

CONTINENTAL BOOKS

1. AESOP. *Vitta Esopi*. [Translated from Greek into Latin by Rinucius Aretinus. Italian translation by Francesco del Tuppo.] Venice: Manfredus de Bonellis de Monteferrato, 27 Mar. 1492. £18,500

Chancery 4to (197 × 136 mm), ff. [42]. Collation: A–D⁸ E¹⁰ (A1^r blank, A1^v title, woodcut frontispiece labelled *Esopus*, A2^r dedication, A3^r Proemio, text E10^v colophon). 40 lines, gothic type 2:80. 24 large woodcuts including full-page frontispiece, within any of 4 decorative and historiated frames, last cut within 2 decorative sidepieces, 8-line initial-space with guide-letter, 3- to 5-line initial spaces elsewhere. Some light worming, mostly marginal repairs throughout, occasionally affecting some letters, especially on E9 and E10, inscription erased from last page. Modern vellum, housed in a cloth folding case. A good copy of a scarce book.

FIRST SEPARATE EDITION and a reprint of part I of del Tuppo's 1485 Naples edition of *Aesop*. The woodcuts are free copies of the Neapolitan edition. The frontispiece and borders represent the same blocks used in the *Fabulae* of 31 Jan. 1491/92 by the same printer. The main run of woodcuts appears for the first time in this edition. Hind describes the artist of these elegant illustrations as 'nearly related to (if not identical with) the designer of the Malermi Bible' (*An Introduction to the History of the Woodcut*, p. 413–14).

Arnim 5; Essling 611; Goff A-110; GW 445; Sander 61.

2. ALBERTUS MAGNUS. *Summa de Eucharistiae Sacramento*. Ulm: Johann Zainer, 1474. £18,000

Folio (305 × 215 mm), 183 leaves, 33 lines and headline. Sig. [b4] with fine woodcut floral border and 10-line initial, additional leaf inserted before [h3] as usual, blank on recto, one large and some of the smaller initials filled with contemporary manuscript grotesque faces, early annotations to upper margins of folios 99 and 130, some light spotting, a few leaves browned, the first couple of leaves just a little frayed at edges, a little minor worming to some inner or lower margins. Contemporary Austrian binding of brown pigskin over wooden boards, the upper cover tooled in blind to a panel design, the frame composed of repeated tools including scrolls, pelicans and rosettes, the panel with compartments defined by oak leaves and incorporating medallions depicting the symbols of the Evangelists, the Agnus Dei, and the Virgin and Child, contemporary vellum title label lettered in manuscript (now faint), the lower cover with panel decorated to a different design of repeated flower tools, remnants of brass clasp, some scattered small wormholes, mainly to spine and lower cover, endpapers sometime renewed. Early inscription to head of first leaf of the Dominican Convent at Vienna (for a similar inscription see Goldschmidt, *Gothic & Renaissance Bookbindings*, no. 9), tiny stamped monogram of Ernest Kyriss to upper forecorner of the same leaf. A most attractive Ulm incunable in a pleasing medieval binding.

FIRST EDITION. 'Albertus Magnus was the most learned scholar of his age, the "Doctor Universalis" of the Middle Ages and the only one to whom the epithet "The Great" was applied' (*PMM*). He was of noble birth (being Count of Bollstädt) but became a Dominican and taught in Germany and Paris, later becoming Provincial of his order in Germany and Bishop of Regensburg. The breadth of his intellect was immense, spanning almost all spheres of learning, and he wrote on theology, philosophy and science. His greatest achievement from the medieval perspective was the reconciliation of Aristotelian philosophy with Christian teaching, though his scientific observation (published as *De Mineralibus*, 1476, and *De Animalibus*, 1478) is now as highly regarded. The present *Summa* on the Eucharist is an especially attractive production from the press of Johann Zainer who was the first printer to set up in Ulm. Together with his kinsman Gunther Zainer of Augsburg, he became one of the most notable exponents of the art of using wood-blocks for book ornamentation. Their skill was recognised by the pioneer of the medievalist revival, William Morris, who devoted a bibliographical article to their work: 'On the Artistic Qualities of the Woodcut Books of Ulm and Augsburg in the Fifteenth Century,' *Bibliographica* 1, 1895. The present work, with its elegant columbine-flower border to the first leaf of the text is noted by Morris as a notably fine example. This copy has the distinction of having been in the library of Dr Ernest Kyriss, who established the detailed study of early German bookbinding, and formerly from the Dominican Convent at Vienna.

Goff A-335; BMC II, 522 (IB. 9129)]; Hain 456; Proctor 2503.

3. ALDINI, Giovanni. *Essai theorique et expérimental sur le galvanisme, avec une série, d'expériences faites en presence des commissaires de l'Institut national de France, et en divers amphithéâtres anatomiques de Londres*. Paris: Fournier, 1804. £5000

2 vols., 4to (212 × 138 mm), pp. [vi], xvi, 349; x, 330. 10 folding plates printed in pale brown ink after drawings by Pecheux. A few very light and unobtrusive dampstains, but otherwise very crisp and clean. Uncut in pink wrappers, two paper labels pasted on each spine, with original title and later library shelf mark. Spine a little fraying, labels somewhat chipped. A delightful copy, uncut in its original wrappers.

FIRST EDITION of Aldini's influential work on galvanism, a book that presented for the first time a series of experiments in which the principles of Volta and Galvani were used together. The fine series of plates illustrates the experiments which involved carcasses and heads of animals and humans. For the first time a description appears here of the magnetization of steel needles through connection to a voltaic circuit. Aldini's discoveries had notoriously been demonstrated in front of an audience of British scientists two years earlier. Before the eyes of the most prominent English scientific authorities, Aldini used the charge from a voltaic battery to stimulate the muscles in the head of a dead ox, and then performed a similar experiment on the body of a recently hanged murderer, thus causing the corpse's jaw to quiver. Aldini's visit provoked an uproar which was followed by heated controversy at the Royal College of Surgeons.

Fulton & Cushing 27; Honeyman cat. n. 64; Graesse I, 65.

4. ALDINI, Giovanni. Memoria sulla Illuminazione a Gas dei Teatri e Progetto di Applicarla all'I. R. Teatro della Scala in Milano. Milan: Società tipografica dei Classici Italiani, 1820. £5000

8vo (219 × 132 mm.), pp. viii, 112, 6. 2 folding hand-coloured engraved plates showing multiple figures of lighting devices. Occasional light foxing. Contemporary neoclassical full red long-grained morocco gilt, gilt border of urns and foliage to sides, flat spine gilt in compartments with acorns and florets divided by double fillets, gilt lettering in one compartment, outer dentelles gilt, marbled endpapers, all edges gilt, silk bookmark. Cover on back worn in three places, some minor wear to extremities and front. Author's inscription to verso of front blank, with manuscript dedication to the 'Regal Imperial Government', i.e. Viceroy Archduke Ranieri. A handsome copy.

FIRST EDITION, PRESENTATION COPY, of Aldini's pioneering work on the use of gas lighting in theatres. Giovanni Aldini (1762–1834) had been an early and ardent champion of the electrical theories put forward by Galvani, his uncle, and had established his own fame with several early essays that showed the effects of the electric current on the human organism. A keen investigator of mechanical and thermic phenomena, in the last decade of his life Aldini turned his research to methods of artificial lighting. This essay takes the gas lighting system of London theatres as a model for a large scale reform that Aldini hopes to be able to bring about in the whole of Italy, starting from the famous Teatro della Scala in Milan. This copy, in a very elegant binding, was presented by the author to the Viceroy Ranieri.

FRANCIS WILLUGHBY'S COPY, AN ANNOTATED SOURCE
FOR HIS OWN *DE HISTORIA PISCIIUM*

5. ALDROVANDI, Ulisse. De Piscibus Libri V. Et De Ceteris Lib. Unus; Ioannes Cornelius Uterverius ... collegit. Marc Antonivus Bernia in lucem restituit ... cum indice copiosissimo. Bologna: Nicolò Tebaldini, 1638. £6500

Folio (353 × 225 mm.), pp. [iv], 732, [26]. Engraved allegoric title and c. 400 ichthyologic woodcuts to text, many full-page. Tear to foot of p. 559, repaired and just affecting one illustration, otherwise clean with only very occasional and light spotting. Contemporary calf, expertly rebaked to style, corners bumped and a few abrasions to extremities. Francis Willughby's copy, with his signature and shelf-mark on title, and a number of marginal markings presumably in his hand. A superb association.

Francis Willughby's copy of the fourth edition (first 1613). Ulisse Aldrovandi's unprecedented survey of the fish species was conceived as part of the author's extraordinarily ambitious project to build the first complete 'scientific' zoological encyclopaedia. Only two of the parts, the *Ornithology* and *De Animalibus Insectis*, were published during his lifetime, whilst *De Piscibus* was edited by his pupils from his manuscripts. Aldrovandi's concern with actual observation and with descriptions from specimens, explicit in the building of his own museum of natural history, became compelling when the naturalist met Guillaume Rondelet in Rome, where the French physician was collecting specimens for his own work. The two spent days examining species in Rome's fish market, and the Italian naturalist started gathering material for what became one of the greatest collections of his time. As a scientist of the sixteenth century, Aldrovandi was necessarily dependent, for the parts related to exotic species, on the accounts of earlier or foreign naturalists, in particular Gesner, Salviati, Belon and Rondelet. Nevertheless, his study is the first complete ichthyologic work which attempts to substitute, correct and integrate the received traditional literature with as much direct observation as possible, in the spirit of a new, modern scientific and experimental attitude. The scientific and demonstrative approach emerges particularly in the care and abundance of illustrative apparatus, which the author conceived as necessary complement to the text rather than as an ornamental addition.

Francis Willughby (1635–1672), one of the foremost naturalists to come before Linnaeus, owned and marked this copy, evidently in the course of the preparation of his own *De Historia Piscium* (1686). The unique weight of Aldrovandi's influence on the major subsequent works on natural history, culminating in Linnaeus's monumental survey, is evident in this association copy.

Brunet I, 155; Nissen I, 70; Wellcome I, 172, Casey Wood 185; Osler 1766.

WITH AN UNRECORDED CANCELLED EARLY VERSION OF THE TITLE

6. AMPÈRE, André Marie. Recueil de Memoires, Notices, Extraits de Lettres ou d'Ouvrages periodiques sur les Sciences, relatifs a l'Action mutuelle de deux courans electriques, sur celle qui existe entre un courant electrique et un aimant ou le globe terrestre, et celle de deux aimans l'un sur l'autre. Paris: Crochard, 1822. £3500

8vo (220 × 137 mm.), pp. [2] first title, verso blank, [2] second title, verso blank, [3]–124, 169–250, 252–258, [i] bl., 259–344. 9 folding engraved plates. Some spotting and staining on a few leaves. Entirely uncut and almost entirely unopened in original paper wrappers, slightly frayed.

Early issue with an unrecorded title of Ampère's ever-changing collection of memoirs on electrodynamics. The unrecorded title is found here together with the replacement title by which the work is now known: *Recueil d'Observations Electro-Dynamiques, contenant divers Mémoires, Notices, Extraits de Lettres au d'Ouvrages périodiques sur les Sciences*, etc. Other indicators of an early issue are the termination of the work as it stands at p. 344 and the non-inclusion of the paper 'Memoir sur les Mouvements Electro-Magnetiques et la Theorie du Magnetisme' that later made up pp. 125–168. The complex method by which issues of this collection were assembled resulted in the publication of the work before this particular section was ready. No other copy has been located with the cancelled title found here.

The bibliographical complexity of this work is a direct reflection of Ampère's particular mode of thinking: 'His work was marked by flashes of insight, and it often happened that he would publish a paper in a journal one week, only to find the next week that he had thought of several new ideas that he felt ought to be incorporated into the paper. Since he could not change the original, he would add the revisions to the separately published reprints of the paper and even modify the revised versions later if he felt it necessary' (Norman).

Cf. Norman, 44–45 (earlier and later issues respectively).

'THE *PRINCIPIA* OF ELECTRODYNAMICS' (*DSB*)

7. AMPÈRE, André Marie. *Théorie des Phénomènes Électro-dynamiques uniquement déduite de l'expérience*. Paris: Méquignon-Marvis, 1826. £22,500

4to (269 × 219 mm.), pp. 226, [1] errata. 2 folding engraved plates. Some light spotting. Half morocco mottled, gilt panelled spine with five raised bands, red morocco label lettered in gilt, original wrappers preserved. Inscription by the author to the 'Baron de Humboldt', three photographs of the latter inserted. A very good copy, inscribed by the author.

FIRST EDITION, INSCRIBED AND PRESENTED BY THE AUTHOR TO ALEXANDER VON HUMBOLDT, of Ampère's greatly influential work, the development of the cardinal formula of electro-dynamics elaborated by 'the Newton of electricity'. This is the issue with pp. 85–92 correctly numbered. Ampère's first draft of his theory on the relationship of electricity and magnetism had been published in his *Recueil* in 1822. This work clarifies and develops that theory in mathematical terms, it unifies 'the fields of electricity and magnetism on a basic noumenal level' and remains the masterpiece of a scientist who 'almost single-handedly, created a new science' (*DSB*).

This copy was given by the author to Alexander von Humboldt (1769–1859), whose studies on the behaviour of gases had taken into account – and partly criticized – Ampère's theory of the 'tide' provoked by a core inside the thin crust of the earth. Von Humboldt accepted Ampère's vision, but circumscribed its scope to earlier stages in the formation of the planet as we know it.

Grolier/ Horblit 3a; Norman 50.

8. APOLLONIUS RHODIUS. *Argonautica* [in Greek, with the scholia of Lucillus, Sophocles, and Theon. Edited by Joannes Laskaris.] Florence: [Laurentius (Francisci) de Alopa, Venetus] 1496. £38,000

Median 4to (233 × 166 mm). 171 of 172 leaves, without the final blank. Greek types 114 (two sets of capitals designed by Laskaris, one large for headings and initial letters, one small for the text) and 111 (lower case for the scholia). Commentary (10–33 lines) surrounding text (3–31 lines). 4-line opening initial on a1 in gold, 5-line opening text initial on a2 painted in colours on gold ground (now rubbed and faded). Some early marginalia faded, probably washed; paper reinforcement across lower margin of a1 recto and smaller restorations to next five leaves in lower margins, text not affected; a little waterstaining to some leaves at extreme fore- and top edges; the paper generally strong and clean. Late eighteenth- or early nineteenth-century French red morocco, sides elaborately decorated with interlaced vellum and green morocco onlays, the vellum over-painted with floral designs, enclosing a central oval vellum onlay with green morocco surround, the vellum painted with a design incorporating lyre and laurel wreath, the whole within interrupted wide gilt borders comprising circles, dots, leaf sprays etc., inside a border of a flower-head roll in gilt; spine divided in compartments by five raised bands, contrasting green morocco lettering-pieces in second, fourth, and last, others gilt with leaf sprays, circlets, dots, etc., vellum strips onlaid at head and tail, both with painted floral designs, edges of boards and inner dentelles gilt, blue endpapers, the binding signed at the foot of the spine in gilt: 'Jos: Lehrner com.' (Ramsden, *French Bookbinders 1789–1848*, lists a 'Lehrner' at '?Vienne', with no further details). Small area of superficial worm damage to upper cover, a very good copy in an attractive ornate binding.

EDITIO PRINCEPS of the most important Greek epic of the 3rd century BC. Apollonius was sometime Alexandrian librarian before retiring to Rhodes. His chief work, the *Argonautica*, was the only epic before Virgil's *Aeneid* that could be compared with Homer in subject and extent, and the first epic to give a prominent place to love. For the effect this had on subsequent writing the *Argonautica* holds a significant place in the history of European literature. Apollonius was much admired in late antiquity and is one of the few Hellenistic poets whose work survived in medieval manuscripts. The manuscript source of this *editio princeps* was a tenth-century version discovered by Giovanni Aurispa during his book-buying trip in the Orient in 1421–23 (now Codex Laurentianus XXXII 9, also containing plays by Sophocles and Aeschylus).

The editor 'Laskaris ... was not only the moving spirit in the second Florentine Greek press, that of Lorenzo di Alopa, but himself designed the majuscule fount which distinguishes the books issued from that press from any others. Born in 1445, he began his career in Italy as a protégé of Bessarion, who sent him to study under Chalkondulas at Padova. Left without resources, like so many of his fellow-countrymen, by the death of his patron in 1472, he followed Chalkondulas to Florence; gained there a great reputation by his lectures, and the favour of Lorenzo the Magnificent, who appointed him his librarian, and sent him on two journeys in the East to buy manuscripts ... While he was absent on his second voyage Lorenzo died, and on his return to Florence Laskaris undertook the editing of the Anthology and other Greek classics for Lorenzo di Alopa ... He died in 1535, at the age of ninety' (Robert Proctor, *The Printing of Greek in the Fifteenth Century*, pp. 78–82.)

HC 1292*; Pell 912; CIBN A-478; Arnoult 109; Polain (B) 283; IGI 753; Sallander 2042; Madsen 282; Voull (B) 2990; Walsh 2964, 2965; Oates 2439, 2440; Sheppard 5198, 5199; Rhodes (Oxford Colleges) 115; Pr 6407; BMC VI 667; GW 2271; Goff A-924.

9. ARFE Y VILLAFANE, Juan de. *Varia commensuracion para la escultura y arquitectura ... Sexta Impresion*. Añadido por don Pedro Enguera. Madrid: Miguél Escribano, 1773. £1100

Small folio (285 × 190 mm.), pp. [iv], 298. Engraved portrait medallion on title, numerous woodcut illustrations throughout, many full- or half-page, depicting human and animal anatomy, architectural proportions and ornaments, geometric diagrams. A few very light spots at upper margin of some leaves and to title, but generally very clean. Contemporary full Spanish mottled sheep, gilt panelled spine with five raised bands, gilt medallions with flower in compartments, red morocco label lettered and filleted in gilt, all edges red, marbled endpapers. Some wearing on sides. A very good copy, with good impressions of the illustrations.

Sixth edition (first 1585) of Arfe y Villafañe's famous illustrated treatise on architectural and human proportions. Arranged in four books, this work deals first with geometry (with an appendix on sundials), then turns to the minute study of the proportions of the human body. The anatomy and figures of animals and birds, and finally the five orders of architecture, with a portion devoted to church fittings and decorations, constitute the matter of the third and fourth book. The heir to a long-established family tradition of highly admired silversmiths, Juan Arfe y Villafañe (1535–1603) took the practice of sculpture decoration several steps further than the imaginative and pragmatic achievements of his grandfather Enrique on display at the cathedral of Cordova. In a work that emphasizes the harmony between natural figures and artefacts through a systematic application of geometrical laws, he exploited the most recent achievements in the science of proportion and turned decoration into an aesthetically regulated art. The robust and balanced ornaments in Seville cathedral and the statues that Arfe y Villafañe executed in association with Pacheco translate into captivating practice the theory of a book that stimulated reprints and additions for over three centuries.

Palau 16058.

10. ARISTOTLE. [De Animalibus.] De natura animalium libri novem De partibus animalium libri quatuor De generatione animalium libri quinque. [Translated by Theodorus Gaza, edited by Sebastianus Manilius.] [Venice: Johannes and Gregorius de Gregoriis, de Forlivio, 18 Nov. 1492.] £18,000

Chancery folio (229 × 213 mm.), ff. 112; collates A⁶ a–r⁶ s⁴; 57 lines and headline, type: 6:82Rb. Woodcut border, woodcut printer's device, 3- to 12-line initial spaces with guide-letters. Small wormholes in first quire, small marginal wormtracks from quire m to end, light marginal dampstain in quire k and in some extreme margins, woodcut border just shaved. Sixteenth-century binding with early (early thirteenth-century?) French vellum manuscript leaves from a patristic commentary on the Prophets over thin boards, preserved in a modern brown morocco-backed solander case. Some wear and staining to sides, slight loss at spine, two ties lost. Sixteenth-century inscription (?Gaspar B—?) and date '1532' on title. From the library of William Foyle. An attractive copy.

Second edition (first 1476) of the first printed biological text. The book gathers Aristotle's three major works on biology. Republished only 16 years after its first appearance, the book, edited by the humanist and scientist Sebastianus Manilius, re-proposed the text in the authoritative translation of Theodorus Gaza. Each part stands as a landmark in its specific discipline. In particular, *De generatione animalium*, 'the first great compendium of embryology ever written' (Needham), contains the account of Aristotle's research on chick embryos, with the first formulation of the theory based on a male 'dynamic' element working on a female 'plastic' element. 'Book II presented Aristotle's embryological classification of animals and a discussion of the question of epigenesis versus preformation – an antithesis that Aristotle was the first to perceive, and which was to define the subsequent history of embryology' (Norman, on first edition).

HC (Add) 1700; BMC V, 343; IGI 804; Klebs 85.2; Polain B 299; Essling 677; Sander 588; Goff A-974. See illustration on left.

11. ARISTOTLE. *Opῶν*. Basel: John Bebel. 1536. £4500

4to (210 × 150 mm), ff. 205, [1], interleaved throughout with blanks. Printer's woodcut palm device to title and verso of final leaf, woodcut initials, one typographical diagram, Greek text throughout. Contemporary blind-tooled pigskin over wooden boards, sides tooled to a panelled design with floral and foliate tools enclosing central panel with rolls of medallion profiles, spine with four raised double bands, remnants of brass clasp fittings, the clasps themselves gone. Binding a little soiled, title slightly dusty, and with small holes from partial erasure of one inscription. Paper label of the Baron Joseph Maria Christoph von Lassberg library to foot of spine, lettered in red manuscript ('XIII. 1702'), inscriptions of Johan Frisius D.D. (dated 1543) to title, one partially erased, some early annotations in a neat italic hand. An excellent copy in contemporary state, internally very clean and fresh, from the Fürstenberg library at Donaueschingen.

First Grynaeus edition of the collected logical works of Aristotle, which had become known collectively as the *Organon* (literally a 'tool' or 'instrument' for human understanding). They consist of six treatises: *Categoriae* (with an introductory *Isagogue* by Porphyry); *De Interpretatione*; *Analytica priora and posteriora*; *Topica*; and *De sophisticis elenchis*.

Simon Grynaeus (c. 1494–1541) was one of the most important editors of classical texts of his period, and became a major protagonist in 'post-Erasman' scholarly publishing (*Contemporaries of Erasmus II*, p. 144a). He had held the chair of Greek at the University of Basel since 1529 and became a close collaborator of John Bebel, citizen and printer of Basel. Both men were well acquainted with Erasmus, who had provided letters of introduction for them on their journey to England in 1531 (where they met Henry VIII, More, Cranmer, and Pole) and who contributed a commendatory introduction to Grynaeus's Greek Aristotle printed by Bebel in the same year. Despite his impressive record of publication Grynaeus remained active as a teacher at the University throughout his life 'and at the time of his death was still lecturing on the *Organon*' (*idem*). This copy has been bound as a scholar's copy, with interleaved blanks for glossing and annotation.

Cranz/Schmitt 107.951; not in Adams; NUC lists three copies (Library of Congress; Enoch Pratt Free Library, Baltimore; General Theological Seminary of the Episcopal Church, NYC).

12. (ARISTOTLE.) [PETRUS de ABANO, ed. *Expositio in problemata Aristotelis*. Venice: Johannes Herbolt de Seligenstadt, 25 Feb. 1482.] £8000

Folio (286 × 207 mm), ff. [313], without blanks 1, 315, and 316. 40 lines of text and 56 lines of commentary, double column, gothic letters. Some small wormholes to lower margin of first leaves, some spotting or mild waterstaining, tiny loss of a few portions of letters on F7 recto, small portion of upper margin of last two leaves repaired. Some contemporary pen annotations in Latin and occasional early pagination in margins, early pen ownership inscription on az erased. Contemporary white vellum on light paper boards, ties preserved, flat spine with title in brown ink. Lower corner rather worn. A very good copy.

SECOND EDITION of the most important early readings of Aristotle's natural *Problemata* (the first edition of 1475 printed at Mantua is of such exceptional rarity as to be practically unprocurable in commerce). A renowned physician and astrologer, Petrus (1250–1316) found a Greek copy of the *Problemata* of Aristotle during a stay in Constantinople, which he translated for the first time into Latin. Regarded as a 'second Aristotle' during his academic years in Paris, he began his celebrated commentary there, at the same time carrying out the work of his Conciliator. The Aristotle commentary was then completed in Padua in 1310. Acclaimed as a miracle of learning for many generations, the object of eulogies from the likes of Regiomontanus and Champier, Petrus enjoyed a continued popularity as a medical authority for two centuries, attested by the promptness with which his works were published after the invention of printing. 'His experience and activity represents a landmark in the history of scientific humanism' (Thorndike). Only two editions of Abano's commented *Problemata* were printed in the fifteenth-century (Mantua 1475 and the present) and only later editions printed in the sixteenth century by the likes of Giunta, Petit, and Wechel appear with any frequency in commerce.

Hain 17; Klebs 776.2; Goff P437; Wellcome, 4939; BMC V p. 303; Thorndike, II, lxx.

THE FATHER OF SCIENTIFIC ICHTHYOLOGY, EDITED BY LINNAEUS

13. ARTEDI, Peter. *Ichthyologia sive Opera Omnia de Piscibus ... Posthumia Vindicavit, Recognovit, Coaptavit & Edidit Carolus Linnaeus*. Leyden: Conrad Wishoff, 1738. £1500

8vo (194 × 109 mm.), pp. [iv], 66, [2]; [iv], 80; 71–92; [iv], [iv], 84, [4]; [iv], 118, [22]; [ii], 112, [2]. In five parts, each with divisional title: 'Bibliotheca Ichthyologica', 'Philosophia Ichthyologica', 'Genera Piscium', 'Synonymia Piscium', and 'Descriptionis Piscium'. Woodcut initials and headpieces. Some light spotting and browning, slightly heavier on early and later leaves, light old inkstain to extreme lower margin of first 10 leaves. Contemporary half calf, sprinkled paper sides, panelled spine with four half-raised bands, speckled edges. Corners bumped, some wear to edges. A good copy.

FIRST EDITION of Artedi's most important work, the first fully scientific survey on fish. Linnaeus, who had been Artedi's close friend since their student days at Uppsala, published this treatise without alterations after the author's sudden accidental death, and ensured the long-lasting fame of Artedi as the father of ichthyology as a science. Linnaeus substituted Artedi's original dedication to his parents for one of his own to George Clifford and Ljunberg and Biur, acknowledging the financial support he was granted for its publication. In his work Artedi applies his taxonomy to the world of fish and integrates it with substantial innovative contributions in comparative anatomy

Waller 11771.

14. ASKENASY, Eugen. *Beitrage zur Kritik der Darwin'schen Lehre*. Leipzig: Wilhelm Engelmann, 1872. £200

8vo (210 × 138 mm.), pp. [ii] title, 113, [1] imprint. Original marbled boards, paper labels on spine. An excellent copy from the Fürstenberg Library at Donaueschingen with stamp on verso of title and library markings on recto.

FIRST EDITION of this critical analysis of Darwin's works by the Russian/German algologist, who wrote a number of books on the subject and went on to discover, with Josef Bohm in the 1890s, that water molecules are so cohesive and adhesive that they can pull up a heavy column of mercury well above the 76 cm that atmospheric pressure can support. Darwin himself was aware of Askenasy's work, commenting on it in a substantial letter that he wrote to Friedrich Hildebrand on 9 February 1872.

15. BAILLY, Jean Sylvain. *Traité de l'Astronomie Indienne et Orientale*. Paris: Debure, 1787. £2600

4to (252 × 194 mm.), pp. [iv], clxxx, 427, [1]. Richly decorative woodcut headpieces, woodcut device to title. Minor occasional traces of dampstaining to upper margin. Contemporary full red morocco gilt, triple fillet to sides, flat spine finely gilt in compartments with urns and florets, title gilt-stamped. Faint trace of dampstaining to upper edge, tiny worm-hole in upper joint. Old pen library signature to front pastedown. A very fresh copy in a fine and elegant binding.

FIRST EDITION of the *History of Eastern Astronomy*, the rarest of Bailly's books on the history of astronomy (Graesse). The book was conceived as a follow-up to his hugely successful and controversial *Histoire de l'astronomie ancienne* published twelve years earlier. On that occasion the author, in expounding the cosmographic achievements of Chinese, Egyptian and especially prehistoric astronomers, had exposed himself to the attacks of Voltaire and the enlightened supporters of modern science. In pursuing his systematic demonstration of the weight that the legacy of the ancient had on modern concepts, Bailly published this new work, this time focusing on some of the astronomical theories derived from Eastern civilizations. Bailly found numerous shared concepts which brought him to the firm conclusion that a single, extraordinarily advanced culture must have been at the obscure, unrecorded origin of the known ancient civilizations, and ultimately of our fragmented world of nations, languages and cultures.

Graesse 277; Houzeau & Lancaster 482.

ARISTOTELEAN MECHANICS

16. BALDI, Bernardino. In *mechanica Aristotelis problemata exercitationes: Adiecta Succincta Narratione de auctoris vita scriptis*. Mainz: the widow of Johannes Albinus, 1621. £3750

4to (203 × 144 mm.), pp. [xx], 194, [8], [2] final blank. Title printed in red and black with woodcut device, numerous woodcut diagrams to text, woodcut initials and head-pieces. Uniform light browning throughout. Lately sympathetically rebound in sprinkled panelled calf gilt. A good copy of a very scarce book.

FIRST EDITION. Bernardino Baldi (1553–1617), one of the most prominent Italian savants of the late-Renaissance court of Urbino, found the basis of his versatile and authoritative erudition in his home town, where Commandino initiated him into higher mathematics. Several years in Padua and Rome procured him a prime humanistic education that included the Chaldaic, Arabic, and Persian languages, the classics, mathematical and natural sciences. Prince Ferrante Gonzaga chose him as abbot of Guastalla near Mantua, an appointment that Baldi managed to retain until 1609 despite numerous and lengthy absences. Repeatedly given promises of honour and rank in one of the most splendid courts of Italy, that of Duke Francesco Maria della Rovere, he returned to Urbino, where Baldi spent the rest of his life. By his contemporaries Baldi was praised chiefly for his verses (a didactic poem and a rich series of Virgilian, epigrammatic and miscellaneous poems). Later important productions include two Latin treatises on Vitruvius, a biography of Italian and foreign mathematicians, and numerous translations from Aristotle, Hero of Alexandria, Aratus, Musaeus, and other post-classical authors. This book is scarce, especially in commerce, and has not appeared at British or North American auctions in the past twenty-five years.

NUC list 3 copies only (the Harvard, University of Pennsylvania Library and New York Public Library copies), the RLIN database adds a copy at Linda Hall; Graesse I 280.

THE FOUNDING TEXT OF OPHTHALMOLOGY

17. BARTISCH, Georg. *Augen-Dienst: oder Kurtz und deutlich verfasster Bericht von allen und jeden in- und äusserlichen Mängeln, Schäden, , Gebrechen und Zufällen der Augen, wie sie immer Namen haben mögen, samt ihren sonderbaren Kenn-Zeichen, Ursachen und benöthigten Curen, ingleichen auch allen hiezu erforderten Hand-Griffen, Instrumenten, Artzney-Mitteln und andern Zugehörungen, umständlich, aufrichtig und deutlich, aus eigener, so wol dem gemeinen Ruhm nach, als durch öffentlich erlangte Zeugnisse wolbeglaubt und beträftiger Erfahrung, zu des Nothlenden Nächsten Nutzen und Besten, verabfasst: und mit gehörigen Kupffern, auch einem vollständigen Register versehen*. Nunmehr zum andernmal an den Tag gelegt. Nuremberg: Lichtenthaler, 1686. £5750

4to (205 × 165 mm.), pp. [xl], 426, [16]. Engraved portrait, additional engraved title, 49 plates (on 52 sheets, the overlay flaps to 2 plates not in position but found on additional accompanying 'plates'), plate 24 torn, plate 29 mounted, top of plate 45 torn away and repaired (with loss only of plate numeral and extreme plate margin), plate '49' strengthened at foot (no loss to engraving), portrait and additional title slightly stained; printed title soiled, pp. 371–374 damaged and repaired at head, small rust hole to lower margin of pp. 393–394, occasional browning or soiling. Contemporary marbled half vellum, patterned paper sides, extremities rubbed and slightly frayed, portion of paper torn away at upper edge of lower board.

Last edition of 'the most comprehensive sixteenth-century treatise on eye surgery and treatment and one of the earliest surgical works printed in the vernacular; its Greek and German titles established the phrases by which "ophthalmology" ("Augenheilkunde") became known ... Bartisch, court oculist to the Elector of Dresden, was famous for his operations on cataract, in which he used a fine, clean needle to depress the lens through the sclerotic; he was also the first to practice extirpation of the bulbus in cancer of the eye, and was notable, in that age of the itinerant quack "cataract-coucher," for his emphasis on post-operative care. Bartisch's operations for cataract, along with his ingenious surgical instruments, pharmaceutical apparatus and masks for curing squint and strabismus, were illustrated in nearly 100 striking woodcut illustrations, made after Bartisch's own colored drawings from life. The illustrations of the eye and brain are remarkable for their use of overlay flaps to portray successive anatomic sections' (Norman).

NLM/Krivatsy 854; Waller 754; see (for first edition) Becker 22; Garrison–Morton 5817; Gorin pp. 37–38; Lilly p. 49; Norman 125

18. BECKER, Carl, & Jakob Heinrich von Hefner-Alteneck. *Kunstwerke und Geräthschaften des Mittelalters und der Renaissance*. Frankfurt: S. Schmerber'schen and Heinrich Keller, 1852–57–63. £4000

3 vols. bound in one, folio (325 × 240 mm), pp. [ii], xii, 92; [iv], 1–28, 25–51 (mispagination), [1] blank; [ii], ii, 66. 216 hand-coloured engraved plates (72 in each volume), many finished with gold and silver, black-letter text within double-ruled borders. Full contemporary diced russia, sides with quadruple-ruled borders with foliate scrolls, spine with five broad gilt bands with matching large onlaid label boldly lettered in gilt, doublures with gilt palmette rolls, all edges gilt, large russia tabs dividing the volumes. Some spotting to text, but the plates generally very clean, library stamps of the Fürstliche Fürstenbergische Hofbibliothek at Donaueschingen to first title and verso of final plate. A handsomely-bound copy of this magnificent graphic work.

FIRST EDITION of this superb survey of the applied and decorative arts in Europe from the tenth to the sixteenth century, covering furniture, metalwork, jewellery, tapestry, enamels and bookbinding. Jakob Heinrich von Hefner-Alteneck (1811–1908) responded to the nineteenth-century revival of interest in medieval and renaissance styles by carefully recording the finest examples from the great private and public collections of Germany. His drawings are reproduced here in high-quality engravings hand-coloured and finished to an exceptional standard, making this work an important document both for the study of medieval applied arts and the gothic revival of the nineteenth century.

This is a scarce work in its complete form, especially in such fine contemporary state as the present copy.

19. (BECKFORD.) [ERASMUS, Desiderius.] Magni Des Erasmi Roterdami Vita; Partim ab ipsomet Erasmo, partim ab amicis aequalibus fideliter descripta. Accedunt Epistolae Illustres plus quam septuaginta, quas atate provectiore scripsit, nec inter vulgatas in magno volumine comparent. [Edited by Pieter Schrijver.] Leiden: Johann Maire, 1642. £2000

24mo (128 × 68mm.), [iv] 394 (lacking final blank). Additional engraved title by C. V. Dale and engraved portrait of Sir Thomas Nigel by W. Marshall. Woodcut title device, woodcut portrait of Erasmus on *8^r, further woodcut on **5^v, woodcut initials. Early nineteenth-century red morocco, by C. Smith, gilt-lettered spine with raised bands and gilt edges, with marbled board slip-case. L1–L2 spotted, otherwise very clean. Upper hinge and spine ends expertly repaired. 6-line inscription in Beckford's hand on verso of rear free endpaper, slip with his collation in pencil loosely inserted, pencil inscription on front pastedown 'from Hamilton Palace Library. Sold 1882'. Abel E Berland bookplate on front free endpaper.

William Beckford's copy of the third edition of this life of Erasmus, bearing his careful inscription: 'Most strenuously do I recommend "The Young Man's" acquaintance with the writings of Erasmus, full of sweetness of temper, of playfulness of wit, liberality of sentiment, and variety and importance of information, clothed withal in a style of pure and fluent latinity, such as has never been surpassed by later writers.'

Erasmus's *Vita* as compiled by Pieter Schrijver (1576–1660) was first published in 1607 and ran to three later editions: 1615, 1642 and 1649.

20. BERTHELOT, Claude-François. La Mécanique Appliquée aux Arts, aux Manufactures, a l'Agriculture et a la Guerre ... Paris: chez l'Auteur & Demonville, 1782. £3500

2 vols., 4to (248 × 192 mm.), pp. [144]; [144], including both half-titles. 133 engraved plates (including plate 17 in duplicate). Entirely uncut and unopened in original bright blue paste-paper wrappers. Uncut edges a little dusty, but otherwise clean and fresh, some very light wear to spines. A spectacular uncut copy from the library of James Watt junior.

FIRST AND ONLY EDITION of this copiously illustrated machine-book by Berthelot, 'Ingénieur-Mécanicien' to Louis XVI. The author claims in his 'Avertissement' to have worked for forty years on the development and perfection of his inventions for both civil and military purposes. Berthelot was granted a pension by the crown for his modifications to the cannon which were adopted throughout the towns and ports of France, and was later given a 'Privilege exclusif' allowing him to patent his inventions.

The plates in this work are minutely executed (evidently under Berthelot's eye) and provide a superb record of mechanical development in the middle years of the eighteenth century.

21. BERTHELOT DE BEAUREGARD, François. Tentamen medicum de variolis, cui accessit appendix de variolarum inoculatione, seu insitione. Montpellier: Rochard, 1767. £1500

8vo (191 × 120 mm.), pp. [vi], 41, [2] bl. Full-page engraved armorial panel by Baumes printed on silk mounted on verso of first blank after title, woodcut vignette to head of p. 1, woodcut initial, woodcut tail-pieces and typographical ornaments. Contemporary red morocco finely gilt, thick border of fleurons and palmettes to sides, flat spine filleted in gilt, outer dentelles gilt, marbled endpapers. Joints cracked but holding firmly. Small library stamp on title, a small library label on each pastedown. A fine presentation copy.

FIRST EDITION, PRESENTATION COPY, of this rare essay on smallpox, read at the University of Montpellier on 26 February 1767. This copy was presented to the Marquis de Montaignu, whose arms are engraved on a silk panel mounted after the title-page, and probably bound for him in finely gilt morocco. This work is not cited by Quérard and does not appear in the catalogue of the Bibliothèque Nationale. The inoculation of the vaccine against smallpox had begun at the end of the seventeenth century in England, and its practice, still unauthorized, slowly expanded to France over the first half of the eighteenth century. A formal authorization was issued only in 1764. The publication of this essay followed closely on that authorization, yet still anticipated the revolutionary discoveries made by Sutton and Jenner.

22. BESSARION, Johannes Basilius, of Trebizond, *Cardinal*. Quae hoc in volumine tractantur. Bessarionis cardinalis Niceni, & patriarchae Consta[n]t-inopolitani In calumniatore[m] Platonis libri quatuor ... Eiusdem Correctio librorum Platonis de legibus Georgio Trapezuntio interprete ... Eiusdem De natura & arte adversus eundem Trapezuntin[m] tractatus admodum [que] acutus, ac doctus. Eiusdem Metaphysicorum Aristotelis XIII librorum tralatio. Theophrasti Metaphysicorum lib. I. Index eorum omnium, quae singulis libris pertractantur. [Venice: House of Aldus and of Andrea of Asola, his father-in-law, 1516;]

[*bound with:*] [FONTANA, Giovanni da.] Liber Pompilii Azali Placentini De omnibus rebus naturalibus quae continentur in mundo videlicet: coelestibus et terrestribus necnon mathematicis: et de angelis motoribus quae coelorum. Venice: apud Octavianum Scotum D. Amadei, 1544. £15,000

2 works bound in one, folio (307 × 199 mm.). First work: ff. [8], 116, 55 (i.e. 53), [1]; collation: a–p⁸ q⁴ aa⁸ b–f⁸ g⁶; Roman and Greek type, 55 lines (several errors in foliation: leaf 11 numb. 19, 51 as 45, 104 as 96, 107 repeated, 109 omitted; part 2: 6 as 7, 7 as 15, 53 as 55). Headlines, guide letters and catchwords, printer's device on the title page, second title page and verso of final blank leaf, imprint from the colophon, second part with separate foliation and part title reading: 'Bessarionis Cardinalis Niceni, et Patriarchae Constantinopolitani metaphysicorum Aristotelis XIII librorum tralatio'. Very clean and crisp throughout. Second work: ff. [2], 142 [i.e. 141], [1] (irregularly foliated). Woodcut allegorical device on title, woodcut historiated initials, woodcut map of 'Terra incognita' to the north, east and west (not showing America), on f. 94 verso and numerous woodcut illustrations to text. Register and printer's device on signature FF⁸ (the register omits signatures Q and R). First quires just shaved at foremargin with loss of a few letters in

printed marginalia, some very light water-staining at end, but generally very clean and crisp. Contemporary full blind-tooled vellum over wooden boards, multiple blind-tooled frames of floral motifs and portrait medallions enclosing rectangular Renaissance floral centrepiece to sides, panelled spine with four raised bands. Brass clasps and catches preserved. Some small stains to back cover. Two fine copies in a very good contemporary binding.

I. First augmented Aldine edition of the defence of Plato's philosophy by Cardinal Bessarion, the main promoter of Platonism among the major European Renaissance courts. The first part is based on the edition of 1503, whence the date in the preface, while the second part is new. Edited by Aldo Pio Manuzio, this book was to secure for Bessarion's project of the definitive establishment of Platonism as the leading philosophy a vast European resonance. One of the most important texts in the history of Platonism, Bessarion's polemic against the anti-Platonic attacks of George of Trebizond in the late 1460s and early 1470s anticipated and prepared the terrain for the publication of Plato's works.

Bessarion (1403–1472), one of the greatest humanists dominating the Renaissance scene in Italy, acted as the main mediator between Greek-Byzantine and Western-Roman culture. His house in Rome was frequented by Poggio, Filelfo, Argyropoulos, Cusanus and Regiomontanus, and his vast collection of Greek manuscripts, still a single major corpus at the heart of the library of St. Mark, made it possible for classical Greek culture to be preserved and assimilated into Western Renaissance thinking. Mathematics together with philosophy formed one of his main interests, reflected in the first part of this work. 'At Rome the Byzantine cardinal became a close friend of Cusanus, that dedicated admirer of Archimedes. The influence of Cusanus can be seen in Bessarion's great work *In Calumniatorem Platonis* (directed against Trapezuntius), where the author defends Plato as a mathematician and adduces Archimedes in support of his contention ... While on a mission to Nuremberg and Vienna (1460–61), Bessarion met the astronomers Peurbach and Regiomontanus, then at Vienna University. Following the death of Peurbach, Bessarion persuaded the younger astronomer to accompany him back to Italy in 1461, thus introducing Regiomontanus to the humanists and mathematicians of Rome and Venice' (Rose, *The Italian Renaissance of Mathematics*, p. 44).

II: First edition of this work on astronomical geography attributed to Giovanni da Fontana (?1395–?1455). Dedicated to the Emperor Charles V, the book contains a preface in which it appears that its production was promoted or requested by the Emperor himself. No historical references are to be found regarding the identity of the supposed author Pomplius Azalus, while a number of internal clues have led historians to a now generally accepted attribution to Giovanni da Fontana. The book is a 'work on all natural things'. 'The first [part] treats of the parts of the world, their order, and the sites of those which are not manifest to the eye, with many theological and philosophical questions annexed. The second part is especially concerned with the orbs of the sky, the planets and their various movements and properties. The third part deals with the four elements [...] The fourth part discusses the habitable world, its divisions, and the effects of the heavens upon different longitudes and latitudes. The fifth part is about the quantities (qualities?) of the elements, the heavens and stars [...]. Air, fire, water, earth, and various minerals, plants, and animals' (Thorndyke).

I: Renouard, A. A. *Alde*, p. 77, no. 6; Adams V-834; Panzer VIII, 434; Graesse I, 353; Rose, *The Italian Renaissance of Mathematics*, p. 44.
II: Thorndyke, *A history of magical and experimental science*, IV, 150–157.

23. (BIBLE, *Latin*.) Biblia Latina; With Postilla litteralis by Nicolaus de Lyra, Expositiones prologurum by Guilelmus Brito, Additiones ad Postillam Nicolaie de Lyro by Paulus Burgensis and Replica contra Bruggensem by Matthias Doering. Nicolaus de Lyra. Quaestiones Judaicam perfiam improbant; Probatio incarnationis Christi. Nuremberg: Anton Koberger, Parts 1, 2 and 4, Nuremberg: Anton Koberger, Parts 1, 2 and 4, 3 Dec. 1487, Part 3 [& May 1485]. £17,000

4 parts in 2 vols., chancery folio, ff. 467 (of 468, lacks the first blank), 370 (including blank Dd8), 348, 383 (of 384 leaves, lacks first blank). Collates: part 1 a¹⁰ b¹² c–h¹⁰ i–k⁸ l–o¹⁰ p⁶ q⁸ r¹⁰ s–t¹⁰ aa–dd¹⁰ ee¹² ff–gg¹⁰ hh⁴ ii–oo¹⁰ pp–qq⁶ rr–vv¹⁰ xx¹² yy–zz tt¹⁰ ??⁶; part 2 A–E¹⁰ F⁸ G¹⁰ H⁸ I–L¹⁰ M–Z Aa–Bb¹⁰ Cc–Dd⁸ Ee–Oo¹⁰ Pp⁸; part 3 [1–7¹⁰ 8¹² 9–12¹⁰ 13¹² 14⁸ 15–16¹⁰ 17⁸ 18² 19–20¹⁰ 21–22⁶ 23–30¹⁰ 31–32⁸ 33–36¹⁰ 37⁸]; part 4 a–l¹⁰ m⁸ n–q¹⁰ r⁸ s⁶ t–y¹⁰ z¹² aa¹⁰ bb⁸ cc–ff¹⁰ gg¹² hh–oo¹⁰ pp⁸ qq⁶ rr⁶. 72 lines of commentary in two columns enclosing text in larger type. Text, headlines and headings in Gothic type. 44 woodcuts (some full page), with woodcut captions. 3 illuminated opening initials (5–15 lines) by contemporary South-German artist, initial spaces. Parts 1, 2 and 4 rubricated with blue and red Lombard initials, some with elegant void ornamentation, capital strokes and paragraph marks in red. Eighteenth-century marginal notations, prolific in part 1. Eighteenth-century German vellum over wooden boards, two half morocco folding cases. Some marginal waterstaining, a few headlines shaved, occasional worming, last leaf of part 3 l⁸ repaired, laid down and possibly supplied. Signature of J. Lorck, Pastor in Copenhagen on a1, signature of J. Faber on a1, Stuttgart, Württembergische Landesbibliothek (inkstamp and note 'Doubl.' on a1), K. F. Koehlers Antiquarium Leipzig sold copy to Jorge de Beristayn (bookplate), Robert Saitschick (bookplate), purchased from John F. Fleming 1985 by Abel E Berland (bookplate). A complete copy of this important Bible.

FIRST EDITION OF PART 3 AND SECOND EDITION OF PARTS 1, 2 AND 4. Anthony Koberger was the most renowned German printer at the end of the fifteenth century, and established a prolific trade in books, building a publishing enterprise in Nuremberg that extended throughout Germany, as well as to every major European capital. Such was Koberger's success that by 1509 he had a total of twenty-four presses and a staff of over 100 craftsmen. Koberger printed a large number of Bibles and many philosophical and theological texts, but the work most closely associated with him, and indeed one of the most beautifully printed and illustrated works ever produced, is the Nuremberg Chronicle (see item 133 below). The fine wood-cuts in this bible are sumptuous additions to an already impressive work and mark a new era in the history of printing. Koberger's 1487 Bible (Parts 1, 2 and 4) was a reprint of his 1485 edition (Part 3).

The manuscript commentary on the Bible was written in about 1320 by Nicholas of Lyra. Nicolaus de Lyra was a celebrated Franciscan monk from the fourteenth century whose religious writings continued to be regarded as definitive until the sixteenth century.

His manuscript contained a series of schematic drawings including diagrams of the Ark of the Covenant, the Camps of the Tribes of Israel, and Ezekiel's vision of the restored Temple of Solomon, many of which can be seen in this copy.

The Koberger illustrations provided the early prototypes for work by later artists such as Dürer and Holbein. Complete copies of this bible are rare.

Goff B-613 & 614, BMC II 431 & 427.

24. BOETHIUS, Anicius Manlius Severinus. Hec sunt opera ... In porphirii Isagogen ... Contra eutichen & Nestorium de duabus naturis: & una persona christi liber unus. De arithmetica ad Patritium simmachum libri duo. De musica libri quinque. De geometria libri duo. De philosophie consolatione libri quinque [with the commentary of Thomas Aquinas]. De scholarium disciplina liber unus. [Venice: Gregorius de Gregoriis, 10 Feb. 1497/8; 8 July 1499.] £52,000

Chancery folio (307 × 217 mm.), in three parts, ff. [2], 202; [2], 71, [1], [4], 92. Gothic letter, double column, 65 lines and headline. Numerous white-on-black woodcut initials, woodcut diagrams to text, printer's device at the end of part 2. Two colophons attesting the dates: 8 July 1499 (2nd part), 10 Feb. 1497 [1498] (3rd part). Occasional light marginal staining, a few ink-stains to upper margin of some leaves in *De Musica*. Contemporary blind-tooled calf over wooden boards, tools of fleurs-de-lis, an eagle, small and large roses and a heart and harrow (which suggests an Augustinian provenance) within quadrangular or circular medallions and series of cartouches, arranged in a blind-ruled grid surrounding a rectangular central panel, engraved brass catches (ties wanting), small paper label on spine. Corners and foot of spine worn, some worm-holes and abrasions. Early pen annotations in two hands, extensive note to front pastedown in the same hand as the first small layer of notes, two ownership inscriptions: 'Conventus Tabulensis'? [Benedictine abbey of Tholey, diocese of Treves, founded 623] and 'Cristophorus Caresreuterus'. An exceptionally clean and attractively unsophisticated copy.

RARE SECOND EDITION of Boethius's *summa* of the medieval quadrivium, one of the most influential, widely known and persistently used tools for the transmission of culture in Western civilization. Severinus Boethius, the learned statesman known to philosophy as 'the last of the Romans', witnessed the fall of the Roman Empire, and his works were instrumental in 'bridging' the Roman world and the Gothic dominion. In the course of his diplomatic career at the court of Theodoric, Boethius played a key role in the establishment of a canon, both philosophical and scientific, which was to become the backbone of medieval education and culture. His *De Arithmetica* is an adaptation of the *Arithmetike eisagoge* of Nicomachus of Gerasa, author of the second century CE whose work on music, *Encheiridion harmonikes*, was most probably the source for Boethius's *De Musica*. This collected edition, printed for the second time in the same workshop that had produced the *princeps* a few years earlier, also contains the two hugely influential books on geometry which stemmed from Boethius's translation of Euclid's *Elements*. The completely genuine nature of these books, if proved, would determine the date of the first use of Arabic numerals in Western Europe. Boethius's philosophical and scientific contributions, here collected in a sort of syllabus most probably intended for use in the libraries of the monasteries, exercised a far-reaching and unrivalled influence on the development of an intellectual method and a terminology, which were used as the fundamental set of cultural tools for nearly twelve centuries.

BMC V 351; H 3352*; Klebs 192.2; Goff B768; Polain(B) 721, 741.

25. BONNET, Charles. Traité d'insectologie ou observations sur les pucerons. Paris: Durand, 1745. £1100

2 vols., 12mo (178 × 118 mm.), pp. [iv], xxxii, [6], 228; [xii], 232. 8 folding engraved plates, many diagrams to text, woodcut head- and tailpieces. Occasional foxing, rather more evident in vol. I, barely affecting lower external corner of second plate in vol I. Original sepia wrappers, ink titling penned on spines. Light traces of waterstaining only just visible near spine of vol. I. A very good, crisp copy.

FIRST EDITION of Bonnet's first book. A groundbreaking work of experimental entomology and biology, Bonnet's book is first of all concerned with the discovery and demonstration of the process of parthenogenesis in aphids. A passionate pioneer in supporting the 'art of observing' as the prime essence of scientific research, Bonnet accompanies the specific treatment of his discovery with methodological pledges, urging the scientists to 'defy their reason' through open-minded observation of nature. The second part treats spontaneous regeneration in rainwater worms.

26. BOUGUER, Pierre. Essai d'optique, sur la gradation de la lumière. Paris: Claude Jombert, 1729. £4300

12mo (170 × 99 mm.), [xxii], 164, [4]. 3 engraved folding plates, woodcut headpiece. Contemporary polished calf gilt, triple gilt fillet to sides with elegant cornerpieces, spine finely gilt with small tools of dots and floral motifs, brown morocco label filleted and lettered in gilt, gilt inner dentelles, all edges red. Ownership inscription to title, 'Gilbert Govi', dated 1852 in red ink. Some light stains to cover, binding sympathetically restored to spine, corners just rubbed, very light dampstaining to lower outer corner of first leaves, and to upper margin of plates, not touching the engravings. A very good copy.

FIRST EDITION of Bouguer's most important contributions to optics. 'Bouguer [1698–1758] is regarded as the founder of photometry, the branch of optometry concerned with measuring the intensity of light' (Norman). It was with full awareness of the novelty of his approach that Bouguer wrote his dedicatory preface, stating that 'Il contient comme un nouvel Art'. In the first part his observations are concerned with the comparison of the relative brightness of two lights by the use of the eye not as a meter but as a null indicator. The second, longer part of the book contains 'the first statement of what is often called Bouguer's law: that in a medium of uniform transparency, the light remaining in a collimate beam is an exponential function of the length of its path in the medium' (Norman).

From the celebrated collection of Gilberto Govi (1826–1889), Professor of Physics at the University of Naples, whose library was sold largely by Henry Sotheran & Co. around 1919.

Norman 283.

27. BOUGUER, Pierre. *Entretiens sur la cause de l'inclinaison des orbites des planetes* Paris: Claude Jombert, 1734. £3000

4to (249 × 190 mm.), pp. [iv], 63, [1] bl. 2 engraved folding plates. Contemporary mottled calf, triple blind fillet to sides, gilt panelled spine with five raised bands, brown morocco label, inner dentelles gilt, red edges. Author's presentation inscription to title, 'Author dono dedit hunc librum Amico Paulo Desforges Maillard', a later ownership inscription to front blank leaf. Some wear to cover, some rubbing to extremities, clean tear to upper part of second plate, neatly repaired with no loss. A good copy.

FIRST EDITION, PRESENTATION COPY of Pierre Bouguer's essay on the orbit of the planets, composed for the annual competition organized by the Academy of Sciences in 1732 and 1734. Bouguer had become associate geometrician at the Academy at the age of 29 having won three prizes for essays on geodetic subjects, thus establishing himself as the leading French theoretical authority on that discipline. The success of this and others of his works among the scientific community led to his being sent on the celebrated expedition to Peru that was to measure an arc of the meridian near the equator, in 1735. His later concern with the measurement of the intensity of light, although highly original (Bouguer founded photometry as a science – see preceding item), did not obscure his remarkable early achievement in geodesy, nautical observation and measurements, and the invention of related instruments, such as the heliometer in 1748.

This copy was dedicated by the author to Paul Desforges Maillard (1699–1772), a contemporary French poet whose name nowadays is mainly related to a correspondence with the progressive and 'enlightened' Madame de Graffigny, an important source for historical insight into the eighteenth-century French literary and philosophical milieu.

Honeyman 445 (2nd edition, only, 1748); only one copy of this ed. listed in NUC (U.S. Dept. of the Navy, Naval Observatory, Washington).

28. BOURGERY, Marc Jean. *Traité Complet de l'Anatomie de l'Homme, comprenant la médecine opératoire*. Paris: C. A. Delaunay, 1831–54. £15,000

8 vols., folio (430 × 320 mm.). Hand-coloured lithograph frontispiece to vol. 1, 8 lithograph titles to plates; 729 plates (predominantly hand-coloured lithographs of which 7 are folding and 4 are double). Occasional browning, spotting and offsetting, small number of short and inconspicuous tears without loss. Contemporary red half morocco, marbled sides and gilt spines decorated with geometrical panels of multiple frames and fillets, marbled endpapers. Heads and tails of spines a little chipped, corners bumped and edges slightly worn. A very good clean copy with outstanding illustrations.

FIRST EDITION OF ONE OF THE MOST BEAUTIFULLY ILLUSTRATED ANATOMICAL AND SURGICAL TREATISES EVER PUBLISHED IN ANY LANGUAGE. Marc Jean Bourgerie, surgeon and anatomist, studied medicine in Paris under Laennec and Dupuytren and won gold medals for excellence from the Paris Faculty of Medicine and Hospital Administration. Bourgerie began publishing his magnificent atlas of illustrations of anatomy and surgery in 1839 to accompany the text volumes whose publication commenced in 1831. The treatise is divided into four parts which cover descriptive anatomy, surgical anatomy and techniques, general anatomy and embryology, and microscopic anatomy. Four volumes of the set are devoted to surgical anatomy and cover in detail nearly all the major operations that were performed during the first half of the nineteenth century. The final eight-volume publication was not completed until five years after Bourgerie's death. The massive atlas contains over 700 spectacular hand-coloured lithographs by Nicolas Henri Jacob, and many of the life-size images are remarkable for their clarity, colour and aesthetic appeal, and reflect the combination of direct laboratory observation with illustrative research.

Bourgerie's images have remained unsurpassed in anatomical illustration and were subsequently used by Hirschfeld (Bourgerie's protégé) and Huxley, and can be favourably compared with works by Gray, Henle, and Kölliker.

Brunet I, 1179; Sallander, 70; Waller, 1372; Wellcome II, 214; Eimas 1569; not in Garrison–Morton or Norman.

29. BRAHE, Tycho. *Astronomiae instauratae mechanica*. Nuremberg: Apud Levinum Hulsium, 1602. £17,000

Folio (324 × 210 mm.), ff. 54 (paginated in blue ink). Title with large engraved portrait of the author standing beneath an arch hung with the arms of the families of Brahe and Bille, 6 large engravings (5 of astronomical instruments, one of the observatory at Hven), 18 large and 7 smaller woodcuts, decorative woodcut head- and tailpieces and initials. Small circular repair in centre of final leaf, affecting decorative woodcut column divider but not text, a few minor marginal paper flaws. Contemporary limp vellum, single gilt fillet border enclosing decorative gilt cornerpieces and central gilt armorial medallion to sides, later front pastedown. Cover a little worn and expertly repaired. Blue ink signature of Sam[ue]l Jennings, dated November 1843, on front free endpaper. An excellent copy, preserved in a red cloth clamshell case.

SECOND (FIRST TRADE) EDITION of one of Brahe's most important works, a description of his astronomical instruments and of his observatory at Hven. In 1576, King Frederic II conferred upon Brahe the lifelong use of the island of Hven in the Danish Sound. There the astronomer constructed the most advanced astronomical observatory of his time, which he christened Uraniborg ('Heavenly Castle'). In 1584 he added a second observatory, Stjerneborg ('Castle of the Stars'), housing additional instruments in five subterranean rooms and a study with only the vaulted roof and the tops of the walls above ground. 'In the library was the globe, almost five feet in diameter, ordered from Augsburg ... On this globe, over the years, Tycho marked the exact positions, referred to the year 1600, of the fixed stars that he observed. He also investigated the planet motions with reference to this globe. In the southwest room on the ground floor at Uraniborg, affixed to a wall in the plane of the meridian, was Tycho's most famous instrument, the mural quadrant [for measuring the altitude at which celestial bodies crossed the meridian], with a radius of about six feet ... Inside the quadrant's arc,

for ornamental purposes, was painted a life-size portrait of Tycho seated at a table, with arm outstretched as though pointing to the cylinder' (*DSB*).

The two observatories and principal instruments, including the great globe now preserved in Copenhagen, are illustrated and fully described in the present catalogue, which also contains a short autobiography and a summary of the principal results of Brahe's observations. The first edition of 1598 was printed by Philip de Ohr on Brahe's own presses (which he had brought from Hven) at Heinrich Rantzov's castle at Wandbeck, near Hamburg, where Brahe spent a year after quitting Denmark. It consisted of about forty copies which Brahe distributed privately. With the exception of the portrait, which is new, and the engraving of an armillary sphere on C6^v, replacing the original woodcut, the illustrations of this published edition were printed from the blocks and plates of the first edition, sold by the author's heirs to Levinus Hulsius. The engraving of the observatory has been altered to incorporate a lettered identification, which had been printed in letterpress in the first edition.

Honeyman 490; Houzeau & Lancaster 2703; *Milestones of Science* 29; Norman 320; Zinner 3929.

30. BRASSICANUS, Johannes Ludovicus. In Angeli Politiani Nutricia commentarii ... Nuremberg: [Johannes Petri], 1538;

[*bound after.*] BAÏF, Lazare de. Annotationes in legem II De captivis & postliminio reversis, in quibus tractatur De re navali, per autorem recognitae. Eiusdem Annotationes in tractatum De auro & argento legato, quibus Vesti-me[n]toru[m] & Vasculoru[m] genera explica[n]tur. His omnibus imagines ab antiquissimis monumentis desumptas ad argumenti declaratione[m] subiunximus. Item Antonii Thylesii De coloribus libellus, à coloribus vestium non alienus. Basel: [Hieronymus Froben & Nicolas Bischoff,] 1537. £1500

2 works bound in one, 4to (200 × 150 mm.). 1st work: pp. 323, [i] blank, [viii] index; printer's woodcut device on title, 33 large woodcuts within text (4 repeated with added key), large woodcut initials, some Greek printing. 2nd work: collates A⁶ B-P⁴ Q⁶ (A⁶ blank): 68 leaves; 4-line woodcut initials, some Greek printing. Later vellum, spine hand-lettered and with hand-lettered paper label. First title with early ink MS. at lower edge removed by partial washing, very good copies.

FIRST EDITION of Brassicanus's book, a commentary on the *Nutricia* of Angelo Poliziano (1454–1494) – an introduction to the study of ancient and modern poetry – with the text of the *Nutricia*. NUC locates only the Cornell copy in America. Copies were also issued with a 1539 title-page, but identical collation and colophon, of which NUC also locates only one copy. The second work, by the celebrated humanist scholar Lazare de Baif (?1496–1547), is in four parts, with his three treatises 'De re navali', 'De re vestiaria', and 'De vasculis' (the latter two with divisional half-titles), each illustrated with large woodcuts, together with the 'Libellus de coloribus' of Antonius Thylesius (also with divisional half-title). This collection was first published at Paris the previous year.

Adams B35 & B2707.

WITH THE ORIGINAL WRAPPERS BOUND IN

31. BRILLAT-SAVARIN, Jean Anthelme. Physiologie du Gout, ou Méditations de Gastronomie Transcendante, Ouvrage Théorique, Historique et à l'ordre du jour, Dédié aux Gastronomes parisiens. Paris: A. Sautelet, 1826. £5000

2 vols., 8vo (226 × 135 mm.), pp. xiv, [5]–390, with 'Avis au Lecteurs' leaf inserted after title; 442. An exceptionally good, crisp copy, uncut and preserving original wrappers (including spines laid to a separate leaf at end of each volume) in later blue half morocco.

FIRST EDITION, FIRST ISSUE (with the 'E' of 'Bourse' in the imprint of vol. I facing horizontally) of this classic of gastronomy, with its original wrappers bound in. Only 500 copies were initially printed, but the *Physiologie du Gout* became a phenomenally popular title and has been reprinted, reissued, translated, and illustrated countless times since. The work 'contains a little of everything: humor, wit, philosophy, science, anecdotes, aphorism, physiology, and above, all, chemistry ... culinary chemistry ... The book has become an uncontested classic of the table, filled with verve and wit. The ex-judge who wrote it owes his fame to this, his only book, whose aphorisms are known throughout the world' (Carteret). Among the best known of the aphorisms are: 'Tell me what you eat; I'll tell you what you are.' 'The discovery of a new dish does more for the happiness of the human species than the discovery of a star.', and 'The destiny of nations depends on the manner in which they feed themselves.'

Carteret I, pp. 146–147; Crahan 491; *Heirs of Hippocrates* 1128; Vicaire 116; see Bitting 60 (later editions only).

A CABALISTIC MANUSCRIPT

32. (CABALA.) Sphere Cabalistiche Fatidicis numeris contexte, quibus actis Precipui, Vates et Augures Curioso Petentium Genio Oracula pandunt. Opus 75.39.9.84 elaboratum anno 1699. [Italy?] 1699. £12,000

Manuscript on paper, 4to (240 × 190 mm.), ff. [52]. In Latin. Hand-coloured decorated title-page carrying the motto 'Arte et studio duce, sed Fortuna comite', 30 full-page brightly coloured circular cabalistic diagrams. Bound in its original limp boards with marbled paper spine. Occasional light soiling, but generally very bright and clean. Contemporary manuscript annotations on inside of front cover, containing directions for use in old Italian. An extremely attractive cabalistic manuscript.

A profusely illustrated cabalistic manuscript, probably Italian, written in 1699. The book is conceived as a practical tool for divining an individual's fortune. A list of common topics for questions is given at the beginning, followed by the keys for tracing and interpreting the answers on the thirty beautifully-coloured full-page diagrams, and directions,

cautions and advice on how to use the responses that appear in portions of concentric circles. An epigraph signed F.B.A.V. before the preface warns against unfriendly readers and ignorant recipients, who will unfailingly be misled in their readings and suffer dire fortunes as a consequence. A compact yet comprehensive guide to the occult disciplines of interrogating human destiny through the obscure laws that dictate harmony between numbers, this manuscript is superbly preserved in very crisp contemporary state.

33. CABEO, Niccolo. *Philosophia magnetica*. Ferrara: Franciscus Succius, 1629. £8500

Folio (298 × 210 mm.), pp. [16], 412, [12]. Engraved title with allegorical and architectonic motifs, numerous text woodcuts and engravings, many half-page, woodcut ornaments and initials. Contemporary mottled calf, coat of arms in gilt to sides, gilt panelled spine with six raised bands, compartments finely decorated with flowers and fillets, red morocco label, inner dentelles gilt, all edges red. Minor rubbing, small worm-hole to back cover. Bookplate of Thomas Seyssel d'Aix to front pastedown. A fine copy

FIRST EDITION, FIRST ISSUE, OF THE FIRST WORK TO DISCUSS ELECTRICAL REPULSION, 'perhaps the most significant discovery of the century following Gilbert' (Wolf). In fact, this book is only the second, after Gilbert's *De Magnete*, to discuss the phenomenon of magnetism. The brilliant Ferrarese Jesuit, Niccolo Cabeo (1586–1650), critically examines Gilbert's discoveries and theories, opposing the latter's views on terrestrial magnetism and sympathetic telegraphy. This first issue from Ferrara is distinguished from the second (issued at Cologne in the same year) by the arms of Louis XIII at the head of the title and its dedication to 'Rex Christianissime'. 'Copies of this first edition ... are much sought after' (Wheeler).

Wheeler Gift 97 (Cologne issue); Sommervogel II, 483; Wolf, *A History of Science* (1939), pp. 298, 303; Mottelay, *Bib. Hist. of Electricity* (1922), pp. 109–110.

34. CARVALHO E SAMPAYO, Diego de. *Tratado das Cores que consta de tres partes Analytica, Synthetica, Hermeneutica: Offerecido aos Amadores das Sciencias Naturaes, e a os Dilectantes, e Artistas ...* Malta: Oficina Typographica de S.A.E., printed by Fr. J. Mallia, 1787. £3500

Folio (294 × 206 mm.), pp. xiv, 154, including errata. 17 numbered engraved plates (2 folding), half-title. Occasional light spotting, but overall very clean and fresh. Contemporary white vellum over stiff boards, title gilt and framed in gilt on spine. Some light soiling to cover. Author's inscription on title, copy presented to Cav. Albergotti. A very crisp copy, entirely unsophisticated.

FIRST EDITION, PRESENTATION COPY, of the Portuguese Carvalho e Sampayo's rare *Treatise on Colours*. Published at the close of the eighteenth century, this essay was able to confront Newton's chromatic theory from a favourably settled historical perspective. While the author's acknowledgments grant Newton's *Opticks* the palm as the best and most scientifically-truthful work on colours, it is with minute experimental evidence and strongly argued propositions that he disputes the Newtonian prism proof that light splits into its component colours. This articulated critique anticipates the point of Goethe's *Zur Farbenlehre*, published in German in 1810. Goethe's particular attention to the psychological and artistic usage and significance of colour is also anticipated in the last part of this treatise, where passages from illustrious poems of all major European literatures are displayed to illustrate the artistic perception, employment and effects of colours.

The book includes seventeen engraved sheets bound at the end with engraved diagrams intended for the reader to fill in with colours according to the sophisticated mixing instructions given in the body of the text. These have been left entirely untouched.

35. CASSANI, José. *Tratado de la Naturaleza, Origen, y causas de los Cometas. Con la Historia de Todod los que se tiene noticia haverse visto, y de los efectos, que se les han atribuido, donde se manifiesta quan sin fundamento se dice que son infaustos. Y con el Metodo de Observar Astronómicamente sus lugares aparentes, y hallar los verdaderos en el Cielo: su curso, su magnitud, distancia de la tierra, y de formar las Ephemerides, con lo demàs que à la Astronomis toca*. Madrid: Manuel Fernandez [1737]. £2000

Small 8vo, pp. [xvii], 256, [2]. Folding engraved plate, woodcut decorations throughout. Some light browning or soiling. Modern polished sheep, covers decorated in blind, red leather label on spine. A good copy.

FIRST EDITION of this rare Spanish treatise on comets. Cassani was a Jesuit, professor of mathematics at the Imperial College in Madrid between 1701 and 1732, and one of the first eight members of the Spanish Royal Academy, which was inaugurated in 1713. Cassani believed that comets were spots or impure parts of the sun, thrown out from its body and capable of only rectilinear or circular motion. Thus he does not include the cometary theories of scientists such as Horrocks, Hevelius, Halley, and, most notably, Newton. His chief source appears to have been Riccioli. He was inspired to publish this work, which was based on studies and observations made in the early part of the century, by the appearance of a new comet in 1737.

In three parts, the work covers the nature of comets, their effects, and cometary theories, with the final chapter of the book containing 20 problems for the student to solve. The folding plate illustrates these problems with 19 different mathematical figures and an unnumbered 20th depicting a comet from three different angles. Most of the decorations are made up from various combinations of star woodcuts, an unusual piece of book design.

Lalande p. 405; Palau Y 7377; Sommervogel II, 814.9; NUC records just one location, Boston Public Library.

36. CERVANTES SAAVEDRA, Miguel de. *Les Principales Aventures de l'ad-mirable Don Quichotte représentées en figures par Coypel, Picart le Romain, et autres habiles maitres ; avec les explications des XXXI planches de cette magnifique collection*. The Hague: Pierre de Hondt, 1746. £1250

4to (249 × 243 mm), pp. viii, 330, [2]. 31 engraved plates, vignettes to title and dedicatory preface, several engraved head- and tailpieces, title printed in red and black. Nineteenth-century half calf gilt, flat panelled spine with gilt fillets and floral borders to head and foot, title stamped in gilt against white ground, purple sides, all edges sprinkled. Minor rubbing to extremities, trivial occasional spotting. Single small ink stamp to lower margin of title-page, from the Fürstliche Fürstenbergische Hofbibliothek at Donaueschingen. A very good copy.

A HANDSOME AND RICHLY ILLUSTRATED EDITION in French of *Don Quixote*, which appeared in the same year as a Dutch version published also by de Hondt with the same set of illustrations. Picart was put in charge of the project of this luxury edition, which was based on the reduction to quarto format of the celebrated series of illustrations drawn by Coypel. When Picart died in 1733, the publisher reveals, 'divers autres bons graveurs viennent enfin de la conduire heureusement à la fin'. In the final passage of his address to the readers, the publisher suggests that this series of fine plates could well be used by 'tasteful members of the public to substitute the illustrations in the London edition of 1738, judged to be too informed by 'Attitudes & Coutumes Angloises'.

Cicognara, 1088.

THE FOUNDATION OF THE MODERN SCIENCE OF ACOUSTICS

37. CHLADNI, Ernst Florens Friedrich. *Die Akustik ...* Leipzig: Breitkopf & Härtel, 1802. £3000

Large 4to, pp. 2, [iii]–xxxii, 304, [2], 305–310. Engraved vignette portrait of the author on title, 11 plates. Contemporary wrappers (carefully rebaked with nearly matching paper, light browning throughout). A very good and large copy preserved in a box.

FIRST EDITION. 'Chladni, professor of physics in Breslau, was the first to reduce the general association between vibration and pitch to a tabular basis and thus to lay the foundation of the modern science of acoustics. His first results were reported in "New Discoveries in the Theory of Sound", 1787, and were greatly enlarged in "Acoustics", 1802. He spread sand on plates made of metal and glass, which were fixed in clamps. He then applied a violin bow to the edge of each plate and recorded the patterns produced thereby in the sand. These figures are still known by Chladni's name' (*PMM*). In the collation given by NUC, the engraved portrait vignette on the title-page is counted as plate XII.

*PMM*233b; *Bibliotheca Mechanica*, pp. 70–71 ('the consummation of Chladni's classical researches in the theory of sound ... Timoshenko credits this work with arousing great interest in the theory of plates'); Sparrow, *Milestones of Science*, 38.

38. CICERO, Marcus Tullius, & Pseudo-Cicero. *De Inventione; Rhetoricus veta et nova*, the former with commentary by C. Marius Victorinus; the latter with anonymous commentary. Venice: Johannes de Gregoriis and Jacobus Britannicus, 17 July 1483. £5500

Chancery folio (288 × 203 mm.), 150 leaves, in two parts, a–h⁸ i–k⁶ (k₆ blank); A–H⁶ I–K⁶, second part without final and initial blanks A₁ and K₆.) 57 lines of commentary surrounding varying lines of text, headlines. Striking illuminated initials, consisting of the initial in purple and white on a burnished gold ground with green scrolling branches and fruit at the opening of each part, other initials in red and blue, early (probably sixteenth-century) neat manuscript titles to blank recto of first leaf of the first part and to initial blank of the second, numerous neat early annotations to margins and added/altered signatures. Inner margin of first leaf sometime carefully reinforced, very slight flaking to gold of first initial. Early German half sheep with sprinkled paper boards, spine with four raised bands, four gilt floral tools, tan label. Preserved in a red morocco-backed folding case. Head of spine chipped, a couple of old wormtracks to spine (one affecting label). Provenance: inscription of Augustin Kugler of Kromau, Mähren, dated 1590 and another inscription recording the gift of the book from Johannes Lysenmayr to an unidentified capitular library on 28 November 1626 to first leaf, book label of Abel E. Berland. A most attractively-illuminated Venetian incunable.

De Inventione was Cicero's first work on the subject of oratory, written in his early twenties and considering the rhetoric of the Greek masters. The work was never completed, perhaps because a comprehensive anonymous work on the same subject, the *Rhetorica* addressed to a certain Herrenius, appeared while Cicero was working on his book. By the fifteenth century the two works had been united by a longstanding manuscript tradition, and frequently appeared together, as they do in this printed edition. This edition includes the commentary by the fourth-century rhetorician Marius Victorinus on the first work, with an anonymous fifteenth-century commentary on the second.

Hain–Copinger 5078; Proctor 4501; Goff C-648; GW 6737; BMC V 339.

39. CIVIALE, Jean. *De La Lithotritie ou Brioement de la Pierre dans la Vessie ... avec cinq Planches. Ouvrage dédié et présenté au Roi.* Paris: Bechet Jeune, 1827;

[*issued with:*] (—) Rapport. Fait à l'Académie royale des Sciences, par M.M. Le chevalier Chaussier et le baron Percy, sur le nouveau moyen du Docteur Civiale, pour détruire la pierre dans la vessie, sans l'opération de la taille. [Paris: c. 1827;]

[*and with:*] (—) Lettres sur la Lithotritie ou brioement de la Pierre dans la Vessie ... Paris: J. B. Bailliere, to be sold by the same publisher at London and at the Dépôt de la Librairie médicale Française in Brussels, 1828. £900

3 works together, 8vo (202 × 127 mm.), pp. lx, 254, [14]: 5 folding plates by Muller, lithography by Engelmann; pp. 76, folding table; & pp. 182, folding plate. Very slightly darkened, a few spots, but crisp and clean, repair to verso of explanation to plate IV of first work, dampstain and closed tear to *Lettres* plate. Contemporary dark green half calf, marbled sides, gilt rules, spine with motifs and title in gilt and with remnants of two nineteenth-century paper shelf-labels, speckled edges. A little wear to extremities. A very good copy.

FIRST EDITION of Civiale's key work advancing the new technique of lithotrity. Civiale was a specialist in urology, devoting his entire career to that discipline, and he was particularly interested in the removal of bladder stones without resorting to lithotomy, a painful and gruesome operation. He invented a number of instruments, illustrated in the plates of the first work here, that could be introduced into the bladder trans-urethrally to crush the stone, and he performed his first successful human lithotrity in 1824. The three parts were issued together, but are sometimes found bound in a different order, as for example in the Wellcome copy.

Heirs of Hippocrates 1484; Garrison–Morton 4289; Waller 1987; Wellcome II, p. 350.

40. COLONNA, Francesco. *La Hypnerotomachia di Poliphilo, Cio' Pugna D'Amore in Sogno. Dov'egli mostra, che tutte le cose humane non sono altro che Sogno: & dove narra molt'altre cose degene di cognitione.* Venice: sons of Aldus, 1545. £40,000

Folio (305 × 200 mm). Woodcut Aldine device to title and verso of colophon, priapic woodcut in un mutilated state. Late nineteenth-century purple morocco, gilt, panelled sides, spine with four broad raised bands, inner gilt dentelles, gilt edges. Small inkstamps of the Fürstliche Fürsten-bergische Hofbibliothek at Donaueschingen to foot of title and verso of final leaf. Very occasional light spots, slightly heavier on a few leaves (11–4). Overall, an exceptionally clean and fresh copy.

Second edition of the Aldine *Hypnerotomachia di Poliphilo*, generally considered one of the finest illustrated books of the Renaissance. This edition is essentially a reprint of the first (of 1499), but without the woodcut initials and with the title-page in Italian rather than Latin. With only six exceptions the woodcuts are from the same blocks as those in the first edition. Colonna's bizarre amorous romance, full of symbolic visions and dreams, provided superb creative opportunities to the unknown illustrator. This artist's work has been called 'a masterpiece which towers above any contemporary and carries the interdependence of word and picture into a new dimension.' (Lowry, *The World of Aldus Manutius*). The aesthetic success of the *Hypnerotomachia* is especially remarkable in the context of Aldus's output of largely unillustrated works, and led Alan Thomas to praise it as 'a black tulip in the midst of his classical texts'.

The 1499 edition had been a costly publication, and at a ducat a copy, sales were poor. The timing of its publication could scarcely have been worse, with an invasion by the Turks looming, and a moral crusade being waged by the Venetian city fathers against venality and immorality. The literate public was seemingly wary of investing in such a luxurious and sensual evocation of pagan antiquity, and the book was initially a commercial failure. However, when this particular moral panic had passed, the *Hypnerotomachia* was to become something of a cult book in the early sixteenth century, inspiring the present reprint from the Aldine press itself, and a 1546 edition (with new woodcuts) printed in Paris.

Harvard Catalogue 131; Adams C2414; Renouard p. 133; Essling 1199; Sander 2057.

41. CONDORCET, [Marie Jean Antoine Nicolas Caritat,] *Marquis de.* *Essais d'analyse ... [Le marquis De Condorcet a Mr. D'Alembert, sur le système du monde et sur le calcul intégral.] Tome premier [all published].* Paris: Didot, 1768. £1750

4to (220 × 163 mm), pp. [iv], lii, 93, [1] bl. Half-title, woodcut vignette and headpiece in classical style. Contemporary half calf, sprinkled paper covers, flat panelled spine with foliate rolls, pale tan label lettered in gilt. A few minor abrasions to covers, corners slightly rubbed, some light spotting to last quire. A most attractive copy in contemporary state.

FIRST EDITION of one of Condorcet's earliest essays after his famous *Du calcul intégral* (1765) and *Du problème des trois corps* (1767), which were instrumental in securing his membership of the prestigious Academy of Sciences in 1769. This essay fostered Condorcet's popularity among contemporary mathematicians, with its application of the new integral calculus in verification of Newton's discoveries in the *Principia*, which had been derived using more limited geometric methods. Having earned a reputation through his successful mathematical publications, Condorcet was introduced into the milieu of the distinguished mathematician and *philosophe* Jean le Rond d'Alembert. He in turn introduced his young protégé to the intellectual world of the Parisian salons and of course of the *philosophe* movement. The practical use of calculus in the area of political decision-making was later explored by Condorcet in his *Essai sur l'Application de l'Analyse à la Probabilité des Décisions Rendues à la Pluralité des Voix* (1785), where he exposed the weaknesses of democratic majority rule and attempted to ensure that decisions made by assemblies represented the closest version of a 'probabilistic truth'.

42. CONFUCIUS. *Confucius sinarum Philosophus, sive Scientia Sinensis latine exposita ... Adjecta est tabula chronologica sinicae monarchiae ab hujus exordio ad haec usque tempora.* Paris: Daniel Horthemels, 1687. £2600

Folio, pp. cxxiv, 108, 159, [1] bl., xx, 106, [2], 8, [4]. Engraved portrait of Confucius, engraved map of China, both for Jean Nolin, engraved headpieces. In two parts, second part with separate title and sub-title. Contemporary calf, skilfully rebaked to style retaining original gilt spine compartments and label. Dutch library inkstamp at foot of title, a little faint spotting, a good copy.

FIRST EUROPEAN EDITION of Confucius: in four parts, the first three Latin translations of the *Ta Hsüeh*, the *Chung Yung*, and the *Lun Yü* or Analects, the fourth, Philippe Couplet's *Tabula chronologica sinicae monarchiae*, listing Chinese kings from BCE 2952 to 1683 CE, with a separate title-page. This latter part is dated 1686 on the title and 1687 at the end. Couplet (1624–1692) was fellow countryman and collaborator of the celebrated Father Verbiest in China. The other Jesuits credited are Prospero Intorcetta, Christian Herdrich, and François Rougemont. Partial translations only of Confucius' works

had previously been made into Latin and into French. The work is also notable for the map representing the provinces of China with indications of centres of missionary activity.

Cordier (*Sinica*) 1389–93 & 559; Lust 724 & 394.

43. CRAMER, Gabriel. Introduction a l'Analyse des Lignes Courbes Algébriques. Geneva: Cramer and Philibert, 1750. £4250

4to (237 × 193 mm.), pp. [xxiii], [1] bl., 680, xi, [1] errata. 33 folding engraved plates, folding table, woodcut device on title, woodcut head- and tailpieces and initial, diagrams in text, title in red and black. Some occasional, very light browning. Contemporary full mottled calf gilt, gilt triple ruled border to sides, flat spine finely gilt in compartments with neoclassical motifs, red morocco label lettered in gilt, outer dentelles gilt, all edges yellow. Old ink library signature on front pastedown. A fine copy in a very attractive contemporary binding.

FIRST EDITION of Cramer's most important work, containing 'Cramer's Rule' for solving systems of linear equations and 'Cramer's Paradox' relating to the number of curves of a given degree passing through a given set of points. The work as a whole owes much to Newton, to whom Cramer pays homage in his preface, citing his predecessor's Enumeration of Curves of the Third Order, with the commentary by Sterling, as an 'excellent model' for the study of curves. 'The first chapter ... defines regular, irregular, transcendental, mechanical and irrational curves and discusses some techniques of graphing, including our present convention for the positive directions of coordinate axes. The second chapter deals with curves, especially those which simplify their equations, and the third chapter develops a classification of algebraic curves by order of degree, abandoning Descartes's classification by genera. Both Cramer's rule and Cramer's paradox develop out of this chapter. The remaining ten chapters include discussions of the graphical solutions of equations, diameters, branch points and singular points, tangents, points of inflection, maxima, minima, and curvature' (*DSB*).

Smith, *History of Mathematics* I, p. 520.

44. CROCE, Flaminio della. Teatro Militare del Capitano Flaminio della Croce, Gentil'huomo Milanese. La Seconda volta dato all'Impressione con l'aggiunta di molte figure molti Capitoli nuovi, & gli altri ampliati. Antwerp: Henrico Aertissio, 1617. £2000

4to (250 × 175 mm), pp. [xxiv], 343, [1]. Title with engraved arms, 15 fine engraved martial illustrations to the text (10 being full-page), numerous woodcut initials, head- and tailpieces. Contemporary vellum over limp boards, title in neat early manuscript to spine. A few spots to upper cover, some brief early annotations, early manuscript monogram 'TM' with date '1541' to front pastedown, inscription to foot of title 'Frobenius Comes in Helffenstein. Anno 1618' together with small later inkstamp of the Fürstliche Fürstenbergische Hofbibliothek at Donaueschingen. An exceptionally clean and fresh copy in appealing contemporary state.

Enlarged second edition of a finely-illustrated seventeenth-century military manual. The *Theatro Militari* had first appeared in a Milan edition by Bernardino Lantini of 1613, but was substantially enlarged for the present Antwerp edition – the Milan edition having only 105 pages. Both editions of the *Theatro Militari* are scarce in commerce, and ABPC lists no copy of either at auction since 1979.

The work consists of four *Discorsi* on the art of war, variously covering the function of the military ranks, the defence of a stronghold, the theory and practise of horsemanship, together with instruction for training and strategy. This copy belonged to Count Froben of Helfenstein (1573–1622) the last male heir of the Helfenstein Counts ennobled at the time of Charlemagne. On the extinction of the Helfenstein male line the family library was incorporated with the Fürstliche Fürstenbergische Hofbibliothek at Donaueschingen.

Cockle 617.

WITH AUTHORIAL MANUSCRIPT CORRECTIONS

45. CURIE, Marie. O nowych ciałach promieniotwórczych. Krakow: Drukarni Uniwersytetu Jagiellonskiego, 1900. £14,000

8vo (229 × 150 mm.), pp. 23 [1]. Text illustrations. Original printed wrappers, protected in glassine wrapper. Spine lightly reinforced with tissue paper, small repair to upper cover. Inkstamp removed from verso of title. A very good copy.

FIRST EDITION IN POLISH of Marie Curie's paper *Les nouvelles substances radioactives* (1900), describing her efforts to isolate polonium and radium and to determine the latter element's atomic weight, with her autograph editorial corrections in brown ink to text on three leaves (pp. 6, 11, 12). While Curie inscribed copies of her major works to fellow scientists, WORKS BEARING HER EDITORIAL ANNOTATIONS ARE OF EXCEPTIONAL RARITY IN COMMERCE.

The French version of Curie's paper appeared in the *Rev. Sci.* 14 (1900), pp. 65–70; the Polish translation – almost certainly prepared by Curie herself – was delivered on 24 July 1900 to the chemical and physical section of the Ninth Congress of Polish Physicians and Scientists held at Krakow. It was published both separately (as here) and in the proceedings of the Congress. The years 1900–1903 were a time of unequalled productivity for the Curies, who during this period published no fewer than nineteen papers (both jointly and separately) summarizing their ongoing researches on radioactivity and reviewing the rapidly growing literature on this subject.

Rare: NUC cites only one copy in North American libraries (Library of Congress), and there are no copies in either OCLC or RLIN. Kickstand, *Marie Skłodowska Curie*, p. 15.

46. (DEE, John.) BAGDADI, Muhammad al-. *De Superficierum Divisionibus Liber ... Nunc Primum Joannis Dee ... & Federici Commandini ... opera in lucem editus. Federici Commandini de eadem re libellus.* Pesaro: H. Concordia, 1570. £2500

Small 4to, pp. [viii], 76, with the final blank leaf. Woodcut printer's device on title, woodcut head-piece and initials and numerous woodcut diagrams in text. Title dust-soiled and with small clean tear to upper blank margin neatly repaired, occasional foxing. Modern limp vellum by Sangorski and Sutcliffe, spine lettered in gilt. A good copy

FIRST EDITION. In 1565 Commandino was visited by John Dee. 'The English visitor brought with him a Latin manuscript version of an Arabic treatise by Machometus Bagdedinus on the division of rectilinear plane figures ... this he left with Commandino who would attend to its publication. Commandino's edition displays the editor's customary creative insight. Whereas the Arabo-Latin treatise pertained only to the case of pentagons, Commandino added two problems of his own, generalizing the theory to all plane rectilinear figures. An undated letter (but datable to 1563) from Dee to Commandino prefaces the volume. In the preface Dee conjectures that the Machometus treatise is really the lost *Liber Divisionum* of Euclid ... This has subsequently been disproved, although the *De superficierum divisionibus* does contain some Euclidean ideas and has been used to reconstruct the *Liber Divisionum* ... Dee's preface is in large part a eulogy of Commandino's work in restoring mathematics' (Rose).

Adams 1892; Riccardi I, 361; Rose, *The Italian Renaissance of Mathematics*, pp. 199–200.

47. DEMOUSTIER, Charles Albert. *Lettres à Émilie sur La Mythologie ...* Paris: chez Ant. Aug. Renouard, 1809. £1250

6 vols. in 2, 8vo (202 × 119 mm.) Etched portrait frontispiece by Tardieu after Pajou fils in two states, 36 plates by Delvaux, de Ghendt, Roger, Simonet, Thomas, and Trière after Moreau, all in three states, two before letters of which one is an early state. Fine binding of nineteenth-century blue crushed morocco, spines with five raised bands, richly gilt between, sides with three-line outer rules in gilt, corners with elaborate scrolls and stars, gilt inner dentelles, marbled endpapers, gilt edges. Occasional very light spotting, upper joint of vol. I skilfully repaired, an excellent copy.

FIRST EDITION WITH THE MOREAU PLATES. This famous illustrated text was first published in parts from 1786 to 1798. Demoustier (1760–1801), a descendant of both Racine and La Fontaine, wrote to give women access to science and fable: his choice of name for his fictional pupil is probably intended to echo and contrast with Rousseau's *Emile*.

Ray (p. 88) praises the illustrations as one of the few collections of plates from Moreau's later period that 'are occasional oases in the desert ... his is the greatest name among French illustrators of the eighteenth century'. 'Renouard affirmait qu'il serait difficile de concevoir un livre plus élégant et dont les ornements fussent disposés avec plus d'agrément' (Cohen–de Ricci).

Cohen–de Ricci 283; Graesse 361.

48. DESCARTES, René. *De homine figuris et Latinitate donatus a Florentio Schuyll ...* Leiden: Franciscus Moyard and Petrus Leffen, 1662. £4000

Small 4to, pp. [xxxvi], 121 [i.e., 123], [1]. 10 engraved plates, including a 'dissected' plate of the heart (fig. I facing p. 9) with the interior parts shown by means of two lifting flaps, and another engraved plate (fig. 54 following p. 118) with a small lifting flap, numerous engraved and woodcut text illustrations, woodcut printer's device (angel under a laurel tree with motto: 'Insigne maxime laurus') on title. Light to moderate dampstaining throughout, occasional browning, paper flaw (small hole) in upper blank corner of fig. 52 following p. 118, not affecting image. Contemporary paste-paper boards rebaked and recorned with sprinkled sheep at a later date, spine ruled and lettered in gilt in compartments with brown morocco gilt lettering label, edges sprinkled red. Overall, a very good copy.

FIRST EDITION. 'The first European textbook of physiology. The work was based upon Descartes's concept of "l'homme machine," an automaton constructed by God to approximate real men as closely as possible; by means of this literary device Descartes was able to avoid the restrictions and encumbrances of traditional physiology and theology, and to explain all the physical motions, except for deliberately wilful, rational or self-conscious behavior, in purely mechanical terms. The work is particularly noteworthy for containing "the first descriptive statement of involuntary action which bears a recognizable resemblance to the modern concept of reflex action" (Fearing, p. 26); Descartes had first used the word "reflex" in a neurophysiological sense in *Les passions de l'âme*. Descartes wrote *De homine* as a physiological appendix to *Discours sur la méthode* (1637), but suppressed it after the condemnation of Galileo in 1633, fearing that his mechanistic view of the human body might be considered heretical. It was first published in this Latin translation by Schuyll, with the original French version appearing two years later' (Norman Library).

'Descartes's bibliographer A. J. Guibert notes two states of the title page: one with the imprint "Apud Petrum Leffen & Franciscum Moyardum" and a woodcut printer's device of a phoenix rising from the flames, with the motto *Ex morte immortalia*; the other with the names of the publishers reversed and a device showing an angel under a laurel tree, with the motto *Insigne maxime laurus*. He does not establish any priority of issue' (Grolier, *Medicine*).

Cushing D117; Garrison–Morton 574; Grolier, *Medicine*, 31; Guibert, pp. 196–197; Lilly Library, *Notable Medical Books*, p. 81; NLM/Krivatsy 3120; Norman Library 627; Osler 931; Tchemerzine IV, p. 38; Waller 2376; Wellcome II, p. 453.

49. DIDEROT, Denis. *Memoires sur différens sujets de mathematiques.* Paris: Durand, Pissot, 1748. £1850

8vo (196 × 118 mm.), pp. vi, [6], 243, [1] bl. 7 folding engraved plates and 6 fine engraved vignettes by Ingram or Sornique after Blakey. Some occasional minor foxing but generally crisp throughout. Contemporary sprinkled sheep, panelled spine tooled in gilt, red morocco label lettered in gilt, marbled endpapers. Small chip to foot of spine, some minor surface wear. A very good copy in an attractive contemporary binding.

FIRST EDITION of Diderot's five important mathematical *Memoirs*. The allusive and allegorical vignette on title portrays Diderot's intention of abandoning futile subjects to devote himself to sciences. This timely new production was designed to improve the orthodoxy of its author's public image, somewhat tarnished by the licentious colours of his novel *Les bijoux indiscrets*. The first essay deals with the nature and propagation of sound waves, and, in the section dedicated to music, employs logarithms to explain the relation between vibrations and the production of sounds. String, wind and percussion instruments are included in this thorough discussion on the nature of sound. In the last of the essays Diderot confronts Newton on a complex issue of mathematical physics. In an elegant display of diplomacy and reverential respect for Newton's genius, he aims to disprove the proposition that the retardation of a pendulum in falling through an arc is proportional to that arc, and argues that it is proportional to the square of that value. Neither theory was eventually found correct, but Diderot's employment of mathematical analysis contributed greatly to the clarification of the terms of the question. A success in terms of intrinsic achievement and indeed of restoration of the author's public image, the book enjoyed numerous positive reviews in contemporary scientific publications.

50. DIETTERLIN, Wendel. *Architectura von Austheilung. Symmetria und Proportion der fünff Seulen*. Nuremberg: Paulus Fürst, 1655. £5500

Folio (311 × 220 mm.), in five parts. Etched general title, four etched section titles, one half-page illustration, 195 etched plates by Dietterlin (lacking portrait of the author sometimes present), a few text pages interleaved. Blue inkstamp ('N.R.') usually to lower outer portion of plates, or margins. Contemporary vellum over boards, joints cracked and spine somewhat torn at extremities, some staining to sides, light browning to margin and occasional, minor foxing to plates. Despite library stamps, a good copy of a scarce book.

Dietterlin's masterpiece, the celebrated collection of 195 architectural plates, had originally been published in parts from 1593, the first collected edition appearing in 1598 at Nuremberg. With its striking series of windows, chimneypieces, doors, fountains and monuments designed in Dietterlin's distinctive grotesque strapwork style, the volume had an immediate success and this Fürst edition determined its Europe-wide fortune. Dietterlin's interpretation of the Baroque not only served as a source of inspiration for designers in the seventeenth century, but became also an important reference for the artists who animated the architectural and aesthetic revival that took place across Europe in the nineteenth century.

Cf. Andersen II, pp. 255–278; cf. Hollstein VI. 17–18; cf. Fowler 105; cf. Fairfax Murray *German* 134.

51. DIONYSIUS PERIEGETES. *De situ orbis*. Venice: Franciscus Renner de Heilbronn, 1478;

[*bound with:*] MELA, Pomponius. *Cosmographia sive De situ orbis*. Venice: Franciscus Renner de Heilbronn, 1478. £14,000

4to (206 × 151 mm.) Dionysius: ff. 36. Collation: a–c⁹ d–e⁶. 26 lines, table in two columns, printed marginalia, two words printed in Greek, headings printed in red, type 5: 109Rb. With 6-, 5- and 4-line white-on-black woodcut initials. Occasional light foxing to first quire. Mela: ff. 48. Collation: a–f⁸. 26 lines, printed marginalia, headings printed in red, type 5: 109Rb = Maler and Ratdolt 1: 109R. With 6-, 5- and 4-line white-on-black woodcut initials. Fifteenth-century Venetian blind-tooled calf spine over plain wooden boards, multiple fillets arranged in a grid containing a characteristic Venetian knot-work motive, spine and clasps fixed with star-headed nails, two of three clasps preserved. Head and foot of spine repaired, top back knot-work panel replaced, some wearing. Bookplate of H. Legel on front pastedown. Two excellent copies in an exceptionally attractive Renaissance binding.

SECOND EDITION of Dionysius Periegetes' geographical compendium, translated into prose by the Veronese humanist Antonio Beccaria, here bound with the fourth edition of the earliest surviving Latin work on geography. An exquisite Renaissance production, these editions were printed by Franz Renner, formerly Erhard Ratdolt's partner, just after Renner set up his own workshop. Renner, who had come into possession of Ratdolt's type and woodcuts, reproduced his partner's editions of 1478 and 1477 using the same type and cuts, apart from the woodcut border. A strong intrinsic affinity puts the two works in a close relation, which goes beyond their joint publishing history. Dionysius Periegetes, who lived in Alexandria in the second century CE, composed his compendium in Greek verse, with the intention of transferring all the descriptions of the known world into didactic hexameters. Its success as a textbook was ensured during the Renaissance by Antonio Beccaria's Latin prose version. Mela's treatise was the only Roman work devoted specifically and exclusively to geography, an equally didactic and whole-embracing classical undertaking, whose influence in the Western cultural tradition, increased by the numerous quotations in Pliny, extends through the Middle Ages to the Renaissance. The two editions are often to be found bound together in a *Sammelband*.

I: H 6227*; BMC V, 195; Klebs 340.2; Goff D-254. II: HC 11017*; BMC V, 195; Klebs 685.4; Goff M-450.

52. DIOPHANTUS OF ALEXANDRIA. *Arithmeticon libri sex et De numeris multangulis liber unus. Cum commentariis C. G. Bachet V.C., et observationibus D. P. de Fermata ... accessit Doctrinae analyticae inventum novum*. Toulouse: Bernard Bosc, 1670. £12,500

Folio (362 × 235 mm), pp. [xii], 64, 341, [1, blank], 48, plus the scarce errata at the end (not present in the Norman copy). Xylander's Latin translation and Greek text in parallel columns, separate pagination for *De Numeris multangulis*. Allegorical engraved title vignette, handsome engraved headpieces, numerous woodcut illustrations and ornaments. Title-page with some light dust soiling and foxing

and a repaired tear, light worming to lower margin of one signature. 2N2 and 2N3 bound in reverse order (as in the Norman copy). Contemporary mottled calf, spine finely gilt in compartments, red morocco gilt spine label, edges speckled red. Gilt supralibros of the Society of Writers of the Signet to front cover. General wear with slight loss to lower spine and separation along upper joints (though the cords are still holding strong). A few contemporary annotations. Old library plate to front pastedown (stamped 'Withdrawn'). Overall, a very attractive and tall copy, preserved in a quarter brown morocco folding case.

FIRST EDITION OF FERMAT'S NOTES appearing in the second edition of Bachet's Diophantus. This publication contains the first edition of Fermat's number theorems, edited partially from his letters after his death in 1665. "Fermat was the first European to make extensive contributions to the theory of numbers, taking up the challenge in number theory posed in Diophantus' *Arithmetica*. Fermat owned a copy of the *editio princeps* of Diophantus' work (1621), edited by Bachet de Méziriac and published with Xylander's Latin translation. Fermat took issue with Bachet's statements, writing his own results for the most part in the margins of his copy. Five years after Fermat's death, his son Claude Samuel published a second edition of Bachet's Diophantus, adding to it his father's marginal notes ... The remainder of Fermat's notes contained a large number of theorems on the theory of numbers, only one of which he proved himself; the rest were proven in the eighteenth century' (Norman).

Diophantus of Alexandria (*fl.* 250 CE) was the first mathematician to introduce symbolism into Greek algebra. The French scholar Bachet de Méziriac first published his edition of the *Arithmetica* of Diophantus in 1621 and it was the chief source of the many books on mathematical recreations issued during the seventeenth century.

Norman I; 777; Honeyman 893.

THE FIRST GERMAN WORK ENTIRELY ON ELECTRICITY

53. DOPPELMAYR, Johann Gabriel. Neu-Entdeckte Phaenomena von bewundenswürdigen Würckungen der Natur, welche bei fast allen Körper zukommenden Elektrischen Krafft, und dem dabey in der Finstern mehrentheils erscheinend Liecht einige berühmte Mitgleider der preisswürdigen Königl. Engl. Societaet der Wissenschaften vornemlich aber, Herr Hauksbee und Herr Gray in Londen und nach ein weitem Untersuchung, Monsieur du Fay in Paris durch viele Experimenta, zu unsern Zeiten glücklich hervorgebracht, und in unterschiedlichen Wercken dem Publico mitgetheilet ... Nuremberg: Johann Joseph for Wolff Moritz, 1744. £4000

4to (206 × 165 mm.), pp. [viii], 88. 5 folding engraved plates, woodcut headpieces, title in red and black. Very light browning. Contemporary vellum, title in gilt at head of smooth spine. Elaborate engraved armorial bookplate of Herzog zu Wallerstein-Oettingen library on front pastedown. An excellent copy.

FIRST EDITION OF THE EARLIEST GERMAN LANGUAGE BOOK ENTIRELY ON ELECTRICITY, in which Doppelmayr summarizes the research of Hauksbee and Gray in London and Dufay in Paris, before adding accounts of his own experiments. In the last two chapters, Doppelmayr proposes a hypothesis to explain away electrical attraction and repulsion as caused by air movements. (His ideas are beautifully if fancifully illustrated in the folding plates at rear.) He favours the earlier and less promising theoretical outlook of Hauksbee over the newer, more complex discoveries of Dufay.

'Doppelmayr's writings ... provide an index of the scientific interests and information current in Germany and particularly of the transmission of knowledge from England, France and Holland into Germany during the first half of the eighteenth century' (*DSB*). Doppelmayr effectively martyred himself in the cause of science: he electrocuted himself while trying out a newly invented condenser.

Bakken, p.55; Wheeler Gift 311; NUC records two locations: University of California, Berkeley, and University of Oklahoma.

54. DRESSER, Matthew. De Partibus Corporis Humani et de Anima, eiusque potentiis, Libri Duo. Wittenberg: Heirs of Johann Cratonis, 1581. £2750

8vo (156 × 98 mm.), pp. [viii], 107, [26]. Engraved vignette on title; occasional marginal ink annotations; some browning. Rebound in boards covered in old manuscript paper.

FIRST EDITION of this interesting and unusual work combining a treatise on anatomy (pp. 1–36) with a medico-philosophical analysis of the soul (pp. 37–105). This second part of the work begins with an explanation of the Greek term *psyche*, and goes on to discuss the medical influences on the psyche of food, drink, sleep, rest &c. The final two pages (before the extensive index), contain a Latin–German glossary of medical terms.

Durling 1209; Wellcome I 1863.

55. (EMBROIDERY.) RIEGER, Françoise. Rieger'sche Stickmuster Modèles de broderie ... en noirs et enluminé. Mannheim: 1808. £2000

Oblong folio (240 × 390 mm), 21 unnumbered leaves, including initial and final blanks. Engraved title with ivy-leaf border, 18 engraved plates with designs and patterns for embroidery, each partially hand-coloured. Original red paper-covered boards with gilt interlace border to covers, early manuscript German library label to upper cover. A few small portions of paper wanting at spine, bright blue endpapers. A superb copy with the fine plates in a remarkably clean and fresh state, and preserving the original boards.

A rare and exceptionally attractive German pattern-book for embroidery. German embroidery of the early nineteenth century drew upon a rich combination of the traditions of folk art and of aristocratic and bourgeois styles, resulting in a distinctive style with highly coloured thread of silk or wool, sometimes together with glass beads, set against a usually plain background. The early part of the century witnessed a vogue for printed pattern-books and, partly as a result of

this, hand-sewn embroidery persisted throughout the century, the advent of machine-sewing and mass produced embroidered fabrics notwithstanding (Jones, *A History of Western Embroidery*, p. 111). Rieger's collection includes a number of stylized borders with flower, fruit and foliage motifs, together with several larger patterns for complete floral designs. Since pattern-books were designed for practical use by embroiderers: it is now rare to find them in such fine state as the present copy.

56. ENGELS, Friederich. Internationales aus dem Volkstaat (1871–75). Berlin: Verlag der Expedition des 'Vorwärts' Berliner Volksblatt, 1894. £2500

8vo (198 × 135 mm), pp. 72. Original wrappers. Title-page repaired in margins. Inscribed by the author, to Laura Laforgue, daughter of Karl Marx, 25 January 1894.

PRESENTATION COPY of articles written in the early 1870s, in which Engels had addressed mainly 'international' questions. In a dense preface written for this publication and dated 3 January 1894, a year and a half before his death, Engels explains why in all his articles he chose to use the word 'Communist', not 'Social-Democrat'. The latter had become for him too 'loose a term', and made apt to suit the Proudhonists in France and the Lassalleans in Germany. In the past Marx and Engels had forged a perfect, exact term for their party, without actually having a real mass proletarian party. Now in 1894 things had changed: even with an inaccurate name, a real party was there, whose political scope still was going beyond a generic socialism in the pursuit of a communist and subversive programme. That inexact expression would then have to suffice, in the name of the development of the party, as far as its deviant shades would be made evident and would not affect the right progress of the party. Besides, 'the names of real political parties [...] are never wholly appropriate; the party develops while the name stays'.

WITH ORIGINAL COLOURING PROBABLY FROM RATDOLT'S SHOP

57. EUCLID. [Elementa.] Preclarissimus liber elementorum Euclidis perspicacis-simi: in artem Geometrie incipit quam foelicissime. [Venice: Erhard Ratdolt, 25 May 1482.] £300,000

Chancery folio (294 × 208 mm.), 138 unnumbered leaves. Types 7:92G (Preface and Proposition), 3:92G (Proofs), 6:56G (Diagrams), 7B:100R (Headlines: capitals only). Numerous fine white-on-black ornamental woodcut initials, hand-coloured, three-part white-on-black woodcut border, hand-coloured, more than 500 typemetal diagrams in margins, heading printed in red. Minor occasional spotting, unobtrusive ink stain to upper margin of last 4 leaves. Old white boards, vellum backstrip, red and brown morocco labels. Cover a little worn to extremities. Blank medallion in the lower portion of decorated margin filled with arms and initials 'P B', early eighteenth-century inscription in lower margin of title, attesting the provenance of the book from the library of a Jesuit convent; bookplate of Sir George Shuckburgh Bart. to front pastedown. A very good, attractive, hand-coloured copy.

FIRST EDITION OF THE FIRST PRINTED IMPORTANT MATHEMATICAL WORK, A LANDMARK IN SCIENCE AS WELL AS IN BOOK PRINTING. One of the most accomplished of Ratdolt's productions, ground-breaking and yet extraordinarily polished and perfected, Euclid's *Elementa* inaugurated the era of science book printing by overcoming what had been the greatest obstacle: the printing of diagrams and geometrical forms. Ratdolt's dedication to Doge Mocenigo testifies to the passionate quest for a graphic solution without which the printing of mathematics books would have hardly served any purpose. The simple device of diagrams elegantly printed in the margins, introduced here by Ratdolt, 'determine[d] the course of a road that became permanent' (Thomas-Stanford), and was established as the standard solution for tens of subsequent editions. It is now believed that the diagrams, previously identified as woodcuts, were in fact cast in typemetal. Two variants in the set up of the first nine pages are known. This copy presents the features of the status described as '1 a'. The hand-colouring of the initials is in a fine early palette, almost certainly associated with Ratdolt's workshop itself.

The book reproduces the text revised and commented by Campanus, based on Adelard of Bath's medieval translation from the Arabic, enlarged with the contribution of more manuscripts. Campanus's recension continued to be printed until 1558. Sir Thomas Heath, in his standard modern edition, weights the unique influence of Euclid's *Elementa*: 'No work presumably, except the Bible, has had such a reign; and future generations will come back to it again and again as they tire of the variegated substitutes for it'.

BMV V 285; Thomas-Stanford 1 a; Dibner 100; GKW 9428; Goff E-113; Hain 6693; Grolier/Horblit 27; Norman 729; PMM 25; Proctor 4383.

58. EUCLID. [Elementa, in Greek.] Ευκλειδου στοιχειων βιβλ. ιε εκ των Θεωνοζ συνουσιων. Ειζ του αυτου το πρωτον εξηγητων Προκλου βιβλ. δ. Adiecta praefatiuncula in qua de disciplinis mathematicis nonnihil. Basel: Johann Herwagen, Sept. 1533;

[bound with:] — [—] Euclidis Megarensis mathematici clarissimi Elementorum geometricorum. Lib. XV: cum expositione Theonis in priores XIII a Bartholomaeo Veneto latinitate donata, Campani in omnes, & Hysiclis Alexandrini in duos postremos: his adiecta sunt Phaenomena, Catoptrica & Optica, deinde Protheoria Marini & Data: postremum vero, opusculum de Levi & Ponderoso, hactenus non visum, eiusdem auctoris. Basel: Johann Herwagen, 1537. £32,000

Folio (297 × 197 mm.) I: pp. [12], 268, 115, [1]. In Greek, with dedication in Latin. Woodcut printer's device on title repeated on last page, Renaissance decorated woodcut borders and decorated white-on-black woodcut initials at the beginning of each part, numerous geometrical diagrams in text, illustrated white-on-black initials and woodcut head- and tailpieces throughout. Occasional slight browning, but overall extremely clean throughout. II: pp. [8], 587. Woodcut printer's device on title repeated on last page, numerous geometrical diagrams in text, illustrated and historiated white-on-black initials and woodcut head- and tailpieces throughout. Tear to last leaf not touching text, a few leaves slightly water-stained in margins, occasional spots. Early pen ownership inscription on title 'G.

Egrot', earlier, possibly contemporary inscription at foot of title, cancelled 'Blas. Hellorius Vivariensis'. Eighteenth-century English tree-calf gilt, gilt thin fret border to sides, flat spine with gilt filleting and decorations of lyres, flutes and feathers in compartments, red morocco label lettered and filleted in gilt, all edges gilt, marbled endpapers. Some light rubbing to spine, upper joint. Excellent copies in handsome English calf.

EDITIO PRINCEPS OF EUCLID'S *ELEMENTS* IN GREEK, TOGETHER WITH THE FIRST PRINTING OF THE EARLIEST WORK ON THE PHILOSOPHY OF MATHEMATICS AND FIRST APPROXIMATELY 'COMPLETE' LATIN EUCLID EDITION, CONTAINING ALSO EUCLID'S SMALLER WORKS. The original Greek version of Euclid came out fifty-five years after the first appearance of Euclid in print in a Latin translation, 1482. A masterpiece of humanistic publishing, this first Greek Euclid united the editorial excellence of Simon Grynaeus, eminent German Protestant theologian and philologist, with the innovative skills of the printer Johann Herwagen, who on this occasion introduced the printing of Euclid's diagrams within the text. Not only did Grynaeus distillate the text from two highly authoritative manuscripts, one sent from Venice by Lazarus Bayfius, the other from Paris by John Ruellius; he also integrated Euclid's work with the first publication of Proclus's commentary on the first book of the Elements, a uniquely influential and exceptionally early (fifth-century) work on the philosophy of mathematics, which also contains the earliest known criticism of Euclid's fifth postulate on the existence of parallel lines. Grynaeus obtained Proclus's text from an Oxford manuscript supplied by John Claymundus. His intuition proved instrumental to the thoroughness and completeness of modern histories of science: 'Because of his interest in the principles underlying mathematical thought and their relation to ultimate philosophical principles, Proclus's commentary is a notable – and also the earliest – contribution to the philosophy of mathematics. Its numerous references to the views of Euclid's predecessors and successors, many of them otherwise unknown to us, render it an invaluable source for the history of the science' (*DSB*).

The translation by Bartolomeo Zamberti, accompanied by the notes by earlier translators, brought to the public not just Euclid's mathematical works, that had been printed in various degrees of accuracy since 1482, but also, for the first time, his other treatises on astronomy, spherical geometry, and, crucially, optics theories, whose terms have formed the basis of modern study of light, refraction and perspective. In this edition the text of the editor of the first Latin edition, Campanus, is presented synoptically with the Greek of Theon, thus bringing together the two main Renaissance schools of Euclidean philology, one founded on texts coming from Arabic sources in the Aristotelian tradition (Campanus), the other, headed by Zamberti, keen on working on Greek manuscripts. The *Elements*, the *Optics*, *Katoptrika*, *Phainomena* and *Data*, here published together, constitute nearly the whole Euclidean corpus that is possible to trace back to a source in Greek, with the only exclusion of the work on musical theory attributed to Euclid, 'Sectio canonicis'. This edition is prefaced by the first printing of a controversial letter by Philip Melancthon, which was censored and promptly removed from most copies. 'As it contains nearly all the most important shorter writings of Euclid, [this edition is] virtually a complete works' (Steck p. 48).

I: Adams E980; Thomas-Sandford 7; Norman 730; Stillwell 210. II: Thomas-Stanford 9; Steck III, 33; Riccardi *Euclid* 414; Houzeau-Lancaster 832; Adams E 975; STC *German* p. 288.

59. EUCLID. Euclidis elementorum libri XV unà cum scholiis antiquis. À Federico Commandino urbinatè. Nuper in Latinum conuersi, commentariisque quibusdam illustrati. [Pesaro: Camillo Franceschini, 1572.] £2200

Folio (310 × 209 mm.), ff. [xii], 255. Title within architectural woodcut border signed: 'Iacobus Chriegher German', numerous woodcut initials and typographical ornaments, and hundreds of geometric diagrams to text. A couple of worm-tracks in margins, only touching one letter in text of last leaf. Contemporary white vellum over stiff boards, flat spine with brown morocco label lettered and filleted in gilt, all edges marbled in red and green. Back side somewhat affected by a few worm-tracks, some light soiling. A beautiful, unsophisticated copy of a scarce book.

FIRST EDITION, SCARCE, OF THIS CAPITAL TRANSLATION of Euclid by Federico Commandino. Rigorously based on an authoritative Greek text, and widely acknowledged as the best of all sixteenth century translations, it became the base for almost all subsequent translations, until Peyrard's discovery of the 'optimum' Greek Euclid in the early nineteenth century. The 'oldest mathematical textbook still in common use today' (*PMM*). Tutor of Guidobaldo da Montefeltro at the court of Urbino, Federico Commandino combined a rare mastery of classical language with extensive knowledge of mathematics and medicine. His Archimedes and Ptolemy, together with this Euclid, are among the best, most historically important, and widely appreciated classical scientific editions of the Renaissance.

Brunet II, col. 1088.

PRE-MARXIST SOCIALISM

60. FOURIER, François Marie Charles. Le nouveau monde industriel et sociétaire, ou invention du procédé d'industrie attrayante et naturelle distribuée en séries passionnées. Paris: Bossange père & P. Mongie aîné, 1829. £3500

8vo (125 × 120mm), pp. xvi, 576, including half-title, index, glossary and errata. Original printed green wrappers, uncut. Wrappers and edges very lightly soiled, corners a little curled, single worm hole to edge of rear wrapper and final leaves. Bookplate 'ex-libris Lessac' and early French booksellers ticket (Forest, Nantes) to front pastedown. A fine copy, entirely uncut.

FIRST EDITION of this important utopian vision, the work which arguably represents Fourier's most finished exposition of his socialist views. Fourier followed a conviction that social arrangements rooted in the principles of individualism and competition were essentially imperfect and immoral, and he argued strongly for the reconstruction of society. He believed in a society of harmonious communities or 'phalanges', of approximately 1600 people in each, which would

be self-sufficient through agriculture and, at a secondary level, industry. In fact, Fourier never succeeded in creating his phalanges, primarily through lack of funds, but many of his ideas influenced a whole new generation of socialist thinkers and writers. Although Karl Marx and Frederick Engels accused Fourier of being too utopian, they absorbed many of his ideas into their more 'scientific' theory of socialism.

Fourier added a further hundred pages to the work which appeared the following year (1830) as a supplement.

Goldsmiths, 26035; Kress, C.2280.

61. FRANCESCHINI, Gerolamo. A collection of watercolours depicting theatrical and regional costumes. [Vienna, 1830;]

[*together with:*] Neue Costume Sammlung Verschiedener Zeiten und Nationen [part wrapper title printed in German and Italian.] [Vienna, c. 1830?] £15,000

Small folio (375 × 295 mm.) & 4to (344 × 256 mm.) 248 watercolours, most mounted or tipped onto grey paper, many finished with gum arabic, a few heightened with gold (a few very faintly spotted chiefly in the blank margins), and 104 finely hand-coloured lithographed costume subjects, un-captioned, many finished with gum arabic (a few very slightly spotted or dust-soiled). Presented in 3 green roan book-style cases, decorated in gilt (hinges weak).

Gerolamo Franceschini was costumier to the Hoftheater in Vienna. The two larger cases contain series of fine water-colour subjects under the general heading 'Original-Zeichnungen aus Franceschini's Nachlass. Wien 1830'. Although only a small number bear captions (lightly written in pencil), the subjects appear to be mostly theatrical or historical characters together with a number of regional costume subjects, chiefly Bohemian, German, and Eastern European. The subjects which are identified include Battista, Stella Vendramin, Carl Herzog von Württemberg, Camillo Pisani, Infantin Catharina Herzogin von Braganza, Renata, F. Schiller, Flamberg, Wladislaus Jagello, Richard the Lionheart, Gottschalk, Jacques Coeuer of Bourges, Elias (a jester), Mondoza, Carl VII, Christoph, Douglas (in tartan), Merlin, Agnes Sorel, and Hüttweiler. The identified regional costume subjects, chiefly Bohemian, include Bäuerin aus dem Klattauer Kreise in Böhmen, Bauer aus dem Prachiner Kreise, Bäuerin aus dem Chrudiner Kreise, Bauern aus Pilsen, Bauern aus dem Eger'schen Gebirge, Bauern aus Jaatz, Schlesier, and Pöhle. The small case contains a series of lithographed costume subjects which show regional costumes of all parts of Europe, the Middle East, and a few of the Americas. From the collection of Rudolf von Gutmann (1880–1966).

The collection of lithographs not traced in Colas or Lipperheide.

62. FRONTINUS, Sextus Julius. De re militari. [With other military tracts. Edited by Philippus Beroaldus.] [Bologna: Franciscus Plato de Benedictis, 10 July 1495–17 Jan. 1496.] £12,500

Folio (288 × 203 mm.), in four parts, ff. [98]. Comprises: Sextus Julius Frontinus, *De re militari, sive Strategematicon*; Flavius Vegetius Renatus, *De re militari*, with the preface of Johannes Sulpitius reprinted from the 1487 edition; Aelianus Tacticus, *De instruendis aciebus*, translated from the Greek, by Theodorus Gaza; and Modestus, *De vocabulis rei militaris*. Collation: AA–EE⁶ FF⁴ GG–MM⁶ NN⁴ OO–RR⁶. Roman type, 37 lines, capital spaces with guide letters. White on black woodcut printer's device on FF4 recto and RR5 verso, several typographic diagrams illustrating battle formations in the Aelianus. Small wormhole in the last nine leaves, affecting a few letters, and a few small stains. Early eighteenth-century citron morocco, sides decoratively panelled in gilt, spine elaborately tooled in gilt in compartments, with black morocco gilt lettering label, board edges and turn-ins decoratively tooled in gilt, marbled endpapers. Front joint just starting. Sixteenth-century ink signature of George Gardiner and two additional ink notations at head of title. Armorial bookplate of Chatsworth (Chatsworth Library, Dukes of Devonshire) and bookplate of George Abrams on front pastedown. Some early ink marginalia. A very attractive copy, preserved in a cloth clamshell case.

Larger reprint of Silber's 1487 Rome edition. Known as the *Scriptores rei militaris*, this collection 'consists of four works by different authors on military tactics and practices. The first is Frontinus' treatise on the art of war developed in a collection of the sayings and doings of the most renowned leaders of antiquity: various contingences which may precede a battle; the battle itself and its results; the forming and raising of sieges; and various topics connected with the internal discipline of the army and duties of the commander. The second is by Flavius Vegetius who dedicated his treatise to the Emperor Valentinian and others. It treats of the levying and training of troops, including instructions for fortifications of a camp; organization of the legion; operations of an army in the field; attack and defence of fortresses, and marine warfare. The third is a work on the military tactics of the Greeks, written by Aelianus Tacticus, who dedicated it to the Emperor Hadrian. This gives military formations illustrated with groups of type. Modestus, the author of the fourth treatise, addressed it to the Emperor Tacitus. It contains an explanation of some common terms, and an outline of the system pursued at that period in classifying and disciplining soldiers' (*A Selection of Incunabula*, Lathrop C. Harper, New York, 1930, no. 966).

BMC VI, p. 828; Copinger 5330; Goff S-345; GW 10410; Harvard/Walsh 3215; Oates 2495.5; Pellechet 4933; Polain 3477; Proctor 6607.

63. GALILEI, Galileo. Istoria e Dimostrazioni Intorno Alle Macchie Solari e Loro Accidenti Compresa in Tre Lettere Scritte all' Illustrissimo Signor Marco Velsari Linceo ... Si aggiungono in fine le Lettere, e Disquisizioni del finto Apelle. Rome: Giacomo Mascardi, 1613. £18,500

Small 4to (215 × 156 mm), in two parts, pp. 4, 164; 55, [1]. Full-page engraved portrait of Galileo, the first part with 43 full-page engravings (38 of sunspots, 5 of Jovian satellites), one engraved and 8 woodcut and typographic diagrams in the text, the second part with one full-sheet and one full-page engraving, 3 engraved and 7 woodcut and typographic diagrams to text; woodcut lynx vignette to title, numerous woodcut initials throughout, two colophons, one to each part. Portrait with expert restoration to upper forecorner with a portion of the architectural border in facsimile, occasional spotting, some browning towards the end of each part, small, careful

repairs to upper corner of last four leaves with no loss. Contemporary Italian limp vellum, spine lettered in early manuscript. A couple of minor stains to covers. A good copy.

FIRST EDITION of Galileo's first public endorsement of the Copernican cosmology. The *Macchie Solari* (or 'Letters on Sun-spots') is one of the greatest books in the history of science. The notion that the sun is the centre of the universe – the heliocentric system expounded by Copernicus – was the most controversial scientific theory of the early modern era, and had consequences for many domains of human life, from theology to physics. It was Galileo's observations of the sun and of the other planets which were largely responsible for changing the way in which modern man saw himself in the cosmos. This work is notable also for the first publication of the theory of the conservation of angular motion and inertia.

Two issues of the first edition are known. The first is without the notice 'Si aggiungono ... finto Apelle' on the title-page, and the permission to print does not include the three lines announcing the addition of Scheiner's (Apelles) letters. This copy is of the more complete second issue. The *Macchie Solari* also contains the first printed portrait of Galileo, which is frequently found to be missing.

Bibliotheca Mechanica, pp. 125–126; Carli & Favaro 60; Cinti 44.

64. GEISSERT, Johann. Ein Ritterlich und Adelich Kunstbuch: darinnen von Reiten, Zeümen, auch Ross Artzney, item allerley Stangen, Kinnketten, geschlossenen und offenen Mundstücken, sampt jedes Wirckungen, unterschiedlicher und aussführlicher Bericht begriffen, dergleichen zuvor niemahls aussgangen; allen Liebhabern dierser Ritterlichen und Adelichen Kunst, su gefallen verfertigt unnd in Druck gegeben ... Coburg: Caspar Bertschen, 1615. £3000

Folio (412 × 293 mm.) ff. [110]. Elaborate title in compartments surrounded by a woodcut border comprised of 5 blocks depicting horses, riders and instructors within an architectural setting, with two coats-of-arms, 102 full-page woodcut illustrations of bits, including one folding page. Very occasional light staining. Contemporary full vellum, green edges. Contemporary full-page sketch in ink of a bit tipped to front free endpaper. Head and tail of spine knocked and a little chipped, corners frayed, slight worming to end board and paper. An exceptionally clean copy.

This handsome and beautifully illustrated book is closely akin in style and subject to a number of Renaissance equestrian treatises, and bears favourable comparison with the greatest European treatise on equipage, Antoine de Pluvinet's slightly later *Manège Royal* (1623). The work is entirely devoted to numerous varieties of bits, and the elaborate and intricately detailed full-page illustrations are accompanied by two lengthy explanations of their uses and suitability for different horses. The illustrations are divided into two sections describing bits used in Germany, and those in Spain and Turkey, which reveal an interesting contrast in the design and size of bits preferred. The attention to detail and extraordinary number of illustrations is testament to the sophistication of horse management and schooling practices of the seventeenth century.

Not in the Paul Mellon Collection of *Books on the Horse and Horsemanship*.

LUNARY PLANTS AND MOUNTAINEERING

65. GESNER, Conrad. De Raris et Admirandis Herbis, quae sive quod noctuluceant, sive alias ob causas, Lunariae nominantur, Commentariolus: & obiter de aliis etiam rebus quae in tenebris lucent. Inserunter & icones quaedam herbarum novae. Eiusdem descriptio Montis Fracti, sive Montis Pilati, iuxta Lucernam in Heluetia. His accedunt Io. Du Choul ... Pilati Montis in Gallia Descriptio. Io. Rhellicani Stockhornias, qua Stockhornus mons altissimus in Bernensium Heluetiorum agro, versibus Heroicis describitur. Zurich: Andreas and Jacob Gesner [1555]. £9000

4to (195 × 138 mm.), pp. [iv], 87, [9]. 7 woodcut illustrations, printers' device to verso of final leaf, historiated and decorative initials. Light dampstain affecting upper forecorner throughout, neat old repairs to versos of title and final leaf. Eighteenth-century full calf, the upper cover stamped with the gilt arms of Bonnier de la Mosson, the lower with his name on a scroll, also gilt.

FIRST EDITION of this extraordinary work by the Swiss natural scientist Conrad Gesner. *De Raris et Admirandis Herbis* describes and illustrates the group of plants of the crucifer family which can be observed by night on account of their apparent luminosity. Gesner here assembles materials from a long tradition of observation since antiquity of these plants (which include the primula auricula and the sundew) and adds his own observations from nature, together with the opinions of contemporary scientists. The accuracy of Gesner's botanical observations earned him the reputation as one of the most important of sixteenth-century natural scientists, who notably grasped the fundamental importance of floral structure as a systematic key to plant classification.

The work is also important for its inclusion of two additional parts; one of which describes Gesner's celebrated alpine expedition to the summit of the Fracmont made in August 1551. This may be one of the earliest detailed printed accounts of a mountain ascent. The aim of the expedition reflects Gesner's own catholic interests. On one account Gesner intended to lay to rest the persistence of the superstitious belief that demons inhabited such shattered mountain landscapes, while on another he carried out a systematic survey of alpine plants with a medical value. He also evidently had an aesthetic agenda and describes the wild beauty of the geography. While Gesner's expedition was systematic, he does not claim it to be the first ascent of the higher peaks, and introduces here a third part containing the naturalist Jean De Choul's account (in hexameters) of an earlier ascent of the Stockhorn and Rhelikon made by three inhabitants of Berne in 1536.

This copy is from the library of the eighteenth-century amateur Joseph Bonnier de Mosson, whose chateau of Mosson, near Montpellier, was crammed with his collection of anatomical, chemical, physical, and natural history specimens, together with his books, antiquities and other curiosities. A fine portrait of Bonnier by Jean Marc Nattier hangs in the National Gallery of Art, Washington.

Adams G524.

66. GRATIANUS. *Decretum*. [With commentaries of Johannes Teutonicus and Bartholomaeus Brixien-
sis]. [Mainz: Peter Schoeffer, 13 Aug. 1472.] £37,000

Large folio (460 × 332 mm.), ff. [412] (of 413, without final blank). Gothic type, text in up to 62 lines, arranged in double columns, surrounded by commentary (80 lines), capital spaces, printer's device (Weil 85), rubricated throughout. Occasional light staining, a few repaired marginal tears, lower corner of 37/5 torn away with no loss of text. Modern goatskin, rebounded, with original gilt spine and black morocco gilt lettering labels laid down. Bookplate of George Abrams on front pastedown. From the collection of Robert Samuel Turner, with inscription and note on front free endpaper: 'From Mr. Turner's sale ... 1889.' An exceptionally fresh and large copy.

Second or third edition of Gratian's *Decretum*, the fundamental text of canon law (the first edition was printed by Heinrich Eggestein in Strasburg in 1471 and reprinted by him in 1472). 'The little that is known concerning the author of the "Concordantia discordantium canonum", more generally called the "Decretum Gratiani", is furnished by that work itself, its earliest copies, and its twelfth-century "Summae" or abridgments. Gratian was born in Italy, perhaps at Chiusi, in Tuscany. He became a Camaldolese monk (some say a Benedictine), and taught at Bologna in the monastery of SS. Felix and Nabor. Later, it was said that he was a brother of Peter Lombard, author of the "Liber Sententiarum", and of Peter Comestor, author of the "Historia Scholastica". Mediaeval scholars united in this way, by a fictive kinship, the three great contemporaries who seemed as the fathers the canon law, theology, and Biblical history. It is no less false to assert that he was a bishop. Nor is it certain at what time he compiled the "Decretum". It did not exist previous to 1139; for it contains decrees of the Second Lateran Council held in that year. A common opinion places its completion in 1151. Recent research, however, points to 1140, or to a date nearer thereto than to 1151. The "Decretum" was certainly known to Peter Lombard, for he makes use of it in his "Liber Sententiarum". Gratian died before the Third Lateran Council (1179), some say as early as 1160. It is not certain that he died at Bologna, though in that city a monument was erected to him in the church of St. Petronius. He is the true founder of the science of canon law' (*Catholic Encyclopedia*).

The red-printed rubrics, to which Schoeffer refers in the colophon, were printed in a second operation from the black printing. The lines to be printed in red were fitted into their proper locations within pages of standing type; blind impressions from other portions of these standing pages are visible at various places in this copy. On 4/2 verso, 7/5 verso, 7/6 recto, and 7/8 recto, the red-printed rubrics were erased and re-supplied in red manuscript in a hand very closely modelled on Peter Schoeffer's type design 5. Similar erasures and replacements in several hands occur at differing locations in other copies.

Polain distinguishes two issues (1675 and 1675A) on the basis of setting variants of fols. 1 recto and 9 recto, suggesting that the 1675A variants are peculiar to the vellum-printed copies. His analysis cannot be correct, however, for the present copy has the readings of Polain 1675 on fol. 1 and of Polain 1675A on fol. 9 recto.

The famous colophon of this book, printed in red with the printer's device of Schoeffer below, mentions the invention of printing in 'Golden Mainz' ('Moguntia aurea dicta'), and names for the first time of the ruling Pope, Emperor, and Archbishop of Mainz.

BMC I, p. 29; Goff G-362; Hain-Copinger *7885; Harvard/Walsh 9; Lehmann-Haupt 43; Pellechet 5310 & 5310A; Polain 1675 & 1675A; Proctor 99.

67. GREGORIUS I. *Moralia Sancti Gregorii Pape in Job*. [Venice: Andrea Torresani, 1496.] £4800

Folio (306 × 211 mm), ff. [16], 327, [1] blank. Large illuminated initial, 34 6-line illuminated initials throughout: blue, pink, red and black foliated letters on gold. Gothic letter. Two small repairs to title-page, minute repair to upper margin of f. [1] and lower margin of f. 326, a few occasional and trivial stains, but very clean. Contemporary vellum over stiff boards, rebounded at an early stage, ink titling in brown and red on spine and in brown on lower edge. Ties wanting, a few small worm erosions to sides. Sixteenth-century inscription on title and recto of f. [1] 'Locī Capuccinorum', seventeenth-century inscription in lower margin of recto of f. 1, identifying the ownership of the Benedictine priory of Padolirone, near Padua: 'Iste liber est monachorum Congregationis sanctae Justinae, deputatus fratribus in monasterio sancti Benedicti de padolirone. Signatus numero 218'. A few sporadic early pen annotations in margins, verso of last blank profusely marked with pen-trials in Italian. A delightful copy of a rare book.

SECOND VENICE EDITION of Gregory the Great's most ambitious work. His *Moralia*, a commentary on the Book of Job in 35 books, was one of the most popular biblical commentaries of the Middle Ages. Perhaps the greatest and best known early-medieval example of its genre, the book was to become the authoritative template for centuries of scriptural exegesis. Gregory's wholly symbolic reading of the Bible, founded on the allegorical interpretation and moral understanding of episodes and characters, dictated a critical disposition primarily concerned with the supernatural meanings conveyed by words. St. Augustine's original notion of allegorical meaning, here proclaimed and developed in the introduction to the *Moralia*, was for the first time expounded in a practical examination of great length, inexhaustible imagination and tireless thoroughness. The momentous role that Gregory played in the Western political scene of the sixth and seventh century, with his unprecedented universalistic and pragmatic approach to the papacy, determined the shape of the European balance of power and its religious and social life with a power equalled by few individuals in history. As a pope and administrator, Gregory endeavoured to establish the See of St. Peter as the supreme power,

earning him the title of 'father of the medieval papacy'. In the same spirit his writings, a coherent and harmonious summa of the teaching of the earlier Fathers, became the unifying compendium theologiae of the Middle Ages.

Hain 7933; BMC V, 312; IGI III, 4445; Goff G 433.

IRISH ELVES, PRESENTED BY JACOB GRIMM TO KARL LACHMANN

68. (GRIMM.) [CROKER, Thomas Crofton.] *Irische Elfenmärchen*. Uebersetzt von den Brüdern Grimm. Leipzig: Friederich Fleischer, 1826. £7600

8vo (190 × 110 mm), pp. cxxvi, [2]; 233, [7] errata, advert, and final leaf. German black letter text 2 musical examples (pp. 199 & 200). Preserved in uncut state in later antique style tan half morocco, marbled sides, spine gilt in compartments. Pencil annotations by Jacob Grimm to 12 leaves. A little light browning to uncut edges, small library stamps (Graf Yorckschen Majoratsbibliothek) to foot and verso of title. Inscription to foot of title recording the purchase of the book at the sale of the library of Karl Lachman, 1851, earlier inscriptions (partially obscured) to preserved front pastedown. An excellent uncut copy, and a remarkable association.

FIRST EDITION IN GERMAN, ANNOTATED BY GRIMM AND GIVEN BY HIM TO THE FOLKLORIST KARL LACHMANN. Jacob Grimm, his brother Wilhelm, and their colleague Karl Lachman stood at the centre of the folkloric and philological revival of the German Romantic period. The Grimms collected countless folk tales between them, and set about the systematic recovery and publication of tales from the European oral tradition in their monumental *Kinder- und Hausmärchen* (1812–1813), now an exceptional rarity in commerce. Their interpretation of the fairy tales has exerted an unparalleled influence on the European popular imagination, becoming required reading for children of all ages throughout the nineteenth and twentieth centuries, and their characters from the fairy world have entered the imaginations of authors of fantasy fiction from J. M. Barrie to J. R. R. Tolkien.

Thomas Crofton Croker (1798–1854) was among the most respected contemporary Irish folklorists. While the Grimm brothers were bringing their tales to publication, Croker was touring the Southern counties of Ireland in search of first-hand accounts of the Elf-world, the Leprechaun, the Phooka, and the Banshee. His most important work, *Fairy legends and traditions of the South of Ireland*, was immensely popular throughout Europe, particularly so in Germany, where it appeared in this translation soon after the first English edition of 1825. Grimm appears to have been a careful reader of the German translation, and made a number of editorial comments to this copy, particularly to translations of original Irish verses cited by Croker. Printed books with identifiable annotations by Grimm are scarce in commerce. According to the published letters of the brothers Grimm to Lachmann (*Briefwechsel*, ed. Leitzmann, 1929, nos. 102, 104, 105), the book was later presented to Lachmann, and was among the books from his library sold at Berlin in 1851.

69. GUEYRARD, Honoré Casimir. *La Doctrine Médicale Homoeopathique Examinée sous les Rapports Théorique et Pratique ...* Brussels: H. Dumont and Dulau in London, 1834. £275

8vo (154 × 92 mm.), pp. 250. Contemporary calf, tooled in gilt and blind, marbled edges and endpapers. A very attractive copy.

FIRST EDITION. This early homoeopathic work was also published at Paris in 1834, though the NUC catalogue gives primacy to this Brussels/London edition. Gueyrard was evidently a homoeopathic practitioner, having also written a treatise on the homoeopathic treatment of cholera (1832), but the present work claims to be an impartial discussion of the case for the homoeopathic doctrines established by Samuel Hahnemann. It provides an admirable treatment of the arguments surrounding the emergence of the discipline, together with a fascinating series of 101 detailed case-studies, presumably from Gueyrard's own practice, carried out in the few years preceding publication. It also provides a bibliography of homoeopathic titles printed since Hahnemann.

NUC gives only two locations for this work (National Library of Medicine and University of Michigan); not in Wellcome.

70. HELMHOLTZ, Hermann Ludwig Ferdinand von. *Handbuch der Physiologischen Optik*. Leipzig: Voss, 1867. £1750

2 parts bound in one, 8vo (225 × 157 mm.), pp. xiv, 874, [2], bound with the atlas consisting a title and 11 engraved plates, most printed on thick card, of which no. 4 is coloured and 1 and 4 are folding. 213 woodcut illustrations to text. Some light and unobtrusive browning to margins. Later half morocco, maroon marbled sides, panelled spine lettered in gilt, marbled endpapers. A very good copy.

FIRST COMPLETE EDITION. 'The most important book on the physiology and physics of vision' (Horblit) was the first systematic work to employ physics laws in the study of the physiology of the eye. It transformed the study of vision by integrating its physical, physiological and psychological dimensions. In this groundbreaking work, first published in three separate parts between 1856 and 1866, Helmholtz put forward theories and inventions that revolutionized several different aspects of optics. He revived and enriched the three-colour theory of vision first proposed in 1801 by Thomas Young, invented the ophthalmoscope and the telestereoscope, and granted the use of reason unprecedented importance in his theory of perception. Arguing that human eyes process stimuli that are nothing more than two-dimensional, Helmholtz advocates the use of logic as the fundamental means for the construction of a three-dimensional image of the world as it is, thus providing all-important historical antecedents to modern theories of perception brought to full development by Frege. A powerful source of inspiration for contemporary scientists and physicists, Helmholtz counted among his pupils Heinrich Hertz who later discovered radio waves.

Garrison–Morton 1513; Horblit 49b; Poggendorff III, 611; Norman 1046; *Heirs of Hippocrates* 1887; Waller 4299.

THE FATHER OF RUSSIAN SOCIALISM

71. [HERTZEN, Aleksandr Ivanovitch.] Du développement des idées révolutionnaires en Russie par A. Iscander. Paris: A. Franck, 1851. £1750

8vo (222 × 145 mm.), pp. xv, 176, [1] blank, including title and half-title. With original printed wrappers (including spine) preserved on guards in modern red and black marbled boards, flat spine with black morocco label lettered in gilt. A very good copy with wrappers preserved.

FIRST EDITION OF THIS VERY RARE BOOK by the social thinker who has come to be known as the father of Russian socialism. Probably the most influential of the Russian revolutionary texts published in France in the nineteenth century, 'The development of revolutionary ideas in Russia' was published by Hertenzen under the pseudonym of Iscander, and dedicated to Bakunin. Hertenzen had fled Russia in 1847, after more than a decade in the civil service in the provinces and in Moscow. Disillusioned by the shortcomings of his revolutionary regime, he chose Western Europe as a base for his work as a writer, essayist, and reformer. After following with disappointment the failure of the major European revolutions of 1848 (see *De l'Autre Rive* or 'The Other Shore', 1848–49), he devoted his studies to the nature, history and effect of revolutionary ideas both in Russia and in Europe, and moved to England, where he set up the first free Russian press abroad (1855). His weekly journal *Kolokol* ('The Bell'), officially banned in Russia, was nonetheless widely read in his homeland. This essay, a tight and rigorous example of history of political ideas, is also an important precursor of the Slavophile vein that gave rise to the idea of the saint-like figure of the Russian peasant which animated the best characters of Tolstoy's greatest novel, *War and Peace*.

Zaleski 61; NUC lists four copies only in US libraries (at the University of Texas; Harvard Graduate School of Business; Enoch Pratt Free Library, Peabody branch, Baltimore; and New York Public Library.)

72. L'HORLOGE DU LABOUREUR, ou, Méthode facile pour connoître l'heure de la nuit à l'aspect des étoiles. Paris: Pellier, 1791. £5000

4to (287 × 212 mm.), pp. 14, [2, last page blank]. Engraved hand-coloured frontispiece, 2 folding engraved astronomical-astrological plates, printer's device on title, engraved vignette to head of first text page. Edges a little worn, short unobtrusive tear to each plate in upper portion correspondent to the folding line, not affecting graphics. Original sepia wrappers, title penned in a contemporary hand at front (with incorrect date and attribution). All edges worn and fragile, but firmly holding together, two ink-stains, some light staining. A delightful copy.

FIRST EDITION of the *Horloge du Laboureur*, sometimes attributed to Taillardat. Research and observations about the celestial setting increased in popularity around the turn of the century and became fashionable in the first quarter of the nineteenth century. A variety of works were produced with specific practical intents: whether to be employed as method of time measuring, or to be investigated for the sake of astronomical prevision, the position of stars in the skies above the major cities in Europe became subjected to an unprecedented thorough charting. This work, composed in Paris in the most delicate months of the Revolution and reprinted with some additions eight years later, is concerned with the aspects of astrometry useful for determining the time at night, and was dedicated to a member of the National Assembly. This rare work has not appeared at UK or US auctions in the past 30 years, according to ABPC.

Houzeau & Lancaster 10216; Lalande, p. 815. See also illustration on page 1 above.

73. HUES, Robert. Tractatus de globis, coelesti et terrestri eorumque usu. Primum conscriptus & editus ... semelque atque iterum à ludoco Hondio excusus, & nunc elegantibus iconibus & figuris locupletatus: ac de novo recognitus multisque observationibus opportunè illustratus ac passim auctus operâ ac studio Iohannis Isaacii Pontani ... Amsterdam: H. Hondius, 1624. £1750

Small 4to (196 × 159 mm.), pp. [xxiv], 130. Large engraved celestial globe on title, 3 full-page woodcuts showing a terrestrial and a spherical globe and the horizon line, numerous woodcut illustrations and figures in text. Some light waterstaining to upper inner portion. Contemporary vellum, small gilt label to spine, label lower corner torn away. A good copy in a contemporary binding.

First published in 1597, this famous work quickly became the standard reference for the discipline and use of globes, and its authority endured throughout the seventeenth century. Robert Hues, an English mathematician and geographer, had travelled extensively across the Atlantic and had also joined Cavendish's crew in his last voyage around the world. The Southern Hemisphere, Australia, and New Guinea were the objects of his most original observations and contributions. Hues's bent being eminently practical, his work gives an account of the most refined globes of his time, constructed by Emery Molyneux, and focuses in particular on the detail of their use in a maritime context. For the first time it became possible for the navigator to calculate the position of the sun, the latitude, distances, and time, simply by inspecting a globe on board. Johannes Isaac Pontanus, the celebrated cosmographer who had been a pupil of Tycho Brahe, acknowledged the instrumental quality of this treatise and contributed an introduction and commentary, an endorsement that guaranteed fame and a wealth of editions. An English edition was printed at Oxford in 1633.

De Haan p. 133a.

74. HUTTEN, Ulrich von. Ουτις. Nemo. Augsburg: Miller [9 Sept. 1518]. £3000

4to (189 × 134 mm), ff. [12]. Magnificent full-page woodcut on title, by Hans Weiditz, the 'Petrarch Master', 2 woodcut initials. Recently sympathetically bound in full morocco gilt. Old pen inscription to upper margin of title, occasional clean underlining in last two leaves. Very light and uniform browning. A very good copy.

FIRST PRINTING OF HUTTEN'S 'SECOND' *NEMO*, a substantial and augmented revision of his first work, *Nemo I*, published in 1516 in Erfurt. The main body of the work is constituted by verses which contain puns and proverbs on domestic matters, and was in this second version enlarged by about thirty distichs. Also added is a long preface to the humanist Crocius Rubeanus in which Hutten attacks both theologians and lawyers. A letter to Julius Pflug, which contains hints related to the Reuchlin controversy and mentions among others Erasmus and Melanchton, is printed at the end, to summarize the most controversial topics of Hutten's political and theological position. Hutten had in fact been the closest supporter of Reuchlin's defence of Hebrew books in the previous decade and their common satirical production had extended to cover more generally anti-Roman and anti-Papist issues. This edition met large success, and was reprinted in the course of few weeks in Strasbourg, Basel and Leipzig. Erasmus, who was sent the book by Hutten, expressed his approval in a warm letter (Ep. 967).

The superb woodcut by the 'Petraich Master' shows Nemo in the foreground dressed in Roman military costume, with a small Polyphemus to the left carrying a rock to the edge of the cliff. Several objects of common use – a book, a jar, a lute, game boards and tools – surround Nemo's feet in a crowded and engaging allegorical scene.

Benzing Hutten, 62; Musper *Petrarka Master* L7; Fairfax-Murray 211; Adams H-1237 (Basel Sept. 1518 ed.)

FALSE AND SATIRICAL PAPAL IMPRINT.

75. [HUTTEN, Ulrich von.] *Dialogi septem. Auctore S. Abydeno, Corallo, Germ.* [Basel: 1538.] £3000

8vo (142 × 100 mm), ff. 56, collates a–f⁸ g⁶. 3 full-page woodcut illustrations, 2 woodcut headpieces. Lately sympathetically and attractively bound to style in full calf gilt. Title carefully reinforced at inner margin, minimal dampstaining to a few extreme margins. A crisp copy.

EARLY COLLECTED EDITION OF HUTTEN'S SEVEN DIALOGUES, comprising *Momus, Carolus, Pietatis et Superstitionis Pugna, Conciliabulum Theologistarum, Apophthegmata, Huttenus Captivus* and *Huttenus Illustris*. The collection gathers together Hutten's most violent anti-Roman and anti-Papist satirical works. All are written in the dialectical form of dialogue which allows Hutten to exploit the great rhetorical potential of a literary genre of secular tradition. Written in the years of his journey across Italy to Rome, these works give voice to Hutten's violent sentiments towards the corruption of the Church, which he saw as an enemy to be fought in the name not only of true morality, but especially in the name of the German nation. Characters, models and mythology taken from classical literature were at the time employed by pro-Roman humanists in the creation of a classical-catholic discourse, Hutten's correspondent and friend Erasmus being the most eminent example. Hutten uses the same instruments and the same level of literary sophistication in the opposite direction, thus lending his satire even greater potential. The *Dialogi* had first appeared in print in 1521.

The third woodcut here, a full-page Papal coat of arms, is ironically printed on the last recto of the book with an imprint 'Datum Romae, sub privilegio Papali'. The book was in fact soon, and unsurprisingly, listed in the *Index Prohibitorum*.

Adams H-1227.

76. HUYGENS, Christiaan. *Horologium oscillatorium, sive, De motu pendulorum ad horologia aptato demonstrationes geometricae.* Paris: F. Muguet, 1673. £22,500

Folio (316 × 206 mm.), pp. [14], 161, [1]. Numerous woodcut diagrams and illustrations throughout, some full-page, woodcut head- and tailpieces and initial. Some uniform light browning, occasional minor soiling, unobtrusive small repairs to outer upper corner in quire S. Contemporary blind-tooled panelled calf, rebacked, panelled spine with six raised bands. Some abrasions to cover. A very good copy.

FIRST EDITION of the work that 'ranks second only to the *Principia* of Newton' (Cajori). One of the most important science books ever published, Huygens's masterpiece stands as the foundation of the dynamics of bodies in motion. A description of the pendulum clock, invented by Huygens in 1656–7, is followed by an in-depth mathematical study of the motions of bodies, which leads to the articulation of some of the cardinal points of mechanics. The concept of the conservation of energy, the treatment of cycloid as the only tautochronous curve, the definition of evolutes and involutes as well as a solution to the problem of the compound pendulum are offered in this fundamental work. The book is prefaced with a eulogistic dedication to Louis XIV, whose welcoming patronage had blandished Huygens into electing Paris as residence of choice, just in the years of France's conflict with his native Holland.

*PMM*154; Horblit 53; Dibner 145.

HUYGENS ON EXTRA-TERRESTRIAL LIFE

77. HUYGENS, Christiaan. *Χοσμοθηρος* [Cosmotheros], sive de Terris Coelestribus, earumque ornatu, conjecturae. The Hague: Adrian Moetjens, 1698. £5000

Small 4to (200 × 137 mm.), pp. [ii], 144. 5 folding engraved plates, printer's device on title. Contemporary vellum over pasteboards, blind double fillet and central lozenge to sides, panelled spine with four raised bands, red speckled edges. Occasional very light spotting. An extremely good copy, clean and crisp.

FIRST EDITION of this posthumous publication in which Huygens discusses the likelihood of life on planets other than earth. Huygens's conclusion, that there is indeed other life in the universe, was based on his belief in the wisdom and providence of God. If God had not placed the earth in a privileged position in the universe – as the Copernican theory now stated – there is no reason to believe that he should not have given life to other planets too. 'There must be life on

the other planets and living beings endowed with reason who can contemplate the richness of the creation, since in their absence this creation would be senseless and the earth, again, would have an unreasonably privileged position. In further discussions of the different functions of living organisms and rational beings, Huygens came to the conclusion that, in all probability, the plant and animal worlds of other planets are very like those of the earth. He also surmised that the inhabitants of other planets would have a culture similar to man's and would cultivate the sciences. In the second part of *Cosmotheros*, Huygens discussed the different movements of the heavenly bodies and how they must appear to the inhabitants of the planets. He took the occasion to mention new advances in astronomy. In contrast to most other Huygenian writings, *Cosmotheros* has had wide appeal and a broad readership, and has been translated into several languages' (*DSB*).

Lalande p. 334; Weidler p. 502.

78. ISIDORE of SEVILLE. *Etymologiae*. Venice: Peter Löslein, 1483;

[*bound after*.] PICCOLOMINI, Aeneas Sylvius (Pope Pius II). *Epistolae familiares*. Nuremberg: Anton Kobberger, 16 Sept. 1481. £38,000

Folio (320 × 210 mm) ff. 136 (fifth blank); 246. Full page woodcut of the tree of consanguinity, circular woodcut map, numerous small woodcut symbols in the *Etymologiae*, initials supplied throughout both works in red and blue alternately, very large decorative initial at beginning of the *Epistolae*. Contemporary German pigskin over wooden boards, sides divided by fillet into a lozenged panel which contains a variety of small stamps (including unicorn, lion, stag, 'Maria' banner – none found in Kyriass), clasps and catches intact, evidence of cornerpieces, central bosses and hasp (covers rubbed). Original owner's initials 'N B' with heraldic shield at foot of first page of text, later bookplates pasted inside front-cover, bookplate of Newcastle Public Library pasted on front free endpaper with their circular ink stamp found in some blank margins.

FIRST EDITION PUBLISHED IN ITALY, the fourth in all, of the *Etymologiae* of Isidore of Seville. In its first edition of 1472, the *Etymologiae* was the first book to contain a printed map. The map in this edition is a different copy, from a different wood block, in which the cross depicted in the external circle corresponds perfectly with the lining of the word 'Orient' underneath. The late classical T-O form of the map derives from the type that was standard in manuscripts of the *Etymologiae*, and illustrates the Catholic theological vision of the geography of the Earth, with Jerusalem represented literally at the centre ('navel' in popular medieval terms). The map depicts a T-shaped Mediterranean Sea separating Asia, Europe, and Africa, with the Ocean circumscribing the whole. The genealogical woodcuts depict the tree of consanguinity and a large wheel-form diagram illustrates family relationships.

The *Etymologiae*, one of the greatest depositories of classical and medieval knowledge, is so called because it is based on the medieval nominalist principle whereby the nature of any object is fully contained and expressed in its name. The immeasurable influence of Isidore's work on medieval and Renaissance culture extends to every discipline treated in its twenty books organized and edited by Braulio, Bishop of Saragossa: medicine and libraries, law and chronology, languages, peoples, birds and beasts, geography, buildings and road making, stones and metals, agriculture, ships, houses, furniture and clothes follow an introductory part devoted to the traditional 'noble' arts of the *trivium* and *quadrivium*.

The *Etymologiae* is here preceded by the third edition of the *Epistolae Familiares*, the important correspondence of Aeneas Sylvius (later Pope Pius II) with nearly every scholar of his time, first as 'poeta laureata', then as cardinal and archbishop. The recipients and writers of the letters include the Emperors Sigismund and Frederick III, Ladislaus of Hungary, Wenceslaus of Bohemia and many others, and the subjects include politics, family problems, Church policy, the crusade against the Turks, and comment on other topics which the author encountered in his varied and notable activities.

Isidore: HC 9279; BMC V 379; Goff I184. Piccolomini: HC 151; BMC II 421; Goff P717.

79. [JACOBUS DE VORAGINE.] [Der Heiligen Leben. Sommer teil.] Thie hebet sich an das Summer teil der heiligen leben Und zu dem ersten von den lieben heiligen lerer sant Ambrosio dem heiligen Bischoff. [Urach: Konrad Fyner, 12 Nov. 1481.] £70,000

'Summer' part only ('Winter' part published separately), folio (317 × 218 mm.), ff. 240 (of 241), final leaf supplied in facsimile. Large three-quarter woodcut border to first page, 127 woodcuts to text, all with fine early colouring numerous decorative woodcut initials, rubricated throughout. Gothic types 3:96bG (text), 120 (115) (headings), 43 and 44 lines plus headline with foliation, ff. 158 and 151 incorrectly bound (reversed). Some marginal soiling, tiny wormhole in first leaf only just touching a couple of letters, slight unobtrusive worming to last twenty leaves, repaired tear to f. 4, small repairs in upper inner margin of f. 38, lower margin of f. 81, f. 237 re-margined at fore-edge and with small hole repaired (some letter supplied in facsimile), small hole in f. 90 with loss of a few letters. Contemporary red calf over wooden boards, rebacked in red calf, geometric motives stamped in blind and brass corner- and centre-piece bosses to sides, two engraved brass clasps with catches preserved. Some wear to sides. A very good, near-complete hand-coloured copy of an excessively rare edition.

An extraordinary near-complete copy of the exceptionally rare Fyner edition of the *Heiligen Leben*, the German version of Jacopo de Voragine's *Legenda Aurea*. The most popular collection of saints' lives of the Middle Ages gained unrivalled dominance in western hagiographical literature from the thirteenth century; about 1000 manuscripts are extant and 150 editions were printed before 1550, both in Latin and in vernacular translation. The liturgical calendar with its cycle of feasts was on occasions slightly altered and augmented to reflect the physiognomy of the region or city of production of specific manuscripts or editions, to an extent and with results that have not yet been exhaustively investigated. Conceived presumably as a series of spiritual and exemplary readings for refectory time in Dominican convents, the text, dating from the 1260s, was divided in two parts, Winter and Summer, which had separate manuscript traditions

and were customarily also printed separately. The Fyner edition is celebrated for its superb sequence of woodcut illustrations. Hind praises the 'considerable spirit' of the illustrations that were commissioned by Fyner, and argues that they could have been produced by the same hand as Fyner's *Buch der Weisheit*. To strengthen that case, Hind notes that the three-sided border occurs in those two works and in a *Plenarium* by the same printer with two variants in the upper block 'The 234 woodcuts in the text are of various size and are the product of many hands. Nevertheless they are all much better than those of early editions; the figures are finely shaded and the landscapes are correct and natural throughout' (Muther).

To our knowledge the only copy sold at auction since 1945 lacked 18 leaves, the one copy listed in Goff (at Johns Hopkins University Library, Baltimore MD) is severely incomplete having only 126 leaves. ISTC lists copies at Berlin, StaatsBibl.; Freiburg, Univ. Bibl (2); Mainz, StadtBibl. and Tübingen Univ. Bibl and incomplete or fragmentary copies at Paris, Bibl. Nationale; Frankfurt am Main, Stadt- und Univ. Bibl. (2 leaves only); and Fritzlar, Dombibl. (2).

Goff J-159; BSB Ink H-16; Muther 761; Schramm IX p.19; Hind, p. 320.

80. JACOBUS DE VORAGINE. *Legenda aurea sanctorum sive Lombardica historia*. [*with:*] *Historiae plurimorum sanctorum*, by various authors, partial text. [Strassburg: Printer of the 1483 Jordanus de Quedlinburg (perhaps associated with Georg Husner), 19 Dec. 1486.] £11,000

2 parts in one volume, folio (296 × 205 mm.), ff. 263 (of 264), without the final blank leaf. Collation: 18 26 a-z8.6 A-E8.6 F-I6.8 K-M6 N8 (-N8). Manuscript index (two leaves) at end. Gothic type, text arranged in double columns, 47 lines plus headline, initials supplied in red throughout. Paper flaw in the lower margin of F5, not affecting text, a few additional minor marginal tears or paper flaws. Contemporary Cambridge binding of blindstamped calf over wooden boards by the binder W.G., intersecting triple fillets dividing the covers, the centre panel diapered, border of repeated foliate tool, the compartments containing flower, fleuron, rosette, and fleur-de-lis tools, gilt lettering piece of later date on spine. Lacking clasps, one corner defective, joints and spine ends repaired. A few early ink marginalia. An excellent copy, from the library of Abel E. Berland, with his bookplate on front pastedown. Preserved in a quarter morocco box.

The 'Golden Legend' was extremely popular in the late Middle Ages, not only on the Continent but also in Britain. Caxton printed an illustrated edition of his own translation of a much enlarged text in 1483, reprinted by his successor Wynkyn de Worde. Through 1527 a total of eight editions were published in England. But for the original Latin texts English readers had to turn abroad. Thus, a number of copies of Continental editions with early English provenance are recorded.

The Cambridge shop responsible for this binding is only known by the initials W.G. which appear on a roll (not employed here). Three of the present tools are reproduced in J. B. Oldham, *English Blind-Stamped Bindings* (Cambridge 1932), Plate X, pp. 23–25.

BMC I, p. 135 (IB. 1868); Copinger 6444; Goff J-117; Polain 2199; Proctor 608.

HEROIC WOMEN

81. JACOBUS PHILIPPUS de BERGAMO. *De claris mulieribus*. [Edited by Albertus de Placentia and Augustinus de Casali Maiori.] Ferrara: Laurentius de Rubeis, de Valentia [29 Apr. 1497]. £60,000

Folio, 176 leaves. Gothic type. 45 lines plus headline. Woodcut title, 2 large woodcuts, the first showing the author presenting his book to Queen Beatrice of Aragon (verso of woodcut title), the second in eight scenes showing the life of the Virgin (a1 verso), both within the same woodcut architectural border, a second architectural woodcut border (a2 recto) enclosing the first page of text, 172 woodcut vignette portraits of famous women, including 116 repeats, printed from 56 blocks. Opening 8-line white-on-black initial showing the Virgin with Child (a2 recto), 4-line white-on-black initials. White-on-black woodcut printer's device C (Kristeller 38) on recto of last leaf. In this copy the word 'Prologus' is repeated at the end of the third line of the caption on A2 recto. Eighteenth-century English calf, neatly rebaked, with original gilt spine and red morocco gilt lettering label laid down, sides ruled in blind, board edges and turn-ins decoratively tooled in gilt, all edges gilt, marbled endpapers. Woodcut borders shaved at foot. Short tear in the upper blank margin of d4 and d5 (fols. XXVIII and XXVIII), small paper flaw in lower blank margin of c6 (fol. XXII) and o5 (fol. CVII). From the library of Abel E. Berland, with his book label on front pastedown; bookplate of Florentine bookseller Leo Olschki on front free endpaper; small bookseller's label of A. Ravanat, Grenoble, on front pastedown.

FIRST EDITION OF ONE OF THE FINEST ITALIAN ILLUSTRATED BOOKS OF THE RENAISSANCE. Forestus Bergomensis, an Augustinian hermit, was the author of a confessional and best known for his frequently reprinted world chronicle. The dedication of his treatise on illustrious women to Beatrice of Aragon, widow of Matthias Corvinus of Hungary, implies that the work may have been printed from an earlier manuscript, since Beatrice died in 1491. Possible corroboration of this theory is provided by the woodcut border dated 1493, which, like all of the other woodcut material, appears here for the first time. This suggests that Rubeis may have planned the work for several years previously.

The women portrayed include numerous saints and historical figures, including Joan of Arc, Margaret Queen of England, and Mary Queen of Scots, as well as a few Italian contemporaries of the author. The artist of the fine woodcuts has not been identified but several engravers probably contributed to the illustrations. Not only do the vivid vignette cuts in the Florentine style contrast markedly with the more delicate contours of the outline border cuts, the latter showing a clear Venetian influence, but the repeated 'passe-partout' cuts of female saints and martyrs differ noticeably in style from the seven more realistic likenesses of contemporary Italian women, each of which is used for only one personage.

Among the contemporary personages which appear to be based on portraits from the life are Bianca Maria Sforza (f. 153, verso), Catherina Countess of Forlì and Imola (f. 160), Leonora of Aragon, wife of Ercole d'Este (f. 161 verso), and Damisella Trivulzia (f. 167). The Damisella Trivulzia is certainly based on a Milanese painting or drawing. The Medusa

(f. 24) is one of the most excellent of the illustrations as decorative design. The black-ground (white-line) woodcuts make a good balance to the heavy Gothic type of the text (Hind II, pp. 510–511).

BMC VI, p. 613; Goff J-204; Hain-Copinger *2813; Harvard/Walsh 2781–2784; Hind pp. 510–512; Gates 2246; Polain 1497; Proctor 5762; Sander 915.

82. JOSEPHUS, Flavius. *De antiquitate judaica. De bello judaico*, translated by Rufinus Aquileiensis, edited by Hieronymus Squarzacicus. Venice: Albertinus Vercelle, 23 Oct. 1499. £8500

Folio (314 × 213 mm.), 276 leaves, 60 lines and headline, large and small woodcut initials, blank leaf z6. cancelled, early inscription to title, occasional ink marginalia & underscoring, some mainly marginal damp- and other staining, a few minor wormholes to first few leaves, last leaf with minor repair to blank lower forecorner. Contemporary blindstamped calf over wooden boards, the covers with the central panels divided by quadruple diagonal fillets enclosing a repeated pomegranate tool, morocco gilt spine label, rubbed, some worming, spine & upper corners expertly repaired, wants clasps. Bookplates of David Thomas and W. A. Harding. A very good copy in near-contemporary state.

This attractive Venetian Josephus was the first work to be printed by Albertinus Vercellensis without his brother Joannes Rubeus. Johannes had begun printing alone at Treviso in around 1480, but issued books from Venice from 1482. His first major Venetian undertaking was his first Josephus which appeared in 1486. In April 1489 he appears to have been joined by his brother, who later that year also began printing books under his name alone, beginning with this present work.

BMC V 421 (IB. 23201); Goff J-487; HC 9455*; Oates 2017, 2018; Proctor 5148.5.

THE MOST LEARNED DUTCHMAN SINCE ERASMUS

83. JUNIUS, Hadrianus. *Animadversorum libri sex, omnigenae lectionis thesaurus ... nunc primùm & nati, & in lucem aediti. Ejusdem De coma commentarium ...* Basel: [Michael Isengrin,] 1556. £6000

8vo (157 × 98 mm.), pp. [xxxii], 432, [24]. Woodcut printer's device on title. Contemporary blindtooled calf, sides decorated in a panel design with four floral corner-pieces enclosing a frame of lozenges, and a floral motif at the centre, panelled spine with four raised bands, ruled and tooled in blind, all edges red. Clasps and catches lost, some rubbing and wearing to edges, joints cracked but firmly holding. From the library of Mauritius Seydell, with his manuscript *ex libris* on title recording the book as a gift of the author; ownership inscriptions on title of Johannes Boschius dated 1675 (the Dutch scholar of that name was editor of a three-volume edition of Petronius published at Amsterdam in 1677), and of Friedrich Benedict Carpzov dated 1683 recording the book as from the library of the humanist Nicolaus Heinsius (1620–1681); library stamp on title recording the book as gift of Don Idelfonso Rodriguez. A very good, crisp copy.

FIRST EDITION, PRESENTATION COPY, of Junius's medical 'thesaurus'. Junius, or Adriaan de Jonge (1511–1575), one of the brightest Dutch physicians of his time, was a versatile polymath whose extraordinary breadth of accomplishments prompted Lipsius's persuasion that he was the most learned Dutchman since Erasmus. Medical and botanical treatises of a varied nature were the scientific core of his production, which included emblem books (perhaps his most popular), works of history, a Greek-Latin dictionary, and poems in Latin. Junius had studied in Bologna and in Paris under Fernel's supervision, then had served as physician to the Duke of Norfolk and to the royal house of Denmark. This work, a collection of considerations on the medicine of the ancients with a wealth of references, corrections, and amplifications, also includes the first appearance of Junius's comprehensive treatise on human hair, with a section on the beard. In this copy, the humanistic appeal of the content is uniquely enhanced by the prestigious sequence of ownership.

Adams J-441; NLM/Durling 2643.

84. KANT, Immanuel. *Gedanken von der wahren Schätzung der lebendigen Kräfte und Beurtheilung der Beweise derer sich Herr von Leibnitz und andere Mech-aniker in dieser Streitsache bedienet haben, nebst einigen vorhergehenden Betrachtungen, welche die Kraft der Körper überhaupt betreffen ...* Königsberg: Martin Eberhard Dorn, 1746. £15,000

8vo (182 × 115 mm), pp. [xviii], 3–240, complete. 2 folding tables. Some browning and spotting as is to be expected on a work printed on this quality of paper. Nineteenth-century decorative paste-paper boards, spine rather soiled and worn. A very good copy.

RARE FIRST EDITION OF KANT'S FIRST BOOK, a mathematical work dealing with the kinetic forces. In 1740 Kant began his studies at the Herzog Albrecht University in Königsberg. He seems to have read mathematics, natural science, and philosophy. The crucial influence on him during this period was that of Martin Knutzen (1713–1751). Only eleven years older than Kant, Knutzen likewise was both a Pietist and a follower of Wolff. He was also a Newtonian, and it was he who introduced Kant to the new physics. Kant attended Knutzen's lectures on mathematics, astronomy, and natural science, and it was probably Knutzen who led Kant to the theme of his first book.

The title might be translated as *Thoughts on the true assessment of physical forces and judgement of evidences employed by Leibniz and other mechanical scientists in this controversy, also some preceding observations wholly concerning the strength of the body*. Although the title-page is dated 1746, the dedication is dated 22 April 1747 (Kant's 23rd birthday), and publication was actually delayed until 1749. Although a youthful work, *Gedanken von der wahren Schätzung der lebendigen Kräfte* strikingly features characteristics of Kant's later thought: the predilection for a challenge posted by two cogently argued but incompatible positions; the wish to mediate between and, indeed, reconcile the seemingly irreconcilable by construing the two opposed positions as symptoms of a deeper ground of agreement; and the preoccupation with questions of method and epistemology and, in particular, with the issue of limits of the applicability of mathematics to nature and physics.

CRITIK B

85. KANT, Immanuel. *Critik der reinen Vernunft*. Riga: Johann Friedrich Hartknoch, 1787. £2500

8vo (205 × 122 mm), pp. xlv, 884. Engraved printer's device to title. Occasional light foxing, top margin of front endpaper (probably ownership inscription) excised, tiny hole to inner margin of p. 737 without loss. Contemporary beige speckled boards, green paper label, all edges speckled in red. Spine heavily worn, but overall holding well. Some light pencil underlining. A very good copy.

SECOND, SIGNIFICANTLY CORRECTED EDITION of Kant's *Critique of Pure Reason*. If the rejection of the methods of classical metaphysics and the foundation of a completely new approach to philosophy are to be acknowledged as the great historic achievement of this milestone of modern thinking, the revised edition is the book that embodies this revolution. The existence of the 'thing in itself' was the great and problematic assumption on which classical metaphysics was based. The problem of truth was therefore 'located' in the process between the 'thing in itself' and the mind. In his *Pure Reason* Kant locates the necessary conditions for the representation of objects (time and space) inside our mind, as preconditions to knowledge. While the first form of the *Pure Reason* (generally quoted as A) still concedes that immediate intuition allows us to properly know external objects which exist in themselves, this evolved form (B), shows that the reality of things consists in our perceiving them: things are present to our mind not 'in themselves', but in the form of 'appearances', through intuition and then, crucially, reflection.

Norman 1197; *Printing and the Mind of Man* 226.

86. KEPLER, Johannes. *Ad Vitellionem Paralipomena, quibus Astronomiae Pars Optica traditur; Potissimum de artificiosa observatione et aestematione diametrorum deliquiorumq[ue] Solis & Lunae. Cum exemplis insignium eclipsium. Habes hoc libro, lector, inter alia multa nova, tractatum luculentum de modo visionis, & humorum oculi usu, contra Opticos & Anatomicos*. Frankfurt: C. Marnius and Heirs of J. Aubrius, 1604. £22,000

Small 4to (200 × 163 mm.) pp. [xvii], 449, [18], [1, blank]. Engraved plate, 2 folding letterpress tables (between pp. 424 and 425), numerous woodcut diagrams in the text. Leaf of explanation to the plate bound in between pp. 176 and 177. Woodcut printer's device on title. Many leaves quite heavily browned, as usual. A few short marginal tears, light waterstain to lower forecorners of most leaves in second part, not touching text. Contemporary Italian limp vellum, title in early manuscript on spine. Cancelled early pen ownership inscription to verso of front blank: 'Reddatur Jacobo Grandio' (Jacopo or Giacomo Grandi). An excellent copy.

FIRST EDITION of Kepler's first great work on optics, a landmark in ophthalmology. A book of outstanding scope and yet great unity, the *Paralipomena* deals first with human vision and the functions of the eye: the crucial role played by the retina, the process of refraction and the first scientifically correct explanation of myopia. The second part, *Astronomica pars Optica*, contains six parts, which 'include not only a discussion of parallax, astronomical refraction, and his eclipse instruments but also the annual variation in the apparent size of the sun. Since the changing size of the solar image is inversely proportional to the sun's distance, this key problem was closely related to his planetary theory; unfortunately, his observational results were not decisive' (*DSB*).

'The physical theory of vision, which might be styled the ground-bass of ophthalmology, owes its development mainly to the work of great astronomers and physicists. The *Ad Vitellionem paralipomena* ... contains a treatise on vision and the human eye in which is shown for the first time how the retina is essential to sight, the part the lens plays in refraction, and that the convergence of luminous rays before reaching the retina is the cause of myopia' (Garrison, p. 260). Responsible for introducing the terms 'prism', 'lens', 'meniscus', and many others, Kepler remains one of the undisputed fathers of optics.

Garrison p. 260; Hirschberg §308; Krivatsy 6343; Caspar 18; Cinti 13; Zinner 3993.

87. KEPLER, Johannes. *Epitome astronomiae Copernicanae usitatâ formâ quaestionum & responsionum conscripta, inque VII. libros digesta, quorum tres hi priores sunt de doctrina sphaericâ. Habes, amice lector, hac prima parte, praeter physicam accuratam explicationem motus terrae diurni, ortusque ex eo circulorumphaerae, totam doctrinam sphaericam nova & concinniori methodo, auctiorem, additis exemplis omnis generis computationum astronomicarum & geographicarum, quae integrarum praeceptionum vim sunt complexa*. Frankfurt: Johann Gottfried Schönwetter, 1635. £5000

8vo (156 × 94 mm.), pp. [18], 932, [14] (many irregularities in pagination). Folding plate, numerous astronomical and geometrical diagrams and tables to text. Without errata leaf sometimes present. Special title-page for book IV with imprint: 'Lentiis ad Danubium, impensis Godefridi Tampachij excudebat Iohannes Plancus, anno M.DC.XXII.'; books V–VII have collective title-page with imprint: 'Francofurti, sumptibus Godefridi Tampachij, anno M.DC.XXI'. Uniform browning as usual to books IV–VII, first three books cleaner save for some occasional spotting. Contemporary full calf gilt, double fillets to sides, panelled spine with five half-raised bands, gilt in compartments with fleurons, and one compartment lettered in gilt. Joints cracked but holding, extremities and spine rather worn. Early pen ownership inscription on first title 'Jonas Sellman', with contemporary pen monogram at foot of page, some early pen annotations in margin of index, old library stamp on title, faded. A very good copy of a work now rare in this condition.

FIRST COLLECTED EDITION OF THE FIRST MODERN TEXTBOOK OF ASTRONOMY. Books I to III, the *Doctrina sphaerica*, had appeared in 1618 (and was listed in the *Index Librorum Prohibitorum* in 1619 thanks to its fundamental Galilean assumptions), book IV *Physica Coelestis* in 1620, and books V–VII *Doctrina thearica* in 1621. This first collected publication, brought out five

years after Kepler's death, united the instalments with reproductions of their original title-pages together with the author's text, including the mistakes in the pagination of the old editions.

Kepler's 'Epitome of Copernican Astronomy', his most ambitiously comprehensive work, was written in a dialogic form. In gathering together all his discoveries in a single work (book IV contains the final and most clear versions of Kepler's Three Laws of planetary motions), Kepler also composed the first textbook of astronomy to be based on Copernican principles. As the principal tool for the conversion of many scientists to Keplerian Copernicanism, this widely read textbook decisively influenced the astronomical and scientific thinking of the following three centuries. The theories systematically expounded in this synthesis were also to explain the rationale underlying his last and most laborious work, the completion of Brahe's Rudolphine Tables.

Caspar n. 87; Graesse IV p. 12.

88. KIRCHER, Athanasius. *Magnes sive De arte magnetica opus tripartitum quo uniuersa magnetis natura, eiusque in omnibus scientiis & artibus usus, nova methodo explicatur: ac praeterea e viribus & prodigiosis effectibus magneticarum, aliarumque abditarum naturae motionum in elementis, lapidibus, plantis, animalibus, elucescentium, multa hucusque incognita naturae arcana, per physica, medica, chymica, & mathematica omnis generis experimenta recluduntur. Editio tertia. Ab ipso authore recognita, emendataque, ac multis nouorum experimentorum problematis aucta.* Rome: Mascardi for Deversin and Masotti, 1654. £4500

Folio (328 × 222 mm.), pp. [xxxii], 618, [28]: without typographic title. Engraved portrait, engraved frontispiece by Valentini, 35 large copper engravings, 215 woodcut illustrations, some musical notation, numerous woodcut initials, head- and tailpieces throughout. Lower corner of p. 23 repaired, a couple of worm-holes towards the end, occasional light browning, but very clean. Contemporary vellum, ties wanting, title inked on spine, all edges green. A very good copy.

THIRD EDITION, ENLARGED AND IMPROVED, of Kircher's *Magnes* (first printed 1641), his most comprehensive work on magnetism, although Kircher's notion of that term extends far beyond the modern understanding of it. Kircher assumes that all forces and motions in nature can be described in term of attraction and repulsion, thus allowing 'magnetism' to embrace all natural phenomena as their fundamental cause and mechanism. The work discuss 'magnetic' qualities of plants, rocks, air and water, as well as dealing with electricity and electrical experiments (in the section entitled 'Elektromagnetismos'), and discusses some practical applications of magnetism in medicine. In the last part, Kircher also discusses the magnetic attraction of music and love, before moving to metaphysics with an Aristotelian definition of God as 'the central magnet of the Universe'.

One of the most important books by the great polymath, the work's illustrative scheme, complex and costly to produce, is a showpiece of baroque engraving and woodcutting, and includes a number of illustrations of scientific instruments and toys. Kircher's mastery of the use of illustration in his scientific works has been described as 'both a measure and a cause of his success' (D. Stolzenberg, 'Inside the Baroque Encyclopaedia', in *The Great Art of Knowing*, Stanford 2001).

Wellcome II, 394; Caillet 5780; Wheeler Gift 116 a; Brunet III, 667; Merrill, *Kircher*, p. 7.

89. (KNIGHTS OF MALTA.) *Statuta Hospitalis Hierusalem* [edited by G. B. Rondinelli]. [Rome: Tipografia del Popolo Romano, 1588.] £7000

Folio (332 × 226 mm), pp. [vi], '204' (but 206), [16] index. Engraved title, 14 engraved plates outside pagination, 21 engraved plates by Thomassin surrounded by woodcut border included in pagination, on verso of text-leaves, title to appended Index printed in red and black and surrounded by broad woodcut border, numerous historiated and illuminated woodcut head- and tailpieces throughout, and frequent typographical decorations. Woodcut border surrounding plate on p. 90 absent (cf. the Riant-Harvard copy in which the entire engraving is excluded and the Schäfer copy in which the border is also excluded). Small tear to lower margin of p. 91 repaired, tear to exterior margin of p. 155 not touching text, small hole in p. 129 touching arms of woodcut on verso, some very light spotting and soiling. Contemporary full calf gilt, multiple fillet border to sides enclosing rectangular central panel with four cornerpieces of acorn tools, panelled spine with five half-raised bands, compartments decorated with gilt fleurons, all edges gilt. Sides a little rubbed. Ownership inscription to first engraved title: 'Milon'. A very good and complete copy of this exceptional illustrated work.

REVISED AND SUMPTUOUSLY ILLUSTRATED EDITION of the statutes of the Knights of the Order of St. John of Jerusalem, first published by Antonio Blado at Rome in 1556. The foundation of the order, which has been the subject of a wealth of hypothesis and conjecture, seems to have taken place around the time of, or some years before, the first crusade in 1099. Never extinct, and by far the most important military order ever, its history displays a unique record of martial intervention combined with assistance to the sick. Known as Hospitallers of Jerusalem until 1309, the adepts were called Knights of Rhodes from 1309 until 1522, and have been called Knights of Malta since 1530.

This edition of their statutes was specially printed on the occasion of the installation of Grand Master Hugues de Loubens-Verdale as cardinal, 18 December 1587. 'Comparison of six copies at the British Museum shows an extraordinary variety of settings, states, binding variants, and added copperplates' (Mortimer). This copy contains a notably large number of plates when compared with other copies. The engraved title-page shows the lettering of the title engraved on a banderol above figures of Faith, Hope, and Charity; above the title is a smaller figure of St. John the Baptist standing before hospital beds illustrating the work of the Order. The second engraved plate shows the Grand Master of the Order, Hugues de Loubens-Verdale, receiving the sword and coat of his order. A medallion portrait of Hugues with architectural surrounding is at the centre of the next plate, while that following shows Pope Sixtus V in the act of conferring Hugues the cardinal honours. After Rondinelli's and Canobio's addresses, there follows a series of twelve engraved plates of portraits of Grand Masters of the Order, the first being a divisional title with God the Father, cher-

ubs, and angel musicians and the title on a banderol, 'Effigies magistror[um] Hospitalis'. Each of the eleven plates belonging to this series shows four medallion portraits within a frame, and is signed by Philippe Thomassin (several variant forms of his signature occur). The next plates show portraits of the last three Grand Masters, culminating with Hugues pictured as a cardinal holding a book with the artist's signature (Gijsbert Veen). There follows a complex engraved architectural border with Hugues's coat of arms and several figures and the sun at the centre. After a leaf of text comes the series of twenty-one engravings printed in sepia surrounded by black woodcut borders. Four designs occur in the borders. One of them presents side columns with scenes from the life of St. John the Baptist and hospital scenes at the foot, drawing inspiration from the title-page for Blado's Rome folio edition of 1556. The engravings chiefly narrate episodes and ceremonies from the life of Hugues, apart from B5 verso and R4 verso which bear maps of the isle of Malta and the city of Valetta respectively both printed in sepia.

Adams J 151–2; Mortimer 273 (2 copies); Schäfer Coll. I (Italian Books), 104; Lipperheide Of 3; Hellwald 216; Maps of Malta Add. 1&2.

90. [KÖBEL, Jacob.] Des heyligen Römischen Reichs Tetscher nation. Mit einer Erilerung ... wie ein jedes Wapen gefärbt oder gemalt werden sol. Frankfurt am Main: Cyriacus Jacob, 1545. £8000

Folio (293 × 200 mm), pp. 20 text, 144 full-page woodcuts (on 72 leaves), without the final four-leaf quire containing text with instructions for colouring the woodcuts. Title printed in red and black, large woodcut vignette. Contemporary binding of a vellum antiphonal leaf over boards, armorial bookplate. Spine and upper joint cracked but holding, some loss to head of spine. Some light spotting, small repair to lower corner of one leaf, a few instances of marginal staining. A good copy with all the woodcuts in excellent state, from the Fürstenberg library at Donaueschingen.

FIRST EDITION of Köbel's *Wappenbuch*, the celebrated series of 144 fine woodcuts of Lands-knechte with armorial banners. Conceived as a continuation of Köbel's *Glaubliche Offenbarung* (1532), the book is the finest achievement of Jacob Kallenberg, a Swiss painter and blockcutter active in Bern c. 1535–c. 1563. Each woodcut is dominated by the striking figure of a flag-bearer, dressed in the official uniform of his territory and carrying a sword, dramatically waving a flag, which displays the arms of the city and occupies most of the background. The lower third of the background is invariably filled with a land- or townscape inspired by the topography of the territory in question.

Adams W-16; STC *German*, p. 475; Benezit V 209.

ON THE PISA EXPERIMENTS, BY GALILEO'S ANTAGONIST

91. KORESSIOS, Georgios. Operetta intorno al galleggiare de corpi solidi ... lettore della lingua greca nel famosissimo Studio di Pisa. Florence: Bartolomeo Sermantelli and brothers, 1612;

[*bound with:*] BARDI, Giovanni. Eorum quae vehuntur in aquis experimenta a Ioanne Bardio Florentino. Rome: Bartolomeo Zannetti, 1614. £9500

4to (240 × 165 mm.), pp. [ii], 56; 16. First work: woodcut allegorical device on title, woodcut historiated initial and head-piece to p. [i], a smaller woodcut initial. Second work: woodcut armorial device on title, 2 woodcut decorated initials, woodcut head-piece, and several woodcut diagrams throughout. Some light foxing in second work. Preserved in limp 'carta rustica' boards, ink lettering on spine. An attractive delightful pairing of two very good copies.

FIRST EDITIONS, RARE, of two important early seventeenth-century essays on physics. The first, written by Galileo's antagonist Koressios, or Coresio, professor of Greek at Pisa University, gives an account and explanation of the famous experiment on motion conducted by his team, which consisted of dropping objects from Pisa cathedral tower to test Aristotle's theory on the behaviour of matter. 'In proportion, as the weight increases, so does the velocity', concludes Koressios confirming Aristotle's *De Caelo*. Galileo, here mentioned in the section title as the polemic recipient of this work, dismissed Koressios's conclusions as 'ridiculous', with the evidence of other experiments similarly structured. It was this debate which became embellished in the popular imagination, placing Galileo dropping weights of varying sizes from the Leaning Tower of Pisa.

The second work, attributed in the title to Giovanni Bardi, is in fact an almost exact reproduction of a lesson simply recited by Bardi in the Jesuit Collegio Romano on 23 June 1614, the manuscript of which, held in the archives of the Pontificia Università Gregoriana, was entitled 'De ijs quae vehuntur in aquis'. On ceremonial occasions it was common practice for students in the Jesuit college to read lessons composed by their teachers, whose scientific and intellectual achievements were shaded by a tacit vow of modesty. This particular essay, along with a few dozen other *Problemata*, has been attributed to Christoph Grienberger, both on stylistic grounds and on account of two important references found in some of Bardi's letters to Galileo (B. to G., 20 June 1614, *OG XII*, p. 76, and B. to G, 2 July 1614, *OG XII*, pp. 79–80). Grienberger was later to correspond with Ricardo de Burgo on hydrostatic issues.

I: Carli-Favaro 50; Cinti 36. II: Cinti 49; cf. M. J. Gorman *Archimedes*, 2002.

92. LACZYNSKI, C. J. M. de. Théorie de L'Aéronautique ou Traité de Direction des Aérostats par moyen de rames, de voiles et d'air comprimé. Avec des figures en quatre tableaux. Mohrungen: Rautenberg, and Paris: Père Bossange, and London: Bossange, Barthes & Lowell, 1833. £1750

8vo (195 × 123 mm), iv, 60. 4 coloured folding plates. Very occasional light spots. Bright green coated paper boards with paper spine label. Sides a little scratched, corners rubbed, spine chipped. Early ink inscription to foot of title. A very good copy with beautiful coloured plates.

A very rare and early work on aerostats or 'lighter-than-air' crafts. The only other recorded copy of this work known to us, with the Paris imprint, is the British Library copy. At a time when the technological advancement of aerostats had become increasingly popular this work represents inventors' search for ways in which aircraft could be successfully steered in the air. It was not until Daimler produced the lightweight gasoline engine in the latter part of the nineteenth century that technology moved away from the sails and oars favoured by the likes of Laczynski towards the 'blimp' motorized aircraft of the early 1900s. Here the detailed workings of Laczynski's craft are illustrated with exquisite coloured plates.

Cf. NUC (one copy only of German imprint); our imprint not in NUC.

93. LAMARCK, Jean Baptiste Pierre Antoine de Monet de. Discours d'ouverture du cours des animaux sans vertèbres, prononcé dans le Muséum d'Histoire naturelle, en mai 1806. [Paris, 1806.] £4000

8vo (190 × 123 mm.), pp. 108. Small upper portion of margin in first leaf torn away without loss. Ink stamp with initials RC to lower margin of first page. Modern blue wrappers, preserved in a green case with black gilt label. A very good, clean copy.

RARE FIRST EDITION of the work that marked the beginning of Lamarckism, a starting point in the elaboration of evolutionary theory. The texts of Lamarck's lectures from 1803 to 1806 prepared the ground for and built the revolutionary content of the *Philosophie zoologique* of 1809, the work that most clearly states the novelty of the theory of evolution. Following a brave intuition, Lamarck changed the course of his naturalistic studies and, on a global scale, the course of the content and perception of biological sciences. He perceived that the neglected realm of invertebrate animals would best serve the scientists in the discovery of the mechanisms that govern more complex beings. Lamarck introduced the word 'invertebrates', and his classificatory contributions represent as important an advance over contemporary science as his contribution to the development of the evolutionary theory.

Pasquinelli, *Bibliographie détaillée des travaux et publications de Lamarck* (online bibliography at www.lamarck.net), 1806; NUC lists 2 copies only, at John Crerar Library (at University of Chicago) and University of Wisconsin.

THE NEBULAR SOLAR SYSTEM

94. LAPLACE, Pierre Simon. Exposition du système du Monde. Paris: de l'Imprimerie du Cercle-Social, l'An IV [1796]. £1600

2 vols. bound in one, 8vo (197 × 118 mm.). With half-titles. Without errata leaf, and with trivial marginal staining to first and last few leaves, otherwise very clean throughout. Contemporary mottled calf, flat spine gilt in compartments, brown morocco label lettered in gilt, all edges marbled, marbled endpapers. Ownership inscription of Gregory Watt dated 1802 on recto of first half-title. A fine copy, from the library of James Watt.

FIRST EDITION of 'one of the most successful popularizations of science ever composed' (*DSB*). A thorough treatment of contemporary astronomy, the book is also an engaging history of the discipline. The Nebular Hypothesis, which identifies the solar system with a nebula in the shape of a flat disc rapidly moving at a high temperature, was tentatively presented here for the first time.

Houzeau & Lancaster 8940; Sparrow 123.

PRESENTATION COPY, WITH A LETTER FROM THE AUTHOR

95. LARREY, Dominique Jean. Relation historique et chirurgicale de l'expédition de l'armée d'orient, en Egypte et en Syrie ... Paris: Demonville et Soeurs, 1803. £3500

8vo (205 × 120mm), pp. x, [2], 480. 2 engraved plates. Quarter sheep with tree-calf style paper boards, gilt ornament and lettering to spine, marbled endpapers. Corners lightly rubbed and chips to spine repaired. Ink inscription on half-title, 'Donné par l'auteur à Monsieu[r] Servin fils Docteur en Médecin[e]; letter with seal from Larrey to Servin, 'Toulouse le 15 Ventose 3rd année Republicaine [15 February, 1794]' tipped to verso of title. A very good clean copy with rare presentation inscription and letter.

FIRST EDITION, PRESENTATION COPY of Larrey's first-hand account of French medical and surgical services during the Napoleonic campaign in Egypt and Syria. Larrey was the greatest French military surgeon of his time and Surgeon-in-Chief of the Grand Armée of Napoleon. He took part in no less than sixty battles and 400 engagements, he was three times wounded and performed as many as 200 amputations in one day. As a result of his 'hands-on' approach to surgery on the battle-field, Larrey developed his 'flying ambulances' to transport the wounded to rear treatment stations. When Larrey first employed these vehicles during the Campaign of the Rhine in 1792 they caused a great sensation among the troops. In Egypt in 1799 panniers were mounted on camels to transport the wounded. His systematized service of ambulances and movable hospitals, or dressing stations, became an integral part of Napoleon's army organization. In his will, Napoleon left 100,000 francs to 'Larrey, the most virtuous man I have ever known.'

The intriguing letter to Citoyen Servin 'Officier de santé et Chef des Hôpitaux de Narbonne' tipped into this copy corresponds in date to his early time as a medical officer on the battle-field when he first started to use his 'flying ambulances'. Larrey expresses his great frustration at being unable to meet with his friend at Narbonne, and requests a copy of Servin's interesting medical paper 'sur la masturbateur' that he had shown him, because, he says, he has something important to communicate.

Garrison, *History of Medicine*, pp. 431–2; Waller, 5612; Wangenstein, *The Rise of Surgery*, pp. 501–2; Wellcome, III, p. 451.

96. LEGENDRE, Adrien-Marie. Essai sur la Théorie des Nombres. Paris: Duprat, An VI [1789]. £2750

Large 4to (251 × 185 mm.), pp. xxiv, 472, [56]. Half-title. Contemporary mottled calf, sides with double gilt fillet, flat spine gilt in compartments, brown morocco label, all edges red. Some rubbing to extremities, internally very fresh. Cancelled ownership inscription on title. A very good, crisp copy.

FIRST EDITION. It 'contains an improved exposition of his law of the reciprocity of quadratic residues, his principal contribution to number theory, which he first demonstrated imperfectly in his *Recherches d'analyse indéterminée*' (Norman). This work, which also includes studies on Fermat's last theorem, prompted the critical observations of Gauss and inspired his research on the theory of numbers, which Legendre took into account when publishing an improved second edition in 1808. 'In both the theory of elliptic function and number theory [Legendre] raised questions that were fruitful subjects on investigation for mathematicians of the nineteenth century' (*DSB*)

Norman 1325; *En français dans le texte* 200.

97. LEIBNIZ, Gottfried Wilhelm von. *Oeuvres Philosophiques Latines et Françaises* [ed. by R. E. Raspe]. Amsterdam and Leipzig: Jean Schreuder, 1765. £950

4to (253 × 190 mm), pp. xvi, [4], 540, [16]. Engraved vignette on title, half-title, errata leaf at end, title printed in red and black, woodcut head- and tailpieces. Occasional light foxing to one medial and to the final quire. Contemporary mottled calf gilt, panelled spine with five raised bands, finely gilt with floral motives, brown morocco label lettered in gilt, outer dentelles gilt, marbled pastedowns, all edges red. Corners a little bumped, upper joint cracked but firmly holding, lower joint starting, some minor wearing. Desiré Roustan's bookplate to front pastedown. A very good copy.

FIRST COLLECTED EDITION OF LEIBNIZ'S WORKS, AND FIRST EDITION OF HIS *NOUVEAUX ESSAIS SUR L'ENTENDEMENT HUMAIN*. Leibniz never published a comprehensive exposition of his philosophy. A general understanding of his thinking was left to posthumously-published collected editions of his various brief essays on scientific and philosophical topics. This edition came out nearly fifty years after his death, yet constituted a notable event which found a prominent role at the heart of the main philosophical debates of the Enlightenment; Raspe's collection received a battery of reviews and responses in all the important European journals. At the centre of this controversial reception was Leibniz's overriding optimistic belief in a harmonious universe devised by a benevolent creator. More than the theory of beings as monads, it was the notion of intentional harmony between all the world's components that the reader of the mid-eighteenth century found provocative. In those years Leibniz became the personification of centuries of classical metaphysics: in Voltaire's *Candide*, for example, he was caricatured and savagely mocked in the character of Pangloss, the inflated philosopher who notoriously maintained that we live in 'the best of all possible worlds'.

Brunet III, col. 950.

98. LIST, Friedrich. *Das nationale System der politischen Oekonomie. Erster Band. Der internationale Handel, die Handelspolitik und der deutsche Zollverein*. Stuttgart and Tübingen: J. G. Gotta'scher Verlag, 1841. £6500

8vo (195 × 120 mm.), pp. lxxviii, 589, (1, blank). Occasional very light browning. Contemporary half calf, marbled boards, flat spine gilt with elaborate centre-piece, gilt titling and filleting. Extremities lightly bumped and worn, spine cracked but firm. Late nineteenth-century pen ownership inscription on first blank dated December 1894, repeated but cancelled on verso of last blank, pen catalogue (probably by the same hand) of biographical data on List on verso of first blank, recto carrying also a slightly later pen inscription with more data on author, some light occasional pencil underlining in text. A very good copy in an attractive contemporary binding.

SCARCE FIRST EDITION, with the general title and the title to the first part. Despite 'Erster band' printed on the title, a second volume was never published: List committed suicide in 1846. 'List had one of the elements of greatness, namely the grand vision of a national situation, which, though not in itself a scientific achievement, is a prerequisite for a certain type of scientific achievement – that type of which, in our own day, Keynes is an outstanding example' (Schumpeter, p. 504). 'Friedrich List is one of the earliest and most severe critics of the classical school of political economy. He denounced Adam Smith and his disciples as the "cosmopolitan school" and held that universal free trade was an ideal that could be achieved only in the far distant future. For the time being, he argued, each nation should foster the development of its own manufacturers by import duties and even outright prohibitions. Only by such means could countries like Germany, Russia and the United States ever hope to achieve the industrial efficiency that would enable them to compete on equal terms with Britain' (Blaug). 'Despite the influence of Alexander Hamilton, the seeds of The National System of Political Economy are to be found in the romantic theories of Adam Müller. From him List derived his opposition to Adam Smith and the principle of free-trade ... From this followed List's theory of industrial politics, which was based on an alternating pattern of free trade and controls determined always by the final good of the state ... These views coincided so exactly with the reawakening of German nationalism that List's book caused a great sensation when it was published' (*PMM*)

Printing and the Mind of Man 311; Kress C.5545; Goldsmiths' 31957; Blaug, *Great Economists before Keynes*, pp. 129–31; Humpert 8113; not in Einaudi.

FUNDAMENTAL TREATISE ON RELATIVITY, INCLUDING HIS FAMOUS CONTRACTION HYPOTHESIS

99. LORENTZ, Hendrik Antoon. *Versuch Einer Theorie der Electricischen und Optischen Erscheinungen-leiden in Bewegten Körpern*. Leiden: E. J. Brill, 1895. £4750

8vo (227 × 140 mm.), pp. [iv], 138, [2]. Some very occasional pencil marginal annotations and a few very faint underlinings in blue crayon. Contemporary marbled boards, cloth backstrip, paper spine-label neatly lettered in ink. Bookplate of Alex Brill on front pastedown. A very good copy.

FIRST EDITION of Lorentz's fundamental treatise. 'In applying James Clark Maxwell's electromagnetic theories to moving bodies, Lorentz made the fundamentally new assumption that the behavior of light and matter could be understood in terms of charged particles. The present work is the second of Lorentz's two major expositions on his electron theory of matter, following *La theorie electromagnetique de Maxwell et son application aux corps mouvements* (1892); it contains his equation for the "Lorentz force" connecting the continuous electric field with discrete electricity, and investigates the problem of the effects of the earth's motion through the stationary, immaterial luminiferous ether postulated in classical physics. If the earth is presumed to have an absolute velocity with relation to this ether, then it would seem to follow that this velocity can be detected through optical or electromagnetic effects of the accompanying "ether wind"; for example, it could be assumed that a beam of light shining from the direction towards which the earth is moving would reach the earth faster than one shone from the opposite direction. However, the Michelson–Morley interferometer experiment of 1887 had failed to produce evidence of any ether wind effects, a problem to which Lorentz responded with his famous contraction hypothesis, stating that all electrical particles become shortened in the direction of the earth's motion through the ether. The exact form of this hypothesis appears in the present work' (Norman)

Hendrik Lorentz (1853–1928) is one of the most prominent figures in the history of physics and the specific area of relativity. He was one of the early physicists who laid the groundwork for the area of relativity. In fact, his early research helped to lead Einstein to the creation of his Theories of General and Special Relativity. Lorentz was winner of the Nobel Prize for physics for 1902, shared with his pupil and disciple Pieter Zeeman.

Bakken, p. 429 (second edition); Norman 1388; *PMM*378b.

AN INCUNABLE *ROMAN DE LA ROSE* FROM THE LIBRARY OF MME. DE POMPADOUR

100. LORRIS, Guillaume de, & Jean de Meung. [Le Romant de la Rose.] [Lyons: Guillaume Le Roy, 1487.]
£75,000

Chancery folio (272 × 195 mm.), 136 leaves (of 150), collation a–s⁸ t⁶, wanting leaves a1, b8, c2, d8, g8, k8, l8, m7 & 8, p2 & 3, q8, t1 & 6 (the last present in facsimile). Double column, 62 lines, woodcut border to a2 with birds and flowers, 2–6 line initial spaces, many with guides, 84 woodcut illustrations (of 91). Shaved early inscription to upper margin of a2, some dispersed and unobtrusive wormholes to initial gatherings, and to gutter of later gatherings, small old waterstain to gutter of the same later gatherings. Eighteenth-century French mottled calf, gilt arms of Madame de Pompadour to upper and lower covers, within triple gilt fillet borders with floral cornerpieces, gilt panelled spine with floral tools between five raised bands, red morocco label lettered in gilt. Some minor wear to lower edge of upper board. A very fresh, unwashed copy with a superb provenance.

MADAME DE POMPADOUR'S COPY OF GUILLIAUME DE ROY'S SUPERB LYONS EDITION OF THE *ROMAN DE LA ROSE*, the third edition overall. De Roy, who was the first printer to set up in the city of Lyons and here used the same woodcuts as those of the second edition *Roman*, printed at Lyons by Johannes Siber (c. 1485). Those cuts had been based on the cuts of John Croquet for the *editio princeps* printed in Geneva c. 1481, but were of far superior quality. The cuts reappear in Paris editions of 1493 and 1505. The early printed versions of the poem provide elegant counterparts to surviving fifteenth-century manuscript examples, reproducing their distinctly French *bâtarde* script and being interspersed with the familiar illustrations of the allegory. Incunable editions of the *Roman de la Rose*, doubtless one of the greatest works of medieval European literature, are of exceptional rarity in commerce, and neither of the two earlier editions are obtainable as a practical reality. Even the present 1487 edition has appeared only once at auction in the past 30 years (the Schaefer copy).

The library of Madame de Pompadour, mistress of King Louis XV of France, was one of the most important private libraries of its age. A hugely influential part of Louis's court, Madame de Pompadour was also one of the greatest patron of literature and philosophy in pre-revolutionary France: Voltaire was her poet in chief, and Quesnay, founder of the physiocrats, was her physician.

Not in BMC (but subsequently acquired, 1958, from Chatsworth): Copinger, *Supplement to Hain*, 5156; Goff R-309; Proctor 8518; Polain 3398; ISTC lists complete copies at the British Library, National Library of Wales and the Bodleian in the UK and at the Heineman Foundation, New York; Library of Congress (Rosenwald Collection) and Cognly-Geneve, of which only the latter is perfect.

101. LUSCINIUS, Othmar. *Musurgia seu praxis Musicae. Illius primo quae Instrumentis agitur.* Strasburg: Johannes Schott, 1536.
£23,500

4to., pp. [6], 102, [4]. Numerous illustrations. Bound in stiff early paper. Some faint dampstaining to last leaves. An excellent copy.

EXTREMELY RARE FIRST EDITION of this important musical work in two parts: comprising the earliest printed treatise on the construction and classification of musical instruments; and an original theoretical work on notation and composition, both of which are richly illustrated. The first part is of special importance for the study of the early iconography of musical instruments. *Musurgia* is among the most important early printed documents in the history of Renaissance music. It is an expanded and improved 'translation' of Sebastian Virdung's *Musica getuscht* of 1511, the earliest printed book on musical instruments and tablatures. (Virdung's work is held by a single library in the US and, as a practical matter, is not procurable.) Virdung's book was primarily influential in its own time through four translations or paraphrases: 1) Martin Agricola's *Musica Instrumentalis deutsch* (1528, with numerous later editions); 2) *Livre plaisant et très utile* (1529); 3) the work at hand; 4) Jan van Ghelen, *Dit is een seer schoon Boecxken* (1554). All of these titles are of considerable rarity; and of these, the Luscinius is regarded as the most interesting, as it retains all of Virdung's virtues and adds substantial improvements.

'Although Luscinius' *Musurgia* of 1536 contains almost all of Virdung's illustrations, the book is far from the mere translation it is usually said to be. In his dedication to Andreas Calvus of Milan, Luscinius explains at length that he has not produced a direct translation, and implies that *Musica getuscht* contains flaws and omissions attributable to Virdung's "being prematurely snatched from life [so that] his last hand did not touch everything." In any event, the order

of the presentation is radically changed ... Moreover, two extended "commentaries" occupy no less than 42 of Luscinius' 102 pages of text and illustrations; these deal with questions of notation, and of consonance, dissonance and composition that are absent from Viridung's text. Luscinius aptly describes the result of his own work in commenting that "what started as an amphora will have gone forth as a pitcher" (Edward Ripin, 'Re-evaluation of Viridung's *Musica getutsch*', *JAMS* 29 (1976), p. 208, citing Luscinius fol. a2).

In addition to its superiority on musicological grounds, Luscinius' work is notable for the illustrations, which, as Niemoller has shown, were not merely copied from Furter's Basel printing of Viridung, but were printed from the same woodblocks.

Luscinius (c. 1478–1537) was one of the best known humanist scholars of Renaissance Germany and wrote over forty works on a variety of subjects. A noted composer in his own time, little of his music now survives.

RISMB VI.1, pp. 520–21; K. Meyer, P. Hirsch, *Katalog der Musikbibliothek Paul Hirsch* (Berlin 1928) #329. NUC lists the following locations: DLC, NN (2x) ICN, NM, KIJ, NRLJ-Mus. The *RISMB* VI.1 pp. 520–21 adds Ann Arbor and Chicago (Newberry Library), making a total of nine copies in eight locations. For all European libraries, they list 24 copies (29 locations).

HUMAN AND ANIMAL TISSUES COMPARED

102. MASCAGNI, Paolo. Prodrómo della Grande Anatomia. Opera Postuma ... Riveduta ed Illustrata da Tommaso Farnese. Milan: Batelli & Fanfani, 1821. £6500

3 vols., 8vo (221 × 142 mm.) & 4to atlas (220 × 167 mm.), 4 vols. in all. Engraved portrait frontispiece to vol. 1 of text, 48 double-page engraved plates and double-page letterpress table mounted on guards in atlas volume. Occasional light spotting. Matching contemporary polished maroon calf-backed marbled boards, a little rubbed, spines slightly faded. A very good copy indeed.

SECOND EDITION, greatly improved and enlarged from the first of 1819. The *Prodrómo* is not, as the title might suggest, an introduction to Mascagni's *Anatomia* but a collection of his histological work published after his death to benefit his family. The work deals with 'the textures of the different parts of the human body as compared with the texture of the organs of animals, and plants. It contains a great number of different figures, most of which were intended to illustrate Mascagni's view as to the vascular nature of the texture of the organs' (Choulant–Frank). The first edition, which was accompanied by only twenty plates, was edited by Francesco Antommarchi. 'In this second edition ... the arrangement of the text and the illustrations are more instructive and more appropriate. The representations are in quarto and are very accurately copied from the original plates ... Five of them were engraved by Antonio Rivelanti, thirty-four by Antonio Bernieri, one by Frei, while eight are without signature. The figures on the plates are arranged according to the anatomic subjects they represent. The first thirty-six plates pertain to the anatomy of the human body, the following nine to that of animals, and the last three to the anatomy of plants. For practical purposes, this edition is to be preferred to that prepared by Antommarchi, on account of the better arrangement and the more convenient size' (*ibid.*).

Choulant–Frank pp. 316–318; *Heirs of Hippocrates* 1100; Wellcome IV p. 73.

103. MEUSNIER DE LA PLACE, Jean-Baptiste-Marie-Charles. Mémoire Sur l'équilibre des Machines aérostatiques, sur les différens moyens de les faire monter & descendre, & spécialement sur celui d'exécuter ces manoeuvres, sans jeter de lest, & sans perdre d'air inflammable, en ménageant dans le ballon une capacité particulière destinée à renfermer de l'air atmosphérique. Présenté à l'Académie, le Décembre 1783 ... Avec une addition contenant une application de cette théorie au cas particulier du Ballon que MM. Robert construisent à Saint-Cloud, & dans lequel ce moyen doit être employé pour le première fois. Paris: [offprint of *Journal de Physique*.] July 1784. £3500

4to (242 × 195 mm.), pp. 31, [1]. Typographical headpiece, one letterpress table to p. 24. Early manuscript errata in two places. Disbound.

RARE FIRST EDITION, appearing as an offprint from the *Journal de Physique*, of this seminal paper by Meusnier, the father of the airship. The *Mémoire* presented a theory of the equilibrium of a balloon, the dynamics of ascension, and the rules for maneuvering a balloon. To maintain appropriate altitude even with the disposal of ballast he proposed a balloon filled with hydrogen containing a smaller balloon filled with air (known as the *ballonet d'air*); he also suggested a model with air in the larger balloon and hydrogen in the smaller' (*DSB*).

1783, the year in which Meusnier read his paper to the Academy, witnessed the first successful balloon ascents by the Montgolfier brothers and by the physicist Charles. The ascent by Charles and his colleague Robert took place at St Cloud on the 1 December and Meusnier took the opportunity of applying his aerostatic theory, presenting his results as a supplement to his paper to the Academy, also printed in the present account. The following month he was elected a full member of the Academy and appointed to the committee on aerostation together with Lavoisier, Berthollet and Condorcet, publishing a new *Précis* in 1784 giving detailed plans for the construction of dirigible balloons. While these proposals resulted in no immediate practical results, Meusnier's elliptical designs were the basis for the first successful powered airships perfected by Henri Giffard in the 1850s.

104. MORGAGNI, Giovanni Battista. De Sedibus, et Causis Morborum per Anatomen Indagatis Libri Quinque. Dissectiones, et Animadversiones, nunc primum editas complectuntur propemodum innumeratas, medicis, chirurgis, anatomicis profuturas. Multiplex praefixus est Index rerum, & nominum accuratissimus. Venice: Remondini, 1761. £6750

2 vols., folio (365 × 224 mm.), pp. xcvi, 298; 452, including half-title in vol. 1 as called for. Fine engraved portrait by Jean Renard, title to vol. 1 printed in red and black, both titles with engraved vignettes. Some light marginal waterstains and some spotting, as often. Contemporary vellum, spines with gilt lettering later added to style. A very good copy.

FIRST EDITION OF THE FOUNDATION TEXT OF MODERN PATHOLOGICAL ANATOMY. Morgagni, together with a dedicated circle of students (including Valsalva), compiled a vast collection of post-mortem reports and compared them in detail with his records of clinical symptoms, an enterprise which stands behind 'The Origins and Causes of Diseases anatomically investigated'. 'The book includes a number of brilliant descriptions of new diseases, some of which have remained classics until our own day, particularly those of the heart, blood vessels, lungs and throat. He described syphilitic tumours (gumma) in the brain, recorded a case of heart-block (Stokes Adams disease), identified the clinical features of pneumonia with consolidation of the lungs, described legions in angina pectoris, acute yellow atrophy of the liver, tuberculosis of the liver etc.' (*PMM*).

Blake p. 312; Garrison–Morton 2276, Grollier, *Medicine* 46; *Heirs of Hippocrates* 792; Norman 1547; *Notable Medical Books* p. 125; *Printing and the Mind of Man* 206; Waller 6672; Wellcome III p. 178.

105. NICOLAUS de AUSMO. Supplementum Summae Pisanellae. Canones Poenitentiales fratris Astensis. Nuremberg: Johann Sensenschmidt and Andreas Frisner, 1475. £20,000

Folio (410 × 286 mm), ff. 336, including original front blank, plus two old free endpapers at front and two at end. Gothic type, text printed in double columns of 52 lines, extensive colophon and printer's device in red. 13-line red and blue opening initial decorated with elaborate floral penwork in green, red and blue, developing into a full-length border, numerous red 3-line initials throughout, rubricated. Contemporary blind-stamped calf over oak boards, some time rebacked, sides with double-ruled borders and central panel of lozenges, traces of now lost brass centre- and cornerpieces, panelled spine with five raised bands. Two early woodcuts pasted onto front pastedown, early inscription to first free endpaper, replicated on verso of last leaf, dated 1500, attesting the provenance: ('Rubea Vallis', Rothenthal, Augustinian priory in the diocese of Cambrai, near Brussels. The book was donated by one Petrus ?Valdeenisse); later, possibly eighteenth-century inscriptions on verso of first blank and on first text page: 'Bibliotheca Rubee Vallis'. Small library inkstamp on verso of first blank. A magnificent copy of this vast incunable from an early Nuremberg press.

FIRST NUREMBERG EDITION of the *Supplementum* of the Franciscan Nicolaus de Ausmo (or Auximo, now Osimo near Ancona, Italy). A bestseller of canonical law, the *Supplementum* augmented and updated a successful confessional composed a century earlier by Bartholomaeus de Chaimis, a fourteenth-century Dominican who lived in Pisa (hence Pisanellae). Nicolaus's digest proved greatly useful in the rationalization of the casuistic doctrine that took place after the Fourth Council of Lateran. The specific function of the new 'science', a crucial step in the forming of Western penal law doctrine, was to determine practically the presence or absence of a definite moral obligation within given circumstances. The task was left chiefly in the hands of the flourishing and now well established mendicant orders. A clear, alphabetical structure and an extensive coverage of as many instances as the most up-to-date treatises provided were the reasons of the huge success of this work, whose production was among the first undertakings of several Italian and German pioneers of the press.

Hain 2154; Goff N62; Pell 1628; Oates 1065; BMC II 406; ISTC locates only 3 US copies (Library of Congress; University of Cincinnati; Harry A. Walton, Jr, Covington VA)

106. NIDER, Johannes. [Manuale confessorum.] Incipit manuale confessorum venerabilis patris Fratris Johannis Nyder. [Basel: Michael Wenssler, not after 1475;]

[*bound with:*] — [De morali lepra]. Incipit tractatus de morali lepra Fratris Johannis Nyder. [Basel: Michael Wenssler, not after 1475.] £13,500

2 works bound together, folio (284 × 207 mm), ff. [52]; [68]. Blank spaces for initials. Some light staining at extremity of upper margin in first few leaves, occasional very light spots, but generally very clean and crisp. Eighteenth-century English red morocco gilt, gilt triple fillet to sides, panelled spine with five raised bands, compartments finely tooled in gilt, green morocco labels lettered and filleted in gilt, inner gilt dentelles, marbled endpapers, all edges gilt. Armorial bookplate of Francis Frederick Fox to front pastedown. Very good copies, elegantly bound.

Early incunable editions of two major moral works by Johann Nider (c. 1380–1438). Theologian of the Order of Preachers, Nider played an active role at the Council of Basel, where his reputation as reformer and advocate of strict discipline became wide and established throughout Germany and Europe. His rigorous adherence to the principles of St. Thomas, and the belief that a faithful obedience to the rules is a secure path to salvation, meant that theology and moral philosophy should be based not as much on extraordinary manifestations of sanctity, as on simple, regular attendance to duties. This 'normative' approach to salvation and sanctity was the key of the success of his works, which reformative implications reached much further than the boundaries of the Dominican order, to invest all the major religious congregations and the secular Church in Germany. These and others of his works, on theological and social issues of his time (superstition and witchcraft), published within the first decade of the introduction of printing, went through tens of editions before 1500 and became crucial sources for subsequent developments in ecclesiastic and civil law.

Goff N-180; Hain 11838; BMC III 722. Goff N-190; Hain 11816; BMC III 721.

107. NIETZSCHE, Friedrich. Gratulationsschrift zu Paedagogiums zu Basel. Inhalt: Beiträge zur Quellenkunde und Kritik des Laertius Diogenes. Basel: C. Schulze's University Book Press, 1870. £6000

4to (269 × 212 mm.), pp. [iv], 38, [8]. Roman and Greek type. Original green wrappers, some scattered light foxing. A fine copy of a very scarce work.

FIRST AND ONLY EDITION, ONE OF APPROXIMATELY 100–150 COPIES, of Nietzsche's second published monographic work. Written to celebrate the retirement of his colleague F. D. Gerlach, the essay is primarily a textual analysis of fragments of the Pre-Socratic philosophers. The fruit of Nietzsche's early philological studies, this particular article however goes beyond the textual preoccupation of the philologist and for the first time displays Nietzsche's philosophical engagement. The early Pre-Socratic Greek philosophers excited Nietzsche's interest because their method and writings had not been informed by what he later called the disruptive 'Apollonian' influence of rationality. Their preference for aphorisms and fragmented prose, their pre-rational and instinctive approach to arguments stood in Nietzsche's mind as a glorious if forgotten example of 'Dionysian' spirit: the vital intellectual and emotional energy that he later described in *The Birth of Tragedy*. In Nietzsche's view, this spirit held the secret of the resurrection of Western civilization. Nietzsche's text is followed by interesting documentary details on the courses taught at Basel University, on their syllabi and the lists of students and lecturers: among them, Nietzsche for Greek, and Jakob Burckhardt for History.

Schaberg, *The Nietzsche Canon*, 18 and pp. 16–18.

108. NIETZSCHE, Friedrich. *Die Geburt der Tragödie aus dem Geiste der Musik*. Leipzig: E. W. Fritsch, 1872. £2900

Large 8vo (217 × 140 mm), pp. iv, 143, [1]. Engraved emblem on title. Purple half cloth with panelled gilt spine, paper boards. Sides a little rubbed, some very light browning to margins and some light spotting.

FIRST EDITION OF NIETZSCHE'S FIRST BOOK. Written at the age of 28, *The Birth of Tragedy* was the result of several early intellectual enthusiasms: the author's academic studies in philology, his excitement at Schopenhauer's philosophy, his acquaintance and intense relationship with Wagner, and his disappointment with the contemporary 'official' German culture. All these components led to the composition of this seminal work. In contrast with Johann Winckelmann's prevailing view of ancient Greece's culture and art, which celebrated the simplicity and the 'rational serenity' of the Attics, Nietzsche, whose thought was at that stage profoundly marked by the German Romantic movement and the 'pessimistic' Schopenhauerian approach, maintained that non-rational, instinctive, wild and amoral forces are the source of creativity. The 'Dionysian', pre-Socratic stage in Greek culture was therefore at the core of ancient greatness, not the 'Apollonian' forces of sober and logical order. On the contrary, these rational superimposed forces had weakened the original health and creativity of the Greek nation and had played a dominant, disruptive role in the shaping of the subsequent Western cultures. The only hope for the resurrection of European artistic genius was to be found in the contemporary German music, whose praise concludes the work. The book was heavily criticized by the young philologist Ulrich von Wilamowitz-Möllendorff, which marked the reception of the books among scholars for decades.

Norman 1596.

109. NIETZSCHE, Friedrich. *Gotzen-Dämmerung oder Wie man mit dem Hammer philosophiert*. Leipzig: C. G. Naumann, 1889;

[*bound with:*] — *Der Fall Wagner. Ein musikanten-Problem*. Leipzig: C. G. Naumann, 1889. £3000

8vo (232 × 145 mm), pp. [viii], 144; [viii], 57, [1]. Cream half cloth, marbled sides, red morocco label lettered and filleted in gilt, all edges red, bound by Hermann Wörner. Ownership stamp to front endpaper of Helmut Schmeck; ownership inscriptions on both titles of Oskar Hey, with small stamp 'Hey'. One small pencil annotation to p. 4 of second work, upper joint only just rubbed. Crisp copies, from the library of Helmut Schmeck.

FIRST EDITIONS OF TWO IMPORTANT LATE WORKS, composed in quick succession between June and September 1888, only a few months before the breakdown that marked the end of Nietzsche's career. *Der Fall Wagner* was the first of Nietzsche's biting works directed against the composer. The violence of this attack was extraordinary in the light of the intense, though stormy, relationship which had linked the two men for twenty years. In a display of virtuoso passages, Nietzsche's unbridled sarcasm exposes Wagner's music as a classic example of the 'modern', 'decadent' and 'sick' cultural product, and provides its own reply with considerations on the possibility of redemption through art. Records from the author's correspondence with his publisher show how urgent and complex the publishing process of this work was. On 26 June, Nietzsche sent the initial manuscript to Naumann. Between 28 June and 1 July a series of additions were also sent, which created confusion in the typesetting procedure. Naumann found the manuscript unreadable and returned it to Nietzsche, who then undertook the writing of a fresh manuscript, completed and sent back to the publisher by 16 July. At the end of July, the author requested the return of his original concluding remark (*Schlussanmerkung*) due to be replaced by new postscripts (*Nachschriften*). Finally Nietzsche added an *Epilog*, and the book, now complete, was published by mid-September.

110. NIETZSCHE, Friedrich. *Nietzsche contra Wagner. Aktenstücke eines Psychologen*. Leipzig: C. G. Naumann, 1889. £10,000

8vo (232 × 145 mm), pp. [iv], 42. Bound in early black crushed morocco, spine lettered in gilt, preserving original wrappers. A very good copy.

FIRST EDITION. Nietzsche's final active year saw the completion of two major works against Richard Wagner, the musician with whom he had shared a passion for composition, a fervent enthusiasm for Schopenhauer's philosophy, and also many years of intense friendship. When the two first met in 1868, Wagner was old enough to have been Nietzsche's

father, and a mutual admiration soon turned into a long, familiar, and certainly stormy relationship. Exactly twenty years later, after his rejection of the most acclaimed exponents of German contemporary culture, Nietzsche was still coming to terms with the huge cultural resonance and importance of Wagner's work. Having already written *The Case of Wagner*, with *Nietzsche Contra Wagner*, *Out of the Files of a Psychologist* he sent a final attack on the composer and his music. In a concise selection of passages from his published works of 1878–87 Nietzsche's anti-Wagnerian battle becomes a starting point for a self-portrait that presents us with a final reiteration of his philosophy, based on the fundamental opposition between deep instinctive passion and 'weakening' Christian forms of art.

111. ORBELLIS, Nicolaus de. *Cursus librorum philosophie naturalis secundum viam doctoris subtilis Scoti*. [Basel: Michael Furter, 1494:]

[*bound after:*] — [Summa philosophiae rationalis] Summule philosophie rationalis: seu logica: excellentissimi artium et theologie professoris Magistri Nicolai Dorbellis: secundum doctrinam doctoris subtilis Scoti. [Basel: Michael Furter, 1494.] £10,000

2 works in one vol., 4to (214 × 151 mm). Summa: ff. 72, the last blank. 48 lines and headline, double column, types 1:83G, 3:180aG, 4:64G, 5:93G; spaces left blank for initials, some guides provided. Cursus: ff. 184, the last blank. Woodcut printer's device, 2 full-page woodcuts of the celestial spheres (g1r) and the zodiac (g2v), 3 smaller woodcuts, and numerous woodcut diagrams to text. 49 lines (varies), double column, types 1:83G, 4:64G, 5:93G; spaces left blank for initials, some guides provided. Occasional soiling and light marginal dampstaining. Contemporary blind-stamped pigskin backing wooden boards, sides with blind-stamped knotwork pieces within cross frames, panelled spine with three half-raised bands, early paper label and late small library label on spine. Clasps and catches wanting, head of spine repaired, wearing and worming to spine, some abrasions to sides. A few sixteenth-century pen marginalia in three hands, with some light marking and underlining of passages; a few red penwork initials provided by one of the annotators at beginning. Very good copies.

FIRST EDITION of Nicolaus de Orbellis's *Cursus*, and the second of his *Summa* (first Parma, Damianus de Moylis and Joh. Antonius de Montalli, 1482). Nicolaus de Orbellis (*d. c.* 1473), a theologian, historian, and mathematician of immense reputation, was Franciscan friar in the province of Tours. One of the most distinguished exponents of Scotism of his age, he wrote a wealth of works which expound the extent and implications of Duns Scotus's philosophy in several realms of knowledge, chiefly logic, theology and mathematics. His *Compendium Sententiarum*, which enjoyed fourteen editions in twenty-six years, became the classical handbook of late fifteenth-century Scotism. Only just before 1500 did a true Scotist school (or rather several schools) start to take shape, when Scotus's texts were rediscovered, edited and brought to the public. The University teaching, public lectures and printed works of Nicolaus made a unique contribution in the shaping of the physiognomy of a philosophical system which, while relying on a predominantly Platonic-Augustinian approach, made ample use of modern scholastic philosophical tools to exercise strong criticism of St. Thomas and his school. Among the most interesting propositions of Scotism expressed in the *Cursus*, some considerations on subjects of psychology were particularly innovative and had a considerable influence on Western thought, notably the recognition of the sense of perception as not merely passive.

I: HC 12044; BMC III 782; Goff O-80; Donau 177. II: HC 5864; BMC III 783; Goff O-74; Klebs 712.1; Schreiber 4872; Donau 172.

112. PARÉ, Ambroise. *Opera Chirurgica ... a Docto Viro, Plerisque Locis Recognita: & latinate donata. Iacobi Guillemaeu ... Omnia nunc Demum Magno Studio Elimata: et novis iconibus elegantissimis illustrata*. Frankfurt: Johann Feyrabend, for Peter Fischer, 1594;

[*bound with:*] MONTE, Giovanni Battista da. *Consultationes Medicae ... Olim quidem Joannis Cratonis ... opera atque studio correctae, ampliataeque: nunc vero post secundae editionis appendicem & additiones, insigni novorum consiliorum auctario ex Ludovici Demoulini Rochefortii ... codicibus exomatae ...* [?Basel:] 1583. £6750

2 works bound in one vol., folio (333 × 204 mm.), pp. [xii], 851, [1] bl., [24] index, [1] imprint, [3] bl.; [xii], 1120 coll., [30] index, [2] blank, 138 coll. (wrongly numbered 137), [6] index, [1] bl. Paré: large printer's device on title and colophon, 3 woodcut portraits, 315 woodcut illustrations in the text. Monte: woodcut portrait in medallion to title, several woodcut initial and headpieces. Foot of second leaf torn away with loss of portion of last two lines either side. Contemporary pigskin over wooden boards, elaborately blind-stamped in Renaissance-style panels featuring series of interlocking rings and palmettes, small medallions with portraits of humanists, the initials 'MMAS' and date '1595' in undecorated panels, spine with raised bands and lettering in ink within top compartment. Ownership inscription of Carol Andreas Voissing(?) dated 1702 at foot of front free endpaper, several sixteenth-century pen annotations in ink within text.

THIRD, NEWLY ILLUSTRATED LATIN EDITION of Paré's works. Edited by Paré's famous pupil Jacques Guillemeau, this edition contained new illustrations that had not appeared in the first Latin of 1682. Paré, considered to have been the father of modern surgery, started what became a glorious career as a military surgeon, at the time a humble profession assimilated to that of barbers, requiring no knowledge of Latin. His successes on the battlefields turned him into a legend in his own time. 'Probably his best known innovations were his discarding the use of boiling oil in gunshot wounds and the reintroduction of simple ligature instead of red hot cautery after amputation. He invented many surgical and dental instruments and was especially adept at devising ingenious artificial limbs' (*Heirs of Hippocrates* 271). His works became so popular among military surgeons all over Europe that they were immediately translated in many languages. Henri II of France created him member of the learned 'St. Cosma' circle of doctors, thus endorsing a new perception of surgery as a fully dignified branch of medicine. Many of Paré's celebrated inventions are beautifully depicted in this Frankfurt edition.

Giovanni Battista da Monte's text is one of the several re-issues of the 1565 Basel edition, which in 1572 was increased with an appendix: new material was added to the *Consilia*, and the index was compiled in greater detail. Da Monte, called 'the second Galen' for his key role as a doctor and a humanist in the revival of Greek medical classics, was a fellow student of Vesalius at Padua. 'His practical instructions to students mark the beginning of clinical instruction in which he instituted bedside teaching, one of his most notable achievements' (*Heirs of Hippocrates* p. 81). Many of the consultations are on the eye, and on catarrh and pulmonary diseases.

The red and black notes penned in the margins through the volumes are written in Latin, with occasional names and titles in Greek. Frequent learned references to other passages or other medical books are made, together with comments and a short list of notable topics.

Paré: Doe 48 (p. 161); Bird 1816; *Heirs of Hippocrates* 272; NLM/Durling 3532; Waller 7176. Monte: *Heirs of Hippocrates* p. 81.

113. PARÉ, Ambroise. Opera ... Et Latinitate donata, Iacobi Guillemeau ... labore & diligentia. Paris: Jacques Dupuy, 1582. £10,000

Folio (350 × 220 mm.), pp. [xii], 884, 24 [last blank]. Large woodcut allegorical vignette to title, numerous woodcut illustrations to text, numerous woodcut head- and tailpieces and initials throughout. Contemporary white vellum, old morocco label lettered in gilt on flat spine, ink titling on lower edge. Vellum somewhat stained, label almost completely worn off, upper joint cracked but firmly holding. A very good copy.

FIRST EDITION IN LATIN of Paré's groundbreaking work, and the principal instrument of its huge success. 'This translation into Latin made the work immediately available to all the nations of Europe, since Latin was universally the language of the scholar' (Doe). The cuts for the illustration of this edition were the same employed for the first edition in French published a decade earlier, plus those made for the 1579 edition; some of them had already appeared in earlier works by Paré. In the 1580s the fame of the French surgeon was firmly holding the stage across Europe. Thanks to this edition, Paré's innovative approach to surgery, for the first time enhanced from the narrow confinement of a merely empirical and 'ignoble' practice to the dignity of scientific disciplines, was granted universal echo. Jacques Guillemeau, Paré's disciple and assistant here presented as the translator, declined any responsibility and indicated that an anonymous friend had compiled the Latin version, with a few textual liberties.

Doe 45a.

114. PASCAL, [Blaise.] Pensées ... sur la Religion et sur quelques autres sujets, qui ont esté trouvées après sa mort parmy ses papiers. Paris: Guillaume Desprez, 1670. £16,000

12mo (138 × 74 mm), pp. [Lxxxiii], 365, [21]. Woodcut printer's device on title, woodcut initial, typographical head- and tailpieces. Faint water-staining in the internal margin of quire A and lower corner of last two quires. Contemporary speckled calf gilt, panelled spine with four half-raised bands, compartments gilt with fleurons, title lettered in gilt within gilt fillet, all edges speckled. Spine a little worn, some minor abrasions to sides. A very good copy.

FIRST EDITION. The *Pensées* are part of the posthumous editorial enterprise undertaken by Pascal's family, devoted to the publication of all his unpublished works: which also included the *Traité du triangle arithmétique* and the *Traité de l'équilibre des liqueurs et de la pesanteur de la masse de l'air*. This edition was prepared on the basis of a manuscript found in Pascal's papers after his death, an unfinished project for an apology of Christianity that aimed at exposing the impotence of rationalistic arguments against religion. For its publication Pascal's sister Gilberte gathered a committee formed by members of the family, the Duke of Roanne, a few close friends and the 'Gentlemen of Port-Royal'. A work of deep philosophical insight and of style, this book met with instantaneous popularity, and several counterfeit editions were produced within few months.

Tchemerzine, IX, p. 72; *Printing and the Mind of Man* 152; *En français dans le texte* 96; Maire, *Bibliographie des Oeuvres de Blaise Pascal*, IV, no. 3.

115. PASCAL, Blaise. Oeuvres ... The Hague: Detune Libraire, 1779. £2000

5 vols., 8vo (202 × 125 mm.). Engraved portrait of the author by L. N. Quesnel, 14 folding engraved plates, titles printed in red and black, woodcut title vignettes. Small tear to margin of plate 1 not affecting image, plate 8 shaved along head affecting heading, plate 12 creased; internally crisp and clean. Contemporary olive half roan, mottled paper sides, spine ruled and lettered in gilt. A little rubbed in places. Armorial bookplate of Bibliotheque du Chateau de Louppy with their inkstamp on each title. A very good attractive set.

FIRST COLLECTED EDITION. Edited by Charles Bossut, this edition includes Pascal's very rare tract describing his calculating machine, a device generally considered to be the starting point of computer technology: the protocompiler. The *Lettre Dédicatoire a Monseigneur le Chancelier, Sur le sujet de la Machine nouvellement* was first published in 1645. Bossut brought this letter together for the first time with Pascal's letter describing the machine to Queen Christina of Sweden, and also Diderot's description for the *Encyclopédie*, along with two engraved plates of the machine (plates 2 and 3, volume IV). It has been argued that by collecting together these disparate pieces Bossut created the first computer manual.

The diligent scholarship of the editor ensured that this edition was not superseded until the twentieth century. Bossut re-ordered into the correct sequence Pascal's pseudonymous *Lettres de A. Dettonville*; returning it to its rightful place aided comprehension of Pascal's theories of indivisibles. Volume IV contains more previously unpublished material including *Response au P. Noël*, 1647; *Lettre a M. le Pailleur*, 1648; *Replique a M. de Ribeyre*, 1651; and *Celeberrimae Matheseos Academiae Parisiensi*, 1666.

Poggendorff II, 370; Tchemerzine IX, 78.

A RENAISSANCE ATTACK ON MACCHIAVELLI

116. PIGNA, Giovanni Battista. *Il Principe. Nel Qual Si Discrive Come debba essere il Principe Heroico, sotto il cui governo un felice popolo, possa tranquilla & beatamente vivere.* Venice: [Francesco Sansovino, 1561;]

[*bound with:*] BARBARO, Daniele. *Della Eloquenza, Dialogo ... Nuovamenti Mandata in Luce da Girolamo Ruscelli ...* Venice: Vincenzo Valgriso, 1557. £2000

2 works bound in one, 4to (204 × 145 mm.). Pigna: ff. [iv], 71, [9 one blank and index]. Woodcut device on title, 5 woodcut headpieces; Barbaro: pp. [xii], 93, [3]. Printer's device on verso of the final leaf. Contemporary limp vellum, remains of laces, faded ink titling on spine. A little soiled. Some early pen annotation in Latin, in red ink, at margins in first work. A very attractive pair, exceptionally crisp and fresh.

FIRST EDITIONS of two important late-Renaissance works. The first work, which is scarce, is a treatise on the duties and prerogatives of kings and rulers, composed by Giovanni Battista Nicolucci known as Pigna. Pigna was court historian of the Este, the rulers of the state of Ferrara. His prince and patron Alfonso d'Este commissioned him this work, which was to follow and develop the fashionable tradition of the 'mirror of the princes', a genre pursued and promoted in the major European courts. In a near-systematic sequence of counter-arguments, Pigna endeavours to attack Machiavelli's portrait of the ideal prince and emphasizes the importance of a solid education and a regular habit of reflection. The happiness of the people and his own intellectual improvement should be the prince's goal and reason, although, Pigna concedes, politics and the cultivation of the mind sometimes struggle to co-exist. Called by his contemporaries 'young in age but very old in wisdom and judgement' (Varchi), and 'known by everybody' (A. Caro), Pigna and his treatise enjoyed great popularity among the courts of Europe for half a century.

The second work, on eloquence, is one of the least common of Barbaro's books. In the classic form of a dialogue, the treatise expounds the features of eloquence and indicates some methods for its attainment in the most sophisticated and effective degree. Art, Nature and the Soul are called to contribute to a demonstration structured according to the best tradition of philosophical and rhetorical dissertation. Best known for his fundamental study on perspective, and author of the earliest remarks on photographic techniques, Barbaro's complex profile as Renaissance humanist is, however, rarely illustrated as fully as in his literary and philosophical works.

I: Adams P 1207; STC Italian 519; Bozza, *Scrittori politici*, pp. 38–39. II: not in Adams.

HUMANITARIAN TREATMENT OF THE INSANE

117. PINEL, Philippe. *Traité médico-philosophique sur l'aliénation mentale, ou la manie.* Paris: Richard, Caille & Ravier, an IX [1801]. £3750

8vo (211 × 139 mm.), pp. lvi, 318. 2 engraved plates, folding table. Small tear to lower margin of title-page, very light occasional browning. Original pink wrappers, paper spine-label, wrappers reinforced. Modern inscription on title, some nineteenth-century pen annotations. A very good copy.

FIRST EDITION of 'one of the foremost medical classics' (Garrison–Morton). Founder of the French School of Psychiatry, in the course of a late career dedicated to the care of the insane Pinel (1745–1826) brought about a revolution in the attitude towards and treatment of mental diseases. Chains, damp basements, even prisons and corporal punishment were the commonly proposed 'remedies' for forms of behaviour which were considered pertinent to the social rather than to the medical realm. Pinel introduced a 'moral treatment' of mental diseases – what would now be called a psychological approach. Patients were to be put under the care of specially selected physicians, and their symptoms were the subject of medical attention. Pinel, whose particular method of dealing with the 'intermittently insane' was also praised by Hegel, 'located the origin of mental disease in pathological changes in the brain and gave great impetus to the humanitarian treatment of the insane' (*Heirs of Hippocrates*).

From the collection of George Huntington Williams (1892–1992), commissioner of the Baltimore health department from 1933–62, professor of hygiene and public health at the University of Maryland Medical School, and a lecturer and adjunct professor at the Johns Hopkins University School of Hygiene and Public Health. His archive is now at Johns Hopkins.

Garrison–Morton 4922; *Heirs of Hippocrates* 1070; Cushing P286.

118. PLATO. *Omnia Platonis opera* [in Greek, edited by Marcus Musurus]. [Venice: House of Aldus and of Andrea of Asola, his father-in-law, Sept. 1513.] £95,000

2 vols., folio (300 × 190 mm), pp. 502, 439. Greek type: Gk3 (second casting); R6:91. Late portrait of Aldus laid in as frontispiece, printed on vellum. Woodcut Aldine device on title and verso of final leaf, 48 lines and headlines, paginated. Trivial wormhole running through outer margin of first quire in vol. 1, minor very light marginal foxing at beginning of vol. 1. Tan morocco gilt, blind-tooled sides with triple border and cornerpieces enclosing a central gilt stamped Aldine device, gilt panelled spines with five sets of double half-raised bands, geometrical and curved motifs blind-tooled in compartments, gilt lettering, by C. Lewis. Upper joint of second volume expertly repaired, back joint starting but holding, some abrasions to extremities. A couple of early manuscript corrections in a neat sixteenth-century hand, annotations in a nineteenth-century hand on portrait ('J. Edwards'), armorial bookplate of John Henry Backhouse to front blanks and bookplate of T. D. Barclay to front pastedowns. A very good, crisp copy.

EDITIO PRINCEPS in Greek, the first edition of Plato's complete works. This monumental undertaking, the last of Aldus's *editiones principes*, was prompted by the huge success of the Latin editions of Plato's works published in the translation of Marsilio Ficino several years earlier. The recent affirmation of the study of Greek in the most scholarly cultural circles

and universities provided a secure, if not wide, market capacity for a Greek version published on the basis of accurate manuscript collection and collation. This ponderous task was carried out by Marcus Musurus, one of Aldus's principal editors and one of the most learned members of his Venetian academy of Hellenists. It was Musurus's handwriting, rich with joints and synthetic graphical devices, yet neater and more elegantly readable than the contemporary secretarial Greek script, that had formed a model for Aldus's Greek type. In his capacity of professor at Padua and then official professor of Greek employed by the Republic of Venice, Musurus assisted Aldus in the edition of most of his Greek publications: Aristophanes, Plato, Pindar, Hesychinus, Athenaeus, and Pausanias. The dedicatory letter from Aldus to Pope Leo X printed before Plato's works is followed by an elegy in Greek composed by Musurus himself, dedicated to the humanist Pope. Leo X, promoter of all arts and patron of the protagonists of the Roman Renaissance, rewarded the academic with the dioceses of Malvasia. Musurus, who had reached the papal court in 1516, died before becoming effectively a bishop.

Adams P-1436; Ahmanson-Murphy 114; Renouard 62: 4.

119. PLUTARCH. *Vitae illustrium virorum*. [Venice: Nicolaus Jenson, 2 Jan. 1478.] £60,000

2 large folio vols., (409 × 252 and 404 × 264 mm.), ff. [233] (of 234) and [226] (of 228). Without blank a1 but with blank b7 in vol. I; without two initial (unsigned) blank leaves in vol. II. Roman letter, 50 lines, capital spaces with guide letters, vol. I with opening 12-line white-vine initial illuminated in gold, red, blue, and green, with marginal extensions, by a contemporary artist, vol. II with 29 fine illuminated white-vine initials in gold, red, blue, and green, by a different artist, including 2 with very high quality portrait profiles of Lucius Lucullus on A6 recto (on a green background) and Nicias on B10 recto (on a red background). Vol. I with small tear in the lower margin of m7, neatly repaired tear to lower inner margin of e5, some very occasional light staining to lower blank margin of a few leaves, manuscript notes erased, mostly marginal but some interlinear. Tiny marginal repair to upper margin of first leaf in vol. II, minor wormholes to the first five leaves (occasionally affecting a few letters), marginalia washed out. Scattered foxing and staining to both volumes. Eighteenth-century Italian calf, sides decoratively bordered in gilt, spines ruled in gilt in compartments with red morocco gilt lettering labels, board edges decoratively tooled in gilt, marbled endpapers, mottled edges. Small bit of expert restoration to fore-edge of front board of vol. I, some light insect damage to edges of front board of vol. II (and less so to lower rear board), slight crack to front joint of same. Although these two volumes led separate lives before their joining in the eighteenth-century, they are well matched, similar in size and with similar illumination and leaf edges. From the library of Gordon R. Block Jr., purchased by Abel E. Berland (with his bookplate) in February 1974. An outstanding, extensively rubricated, textually complete copy of this extremely scarce edition. Only three complete copies have sold at auction in the last twenty-five years.

FIRST JENSON EDITION of Plutarch's Parallel Greek and Roman Lives; the fourth in all, preceded by the edition printed in Rome by Ulrich Han in 1470–71, the Strasburg edition printed by the 'R-Printer' (Adolph Rusch) after 1471, and the edition printed in Rome by Sweynheym and Pannartz in 1473. Along with his 1472 Pliny, Plutarch's *Vitae illustrium virorum* is one of Jenson's finest productions. The edition is based on the redaction by Campanus, but, as Jenson acknowledged in a colophon, it was 'emended with anxious care'. The Latin translations are largely the work of fifteenth-century humanists, including Johannes Tortellinus, Lopus Biragus, Donatus Acciaiuolus, Antonius Pacinus, Guarinus Veronensis, Leonardus Brunus Aretinus, Franciscus Barbarus, Leonardus Justinianus, Alamannus Rinuccinus, and Jacobus Angelus de Scarperia. They were commissioned by the Florentine stationer Vespasiano da Bisticci in the 1450s and 1460s. Added were the Lives of Hannibal, Scipio Africanus, and Charlemagne by Donatus Acciaiuolus; of Titus Pomponius Atticus by Cornelius Nepos; of Cicero and Aristotle by Leonardus Brunus; and of Plato by Guarinus Veronensis; the translation by Perigrinus Attius of the pseudo-Plutarch Life of Homer; the translation by Guarinus Veronensis of the Life of Euagoras by Isocrates; the translation by Baptista Guarinus of the Life of Agesilaos by Xenophon; and the 'Breviarium rerum gestarum populi Romani' by Festus. Jenson substituted a version of the Lives of Theseus and Romulus by Laponda Castiglionchio for the one by Filelfo which Campanus had used, deleted the non-Plutarch Lives of Homer and Virgil from the end of the selection, and reissued the remainder of the collection. Subsequent editions of the *Vitae* followed his.

'During Plutarch's lifetime eleven Roman emperors came and went. The vicissitudes of the great must have suggested his peculiar moralistic method of comparing similar lives, a method which gave this work a scope greater than that of a mere collection of biographical facts ... In each pair of biographies – Theseus and Romulus, Alexander and Caesar – a Greek warrior, statesman, orator or legislator is set beside a famous Roman with the same characteristics, and conclusions are drawn both as regards the differences between the men and their countries, and about the moral lessons to be derived from their careers. The "Lives" are works of great learning and research, and Plutarch is careful to quote his authorities, whose number indicates a formidable amount of reading' (*PMM* 48, citing the 1517 Giunta edition).

The text is not only of considerable value for our historical knowledge, but also as literary inspiration. Shakespeare drew on Sir Thomas North's translation of Plutarch for *Julius Caesar*, *Antony and Cleopatra*, and *Coriolanus*.

BMC V, p. 178; Ebert 17466; Flodr, p. 250; Goff P-832; Hain-Copinger *13127; Harvard/Walsh 1588; Polain 3212; Proctor 4113.

120. POLENI, Giovanni. ... Ad Reverendissimum Abbatem D. Guidonem Grandum Serenissimi Magni Etruriae Ducis ... Epistolae Duae. In quarum altera proponuntur nonnulla de Telluris Forma: in altera vero quaedam de causa motus Musculorum. Primae autema accedit Observatio Defectus Lunae habita ... Padua: 1724. £750

4to (268 × 193 mm.), pp. [32]. 2 folding engraved plates containing multiple figures, richly engraved head- and tailpieces and historiated initials. Some faint darkening to the upper corner of last few leaves, but generally crisp throughout. Contemporary thick paste-paper cover with floral motives and vines printed in white against a harlequin background. A very good copy, in an attractive unusual binding.

FIRST EDITION of Poleni's two letters on geodesy, muscular movement and lunar eclipses. Giovanni Poleni (1683–1761), Italian mathematician and physicist, obtained the prestigious chair of astronomy at the University of Padua in 1709; there in 1715 and 1719 he was also appointed professor of physics and mathematics. The leading Italian expert in matters of hydraulics, Poleni was appointed by the Venetian State as a consultant in charge of the waters of lower Lombardy, and of the plans and works for the prevention of flooding. His experience on the field nourished his academic preference for direct and material observations and sustained him in setting up one of the most important laboratories of experimental physics. There he carried out innovative meteorological and physical studies and inventions, the extent and importance of which is testified to in the rich correspondence entertained with the leading scientists of the time, including Euler, the Bernoullis, Maupertuis, and Cassini. Entrusted by Pope Benedict XIV with the repairs necessary to the deteriorating cupola of St Peter's, Poleni applied to the matter the same principles, indeed much the same instrument, that he had devised in 1724 for the study of muscular forces and resistance, here first published and illustrated in the traction desk (plate II).

DSB., XI, pp. 65–66; Riccardi II, 294, n.18; cf. *Bibliotheca Mechanica* p. 263–264.

121. PSEUDO-ARISTOTLE. [Secretum secretorum.] Das aller edlest und bewertest Regiment der Gesundtheit, auch von allen verporgnen Künsten unnd küniglichen Regimenten Aristotelis, das er dem grossmechtige König Alexandro zu geschriben hat. Auss arabischer Sprach durch Mayster Philipsen, dem Bischoff von Valentia ... in das latein verwandelt, nachmals auss dem latein in das teutsch gebracht, bey Doctor Johann Lorchner ... nach seinem Tod geschriben gefunde zu Auffenthaltung vnd Fristung in Gesundheit menschlichem Leben zu gut durch Johann Besolt in Truck verordnet. [Augsburg: Heinrich Stayner, 28 Dec. 1530.] £1850

4to (195 × 143 mm.), ff. [iv], 46. 4 large woodcut illustrations, one full-page, depicting the donation of the book, a full-length portrait of Alexander the Great, Aristotle and disciples studying the stars and Aristotle teaching, 7-line white-on-black woodcut historiated initial showing a satyr playing a tube, small woodcut initial, running titles throughout, gothic type. Some expert, barely noticeable paper repair to foremargin and to inner margin of first few leaves, very light soiling to title. Modern full grained brown morocco gilt by the Lakeside Press, Chicago, dotted and filleted border to sides, small gilt laurel centrepiece to upper side, panelled spine with five raised bands lettered and filleted in gilt, inner dentelles gilt. Some sixteenth-century pen underlining and bookmarks throughout, contemporary ownership inscription to title, faded. A very good copy.

An attractive early German illustrated edition of one of the most revered of all books on alchemy. Largely based on the pseudo-Aristotelian *Epistola ad Alexandrum (Secreta secretorum)*, this version, the work of the German doctor Johann Lorchner, reproduced the canon of extracts from Avicenna, Galen, and al-Razi's *Liber nonus ad Almansorem* that had circulated in Latin and vernacular editions since the beginning of the century. As stated in the title, Lorchner died before the completion of this edition, whose publication passed into the hands of Johann Besolt. A classic in the prolific genre of books of secrets, the pseudo-Aristotle had enjoyed a large manuscript circulation since the thirteenth century in the translation of Philip of Tripoli. Its successful Parisian edition of 1520 augmented its credit and citations throughout Europe.

Cf. Thorndyke V and VI, *passim*.

122. RAMELLI, Agostino. Le Diverse et Artificiose Machine ... Nelle quali si contengono varij et industriosi movimenti ... per cavarne beneficio infinito in ogni sorte d'operatione; Composte in lingua Italiana et Francese. Paris: at the author's house, 1588. £18,000

Folio (332 × 220mm), ff. xvi, 338 (ff. 199 & 200 supplied). Engraved architectural and historiated title, full-page portrait of Ramelli on verso both by Léonard Gualtier, 195 numbered engraved plates in the text of which 20 are double-page and the remainder full-page. Three of the plates are signed with the monogram J G; French text printed in roman type, the Italian in italic, each page of text enclosed by a border of typographical ornaments, ornamental initial of the Dedication highlighted in gold. Old repair to inner margin of title, affecting part of the title border and the portrait border to verso, occasional light spotting and browning. Eighteenth-century sprinkled calf, gilt panelled spine, red morocco label lettered in gilt. Two circular stains to upper cover, joints and spine expertly repaired. Old French bookseller's label to front pastedown, early inscription of the Jesuit college of Paris to head of title.

FIRST EDITION of Ramelli's machine book, a fundamental book in the history of technology and one of the most splendidly illustrated works of the sixteenth century. The book contains depictions of 'pumps, fountains, derricks, bridges, mills, hydraulic machinery, cannon and arquebuses, cranes and pneumatic devices. For industrial enterprises there are shown logging mills, metal-working machines, continuous-bucket conveyors, looms for spinning and weaving, bellows, saws and foundry equipment ... the engravings are among the best in technological illustration' (Dibner, *Heralds of Science*, 173). Ramelli, a brilliant mathematician who worked both for the imperial army and for the army of the Duke d'Anjou, later king Henri II of France, dedicated this privately printed work to the king.

Mortimer 452; Riccardi I, 341; Adams R-52

AN UN CUT COPY – WITH THE 29TH PLATE OF THE FLY

123. REDI, Francesco. Esperienze Intorno alla Generazione degli' Insetti. Florence: All' Insegna della Stella, 1668. £7500

4to, (256 × 180 mm), pp. [vi], 228. Title in red and black. Engraved printer's device on title, 29 engraved plates (3 folding), 10 full-page engraved plates in the text and 2 smaller engraved text illustrations. Occasional light soiling. Contemporary pale blue paper backed paste-paper boards, edges rubbed, backstrip slightly torn. From the libraries of T. Torreggiani (with neat small ownership inscription

in ink on verso of title-page), Mario Cermenati (with purple signature stamp at foot of front free endpaper) and Haskell Norman (with book-plate on inner front cover). A very good copy, entirely uncut in contemporary publisher's binding.

FIRST EDITION, A COPY CONTAINING THE RARE EXTRA PLATE 29. 'In this scientific attack on the doctrine of spontaneous generation, Redi demonstrated, by means of a series of simple experiments involving sealed, open and gauze-covered flasks of meat, that organic matter remained free of larva when protected from insect contamination. He thus proved that "flesh and plants and other things whether putrefied or putrefiable play no other part, nor have any other function in the generation of insects, than to prepare a suitable place or nest into which, at the time of procreation, the worms or eggs or other seed of worms are brought and hatched by the animals." Having shown that insect contagion was necessary before decaying substances could develop worms, Redi applied the same principle to parasites found in living creatures. However, he was led astray by his observations into claiming that gall insects were spontaneously generated by the plants housing them, a error that Malpighi corrected in 1679' (Norman).

It is the rare twenty-ninth plate that is illustrated in Horblit's catalogue of *One hundred books famous in science*. This additional plate is engraved in a different style from the others and appears in relatively few copies, leading some people to suggest that it may have been added after the initial sales of the book had died down and constitute an improved second issue of the work.

Dibner 188; Garrison-Morton 97; Horblit 88; Nissen ZBI 3319; Norman 1813 (this copy); Prandi 7.

124. REDI, Francesco. Osservazioni ... intorno Agli Anamali Viventi che si trovano negli Animali Viventi. Florence: Piero Matini, 1684. £3800

4to (244 × 173 mm), pp. [vi], 253 (i.e. 243), without the half-title. Title in red and black. Engraved printer's device on title, engraved portrait of the author (facing p. 1), 26 engraved plates (2 folding), outer upper corners of plates 17–26 dampstained. Contemporary vellum, a few marks, head and tail just very slightly chipped. From the libraries of Gianlorenzo Graziani (with ownership inscription on title) and Haskell Norman (with book-plate on inner front cover). A very good large, clean copy.

FIRST EDITION, A COPY WITH THE FINE PORTRAIT OF REDI (dated 1673) by Adrian Halluech after Justus Supterman. 'Redi was one of the first parasitologists. His *Osservazioni* described 108 parasites (two-thirds endopathic helminths, one-third exopathic parasitic insects and acarids), which Redi discovered via dissections of many types of animals (also described in detail), including leeches, earthworms, snails, slugs, cephalopods, lobsters, various fishes and an owl' (Norman).

Cole *Comparative anatomy*, p. 484; Garrison-Morton 244; Nissen ZBI 3323; Norman 1817 (this copy); Prandi 26.

125. REGIOMONTANUS, Johannes. Epytoma in Almagestum Ptolomei. Venice: Johannes Hamman, 1496. £35,000

Chancery folio (307 × 207 mm), 108 leaves, with the final blank; without the 2-leaf letter of Abiosus printed on a separate sheet and inserted in some copies between a1 and a2. 48 lines and head-line. Types: 135G; 103G; 86G; 70(67)G diagrams. Few words of Greek on a2^r. Woodcut title, full-page allegorical woodcut on a3v within black-ground woodcut border, numerous woodcut diagrams in the text, black-ground initials. Old MS. foliation. Woodcut title extended at head and foot, text not affected; final leaf of text supplied from another copy, extended at foot, and with small paper flaw partially affecting one word either side. Skilfully rebound to style in vellum over pasteboards sewn on four thongs, twisted vellum ties. Occasional very slight marginal browning.

FIRST EDITION OF ONE OF THE FIRST AND GREATEST PRINTED ASTRONOMICAL BOOKS. Begun by Peurbach, Regiomontanus's abbreviated Latin translation from the Greek of the monumental compendium of Ptolemy is an epochal work. 'At the end of the fifteenth century, Ptolemy's achievement remained at the pinnacle of astronomical thought; and by providing easier access to Ptolemy's complex masterpiece, the Peurbach-Regiomontanus *Epitome* contributed to current scientific research rather than to improved understanding of the past' (*DSB*). This was the chief work consulted by both Copernicus and Galileo, and at the same time was used by the Jesuits to teach astronomy in China. The first complete edition of the *Almagest* was not published in Greek until 1533.

BMC V 427 (IB 23380); Dibner 1; Essling 895; Goff R-111; HC 13806*; Grolier/Horblit 89; IGI 5326; Klebs 841.1; Oates 2048; Polain (B) 2793 bis; *PMM* 40; Proctor 5197; Sander 6399; Stillwell 103.

ONE OF THE EARLIEST BOOKS ON OBSTETRICS PUBLISHED IN RUSSIA

126. RICHTER, Wilhelm Michael. Synopsis Praxis Medico-Obstetriciae. Moscow: the University of Moscow, 1810. £2000

4to (267 × 212 mm., a few sections on smaller sheets), pp. [iv], xviii, 424. Engraved additional title with vignette scene, 9 folding engraved plates, 2 folding letterpress tables. Some lower margins dust-soiled, occasional slight fraying to edges. Uncut in contemporary marbled wrappers, portion of backstrip worn away at foot. Ornate contemporary ownership stamp on verso of printed title. A very good copy, clean and crisp internally.

FIRST AND ONLY EDITION, RARE, of one of the very earliest books on obstetrics to be published in Russia. Richter was one of the large number of German physicians who staffed the Moscow obstetrical institution founded by the Empress Catherine the Great. This is the first book on the practices of the institution, based on Richter's twenty years' experience there. Richter was born in Moscow, but trained and graduated in Germany. He was also the author of the first history of Russian medicine. In the first chapter here, he outlines the history of obstetrics in Moscow. In the remaining 119 chapters, he details a multitude of different gynaecological or obstetrical complaints, including case reports of difficult or deformed births, the use of the forceps, the pathology of the uterus, etc.

The finely engraved plates are by A. Florow from drawings by C. Koeck. They depict a range of pathological problems, such as polyps of the uterus and uterine mola, as well as a teratological specimen with backward facing pelvis, legs and feet and a huge head and its skeleton (shown from two different angles).

Siebold, *Versuch einer Geschichte der Geburtshilfe*, II, 628, 'particularly valuable practical accounts'; Waller 7969 (apparently lacking the engraved title); Wellcome p. 525. NUC records three locations (also lacking the engraved title?): Library of Congress, National Library of Medicine, and University of Pennsylvania.

127. RUINI, Carlo. *Anatomia del Cavallo, Infermità et suoi Rimedii. Opera nuova, degna di qualsivoglia Principe & Cavaliere & molto necessaria à Filosofi, Medici, Cavalierizzi & Marescalchi ... adornata di bellissime Figure, le quali dimostrano tutta l'Anatomia di esso Cavallo.* Venice: Fioravante Prati, 1618. £7000

2 vols. in one, 4to (317 × 222 mm.), pp. [iv], 247, [21]; [ii], 300, [18]. Printer's device to both titles, together 64 full-page woodcut illustrations of the anatomy of the horse, first title printed in red and black, numerous large woodcut initials. Minute expert restorations to title-page, last three leaves (lower outer margin only), and binder's guard-leaves, remarkably crisp and fresh inside. Contemporary mottled calf gilt, sides filleted in blind, panelled spine with five raised bands lettered, filleted and decorated with fleurons in gilt, ink titling on lower edge. Upper joint cracked but firmly holding, some trivial worm-track signs and minor abrasions to extremities. Contemporary or slightly later Italian pen inscription to lower margin of last text page. A very good, crisp copy in pleasing contemporary state.

'FIRST BOOK DEVOTED EXCLUSIVELY TO THE STRUCTURE OF A SINGLE SPECIES OTHER THAN MAN. Besides being one of the foundation-stones of modern veterinary medicine, it contains a description of the lesser circulation. The admirable plates are by some authorities attributed to Leonardo' (Morton). This is the fifth edition, published twenty years after the first (Bologna 1598). A work of staggering success, often favourably compared to Vesalius for its harmony between aesthetic achievement and scientific exactness, it had enjoyed no less than fifteen editions by 1769. Cuvier acknowledged that all authors who wrote on horses in the seventeenth and eighteenth century relied heavily on Ruini's masterpiece. Its influence as the best anatomical monograph of its time went far beyond the specific realm of horse anatomy, to the point that it has been described as 'one of the finest achievements to the heroic age of Anatomy' (Singer).

Morton, 285; Nissen, I 3514; Menessier II, 465; *Choix de Olschki* V, 5207; cf. Podeschi, *Books on the Horse and Horsemanship* 16 (on first ed.); cf. Dibner, *Heralds of Science*, 186 (first edition of 1589); Singer, *Evolution of Anatomy*, 153.

THE BENEFITS OF VACCINATION

128. SACCO, Luigi. *Trattato di vaccinazione con osservazioni sul Giavardo e Vajuolo pecorino.* Milan: Mussi, 1809. £1000

4to (310 × 235 mm.), pp. 223, [3]. Engraved portrait frontispiece of Jenner by Anderloni after Smith, engraved neo-classical allegorical medallion to title and another with engraved portrait of Sacco before the preface, 4 folding hand-coloured engraved plates at end, showing animal and human anatomical parts with the signs of vaccination. Original blue wrappers, leaves uncut and unopened. Light and unobtrusive waterstain to lower margin or rear cover and margins of plates. A fine, unopened copy.

FIRST EDITION of SACCO'S founding treatise on the nature and benefits of vaccination. By the end of 1809 Luigi Sacco, the herald of vaccination in Italy, had almost single-handedly performed, with a few helpers, around 1,400,000 vaccinations against smallpox, thus bringing an intense nine-year long campaign to a hugely successful outcome. Propagation of disease and consequently mortality rates fell dramatically in one of the most spectacular and determining turns in the history of European medicine, which also threw an unprecedented light on the importance of a state-organized health system in modern societies.

Waller 8375; *Heirs of Hippocrates* 748.

FIRST ILLUSTRATED EDITION

129. SACROBOSCO, Johannes de. *Sphaera mundi.* GERARDUS DE SABLONETA. *Theorica planetarum.* Venice: Franciscus Renner, de Heilbron, 1478. £15,000

Chancery 4to (189 × 140 mm.), 48 unnumbered leaves. 25 lines, shoulder notes, types 5:109bR (text), 6:65G (diagram text), incipit to each part printed in red. 11 diagrams, two of which are hand-coloured in red and ochre, many woodcut white-on-black initials. First leaf lightly damaged and repaired, affecting a few letters, first two bifolia strengthened at hinge, neat tear in a8 repaired, lower section of f10 replaced, affecting a few letters. Re-cased in early vellum, title inked on spine. A very good copy.

FIRST ILLUSTRATED EDITION of Sacrobosco's celebrated *Sphaera Mundi* and of Gerardus's *Theorica*. Published as a pair together here for the third time, the two works had been previously produced with blank spaces left for the illustrations. Renner introduced the most innovative turn in the editorial history of both works by having a set of woodcuts made, which was designed to accompany the text through an apparatus of astronomical diagrams. Sacrobosco's and Gerardus's influence as *auctoritates* in the shaping of medieval astronomic sciences was profound and wide, as the large number of editions attests, and was increased in breath by the early and long-lasting inclusion of these two treatises in the canon of standard university texts.

C 14108; BMC V 195; Klebs 874.6; Goff J-402; Proctor 4175.

130. SBONSKI DE PASSEBON, Henri. *Plan de Plusieurs Bâtimens de Mer avec leurs Proportions ...* [Marseille: Laurent Bremond, c. 1690.] £15,000

Folio (501 × 390 mm.) Engraved title with elaborate armorial cartouche, engraved dedication to le Duc de Maine, 17 double page engraved plates of ships, most against sea and landscapes (16 by Randon, the other by Barthelmy Chasse), all neatly mounted on guards at verso of folds, additional engraved armorial title border (not present in other copies) with the central portion cut away and replaced with a blank insert, re-margined. Light waterstaining affecting preliminary blanks, head of title and additional title border, some very light marginal browning elsewhere, small tear with minor loss to lower margin of final plate at fold. Contemporary full mottled calf, gilt panelled spine. Joints sometime repaired and subsequently cracked, wanting spine label, corners worn. Plates generally very clean and fresh.

FIRST AND ONLY EDITION of this rare and magnificent series of French maritime engravings prepared under the editorship of the French naval captain Henri Sbonski de Passebon. The spectacular plates depict a variety French naval and civilian vessels, including brigs, fishing boats, naval frigates, barques, galleys, mostly in the context of Mediterranean settings with rocky coastlines and fortified ports. The ships and their rigging are rendered in minute detail, providing a superb record of the naval architecture of the age of Louis XIV. Among the important naval developments depicted here (almost certainly for the first time) is the 'galiote à bombe' a heavily reinforced gunboat carrying two or more powerful mortars for land bombardments.

Sbonski de Passebon was a galley captain in the French navy who participated in a number of naval expeditions in the Mediterranean, notably the bombardment of Genoa in 1684.

Polak, *Bibliographie Maritime Française* 7358 bis.

THE FOUNTAINE COPY

131. SCAMOZZI, Vincenzo. *Discorso sopra l'antichità di Roma*. Venice: Francesco Ziletti, 1583. £3500

Folio (302 × 192 mm.), ff. [xvii], and 40 double-page engraved plates by Giovanni Battista Pittoni (all plates signed apart from 8 and 40), with Scamozzi's preliminary text and his commentary printed on verso of plates, architectural etched title with a view of Roman ruins, printer's device in lower border, allegorical female figures at sides, thick ornamental woodcut headpieces and decorations to text. Last plate supplied, errata leaf absent. Occasional light browning to lower margin, never touching plates. Eighteenth-century English full red morocco gilt, finely tooled central panel of dolphins, crowned fleur-de-lys and acorns, surrounded by multiple fillets and four gilt corner-pieces to sides, gilt panelled spine with seven raised bands, Andrew Fontaine's elephant tool in compartments, inner dentelles gilt, marbled endpapers. Upper joint cracked and reinforced, firmly holding, some abrasions to extremities and to a small portion of upper side. A very good copy in a very attractive red morocco binding.

SECOND EDITION, second issue, of Scamozzi's superb collection of Roman views. The plates are taken from Pittoni's *Praecipua aliquot Romanae antiquitatis ruinarum monimenta*, 1561, until then used mainly by painters who needed those scenes as parts of their paintings. In his dedication to Giacomo Contarini, the engraver and publisher Girolamo Porro gives the reason for a newly conceived presentation of the plates: architect Scamozzi was entrusted with the task of writing a commentary capable of making the plates valuable to architects, and appreciated for their design-related features, as well as for their popular theme of ancient ruins. Adams records a 1581 Ziletti edition with 26 preliminary leaves, while the 1582 second edition was reissued by Ziletti in 1583.

Brunet V 180; Cicognara 656; cf. Adams S601.

ROSICRUCIAN OPHTHALMOLOGY

132. SCHALLING, Jacob. *Ophthalmia sive disquisitio hermetico-galenica de natura oculorum eorumque visibilibus characteribus morbis & remediis. Censura gratiosi ordinis D.D. F.F.rm. Rosatae Crucis oblata & representata. Augentrost, darinn von Natur, sichtbaren Bildnissen, Kranckheiten und Artzeneyen der Augen trewlich und fleissig gehandelt wird. Dem hochlöblichen Orden derer H.H. Brüder des Rosen Creutztes zum Urtheil und Censur untergeben und praesentirt*. Erfurt: Johann Bischoff, 1615. £5800

Folio (302 × 188 mm.) in sixes, pp. [x], 169 (i.e. 179). Entirely engraved title-page, the central title panel printed in red and black, by Michael Frommer (slightly shaved at head and tail), 17 small woodcut illustrations within the text representing parts of the eye, woodcut head-, tailpieces and initials throughout. Old vellum with covers ruled and stamped in blind and yapp edges, carefully repaired. Small library stamp on recto of front free endpaper and second leaf, old ownership inscription in centre of title, front free endpaper with manuscript index and final pastedown with annotations. A very good copy.

FIRST EDITION of this rare and early monograph on ophthalmology. The work is a curious mixture of strictly medical information and mysticism. The author, who originated from Winssheim in Franconia and was 27 when he wrote this book, evidently belonged to the Rosicrucian Order. Printed in Latin with a facing German translation, it is divided into three parts. The first part deals with the anatomy and physiology of the eye. The second part deals with visible images and includes chapters on light and colours. The third part deals with eye diseases. It includes a materia medica and covers therapeutics and dietetics, ending with a chapter on chemical operations.

Gardner, *Bibliotheca Rosicruciana*, 598; NLM/Krivatsy 10325; Parkinson & Lumb 2191; Waller 8563; Wellcome I 5817; not in Becker.

133. [SCHEDEL, Hartmann. *Liber chronicarum*. Nuremberg: Anton Koberger for Sebald Schreyer and Sebastian Kammermeister, 12 July 1493.] £40,000

Large folio (439 × 319 mm). 326 leaves (of 328, without 2 final blanks); pp. [20], CCLXVI, [5], [1] bl., CCLXVII–CCXCIX, [1], including the five additional unnumbered leaves containing the description of Poland, 'De Sarmacia regione', and the laudatory verse on Maximilian, and the blank leaf following them. Title and first leaf of table with old library inkstamp of the Ecole de Medecine de Montpellier, the former leaf cut down and laid-in, with the three numbered leaves (slightly shorter and thus evidently supplied) CCLVIII, CCLX, and CCLXI, blank except for headlines, the final 5 leaves CCXCVI–[CCC] probably also supplied. Gothic type, 64 lines plus

headline. Table and parts of the text in double columns. Woodcut title and 1,809 woodcut illustrations, of which 1,164 are repeats, from 645 blocks (Sydney Cockerell's count in *Some German Woodcuts of the Fifteenth Century*, Hammersmith: Kelmscott Press, 1897, pp. 35–36) by Michael Wolgemut, Wilhelm Pleydenwurff, and their workshop, including supposedly the young Albrecht Dürer, including double-page maps of the world and of Europe. The portrait of Pope Joan ('Johannes Septimus,' verso of leaf CLXIX), often missing, is present and uncut. The verso of leaf CCLVII and the recto of leaf CCLVIII are in the later, corrected state, with capital A's supplied. 2- and 3-line Lombard initials, 7- to 14-line capital spaces. Table with large manuscript initials in red and blue, first text-leaf with large illuminated initial 'C' in red and blue. Early ink marginalia. Two leaves of the table with slight loss to lower forecorners with old repairs, not affecting text, a few other minor marginal tears and repairs. Rebound to style in heavy pasteboards with spine and covers formed from large portions of early blind-tooled German pigskin. A good copy, with most of the text in good, fresh condition.

FIRST EDITION OF THE NUREMBERG CHRONICLE, preceding the German language edition (23 Dec. 1493) by just over five months. The artists, Michael Wolgemut, the well-known teacher of Albrecht Dürer, and his stepson, Wilhelm Pleydenwurff, are mentioned in the colophon. The woodcuts comprise religious subjects from the Old and New Testament, classical and medieval history, and a large series of city views (including Augsburg, Bamberg, Basel, Cologne, Nuremberg, Rome, Ulm, Vienna), as well as a double-page map of Europe (fols. CCXCIX–[CCC]) and a large Ptolemaic world map (fols. XII–XIII). The text is a year-by-year account of notable events in world history from the creation down to the year of publication, including the invention of printing at Mainz, the exploration of the Atlantic and of Africa, as well as references to the game of chess, and to medical curiosities, including what is believed to be the first depiction of Siamese twins. The passage relating to the alleged discovery of America in 1483 by Martin Behaim and Jacobus Canus appears on the verso of leaf CCXC.

BMC II, p. 437; Fairfax Murray, *German*, 394; Goff S-307; Hain *14508; Harrisse 13; Polain 3469; Proctor 2084*; Sabin 77523; Schreiber 5203; Updike, *Printing Types*, I, p. 65.

134. SCHILLEMANS, André. *Astrognoſie ou deſcription des diuerſes Conſtellations réparties ſur la ſurface du Ciel pour paruenir à la connoiſſance des Etoiles*. Paris: 1830. £10,000

Folio (297 × 198 mm.), pp. [ii], 220, [8] index. 5 folding plates, 4 with lithographic astrological tables, the last in pen-and-wash coloured in celestial blue highlighted in gold. Manuscript in a neat professional nineteenth-century hand, 22 lines, titles and paragraph marks enriched with finely drawn penwork, ample margins. Some occasional trivial spotting, but overall remarkably white. Nineteenth-century 'Cathedral binding' in purple morocco gilt by Frichet, elaborate Neo-gothic architectural frame enclosing author's initials on sides, flat spine profusely gilt, and lettered in gilt at head and foot, inner dentelles gilt in three sets of multiple fillets and corner-pieces, pink silk panels laid on endpapers, all edges gilt, silk bookmark preserved. A beautiful nineteenth-century manuscript in a superb contemporary binding.

This superb manuscript, doubtless made for the author, luxuriously displays the astronomical research and celebrates the enthusiasms of Andre Schillemans, a well-established officer of the French national 'Genie' born in 1769. Schillemans had been awarded the second degree in the membership hierarchy of the Legion d'Honneur for civil merit, but very little else is known about him. This manuscript testifies his involvement in the fashionable study of the celestial setting. A thorough essay on the disposition of the stars above Paris, with notes on how to trace, follow and predict their patterns, Schillemans's work appears to have existed in very few initial manuscript states before this definitive-looking copy was produced. The last line in the title-page carries the notice '4me edition', curious in such a manuscript, might refer to previous stages in Schillemans's study, or to similar copies previously made, though no other copies have been located. The four lithograph star charts bound at the end are unlikely to have been produced solely for this manuscript and are probably derived from a contemporary French work on the subject. The striking elegance of the binding carrying the author's initials and the refinement of the last, pen-and-wash plate emphasise that this was doubtless a special production, made for the author himself, and make this manuscript an exceptionally desirable book.

135. SCHILLER, [Johann Christoph Friedrich von.] *Oeuvres dramatiques ... traduites de l'allemand; précédées d'une notice biographique et littéraire sur Schiller*. Paris: chez Ladvoat, 1821. £500

6 vols., 8vo (213 × 134mm). Portrait frontispiece. Uncut in original blue printed wrappers. Wrappers slightly unevenly faded, short splits at head of front joints of vols. 1 and 4, an excellent set in strictly contemporary state.

The British Library has no copy of this edition, which is prefaced by a 152-page essay on Schiller's life and works, nor does NUC list any copy in American institutional holdings. The volumes were issued in irregular order: vol. 4 was published first in March 1821, vol. 3 followed in April, vol. 5 in May, vol. 6 in July, and vol. 2 and, last, vol. 1 in September. The volumes are so dated and ordered at the foot of the spines.

136. SENAULT, L[ouis]. *Heures nouvelles Tirées De La Sainte Ecriture*. Paris: chez l'auteur [after 1690]. £4000

8vo (186 × 123 mm.), pp. [ii], 1–46, 48–223, 223–260, complete. Engraved throughout, the text in a double rule border, with numerous delightful engraved vignettes, head- and tailpieces and initials by Senault. Contemporary green calf, richly decorated in gilt, roll and double fillet border enclosing elaborate fanfare design filled with a variety of pointillé ornaments, spine in compartments with raised bands, gilt with fleurs-de-lis, metal clasps, each with a triangle composed of 10 studs, gilt edges, marbled pastedown endpapers, slight wear at joints, a little soiling, upper margin of title restored, spine skilfully repaired in places, joints restored, slight spotting internally, but a very good, bright copy.

FIRST EDITION OF THIS RARE WORK in a delightful fanfare binding by a follower of Antoine Ruette (G. D. Hobson's 'fourth group': see his *La reliure à la fanfare*, plate XXIIb, for identical tools). 'Louis Senault followed Pierre Moreau in producing two writing books (one dated 1688) and then concentrating on successive editions of a devotional work printed

from the same plates. But while Moreau finished by producing printed books with some of the characteristics of hand-writing, Senault endeavoured to preserve in his engraved books the full flavour of a contemporary manuscript. After the death of his daughter, Elisabeth Senault, he produced some equally attractive smaller engraved *Heures nouvelles* dedicated to the Grand Dauphin' (*Printing and the Mind of Man*, British Museum Section). The work includes a prayer for Marie Anne Christine Victoire de Bavière, who became Dauphine in 1680 and died in 1690. The absence of the dedication leaf to her and the fact that the breasts of the 'impudiques sirenes' on p. 210 are not exposed suggests that this is a later state of the work.

137. SERRISTORI, Luigi. *Sopra le Macchine a Vapore*. Florence: Magheri da Badia, 1816. £1000

8vo (191 × 130 mm.), pp. [iv], 97, [3] index & 2 pls. 9 finely engraved folding plates, half-title. Some light browning to last text leaf. Original blue wrappers, only just worn on spine. Sale record penned on back wrapper, dated 1817. A very good, crisp copy.

FIRST EDITION, RATHER RARE, of the first Italian book on steam engines. The mechanism of the steam engine is explained and applied to navigation; some of the most notable engraved plates illustrate boats propelled through a steam engine. The essay is rich with quotations and references from Watt, Savary, and Newcomen. Earl Luigi Serristori (1793–1858), a member of the Russian Academia Petropolitana, was an engineer and a politician of high profile. Appointed first Minister of War, and subsequently Foreign Minister, of the Grand-Duchy of Tuscany, he witnessed and took part in the revolutionary events of 1849 that a decade later led to the formation of the Italian nation.

Not in Riccardi.

138. STOEFFLER, Johannes. *Calendarium Romanum magnum*. [Oppenheim: 24 Mar. 1518.] £6000

Folio (299 × 207 mm.), ff. [46], 74, [18]. Roman letter, text arranged in double columns and long lines in red and black. Woodcut border on title-page and on dedication page, full-page woodcut of Anatomical Man surrounded by the same border as that on the title-page, 24 small topographical woodcuts (some repeated) in the Abacus, 12 oblong woodcuts of the occupations of the months, 12 small circular woodcuts of the signs of the zodiac in fore-margins of calendar, 63 cuts of solar and lunar eclipses, 4 full-page cuts of astronomical instruments printed in red and black, numerous large and small woodcut white-on-black initials throughout. Some leaves browned or partially and lightly damp-stained; minor worming to last leaf partially touching some letters in colophon. Some contemporary pen underlining and markers. Nineteenth- or early twentieth-century half vellum, elaborate marbled boards, red morocco spine label. Armorial bookplate of William Allen Potter to front pastedown. A very good copy.

FIRST EDITION of one of the most spectacular attempts at scientific printing undertaken in the first half of the sixteenth century. This ambitious and luxuriously illustrated encyclopaedia of the sciences, an important forerunner of the presentation of the reformed Gregorian calendar in 1582, compounded a wealth of astronomical and cosmographical information with medicine (ff. 10 verso to 17 are devoted to the art of phlebotomy), natural sciences and history, and presented forty-one proposals for the revision of the calendar. The Augustan register of the dedication to Emperor Maximilian, rendered in verse by Johannes Brassicanus, Ulrich von Hutten, Martin Frecht, and Jakob Köbel, is matched by the large number and outstanding quality of the cuts. The border on the title-page contains thirty-four coats of arms including those of Maximilian at top; the Anatomical Man shows a nude that illustrates the influence of the Zodiac and marks the positions of blood vessels through numbers; the calendar is illuminated in a double setting, with circular cuts of the signs of the zodiac in the foremargins and the Occupations of the Months in oblong medallions at foot. Stoeffler (1452–1531) was astronomer and professor of Mathematics at the University of Tübingen. The book was soon translated into German, a version based on the later edition of 1522.

Adams S1884; Caillet 10385; Houzeau-Lancaster 13730; Stillwell 112; Wellcome I 6102; Fairfax-Murray, *German* 403.

139. SUETONIUS TRANQUILLUS, Caius. *Opera quae extant* [edited by Charles Patin] *Notis et Numismatibus Illustravit, Suisque sumptibus edidit*. Basel: [by the editor,] 1675. £550

4to, pp. [xvii] prelims, 472, [18] index, [1] imprint. Engraved frontispiece, title with Patin's engraved emblem, folding engraved portrait by A. Masson, folding table, numerous engraved headpieces, coin and epigraphic illustrations throughout, woodcut device to final leaf. Contemporary spotted calf, spine with five raised bands, richly gilt in compartments, red morocco label, marbled endpapers, sprinkled edges. Du Tilliot's inscription ('Ex musae du Tilliot anno 1710') to head of title, extensive notes on Patin in Du Tilliot's hand to binder's blanks, pencilled inscription noting this copy from the library of President Baubier(?) of Dijon. Small chip to foot of spine, index leaves faintly browned, still an excellent copy in an attractive French binding

FIRST EDITION of Charles Patin's illustrated version of Suetonius' History of the Roman Emperors, richly illustrated with numismatic and epigraphic evidence. Patin, the noted Parisian Professor of Medicine, produced numerous works on the coinage of Rome

MOST IMPORTANT ITALIAN MATHEMATICAL BOOK OF THE SIXTEENTH CENTURY

140. TARTAGLIA, Niccolo. *La Prima [-Sesta] Parte del General Trattato di Numeri, et Misure*. Venice: Curtius Troianus dei Navo, 1556–1560. £5750

6 parts in 2 vols., folio. Titles with woodcut portrait of Tartaglia, woodcut device or arms, woodcut initials, diagrams, and repeated woodcut portrait. One blank (*6) lacking in vol. 1, some mainly marginal damp-staining to first two parts, and more pronounced in parts 3–6, a few tears repaired, title of part 3 re-margined and repaired with later library stamps, preliminaries of part 3 slightly wormed with loss of a few letters, inkstain holes in FF3 of part 1 repaired with slight loss, one page of table and dedication of part 3 misprinted upside-down, some slight soiling. Vol. 1 bound in modern vellum with ties, vol. 2 in contemporary vellum, title inked on spine, old library label on spine, some soiling and worming. Some early annotations.

FIRST EDITION OF THE MOST IMPORTANT ITALIAN MATHEMATICAL BOOK OF THE SIXTEENTH CENTURY. Tartaglia's treatise on pure and applied mathematics stands as the finest achievement of the self-taught mathematician and engineer from Brescia. His most comprehensive work, the result of a long preparation, combines the rich theoretical texture developed in the 1540s through the translations of Euclid and Archimedes with the broad appreciation of practical applications of mathematics, minutely researched between 1546 and 1551. 'Indeed, there is no other treatise that gives us such information concerning the arithmetic of the sixteenth century, either as theory or application' (Smith, p. 278).

Riccardi I (2), 505; Adams T-180.

141. THIBAULD, Gabriel. *Summa Philosophica Quattuor In Partes Distributa*. 'In Conventum Minimorum Belliregardensi' (France?) [1639–41]. £16,000

Manuscript on paper, 8vo (210 × 155mm.): pp. [1] title, [32], [18] bl., [1] title, [180], [2] bl., [1] title, 152, [4] bl., [16], 33, [11], [4] bl., [16], [2] bl., [2] title, [17], [3] bl., [2] title, [17], [13] bl., [96], [2] bl., [63], [1]. 46 pen drawings, in brown ink, most of which are coloured, and 3 decorated titles, the first within a sun-shaped oval frame, the second within architectural border topped with the emblem of Minimi Franciscans between the monograms of Christ and the Virgin, the third within architectural border, verso with coloured portrait medallion of St. Thomas Aquinas. Text uniformly written in brown ink, in a minute single cursive seventeenth-century hand. The titles to the third and fourth part record the names of the author and of his amanuensis: 'A Reverendo Patre Gabriele Thibault Dictata. In Conventu Minimorum Belliregardensi, Scribente Frate Seraphino Figuiere Nicaeno, Philosophiae Alumno [...]'. Contemporary ownership inscription to first title: 'Est S. ti Benigni Genuae ad Usum D. Jo. Stephani Senaregae a lanua'. Contemporary vellum on stiff boards, soiled and extensively covered with contemporary penwork, scribbles and numbers. An intriguing and beautifully illustrated scientific and philosophical manuscript.

This manuscript, compiled between 1639 and 1641 by the French Franciscan friar Gabriel Thibault and his amanuensis, is a comprehensive, rigorously structured, graphically imaginative and aesthetically very pleasing summa of seventeenth-century science, or 'philosophy', in four parts. The elaborated decorations in three of the titles emphasize monastic pride in their display of the symbol of the order, and are matched in skill and artfulness by dozens of drawings that illustrate the last part of the manuscript.

The treatise starts with an introduction on the science of syllogisms and the art of argumentation. The following four parts explicitly refer to correspondent Aristotelian treatises and the developments built on them by St Thomas Aquinas. The first part deals with logic: the Universals, the categories that apply to the substance (illustrated by a striking full-page Porphyry's Tree), and all the instruments necessary to the setting of the conditions of knowledge. The second part is on physics: proprieties of the matter, senses, the relation of soul and intellect occupy the best part, followed by chapters on meteors, comets, weather, and the sea. A carefully executed drawing of the eye reflects an intuitive structure that concentrates not as much on the traditional alternative theories of emission/intromission of rays as a means for forming images, as on a specific 'close-up' on the organ itself and its nervous link to the mind. A third part, dated 1641, exposes the lines of ethics: the nature of good, pursuit of happiness, passions, and virtues are the components of an orthodox Aristotelian moral tract. The fourth part, metaphysics, designed to be the final, is very brief and faithful to the ecclesiastic corpus of dogmas on the nature of God.

After a few blank leaves, there follows a very substantial and rather spectacular addition to the second part on physics: a further treatise on the universe and the place of the Earth in it. In a striking sequence of drawings, mostly coloured in red, blue, ochre and brown ink, the solid, fluid, coloured essence of the universe is expounded, followed by diagrams and texts on the eye's perception of the stars, an equinox and solstice chart, a coloured diagram of the universe with God's eye at the centre surrounded by a rotating earth lightened by the sun; the part is closed with a series of cosmological systems set in a comparative sequence: full-page 'Copernican', 'Platonic', and 'Tycho's' Universes precede a brighter-coloured 'Eustachius's system' and the 'truthful' one, Thomas Aquinas's. A series of drawings is then devoted to lunar phases, eclipses and movements, and to elements of astrology. This supplement continues in a separate, third section of physics, compiled after Aristotle's *De Generatione*, with illustrations of the elements.

In its comprehensiveness and in its peculiar structural development, particularly in the keen interest it shows in natural and astronomical sciences, beautifully and meticulously made visual, this manuscript epitomises a cultural shift that was taking place in seventeenth-century Europe, when the traditional balance of disciplines was taken over by a gigantic growth in the investigation of nature.

142. THOMAS A KEMPIS. *Imitatio Christi*. [Augsburg:] Günther Zainer [before 5 June 1473]. £60,000

Chancery folio (303 × 204 mm). 76 leaves. Type: 2:118G. 35 lines. First leaf with fine contemporary south German illumination, 5-line initial in magenta on gold ground within green frame, scrolling foliate and floral extension to 3 sides, 3- to 6-line initials in red, one with later penwork decoration. Fol. 3/10 is a cancel printed on a narrow leaf, as in most other copies; the outer margin here has been extended. Manuscript correction to the name 'Gintheum' in colophon as in most, if not all, copies. Some scattered worming. Early twentieth-century brown morocco by Tuckett. Provenance: contemporary marginal annotations; Lord Amherst of Hackney (1835–1908, pencilled note on flyleaf, sale Sotheby's, 24 Mar. 1909, lot 472, £200 to Delauney); ex libris W. Foyle with red morocco booklabel. A very large copy.

THE AMHERST COPY OF THE FIRST EDITION OF THE MOST INFLUENTIAL DEVOTIONAL WORK OF THE LATER MIDDLE AGES. Although its authorship has been mistakenly attributed to Jean Gerson, it is the work of Thomas a Kempis, whose holograph manuscript survives at the Bibliotheque Royale at Brussels. It is the most influential document of the *devotio moderna*, a lay movement advocating pursuit of a religious life in imitation of Christ, through meditation, instruction and writing. Because access to scripture was central to this aim of universal spirituality, the copying of manuscripts was one activity of its members, and two manuscripts, a Bible and the works of St. Bernard, copied by Thomas a Kempis survive at Darmstadt; in 1475 a printing press was established by the community at Brussels. Zainer issued the *Imitatio Christi* both separately and in combination with eight other tracts.

143. TRESSAN, Maurice-Élisabeth de Lavergne, *Abbé de*. La Mythologie comparée avec l'Histoire. Ouvrage adopté par le Conseil de l'Université Impériale pour servir à l'Enseignement dans les Lycées et dans les écoles secondaires. Quatrième édition, Revue et augmentée par l'Auteur, qui y a ajouté des Recherches sur l'ancienne Religion des Habitants du Nord. Ornée de seize planches en taille douce ... Paris: Gabriel Du-four, 1810. £225

2 vols., 8vo (169 × 96 mm). 16 engraved plates containing 75 figures, half-titles. Very light spotting to last few quires of both volumes. Contemporary tree calf gilt, sides filleted in blind, flat spines decorated with gilt dotted nets and floral motives, green morocco labels lettered in gilt, outer dentelles gilt, all edges speckled, marbled endpapers.

Fourth edition, augmented with a new part on druids and Norse mythology, of this essay conceived at the dawn of the Napoleonic era (first edition 1796). The uneasy relationship between mythology and history had been a fundamental issue in the debate on historical writing since the 1730s, when the reliability of traditional accounts begun to be robustly questioned. Newton's book on the chronology of Roman kings had effectively exemplified the concerns of many who were demonstrating the historic inaccuracy of large portions of received tradition. This did not mean, however, that 'enlightened' historians chose to exclude mythological references from their works: in fact they did so frequently for the sake of disproof or ridicule, so that the legendary origins and heroic actions of peoples were always juxtaposed to 'true and certain' factual accounts. Towards the end of the eighteenth century a fresh interest in local traditions arose from the passion in the identification of national characteristics. This work on the identification and localization of myths in history, augmented in this fourth edition with chapters on druids and Northern mythology, was adopted as a textbook in Napoleonic France, enjoyed many editions and was in use until the 1830s.

144. UBERTINO da CASALE. *Arbor Vitae Crucifixae Jesu Christi*. Venice: Andreas de Bonetis, 1485. £6000

Folio (267 × 190 mm). 248 leaves (of 250, without the first and last blanks), two columns, Roman type. Large initial on A2 added in red and blue, initials and paragraph marks added throughout in red, blue, and green. Eighteenth-century French mottled calf (short crack at head of upper joint, minor foxing), spine gilt, red morocco lettering pieces on spine. A few minor wormholes to final few leaves. Early ownership inscription (cropped) at head of first leaf of the Minims convent at Nigion (Passy). A very good copy.

FIRST AND ONLY EDITION OF THIS INFAMOUS BOOK. Ubertino of Casale (1259–c. 1330) was leader of the Spirituals and a man who engaged in many controversies. 'Being a man of genius, but of an eccentric and restless character, he soon became the leader of the famous Spirituals in Tuscany, professed strange ideas regarding evangelical and Franciscan poverty, and attacked the government of the order ... His chief work is *Arbor vitae crucifixae Jesu Christi*. This work is a collection of allegorical, theological, and political theories regarding civil society and the Church of those days, and expounds also his ideal of the near future. In this work he criticises everything and everyone, the popes and the Church, especially for pretended abuses of riches in the ecclesiastical and civil states, and finally the Franciscan Order for not practising the extremest poverty. In the same work (book I, chap. iv) is the first mention of the legend of the resurrection of St. Francis' (*Catholic Encyclopedia*, XV, p. 116). Ubertino was accused of heresy in 1325 and was excommunicated by John XXII.

Goff U-55; Hain-Copinger 4551; Proctor 4816; BMC V, 361.

145. VERGILIUS MARO, Publius. *Opera Virgilianae cum decem commentis, docte et familiariter exposita*. Lyons: Jean Crespin, 1529. £3750

Folio (316 × 210 mm), in two parts, pp. 268 (but 262), 96, 600, [16]. Roman letter, first title printed in red and black within a foliated woodcut border with putti, second title to *Aeneid* with woodcut fleurs-de-lis, 207 woodcuts to text, numerous decorative initials throughout. Nineteenth-century blindtooled morocco, spine lettered in gilt, inner gilt dentelles. Some rubbing to extremities, title p. 21 repaired to inner upper corner with slight loss to text, small tear to upper margin of p. 29 touching running title but not the text, a few unobtrusive instances of spotting or foxing. Ownership inscription to title: 'Johannes Wright Haber'. Manuscript annotations in Latin to both sides of last blank leaf, in a contemporary English hand. A good copy with excellent impressions of the celebrated woodcuts.

IMPORTANT EARLY ILLUSTRATED EDITION OF VIRGIL. First used by Grüniger in his Strasbourg edition, 1502, some of the blocks had been re-employed for a German translation of the *Aeneid* in 1515, and had all passed then to Jacob Sacon for his collected works of Virgil published in Lyon in 1517. Crespin of Lyon acquired the whole series to illustrate his scholarly edition, whose text reproduced the version prepared by one of the foremost humanists of the age, Josse Bade or Jost van Assche (*Badius Ascensius* in Latin). Bade, a scholar-printer, had long established himself as one of the privileged *libraires-jurés* in Paris. His workshop was at the centre of European intellectual exchange, with books and letters (including most of Erasmus's correspondence with Budé) passing through his shop, whilst his extensive production as editor and commentator established him as the most active Parisian contributor to the circulation of Erasmus's writings.

The text of this Virgil includes the '13th book of Aeneid', a supplement created by the Italian professor Maffeo Vegio and first published in Paris in 1507, in which the destiny of Aeneas is described in a novelistic style. Vegio's text, though very frequently included in sixteenth century editions of Virgil (and also immediately absorbed in the standard English versions since Gavin Douglas's translation), was normally not annotated, and the layout differed significantly from the arrangement of the twelve Virgilian books. In this case the supplement is complemented with a two-column commentary and the set of illustrations is extended to cover its portion of the tale.

Adams V 474; Harvard Catalogue 538; Baudrier XII, 345; Brun 322; Renouard, *Badius Ascensius*, III, 377.

THE FOUNDATION STONE OF CELLULAR PATHOLOGY

146. VIRCHOW, Rudolf. Die Cellularpathologie In Ihrer Begründung Auf Physiologische Und Pathologische Gewebelehre. Berlin: August Hirschwald, 1858. £5000

4to (216 × 140 mm.), pp. xvi, 440. Half-title. 144 woodcut illustrations in the text (one full-page) of microscopic observations. Very light, barely noticeable even browning. Contemporary marbled boards, flat spine ruled in gilt, green morocco label. Some wearing or rubbing to extremities, lower corner of label torn. A very good, clean copy.

FIRST EDITION of 'one of the most important books in the history of medicine and the foundation stone of cellular pathology' (Garrison–Morton). Virchow, 'the greatest figure in the history of pathology' (*ibid.*), was at the time lecturing in the Pathological Institute in Berlin. He gathered his lectures in this text, where for the first time he expounds his idea of illness as a situation of conflict between healthy and diseased cells. 'Using improved microscopic and biochemical techniques, Virchow succeeded in reducing pathological processes to alterations and disturbances occurring at the cellular level. Every morbid structure consisted of cells derived from pre-existing cells, depending for their function on intracellular physiochemical changes. All morbid structures were to be regarded as deviations from normal structures - hence, the seat of disease, as well as any developed tissue, could be traced back only to a cell' (Norman). Hence also his dictum 'Omnis cellula e cellula' ('Every cell from a cell'), which imitates Harvey and Pasteur in summarizing with a short motto a ground-breaking assertion and a revolutionary change at the heart of all medical disciplines.

PMM307c; Norman 2156; Garrison–Morton 2299; *Heirs of Hippocrates* 1892; Dibner 132; Osler 1624; Waller 9996.

147. VOLTAIRE, Jean Marie Arouet. La Pucelle D'Orleans, poëme, divisé ed vingt chants avec des notes. Nouvelle Edition, corrigée, augmentée & collationnée sur le Manuscrit de l'Auteur. [Geneva: Cramer,] 1762. £950

8vo (200 × 112 mm.), pp. [iv], viii, 358, [4] errata. Half-title, woodcut device on title, 20 engraved plates by Gravelot, numerous woodcut tail-pieces. Fine nineteenth-century binding of full tan calf gilt, triple gilt fillet to sides, panelled spine with five raised bands, finely gilt with acorns and fleurons, red calf label lettered in gilt, inner dentelles gilt, all edges gilt, marbled pastedowns, by Bedford. Armorial bookplate of F. L. James on front pastedown. A fine copy.

FIRST AUTHORIZED EDITION of Voltaire's ribald, versified history of Joan of Arc: 'My Jeanne' as he often called it, and at the same time, the plague and pleasure of his life. 'The epic he was fitted for', said Edward Fitzgerald, 'poor in invention, I think, but wonderful for easy wit'. Begun in 1730, it soon became a source of danger for Voltaire as his cantos, read aloud to a few delighted friends, mysteriously found their way into print. The first, faulty edition of 1755, published in Paris, was publicly burnt there, its printer being rewarded with nine years in the galleys. Other earlier editions were published in 1756, 1757 and 1758, in London, Glasgow and, fictitiously, Louvain.

Cohen–De Ricci 1029.

148. [VOLTAIRE, François Marie Arouet.] L'Homme aux Quarante écus. [Geneva: Cramer,] 1768. £2200

8vo (194 × 120 mm), pp. [iv], 120, complete with half-title. Title with woodcut vignette. Paired stab-holes at extreme inner margins presumably from the first binding. Nineteenth-century green paper covered boards, with remnants of an early paper label. A fresh and attractive copy.

FIRST EDITION of Voltaire's only work specifically on economics. The book is a satire of the physiocratic doctrine, and was conceived in particular as an attack on Mercier de la Rivière's *Ordre naturel et essentiel*. The extremely simple plot consists of several dialogues between the owner of a small estate who earns just forty crowns a year and a series of characters. It portrays the dogmatic attitude of contemporary physiocrats with a sarcastic imitation of their pompous style and a merciless exposition of the extreme economic consequences of their propositions. Mercier's complex thought is actually simplified and misrepresented by Voltaire's satirical urgency, but the huge and immediate success of this work owed much to its polemic inspiration. Banned almost immediately, most editions after the first not carry no indication of place or printer.

Bengesco 1478; no copies in Kress, Goldsmiths', Einaudi, Higgs and INED (later editions only).

WITH 48 HAND-COLOURED PLATES OF MINING OFFICIALS AND WORKERS

149. [WEIGEL, Christoph.] Abbildung und Beschreibung derer samtlichen Berg- wercks- Beamten und Bedienten nach ihrem gewöhnlichen Rang und Ordnung im behörigen Berg-Habit. Nuremberg: Christoph Weigel, 1721;

[*bound with:*] [—] Abbildung und Beschreibung derer samtlichen Schmelzt-Hutten Beamten und Bedienten nach ihrem gewöhnlichen Rang und Ordnung im behörigen Hutten-Habit. Nuremberg: Christoph Weigel, 1721. £15,000

2 works in one volume, small 4to, pp. [x], 23; [ii], 16; title in red and black. Both works with hand-coloured additional engraved title and 24 hand-coloured engraved plates, 50 plates in all, all hand-coloured, the majority heightened with gold, a significant number heightened with copper (then discoloured on verso, some slightly eroded on recto). Some light browning or soiling. Expertly re-cased in contemporary sprinkled calf, remains of ties. A very good copy.

RARE FIRST EDITIONS of both Weigel's works on the official dress of the German mining industry, intended as companion volumes and here bound together. Together, the two works form an extraordinary record of one of the most important metallurgical industries of the eighteenth century, with the first work dealing with mining, the second with smelting. The hand-colouring is most unusual and attractive, with those plates depicting the various mining and smelting procedures being sprinkled with flecks of real metal. The costumes are illustrated in order of rank, from senior officials—their costumes lavishly heightened with gold—down through bureaucrats such as book-keepers, secretaries and tax-collectors, to the miners, charcoal-burners, assayers, foundry men, sorters, washers, etc.

The additional engraved titles each bear a slightly different title to the printed version. In both Latin and German, they begin *Icones omnium ad ...* These titles have misled some authorities into believing that earlier editions (usually considered to have been dated 1710) were published, but we can find no record of such editions existing.

Colas 13 & 14; Hoover 868 & 869; Lipperheide 1992 & 1993; NUC records only one location, the New York Public Library (apparently uncoloured). See illustration overleaf.

150. WHARTON, Thomas. *Adenographia: sive, glandularum totius corporis descriptio*. Nijmegen: Andreas ab Hoogenhuys, 1664;

[*bound with:*] STENO, Nicolaus. *Observationes Anatomicae, Quibus Varia Oris, Oculorum, & Narium Vasa describuntur, novique salivae, lacrymarum & mucii fontes deteguntur, et Novum Nobilissimi Bilsii De Lymphae motu & usu commentum Examinatur & rejicitur*. Leiden: Jacques Chouet, 1662;

[*and with:*] GRAAF, Regner de. *De Succo Pancreatici Natura Et Usu Exercitatio Anatomico-Medica*. Leiden: Officina Hackiana, 1664;

[*and with:*] HIGHMORE, Nathaniel. *Exercitationes Duae. Quarum prior De Passione Hysterica: Altera De Affectione Hypochondriaca*. Amsterdam: Commelinus, 1660. £10,000

12mo (129 × 70 mm.). Wharton: pp. [xiv], 262, [2] bl.; 4 engraved plates cut from one sheet, device with motto to title. Steno: pp. [12], 108; 3 folding engraved plates (third rather torn with marginal losses), device to title. De Graaf: pp. [4], 90, [2] bl.; 3 folding engraved plates, device with motto to title. Highmore: pp. [viii], 136; title in red and black, device. Contemporary vellum over pasteboards, titles in ink on spine, sprinkled edges. Minor foxing and some light soiling to cover. Good copies. 12mo (129 × 70 mm.). Wharton: pp. [xiv], 262, [2] bl.; 4 engraved plates cut from one sheet, device with motto to title. Steno: pp. [12], 108; 3 folding engraved plates (third rather torn with marginal losses), device to title. De Graaf: pp. [4], 90, [2] bl.; 3 folding engraved plates, device with motto to title. Highmore: pp. [viii], 136; title in red and black, device. Contemporary vellum over pasteboards, titles in ink on spine, sprinkled edges. Minor foxing and some light soiling to cover. Good copies.

A pleasing collection of four Dutch-published early works on physiology, in particular on the anatomy and functions of glands.

WHARTON: second edition (the first published in London in 1656 and reprinted 3 years later) of Wharton's foundation of the study of gland functions. 'In *Adenographia* Wharton gave the first thorough account of the glands of the human body, distinguishing them from viscera and classifying them as either excretory, reductive, or nutrient. He provided a valuable description of the adrenal glands and the first adequate account of the thyroid gland, to which he gave its present name. He discovered and described the duct of the submaxillary salivary gland (Wharton's duct), and accurately explained the role of saliva in mastication and digestion. In his discussion of the reproductive glands, Wharton ... furnished the original description of the mucoid jelly of the umbilical cord (Wharton's jelly)' (Norman). A strong supporter of the Parliamentarians, Wharton established a medical practice in London with John Bathurst, Oliver Cromwell's physician. His work soon earned the praise of Thomas Bartholin, whose acknowledgement of 'incomparable accuracy' most probably prompted the preparation of this second edition. *Adenographia* was then republished regularly and continued to be the key text in gland studies during the first half of the eighteenth century.

STENSEN: FIRST EDITION of a report that gathered the results of his researches in 1660–61. Published only four years after Wharton's *Adenographia*, this work contains the description of what the author called his 'little discovery': the first study on the parotid salivary duct, which led Stensen to a global investigation of the whole glandular lymphatic system. 'Going against received opinion ... Stensen stated that the true purpose of the glands was to secrete fluids' (Norman). New glands in the nose, cheeks, palate and in the sublingual area are described in this work for the first time, and a first exhaustive account on the functioning of the lachrymal system is drawn.

DE GRAAF: FIRST EDITION, 'EXCEPTIONALLY RARE' (Norman), of his pioneering investigation on the physiology of the pancreas. De Graaf intended to conduct his early experiments on pancreatic functions by examining the features and reactions of the juice produced in the gland. He resorted to the body of a living dog, trying to obtain the juice through an artificial fistula. The observations contained in this book, which give a gripping account of all the frustrated attempts and failures in setting the experiment before the success, constitute a comprehensive study on the pancreatic function, but also 'one of the most interesting passages in the history of the experimental method' (Fulton p. 167).

HIGHMORE: second, corrected edition (published the same year as the first) of *Exercitationes*, Highmore's late work that engaged the author in a controversy with Oxford physician Thomas Willis. Highmore's anatomical works of the early 1650s had earned him wide fame and high esteem among contemporary scientists and physicians. His friendship and fellowship with Harvey was formed in the early years at Oxford, and Boyle spoke of him as 'my learned friend'. Highmore approached embryology and anatomy with the tools offered by the recent microscopic instruments. His main work, *Corporis humani disquisitio* (1651), was the first to accept Harvey's theory of circulation, and through its spectacular frontispiece it introduced the metaphor of the body as a garden in the public imagination.

WHARTON: Norman 2228; Garrison–Morton 1116; Wing W1576 (all 1656 ed.); Lilly 69; Russell 854; Speert, Milestones, 185–9. STENSEN: Garrison–Morton 973; Norman 2010. DE GRAAF: only one copy in NUC; Norman 923. HIGHMORE: Wing H1968a.

RARE FIRST EDITION OF THE *TRACTATUS LOGICO-PHILOSOPHICUS*

151. WITTGENSTEIN, Ludwig Josef Johann. Logisch-Philosophische Abhandlung. [In 'Annalen der Naturphilosophische', Vol. XIV, parts 3/4.] Leipzig: Reinhold Berger for Verlag Unesma G.m.b.H., 1921.

£10,000

8vo (224 × 158 mm), pp. 185–262. Line diagrams, title and index at rear, loose single leaf publisher's advert for 'Verlag: Art. Institut Orell Füssli, Zurich'. Lightly browned. Publisher's orange paper printed wrappers, slightly chipped at edges and foot of spine. Well protected by a modern black cloth portfolio, with lettering piece on cover, gilt on red. Excellent condition. Scarce.

EDITIO PRINCEPS: THE RARE GERMAN EDITION OF WITTGENSTEIN'S *TRACTATUS*, IN ORIGINAL WRAPPERS. Although not published until 1921, Wittgenstein was already composing the *Tractatus* while living in solitude in Norway in 1913–14. Its dense and difficult subject matter, written in short epigrammatic paragraphs laid out according to Wittgenstein's own decimal system, made finding a publisher difficult. Bertrand Russell offered to write an introduction to the work as a financial incentive to wary publishers. In 1921, Russell persuaded C. K. Ogden to publish an English translation for Kegan Paul. Meanwhile Russell's friend, Dorothy Wrinch, contacted three German journals, including Ostwald's *Annalen der Naturphilosophische*. Ostwald alone accepted, but only because of Russell's introduction, which occupies the first twelve pages here. The text is riddled with errors: Ostwald had simply set in type the symbols available on a normal typewriter that Wittgenstein had used in place of those used in Russellian logic. Wittgenstein fumed about Ostwald's inaccuracies in a letter to Russell of 28 November 1921, but it was by then too late. The present work contains the first use by Wittgenstein in print of the 'truth tables' (pp. 224–5).

152. YVES DE PARIS. Astrologiae nova methodus. Francisci Allaei Arabis Christiani. 1654; [with:] Fatum Universi Observatum a Francisco Allaeio Arabe Christiano. 1654; [and:] Ad Illustrissimos Viros Amplissimi Senatus Armorici. In Librum De Fato Universi nuper editum. Disceptatio P. Ivonis Parisini Capuc. [Rennes: 1655.]

£6500

Folio (341 × 226 mm.), in three parts, pp. [iv], 12: 57, [1 blank]; 26. 5 engraved diagrams with a total of 14 volvelles, strings intact, with original rosette reinforcements, woodcut decorated initials and headpieces. Title and one text leaf skilfully restored. Contemporary full calf rebounded, blind-tooled border to extremities of spine that meet sides, flat spine with compartments divided by double fillets in blind, gilt titling. Cover rather worn and soiled. A crisp, intact copy of a very rare book.

EXTREMELY RARE FIRST EDITION OF *Astrologiae nova methodus*, possibly one of the few copies that escaped public burning. A colophon at the end of the second part in the second edition bears the publisher's name and place, Herbert of Rennes, and the date 1654–55. That edition, described in a number of sources, is also in three parts, and it contains ten illustrations with revolving discs. This edition, hardly quoted in standard bibliographic references, appears to have been anterior, if only by a very short time, to the Rennes 1654–55. It is quoted by Caillet after a description of the Rennes edition: 'the first edition, extremely rare, was burnt in Rennes or in Nantes by the censorship officials'. Goldsmith also described an edition, like ours, without imprint. Unfortunately, neither gives a collation, nor, quite importantly, an exact reference on the number of illustrations comprised in this first suppressed edition. A final part, a defence of the second treatise, was then composed following the accusations and the trial that *Fatum Universi* incurred before the Nantes Parlement the same year, and must have been added then. All evidences at our disposal support the identification of this copy with one of the few which escaped censorship, although we have not been able to collate the text with expurgated copies. A treatise of political astrology, dangerously full of predictions and fate sentences destined to the powerful of the world, the *Methodus* and its twin treatise *Fatum Universi* appeared under the pseudonym of Franciscus Allaeus, a persona created by the author Brother Yves de Paris (1590–1678) with the intent of conferring on his own predictions the safe aura of an 'Arab-Christian' distant wisdom.

Caillet 11557; Goldsmith n.285.

153. ZARLINO, Gioseffo. Le istituzioni harmoniche ... Nelle quali; oltre le materie appartenenti alla musica; si trovano dichiarati molti luoghi di poeti, d'historici, & di filosofi; si come nel leggerle si potrà chiaramente vedere. Venice: [Francesco de i Franceschi,] 1558.

£11,000

Folio (307 × 215 mm.), pp. [12], 347, [1, blank]. Numerous woodcut diagrams and typographical musical examples, historiated woodcut initials, large woodcut printer's device on title (St. Peter's cock with motto: Excubo ac viligio). Small stain on title from removed stamp and some light marginal soiling, a few worm punctures in blank margin of title and first and last few leaves, paper flaw to upper blank corner of D2. Contemporary vellum over boards (covers later renewed with old vellum), panelled spine with raised bands and manuscript lettering. From the library of the monastery of Discalced Carmelites in Venice, with their manuscript ex libris and oval stamp on title. A very good copy, clean and fresh.

FIRST EDITION, FIRST ISSUE (reissued in 1562 by Francesco de' Franceschi Senese, with a new title-page and preliminaries). 'Zarlino [1517–1590] enjoyed a long and successful career as a composer, becoming in 1565 choirmaster of St Mark's at Venice, where he spent all his life. Most of his major musical compositions have disappeared, but his fame rests on his theoretical works, which remain, and of these "The Rules of Harmony" is the chief. The first book, which deals mainly with the arithmetical foundations of musical science, differs little from the traditional view, but in the second Zarlino attacks the false system of tonality to which the exact mathematical proportions of the Pythagorean tetrachord must, if strictly observed, inevitably lead. Ancient and medieval theory had always maintained the validity of mathematical

proportion, and despite the fact that practice, at least after the invention of counterpoint, did not strictly follow it, for the simple reason that the ear automatically rebels against the mathematical analogy, it required Zarlino's pioneering work and some consequent controversy to establish it. His contention that the diatonic scale was the only form of progression which could reasonably be sung is now universally accepted, and is termed "just intonation". Keyed and fretted instruments, which are mechanically tuned, cannot follow the free intonation of the voice, but for them Zarlino proposed a compromise by which the octave is divided into twelve equal semitones, and this has been finally adopted for them also. Altogether, Zarlino's treatise had the most far-reaching effects in musical theory, in the practice of composition, and in the construction of musical instruments. "The Rules of Harmony" opened the way for the new tonality which has governed music from the seventeenth century to the present day' (*PMM*).

Brunet V, col. 1528; Graesse VII, p. 508; Gregory, p. 296; *Printing and the Mind of Man* 81; Riccardi I (2), col. 661; STC Italian, p. 742.