preparations for a party, deliveries through the back door, table settings, etc. The fine color woodcuts depict various ingredients, including wasabi roots, mushrooms, fish, shell fish, tea leaves, shrimp, fiddle ferns, and root vegetables.

Apart from the worming, which is limited to ten leaves and is not offensive, a fine set. Rare.

116. KURODA, Kiyotaka. *Kan'yu nikki* [trans.: *Journey around the World*]. Numerous plates & maps (some folding & in color). Three vols. in two. 8vo, orig. sheep-backed cloth (extremities rubbed), spines lettered in gilt. [Tokyo: Privately published], 1887.

\$1500.00

First edition and privately published. Kuroda (1840-90), served as the second Prime Minister of Japan in the years 1888-89, during which he oversaw the promulgation of the Meiji Constitution. During the early 1870s, he had travelled widely: Korea, China, America, and Europe. In 1874, he was appointed director of the Hokkaido Colonization Bureau and invited many American agricultural experts to visit Hokkaido to provide advice on which crops would be the most successful. Unfortunately, in 1881 he became caught up in the Bureau's scandal which caused him to resign from public office. As a result, he again travelled in Europe and the United States during the years 1886-87.

The present book is a detailed account of Kuroda's travels, including a vivid account of his crossing Siberia from Vladivostok to St. Pe-

tersburg. He gives careful and full details of Korea, Russia (including Moscow and St. Petersburg), Istanbul, Italy, Copenhagen, Stockholm, Amsterdam, Brussels, Scotland, England (including London), Paris, New York (where he carefully studied the Brooklyn Bridge), the Erie Canal, Niagra Falls (of course!), Chicago, and San Francisco (including the fish canneries).

Throughout he provides many observations on agricultural practices, industrial methods, foreign trade, the manufacture of steam engines, political and educational systems, public safety, transportation and communication systems, Chicago slaughter houses, military education, taxation, the punishment of criminals, and much statistical information.

Very good set.

SHIPWRECKED JAPANESE IN BAJA CALIFORNIA

117. (MEXICO & JAPAN). Manuscript on paper, about 39 finely hand-colored illus., 44 folding leaves. Large 8vo (265 x 190 mm.), orig. wrappers (wrappers rather rubbed & worn), stitched. N.p.: 1854.

\$5500.00

A very early copy of the official report prepared by officials of the Tokushima fiefdom regarding the account provided by Hatsutaro (fl. 1841-44), who was aboard the Japanese ship *Eidu Maru* which set sail from Japan in 1841 with a crew of over a dozen sailors. Soon after leaving port, the ship was caught in a series of storms which drove it eastwards. The ship lost its sails and drifted for four or five months until it was sighted by a Spanish ship off the coast of Baja California. The Japanese sailors and remaining cargo were brought aboard the Spanish ship which then unloaded them near Cabo San Lucas. The survivors eventually ended up in Mazatlan where they lived with local families. The sailors were ultimately returned to Japan via China in 1844 by an American ship which was bound for the Orient.

Hatsutaro's text was published in 1854 in Japan and a comparison of the printed work (*Kaigai ibun* or *Amerika shinwa*) with our manuscript reveals many differences. The most notable is that the illustrations in our manuscript, four less than in the printed book, are much more finely detailed and colored. The illustrations depict Mexican

men's and women's clothes, hats, shoes, vests, shawls, shoes, hair accessories, military costumes, men and women on horseback, carriages for women, a wedding ceremony, musical instruments, board games, coins, a magnificent double-page illustration of a large ship, local flora and fauna, buildings and the market in Mazatlan, water barrels, a fine double-page view of the city and harbor of Mazatlan, and another fine double-page view of Canton.

The text discusses social life and customs of Baja California.

Minor worming but a fine copy.

118. MISHIMA, Yukio. *Kinkakuji* [trans.: *The Temple of the Golden Pavilion*]. 1 p.l., 263 pp., one leaf of colophon. 8vo, orig. red boards (minor foxing), printed dust-jacket. Tokyo: Shinchosha, 1956.

\$850.00

First edition of one of Mishima's best-known and influential novels. Very fine copy.

119. MISHIMA, Yukio. *Bitoku no yoromeki* [trans.: *The Tottering Virtue*]. Many illus. in the text. 1 p.l., 147 pp., one leaf of colophon. Large 4to, orig. pictorial semi-stiff boards, orig slipcase. Tokyo: Kodansha, 1957.

\$1500.00

First edition, the deluxe issue limited to 500 copies, signed by the author. The story of a bored upper-class housewife who has an affair.

Very fine copy with the original bookmark.

120. MISHIMA, Yukio. *Bitoku no yoromeki* [trans.: *The Tottering Virtue*]. 1 p.l., 265 pp., one leaf of colophon. 8vo, orig. white boards, dust-jacket. Tokyo: Kodansha, 1957.

\$100.00

First trade edition. Very fine copy.

121. MISHIMA, Yukio. *Sado Koshaku Fujin* [trans.: *Madame de Sade*]. Title-page within elaborate pictorial border & decorations on each page. xiii, one leaf, 133, vi pp., one leaf of colo-

phon. Small folio, orig. black calf-backed pictorial boards, upper cover & spine lettered in gilt, glassine wrappers, orig. red velvet box. Tokyo: Chuo Koronsha, 1967.

\$850.00

First published in 1965, this limited luxury edition of 380 numbered copies is signed by the author. An historical fiction play based on the life of Renée de Sade, the wife of the notorious Marquis de Sade, details the struggles of Renée, her family, and acquaintances during the Marquis' various periods of incarceration.

Very fine copy.

SIGNED BY THE AUTHOR

122. MISHIMA, Yukio. *Kuro Tokage* [trans.: *Black Lizard*]. Illus. title-page & one plate. Each leaf with an embossed lizard at outer upper corner. 154 pp., one leaf of colophon. 4to, orig. red leather, upper cover with a diamond shaped inlaid medallion of black lizard skin, spine gilt, black leather lettering piece on spine, orig. glassine wrapper, orig. slipcase, & orig. publisher's corrugated box with a black label. Tokyo: Bokuyosha, 1970.

\$1500.00

Luxury edition, limited to 350 numbered copies, signed by Mishima. Very fine copy.

HIS MASTERPIECE

123. MISHIMA, Yukio. His masterpiece and final work, the tetralogy of novels known as the *Hojo no Umi* [trans.: *The Sea of Fertility*, comprising *Haru no Yuki* [trans.: *Spring Snow*]; *Honba* [trans.: *Runaway Horses*]; *Akatsuki no tera* [trans.: *The Temple of Dawn*]; & *Tennin Gosui* [trans.: *The Decay of the Angel*]. Four vols. 8vo, orig. boards of different colors, orig. dust-jackets, & orig. slipcases. Tokyo: Shinchosha, 1969-69-70-71.

\$250.00

First editions and a mint set of Mishima's final work, which is considered his greatest effort.

HIDDEN PRINTING?

124. NAGAI, Hiroshi. *Shoryu ikebana hayashinan* [trans.: *Instructions for Flower Arrangements*]. 36 full-page woodcut illus. (four finely handcolored). 27 folding leaves, each interleaved within the folds with other printed texts. Small 8vo, orig. wrappers, stitched as issued. Tokyo: 1881.

\$950.00

An interesting and uncommon book on the art of flower arrangement. What makes this book so potentially special is that we find hidden in the folding leaves other printed texts "laid-in" (really interleaved within the folds) on political and military subjects. We cannot decide whether this is simply waste-paper used to bulk up the book or whether this was a clandestine method of circulating "forbidden" texts.

FINE COPY OF AN ATTRACTIVE BOOK

125. NAKAMURA, Tekisai. *Zoho tosho [Kashira Gaki] Kimmozui taisei* [trans.: *An Illustrated Encyclopedia*]. Very numerous full-page woodcut illus. in the text. 270 folding leaves. 21 vols. bound in ten. 8vo, orig. blue wrappers (somewhat worn & rubbed), orig. block printed title labels on upper covers (rubbed & frayed), new stitching. Kyoto: 1789.

\$3500.00

The fullest of many editions, each enlarged with additional woodcuts, of this important and richly illustrated encyclopedia. The first edition appeared in 1666. The well-known illustrator Shimokobe Shusui (d. 1797 or 98), has furnished the hundreds of handsome full-page illustrations. He was "one of the few Kyoto artists who worked in the Ukiyo-ye manner. He studied first with a teacher of the Kano school and then went to Yedo, where he was a contemporary with Shunsho in Shunsui's studio. A number of interesting illustrated books were left by him."—Brown, *Block Printing & Book Illustration in Japan*, p. 162—(and listing the present work).

This encyclopedia covers astronomy, geography, architecture, occupations of every sort and level, anatomy, costumes, valuable art

objects, tools, musical instruments, fireworks, toys, arms and armor, various kinds of boats and carriages, agricultural tools, weaving, basketry, mills, carpenters' tools, hydraulic machinery, fishing equipment, clocks, household furniture, cosmetics, cooking utensils, dinner ware, decorative ceramics, tea ceremony utensils, weighing scales, knife sharpeners, cleaning utensils, armillary spheres, musical instruments, archery, games (including *go*), street entertainers, Buddhist ceremonial ornaments, furniture for temples, coffins, the animal world (including imaginary animals and endless species of fish), rice and grains and their finished products, vegetables and fruits, trees, flowers and plants, philosophers, historical figures in Japan and China, famous artists and poets, and deities.

Nakamura (1629-1702), was a scholar of Confucianism and therefore was able to write such a broad-ranged encyclopedia. He was an authority in astronomy, surveying, and music theory.

Minor worming here and there but a very good set. Rare when complete.

126. NAKAZAWA, Keizan. *Meijin ranchiku gafu* [trans.: *Manual of Instructions on How to Draw Orchids & Bamboo*]. Numerous illus. in the text (several printed in delicate colors of blueish green, green, & brown, some printed in grey ink). 30 folding leaves; 40 folding leaves. Two vols. 8vo, orig. wrappers (worming towards end of Vol. II in gutter), orig. block printed title labels on upper covers (rubbed), stitched as issued. N.p.: 1804.

\$1750.00

This is a very rare drawing manual containing instructions with examples for portraying orchids and bamboo. It is a classic example of *gafu*, based on the Chinese idea of copying the masters. The woodcuts show how to draw with a brush the leaves of varying thicknesses and in which order, how to achieve an aesthetic balance, how to depict different species of orchids and bamboo, details of branches and leaves, how to illustrate the complicated center of the orchid flowers using a simplified brush stroke, examples drawn by various masters, etc. The delicacy of some of the woodcuts make them appear to be almost abstract art.

Fine set of a most beautiful book.

ACUPUNCTURE & MOXIBUSTION

127. OKAMOTO, Ippo. *Jushi kei wago sho* [trans.: *Commentary on Shi si jing fa hui*]. Sixteen full-page woodcut illus. & numerous illus. in text. 16 p.l., 25; 48 (i.e. 38); 32 (i.e. 22); 40 (i.e. 30); 34 (i.e. 24); 41 (i.e. 31) folding leaves. Six vols. in one. 8vo, later wrappers (minor dampstaining in lower outer corner of some leaves), new stitching. Kyoto: Kosaji Han'emon, 1693.

\$5500.00

First edition of this very rare book on acupuncture and moxibustion, the taking of the pulse, and traditional Chinese medicine. Okamoto (active 1685-1733), was a late-17th-century Japanese author who wrote a series of popular explanations of contemporary medical works and earlier medical classics. He came from a family of physicians. While the present work is in Chinese, it has Japanese reading marks to ease comprehension in the Japanese market.

This work provides an explanation of Shou Hua's important Chinese text on acupuncture. He was a Chinese doctor active ca. 1360-70 and wrote a book on the introduction of the moxa system into Japan from China. He did textual research on the pathways of meridians and collaterals as well as their relationship with acupuncture points. Expanding on the twelve meridians established by Sun Simiao (581-682), one of the most influential physicians in the history of Chinese medicine, Hua expanded the theory of the meridians and added two further meridians, the *Governor vessel* and the *Conception vessel*. These fourteen meridians became the standard in acupuncture in most schools of medicine. In 1341 Hua wrote the book *Shisijing Fahui* or *Exposition of the Fourteen Meridians*, which further developed the theory of meridians, acupuncture, and moxibustion.

The sixteen full-page woodcut illustrations explain the centers for acupuncture. The text is concerned with Yin and Yang through the arms and legs, circulation of the breath of life through the fourteen meridians, and the eight vital blood vessels.

NLM gives the title as *Jushi keiraku hakki wage*.

Nice set.

A JAPANESE TOURS THE COAL MINES OF AMERICA &

GREAT BRITAIN

128. OTORI, Keisuke. *Sekitan hen* [trans.: *Coal*]. Plate vol.: 78 illus. on 44 pp. Text vol.: 4 p.l., 141 pp. Two vols. 8vo, orig. cloth (corners & ends of spines a bit worn). [Probably Hokkaido]: Kaitakushi [Hokkaido Colonization Bureau], 1879.

\$2950.00

First edition of this rare book on coal mining in the United States and Britain. Otori (1833-1911), studied Dutch, English, and medicine before shifting his interests to military strategy. Because of his knowledge of democracies in the West, he was instrumental in effecting significant governmental reforms. He was elected Minister of the Army following the first democratic elections to take place in Japan and later served as ambassador to China and Korea.

Following the establishment of the Meiji government in 1868, Japan entered a remarkable period of industrialization. Greater sources of coal and other fuels were needed to power factories and transport systems. In 1872-73, Otori was sent by the newly established government to tour the coal fields of the United States and Great Britain, studying mining and drilling technology. The present report was prepared in order to introduce these mining techniques to the coal fields of Hokkaido, which were just beginning to be exploited.

In this work, Otori describes the coal mines of Pennsylvania, Ohio, Maryland, West Virginia, Tennessee, Alabama, Illinois, Indiana, and Kentucky. He provides accounts of the different kinds of coal, methods of extraction and refinement, and transportation. Otori also discusses the oil fields of Pennsylvania. In Britain, Otori toured the coal mines of Wales, England, and Scotland.

Otori's knowledge of English allowed him to have considerable contact with the full range of people involved in the coal industry, from owners to the miners. He provides much interesting information on costs, labor problems, and the lives of the miners, etc.

The plates depict machinery, mines, and methods of transportation.

Fine set.

THE RUSSIANS ARRIVE AT HOKKAIDO

129. (RUSSIA & JAPAN). Manuscript on paper, 24 illus. (some double-page), many colored or heightened in red ink. 95 folding leaves. 8vo (238 x 168 mm.), later wrappers, stitched. N.p.: "copied 1805" but written ca. 1825.

\$5000.00

An early copy of the Japanese account of the expedition of the Russian military officer Adam Kirillovich Laxman (or Laksman) (1766-1806?), to Japan. He had been commissioned by Catherine the Great to return three Japanese shipwrecked sailors to their home country in exchange for trade concessions. The castaways's ship had been wrecked on one of the Aleutian Islands in 1782 and they were taken to Siberia where they lived until 1792 when Catherine issued orders that they should be returned to their native country. Catherine saw this as an opportunity to gather information on Japan and initiate trade negotiations between Russia and Japan.

Laxman landed at Hokkaido in October of 1792 where he was met by members of the Matsumae clan, who were responsible for defending Japan's northern borders. Demanding that he be allowed to deliver the castaways to Tokyo, Laxman was soon met by two envoys and 500 hundred men sent from the capital city. After some considerable negotiations, Laxman was allowed to sail, with a Japanese naval escort, to the port of Hakodate in Hokkaido, from where his large party marched to the Matsumae Castle.

Laxman and his party remained for the winter of 1792-93, trying to negotiate a trade treaty. They found the Japanese to be surprisingly hospitable and were given a guest house near the castle. They were given three swords and a hundred bags of rice by the envoys. Eventually, a compromise — entirely in Japan's favor — was reached, which allowed one Russian ship to land at Nagasaki. Laxman was obliged to agree that no Russian ships would dock anywhere else in Japan and that Christianity would not be tolerated.

The manuscript includes a list of the crew members on Laxman's ship, an account of the arrival at the castle of the Laxman party (with dates), a description of the gifts presented to the Tokyo envoys, an account of the negotiations (with names of the negotiators), copies of the official letters between Russia and Japan, letters between the provincial government and Tokyo, etc. The illustrations depict Rus-

sian officers having a party, smoking pipes and drinking (is it vodka or sake?); the ship on which they arrived; the route the Japanese castaways took to St. Petersburg where they had an audience with Catherine the Great; portraits of Catherine and her husband; and the most interesting belongings which the Russians brought on their expedition (barometers, samovars, navigation instruments, hour glass, scales, swords, musical instruments, weapons including cannons and muskets, military costumes, dog sleds, anchors, and lifeboats).

There is a very substantial section in which the two surviving castaways are interrogated by the Japanese authorities about their experiences in Russia. The castaways also describe the Russian language with a short vocabulary. A Japanese inspector also provides a report on the contents of the Russian ship.

Accounts of travels outside of Japan and of foreign visitors to Japan remained effectively "clandestine" works, limited to manuscripts.

The owner or scribe has signed his name at the front and at the end: "Tadasuke Kaneya, residing in Karigawa village."

130. (SAKE BOTTLE ORNAMENTS). Illustrated manuscript on paper, title label in manuscript on upper cover "Shuki Kazari no sho" [trans.: "Sake Bottle Ornaments"]. 31 fine drawings in the text, mostly in red & black ink. 24 folding leaves. Large 4to (273 x 212 mm.), orig. wrappers, new stitching. N.p.: [from the last leaf: "Copied in 1818"].

\$3500.00

The Kira-Ryu School of etiquette became prominent in the first years of the 17th century and developed into a powerful political force. The rules of etiquette which the school created remained effective for several hundred years. An elaborate set of rules regarding the ornamental design of *origata* (the foundation of *origami*) to cover sake bottles for ceremonial purposes, especially weddings, was developed.

The present manuscript depicts *origata* techniques to be employed at weddings, using folded paper with a butterfly motif (symbolizing a long and happy marriage). Also shown are ribbons made out of paper ("mizuhiki" cords), elaborate coverings for sake vessels, highly decorated sake pourers, etc.

Some worming to a few leaves, carefully repaired, not touching

text or image.

THE HISTORY OF JAPAN'S SELF-DEFENSE

131. SHIODA, Jun'an. Manuscript on paper entitled "Kaibo igi" [trans.: "Self Defense Against the Foreign Enemy"]. 60 full-page or folding illus., ranging from black & white with grey wash to brilliant colors. Three parts in 38 vols. Large 8vo, orig. patterned wrappers, orig. manuscript title labels on upper covers, stitched as issued. N.p.: ca. 1853-55.

\$25,000.00

Prior to the arrival of Admiral Perry's squadron of ships in Tokyo Bay in 1853, there were numerous earlier attempts by Russian, British, and American ships to open relations with Japan. They all failed.

As a result of these foreign attempts to establish trade relations, there was a growing and passionate national debate within Japan in the first half of the 19th century about whether the country should remain closed or should be opened up. Within the two opposing camps which developed, there were many factions with their own separate ideas about how to deal with this serious problem. Some policy makers claimed that it was necessary to use the foreigners' techniques in order to repel them. Others argued that only traditional Japanese methods should be employed. Following the British victory over the Chinese in the First Opium War, many Japanese realized that traditional ways would not be sufficient to repel future Western advances.

The author of the text of this manuscript, Shioda (1805-71), was a member of a prominent family of physicians and practiced medicine in Tokyo. Because of his schooling and the fame of his family, he had a wide circle of influential and opinionated friends in and out of government. With the debate raging over Japan's future, Shioda began to collect texts on the subject of how to successfully avoid foreign domination. Shioda gathered the texts impartially, from writers within the government and from the independent intelligentsia and strategists. A corpus of nearly seventy texts — some previously in circulation and some not — was ultimately collected and Shioda prepared a master manuscript of them. To many of them he added his own comments.

Some of the contributors were Gentaku Otsuki, his son Bankei Otsuki, Kando Hakura, Genzo Akai, Heibei Kashiwagi, Kunpei Gamo, Sosui Yamaga, and Nobuhiro Sato.

This manuscript is also particularly well-illustrated, with many of the depictions in rich colors. There are maps; representations of foreign ships (steam-powered ships and the *Columbus*, an American ship which visited in 1846); portrayals of sailors and soldiers from various foreign countries; many representations of American sailors (captains, officers, and deck hands), American coins; cannons; a depiction of a Western navigating instrument with a moving part; flags of many countries; illustrations of Japanese military ships and weapons; defensive installations on beaches including cannon placements, explosives, chains, etc., etc.

The themes of the articles include military strategies to repulse the foreigners both on land and sea, concerns about the weakness of the "North Front" (Hokkaido), internal discussions about the increasing visits of foreign ships to Japan, the weakness of the Chinese in combating the English during the Opium War (including the strategic failures of the Chinese both diplomatically and militarily), gossip gleaned from conversations with the Dutch at Dejima in Nagasaki, the availability of rifles and cannons, details of the weaponry available aboard foreign ships, an account of the negotiations during the attempt in 1792-93 by the Russian Laxman to initiate relations with the Japanese, and histories of other negotiations between the Japanese and foreigners. There is also a section on the detailed vocabulary used by Americans and English sailors during military engagements.

Because of the controversial (some texts were absolutely forbidden) nature of the texts, manuscript copies were prepared and circulated. The manuscripts vary in contents and illustration. The collection of texts were finally published only in the 20th century. Our copy is one of the most complete in existence with numerous and very fine illustrations; it is written in a very fine hand. The entire manuscript, in 38 volumes, is in fine and fresh condition.

This manuscript offers important insights into one of the most interesting and complicated periods in Japanese history.

THE EIGHT STEPS OF BUDDHA

132. SHIOYA, Heisuke, publisher in Osaka.
Shaka hasso monogatari [trans.: *Story of the Eight Phases of Shaka*].
80 full-page woodcut illus. in the text. Eight parts in five vols. 8vo,
orig. wrappers, three (of five) orig. block printed title labels on
upper covers (covers rubbed), stitched as issued (stitching in 4th
volume a little loose). Osaka: Heisuke Shioya, 1666.

\$2250.00

First edition to appear in Japan of the "Eight Phases of Shaka," the
illustrated narrative of the eight pivotal life events of the historical
Buddha; this is a most beautiful early book with eighty full-page
woodcuts in the "kanazoshi" style. "Shaka" is the Japanese name of
the historical Gautama Buddha.

"Kanazoshi" is a type of printed Japanese book produced primarily
in Kyoto between 1600 and 1680. The books are written in "kana" or
a mixture of "kana" and "kanji" and include many kinds of texts: es-
says, stories, travel guides, and military chronicles. "The doctrines of
Buddhism were frequently explained in works of this sort, where the
intention was to instruct as well as entertain."—Chibbett, *The History
of Japanese Printing and Book Illustration*, p. 232.

The eight steps or phases are: 1. descending from Tusita Heaven; 2.
entering his mother's womb; 3. birth; 4. taking religious vows; 5. sub-
jugating demons; 6. attaining enlightenment; 7. turning the wheel of
Dharma; and 8. entering nirvana or death.

The masterly woodcuts, by an apparently anonymous artist, de-
pict these steps in rich detail.

Apart from the rubbing to the covers, a fine set.

"ONE OF THE GLORIES OF JAPANESE KUBARI-HON"—
HILLIER

133. SHUNKYO-JO [trans.: *An Album of the At-
tractions of Spring*]. Eleven folding leaves in the *orijo* (accordion
album-format) style with ten fine illus. on the right side of each
opening with facing *haiku* by various poets. Large oblong 4to
(220 x 275 mm.), orig. wrappers. N.p.: Privately Printed, n.d. [but,
according to Hillier, "probably belonging to the early years of the
nineteenth century"].

\$45,000.00

First edition, and very rare, of this magnificently illustrated book,
with superb and complex illustrations by Matsumura Goshun (1752-
1811), Ki Chikudo, Nangaku, Toyo, Keibun, Soken, and others. This
is a collection of *haiku* by various poets, each poem sumptuously
illustrated with color prints by the above-mentioned artists.

"The *Shunkyo-jo*, an undated anthology of *haiku* and ten pictures,
is even rarer than the 1793 album [an untitled work with illustrations
by Goshun], and none of its prints seems ever to have been repro-
duced previously. The copy in the Toritsu Chuo Library which I have
studied is apparently the only one now traceable ... There was a copy
of *Shunkyo-jo* in the Odin collection, but it was evidently too badly
damaged by wormage to warrant illustration. That album is, how-
ever, one of the glories of Japanese *kubari-hon*, with a series of prints
on paper with the kind of surface that seems to coax subtle overtones
from the colours used. The first print, by Nangaku, is a common
enough subject, a plum-branch, but it is scattered with metal-dust of
widely different tones, so that the sheet has the richness of a mediae-
val manuscript, with all the indescribable hues that patination brings.
Ki Chikudo provides a lovely design of magnolia blossom, which
consorts well with the generally Shijo nature of the other contribu-
tions, though he is usually classified with the Nanga artists. Toyo,
Keibun and Soken seem to go out of their way to prove how their dif-
ferent personalities can be expressed in drawings of cherry-blossom;
but the greatest shock of pleasure is given by Goshun's superb print.
Occupying the centre of the page is an irregular mass of sunlit, yel-
low foliage and superimposed on it are the outlines of flowers of wild
rape, or charlock, in a light green. It defies any sort of classification
in terms of style: it comes closer to a modern 'creative' print than one
would have expected of a translation of an early nineteenth-century
Shijo drawing into a woodcut: we cannot, indeed, conceive what the
original drawing was like, but there must have been a great deal of
creativity on the part of the intermediary print-maker, who real-
ized the potential of the drawing in a print of remarkable simplicity
and charm."—Hillier, *The Art of the Japanese Book*, p. 525—(illustrated
in color with plates 90 and 91).

The fourth and sixth plates containing the most subtle embossing,
further enriching the impact of the illustrations.

A faultless copy preserved in a box. We do not locate a copy in WorldCat.

134. TANIZAKI, Jun'ichiro. *Tade ku mushi* [in trans.: *Some Prefer Nettles*]. 1 p.l., 391 pp., one leaf. 8vo, orig. decorated boards (binding a little marked & soiled), orig. slipcase. Tokyo: Kaizosha, 1929.

\$1250.00

First book edition of one of the two writings most favored by the author. This novel is often regarded as the most autobiographical of Tanizaki's works and one of his finest novels. It depicts the gradual self-discovery of a Tokyo man living near Osaka, in relation to Western-influenced modernization and Japanese tradition. Handsomely designed by Narashige Koide (1887-1931), the distinguished painter and illustrator.

Fine copy.

135. TANIZAKI, Jun'ichiro. *Manji* [in trans.: *Quicksand*]. 1 p.l., 199 pp., one leaf. Oblong 8vo, orig. decorated flexible paper boards, stitched as issued, orig. slipcase. Tokyo: Kaizosha, 1931.

\$1350.00

First book edition. In this book, written in the Osaka dialect, Tanizaki explored lesbianism, among other themes. This is the first book written by Tanizaki to appear in the more traditional oblong octavo format, a style which he came to prefer.

Very fine copy.

136. TANIZAKI, Jun'ichiro. *Momoku monogatari* [in trans.: *A Blind Man's Tale*]. One plate & two full-page text illus. 1 p.l., 186 pp., one leaf. Oblong 8vo, orig. flexible paper boards, stitched as issued, orig. slipcase. Tokyo: Chuo Koronsha, 1932.

\$1250.00

First book edition of this collection of four short stories. It contains *Yoshino kuzu* [in trans. *Arrowroot*], one of Tanizaki's two favorite writings (the other being *Tade ku mushi* [in trans.: *Some Prefer Net-*

ties]). *Yoshino kuzu* marks a watershed in Tanizaki's career; it alludes to "Bunraku" and kabuki theater and other traditional forms even as it adapts a European narrative-within-a-narrative technique.

Fine copy. Another book to appear in Tanizaki's favored oblong octavo format, a style which he came to prefer.

Very fine copy.

"OF OUTSTANDING QUALITY"—CHIBBETT

137. TAKEBE, Ayatari (or TATEBE, Ryotai or Kanyosai). *Kanga shinan* [trans. *A Guide to Chinese Painting*]. Numerous full-page or double-page woodcuts. 31 folding leaves; 36 folding leaves. Two vols. 8vo, orig. wrappers (wrappers wormed & a little worn), orig. block printed title labels on upper covers, new stitching. Kyoto: 1779.

\$3750.00

First edition of this instruction manual for landscape painting and one of the artist's four most important works. According to Chibbett, Tatebe (1719-74), was perhaps the most talented of Yuhi's pupils. He was "sent by an Edo patron to Nagasaki to study painting under Yuhi. By this time Ryotai was already an authority of Japanese literature, particularly *waka* poetry, on which he wrote more than one book. Despite his inclination toward native literature, he was enormously attracted to the Chinese painting styles of Shen and Yuhi, and also studied several other Chinese painters including Li Yung-yun while in Nagasaki. He was not a prolific illustrator, but the four works by which he is best known were all of outstanding quality ... With rare exceptions, most of his illustrations were in black and white, and he was especially skillful at using graded ink washes to achieve effects."—Chibbett, *The History of Japanese Printing and Book Illustration*, p. 224.

"We can consider Ayatari as a pivotal figure in the history of Japanese literati painting and painting theory ... While not published until after his death, Ayatari's *Kanga shinan* ... includes a detailed exposition of his attitude toward painting ... Ayatari again identifies three points to keep in mind. First, one should consider one's *ki*, second, one should consider one's brushwork; and third, one should consider one's composition (*zu*)."—Lawrence E. Marceau, *Takebe*

Ayatari. A Bunjin Bohemian in Early Modern Japan, pp. 151-52.

Internally, a fine set.

¶ Brown, *Block Printing & Book Illustration in Japan*, p. 115—"The first editions of his books ... were printed on the Chinese *toshi* paper, and are not often found now." Hillier, *The Art of the Japanese Book*, I, pp. 265-66—"Kanga Shinan, 'A Guide to Chinese Painting', 1779, is a posthumously published work ... It is more explicitly a teaching manual, we are back once more in the drawing-class, and there is a great deal that is dry and pedagogic in the prints. Yet it was obviously a very much used book, and further editions were called for in 1802 and 1818. The most remarkable tribute to its reputation came from the artist Kawamura Bumpo, who, when in 1810 he came to publish his own book of instruction ... entitled it *Kanga Shinan Nihen*, 'A Guide to Chinese Painting, Second Part,' clearly implying that he wished it to be seen as a sequel to Kanyosai's work."

138. [UCHIDA, Roan]. *Bungakusha to naru ho* [trans: *How to become a Literary Scholar*]. [By Sanmonjiya Kinpira]. One folding colored woodcut frontis. & woodcuts in the text. 1 p.l., 186 pp., one leaf of colophon. 8vo, orig. decorated wrappers, preserved in its orig. envelope. Tokyo: Yubunsha, 1894.

\$1250.00

First edition of this witty and vicious satire of the literary world by Uchida (1868-1929), a leading writer of "social novels" in which the author criticized corruption, sexual excesses of the upper classes, etc. The fine folding colored frontispiece by Kiyochika Kobayashi — an outstanding example of *nishiki-e* — is also deeply satirical.

Fine copy.

"TOYOKUNI'S FINEST ACHIEVEMENT IN BOOK FORM" —
HILLIER

139. UTAGAWA, Toyokuni I. *Ehon imayo sugata* [trans.: *Picture Book of the Forms and Figures of Today*]. 24 double-page woodcut color printed illus. 25; 20 folding leaves. Two vols. 8vo, orig. blind-stamped blue wrappers (rubbed), orig. block printed title labels on upper covers (rubbed), new stitching. Tokyo: 1802.

\$35,000.00

First edition, later issue (see below) of one of the most notable masterpieces of the Utagawa School, founded by Utagawa Toyoharu (1735-1814). "Of Toyoharu's pupils the most prolific was Toyokuni I (1769-1825), who from 1786 until his death in 1825 was responsible for illustrating some 180 books as well as for producing a large number of prints ... [the present work] was probably his finest work in this field, containing a series of double-page studies of women of all classes, although here again the style shows the marked influence of Utamaro."—Chibbett, *The History of Japanese Printing and Book Illustration*, p. 183.

Toyokuni I's "*Ehon Imayo Sugata*, 'Picture-book of the Forms and Figures of Today', two volumes of colour prints dated 1802, marks a significant advance, and is Toyokuni's finest achievement in book form, outside the volumes of actors discussed in Chapter 41. Toyokuni is credited with both text and pictures, but Shikitei Samba is acknowledged as the 'reader' or 'reviser' and no doubt 'ghosted' the writing: it is significant that the covers are decorated with a repeat design of the seals of the two men, the *toshidama* of the Utagawa school of which Toyokuni was the head, and the name Shikitei. In the first volume, the text explains that 'All types of women, from the noblest to the lowest class, virtuous or immoral' are the subject of the book, and this promise is fulfilled in the two volumes, each with twelve double-page colour prints ...

"The first volume is devoted to the virtuous: a court lady in formal dress, women of the *samurai* class in an elegant interior pursuing polite occupations, women of the 'townsman' class, the *chonin*, at home and outdoors; backstreet dwellers, working-class women such as an archery range attendant, and a stall-holder selling cosmetics; and peasants resting in the fields. The second volume by contrast shows both the allure and the seamier side of the licensed quarters. It begins with a picture of one of the queens of the Yoshiwara with her retinue, followed by scenes of courtesans awaiting their clients; geisha preparing for a *niwaka* festival; the manageress or 'madame' of a brothel; low-class houses by the river (*kashimimise*); houses of the Nampin or Shinagawa red-light districts, portraying some of the degenerate women of those areas; the *haori geisha* and children's house (of boy prostitutes) in Tatsumi or Fukugawa; prostitutes of Koeki and Shinjuku; an old *yotaka* or night-walker on the street; and finally, a

low-class unlicensed river-boat prostitute, who appears in the most poetic of the scenes, standing at the prow of a boat on the Sumida, under a crescent moon (a print often reproduced). In his comments accompanying the Rinsen facsimile of this book, Juzo Suzuki, who is to be relied on in such matters, states, "The illustrations are superb in their depiction of costume, buildings and interior furniture and in the way they demonstrate the different circumstances and way of life of each class of women."—Hillier, *The Art of the Japanese Book*, pp. 671-72—(& illustrated).

As mentioned by Hillier, the earliest impressions — very rare proof impressions — contain cartouches with printed names and descriptions. Because of censorship, the names and descriptions were deleted for the published edition, leaving the cartouches blank. Volume I of this set has blank cartouches with the names and descriptions filled in by hand by someone who had access to the proof impressions. The cartouches remain blank in the second volume.

In fine condition, preserved in a box.

¶ Brown, *Block Printing & Book Illustration in Japan*, pp. 78 & 151-55—(with color plate 29).

JAPANESE ARCHITECTURE & ORNAMENT

140. YAMADA, Yasuhira. *Zoho Taisho hinagata* [trans.: *Architectural Decoration & Ornament*]. Many woodcuts (mostly full-page). Five vols. 8vo, orig. wrappers, orig. block printed title labels on upper covers, stitched as issued (new stitching). Kyoto & Tokyo: 1851.

\$2500.00

First edition of this richly illustrated work on Japanese architectural decoration and ornament. Hitherto, architectural design, decoration, and construction techniques were kept as secrets for the "miyadaiku," passed on from one generation to the next by word-of-mouth. This is one of the first books to make public and to illustrate the current architectural and design styles then prevalent.

Each of the five volumes is devoted to different aspects of architecture and design. Vol. I covers the design and decoration of palaces and the "kumimono" techniques of joining rafters and roofs of Buddhist temples and Shinto shrines. Vol. II is concerned with the design

and decoration of gates of palaces and temples. The third volume covers the elaborate wood carving techniques ("horimono") used in grand buildings. Many styles, with their names, are illustrated. Vol. IV describes the elegant residential style known as "sukiya-zukuri" which is based on tea house aesthetics. Vol. V is entirely devoted to furniture and built-in shelving created by "sashimono-shi."

The author has provided many floor plans.

Fine set of this richly illustrated work.

AN "ILLUSTRATED ENCYCLOPEDIA FOR WOMEN"

141. YOSHIDA, Hanbei. *Onnayo kinmo zui* [or: *Joyo kimmo zui*] [trans.: *Illustrated Encyclopedia for Women*]. 128 fine full-page woodcuts. Five vols. 8vo, orig. wrappers (rubbed, minor worming in Vol. III very carefully repaired), orig. block printed title label on each upper cover (rubbed), new stitching. Tokyo: 1687.

\$35,000.00

First edition of this handsomely illustrated book; the woodcuts are by Hanbei Yoshida (active 1678-1705), one of the pioneers of the *Ukiyo-e* school. Hanbei was the leading illustrator in Kyoto and Osaka of his period and worked mostly, if not exclusively, as a book illustrator. He was the first *Ukiyo-e* illustrator of the region to sign his books. The present work is one of his most famous and successful publications.

"With the growth of the *chonin* class and the aspirations of the new bourgeoisie to a fuller life style, the seventeenth century saw the production of encyclopaedias of behaviour and etiquette, and invariably such compendiums were replete with illustration, detailing correct usage from laying a table to tying a sash. Hanbei was the illustrator of one such book, the *Joyo Kimmo Zui*, 'Illustrated Encyclopedia for Women,' published in five volumes in 1687. In its comprehensive treatment of dress, hair-styles, household management and the like, it is typical of its class, and the majority of the woodcuts are of almost diagrammatic simplicity, but it is notable for a few full-length figures of women displaying *kimono* and these lift it from the general run of books of the period, the fine patterning within graceful silhouettes."—Hillier, *The Art of the Japanese Book*, I, pp. 108-09.

The woodcuts of the *kimono* are most striking and attractive,

showing how they are worn as well as the enormous range of patterns according to season. Also illustrated are various implements for women's use in everyday life, including furniture and cosmetic utensils, hair styles, *obi*, and methods of folding paper to wrap incense.

There was an incomplete copy in the Hyde collection (sale Christie's New York, 7 October 1988, lot 110).

PART VI

Books from the Prince of Dietrichstein Library

Moritz Johann Nepomuk, Prince of Dietrichstein (1775–1864), oversaw the education of Napoleon II, the Duke of Reichstadt, Napoleon and Marie Louise's son, from 1815 to 1831 (and was much loved by his pupil), and later served as director of the National Library of Vienna as well as head of the "Burgtheater" (the court theater). His home became a center for Vienna's intelligentsia and beau monde. A cultured and well-educated man, Dietrichstein was himself an able composer and a patron of Beethoven and Schubert. His own natural son, Sigismund Thalberg, was one of the greatest pianists of the 19th century. Dietrichstein formed one of the most important private libraries in Vienna and the books were uniformly bound in half-green sheep with green paper boards *maroquiné*, flat spines gilt, and yellow edges.

PRESENTATION COPY TO PRINCE DIETRICHSTEIN

142. BALBI, Adriano. *Essai Statistique sur les Bibliothèques de Vienne précédé de la Statistique de la Bibliothèque Impériale comparée aux plus grands établissements de ce genre anciens et modernes* ... xiv, [2], 206, [12] pp. 8vo, cont. green sheep-backed green boards *maroquiné* (upper cover with a minor defect), single gilt fillet round sides, flat spine gilt. Vienna: F. Volke, 1835.

\$1250.00

First edition, presentation copy, inscribed by the author on the title: "À son Altesse Monsieur le Prince Dietrichstein, hommage de l'auteur." This is a most interesting work in which the author recounts the history of the Imperial Library of Vienna from its foundation in 1440 and its notable acquisitions of private libraries. Balbi compares it to other leading European libraries, describes the salaries paid, and provides accounts of many private collections of books in Vienna. With much valuable statistical information on the libraries of Europe.

Fine copy, signed by Prince Dietrichstein on the free front endpaper. Balbi or the Prince has made a few corrections in the text.

143. BOURRIT, Marc Théodore. *Itinéraire de Genève, Lausanne et Chamouni*. xiv, 374 pp. Small 8vo, cont. green sheep-backed green boards *maroquiné*, single gilt fillet round sides, flat spine gilt. Geneva: J.E. Didier, 1791.

\$950.00

First edition and rather scarce. Bourrit (1735-1815), the son of a watchmaker in Geneva, was one of the first to systematically explore and record the Alps and their geological features. In the years 1784-85 he was the first to attempt the ascent of Mont Blanc (not conquered until 1786). In 1787 he reopened the route over the Col de Géant (11,060 ft.), which had fallen into oblivion.

The first part of this book (pp. 1-158) is a description of the city of Geneva, written for refugees from the French Revolution. Each quarter is described, along with the educational institutions, museums, commercial activities, climate, and recreational facilities. Pages 159-88 contain an appendix with lists of hotels and pensions, language teachers, private tutors, printers, furniture makers, money changers, and the leading businessmen. Pages 189-205 provide a bibliography of Genevan authors.

The remainder of the book describes, in a series of letters, Bourrit's walking tour to Chamonix.

Fine copy, signed by Prince Dietrichstein on the free front endpaper.

144. BUCKINGHAM, James Silk. *Tableau pittoresque de l'Inde, ou, Description géographique, statistique, commerciale, morale et politique de l'Indostan* ... Traduit de l'Anglais sous les yeux de l'Auteur et d'après le Manuscrit original par Benjamin Laroche. Folding frontis. lithographed map of India. 1 p.l., 332 pp. 8vo, cont. green sheep-backed green boards *maroquiné*, single gilt fillet round sides, flat spine gilt. Paris: H. Fournier jeune, 1833.

\$500.00

Second edition; the first edition appeared a year earlier, in French as well. Buckingham (1786-1855), was an author, traveller, and M.P., who took special interest in social reforms. He lived in India from

1818 where he established a newspaper called the *Calcutta Journal*. His criticisms of the East India Company and the Bengal government led to his expulsion from India in 1823.

The present work, translated from an unpublished manuscript, provides a complete account of India.

Fine copy, signed by Prince Dietrichstein on the free front endpaper.

145. BULWER-LYTTON, Edward George Earle Lytton. *Rienzi. Le Dernier des Tribuns*, traduit de l'Anglais ... par Mlle A. Sobry. xii, 498 pp.; 2 p.l., 507 pp. Two vols. 8vo, cont. green sheep-backed green boards *maroquiné*, single gilt fillet round sides, flat spine gilt. Paris: Fournier, 1836.

\$750.00

First edition in French of one of Bulwer-Lytton's masterpieces. "Two years after the death of Scott, Bulwer's epic tale [*The Last Days of Pompeii*, 1834] of Roman indulgence, Christian martyrdom, and the cataclysmic eruption of Vesuvius established him as the most popular historical novelist of the day. This standing was confirmed by *Rienzi, Last of the Tribunes* (1835), about the rise and fall of the demagogue who briefly seized power from the warring baronial factions of late-fourteenth-century Rome ... for Bulwer he is a hero and visionary, whose fanatical pursuit of popular liberty is fired by the inner strength of his aspiring spirit. An amalgam of careful scholarship and wilful invention, of political allegory, philosophical idealism, and extreme melodrama, the novel was the direct inspiration of Wagner's opera of the same name."—ODNB.

Adèle Sobry specialized in making translations of English novels into French.

Fine set, signed by Prince Dietrichstein on the free front endpaper of each volume. Rare. WorldCat lists no copy in North America.

146. DICKENS, Charles. *Nicolas Nickleby* ... Traduit de l'Anglais, par E. de La Bédollière. Four vols. 8vo, cont. green sheep-backed green boards *maroquiné*, single gilt fillet round sides, flat spines gilt. Paris: G. Barba, 1840.

\$1350.00

First edition in French. There was a pirated Brussels/Leipzig edition later in the same year. Émile Gigault de La Bédollière (1812-83), was an author, journalist and translator, most famous for having translated *Uncle Tom's Cabin* into French.

Fine set, signed by Prince Dietrichstein on the free front endpapers.

147. DICKENS, Charles. *Le Marchand d'Antiquités* ... Traduit par A.J.B. Defauconpret. 2 p.l., 310 pp.; 2 p.l., 315 pp. Two vols. 8vo, cont. green sheep-backed green boards *maroquiné*, single gilt fillet round sides, flat spines gilt. Paris: G. Barba, 1842.

\$1250.00

First edition in French of Dickens' *Old Curiosity Shop*. Rare. Fine set, signed by Prince Dietrichstein on the free front endpapers.

148. EDGEWORTH, Maria. *Nouveaux Contes populaires* ... Traduits de l'Anglais par Mme Élise Voïard. Four vols. Small 8vo, cont. green sheep-backed green boards *maroquiné*, single gilt fillet round sides, flat spines gilt. Paris: P. Baudouin, 1835.

\$550.00

First edition in French of this collection of four short novels by Edgeworth (1767-1849). Élise Voïart (1786-1866), translator of many English and German works into French, was also a novelist.

Fine set, signed by Prince Dietrichstein on the free front endpapers. WorldCat locates no set in North America.

149. ESCHERNY, François Louis, Comte d'. *Correspondance d'un Habitant de Paris, avec ses Amis de Suisse et d'Angleterre sur les Événemens de 1789, 1790 et jusqu'au 4 avril 1791*. 1 p.l., v, 474, [2] pp. 8vo, cont. green sheep-backed green boards *maroquiné*, single gilt fillet round sides, flat spine gilt. Paris: Desenne & Gattey, 1791.

\$850.00

First edition of this vivid account of the first years of the French Revolution, written by an intimate of Rousseau and Diderot. Escherny

(1733-1815), a wealthy Swiss nobleman and man of letters, was quite enthusiastic about the Revolution in its early days. Nevertheless, he was obliged to hurriedly leave France in 1792, and later wrote that he was mistaken about the country's social and political upheaval.

Fine copy from the library of Prince Dietrichstein.

¶ N.B.G., Vol. 15, cols. 350-51.

150. HALL, Basil. *Schloss Hainfeld, ou un Hiver dans la Basse-Styrie* ... Traduit de l'Anglais par Jean Cohen. vii, 390 pp. 8vo, cont. green sheep-backed green boards *maroquiné*, single gilt fillet round sides, flat spine gilt. Paris: A. Bertrand, n.d. [but 1836].

\$500.00

First edition in French. Hall (1788-1844), following his naval service, travelled widely and performed much scientific research. This is his account of his six-month visit during the winter of 1833-34 to Schloss Hainfeld, the largest moated castle in Styria in southeastern Austria. The book is partly a romance and partly a description with a very full account of the author's eccentric and remarkable hostess Countess Purgstall, née Jane Anne Cranstoun, who had been a childhood correspondent of Walter Scott. The book is replete with curious stories — scandalous, legendary, or superstitious — related by the Countess. All of them have the elements of fantasy and romance worthy of a Gothic novel.

Fine copy, signed by Prince Dietrichstein on the free front endpaper. Rare; WorldCat locates no copy in North America.

151. MORGAN, Sydney, Lady. *Les O'Brien et les O'Flaherty, ou l'Irlande en 1793, Histoire nationale* ... traduit de l'Anglais par Jean Cohen. Six vols. 12mo, cont. green sheep-backed green boards *maroquiné* (one upper cover a little cracked), single gilt fillet round sides, flat spines gilt. Paris: C. Gosselin, 1828.

\$500.00

First edition in French of Lady Morgan's final Irish novel, which displays the influence of Sir Walter Scott and the Gothic romances of Ann Radcliffe.

Fine set (apart from the one defect noted), signed by Prince Diet-

richstein on all the free front endpapers.

152. SAND, George. *Horace*. Three vols. 8vo, cont. green sheep-backed green boards *maroquiné*, single gilt fillet round sides, flat spines gilt. Paris: de Potter, 1842.

\$1250.00

First edition of this novel of student life, the first of the author's novels to take place entirely in Paris.

Fine set, signed by Prince Dietrichstein on each free front endpaper.

153. SAND, George. *Consuelo*. Eight vols. 8vo, cont. green sheep-backed green boards *maroquiné*, single gilt fillet round sides, flat spines gilt. Paris: L. de Potter, 1842-43.

\$1500.00

First authorized edition. The character of Consuelo was supposedly modeled after Louis Viardot's wife, the soprano Pauline Viardot. Pauline Viardot was a good friend of both Sand's and of her lover, Frédéric Chopin.

Fine set, signed by Prince Dietrichstein on each free front endpaper.

154. SAND, George. *La Comtesse de Rudolstadt*. Five vols. 8vo, cont. green sheep-backed green boards *maroquiné* (preliminary leaves of first four vols. a little browned), single gilt fillet round sides, flat spines gilt. Paris: L. de Potter, 1844.

\$1250.00

First edition; a continuation of *Consuelo*. Fine set, signed by Prince Dietrichstein on each free front endpaper. Half-titles lacking.

155. SAND, George. *Jeanne*. Three vols. 8vo, cont. green sheep-backed green boards *maroquiné*, single gilt fillet round sides, flat spines gilt. Paris: L. de Potter, 1845.

\$950.00

First edition. Fine set, signed by Prince Dietrichstein on each free

front endpaper. Half-titles lacking. Titles somewhat browned.

156. SAND, George. *Le Meunier d'Angibault*. Three vols. 8vo, cont. green sheep-backed green boards *maroquiné*, single gilt fillet round sides, flat spines gilt. Paris: Desessart, 1845.

\$950.00

First authorized edition. Set in contemporary Berry, this novel deals with social issues of the day and the role of money in French society.

Fine set, signed by Prince Dietrichstein on each free front endpaper.

157. SAND, George. *Teverino*. Two vols. 8vo, cont. green sheep-backed green boards *maroquiné*, single gilt fillet round sides, flat spines gilt. Paris: Desessart, 1846.

\$950.00

First edition. Fine set, signed by Prince Dietrichstein on each free front endpaper.

158. SAND, George. *Isidora*. Three vols. 8vo, cont. green sheep-backed green boards *maroquiné*, single gilt fillet round sides, flat spines gilt. Paris: H. Souverain, 1846.

\$1250.00

First authorized edition, a pirated edition was published in 1845. Fine set, signed by Prince Dietrichstein on each free front endpaper.

159. SAND, George. *Le Pêché de Monsieur Antoine*. Six vols. 8vo, cont. green sheep-backed green boards *maroquiné*, single gilt fillet round sides, flat spines gilt. Paris: H. Souverain, 1846-46-47-47-47-47.

\$1250.00

First edition. Fine set, signed by Prince Dietrichstein on each free front endpaper.

160. SAND, George. *Le Piccinino*. Five vols. 8vo, cont. green sheep-backed green boards *maroquiné*, single gilt fillet

round sides (foot of spine of Vol. IV with minor rubbing), flat spines gilt. Paris: Desessart, 1847.

\$1250.00

First edition. Fine set, signed by Prince Dietrichstein on each free front endpaper.

161. SAND, George. *Lucrezia Floriani*. Two vols. 8vo, cont. green sheep-backed green boards *maroquiné*, single gilt fillet round sides, flat spines gilt. Paris: Desessart, 1847.

\$1150.00

First edition. In this novel Sand used Chopin as a model for a sickly Eastern European prince named Karol. He is cared for by a middle-aged actress past her prime, Lucrezia, who suffers a great deal through her affection for Karol. The book's publication and widespread readership may have exacerbated their antipathy to each other.

Fine set, signed by Prince Dietrichstein on each free front endpaper.

162. SAND, George. *Mont-Revêche*. Four vols. 8vo, cont. green sheep-backed green boards *maroquiné* (boards of Vol. IV slightly discolored), single gilt fillet round sides, flat spines gilt. Paris: A. Cadot, 1853.

\$1150.00

First edition. Fine set, signed by Prince Dietrichstein on each free front endpaper.

163. SCHINER, Hildibrand. *Description du Département du Simplon, ou de la ci-devant République du Valais*. x, 557, [1] pp. 8vo, cont. green sheep-backed green boards *maroquiné*, single gilt fillet round sides, flat spine gilt. Sion: A. Advocat, 1812.

\$1250.00

First edition of this uncommon account of the mountainous canton of Valais (then known as the "département du Simplon") in Switzerland. Schiner, a physician on the medical faculty at Montpellier, describes the geography, natural history, most notable buildings, costumes, cuisines and wines, commercial activities, roads, climate,

structure of government, the mountains and glaciers, forests, etc., etc. The author also discusses the prevalence of goiter amongst the population, along with other diseases common to the canton.

Fine copy, signed by Prince Dietrichstein on the free front endpaper.

PART VII

Books with Photographs

A SPLENDID PHOTOGRAPHIC BOOK ON THE TREES
OF FIFE & KINROSS; PRIVATELY PRINTED

164. JEFFREY, John & HOWIE, Charles. *The Trees and Shrubs of Fife and Kinross*. 29 mounted Woodburytype photographic plates (mostly 238 x 188 mm.), each with printed captions. viii, 92 pages. Large folio, orig. green half-morocco & green pebbled cloth (extremities a bit scuffed, occasional minor foxing), upper cover with a large gilt vignette & lettered in gilt, spine gilt. Leith: "Printed for Private Circulation by Reid & Son, Timber Bush, Leith, 1879."

\$6750.00

A large, beautiful, and little-known photography book, privately printed, with 29 splendid images of trees made by the photographer Andrew Young of Burntisland, and printed according to the Woodbury process of Lock & Whitfield of London. "The following pages are the result of numerous wanderings through the counties of Fife and Kinross during the summers of 1875-6-7-8. The localities visited, and the many fine specimens of Trees and Shrubs which came under our notice, afforded us both pleasure and instruction, and in submitting our observations for perusal, our chief object will be fulfilled if we can interest the Reader in the subject of Arboriculture, or contribute a little to the information and enjoyment of any lover of nature."—from the Preface.

The photographs of the magnificent trees are, quite simply, very beautiful, the trees mostly standing alone; the Woodburytype prints are in their characteristic chocolate brown color. "The List of Places Visited" provides details on the houses and their owners, with the years visited.

A fine copy with the bookplate of P.H. Normand, Whitehill, Aberdour, Fife. There are a number of contemporary annotations in the text.

THE BREWERY AT KLEIN-SCHWECHAT

165. BRAUEREI IN KLEIN-SCHWECHAT. A unique album of photographs reproducing drawings of different views of the famous brewery at Klein-Schwechat, a town just to the south-east of Vienna, entitled (from the upper cover): "Brauerei in Klein-Schwechat [sic]. Nach der Natur gezeichnet und Seiner Hochwohlgeborn Herrn August Deiglmaier [sic] Dankbar Gewidmet von Georg Wieninger 1881." 21 photographs (seven double-page) mounted on thick board. Oblong 4to (320 x 220 mm.), an ornately designed morocco binding with nine sunken panels on both covers, decorated & lettered in gilt & blind, spine decorated in gilt & blind, a.e.g. [Klein-Schwechat: 1881].

\$5500.00

An elaborate album of photographs of drawings of the celebrated brewery at Klein-Schwechat, founded in 1632, and today one of the leading breweries of Austria, producing a lager, a light smooth premium beer called Hopfenperle, and a super-premium called Steffl. The album was prepared for the renowned Viennese brewer August Deiglmaier (1827-83), who was, at that time, managing director of the brewery and one of the great innovators of 19th century brewing. Deiglmaier spent much of his professional career at the Klein-Schwechat brewery.

The drawings were executed at the request of Georg Wieninger (1832-87), scion of the Schärding family of brewers. Reproduced here in photographs, the drawings depict a number of the imperial-style buildings of the brewery, set around a series of courtyards, which today still more resembles a grand country estate more than a brewery. The first plate consists of a calligraphic title "Erinnerung an Klein-Schwechat" in a hop-vine border. Each has a caption in manuscript.

In fine condition. Preserved in the original box.

♣ Jackson, *The New World Guide to Beer*, pp. 192-93.

THE INVENTION OF ELECTROTYPING

166. KOBELL, Franz von. *Die Galvanographie, eine Methode, gemalte Tuschbilder durch galvanische Kupferplatten im*

Drucke zu vervielfältigen. Seven plates with nine electrotyped images. 1 p.l., 18 pp. Large 4to, orig. printed wrappers (chipped) bound in modern cloth-backed marbled boards (minor foxing). Munich: "Litterarisch-artistische Anstalt der Cotta'schen Buchhandlung," 1842.

\$6500.00

First edition and very rare; "all methods of photoelectrotyping rest on the principle of molding a photographic relief picture and can be traced to the underlying method of Kobell's electrography ... 'Electrotypes' closely follow nature prints. They were invented and made public by Franz von Kobell, at Munich, in March 1840. He presented his first example of the electrotypic reproduction of paintings in water color to the Bavarian Academy of Sciences, and later (1842) he described his method in a pamphlet [the present work] with several illustrations. He painted with oil of spike and porcelain colors on metal plates, with the design in strong relief, and electrotyped the plates. Kobell obtained intaglio printing plates without etching, which could be printed on a copperplate printing press and resulted in prints like water color drawings ...

"Dr. Franz von Kobell (1803-75) became professor of mineralogy at the University of Munich in 1826 and did splendid work in the field of crystallography and mineralogy, as well as in analytical chemistry. He was also artistically inclined, published poetry in the Bavarian dialect, and joined K.A. Steinheil, in 1839, in photographic work ... Kobell also was quite familiar with the graphic arts, which led him to the idea of electrography, which attracted general attention and was introduced in the reproductive processes ...

"Kobell published several examples of galvanography in his pamphlet *Die Galvanographie* (1842), which demonstrated that in painting for electrotyping purposes the artist could work with a certain freedom; notwithstanding all his technical skill, Kobell's method never reached practical perfection."—Eder, *History of Photography*, p. 574 & 581.

Fine copy. The first plate depicts the apparatus used in electrotyping and the remaining plates contain nine fine electrotyped images, each signed by Kobell.

¶ Bigmore & Wyman, I, p. 391.

167. ROTH, Bernard Matthias Simon. *The Treatment of Lateral Curvature of the Spine, with Appendix on the Treatment of Flat-Foot.* Eight orig. mounted albumen photographs & illus. in the text. 4 p.l., 56 pp., 32 pp. of publisher's ads. 8vo, orig. green cloth, upper cover & spine lettered in gilt. London: H.K. Lewis, 1889.

\$2950.00

First edition of this notable orthopedic book, illustrated with eight original albumen photographs of the uncovered backs of young women with curvature of the spine. Roth (1852-1915), the son of a prominent orthopedic surgeon, devoted himself especially to lateral curvature of the spine, then common among girls and young women. He opposed the treatment by mechanical supports. A Fellow of the Royal College of Surgeons, Roth was also one of the leading British numismatists of the period.

A fine copy. Stamp of the Royal College of Surgeons in Ireland Library on title (consigned and sold at auction in 2011).

AN UNKNOWN BRITISH COLLECTOR OF BINDINGS

168. SELLS, Robert James. [From the spine]: *Bibliotheca Chemici. Bookbindings collected by Robert James Sells Tun. Wells 1903.* 49 orig. collodion photographs (of slightly varying sizes but ca. 130 x 100 mm.), each mounted on white stiff cards. Large 4to (279 x 230 mm.), orig. half-morocco & cloth sides (hinges strengthened), spine lettered in gilt, a.e.g. [Tunbridge Wells: 1903].

\$5000.00

The apparently unique album formed by Robert James Sells (b. 1843), of 13 St Augustine, Grosvenor Road in the Parish of Tonbridge, Kent (according to the census of Tunbridge Wells of 1881). Sells was a pharmaceutical chemist in Tunbridge Wells — hence the name of his collection — and an avid amateur photographer. He was a member and, apparently, the sometime president of the Tunbridge Wells Photographic Society. This album contains 49 original collodion photographs, no doubt taken by Sells himself.

Sells is an entirely unknown but important collector of bindings;

his name does not appear in any of the usual histories of book collecting. Sells collected important bindings from royal, noble, and ecclesiastical owners. This amazing assemblage of bindings include fine 17th-century Roman examples created by the Rospigliosi (i.e. Andreoli) bindery for Maffeo Barberini (Urban VIII), Giovanni Battista Pamphili (Innocent X), Antonio Pignatelli (Innocent XII), Giovanni Francesco Albani (Clement XI), and others. There is a lovely copy of the *Fables de La Fontaine* with the royal arms of Louis XIV and other fine bindings for members of his immediate family. Noteworthy is a French (?) binding for James I as King of Scotland. Of particular interest is the binding on which appears the only known impression of the portrait medallion described by A.R.A. Hobson (*Humanists*, No. 99, "Ownership unknown") and identified as being Henri II. The catalogue illustrates a binding with the arms of Jacques-Auguste de Thou impaling those of his first wife Marie Barbancon.

Sells also owned a fine binding by the so-called "Fugger Binder" on a copy of Hesiod (possibly Foot I, p. 321, no. 12, exhibited at the Burlington Fine Arts Club in 1891). A binding by "Grolier's Last Binder" appears with the motto "Auxilium Meum" on the upper cover (no doubt on the lower cover was tooled "A Domino"). This is almost clearly the 1554 Lyons Bible sold at Sotheby's on Dec. 1, 1891 lot 3518 (to Quaritch) and again at Sotheby's on Feb. 26, 1951 (again to Quaritch). In neither instance was the name of Robert James Sells known, and indeed during the course of our (very considerable) research on this formidable collector of bindings we have been unable to locate even a single instance of his name in a bibliographical or bibliophilic context.

There are several late 19th-century bindings as well, apparently by Sarah Prideaux and/or Katharine Adams.

While most of the photographs show only the upper covers, one of the photographs displays eight volumes stacked horizontally with their spines depicted and another with a row of nine volumes, again showing the spines. The collector was clearly experimenting with the ways of photographing books.

Fine copy.

PRESENTATION COPY, IN A DELUXE BINDING

169. (WIT, Paul de). *Perlen aus der Instrumenten-Sammlung von Paul de Wit, Leipzig*. 16 plates in photochromolithography. Title printed in red & black. 1 p.l., 14 pp. Oblong folio, orig. board wrappers, & preserved in what appears to be a specially made binding of pink velvet (upper cover now slightly faded to light brown, spine with a little wear), upper cover with central sunken panel with a reproduction of four musicians, elaborate metalwork in each corner. Leipzig: [Privately Published] by de Wit, [1892].

\$1650.00

Presentation copy, bound in what I believe is a deluxe presentation binding, inscribed on the title "Souvenir de l'éditeur à M. le dr. Maurice Emmanuel de Paris. Paul de Wit. Leipsic, le 26 Octobre 1897." De Wit (1852-1925), a member of a wealthy Maastricht family, was a viol player and collector of musical instruments; he edited the *Zeitschrift für Instrumentenbau* in which early instruments were discussed in great detail. De Wit made a number of collections of early musical instruments and the present catalogue contains photographs of the most important pieces in his then-collection. Several hundred instruments are depicted in rich and vivid color.

The recipient of this copy was Maurice Emmanuel (1862-1938), French composer and musicologist and one of the genuine independents in French music.

A fine copy.

¶ *New Grove*, Vol., 6, pp. 154-55 & Vol. 20, pp. 464.

PART VIII

Books on Miscellaneous Subjects

including Art, Numismatics, Quakerism, Lithographic Printing in New Caledonia, Jesuits, Literature, Searching for Gold in Africa, Geography, Music, Museums, Carriages, Philosophy, & Fortifications

PERSIAN POETRY

170. ATTAR, Farid al-Din. *Pend-Namèh, ou le Livre des Conseils de Férid-Eddin Attar*. Traduit et publié par M. le B.on Silvestre des Sacy. Royal arms on title & each leaf within a ruled border, borders printed in black for the first part & in red for the second part. Second part printed in Persian. lxiv, 320 pp.; [158] pp. Two parts in one vol. 8vo, cont. red sheep-backed red boards (corners a bit worn), spine gilt, uncut. [Paris]: de l'Imprimerie Royale, chez Debure frères, 1819.

\$1850.00

The great scholarly edition, limited to 300 copies, of *Pend-Nameh* by Attar (1142?-ca. 1220), the Muslim poet and one of the most important Sufi writers and thinkers. He had an immense and lasting influence on Persian poetry and Sufism. The *Pend-Nameh* consists of advice, counsels, and exhortations and is one of the most important writings of Attar. This edition consists of a critical introduction, life of Attar, the text in French, extensive notes for each chapter, and, in Part II, the original text finely printed in Persian.

A very nice uncut copy. With a note in the hand of J.J. Debure on the free front-endpaper: "558. Collationné, complet, le 9 janvier 1826. J.J. de Bure l'ainé. c.d.mm. 1028."

¶ Brunet, II, 1223.

"ONE OF THE MOST IMPRESSIVE THEOLOGICAL WRITINGS OF THE CENTURY"

171. BARCLAY, Robert. *Theologiae verè Chris-*

tianae Apologia. 12 p.l., 374, [24] pp., one leaf of errata. 4to, cont. English dark blue morocco (unimportant scuffing to extremities), covers panelled in gilt & blind, spine finely gilt, red morocco lettering piece on spine, a.e.g. Amsterdam: J. Claus & others, 1676.

\$29,500.00

First edition, rare, and a splendid copy bound in contemporary English dark blue morocco, most probably for presentation, of the classic exposition of the Quaker philosophy. The Society of Friends, as Quakers are more formally known, has historically had an outsized influence through the mere force of passive resistance. Their form of Christianity is "widely divergent from the prevalent types, being a religious fellowship which has no formulated creed demanding definite subscription, and no liturgy, priesthood or outward sacrament, and which gives to women an equal place with men in church organization."—*Encyc. Brit.* The Quakers were also instrumental in the colonization of New Jersey and Pennsylvania.

Following the foundation of the Society of Friends by George Fox in 1647, its adherents issued a large body of polemical pamphlets and tracts, most of negligible literary merit. The need to combat persecution caused Barclay (1648-90), a member of a notable Scottish family who had converted to Quakerism in 1666-67, to write a series of "books that became the definitive statement of the Quaker faith for upwards of two centuries."—*ODNB*. In 1675 he published his *Theses Theologiae*, a series of 15 propositions spelling out Quaker beliefs. The *Apologia*, which Barclay had printed in Amsterdam during a period of travel or voluntary exile, is a full and reasoned defense of each of the 15 theses set forth in the earlier work. This work has been reprinted many times and in many languages. Leslie Stephen described it in *D.N.B.* as "impressive in style; grave, logical, and often marked by the eloquence of lofty moral convictions ... One of the most impressive theological writings of the century ... [Barclay's] recognition of a divine light working in men of all creeds harmonises with the doctrine of toleration, which he advocates with great force and without the restrictions common in his time."

This first edition was undoubtedly printed in a very small number. The present large, attractive copy appears to have been bound for presentation, and may have been one of the copies sent in February

1678 to each of the ambassadors at the peace congress of Nijmegen.

Fine and handsome copy, preserved in a box. With the Princes of Starhemberg stamp (sale Cologne, 16 September 1956, lot 941).

PRIVATELY PRINTED ON LARGE & THICK PAPER

172. BENTINCK, Charlotte Sophie (van Aldenburg), Gräfin von. *Catalogue d'une Collection de Medailles antiques, faite par la Csse Douair. De Bentinck, née Csse d'Aldenburg, Dame de Varel, Kniephausen et Doorwerth*. [Compiled by P. van Damme]. 188 engravings in the text. xi, [1], 726 pp.; 1 p.l., 727-1122 pp.; xlii, [2], 241, 39 pp. Three vols. Large 4to, cont. red morocco, sides nicely panelled & decorated in gilt, spines gilt, green morocco lettering pieces on spines, a.e.g. Amsterdam: [Privately Printed] by the Heirs of K. Eel, 1787-87-88.

\$8500.00

First edition; a presentation copy of the handsome catalogue of the magnificent collection of ancient Greek and Roman coins and medals formed by Charlotte Sophie, Gräfin von Bentinck (1715-1800), a member of a wealthy Dutch family. She traveled widely — Copenhagen, Berlin, Vienna, throughout Italy and Holland — which enabled her to form her great collection, one of the finest of its kind. This is the only record. The catalogue was issued privately; “cet ouvrage a été imprimé dans une impr. particulier et n'est jamais entré en commerce.”—Graesse, I, 137.

The catalogue, printed on thick and large paper, contains 188 very finely engraved vignettes in the text depicting some of the medals. The rare supplement, published in 1788, is present.

A fine and attractive set, with a presentation inscription on the free front endpaper from the Countess, dated Hamburg, 26 July 1787.

¶ A.D.B., Vol. II, pp. 343-44. Brunet, I, 1647—“Cet ouvrage, rédigé par P. Van Damme, n'a pas été mis dans le commerce.” Lipsius, I, 37.

EARLY LITHOGRAPHY IN NEW CALEDONIA?

173. CALDWELL, J. [Drop-title]: *Report on [Sugar Canes in] New Caledonia*. 44 very finely hand-colored lithographed

plates of sugar cane stems, each numbered & captioned in manuscript and signed by the artist Mrs. Maley de C. Moon. 11 pp. of text. Large 4to, orig. buff wrappers (dust soiled, spine torn, & stitching loose) with a contemporary manuscript inscription on upper cover (see below). N.p.: no publisher, n.d. [but New Caledonia (?) & Vacoas, Mauritius: Privately Printed, before 24 April 1871].

\$19,500.00

An extremely rare — especially when complete, like our copy — and finely illustrated work on the varieties of sugar cane cultivated on New Caledonia, an archipelago belonging to France, 750 miles east of Australia in the Pacific Ocean. We have located five other copies (National Library of Australia, State Library of New South Wales, Alexander Turnbull Library, Kew, and the Natural History Museum, London). All of them seem to lack a complete set of the lithographed plates (the Alexander Turnbull Library has only twelve plates and the copy at Kew is accompanied by the original drawings; the other located copies seem to have no plates).

The upper wrapper bears the following contemporary inscription: “Sugar Canes collected in New Caledonia in 1869, 1870 for the Colony of Mauritius by J. Caldwell. Drawn from nature and on stone, and painted by Mad. M. de C. Moon. Printed by J. Caldwell. Vacoas [Mauritius]: 1873.” Also inscribed on the upper wrapper, in the same hand, is: “Lady Stevenson.”

The sugar crisis of 1860 in the Indian Ocean island of Réunion, caused by a world-wide fall in the price of sugar and the ravages of a cane disease, motivated thousands of skilled and unskilled sugar workers and planters to migrate to New Caledonia in the following years. In 1869 Caldwell was dispatched by “the Chamber” of the government of Mauritius to study the sugar industry of New Caledonia and bring back sugar cane specimens. He observed that New Caledonian production of sugar, though one of the archipelago's principal foodstuffs, was barely sufficient for the requirements of locals (some of whom resorted to cannibalism to make up for nutritional deficits).

Caldwell engaged Mrs. Moon, his companion and a resident of New Caledonia, to execute the original paintings and prepare them for lithography. Maley de C. Moon was a natural history artist whose “talent for drawing is quite remarkable,” producing “exquisite draw-

ings of island flowers" (Cheke & Hume, *Lost Land of the Dodo*, 2008, quoting Pfeiffer, 1861). Mrs. Moon's husband William had died in 1862, and thereafter she associated with James Caldwell, travelling with him to islands in the Indian Ocean, New Caledonia, Australia and India, where she died in 1880. As Mrs. Moon lived on New Caledonia, it seems likely that the plates were actually lithographed and hand-colored there. If the plates were prepared and printed in New Caledonia, this would have been a very remarkable achievement: based on Caldwell's description, it seems to have been in those early days of colonization one of the worst places on earth. The accompanying text was most probably printed at Vacoas, Mauritius.

Caldwell reviews the history of New Caledonia from its earliest days of colonization in 1840, and the state of the sugar industry, which was at the time "on a very small scale," with only one working sugar house. He describes the enormous difficulties experienced — drought, lack of capital, devastation caused by swarms of locusts, inadequate labor, etc. — on the islands to grow and process cane. In the appendix (pages 9–11), he lists all the 44 varieties of canes that he collected for the government in Mauritius, with carefully observed details. Each is accompanied by an exquisite lithographed illustration, finely handcolored. With the manuscript captions, each one has the appearance of an original botanical watercolor.

Lady Stevenson, to whom this copy was evidently presented, was presumably the widow of Sir William Stevenson, the governor-general of Mauritius between 1857 and 1863.

Small stain on plate 32, otherwise in fine and fresh condition, preserved in a blue morocco-backed box. The copy at the Mitchell Library of the State Library of New South bears a note stating that they received the 11-page pamphlet on the 24th of April 1871.

"A SUMPTUOUS CATALOGUE"—MURAY

174. KUNSTKAMMERET, Copenhagen. *Muséum Regium seu Catalogus Rerum tam naturalium, quàm artificialium, quae in Basilica Bibliothecae Augustissimi Daniae Norvegiaeq; Monarchae Christiani Quinti Hafniae asservantur*, descriptus ab Oligero Jacobaeo. Frontis., vignette on title, 24 headpieces, a number of initials, & 37 plates (one double-page, one folding), all finely

engraved. 9 p.l. (incl. frontis.), 201, [5] pp. Folio, cont. mottled calf, spine stamped in blind, contrasting leather lettering piece on spine. Copenhagen: J. Schmetgen, 1696.

\$10,000.00

First edition of the richly illustrated catalogue of the *Wunderkammer* of Christian V, King of Denmark and Norway. While the museum was most famous for its cabinet of coins and medals, it also contained important ethnographical articles from Greenland, Egyptian mummies, astronomical instruments, rare reptiles, Chinese porcelains, Japanese paintings, and Danish antiquities (all illustrated on the fine plates). The author, Oliger (or Holger) Jacobaeus (1650–1701), was a student of Steno and the son-in-law of Thomas Bartholin.

Christian V greatly enlarged the collections through donations, treaty settlements, conquests, and purchases.

Fine copy. A supplement was issued in 1699 and is not present here.

¶ Gundestrup, "From the Royal *Kunstkammer* to the Modern Museum of Copenhagen" in *The Origins of Museums* (ed. by Impey and Macgregor), pp. 177–87. Murray, *Museums. Their History and their Use*, I, pp. 103–04 & III, p. 190.

THE COLORFUL HISTORY OF HARMONY; "ONE OF THE FIRST MUSICAL ROMANTICS"—GROVE

175. DALBERG, Johann Friedrich Hugo, Freiherr von. *Untersuchungen über den Ursprung der Harmonie und ihre allmähliche Ausbildung*. Folding handcolored engraved frontispiece, two engraved plates (one folding, the other heightened in red), one folding printed plate, & music printing in the text. xii, 52 pp., one leaf of errata. 8vo, cont. marbled semi-stiff boards, uncut. Erfurt: Beyer & Maring, 1800.

\$2950.00

First edition of this attractive and fascinating book which relates harmony to colors; it is very much a product of early German Romanticism. Dalberg (1760–1812), was an author, composer, and aesthetician. He was "born into a noble family ... though physically deformed, he was a virtuoso pianist ... He studied composition with

Ignaz Holzbauer and travelled extensively in Italy and England. His works about music and his compositions were published regularly in his lifetime and were regarded seriously by professionals ...

"Dalberg's writings cover such diverse subjects as meteorology, penal law and translations of works on oriental subjects. This wide range of interest that hints at the dilettante is also reflected in his writings on music. Their topics included the music of India, ancient Greek music, newly invented instruments and the history of harmony."—New Grove, Vol. 5, pp. 151-52.

Dalberg was very interested in the nature of musical inspiration and in the present work he provides a history of harmony and relates various harmonic structures to certain colors. The wonderful hand-colored frontispiece depicts a color scale ranging from deep blue to pale yellow. Dalberg associates diatonic and chromatic scales with darker colors and enharmonic scales with orange and yellow.

Fine copy.

THE BEST-KNOWN GERMAN WRITER ON
FORTIFICATION OF THE PERIOD; INFLUENCED
VAUBAN

176. DILICH, Wilhelm. *Peribologia oder Bericht ... von Vestungs gebewen. Vieler Orte vermehret*. Finely engraved title, nine engraved divisional titles, & 410 engravings (numbered I-CCC & I-CX) of which many are double-page (plate CCC is a large folding plan of Strasbourg). 163, [8] pp. Thick folio, cont. blindstamped panelled pigskin over boards (a few plates with foxing around margins, two cropped by the binder's knife, the large plan with old repairs on verso & a few splits along folds), remains of green silk ties. Frankfurt am Main: [A. Humm], 1640.

\$9500.00

First edition, and a very appealing fresh copy in a contemporary blindstamped pigskin of this great work on architecture and fortification, illustrated with hundreds of finely engraved plates, here in deep rich impressions. This was a very influential work which Vauban studied carefully.

Dilich (d. 1655), studied at Kassel and the universities of Witten-

berg and Marburg. Following an extended sojourn in Holland, he became historian, geographer, and architect to Johann Georg I, Elector of Saxony. He was later appointed "oberlandbaumeister" with responsibility for all fortresses in Saxony. He oversaw the improvements of the fortresses surrounding Dresden.

This was the classic work on fortifications in Germany of the period. "This treatise is distinguished by the ferocity of the illustrations which attempt to create an aesthetic of fear, elaborated in the external form of the fortification, especially the casemates, the gun embrasures of the parapet and the gates. [Dilich's] outlines for fortified city plans are somewhat influenced by Francesco de' Marchi's, but have even more extensive outworks; [he] clearly supported a fortification system based on the 'tenaille,' a predilection partially announced by his title (Peribologia = study of the circumference [of a sanctuary]). Nonetheless, many of his fortified city plans contain elaborate proposals for urban compositions of streets, squares and building lots."—Pollak, *Military Architecture, Cartography, and the Representation of the Early Modern European City: A Checklist of Treatises on Fortification in the Newberry Library*, 14.

The illustrations are by Dilich's son, the Frankfurt engineer and architect Johann Wilhelm (1600-57), who also underwrote the publication.

Fine and handsome copy.

¶ Berlin Kat. 3526. Cockle 832.

PRESENTATION COPY TO DUKE MAXIMILIAN OF
BAVARIA

177. [DINKEL, Joseph]. [From the upper wrapper]: *Neueste Wagen nach deutscher, französischer, und englischer Bauart ... in München. Heft I-[VIII]*. Engraved leaf of presentation and 100 finely handcolored engraved plates (one printed entirely in gold, many others heightened in gold and/or silver). Eight parts. Small oblong 8vo, orig. lithographed greyish-brown wrappers, plates loose in the wrappers (upper wrapper of first part a little foxed). Augsburg: Verlagsseigenthum der Kunsthandlung V. Zanna & Comp., n.d. [but 1846-50].

\$22,500.00

First edition of this rare catalogue of finely printed and colored plates depicting every variety of carriages, coaches, train cars, omnibuses, etc.; it is the most beautiful and extensive collection of its kind of the period. This is a presentation copy, with an engraved presentation slip in the same format as the plates: "Seiner Hoheit dem Herrn Herzog Maximilian in Bayern in tiefster Ehrfurcht gewidmet vom Herausgeber."

The plates depict open and closed carriages, some two wheelers, other with four wheels; carriages and wagons designed to transport merchandise; omnibuses; sleighs; and railway carriages. The final plate depicts a hearse.

Zanna was an Augsburg publisher specializing in maps.

A very fine and fresh copy with excellent original coloring from the library of the Kings of Bavaria. This is a rare book with only a few complete sets known (the copy at the BSB is incomplete).

SEARCHING FOR GOLD IN THE INTERIOR OF AFRICA;
KING MANUEL OF PORTUGAL'S COPY

178. JOBSON, Richard. *The Golden Trade: or, A Discovery of the River Gambia, and the Golden Trade of the Aethiopians. Also, the Commerce with a great blacke Merchant, called Buckor Sano, and his report of the houses covered with Gold, and other strange observations for the good of our owne countrey; set downe as they were collected in travelling, part of the yeares, 1620. and 1621.* 3 p.l. (lacking the first leaf, a blank; title a little soiled), 143, 152-66 pp. Small 4to, cont. English limp vellum. London: N. Okes for N. Bourne, 1623.

\$45,000.00

First edition of one of the great early English accounts of the exploration of the interior of Africa and the first to be published separately (others appear in collections); it is a classic account of the search for gold.

Ghana, the earliest known empire of the western Sudan, first entered the historical consciousness of North Africa near the end of the eighth century but probably originated long before. Famous to North

Africans as the "Land of Gold," Ghana (which, apart from its name, has no historical connection with modern-day Ghana) was said to possess sophisticated methods of administration and taxation, large armies, and a monopoly over the notoriously well-concealed gold mines. Ghana was the main supplier of gold in the trans-Saharan trade, which linked the Mediterranean economies that demanded gold — and could supply salt — to the sub-Saharan economies, where gold was abundant.

In 1620, "Jobson (fl. 1620–23), merchant and travel writer ... was sent as one of the supercargoes on the third of a series of expeditions up the Gambia River undertaken by a group of London entrepreneurs who had in 1619 been granted a crown patent to trade in west Africa. Although the area was already frequented by English traders, the first two expeditions to tap the age-old trans-Saharan gold trade, still known in Europe only from its terminus in the Moorish states of north Africa, had failed. Jobson and his companions reached the Gambia in November 1620, established a base near the mouth, and then sailed some 200 miles up the river until it became too shallow to continue. Jobson, with nine of the crew and some African guides, then went on in an open rowing boat to Tenda (in modern Senegal), where, he had been told, he would find an itinerant gold trader, Buckor Sano. Sano was delighted to meet him. He had no gold then available but promised that if they returned he could easily supply it in exchange for imported trade goods. After ten days Jobson and his party returned, rejoined the ship, and left the Gambia in June 1621 ...

"On his return Jobson published an account of the expedition, hoping to persuade the 'gentlemen adventurers' to send out another. But none was sent. His book, however, entitled *The Golden Trade* ... (1623; reprinted 1904), the first account of the area in English, attracted interest. It is a garrulous, disorganized production, but full of detailed accounts of the country — the geography, the customs he observed among the inhabitants, and the flora and fauna."—ODNB. There is also much about the mining of gold.

A delicious copy of a book of considerable rarity. With a modern note stating this copy comes from the library of the great collector King Manuel of Portugal.

¶ NTSC 14623.

THE COPY OF THE PRINCE OF WALES

179. [KINGLAKE, Alexander William]. *Eothen, or Traces of Travel brought Home from the East*. Folding hand-colored lithographed frontis. & one colored plate. 1 p.l., xi, 418 pp. 8vo, 19th-cent. vellum over boards (minor foxing to first few leaves), spine lettered in gilt, dentelles gilt, t.e.g., arms in gilt of the Prince of Wales on upper cover. London: J. Ollivier, 1844.

\$1350.00

First edition. "In August 1834, Kinglake set out on an eighteen-month odyssey through Europe and the Ottoman empire. After encountering plague in Constantinople, he travelled to Smyrna, Cyprus, Beirut, the Holy Land, and Jerusalem, before crossing the Sinai Desert to Cairo. Following three weeks in Egypt, he returned north through Damascus and Asia Minor then via Athens, Corfu, Rome, and Turin to London. On 5 May 1837, Kinglake was called to the bar but ... continued to travel, visiting Switzerland in 1843, and the following year *Eothen*, his account of the 1834-5 Turkish adventures, was published and included two of his own watercolours."—ODNB.

A very good copy in a fine binding. Bookplates of William Orme Foster and Norman Travis.

THE WORLD ENCOMPASSED

180. MUENSTER, Sebastian. *Cosmographia, Das ist: Beschreibung der gantzen Welt, Darinnen Aller Monarchien Keyserthumben, Königreichen, Fürstenthumben, Graff- und Herrschafften, Länderen, Stätten und Gemeinden ... Ursprung, Regiment, Reichthumb, Gewalt und ... Beschaffenheit. Dessgleichen Aller deren, beyder Ständen, Regenten: Keysern, Königen, Bapsten, Bischoffen ... Genealogien und Stammbäumen ... zusammen gezogen ...* Added finely engraved title by M. Merian (with a port. of Münster), woodcut port. of the author on verso of title, one folding plate (between pp. 1040-41), & 1490 woodcuts in the text (of which 26 are double-page maps & 72 are double-page plans & views). Printed title in red & black. 14 p.l. (incl. the engraved title, the 7th leaf a blank), 1752 pp. Large thick folio, cont. blindstamped panelled

pigskin over thick wooden boards (some inevitable browning due to the quality of the paper), eight decorated brass corner-pieces & a central boss on each cover, orig. catches & two clasps (the leather of the lower renewed). Basel: Henricpetri, 1628.

\$45,000.00

A very impressive and broad-margined copy in its original binding with all the metal "hardware" of the best, largest, and final edition (1st ed.: 1544) of the famous *Cosmographia* by Münster (1489-1552), the great cartographer, mathematician, and cosmographer. This was the first detailed scientific and popular description of the world in German and played an important role in the revival of geography in Europe. It was one of the most successful texts of the 16th century and enjoyed numerous translations and editions.

Our edition has 400 more woodcuts than the 1614 edition and an additional 900 woodcuts when compared to the first edition. It contains two world maps, maps of Europe, England, Spain, France, Germany, the Rhineland, Swabia and Bavaria, Franconia, Silesia, Bohemia, Hungary, Transylvania, Dalmatia and Croatia, Italy, Scandinavia, Greece, Asia, Asia Minor, the Holy Land, Sumatra, Africa, and America. There are many city views including most of the major European cities, and also Jerusalem and Mexico City. Also included are woodcut portraits of royalty, nobility, and notable figures of each country's or region's history; coats-of-arms; historical scenes; images of regional plants and animals; American Indians, etc.

While there is some browning, this is a quite wonderful copy in original state. 18th-century ownership inscription on the free front endpaper "Bibliotheca Hermanniana Argentorati." The clasps are signed "PB."

¶ Alden 628/84. Sabin 51396.

THE SUPPRESSION OF THE JESUITS IN PORTUGAL

181. MURR, Christoph Gottlieb von. *Geschichte der Jesuiten in Portugal, unter der Staatsverwaltung des Marquis von Pombal. Aus Handschriften und sichern Nachrichten herausgegeben, und mit Anmerkungen begleitet ...* Two folding engraved floor plans. xl, 303 pp.; 1 p.l., 304 pp., one leaf of errata. Two vols. 8vo, cont.

marbled sheep, spines richly gilt, red & green leather lettering pieces on spines. Nuremberg: Felssecker, 1787-88.

\$1950.00

First edition of this valuable history of the suppression of the Jesuits in Portugal, based on original documents. The suppression was overseen by the Marquis of Pombal; Murr gives here a highly detailed chronological account, year-by-year, from 1750 through 1761. In Vol. II Murr provides a list of all the foreign missions of the Portuguese Jesuits, including Angola, India, Japan, Cambodia, China, Brazil, etc.

Murr (1733-1811), a resident of Nuremberg, was a scholar with wide interests. He edited several intellectual journals, published on libraries and art museums, etc.

A very fine and pretty set from the library of the dukes of Bavaria.

TOO SHOCKING TO PUBLISH IN THE CATHOLIC
WORLD; THE MARQUIS DE MÉNARS' COPY IN
MOROCCO WITH ARMS

182. POMPONAZZI, Pietro. *Opera. De Naturalium Effectuum admirandorum causis, seu de Incantationibus Liber. Item de Fato: Libero arbitrio: Praedestinatione: Providentia Dei, Libri V.* [Edited by Guglielmo Gratarolo]. 32 p.l. (of which 4 are blank), 1015, [1] pp. 8vo, 17th cent. greenish brown morocco with the arms of Jean Jacques Charron, Marquis de Ménars, stamped in gilt on both covers, triple gilt fillet round sides, spine richly gilt with the cipher of Ménars repeated in four compartments, a.e.g. Basel: [H. Petrus, 1567].

\$12,500.00

First collected edition of many of the most controversial writings of Pomponazzi (1462-1525), a native of Mantua and a philosopher who taught at Padua, Ferrara, and Bologna. Lynn Thorndike, in his *A History of Magic and Experimental Science*, devotes an entire chapter (Vol. V, pp. 94-110) to Pomponazzi whose writings helped pave the way for the new, exact scientific conception of natural occurrences.

This is an unusually fine copy, from the library of Jean Jacques Charron, Marquis de Ménars (1643-1718), President of the Paris Parliament, brother-in-law of the great Colbert, and one of the out-

standing French bibliophiles of the epoch. Charron "enriched his cabinet," to use Guigard's expression, by acquiring the entire Bibliotheca Thuana, minus those lots which Bishop Huet and P.D. Verthamon had purchased on the first day of its sale. Ménars' library was sold by auction in 1720.

The first text — *On the Causes of Natural Effects, or, On Incantations* — was written in 1520 in reply to a physician of Mantua who had asked his fellow townsman what explanation could be given on Peripatetic grounds for certain marvelous cures and seemingly miraculous events. The physician and alchemist Gratarolo (1516?-68?), found this controversial text in manuscript in Padua and brought it north with him when he fled Italy in 1555. The text was finally published in Basel under Protestant rather than Catholic auspices.

Pomponazzi's doctrines on immortality, first set forth in *De Immortalitate* (1516), yielded cries of outrage from prominent philosophers and theologians and caused the immortality controversy, one of the most important debates prior to the Reformation.

In the present work, Pomponazzi "investigated seemingly miraculous events reported by contemporary witnesses, pagan literature, and Christian doctrine. He developed naturalistic explanations for all these occurrences except, at first, the Christian miracles ... The Christian religion, which at first appeared as a final truth, above time and corruption, is now depicted as having a perfectly natural origin. All religions, said Pomponazzi, are born, flourish, and die. Their birth is produced not by the fiat of a personal deity but by the eternal movements of the heavens, guided by the Intelligences ...

"If religions arise naturally, it follows that their doctrines many also have a natural basis, a human rather than a divine origin. In fact, the doctrines about angels and demons are not eternal truths but simply fictions."—D.S.B., XI, pp. 72-74—(& see the entire article regarding this interesting man and his ideas).

The second text — *De Fato* (on fate and free will) — was written in 1520 and published here for the first time. It was equally controversial. Pomponazzi claimed that all effects which are called fortuitous have certain and determined causes. In other words, chance events are really under the stars.

Fine copy. First few leaves with light marginal dampstaining. Later bookplates of "Charles Butler of Warren Wood, Hatfield" and "S.E.

Henry J. Reynaud, Geneve."

¶ *Catholic Encyclopedia*, Vol. XII, p. 227. Ménars: Guigard, II, pp. 125-26.

THE FATHER OF ECOLOGY IN FRANCE

183. RAUCH, François Antoine. *Harmonie Hydro-Végétale et Météorologique, ou Recherches sur les moyens de recréer avec nos forêts la force des températures et la regularité des saisons, par des plantations raisonnées*. Two engraved frontis. (each a little foxed). 2 p.l., 375 pp.; 2 p.l., 299 pp. Two vols. in one. 8vo, antique calf (minor browning & foxing), spine gilt, red morocco lettering piece on spine. Paris: les Frères Levrault, An X [1802].

\$2950.00

First edition of Rauch's greatest work. While this is one of the earliest books on ecology ever written and surely one of the most eloquent and impassioned, it remains little-known and under-appreciated.

Rauch (1762-1837), the father of ecology in France, served as an engineer in the Corps de Ingénieurs des Ponts et Chaussées in the Pyrenées. From before the time of the French Revolution, Rauch developed his ideas on ecology which were to dominate his life. While maintaining an active career as an engineer, Rauch produced a series of small works — all very rare — on ecological topics. In 1821, he founded and edited a review entitled *Annales Européennes* which contained articles related to the ecosystem.

In the present book, Rauch denounces the deforestation which was taking place in Africa, Asia, and Europe. He raises the point that the relationship the forests have with the animal economy, the rivers, the weather, and the entire ecosystem is very fragile and has already suffered enormous damage. In France, Rauch cites the clearing of forests, erosion, "desertification," and similar phenomena caused by the actions of man as having irreversible consequences for the future of man and his partners on earth: the flora, the fauna, and the land itself.

Very good copy.

WITH THE ARMS OF CHANCELLOR LOUIS BOUCHERAT

184. RÉGIS, Pierre Sylvain. *Système de Philos-*

ophie, contenant la Logique, la Metaphysique, la Physique, et la Morale. Finely engraved frontis. port. of the author in Vol. I., one folding engraved map, and numerous engraved or woodcut illus. in the text including vortices & anatomical depictions. Titles printed in red & black. 20 p.l., 480, [89] pp.; 7 p.l., 648, [48] pp., one leaf of errata; 8 p.l., 544, [43] pp., one leaf of errata. Three vols. Large 4to, cont. red morocco, panelled in gilt with gilt fleurons in each corner, with the arms of Chancellor Louis Boucherat (1616-1699), stamped in gilt in the center of each cover, spines richly gilt, a.e.g. Paris: d'Anisson, Posuel, & Rigaud, 1690.

\$9500.00

First edition and a fine set bound in contemporary red morocco with the arms of Louis Boucherat (1616-99), Chancellor of France from 1685-99, succeeding Le Tellier and serving under Louis XIV.

Régis (1632--1707), was one of the principal expositors of Cartesian natural philosophy and this is his most important book on the subject. After finishing his classical studies in La Salvetat de Blanquefort, near Agen, Régis came to Paris, and studied under Rohault at the Sorbonne. Régis became a warm admirer and partisan of the philosophy of Descartes. He was then sent by Rohault to spread the doctrine, teaching with great success the principles of Cartesianism at Toulouse (1665), Aigues-Mortes, Montpellier (1671), and in Nicolas Lemery's laboratory in Paris (1680). He was elected a member of the Academy of Sciences in 1699.

The present work presents the principles of Cartesian philosophy in a systematic way.

Fine and handsome set. Bookplate of l'Abbé J.A. Gérard.

¶ Boucherat: Guigard, II, pp. 73-74.

THE BEGINNINGS OF PIANO TECHNIQUE

185. WALTER, Andreas. *Elementarwerk für Pianofortespieler, in welchem die Anfangsgründe der Musik und insbesondere der Klavierspiels sokratisch-katechetisch entwickelt, in Naturgemässen Uebungsstücken die Regeln der Fingersetzung praktisch gelehrt ... Erstes Bändchen* [all published]. Illus. in the text.

vi, [2], 50 pp. Oblong 4to, cont. red patterned sheep, covers with gilt borders, spine gilt, a.e.g. Bamberg: "bey dem Verfasser und in Commission der Göbhardt'schen Buchhandlungen," [1822 or 1823].

\$2500.00

First edition, and a lovely copy from the library of the kings of Bavaria, of this rare introduction to piano technique, written by the Bamberg piano pedagogue Andreas Walter (1788-1823). Due to the author's early death, no further volumes appeared.

A bit foxed but a fine copy. WorldCat locates only one copy, in Germany.

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