

CATALOGUE 230



VARIA



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CXXXVII

ANNO VLENI OIGES OME DE SINE IV TE HIGR
 FELICITER INCITIT



QVITE SI QVID EGO ADIVTO CYRAM
 VE LEYASSO: QVAE TE IN VNC COIT
 VERSAT QVE IN PECTORI THCA:
 ET QVA DEPRIMERIS EN QVID
 ERIT PREMII: LICET ENIM

mibi eisdem verbis affari te aitice:
 quibus affatur flaminium ille vir
 haud magna cum te: sed plenus fidei: quamq̄ certo scio non ut
 flaminium solitari te Aitice sic diesq̄ noctesq̄: noui n̄ mole
 rationem animi tui & equitatem: teq̄ non cognomen solum
 athenis deportasse: sed & humanitatem & prudentiā intelligo.
 Et in te suspicor eisdem rebus quibus me ipsam interdum
 ḡtius comoueri. Quae autem consolatio & maior est: et in
 aliud tempus differenda. Nunc autem mihi visum est aliqd̄
 ad te consilire de senectute. Haec n̄ onere quae mihi comune
 tecum est: aut iam urgentis: aut certe aduentantis senectutis
 & me & te ipsum leuari uolo. & si te quid id malice ac sapie
 ter sicut omnia & ferre & latutum esse certe scio. Sed mihi
 quom de senectute uellem scilicet aliqd̄: tu atque rebus dignis
 eo mutiere: quo utiq̄ n̄m̄ comune uteretur. Mihi q̄
 ita uicanda huius libri confectio fuit: ut nō malo omnia ab
 sterferit senectutis molestias: sed effecerit mollem & uicandā
 senectutem. Nuncq̄ igitur satis digne laudari phia poterit
 quos qui pareat omne tempus aetatis suae sine molestia possit
 decere. Sed de caeteris rebus & diximus multa: & fieri



CATALOGUE 230

 VARIA 

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NO. 72

[2]

que le précédent, représentant des Marchés d'Italie.

- 5 Trois petites Esquisses finies représentant l'Amour bleffant les Graces, & réfugié chez elles, d'une très-jolie composition.
- 6 Vingt quatre Esquisses, dont plusieurs sont avancées, & ont été exposées au Salon du Louvre; elles sont de diverses grandeurs & représentent des sujets de l'Histoire Romaine & autres. Cet article sera partagé en plusieurs lots, ainsi que les suivants.
- 7 Seize Figures Académiques & têtes de caractère, peines d'après nature.
- 8 Plusieurs Tableaux de différens Maîtres, & diverses Copies d'après le Brun & autres.
- 9 Plusieurs Chevalets & Toiles neuves, imprimés seulement.

(Une Boîte à couleurs, palettes, couleurs en poudre, papiers &c.

- 10 Molerie & Marbre à broyer des couleurs.
- 10 Cinquante Boîtes, Figures, Têtes, Pieds, Mains & Enfants.
- 11 Un Porcelain de plus de deux cent cinquante Dessins de compositions ornés de Figures, Ruines & Paysages, qui seront distribués en plusieurs lots, ainsi que les suivants.
- 12 Un autre Porcelain contenant plus de cinq cent Dessins de Paysages & Vues des environs de Rome & de Tivoli.
- 13 Un autre contenant plus de cent Vues, Fleurs & autres sujets, peints sur papier.
- 14 Plusieurs Livres, couverts en parchemin, contenant des Croquis des plus beaux Ta-

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1		<i>50</i>
2	<i>La 13. lot.</i>	<i>100</i>
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{		<i>35</i>
10		<i>50</i>
11	<i>Expériences de la 13. lot.</i>	<i>855</i>
12	<i>13.</i>	<i>105</i>
13	<i>La 13. lot.</i>	<i>203</i>
14	<i>La 13. lot.</i>	<i>100</i>
		<hr/>
		<i>2745. 00</i>

A RUN OF AUCTION CATALOGUES (NOS. 1-34)

Winner of the 1756 Prix de Rome

1. (AMAND, JACQUES FRANÇOIS). [Drop-title]: *Catalogue des Tableaux, Dessins, Estampes & autres Ustensiles à l'usage de la Peinture, laissés au décès du Sr. Amand, Peintre du Roy...* [From the added manuscript title-page: "Par F. Basan"], Dont la Vente commencera le Vendredi 30 Juin 1769 & jours suivans... 3 pp. Small 8vo, modern calf-backed marbled semi-stiff boards (spine slightly rubbed), spine gilt. [Paris: 1769]. \$950.00

An interleaved and annotated copy of this rare catalogue. Amand (1730-69), winner of the 1756 Prix de Rome for his *Samson and Delilah* (now at the Landesmuseum in Mainz), studied under Jean Baptiste Marie Pierre and became a member of the Académie in 1767. He is very probably the "Jean François Amand or Aman" known to be working in Rome in 1759. From a printed note at the end of the catalogue, we learn that Amand died during a stay in Rome where he was a resident artist of the king.

This catalogue, fully priced and totaled on the interleavings, describes the possessions of Amand in 17 large lots of paintings (some by the artist), sketches, easels, portfolios of drawings, and books.

Very good copy; no example in North America. Engraved bookplate of Henry Pannier (1853-1935), the Parisian art dealer, and stamp of the Bibliothèque Heim on verso of the manuscript title-page.

❏ Benezit, *Dictionary of Artists*, Vol. 1, p. 387. Lugt 1770.

2. (ANGRAN, LOUIS AUGUSTE, VICOMTE DE FONSPERTUIS). *Catalogue raisonné, des Bijoux, Porcelaines, Bronzes, Lacqs, Lustres de cristal de roche et de Porcelaine, Pendules de goût, & autres Meubles curieux ou composés; Tableaux, Desseins, Estampes, Coquilles, & autres Effets de curiosité, provenans de la succession de...* Cette Vente se fera, seulement pour la partie des Bijoux, dans les premiers jours du mois

de Decembre 1747. Les autres Effets curieux ne seront vendus que le premier Lundi de Carême 4 Mars 1748, & jours suivans. Par E. F. Gersaint. Finely engraved frontis (mounted on a stub at an early date). xvi, ix-xii, 306, lv pp. Small 8vo (165 x 100 mm.), cont. mottled sheep, green morocco lettering-pieces on spine, spine gilt. Paris: P. Prault & J. Barrois, 1747. \$1950.00

The uncommon catalogue of one of Gersaint's great auctions, with his usual erudite descriptions. The Vicomte de Fonspertuis (1669-1747) "despite a Jansenist education, entered whole-heartedly into the life of the royal court and won the favour of Philippe II, Duc d'Orléans. He developed his love of art through his maternal uncle, Du Vivier, who bequeathed him his remarkable collection, rich in curiosities, East Asian porcelain and paintings, which Angran augmented, not hesitating to resell in order to acquire the finest pieces. At his death, his collection was dispersed in sales between December 1747 and March 1748. It comprised fine landscapes, including works by Paul Bril, Jan Breughel I, Claude Lorrain and François Boucher, and numerous Flemish and Dutch genre scenes by such masters as Adriaen van Ostade, Gerrit Dou and Gabriel Metsu, which reflect the contemporary predilection for the Northern painters. The collection included such outstanding works as Breughel's *Abraham Sacrificing Isaac* (Geneva, Mus. A. & Hist.), Claude Lorrain's *Judgement of Paris* (c. 1645; Washington, DC, N.G.A.) and Metsu's *Woman Playing the Viola da Gamba* (1663; San Francisco, CA, de Young Mem. Mus.)."—Oxford Art online.

This catalogue describes 618 lots of jewelry, furniture and decorative arts, porcelain, lacquer, sculpture, clocks, paintings, drawings, prints, and shells. Gersaint has contributed particularly extensive entries for a large number of paintings, drawings, and pieces of laquer and porcelain. Lots 570-613 consist of fourteen drawers of shells.

Gersaint places a short treatise on porcelain before the index (but intended to be bound before the porcelain lots). He explains his fascination with the medium and recounts his research on Chinese and Indian porcelain production, concluding that the West owes a great debt to the two regions for refined methods. Porcelain is compared with glass and other ceramics and Gersaint offers advice on the identification of where porcelain has been fabricated. Réaumur is cited and praised frequently for his studies on porcelain production.

[12]

1000^v
Paillie
 figure, un homme coiffé d'une toque rouge, assis sur un billot, près d'une table, & occupé à allumer sa pipe; à gauche sont quatre Payfans, devant une cheminée, buvant & causant est-camisé. Le pendule est composé de sept figures de Payfans, portant différents caractères, aussi plusieurs espes naturels. Celui qui se fait remarquer davantage, est un chomisé, assis devant une table sur laquelle les autres sont appuyés, & tient un chapeau qui semble contenir de l'argent. Ces deux bons Tableaux & avec un miroir égal, différencient cependant entr'eux par des beautés particulières; l'un est touché avec fermeté & précision, l'autre est d'un transparent & d'une couleur admirables. Hauteur 3 ponce. Largeur 11. B.

A. F. VANDER MEULEN.

400^v
Paillie
 Un chose de Cavalieris, dont l'action se passe dans un paysage; tous les objets se détachent sur un ciel clair & brillant, qui contribue admirablement à l'effet général. Ce petit Tableau, dont les figures sont dessinées avec esprit & précision, est de la plus belle qualité, & d'une forme convenable à tous les Cabinets, Hauteur 5 ponce. 3 Eg. larg. 3. B.

RIMBRANDT VAN RHEM.

460^v
De l'homme
 Un Buste d'homme, de grandeur naturelle, & portant une petite barbe blanche. Il a la tête tournée de face, & couverte d'un bonnet de soie noir. Son habillement noirâtre est relevé d'une chaîne

[13]

8^{or} qui semble indiquer un ordre de distinction. Cette Tête, flavante de couleur & de touche, est à paru étudiée dans tous les détails, avec une justesse & un art admirables. Hauteur 22 ponce. Largeur 8. B. Il pourroit servir de Prodru au Tableau de S. Bowden, N^o 43. et-après.

P A R L E M E N T.

17 Deux petits Tableaux, Portraits d'Artistes. Ils sont chacun ajésillés d'une feuille autour du coin & vésés d'habilllements soés. Ces deux morceaux peignent le caractère de la plus grande vérité, & font d'une belle couleur; leur manière moëns libre que celle de différents ouvrages connus de Rimbrandt, nous fait juger qu'ils ont été peints dans sa jeunesse, & pendant qu'il suivait l'Ecole de Garçon. Hauteur 9 Ponce, largeur 7. B. 6. *De l'homme* 402^v.

P H I L I P P E W O U V E R M A N S.

18 Un Tableau connu sous le titre de l'Abravau & 7201^v du Paysanier au bonnet rouge. Tout ce qu'un sujet de ce genre peut réunir de richesses & de détails, se trouve rassemblé dans cette riche composition. La partie gauche est occupée par un terrain élevé, garni d'arbres, d'un colosse & de mesures pittoresques. On descend de-là à un abreuvoir où des paisonniers amènent leurs chevaux; celui que l'on distingue le plus, est placé dans le milieu de la composition, & monté sur un cheval brun; il est ajésillé d'une chemise, & porte un bonnet rouge sur

Fine copy with the famous frontispiece done by Cochin for Gersaint. With a useful index of artists at the end.

❖ Lugt 677. G. Glorieux, *A L'Enseigne de Gersaint* (2002), pp. 373-75.

Marie Antoinette's Favorite Jeweler

3. (AUBERT, [ANGE JOSEPH]). *Catalogue des Tableaux précieux, Dessins, Gouaches, Estampes, Portraits en émail, par Petitot & Châtillon, Terres cuites, Bustes & Figures de marbre, Bronzes formant girandoles, Vases de Porphyre, de serpentin, d'albâtre, d'Agathes orientales, tous richement garnis; Cristaux de roche, Pierres gravées antiques & autres; Collection d'Histoire naturelle, Minéraux, Coquilles, Coraux, Madrépores, Cail-loux, Agathes, & autres Objets curieux qui composoient le Cabinet de feu M. Aubert, Jouaillier de la Couronne.* Par A. J. Paillet. Dont la Vente se fera...le Jeudi 2 Mars 1786, & jours suivans... 71 pp. 8vo, 19th-cent. paste-paper boards (corners a little worn), blue morocco lettering-piece on spine. Paris: Paillet & Hugues, 1786. \$3500.00

A rare sale catalogue, with most prices and buyers' names written in a contemporary hand. Aubert (1736-85), jeweler to the Crown and a favorite of Marie Antoinette, as well as the Comtesse du Barry before, blended his craft with occasional forays into art dealing; however, his avid collecting took precedence. In the preface, Paillet (1743-1814), the *expert* for this sale, praises Aubert's taste for Dutch and French pictures along with his impressive natural history cabinet.

This catalogue describes 293 lots: 79 lots of paintings (by Panini, J. Breughel, Rubens, van Dyck, Jordaens, Teniers, Wouwerman, Rembrandt, Metsu, Berghem, Netscher, van Ostade, A. Brouwer, P. Potter, Bourdon, Largillière, F. Boucher, Chardin, Greuze, Fragonard, Anne Valayer-Coster, etc.); 28 lots of drawings (by Bouchardon, Watteau, Lagrenée, etc.); 26 enamel miniatures; 38 lots of prints; 22 lots of sculptures; 38 lots from Aubert's natural history cabinet; and 46 miscellaneous lots including vases with artificial flowers, bird-cages, rubies, cases of butterflies, etc.

The contemporary annotations show that many of the great collectors and dealers of the time were present at this sale such as Lebrun, Desmairis, Dubois, Constantin, Lenglier, etc. Paillet is shown to have purchased a large number of the lots himself.

Very good copy with valuable provenance information. Title-page a little soiled.

¶ Lugt 3993. Grove Art online—“[Paillet was] responsible for many of the spectacular sales of the final decades of the *ancien régime* in France... In 1779 he bought the Hôtel de Bullion and transformed its rooms into the most elegant and modern auction house and gallery in the city; top-lighting was installed over the main gallery space, a novel feature later imitated by his rival, Jean Baptiste Pierre Lebrun... From 1777 until the start of the French Revolution Paillet was involved in the acquisition of paintings for the museum in the Louvre that was being planned by Louis XVI’s minister for the arts, the Comte d’Angiviller. Paillet attended auctions in Paris on behalf of the crown; he acquired chosen paintings and *objets d’art* for the royal collection at sales that he himself conducted; and he travelled extensively in northern Europe as an agent of the king...” P. Michel, *Le Commerce du tableau à Paris dans la seconde moitié du XVIIIe siècle*, p. 31.

Painter & Dealer

4. (AVED, JACQUES ANDRÉ JOSEPH). *Catalogue raisonné de Tableaux, de Différens bons Maîtres des trois Ecoles, de Figures, Bustes & autres Ouvrages de Bronze & de Marbre, de Porcelaines, & autres Effets qui composent le Cabinet de feu M. Aved...* Par Pierre Remy. Cette Vente se fera le Lundi 24 Novembre 1766... x, 69 pp. Small 8vo (165 x 105 mm.), late 19th-century brown morocco-backed marbled boards (head of spine chipped), spine gilt. Paris: Didot l’aîné, 1766. \$3750.00

The uncommon auction catalogue, fully priced and with many buyers’ names written throughout in a contemporary hand, of the wide-ranging collection (or stock?) of the famed portraitist, *peintre du roi*, and close friend of Chardin. According to Patrick Michel, Aved (1702-66) was one of the most well-known examples of an artist with a sideline as a dealer; the Académie de Saint-Luc accused him of “the illegal practice of selling and disloyal competition.” The Baron von Grimm wrote of Aved (in trans.): “[He] loved the profession of selling more than being a painter.

6 TABLEAUX.

ECOLE DES PAYS-BAS.

PIERRE BREUGHEL.

15 UN beau Paysage, dans lequel Jean-Baptiste Oudry a peint, dans son bon tems, plusieurs chiens qui courent au Cerf. Ce Tableau est peint sur une toile de 21 pouces de haut, sur 28 de large.

CHRISTOPHE SWARTS.

16 Trois Officiers qui jouent aux dez sur un tambour; un jeune garçon présente un verre de vin à une femme qui les regarde; trois personages s'aperçoivent dans un cloignement à droite, & un peu de Ciel. Ce Tableau, peint sur une toile, porte 19 pouces de haut, sur 28 de large.

PAUL BRIL.

17 Un beau Paysage, dans lequel on observe six vaches, un veau, une femme qui les conduit; deux hom-

42

140 f

remy

520

gagny

7 ECOLE DES PAYS-BAS.

mes dans une belle prairie, proche de la riviere. Sur le premier plan, dans le coin à gauche, un Chasseur tire sur des canards, deux autres l'accompagnent. Toutes les figures & les animaux sont peints par *Antoine Carrache*.

Ce Tableau, d'une composition heureuse & d'une belle couleur ragoutante, jouit d'une réputation méritée. Il est peint sur toile; il porte 22 pouces de haut, sur 28 de large.

18 Une Marine. On remarque des vaisseaux & chaloupes au bord de la mer, & des bateaux, dont deux dans lesquels on charge des balots & des tonneaux; des tours & autres édifices sont placés sur la gauche à quelque distance. Les figures sont en grand nombre & aussi bien dessinées que si elles étoient de la main de Carrache, ce qui donne à quelques-uns que ce grand Maître en est l'Auteur. Ce Tableau, qui est d'un coloris clair, & que

A iv

200

meslaye

103

meslaye

He was an expert in old paintings and knew how to profit from them...
”—Michel, *Le Commerce du tableau à Paris...*, pp. 106-7.

“Aved formed a remarkable art collection. This consisted of ceramics, Oriental bronzes and sculpture and, most notably, Old Master and modern paintings, with a preference for the Dutch and Flemish schools. He bought at sales in the Netherlands as well as in Paris and acquired a reputation as one of the foremost connoisseurs of his day. He seems to have acted as a dealer as well, since many of the pictures he is known to have bought at sales, such as those of Count Wassenaer d’Obdam (The Hague, 1750) and of Edme Gersaint (Paris, 1750), do not appear in the catalogue of his own sale organized by Pierre Rémy in 1766. From this catalogue and other sources it is known that he owned paintings by or attributed to Rembrandt, Gerrit Dou, Adrien van Ostade, Nicolaes Berchem, Philips Wouwerman, Anthony van Dyck, Domenichino, Tintoretto, Guercino, Claude Lorrain, Nicolas Poussin and many others. Among the highest priced pictures in the 1766 sale were a Deposition by van Dyck (probably the work now in Munich, Alte Pin.), a Susanna and the Elders by Rembrandt (probably that now in Berlin, Gemäldegalerie) and two paintings by Poussin, one of which may be the Tancred and Erminia in the Hermitage, St. Petersburg. He is also known to have commissioned allegories of Painting, Lyric Poetry and Heroic Poetry from Louis Lagrenée.”—Oxford Art online.

The present catalogue begins with a detailed biography and then describes 208 lots, with 181 paintings and 27 sculptures. Successful bidders mentioned in the marginal annotations include leading collectors and dealers of the time such as Basan, Menageot, Remy (this sale’s *expert*), Blondel de Gagny, Langlier, Le Blanc, Donjeu, Lebrun, etc.

Nice copy of an important sale with valuable notes on provenance. A few annotations closely cropped but legible. Engraved bookplate of G[eorges] P[annier] (1853-1944), the Parisian art dealer, stamp of the Bibliothèque Heim on verso of title, and the ownership inscription of Marcel Nicolle (1871-1934), curator at the Louvre and art historian, on front free endpaper.

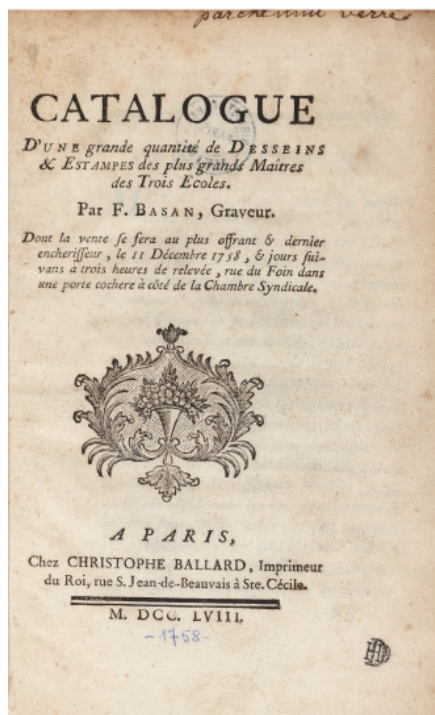
❏ Lugt 1563. Bailey, *Patriotic Taste: Collecting Modern Art in Pre-Revolutionary Paris*, p. 21.

A Large Selection of Drawings & Prints

5. BASAN, FRANÇOIS, EXPERT. *Catalogue d'une grande quantité de Desseins & Estampes des plus grands Maîtres des Trois Ecoles*. Par F. Basan, Graveur. Dont la vente se fera... le 11 Décembre 1758, & jours suivans... Woodcut vignette on title. 24 pp. 8vo (200 x 125 mm.), late 19th-century stiff marbled boards (spine a little rubbed), brown morocco lettering-piece on spine. Paris: C. Ballard, 1758. \$1500.00

A rare early sale catalogue of drawings and prints compiled by Basan (1723-97), one of the leading *experts* of the mid-18th century. Divided by *vacation*, the catalogue concisely describes 199 group lots, some quite large. Each section concludes with a *portefeuille*.

Very good copy. Engraved bookplate of G[eorges] P[annier] (1853-1944), the Parisian art dealer and collector, and stamp of the Bibliothèque Heim on verso of title. Contemporary manuscript correction on p. 7.



¶ Lugt 1024. Lugt, *Les Marques de Collections* online resource (L.221)—“As an expert, [Basan’s] greatest honor remains being chosen [to direct] the sale of Pierre Jean Mariette’s collection in 1775. He was frequently entrusted with commissions in the sales he organized, but also in those administered by others, even abroad. His sense of the market was phenomenal... In parallel to his professional activities, Basan assembled an important collection of drawings and prints...”

Supplied by Lebrun

6. BASAN, FRANÇOIS, EXPERT. *Catalogue d'une très-belle Collection de Tableaux de différens grands Maîtres des trois Ecoles, rassemblés par un Artiste: Dont la Vente se fera le Lundi 11 Janvier 1773, & jours suivans...* Par Fr. Basan. 30 pp. 8vo (180 x 115 mm.), 19th-century calf-backed paste-paper boards (spine rubbed), spine gilt. Paris: Basan, 1773.

\$2500.00

A quite scarce sale catalogue, which very possibly presents a number of the earliest paintings imported by the emerging *expert* Jean Baptiste Pierre Lebrun (1748-1813), from the Low Countries. Lugt records the consigners as “Favre, peintre à gouache” and “Lebrun.” “Favre” is also noted in this copy on the page facing the title-page. Under the auspices of Basan (1723-97), one of the pre-eminent dealers of the time, Lebrun likely consigned pieces that he had acquired on a buying trip. Basan writes in the preface (in trans.): “The Artist who offers to the public the paintings for which I give details afterwards has just made a voyage to Holland and Flanders, where he purchased the mentioned paintings, and desiring to rid himself of them all, decided to make an auction of them...” Lebrun specialized in Northern Old Masters and sought to revive underappreciated and forgotten artists, such as Vermeer and Holbein. It should also be added that, according to a list of his public sales printed in 1784, Lebrun organized auctions in 1772 and 1774, but not 1773, the year of this auction.

The present catalogue describes 91 lots of paintings and six lots of bronze sculpture. The paintings include work by Dow, Solimena, Metsu, Frans van Mieris, C. Netscher, Ter Borch, Lairese, Rembrandt, Rubens, Jordaens, A. van Ostade, Brouwer, N. Berghem, J. Steen, Wouwerman, A. van de Velde, Asselijn, Bakhuizen, Wijnants, C. Poelmburg, Ruysdael, Vermeer (here “Vander-Meer”), F. Hals, S. Bourdon, F. Boucher, J. Vernet, Fragonard, etc. Each lot is presented with measurements and a concise description of the contents. Lebrun’s preference for Northern paintings and expertise shine through as one reads the descriptions.

Very good copy, with no example in North America. Engraved bookplates of Louis de la Forets, comte d’Armaille, and [H]enry [Pannier] on the front paste-down.

¶ Lugt 2097. Francis Haskell, *Rediscoveries in Art: Some Aspects of Taste, Fashion & Collecting in England & France* (1976), p. 21—“With hindsight we can see that Lebrun was doing something whose implications were even more revolutionary than he himself probably realized. He was the first connoisseur to break with the prevailing habit of trying to attribute as many pictures as possible to the great and established names and to insist instead on the value of rarity and unfamiliarity...”

Collecting in Constantinople

7. (BOURLAT DE MONTREDON, ?ANTOINE). *Catalogue d'une belle Collection de Tableaux, Dessins, Estampes, Sculptures en Terre cuite & en Bronze, Porcelaines, & autres objets de curiosité, provenant du Cabinet de...* La vente se fera Lundi 16 Mars 1778 & jours suivans... Par F.C. Joullain, fils. 99 pp. 8vo, attractive antique calf-backed paste-paper boards, spine gilt, red morocco lettering-piece on spine. Paris: Joullain, 1778. \$2250.00

The uncommon sale catalogue, fully priced throughout and with buyers' names, of a noteworthy collection devoted primarily to Italian art and sculpture. Bourlat de Montredon (d. 1777), was an influential *amateur* and collector who resided in Constantinople for forty years.

The catalogue thoroughly describes 695 lots, many of which are composed of numerous items. Lots 579-671 are Bourlat de Montredon's impressive group of books of prints, mostly focused on the architecture and decorative arts of Italy, including a number of works by Piranesi. The descriptions offer occasional notes on provenance. As shown by the annotations in the margins, important figures in 18th-century art collecting, such as Joullain, Basan, Dubois, Alibert, Yver, Lélou, Moreau, Godefroy, etc., were active at this sale.

Very good copy, fully priced with buyers' names. Marginal burn hole through first few leaves, not affecting text. Some pages shaved but barely touching the manuscript notes. Lacking the very rare schedule of sale.

¶ Cicognara 4471. Lugt 2809.

No Copy in North America

8. (COURVAL, ANNE LOUIS DUBOIS, DE). *Catalogue de Tableaux des trois Ecoles; Miniatures, Gouaches, Estampes encadrées & en recueils, Marbres, Bronzes, Porcelaines diverses, Armes, Bijoux, & autres Objets curieux, qui composoient le Cabinet de feu M. Dubois de Courval...* Par J. Folliot et F. Delalande. Dont la Vente commencera le lundi 11 Mai 1789... 28 pp. 8vo (215 x 140 mm.), late 19th-century red cloth, title on spine. Paris: Fournier, Folliot & Delalande, 1789. \$1250.00

A rare sale catalogue with no copy in American institutional collections. Courval, vicomte d'Anizy (d. 1788), *conseiller* of Parlement, amassed a choice group of paintings and prints. This catalogue describes 127 lots, including 51 lots of paintings (by Carracci, Molenaer, Vignon, Hubert Robert, Licherie, Ferret, etc.), four lots of drawings, 52 lots of prints, seven lots of porcelain, ten lots of sculpture, and three miscellaneous group lots. A note at the end of the catalogue advertises the sale of Courval's arms, jewelry, clocks, snuffboxes, desk, etc., on 13 May.

Very good copy with sporadic but inoffensive browning. Bound in red cloth, similar to the style favored by the Goncourt brothers. Engraved bookplate of the art dealer G[eorges] P[annier] (1853-1944), and stamp of the Bibliothèque Heim in the usual location.

☛ Lugt 4443.

“Meritorious”

9. (DALMANN,—). *Bibliotheca Dalmanniana*, distrahenda per Abr. de Hondt, Die 22. Novb. & seqq. 1723... 2 p.l., 385, [1] pp. Small 8vo, disbound (some pale dampstaining & browning), uncut. The Hague: A. de Hondt, 1723.

\$3750.00

The uncommon sale catalogue of the library of Dalmann; this is one of the “meritorious catalogues recommended by J.G. Schelhorn.”—Taylor, *Book Catalogues*, p. 225. Taylor states that he was tempted to include all



the catalogues from Schelhorn's list found in his *Anleitung*, including the Dalmann, to his own list of catalogues of private libraries recommended for reference use (pp. 223-66 in *Book Catalogues*).

This was a large library of 3634 lots (1426 lots of folios, 1305 lots of quartos, and 903 lots of octavos and smaller format books). There are an unusual number of 16th-century Spanish books, what appears to be a wonderful set of De Bry, early books in Greek, fine architectural books of the 16th and 17th century, and some rather good incunabula. Manuscripts are included.

Very good copy.

❀ Loh, VI, p. 129.

A Taste for the Contemporary

10. (DUBOIS, JEAN). *Catalogue d'une belle Collection de Tableaux des Ecoles Flamande, Hollandoise, Allemande et Francoise; Miniatures, Gouaches, Pastels, Dessins, Marbres, Figures de Bronze, & Bronze dorés, Porcelaines du Japon, de la Chine, &c. Laques, Bijoux, Meubles de Boule, & autres objets de curiosité. Composant le Cabinet de...* Par J.B.P. Lebrun. Dont la Vente se fera le Mercredi 31 Mars 1784, & jours suivans... 2 p.l., 94 pp., 11 pp. schedule of sale. 8vo (200 x 130 mm.), orig. marbled paper wrappers preserved in red morocco-backed marbled boards, black morocco lettering-pieces on spine. Paris: Lebrun, 1784. \$2500.00

A rare sale catalogue, priced throughout in two distinct hands and with many buyers' names, of the first Dubois sale, in which paintings by contemporary French artists and Northern old masters were almost equally represented. The second sale was also conducted by Lebrun on 20 December 1785 (Lugt 3965), and the third, organized by Paillet, took place on 18 December 1788 (Lugt 4367).

"It was during the 1780s that, for the first time, a number of collections came onto the market in which the order of French and Northern schools was reversed... More adroit was the jeweller, goldsmith and art dealer Jean Dubois (received by the guild in August 1781) 'determined to acquire whatever might appeal to today's taste' — namely, French painting — who held several successful auctions during the 1780s. In that of March 1784, paintings by Philip James de Loutherbourg and Pierre-Antoine de Machy fetched prices previously reached only by Vernet's seascapes and Greuze's *dramas bourgeois*..."—C. Bailey, *Patriotic Taste: Collecting Modern Art in Pre-Revolutionary Paris*, p. 28.

A contemporary annotator has added in ink nearly all prices and noted the purchases of Lebrun, Lebrun jeune, Hamon, Basan, Desmarests, Devouge, Le Rouge, Dulac, Charion, Lefevre, Verrier, Cornillon, Remy, Quenay, etc. In blue ink, a second, more recent connoisseur has filled in most of the gaps, even correcting the first annotator's phonetic spelling on several occasions. Bound at the end is the rare schedule of sale.

A fine copy with useful provenance information and the original wrap-

38 TABLEAUX.

BERNARD ET LANCRET.

81 Deux Tableaux faisant pendans; l'un représente une jeune fille, vue à mi corps par une croisée, avec un jeune garçon; l'autre offre aussi une jeune fille endormie à laquelle un jeune homme donne un camouflet; il est gravé sous le titre du Camouflet. Hauteur 19 pouces, largeur 15 pouces. T.

ROBERT TOURNIER.

82 Le portrait d'une Dame représentée en Sultane, elle est assise sous un baldaquin de velours vert, garni de franges & glands d'or; près d'elle est une Esclave qui tient un perroquet, tandis qu'une autre lui présente un dessin; Le fond se termine par le point de vue d'un canal; il est de forme ovale en travers. Hauteur 11 pouces, largeur 14 pouces. C.

LUCAS.

83 Le Génie du Printemps couronné, & tenant une guirlande de fleurs; derrière est un Zéphire. Hauteur 20 pouces, largeur 26 pouces.

ÉCOLE FRANÇOISE. 39

CHEVALIER VEUGLE.

84 Le Bas, sujet tiré des Conces de la Fontaine, Tableau d'un bon effet; l'Estampe en est connue. Hauteur 9 pouces, largeur 7 pouces. B.

J. B. DE TROY.

85 Suzanne & les deux Vieillards. Hauteur 60 30 pouces, largeur 26 pouces. T.

LE CLERC DES GORRELINS
dans la maniere de RAOUX

86 Une jeune Veuve, la tête couverte d'un voile bleuâtre, & tenant une patine au dessus du feu sacré. Hauteur 29 pouces, largeur 24 pouces.

C. VANDO.

87 Venus & l'Amour sur des nuages; ce beau Tableau rempli de grace & d'un pinceau moelleux, a été gravé par J. B. Henriques. Hauteur 27 pouces, largeur 33 pouces. T.

F. BOUCHER.

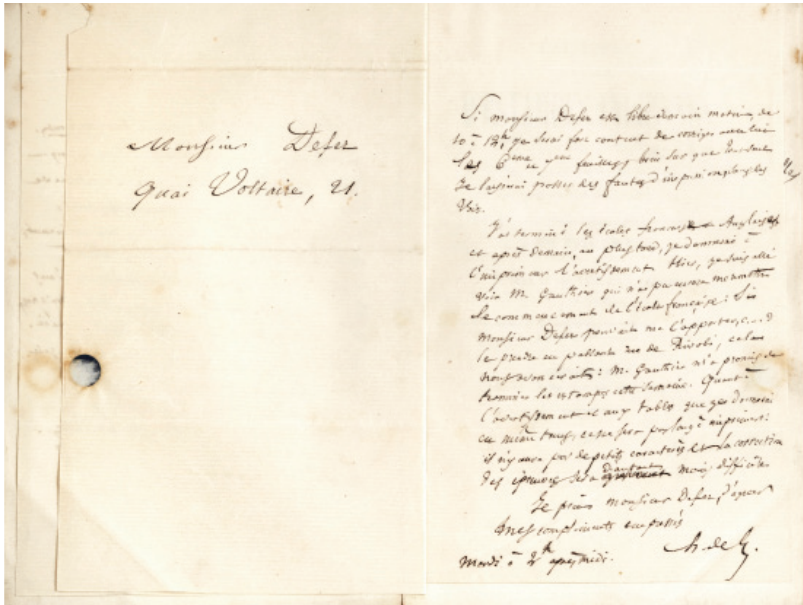
88 Une jeune Femme sur son lit de repos entouré d'accessoirs agréables; le fond est orné d'un grand tableau bleu. Quoiqu'il y ait des répétitions de ce Tableau, nous

Civ



pers preserved. Amusing engraved bookplate of [H]enry [Pannier] (1853-1935), the Parisian art dealer and great collector of sale catalogues on the front paste-down, and stamp of the Bibliothèque Heim on verso of title.

☛ Lugt 3701.



The Expert's Copy

11. ([HIS DE LA SALLE, AIMÉ CHARLES HORACE]). *Catalogue de la Collection d'Estampes anciennes provenant du Cabinet de M. H. de L....* dont la Vente aux enchères publiques aura lieu...le Lundi 21 avril 1856, et jours suivants...Par le ministère de Me Delbergue-Cormont, Commissaire-Priseur [Expert: P. Defer]... xviii, 203, [1] p. of errata. 8vo (225 x 145 mm.), orig. green printed wrappers (spine defective). Paris: P. Defer, 1856. \$1250.00
- The expert's own copy, with two autograph letters from the consigner His de la Salle. This copy is fully priced and with all buyers' names: we learn that Adolphe Thiers, the brothers Dutuit, the dealers F. Guichardot, Georges Rapilly, Vignères, and Dominic Colnaghi were all active at this sale. In the formation of his own collection, His de la Salle benefitted from the numerous outstanding print sales that took place after 1825, the year he began to collect in earnest. This is the sale catalogue for the first, and far more impressive, of the two sales of his collection. It netted 53,480 francs according to the pencil annotation at the end.

In the preface, Defer remarks on the numerous highlights of the sale. The catalogue describes 1184 lots of prints and 19 lots of books on engraving and 19th-century sale catalogues. In the margins, each lot is individually priced, with all buyers noted. We also learn from the marginal notes which lots were bought in (*retiré*) and paid for in cash (*payé*).

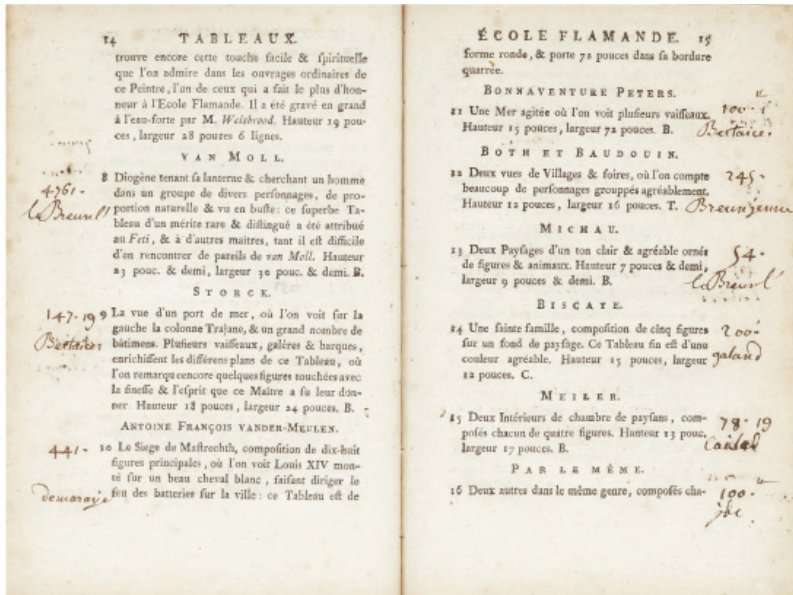
Addressed to Defer, the two letters tipped-in after the half-title show that His de la Salle was a very involved consigner who wrote and edited a number of the descriptions.

A valuable copy that illuminates the mechanics of a 19th-century French art auction and provides useful provenance information. The lower half of the spine is exposed, but the quires are still firmly in place.

❏ Lugt 22951. See *Marques*, 1332 & 1333.

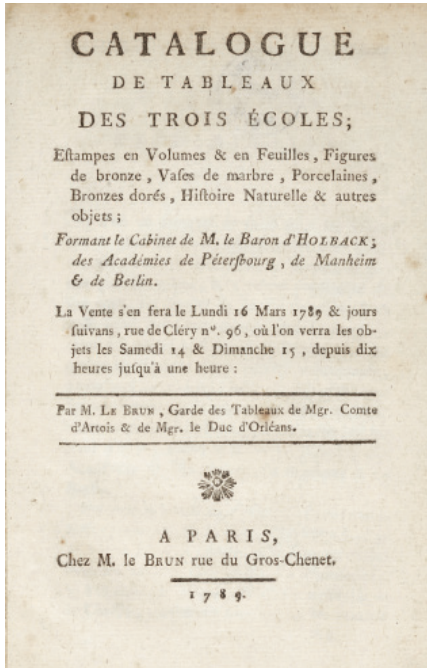
Atheist & Collector

12. (HOLBACH, PAUL HENRI THIRY, BARON D'). *Catalogue de Tableaux des Trois Ecoles; Estampes en Volumes & en Feuilles, Figures de bronze, Vases de marbre, Porcelaines, Bronzes dorés, Histoire naturelle & autres objets; Formant le Cabinet de M. le Baron d'Holback...La Vente s'en fera le*



Lundi 16 Mars 1789 & jours suivans...Par M. Le Brun...
30 pp. Small 4to (185 x 130 mm.), attractive antique marbled boards, label on spine. Paris: Lebrun, 1789. \$5500.00

The very rare auction catalogue, with most prices and many buyers' names written in a contemporary hand, of the Baron Holbach's little-known but choice art collection. The sale's expert, Jean Baptiste Pierre Lebrun, provides an exceptionally long and informative biography of Holbach (1723-89), enriched with several amusing anecdotes.



This catalogue describes 93 lots of paintings (by Teniers, Wouwerman, Berchem, Mengs, Le Nain, N. Poussin, S. Bourdon, Oudry, Vernet, etc.), prints, and various curiosities, such as Japanese and Chinese porcelain, shells, and miniature sculptures. The Northern pictures were sold at especially high prices (see lots 6 & 8). According to the annotations, some of the leading dealers and collectors of the period were present at the sale.

A fascinating and rare record of the famous philosopher's cabinet, about which we know little today.

In fine condition. The title-page is neatly extended. Stamp of the Bibliothéque Heim on verso of title.

❏ Lugt 4408. Darius A. Spieth, *Revolutionary Paris and the Market for Netherlandish Art* (2018), pp. 171, 173, & 181.

The Collection of a Prominent Portraitist

13. (LANEUVILLE, JEAN LOUIS). *Catalogue d'une Collection de Tableaux des Trois Ecoles, Marbres, Bronzes, Ivoires, et Autres Objets, provenant du Cabinet de Mr. J.L. La Neuville, Peintre...* Par J.B.P. Lebrun... La Vente s'en fera le mercredi 6 novembre, et jours suivans... 36 pp. 8vo, attractive antique marbled boards, paper label on spine. Paris: Olivier & Lebrun, 1811. \$2750.00

The uncommon sale catalogue, fully priced and with nearly all buyers' names in a contemporary hand, of the art collection of a celebrated portraitist and former pupil of Jacques Louis David. Laneuville (1748-1826), foremost a painter who exhibited at a number of Salons, also worked as an art dealer and expert. His painting style imitated considerably that of his master, and his subjects were often politicians. He maneuvered deftly during the Revolution and secured the patronage of leading revolutionaries, including several deputies of the Convention. Laneuville's luck persisted through the reigns of Napoleon and Louis XVIII, as he garnered private and official commissions and continued to exhibit at the Salons. His collection consisted mostly of Old Master and contemporary French paintings.

This catalogue, with prices and most buyers' names, describes 195 lots. The paintings include works by Tintoretto, Giordano, Canaletto, Teniers, Jordaens, Miel, Jacob and Salomon van Ruysdael, Both, Cuyp, Brouwer, van Ostade, Wouwerman, Weenix, Netscher, Le Nain, Lesueur, Jouvenet, Robert, Marguérite Gérard (lot 158), David, etc. The sale concludes with sculptures in bronze, marble, and ivory. According to the annotations, famous collectors and dealers of the early 19th century were active at this sale, including Lebrun (the sale's *expert*), Constantin, Bonnemaïson, Bernard, Didot, Rivière, Sabre, Paillet, Brunot, Berty, Marthe, La Fontaine, Hasard, Boilly, etc. We also learn from the notes which pieces were unsold.

A fine copy with useful provenance information.

📖 Lugt 8078. Oxford Art online (Laneuville).

The Value of “Provenance”

14. (LASSAY, ARMAND DE MADAILLAN DE LESPARRÉ, MARQUIS DE). *Catalogue d'une belle Collection de Tableaux, et Bustes en marbre. Dont la majeure partie provient du célèbre Cabinet de... vendue le 22, & jours suivans. Par F.C. Joullain fils. 36 pp. 8vo, late 19th-century green morocco-backed marbled boards (extremities a little worn), title on spine. Paris: Joullain, 1775. \$1950.00*

A rare sale catalogue describing an impressive group of paintings. Lassay (1652-1738), known as the “Don Juan du Grand Siècle” due to his dissipated personal life, was a man of letters and supporter of the libertines. His son, Léon de Madaillan, the comte de Lassay (1683-1750), commissioned the construction of the Hôtel de Lassay, now the residence of the president of the Assemblée nationale. Charlotte Guichard has written that unscrupulous *experts* continued to employ the Lassay family name to promote sales decades after their deaths, even when little to nothing in the sale had actually belonged to them.

This catalogue details 84 lots, all but one are paintings. The paintings include the work of Parmigianino, Albani, Caravaggio, Castiglione, A. Locatelli, J. Brueghel, Bril, Teniers, Jordaens, Rembrandt, F. Bol, Asselijn, Huysum, Callot, N. Poussin, Claude Le Lorrain, Le Nain, E. Le Sueur, Bourdon, B. Boullogne, J. Parrocel, Le Moine, Lancret, etc.

Nice wide-margined copy. Foxing to final few leaves. As usual, not bound with the supplement of 12 pages. Engraved bookplate of [H]enry [Pannier] (1853-1935), the Parisian art dealer, and stamp of the Bibliothèque Heim on verso of title.

☛ Lugt 2413. Guichard, *Les Amateurs d'Art à Paris au XVIIIe siècle* (2008), p. 109.

Also a Serious Collector of Art

15. (LA VALLIERE, LOUIS CÉSAR DE LA BAUME LE BLANC, DUC DE). *Catalogue des Tableaux précieux, des plus grands Maîtres des Ecoles Flamande & Hollandoise; qui composaient le Cabinet de Monsieur le Duc de la Valliere; dont la Vente se fera...le Mercredi 21 Février 1781, & jours suivans...Sous la direction de A. Paillet, Peintre.* 48 pp. 8vo (180 x 130 mm.), attractive antique marbled boards. Paris: Delaville & Paillet, 1781. \$7500.00

The auction catalogue of 114 paintings belonging to the Duc de la Vallière (1708-80), one of the greatest bibliophiles of the 18th century. This copy is fully priced, with most buyers' names added in a contemporary hand. In addition to his fervent book collecting, La Vallière amassed an impressive collection of Italian and Northern school paintings, described here.

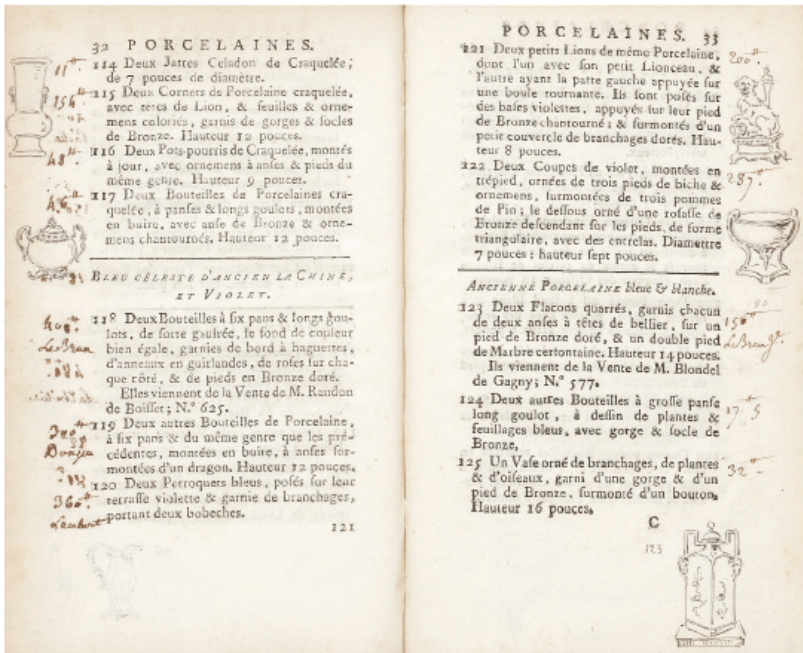
The present catalogue details 114 lots of paintings and a lot of two porcelain candle-stands. The paintings include the work of Raphael, Veronese, Tintoretto, Jordaens, Teniers, Rembrandt, Dou, Wouwerman, G. & T. Netscher, Metsu, van Ostade, A. and P. van der Werff, Steen, Cornelis Bega, Breenbergh, Poelenburgh, etc. Lot 74, Steen's *The Drawing Lesson* is now at the Getty.

The contemporary annotator records that important dealers (Lebrun le jeune, Lenglier, Basan, Paillet, Delaroche, and Hamon), and collectors (Dubois, abbé Richard, Saint Yves, de Vouge, Bélisard) of the period were present at this sale. The total written at the end, 58,760 – 4 livres, does not agree with the amount noted in the Frick copy.

Alexandre Joseph Paillet (1743-1814), this sale's *expert*, was La Vallière's trusted agent and organized this sale. Paillet also acted as Angiviller's intermediary to purchase works for the Louvre.

A fine copy with important provenance information. With the uncommon three leaves of *vacations* at end. Stamp of the Bibliothèque Heim on verso of title.

❏ Lugt 3221. Blanc, *Le Trésor de la Curiosité*, Vol. II, pp. 40-44. JoLynn Edwards, *Alexandre Joseph Paillet: Expert et marchand de tableaux à la fin du XVIIIe siècle* (1996), pp. 239-40.



With 21 Croquis of the Lots

16. (LE BLANC, JEAN BERNARD). *Catalogue d'une belle Collection de Tableaux, des trois Ecoles; Bronzes, Marbres, Porcelaines anciennes, beaux Meubles de Boule, Feux & Bras de Bronze doré, & autres Objets de Curiosité; qui composent le Cabinet de M. L'Abbé Le Blanc, Historiographe des Bâtimens du Roi. Dont la Vente se fera le Mercredi 14 Février 1781, & jours suivans... Par J.B.P Le Brun. 40 pp. 8vo, attractive antique calf (recased with sympathetic new endpapers), spine nicely gilt. Paris: Lebrun, 1781. \$25,000.00*

A spectacular "illustrated" copy of this important sale catalogue with 21 detailed contemporary ink sketches in a similar style to Gabriel de Saint Aubin (1724-80), who frequently embellished art auction catalogues with original drawings (*croquis*).

Le Blanc (1707-81), man of letters, translator of David Hume, and a true taste-making collector, was an early exponent of Chardin's paintings. In

M. de Le Blanc, né dans la jeunesse à la Cour de Madame la Duchesse du Maine, quoiqu'il ait le respect & le profit de sa place, & celle amicale qu'il a eue de l'Académie des Beaux Arts & autres académies, sans être d'aucune Société.

Il séjourna quelque temps à Londres, on peut juger par ses lettres & celles sur les angles qu'il publia à son retour, qu'il n'avait pas vu sans à regret la meilleure compagnie possible.

Il alla en 1760 à Rome avec M. Soufflot, lequel est de Marigny pour l'architecte de la Cour, & de l'Académie de France, & de l'Académie des Beaux Arts. L'abbé en fut beaucoup pour le tableau, à son retour il fut fait historiographe du Cabinet de Madame la Reine.

Il a écrit quelques livres, & fut le commissaire de M. de Ségur, & autres financiers qui faisaient de bons chefs, & une société nationale l'empêcha d'être son ami, & d'être à l'Académie française pour laquelle il avait beaucoup de respect, & de l'Académie des Beaux Arts.

Il s'attacha ensuite au Comte de Clermont, fut le commissaire de ses maîtres de la Cour (Comte de Toulouse) et Camargo. Quand ce Comte fut ven à l'Académie Française l'abbé eut pouvoir & entra avec lui jusqu'à sa mort.

Il mourut le 10 Mars 1781, & fut enterré à Paris.

CATALOGUE

D'UNE BELLE COLLECTION
DE TABLEAUX,
DE TROIS ECOLES:

BRONZES, Marbres, Porcelaines anciennes,
beaux Meubles de Boule, Feux & Bras de
Bronze doré, & autres Objets de curiosité;

Qui composent le Cabinet de M. l'Abbé LE BLANC,
Historiographe des Bâtimens du Roi.

Dont la Vente se fera le Mercredi 14 Février 1781,
& jours suivans, de relevée, rue Plâtrière, à
l'ancien Hôtel de Bullion; où les Amateurs
pourront voir l'exposition le Dimanche 12
Février, jusqu'au Mardi 13 inclusivement,
depuis dix heures jusqu'à une.

Par J. B. P. LE BRUN.



Se distribue, A PARIS,

Chez le Sieur LE BRUN, Peintre, rue de Cléry,
Hôtel de Lubert.

M. DCC. LXXXI.

1749, Madame de Pompadour selected Le Blanc as a guide for the future marquis de Marigny's tour of Italy, on which they were accompanied by Jacques Germain Soufflot and Charles Nicholas Cochin. Le Blanc thereby secured Pompadour as a patron, and she soon had him named *historiographe des Bâtimens de France*.

This special copy, with most prices and a number of buyers noted in two contemporary hands, describes 167 lots: 54 lots of paintings (by Murillo, Panini, Carracci, J. Brueghel, Bril, Poelenburg, Teniers, ter Borch, van Ostade, Wouwerman, Miel, Poussin, Claude, S. Bourdon, etc.); eight mounted prints (by Wille, Le Bas, etc.); 28 of bronzes and marble sculptures, 45 of porcelains, 16 of pieces of furniture; and 16 lots of items such as a Chinese pagoda, a lacquer writing case, an ebony tray, tapestry, etc. The finely rendered marginal ink sketches depict 21 of the objects offered for sale. The annotations, in two distinct hands, name important figures in the art market of the time, such as Lebrun (this sale's *expert*), Dubois, Langlier, Paillet, Basan, Dulac, etc. For a majority of the lots, Lebrun has provided measurements, a concise description, and distinguished provenance. Le Blanc was a frequent buyer at the famous auctions of the mid-

18th century (de Jullienne, Dézallier d'Argenville, Randon de Boisset, Comte du Barry, etc.).

A fine copy of this catalogue, "extra-illustrated" with 21 delicate sketches. Catalogues with expert drawings such as these are now extremely rare on the market. An informative manuscript biography of Le Blanc faces the title-page, written sometime in the 19th century. Bookplate of Henry Pannier (1853-1935), the Parisian art dealer and book collector. Stamp of the Bibliothèque Heim in the usual location.

❶ Lugt 3216. Blanc, *Trésor de la Curiosité*, Vol. II, pp. 45-46. Patrick Michel, *Le Commerce du Tableau à Paris dans la seconde moitié du XVIIIe siècle*, p. 111.

No Copy in North America

17. LEBRUN, [JOSEPH ALEXANDRE], EXPERT. *Catalogue d'une Collection de Dessins des Trois Ecoles, Gouaches, Miniatures [sic] Estampes, et autres Curiosités. Provenant du Cabinet de M. ****, Dont la Vente se fera le Mercredi 19 Novembre 1783... Par M. Le Brun le Jeune... 91 pp. 8vo (190 x 125 mm.), late 19th-century purple leather-backed marbled boards (spine a little rubbed), spine gilt. Paris: Boileau & Lebrun, 1783. \$1750.00

A very rare sale catalogue entirely composed of drawings (despite the other media mentioned in the title) organized by Joseph Alexandre Lebrun, an art dealer and the younger brother of the more famous and far more successful Jean Baptiste Pierre Lebrun (1748-1813). This copy contains a few contemporary annotations in pencil recording the successful bids of Constantin, Desmarts, and Dulac, in addition to some notes on the verso of the final printed page. It is also complete with the 15-page supplement (pp. 77-91).

This catalogue describes 425 lots of drawings, including works by G. Romano, Parmagianino, Albani, Guercino, Caravaggio, Jordaens, Lairese, Rembrandt, Weenix, J. Ruysdael, J. Steen, Wouwerman, I. van Ostade, Bega, Visscher, Both, N. Poussin, S. Bourdon, Mignard, Lemoine, De la Fosse, Watteau, C. van Loo, Bouchardon, Natoire, F. Boucher, Chardin, Fragonard, Casanova, Lagrenée, etc., etc.

Fine and large copy; no example in North America. Engraved bookplate of the Parisian art dealer, G[eorges] P[annier] (1853-1944), and stamp of the Bibliothèque Heim on verso of title.

☛ Lugt 3630.

No Copy in North America

19. (LE SUEUR, ?NICOLAS). *Catalogue de quelques Tableaux et Dessins, et d'une belle Collection d'Estampes encadrées, en feuilles & en recueils, provenans du Cabinet de feu M. Le Sueur. Dont la Vente se fera le Lundi 26 Janvier 1778, & jours suivans...* [Expert: F. Joullain]. 23 pp. 8vo (215 x 140 mm.), late 19th-century marbled boards, brown leather lettering-piece on spine. Paris: Me. Poquereau [sic.] & Joullain, 1778. \$1500.00

A very rare sale catalogue with no copy represented in North American institutional collections. The owner of this collection may have been Nicolas Le Sueur (1691-1764), the son of Pierre Le Sueur II. This catalogue describes 171 lots, mostly consisting of prints executed after famous paintings. The first three lots are “tableaux à gouache.” The prints include the works of Choffard, Woollett, Boullanger, Wille, P. Le Bas, Moreau, Strange, N. Porporati, A. Zingg, J. J. Flipart, etc.

A fine, wide-margined copy of this rare catalogue. Engraved bookplate of the Parisian art dealer Georges Pannier (1853-1944), and stamp of the Bibliothèque Heim on the verso of title.

☛ Lugt 2778. Oxford Art online.

“Ce Tableau n'est pas de Rembrandt”

20. (LINDEN VAN SLINGELANDT (OR SLINGELAND), JOHAN VAN DER). *Catalogue d'un très beau & très riche Cabinet de Tableaux, de Desseins et d'Estampes, la plupart par des maîtres les plus célèbres de la Hollande & des Pays-Bas; aussi bien qu'une superbe Collection de Raretés & de Curiosités, comme des Statues & Figures, en ivoire, en marbre, pierres &*

autres métaux. Le tout rassemblé... par feu Monsieur Johan van der Linden van Slingelandt. La Vente s'en fera le Lundi 22 d'Août 1785. & les jours suivants... Première Partie. viii, 268 pp. 8vo, early 19th-cent. marbled boards (spine defective). Amsterdam: P. Yver, [1785]. \$4500.00

The extremely rare French edition (there was an edition in Dutch the same year) of this catalogue of an impressive sale. A contemporary annotator has supplemented it with prices, buyers' names, and commentary on the artworks, almost all dismissive, in the margins. Van Slingelandt (1701-82), a great patron of the arts who lived in Dordrecht, amassed one of the most notable Dutch painting collections of the 18th century. This heavily annotated volume is the first and most important part of the sale, describing 701(!) paintings along with eight drawings. The second part, of drawings and sculptures, followed shortly thereafter.

Van Slingelandt's collection consisted of Old Masters and contemporary Dutch artists, some of whom the collector himself patronized. The present catalogue details the works of Asselijn, Bakhuizen, Berghem, J. Brueghel père et fils, Cuyp (38 lots), Dou, van Dyck, Jordaens, Metsu, Netscher, Adrian and Isaac van Ostade, Potter, Rembrandt, Rubens, Ruysdael, Steen, Teniers, ter Borch, Wouwerman, etc., etc. All lots are priced with buyers' names.

It is clear the annotator viewed and attended the sale. For almost every item, he has provided the name of the buyer. The annotator, likely a connoisseur, has written generally disparaging comments on the works for sale, deriding them as copies or incorrectly attributed: "mauvais," "bizarre," "lourd," "médiocre," "not by Rembrandt." There are additional remarks on condition and provenance, which are very interesting. The rare positive observation praises the work of a young artist or salutes a master's finest painting.

This sale, presided over by Pierre Yver (1712-87) and Abraham Delfos (1731?-1820), the preeminent Dutch art dealers of the period, was attended by many of their competitors, including Pierre Fouquet, who frequently purchased on behalf of the famous French *expert* Jean Baptiste Pierre Lebrun (1748-1813), as corroborated by several annotations in this copy. Lebrun solidified his position as the leading dealer in Netherlandish pictures by purchasing directly from the source and was buying heav-

ily at sales such as these. Other notes indicate there were dealers from Brussels, Lyon, Antwerp, Amsterdam, Germany, the Hague, and Rotterdam.

An extremely interesting annotated copy. A few of the annotations are cropped.

📖 Lugt 3936. Oxford Art online (Delfos & Yver).

21. (LOUIS, ANTON DANIEL, AUCTIONEER). *Verzeichniss von gebundenen Büchern, Kupferstichen Musikalien etc. welche...Mittwoch den 23ten Januar 1828 und folgende Tage...in der eigenthümlichen Behausung... des Bücher-Antiquars und verpflichteten Taxators Anton Daniel Louis in Würzburg öffentlich versteigert... werden.* 1 p.l., 114 pp. Small 8vo, attractive modern marbled wrappers. Würzburg: J.S. Richter, 1827. \$1650.00

The very rare auction catalogue — Loh, Vol. 7, p. 219, locates no copy — of the books, prints, and music offered for sale by the Würzburg bookseller and taxation official Louis. He died on 6 January 1828, two weeks before the sale. The sale was postponed, and his wife later held the auction in the autumn.

The catalogue has about 2000 lots, with excellent collections of medicine, surgery, anatomy, physiology, chemistry, pharmacology, botany, natural history, art, and philosophy.

Fine copy. Old faint library stamp on title. No copy in WorldCat.

An Important Scientific Library

22. (MEYER, JOHANN CARL FRIEDRICH). *Verzeichniss einer beträchtlichen, dem verstorbenen Hofapotheker Herrn Meyer in Stettin ehemals zugehörigen Sammlung von vortreflich gehaltenen...Büchern, welche den 16ten Januar und folg. Tage 1815...durch den Königl. Auctionscommissarius Bratring...meistbietend versteigert werden sollen.* 1 p.l., 109 pp. Small 8vo, attractive modern marbled wrappers. Berlin: 1815. \$2250.00

The very rare sale catalogue — Loh, Vol. 6, p. 102, locates no copy — of the fine scientific library of Meyer (1739-1811), owner of the Hof-Apotheke in Stettin. He studied chemistry in Berlin under J.H. Pott and A.S. Marggraf, and in 1764 he went to Uppsala University, where he studied botany with Linnaeus and possibly chemistry with J.G. Wallerius. In 1780 Meyer founded a distillery in Stettin to produce French-style brandy and liqueurs according to a process that he had developed in his apothecary shop.

This library of 2227 lots was an important collection of botanical, chemical, medical, and pharmaceutical texts, including all the works of “the chemical revolution.”

Fine copy.

¶ Hufbauer, *The Formation of the German Chemical Community (1720-1795)*, p. 195.

Thousands & Thousands of Prints

23. (MICHEL, —). *Catalogue d'Estampes en feuilles, des Ecoles d'Italie, des Pays-Bas et de France. Oeuvres & Recueils d'Albert Durer, Bloëmart; les Sadeler, Bosse, Callot, la Belle, Perelle, Silvestre, & autres Maîtres; Livres d'Estampes, dont la Galerie du Luxembourg, le Cabinet Crozat; divers Livres de Sciences & Arts, &c. Nombreuse suite de Portraits, Estampes encadrées, & autres Objets de ce genre, qui composoient le Cabinet de feu M. Michel, Avocat au Parlement.* Par P. Remy et F. Delalande. Dont la Vente commencera le lundi 23 Mars 1789...& jours suivans, en sa maison quai de Bourbon, no. 6... 63 pp. 8vo, attractive modern marbled boards, paper lettering-piece on spine. Paris: Remy & Delalande, 1789.

\$1500.00

A very rare catalogue describing a vast collection of mostly prints and albums of prints. The 328 lots, many of which consist of more than a dozen items, include the work of Ammon, Visscher, Bourdon, Audran, Poilly, G. Edelinck, Dürer, Bloemart, Goltzius, Bosse, Callot, Lebas, Choffard, etc. The prints are generally after pieces by famous artists such as Ru-

bens, Hollar, Raphael, Rembrandt, and the Sadeliers. Many of the *recueils*, which are well-described, contain original prints by the artist and, when factoring in copies, number about 1000 prints. Some of the print suites come from the Crozat family collection.

Very good copy; none in North America. Sporadic and inoffensive foxing. Engraved bookplate of Henry Pannier (1853-1935), the Parisian art dealer, and stamp of the Bibliothèque Heim on the verso of the title-page.

◀ Cicognara 4546. Lugt 4413.

*A Very Rare Auction Catalogue of Coins & Medals from the
Library of the Kings of Hanover*

24. (MOLANUS, GERHARD WOLTER). *Numo Phylacium Molano-Boehmerianum a S. T. Gerardo Woltero Molano liberi atque imperialis coenobii Luccensis Abbate, nostis reliqua cum cura conquisitum postmodum a S. T. Justo Christophoro Boehmero et ipso Luccensi Abbate*. [Compiled by Johan Friedrich Borchmann]. One folding engraved plate. Title printed in red & black. Double-page title, 14, 364, [1], 61, 925, [1], 485, [1] pp. Four parts in one vol. Thick 8vo, cont. calf (one corner worn, some browning due to the quality of the paper), single gilt fillet round sides, spine nicely gilt. Celle: J.G. Passin, 1744. \$3500.00

The very rare auction catalogue of the monumental collection of ancient and modern medals and coins formed by Gerhard Wolter Molanus (1633-1722), the influential Lutheran theologian and abbot of Loccum. After Molanus' death, the collection passed to his disciple and nephew Justus Christoph Boehmer (1671-1732), who succeeded his uncle as abbot of Loccum.

This was an enormously valuable collection; we know that upon Molanus' death his estate has to pay the very large sum of 66,000 *thalers* in taxes on the collection.

Fine copy with the royal stamp of King Ernest Augustus of Hanover on



title. In this copy, a new sale date has been printed on a slip and pasted over the old date on the title.

☛ A.D.B., Vol. 22, pp. 86-90. Lipsius, I, 50. Not in SCIPPIO.

Exploiting Provenance

25. ([MONTESQUIOU-FÉZENSAC, ANNE PIERRE, MARQUIS DE]). *Catalogue d'une très-belle Collection de Tableaux, d'Italie, de Flandres, de Hollande, et de France; de Terres cuites, Figures de bronze, Marbres précieux en vases, Bronzes dorés, Tables, Agates, Porcelaines du Japon & de la Chine; Meubles très-riches de Boule, Meubles de bois d'acajou ornés de marbres & de bronze, exécutés sur les plus belles formes & avec le plus grand soin: formant le Cabinet de M. le Marquis de **** [written in cont. ms]: "Mr Montesqu." Par M. Lebrun... On en fera la vente le Mardi 9 Décembre 1788,

43 T A B L E A U X

L'éloignement quelques figures & une vieille tour ruinée. Ce tableau peint avec goût & fermété est d'un effet vigoureux & piquant. Haut. 11 pouc., larg. 14 B.

P A R L E M É M E.

122 Un marché; à la gauche du tableau l'on voit une tente dressée, sous laquelle on compte dix figures occupées à voir diverses marchandises; près de là un pétron devant une maison, au haut de laquelle une blanchisseuse pend du linge; l'on y voit encore trois figures, dont une femme donne à manger aux poodles. Haut. 18 p., larg. 24 T.

P H. W O U W E R M A N S.

123 L'abrevoir gravé par Moërens; riche composition. On remarque à la gauche du sujet, des hommes occupés à charger diverses marchandises & bagages, dans un chariot attelé de deux chevaux; dans le milieu, un homme conduisant deux autres chevaux; à droite, quatre blanchisseuses dans un bateau arrêtés près d'un terrain élevé, sur lequel sont des balots, un cheval chargé & diverses figures; au second plan, une autre figure se détache sur un ciel clair & brillant. Il est impossible de trouver rien de plus parfait, si ce plus riche en composition; il a passé dans plusieurs ventes célèbres. Haut. 24 p., larg. 18 p. B.

P A R L E M É M E.

124 Deux très-beaux tableaux faisant pendant, l'un représentant

ÉCOLES FLAMANDE, &c. 44

représente à gauche, une femme près d'un puits, avec laquelle un homme joue, un cheval blême vu par derrière est près d'eux, & sur le même plan plus loin à droite, se voyent deux paysans. l'un monté sur un cheval brun, & l'autre chassant devant lui un loup chargé; divers accoutrements, comme poulx, chandron, poterie &c., enrichissent ce tableau. L'autre offre une haute de soléats près de la tente d'une Vivandière. Cette composition de plus de dix figures, dans laquelle on remarque un cavalier fendant de la trompette, se séde en rien au mérite du précédent; ils font l'un & l'autre d'une parfaite conservation. Haut. 15 p., larg. 13 B.

P A R L E M É M E.

125 Un paysage enrichi de montagnes sabbonneuses, au bas desquelles passe une rivière traversée d'un petit pont de planches; on aperçoit auprès du pont plusieurs cavaliers qui font rafraîchir leurs chevaux, plus de dix-sept figures d'hommes & de femmes estrichant les différents plans de ce tableau qui est du plus beau faire de ce Maître. Il vient de la vente de ses M. le Prince de Conti, n°. 341, vend 4099 liv. 19 sols, & en dernier, de celle du 21 Avril dernier, n°. 97 du catalogue. Haut. 24 p., larg. 20 p. T.

P A R L E M É M E.

126 Un paysage d'un site agréable; la gauche du tableau

& jours suivans... 126 pp. 8vo (195 x 130 mm.), late 19th-cent. blue sheep-backed marbled boards, spine gilt. Paris: Lebrun, 1788. \$3500.00

A rare auction catalogue, priced throughout in a contemporary hand, of a formidable collection of paintings. Although Lugt attributes this to Montesquiou (1739-98), it seems that most of the lots did not belong to him. Jean Baptiste Pierre Lebrun (1748-1813), this sale's *expert*, was known to add his inventory and lesser consignments to prestigious sales for which he was responsible. Montesquiou, member of the Académie Française and a general, was close to many of the physiocrats.

The present catalogue describes 276 lots of paintings by artists such as Giulio Romano, Guercino, Tintoretto, Veronese, Albani, Velazquez, Panini, J. Brueghel the Elder, Bril, Rembrandt, Brauwer, Hals, Teniers, Rubens, A. van Dyck, J. Ruysdael, Potter, Jordaens, A. & I. van Ostade, Metsu, Wynants, Wouwerman, C. Netscher, Miel, N. Berghem, Lairesse, Maes, J. Steen, Lancret, Weenix, Bega, Le Nain, Vouet, G. Poussin, S. Bourdon, Watteau, Coypel, C. Vanloo, F. Boucher, Natoire, Lagrenée aîné & jeune, H. Robert, Greuze, Fragonard, Norblin, etc., etc. The remaining lots consist of ceramics, sculpture, Japanese lacquer and porcelain, ornate pieces of furniture, chandeliers, clocks, and girandoles (for a grand total of 417 lots). The Dutch and Flemish paintings sold for extremely high prices. The annotations also show which lots were bought-in.

A very good copy. A few leaves with minor foxing. Engraved bookplate of G[eorges] P[annier], and stamp of the Bibliothèque Heim on verso of title.

☛ Lugt 4364. Getty Provenance Index F-A941.

26. (NOGARET, ARMAND FRÉDÉRIC ERNEST). *Catologue d'une belle Collection de Tableaux, des Ecoles d'Italie, de Flandre, de Hollande, et de France; Dessins de différens Maîtres, beaux Bronzes, Pendule dorée, Meubles, Tabatieres d'ancien Laque, & autres Objets de curiosité; Provenans du Cabinet de M. **** [written in cont. ms]: "Nogaret." Par J.B.P Le Brun, Peintre. La Vente en sera faite le Lundi 18 Mars 1782, & jours suivans... 44 pp. Small 4to (185 x 130 mm.),

18 TABLEAU.

il sort de celui de M. Randon de Boiffet, N. 67; Hauteur 15 pouc., largeur 11. B.

PAR LE MÊME.

47 Deux Tableaux faisant pendans : l'un représente un Etang, sur le bord duquel sont trois Payfans qui causent ensemble, & un quakerne qui pêche à la ligne; de l'autre côté est un groupe de Maisons entourées d'arbres. L'autre représente aussi un groupe de Maisons & de Tours environnées d'arbres, au pied desquelles est un Père qui garde des moutons : sur le premier plan est un vieillard assis parlant à deux hommes debout qui l'écoutent; un chien est placé près d'eux. Ces deux Tableaux sont du meilleur faire de Teniers, le premier a été gravé par M. Le Bat. Hauteur 8 pouces, largeur 6. B.

D'après LE MÊME.

48 Un Homme vu à mi-corps, tenant un pot & une pipe dans ses mains. Hauteur 5 pouces 6 lignes, larg. 4 pouc., 6 lig. B.

REMERANDT VAN RHYN.

49 Le charitable Samaritain, dont on connoit l'Estampe gravée par Rembrandt. Il vient de la vente du Cabinet de Mr. le Prince de Conti, N. 287, & porte 9 pouces de haut sur 7 pouces 6 lignes de large. B.

20 Lignes sur 15 1/2
 21 Lignes sur 15 1/2
 22 Lignes sur 15 1/2

ÉCOLE DES PAYS-BAS. 19

I D E M.

50 Le Christ attaché à la colonne par deux Bourreaux. Ce Tableau, d'un grand effet & d'une belle harmonie, est bien conservé. Hauteur 33 pouces, largeur 26. T.

I D E M.

51 Une Esquisse peinte en grisaille sur papier, représentant l'Enfant prodige qui faisant ses adieux à sa famille; composition de dix figures & d'un bon effet. Hauteur 19 pouc., largeur 14.

A DRIEN BRAUWER.

52 Un Maître d'École vu jusqu'aux genoux & assis, occupé à tailler sa plume. Hauteur 7 pouces 6 lignes, largeur 7 pouc., 6 lig. B.

C H A R S S E C K E.

53 Le Portrait de ce Peintre assis & tenant la palette, ayant la jambe droite appuyée sur la barre de son cheval. Ce Tableau est peint avec toute la légèreté, la finesse & la couleur d'Adrien Brouwer. Hauteur 17 pouces, largeur 12. B.

B A M B O C H T.

54 Un Homme tenant un flambeau, empêchant son ami d'approcher d'une fenêtre qui lui lâche la tuile : Tableau d'un joli B ij

50.

CATALOGUE

D'UNE BELLE COLLECTION
DE TABLEAUX,
DES ÉCOLES D'ITALIE,
DE FLANDRE, DE HOLLANDE,
ET DE FRANCE;

DESSINS de différens Maîtres, beaux
Bronzes, Pendule dorée, Meubles,
Tabatieres d'ancien Laque, & autres
Objets de curiosité;

*Provenans du Cabinet de M. * * * Nogaret*

PAR J. B. P. LEBRUN, Peintre.

LA VENTE en sera faite le Lundi 18 Mars 1782,
& jours suivans, de relevée.

L'on pourra voir les Objets les Dimanche 17 &
Lundi 18, depuis dix heures du matin jusqu'à une heure
après midi, à l'HÔTEL DE BULLION, rue Plâtrière.



Ce Catalogue se distribue à PARIS,
Chez M. LEBRUN, Peintre, rue de Cléry,
Hôtel de Lubert.

M. D C C. L X X X I I.

late 19th-cent. brown half-morocco signed “Knecht,” spine gilt. Paris: Lebrun, 1782. \$8500.00

An important and rare sale catalogue, fully priced throughout and with nearly all buyers’ names in a contemporary hand. This was the third and final portion of Nogaret’s collection to be sold during his lifetime (1st: Lugt 2791; 2nd: 3153); his estate sale in 1807 (Lugt 7210) offered the inferior leftovers. In the *avertissement*, Lebrun, this auction’s *expert*, declares that this catalogue offers an unparalleled selection of Italian paintings.

“[Joseph Hyacinthe François de Paule de Rigaud, comte de] Vaudreuil, whom Alexandre de Tilly remembered as the most magnificent courtier of Louis XVI’s reign, now emerged as the principal figure among a group of ambitious officeholders in the entourages of the queen and the comte d’Artois whose expenditure on luxury objects functioned, at one level, to legitimize their recent appointments to positions of power...Nogaret (1734-1806)... quickly assembled collections of paintings and furniture through the offices of the dealer Lebrun, who was also responsible for guiding Vaudreuil’s purchases...”—C. Bailey, *Patriotic Taste: Collecting Modern Art in Pre-Revolutionary Paris* (2002), pp. 174.

The present catalogue describes 116 painting lots (by Guercino; Ludovico, Agostino, and Antonio Carracci; Correggio; Pietro da Cortona; Giorgione; Titian; Murillo; Maratta; Panini; Rubens; Rembrandt; A. Brouwer; Metsu; Cuypp; Ruysdael; van der Neer; I. van Ostade; Vouet; Poussin; S. Bourdon; Le Nain; Watteau; Lancret; Natoire; F. Boucher; Greuze; Fragonard; etc., etc.); nine sculptures; and 17 drawings and miscellaneous group lots.

This copy is profusely annotated with several layers of contemporary notes. The great collectors and dealers of the time are noted as buyers in the margins — e.g. Lebrun, Donjeux, De Vouge, Langlier, Lebrun jeune, Paillet, Dulac, Quesnay, Hamon, “[Nicolas] Lenoir, arch. de l’Opera,” etc. In addition to these, in what looks like a different hand, a connoisseur has recorded the earlier auction history for a number of lots.

A fine copy, with plentiful information on provenance. Engraved bookplate of G[eorges] P[annier] (1853-1944), the Parisian art dealer, and stamp of the Bibliothèque Heim on verso of title.

❏ Lugt 3392. See Blanc, *Trésor de la Curiosité*, Vol. II, pp. 60-62. P. Michel, *Peinture et Plaisir: Les Goûts Picturaux des Collectionneurs Parisiens au XVIIIe Siècle* (2010), pp. 62, 303, 307, & 312.

The Greatest Book Collector of the 19th Century

27. (PICHON, JÉRÔME, BARON). *Catalogue de la Bibliothèque de feu M. le Baron Jérôme Pichon*. Numerous text illus. 2 p.l., xlvi, [2], 459, [1] pp.; 2 p.l., 274 pp., one leaf; 2 p.l., 309, [3] pp. Three vols. in two. Large 8vo, orig. printed wrappers bound in cont. blue morocco-backed marbled boards, signed “Petitot Rel.,” t.e.g. Paris: Techener, 1897-98-98.

[WITH]:

(—). *Catalogue de la Collection de Dessins et Estampes de l’Ecole française du XVIIe et du XVIIIe Siècle de feu M. le Baron Jérôme Pichon*. 2 p.l., 124 pp. Large 8vo, binding as above. Paris: A. Danlos, 1897. \$1950.00

The posthumous sale of Baron Pichon’s second library (more than 6000 lots) of illuminated manuscripts, illustrated books, and fine bindings (including a Grolier binding and Grolier’s coin cabinet), along with his collection of prints. It can be argued that Pichon was the great collector of books of the 19th century. The sale of his second library was even more magnificent than his first, sold in 1869. Vol. I is prefaced by Vicaire’s “Life of Pichon” and the bibliography of his writings.

Fine set. With price lists for the three book sales.

An Art Collecting Prault

28. (PRAULT, LOUIS FRANÇOIS). *Catalogue des Tableaux, Dessins, Marbres, Bronzes, et Porcelaines du Cabinet de feu M. Prault Ainé... Dont la Vente se fera les 13 et 14 Février 1807, en sa Maison... 8 pp.* 8vo, 19th-cent. marbled boards (joints restored), spine gilt. Paris: Poulthier & Constantin, 1807. \$1500.00

The rare sale catalogue, fully priced in a contemporary hand, of Louis François Prault (1734-1806), *ancien Imprimeur du Roi* and son of the great publisher and bookseller Laurent François (1712-80). Prault’s firm printed many auction catalogues in the 18th and early 19th centuries. Because of the Constantins’ relationship with the Prault family, who printed al-

most all of their sale catalogues, either Guillaume Jean Constantin or his son, Amédée, was the expert for this sale.

The present catalogue describes Prault's choice collection of paintings (by Greuze, Lancret, Teniers, Wijnants, van Goyen, etc.), drawings (by Titian, Caravaggio, Panini, Le Sueur, Cochin, etc.), as well as sculpture and ceramics. There is a total of 63 lots, all priced.

Very good and uncut copy. Engraved bookplate of Georges Pannier (1853-1944), the Parisian art dealer, and stamp of the Bibliothèque Heim on verso of title-page.

◀ Lugt 7183.

29. REGNAULT-DELALANDE, FRANÇOIS LÉANDRE, EXPERT. *Catalogue d'Estampes, la plupart richement encadrées, autres en feuilles... Provenant des Cabinets de Mr. P[asquier] et de Mr. D[emarteau, Editeur et auteur]*. Par F.L. Regnault. Cette Vente se fera le mardi 23 Février et jours suivans... 2 p.l., 32 pp. 8vo (215 x 135 mm.), modern paper wrappers, new stitching. Paris: Regnault & Thierry, 1808. \$650.00

A very rare sale catalogue; we locate no copy in North America. Contemporary inscriptions on this copy's title-page agree with the provenance listed by Lugt: "Pasquier" and "Demarteau." This catalogue describes 199 lots of prints and drawings.

In nice condition. The Getty has only a photocopy.

◀ Lugt 7344.

One of the Greatest Collectors of Art Sale Catalogues

30. (REISET, FRÉDÉRIC). *Catalogue des Livres sur les Arts tous bien reliés composant la Bibliothèque de M. R***[in cont. ms]: eiset... dont la Vente aura lieu le mardi 15 avril 1879 et jours suivans... Par le ministère de Me Maurice Delestre, commissaire-priseur... 2 p.l., iv, 377, [1] p.* Large 8vo (250 x 170 mm.), cont. brown morocco-backed marbled boards, spine gilt, t.e.g. Paris: A. Labitte, 1879. \$1950.00

1144. FOISSIN (Alvandre). Catalogue d'une collection extra ordinaire d'estampes, de dessins et de sculptures d'Albert Dürer, formée par Alvancho Foissin, à Vienne. Mosaik, 18 novembre 1897 et les deux jours suivants. Mullinger, expert. 66, 70-8, deux-ent. mar. vert clair.

1145. FOUZANAR. Catalogue de dessins anciens et modernes, estampes, lithographies, marbres, serres-entins, gravés et autres objets de cabinet de M. Fouzannar... 7 décembre 1849 et jours suivants. Isler, expert. 10-8, deux-ent. mar. usagé.

1147. FRANK. Catalogue raisonné des tableaux, dessins et estampes des plus grands maîtres, qui composent le cabinet de feu M. Frank. 1757. 10-12, deux-ent. mar.

1148. FROSTAT. Catalogue d'une collection remarquable d'ouvrages, etc... de M. le comte V. M. de Frostat... par P. A. Beaumont-Belvalois. Merviel 9 février 1839 et jours suivants. 10-8, deux-ent. mar. blanc.

1149. FROSTAT. Catalogue raisonné des tableaux, dessins, etc... qui composent le cabinet de feu M. de Frostat... par Merviel 13 novembre 1839 et jours suivants. 10-8, mar. blanc, 10, six, foini.

1150. FROSTAT-GOZZI. Description des tableaux faisant partie des collections de M. le comte de Pustalzo-Gozzer, par J.-J. Dubois, 1841. 10-4, deux-ent. mar. rouge.

1151. FROSTAT-GOZZI. Catalogue des tableaux anciens et modernes, dessins qui composent les collections de feu M. le comte de Pustalzo-Gozzer. 27 mars 1825 et jours suivants. Fern. Lacroix, expert. — Objets d'art et de haute curiosité, antiques, du moyen âge et de la Renaissance. à vendre 1822 et jours suivants. Rozand, Manufacturier, expert. — M. de Frostat et P. mais 1825. Babin et FROSTAT, experts. Oratures et jours et à l'ordre. Grand 10-8, nonvelet orange, 106 d'orée.

1152. FROSTAT. Successeur de M. Bachel, expert aux Antiquaires, vente d'un magnifique cabinet de M. de Frostat, comprenant des livres, etc... 18 et 19 avril 1848. Blaise, expert. Grand 10-8, deux-ent. mar. usagé.

1153. FRUEN. Notice de deux cents d'objets d'art, statues en marbre et en bronze, médaillons et monnaies en plâtre, tableaux anciens et modernes... après décès de M. Jeanne Fruen, épouse, membre de l'Institut... 26 juillet 1832 et jours suivants. Dubis, exp. Grand 10-8, deux-ent. mar. 1849.

1154. FRUEN (de). Description du cabinet de M. Paul de Fruen à Nuremberg, par Christoph-Théophile de Mann. 1797. 10-8, veau marbré.

1155. FRUEN. Catalogue de la précieuse collection d'objets d'art, d'antiquités et d'ornements... composant le cabinet de M. de Fruen. N. 10 et 11 février 1830. Rozand, expert. Grand 10-8, deux-ent. mar. 6, Vallées.

1156. FRUEN (de). Catalogue d'une collection de tableaux de plus de cent chefs d'œuvre copiés par un cabinet de M. de Fruen. 10 et 11 novembre 1811. 10-8, deux-ent. mar. blanc.

1157. FRUEN. Catalogue raisonné d'objets antiques et modernes de pierres et de métaux précieux... Quelques médailles, livres d'écritures et sur les arts, tableaux et dessins, par M. Fruen, dessinateur et graveur, par P. A. Beaumont-Belvalois... 1899 (7. 10-8, deux-ent. mar. 1849).

1158. FRUEN (de). Catalogue de tout ce qu'il y a de tableaux, statues, etc... par feu M. de Fruen. 1811. 10-8, deux-ent. mar. 1849. — Grand 10-8, deux-ent. mar. rouge.

1159. FRUEN (de). Catalogue de tableaux originaux des trois siècles, bronzes, estampes... et autres effets du cabinet de M. de Fruen, capitaine des gardes de la Ville. 5 juin 1749 et jours suivants... par P. A. Beaumont-Belvalois. 10-12, cartonné. 1849.

1160. FRUEN. Notice de tableaux, statues, médaillons et autres objets appartenant à feu M. de Fruen, peintre à l'École de la Ville de Paris. 13 mai 1823. Follis, expert. 10-8, mar. rouge, tranché doré.

1161. FRUEN. Description des œuvres de Fruen au palais de sa ville. Ecole des beaux-arts. Mai 1873. 10-12, deux-ent. veau mar. blanc, tête dorée.

1162. FRUEN. Catalogue d'une collection précieuse de

2.

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2.

3/1

2-1/2

3/2

2.

3/3

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2/0

4.

1/1

1/1

A special copy of the auction catalogue of Reiset's esteemed library devoted to the history of art; this was the finest and largest collection of sale catalogues ever assembled prior to that of Baron Pichon, which was dispersed 20 years later. A contemporary hand has added all prices and many buyers' names, including Edmond de Goncourt, Edmond J. de Rothschild, Georges Duplessis, Paul Demidoff, Baron Pichon, and Georges Rapilly. This catalogue describes 3123 lots of books, of which the first 2315 are art auction catalogues, many from the 17th & 18th centuries and extremely rare. Ordered alphabetically by collector, the catalogues are well described individually, uncommon for the time. The compiler also indicates if they are annotated or illustrated.

Reiset (1815-91), a renowned art historian, served as curator of drawings and prints at the Louvre and was later named director general of national museums in France. He amassed singular collections of early sale catalogues, collection catalogues, Salon *livrets*, and rare works on the arts, all finely bound. Many of his books and catalogues are now in the library of the Institut National d'Histoire de l'Art.

"The Baron Pichon collected constantly from 1835; he only had one rival for this specialty, Frédéric Reiset, director of the Musées nationaux, whose library of catalogues, beautifully bound, was dispersed in a public sale on 15 April 1879. It was a memorable scene: Pichon and Edmond de Goncourt dueled over these impossible-to-find *livrets*... Still today, when chance reveals one of the Reiset copies, amateurs fight over them..."—Seymour de Ricci, "La Collection de Catalogues de ventes de la Bibliothèque d'art et d'archéologie," in the *Bulletin Sémiotique* No. 3 of the Société des amis de la Bibliothèque d'art et d'archéologie de l'Université de Paris, Fondation Jacques Doucet (1930), p. 13 (in trans.).

A fine copy with fascinating marginal annotations documenting the auction room battles over Reiset's splendid library. Ownership inscription on half-title of "H[en]ri Delaborde" (1811-99), the painter and art critic.

❶ INHA's online "Dictionnaire critique des historiens de l'art actifs en France de la Révolution à la Première Guerre mondiale" (Reiset).

No Example in North America

31. (SAUVETERRE, —, COMTE DE). *Catalogue de Tableaux des Ecoles d'Italie, des Pays-Bas et de France. Bronzes, et autres Objets de curiosité, provenans du Cabinet de feu M. Le Comte de Sauveterre...* Par J. Folliot et F. Delalande. Dont la Vente se fera le Lundi 21 du mois de Mars 1785... 15 pp. 8vo, late 19th-century red cloth, title on spine. Paris: Folliot & Delalande, 1785. \$950.00

A rare sale catalogue, of which we find no copy in North America. It describes a choice collection of 15 lots, with paintings by Poussin, Albani, Bril, Teniers, N. Berghem, etc. The *experts* write that normally with such a small collection they would not have issued a catalogue, but with the quality of these paintings, they thought it prudent to publish one. The Comte de Sauveterre was a high-level representative of the French king in Germany; however, we do not know his first name.

Fine copy of a rarity in a red cloth binding similar to those favored by the Goncourt brothers. Engraved bookplate of the Parisian art dealer Georges Pannier (1853-1944), and stamp of the Bibliothèque Heim in the usual location.

☛ Lugt 3848.

32. (SUCHFORT, JOHANN ANDREAS). *Catalogus librorum maxime philologicorum b. I. Andr. Suchfort...ordine digestorum. Qui inde a die VIII. Novembr...publica auctionis lege dividentur.* 1 p.l., 73 pp. Small 8vo, attractive modern marbled wrappers. Göttingen: F.E. Huth, 1824. \$1500.00

The very rare sale catalogue of the library of Suchfort (1747-1824), classical scholar and rector of the Göttingen gymnasium. In 1771, he published a book on Stesichorus (ca. 630-555 B.C.), the first great lyric poet of the West. The catalogue has 1643 lots, and there are multiple items in a number of the lots. The library was very largely devoted to classical studies and philology. The final lot lists Suchfort's dactyliotheca.

Fine copy. We find no copy outside of Germany.

☛ Loh, Vol. 7, p. 77.

33. (VALOIS, CHARLES DE). *Catalogue des Bronzes, et autres Curiosités antiques, tant Egyptiennes que Grecques, Romaines & Gauloises; des Médailles antiques & modernes en or, en argent & en bronze; des Médailliers, & des autres effets curieux du Cabinet de feu M. De Valois...* Dont la Vente se fera vers la fin du Carême de la présente année 1748 [ca. 1 April]... [by Gersaint]. 22 pp., 1 leaf of "Approbation." Small 8vo (160 x 95 mm.), 19th-century calf-backed marbled boards (joints a little rubbed), red morocco lettering-piece on spine. Paris: Prault & Barrois, 1748. \$1950.00

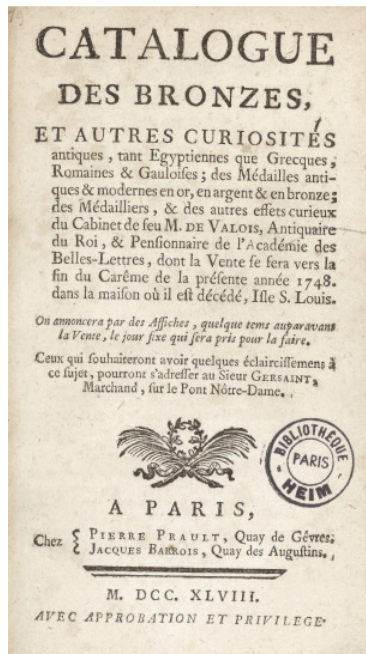
A rare sale catalogue of the Egyptian, Greek, Roman, and Gallic antiquities amassed by Valois (1671-1747), an early connoisseur of ancient objects, who was named *antiquaire du roi*. This was one of Gersaint's final sales.

"Valois was the son and nephew of great 17th-century scholars, Adrien and Henri de Valois; antiquary of the king and *pensionnaire de l'Académie des inscriptions*, he accumulated sculptures, ancient bronze and more than 6000 medals, many from the age of imperial Rome, brought together in his mansion on the Ile Saint-Louis..."—G. Glorieux, *A L'Enseigne de Gersaint* (2002), pp. 378-79.

The catalogue describes a total of 104 lots, with concise notes. Glorieux adds that the results of the auction were mixed and amounted to only 4316 *livres*.

Nice copy; we locate only one in North America. Lacking the rare frontispiece mentioned by Lugt. On the verso of the title, there is a useful list of Gersaint's catalogues since 1736.

☛ Lugt 685. *N.B.G.*, Vol. 45, col. 900.



The Verrue Painting Collection, in Manuscript

34. (VERRUE, JEANNE BAPTISTE D'ALBERT DE LUYNES, COMTESSE DE). [Manuscript drop-titles]: *Catalogue des Tableaux de Madame la Comtesse de Verrue dont la Vente a commencée le Mercredi 27 Mars 1737*. [Second drop-title]: *Reprise de la Vente des Tableaux de Madame de Verrue le 29 Avril 1737*. 20 pp. 8vo, 19th-century brown half-cloth & marbled boards (spine a trifle rubbed), title on spine, spine gilt. [S.l.: 1737]. \$12,500.00

One of the very rare contemporary manuscript sale catalogues of the painting collection of the comtesse de Verrue (1670–1736), one of history's greatest collectors of art as well as books. It is annotated with nearly all prices and a few buyers' names. According to Lugt, there are no known printed catalogues of this sale of paintings — most likely never printed — and the Getty Provenance Index records 14 extant manuscript copies, all in institutional libraries, except this example.

“Verrue, may be best known today as Alexandre Dumas's fictive *dame volupté*, a sobriquet she reputedly created and one that has too easily obscured her crucial role in the art world of early eighteenth-century Paris. She had the social confidence to renounce the traditional pattern of collecting that Crozat had eagerly embraced and turned from ‘serious’ Italian paintings to ‘petits sujets,’ bucolic landscapes, and amorous mythologies, primarily by painters of the Northern and French schools. Like Crozat, she shaped a remarkable and widely admired dwelling that was central to her identity and famous during her lifetime. The importance of each house was enhanced by the way it functioned. Each became a key site of artistic discourse, a place where art lovers and artists assembled, and a locus for assessing competing systems of value, where distinctive outlooks were forged, defined, and absorbed.”—Rochelle Ziskin, *Sheltering Art* (2012), p. 2.

This catalogue records both days of the sale — 27 March (15 *vacations*) and 29 April (9 *vacations*) — and describes the first day's 113 lots of paintings and the second's 66 lots of mostly paintings, both held at Verrue's residence on the rue du Cherche-Midi. For most of the items, a contemporary annotator has added prices. The comtesse de Verrue's collection

- 43 Deux grandes Tableaux de Paul Bellin, Rubis à 3500^{fr} au total.
- 44 Un grand Sarcophage égyptien de Djoser, ouvrage de son Altesse.
- 45 Un petit Sarcophage de marbre, ouvrage de son Altesse.
- 46 Deux petits Tableaux de son Altesse.
- 47 Une petite Statue de famille, au Salon de Sculpture, Rubis à 550^{fr}.
- 48 Un bain de Diane, au Salon de Sculpture.
- 49 Deux autres Statues de son Altesse, ouvrage de son Altesse.
- 50. Un Tableau de son Altesse.
- 51. Un petit Tableau, ouvrage de son Altesse.
- 52. Deux autres Statues de son Altesse.
- 53. Deux autres Statues de son Altesse.

3000^{fr}

78.

180.

69.

102.

90.

150.

210.

90

- 54. Un petit Tableau de son Altesse.
- 55. Deux autres Statues de son Altesse.
- 56. Un petit Tableau de son Altesse.
- 57. Un petit Tableau de son Altesse.
- 58. Un petit Tableau de son Altesse.
- 59. Un petit Tableau de son Altesse.
- 60. Un petit Tableau de son Altesse.
- 61. Un petit Tableau de son Altesse.
- 62. Un petit Tableau de son Altesse.
- 63. Un petit Tableau de son Altesse.
- 64. Un petit Tableau de son Altesse.
- 65. Un petit Tableau de son Altesse.

102.

210.

100.

166.

140.

102.

304.

180.

100.

40.

40.

38.

130.

130.

130.

J'ai acheté ce Catalogue à la Vente Bonnaffe
(Janvier 1904) n^o 293 du catalogue
page 120

Handwritten signature

f 9732



N^o 3

of paintings featured works by van Dyck, Teniers, Poelenburgh, Lorrain, Oudry, Rembrandt, Rubens, Lancret, Nattier, Watteau, Le Lorrain, Wouwerman, Bril, Correggio, etc. The ninth and final *vacation* of the second day consisted of the unsold artworks.

Additional notes show us that buyers at this sale included great collectors and dealers both French and foreign, such as Blondel de Gagny, “Godfrey pour l’Angleterre,” Lockie, Morin, the duc de Chevreuse, Juliot, Ruel, the comte de Clermont, M. de Ravanne, “à Dresde,” etc. Also noted are the bought-in lots. Finally, the annotator has written amusing observations: “peu de valeur,” “copies,” “prix fou,” “très beau,” “fort beau,” “touffu,” etc. A later manuscript note has been appended at the very end of the sale mentioning that two paintings had been purchased by Randon de Boisset and then sold in 1777.

An exceptionally rare document detailing the intrepid connoisseurship of one of the great early female collectors. Engraved bookplate of Georges Pannier (1853–1944), a Parisian art dealer, on the front paste-down. Pannier has also written in red pen above the bookplate that he purchased this volume at the sale of the art historian Edmond Bonnaffé in 1904. Stamp of the Bibliothèque Heim on first leaf.

❏ Lugt 470. “Her long-term preference for Netherlandish art countered that of contemporary collectors (e.g., Pierre Crozat and Pierre Jean Mariette) and dealers (e.g., Gersaint), who favored the Italians. Furthermore, Verrue’s enthusiasm for particular subjects of genres (e.g., landscapes and scenes of everyday life) anticipated their later popularity; that she acquired these works at a fraction of their later market value is further indication that she was in the vanguard of contemporary taste. Verrue’s knowledge of Netherlandish art (which was instrumental in the formation of the *goût moderne*), and its predominance in her collection, suggests that rather than merely following the newest artistic trend of her day, she may actually have had a greater role in shaping it.”—Cynthia Lawrence & Magdalena Kasman, “Jeanne-Baptiste d’Albert de Luynes, Comtesse de Verrue: An Art Collector in Eighteenth-Century Paris,” in *Women and Art in Early Modern Europe: Patrons, Collector, and Connoisseurs*, ed. C. Lawrence (1997), p. 211.





“One of the Most Impressive Theological Writings of the Century”

35. BARCLAY, ROBERT. *Theologiae verè Christianae Apologia*. 12 p.l., 374, [24] pp., one leaf of errata. 4to, cont. English dark blue morocco (unimportant scuffing to extremities), covers panelled in gilt & blind, spine finely gilt, red morocco lettering piece on spine, a.e.g. Amsterdam: J. Claus & others, 1676. \$29,500.00

First edition, rare, and a splendid copy bound in contemporary English dark blue morocco, most probably for presentation, of the classic exposition of the Quaker philosophy. The Society of Friends, as Quakers are more formally known, has historically had an outsized influence through the mere force of passive resistance. Their form of Christianity is “widely divergent from the prevalent types, being a religious fellowship which has no formulated creed demanding definite subscription, and no liturgy, priesthood or outward sacrament, and which gives to women an equal place with men in church organization.”—*Encyc. Brit.* The Quakers were also instrumental in the colonization of New Jersey and Pennsylvania. Following the foundation of the Society of Friends by George Fox in

1647, its adherents issued a large body of polemical pamphlets and tracts, most of negligible literary merit. The need to combat persecution caused Barclay (1648-90), a member of a notable Scottish family who had converted to Quakerism in 1666-67, to write a series of “books that became the definitive statement of the Quaker faith for upwards of two centuries.”—ODNB. In 1675 he published his *Theses Theologiae*, a series of 15 propositions spelling out Quaker beliefs. The *Apologia*, which Barclay had printed in Amsterdam during a period of travel or voluntary exile, is a full and reasoned defense of each of the 15 theses set forth in the earlier work. This work has been reprinted many times and in many languages. Leslie Stephen described it in *D.N.B.* as “impressive in style; grave, logical, and often marked by the eloquence of lofty moral convictions... One of the most impressive theological writings of the century... [Barclay’s] recognition of a divine light working in men of all creeds harmonises with the doctrine of toleration, which he advocates with great force and without the restrictions common in his time.”

This first edition was undoubtedly printed in a very small number. The present large, attractive copy appears to have been bound for presentation, and may have been one of the copies sent in February 1678 to each of the ambassadors at the peace congress of Nijmegen.

Fine and handsome copy, preserved in a box. With the Princes of Starhemberg stamp (sale Cologne, 16 September 1956, lot 941).

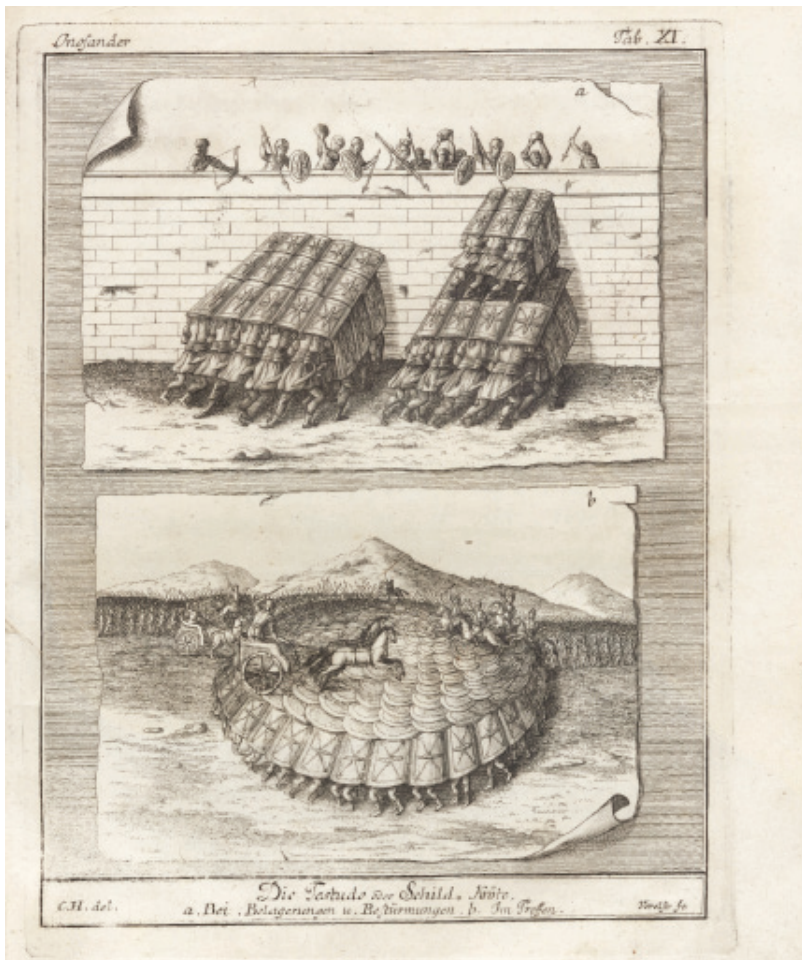
36. BAUMGÄRTNER, ALBRECHT HEINRICH. *Vollständige Sammlung aller Kriegsschriftsteller der Griechen, sowohl strategischen als taktischen Inhalts. Aus dem griechischen übersetzt, und mit Anmerkungen erläutert, von...* Engraved vignette on title, 19 finely engraved plates (some folding), one engraved headpiece & several woodcut diagrams in the text. 12, 116, 120, [2] pp. Large 4to (245 x 210 mm.), cont. paste-paper boards (slightly worn), red morocco lettering-piece on spine. Frankenthal & Mannheim: C.F. Schwan, 1779. \$950.00

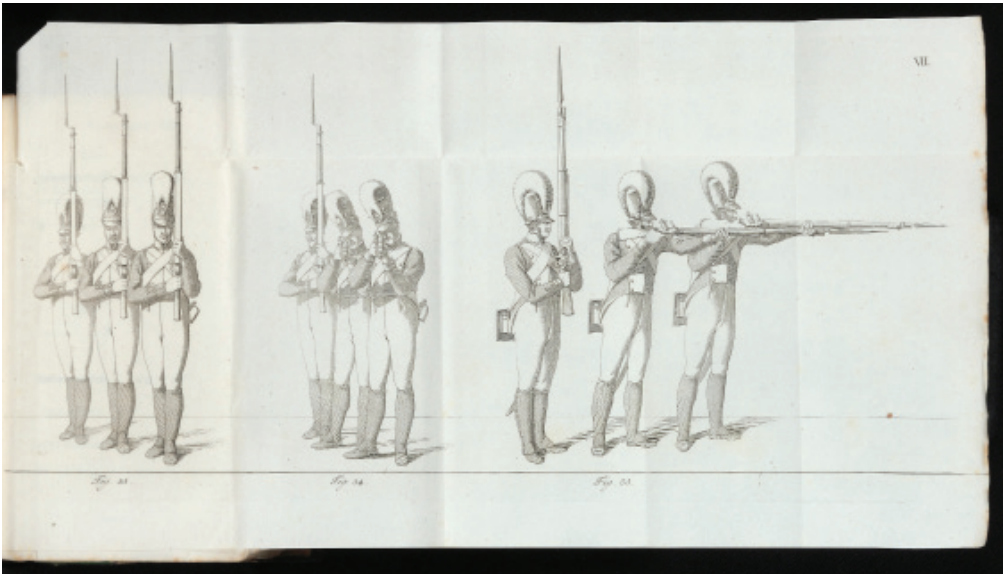
First edition of an uncommon history and examination of ancient warfare with a series of illustrations of formations, famous battles, and

many types of siege craft. Baumgärtner (1743-1809), historian of classical Greece and Rome and civil servant, wrote several works on ancient art in addition to military history.

In this book, he expounds on and compares the military traditions of the Greeks and Romans. He exhaustively describes their tactics, formations, uniforms and their iconography, weapons, siege techniques, siege weapons, etc. There is also in-depth discussion of military leaders and what made them successful. The illustrations of battles, such as the one showing a phalanx (pl. XI), are quite dramatic.

Nice copy, internally fine.





37. (BAVARIAN ARMY). *Vorschriften für den Unterricht in den Waffenübungen der Königlich-Baierischen Infanterie*. PLATE VOL.: one folding engraved title-leaf, 47 folding engraved plates, & a second series of 47 engraved pages, printed on each side, of military music. TEXT VOL.: One folding engraved plate. xxxi, 680 pp. Two vols. Thick 8vo, cont. green half-sheep *maroquiné* & marbled boards, flat spines gilt, red leather lettering pieces on spines. Munich: Lindauer, 1822. \$1950.00
- First edition and very rare. The official book of instruction and regulations providing details of military field exercises and maneuvers for the Bavarian infantry. These exercises were designed so that the infantry would respond predictably and effectively.
- The fine series of plates depict uniforms of all ranks, formations designed to deal with all eventualities and terrains, positions of the soldier with and without arms, marching and alignment, opening and closing rank, etc. Also provided are 47 engraved pages of marching music.
- Fine set from the Wittelsbach library of the dukes and kings of Bavaria. Ownership mark of Duke Maximilian Joseph of Bavaria (1808-88), dated 1825. WorldCat locates no copy in the U.S.



38. (BAVARIAN CAVALRY). *Vorschriften für den Unterricht in den Waffenübungen der Königlich-Bayerischen Cavalerie*. PLATE VOLS.: Two folding engraved titles, four engraved leaves of music, & 93 fine folding engraved plates. TEXT VOLS.: xv, [1], 501 pp., one leaf of errata; xix, [1], 360 pp., one leaf of errata. Four vols. 8vo, cont. polished sheep, spines gilt, text vols. with a.e.g. Munich: Rösl, 1828. \$1650.00 First edition, and very rare, of the official book of instruction and regulations for the Bavarian cavalry (*chevauleger*). This is a richly illustrated work: the plates depict uniforms of different members of the cavalry; their weapons (swords, lances, and rifles); sword techniques; horse tack including saddles, stirrups, bridles, etc.; the anatomy of the horse and their hooves; and many tactical formations. Fine and handsome set from the Wittelsbach library of the dukes and kings of Bavaria. Upper cover of Vol. II of text slightly wormed.

39. BLACK, JAMES, & SON, BOOKSELLER, STATIONER, & BOOKBINDER. *Catalogue des Livres; Anglois, Classiques et Orientaux qui se trouvent chez James Black et fils Libraires No. 9 York-Street et No. 2 Tavistock-Street Covent-Garden Londres* [with following title-leaf]: *A Catalogue of Books; English, Classical, and Oriental, published and sold by James Black and Son...* 1 p.l., 29 pp. Small 8vo, attractive modern marbled wrappers. [London]: 1816. \$1500.00

A very rare priced catalogue, listing about 500 titles, issued by one of the most important London booksellers of the time. The firm had two locations, joined by a bridge across the street between shops. Black apprenticed for his father from 1781 to 1789 and was succeeded by his son, Alexander. The firm continued until the middle of the 19th century.

Fine copy.

☛ See the online Exeter Working Papers in Book History.

40. BOSSE, ABRAHAM. *Die Kunst in Kupfer zu stechen, sowohl vermittelt des Aetzwassers als mit dem Grabstichel: ingleichen die sogenannte schwarze Kunst, und wie die Kupferdrucker-Presse nach ietziger Art zu bauen und die Kupfer abzudrucken sind ehemals durch Abraham Bosse, gewesenen königl. Kupferstecher in Paris etwas davon heraus gegeben; jetzo aber aufs neue durchgesehen, verbessert und um die Hälfte vermehret, auch mit neunzehn Kupfertafeln versehen; aus dem Französischen ins Deutsche übersetzt...* Engraved frontis.; eight engraved vignettes and head- & tailpieces, 19 finely engraved plates (most folding) & some engravings in the text. 18 p.l., 254, [36] pp. of index & errata. Thick 8vo (160 x 105 mm.), late 18th-cent. marbled boards (extremities a little rubbed & worn). Dresden: [C. G. Nitzsche], 1765. \$2500.00

An important German edition of Bosse's *Traité des manières de graver en Taille douce* (1st ed., in French: 1645), considerably augmented for the German audience. This work was translated and published by Carl Got-



thief Nitzsche from the 1745 Cochin edition. The Cochin edition was the first to promote etching with hard etching-ground (*vernis dur*), instead of the soft etching-ground (*vernis mol*), to imitate line engraving. It also featured long sections on Le Blon's color printing and the refining of mezzotint illustration. In the present book, we find four illustrations of the rolling press, which Cochin had updated to account for several design upgrades. There are also several diagrams and cross-sections of printing presses.

This book is richly illustrated with plates and vignettes executed by Carl Gottfried Nestler (1730-80) that depict various techniques, equipment, and the interiors of print shops. Nestler reworked the engraved title-page from the 1645 first edition for this book's frontispiece.

A very good copy, internally fresh. Unidentified engraved bookplates with the initials "G. F." on front and rear paste-downs.

❏ Benezit, *Dictionary of Artists*, Vol. 10, p. 258 (Nestler).

“In Troubled Waters We Catch the Most Fish”

41. BUCHANAN, WILLIAM. *Memoirs of Painting, with a Chronological History of the Importation of Pictures by the Great Masters into England since the French Revolution...* xvi, 364 pp.; 2 p.l., 397 pp. Two vols. 8vo (220 x 140 mm.), 19th-century polished calf (joints a trifle rubbed), spines gilt, red & green morocco lettering-pieces on spines. London: R. Ackermann, 1824. \$850.00

First edition of an essential firsthand history of the mass British acquisitions of Old Masters at the end of the 18th century and the first decades of the 19th century. “William Buchanan (1777-1864), a Scottish lawyer turned art dealer, was to benefit most from the turmoil caused by the Napoleonic Wars, although he started too late to participate in the Orléans sales. He employed mainly James Irvine of Drum, Aberdeenshire, in Italy and George Augustus Wallis in Spain and Portugal as agents to scour the cities for available works of art and ship them back to London...”—J. Stourton and C. Sebag-Montefiore, *The British as Art Collectors*, p. 159.

Buchanan structures this work around the celebrated collections to which he added or from which he extracted magnificent works. He describes the collections of Michael Bryan, de Calonne, Fagel, Robit, Vitturi, Lebrun, Sebastiani, Lucien Bonaparte, and Talleyrand. He cites prices and provides numerous insights into the dispersal of many of the early great 19th-century art collections. The sections beginning “Mr. Buchanan’s Importations...” (Vol. II, pp. 95-180; 203-50; 294-304; 349-77), are perhaps of the greatest interest, due to the author’s candor and the excerpts of private (and revealing) correspondence between Buchanan and his foreign agents regarding the pursuit of great works.

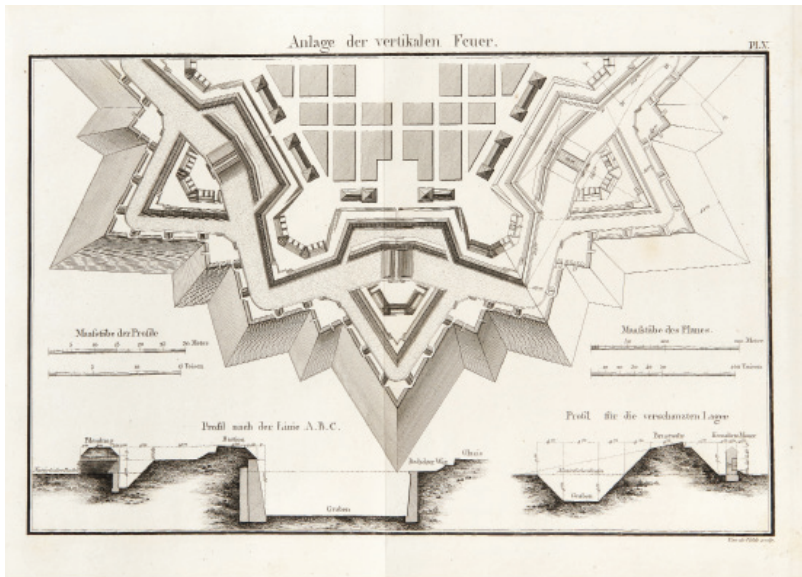
Nice set, internally fine. Presentation inscription on front fly-leaf: “James McDouall from his sincere friend Charles F. Rushout, on his leaving Eton, Election 1857.” Engraved armorial bookplate of “Jacobi McDouall de Logon” on front paste-down.

❏ Oxford Art online (Buchanan). “His book is by far the frankest ever written by any dealer anywhere, and by printing many of the original documents and letters that passed between him and his agents Buchanan conveys much of the profitable excitement of the pursuit — bliss indeed

was it to be a collector in that dawn, but to be a dealer was very heaven.”— Francis Haskell, *Rediscoveries in Art: Some Aspects of Taste, Fashion & Collecting in England & France* (1976), p. 27.

43. CARNOT, LAZARE NICOLAS MARGUERITE. *Anweisung zur Vertheidigung der Festungen von...* [translated by]: F. von Bressendorf... 11 folding engraved plates & numerous tables in the text. xxxii, 542, [2] pp. Large 4to (250 x 215 mm.), cont. red sheep *maroquiné*, flat spine gilt, covers framed with gilt Greek keys, gilt round sides, a.e.g. Stuttgart: Cotta, 1820. \$2750.00

The important German translation of the third and final edition of Carnot's chief work, in a most attractive binding. Written at the request of Napoleon and published for the first time in 1810 (third ed.: 1812), it concerns the coordination and logistics necessary for a successful defense of fortified positions. The plates are highly detailed with elevations and cross-sections demonstrating his theories of fortification, which replaced those of Vauban and improved upon the ideas of Montalembert. The translator, von Bressendorf, was a lieutenant in a Bavarian grenadier guard unit.





“Known to French history as the ‘Organizer of Victory’ in the wars of the Revolution and to engineering mechanics for the principle of continuity in the transmission of power, Carnot [1753-1823] remains one of the very few men of science and of politics whose career in each domain deserves serious attention on its own merits... Throughout the Napoleonic period he served on numerous commissions appointed by the Institute to examine the merits of many of the mechanical inventions that testify to the fertility of French technical imagination in those years of conquest and warfare.”—*D.S.B.*, III, p. 70 & 72.

An excellent copy. WorldCat locates only one example of this book in North America. Unidentified engraved noble bookplate on front paste-down.

☛ David Eugene Smith, “Lazare Nicholas Marguerite Carnot” in *The Scientific Monthly*, Vol. 37, No. 2, (Aug., 1933), pp. 189. Jähns 2816. *N.B.G.*, Vol. 8, cols. 788-800.

44. CHATEAUBRIAND, FRANÇOIS RENÉ DE. *Les Amis de la Liberté de la Presse. Marche et Effets de la Censure...* 32 pp. 8vo (215 x 140 mm.), two loose quires, leaves uncut. Paris: Le Normant fils, 1827. \$350.00

First and only edition of a seminal pamphlet by Chateaubriand in which he denounces the censorship measures ratified under Charles X. He calls the idea of “freedom of the press” a mere abstraction in France at that time. This article was sponsored by the *Journal des Débats*, which actively pressured the government to relax its stringent regulations on the press. Chateaubriand, with several prominent writers, formed the Société des amis de la liberté de la presse in 1827 to promote press freedom.

Chateaubriand dramatically writes on page 4 (in trans.): “Honor and my country call me back to the battlefield. I have reached an age where men need rest; but if I judged from my years, by the ever-growing hate that oppression and baseness inspire in me, I might believe I had grown young again.”

Nice copy in original state. Minor dampstaining on the first few leaves.

☛ N.B.G., Vol. 10, cols. 95-98.

45. CICERO, MARCUS TULLIUS. *De Senectute, De Amicitia, and Paradoxa Stoicorum*. Illuminated manuscript, written in Latin on vellum. Italy, Florence, ca. 1450-1460.

\$125,000.00

241 x 171 mm. (justification: 157 x 96 mm.), vellum, 42 leaves & modern pastedown with flyleaves in front and back. Collation: I-III¹⁰, IV¹⁰⁺² (added bifolium, fols. 40-41), perpendicular catchwords in lower margin; one column of 28 lines (ruled in blind), written in black ink in a fine *Littera Humanistica*. The hand tends to write smaller in the 2nd text (see fol. 22 and ff.), rubrics in red by the same hand, in texts and in margins (fol. 3, citations in Greek), 8 three- to five-line golden initials on a field painted in blue, red and green, one penwork initial (fol. 36v) added later, four large, four- to eight-line white vine-scroll initials in gold on red, green and blue grounds (fols. 11r-v, 17r, 32v, on fol. 1: 2 butterflies and a full lower border with 2 deer and a lion in gold, possibly an unidentified coat of arms). Some contemporary annotations and corrections, several dif-

ferent *probatio pennae* added on final leaves. Binding: modern cedar wood covers, executed by Jean de Gonet (b. 1950), innovative French binder who was honored in exhibitions (New York and Brussels, 1987), most recently, in Paris, Bibliothèque Nationale de France (2013, see Literature, below).

PROVENANCE :

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

CONTENTS :

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

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

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

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

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

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

Explicit: *Nos vero si nec possumus*


On Old Age, the first text in the manuscript at hand, bears as full title *Cato Maior de Senectute*. Written in 45-44 B.C., it is dedicated to Cicero's friend Titus Pomponius Atticus (109-32 B.C.). The earliest surviving manuscripts are Carolingian codices of the 9th and 10th centuries now in Par-



INIMADVERTI BRUTE SAEP

Catonem avaritiam cum in senatu
sententiam diceret locos graves et philoſophia
tractate: abhorrentes ab hoc usu forensi &
publico: sed dicendo conſequi in ut illa pro
babunt viderentur. Quod eo maius est tibi illi q̄ aut tibi
aut nobis: quia nos ea phiã plus utimur: quae reperit
dicendi copiam: & in qua dicantur: ea quae nõ multum
diſcrepant ab opinione populari. Cato aut̄ perfectus sine
ſententiã ſtoicis: & ea ſentit: quae non recte probantur
in vulgus: et in ea heresi est: quae nullum ſequatur ſortem
orationis: neq̄ dilatat argumentum: ſed minutis inſeruit
cunctis: quaſi punctis: quod propoſuit effiat: ſed nihil
est tam incredibile: quod nõ dicendo fiat probabile: nihil
est tam horridum tam inuulgum: quod non ſplendet
orã tanq̄ excolatur. Quod cum ita putarem ſeãã avara
cui: q̄ ille ip̄e de quo loquor: Cato enim dum taxit de ma
gnitudine animi de continetia de morte: de omni laudat
cui: de diſimortalibus: de caritate patrie ſtoice ſolã: adhi
bitis nullis oratoris ornamentis. Ego uero illa ip̄a: quae
uix in gymnaſiis et in ocio ſtoici probant ludens: orationem
comunes laos: quae qm̄ ſunt admirabilis: contra q̄ opi
nionem hominum ab his q̄ paradoxa apellantur: maxie
videntur eſſe ſaratica: longe q̄ acutiſſima. Accipies q̄ hoc
paruum opusculum lucubrati huiſam contra orationem
noctibus: qm̄ illud maiorum uigilatum: minus in ocio
nomine apparuit: et deguſtabis hã genus exercitatorum
meorum: quibus uti conſueui cum ea quae dicantur.

in scolis *ἔτι τινα*. i. possessaria ad nūm hoc oratorum
genus dicendi transsero. Hæc tñ opus inapertum ut pro
feras nihil postulo: non enim est tale quod in arte poni pos
sit quasi illa minerva phidie. Sed tale tamen est ut ex
eadem officina exisse appareat. *Τὸ καλὸν μὲν οὐκ ἔστιν*
ἔργον

 Vel honestum sit id solum bonum esse. Veror
tamen ne cuiq̄ uestrum ex stoꝝorum hominum
disputatoribus nō ex sensu meo depropterea uide
atur e hæc oratio: dicam tñ quod sentio: et dicam breuiss
q̄ tanta res dici possit. *Ἴ* tanquam hercle ego neq̄ pecu
nias istorum neq̄ recta magnifica: neq̄ opes: neq̄ imperia:
neq̄ eas quibus maxime astricti sunt uoluptates in bonis
rebus aut exptendis esse dixi. Quippe cum uiderem hoīes
his rebus caram fluentes: & eam eos maxime desiderare:
quibus abundarent: neq̄ enim expletur unq̄: nec satiatur
cupiditatis sitis: neq̄ ea solum q̄ hnt libidine augendi
contendant: sed & amittendi metu: in q̄ quid continentis
simorum maiorū uirorū semp requiro prudentiā: qui hæc
intractabilia et comutabilia pecuniae membra solo uerbo bona
apellanda putauerunt: cum re ac factis longe aliter iudicas
sent. potest ne bonum cuiq̄ malo esse: aut potest quisquā
in abundantia bonorum ipse esse non bonus? Atqui ista
talīa omnia uidemus: ut & improbi ea hēant & ob
sint probis. *Q*uamobrem licet irideat si quis uult:
plus tñ apud me ueta ratio ualebit: q̄ uulgi opinio: neq̄
ego unq̄ bona perdidisse dicam: si quis pecus aut supellec
tilem amiserit. Nec non saepe illum laudabo sapientem

is, Bibliothèque Nationale and Leyden, University Library. The text is written in the form of a dialogue with vivid discussions and some drama. The arguments had comforted Cicero himself, and he hoped they would do the same to his friend Atticus. *De Senectute* became a popular ethical treatise, applying the principles of philosophy to lighten the troubles of old age, the so-called “heaviest burden of life.”

The second text in the present manuscript, *De Amicitia* — also dedicated to Atticus — was written by Cicero in 44 B.C., shortly after the death of Julius Caesar and before the conflict with Antony. He based his work on early Greek philosophers such as Plato and Theophrastus. Again the text is written as a dialogue between prominent figures, in this case Gaius Laelius and his sons-in-law Gaius Fannius and Quintus Mucius Scaevola — teacher to Cicero himself. Although Cicero wrote about his own experiences with friendship, he used the relationship between the younger Scipio and Laelius as an example and a large part of the text is devoted to Laelius’ speech on the death of his friend Scipio in 129 B.C., expressing his bereavement and how to bear the loss. Thus Cicero described what qualities make a good friend (and what characterizes a bad friend), providing examples from his personal life.

Cicero’s *Paradoxa stoicorum*, the third text, was only rediscovered in the early 15th century. Cosimo de Medici is known as owner of an early Monte Cassino manuscript since 1418 and Florence may have been a centre of dispersion of this text (a list of extant manuscripts and editions is found in Ronnick, 1991, pp. 143-99). The *Paradoxa* is an introduction to Stoicism in which Cicero lays out six stoic principles (called paradoxes) and tries to make them understandable for the “average” listener. It is an exercise into plain speech without requiring to actually agree to any of the paradoxes. These are: 1. moral value is the only good; 2. virtue is sufficient for happiness; 3. all virtues and vices are equal; 4. all fools are insane; 5. only the wise man is really free; and 6. only the wise man is rich.

DECORATION:

Written in an experienced humanist hand of one scribe who also added the rubrics, the manuscript is carefully corrected. The many *probatio peninae* on the flyleaves do not make much sense. The texts are decorated with eight three- to five-line golden initials on a field painted in blue, red and green. One penwork initial (fol. 36v) seems to have been added later. The major illumination furthermore consists of four large, four- to eight-line

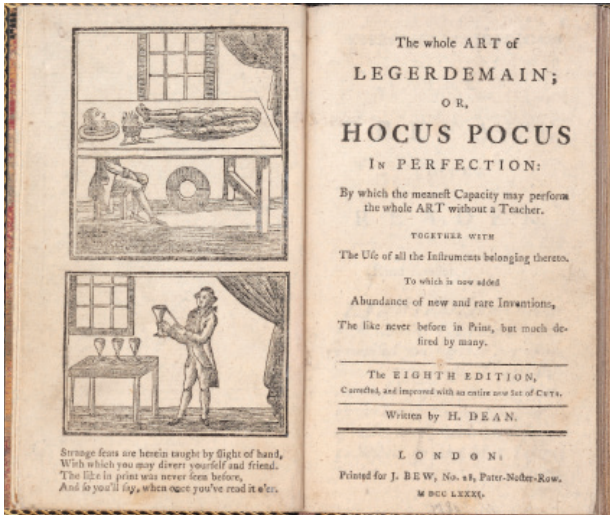
white vine-scroll initials in gold on red, green and blue grounds (fols. 11v, 17r, 32v). On fol. 1 there are also two butterflies (looking like winged caterpillars) and a full lower border with two deer and a lion in gold, possibly an unidentified coat of arms. The three animals in the lower margin on the opening leaf are interestingly woven into the vine-stems and are an integral part of the decoration. All three figures are known as designs taken from the inventory that the Master of the Playing Cards (Germany, c. 1455–60) used for his copperplate engravings — a use we often see in northern manuscripts and early printed books, but less in Italian humanist manuscripts. However, they were part of the stock of designs of Francesco d'Antonio del Chierico as is illustrated in Florence, Bibliotheca Medicea Laurenziana, ms 82,3 (New York 1994, ill. p. 50), containing Pliny the Elder's *Natural History*, written in Florence, in 1458.

In all the present manuscript is a fine humanist book with wide margins and interesting texts in a notable modern binding. [See *frontispiece illustration*]

46. DEAN, HENRY. *The Whole Art of Legerdemain; or, Hocus Pocus in Perfection: by which the meanest capacity may perform the Whole Art without a Teacher. Together with the Use of all the Instruments belonging thereto. To which is now added abundance of New and Rare Inventions, the like never before in print, but much desired by many...* Written by H. Dean. Woodcut frontis. 132 (incl. frontis.), iv pp. 12mo, fine modern black morocco, elaborately panelled in gilt, flat spine & inner dentelles gilt, a.e.g. London: Printed for J. Bew, 1781. \$6000.00

“Eighth edition, corrected, and improved with an entire new set of cutts.” First published in 1722, this is the most popular English conjuring book of the 18th century; more than twenty printings have been identified, and no doubt others have failed to survive. The text is heavily dependent on Reginald Scot's *Discovery of Witchcraft* (1584), and on subsequent derivative works, but the language has of course been adapted for a more modern readership.

The author's identity has long remained something of a mystery, but an advertisement at the end of the fourth edition, published in the 1750's,



suggests that Henry Dean may have been a dealer in magical apparatus, with a bookshop “near the Watch House on Little-Tower Hill, Postern Row.” The very appealing 36

woodcut illustrations and diagrams depict playing cards, cups and balls, and other sorts of conjuring apparatus, as well as a number of effects, such as “how to eat fire, and to blow it up in your mouth with a pair of bellows.” The frontispiece is in two compartments, each of which is repeated in the text. The upper panel shows “How to cut a man’s head off and to put the head into a platter, a yard from his body.” The lower portion is a cut used to illustrate “To cut a glass, a famous invention.”

This is the first of two editions of Dean’s book to be published by John Bew, a bookseller who established his business in London in the early 1770’s, and specialized in titles for a popular audience; he also issued a “ninth edition” in 1789. Of particular interest here are four pages of his advertisements at the end, entitled “A Catalogue of Chapmen’s Books, printed for and sold by J. Bew, at No. 28, in Paternoster Row.” This unusual catalogue of chapbooks is printed in double columns and lists more than eighty titles; examples have been found at the back of several other titles published by Bew, but its presence in Dean’s book is not noted in any of the four copies recorded by the ESTC (L, Lu; NN; GOT). Toole-Stott, however, who lists a number of other copies in private collections, notes that “some copies have inserted a leaf or leaves of advertisements at the end.”

In very fine condition, elegantly bound.

❀ Toole-Stott, *A Bibliography of English Conjuring*, 210.

The Beginning of Lithography as an Art Form

47. ENGELMANN, GODEFROY. *Recueil d'Essais Lithographiques dans les différents genres de dessin tels que manière de Crayon, de la plume, du pinceau et de lavis exécutés par le Procédé de...* Lithographed title with vignette depicting both sides of the medallion of the Société lithographique de Mulhouse, lithographed leaf of table of contents, & eight lithographed plates (two in color). Large 4to, later blue wrappers (title a little dusty), newly stitched, uncut. Paris: "chez l'Auteur Rue Casette No. 18," [1816].

\$32,500.00

First edition of one of the great rarities of lithography. Engelmann (1788-1839), a native of Mulhouse, first learned of lithography in 1813 and began to experiment on some stones. Realizing he needed more information, he decided to go to Munich to see the process at first hand. "For several weeks Engelmann studied the art in the studios of Stuntz where Strixner and Piloty worked. He had his own press constructed and produced some lithographs in the tinted style which had become so popular in Germany. Like Lasteyrie, whom he is supposed to have met in Munich, Engelmann returned [to Mulhouse] with a press, stones, and all the equipment needed to set up a lithographic establishment...



"Engelmann must have realized that Mulhouse was not the best place in which to practise lithography, especially if he was interested in getting artists to draw on stone, and on 15 June 1816 he followed Lasteyrie to Paris and set up another printing works with his brother-in-law Pierre Thierry at rue Cassette, no. 18...

"Within a few years artists flocked to his press, and it soon far outstripped that of Lasteyrie in both size and reputation. Probably in the same year that Lasteyrie published his *Recueil de dif-*



férens genres d'impressions lithographiques Engelmann produced [the present work]. It was a smaller but rather more competent production with a pen-drawn map, an imitation wood-engraving, a sheet of transferred writing, two examples of tinted lithography, and drawings in either ink or chalk by Girodet, H. Vernet, Mongin, and Engelmann himself [including a fine self-portrait]. The competition between the houses of Engelmann and Lasteyrie was obviously keen and, as a contemporary English writer observed, this helped the art to make rapid progress there. In the long run it was Engelmann who took the lead...Engelmann was concerned with lithography throughout his life and at his death left a flourishing press to his son. For twenty years he was responsible for most of the major technical developments of the process...Already by 1820 his was probably the leading press in Europe, and certainly so for that branch of lithography in which France has ever since led the work, the production of artists' prints. More than anyone else in Europe it was Engelmann who, by virtue of his technical improvements, clear descriptions, and skilful printing, encouraged artists to draw on stone; and the real growth of lithography as far as the artist was concerned really dates from the establishment of his press in Paris."—Twyman, *Lithography 1800-1850*, pp. 52-55.
Fine copy of a very rare book, preserved in a box.

48. EQUINE MEDICINE MANUSCRIPT, GERMANY. Manuscript on paper in German entitled on upper cover “Artzney Buech vor Krancke Pferd.” 99 leaves, including a few blanks, with pagination up to “224” (therefore lacking some leaves; see below), [11] further leaves in a somewhat later hand. Folio (338 x 221 mm.), modern boards with a portion with title of the orig. cover pasted-on. [Germany, probably the Allgäu region in southwestern Bavaria, ca. 1770-1800, with additions up to c. 1850].

\$2750.00

An extensive fragment of a collection of equine remedies apparently used by several generations of blacksmiths or veterinary surgeons named Müller or Miller. A number of features point to the manuscript having originated in the Allgäu region in southwestern Bavaria.

Ailments treated include “pain of the body,” colic, jaundice, “palpitation of the heart,” excessive appetite, “the horse constantly eating but steadily decreasing,” and “the horse being ill but with no indication of what exactly is troubling it.” The original core of the manuscript comprises about 75 pages written in a tidy German cursive script in dark brown ink, with additions added apparently by the same hand a little later in somewhat lighter ink. The manuscript is interspersed with numerous further additions, dated between 1773 and 1799, signed in several places by one Johannes Miller, who here and there (for instance, on page 197) describes himself as a blacksmith.

Oftentimes, a recipe’s source is given at the end of the text or in the ample margins; for instance “the learned Ruini in his Anatomy” (Carlo Ruini’s *Anatomia del Cavallo* of 1598) is a favorite. Also, we find one Georg or Johann Georg Bolzmacher, a blacksmith specializing in iron skillets, who spent “fifteen years in the war” and “had learnt his trade in France, where he had cured hundreds.” Other authors include a Swiss named Abraham Otto, “in his booklet” (page 15), and Bernhard Naumann in his “Leipzig Horse Doctor” of 1780 (page 183). There are various references to blacksmiths or veterinary surgeons named Miller or Müller. A marginal note on page 66, for instance, says “In Michael Miller’s book there is the following...” Another note, on page 216, mentions “a secret given by

Michael Miller,” and on page 222 a recipe is “approved by Johannes and Matthias Müller.”

Some remarks on the origin of certain cures point to Bavaria’s southwestern Allgäu region as the home of our manuscript. On page 53, for instance, Michael Miller is described as “a smith in Hindelang,” while a marginal note on page 130 mentions a “blacksmith at the court in Kempten.” A “tried and trusted cure for the warm gout in horses” was given, according to a marginal note on page 221, “by Johannes Dietman(n), horseshmith in the service of the electoral court at Kempten,” and one Johannes Rapp was “surgeon at Hindelang” (page 223).

Further evidence of an Allgäu provenance is provided by some of the addenda on the eleven unnumbered leaves at the end of the manuscript. The first entry, “to combat a cattle plague that was rampant in 1800,” is signed by parson Ignatz Betz in Warmisried, which is south of Mindelheim in the Lower Allgäu district. Furthermore, there are several transcriptions of articles in the *Augsburger Postzeitung*, a local periodical, including a recipe for curing foot and mouth disease, anonymously published on 5 August 1800 — here attributed to “Veterinary surgeon Müller.” The manuscript ends with numerous transcriptions from various veterinary periodicals and monographs.

Regarding the collation: the original pagination ends on page 224. On one leaf, it jumps from recto 89 to verso 100; on another, from recto 54 to verso 56. In other places, a number of leaves obviously went missing before the modern binding was supplied. The pages with paginations still extant are: 5-8, 11-22, 25-32, 35-54, 56-89, 100-138, 141-154, 156-211, and 214-224, followed by eleven leaves neither paginated nor foliated. In fine condition.

49. EQUINE MEDICINE MANUSCRIPT, MUNICH. Manuscript on paper in German entitled on second leaf “Abhandlung von verschiedenartigen Krankheiten, ihrer Entstehung, Erkenntniss und Heilung. Pro Krimm.” 6 p.l., 182 numbered pages, 4 unnumbered leaves. 4to (216 x 173 mm.), cont. boards, new spine. On page 182: “Munich, 16 March 1818.” \$2650.00

A most interesting and apparently unpublished manuscript on horse diseases, their causes, diagnoses, and cures. The text is divided into ca. 100 paragraphs and is written in a neat German cursive script. Paragraph headings include "Of rages," "Gland and goiter," "Injuries to the tongue," and "Equine epidemic." Over 200 pharmaceutical recipes are given in Latin with German translations.

Nothing could be ascertained as to the author "Krimm" named on the title page. According to the preface, he seems to have been an experienced veterinary surgeon who prepared the book "exclusively for his own use." He was most likely educated at Munich's Royal Veterinarian College, as he refers to "everything that was prescribed and practically demonstrated" at that institution. He continues: "I have here painstakingly reproduced every cure and treatment observed and applied by myself in said animal hospital, including the genesis and development over periods long and short, all in correct order."

The author has systematically arranged the cures and recipes anatomically "from the head to the feet." The work is accompanied by an index of subjects.

Nice copy, minor browning and soiling.

50. [FISCHART, JOHANN]. *Podagrammisch Trostbüecklein. Inhaltend zwo artlicher Schutz Reden von herzlichher ankunfft, Geschlecht, Hoffhaltung, Nutzbarkeit und tieffgesuchtem lob dess Hochgelehrten, Gliedermächtigen und zarten fräwllins Podagra. Nun erstmals zu Kitzeligem Trost und ergetzung andächtiger Pftengrammuscher Personen, oder Handkrämpffigen und Futzverstrickten Kämpffern lustig und wacker (wie ein Hund auff dem Lotterbet) bossiert unnd publiciert.* Durch I.F.G.M. Woodcut vignette on title, printed in red & black. 96 unnumbered leaves (final two leaves blank, signature F bound after G), 8vo, attractive antique calf-backed paste-paper boards, spine gilt, red morocco lettering piece on spine. Strasbourg: T. Jobin, 1604. \$1950.00

Fourth edition, enlarged. The first edition appeared in 1577, a second in 1591, a third in 1597, and a fifth edition in 1623. Fischart (1546-90),

was a German satirist and the principal German literary opponent of the Counter-Reformation. Indefatigable with his pen, he attacked all perversities in the public and private life of his time: astrological superstition, scholastic pedantry, ancestral pride, but especially the papal dignity, the priesthood, and the Jesuits.

This long encomium on gout (“Book of Comfort in Gout”), written in the tradition of Pirckheimer, Cardano, and Fleissner, attempts to console the victims of the disease through the power of laughter. Fischart wrote under many feigned names, here “I.F.G.M.” or “Im Fischen gilt’s Mischen.”

The vignette on the title-page depicts a man afflicted by gout, held up by crutches, being tempted by two companions offering him food and drink.

Fine copy. All early editions are very rare.

☛ Copeman, *A Short History of the Gout and the Rheumatic Diseases*, pl. 5—(depicting the title-page of the first edition, with another version of the same vignette, and describing this work as “the earliest printed book on gout”).

The Longest Poem on the Gout

51. FLEISSNER, GEORG. *Ritter Orden Deß Podagrischen Fluß: Das ist: Kurtze vnd eigentliche beschreibung, auß Mercurij der Götter Postbotten Munde selbst verfasset: Von deß zarten Jungfräwleins und Göttin Podagrae Herkunftt, Geburt, Namen, Complexion, Art, Aufferziehung, Unterweisung. . . an jetzten widerumb auffgelegt, und an vielen örtern mit fleiß ubesehen.* 23 leaves. Small 8vo, attractive antique calf-backed paste-paper boards, spine gilt, red morocco lettering piece on spine. N.p.: 1601. \$2500.00

Third edition; there were editions of 1594, 1596, our edition of 1601, and 1611. All are very rare, and there is no copy of any of these editions in North America. “*Ritterorden des Podagrischen Fluss* (Order of the Gouty Humor) is an allegorical poem which was composed in German by Georg Fleissner, a captain from Schoenberg, then residing in Schlackenwerth. These are two small Bohemian towns near Carlsbad. Its 1088 lines make

this by far the longest poem about the gout. The story has two parts. The first 658 lines tell the origin of the goddess Podagra and of her Order, and the last 430 lines relate the ways in which she benefits mankind...

“The first portion of the poem, in which the tales of the origin of goddess Podagra and of the establishment of the Order of the Gouty Humor are told, was largely original. The device of an order of chivalry, whereby the victims of the evil which was the subject of an encomium are given a mock respectability, came into frequent use and was Fleissner’s chief contribution to the development of this literature. The latter portion, in which are related the ways that gout benefits its victims, was principally derived from two major gout encomia: *Apologia seu podagrae laus* by Willibald Pirckheimer (1470–1530) of Nürnberg, published originally in 1522, and *Podagra encomium* by Hieronymus Cardanus (1501–1576) of Pavia, published in 1562.”—Thomas G. Benedek, “The Gout Encomium of Georg Fleissner, 1594” in *Bulletin of the History of Medicine*, Vol. 43, No. 2 (March–April 1969), pp. 116–37.

Fine copy. Lightly browned throughout due to the quality of the paper.

52. GEIGER, FRANZ. *Auch Etwas über die Pressfreyheit...* Wood engraved vignette on title. 19 pp. Small 8vo (185 x 110 mm.), self-bound, uncut. Altdorf: Fr. X. Z’graggen, 1828. \$250.00

First and only edition of this very rare pamphlet on freedom of the press by Geiger (1755–1843), a Catholic priest and professor of theology in Lucerne. In 1788, he conspired with the Marquis de Vêrac to restore Louis XVI to the throne. After being dismissed from his professorship, Geiger became a journalist and wrote numerous polemical pieces on church history, Catholicism, and contemporary political issues, including free speech. He founded the *Schweizerische Kirchenzeitung*, a Catholic theological periodical, which began publication in 1832 and is still issued.

In this piece, Geiger discusses the importance of press freedom and cites several incidents of censorship that had recently occurred in Switzerland. He also compares censorship systems in republics and kingdoms.

In very good condition; we locate no record of this work in WorldCat.

❏ *Bibliographie der Schweizerischen Landeskunde*, Vol. 5, p. 256.

On Freedom

53. GEIGER, FRANZ. *Ueber die Freiheit...* 16 pp. Small 8vo, self-bound. Altdorf: F.X. Z'graggen, 1831. \$500.00

A very rare pamphlet on political freedom. In the present work, he offers a concise history of liberty from the time of the ancient Greeks to its contemporary manifestations in France and Germany.

Fine copy; WorldCat locates no copy in North America.

📖 Historisches Lexikon der Schweiz website.

54. GRANDMAISON, THOMAS AUGUSTE LE ROY DE. *La Petite Guerre, ou Traite du Service des Troupes legeres en Campagne.* 6 p.l., 202 pp.; 2 p.l., [203]-417, [1] pp., one leaf of errata. Two vols. 12mo, cont. marbled sheep (a little rubbed), spines gilt, red & green leather lettering pieces on spines. N.p.: 1756. \$1350.00

First edition of one of the earliest works to describe the tactics of partisan (or guerrilla) warfare. Grandmaison describes the use of light cavalry and infantry in a war zone. They would operate behind enemy lines to disrupt communications, seize posts or villages as forward-operating bases, ambush convoys, impose war taxes or contributions, raid logistical stockpiles, and compel enemy forces to disperse and protect their own base of operations. The combatants also employed sabotage and hit-and-run tactics to fight the larger and less mobile military.

Major General de Grandmaison served in the cavalry of the Volontiers of Flanders.

Fine copy from the Wittelsbach library of the dukes and kings of Bavaria. There was an English edition published in 1777.

📖 Jähns 2712—“Eine verständige Arbeit, die auch Selbsterlebtes wieder spiegelt. Friedrich II legte Wert auf sie.”

55. GRASECK (OR GRASECCIUS), GEORG. *Fons salutis Scatebra Petrina, das ist, Gründtliche Beschreibung der weitberümbten Brunnquellen des Heils, des genandten, Sant Petersthals unnd Grießbachers Saurwassers. Als in welcher ge-*



handlet wirdt, von dessen urspringlichen Quellen: Mineralischen Geystern, deren Kräfte, Unterscheid, Application... One double-page engraved plate depicting the town of Griesbach. Title within ruled border & printed in red & black. 20 p.l., 463 pp. Thick 8vo, attractive antique calf-backed paste-paper boards (title with small hole in gutter touching border, some light browning due to the quality of the paper), spine gilt, red morocco lettering piece on spine. Strasbourg: J. Martin, 1607. \$2500.00

First edition of this rare balneological work; WorldCat locates no copy in North America. Bad Peterstal-Griesbach is a well-known spa town in the upper Rench Valley, one of the side valleys of the Rhine in the northern Black Forest. Its iron waters have been considered therapeutic, treating constipation and illnesses of women, for more than 400 years.

Graseck (fl. 1605), a medical doctor in nearby Strasbourg, describes the

town itself and lodgings, various sources within the towns, the chemical makeup of the waters, their medical benefits, etc. Graseck has also printed a number of attestations from other doctors regarding the efficacy of the waters and mud baths.

Fine copy.

56. [HALLER, ALBRECHT VON]. *Usong. Eine Morgenländische Geschichte, in vier Büchern*. 6 p.l. (first leaf a blank), 420 pp., one leaf of errata. 8vo, fine cont. polished mottled calf, flat spine nicely gilt, red morocco lettering piece on spine. Bern: "In Verlag der neuen Buchhandlung," 1771. \$1250.00

First edition, and a very fine copy, printed on superior paper. In his old age, Haller turned to fiction and wrote three philosophical romances — *Usong* (1771), *Alfred* (1773), and *Fabius und Cato* (1774) — in which he drew upon his political experience and expounded his ideas of government. In *Usong*, Haller describes a Persian monarchy ruled benevolently by an enlightened despot. In this utopian novel, Haller outlines the merits of despotism.

A very fine copy.

57. [HALLER, ALBRECHT VON]. *Briefe über die wichtigsten Wahrheiten der Offenbarung*. 4 p.l., 223, [1] pp. 8vo, cont. polished mottled calf, spine nicely gilt, red morocco lettering piece on spine. Bern: "In Verlag der neuen Buchhandlung," 1772. \$750.00

First edition of one of Haller's works, written late in life as he became more and more conservative, defending religion against the ideas of the Enlightenment.

A very fine copy.

58. [HALLER, ALBRECHT VON]. *Fabius und Cato, ein Stück der Römischen Geschichte*. Engraved vignette on title. xvi, 286 pp., one leaf of errata. 8vo, fine cont. polished



NO. 56–59

mottled calf, flat spine nicely gilt, red morocco lettering piece on spine. Bern & Göttingen: E. Haller & Widow of Vandenhök, 1774.

\$1000.00

First edition, and a very fine copy, printed on superior paper. In *Fabius und Cato*, Haller describes the system of government of the Roman Republic. A utopian novel in which Haller makes clear the merits of a limited monarchy.

A very fine copy.

The Improvement of Orchards

59. HARTLIB, SAMUEL, ED. *A Designe for Plentie, by an Universall Planting of Fruit-Trees: Tendred by some Wel-wishers to the Publick.* 4 p.l., 24 pp. Small 4to, early 20th-cent. green half-calf & marbled boards by Sizer, spine lettered in gilt. London: Printed for R. Wodenothe, [1652 or 53?]

\$3500.00

First edition of this notable book on fruit culture, part of the growing movement during the Commonwealth towards the improvement of or-

A
DESIGNE
FOR
P L E N T I E,

By an Vniverfall Planting of
FRUIT-TREES:

Tendred by some Wel-wishers to
the Publick.

G E N. I. 20.

*And God said, Behold, I have given you every herb bearing seed
which is upon the face of the earth, and every Tree in the which is
the fruit of a Tree yielding seed, to you it shall be for meat.*



LONDON,
Printed for Richard Wodnesbe in Leaden-hall street, over
against Leaden-hall.

chards. "The preface is by Samuel Hartlib who here states that the writer of the work was not known to him and that moreover he was unable to discover his name. However, it was said that he was 'an aged minister of the Gospel' of Loving-land near Yarmouth, who spent his leisure over a period of many years in the study of fruit culture. He wrote his treatise as the result of the knowledge he thus acquired but died before the work could be published. For himself, Hartlib claims nothing 'but the contentment to be the publisher thereof.'"—Henrey, I, p. 169 & no. 167—"The British Museum's copy in the Thomason collection bears the date Feb. 1652 [i.e., 1653] in Thomason's hand on the title-page."

Hartlib has furnished a Preface.

Fine copy. Stamp of the Rothamsted Experimental Station on front paste-down.

☛ Fussell, I, p. 46.

60. [HEROUVILLE DE CLAYE, ANTOINE DE RICOUART, COMTE D'] & SAXE, MAURICE, COMTE DE. *Memoires sur l'Infanterie, ou, Traité des Legions*. Three folding printed tables. Title printed in red & black. 96 pp. 8vo, cont. sheep (leather a little wormed), spine richly gilt, red leather lettering piece on spine. The Hague: "Aux Depens de la Compagnie," 1753. \$1350.00

First edition. There is a lack of clarity regarding the authorship of this work. The probable main author is Herouville de Claye (1712-82), French soldier who served in a number of campaigns under Louis XV in Flanders and Germany. He eventually rose to become a lieutenant-general and inspector general of the infantry. He wrote several works on military tactics. The manuscript of the present work was found in the papers of Maurice, Comte de Saxe (1696-1750), marshal of France and one of the greatest generals of his time. Before his death, Maurice revised Herouville de Claye's text and added a number of comments but left it in manuscript. The early editions bear Saxe's name on the title.

The present book describes Herouville de Claye and Saxe's plan for reorganizing the French army along the lines of the Roman legions.

Fine copy from the Wittelsbach library of the dukes and kings of Bavaria.

☛ N.B.G., 24, col. 457.

61. HORNE, THOMAS HARTWELL. *An Introduction to the Study of Bibliography. To which is prefixed a Memoir on the Public Libraries of the Antients.* Folding frontis., 11 plates (several folding), & numerous text illus. (including facsimiles & type specimens). [iv]-xvi, 402 pp.; 1 p.l., [403]-758, [2], clvi pp. Two vols. Large 8vo, cont. diced russia (heads of spines a tiny bit chipped), spines gilt. London: T. Cadell & W. Davies, 1814. \$750.00

First edition of a reference book that has remained very useful. "This is a very valuable work to the student of the history of printing."—Bigmore & Wyman, I, p. 345. Topics include paper, manuscripts, history and techniques of printing, bookbinding, the nature of rarity, classification systems, bibliographies, catalogues and reference books, etc.

"Horne relied largely on Peignot, but made some independent additions. He names (pp. 564-614) perhaps a hundred and fifty institutional catalogues published outside the British Isles. His references to catalogues printed in the latter part of the eighteenth century are especially valuable. Few bibliographers have mentioned catalogues of Russian and Turkish libraries and few European bibliographers have cited those issued by Harvard College (1790) and the Library Company of Philadelphia (1807). Horne's list (pp. 614-637) of these and other foreign libraries has not been completely replaced by any later list."—Taylor, *Book Catalogues*, p. 209 & see pp. 16, 118, 188, 214, & 220.

Some foxing but a very good set. Lacking half-titles.

☛ Besterman 784 & 3561.

A "Scriptural-Geologist"

62. HOWARD, PHILIP. *The Scriptural History of the Earth and of Mankind, compared with the Cosmogonies, Chronologies, and Original Traditions of Ancient Nations; an Abstract and Review of Several Modern Systems...* vi, [2], 602 pp., one leaf of errata. 4to, fine cont. tree calf (very slightly worn at head), gilt borders on sides, spine gilt in compartments, red morocco lettering piece on spine. London: R. Faulder, 1797. \$2150.00

First edition and a lovely copy. This book was written at a pivotal point in the history of geology, after the publication of Hutton's *Theory of the Earth* (1795) but before Playfair's *Illustrations of the Huttonian Theory of the Earth* (1802). It was a time when no theory had been generally accepted and Biblical theories were still widely current. Howard's substantial book is a review of some current theories and the exposition of his own. The theories he reviews are those of Bailly, Buffon, Wallerius and Hutton. His own theory, while based on science, is Mosaical and is intended to be perfectly consistent with the Scriptures. Howard's theory of geology is one of nineteen reviewed by Accum in his *A System of Theoretical and Practical Chemistry* (1807), who devotes an entire page to it.

Howard (d. 1810) was a member of the prominent Roman Catholic Howard family from Corby Castle in Yorkshire. This work grew out of two letters that he published in French in 1786, occasioned by a difference of opinion relative to the causes of the formation of mountains between him and his friend the Marquis de Montegny.

Fine copy.

¶ Roy Porter, *The Making of Geology. Earth Science in Britain 1660–1815*, pp. 165 & 196—(who describes Howard as a “Scriptural-Geologist”).

Printed on Vellum

63. [JAYBERT, LÉON]. *Les Après-Soupers, par L'auteur de Trois Dizains de Contes Gaulois, Illustrations de Henriot*. Added engraved title with an additional title *avant lettre* printed in sepia, title-page in black & red, and many full-page & text illus. (all engraved by “Henriot”). 233, [4] pp., 1 leaf of limitation, 10 pp. of publisher's ads. 8vo, orig. printed vellum wrappers bound in cont. *citron* morocco, signed “Chambolle-Duru,” triple gilt fillet round sides, spine richly gilt, dentelles gilt, a.e.g. Paris: E. Rouveyre & G. Blond, 1883. \$3500.00

First edition, a splendid extra-illustrated copy; one of two printed entirely on vellum (from a total edition of 502). The original printed vellum wrappers, bound-in, have been heightened in gold and are preserved in a fine Chambolle-Duru binding. This work is a collection of *risqué* poems,



with caricatures executed by Henri Maigrot (1857-1933), a popular illustrator, who frequently used the pseudonym “Henriot” or “Pif.”
A beautiful copy. The ten-page catalogue bound in at the end is also printed on vellum. Housed in a box.

The Value of Provenance

64. JOULLAIN, FRANÇOIS CHARLES. *Réflexions sur la Peinture et la Gravure, accompagnées d'une courte Dissertation sur le Commerce de la Curiosité, et les Ventes en général; Ouvrage utile aux Amateurs, aux Artistes et aux Marchands...* 4 p.l., 228, [4] pp. Small 8vo (160 x 95 mm.), cont. calf-backed marbled boards (head of spine a little cracked & vellum lettering piece a little chipped). Metz: Claude Lamort, 1786. \$2500.00

First edition of an important guide to the Parisian art market, written by one of the leading dealers of the latter half of the 18th century. Joullain (ca. 1734-90), the son of a successful engraver and art dealer, organized a number of famous art sales such as those of the Marquis de Marigny, the Marquis de Lassay, Gabriel Huquier, and Philippe Coypel. This work is a comprehensive update to his *Répertoire* of 1783, which functioned as an index of illustrious provenances. The present work also includes a general introduction to painting, engraving, and art auctions. Both books were groundbreaking and validating the research of provenance and its influence on prices. Joullain was one of the few 18th-century dealers to publish introspective analyses of their field and the art world.

The first 96-pages consist of a history of painting and engraving, in which Joullain discusses various methods and techniques, followed by concise biographies of celebrated engravers, highlighting their specialties and the value of their work. The rest of this book describes the workings of the art market from the perspective of a dealer, with observations on auctions, the sale of curiosities, and collecting as a passion. Some comments are quite bitter: “The inconsistency of amateurs, wealth incompatible with ideas of expenditure relative to luxury, plans of speculation, blind and betrayed trust, tastes replaced by others, such are the causes of which have multiplied sales and enslaved *curiosité* to whims...”

Joullain frequently mentions the great collectors of the time, many of whom were his clients, and describes their cabinets of art and natural history. Recent auction prices for paintings and engravings are cited to demonstrate the growing significance of provenance. Finally, there is a list of the auction catalogues Joullain deems the most important in their respective specialties. A nice copy of a pioneering work in the history of art and provenance research.

❏ *Provenance: An Alternate History of Art* (2012), eds. Gail Feigenbaum & Inge Reist, pp. 94-98.

65. JUSTIN, K.F. VON. *Erster Feldzug der Kaiserlich-königlichen, und Königl. Preussischen, auch Hessen-Casselschen Armeen wider Frankreich vom Jahr 1792. Nebst vorausgesandter Anzeige der Gründe, welche die Höfe von Wien und Berlin zum Kriege wider die französische Nation bewogen haben.* 128 pp. Small 8vo, cont. slick red-orange paper boards, covers decorated in gilt (now oxidized). Regensburg: 1793.

\$1350.00

First edition of this account of the first campaign, in 1792, in which the armies of Prussia and Hesse-Kassel participated against France. The beginning of the work contains an explanation of the reasons which caused the courts of Vienna and Berlin to go to war against France.

Fine copy with an A.L.s laid-in from the author presenting this book to the future King Maximilian I of Bavaria. From the Wittelsbach library of the dukes and kings of Bavaria. Rare; no copy in the U.S.

66. [KERN, GUSTAV]. *Kriegsgeschichte sämtlicher im Bezirke des königlich bayerischen zweiten Armee Divisions-Commandos befindlichen Städt, Festungen und Schlösser mit besonderer Rücksicht auf den ehemaligen Vertheidigungsstand und denen daselbst vorgefallenen Schlachten, Belagerungen und Gefechten, als Beitrag zur Geschichte der Vaterlandsvertheidigung.* Bearbeitet durch den Verfasser der Kriegsgeschichte von Augsburg. 19 folding engraved plates, maps, & views (one is hand-colored). xvi, 236 pp., one leaf of errata; iv, [2], 190 pp., one leaf of errata; x, 163, [1] pp. Three vols. in two. 8vo, orig. red sheep *maroquiné* [Vol. II, Vol. I more “orangey”], sides ruled in gilt, flat spines gilt, a.e.g. Nuremberg: J.A. Stein, 1833.

\$2500.00

First edition of this history of the major battles and sieges in which the Royal Bavarian Second Army Corps took a role. They include those at Cham, Donauwörth, Ingolstadt, Lauingen, Memmingen, Neuburg, Nördlingen, Regensburg, Straubing, and Wülzburg.

The handsomely engraved plates depict plans and maps of cities and regions. The battles range from the 16th century up through the Napoleonic period.

Fine set from the Wittelsbach library of the dukes and kings of Bavaria. Laid-in is a letter from the author, dated 7 February 1834, presenting this set to the Duke of Bavaria. WorldCat locates no copy in the U.S.

67. KLEMM, GUSTAV FRIEDRICH. *Zur Geschichte der Sammlungen für Wissenschaft und Kunst in Deutschland*. vi, 328 pp. 8vo, cont. half-sheep & marbled boards, flat spine gilt, green leather lettering piece on spine. Zerbst: G.A. Kummer, 1837. \$1750.00

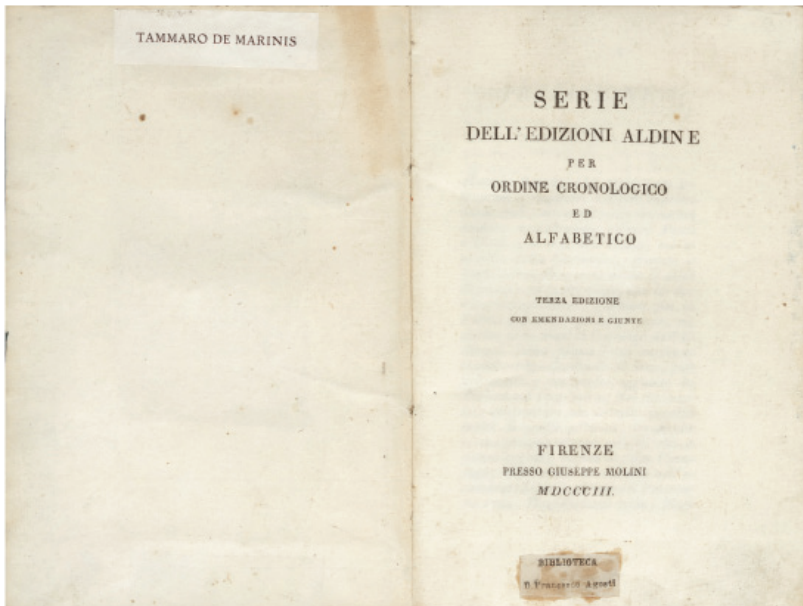
First edition of this valuable, detailed, and surprisingly scarce history of Church, public, and private collections of art, books, manuscripts, and natural history specimens (*wunderkammern*) in Germany from the medieval period to the present date. Klemm (1802-67), anthropologist and librarian of the Royal Library of Saxony, was also inspector of the royal collections of porcelain, and a member of many cultural organizations throughout Germany. According to the *Encycl. Britannica*, Klemm developed the concept of “culture.” Following his death, the British Museum purchased his large collection of central European prehistoric antiquities. In this work, Klemm considers churches as the museums of the Middle Ages. As one might expect, the book is rich in bibliographic details. This work was one of the standard 19th-century guides to the subject.

Fine and handsome copy.

68. [LAIRE, FRANÇOIS XAVIER]. *Serie dell' Edizioni Aldine per Ordine Cronologico ed Alfabetico. Terza Edizione con Emendazioni e Giunte*. One folding printed table. vi, 84, 195 pp., one leaf of colophon. 8vo, cont. blue paste-paper boards (a bit worn), uncut. Firenze: G. Molini, 1803.

\$1250.00

Fourth (in spite of the title-page) and final edition and rather scarce. “The opening sentence of the preface in the first three editions of this work makes it clear that ‘this is not a catalogue of books printed by the



Aldine Press, but a collection intended to lead to a more complete and disciplined study.’ The list of Aldine imprints is based on the collection of Cardinal Étienne-Charles de Loménie de Brienne (1727-1794), whose librarian François Xavier Laire (1738-1799) is the anonymous, attributed author, or compiler, of the work. The author kindly asks readers for corrections, particularly as they related to items that are included incorrectly as Aldine imprints, or are overlooked and should be added. Such notices are to be sent to Abbot Antonio Cesare Burgassi, who, for this reason, is often assigned the authorship of the work... The third edition of 1791 and the fourth of 1803 incorporate additional information, ostensibly provided to Abbot Burgassi by correspondents.”—Clemons & Fletcher, *Aldus Manutius*, 137.

Fine copy, with the bookplate of Tammamaro de Marinis (1878-1969), Neapolitan bookseller, book collector, and binding scholar.

☛ Bigmore & Wyman, I, p. 416. See Breslauer & Folter, *Bibliography*, 115.

69. LANG, KARL HEINRICH, RITTER VON. *Geschichte der Jesuiten in Baiern*. vi, 218 pp. 8vo, cont. marbled half-sheep & marbled boards (title & final leaf rather foxed),

flat spine gilt, red morocco lettering piece on spine, arms in gilt on upper cover of Max, Graf von Preysing-Lichtenegg-Moos (1810-81). Nuremberg: Riegel & Wiessner, 1819. \$1350.00

First edition of this detailed history of the Jesuits in Bavaria. Lang (1764-1835), was a Bavarian government official, the archivist of Munich, and the author of many histories of Bavaria. The Jesuits in Bavaria exerted considerable influence in the region due to their enormous wealth; they were suppressed in 1773.

Apart from the foxing, a fine copy. Bookplate of Philipp Pfister, secretary to King Ludwig II. Rare.

70. MARÍN CUBILLOS, LUCAS. *Representación dirigida al Rey... en defensa de las Pesquerias de Barcas y parejas, con Artes al Bou...* 282 pp., 1 leaf of errata. 8vo, cont. red morocco (lettering-piece on spine largely flaked away), gilt border round sides, flat spine gilt, a.e.g. Madrid: T. Alban, 1806. \$850.00

First edition of a rare work that proposes improvements to the fishing practices of Andalucia. Marín Cubillos, director of a school for orphans and a censor, compares fishing practices in this region with the systems of other areas in Spain, England, and Africa. He also discusses the legal questions of fishing outside of local waters. There are notes on catching many types of seafood, including oysters, porgy, snapper, corvina, anchovies, salmon, etc. The author concludes with his opinions on the importance of the fishing industry to Spain's economy.

A fine and fresh copy. Old Spanish Jesuit stamp on title.

☛ Palau 152014.

The Largest Print Collection Ever Formed Up to that Time
"The Father of Print Collecting"

71. (MAROLLES, MICHEL DE). *Catalogue de Livres d'Estampes et des Figures en Taille douce. Avec un dénombrement des pieces qui y sont contenuës. Fait à Paris en l'annee 1666.*

CATALOGVE
DE LIVRES D'ESTAMPES
ET DE FIGVRES

EN TAILLE DOVCE.

IMPRIMERIE DE J. GARNIER, rue de la Harpe, n. 200.
Avec un dénombrement des pieces
qui y sont contenuës.

Fait à Paris en l'année 1666.

Par M. DE MAROLLES Abbé de Villeloin.

In imagine pertransit homo. Pl. 38. 7.

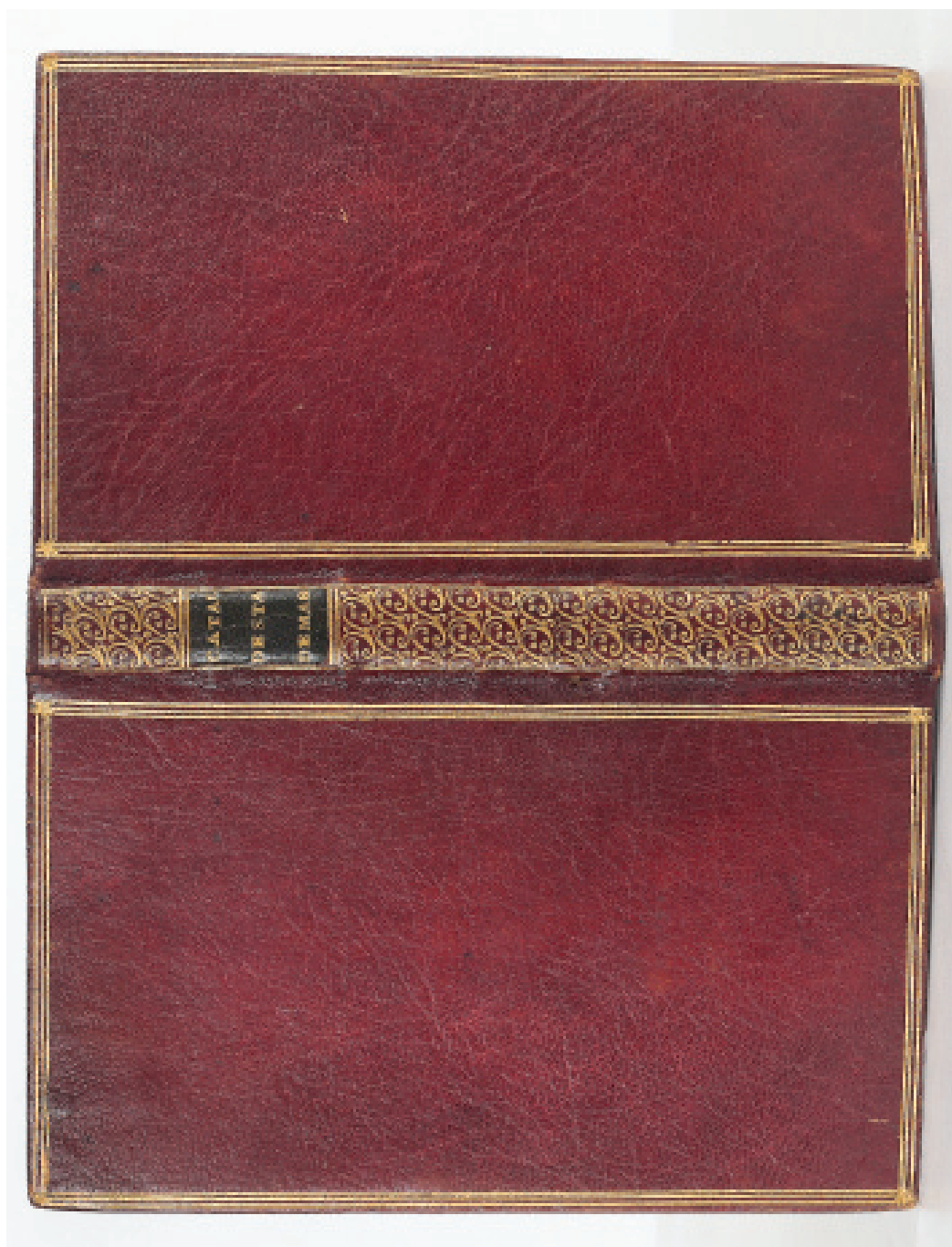


687

A PARIS,
Chez FREDERIC LEONARD, rue S. Jacques,
à l'Escu de Venise.

M. D C. L X V I.





Woodcut vignette on title. 167 (i.e. 157), [15] pp. 8vo, fine red morocco of about 1760, triple gilt fillets round sides, tiny gilt stars at each corner, flat spine richly gilt “à la grotesque,” green morocco lettering piece on spine, blue paper endpapers, a.e.g. Paris: F. Leonard, 1666. \$12,500.00

First edition of the catalogue of the first of two print collections formed by Marolles (1600-81), abbot of Villeloin and man of letters. He began acquiring prints in 1626 and by 1644, his collecting activities governed his life. At that time there was little competition, and Marolles bought several important collections *en bloc*, including those of Delorme, Maugis, Kerver, Petau, La Reynie, and others. His first collection amounted to 123,400 separate prints by more than 6000 print makers, mounted in 400 large volumes and 141 smaller ones. It was acquired in the name of the King by Colbert in 1667 for 28,000 *livres*. This was the largest and finest collection ever formed up to that time and is today the foundation of the Bibliothèque Nationale’s Department of Prints.

Marolles assembled “the first print collection on the grand scale... [and]...was among the first of the private collectors in history to sacrifice his life and fortune to his passion. He may truly be called the ‘Father of Print Collecting’...by the very scope of his activity, and his interest in separating his many thousands of pieces of paper into artist schools, Marolles lifted the printed picture from a by-path of typography to being one of the major prizes of the born collector.”—Taylor, *The Taste of Angels: A History of Art Collecting*.

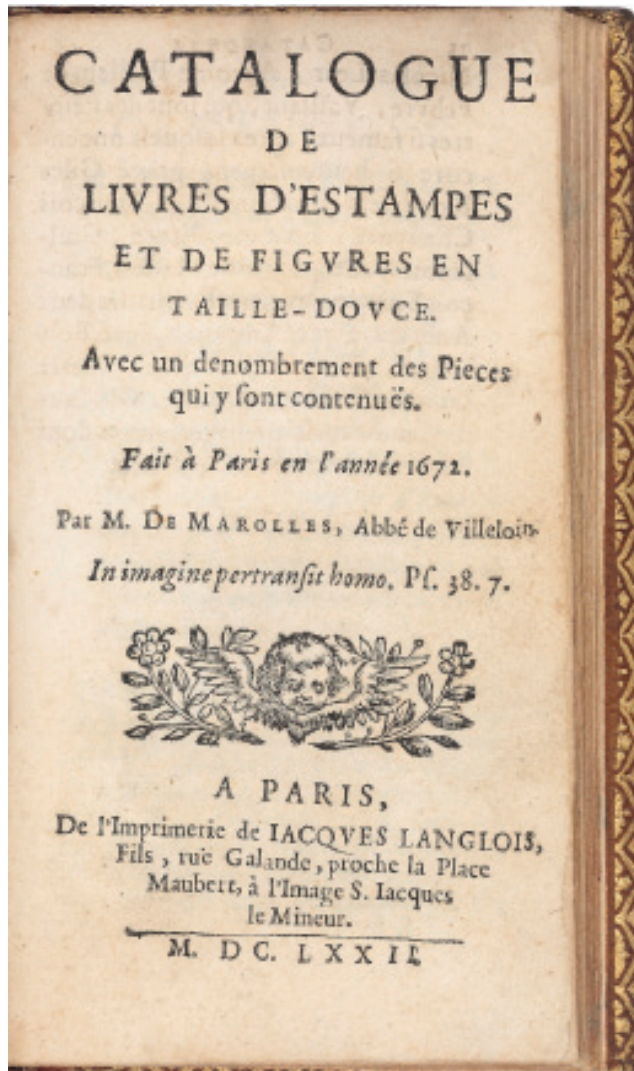
Fine copy, handsomely bound. Stamp on title of the Abbey of St. Germain de Près. Cipher “HDD” on title (Lugt 739). This is the stamp of Pierre Defer (1798-1870), expert to King Louis Philippe, and his nephew Henri Dumesnil (1823-98), who inherited Defer’s collection. Defer formed an important private collection of prints and drawings in the first half of the 19th century. He devoted much of his life to the study of prints and drawings and is best remembered for his unfinished *Catalogue général des Ventes Publiques de Tableaux et d’estampes*.

❏ Besterman, *Old Art Books*, pp. 71-72. Brunet, III, 1443—“Ces deux petits catalogues ne sont communs ni l’un ni l’autre.” Lugt, *Marques*, pp. 339-40—“L’abbé Michel de Marolles est un des plus remarquables amateurs d’estampes de l’histoire. La richesses de son cabinet était fabuleuse.”



72. (MAROLLES, MICHEL DE). *Catalogue de Livres d'Estampes et de Figures en Taille-douce. Avec un denombrement des Pieces qui y sont contenuës. Fait à Paris en l'annee 1672.* Woodcut illus. of artists' marks on many leaves. 72 pp. 12mo, early 18th-cent. morocco (about 1740), triple gilt fillet round sides, flat spine gilt, contrasting morocco lettering piece on spine, a.e.g. Paris: J. Langlois, 1672. \$10,000.00

The catalogue of the second print collection formed by Marolles. The second collection includes illustrated books and is as important as the first. It describes the 100,848 prints and 10,576 drawings Marolles purchased and organized in the six years following the sale of his first collection. The contents of this second collection were dispersed. The catalogue contains a series of 163 reproductions of marks of artists on pages 29-43. This book is very probably the first printed work in which the monograms of artists are systematically reproduced.



Fine and large copy. The second catalogue is rather scarcer than the first. Armorial bookplate of Louis de la Forets, Comte d'Armaillé and another. Signature of L. Potier. This is surely Antoine-Laurent Potier (1806-81), one of the greatest Parisian booksellers of the 19th century. He started his career in 1831 and retired in 1872. He formed a large and important private collection, sold 1870-82, which was rich in bibliography.

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73. MARTIR COLL Y ALSINA, PEDRO. *Norma en que se presentan varias Fórmulas de Contratas de Fletamentos, Conocimientos, Polizas de Seguros, Letras de Cambio, Patronías de buque, Facturas, Libros de Cuentas, Balances, Contrata de Compañía, Cartas, &c. Que para gobierno de un hijo suyo joven comerciante compuso...* 6 p.l., iv, 120, [4] pp. Small 4to (205 x 145 mm.), cont. vellum over boards. Barcelona: Compañía de Jordi, Roca, y Gaspár, 1803. \$1500.00

First edition, and very rare, of a practical treatise on successful business practices. Coll y Alsina (active early 19th cent.), a businessman in the Maresme region near Barcelona, dedicates this work to his son and addresses him throughout the text. The author advises him on all the steps in the formation and running of a business, by presenting templates for the founding charter, appointment of directors, establishment of bylaws, the purchase of land, insurance, etc. Each section is followed with notes for further clarification.

Other parts concern many forms of contracts, maritime trade, currency exchange, receipts and invoices (with models provided), proper accounting, inventory control, and the composition of business letters “with quality and dignity.” There are numerous mentions of commodities from Spain’s colonies in the Americas, especially Mexico.

A fine copy; WorldCat locates only one copy in the United States.

☞ Palau 57479.

A Most Varied *Sammelband*

74. MENZ, BALTHASAR, THE YOUNGER (NOT THE ELDER). *Itinera Sex a diversis Saxoniae Ducibus et Electoribus, diversis temporibus in Italiam omnia, tria etiam in Palaestinam...facta, vna cum brevi Narratione, quæ ibi relatu digna viderint, & quæ inde domum secum reportarint. Additis iis, quæ etiamnum Hierosolymis præsertim, Romæ & Wittenbergæ ab advenis observari maxime merentur.* Woodcut port. of the author on verso of title & several woodcuts in the

text. Title within typographical border. 12 p.l. (last leaf a blank), 348, [4] pp. Small thick 8vo, cont. vellum over boards, stamped in blind on upper cover “M N H L” & “1613.” Wittenberg: W. Meisner at the expense of C. Berger, [date of Foreword “1612“].

[BOUND WITH]:

MATENESIUS, JOHANN FRIEDRICH. *Critices Christianae Libri Duo de Ritu Bibendi super Sanitate, Pontificum, Caesarum, Principum, Ducum, Magnatum Amicorum, Amicarum, &c....* Woodcut printer’s vignette on title. 8 p.l., 189 pp., one blank leaf. Small 8vo (tear to first leaf of text in blank portion of gutter, lacking folding plate as is often the case). Cologne: C. Butgen, 1611.

[BOUND WITH]:

—. *De Luxu et Abusu Vestium nostri temporis, Discursus quadraginta ex Sacrarum Scripturarum, grauissimorumque Auctorum fontibus deducti.* Woodcut printer’s vignette on title. 6 p.l., 120 (i.e. 121), one blank leaf. Small 8vo. Cologne: J. Crith, 1612.

[BOUND WITH]:

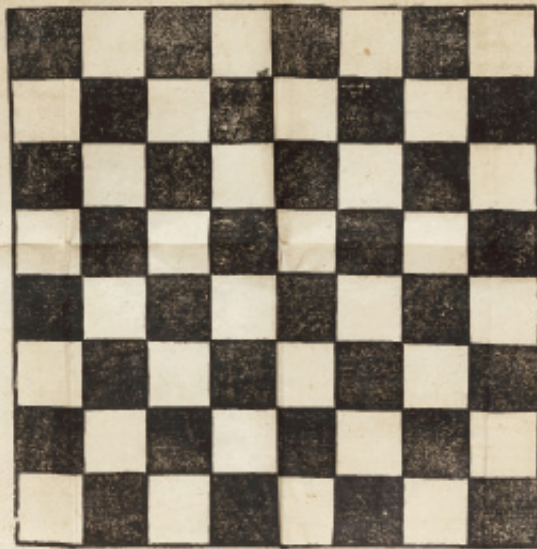
VIDA, MARCO GIROLAMO. *Schachia... Ludus ingenii, virtutis et honestae voluptatis... in quibus de eius Usu, Origine, et Autore, nec non latrunculis... agitur: adeo ut omni difficultate... obscuritate & ambiguitate sublata...* Opera & Studio Lucae Wielii Ligio-Silesii. Small woodcut printer’s vignette on title & one large folding sheet with two plates, one of letterpress & another of a chessboard. 39 unnumbered leaves. Small 8vo. Strasbourg: P. Ledertz, [from a chronogram on title: “1604“]. \$12,500.00

A wonderful sammelband, containing four very interesting books.

I. First edition of a rare book. WorldCat wrongly attributes this to Balthasar Menz the elder (1500-85); it was written by his son, also Balthasar (1537-1617), historian and dean of the University of Wittenberg, who specialized in writing about the Saxon nobility.

This is an account of several Saxon dukes and princes — including Albrecht III (1443-1500), Ernst (1441-86), Friedrich III the Wise (1463-1525), Heinrich IV the Pious (1473-1541), and Johann Georg I, Elector of Saxony (1585-1656) — and their tours of Palestine and Rome. Menz has pro-

*** Schachspiel ***
 II
 SCHACHIAM LUDUM, TOTUM CONTINENS
 ARTIFICIUM.



vided detailed descriptions of Jerusalem and Rome, as recorded by the Saxon noblemen in their diaries.

II & III. First editions. Mateniusius (d. 1621), was professor of history and Greek at the University of Cologne.

The first work is on alcohol, its uses in various religions, and therapeutic values. “A catalogue of the greatest drinkers known to the author.”—Simon, *Bibliotheca Gastronomica*, 1024. Like most copies, ours lacks the folding woodcut (“Catechismus M. Luther”).

The second work, which is rare, is concerned with the nature of luxury and its abuses, especially regarding the wardrobes of the wealthy and ecclesiastics.

IV. A valuable edition, edited by Lucas Wielius, of Vida’s *Scacchia ludus*, one of the most popular works on chess ever written. Vida (1485–1566), first published this work in 1525 and it was widely reprinted and translated for 300 years afterward. The chief historical interest of the work lies in its influence upon the names of pieces: the use of “castle” for rook still survives.

Fine copies.

75. (MEXICO CITY & COMMERCE). *Ordenanzas de la fiel Executoria formadas para su Gobierno por la muy Noble, y muy Leal Imperial Ciudad de Mexico: en el año de mil setecientos y veinte y ocho: confirmadas por Real Cedula de seis de Mayo de mil setecientos veinte y quatro: reimpressas con licencia, en el de mil setecientos cincuenta y cinco*. One large folding printed chart (533 x 368 mm.). Title within typographical border. 1 p.l., 62 pp. Small folio (290 x 180 mm.), modern boards, label on spine. [Mexico City]: from the folding chart: “Viuda de D. Joseph Bernardo de Hogal,” 1755. \$7500.00

First and only edition printed in Mexico of these important ordinances governing manufacturing, trade, and the production and commerce of food within Mexico City. This copy is complete with the extremely uncommon folding chart detailing bread costs and prices. These 117 statutes touch upon many aspects of daily life, including the large-scale production of bread; quality controls on bread; animal husbandry and the production of meat and vegetables; hygienic standards for purveyors of foods of all kinds; the sale of confectioneries on the street; regulations for tanners, knife grinders, and tradesmen in textiles, soap, and liquor; provisions on the handling of fireworks, etc., etc. A number of sections

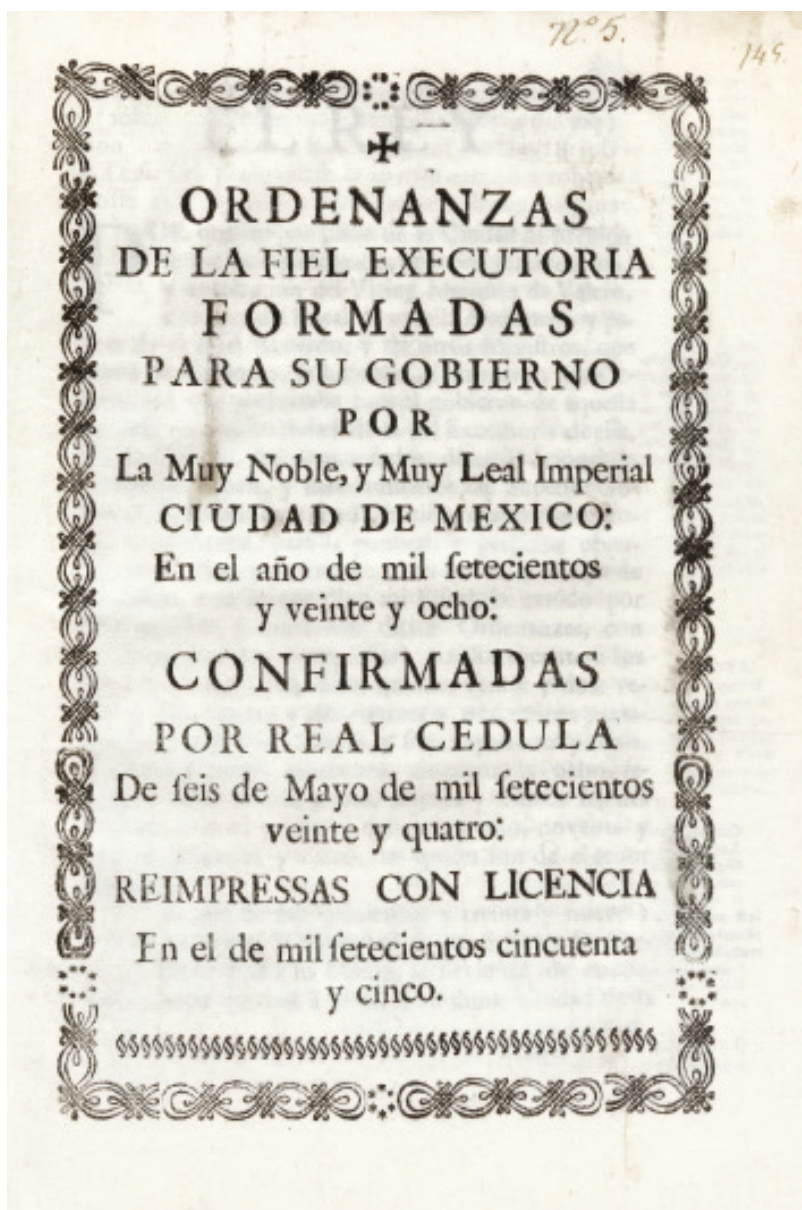
are concerned with the status of inhabitants who were mixed race, black, native Spanish, or enslaved.

This fascinating document is a reprint of an earlier set of regulations issued in Madrid in 1728. Eighteenth-century Mexico City was a vital trading center for the Spanish empire in the Americas. The city was racially diverse and, based on a census conducted in 1753, there were about 70,000 inhabitants. However, the city was prone to epidemics and floods, rife with social inequality, and regularly suffered from food shortages. The regulations laid forth in the present document were an attempt by the Spanish crown to improve conditions for the poor and combat recurrent famine and disease.

“Indeed, race as well as gender came to define culinary and social status in New Spain, even as *mestizaje* spread through society. Rebecca Earle has described the importance of food in differentiating Spaniards from Indians, not only in maintaining social hierarchies but in a corporeal sense as well. Colonists feared that their bodies would degenerate in the insalubrious New World environment, and they sought out wheat bread, wine, and meat to preserve their health. Urban artisans such as bakers and butchers therefore became important arbiters of colonial status, despite their low personal standing. In 18th-century Mexico City, the finest wheat bread was reserved for the colonial elite. Large commercial bakeries used lower quality wheat, maize, and other flours to produce coarse bread for the mixed-race castes. At the bottom of this hierarchy were Indians and the poorest plebeians living in slums around the city center, who consumed corn tortillas.”—Jeffrey M. Pilcher, “Taste, Smell, and Flavor in Mexico,” in *Oxford Research Encyclopedia of Latin American History* (March 2016), accessed online.

The large folding chart records bread prices in ounces, chronicling in hundreds of entries, associated costs and profitability by distance from the point of production (measured by intermediate trading posts). At the bottom of this chart are three *advertencias* concerning domestic seeds optimal for wheat production, instructions for producing bread, and the amount of flour dough used by Mexico in a year (“three million *arrobas*”). We also learn here the imprint of this document (see above).

Fine copy of a very interesting document on commercial policies of 18th-century colonial Mexico. The chart has been expertly mended on the verso along the center fold, with no loss of text. One gathering somewhat browned.



❏ Not in Palau, Goldsmiths, Medina, or Sabin. Palau 203060 refers to the 1728 Madrid edition.



76. MILLIN, AUBIN LOUIS. *Dictionnaire des Beaux-Arts*. Three vols. Large & thick 8vo, orig. paste-paper wrappers, orig. printed paper labels on spines, uncut. Paris: Crapelet, 1806. \$950.00

First edition and a lovely fresh set in original state. Millin (1759-1818), a celebrated antiquary and prodigious author, was appointed keeper of antiquities and medals at the Bibliothèque nationale in 1795.

Dissatisfied with the state of comprehensive reference books on the fine arts, Millin set out to improve upon the earlier works of Lacombe, Sulzer, and Watelet (whom he criticizes in the preface). This work is incredibly wide-ranging with tens of thousands of entries, covering not just art but archeology, music, dance, architecture, art history, restoration, technical terms, opera, etc., etc. Millin was bibliographically oriented; many references are provided.

Nice set. Label of Vol. I a little defective.

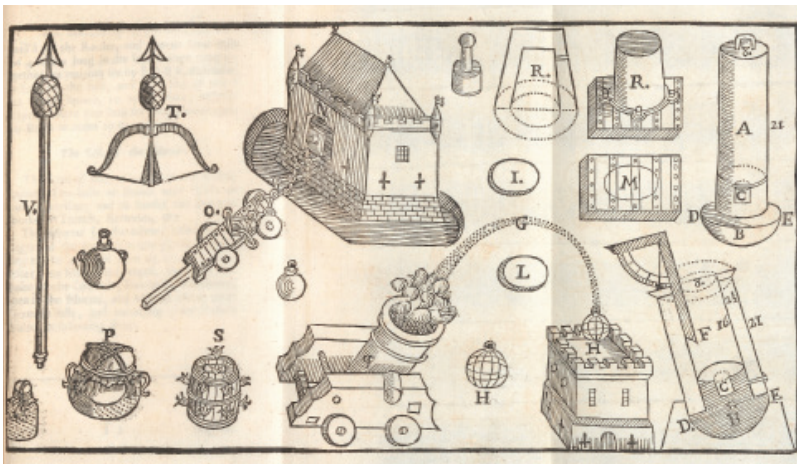
☛ N.B.G., Vol. 35, cols. 537-41.

77. MORETTI, TOMASO. *A General Treatise of Artillery: or, Great Ordnance writ in Italian by Tomaso Moretti of Brescia Ingenier first to the Emperour, and now to the most Serene Republick of Venice. Translated into English, with Notes there-*

upon, and some Additions out of French for Sea-Gunners. By Sir Jonas Moore, Kt. With an Appendix of Artificial Fire-works for War and Delight; by Sir Abraham Dager Kt. Ingenier. Woodcut frontis., seven folding woodcut plates, & one folding printed table (detached). 6 p.l. (incl. frontis.), 124 pp. 8vo, fine 18th-cent. mottled calf, flat spine gilt, red morocco lettering piece on spine. London: Printed by A.G. and J.P. for Obadiah Blagrave, 1683. \$3500.00

Second edition in English, enlarged (1st ed. in English: 1673) of Moretti's *Trattato dell' Artiglieria* (Venice: 1665). The makeup of our edition is complicated — just look at the bibliographical head scratching which takes place in the ESTC entry — and there is tremendous variation in copies. Our copy lacks the two preliminary leaves with dedication to George Wharton and two final advertisement leaves (none of the three Macclesfield copies had the leaves of ads and each had a different collation).

This text was translated by the son of Jonas Moore (1617-79), mathematician and patron of astronomy, who supported John Flamsteed and helped finance the foundation, construction, and equipping of the observatory at Greenwich. Jonas Moore Jr. has made a number of additions and Abraham Dager's appendix appears here for the first time. Dager sought to apply principles used in firework displays to defensive warfare.



Fine copy from the Macclesfield library with the South Library bookplate and embossed stamp.

☛ Philip, *A Bibliography of Firework Books*, p. 99.

The Suppression of the Jesuits in Portugal

78. MURR, CHRISTOPH GOTTLIEB VON. *Geschichte der Jesuiten in Portugal, unter der Staatsverwaltung des Marquis von Pombal. Aus Handschriften und sichern Nachrichten herausgegeben, und mit Anmerkungen begleitet...* Two folding engraved floor plans. xl, 303 pp.; 1 p.l., 304 pp., one leaf of errata. Two vols. 8vo, cont. marbled sheep, spines richly gilt, red & green leather lettering pieces on spines. Nuremberg: Felssecker, 1787-88. \$1950.00

First edition of this valuable history of the suppression of the Jesuits in Portugal, based on original documents. The suppression was overseen by the Marquis of Pombal; Murr gives here a highly detailed chronological account, year-by-year, from 1750 through 1761. In Vol. II Murr provides a list of all the foreign missions of the Portuguese Jesuits, including Angola, India, Japan, Cambodia, China, Brazil, etc.

Murr (1733-1811), a resident of Nuremberg, was a scholar with wide interests. He edited several intellectual journals, published on libraries and art museums, etc.

A very fine and pretty set from the library of the dukes of Bavaria.

79. MURR, CHRISTOPH GOTTLIEB VON. *Merkwürdigkeiten der fürstbischöflichen Residenzstadt Bamberg.* Two folding printed plates. 4 p.l., 292, [4] pp. 8vo, cont. marbled boards, contrasting leather lettering piece on spine. Nuremberg: Grattenauer, 1799. \$1950.00

First edition of a scarce book. This is a detailed account of the city of Bamberg. Murr provides a history of the city, a description of the seal of the city and coins issued, the governmental structure with the names of current officials, full descriptions of the churches and monasteries with histories, details on educational and health facilities, a list of the artists

working there, a description of the chief private collectors of the city, and descriptions with transcriptions of certain manuscripts relating to Bamberg history.

Some foxing but a nice copy from the library of the dukes and kings of Bavaria.

The “Red Decree”

80. MURR, CHRISTOPH GOTTLIEB VON, ED. *Litterae Patentes Imperatoris Sinarum Kang-Hi. Sinice et Latine. Cum interpretatione R.P. Ignatii Koegleri, S.J.... Ex Archetypo Sinensi edidit additis notitiis Sinicis Christophorus Theophilus de Murr.* Three text leaves with Chinese characters, final conjugate leaf a full-page woodcut with about 65 Chinese characters, & a large folding engraved plate printing in Chinese characters the Kangxi Emperor's edict of 1716. 58, [1] pp. Large 4to, orig. decorative wrappers, uncut. Nuremberg & Altdorf: Monath & Kussler, 1802. \$6000.00

First and only edition of an extremely uncommon book. This work is, in large part, concerned with the Chinese Rites Controversy and the famous “Red Decree.” The Jesuit missionaries who came to China in the late 16th century tried to accommodate their message as much as possible to the customs of the *literati* classes which they had identified as the most susceptible for conversion. This included the toleration of certain practices, such as ritual sacrifices to ancestors, which might be construed as incompatible with Catholic teaching.

The urbane manners, linguistic skills and scientific accomplishments of the Jesuits won them the confidence and admiration of the highest circles of society, including the Emperor himself, but also the enmity and jealousy of rival Catholic orders, giving rise to the so-called “Rites Controversy.”

In 1704 Pope Clement XI forbade a number of practices permitted by the Jesuits, including “ancestor worship” and sent a Papal Legate to explain the matter to the Kangxi Emperor in person. The Emperor was confused and annoyed by what he perceived as attempts to interfere with the inter-

*Quadrupedum Sinicorum Dispositio, methodo
Cinnaeanae accommodata. Aud. C. F. de Mur.*

9	8	7	6	5	4	3	2	1
象	鸞	伏	獾	獠	果	狻	猩	狒
	鼠	翼		猴	然		猩	狒
17	16a	15	14	13b	13a	12	11	10
靈	虎	狼	獾	水	鼬	風	狗	膾
貓	豹			獺	鼠	狸		獸
26	25	24	23	22	21	20	19	18
鼯	鼯	鼯	黃	鼠	兔	木	貓	狸
			鼠			狗		
34	33	32	31	30	29	28	27	
麝	山	黃	羊	麋	鹿	麝	駝	
羊	羊	羊	羊					
42	41	40	39	38	37	36	35	
豪	豕	驢	馬	犀	犛	牛	鹿	
豬					牛			

nal affairs of China. In 1706 he sent Fathers Barros and Beauvillier, Jesuits resident at his court, back to Europe in order to obtain clarification. They perished at sea. Two years later he sent two more Jesuits, Fathers Provana and Arxo on a similar mission. They both died before they could return to China. In 1716, since nothing more had been heard of his envoys, the Emperor decided to send an open letter, the so-called “Red Decree,” to be given to foreign merchants returning to Europe, enquiring about their fate. In the letter, the Emperor stated that he will not give credence to any documents regarding the Rites Controversy until his envoys return.

The letter was composed by the Emperor himself and was in Manchu (the official dynastic language), Chinese and Latin. The style of the Chinese text is colloquial, unusual in an official document, perhaps so it would be more intelligible to foreigners.

Murr found the papers of Ignaz Kögler (1680-1746), the German Jesuit who had worked in the Imperial Observatory in Beijing from 1717, in the Jesuit college of Bamberg and decided to publish his Latin translation of the “Red Decree” together with other material relating to the Jesuits in China. The “Red Decree” is reproduced in Chinese on the large fold-ing engraved plate (“Indicium Mandarinorum de quatuor Missionariis e Soc. Jesu. Iussu Imperatoris Kanz-Hi, 31 Oct. 1716”). For every character he gives a translation and explanation based on the texts left by Kögler (pp. 11-21). There follows the Latin text of the edict (pp. 21-22) with explanations, followed in turn by various miscellanea about the state of affairs in the Jesuit mission 1766-1800 (pp. 26-28) and about Kögler and his astronomical observations and publications (pp. 28-32). There follows eight pages which contain a list of Jesuit publications of a mathematical, astronomical, scientific, and philosophical nature printed in China. Pages 41-55 contain “Notitiae Sinicae.” On pp. 56-58 there is a transcription of the list of Chinese quadrupeds arranged according to the Linnaean method with a letter from Linnaeus to Murr dated 22 March 1776. The list in Chinese characters numbered 1 to 42 is found on p. 59.

Fine fresh copy.

☛ Cordier, *Sinica*, col. 638. Löwendahl 718.

“One of the Best and Most Complete Presentations”

81. [MURRAY, JOHN]. *A Comparative View of the Huttonian and Neptunian Systems of Geology: in Answer to the Illustrations of the Huttonian Theory of the Earth, by Professor Playfair*. 2 p.l., [iii]-v, 256 pp. 8vo, cont. half-calf (spine nicely rebacked with the orig. spine laid-down), recent red morocco lettering piece on spine. Edinburgh: Printed for Ross and Blackwood...and T.N. Longman, and O. Rees, 1802. \$2000.00

First edition; this valuable book explores one of the major geological controversies of the period and illustrates the main contemporary criticisms of Hutton's work. It is “one of the best and most complete presentations of it...and sets forth very impartially the explanations put forward by the advocates of each of these theories.”—Adams, *The Birth and Development of the Geological Sciences*, p. 227.

This is Murray's critical response to John Playfair's *Illustrations of the Huttonian Theory of the Earth*, also published in Edinburgh, earlier in the same year. Using much of the same geological evidence as Playfair, Murray objectively analyzes the theories' claims through rock and fossil formations and concludes in support of the Wernerian theory.

Murray (1778–1820), chemist and public lecturer, was also a writer of “celebrated textbooks” (ODNB) on chemistry and materia medica. After attending the University of Edinburgh, he became a popular freelance lecturer on chemistry, mineralogy, geology, and pharmacology.

Nice copy.

◀ Ashworth & Bradley, Linda Hall Library, *Theories of the Earth 1644-1830*, 42—French ed. of 1815.

Péret in Life & Death

82. PERET, BENJAMIN. A collection of the personal effects of the celebrated poet who was one of the founding members of French Surrealism, including his leather agenda, Bibliothèque nationale reader's card, military mobilization ID card, etc., as well as the notarized inventory of his be-

INVENTAIRE DES MEUBLES, LIVRES et TABLEAUX
ayant appartenu à Benjamin PÉRET, fait avec
J.-F. LABALLE, muni de la procuration de M.
André BRESTON.-

I - Mobilier.-

I lit 2 personnes et matelas
I table
2 chaises
2 caissons à livres
I classeur
I armoire à pharmacie
I coffre
I *coffre contenant le vase divers ustensiles de ménage.*

2 - Tableaux, gravures, etc.-

K. Seligman - I eau-forte, dédiée, décem. 56 - en assez mauvais état.
Glass - I gouche - encadrée.
Duvillier - "Cheval de mer à la vague" - gouche, encre de couleur (?)
Paul Ferjoc - Portrait de E. Péret, crayon, dédié.
Escul Ubec - Deux grandes photos.
Anonyme - un pastel.
Anonymes - 2 paysages neifs - huile sur toile; 1)- jardin; 2)- vue de mer.
Ephraïm (prénom?) - I crayon, représentant une tte de jeune fille (?)
Anonyme - gouche (?) - encadrée - Il s'agit d'une oeuvre moderne.
Styrsky - I collage
Tissu péruvien encadré, sous verre.
I carton à dessin contenant quelques photos, une affiche de Rivera, 1 catalogue lors de l'exposition Duvillier, ainsi qu'une "fiche" originale et signée des auteurs.

3 6 Livres.-

Jarry - Oeuvres complètes - 8 vol.
Decio Victorio - Poèmes - 2 ex.
B. Péret - Livre de Chilon Balan - 2 ex.
Huet et Podobe - Les Hommes de la Danse.
Revue: Pro Arte - I collection (complète?)

.../...



longings at the time of his death (books, artworks, ceramics, etc.) and typewritten correspondence between those responsible for his estate and its disposition. \$9500.00

I. A collection of items which provides intimate details into Péret's peripatetic life (1899-1959):

a. Péret's leather agenda (135 x 90 mm.): Organized with alphabetical dividers and replete with the addresses and contact information for his friends and Surrealist collaborators in Paris, South America, and the United States, written in pen and pencil, including Victor Brauner, Manuel Alvarado, Berta de Battini, André Breton, Robert Benayoun, Geyser Péret (his son and crossed out), Roger Blin, Enrico Donati, Adrien Dax, Georges Duthuit, Max Ernst, Eugenio Granell, Robert Lebel, Wilfredo Lam, Pierre Matisse, Jehan Mayoux, Dwight Macdonald, Pablo Picasso, Wolfgang Paalen, Alfonso Reyes Ochoa, Man Ray, Maximilien Rubel, Ione Robinson, Kurt Seligmann, Toyen, Frank Smith, etc., etc.

Tucked in the pockets of the agenda are a number of business cards —

Louis Pauwels, Miguel G. Vivancos, Pierre Daura, etc. — and scraps of paper Péret used to record addresses and notes. There are two envelopes containing the business cards of Isy Pront, a *directeur technique* at Paramount, on which Pront has written short letters of introduction on behalf of Péret addressed to “Monsieur Rozenberg” and “Monsieur Willemetz.” Also found in the agenda are portrait photographs of Péret, his son, Geysler, and an unidentified woman. Geysler has sent one of the pictures of himself and the reverse is dated “Rio 16-9-49” and reads “To Benjamin, from Gey. / P.S. I hope some day soon we can meet. Gey.”

b. Péret’s *Bibliothèque nationale* reader’s card issued in 1932 with a headshot pasted on and signed by Péret. Under profession he has written: “Homme de lettres Licenciées-lettres.”

c. Péret’s *Livret de correcteur*, issued in 1936, recognizing him as a professional copy-editor in Paris. [With]: booklet of rules and regulations for the union of *correcteurs*.

d. Péret’s mobilization booklet from 1917 assigning him to the 4th regiment of cuirassiers stationed in Paris. With notes on his service and physical information. [Laid-in]: his *Fascicule de Mobilisation* issued on 15th April, 1935.

e. Manuscript paper sheet with additional addresses of those in Péret’s circle, such as Robert Amadou, René Alleau, Ferdinand Alquié, Maurice Blanchard, Robert Cabyl, Jean Degottex, Lise Deharme, Julien Gracq, Robert Lebel, Robert Mallet, Wolfgang Paalen, Francis Ponge, etc.

II. Documents related to Péret’s death and his belongings (presented chronologically).

a. A sequence of eight typewritten signed letters from Robert Lebel to Jean Louis Bédouin on letterhead of the “Association des Amis de Benjamin Péret.” Founded in May 1963, Lebel is indicated as *Président* of the organization and Bédouin as *Secrétaire Général*.

–15th October 1965 – Lebel regrets missing Bédouin’s trip to Paris but looks forward to seeing him at the end of the month. Lebel mentions that André Breton has donated 3,360 francs to the association

–3rd February 1966 – Lebel discusses their collaboration on a history of Surrealism.

–7th February 1966 – Lebel asks Bédouin to postpone this work after receiving a warning from his editor.

- 17th February 1966 – Lebel thanks Bédouin for his letter received on the 10th and informs him that his editor has said it is ok to proceed with the history of Surrealism. Lebel provides answers to questions sent by Bédouin about the presentation of their chronology of Surrealism and Lebel’s perspective on events. He also mentions that he has seen Vincent Bounoure, Breton, with whom he spoke about his book and who seems tired but “plus brillant et plus lucide que jamais,” and Brauner, who is in poor health.
- 31st March 1966 – Lebel has just returned from the United States and offers to have a look at what Bédouin has written so far. He mentions that he went to see Eric Losfeld about Bounoure’s next book and that it seems to be in limbo. Lebel adds that his son Jean Jacques has just published a book on happenings and that one will take place at the Théâtre de la Chimère, 42, rue Fontaine.
- 13th June 1966 – Lebel reports that there is little progress on the publication of Péret’s writings and adds that Losfeld must move his bookshop. He hopes that Bédouin can send him the end of his chronology for review.
- 28th June 1966 – Lebel thanks Bédouin for the two letters and the rest of the Surrealist chronology. He is also confident that Bédouin can make the chronology more than a simple list of events and people.
- 16th July 1966 – Lebel states that they are nearing the end of writing the chronology. He provides Bédouin with some feedback.

b. A typewritten letter dated 6th March, 1967 from Jean Louis [Bédouin] to Elisa [Breton] regarding Péret’s death and his belongings. Bédouin informs her that at the time of Péret’s death: Péret was staying with him and only lived in a single room; owned close to nothing besides books and a few pieces of art; and was unable to pay his hospital bills. He describes the journey of Péret’s things and offers the latest information on their locations. He also mentions that, with Jean Schuster, he composed a detailed list of objects, which he then gave to Elisa’s husband, André (who died 28th September, 1966). Bédouin states that the list of Péret’s books only exists in a single manuscript copy and that it must be among André’s effects. He advises Elisa to ignore Geyser’s immoderate requests for “souvenirs” of his father.

c. A typewritten inventory entitled “Inventaire des Meubles, Livres et Tableaux ayant appartenu à Benjamin Péret, fait avec J. P. Lasalle, muni

de la procuration de M. André Breton,” 11 leaves, typescript on rectos only, a few manuscript annotations. The majority of this inventory consists of Péret’s library, including books by Baudelaire, Rimbaud, Mayoux, Toyen, Jarry, Kafka, Georges Bataille, Gracq, Louys, Gautier, Crev-el, Lenin, Breton, Pauwels, Freud, de Chirico, Mallarmé, Joyce Mansour, Arp, Borgès, Benayoun, Césaire, Masson, Trotsky, Prévert, Maurice Blanchot, Eluard, Lévi-Strauss, etc., etc. Also listed are several exhibition catalogues, Surrealist periodicals, such as *Médium*, *Bief*, and *Konkretion*, political broadsides (many concerning “le problème algérien”) and several Spanish dictionaries.

d. A folder from the law firm of Dominique Destrem with date “17 juillet 1968” with a notarized document concluding the disposition of Péret’s belongings and leaving them to his son, Geysler, living in Sao Paulo.

All in a fine state of preservation.

83. PERSON, CHRISTIAN. *Kurtzer Bericht, von der Natur und eigenschafft des Röchlitzer Steinmarcks, und wie dasselbe zu der Artzney nützlich zu gebrauchen, Beschrieben und an tag geben...* Woodcut of Saxon coat-of-arms on verso of title. 24 unnumbered leaves (final two leaves blank). Small 8vo, attractive antique calf-backed paste-paper boards, spine gilt, red morocco lettering piece on spine. Wittenberg: G. Müller for P. Hellwicks, 1596. \$3500.00

First edition of a most interesting book in which Person, the longtime city doctor of Rochlitz, gives a scientific description of the local stone — Rochlitzer porphyry — which has been mined on the Rochlitzer Berg for many centuries and used for building (bricks, facades, and tiles) and sculptures but also as a constituent of many medicines. Person describes numerous recipes using the stone to cure colic, leprosy, syphilis, dysentery, diseases of the blood and lungs, bloody noses, fevers, and the plague. Rochlitzer porphyry could also be pulverized and made into casts for broken limbs.

Fine large copy. WorldCat locates no copy in North America.

☛Hirsch, IV, p. 563.

84. PERTHES & BESSER, PUBLISHERS & BOOKSELLERS. *Verzeichniss der in den letzten vier Jahren in England und Frankreich erschienenen vorzüglichsten Bücher*. 152 pp. 8vo, orig. pink printed wrappers bound in attractive modern marbled wrappers. [From the upper wrapper]: “Perthes & Besser Buchhandlung Hamburg 1816.” \$1500.00

Following a nine-year apprenticeship, Friedrich Christoph Perthes (1772-1843), established his own book business in 1796. Two years later, he entered into a partnership with his brother-in-law, Johann Heinrich Besser (1775-1826). They soon became one of the leading publishing and bookselling firms of northern Germany. During the Napoleonic period, Perthes experienced many difficulties caused by his public resistance to French influences and was forced to leave Hamburg.

This remarkable priced catalogue lists about 3000 books published in Britain and France from 1812 to 1816; it is quite incredible to imagine the quality and range of the stock of foreign books held by Perthes & Besser. Pages 1-77 list the British books; pages 81-149 the French books, and pages 150-52 list about 60 books published in North America, including Lewis and Clark's recently issued *History*. Perthes & Besser also sold British scholarly journals.

Rare; WorldCat lists one copy in North America.

Freedom of Speech

85. PFYFFER VON ALTISHOFEN, KASIMIR. *Ueber Pressfreyheit und Publizität. Eine Rede in Beziehung auf die bevorstehenden Verhandlungen der Eidgenössischen Tagsatzung gehalten im Grossen Rathe des Kantons Luzern, den 28. Brachmonat 1828...* 28 pp. Small 8vo, self-bound. Luzern: J. M. Anich, 1828. \$350.00

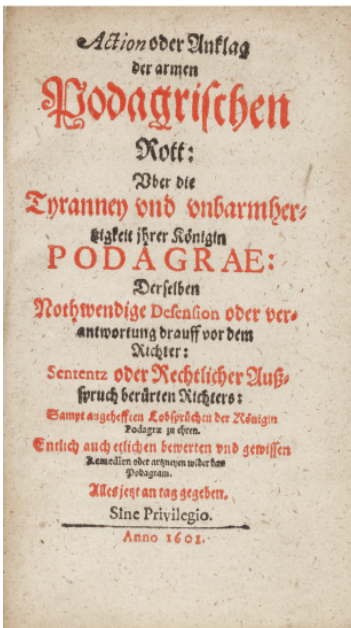
First edition of this rare speech by Pfyffer (1794-1875), Swiss jurist and politician, who served as president of the Swiss National Council and mayor of Lucerne. He was a prominent figure within the Lucerne Liberals, which transformed Swiss politics in the early 19th century. The present speech discusses the role of the press and free speech in Switzerland

and was given in advance of negotiations within Switzerland's Federal Diet.

Fine copy of a work for which WorldCat locates no copy in North America.

Pirckheimer's Encomium to the Gout

86. [PIRCKHEIMER, WILLIBALD]. *Action oder Anklag der armen Podagrischen Rott: uber die Tyranny und unbarmhertzigkeit ihrer Königin Podagrae: Derselben Nothwendige Defension oder verantwortung drauff vor dem Richter: Sententz oder Rechtlicher Außspruch berührten Richters: Sampt angehefften Lobsprüchen der Königin Podagrae zu Ehren, Entlich auch etlichen bewerten und gewissen Remedien oder Artzneyen wider das Podagram. Alles jetzt an tag gegeben. Sine Privilegio.* Title printed in red & black. [16] leaves. Small 8vo, attractive antique calf-backed paste-paper boards (minor foxing). N.p.: 1601. \$2650.00



First edition in German of Pirckheimer's ironical and humorous eulogy on gout, from which he suffered in old age, fashioned in the manner of Erasmus's *Moria*. Pirckheimer (1470-1530), humanist, collector, and patron, was a frequent correspondent with Erasmus; they shared scholarly interests as well as a similar outlook on contemporary issues. Both Pirckheimer and Erasmus considered immoderate scholarliness as the cause of gout. Pirckheimer's encomium to the gout proved to be the most influential of all encomia addressed to medical topics. Fine copy and very rare; WorldCat lists no copy in North America. The first edition, in Latin, was published in Nuremberg in 1522.

☛ Bietenholz & Deutscher, *Contemporaries of Erasmus*, Vol. III, pp. 90-94.

The Father of Swedish Technology

87. POLHEM, CHRISTOPHER. ...*Patriotiska Testamente, eller Underrättelse om Järn, Stål, Koppar, Mässing, Tenn och Bly för dem, som wilja begynna Manufacturerer i dessa ämnen. Jemte en Förteckning på alla dess Mechaniska Inventioner.* Several small woodcuts in the text. 12 p.l., 128 pp. 8vo, early 20th-cent. half-calf & marbled boards, spine gilt. Stockholm: L. Salvius, 1761. \$2950.00

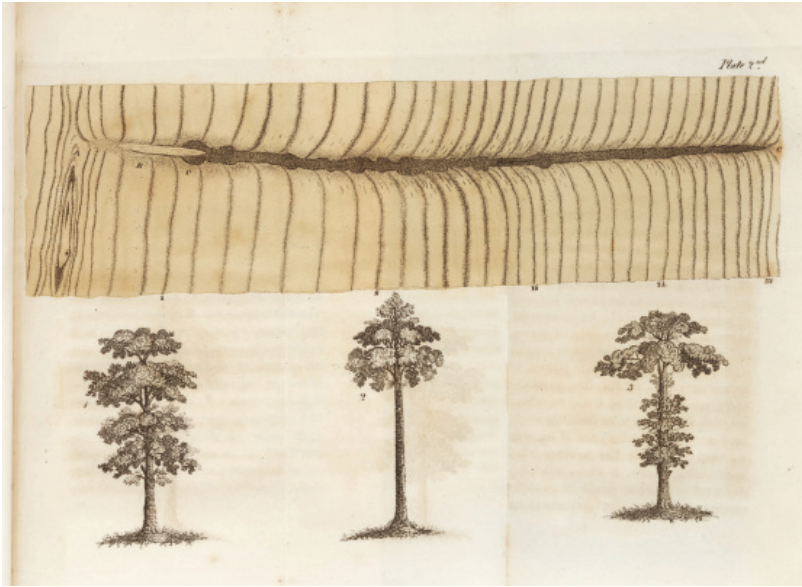
First edition and very rare. Polhem (1661-1751), the father of Swedish technology, was a pioneer in the mass production of replaceable machine parts, which he made with great precision and accuracy. He made other important contributions to applied mechanics, mining engineering, the construction of canals and docks, building materials and the construction of buildings, and the manufacturing of textiles. Polhem also established a mechanical laboratory for the development and construction of machines, technical instruments, astronomical clocks, etc.

This title of this posthumously published work, edited by his son Gabriel, can be translated as “Patriotic Testament, or Information on Iron, Steel, Brass, Tin and Lead for Those who want to start Industries in these Fields. Including a list of all his Mechanical Inventions.” It is the best account by Polhem of his numerous achievements and provides his “alphabet” of machines which demonstrated the basic elements of mechanics.

“These new techniques of production exerted an important influence in Sweden and elsewhere. They represent the highest level of accomplishment of an iron industry based on charcoal and dependent for primary power on water-wheels and horse-driven gins...The general understanding of the use of rolls was not new, but Polhem was doing many new things with them: partly because of his more vivid vision of the advantages of a less direct process of production, partly because his versatility as an engineer made it possible for him to achieve new results by better methods of machine construction...Polhem’s work provides a fresh standard for measuring the technical accomplishment of the first generation of the eighteenth century.”—Singer et al, *A History of Technology*, III, pp. 342–343.

Fine copy. Stamp of Gabriel Marklins on title. Bookplate of Carl Sahlins.

¶ See Johnson, William A., *Christopher Polhem. The Father of Swedish Technology* (1963) for a full account of Polhem's wide-ranging activities (our book is no. 32 in the bibliography).



88. PONTEY, WILLIAM. *The Forest Pruner; or, Timber Owner's Assistant: a Treatise on the Training or Management of British Timber Trees; whether intended for Use, Ornament, or Shelter including an Explanation of the Causes of their General Diseases and Defects, with the Means of Prevention, and Remedies, where practicable: also, an Examination of the Properties of English Fir Timber; with Remarks on the Old and Outlines of a New System for the Management of Oak Woods...* Eight engraved plates (three folding, four are colored). xii, [9]- 277 pp., [3] pp. of ads, 36-page catalogue of Harding publications. 8vo, cont. half-calf & marbled boards (minor foxing), flat spine gilt, red leather lettering piece on spine. London: J. Harding, 1810. \$550.00

“The Third Edition.” Pontey (fl. 1780-1831), was a member of a Yorkshire family of nurserymen. During the early 1780s he spent some time as head gardener to the Grimston family at Kilnwick, near Beverley. He later served as “Planter and Forest Pruner” to the Dukes of Bedford. This was one of the most important British books on forestry of the period. The colored plates, showing cross-sections of wood, are most attractive.

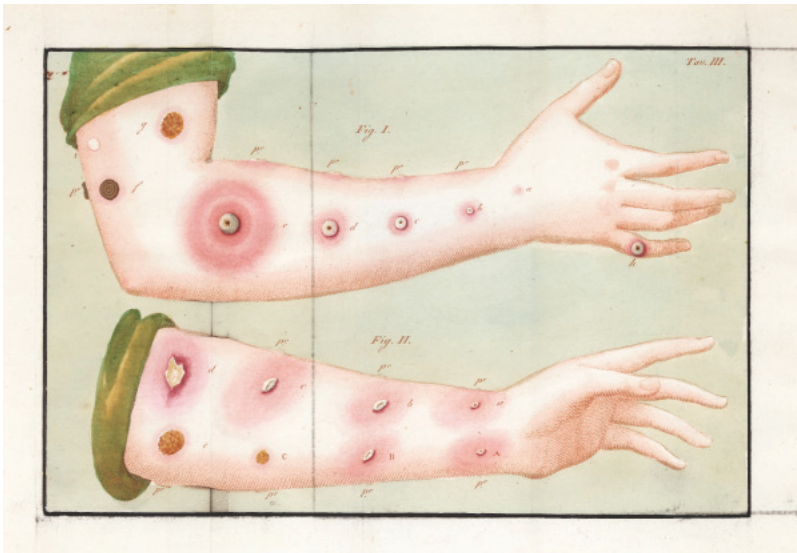
Fine copy.

☛ See Raphael, *An Oak Spring Sylva*, pp. 126-29.

With Four Striking Hand-Colored Plates

89. SACCO, LUIGI. *Trattato di Vaccinazione con Osservazioni sul Giavardo e Vajuolo Pecorino*. Engraved frontis. port. of Jenner, engraved vignette on title, & four folding engraved plates, each finely hand-colored. 223, [2] pp. Large 4to, cont. vellum over boards (covers somewhat stained, upper hinge cracked but strong), spine gilt, red leather lettering piece on spine. Milan: Tipografia Mussi, 1809.

\$2500.00



First edition. Sacco (1769-1836), was Italy's first and most enthusiastic supporter of Jennerian vaccination and the first vaccinator in Lombardy, where smallpox was eliminated within three years. After Jenner's own works, this is one of the most important early treatments of the subject and the first major Italian treatise on vaccination. It had an enormous effect in swaying professional and public attitude in favor of the procedure. The four hand-colored plates show vaccinia pustules in vivid color. Fine copy, attractively bound.

90. SANKT MANG, FÜSSEN. *Verzeichniss alter Druckdenkmale der Bibliothek des uralten Benediktiner-Stifts zum H. Mang in Füessen*. Mit litterarischen Anmerkungen begleitet von Joseph Maria Helmschrott. xxviii, 236, 123 pp. Two parts in one vol. Small 4to, somewhat later marbled boards with green paper spine & corners (corners a bit worn). Ulm: Stettin, 1790. \$950.00

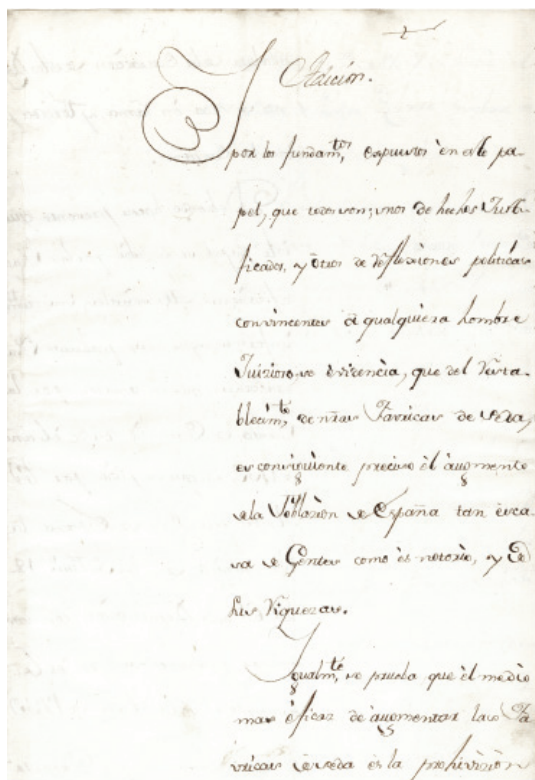
First edition of this catalogue of the 687 incunabula, arranged chronologically, in the library of the Benedictine monastery of St. Mang in Füssen in Bavaria, founded in the first half of the 9th century. The library building, in which the books were housed, was designed by Johann Jakob Herkomer (1652-1717), and is considered one of the most remarkable Baroque interiors in Bavaria.

This was an important collection of early printed books. After the secularization following the Napoleonic Wars, the monastery was dissolved and the library became the property of the princes of Oettingen-Wallerstein; the books are now in the library of the University of Augsburg.

The author, Helmschrott (1759-1836), was a Benedictine and librarian at St. Mang (or Magnus). He wrote this work in response to the considerable scholarly interest in the contents of the libraries of monasteries during the second half of the 18th century. Helmschrott's notes are quite scholarly and detailed.

Very good copy. One preliminary leaf sprung but present.

¶ Besterman 5047. Bigmore & Wyman, I, p. 323.

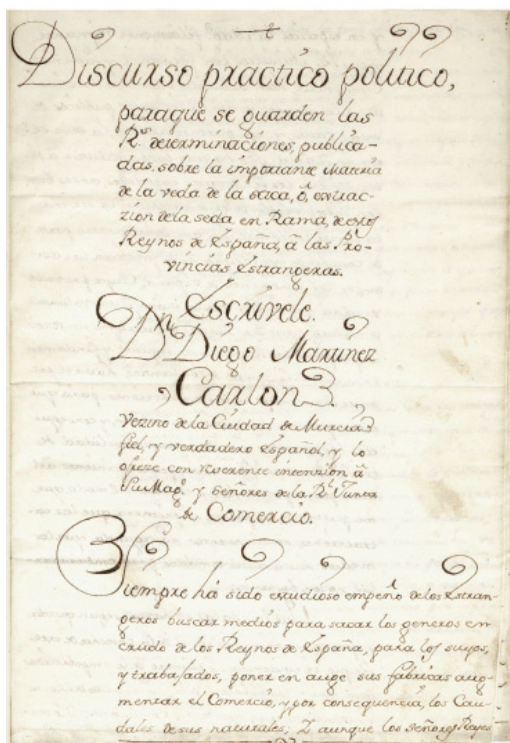


91. (SILK). Manuscript on paper entitled “Adicion,” containing an edict by Philip V. 8 unnumbered leaves. Folio (295 x 205 mm.), attractive antique marbled boards. Spain: ca. 1737. \$1250.00

An unrecorded manuscript addition to an edict issued by Philip V in 1737, renewing a 1699 Spanish ban on foreign silk imports. At this time, Spain had a robust silk industry, centered in cities such as Sevilla and Valencia. This documents a survey of Spain’s silk production in the 1730s and predicts the benefits that will come with augmented isolationist economic policy.

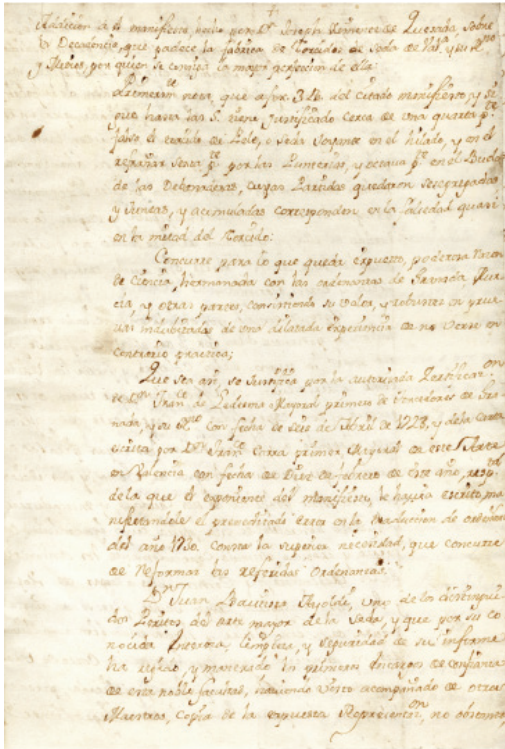
Highly legible and in fine condition. Tightly trimmed margins and occasionally touching text.

❏ *Códigos Españoles: Concordados y Anotados* (1850), Vol. 9, pp. 259-60 (decree of 1737).



92. (SILK). Manuscript on paper entitled: “Discurso practico politico, para que se guarden las Rs. Determinaciones publicadas sobre la importante materia de la veda de la saca, ô, extraccion de la seda en Rama, destes Reynos de España a las Provincias extrangeras.” Signed at end by “Diego Martinez Carlon.” Nine numbered leaves. Small folio (300 x 195 mm.), attractive antique marbled boards. [Spain: ca. 1738]. \$1500.00

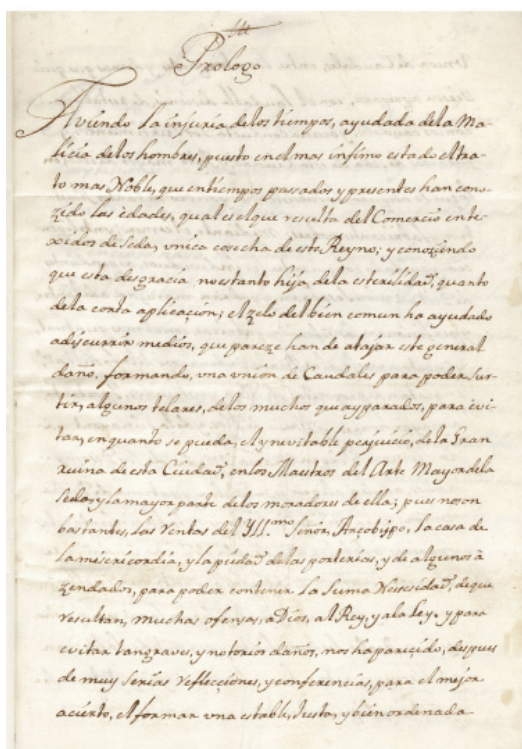
An unpublished manuscript, written in a single legible hand, in which the author advocates Spanish mercantilism to protect the domestic silk trade from foreign competition. Carlon, an expert on silk manufacturing, thoroughly describes each step in the making of silk. He concludes with reasons why Spain and this industry would benefit from mercantilism. In fine condition.



93. (SILK). Manuscript on paper entitled: “Addición a el manifiesto... sobre la decadencia que padece la fábrica de Torcidos de seda de Val[enci]a y su reyno, y medios por quiense consiglia la mayor perfección de ella.” Signed by “Joseph Jiménez de Quesada.” Seven unnumbered leaves. Small folio (295 x 195 mm.), attractive antique marbled boards. “Madrid: 24 October 1748.” \$750.00

A curious manuscript on solutions to combat growing difficulties in harvesting and processing silk in Valencia. In 56 *ordenanzas*, Jiménez de Quesada lists the ways in which the Torcidos factory plans on reforming its production methods. He cites several experts on silk, such as “Dr. Juan Bautista Ayolde,” and laws that impact the manufacture of the raw materials. Techniques from other regions are also mentioned.

In fine condition. Tightly trimmed, just touching text in a few instances.



94. (SILK). Mid-18th-century Spanish manuscript regarding the establishment of a “Union de Caudales,” to support a local silk factory in Valencia. 1 p.l., ten numbered leaves. Folio (285 x 190 mm.), attractive antique marbled boards. [Valencia: ca. 1750]. \$950.00

An interesting document that describes the founding of an association to support Valencia’s principal silk production facility. Beginning in the 15th century, Valencia built a robust silk industry thanks to close ties with Genoa, which exported silk to the eastern Mediterranean. Within a century, silk had become one of Valencia’s most important exports and by the 17th century the city had consolidated control over the harvesting and manufacture of silk fiber. The mass-production of woven silk helped revitalize the Valencian economy in the 18th century after a period of economic downturns.

The present text is divided into 20 sections and lays out the group’s mis-

sion, responsibilities, and internal organization. One part is dedicated to the support of the factory's workers and helping them avoid homelessness.

Written in several legible hands and in a fine state of preservation.

*The 1598 Account Book of a Prominent Nuremberg Goldsmith
at the Spring Leipzig Fair*

95. STRAUB, HANS I, GOLD- & SILVERSMITH IN NUREMBERG. Manuscript in German, written in ink in several clerical hands on paper, entitled "Laus Deo. Anno Christi 1598. Leibtziger Ostermarck Büchlein Sambt. [with the hallmark of Straub] Schüld unnd Gegen-Schüldt Register. Gott der Almechtige verleye seinen gotlichen Segen tzü Nützbarlicher verrichtung Unnd Einbringung der Schulden Amen" [trans.: "Praise God. Anno Christi 1598. Leipzig Easter Fair booklet including a register of debts and counter debts. May God the Almighty give his divine blessing to the advantageous performance and recovery of these debts. Amen"]. 22 leaves (including some blanks or pages ruled in ink for entries). Agenda format (315 x 100 mm.), stitched as issued, uncut. [Nuremberg]: 1598. \$19,500.00

A fascinating document, of a type that rarely survives: the manuscript account book for the spring 1598 Leipzig fair of Hans Straub I (or the Elder, 1541-1610), the prominent Nuremberg gold- and silversmith, alderman, and son-in-law of Wenzel Jamnitzer, the best-known German goldsmith of his time. The first leaf bears Straub's hallmark (interwined initials "HS" over an arrow pointing upward within a plain shield & also containing the inscription "No. 72"). Our manuscript sheds important light on the business relations in the late 16th century between the Nuremberg goldsmiths and their trade at the Leipzig fairs.

Our account book is a list of sales, orders, and expenditures of Nuremberg goldsmith Hans Straub the Elder during the Leipzig Easter fair held in May 1598. While Straub is not expressly named, he can be identified by

In 1596, Straub was elected Alderman of the Artisans, the most elevated and honorable office to which a Nuremberg artisan could aspire. Straub retained this position until his death in 1610. In 1569, he married Anna, daughter of the famous goldsmith Wenzel Jamnitzer. On his father-in-law's death in 1585, Straub inherited his casting molds, and used them extensively in his own creations. Despite his long period of activity, relatively few pieces made by Hans Straub have survived (see *Nürnberger Goldschmiedekunst 1541–1868*, 2007, ed. by Karin Tebbe et al., Vol. I, p. 409). In fine condition.

☛ The mark is similar to Marc Rosenberg, *Der Goldschmiede Merkzeichen*, Frankfurt 1925, Vol. III, no. 3969.

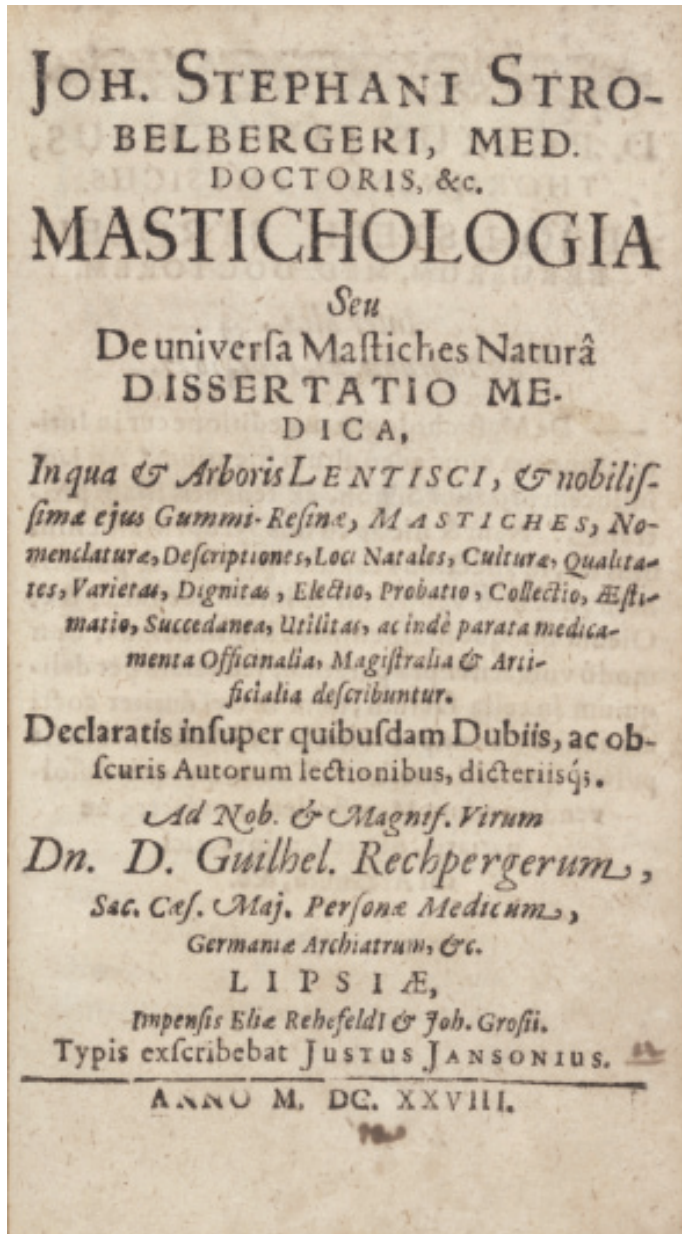
Mastic as a Medicine
Chew Upon That!

96. STROBELBERGER, JOHANN STEPHAN. *Mastichologia seu de universa Mastiches naturâ Dissertatio medica, in qua & Arboris Lentisci, & noblissimae ejus Gummi-Resinae, Mastisches...ac indè parata medicamenta Officinalia, Magistralia & Artificialia describuntur. Declaratis insuper quibusdam Dubiis, ac obscuris Autorum lectionibus, dictariisq...* 1 p.l., 109 pp. Small 8vo, attractive antique calf (minor browning). Leipzig: E. Rehefeldt & J. Gros, 1628. \$2500.00

First edition and quite rare. According to Waring, *Bibliotheca Therapeutica*, this is the earliest work on mastic, the resin that exudes from the lentisk (*Pistacia lentiscus*), an evergreen shrub found mainly in the Mediterranean coast region (most famously the island of Chios). Mastic has had many medicinal uses since antiquity; it contains antioxidants and has antibacterial and antifungal properties. In earlier times, it was supposedly a cure for snakebite, and Hippocrates wrote that mastic was good for digestive problems and the prevention of colds. It has also been used in ointments for skin diseases.

Today, mastic is used to treat stomach and intestinal ulcers, breathing problems, muscle aches, and bacterial and fungal infections. It is also used to improve blood circulation and in the production of chewing gum.

Fine copy.

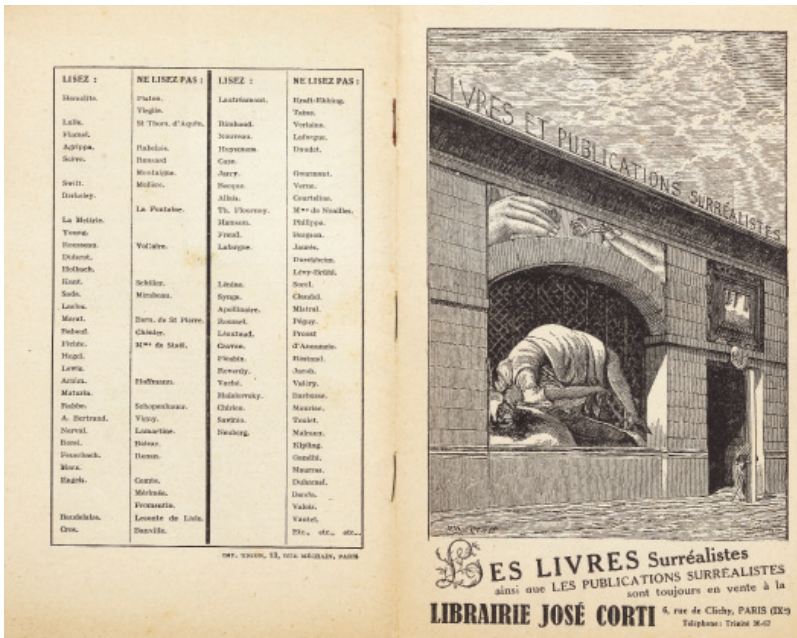


Waring, p. 558. See also Frank Bruni’s article in the *New York Times* of 26 July 2019 entitled “Can This Ancient Greek Medicine Cure Humanity?”

Lisez / Ne Lisez Pas

97. (SURREALISM). [Title on upper wrapper of catalogue]: *Les Livres Surréalistes ainsi que les Publications Surréalistes sont toujours en vente à la Librairie José Corti...* Cover illustration by Max Ernst & 12 photographic close-ups of authors, printed on both sides of six sheets of coated paper, tipped-in. 15 pp. 8vo (220 x 130 mm.), orig. printed paper wrappers, staple-bound. Paris: J. Corti, [1931].

\$1250.00



A rare bookseller's catalogue issued by one of the principal distributors of Surrealist works in Paris. The famous chart of authors prescribed and invalidated by the Surrealists, "Lisez / Ne Lisez Pas," appears for the first time in print on the lower wrapper of this catalogue. The Librairie José Corti on the Rue de Clichy served as the occasional headquarters of the collective imprint Editions Surréalistes. Ernst's steel-engraved collage on the cover was specially made for the bookstore.

The catalogue offers for sale the works of Maxime Alexandre, Louis Aragon, André Breton, René Char, René Crevel, Salvador Dalí, Paul Eluard, Max Ernst, Benjamin Péret, Tristan Tzara, Pierre Unik, and Luis Buñuel. Most of the portraits tipped-in are reproductions of photographs taken by Man Ray. Each author is given one page, with their works listed with prices and noted when “épuisé.” Below the listings are excerpts of contemporary reviews and commentary on the authors and the Surrealist movement as a whole. Breton and Eluard’s *L’Immaculée Conception* is offered on page 9, followed by reviews of the work.

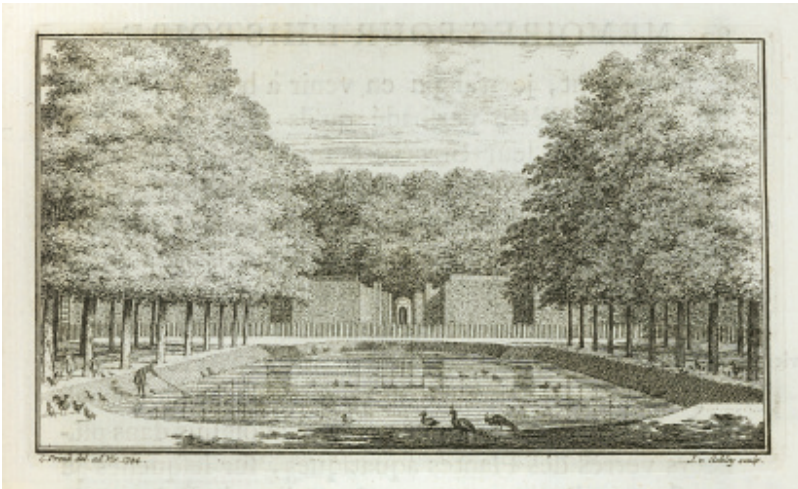
Very good copy.

❖ Georges Sebbag, *Les Editions Surréalistes: 1926-1968* (1993), p. 199-200 (in trans.)—“Methodical, a bibliography has a cognitive aim. Descriptive, a bookseller or auction house catalogue has a commercial end. The Corti catalogue of 1931...transcends these two goals. On the one hand, it participates in the campaign to launch Editions Surréalistes and led to the unification of the group...A surrealist object, theoretical and visible, the catalogue is a model of Edition Surréaliste [publishing].” In the bibliography cited above, “Annexe II” describes the evolution of the “Lisez / Ne Lisez Pas” chart. The cover of the present catalogue is reproduced on the cover of Sebbag’s work.

Cell Division

98. TREMBLEY, ABRAHAM. *Mémoires, pour servir à l’Histoire d’un Genre de Polypes d’Eau douce, a bras en forme de Cornes*. Thirteen folding engraved plates & four finely engraved large headpieces. xv, [1], 324 pp., one leaf of instructions to the binder. Large 4to, cont. speckled calf, spine nicely gilt. Leyden: J. & H. Verbeek, 1744. \$1750.00
First edition and a fine copy of this handsomely illustrated book. “Trembley discovered the hydra and was the first to observe in its asexual reproduction, regeneration, and photosensitivity in an animal without eyes. His experiments were of great importance in the study of regeneration of lost parts. He was the first to make permanent grafts and to witness cell-division.”—Garrison-Morton 307.

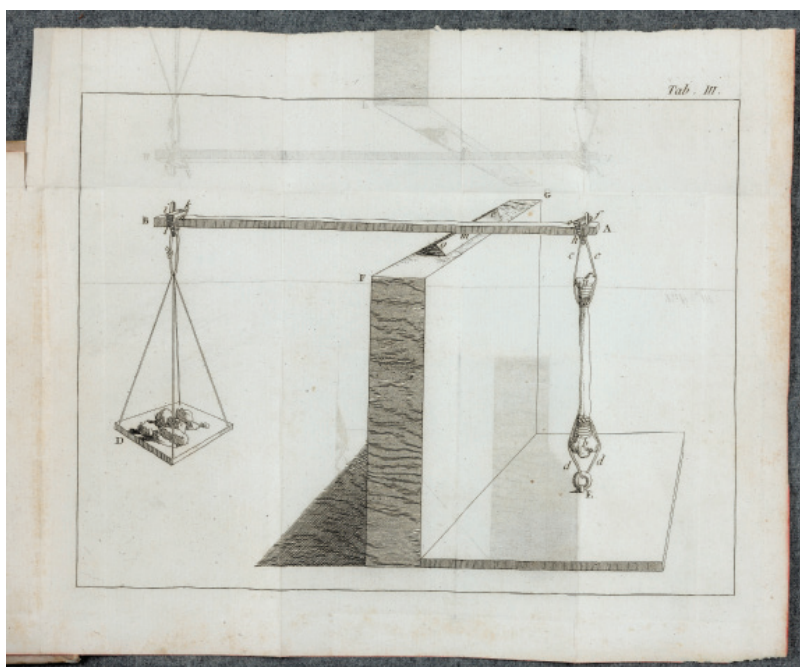
Trembley performed much of his research for the present book, his most important, while living as tutor in the household of William Bentinck in



the mansion of Sorgvliet near The Hague. The four fine headpieces by Jan van der Schley after C. Pronk represent the fish ponds and the laboratory, showing Trembley and his two students.

Handsome copy. Old library stamp at foot of title, with release stamp.

❀ *D.S.B.*, XIII, pp. 457-58.



Pioneer Work in Bone Generation

99. TROJA, MICHELE. *De Novorum Ossium, in Integris aut Maximis, ob Morbos, Deperditionibus, Regeneratione Experimenta...* Three folding engraved plates & one folding printed table. x, [11]-240 pp. 8vo, cont. vellum over boards (binding a little soiled & stained). Paris: F.A. Didot, 1775. \$1500.00

First edition. Troja (1747-1827), studied medicine at Naples and in 1774 he went to Paris where he began the research on the formation of bone tissue and bone generation which made him famous. Although Réaumur and Trembley had earlier demonstrated the regrowth of limbs in crustacea and polyps, no one before had considered the possibility of regrowth of bones.

“Troja demonstrated that if a foreign body is introduced into the marrow cavity of a long bone, the bony cylinder dies and a new bone is formed all around the necrotic one, the latter being eventually eliminated. Accord-

ingly, Troja suggested that in treating extensive caries of the bone, marrow should be destroyed, so that new bone formation would result.”—Leonardo, *Lives of Master Surgeons*, p. 428.

Troja later took up again his work on bone surgery and regeneration. In 1814 he first described the perforating connective-tissue fibers, usually known as “Sharpey’s fibers.”

Fine crisp copy. Ex Bibliotheca Mechanica.

¶ *D.S.B.*, XIII, pp. 464-65. Hirsch, V, p. 642—“a very important work” (in trans.).

Freedom of the Press

100. [UNGER, JOHANN FRIEDRICH]. *Einige Gedanken über das Censur-Edikt vom 19. December 1788*. 36 pp. Small 8vo, modern boards. Berlin: “Im Verlag der Königl. Preuss. akadem. Kunst- und Buchhandlung,” 1789. \$950.00

First separate edition, originally published in the same year in the *Berlinischen Journal für Aufklärung*. This work was written in response to the newly enacted censorship edict, in which King Friedrich Wilhelm II ordered that all publications and other forms of printed material — including illustrations — be submitted to Prussian state censors for approval. Any critical statements of a political or religious nature were officially discouraged. These restrictions remained in force until the 1840s, with the accession of Friedrich Wilhelm IV to the throne.

In this work, Unger (1753-1804), the leading Berlin printer and publisher, protests the new law.

Fine copy. Early signature of “Zimmermann” on title.

¶ Sauter, *Visions of the Enlightenment: The Edict on Religion of 1788 and the Politics of the Public Sphere in Eighteenth-Century Prussia*, pp. 95-101.



SELECTIVE SUBJECT INDEX

- Agriculture: 59, 70, 92
Americana: 73, 75, 84
Archeology: 33
Architecture: 7, 76, 79
Art: 1-34, 40-42, 63, 67, 71, 72, 76, 79, 82, 95, 97
Artillery: 43, 77
Astronomy: 80
Auction Catalogues: 1-34
Balneology: 55
Bibliography: 9, 11, 21, 22, 27, 30, 32, 39, 44, 52, 53, 61, 67, 68, 71, 72, 79, 80, 84, 90, 97, 100
Biology: 98
Bookbinding: 35, 56-58, 61, 63
Botany: 22, 88, 96
Canals: 87
Catalogues: 1-34, 40, 71, 72, 84, 90, 97
Censorship: 44, 52, 53, 85, 100
Ceramics: 2
Chemistry: 22
Chess: 74
China: 80
Conchology: 2
Economics: 59, 70, 73, 75, 91-95
Engineering: 43, 87
Epidemics & Plagues: 89
Forestry: 88
Fortification: 36
Gastronomy: 75
Geology: 62, 81, 83
Gut: 48, 50, 51, 86
Graphic Arts: 40
History: 1, 2, 35, 36, 40-42, 45, 52-54, 60, 64-70, 73-75, 78, 79, 85, 91-94, 97, 100

Horticulture: 59
Hydraulics: 87
Incunabula: 90
Inoculation & Vaccination: 89
Law: 73
Literature: 45, 50, 51, 56-58, 63, 82, 86
Lithography: 47
Machines: 87
Magic: 46
Manuscripts, Autographs, & Annotated Books: 34, 35, 48, 49, 82, 91-95
Mathematics: 43, 80
Mechanics: 87
Medicine: 22, 48-51, 55, 83, 86, 89, 96-99
Metallurgy: 87
Military History: 36-38, 54, 60, 65, 66, 77
Mining: 87
Museums & Cabinets: 67
Music: 37, 38
Natural History: 22, 62, 81, 88, 96, 98
Numismatics: 24
Nutrition: 75
Osteology: 99
Paper: 61
Pharmacology: 22, 48, 49, 83, 96
Pyrotechnics: 75, 77
Religion: 35, 44, 62, 69, 74, 78
Surgery: 99
Technology: 40, 47
Textiles: 87, 91-94
Veterinary Medicine: 48, 49
Voyages & Travels: 74, 75
Women: 34
Zoology: 80



JONATHAN
HILL