

¶ CATALOGUE 227

JONATHAN A. HILL · BOOKSELLER

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JONATHAN A. HILL BOOKSELLER

¶ *PART I*: SCIENCE, MEDICINE, ART, COMETS,
FESTIVALS, HISTORY, MSS., BIBLIOGRAPHY,
& LITERATURE · ITEMS 1–69

¶ *PART II*: JAPANESE BOOKS, MSS., & SCROLLS ·
ITEMS 70–104

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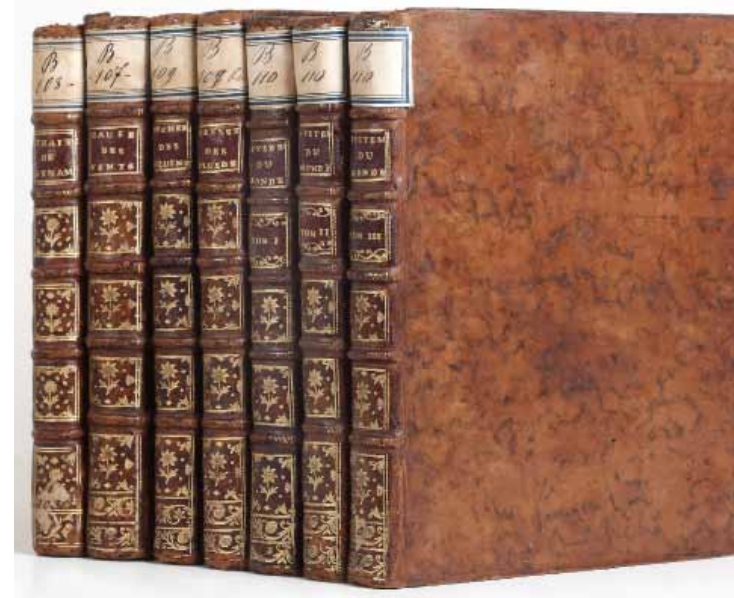
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☞ PART I



D'ALEMBERT'S MASTERPIECE ON DYNAMICS

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

\$17,500.00

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

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

Fine copy. From the library of Marchese Giulio Stanga Carlo Trecco (d. 1832), amateur mathematician and physicist who formed a large collection of scientific instruments, with his shelfmark label at head of spine.

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

“THE FIRST GENERAL USE OF PARTIAL DIFFERENTIAL EQUATIONS IN MATHEMATICAL PHYSICS”

2. ALEMBERT, JEAN LE ROND D'. *Reflexions sur la Cause Generale des Vents. Pièce qui a remporté le Prix proposé par l'Academie Royale des Sciences de Berlin, pour l'année 1746*. Engraved vignette on title, one engraved headpiece, & two folding engraved plates. 4 p.l., xxviii, 194, 138 pp. 4to, cont. mottled calf (head of spine with a small chip, several signatures browned or foxed), spine gilt, red morocco lettering piece on spine. Paris: David l'aîné, 1747. \$4500.00

First edition (?). This and the Berlin edition of the same year (with Latin text only) are both variously claimed as the true first edition, and it is perhaps logical to suppose that a prize-winning essay should appear first under the imprint of the prize-giver. However, the imprimatur of the French *Académie des Sciences* was granted on 6 September 1746, and the Paris edition was on sale in November of that year (see d'Alembert's letter of 6 January 1747 to Euler). The text of the Paris edition comprises the Latin original of the prize submission, together with its French translation with “various more or less considerable additions” (*Avertissement*).

“In 1747 d'Alembert published two more important works, one of which, the *Réflexions sur la cause générale des vents*, won a prize from the Prussian Academy. In it appeared the first general use of partial differential equations in mathematical physics. Euler later perfected the techniques of using these equations . . . As a work on atmospheric tides it was successful, and Lagrange continued to praise d'Alembert's efforts many years later.”–*D.S.B.*, I, p. 113.

Very good copy of a very rare edition. From the library of Marchese Giulio Stanga Carlo Trecco (please see item 1).

¶ See Roberts & Trent, *Bibliotheca Mechanica*, p. 8 for the Berlin edition.

“A MASTERLY WORK”

3. ALEMBERT, JEAN LE ROND D'. *Recherches sur la Précession des Equinoxes, et sur la Nutation de l'Axe de la Terre, dans le Système Newtonien*. Four folding engraved plates. xxxviii, [2], 184 pp. 4to, cont. mottled calf, spine gilt, red morocco lettering piece on spine. Paris: David l'aîné, 1749. \$6500.00

First edition of one of Alembert's most important books. “During the late 1740's, d'Alembert, Clairaut, and Euler were all working on the famous three-body problem, with varying success. D'Alembert's interest in celestial mechanics thus led him, in 1749, to publish a masterly work, the *Recherches sur la Précession des Equinoxes* . . . The precession of the equinoxes, a problem previously attacked by Clairaut, was very difficult. D'Alembert's method was similar to Clairaut's but he employed more terms in his integration of the equation of motion and arrived at a solution more in accord with the observed motion of the earth. He was rightly proud of his book.”–*D.S.B.*, I, p. 113.

A very fine copy and scarce on the market. From the library of Marchese Giulio Stanga Carlo Trecco (please see item 1).

¶ Babson 36.



HIS MAJOR CONTRIBUTION TO FLUID DYNAMICS

4. ALEMBERT, JEAN LE ROND D'. *Essai d'une Nouvelle Theorie de la Résistance des Fluides*. Two folding engraved plates. xlvi, 212 pp. 4to, cont. mottled calf (lower cover with a small abrasion), spine gilt, red morocco lettering piece on spine. Paris: David, 1752. \$4500.00

First edition of d'Alembert's major



contribution to fluid dynamics, in which “the differential hydrodynamic equations were first expressed in terms of a field and the hydrodynamic paradox was put forth . . . the essay was an important contribution. Hunter Rouse and Simon Ince have said that d’Alembert was the first ‘to introduce such concepts as the components of fluid velocity and acceleration, the differential requirements of continuity, and even the complex numbers essential to modern analysis of the same problem.’”–*D.S.B.*, I, p. 115.

Nice copy. From the library of Marchese Giulio Stanga Carlo Trecco (please see item 1).

¶ Roberts & Trent, *Bibliotheca Mechanica*, p. 8. Rouse & Ince, *History of Hydraulics*, pp. 101-03.

BETTER THAN CLAIRAUT’S METHOD

5. ALEMBERT, JEAN LE ROND D’. *Recherches sur Differens Points importants du Système du Monde*. Six folding engraved plates. lxviii, 260 pp.; vi, 290 pp.; xlviii, 263 pp. Three vols. 4to, cont. mottled calf (lower cover of Vol. II a little wormed), spines gilt, red morocco lettering pieces on spines. Paris: David, 1754-54-56. \$9500.00

First edition. “Devoted primarily to the motion of the moon (Volume II included a new set of lunar tables), it was written at least partially to guard d’Alembert’s claims to originality against those of Clairaut. As was so often the case, d’Alembert’s method was mathematically more sound, but Clairaut’s method was more easily used by astronomers.”–*D.S.B.*, I, p. 114.

Clairaut’s anonymous and unfavorable review of the third volume, published in the *Journal des Sçavans*, caused a bitter, famous, and extended controversy which continued until Clairaut’s death in 1765.

Fine set. From the library of Marchese Giulio Stanga Carlo Trecco (please see item 1).

¶ Lalande, p. 453–“On trouve dans le premier volume des recherches savantes sur le problème des trois corps.”



THE MARIETTE ART COLLECTION

7. (AUCTION CATALOGUES: MARIETTE, PIERRE JEAN). *Catalogue d’Estampes des plus grands Maîtres Italiens, Flamands & François, de divers Recueils d’Estampes, d’Architecture de différens Maîtres, & autres Traités sur les Arts, dépendants de la succession de M. Mariette, Contrôleur de la Grande-Chancellerie de France, Honoraire Amateur de l’Académie Royale de Peinture & Sculpture, & de l’Académie de Florence, Dont la vente commencera le 1er Février 1775 . . . & jours suivans . . . Par F. Basan, graveur. Added engraved title-page (by J.M. Moreau le jeune). viii, 79 pp. 8vo, polished green vellum over boards. Paris: Basan & Chariot, 1775.*

[BOUND WITH]:

(–). *Supplément au Catalogue des Estampes de la succession de feu M. Mariette, dont la vente a commencé le premier Février dernier, & laquelle continuera en Mai prochain, après la vente de Bibliothèque, qui finira le treize [May 1775]. 23 pp. 8vo. [Paris: 1775].*

[BOUND WITH]:

(–). [From engraved title-page]: *Catalogue raisonné des différens ob-*

jets de curiosités dans les Sciences et Arts, qui composaient le Cabinet de feu Mr. Mariette . . . Par F. Basan, graveur. [15 November, 1775–30 January, 1776]. Five engraved plates (one double-page). xvi, 418 pp. 8vo. [From the engraved title]: Paris: Basan, 1775. \$5500.00

Special copies of the three momentous catalogues of the entire art collection of Mariette (1694-1774), each priced throughout in a contemporary hand and with buyers' names. These catalogues, bound together here in fine green vellum, present valuable information on French art collecting in the second half of the 18th-century. Mariette, the celebrated print dealer, publisher, writer, *expert*, and collector, was one of the great art connoisseurs of his time. "His special interest was provenance, and his 1741 sale catalogue of the Crozat collection was the first to use provenances to verify attributions and the first to place the individual works within their time, defining their specific characteristics and comparing them to other works of art . . ."

"Mariette's will stipulated that his collections be sold and the proceeds shared by his wife and four children. Louis XVI was offered the collection, but his offer of 300,000 livres was refused by the family, and the collections were sold at auction in Paris in 1775-76. Among the buyers were the Crown (1000 drawings now in the Louvre), Louis François, Prince de Conti, Paul Randon de Boisset, and other notable collectors, French and foreign" (Grove).

I. "[He] owned an important collection of engravings, many of them inherited from other family members. There were approximately 1300 prints by Callot and over 400 by Rembrandt, a copy of van Dyck's *Iconography*, and engravings after portraits. He had a valuable library of art books . . ." (Grove).

This catalogue describes 811 lots of French, Italian, and Flemish prints and books of prints and 164 lots of books. Fully priced and annotated throughout in a contemporary hand with buyers' names.

II. The supplement to the previous sale which describes 300 lots of prints and several objets d'art.

III. "As a collector, Mariette lacked the great wealth of his predecessors Jabach or Crozat, many of whose drawings entered his collection, but distinguished himself by the consistently high quality of his drawings, which he selected after a critical study of their attributions, based partially on provenance. He preferred, if the choice had to be made, exceptional works by secondary artists to secondary works by famous artists; but he nevertheless owned important drawings by Raphael and Michelangelo, including the latter's drawing of his own hand (Louvre). At the time of his death,

Mariette owned over 3400 mounted drawings and approximately 6000 drawings in portfolios. He especially admired Italian art but also had 1000 French drawings including fine works by Claude Lorraine and Poussin, as well as his own contemporaries, 16 drawings by Dürer, including the *Small Owl* (Albertina), and works by Rubens, van Dyck, and Velazquez" (Grove).

This encyclopedic catalogue begins with a finely executed allegorical engraving by Choffard and Cochin fils that depicts a bust of Mariette surrounded by the angelic personifications of art and taste. There is then a detailed biography of Mariette, followed by a summary of the sale and a very useful index of artists. Herein are described 1450 lots of paintings (by A. van de Velde, Teniers, Brouwer, Rubens, van Dyck, Poussin, Bourdon, Watteau & Greuze), terracotta, medals, sculpture, and drawings. More than 1300 drawings are detailed. The second portion of this sale [p. 222-418], with a separate numeration, describes Mariette's vast collection of prints and books of prints. Four of the works described are reproduced with detailed engravings.

It is clear from the names of the buyers that Mariette's contemporaries greatly respected his taste. The foremost experts of the time, Paillet (usually bidding on behalf of the King), Basan, Piauger, Lebrun, Rémy and Joullain purchased a large number of the lots. Private collectors and institutions such as the Prince de Conti, Julien de Parme, Strange, Motte, and the Louvre, etc. also grasped this singular opportunity to acquire rare and important pieces. For example, the Bibliothèque royale purchased several hundred prints at the sale.

Fine copies of these sale catalogues, containing enormous amounts of information important in art history and provenance research.

¶ I. Lugt 2356. II. Lugt 2417. III. Lugt 2453. For more information on Mariette and these sales, see Blanc, *Trésor de la Curiosité*, Vol. I, pp. 262-304, & Guichard, *Les Amateurs d'Art, A Paris au XVIIIe Siècle*.

A FAMOUS POLISH COLLECTION

8. (AUCTION CATALOGUE: [POTOCKI [OR POTOSKI], VINCENT, COMTE]). *Catalogue d'une Collection nombreuse d'Estampes anciennes et modernes, des Ecoles d'Italie, d'Espagne, d'Allemagne, et autres Pays du Nord; de Flandre, de Hollande, d'Angleterre et de France. Oeuvres, Recueils, Galeries et Cabinets; Livres a Figures, Livres sur les Arts: Tableaux et Dessins, provenant du Cabinet de M. Le Comte V P* Par F.L. Reg-

nault Delalande. La Vente de cette Collection se fera . . . le mercredi 9 février . . . et jours suivans . . . jusqu'au lundi 28 du dit mois . . . xvi, 255 pp., 12 pp. of printed price list. 8vo, orig. blue paper wrappers (upper wrapper wrinkled), uncut. Paris: Regnault Delalande, 1820.

\$2250.00



The uncommon sale catalogue of a famous Polish art collection and library, with the rare printed price list. Vincent Potocki (d. 1825), great-nephew of Stanislas Leszczynski, the King of Poland, and grand chamberlain to the king, enjoyed the comforts of a large fortune. He formed an admirable collection of prints, books, and paintings from all across Europe, spanning several centuries.

The present catalogue describes 607 lots of prints in sheets and in *recueils*; 18 lots of views; 14 lots of suites of prints concerning costumes, caricatures, and monuments; one lot of duplicate prints;

44 lots of bound prints; 116 lots of fine illustrated books in natural history, architecture (including a long run of Piranesi's works on pp. 181-86), geography, ancient history, and portraits; and 30 lots of books on the arts, which features the earliest catalogues raisonnés of Rembrandt, Dürer, Rubens, as well as the catalogues of famous collections formed by Marolles, Paignon Dijonval, Mariette, and Basan. Herein reappears the celebrated ensemble of prints after Rubens which Potocki purchased at the van Schorel sale of 1774. The catalogue concludes with a useful index of artists. Laid-in is the printed price-list.

Very good copy of an encyclopedic print collection.

¶ Lugt 9728.

WITH THE PRINTED PRICE LIST

9. (AUCTION CATALOGUE: SAINT-YVES, CHARLES LÉOFFROY DE). *Catalogue raisonné du Cabinet de feu . . .* Par F.L. Regnault. xiv, 336 pp., 19 pp. of printed price list. 8vo, later

red half-pebbled cloth and marbled boards (upper cover slightly rubbed), spine lettered in gilt. Paris: Regnault & Silvestre, 1805.

\$1950.00

The important sale catalogue of an art critic and early chronicler of the Salons. Saint-Yves (1717-1804), was a member of a well-known family of oculists. He became a prodigious and eclectic collector, having inherited a large fortune from his father, Etienne. The younger Saint-Yves was a considerable buyer at the Mariette, Boucher, Jullienne, Huquier, Neyman, Conti, and van Loo sales and owned complete collections of works by Dürer, Sadeler, Lucas de Leyde, S. Beham, Aldegrever, Staveren, and other Old Masters. Bound in with this copy is the printed price list.

The present catalogue begins with a biographical sketch of Saint-Yves by Regnault. It then describes 621 lots of paintings, drawings, prints, books, bronzes, ivories, etc. At the end, there is a useful index of artists.

Nice copy, but with some inoffensive foxing. Natural paper tears on pages 75-7, without loss of text.

¶ Lugt 6939.

WITH THE PRINTED PRICE LIST

10. (AUCTION CATALOGUE: SILVESTRE, JACQUES AUGUSTIN DE). *Catalogue raisonné d'Objets d'arts du Cabinet de Feu M. de Silvestre, ci-devant Chevalier de l'Ordre de Saint-Michel, et Maître à Dessiner des Enfants de France; Par F. -L. Regnault-Delalande . . .* [From the schedule of sale: 28 février-25 mars 1811]. 1 p.l., xvi, 555, 16 pp. schedule of sale, & 16 pp. printed price-list laid-in. 8vo, cont. quarter calf & paste-paper boards (corners slightly worn), red morocco lettering-piece, spine gilt. Paris: Regnault-Delalande, 1810 [sale took place in 1811]. \$1750.00

The important sale catalogue of Silvestre (1719-1809), artist, teacher to the princes of France, and art collector. Much of his collection was acquired by the Cabinet impérial.

This sizeable catalogue thoroughly describes 1352 lots of paintings, prints, books of prints, and sculpture. The numerous group lots are precisely listed with additional details on state and condition. At the end there is an index of artists, a full list of catalogues issued by Regnault-Delalande since 1785, and the *annonce* of the sale schedule, all very useful. Finally, laid-in the present copy is the printed price list.

Very good copy.

¶ Lugt 7932. N.B.G., Vol. 43, col. 1012.

IN A BLUE-DYED GOTHIC BINDING FROM LAMBACH

11. BARTHOLOMAEUS, DE CHAIMIS. *Confessionale*. 4 p.l., CXII leaves (the first a blank) [lacking at end, as is often the case, eight leaves which is a separate work]. Gothic type, 34 lines, rubricated in red throughout with chapter initials, capitals, paragraph-marks, & initial strokes. Small 4to (216 x 155 mm.), cont. blue-dyed goat- or sheep-skin over wooden boards (some rubbing & fading), sides ruled with intersecting blind fillets forming lozenges, later clasp & catch. Nuremberg: C. Zeninger, 13 June 1482. \$15,000.00

A lovely and large copy from the Benedictine monastery at Lambach in Upper Austria, with their ownership inscription on the lower paste-down endpaper. Blue-dyed bindings of this period are extremely uncommon; woad was the chief source of blue dyes in the 15th-century and its manufacture was complex and expensive.

Bartholomaeus de Chaimis was a Papal legate under Sixtus IV and a Franciscan monk at the convent of S. Maria de Angelis near Milan. This, a work on Christian ethics, is his only book. It was hugely popular and reprinted eleven times in the incunable period, predominantly in Germany. It consists of a treatise on confession and describes various professions and their associated sins including lawyers, doctors, shoemakers, goldsmiths (mentioning alchemical



gold and silver), tailors (low cut dresses were not allowed), merchants, priests, actors and musicians, students, craftsmen, farmers, butchers, and tavern keepers. There is an early description of gambling: card and dice games were forbidden to priests but chess was allowed as it is not a game of chance.

As is often the case (see ISTC), this copy does not have the eight-leaf *Speculum sacerdotum* by Hermannus de Schildiz bound-in at the end.

There is some worming throughout touching the text and the binding is a little worn but this is a most remarkable binding because of its rare color. This is a large and crisp copy with many lower edges partially untrimmed.

¶ Goff B-160. ISTC ib00160000.

COMPLETE WITH ALL THE SUPPLEMENTS

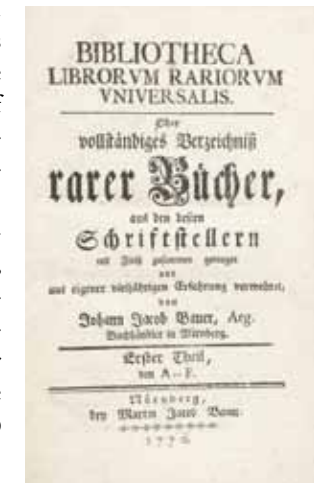
12. BAUER, JOHANN JACOB. *Bibliotheca Librorum Rariorum Universalis*. Oder vollständiges Verzeichniss rarer Bücher, aus den besten Schriftstellern mit Fleiss zusammen getragen und aus eigener vieljährigen Erfahrung vermehret . . . Four vols. & three supplement vols. 8vo, cont. marbled boards (extremities a little worn), orange vellum lettering pieces on spines. Nuremberg: M.J. Bauer, 1770-71-71-72-74-74-91. \$1500.00

First edition of this bibliographical catalogue of rare books, compiled by Bauer (1706-72), a bookseller in Nuremberg. It has many of the characteristics of the other such German compilations of the 18th century: it is arranged alphabetically with a prefatory discussion on the nature and causes of rarity in books and lists primarily Protestant theology, the Greek and Latin classics, a good selection of historical and geographical writings, and, except for books in Italian, a rather small proportion of belles-lettres.

Petzholdt (p. 114), as always, has a complaint: in this book the author uses “rarus, rarissimus, albo corvo rarior, infrequentissimus, paucissimis incognitus” too frequently. As a fellow bookseller, I forgive our author (and the odds are he knew what he was talking about). Approximately 20,000 titles are described.

Very good set. Gift bookplate of Robert Mason to Queen’s College, Oxford with their release stamp.

¶ Besterman 909. Taylor, *Catalogues of Rare Books*, p. 53.



FIRST TEXTBOOK OF TECHNOLOGY

13. BECKMANN, JOHANN. *Anleitung zur Technologie, oder zur Kenntniss der Handwerke, Fabriken und Manufacturen, vornehmlich derer, die mit der Landwirthschaft, Polizey und Cameralwissenschaft in nächster Verbindung stehn. Nebst Beyträgen zur Kunstgeschichte.* One folding engraved plate. 12 p.l., 577, [27] pp. 8vo, cont. half-velum & paste-paper boards. Göttingen: Vandenhoeck, 1787. \$2750.00

Third edition, greatly enlarged and improved (1st ed.: 1777) of the first textbook of technology, a term created by its author. Beckmann (1739-1811), taught at the University of Göttingen, where an ordinary professorship of economic sciences was established for him in 1770. He lectured on mineralogy, agriculture, technology, materials science, commerce, and general public administration.

The present book “is noteworthy for its systematic approach to the various vocations and for its descriptions of a number of trades.”—*D.S.B.*, I, p. 554. Beckmann describes in great detail the processing of raw materials by individual industries, including dyeing, paper making, brewing, soap making, wax bleaching, tobacco, porcelain, glass, saltpeter, gunpowder, sugar, and many others.

A very fine and fresh copy. Contemporary signature on title, dated 1788. Modern bookplate of the “Glas-Kollektion” with their small and inoffensive release stamp on title and embossed stamp on following leaf.

¶ Poggendorff, I, 127-28. See Ferguson, I, p. 92.

THE HARZ MOUNTAINS

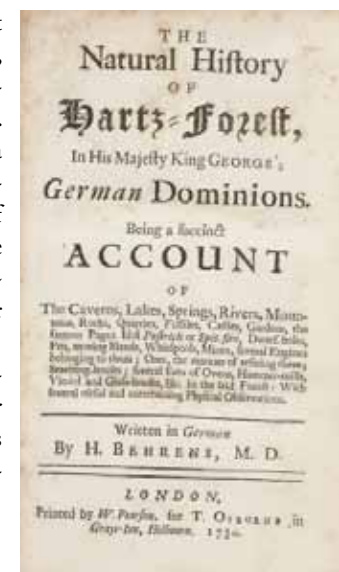
14. BEHRENS, GEORG HENNING. *The Natural History of Hartz-Forest, in His Majesty King George's German Dominions. Being a succinct Account of The Caverns, Lakes, Springs, Rivers, Mountains, Rocks, Quarries, Fossiles, Castles, Gardens, the famous Pagan Idol Pustrich or Spit-Fire, Dwarf-Holes, Pits, moving Islands, Whirlpools, Mines, several Engines belonging to them; Ores, the manner of refining them; Smelting-Houses; several sorts of Ovens, Hammer-Mills, Vitriol and Glass-Houses, &c. in the said Forest: With several useful and entertaining Physical Observations.* 8 p.l., 164, [12] pp. 8vo, 19th-cent. red pebbled morocco (minor foxing), a.e.g. London: W. Pearson for T. Osborne, 1730. \$2500.00

First edition in English of Behrens' *Hercynia Curiosa* (1703). “Very scarce. A personal narrative of an excursion through northern Germany.

The book is interesting for its account of the geology and fossils of the region, and also the author took a special interest in the mineral wealth of the region. Therefore, this work is principally a description of the various mines, quarries, and caves he chanced to visit. Of great value for reporting the state of the mining and metallurgy of the time.”—Schuh, *Mineralogy & Crystallography: A Bibliography, 1469 to 1920*, 463.

Behrens (1662-1712), was a physician in Nordhausen. The translator was John Andree (1697/98-1785), was physician at the London Hospital (later Royal London Hospital).

Fine copy.



ON AGRICULTURE AND WINE, INFLUENCED BY THE PHYSIOCRATS

15. [CARACCIOLI, LOUIS ANTOINE]. *L'Agriculture simplifiée selon les Regles des Anciens. Avec un Projet propre à la faire revivre, comme étant la plus profitable & la plus facile.* xxxv, [1], 340, [3] pp. Small 8vo, cont. mottled calf (head of spine a little chipped), red morocco lettering-piece on spine, spine gilt. Paris: Bailly, 1769. \$950.00

First edition of a rare work on agriculture and the production of wine, heavily influenced by the Physiocrats. Caraccioli (1719-1803), a writer on various topics and an itinerant pen-for-hire, was a fervent advocate of Necker. In this treatise, Caraccioli discusses the problems of agriculture in the 1760s, including the declining rural population, an excessive number of manufacturers, and the lack of a centralized land register. There are frequent references to the agricultural practices of other nations, such as Italy, Hungary, and Germany. Chapter Three is devoted to maximizing the output of vineyards through more sophisticated practices. The final section, which lays out Caraccioli's proposals, reflects the Physiocrats' admiration of Chinese agrarian policies.

A very good copy, with a few contemporary corrections. Engraved 19th-century bookplate with the initials “C: ST:” on front paste-down.



¶ Barbier, *Dictionnaire des Ouvrages anonymes*, col. 83. N.B.G., Vol. 8, col. 653.

A RARE EDITION

16. **CEBES, OF THEBES.** *Das Gemälde des Kebes.* Aus einer alten griechischen Handschrift. Engraved vignette on title & one large folding engraved plate (a little frayed at inner margin). xxxv, 78 pp. 8vo, cont. half-sheep & speckled boards (two corners a little worn, a little worming to covers), spine gilt. Moscow: “bey der Typographischen Gesellschaft,” 1785. \$1350.00

First edition of this translation, printed in Moscow, and edited anonymously. Cebes of Thebes (ca. 430-350 B.C.E.) was a member of Socrates’ inner circle. One of the speakers in the *Phaedo* of Plato, he was represented as an earnest seeker after virtue and truth, keen in argument and cautious in decision. One of the dialogues that has been attributed to him is the *Pinax* or *Tabula*, also known as the *Tablet of Cebes*. In fact, it was probably Hellenistic, from the second or at the earliest, the first century. The *Tabula* was well known in antiquity, and after the first modern publication in the late fifteenth century, popular in Europe through the eighteenth century.

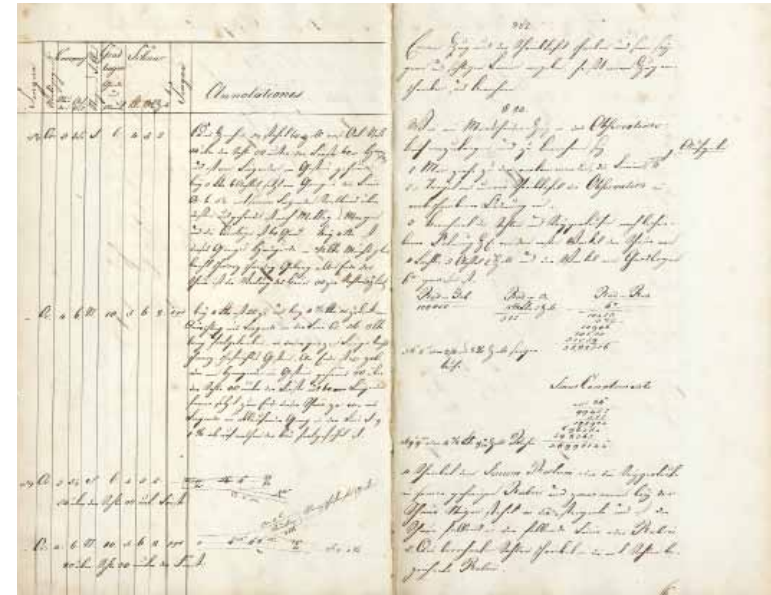
The large and remarkable folding plate depicts all aspects of humanity, from sinners at the bottom to saints at the top. The charming engraved vignette on the title depicts Samson slaying a lion.

Very good copy.

¶ Brunet, I, 1711-(erroneously giving the date as 1786). Hoffmann, I, 484.

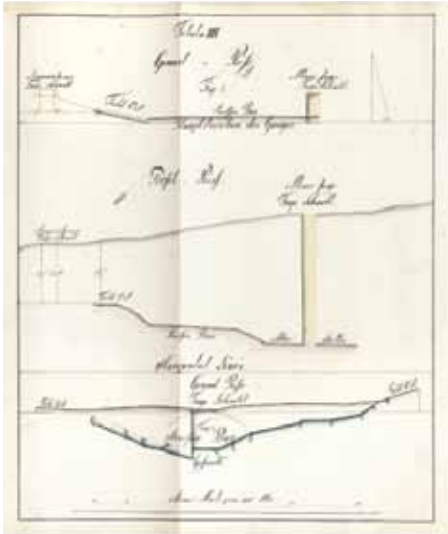
MINE SURVEYING IN CLAUSTHAL

17. **(CLAUSTHAL: MINE SURVEYING).** Manuscript on paper on mine surveying, with 12 large & fine folding manuscript plates, heightened in grey, blue, pink, & yellow wash. 40 leaves (the final blank). Small folio (332 x 210 mm.), orig. paste-paper boards (spine & extremities somewhat worn), uncut. [Clausthal?: ca. 1815]. \$6500.00



A fine and legible manuscript instructional manual on techniques and problems of mine surveying. The text is divided into five chapters: “Von der Vorbereitung zum Markscheiden” (“On preparations for measuring the area in which mining may be carried out”), “Von Benennung der Gänge und Klüfte” (“On the naming of seams and fissures”), “Vom Observiren” (“On Observations”), “Vom Vermaß oder Verbestimmung eines Grubenfelds” (“On measuring and defining a mining claim”), and “Von Wasserfällen, Wasserleitungen und Tiefbau” (“On waterfalls, water conduits and underground mining”).

This manuscript was probably prepared in 1815 – plate X has the entry “Markscheide 1.7.15” – at the newly founded mining school at Clausthal, the famous mining town of the Harz Mountains in Lower Saxony (the fine plates name mining locations in the area).



The most attractive plates – all of which contain a number of figures – depict mine shafts, mine surveying methods, cartographical considerations, techniques of prospecting and identification of mineral deposits, problems of ownership rights, and the constant problems of flooding. All the plates are finely drawn in black ink and have been heightened in grey, blue, pink, and yellow wash.

Internally fine. Stamp of Georg Riemschneider (1888-1946), “Oberbergat” of Clausthal-Zellerfeld.

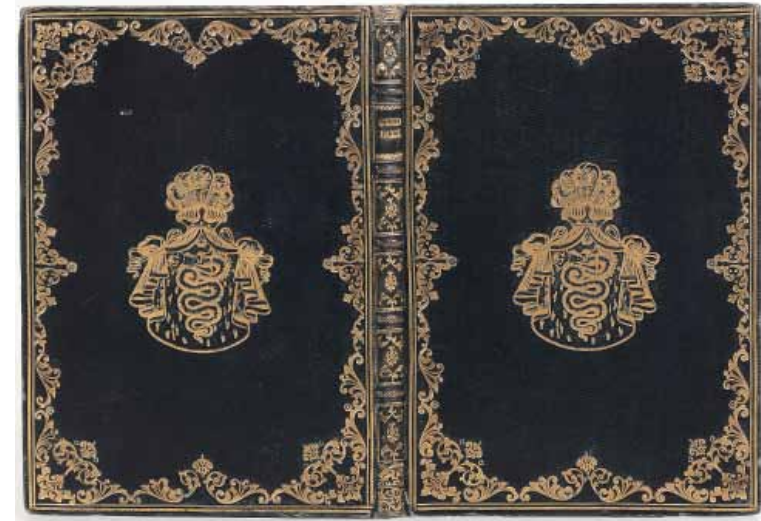
¶ BOOKS ON COMETS (*arranged Chronologically*)

GALILEO'S FIRST REPLY IN HIS CONTROVERSY WITH THE JESUITS OVER THE COMETS OF 1618

18. [GALILEI, GALILEO]. *Discorso delle Comete di Mario Guiducci fatto da lui nell'Accademia Fiorentina nel suo medesimo consolato*. Woodcut device of the Medicean stars on title & two woodcut diagrams in the text. 2 p.l., 54 pp., one blank leaf. Small 4to, late 19th-cent. green diced morocco, arms of the House of Visconti in gilt within a richly decorated border, spine richly gilt, a.e.g. Florence: P. Cecconcelli, 1619. \$40,000.00

First edition and a very fine copy. Although published under the name of his pupil and assistant Mario Guiducci (1585-1646), the present book is actually the work of Galileo (the autograph manuscript survives). It is a concealed reply to the attack of the Jesuit Orazio Grassi's *De Tribus Cometis*, published earlier in the same year, and marks the beginning of Galileo's long controversy with Scheiner and the other Jesuit astronomers over the comet of 1618. The dispute continued for several years and resulted in Galileo's scientific manifesto *Il Saggiatore* (1623) which contains his most important ideas on the philosophy of scientific investigation.

In addition to a description of the comets of 1618, Galileo discusses the



satellites of Jupiter, the uses of the telescope, fixed stars not visible to the naked eye, etc.

¶ Carli & Favaro 80. Cinti 63.

THE SECOND OBSERVATION OF HALLEY'S COMET

19. KEPLER, JOHANNES. *De Cometis Libelli Tres. I. Astronomicus . . . II. Physicus . . . III. Astrologicus*. Two folding woodcut plates, three folding printed tables (plus two in duplicate), & several woodcuts in the text. 4 p.l., 138 pp., one blank leaf. 4to, antique 18th-century style calf-backed boards. Augsburg: Typis A. Apergeri, sumptibus S. Mylii, 1619-[20]. \$35,000.00

First edition, and a very good copy of a rare book; it contains the second observation of Halley's comet. In this work, Kepler “discussed in detail the bright comets of 1607 and 1618. Reflecting on the ephemeral nature of comets, he proposed a strictly rectilinear trajectory, which of course appeared more complex because of the earth's motion. Some decades later Edmond Halley made extensive use of the observations recorded in this book when he showed the seventy-six year periodicity of the comet of 1607. The brief second section of Kepler's trilogy concerned the ‘physiology of comets’: they fill the ether as fish fill the sea but are dissipated by the sun's light, forming the tail that points away from the sun. The final section treated the significations of the comets.”—*D.S.B.*, VII, p. 302.

Nice large copy with some uncut leaves and without the usual heavy browning. Stamp of the “K[öniglich] K[aiserliche] Universitätsbibliothek,” Vienna, to several leaves, including versos of most tables and with the Library’s duplicate or release stamp superimposed. One diagram with an old repair.

¶ Caspar 60. Cinti 65. Zinner 4739.

THE COMET OF 1618 DESCRIBED BY A FAMOUS HELLENIST

20. SCHMIDT (OR SCHMIED), ERASMUS. *Prodromus Conjunctionis Magnae, anno 1623. futurae. Das ist, Kurtzes und Einfeltiges, doch in Gottes Wort und der Astrologischen Kunst gegründets Bedencken von dem grossen Cometstern, der in abgewichenem 1618. Jahre, im Novembri sich erst recht sehen lassen . . .* 18 leaves. Small 4to, attractive modern marbled boards, red morocco lettering piece on spine. Wittenberg: C. Heyden, 1619. \$4500.00



First edition of this rare book which is considered by *A.D.B.* to be the author’s most important scientific work; it is a careful record of the third of the three bright comets of 1618-19. Schmidt (1570-1637), was “one of the last of the scholars of Germany who taught the language and literature of Greece in the spirit of Melanchthon. [Schmidt] was professor, first of Greek, and next of Mathematics, at Wittenberg. His principal work was an edition of Pindar, with a Latin translation and a careful commentary (1616).” –Sandys, II, p. 272.

Fine copy.

¶ A.D.B., Vol. 32, pp. 27-28. Zinner 4785.

21. [PRAETORIUS, JOHANNES]. *Meridionalis Nuncius das ist Ein Wunder-seltzamer südischer Crinit- oder Comet-Stern, Welchen der allmächtige und getreue Gott im Reste des 1664. Jahrs nach Christi Geburt, vom Ausgange Novembris biss in den Decembrem weit hinein, am Himmel gegen Mittage, nach Mitternacht in denen Morgen-Stunden, der untern Welt zur Warnung und Erleuchtung, an-*

gebrandt und hernieder gehänget hat: Wie solcher vor etlichen Jahren gerade umb diese Frist vom Herrn D. Tackio und Barth. Schimpfero &c. zuvor verkündiget, oder prognosticiret worden: nebst einem astrologischen und cabbalistischen Judicio so wohl jenes südischen, als des allerneuesten nordischen Cometens illustriret. Von Johanne Richtern, Astrophilo. Large engraved vignette on title. 16 unnumbered leaves. Small 4to, attractive modern marbled boards. Leipzig: C. Kirchner, n.d [1664 or 1665]. \$3250.00

First edition of this most uncommon account of the 1664 comet, visually the most impressive of the 17th century. It was observed by many of the greatest scientists of the period including Cassini and Borelli in Italy, Auzout and Petit in France, Hooke in England, and Samuel Danforth in North America.



In this work, Praetorius uses the pseudonym of Johannes Richter, “astrophilo.” Praetorius (1630-80), “had an open eye and a sharp ear for all wonder stories, witch tales, and accounts of ghosts and sorcery current among the people. He indefatigably collected all information on remarkable subjects and happenings, and was fond of popular gossip.” –Faber du Faur, *German Baroque Literature*, pp. 199-200–(who describes related items but not this work). The fine and large vignette on the title depicts the course of the comet with the constellations in the background. Praetorius was clearly familiar with the early and contemporary literature on comets and astronomy because of the many references he makes in the text. He describes the appearance, size, and path of the comet.

Fine copy.

¶ Lalande, p. 265. Waibler, “Johannes Praetorius (1630-1680). Ein Barockautor und seine Werke” in *Archiv für Geschichte des Buchwesens* (1979), no. 22.

22. MÜLLER, FRIDERICH. *Cometologiae Libri Tres De Natura Cometarum qualem elapsi 1664. anni Decemb. est enixus, & praesentis 1665 anni Februarii extinxit . . .* Woodcut vignette on title & three



engraved plates (one folding). 3 p.l., 50 pp. Small 4to, attractive modern paste-paper wrappers. Giessen: F. Karger, [1665].

\$3500.00

First edition of this rare and appealing book. Müller is described on the title as a professor at the Giessen Academy. In this work, he describes the physical, astronomical, and astrological aspects of the two comets of 1664 and 1665; their appearance “prompted treatises from many important astronomers and their widely varying conclusions and theories

underscored contemporary confusion concerning the nature of comets.”—Yeoman, *Comets*, p. 70.

The primitive but attractive vignette depicts a man with a telescope observing the sky. The three engraved plates depicts the Ptolemaic, Copernican, and Tyconic systems.

Fine copy.

¶ Thorndike, VIII, p. 95n.

23. NOTTNAGEL, CHRISTOPH. *Gründlicher Bericht, von dem biss in den Februar. dieses 1665sten Jahrs, am Himmel gestandenen importirlichen Cometen, und dessen vermuthlich-merckwürdigen Bedeutung.* Large engraved vignette on title. Two parts in one vol. [44] leaves. Small 4to, disbound (some browning due to the quality of the paper, several leaves loose). Wittenberg: M. Henckeln, [date on *Appendix* title:] 1665.



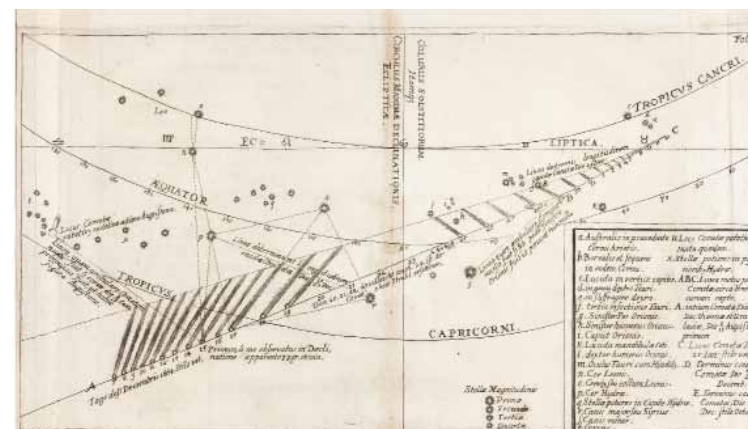
\$2950.00

First edition and very rare with the additional eight-leaf *Appendix*. Nottnagel (1607-66), was the highly regarded professor of mathematics at

the University of Wittenberg; he wrote a number of books on astronomy, several of which went into later editions. This is a detailed account of the less impressive 1665 comet which arrived only a week after the 1664 comet was last sighted. Again, leading astronomers observed this new comet, including Hevelius, Auzout, Petit, Borelli, Hooke, and others.

Very good copy.

¶ A.D.B., Vol. 24, pp. 45-46. Lalande, p. 264. Poggendorff, II, cols. 302-03.



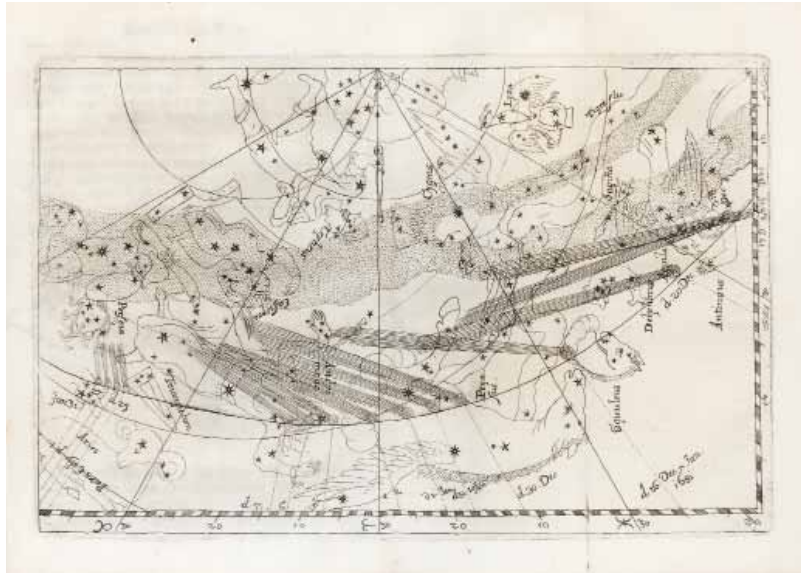
24. TREW, ABDIAS. *Gründliche und zu Erörterung vieler schweren Punkten in der gantzen Stern- und Natur-Kunst dienliche Beschreibung des jüngst zu End des Jahrs 1664 und im Anfang 1665 erschienen Cometen . . .* Two folding engraved plates (one a little cropped at head). 4 p.l., 64 pp. Small 4to, attractive modern paste-paper boards. Nuremberg: M. & J.F. Endter, 1665. \$3950.00

First edition and scarce. Trew (1597-1669), professor of mathematics and physics at the University of Altdorf, also wrote on fortification, geometry, the calendar, and on many aspects of mathematics. His main interest was astronomy and he established an observatory where he spent many years making astronomical and meteorological observations. He was a conservative in astronomy and wrote against Copernicus in 1636.

This is a scientific account of the two comets of 1664 and 1665. The two fine engraved and folding plates depict the path of the first comet in the sky and astronomical principles.

Fine copy.

¶ Poggendorff, II, 1133.



26. ANON. *Betrachtung und Bedencken Über den Im Monath Decemb. des verwichenen, und im Januario dieses 1681. Jahrs, erschienenen recht entsetzlichen Cometen, Darinnen dessen Ursprung, Erscheinung, Figur, Farbe, Schweif, Höhe, Grösse sein sondebahrer Lauf, Würckung und Bedeutung, unvorgreiflich zu ferneren Nachdenken, wohlmeinend zu buszfertigen Andencken auf Begehren vorgestellt worden.* One fine folding engraved plate & one large astronomical woodcut illus. in the text. 19 [i.e. 31] pp. Small 4to, modern wrappers. N.p.: 1681. \$3000.00

First edition of this rare and highly detailed anonymous observation of the famous comet of 1680-81. Apart from its brightness, this comet is notable as the first to be observed using a telescope (by Gottfried Kirch in Coburg). Other well-known observers included Robert Hooke, Flamsteed, Newton, and John Evelyn.

The author of this work clearly had a scientific background; he provides very detailed descriptions of the appearance of the comet, its path, and significance. The fine folding plate depicts the comet's path through the constellations.

Fine copy and scarce.

¶ Kronk, *Cometography*, I, pp. 369-73.

27. [MENTZER, BALTHASAR]. *Kurtze Beschreibung Dess Erschröcklichen Cometen so im Monat Decembr. dess 1680. Jahrs erschienen, Auff vielfältiges Begehren aufgesetzt . . . von M.B.M.P.M.P.* Finely engraved vignette on title (inner portion of image slightly obscured by the wrapper). [4] leaves. Small 4to, modern wrappers. Frankfurt: 1680. \$3000.00

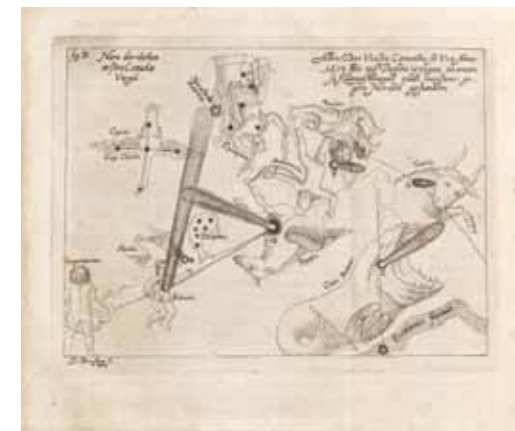


First edition of one of the earliest publications on the famous comet of 1680-81. Mentzer (1651-1727), was professor of mathematics at the University of Giessen and later, because of his religious convictions, was obliged to move to Hamburg where he taught at the city's gymnasium. The comet was first observed on 14 November 1680 by Kirch; it became quite bright and prominent by the end of that month. Clearly, Mentzer rushed his brief report of the sensational comet into print.

Very good copy. Small blank portion of title and third leaf removed.

¶ Kronk, *Cometography*, I, pp. 369-73. Poggendorff, II, col. 121.

28. VIRLING, GEORG SAMUEL. *Der wackere Stab des Herren . . . vorgestellt durch den Am 18. (28.) Decembr. dieses zu End laufenden 1680. Jahrs, mit viel größerem, als erstmals; daher desto mehr*



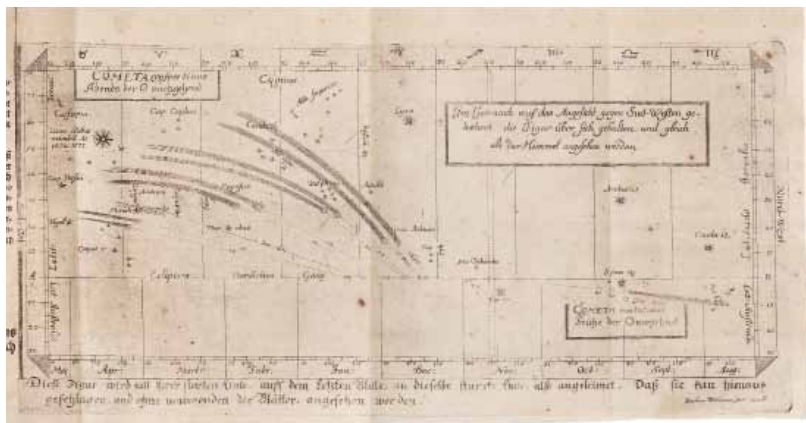
erschrecklichem Schwantz oder Schweiff, hervorstrahlenden Cometen. Two folding engraved plates. [26] leaves. Small 4to, modern wrappers (some browning due to the quality of the paper). Erfurt: B. Hempel, 1681.

\$3250.00

First edition of an uncommon book containing observations of the famous comet of 1680-81. Virling was from Eisenach and very probably a cleric. He clearly was well-educated as this is an extremely scientific account of the comet, its path, and appearance, along with its meaning. The plates depicts the comet's path through the constellations.

Apart from the browning, a fine copy.

¶ Kronk, *Cometography*, I, pp. 369-73. James Howard Robinson, *The Great Comet of 1680. A Study in the History of Rationalism* (1916), pp. 33-36.



29. VOIGT, JOHANN HEINRICH. *Cometa Matutinus & Vespertinus, Der, Anfangs in den Fruestunden der Sonnen vorgehend, Und, hernach in den Abendstunden der Sonnen nachgehend, Erschiene, Und der Gottlosen Welt zum Schrecken, am Himmel strahlende Comet-oder Schwantz-Stern, Anno 1680. und 1681.* One fine folding engraved plate. [16] leaves. Small 4to, modern wrappers (minor browning). Hamburg: G. Rebenlein, [1681]. \$3500.00

First edition of this scarce observation of the famous comet of 1680-81. Voigt (1613-91) was a mathematician, astronomer, and writer of calendars. He studied mathematics at Erfurt and taught at Stade, near Hamburg. He observed the comets of 1664, 1665, and 1677. In this work, he provides a very detailed description of the appearance of the comet, its path, and significance. The fine folding plate depicts the comet's path through the constellations.

Fine copy and scarce.

¶ Kronk, *Cometography*, I, pp. 369-73.

30. ZIMMERMANN, JOHANN JACOB. *Cometo-Scopia oder Himmel-gemäser Bericht, mit möglichstem Fleiß darstellende, beedes die nach der Trigonometria Sphaerica, astronomische Calculation, als auch Astro-Theologische Außdeutung deß mitten im Novembri 1680.sten Jahrs entstandenen, und biß in den Anfang Februarij 1681. erschienenen großen Wunder-Sterns und Cometens. Nächst einem außführlichen Catalogo aller Cometens, so innerhalb 2160. Jahren gesehen worden und allhier nach möglichst erkundigten Umständnen und erfolgten Effectis und Würckungen eingezeichnet seynd.* Two fine folding engraved plates. [9] leaves; 20 pp., one leaf of "Nota." Two parts in one vol. Small 4to, modern wrappers. Stuttgart: J.G. Zubrodt, [1681 (the date is given in an anagram)]. \$4950.00

First edition of this scarce observation of the famous comet of 1680-81; according to WorldCat, we find no copy in North America. Zimmermann (1642-93), mathematician, astronomer, millenarian, and theologian, studied theology at the University of Tübingen and became a Lutheran minister at Bietigheim in Baden. A follower of Jakob Böhme, Zimmermann's millenarian views caused him to be removed from his ministry. He attracted like-minded dissenters and in 1693 a group of about 40 people, led by Zimmermann, left Hamburg for Pennsylvania. Zimmermann died en route, in Rotterdam. The remainder of the group established a religious community near the Wissahickon Creek.



Zimmermann, in his varied life, was a professor of mathematics at Heidelberg. He wrote several notable and influential books on comets and was an active observer of the 1680-81 comet (noted by Kronk, see below, on p. 372). Newton mentioned Zimmer-

man in the first edition of the *Principia* as an observer of this comet.

The first plate depicts the comet's path. The early chapters deal with the comet's movements through the heavens, and this is followed by a series of careful computations as to its exact positions at different moments in its progress.

Fine copy and scarce.

¶ Kronk, *Cometography*, I, pp. 369-73. Poggendorff, II, col. 1411.

31. [MAUPERTUIS, PIERRE LOUIS MOREAU DE]. *Lettre sur la Comète*. Engraved frontis. & woodcut device on title. 5 pl. (incl. frontis.), 111 pp. 12mo, cont. mottled calf (joints repaired & a bit worn), spine gilt, red morocco lettering piece. [Paris]: 1742. \$1950.00

First edition. The book was written in response to the Marquise du Châtelet's request to further her studies in the sciences and Newtonian philosophy.

Maupertuis "devoted most of the book to a clear summary of the current state of knowledge about comets, including an overview of the dynamics of the Newtonian solar system and Halley's heroic calculations of cometary orbits. It evolved into a set piece on the analytical power of Newtonian cosmology. Along the way, the extremely elliptical orbits of comets undermined any cosmology built on swirling vortices carrying planets around the sun ... Maupertuis's choice of style and genre for his discussion of comets once again enabled him to make a splash on the literary science."—Terrall, *The Man Who Flattened the Earth. Maupertuis and the Sciences in the Enlightenment*, pp. 193-95.

Very good copy.

THE END OF THE WORLD

32. LALANDE, JOSEPH-JÉRÔME LEFRANÇAIS DE. *Réflexions sur les Comètes qui peuvent approcher de la Terre*. One engraved plate & one woodcut head-piece vignette. 40 pp. 8vo, attractive modern marbled boards, red morocco lettering piece on spine. Paris: Gibert, 1773. \$1750.00

First edition of this famous book which caused a panic in Paris before it was published. Lalande "caused another stir in 1773, when he discussed the possibility of a collision between the earth and a comet. His work on the perturbation of comets by the planets indicated that the orbit of a comet might be altered enough to make a collision with the earth possible. He realized that the likelihood of such a collision was extremely slight, but he failed

to emphasize this point in summarizing his paper before the Academy. The result was a panic in Paris based on the rumor that Lalande had predicted the imminent destruction of the earth. Even prompt publication of the entire paper [this book] did not completely reassure the public."—*D.S.B.*, VII, p. 581.

Fine copy.

¶ Lalande, pp. 536-37. Yeomans, *Comets*, pp. 166-67.

33. LE DOULCET, PHILIPPE GUSTAVE, COMTE DE PONTÉCOULANT. *A History of Halley's Comet; with an Account of its Return in 1835, and a Chart, showing its Situation in the Heavens*. Translated from the French ... by Colonel Charles Gold. Folding lithographed frontis. (a little foxed). [iii]-xi (lacking half-title), 44 pp. 12mo, modern semi-stiff wrappers. London: J.W. Parker, 1835. \$950.00

First edition in English of this quite uncommon work on Halley's comet which returned, as predicted, in 1835. Le Doucet (1795-1874), the French celestial mechanic, using the methods of Poisson and Lagrange, "considered the perturbative effects of Jupiter, Saturn, and Uranus on comet Halley during the interval 1682 to 1835 and the Earth's perturbative effects near the comet's 1759 perihelion passage. His predictions for the 1835 perihelion passage times were, successively, November 7.5, November 13.1, November 10.8, and finally November 12.9."—Yeomans, *Comets*, p. 256.

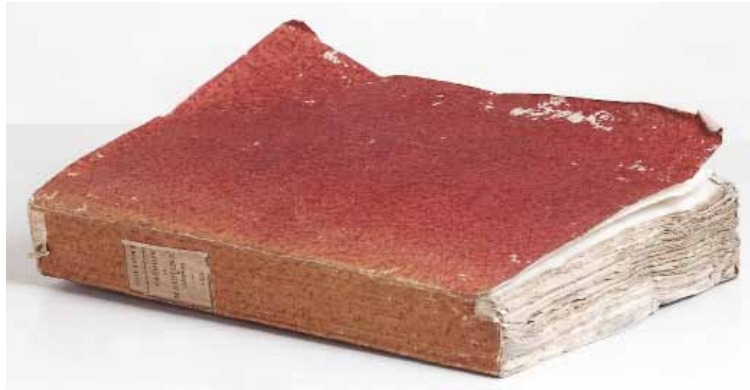
The folding lithographed frontispiece depicts the projected path of the comet.

Fine copy.

* * *

IN ORIGINAL STATE

34. COULOMB, CHARLES AUGUSTIN DE. *Théorie des Machines simples, en ayant Égard au frottement de leurs parties et a la Roideur des Cordages ... Nouvelle Édition, a laquelle on a ajouté les Mémoires du même auteur, 1. Sur les frottement de la pointe des pivots; 2. Sur la force de torsion et sur l'élasticité des fils de métal; 3. Sur la force des hommes, ou les quantités d'action qu'ils peuvent fournir; 4. Sur l'effet des moulins à vent et la figure de leurs ailes; 5. Sur les murs de revêtement et l'équilibre des voûtes*. Ten folding engraved plates. viii, 368 pp. Large 4to, orig. paste-paper wrappers (a bit frayed), printed paper label on spine, uncut. Paris: Bachelier, 1821. \$3500.00



First collected edition and quite scarce on the market. "Coulomb's collected memoirs on mechanics. The first of these deals with simple machines and won the Academy prize of 1779. The second is a study of friction at pivots, and the third deals with torsion and the elasticity of metal wire. In the fourth memoir Coulomb discusses man's ability to perform work, quoting Daniel Bernoulli and d'Alembert. The fifth memoir is devoted to windmills and the force of their wings, while the last is his famous memoir, 'Sur une application des règles de maximis et minimis à quelques problèmes de statique relatif à l'architecture' (1773)." -Roberts & Trent, *Bibliotheca Mechanica*, pp. 82-83.

Fine copy in original state. From the library of Marchese Giulio Stanga Carlo Trecco (please see item 1).

¶ D.S.B., III, pp. 439-46.

A MASQUERADE PARADE IN BAMBERG

35. [DURST VON WENGEN, GOTTFRIED]. From the lithographed upper cover: [Vorläufer zum Ersten Theresienvolksfeste in Bamberg oder] *Die öffentlich Maskerade in Bamberg am Fastnacht-Montage 1833. In Kolorirten Abbildung dargestellt von G.D. v. W. 1te-[2te] Lieferung.* 28 finely colored lithographed plates (11 double-page), all mounted on stubs. 4to, cont. cloth over boards, with the upper wrapper of the first "Lieferung" mounted. Bamberg: Verlag der Drausnick'sche Buch und Kunsthandlung, [1833]. \$7500.00

This rare and complete series of handsome lithographed plates, all with fine original coloring, depicts the public masquerade, a sort of "prequel" held just before Bamberg's First Theresia Festival in 1833. Published in two





installments they show a harlequin; the commander of the *Krähwinklers* (rubes, country bumpkins, small-town philistines, squares, stiffs, inhabitants of “dullsville”); a child’s baptism; the Tailor Cockatoo, Rumelpuff, the Fake Catalani, and Staberl (these are all figures from contemporary comic opera); the Bridesmaid from [Weber’s] “Der Freischütz”; an old haggling Jew; an elegantly dressed French lady; a burly Tyrolean; a grand carriage with a brass band; a knight in shiny armor; etc.; etc.

NOTE: In June 1830, Bavarian King Ludwig I and his Queen Therese had paid their first visit to Bamberg. The good burghers of that city decided this visit should be the subject of an annual commemoration, as was the custom at that time, to demonstrate the city’s allegiance to the Crown. Ac-



cordingly, a 48-member “General-Comité” was formed for the handling of the festivities. Preparations went on for months and months. 8 July 1833 – the Queen’s birthday – was to be the climax of the festival.

The organizers wrote a letter to the Queen: “Would Your Majesty be so kind as to graciously place the Bamberg festival under Your Royal protection, and by allowing it to begin on Your Majesty’s birthday and to let it be named the Bamberg Theresia Festival, and the meadow on which it is held Theresienwiese (Therese Meadow), creating an everlasting reminder of its origin and purpose.” This request was graciously accepted by the Crown.

Our album records the public masquerade parade held just before the main celebrations began and which continued for five days (more parades, open-air plays, shooting competitions, fireworks, etc.).

In very good condition, from the collection of Dr. Anton Strähuber. One or two of the lithographs have minor staining. The upper wrapper of the first part – here pasted on the upper cover – has had part of the title cut away (the section in brackets). This is a rare book. The digitized copy at Bamberg lacks plate 4 (it has a duplicate of plate 7).

THE FIRST FRENCH SCHOLAR OF CHINESE

36. FOURMONT, ÉTIENNE. *Catalogue des Ouvrages de Monsieur Fourmont l’ainé, Professeur en Langue Arabe au College Royal de France, Associé de l’Académie Royale des Inscriptions & Belles-Lettres, Interprète, & Sou-Bibliothécaire du Roy &c.* 18 p.l., 123 pp. 8vo, cont. marbled wrappers (minor browning). Amsterdam: 1731.

\$7500.00

First edition of a very uncommon book. Fourmont (1683-1745), “was the first scholar in France to deal with Chinese matters. He started his career in the Académie des Inscriptions et Belles-Lettres as a Hebraist and had written several small books on Hebrew matters, but he left this discipline and turned to Chinese in 1711. At that time he met a young French-speaking Chinese man by the name of Arcadio Huang [(1679-1716),] in the Bibliothèque Nationale; Huang was the only Chinese-speaking person in France. Fourmont seized the opportunity to be introduced to Chinese, a language hitherto completely unknown in France. For the rest of his life he laboured with this language. Arcadio Huang taught him the pronunciation of Chinese syllables, and quite particularly, he introduced him to the 214 radicals.”-from the Preface of Knud Lundbaek in Cécile Leung, *Etienne Fourmont (1683-1745) Oriental and Chinese Languages in Eighteenth-Century France* (2002).

Because of his ability to read Hebrew, Arabic, Syriac, and Persian, Fourmont had been appointed by Jean Paul Bignon as under-librarian of the Oriental Section of the Library. By the time of his appointment, there were considerable holdings of Chinese printed books, thanks to the gifts of various Jesuit missionaries and bulk purchases from the Foreign Missions of Paris. Fourmont worked with Huang in making an inventory of the 1000 or so Chinese books in the Royal Library. Fourmont was also charged in making lists of desiderata which were sent to missionaries in China, India, and Siam, requesting them to buy the books on the lists.

He wrote two large books on the Chinese language: the *Meditationes Sinicae* (1737), a history of Chinese studies in the West and with a list of methods of identifying characters, the ordering system of Chinese dictionaries, and a basic grammar. The other was *Linguae Sinarum Mandarinicae Hieroglyphicae grammatica duplex* (1742) which sets forth the syntactic rules and functions of different parts of speech in Chinese.

Fourmont's greatest feat was having 80,000 fine Chinese characters engraved in Paris for his many proposed dictionaries. These engraved characters are today at the Bibliothèque Nationale.

This work is primarily a auto-bibliography of works, published, unpublished, and projected, by Fourmont, These include papers read before the Académie; works on the origins of languages; essays on the Hebrew, Arabic, Chinese languages; his projected dictionaries of Chinese; and a long account of how the Chinese collections in the Royal Library were built, his cataloguing of the collection, and the massive project of engraving the Chinese typefaces.

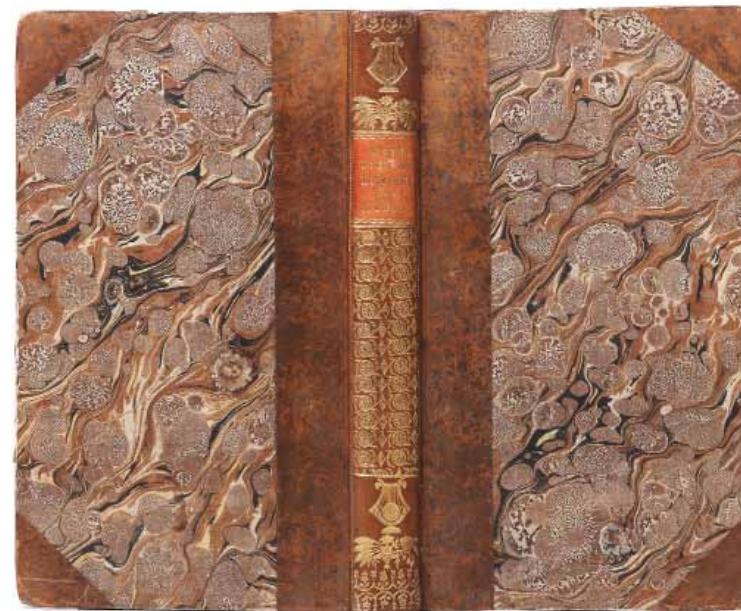
Very good copy.

¶ N.B.G., Vol. 18, cols. 354-65.

"INDISPUTABLY ONE OF GENTZ'S BEST WORKS" -A.D.B.

37. GENTZ, FRIEDRICH VON. *Ueber den Ursprung und Charakter des Krieges gegen die französische Revolution*. 1 p.l., 333 pp. 8vo, cont. marbled half-calf & marbled boards (corners slightly rounded), spine ornately gilt, red morocco lettering-piece on spine. Berlin: H. Frölich, 1801. \$2500.00

First edition and an attractive copy of this important conservative analysis of the French Revolution and the resulting disruptions throughout Europe. Gentz (1764-1832), a prolific author and zealous critic of the Revolution and Napoleon, studied under Kant in Königsberg. During his years as a lower-level government official in Berlin, he wrote several es-



says and books to great acclaim, including a very successful translation of Burke's *Reflections on the Revolution in France*. Aware of his significant influence, the British even paid Gentz for works antagonistic to the French cause or laudatory of Britain's political and economic systems. Following his divorce and move to Vienna, he met and collaborated with Klemens von Metternich, and together they crafted the underpinnings of modern European conservatism, beginning with the Congress of Vienna, where Gentz served as secretary of the Austrian delegation.

In this work "Gentz's whole conception of the Revolution had developed in a direction that was strikingly similar to that of Burke... he came to condemn it utterly, in this guise, as a species of corruption of the human spirit. More precisely, the Revolution came to signify to Gentz the eruption of the wildest form of anarchy and chaos into social life, the making absolute of that which was necessarily and inherently limited, namely personal freedom." -Murray Forsyth, "The Old European States-System: Gentz versus Hauterive," *The Historical Journal*, Vol. 23, No. 3 (Sept. 1980), p. 524.

A fine copy of a pivotal work in the development of European conservative thought.

¶ A.D.B., Vol. 8, p. 577-93. N.B.G., Vol. 19, cols. 953-57.

THE GEOLOGY OF THE HARZ MOUNTAINS

38. GLEIM, JOHANN BERNHARD. *Reise nach dem Brocken, der Baumannshöhle, der Bielshöhle und der Rosstrappe*. vi, 122 pp. 8vo, cont. marbled half-sheep & marbled boards, flat spine gilt, red morocco lettering piece on spine. Quedlinburg: F.J. Ernst, 1816. \$1750.00

First edition of a most uncommon book: WorldCat lists only one copy in North America. Gleim was the nephew of the Enlightenment poet Johann Wilhelm Ludwig Gleim (1719-1803). This is an account of some of the most remarkable geological features of the Harz Mountains in northern Germany, one of the mining centers of that country for more than 1000 years. Gleim describes his ascent of the Brocken, the highest peak in the Harz mountain range. This mountain has always played a role in German legends, several of which were used by Goethe in his *Faust*. Following his descent, Gleim gives an account of the mining operations, smelting activities, and steel works in Clausthal and Zellerfeld.

Gleim also visited the Baumannshöhle, the famous cave which was protected from vandals by Rudolph Augustus, Duke of Brunswick-Lüneburg and is considered to be the first legally protected natural monument in Germany. Goethe visited this cave several times.

Gleim also gives a description of his ascent of the Rosstrappe, again the subject of several German legends.

Fine and handsome copy with the bookplate and stamp on the free front endpaper of the "Hoch- und Deutschmeisterische Bibliothek" in Eulenberg (today's Sovinec in the northern Moravian part of the Czech Republic).

THE FIRST WORLD FAIR

39. GREAT EXHIBITION, LONDON. *Exhibition of the Works of Industry of All Nations, 1851. Reports of the Juries on the Subjects in the Thirty Classes into which the Exhibition was divided. Presentation Copy*. Three chromolithographic plates of textiles. 3 p.l., cxx, 867, [1], 15, [1] pp. Thick large 8vo, orig. red cloth, stamped in gilt & blind, a.e.g., orig. slipcase. London: Printed for the Royal Commission by W. Clowes & Sons, 1852. \$2250.00

First edition, "Presentation Copy." The Great Exhibition of 1851 was the world's first international exhibition of all aspects of technology. Not only was it a piece of unabashed flag-waving for Britain, then pre-eminent in industrial production, but its enormous success had an

incalculable influence both in Britain and across the world. The exhibits, which ranged from heavy machinery to designs for jewelry, were divided into thirty categories, and prizes were awarded for excellence. This book contains the reports of the juries set up to distribute the prizes. These reports were extremely detailed, often written by people who were great authorities in their field, and they encapsulate the state of industry in the mid-19th century.

A fine and bright copy, preserved in the original slipcase.

¶ *Printing and the Mind of Man* 331.



¶ THE ENIGMA OF KASPAR HAUSER

My introduction to the story of Kaspar Hauser was through Werner Herzog's then-newly released "Jeder für sich und Gott gegen alle" ["The Enigma of Kaspar Hauser"] in 1974. The story and the performance of Bruno S. in the title role moved me deeply and it has always remained one of my favorite movies by Herzog. Kaspar Hauser's life remains a mystery. Here are four books about him:

40. (HAUSER, KASPAR). *Kaspar Hauser der ehrliche Findling als Widerlegung der Polizeyrath Merker'schen Schrift: "Kaspar Hauser, nicht unwahrscheinlich ein Betrüger."* By Rudolph Giehl. Engraved frontis. port. of Hauser. vi, 73, [1] pp. Small 8vo, orig. printed wrappers (a little frayed, some foxing). Nürnberg: G. Eichhorn, 1830. \$650.00

First edition and rare. In this work, Giehl, a city official of Nuremberg, refutes the police report by Officer Merker who considered Hauser an impostor (although Merker had never seen Hauser).

Very good copy preserved in a box.

41. (HAUSER, KASPAR). *Kaspar Hauser. Beispiel einen Verbrechens am Seelenleben des Menschen.* By Anselm, Ritter von Feuerbach. Engraved frontis. port. of Hauser (a little foxed). 3 p.l., 151 pp. 8vo, later green wrappers with large portions of the orig. wrappers pasted on. Ansbach: J.M. Dollfuss, 1832. \$950.00

First edition of the first critical summary of the ascertained details of Kaspar Hauser's life. Feuerbach (1775-1833), one of the major legal scholars of Germany, was instrumental in the reform of the Bavarian penal code.

Very good copy and rare.

THE AUTOPSY OF KASPAR HAUSER

42. (HAUSER, KASPAR). "Kaspar Hauser's Verwundung, Krankheit und Leichenöffnung." By Dr. Friedrich Wilhelm Heidenreich. 35 pp. 8vo, modern wrappers. Berlin: G. Reimer, 1834. \$950.00

First separate edition, an offprint with new pagination from von Gräfe and von Walther's *Journal für Chirurgie und Augenheilkunde* (Vol. XXI). Heidenreich (1798-1857), a doctor at Ansbach, was the presiding physician during the autopsy of Kaspar Hauser following his mysterious death in December of 1833.

In this work, Heidenreich provides a description of Hauser's wounds, his final days, and the autopsy itself.

Fine copy preserved in a box.

¶ Hirsch, III, pp. 124-25.

43. (HAUSER, KASPAR). *Kaspar Hauser oder die richtige Enthüllung der Geheimnisse über Hausers Herkunft, die Ursache seiner Einsperrung . . . herausgegeben von W.C. Gr. v. A.* [Caroline, Gräfin von Albersdorf]. iv, 99 pp.; vi, 125 pp. Two vols. 8vo, cont. marbled boards (orig. printed wrappers bound in Vol. II), green leather lettering pieces on spines. Munich: E.A. Fleischmann, 1839. \$950.00

Second edition, "vermehrte und verbesserte" (1st ed.: 1837). Caroline, Countess of Albersdorf, born Lady Graham, lived in Nuremberg and mistrusted the reasons for Lord Stanhope's intense interest in Kaspar Hauser. Although the Countess changed her opinion several times regarding the probable origins of Hauser, she maintained a constant interest in his welfare. The present work is one of the most detailed early accounts of Hauser's life and death. Her distrust of Stanhope never changed and she was quite outspoken about it here.

Fine set. Bookplate of Dr. Hans Peitler, dated 1919.

* * *

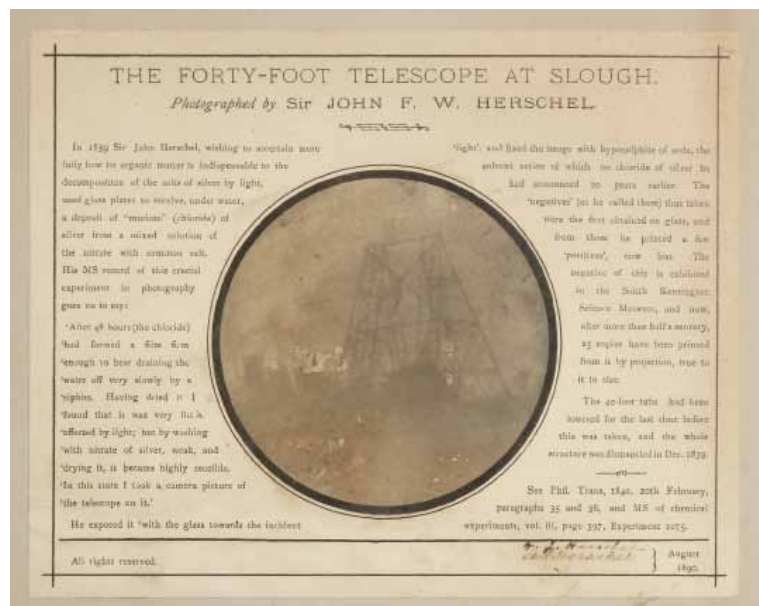
A REMARKABLE PHOTOGRAPH WITH AN EQUALLY REMARKABLE PROVENANCE

44. HERSCHEL, SIR JOHN FREDERICK WILLIAM. *The Forty-Foot Telescope at Slough. Photographed by Sir John F.W. Herschel* [photographed 9 September 1839; this print made in] *August 1890*. Circular silver photographic print, 92 mm. in diameter, mounted on paper incorporating a printed title and descriptive letterpress dated August 1890 with the signatures of two of Herschel's sons, mounted on card. Some small areas of abrasions to the paper surface. In the original frame, by Ryman & Co. of Oxford, made from the rungs of the ladder to the telescope. With a fragment of an original (?) printed descriptive notice on the back. \$25,000.00

This is the earliest photograph of a scientific instrument and the first photograph deliberately taken to record an object prior to its disappearance (the earliest "record" photograph). It is also the earliest surviving photograph taken on glass and Sir John Herschel's only surviving camera image.

This example is the Herschel family copy, by direct descent from Sir John F.W. Herschel through his daughter Amelia and her husband Sir Thomas Wade.

Although some images had previously been made on light-sensitive paper, this image was made in the first year of photography as we know



it, i.e. using the negative/positive process. On 22 January, Herschel heard about Daguerre's experiments. On 30 January, the second day of his photographic researches, Herschel made the first of several images of his father's 40-foot telescope using a Dollond telescope lens. These images were the first "negatives" (as he called them), and Herschel's only photographic subject. He fixed these images on paper with his method of using sodium thiosulphate, or "hypo," which came to be recognized as the most useful of all the chemicals proposed as the fixer for silver-based photographic images. A few prints or "positives" were made from the negatives at the time, and none survive today. On 1st February he was visited by William Henry Fox Talbot who was shown a picture of the telescope, "freshly made."

In the following months, Herschel began to use glass, in order to eliminate the organic substances contained in paper and for the sake of improved transparency.

The earliest surviving photograph on glass is Herschel's image of his father's famous 40-foot telescope at Slough, taken on 9 September 1839. By 1890, no original prints of this image were known and so 25 copies were made by projection from the best of the original negatives which had been on exhibition in the Science Museum, the photographic work being done by Sir John Herschel's eldest son Sir William J. Herschel (1833-1917), himself a pioneer of color photography. The present copy is one of those 25, and is signed on the mount by two of Herschel's sons including Sir William. It has been kept in the Herschel family ever since. The negative, now faded almost beyond recognition, is also preserved in the Science Museum.

The 40-foot telescope was constructed by William Herschel (1738-1822) on the grounds of his house in Slough, and completed in 1789. It was the largest of a succession of important instruments that Herschel himself made. The massive reflecting telescope weighed over a ton, and became a much-visited wonder of the age. It was the largest telescope in the world for some fifty years, and the two 4-foot mirrors made for it were also the largest in the world. By 1839 the frame was becoming unsafe so in December of that year it was dismantled, but not before William's son Sir John Herschel had taken this image of it. The frame of this copy was made from the rungs of the ladder that went up to the telescope.

A most remarkable survival.

¶ Gernsheim, *The History of Photography*, pp. 95—"Herschel's photographic researches are concentrated within the first few years after the discovery of photography, and the genius and energy which he displayed were overwhelming. For him, it would have been an easy matter to invent a photographic process earlier had he felt, like Niépce, any urge to do so, or

had he believed that it would facilitate his work, as Daguerre and Talbot and Reade did. As far back as 1819 Herschel discovered the property of the hyposulphites as solvents for silver salts, whereas ignorance of this fact had proved the stumbling-block to other investigators in photography for a long time. Herschel's scientific knowledge was indeed so great that on merely receiving a note, on 22 January 1839, from Captain (later Admiral) Beaufort telling him the bare fact of Daguerre's discovery, 'a variety of processes at once presented themselves,' and only a week later Herschel succeeded in producing his first photograph."

VERTIGO

45. HERZ, MARCUS. *Versuch über den Schwindel*. xlv, 292 pp. 8vo, cont. boards (corners a little worn). Berlin: C.F. Voss & Son, 1786.
\$1500.00

First edition of this scarce book by the Jewish physician, philosopher, and scientist Marcus Herz (1747-1803). Reputed to be one of the best doctors of his time, he was the first, according to Hirsch, to offer lectures in experimental physics in Berlin. These lectures, first offered in 1776, were extremely popular and attracted all the leading residents of Berlin including members of the royal family, among them the future Frederick William III.

The present work is concerned with the various types of vertigo, their symptoms, and treatments. Clearly, some case histories describe epilepsy (sometimes physicians did not know whether to classify the case as one or the other).

Very good copy.

¶ A.D.B., 12, pp. 260-62. Hirsch, III, pp. 195-96—"ein seinerzeit viel genanntes Buch."

THE THEORY OF BUSINESS CYCLES

47. JUGLAR, CLÉMENT. "Des Crises commerciales, Considérées dans leurs rapports avec le Mouvement des Escomptes de la Banque, le Développement de la Population, des Importations et des Exportations, et le Prix moyen des Céréales" [in]: *Annuaire de l'Economie Politique et de la Statistique pour 1856*, Par MM. Mce Block et Guillaumin. Treizième Année. viii, 612 pp. 12mo, orig. yellow printed paper wrappers (extremities a trifle worn), uncut. Paris: Guillaumin & Cie, 1856.
\$1500.00

The first appearance of Juglar's (1819-1905) seminal article on pages 555-81 regarding the theory of economic downturns and business cycles.

This work served as the foundation for his 1862 prize-winning essay "Des crises commerciales et de leur retour périodique en France, en Angleterre et aux États-Unis."

Fine copy in original state, sporadic but inoffensive foxing.

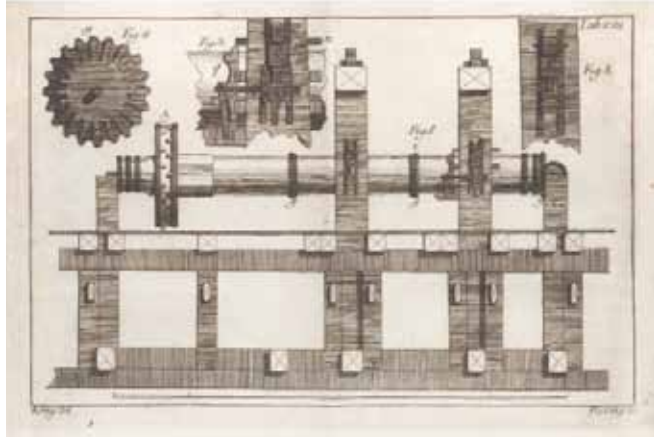
¶ P. Schumpeter, *History of Economic Analysis*, pp. 1123-24—"A man who was a physician by training, but must be ranked, as to talent and command of scientific method, among the greatest economists of all times, Clément Juglar."



THE FIRST DESCRIPTION OF ROLLING MILLS

48. KOENIG, CARL HINDRICH. *Inledning til Mekaniken och Bygnings-Konsten, samt en Beskrifning öfwer åtskillige af Framledne Commerce-Rådet och Commendeuren af . . . Hr. Polhem opfundne Machiner*. Large engraved vignette on title & another at the head of the first leaf of Part II and 30 fine folding engraved plates (numbered I-XXVIII plus XV* & a second plate numbered XVI). 184 pp. 4 p.l., 183, [1] pp. Small 4to, cont. speckled sheep, contrasting vellum lettering piece on spine. Stockholm: tryckt af P.J. Nyström, 1752.
\$6500.00

First edition and very rare; WorldCat locates only one copy in North America. This *Introduction to the Mechanics and the Art of Construction, including a Description of Several of the Machines invented by the late . . . Mr. Polhem* is the best early treatise on the mechanical and industrial processes devised by Christopher Polhem (1661-1751), the "father of Swedish technology." He built a remarkable factory for iron and other metal products at Stjaernsund in 1704, producing a wide array of iron and steel products for industry, agriculture, and general consumption. The manufactory used division of labor, hoists, and conveyor belts to minimize manual labor, anticipating the mass-production techniques later adopted in America and England. His "alphabet" of machine components enabled him to build every conceivable machine and demonstrated the basic elements used by later machine builders. His rolls mills were an advance over contemporary methods of metal-working.



Polhem published his *Patriotiska Testamente* in 1761; it gives the first description of rolling mills and other methods of iron-working, but had only a few text diagrams. In our work, the last part (pp. 155-end) gives an explanation of many of Polhem's machines, which are illustrated on 23 of the 30 plates (nos. 6-28). The balance of the work describes other industrial developments in Sweden in the first half of the 18th century.

"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 fresh copy. Small tear to third plate, carefully repaired on verso at an early date, with no loss of image.

☞ See also item 61

MUNICH'S "OKTOBERFEST"

49. [KRAUS, GUSTAV WILHELM, ARTIST]. From the upper lithographed wrapper: *Festzug zur Feyer der Jubel Ehe . . . des Königs Ludwig und der Königin Therese zu Munchen am 4ten October 1835*.

Verlag von J.S. Hochwind, ges. v. Gustav Kraus; from the lithographed leaf of contents: *Kurzgefasste Beschreibung des Oktoberfestzuges vom Isar-Kreis, zur Feyer der Jubel-Ehe Ihrer Majestäten des Königs Ludwig und der Königin Therese, am 4ten October 1835 in München*. Calligraphic lithographed upper wrapper, lithographed leaf of table of contents, printed on both sides (a little foxed), & 24 finely colored lithographed plates. Oblong folio (400 x 490 mm.), cont. half-sheep (spine & corners with some wear). [Munich]: J.S. Hochwind, [1836].

[BOUND WITH]:

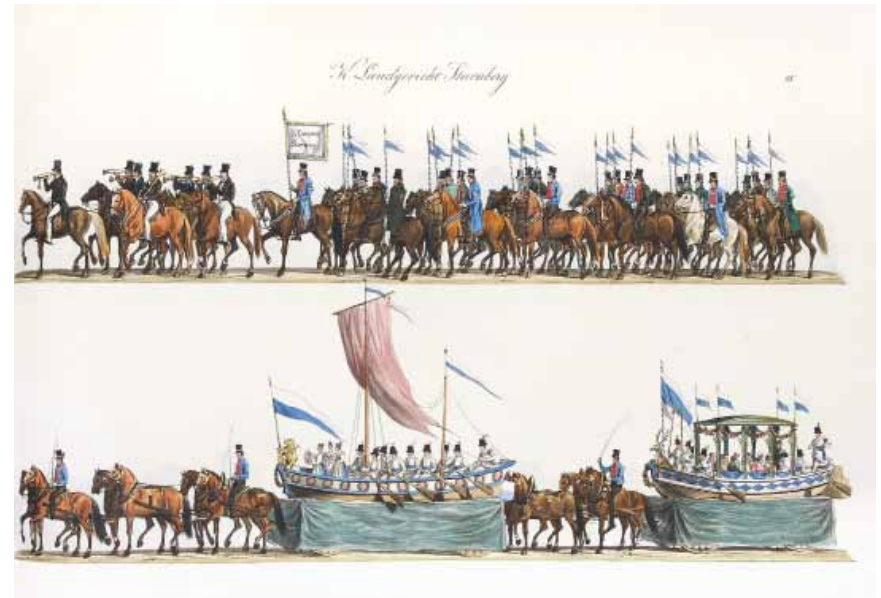
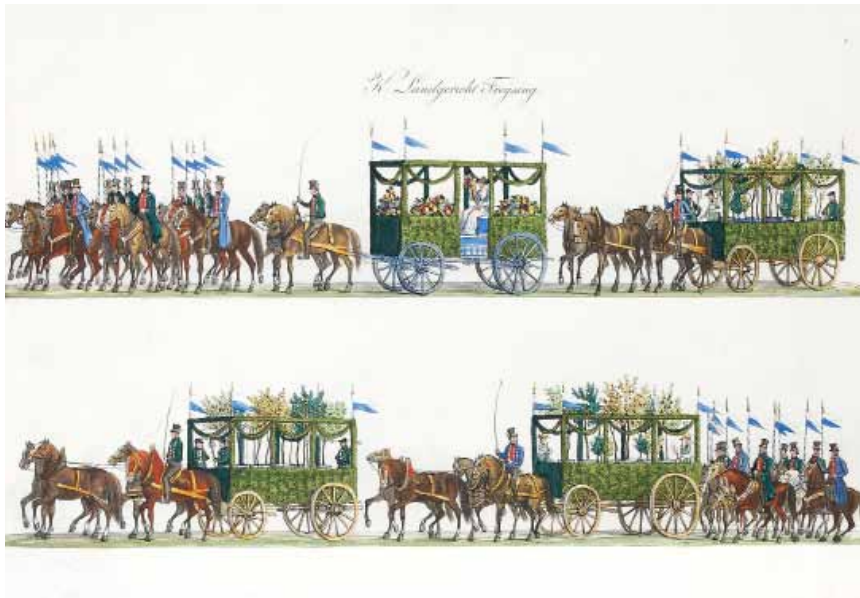
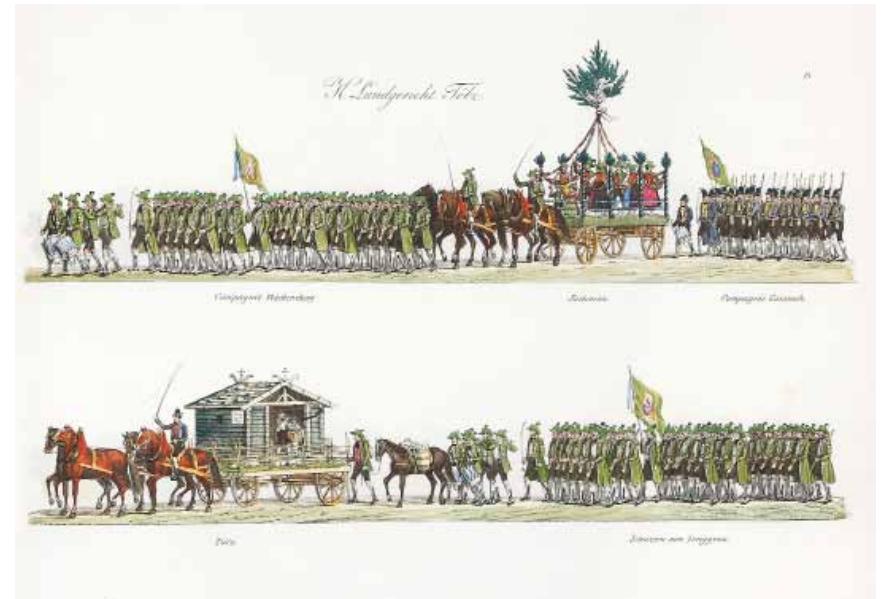
— From legend at foot of second plate: *Festspiele der Oktoberfeste 1835 und 1836, welche unter der Leitung d. Turnlehrer Gruber ausgeführt wurden*. Two folding & finely colored lithographed plates. [Munich: ca. 1836]. \$27,500.00

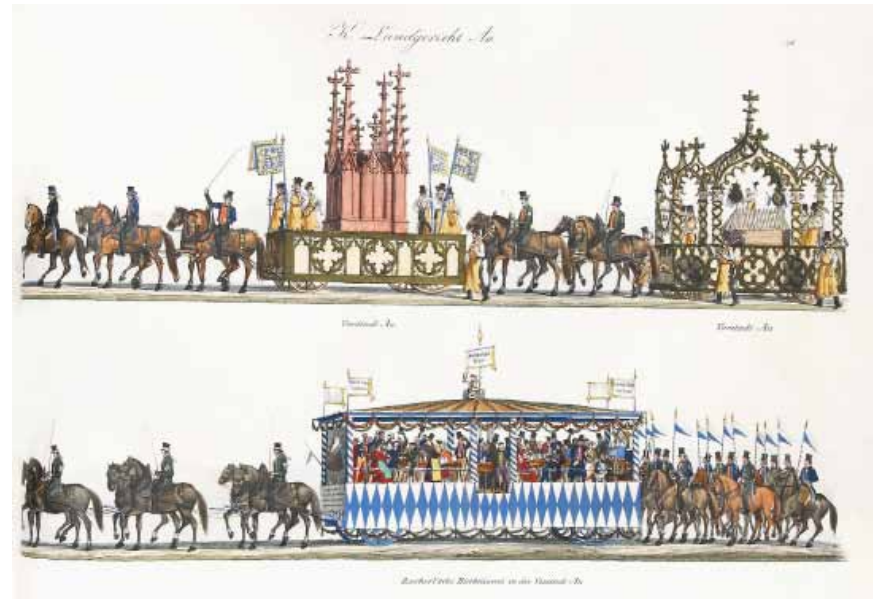
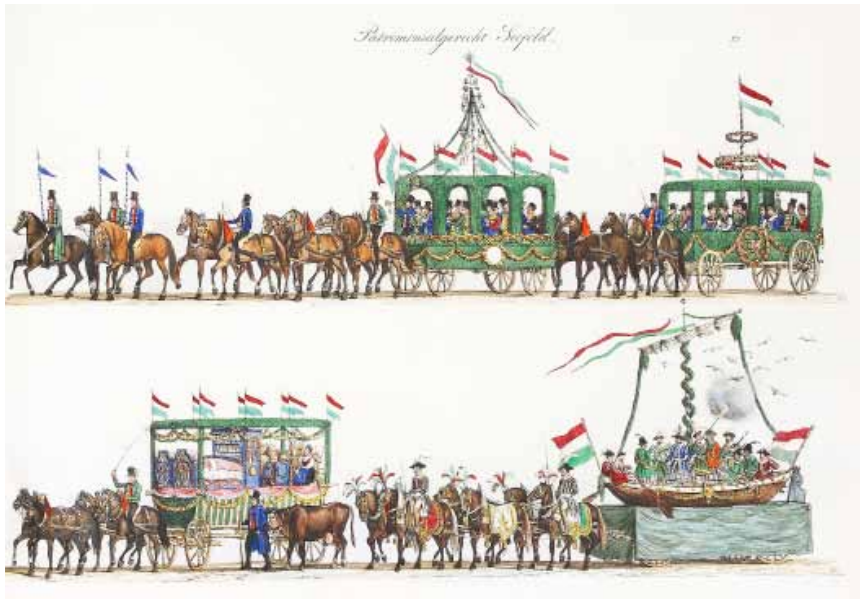
First editions of two important and rare works by the prominent artist and lithographer of Munich, Gustave Kraus (1804-52). His preferred medium was lithography and his favorite subjects were public occasions such as processions, parades, and ceremonies as well as landscapes of the region and public buildings. The lithographic work of Kraus is ranked amongst the finest of its time.

I. This is an extremely rare festival book, depicting the famous Munich Oktoberfest in the early years of the 19th century. "The 1835 Oktoberfest parade with its 24 lithographs is one of Gustav Kraus' finest pieces of work . . . He first sketched the compositions in pencil and ink before filling them in with watercolors, checking them *in situ* before transferring them . . . to stone. Thus, his lithographs are not only an absolutely reliable document of the splendid parade, but also an invaluable source for the history of Bavarian costume and tradition."—(in trans.)—Christine Pressler, *Gustav Kraus 1804-1852*.

The series, published in four installments and here bound together, shows the 80 floats, each drawn by several pairs of horses, on which the various municipalities of the Isar district display typical scenes and *tableaux vivants* representing agriculture, animal husbandry, trades, and customs. The plates are numbered 1-22; plates 23 and 24 are unnumbered (in Lipperheide's copy, plates 13, 18, 20, 23 and 24 are unnumbered).

II. Two folding leaves (500 x 425 mm.), each with six colored lithographed images by Kraus. The images were printed on these large sheets and one still shows the register marks indicating they were to be cut up and mounted on board as souvenirs. The images depict the entry of the baker's and wagoner's apprentices, some wrestlers, javelin throwing, stone slinging,





and a final group forming a human pyramid.

The tradition of Oktoberfest celebrations and parades began in 1810 when the future Ludwig I of Bavaria married Princess Therese of Saxe-Hildburghausen. The citizens of Munich were invited to attend the festivities held on the fields in front of the city gates to celebrate the happy royal event. Horse races in the presence of the royal family marked the close of the event that was celebrated as a festival for the whole of Bavaria. The decision to repeat the horse races in subsequent years gave rise to the tradition of the Oktoberfest. The festival was eventually prolonged and moved ahead to September to allow for better weather conditions. In 1811, an agricultural show was added to promote Bavarian agriculture.

Fine and complete copies with splendid original coloring. From the collection of Dr. Anton Strähuber.

¶ For Kraus, see the “Bayerische Landesbibliothek Online” website. I. Pressler, pp. 385-408. II. Pressler 411 & 412.

FROM DUCHESS TO NUN

50. (KUNIGUNDE OF AUSTRIA). Manuscript on paper entitled “Lebens-Geschichte der Durchlauchtigsten Fürstinn und Frau Frau Cunigundis Herzoginn in Bayrn.” 19 leaves, written in a neat & legible hand. Small folio (305 x 190 mm.), orig. green paste-paper boards (upper cover detached, some light staining). [Probably Munich]: 1796. \$4950.00

A most interesting and apparently unpublished manuscript of a biography of Kunigunde of Austria (1465-1520), sister of Emperor Maximilian I and wife of Duke Albrecht IV of Bavaria, written in a neat German cursive script. The individual chapters are headed “Kunigunde’s birth and upbringing,” “Kunigunde’s betrothal,” “Of our Kunigunde’s special virtues,” “Kunigunde’s generosity towards her abbey and the Poor Sisters,” “The Roman Emperor Maximilian I visits Kunigunde his dear sister in Püttrich abbey,” and “Kunigunde’s pious death.” The final leaf contains a postscript with notes on the ancestors and siblings of Duke Albrecht IV.

Kunigunde grew up in an educated and open environment at the Austrian court at Graz, where she learned to read and write and, more remarkably, received instruction in astronomy, mathematics, riding, and hunting.

There are several sources for the life of Kunigunde. For her life before marriage, there is an apparently contemporary biography published by the Viennese Jesuit Joseph Benedikt Heyrenbach in 1778. There is mention of Kunigunde in a number of Bavarian chronicles. An anonymous description

of Püttrich abbey (*Bittrich Voll deß Himmlischen Manna . . .*), published at Munich by Johann Lucas Straub in 1721, includes an account of her life (pp. 27-59) that is probably based on a earlier text and focuses on her monastic life.

The period leading up to Kunigunde’s marriage to Duke Albrecht, thoroughly discussed in our manuscript, is hardly touched on in the Püttrich abbey text, as may be expected. However, the second part of our text has a number of close parallels to the abbey chronicle, especially regarding Kunigunde’s joining the abbey after her husband’s death, her piety, her daily monastic routine, her simple clothing and lifestyle, her donations to the abbey and to the Emperor Maximilian’s endowments, and, finally, her illness and death. The interdependence of our manuscript and the Püttrich abbey chronicle is suggested by the inclusion of identical phrases in several instances. However, more extensive literal conformity is found only in quotes from original sources, such as a letter written by the young duchess to mother superior Clara Loder.

Portions of our manuscript – for instance in the initial remarks on the character and the education of our protagonist – correspond word for word with a 1793 Augsburg publication entitled *Geschichte des erbaulichen Lebens der Prinzessin Ludovika Maria von Frankreich*, a life of Princess Louise-Marie of France. The author of this biography of King Louis XV’s youngest daughter has been identified as the monarchist Liévin Bonaventure Proyart (1743-1808). The anonymous German translator describes himself as “a Barefoot Carmelite of the Bavarian Province.” We cannot be sure if the author of our manuscript based his account on the Augsburg text. Perhaps he and Proyart’s translator are actually identical. In any case, the execution of our manuscript, dated 1796, was carried out at a time in which the survival of religious institutions such as Püttrich abbey was in jeopardy. In 1802, Püttrich abbey itself was dissolved in the wake of Bavarian secularization. We can therefore assume that our biography of Kunigunde of Austria, whose pious and godly life had brought honor to Püttrich, was meant to counter-



act the efforts of the enlightened Bavarian government, especially since the duchess was related to Bavaria's ruling Wittelsbach dynasty by marriage.

In fine condition.

¶ A summary of the source material is provided by Karina Graf in her Mannheim thesis of 2000, *Kunigunde, Erzherzogin von Österreich und Herzogin von Bayern-München (1465-1520)*. Eine Biographie, pp. 4-8.

51. [LA ROCHE, SOPHIE VON]. *Meine Reise im Wonne u. Brach Mond*. Engraved frontis. & engraved title. 642 pp., one leaf of errata. Small 8vo, cont. half-sheep & marbled boards, spine gilt, orange leather lettering piece on spine. Berlin: E. Felisch, 1796.

\$2000.00

First edition and rare. La Roche (1730-1807), was the first financially independent professional writer in Germany and her books were very influential. In 1783-84, she published one of the few significant early journals for women, the *Pomona für Teutschlands Töchter*. Through her daughter Maximiliane, she became the grandmother of Bettina von Arnim and Clemens Brentano.

La Roche wrote many travel books; no other German woman of the time had seen more countries and talked to more important people than she. The accounts of her trips throughout Western Europe were modelled after Lawrence Sterne's *Sentimental Journey*. The present book is her account of travels in 1792 through Saxony from Potsdam to Dresden, and especially the Harz Mountains. She gives invaluable accounts of the customs of the region, the artisans, gardens, landscapes, caves, cultural activities, the great cities and the little villages, etc.

Fine copy printed on pale blue paper.

52. LA ROCHE, SOPHIE VON. *Mein Schreibetisch*. Engraved frontis. & engraved title with a vignette of the author in Vol. I. 384, [4] pp.; 1 p.l., 470 pp. Two vols. Small 8vo, Vol. I in cont. marbled half-sheep & marbled boards, flat spine gilt, orange leather lettering piece on spine; Vol. II in a rather fine pastiche binding matching Vol. I. Leipzig: H. Gräff, 1799.

\$2250.00

First edition and scarce. "A late work like *Mein Schreibetisch* (1799; *My Writing Desk*) shows La Roche recycling her own observations and compositions, along with favorite quotes from other writers, lists, scribbled reading notes, and even recipes. At the same time, the book offers the self-portrait of a woman trying to summon the grace, gratitude, and dignity

demanding by her own ideal of womanly stoicism to an existence of genteel poverty and social marginalization."—Wellbery, *A New History of German Literature* (Harvard U.P.), p. 370.

Nice set. The charming title-page vignette depicts the author in front of shelves of books at her writing desk.

¶ Goedeke, IV/1, 593, 19.

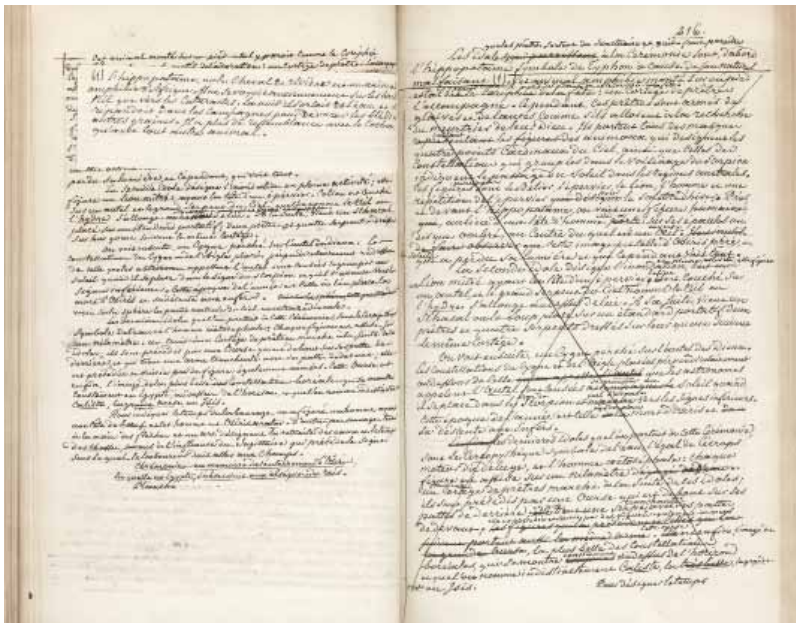
UNPUBLISHED WORKING MANUSCRIPT; "EGYPTOMANIA"

53. LENOIR, ALEXANDRE. Unpublished working manuscript, written on rectos only, with numerous additions and corrections, entitled: "Essai sur l'Histoire des Arts en Egypte pouvant servir d'Appendice au grand Ouvrage de la Commission." Lithographed frontispiece of Lenoir by Lasteyrie in Vol. I. Vol. I: 1-99 leaves; Vol. II: 98-279 leaves; Vol. III: 278bis-328 leaves; Vol. IV: 1-168 leaves; Vol. V: 169-253 leaves. Five vols. Small folio (ca. 335 x 220 mm.), Vols. I-IV disbound, Vol. V in cont. cloth-backed paste-paper boards (extremities worn). Paris: ca. 1830.

\$125,000.00

A remarkable discovery: the unpublished working manuscript, with numerous corrections and additions, of Alexandre Lenoir (1761-1839), the controversial director of the revolutionary Musée des Monuments Français, antiquary, and critic. This manuscript remains unstudied in its entirety. While the manuscript was clearly prepared to be sent to the printer,





Lenoir clearly could not let it go before making many hundreds, if not thousands, of additions, deletions, corrections, etc., adding numerous slips and sheets of additional text.

Lenoir envisioned this work as the essential appendix to the *Description de l’Egypte*, concentrating on the arts and iconography of ancient Egypt. Lenoir was a prodigious writer and this is reflected by the countless slips and sheets of paper large and small covered with his additions and corrections bound in or pasted on. He has also left spaces on many leaves where he planned to have illustrations. His hand is highly legible and uniform throughout. The present manuscript also offers unprecedented insight into Lenoir’s perspectives on museums, archaeology, astronomy, mythology, and religion.

BIOGRAPHY: Born in Paris, Lenoir’s entry to museum administration came at the recommendation of Gabriel François Doyen (1726-1806), his former painting instructor. He suggested in 1791 that Lenoir be hired as Guardian of the Dépôt des Petits-Augustins, where the Revolutionary government preserved seized artworks selected by the Commission des Monuments – a group of antiquarians, artists, and scientists formed to safeguard objects of artistic and historical importance. Lenoir proved an efficient and organized administrator, producing up-to-date inventories of the warehouse through which thousands of art objects passed. In the midst of the French Revolution, with its adherents eager to obliterate any trace of France’s aristocratic heritage, Lenoir strove to conserve what he deemed representative pieces of the country’s artistic growth.

“Officially recognized in 1795 and remaining open until the Bourbon Restoration, [the Museum of French Monuments] was largely the creation of one man, Alexandre Lenoir, and differed in fundamental respects from the Louvre museum of the 1790s. Unlike the Louvre, whose roots lie deep in the *ancien régime* and in the Enlightenment ideal of a museum, the Musée des Monuments was the product of circumstances unique to the Revolution and would have been inconceivable before 1789. Instead of paintings and antique marbles, it contained French sculpture and tomb monuments from the Middle Ages to the early nineteenth century – not then (or since) in many people’s canon of ‘great’ art. This lack of recognized masterpieces pushed Lenoir to create a museum more strictly chronological than any that had gone before and to design the first ‘period rooms’ in museum history in order to display his collection sympathetically. Unable in contemporary eyes to stand on their own as works of art, many of Lenoir’s monuments required historicizing and exoticizing through context to become museum objects.”—McClellan, *Inventing the Louvre: Art, Politics, and the*

Origins of the Modern Museum in Eighteenth-Century Paris, p. 155.

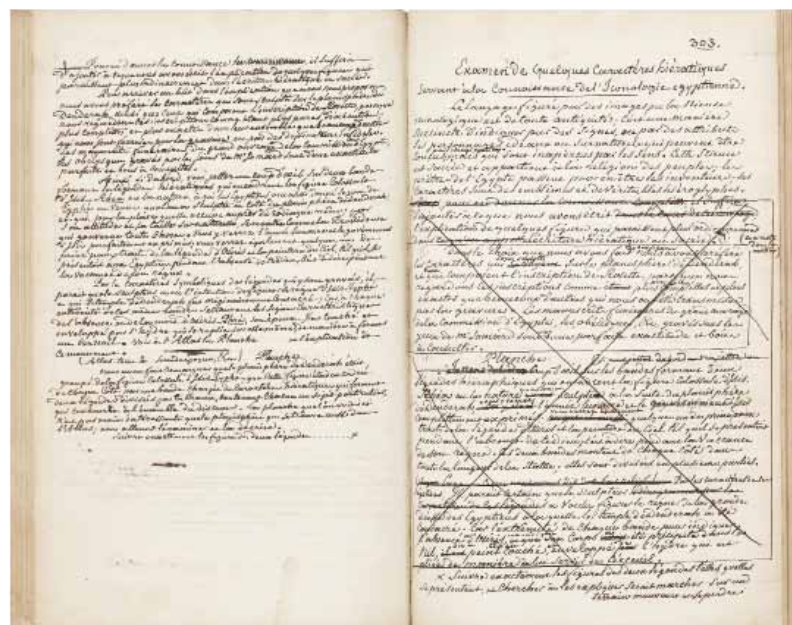
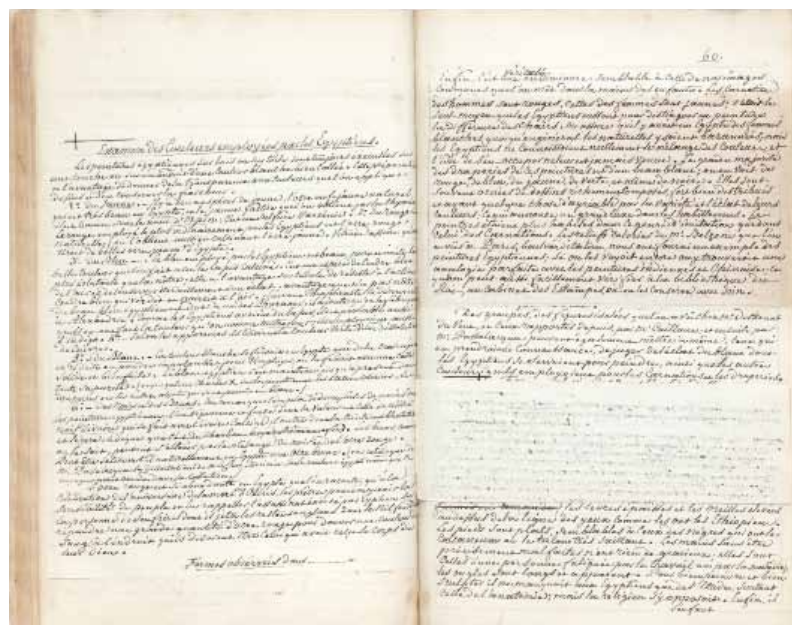
Lenoir was also a prominent participant in the Egyptomania that took hold in France in the early 19th-century following Napoleon's expedition and the publication of the *Description de l'Égypte*. Through Freemasonry – he was a member of the lodge of St. Jean d'Écosse du Contrat Social – had been introduced to ancient Egyptian iconography and he became obsessed with understanding the society and its then indecipherable symbols. Besides his sole “monograph,” *Histoire de la Franche-Maçonnerie* (1814), and several articles in scientific journals, we know little of the extent of Lenoir's knowledge. He was later considered as a candidate for the post of the Louvre's Egyptian curator and Empress Joséphine hired him to inventory and describe her personal collection of antiquities, containing a large number of Egyptian objects. The present manuscript reveals, for the first time, the entirety of Lenoir's obsessive and thorough research into a culture which he believed to have greatly influenced his own.

This extensive manuscript is divided into two parts: the first (Vols. I-III, 328 leaves in total), is a comprehensive discussion of ancient Egyptian society, in particular its geography, religious beliefs, mythological figures, mummification, important monuments and tombs, connections to ancient Greece, arts, the pyramids, the Sphinx, the coronations and burials of pharaohs, economy, agriculture, musical instruments, papyrus, costumes and military uniforms, etc.

The second (Vols. IV-V, 353 leaves in total), functions as a supplement devoted to research on the culture's poetry and music, mythological geography, Zodiac signs, illustrations in tombs, ancient Egyptian customs, law and its applications, sarcophagi, literature and folklore, hieroglyphic characters, rituals, etc. In the second section, Lenoir dedicates more than 15 pages to an examination of the Rosetta Stone and addresses Champollion's concurrent (and ultimately correct) interpretation of hieroglyphics.

A few leaves a little chipped but in fine condition.

¶ N.B.G., Vol. 30, cols. 671-75. “L'Égypte, par exemple, civilisation première, est constamment invoquée par Lenoir pour interpréter les monuments français. Comme Dupuis, Lenoir, dans sa manie assimilatrice, voit en Notre-Dame un Iséum, déchiffre les portails comme des zodiaques ou des hiéroglyphes, avec le Christ en Horus . . . Lenoir introduisit dans la réflexion historique des capacités d'imagination, de sensibilité, de liberté qui transcendaient les préjugés dont il était lui-même le produit. Son histoire de l'art à l'estomac, à l'emporte-pièce, regardait à l'essentiel; elle marchait trop vite, mais allait au but.”-INHA.



54. LITTLE, CHARLES C. & BROWN, JAMES, BOOKSELLERS. [Drop-title]: *Quarterly Advertiser of Books published, in Press, and for Sale by Charles C. Little and James Brown, Booksellers, No. 112, Washington Street Boston. No. 1. January 1, 1840.* 16 pp. 8vo, attractive modern marbled wrappers, printed paper label on upper cover. [Boston: 1840]. \$250.00

Little, Brown, one of the greatest names in American publishing, started in 1837 as booksellers, specializing in “publishing, importing, and selling of books.” This is one of their earliest lists.

Fine copy.

LARGE PAPER COPY OF BENTLEY’S GREAT EDITION OF MANILIUS; THE LAMOIGNON COPY IN RED MOROCCO

55. MANILIUS, MARCUS. *Astronomicon*. Ex Recensione et cum Notis Richardi Bentleyi. Finely engraved port. of Bentley by Vertue (a little spotted in margins), a large folding engraved plate depicting the Farnese globe, & a fine engraved headpiece. xvi, 307, [5] pp. Large 4to, cont. French red morocco, double gilt fillet round sides, flat spine gilt, with the characteristic Lamoignon green morocco labels on spine, a.e.g. London: Typis H. Woodfall, sumptibus P. & I. Vaillant, 1739. \$3000.00

First edition of Bentley’s commentary, with the text, of Manilius’ *Astronomicon*, the earliest extant treatise on astronomy of antiquity. Bentley’s commentary, his last work, is recognized as the greatest on this text and is one of the most celebrated classical editions of the 18th century. A.E. Housman, a great admirer of Bentley’s genius, thought this edition “a greater work than either the Horace or the Phalaris.”

PROVENANCE: From the library of Chrétien François de Lamoignon (1735-89), with his “Bibliotheca Lamoniana” booklabel on the front pastedown endpaper, crowned “L” stamped on p. 3, and characteristic date and morocco labels on spine. The Lamoignon library was due to be sold at auction in the Hague in 1791, but was bought en bloc by Thomas Payne before the sale. This book was later owned by the Hon. George Agar Ellis (1797-1833); his booklabel is on the front pastedown. Ellis was one of the MPs who pressed for the grant which bought the Angerstein collection of pictures for the nation (thus founding the National Gallery), and was himself a very considerable collector of books and pictures. He was created Baron Dover just two years before his early death at the age of only 36.



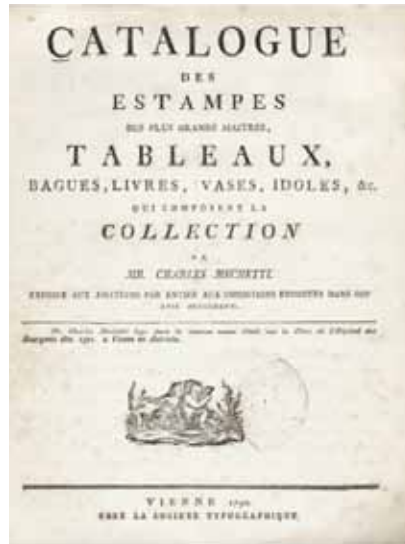
A very fine and attractive copy. The head and tail of the spine has been almost invisibly repaired by James Brockman. Many examples lack either the portrait or the plate (or both) which are present in this copy.

¶ Bartholomew & Clark, Bentley, 183. Lowndes, p. 1464. Brunet, III, 1369. None of these bibliographies distinguish large paper copies and, indeed, the superior copies are not so large as instantly to mark themselves out, or astonish the beholder with their margins. However, the measurements given by ESTC are conclusive: ordinary paper copies are 27 cm. high, with a gutter of 2.3 cm., and large paper copies are 29 cm. high, with a gutter of 4.5 cm. In this copy, finely bound for the Lamoignon family, and thus (naturally) trimmed down a little, the leaves are still 28.8 cm. tall, and the gutter clearly measures over 4 cm.

A RARE VIENNESE COLLECTION CATALOGUE

56. (MECHETTI, CARLO OR CHARLES). *Catalogue des Estampes des plus grands maitres, Tableaux, Bagues, Livres, Vases, Idoles, &c. qui composent la Collection de . . .* viii, 120 pp. 4to, cont. pale blue paper wrappers (spine defective). Vienna: La Société Typographique, 1790. \$1500.00

The uncommon sale catalogue of the collections formed by the founder of the famous Viennese music publisher. Originally from Lucca, Mechetti (c. 1745-1811), encountered financial troubles and was forced to sell his collection of thousands of items, primarily Italian prints and paintings.



In the introduction, Mechetti highlights certain pieces in his collection, which was apparently not for sale by auction but rather private contract. Pages 113-20 describe a large library rich in books on the arts and history.

Nice copy. This copy was inscribed on the inside front wrappers to the amateur geologist Baron de Beroldingen (see Zittel). From the library of His Serene Highness Prince Fürstenberg at Donaueschingen with his stamp on title.

¶ Cicognara 4548.

THE FIRST COMPENDIUM OF THE WHOLE WORLD

58. MYLAEUS (OR MILLIEU), CHRISTOPHORUS.

Consilium Historiae Universitatis scribendae. Printed throughout in italic. 197, [1] pp. Small 4to, cont. blind-stamped panelled goat-skin over wooden boards (upper joint with some careful repairs, first six leaves a little dampstained in upper section), orig. catches & clasps. Florence: L. Torrentini, July 1548. \$2950.00



First edition, and a nice copy, of this important work in historiography. Mylaeus (d. 1570), Swiss humanist, travelled in Germany, Turkey, and Italy and was a professor at Lyon. "The first scholar to attempt a compendium of the whole world seems to have been the Swiss humanist Christophorus Mylaeus [in the present work]... He discarded the traditional wisdom of the schools and rebuilt the system of knowledge in a 'natural way,' i.e. in a

way conforming to the 'book of nature.' This is possibly the first of the modern intellectual 'robinsonades,' where a mental reconstruction of the world is authenticated by a paradigmatic experience of the author – a strategy later made famous by Descartes and Comte."–Justin Stagl, *A History of Curiosity: The Theory of Travel 1550-1800*, p. 116.

Mylaeus was the first to emphasize the close connections between the disciplines, society, and nature. This work consists of five books: 1) the first considers the world in the context of minerals, plants, and animals; 2 and 3) practical knowledge such as agriculture, technology, and government; and 4 and 5) contemplative knowledge (including art, astronomy, law, medicine, and literature).

Nice copy.

¶ Brunet, III, 1967. N.B.G., Vol. 35, col. 512.

"ONE OF THE MOST IMPORTANT WRITINGS OF THE PARACELSUS LITERATURE OF THE TIME"-SUDHOFF

59. PARACELSUS. *Philosophiae et Medicinae utriusque Universae, Compendium, ex optimis quibusque eius libris: cum scholiis in*

libros IIII. eiusdem De Vita Longa, Plenos mysteriorum, parabolarum, aenigmatum. Auctore Leone Suavio [i.e. Jacques Gohory] ... Vita Paracelsi. Catalogus operum & librorum. 334 (i.e. 336), [64] pp. 8vo, cont. richly blind-stamped vellum over boards, central panel on upper cover stamped in gold (now oxidized) with the arms of the city of Kuttenberg (today's Kutna Hora) & the name of "Georgius [Polenta] a Sudetis," dated 1569, ties gone. Basel: P. Perina, 1568. \$5000.00



Second edition and a very lovely copy in an attractive

contemporary binding with an interesting provenance; Sudhoff considered this to be one of the most important of Paracelsus' writings. The book is divided into two parts. The first – the “Philosophiae et Medicinae Universae Compendium” – is a work on medical chemistry. Paracelsus is important for applying chemical techniques to pharmacy and therapeutics; he taught physicians to substitute chemical therapeutics for alchemy.

The second part – “De Vita Longa” – contains one of the earliest biographies and bibliographies of Paracelsus, compiled by Jacques Gohory. The rest of this part contains Paracelsus' summary of his philosophy of medicine as well as an extended commentary on the text by Gohory (1520-76), who was important as an early disseminator of Paracelsian ideas in France (see *D.S.B.*, V, pp. 447-48).

The Preface contains biographical notes on Paracelsus, a letter from Erasmus to Paracelsus, and Paracelsus' epitaph. New to this edition is the 64-page “Apologia Gerardi Dorn” and Gohory's response at end. There is an interesting discussion of epilepsy.

PROVENANCE: Georgius Polenta von Sudetis, a resident of Kuttenberg, was rector of the medical faculty of Charles University in Prague and a much-consulted doctor.

Fine copy.

¶ Partington, II, p. 162. Sudhoff 99. Thorndike, V, pp. 635-39.

RARE & IN A MOST UNUSUAL BINDING

60. PICCIOLI, ANTONIO, DA CENTO. *Technae Iatricae*,



sive Artis Medicinalis Libri Tres . . . Engraved vignette on title & full-page engraved port. of the author. 8 p.l. (incl. port.), 177, [3] pp. Small folio, cont. limp vellum (a little worn at edges), sides decorated in gilt, central medallion with radiating gilt devices, medallion with a unidentified painted coat-of-arms (a little rubbed), red silk ties, edges gilt & gauffered. Venice: J. Viezzeri, 1664. \$4950.00

First edition of a very rare and attractive book; WorldCat locates only the NLM copy. Piccioli was a physician in Venice and this appears to be his only published work. It is a collection of descriptions of many types of diseases: fevers of many kinds, ulcers, various pains, spasms, excessive sleeping, epilepsy, depression, cataracts, angina, coughing, heart disease, various problems in pregnancy, etc. The final section describes a series of pharmacological preparations.

Fine copy in a rather unusually decorated binding. Minor dampstaining.

¶ Krivatsky 8967.

THE FATHER OF SWEDISH TECHNOLOGY

61. POLHEM, CHRISTOPHER. . . . *Patriotiska Testamente, eller Underrättelse om Järn, Stål, Koppar, Mässing, Tenn och Bly för dem, som wilja begynna Manufacturer i dessa ämnen. Jemte en Förteckning på alla dess Mechaniska Inventioner*. Several small woodcuts in the text. 12 p.l., 128 pp. 8vo, 19th-cent. blue boards, uncut. 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,” 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. Contemporary signature, dated 1770, at foot of title.

¶ 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).

See also item 48

62. POTTER, JOHN, BISHOP OF OXFORD. *A Sermon Preach'd at the Coronation of King George II. and Queen Caroline, in the Abbey-Church of Westminster, October 11. 1727.* 2 p.l., 32 pp. Large 4to, cont. red morocco (three corners a tiny bit worn), sides richly gilt, spine gilt, "bunt-papier" endpapers, a.e.g. London: C. Ackers for R. Knaplock, 1727. \$2500.00

First edition, large and thick paper copy, handsomely bound in contem-



porary red morocco, sides and spine richly gilt. Potter (1673 or 1674-1747), was later Archbishop of Canterbury. His "whig principles, which expressed themselves . . . in his firm commitment to the Hanoverian succession and the new administration, ensured that he became a regular preacher at court and at Westminster. He was later to preach at the coronation of George II and Queen Caroline on 11 October 1727." -ODNB.

Fine copy. Later signature of Millicent Ursula Mary Crompton.

LOVELY COPY OF THE ESSENTIAL HISTORY OF THE HABSBURGS

63. ROO, GERARDUS DE. *Annales rerum Belli domique ab Austriacis Habsburgicae gentis principibus, à Rudolpho primo, usq; ad Carolum V. gestarum . . .* Large Habsburg woodcut coat-of-arms on title; portrait of Archduke Ferdinand II on verso & Habsburg family tree with small portraits on verso of fifth preliminary leaf, both finely engraved & full-page; & 48 woodcut coat-of-arms on preliminary leaves 11-16. 16 p.l., 477, [1], 28 pp. Small folio, fine cont. limp vellum, covers panelled in gilt with gilt fleurons in corners, gilt coats-of-arms in center of covers, yapp edges, ties gone, a.e.g. Innsbruck: J. Agricola, 1592. \$7500.00

First edition and a lovely copy of this essential official history of the Habsburg princes written by the librarian and keeper of art to Ferdinand



II; complete with the finely executed engravings of the dedicatory portrait of Ferdinand and detailed family tree. Roo (d. 1590), originally from the Netherlands, compiled this chronicle at the castle of Ambras, near Innsbruck, which Ferdinand had restored for his wife, Philippine Welser. Roo died suddenly before the work's publication; nevertheless, Ferdinand's secretary, Conrad Dietz, had it printed by Hans Baur at the archduke's expense. Baur's humanist roman and italic types are quite similar to those originally crafted by Garamond and Granjon. This text was likely only printed in 100 copies and distributed among the royal courts of Europe.

The present work begins with a discussion of the Habsburg's earliest origins in the mid-10th century. The Habsburg line was firmly established with Rudolph I's coronation at Aachen in 1273 as King of the Germans and further strengthened by his annexation of the duchies of Austria and Styria. Printed commentary in the margins and years are provided as a guide. Pierre Deschamps calls this text a "monument impérissable du dévouement passionné des Tyroliens à la maison d'Autriche."

No expense was spared in the illustration of this work. The dedicatory portrait of Ferdinand is considered one of the finest in any 16th-century book. Throughout the engraved Habsburg family tree individual features are delicately rendered. The 48 coats-of-arms are an important resource for Habsburg heraldry from the very beginning of its existence. Numerous vignettes and ornate initials embellish the text.

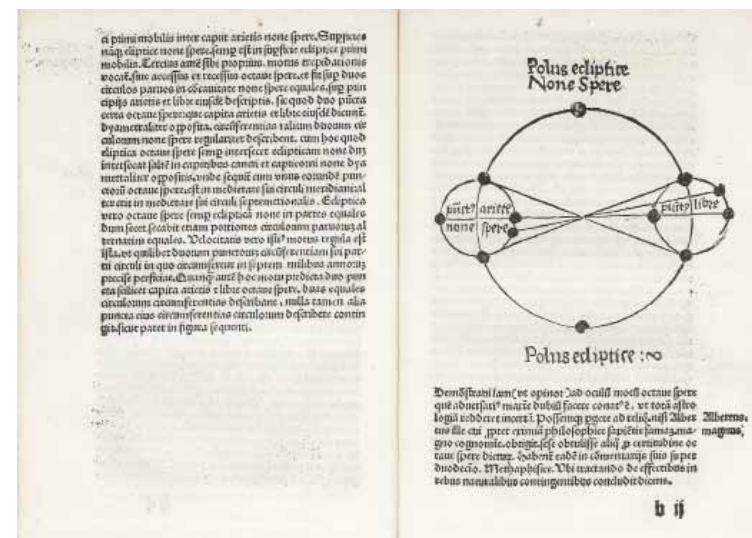
A fine copy in a splendid vellum binding decorated in gilt. Sporadic and inoffensive foxing. Stamp of the house of Oettingen-Wallerstein on title-page. Early note in Latin on upper inside cover. Signature possibly of Gottfried Stieber, Anbacher historian and archivist, facing the title page: "G. Stieber Ao. 1764, d. 13 Mars."

¶ Deschamps 957. *Encycl. Brit.-Habsburgs.*

ASTROLOGY DEFENDED

64. SCHONHEINTZ, JACOB. *Apologia Astrologie*. One large woodcut diagram in the text. 24 unnumbered leaves. Small 4to, modern boards. Nuremberg: G. Schenck, 21 September 1502. \$6500.00

First edition; this is the first of only two books known to have been printed by Georg Schenck and the author's only book. "In 1502 there was printed at Nürnberg a defense of astrology by Jakob Schonheintz, a doctor of arts and medicine and a Franconian. He signs his preface at Würzburg. The immediate occasion of this defense was 'the impudence of a certain man who wishes himself to be considered a theologian, although he is anything else than one, who had attacked astrology and its professors. Pity for



the unlearned who may take his attack seriously has moved Schonheintz to reply. He furthermore regards this preliminary skirmish as a preparation for a future encounter, 'not with a cursed scribbler, but with the most learned and most eloquent Giovanni Pico Mirandola, most generous count of Concordia.' Schonheintz proceeds to say that no one has attacked astrology more bravely, no one more learnedly, no one with greater force and contention than Pico has." -Thorndike, IV, pp. 542-43.

This book was much read and quoted in the early 16th century.

Fine copy.

¶ Zinner 818.

THICK PAPER COPY IN A FINE "HERRINGBONE" BINDING OF DARK GREEN MOROCCO

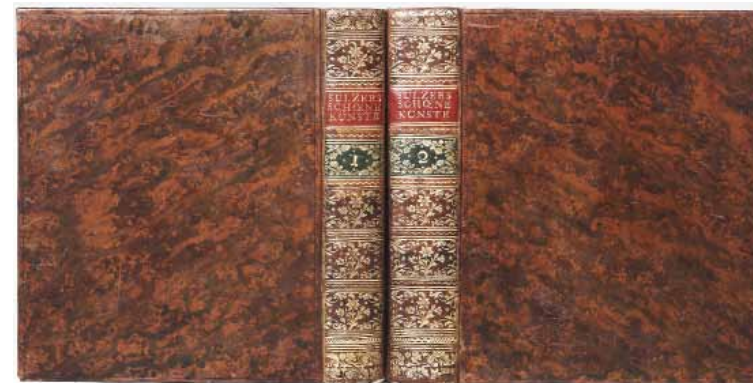
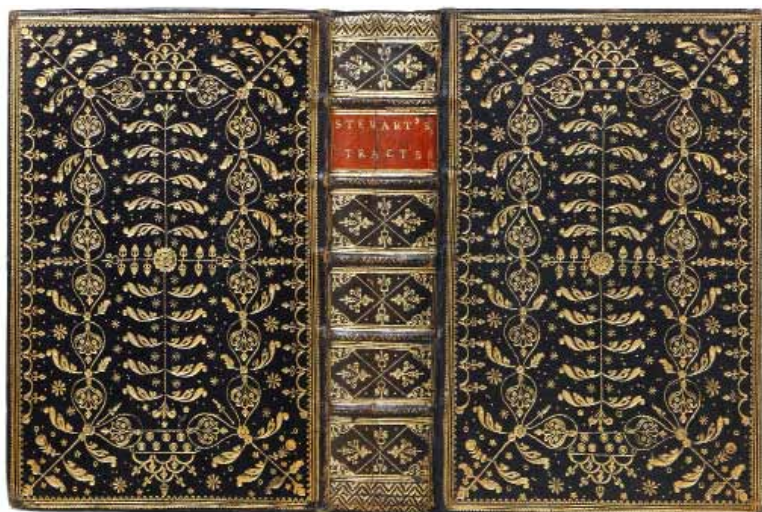
65. STEWART, MATTHEW. *Tracts, Physical and Mathematical. Containing, An Explication of Several Important Points in Physical Astronomy; and, a New Method of ascertaining the Sun's Distance from the Earth, by the Theory of Gravity*. 19 folding engraved plates. vii, [1], 411 pp. Thick 8vo, a fine Scottish "herringbone" binding of cont. dark green morocco (foot of upper joint with one small & careful repair), sides richly gilt in a "herringbone" design, spine richly gilt, red morocco lettering piece on spine, a.e.g. Edinburgh: A. Millar & J. Nourse, 1761. \$12,500.00

First edition, thick paper copy, bound in dark green morocco with a most handsome contemporary Scottish “herringbone” design. Stewart (1717-85), was the successor to Colin Maclaurin in the chair of mathematics at Edinburgh and established his reputation as a mathematician by the publication of his *General Theorems* (1746). Michel Chasles considers Stewart and Robert Simson amongst the most important contributors to the progress of geometry.

“In 1761, pursuing his plan of introducing the simplicity of ancient geometrical demonstrations into astronomic investigations, he published *Tracts, Physical and Mathematical, Containing an Explication of Several Points in Physical Astronomy*, in which he developed a treatment of centripetal forces in a series of propositions requiring only a knowledge of the elements of plane geometry and of conic sections. He even tried to deal (employing geometrical methods similar to those of Newton’s *Principia mathematica*) with the difficult ‘three body problem’ (the study of the trajectories of three masses in mutual gravitational interaction) that had defeated many eighteenth-century mathematicians.”—ODNB.

“After his election to the chair [in 1746], Stewart’s interests turned to astronomy and natural philosophy; and he displayed great ingenuity in devising purely geometrical proofs of results in these subjects that had previously been established by the use of algebraic and analytical methods. Examples of this kind are to be seen in [the present book].”—*D.S.B.*, XIII, p. 54.

Fine copy.



THE AESTHETICS OF THE ARTS

66. SULZER, JOHANN GEORG. *Allgemeine Theorie der schönen Künste in einzeln, nach alphabetischer Ordnung der Kunstwörter auf einander folgenden, Artikeln abgehandelt*. Engraved allegorical frontis. by Daniel Chodowiecki. Woodcut illus. & printed music in the text, including several folding leaves of printed music in the pagination. xii, 568 pp.; 2 p.l., [569]-1287, [8] pp. Two vols. Large 4to, fine cont. marbled polished sheep (minor browning), flat spines richly gilt, red & green morocco lettering pieces on spines. Leipzig: Heirs of M.G. Weidemann & Reich, 1771-74. \$4950.00

First edition, and a lovely set, of this encyclopedia of the fine arts, “one of the most widely consulted and frequently cited works on aesthetics of the German Enlightenment . . . Aimed at a popular market of art-loving amateurs (*Leibhaber*) who lacked specialist knowledge, it presented its philosophical and technical arguments in an accessible article format. The work underwent numerous reprints and new editions in the last quarter of the eighteenth century, and, soon, after its initial appearance, many of the articles were translated into French and incorporated into the *Supplément to the Encyclopédie*.”—Matthew Riley, “Civilizing the Savage: Johann Georg Sulzer and the ‘Aesthetic Force’ of Music,” in *Journal of the Royal Musical Association*, 127 (2002), pp. 1-22.

Sulzer (1720-79), was a leading member of Frederick the Great’s rejuvenated Royal Academy of Sciences and read many papers on psychology, aesthetics, and other philosophical issues. He is notable in the history of science for his unwitting work in the development of the battery.

Fine and handsome set.

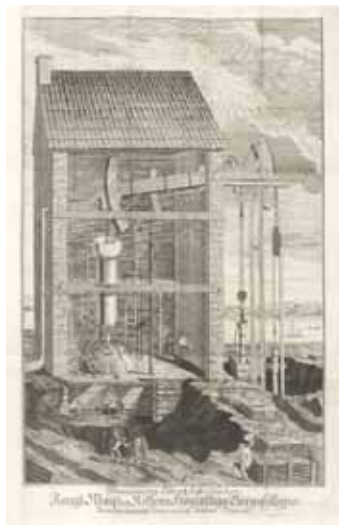
67. TEMPLEMAN, GEORGE, BOOKSELLER. *Catalogue of Congressional Documents, and Scarce Books, for sale, by George Templeman, opposite the American Hotel, Pennsylvania Avenue, City of Washington*. 23 pp. 8vo, attractive modern marbled wrappers, printed paper label on upper cover. Washington, D.C.: Printed at the Globe Office, 1833. \$350.00

Templeman (d. 1852), a leading bookseller in Washington, was involved in creating a library for the White House as well as supplying law books to many state libraries. The catalogue lists about 800 practical works in law, agriculture, history, etc.

THE FIRST STEAM ENGINE OUTSIDE OF BRITAIN

68. TRIEWALD, MARTEN. *Kort Beskriftning, om Eld- och Luft-Machin mid Dannemora grufwor . . .* One large & fine folding plate depicting the steam engine at Dannemora (two small & unimportant paper repairs on verso). Title printed in red & black. 4 p.l., 52 pp. Small 4to, early 20th-century marbled sheep (a few minor stains), upper cover lettered in gilt. Stockholm: B.G. Schneider, 1734. \$15,000.00

First edition and rare. This is the first account of the first steam engine used for practical purposes outside of the United Kingdom. Martin Triewald (1691-1747), Swedish entrepreneur, engineer, and amateur physicist, came to London where he attended lectures on experimental philosophy by his friend and mentor Desaguliers. He “also assisted Newcomen with the erection of at least one of his engines.”—Singer et al, *A History of Technology*, IV, p. 173. In 1716, Triewald was employed by Nicholas Ridley, whose family owned collieries and land in the Newcastle area. At that time, Ridley was interested in developing the Byker Colliery near Newcastle, a rich coal mine whose full potential, as with many others in the region, could not be realized owing to flooding. He proposed using Thomas Newcomen’s lately invented steam engine to drain the mine, of which there were only eight or nine working in the country. Triewald studied the construction of a Newcomen engine in Newcastle and in 1722 obtained a patent for a



larger engine. Triewald was to remain in the Newcastle area until 1726, as an inspector of a coal mine, during which time he claimed to have built four engines for the Ridley family, making many improvements. In 1726, Triewald returned to Sweden where he immediately applied for a patent for the Newcomen engine (including a number of improvements) and made a proposal to the partners of the Dannemora Mines – an important source of low phosphate iron ore – for an engine to keep the mines free of water and to hoist the ore. The following spring he spent five weeks constructing the engine house and machinery at Norra Silverberg, the deepest of the Dannemora mines. This was certainly the first steam engine used in Sweden for practical and industrial use and the first such engine outside of Britain. This book describes the construction and use of the Triewald’s steam engines at the Dannemora Mines. The large folding engraved plate depicts Triewald’s steam engine, in rather dramatic fashion, situated over the opening of the mine. Very good copy. Signature dated 1933 and bookplate (with his wife Dagmar) of Vilhelm Nordström. ¶ For a fine account of Triewald, upon which I have based this description, see the modern edition of Triewald’s *The Art of Living under Water*, originally written in Swedish in 1734 . . . and now translated into English . . . with an Introduction and Commentary by Michael Fardell & Nigel Phillips (London: Historical Diving Society, 2004). See also Are Waerland, “Marten Triewald and the First Steam Engine in Sweden” in *Transactions of the Newcomen Society*, Vol. 7, No. 1 (1926), pp. 24-41.

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GLASS MANUFACTURING

69. WESTRUMB, JOHANN FRIEDRICH. *Ueber Glasbereitung, deren Verbesserung und Verwohlfeilung. Nebst Bemerkungen, die Kalien-Scheidung aus verschiedenen Mittelsalzen betreffend. Eine . . . technisch-chemische Schrift*. xvi, 120 pp. 8vo cont. half-vellum & paste-paper boards. Hannover: Helwing, 1818. \$1750.00

First edition and rare. Westrumb (1751-1819), administrator of Hannover’s Hof-Apothek, was later appointed a Senator and commissioner of mines at Hameln. He wrote a series of works on various aspects of the chemical technology (bleaching, distillation of brandy, vinegar, glass, etc.).

This book is concerned with the latest developments in glass manufacturing.

Fine copy. Modern bookplate of the “Glas-Kollektion” with their small and inoffensive release stamp on verso of title and embossed stamp on following leaf.

¶ Duncan 14620. Partington, III, pp. 570-73. Poggendorff, II, 1307.

☞ PART II:

JAPANESE BOOKS, MSS, SCROLLS, & PHOTOGRAPHS

70. ACUPUNCTURE & MOXIBUSTION SCROLL. A finely drawn & painted acupuncture and moxibustion scroll on four joined sheets of paper (365 x 2780 mm.), recently & expertly backed with modern paper, silk endpapers & borders. Japan: written at end “1651.” \$15,000.00

This attractive scroll begins with three large figures of the human body – front, rear, and side views – with locations of acupuncture points (red dots) and moxibustion locations (black dots). Each of the acupuncture pressure points are labeled in manuscript with their names. The moxibustion points are also labelled but with notes giving their locations. The three images are delicately painted with flesh colors and black hair. The anterior view depicts the 21 bones of the spine. Many of these are numbered with references to specific organs. Again, pressure points are displayed.

These illustrations are derived from the *Ling-shu* [the “Vital Axis”], a rare collection of dissertations on moxibustion and acupuncture, written in about the second century BCE, which “formed [along with the *Su Wen*] the theoretical basis of classical Chinese medicine . . . the *Ling-shu* . . . discusses mainly therapy – mostly centered on medicinal prescriptions, but also including physical therapies such as bonesetting and breathing exercises, and stimulation treatments such as acupuncture, moxibustion and massage.” –Sugimoto & Swain, *Science & Culture in Traditional Japan*, p. 85.

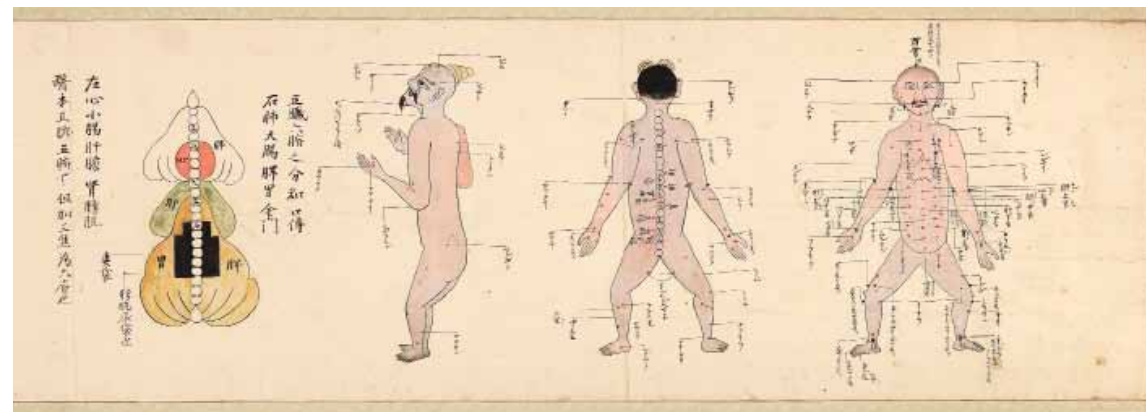
This is followed by a view of the five organs and six intestines, all color coded (lung is white, heart is red, liver is green, spleen is yellow, and kidney is black).

The next image is most unusual: in a tabular array, we see the bones of the spine, their connections to the five organs, the four directions (West, South, East, and North), five *bagua* (trigram) symbols used in Taoist cosmology (*dui*, *li*, *zhen*, *kun*, and *kan*) with correspondences in traditional Chinese medicine (including direction, organs, solar terms, color, elements, taste, emotional state or humor, stage, etc.).

The next images are of the hand and foot, with notes on which organs and intestines are connected to each finger and toe.

The next image, in red ink, is hard to decipher. It seems to be related to the circulation between hand and foot.

At the end, there is an contemporary annotation stating that the notes were given by a certain “Yoshihiro” (we cannot decipher his last name). Next to this is a note stating that this scroll was written by “Kichiuemon Wata-



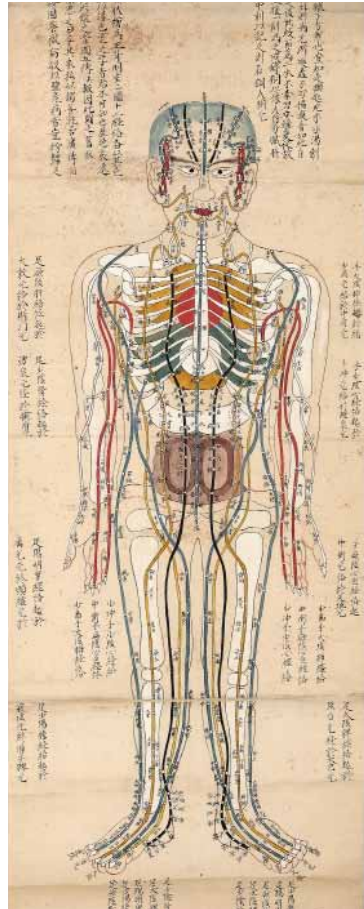
nabe” with the year “Keian 4” (February 1651) and given to “Seibei Kimura.”

One or two wormholes but in fine and fresh condition with the colors rich and strong.

☞ See Lu & Needham, *Celestial Lancets*. Wang Shumin & Gabriel Fuentes, “Chinese Medical Illustration: Chronologies and Categories” in *Imagining Chinese Medicine* (eds. Vivienne Lo & Penelope Barrett), 2018, pp. 29-50.

71. ACUPUNCTURE SCROLL. A finely drawn and colored acupuncture scroll on paper, entitled on the outside “Jushikei wagosho shinkyuketsu gozoroppu ezu” [trans.: “Fourteen Meridians Japanese Explanation: Acupuncture, Moxibustion, Meridians, Five Organs, Six Intestines, illustrated scroll”]. Scroll on 14 joined sheets of paper (390 x 3550 mm.), with manuscript text & three large illus. [Japan: early Edo, ca. 1680-1700]. \$9500.00

A most handsome and well-colored acupuncture scroll consisting of text written in *kanbun* style and three large and fine acupuncture charts. These types of scrolls are very rare and are based on various texts which were introduced into Japan from China in the beginning of the 17th century. The chief source for the woodcuts is Dou’s *Shinkan Kotei meido kyukyo* [trans.: *The Yellow Emperor’s Canon of Moxibustion*], published several times in Japan in the first half of the 17th century. A rare collection of dissertations on moxibustion and acupuncture, this work is a commentary and explanation of the *Ling-shu*, written in about the second century BCE, which “formed [along with the *Su Wen*] the theoretical basis of classical Chinese medicine . . . the *Ling-shu* . . . discusses mainly therapy – mostly centered on medicinal prescriptions, but also includ-



ing physical therapies such as bonesetting and breathing exercises, and stimulation treatments such as acupuncture, moxibustion and massage.”– Sugimoto & Swain, *Science & Culture in Traditional Japan*, p. 85. These texts and illustrations

We learn from the text that the immediate source is the “Tongren shu xue zhen jiu tu jing” by Weiyi Wang. It records 354 acu-moxa points, with methods for finding the points, therapeutic indications, and needling and moxibustion procedures. Our scroll is unusual for its extensive explanatory notes.

The first polychrome image (280 x 830 mm.) is entitled “Dojin yuketsu shinkyu zukei” [trans.: “The Illustration of the Bronze Man Canon of Acupuncture and Moxibustion”]. It is a front view and depicts the channels, acupoints, skeleton, bowels and viscera, etc. There are numerous sidenotes



explaining the image. This image is vividly colored in red, yellow, blue, purple, green, white, with the flesh delicately tinted.

The second polychrome image (275 x 820 mm.) is entitled “Sun shinjin senkin yoho” [trans.: “Dr. Sun’s collection of priceless prescriptions”]. The texts and charts of Sun Simiao (581-682), a famous clinician and alchemist, were widely circulated in the Sui and early Tang dynasties. Here we have an anterior view, again depicting the channels, acupoints, skeleton, bowels and viscera, etc. These first two illustrations have red-painted dots showing pressure points. The predominant colors are blue, red, yellow, and grey.

The third and final polychrome image is a side-view (215 x 475 mm.), depicting the internal organs: heart, spleen, lungs, kidneys, liver and the six intestines (gall bladder, small intestine, large intestine, stomach, bladder, and “sansho.” Its title is “Gozo roppu zu” [trans.: “Five Organs, Six Intestines”]. In this image, the colors include yellow, red, green, grey, blue, pink, and white.

Some relatively minor worming, carefully repaired, rarely touching the images.

¶ See Lu & Needham, *Celestial Lancets*. Wang Shumin & Gabriel Fuentes, “Chinese Medical Illustration: Chronologies and Categories” in *Imagining Chinese Medicine* (eds. Vivienne Lo & Penelope Barrett), 2018, pp. 29-50.

THE FIVE ORGANS & THE SIX VISCERA

72. (ANATOMY). Illustrated scroll on paper entitled “Gozo roppu” and “Keiketsu” [trans.: “Illustrated scroll of the Five Organs and Six Viscera” and “Pressure Points illustrated”]. Scroll on thin paper (275 x 3780 mm.), with numerous pen, ink, and color drawings. At end, we find in Japanese “copied by Saburouemon [and] Yojuro Igarashi 1708 at Aizu, Tashiromura Village.” \$7500.00

A most unusual scroll concerning the organs central to traditional Chinese medicine’s concept of how the human body works: heart, liver, spleen, lung, and kidney along with the small intestine, large intestine, gall bladder, urinary bladder, stomach, and the so-called “triple burner.” In Japan, the study of traditional Chinese medicine, which was introduced in the 6th century, is known as *kanpo*. By the 15th and 16th century, *kanpo* began to have independent concepts, diverging from traditional Chinese and Buddhist practices and theories.

The manuscript begins with *kanji* characters (“Ihomyo” or “Yuihomyo”) saying “Thoughts about the Buddhist way of life pulse.” This is followed by images of the five organs, all color coded (lung is white, heart is red, liver is blue, spleen is yellow, and kidney is black), then follows a similar image of their corresponding elements: air, metal, fire, water, and



earth, labelled in Sanskrit and with the directions in Japanese. Extensive text is next with a description of the organs and the meridians.

The next image depicts the organs which is followed by an illustration of a head with the five elements below: wood, fire, earth, metal, and water. The next illustration depicts the spine and the “triple burner.” Individual parts of the body are shown next: eyes, tongue, ears, bones, muscles, blood, nose, skin, teeth, meat, finger, breast, energy, and hair. Next is a depiction of the entire anterior body with the spine revealed. Each bone of the spine has a number which are connected to a specific organ. Pressure points are displayed. This is followed by an extensive discussion of pressure points, which size of needle should be used, therapies, etc.

The next large illustration shows the front of the entire body with pressure points depicted. Again, there is a long account of the pressure points, moxibustion, etc. This is followed by two different side views, again with pressure points and text discussing acupuncture, moxibustion, and herbs.

The final image depicts a statue of Buddha with a background of the five organs.

Minor staining and wear. A few minor tears and holes have been carefully repaired.



WITH PHOTOGRAPHS

73. **ASHIO RAILWAY CONSTRUCTION.** A collection of manuscripts & printed documents, photographs, & orig. drawings concerning the construction of the Ashio Railway. [Japan]: ca. 1898-1912. \$7500.00



Copper mining at Ashio in Tochigi Prefecture began about 1600 and production continued until 1973; in the late 19th century, it produced 39 percent of Japan’s copper output. At the end of that century, it was decided to build a railway connecting the mine to major rail lines to facilitate transportation of the outbound copper ore and inbound supplies (horses had carried or pulled everything before). The engineering problems were considerable: the line runs along the Watarase River through a deep valley subject to frequent flooding. The railway was finished in 1911-12.

The collection contains a series of letters containing reports on design and construction, printed documents regarding the stock company formed to finance the building of the railway (“Ashio Tetsudo Kabushikigaisha”), reports from engineers regarding preparations, further reports regarding expected capacity needs for the railroad line, six photographs of the con-



struction, and a very fine and large (1820 x 760 mm.) manuscript diagram on four joined sheets of tissue paper showing the route through the valley and elevations. This large diagram has been heightened in color (green, blue, red, and brown).

In fine condition.

THE ART OF BONSEKI: MINIATURE LANDSCAPES

74. (BONSEKI). Collection of ten albums in manuscript describing & illustrating the art of *bonseki*. Ten albums, nine in oblong 8vo & one in 8vo format, orig. wrappers, new stitching. More than 250 illus., mostly in grey wash but many in color. Japan: first half of the 20th century. \$4500.00



Bonseki, the construction of miniature landscapes out of sand, stones, and pebbles, can trace its origins in Japan to Emperor Tenmu in the mid-7th century. The concept of *bonseki* most likely was brought from China through landscape painting. It is believed that a number of gardens in Kyoto were designed using *bonseki* as temporary models.

These miniature landscapes were created on oval, round, or rectangular black lacquer trays, measuring about 600 x 350 mm., using sifted sands of varying coarseness, stones, and colored pebbles of different sizes, creating mountains, rivers, lakes, waterfalls, seashores, hills, islands, and gardens. Small delicate tools such as spoons, small sieves, tiny brooms, chopsticks, and feathers were used. Miniature structures made of painted copper were sometimes added to make houses, temples, bridges, etc.

This collection of albums depicts a wide range of *bonseki* landscapes. Many of the drawings are accompanied by notes regarding the depictions of seasonal images, regional scenes, themes (weddings, funerals, homage to elders), etc. The label on the outer cover of one of the albums describes the *bonseki* as hanging (*kakebon no kei*). The 8vo format album has been signed by "Kazuko Nakanishi."

Fine condition.



¶ Camelia Nakagawara, "The Japanese Garden for the Mind: The 'Bliss' of Paradise Transcended" in *Stanford Journal of East Asian Affairs*, Vol. 4, No. 2 (Summer 2004), on-line resource.

THE EXTERMINATION OF CHRISTIANITY IN JAPAN

75. (CHRISTIANITY IN JAPAN). A collection of manuscript government documents regarding the extermination of Christianity in Japan. [Japan]: 1673-1810. \$9500.00

A fascinating and important series of government documents which fall into the general category of *shumon aratame cho* ("register of religious investigations") which were kept, listing the names, ages, and relationship to the heads of households for individuals in villages and towns throughout Japan. Christianity was outlawed in Japan in 1612 but continued secretly, mostly in southwestern Japan, near Nagasaki. Following the Shimabara Rebellion of 1637-38, there were renewed efforts to exterminate Christianity on the Japanese mainland.

Registers, such as these, began to be compiled in the 1660s, which required all subjects to officially register with a Buddhist temple, and also that every year every head of household had to report to his village headman or equivalent official that no one in his family was a Christian. As each village headman or other local/regional official reported in, each domain totaled the figures, and recorded a total number of people in the domain. These registers have proven to be important and useful documents, quite akin to census reports.

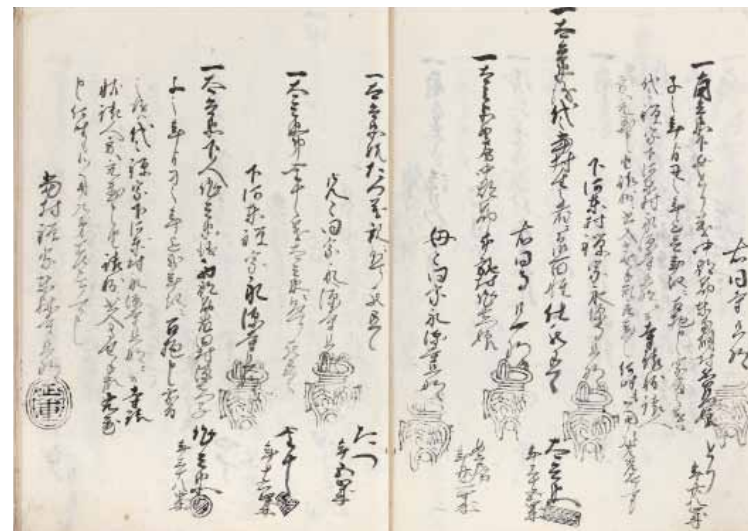
1. Manuscript on paper entitled "Kirishitan sensaku shumon cho" [trans.: "Documents of an Investigation regarding Christianity and individual recantations"], 47 folding leaves, large 8vo (283 x 210 mm.), later wrappers, new stitching. Fujimaki Village, Yamanashi Prefecture: 1673.

2. Manuscript on paper entitled "Kirishitan sensaku shumon cho" [trans.: "Documents of an Investigation regarding Christianity and individual recantations"], 55 folding leaves, large 8vo (283 x 210 mm.), later wrappers, new stitching. Fujimaki and Shimogawara villages, Yamanashi Prefecture: 1675.

3. Manuscript on paper entitled "Kirishitan ruizoku cho" [trans.: "Investigation of Relatives of Christians"], 58 folding leaves, 8vo (295 x 194 mm.), orig. wrappers, stitched as issued. [Japan]: 1719-1808.

4. Manuscript on paper entitled "Fushimi omote kirishitan shumon aratame onshabun cho" [trans.: "Register death certificates of religious investigations in Fushimi omote [near Kyoto]"], 8 folding leaves, 8vo (277 x 202 mm) later wrappers, new stitching. Fushimi omote: 1770-77.

5. Manuscript on paper entitled "Kirishitan shumon onsensaku ..." [trans.: "Documents of an Investigation regarding Christianity and individual recantations [at indecipherable temple]"], 20 leaves, large 8vo (305 x 196 mm.). Various temples: 1810.



All these documents are very detailed with individual names and families listed. Servants are also included and occupations are given. These manuscripts can be approached in several ways, making them important resources for the study of Japan. Males whose ancestors had been Christian were suspect and investigated for at least six generations and females for four generations. The bodies of Christians were required to be cremated, not buried.

In excellent condition.

GASTRONOMIC ETIQUETTE

76. (GASTRONOMY). A collection of instructional notebooks containing secrets of gastronomy, etiquette, techniques of preparations for a wide variety of festivities, mostly of the Ogasawara School of gastronomy but also the Shijo School, ca. 1839-ca. 1912. About 60 bound notebooks and about a dozen unbound sheets, many finely illustrated with brush and ink, with colors. [Japan: ca. 1839-ca. 1912].

\$19,500.00

A fascinating and important manuscript archive of notebooks and sheets, many with illustrations, describing the rules of gastronomic etiquette as prescribed by the Ogasawara School of etiquette, developed in the Kamakura period (1185-1333) and still practiced today. The instructions mostly pertain to the ritualistic preparation and serving of the food on a series of trays known as *honzen ryori* ("main tray cuisine") which was the dominant style of banqueting for the elite from the Muromachi

period through the Edo period. It remained the most formal style of eating through the 19th century and is still used today in certain formal ceremonies. For a full account of *honzen ryori*, see Eric C. Rath's wonderful "Honzen Dining. The Poetry of Formal Meals in Late Medieval and Early Modern Japan" in *Japanese Foodways, Past and Present* (ed. by Rath and Stephanie Assmann), 2010, pp. 19-41. See also Rath's *Food and Fantasy in Early Modern Japan* (2010), chap. 3.

One of the prevalent themes in the illustrated notebooks is the concept of the "five elements" (the connection to the five organs; air, wind, fire, water, and earth; a tray composed of rice, pickles, soup, vegetable, and a main course; wood, fire, earth, gold, and water; etc.). Many of the albums contain finely drawn illustrations of trays each containing five seasonal festival dishes. Also depicted are knives in ceremonial positions with rich meanings, instructions on the presentations of certain foods on trays (for instance, black beans, kelp, fish, carrots, etc.), displays according to the seasons, the five different tastes and their relation to the five organs, etc. There are frequent notes stating that these notebooks contain secret information passed down to the next generation.

Another notebook is concerned with *shimadai* (presentation trays that resemble an island because of their wavy shapes with elaborate displays). The paper of this notebook contains mica for an enhanced effect. Numerous trays are displayed with illustrations of pickles and lobsters.



Other illustrated notebooks are concerned with how to display seafood on a medium-sized dish (these are very finely illustrated), *otekake* and *mizu shugi* (beginning of the year festivity displays of food), rules of the 5 - 5 - 3 tray setting with excellent pictures, *shiki sankon* (three toasts of sake), another album devoted to *shimadai*, an album depicting a white fish terrine with elaborate cross-sections (*kamaboko*), an album depicting trays and tools of the ceremony, an unillustrated album contain many menus, an album describing how to ceremonially carve fish and fowl, another album devoted to knife techniques of the Ogasawara School with beautiful illustrations of knives and chop sticks, etc.

Another ten notebooks, all illustrated, are devoted to the theme of *koshi-rae* (recipes, instructions, and techniques for the preparation of ceremonial meals), the etiquette for eating and drinking, secret cooking techniques, rules for the ceremonial offering of sake, and the rules of etiquette for engagements and weddings. Again, the illustrations are fine and detailed.

There are a further eleven illustrated albums concerned with the rules of presentation and etiquette for a variety of ceremonies. Another eight albums, unillustrated, contain menus and recipes.

Finally, there is a group of about twenty booklets giving menus and recipes. There is also a group of sheets which appear to be shopping lists. Another sheet is a bibliography of cook books.

All in fine condition.

TWO CLASSIC WORKS OF JAPANESE BIBLIOGRAPHY

77. HAYASHI, RAZAN [& GAHO]. *Nihon shojaku ko*; Part II: *Keiten daisetsu* [trans.: *Explanatory Guide to Japanese Books & Texts* [&] *Explaining the Titles of Sutra*]. Two parts in one vol. 60 folding leaves. 8vo, orig. aubergine patterned wrappers (covers a little defective), orig. block-printed title label on upper cover (label soiled & rubbed), new stitching. Osaka: Harimaya Risuke, 1843 [colophon of the first part is dated 1667; the second part is dated 1816; & the colophon on the rear pastedown is dated 1843]. \$3750.00

Second edition of two classic works of Japanese bibliography; the texts were essential guides. Razan Hayashi (1583-1657), was a Japanese neo-Confucian scholar, diplomat, translator of Sinitic texts, and shogunal adviser. He, and his third son Gaho, wrote and edited a number of important chronicles and histories of Japan. One of Razan's descendants, Akira Hayashi, was the chief Japanese negotiator in dealing with Admiral Perry and signed the Treaty of Kanagawa.



Both of these works were jointly written by Razan and Gaho (who uses the pen name “Koyorinshi” in the first part). “The earliest published books about books were Hayashi Razan’s *Keiten daisetsu* (1667) and his son Gaho’s *Nihon shojaku ko* (1665), which gave brief summaries of a selection of Chinese and Japanese texts respectively. Although not explicitly stated, Razan and Gaho had these works published as education aids to guide inexperienced readers, perhaps particularly those with teachers who were trying to find their way through the bewildering variety of printed works currently available.”—Kornicki, *The Book in Japan*, p. 441.

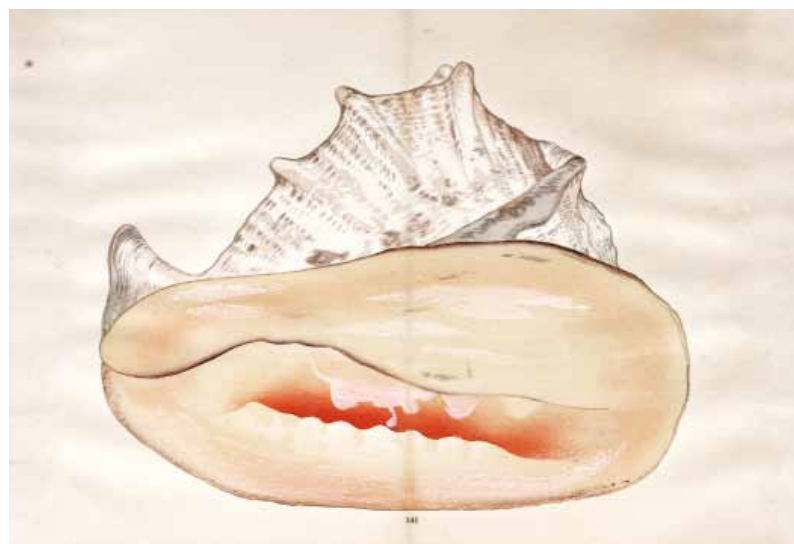
It should be noted that Razan died from the shock of a fire which totally destroyed his house and enormous library of books and manuscripts. He escaped from the house carrying a single book: the book he had been reading at that moment.

Very good copy with some mostly marginal worming. The first edition is an extremely rare book.

“A VERY BEAUTIFUL BOOK OF SHELLS”-HILLIER

78. HIRASE, YOICHIRO. *Kai senshu* [trans.: *A Thousand Shells*]. Eighty fine double-page hand-colored woodcut plates. Four vols. 8vo in *orihon* format, orig. silk over boards, printed title labels on upper covers (the first label discolored). Kyoto: Unsodo, 1914-15-15-22. \$7500.00

First edition of this “very beautiful book of shells” (Hillier), with hand-colored woodcuts of 400 specimens. Hirase (1859-1925), was a scholar, collector, and dealer in shells in Kyoto. He published a short-lived journal called “The Conchological Magazine” and in 1913 opened the first museum devoted to shells in Japan which, according to Dance, was also “probably the first of its kind in the world” (p. 221). Hirase had an international



reputation and sold or exchanged shells with private collectors and museums in Europe and the United States.

“Hirase was chiefly interested in the scientific aspects of conchology, but the Japanese artistic tradition seems to have pervaded his activities as well. It was certainly evident in the layout and contents of . . . his remarkable book *Kai sen shu*, *one thousand kinds of shells existing in Japan*. Four



silk-bound volumes of this unique conchological publication were issued, each containing many illustrations produced from woodcuts and coloured by hand in traditional Japanese style. Each volume consists of a single long sheet folded many times concertina-fashion which, when opened out, bears the illustrations on one side only. In his preface Hirase says that the work was intended ‘not wholly for the benefit of scientific studies, but rather for the purpose of reference for artists and technologists’. His approach to the study of molluscs was certainly novel and sometimes unscientific but, almost single-handed, he placed his country on the conchological map.”-Dance, *Shell Collecting*, p. 222.

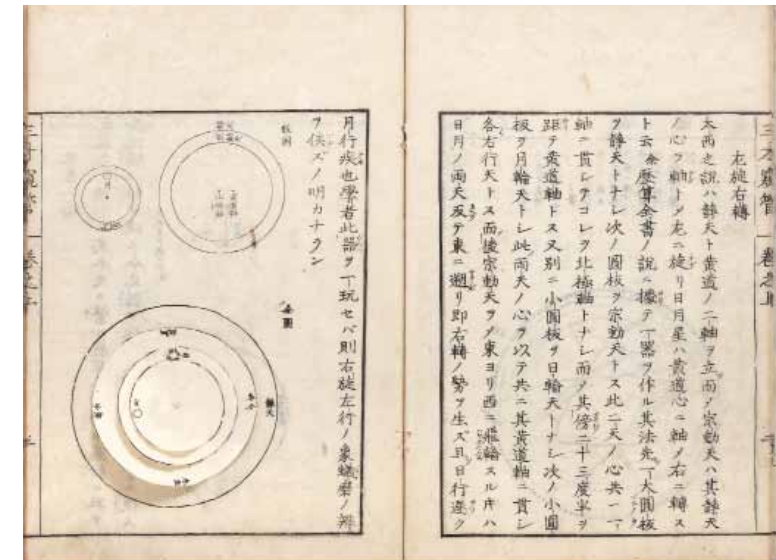
Each volume has an index in English and Japanese.

A really fine and handsome set in very fresh condition.

¶ Hillier, *The Art of the Japanese Book*, p. 985-(with color reproduction)-“*Kai Senshu* merits direct comparison with the finest of western colour reproduction of shells: but the Japanese prints, as Hirase goes out of his way to emphasize, are colour woodcuts.”

A RARE JAPANESE ENCYCLOPEDIA

79. HIROSE, SHUHAKU. *Sansai kikan* [trans.: *The Three Elements: The Sky, the Earth, & the Human Body*]. Numerous woodcut illus. in the text including one with three moving volvelles & another with one volvelle. 12 folded leaves; 14 folded leaves; 17 folding leaves.



Three vols. 8vo, orig. patterned wrappers with orig. block printed title labels on upper covers, new stitching. Osaka: 1808. \$5500.00

First edition of this very rare encyclopedia based on Dutch science and medicine. The first volume deals with western astronomy and discusses Newton's theory of gravitation, the surface of the moon, the use of the telescope, and the laws of optics. Vol. II describes earthquakes, rainbows, meteorology including typhoons, barometers, lightning and thunder, magnetism, etc.

The third volume is devoted to the anatomy of the human body, psychology, pharmaceutical recipes to cure migraines, abortion, urinalysis, electro therapy, etc., etc.

Hirose (d. ca. 1818), a student of Genpaku Sugita, was an early practitioner of Western medicine in Japan.

Fine set. First volume has some minor marginal worming to first four leaves.

ARCHIVE OF COURT FASHION

80. ISHIMOTO, SHUEN. Manuscript albums of notes and the original drawings & paintings relating to his notable publication *Rekisei fuzoku joso enkakuzu ko* [trans.: *Historical Customs & Costumes for the Women*] of which a revised edition was published in Tokyo in 1911. Four vols. & two related vols. Large 8vo (275 190 mm.), orig. patterned wrappers, manuscript labels on upper covers, stitched. Japan: ca. 1911. \$6500.00



A fine archive of notes and drawings by Ishimoto, a notable interior decorator and fashion historian in Tokyo. The first volume is devoted to women's court attire and contains 17 highly detailed and fine drawing and paintings, 14 of which are richly colored, of traditional costumes of women of different ranks at court. The artist has included front and back views. These drawings are all executed on graph paper with mica and contain manuscript notes regarding the sources for the illustrations. These drawings were later incorpo-



rated into Ishimoto's publication. Tipped-in is a lithographed folding plate – perhaps a proof – with all these images reproduced. There is another lithographed plate depicting the four seasons of color combinations for the attire of the court ladies.

The next volume is in three parts: court furniture and boxes belonging to the ladies; makeup, hair styles using ribbons, hair pieces, and eyebrow shapers and brushes; and ceremonial rituals. This volumes contains a number of black and white drawings.

Dyeing and weaving are the subjects of the next volume with illustrations of spinning wheels, looms, and dyeing. The fourth volume is devoted to *hinagata* kimono patterns with a number of fine drawings.

The fifth and sixth manuscript volumes describe court attire for samurai of different ranks. These two albums contain 38 fine and delicate brush and ink drawings, 36 of which are finely colored.

Fine condition. All of these volumes bear the seal of "Ishimoto Bunko."

81. JAPANESE WOODBLOCK BOARD. A wooden board (223 x 160 mm.), carved on one side with two text panels and an illustration of three figures in decorative traveling attire, with the marginal title: "Tsu no kuni goken no [?] butsu" [in trans.: "Osaka Five Places to Visit [?]"] & section title: "[?] Ike no ume" [in trans.: "Plum Near the Pond [?]"]. Japan: late Edo. \$2500.00



A rare survival, a woodblock in excellent condition, used to print an unidentified illustrated travel narrative from the late Edo period. The text in the upper panel mentions Tennoji, a temple in Osaka. The highly detailed image shows three people on the deck of a temple, very likely Tennoji, of which there is a small portion visible in the background. One of these figures is seated on the stairs next to his travelling head-gear (*sugegasa*) and walking stick, while tying his sandals. The two people standing to the right, a

woman in the foreground, the man behind her, are handsomely dressed. The man holds a plum branch with flowers, a symbol of early spring. This woodblock also bears numerous finely executed details including strands of hair, pebbles on the stairs, a beautifully patterned jacket (*haori*) and kimono, and facial features.

A most interesting example of a woodblock used in the production of Japanese illustrated books. Slight wear to the lower section of the block, showing its use in the late Edo period.

82. JAPANESE WOODBLOCK BOARD. A wooden board (220 x 160 mm.), carved on one side with one text panel above and below an illustration of an aristocrat with his entourage on a “stroll” through the forest. Caption title: “Suzume no matsubara” [in trans.: “Sparrow in a Pine Grove”]. Japan: late Edo. \$2500.00

A rare survival of a woodblock employed in the printing of a Japanese illustrated travel book from the late Edo period. The scene takes place in a famous pine forest in Hyogo prefecture (west of Kyoto), along Sumiyoshido, a pilgrimage route. In this forest, every three years, two groups of sparrows, one local, the other from a neighboring prefecture, would engage in a large aerial battle, a spectacle which attracted many tourists.

The aristocrat (furthest to the right), wearing a hat characteristic of the nobility (*eboshi*), and highly decorated day-time attire (*sokutai*), is in the forest. His entourage, behind him, are dressed according to their rank. The man with long hair kneeling is very likely a young samurai sworn to protect the nobleman. The two men standing have especially detailed facial features.

Fine condition.



“SEIYO AT HIS MOST INGRATIATING”-HILLIER

83. KATSURA, SEIYO, ARTIST. *Bijin ryoka shu* [or] *Ryoka kyoka shu* [trans.: *A Flowery Mirror of Beautiful Women*]. Numerous full-page or double-page color-printed woodcut illus. 27 folding leaves. 8vo, orig. wrappers (a bit rubbed), orig. block-printed title label on upper cover (again, a bit rubbed), new stitching. Osaka: Senritei et al., 1831. \$12,500.00

First edition of this handsome color-printed woodcut book and a wonderful example of *karazuri* (blind-printing) which makes fine Japanese illustrated books so pleasing. We find no copy in WorldCat.

“Another artist with greater affinities to Shijo than Ukiyo-e is Katsura Seiyo (1786-1860), but he was a prolific designer of prints for *kyoka* books . . . he had an obvious appreciation of book design, and he enhanced many a *kyoka* that would have been dull without his colourful vignettes . . .

“[The present work] might be taken to exhibit Seiyo at his most ingratiating, with some of the best of his colour prints for *kyoka-bon* . . . the print of Chinese women boating on a lotus pond from this book is outstanding.”-Hillier, *The Art of the Japanese Book*, pp. 843-44-(with illus.).



This is truly a “highly designed” book. The first four pages – the Preface – are printed on pale yellow paper with another woodblock printing in white of pine branches to ornament each page. The woodcuts, many of which are double-page, are delicately color printed using four or five colors. Many of these pages exhibit *karazuri*, the Japanese method of blind-printing which gives a remarkable texture to the pages. We also find frequent uses of *bokashi*, where a gradated band of color is printed by differential application of a pigment to a relief block. One of the woodcuts has highlights in gold.

Nice copy.

¶ John Carpenter from the Metropolitan Museum webpage (16 August 2018)–“This illustrated collection of *kyōka* (witty 31-syllable poems) has a clever title that literally means ‘A Collection of Beauties as Chestnut Flowers [ryōka or hishi].’ But *ryōka* (water chestnut) also is an abbreviated way of referring to a *ryōka-kyō*, or metal mirror with floral motifs on the reverse side. The publisher of this volume probably created the title that would add a level of literary allusiveness to this compilation of genre scenes of women and poetry. The frontispiece and one of the illustrations in fact show images of metal cosmetic mirrors.”

THE FIRST JAPANESE EXPOSITION ON THE WHOLE SYSTEM OF HUMAN ANATOMY, BASED UPON ORIGINAL OBSERVATION; THICK & FINE PAPER COPY

84. MITANI, SOSHU. *Kaitai hatsumo* [trans: *Explanation of Human Anatomy*]. Many fine woodcuts printed in color & many with blind-embossing. Five vols. 8vo, orig. patterned mica-speckled wrappers (some worming carefully repaired), orig. block-printed title labels on upper covers (all the labels a little wormed), new stitching. Osaka: Uozaki Motosaburo [& four others] & Kyoto: Nishimura Kichibei, 1813. \$35,000.00

First edition, fine and thick-paper copy with special refined coloring and blind embossing of many of the woodcuts, of this important anatomical work which collects the records of three dissections performed in Kyoto in 1783, 1798, and 1802. The author explains them based on theories of both traditional Chinese medicine as well as Western medicine.

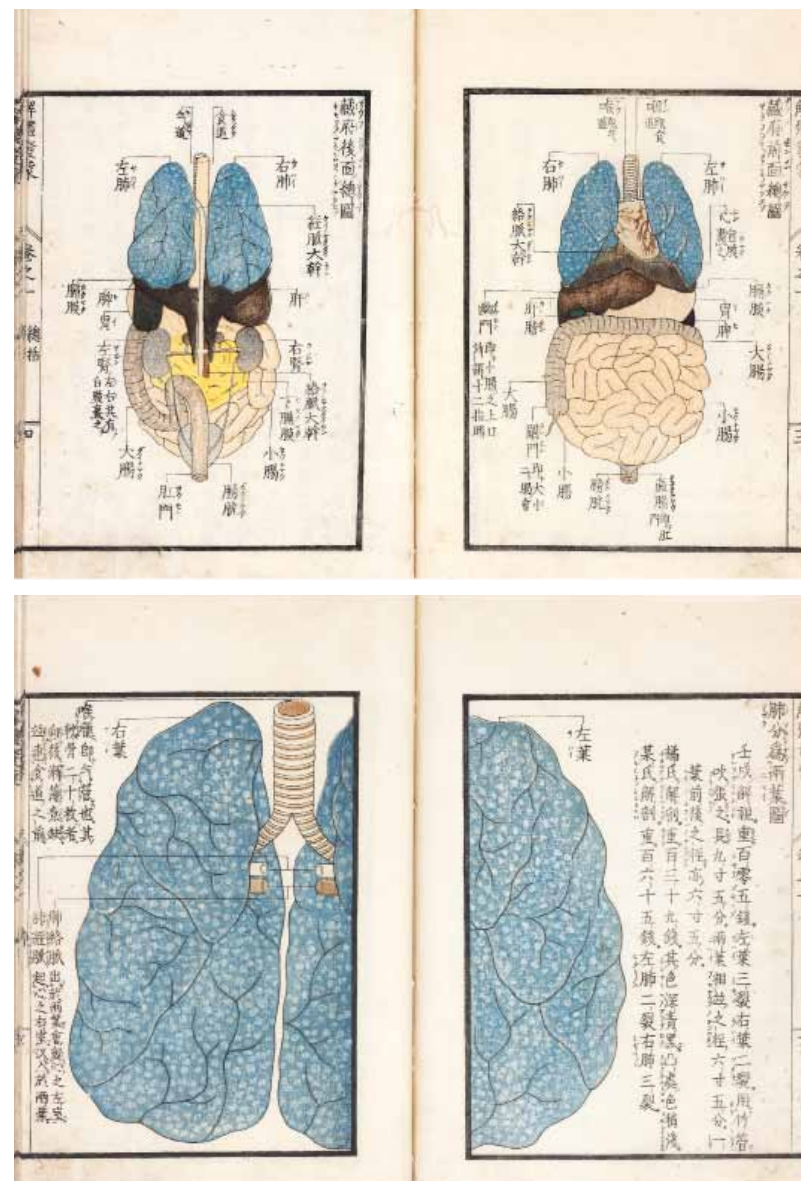
“A Japanese treatise on anatomy and anatomical dissection in five volumes was published in 1813 by Shoshui or Boku or Koki Mitani (1774-1823) with the title *Kaitai hatsumo*. This was not the first original Japanese work on dissection, since priority in that respect had been established

by the appearance in 1759 of the *Zo-shi* of Toyo Yamawaki. But that earlier work was short and its illustrative material limited to a few crude drawings of the viscera. *Kaitai hatsumo* appears, however, to be the first Japanese exposition on the whole system of human anatomy, based upon original observation (including dissection) and knowledge of other anatomical works. An inserted advertisement for this book [not present in this and many other copies] is translated to read as follows: 'This book is *Kaitai hatsumo*, on some new Dutch theories and moreover some dissections of a real dead body to make it sure. And it has become clear that the Dutch theories are right and the traditional Japanese and Chinese theories which [have been] with us for 3000 years [are] quite wrong.' (Somehow one gets here the impression of a persistent reluctance to relinquish the traditional anatomical beliefs in favor of the European knowledge which had come into Japan. After all, the gross inaccuracies of the traditional teachings had been firmly established by the work of Gempaku Sugita and his friends in the previous century) . . .

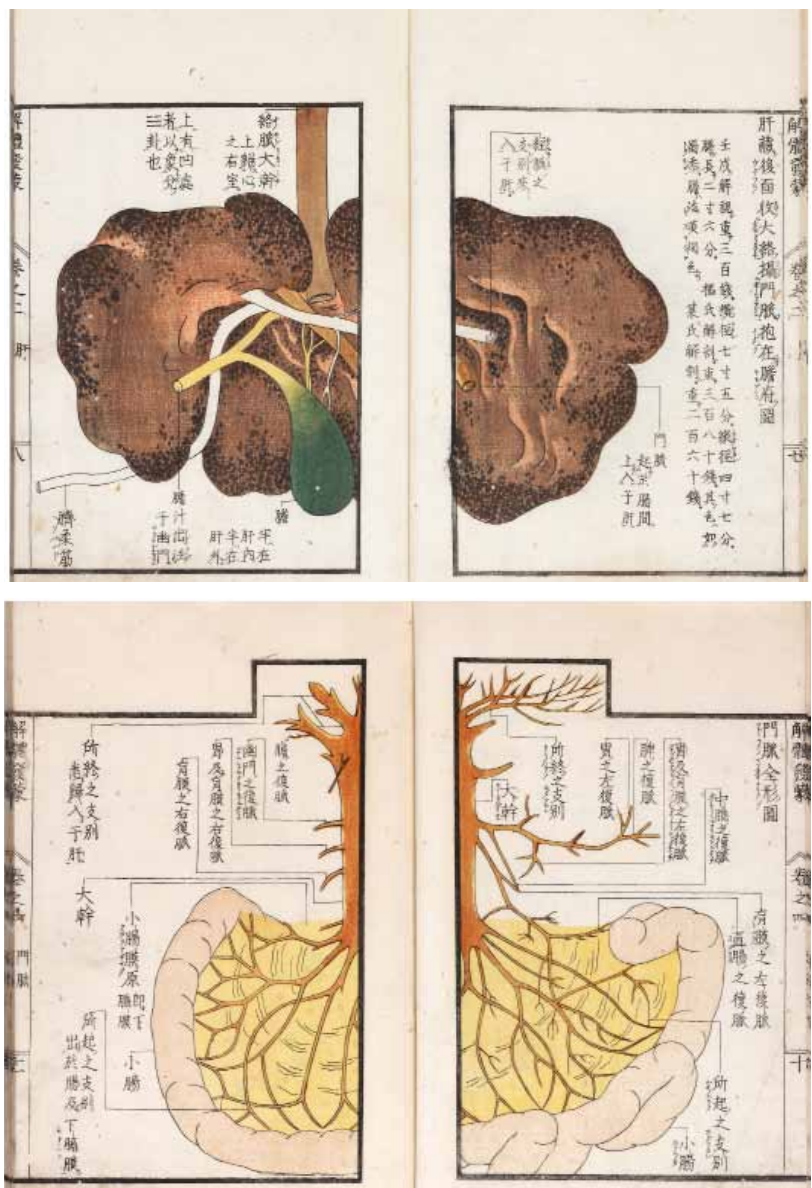
"Scattered throughout the text of *Kaitai hatsumo* is a series of anatomical plates printed in color. These drawings were very well executed, and illustrate the following structures: thoracic and abdominal viscera, in situ; the lungs, with a careful dissection of the bronchial tree; the heart; the diaphragm; the spleen; the stomach; the liver and gall bladder; the kidneys, with their blood supply, and the ureters; the urogenital system, in male and female, with the plexus of veins draining testes and ovaries; the uterus, with Fallopian tubes and ovaries (the ovaries are shown as contained *within* the uterine tubes); the urinary bladder in the male, with testes and accessory organs of reproduction (seminal vesicles, prostate), and penis; the small and large intestines, with the vermiform appendix; the blood supply to the intestine through the mesentery; the pancreas; a schematic diagram of the lymphatics (called 'water-ducts') associated with the small intestine (the function of the lymphatics, it was believed, was to control blood volume of the body); the general vascular system of the entire body; the system of spinal nerves; and, finally, the gross appearance of the brain . . .

"The last volume of *Kaitai hatsumo* is in the form of an appendix, written by one of Mitani's pupils named Konsei Minamoto. This work was of sufficient historical importance to be entirely reprinted in a facsimile edition as recently as 1930."—Mestler, *A Galaxy of Old Japanese Medical Books with Miscellaneous Notes on Early Medicine in Japan Part I. Medical History and Biography. General Works. Anatomy. Physiology and Pharmacology*, pp. 316-18.

The woodcuts in this work have been treated quite differently from the



regular paper copies: here, there is much blind-embossing, which replaces certain coloring effects, rendering a far more delicate representation. Also, the colors are more far more subtle and finely applied.



In spite of the worming, which has been carefully repaired, this is a fine set preserved in a chitsu.

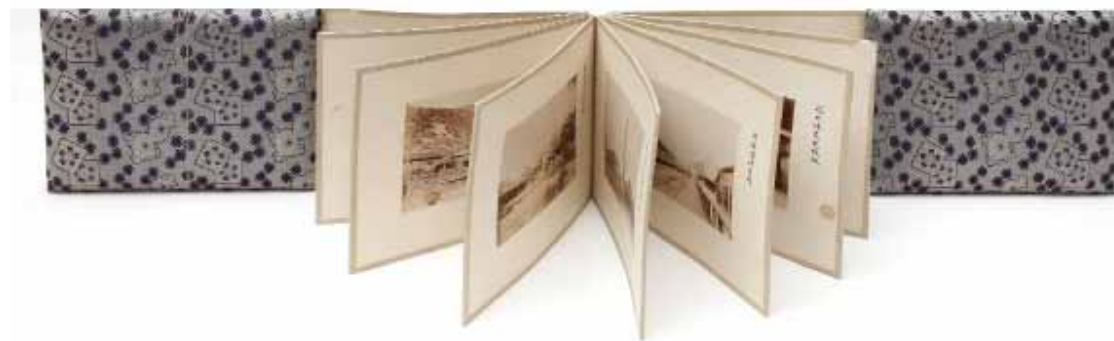
ONE OF JAPAN'S GREATEST PHOTOGRAPHERS

85. MITSUMURA, TOSHIMO, PHOTOGRAPHER. A concertina album of 32 original albumen photographs (each 100 x 140 mm.) of the famous Besshi Copper mining works, each mounted on thick board. Oblong thick 8vo, orig. padded silk cloth binding. [Japan]: 1898. \$12,500.00

A rare collection of 32 albumen photographs taken by Toshimo Mitsumura (1877-1955), the famous commercial photographer and printing entrepreneur; one of the greatest industrialists of the Meiji period, he is also highly esteemed today as a photographer. These photographs represent some of his earliest efforts. Mitsumura's photographs have always been well-regarded and are held in the permanent collections of the Museum of Fine Arts, Boston, and the Victoria and Albert Museum in London.

A native of Kobe, Mitsumura purchased his first camera at the age of 14 and quickly became an accomplished photographer. In 1893 he enrolled in college at Tokyo's Keio University where he continued his photographic pursuits. By the time of his graduation Mitsumura had become a professional photographer and his first major commission came in 1898 when he was hired to photograph the Besshi Copper Mine. This firmly established Mitsumura as a commercial photographer and in 1900 he attended the Exposition Universelle in Paris where he was awarded a gold medal for photography. He was commissioned by the Japanese government to document the Russo-Japan War; this elevated Mitsumura's company to become one of the leading printing and photographic firms in the Kansai region. In 1918, he moved his company to Tokyo where it continues to flourish today. Mitsumura was also a major collector of Japanese sword fittings, now at the Nezu Museum in Tokyo.

A major copper deposit was discovered in Besshi, near Niihama City in





Ehime Prefecture in 1690. Copper production started in 1691 and continued to 1973, operated by Sumitomo.

The album contains 32 photographs, each mounted on thick board and all with manuscript captions. The inside front cover has written (in trans.): "September 1898. Toshimo Mitsumura took these pictures."

Fine condition and a remarkable discovery. Preserved in the slightly damaged original wooden box.

ILLUSTRATED BY SUKENOBU NISHIKAWA

86. NAKANISHI, NAOKATA (OR WATARAI). *Hinaasobi no ki* [trans.: *About the Hina Doll Play*]; title for Vol. II: *Kaiawase no ki* [trans.: *Playing the Shell Game*]; sub-title: *Jokun eiri* [trans.: *Illustrated Instruction for Women*]. Edited by Yusuishi Tanaka. Woodcut frontis. & eight fine double-page woodcut illus. 21; 18 folding leaves. Two vols. Large 8vo, orig. blue wrappers (wrappers rather worn & rubbed), orig. block-printed title labels on upper covers (rubbed), new stitching. Osaka, Edo, & Kyoto: 1749. \$7500.00

First edition of this beautifully illustrated book; the fine woodcuts are by Sukenobu Nishikawa (1671-1750 or -51 or -54), who "counts among the foremost masters of so-called *ukiyo-e* (primitive) prints. His subject matter, like that of his contemporaries, revolved around images of women walking. These images are stylised, lending the rhythmic movement of the sumptuous robes an almost sculptural effect. Nishikawa also did many book illustrations . . . Nishikawa founded a whole school, and according to his family archives Harunobu (1725-1770) was a follower of his."-Oxford Art Online.

This work is concerned with the education of women in its widest sense, combining knowledge with taste. Four types of girls' "play" are described and illustrated; each providing instruction in behavior and ethics. The fine woodcut frontispiece depicts a young woman reading a book, surrounded symbols of knowledge and refinement: bookshelves and brushes for calligraphy. Her clothes and hairstyle are appropriate.



The first volume is concerned with dolls (*hina*). In Japan, dolls are not for play but have high spiritual value, which offer girls preparation for adulthood and marriage. For the Japanese, dolls are living creatures possessing heart and soul, from which girls can learn discipline, obedience, and control.

Nakanishi (1634-1709), was a scholar and writer on Shintoism and the present text was edited and posthumously published by Yusuishi Tanaka, who has contributed a preface. The theme of the text is instructional and written for girls and young women: there are many references to texts essential for proper behavior and ethics. Nakanishi draws on the *Nihon Shoki*, the oldest chronicle of Japan; *Man'yoshu*, the eighth-century anthology of Japanese poetry; the *Tale of Genji*; and *Makura no Soshi*, the famous *Pillow Book*.

There are four fine double-page woodcut illustrations in the first volume. The first illustration depicts an upper-class woman sending her dolls away in a boat, thereby sending her suffering away. The second illustration depicts the *hinamatsuri* (doll festival) with dolls arranged on shelves. The following illustration depicts a young woman facing her suitor, her dowry behind her (all are objects of knowledge and culture: a calligraphy set, fine papers in a box, picture scrolls, books, etc.). The final illustration in this volume depicts an offering made to the sky, referencing *tanabata* (the star festival). According to legend, the Milky Way separates two lovers; they are allowed to meet only once a year on the seventh day of the seventh lunar month of the lunisolar calendar.



The second volume is concerned with *kai-awase*, the Japanese shell-matching game. Again, there are four fine double-page illustrations, each filled with deep meaning. Matching the shells symbolizes the unity of partners in a marriage. There are many references to the *Tale of Genji* and Lady Murasaki; scenes from this novel were often used to illustrate the shells. One of the illustrations depicts the traditional card game called *uta-garuta* being played by several women.

A very good set and rare. Some carefully repaired worming, mostly confined to the margins. The lower outer corners of many leaves are "thumbed."

¶ Brown, *Block Printing & Book Illustrations in Japan*, p. 131.



UNIQUE NARA EHON

87. NARA EHON. Illustrated manuscript on superior paper, a picture album of "Ishimochi no soshi" concerning the life of samurai Shigetada Hatakeyama. With 18 fine & richly colored paintings, of high finish and luxury employing gold, copper, & silver; top & bottom of each painting framed with pale blue "misty" borders; text written in a fine calligraphic hand in black ink. 23; 27 (one blank); 27 leaves. Three vols. Oblong 8vo (170 x 245 mm.), orig. dark blue wrappers (rubbed with a little wear) with gold paintings on all covers, orig. orange paper title labels on upper covers, endpapers richly speckled in silver & gold, new stitching. Japan: copied ca. 1661-73 [Kanbun era]. \$85,000.00

An important discovery: this is the unique surviving *Nara Ehon* of the famous story "Ishimochi no soshi," concerning the famous samurai warrior Shigetada Hatakeyama (1164-1205), who fought in the Genpei War (1180-85). The story describes his preparations for battle, supernatural events which took place while he was going to the battlefield, his great bravery in battle, and the death of his son in the same battle. Hatakeyama's extraordinary valor and acts of strength and skill are famously recorded in the *Heike Monogatari* and other histories of the period.



Nara-e (Nara pictures) or *Nara Ehon* (Nara picture books) are illustrated books produced in Kyoto, not in Nara. They are manuscripts written in fine calligraphy on high-quality paper and were probably executed by under-employed monks. These monks were highly skilled artists and



craftsmen who produced extremely lavish versions of *otogi-zoshi* (fairy tale books) and *kowaka-mai* (historical folk tales). “Many were produced and purchased for special occasions, and were given as dowry and New Year’s gifts. Pigments used in the paintings were often high-quality, expensive



mineral products, and the paper used for the text was often beautifully decorated with designs in gold and silver. In its broadest sense, the term Nara-e refers to books and scrolls with text and illustrations which were produced by anonymous artists from the Muromachi through the mid-Edo period. Yet it is not easy to precisely define a Nara-e style. Current scholarship agrees on a number of characteristics: Nara-e is colorful, often embellished with gold foil (occasionally copper foil); its technique and style are frequently uninspired and unsophisticated, yet the works are almost always charming; and Nara-e paintings tend to be eclectic, revealing their artists' varied backgrounds and training . . .

"The art of illustrating popular tales, and Nara-e, regardless of its literary content, may be regarded as the rightful successors to the traditional art of narrative painting in Japan."—Miyeko Murase, *Tales of Japan. Scrolls and Prints from The New York Public Library* (1986), p. 114.

PROVENANCE: This superb manuscript was owned Koichi Yoshida (1909-2003), scholar of Japanese classical literature, bibliographer, publisher, and a great rare book collector. He taught at Toyo University. At the end of each volume we find his ownership seal. The distinguished bookseller and scholar, Shigeo Sorimachi (1901-91), in his census of more than 300 *Nara-e-hon*, records this as item 167 (and in his autobiography, Sorimachi writes at length about Yoshida). The on-line "Union Catalogue of Early



Japanese Books" at NIJL, lists this copy as the only *Nara-e-hon* of this story and gives the provenance of Koichi Yoshida. The wooden box in which these volumes are contained has on the upper cover in Mr. Sorimachi's hand in Japanese the title, "Kanbun," "Nara-Ehon," and "three volumes." On the reverse side of this cover, there is a contemporary inscription with the information that "Prince Arisugawa" provided an earlier copy of this manuscript to "[first character illegible] Sho an" (clearly a pen name) in 1644 for copying. Our manuscript was copied from the Arisugawa manuscript in the Kanbun era. There is a further inscription that in 1644, two other manuscripts, of "Omochitsuki," were contained in the box (and are no longer present).

In fine condition. Minor thumbing. One of the images has some minor rubbing at outer margin.

¶ Colin Franklin, *Exploring Japanese Books and Scrolls*, p. 32-36—Nara Ehon "were made in fairly large numbers during the sixteenth century and a little later — as were illuminated Books of Hours in France . . . The motive, a lingering delight in color and luxury, was comparable . . . Nara-e-hon which had much in common with the most precise, finished style of Persian and Indian miniatures. It struck me in first seeing these, that whereas one may be fortunate to own two or three such miniatures, in Japan it was still possible to find marvellous examples of complete volumes or whole

works illuminated thus, instead of individual leaves extracted from them ... The flowering of Nara-ehon in mid-seventeenth century, which must seem to most of us its peak, was caused by the availability of artists, sudden freedom of a stable society, and fashion among a large number of affluent families; it produced, until color-printing became competitive, a century of secular illuminated manuscripts, inadequately known as yet in the West – comparable with the finest Persian or Indian examples.”

BEAUTIFUL NATURAL HISTORY SPECIMENS FROM ALL OVER JAPAN

89. NATURAL HISTORY ALBUM. Manuscript on paper entitled on first leaf “Kaito shosan bussanshi” [trans.: “Local natural history specimens from all over Japan carefully described”]. About 40 finely drawn & colored illus. 16 folding leaves. 8vo (264 x 180 mm.), orig. wrappers, new stitching. [Japan]: late Edo. \$19,500.00

This is an extremely finely executed album of illustrated natural history specimens collected from throughout Japan; the nearly 40 illustrations are very well drawn and painted, many with mica or three-dimensional techniques, used in traditional Japanese painting, to make the drawings more realistic. The specimens include botanical, mineral, and animal examples.





ITEM 90



ITEM 89



ITEM 90

The first leaf of the album contains the title and an index of the 22 specimens. These include: a special kind of ivy from Nikko (with Chinese names and where found), a “four-eyes” jellyfish from Shizuoka, a seahorse from Wakayama, a cowskin from China (?), a “floating rock” from Izu, a “crab rock” and camphor wood from Ehime, fossils, “pepper rock” from Yamagata, copper (three images showing the stages of refining the ore) from Iwate, seaweed from Niigata, white bats from Ibaraki, the tree producing white lacquer from Kagoshima, leeches from Musashino, almonds from Nagano, etc.

There is some repaired worming which occasionally touches images but we do not find it offensive. This manuscript is very beautiful.

FLOWER SCROLL

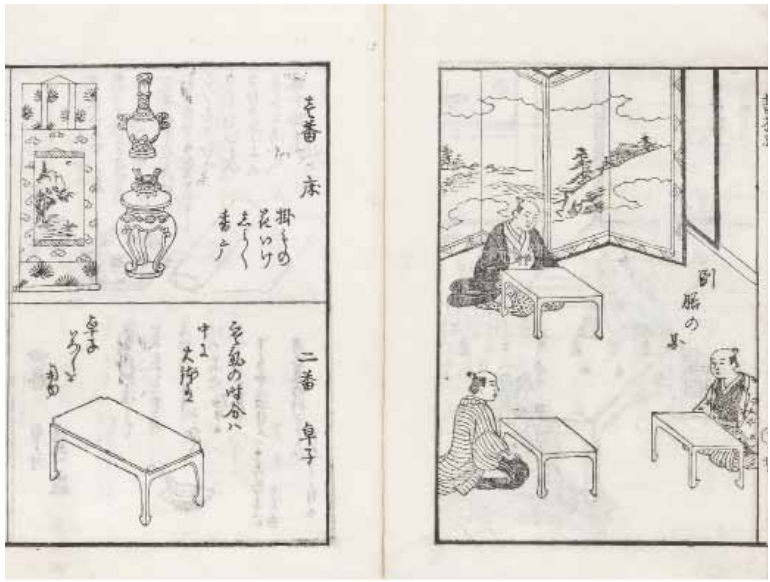
90. NATURAL HISTORY SCROLL. Scroll on paper, consisting of a series of unfinished sketches of various plants and flowers. Scroll on paper (260 x 7340 mm.), endpapers speckled with silver. Japan: “1767.” \$3500.00

This is a collection of unfinished drawings of plants and flowers executed by one artist, whose pen name is, perhaps, “Monou” or “Momonou” (depending on how you read the *kanji*). The drawings range from simple outlines to highly finished paintings of considerable delicacy. The flowers include wild orchids, peach and cherry blossoms, chrysanthemums, okra, tea bushes, primrose, camellia, clematis, aconite, and various other flowers from all seasons.

In nice condition.

BUDDHIST CUISINE & ASIAN FUSION

92. NISHIMURA, MITATSU (OR ICHIROEMON). *Fucha ryorisho*; [Part II]: *Shippoku ryori shiyo* [trans.: *Collection of Buddhist Vegetarian Recipes & Shippoku cuisine*]. Numerous woodcut il-



lus. (some full-page) in the text. 90 folding leaves. Small 8vo, orig. patterned wrappers, new stitching. Edo: 1772. \$4500.00

First edition. Nishimura, who lived in the 17th century, was an author of novels, a haiku master, and publisher of medical books.

This book combines his two works on cuisine. The first part is devoted to *Fucha* vegetarian cuisine, derived from Chinese Buddhism. The remainder of the book is concerned with *Shippoku* cuisine, a fusion of Chinese, Japanese, and Western cuisine originating in Nagasaki. A primary characteristic of *Shippoku* cuisine is *jikabashi*, the seating of the diners around one common round table on which the food is served in one dish, with all diners serving themselves. Because of the availability of sugar at Nagasaki, another characteristic of *shippoku* cuisine is a certain sweetness to the dishes.

Both sections list and describe the various foods and their preparations for each type of cuisine. There is an interesting and long passage on how to brew tea, especially orchid tea (and what to serve with this tea). There are woodcuts of serving tea, arrangements of dishes and tables, classic scenes of diners at *Fucha* cuisine meals, dishes and cups, lanterns, chairs, etc. Sample menus, very seasonal, are proposed.

This book was published by Nishimura's descendents nearly 100 years after the text was written.

☞ Rath, *Food and Fantasy in Early Modern Japan*, p. 103.



KUZU STARCH

93. OKURA, NAGATSUNE, AUTHOR & ARISAKA (OR KATSUSHIKA OR TEISAI), HOKUBA, ILLUSTRATOR. *Seikatsu roku* [trans.: *Account of Processing Kuzu Starch*]. Three double-page & ten full-page woodcut illus., and several woodcuts in the text. 1 p.l., 28 folding leaves, 3 folding leaves of pharmaceutical ads, one page of colophon. 8vo, orig. blue patterned wrappers bound in later wrappers, orig. block-printed title label on upper cover, new stitching. Osaka: Kawachiya chobei et al., [Preface dated 1828; colophon dated 1830]. \$5000.00

First edition of the earliest detailed Japanese description of the cultivation, harvesting, and processing of the *kuzu* (or kudzu) plant. *Kuzu* has many uses: its powder is the essential ingredient used throughout Asia for thickening sauces and making various types of desserts. It is also used in numerous traditional medicines (including the Japanese *kakkonto*) and in textile and paper manufacturing. *Kuzu* is easily grown in poor soil and can be consumed by humans and animals in times of famine.

Okura (1768-1856?), was one of the three most eminent agriculturalists of the Edo period. A reformer, he wrote more than twenty books on all



aspects of agricultural improvement and technology; they were among the best of their period for range and clarity of explaining the new methods. Okura wrote this work to increase the revenue of farmers by instructing them how to grow and process the *kuzu* crop. He thoroughly describes the plant, its cultivation, and its numerous uses. The fine illustrations (and see below for the illustrator) depict the plant, workers cultivating the plant in the fields, tools, the manufacture of the powder and starch, preparing the *kuzu* fiber to make clothing, etc. *Kuzu* powder from Yoshino, a town near Kyoto, is mentioned in the text. The powder produced in Yoshino is known as a product of the highest quality. Fabrics made from *kuzu* fibers have a unique sheen.

The highly detailed illustrations were executed by Arisaka Hokuba (1771-1844), one of Hokusai's most successful pupils and an assistant to Buncho; he was considered by Hillier (p. 830) to be a "major painter."

Very good copy. Some minor and mostly marginal worming, mended, to first six folding leaves. As is often the case, this copy does not have the title-page.

☞ Brown, *Block Printing & Book Illustration in Japan*, pp. 188-89. For the artist, see: Hillier, *The Art of the Japanese Book*, pp. 723, 751, & 830.



MAD POETRY FOR HIS MOTHER

94. OTA, NANPO, ED. *Roraishi* [sub-title: *Kyoka kyobun*] [trans.: *Lao lai zi* (the story of a Chinese filial son), *Witty Poems & Sentences*]. Numerous woodcut illus. in the text. 17; 14; 15; 11 (but numbered 12); 21 folding leaves. Five vols. Small 8vo, orig. patterned wrappers, orig. block-printed title labels on upper covers (several labels a little defective), new stitching. Edo: Tsutaya Juzaburo, 1784.

\$6500.00

First edition, and very rare, of this delightful collection of *kyoka* and other pieces by many of the most prominent *Kyoka* poets and Kabuki actors of the day, gathered here to commemorate the 60th birthday of the mother of Nanpo Ota (1749-1823). Ota was a high government official, popular writer, and a central literary figure of his time. This work was published during a golden and tolerant era for *Kyoka* poets and artists in Japan, issued before the suppressive Kansei reforms of 1787.

The overall tone of the contributors is lighthearted, celebrating Mrs. Ota's longevity, using different styles, formats, and scripts (including *kyogen*). The contributors are named and include Akera Kanko, Koikawa Harumachi, Tegara Okamochi, Ki No Sadamaro, along with *Kabuki* actors Ichikawa Danjiro, Iwai Hanshiro, Segawa Kikunosuke, Onoe Matsunosuke, etc. Other contributors were artists who provided drawings of the goddess of longevity, along with a chef who has offered a menu of witty foods for a long life, etc. There are also contributors who have given Chinese-style poetry with small illustrations filled with auspicious symbols and calligraphic characters surrounded by explanatory notes.

The reference to Laolaizi is from the seventh exemplar from the *Twenty-four Paragons of Filial Piety* by Guo Jujing, written during the Yuan Dynasty. In this exemplar, Laolaizi, a hermit, continued to act like a child through middle age in order to amuse his parents and keep them happy.

Present at the end of the fifth volume is the rare colophon page mentioning the year of publication. Our book was published by Juzaburo Tsutaya (1750-97), one of the period's most renowned publishers and the great discoverer of talent (most notably Utamaro), whose shop was originally located outside the Great Gate of Yoshiwara. Because of his great commercial success, he moved to Nihonbashi in 1783 which was the center of publishing in Edo. Tsutaya was acquainted with a number of leading writers and intellectuals and he engaged them to write books and prefaces for his publications.

Fine set. No copy located by WorldCat.

“EDO NOBORI”

95. RYUKYUAN MISSION TO EDO. ANON. *Ryukyujin gyosoki* [trans.: *The Record of the Ryukyuan Mission to Edo in 1790* [or] *The Record of the Ryukyu People's Procession in Costumes*]. 24 full-page woodcut illus. 17 folding leaves. Small oblong 8vo, orig. wrappers (wrappers somewhat defective), orig. block-printed title label on upper cover, new stitching. Kyoto: Iseya Shosuke et al., 1790. \$9500.00

First edition and very rare; no copy in WorldCat. Following Japan's 1609 invasion of the Ryukyu Kingdom (today's Okinawa), the Kingdom became a vassal to the Japanese feudal domain of Satsuma and was expected to make periodic diplomatic visits to the shogunate in Edo to pay tribute. During the Edo period, there were 18 such diplomatic missions (*Edo nobori* or “the going up of Ryukyu to Edo”) which included royal princes, high-ranking government officials, merchants, craftsmen, scholars, etc.

These diplomatic exchanges were based on models established by the Chinese but were modified as the needs of the Japanese were somewhat different. Every mission had a reason: either to congratulate a new shogun on his succession, or in connection with the accession of a new king of Ryukyu.

This is a record of the 1790 mission, the thirteenth, to Edo; there were 96 members of this entourage and the round-trip journey took a year. The lead envoy was Prince Ginowan (1765-1827); the delegation came to Edo to congratulate Tokugawa Ienari (1773-1841), who had become shogun three years earlier.

The attractive woodcuts depict the ships from Ryukyu as well as the Japanese fiefdom lords' escort ships. The following woodcuts depict members of the entourage as well as members of the receiving fiefdom's representatives and the carriage of the fiefdom lord himself. The foreign visitors were required by lord of the Satsuma fiefdom to wear Chinese-looking attire to demonstrate their foreignness, thereby emphasizing the glory and power of the Satsuma, the only feudal lords in Japan to enjoy the fealty of a foreign kingdom. We see woodcuts of musicians, banner carriers, a carriage holding the official documents, Prince Ginowan in his carriage, government officials (all named), and many priests. There is extensive text explaining the activities of the visiting delegation during their stay. We also find a short dictionary of Ryukyu words and a list of gifts: swords, art objects including lacquerware, textiles (*bashofu*), incense, *awamori* liquor, bells, dolls, *minoshi* paper, and foods.

Apart from the wear to the wrappers, a nice copy.





THE CONTENTS OF A MANUSCRIPT COLLECTOR'S LUGGAGE

96. SAICHO. *Dengyo* [or *Denkyo*] *Daishi shorai mokuroku* [trans.: *Inventory of Imported Goods by Saicho*]. Two parts in one vol. 36 folding leaves. Large 8vo, orig. yellow wrappers (somewhat soiled), orig. block-printed title label on upper cover, new stitching. Shiga: Hieizan Jodoin, 1821. \$3500.00

First edition of this early bibliography of Buddhist texts. Saicho (767-822), the founder of the Tendai school of Buddhism in Japan, was commissioned by the emperor to go to China to further study in the Tiantai school of Buddhism and bring back more accurate sacred texts. Saicho left for the mainland in 803 as part of a four-ship diplomatic mission. After great difficulties, he made his way to Mount Tiantai and studied with the seventh Patriarch of Tiantai, Daosui. Saicho spent his time on Mount Tiantai studying and arranging for a large number of works to be copied. He also visited two temples in nearby Yuezhou where he had copied other esoteric texts.

This bibliography is essentially a record of the contents of Saicho's luggage of about 230 manuscripts (see Kornicki, *Languages, Scripts, and Chinese Texts in East Asia* (2018), p. 234). This catalogue, and others, "constituted in effect official reports on their text-collecting missions, which were all sponsored by the Heian court, and which were intended to bring to Japan

new texts and new translations. The first was that of Saicho ... which is dated 806 ... What is significant about their imports is the predominance of the texts of esoteric Buddhism, including Sanskrit texts, which prefigures the growing importance of esoteric Buddhism in Japan ...

"In 811 Saicho deposited in a temple on Mt Hiei the books and Buddhist implements he had acquired in China and drew up a catalogue of the collection, part of which survives in his own hand. This became the foundation of the collection in one of the three comprehensive Buddhist libraries on Mt Hiei in the early Heian period."-Kornicki, *The Book in Japan*, pp. 285 & 367.

The first part of this bibliography (pp. [9-39]) is entitled "Dengyo Daishi shorai daishu roku" ["Inventory of Imported Goods from Taizhou"]; the second part (pp. [41-64]) has the title "Dengyo Daishi shorai esshu roku" ["Inventory of Imported Goods from Shaoxing"].

This handsome catalogue, issued by the Hieizan Jodoin Temple in Shiga Prefecture next to Kyoto, has been printed almost as a facsimile of the original manuscripts. The detail within the catalogues is remarkable: we are given the title, number of scrolls, sometimes the number of sheets in a scroll, creators' names, etc.

Faint dampstaining. One leaf has a tear touching one character.

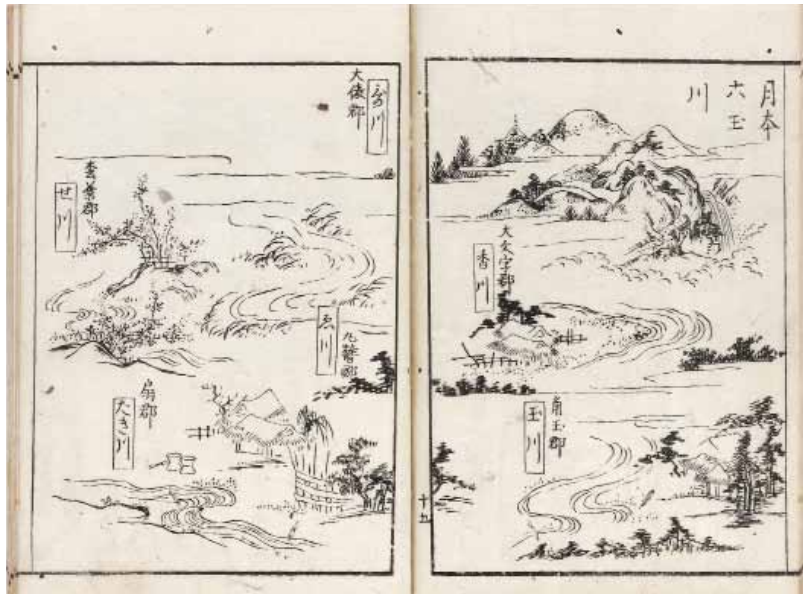
☞ Bowring, *The Religious Traditions of Japan 500-1600*, pp. 115-19.

YOSHIWARA SAIKEN & MUCH MORE

97. SHIMIZU, ENJU. *Koto shamisen* [trans.: *Koto and Shamisen* (two traditional Japanese stringed instruments)]. One double-page woodcut illus. & numerous woodcut illus. in the text. 38 folding leaves. Small 8vo, orig. patterned wrappers (wrappers a little waterstained, some worming), orig. block-printed title label on upper cover, new stitching. Edo: Tsutaya Juzaburo, 1783. \$4950.00

First edition and very rare; this work is a guidebook, with poetic and allusive reviews, to the courtesans and brothels of the Yoshiwara pleasure quarter in Edo. This district served "as a kind of cultural salon where samurai and townsman culture could interact, and the quarter was able to transmit this culture to a wider world thanks to burgeoning links with the publishing industry."-Ryoko Matsuba, "*Shunga* and the Floating World: The Yoshiwara Pleasure Quarter," in *Shunga. Sex and Pleasure in Japanese Art* (2013), p. 412.

Our book was published by Juzaburo Tsutaya (1750-97), one of the period's most renowned publishers and a great discoverer of talent (most



notably Utamaro), whose shop was located at that time outside the Great Gate of Yoshiwara. Tsutaya was acquainted with a number of leading writers and intellectuals and he engaged them to write books and prefaces for his publications. The four prefaces in this book were written by Shimizu, Nanpo Ota (using the pen-name "Yomo Sanjin"), Akera Kanko, and Kisanji Hoseido.

Tsutaya grew up in Yoshiwara and was intimately familiar with the workings of the district; ultimately, he was the district's most important spokesman. He began his publishing career by issuing guides to the courtesans and brothels of Yoshiwara (the so-called *Yoshiwara saiken*) which enjoyed great success due to their thorough descriptions. By 1783, Tsutaya decided to change the format of these guides of which this is an early example. In this work, the top portion of most pages depicts a series of decorated lanterns, each signifying a prostitute by her name or symbol. There are unifying icons on groups of lanterns, signifying specific brothels (with the actual name of the brothel in the upper right hand corner of the page). They are arranged geographically within the quarter.

There is a fine double-page illustration of six rivers ("rivers of love"), each a different landscape, with the names of a prostitute and her brothel. The rivers and landscapes, ranging from urban to rustic scenes, one with a waterfall, suggest the prostitutes' nature and skills.

The text is filled with allusions to love, desire, and sex with references to certain prostitutes using varied and exquisitely elaborate words, *kanbun* poetry, *kyōka* poems, musical terms, etc.

This might well be the final book at Tsutaya's original address before he moved to Nihonbashi.

PROVENANCE: This copy belonged to Shikitei Sanba (1776-1822), the popular comic writer of the early 19th century. His seal is present on the title label on the upper cover and on the first leaf, with a note in his hand and another seal.

Very good copy with some worming which we do not find offensive.

ILLUSTRATED BY KUNINAO UTAGAWA

98. TAMENAGA, SHUNSUI. *Sono kouta hiyoku no murasaki* [trans.: *That Little Ballad, This Adorable Couple*]. Illus. by Kuninao Utagawa. Numerous color and black & white illus. in the text. Five vols. Small 8vo, orig. decorative color-printed wrappers, orig. block-printed title labels on upper wrappers, orig. stitching. Edo: Oshimaya Denuemon, 1836-39-39-39-39. \$2500.00



First edition and a rare complete set. Tamenaga (1790-1844), is most famous for his series of romantic novels – of which this is one – mainly written in the 1830s in the genre of *ninjobon* which focus on young love and were generally aimed to attract female readers (but plenty of men read them, too).

This most attractive set of volumes was illustrated by Kuninao Utagawa (1793-1854), a student of Toyokuni and deeply influenced by Hokusai. Utagawa worked in Edo and illustrated many books. See Hillier, *The Art of the Japanese Book*, pp. 789-90 & 821.

Fine and fresh set.

AN EROTIC NOVEL

99. TAMENAGA, SHUNSUI. *Shunshoku minato no hana* [trans.: *Arriving at the Harbor of Love*]. Illus. by Kuninao & Kunimaro Utagawa. Numerous color and black & white illus. in the text. 15 vols. Small 8vo, orig. decorative color-printed semi-stiff wrappers (some rubbing), orig. block-printed title labels on upper wrappers, orig. stitching. Edo: 1841. \$3250.00

First edition and a rare complete set of this erotic novel. These volumes were also illustrated by Kuninao Utagawa (see previous item).

Fine and fresh set. No copy of this work located in WorldCat.

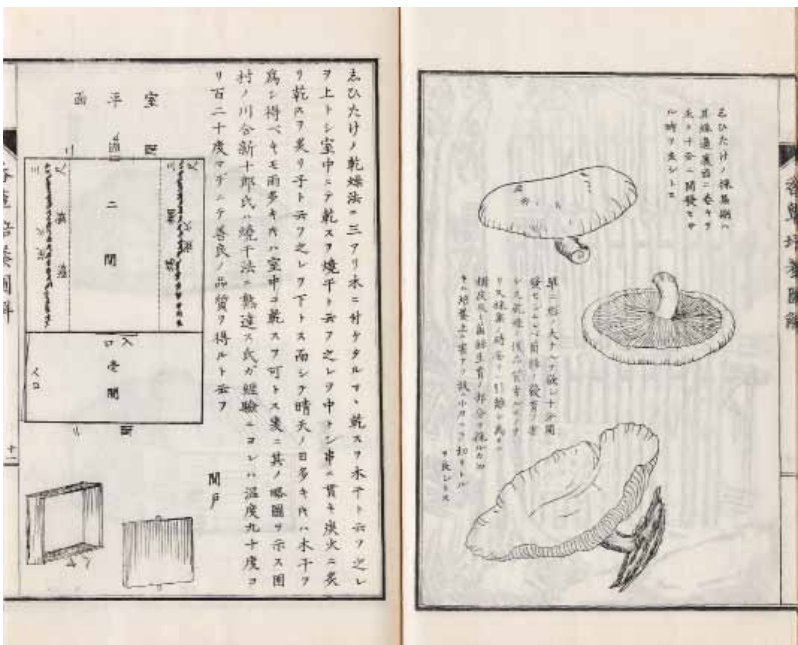
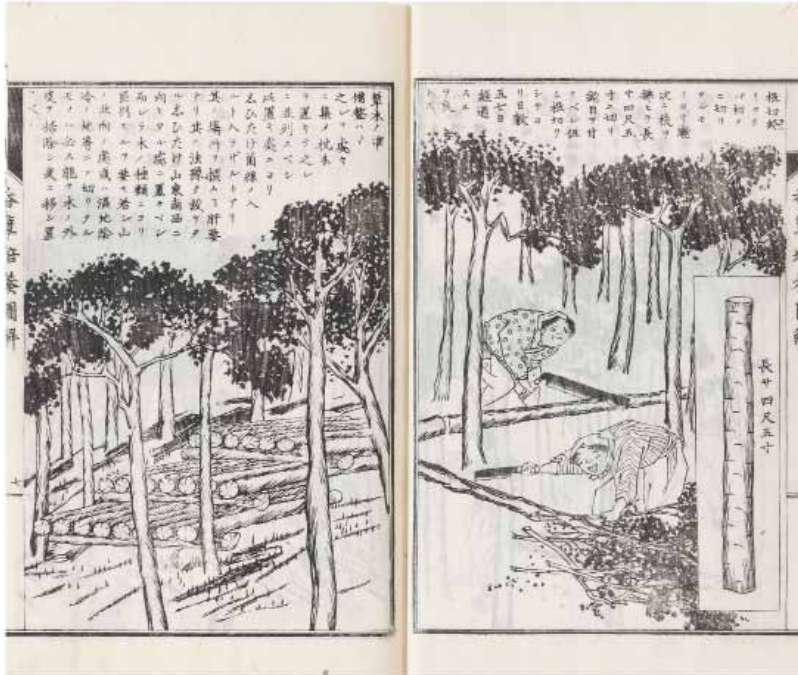


99.

THE ARTIFICIAL CULTIVATION OF SHIITAKE MUSHROOMS

100. TANAKA, NAGANE. *Mikawa Kitashitara-gun kojiri baiyo zukai* [trans.: *How to Cultivate Shiitake Mushrooms in Mikawa Province, Illustrated*]. Numerous woodcut illus., mostly full-page. 2, 14 folding leaves. 8vo, orig. yellow wrappers (first six leaves a tiny bit mouse-eaten in margin), orig. block-printed title label on upper cover, new stitching. Tokyo: Ishikawa Shibataro, 1892. \$3950.00

First edition of the first work on the artificial cultivation of shiitake mushrooms, which, when dried, became an important export crop for Japan. Tanaka (1849-1922), studied biology at Tokyo Imperial University and was the first to classify Japanese fungi using Western taxonomy. He wrote, with Nobujiro Tanaka, the classic *Mycographia Nipponica* (Tokyo: 1890), the first modern survey of the fungi of Japan. Tanaka, well-known throughout



the country for his advocacy of agricultural reforms, developed methods of artificially cultivating mushrooms, described here, through the inoculation of mycelium. His techniques are still the standard methods used today.

Domestic and export demand far exceeded the quantity of mushrooms found naturally so the Japanese began to fell shii-noki and oaks. The logs were then scored with a sharp knife, laid on the ground, and remained there for upwards of three years, after which they were stacked in rows in a shady area where they became covered in shiitake mushrooms.

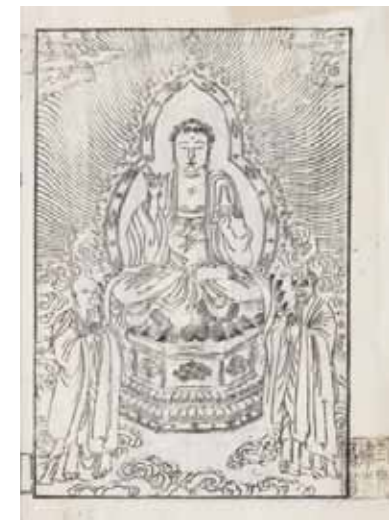
The strikingly handsome woodcuts depict forests, foresters at work, the felled logs, the scoring marks, the process of drying and then soaking the logs in ponds, and then the stacking of the logs, inoculating, and waiting for the spores to develop. The final woodcuts depict the drying processes of the harvested mushrooms (under the sun or placed next to a charcoal fire in huts). There are also microscopic illustrations of mycelium and spores (the first such illustrations in a Japanese book).

A fine copy. WorldCat lists only one copy, at the University of Alberta.

THE CHINESE BUDDHIST CANON IN JAPAN

101. TETSUGEN DOKO. *Daimin sanzo shogyo mokuroku* [trans.: *Catalogue of the Chinese Translation of the Buddhist Tripitaka, the Sacred Canon of the Buddhists in China & Japan*]. Three full-page woodcuts. 20, 33; 27; 20; 30 folding leaves. Four parts in two vols. Large 8vo, orig. wrappers, orig. block-printed title labels on upper covers, new stitching. [Japan]: colophon in Vol. II dated 1669. \$7500.00

“It was not until the seventeenth century that the first Japanese version of the Chinese Buddhist canon was printed, and it was rapidly followed by a second. Thanks to the late date, the circumstances of their production and their subsequent fates are better known than for many of the earlier continental editions. The first version was printed using movable type in 1637-48 by Tenkai (1586-1643), a monk who was in the entourage of Tokugawa Ieyasu, the founder of the Tokugawa shogunate.





This was done on the orders of Ieyasu's grandson, Iemitsu, so it was a state project ... The second version was printed with woodblocks in 1668-78 by Tetsugen Doko (1630-1682), a prominent Zen monk of the newly arrived Obaku school of Zen, who travelled throughout Japan to collect the necessary funds. The Tetsugen edition was a reprint of the Ming Jiaxing edition, which had reached Japan in the hands of a Chinese monk, Yinyuan Longqi (1592-1673), who moved to Japan in 1654. More than 2,000 copies were printed and distributed to temples all over Japan. While Tenkai's version may initially have been a vanity project, the second was clearly undertaken for the purpose of distribution."—Kornicki, *Languages, Scripts, and Chinese Texts in East Asia* (2018), p. 237.

Tetsugen Doko has added reading marks throughout to assist the Japanese readers.

There is a most interesting bibliographical section, arranging the texts by school. The first part has two fine full-page woodcuts on the verso and recto of the first leaf. The verso shows two disciples standing beside a statue of Buddha. On the recto is another woodcut with poetry within a large decorative frame. On the paste-down at the end of Vol. II is a third woodcut depicting a religious figure surrounded by an aura.

Minor worming. There are throughout many neat annotations in red and black ink in one hand. The annotator was extremely knowledgeable: they are all of a bibliographical nature, adding details regarding authorship, number of sheets in a scroll, contents, etc.

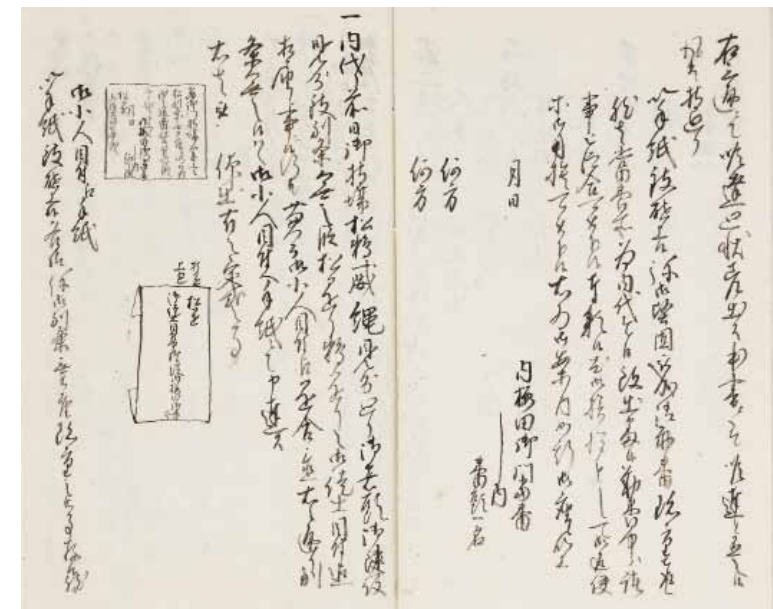
LIFE AT EDO CASTLE

102. UCHI SAKURADA LOG BOOK. Manuscript on paper, entitled on upper wrapper "Uchi Sakurada kinkata ikken" [trans.: "Record of the Activity at the Inner Sakurada Gate"]. 61 folding leaves, written in a fine & legible hand, several diagrams in the text. 8vo (255 x 158 mm.), self-wrappers, stitched. Edo: copied in 1809 by "Masatoshi Tada." \$2950.00

This fascinating document is a copy of a log book, prepared by the guards and government officials who oversaw the activities of the famous Inner Sakurada Gate, part of Edo Castle. Following the title leaf, we find a table of contents with the following sections: 1. number of guards and officials, their positions and roles; 2. rules and regulations of the gate; 3. hours of duty and changing of the guard; 4. the actual log; and 5. annual events and processions which take place at this gate.

As one studies this manuscript, one becomes aware of the inner workings of the shogun's castle in all its complexity on a nearly daily basis: many names are listed, detailed comings and goings of dignitaries and doctors, rules for the workers, security issues in case of fire or earthquakes, armaments at the ready, lists of gifts and supplies for the shogun's household, etc.

In fine condition.



“REMARKABLE”

103. UDAGAWA, GENSHIN. *Seisetsu ihan teiko shakugi* [trans.: *Commentary on Essentials of Western Medicine*]. Title-page, 1 (of two, lacking second leaf of first Foreword), 2, 8, 2, 21, 35, 19 folding leaves. Three vols. in one. Large 8vo, orig. aubergine wrappers (some light staining in gutter of first ten leaves, a few leaves with minor mostly marginal worming), block-printed title label on upper cover, new stitching. Edo: Suharaya Ihachi, 1805.

[WITH]:

—. [*Ihan teiko naisho dobanzu*] [trans.: *Copperplate Engravings of Organs of Ihan teiko*]. Title-page, one leaf of foreword, 16 engraved plates, each with facing printed explanatory text, two pages of “Afterword” and colophon. Large 8vo, bound accordion-style within old wooden boards. Edo: Suharaya Ihachi, 1808. \$6500.00

First edition of this important and remarkable book. “In 1805 Genshin or Shinsai Udagawa (1769-1834) published his *Ihan teiko*, which was a manual of anatomy in three volumes of text, based on the works of Stephanus Blankaart (more correctly, Stephen Blancard), Jean Palfyn (or Palfin), and Jakob Benigus Winslow. Interestingly enough, *Ihan teiko* also includes lecture notes by a pupil of Udagawa, named Toshi or Shun Suwa. The sequence of anatomical structures elaborated in this text is as follows: brain, nerve, thoracic and abdominal viscera, arteries and veins, intestines, the mesentery (described as a ‘double film’), lymphatic vessels, urogenital system, peritoneum, retina of the eye, blood, skin, subcutaneous tissue and fat, muscles, ligaments, bone, and cartilage. There is also a description of the physiology of digestion. Reference was made to a mysterious liquid, called *reiki* (literally, ‘spirit water’), in connection with the function of the nerves; the belief being that this produced the clear liquids also found in the gall bladder, the pancreas, sweat glands, and in the composition of saliva, tears, etc., and was identified also with blood serum and lymph. Containing no illustrations, the text has an advertisement at the end which states that an atlas for *Ihan teiko* will be issued later . . .

“This was done, and in 1808 appeared the remarkable atlas with the subtitle *Naisho dohan-zu* containing, so the postscript by Kincho or Ryuikei Sugita states, the first copper-plate engravings ever made in Japan for such a subject. The engravings were done by Denzen Aodo, the most famous Japanese engraver in the Edo period, and were reputed to have been copied so carefully that if they are compared with the original Dutch engravings



no differences can be detected. The title leaf, bearing a medallion portrait of Stephen Blancard above a scene showing him dissecting, was done by one of Aodo’s pupils, named Reikya [Reikyo] Arai. The sequence of engraved plates is as follows: brain, in situ and removed; spinal cord and system of nerves; tracheal, bronchial tree and lungs; heart and great vessels; vascular system; opening of the anterior abdominal wall to the greater omentum, showing the successive layers of skin, subcutaneous tissue, muscle and fas-



cial coats, and peritoneum; dissection of the M. gastrocnemius to show the structure of its fibres; superficial muscles of the anterior and posterior aspects of the body; and fetus and immature skeleton. Each of the engraved plates is accompanied by an explanatory text on the opposite leaf.”—Mestler, *A Galaxy of Old Japanese Medical Books*, Part I, pp. 315-16.

A nice set. Lacking one leaf of the first Foreword in the text volume.

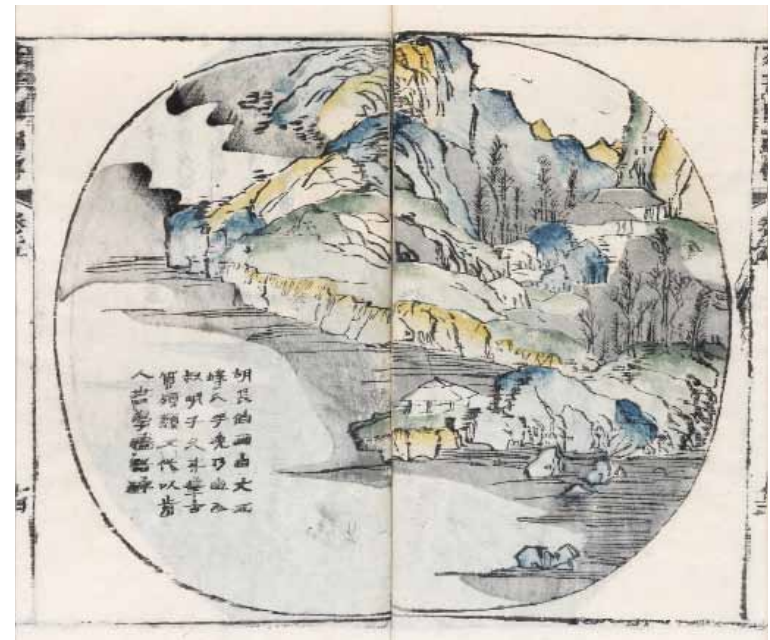
CHINA'S PRE-EMINENT PAINTING MANUAL

104. WANG, GAI. *Jie zi yuan hua zhuan* [trans.: *Mustard Seed Garden. Manual of Painting*]. Numerous woodcuts (some color-printed). Part I in 5 vols; Part II in 4 vols.; Part III in 2 vols. (of 4); Part IV in 2 vols. (of 4). 13 vols. (of 17). 8vo, later wrappers, new stitching. China: late 18th century-1818. \$9500.00

A later edition of the famous *Mustard Seed Garden*, China's pre-eminent painting handbook. This work has remained influential in China to the present day. The first part was first published in 1679, the second and third in 1701, and the fourth in 1818. There were many editions in the 18th and 19th centuries.

Each part consisted of several volumes, each devoted to a different topic, technical problem, or style. *The Mustard Seed Garden* served as an inspiration for Japanese color-printed books of the 18th century.

“The first volume of part one is given over entirely to text introducing





basic principles and elementary methods of Chinese painting. This is followed in volumes two, three, and four by well-drawn and clearly described illustrations of trees, rocks, human figures, animals, buildings, boats, and furniture. In these three volumes there is sparse use of brown [not in this edition] and grey for shading and contrast, but in volume five (landscapes) full color is used with gratifying results.”-Edgren, *Chinese Rare Books in American Collections*, no. 37.

Part II, which has a colophon dated 1782, has color printing but our Part III, with a date of 1817, lacks the two volumes with color printing.

Very good set. Some worming and other defects here and there, mostly repaired.

¶ Edgren (cited above) adds this comment regarding the complications of this book: “the question of the different editions of the work is extremely complicated. One Chinese specialist claims to be aware of more than eleven Chinese editions published from the end of the seventeenth century to the end of the nineteenth century.”



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Set in Joseph Blumenthal's Emerson type.

Photograohy by Robert Lorenzson.

Printed in China by C&C Offset.

Designed by Jerry Kelly.

