DETLEV AUVERMANN RARE BOOKS



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October 21-24





1. ANDUEZA, José María. de. Isla de Cuba pintoresca, historica, literaria, mercantil, e industrial. Recuerdos, apuntes, impresiones de dos épocas. *Madrid, Boix, 1841*.

4to, pp. vii, 182, [1, index], and twelve fine lithographic plates (one bound in upside-down); an excellent copy in contemporary green calf-baked patterned boards; spine gilt; lower upper corner minimally worn. £2250

FIRST AND ONLY EDITION, VERY RARE IN SUCH FINE CONDITION, OF THIS CHARMINGLY ILLUSTRATED WORK BY A $19^{\rm TH}$ -CENTURY PART-TIME IMMIGRANT, AND ALSO A MUCH UNDERSTUDIED WORK OF RATHER GREATER INTEREST THAN SUGGESTED BY ITS TITLE.

Beautifully written, Andueza opens the work describing his impressions of his visits to the different parts of the island, his second in fact, following his arrival there after shipwreck, a sojourn there of several years, and his return to the island as a grown man.



A long chapter is dedicated to Cuban literature, and Andueza's visits to and involvement with theatre, with an extensive and critical analysis of the famous and controversial play *Don Pedro de Castilla* by Francisco Javier de Foxa, as well as of Andrés Consuegras' *El Doncel* among others. His observations regarding oppression through censorship, not only apparent in the highly redacted publications of the local newspapers, follow. Andueza continues to discuss Cuban industry, commerce, and transportation, and the horrors of slavery, which he denounces as rooted in 'British Machiavellianism'. On this follow notes on both Cuba's history and recent events, and on various parts of the island. The final pages offer an 'ojeada política', that is Andueza's opinion on the political state of the island.



The finely executed lithographs include of views of Guanajay, the Teatro de Tacón and the Convents of Belen and Santo Domingo in Havanna, the Husillo Falls, the St. Francis Piers, the Puentes Grandes River, and the residence of the Conde de Fernandina in Havanna's Cerro quarter.

José Maria de Andueza (1809-1865) was a Spanish journalist and romantic writer, author of historical novels. He first visited Cuba in 1825 to return to Spain in 1830, where he redacted the *Panorma Matritense* (1836). Back in Cuba he premiered the drama *Guillermo* (1838), considered the first New World performance of a romanticist play, *María de Padilla* (1839), and *Blanca de Navarra* (1839). He was also involved with various newspapers, as well as the prestigious literary magazine *El Plantel*.

Palau 12363.



2. ANSELM OF CANTERBURY, *Saint*. Omnia ... sui temporis facile principis opuscula. Cum luculentissimis eiusdem in aliquot Evangelia enarrationibus. A. Democharis Ressonaei industria nunc primum restituta. [with:] Luculentissimae, in omnes sanctissimi Pauli apostoli epistolas enarrationes. *Venice, ad signum Spei, 1547[-49; see below]*.

Together three parts in two vols., small 4to (in eights), ff. [8], 231, [1, blank]; ff. 159; ff. [12], 432, with printer's device to titles of each volume; printed in two columns; a little light spotting and the occasional stain; volume I towards the end with a mild dampstain to lower margins, notwithstanding a very good copy in near contemporary pigskin; spines covered in leather in the 17th-century, gilt; tail of spine of volume I chipped, exposing the original pigskin below. £850

AN OVERALL ATTRACTIVE COPY, HERE COMPLETE WITH THE RARER SECOND VOLUME, OF THE *OMNIA OPUSCULA* AS EDITED BY THE FRENCH THEOLOGIAN AND SCHOLAR, ANTOINE DE MOUCHY, CONTAINING MOST, IF NOT ALL OF THE WORKS BY 'THE MOST ENDURINGLY INFLUENTIAL PHILOSOPHER-THEOLOGIAN OF THE LATIN WEST BETWEEN AUGUSTINE AND THE 13TH CENTURY' (Thomas Williams, *Anselm of Canterbury*, introduction).



'[Anselm] is best known for the celebrated "ontological argument" for the existence of God in the *Proslogion*, but his contributions to philosophical theology (and indeed to philosophy more generally) go well beyond the ontological argument.

'Anselm was born in 1033 near Aosta, in those days a Burgundian town on the frontier with Lombardy. Little is known of his early life. He left home at twenty-three, and after three years of apparently aimless travelling through Burgundy and France, he came to Normandy in 1059. Once he was in Normandy, Anselm's interest was captured by the Benedictine abbey at Bec, whose famous school was under the direction of Lanfranc, the abbey's prior. Lanfranc was a scholar and teacher of wide reputation, and under his leadership the school at Bec had become an important center of learning, especially in dialectic. In 1060 Anselm entered the abbey as a novice. His intellectual and spiritual gifts brought him rapid advancement, and when Lanfranc was appointed abbot of Caen in 1063, Anselm was elected to succeed him as prior. He was elected abbot in 1078 upon the death of Herluin, the founder and first abbot of Bec. Under Anselm's leadership the reputation of Bec as an intellectual center grew, and Anselm managed to write a good deal of philosophy and theology in addition to his teaching, administrative duties, and extensive correspondence as an adviser and counselor to rulers and nobles all over Europe and beyond. His works while at Bec include the Monologion (1075–76), the Proslogion (1077–78), and his four philosophical dialogues: De grammatico (probably 1059– 60, though the dating of this work is much disputed), and De veritate, De libertate arbitrii, and De casu diaboli (1080-86).



In 1093 Anselm was enthroned as Archbishop of Canterbury ... His works as Archbishop of Canterbury include the *Epistola de Incarnatione Verbi* (1094), *Cur Deus Homo* (1095–98), *De conceptu virginali* (1099), *De processione Spiritus Sancti* (1102), the *Epistola de sacrificio azymi et fermentati* (1106–7), *De sacramentis ecclesiae* (1106–7), and *De concordia* (1107–8). Anselm died on 21 April 1109. He was canonized in 1494 and named a Doctor of the Church in 1720' (*Stanford Encyclopedia of Philosophy*).

This particular copy of the work is a little bit of a hybrid, as it here has an additional part bound in with volume I, containing the texts *In cantica canticorum enarrationes, Enarrationes in Evangelium Matthaei*, and *Anselmi Laudunensis, In Apocalypsim enarrationes.* Consisting of 159 numbered leaves and from the same printer's press, these were only printed in 1549 for his second edition of the work.

Provenance: from the Augustinian monastery Neustift (Novacella), Tirol, inscribed 'Collegii Novacellensis' on both titles, and with later stamps of the priest seminary at Brixen (Bressanone).

Edit 16, CNCE 1960 & CNCE 22805.



BRUCE'S CHART OF THE RED SEA IN AN EARLY EGYPTIAN COPY



3. [ARABIAN PENINSULA]. [BRUCE, James]. Carte de la mer Rouge, relevée sur celle de James Bruce. *[Egypt, probably Cairo, c. 1827].*

One sheet, folio (45.8 x 31.6 cm); watercolour in pen and ink with French text on Middle Eastern hand-made paper; the extreme left side with a section including the line of longitude torn away; further marginal chipping, especially corners; several longer tears expertly restored; the map's verso with various contemporary inscription in Arabic (see below). £3000

A MORE EXACT MAP THAN WHAT WAS PREVIOUSLY AVAILABLE, THE PLACE OF COPYING, AS WELL AS THE NOTES OF EARLY OWNERSHIP OR PROVENANCE INDICATE THAT THIS MAP WAS OF SOME MAJOR LOCAL INTEREST AT THAT TIME.



The source of this reduced or rather zoomed-in version of the map, focussing on the Red Sea and its immediate surrounding area only, was that contained in Bruce's *Travels to Discover the Source of the Nile*. It focuses on the coast of modern Saudi Arabia down to Mocha in Yemen, and includes the holy cities of Mecca and Medina.

A French translation of Bruce's work appeared in 1790-2; no edition appears to have been published in 1827, the date in the cartouche, which therefore is presumed to be the date of execution of this copy.

Provenance: copied at a relatively early date in different scale, and here showing only the Red Sea and immediately surrounding areas, from a French version of James Bruce's 'Chart of the Arabian Gulf with its Egyptian, Ethiopian and Arabian Coasts', and here with a compelling provenance from early-19th-century Egypt.

The Arabic inscriptions on the map's otherwise blank verso include one by Ibrahim Khwajah al-Sarraf (i.e. Ibrahim Khwajah the Moneychanger), 'Misr 1223' (Cairo/ Egypt, 1808/9 AD [sic]), which appears to indicate that the sheet of paper was made well before the map.



Another inscription is signed Sikandariyah 1244 (Alexandria 1828/9 AD), and a religious invocation apparently including part of the genealogy of Jesus Christ from the Gospel of Matthew.

As mentioned above, this map was of superior quality to others available up to this time.



THE VERY RARE COMIN DE TRINO PRINTING OF THE 'COMMENTATOR', IBN RUSHD'S *ARISTOTLE* IN A RED MOROCCO BINDING 'A LA DUSEUIL'

4. ARISTOTLE, AVERROES [IBN RUSHD], and AVICENNA [IBN SINA]. Aristotelis Stagiritae Omnia, quae extant Opera, nunc primum selectis translationibus, emendationibus ex collatione graecorum exemplarium, scholiis in margine illustrata, novo etiam ordine digesta : Additis praeterea non nullis libris nunquam antea latinitate donatis. Averrois Cordubensis in ea opera omnes ... commentarii. Non nulla super addita dubia, figurae, notationes, nunquam antea editae, ut Averrois media in libros Metaphys. commentatio: eiusdem de Spermate libellus. Graecorum, Arabum, et Latinorum monumenta quaedam, ad hoc opus spectantia. Marci Antonii Zimarae in Arist. et Aver. dicta contradictionum solutiones ... *Venice, Comin de Trino, di Monferrato, 1560[-62]*.

Together twelve volumes, 8vo, with Comin de Trino's woodcut device on titles, as well as at the end of some of the volumes, woodcut initials, and a number of rather fine woodcut headpieces and diagrams in the text; very lightly browned, and a very few leaves with paper-flaws to blank margins; a fine copy, discreetly ruled in ink throughout; bound in early 18th-century red morocco 'a la Duseuil', triple gilt fillets to outer edges of covers, further triple gilt fillets with gilt floral corner pieces to central panels incorporating the gilt arms of Zacharie Morel, Seigneur de la Brosse et de Saint-Ouen (see *Provenance* below), gilt spines and gilt, marbled edges; inner dentelles gilt; marbled end-papers; the bindings a little rubbed and dulled; tails of volumes six and seven a little worn or slightly cracked, but a superlative, complete, set.

£25,000

AN EXCEPTIONAL COPY OF AN EXTREMELY RARE COMPLETE SET OF MARCO ANTONIO ZIMARA'S MONUMENTAL EDITION OF ARISTOTLE'S *WORKS* WITH THE EXTENSIVE COMMENTARIES BY AVERROES, AS WELL AS ON AVICENNA'S *CANTICUM DE MEDICINA*, AND HERE WITH THE ADDITIONAL AND EXTREMELY THOROUGH THESAURUS OR INDEX BY ANTONIO POSO, PUBLISHED TWO YEARS LATER AT THE SAME PRESS AND ALMOST ALWAYS ABSENT.



'Between 1169 and 1195 Averroës wrote a series of commentaries on most of Aristotle's works (e.g., *The Organon, De anima, Physica, Metaphysica, De partibus animalium, Parva naturalia, Meteorologica, Rhetorica, Poetica*, and the *Nicomachean Ethics*). He wrote summaries, and middle and long commentaries—often two or all three kinds on the same work ... All of Averroës' commentaries are incorporated in the Latin version of Aristotle's complete works. They are extant in the Arabic original or Hebrew translations or both, and some of these translations serve in place of the presumably lost Arabic originals; e.g., the important commentaries on Aristotle's *Nicomachean Ethics* and on Plato's *Republic...*



'Averroës' commentaries exerted considerable influence on Jews and Christians in the following centuries. In commenting on Aristotle's treatises on the natural sciences, Averroës showed considerable power of observation' (*Encyclopaedia Britannica*).

'Ibn Rushd studied medicine under Abū Ja'far Hārūn al-Tajālī (originally from Trujillo), a noted figure in Seville who was versed in the works of Aristotle and the ancient physicians. Thoroughly familiar with the principles (usūl) and various branches (furū') of medical science, he was an excellent practitioner and his cures were frequently successful. He was in the service of Abū Ya'qūb Yūsuf (1163–1184), the father of al-Mansūr Ya'qūb ibn Yūsuf (1184–1199) ... He patronized meetings of scientists, which were attended by men like Ibn Tufayl, Ibn Zuhr (Avenzoar), and Ibn Rushd himself ...



'It was still science that occupied Ibn Rushd's attention when he was in Marrakech, where according to Renan, he supported the views of the Almohad ruler 'Abd al-Mu'min "in the erection of colleges that he was founding at this moment" (1153). We know, in fact, from his commentary on *De caelo* that Ibn Rushd conducted astronomical observations at Marrakech ... Ibn Rushd remained in high favor throughout the reign of Abū Yaʿqūb Yūsuf (1163–1184). In 1169 the philosopher became cadi of Seville, but he continued to work on his commentaries and paraphrases.

'The philosophical, religious, and legal works of Ibn Rushd have been studied more thoroughly than his medical books, since he was primarily a theologian-philosopher and scholar of the Koranic sciences ... Ibn Rushd's major work in medicine, *al-Kulliyyāt* ("Generalities"), was written between 1153 and 1169 ... He showed interest in Ibn Sīnā's *Urjūza fi 'l-tib* ("Poem on Medicine," *Canticum de medicina*), on which he wrote a commentary, *Sharḥ Urjūzat Ibn Sīnā*' (DSB).

Ibn Rushd's *al-Kulliyyāt*, or Latin 'Colliget', his commentary on Ibn Sina's *Urjūza* or 'Canticum de medicina', and his short tract 'De theriaca' here form most of the ninth volume of Comin de Trino's edition.



Several editions of Aristotle's Works with Averroes' commentaries and edited by the great Italian philosopher and scholar of Aristotle and Averroes, Marco Antonio Zimara, were printed in the mid-sixteenth century, including three by Giunta, in 1550-1552 ('the culminating point of the printing history of Averroes'), 1562, and 1574-1575. All of these differ in make-up and contents, with 'modifications and additions of text and commentaries' (Dag Nikolaus Hasse, *Success and Suppression. Arabic Sciences and Philosophy in the Renaissance* p. 15, who credits the 1562 Giunta edition with being 'the reference text for several Latin Averroes translations that have yet not received a critical edition').



Comin de Trino's edition, the rarest of the four and predating by two years that issued by Giunta in 1562, equally differs from those preceding and following, with Averroes' *De spermate* and the important Middle Commentary (Talkhīş) to the first seven books of Aristotle's Metaphysics first appearing here. Antonio Poso's incredibly exhaustive index of over 1000 pages, published by de Trino in the year of the 1562 Giunta edition and rarely found present in the sets recorded, is here bound without a separate title or preliminaries. Beginning with leaf 'A', his work forms the final, twelfth, volume of this beautiful set.

Provenance: late 16th or early 17th inscription in ink 'Di Gir^{[olam]o} Fanti can^{[oni]co} senese' to the title pages of volumes 5, 7, 8, 9, 11, and to the blank verso of the final leaf of Pasio' Index volume, carrying Comin de Trino's beautiful, final printer's device. Girolamo Fanti, registered as a member of the College of Theologians, Siena, for June, 1578 to October, 1579, was canon of the Church of San Lorenzo at Sprenna, in the vicinity of Siena, Tuscany, and is honoured there by a memorial plaque showing his insignia in recognition of the completion of the restoration of the church in 1601.



The work was subsequently rebound in red morocco 'à la Duseuil' in the early 18th century for Zacharie Morel, Seigneur de la Brosse et de Saint-Ouen (1652-1737), conseiller in the Parlement de Paris, with his distinctive gilt arms on covers. The final record of ownership is found in the engraved bookplates to front paste-downs, carrying the interlaced initials 'A Q' and the full name 'Augustin Quenon' (1797-1865), 'juge' (d'instruction au tribunal d'Hazebrouck, Conseiller general du Pas de Calais), and with traces there of a further label, at some time removed.

Adams A 1746 (Aristotle) and P 1980 (Posius); BM *Italian* p. 537 (Posius only); for Zacharie Morel and his distinctive arms see Guigard vol. 2, p. 376 and Olivier 2333; outside Europe OCLC locates one copy in Colombia, at the Pontificia Universidad Javeriana, and three copies in North America, at University of Southern California, Pennsylvania, and Toronto.

DRAWINGS AND DIAGRAMS OF EXCEPTIONAL QUALITY AND INCLUDING A DETAILED EXPOSITION ON THE USE OF THE PROPORTIONAL COMPASS



5. [ASTRONOMICAL MANUSCRIPT]. 'Traicté de l'Air'. [France, ca 1630].

4to, ff. [159, 10 blank], manuscript treatise on astronomy, cosmology, physics, and mathematics, including the use of a proportional compass, written in a fine *civilité* hand; brown ink on paper, with 5 full- page and 115 half-page or smaller drawings in text and 10 tables, text ruled in blind, two unbound sheets with drawings loosely inserted; in fine condition, in contemporary vellum, piece missing from head of spine. £11,500

A FINE TREATISE ON COSMOLOGY AND MATHEMATICS, WRITTEN IN AN EXCELLENT HAND IN *CIVILITÉ* AND WITH DRAWINGS AND DIAGRAMS OF EXCEPTIONAL QUALITY.

INCLUDED IS A DETAILED EXPOSITION ON THE USE OF A PROPORTIONAL COMPASS IN SOLVING A GREAT VARIETY OF PROBLEMS.

The work is divided into sections, the first of which, comprising 88 pages, is headed 'Traicté de l'air'. This begins with 38 definitions, followed by propositions and theorems relating to the nature of the atmosphere and the winds. On this follows 'De la terre et de l'eau', comprising 25 pages presented in a similar format. It is largely concerned with refuting the heliocentric system of Copernicus, who is described however as one of the greatest astronomers who ever lived.



'De coelo et syderibus', written in Latin in the same hand, comprises the third section. It is the largest section in the work and comprises 90 pages. It presents a Tychonic planetary system, and examines in detail planetary and lunar motion, theories of comets, and presents calculations for planetary distances. It is a highly technical discussion of celestial motion.

The next section, comprising six pages and also in Latin, is titled 'Praxes astronomicae'. This is followed by the final section, which is on the proportional compass, comprising 79 pages. The first part is titled 'Premiere partie de pratiques du compas de proportion en geometrie'. It presents a series of problems and solutions for calculating areas and volumes of regular and irregular shapes and objects.

This is followed by chapters on the use of the proportional compass in music, optics, perspective, art, architecture, fortification, and cosmography.

Given the mixture of the theoretical and practical, and French and Latin text, along with the very detailed and technical exposition of the Tychonic system, this probably represents the curriculum of a mathematics and physics course at a Jesuit institution.



GOLD, 'THE' METAL OF ALL METALS

6. BALDO, Domenico. Disputatio de Auro. Florence, Francesco Honofri, 1657.

Small 8vo, pp. 167; a very light, inoffensive damp-stain to upper margins; a very good copy in contemporary vellum, later end-papers; purple ownership stamp 'Prof. Romvli Meli – Romae' on title, dedication, and on three leaves at the end of the volume. £3500

FIRST EDITION OF BALDO'S VERY RARE AND THOROUGH WORK ON THE MEDICINAL AND ALCHEMICAL USES OF GOLD – 'INTER METALLA PRINCEPS'.

The benefits of mineral mixtures containing gold, and especially gold leaf, are discussed at length, including within the treatment of venereal disease, and superior to mercury, of whose side effects Baldo warns, gold-enhanced mineral waters, effective in the treatment of carcinoma, treatments of ailments of the heart, etc. Page 51 describes the healing properties of wine infused with gold leaf in the treatment of poisonings.

Baldo attributes certain celestial qualities to the precious metal, as also found to be so by astronomers, and referred to in several passages of his work.



Baldo appears to have been rather widely read. He quotes from the works of a number of classical authorities, including Galen, Hippocrates, Albertus Magnus, Avicenna, Mesue, Dioscorides, Al-Zahrawi, Petro d'Abano, Paulus Aegineta, etc., as well as contemporary or near contemporary medical and alchemical authors such as Daniel Mylius, Jean Beguin, Oswald Croll, Daniel Sennert, Jacobus Sylvius, Giovanni Francesco della Mirandola, Thomas Erastus, Franz Wendler, Ambroise Paré, Philipp Ulstad, Nicolás Monardes, Jean Fernel, Niccolò Cabeo (here mentioned on page 80 of the work as Baldo's 'Praeceptor' in meteorology), Luis de Mercado, Andrea Mattioli, Andrea Cesalpino, Andreas Libavius, Zaccaria a Puteo, Gabriele Falloppio, Andrea Bacci, and Rodrigo de Castro among others.



Styled a 'Physico Florentino' on the title, nothing else appears to be known about the author.

Provenance: Romolo Meli (1852-1921), Roman engineer, geologist, and palaeontologist. Most of his scientific activities centred on the study of geology, mineralogy, archaeology, and philology.

Not in Duveen or Ferguson; outside Italy OCLC locates copies at the Bibliothèque Nationale, Paris, Universitätsbibliothek Basel, Othmer Library at the Science History Institute, Philadelphia, and Library of Congress only.

FAIRY TALES BY THE SYMBOLIST POET AND TRANSLATOR, ONE OF THE MAJOR FIGURES OF THE SILVER AGE OF RUSSIAN POETRY

7. BALMONT, Konstantin. Feinyia skazki. Detskiia pesenki. [A Fairy's Fairy Tales]. Grif, Moscow, 1905.

8vo, ff. [4], 81, [2, index]; lightly browned, otherwise a very good copy in contemporary Russian quarter sheep over marbled boards, flat spine ruled and titled in gilt; the delicate leather of the spine chafed; head of spine a little worn; sides and edges rubbed. £2750

THE EXTREMELY RARE FIRST EDITION OF THIS CHARMING COLLECTION OF FAIRY TALES WRITTEN FOR THE AUTHOR'S DAUGHTER NINA, COMPOSED AT A TIME WHEN THE POET'S CREATIVITY WAS CONSIDERED TO HAVE BEEN IN DECLINE, BUT PROBABLY MORE SO A TIME WHEN BALMONT RECONSIDERED HIS LIFE PRIORITIES.

Солнечной Ниникъ, съ свътлыми глазка. Этотъ букетикъ изъ тонкихъ быминокъ. Ты позабавищься Фейными сказками, Послъ блеснешь мню зелеными глазками, Въ нихъ не хочу я росинокъ. Вечеръ далекъ, и до вечера встрътится Много намъ, гномы, и страхи, и змъи, Чуръ, не пугаться, —а если засоътятся Слезки, пожалуюсь Феъ.
К. Бальмонт

Feinye Skazki (Фейные сказки), subtitled 'Children's songs' is a book Balmont dedicated to his daughter Nina, who was four at the time of publication. Nina's mother was Balmont's second wife, Ekaterina Andreeva.

'In these poems Balmont reveals an awareness of the small things that surround us and a childlike ability to feel amazement and joy at this miniature life. The unimportant things in nature are brought out, or, in Vera Zhibul's words, "in the familiar the miraculous unfolds, and then again, in the visible that which cannot be seen'. It is a fairy-tale realm, open only to the child and the poet, as Balmont's colleague Valery Bryusov pointed out. Earth with its flowers, insects, "midges and small beetles" and gnomes, is seen as the triumph of eternal beauty. A grain of sand or snowflakes on a child's tiny little finger are perceived with wonder.

'At the centre of Balmont's poetic world is the Fairy, everyone's darling. For the poet she is his seductive Muse, turning reality into magic' (Ben Hellman, *Fairy Tales and True Stories: The History of Russian Literature for Children* p. 230).

The collection contains 71 poems, including the dedication.

Not found in Kilgour, but OCLC lists four copies for the US, at Harvard, Yale, Stanford, and Wisconsin, and one for Australia, at the University of Melbourne; a copy of a 1911 printing is also present at Pennsylvania State University.

BODE'S COMPLETE STAR ATLAS AND THE CONSTELLATION 'FREDERICI HONORES'



8. BODE, Johann Elert. Vorstellung der Gestirne auf XXXIV Kupfertafeln nach der Pariser Ausgabe des Flamsteadschen Himmelsatlas. Durchgehend verbessert und mit den Beobachtungen neuerer Astronomen vermehrt, nebst einer Anweisung zum Gebrauch und einem vollständigen Sternverzeichnisse ... *Berlin and Stralsund, Gottlieb August Lange, 1782*.

[bound with:] BODE, Johann Elert. Friedrichs Sternendenkmal. Vorgelesen in der Versammlung der Königl. Akademie der Wissenschaften den 25. Januar 1787. Berlin, [no printer], 1787.

Oblong 40, I: pp. viii, 32; 40, with engraved title at beginning of plates and 34 engraved plates by Daniel Berger; II: ff. [2], and one engraved star map; tiny contemporary notes and a correction in red ink to two plates; some light browning due to the quality of the paper; a few plates a little brown-stained or slightly soiled; a very good copy in contemporary calf, black morocco label; remains of a small library label to foot of spine; the binding a little rubbed; ms ownership note, dated 1910, to front paste-down. £6500

AN ATTRACTIVE COPY IN ITS ORIGINAL BINDING OF THE FIRST EDITION OF BODE'S IMPORTANT REVISION OF FLAMSTEED'S STAR ATLAS, BOUND WITH HIS BRIEF EULOGY, COMMEMORATING THE DEATH OF KING FREDERICK THE GREAT OF PRUSSIA WITH A STAR CONSTELLATION (A SCEPTRE TOPPED WITH A PRUSSIAN EAGLE), REPUBLISHED FROM THE 'BERLINER MONATSSCHRIFT'. 'His two star atlases were for a long time indispensable tools for astronomers. His *Vorstellung der Gestirne*, which according to the example set by John Flamsteed's atlas, contained more than 5,000 stars' (DSB).



The Flamsteed atlas was welcomed because of its unprecedented accuracy, but it did suffer from some deficiencies. It was, for one thing, almost too big to use, with its twenty-four-by-twenty inch plates. It also lacks the aesthetic quality of both the Bayer and Hevelius atlases. While Andromeda is graceful enough, Aquarius is almost grotesque. What Flamsteed's atlas needed most, was a new edition, with reduced and more pleasingly drawn plates. Astronomers in France (Fortin) would fill this need in 1776, and the French version of the Flamsteed atlas, the *Atlas celeste* would immediately become the standard in the field.





'As indicated in the title, the format and constellation figures and order were similar to those found in Fortin's 1776 French Flamsteed atlas. However, the plates were newly engraved, and according to Warner 1,520 additional stars from a variety of sources were added to the 2,919 charted by Flamsteed and Fortin.

'There were a total of 34 charts that were numbered consecutively using Roman numerals. Two were contemporary 17-cm-diameter celestial hemispheres centered on the northern and southern equatorial poles using a polar stereographic projection with geocentric orientation; two were 17.2 cm northern and southern hemispheres drawn "according to the ancients" (i.e. Greek and Roman constellations); one was an 18.5-cm-diameter hemisphere of the southern stars according to Lacaille; two were maps of nebulae and star clusters; and one was a map of the alignment of the principal stars' (Nick Kanas, *Star Maps: History, Artistry, and Cartography* p. 204).



Frederick's constellation is known today as 'Lacerta'. Centred on a region of the sky without apparently bright stars, Lacerta was apparently not regarded as a constellation by ancient Western astronomers. Johann Elert Bode's creation of 'Frederici Honores' (Frederick's Glory) in 1787 is now obsolete.

Poggendorff I, 218; Graesse I, 459; Brunet I, 1024; Roller and Goodman I, 127; Warner, *The Sky explored*, p. 35, 2; Kanas 6.5 (pp. 179 ff.); not in Houzeau and Lancaster; whilst OCLC lists a number of copies of Bode's present work, their records indicate a number of these wanting either Bode's 'Einrichtung der Charten', i.e. the descriptive text regarding the orientation of the charts, contained on 32 pages of text, or the here following 'Verzeichniss' or index of all the stars or star charts, comprising another 40 pages.

THE 'WINTER QUEEN', ELIZABETH STUART'S COPY, AND LIKELY A GIFT FROM SALOMON DE CAUS, WHO ALSO DESIGNED HERS AND HER HUSBAND'S GARDENS AT HEIDELBERG



9. CAUS, Salomon de. La Perspective, auec la raison des ombres et miroirs. [Printed by Jan Mommaert, Brussels and Richard Field, London for] London, John Norton & Frankfurt, widow of Levinius Hulsius, 1612.

Folio (425 x 275 mm), ff. [70], with an engraved frontispiece by Cornelis Boel, 15 small plates in text, 59 full-page and 2 double-page engravings, four with flaps (one flap belonging to plate 31 pasted to plate 30); all flaps present; a fine, large copy in a contemporary vellum binding with the conjoined coat of arms of the House of Stuart and the Palatine Electorate; gilt edges; brown stain to back cover, ties gone. $\pounds 47,500$ A FINE, LARGE COPY WITH A FASCINATING ROYAL PROVENANCE OF THE FIRST EDITION, THIRD ISSUE, OF THE FIRST COMPREHENSIVE TREATISE ON PERSPECTIVE PUBLISHED IN ENGLAND, AND AMONG THE EARLIEST SCIENTIFIC WORKS TO EMPLOY PAPER FLAPS OR POP-UPS.

OVR METTER VN CHAPITEAV DE LORDER COLIMINS AVEC 108 SECRITIATE, TRAVE, BT CURRENT, IN SACOVAUDIO MENY. TAUX.

The text is in four parts. The first part lists geometric principles and definitions, including the fundamental law of perspective: The eye is the center of all things seen. The second part comprises 31 chapters and treats the following subjects in detail: the drawing of various objects in perspective, trompe l'oeil mural painting, anamorphosis, and the drawing of objects in oblique perspective.



The third part, titled 'Des Ombres', examines shadows in perspective under varying intensities and directions of light. The fourth part, 'Des Choses qui apparoissent aux Miroirs planes, & de la raison de Telles apparitions', provides examples of mirrored objects in perspective on the basis of six theorems. Throughout, de Caus uses a method of 'double projection', which suggests he was familiar with earlier theories on perspective, including those of Leon Battista Alberti (1404 – 1472) and the Arab polymath Alhazen (Ibn al-Haytham, d. c. 1041). La perspective is among the earliest scientific works and the second on perspective to include paper flaps that serve an interpretive and explanatory purpose; the first was John Dee's *Euclid*, 1570 (see Le Goff).



De Caus's work introduced to England a mathematical and artistic tradition that originated with Piero della Francesca, Leon Battista Alberti, Leonardo da Vinci, and Albrecht Dürer. Although the work is not groundbreaking in its treatment of optics or mathematical perspective - it relies heavily on Dürer's from optical and geometric principles to complex, annotated illustrations of perspectival forms *Unterweysung Der Messung* (1525) - it provides a full and clear treatment of its subject, and figures. The work also includes multiple examples of anamorphosis, with folding paper flaps that prompt the reader to view the distorted image from a correcting angle.

The engravings accompanying the work 'are amongst the finest and most sophisticated to be found in books bearing an English imprint from this period'; and although the engravings are unsigned, Alexander Marr has recently attributed them to the Flemish artist Cornelis Boel (c. 1576 - 1621). Boel is perhaps best known for designing the engraved title-page of the King James Bible (1611).



The distinctive regal binding of this copy, which bears the combined armorial devices of the House of Stuart and the Palatine Electorate, suggests that it was likely given by de Caus to Elizabeth Stuart after her marriage to Frederick V in 1613. The gift would have been poignant for Elizabeth, as de Caus not only instructed her in drawing, but first formalized his theories on perspective in lessons to her brother Henry, who had died in November 1612. De Caus's dedicatory epistle to Henry, signed and dated 1 October 1611 from Richmond Palace, emphasizes this provenance: "Having for the last two or three years given some lessons on perspective to you ... I have been emboldened to bring my lectures into the light of the French language, as it seems to me that this science has not yet been well demonstrated in this tongue."



'At her husband's residence, the castle of Heidelberg, de Caus designed a fabulous emblematic garden, for which the hillside had to be terraced; he later described the technical problems he had to conquer in his *Hortus Palatinus, a Frederico Rege Boemiae, Electore Palatino, Heidelbergae exstructus* (1620). On 14 July 1614 de Caus became the elector's official engineer and architect. 'In 1619 Elizabeth [and Frederick] became [king and] queen of Bohemia for one winter; [Elizabeth] later settled at The Hague. De Caus did not follow her into exile, but returned to France' (DNB).

Provenance: conjoined coat of arms of the House of Stuart and the Palatine Electorate; title page signed 'Herzog Wilhelm' at foot; large engraved armorial bookplate of Johann Wilhelm III, Duke of Saxe-Eisenach (1666-1729) to front paste-down; old stamp of the Carl Alexander-Bibliothek, Eisenach to verso of title.

ESTC S124665; VD17 1:080353E; USTC 2016045; Poggendorff I, 404; Millard II, 268.

LINNAEAN CLASSIFICATION EXAMINED AND QUESTIONED

ENLIGHTENMENT BOTANY BY JOHANN HEINRICH NEPOMUK CRANZ, A MEMBER OF THE MEDICO-PHARMACEUTICAL ACADEMY, VIENNA



10. CRANZ, Johann Heinrich Nepomuk. Classis cruciformium emendata cum figuris aeneis in necessarium instit. rei herbariae supplementum. *Leipzig, Kraus, at the expense of the author, 1769.*

8vo, pp. 139, [5], with engraved vignette on title, full page engraved dedication within ornamental border to the Botanical Society, Florence, crowned by a single-headed eagle carrying the Austrian arms in his beak, and three large folding engraved plates at the end of the volume; a fine copy, printed on thick paper, bound in contemporary calf, richly gilt, gilt borders; gilt edges; paste-paper end-papers; the upper cover a little stained near lower part of spine; engraved exlibris to front paste-down (see below). £1700

FIRST EDITION OF THE AUSTRIAN PHYSICIAN AND BOTANIST'S WORK ON BRASSICACEAE OR CRUCIFERAE, IN WHICH THE AUTHOR CRITICALLY DISCUSSES VARIOUS ASPECTS OF PLANT CLASSIFICATION AS PUT FORWARD BY JOSEPH PITTON DE TOURNEFORT, JOHN RAY, MICHEL ADANSON, ALBRECHT VON HALLER, AND CAROLUS LINNAEUS IN PARTICULAR.

As per the wording of the title, Cranz intends his monograph on the family of Brassicaceae to 'supplement' botanical knowledge.

Cranz obtained his doctorate of medicine in Vienna, where he was a pupil of Gerard van Swieten, in 1750. He studied obstetrics in Paris and London. In addition to his work in medicine, he studied chemistry, botany, and the sources of mineral water. In Paris he was influenced by André Levret and Nicolas Puzos. He became a lecturer in obstetrics at St. Mary's Hospital, Vienna, in 1754. From 1756 to 1774 he taught physiology and materia medica at the University of Vienna.



The delicately engraved folding plates show varieties of 'antiscorbutica'.

Provenance: engraved bookplate to front paste-down of Rudolph Graf von Abensperg und Traun (1728-1791), descendant of one of the oldest Austrian noble families, with their records dating back to the early 12th-century.

Pritzel 1958; Stafleu 1269.

THE NOMENCLATURE OF ZOOLOGY AND THE PRINCIPLE OF PRIORITY

LUCLOGY AND THE PRING wanted the constructive documents and to use here the orthonor of the and the period structure of the construction of the construction of the structure of the structure of the construction of the structure of th We when all acknowledge the only of when any only of the sense of the present confusion of in-ordinal table of bolic sciences. It is no free the conset of the result of the same branch in the needless to impure far into the conset of the result of the second who were to be legical terms followed in distant contries by the needless and belogical having been followed in distant contries in other regions, and is science basing isportant of each other is the science in other regions, form the selection of the state of the science in other regions. ident unavoidably ignorant of each other is bhours, or who neglected is form themselves sufficiently of the state of the science in other regime when we remark the preak obstacles which now exist to the element orm themselves solutionity of the state of the selence in other regions. An oldar we remark the Break obstacles which now exist to the element backs beroad the conventional limits of the states in which they happen ick we remark the Erect obstacles which now exist to the elements and black we remark the Erect obstacles which now exist to the direction of obs beyond the conventional limits this ignorance of the mathematical applicated, it must be admitted that this ignorance of the mathematical posts beyond it must be admitted to great measure performance the practice of enter inverse unfortunite is yet in great measure performs preference to enter any even which the with which is it was been and friendoms preference of any other productions of the part of the most friendoms preference of any other productions of the state of the most friendoms preference of any other productions and the most friendoms preference of the any other productions of the state of the most friendoms preference of any other productions of the state of the state of the state and the state of the state of the state of the state of the state and the state of the state of the state of the state of the state and the state of the sta if this only which is far less excessible—the practice of gradi-tic anticipation of the less excessible—the practice of gradi-tic anticipation attempting on the most feedoms preserve a new at the original discoverers, and to substitute a new at the original discoverers, and to substitute a new at the original discoverers, and to substitute a new at the original discoverers, and to substitute a new at the original discoverers, and to substitute a new at the original discoverers, and to substitute a new at the original discoverers, and to substitute a new at the original discoverers, and to substitute a new at the original discoverers, and to substitute a new at the original discoverers and the original discoverers at th ICK1

11. [DARWIN, Charles, Hugh Edwin STRICKLAND, and others.] 'Report of a Committee appointed "to consider the rules by which the Nomenclature of Zoology may be established on a uniform and permanent basis" [in:] British Association for the Advancement of Science. Report of the Twelfth Meeting of the British Association for the Advancement of Science; held at Manchester in June 1842. London: John Murray, 1843.

8vo, pp. xxxvi, 213, viii, 126, [2, blank], [16, a list of BAAS reports and subscribers], [5, 16, advertisements], two engraved plates, and five folding tables; minor spotting, else a very good copy in the original papered boards, slightly soiled, paper label to spine a little chipped; presentation inscriptions to the Greenock Academy, Scotland, and their bookplate on front paste-down. £750

First edition of the association's report of their 12^{th} meeting, containing CONTRIBUTIONS FROM MANY LEADING SCIENTISTS ON DIFFERENT ASPECTS OF SCIENCE, AMONG THEM THE REPORT OF A COMMITTEE THAT INCLUDED HUGH EDWIN STRICKLAND AS WELL AS CHARLES DARWIN ON THE ESTABLISHMENT OF A UNIFORM NOMENCLATURE OF ZOOLOGY.

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Signed) we 27, 1842. JOHN RICHARDSON. JOHN RICHARDSON.	C. DARWIN. O. WESTWOOD.

The 8-man committee consisted of Charles Darwin, John Stephen Henslow, Leonard Jenyns, William Ogilby, John Phillips, John Richardson, John Obadiah Westwood, and Hugh Edwin Strickland, some of the leading British natural scientists of their time. Though not a member of the Association, Darwin's prestige had suggested his inclusion on the committee, and his name appears as a signatory at the end of the report.

Strickland drew up the report in 1842. This report is the earliest formal codification of the principle of priority, which represents the fundamental guiding precept that preserves the stability of biological nomenclature.

Darwin's name also appears in entries that make up John Richardson's 'Report on the present state of the Ichthyology of New Zealand' in the same volume.

Provenance: presentation inscription on front free end-paper 'To the Greenock Academy from A Denniston', and dated '1855', the year of the Academy's foundation; a further, later presentation inscription by Alexander Gemmell, who served as rector of the Academy between 1893 and 1930, on and below the Greenock Library bookplate on front paste-down.

'OMNIPOTENT FIAT DOES NOT EXCLUDE THE IDEA OF NATURAL ORDER'



12. [DARWIN]. [GRAY, Asa]. Darwin and his reviewers [in: *The Atlantic Monthly*]. Boston, *Ticknor and Fields, and London, Trubner and Company, October, 1860.*

8vo, pp. 406-425; an excellent copy, the whole issue offered, uncut in the original beige printed wrappers. £3500

FIRST EDITION OF THIS VERY EARLY ARTICLE ON DARWIN AND DARWINISM BY ASA GRAY, PUBLISHED THREE MONTHS AFTER HIS ESSAY 'DARWIN AND THE ORIGIN OF SPECIES'.

'*The Atlantic* has been commenting on the conflict between evolution theory and religious fundamentalism since Darwin first published his ground-breaking treatise in the nineteenth century. Almost immediately after the debut of *The Origin of Species*, Asa Gray reviewed the book in "Darwin on the Origin of Species" (July 1860). Gray, a botanist, was intrigued by Darwin's revolutionary new way of thinking about human origins, but given the major discoveries, advances, and upheavals then taking place in the world of science, he professed to be not altogether surprised by it ...

'Gray explained that he found Darwin's theory persuasive for several reasons: all species have some variation within them, similar species tend to be found in locations geographically proximate to one another, and new research was revealing the earth to be far older than the few thousand years previously believed' (Elizabeth Dougherty in: *The Atlantic*, August 2005 issue).



'The origin of species, like all origination, like the institution of any other natural state or order, is beyond our immediate ken. We see or may learn how things go on; we can only frame hypotheses as to how they began.

Two hypotheses divide the scientific world, very unequally, upon the origin of the existing diversity of the plants and animals which surround us. One assumes that the actual kinds are primordial; the other, that they are derivative. One, that all kinds originated supernaturally and directly as such, and have continued unchanged in the order of Nature; the other, that the present kinds appeared in some sort of genealogical connection with other and earlier kinds, that they became what they now are in the course of time and in the order of Nature.

Or, bringing in the word species, which is well defined as "the perennial succession of individuals," commonly of very like individuals—as a close corporation of individuals perpetuated by generation, instead of election—and reducing the question to mathematical simplicity of statement: species are lines of individuals coming down from the past and running on to the future; lines receding, therefore, from our view in either direction. Within our limited observation they appear to be parallel lines, as a general thing neither approaching to nor diverging from each other. The first hypothesis assumes that they were parallel from the unknown beginning and will be to the unknown end. The second hypothesis assumes that the apparent parallelism is not real and complete, at least aboriginally, but approximate or temporary ...

'But, as systems of organic Nature, both doctrines are equally *hypotheses*, are suppositions of what there is no proof of from experience, assumed in order to account for the observed phenomena, and supported by such indirect evidence as can be had. Even when the upholders of the former and more popular system mix up revelation with scientific discussion—which we decline to do—they by no means thereby render their view other than hypothetical. Agreeing that plants and animals were produced by Omnipotent fiat does not exclude the idea of natural order and what we call secondary causes. The record of the fiat—"Let the earth bring forth grass, the herb yielding seed," etc., "and it was so;" "let the earth bring forth the living creature after his kind, cattle and creeping thing and beast of the earth after his kind, and it was so"—seems even to imply them.

'Agreeing that they were formed of "the dust of the ground" and of thin air only leads to the conclusion that the pristine individuals were corporeally constituted like existing individuals, produced through natural agencies. To agree that they were created "after their kinds" determines nothing as to what were the original kinds, nor in what mode, during what time, and in what connection it pleased the Almighty to introduce the first individuals of each sort upon the earth. Scientifically considered, the two opposing doctrines are equally hypothetical' (Asa Gray, 'Darwin and his reviewers', *The Atlantic*, pp. 406-407, October 1860, no. 36).



DARWIN TO AN EARLY, IMPORTANT CHAMPION OF HIS THEORIES IN FRANCE

13. DARWIN, Charles. A fine, personal autograph letter, signed in full ('Charles Darwin'), written shortly before resuming work on the manuscript of *The Variation of Animals and Plants under Domestication*. To the author of *Problèmes de la Nature*, Auguste Laugel, thanking him for the receipt of a copy of his recently published work, and explaining that he has not yet been able to read it due to protracted illness. *Down, Bromley, Kent, 4 September, [1864].*

8vo, two and a half pages, (one bifolium); on headed writing paper. £17,500

'Dear Sir,

I thank you sincerely for the renewed proof of your kindness in sending me your Problèmes de la Nature. I have not yet read any part for I see that it will require much attention; but I hope soon to read it & I am sure that it will give me much pleasure. I have had a very long & bad illness & am still very far from strong & am afraid to exercise my mind much. I fear I shall never again have much strength but hope still to do a little more work in natural history.

With sincere respect & with my best thanks, I remain, dear Sir, your truly obliged

Charles Darwin'

Swan Bronly Ttack renewed Kintraf in sending pour Problèmes de la I have not get part for I see that tile require much he I life som it + I am it will fin m pleasure. I have 4.4

The book's author and recipient of the letter, Antoine-Auguste Laugel (1830-1914), was a French historian, engineer and geologist, educated at the École Polytechnique, Paris. He was later appointed director of the French railway company 'Chemins de fer de Paris à Lyon et la Méditerranée.' Laugel published articles in various journals, such as the *Revue des Deux Mondes*, including an 'excellent and appreciative notice of the *Origin*' (Francis Darwin, *The Life and Letters of Charles Darwin* vol. I, p. 539), a review held in high regard by Darwin from a man whom he described as 'very agreeable, clever, & charming' (letter to J.D. Hooker, April 17, 1865), and whose views on slavery and the American Civil War he shared (letter to Asa Gray, April 19, 1865). Laugel had sent a copy of his article to Darwin at the time of its appearance in the *Revue*.

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'It was from more popular or accessible sources than translations that many readers gleaned their notions of what Darwin said or meant ... A journal such as the long-lived and influential *Revue des Deux Mondes*, read by literate audiences all over Europe, carried reviews of a wide range of current books, including the *Origin of Species*; the reviewer, Auguste Laugel, a young Frenchman trained as an engineer or geologist, wrote an ample and discerning review (1860), grasping some of the implications and the difficulties of the theory, and also enthusiastically greeting the possibilities the theory suggested of transplanting flora and fauna around the world from and to a variety of landscapes: trade and exploration were strong concerns of the journal. Laugel even included an examination of current breeding experiments ...' (Thomas F. Glick and Elinor Shaffer, editors, *The Literary and Cultural Reception of Charles Darwin in Europe*, vol. III, p. 4).

'Auguste Laugel's defense of Darwin in the literary journal *La Revue des Deux Mondes* – which had published *Les fleurs du mal* a few years earlier – summarized the main theoretical innovations of Darwin's evolutionism, namely his concept of natural selection and his emphasis on the "transitionary characters" of species, an understanding that radically challenged the concept of species then current in France. Laugel's was key to circulating Darwin's ideas, particularly his challenges to the exceptional status of human beings by deflating qualitative distinctions between humans and animals' (J. Dubino, Z. Rashidian, and A. Smyth, *Representing the Modern Animal in Culture*, 2014).

Throughout his life Darwin suffered from periods of gastrointestinal distress, as well as headaches, fatigue, trembling, faintness, and dizziness. The particular bout of illness Darwin refers to in this letter set on in the spring of 1863.

Darwin Correspondence Project, no. 4607F.

THE LIFE OF THE LEADER OF THE RAID ON THE DOCKYARDS IN THE MEDWAY IN 1667, ONE OF THE DEEPEST HUMILIATIONS EVER VISITED UPON ENGLAND AND THE ROYAL NAVY



14. [DE RUYTER]. BRANDT, Gérard. La vie de Michel de Ruiter. Duc, Chevalier, Lieutenant Amiral Général de Hollande & de Oüest-Frise. Où est comprise l'histoire maritime des Provinces Unies, depuis l'An 1652 jusques à 1676. *Amsterdam, P. & J. Blaeu, for Waesberge, Boom à Someren and Goethals, 1698.*

Folio, ff. [4, including engraved frontispiece], [1, engraved portrait of de Ruyter], pp. 717, [17, index], with 8 engraved plates, seven folding; an excellent copy in contemporary calf, expertly rebacked with the original gilt spine and label laid down; portion of leather at some stage torn away from upper cover and equally very well renewed; bookplate to front paste-down of Captain John Kennaway Simcoe, a descendant of John Simcoe, James Cook's captain on the HMS Pembroke, and grandson of General John Graves Simcoe, first governor of the province of Upper Canada (see below).

A FINE COPY OF THE FIRST FRENCH EDITION (FIRST DUTCH 1687), OF THE LIFE AND DEEDS OF ONE OF THE MOST FAMOUS DUTCH ADMIRALS OF ALL TIMES, AND RECENTLY IMMORTALISED IN THE EXCELLENT MOVIE *ADMIRAL – COMMAND & CONQUER*.

Michiel Adriaenszoon de Ruyter (1607-1676) is celebrated and regarded as one of the most skilled admirals in history, and famous for his achievements with the Dutch Fleet during the Anglo-Dutch Wars. He fought the English and French naval forces and scored several critical victories, with the Raid on the Medway being the most famous of them.

Retaining the pagination of the original Dutch printing, the folding plates depict 1) the naval battle at Plymouth in August 1652, with General George Ayscue in charge of the English fleet and attack, 2) the joint battle of Dutch and Danish forces against the Swedes at Nyborg in November 1659, with the Swedish army commanded by the Prince of Sulzbach and Marshal Steenbok, 3) de Ruyter's brief stop at Algiers, following the signing of a peace treaty with Tunis in September 1662, 4) the raid on Medway in June 1667, 5) the huge naval battle of Kijkduin in August 1673 against the combined English and French fleet, under the commands of Prince Rupert of the Rhine, Duke of Cumberland, and the Comte D'Estrées, 6) the battle against the French fleet under the command of Admiral Abraham Duquesne near Sicily in April 1676, where de Ruyter was mortally wounded.



The last folding plate shows the funeral procession; the final, single-page plate the admiral's tomb.

Gerard Brandt, the author of this important biography, was a Dutch preacher, playwright, poet, church historian and naval historian. He died in 1685. The present translation from the original Dutch is by the French priest and writer Nicolas Aubin, whose *Dictionnaire de marine* appeared at Amsterdam in 1702. Aubin's translation is dedicated to François Jacques le Fort (1656-1699), a Genevan born Russian military figure of Huguenot origin, admiral general, and a close associate of Tsar Peter the Great.



Provenance: 'Captain Simcoe R[oyal] N[avy] Wolford' with his 19th-century lithographic armorial bookplate to front paste-down, and most likely identifiable as Captain John Kannaway Simcoe (1825-1891), grandson of General John Graves Simcoe, and the last member of this rather illustrious family. John Kannaway Simcoe was a direct descendent of James Cook's captain on HMS Pembroke, John Simcoe (1710-1759), who, together with Samuel Holland, is remembered as one of Cook's mentor in methods of navigation. He was succeeded by his son, John Graves Simcoe (1752-1806). John Graves followed in his illustrious father's footsteps, entering the army as an ensign in 1770. In 1775, he was promoted to captain and sailed to North America, landing on Staten Island, New York in July 1776. In June 1778, he was granted the provisional rank of Lieutenant-Colonel and the 19th of December 1781, his rank was made permanent. In 1790, Simcoe was promoted to Colonel, and the following year appointed Lieutenant-Governor of the new province of Upper Canada. He sailed for Quebec in 1791. He remained in Canada for five years and left the colony in 1796, two years after having been appointed Major-General, to accept a new position in San Domingo. He eventually returned to England, and died on October 26, 1806. The present, last, in the Simcoe lineage, Captain John Kennaway, Justice of the Peace for the County of Devon, was the son of Reverend Henry Addington Simcoe, General John Graves' third son.

Alden 698/27; Polak, Bibliographie maritime française, 1190; Sabin 7406.



HERESY

15. EPIPHANIUS. Tou hagiou Epiphaniou episkopou Kōnstanteias tēs Kyprou, kata haireseōn ogdoēkonta to epiklēthen Panarion [*in Greek*] ... D. Epiphanii Episcopi Constantiae Cypri contra octoginta haereses opus eximium, Panarium sive capsula medica appellatum, et in libros quidem tres, tomos vero septem divisum ... Omnia graece conscripta, nuncq[ue] primum in lucem edita. *Basel, [Johann Herwagen, 1544.]*

Folio, text in Greek, pp. [vi], [ii, blank], 543, [1]; woodcut printer's device on title and on verso of final leaf; some very light spotting to the first and last few leaves, but an excellent, crisp copy in near-contemporary blind-stamped German pigskin, covers decorated using three roll tools of which one bears the initials 'P M' (see Haebler I p. 303 nos. 1 and 4), lower cover with a central stamp of the anointing of David within an oval (Haebler I p. 303 III), central gilt arms of the city of Nuremberg (incorporating the arms of the Baumgartner family) in centre of upper cover and, below, the monogram 'BLA' stamped in blind, two clasps; lightly soiled and rubbed, scratch on lower cover, traces of paper labels in compartments of spine, gilt arms oxidised (presumably due to a high silver content).

EDITIO PRINCEPS OF THE GREEK TEXT OF EPIPHANIUS'S GREAT COMPENDIUM OF HERESIES, IN A PARTICULARLY ATTRACTIVE AND WELL-PRESERVED CONTEMPORARY PIGSKIN BINDING.

'According to St. Epiphanius, Orthodoxy is the divinely provided and regulated truth which precedes the ecclesiastical life of the community and is expressed via all the manifestations of this life. By the same token. Heresy is any deviation from this divine and primordial truth as appropriated through and manifested in ecclesiastical life' (Christophorus Tsiakkas in the introduction to his thesis *Orthodoxy and Heresy according to Saint Epiphanius of Salamis*, 1994).



'Epiphanius (310–403) followed the monastic life in Egypt as a young man before returning to his native Judaea to found a monastery at Besanduk.
'In 367 his reputation for asceticism and learning brought about his nomination as Bishop of Constantia (Salamis) the metropolis of the Island of Cyprus. For nearly forty years he fulfilled the duties of the episcopate, but his activity extended far beyond his island. His zeal for the monastic life, ecclesiastical learning, and orthodoxy gave him extraordinary authority ... [He] composed (374–7) the "Panarion" or "Medicine chest", i.e. a stock of remedies to offset the poisons of heresy.



'This work is divided into three books comprising in all seven volumes and treating eighty heresies. The first twenty heresies are prior to Jesus Christ; the other sixty deal with Christian doctrine ... Sometimes his ardour prevents him from inquiring carefully into the doctrines he opposes. Thus, on his own avowal, he speaks of Apollinarianism on hearsay. At Constantinople he had to acknowledge the Origenist monks whom he opposed that he was not acquainted with either their school or their books, and that he only spoke from hearsay. There is, however, in the "Panarion" much information not found elsewhere' (*Catholic Encyclopedia*). A Latin translation was published the previous year.

Provenance: Nuremberg city library, with circular armorial bookplate on title and arms on upper cover of binding. From 1578 to 1586 the warden of the city library was Hieronymus Baumgartner (1533–1602), who seems to have had all the volumes in the library stamped with the city's arms (incorporating those of his own patrician family).

Adams E 250; VD16 E 1643 and E 1650.



PAVING THE WAY FOR MAXWELL'S FIELD THEORY

16. FARADAY, Michael. [Autograph manuscript titled:] The effect of heat upon the absolute magnetic force of bodies. *[London, not after November 22 1855].*

Half page on a folded folio sheet (322 x 420 mm), 20 lines, with a few corrections, the sheet folded for posting, labelled on outside in ms 'Mr Faraday abstract' and 'Abstract of Dr Faraday's Paper', together with enclosing sheet folded for posting, addressed in Faraday's hand to 'Dr [William] Sharpey, Secretary, Royal Society, Somerset House' and with Faraday's signature in lower left corner, with red wax seal (broken); preserved together in a cloth box. $\pounds 12,500$

AN EXTREMELY RARE SCIENTIFIC AUTOGRAPH MANUSCRIPT BY MICHAEL FARADAY, AN ABSTRACT OF HIS PAPER FOR THE 30TH SERIES, SECTION 40, OF HIS *EXPERIMENTAL RESEARCHES IN ELECTRICITY*, PUBLISHED AS A SERIES OF PAPERS IN THE *TRANSACTIONS OF THE PHILOSOPHICAL SOCIETY* BETWEEN 1832 AND 1855.

This manuscript represents some of Faraday's final work on electromagnetism, and his experimental investigations of fields of force, the precursor of Maxwell's field theory. It continues the theme of sections 38 and 38, titled respectively 'Constancy of differential magnecrystallic force in different media' and 'Action of heat on magnecrystals'. The abstract itself was published before the *Phil. trans.*, in *Proceedings of the Royal Society*, vol. 7, pp. 524-6, 1855. The full paper was read before the Royal Society on November 22, and published in the *Phil. trans.* in 1856. Interestingly, the three papers of the 30th series were not included in the collected edition of the papers, volume three, which also appeared in 1855 (nor do they appear in the later reprints).



The manuscript begins: 'Results were sought for by which the magnetic force of bodies already examined in the condition of magnecrystals might be compared with the whole paramagnetic or diamagnetic force of the same bodies, taken in the granular or amorphous state...' followed by an examination of the change of magnetic properties in relation to the temperature of the object. 'During the 1850s when the stream of highly speculative papers on the nature of force and its transmission were appearing in the Philosophical Magazine ... Faraday continued his experimental researches ... The concept of the lines of force and the field now provided him with an overall picture of physical reality. The chain, in a sense, was complete. Only here and there was a link missing, and these Faraday sought to discover' (L. Pearce Williams, *Michael Faraday, a biography*, p. 465).

'By the mid-1850s Faraday had gone as far as he could go. He had provided a new perspective for those who would look on all manifestations of force in the phenomenal world. His description of this perspective was fuzzy and imprecise but capable of clarification and precision if taken up by someone who could share Faraday's vision. Such a man was James Clerk Maxwell, who, in the 1850s and 1860s, built field theory on the foundations Faraday had laid' (DSB). Faraday's manuscripts are in the Royal Institution and the Royal Society, including the majority of papers read to these institutions.

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Letters by Faraday do occasionally appear for sale, but no scientific manuscript appears to have has been offered on the market. Both enclosing sheet and manuscript are on paper watermarked 'W. Stradling 1851'.

For the published version see Jeffreys 427 and Wheeler Gift 2998.

THE LIFE AND WORK OF BARTOLOMEO FERRACINO

17. [FERRACINO, Bartolomeo]. MEMMO, Francesco. Vita e Macchine di Bartolomeo Ferracino celebre Bassanese ingegnere colla storia del Ponte di Bassano dal medesimo rifabbricato ... Venice, Stamperia Remondini, 1754.

4to, pp. [xii], 222, with an engraved portrait frontispiece, three folding engraved plates, and two woodcut head-pieces; the first few leaves a little browned around the edges; a few spots; an excellent copy in contemporary vellum over boards. £1250

FIRST EDITION OF MEMMO'S BIOGRAPHY OF THE FAMOUS BASSANO ENGINEER, BARTOLOMEO FERRACINO.



Bartolomeo Ferracino (also Ferracina, 1692-1777) early earned a reputation for his skills as a clockmaker, which gained him the protection and support of Paolo Antonio Belegno, a wealthy Venetian patrician resident in Bassano. Through Belegno Ferracino came into contact with the famous physicist and mathematician Giovanni Poleni, who instructed him in experimental physics, mechanics, and hydraulics. Together they built various machines for use in physics classes at Padua University.

Ferracino was 'interested in machinery from his earliest years, his first invention being a windpowered saw. Interest in horology and automata produced the well-known clock at St. Mark's in Venice. The most outstanding of his inventions was his Hydraulic Machine which lifted water thirty-five feet from the River Brenta. Because of his fame as an engineer, Ferracino was asked to reconstruct the city bridge of Bassano. This volume opens with a short life of Ferracino, including some laudatory verses, followed by a history of the city bridge at Bassano from 1110 to its destruction. The following section deals with the reconstruction of the bridge and a controversy surrounding it' (Roberts & Trent, *Bibliotheca Mechanica*, 115).



The plates show the hydraulic machines of his own design, and the bridge over the Brenta river at Bassano he reconstructed.

Cicognara 942; Poggendorf I 736; Riccardi I/2 147.

EARLY WESTERN SINOLOGY



18. FOURMONT, Etienne. Meditationes sinicae, in quibus I°. Consideratur *Linguae Philosophicae* atque *Universalis* Natura quails esse, aut debeat, aut possit. II°. Lingua *Sinarum Mandarinica*, tum in *Hieroglyphis*, tum in *Monosyllabis* suis, eâ mente inventa ac talis esse ostenditur. III°. Datur eorumdem *Hieroglyphorum*, ac *Monosyllaborum*, atque inde, *Characterum* Linguae Sinicae omnium, quamvis innumerabilium, & *lectio*, & *intellectio*, seu *Ars legendi* & *intelligendi* tota, qualis Pekimi ab ipsis Doctoribus Sinis traditur. IV°. Idque omne, progressu à Libris mere Europaeis (de Sinâ tamen) ad Libros mere Sinicos, facto. *Paris, Musier, Jombert, Briasson, and Bullot, 1737*.

Folio, pp. [8], xxvi, [4], 152, with numerous Chinese characters in woodcut in the text, and one large folding table; an additional cancel of leaf T1 (pages 71-72) with a couple of Chinese characters corrected on recto, bound in after the errata on p. 140; two old stamps to title; a little light browning, slightly heavier to the last leaves; a very good copy in contemporary French mottled calf, spine gilt; minor abrasions to covers; tail of spine a little worn. £8500

SCARCE FIRST EDITION OF ONE OF THE MAJOR WORKS ON THE CHINESE LANGUAGE BY THE PIONEERING FRENCH ORIENTAL SCHOLAR, AND THE SECOND GRAMMAR ON THE LANGUAGE TO BE PUBLISHED IN EUROPE.

'Fourmont was one of the first Western scholars to attempt to understand as accurately as possible the system of Chinese dictionaries, and the thought that once a scholar understood the various systems, he would be able to work by himself. In fact, there was no other way for Europeans to learn Chinese at this time besides consulting the dictionaries and working from the known to the unknown. Unfortunately, Fourmont's dictionaries were never printed, and are not even to be found in manuscript form, except of a historical and geographical dictionary

'The *Meditationes* can be considered a handbook to be used in conjunction with the dictionaries that Fourmont intended to publish, and it is only in the perspective of this larger project that his word can be judged. The absence of the dictionaries explains why it is difficult to use the text-book. Abel Rémusat would, in the nineteenth century, qualify this work as scholarly but obscure, and his adversaries contended that Fourmont wrote something not really useful.

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'Fourmont placed so much importance on reading dictionaries that he criticized Prémare's Chinese grammar, the *Notitia Linguae Sinicae*, which was received at the Bibliothèque du Roi on May 12, 1730, on the ground that it did not teach the reader how to identify characters or how to use Chinese dictionaries. He was shocked that such an authority on Chinese as Prémare did not pay attention to Chinese radicals in his grammar, and could not forgive the omission. On the other hand, according to Lundbaek, Father de Prémare's *Notitia Linguae Sinicae* was far too advanced for the relatively young scholar to understand. As a matter of fact, Father de Prémare had a better grasp of Chinese language pedagogy than Fourmont. His work is made up of sentences chosen from the Classics, which the student was supposed to learn in order to familiarize himself with the characters and their usage. Moreover, Prémare, as far as ideology was concerned, was much more attracted to the method of radical classification as set out by Mei Yingzuo. Each scholar was projecting his own preoccupation into the foreign language, and each had his own mystique.

'Nevertheless, familiarity with the radicals helps to understand the meaning of the characters, and a method of classification for the enormous number of characters is considered to be of greatest utility. To that extent Fourmont was promoting a practical means of access to Chinese for the European reader' (Cécile Leung, *Etienne Fourmont. (1683-1745), Oriental* and Chinese Languages in Eighteenth Century France, pp. 203-204).

Fourmont became professor of Arabic in the Collège de France in 1715. In 1713 he was elected a member of the Academy of Inscriptions, in 1738 a member of the Royal Society of London, and in 1742 a member of that of Berlin. He died at Paris on 8 December 1745.

'WERTHER FEVER'



19. [GOETHE]. GÖCHHAUSEN, Ernst August Anton von. Das Werther-Fieber, ein unvollendetes Familienstück. *Nieder-Teutschland [i.e. Leipzig, Weidmann]*, 1776.

Small 8vo, pp. 230, with an engraved title-vignette, and an engraved frontispiece by C. Crusius after Mechau; a little light browning, but an excellent copy in contemporary German calfbacked paste-paper boards; sides rubbed and two stains to upper cover; contemporary ownership stamp 'C.C.D.H.' on title; discreet 20th-century exlibris 'Alexander Schippan' to rear paste-down, another bookplate seemingly removed at front. £2750

FIRST EDITION OF GÖCHHAUSEN'S *WERTHER FEVER*, DESCRIBING AND DISCUSSING GOETHE'S WORK WITHIN A FICTIONAL FAMILY SETTING.

PUBLISHED SHORTLY AFTER GOETHE'S *LEIDEN*, THIS IS ONE OF THE RAREST OF ALL WERTHER-INSPIRED PUBLICATIONS, AT FIRST MISJUDGED BY GOETHE HIMSELF AS A SATIRE ON HIS OWN WORK.

'The publicist Ernst August Anton von Göchhausen was born in Weimar on 15 July 1740 and died in Eisenach on 15 July 1824. His family came from poor aristocrats ... Throughout the course of his life, freemasonry was his main topic ... In 1776, Göchhausen's essay *Das Werther-Fieber, ein unvollendetes Familienstück* helped coin the term 'Werther Fever' which would become popular in discussions of Goethe's novel. He assessed suicide from the point of view of Christian deontology. For Göchhausen, Werther was victim of Enlightenment views of religion, as propagated in Nicolai's *Allgemeine Deutsche Bibliothek*. Even before 1789, Göchhausen had become one of the most avid critics of Enlightenment philosophy and its practical ramifications' (*The Bloomsbury Dictionary of Eighteenth-Century German Philosophers*, edited by Heiner F. Klemme, and Manfred Kuehn p. 269).



The first edition of Goethe's original appeared in 1774, and a revised edition in 1787. Published only a couple of years after the first printing of Goethe's epochal work, Göchhausen's *Werther-Fieber* is significant with regard to the work's reception at the time.

Goedeke IV/3, 185, 26; Kippenberg 3261 and 4153; outside Germany OCLC locates only three copies, one for Switzerland, at the Museumsgesellschaft Zurich, one for the UK, at the British Library, and one copy for Sweden, at the National Library.



GOETHE'S BEAUTIFUL IF UNFINISHED POEM OF ROSICRUCIAN INSPIRATION *DIE GEHEIMNISSE* TRANSLATED BY BORIS PASTERNAK

20. GOETHE, Johann Wolfgang von. [PASTERNAK, Boris, *translator*]. [Cyrillic:] Goethe, Tainy [Goethe, Die Geheimnisse or Mysteries]. *Moscow, Sovremennik, 1922.*

Large 8vo, pp. 32; a very good copy; the original dove-grey printed wrappers incorporating a silhouette of Goethe very well preserved if a little browned around the edges; purple Russian ex-libris stamp to printed title. £3250

THE VERY RARE FIRST EDITION IN RUSSIAN, TRANSLATED BY BORIS PASTERNAK OF GOETHE'S WONDERFUL AS WELL AS DIFFICULT UNFINISHED POEM *DIE GEHEIMNISSE*.



"... it is not by mere chance that Goethe chose [the title *Die Gehemnisse*] ... A few passages from his works and letters may illustrate this. In the famous entry to his diary of August 7, 1779, in which he casts a retrospective look on his past life, its shortcomings and achievements, he tells us: Wie ich besonders in *Geheimnissen*, dunklen imaginativen Verhältnissen eine Wollust gefunden habe. And this confession is corroborated in a letter of 1774 in which he exclaims: in *mysterio* voluptas ...

'Secret and mystery, however, are indispensable and important, not only to the poet, their interpreter, but also to humanity in general. In a remarkable essay, entitled "Geistesepochen" in which Goethe describes the development of the human mind as the result of reason and understanding, Vernunft und Verstand, the two essential historical forces, the alternating rule of which creates the various epochs of human history, he points out how critical understanding (Vernunft) gradually undermines and destroys the mysterious, especially in the sphere of religious belief ...

'According to Goethe ... his plan was to take the reader to a sort of ideal Montserrat where twelve knights living as monks and forming a secret order which represented various climes and nationalities, had gathered for the purpose of worshipping God in quietude, each one according to his own manner. The reader or hearer, Goethe tells us, would have been made aware that these monastic knights whom the desire for the highest culture and perfection had brought together, were distinguished representatives of the various modes of thought and sentiment which climate, country, nationality, necessity and custom had developed in man or stamped upon him.

'The center of this mysterious order or community is a man called *Humanus* who has attained the position as head because every member had felt a certain resemblance with and attraction to him. So great has been the influence of *Humanus* that his spirit is now embodied in very one of the members and he is ready to leave them. Before he departs, however, he tells the members the history of his inner development ... The sympathetic hearer, having thus been led through all countries and epochs, and having thus learned of all the gladdening results produced by divine love and human charity, would have been dismissed with the most happy feeling. For nothing would have appeared in the accounts of *Humanus* and the members, of the dissensions, the abuses and the disfigurements which have made every religion hated during some period in history. Goethe concludes: "As the whole action was to have taken place during holy week and as the chief symbol of the secret society is a cross surrounded by roses, it will easily be seen that the permanence of elevated human conditions which found their confirmation in Easterday would have revealed itself also in the parting of *Humanus*"...

Он видит: ткань, обнавшая их станы. Бела, как снег и не теснит шагов. Их волоса в венках благоуханны. Таких же роз пучки у кушаков. Похоже, будто с бала, неустанны. Селина приста пристака охоже, оудто с оала, неустанны, Сейчас ушли, плясав до петухов. Они спешат, и тушат чрез миновенье Свои опши и точит в оставлении Свои огни, и топут в отдаленыи.

'If Goethe had succeeded in carrying out his plan, the poem would have become one of the most remarkable literary documents of the period of enlightenment, the poetic expression and representation of its most glorious idea: the regeneration and ultimate union of humanity and Christianity, an idea which inspired the best thoughts and efforts of Klopstock and Wieland, and, above all, was the central thought in Herder's life work ... What inspired Goethe were not, to be sure, the later alchemistic and other phantastic theories ascribed to this supposed secret order [i.e. the Rosicrucians], but the lofty and prophetic ideas of [Johann Valentin] Andreae, in essential ways a forerunner of Herder, for he had anticipated some of Herder's great ideas: the fusion of Christianity and humanity, the conception of a general ethnography and the vision of a golden age of human culture' (Julius Goebel, *Goethe's Geheimnisse*, in 'The Journal of English and Germanic Philology' vol. 15, no. 3, pp. 335-341, *passim*).

Provenance: purple ex-libris stamp 'B. Stroeva' (in Cyrillic) with catalogue or inventory number '1907' to printed title-page.



Tarasenkov p. 295; not found on KvK; OCLC records three copies in the US, at Yale, Harvard, and Amherst College.

PUBLISHED IN THE DEEPEST SECRECY



21. [GROTIUS, Hugo]. Dissertatio de Coenae administratione ubi Pastores non sunt. Item An semper communicandum per Symbola. *Amsterdam, I. Columna [Jacob Aertsz Colom], 1638.*

4to, pp. [17], with a large ornamental woodcut on title; a very good copy, entirely uncut, modestly bound in green paste-paper boards; old numeral to upper outer corner, indicating the work to have been part of a Sammelband. £2400

FIRST EDITION OF ONE OF GROTIUS' RAREST WORKS.

'In 1638 Grotius prepared his De coena and a second treatise, *An semper communicandum*, for the press. He ensured that the two works, combined in a little booklet of sixteen [*recte* 17] quarto pages, were published in the deepest secrecy at Amsterdam. Even confidants as close as his brother Willem and son Pieter were deliberately left in the dark.

'De coena deals with baptism and communion in the early Christian Church. Grotius maintained that the administration of these sacraments by laymen and even by women had been permitted in time of need, if no priest were present. The booklet is important because it shows that Grotius still chose to defend the intellectual patrimony of the early Church, even when it was disagreeable to the representatives of the Catholic and Anglican Churches. He was convinced that the early Church offered a model for a community of believers that could include all Christians. For that reason, he believed that it was essential for scholars to clarify its dogmas and rites, by publishing carefully edited sources. In the second treatise published with *De coena*, *An semper communicandum*, he included a brief passage in which he deplored the far-reaching fragmentation of the Christian Church. The proliferation of sects only incited loss of faith, one who was placed outside a community, and not accepted as a member anywhere, must bear his fate quietly until intolerance had ebbed. Isolation was always preferable to a church that burdened one's conscience or demanded a schismatic zeal ...'

timelt, quod tubdiaconiis tente Janif Laodicez:nimirum fufficiente Janif Laodicez:nimirum fufficiente Janif terorum copia, quz cum in Afia tanta non euce terorum copia, quz cum in priftino illo jure terorum copia, quz cum in priftino illo jure nirum elt, fi bi diaconi diutius in priftino illo nirum elt, fi bi diaconi diutius in prefivieri nen mot Sed & de laiconim ubi prefivieri nen nirum ett, fribi diaconi durius ili Pririno no jure crunt - Scd & de laicorum , ubi prefbyteri noa crunt - Enchariftica inter fe, communione evennia eruot, bed & de faicorum, uni prei offeri non ant, Euchariffica inter fe communioe exempla ant station ani foritoris one Asconstrupter structure aut etiam aus nume constituent to the same aussignment of the same aussignment ant ethin ævrienons, quæ docent nuper ætmodum olevifie eam quæ nunc oppugnatur fententiam. Nam undi in Trulle fie haber Lente ranon Angele meden plerine can que nune oppugnatur tentennan, o nodin Trullo fic haber Lvuit canon. Nauss age nonin I rano ne nave for for for the bull the second Will a Querts of Lains for fear harticitant arthebia was a Qoel (601 a. Laitur f prejente prejentere ane mas femet factorium mysteriorum factat Participent, perhebda-anblimete This tria aprenda non interdicipal laitis Ubittianotanda, non interdicità laicis, uners. Obi tria notanda, non intermetariane dia cono in Conte dia cono aut prefostero, sencenamitam brever a abftineto.

Although Grotius took pains to protect his anonymity, his authorship was soon widely known' (Henk J. M. Nellen, *Hugo Grotius: A Lifelong Struggle for Peace in Church and State, 1583-1645*, pp. 604-606).

Rogge, *Bibliotheca Grotiana*, 267; outside the Netherlands this first printing is of the greatest rarity, with OCLC recording three locations only worldwide, at the Bibliothèque Nationale de France, Paris-Mazarin (there described though as '1638, ?', whilst the date clearly shows on the title), and Oxford.

22. GUIDOTTI, Alberto. Metodo facile per formare qualunque sia sorta di vernici della Cina, e del Giappone praticato in Francia, ed in Inghilterra secondo gli sperimenti di accreditati Professori che ad un modo facile ridducono l'arte di scogliare la gomma copale tanto in addietro senza profitto ricercata ... *Rimini, Giacomo Marsoner, 1784*.

8vo, pp. 175, [6], with two folding engraved plates; slightly browned; a very good copy, entirely uncut in contemporary *carta rustica*. £650

LACQUER

SECOND EDITION OF GUIDOTTI'S SCARCE GUIDE TO THE PREPARATION OF CHINESE AND JAPANESE LACQUER AND OTHER VARNISHES.

Divided into three books the work describes the use and preparation of copal and amber, methods of making various colours, varnishes for paintings, metal, clocks, varnishes to preserve insects from putrefaction, etc.

The second book is on various methods of gilding; the third is a little book of secrets, including medicinal.

The work was first printed in Bologna in 1764.



THE FIRST AND MOST IMPORTANT OF HIS CUTLERIAN LECTURES

23. HOOKE, Robert. An attempt to prove the motion of the earth from observations made by Robert Hooke ... London, T. R. for John Martyn, 1674.

4to, pp. [8], 28, with one folding engraved plate; old ink numeral to upper outer corner of title; two short tears to outer margin; the tract cut a little short at head (just shaving headlines or page numerals); lightly browned; a good copy in 20th-century calf-backed marbled boards.

£16,000

FIRST EDITION OF HOOKE'S SEMINAL WORK ON ORBITAL MOTION, A WORK THAT ANTECEDES MUCH OF THE BASIC PRINCIPLES OF NEWTON'S GRAVITATIONAL THEORY, WAS KNOWN AND USED BY NEWTON, AND A WORK FOR WHICH HOOKE ONLY RECEIVED PARTIAL ACCLAIM.

An attempt is the first, and most important, of his *Cutlerian Lectures*, which contains 'some of the most pertinent remarks about gravitation that were made before Newton' (Allen Chapman, *England's Leonardo: Robert Hooke (1635-1703) and the Art of Experiment in Restoration England*). In addition, the work also contains the first record of stellar observation in daylight.

'In spite of the number and the importance of the instruments that Hooke devised in the period before 1680, these must be regarded as by-products of a constant preoccupation with the basic general problems of science, especially the great contemporary problem of planetary motion and gravitation. In 1674, at the end of his Cutlerian Lecture *An Attempt to prove the Motion of the Earth*, he made a summer of his ideas on this' (Margaret Espinasse, *Robert Hooke*, p. 74).



'Hooke complained that his [gravitation] theory had been taken from him, a claim tersely dismissed by Halley in 1686 on the grounds that "nothing thereon appear[ed] in print, nor on the Books of the Society". A comment by Sir David Brewster on Hooke's work is pertinent: "In this remarkable passage [from Hooke's 1674 *Attempt to prove the motion of the Earth*], the doctrine of universal gravitation, and the general law of planetary motions, are clearly laid down. The diminution of gravity as the square of distance, is alone wanting to complete the basis of Newtonian philosophy; but even this desideratum was in the course of a few years supplied by Dr Hooke. In a letter which he addressed to Newton in 1679, relative to the curve described by a projectile influenced by the Earth's daily motion, he asserted, that if the force of gravity decreased as the square of the distance, the curve described by a projectile would be an ellipse, whose focus was the centre of the Earth."

'Brewster argued a case for independent but non-synchronous invention, in which two persons arrived at the same general theory; one being in advance of the other by over a decade. Hooke's *Attempt to Prove the Motion of the Earth* of 1674 had proposed the notion that: "all Coelestial Bodies whatsoever, have an attraction or gravitating power towards their own centres ... but that they do also attract all other Coelestial bodies that are within the sphere of their activity ..." It was within this context that [on page 28 of *An Attempt*] he formulated a principle of rectilinear inertia: "That all bodies whatsoever that are put into a direct and simple motion, will so continue to move forward in a straight line, till they are by some other effectual powers deflected and bent into a Motion, describing a circle, ellipsis, or some other more compounded Curve line." This may well have been the first clear statement of what came to be called "Newton's first law of motion" (Nicholas Kollerstrom, *How Newton failed to discover the Law of Gravity*, Annals of Science 56, 1999).

Keynes, *Hooke* 16 ('sold, stitched, for 1 s'); Wing H 2613.



24. LANGSDORFF, Georg Heinrich von. Bemerkungen auf einer Reise um die Welt in den Jahren 1803 bis 1807. *Frankfurt, Friedrich Wilmans, 1812*.

Two vols., 4to, I: pp. [28], 303, [1], [1], with engraved portrait frontispiece of the author, 27 engraved plates, one folding, one folding plate of engraved music, and 28 pages of explanatory text to the plates; II: pp. 335, [1], with engraved portrait frontispiece of Krusenstern, 16 engraved plates; and 18 pages of explanatory text to the plates; a little brown-staining at the beginning and end of the volumes; the plates occasionally somewhat stained; overall an attractive copy in contemporary calf over beige boards; spine gilt; the calf-backed corners worn; spines finely restored; early crowned cyphers 'W. P. S' to titles; unidentified early stamp in red ink at the end of each volume; modern armorial bookplate 'Donald H. Graham' to pastedowns.

FIRST EDITION OF THIS IMPORTANT WORK, ONE OF THE MOST RELIABLE ACCOUNTS ON THE PACIFIC COUNTRIES AND THEIR PEOPLE.



'Langsdorff was naturalist to Krusenstern's expedition, which he had quitted at Kamtschatka, and explored the Aleutian Isles, the Northwest Coast, California etc., and returned overland through Siberia. His work contains a fuller account of Sitka, the Settlement of St. Francisco etc., than any other' (Sabin).

Langsdorffs 'description of the voyage to the Northwest Coast ... represents an important contribution to our knowledge of Russian America and of California at that time' (Lada-Mocarski).



The author, Georg Heinrich von Langsdorff (1774-1852), was a German naturalist. He participated in the first Russian circumnavigation of the Earth (1803-1806) under the command of Adam Johann von Krusenstern (1770-1846). After crossing the Baltic Sea, the Atlantic Ocean, and the Pacific Ocean, the expedition visited Japan. There, it explored the coast of Hokkaido, and then proceeded to Nagasaki (1804). One of the purposes of this circumnavigation expedition was to establish trade with Japan, but the six-month negotiations, led by Nikolai Petrovich Rezanov (1764-1807), the appointed ambassador to Japan, failed to reach an agreement.

Finely illustrated, Langsdorff's work contains several images of his impressions of Japan, and famously the first published view of San Francisco, which was not included in the English translation of 1813-14.

Also included is an extensive account on the sled dogs of Kamtschatka, and a plate reproducing one of the rarest old documents of Brazilian folk music.

Borba de Moraes I, p. 388; Hill 968; Howes L81; Lada-Mocarski 69; Sabin 38895.



EXQUISITE BAROQUE LACE PATTERNS

25. [LATOMUS, Sigismund, *publisher*]. Schön newes Modelbuch, von sechshundert außerwehlten künstlichen so wol Italienischen, Frantzösischen, Niederländischen, Engeländischen als Teutschen Modeln, allen Seydenstickern, Nähterin und ... Weibspersonen zu Nutz zugerichtet. Un beau et nouveau livre a patrons, enrichie des six cents belles pour traitures et patrons exquises. *Frankfurt, Sigismund Latomus [Meurer], 1623*.

Oblong folio, 34 unnumbered leaves, including a woodcut title with German and French text coloured by a contemporary hand, and 33 woodcut plates printed in black-on-white; gathering 'C' and leaf 'N2' misbound; the title a little frayed at outer and lower margins and mounted at an early date; lightly browned; a very well preserved copy, bound in contemporary red-dyed vellum over paste paper boards; geometric lining to covers; the boards warped. £22,500

A VERY GOOD COPY IN ITS ORIGINAL BINDING OF WHAT MAY BE THE FINAL PRINTING OF THIS SUPERB BAROQUE *MODEL BOOK* WITH WOODCUT LACE PATTERNS FOR NEEDLE WORK, WITH THE ARTISTIC QUALITY AND INTRICACY OF THE DESIGNS MUCH SURPASSING THOSE PRESENTED IN JOHANN SIEBMACHER'S CONTEMPORARY PUBLICATION, WHICH USED COPPER ENGRAVINGS.

ALL ISSUES OR EDITIONS OF THIS WORK ARE EXTREMELY RARE AND RECORDED IN A VERY SMALL NUMBER ONLY.



'During the sixteenth century, the technique of lacemaking was freed from a woven foundation, and became a fabric in its own right. A number of notable pattern books for both needle and bobbin lace were published in the late sixteenth and early seventeenth centuries and these illustrate some of the pictorial designs that became possible using true lace techniques. Examples of lace exist which attest to the fact that these pattern books provided inspiration to numerous lace makers.

'There are essentially two methods of making lace: both involve the manipulation of fine linen thread and they are commonly referred to by the names of the tools used. Needle lace requires the use of a single thread and a needle to make stitches one after another that gradually build up a fabric. Bobbin lace uses many threads attached to small bobbins, which are interwoven in various combinations to create a pattern' (Melinda Watt, Metropolitan Museum of Art, 2003, online).

As with the other recorded examples of Latomus' work, the title of his *Newes Modelbuch* is in contemporary colour, most probably publisher's. The central section of the lower part of the title border shows six women and two men pursuing needle work. The thirty-three woodcuts that follow, printed in black-on-white, show highly delicate, intricate patterns. Several incorporate various animals as well as mythological creatures; two include figures in contemporary dress.

The work was compiled from blocks used for Latomus' pattern book of 1606 and Hoffmann's work of lace patterns of 1604. The present version appears to be identical in collation to the various others of this *Newes Modelbuch* produced by Latomus. Comparison between our copy and the Rostock copy of the 1609 printing (viewable online), however shows some of the blocks to be differently assembled on some leaves, and with maybe a couple of replacements. As much designed for inspiration as for practical use, the different printings can only have been produced in very small numbers nonetheless, considering the time elapsed between the Rostock printing and the one offered here, as the woodblocks employed display minimal deterioration to very few only. Some contained in ours are, in fact better inked and in decidedly darker impressions.



All printings are of the greatest rarity, with the present known in one other copy only, which is preserved at University Library Erlangen-Nuremberg.

See Lotz 45a-d, Lipperheide Yda 103, *Murray Collection of Early German Books* 294, and VD 17 28:720731U for other issues or editions of the work; OCLC locates a single copy of the 1606 printing, at Princeton, one of a 1607 printing in Denmark, and two of a 1609 printing, at Rostock, and Cologne; KvK adds a copy of the 1607 edition at the Austrian Museum for Applied Arts, and one further copy of that of 1609 at the Bibliothèque Nationale; there also is an edition dated '1622' on the title page.

SAINT PETER'S CUPOLA AND THE NEWTONIANS IN ROME

26. LESEUR, Thomas, Francois JACQUIER, and BOSCOVICH, Ruggiero Giuseppe. Parere di Tre Mattematici Sopra i danni, che si sono trovati nella Cupola Di S. Pietro sul fine dell'Anno MDCCXLII, dato per ordine di nostro Signore Papa Benedetto XIV. *[Rome, no publisher, 1743].*

4to, pp. LXIV, [1, errata], with one large engraved initial at the beginning of text and one folding engraved plate; the plate a bit foxed, otherwise an excellent copy, bound in carta rustica. £2850

FIRST EDITION, RATHER SCARCE, OF THIS JOINT REPORT BY THE THREE SCIENTISTS ON THE STRUCTURAL STABILITY OF SAINT PETER'S CUPOLA.

Visible faults in the dome of Saint Peter's basilica in Rome raised fears about the structure's stability ever since its completion in 1593. The most extensively documented episode of this long history erupted in the early 1740's, a few years after Prospero Lambertini was elected Pope Benedict XIV.



'The debates over the causes of the cracks, the ensuing scientific analyses, and the adopted solutions are well described in Giovanni Poleni's Memoire istoriche della gran Cupola del Tempio vaticano, a magisterial book published in 1748. The mathematician Giovanni Poleni (1685-1761) was entrusted with the supervision of the restoration work and also to mediate between the competing protagonists and factions, including architects, master carpenters, and natural philosophers. Each of these groups benefited from varying degrees of credibility. The controversy developed very quickly toward the end of the summer 1742, when rumors about a possible collapse of the dome first began circulating. The chatter must have been widespread and at least partly credible. In November 1742 the Pope decided to commission an expertise by "the most eminent mathematicians", fathers Francois Jacquier (1711-1788) and Thomas Le Seur (1703-1770) of the Minim order. The Jesuit Roger Boscovich (1711-1787) joined the two monks soon after. The French mathematicians had a peculiar position in the Roman scientific landscape: as editors of the most recent edition of the Principia, published in Geneva, they were well-known Newtonians. This "external" consultation was supposed to put an end to growing uncertainty, the result of several inconclusive investigations conducted over the years by the Fabbrica's own architects. Faced with a great diversity of opinion among the architects and the master builders, the Fabbrica called on the mathematicians with the hope of settling the argument.

'The *Parere di tre mattematici*, the official report of the commission, is a short booklet organized into three parts. After a brief description of the dome, the first part presents the damage observed by the mathematicians themselves. They identify no less than thirty different types of cracks, indicating their orientation and width.

'The mathematicians then suggest a pattern of movements within the Cupola which would explain the whole crack system: the lantern presses on the cupola shell, which is cracked in vertical segments and therefore moves outwards, pushing on the drum. By doing so, the buttresses on the outside of the drum are sheared off ... The discourse of Le Seur, Jacquier and Boscovich follows Galilei's rule (1638) of bone structure' (D. Capecchi and C. Tocci, *Three technical reports of R. G. Boscovich on the statics of domes*, in: Further Studies in the History of Construction. The proceedings of the third annual conference ... 2016. pp. 251 -264).

Proverbio, *Catalogo delle opere a stampa di Ruggiero Boscovich (1711-1787)* 1_16; Riccardi I/1 174 17.



THE DE BURE – FIRMIN DIDOT – LA ROCHE LACARELLE COPY

27. LORRIS, Guillaume de & MEUNG, Jean de. C'est le Romant de la Rose Moralisé cher et net. Translaté de rime en prose Par vostre humble Molinet. *Lyon, Guillaume Balsarin, c. 1503.*

Folio, Bâtarde type in double columns; four unnumbered leaves (the fourth a blank), followed by 150 leaves, numbered 4 to 153; finely bound in early 19th-century tan polished calf, black leather label, the other five compartments decorated with gilt roses; triple gilt fillets to covers; gilt inner dentelles; the binding's spine and corners very lightly rubbed. £55,000

JEAN MOLINET'S PRECIOUS AND PROFUSELY ILLUSTRATED EDITION OF THE *ROMANT DE LA ROSE*, THE FIRST IN PROSE.



The Romance of the Rose was written in two stages. In the first stage of composition, circa 1230, Guillaume de Lorris wrote 4,058 lines describing a courtier's attempts at wooing his beloved woman.

The first part of the poem's story is set in a walled garden, an example of a *locus amoenus*, a traditional literary topos in epic poetry and chivalric romance. Forty-five years later, circa 1275, in the second stage of composition, Jean de Meung wrote 17,724 additional lines, in which allegorical personages, such as Reason, Nature, and Genius, discuss the philosophy of love and the Lover attains his goal.

'Ainsi, chacun, dans son genre propre, a réuni tout ce qu'il était possible de rassembler sur deux sujets aussi importants; mais alors que Guillaume de Lorris se tourne vers un passé qui bientôt n'existera plus, Jean de Meung entrevoit l'avenir et annonce le XVIe siècle humaniste' (Dict. des œuvres).

In 1500, the poet historiographer of the court of Burgundy Jean Molinet undertook the task of modernising the *Roman de la Rose* at the request of Philippe of Cleves. Installed in the rich library of his Burgundian patron, he worked using two different manuscripts in verse. Du Molinet's task was that of clarifying the text to make it more accessible to a wider public, marking the beginning of the modernisation of the French language, and continued by the authors of the 16th-century poets of the *Pléiade*.

Following the prologue, each chapter is divided into two parts: the first being the transformation into prose of Guillaume de Lorris and Jean de Meung's verse and which corresponds to the literal sense proper, follwed by, and as announced, the 'spiritual' meaning, which is carried by 'moralité', and which generally completes each of the work's sections.

The work is illustrated by 140 fine woodcuts, partly copied from Syber's Lyon printing of 1485.



Provenance: this copy of the *Romant*, 'bien imprimé et difficile à trouver bien conservé' (Brunet, mentioning our copy) – stems from the collections of several illustrious bibliophiles, beginning with that of Jean-Jacques de Bure, and carrying his note 'Collationné complet, le 5 septembre 1833. J.J. de Bure l'aîné', to which a note in ink from another hand has been added, reading 'M. de Bure faisait grand cas de ce volume et le montrait avec plaisir à ceux qui visitaient sa bibliothèque'. The volume then passed into the collection of Ambroise Firmin-Didot, from him to Baron La Roche-Lacarelle (his sale lot 138, with the binding there attributed to Bradel), and from the Baron to Jean Hersent.

The binding is attributable to Antoine Chaumont, 'relieur parisien actif dans le premier quart du XIX^e siècle, dont les veaux fauves sont cités avec éloge par M. Brunet' (Fléty).

Brunet, III, 1176 (mentioning this copy); Tchemerzine-Scheler, IV, 234; Baudrier, XII, 51; Sybille von Gültlingen, I, p. 25, n° 3; Bechtel, M-440 ('Première édition de la transcription faite par Molinet à la demande de Philippe de Clèves').

IT IS 'NOT THE VISUALLY FLAMBOYANT ATALANTA FUGIENS BUT RATHER THE RICHLY INTERTEXTUAL ARCANA ARCANISSIMA THAT LIES AT THE HEART OF MAIER'S MYTHO-CHYMICAL PROJECT' (Peter J. Forshaw)



28. MAIER, Michael. Arcana arcanissima. Hoc est Hieroglyphica Ægyptio-Græca ... [London, Thomas Creede, 1614].

4to, ff. [6], pp. 285, [14], with engraved title and an engraved architectural dedication leaf; the lettering of the first lines of the title within rules in red ink; tip of upper outer corner of title a little worn; paper flaw to lower blank edges of two leaves; lightly browned; four leaves a bit brown stained; a few early marginal ink marks or underlinings; a very good copy in early vellum; two 18th-century ownership inscriptions to lower margin of title and an early bibliographical note to upper margin. £14,000

FIRST EDITION, EXTREMELY RARE. ORIGINALLY PUBLISHED WITH A LETTERPRESS TITLE ONLY, THIS SECOND ISSUE IS DISTINGUISHED BY A FINELY ENGRAVED ALLEGORICAL TITLE, AND WITH AN ENGRAVED DEDICATION LEAF ADDED.

'By 1611 he [Maier] had visited many German towns and had befriended among others the Landgrave Maurice of Hesse and Prince Christian I of Anhalt, both of whom shared his passion for alchemy. Both princes were also connected with the mysterious Rosicrucian Fraternity ...

'The *Arcana arcanissima* is divided into six books, which give a clear sense of Maier's beliefs about the underlying message of ancient myth: 1) On the hieroglyphical Egyptian gods (Osiris, Isis, Mercury, Vulcan, Typhon, etc.) and the mythic activities and characters of singular creatures; 2) On the allegories of the Greeks, primarily those involving golden objects such as Jason's golden fleece and the golden apples of the Hesperides; 3) On the fictitious, philosophical or chymico-medical golden genealogy of gods and goddesses; 4) On festivals, holy occasions, and games, instituted in honor of this science; 5) On the labors of Hercules and their meanings in relation to the art of alchemy; and 6) On alchemical interpretations of the *Iliad* and the *Odyssey*.

icifra'res, ex mari venus, ex anja elemenni, ofi fa'res, vix quicquam vivens ex igne, nififialamandra ofi fa'tus, vix quicquam ix ex cinembus ab ione valiati ofi fætus, vix quiequam vivens ex igne, nititalamandra bilofophica: ac phænis ex cineribus ab igne reliêtis, bilofophica: Duo funt ieni inuiêta, aurum svurum hilolophica; ac enterios ex enterious ao igne relietis, prodite poterie; Duo funt igni inuices, aurum & vitrum, prodite poterie; illi fuecumbunt : ouibus tertium, addition 11 prodite potents Duo tune igni muicta, aurum & viirum, exteratandem illifuceumbunt : quibus tertium addi licet, monis neurone & milio eine, feminium, ex one renatione extert undern inn uccumount i quious tertium addi licei, Physici nempe & nido eius, feminium, ex quo renalcitur Ibe ani ab cinis realiziante ex mortuo e finer buine au Poznicipempeoentao cius; tentinium; ex quo renatcitur ille; qui ele cinis redivivus ex mortuo : (uperfluum au tentore onnore oluribue demoniferer in Change au tiles qui ell'entre recultivos ex mortuo e tupernoum au-tem lote opinors pluribus demonfitrare, in Chymia quali inforem inne mutici de adoleforme cum i l'adon for tentoreopinors piurious aemonitrares in Corynna quan infantem igne nutriri & adolefcere ; cam id vbiq; feie Selari occurrat : Verum es vino et altero authore naucifinits ad-adal infantem igne nutriti of audoteicere y cam to voidy rere Salarja nt: verum ex viloeranero autitore procuntina au philoppi bic etimus contenti : Arnold : rolat :1,2,e,t5,Com cu igue bic etimus contenti : untriacana, anadă fallitelerare recur

'Maier is careful to criticize paganism and to emphasize Christ's role as the true Savior Physician, but he nevertheless emphasizes the value of the chymical secrets lying behind the myths. He repeatedly reminds his readers that these tales should not be taken as histories but are instead hieroglyphs or allegories, that is, tales "concealing some deeper meaning, philosophical or moral, which must be withheld from those persons too ignorant or too impious to use it aright." According to Maier, the Egyptian priests transmitted their knowledge of the chymical artifice in this way so as to only reveal it to the most worthy' (Peter J. Forshaw, *A Brief History of Mythoalchemy*, online).



'The *Arcana arcanissima* is a work of special importance, not only because it was the first [major] of Michael Maier's books to be published, but also because it presented at length for the first time the hermetick interpretation of Greek and Egyptian myths' (Klossowski de Rola, *The Golden Game*, pp. 59-60).

Published without imprint some of the early bibliographers falsely assumed Oppenheim as place of printing. The work was first published with a letterpress title, dated 1614; in our second issue, which is undated, this has been replaced by an engraved title, and an engraved dedication leaf was added, of which two states are known: a) with a printed dedication between two engraved pillars, and b) blank, except for the two engraved pillars, as here.

'The figurative title page of *Arcana arcanissima* gives a clear sense of its subject matter. At the top we find the three central figures of the Egyptian myth of the dismemberment of Osiris by his brother Typhon, the pieces collected and reassembled by their sister Isis. At the bottom of the page we have three creatures associated with Egyptian mythology: the ibis and cynocephalus or baboon — both linked with the god Thoth, identified with Hermes in Greek mythology and Mercury in Latin — and the sacred bull Apis. Flanking the title we find two figures from Greek mythology: on the left Hercules and on the right Dionysus' (Peter J. Forshaw, *ibid.*).

Provenance: two 18th-century ownership inscriptions to lower margins of title, one dated 1768, the other 1789 and initialled 'P.C.O.', the latter spelled out 'Pris, Corbiniani Oster, 1789,' at end of preface; brief biographical note on Maier at foot of final page of index followed by a laudatory note to rear free end-paper, both apparently in 'Oster's' hand.

Caillet 6987; Duveen p. 380 (assuming an Oppenheim imprint); Ferguson II, p. 66; Gardner 416 (also assuming an Oppenheim imprint); STC 17196.5; not in *Cimelia Rhodostaurotica*, Krivatsy or Wellcome.



FUTURIST, SYMBOLIST AND DADAIST GEORGIAN POETRY

29. [MANDELSTAM, Osip Emilievich, translator]. MITSISHVILI, Nikolo, editor. Poety Gruzii [Poets of Georgia] ... Tiflis, State Publishing House of the Soviet Socialist Republic of Georgia, [1921].

8vo, pp. 49, iii (contents); the leaves browned due to paper stock; outer corners a little skewed; otherwise a very good copy in the original printed wrappers; the wrappers a little torn along spine and foot of spine a tiny bit chipped. £2850

AN ATTRACTIVE COPY IN THE ORIGINAL PRINTED WRAPPERS OF THE EXTREMELY RARE FIRST EDITION OF THIS FRAGILE PUBLICATION, CONTAINING VERSE BY SIXTEEN CONTEMPORARY GEORGIAN POETS, AMONG THEM MEMBERS OF THE PART-FUTURIST, PART-SYMBOLIST, PART-DADAIST 'BLUE HORNS' GROUP.

Included are poems by Grigol Robakidze ('the most flamboyant manifesto-writer, poet, novelist, and dramatist Georgia was ever to know', Rayfield, pp. 259–60); Paolo Iashvili (after Robakidze, the group's leader); Titsian Tabidze ('the most popular of Blue Horns poets', Rayfield, p. 271), and his cousin Galaktion Tabidze; Valerian Gaprindashvili (who also provides ten of the translations here); Kolau Nadiradze ('the most promising poet of his generation', Rayfield, p. 276); and the Symbolist Giorgi Leonidze.

'Modern poetry – poetry devoted to no aims but itself – did not penetrate Georgia until Europe itself was in the throes of self-destruction. Imitators of Russian Symbolists, Acmeists, and Futurists at first had little success in Tbilisi ... [so] quite unpredictably, the convulsion that shook Georgian poetry into true modernity came from the provinces. The sleepy boulevards and cafés of Kutaisi [130 miles west of Tbilisi] were transformed in 1916 by a group of former local schoolboys who had returned from university in St Petersburg and casual study in France and Germany. They were determined not only to avoid conscription, but to foist a cult of Oscar Wilde, Paul Verlaine, and Russian Symbolism on the local intelligentsia. Rimbaud was perhaps the ultimate role-model for the Georgian adolescent poet. Perhaps more important still, the young innovators of Kutaisi, the future Blue Horns, were not content to accept traditional metres [and thus] gave Georgian the chance to try out the percussive and flexible rhythms characteristic of English and Russian poetry' (Rayfield, p. 259).



Among the translations are four by Mandelstam, then living in Tiflis, who was recuited by the editor, Nikolo Mitsishvili, to help with the project (Rayfield, p. 275): 'Birnam Wood' (1919) by Titsian Tabidze; 'Fifth sunset' by Valerian Gaprindashvili (from *Daisebi*, 1919, 'his first and best book', Rayfield); 'Self-portrait' by Giorgi Leonidze; and 'A Farewell' (1920) by Nikolo Mitsishvili, 'one of his best poems ... [which] was lovingly translated into Russian by Mandelstam, and arguably generates the motifs of Mandelstam's as yet unwritten poetry of exile in Voronezh' (Rayfield, p. 276). The other translators are Tatyana Verochka, Sergei Rafalovich, Tristan Machabeli, and Nikolai Bobyrev.

Most of the contributors to this little volume endured great suffering during Stalin's Great Purge in the 1930s. Mandelstam eventually died at a transit camp near Vladivistok. Galaktion Tabidze, Georgia's greatest 20th-century poet, committed suicide in a psychiatric hospital in Tbilisi; his cousin Titsian Tabidze was executed in 1937; Gaprindashvili survived the Stalinist purges, but his later years were unproductive; Robakidze defected to Germany in 1930 and following the publication of his two books on Benito Mussolini and Adolf Hitler was considered to favour Nazism and died a broken man in Geneva in 1962; Paolo Iashvili shot himself at the Writers' Union office in 1937; Giorgi Leonidze tried to pursue the 'correct' political line during the purges, but was forced to direct his talents into panegyrics to Joseph Stalin.

OCLC locates one copy in Italy, at the University of Trento, one for the UK, at the British Library, and two for the US, at Princeton and Yale (the latter only in photocopy); see Donald Rayfield, *The Literature of Georgia* (Clarendon Press, 1994).



30. MERCATI, Michel. Metallotheca. Opus posthumum, auctoritate, & munificentia Clementis undecemi Pontificis Maximi ex tenebris in lucem eductum; Opera autem, & studio Joannis Mariae Lancisii... illustratum. Cui accessit appendix cum XIX. recens inventiis iconibus. *Rome, apud Jo. Mariam Salvioni Typographum Vaticanum, 1719.*

Two parts in one vol., folio, pp. [x, including half-title and frontispiece], xiii-lxiv, 378, [18]; 53, [1], with engraved frontispiece, 2 portraits (of Mercati and Lancisi), engraved pictorial title, and 5 engraved plates of which 2 are double-page, 159 engravings in text (several full-page), and engraved vignettes on titles, 2 initials and one tailpiece; occasional browning, and a little spotting as often; a crisp and attractive copy in contemporary vellum over boards.

£11,500

The first catalogue of the first significant european mineralogical museum. This is the second issue of the first edition, with the title dated 1719 (first, 1717), and here complete with the *appendix*.

This is one of the most attractive 'museum' books ever published, with excellent engravings of fossils, minerals, statues, etc. Mercati (1541-1593), director of the Vatican botanical garden, had prepared this catalogue of the Vatican collection of fossils and minerals, assembled under the aegis of Pope Sixtus V, as early as 1574, although some 150 years elapsed before Lancisi edited and published this work. Besides Mercati's text, Lancisi discovered the original copper-plates for the engravings, which are printed here for the first time.

The collection, 'one of the most important such collections in Europe' (Torrens, *The origins of museums*), contained minerals, fossils, classical statues, palaeolithic tools, and various other natural and man-made artefacts exhibiting the general property of 'stoniness'. As a record of an important renaissance palaeontological museum, Mercati's work is of great significance, even though his views on fossils are typical: he believed them to be *lusus naturae*, and in fact illustrates, side by side, *Glossopetrae* (fossilised sharks' teeth) with the famous depiction of a shark's head with teeth, commenting that one should not be deceived by their apparent similarity. Mercati did understand the artefact nature of palaeolithic stone tools, at the time generally held to be products of lightning bolts. It is fitting that Mercati, the great cataloguer of 'stones', suffered from bladder and kidney stones which contributed to his death; his autopsy, possibly done by his mentor Cesalpino, revealed 98 stones. One of the engravings in the text illustrates bladder stones extracted from Pope Pius V.

'The Vatican collection consists of a series of cabinets with drawers, or "armaria", in which are housed collections of earths, salts, alums, gums and resins, marine products, ores, fossils, marbles, and other objects collected by Mercati ... The plates can scarcely be equaled for fidelity to originals and the exquisite care employed in their engraving and printing' (Sinkankas, *Gemology, an annotated bibliography*).



The frontispiece, depicting the presentation of Mercati's *Metallotheca* to Clement XI, is by Jakob Frey after Pietro Bianchi. The portrait of Mercati is by Benoit Farjat after Pietro Nelli's copy of Tintoretto's original. Most of the plates of antique statues in the *Marmora* section are by Vincenzo Franceschini and Louis Gaumier, in part after G.D. Campiglia. The majority of illustrations in the text are from the original sixteenth-century plates prepared for Mercati, printed here for the first time. The cancel leaf Zz4 contains a different version of the engraving of the sleeping Cleopatra; the original leaf has an engraving drawn by Giovanni Domenico Campiglia and engraved by Hieronymus Rossi, and the cancel leaf has a different depiction drawn and engraved by Maximus Justus Limpach of Prague. The appendix contains new illustrations, and re-engravings of most of Gaumier's plates (statues and a few natural history specimens) with slightly finer detail; obviously for some reason his illustrations in the main text were considered inferior to the others and therefore a new suite of engravings was prepared.



There is a fine double-page view of the 'Metallotheca' and each section is headed by an engraved depiction of the appropriate cabinet. Because several full-page plates appear on text leaves, there is often confusion in the bibliographical description of this work.

Hoover 582; Cobres p. 107 no. 20; Sinkankas 4390; Ward and Carozzi 154.

THE INVENTION OF NITROCELLULOSE AND ITS USE AS AN EXPLOSIVE IN AN EXTREMELY EARLY AND EXTRAORDINARILY THOROUGH SCIENTIFIC STUDY



31. [MONTPENSIER, Antoine d'Orléans, Duc de, *commissioner*]. Commission du Pyroxyle. Registre nº 1[-2]. *[Paris]*, 1846-1847.

Two vols., folio, ff. [4], 222; f. [1, blank], pp. 217, [5, blank], written in two fine secretarial hands, with numerous tables, one folding, several diagrams of ballistic studies, and eleven finely executed full-page drawings in watercolour (six of them on three folding sheets); preserved in excellent condition; bound in the original calf-backed paste-paper boards; ms spine labels; printed orange shelf labels to foot of spines. £17,500

THE COMPLETE AND EXTRAORDINARILY THOROUGH SCIENTIFIC REPORT OF THE COMMISSION ASSEMBLED BY THE DUC DE MONTPENSIER, EXAMINING THE FEASIBILITY OF THE USE OF THE NEWLY INVENTED PYROXYLIN OR NITROCELLULOSE, ALSO KNOWN AS GUNCOTTON, AS AN EXPLOSIVE FOR MILITARY PURPOSES AND IN MINING.

COMMISSIONED IN 1846, THE YEAR OF THE DISCOVERY OR INVENTION OF A PROCESS OF PREPARATION, THIS REPORT – THE DUKE'S OWN COPY - REPRESENTS THE MOST IN-DEPTH ASSESSMENT OF THE DISCOVERY'S USE AND APPLICATION AT THE EARLIEST POSSIBLE DATE.



'Nitrocellulose (also known as cellulose nitrate, flash paper, flash cotton, guncotton, pyroxylin and flash string) is a highly flammable compound formed by nitrating cellulose through exposure to nitric acid, or to a mixture of nitric acid and another acid, usually either hydrochloric acid or sulfuric acid, or to another powerful nitrating agent. One of its first major uses was as guncotton, a replacement for gun powder as propellant in firearms. It was also used to replace gunpowder as a low-order explosive in mining and other applications' (Wikepedia).

'Within the large selection of inorganic cellulose esters, cellulose nitrate (more commonly known as nitrocellulose (NC) or guncotton) is one of the oldest, most researched and sought after cellulose derivatives as it has a wide range of applications. The discovery of NC dates back to 1832 when the French chemist Henri Braconnot investigated the synthesis of a combustible material by treating wood fibres with nitric acid.

'However, not until 14 years later, when the German-Swiss chemist Christian Friedrich Schönbein accidentally synthesized highly nitrated cotton fibers, did NC find its practical use in propellants and explosives. The chemist decided to contain some spilled concentrated nitric acid using the nearest object, which happened to be a cotton apron. After absorbing the acid and being hung to dry in the air, the apron spontaneously ignited and disintegrated to the amazement of Schönbein, leading to the discovery of guncotton.

'Interestingly, three chemists including Schönbein independently and simultaneously uncovered this new material in 1846 and a German chemist from Braunschweig, F. J. Otto, was first to publish the general method using a mixture of sulfuric acid (H_2SO_4) and nitric acid (HNO_3) for producing this new material where each of the three available alcohol groups (-OH) on the glucose repeating unit is substituted with a nitrate group, -ONO₂. However, the instability of the nitrated compound led to multiple fatal incidents during the manufacturing process; therefore, a water rinse was added at the end of the reaction to stabilize the product' (Clement Cheung, *Studies of the Nitration of Cellulose – Application in New Membrane Materials*, pp. 3-4).



'The British Army and Royal Navy soon adopted it as their standard propellant ... Guncotton had many other uses in World War I. It was employed in torpedo warheads and some types of grenades. It was also used as a detonating explosive to fire guns and as a blasting explosive for blowing up bridges and the mines underneath enemy lines' (Michael Fremantle in *Chemistry World*, online).

The Manuscript: besides a large number of respected, experienced members of the French military and Navy, the commission included officials of the highest rank, such as Général Baron Gourgaud, Ministre de la Guerre, Lieutenant Général Baron Neigre, Directeur de Service des poudres et Salpêtres, Laurent Cunin-Gridaine, Ministre de l'agriculture et du commerce, Charles-Pierre-Mathieu Combes, Chef des mines, the Président du Comité de l'artillerie, the Ministre and the Sécrétaire de la Commune, and the Président de la Commune, with some of their proposals, findings and advice in the form of letters here finely copied by the commission's scribe or secretary.

Early tests examine the comparative 'dynamic forces' of both gunpowder and nitrocellulose. Experiments conducted under Baron Gourgaud at the Depot Central de l'artillerie with rifles and muskets, detailing the exact weights of the charges used, their sizes, recoil, comparative bullet velocities using both cotton and gunpowder and their residues are analysed in numerous tables, with these experiments then extended to larger artillery devices such as cannons, and with the different barrel lengths, calibers, and ballistic studies noted, as are experiments with regard to the material's use in mines. A number of reports relate to experimentation with sulfuric acids of different strengths and formulae, and their production.



The investigations are then extended to the explosive's use and application in mining, with the famous French engineer, Chef des mines or Inspector-General of Mines, Charles-Pierre-Mathieu Combes, in charge of the trials, an engineer later honoured by Gustav Eiffel by the inclusion of his name on the list of seventy-two scientists and engineers engraved on the Eiffel Tower in recognition of their contributions.



The superbly executed watercolours in the second volume show the results of experiments with Pyroxylin conducted at two different mines, at the quarry La Folie at Nanterre, and . the so-called Carrières des l'Amérique or America quarries – gypsum quarries at Belleville, Paris.



Provenance: Antoine d'Orléans, Duc de Montpensier (1824-1890), with his engraved bookplate to front paste-downs; orange shelf marks to foot of spine, one showing his crown, that on *Registre n^o 1* worn away. The youngest son of King Louis Philippe of France, Antoine d'Orléans was awarded the rank of colonel and nominated Maréchal de camp and Commandant d'artillerie at Vincennes by his father on September 11, 1846. The earliest document of the present report is dated October 3 of the same year.

NEWTON'S METHOD OF FLUXIONS, ONE OF HIS GREATEST MATHEMATICAL WORKS



32. NEWTON, Sir Isaac. The Method of Fluxions and infinite series with its application to the Geometry of Curve-Lines ... To which is subjoin'd, a perpetual comment upon the whole Work ... *London, Henry Woodfall, 1736*.

4to, pp. iv, ix-xxiv, 140, 1, [1, blank], [143]-[144], [2], [143-]339, [2], with one engraved plate; horizontal tear to p. xxii repaired without loss; a very few leaves a little stained; the plate a bit browned; overall a very good, clean copy in contemporary English panelled calf, rebacked; the joints now a little cracked. £25,000

FIRST EDITION, AN INTERESTING COPY WITH SOME EARLY CORRECTIONS OR NOTES IN INK AND PENCIL, OF NEWTON'S WORK ON FLUXIONS, 'ONE OF HIS GREATEST MATHEMATICAL WORKS' (*Cambridge Companion to Newton*).



This is Newton's fullest exposition of the calculus; though the last of his works on calculus to be published, it was the work which he himself intended to publish first, in Latin, in 1671.

The first page of the manuscript (preserved in Cambridge University Library) is lost and the title *De Methodus Fluxionum* was supplied by John Colson when he first published it in this translation, with his own extensive commentary.

'Written in 1671, Newton's *Fluxions* is a key document in the controversy over whether Newton or Leibniz had priority in discovering differential calculus. Newton did not publish anything on the calculus until after 1700, whereas Leibniz began publishing papers on the subject in 1684; however, Leibniz's manuscript notes on the calculus date back only to 1673, eight years after Newton began investigating the subject.

'By 1671, Newton was in a position to give his clearest statement to date of the fundamental problem of the calculus, and to present a successful general method' (*Norman Catalogue*).

'In the *Method*, Newton gives the solution of a series of problems "in illustration of this analytical art," mainly problems of maxima and minima, tangents, curvatures, areas, surfaces, volumes and arc lengths. With qualities represented as generated by continuous flow, all of these problems can be reduced to the following two (one the inverse of the other).

- 1. Given the length of the space at every time, to find the speed of motion at any proposed time.
- 2. Given the speed of motion at every time, to find the length of the space described in the proposed time.

This is among the greatest generalizations in the history of mathematics, reducing the great majority of problems faced by mathematicians of the time to two basic problems' (*Cambridge Companion to Newton*).
Provenance: contemporary corrections and a few side notes by an unidentified reader to several equations or text on pages 50, 53, 60, 68, 79, 87, 93, 94, 95, 96, 107, 108, 110, 111, 112, 113, 114, 119, 120, 132, 135, 138, 157, 275; twentieth-century bookplate of the physicist and writer Edward Neville da Costa Andrade (1887-1971) on front paste-down.

Babson 171, Norman 1595; *Trente livres de mathématique qui ont change le monde* pp. 169-172; Wallis 232.



33. PEURBACH, Georg and Johannes REGIOMONTANUS [Johann MÜLLER]. Tabulae eclypsium Magistri Georgii Peurbachii. Tabula primi mobilis Joannis de Monteregio ... [Colophon:] *Vienna, Winterburger for Leonard and Lucas Alantsee, 1514.*

Folio, ff. [67], XIX, pp. 90, [2], with two astronomical woodcuts on title, 3 woodcuts in the text, ornamental woodcut initials and woodcut Imperial coat-of-arms on colophon leaf; title with some marginal dustsoiling, some very faint marginal waterstains on upper outer corner in the second half of the text, a small wormhole in a couple of gatherings touching a few letters, otherwise an exceptionally fresh, crisp, and large copy, with some sheets preserving their deckle, in its original binding of a rubricated missal leaf, with antiphonal chants and notations, the binding a bit worn, front paste-down gone. $\pounds 12,500$

FIRST EDITIONS OF PEURBACH'S ECLIPSE TABLES AND TABLES OF THE FIRST SPHERE BY HIS STUDENT REGIOMONTANUS, BOTH EDITED WITH COMMENTARY BY GEORG TANNSTETTER.

THIS WORK ALSO INCLUDES ONE OF THE EARLIEST HISTORIES OF EUROPEAN ASTRONOMY.

'Recognized throughout the sixteenth century as a monument of industry, the *Tabulae eclipsium*, completed probably in 1459, is Peurbach's most impressive work and was still used (although critically) by Tycho near the end of the sixteenth century ... The tables are based entirely on the Alphonsine Tables, in that the underlying parameters are exclusively Alphonsine; but Peurbach expanded and rearranged the tables needed for every step in eclipse computation, saving the calculator much time and relieving him of a number of tedious procedures. The tables in the printed version run to fully 100 pages ... Most remarkable, and evidently most laborious to compute, are the forty-eight-page double-entry tables (solar and lunar anomaly) of time between mean and true conjunction or opposition and the twelve-page triple-entry tables (solar longitude, lunar anomaly, time from noon) of the difference of lunar and solar parallax in longitude and latitude for the sixth and seventh climates (latitudes about 45° - 49°) that are used to find the time and location of apparent conjunction in solar eclipses' (DSB).



The Regiomontanus section contains two important works. 'While still in Italy, Regiomontanus began to compute his *Table of the First Movable* [*Sphere*], or of the apparent daily rotation of the heavens. He completed this work, together with an explanation of its use, in Hungary and dedicated it to his friend King Matthias I Corvinus. He also expounded the geometrical basis of this *Table*. These three related items constituted an item in the list of his own writings that Regiomontanus intended to print on his own press, an intention he could not carry out. Of these three works, the first two were published in Vienna in 1514 [in the present work]' (*ibid.*).

This work is also notable for Tannstetter's preface, which lists all the known texts, manuscript and printed, of Peurbach and is the prime bibliographical source. It also contains a listing of Viennese and German astronomers, with notes on their lives.

There is a fine woodcut of an armillary sphere with the two authors seated below on the verso of aa8.

There are two issues of this work, the first as above; the second, represented by only a few of the surviving copies, has a two-leaf *Tabella manualis* added at the end.

Adams P2271; VD16 2056; Zinner 1013.

A SCIENTIST'S TOWN BOOK

34. ROOMEN, Adriaan van [Adrianus ROMANUS]. Parvum theatrum urbium sive urbium praecipuarum totius orbis brevis et methodica descriptio. *Frankfurt, Nicolaus Basse, 1595*.

4to, ff. [4], pp. 365 [recte 371], [24], with 67 city views and plans in woodcut, all finely coloured; occasional early underlining in brown ink; minimal browning; a very few stains; a very good copy in near contemporary Dutch vellum, gilt; upper joint repaired; the covers a bit soiled. $\pounds12,000$

FIRST EDITION, AND A VERY APPEALING COPY OF THE FAMOUS FLEMISH PHYSICIAN AND MATHEMATICIAN'S LATIN TOWN BOOK.



Whilst the woodcuts are largely identical to Abraham Saur's German version, but with some omitted or added, 'this *Parvum theatrum urbium* is not a Latin edition of the German work ... published by the same printer in German language. The author of the small town book had died in 1593 and was not available for a Latin edition [and] so the publisher secured A. Romanus from Wurzburg as the author of a Latin text' (translated from Fauser).

Completely independent from Saur's, van Roomen's text is entirely new, displaying a very different and more succinct approach in his rendition of this geographical work, much reflecting his scientific education and orientation.



The work includes 67 European woodcut city views and plans including cuts showing London, Lisbon, Louvain, Antwerp, Brussels, Rouen, Ghent, Lyon, Bordeaux, Paris, Frankfurt, Mainz, Aachen, Heidelberg, Hamburg, Bremen, Hannover, Fulda, Wittenberg, Magdeburg, Nuremberg, Augsburg, Tubingen, Dresden, Worms, Leipzig, Erfurt, Jena, Lubeck, Brunswick, Strasburg, Basel, Geneva, Riga, Rome, Venice, Genova, Prague, Vienna, and Riga, as well as Constantinople, Jerusalem and the tower of Babylon (the final illustration contained). All are in fine colouring, employing red, various shades of green, as well as yellow, purple, and brown, with some delicate and carefully applied heightening in gum Arabic.

The work's unillustrated part provides notes on various parts and cities of Russia, Armenia, Assyria, Serbia, Georgia, Albania, Syria, Palestine, Arabia, Persia, Bactria, Afghanistan, Malabar, Ceylon, India, Siam, Cambodia, Korea, China, and Japan, as well as on Java, Sumatra, Borneo, the Moluccas, Japan, and Turkestan. The final pages contain brief descriptions of 'Florida, New-France, New-Spain, Nova Galicia, Yucatan, Cuba, Brazil, Peru, etc.' (Sabin 73000).



Adrian van Roomen studied mathematics and medicine in Germany and Italy (he met Christoph Clavius at Rome in 1585, and dedicated his *Idea mathematica pars prima*, Louvain, 1593, to him). 'While at Louvain he published the first part of a general work on mathematics and in this he gave the value of *pi* to seventeen decimal places, an unusual achievement at the time' (Smith, *History of Mathematics* I p. 340). In the same year he obtained a professorship of medicine at Würzburg and subsequently was employed as mathematician of the chapter there. He then went to Prague, was honoured by the Emperor Rudolff II, and travelled to France, where he met Viète.

Provenance: early Dutch inscription to title page ('Cornely Deyn (?) Aemstelredamensis'), and a later inscription to front free end-paper.

VD 16 R 3024; Adams R 694; Fauser LXIV; Bachmann, Städtebilder 14.

THE FIRST SPANISH MANUAL JEWELLERY AND PRECIOUS STONES AND THEIR COMMERCE

35. SAENZ Diez, Martín Diego. Manual de joyeros, con la teorica y practica para con brevedad sacar la cuenta del valor en que se venden, y compran los diamantes, y demas piedras preciosas. Y tambien el oro y la plata ... *Madrid, Antonio de Sancha, 1781*.

8vo, pp. lvi, 711, [1, index]; with a large engraved title vignette and one engraved plate; a very good, clean copy in contemporary vellum, head of spine a little worn; rear free end-paper renewed. £3500

VERY SCARCE FIRST EDITION OF THE FIRST SPANISH MANUAL ON JEWELLERY AND PRECIOUS STONES AND DIAMONDS, INCLUDING PRACTICAL EXAMPLES FOR CALCULATION OF PRICE AND VALUE.



The first section of the work describes the various precious stones and gemstones, their natural occurrences, natural properties, and areas of their mining. There are separate chapters on the diamond, ruby, emerald, sapphire, topaz, chrysolite, amethyst, aquamarine, opal, turquoise, garnet, including almandine, onyx, jacinth, peridot, coral, strass stone, agate, jade, jasper, lapis lazuli, alabaster, as well as 'the seven' metals. Included are notes about their use throughout history, and some famous pieces.

Intended as a handbook for commerce, the larger part of the work consists of tables, which contain calculations regarding the value of precious stones according to size and weight in carats, as well as the value of gold and silver according to weight. Saenz Diez also adds a number of 'examples' of calculation.



Martín Diego Saenz Diez was a merchant in precious metals, semi-precious and precious stones, and affiliated to the Spanish crown as a merchant.

The finely engraved vignette on the title page, signed 'de la Cruz', shows a merchant presenting his goods to gentlemen clients, and the plate precious stones, and their cuts.

Palau 2843448; not in Goldsmith.



DYES AND OTHER SECRETS

36. TALLIER, Gallipido. Nuovo plico d'ogni sorta di tincture, arrichito di rare, e belissimi segreti per colorire animali, vegetabili, e minerali. *Venice, Antonio Astolfi, 1780*.

8vo, pp. 168; half title and title very lightly stained, but a very good, clean copy in contemporary *carta rustica*. £380

AN ATTRACTIVE COPY OF THIS HIGHLY SUCCESSFUL LITTLE BOOK ON ANIMAL, VEGETABLE, AND MINERAL DYES.

'A compendium of the ideas on dyeing that existed at the end of the XVII century. This *Nuovo Plico d'ogni sorte di tinture* (New Plico on all sorts of Dyeing) by Gallipidio Tallier is a formulary that recalls even in its title Rosetti's *Plictho*, to which it owes much. Other procedures in it, according to Guareschi, seem to have been taken from the Bolognese manuscript called *Secreti per colori* that dates from the 15th century. Still others are derived from the *Secreti* of Alessio Piemontese and the book of Timoteo Rosselli' (Franco Brunello, *The Art of Dyeing in the History of Mankind*, p. 206).



First published in Bologna in 1679, the work went through many, especially Venetian printings up to the 19th century.

This particular printing by Antonio Astolfi exists in two different issues, one with 168 pages, as here, and a second, '... con una nuova aggiunta', enlarged to 192 pages.

OCLC locates one copy of ours, at the Bibliotheca Hertziana, Rome, and a copy of the enlarged version at the Smithsonian.

OF SHADOWS



37. THERIACA, Vespasiano (pseud.?). Discorso et ragionamento di l'ombre. Rome, Antonio Blado, 1551.

Small quarto, ff. [12]; with Blado's woodcut device on title showing a crowned eagle hovering above hills and holding a cloth in its claws, and one large opening woodcut initial; some light staining and spotting; margins cut a little short but not affecting text; bound in old Italian patterned boards; the date of the imprint changed to 1552 in brown ink and with an owner's initials below, both possibly in the same, early hand; old numeral to upper corner, and therefore seemingly disbound from a larger volume of pamphlets. £2700

AN EXCEEDINGLY RARE WORK OF PHILOSOPHICAL PONDERINGS ON SHADOW, ITS OPPOSITE, LIGHT, OBSCURITY, AND CLARITY.

In his dedication to the Roman Catholic Cardinal, Francisco Mendoza de Bobadilla (1508-1566) the author voices his intent to pronounce 'four words on shadows'. Most likely a pseudonym, the tract opens with 'Theriaca's' thoughts regarding the alternation of day and night, considerations regarding crepuscule as the meeting point of the two opposites, and the shadows created by smaller things, inanimate or animate.



He continues with much related astrological observation including eclipses and the Zodiac, to finally discuss the 'behaviour' of shadows or a shadow on the example of a person moving in a lit room with a light source at a median height, with the shadow shortening or lengthening against the wall depending on movement towards or away from the source, as well as on the example of a light source from above.

Whilst the work has not found entry in Kirsti Andersen's *The Geometry of an Art*, it has been recognised as pertaining to the history of perspective.

Cicognara 864; CNCE 24656; Riccardi I, II, 518; Cicognara Cat. I, 159; Cantamessa 7952; OCLC appears to record microform copies only.



RUMPH SUPPLEMENTED

38. VALENTIJN, François. Abhandlung von Schnecken, Muscheln und Seegewächsen, welche um Amboina und den umliegenden Inseln gefunden warden. Als ein Anhang zu Georg Eberhard Rumphs Amboinischen Raritätenkammer ... *Vienna, Krauss, 1773*.

Folio, pp. viii, 148, with title printed in red and black, and 18 engraved plates (two double- page) by I.C. Berndt; a few short marginal tears, one longer; a fine, uncut copy in original boards; the boards, covered in a layer of thin paper, a bit stained and with some wear along the extremities. £5500

A GERMAN RENDITION AND THE AND ONLY SEPARATE EDITION OF THE DUTCH SUPPLEMENT OF 1754 TO VALENTYN'S *OUD EN NIEUW OOST INDIEN*, VOL III (1726).

It was published as an appendix to Rumpf's *D'Amboinsche Rariteitkamer* (1705). Valentijn had lived in the East Indies for 16 years, where became a friend of the German naturalist Georg Eberhard Rumpf (1627-1702), the pioneer researcher of the natural history of the Dutch East Indies.



Rumpf's *D'Amboinsche Rariteitkamer* is largely devoted to the conchology of Amboina, and is famous for its fine engravings of shells, reputedly the work of Maria Sibylla Merian. This edition was translated by Philipp Ludwig Statius Müller, professor of natural history at Erlangen and member of the Akademie der Naturforscher.

Apart from the odd mermaid, the plates are exclusively conchological and very finely engraved.

Nissen, ZBI 4215; OCLC shows no North American locations.

PORTUGUESE ENLIGHTENMENT VITICULTURE

39. [VITICULTURE and AGRICULTURE]. ACADEMIA REAL DAS SCIENCIAS DE LISBOA. Memorias de agricultura premiadas pela Academia Real das Sciencias de Lisboa em 1787, e 1788. *Lisbon, Academia Real [das Sciencias], 1788-1791.*

Two volumes, 8vo, ff. [5], pp. 367; ff. [4, including initial blank], pp. 471, ff. [2, advertisements], and one engraved plate; a fine copy, clean, crisp and printed on excellent paper, in contemporary Portuguese speckled sheep-backed marbled boards, crimson morocco lettering piece; edges sprinkled blue; spines and end-papers minimally wormed; tiny wormholes to the first four leaves of volume 1. £3500

FIRST EDITION AND A RATHER FINE COPY OF THESE PUBLICATIONS OF PRIZE WINNING ESSAYS ON THE PRODUCTION OF WINE AND OTHER WINE-RELATED SUBJECTS BY THE ROYAL ACADEMY OF SCIENCES, LISBON.



The extensive first 'Memoria' of 101 pages in volume 1 by José Verissimo Alvares da Silva is on different vines, their culture, grape harvest, fermentation, preservation, 'diseases' of wine and alteration, instructions on how to make 'Spanish' wine, Muscatel, Rhine wine, and Malvasia. This is followed by three separate essays, respectively by by Manoel Joaquim Henriques de Paiva, Jozé Virissimo Alvares da Silva, and Constantino Botelho de Lacerda Lobo, on fertilizers, both natural as well as in the form of chemical compounds, essays in which the authors show themselves well read in the works of Jethro Tull, Robert Boyle, Joseph Priestly, Boerhaave, Linnaeus, Du Hamel de Monceau, Hales, and Buffon, to name but a few.

Volume II consists of two 'Memorias', the first by Francisco Pereira Rebello da Fonseca, and the second interestingly by Vicente Coelho Seabra e Telles, a Brazilian, native of Congonhas do Campo, Vila Rica, Minas Geraes. Pereira's is on the vine, its varieties, planting, pruning, the works in the vineyard, trellising, grafting, diseases of the vine, harvest, extraction of the must, fermentation, conservation and storage, and the best wine making methods, including for wines in the style of those of Burgundy, Chianti, etc., and again showing wide reading in contemporary literature such as by Rozier, Bidet, the enologist Edme Béguillet, Valmont de Beaumare, Maupin, Fabroni, de Saussure, and others.



Coelho Saebra's begins with a general essay on agriculture, followed by chapters on plant physiology and pathology, vegetal 'therapeutic', prophylactic agricultural methods, the advantages of different soils and terrains, how to improve yield, the selection of vines and methods of planting, the renewal of old vines, Portuguese and foreign methods of wine making, the choice of wood for barrelling, and how to clean barrels. He there warns against the use of vinegar, the burning of pine cones, or mixtures of sulphur.



The work was reprinted as a facsimile in 1991.

Provenance: from the library of the Dukes of Palmela with their crowned purple ink stamp on titles. The extensive library of the Dukes of Palmela, formed mainly in the nineteenth century, was dispersed, for the most part, during the second quarter of the twentieth century through the 1960s.

Innocêncio VI, 191; II, 96-7; III, 33; V, 151-2; VI, 12-3; VII, 422-3; Sacramento Blake VI, 116; VII, 357; Pinto de Mattos, p. 390 ('É raro encontrar hoje á venda os 2 vol. destas Memorias'); Monteverde 3480.

WERNER'S WORK ON CONIC SECTIONS AND THE MOTION OF THE EIGHTH SPHERE, THE LATTER OF WHICH RECEIVED CRITICAL ATTENTION FROM COPERNICUS



40. WERNER, Johannes. In hoc opere haec continentur: Libellus ... super Vigintiduobus Elementis Conicis ...; eiusdem Ioannis, de motu octavae Sphaerae, Tractatus duo; eiusdem Summaria enarratio Theoricae motus octavae Sphaerae ... *Nuremberg, Friedrich Peypus for Lucas Alantsee, 1522*.

4to, ff. [100, including final blank], with title within four-part decorated woodcut border and numerous woodcut diagrams and tables in the text; expert restoration to blank outer margin of one leaf; a very good copy, bound in early vellum. £22,500

THE EXTREMELY RARE FIRST EDITION OF JOHANNES WERNER'S ORIGINAL PUBLICATION ON THE THEORY OF CONIC SECTIONS AND ON THE MOTION OF THE EIGHTH SPHERE.

COMMUNICATED TO COPERNICUS BY THE POLISH CARTOGRAPHER BERNARD WAPOWSKI AS AN EXTRACT AND COVERING ONLY THE 'MOTION OF THE EIGHTH SPHERE', THIS SECTION WAS CRITICALLY STUDIED BY COPERNICUS, RESULTING IN THE SO-CALLED *LETTER AGAINST WERNER*.

'Werner's *Libellus* is a collection of five separate works published and financed by Werner's rich friend, the publisher Lucas Alantsee (died 1523 Vienna). The work, in five parts, which was written between 1505 and 1513, was not revised for publication by Werner. 'The treatise containing twenty-two theorems on conic sections was intended as an introduction to his work on duplication of the cube. For that reason Werner dealt only with the parabola and hyperbola but not with the ellipse ...

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'In contrast to the ancients he did not consider the parabola and the hyperbola to be defined as plane curves but regarded them in connection with the cone by which they were formed. He proved the theorems on conic sections through geometrical observations on the cone.

'Werner's report on duplication of the cube contained nothing new, being only a revision of the eleven solutions to this problem found in classical antiquity; they were known to Werner from the translation of the commentary by Eutocius on Archimedes prepared by Giorgio Valla.

'Werner added twelve supplementary notes to his treatise. The first ten dealt with the transformation of parallelepipeds and cylinders. In the eleventh note Werner proved that the sun's rays fall on the earth in parallel, and in the twelfth he showed that the rays are gathered in one point on a parabolic mirror. The third writing in the collection of works dated 1522 also contained an Archimedean problem already treated by Eutocius, in which a sphere is to be cut by a plane so that the volumes of the two spherical sections are in a given proportion to each other. Werner added his own solution, in which a parabola and hyperbola intersect each other, to those of Dionysodorus and Diocles' (*MacTutor*, online).

Not all of Werner's numerous works were published during his lifetime. Some remain unprinted, and others have been lost.

VD16 W 2042; DSB, XIV, 272-277; not in the Tomash Collection.







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