

Catalogue 319

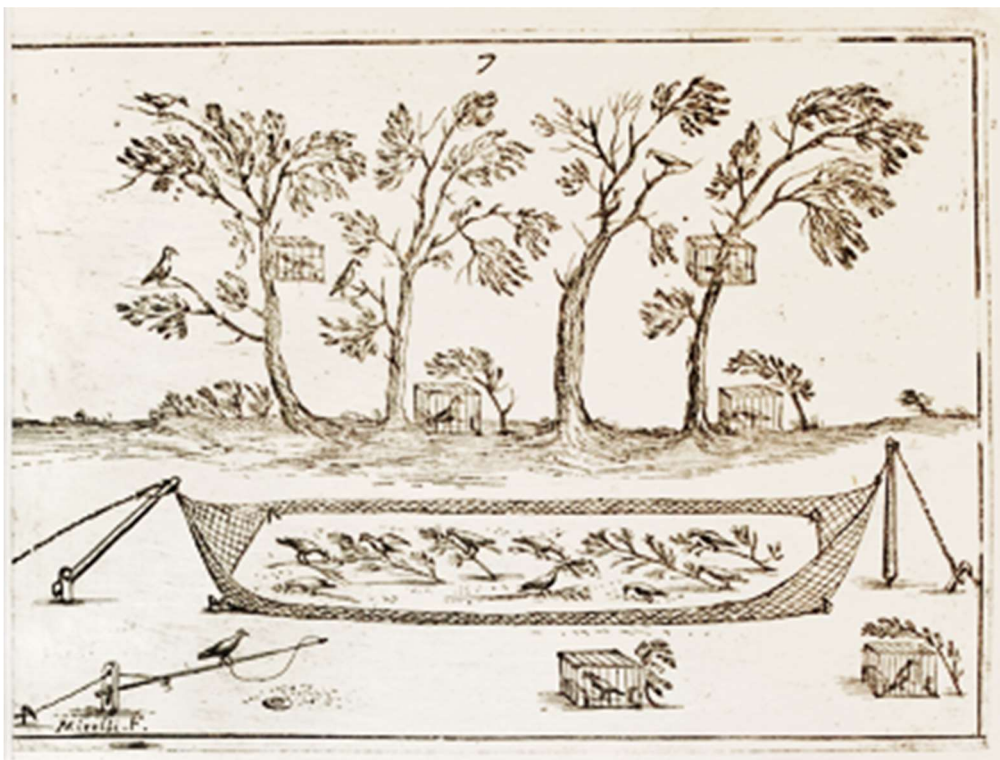
A WINTER OFFERING



NOTABLE BOOKS

WEBER RARE BOOKS

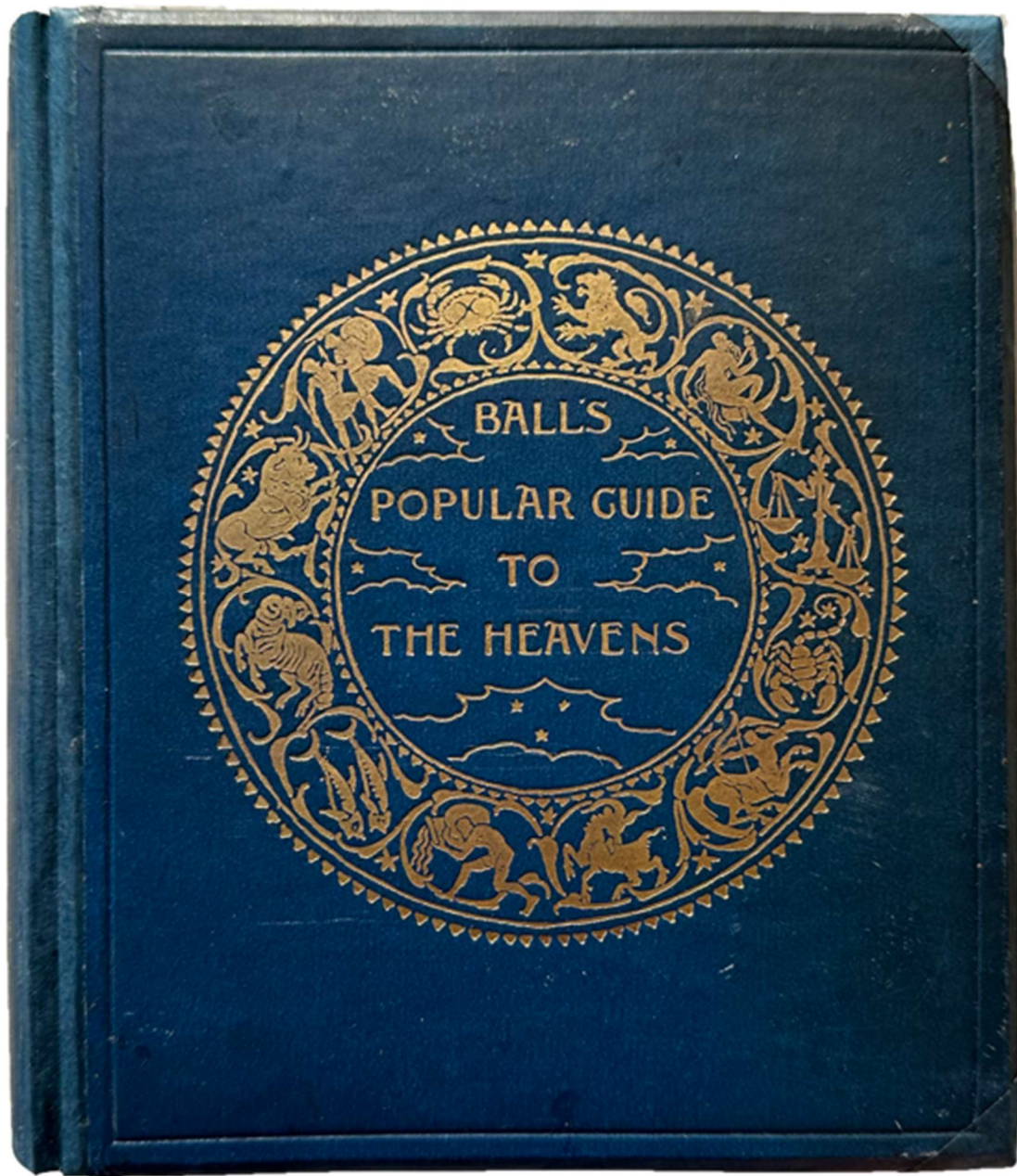
SWITZERLAND



MITELLI [12]

“When a bird realizes that it is other than the cage, it is already free.”

Şā' eb-e Tabrizi (1592-1677) Persian Poet.



Splendidly Printed Astronomical Plates

1. **BALL, Sir Robert Stawell** (1840-1913). *A Popular Guide to the Heavens; a series of eighty-three plates, with explanatory text & index*. New York: D. Van Nostrand, [1904].

¶ Square 8vo. [2], xii, 96 pp. 83 plates (many in color, each with tissue guards), index. Original full Royal blue blind- and gilt-stamped beveled cloth, original spine mounted on recent rebacking, top edge gilt, black endsheets. Bookplates of the Franklin Institute, Philadelphia and Wm. B. Stevens

Memorial Library, Philadelphia – with perforated stamps on title & final leaf of index – from the same institution. Every plate remounted on tabs, thus fully restored. Small numeric rubber-stamp on preface (page v), half-title edge chipped (mended). Very good. S14227

\$ 475

First American edition of this beautifully illustrated general atlas of plates for popular readers interested in the wonders of the heavens. Ball was active as a writer and popularizer of astronomy, this being perhaps his most decorative edition.



“A talented mathematician trained at Trinity College, Dublin, Sir Robert Stawell Ball (1840-1913) was best known in the early twentieth century for his immensely popular books on astronomy. He also gave the Royal Institution’s Christmas Lectures on five occasions. First published in 1905, this concise guide to the basics of astronomy assumes almost no prior knowledge of the subject. Beginning with simple phenomena such as the seasons and the effects of atmospheric refraction, Ball expands quickly into month-by-month indexes of the night sky, star charts, and explanations of some of the lesser-known stellar and solar features, from the paths of sunspots to details of the major nebulae. Including over eighty pages of meticulous charts and illustrations, his book remains an excellent resource for students in the history of science, and interested laypeople.”



The contents of this volume are arranged as: The celestial sphere and the Solar System – The planets and Satellites – The Sun; eclipses of the Sun and Moon – Comets – The Moon – The sky month by month – The star maps – Star clusters and nebulae – Select list of telescopic objects.

Contributors to this volume include: Dr. Arthur Rambaut (1859-1923), Mr. Thomas Gwyn Elger (1836-1897), Mr. Andrew E. Douglas (1867-1962), Dr. Oswald Lohse (1845-1915), Professor Edward Emerson Barnard (1857-1923), --- Herr, Dr. Theodor von Oppolzer (1841-1886), Professor William Cranch Bond (1789-1859), George Ellery Hale (1868-1938), William Edward Wilson (1851-1908), Arthur Stanley Williams (1861-1938), James Edward Keeler (1857-1900), Messrs. Prosper Henry (1849-1903) and Paul-Pierre Henry (1848-1905), Dr. Isaac Roberts (1829-1904), Arthur Robert Hinks (1873-1945) of the Cambridge Observatory.

See: Ruiz-Castell, P., *Astronomy and its Audiences: Robert Ball and Popular Astronomy in Victorian Britain*, *Antiquarian Astronomer*, 2004, Issue 1, p. 34-39.

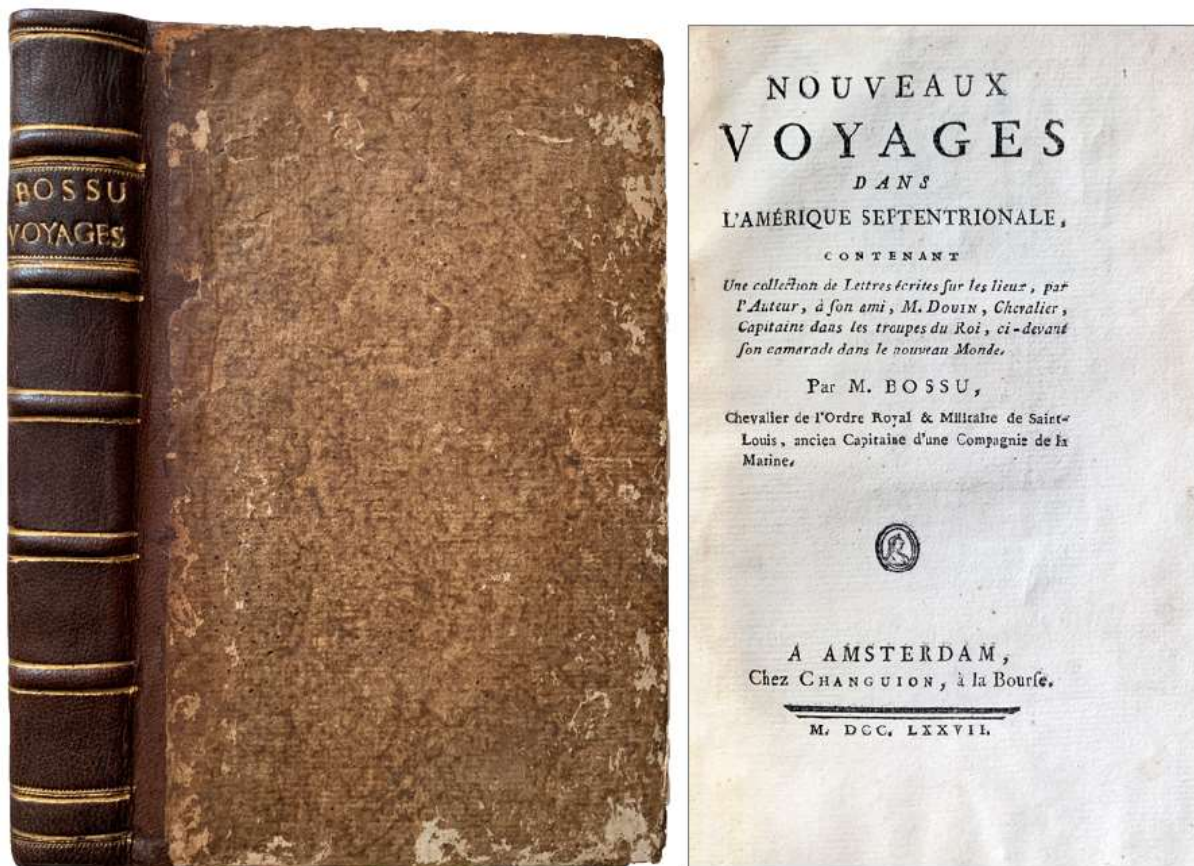


2. **BOSSU, Jean Bernard** (1720-1792). *Nouveaux Voyages dans l'Amérique Septentrionale, contenant une collection de lettres écrites sur les lieux, par l'auteur; a son ami, m. Douin . . . ci-devant son camarade dans le Nouveau Monde.* A Amsterdam [actually Paris], Chez Changuion, 1777.

¶ Small 8vo. xvi, 392 pp. 4 plates (1 folding; see: frontis [94], 103 [f], 148, 160). Engraved frontispiece signed G. de St. Aubin del., C.F. Le Tellier sculps, head-piece of dedication is engraved coat of arms; some waterstaining (not much, first 3 leaves gently washed). Bound in contemporary paste-paper over boards, recent brown morocco spine with raised bands, gilt tooling, spine title. Laid into modern drop-back cloth box. BOOKPLATE OF JOHN BIGELOW (Tolle, lege, redde - Leviticus 6:4. Suum cuique - Psalms 37:21) Very good. LV2728

\$ 1500

JOHN BIGELOW'S COPY OF THE FIRST EDITION (a second issue has a title-page dated 1778). "This is the account of Bossu's third voyage to Louisiana country made early in 1770 [-1771]. He revisited his old friends, the Arkansas Indians, and on their behalf made a mission to the Caddos [Red River area] and Attakapas [Atakapa tribe of Louisiana], and then returned to France in 1771. Most of the letters are dated from the Arkansas post." - Streeter.



He writes of New Orleans, of the death by Mr. Denoyer, his supplies 'stolen' by a crocodile, chasing wild bulls, exporting grains to France, some plants described, manners in Arkansas, he recounts numerous experiences with local tribes he befriended: the Allibamonne [Alabama], the Cadodaquio [Kadohadacho tribe, nr. Red River], the Natchitoché [of Louisiana], the Cenis [part of the Caddo], a man being eaten by a tiger (7th letter), superstition of the Indians of the region, a mad dog with rabies, how to avoid being eaten by crocodiles, life in Cuba, a visit to Saint Dominique island, sale of slaves (9th letter) – an act that is inhuman, a tale of the metamorphosis of an insect called 'Mahacat' ('palmetto bug' – or cockroach).

Bossu, a French marine officer, contributed another work, his, *Nouveaux voyages aux Indes Occidentales*, 1768, which describes his earlier visits to America between 1751-1762. He visited Louisiana, Mississippi and Arkansas, even reaching Illinois. Bossu was, in fact, prisoned for his views written in the earlier account, yet the book was very popular. In the present work, arranged in 9 letters addressed to the author's friend, M. Douin de la Motte, Chevallier and Captain of the French king's army, he is visiting the Louisiana Territory forming his third trip to the Americas.

The bibliographers Obadiah Rich and Thomas W. Field both describe this work of Bossu from 1777 work as scarce. The imprint of Amsterdam is false and was a veiled attempt to bring any problems to the actual publishers.



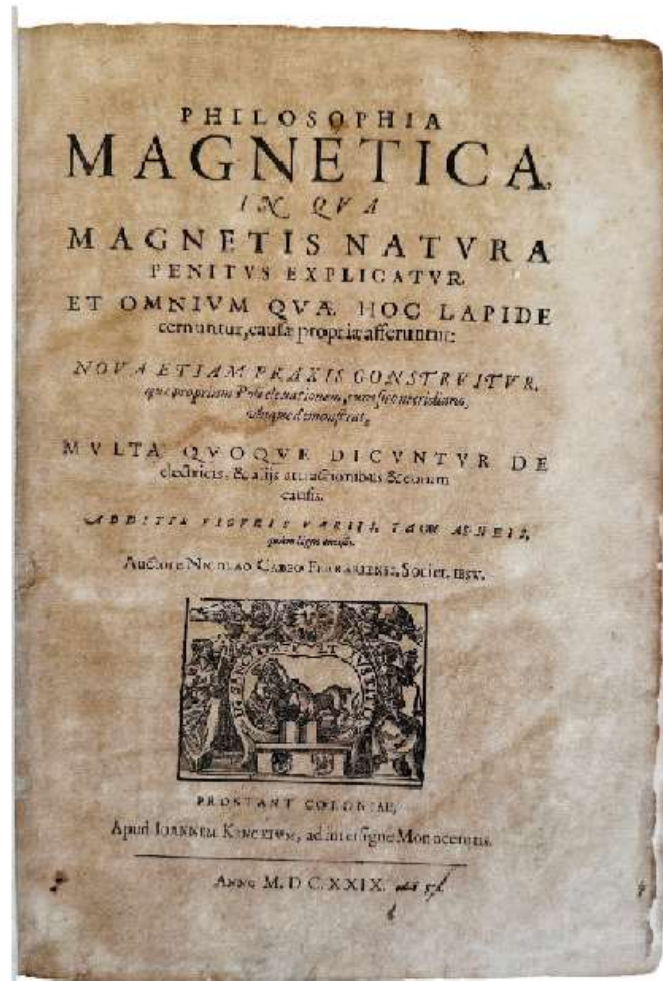
PROVENANCE: John Bigelow (1817-1911), was an American lawyer, statesman, and historian who edited the complete works of Benjamin Franklin and the first autobiography of Franklin taken from Franklin's previously lost original manuscript. He played a central role in the founding of the New York Public Library in 1895.

REFERENCES: Clark, Thomas, *Travels in the Old South*, II:5; Cohen, 178; Graff, *Catalogue of The Everett D. Graff Collection of Western Americana*, 362; Field, Thomas W., *An Essay Towards an Indian Bibliography*, 158; Howes B-627, "aa."; Hubach, Robert R., *Early Midwestern Travel Narratives: An Annotated Bibliography 1634-1850*,

p.13; Hunt, *Botanical Catalogue*, p. 345 (note); Leclerc, Charles [1878], *Bibliotheca americana*, 825 ; Monaghan, Frank, *French Travellers in the United States, 1765-1932*, no. 267; Rich, Obadiah [1835], *Bibliotheca Americana Nova, 1777-50*; Sabin, Joseph, *Bibliotheca Americana*, 6470; Streeter Sale 1520.







The First Work to Discuss Electrical Repulsion

3. **CABEO, Niccolo [Cabaeus]**. *Philosophia Magnetica, In Qua Magnetis Natura Penitus Explicatur. Et Omnium Quae Hoc Lapide cernuntur, causae propriae afferuntur: Nova Etiam Praxis Constructur. quae propriam Poli elevationem, cum meridiano, ubique demonstrat, Multa Quoque Dicuntur De electricis & aliis attractionibus, & eorum casis.* Cologne and Ferrara: Johann Kinckius, Francesco Succi, 1629.

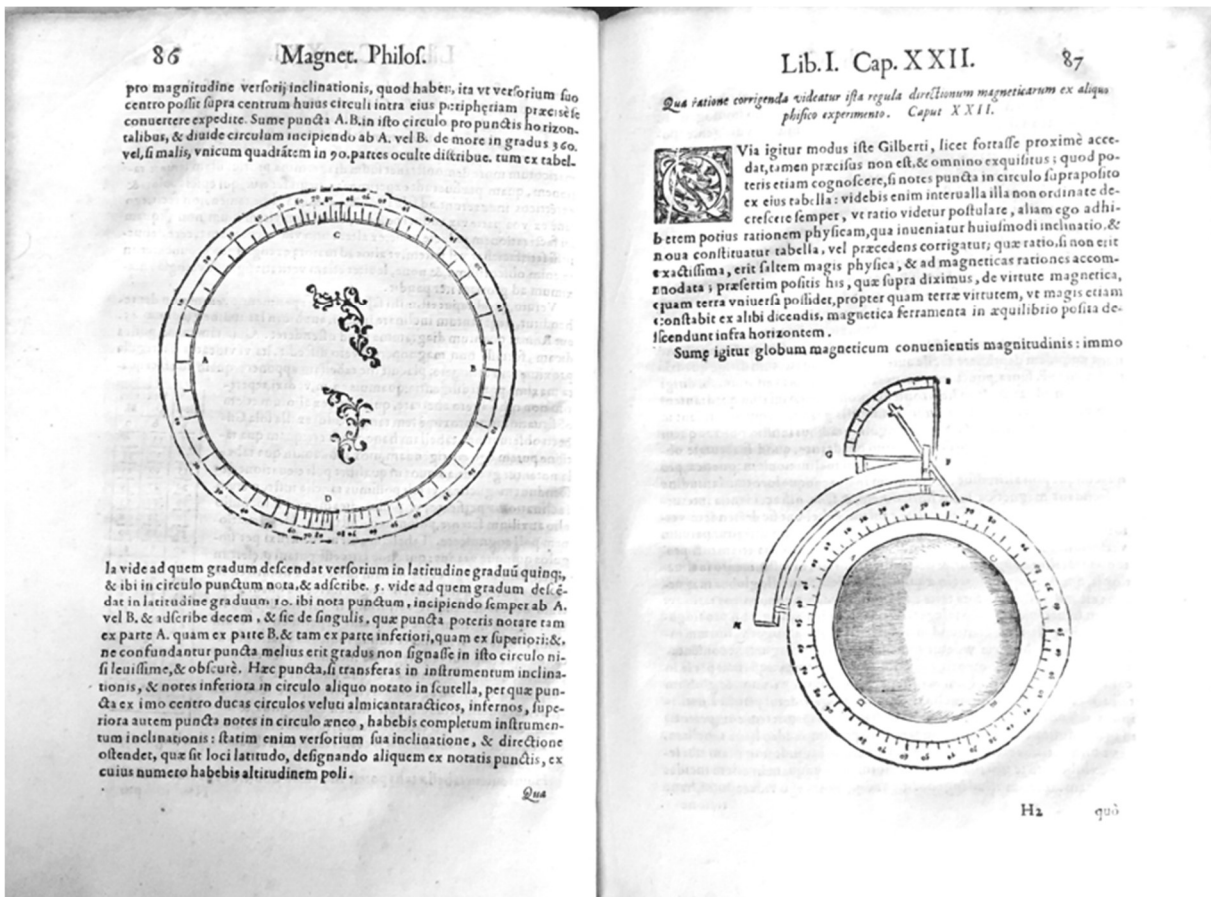
Folio. [20], 412, [12] pp. Printer's mark of first title with the added fine engraved architectural title-page with scientific apparatus, 149 and wood-engravings including world map (p. 93); first title and dedication pages browned as usual. Added t.p. engraved has "praxis" changed to "pyxis" and imprint reads: Ferrarie apud Franciscum Succium. Contemporary full vellum, gilt spine title, edges colored. The first [typographic title and dedication

pages were added to this Cologne edition (see below). Aside from the two German leaves, the rest of the text is clean, crisp and very fine. [S13076]

\$ 13,000

First edition, Cologne issue, of the first work to discuss electrical repulsion, “perhaps the most significant discovery of the century following Gilbert.” – Wolf.

“On p. 194 of this famous work of the great Italian Jesuit will be found the first recognition of electrical repulsion. Gilbert’s discoveries and theories are freely discussed, the latter often adversely. Sympathetic telegraphy disproved (page 301); magnetic field mapped out by iron filings; also diagrams of the magnetic (lover’s) telegraph. Cabeo opposed the views of Copernicus on astronomy, as well as those of Gilbert on terrestrial magnetism. Copies of this first edition are much sought after.” - Wheeler Gift.



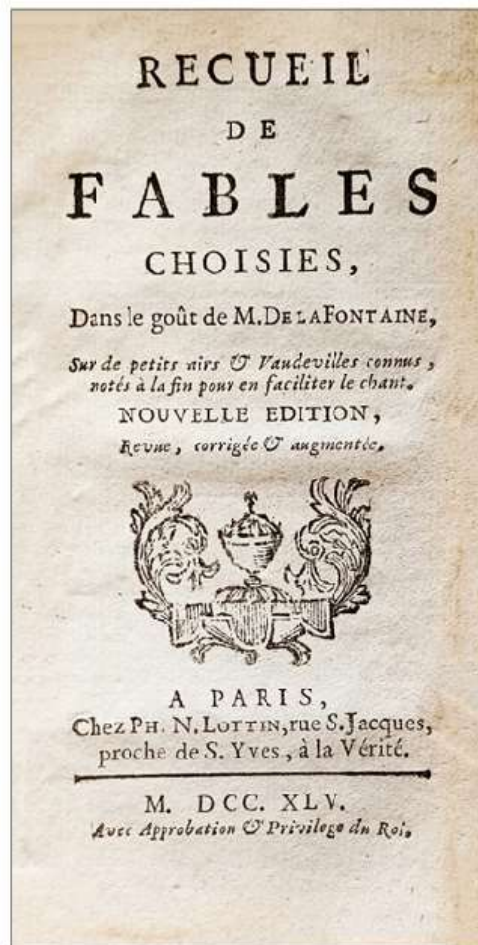
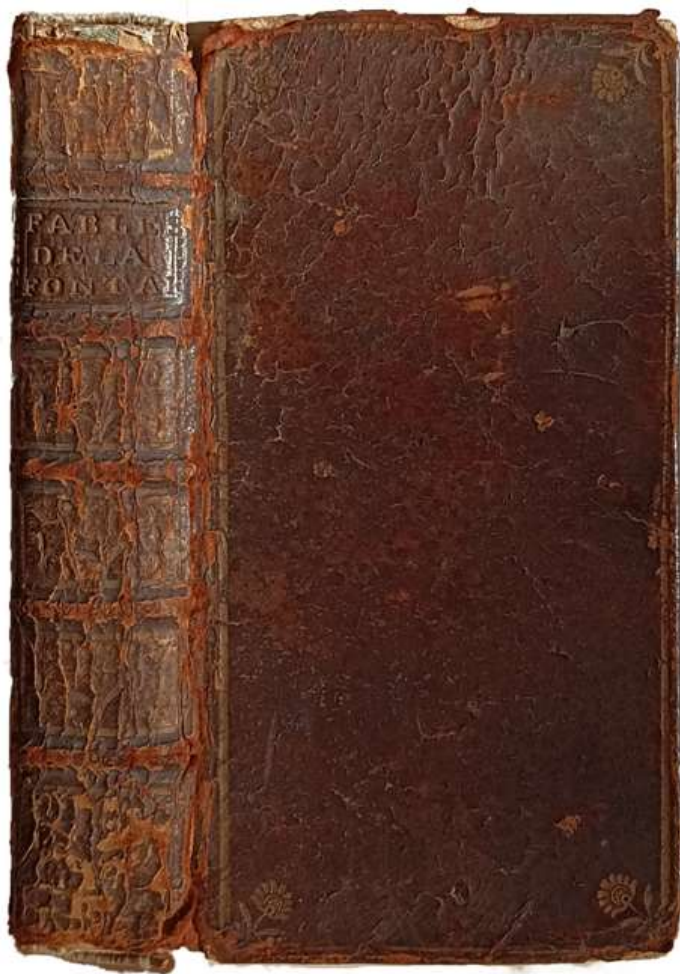
“An important work on the loadstone . . . A curious chapter...institutes a comparison between electrical and magnetical attraction...The *Philosophia Magnetica* is the second Latin book published on electricity.” (Mottelay).

“The First Italian book on magnetism and electricity, and only the second to be published on these subjects, the *De Magnate* (London, 1600) by William Gilbert being the first. The important discovery of electrical repulsion is here first announced (p.194), and this phenomenon was later systematically investigated by Otto von Guericke in his *Experimenta Nova* (Amsterdam, 1672) . . . This work, of some chemical interest, describes many experiments on the possibility of telegraphic communication by means of magnetized needles and gives the first picture of the sympathetic telegraph, which fancifully anticipates the actual telegraph.” – Neville catalog.

The Cologne issue adds a new typographic title-page and resets the dedication leaf (conjugate leaf) beginning “Ludovico XIII” [see Wellcome description]. The Papal arms which were at the top of the engraved title-page are replaced with the Jesuit emblem and the last line of the title beginning with “multa quoque dicuntur” has been added. It seems fairly obvious that Succi printed two variants of the book, one intended for the German trade; the paper of the book is distinctly a superior Italian printing on fine paper except for the added leaves which are on the typically browned paper of seventeenth century German books. Probably Kinkius printed these two leaves and sent them to Italy to be added to his issue of the book. This copy is in a typical Italian binding of the time which implies, in this cataloger’s mind, that Succi supplied the books with the changes in a finished form to his German counterpart.

☼ Bakken 7; Bibl. Dt. Mus. Libri rari 060; Ferguson I, 136; Roy G. Neville *Historical Chemical Library* p.232; Riccardi I, 205; Ronalds 92; Sotheran, 659; Wheeler Gift 97; De Backer-Sommervogel II, 483, 1; Thorndike VII, 267ff.; Wellcome I, 1171a.





4. **DE LA FONTAINE, Jean** (1621-1695). *Recueil de Fables Choisies. Dans le goût de M. De la Fontaine, sur de petits airs & Vaudevilles connus, notes a la fin pour en faciliter le chant. Nouvelle édition, revue, corrigée & augmentée.* Paris : Chez Ph. N. Lottin, 1745.

16mo. [VIII], 322, [14], 32, 12 pp. Half-title, title wood-cut vignette, wood-cut tailpieces, index. Original full calf, gilt tooling, all edges gilt, French marbled endleaves; spine and extremities quite worn. Cords intact and strong. Aside from the covers, the book itself is well-preserved. Rare.
LV2711

\$ 450

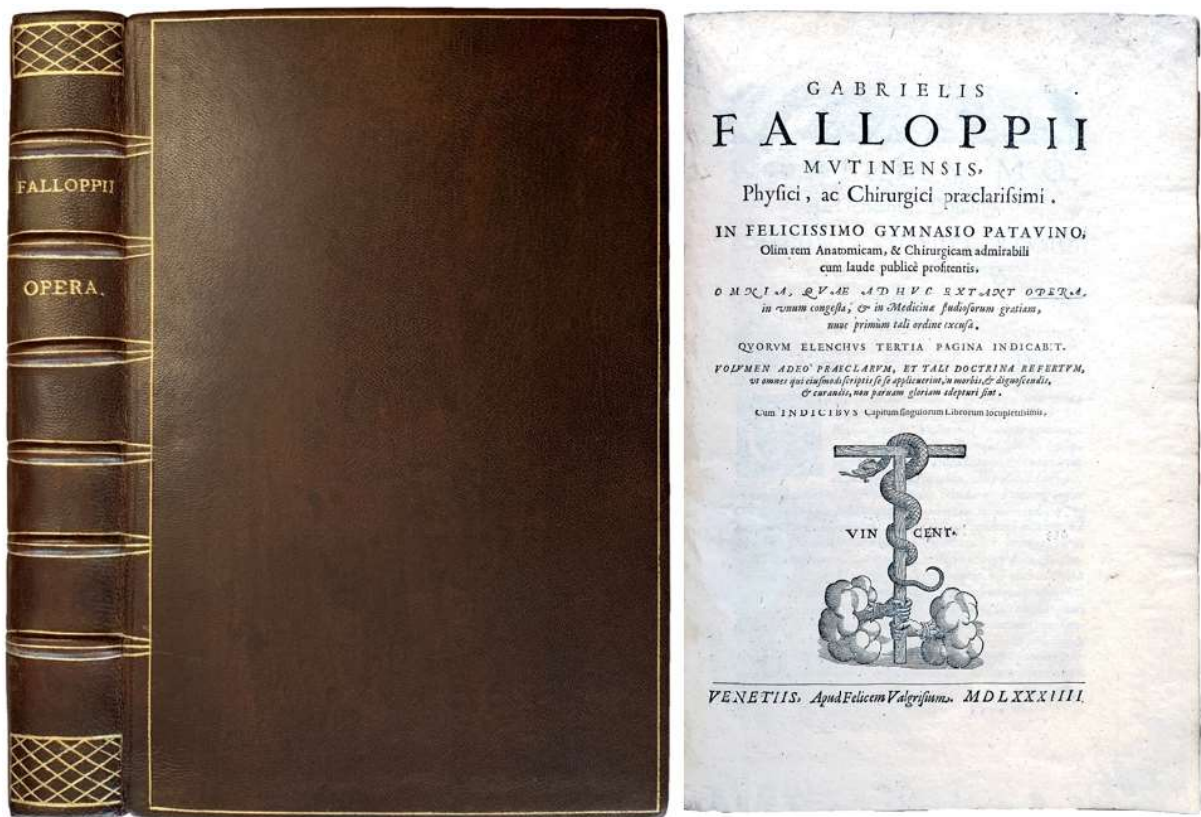
Collection of selected fables. In the taste of M. De la Fontaine, on small known airs & Vaudevilles, notes at the end to facilitate singing. New edition, revised, corrected & increased. Published by Philippe-Nicolas Lottin.

This edition, arranged in six parts, contains 300 fables [50 per section], follows an earlier version that the publisher states was “a bit haphazard” and with public

demand asking for the sold out edition, the publisher issued this version and included some music by Jean-Baptiste Lully (1632-1687), Michel Lambert (1610-1696), Andre Campra, (1660-1744), Henri Desmarets (1661-1741), Andre Cardinal Destouches (1672-1749), Louis-Nicolas Clerambault (1676-1749), Louis Marchand (1669-1732), Marin Marais (1656-1728), Jean-Baptiste Drouard de Bousset (1662-1725), etc., written for the harpsichord and viol “which the children can easily accompany on the harpsichord or any other instrument.” [vi].



CONTENTS: Book I: 50 fables [pp. 1-47]; Book II: 50 fables [pp. 48-98]; Book III: 50 fables [pp. 99-153]; Book IV: 50 fables [pp. 154-210]; Book V: 50 fables [pp. 211-270]; Book VI: 50 fables [pp. 271-322]. Two sections of printed music follow.



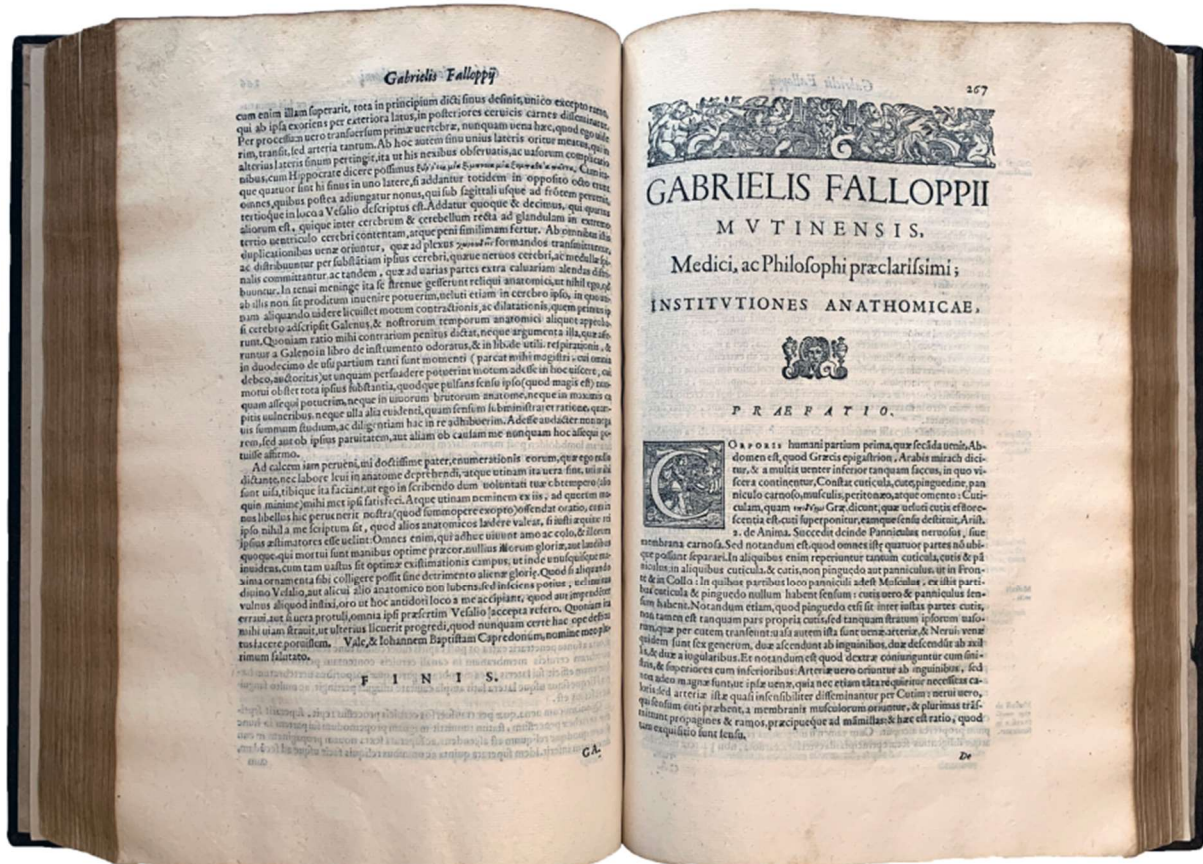
Beautifully Printed

5. **FALLOPPIO, Gabriele** (1523-1562). *Omnia, quae adhuc extant Opera, in vnum congesta & in Medicinae studiosorum gratiam, nunc primùm tali ordine excusa . . .* Venice, Felice Valgrisi, 1584.

¶ Folio (in 6). *6, A-Dd8, Ee4, Ff8-Mmm8, Nnn10. Foliation: [6], 469 ff. Woodcuts: title-vignette, 138r, 331v, 333r, 335v, woodcut initials, head & tail pieces. Binding: Modern full dark brown morocco, gilt ruled, raised bands, gilt decorative spine with title, original endleaves preserved. Occasional water-stain to corners, paper repairs to margins (f. 51, 75, 157, 170, 324). A beautiful copy. Rare. M14227

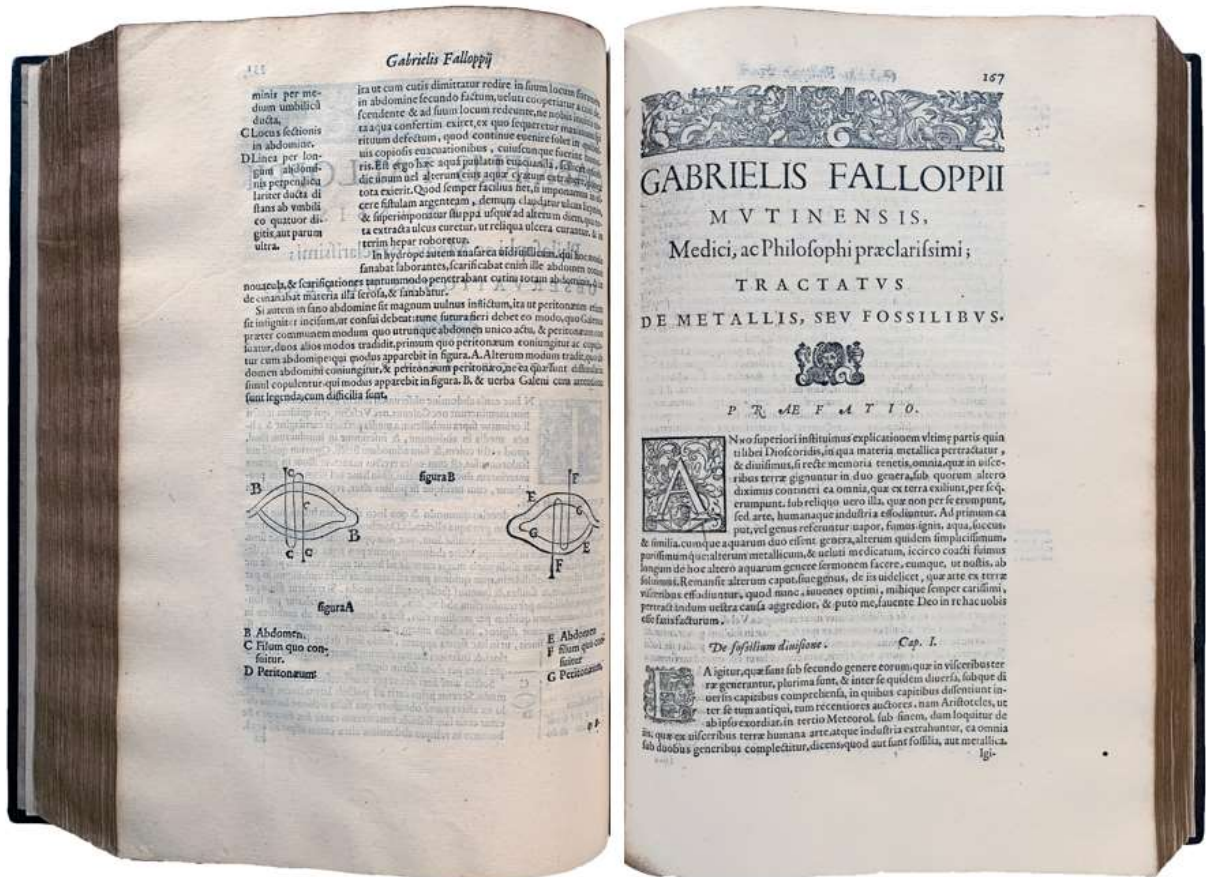
\$ 4,000

First collected edition of the collected works of Falloppio. There were two issues of the same year, the other issued in Frankfurt by the firm of Andreas Wechelus (d.1581).



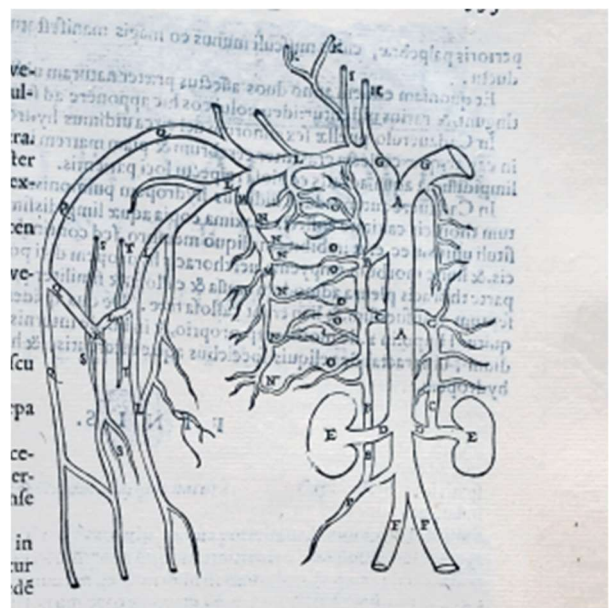
The work contains fourteen books, or sections, [1] De Simplicibus Medicamentis purgantibus [of simple medications, drugs]; [2] Ad Excell. D. Hieronymum Mercurialem de Asparagiis [Letter to Girolamo Mercuriale on the medicinal benefits of Asparagus]¹; [3] De Compositione Medicamentorum [The Composition of Drugs]; [4] De Medicaris acuis [Medical information]; [5] De Metallis & Fossilibus [Of Minerals & Fossils]; [6] Observationes Anathomicae; [7] Institutiones Anathomicae [Institutions of Anatomy, meaning all the parts of anatomy and their functions]; [8] In librum Galeni de ossibus exposition [Exposition of the bones in Galen's book]; Observationis de Venis [Observation of Vessels=veins]; [10] De Cauteriis [About Cauteries]; [11] In Hippocratis coi librum de Vulneribus capitis expositio [The exposition of Hippocrates' book on wounds in the head]; [12] De Ulceribus [ulcers]; [13] De Tumoribus praeter naturam [Of unnatural tumors]; [14] De Morbo Gallico [syphilis].

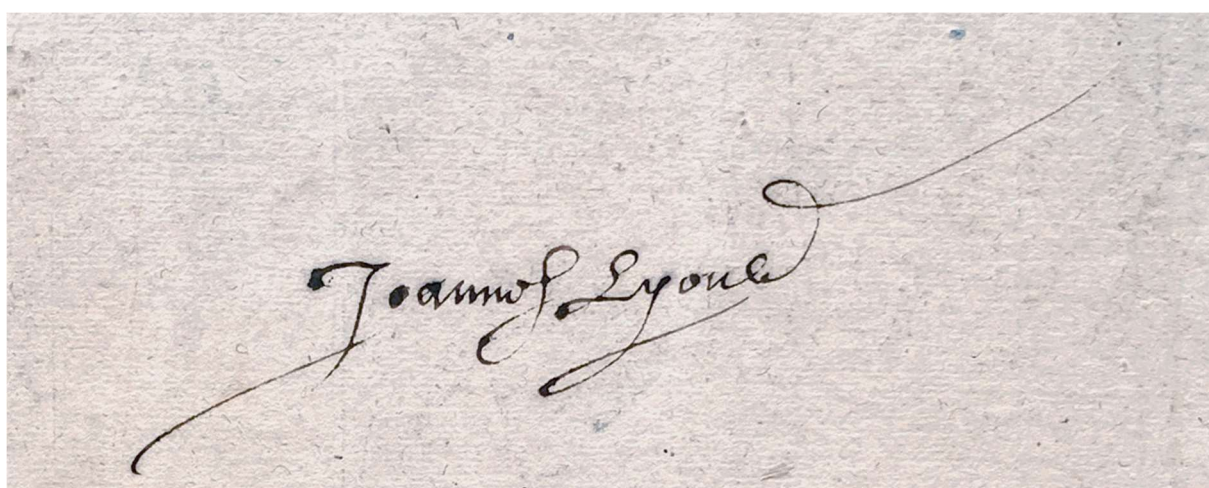
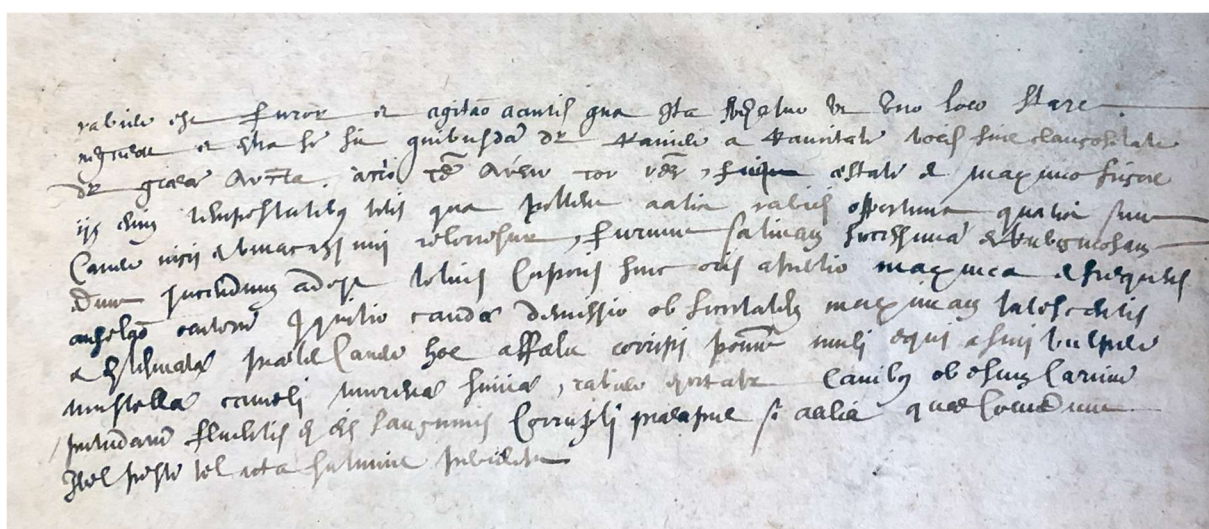
¹ Being a letter from Fallopius to Girolamo Mercuriale in which the medicinal uses of asparagus and particularly its role as a purgative are discussed [Heirs of Hippocrates].



“Many of Fallopius’ writings which were no longer available in original or single editions in the late sixteenth century were preserved in this first edition of his collected works. Included here are his treatises on tumors, ulcers, syphilis, and *Observationes anatomicae* from which so many common anatomical terms have been derived. Also among the contents of this volume are commentaries on Galen and Hippocrates, discussions of metals and fossils, notes on pharmacology, and letters to contemporaries.” – *Heirs of Hippocrates*, 340 [Andreae Wecheli issue].

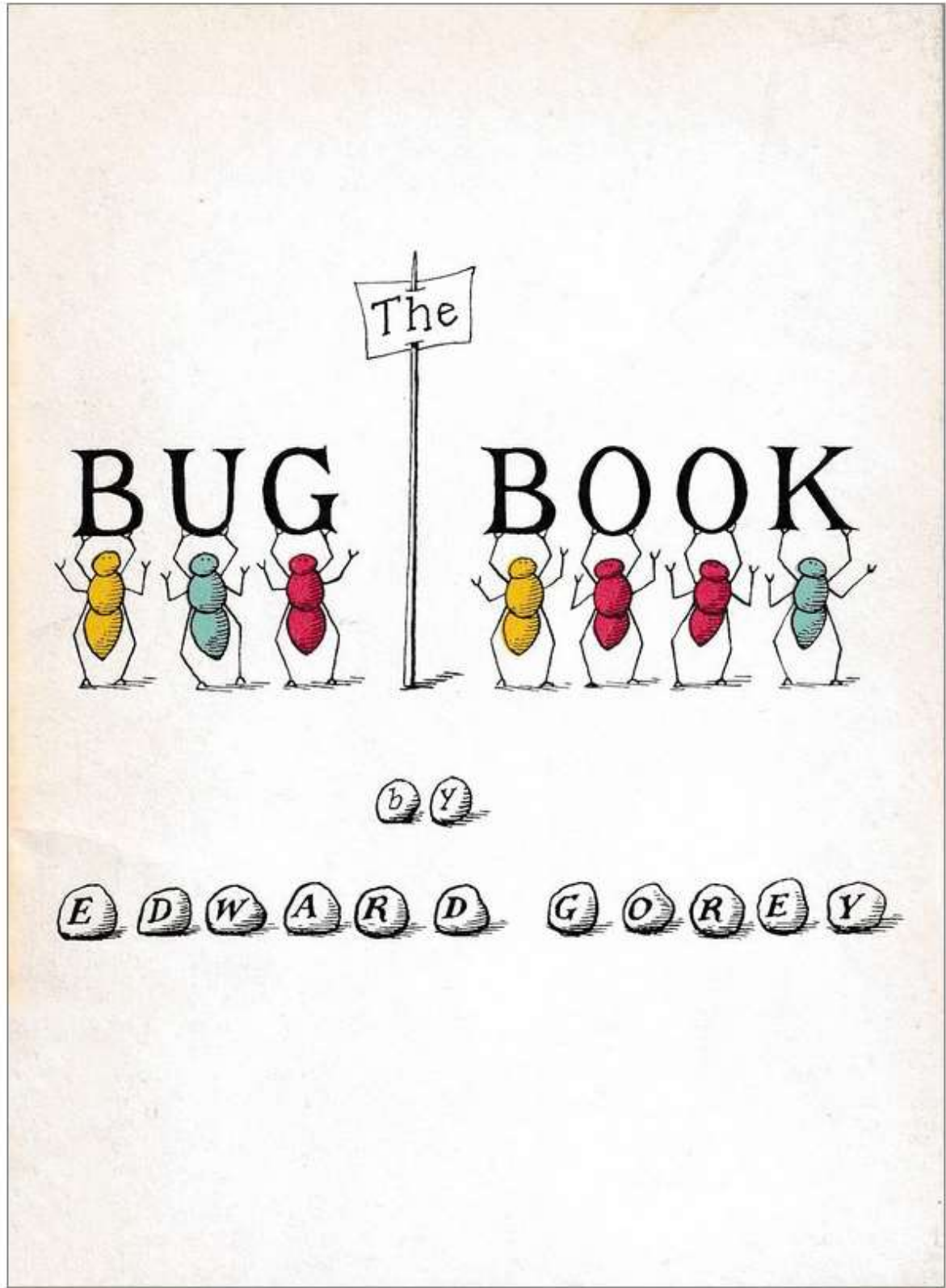
Gabriele Falloppio (1523-1562) was an Italian Catholic priest and anatomist often known by his Latin name Fallopius. He was one of the most important anatomists and physicians of the sixteenth century, giving his name to the Fallopian tube.

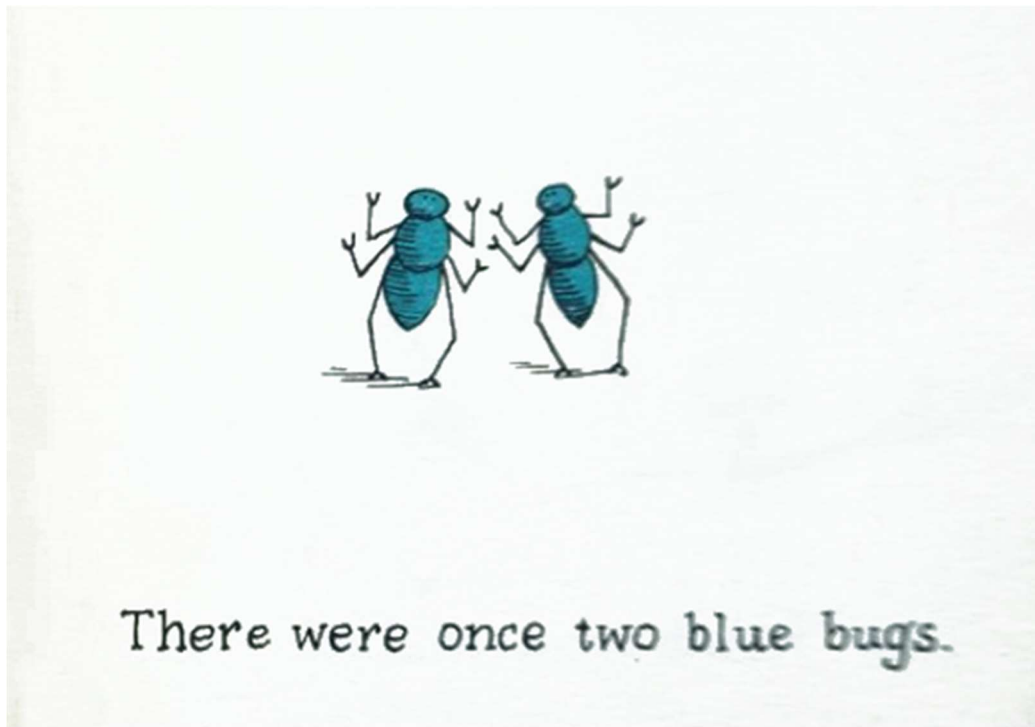




PROVENANCE: bookseller label: Jacques LeChevalier [medical bookseller, Paris].
Early manuscript signature of Joannus Lyons [possibly Jean [of] Lyons?]. WITH:
11-line manuscript on front blank. Rubber stamp: Doctor Mario E. Spada [active
ca. 1930s].

☼ Durling 1426; *Heirs of Hippocrates*, 340 Waller 2937.





"The were once two blue bugs . . ."

One baddie in town gets what's coming to him!

6. **GOREY, Edward** (1925-2000). *The Bug Book*. New York: Looking Glass Library, 1959. ¶ 5.5x4 inches. [32] pp. Color figures. Original printed wrappers; a bit browned, subtle creasing or otherwise 'evidence of use'. Good.

\$ 500

First edition, limited to 600 copies, issued as a Christmas keepsake by the Looking Glass Library, which was an offshoot of Random House. It was the first limited edition book of Gorey and his first color-printed book, though it was his fifth book. In his lifetime it is calculated that Gorey produced some 500 books.

"The Bug Book is one of Edward Gorey's cuter novellas. The story has all the happiness, drama, trauma and retribution of many a classic novel. This deceptively simple story focuses on some brightly colored bugs whose contented lives are threatened when a bully bug disrupts their happy existence. The beleaguered bugs hold a secret meeting and deal with the interloper in a permanent way, later enjoying their victory over the dreaded foe."

"Originally conceived as a 1959 Christmas greeting, the privately printed paperback first edition of this book is Mr. Gorey's first limited edition book. Only 600 copies were produced under the Looking Glass Library imprint and it was meant to be

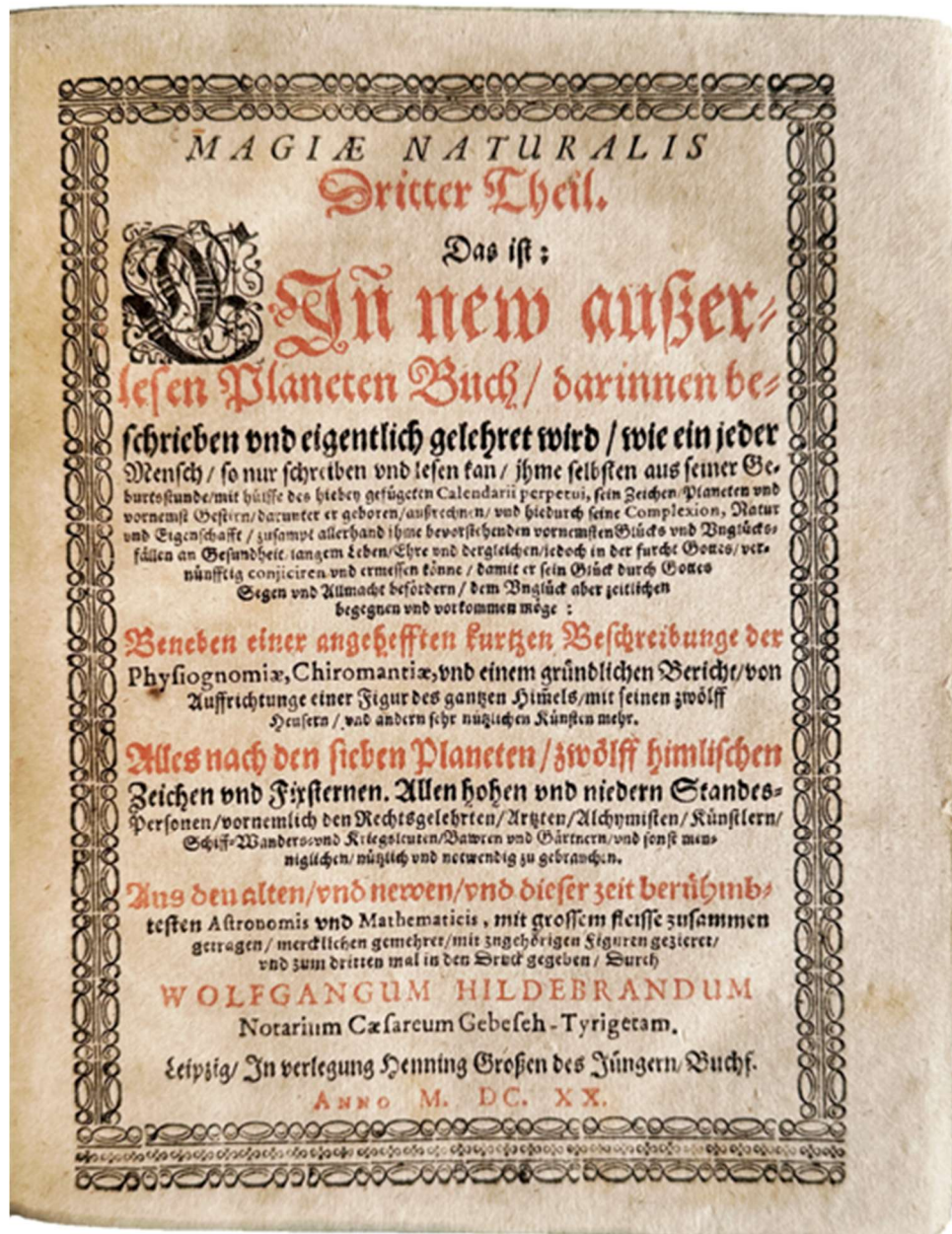
used as a holiday keepsake by the publishers. This is also Edward Gorey's first story to appear in color, albeit simplistic primary colors.” – Irwin Terry, *Goreyana*.



THE BADDIE WAS FIERCE

Toledano A5a.

NOTE: Looking Glass Library: Epstein & Carroll Associates was a division of Random House founded in 1959 and managed by Jason Epstein, Clelia Carroll, and the illustrator Edward Gorey. It published 28 titles in the Looking Glass Library, and only those titles, between 1959 and 1961. A few reprints were issued through the 1960s, and some titles reissued in the 2010s.



Astrological Calendar - Book of the Planets & the Zodiac

7. **HILDEBRAND, Wolfgang** (ca. 1571/2-ca.1635). *Magiae Naturalis. Dritter Theil: Das ist: Ein new außserlesen Planeten-Buch, darinnen beschrieben und eigentlich gelehret wird, wie ein jeder Mensch, so nur schreiben und lesen kan, ihme selbstn aus seiner Geburtsstunde, mit hülfte des hiebey gefügeten Calendarii perpetui, sein Zeichen, Planeten und vornemst Gestirn, darunter er geboren, außrechnen . . . könne . . .*: Beneben einer angehefften kurtzen Beschreibunge der Physiognomiae, Chiromantiae . . . Leipzig, Henning Grossen des Jüngern, 1620.

¶ Three parts in one volume. Sm. 4to. 222 pp. (the final 4 pages in sympathetic facsimiles). Collation: a-d⁴, A-Dd⁴, Ee⁴. Title printed in red & black. Dedication poem by Henning Dedekind, woodcut portrait of the author (facing b1), 7 woodcuts (see pages 42, 48, 52, 57, 62, 66, 71), folding astrological chart with the sun at center (facing p. 40), astrological chart of the solar system (p.77). Some leaves slightly trimmed with some loss at bottom margin, general tanning of leaves throughout. Modern half-calf, 4 raised bands, leather gilt-stamped spine label, marbled boards, new endleaves. NOTE: last 4 pages in facsimile. RARE. S14228

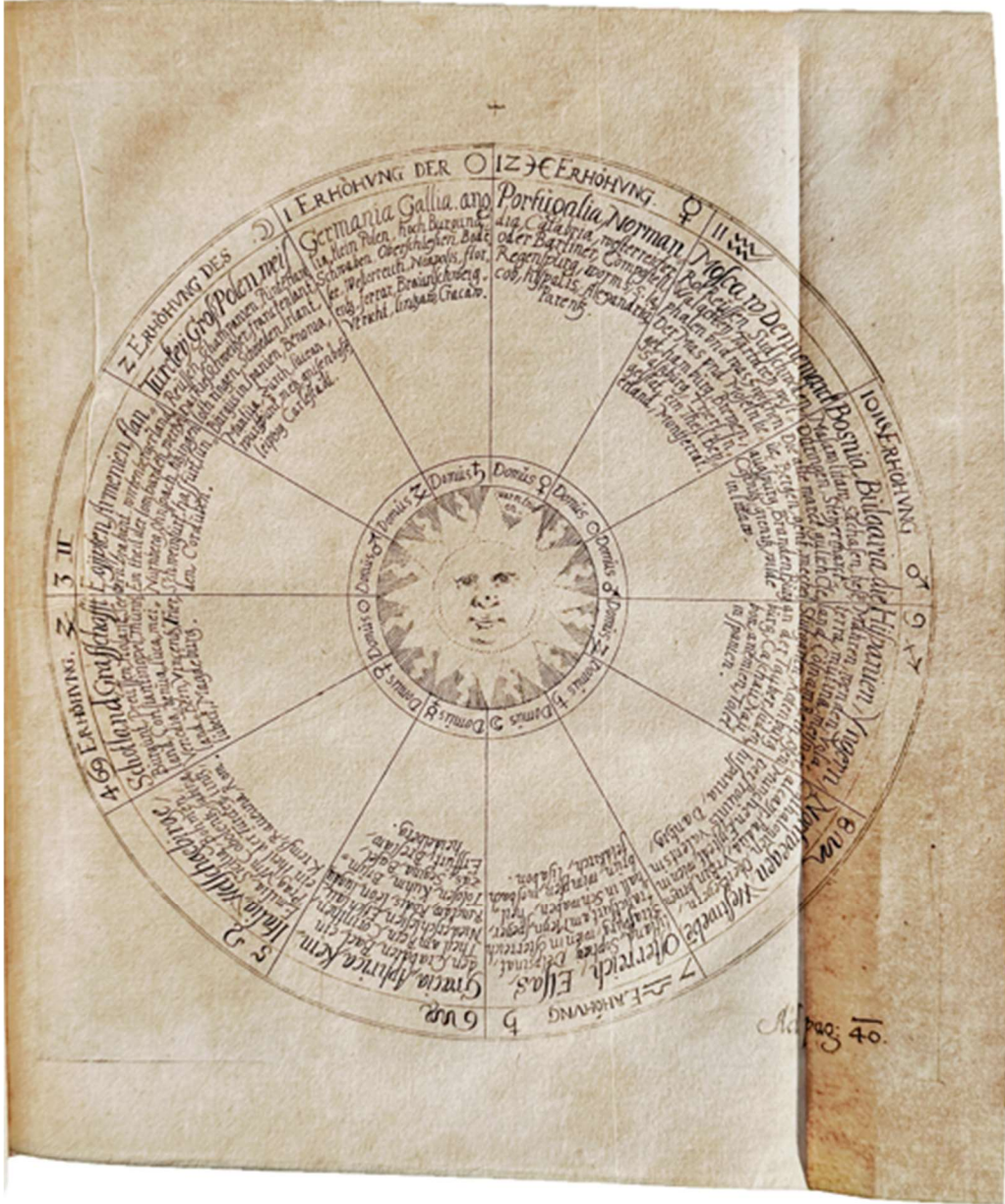
\$ 900

Early edition of Hildebrand's popular work on natural magic, re-published many times in the 17th century. The work contains recipes and secrets relating to natural magic and the zodiac. The text is written in German, appealing to the common reader, not the predominant Latin texts that were used by readers or scholars, theologians. As the title suggests, "how every person who can only read and write can calculate for himself from the hour of his birth, with the help of the perpetual calendar compiled here, his sign, planet and foremost star under which he was born."



The first book covers all twelve signs of the zodiac. The second part, referencing the influence of Albertus Magnus, is a lunar chart paired with the zodiac, as applied to every day of the year, meaning auspicious days for various activities. The third

part supplies a chart, being a perpetual calendar and the influences from the seven 'planets' [Saturn, Jupiter, Mars, Sun, Venus, Moon, and Mercury – the Earth is considered the center of the system] and reading the zodiacal meanings. The fourth part deals with Chiromancy or making prophecies by reading the palm of a hand, specifically the hand lines.

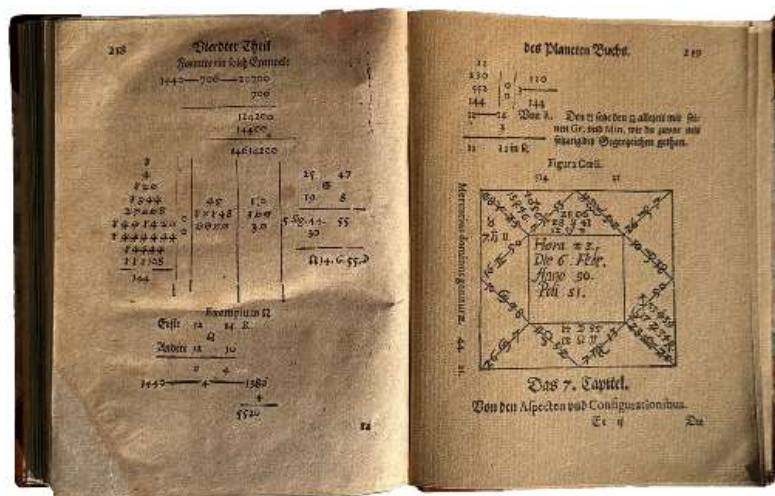


“In 1610 appeared the first edition of a work in German by Wolfgang Hildebrand on natural magic. It contains recipes for coloring the hair, improving the memory, making a man merry or melancholy. To see by night one rubs one’s eyes with the blood of a bat, a prescription taken from the *De mirabilibus mundi* current under the name of Albertus Magnus. Other secrets are to see marvels in one’s dreams, not to

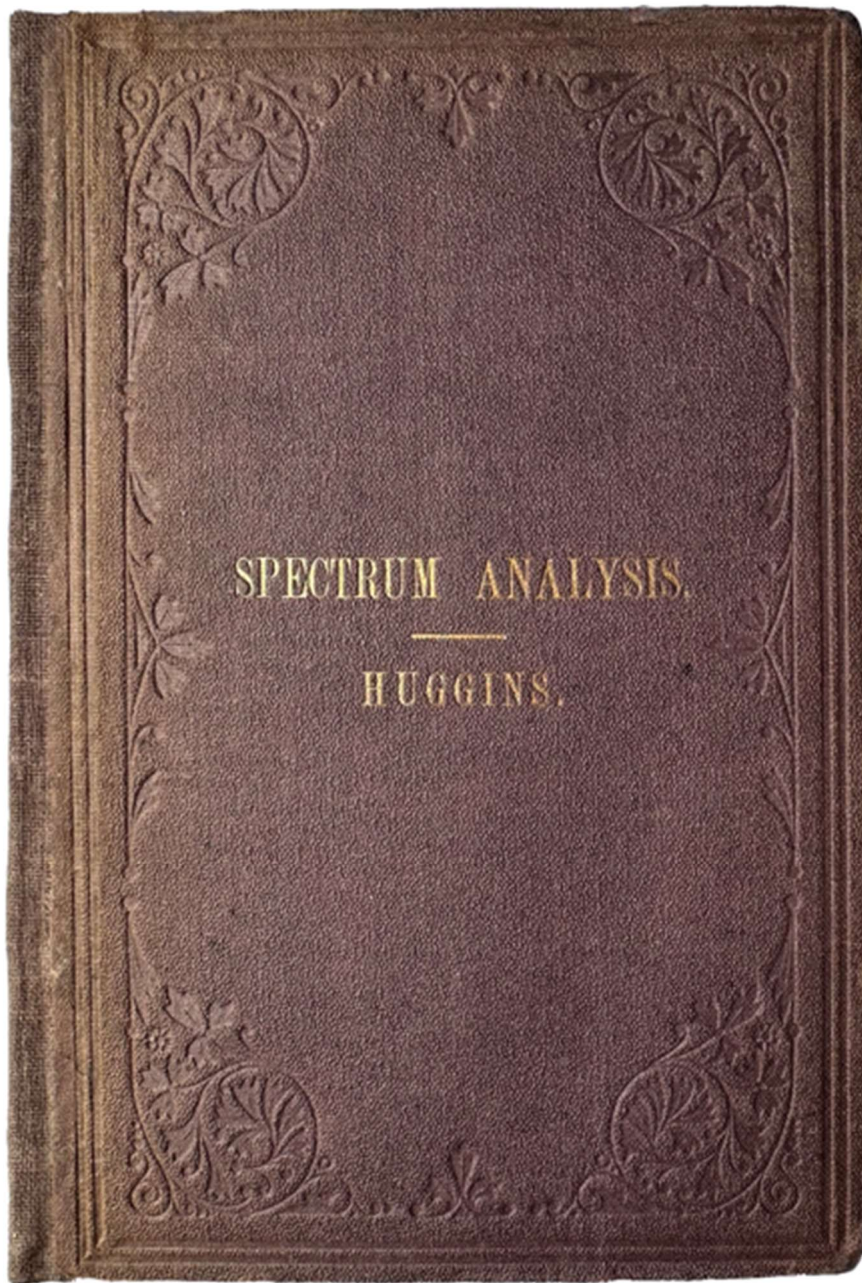
get intoxicated quickly, to make men seem headless or with the heads of animals – an old favorite of medieval manuals of marvelous experiments, and to sleep for three days at a stretch. [etc.]” He also published an astrological work at Erfurt in 1613 ... - Thorndike, *History of Magic*, VII, pp. 277-278.

The *Astrologia naturalis* of Johannes ab Indagine and the *Planeten-Buch* by Wolfgang Hildebrand (fl. 1622–1631) form the basis for the conversation with Indagine (Bauer). In all three of these columns, Simplicissimus plays the role of the naïve one, who knows absolutely nothing, not even how one is to read the signs of the calendars. Zonagri reproaches him again and again because of his lack of knowledge and he mocks him, whereas Indagine adopts a very different attitude, namely he informs him very objectively about both astronomy and astrology. That is to say, in the fourth through sixth columns, we are dealing with a type of meta-text of the far left-hand column. This column is contrasted with the premises of calendar making in that left-hand column. Although Grimmelshausen has taken his astronomical and astrological knowledge verbatim from his sources, one can nevertheless ask what kind of knowledge he wanted to transmit and what function the transmission of this knowledge has within the text. Those sources of Grimmelshausen which have been traced, at least to date, show that we are dealing with a popularized scientific literature that was not on a par with the most recent investigations, but which was nonetheless widely disseminated through numerous treatises and broadsides.” - Karl F. Otto, *A companion to the works of Grimmelshausen*, (2003), p. 181.

See: Ernst Weil, 3:103 (1625 in 3 pts.); 28:152 (1629). Zinner 4814. See also: Telle, Joachim, “Die ‘Magia naturalis’ des Wolfgang Hildebrand”, *Sudhoffs Archiv*. 1976; 60(2): pp. 105-22.



[original page on left, facsimile on the right]



8. **HUGGINS, William** (1824-1910). *On the Results of Spectrum Analysis applied to the Heavenly Bodies. A Discourse Delivered at Nottingham, Before the British Association, August 24, 1866*. London: W. Ladd, [1866].

¶ Small 8vo. (180 x 120 mm). 56, [2] pp. Advertising slip for lantern slides illustrating Huggin's lecture and 2-page advertisement at end. 18 ORIGINAL PHOTOGRAPHS MOUNTED IN TEXT SHOWING diagrams of spectrums, sketches of nebulae, and "Apparatus for the Measurement and Comparison of Stellar Spectra". Original plum flexible blind-stamped cloth, gilt-lettered on front cover (neatly rebacked, preserving

original yellow endleaves). Provenance: Armorial bookplate of Sir William Crookes, D.Sc., F.R.S.; rubber stamp of H.B. Rumrill, Tredyffrin Observatory, Berwyn, Pennsylvania; Owen Gingerich (his bookplate). INSCRIBED "With the Publisher's Compliments" [to Crookes]. S14187

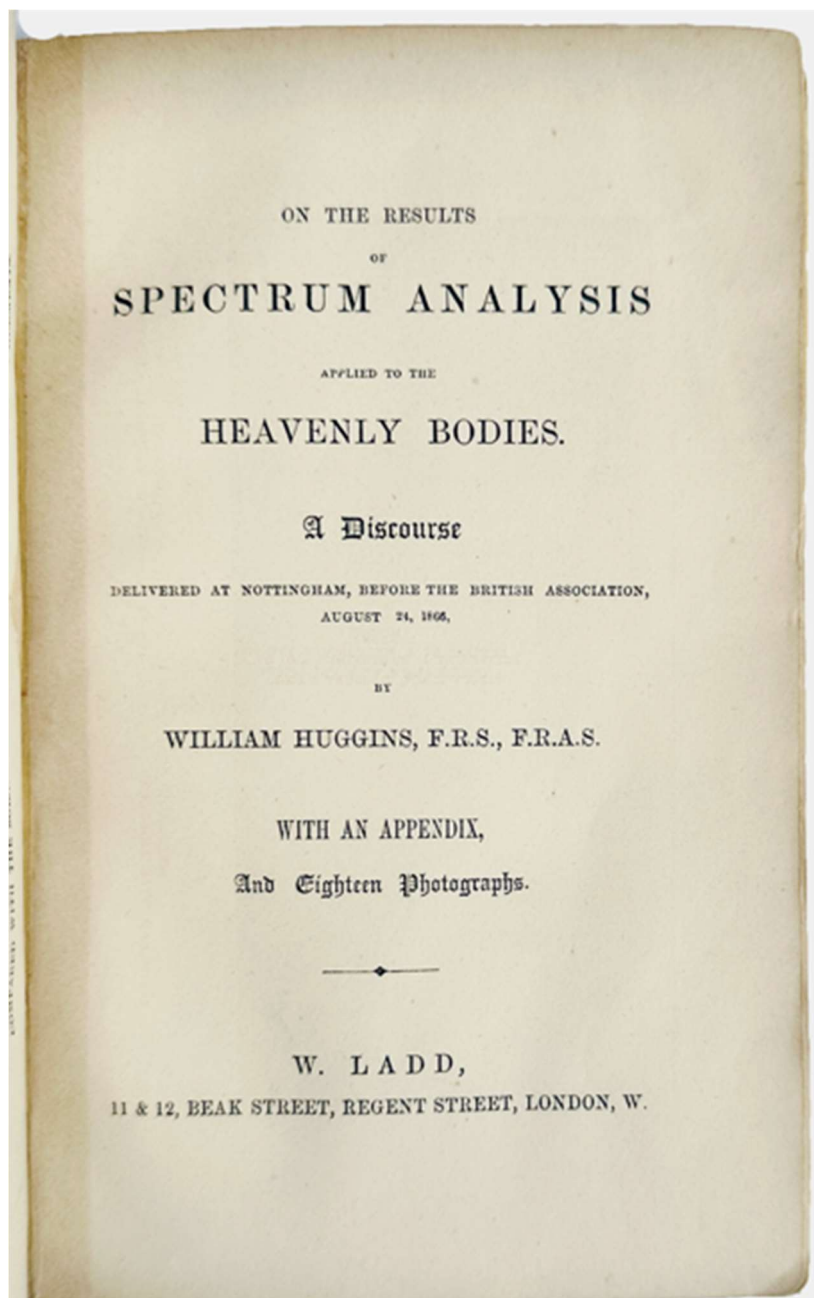
\$ 9,750

FIRST EDITION OF HUGGINS' SCARCE PHOTOGRAPHICALLY-ILLUSTRATED SCIENTIFIC WORK explaining his pioneering use of the spectroscope and his method of analyzing the results of his observations. New discoveries in astronomic research in the 19th century necessitated the advancement of instruments used by scientists for observations. Working in collaboration with his friend William Allen Miller (1817-1870), a professor of chemistry at King's College, London, and an experienced spectroscopist and photographer, Huggins was able to perfect a spectroscope attached to his telescope that brought the spectral lines of bright stars into view. Huggins' developments pushed the boundaries of astronomical research, and he is generally considered the founder of celestial spectroscopy. THE SIR WILLIAM CROOKES & OWEN GINGERICH COPY.

HUGGINS PIONEERING STUDIES IN SPECTROSCOPY WAS THE ROSETTA STONE ASTRONOMICAL OBSERVATION AS IT LEAD DIRECTLY TO THE BIG BANG THEORY RELATING TO THE EXPANSION OF THE UNIVERSE. By the of both the measurement of star spectroscopy and their individual chemical make-up, these first spectrographic analysis of the stars lead directly to a new understanding of how the universe was created.

"Huggins perfected a spectroscope which, attached to his telescope, brought the prominent spectral lines of the brighter stars into view. Huggins's star spectroscope enabled astronomers to ask new questions and undertake new mensuration, and ultimately altered the boundaries of acceptable astronomical research" – *ODNB*.

Ladd, the publisher, appears to have also been a manufacturer and retailer of spectroscopes and apparatus.

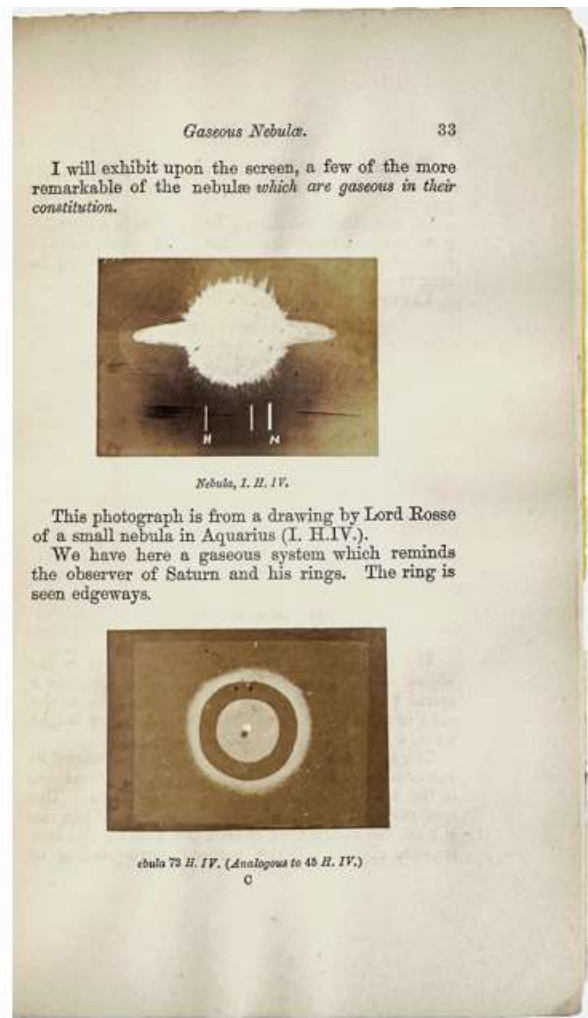
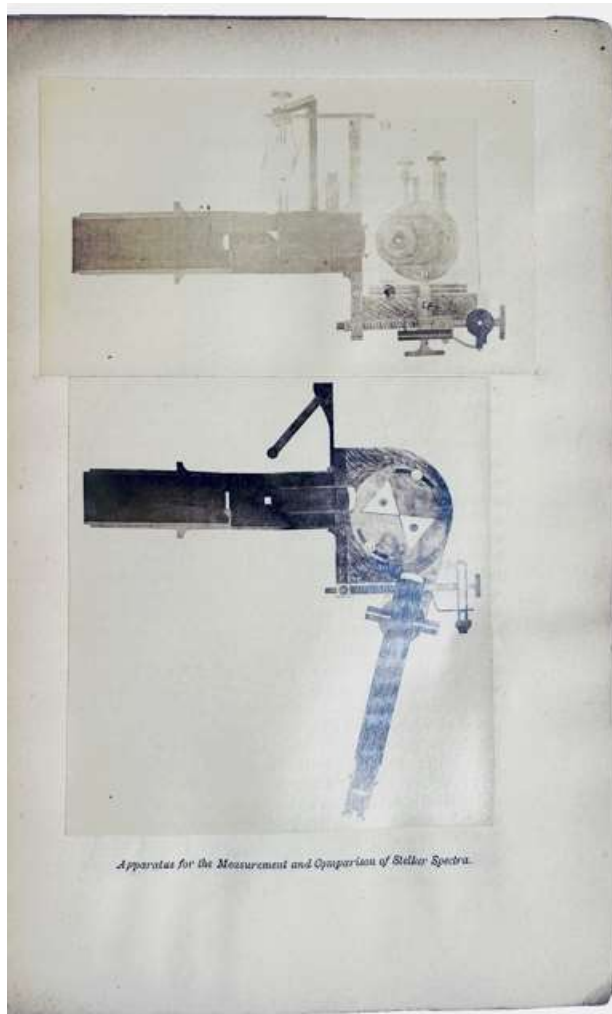


*With the publishers
Compliments*

PROVENANCE: [1] SIR WILLIAM CROOKES (1832-1919), this is a publisher's presentation copy to Crookes. Crookes and Huggins both pioneered the use of spectroscopy. He also invented the Crookes vacuum tube in 1875; [2] Rubber stamp of HARRY BARLOW RUMRILL (1867-1951) of the TREDYFFRIN

OBSERVATORY, Berwyn, Pennsylvania (privately built), who was known for his recorded observations of sunspots; [3] OWEN GINGERICH (1930-), Professor Emeritus of Astronomy and of the History of Science at Harvard University and a senior astronomer emeritus at the Smithsonian Institution; [4] David BLOCK, Fellow of the Royal Astronomical Society of London, Professor Emeritus, School of Computer Science and Applied Mathematics at the University of the Witwatersrand, Johannesburg, South Africa.

RARE: according to *American Book Prices Current*, only one other copy has sold in the last 30 years: the Plotnick copy, sold Christie's New York, October 4, 2002, lot 138. Bonhams, sold another Dec 5, 2012, lot 5.



Huggins, Sir William (1824-1910), was President of the Royal Society. Huggins started as an amateur astronomer, but he soon devoted his career to the field. He built his own observatory on his own property, at Tulse Hill, London, in 1856. "And when spectrum analysis made its way, Huggins was among the first to apply

it to astronomy. His pioneering work in celestial spectroscopy, which involved the technique of splitting starlight into its various wavelengths, brought him fame in the 1860s.” – Ganesh.



See: Leila Belkora, *Minding the Heavens: The Story of our Discovery of the Milky Way*; Becker, Barbara J. *Unravelling Starlight: William and Margaret Huggins and the Rise of the New Astronomy*, Cambridge University Press, 2011; Ganesh, A.S. *How Huggins changed observational astronomy*, The Hindu, 2019; H. Kayser, “Scientific Worthies: XXXIII—Sir William Huggins, K.C.B.” *Nature*, 64, pages 225–226 (1901).



9. **JOMINI, General Baron Antoine Henri de** (1779-1869). *Traite des Grandes Operations Militaires, et Historique Critique des Campagnes de la Revolution*. Paris, [ca.1811].

¶ ATLAS: Oblong folio. Contains 41 engraved plates (many folding, 13 of which are heightened with hand coloring, two with added flaps). Original quarter calf, marbled boards, dual red gilt-stamped spine labels ; speckled, all edges well worn, front joint reinforced with kozo, rear joint cracked, a few white paint speckles dotting the cover. Bookplate of Francisci Carafeae, Ducis de Forli, et Comitibus Policastri [Ex libris of Francesco Carafa (1781-1846)]. The maps are perfectly preserved. Lacks the text volumes. Generally a very good copy. S14191

\$ 400

This is the inspiration of Antoine-Henri Jomini, in compiling his notable ‘Treatise on Major Military Operations, and Critical History of the Campaigns of the Revolution.’ From my perspective, it seems the publication of this work is complicated. Jomini seems to have issued his maps and texts in parts and the remaining extant copies each have different aspects, different numbers of plates (one stating 42 plates, others with variable numbers of maps, say up to 29 – clearly incomplete) and the history of the texts and how they relate to the issued maps,

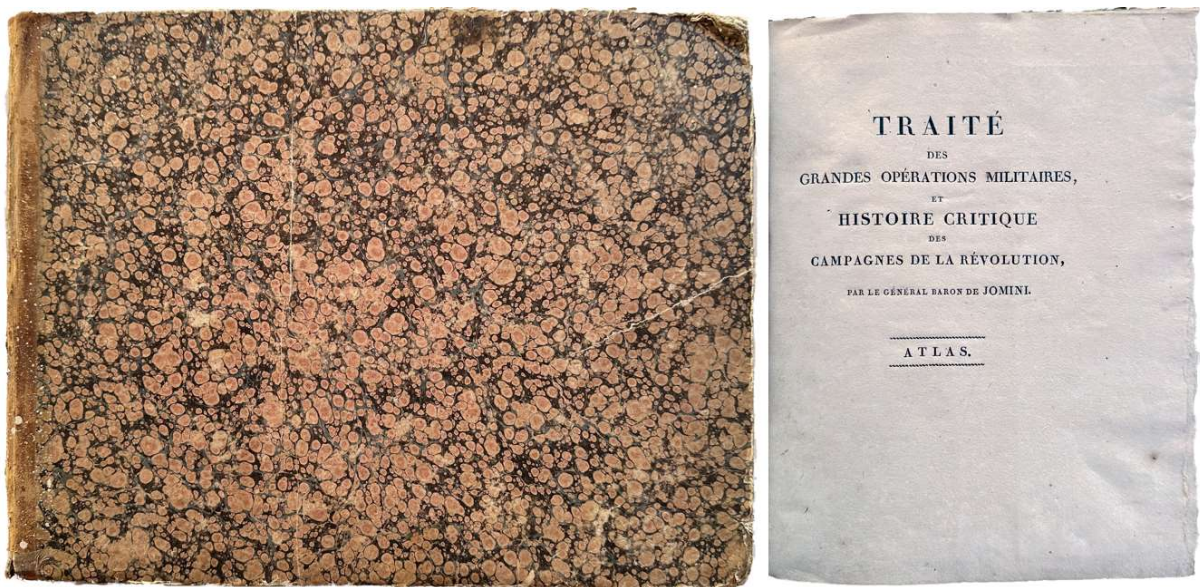
when, is all vague. There were at least two editions issued. With the present Atlas, there is no date on the title-page, however one map shows an 1808 imprint. As the second edition was issued in 1811, this 41-map Atlas could be from that printing, or perhaps the earlier. Another issue is dated 1816 (also called a 'second' edition, thus perhaps issued from 1811-1816 and the volumes of text are as many as 8 or they could be bound in other formats – each should be considered via the publisher's name and the pagination – neither of which are answerable with this assemblage of numbered plates).



Antoine-Henri Jomini was a Swiss military officer who served as a general in French and later in Russian service, and one of the most celebrated writers on the Napoleonic art of war. Jomini was largely self-taught in military strategy, and his ideas are a staple at military academies, the United States Military Academy at West Point being a prominent example; his theories were thought to have affected many

officers who later served in the American Civil War. He may have coined the term logistics in his *Summary of the Art of War* (1838).

In 1798, at time of the establishment of the Helvetic Republic, Jomini was an eager revolutionary and an associate of Frederic-Cesar de La Harpe. He soon found a position in the new Swiss government as a secretary for the Minister of War with the rank of captain. In 1799, after being promoted to the rank of major, Jomini took responsibility for reorganizing the operations of the ministry. In that capacity, he standardized many procedures, and used his position “to experiment with organizational systems and strategies”.

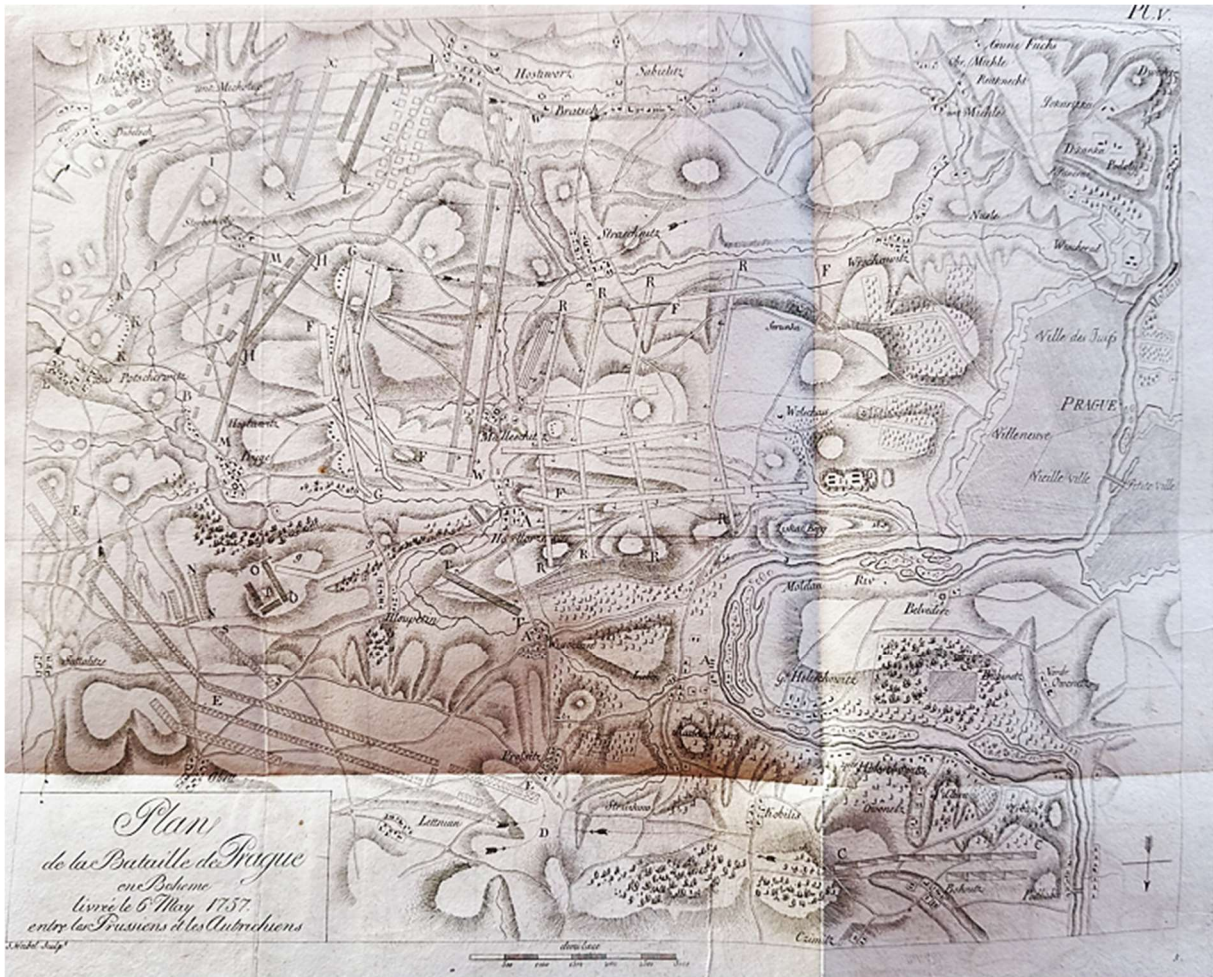


After the Peace of Luneville in 1801, Jomini returned to Paris, where he worked for a military equipment manufacturer. He found the job uninteresting and spent most of his time preparing his first book on military theory: *Traite des grandes operations militaires* (*Treatise on Major Military Operations*). Michel Ney, one of Napoleon’s top generals, read the book in 1803 and subsidized its publication. The book appeared in several volumes from 1804 to 1810 and was “quickly translated and widely discussed” throughout Europe.

Jomini served in the 1805 campaign by serving on Ney’s staff. Jomini fought with Ney at the Battle of Ulm and in December of that year, he was offered a commission as a colonel in the French Army.

In 1806, Jomini published his views as to the conduct of the impending war with Prussia. That, along with his knowledge of Frederick the Great’s campaigns, which

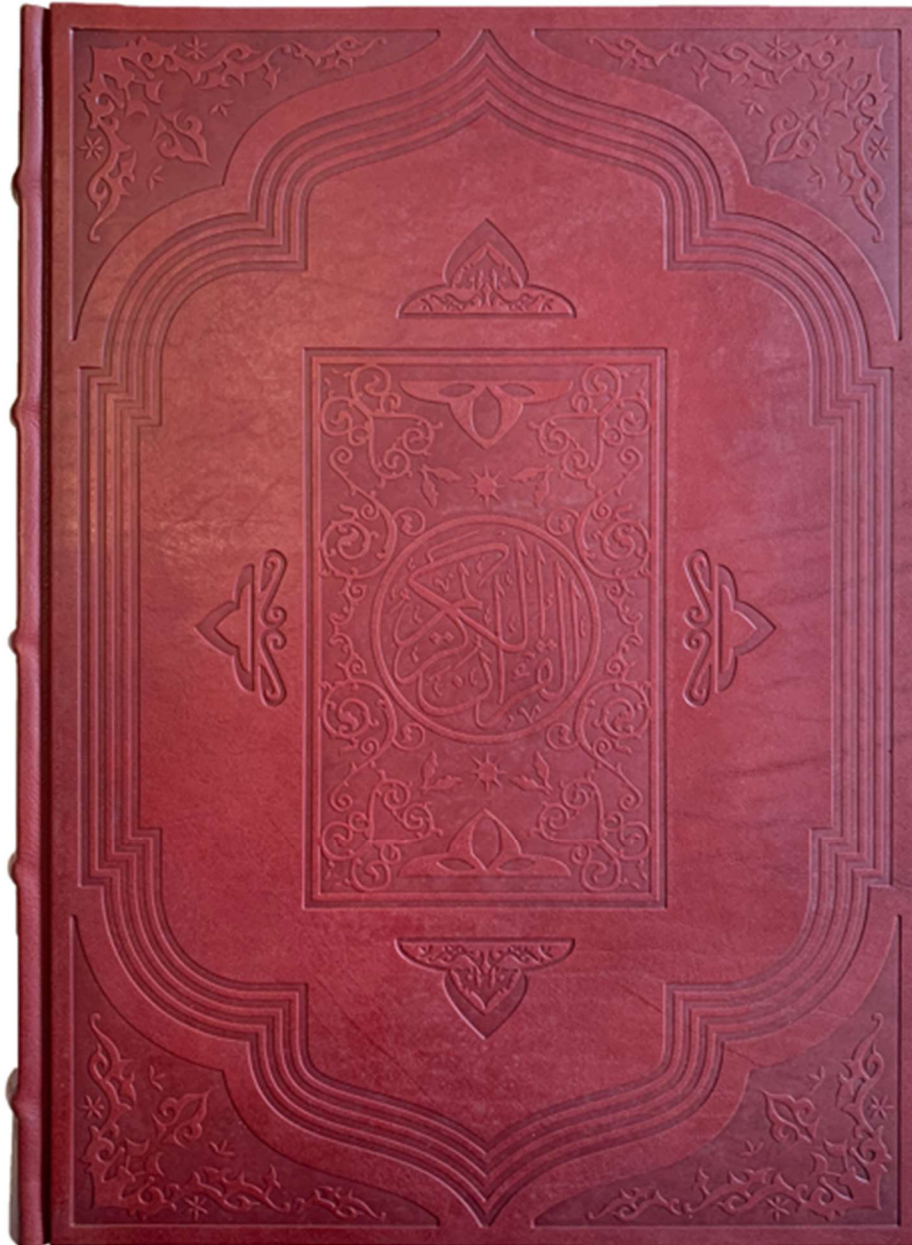
Jomini had described in the *Traite*, led Napoleon to attach him to his own headquarters. Jomini was present with Napoleon at the Battle of Jena and at the Battle of Eylau, where he won the cross of the Legion of Honour.



After the Peace of Tilsit, Jomini was made chief of the staff to Ney and as well as a baron. In the Spanish campaign of 1808, his advice was often of the highest value to the marshal, but Jomini quarrelled with his chief, and he was left almost at the mercy of his numerous enemies, especially Louis Alexandre Berthier, the emperor's chief of staff. Complete list of maps available on request.

PROVENANCE: The Carafa (sometimes also referred to as Caraffa or Carraffa) are a noble and ancient family of Neapolitan origin, descended from the even more ancient Caracciolo family. Divided into numerous branches, the main and most important of which are the Carafa della Spina and the Carafa della Stadera, and decorated with the highest titles, reaching the peak of its power with the election to the papal throne of Gian Pietro Carafa, pope with the name of Paul IV. Francesco

Carafa Duke of Forlì, Count of Policastro, last Baron of Pesco Sannita, died in 1768. [Nobili napoletani]. See: 150th anniversary celebration of the life and legacy of General Antoine-Henri Jomini, 1779-1869. Washington, DC: Embassy of Switzerland in the United States of America, 2019. Pavillon, Olivier. General Antoine-Henri Jomini, 1779-1869. Payerne, 1969. Exposition . . . organisée par le Comité du centenaire du général Jomini en collaboration avec la Bibliothèque cantonale et universitaire de Lausanne.



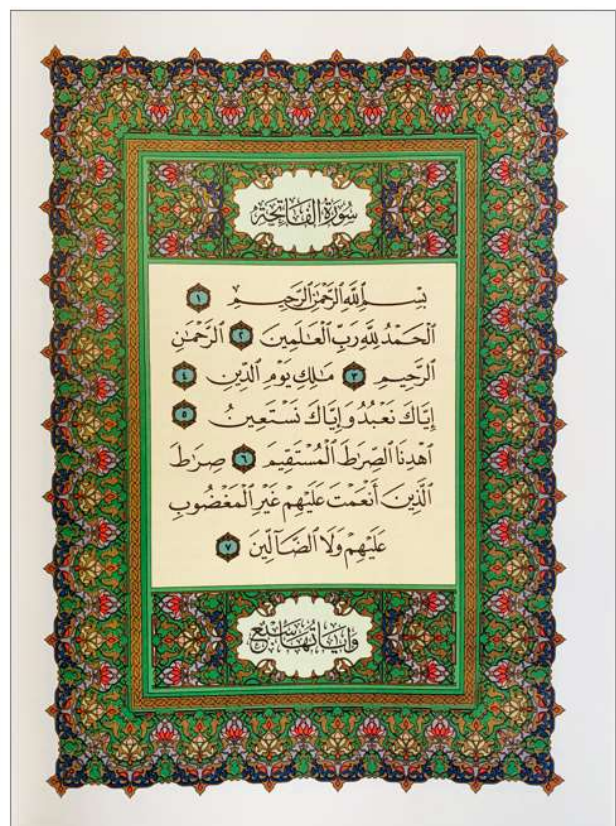
10. [Koran] Mandel, Gabriel [Gabriele Mandel Khan] (1924-2010). *Il Corano, a cura . . . Apparati Filologici Storici e Teologici. [WITH:] Il Corano . . . Testo Arabo con la versione letterale integrale.* Torino: Istituto Geografico de Agostini, 2003.

¶ Two volumes. Folios. [8], 297, [7] pp.; [16] pp., 316 ff. Color frontispiece, color decorative borders throughout. Original Arabic text with facing translation into Italian. Original full blind- and gilt-stamped maroon full-grain brown Florentine leather handcrafted with natural tanning, housed in a linen gilt-stamped cloth, marron calf applied to top & bottom of case. Near fine. Scarce on the market. LV2714

\$ 500

Limited edition of 2,999 numbered copies (this is #2176). The Qur'an, edited by Mandel, with historical and philological notes in Italian.

Mandel was an Italian Islamic scholar, psychologist, writer and artist of Afghan descent. He was a professor of history and art at the University of Milan. He was a member of the Academy of Islam in Cambridge and a founding member of the Islamic University of Cordoba (now closed).



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Nel Primo Libro. Si tratta della Scienza d'intorno alle regole da formare le Pianta delle Fortezze, con le sue misure.

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Nel Terzo. Si descrivono la diuersità delle Pianta, con l'elezione delle migliori difese.

Nel Quarto. Si dichiara la diuersità de siti, & come si debbono Fortificare.

Nel Quinto. Si tratta delle Scienze Mecniche, & l'ordine facilissimo del Fabricare tutti gli strumenti & machine artificiose che possono fare bisogno, si in tempo di pace come di guerra, e come si possono con poca forza dominare grandissimi pesi.

Nel Sesto, & ultimo. Si tratta della difesa delle Fortezze, & si mostrano tutti que gli auvertimenti, & inuentioni, con le quali i difensori si possono difendere, con quel maggior vantaggio, che si può desiderare, per la sicurtà della Fortezza; & oltre a ciò si mostra l'ordine del misurare le distanze & leure le Pianta, con altri particolari necessarii per effettuare quanto s'è proposto.

CON PRIVILEGI.



IN VENETIA. M D C I X.

Presso Francesco Rampazetto.

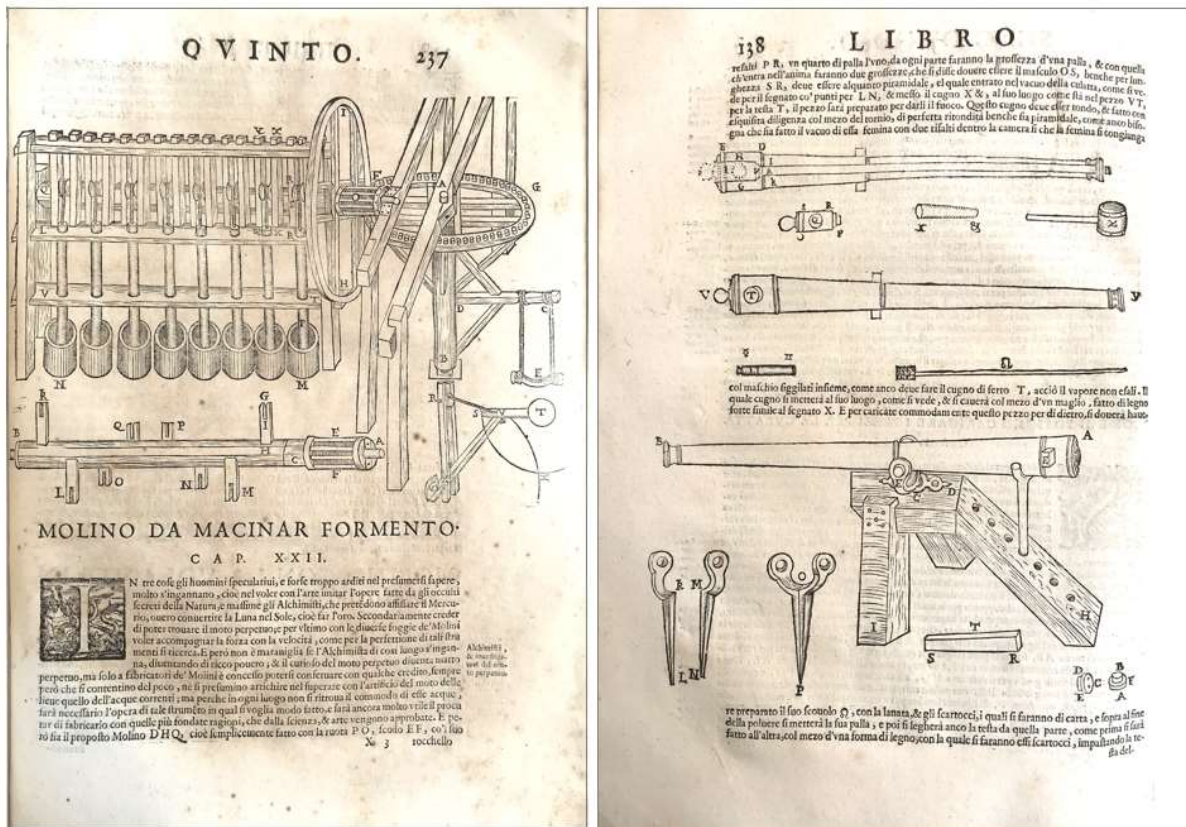
11. **LORINI, Buonaiuto** (ca. 1538-ca. 1611). *Le Fortificationi, . . . con l'aggiunta del sesto libro. Doue si mostra con la Scienza, e con la Pratica, l'ordine di Fortificare le Città, & altri luoghi, con tutti gli auvertimenti, che piu possono apportar beneficio, per la sicurtà delle Fortezze.* Venice: Francesco Rampazetto, 1609.

¶ Two parts in one. Folio. Collation: a6, A4, B2, C8, D2, E6, F2, G-H2, I8, K6, L4, M-P8, Q6, R8, S6, T-Aa8, Bb4. Pagination: [12], 303, [1] pp. Includes title page for book six [see below] (first added in this edition). Engraved portrait of the author by W. Kilian, numerous large and small woodcuts and diagrams in text, decorated initials. Contemporary vellum, minor stains, title to head of spine in old ink. Inner front hinge opened at

top. Few pages with slight toning, some foxing, small tape repair to last leaf (register), otherwise a very nice copy. SS13198

\$ 1,850

EARLY WORK ON CONSTRUCTING FORTIFICATIONS. Second, enlarged edition (with additional sixth book and added illustrations). “Lorini's work is the first systematic course of instruction in all aspects of military architecture, and the first work to give measured plans in its illustrations” - Breman.



“Buonaiuto Lorini (circa 1538- circa 1611), was born in Florence, won a great reputation in the sixteenth century for his intelligent fortifications and the way he fiercely defended cities. He was employed by the kings of France and Spain, and also by the Doges of Venice. Lorini's treatise is divided in five books, written in the form of a dialogue with a count (identified as the military man Bestore Martinengo) . . . The present work contains a wealth of practical detail and a long and detailed section on the machine tools of construction. . . In 1609 Lorini added the sixth book to his work.” -Breman.

“Lorini published a treatise, *Delle Fortificationi*, which outlined the expectations of a good working design.. . . It centers around the problem of determining which plans succeed, and what qualifications of an engineer are requisite. Design, Lorini

suggests, is necessary to all arts, but especially to command. Lorini conceives of design as a process, which allows one to represent both concepts and things as they really are. Design is especially valuable because of concepts and things, invention and nature, can interact together on the simple piece of paper. While this may be a specific interpretation of the role of the architect, Lorini highlights here the importance of clarifying one's invention through design.” – Wolfgang Lefevre, *Picturing Machines, 1400-1700*, MIT Press, Cambridge, (2004).

Book I: That fortification is a science and lays out basic principles and terminology. Book II: The practical construction of works, including bridges, gates, walls, and how to arm them. Book III: Overview of the most significant fortification methods in use to date. Book IIII: Explaining how to adapt planned fortifications according to their situation and renovate old defensive works. Book V: Dedicated to machines of construction, describing and illustrating hoists, and tackle, water-raising engine, dredger for draining swamps, ropes, diving bell for subterranean work, mills, folding ladders, and pontoon bridges. Book VI: Lorini's own experiences in the field, sieges, practical problems, portable fences, likely trajectory of cannon balls, making artillery mobile and protection.

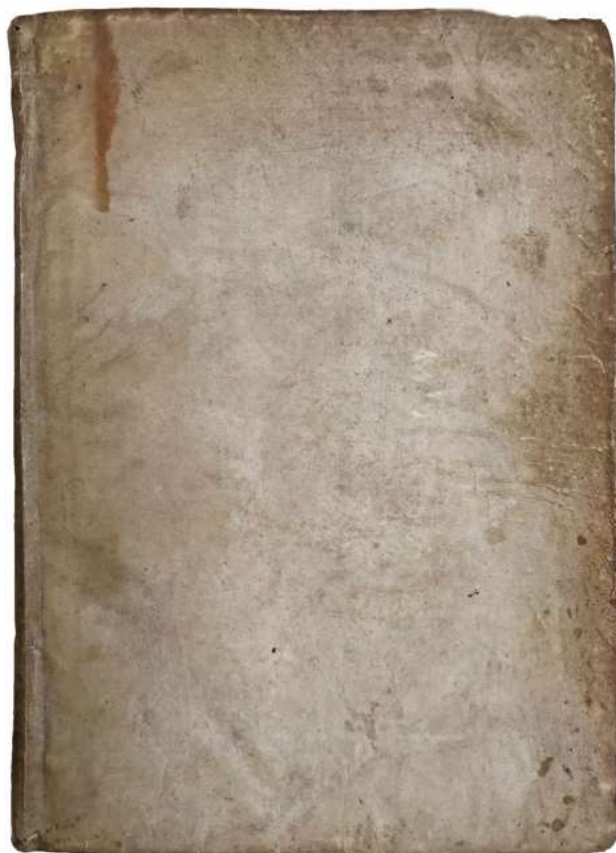


“Palmanova and Valletta [both Italian fortified cities] sprang from experiments, though none was as thorough or as spectacular . . . the fortress-city must be

understood as a development of the geometrically precise citadel, integrating the planned town and the protective fortresses into a single body. Though the four- or five- bastioned citadel is often the prototype, the history of influence is a short one: citadels and fortress-cities are developed almost synchronously and probably owe much to one another. For example, the radial fortress-city designed by Lorini, with its nine bastions and concentric ring roads linking the radial streets that converge on the central square, unmistakably approximates the realized design of Palmanova.” – Pollack, p. 163.

REFERENCES: BL Italian (17th cent) I: 502; Paul Breman, *One hundred books on military architecture*, 48 [1596/97 ed.]; Paul Breman, *Military Architecture Printed in Venice*; Paul Breman, *Books on military architecture printed in Venice. An annotated catalogue*, (2002), 165; Roberto L. Bruni & D. Wyn Evans, *Italian Seventeenth Century Books*, 3070; Maurice J. D. Cockle, *A bibliography of English military books up to 1642*, 791; Gamba 1494; Graesse 261; CNCE Venezaine L786; Riccardi I:52-53.

See: Daniele Danesi, Milena Pagni, Annalisa Pezzo, *Architetti a Siena: testimonianze della Biblioteca comunale tra XV e XVIII secolo*, 2009. p. 184; Martha Pollak, *Cities at War in Early Modern Europe*, 2010. pp. 67-69.





12. **MITELLI, Giuseppe Maria** (1634-1718). *La caccia giocosa: invenzioni di Gioseffo Maria Mitelli, pittore bolognese, da lui effettivamente sperimentate e dedicate a chi si diletta di caccia*. In Bologna, 1684.

Quarto. [17] ff. The plates include an engraved title within elaborate border populated with weapons and gimmicks for hunting, a bird-age is shown on the top; engraved "times to begin birding" and 15 plates bearing two plates: top illustration, and bottom engraved text. Later quarter chocolate morocco, simple spine title, raised bands, marbled boards. Fine. LV2690

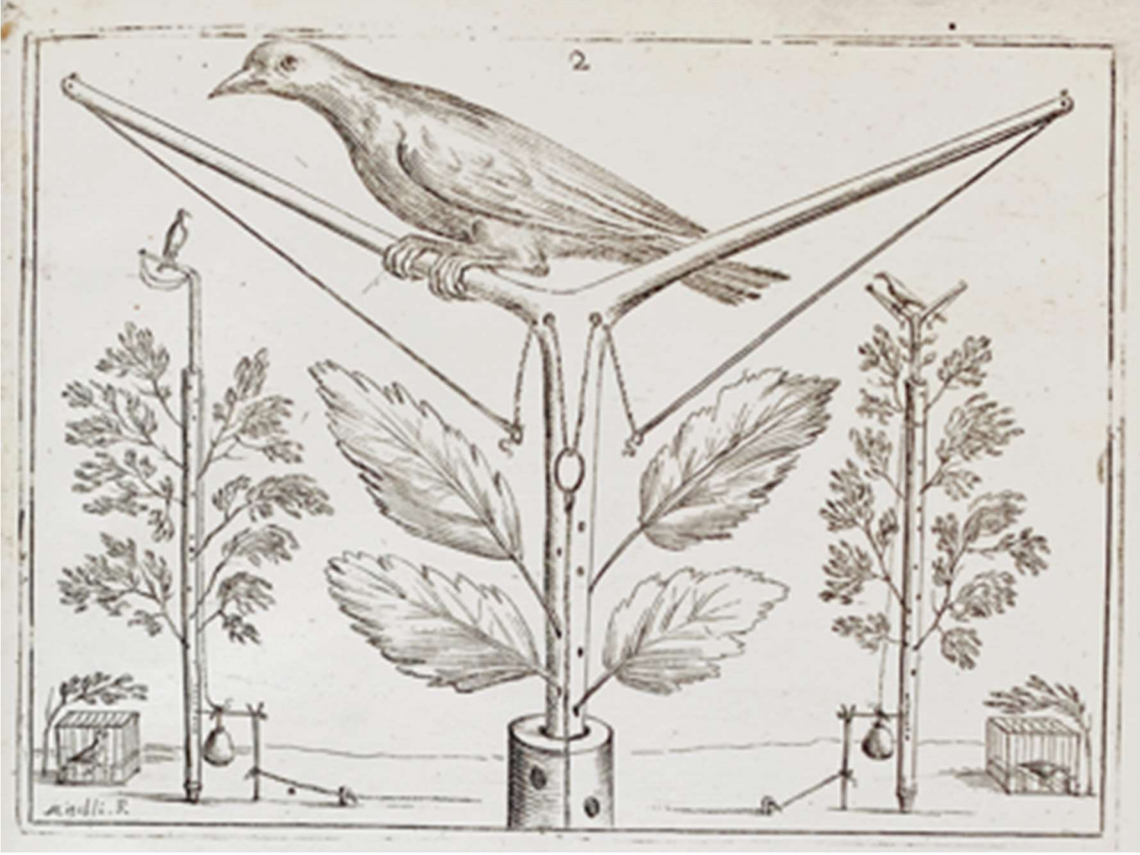
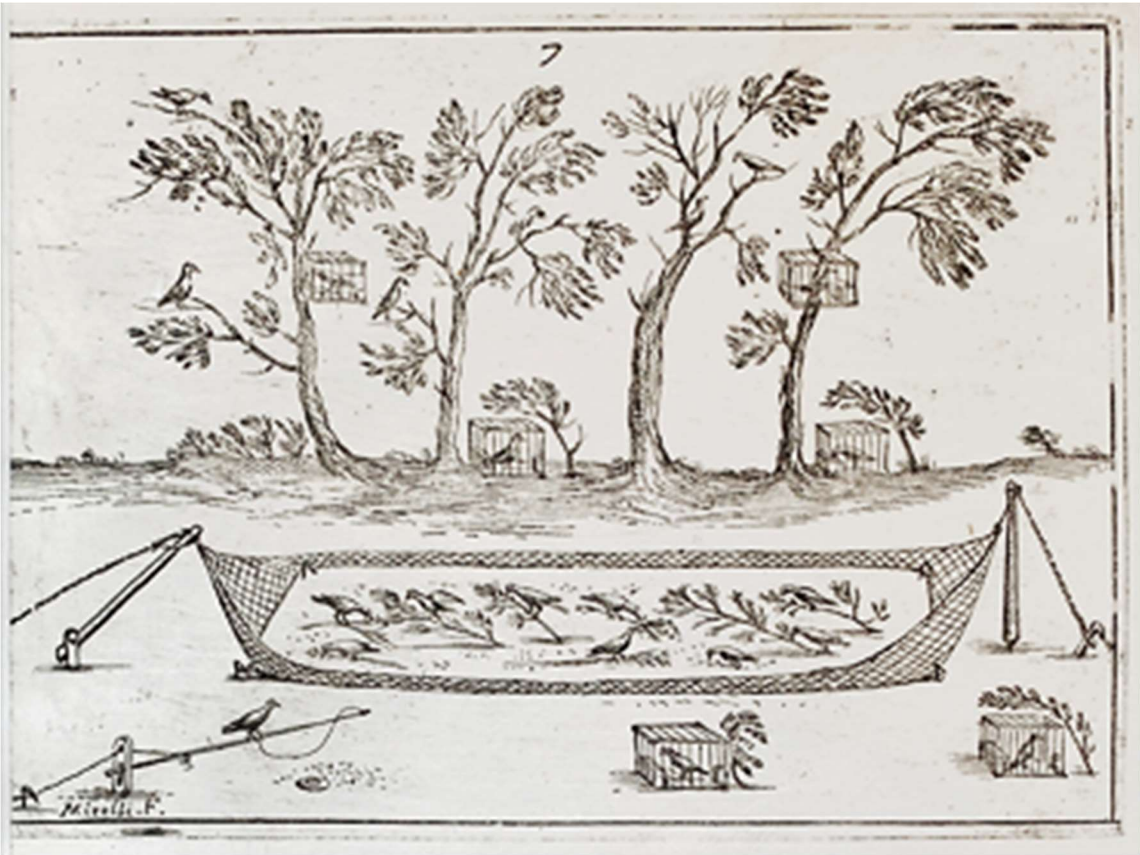
\$ 36,500

FIRST EDITION OF THIS EXTREMELY RARE WORK, ENTIRELY ENGRAVED, BEING MITELLI'S EXTREMELY RARE FIRST PRINTING OF HIS OWN FORM OF BIRD-HUNTING, OR BIRD TRAPPING. The magnificent illustrations depict different bird hunting techniques, all very curious. According to Ceresoli these techniques for bird trapping were actually used at the time of this publication. "The aucupio modes depicted may seem fantastic, but actually practiced in those times, in which game was more credulous and more abundant than now: the Mitelli, then, a strenuous hunter, depicts some invented or modified by himself." – Ceresoli. Mitelli practiced the art himself and he was the artist for the plates. An explanatory text accompanies each plate. The book begins with instructions concerning the most appropriate month of the year to hunt the different species of bird.



The extreme rarity of this work is evidenced by the 1745 reprint of Lelio della Volpe, as well as two later German issues Joseph Mitelli Mahlers zu Bologna Jagd-Lust . . ." (1720), "Die Voegel auf verschiedene Art zu sangen" (1739). The 1745 edition is oblong, with separate plates and title and two preliminaries set in type. This first

edition is of exceptional rarity, and the Marcel Jeanson collection possessed only the second edition (# 409).



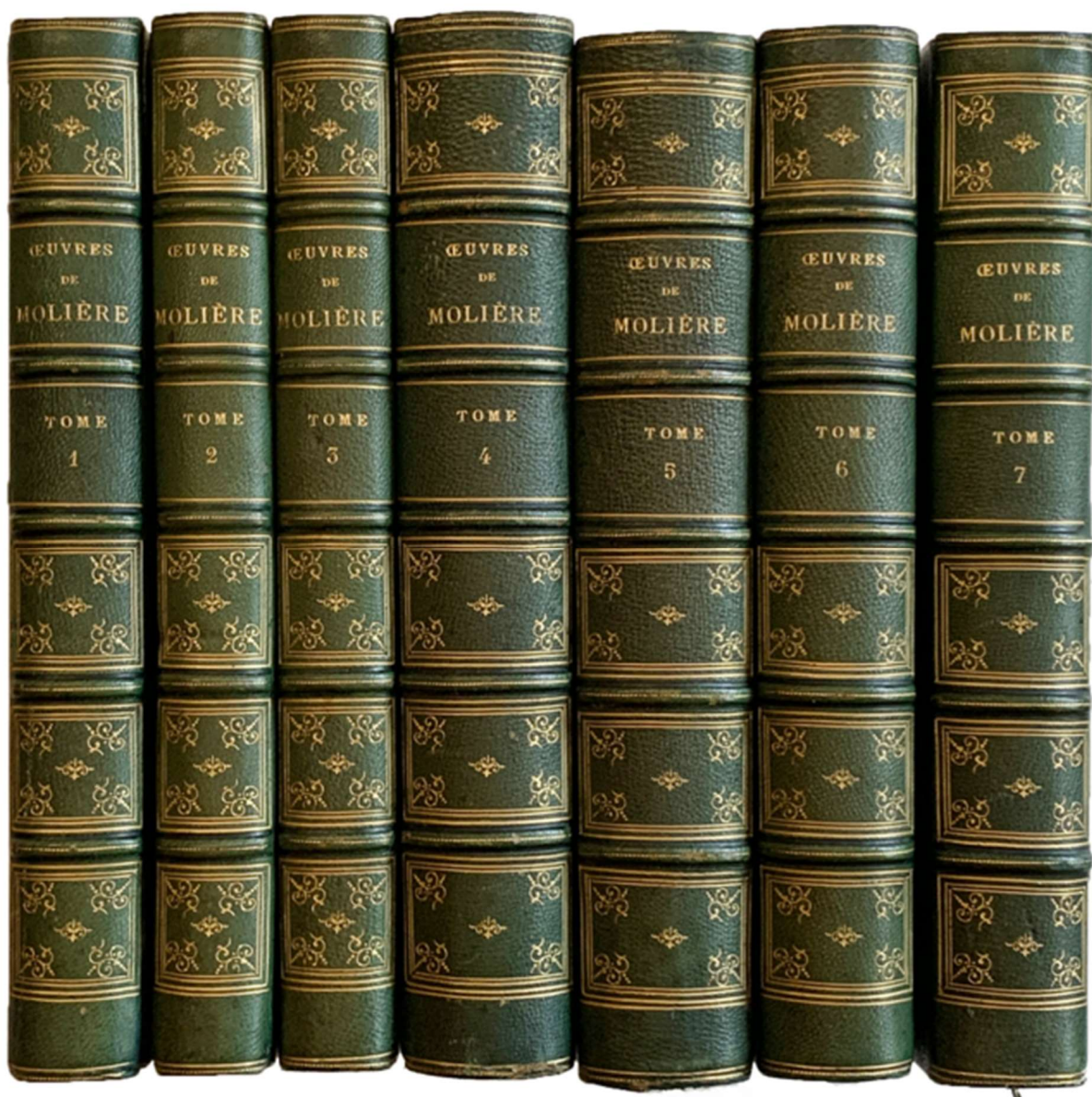
In 1932 Brighenti created a facsimile edition in 150 copies (“and a short work of the rarest and most curious of the seventeenth century engraved by the famous Giuseppe Maria Mitelli passionate hunter”).

Giuseppe Maria Mitelli (1634-1718), son of the famous painter Agostino Mitelli, became a renowned engraver and left a rich production in many subjects. He was among the 40 founders of the Clementine Academy of Bologna in 1710 and one of its first directors. A passionate hunter, he dedicated this suite of plates to his fellow bird hunters. The first was published in Bologna, in a very limited number of copies, in 1684.

Mitelli (1634-1718), famous for his “Giuochi” [folk games] and “Arti per via,” [street tradesmen drawings, 1660], was an avid bird hunter, and the plates are derived from his personal experiences. The aucupio [small bird hunting technique through the use of various kinds of traps] technique used involves catching birds in cages.

REFERENCES: Ceresoli, Adriano, *Bibliografia delle opere italiane latine e greche su la caccia*, (1969) p. 359: “rarissima.” Schwerdt, Franz Georg Richard, *Hunting, Hawking, Shooting, Illustrated in a Catalogue of Books*. London: Privately Printed for the Author by Waterlow & Sons Limited, (1928, 1937), vol. II p. 29: “Mitelli was a printer in Bologna and a great lover of the chase, writing this book from personal experience.”

See: [1] Adriana Arfelli, *Per la bibliografia di Agostino e Giuseppe Maria Mitelli*, *Arte antica e moderna*, 3 (1958), pp. 295-301; [2] Pallottino, Paola, *Storia dell'illustrazione italiana: libri e periodici a figure dal XV al XX secolo*, Bologna: Zanichelli, (1988).

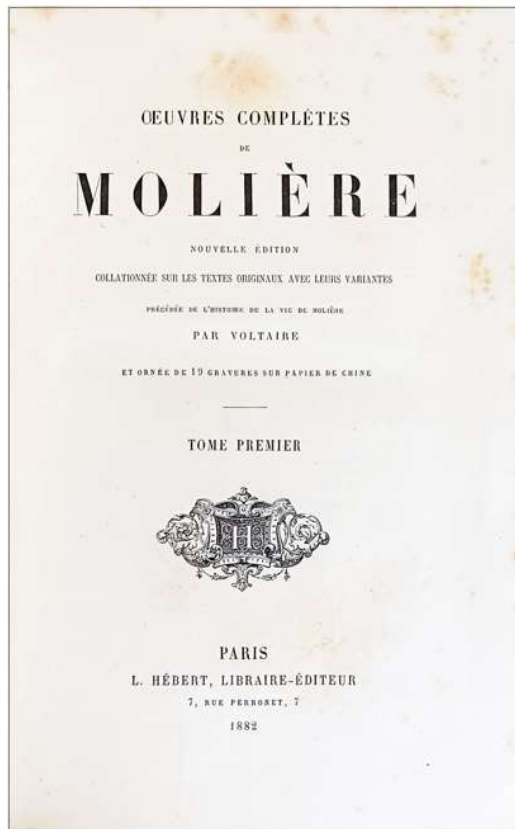


13. **MOLIÈRE** [pseud. for **Jean-Baptiste POQUELIN**], (1622-1673). *Oeuvres Complètes de Molière. Nouvelle édition collationnée sur les textes originaux avec leurs variantes. Précédée de l'histoire de la vie de Molière par Voltaire.* Paris : L. Hebert, 1882.

¶ 7 volumes. 8vo. 19 engravings by [Alexandre Joseph] Desenne. Early quarter dark green morocco, raised bands, gilt-stamped spine and rules, marbled boards, marbled endleaves; extremities rubbed, outer corner chipped on vol. I, small hair-line crack on upper joint (vol. I, mended with kozo), edges variously stained. Foxing throughout (all vols.). Very good. Handsome set. LV2716

\$ 475

Illustrated with 19 engravings by Alexandre Joseph Desenne (1785-1827).





14. **NICOLSON, William** (1655-1727). *Leges Marchiarum, or Border-Laws: Containing Several Original Articles and Treaties, Made and Agreed upon by the Commissioners of the Respective Kings of England and Scotland, for the better [sic] Preservation of Peace and Commerce upon the Marches of Both Kingdoms: From the Reign of Henry III. to the Union of the Two Crowns, in K. James I.* London: Tim. Goodwin, 1705.

¶ 8vo. [viii], lvi, 388, [4] pp. Half-title. Original blind-stamped full calf, 4 raised bands, rebacked with new calf, preserving the original calf boards, covers tooled with tulips in each of the corners, new spine with gilt-stamping. PROVENANCE: Theological Institute of Connecticut blind-stamps to first and last ten pages. Very good copy.

\$ 200

FIRST EDITION of Nicholson's edition of the Laws of the Marches. The text starts with laws relating to King Henry III of England, from the year 1249. The tracts are continued through Henry VI (1449), who is followed by Edward IV (1464), Henry VIII (1533), Edward VI (1549), Queen Mary (1553), and ends with Queen Elizabeth (1563).

“On 14th April, 1249, there met on the Marches certain representative sheriffs, with four-and-twenty knights of fame, from both sides of the Border. More successful in transacting business than some such previous meetings had been, this convention framed and adopted the great Border statute, the *Leges Marchiarum*, or ‘Lawis of the Merchis.’ Of these laws battle was no small part, for battle was the remedy for almost every Border wrong” (Neilson, p. 126).



Henry III [year 1249]

“The Bible of Border law, compiled by Bishop Nicolson of Carlisle in the early eighteenth century under the title “*Leges Marchiarum*,” contains eight separate collections of laws, dating from 1249 to 1596; like any anthology of laws and human rights it is a grand vague statement of good intentions, but it is by no means complete” (Fraser, p. 149).

“In 1702 Nicolson, a Tory moderate, was appointed bishop of Carlisle. He had cultivated the support of local Tories: Sir Christopher Musgrave, 4th Baronet, Thomas Tufton, 6th Earl of Thanet who was heir to the Cumbrian Clifford estates, Colonel James Grahme the brother of Richard Graham, 1st Viscount Preston. His Miscellany Accounts of his diocese, compiled in 1707–4, were published in 1877 by Richard Saul Ferguson. They were from his own observations, or from trusted witnesses. He found in 1703 the neglected Holmcultram Abbey full of water. Charles Murray Lowther Bouch used Nicolson’s records to conclude that 70% of the churches in the diocese were then in tolerable condition, with 10% very bad.”

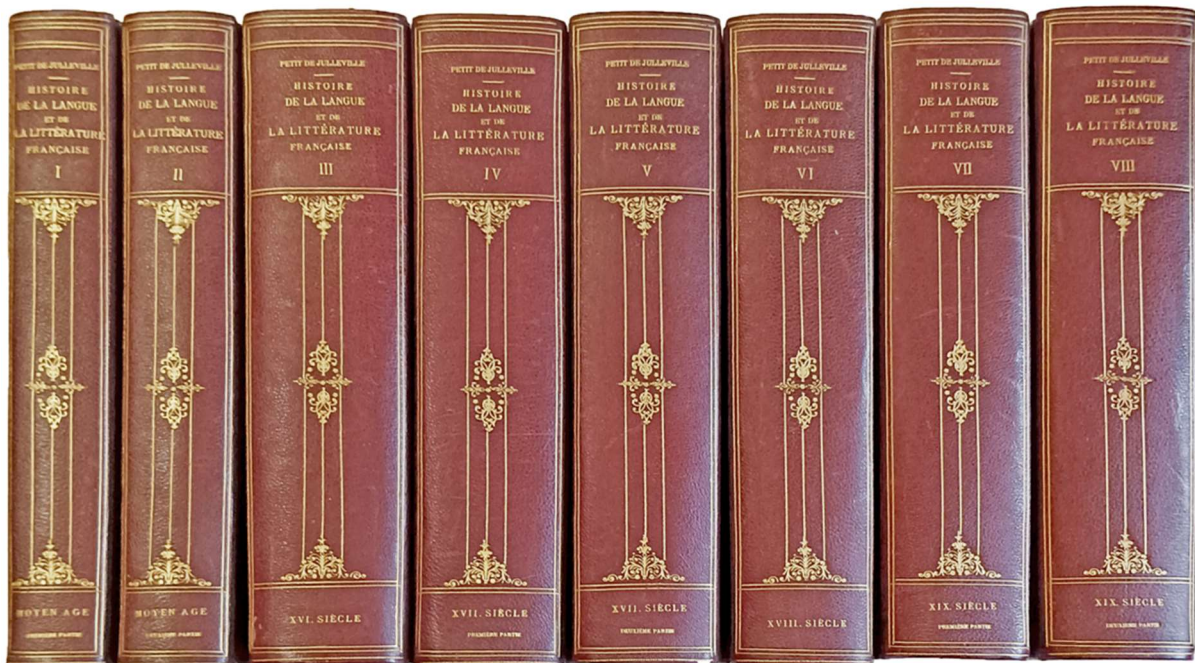
“Atterbury was appointed Dean of Carlisle in 1704, through the influence of Robert Harley. On a single visit to Carlisle Atterbury, who had picked a fight with Nicolson over a chapter matter, lost all support except with Hugh Todd. Nicolson tried to have the appointment suppressed, but Atterbury remained in post, based in London until 1710. The proxy quarrel with Todd escalated: and when Nicolson excommunicated Todd, Todd began a court case of 1707–8, argued on the foundation of Carlisle Cathedral based

on an Augustinian abbey, by a statute of Henry VIII. Todd won his case, but Nicolson and allies had Parliament pass in March 1708 the Cathedral Act, clarifying the bishop's right of visitation for the cathedrals in the scope of the statute. The following day Sir James Montague, a Member of Parliament for Carlisle, held a dinner for the two clerics at which they were reconciled."

... "There was also the *Leges Marchiarum or Border Laws* (1705, new ed., 1747). This work was topical in the run-up to the *Acts of Union* 1707. Nicolson disagreed with William Atwood, on the relative standing of England and Scotland." [Wikip – Nicholson].

With the Appendix containing charters and records (pages 174-388). The first is "Thordre to keipe a Werdens Court, with an Exhortation to the Jury, and Declaration of their Charge in Cases of Martche Treason." Charges of forgery are raised (pp. 349 and 353-4).

☼ Fraser, George MacDonald, *The Steel Bonnets: The Story of the Anglo-Scottish Border Reivers*, New York: Skyhorse, 2008; Goldsmiths' 4131; Marvin, J G. *Legal Bibliography, or a thesaurus of American, English, Irish and Scotch law books: together with some continental treatises*. T & J W Johnson, 1847 (p. 539 1747 edition); W. R. and V. B. McLeod, *Anglo-Scottish tracts, 1701-1714; a Descriptive Checklist*, University of Kansas Libraries, 1979, #188; Neilson, George. *Trial by Combat*, London: Williams & Norgate, 1890; Sweet & W. Harold Maxwell's *Legal Bibliography*, V, pp. 83-84.



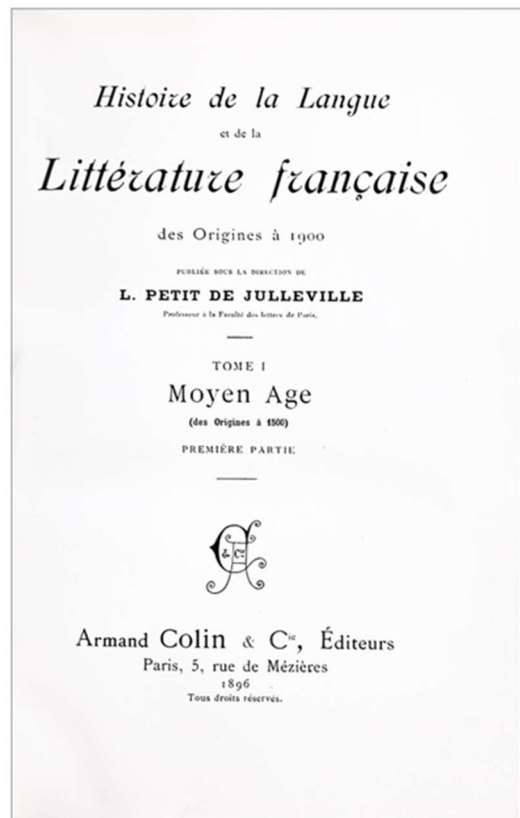
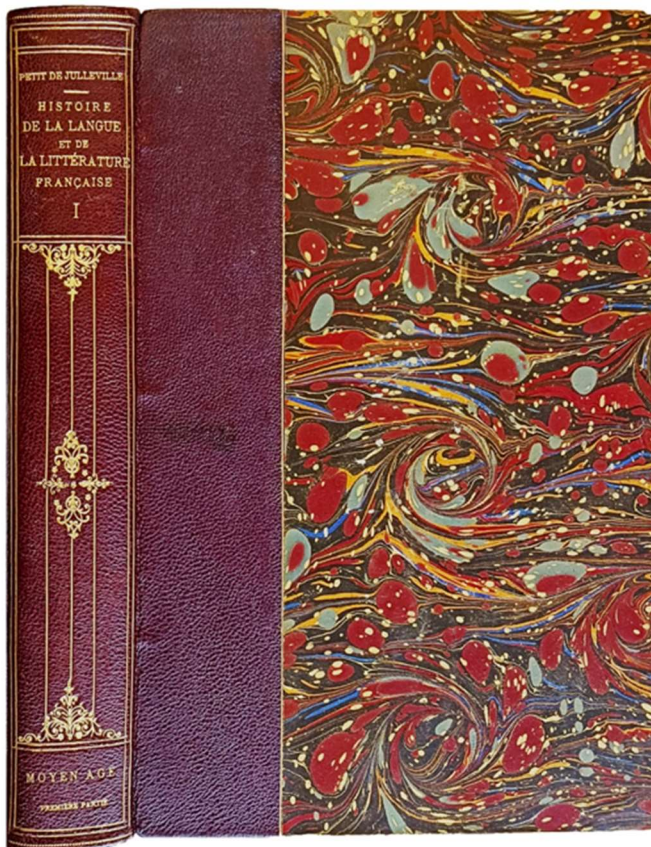
15. **PETIT DE JULLEVILLE, Louis** (1841-1900). *Histoire de la Langue et de la littérature française, des origines a 1900*. Paris : Armand Colin, 1896-1899.

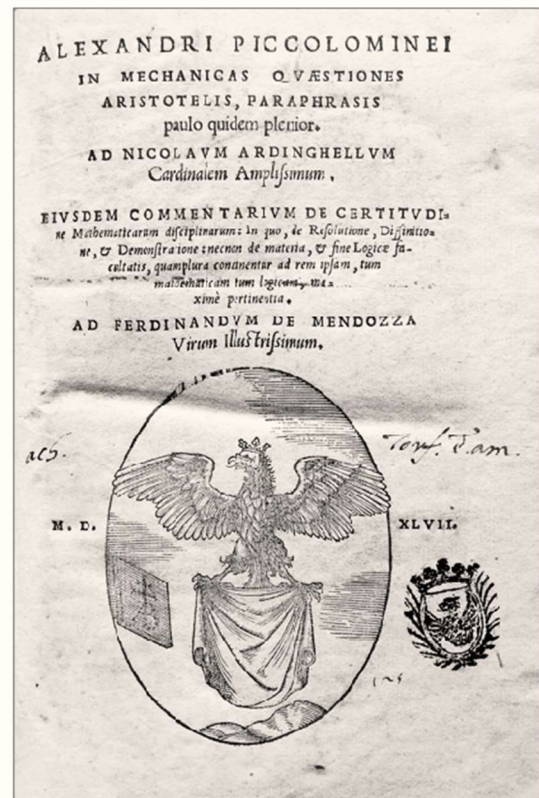
¶ 8 volumes. Large 8vo. tome I: LXXX, 408; tome II: [VIII], 559, [1]; tome III: [VIII], 864; tome IV: [VIII], 798; tome V: [VIII], 822, [2]; tome VI:

[VIII], 900, [4]; tome VII: [VIII], XI, 873, [1]; tome VIII: [VIII], 928 pp. 156 plates (a few color and some folded), portraits, facsimiles, maps. Early quarter maroon morocco, marbled boards, gilt spines and t.e.g., marbled endleaves. Very good. In remarkable condition. LV2719

\$ 450

A beautifully bound set of this history of the French language and literature from its origins up till 1900. Louis Petit de Julleville was appointed professor of French medieval literature and of the history of the French language at the University of Paris in 1886. Tomes.1-2 Moyen age (des origines a 1500) 1896 [10 + 11 plates.] t. 3 Seizieme siecle. 1897 [19 pls.] t. 4-5. Dix-septieme siecle. 1897-98 [23 + 20 pls.] t. 6. Dix-huitieme siecle. 1898 [25 pls.] t. 7-8. Dix-neuvieme siecle. 1890 [22 + 26 pls].



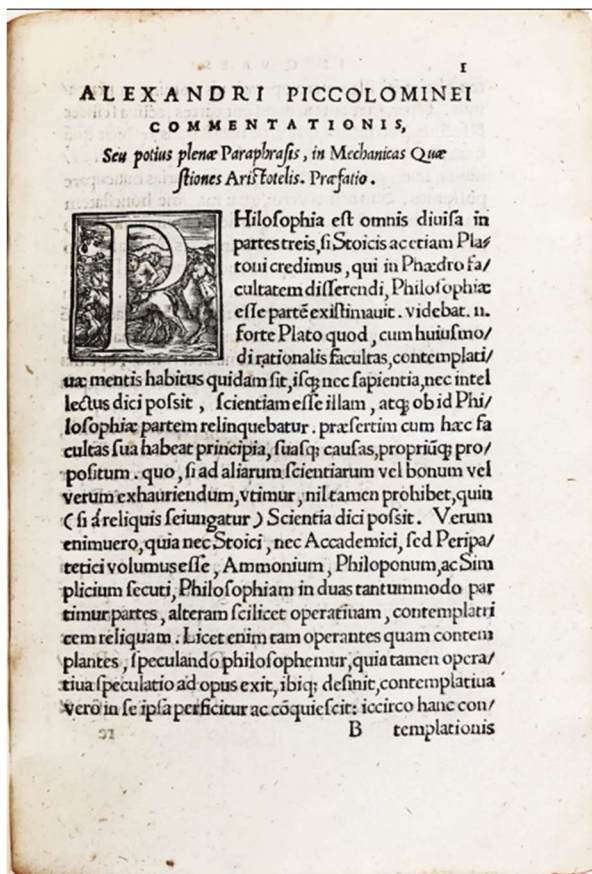


Classical Mechanics

16. **PICCOLOMINEI, Alexandri [Alessandro Piccolomini].** *In Mechanicas Quaestiones Aristotelis, Paraphrasis paulo quidem plenior. Ad Nicolaum Ardinghellum Cardinalem Amplissimum. Eiusdem commentarium de certitudine mathematicarum disciplinarum: in quo, de resolutione, diffinitione, & demonstratione: necnon de materia, & sine logicae facultatis, quamplura continentur [i.e. continentur] ad rem ipsam, tum mathematicam tum logicam, maxime pertinentia.* Romae: Apud Antonium Bladum Asulanum, 1547.

¶ Sm. 4to. [viii] pp., CX ff. Printer's woodcut device on title, woodcut initials, geometric diagrams throughout and occasional woodcut figures [balance scales [XXI-XXII], unknown device [XXXV], wedge [XXXIX], pulley [XL], well [LX], 2-man team with poles braced between them, on their shoulders in order to lift a heavy rock [LXII], concentric circles as in a solar system model, incl. rocks in place of planets [LXVIII]; f. XL bottom corner torn away. Early quarter vellum, with later marbled boards, later endleaves; worming at spine joints, vellum present, but gnarled. Ownership signature and black stamps on title. Very good. OF ARISTOTELIAN MECHANICS AND ITS PHILOSOPHY. SS13204

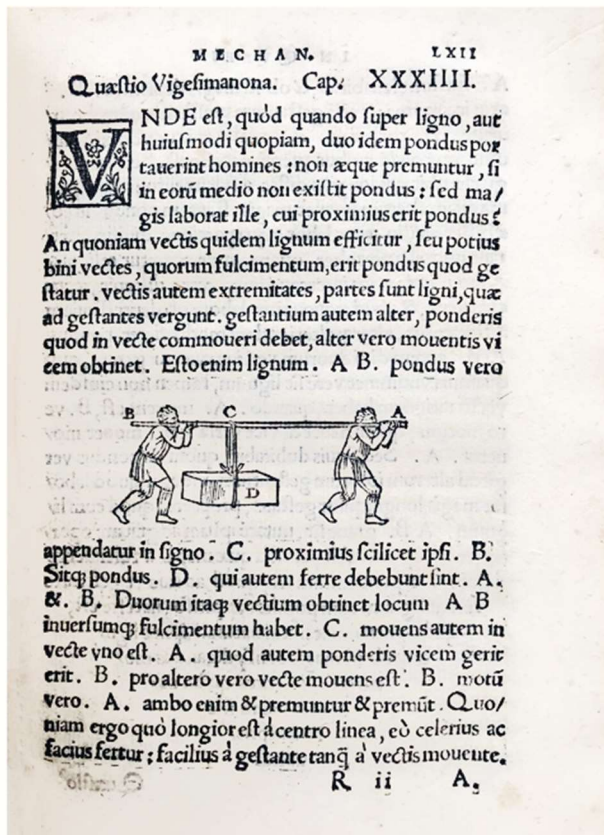
First edition. This book ignited a debate “over the certainty of mathematics, which was sparked in 1547 by Alessandro Piccolomini's commentary on pseudo-Aristotle's *Problemata Mechanica*.” – Niccolò Guicciardini, *Isaac Newton on Mathematical Certainty and Method* - Issue 4 – 2009, pp. 3-4. See also: Nicholas Jardine, “Keeping Order in the School of Padua,” 1997.



“Many sixteenth-century authors studied the Mechanical Problems.” These include Niccolo Leonico Tomeo, Alessandro Piccolomini, Girolamo Cardano, and Niccolo Tartaglia. “Alessandro Piccolomini chose to make it more accessible by publishing a paraphrase of the work in 1547 in Rome: *In mechanicas quaestiones Aristotelis*, paraphrasis paulo quidem plenior, shows both his erudition in the use of available manuscripts as well as his practical knowledge of the contemporary mechanical technology.” – Nenci, pp. 9-10.

“Piccolomini thus shows . . . the reasons for the success among humanists of the difficult text of the *Mechanica*: one draws from the text an intuition of a movement of rotation made up of constraints and forces rather than rigorous geometric

analyses.” – Walter Roy Laird, Sophie Roux, *Mechanics and Natural Philosophy before the Scientific . . .* (2008), page 159.

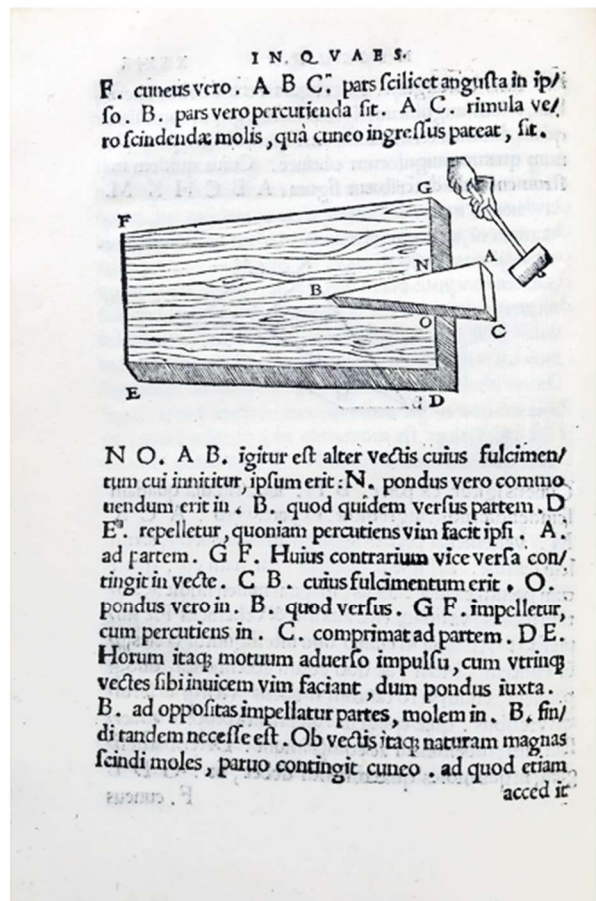
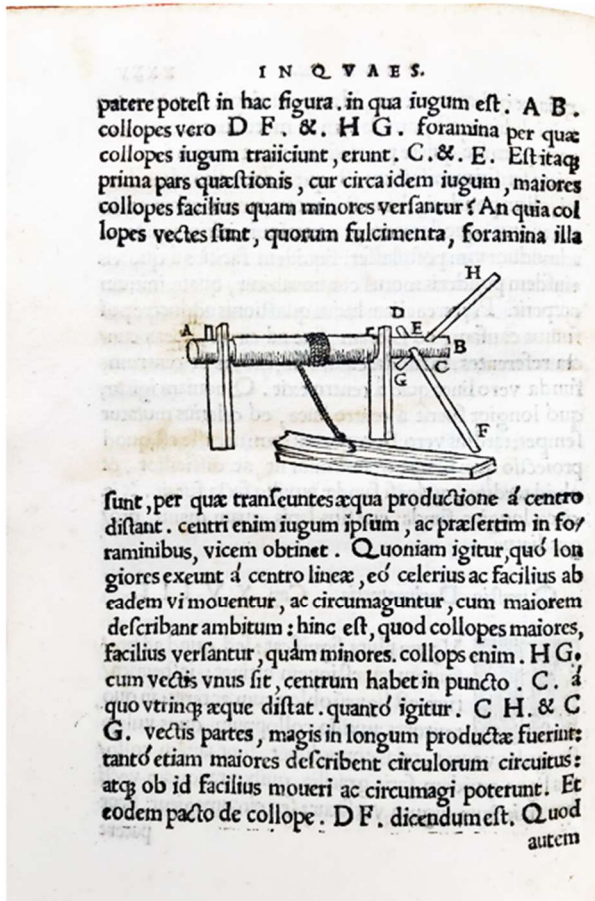


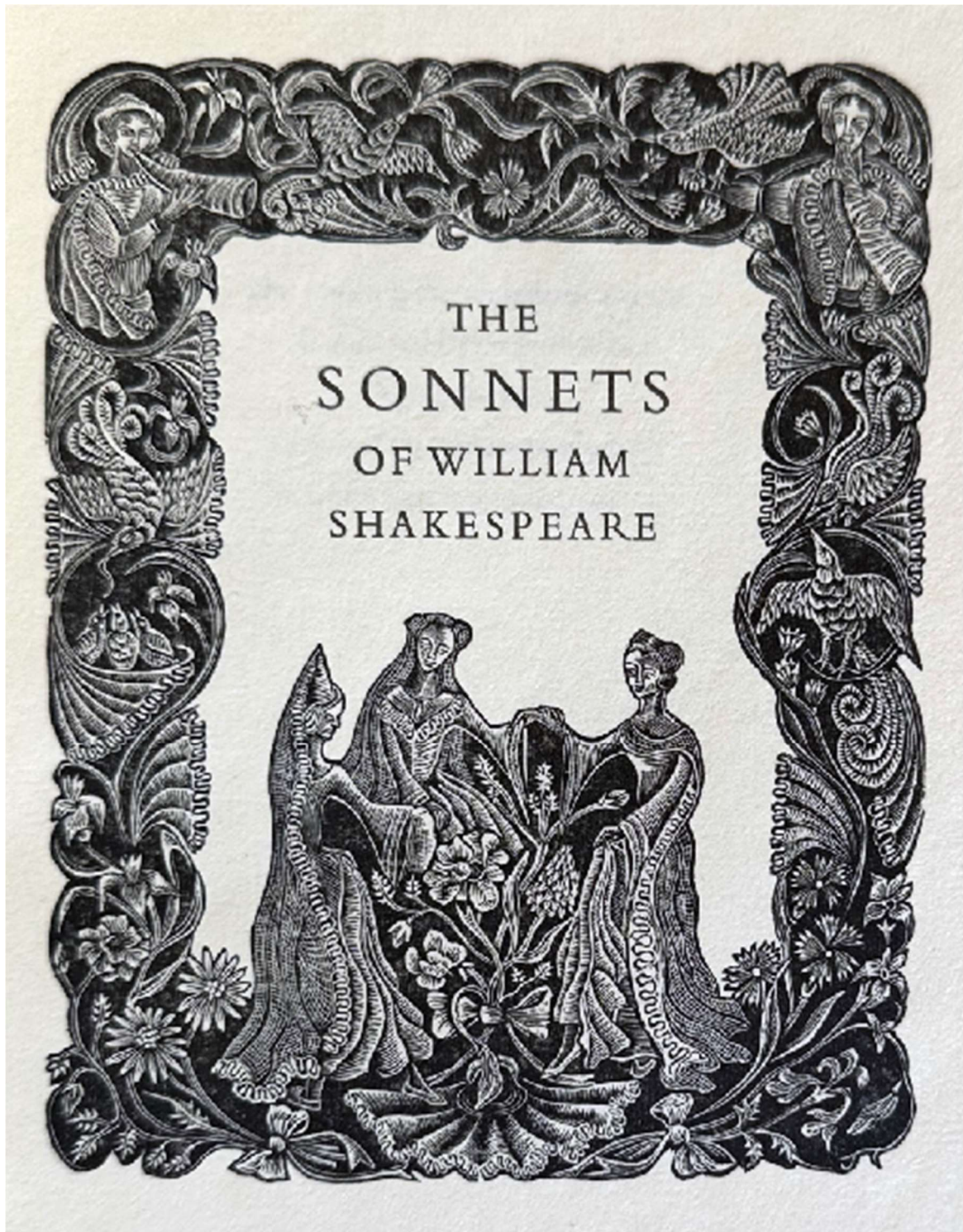
“Piccolomini in effect elevates mechanics from an art to a science, by arguing that it is the contemplation of the causes and principles behind machines that is properly called mechanics. The use of these machines to produce useful effects is distinguished from the theory on which they are based, and his practical aspect is classified separately under the sellularian or humble arts.” – Helen Hattab, *Descartes on Forms and Mechanisms*, (2009), pp. 95-6.

Alessandro Piccolomini (1508-1578), student of the classics in both Padua and Rome, a master of Petrarchan style, was a member of the noble Piccolomini family that included two Popes. He came to reside in Padua, becoming established as professor of philosophy at the university. Though he was not an astronomer, he is best known for producing in 1540 the first star atlas, *De la Sfera del Mondo*. He was a prolific writer of works relating to philosophy, mathematics, mathematical astronomy, comedies, sonnets, literature and translated several works (Ovid's *Metamorphoses*, Aristotle's *Poetics and Rhetoric*, part of Vergil's, *Aeneid*) from Latin

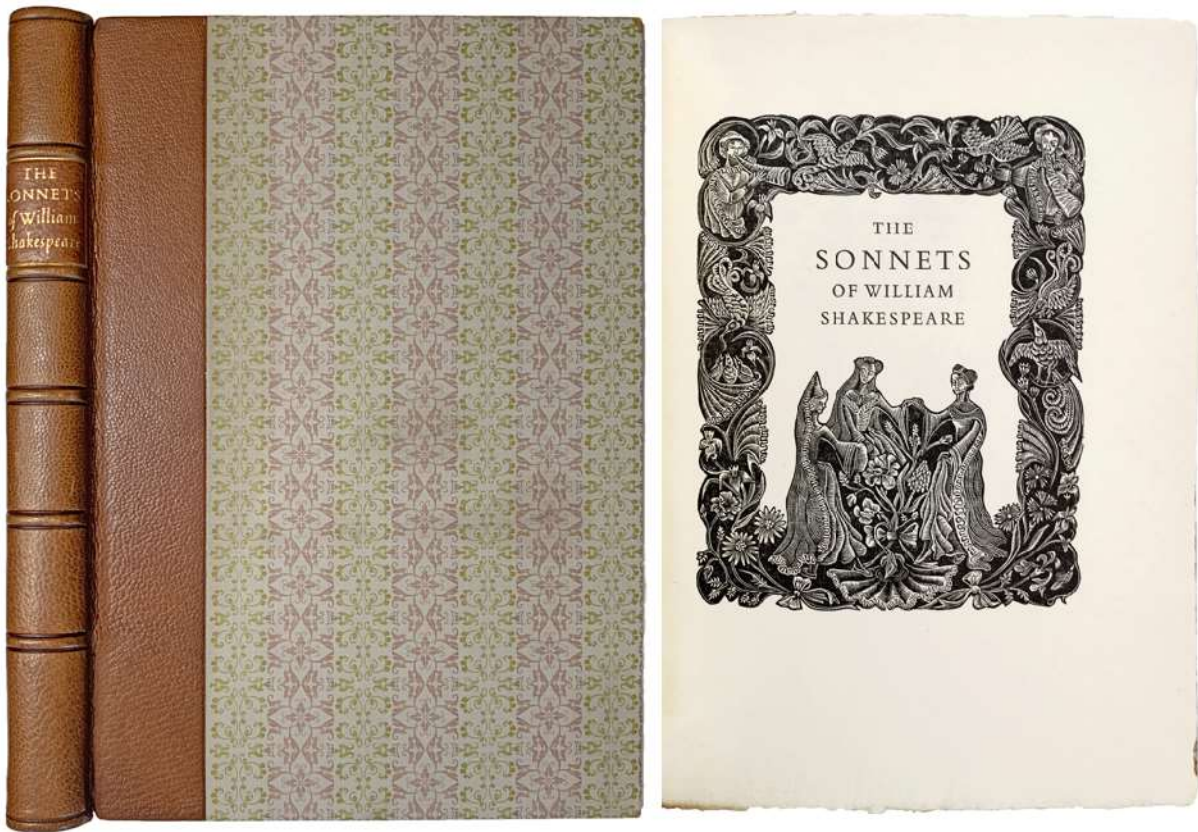
into Italian. See: article by Ronald Brashear, within: Thomas Hockey (ed.), *Biographical Encyclopedia of Astronomers*, II, pp. 904-5.

See: Rufus Suter, "The Scientific Work of Alessandro Piccolomini," *ISIS*, 60, pp. 210-222.





Plantin Press [17]



Saul Marks: The Great Printer – A Masterpiece of Printing & Design

17. [Plantin Press] William SHAKESPEARE. *The Sonnets of William Shakespeare*. Los Angeles: Zeitlin & Ver Brugge Booksellers, April 1974.

¶ Sm. 8vo. 154 pp. 2 illustrations by Mary Kuper. Original binding by Max J. Adjarian in quarter Levant morocco, decorative paper (designed by the printer), raised bands, gilt spine. Fine copy. LLV1813

\$ 3,000

LIMITED EDITION number 74 of 120 numbered copies. Printed by Saul & Lillian Marks at the Plantin Press, Los Angeles. With wood engravings by Mary Kuper.

This is the rarest and most desired hand-printed work from a Southern California printer. It is notoriously rare as it was sold out on publication (Zeitlin bought out the edition and distributed it to private subscribers). It was elegantly designed by Saul Marks (1904-1974) and as a printed book it pleases with the binding, paper and illustrations. Dickover gives Marks a supreme compliment: “Los Angeles has

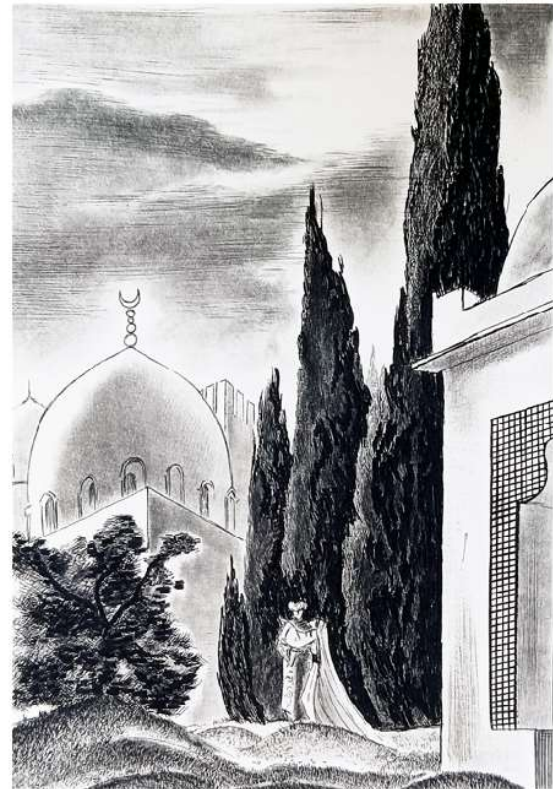
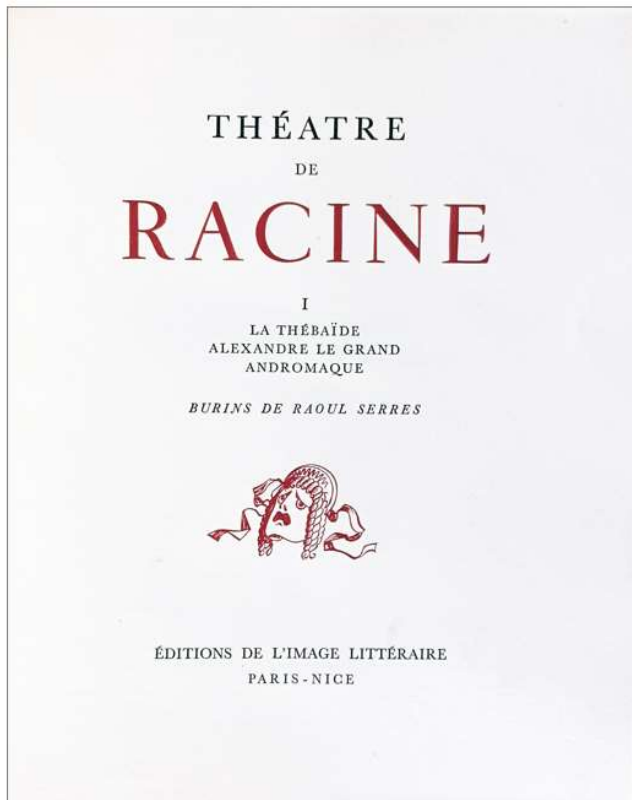
had its share of distinguished printers; and one of them, Saul Marks of the Plantin Press, ranks as one of the greatest of the twentieth century.”

Some consider this Marks' masterpiece. The book was printed on the Albion Press. Saul was meticulous in his design and craft. He loved the beauty of italic type, which was used for this edition. “The letters beginning each line in the sonnets are roman; and following the typographic practice of Aldus, they are smaller in height than the lower case italic letters with ascenders.”

Mary Kuper was the Plantin Press's first woman apprentice. She took up wood engraving at the encouragement of Saul.

See: Robert Dickover, “*Saul Marks: The Great Printer*,” California State Library Bulletin, no. 78, Spring/Summer 2004. p.2-9; Marks, Lillian, *Saul Marks and the Plantin Press: The Life and Work of a Singular Man*. Los Angeles: Plantin Press, 1980; Tyrus G. Harmsen and Stephen Tabor, *The Plantin Press of Saul & Lillian Marks: A Bibliography [1930-1985]*. 2005.





18. **RACINE, Jean** (1639-1699). *Théâtre de Racine. I. La Thébàïde, Alexandre le Grand Andromaque. Burins de Raoul Serres. II. Les Plaideurs Britannicus Bérénice. Burins de Mario Prassinis. III. Bajazet Mithridate Iphigénie. Eaux-fortes de Pierre Leroy. IV. Phedre Esther Athalie. Burins de Paul Lemagny.* Paris & Nice : Editions de L'Image Littéraire, 1948-1949.

¶ 4 volumes. 22x18 cm. Large 8vo. [7]-271, [3]; [7]-202; [7]-293, [1]; [7]-298 pp. Each title with a vignette of the author. 64 plates in the edition (16 by each of four different artists). Original printed wrappers with titles in dark red. With all the four green slip-cases present and well preserved. Very good. LV2720

\$ 150

Limited edition of 700 copies, this copy unnumbered, but specially designated for Marcel Poupian, whose name is imprinted on the colophon. Contains an extra suite of the plates for each volume.



The edition was illustrated by four artists, including French illustrator and printmaker, Raoul Serres (1881–1971), a member de la Societe des artistes francais, since 1906. His illustrations for this edition were on wood. Vol. II was illustrated by Mario Prassinis (1916-1985), actually born in Turkey, Prassinis was of Greek-Italian descent, though he is known as a French modernist painter. Vol. III was illustrated by Pierre Leroy (1919-1990) with his etchings. Vol. IV was illustrated by Paul Lemagny (1905-1977). He was very productive as a post-war illustrator and teacher.





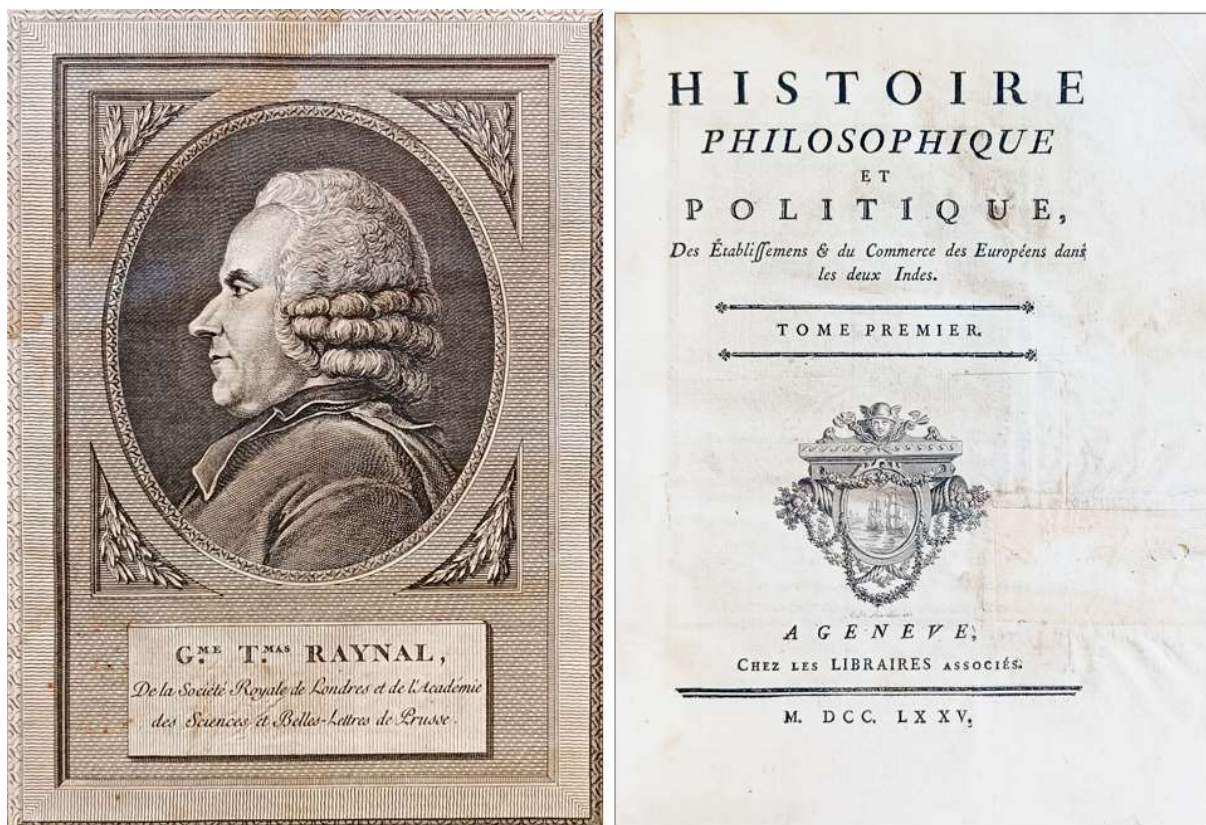
19. **RAYNAL, Guillaume-Thomas-François** (1713-1796). *Histoire Philosophique et Politique, des Etablissements & du Commerce des Européens dans les deux Indes*. Geneva: Chez les Libraires associés, 1775.

¶ Three volumes (containing 19 sections). 4to. [4], iv, iii, [1], iii-viii, 719, [1]; [4], viii, 662; [4], viii, 658 pp. Each title with a vignette, 7 engraved plates including a portrait of Raynal by Legrand after Cochin, and 4 maps (Asia with Australia, the Americas & Africa, the Gulf of Mexico, and North America), vignettes, woodcut head and tail pieces. Original full French

mottled calf by LANGLOIS of Lyons (signed binding, see foot of spine), raised bands, ornate gilt spine stamping, marbled edges, marbled endleaves; extremities worn (damage to foot of vol. II not repaired), heavily rubbed. All three title-pages with a square block cut away and replaced (surely removing a previous ownership signature). Good. LV2721

\$ 1,000

First Geneva edition, being a reissue of the Amsterdam edition of 1770. The Enlightenment rises up against colonialism. Denis Diderot and d'Holbach also collaborated with this work, painting a virulent picture of colonialism under the old regime, aroused the ire of the Parliament which, on May 25, 1781, condemned it to be burned. The work is about the commerce of the whole world, especially as conducted by European shipping lines.



The plates are quite remarkable for this edition and they are fully described in the book itself. Besides the portrait of Raynal, there are also plates of (1) the Emperor of China driving a farm plow, honoring its invention; (2) a philosopher mounting a sign at a port with Spanish and Portuguese ships, and slaves; (3) a woman representing Nature (her 6 breasts), she is feeding two children (one black and one white) and in the background she watches people being mistreated; (4) the riches and abundance of spice trade and the merchants seeing a lot of money exchanging

hands with this trade; (5) a slave in Barbados is being sold for a bag of money; (6) A winged woman (“Industry”) shows laborers tools that they can use for their labors; (7) two Quakers in a developing village with a port, with 4 Indians (& two children) who are symbolically shown that they can toss aside arrows of war and in their place work as laborers.



“A significant portion of this work is said to have been written by Denis Diderot and other contemporary Enlightenment philosophers in France. The sentiments and criticisms contained in it prevented its publication in France; the Abbe Raynal therefore had only three copies printed at Paris by Stoupe: one he left in the care of the printer, the second he reserved for himself, and the third he sent to Geneva to be reprinted [this edition?]. Several editions appeared in succession with the imprints of Amsterdam, La Haye, Maestricht, and Geneve. The book was condemned by the French Parliament and church dignitaries because of its attacks on the clergy and on European civilized peoples for their conduct and policies towards the natives in the Indies. After the official Parliamentary condemnation of 1781, the abbe was forced to leave France for a time. This work is very comprehensive in its scope: it relates to trade in the Persian Gulf and with Arabia and India; the conquests of the Portuguese and Dutch in the East Indies and Asia;

Spanish conquests in the Americas and the West Indies; the Portuguese conquest of Brazil; and the English and French colonies in North America.” [Hill 1426].

See: Hill (2004) 1426 Raynal (Amsterdam, 1770 in 6 vols., published without Raynal’s name and also condemned by the church]; Cohen, 854; Sabin 68081.





20. **RICHTER, Gottfried** (1656-1700); **Johann Franz BUDDEUS** (1667-1729) [alias **FRANCISCUS**]. *Gotefridi Richteri, Bernsbacensis, Specimen Observationum Criticarum in Varios Auctores Graecos et Latinos. Praefationem Praemisit Jo. Franciscus Buddeus*. Jena, Germany: Apud Christianum Pohlum, 1713.

¶ Small 8vo. [xx], 121, [7] pp. Off-setting or foxing throughout, especially at pastedowns and free end-papers, raised bands, marbled boards, gilt-stamped spine label. Ink library number verso title-page. Theological Institute of Connecticut blind-stamps to first and last few pages. RARE. Fine. LV2729

\$ 250

FIRST EDITION of this critical overview of Greek and Latin authors, written by the elusive Richter, “who appears to have left no other traces of his existence than those which this work contains” (CJ, p. 171). “Buddeus, who originally served as professor of theology at Jena, became professor of ethics and civil law at Halle, and also wrote commentaries on works by Conrad Dieterich, Salomon Glassius, Philipp

Jacob Spencer and Johann Arndt” (Dahl, p. 281). CERL Thesaurus identifies Richter as a German author and theologian, son of the pastor of Legnica (1629-1690). He was a student at Wittenberg and himself a pastor at Gollschau from 1686-1700.

REFERENCES: Classical Journal, Vol. 15, London: A.J. Valpy, 1817; Dahl, Gina, Book Collections of Clerics in Norway, 1650–1750, Leiden: BRILL, 2010.





[21]

21. **[Scrapbook of Greeting Cards, late 19th century]**. *Scrapbook album with greeting (or holiday) cards, nearly all British (the rest are French or Swiss), ca. 1897-1900*. Containing 162 greeting cards, all of the period, many in beautiful lithography. All are mounted with paste. All were kept by Eric de Henseler and often the name “Eric” appears on the cards (some he addressed to his mother). England, Switzerland: [Created by Eric de Henseler], 1897-1900.

¶ Size: 9x12 inches. 30 leaves of stiff card paper. Condition: a few of the cards have separated (in two pieces), but, in general, this group is a lively collection with lots of color printing, many remarkable designs and poetic quips, humor. Album is bound in contemporary quarter black calf, gilt tooled bands, black pebbled cloth, calf corners; extremities worn, front joint cracked (mended with kozo). Very good. S14042

\$ 1,400

OVER 160 GREETING CARDS & XMAS WISHES 1897-99, many being Xmas cards. One “Souvenir Amitie” is a pop-up variety of expensive card with a 3-dimension image of a young woman on a golden chariot, with two swans toting the carriage/chariot, floating on a river with rows of flowers and trees, the back-drop with a landscape setting. One is a Sprungli Chocolat, Zurich, card.

Names found in the archive: Uncle Ranny, Auntie Kate, Eric. Mrs. Walker, Donald, Evelyn Anderson, Mr. & Mrs. Watson Kaye of Ings Grove, Mirfield; Ethel Kaye, A. Freda F. Pilling, The Hagg, Mirfield; [Mr. & Mrs. A, E, Pilling]; Winnie, A.W. Dodds, Muriel, Frank, Mary Hutchinson, Kathleen, Jessie, Eveline, Helen, Gertrude Whitaker, Violette, Frank, Dona Sankey, Lilly, Auntie Blanche, Daisy Johnson, Mr. & Mrs. G. Leopold Caird, etc. All should be family, relatives or friends of the de Henseler family who later relocated to Switzerland.

“Feathers and Fashions” by Rev. Frederick Langbridge, is printed in Germany.

Eugène Eric de Henseler [“Eric”], born in Fribourg, 1889 and died in Geneva, 1960. Of a Swiss family originating from Bremgarten, Aarau/Argovie, he was partly educated in Great Britain and also in Fribourg and Lausanne. He was awarded a Ph.D. by the University of Fribourg in 1928 and his doctoral thesis was ‘L’ame et le dogme de la transmigration dans les livres sacres de l’Inde ancienne.’ He was an active member of the ‘Societe theosophique’ in Geneva and frequently contributed to articles on theosophy.



ARTH

22. [Switzerland] **WINTERLIN, Anton; HIRSCHENHEIN, F.** etc.
Schweizerland in Bildern. 50 Blatt Kupferstiche von F. Kirchenheim. St. Gallen:
Werner Hausknecht, [1866-70?].

¶ 19x16 cm. Portfolio. [1] printed title leaf (in German). Bound in original blind- and gilt-stamped dark green cloth; corners showing some wear. 50 charming copperplate engravings by Hirschenhein & Korradi, of Winterlin, loose as issued. Short ink inscription; ms. note on title. Very good. S14044
\$ 1,000

Album with 50 copperplate engravings or aquatints by Winterlin, F. Hirschenhein, etc. On each plate, the lower right: Hasler & Cie éditeurs à Bâle. The selection of plates can differ between copies. This copy contains the full allotment of 50 plates, detailed below. Note the presence of the William Tell Chapel plate. Another plate shows the ascension of Mount Blanc.

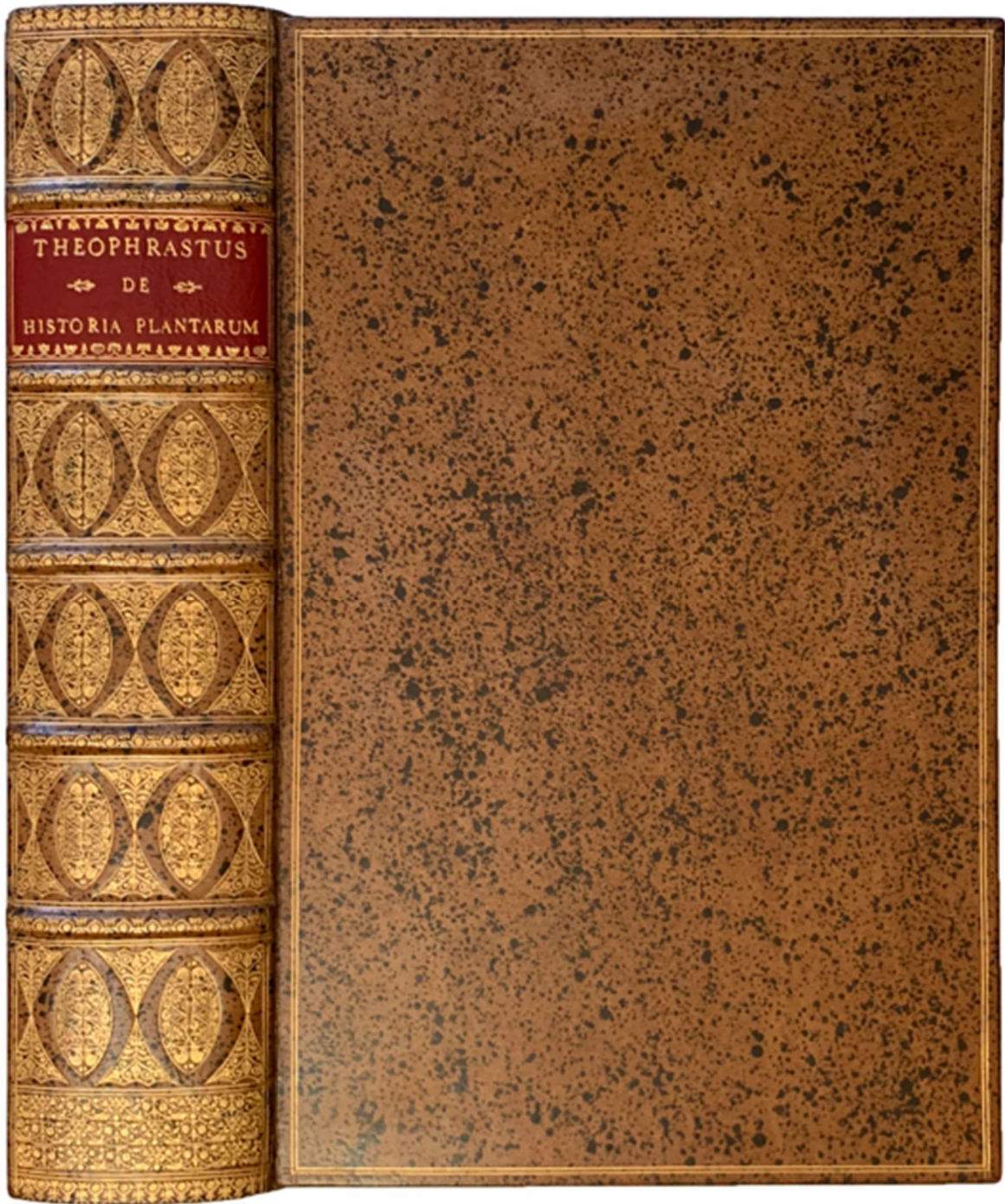


MONTBLANC

The titles of each of the plates: 1) Montblanc – 2) Chamouny – 3) La Mer de Glace – 4) Arrivée aux Grands Mulets. ascension du Montblanc – 5) Vue de la Flegère – 6) Chateau de Chillon – 7) Hospice du Simplon, Vallais – 8) Lac de Douben – 9) Vareu au Valais – 10) Le Pont du Diable, Passage du St. Götthard– 11) Passage de la Gemmi, vers les Bains de Louèche – 12) Zermatt et le Mont Cervin – 13) Visp Viege et le Mont Rosa, Valais – 14) Chûte du Rhin – 15) Berne – 16) Hospice du St. Götthard – 17) Chûte Supérieure du Reighenbach – 18) La Handeck [Chûte de l'Aar] – 19) Vue de la Jungfrau – 20) Wetter et Wellhorn et le Glacier de Rosenloui – 21) Chutes du Giessbach – 22) Vallée de Lauterbrunnen – 23) Neuchâtel – 24) Kandersteg vers la Vallée d'Oeschi – 25) Glacier inférieur du Grindelwald – 26) Chûte du Staubbach – 27) Unterseen – 28) Vallée de la Kander – 29) Wengernalp – 30) Zurich – 31) Kandersteg vers le passage de la Gemmi – 32) Les deux glaciers de Grindelwald – 33) Village et glacier de Grindelwald – 34) Le Montblanc – 35) Righi-Koulm – 36) Environs de Schwyz, près du Klösterli – 37) Chapelle de Guillaume Tell – 38) Vevey – 39) Lac de Zoug – 40) Amsteg – 41) Le lac de Loungern – 42) Freiburg, vue du petit Pont suspendu – 43) Nouvelle Gallerie – 44) Grütli – 45) Lac des IV Cantons – 46) Flüelen – 47) Arth – 48) Via Mala – 49) Seealpsee – 50) La Chûte du Rhin.



Château de Chillon



THEOPHRASTUS [23]



23. **THEOPHRASTUS; THEODORUS GAZA.** Theophrasti Eresii. De Historia Plantarum liber decem, Græcè & Latine. In quibus Textum Græcum variis Lectionibus, emendationibus, hiulcorum supplementis: Latinam Gazæ versionem nova interpretatione ad margines: totum Opus absolutissimis cum Notis tum Commentariis: item rariorum Plantarum iconibus illustravit. Amstelodami, apud Henricum Laurentium, 1644.

¶ Folio in 6s. [20], 418, 417-[694], 495-529, 730-[994], 997-1187, [1], [88] pp. Numerous mispagnations noted. With the magnificent engraved title, and 600-700 decorative botanical woodcuts. Text in 2 columns, index not

paginated, parallel texts in Greek and Latin. Bound recently in full antique-style speckled calf, richly gilt-tooled in a masterfully elegant binding; some neat paper mends to gutter (front & back leaves), some leaves variously stained at edges in the rear, pages 950-988 browned. New endleaves. M14453

\$ 9,500

The splendid Bodaeus van Stapel edition of Theophrastus' seminal work, Enquiry into Plants, beautifully illustrated with hundreds of fine woodcuts of all the known plants. This is the first edition by edited by Johannes Bodaeus van Stapel (1602-1636), who died prior to the book being issued. This edition of Bodaeus van Stapel is the most important and influential edition of Theophrastus. The book is the first comprehensive systematization all known plants, and as such important in the history of plant science. Plants of the new world, America, Asia and Africa, are included.

The editor, Bodaeus van Stapel, is known for this particular work, the Latin version of Theophrastus' *Historia plantarum*, the text completed before his death in 1636 and published posthumously in Amsterdam in 1644 by his father.



Thomas Frognall Dibdin wrote of this edition: “This edition displays great care and research; the notes are numerous and learned, and all botanical information to be gleaned from Aristotle, Pliny, Dioscorides, and other ancient writers, seems to be embodied in this work. The conjectures of Scaliger, Constantine, and Salmasius, and also incorporated; and although Haller has censured Bodaeus for occasionally wandering from his subject, and introducing a few errors, the present [this edition of 1644] is nevertheless an edition well deserving of the curious botanist’s attention: for it has collected into one body the opinions of the old writers on the subject of plants. It contains some wood-cuts of the rarer species, which are much better uncoloured than coloured.” - Thomas Frognall Dibdin, *An Introduction to The Knowledge of Rare and Valuable Editions of the Greek and Latin Classics . . .* London, 1808, vol. II, p. 285.

This edition of Theophrastis is “one of the best and most thoughtfully prepared of all the editions of Theophrastis” - Hunt.

“It is interesting not only because of the brilliance of the editing, but, curiously enough, to the American botanist as well, for involving in the discussion certain species from Virginia, other parts of the New World, and Asia. The illustrations of these plants have been largely overlooked in botanical history, because of their incidental presence in a work which might not be expected to contain anything of the sort. Some were merely borrowed from l’Ecluse or de Lobel, but others seem original in this work.” - Harley Harris Bartlett, *Fifty-five Rare Books for the botanical library of Mrs. Roy Arthur Hunt. Clements Library*, 1949.

SEE: Theophrastus. *Enquiry into Plants*. With an English translation by Arthur Hort. Cambridge: Harvard University Press, 1916; McDiarmid, J. B. ‘Theophrastus.’ In: *Dictionary of Scientific Biography*, edited by Charles Coulston Gillispie. New York, 1976. Vol XIII, pp. 328-334; Morton, Alan G. *History of Botanical Science*. London and New York, 1981; Negbi, Moshe. ‘The scientific cradle of botany - Theophrastus and other pioneers.’ In: *Israel Journal of Plant Sciences*, vol 58, pp. 309-18. 2010; Sharples, Robert W. *Theophrastus of Eresus. Sources for this Life, Writings, Thought and Influence. Commentary Vol. 5. Sources on Botany*. Leiden: Brill, 1995.

Xyris annosa cum flore, spatula patula.



...anthesi... Xyris annosa... spatula patula... Xyris annosa cum flore, spatula patula.

Xyris juvenata in femine.



...Xyris juvenata... spatula patula... Xyris juvenata in femine.

Helleborus albus fl. atrorab.

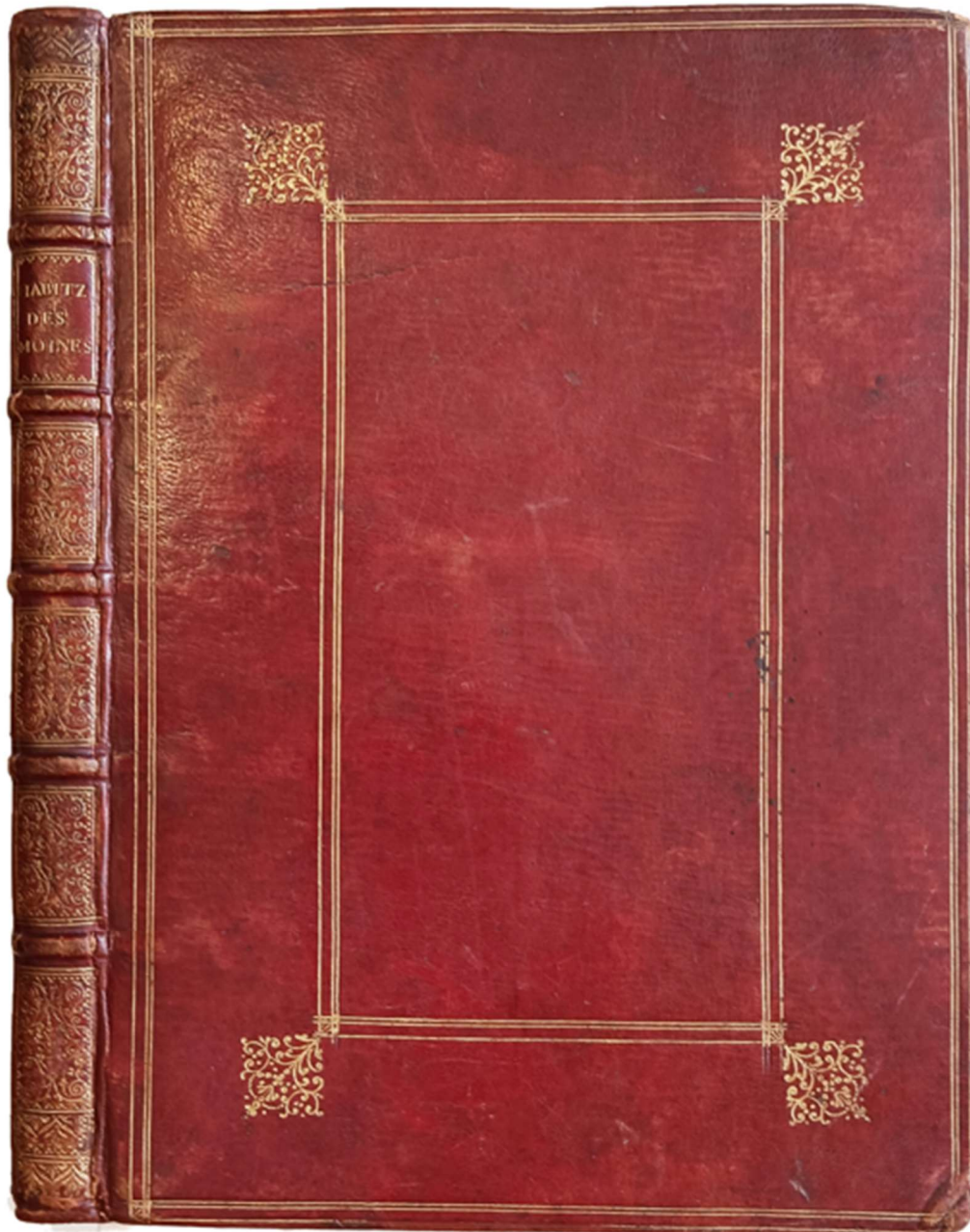


...Helleborus albus... fl. atrorab... Helleborus albus fl. atrorab.

Helleborus Niger.



...Helleborus Niger... fl. atrorab... Helleborus Niger.



24. **TRICHET DU FRESNE, Raphael** (1611-1661); **Odoardo FIALETTI** (1573-1638?). *Briefve Histoire de l'institution des Ordres Religieux. Avec les figures de leurs Habits, gravées sur le cuivre par Odoart Fialetti, Bolognois . . . avec les figures de leurs habits gravées sur le cuivre par Odoard Fialetti, Bolognois.* A Paris, chez Adrien Menier, a la Porte Saint-Victor, 1658.

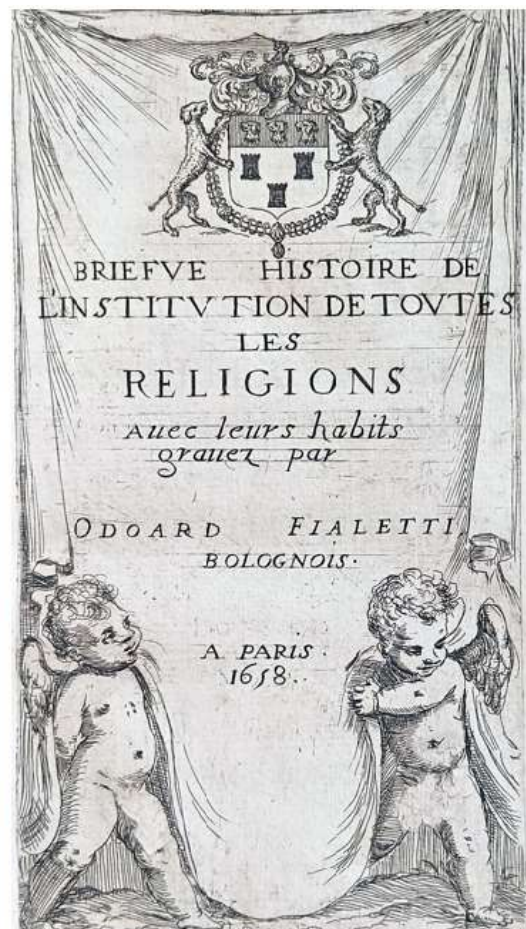
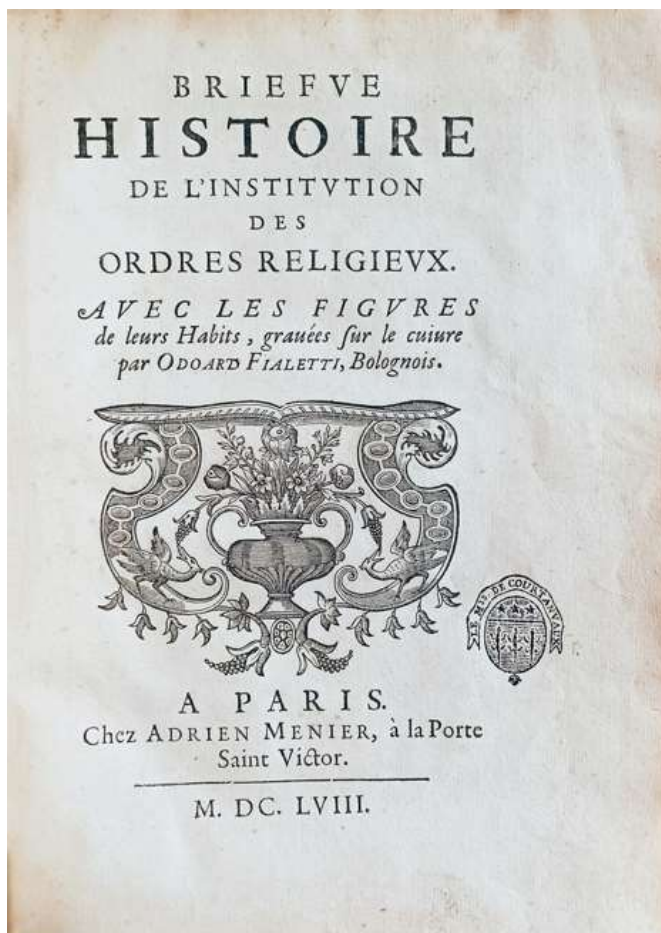
¶ 4to. 24 cm. [8], 45, [3] pp. 72 double-sided [=144] plates. Dedication signed: Du Fresne. With a special added engraved title page preceding the plates, with the title: *Briefve Histoire de l'Institution de toutes les Religions, avec leurs habits granez par Odard Fialetti . . .* 1658. Each plate has engraved descriptive

text on facing page, printed on verso of preceding plate. Contemporary red turkey morocco, gilt-stamping and spine; neat restoration to spine, corner bumped. Stamp on title and rear: Le Mrs. [Marquis] de Courtanvaux (Le Tellier, Marquis de Courtanvaux, François-César) (1718-1781). CHOICE COPY, IN A BEAUTIFUL CONTEMPORARY BINDING. Rare.

LV2725

\$ 2,000

First printing of an important book showing 72 standard costumes worn for 72 religious orders, mostly Italian, in the early seventeenth century. There is a section devoted to the east and one plate to an order in India. Odoardo Fialetti, whose real name was Edouard Viallet, provided the remarkable engravings. The dedicatory epistle is addressed to Pierre de La Porte, first valet de chambre of Louis XIV.



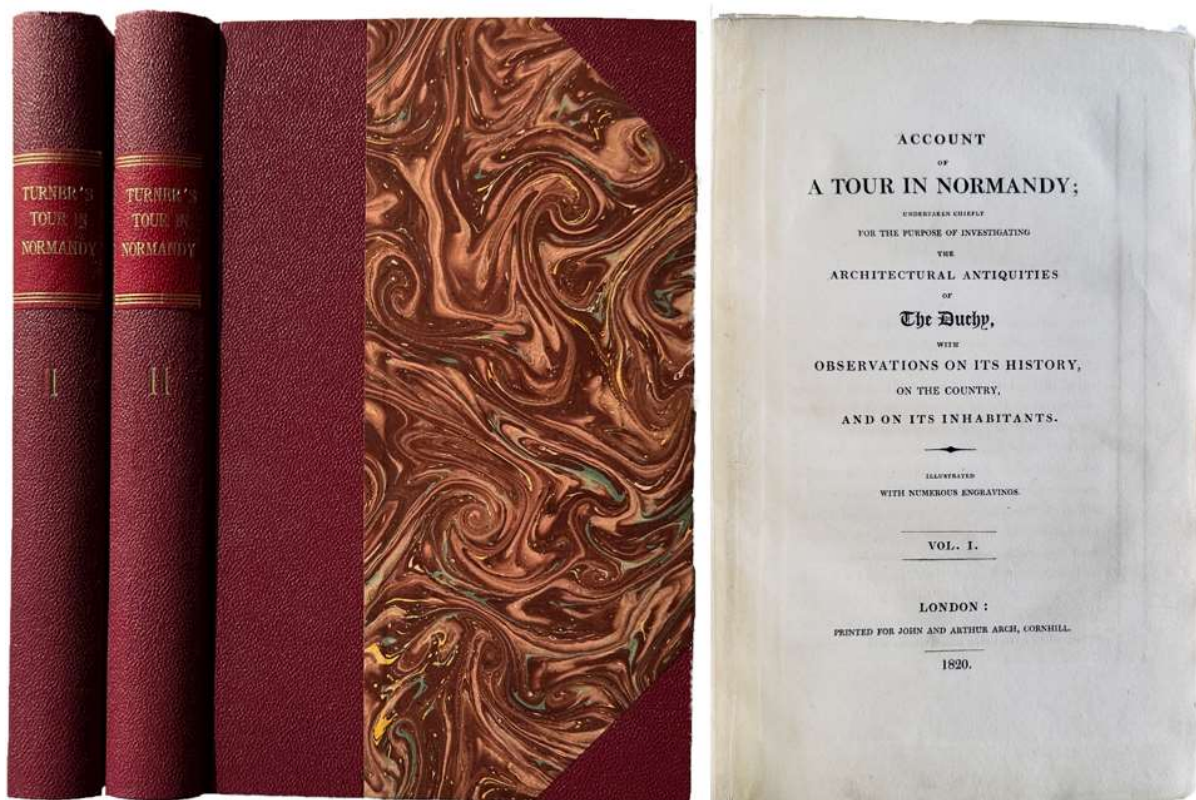


Trichet du Fresne, described as erudite, he took his education at the College de Guyenne, Paris. While working for the brother of Louis XIII, Gaston d'Orleans (1608-60), he acquired works of art on buying excursions. He began his career as a bookseller before becoming corrector at the newly established Imprimerie du Roi in 1640. In 1651 he published Leonardo da Vinci's treatise on painting, *Trattato della pittura*, which had circulated in manuscript form. His *Trattato* contained an early biography of Leonardo and Alberti and contained a list of books at the end, forming the first annotated bibliography of art literature (*Dictionary of Art Historians*). After the death of Naude he was appointed librarian of Queen Christina of Sweden. His own library comprised about 10,000 volumes. Colbert acquired his manuscripts from his widow, Francoise Duvivier, for the Royal Library for 27,700 livres. The printed books were bought by Nicolas Fouquet, after whose disgrace and imprisonment they were confiscated and incorporated into the Royal Library in

1665. When, in 1651, the Swedish Queen abdicated and emigrated to Italy, Trichet followed her to Rome.



REFERENCES: Blechet, p.59; Pollard & Ehrman, Table XXV; Taylor, p. 265ff.
See: Smith, Paul J. "Cognition in Emblematic Fable Books: Aegidius Sadeler's *Theatrum Morum* (1608) and its reception in France (1659–1743)," *Within: Cognition and the Book: Typologies of Formal Organisation of Knowledge in the Printed Book of the Early Modern Period*, Series: Intersections, Volume: 4. 2005.



Extra-Illustrated copy with Copious Manuscript Notes

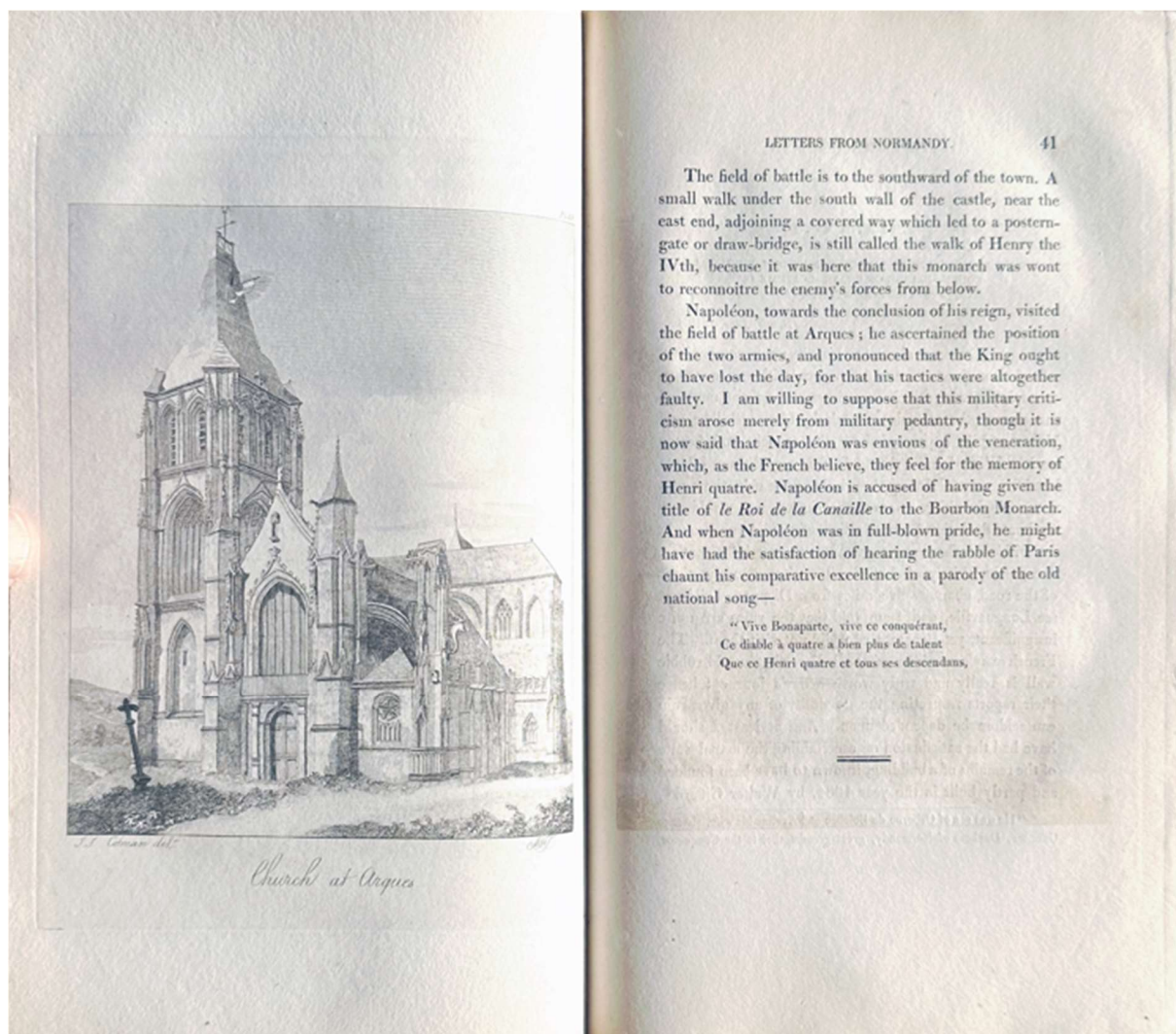
25. **TURNER, Dawson, FRS FSA** (1775-1858). *Account of a Tour in Normandy; undertaken chiefly for the purpose of investigating the architectural antiquities of the duchy, with observations on its history, on the country, and on its inhabitants. Illustrated with numerous engravings.* London: Printed for John and Arthur Arch, Cornhill, 1820. "Letters from Normandy addressed to the Rev. James Layton, B.A. of Catfield, Norfolk" – Half-title.

¶ 2 volumes. 8vo. vii, [1], [5], 227, [1], [10]; [16], 300, [14] pp. 50 plates [etchings by Mrs. Dawson Turner and the Misses Turner (signed chiefly "MAT" and "ET") after J.S. Cotman. Cf. Allibone], figures; vol. I first leaves each neatly mounted on new tabs, including the title-page, preface leaf with closed tear, cellophane tape applied to margin of p. 8. Modern half maroon cloth, marbled boards, spine labels, gilt-stamped titles, marbled endleaves. Bindings are fine, the interior is very good.

\$ 295

A history of Normandy, including the Norman Conquest, focusing on a family tour of the countryside, taking notes on architectural monuments and on the people of the region. The region is quite beautiful and has an extremely important history for

both France and England. This copy of Turner's account is embellished with manuscript notes and added plates, even 2 beautiful watercolor drawings, tipped into the volume and offering additional reflections on the text and the region.



Turner and his children were taught drawing by renowned Norfolk artist John Sell Cotman who became a good friend. They travelled to Normandy together and collaborated on a book, *Architectural Antiquities of Normandy*, published in 1822, with Cotman providing the etchings.

OF THE NUMEROUS ADDED PLATES, DRAWINGS, ENGLISH LETTERS OR MANUSCRIPT NOTES²: [VOL. I] there is a printed map of Rouen and environs, France. The first manuscript bears the name of A. Pugin, who described

² In at least two occasions, the manuscript notes are signed with the initials W.B., presumedly the writer's initials, thus a prior owner of this 2-volume set, and also the person who assembled and wrote all the edits and additions to this travel account.

the present work with etchings by Cotman. Pugin comments that the Cotman drawings are not to proper scale, to the detriment of architects who may have an interest for such things. On the next leaf, in French manuscript, appears the name of Roberto de Tresgoz [Tregoz] (1190-1265), whose family was prominent in Normandy. MAN OF THE MANUSCRIPT NOTES, written either on separate sheets and mounted, OR actual ink manuscript edits to the printed text – both indicating corrections to the author’s text. For example, on page 2, the footnote received two edits, the more important of which states [continuing the final statement on the page] “regular, having perhaps been upheaved by subterranean power like that of Dover, and Brighton Cliffs. The flint is nodular and shattered tabular flint. The origin of that flint, and the cause of its insulated situation in chalk, when alone it is found, and more especially the cause of its fractured or shattered state has long puzzled Geological Inquirers.” Vol. I, p. 81 finds another manuscript leaf tipped into the volume “Mr. [Frederic] Shoberl in his *Excursions in Normandy* [1841] thinks that the ebb ... for many miles around.” W.B. [initials].³ Facing vol. I p. 84 is a tipped-in original watercolor drawing. Facing p. 120 is a tipped-in steel engraved plate of “Rouen, looking up the river”. With the plate is the text-page identifying the scene. These are both taken from Leitch Ritchie, *Wanderings by the Seine, with twenty engravings by J.M.W. Turner*, London, 1834 [see also p. 167 for another TURNER plate]. Page 125 displays a 3-line ink ms. appendage mounted on the foot of the page. Another tipped-in set of leaves from Ritchie’s 1834 includes a plate of the Cathedral de Rouen. Facing p. 147 is a tipped-in manuscript, in ink, with a blind-stamp that reads “A.Then.Eum” with a belt and its buckle showing, incorporating this moniker. I do not know what this indicates. However on the same leaf is written, “Re[v]d’ W. Petit⁴ speaking of the iron steeple lately erected on Rouen Cathedral, says comparing it with the stone steeple at Freybourg which affords a proof ...” W.B. [initials]. Additional manuscripts found on pages 182, 216/7.

³ This manuscript, referencing a book published in 1841, is clear evidence of the amount of time that had lapsed between the printed text of 1820 and the person who owned this copy and used it for assessing the region of Normandy. That person was aware of Shoberl’s 1841 account, citing it specifically.

⁴ Possibly: John Louis Petit (also known as The Reverend John Louis Petit (1801-1868), was an artist and architectural historian whose paintings of buildings and landscapes, almost exclusively in watercolor. I have found that he did paint Rouen.

Gally knights Normandy
 & some of certain other places
 Containes the Church the Norman Society
 of antiquaries say was built in the 11th Century
 and in the pointed style !!

Fecamp. ^{about 1220.}
 nave pointed like that of
 early parts of Henry 3.

has a wide triforium with plain round arches
 - Side of Choir an arches of a later date
 suppt. by light ribbed piers, like large
 clustered of slender shafts
 behind the altar a Lady's chapel
 later than the nave (~~1177~~) 1260
 1190-1197
 Norman arches only in the extreme
 Circular (semi) apses of the Choir, together
 with 2 side Chapels on the N.E. & a connecting
 portion of the aisle.
 1190 - completed by Rich^d. D. of Norm. & subseqt. comm. reg.
 1197 - enlarged at Fecamp by Hen^{ry} William 1st N.E.
 1200 - finished by Hen^{ry} 1st N.E.
 1200 - completion of N. & S. transepts by Hen^{ry} 1st N.E.
 1200 - Lady's Chapel by Hen^{ry} 1st N.E.
 1200 - Lady's Chapel by Hen^{ry} 1st N.E.

Rol. Normann. & John. 21. 1200.
 Rex Henricus Robertus & Frangois
 Mandamus vobis quod centum milia de
 Colonne by Pugin. on Cotmans work
 on Normandy.

This contains 100 Plates, drawn & etched
 in a masterly style, but with a good deal
 of management, by which the subjects
 appear, in several instances, of grander
 character than really belong to them.

The elevations of forts are well calculated for
 the use of practical architects, but the want
 of a scale of dimensions leaves on
 perplexing uncertainty as to their actual
 size. In some Plates, also, the human
 figures are evidently below the scale of life
 (nature) and so exaggerate the size of the buildings
 they are placed against. The description found
 in any ample in history, but we should have
 preferred more critical remarks on the buildings

cum aspectu in unum
 In regno Henrici Regis apud Fecamp
 Regem Falisivi xxviiith de Francie
 Henricus Regem

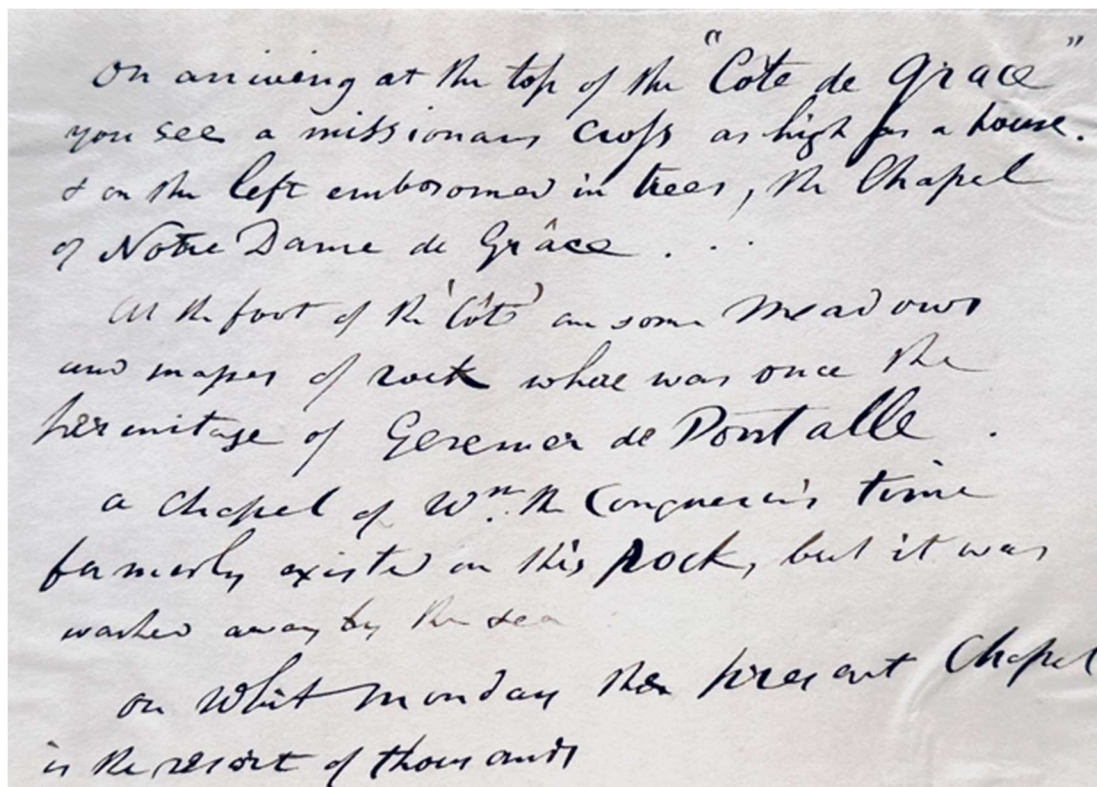
[VOL. II] Within this volume are an added engraved map of Eure, a manuscript record of the Norman Rolls of John + Henry V, and a Catalogue list – by Slow – page 107, Chronicle of Normans at Battle of Hastings, Normandy (year 1066).⁵ “Roll of Battle Abbey”⁶ Also mounted before the title-page are more manuscripts: “The Great Rolls of the Norman Exchequer, that part published by Mr. [George] Petrie [1790-1866] was reprinted by the *Society of Norman Antiquaries* in 1834 . . .” Another leaf, written in Latin, references King John of England (1166-1216), mentioning especially the year 1200.⁷ Facing p. 1 is a pencil sketch on Whatman paper. Page 3: an ink marginal edit. Page 7: more pencil edits. Page 13: “M. Langlois was well known to my friend [Mr.] G.J.L. Noble, who painted his portrait. M.L. died about 1833.” Page 33: “W.B. also observed and noted it.” Pages 49-50, 59: ink corrections of the text. Various pages with pencil corrections as well,

⁵ Sadly, this reference not verified.

⁶ A three-volume work by Wilhelmina, Duchess of Cleveland (1819–1901), published in 1889, entitled *The Battle Abbey Roll with some Account of the Norman Lineages* attempts to vindicate the existence of an original roll and consists of short histories and discussions concerning the origins of several hundred English families of Norman origin, based the names supposedly contained in the Battle Abbey Roll.

⁷ This was the year King John married Isabella of Angoulême, which caused the war to break out. “In order to remarry, John first needed to abandon his wife Isabella, Countess of Gloucester; the King accomplished this by arguing that he had failed to get the necessary papal dispensation to marry the Countess in the first place.” [Wikip.].

including page 66. Page 92: tipped in is a pencil sketch and an ink 12-line manuscript. Page 94: pencil sketch tipped-in. 97: ink marginalia. 118: 10-line ink manuscript note referencing the Norman Antiquaries. Page 127: the ink marginalia is initialed W.B. Page 138: tipped in article by George Godwin Jr., "Ancient Architectural Remains in Lower Normandy." [pp. 7-13]. This is inscribed by the author, with compliments. Page 160: mounted on the facing engraved plate is a second watercolor drawing (same artist as the first one in the first volume). Page 169: "W. River has noticed the bas relief medaillons [sic] on the fortified manor house at [Château de Calix] Calix. Page 170: tipped-in engraving of the Château, its plan. Page 171: 3 manuscript ink notes tipped-in along with some marginalia. Page 177: 9-line ink note mounted at lower margin. Page 179: two slips tipped-in with ink notes. 180: tipped-in with ink notes. Plate facing p 181 with 5-line ink note mounted lower margin of plate. Page 204: offprint by George Godwin, Jr., "Ancient Architectural Remains in Lower Normandy." [pp. 15-20]. Page 205: ink notes taken from an 1839 issue of the Antiquarian Society [*Society of Norman Antiquaries*]. Page 236: ink manuscript referencing [Arundel Society?] M.S. Arundel and the Bayeux Tapestry. Page 242: ink notes.



On arriving at the top of the "Cote de Grace"
you see a missioners cross as high as a house.
& on the left embosomed in trees, the Chapel
of Notre Dame de Grâce . . .

At the foot of the 'Cote' are some meadows
and masses of rock which was once the
hermitage of Geremer de Pont alle .

a Chapel of W^m the Conquerors time
formerly existed on this rock, but it was
washed away by the sea :

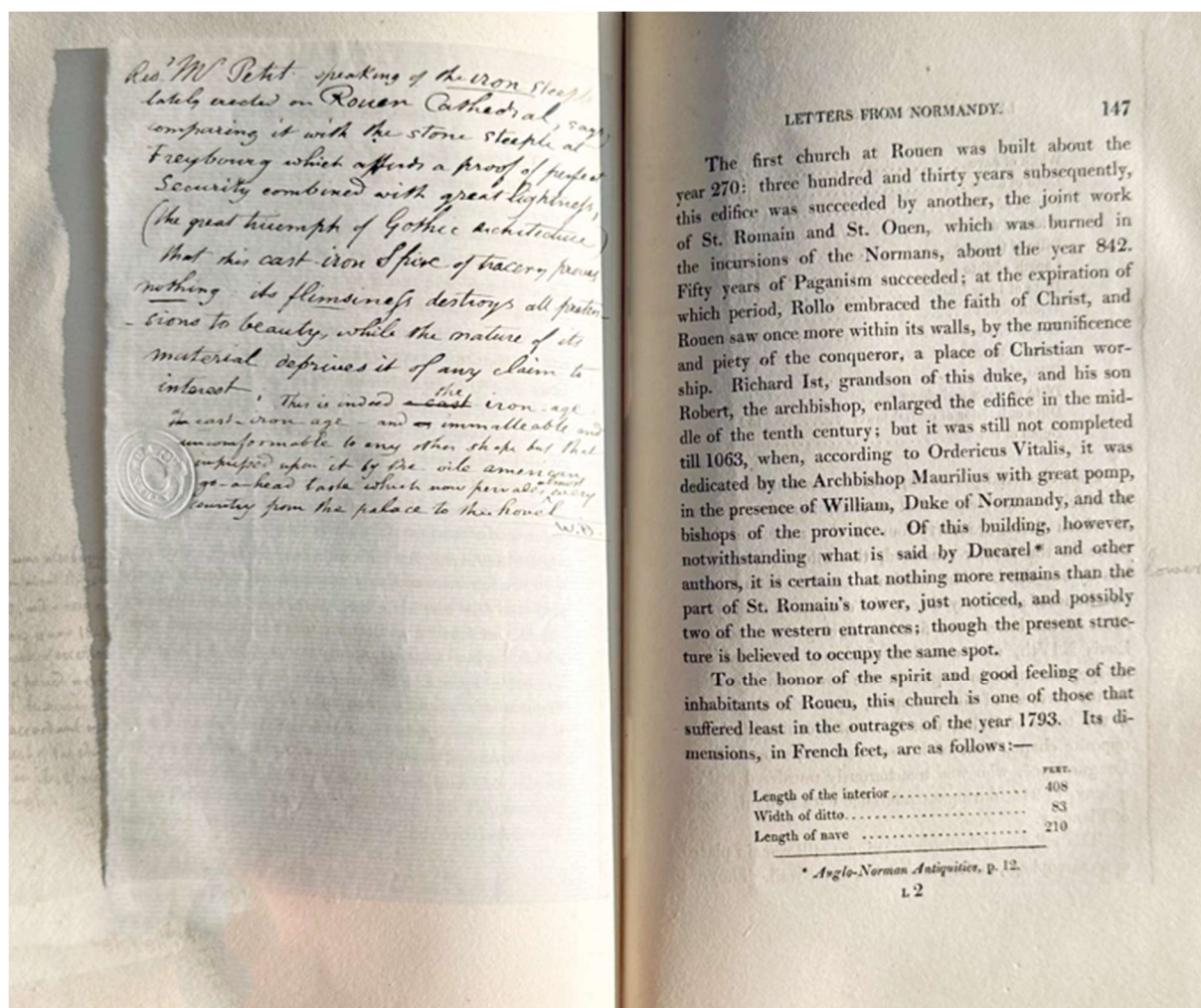
on Whit Monday the present Chapel
is the resort of thousands



TWO ORIGINAL WATERCOLOR DRAWINGS TIPPED INTO TURNER'S TOUR OF NORMANDY

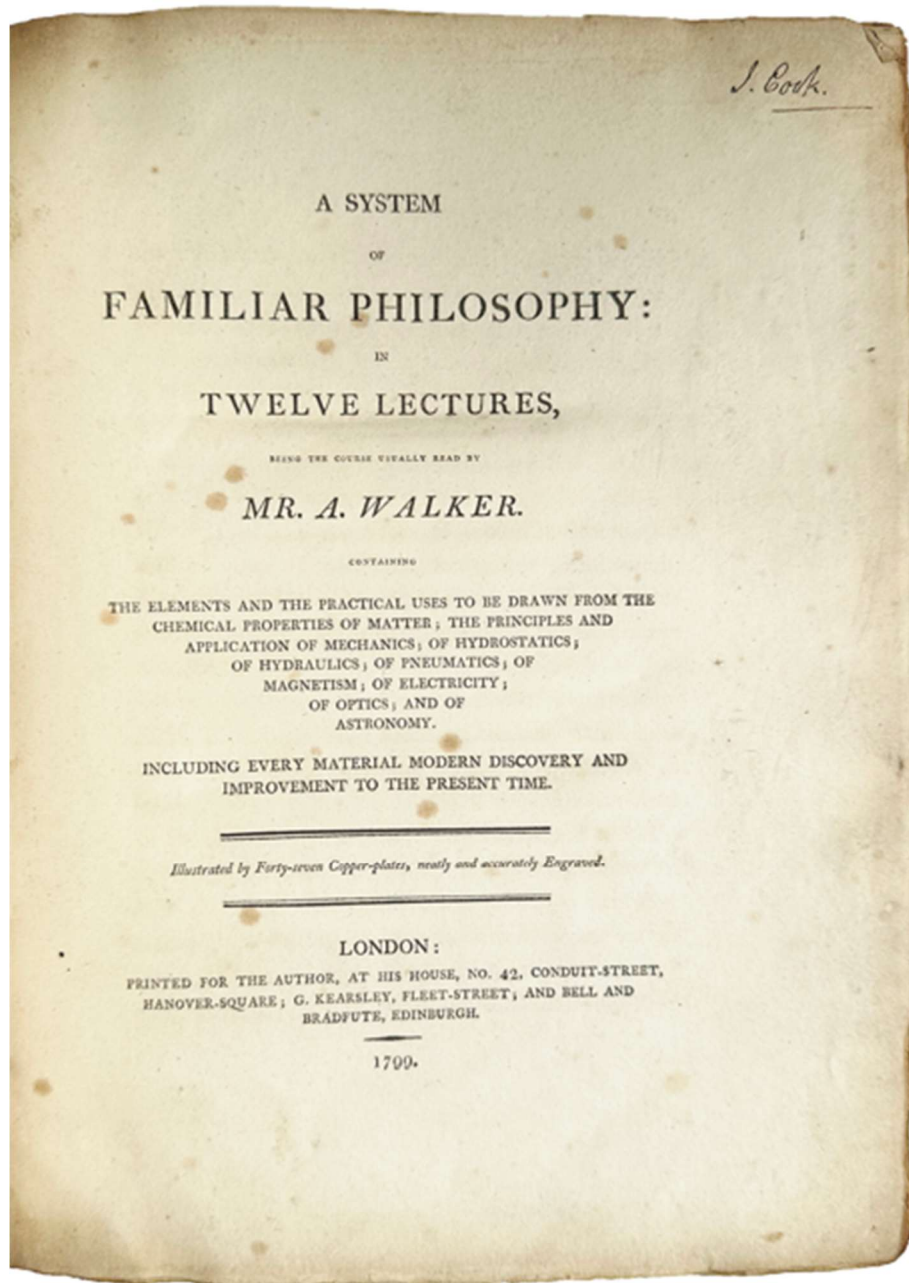
“Dawson Turner, banker, botanist, antiquary, bibliophile and art- patron, is chiefly known to librarians and bibliographers as the owner of a remarkable library of

printed books and manuscripts, and as the author of a number of works, most of which are privately printed and rare.” – Dawson (below).



Undocumented provenance: From the library of Eugène Eric de Henseler (1889-1960), University of Fribourg, Switzerland. His family also had descendants from England.

Dawson, Warren R., *A bibliography of the printed works of Dawson Turner*, *Transactions of the Cambridge Bibliographical Society*, Vol. 3, No. 3 (1961), pp. 232-256. No. 21.



26. **WALKER, Adam** (1730/31-1821). *A System of Familiar Philosophy: in Twelve Lectures, being the course usually read by Mr. A. Walker, containing The Elements and the Practical Uses to be from the chemical properties of matter; the principles and application of mechanics; of hydrostatics; of hydraulics: of pneumatics; of magnetism; of electricity; of optics; and of astronomy. Including every material modern discovery and improvement to the present time.* London: Printed for the author, at his house; G. Kearsley. Edinburgh: Bell and Bradfute, 1799.
4to. [iii]-xviii, 571 pp. 47 copper-plates (many folding), errata, list of subscribers, index; foxed, lacks half-title. Original boards, with original calf replaced with recent half-calf, gilt-stamped spine, brown spine label. Edges

unevenly trimmed. PROVENANCE: J. Cook (early signature, corner of title-page; note – his name is not among those on the subscriber's list). Very good. S14140

\$ 600

First edition. The arrangement of the book follows what the author describes as 12 lectures (chapters), including: I. System of Nature. II. Particle of Matter, their minuteness, hardness, extension, divisibility, inertia, and cohesion, and on magnetism. III. Mechanics. IV. On Chemistry. V. On the Atmosphere. VI. Hydrostatics – hydraulics. VII. Electricity. VIII. Electricity continued. IX. Optics. X. Astronomy. XI. On the Moon. XII. Astronomy continued. Walker illustrates Watts new patent steam engine along with a steam engine of his own invention, also an early fire extinguisher.

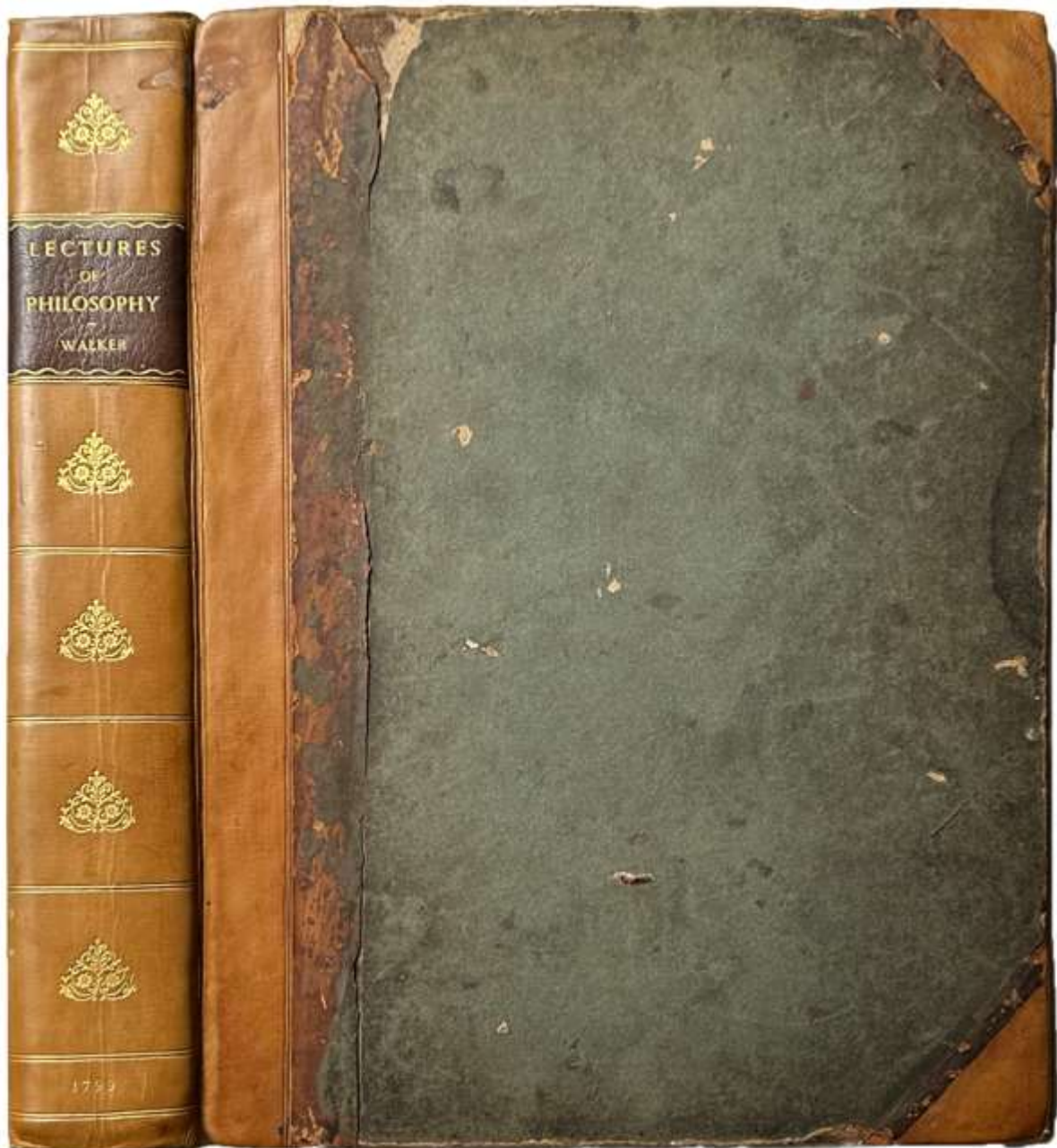
Adam Walker knew Joseph Priestley and through Priestley he began a series of scientific lectures, of which this book reviews these lectures.

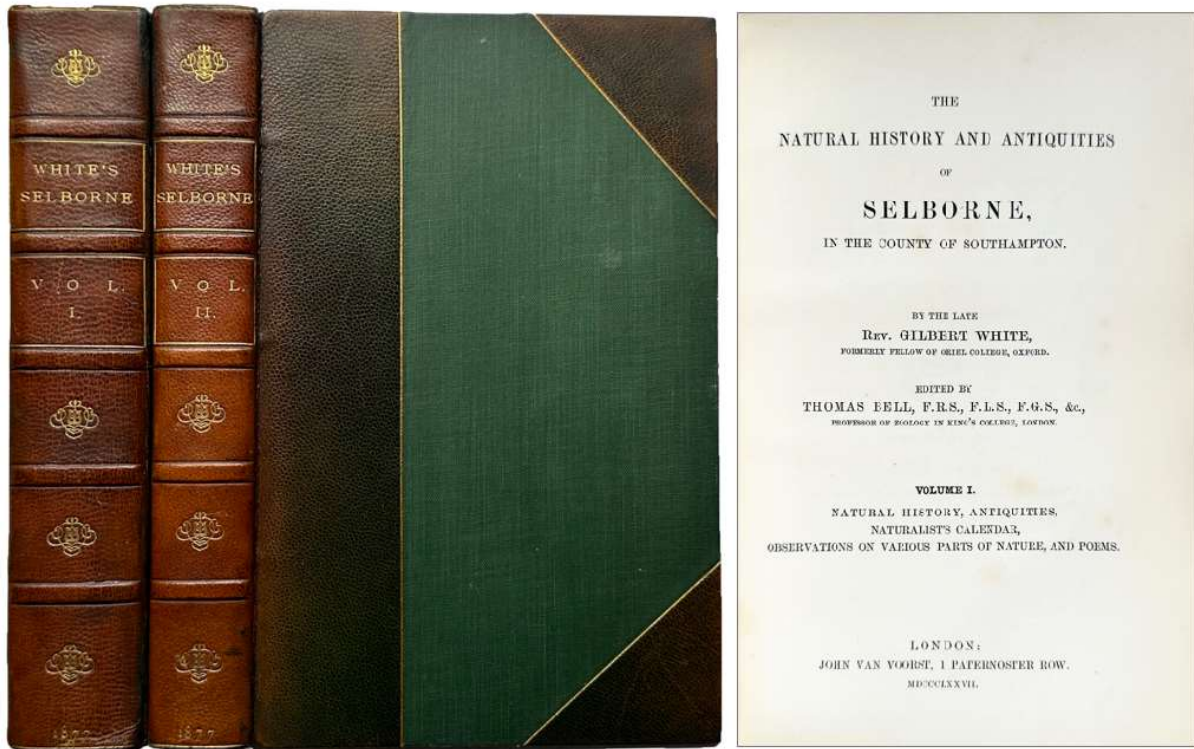
“The work having been written at various times, and in various places, tautology has crept into many parts of it; and I fear some are more condensed than they should be in a system of familiar philosophy. Originality, or the pride of discovery, has not led me beyond the bounds of what I believe to be truth. The identity of fire, light, heat, caloric, phlogiston, and electricity, or rather their being but modifications of one and the same principle as well as their being the grand agents in the order of nature; these are the leading problems of the work; and the parts which have, in a great measure, any pretensions to novelty. They do not militate against the Newtonian system; and are presented to the reader more in the form of queries, than as doctrines fully established: they do not interfere with the elementary part of the work; or influence those conclusions that have been sanctified by time and experience. Whether I am right or wrong in my ideas of them, I doubt not but they will have a fair and candid reading. The theory was not sought, but has obtruded itself through an experience of near forty years: and though it differs in many points from the late received and adopted system of chemistry, my admiration of that simple and elegant system is not at all diminished; I rather lament that its worthy and ingenious founder [Lavoisier] did not live to have perfected so excellent and promising a beginning.” – Hmolp.

The subscriber's list is interesting in that it includes a title for most every name, thus it is possible to determine (for example) how many subscribers are men or

women (more than a few), doctors or Reverends, booksellers, societies and even a book-club.

See: Jan Golinski, "Sublime Astronomy: The Eidouranian of Adam Walker and his Sons," *Huntington Library Quarterly* | vol. 80, no. 1, 2017. Teddi Chichester Bonca, *Shelley's Mirrors of Love: Narcissism, Sacrifice, and Sorority*, 1999.





27. **WHITE, Rev. Gilbert** (1720-1793); **Thomas BELL** (1792-1880), editor. *The Natural History and Antiquities of Selborne, in the County of Southampton. I: Natural history, Antiquities, Naturalist's Calendar, Observations on various parts of nature, and poems; II: Correspondence, Sermon, Account-book, garden calendar, animals and plants, geology, Roman-British antiquities, etc.* London: John Van Voorst, 1877.

¶ 2 volumes. 8vo. lix, 507, [1]; [vi], 410 pp. Illus., 1 color plate, index; some foxing. Original half dark brown morocco, green cloth panels, gilt rules; gilt-stamped spines with titles, false bands, top edges gilt, dark green marbled endpapers; some fading to spine, a bit of edge wear to head of vol. I.

Ownership signature of Henry C. King. Very good. S14142

\$ 175

“The later naturalist Charles Darwin, when asked in 1870 about books that had deeply impressed him in his youth, mentioned White’s writings. However, in Darwin’s book, *The Formation of Vegetable Mould: Through the Action of Worms, with Observations of Their Habits* (1881), there is no acknowledgement of White’s earlier work in *The Natural History and Antiquities of Selborne* on the significance of earthworms in creating and maintaining topsoil. It has been argued

that Darwin might not have propounded the theory of evolution without White's pioneering fieldwork establishing the importance of close observation."



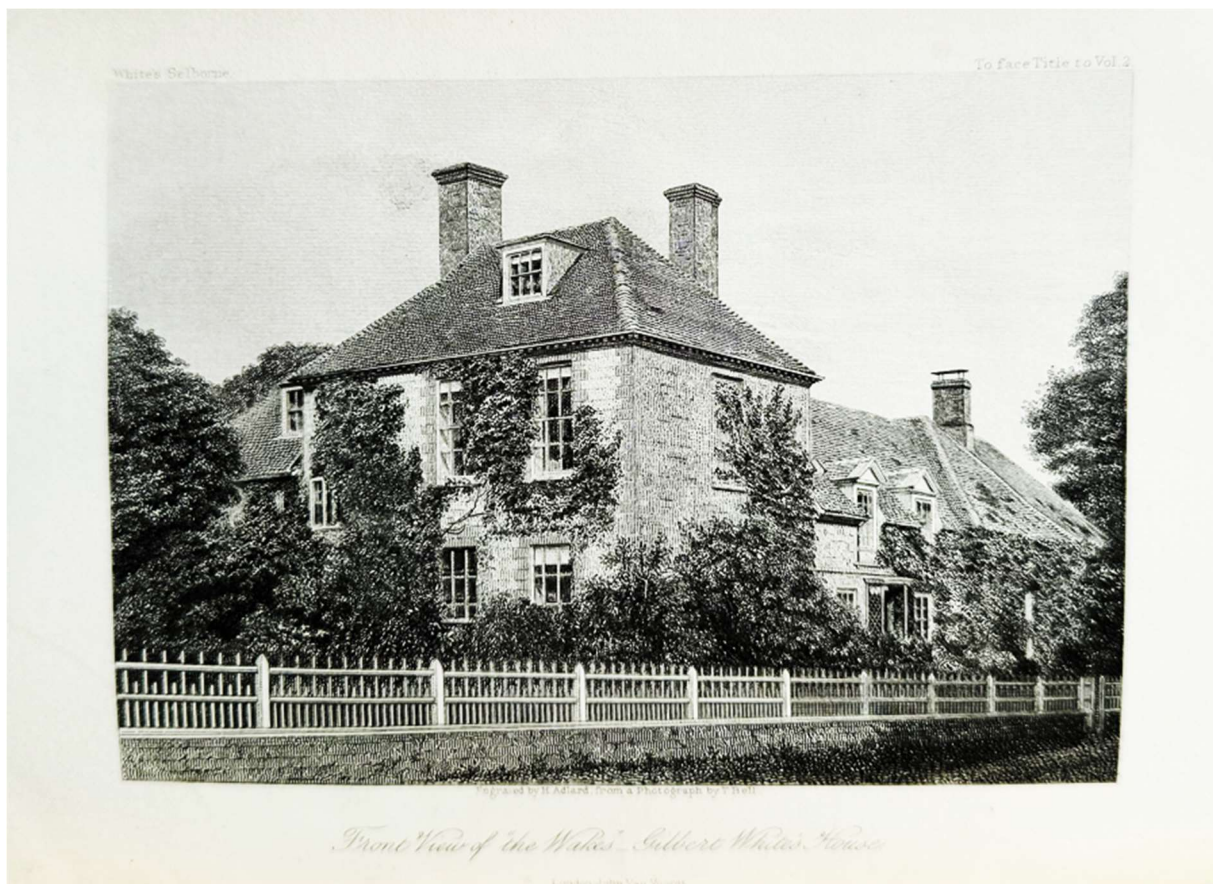
“Rather than studying dead specimens, White observed live birds and animals in their own habitats over many years; creating a ‘new kind of zoology, scientific, precise and based on the steady accumulation of detail’. The Natural History represents a shift to holistic, evidence-based engagement warmed by empathy. From nearly 40 years of observations, White recognised that birds and animals have inner lives. He based his work on accurate (if haphazard) recording of events, classifying, measuring, analysing data, making deductions from observations, and experimenting. He was ‘one of the first writers to show that it was possible to write of the natural world with a fresh and intensely personal vision without in any way sacrificing precision’. Thus, Richard Mabey quotes White: ‘during this lovely weather the congregating flocks of house martins on the Church and tower were very beautiful and very amusing! When they flew off all together from the roof, on any alarm, they quite swarmed in the air. But they soon settled again in heaps on the shingles; where preening their feathers to admit the rays of the sun, they seemed highly to enjoy the warm situation.’ White’s scientific outlook was coloured by his theology. He did not have grand theories, plan experiments and replicate

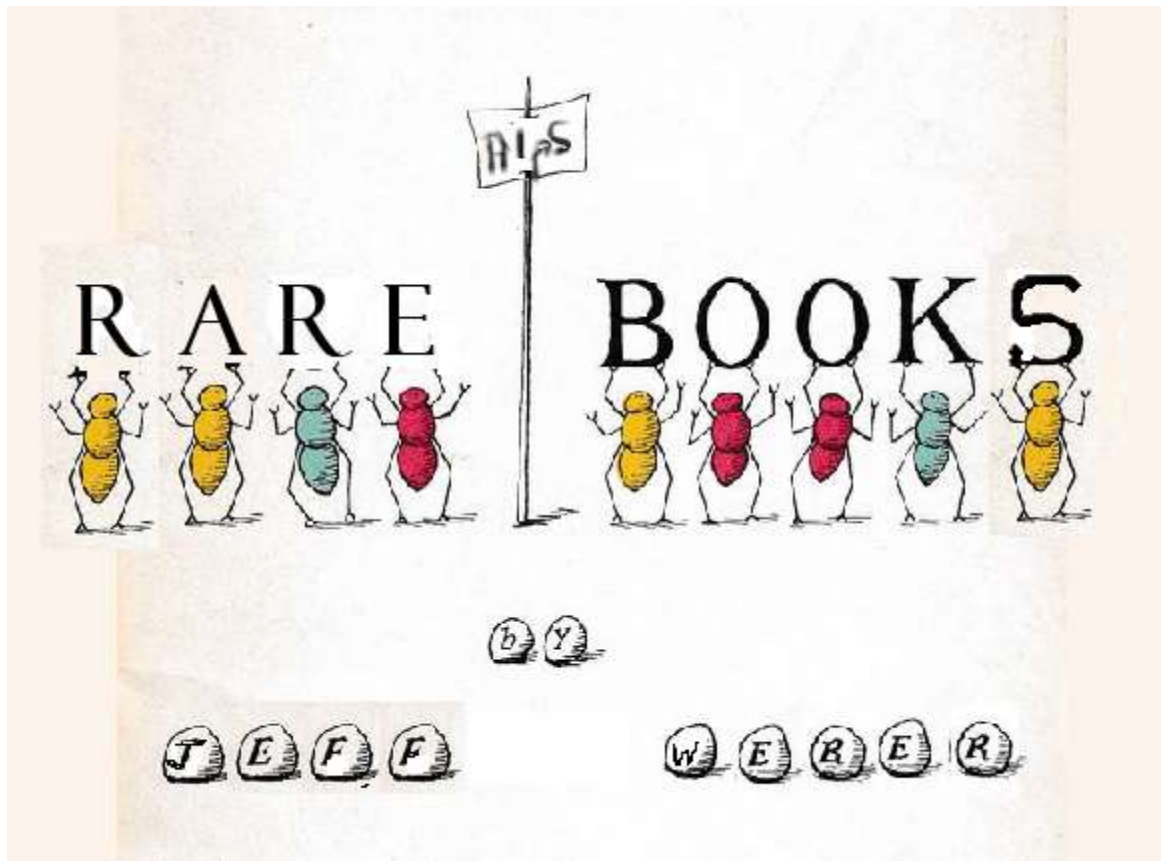
them as a modern scientist would: he was more freewheeling and, arguably, as a consequence more appealing as a writer.” – [Wikip.]

John Millburn wrote of the naturalist Gilbert White’s occasional mention of the names of instrument makers in his text, “particularly when he is comparing one with another. He evidently had thermometers by Martin and by Dollond, while a friend had one by Adams.” John Millburn, *Benjamin Martin: Supplement*, (2001), p. 45.

Gilbert White was a “parson-naturalist”, a pioneering English naturalist, ecologist, and ornithologist. He is best known for his *Natural History and Antiquities of Selborne*.

Thomas Bell was professor of zoology, King’s College, London. In his seventieth year Bell retired to The Wakes, a house at Selborne, where he took a keen interest in its former resident, the amateur naturalist Gilbert White. In 1877 he published, this set, a new edition of White’s book *The Natural History of Selborne*.





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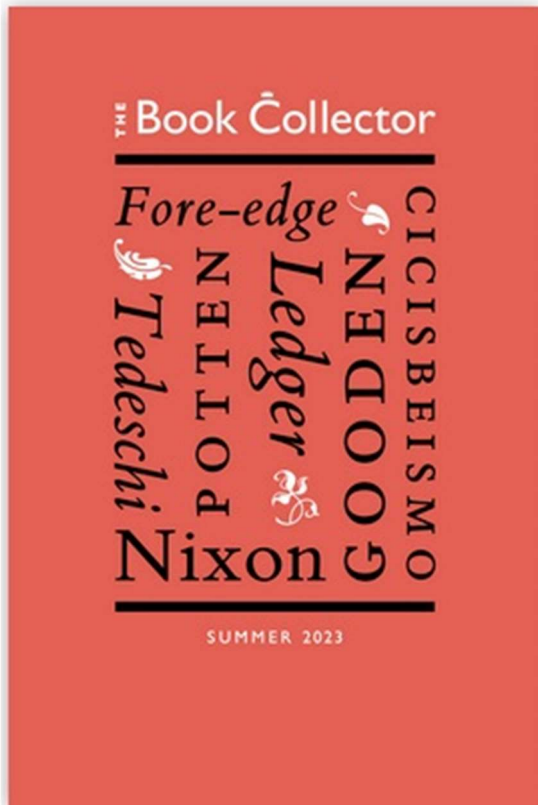
Further pictures are often available online: WEBERRAREBOOKS.com

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COMPILER'S NOTE:

I wish to share with those who have any interest in further reading on this topic, two somewhat recently published papers on fore-edge painting and related topics (both free for the asking):

WEBER, Jeff. “**UNCOVERING THE HIDDEN HISTORIES OF FORE-EDGE PAINTINGS.**”



London: *The Book Collector*, Summer 2023. Volume 72.2. This paper discusses in more detail my views on what matters in learning about the origins of fore-edge painting and the artists who worked. In particular: saving a history that becomes otherwise more and more difficult to save. The history of fore-edge painting is basically anonymous and mysterious. Saving portraits and names of the artists and the evidence of their work, when they worked, and what they did – these are all important issues to consider. My only regret is that my desire was to include

a portrait of the fore-edge artist John T. Beer, but the BC editor left it out – it took me years to uncover and prove the portrait.

WEBER, Jeff. “**The Intellectual Value of Book Receipts.**” New York: Antiquarian Booksellers Association of America, 2024.

To be published on the [ABAA.org](https://www.abaa.org) BLOG page (search for the author’s name to find the paper, free. Also touches on the ways to interpret what is written in a book, what remains as evidence of that book’s history – so when a book is painted on with a fore-edge painting it has a history wherein the evidence of its incarnation is also preserved, often, within the book itself.

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This catalogue continues the number sequence in chemistry (items 42-129)

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Catalogue 307: Science

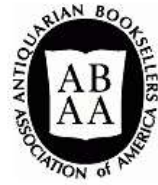
Catalogue 306: Medical Books . . . Public Health . . . Arthur Frank

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