PRINTING AND THE MIND OF MAN

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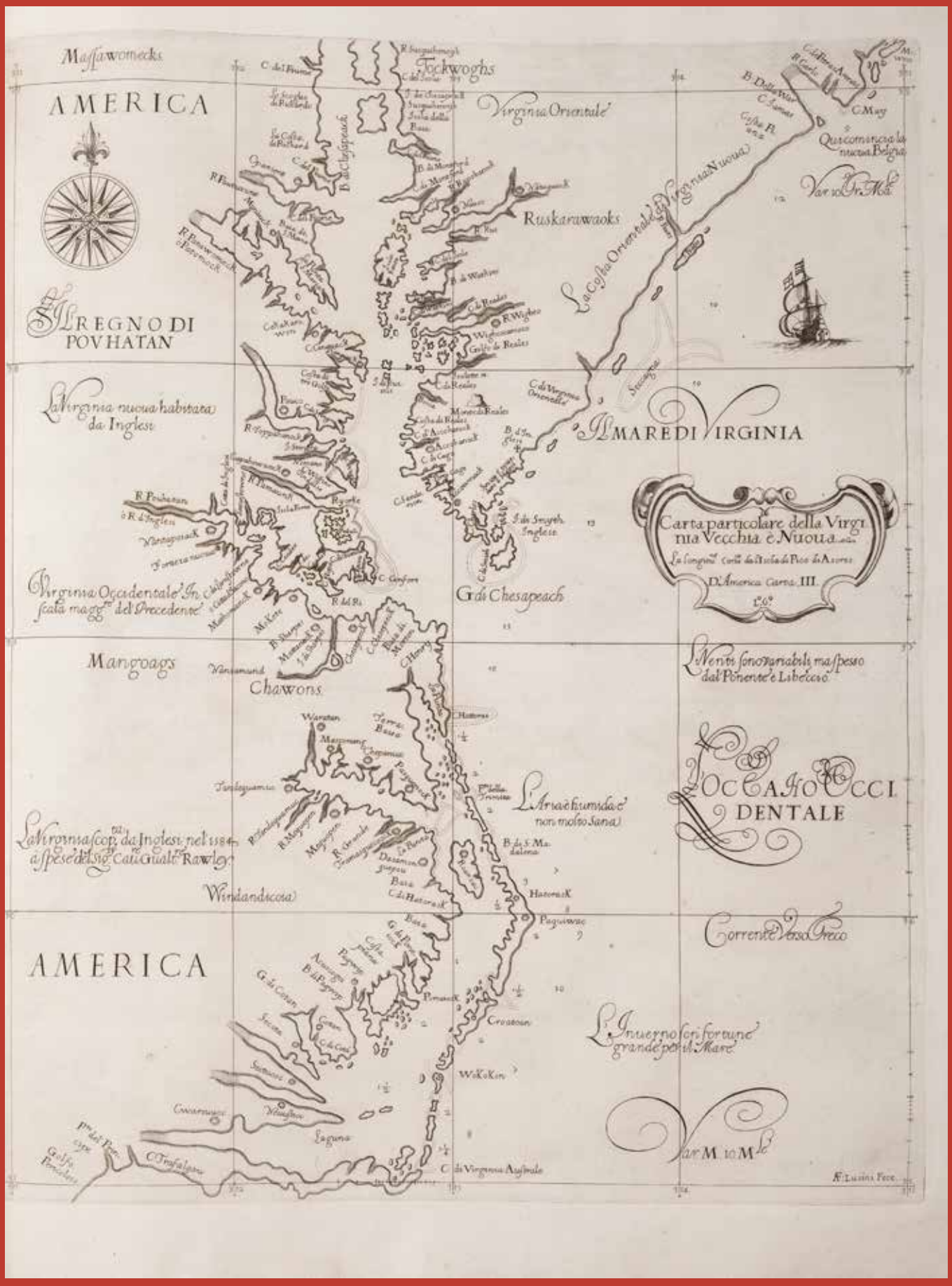
A SELECTION OF BOOKS DESCRIBED IN

PRINTING AND THE MIND OF MAN

FIRST AND EARLY EDITIONS



PMM 134. DUDLEY, ROBERT. Arcano del Mare. Diviso in libri sei. *Florence, Giuseppe Cocchini pour Jacopo Bagononi et Anton Francesco Lucini, 1661.*

In 1963, the Earls Court Exhibition Centre held an exhibition entitled Printing and the Mind of Man. Four years later, its catalogue became a milestone in the history of printing that is still used in current bibliophily.
The catalogue aimed to measure « the impact of print on the evolution of Western civilisation during five centuries », by examining the influence of outstanding books on the construction and diffusion of knowledge.
The selection of PMM books presented here intend to highlight the importance of emulation between scholars, humanists and bibliophiles.
The descriptions of the books described in this catalogue consist of two parts, arranged in columns.

The left-hand column contains a detailed and accurate technical description of the work exhibited.	The right-hand column reproduces the text of the PMM exhibition catalogue.

ONE OF THE GREATEST LITERARY MONUMENTS OF CLASSICAL ANTIQUITY

PLINIUS SECUNDUS, CAIUS. Historia naturalis. *Rome, Conradus Sweynheym & Arnoldus Pannartz, 7 may 1473.* Folio (382 x 267 mm) 400 un. ll. (first and last blank removed by the binder). Eighteenth century light brown calf, blind stamped ruled on covers, spine with raised bands, red morocco lettering piece, red edges.

250 000 €

PMM, 5 (1469 edition) ; BMC, IV, 17 ; Goff, P-789 ; GW, 34308 ; CIBN, P-460 ; ISTC, ip00789000.

The extremely rare and majestic edition of Pliny's famous encyclopedic work printed by the German proto-typographers of Italy Conrad Sweynheym and Arnold Pannartz. It is the fourth edition of Pliny's Historia Naturalis, edited by Niccolò Perotti, Archbishop of Siponto.

Aside from Gutenberg and his immediate associates, there are no figures more important in the early history of printing than Sweynheym, who had probably learned the craft of printing in the shop of Fust and Schoeffer in Mainz, and Pannartz, the earliest printers in Italy. First at the Abbey of Subiaco in 1464 and later in Rome from 1467, they produced an imposing catalogue of first editions of ancient authors, which for the first time systematically exploited the potential of the new technology as a means for disseminating humanistic texts to a large audience. Their press runs were normally only 275 copies, consequently, their books are now extremely rare on the market.

The *Natural History,* divided into 37 libri, or "books," was completed in 77 CE. In the preface, dedicated to Titus (who became emperor shortly before Pliny's death), Pliny justified the title and explained his purpose on utilitarian grounds as the study of "the nature of things, that is, life" ("Preface," 13). Disdaining high literary style and political mythology, Pliny adopted a plain style—but one with an unusually rich vocabulary—as best suited to his purpose. A novel feature of the Natural History is the care taken by Pliny in naming his sources, more than 100 of which are mentioned. Book I, in fact, is a summary of the remaining 36 books, listing the authors and sometimes the titles of the books (many of which are now lost) from which Pliny derived his material.

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ALL THE KNOWLEDGE OF THE ANCIENTS

The 'Natural History' of Pliny the Elder is more than a natural history: it is an encyclopaedia of all the knowledge of the ancient world. The famous story of Pliny's death while trying to observe the eruption of Vesuvius at closer quarters than was prudent is often, and justly, cited as an example of the devoted curiosity on which the furthering of knowledge depends, and to the Romans his writing on the natural sciences was pioneer work (held in small esteem, as he modestly says, by his countrymen).

He was a compiler rather than an original thinker, and the importance of this book depends more on his exhaustive reading (he quotes over four hundred authorities, Greek and Latin) than on his original work. All the spare time allowed him by a busy administrative career was devoted to reading; he began long before daybreak, his nephew the younger Pliny recorded, and grudged every minute not spent in study; no book was so bad, he used to say, as not to contain something of value. When he died the 'Natural History' (the sole extant work out of one hundred and two volumes from his pen) was still incomplete. It comprises thirty-seven books dealing with mathematics and physics, geography and astronomy, medicine and zoology, anthropology and physiology, philosophy and history, agriculture and mineralogy, the arts and letters. He is scrupulous in his acknowledgement of his sources (you must, he wrote, with honest humility, declare those from whom you have profited), and the whole of the first book is devoted to the tables of contents and authorities which bear witness to his method.

The Historia soon became a standard book of reference : abstracts and abridgements appeared by the third century. Bede (17) owned a copy, Alcuin sent the early books to Charlemagne, and Dicuil, the Irish geographer, quotes him in the ninth century. It was the basis of Isidore's

C. PLYNII SECVNDI NATVRALIS HISTORIAE LIBER PRIMVS DE HIS QVAE SINGVLIS LIBRIS CONTINENTVR INCIPIT FOELICITER.

C. Plynius Secundus Nouocomensis Vespasiano suo salutem.

Libros Naturalis Historie nouitiũ Camensi Quiritiũ tuorum opus natum apud me proxima foetura: licentiore Epistola narrare constitui tibi Iucũdissime Imperator. Sic.n. hec tui prefatio uerissima: dum maxio conseneſcit in patre. Nanq; tu solebas putare eẽ aliqd meas nugas: ut obtiuere moliar Catullũ conterraneum meum: Agnoscis & hoc castrense uerbum. Ille enim ut scis: pmutatis prioribus syllabis durtuſculum se fecit: q̃ uolebat existimari a uernaculis suis. Simul ut hec mea petulantia fiat: quod proxime non fieri questus es: in alia procaci epistola nostra: ut in quedam acta exeam. Sciantq; omnes: q̃ exequo tecũ utuat Imperium. Triumphalis & Censortiũ tuis: exeasq; Cõsul ac Tribunicie potestatis particeps: Et quod ut nobilius feciſti: dum illud patri pariter & Equestri ordini prestas Prefectus Pretorii eius: omniaq; hec Reipub. Et nobis quidem: qualis in Castrensi cõtubernio? Nec quicq̃ mutauit in te fortune ãplitudo in iis: nisi ut prodesse tantũdem posses: ut uelles. Itaq; cum ceteris in ueneratione tui pateant omnia illa nobis ad colendum te familiarius audacia sola sup est. Hãc igit̃ tibi imputabis. & in nostra culpa tibi ignoscas. perfricui facie nec tamen profeci. Quando alia uia occurris ingens: Et longius etiã submoues ingenii fascibus. Fulgurat in nullo unq̃ uerius dicta uis eloquentie: Tribunicie potestatis facundia. Quanto tu ore patris laudes tonas? Quanto fratris amas? Quantus in Poetica es? O magna foecunditas animi. Quẽadmodũ fratrem quoq; immitareris: excogitasti. Sed hec quis possit intrepidus estimare? subiturus ingenii tui iudicium: psertim lacessitum? Neq; n. similis est conditio publicantiũ: & nominatim tibi dicantiũ. Tũ possem dicere: quid ista legis Imperator? Humili uulgo scripta sunt. Agricolarum. Opificũ. turbe. Denicq; studiorum otiosis. Quid te Iudicem facis? Cum hanc operam condicerẽ non eras in hoc albo. Maiorẽ te scribam: q̃m ut descensurum huc putarem. Preterea est quedam publica etiam eruditorum reiectio. Vtitur illa &. M. Tullius extra omnẽ ingenii aleam positus. Et quod miremur: per aduocatũ defenditur. Hec doctissimũ olim Persium legere nolo. Lelium Decimũ uolo. Quod si hoc Lucilius qui primus condidit stili nasum: dicẽdum sibi putauit. Si Cicero mutuandũ: presertim cum de. Re. Pu. scriberet: quanto nos causatius ab aliquo Iudice defendimur? Sed hec ego mihi nunc patrocinia ademi nuncupatione. Quamplurimum refert: sortiatur aliquis Iudicem: an eligat. Multumq; apparatus interest apud mutatum hospitem & oblatum. Cum apud Catonem illum ambitus hostem: & repulsis tanquam honoribus ineptis gaudentẽ: flagrantibus Comitus pecunias deponerent Candidati: hoc se facere: pro innocencia quod in rebus humanis summum esset: profitebantur. Inde illa nobilis. M. Ciceronis suspiratio. O te felicem. M. Porti a quo rem improbã petere nemo audet. Cum Tribunos appellaret. L. Scipio Aziaticus: inter quos erat Gracchus: hoc attestabatur: uel inimico Iudici se probari posse. A deo summum quisq; cause sue Iudicem facit: quencunq; eligit: Vnde prouocatio appellatur. Te quidẽ in excelsissimo humani generis fastigio positum sũma eloquentia summa eruditione preditũ religiose

The *Natural History* properly begins with Book II, which is devoted to cosmology and astronomy. Here, as elsewhere, Pliny demonstrated the extent of his reading, especially of Greek texts. In Books III through VI, *On the physical and historical geography of the ancient world,* he gave much attention to major cities, some of which no longer exist and geography of the then known countries.

Books VII through XI treat zoology, beginning with humans (VII), then mammals and reptiles (VIII), fishes and other marine animals (IX), birds (X), and insects (XI). Pliny derived most of the biological data from Aristotle, while his own contributions were concerned with legendary animals and unsupported folklore.

In Books XII through XIX, *On botany,* Pliny came closest to making a genuine contribution to science. Although he drew heavily upon Theophrastus, he reported some independent observations, particularly those made during his travels in Germany. Pliny is one of the chief sources of modern knowledge of Roman gardens, early botanical writings, and the introduction into Italy of new horticultural and agricultural species. Book XVIII, on agriculture, is especially important for agricultural techniques such as crop rotation, farm management, and the names of legumes and other crop plants.

Books XX through XXXII focus on medicine and drugs. Like many Romans, Pliny criticized luxury on moral and medical grounds. His random comments on diet and on the commercial sources and prices of the ingredients of costly drugs provide valuable evidence relevant to contemporary Roman life. The subjects of Books XXXIII through XXXVII include minerals, precious stones, and metals, especially those used by Roman craftsmen.

Of this rare edition ISTC localises 24 institutional copies including 2 in the United-States (Harvard, Countway Library ; Loyola University, Cudahy Memorial Library).

We could trace no complete copy of this very rare edition on any auction record database over the past 100 years.

A very fine crisp copy with very large margins.

Etymologiae (9) and such medieval encyclopaedias as the *Speculum Majus* of Vincent of Beauvais and the *Catholicon* of Balbus. One of the earliest books to be printed at Venice, the centre from which so much of classical literature was first dispensed, it was later translated into English by Philemon Holland in 1601, and twice reprinted (a notable achievement for so vast a text).

More recently, scholars as various as Humboldt (301) and Grimm (281) have praised and acknowledged their debt to it. Over and over again it will be found that the source of some ancient piece of knowledge is Pliny.

in alteriuſ generiſ falſaſ traducere. Sardonicеſ e Ceraunuſ glutinanē gemmiſ ita ut deprehēdi arſ nō poſſit: aliunde nigro aliūde candido aliunde minio ſumptiſ omnibuſ in ſuo genere probatiſſimiſ. Quinimmo etiā extant cōmentarii autoꝝ: quoſ nō eqdē demonſtrarim: quibuſ modiſ ex cryſtallo tingantur Smaragdi: alieq; tranſlucenteſ. Sardonyx e ſarda. Itē cetere ex aliiſ. neq; eſt ulla frauſ uite lucroſior.

CAP. XLIX. De Ratiōe probandaꝝ Gemmaꝝ.

Oſ cōtra rationē deprehēdendi falſaſ demōſtrabimuſ: qñ etiā luxuriā aduerſuſ fraudē muniri decet. Preter illa que in principalibuſ quibuſq; generibuſ p̄uatim diximuſ. Tranſlucenteſ matutino probari cēſent aut ſi neceſſe eſt in quartam horam poſtea uetant. Experimenta pluribuſ modiſ conſtant. Primum pōdere: ſi grauioreſ ſentiuntur. Poſt hec corpore. Ficticiuſ puſtule in profundo apparent. Scabricia in cute. In capillamento frigoriſ inconſtantia priuſ q̄m ad oculoſ peruenīat: deſinenſ nitor. Decuſſi fragmēta paulum qđ in lamina ferrea terat efficaciſſimū experimētū excuſant mangoneſ gemmarū recuſant ſimiliter & lime probationē. Obſtant fragmenta ueraſ gemmaſ non ſcarificant. Ficticie ſcarificationiſ candicantiam fugiunt. Tantaq; differentia eſt: ut alie ferro ſcalpi non poſſint alie non niſi retuſo. uel oīneſ adamante. Plurimum autem in biſ terebrarum proficit feruor. Gemmiferi amneſ ſunt Axiuſ: Meāder Gangeſ. Terraꝝ aūt omniū maxime India. Et iā peractiſ omnibuſ nature operibuſ diſcrimen quoddam rerum ipſarum facere conueniat. Ergo in toto orbe: & in quecunq; celi conuexitaſ uergit: pulcherrima eſt omnium rebuſ meritoq; principatum nature obtinet Italia rectrix parenſq; mundi altera. uiriſ. feminiſ. dubiſ militibuſ. ſeruitiſ. artiū p̄ſtantia. ingenioꝝ claritatibuſ. Iam ſitu: ac ſalubritate celi atq; temperie: acceſſu cunctarū gentiū facili littoribuſ portuoſiſ benigno uentoꝝ efflatu: contigit ei recurrentiſ poſitio in partem utiliſſimam & inter ortuſ occaſuſq; mediam aquarum copia nemorum ſalubritate. Montium articuliſ ferorū animalium innocētia. Soli fertilitate. pabuli ubertate. Quicquid eſt quo carere uita non debeat: nuſq; eſt preſtantiuſ. frugeſ. uinum. olea. uellera. lina. ueſteſ. iuuenci. ne equoſ quidē in trigariuſ preferri ulloſ uernaculiſ animaduerto. Metalliſ auri. argenti. eriſ ferri q̄diu libuit excercere: nulluſ ceſſit: & uſ nunc in ſe grauida p̄ omni dote uarioſ ſuccoſ: & frugum pomorumq; ſaporeſ fundit. Ab ea exceptiſ Indie fabuloſiſ proxime quidē duxerim Hiſpaniam quecunq; ambitur mari.

Aſpiciſ illuſtriſ lector quicunq; libelloſ
Si cupiſ artificum nomina noſſe: lege.
Aſpera ridebiſ cognomina teutona forſan
Mitiget arſ muſiſ inſcia uerba uirum:
Cōraduſ ſueynheym: Arnoldoſ pānartzq; magiſtri
Rome impreſſerunt talia multa ſimul.

M.CCCC.LXXIII.
die Veneriſ. vii. Marti.

THE BOTTICELLI DANTE

DANTE ALIGHIERI. La Comedia, con la Vita di Dante e il Commento di Cristoforo Landino. *Florence, Nicolo di Lorenzo, 1481.* Folio (400 x 267 mm) 369 leaves (of 372 ; 3 blanks removed by the binder). 19th century English blind stamped green morocco, gilt edges. 180 000 €

PMM, 8 ; Goff, D-29; GW, 7966; Polain, 1223; IGI, 360; Sander, 2312; BMC VI, 628; Pellechet 4114; Cat.Martini 145; De Batines I, 36-40: «Prima ed. figurata, in buon car.romano tondo e su buona carta grave, per l'esecuzione tipografica bellissima... ediz. veramente magnifica» ; Mambelli 17-22: «stampata in bellissima veste con bellissimi car.tondi, assai ricercata».

First edition of the Comedia with Landino's commentary, first illustrated edition of Dante and the second Florentine illustrated book.

One of the most monumental illustrated printed book of the fifteenth century. Hind and most other authorities in alliance with Vasari's account, have agreed that the designs of the engravings derive from Botticelli. The engraver has been identified as Bacio Baldini.

The original plan was to provide headpiece illustrations for each of the 100 cantos, to be pulled within spaces provided in the typographic composition, but something interfered and only 19 of the 100 engravings were finally executed. The reasons for the failure of the plan are not certain. It is known that Botticelli left Florence in the spring of 1481 for a year in Roma. All or virtually all paper copies contain engraved illustrations, printed directly on the page, for Inferno cantos 1 and 2. At canto 3 the planned production system began to break down: a few copies have the correct engraving printed directly on the page; a large number have a faulty repetition of the plate for canto 2; many copies have only a blank space; and the relatively small number of "fully" illustrated copies, of which this is one, have the illustration pasted in.

This copy is illustrated with 4 copper engravings (one repeated). The first two etchings (*Canto I*

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THE DIVINE COMEDY

"The Divine Comedy' of Dante could have been written at no other time than at the beginning of the fourteenth century. It was essentially an age of freedom and daring in thought and speech, which it was natural to express in verse. To this Dante added a deep knowledge of the learning of his time, and he was himself a profound and original political thinker whose ideals outran the strifes and feuds which divided Italy, to which, however, we owe his best work. For it was the total downfall of his political hopes on 27 January 1302 that condemned Dante to perpetual exile and turned him to the writing of the epic which begins with the vision of himself lost in a forest, his way barred by a wolf, a lion and leopard on the Thursday before Easter, 1300.

Dante's theme, the greatest yet attempted in poetry , was to explain and justify the Christian cosmos through the allegory of a pilgrimage. To him comes Virgil (6), the symbol of philosophy, to guide him through the two lower realms of the next world, which are divided according to the classifications of the 'Ethics' of Aristotle (38). Hell is seen as an inverted cone with its point where lies Lucifer fixed in ice at the centre of the world, and the pilgrimage from it a climb to the foot of and then up the Purgatorial Mountain. Along the way Dante passes Popes, Kings and Emperors, poets, warriors and citizens of Florence, expiating the sins of their life on earth. On the summit is the Earthly Paradise where Beatrice meets them and Virgil departs. Dante is now led through the various spheres of heaven, and the poem ends with a vision of the Deity. The audacity of his theme, the success of its treatment, the beauty and majesty of his verse, have ensured that his poem never lost its reputation. The picture of divine justice is entirely unclouded by Dante's own political prejudices, and his language never falls short of what he describes.

tione dellhumana generatione et laltre chose sanza la cognitiene et fede delle quali secondo la christiana re ligione nessuno puo andare alla beatitudine Et nondixe non cognosci ma dixe non conoscesti che non cono scesti in uita ma alpresente conosci. Et forse e/da dubitare se lanima laquale mentre fu congiunta col corpo non hebbe cognitione di dio. Dipoi seperata gia et dannata lapossa hauere: Nientedimeno ficonclude dathe ologi che lanima seperata dal corpo ha tanto acume che non per congetture lequali possono essere false: Ma per ragioni dimostratiue conoscono la luce et belleza didio essere infinita laquale cognitione da loro grauis sima pena uedendosi di quella esser priuati: Ma non la conoscano distinctamente perche di tale cognitione piglierebbono sommo gaudio et participerebbono del sommo bene. Chome uerbi gratia Se uno giouinet to non fussi stato infirenze al tempo dellannuale celebratione et pompa facta al Baptista et uno gli narrassi quella essere molto bella in modo che altutto et sanza dubitatione el giouinecto cupidissimo di tali spectacu li lo credessi non e/dubbio che ne piglierebbe dispiacere non piccolo uedendosene priuato: perche intende la belleza in confuso che non fa altro che accendergli la uoglia dintenderla distinctamente et con suo ordine ACCIO chio fugga questo male: cioe el male della ignorantia et del uitio. ET PEGGIO: cioe ladannatione laquale seguita dal non conoscere quanto male sia nel uitio. Chi non conosce quanto sia pestifero eluitio nō lo fugge di che conseguita graue detrimento: et daquesto ne nasce unaltro piu graue perche non lo fuggen do ne fa habito elquale uccide lanima. SI CHIO ueggia la porta di san Pietro: Per questo intendi lentrata del purgatorio. Impoche Pietro cioe elsōmo pōtefice et tutti esacerdoti equali hāno lauctorita da quello ab soluēdo lanima dalla colpa lafanno habile apotere andare apurgarsi: et non essendo absoluta sarebbe dannata allinferno. Ne mi pare che si debbe intendere laporta del paradiso perche Virgilio disopra ha dimostro nō essere sufficiente a condurlo. ALLHOR si mosse: Danthe che e/lappetito rationale et la ragione inferiore priega la ragione superiore che lo guidi alla contemplatione et allhora la ragione excitata dallappetito si uol ge alla contemplatione et Danthe cioe epso appetito gli tien dricto perche gli diuenta obbediente

CANTO SECONDO DELLA PRIMA CANTICA

1 O giorno senandaua et laer bruno
togleua glianimali che sono interra
dalle fatiche loro: et io solo uno
Mapparecchiauo a sostener laguerra
si del camino et si della pietate:
che ritrarra la mente che non erra
O muse o alto ingegno hor maiutate.
o mente che scriuesti cio chio uidi
qui si parra la tua nobilitate.

p Ossiamo dire che elprecedente capitolo sia stato quasi una propositione di tutta lopera p laquale lauctore non solamente dimostra con brieue pa role quello che per tutta lopera habbia adire: Ma ancho ra la ragione perche tiene tale ordine. Destossi lappeti to ricercādo el suo bene et illuminato dalla ragione fug gi la selua: et saliua al monte doue uedea el sole. Ma p lauia delle fiere: dalle quali gli fu uietato el salire. Ilche significa che conosciuto ma non molto distinctamente chel sommo bene consisteua in fruire idio: cercaua la co gnitione di quello nella uita ciuile doue regna la ragio ne inferiore: Laquale spesso e/ingannata dal senso: Et doue essendo leuirtu ciuili non perfecte molto possono le perturbationi dellanimo lequali cercando piacere honore et utile non seguitano eluero gaudio Ne ancho ra el uero utile che non si puo mai seperare dalhonesto. Ne el uero honore elquale non e/altro che la uera

and *Canto II)* were printed in black at the same time as the text (the first, as usual, is a little short of the lower margin). The two other etchings (*Canto III,* f. c2v et *Canto XVII,* f. l8r) printed in brown ink, were pasted on some years after the text was printed. The etching of *Canto III* is identical to that of *Canto II,* but printed in a different ink (cf. Hind classification, *Form B, op. cit.*, p. 102). The etching of *Canto XVII* is in its second state, with the letters reversed in the bottom left-hand corner (Hind, (17, II), p. 115). As it contains more than three prints, this copy is also classified under Form E by Hind.

"The first Florentine edition of the Comedy appeared 30 August 1481. [...] This monumental book represented the Florentine attempt to reclaim the great poet who, since the 14th century, had become a classic throughout Italy. Accordingly, the edition was to have been accompanied by a figurative commentary inspired by one of the most important Florentine artists of the time, Sandro Botticelli. Moreover, the text appeared together with a completely new commentary authored by the most authoritative literary critic then teaching in Florence, Cristoforo Landino." Cachey & Jordan, Rennaissance Dante in print.

A fine copy of one of the most important 15th century Italian book.

Paper restoration in the inner margin of 2c10 with some letters supplied in ink , marginal restoration not affecting text in the outer margin of a2 ; spine of the binding restored.

Provenance : contemporary manuscript annotations on e1v and 2a7 -- Sir Mark Masterman Sykes (1771-1823), 3rd Baronet, of Sledmere House, one of the founders of the Roxburgh Club in 1818 and the Lorenzo of Dibdin, with his autograph monogram and ink shelfmark on endleaf *: "cat. v. 1. 2 195 mms [Mark Masterman Sykes] Sledmer"* -- Sir John Hayford Thorold (1773-1831 ; with his boopkplates). It was lot 653 of the sale catalogue and mentionned in the *Preface* : "Dante, with 4 excessively rare Engravings from design by Sandro Botticelli" *(Catalogue of an Important Portion of the extensive and valuable Library of the late Sir John Hayford Thorold, Baronet, removed from Syston Park, Lincolnshire,* Londres, Sotheby's, 1884, p. IV) -- Private collection.

The *Commedia* was printed and reprinted from 1472 onwards when Johann Neumeister printed the first edition at Foligno. The 1481 edition is famous for the remarkable series of engravings by Baldini from drawings made by Botticelli for a manuscript of the work probably commissioned by Lorenzo dé Medici ; it also contains the famous commentary of Christoforo Landino.

The epithet « Divina » was not added until 1555, when it appears on the title-page of Lodovico Dolce's edition.

ferita manifeſtamente da alchuno ſpatio al prouedere alla difenſione. Onde el magnanimo prende cõ fidenza: Ma la fraude prima ci percuote che la poſſiamo prenedere. Ilperche non puo lhuomo genero ſo exercitare o dimoſtrare alchuna ſua forza per repugnare a quelle: et per queſto molto teme di tali aſſalti. Intendi adunque perche Danthe la uedea per laere obſcuro et groſſo: perche uenia notando: per che uenia dal baſſo in alto: perche era pauentoſa etiam a gihuomini ſicuri: Et finalmente dimoſtra che uenendo in ſu faceua chome chi e/ ito nel fondo dellacqua per ſferrare una anchora attacchata o aſcoglo o ad altra choſa coperta dallacqua: elquale tornando in ſu diſtende le prime parti: cioe el collo: et le braccia: et ultime che ſono le gambe rattrappa: cioe rannicchia: Et ueramente el fraudulento ſempre diſtende le prime parti: perche cominda da alchuna coſa uera: et quella uuole che ſia manifeſta. Di poi nel fine aggiugne el falſo: et queſto rannicchia: et rinuiluppa acciochè ſua naſcoſo: et non ſia ineſo

CANTO. XVII. DELLA PRIMA CANTICA DI DANTHE

Ecco la fiera con la choda aguza
che paſſa monti et rõpe mura et armi
ecco colei che tutto elmondo apuza.
Si comincio elmio duca a parlarmi
et accennolla che uenilſi a proda
uicinalfin de paſſeggiati marmi.
Et quella ſoza imagine di froda
ſen uenne et arriuo la teſta elbuſto:
manſu la proda non traxe la coda:
La faccia ſua era faccia dhuom giuſto
tanto benigna hauea di fuor la pelle
et dun ſerpente tutto el laltro fuſto.
Due branche hauea piloſe inſin laſcelle
lodoſſo elpecto et ambedue le choſte
dipincte hauea di nodi et di rotelle.

IN queſto canto. xvii. pone lauctore laſor ma di Gerione; laquale intende che ſia in figura di fraude: perche ha attractare de fraudi lenti: Et prima dimoſtra quella hauere la coda ſi aguza che chon eſſa puo trapaſſare emonti: et rompere muri et armi: Et certamente lafraude non dimoſtra nocumento ſe non nella coda cioe nel fine. Imperoche el fraudulento c la et aſcon de el penſiero et conſiglo ſuo. Et ſubito coverta dalchun bene inganna. et ſempre e fine della fraude e/ nocevole. Ne tipuo accorgere delloo gannoſe non nella fine. Onde e/ nato elprouer bio che nella coda ſta eluelino: Et e/t nto poten te lafraude che paſſa monti: cioe uince ogni gran potentia. ET ROMPE Mura et arme. Ilche di mota che neſſun riparo uale contro aquella ne di difenſione: ne doffenſione. QVESTA E/CO Lei che tutto il mondo appuza. E/ il mondo in buono odore: et incorrocto quando gihuomin

A RARE AESOP IN PARMA DIALECT

AESOP. Aesopi fabule cu[m] Ordine vulgari & historiis ad communem omnium utilitatem impresse. *Parma, Francesco Ugoleto, 18 May 1526.* 4to (194 x 145 mm) 44 nn.ll. 18th century flexible boards, light brown lettering piece, housed in a modern clam-shell box with see-through cover. 65 000 €

PMM, 15 (1485 edition); Sander, 92 ; Landau (1885), I, p. 14 ; Hervieux, Les Fabulistes latins..., I, pp. 434-577 ; Jacqueline de Weever, Aesop and the Imprint of Medieval Thought..., Jefferson, 2011, p. 10 passim ; Ireneo Affò, Memorie degli scrittori e letterati Parmigiani, 1789, pp. 17-25 ; Pezzana, II, 1827, 19-29 ; Janelli, Dizionario biografico dei Parmigiani, 1877, pp. 360-361.

Rare bilingual and illustrated edition of Aesop's Fables.

Designed for educational purposes in the spirit of the Aesopus moralisatus of Gualterus Anglicus, this beautiful book contains, besides the text in verses and the paraphrase of Latin prose Fables, a version in dialect for students of Parma and its region.

The text is present in the Latin translation of 64 fables arranged in couplets and printed in a large gothic typeface. Between these couplets are, printed in smaller type, a Latin prose adaptation and translation in the vernacular language of Parma. The poetic version of the fable is attributed to Salone da Parma (Salo Parmensis), a Latin writer of the sixth century. A very valuable Aesop manuscript, transcribed by the latter, is preserved at the Biblioteca Ambrosiana.

This issue is of great literary interest: the incessant transition from the Late Latin Salone, and its modernized version of Italian Parma create an exciting diachronic context. The attentive reader - even poor Latin scholar - is sure to appreciate these linguistic effects in depth. The use of the Parma dialect invigorates the Aesopian text : the adaptation from Latin to a lively spoken dialect opens a window to the Italian civilization of the sixteenth century and brings the poetry to a new level.

The remarkable illustration consists of 63 charming woodcut figures.

Far from limiting itself to draw the typical picture of the animal animating a fable - this book is also an amazing bestiary - the anonymous artist has sought to paint the human (kings, princes, jugglers, citizens,

AESOP'S FABLES

Whether or not Aesop was the author of the 'Fables' to which his name is attached, whether indeed-as has sometimes been doubted-he ever existed at all, hardly matters. The fact that the text which survives, and was first printed (with a biography of Aesop) in the Latin translation of Rinucius, is a collection made by Maximus Planudes in the fourteenth century (with some oriental additions) from a translation by Andreopoulos of a Syriac version by Syntipas of the Greek text as turned into choliambics by Babrius in the earlier part of the third century, is equally immaterial. Something of the fables which, according to Plato, Socrates while in prison turned into verse, has come down to us, and from it all the popular fables of modern Europe are derived.

'Moralized', illustrated, quoted, copied, parodied and reprinted, they have been diffused over the whole western world and-who knows?-some of the oriental 'originals' may themselves be copied from still earlier lost Greek sources. Innumerable imitators, from La Fontaine to Thurber, have given new life to the form.

Aesopi fabule cū Ordine vulgari ꝛ hiſtorijs ad cōmunem omniū vtilitatem impreſſe.

VT iuuet ꝛ proſit conatur pagina preſens.
Dulcius arrident ſeria picta iocis.

Preſens pagina: La preſente ſcriptura. conatur ſe ſforza. vt iuuete che la delecti. & proſit: che la zoue. ſeria picta: le coſe graue depē. iocis: cum ſerizi. arident dulcius. ſe rideno piu ſuauemente idest delectano piu.

Hortulus iſte parit fructū cū flore. fauorez
Flos ꝛ fructus emunt: hic nitet: ille ſapit.

Iſte hortulus: Queſto ortexello. parit fructum cum flore: parturiſſe el fructo cum il fiore. flos & fructus emunt fauorem: El fiore & el fructo comprano fauore. hic queſto fiore. nitet: reſplende. ille: quello fructo: ſapit ſa de bono.

Si fructus plus flore placet: fructum lege. ſi flos
Plus fructu. florem: ſi duo carpe duo.

Tu lege fructum: tu tecoglie el fructo. ſi fructus placet plus flore: ſe el fructo te piace piu chel fiore. tu lege florem: tu recoglie el fiore. ſi flos placet plus fructu: ſel fiore te piace piu chel fructo: tu carpe duo: tu piglia tutti doi. ſi duo. ſupple placent: ſe tutti doi te piaceno: cioe el fructo & lo fiore.

Ne mihi torpentem ſopiret inertia ſenſum:
In quo pervigilet mens mea movit opus.

Mea mens: la mia mente. movit opus: ha moueſto vna opera. in quo pervigilet: in la qual habbia a vigilare. ne inerta ſopiret: Acio che la pigricia non dormentaſſe. ſenſum torpentem mihi: el ſenſo el quale ſe impigritua a mi.

Ut meſſis precium de vili ſurgat agello.
Verbula ficca deus comple rore tuo.

O deus cōplue verbula ſicca: o dio bagna le parole ſecche. tuo rore: cū la tua roſata. vt p̄ciū meſſis. Adcio chel precio de la biaua. ſurgat de vili agello: ſe leue e naſca del cāpeſello vile.

Verborum leuitas morum fert pondus onuſtum.
Et nucleum celat arrida teſta bonum:

Leuitas verborū: la legereza delle parole. fert p̄dus onuſtū morū. Se porta vno cargado peſo de coſtumi. & teſta arida: la ſcorza ſecca. celat bonū nucleū: ſi aſcōde el bono garullo.

farmers, hunters, falconers merchants, horsemen or soldiers) in their contemporary clothing. All people are camping in landscapes or interiors and are displayed with admirable sense of economy and proportions.

The title is decorated with three different floral borders and a fine and large initial. The large woodcut border (35 x 130 mm) at the bottom of the page shows a master at class with students sitting or standing in the scriptorium, book in hand.

The typographer Ugoleto Francesco had already published in 1514 together with Saladi Ottaviano, an edition of 64 Aesopian fables in the translation by Salone: the booklet in 20 sheets, does not contain the vernacular Italian version nor the illustrations, is described by Sander (No. 89). See also FJ Norton, Italian Printers 1501-1520, London, 1958, p. 72.

A very rare edition missing in most of the important international public libraries.

We could only trace 4 copies of 1526 Parma Fabule: three in Italy (Central Firenze, Pistoia Fabroniana, Siena Intronati) and a single copy in the US (New York Public Library). The latter provided the basis for the study published by Jacqueline de Weever. The copies kept in Siena and New York are very damaged.

A very fine copy, preserved in handsome eighteenth-century flexible boards.

Some occasional waterstains; calculations on verso of the last leaf.

Fortis amet fortē:el galiardo ami el galiardo.nam perche fortior angit fortem:el piu galiardo con/
ſtrenze el galiardo minor timeat ire obuius maiori: el menor habia pagura andar incontra al ma/
gior.

De Lupis ⁊ Ouibus inuicē bellātibus. Fabula. liij

Hic ponitur alia fabula: cuius do/
cumentū eſt:q̄ in tempore neceſſita/
tis tutu eſt habere defenſores & ami/
cos cōcluditur etiam q̄ ciuitas vel op
pidum ſapientes habens cōſules caue/
re debet ne illos expellat vel in obſi/
des mittat. Iſtud nobis declarat fabu/
loſe quodam enim tempore oues &
lupi habebāt inter ſe bella oues quidē
pro defenſoribus habebant canes &
verueces. lupi autē non habebant ali/
quos defenſores. cū igitur lupi deſpe/
rarent de victoria. miſerūt ſuos lega/
tos ad partē aduerſam ad tractādum
de pace & cōcordia. Pace autem inita
firmauerūt eam per oſides. lupi vero
ouibus ſuos miſerūt catulos & oues
contra ſuos dederūt ſatellites. Cum
igitur catuli luporum ſecūdum nature inſtinctum ceperunt vlulare. lupi audiētes hoc magno cum fu
rore ad cauſas ouiū currerunt dicentes. Iam cognouimus federa pacis ſtatute a vobis eſſe fracta: quia
catuli noſtri quos penes vos habetis in fortitudine ad nos clamant auxiliū & defenſionem a nobis im/
plorantes: quare iam venimus cū furore illoꝝ iniuriam vindicare: & ſic oues omni deſtitute defenſio/
ne ſuccūbuerunt.

Pugna lupis opponit oues: ouiumq̄ ſatelles
Eſt canis: eſt aries: hac ope fidit ouis.

Pugna opponit oues lupis: el cōbatter oppone le pegore ali lupi. canis eſt ſatelles ouiū el cane ſie capi/
tanio. i. cuſtode de le pegore. aries eſt ſatelles ouiū: lo mōton ſie cuſtode de le pegore. ouis fidit hac ope
ideſt canis & arietis: la pegora ſe confida in lo ſecorſo de queſti doi cioe del cane he del monton.

Palma diu dormit: deſperat turba luporum.
Et ſimulans fędus ledere temptat oues.

Palma dormit diu: la victoria dorme longo tempo. turba luporū deſperat: la compagnia di lupi non
ha ſperanza de venzer. & iſta. ſ. turba luporum ſimulans fedus temptat ledere oues: he queſta compa/
gnia di lupi ſimulando de far patto: tenta de offendere le pecore.

Fędus vtrinq̄ fides iurato numine firmat
Id lupus: id ſimplex obſide firmat ouis.

Fides firmat vtriq; fedus: la fede firma el patto de luna parte he laltra. iurato numine: hauendo zurato
per hi dei. lupus firmat id: el lupo firma quella coſa. ouis ſimplex firmat id: la pegora ſimplice. i. ſenza
malitia. firma quella coſa. obſide: cum obſtagio.

Datq̄ lupis male ſana canes: recipitq̄ luporum
Pignora: nec metuit: nec ſua damna videt.

Supple ouis male ſana dat canes lupis: la pegora mattha da hi cani ha li lupi. & recipit pignora ideſt
filios luporum: & receue hi filioli di lupi in ſcambio di cani. nec metuit: non ha pagura. nec videt ſua
damna: non vede hi ſuoi damni.

Dum natura iubet natos vlulare lupinos.

A MONUMENT OF TYPOGRAPHY

EUCLID. [Elementa Geometria]. Preclarissimus liber elementorum Euclidis perspicacissimi: in artem Geometrie incipit quafoelicissime. *Venice, Erhard Ratdolt, 25 may 1482.* Folio, 138 un.ll. Collation: a^{10}, $b\text{-}r^{8}$. Old limp vellum, title calligraphed on spine.

300 000 €

*Goff E-113; BMC, V 285; Dibner 100; PMM, 25; Horblit, 27; Thomas-Stanford, Early Editions of Euclid's Elements, 1a ; Vitry, 281 ; HC *6693; BMC V, 285; GW 9428; Bod-inc. E-036; BSB-Ink. E-106; Klebs 383.1; Norman 729; Redgrave 26; Kelly, One Hundred Books Famous in Typography 4. See also Benjamin Wardhaugh, Encounters with Euclid (2021).*

First edition of "the oldest textbook in the history of science" (Norman).

Read, reprinted and translated continuously, this book has been a model for mathematical exposition up to the present day, training over two millennia of mathematicians from Archimedes to Anne Lister (and beyond). Originally composed in Greek at the court of Ptolemy in Alexandria, the present text is a Latin translation from an Arabic recension, likely that of Al-Ḥajjāj ibn Yūsuf ibn Maṭar (which itself does not survive complete today). Produced as part of the Latin scientific translation movement of the 12th century, the translation is the work of Adelard of Bath and Robert of Chester, which was then edited and augmented in the 1250s by Campanus of Novara to become the definitive Latin version for the next several hundred years.

Ratdolt's first edition of the Elements is not only "one of the great classics in the history of science [but also] a masterpiece of early typographical ability and ingenuity" (Bühler). "Ratdolt created geometric diagrams which are so finely wrought that the method of manufacture still baffles historians of printing. The most accepted theory today is that they were made from bent rules or perhaps cast metal shapes, but we cannot be sure how such consistent, thin and accurate lines were printed" (Kelly). Other challenges included running out of woodcut initial Ss (due every proposition beginning with the same set formula) and a general shortage of capital letters resulting from their use in labeling the over 500 marginal diagrams—all met by Ratdolt to produce the most beautiful scientific book of the incunable period, which became the model for much that followed.

A tall copy, with none of the diagrams cropped or shaved.

THE ELEMENTS OF GEOMETRY

Euclid's "Elements of Geometry" is the oldest mathematical textbook in the world still in common use today. Its author was a Greek mathematician living about 300 B.C. who founded a mathematical school in Alexandria in the reign of Ptolemy I.

The "Elements" is a compilation of all earlier Greek mathematical knowledge since Pythagoras, organized into a consistent system so that each theorem follows logically from its predecessor, and in this simplicity lies the secret of its success. Of the thirteen books into which it is divided, nos. 1 to 4 are on plane geometry: 5 and 6 on the theory of proportion due to Eudoxus and its application; 7 to 9 on the properties of numbers, 1o on irrational quantities; II to 13 on solid geometry culmmating in the proof that there are only five regular solids, books 14 and is were added later but are not by Euclid. He wrote several other treatises, some of which have come down to us, notably on optics, the elements of music, astronomy and spherical geometry.

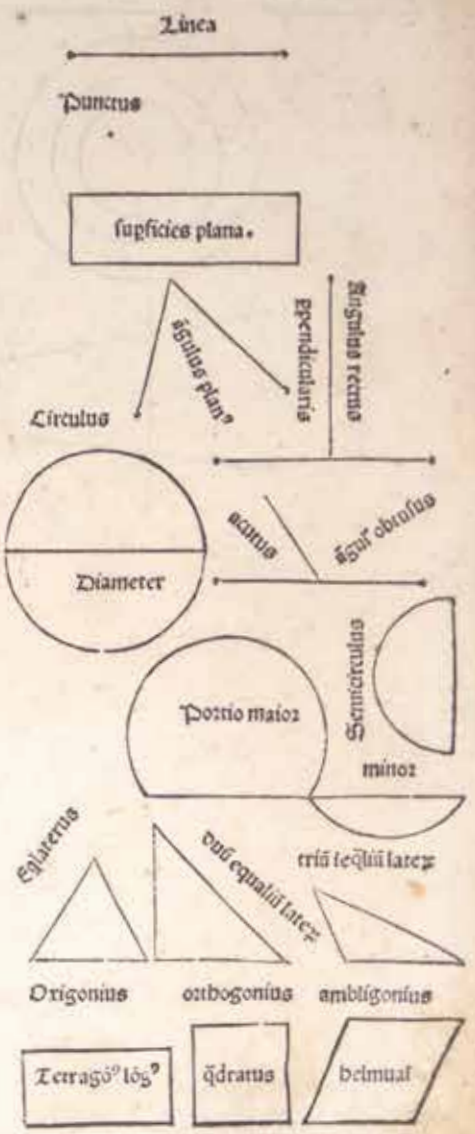
The 'Elements' remained the common school textbook of geometry for hundreds of years and about one thousand editions and translations have been published. In the latter part of the nineteenth century an attempt was made to replace it by rival textbooks. The Mathematical Association is in fact a continuation of the Society for the Improvement of Geometrical Teaching which was founded with this object) Lobatchewsky's book on non Euclidean geometry, published in 1829 (293), challenged the supremacy of the Euclidean system, a process which has been continued in our time by Einstein's work (408) and by modern developments in astronomy and mathematics.

The first edition of Euclid's 'Elements' is an outstandingly fine piece of printing, and the care and intelligence with which diagrams are combined with the text made it a model for subsequent mathematical books. It was the first substantial book to be printed with geometrical figures.

Preclarissimus liber elementorum Euclidis perspicacissimi: in artem Geometrie incipit quā foelicissime:

De principijs p se notis: e primo de diffinitionibus earundem.

PUnctus est cuius ps nō est. ¶ Linea est lōgitudo sine latitudine cui⁹ quidē extremitates sūt duo pūcta. ¶ Linea recta ē ab vno pūcto ad aliū breuissima extēsio i extremitates suas vtrūq3 eox recipiens. ¶ Supficies ē q̄ lōgitudinē ⁊ latitudinē tm̄ hz: cui⁹ termi quidē sūt linee. ¶ Supficies plana ē ab vna linea ad aliā extēsio i extremitates suas recipiēs ¶ Angulus planus ē duarū linearū alternus ptactus: quax expānsio ē sup supficiē applicatioq3 nō directa. ¶ Quādo aut angulum ptinēt due linee recte rectilineꝰ angulus noiaf. ¶ Qm̄ recta linea sup rectā steterit duoq3 anguli vtrobiq3 fuerit eq̄les: eox vterq3 rectꝰ erit ¶ Lineaq3 linee supstās ei cui supstat ppendicularis vocaf. ¶ Angulus vo qui recto maior ē obtusus dicit. ¶ Angulꝰ vo minor recto acutꝰ appellaf. ¶ Terminꝰ ē qd vnius cuiusq3 finis ē. ¶ Figura ē q̄ timino vl termis ptinef. ¶ Circulꝰ ē figura plana vna q̄dem linea ptēta: q̄ circūferentia noiaf: in cuiꝰ medio pūctꝰ ē: a quo oēs linee recte ad circūferētiā exeūtes sibiinicez sūt equales. Et hic quidē pūctꝰ cētrū circuli dr. ¶ Diameter circuli ē linea recta que sup eiꝰ centx trāliens extremitatesq3 suas circūferētie applicans circulū i duo media dimidit. ¶ Semicirculus ē figura plana diametro circuli ⁊ medietate circūferentie ptenta. ¶ Portio circuli ē figura plana recta linea ⁊ pārte circūferētie ptēta: hemicirculo quidē aut maior aut minor: ¶ Rectilinee figure sūt q̄ rectis lineis cōtinenf quarū quedā trilatere q̄ trib⁹ rectis lineis: quedā quadrilatere q̄ q̄tuor rectis lineis; q̄dā multilatere que pluribus q3 quatuor rectis lineis continenf. ¶ Figurarū trilaterarū: alia est triangulus hns tria latera equalia. Alia triangulus duo hns eq̄lia latera. Alia triangulus triū inequalium laterū. Max iterū alia est orthogoniū: vnū. s. rectum angulum habens. Alia ē ambligonium aliquem obtusum angulum habens. Alia est oxigonium: in qua tres anguli sunt acuti. ¶ Figurarū autē quadrilaterax Alia est q̄dratum quod est equilaterū atq3 rectangulū. Alia est tetragonꝰ longꝰ: q̄ est figura rectangula: sed equilatera non est. Alia est helmuaym: que est equilatera: sed rectangula non est.



EUCLID. Elementa [in Greek]. *Basel, Johannes Herwagen, 1533.* Folio (301 x 197 mm) 6 unn.ll., 268 pp., 115 pp. 18th century mottled calf (upper blank margin of title -- 2.7 cm -- renewed & title carefully backed at an early date), double gilt fillet round sides, spine richly gilt, red morocco lettering piece on spine.

25 000 €

PMM, 25 (1482 edition); Thomas-Stanford, 7; Norman, 730.

Editio princeps in Greek of Euclid's Elements. The first printing of Euclid was a latin translation after an Arabic manuscript in 1482, but the original Greek text had to wait 55 years to be published.

It also contains the first edition of Proclus's commentary on the first book of the *Elements.*

This edition was edited by Simon Grynaeus, a German protestant theologian and philologist. Grynaeus used two manuscripts: one sent by Lazarus Bayfius from Venice and the other supplied by John Claymond, president of Magdalen and later of Corpus Christi College, Oxford. The *Elements* occupy 268 pages, followed by 115 pages containing the four books of the commentary of Proclus on the first book of the *Elements.* This commentary *"is of considerable value for the study of ancient Greek geometry because of the historical information which it contains, derived from the lost works of Eudemos . . . and Geminos."* Sarton, I, p. 403.

"Because of his interest in the principles underlying mathematical thought and their relation to ultimate philosophical principles, Proclus' commentary is a notable -and also the earliest- contribution to the philosophy of mathematics. Its numerous references to the views of Euclid's predecessors and successors, many of them otherwise unknown to us, render it an invaluable source for the history of science." D.S.B.

Grynaeus dedicated this edition to Cuthbert Tunstall, Bishop of Durham and the author of the first English arithmetic.

A fine crisp copy, title page reinforced at the time of binding with upper margin cropped not touching text.

Provenance: Earls of Macclesfield (bookplate, blind stamp on title, shelf numbers on fly leaf).


ΕΥΚΛΕΙΔΟΥ
ΣΤΟΙΧΕΙΩΝ ΒΙΒΛ. ΙΕ.
ΕΚ ΤΩΝ ΘΕΩΝΟΣ ΣΥΝ-
ΟΥΣΙΩΝ.
Εἰς τὸ αὐτὸ τοῦ πρώτου, ἐξηγημάτων Πρόκλου βιβλ. α.
Adiecta præfatiuncula in qua de disciplinis Mathematicis nonnihil.
BASILEAE APVD IOAN. HERVAGIVM ANNO M. D. XXXIII. MENSE SEPTEMBRI.


EUCLIDIS
ELEMENT.
GRÆCE

FIRST EDITION OF THE ILIAD IN MODERN GREEK

THE MOST LAVISHLY ILLUSTRATED EDITION

OF ANY VERNACULAR GREEK WORK AT THAT TIME

HOMERUS. [Iliad (in demotic Greek)]. Homerou Ilias, metabletheisa palai eis koinen glossan, nyn de diorthotheisa, kai diatetheisa syntomos, kai kata biblia, kathos echei e tou Homerou biblos, para Nikolaou tou Loukanou... *Venice, Stefano Nicolini da Sabbio for Damiano Santa Maria, 1526.* 4to (205 x 147 mm.) 164 nn.ll. with the title page printed in red and black and the last blank leaf ; Greek text printed in two columns, 34 lines. Contemporary binding in Greek style, brown morocco richly decorated in blind, remains of clasps.

200 000 €

PMM, 31 (1488/89 edition) ;Adams, H-776 ; Brunet, III, 282-283 : «rare et recherchée» ; Layton (Harvard), 23 ; Sander, 3428 : «Un des premiers monuments de la langue grecque moderne» ; Norton, Italian Printers, p. 150 ; Legrand, I, pp. 188-192 ; Enrica Follieri, «Su alcuni libri greci stampati a Venezia nella prima metà del cinquecento», in : Byzantina et Italograeca. Studi di filologia e di paleografia, Roma, 1997, pp. 67-73 (ill.) ;

First edition of the Iliad in modern Greek and first illustrated edition. A wonderful copy in a contemporary alla Greca binding.

This extremely important edition is illustrated with one hundred thirty-eight superb woodcuts (five of them repeated) specially realized for this edition.

"The Loukanias paraphrase of Homer's Iliad was the first translation into a vernacular language to be printed, and it was fitting that the language was modern Greek. The full title of the Iliad reads thus as translated by Francis R. Walton : 'The Iliad of Homer, transformed long ago into the common tongue and now corrected, abridged, and arranged book by book, as in the Homeric text, by Nikolaos Loukanis. it is a very useful book and one that will delight those who read it. And since many difficult, or Homeric, words occur in it, a list has been provided where you will find these Homeric words simply explained. Accept therefore this book so that you may come to know the manifold achievements of Homer'.

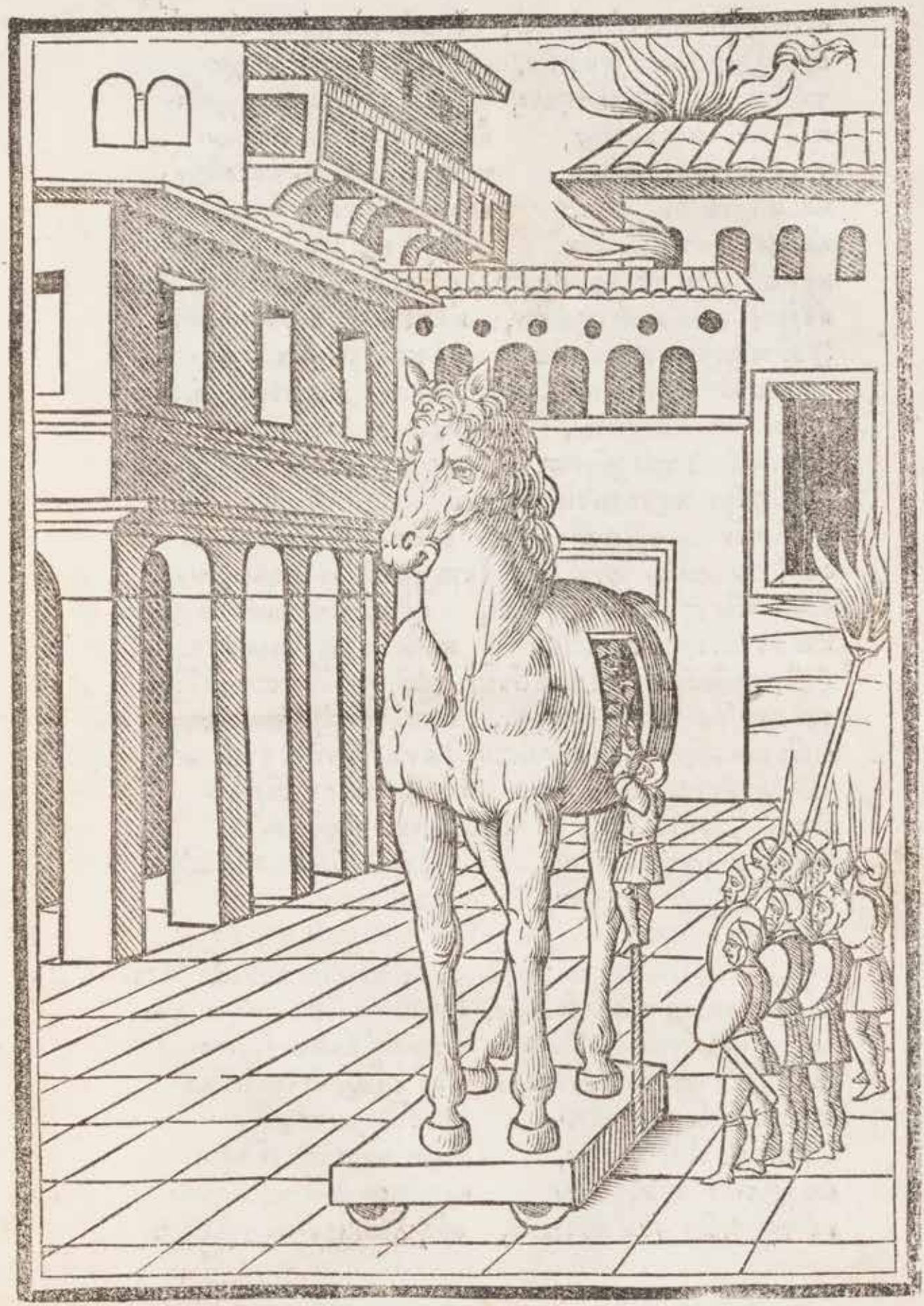
"The translation is based on an earlier paraphrase made by Konstantinos Hermoniakos, who lived under the Despot of Epirus, Ioannes Angelos Doukas (1323-

31

THE HOMERIC AGE

The *Iliad* and the *Odyssey* are the first perfect poetry of the western world. They spring fully grown, their predecessors lost, and their magic has persisted ever since. The legends of the siege of Troy and the return of Odysseus are the common heritage of all. The beauty of Helen, the courage of Hector, the grief of Achilles for Patroclus, the meeting of Nausicaa and Odysseus, the magic of Circe, all these are now a part of the mythology of Europe. It matters not whether they were first written or handed down orally, whether both are by the same poet, whether the poet was Homer-all these and many other unanswered questions are secondary to the perennial appeal of the narrative and the poetry. The form, the action and the words have had incalculable influence on the form, action and words of poetry ever since; the composition of the *Aeneid,* the *Divine Comedy, Paradise Lost,* and many others, has been determined by the *Iliad* and the *Odyssey.*

Their popularity never diminishes: translations into more and more languages abound; more than a million copies of a recent version of the *Odyssey* (that by E.V. Rieu for the Penguin Classics) have been printed.



1335). Loukanis' version follows the Byzantine Homeric tradition of adding at the end of the Iliad the story of the Fall of Troy which is taken from the Byzantine Achilleid.

"Nikolaos Loukanis of Zakynthos was one of the first students to attend the Greek school (Gymnasium) founded by the Medici Popo Leo X in Rome in 1514 and directed by Ianos (Janus) Laskaris. other than this nothing is known about Nikolaos Loukanis.

"Printed in red below the title is a mark, a marten (in Greek kounadi) within a shield, which is the publisher's device of Andreas Kounadis. Andreas Kounadis of Patras, a wealthy businessman residing in Venice, had founded in 1521 or perhaps as early as 1519, a publishing firm in order to print the liturgical books of the Orthodox church and also a series of texts in modern Greek for wider circulation. In order to achieve this, he engaged the services of the printers, the brothers Nicolini da Sabio, who had experience in the printing of Greek texts and who at the time had been working with Andrea Torresani, the partner and father-in-law of Aldus Manutius. Andreas Kounadis died prematurely at the end of 1522 but the firm continued to operate until 1553 under the leadership of Kounadis' father-in-law, Damiano di Santa Maria from Spici in Illyria, concentrating exclusively on the publication of liturgical and modern Greek texts. The mark of Andrea Kounadis came to symbolize Greek books for Greek readers. The publisher of modern Greek texts and liturgical texts, Giacomo Leoncini, purchased the mark and printing types of Kounadis firm and in 1560 launched his own firm, displaying the Kounadis mark along with his own. Thereafter the mark of Kounadis was used by a succession of printers making its last appearance on the title page of a modern Greek edition of Alexander the Great romance in 1600.

"The modern Greek Illiad is illustrated with one hundred thirty-eight woodcuts (five of them repeated) which were later used to illustrate other modern Greek texts printed by the firm, among them editions of the Alexander the Great romance, of the Imberios romance, and others. The woodcuts were fashioned in the Venetian style of the period, a fact which scandalized classical scholars of the nineteenth century who found them crude and inappropriate for a poem such as the Iliad. The Loukanis Iliad, perhaps because of its length, was not reprinted in the sixteenth century but was printed again 1603 and in 1640" (Harvard Layton).

"In its day, the printed edition of the Iliad of Nikolaos Loukanis (1526) was the most lavishly illustrated edition of any vernacular Greek work. The woodcuts in Greek books printed in Venice are similar to those popular Italian editions of the same period. Various woodcuts from Loukanis' Iliad wer used in editions of other works, such as the Alexander Romance" (Ministry of Culture, National Book Centre of Greece, Greece, Books and Writer, p. 27).

A great classical text in modern greek, bound in the so called 'Alla Graeca Style' and possibly one of the most beautiful obtainable copy of this rare book. Only three copies (including two incomplete) were sold at auction over the past five decades. So far only two institutional copies have been located in the United States, one at New York Public Library and the other at Harvard.

Provenance : College of the Oratoire of Troyes (17th century note). – G. J. Arvanitidi (book plate), famous collector of Greek books and works about the Near East.

Binding skillfully restored.

ΟΜΗΡΟΥ ΙΛΙΑΣ, ΜΕΤΑ ΤΗΣ ΠΑΛΑΙΑΣ ΕΙΣ ΚΟΙΝΗΝ

μλῶσαν, νυῦ δὲ διορθωθεῖσα, καὶ διατεθεῖσα σωτόμως, καὶ κατὰ βιβλία, καθὼς ἔχει ἡ τῆς ὁμήρου βίβλος, παρὰ Νικολάου τοῦ λευκάνου, ὅτι μὲν ἡ βίβλος πάνυ ὠφέλιμος, καὶ ὡραία τοῖς ἀναγινωσομένοις, καὶ ἐπειδὴ εἰσὶν ἐν τῇ δὲ τῇ βίβλῳ πολλαὶ λέξεις δειναὶ, ἤγουν ὁμηρικαὶ, ἐγὼ δὲ καὶ πίναξ, ἐν ᾧ πίνακι, εὑρήσεις τοῦτας τὰς ὁμηρικὰς λέξεις, ἁπλῶς ὁξηγημένας, λάβετε τοιγαροῦν πάντοτε τὴν βίβλον, ἵνα εἰδῆτε τὰ ποικίλα καθορθώματα τῆς ὁμήρου.

THE FIRST MODERN MEDICAL BOOK

KETHAM, JOHANNES DE. Fasciculus Medicinae. *Venice, Johannes et Gregorius de Gregoriis, 28 march 1500.* Folio, 34 un. leaves ; contemporary blindstamped pigskin, one clasp of two. 135 000 €

PMM, 36 (1493/94 edition); Waller, 85; Klebs, 573,3; BMC, V, 351; see Garrison-Morton, 363, and One Hundred Famous Books in Medicine, 18.

Very rare incunable edition of the most beautiful illustrated medical book of the 15th century. A wonderful copy in contemporary binding from the library of Jean Blondelet.

"The work is a collection of medical texts then current among students and practitioners, some of which had been in use for centuries, others more recent. Among the most important is the Anathomia of Mondino, which is the first treatise on anatomy, but which did not appear until the second edition of the Fasciculus Medicinae" (Heirs of Hippocrates, n° 126).

According to Friedrich Lippmann, the drawings of the realistic plates could be attributed to the circle of Gentile Bellini: *"There is a statuesque ease in the arrangement of the compositions, which gives them an appearance of relief, and harmonizes admirably with the simple and firm outline-drawing. The scenes which exhibit the dying plague-patient, and the consultation of doctors, have a touch of solemn gravity which Venetian art knew so well how to infuse into the representation of important incidents" (*The Art of Wood-engraving in Italy in the Fifteenth Century, pp. 99-103).

Diana H. Hook and Jeremy M. Norman underline the importance of the engravings in the history of medical illustration :" *It is in the woodcuts prepared for the Italian edition that we see the first evidence of the transition from medieval to modern anatomical illustration. In the 1491 edition, the woodcut of the female viscera – like those of the Zodiac Man, Bloodletting Man, Wound-Man, etc. – was derived from the traditional non-representational squatting figure found in medieval medical manuscripts. However, the illustrations for the Italian edition 'included an entirely redesigned figure showing female anatomy... The scholastic figure from 1491 must have irritated the eyes of the artistic Venetians*

36

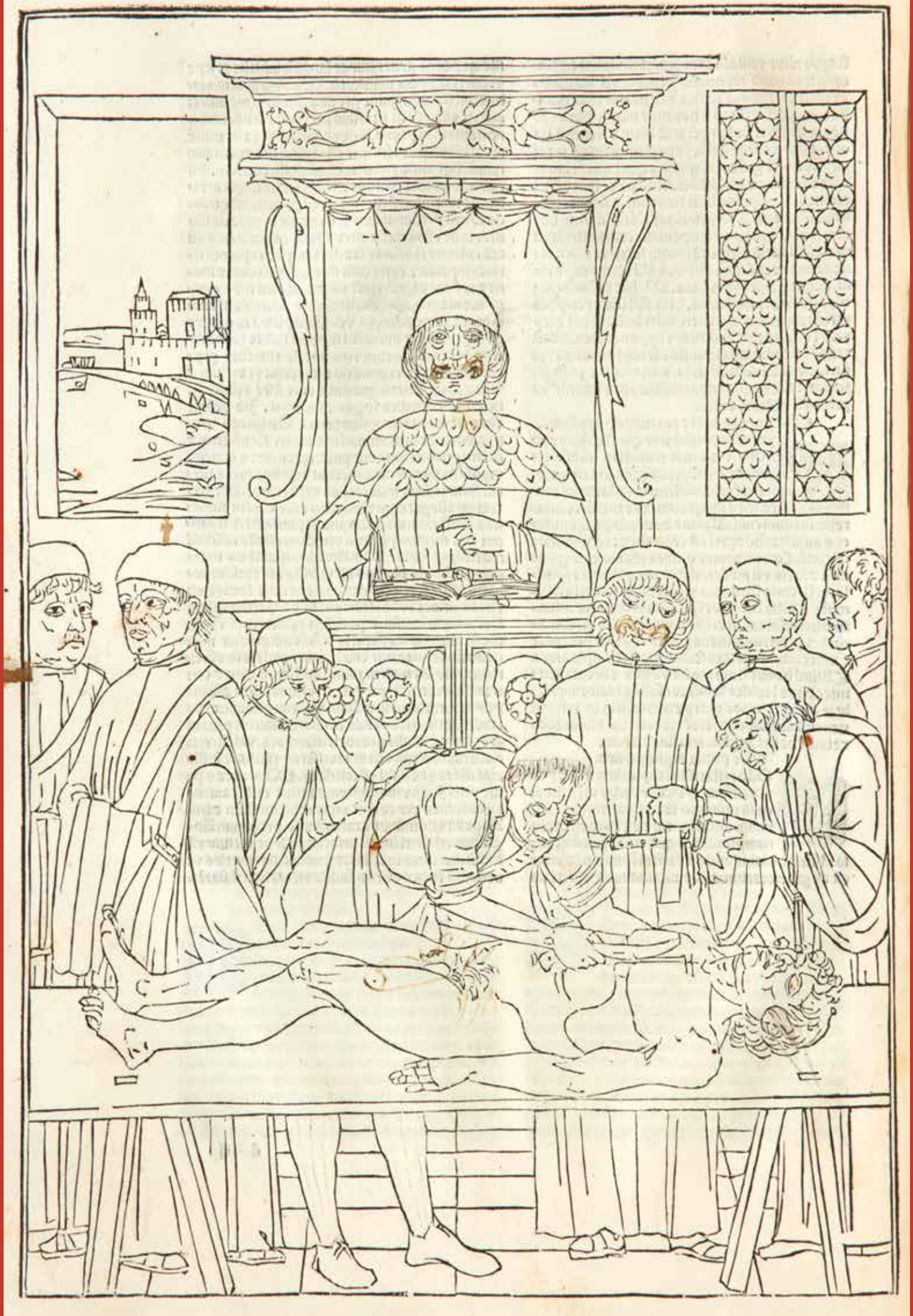
DISSECTION ILLUSTRATED

This 'Medical Miscellany' is not a work of original research but a compilation of medical texts, some medieval, all hallowed by long practice. Manuscript versions of it were widespread, some as early as the thirteenth century. It was from such a manuscript that the printed book was produced and in all probability attributed by the Italian printers to its former owner, Johannes von Kirchheim, corrupted by them to 'Ketham'. Johannes von Kirchheim, born in Swabia, was a professor of medicine in Vienna in about the year 1460.

The book includes sections on surgery, epidemiology, uroscopy, pregnancy and the diseases of women, herbal and other remedies, etc. It was first published in Latin in 1491 as Fasciculus Medicinae; but as reissued in an Italian translation by Sebastian Manilius in 1493 it underwent changes sufficiently significant to make it into what Dr Singer has called the first modern medical book imbued with the humanist spirit-perhaps a rather ambitious statement.

The 1493 edition contains additional illustrations and text; notably the 'Anatomy' of Mundinus, which had been a popular book since the middle 1470s. Mundinus's work, completed in 1316, though still largely based on Galen (33) and the Arabic writers, shows some first-hand acquaintance with the structures described and its conciseness and systematic arrangement made it the most popular anatomy before Vesalius (71).

The typography and artistic qualities of this edition of the Fasciculus make it of interest far beyond the world of medicine. It was the first printed medical book to be illustrated with a series of realistic figures: these include a Zodiac man, bloodletting man, planet man, an urinoscopic consultation, a pregnant woman and notably a dissection scene which is one of the first and finest representations of this operation to appear in any book and, furthermore, is one of the first three known examples of



to such a degree that they immediately abandoned it. After this the female figure actually sits in an armchair, so that the traditional [squatting] position corresponds to a real situation' (Herrlinger, p. 66)."

The printer Giovanni de Gregorio is known to be active in Vicenza since 1476, before moving on to Padova and Venice. From 1483 up to 1516, he was associated with his brother Gregorio : eight editions of Ketham's Fasciculus were printed at their press between 1491 and 1513. From 1517 until 1528 Gregorio continued the printing office on his own.

Bound with :

1. MANLIIS DE BOSCO, Johannes Jacobus de. Luminare maius. *Venetiis, Bernardinus Stagninus, de Tridino, 1499.* Folio, 75 un. leaves and final blank.

Klebs, 662.3; BMC, V, 368.

Fine incunable edition of the very important pharmaceutical text, which served as base for all pharmaceutical works until the 17th century.

Manliis de Bosco, was an Italian apothicary who died in 1490.

2. VALESCO DE TARANTA. Practica... que alias Philonum dicitur, una cum Joannis de Tornamira inroductorio. *Venise, Impensis & cura Petri Liechtensteyn, 1502.* Folio, 2 un. leaves and 209 num. leaves.

NLM, 4473.

Of Portuguese origin, Valesco de Taranta studied medicine and worked as a physician in Montpellier from 1382. His work, started in 1418, is the results of his long experience. It is one of the best technical medical manual if the middle-ages.

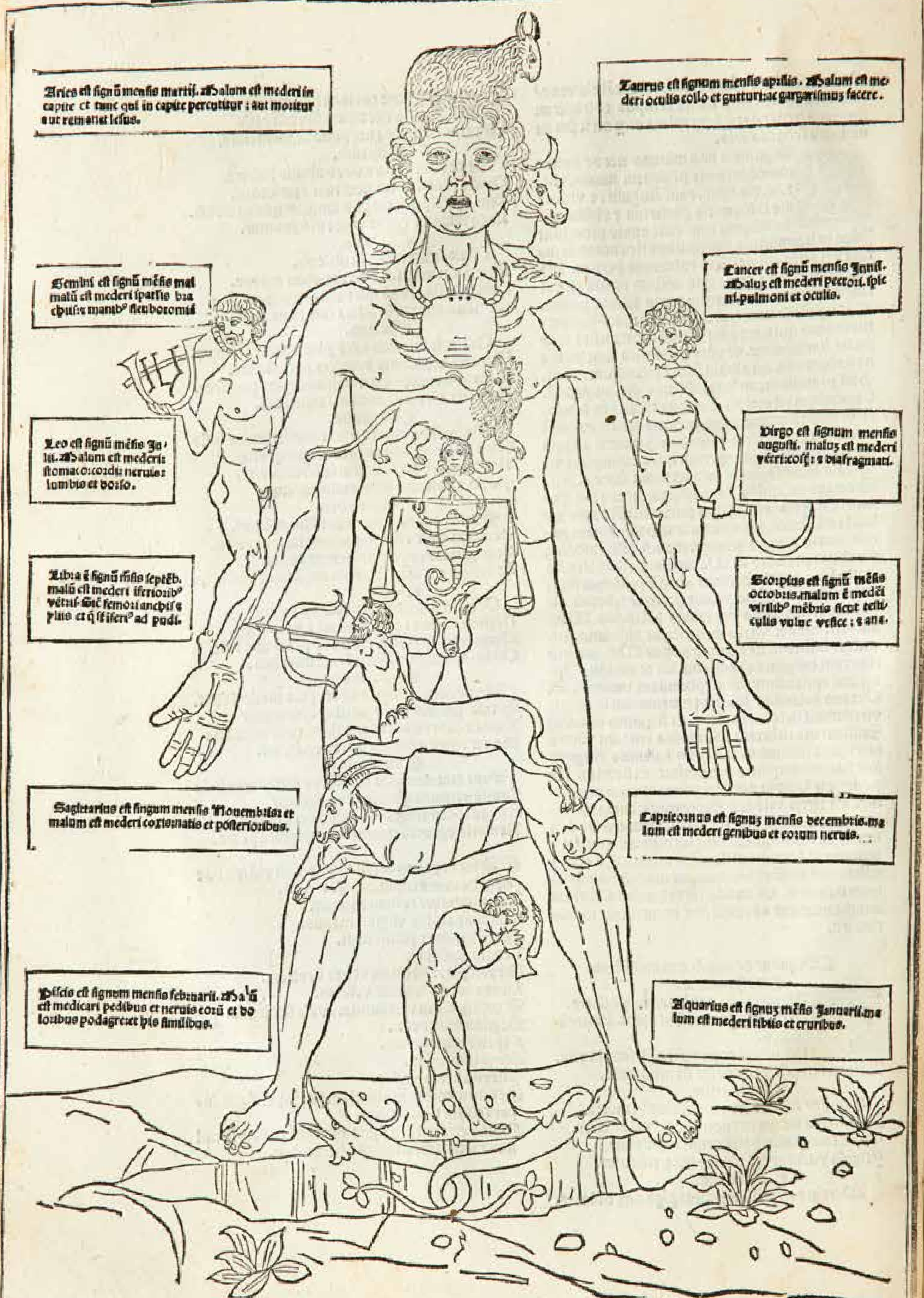
A wonderful sammelband in absolutely perfect and genuine condition of three important medical works that gives a very good idea of the medical knowledge during the Italian Renaissance.

From the library of convent Buxheim, with manuscript provenance dated 1503 on the flyleaf.

colour printing, four colours having been laid on by means of stencils.

Most of these figures have medieval prototypes, but they are here designed by an artist of the first rank. His identity has never been discovered; it has been suggested –wrongly–that he was the Polifilo master; but he was certainly an artist close to the Bellini school.

Between 1491 and 1523 fourteen editions were published, but the influence of the book, particularly through its illustrations, long outlived them.


Aries est signū mensis martij. Malum est mederi in capite et tunc qui in capite percutitur : aut moritur aut remanet lesus.
Taurus est signum mensis aprilis. Malum est mederi oculis collo et gutturi:ac gargarismus facere.
Gemini est signū mēsis mai malū est mederi spatlis bra chiis:et manib⁹ fleubotomiā
Cancer est signū mensis Junij. Malū est mederi pectori. sple ni.pulmoni et oculis.
Leo est signū mēsis Julij. Malum est mederi: stomaco:cordi: neruis: lumbis et dorso.
Virgo est signum mensis augusti. maluz est mederi vētri:cosī : ⁊ diafragmati.
Libra ē signū mēsis septēb. malū est mederi iferiorib⁹ vētris. Sic femori anchis ⁊ plus et q̄ ē iferi⁹ ad pudi.
Scorpius est signū mēsis octobris.malum ē mederi virilib⁹ mēbris sicut testiculis vulue vesice : ⁊ ana.
Sagittarius est signum mensis Nouembris: et malum est mederi coxis:natis et posterioribus.
Capricornus est signuz mensis decembris.malum est mederi genibus et eorum neruis.
Piscis est signum mensis februarij. Malū est medicari pedibus et neruis eorū et do loribus podagre:et his similibus.
Aquarius est signuz mēsis Januarij.malum est mederi tibiis et cruribus.

THE BOOK OF WONDERS OF THE WORLD

THE FAR EAST

POLO, MARCO. La Description Geographique des provinces & villes plus fameuses de l'Inde Orientale. *Paris, Jehan Longis, 1556.* 4to. (208 x 147 mm), (10) ff., 123 ff, (1) ff. (printer's device on verso). Modern red crushed morocco, raised bands, spine in six compartments, spine gold tooled and lettered, covers blind tooled, gold-tooled board edges, gold-tooled dentelles, blue ribbon bookmark, red sprinkled edges.

120 000 €

PMM, 39 (1496 edition); Cordier Sinica, III. 1977-78; Adams, P-1791; Hill, p. 237.

First French edition of perhaps the most influential travel book of all time.

This first appearance in French should possibly be linked to topical interest in the wider world. The description of China in Münster's *Cosmographia* is mentioned in the preface and one should recall that the 1550's saw intensive French exploration and colonization in the Americas.

The account was dictated by Polo while a prisoner after the Venetians lost to Genoa. The text was curiously composed in French and circulated widely in manuscript: 138 are extant today. The first printed edition appeared even more curiously in German, but it was in the Latin edition of 1483/4 and the Italian of 1496 that it began to make a wider impact. The present edition is the work's first (printed) appearance in French and was brought out simultaneously by three different Parisian booksellers, issued with variant titles and different final leaves: the present issue, that by Vincent Sertenas, and one by Etienne Groulleau. They made a similar arrangement for a 1559 translation of Machiavelli, from which we know positively that Groulleau did the printing.

Very minor rubbing corners, bookplate of Jean Perette inside upper cover. Title a bit dusty, inscription on title ('Masson'), minor pale spotting to first few leaves, a few minor marginal stains, contemporary signature to f. 80 ('Didier Langreve'?), verso of final leaf a bit dusty.

Marco Polo was a member of a prosperous Venetian family engaged in commerce. He set out with his father and uncle in 1271 on a journey to the East. Starting from Acre the party travelled through Persia and the upper Oxus to the Pamir plateau, and then through Mongolia and the Gobi desert to the extreme north-west of China, reaching Shantung in 1275. Here they sojourned at the Court of Kublai Khan until 1292, finally arriving back in Venice, after travelling through south-east Asia and southern India, in 1295. During his stay in China Marco Polo took an active part in the administration of the country and travelled widely in the Great Khan's service. He saw or obtained knowledge of large parts of China, northern Burma, Tibet, Japan, south-east Asia, the East Indies, Ceylon, southern India, Abyssinia, Zanzibar and Madagascar, Siberia and the Arctic.

Marco Polo himself wrote down no account of his travels; but in 1298-9, while a prisoner after the victory of the Genoese over the Venetians in Curzola Bay, he dictated his story to a fellow-prisoner, one Rusticiano (or Rustichiello) of Pisa, a literary hack. The text of "The Wonders of the World', apparently written originally in French, circulated widely; 138 manuscripts have survived. In printed form it appeared first in German-*Buch des edlen Ritters und Landfahrers Marco Polo,* Nuremberg, Friedrich Creussner, 1477 (translator unknown). This edition, however, seems to have had little impact, and, despite the obvious importance of the Latin edition of [1483-5] (see below) it is probable that the Italian text was the most widely read by the Mediterranean navigators and traders whose adventurousness so greatly extended our knowledge of the globe. Marco Polo was the first to give anything approaching a correct and detailed account of China and the Far East, and the accuracy of his geographical knowledge is indicated in the correct placing of Far Eastern countries in the fourteenth-century Portolani (manuscript charts), which are clearly based on his book.

LA

DESCRIPTION GEOGRAPHIQVE DES PROVINCES

& villes plus fameuſes de l'Inde Orientale, meurs, loix, & couſtumes des habitans d'icelles, meſmement de ce qui eſt ſoubz la domination du grand Cham Empereur des Tartares.

Par Marc Paule gentilhomme Venetien,
Et nouuellement reduict en
vulgaire François.

A PARIS,

Pour Iehan Longis tenant ſa boutique au Palais en la gallerie par ou on va à la Chancellerie.

1556.

AVEC PRIVILEGE DV ROY.

Fra Mauro's wall map of 1459, now in the Marciana Library, Venice, and the Catalan Atlas (drawn up by Abraham Cresques, a Jew of Majorca, in 1375, now in the Bibliothèque Nationale, Paris), which give us the most complete picture of geographical knowledge in the later Middle Ages, and other cartographers and geographers, all owe much to Marco Polo in their attempts at a true representation of the known world, disregarding theories and fables. Prince Pedro, elder brother of Prince Henry the Navigator, on his visit to Venice in 1426, was given a copy of this book, which thus influenced the Portuguese navigators. Toscanelli's map of the eastern world, which he sent to Columbus in 1474, was indebted largely to Marco Polo, and Columbus himself owned a copy of the undated Gouda Latin edition of Marco Polo which he annotated and which is still preserved in the Columbian Library at Seville. This influence prevailed until the seventeenth century when the maps of Martini, the visits of the Jesuits and the work of de l'Isle and d'Anville superseded his accounts.

As a story of adventure, an account of the experiences of one of the greatest travellers who ever lived, the book has remained alive. Editions in all languages are innumerable, and the Everyman Library keeps the book in print for the popular market in English to this day.

ſont idolatres,grandement adonnez à luxure, ilz ſont gras par le corps, ayans le nez court, & force poil & mouſtaches au tour de la bouche, Les femmes ſont fort belles & blanches: & quand les hommes ſe veulent marier,ilz choiſiront & prendront pluſtoſt vne femme qui ſoit belle,que noble ou riche.Dont aduiét que bien ſouuét vn grand & noble perſonnaige prendra en mariage vne pauure femme qui ſera belle, & pource aſsignera douaire à ſa mere.On y trouue beaucoup de marchandz negociateurs & artiſans. La prouince eſt grande,ayant d'eſtendue en longueur vingt cinq iournées, & eſt bien fertile. Il y a des phaiſans merueilleuſement grás,ayans le plumaige de la queuë lõg de deux piedz & demy ou enuiron. On y trouue auſsi grande quantité d'aucuns oyſeaulx qui ſont de tresbeau plumaige & de diuerſes couleurs fort plaiſantes,que n'auons acouſtumé veoir en ces pays.

Mariage ſans auarice.

Phaiſans.

De la prouince d'Egrigaie. Chap. LXII.

ALlans plus oultre vers Orient, & ayát cheminé ſept iournées, on entre au pays d'Egrigaie, auquel on trouue pluſieurs villes& chaſteaux, & depend de la grãde prouince de Tanguth, dont la ville capitalle eſt appellée Calacie. Les habitás ſont idolatres,fors qu'il y a quelques Chreſtiens Neſtorians, leſquelz y ont trois Egliſes,& ſont tous ſubiectz au grãd Cham. On

Calacie.

THE FIRST COLLECTION OF TRANSATLANTIC DISCOVERIES IN FRENCH

THE ROUTE TO THE INDIES

[MONTALBODDO, ANTONIO FRACANZANO DA]. Sensuyt le Nouveau monde & navigations : Faictes par Emeric de Vespuce Florentin. [Transl. Mathurin de Redouer]. *Paris, A l'Ecu de France [Jean Trepperel's widow, ca. 1515-1523].* Small 4to (177 x 120 mm) 4 unn.ll., XC (ie 88) num.ll. Collation : A^4 a-d^4 e^8 f-l^4 m^8 n-s^4 t^8. 18th century mottled calf, spine gilt.

220 000 €

PMM 42 (1507 Italian edition); Harrisse 83; Alden 515/8; Brunet V, 1159; Atkinson, 10; cf Borba de Moraes, p. 582-583; Bechtel (Gothiques), V-89. Kemp, W., Les editions du Nouveau Monde… (1517- v. 1534)…. Bulletin du bibliophile, no. 2, Paris, 1994.

Extremely rare early edition of the first printed collection of voyages and travels of the Age of Discovery in the French language.

For a long time attributed to Amerigo Vespucci, it is, in fact, a translation and adaptation of Fracanzano Montalbodo's *Paesi Novamenti Retrovati,* Vicenza, 1507. For its historically epoch-making contents, which includes the earliest printed description of the voyage of Vasco da Gama, as well as for the literary form it created, the generally sober Penrose has called the work *"one of the most influential books ever published"* (Travel & Discovery, p. 277). From Montalboddo derive the classic 16th century travel anthologies whose realm of interest was neither simply east nor west but global: Grynaeus, Ramusio, Eden, Hakluyt, Purchas, etc. Translated from Italian into Latin, German, Dutch and French, the work had an enormous diffusion throughout continental Europe during the first quarter of the 16th century. All early editions are rare; the French (along with the Dutch) the rarest of all others.

One of the most important travel books relating to the trans-oceanic discoveries ever published, the contents of Sensuyt le Nouveau Monde are a veritable feast of early voyage accounts – Columbus' three voyages, Cabral, Pinzon and Vespucci's voyages to Brazil, etc. Moreover, it constitutes the earliest acquirable accounts of Columbus' second and third voyages and, in absolute terms, the earliest in the French language.

Apart from the little *Libretto,* 1504, this account of 'The New Found Lands' is the earliest printed collection of voyages and discoveries. It includes the voyages of the following explorers:

(1) Alvise Cadamos, who on two voyages in 1455 and 1456 made extensive explorations of the West African coast, visiting Madeira, Senegal, Gambia and discovering the Cape Verde Islands. He was the first navigator to make stellar observations using the Southern Cross and, though others visited the same region, his account is the most interesting one we have of West Africa at that period.

(2) Pedro Cabral, who, having left Portugal in 1499 for Africa, went off course accidentally and discovered the Brazilian, Guianaian and Venezuelan coast. His successors brought back some dye wood (resembling the Asian brasile wood, known in the Mediterranean) after which Brazil was named.

(3) Vincente Yanez Pinzon, who in 1500 discovered another section of the Brazilian coast and explored the Amazon delta. Cabral arrived in February, Pinzon in April.

4) The first three voyages of Columbus, 1492-1500 (35) and the third voyage of Vespucci, 1501–2, to Brazil.

(5) Two letters of Girolamo Sernigi, an Italian merchant of Lisbon, with the earliest printed account of the voyage of Vasco da Gama.

Columbus, Magellan (see 57), and Vasco da Gama accomplished the three greatest feats of navigation in history. Vasco da Gama's was an even more remarkable performance than that of Columbus, who covered 2,600 miles in five weeks from Gomera to the Bahamas compared with the 3,800 miles in three months travelled by Vasco da Gama, from the Cape Verdes to the same point, crossing almost completely the South Atlantic.

Enſuyt le Nouueau monde et nauigations: Faictes par Emeric de vespuce Florentin/ Des pays et iſles nouuellemẽt trouuez/ au pauãt a nos incõgneuz Tant en lethiope q̃ arrabie/ calichut/ et aultres plusieurs regions estrãges Translate de ytaliẽ en langue francoyse/ par mathurin du redouer lycẽcie es loix xix.

Prior to the appearance of this collection of voyage accounts, discoveries were typically communicated in short, ephemeral, printed public letters of a handful of leaves in length, the most famous example of which is certainly the Columbus letter or the comparable publications attributed to Vespucci. The present work thus represents a dramatic change on two counts: while still retaining a level of newsworthiness for a growing reading public in the vernacular, the present work 1) puts the various discoveries in an historical and geographical context and 2) because of its format reached a much larger circle of readers.

The present text appeared under two slightly different titles in several editions during the first quarter of the 16th century, all very rare. The Trepperel publishers, responsible for the present edition, are credited with producing three editions, none of them dated. The only dated edition of the text appeared under a slightly different title, *Le nouveau monde,* published by Galliot du Pre in 1517. Bibliographers are not of one mind about priority, which has shifted between the undated Trepperel editions and the Galliot edition. Kemp gives priority to the dated Galliot edition which is not 1516 as printed in the privilege but, in fact, 1517 because of the new calendar; he dates the present edition c. 1523, suggesting a *hypothetical* Trepperel edition of c.1518 preceding it. The authoritative John Carter Brown Catalogue Alden/Landis writes in its entry for the 1516 (ie. 1517) edition: 1st published in Paris 1515 (516/9) referring to the Trepperel edition. We have located two US copies of a Trepperel edition in the US (NYPL, Princeton).

Some contemporary marginal annotations on 4 pages; some minor spotting, one leaf gently cleaned but generally a very good copy of this incredibly rare book. No copy has been offered on the market for more than 50 years.

Leaving Lisbon on 8 July 1497, he sailed via St Helena (8 August) to the Cape of Good Hope, up the East African coast to the Bay of Lourenço Marques, Mozambique, Mombasa to Calcutta, where he arrived on 20 May 1498. He returned to Lisbon in September 1499.

This voyage in the eastern hemisphere is comparable in importance to Columbus's in the western. It opened the way for the maritime invasion of the east Europe. Hitherto Moslem merchants had dominated the eastern trade which was then channelled through the Italian merchants into Europe. Thanks to Vasco da Gama and his successors the Portuguese and later other western European nations were able to trade direct with the east, to make permanent settlements and eventually to control the administration of the surrounding countries. Like the discovery of America, this great navigational achievement helped to shift the centre of power away from the Mediterranean to the countries with Atlantic seaboards.

Six Italian, six French, two German editions and many others in the version edited by Grynaeus of 'The New Found Lands' were published during the sixteenth century. It was the most important vehicle for the dissemination throughout Renaissance Europe of the news of the great discoveries both in the east and the west.

¶ La canelle vient de talon et ne se trouue canelle fors que en ce lieu la est plus auant de calichut de.cclx.lieues.

¶ Clou de giroffle vient de melucque: et est plus auant de Calichut.ccccccc.xl.lieues

¶ Le gingembre doit croistre en calichut et en ca namor qui est dinstant de calichut de douze lieues de portugal

¶ Noix muscades et macis viennent de melucque loing de calichut.ccccccc.xl.lieues plus auant.

¶ Le musc vient dune ville appellee pego plus auant de calichut.ccccc.lieues

¶ Perles grosses viennēt darmis pl⁹ en ca de calichut.cccccccc.l.

¶ Spic/nard et mirabolaus viennēt de combaye plus en ca de calichut de six cens lieues

¶ Casse fistule croist en calichut

¶ Encens vient de seer plus en ca de calichut de.cccccccc.lieues

¶ Myrrhe croist en fratich pl⁹ en ca de calichut de.ccccccc.lieues

¶ Bois aloes: rubarbe camphre/et galingue viennēt de chini plus auant de calichut deux mille lieues

¶ Zeroniba croist en calichut

¶ Mardomonio plus grāt vient de cananor plus en ca de calichut douze lieues

¶ Poiure long croist en samato

¶ Beugin croist en zara plus auant de calichut.ccccccc.lieues.

¶ Tamaridi croist en calichut

¶ Zedenaria croist en calichut

¶ Lacque croist en vne terre appellee samator plus auant de calichut quatre cens lieues

¶ Bresil vient de thanazar plus auant de calichut.ccccc.lieues

¶ Oppiate vient de Ade plus en ca de calichut.cccccccc.lieues.

¶ Cy dessus sont les poix et monnoyes qui se vsent en calichut auec les lieux des espiceries

¶ Cy finist le troiziesme liure de la nauigation de calichut

¶ Cy commence le quart liure de la nauigation faicte en la mer de ponent par Christofle colomb geneuoys.

Chapitre.lxxviii

Christofle colomb geneuoys homme de grāde stature rouge: de grant engin. & visaige long: par lōg temps suyuit le Roy et la Royne despaigne en ql̄q part quilz allassent et procuroit queilz luy aydassent a armer quelque nauire et se offroit

THE FIRST DATED EDITION OF THE PRAISE OF FOLLY

ERASMUS, DESIDERIUS. Moriae encomium… declamatio. *Strasburg, for Mathias Schuerer, August 1511.* 4to, 48 un. ll. (final blank); period style blind stamped calf. 75 000 €

PMM, 43 (1511 Paris edition); Bezzel, 1298;); Vander Haeghen, Bibliotheca Erasmiana, 122.

FIRST DATED AND EARLIEST PROCURABLE EDITION OF THE *PRAISE OF FOLLY*, ERASMUS' MOST ENDURING WORK.

This edition was preceded only by the undated edition, printed secretly two months earlier at Paris by Gilles de Gourmont, of which only a handful of copies now survive, all of them in institutional libraries. The present edition, almost as rare, is not merely a reprint of the earlier, but contains added material, including an address and laudatory letter to Erasmus by his fellow humanist, Jakob Wimpfeling.

An excellent example of a classic work of paradoxical satire, in which folly is personified and holds up a mirror to mankind. An extremely significant work both in its own right and for its influence on the Protestant Reformation in general. Sir Thomas More's magnum opus *Utopia* was at least in part written as a response to *Moriae Encomium.*

Erasmus wrote his *Moriae encomium* in England, during his stay at Thomas More's house, in the winter of 1509-1510, and dedicated it to his host, whose name is delicately commemorated in its title (Morus/Moriae).

Despite the risky nature of the work and its explicit and implicit attacks on established religion and authority figures of the time, its rapid popularity ensured that the author and the work were left unmolested by church and state, at least until Erasmus' death in 1536, after which his previously untainted reputation was diminished. By 1559, all of his works had been proscribed under the insidious *Index Auctorum et Librorum Prohibitorum.*

All early editions are exceedingly scarce, with only three appearing at auction in the last 100 years that we could trace.

A fine copy of this extremely rare and important book.

43

SATIRE ON TYRANNY

"The Praise of Folly' was written when Erasmus (see also 46, 53) was staying in the house of Thomas More (47) in the winter of 1509-10. Its title is a delicate and complimentary play on the name of his host: its subject-matter is a brilliant, biting satire on the folly to be found in all walks of life. The book stemmed from the decision which Erasmus had taken when he left Rome to come to England, that no form of preferment could be obtained at the sacrifice of his freedom to read, think and write what he liked. In it Kings and Popes, Princes of the Church and temporal rulers are alike shown to be ruled by Folly, and it seems almost inconceivable that an age of absolute authority should have allowed him to remain unscathed. The work was first secretly printed in Paris, and, as in other cases, its immediate success safeguarded him from the consequences of his audacity. Posterity took the revenge his contemporaries could not exact: Erasmus figures in the Index Expurgatorius of 1559 (82) in Category A, which lists authors whose complete work was condemned.

Whenever tyranny or absolute power threatened, 'The Praise of Folly' was re-read and reprinted. It is a sign of what was in the air that Milton found it in every hand at Cambridge in 1628. His inherent scepticism has led people to call Erasmus the father of eighteenth-century rationalism, but his rationalist attitude is that of perfect common sense, to which tyranny and fanaticism were alike abhorrent.

MORIAE ENCOMIVM ERASMI ROTERODAMI DECLAMATIO.

Ad Lectorem.

Habes hic Lector ἐγκώμιον τῆσ μωρίασ, hoc est laudem stulticiæ, libellũ oppido q̃ facetissimũ, ab Erasmo Roterodamo Germanoꝝ decore concinnatũ, in quo varij hominũ status mire taxant. Hunc tu si emeris, & legeris, dispereã si nõ impẽdio gaudebis.

Vale.

THE MASTERPIECE OF 16TH CENTURY SCHOLARSHIP

[JIMENEZ DE CISNEROS, FRANCISCO]. BIBLE – COMPLUTENSIAN POLYGLOT, In Hebrew, Aramaic, Greek, and Latin. *Alcalá de Henares, Arnald Guillén de Brocar, 1514-1517.* Six volumes bound in seven, folio (365 x 263mm) Collation: Collation: 299 unn. ll. (first blank removed by the binder) including 2 leaves of errata for volume I; 260 unn.ll. including 2 errata leaves for volume II; 202 unn.ll. for volume III; 268 unn.ll. (including the 2 errata leaves) for volume IV; 222 unn.ll. for volume V (the other 49 leaves were supplied at an early stage from a former copy from the British Library and form volume VII of the set); 222 unn.ll. for volume VI (without the 2 blancs : π1 after the title, and C4 of the *Introductio artis grammatice hebraice)*; 49 unn.ll. (last blank removed by the binder) for volume VII. Hebrew, Greek, and Roman types, titles printed in red and black, with woodcut arms of Cardinal Ximenes in woodcut border, woodcut initials in vol. 5, printer's device. 17th-century French speckled calf, spines gilt (volume VII in 20th century calf matching the set). 250 000 €

PMM, 52; Adams, B968; Darlow & Moule, 1412 and 4593 ; David Stem, The Jewish Bible : A material history, pp. 177-178 ; Hebrew Bible / Old Testament Alcala the Renaissance to the Enlightenment, pp. 286-289 .

The first and most beautiful of the great Polyglot Bibles—and the first printings of both the Septuagint and the Greek New Testament.

Cardinal Francisco Ximenes commissioned this monument to Renaissance scholarship in honor of the birth of the future Charles V. To reconcile the many variations in the Latin Vulgate, the team of editors turned to the originals, consulting Greek and Hebrew manuscripts borrowed from the Vatican or purchased by Jimenes for the project. The printer Guillén de Brocar modeled his Greek typeface on one of these, cited by Proctor as "the finest Greek fount ever cut."

The Septuagint, comprising vols I-IV, was finished in 1517—a year before the *Aldine Greek Bible*. The fifth volume, containing the *New Testament,* was actually the first to be printed, thus predating Erasmus's 1516 *Greek New Testament.* However, although completed in 1517, the *Complutensian Bible* was not officially published until 1520, the year in which the exclusive privilege for Erasmus's inferior *Greek New Testament* expired. The Papal privilege for the present edition was granted in March 1520 and specifies that as many as 600 copies were printed. Its

THE FIRST OF THE POLYGLOTS

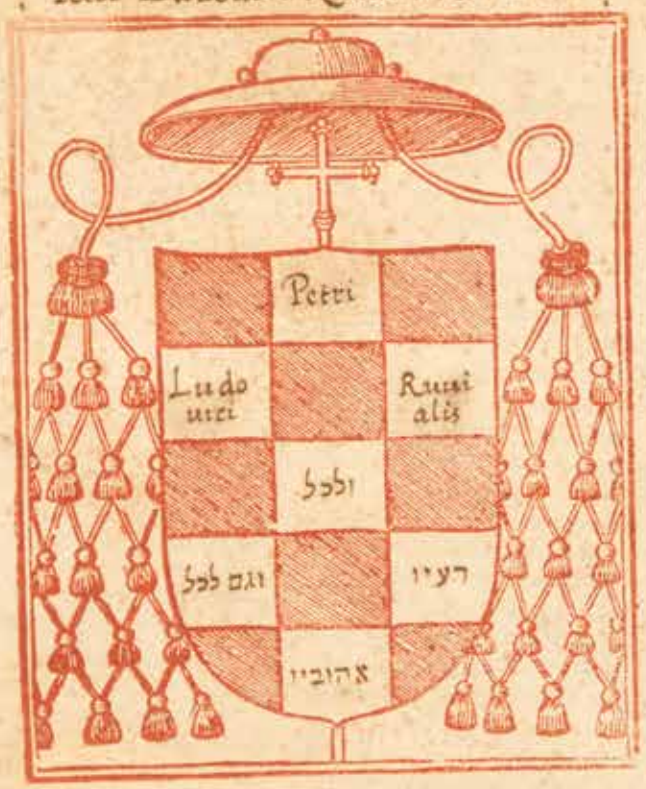
This great Bible–The Old Testament in several tongues now first printed; The New Testament in Greek and Latin newly printed' has the text of the Old Testament in Hebrew, Aramaic, Greek and Latin. It was edited and printed at Alcalá de Henares (near Madrid), the Latin name for which is Complutum, and so is usually referred to as the Complutensian Polyglot.

The first great work of co-operative biblical scholarship to be printed, it was instigated by, and produced at the expense of, Cardinal Francisco Ximenes de Cisneros (1436-1517), famous both as a statesman and patron of learning and founder of the University of Alcalá. There, under the leadership of Diego Lopez de Zuñiga (Stunica), a group of scholars spent over fifteen years editing the texts, beginning in 1502 and completing their task only a few months before the Cardinal's death. Unlike Erasmus (46) they made use of a considerable number of manuscripts, some–now preserved at Madrid–having been acquired by Ximenes, and others borrowed from various sources, including several from the Vatican.

The New Testament was finished by 10 January 1514, and was therefore printed (although not published) before Erasmus's first edition of 1516. The Appendix was completed in 1515, and the four volumes of the Old Testament were printed last, the final one in 1517. Publication was delayed, however, for over five years and the book does not seem to have been on sale before 1522. The most probable reason for this delay is the exclusive imperial privilege granted to Erasmus for four years in 1516. It meant that the Complutensian text of the New Testament was not available to Luther (51) when he made his translation, so that most Protestant versions have been based on Erasmus's less scholarly text. Full use was made of it, however, in the 1550 edition of the Greek

Haec tibi pentadecas tetragonon respicit illud
Hospitium petri ⁊ pauli ter quinqz dierum.
Namqz instrumētum vetus hebdoas innuit: octo
Lex noua signatur. ter quinqz receptat vtrunqz.

Petri Ludouici Ruuialis



Vetus testamentū multiplici lingua nūc primo impressum. Et imprimis Pentateuchus Hebraico Greco atqz Chaldaico idiomate. Adiūcta vnicuiqz sua latina interpretatione.

text was the basis for Robert Estienne's 1550 *Greek New Testament,* known as the 'textus receptus', which became the primary text of Biblical criticism for the next three centuries.

Jimenez was the main character of the ecclesiastic reform that began in Spain in the middle of the 15th century leading to the creation of a religious-cultural-university policy common to Spanish monarchy and church. Its ideology was based in a reformer program and in a reconstruction process of the reign according to postulates of centralization and unification of the political power, the creation of a new Hispanic Monarchy. Jimenez conceived the creation of a citadel for Christianity, in which Renaissance humanism and biblical theology would harmonize; visited by masters, students, monks and reformer friars, writers and printers.

Catholic Monarchs and Jimenez were sure of the importance of education and culture into the reformer project undertaken by the Church and the State. Thanks to the collaboration between monarchs Isabella and Ferdinand, Jimenez, and the Pope Alexander VI, the project of the creation of a new university in Spain arose, more concretely in the reign of Toledo, meeting the necessities of the educational ideals of new times shared by all of them. In order to place such center, Jimenez chose Alcalá, place upon which Toledo's Archbishop had jurisdiction.

Jimenez conceived the new institution of the university as an ideal instrument to carry a reformer program, as a response to the needs of humanistic, intellectual and university renovation of the ecclesiastical pictures of that time and of Castilian society. His idea was to create an institution elevating the spiritual level of society in general and of clergy in particular, by means of a whole organism of teaching, from basics to deep knowledge, mainly oriented to theology. The Complutense Polyglot Bible symbolizes his extraordinary and universal project.

The Polyglot Bibles published in Europe between 1500 and 1700 offered some of the best expressions of the objectives of late Renaissance humanism. Exquisitely printed, in an increasing number of ancient and Eastern languages, edited by the greatest biblical scholars of the day, they combined the ideals of the bibliophile with those of the philologist.

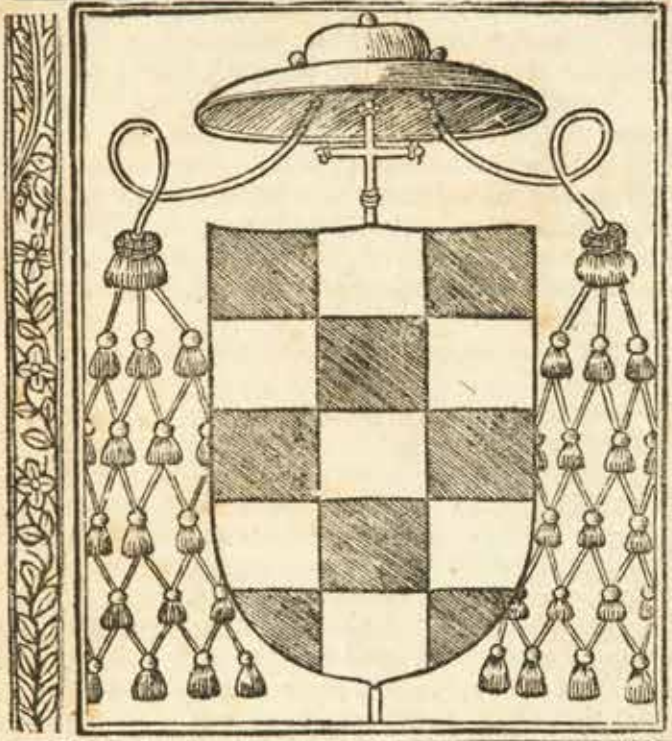
A very fine copy with distinguished provenances : Petri Ludovici Ruvialis (signatures on volumes I, II, III, IV and VI) ; Andrea Solex (early inscription on title of volume V) ; British Museum (stamp at end of volume VII) ; Augustus Frederick, Duke of Sussex (1773-1843), son of King George III (book plate in each volume) ; Estelle Doheny (book plate in each volume), her sale Christie's 14 December 2001, lot 155 ; Private collection, Spain.

New Testament published by Robert Estienne in Paris, which became known as the 'textus receptus' and dominated New Testament criticism for three centuries.

The Complutensian Polyglot was the first, and the most beautiful, of a series of great polyglot Bibles produced in the sixteenth and seventeenth centuries. Next came Plantin's edition, printed at Antwerp between 1568 and 1573 under the patronage of Philip II of Spain. In 1642 came the Paris Polyglot printed in eight volumes at the Imprimerie Royale under Sebastien Cramoisy; and finally, between 1653 and 1657, Bishop Walton's, printed at London by Thomas Roycroft.

Aldus Manutius had proposed to print a Bible in Hebrew, Greek and Latin before the close of the fifteenth century, but the project was never carried out and only a proof of one page survives in the Bibliothèque Nationale in Paris.

Haec tibi pentadecas tetragonon respicit illud.
Hospitium petri ⁊ pauli ter quinqz dierum.
Hamqz instrumentum vetus hebdoas innuit octo.
Lex noua signatur ter quinqz receptat vtrunqz.



Est Domus vallis Christi. ad vsum fratris Andree Soler.

Nouum testamentum

grece ⁊ latine in academia complutensi nouiter impressum.

Que vero sigillatim ⁊ per ordinem in toto ope continẽtur: hic studiose lector oculis tuis subijciuntur. Primũ oꝝ tibi occurret epla Eusebij pãphili ad carpianũ de cõcordia quattuor euãgeliorũ. Sequitur deinceps prologus hieronymi ad damasũ pappã ⁊ alij eiusdez doctoris prologi. Post hec succedũt quattuor euãgelia greco sermõe cũ latina bti hieronymi trãslatõe ex opposito. Deide sequũtur duo greci tractatus. alter de peregrinatiõe bti Pauli: ⁊ euthalij diaconi alter de tpib⁹ p̃dicatiõis: ⁊ martyrio eiusdẽ. Succedũt postea hypotheses siue argumẽta theodoriti doctoris greci eminẽtissimi in epłas bti pauli: ⁊ in epłas canonicas: ⁊ itẽ argumẽta alta in easdẽ alterius doctoris greci innominati. Post hec sequũtur epłe ipse bti Pauli: cũ reliqs noui testi oꝝbus: oia cũ interpretatione latina eiusdẽ beati hieronymi e regiõe. Deide subiũgitur vocabulariũ grecũ cõtinẽs oẽs dictiões totius noui testamenti ⁊ insuper sapientie ⁊ ecclĩastici grece ⁊ latine cũ brevissima quadã in initio ad grecas litteras introductiõe. Postremo loco libri claudunt interpretatiões oĩm totius noui testamenti vocabulorum que tam grecam quã hebraicã ⁊ chaldaicam sortita sunt etymologiã ab initio matthei vsqz ad finẽ Apocalypsis.

59

THE GENTLEMAN

AN EPITOME OF THE HIGHEST MORAL AND SOCIAL IDEAS OF THE ITALIAN RENAISSANCE

CASTIGLIONE, BALDASSARRE. Il libro del cortegiano del conte Baldesar Castiglione. *Venice, nelle case d'Aldo Romano & d'Andrea d'Asola, 1528.* Folio (302 x 205 mm), 122 leaves, Roman type, 5-6 lines initial spaces with guide letters, aldine anchor device on title and final verso. Modern vellum over pasteboard, gilt edges. 35 000 €

PMM 59; Adams C-924; Renouard Alde, p. 102.3. Ahmanson-Murphy, 252.

First edition of one of the most influential works of the Italian Renaissance.

Il Cortegiano is a work by the Italian diplomat, man-of-war, poet and humanist writer Baldassare Castiglione. Aiming to describe the "ideal courtier", the work, divided into four books, was written according to the discussions of courtiers at the court of Urbino in the 16th century, in which its author participated from 1504 to 1513. The book was an immediate success in Europe when it was published (some forty editions are known in 16th-century Italy, and a hundred in 17th-century Europe). It was subsequently used as a manual of manners in the European courts. Far from being a "vile flatterer", Castiglione's Courtesan brings together all the virtues that the Renaissance demands of the individual and social man.

The chivalric ideal of the Middle Ages and the cultural ideal of Humanism, arms and letters, come together to form a model that will later inspire many variations. This work advocates the moral values of courtesy through its various characters of a new kind, each representing the received ideas of a well-defined milieu and acting according to sociological codes, thus drawing inspiration from Plato's famous proverb: "Omnia vincit politus", which initially referred to the utility of education.

Castiglione uses the dialogical form in this work to present both his own ideas and those that differ from them, involving both men and women. The form, common in antiquity, is opposed to that of the treatise, which systematically and unilaterally states a point, and was often used in humanist literature, mainly in Italy. The Book of the Courtesan is not a theoretical book.

'The Courtier' depicts the ideal aristocrat, and it has remained the perfect definition of a gentleman ever since. It is an epitome of the highest moral and social ideas of the Italian Renaissance, many of them inspired by classical examples.

Castiglione, after serving the Sforzas at Milan and the Gonzagas at Mantua, came to the Court of Urbino in 1504. Here Guidobaldo de Montefeltre and his consort Elizabetta Gonzaga were the centre of the most brilliant court in Italy, which counted among its members Bembo, Cardinal Bibbiena, Giuliano de' Medici and many other eminent men. His book is based on his experience of life among these dazzling figures.

It is written in the form of a discussion between members of the court, such discussions being the most popular literary form of the Renaissance. The virtues and the qualities which the courtier should cultivate form the main content of the book. The fundamental idea that a man should perfect himself by developing all his faculties goes back to Aristotle's *Ethics* (38) and many of the Aristotelian virtues reappear-honesty, magnanimity and good manners. The ideal man should also be proficient in arms and games, be a scholar and connoisseur of art; he should avoid all affectation, develop graceful speech and cherish a sense of honour. The relations between the courtier and his prince are discussed and also forms of government. Another section provides similar rules for the conduct of a lady and the book ends with the celebrated pronouncement on platonic love by Bembo.

This Renaissance ideal of the free development of individual faculties and its rules of civilized behaviour formed a new conception of personal rights and obligations in Europe and each nation produced its own version

IL LIBRO DEL CORTEGIANO DEL CONTE BALDESAR CASTIGLIONE.

Haſſi nel priuilegio, & nella gratia ottenuta dalla Illuſtriſſima Signoria che in queſta, ne in niun'altra Citta del ſuo dominio ſi poſſa imprimere, ne altroue impreſſo uendere queſto libro del Cortegiano per .x. anni ſotto le pene in eſſo contenute.

It is a conversation full of wit, grace and casualness (the three greatest qualities of the courtly man according to Castiglione), and poetry too, which friends exchange in the court of the ducal palace of Urbino, one of the most refined in Italy. For four evenings, they danced, listened to music, joked, and above all discussed the "manners", good or bad, of the princes, whose favours they had to attract, of women, of love. Castiglione had thought for a moment of dedicating his book to Francis I. The greatest authors, such as Rabelais, Montaigne, Cervantes and Shakespeare, have read and retained Castiglione's lessons.

A good copy, lightly washed, from the library of Giannalisa Feltrinelli.

of the ideal figure: the *caballero* in Spain, the *honnête homme* in France and the gentleman in England. Castiglione's 'The Courtier' became the prototype of the genus 'courtesy book' published in various forms during the following century, in which rules of behaviour were formulated.

The book was translated into most European languages and between 1528 and 1616 no less than one hundred and eight editions were published. It had great influence in Spain, where traces of it can be found in Don Quixote (III), and in France where Corneille's conception of character was largely derived from it. But its most potent influence was probably in England. In 1561 Sir Thomas Hoby published an English translation which became one of the most popular books of the Elizabethan age. Its influence can be seen frequently in Shakespeare (122) —particularly Polonius-Spenser, Ben Jonson, Sir Philip Sidney and Robert Burton (120), and later in Shelley's *Hymn to Intellectual Beauty.* Its conversational form had a great impact on the development of English drama and comedy and in the seventeenth century two famous books on the gentleman appeared, that by Peacham intended for the Cavaliers and that by Brathwaite intended for the Puritans. In spite of the changes in the character of courts during the eighteenth century and the great attack launched on the conception of the 'courtier' by the French Revolution, the ideal of the 'gentleman' still fortunately survives.

oltre che per la lunghezza del ragionamento hauemo perduto d'intender molt'altre belle cose,che restauano à dirsi del Cortegiano.· Eccoui disse la S.Emil.che pur siete nostro aduersario : & per ciò ui dispiace il ragionamento passato:ne uorreste che si fosse formato questa così excellente Dõna di Palazzo: non perche ui fosse altro che dire sopra il Cortegiano(perche gia questi Signori han detto quãto sapeano: ne uoi credo,ne altri potrebbe aggiũgerui piu cosa alcuna) ma per la inuidia che hauete à l'honor delle dõne. Certo è rispose il S.Ott. che oltre alle cose dette sopra il Cortegiano io ne desiderarei molte altre:pur poi che ogn'un si contenta ch'ei sia tale,io anchora me ne contento: ne in altra cosa lo mutarei, senon in farlo un poco piu amico delle donne che non è il S.Gasp.ma forse non tanto,quanto è alcuno di questi altri Signori. Allhora la S. Duch. Bisogna disse in ogni modo che noi ueggiamo se l'ingegno uostro è tanto che basti à dar maggior perfettione al Cortegiano,che non han dato questi Signori:però siate cõtento di dir ciò che n'hauete in animo: altrimenti noi pẽsaremo che ne uoi anchora sappiate aggiungergli piu di q̃llo che s'è detto:ma che habbiate uolu to detrahere alle laudi della Donna di Palazzo , parendoui ch'ella sia eguale al Cortegiano:ilquale per ciò uoi uorreste che si credesse che potesse esser molto piu perfetto che quello,che hanno formato questi Signori. Rise il S.Ottau:& disse,Le laudi,& biasimi dati alle donne piu del debito hanno tanto piene l'orecchie, & l'animo di chi ode, che nõ han lasciato loco che altra cosa star ui possa,oltra di questo(secõdo me) l'hora è molto tarda. Adunq; disse la S.Duch.aspettando in fino à domani,haremo piu tempo:& quelle laudi,& biasimi,che uoi dite esser stati dati alle donne dell'una parte , ell'altra troppo excessiuamente , fra tanto usciranno dell'animo di questi Signori:di modo che pur faranno capaci di q̃lla uerità,che uoi direte.· così parlãdo la S.Duch. leuossi in piedi, & cortesemẽte donãdo licẽtia à tutti,si ritrasse nella stanza sua piu secreta:& ognuno si fu à dormire.

CHARLES ESTIENNE'S MASTERPIECE

CICERO, MARCUS TULLIUS. Opera. *Paris, Estienne, 1554-1555.* 4 parts in 2 volumes folio (366 x 231 mm) de 12 un.ll. , 172 [=372] pp., and 762 pp., 1 un. errata leaf for the first volume ; 572 pp., and 670 pp., 1 un. errata leaf for the second volume. Early 17th century red morocco, gilt oval medalion on covers, spine gilt, gilt edges. 15 000 €

PMM, 64 (1534-1537 edition); Adams c-1647 ; Renouard, 109/5.

A very fine monumental edition, beautifully printed in roman type. One of Charles Estienne's masterpiece.

This edition of Cicero's works represents the most important and voluminous publication by Charles Estienne. The first volume opens with a general title page followed by a Latin translation of Plutarch's 'Life of Cicero' by Achille Philerote Bochio Bononiensis [the Bolognese humanist Achille Bocchi, 1488-1562] and with excerpts of praise from ancient authors. Each volume then bears a specific title page, volume I containing the Rhetoric, volume II the oratorical works, volume III the epistles and volume IV the philosophical works.

A fine copy bound in early 17th century red morocco, despite a small margin mark and a small worm gallery towards the end of the second volume.

Provenance : Rolle (19th century bookplate).

64

CICERO AND LATINITY

Throughout the hundreds of years when Latin was the lingua franca of thought and communication in Europe the works of Cicero were the most extensively read of all the Latin classics. Thus, while primarily giving a vivid picture of ancient Rome, Cicero's speeches and letters, as well as the philosophical works whose content formed the basis of so many medieval treatises, have had a deeper influence, if indirectly, on the means of expression than the works of any other writer. When Latin was superseded by the vernacular tongues, this influence was transmitted into the new languages.

Cicero's astonishing energy can be seen in everything that he wrote, a body of work unparalleled among those that have come down to us from classical antiquity. The forensic speeches which made him the foremost lawyer of his time show him principally as an able advocate for the defence. His prosecution speeches, notably that against Verres, the corrupt governor of Sicily, are equally effective, and they rise to an unequalled height in the famous 'Philippics'-those onslaughts on Mark Antony, modelled on the speeches of Demosthenes against Philip of Macedon, which Antony never forgave and which brought Cicero to his death. His political and philosophic works have been accused of lack of originality, to which Cicero would have been the first to confess: there were few philosophic works in Latin, except for the Epicurean work of Lucretius (87) which Cicero, a Stoic, opposed. His moral treatises and dialogues are thus largely works of translation and adaptation, but none the less influential for that.

Perhaps the most valuable of Cicero's surviving works are the letters, such a vivid commentary on the last years of the Roman Republic as we have of no other period of ancient times. Here alone, devoid of formality, the charac-

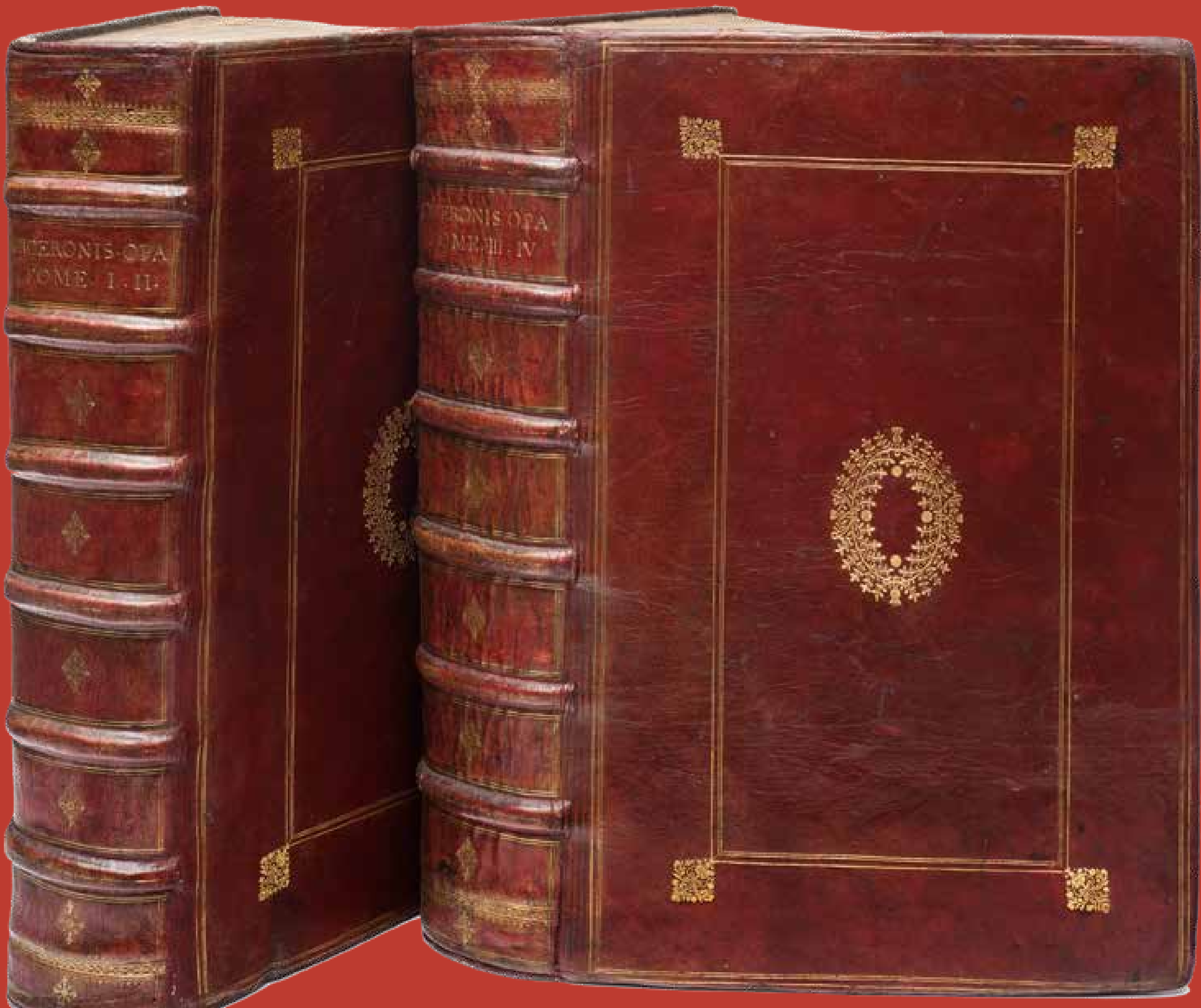
OPERA
M·TVLLII
CICERONIS·

PARISIIS.
Apud Carolum Stephanum, Typographum Regium.
M. D. L V.

Cum priuilegio Regis.

ter of Cicero and his contemporaries can be seen; and a picture appears of life two thousand years ago, what sort of people these were, how they travelled, what their houses were like, their troubles with servants-all the domestic detail which is elsewhere lacking. Its immediacy, too, reveals historical facts that would otherwise have been lost or deliberately concealed.

The editor of this collected edition (Cicero had been in print since the 1460s) was Pietro Vettori, or as he is better known,Victorius (1499-1585), the foremost Latin scholar of his day in Italy. His recension and his commentary on the text fully revealed his capacity; the feeling for meaning, and the sureness of his emendations opened a new era in textual criticism.As a later editor put it, Cicero owes more to him than all the other editors put together. It was moreover this edition, and Vettori's philological notes attached to it, which made Cicero's Latin the universal model for style, to which schoolboys still strive to attain in their Latin prose composition. The old eclectic styles of latinity died hard, and not with out diatribes against the new 'Ciceronianism', but Vettori's precise demonstration of Cicero's precision was irresistible.



69

PERHAPS THE MOST CELEBRATED AND MOST BEAUTIFUL HERBAL EVER PUBLISHED

A CLASSIC HERBAL

FUCHS, LEONHARD. New Kreuterbuch. *Basel, Michael Isengrin, 1543.* Folio (377 x 242 mm) 444 un.l. Contemporary German blindstamped pigskin over pasteboard (ties lacking, minor wear at extremities).

75 000 €

PMM, 69 (1542 edition); Adams F-1107; Cleveland Collections 62; Nissen BBI 659; Pritzel 3139; Stafleu & Cowan TL2 1910 ;

First edition in German, with amendments and an additional 5 woodcuts not present in the Latin edition published the previous year as De Historia stirpium.

The plates were printed from the same blocks, though the captions and numbering have been changed, many mistakes were corrected, and five additional woodcuts were inserted, namely those depicting 'Hunerbis', 'Spitziger Wegerich, 'klein Schlangenkraut'', ''Knabenkrautweible', and 'Kuchenschell''.

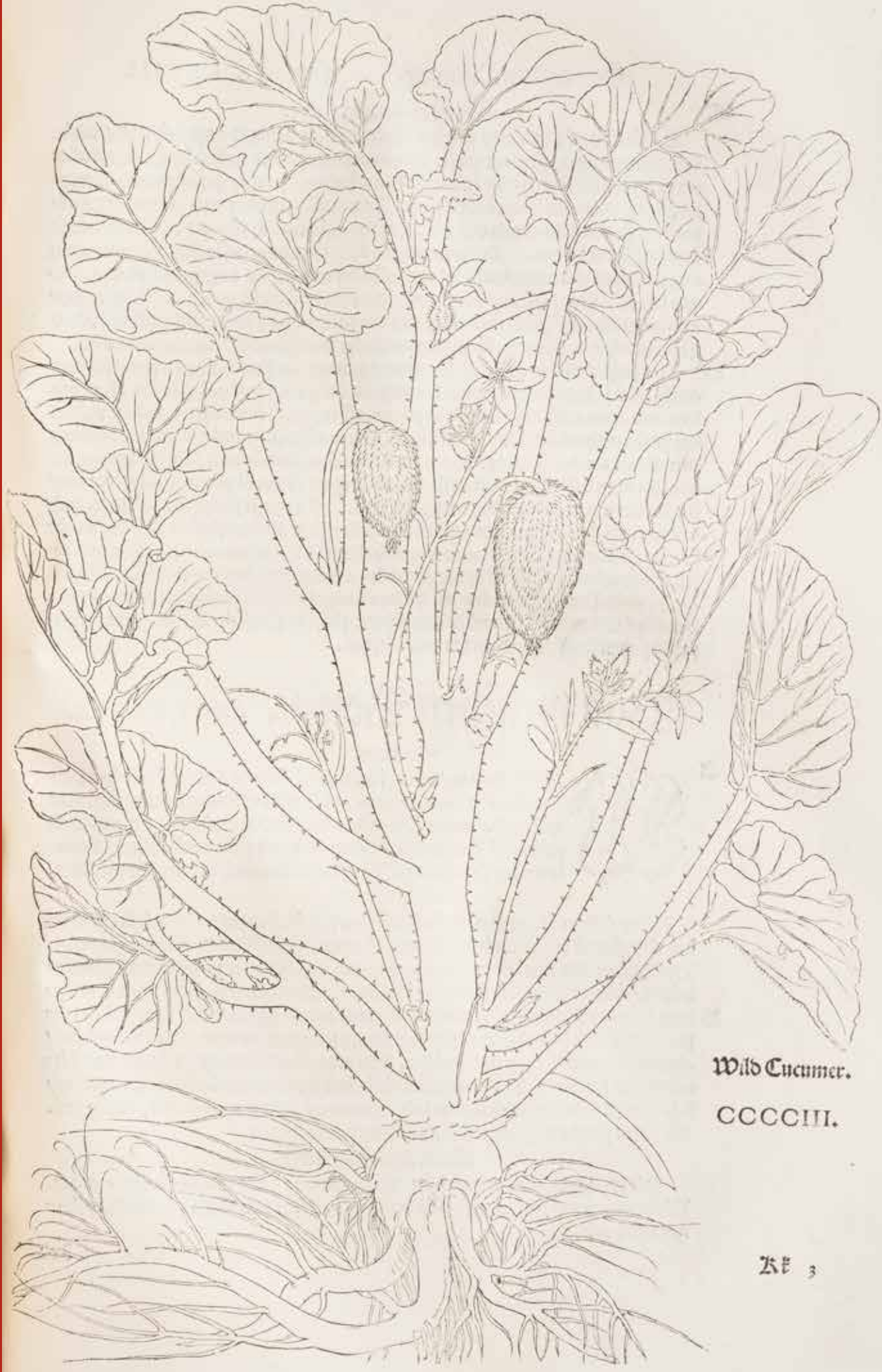
Illustration comprises woodcut printer's device on title, large Isengrin device on final recto, full-page woodcut portrait of Fuchs on title verso, 517 botanical woodcuts by Viet Rudolph Speckle after Heinrich Füllmaurer and Albert Meyer, woodcut portraits of the three artists at end, and woodcut historiated initials in several sizes.

Fuchs was an eminent physician and botanist of the early German Reformation who after completing his medical studies in Ingolstadt and teaching in that university, moved to Tübingen, where he served Duke Ulrich of Württemberg. Here he contributed greatly to the reform of the local university, which became the first German institution of its kind to adopt a humanist and Lutheran program. His reputation became immortalized with a plant name and the color fuchsia itself-being named for him. Fuchs wrote many medical commentaries and treatises, though this herbal was by far his major achievement. As he explains in the preface of the work, he wished his own German translation to reach a broader audience than Latinate scholars and physicians, who had found in herbals a fundamental medical tool since Antiquity and the Middle Ages and hailed with enthusiasm the Latin first edition of the work. Fuchs realized that his own herbal could provide

From classical times to the early sixteenth century not much progress had been made in medical botany. It all stemmed from Dioscorides (20). Text and illustrations of botanical works–both manuscript and printed—were derived from classical sources and had on the whole altered only for the worse, through continued copying from generation to generation. Consequently the numerous printed herbals of the fifteenth century, books such as the Hortus Sanitatis, were crude in text and woodcuts. But a change took place early in the sixteenth century. It is first manifested in the work of Brunfels, who engaged the artist Hans Weiditz to illustrate his Herbarum Vivae Icones, Strasbourg, 1530-6. This in turn inspired Leonhard Fuchs to publish his 'Commentaries on the History of Plants', perhaps the most celebrated and most beautiful herbal ever published.

Fuchs was professor of medicine at Tübingen; and as such his primary objectives were to improve the knowledge of materia medica and to show the largest possible number of plants useful as drugs and herbs. He described four hundred German and one hundred foreign plants and illustrated them in five hundred and twelve superb woodcuts. These were designed by Heinrich Füllmauer and Albert Meyer, and executed by Veit Rudolph Speckle, whose portraits appear in the book-one of the earliest examples of such a tribute paid to artists in a printed book. Yet Fuchs's interest in plants was not wholly pharmacological; he dilates upon the beauties of nature, and he is enough of a true botanist to describe the characteristics of plants, their habits, habitats, and forms.

In the text the plants are arranged in alphabetical order : there is no classification, no plant geography, nothing about their relations with other living things. Fuchs's text



Wild Cucumer.

CCCCIII.

that knowledge not only to the specialist but also to the layman interested in plants and the popular remedies derived from them, or simply interested in the natural world surrounding him. In preparing the German edition Fuchs took the opportunity to augment his text with an index of illnesses treatable with herbs, enhancing its usefulness and popular appeal.

Fuchs's botanical descriptions are very accurate and mark a significant advancement in medical botany in respect of earlier somewhat crude herbals. This work describes over 400 German and 100 foreign plants, each with its own detailed illustration, and includes the first description of several recently discovered American plants, such as pumpkin, chili pepper, snap bean and maize (mistakenly thought by Fuchs to originate in Turkey).

The *New Kreuterbuch* was highly influential, with many reprints and translations into the main European vernaculars; its woodcuts were reused in all later editions, pirated several times and copied in the works of Hieronymus Bock, Rembert Dodoens, William Turner, amongst others. The drawings were made from life by Albert Meyer, largely relying on the plants carefully gathered by Fuchs in his garden in Tübingen. Heinrich Füllmaurer transferred the illustrations onto woodblocks, which were later cut by Viet Rudolph Speckle. The three artists received the unprecedented honor of having their portraits included in the book.

Tiny wormhole in lower margins of second half of volume occasionally touching extreme lower image.

A VERY ATTRACTIVE COPY BOUND IN CONTEMPORARY BLIND STAMPED PIGSKIN.

Complete with the often missing plate with the portraits of the three artists and with the last leaf bearing the printer's device.

Provenance: purchased from Sandbergs Bokhandel, 1962 by Arthur & Charlotte Vershbow (bookplate).

still draws heavily on classical learning–he was a Renaissance man–but he was acquainted with north-western European species and even American plants like maize. The fuchsia, when it was brought from America, was named after him. However, the air of modernity is clearest in the woodcuts, based on first-hand observation of the living plant and establishing a standard of plant illustration which has been followed until our own day.

Fuchs's Herbal, as it is generally known, was an immediate success; it was frequently reprinted and freely translated, at first in folio, but later in pocket editions.

NEw Kreüterbüch/in welchem nit allein die gantz hiſtori/das iſt/namen/geſtalt/ſtatt vnd zeit der wachſung/natur/krafft vnd würckung/des meyſten theyls der Kreüter ſo in Teütſchen vnnd andern Landen wachſen/mit dem beſten vleiß beſchriben/ſonder auch aller derſelben wurtzel/ſtengel/bletter/blümen/ſamen/frücht/vnd in ſumma die gantze geſtalt/allſo artlich vnd kunſtlich abgebildet vnd contrafayt iſt/das deßgleichen vormals nie geſehen/noch an tag komen.

Durch den hochgelerten Leonhart Fuchſen der artzney Doctorn/ vnnd derſelbigen zů Tübingen Leſern.

Mit dreyen nützlichen Regiſtern/auß welchen die zwey erſten/aller kreüter daruon hierin gehandlet/Teütſche/Lateiniſche vnnd Griechiſche namen/auch deren ſich die Apotecker gebrauchen/begreiffen. Im dritten aber mag man zů allen kranckheyten vnd gebreſten ſo dem menſchen/vnd auch zum teyl dem viech/mögen zůfallen/vilfeltig artzney vnnd radt eilends finden/ſampt etlichen andern ſtucken zur haußhaltung treffenlich nütz vnd dienſtlich.

Mit Keyſerlicher Maieſtat freiheyt/in fünff jaren weder nach zů trucken/noch durch ein außzug zů bekürtzen/bey der peen ſo die form/gleich auffs Regiſter volgend/außweiſt.

Getruckt zů Baſell/
durch Michael Iſingrin/ 1543.

THE SUN AT THE CENTER OF THE UNIVERSE

COPERNICUS, NICOLAUS. De Revolutionibus Orbium Coelestium Libri VI. *Nuremberg, Johann Petreius, 1543.* Small folio (271 x 190mm.), 6 un. leaves, 196 num. leaves (this copy with no errata as often; see note) ; contemporary French light brown calf, blind fillets around sides, gilt fleurons in the corners, central gilt floral tool in the center, small stars gilt on spine, 5 raised bands. 2 500 000 €

PMM 70 ; Dibner, Heralds of Science, 3; Gingerich, I.164 ; Grolier / Horblit, 18b ; Sparrow, Milestones of Science, 40 ; Zinner, 1819.

AN EXTREMELY FINE COPY WITH VERY WIDE MARGINS OF THE FIRST EDITION OF THIS LANDMARK IN HUMAN THOUGHT, HERALDING THE BIRTH OF HELIOCENTRISM AND CHANGING OUR VIEW OF THE UNIVERSE FOREVER, WITH EARLY ANNOTATIONS.

"The earliest of the three books of science that most clarified the relationship of man and his universe (along with Newton's Principia and Darwin's Origin of Species)" (Heralds of Science).

Copernicus was a technical astronomer and geometrician, and most of his book is devoted to technical matters. Indeed, *"the majority of sixteenth-century astronomers thought eliminating the equant was Copernicus's big achievement"* (Owen Gingerich, *The Book nobody read* (2004), p.55). But his analysis showed him that, while the old system with its epicycles and equants could explain the motions of the planets quite adequately, a much more economical explanation, and a much simpler one, could be found if the planets moved around not the earth but the sun. The heliocentric system was born.

Illustrated with 148 woodcut diagrams, including 6 repeats (Gingerich count), tables of calculations, ornamental woodcut initials.

Most surviving copies do not have the errata. They can appear on a separate leaf, or on the verso of the main or additional title. More often, though, they are absent, as here; of the 279 copies of the work in Gingerich's census all but 86 are without errata.

THE HELIOCENTRIC UNIVERSE

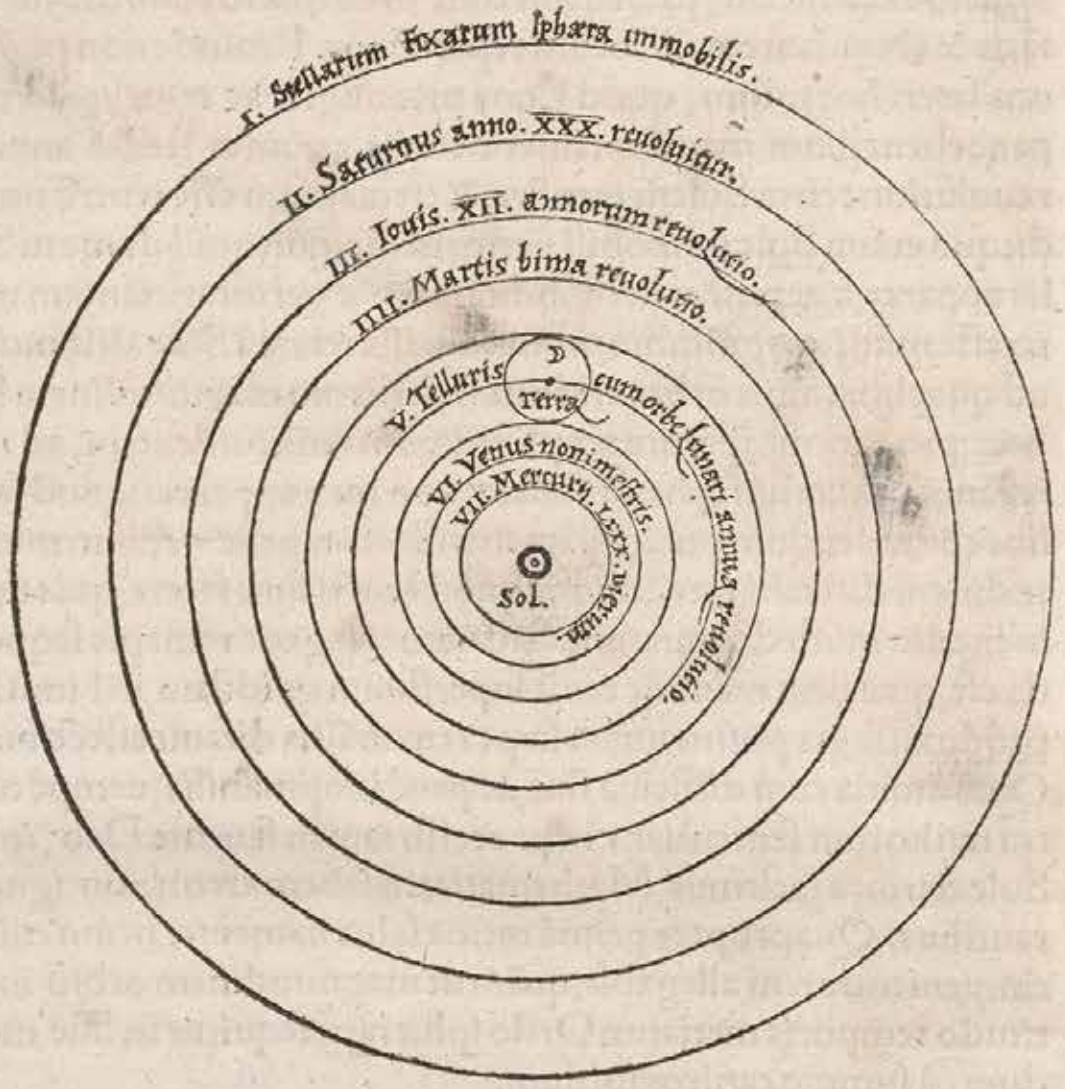
The publication of 'On the Revolutions of the Celestial Spheres' in 1543 was a landmark in human thought. It challenged the authority of antiquity and set the course for the modern world by its effective destruction of the anthropocentric view of the universe. We owe this book, which was more or less completed as early as 1530, to Georg Joachim Rheticus of Wittenberg, who persuaded Copernicus to allow him to publish it ; for until 1540 the author himself had permitted only preliminary statements to circulate in manuscript. He died on the eve of its publication.

Nicolaus Copernicus studied at Cracow, Bologna and Padua. Returning to his native Poland he eventually became Canon of the cathedral at Frauenberg, where he lived quietly until his death. He was a physician-having studied medicine at Padua diplomat, economist, Doctor of Canon Law, and artist-a self-portrait survives.

Renaissance mathematicians, following Ptolemy (18★), believed that the moon, sun and five planets were carried by complex systems of epicycles and deferents about the central earth, the fixed pivot of the whole system. In Copernicus's day it was well known that conventional astronomy did not work accurately, nor did further study of Ptolemy seem to put the matter right. Copernicus, stimulated by the free entertainment of various new ideas among the ancients, determined to abandon the fixity of the earth, and all the complexities in the treatment of the motions of the celestial bodies that follow from such a conception. With the sun placed at the centre, and the earth daily spinning on its axis and circling the sun in common with other planets, the whole system of the heavens became clear, simple, and harmonious. The revolutionary nature of his theory is evident in his famous diagram illustrating the concentric orbits of the planets.

Moreover, the new system worked mathematically as well as the Ptolemaic though not, indeed, much better.

net, in quo terram cum orbe lunari tanquam epicyclo contineri
5 · 6 diximus. Quinto loco Venus nono mense reducitur. Sextum
6 · 7 denicꝫ locum Mercurius tenet, octuaginta dierum spacio circū
7 · 4 currens. In medio uero omnium residet Sol. Quis enim in hoc



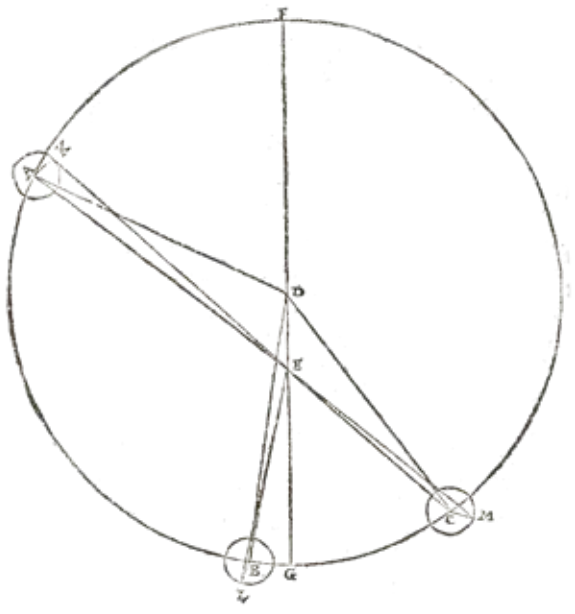
pulcherimo templo lampadem hanc in alio uel meliori loco po neret, quàm unde totum simul possit illuminare? Siquidem non inepte quidam lucernam mundi, alij mentem, alij rectorem uocant. Trimegistus uisibilem Deum, Sophoclis Electra intuentē omnia. Ita profecto tanquam in solio re gali Sol residens circum agentem gubernat Astrorum familiam. Tellus quoꝫ minime fraudatur lunari ministerio, sed ut Aristoteles de animalibus ait, maximā Luna cū terra cognationē habet. Concipit interea à Sole terra, & impregnatur annuo partu. Inuenimus igitur sub

hac

This is a cardinal scientific work which, like that of Vesalius published in the same year, ultimately, and in the teeth of strong resistance, created the modern consciousness, and paved the way for the scientific revolution.

Some restorations to the hinges and some scratch on the covers, flyleaves renewed, light water stains in the margins of the first 6 leaves, but a very fine copy, the largest we have ever handled, unwashed in a beautiful contemporary Parisian binding. The tool of a hand folding flowers as it is found on this binding, is very similar to the one used on many Marcus Fugger' plain calf bindings. It is a lovely tool in general use by the Paris binders of the period 1550-1560.

Provenance: Old signature scratched out under the date ; Collegii Parisiensis socitat(is) Jesu ; Gustavus Wynne Cook (1867-1940), amateur astronomer and collector, benefactor of the Franklin Institute , with his paper bookplate "Bequest of Gustavus Wynne Cook" ; Franklin Institute Library accession label ; auctioned by Sotheby's London, 21 October 1980 to Pierre Beres ; Placido Arango, Madrid Collector.

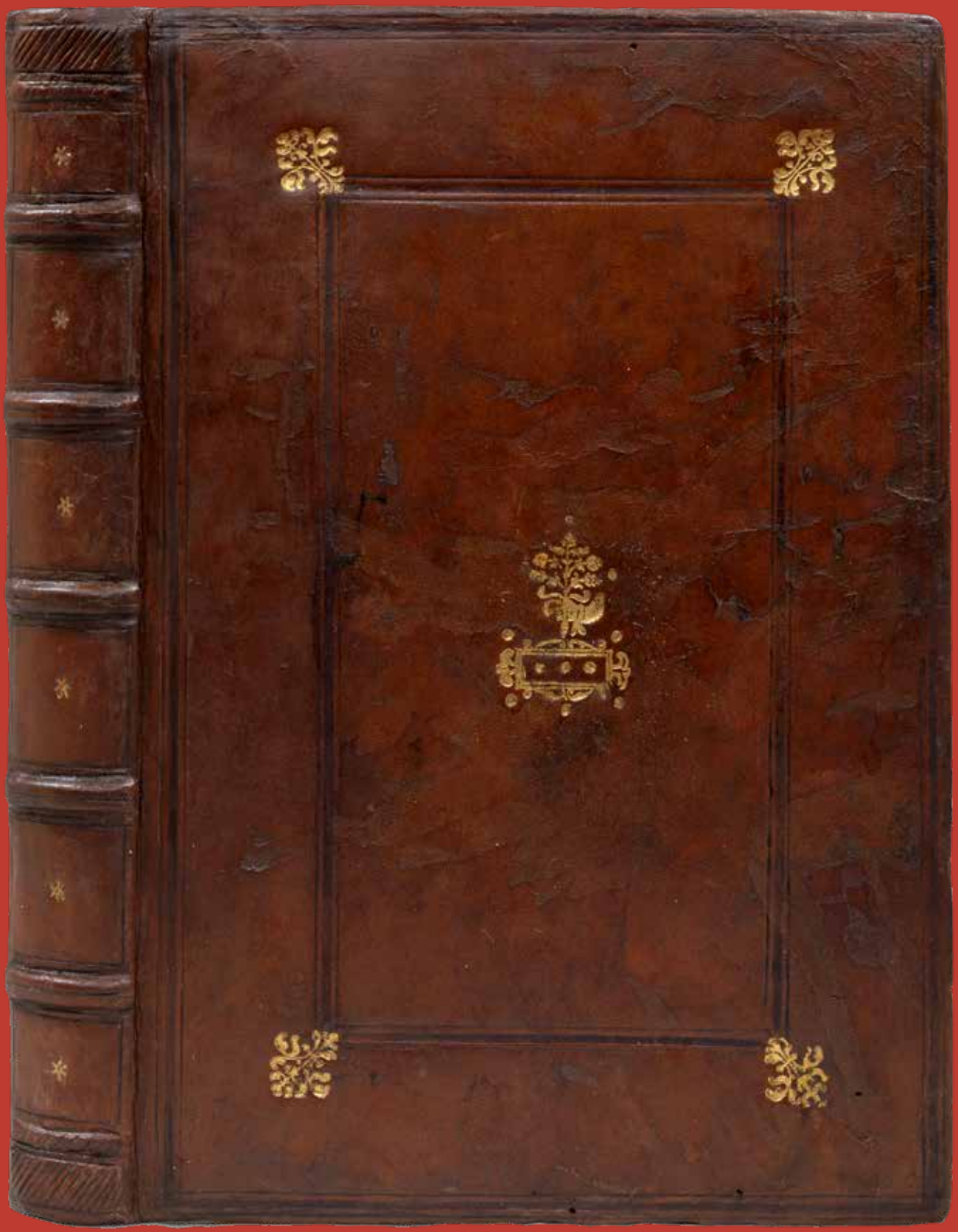


Like Ptolemy, Copernicus believed that the heavenly motions must be perfect, uniform and circular; he still employed epicycles. It was Tycho Brahe who finally destroyed the heavenly spheres, and Kepler (112) who destroyed the myth of the circle.

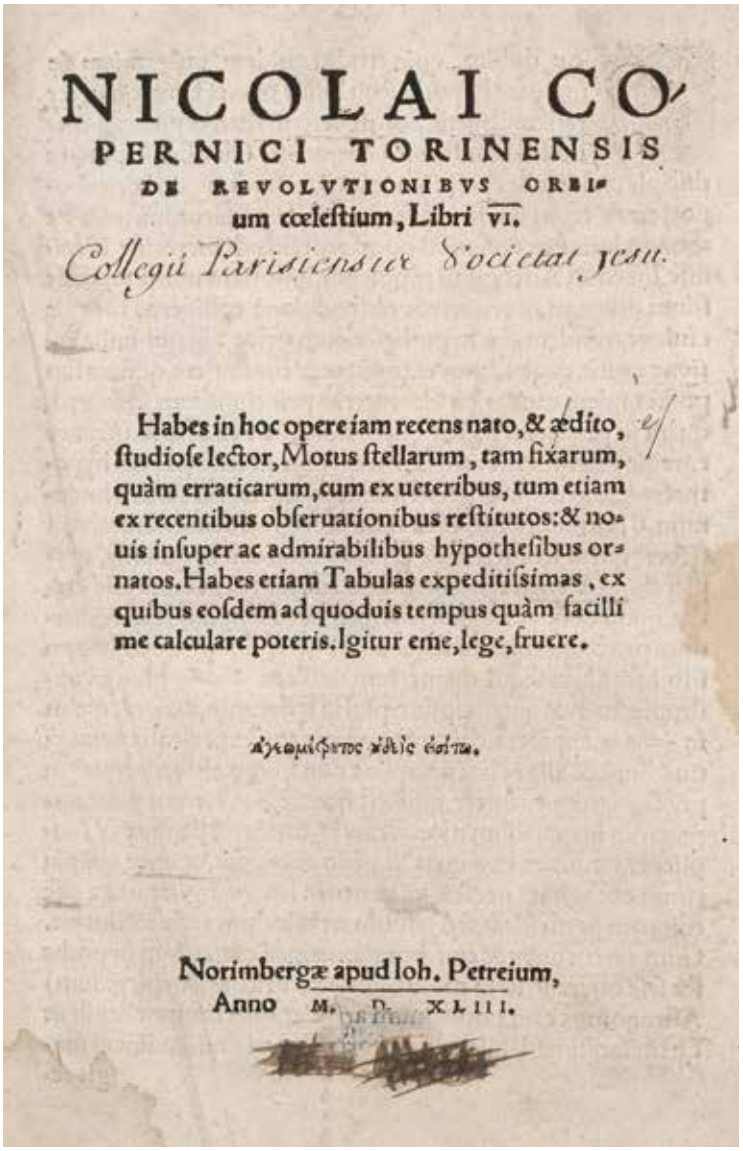
In the first book of the De Revolutionibus Copernicus explains how the daily rising and setting of the heavenly bodies is a consequence of the daily diurnal rotation of the earth on its polar axis. The course taken by the sun through the zodiacal constellations and the phenomena of the seasons are shown to be due to the annual revolution of the earth about the sun. Book 2 contains the mathematics of astronomy and a star catalogue based on Ptolemy; Books 3-6 treat of the particular motions of the earth, moon and planets. The relative distances between the earth and the planets are now determined.

Copernicus (who dedicated his book to Pope Paul III) expected to be ridiculed by the unthinking for supposing that the earth moved; but he did not anticipate that it would attract religious prejudice. The early neglect of *De Revolutionibus* was due to its difficulty and strangeness; later the fundamentalist issue became critical and it was condemned by the Church in 1616. The Church had no objection to the Copernican system as a mere calculating device, in the manner disarmingly proposed in the anonymous preface inserted in the first edition, without Copernicus's knowledge, by the Lutheran minister Andreas Osiander; it was the reality of the earth's motion that was at stake.

Within a century the Copernican view was generally accepted by the leaders of science; Galileo (128) and Gilbert (107) were strong supporters as well as Mästlin and Kepler. Newton (161) finally established its truth and his views were further developed by the eighteenth century mathematicians to find their final summing up in the *Traité de Mécanique Céleste* of Laplace (252). When it was stated in modern times that the planets were originally ejected from the sun by centrifugal forces a new significance was given to the heliocentric



theory, but it must be said that with the arrival of Einstein's theory of relativity (408) any statement about the absolute motion or rest of bodies has become somewhat irrelevant. But beyond these influences on astronomical science, it is obvious that the publication of this book at that particular moment in history powerfully helped to re-direct the whole outlook and thinking of mankind.



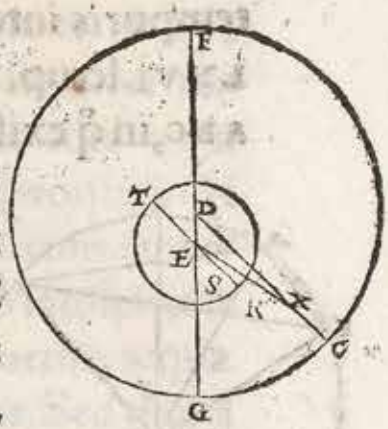
NICOLAI CO
PERNICI TORINENSIS
DE REVOLVTIONIBVS ORBI-
um cœleſtium, Libri VI.

Collegii Parisiensis Societat. Jesu.

Habes in hoc opere iam recens nato, & ædito, ſtudioſe lector, Motus ſtellarum, tam fixarum, quàm erraticarum, cum ex ueteribus, tum etiam ex recentibus obſeruationibus reſtitutos: & nouis inſuper ac admirabilibus hypotheſibus ornatos. Habes etiam Tabulas expeditiſsimas, ex quibus eoſdem ad quoduis tempus quàm facilli me calculare poteris. Igitur eme, lege, fruere.

Norimbergæ apud Ioh. Petreium,
Anno M. D. XLIII.

XXXVI. scrup. XXXIX. qui erat à secunda fulsione ad tertiam consentiens etiam obseruatis. At quoniam hæc tertia summæ noctis fulsio inuenta erat in VII. grad. & XLV. scrup. sequens infimam absida, partibus (ut ostensum est) XXXIII. scru. XXIII declarat summæ absidis locum fuisse per id quod supereſt semicirculi, in part. CLIIII. scrup. XXX. fixarum sphæræ. Exponatur iam circa B orbis terræ annuus R S T cum diametro S B T, comparata ad D C lineam. Patuit autem quòd angulus G D C fuerit part. XXX. scrup. XXXVI. cui æqualis est G E S, & quod angulus D X E, siue æqualis ei R E S, atq; R S circumferentia est partium duarum, scru. XLVII. distantiæ planetę à perigæo orbis medio p quam tota T S R à summa absíde orbis extat part. CLXXXII. scrup. XLVII. Et per hoc confirmatur, quod in hac hora tertij acronychij Iouis adnotati anno primo Antonini, die XX. mẽsis Athyr Ægyptiorum, quinq; horis à media nocte subsecuta, Iouis stella fuerit secundum anomaliã cõmutationis in partib. CLXXXII. scrup. XLVII. Locus eius æqualis secundum longitudinem in part. IIII. scrup. LVIII. Ac summæ absidis eccentri locus in part. CLIIII. scrup. XXII. quæ omnia huic quoq; nostræ hypotheſi mobilitatis terræ, atq; æqualitatis absolutíssime planè sunt conuenientia.



De alijs tribus acronychijs Iouis recentius obseruatis. Cap. XI.

TRibus locis stellæ Iouis olim proditis atq; hoc modo taxatis, alia tria substituemus, quę etiam summa diligentia obseruauimus ipsi Iouis acronychi. Primũ anno Christi M. D. XX. pridie Calẽd. Maij, à media nocte p̃cedẽte horis XI. in grad. CC. scru. XVIII. fixarũ sphæræ. Secundũ anno Christi M. D. XXVI. quarto Calend. Decembris à media nocte horis tribus, in grad. XLVIII. scru. XXXIIII. Tertiũ uero anno eiusdẽ M. D. XXIX. ipsis Calẽd. Februarij, horis XIX. à media nocte transactis, in grad. CXIII. scruo. XLIIII.

THE HEART OF ANY LIBRARY OF MEDICAL HISTORY

THE BIRTH OF MODERN ANATOMY

VESALIUS, ANDREAS. De Humani Corporis Fabrica Libri septem... *Basel, Ioannes Oporinus, 1543.* Folio (399 x 261 mm) 6 un.ll. including engraved title page, 663 pp. (misnumbered 659) and 18 un.ll. (leaves 313 and 353-354 are on double page). 20th century gilt vellum, bound to style, covers gilt, flat spine.

350 000 €

PMM, 71; Garrison-Morton, 375; Cushing, 79-88; Heralds of Science, 122; Horblit, 98; Grolier, Medicine, 18A; Norman, 2137; Heirs of Hippocrates, 281.

First edition of this epochal book.

When Andreas Vesalius first published his radical *De humani corporis fabrica* (On the Structure of the Human Body), the ancient texts of Aristotle and Galen were still judged authoritative in the medical schools of Europe. By performing his own dissections, Vesalius discovered errors in the ancient authors' teachings. The *De humani corporis fabrica,* which drew attention to these flaws, initially threatened the academic medical establishment but ultimately won Vesalius admiration and a post as court physician to Charles V, to whom he dedicated the volume.

Carefully integrated into Vesalius' text are over 200 woodcuts executed by a skilled group of artists that may have included Jan Steven van Calcar (1499–1546), who trained in the workshop of Titian. No text on anatomy before the *Fabrica* had ever been illustrated so completely or so well, and although the plates are didactic in intent, they are also rich in aesthetic merit. The frontispiece shows Vesalius himself lecturing to a huge crowd in a grand interior; breaking tradition, he stands directly beside the corpse, dissecting with his own hands. A famous sequence of plates depicts a series of flayed men and skeletons, standing as though in poses of pain or contemplation, in landscapes with distant towns and low horizons. In addition to demonstrating the physical structures of the body, they imply concern for more elusive aspects of the human condition.

"With *De humani corporis fabrica,* published when he was only twenty-nine years old, Vesalius revolutionized not only the science of anatomy but how it was taught. Throughout this encyclopedic work on the structure and workings of the human body, Vesalius provided a fuller and more detailed description of human anatomy

Vesalius, born in Flanders but of German extraction, was (in Garrison's words) the most commanding figure in European medicine after Galen (33) and before Harvey (127). He began the study of medicine when Galen's anatomical work was just becoming known, with revolutionary effect on both the method and spirit of anatomical research. Galen, as he himself complained, had been forced to rely upon the dissection of animals; the more fortunate physicians and surgeons of the sixteenth century were able to make use of both animal and human subjects. The young Vesalius, with an iconoclastic zeal characteristic of the sixteenth century, and a forcible style all his own, endeavoured to do all that Galen had done and to do it better.

The result was 'The Structure of the Human Body', published when he was twenty-nine; a complete anatomical and physiological study of every part of the human body, based on first-hand examination and his five years' experience as public prosector in the medical school at Padua. The five books deal with the bones and muscles, blood vessels, nerves, abdominal viscera, thoracic organs and the brain. Galen was not merely improved upon: he was superseded; and the history of anatomy is divided into two periods, pre-Vesalian and post-Vesalian.

The Fabrica, a handsomely printed folio, is remarkable for its series of magnificent plates, which set new technical standards of anatomical illustration, and indeed of book illustration in general. They have generally been ascribed to an artist of Titian's school, long (but no longer) thought to be Jan Stephen van Calcar (1499-c. 1550). Vesalius's was the most splendid and the most comprehensive of a large number of anatomical treatises of the sixteenth century. The second edition (1555) used

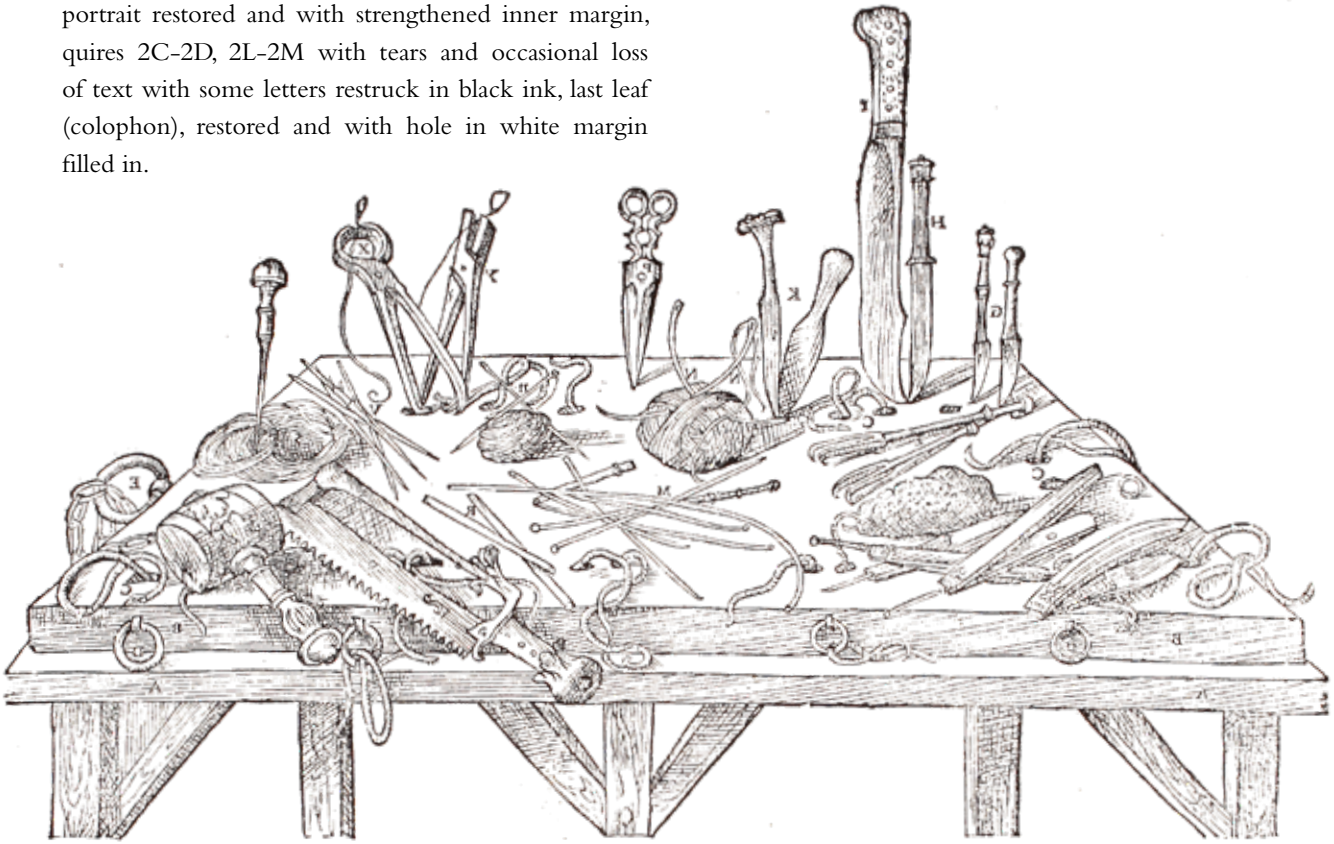

ANDREAE VESALII
BRVXELLENSIS, SCHOLAE
medicorum Patauinæ professoris, de
Humani corporis fabrica
Libri septem.
CVM CAESAREAE
Maiest. Galliarum Regis ac Senatus Veneti gra-
tia & priuilegio, ut inde plenius constare potest.

BASILEAE

than any of his predecessors, correcting errors in the traditional anatomical teachings of Galen… The *Fabrica* also broke new ground in its unprecedented blending of scientific exposition, art and typography. Although earlier anatomical books, such as those by Berengario da Carpi had contained some notable anatomical illustrations, they had never appeared in such number or been executed in such minute precision as in the Fabrica, and they had usually been introduced rather haphazardly with little or no relationship to the text… The book remains the masterpiece of Johannes Oporinus of Basel, one of the most widely learned and iconoclastic of the so-called 'scholar-printers', whose success with this book apparently caused Vesalius to entrust to Oporinus all of his alter publications… Although the illustrations have traditionally been attributed to an associate of Titian, Jan Stephan von Calcar who drew and possibly engraved the three woodcuts of skeletons in Vesalius first series of anatomical charts, *Tabulae anatomicae sex* (1538), there is no reliable basis for this attribution. Modern scholarship attributes the *Fabrica* woodcuts only to an unknown artist or artists in the school of Titian. Vesalius commissioned the illustrations and supervised their production" (Norman).

Sympathetically washed, title with small restoration, portrait restored and with strengthened inner margin, quires 2C-2D, 2L-2M with tears and occasional loss of text with some letters restruck in black ink, last leaf (colophon), restored and with hole in white margin filled in.

the same plates (the woodblocks indeed survived in Germany until the Second World War) but contains minor variations in the text. No other work of the sixteenth century equals it, though many share its spirit of anatomical enquiry. It was translated, reissued, copied and plagiarized over and over again and its illustrations were used or copied in other medical works until the end of the eighteenth century.



SECVNDA
MVSCVLO.
RVMTA.
BVLA.

EUREKA, EUREKA !

ARCHIMEDES. Opera non nulla. [Translated by Frederico Commandino, with his commentairies.] *Venice, Apolo Manuzio, 1558.* 2 parts in one volume, folio (313 x 212 mm) 4 nn.ll., 55 num. ll., 1 nn.l. (Aldine anchor) for the translation; 2 nn.ll., 63 num.ll., 1 nn.l. (Aldine anchor) for the commentary; contemporary flexible vellum (small restoration to spine). 9 500 €

PMM, 72 ; Ahmanson-Murphy, 540; Renouard, 173/3; Adams A-1532 & C-2468; Riccardi, I, 42.

First edition of this new translation by the great mathematician Federico Commandino of writings by Archimedes on measurement of the circle, spirals, quadrature of the parabola, conoids and spheroids, and the possibility of numbering the sands, together with the commentary by Eutocius of Ascalon.

Overall second Latin edition, varying considerably from the earlier ones such as the Basel edition of 1544 by Hervagius. Federico Commandino was a skilled mathematician in his own right and had access to a Greek manuscript in Venice not previously available.

'The so-called Archimedean renaissance ... gained further impetus from Commandino's rendering published by Paulus Manutius at Venice in 1558' (Stillwell).

"Commandino had been translating into Latin and commenting on Archimedes Measurements of the Circle *(with Eutocius' commentary,* Spirals, Quadrature of the Parabola, Conoids and Spheroids, *and* Sand-Reckoner. *Besides the first printed edition of the Greek text of these five works and an earlier Latin translation of them (Basel 1544), he had access also to a Greek manuscript in Venice, where his patron was residing when Commandino published this Archimedes volume in 1558"* (DSB).

GIVE ME A PLACE TO STAND, AND I WILL MOVE THE EARTH'

Archimedes, the greatest mathematician and engineer of antiquity, studied at Alexandria and lived most of his life at Syracuse. He was killed at the capture of Syracuse by the Romans under Marcellus in 212 by a Roman soldier whom he rebuked for trampling on a diagram he had drawn in the sand.

Many stories circulate about Archimedes, some of which are certainly apocryphal; but their persistence testifies to his continuing repute. To prove to King Hiero that a small force could move a great weight, he is said to have moved a large ship on the shore easily by an arrangement of pulleys. According to Pappus of Alexandria the discovery of this phenomenon caused Archimedes to exclaim: 'Give me a place to stand, and I will move the earth'. Vitruvius tells the story that, while sitting in a bath, Archimedes discovered that the amount of water that overflowed was equal to the amount by which his body was immersed, which suggested to him one of the fundamental laws of hydrostatics. He leapt out of the bath and, running naked to his home, cried out in his joy: 'Eureka, Eureka' ('I have found it').

Archimedes was above all a great mathematician, developing further many ideas of Eudoxus and Euclid (25). In plane geometry he wrote on circle measurement, the quadrature of the parabola and spirals. In his 'The Method', discovered in 1906 by the Danish scholar J. L. Heiberg, he explains how he obtained the solution of certain mathematical problems by comparing (with the aid of his study of centres of gravity) elements of an unknown figure with those of a known figure, thus using his knowledge of mechanics to advance his knowledge of mathematics. It also enables Archimedes's other method of analysis by 'exhaustion' to be reconstructed. In working out these problems, Archimedes used techniques

ARCHIMEDIS

OPERA NON NVLLA

A FEDERICO COMMANDINO

VRBINATE

NVPER IN LATINVM CONVERSA,

ET COMMENTARIIS

ILLVSTRATA.

Quorum nomina in sequenti pagina leguntur.

CVM PRIVILEGIO IN ANNOS X.

VENETIIS,

apud Paulum Manutium, Aldi F.

M D LVIII.

Ex libris Ant. Fantinis

Good, broad margined copy, small abrasion on the title page.

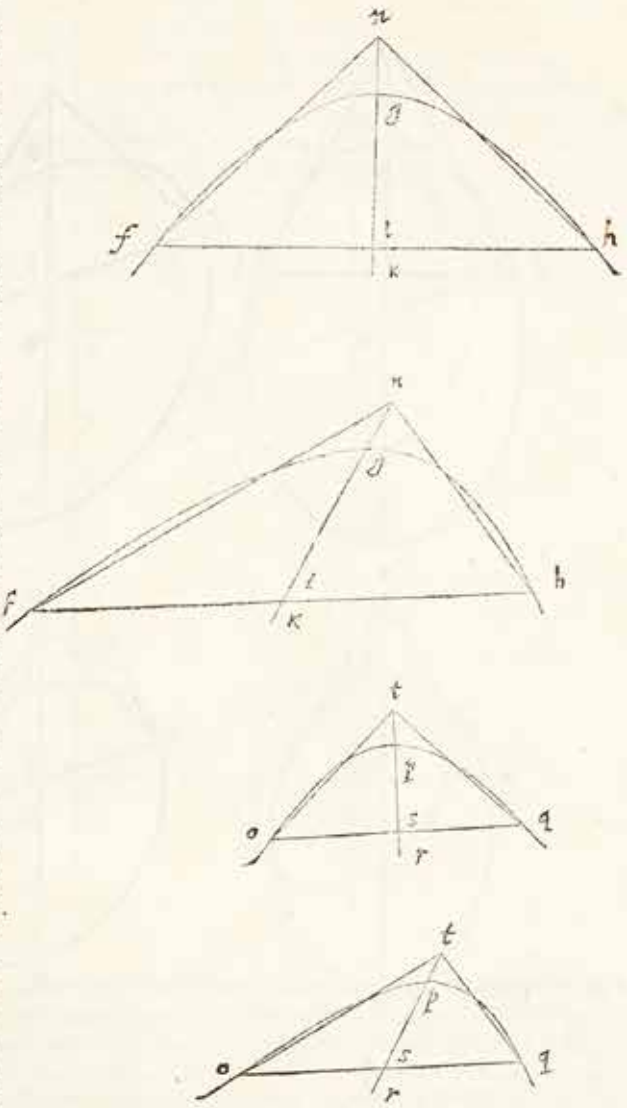
Provenance: Antonius Favitinius (signature on the title) - Giorgio di Veroli (book plate) - Helmut N. Friedlaender (book plate, his sale, 2001, lot 244).

which permit him to be regarded as an important fore runner of the mathematicians who developed the in finitesimal calculus. One of Archimedes's greatest achievements was his calculation that the area of the surface of a sphere is four times that of the great circle of the sphere and that the volume of the sphere is two thirds the volume of its circumscribed cylinder.

In the Arenarius, or 'Sand-reckoner', he invented a system of numeration by which he could express any number however large, e.g. the number of grains of sand which could be contained in a sphere the size of the universe. His works on theoretical mechanics and hydro statics are classics of their kind. He is said to have invented the water screw, but it is probable that this had already been used in Egypt earlier for the purposes of irrigation. Through his researches on statics he discovered the funda mental principles relating to the lever and the centres of gravity of triangles, parallelograms and parallel trapezia. In hydrostatics he described the equilibrium of floating bodies and stated the famous proposition-known by his name-that, if a solid floats in a fluid, the weight of the solid is equal to that of the fluid displaced and, if a solid heavier than a fluid is weighed in it, it will be lighter than its true weight by the weight of the fluid displaced. We owe to Archimedes the full exposition of the doctrine of levers and pulleys. He constructed many machines, a planetarium, burning mirrors, a ship-launching mechanism, etc. In the Arenarius he quotes a passage from Aristarchus which is the earliest evidence we now have that the latter had conceived the heliocentric system long before Copernicus (70).

Archimedes-together with Newton (161) and Gauss (257)-is generally regarded as one of the greatest mathematicians the world has ever known, and if his influence had not been overshadowed at first by Aristotle, Euclid and Plato, the progress to modern mathematics might have been much faster. As it was, his influence began to take full effect only after the publication of this first

Sit denique portio f g h conoidis obtusianguli, abscissa plano, ut dictum est. erit f n h conus, siue coni portio, cuius axis n l ad axem portionis g l proportionem habeat, quam utraque linea; & æqualis ipsi g l; & quæ tripla sit lineæ ad axem adiectæ, ad lineam utrisque æqualem; ipsi scilicet g l; & lineæ, quæ sit dupla lineæ ad axem adiectæ; ex corollario uigesimæ septimæ, & uigesimæ octauæ huius. constituatur, ut superius quoque factum est, conus, siue coni portio o t q, æqualis cono, siue coni portioni a m c, similis tamen ipsi f n h: & supra eandem basim constituatur conoidis obtusianguli portio o p q, similis ipsi f g h. monstrabitur similiter portio conoidis obtusianguli o p q, æqualis ipsi a b c portioni; & est similis ipsi f g h: quod fecisse oportebat.



Et cum coni ad conum, uel cylindrum, uel ad coni, uel cylindri portionem, uel ad sphæram, uel sphæroides, uel ad sphæræ, uel sphæroidis, uel conoidis portionem, & horum omnium inter se se proportio data sit, tum ex iis, quæ ab Euclide in elementis tradita sunt, tum ab Archimede ipso, & in hoc eodem libro, & in eo, qui de sphæra, & cylindro inscribitur; manifestum est, quo modo possimus, dato cono, uel cylindro, uel coni, uel cylindri portione, uel sphæra, uel sphæroide, uel sphæræ, uel sphæroidis, uel conoidis portione, inuenire aliud quodlibet uni alicui eorum æquale, alteri uero sui generis simile.

PROPOSITIO VII.

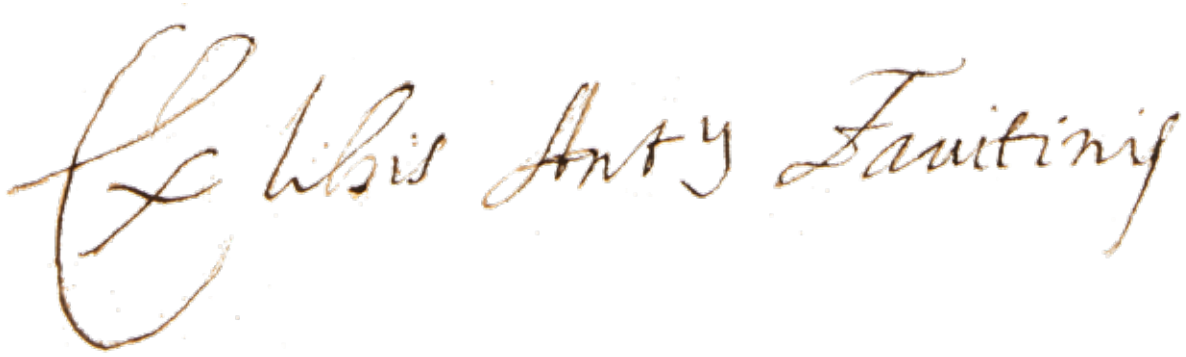
Datum conum, siue coni portionem plano, quod sit basi eius æquidistans, sic secare, ut partes proportionem habeant eandem datæ proportioni.

Sit datus conus, uel rectus, uel scalenus; uel coni portio a b c, cuius basis sit circulus, uel spatium contentum ellipsi circa diametrum a c, & axis b d: & sit data proportio, quam habet e ad f: oporteat autem à dato cono, uel à data coni portione a b c, plano basi eius æquidistanti partem abscindere uersus b, quæ ad reliquam partem, eam proportionem habeat, quam habet e ad f.

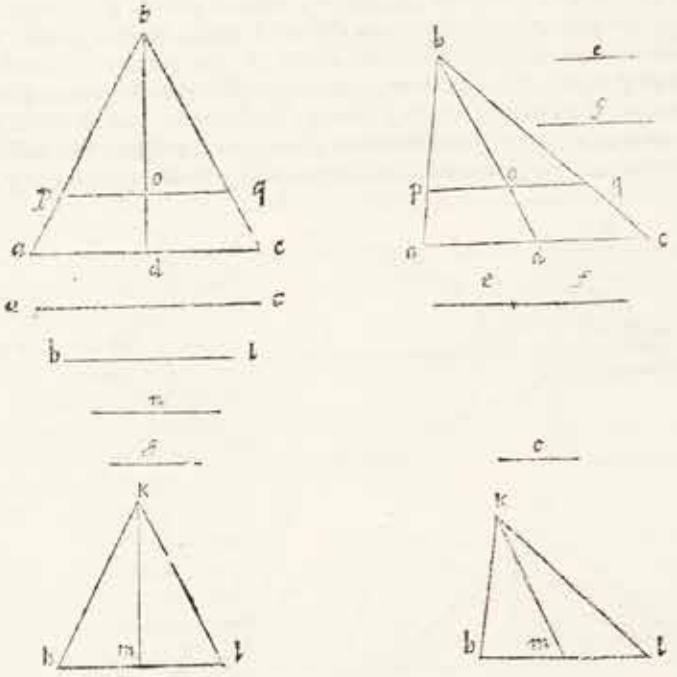
Secetur

printed edition which enabled Descartes (129), Galileo (113, 128, 130) and Newton in particular to build on what he had begun.

Apart from one small tract published in 1503 and an imperfect edition by Tartaglia (66) in 1543, the edition cited above is the first complete edition of Archimedes's works. The text is in Greek and Latin, edited by Theodore Gechauff, with commentary by Eutocius Ascolonites.



Secetur a b c plano per axem ducto: & ſit ſectio a b c, triangulum: fiatq; ut utraque linea e, f ad e, ita a c ad aliam lineam, quæ ſit g: & inter a c, & g ſumantur duæ mediæ proportionales b l, & n: ut ſit ſicut a c ad b l, ita b l ad n, & n ad g. Itaque conſtituatur conus, ſiue coni portio h k l, ſimilis ipſi a b c, cuius baſis ſit circulus, uel ſpatium contentum ellipſi circa diametrum h l, & axis k m. erit a b c ad h k l, ut linea a c ad lineam g, ex duodecima duodecimi elementorum, & ex ijs quæ monſtrauimus ad undecimam huius, propoſitione nona. nam proportio a c ad g eſt tripla eius, quæ eſt a c ad b l. abſcindatur à linea b d linea b o æqualis ipſi k m:



& per o ducatur planum ſecans a b c, æquidiſtansq; eius baſi, quod faciat ſectionem p q. Dico a b c ſecari eo plano, ut oportebat. eſt enim p b q, uel conus, uel coni portio ſimilis ipſi a b c, ut monſtratum eſt à nobis in principio huius; cuius quidem baſis circulus, uel ſpatium ellipſi contentum circa diametrum p q, & axis b o. quare & ſimilis eſt ipſi h k l. eſt igitur ut k m ad h l, ita b o ad p q: & permutando ut k m ad b o, ita h l ad p q. ſed cum ſit æqualis b o ipſi k m: æqualis erit & p q ipſi h l: & p b q æqualis ipſi h k l. ergo a b c ad p q b eſt ut linea a c ad lineam g; hoc eſt, ut utraque linea e, f ad e: & diuidendo exceſſus, quo a b c excedit p b q; hoc eſt a p q c ad p b q, ut f ad e: & demum conuertendo p b q ad a p q c, ut e ad f. conſtat igitur a b c ſecari plano æquidiſtanti eius baſi, & eſſe partem abſciſſam uerſus b, ad reliquam partem, ut e ad f: quod feciſſe oportebat.

PROPOSITIO VIII.

Datum cylindrum, ſeu cylindri portionem plano, quod ſit eis, quæ ex oppoſito planis æquidiſtans ita ſecare, ut partes proportionem habeant eandem datæ proportioni.

Hoc facile factu eſt. ſi enim axem ſecabimus in partes datam habentes proportionem: & per puncta ſectionum plana ducemus, planis ex oppoſito æquidiſtantia: & cylindrum item, uel portionem cylindri ſecundum datam proportionem ſecabimus. monſtratum nanque ſuperius eſt ad undecimam

ONE OF THE FIRST TECHNOLOGICAL BOOKS OF MODERN TIMES

AGRICOLA, GEORGIUS (1494-1555). De re metallica libri XII. --De animantibus subterraneis liber. *Basel, Hieronymus Froben and Nicolaus Bischoff, March 1556.* Folio (320 x 225 mm), 6 un.ll. (last blank), 502 pp. (misnumbered 538), 37 nn.ll., 2 plates depicting instruments on a conjugate leaf between pp. 98/99. Early vellum (rebacked). 25 000 €

PMM, 79; Dibner, 88, Horblit, 2b; Norman, 20, Adams, A-349, G-1508 ; Gamba, 562 'Rara'; Brunet, II, 1803.

First edition of the first systematic treatise on mining and metallurgy and one of the first technological books of modern times.

Herbert Hoover, who first translated this book into English, described this title in his autobiography as "*the first important attempt to assemble systematically in print the world-knowledge on mining, metallurgy, and industrial chemistry. In many mining regions and camps, including the Spanish South America, it was chained to the church altar and translated by the priest to the miners between religious services.*"

The twelve books of Agricola's *De Re Metallica,* illustrated with over 270 woodcuts, embraced everything connected with Renaissance mining and metallurgical industries, including administration, the duties of companies and workers, prospecting, mechanical engineering, ore processing and the manufacture of glass, sulphur and alum. Book VI provided detailed descriptions of sixteenth-century mining technologies, such as the use of water-power for crushing ore and the improvements in suction pumps and ventilation that became necessary as mine shafts were sunk deeper underground; it also includes an account of the diseases and accidents prevalent among miners, along with the means of preventing them. It is thus a pioneering work in occupational medicine. *De Re Metallica* remained the standard textbook on mining and metallurgy for over two hundred years.

The famous woodcuts depict various mining and metallurgical machinery, men at work, and the first illustration of a railway (p. 276: trucks containing ore on wooden rails). The 2 plates depicting instruments slightly cropped.

17th century manuscript provenance on the title page.

TECHNOLOGY AND MODERN GEOLOGY

Agricola's best-known work, 'On Metals', is the first systematic treatise on mining and metallurgy and one of the first technological books of modern times.

Agricola–he latinized his name from Georg Bauer–studied at Leipzig, Bologna and Padua, became town physician of the mining centre of Joachimsthal in Bohemia and physician at Chemnitz in Saxony from 1534 until his death. Living in mining regions all his life made it possible for him to study mining practices at first hand and these direct observations made his books particularly valuable and effective.

Mining has been practised from primitive times; gold and silver, copper and lead have been used for thousands of years, and even iron, a late-comer, is prehistoric. Though the actual consumption of metals was slight in the Middle Ages as in preceding epochs, craftsmen then wrote the first coherent treatises on the treatment and fabrication of metals (e.g. the *Schedula Diversarum Artium* of Theophilus Presbyter). In the late Middle Ages there were very important advances in mining and metallurgy, reflected first in the Probierbüchlein of c. 1510 (the first printed book on the subject), then in Biringuccio's fine Pirotechnia (1540) and finally in this great work of Agricola's, by far the most authoritative account of south German technology.

The *De Re Metallica* embraces everything connected with the mining industry and metallurgical processes, including administration, prospecting, the duties of officials and companies and the manufacture of glass, sulphur and alum. The magnificent series of two hundred and seventy-three large woodcut illustrations by Hans Rudolf Manuel Deutsch add to its value. Some of the most important sections are those on mechanical engineer-

Etſi uerò in reliquis tribus uenarum excoquendarum rationibus quædã eſt ſimilitudo, quod ora fornacum ſemper pateant, ut metalla liquefacta cõtinenter effluere poſſint, tamen multum inter ſe differunt: nam os primæ alti-

ing and the use of water-power, hauling, pumps, ventilation, blowing of furnaces, transport of ores, etc., showing a very elaborate technique.

In Book V, and also in the De Ortu et *Causis Subterraneorum*, Basle, 1546, Agricola made an important contribution to physical geology. He recognized the influence of water and wind on the shaping of the landscape and gave a clear account of the order of the strata he saw in the mines. Writing on the origin of mountains, he describes the eroding action of water as their cause with a perspicacity much in advance of his time.

The most important of Agricola's many other treatises was the *De Natura Fossilium* (also Basle, 1546), which has earned him the title of 'Father of Mineralogy'. After the classical writings of Pliny (5) and Theophrastus on the subject, mineralogy during the Middle Ages was chiefly concerned with the medicinal and magical properties of stones. Agricola supplied a new scientific classification of minerals based on their physical properties. He described eighty different minerals and metallic ores (including twenty new ones), their mode of occurrence and mutual relation.

The *De Re Metallica* was frequently reprinted and is said to have reached China in the seventeenth century. Interest in it was revived in the eighteenth century by Abraham Gottlieb Werner; and in 1912 it was translated into English by Herbert Hoover, afterwards President of the United States.

GEORGII AGRICOLAE

DE RE METALLICA LIBRI XII▸ QVIbus Officia, Instrumenta, Machinæ, ac omnia denique ad Metallicam spectantia, non modo luculentissimè describuntur, sed & per effigies, suis locis insertas, adiunctis Latinis, Germanicisque appellationibus ita ob oculos ponuntur, ut clarius tradi non possint.

EIVSDEM

DE ANIMANTIBVS SVBTERRANEIS Liber, ab Autore recognitus: cum Indicibus diuersis, quicquid in opere tractatum est, pulchrè demonstrantibus.

BASILEAE M▸ D▸ LVI▸

Cum Priuilegio Imperatoris in annos v.
& Galliarum Regis ad Sexennium.

THE BASIS OF ALL LATER WORKS ON THE BEGINNING OF MODERN HISTORY

GUICCIARDINI, FRANCESCO. La historia d'Italia. *Firenze, Lorenzo Torrentino, 1561.* Folio (406 x 265mm.), 4 un.ll., 665 pp., 1 un.l. Early 19th century half vellum, spine gilt with two morocco lettering-pieces.

50 000 €

PMM, 84 ; Adams, G-1508 ; Gamba, 562.

First edition of this irreplaceable source of information on the political life of the Italian Renaissance.

In the humanistic age, the special characteristics of modern historiography began to take shape, a discipline increasingly focused on the description of concrete facts and less and less on medieval universalism. For the early humanists, the historical process was of great importance in describing the interruption of the 'virtues' and customs of antiquity in history, in favour of the barbarity and decadence of the dark ages and the subsequent 'rebirth' of the contemporary age.

In this renewed panorama, the figures of Machiavelli and Guicciardini introduce a further element of rupture, namely a fragmented and sometimes contradictory vision of the world, even further removed from universally founded schemes. The *Storia d'Italia* (History of Italy), a work to which Guicciardini dedicated himself after the rise of Cosimo de' Medici in Florence (1537), disarticulates the narrative of events from the chain of cause-effect and contextualises them on a strictly secular level (i.e. eliminates the principle according to which the course of events is governed by transcendence) and introduces the negative necessity of ambitions, aspirations, errors, and power relationships that are generated between men. Conflicts between the various individual interests are placed as the principle of all historical events: from this point of view, Guicciardini's historiographic style is still very close to the classical style (which identifies the source of the historical process in the initiative of the individual), but unlike this, Guicciardini's protagonists often appear defeated and their initiatives fail, especially in the section of the text dedicated to the foreign subjugation of Italy. The chronological limits of the work are the death of Lorenzo the Magnificent (1492) and that of Clement

THE FIRST HISTORY OF EUROPE

"The basis of all later works on the beginnings of modern history' Ranke called 'The History of Italy' when his Kritik (286) destroyed the reputation as an original source which it had enjoyed for three hundred years. At the same time Ranke sagaciously expounded the reasons for the book's immediate and tremendous influence upon the statesmen no less than the historians of the sixteenth to eighteenth centuries.

For Guicciardini wrote the first history of all Italy within the larger context of the European system of states and thus demonstrated the synchronistic interdependence of political events all over the continent. He was less interested in the facts themselves (which he often derived from quite unreliable sources) than in their causes and effects; these he discussed with the perspicacity of a Renaissance politician and diplomatist, dissecting the intentions and actions of the chief players on the European stage and proving-to his own satisfaction and that of his readers—that worldly passion, ambition and self-interest are the mainspring of human activity.

Guicciardini was the scion of a noble Florentine family and gained his first experience of world affairs as ambassador to Ferdinand of Aragon, where England, France, the Indies and America impinged upon his horizon; served the Medici popes Leo X and Clement VII as governor in various parts of the papal states; became generalissimo of the anti-imperial league of Cognac and as such was held responsible for the sack of Rome by the Spaniards and Germans in 1527 and dismissed. The ingenious and ostensibly ingenuous defence of his own political and military activities is on a par with that of retired politicians and generals of every age. Returning to Florence, where Machiavelli (63) was his neighbour and friend, Guicciardini supported the rule of the Medici despite his oligarchic

LA HISTORIA DI ITALIA

DI M. FRANCESCO GVICCIARDINI

GENTIL' HVOMO FIORENTINO

Con i Priuilegi di Pio IIII. Sommo Pont. Di Ferdinando I. Imp.
Del Re Cattolico, & di Cosimo Medici II.
Duca di Firenze, & di Siena.

IN FIORENZA,
Appresso Lorenzo Torrentino Impressor Ducale.
M D L X I.

VII (1534). The author records and expounds, with particular attention to detail, the political evolution that, from independence in the late 15th century, leads the autonomous states of Italy towards foreign subjugation. The age of Lorenzo the Magnificent, seen as a period of particular balance, peace and prosperity, gives way to decline and uncertainty, to the errors of lords and governmental institutions that, deluded by their own singular prestige, allowed the tragedy of the occupation and sack of Rome, the expulsion of the Medici from Florence and the subsequent loss of liberty to unfold, seeking to bring to light the subterranean logic underlying all events.

Woodcut printer's device on tile-page and on last leaf, Guicciardini's portrait on πA^4 verso. Light worming, some leaves browned, a few spots, overall a good copy with contemporary manuscript annotations.

inclinations, and became the chief adviser of the first duke, Cosimo. Although a prolific writer of diaries, memoranda, memoirs, political and historical tracts, Guicciardini published nothing himself. *L'Historia d'Italia* was edited by his nephew Agnolo twenty-one years after his death; the first complete edition came out in 1567 in Venice, where an abridgement had already appeared in 1544. Within the sixteenth century at least ten editions were issued in Italian, three each in Latin, French and Spanish, and one in English, German and Dutch respectively; Bodin (94) and Montaigne (95) were early among Guicciardini's fervent admirers.


FRANCISCVS GVICCIARDINVS

THE FIRST MODERN HISTORY OF ART

VASARI, GIORGIO. Le Vite de' piu eccellenti Pittori, Scultori, et Architettori, Scritte, & di nuovo Ampliate da M. Giorgio Vasari Pit. et Archit. Aretino. Co' ritratti loro et con le nuove vite dal 1550. insino al 1567. *Florence, Giunti, 1568.* 3 parts in 3 volumes 4to (234 x 158 mm), 28 un.ll., 523 pp. (wrongly num. 529) for volume 1 ; 20 un.ll., 370 pp., 1 un. errata leaf for volume 2 ; 42 un.ll., pp. 371 to 974 (wongly num. 1012), 2 un.ll. for volume 3. Seventeenth-century Italian red morocco, boards with gilt-tooled borders and gilt rules to surround central armorial vignettes, banded spine with title and decoration in gilt, turn-ins with gilt tooled borders, gilt edges. 50 000 €

PMM, 88; Mortimer (Italian), II, 515 ; Julius von Schlosser, La Littérature artistique, Paris, 1984, pp. 309 et suiv. ; Brunet, V, 1096 & Suppl., II, 845 ; Cicognara, I, 2391; de Diesbach, Bibliothèque Jean Bonna, le XVIe siècle, 353.

First complete, first illustrated and most sought after edition of the first modern history of art.

First published in three parts in two volumes in 1550 by Lorenzo Torrentino, Vasari had provided biographies - with the exception of that for Michelangelo whom Vasari and his contemporaries idolised - of deceased artists only. Eighteen years were to pass before Vasari issued this second edition and he added so much new information that this second edition is considered preferable to the first. This second edition features woodcut portraits of the artists, adds a further 28 lives (including that of Titian), Vasari's own biography, a technical treatise on painting and updates much of the information in the previous edition to the year 1567.

Illustrated with woodcut pictorial title with architectural border to each volume (the first showing the waking of the souls of dead artists, the remainder with the Medici arms), portrait of Vasari and 144 woodcut portraits of artists. These portraits were designed by Vasari himself (to his contemporaries he was first and foremost a painter and architect) and executed by or under the supervision of Maestro Christofano, probably either Christophoro Coriolano or Christoforo Chreiger. They are accurate and characterful representations of their subjects.

ART HISTORY

'The Lives of the Most Excellent Painters, Sculptors and Architects' is the first modern history of art. It has made Vasari's name immortal, though in his own day he was considered first and foremost a painter and architect (he worked mainly in Rome and Florence where he was a protégé of the Medici).

His book contains the biographies of Italian painters, etc., from the thirteenth to the sixteenth century. They are based on earlier written and printed sources, on oral accounts, on his knowledge of works of art and his own large collection of drawings. Vasari travelled extensively to collect personal information, meeting most of the artists of his time. Though he took the conventional view of his day that the Middle Ages was a barren period between antiquity and the Renaissance, he was in advance of his time in his admiration for Cimabue and Giotto. It was the Florentine school, however, which he considered pre eminent, and Michelangelo was his great hero.

"The Lives' are freely laced with stories and anecdotes, some of which are certainly apocryphal; so that modern research, with its more exacting standards, has revealed inaccuracies and critical short comings in the book. Vasari's excellent sense of narrative, however, and lively style combined with his wide personal acquaintance makes his 'Lives' a vital contribution to our understanding of the character and psychology of the great artists of the Renaissance, a term (rinascita) which he was the first writer to use.

The book first appeared in Florence in 1550 in two volumes with one hundred and thirty-three lives; but the 1568 edition in three volumes, bringing the biographies up to 1567, is the first complete one, with one hundred and sixty-one lives, and the first to be illustrated with woodcut portraits. It also contains an autobio-

LE

VITE DE' PIV ECCELLENTI

PITTORI, SCVLTORI, ET ARCHITETTORI,

Scritte, & di nuouo Ampliate da M.

GIORGIO VASARI PIT. ET ARCHIT. ARETINO.

CO' RITRATTI LORO

Et con le nuoue vite dal 1550. insino al 1567

Con Tauole copiosissime De' nomi, Dell'opere,
E de' luoghi ou' elle sono.

IN FIORENZA APPRESSO I GIVNTI 1568.
Con Licenza, e Priuilegio.

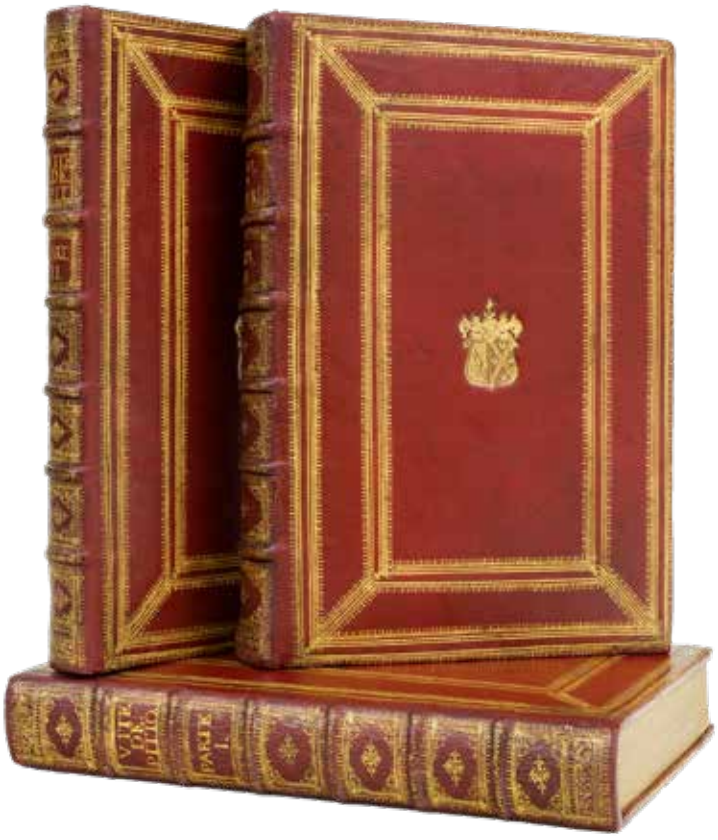
This copy with the variant title for vol. I (see Mortimer) with blank verso and without the Medici arms; in copies without the variant, the block for the title, here incorporated within the woodcut frame of the title, is printed on the verso.

A magnificent copy in seventeenth-century Italian red morocco with large margins of the first Western history of art and one of the most important books of the Renaissance.

This copy was in the collection of Adélaïde Suzanne de Vismes (1753 - 1832), a poet and intimate of Queen Marie-Antoinette, who married the composer Jean-Benjamin de Laborde, a favourite of Louis XV and son of the financier Jean-François de Laborde, who became a 'fermier général'. In the nineteenth-century the Vasari passed into the collection of John Gardiner Kinnear (1794 - 1865), the Scottish financier, who had his arms stamped on the boards of each volume.

Provenance: Bookplates of Adélaïde Suzanne de Laborde (1753 - 1832) to front pastedown of each vol. with the text 'Bibliothèque de Madame de la Borde'; Jean Gardiner Kinnear (1794 - 1865) with his arms to front and rear boards of each volume.

graphy and a valuable treatise on the technical methods employed in the arts. It became a model for subsequent writings on the history of art and was the forerunner to the remarkable series of studies on the various Italian schools of painting produced in Italy during the seven teenth and eighteenth centuries. For its period it has remained the chief authority and new editions both learned and popular are published regularly.



Vita di Bramante da Vrbino Architettore.

DI grandiſsimo giouamento alla Architettura fu veramente il moderno operare di Filippo Brunelleſchi. Hauendo egli contrafatto, & dopo molte età rimeſſe in luce l'opere egregie de' piu dotti, & marauiglioſi antichi. Ma non fu manco vtile al ſecolo noſtro Bramante accio ſeguitãdo le ueſtigie di Filippo, faceſſe a gli altri dopo lui ſtrada ſicura nella profeſsione della architettura, eſſendo egli di animo, valore, ingegno, & ſcienza in quella arte non ſolamente teorico, ma pratico, & eſercitato ſommamente. Nè poteua la natura formare vno ingegno piu ſpedito, che eſercitaſſe, & metteſſe in opera le coſe della arte, con maggiore inuenzione, & miſura: & con tanto fondamento quãto coſtui. Ma nõ meno punto di tutto queſto fu neceſſario, il creare in q̃l tẽpo

A PRESTIGIOUS COPY PRINTED ON LARGE PAPER BOUND FOR VITTORIA DELLA ROVERE GRANDUCHESSA DE TOSCANA THE WIFE OF THE DEDICATEE

VASARI, GIORGIO. Le Vite de' piu Eccellenti Pittori, Scultori et Architetti. *Bologna, Heredi di Evangelista Dozza, 1647.* 3 volumes 4to (249 x 172mm). Contemporary Italian red morocco, covers with a very elaborately and richly gilt décor « aux petits fers » , spine richly gilt, painted coat-of-arms of Vittoria della Rovere, Granduchessa of Toscana in the center, gilt edges.

175 000 €

PMM 88 (1568 edition) ; Schlosser, 289 ; Davide Ruggerini, article Manolessi dans DBI, 69 2007. Edward L. Goldberg. After Vasari: History, Art, and Patronage in late Medici Florence. Princeton, 1988Cicognara, 2391; W.M. Ivins, « Vasari's Lives » in New York Metropolitan Museum of Art Bulletin, 25 (1930), 15-20 ; Patricia Rubin, Giorgio Vasari : Art and History (1995).

Magnificent copy bound for Vittoria della Rovere, wife of the dedicatee, Ferdinando de' Medici, the granduca di toscana, of the first critical edition of Vasari's Lives, in a superb richly decorated binding with her painted arms. The very important augmented and illustrated edition of this landmark of art historical criticism and biography with the copious notes by Carlo Manolessi.

Under Manolessi's careful editorship, this Bologna edition of the *Vite* signaled the shift of Vasari's work from a hagiography of secular saints into the nascent world of 17th century antiquarianism, connoisseurship and artistic pilgrimages to view the works of the Masters.

This edition reprints the text and woodcut portraits of the first illustrated edition, published by Giunta in 1568, but adds some half dozen portraits in the Giunta style and several hundred marginal comments not present in the 1568 edition.

The detailed indices show the work's transformation into a reference tool and potential guidebook by listing : 1- portraits ; 2- portraits in the collection of Cosimo de Medici ; 3- curiosities in the sala of the Pitti Palace ;


LE VITE
De' più Eccellenti
PITTORI, SCVLTORI
ET ARCHITETTI
DI GIORGIO VASARI
Pittore, & Architetto Aretino.
PARTE PRIMA, E SECONDA.
In questa nuova edizione diligentemente riuiste, ricorrette accresciute d'alcuni Ritratti, & arricchite di postille nel margine.
AL SERENISSIMO
FERDINANDO II.
GRAN DVCA
DI TOSCANA.
IN BOLOGNA, MDCXLVII.
Presso gli Heredi di Euangelista Dozza. Con licenza de' Superiori.

VITA DI LIONARDO DA VINCI PITTORE, E SCVLTORE FIORENTINO.

GRANDISSIMI doni si veggono piouere da gl'influssi celesti ne' corpi humani, molte volte naturalmente, e sopranaturali tal volta strabocchevolmente accozzarsi in vn corpo solo, bellezza, gratia, e virtù, in vna maniera, che douunque si volge quel tale, ciascuna sua attione è tanto diuina, che lasciandosi dietro tutti gli altri huomini, manifestamente si fà conoscere per cosa (come ella è) largita da Dio, e non acquistata per arte humana. Questo lo videro gli huomini in Lionardo da Vinci, nel quale, oltre la bellezza del corpo, non lodata mai à bastanza, era la gratia più che infinita in qualunque sua attione;

Ascendenti felici ne gli huomini dal Cielo.

Piobbero nel Vinci.

4- an extended geographical atlas of the principal towns of Italy, listing structures where important paintings are to be seen in shorthand annotations of "highlights" ; 5- a biographical dictionary of artists, indicating cross references to important passages of the *Vite* other than their own etc…

The liminary text entitled *"Sopra l'ara dell Eternita"* is signed by the 17th century Vasari, Giovanni Pietro Bellori. The beautiful engraved frontispice by Cornelis Bloemaert was realised after a famous drawing by Giovanni Angelo Canini (1617-1666) described in N. Turner, « Drawings by Giovanni Angelo Canini », *Master Drawings,* 1978, XVI, p. 392, fig. 7.


ANDREA MANTEGNA. 391

ANDREA MANTEGNA PITTOR MANTOANO.

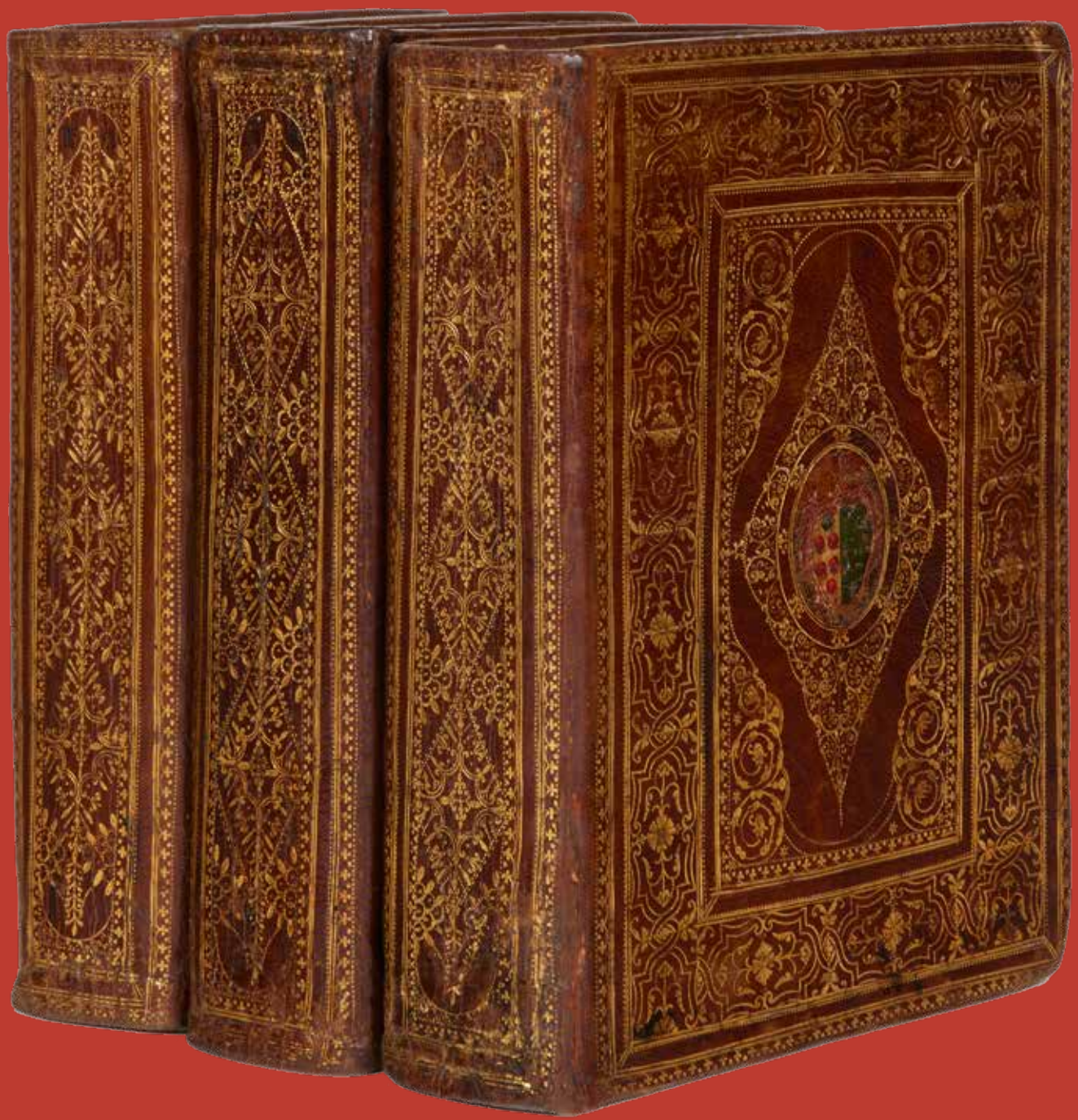
VITA DI ANDREA MANTEGNA PITTOR MANTOANO.

VANTO possa il premio ne gli studi virtuosi, colui, che opera virtuosamente, & è in qualche parte premiato, lo sà, peroche non sente ne disagio ne incommodo, ne fatica quando n'aspetta honore, e premio. E che e più ne diuiene ogni giorno più chiara, e più illustre essa virtù. Bene è vero, che non sempre si trova chi la conosca, e la pregi, e la rimuneri, come fù quella riconosciuta d'Andrea Mantegna, il quale nacque d'humilissima stirpe nel contado di Mantoua: & ancora, che da fanciullo posselle gli ornamenti, fù tanto maltrato dalla sorte, e dalla virtù, che meritò d'esser Caualiere honorato, come al suo luogo si dirà. Questi, essendo già grandicello si condusse nella Città, doue attese alla pittura sotto Iacopo Squarcione pittore Padouano, il quale, secondo, che scrisse in una sua epistola Latina.

Vittoria della Rovere, Grand Duchess of Tuscany (1622-1694) was the wife of Ferdinando II de'Medici. She was the daughter of Federigo-Ubaldo della Rovere (1604–1648) and Claudia de' Medici. She is best known as the last heir of the art collection assembled by her family in Urbino and as the person who, through marriage, passed them on to the Grand Duchy of Tuscany. Always interested in worldly and cultural affairs, she spoke Spanish and French, knew Latin and sponsored a variety of literati, becoming patroness in 1654 of a literary academy in Siena called *Le Assicurate,* devoted exclusively to women.

As a patron she commissioned various decorations: for example, Baldassare Franceschini worked on a series of commissions for her, including painting the ceiling of the Sala delle Allegorie in the Palazzo Pitti, Florence.

Provenance : Vittoria della Rovere, Grand Duchess of Tuscany (1622-1694) ; Tommaso Caravelli : Francesco Ignazio Merlini Calderini (autograph signature on every volume) ; Acquired in 1938 from Rappaport in Rome by M. Burrus.



THE BEAUTY OF CLASSICAL ARCHITECTURE

PALLADIO, ANDREA. I Quattro Libri dell' Architettura. *Venice, Dominico de'Franceschi, 1570.* 4 parts in one volume in-folio (298 x 210 mm) 67, 78 (misnumbered 66), 46 pp., 1 un.l., 128 pp., 3 un.l. (without the last blank). Contemporary flexible vellum with yapp edges, tracecs of ties

70 000 €

PMM, 92; Fowler, 212; Brunet, IV, 320-321; Mortimer, Italian, 352; Adams, P-101; Kat; Berlin, 2592 ; Cicognara, 594 ; Millard, Italian, 65.

First edition of the modern interpretation of antique architecture.

Palladio's palazzi, villas, and churches are among the unforgettable monuments of Venice and the Veneto, but it was his "Quattro libri" that made the man and his architecture internationally renowned. Palladio's books use classical antiquity as a guide for the construction of buildings. The "Quattro libri" can be distinguished from earlier architectural treatises by the prominent discussion of Palladio's own works and by the use of terms familiar to contemporary architects and artisans. His clear, concise prose is enhanced by extensive woodcut illustrations that include plans and elevations of the buildings discussed as well as cross-sections and images of details. Figures and scales are used to indicate proportions and to provide a sense of the absolute dimensions of each building, giving the reader a new visual ability to comprehend each work. As one of the last great architects of the high Renaissance, Palladio translated the language of classical antiquity into a flexible and distinctive vocabulary that was used internationally by architects well into the nineteenth century.

Book IV, the most illustrated of the treatise, is a selection of the most remarkable temples in Rome and its surroundings (Tivoli), those in Italy (Naples, Trevi, Assisi) and outside Italy (Pola, Nîmes). Like Serlio in the *Terzo libro,* he includes, alongside the most prestigious buildings in Rome (temples of Peace, Mars Ultor, Jupiter Stator, the Pantheon, etc.), Bramante's *Tempietto* at San Pietro in Montorio the modern paragon of good architecture.

The treatise is profusely and superbly illustrated with

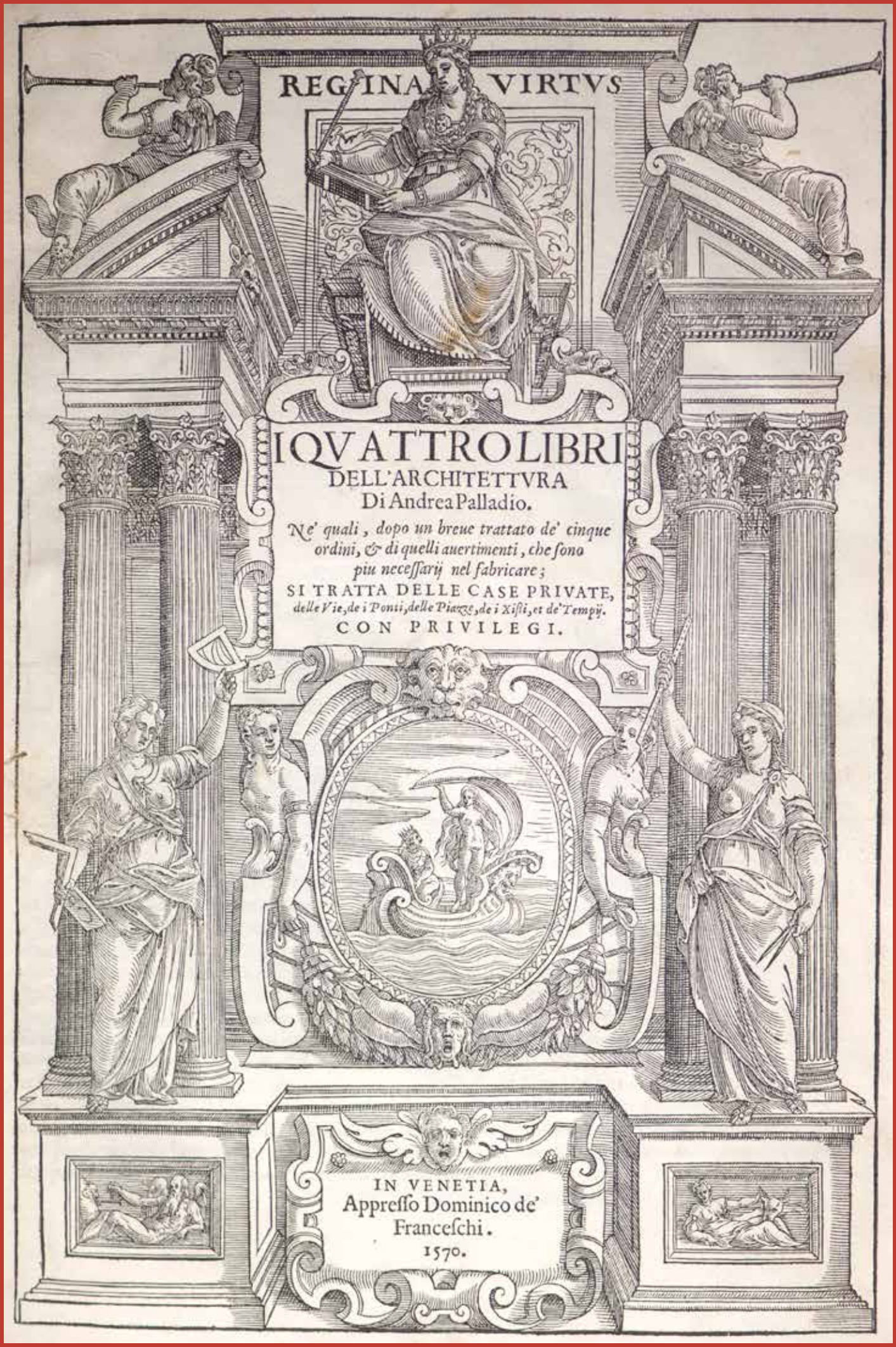
THE PALLADIAN STYLE

'The Four Books of Architecture' contain the principles of the architectural style which later became known as 'Palladianism'.

Andrea Palladio was born at Padua as Andrea di Pietro. It was his patron Giangiorgio Trissino, the Italian humanist, who gave him the name 'Palladio' after the angel in Trissino's epic poem *L'Italia Liberata da' Goti,* Rome, 1547-8, who signifies the beauty of classical architecture.

Palladio's lasting influence on architectural style in many parts of the world was exercised less through his actual buildings than through his textbook. This is divided into four sections: orders and elementary problems, domestic building, public building and town planning and temples. Palladio's style was directly inspired by Roman classical models through the writings of Vitruvius (26) and Alberti (28). Its characteristics are those of classicism: symmetry, order, fixed mathematical relations of the parts to each other and to the whole, logic and monumentality. Though it is true that Palladio in his later period adopted some of the mannerist vernacular, his buildings remained essentially classical, in contrast to the baroque style of the period in Rome and Piedmont.

Palladio followed the rules of classical Roman architecture more closely than any other architect, even sometimes at the cost of practicability and domestic comfort. In spite of the vogue for the baroque and the fact that Palladio left no immediate successors, his book exerted a powerful influence on contemporary architecture and classical ideals until the end of the eighteenth century. In England this was due in the first place to his enthusiastic follower Inigo Jones (1573-1632) who designed the Queen's House at Greenwich in the new severe, simple,



I QVATTRO LIBRI DELL'ARCHITETTVRA

Di Andrea Palladio.

Ne' quali, dopo un breue trattato de' cinque ordini, & di quelli auertimenti, che sono piu necessarij nel fabricare;

SI TRATTA DELLE CASE PRIVATE, *delle Vie, de i Ponti, delle Piazze, de i Xisti, et de' Tempij.*

CON PRIVILEGI.

IN VENETIA,
Appresso Dominico de' Franceschi.
1570.

217 woodcuts, 156 of which are full-page, attributed by Fowler to Giovanni and Christoforo Chrieger and Christoforo Coriolano (or Lederer), all of German origin and probably also of German training, these masters of woodcutting were active in Venice from the mid-1560s.

A fine copy of the true first edition; title of part 4 supplied from another copy at an earlier stage, without the two blank leaves 2K4 and 4R4.

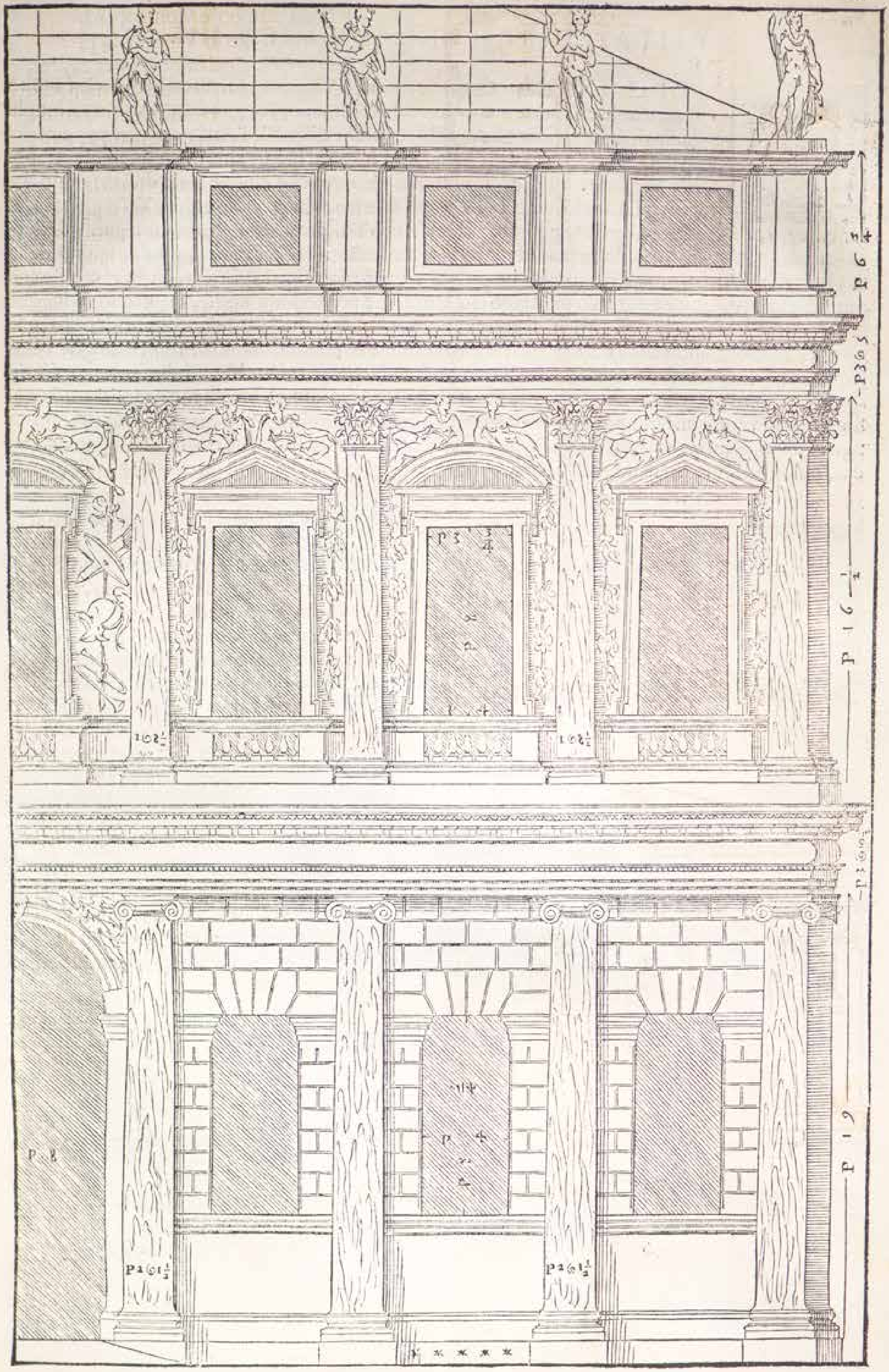
Provenance : Princes de Liechtenstein (book plate).

classical style. He copiously annotated his copy of the *Architettura* and these notes were incorporated into the first English translation made by Giacomo Leoni and published in 1715-16. Lord Burlington, Kent, Campbell, Chambers, Adam and others followed. 'Palladianism' became a party label in the world of connoisseurship and England blossomed with buildings 'in the Palladian style'–two centuries after Palladio had created it. From England the style made its way into Scotland, Ireland and America.

Palladio's influence began to wane only with the break-up of the structure of classical aesthetics under the impetus of the new sciences and of such writers as Burke (239) and Hume (194) in the eighteenth and Ruskin (315) in the nineteenth century. The Palladian ideal could not be reconciled with romanticism and its revivals.

As a practising architect Palladio worked mainly in Vicenza, Venice and the Venetian countryside, especially along the Brenta River. His Villa Capra (known as La Rotonda) near Vicenza became virtually a prototype of the Palladian style, and it was widely and faithfully copied. At the end of his life he left plans for that *tour de force* of *trompe l'œil,* the Teatro Olimpico in Vicenza, which was finished by his pupil Vincenzo Scamozzi.

Palladio also provided illustrations for D. Barbaro's edition of Vitruvius (Venice, 1556), and he published a guide-book to the antiquities of Rome, *L'Antichita di Roma,* 1554, often reprinted, which was related to the earlier *Mirabilia Romae (*12) which it extended and helped to replace.



THE VERY RARE CORRECTED EDITION

MONTAIGNE, MICHEL DE. Essais de Messire Michel, seigneur de Montaigne, chevalier de l'ordre du Roy, & Gentil-homme ordinaire de sa chambre, maire & gouverneur de Bourdeaus. Édition seconde, reveuë & augmentée. *Bordeaux, Simon Millanges, 1582.* 8vo (151 x 100 mm) de 4 un.ll., 806 pp., 1 un.l. (extrait du privilège). 19th century red morocco, gilt turn ins, gilt edges *(Chambolle-Duru).* 85 000 €

PMM, 95 (1580 edition) ; Desan (Bibliotheca), 12 ; Sayce & Maskell, 2; Tchemerzine-Scheler, IV, 871 : «plus belle et plus régulièrement imprimée que la première» ; Diesbach, Bibliothèque de Jean Bonna, le XVIe siècle, 226 ; M. Françon, Les Essais de 1582, Harvard, 1969. Manque à Adams.

Rare second edition, carefully corrected by Montaigne himself, of his chef d'oeuvre and a masterpiece of world literature.

Montaigne continuously corrected his *Essais* throughout his lifetime, and modern commentators have often been able to trace the development of his thought through these changes, in addition to the reflections they provide of Montaigne's life experiences. The first of these corrected editions is the present work, published shortly after Montaigne's return from a voyage to Italy.

More meticulously and beautifully printed than the first edition, the present work incorporates some 34 additions and 16 new citations relative to the 1580 text. Many of the new citations reference Italian sources - an indication of the profound effect Montaigne's travels in Italy (1580-1) had on the author. Other corrections - in text, style, orthography, punctuation, and the addition or suppression of words - have also been recorded by Marcel Françon. The edition of 1582 "permits first of all the correction of a somewhat corrupted text. but also represents a commercial endeavour by Millanges, who had a great interest in associating himself with a new political power [ie Montaigne, who had been elected Mayor of Bordeaux in 1581]." (Desan)

Like the first edition, the present work contains the first two books of the *Essais.*

A fine copy of this extremely rare book.

Provenance : A.-N. Natural (ex-libris, cat. 13 mai 1987, n° 101).

ENLIGHTENED SCEPTIC

Montaigne devised the essay form in which to express his personal convictions and private meditations, a form in which he can hardly be said to have been anticipated. The most elaborate essay, the *Apologie de Raimond Sebonde,* is second to no other modern writing in attacking fanaticism and pleading for tolerance.

He finds a place in the present canon, however, chiefly for his consummate representation of the enlightened scepticism of the sixteenth century, to which Bacon (119), Descartes (129), and Newton (161) were to provide the answers in the next.

The dominance of Aristotelian science (38) had been weakened by the rediscovery of other ancient philosophers and this fostered a sceptical outlook towards the possibility of acquiring any knowledge of the fundamental nature of reality. Montaigne was the leading exponent of this school of thought and it is interesting to recall that his favourite expression in voicing his doubts, 'Que sais-je?', is now the title of the French series of paperbacks corresponding to the English 'Pelicans'.

The early seventeenth-century philosophers and scientists were primarily and expressly concerned with combating this point of view and it is possible to regard the *Discours* of Descartes as a counterblast to Montaigne.

In 1588 a new edition of the Essais, the last published in the author's lifetime, included a third volume, and this became the definitive text on which all later editions are based.

ESSAIS

DE MESSIRE MICHEL, SEIGNEVR DE MONTAIGNE,

CHEVALIER DE L'ORDRE du Roy, & Gentil-homme ordinaire de sa Chambre, Maire & Gouuerneur de Bourdeaus.

*

EDITION SECONDE, reueuë & augmentée.

A BOVRDEAVS.

Par S. Millanges Imprimeur ordinaire du Roy.

M. D. LXXXII.

Auec Priuilege du Roy.

THE DEFINITIVE 1595 EDITION
EDITED BY MARIE DE GOURNAY
MONTAIGNE'S COVENANT DAUGHTER

MONTAIGNE, MICHEL EYQUEM DE. Les Essais. Edition nouvelle, trouvée après le deceds de l'autheur, revuë & augmentée par luy d'un tiers plus qu'aux précédentes impressions. *Paris, Abel L'Angelier, 1595.* Folio (325 x 207 mm) 12 unn.ll., 523, 231 pp. 18th century calf-backed boards, spine gilt with raised bands, red morocco spine label. 40 000 €

PMM, 95 (1580 edition); Sayce & Maskell, 7A ; Desan, 21 ; Tchemerzine-Scheler, IV, 876 ; Adams, M-1622.

First complete posthumous edition, partly original. Edited by Marie de Gournay, Montaigne's covenant daughter.

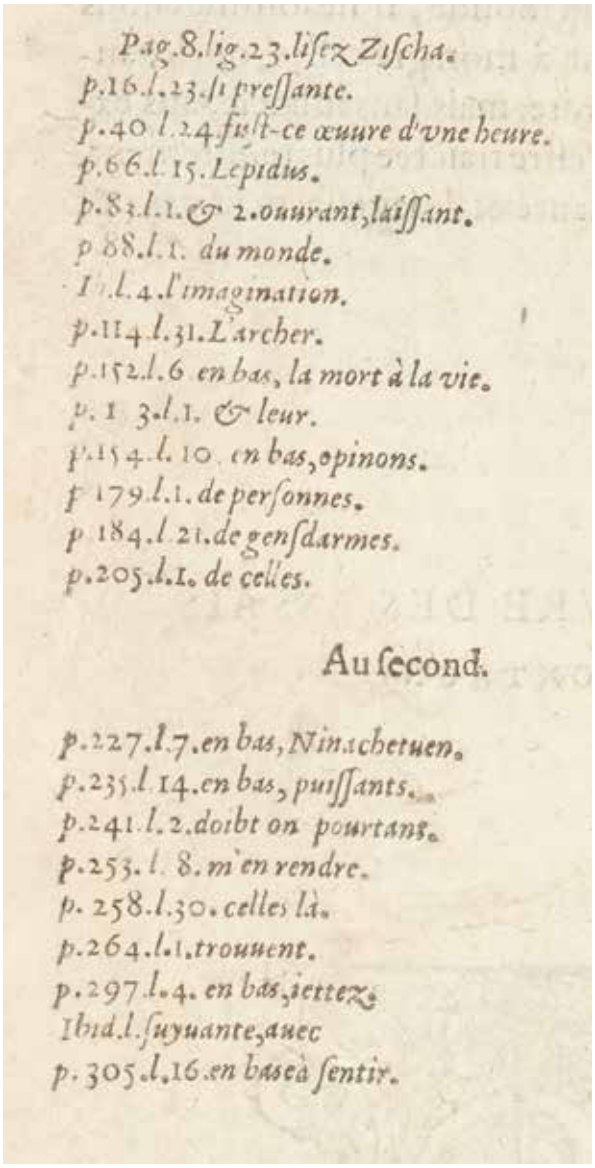
The privilege for this edition was shared between the printers L'Angelier and Sonnius.

After Montaigne's death on 13 September 1592, the discovery of a copy of the 1588 edition of the *Essays,* heavily annotated by the author, led to this new, corrected and expanded edition, given by Mademoiselle de Gournay. This edition, in which the Bordeaux poet Pierre de Brach collaborated and which included 1,409 additions taken from Montaigne's personal copy, established the definitive text of the *Essays.*

Edition entirely corrected and edited by Marie de Gournay

Having learned, that this edition had already been printed Marie de Gournay rushed to printers in order to check the production and make corrections where needed: "It is clear that exceptional care was taken to ensure the accuracy of this edition. This was no doubt partly due to the vigilance of the printer [L'Angelier had in fact already printed an earlier edition in 1588, and he produced 4 further ones until 1604] but especially due to the zeal of Mlle de Gournay. "Probably working on the sheets before binding, she corrected by hand about twenty further errors and these ink-corrections are found in almost all copies. Since Mlle de Gournay explains and lists these ink corrections at the end of her preface we may assume that the last page of the preface was printed after the first series of ink-corrections. " (Sayce).

It is also due to Marie de Gournay's efforts that his edition contains the introduction as written by Montaigne but that had been lost since his death. "Montaigne's Au


Pag.8.lig.23.liſez Ziſcha.
p.16.l.23.ſi preſſante.
p.40.l.24.fuſt-ce œuure d'vne heure.
p.66.l.15.Lepidus.
p.83.l.1.& 2.ouurant,laiſſant.
p.88.l.1. du monde.
l.l.4.l'imagination.
p.114.l.31.L'archer.
p.152.l.6 en bas, la mort à la vie.
p.1 3.l.1. & leur.
p.154.l.10 en bas,opinons.
f 179.l.1.de perſonnes.
p 184.l 21.de genſdarmes.
p.205.l.1. de celles.

Au ſecond.

p.227.l.7.en bas,Ninachetuen.
p.235.l 14.en bas, puiſſants.
p.241.l.2.doibt on pourtant.
p.253.l 8.m'en rendre.
p. 258.l.30.celles là.
p.264.l.1.trouuent.
p.297.l.4. en bas,iettez.
Ibid.l.ſuyuante,auec
p.305.l.16.en baseà ſentir.

LES ESSAIS DE MICHEL SEIGNEVR DE MONTAIGNE.

EDITION NOVVELLE, TROVVEE APRES le deceds de l'Autheur, reueuë & augmentée par luy d'vn tiers plus qu'aux precedentes Impreßions.

A PARIS,

Chez ABEL L'ANGELIER, au premier pilier de la grande salle du Palais.

CIↃ. IↃ. XCV.

AVEC PRIVILEGE.

lecteur, corrected by the author, was not available when printing started. Mlle de Gournay explained this later when was at the Château de Montaigne and was able to supply the corrected text to printers who might produce new editions of the *Essais:* Cette préface corrigée de la dernière main de l'autheur ayant esté égarée en la première impression depuis sa mort, a naguere esté retrouvée. Montaigne's *Au lecteur* is lacking in the Sonnius copies but it was made good in nearly all the L'Angelier ones" (Sayce).

Having befriended Montaigne since 1584, Marie de Gournay "had found in his thoughts a kindred mind. A year and half after Montaigne death his widow Françoise de La Chassaigne sent to Marie de Gournay in Paris one of the final drafts of the *Essais* to have them printed. Françoise also included Marie de Gournay's novella, which had been found in his papers, and invited to visit her and her daughter Léonor. Marie published her Novella that year, and in the following year produced the 1595 posthumous edition of the *Essais* with a long preface by herself as editor. Her literary career begun, she spent about 16 months from early 1595 to 1597 at the Château of Montaigne. Here she continued her friendship with Montaigne through friendship with his widow and daughter and through long hours of work in the tower lined with the thousands of volumes which had inspired Montaigne's essays. Eight more editions where to appear through her editorship" (Maryanne Cline Horowitz, Marie de Gournay, Editor of the Essais of Michel de Montaigne, in : Sixteenth Century Journal, XVII, 3).

Authograph Corrections

This copy contains at least 17 autograph corrections by Marie de Gournay.

Cancels for pages 63-64 et 69, the errata leaf is in first state (with 46 errors) and bears the printed title *Fautes à corriger en l'Impression de quelques Exemplaires,* pages 87-88 are misnumbered 96-97, and page 92 misnumbered 76. The verso of the title with the printer's privilege dated 15 Octobre 1594. The *Avis* by Montaigne, not present in all copies, is here to be found on the verso of the last index leaf of the index.

Some occasional spotting or staining but generally a fine copy.

impreſſion ſe rapporte aucunement à cette autre ſi ancienne, de penſer gratifier au Ciel & à la nature par noſtre maſſacre & homicide, qui fut vniuerſellement embraſſée en toutes religions. Encore du temps de noz peres, Amurat en la prinſe de l'Iſthme, immola ſix cens ieunes hommes Grecs à l'ame de ſon pere: afin que ce ſang ſeruiſt de propitiation à l'expiation des pechez du treſpaſſé. Et en ces nouuelles terres deſcouuertes en noſtre aage, pures encore & vierges au prix des noſtres, l'vſage en eſt aucunement receu par tout. Toutes leurs Idoles s'abreuuent de ſang humain, non ſans diuers exemples d'horrible cruauté. On les brule vifs, & demy roſtis on les retire du braſier, pour leur arracher le cœur & les entrailles. A d'autres, voire aux femmes, on les eſcorche vifues, & de leur peau ainſi ſanglante en reueſt on & maſque d'autres. Et non moins d'exemples de conſtance & reſolution. Car ces pauures gens ſacrifiables, vieillars, femmes, enfans, vont quelques iours auant, queſtãs eux meſmes les aumoſnes pour l'offrande de leur ſacrifice, & ſe preſentent à la boucherie chantans & dançans auec les aſſiſtans. Les ambaſſadeurs du Roy de Mexico, faiſans entendre à Fernand Cortez la grandeur de leur maiſtre; apres luy auoir dict, qu'il auoit trente vaſſaux, deſquels chacun pouuoit aſſembler cent mille combatans, & qu'il ſe tenoit en la plus belle & forte ville qui fuſt ſoubs le Ciel, luy adiouſterent, qu'il auoit à ſacrifier aux Dieux cinquante mille hommes par an. De vray, ils diſent qu'il nourriſſoit la guerre auec certains grands peuples voiſins, non ſeulement pour l'exercice de la ieuneſſe du païs, mais principallement pour auoir dequoy fournir à ſes ſacrifices, par des priſonniers de guerre. Ailleurs, en certain bourg, pour la bien-venue dudit Cortez, ils ſacrifierent cinquante hommes tout à la fois. Ie diray encore ce compte: Aucuns de ces peuples ayants eſté battuz par luy, enuoyerẽt le recognoiſtre & rechercher d'amitié: les meſſagers luy preſenterent trois ſortes de preſens, en cette maniere: Seigneur voyla cinq eſclaues: ſi tu és vn Dieu fier, qui te paiſſes de chair & de ſang, mange les, & nous t'en amerrons d'auantage: ſi tu és vn Dieu debonnaire, voyla de l'encens & des plumes: ſi tu és homme, prens les oiſeaux & les fruicts que voicy.

Des Cannibales.

CHAPITRE XXX.

QVAND le Roy Pyrrhus paſſa en Italie, apres qu'il eut recongneu l'ordonnance de l'armée que les Romains luy enuoyoient au deuant; Ie ne ſçay, dit-il, quels barbares ſont ceux-cy (car les Grecs appelloyent ainſi toutes les nations eſtrangeres) mais la diſpoſition de cette armée que ie voy, n'eſt aucunement barbare. Autant en dirent les Grecs de celle que Flaminius fit paſſer en leur païs: & Philippus voyant d'vn tertre, l'ordre & diſtribution du camp Romain, en ſon Royaume, ſous Publius Sulpicius Galba. Voila comment il ſe faut garder de s'attacher aux opinions vulgaires, & les faut iuger par la voye de la raiſon, non par la voix commune. I'ay eu long temps auec

THE FIRST ATTEMPT TO CLASSIFY PLANTS IN A SYSTEMATIC MANNER

CESALPINO, ANDREA. De plantis libri XVI. *Florence, Giorgio Marescotti, 1583.* 4to (225 x 151 mm), 20 un. ll, 621pp., 5 un.ll., with woodcut printer's device on title and final page. Contemporary vellum dated 1585, manuscript title on spine.

35 000 €

PMM, 97; Norman, 432; Dibner, Herald of Science 20.

First edition of the foundation text of Systematic Botany, the first true textbook of botany.

Cesalpino's 'ideas governed the development of botany in the 17th century and his influence estende into the 18th. He was perhaps the first great theorist in botany … The doctrine of metamorphosis, later expounded by Linnaeus and Goethe and through them leaving a heavy imprint on modern botany, was a part of Cesalpino's philosophy. He was the first to describe in accurate detail the parts of flowers, seeds and fruits, and based his analytical classification on these parts. He was perhaps to first to wrestle in print with the concept of species; and his solution like those of many modern botanists, was based on the capacity of a group to reproduce its kind'. (Hunt, *Catalogue of botanical books,* pp. Xxvii-xxviii).

Light foxing at the beginning, a few small spots, a very good copy from the Library of Regii Gymnasii Joachimici (stamp on title verso).

PLANT CLASSIFICATION

During the Middle Ages and the early Renaissance botanical literature was largely confined to herbals closely related to pharmacology and books restricted to the botanical knowledge of the ancients. With the knowledge of new fauna and flora coming into Europe from the New World and the East, the creation of many new botanical gardens, the need was felt for a more scientific classification of plants. Illustrations and descriptions of plants followed at first a 'natural' pattern, based on their form and structure, naming as many characteristics as possible and classifying them accordingly.

With Andreas Caesalpinus a new era begins. He was professor of materia medica and director of the botanical garden at Pisa and later professor in Rome and physician to Pope Clement VIII. His book 'On Plants' was the first attempt to classify plants in a systematic manner based on a comparative study of forms; a similar study had been made by Gesner (77) but was not published until the eighteenth century. The traditional division into trees, shrubs, half-shrubs and herbs is retained, but they are now subdivided into different categories according to their seed, fruit and flower.

The first section contains the general system, while the other fifteen sections describe 1,520 plants in fifteen classes. Caesalpinus's philosophy is Aristotelian: plants have a vegetable soul which is responsible for nutrition and for the reproduction of organisms. Nutrition was believed to come from the roots in the soil and to be carried up the stems to produce the fruit. Hence, the roots, stems and fruit are the main characteristics selected by Caesalpinus as the basis for his classification. His descriptive terminology was finally based on the fruits of plants. Lower plants such as lichens and mushrooms, having no reproductive organs, were believed to arise

DE PLANTIS LIBRI XVI.

ANDREAE CAESALPINI ARETINI,

Medici clariſsimi, doctiſsimiq; atque Philoſophi celeberrimi, ac ſubtiliſsimi.

AD SERENISSIMUM FRANCISCUM Medicem, Magnum Aetruriæ Ducem.

FLORENTIAE,
Apud Georgium Mareſcottum.
MDLXXXIII.

by spontaneous generation from decaying matter. They were placed at the lower end of the hierarchy of plants, providing the link between plants and inorganic nature. Sex in plants had not yet been discovered; and leaves were considered simply as a protection for the seed.

Imperfect as it was, Caesalpinus's was the first rational system of plant classification by which their ever-growing number (six thousand were known in 1600, but nearly twenty thousand by the beginning of the eighteenth century) could be described. The discovery of sex in plants by Camerarius (165) further supported Caesalpinus's method, as reproductive organs could now be used as classifying elements in greater detail. His influence on his contemporaries was not at first very great; they continued to use empirical descriptions. His chief follower was J. Jung (1587-1657). Within one hundred years, however, the need for a system based on comparative morphology was clearly recognized, culminating in the work of Linné (192) who was greatly indebted to this book as well as to Bauhinus (121). A modern basis for classification of plants was eventually provided by the theory of organic evolution.

ANDREAE CAESALPINI ARETINI

DE SVFFRVTICIBVS ET HERBIS. LIBER QVARTVS.

CAP. PRIMVM.

EXPLICATIS Arboribus & Fruticibus ſequitur, ut eodem modo humiliorem materiam perſequamur, Suffrutices ſcilicet & Herbas. In his igitur perquirendę ſunt prius, quæ ſolitaria ferunt ſemina ſub ſingulis floribus, aut ſolitarium ſeminum conceptaculum: ſecundo loco quæ bina ſub eodem flore continent uel ſemina, uel ſeminum conceptacula: tertio, quæ terna eadem: quarto quæ quaterna, aut plura eadem ratione includunt: Quibus explicatis ultimo loco eas plantas percenſebimus, quæ ſecundum propriam naturam nullum ſemen moliuntur, in quibus uniuerſa plantarum hiſtoria erit abſoluta. Solitaria autem ferunt ſemina etiam quædam inter eas, quę plura in vno conceptaculo ferre apta nata ſunt, ut quædam Trifolij genera; Capnos; & alia quædam: & in genere arboreo Meſpilus ſylueſtris: At genus, quod hîc quærimus, ineptum eſt plura ferre, non enim in conceptaculo aliquo fert, quod ſub flore contineatur, ſed propemodum nuda oſtendit ſemina, vt Valeriana, & eius affines, aut pericarpio circundata, vt, Thymela: Si quod autem ſeminis conceptaculum fuerit, id non intra florem continetur ſed extra, florem tegens, vt in Blito, & pleriſque oleribus, & frumentaceis omnibus. Horum autem quædam & florem & ſeminis cor in ſummo ferunt, vt Valerianæ, & quæ Caſſia lignea vocatur; quædam utrunq; intra habent, vt frumenta: quædam florem quidem intra, cor autem ſeminis extra, vt Thymelea, Blitum, & illis affinia. Incipiamus autem ab iis, quorum maximè nuda ſunt ſemina, quæ Valerianę uocantur, quarum tùm flos tùm ſeminis cor exterius ſita ſunt. inſident autem omnibus pappi quidam ſummis ſeminibus & omnes racematim in ſummis cauliculis florent exiguis floſculis, rotundos caules, & inanes, ac bina folia ex interuallis ferunt. Vidimus autem hucuſque earum ſeptem differentias, quarum quatuor odore præſtant, reliquę ſine odore.

107

THE FATHER OF ELECTRICITY

THE EARTH A MAGNET

GILBERT, WILLIAM. De magnete, magneticisque corporibus, et de magno magnete tellure; Physiologia nova, plurimis & argumentis, & experimentis demonstrata. *London, P. Short, 1600.* Folio (288 x 187 mm), 8 un.ll., 240 pp., one folding plate. Contemporary limp vellum, title in ink on spine (lacking ties, neat repairs to headcap); custom box. 65 000 €

PMM 107 ; Horblit 41.

First edition of the first major English treatise based on experimental methods.

Gilbert was an English physician and scientist, the first man to research the properties of the lodestone (magnetic iron ore), publishing his findings in the influential 'De Magnete' ('The Magnet'). He also invented the term 'electricity'.

William Gilbert was born into a prosperous family in Colchester, Essex. He was educated at Cambridge University, where he received a BA, MA and MD, after which he became a senior fellow. He practised as a doctor in London for many years and in 1600 became president of the Royal College of Physicians. He served as physician to Elizabeth I in the last few years of her reign.

'De Magnete' was quickly accepted as the standard work on electrical and magnetic phenomena throughout Europe. In this work, Gilbert distinguished between magnetism and static (known as the amber effect). He also compared the magnet's polarity to the polarity of the Earth, and developed an entire magnetic philosophy on this analogy.

Gilbert's findings suggested that magnetism was the soul of the Earth, and that a perfectly spherical lodestone, when aligned with the Earth's poles, would spin on its axis, just as the Earth spins on its axis over a period of 24 hours. Gilbert was in fact debunking the traditional cosmologists' belief that the Earth was fixed at the centre of the universe, and he provided food for thought for Galileo, who eventually came up with the proposition that the Earth revolves around the Sun.

Woodcut printer's device on title with Gilbert's arms on verso; folding woodcut diagram; woodcut illustrations in text.

Occasional spots, neat repair to fold of folding plate, a blank lower corner of one leaf reattached nevertheless a very fine copy.

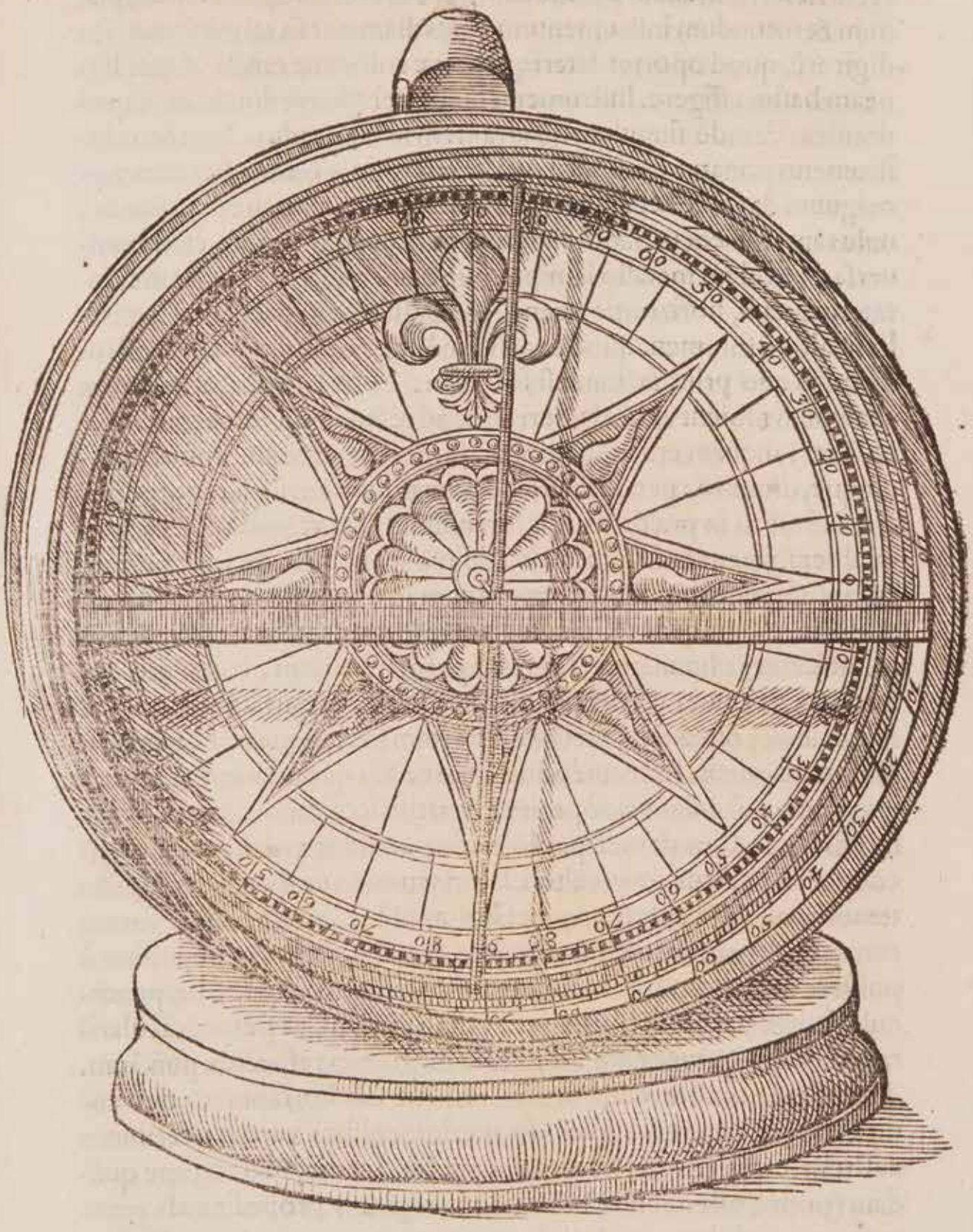
Provenance: armorial stamp on title verso – Kenneth E. Hill (bookplate).

The magnetic properties of the lodestone were known in ancient Greece, but it was only in the later Middle Ages that knowledge of the magnetic compass spread to Europe from China, where also the mysteries of magnetism had long been studied. But it is with Gilbert, who was physician to Queen Elizabeth I, that the modern development of electricity and magnetism really starts.

His book 'On the Magnet' was the first major English scientific treatise based on experimental methods of research. Gilbert was chiefly concerned with magnetism ; but as a digression he discusses in his second book the attractive effect of amber (electrum), and thus may be regarded as the founder of electrical science. He coined the terms 'electricity', 'electric force' and 'electric attraction'. His 'versorium', a short needle balanced on a sharp point to enable it to move freely, is the first instrument designed for the study of electrical phenomena, serving both as an electroscope and electrometer. He contended that the earth was one great magnet; he distinguished magnetic mass from weight; and he worked on the application of terrestrial magnetism to navigation.

Gilbert's book influenced Kepler (112), Bacon (119), Boyle (141), Newton (161) and, in particular, Galileo (128), who used his theories to support his own proof of the correctness of the findings of Copernicus in cosmology. It was printed eleven times, four in Latin, six in English and once in Russian.

Instrumentum declinationis.



THE DEFINITIVE EDITION REVISED BY CERVANTES

DON QUIXOTE

CERVANTES, MIGUEL DE. El Ingenioso Hidalgo don Quixote de la Mancha. *Madrid, Juan de la Cuesta, 1608.* 4to (185 x 132 mm) 12 unn.ll., 277 pp., 3 unn.ll. 19th century red janseniste morocco by F. Niedrée, spine with raised bands, gilt run-ins, gilt edges.

250 000 €

PMM, 111 (1605 edition); Palau, 51982 ; Maggs, Spanish Books, 176 ; Ford-Lansing, p. 5 Rius, Bibliografia critica de las obras de Miguel Cervantes, I, n° 8 ; Salva 1549.

Third Madrid edition, the best printed by Cuesta, of the first part of Cervantes's masterpiece. Widely believed to have been revised by the author – who was living "two steps away from the printing shop" (Rico, p. xcii) – this edition contains additions and alterations of fundamental importance for the modern critical editions.

For Cervantes and the readers of his day, Don Quixote was a one-volume book published in 1605, divided internally into four parts, not the first part of a two-part set. The mention in the 1605 book of further adventures yet to be told was totally conventional, does not indicate any authorial plans for a continuation, and was not taken seriously by the book's first readers. The second part, which is more serious and philosophical about the theme of deception and "sophistry", was not published for a decade after the first part, in 1615, the year before Cervantes's death.

«Esta edición de Cuesta aparece mas cuidada que las anteriores, y hasta se habia dicho que la corrigió el mismo Cervantes, pero los modernos estudios lo niegan. Suelta tiene gran valor comercial" (Palau).

"In a review of a BBC radio version of *Don Quixote* in 1980, Val Arnold-Foster observed that, after the Bible, *Don Quixote* was one of 'the most widely published translated and commented upon books of all time… [and] also one of the great unread'. He went on to say, significantly: 'No of course, that we don't know about Quixote: windmills, old gents on rickety horseback, even a familiar adjective'.

"Cervantes' novel has in recent years benefitted from a critical appreciation of its relevance to a range of contemporary issues, from the themes of the human relationship to technological change, to the idea of cultural clash and commonality in an age of globalization.

Cervantes was born at Alcalá de Henares and died after a long and adventurous life at Madrid. His first verses, on the death of Philip II's third wife, appeared in 1569, but from then on he served as a soldier, fighting with great bravery at Lepanto, and in several actions thereafter. In 1575 he was given leave to return to Spain, but en route his ship was captured by Barbary corsairs and he was taken prisoner to Algiers. After several attempts to escape, which seem to have won him the respect of his captors, he was ransomed and returned to Spain at the end of 1580. For the next ten years he tried without much success to make a living as an author, and his increasing responsibilities (he had married in 1584) forced him to enter government service: with even less success, for between 1597 and 1602 he was more than once imprisoned; and it was in prison, it seems, that his masterpiece was begun.

The first part of Don Quixote came out in 1605. What had begun as a simple satire on the tedious chivalric romances of the time broadened into a sweeping panorama of Spanish society; and it was this, the variety, the liveliness, and the gibes at the famous, which won it instant fame. Its larger claims, the subdued pathos, its universal humanity, were slower to be appreciated. But within months Don Quixote and Sancho Panza had become legendary; the book was pirated by three separate publishers and two more authorized editions appeared, all in 1605. Before the publication of the second volume the first had been printed in England, France and Italy, and Cervantes was known throughout Europe. The writing of the second part was stimulated by the publication of a spurious 'second part' in 1614; and it was an even greater success. There is less knockabout, and Cer-

EL INGENIOSO HIDALGO DON QVIXOTE DE LA MANCHA.

Compuesto por Miguel de Ceruantes Saauedra.

DIRIGIDO AL DVQVE DE BEIAR, Marques de Gibraleon, Conde de Benalcaçar, y Bañares, Vizconde de la Puebla de Alcozer, Señor de las villas de Capilla, Curiel, y Burgillos.

Año 1608.

Con priuilegio de Castilla, Aragon, y Portugal.
EN MADRID, Por Iuan de la Cuesta.

Vendese en casa de Francisco de Robles, librero del Rey nro señor.

The embodiment of his aged anti-hero on our present-day imaginations remains palpable. It is a testament o our own prodigious digital abilities and cultural mindset that some have even got so far as to virtually reconstruct windmills from seventeenth century La Mancha… In *Don Quixote* Cervantes illustrates the contrast between a presumed golden age and the modern by using images of windmills and machinery as well as the firearms that maimed him in battle" Michael Anton Budd, in : Cervantes, Stendhal and Tolstoy: Three Romantic-Realist Soldiers Encountering Technology, ICOHTEC, 2008, vol. 14, pp. 84-105.

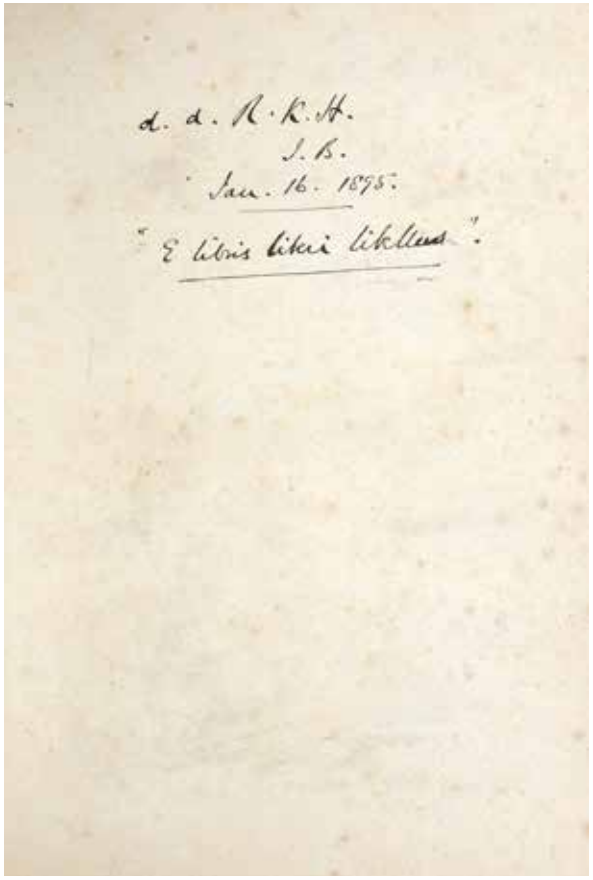
«La presente edición es la mejor de las tres de Cuesta. Sus notables adiciones y variantes hacen presumir que la corrigió el mismo autor.» (Rius).

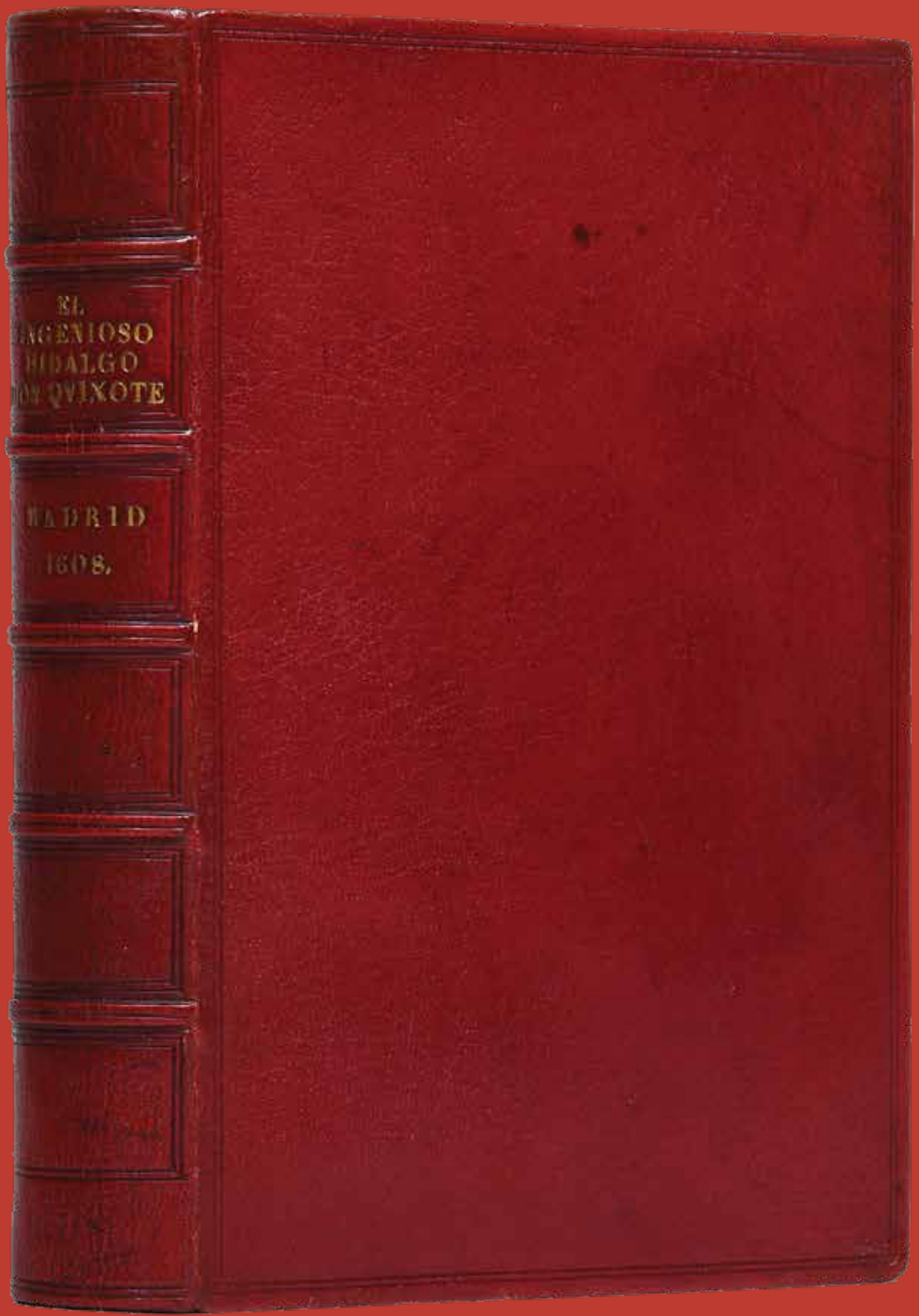
A very fine copy of this landmark of Western literature and one of the most-translated books in the world.

Tiny spot to front cover, joints very slightly rubbed, glue traces to verso of front free endpaper, title page and last leaf dusty, small hole to one leaf due to paper flaw affecting three words, crease to one lower outer corner also due to a paper flaw causing minor offset of a few words on three lines, short closed tear to one outer margin skilfully repaired, small light ink stain to two leaves and rare light spots not affecting reading, contents thoroughly washed.

Provenance : Kirkman Daniel Hodgson (1814–1879), British banker, partner in the mercantile firm Baring Brothers and Co. (Barings Bank), then governor of the Bank of England and Member of Parliament; with his bookplate. An inscription on the recto of the front free endpaper indicates that this volume was gifted by "R.K.H.", highly likely Daniel's son Robert Kirkman Hodgson (c.1850-1924), to "J.B.", presumably John Baring, second Baron Ravelstoke (1863-1929), on 16 January 1895; from 1890, Robert and John were partner-directors of Barings Bank. The dedication ends with the Latin sentence: "A little book from the library of the son"; The Newberry Library, with book plate and deaccession label; Karl Tilden Keller (1872-1955), American businessman, Harvard College graduate (AB 1894), and collector of rare books and objects relating to Don Quixote; with his bookplate; Offered by Keller as a gift to the Harvard College Library; with bookplate and deaccession stamp of the Library ; privately owned since.

vantes had come to love and understand the two heroes, whom he had at first introduced to ridicule. He died on 23 April 1616, on the same day as Shakespeare. Don Quixote is one of those universal works which are read by all ages at all times, and there are very few who have not at one time or another felt themselves to be Don Quixote confronting the windmills or Sancho Panza at the inn.




EL
INGENIOSO
HIDALGO
DON QVIXOTE
MADRID
1608.

THE CREATION OF THE MODERN ROMAN CATHOLIC CHURCH

SARPI, PAOLO. Historia del concilio tridentino di Pietro Soave Polano. Nella quale si scoprono tutti gl'artificii della Corte di Roma, per impedire che né la verità di dogmi si palesasse, né la riforma del Papato, et della Chiesa si trattasse. *London, appresso Giovan. Billio, Regio Stampatore, 1619.* Folio (315 x 205 mm.), [8], 806, [10] pages, woodcut Royal arms on title, woodcut decorated initials. Contemprary oak boarded black fishskin gilt, spine in compartments with gilt title, blue edges. 9 500 €

PMM 118; STC 21760; ESTC, S116701; Gamba 2080.

First edition of this pivotal work of Modern historiography, containing a lucid and accurate reconstruction of the history of the Council of Trent. A fine copy printed on large paper.

The Tridentine Council (1545-1563), which proved decisive in laying the bases for the Catholic Counter Reformation, was considered by Sarpi the most relevant event of his recent past and the event mainly responsible for the political situation of his years. Precisely in light of the dramatic consequences that it had on contemporary politics and ideologies, it was epically defined by the author as the "Iliade del secol nostro" ("Iliad of our century"). The Historia is articulated in eight books, without any further subdivision in chapters or paragraphs, encompassing both the history of the Council and of its preparatory phases in an annalistic form. Paolo Sarpi (1552-1623) was a Venetian ecclesiastic, a diplomat and a state theologian of the Republic of Venice, and a polygraph.

During Venice's struggle with Pope Paul V (1605-1621), which cost the city a papal interdict, Sarpi wrote powerfully in support of the Venetian case, arguing that the Pope was infallible only in matters of faith. Sarpi's basic tenet was that "princes have their authority from God, and are accountable to none but him for the government of their people."With his work, Sarpi hoped to assume an authoritative position in the European debate questioning the religious and political primacy of the Pope; in so doing, he proved to be one of the earliest advocates in Italy of the separation of church and state and, overall, a forerunner of Modern European thought. Written in Italian for an European public, the work was dedicated to James I Stuart, King of England. As a work of polemic against the outcomes of the Council, which strongly reasserted the Pope's primacy over the Christian

THE COUNCIL OF TRENT

The Council of Trent, the turning-point in the Counter-Reformation, created the modern Roman Catholic Church. It represents not merely one of the decisive moments of the sixteenth century, but a moment whose influence is still felt all over Europe.

Forced upon an unwilling papacy by the Emperor Charles V, who was anxious to put an end to the dissensions caused by religious strife, the Council first met in 1545. From the beginning, however, its proceedings were under papal domination, and, so far from effecting a reconciliation with Protestantism, its pronouncements on undecided points of dogma and the bold front it thus put forward gave its members the new confidence they needed to resist the Evangelical threat. No compromise was offered, and when, after numerous delays and evasions designed to frustrate the intentions and representations of the non-Italian members, the Council closed at the end of 1563, an instrument had been placed in the hands of the papacy which determined the evolution of the Roman Church for the next three centuries, culminating in the pronouncement of the dogma of papal infallibility in 1877. Only now is some relaxation beginning to take place.

The full force of the acts of the Council was not lost either on those who desired a reconciliation between the Church and the new schismatics or on those who distrusted the centralization of power in Rome. It was both these motives which prompted the Venetian patriot, scientist, scholar and reformer, Paolo Sarpi, to compile his memorable 'History of the Council of Trent', which was published pseudonymously in London. A member of the Servite Order, hated yet never excommunicated by the Papal See, Sarpi was the devoted and honoured servant of the Venetian Republic. Like the author in his

HISTORIA
DEL
CONCILIO
TRIDENTINO.

NELLA QVALE SI SCOPRONO tutti gl' artificii della Corte di Roma, per impedire che né la verità di dogmi si palesasse, né la riforma del Papato, & della Chiesa si trattasse.

DI
PIETRO SOAVE
POLANO.

IN LONDRA,
Appresso *GIOVAN. BILLIO.*
Regio Stampatore.
M. DC XI X.

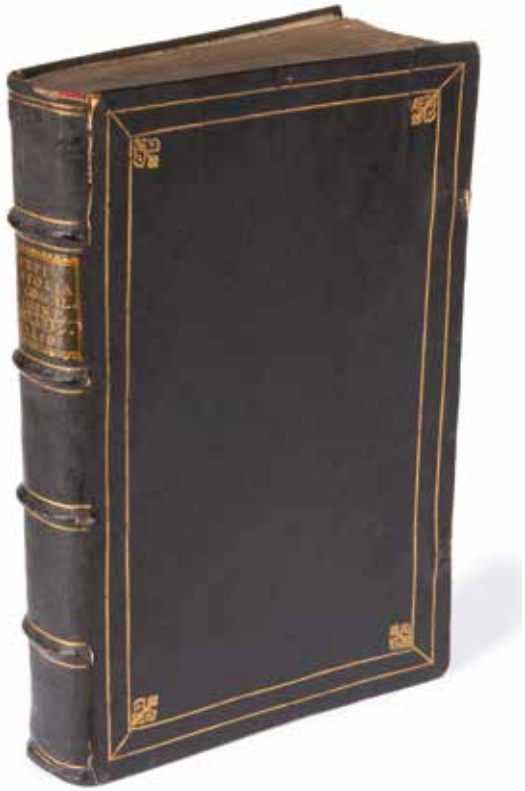
Church, Sarpi's Historia was anonymously published in London under the pseudonym of Pietro Soave Polano (that is, the anagram of Paolo Sarpi Veneto), and was immediately put on the Index by the Roman Church.

The manuscript was smuggled out of Italy with the help of the British Embassy and was soon translated into Latin, English and French; notwithstanding the early condemnation, the work was widely read for at least the next two centuries. Notwithstanding his anti-papal stance, Sarpi proves to be an attentive and reliable chronicler, carefully redacting his Historia after contemporary documentary information. In a patent contrast with the Italian production of his time, he intentionally adopted an anti-literary, but easy-understandable style, preferring a plain and rigorous syntax to the richly elaborated Baroque period style of writing.

Large paper copies of the first edition are very rare.

A few spots, light foxing, joints cracking but a very fine copy on large paper from the libraries of the Venetian merchant Amadeus Svajer (ex libris) and Lord Amherst of Hackney (ex libris).

lifetime, so in later years his book formed a nucleus of opposition to the papacy of Pius IV. Translated and re-printed over and over again, the masterpiece of 'Father Paul of Venice', as he was known to generations, is still read. Ranke (286) made a minute study of it and of the papal counterblast by Cardinal Pallavicini and found not much difference between the two in point of impartiality, though he preferred Sarpi in point of style. Only now are the issues debated between the two beginning to recede from the forefront of theological controversy.



AL

SERENISSIMO E POTENTISSIMO PRENCIPE GIACOPO,

DELLA GRAN BRETTAGNA

PRIMO RE, E MONARCHA: RE parimente di Francia, & d'Irlanda, Defensore *della Fede, &c.*

SACRA MAESTA

El dipartirmi d' Italia per ricouerarmi sotto l' Augusto manto della Clemenza vostra, procurai d' hauer copia, per quanto á me fú possibile, di varie compositioni, delli piú eleuati spiriti, ch' in quella nobilissima prouincia in grande numero fioriscono; di quelle peró, che, & alla mia professione principale appartengano, & alla MAESTA VOSTRA, *come vero Defensore della vera Catolica fede potessero essere grate. Non mancano in Italia,* SIRE, *ingegni viuaci, liberi in Dio, & dalla misera cattiuitá coll' animo sciolti, i quali con occhio puro, & limpido veggono gl' imbrogli ch' iui si trappongono alle cose della santa Religione: s' accorgono troppo delle frodi, & inganni, co' quali, per mantenersi nelle grandezze temporali*

GROTIUS, HUGO. De Jure belli ac pacis libri tres. In quibus ius naturae & gentium : item iuris publici praecipua explicantur, *Paris, Nicolaum Buon, 1625.* 4to (241 x 170 mm) 18 un.l. (including last blank), 506 pp. (pp. 389-392 with erroneous pagination, pagination pp. 461-464 repeated), 1 un.l. (blank), pp.553-786, 39 un.l. including the errata leaf. Contemporary flexible vellum, flat spine. 50 000 €

PMM, 125 ; Ter Meulen & Diermanse, 565.

First edition of the book that incorporated war theory into international law.

Hugo Grotius's De Jure Belli ac Pacis (1625) exerts a vast influence on international law and politics. Grotius did not openly display a revolutionary intent, which leads some to include him in the tradition of Cicero, Augustine, Aquinas, and the Spanish theologians. But Grotius did not so much codify just war theory as weaken it by recognizing the role of conflict in settling disputes between nations.

De Jure Belli ac Pacis rejects religious bans on war. In the first principles of nature there is nothing which is opposed to war; rather, all points are in its favor. The end and aim of war being the preservation of life and limb, and the keeping or acquiring of things useful to life, war is in perfect accord with those principles of nature. Grotius relies on both ancient and biblical authorities to defend his argument that nations could use force for self-defense as well as the defense of others. At the same time, however, Grotius limited the law of nature with "right reason" and "the nature of society," which "do not prohibit all use of force, but only that use of force which is in conflict with society, that is, which attempts to take away the rights of others."

Grotius went to greater lengths than any before him to lay out the various just causes for war. He recognized these went beyond self-defense to "the obtaining of that which belongs to us or is our due, and the inflicting of punishment." Here, Grotius drew his grounds for a just cause from the natural law right of an individual to defend life and property. Nations could direct wars of "punishment" against those whom the laws of nature allow a sanction, those who have harmed the nation,

In a lifetime spent seeking to promote peace in an age of controversy and war, Hugo de Groot, always known as Grotius, could not claim any signal success. An infant prodigy, he entered the University of Leiden at the age of twelve, and early attracted the attention of the great J. J. Scaliger (98). He took the degree of Doctor of Law, and decided to practise as an advocate. He was successful in his profession, but he was as much interested in its theory as in its practice.

In 1604, at the age of twenty-one, he composed the treatise De Jure Praedae, as a result of a case concerning the ownership of a Portuguese galleon captured in the Straits of Malacca; and this was to become the basis of his most famous work. A diplomatic visit to England followed, but on his return he found the religious and political difference between the Calvinist anti-Spanish party, under Prince Maurice, and the more moderate Remonstrants, who inclined to peace with Spain and were supported by the government of the States, raised to such a pitch that strife was inevitable. Despite the efforts of Grotius to find a formula of compromise, the Calvinists were victorious. Prince Maurice, as Stadt-holder, saw to it that his opponents were penalized and Grotius was condemned in 1618 to life imprisonment, from which he escaped to Paris in 1621.

In France he returned to his early work, and in a single year completed his masterpiece, 'On the Law of War and Peace', which made him famous thoughout Europe. Naturally enough, his preoccupation was with the latter part of his subject, and the questions which he put forward have come to be the basis of the ultimate view of law and society. This was the first attempt to lay down a principle of right, and a basis for society and government, outside

HVGONIS GROTII

DE IVRE BELLI AC PACIS

LIBRI TRES.

In quibus ius naturæ & Gentium : item iuris publici præcipua explicantur.

PARISIIS,

Apud NICOLAVM BVON, in via Iacobæa, sub signis S. Claudij, & Hominis Siluestris.

M. DC. XXV.

CVM PRIVILEGIO REGIS.

and those who injure mankind as a whole. Contrary to traditional just war doctrine, Grotius permitted what we know today as preemptive and preventive war.

Small occasional wormholes in lower margin of first third of the book not affecting text, some quires toned, some spotting throughout.

Church or Scripture. The distinction between religion and law or morality is not clearly made, but Grotius's principle of an immutable law, which God can no more alter than a mathematical axiom, was the first expression of the 'droit naturel', the natural law which exercised the great political theorists of the eighteenth century, and is the foundation of modern international law.


Grotius de jure
Belli ac pacis

THE MOST FAMOUS OF ALL EARLY SEA ATLASES

134

ATLAS OF THE SEAS

DUDLEY, ROBERT. Arcano del Mare. Diviso in libri sei. Impressione seconda. *Florence, Giuseppe Cocchini pour Jacopo Bagononi et Anton Francesco Lucini, 1661.* Six parts in two volumes, folio (550 by 425mm), two printed titles with engraved vignettes, double-page plate of the author's patent of nobility, 216 engraved plates (of which 66 have volvelles or moveable parts), 146 engraved charts (of which 88 are double-page). Contemporary paneled calf, foliate roll-tool border, foliate corner and central tool, spine in seven compartments separated by raised bands. 1 000 000 €

PMM, 134 (1646-47 edition); Nordenskjöld, 266-277.

A superb complete set of 'arguably the most sumptuous [atlas] ever produced ... it was superior to any previous work' (Burden). It is celebrated as:

The first sea-atlas of the whole world

The first atlas with all the charts using Mercator's projection

The first to give prevailing winds and currents

The first to give magnetic declination

The first to expound the benefits of 'Great Circle Sailing'

'The Arcano del Mare was a monumental and totally original task, the charts, representations of instruments and diagrams all engraved on huge quantities of copper over many years with an exactitude incorporating the minutest detail and printed on the best possible paper. The whole surpassed anything published before and not equalled in quality until fifty years later' (Wardington).

Dudley's great sea-atlas *Arcano del Mare* was first published in 1646-1647, and is an extreme rarity in itself. The present, somewhat extended, edition was published in 1661 with the name of the Grand Duke of Tuscany on the titles as dedicatee. Both are extremely rare in complete and fine condition.

The work is divided into six books (or parts): book 1 deals with Longitude; book 2 details errors existing in sea charts and includes the portolano for the Mediterranean and 15 general maps; book 3 covers discipline within the navy and military, and includes a plan for the construction of a navy in five grades of vessel; book 4 is devoted to naval architecture and describes the method of designing and building ships of the 'Galerato' and 'Galizaba' types; book 5 deals with navigation and methods of measuring the sun's declination and the relative positions of the stars; and book 6 is the sea atlas. No standard collation for the second edition of Dudley's atlas exists, but the present set is extremely close to Wardington's description. Detailed collation upon request.

A magnificent copy in contemporary limp blind stamped binding.

This magnificent book is the most famous of all early sea atlases. Sir Robert Dudley, natural son of Lord Leicester and self-styled Duke of Northumberland, began as a traveller, going to Trinidad in 1594, taking part in some of Cavendish's voyages and in the expedition of the Earl of Essex to Cadiz. In 1605 he left England and settled in Florence where he was employed by Ferdinand II, Duke of Tuscany, to whom this work is dedicated. He was responsible for draining the marshes between Pisa and the sea and created the great port of Leghorn.

His fame rests on this great sea atlas-The Mystery of the Sea'-which disseminated the new knowledge of seamanship as developed by Mercator (100), Edward Wright (106) and others. In its six parts it deals with longitude and the means of determining it, naval architecture and warfare, the principles of navigation, and nautical instruments; and it includes charts of ports and harbours, portolani and general maps rectified as to longitude and latitude. Its principal importance lies in the fact that all the maps and charts are drawn, for the first time in such a large sea atlas, on Mercator's projection and that it gives the prevailing winds and currents at all important harbours and anchorages and the magnetic declination of a large number of places. In Book v the principle of 'great circle sailing'—sailing along a great circle (all meridians of longitude of the earth are such circles) is the shortest distance between two points—is greatly improved and made practical by developing the earlier ideas of Nuñez and Mercator. It was this principle which enabled modern navigators to find out that the quickest route to fly from Copenhagen to Tokyo is over the North Pole.

AMERICA
Carta particolare della Brasilia Australe che comincia dal Por.to del Spir.to Santo e finisce con il capo Bianco
D. America Carta XVIIII
Gente Caribi
Tououpinambau
Miramumins
Pories
BRASILIA AVSTRALE
S. Paulo
M.te Parnapi
Parnapi
Cipopai
Annirri
Cariores
I di Riparo
Corrente verso Libeccio
Oceano Australe
L'Aria è temperata è Sana in Mare
Li Venti sono Grec in Marzo è poi Sirocchi
Fango
Æ Lucini Fece

THE PRECURSORS OF THE *ENCYCLOPÉDIE*

MORERI, LOUIS. Le Grand dictionnaire historique, ou Le Mélange curieux de l'histoire sacrée et profane. Dix-huitième et dernière édition, revue, corrigée & augmentée très considérablement. 8 volumes.

[with:]

Nouveau Supplément. 2 volumes. *Amsterdam, Leyde, La Haye & Utrecht, Brunel etc., 1740 & 1749.* 10 volumes folio (400 x 246 mm) one engraved frontispiece, XXI, 808 pp. for volume I ; 1 un.l., 536, 358 pp. for volume II ; 1 un.l., pp. [359]-760, 179, 216 pp. for volume III ; 1 un.l., 223, 271, 242 pp. for volume IV ; 1 un.l., 225, 51, 320, 110 pp. [additions aux lettres A-L] for volume V ; 1 un.l., 514, 131, 102 pp. for volume VI ; 1 un.l., 408, 27, 240, 214 pp. for volume VII ; 1 un.l., pp.[215]-430, 271, 205, 130 pp. for volume VIII ; 2 un.ll., 901, 59 pp. for Supplément I ; 1 un.l., 135, 823 pp. for Supplément II. Contemporary light brwon cal, gilt coat of arms in the corners, red edges. 4 500 €

PMM, 155, a (1674 edition in one volume).

Very fine edition considerably augmented of the first modern encyclopedia.

Moreri's work is ranked, along with Bayle's *Dictionnaire Historique et Critique,* as one of the first vernacular encyclopedias to make an impact on the European world of letters. Moreri deliberately designed his encyclopedia as an apologia and defense of the Roman Catholic Church. It is also noteworthy for its emphasis on biographical and historical entries which for a long time were neglected by other compilers such as Harris, Chambers and Bayle (whose own Dictionnaire was composed as a direct response to Moreri's work). It was eclipsed by Diderot's Encyclopedie (Paris, 1751-65).

Moréri's *Grand dictionnaire* was a great success. It went through 20 successive editions.

Complete with the two volumes of supplements.

A few minor defects to the bindings but generally a very fine copy from the Rohan-Chabot Library with their coat-of-arms in the corners of the bindings.

Provenance : bibliothèque des Rohan-Chabot.

THE FIRST MODERN ENCYCLOPAEDIAS

The age of enlightenment produced a spate of encyclopaedias which are either still worth consulting as representing the range of contemporary knowledge and trend of contemporary thought, or deserve our respect as the roots out of which have grown the stately tomes of our present-day store-houses of universal knowledge, the Encyclopaedia Britannica (218), Brockhaus (269), Larousse, and the rest.

The first work of this kind to bear the term 'encyclopaedia' on its title-page was Johann Heinrich Alsted's *Encyclopaedia Cursus Philosophici* (Herborn, 1608; later, 1630, expanded to the seven-volume Encyclopaedia... distincta). It was one of the last encyclopaedias written in Latin and designed on a systematic plan, as had been the custom from Isidore (9) to Bacon (119). The future belonged to the vernacular and alphabetical type of which Vincenzo Maria Coronelli's *Biblioteca Universale Sacroprofana* is an early specimen; of its intended forty five volumes only seven were ever published (1701-6).

The first vernacular encyclopaedias to make an impact on the European world of letters were two French works, bringing into focus, as it were, the intellectual preponderance of the age of the Roi Soleil as well as its antithetical aspects of nominal devotion to the Roman Catholic Church and sceptical questioning of the very foundations of revealed religion.

The Abbé Moréri deliberately designed his book as an apologia and defence of his church. It is also noteworthy for its emphasis on historical and biographical entries which for a long time were neglected by other compilers such as Bayle, Harris, and Chambers (1716). Moréri's 'Great Historical Encyclopaedia' had by 1759 gone through twenty editions before it was ousted by the

LE GRAND DICTIONAIRE HISTORIQUE, OU LE MÊLANGE CURIEUX DE L'HISTOIRE SACRÉE ET PROFANE;

QUI CONTIENT EN ABREGÉ,

LES VIES ET LES ACTIONS REMARQUABLES

Des Patriarches, des Juges, des Rois des Juifs, des Papes, des saints Péres & anciens Docteurs Orthodoxes; des Evêques, des Cardinaux, & autres Prélats célébres; des Héréfiarques & des Schifmatiques, avec leurs principaux Dogmes:

Des Empereurs, des Rois, des Princes illuftres, & des grands Capitaines;

Des Auteurs anciens & modernes, des Philofophes, des Inventeurs des Arts, & de ceux qui fe font rendus recommandables en toutes fortes de Profeffions, par leur Science, par leurs Ouvrages, ou par quelque Action éclatante.

L'ETABLISSEMENT ET LE PROGRE'S

Des Ordres Religieux & Militaires, & LA VIE de leurs Fondateurs.

LES GENEALOGIES

De plufieurs Familles illuftres de France & d'autres Païs.

L'HISTOIRE FABULEUSE

Des Dieux, & des Héros de l'Antiquité Payenne.

LA DESCRIPTION

Des Empires, Royaumes, Républiques, Provinces, Villes, Iſles, Montagnes, Fleuves, & autres Lieux conſidérables de l'ancienne & nouvelle Géographie, où l'on remarque la ſituation, l'étendue & la qualité du Païs; la Religion, le Gouvernement, les Mœurs & les Coutumes des Peuples. Où l'on voit les Dignitez: les Magiſtratures ou Titres d'Honneur: les Religions & Sectes des Chrétiens, des Juifs & des Payens: les principaux Noms des Arts & des Sciences: les Actions publiques & ſolemnelles: les Jeux: les Fêtes, &c. les Edits & les Loix, dont l'Hiſtoire eſt curieuſe; & autres Choſes, & Actions remarquables.

AVEC

L'Hiſtoire des Conciles Généraux & Particuliers, ſous le nom des lieux où ils ont été tenus.

Le tout enrichi de Remarques & de Recherches curieuſes, pour l'éclairciſſement des difficultez de l'Hiſtoire, de la Chronologie, & de la Géographie.

Par Mre. **LOUÏS MORERI,** Prêtre, Docteur en Théologie.

DIX-HUITIEME ET DERNIERE EDITION,

Revue, corrigée & augmentée très conſidérablement.

TOME PREMIER. Lettre A.

A AMSTERDAM { Chez P. BRUNEL, R. WETSTEIN, la Veuve de P. DE COUP & G. KUYPER, F. L'HONORÉ & Fils, P. HUMBERT, Z. CHATELAIN, H. UYTWERF, F. CHANGUION, J. WETSTEIN & G. SMITH, P. MORTIER, & J. CATUFFE.

A LEYDEN, Chez S. LUCHTMANS & C. HAAK.

A LA HAYE, { Chez P. GOSSE, J. VAN DUREN, J. NE'AULME, A. MOETJENS, G. BLOCK, & A. VAN DOLE.

A UTRECHT, Chez E. NE'AULME.

} *LIBRAIRES.*

M. DCC. XL.

Avec Privilége de nos Seigneurs les Etats de Hollande & de Weſt-Friſe.

BAYLE, PIERRE. Dictionnaire historique et critique. *Rotterdam, Reiner Leers, 1697.* 2 parts in 4 volumes, folio (361 x 235 mm) 2 un. ll., 12, 712 pp. for volume I; 1 un. l., pp. 713-1359 for volume II; 1 un.l., 710 pp. for volume III; 1 un.l., pp. 711-1331, 28 un.ll. (table). Contemporary calf, spine richly gilt with the dolphin tool, marbled edges. 4 500 €

PMM, 155; En français dans le texte, 129.

First edition of this innovative dictionary considered a precursor of the Encyclopédie, due to its structure as well as its content, and the unusual points of view presented.

This first edition was an unexpected success. "The first edition of the Dictionary is unique in that the first three of four volumes were initially printed in 1000 copies; the influx of subscribers led the bookshop to print the last volume in 2000; the first three volumes had to be reprinted, with corrections here and there" (Élisabeth Larousse, in: En français dans le texte).

First issue without the cartons announced by Élisabeth Larousse, and with the preface dated 23 October 1696.

"Bayle's *Dictionnaire historique et critique* is the supreme achievement of one of the most eminent men of letters of the 17th century. Based in Rotterdam, Bayle was at the heart of the intellectual debate in Europe because of his work as an editor, author and prolific correspondent. Originally conceived as a response to the errors of Louis Moréri's *Grand dictionnaire historique,* his *Dictionnaire historique et critique* came to represent an exemplary work of critical methodology. The author painstakingly compiled, compared and interrogated, always seeking a degree of historical certainty, even in difficult cases. Bayle's Dictionary has been called the "Arsenal of the Enlightenment", plundered and republished throughout the 18th century by believers and sceptics alike, who found ammunition for their philosophical arguments in the work's sibylline notes." (Univ. of Chicago / The ARTFL Project).

A nice copy, hinges slightly cracked.

Encyclopédie (200): a useful reminder of the strength of the traditional, anti-rationalist forces in the age of reason'.

Bayle, a Protestant philosopher, wrote his 'Historical and Critical Encyclopaedia' in his voluntary exile in Rotterdam as an anti-clerical counterblast to Moréri's work, in order, as he put it, 'to rectify Moréri's mistakes and fill the gaps'. Bayle championed reason against belief, philosophy against religion, tolerance against superstition. In a seemingly detached way he posed arguments and counter-arguments side by side, reserving his most daring insinuations to the renvois (references) which supplemented the actual entries. For over half a century, until the publication of the Encyclopédie, Bayle's *Dictionnaire* dominated enlightened thinking in every part of Europe .

DICTIONAIRE HISTORIQUE ET CRITIQUE:

Par Monsieur BAYLE.

TOME PREMIER,

PREMIERE PARTIE.

A—— B.

A ROTTERDAM,
Chez REINIER LEERS,
MDCXCVII.
AVEC PRIVILEGE.

THE FIRST TECHNICAL ENCYCLOPEDIA INCLUDING NEWTON'S ONLY CHEMICAL WRITINGS

HARRIS, JOHN. Lexicon Technicum: or, an Universal English Dictionary of Arts and Sciences: Explaining not only the Terms of Art, but the Arts Themselves. *London, 1704-10.* 2 volumes folio, 463 un. ll. for volume 1, 386 un. ll. for volume 2, engraved frontispice portrait of Harris and 14 engraved plates (some folding, one with a short tear without loss) & numerous woodcut illus. in the text. Title in red & black. Contemporary panelled calf (extremities a little worn, some browning as is usual with this book), red morocco lettering pieces on spines (Vol. I label recent & sympathetically done).

25 000 €

PMM, 171a ; Lael Ely Bradshaw, "John Harris's Lexicon technicum" in Kafker, Notable Encyclopedias of the Seventeenth and Eighteenth Centuries, pp. 107-19 "the first general encyclopedia to emphasise science." ; Horblit 25a ; Wells, Circle of Knowledge (1968) 16 ; Wellcome III, p.212; Norman 992.

First edition of the first technical encyclopedia in any language and a landmark in the history of technology.

"This was the first general scientific encyclopedia, and for it Harris drew upon some of the greatest authorities of the day. In physics, astronomy, and mathematics he turned to Newton; in botany he consulted John Ray and Joseph Tournefort; in other areas he drew upon Halley, Robert Boyle, Nehemiah Grew, John Woodward, John Wilkins, William Derham, and John Collins."–D.S.B., VI, pp. 129-30.

"For its content Harris drew on the works of Newton, Tournefort, John Ray, Halley, Robert Boyle, and others; Newton is listed as a subscriber and the work contains his only writings on chemistry" (Horblit).

This work contains about 8200 entries, it is also the first English encyclopedia in alphabetical order.

Nice set, preserved in two boxes. While the bindings understandably do not quite match (they were bound six years apart), this is a very attractive set. Complete sets of the first edition are hard to find, as the second volume is normally found with the second edition of volume I.

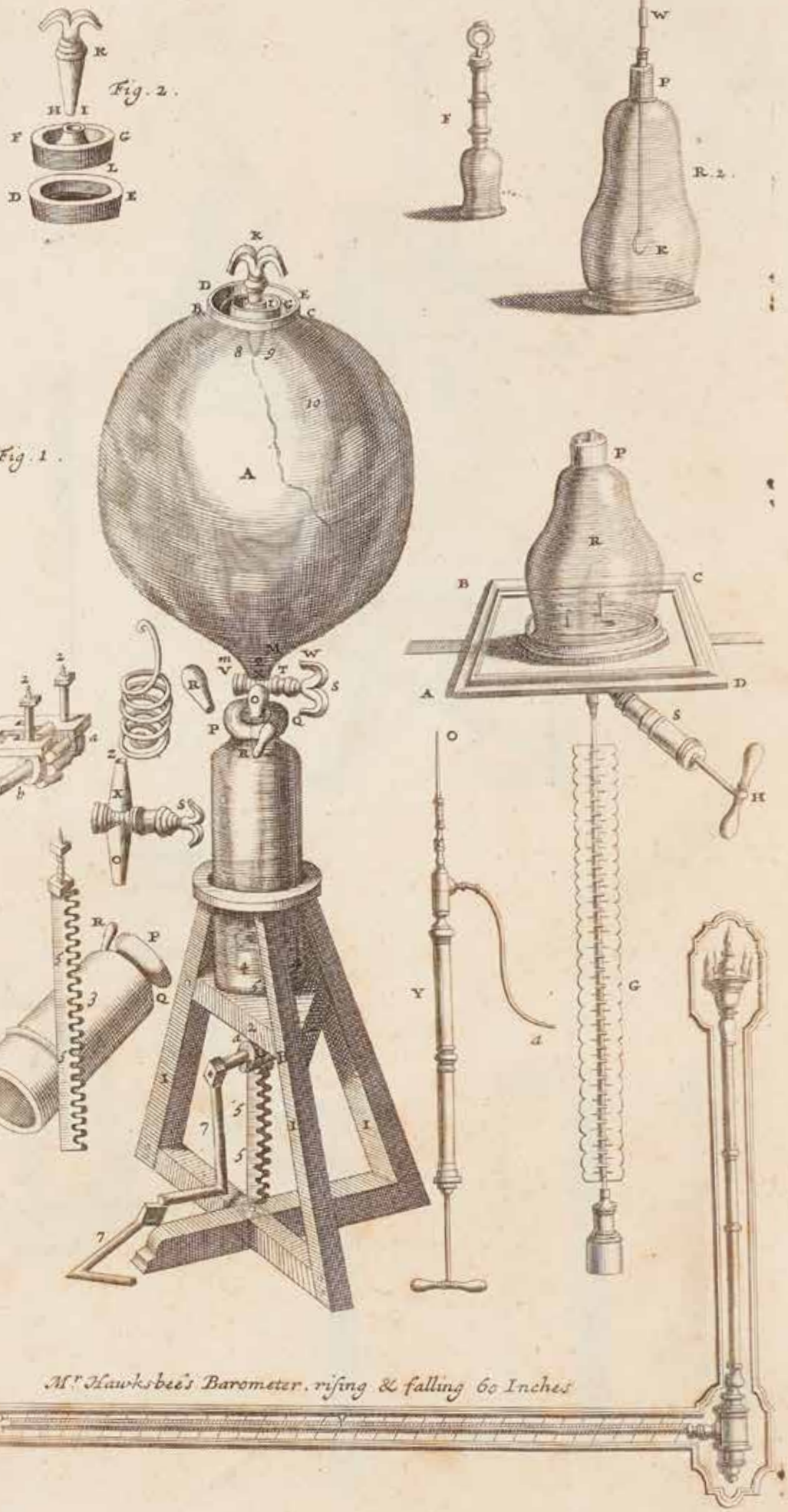
THE FIRST ENGLISH ENCYCLOPAEDIAS

John Harris, clergyman, mathematician, and (from 1709) secretary of the Royal Society, produced the first English encyclopaedia arranged in alphabetical order. He was the earliest lexicographer to distinguish between a word-book (dictionary, in modern parlance) and a subject-book (encyclopaedia proper), thereby overcoming the confusion which Isidore (9) had introduced a thousand years earlier. His Lexicon Technicum appears to be the first technical dictionary in any language. The most famous of his contributors was Isaac Newton (161, 172).

Ephraim Chambers [...] apprenticed to a London cartographer, was seized by the idea that Harris's *Lexicon* needed bringing up to date and that he was the man to do this 'work so seemingly disproportionate to any single person's experience'. A good French scholar, he adapted Moréri and Bayle (155) to the common-sense climate of the English Enlightenment. [...] Thanks to his editorial accomplishments the *Cyclopedia* was revised, translated, and imitated throughout the eighteenth century. The *Encyclopédie* (200) was originally planned as a translation of it and Dr Johnson told Boswell that he formed the style of his *Dictionary* (201) partly on Chambers's book.

The titles and subtitles of these two books reflect the fluctuating conception, not yet completely resolved, of the purpose of this kind of reference-book. For a long time, France and Spain used the term 'dictionary', Germany and Scandinavia 'lexicon', the United States 'cyclopedia', whereas Britain, the Netherlands, Italy and Russia seem always to have preferred 'encyclopaedia' which has steadily been gaining ground and may now be considered the internationally accepted term.

Place this under Air Pumps.



THE ESTABLISHMENT OF THE FUNDAMENTAL PRINCIPLES OF THE CALCULUS OF PROBABILITIES

BERNOULLI, JAKOB. Ars conjectandi, opus posthumum. Accedit Tractatus de seriebus infinitis, et Epistola Gallicè scripta De ludo pilæ reticularis. *Basel, Thurneysen brothers, 1713.* 4to (197 x 148 mm) 2 nn.ll., 35 pp., 306 pp., 2 tables and 1 folding plate. Contemporary calf-backed boards, flat spine.

28 000 €

PMM, 179; Dibner, 110; D.S.B., II, pp. 46-51; Evans, 8; Horblit, 12;

First edition of the "establishment of the fundamental principles of the calculus of probabilities" (Horblit).

"Bernoulli's ideas on the theory of probability have contributed decisively to the further development of the field. They were incorporated in the second edition of Rémond de Montmort's Essai (1713) and were considered by Abraham de Moivre in his Doctrine of Chances (1718). Bernoulli greatly advanced algebra, the infinitesimal calculus, the calculus of variations, mechanics, the theory of series, and the theory of probability… Bernoulli was one of the most significant promoters of the formal methods of higher analysis" (DSB).

A fine copy in its original condition.

179

FAMILY OF MATHEMATICIANS

This entry covers an erudite family of refugees from Spanish persecution in Antwerp, who settled in Basle in 1622, and in three generations produced eight mathematicians.

Like their father, Nicolaus senior (1623-1708), his three sons Jacob I, Nicolaus II (1662-1716) and Johann I (1667-1748) all married the daughters of merchants with large fortunes and all distinguished themselves brilliantly in various scientific fields. All three were primarily mathematicians.

Jacob was among the first to develop the calculus beyond the point at which it was left by Newton (172) and Leibniz (160). His brother Johann and Euler (196) between them perfected the calculus to a point which made it of almost everyday use in Europe, while its development was virtually neglected in England.

Jacob was both a Cartesian and a Newtonian and did much to further the spread of Newton's ideas in Europe. Johann, however, felt his discipleship of Leibniz to be inconsistent with approval of Newton. He was a man of strong, if not always creditable character. He more than once laid claim to achievements of his brother Jacob and he turned his son Daniel (1700-1782) out of the house for winning the prize in a competition in which his father had unsuccessfully competed.

Jacob's great treatise (*conjectandi* means literally 'casting', sc. dice) was published posthumously. It was the first systematic attempt to place the theory of probability on a firm basis and is still the foundation of much modern practice in all fields where probability is concerned– insurance, statistics and mathematical heredity tables. Other researches by Jacob, once regarded as curiosities, are now found to have practical application to the construction of suspension bridges and in the transmission of high voltages.

JACOBI BERNOULLI,

Profeſſ. Baſil. & utriuſque Societ. Reg. Scientiar.
Gall. & Pruſſ. Sodal.
MATHEMATICI CELEBERRIMI,

ARS CONJECTANDI,

OPUS POSTHUMUM.

Accedit

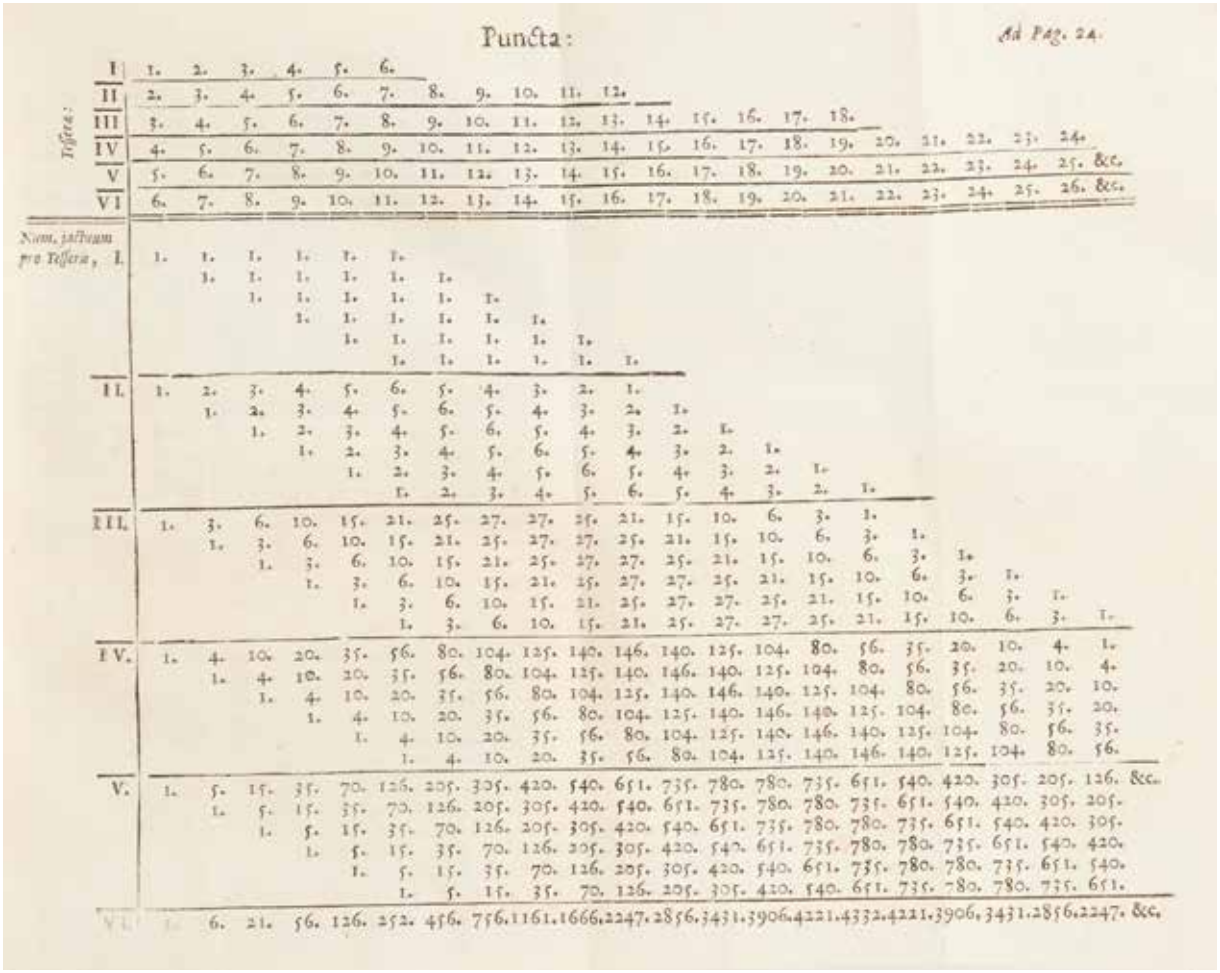
TRACTATUS
DE SERIEBUS INFINITIS,

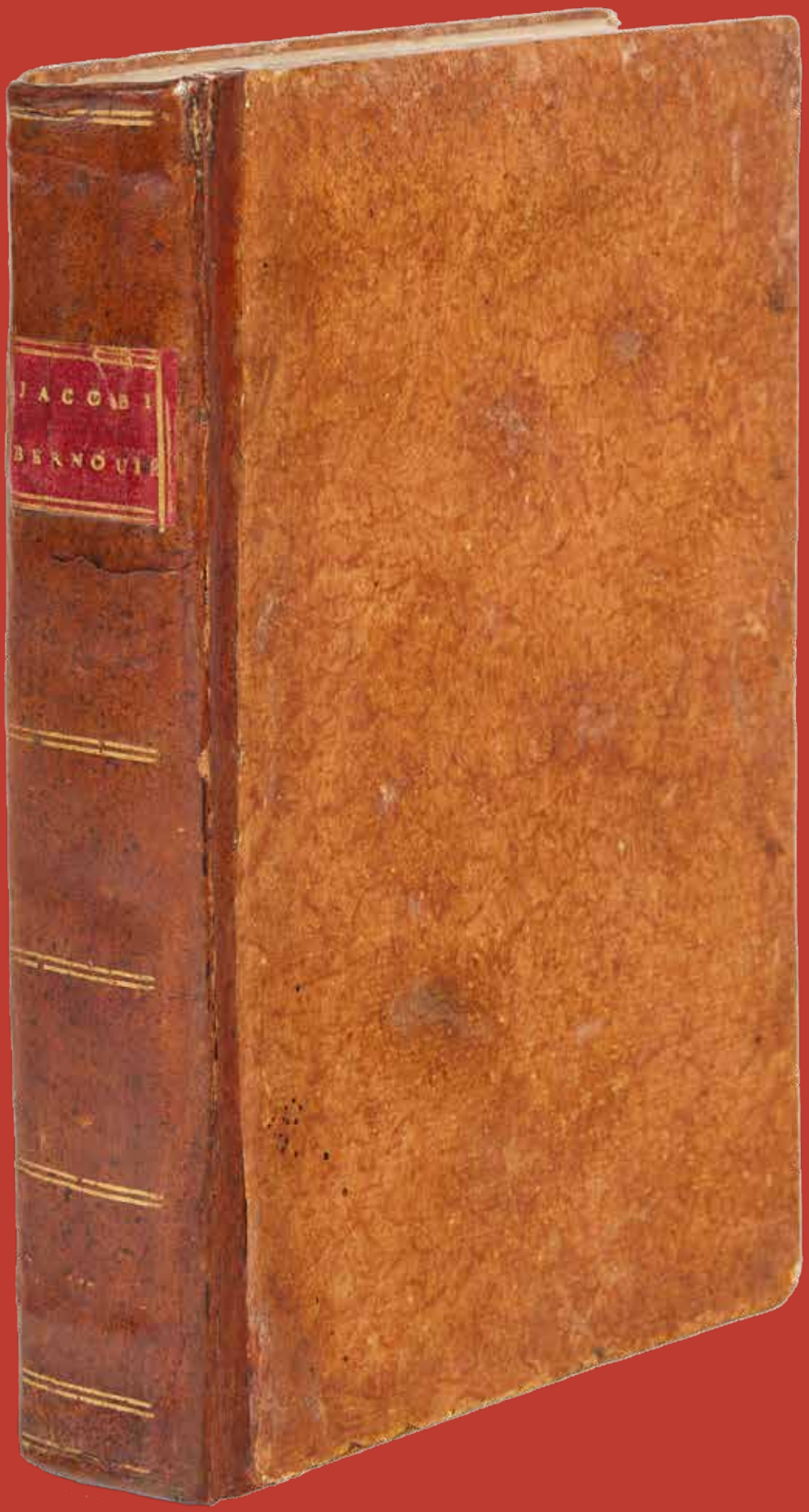
Et EPISTOLA Gallicè ſcripta
DE LUDO PILÆ
RETICULARIS.

BASILEÆ,
Impenſis THURNISIORUM, Fratrum.

cIↃ IↃcc XIII.

The second brother, Nicolaus, emigrated to Russia and was given a state funeral by Catherine the Great. Johann's sons, Nicolaus III (1687-1759) and Daniel (1700-82), were both appointed to the staff of the Academy of St Petersburg. Daniel is also famous in mathematical physics for his proposed dynamic model of a gas (*Hydrodynamica*, 1738).




JACOBI
BERNOUI

THE FATHER OF MODERN DENTISTRY

FAUCHARD, PIERRE. Le Chirurgien dentiste, ou traité des dents. Où l'on enseigne les moyens de les entretenir propres et saines, de les embellir, d'en réparer la perte & de remedier à leurs maladies, à celles des gencives & aux accidens qui peuvent survenir aux autres parties voisines des Dents. *Paris, chez Jean Mariette, 1728.* 2 volumes 12mo (162 x 91 mm) engraved portrait frontispiece, 24 unn.ll., 456 pp., 8 engraved paltes (numberes 1 to 8), 16 unn.ll. (table and errata) for volume I; 5 unn.ll., 346 pp., 12 unn.ll., 32 engraved plates (numbered 9 to 40). Contemporary speckled calf, spine gilt with raised bands, red speckled edges.

15 000 €

PMM, 186; Heirs of Hippocrates, 785; One Hundred Books Famous in Medicine, n° 40; David, p. 113; Poletti, p. 72; Norman, 768; Weinberger, p. 48; Garrison-Morton, 3671; En français dans le texte, 142.

First edition, very rare, of the first scientific work on this subject, modern dentistry begins with its publication.

"No other individual in the history of dentistry played a more important role in its development than Fauchard... Publication of the present work in 1728 was immediately hailed as a major development in the dental profession because it incorporated the entire doctrine of theoretical and practical dentistry as it was then known and practiced" (Heirs).

"Pierre Fauchard has been called the "father of dentistry"; his comprehensive and scientific account of all that concern dentistry in the 18th century is one of the greatest books in the history of the subject" (Garrison-Morton).

"[This work] inspired an immediate increase in the number of important books by dental practitioners" (Norman).

«Son livre le place définitivement parmi les 'grands' de la médecine et de la chirurgie parisienne... Son livre est en effet un livre pionnier de première importance. Il fait de lui le père fondateur de la dentisterie moderne, car c'est le premier ouvrage touchant une 'branche de l'art de guérir' laissée aux charlatans ou à des empiriques qui exerçaient dans de lamentables conditions. Tour à tour anatomiste, pathologiste, thérapeute et hygiéniste, Fauchard donne, avec les connaissances de son époque, le tableau complet d'une spécialité que nous appelons

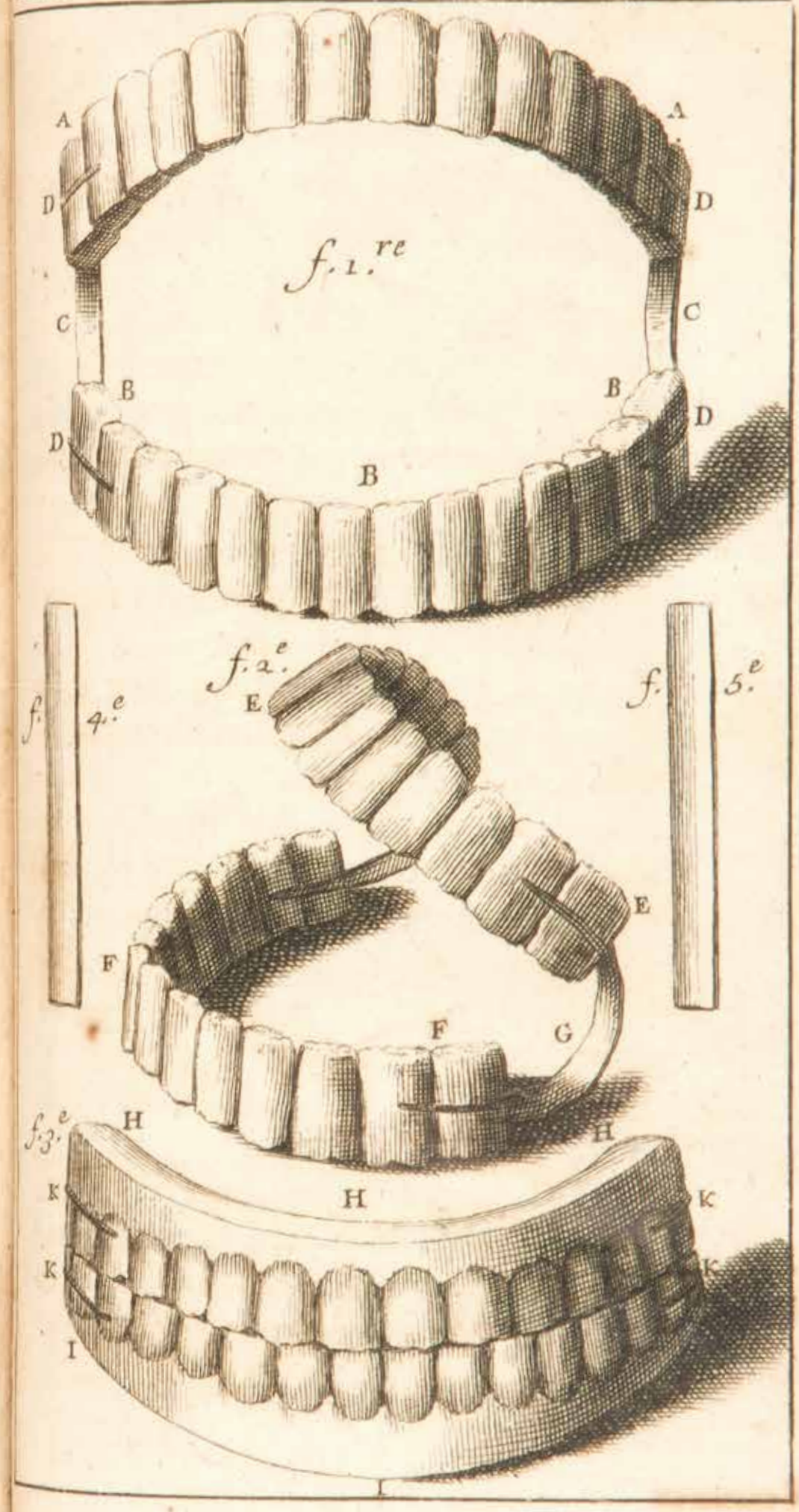
MODERN DENTISTRY

Before Fauchard's time the profession of dentistry was truly a 'mystery', for its practitioners had steadfastly refrained from publishing details of their technique and equipment. Fauchard summarized in his pages with numerous illustrations all that was best in the practice of his day and disclosed what had been hitherto jealously guarded secrets. *Le Chirurgien Dentiste*-The Surgeon-Dentist, or a Treatise on the Teeth, with instruction on the means of maintaining them Sound and Healthy'– is in fact the first scientific work on its subject, and modern dentistry begins with its publication.

Fauchard describes in the fullest detail the procedure in operative dentistry, in the filling of teeth and most especially in prosthesis, which is that part of dental surgery concerned with artificial dentures, bridge work and the like. He was especially novel in his methods for correcting irregularities and was the first, for example, to describe the use of metal bands or braces for this purpose. The illustrations he gives of the instruments used in his practice show how advanced his methods were. He used antiseptic methods in filling teeth long before the germ theory of infection.

In the second edition, 1746, he gave the first description of *pyorrhoea alveolaris*, a common affliction of the gums. An English translation of this edition, by Lilian Lindsay, was published in London in 1946.

Fauchard was followed by Philipp Pfaff, whose *Abhandlung von den Zähnen* was published in 1756, and in 1771 by John Hunter's magisterial *Natural History of the Human Teeth.* These three books are categorized by Garrison as 'the most important in the history of dentistry' ; and if Hunter was the first to apply medical science to the structure of the teeth (introducing the classes cuspid,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aujourd'hui l'odontostomatologie» (Marie-José Imbault-Hurat, in: En français dans le texte).

Complete copy, with author's portrait engraved by Scotin after Le Bel and the 40 plates depicting instruments and prosthetics.

Light water stain to outer margin of both volumes, one fly-leaf partly restored, and one replaced. A good copy of the rare book.

Provenance: Several old signatures on endpapers including Jean Feletin (signature on the title of volume II) and Dusieur (signature on the fly-leaf) .

bicuspid, molar and incisor), Fauchard was the true pioneer of dental surgery.

LE CHIRURGIEN DENTISTE, OU TRAITE' DES DENTS.

OU L'ON ENSEIGNE LES MOYENS de les entretenir propres & saines, de les embellir, d'en réparer la perte & de remedier à leurs maladies, à celles des Gencives & aux accidens qui peuvent survenir aux autres parties voisines des Dents.

Avec des Observations & des Reflexions sur plusieurs cas singuliers.

Ouvrage enrichi de quarante Planches en taille douce.

Par PIERRE FAUCHARD, Chirurgien Dentiste à Paris.

TOME PREMIER.

A PARIS,

Chez JEAN MARIETTE, ruë Saint Jacques, aux Colonnes d'Hercule.

M. DCCXXVIII.

Avec Approbations & Privilege du Roy.

ALEMBERT'S MASTERPIECE ON DYNAMICS

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 maniére 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. *Paris, David l'aîné, 1743.* 4to, 2 un.ll., xxvi, 1 un.l., 186 pp, 1 un.l. Engraved vignette on title & four folding engraved plates. Contemporary marbled calf, spine gilt, red morocco lettering piece on spine. 25 000 €

PMM, 195 ; En Français dans le Texte, 147 ; Roberts & Trent, Bibliotheca Mechanica, p. 7–"A landmark in the history of mechanics.".

First edition of d'Alembert's masterpiece on dynamics.

"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

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.

Jean d'Alembert, mathematician and philosopher, friend of Voltaire and Madame du Deffand, devoted admirer of Mademoiselle de Lespinasse, was the illegitimate son of General Destouches and Madame de Tençin. Abandoned outside the Church of St Jean le Rond in Paris, he was found and brought up by the wife of a glazier named Rousseau: this explains the name 'Le Rond', to which he latter added 'd'Alembert'. After graduating from the Mazarin College, he lived for thirty years with his foster-mother, despite tempting invitations from Catherine of Russia and from Frederick the Great, who repeatedly offered him the presidency of the Berlin Academy.

The "Treatise on Dynamics' was d'Alembert's first major book and it is a landmark in the history of mechanics. It reduces the laws of the motion of bodies to a law of equilibrium. Its statement that the internal forces of inertia must be equal and opposite to the forces that produce the acceleration' is still known as 'd'Alembert's principle'. This principle is applied to many phenomena and, in particular, to the theory of the motion of fluids. It has become useful in the practical solution of many technical and mechanical problems, and is as important for the motion of bodies as is the principle of virtual velocities for their equilibrium-the latter formulated by Johann Bernouilli in 1717 (see 179). It was left to Lagrange to combine both these principles and to construct mechanical equations applicable to the motions of any system of bodies.

Among d'Alembert's earliest works was a paper on the calculus of variations by means of which Lagrange unified mechanics. He cleared up the dispute between Newtonians and Leibnizians on whether 'quantity of motion' (momentum) or 'vis viva' (energy) is conserved in collisions, showing that this dispute was a

TRAITÉ
DE
DYNAMIQUE,

DANS LEQUEL LES LOIX DE L'EQUILIBRE & du Mouvement des Corps ſont réduites au plus petit nombre poſſible, & démontrées d'une maniére nouvelle, & où l'on donne un Principe général pour trouver le Mouvement de pluſieurs Corps qui agiſſent les uns ſur les autres, d'une maniére quelconque.

*Par M. d'*ALEMBERT, *de l'Académie Royale des Sciences.*

A PARIS,

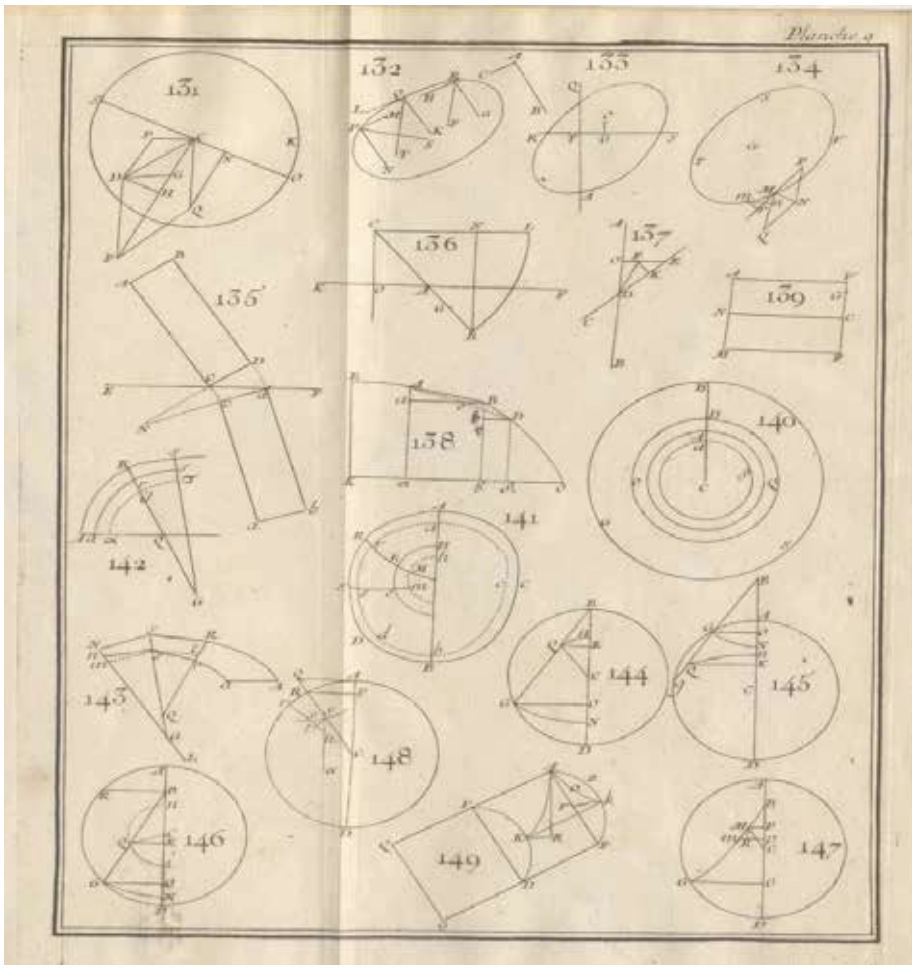
Chez DAVID l'aîné, Libraire, rue Saint Jacques, à la Plume d'or.

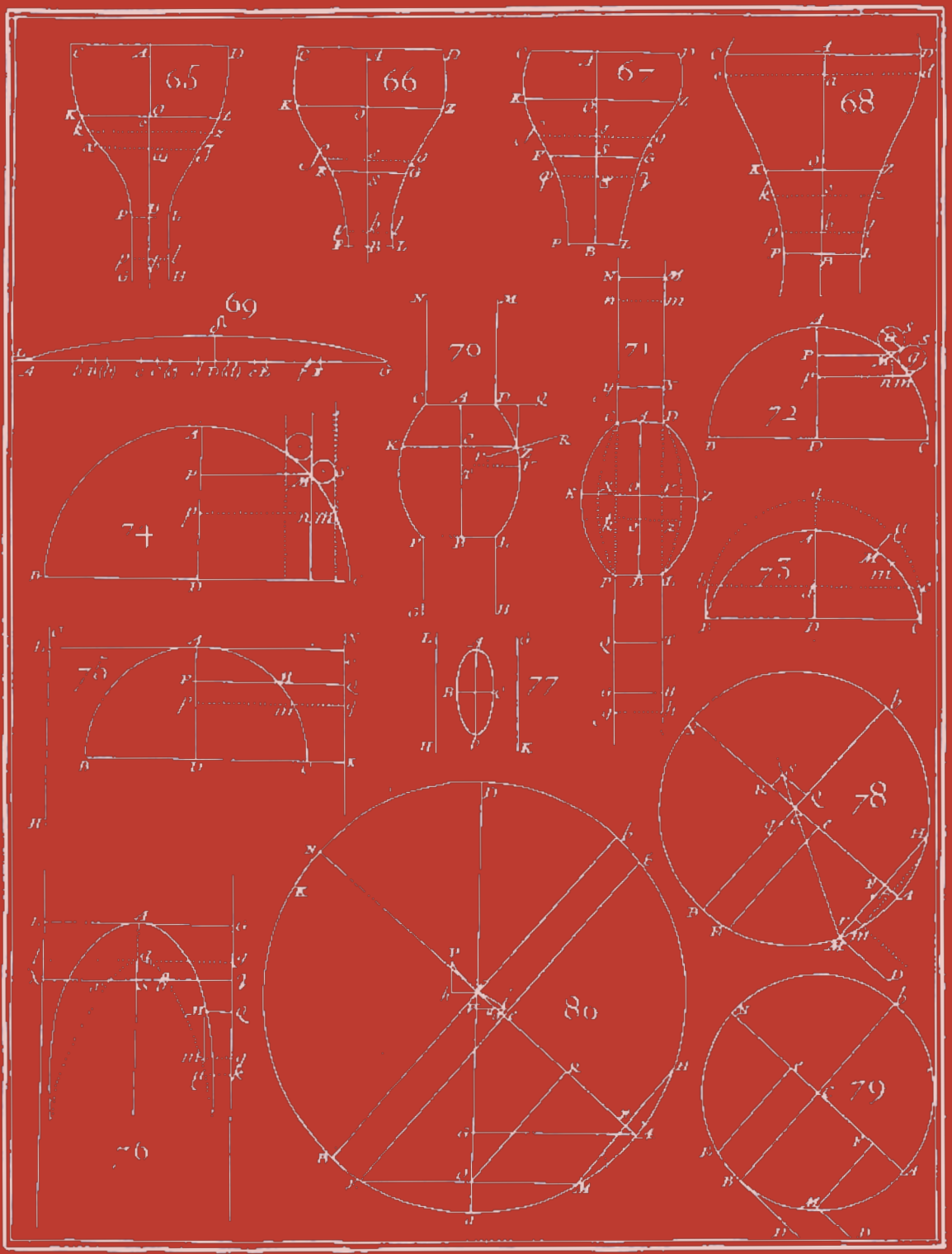
MDCCXLIII.

AVEC APPROBATION ET PRIVILEGE DU ROI.

quibble: either can be consumed, according to the circumstances. He also applied the calculus of differences to the study of vibrations of chords and the oscillations of the air, and published the first monograph on winds. In astronomy he confirmed Newton's theory of the precession of the equinoxes, the nutation of the earth's axis and the perturbations of the planets.

D'Alembert is also remembered for his close association with Diderot in the founding and editing of the Encyclopédie (200). He wrote the Discours Préliminaire, a general essay on the origin and relationships of the various sciences, and contributed a number of articles, mainly on mathematics.

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THE TRUE FIRST EDITION

MONTESQUIEU, CHARLES DE SECONDAT, BARON DE. De l'esprit des loix. *Geneva, Barrillot [sic] & Fils, no date [1748].* 2 volumes, 4to (248 x 183 mm) 4 nn.ll., XXIV, 522 pp. for volume I; 2 nn.ll., XVI, 564 pp. for volume II. Late 18th century speckled sheep, flat spines gilt. 25 000 €

PMM, 197; Tchemerzine-Scheler, IV, 929 ; En français dans le texte, 138. – On the publishing history of De L'Esprit des lois*, see : C. Volpilhac-Auger, G. Sabbagh and F. Weil, Un auteur en quête d'éditeurs ? Histoire éditoriale de l'œuvre de Montesquieu, Paris, 2011, pp. 24-146.*

First edition of one of the fundamental works of modern political science.

Distinguishing, according to the degrees of freedom they entail, three forms of government, the republic (democracy and aristocracy), the monarchy and despotism, Montesquieu analyses the form of each government in order to discover the laws that are proper, i.e. fundamental, to each one, and to deduce from them the positive laws that each of these governments must adopt.

Montesquieu's originality is to transform debates that were strictly technical and erudite into a work that is certainly difficult, but which is addressed to the cultivated public as a whole. He masters an enormous mass of information and documentation through the rapidity of a style that moves from breadth to epigrammatic brevity and dominates the observation of the infinite variety of human legislations through the conviction that a division must take place between the executive, legislative and judicial powers. In the universal mobility of things, this fragile balance constitutes an ideal that is constantly being conquered or reinforced.

This copy contains all the cancels as described by Tchemerzine.

Some smaller stains, mostly in the margins and the occasional small tear; bindings slightly restored.

THE SPIRIT OF LAW

In many ways one of the most remarkable works of the eighteenth century, 'The Spirit of Law', owing in the main to the high plane of generalization on which it is written, defies easy classification and for that reason has never enjoyed a great popularity. So, too, its author puzzled his contemporaries, and very diverse opinions were passed on him and his work even by the *philosophes,* whose predecessor Montesquieu was.

Born in the Gironde, he inherited from his uncle the title of Montesquieu and the presidency of the *Parlement of Bordeaux*, an office which he held for ten years. During this period he wrote and published his equally famous *Lettres Persanes.* Conveniently disguised as the correspondence of two Persian noblemen travelling in Europe, Montesquieu satirized, in an unforgivably witty style, the absurdities and abuses of the contemporary social, political, ecclesiastical and literary scene. France was publicly shocked and privately delighted. Four editions appeared in 1721, and then none for nine years; it is not unreasonable to suppose that it was officially suppressed. This success brought Montesquieu into Parisian society, and after publishing some more books of a slighter nature he was, not without some intrigue and counter-intrigue, elected a member of the Academy. He gave up his Bordeaux presidency and embarked on an extensive tour through Austria, Hungary, Italy and Germany, ending in England, where he stayed for eighteen months and developed an admiration for the English constitution and character which never left him. He then returned to his estate in La Brède, and pursued the life of a country gentleman (rather in the English manner) while he worked on his next book.

In 1734 *Considerations sur les Causes de la Grandeur des Romains et de leur Décadence* appeared in Amsterdam. Despite Montesquieu's previous reputation as a wit, this was immediately recognized as a major work, and it has remained the most popular and widely read of his books.

DE L'ESPRIT DES LOIX

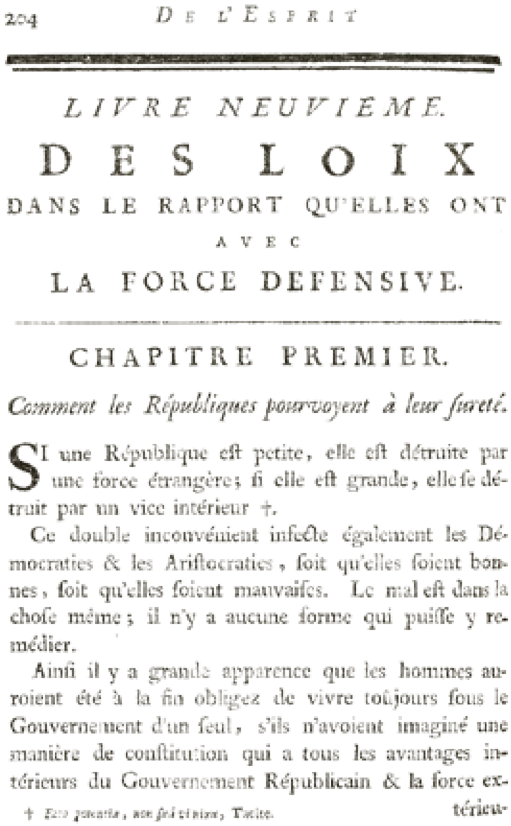
Ou du rapport que les Loix doivent avoir avec la Constitution de chaque Gouvernement, les Moeurs, le Climat, la Religion, le Commerce, &c.

à quoi l'Auteur a ajouté

Des recherches nouvelles sur les Loix Romaines touchant les Successions, sur les Loix Françoises, & sur les Loix Féodales.

TOME PREMIER.

A GENEVE,
Chez BARRILLOT & FILS.


204 DE L'ESPRIT

LIVRE NEUVIEME.

DES LOIX

DANS LE RAPPORT QU'ELLES ONT AVEC

LA FORCE DEFENSIVE.

CHAPITRE PREMIER.

Comment les Républiques pourvoyent à leur ſureté.

SI une République eſt petite, elle eſt détruite par une force étrangère; ſi elle eſt grande, elle ſe détruit par un vice intérieur †.

Ce double inconvénient infecte également les Démocraties & les Ariſtocraties, ſoit qu'elles ſoient bonnes, ſoit qu'elles ſoient mauvaiſes. Le mal eſt dans la choſe même; il n'y a aucune forme qui puiſſe y remédier.

Ainſi il y a grande apparence que les hommes auroient été à la fin obligez de vivre toûjours ſous le Gouvernement d'un ſeul, s'ils n'avoient imaginé une manière de conſtitution qui a tous les avantages intérieurs du Gouvernement Républicain & la force extérieu-

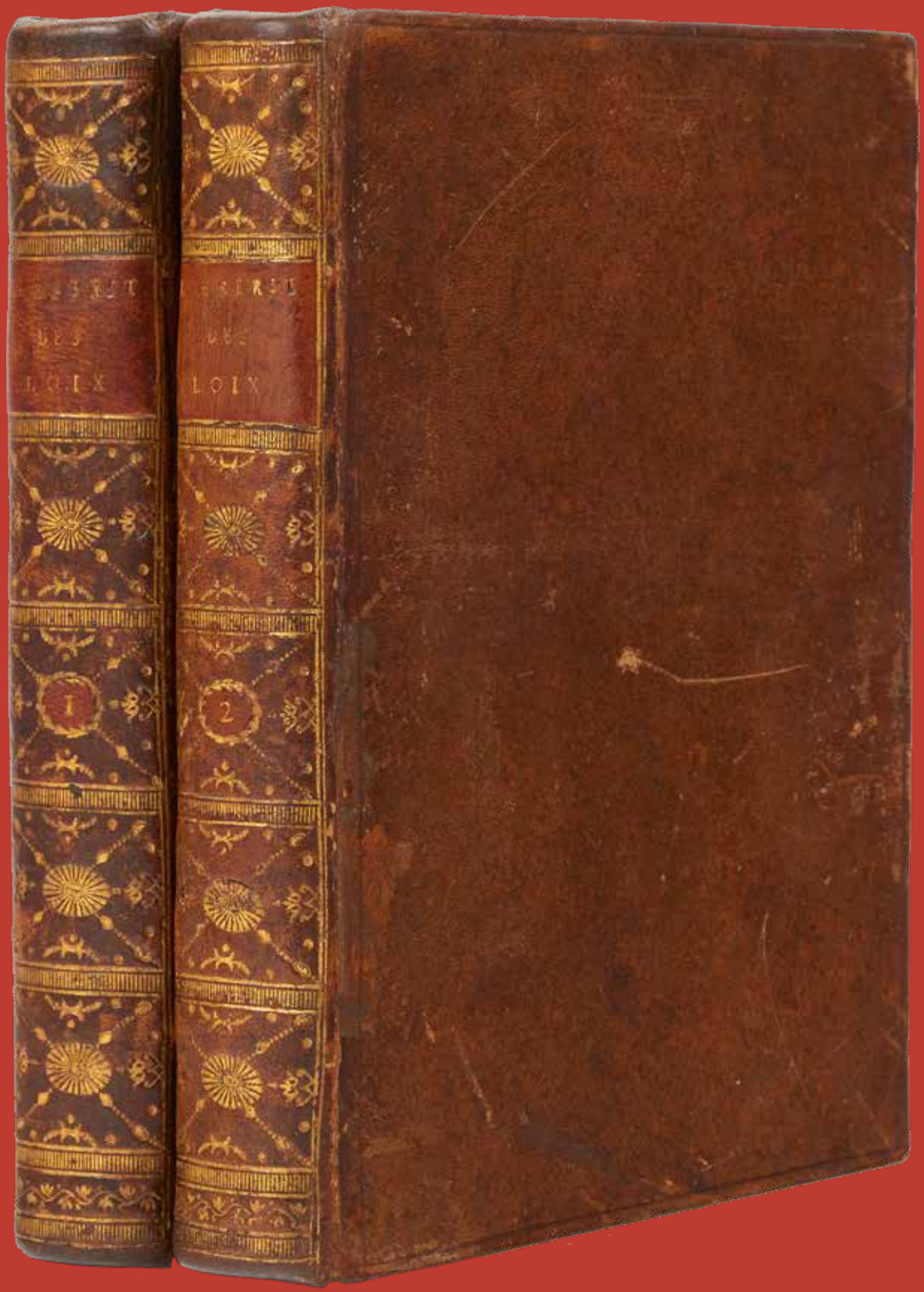
† [illegible], Tacite.

Its facts may have been superseded but neither its style, a masterly succinctness, nor its matter–it is the first comprehensive philosophy of society–have lost their value.

Finally in 1743 he began De l'Esprit des Loix. It took four years to write, and when it was finished almost all his friends advised him not to publish it. Montesquieu paid no attention and it was printed in Geneva in the autumn of 1748. It consists of six main sections, the first dealing with law in general and different forms of government, and the second with the means of government, military matters, taxation and so on. The third deals with national character and the effect on it of climate; a subject of peculiar originality and the one most discussed at the time. The fourth and fifth deal with economic matters and religion; the last is an appendix on law–Roman, feudal and modern French.

The most distinctive aspect of this immense syllabus is its moderation: a quality not designed to achieve official approval in 1748. It is an always original survey which is neither doctrinaire, visionary, eccentric, nor over-systematic. If it is at fault, it is that in its comparison of the various kinds of constitution it is too prone to reflexion upon the defects of the French monarchy. But the scheme that emerges of a liberal benevolent monarchy limited by safeguards on individual liberty was to prove immensely influential.

In 1750 Montesquieu published a dignified *Défense* of his work, but not long after he died while on a visit to Paris. Curiously enough the *philosophes,* whose views were much in sympathy with his, did not speak much of him. This was partly due to the antagonism of Voltaire, and partly to a feeling that on this subject there was nothing much to be added. Yet his theories underlay the thinking which led up to the American and French revolutions, and the United States Constitution in particular is a lasting tribute to the principles he advocated.


LOIX
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LOIX
2

«LA POMME VERTE»

DIDEROT & D'ALEMBERT. Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers, par une Société de gens de lettres *Paris, Neufchatel [=Geneva], Amsterdam, Briasson, Rey, Panckoucke, Panckoucke, 1751-1780.* 35 volumes, folio (385 by 250mm) engraved allegorical frontispiece and 2795 engraved copper plates, 8 folding or double page tables (1 volume I ; 1 volume VIII ; 3 in Supplément I ; 1 in Supplément 2 ; 1 in Supplément 3 ; 1 in volume Table I). Some occasional staining to text volumes 12 and 17; plate volumes 1, 7 and 8 with small stain. Several plates in volume 9 mounted, and with some occasional small tears. Contemporary light green morocco, gilt rule on covers, spine gilt with raised bands, gilt edges.

850 000 €

PMM, 200; En français dans le texte, 156; Grolier/ Horblit 25b; John Lough, Essays on the Encyclopédie (London 1968); Schwab, Rex, and Lough, Inventory of Diderot's Encyclopédie, I (1971), VII (1984) [Studies on Voltaire and the Eighteenth Century 80, 223 ; Adams, Diderot, I, G-5.

A MONUMENT IN THE HISTORY OF EUROPEAN THOUGHT; THE ACME OF THE AGE OF REASON. THIS EXCEPTIONAL COPY OF THE ENCYCLOPÉDIE, POSSIBLY UNIQUE, IS PRESERVED IN ITS CONTEMPORARY LIGHT GREEN MOROCCO BINDING. KNOWN AFFECTIONATELY AS "LA POMME VERTE" BY A SMALL GROUP OF BIBLIOPHILES AWARE OF THE EXISTENCE OF THIS EXAMPLE, IT IS ALMOST CERTAINLY THE FINEST EXAMPLE IN PRIVATE HANDS.

The Geneva edition (according to Adams) of this monument in the history of ideas. It is complete with the allegorical frontispiece and all plates and tables called for.

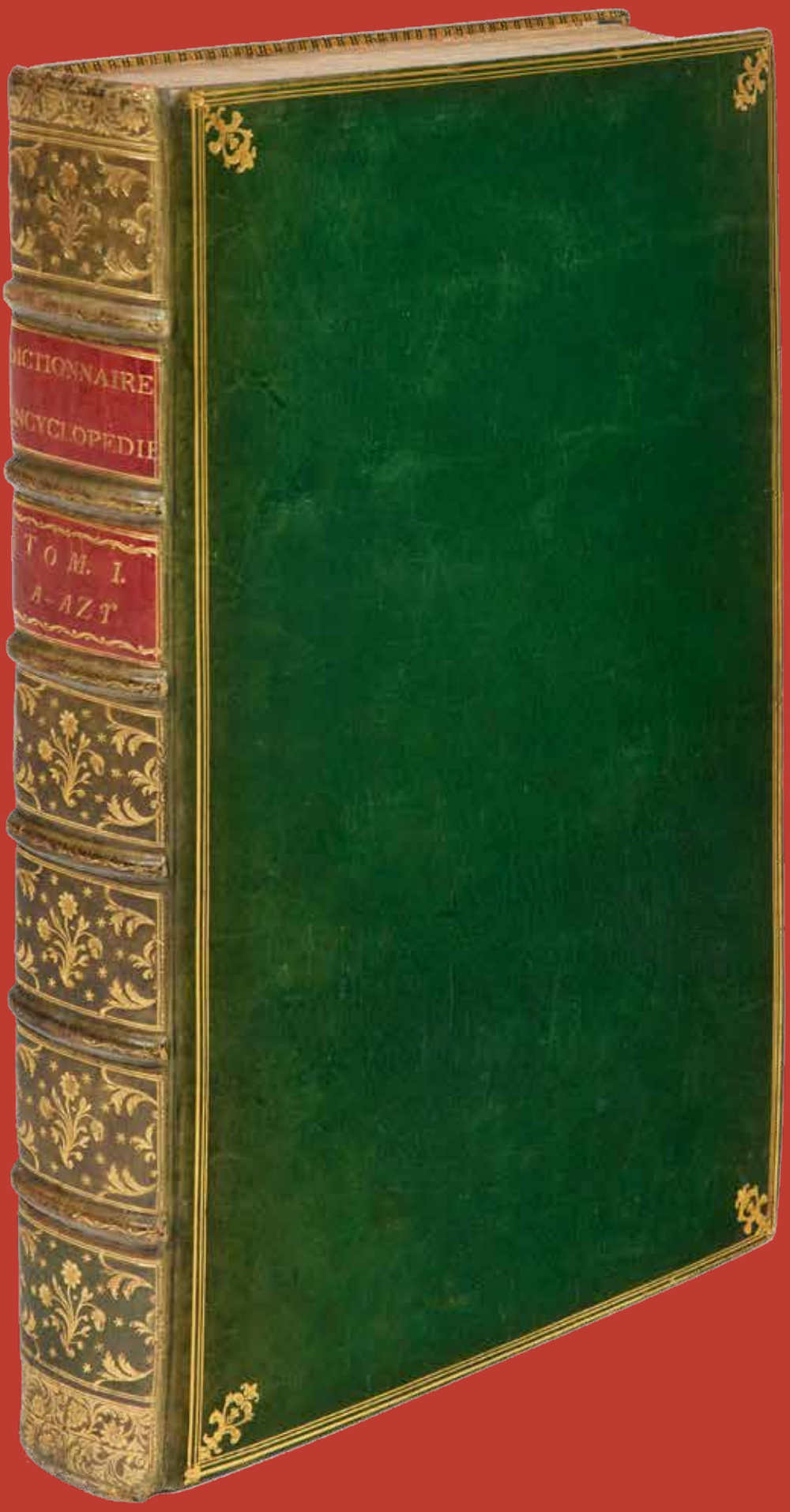
The aim of the Encyclopaedists was above all to make reason and modernity triumph, at a time when, after centuries of obscurantism, there was a renaissance of intelligence. Diderot, who had been entrusted with the direction of the Encyclopaedia, devoted 20 years to this undertaking for which he made corrections, syntheses and wrote more than a thousand articles on subjects as diverse as philosophy, aesthetics, morality, and the mechanical arts. In the early years he was assisted by D'Alembert, who abandoned the edition in 1759 after the condemnation of the encyclopaedic enterprise. From then on, d'Alembert only dealt with the mathematical part. Among the contributors to this prestigious enterprise were Voltaire, Rousseau, and Montesquieu.

LES PHILOSOPHES

A monument in the history of European thought; the acme of the age of reason; a prime motive force in undermining the ancien régime and in heralding the French Revolution; a permanent source for all aspects of eighteenth-century civilization and a classic example of how not to arrange a work of reference: thus may be summed up the serried row of twenty-one volumes of text, twelve volumes of plates and two volumes of indexes, which eventually, in 1780, constituted the great French 'Encyclopaedia'.

Its beginning gave no inkling of its future importance. In 1745 the Paris publisher André-François Le Breton was approached by the English agriculturist John Mills and an otherwise unknown German writer, Gottfried Selle, with a proposal for bringing out a French translation of Ephraim Chambers's Cyclopaedia (171b); in fact, the preamble to the first volume of the Encyclopédie still refers to the dictionnaires anglois de Chambers, d'Harris, de Dyche, etc.' as its main sources. Meanwhile, however, the plan had taken a different, far more ambitious shape. Le Breton went into partnership with the publishers Claude Briasson, Michel-Antoine David and Laurent Durand, each of whom took up a sixth share in the venture, while Le Breton had three-sixths. The royal privilege they obtained was dated 8 February 1746.

Most important, the three partners introduced to Le Breton the man who had just edited for them a *Dictionnaire de Médicine,* Denis Diderot (1713-84). This brilliant young man, unknown to the public and in very straitened circumstances, at once gained for the project the warm support of his already famous friend Jean d'Alembert (195), who not only wrote the *Discours préliminaire,* the general introduction to the *Encyclopédie,* and contributed


DICTIONNAIRE
CYCLOPEDIE
TOM. I.
A-AZT

"Under the leadership of Diderot and d'Alembert, more than two hundred well-known collaborators worked on this enterprise, one of the most ambitious that the French edition attempted under the Ancien Régime. Doctors, writers, jurists, craftsmen, artists, great clerks, officers, art lovers, priests or pastors, they had the common project of presenting to the cultivated Europe of their time a picture as clear as possible of all the knowledge acquired since the Renaissance". (translated from the preface)

The work was published in 35 volumes, issued over a period of nearly 30 years. It contains 17 volumes of the primary text, 11 volumes of plates, 5 volumes of supplements, and 2 volumes of tables, the latter often missing.

'The greatest encyclopaedia of science, which had widespread effect in establishing uniformity of terminology, concept, and procedure in all fields of science and technology' (Grolier/Horblit).

Provenance : André Tissot-Dupont (book plate), Paris.

the articles on mathematics, but used his assured position in society and the world of letters to obtain the moral and financial support of the leading *salons* and the co-operation of the best scholars and *philosophes.*

Each volume as it appeared caused a sensation throughout Europe. The court, the church, the judiciary were outraged; the number of subscribers, originally one thousand, rose to four thousand. In 1759, the seven volumes so far published were banned by the French Attorney-General and condemned by the Pope. Frederic II of Prussia and Catherine II of Russia offered to have the work published in Berlin and St Petersburg. Le Breton, however, carried on clandestinely and in 1765 completed the tenth volume, the last according to the prospectus. But a rising young publisher, Charles-Joseph Panckoucke (1736-98), continued the work until 1780. By that time, at least seven pirated editions of the *Encyclopédie* had been published in Geneva, Berne, Lausanne, Yverdun, Lucca and Leghorn. Panckoucke's attempt to oust the *Encyclopédie* by his own super-encyclopaedia, the *Encyclopédie Méthodique* in 201 volumes (1782-1832), was a deserved failure. The *Encyclopédie* of Diderot and d'Alembert remained, and remains, unique.

FRONTISPICE de L'ENCYCLOPÉDIE.

THE PRINCE OF PHILOSOPHICAL NOVELS
THE TRUE FIRST EDITION
RARE COPY WITH THE 'AVIS AU RELIEUR' BOUND IN AT END

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LE MEILLEUR DES MONDES POSSIBLES

[VOLTAIRE, FRANÇOIS MARIE AROUET, KNOWN AS]. Candide, ou L'Optimise, traduit de l'allemand de Mr. le Docteur Ralph. *[Geneva, Cramer,] 1759.* 12mo (160 x 96 mm) 299 pp., 2 un.l. (one blanc, one leaf *'Avis au relieur'*). Collation : A-M^{12} N^{8}. Contemporary Italian or Swiss (?) sheep, blind stamped filet on covers, spine gilt with raised bands, decorative printed floral endpapers and fly leaves, red edges.

45 000 €

PMM, 204 ; En Français dans le texte, n° 160 ; Bengesco, 1434 & II, pp. XV-XVII ; Wade, 5 ; Le Petit, 548-550 ; Pomeau, «Les éditions de 1759», in : Oeuvres complètes de Voltaire, t. 48, Oxford, The Voltaire Foundation, 1980, p. 86 ff.

Genuine first edition, first issue of Voltaire's Candide, one of the great classics of Western literature, and a central text of the Enlightenment. One of the very few copies with the 'Avis au relieur' preserved.

Ingeniously concealed by Voltaire himself, the identity of the true first edition of Candide remained a mystery for two centuries following its publication, and was only uncovered in 1980.

At the end of February 1759 copies of Voltaire's novel Candide began to appear for the first time in cities across Europe. It was to prove one of the most sensational and mysterious literary events of the century. Candide materialised as if out of thin air: superficially identical, all copies bore simply a title and date, an obviously spurious author 'Le Doctor Ralph', and no trace of any publisher or place of publication. A literary equivalent of a hall of mirrors, these anonymous copies thoroughly confused attempts to trace the book back to its origins. It was a strategy masterminded by Voltaire himself, a pan-European conspiracy designed to defend both himself and his incendiary book. Each of these first copies of Candide had the same number of pages: 299. Line-by-line, they appeared to be the same printing. But close inspection reveals that concealed within these copies are in fact four entirely separate editions. One of these

It was Voltaire himself and his long career of disorderly, troubled and occasionally glorious opposition to established authority rather than his books which caught the imagination and occupied the mind of his contemporaries and succeeding generations. Whether writing frivolously to amuse, or seriously to put right injustice, he was never unnoticed: his best-sellers made him a rich man; when he tried to right injustice, as in the case of Lally Tollendal, he was listened to.

Voltaire lived for a very long time and from his youth on was always in some sort of trouble. In 1716 he was exiled for the first time for writing or being thought to have written lampoons against the Regent. In 1718 his first tragedy, Oedipe, was produced, and the next year he was exiled again. And so it went on, flattery, scribbling, insult and trouble taking equal shares in his life. In 1726, after some particularly bad trouble, Voltaire went to London. Here he stayed for three years; it was one of the most important visits of his life. The eighteenth-century English were more different from the eighteenth-century French than any two European nations can be imagined to be now, and the piquancy of this difference had the liveliest effect on Voltaire. Moreover, the English, unlike the French, who regarded Voltaire as a writer of elegant trifles, took him seriously, and paid him correspondingly. Voltaire responded by behaving seriously and even gratefully. Much struck by the admirable English phlegm and toleration of free thought and eccentricity, he wrote the *Lettres Philosophiques sur les Anglais,* the most sympathetic of critiques.

Back in France, this only made more trouble, and he took refuge at Cirey in Lorraine with the talented Marquise de Chatelet. In the 1740s he was partially re-

CANDIDE,

OU

L'OPTIMISME,

TRADUIT DE L'ALLEMAND

DE

MR. LE DOCTEUR RALPH.

MDCCLIX.

editions was the first. The others were decoys: clandestine replicas of considerable sophistication, copying with great skill even the woodcut ornaments. In one sense at least, Voltaire succeeded entirely in his plans. The true identity of the first edition, where it was printed, and by whom, remained an enigma for more than two centuries, resisting the efforts of the greatest bibliographers. It was finally unmasked only in 1980. Voltaire's Candide remained one of the great bibliographical puzzles for more than two hundred years. In 1959, writing in the bicentenary of its publication, Ira Wade declared Candide to be "very likely the most clandestine work of the [18th] century" (Wade 1959 p. 63).

This copy has all the characteristics described by René Pomeau: 299 pp., the trumpet on the vignette on the title, the full stop after "Ralph." on the title and the typographical error on page 103 (the word "ce" repeated twice). With the 'Avis au relieur' at the end of the volume: the blanc leaf N7 which is, together with leaf N8 ('Avis'), part of the collation of the last quire (these two leaves are missing in most copies).

It is also noted that the word 'précisément' on p. 125, line 4, is not corrected (in later editions this word is replaced by 'précipitamment').

Fine copy, well preserved in its first, unsophisticated, binding.

Provenance : Emmanuel Jeanbernat Barthelemy de Ferrari Doria (book plate).

stored to favour and through the influence of Mme de Pompadour he was made historiographer royal on New Year's Day 1745. He was soon back in hiding, and Mme de Chatelet died. So in 1751 Voltaire yielded to the persistent invitations of Frederick of Prussia, and set out for Berlin. There, despite his farcical quarrels with the King, he remained for three years, until the breach became total. Then he fled to Geneva where he found and bought the ideal refuge, Ferney, four miles from the city. Here, just on French soil, he could enjoy the political liberty of Geneva with the social liberty of France. Here Candide, the most perfect of the light-weight parables which were his especial and peculiar forte, was written. Typically, it was published anonymously, and many times printed and pirated in its early years. Which of the editions of 1759 is the first is still open to doubt.

But what does it matter? Voltaire would be pleased to know that his attempts to cover his tracks have been successful and even more to contemplate the book's continued popularity. For the optimistic, innocent Candide, and his equally guileless if more worldly-wise mentor, Dr Pangloss, and their delicious adventures, still command our attention. The folly of philosophic and religious optimism is displayed with a vigour and wit that carries the reader away. Irony without exaggeration, a perfect restraint in its admirable humour, a gift for the 'throw away line' ('pour encourager les autres' is a classic example); all these show Voltaire's style and originality at their incomparable best.

In 1778, possibly piqued by the new success of Beaumarchais (230), he could not resist a visit to Paris. He was fêted to an extraordinary degree and at the performance of his latest tragedy, Irène, he was crowned with laurel. It was too much for him and he died on 30 May. His legacy of lively scepticism, perpetuated in the spirit of the *philosophes,* lives on.

gloſs ; car enfin je ſuis Philoſophe, il ne me convient pas de me dédire ; Leibnitz ne pouvant pas avoir tort, & l'harmonie préétablie, eſt d'ailleurs la plus belle choſe du monde, auſſi-bien que le plein & la matiére ſubtile.

GEORG HERMANN QUINCKE'S COPY

THE MEASUREMENT OF LIGHT

LAMBERT, J. H. Photometria sive de mensura et gradibus luminis, colorum et umbrae. *Augsburg, Detleffsen for E. Krafft Wwe., 1760.* 8vo (205x145 mm). 8 un.ll. 547 pp., 6 un.ll., 8 folding plates. Contemporary wrappers, uncut. 55 000 €

PMM 205; Horblit 62; Steck I.4; DSB VII, 599. Grolier Science 62; Norman 1269.

First edition of the foundation for the exact measurement of light.

The Mulhouse scholar and philosopher J-H Lambert (1728-1777) is one of the most prolific and eclectic authors of the Enlightenment. The quality of his scientific workplaces him among the best craftsmen of the exact sciences of the 18th century, even if his reputation suffered in part from the brilliant work of his contemporaries and successors such as Euler, d'Alembert, Lagrange, Laplace and Gauss.

In 1729, P. Bouguer (1698-1758) in his "Essai d'Optique sur la gradation de la lumière" laid the foundations of the photometric technique, which relies on the eye's ability to appreciate with good precision the equality of luminance of two luminous surfaces observed simultaneously. Lambert knew this when he set about writing the "Photometria...". But in order to build the mathematics of this new science on a solid foundation, it is necessary to bring the main concepts up to date and thus free us, as far as we can, from the subjective character of light sensations.

This is what Lambert first endeavoured to do. Then, taking the Sun as an example of a light source, he formulated "his law": light sources have a luminance that is independent of the direction of emission (today we know that only the black body follows this law). The other important concept invented by Lambert and which follows from "his law" is that of the albedo of a diffusing surface. He thus defined the notions of "integral scatterer" and "perfect scatterer".

These simplifying hypotheses, which are still used today as a first approximation, have the advantage of reducing

Both Kepler (112) and Huygens (154) had investigated the intensity of light, and the first photometer had been constructed by Pierre Bouguer (1698-1758); but the foundation for the science of photometry-the exact scientific measurement of light-was laid by Lambert's 'Photometry' (Bouguer's treatise, *Traité d'Optique sur la Gradation de la Lumière,* appeared posthumously, also in 1760).

Johann Heinrich Lambert, born in Mülhausen (Mulhouse), Alsace, was the son of a tailor and almost entirely self-educated. He made his own instruments and with them embarked on a series of geometrical and astronomical observations. Lambert on the whole accepted the wave theory of light of Huygens and Euler (196) rather than Newton's corpuscular theory (172). In the *Photo -metria* he described his photometer and propounded the law of the absorption of light named after him. He investigated the principles and properties of light, of light passing through transparent media, light reflected from opaque surfaces, physiological optics, the scattering of light passing through transparent media, the comparative luminosity of the heavenly bodies and the relative intensities of coloured lights and shadows. His discoveries are of fundamental importance in astronomy, photography and visual research generally. Even in the modern world of wave mechanics (see 417), the Photometria remains a significant book. Indeed there is hardly any aspect of photometry that was not fully covered by Lambert's investigations.

Lambert also made a notable contribution to the science of cartography. He first suggested the use of perspective as a means of making maps, and proposed several systems of projection in his *Anmerkungen und Zusätze zur Entfernung der Land- und Himmelskarten* (forming part III of

I. H. LAMBERT
ACADEMIAE SCIENTIARVM ELECTORALIS BOICAE, ET SOCIETATIS PHYSICO-MEDICAE BASILIENSIS MEMBRI, REGIAE SOCIETATI SCIENTIARUM GOETINGENSI COMMERCIO LITERARIO ADIVNCTI

PHOTOMETRIA

SIVE

DE

MENSVRA ET GRADIBVS LVMINIS, COLORVM ET VMBRAE.

AUGUSTAE VINDELICORUM,
Sumptibus VIDVAE EBERHARDI KLETT
Typis CHRISTOPHORI PETRI DETLEFFSEN.
MDCCLX.

all photometric problems to problems of geometry and analysis. As a skillful geometer, Lambert highlighted the other fundamental notion of photometry, namely what we call "the geometric extent of a light beam". The foundations of the edifice are then in place and will allow Lambert to put into equations and solve the main problems of lighting and partly those of instrumental photometry.

A very fine uncut copy, from the Library of Georg Hermann Quincke (1834-1924), professor of physics (his signature on front fly leaf). "Quincke devoted a group of sixteen studies to problems in optics, basing his work on theories that viewed light as elastic vibrations in a mechanical medium" (DSB, XI, 241-242)

Beiträge zum Gebrauche der Mathematik und deren Anwendung, Berlin, 1772). Though much of this work has now been superseded, his equal-area conical projection is used to this day. It employs a cone represented as intersecting the sphere at two parallels known as the 'standard parallels' for the area to be mapped. It is a system which compares favourably with gnomonic and Mercator projection (100), because radio and visual bearings can easily be plotted on it and it is widely used in aerial and military maps.

Lambert also wrote on mathematics–his *Theorie der Parallellinien,* 1766 (but not published until 1786), is an early essay in non-Euclidean geometry, although its implications were probably not fully realized by the author himself-on cosmology, and on rationalist philosophy.

WINCKELMANN, JOHANN JOACHIM. Histoire de l'art chez les anciens. Traduit de l'allemand avec de notes historiques et critiques de différens auteurs. *Paris, Bossange, Masson et Besson, XI. - 1802.* 2 parts in 3 volumes 4to (266 x 193 mm), one engraved portrait after Mengs, 695 pp., 25 engraved plates for volume I ; engraved frontispice, 2 un.ll., 192 pp., 37 engraved plates, 1 un.l.for volumes 2; engraved frontispice, 2 un.ll., 405 pp., 1 un.l., 3 engraved plates gavées for volume III. Contemporary tree calf, gilt fillets around sides, flat spine richly gilt, yellow edges. 2 500 €

PMM, 210 (1764 German edition) ; Brunet, V, 1463.

First complete edition in French of this important work for the history of classical art.

Johann Winckelmann was German archaeologist and art historian whose writings directed popular taste toward classical art, particularly that of ancient Greece, and influenced not only Western painting and sculpture but also literature and even philosophy.

Winckelmann's general *Geschichte der Kunst des Altertums* (1764; "History of the Art of Antiquity") is virtually the first work to define in ancient art an organic development of growth, maturity, and decline; to include such cultural and technical factors as climate, freedom, and craftsmanship in explaining the art of a people; or to attempt a definition of ideal beauty. This work inaugurated the division of ancient art into periods—a pre-Phidian (or archaic), the high or sublime style of the great Greek sculptors Phidias and Polyclitus of the 5th century BC, the elegant or beautiful style of the sculptor Praxiteles and the painter Apelles (both flourishing in Greece in the 4th century BC), and the imitative period, corresponding to the Greek-tinctured Hellenistic and the Roman—that have passed into the common parlance of Greek art history. But his fame rests chiefly upon his descriptions of individual works of art, combining meticulous, firsthand observation with a warm and spontaneous style. His remarks on the Laocoön, the Apollo Belvedere, the Niobids, and the Belvedere Torso have become landmarks alike

Winckelmann was born at Stendal in the Altmark of Brandenburg. At school he was befriended by a master who was blind. He there had the run of a fine library and seems to have been especially attracted to Greek antiquity even at this early age. As a poor student at the universities of Halle, Jena and elsewhere he studied theology and medicine. After graduating he spent some years of drudgery first as a private tutor and eventually as an assistant master in a Gymnasium at Seehausen.

The turning point in his life came with his appointment in 1748 as secretary and librarian to Count Bühnau, at Nötheniz near Dresden, for whose history of the Roman Empire he collected material. Opportunities to acquaint himself with the treasures of the Dresden Art Gallery and to meet a number of artists nurtured a natural bent towards the history of art; and an acquaintance with the Papal Nuncio in Dresden eventually inclined him to Catholicism.

In 1754 he published his first book, *Gedanken* über *die Nachahmung der grieschichen Werke in der Malerei und Bildhauerkunst;* and in the same year he entered the Catholic Church. He also resigned his employment and travelled to Rome with a pension from Augustus III, Elector of Saxony. In Rome, undoubtedly accompanied by recommendations from the Nuncio, he was be friended by several cardinals, to two of whom he was appointed librarian. He also found employment at the Vatican Library and was appointed a Controller of Antiquities.

Italy became his second home, and when, in 1768, he decided to revisit Germany, after a trying illness in the Tyrol and a successful visit to the Court of Maria Theresa in Vienna, he turned back. On the return journey, while

J. WINKELMANN.

Gravé d'après le Dessin de Salésa, fait sur le tableau d'Antoine Raphaël Mengs qui est dans le Cabinet de M. le Chev. d'Azara, Ministre Plen. du Roi d'Espagne à Rome.

1

in the history of German literature and art criticism. The study of art history as a distinct discipline and of archaeology as a humane science may be said to date from Winckelmann.

A very fine copy on laid paper, complete with its 65 plates and the required frontispieces. The illustration is complemented by a large number of vignettes reproducing works from antiquity.

waiting at Trieste for a boat to take him to Ancona, he was murdered at an inn by an Italian who stole some coins presented to Winckelmann by Maria Theresa.

Meanwhile, with the publication of his masterpiece, the 'History of the Art of the Ancients', his fame had become widespread. This was indeed the first work in the German language to achieve universal acclaim. Winckelmann had drawn attention for the first time to the importance of Greek ideals for the modern world, and, with his unique acquaintance with the surviving examples of classical art, amplified by wide and specialized reading, his authority was unquestioned. It is now known that he was sometimes led astray by late Hellenic or Roman copies of Greek works; but this has not weakened the novelty and importance of his thesis.

Lessing was an early and deeply impressed reader of the *Geschichte* and the publication of his Laokoon (213) in 1766 was the first example of Winckelmann's influence on the thought of his time.

HISTOIRE
DE L'ART
CHEZ LES ANCIENS,

PAR WINKELMANN;

TRADUIT DE L'ALLEMAND;

AVEC

DES NOTES HISTORIQUES ET CRITIQUES DE DIFFÉRENS AUTEURS.

TOME PREMIER.

A PARIS,

CHEZ BOSSANGE, MASSON ET BESSON.

XI. — 1802.

A FOUNDATIONAL WORK IN THE HISTORY OF MODERN PSYCHOLOGY

MESMER, FRANZ ANTON. Mémoire sur la découverte du magnétisme animal. *Genève, et se trouve à Paris, chez P. Fr. Didot le jeune, 1779.* 8vo 1 un. l ,VI, 85 pp., 1 blank. Modern wrappers. 3 500 €

PMM, 225 ; Garrison-Morton, 4992.1 ; Norman Cat., M-4 ; Norman (Grolier), 47 ; DSB, IX, pp.326-328 ; Heirs of Hippocrates, 1013 ; En français dans le texte, 171; NLM, p. 302 ; Crabtree 10.

First edition of Mesmer's Manifesto, his definitive work on animal magnetism.

By the end of the 18th century, electrical and magnetic phenomena amazed the public as well as Western scientists and were a central area of experimental science. Although electricity and magnetism had occasionally been used for therapeutic purposes in earlier times, it was during this period that explanations of the functioning of living beings with the help of these properties of nature began to multiply. Among the various doctrines that advocated the unification of the forces of Nature, one current deserves particular attention for the importance of its cultural influence on pre-revolutionary French society: mesmerism or "animal magnetism". Mesmerism, which asserted the possibility of curing the sick through the action of a magnetizer or magnetic substitutes, was indeed very successful. However, it was eventually perceived by the scientific and political authorities as a social danger, calling into question the authority of science and medicine.

In 1779 Mesmer published his major work in French, the *Mémoire sur la découverte du magnétisme animal* , which expresses his thoughts in twenty-seven theses based on the existence of a very subtle fluid, invisible to our senses, which penetrates the entire universe and is the real cause of the various physical phenomena. Thus, according to his thesis number two, "a fluid universally spread and continuous in such a way as to suffer no vacuum, whose subtlety allows no comparison and which, by its nature, is capable of receiving, propagating and communicating all impressions of movement, is the means of this influence".

"A foundational work in the history of modern psychology. In this, Mesmer's first and most influential public presentation of his theory of animal magnetism. Mesmer came to the conclusion that the human body

MESMERISM

German romanticism and mysticism of the eighteenth century provided a fertile soil for the achievements of Anton Mesmer, an Austrian physician whose name is perpetuated in 'Mesmerism', the manifesto of which is his 'Memoir on the Discovery of Animal Magnetism'.

Since the days of primitive and magic medicines, and later those of the Royal Touch (for the cure of scrofula) curative properties had been attributed to laying on of hands. Mesmer practised a similar method. He maintained that a magnetic fluid pervades the universe, exists in every living being, and affects the nervous system. Experimenting with the use of this 'magnetism' he found that there was a healing magnetic power in his own hands and that he could obtain results in treating nervous disorders without a magnet, a faculty he called 'animal magnetism'. Mesmer induced sleep and did, in fact, use hypnotic power (the term 'hypnosis' replaced 'mesmeric sleep' when coined by the Scottish neurologist James Brain in A Practical Essay on the *Curative Agency of Neuro-hypnotism,* 1842). Paracelsus (110) had spoken of the influence of imagination in curing diseases, and Helmont of the occult power of magnetism, but this kind of treatment had never been applied systematically.

Mesmer went to Paris, was patronized by the King and Queen and corresponded with George Washington. Fantastic scenes took place in his magnificent consulting rooms, where patients sat round a special tub, while Mesmer appeared, clad in lilac silk, waving an iron wand: perfume, theatrical costumes and dramatic illumination were all part of the treatment.

Louis XVI set up a committee, with Benjamin Franklin as chairman and Lavoisier, Guillotin and Jean Sylvan Bailly as some of the members, to investigate 'animal

MÉMOIRE
SUR LA DÉCOUVERTE
DU
MAGNÉTISME
ANIMAL;

Par M. MESMER, *Docteur en Médecine de la Faculté de Vienne.*

A GENEVE;

Et ſe trouve

A PARIS,

Chez P. Fr. Didot le jeune, Libraire-Imprimeur de MONSIEUR, quai des Auguſtins.

M. DCC. LXXIX.

itself is a magnet and that the physician, using his own body magnetically, can produce the most effective cures. Mesmer states that in this way animal magnetism can cure nervous disorders directly and other disorders indirectly. Although Mesmer lived and wrote until 1815, he never significantly altered the outline of his theory as it is presented in the 'Mémoire' of 1779. It contains all the basic principles which were to be applied to treatment of the sick by 'magnetizers' for decades to come" (Crabtree).

«Du somnambulisme provoqué à l'hypnose et à la psychanalyse, l'expérience contemporaine de la psychiatrie dynamique, la découverte de l'inconscient et la guérison par l'esprit trouvent leur origine dans l'audace autoritaire et maladroite des intuitions du précurseur Mesmer» (cf. En Français dans le texte).

«Sa pensée et sa doctrine mélangent à la fois des courants liés aux influences maçonniques, alchimiques, et illuministes. Son mérite est d'avoir attiré l'attention sur les possibilités de l'hypnotisme que son élève Puységur et par la suite Braid, Bernheim et Charcot développeront, sans oublier Freud pour qui l'hypnose devait faire le lit de la psychanalyse» (cf. J. Thuillier, La Folie, Paris, 1996, p. 624).

Fine copy uncut.

magnetism'. Their report condemned mesmerism' medically; but the idea had taken hold and spread all over Europe, being exploited by such charlatans as Count Cagliostro, and Elisha Perkins with his metallic tractors in America. There were also many serious disciples such as Puysegur, who developed hypnotism on scientific lines.

Mesmer himself was undoubtedly sincere, despite his theatrics; but he never realized the implications of his discovery and methods. Suggestibility on the part of the patient can, without question, be the key to his recovery; and having found this out Mesmer became, unwittingly, a pioneer of psychotherapy. Since his time the investigation of how to release subconscious states through auto and hetero-suggestion has continued, and the whole field of extra-sensory perception and spiritualism has affinity with mesmerism. Much more important scientifically were the experiments of Braid in Scotland and Charcot in Paris, and the development of psychoanalysis: Freud's first experiments (389) were on hypnotic patients; and Jung was particularly close to mesmerism in his belief that consciousness could transcend time and space.

MÉMOIRE

SUR

LA DÉCOUVERTE

DU MAGNÉTISME

ANIMAL.

L'HOMME eſt naturellement Obſervateur. Dès ſa naiſſance, ſa ſeule occupation eſt d'obſerver, pour apprendre à faire uſage de ſes organes. L'œil, par exemple, lui ſeroit inutile, ſi la Nature ne le portoit d'abord à faire attention aux moindres variations dont il eſt ſuſceptible. C'eſt par les effets alternatifs de la jouiſſance & de la privation, qu'il apprend à connoître l'exiſtence de la lumière & ſes différentes gradations; mais il reſteroit dans l'i-

THE FIRST ASCENT OF A BALLOON

FAUJAS DE SAINT-FOND, BARTHÉLÉMY. Description des expériences de la Machine Aérostatique de MM. de Montgolfier. -Première suite de la Description des expériences... *Paris, Cuchet, 1783-1784.* 2 volumes 8vo (193 x 117 mm), XL, 299 pp., 1 un.l. (approbation), 9 engraved plates including the frontispice and a large folding table for volume I; title, 366 pp. (including leaf p. 24*), 1 errata leaf and 5 engraved plates for volume II. Contemporary sheep, spine gilt, marbled edges. 2 500 €

PMM, 229; Dibner, 64; Norman, 769 (second issue); Cohen de Ricci, 372 («on rencontre assez rarement la seconde partie»); Tissandier, p. 21; Maggs, 65; DSB, IV, 548 et IX, 492; En Français dans le texte, 175.

First edition, first issue of the first full-length account of the experiments with balloon flight conducted by the Montgolfier brothers in 1783.

The geologist Faujas de Saint-Fond "will be for each experience the privileged witness and the chronicler of what was to be the epic, "the madness of the balloons" (translated from En Français dans le texte).

Faujas de Saint-Fond relates with precision the different stages of the conquest of the air, from the first balloon launch in Annonay on 4 June 1783, to the first "manned flights", first by a rooster, a duck and a sheep, in front of the king in Versailles on 19 September, then by the first aeronauts, Pilâtre de Rozier and the Marquis d'Arlandes, on 21 November of the same year; The second volume contains the report of the aerial trips to La Muette, the Tuileries, Lyon, Milan, the Champ-de-Mars, etc.

"Faujas de Saint-Fond was most interested in the experiments of the Montgolfier brothers who had constructed several air balloons of various materials. [In his Description des expériences*...] Faujas de Saint-Fond gave an account of their experiments, showing the ascent of the balloons, their fittings, machinery, and methods of inflation"* (Dibner).

[with:]

MORVEAU, CHAUSSIER ET BERTRAND. Description de l'aérostate 'L'Académie de Dijon', contenant le détail des procédés, la théorie des opérations, les dessins des machines & les procès verbaux d'expériences. Dijon, Causse, et se trouve à

THE FIRST AERIAL VOYAGE

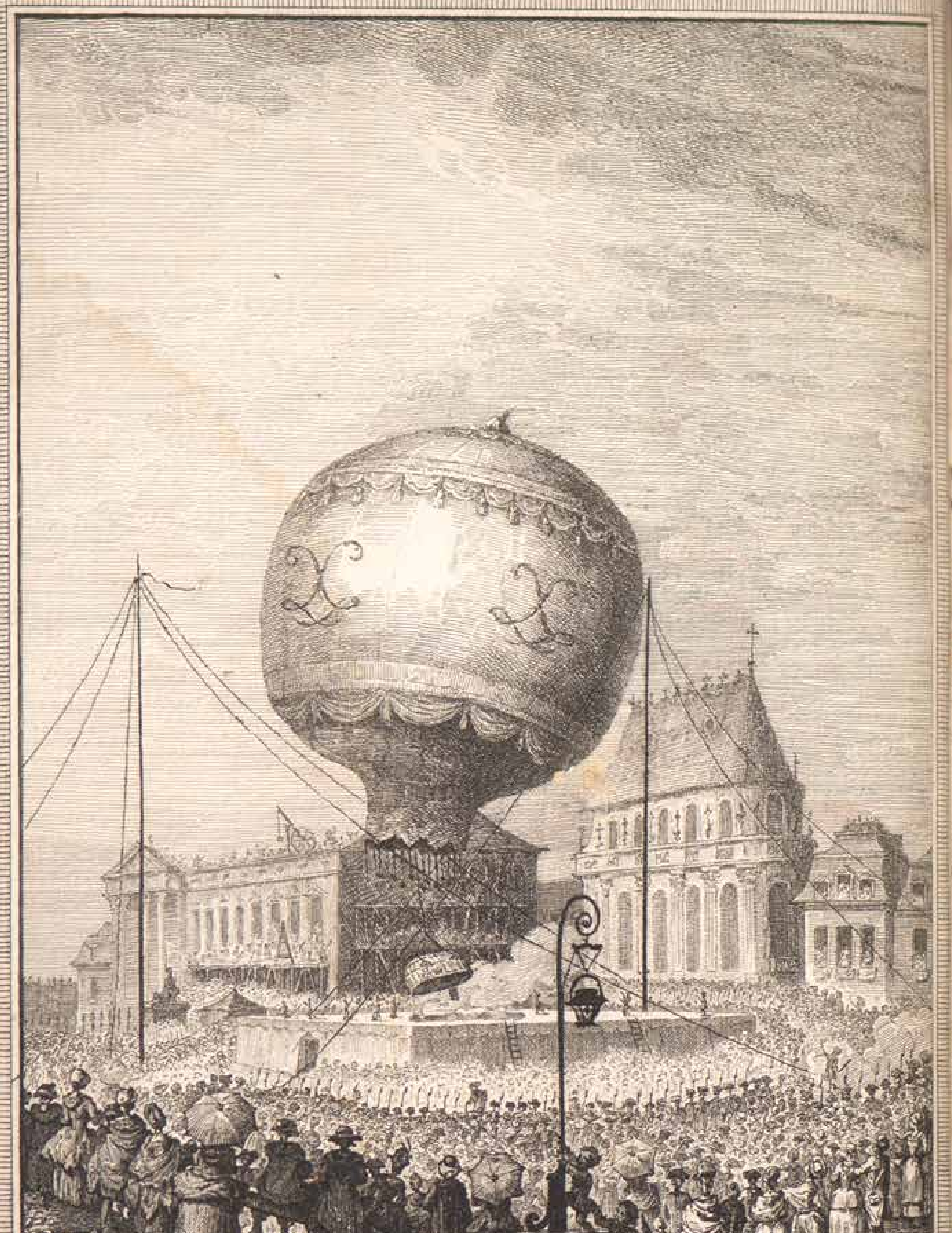
There are dual claimants to priority in ballooning, J.A.C. Charles and the Montgolfier brothers. Faujas de Saint-Fond, an eminent French scientist, was at once the sponsor of the Montgolfiers and their chronicler. He set on foot a subscription to repeat an experiment conducted by them in June 1783 when 'a cloud enclosed in a bag', in fact a linen globe of 105 feet circumference in which the air was heated by a straw fire, made a successful ascent at Annonay. The subscribers preferred the hydrogen-filled balloon devised by Charles. This was only 13 feet in diameter and its ascent took place from the Champs de Mars in Paris in August 1783.

This feat, however, was surpassed by the Montgolfiers in September when they successfully launched a balloon carrying a sheep, a cock and a duck, and even more sensationally in November when, after some tethered experiments, Pilâtre de Rozier, accompanied by the Marquis d'Arlandes, made the first aerial voyage in history. They ascended from the Château de la Muette in the Bois de Boulogne, sustained their flight for five-and-a-half miles across Paris and descended after twenty-five minutes on the outskirts of the city.

Faujas de Saint-Fond's 'Description of the Aerial Machine of MM. Montgolfier' was the earliest record of this flight, written and published in the very year of its accomplishment. It is the first serious treatise on aerostation as a practical possibility.

In December 1783 Charles made a much longer ascent in a hydrogen balloon of his own devising. He stayed up for two hours. He is responsible for the main features of modern balloon construction .

The balloon was very soon used for scientific research, the ascents of James Glaisher and his meterological



Dessiné par le Ch.er De Lorimier. Gravé par N. De Lau

Expérience faite à Versaille, en présence de leurs Majestés et de la Famille Royale, par M.r Montgolfier, le 19. Sept. 1783.

La Machine Aérostatique avoit 57. Pieds de haut, sur 41. de Diamétre.

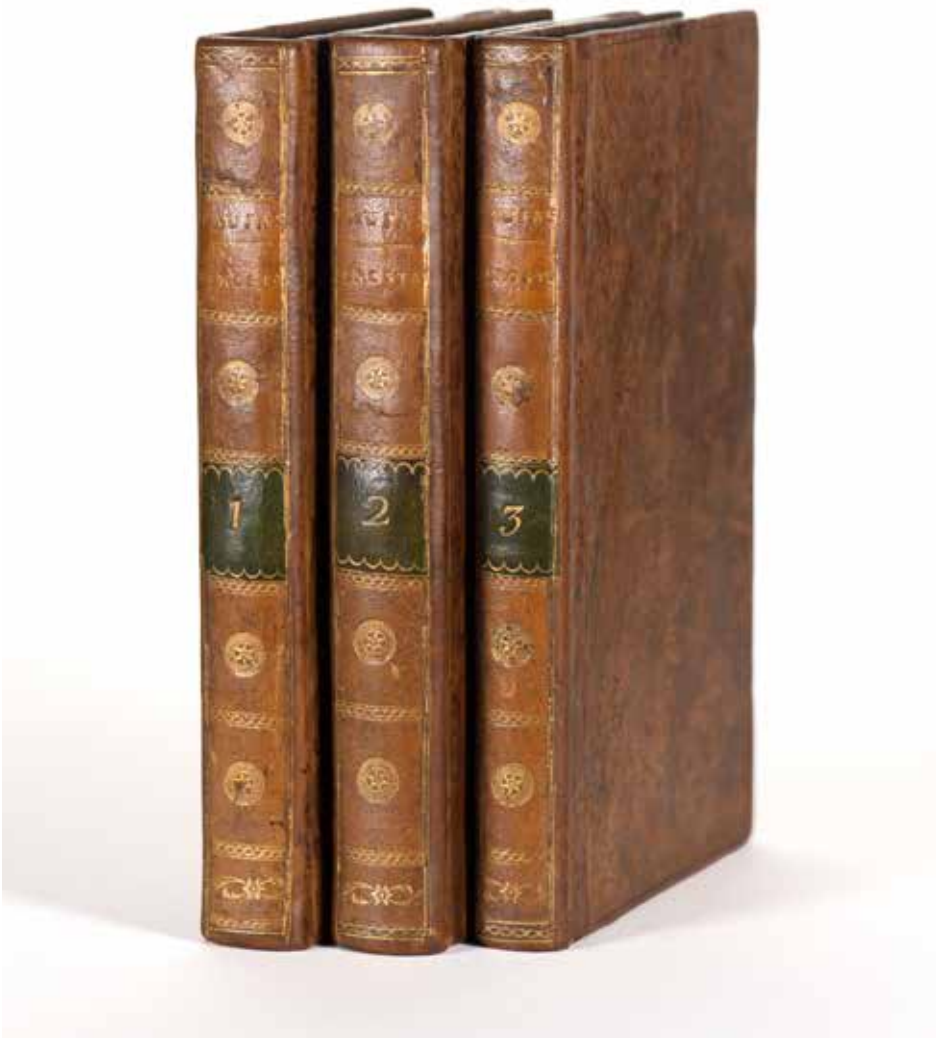
Paris, chez Théophile Barrois, 1784. 8vo, V, 224 pp., 4 engraved plates.

Tissandier, 30; Maggs, 50.

First edition. It is extracted from the reports of the Academy of Dijon. "The printing of this volume having delayed the printing of the Academy's semestrial book for the Sciences & Arts section, it will only appear at the end of July". A very complete treatise giving details on the choice of materials, the chemical characteristics of the gas used, the means of directing the balloon, etc. The plates show technical details of the production and examples of calculations to direct the balloon.

Spine skillfully rebacked using old spines. Nice set.

observations being perhaps the most important early examples. In 1794 J. M. J. Contelli, a colonel in the French revolutionary army, made the first military reconnaissance by balloon; and the balloon-post during the Siege of Paris in 1870 is familiar. Protracted efforts towards dirigibility culminated in the success of Graf Zeppelin early in the present century; the Germans used airships extensively in the First World War and the U.S. Navy in the Second. But some spectacular disasters put an end, seemingly for good, to the development of dirigibles for civilian transport.



DESCRIPTION
DES EXPÉRIENCES
DE LA MACHINE
AÉROSTATIQUE
DE MM. DE MONTGOLFIER,

Et de celles auxquelles cette découverte a donné lieu ;

SUIVIE

DE RECHERCHES ſur la hauteur à laquelle eſt parvenu le Ballon du Champ-de-Mars ; ſur la route qu'il a tenue ; ſur les différens degrés de peſanteur de l'air dans les couches de l'atmoſphère ;

D'UN MÉMOIRE ſur le gaz inflammable & ſur celui qu'ont employé MM. de Montgolfier ; ſur l'art de faire les Machines aéroſtatiques, de les couper, de les remplir, & ſur la manière de diſſoudre la gomme élaſtique, &c. &c. ;

D'UNE LETTRE ſur les moyens de diriger ces Machines, & ſur les différens uſages auxquels elles peuvent être employées.

OUVRAGE orné de neuf planches en taille-douce, repréſentant les diverſes Machines qui ont été conſtruites juſqu'à ce jour, particulièrement celle de Verſailles, & celle dans laquelle des hommes ont été enlevés juſqu'à la hauteur de 324 pieds, &c. &c.

Par M. FAUJAS DE SAINT-FOND.

A PARIS,

Chez CUCHET, rue & hôtel Serpente.

M. DCC. LXXXIII.

Avec Approbation & Privilège du Roi

THE FATHER OF MODERN CHEMISTRY

LAVOISIER, ANTOINE-LAURENT DE. Traité élémentaire de Chimie, présenté dans un ordre nouveau, et d'après les découvertes modernes. *Paris, Cuchet, 1789.* 2 volumes 8vo (197 x 122 mm) XLIV, 322 pp., 2 folding tables for volume I ;VIII, pp. 324 to 653, 1 un.l., 13 engraved plates for volume II. Contemporary marbled sheep, spine gilt with raised bands, red edges (expertly rebacked). 8 500 €

PMM, 238; Duveen et Klickstein, 154; Horblit, 64; Dibner, 43.

First edition, second issue, of this is a fundamental work in the history of modern chemistry. This second issue contains ten tables and several extracts from the registers of the Académie des Sciences and other learned societies, not included in the single volume issue – making this in fact the first complete edition.

The first "trial" issue was published as one volume and is known in only three copies (the King's, the Queen's and the Dolphin's).

Lavoisier's revolutionary work outlined in this book had as much impact on chemistry as the French upheaval of the same year had on politics. This is a fundamental work in the history of modern chemistry containing several foundational ideas necessary to the progress of chemistry. Several critical ideas that appear in this book laid the firm foundation for Lavoisier's claim to the title as "the father of modern chemistry": (1) his use of accurate measurement for chemical research by using a balance with weight determinations being made at every possible stage of chemical change, (2) his experimental research on combustion which established that oxygen was the component in air that combined with metals during combustion and his naming of the resulting substances "oxides", (3) his exposition of the law of the conservation of mass, proving that matter remains constant thoughout all chemical change and (4) his definitive reform of chemical nomenclature, whereby every substance was named by an aggregate of its component elements.

In addition, Lavoisier finally established the modern conception of elements as substances which cannot be further decomposed. In this work, he identified twenty three such elements - all of which are still recognized

A NEW EPOCH IN CHEMISTRY

This book accomplished a chemical revolution: but Lavoisier's achievement would have been impossible without his knowledge of the works of his predecessors. Priestley (217) had discovered oxygen; Scheele had also found oxygen and proved that air consisted of two different gases, now known as oxygen and nitrogen, and discovered many other substances; Black had proved that there were many kinds of gases differing from air, a fact first recognized by Helmont (135); Cavendish established that water was not an element; and Stephen Hales (189) had even earlier found that . gases could be obtained from plants

Lavoisier made extensive use of the chemical balance when investigating the results of the calcination of metals. He proved that the increase in the weight of the calcined metals was due to something taken from the air, and that this effect was constant in all such processes. He named the substance oxygen. He repeated Cavendish's experiments and concluded that water was a compound of oxygen and hydrogen. Cavendish, still clinging to the 'phlogiston' theory (see 217), had named them phlogiston and dephlogisticated air. Lavoisier perceived that respiration and combustion were similar processes, and, since oxygen was that part of the air that combined with metals in the process of combustion, he named the resulting substances oxides. He finally established the modern conception of elements as substances which cannot be further decomposed. His 'Elementary Treatise on Chemistry' contains a list of twenty-three such elements, which are still recognized today. Together with Morveau and Berthollet he introduced a completely new system of chemical nomenclature in the *Méthode de Nomenclature Chimique,* Paris, 1787. Thus the great confusion as to the actual number of elements and the very fanciful nomenclature which still included many alchemical terms were finally swept away. Having proved the analogy between combustion and respiration, Lavoisier was able to explain

TRAITÉ
ÉLÉMENTAIRE
DE CHIMIE,

PRÉSENTÉ DANS UN ORDRE NOUVEAU

ET D'APRÈS LES DÉCOUVERTES MODERNES;

Avec Figures :

Par M. LAVOISIER, *de l'Académie des Sciences, de la Soeiété Royale de Médecine, des Sociétés d'Agriculture de Paris & d'Orléans, de la Société Royale de Londres, de l'Inſtitut de Bologne, de la Société Helvétique de Baſle, de celles de Philadelphie, Harlem, Mancheſter, Padoue, &c.*

TOME PREMIER.

A PARIS,

Chez CUCHET, Libraire, rue & hôtel Serpente.

M. DCC. LXXXIX.

Sous le Privilège de l'Académie des Sciences & de la Société Royale de Médecine.

as such today. The broadest and most significant effect of Lavoisier's treatise was that it once and for all put to rest the phlogiston theory (that had mislead scientists for over a century) and destroyed any residual belief in alchemy.

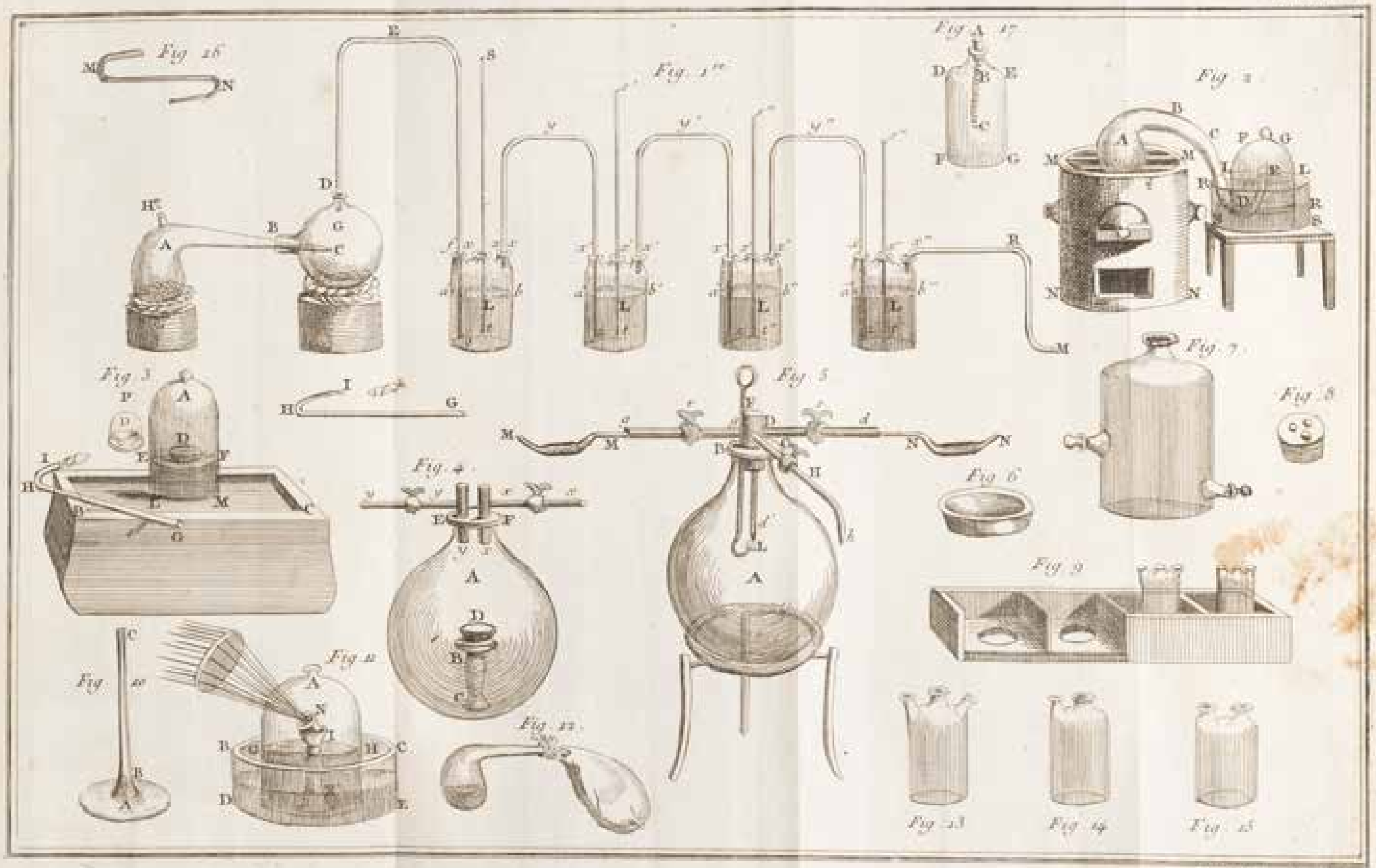
A fine copy in good condition.

many cyclical processes in animal and vegetable life and to carry out the earliest biochemical experiments.

One of the most important consequences of Lavoisier's work was the establishment of the concept of the conservation of matter. Compound bodies were now found to represent the combined weight of the simple bodies of which they are composed, while, when these simple bodies are withdrawn, they have the same weight as was put into them; i.e. matter remains constant throughout all chemical change. Lavoisier's book put an end to the phlogiston theory and the surviving remnants of alchemy.

Lavoisier was one of the first great scientists to devote much of his time to public service. He was trained for the law, but in 1768 he became assistant Fermier Général of taxes. In 1775 he was appointed to the Gunpowder Office, and reformed the national supply and the manufacture of gunpowder. He was a great believer in applying scientific principles to agriculture and he conducted extensive experiments on his own estate. Many economic reforms were either carried out or proposed by him; these included a new system of public accounts and improved schemes of taxation; he proposed savings banks, insurance societies and the building of canals to improve economic and social conditions, and he was associated with committees on hygiene, coinage, public education, and the metric system.

Lavoisier recognized the urgent need for social reforms in France, but he refused to support unconstitutional means to bring them about. This attitude and his former connexion with the Ferme Générale made him suspect to the revolutionary régime and on 8 May 1794 he was guillotined. Legend has it that the judge remarked in his summing up: The republic has no need of scientists'. Lagrange's comment was: 'It took but a moment to cut off that head which a hundred years would be unable to replace'. Lavoisier himself said, before his execution: 'La revolution en chimie est faite'. He was right.



Paulze Lavoisier Sculp.

LAPLACE'S MASTERPIECE

LAPLACE, PIERRE SIMON. Traité de Mécanique Céleste. *Paris, Duprat, Bachelier, An VII (1798)-1827.* 5 volumes 4to (244 x 182 mm) XXXII, 368 pp. for volume I; 2 nn.ll., 382 pp. for volume II; XXIV, 303 & 24 pp. for volume III ; XL, 347 pp., 1 nn.l., 65 pp., 1 nn.l., 78 pp., 1 folding plate for volume IV ;VIII, 419, 1 nn.l., 35 pp. for volume V. Attractively bound to style in modern green sheep backed boards. 15 000 €

PMM, 252; Norman, 1277; Horblit, 63; Dibner, 14; En français dans le texte, 201; Bibl. Mechanica, p. 197.

First edition of Laplace's masterpiece, his fundamental work on celestial mechanics.

Published over a period of 27 years, Laplace's *Traité* codified and developed the theories and achievements of Newton, Euler, d'Alembert and his contemporary Lagrange.

For more than a century this book was the bible of all astronomers, and even today contemporary astronomers use methods that for the most part appear in Laplace's work. The first two volumes - published in 1798 - of the "Treatise on Celestial Mechanics", divided into five books, set out reminders of rational mechanics, the law of universal gravitation, the figure of celestial bodies, the theory of tides, the movements of bodies around their centre of gravity (as well as precession and nutation). The third volume - 1802 - is divided into two books, book VI on the theory of planetary movements and book VII on the theory of the Moon. The fourth volume - 1805 - is divided into three books, book VIII on the theory of the satellites of Jupiter, Saturn and Uranus, book IX on comets, and book X which deals with astronomical refraction and other related matters. The fifth volume - published in 1825 - is divided into six books mainly devoted to historical notes on subjects treated in the first four volumes, but also includes original research, in particular on the attraction of spheres.

In the tradition of Newton's Principia, Laplace *"applied his analytical mathematical theories to celestial bodies and concluded that the apparent changes in the motion*

CELESTIAL MECHANICS

Laplace has been called the 'Newton of France'. In his monumental Treatise on Celestial Mechanics', published over a period of twenty-seven years, he codified and developed the theories and achievements of his predecessors, notably Newton (161), Euler (196), d'Alembert (195) and of his contemporary Lagrange, whose Méchanique Analitique had been published in 1788.

Laplace was the son of a small farmer in Normandy. Some rich neighbours recognized his talents and helped with his education. Arriving in Paris at the age of eighteen he met d'Alembert, who secured for him a position as professor of mathematics at the École Militaire, and he soon became a member of the Académie des Sciences. He took a great interest in politics, and managed to remain in favour with the governing powers through all the political changes in France. He was honoured by Napoleon, became a Count of the Empire and a Marquis after the restoration of the Bourbons.

Newton had observed in the movements of Saturn and Jupiter anomalies which he could not explain. He, like Euler, was doubtful whether the variable forces acting in the solar system could be permanently maintained in an equilibrium. Newton therefore declared that God must be present in the universe to correct such irregularities. Laplace took a different view. When asked by Napoleon, to whom he presented the first part of the *Mécanique Céleste,* why in this survey of creation he had never mentioned its creator, Laplace replied: 'I had no need of such a hypothesis'.

Laplace maintained that while all planets revolve round the sun their eccentricities and the inclinations of their orbits to each other will always remain small. He also showed that all these irregularities in movements and positions in the heavens were self-correcting, so that the whole solar system appeared to be mechanically stable.

TRAITÉ

DE

MÉCANIQUE CÉLESTE,

PAR P. S. LAPLACE,

Membre de l'Institut national de France, et du Bureau des Longitudes.

TOME PREMIER.

DE L'IMPRIMERIE DE CRAPELET.

A PARIS,

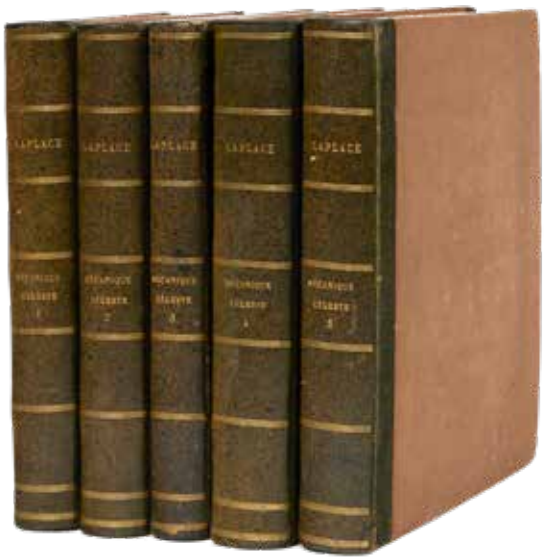
Chez J. B. M. DUPRAT, Libraire pour les Mathématiques, quai des Augustins.

AN VII.

of planets and their satellites are changes of long periods, and that the solar system is in all probability very stable" (Dibner).

" *Termed the eighteenth-century Almagest and a sequel to Newton's Principia, this work deals with general laws of mechanics, gravitation and motions of celestial bodies" (*Horblit).

A fine copy, complete with the three very rare supplements.



The universe was really a great self-regulating machine and the whole solar system could continue on its existing plan for an immense period of time. This was a long step forward from the Newtonian uncertainties in this respect, although it left out of account the possibilities of interference by outside forces and assumed that the sun would remain indefinitely in its present physical state.

Laplace also offered a brilliant explanation of the secular inequalities of the mean motion of the moon about the earth-a problem which Euler and Lagrange had failed to solve. He proved that these irregularities are connected with certain solar actions and changes in the orbit of the earth. He also investigated the theory of the tides and calculated from them the mass of the moon.

The *Mécanique Céleste* itself is an extremely difficult and highly mathematical work. Laplace had earlier produced a more popular book, with most of the mathematics left out: the *Exposition du Système du Monde,* 1796. This includes in a footnote his famous 'nebular hypo thesis'.

Laplace's other mathematical work included the *Théorie Analytique des Probabilités,* 1812, and a treatise on the attraction of spheroids. 'Laplace's co-efficients' are important in the theory of attraction, hydrodynamics and electrical science. He made discoveries on the velocity of sound in gases, found a formula for measuring heights by the barometer and developed a new theory of capillarity.

The *Mécanique Céleste* was translated into English by the American mathematician Nathaniel Bowditch and published with an ample commentary in Boston, 1829-39, in four volumes; a German edition of the general section was issued by Johann Karl Burkhardt, 1800-2.

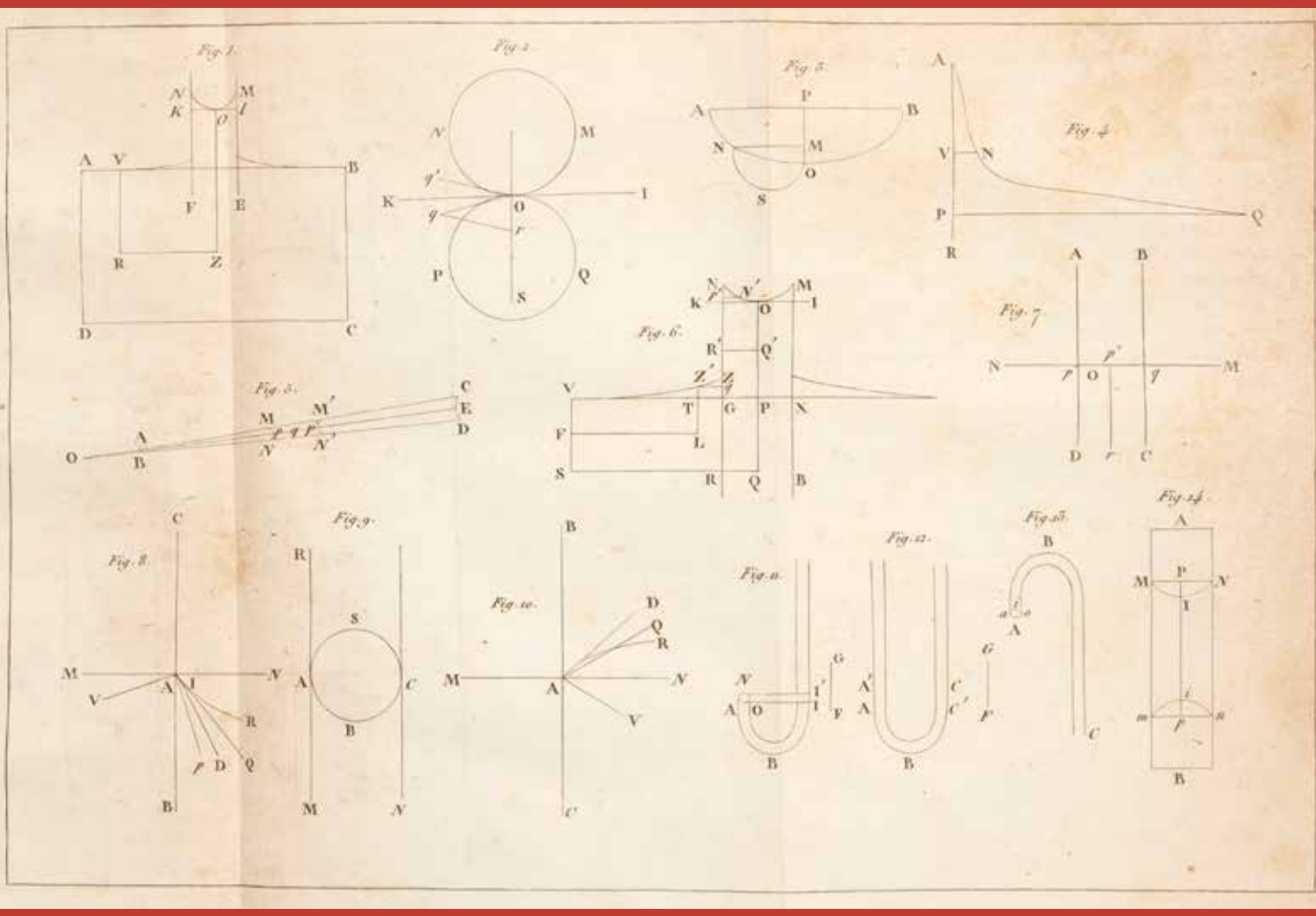


Fig. 1.
Fig. 2.
Fig. 3.
Fig. 4.
Fig. 5.
Fig. 6.
Fig. 7.
Fig. 8.
Fig. 9.
Fig. 10.
Fig. 11.
Fig. 12.
Fig. 13.
Fig. 14.

A SINGLE SYSTEM OF MEASUREMENT

THE METRIC SYSTEM

DELAMBRE, JEAN-BAPTISTE-JOSEPH & MÉCHAIN, PIERRE-FRANÇOIS-ANDRÉ. Base du système métrique décimal, ou mesure de l'arc du méridien compris entre les parallèles de Dunkerque et Barcelone, exécutée en 1792 et années suivantes. *Paris, Baudoin for Garnery, 1806-1810.* 4to (252 x 195 mm.), 3 volumes, 2 un.ll., 180 pp., [II], 551 pages with 8 plates for volume 1; XXIV, 844 pp. with 11 plates for volume 2; 2 un. ll., 2, 16, 704 pp., 62 pp. with 9 plates for volume 3. Later half calf, spines gilt. 25 000 €

PMM, 260; Norman, 1481; En Français dans le Texte, 212.

First edition of the seminal work which led to the creation of the metric system.

In 1790, the French National Assembly decided to establish a single system of measurement. A measure was needed "for all times and for all peoples". Many scientists were involved in this project. The Earth was chosen as the reference and the metre was defined as the ten millionth part of the quarter of the Earth's meridian. But it was necessary to measure it because the metre did not yet exist! Pierre Méchain (1744-1804) and Jean-Baptiste Delambre (1749-1822), astronomers and mathematicians, were entrusted with the task of making the first measurements, which began in 1792.

The new system, based on a measure, the "metre", which could be described as revolutionary in two respects, will be the subject of a nomenclature which will eventually lead to multiples and sub-multiples obtained by adding a prefix; the same will be true for the unit chosen for weight, associated with the mass of a cube of water with sides of one tenth of a metre. But an exception will be made in this case; the basic unit will not be the gram, but one of its multiples, the kilogram.

After the final return of the two astronomers to Paris in 1798, an international commission, European in fact at the time, examined the documents, studied them, undertook verifications and in 1799 fixed, among other possible values, the length of the metre at 3 feet 11,296 lines of the "Academy height". The standards of the

For many centuries there were no general standards of measurement: every trade and craft had its own peculiar units and they differed even in various regions of the same country. Since the development of international trade in the Middle Ages this chaotic situation had become more and more tiresome, but all efforts towards standardization were strongly resisted by vested interests.

The earliest books to advocate a universal system were Stevin's *De Thiende,* 1585 (99) and Mouton's *Observationes Diametrorum Solis et Lunae apparentium*, Lyons, 1670, which proposed to adopt as a standard the length of an arc of one minute of a great circle of the earth, with decimal subdivisions. Huygens (154) and others had proposed to use the length of a pendulum beating one second, or one-third of this length, as a unit. These proposals had to be rejected as they were not sufficiently precise; the length of the pendulum would differ from place to place and the meridian arc would vary at different latitudes.

We owe the introduction of an international metric system to the French Revolution. In 1790 the Académie des Sciences, at the request of Talleyrand, set up a commission to consider the question; among its members were J. C. Borda, Lagrange, Laplace (252), G. Monge and Condorcet (246). In 1791 they reported that the fundamental unit of length should be derived from a dimension of the earth: it should be the ten-millionth part of a quadrant of the earth's meridian extending between Dunkirk and Barcelona. As this distance was already approximately known, a provisional metre was at once adopted. The new unit of weight was to be the gramme : the weight of one cubic centimetre of water at 4° C.

The Constituent Assembly set up a general commission of weights and measures to carry these proposals into effect and in 1795 a law was passed introducing the metric system into France with provisional standards. The

BASE

DU SYSTÈME MÈTRIQUE DÉCIMAL,

OU

MESURE DE L'ARC DU MÉRIDIEN

COMPRIS ENTRE LES PARALLÈLES

DE DUNKERQUE ET BARCELONE,

EXÉCUTÉE EN 1792 ET ANNÉES SUIVANTES,

PAR MM. MÉCHAIN ET DELAMBRE.

Rédigée par M. Delambre, secrétaire perpétuel de l'Institut pour les sciences mathématiques, membre du bureau des longitudes, des sociétés royales de Londres, d'Upsal et de Copenhague, des académies de Berlin et de Suède, de la société Italienne et de celle de Gottingue, et membre de la Légion d'honneur.

SUITE DES MÉMOIRES DE L'INSTITUT.

TOME PREMIER.

PARIS.

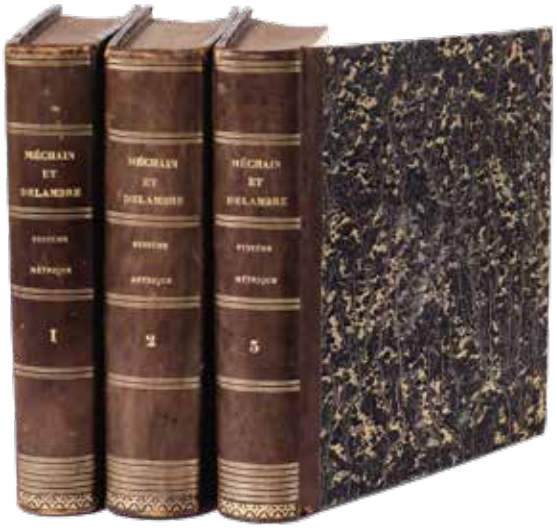
BAUDOUIN, IMPRIMEUR DE L'INSTITUT NATIONAL.

GARNERY, libraire, rue de Seine, faubourg Saint-Germain.

JANVIER 1806.

metre and the kilogram were created, while the elements of the new system of weights and measures were put in place, the main quality of which was its decimal character. Length and mass, through their standards metre and kilogram, are well adapted to everyday life. Multiples and submultiples, in ascending or descending powers of ten, apply to all areas of human activity.

A very fine set bound in slightly later half calf, spines gilt.



astronomers Jean Baptiste Joseph Delambre and Pierre Francois André Mechain (1744-1805) were charged with the task of measuring accurately the newly adopted length along the meridian arc between Dunkirk and Barcelona. Owing to the disturbances of the revolutionary period their work was much impeded, but in 1799 their measurement was completed. The above work 'Basis of the Metric Decimal System'-embodies their report. The length of a metre (equalling 39.37 English inches) was marked on a platinum bar, and the unit of weight was also constructed of platinum, being the weight of a cubic decimetre, or litre, of pure water at its maximum density. These original bars remained the basic standards until 1875 and are still preserved in Paris.

The metric system was gradually accepted by most nations-with the notable exceptions of England and (for weights and measures) the United States; but optional use was legalized in 1864 (England) and 1866 (U.S.A.) and its general adoption in England was proposed in 1965. After meetings of an international commission in 1872 there was set up in 1875 the International Bureau of Weights and Measures. It is now situated near Sèvres and has since remained the international centre for all questions of standards. New units made from a bar of platinum alloyed with 10 per cent iridium were constructed, copies of which were distributed to the various participating countries. In 1921 its scope was extended to include the problems of electrical units based essentially on the metric system-ampère, volt (see 255), ohm (see 289)—and in 1927 photometric units were added.

ACADÉMIE DES SCIENCES.		COMMISSION TEMPORAIRE.	LOI du 18 GERMINAL.	ARRÊTÉ du 13 BRUMAIRE AN IX	VALEURS.
Décade					1,000,000 mètres.
Degré		Grade ou degré.			100,000
Poste			Myriamètre	Lieue	10,000
Mille	Millaire	Millaire	Kilomètre	Mille	1,000
Stade			Hectomètre		100
Perche			Décamètre	Perche	10
Mètre	Mètre	Mètre	Mètre	Mètre	1
Palme	Décimètre	Décimètre	Décimètre	Palme	0,1
Doigt	Centimètre	Centimètre	Centimètre	Doigt	0,01
Trait	Millimètre	Millimètre	Millimètre	Trait	0,001
Tonneau	Muid	Cade	Kilolitre	Muid	Mètre cube.
Setier	Décimuid	Décicade	Hectolitre	Setier.	
Boisseau	Centimuid	Centicade	Décalitre	Boisseau, Velte.	
Pinte	Pinte	Cadil	Litre	Pinte	Décimètre cube.
			Décilitre	Verre.	
			Centilitre.		
Millier	Millier	Bar		Millier.	
Quintal		Décibar.		Quintal.	
Décal		Centibar.	Myriagramme.		
Livre	Grave	Grave	Kilogramme	Livre	Décimètre cube d'eau distillée.
Once	Décigrave	Décigrave	Hectogramme	Once.	
Drême	Centigrave	Centigrave	Décagramme	Gros.	
Maille	Milligrave	Gravet	Gramme	Denier.	
Grain		Décigravet	Décigramme	Grain.	
		Centigravet	Centigramme.		
		Milligravet	Milligramme.		
		Are	Hectare	Arpent	10,000 mèt. carrés
		Déciare			1,000 *idem*.
		Centiare	Are	Perche carrée	100 *idem*.
					10 *idem*.
			Centiare	Mètre carré	1 *idem*.
			Stère	Stère	Mètre cube.
			Décistère	Solive.	
Unité monétaire.					Décagr. d'argent.
			Franc	Franc.	5 grammes d'arg.
			Décime	Sol.	
			Centime	Denier.	

THE THEORY OF EVOLUTION

LAMARCK, JEAN-BAPTISTE. Philosophie Zoologique, ou exposition Des Considérations relatives à l'histoire naturelle des Animaux; à la diversité de leur organisation et des facultés qu'ils en obtiennent... *Paris, Dentu and at the author, 1809.* 2 volumes 8vo (207 x 130 mm) 2 un.l., XXV, 428 pp. for volume I; 2 un.l., 475 pp. for volume II. Old pink wrappers. 10 000 €

PMM, 262; Garrison-Morton, 216; Sparrow, Milestones of Science, 121; Norman, 1268; cf. En Français dans le texte, 205.

First edition of Lamarck's most complete presentation of his theory of evolution.

"This work is considered the greatest exposition of his argument that evolution occured by the inheritance of characteristics acquired by animals as a result of the use or disuse of organs in response to external stimuli" (Garrison-Morton).

"The best-known and most comprehensive presentation of Lamarck's evolutionary theory of species development" (Norman).

"The third part contains the most important additions to the earlier theories... For Lamarck one of the most important events in the evolutionary process was the development of the nervous system, particularly the brain, because, at that point animals began to form ideas and control their movements" (DSB).

Good copy.

THE DAWN OF EVOLUTION

The 'Zoological Philosophy' of Lamarck is a classic in the literature of evolutionary theory. The concept of an evolutionary development of the universe is as old as Empedocles and Lucretius (87). In later centuries it was bedevilled by theological preconceptions. Hutton (247) had been the first to give a scientific basis to geology by demonstrating that changes in the inorganic world were the result of natural forces and not of a series of supernatural cataclysms. Lamarck observed that in the organic world also the interaction of natural forces was an adequate cause and explanation of the vastly more complicated phenomena of the variation of species.

Taking the whole of organic life in one broad view he demonstrated the possibility of ranging all living forms in a single series, starting with the lowest and simplest and progressing to the highest and most complicated. The idea itself was as old as Aristotle (38); what was new was Lamarck's suggestion that this scale corresponds to an order of historical development of the higher forms. This he did by tracing the progression in the reverse direction and observing the gradual changing, simplification and ultimate disappearance of the features distinguishing the higher forms as each lower scale is reached. From this it followed that the history of development of the higher forms of life was a continual and continuous process of specialization with no gap or interruption at any stage.

This is a clear adumbration of the evolutionary theory ; but when Lamarck attempted to outline the mechanism by which changes come about he was less successful. He suggested that the use of a part or an organ caused developments that were inheritable, founding this on the hypothesis that the most-used part attracted most nourishment. It was this prominent feature of Lamarck's theory

PHILOSOPHIE ZOOLOGIQUE,

OU

EXPOSITION

Des Considérations relatives à l'histoire naturelle des Animaux ; à la diversité de leur organisation et des facultés qu'ils en obtiennent ; aux causes physiques qui maintiennent en eux la vie et donnent lieu aux mouvemens qu'ils exécutent ; enfin, à celles qui produisent, les unes le sentiment, et les autres l'intelligence de ceux qui en sont doués ;

PAR J.-B.-P.-A. LAMARCK,

Professeur de Zoologie au Muséum d'Histoire Naturelle, Membre de l'Institut de France et de la Légion d'Honneur, de la Société Philomatique de Paris, de celle des Naturalistes de Moscou, Membre correspondant de l'Académie Royale des Sciences de Munich, de la Société des Amis de la Nature de Berlin, de la Société Médicale d'Emulation de Bordeaux, de celle d'Agriculture, Sciences et Arts de Strasbourg, de celle d'Agriculture du département de l'Oise, de celle d'Agriculture de Lyon, Associé libre de la Société des Pharmaciens de Paris, etc.

TOME PREMIER.

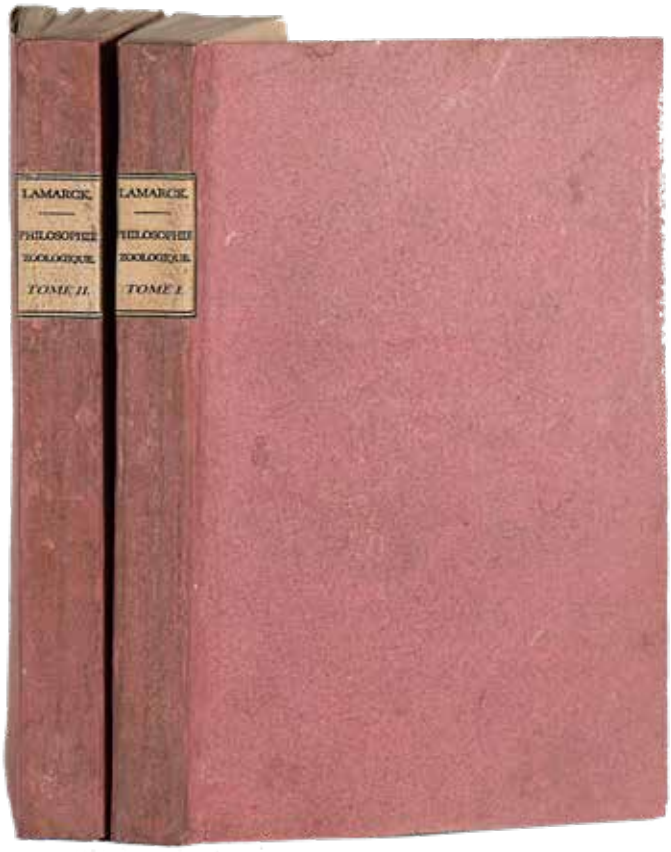
A PARIS,

Chez { DENTU, Libraire, rue du Pont de Lodi, N°. 3 ;
L'AUTEUR, au Muséum d'Histoire Naturelle (Jardin des Plantes).

M. DCCC. IX.

that caused Darwin (344) initially to dismiss his views as 'veritable rubbish'; but in the 'Historical Sketch' prefaced to the third edition of *The Origin of Species* he makes handsome amends in the following words: 'He first did the eminent service of arousing attention to the probability of all change in the organic as well as in the inorganic world being the result of law, and not of miraculous interposition'.

Eminent disciples of Lamarck have included Oscar Hertwig, Samuel Butler and Bernard Shaw. The possibility of the inheritance of acquired characteristics is attractive to Marxists and was recently revived in Russia, with unfortunate results. It has now been abandoned.



d'étendue, et les autres donnèrent une histoire exacte et détaillée des métamorphoses et des habitudes d'un grand nombre de ces animaux; en sorte qu'il est résulté de leurs précieuses observations, que beaucoup de faits des plus importans sont parvenus à notre connoissance.

Enfin, Linné, homme d'un génie supérieur, et l'un des plus grands naturalistes connus, après avoir rassemblé les faits, et nous avoir appris à mettre une grande précision dans la détermination des caractères de tous les ordres, nous donna, pour les animaux, la distribution suivante.

Il distribua les animaux connus en six classes, subordonnées à trois degrés ou caractères d'organisation.

Distribution des Animaux, établie par Linné.

Classes.		
		Premier degré.
I. Les Mammifères.	}	Le cœur à deux ventricules; le sang rouge et chaud.
II. Les Oiseaux.	}	
		Second degré.
III. Les Amphibies (les Reptiles).	}	Le cœur à un ventricule; le sang rouge et froid.
IV. Les Poissons.	}	

CUVIER, GEORGES. Le Règne animal distribué d'après son organisation pour servir de base à l'histoire naturelle des animaux et d'introduction à l'anatomie comparée. *Paris, Deterville, 1817.* 4 volumes 8vo (205 x 127 mm) XXXVII, 540 pp. for volume I; XVIII, 532 pp. for volume II; XXIX, 653 pp. for volume III; VIII, 255 pp. for volume IV; 15 engraved plates by Pierron and Louvet after Laurillard. Contemporary calf, double gilt fillet around sides, gilt flat spine, marbled edges.

2 000 €

PMM 276; Nissen, ZBI, 1013 ; Nissen, IVB, 213 (note) ; Ronsil p. 700 ; Garrison-Morton 327 ("Cuvier's most comprehensive work").

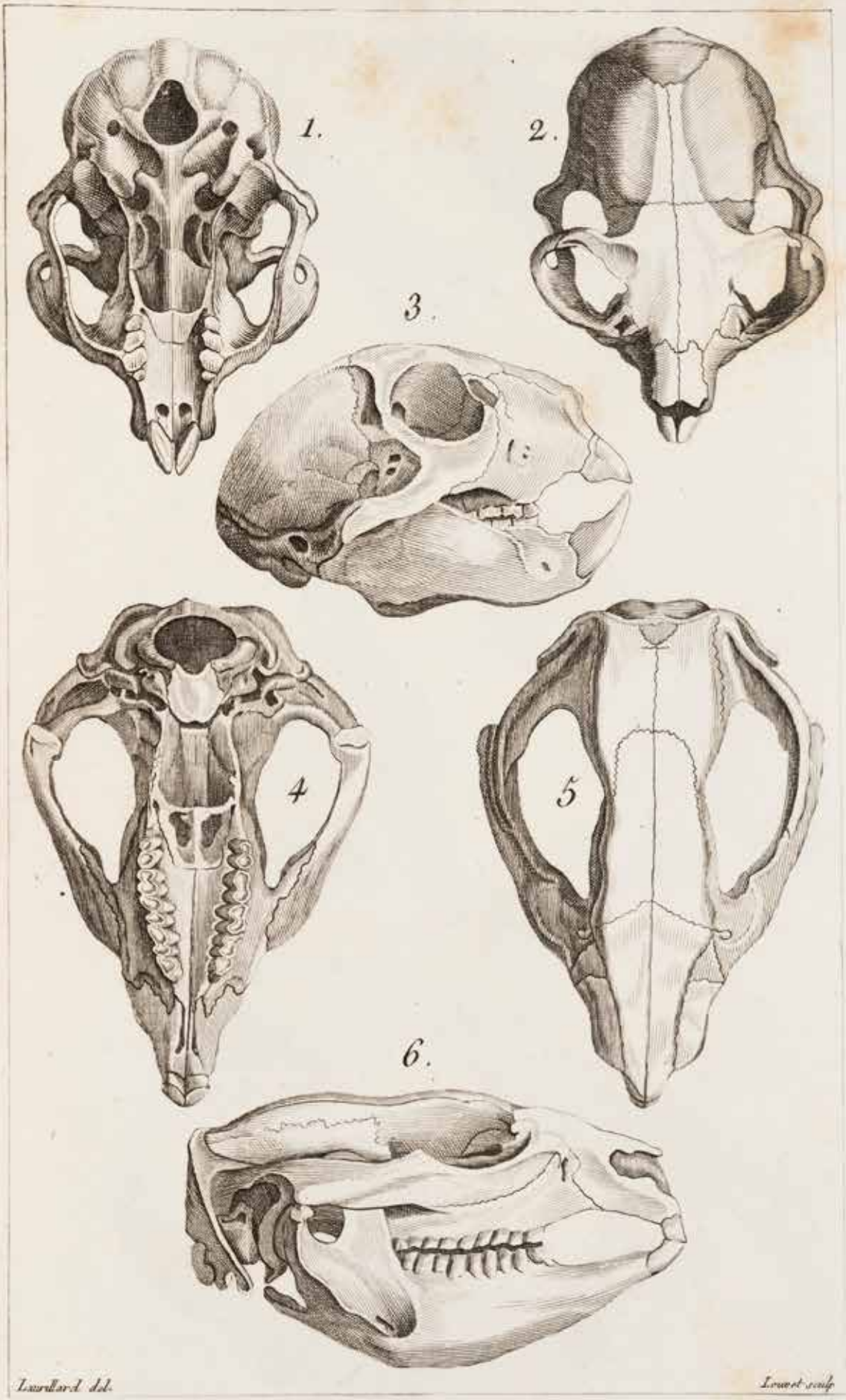
First edition of Cuvier's Opus Magnum, the birth of comparative anatomy.

Recognized as the father of comparative anatomy, Cuvier published widely throughout his lifetime, but this was his most famous and influential work, and contained the results of all his previous research on the structures of living and fossil animals. It was based upon his vast knowledge of zoological anatomies, and in it he applied Linnæus' system of nomenclature and classification to the whole animal kingdom, in the process establishing his four great classes: vertebrate, molluscous, articulate, and radiated. Cuvier's work is a benchmark for many reasons, not least for the third volume present here, which is actually the work of Pierre André Latreille, Professor of Entomology at the Paris Museum: Latreille's contribution was not only a significant contribution to his field, but he had earlier been heavily involved in characterizing the insects collected on the Baudin voyage to Australia and the Pacific. In the present volume, Latreille sought to update the foundation work of scholars including Fabricius within Cuvier's framework; as a result, Latreille included here many Australian insects including two, the 'Rhipcera' and the 'Heleus', noted for the first time.

Cuvier, born in 1769, was invited by Geoffroy Saint-Hilaire to come to Paris in 1795. He took an appointment at the newly-formed Muséum nationale d'histoire naturelle, where he remained until his death from cholera in 1832. He had first publicly canvassed his new quadripartite schema of the animal kingdom in an 1812 presentation to the Academy of Sciences, but it was in this work that he first detailed how this proposed division worked in practice. Here, each of the classes is Cuvier is a curious example of great ability as a natural historian coupled with serious shortcomings as a natural philosopher.

His powers of observation, description and classification were considerable and provided indispensable data for further investigation. By this means, notably in 'The Animal Kingdom', he laid the foundations of comparative anatomy, just as in 'Researches on Fossil Remains' , 1812, he had advanced the science of palaeontology. On the other hand, his geological theories (for example, that the extinction of certain species and the irregularity of certain formations of strata were due to a series of supernatural interventions-the latest of which was Noah's flood-succeeded by re-creations) were the more disastrously misleading because the weight of his authority caused them to be widely accepted. Nevertheless in the geological field also posterity is his debtor; for the exactitude of his observations was of service to Lyell, who showed that the disturbances were easily explicable on grounds of uniformity, and to Darwin (344), who adduced the evidence of fossils in support of the theory of evolution. The material provided by Cuvier gave opportunity for greater theorists to produce better answers.

It is in his classification of the animal kingdom into four main groups, Vertebrata, Mollusca, Articulata and Radiata, that he so notably succeeded in giving a lead that has been followed by all his successors. In contradiction to the current view that the structure of an animal determined its functions and habits Cuvier held that an animal's structure was due to its functions and habits. Stomachs are required by mobile creatures: plants do not have stomachs. A carnivore needs sharp teeth, powerful



Mammifères anomaux.

1. 2. 3. L'Aye-Aye. I. p. 207.

4. 5. 6. Le Phascolome, I. p. 184.

discussed in a separate volume, with volumes I, II and IV by Cuvier himself; his organizations of fish families in particular 'were so soundly based that they have become orders or suborders in present classification' (DSB).

Throughout his career, Cuvier held to the premise of *Le Règne Animal* that the four branches were fundamentally different, and that any similarities between them were due entirely to common functions rather than common ancestry. He did not believe, that is, that there was any evolutionary adaptation, a stance which put him in open conflict with his contemporaries such as Buffon, Lamarck, and Geoffroy. This led to the famous debate between Cuvier and Geoffroy at the Académie Royale des Sciences in Paris in 1830. Cuvier's towering position in the French natural sciences should be seen in the context of a very cynical view of his ambitions towards intellectual ownership of the science on Freycinet's voyage, an idea explored in correspondence between Faujas de Saint Fond and Louis de Freycinet.

A very fine copy.

jaws, claws, etc.: a herbivore has flat teeth and hooves.

This kind of distinction is a commonplace today, but Cuvier was the first to apply such analyses and comparisons to the entire animal kingdom. He also saw that this homogeneity in an individual should enable a competent naturalist to reconstruct a complete animal from any significant part of its anatomy.

LE

RÈGNE ANIMAL

DISTRIBUÉ

D'APRÈS SON ORGANISATION,

POUR SERVIR DE BASE A L'HISTOIRE NATURELLE DES ANIMAUX ET D'INTRODUCTION A L'ANATOMIE COMPARÉE.

PAR M. LE CHER. CUVIER,

Conseiller d'État ordinaire, Secrétaire perpétuel de l'Académie des Sciences de l'Institut Royal, Membre des Académies et Sociétés Royales des Sciences de Londres, de Berlin, de Petersbourg, de Stockholm, d'Édimbourg, de Copenhague, de Gœttingue, de Turin, de Bavière, des Pays-Bas, etc., etc.

Avec Figures, dessinées d'après nature.

TOME I,

CONTENANT

L'INTRODUCTION, LES MAMMIFÈRES ET LES OISEAUX.

A PARIS,

Chez DÉTERVILLE, Libraire, rue Hautefeuille, n°. 8.

DE L'IMPRIMERIE DE A. BELIN.

1817.

280

THE FIRST ADEQUATE METHOD FOR DIAGNOSING DISEASES OF THE THORAX BEFORE THE DISCOVERY OF X-RAYS

LAËNNEC, R.T.H. De l'auscultation médiate ou traité du diagnostic des maladies des poumons et du coeur, fondé principalement sur ce nouveau moyen d'exploration. *Paris, J.A. Brosson & J.S. Chaudé, 1819.* 2 volumes, 8vo (202 x 120 mm) XLVI (misnumbered XLVIII), 456 pp., 4 nn.ll., 4 engraved folding plates for volume I; XVI, 472 pp. for volume II; contemporary calf-backed boards. 5 000 €

PMM, 280; Garrison-Morton, 2673; Norman, 100 books famous in medicine, 57; Norman cat., 1253 ; Heirs of Hippocrates 1364.

First edition, first issue.

"Laënnec's invention of the stethoscope provided the first adequate method for diagnosing diseases of the thorax and represented the greatest advance in physical diagnosis between Auenbrugger's percussion and Röntgen's discovery of x-rays" (Norman).

"Laënnec was undoubtedly the most prominent French internist of his day. His ingenious use of a roll of paper as a first stethoscope opened an entirely new field of physical diagnosis, and by this means he virtually created the physical diagnose of pulmonary diseases, giving clear, concise definitions of phtisis, pneumothorax, emphysema, etc." (Heirs of Hippocrates).

Good copy despite partly split hinges.

THE STETHOSCOPE

The stethoscope is as familiar a symbol of the modern physician as was the urine-glass of his medieval predecessor. It was invented by the French physician R. T. H. Laënnec and is described in his "Treatise on Mediate Auscultation'.

During his early career, Laënnec, a pupil of Corvisart, Napoleon's physician, and indirectly under the influence of Morgagni (206), studied morbid anatomy and sought a more effective method of diagnosis. It had been known for a very long time that strange sounds could be heard in the chests of certain sick people. Laënnec also knew of Auenbrugger's epoch-making discovery of percussion *(Inventum Novum,* 1761) which enabled doctors to determine whether the thoracic organs were normal or dis eased by tapping the thorax. One day in 1816, observing some children tapping a hollow wooden log at one end and listening to the transmitted sound at the other, Laënnec conceived the idea of the stethoscope. Originally he used simply a roll of stiff paper, but soon he constructed a tube of cedar wood about one foot long. Applying it to the chest of the patient he listened to the amplified sounds of the heart and chest generally. This simple invention effected the greatest advance in physical diagnosis between Auenbrugger and the discovery of X-rays (see 380) and other modern instruments of diagnostic precision.

A true follower of Hippocrates (55) and Sydenham (159), Laënnec applied himself to observation of his cases at the bedside. Remarkable as his invention was, what he did with it was even more important. While listening to the movements of the heart and lungs, he learned to understand the significance of the various sounds, for which he created a terminology. In the en-

DE

L'AUSCULTATION

MÉDIATE

OU

TRAITÉ DU DIAGNOSTIC DES MALADIES

DES POUMONS ET DU CŒUR,

FONDÉ PRINCIPALEMENT SUR CE NOUVEAU MOYEN D'EXPLORATION.

PAR R. T. H. LAENNEC,

D. M. P., Médecin de l'Hôpital Necker, Médecin honoraire des Dispensaires, Membre de la Société de la Faculté de Médecine de Paris et de plusieurs autres sociétés nationales et étrangères.

Μέγα δὲ μέρος ἡγεῦμαι τῆς τέχνης εἶναι τὸ δύνασθαι σκοπεῖν.

Pouvoir explorer est, à mon avis, une grande partie de l'art. HIPP., *Epid. III.*

TOME PREMIER.

A PARIS,

CHEZ J.-A. BROSSON et J.-S. CHAUDÉ, Libraires, rue Pierre-Sarrazin, n° 9.

1819.

larged second edition of his book (1826) he gives not only the physical signs, but the whole pathology, diagnosis and treatment of the diseases of the chest and heart. He virtually created the modern science of the respiratory organs and their diseases. His brilliant descriptions of bronchitis, pneumonia, gangrene and oedema of the lungs, emphysema, tuberculosis, cancer of the lung and other diseases, have in many respects remained unsurpassed until today.

Unlike Auenbrugger's, Laënnec's discovery was very quickly recognized and accepted. Nineteen editions were published between 1819 and 1839 in French, English, German and Italian; there was an American edition. The English translation of 1821 was by John Forbes who in 1824 also translated Auenbrugger.

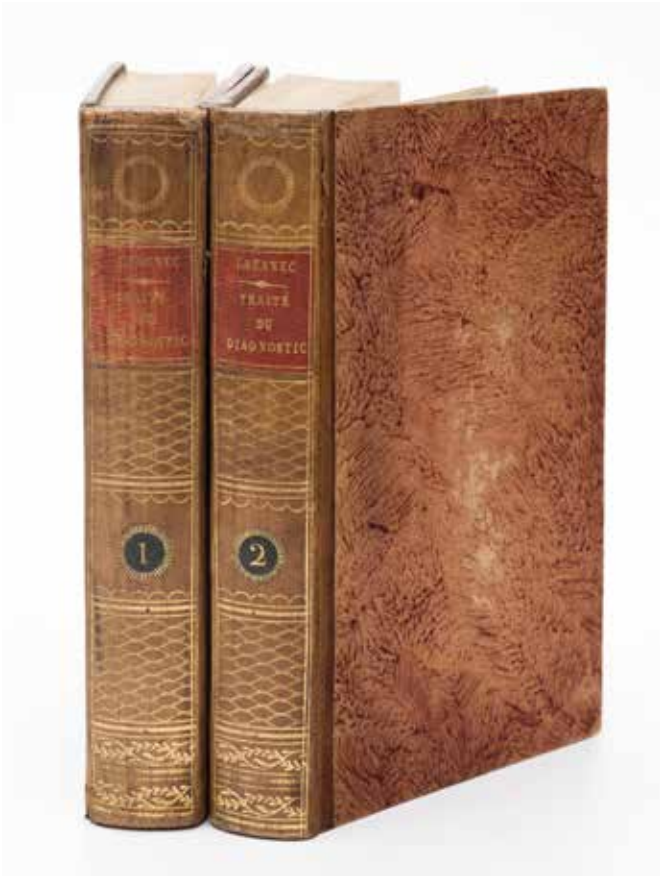


Fig. 1re

THE BEGINNING OF MODERN THERMODYNAMICS

CARNOT, NICOLAS LÉONARD SADI. Réflexions sur la puissance Motrice du Feu et sur les machines propres à développer cette Puissance. *Paris, Bachelier, 1824.* 8vo (193 x 123 mm) 2 unn.ll., 118 pp., 1 engraved plate. Early 20th century red-morocco backed boards. 35 000 €

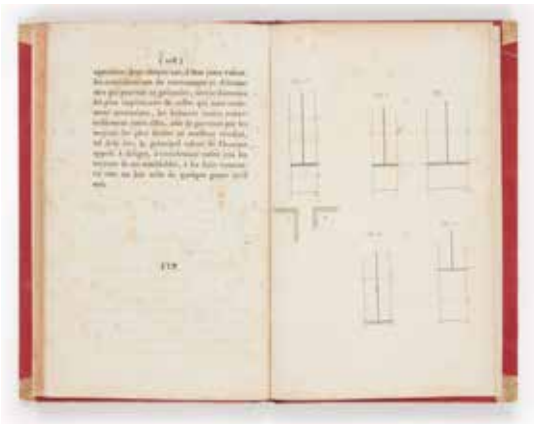
PMM, 285 ; Dibner, 155; D.S.B., III, pp. 79-84; En Français dans le texte, 239; Bibliotheca Mechanica, pp. 63-64 ; Bibliotheca Mechanica p. 63; Norman, 404;

First edition. This landmark book anticipated both the first and second laws of thermodynamics.

The *Reflexions* of Sadi Carnot is his only publication when he was only 28 years old. This text is considered as the beginning of modern thermodynamics. The author develops a theory based on the practical operation of existing steam engines. He develops what will become the second principle of thermodynamics, later formalised by Clausius in 1850. He emphasised the fundamental difference between the action of heat and mechanical work. He also presents an ideal thermodynamic machine, which carries out 4 transformations in the form of a cycle that will become known as the Carnot cycle and which is still the reference measurement for all thermal machines, from steam engines to jet engines, including internal combustion engines in cars, refrigerators, and heat pumps.

It is known that only 600 copies of this book were printed.

Illustrated with one engraved plate. Some spotting, generally a good copy.



CARNOT'S CYCLE

Carnot's genius was extinguished at the age of thirty-six in a cholera epidemic. During his short life he published only this one book 'Reflections on the Motive Force of Fire'. Using the fallible analogy of a water-wheel and the language of the caloric theory the book was essentially an attempt to calculate the mechanical equivalent of heat; Carnot devised the type of apparatus afterwards used by J. P. Joule to produce exact figures in 1841. His work led directly to the enunciation of the theory of the conservation of energy by Helmholtz in 1847 (323). In fact, in a reprint of the Réflexions in 1878 Carnot's brother included the contents of some notebooks which showed that Carnot himself had formulated this theory, which is now the first law of thermodynamics.

The second law of thermodynamics is also implicit in Carnot's treatise. Work is done only when heat passes from a hotter to a colder body. It follows that when an equilibrium of temperature is reached work ceases. Rudolf Clausius, in Berlin, expressed this tendency by what he called entropy, the entropy of a system being 'the measure of the unavailability of its thermal for conversion into mechanical work'. energy Carnot's ideas were elaborated by another French engineer, C. B. E. Clapeyron (1799-1864) in the *Journal de l'École Polytechnique,* 1832, and were later developed by J. P. Joule and Lord Kelvin. His researches led also to the absolute scale of temperature.

RÉFLEXIONS

SUR LA

PUISSANCE MOTRICE

DU FEU

ET

SUR LES MACHINES

PROPRES A DÉVELOPPER CETTE PUISSANCE.

PAR S. CARNOT,

ANCIEN ÉLÈVE DE L'ÉCOLE POLYTECHNIQUE.

A PARIS,

CHEZ BACHELIER, LIBRAIRE,

QUAI DES AUGUSTINS, N°. 55.

1824.

ONE OF THE MOST IMPORTANT DISCOVERIES IN ELECTRICAL SCIENCE

OHM, GEORG SIMON. Die galvanische Kette, mathematisch bearbeitet. *Berlin, T.H. Riemann, 1827.* 8vo, one folding engraved plate. iv, 245, [1] pp. Contemporary half-cloth, marbled boards, spine gilt.

35 000 €

PMM, 289; Dibner, Heralds of Science, 63 ; Horblit, 81 ; Sparrow, Milestones of Science, 154 ; Wheeler Gift Cat. 835.

First edition of this pioneering work which contains one of the most important discoveries in electrical science — "Ohm's law" — the basis of the present system of electrical measurement. Ohm discovered the unit of resistance in an electrical current.

What is now known as Ohm's Law appeared in the book Die galvanische Kette, mathematisch bearbeitet ("The Galvanic Circuit Studied Mathematically") in which he provided a complete theory of electricity. The book begins with the mathematical basics necessary to understand the rest of the work. Ohm presented his theory as being based on contact actions, as opposed to the concept of action at a distance. He believed that the propagation of electricity took place between "contiguous particles". The book is based on this idea, and in particular on the illustration of the differences in scientific approaches to the work of Fourier and Navier.

It is known that the publisher was forced to pulp most of the copies of this book due to lack of sales

A very fine and fresh copy with the bookplate of Alfred Schmid.

MEASURING ELECTRICITY

The exact measurement of natural phenomena, though less generally attractive, is just as vital to science, pure and applied, as the record of their infinite variety.

In the field of electrical measurement Ohm was the great pioneer. Coulomb, in a series of seven papers to the Académie des Sciences between 1784 and 1789, had measured the attraction and repulsion at a distance of electrified bodies by means of his torsion balance, and he did important work on insulators. Ohm's great contribution–The Galvanic Chain Mathematically Calculated '–was to measure the rate of current flow and the effects of resistance on the current. 'Ohm's law' that the resistance of a given conductor is a constant independent of the voltage applied or the current flowing (that is, C = E/R, where C = current, E electromotive force and R = resistance)-was arrived at theoretically by analogy with Fourier's heat measurements (1800-14).

Ohm's conclusions were either ignored or contradicted at the time. Faraday's researches (309) were completed without reference to his law and as late as 1883 Kelvin, in an address *On the Electrical Units of Measurement,* could still refer to the 'recent' date at which anything that could be called electric measurement had been introduced. He was referring to the Paris Conference on standards of 1881 when, incidentally, the term coulomb was adopted for the practical unit of quantity and ohm for the unit of resistance. In point of fact both Coulomb and Ohm were proved to have been anticipated by Henry Cavendish when the papers of that secretive eighteenth-century recluse were published by Clerk Maxwell (355) in 1879.

Die

galvanische Kette,

mathematisch bearbeitet

von

Dr. G. S. Ohm.

Mit einem Figurenblatte.

Berlin, 1827.

Bei T. H. Riemann.

PROBABLY THE GREATEST CLASSIC ON THE PINCIPLES OF PHYSIOLOGICAL INVESTIGATION

BERNARD, CLAUDE. Introduction à l'étude de la médecine expérimentale. *Paris, London, Madrid, J.B. Baillière, 1865.* 8vo (212 x 130 mm) 400 pp. Contemporary red buckram backed marbled boards, flat spine, mottled edges (covers slightly discoloured).

2 500 €

PMM, 353 ; Norman, 208; Garrison-Morton, 1766.501; En français dans le texte, 288.

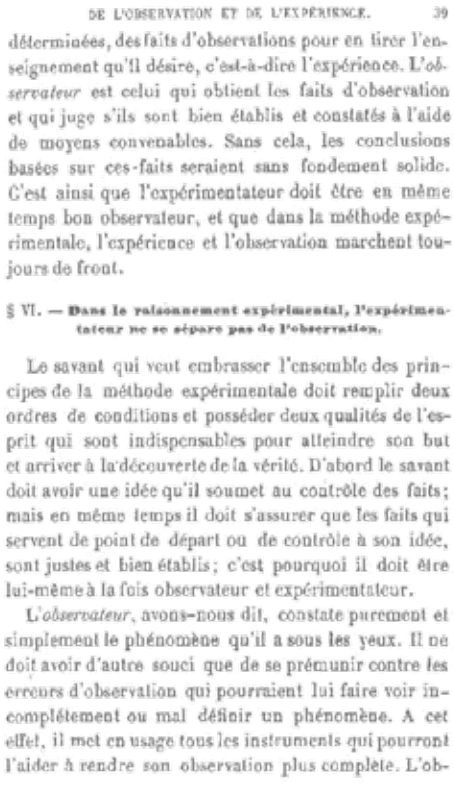
First edition, second issue printed by Martinet (as indicated by Norman).

The *Introduction* was conceived as a simple preliminary to a great work, never completed. Concise and luminously clear, combining a personal adventure with major philosophical and scientific questions, this book marks a turning point in the history of science.

"Probably the greatest classic on the principles of physiological investigation and of the scientific method as applied to the life sciences" (Garrison-Morton).

Fine copy

Provenance : Maurice Bertelot (rubber stamp on title).



DE L'OBSERVATION ET DE L'EXPÉRIENCE. 39

déterminées, des faits d'observations pour en tirer l'enseignement qu'il désire, c'est-à-dire l'expérience. L'*observateur* est celui qui obtient les faits d'observation et qui juge s'ils sont bien établis et constatés à l'aide de moyens convenables. Sans cela, les conclusions basées sur ces faits seraient sans fondement solide. C'est ainsi que l'expérimentateur doit être en même temps bon observateur, et que dans la méthode expérimentale, l'expérience et l'observation marchent toujours de front.

§ VI. — **Dans le raisonnement expérimental, l'expérimentateur ne se sépare pas de l'observation.**

Le savant qui veut embrasser l'ensemble des principes de la méthode expérimentale doit remplir deux ordres de conditions et posséder deux qualités de l'esprit qui sont indispensables pour atteindre son but et arriver à la découverte de la vérité. D'abord le savant doit avoir une idée qu'il soumet au contrôle des faits; mais en même temps il doit s'assurer que les faits qui servent de point de départ ou de contrôle à son idée, sont justes et bien établis; c'est pourquoi il doit être lui-même à la fois observateur et expérimentateur.

L'*observateur*, avons-nous dit, constate purement et simplement le phénomène qu'il a sous les yeux. Il ne doit avoir d'autre souci que de se prémunir contre les erreurs d'observation qui pourraient lui faire voir incomplétement ou mal définir un phénomène. A cet effet, il met en usage tous les instruments qui pourront l'aider à rendre son observation plus complète. L'ob-

In the mid-nineteenth century the Collège de France, through its professors François Magendie (1783-1855) and Claude Bernard, established a high reputation for research in scientific medicine. Through careful, ingenious and systematic animal experimentation Magendie, and even more Bernard, made major discoveries concerning nervous physiology, the mechanisms of poisoning and the physiology of digestion.

The 'Introduction to the Study of Experimental Medicine' was intended as an apologia for such study, as well as an exhortation to it. Here Bernard presented his own personal analysis of scientific method in a manner which earned him commendation from the philosophers of science: he was an ardent but by no means an uncritical devotee of experiment, while remaining keenly appreciative of the role of hypothesis. His discussion of method is illustrated by examples drawn from his own researches, such as led to his discovery of the role of the pancreatic juice in digestion, the glycogenic function of the liver, the mechanism of curare and carbon monoxide poisoning, the production of artificial diabetes, and so on. One sentence may sum up Bernard's own philosophy: 'In living bodies, as in inorganic bodies, laws are immutable and the phenomena governed by these laws are bound to the conditions on which they exist, by a necessary and absolute determinism.'

Bernard's researches were first described in technical papers and collections of his lectures, but the *Introduction* was an important didactic work which biologists of the last hundred years have found of great interest and value. It has appeared in many French editions, and was first published in English translation in 1927 at the instigation of the distinguished American physiologist and biochemist L. J. Henderson. This translation has been several times reprinted.

INTRODUCTION

A L'ÉTUDE DE LA

MÉDECINE EXPÉRIMENTALE

PAR

M. CLAUDE BERNARD

Membre de l'Institut de France (Académie des sciences)
et de l'Académie impériale de médecine

Professeur de médecine au Collége de France
Professeur de physiologie générale à la Faculté des sciences

Membre de la Société royale de Londres
de l'Académie des sciences de Saint-Pétersbourg
et de l'Académie des sciences de Berlin

PARIS

J. B. BAILLIÈRE ET FILS

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Londres
HIPPOLYTE BAILLIÈRE

Madrid
C. BAILLY-BAILLIÈRE

1865

THE WORKER'S BIBLE

MARX, KARL. Le Capital. Traduction de M. J. Roy, entièrement révisée par l'auteur. *Paris, Maurice Lachâtre, [1872-1875].* 4to (274 x 187 mm) 351 pp. Contemporary half-sheep. 4 000 €

PMM, 359 (1867 edition); BNF, Utopie, 216 ; Einaudi, 3770.

First edition in French of the first volume of Das Kapital, the definitive text as authorized by Karl Marx, this being the first issue with Lachâtre's imprint.

The book was published in parts from August 1872 to November 1875, here bound on completion. The first volume of Das Kapital was originally published in German in 1867. This French edition was the second translation, preceded only by the Russian translation of 1872, but Marx felt that this translation was more important than the Russian, and his extensive work on the project means "Le Capital was not a mere translation, but rather an original work, relevant from a textual point of view" (Books that Made Europe, p. 248). The second and third volumes of Das Kapital were published after Marx's death by Engels in 1885 and 1894 and were first published in French in 1900 and 1902.

In December 1871, while revising the text for the second German edition, Marx agreed to this French edition with the publisher Maurice Lachâtre, an anticlerical radical and friend of Proudhon, who had been exiled to Spain after the Paris Commune. Marx initially approved the translation to be undertaken by Joseph Roy, who had already translated the works of the German philosopher Ludwig Feuerbach, but "in spite of the expectations, however, Roy did not render the text vivid enough and the translation proved to be too literal and unsatisfactory. At the beginning of Spring 1872, Marx started to re-write full passages to make them more appealing to the French public and continued to do so for almost two years, eating up a lot of the time intended for the drafting of his second volume of the work" (Books That Made Europe, p. 248). Issued in parts and consuming much of Marx's time, it took 39 months to complete the project, but Marx's close attention and extensive revisions to the text and galley proofs as the project progressed resulted in a revised text that he felt was more definitive than the German and Russian predecessors (including the second German edition of 1872). In his notice to the reader dated 28 April 1875, Marx wrote: "Quelles que soient

THE NEW RELIGION

Only this first volume of Marx's magnum opus appeared in his lifetime, though in a letter to his friend Dr Kugelmann in the autumn of 1866, when he was working over the manuscript, he described a four-book three-volume work on lines identical with those edited after his death by Friedrich Engels (see 326). Thus vol. I is the 'Critical Analysis of Capitalist Production' including the central concept of surplus-value; vol. II (1885) discusses the process of circulation of capital; vol. II (1894) the process of capitalist production as a whole. Marx's fourth section, on the history of economic theory, exists only in the form of a book, edited from his voluminous notes by Karl Kautsky, entitled *Theorien über den Mehrwert* ('Theories of Surplus-Value'), 3 vols., 1905-10.

Marx himself modestly described *Das Kapital* as a continuation of his *Zur Kritik der Politischen Oekonomie,* 1859.

It was in fact the summation of his quarter of a century's economic studies, mostly in the Reading Room of the British Museum. The Athenaeum reviewer of the first English translation (1887) later wrote: 'Under the guise of a critical analysis of capital, Karl Marx's work is principally a polemic against capitalists and the capitalist mode of production, and it is this polemical tone which is its chief charm'. The historical-polemical passages, with their formidable documentation from British official sources, have remained memorable; and, as Marx (a chronic furunculosis victim) wrote to Engels while the volume was still in the press, 'I hope the bourgeoisie will remember my carbuncles all the rest of their lives'.

Carbuncles, financial embarrassment and political preoccupations of many kinds hampered Marx's work on Das Kapital, which he would never have completed but

KARL MARX

PARIS

ÉDITEURS, MAURICE LACHATRE ET Cie

38, BOULEVARD DE SÉBASTOPOL, 38

Prix de la Livraison : **DIX centimes**

1re Livraison

les imperfections littéraires de cette édition française, elle possède une valeur scientifique indépendante de l'original et doit être consultée même par les lecteurs familiers avec la langue allemande" (p. 348: "Whatever the literary imperfections of this French edition, it has a scientific value independent of the original and must be consulted even by readers familiar with the German language"). The format of the book was also changed, divided into eight parts and 33 chapters rather than the seven parts and 25 chapters of the second German edition. Marx recommended this French text, with its revisions and new theoretical reflections, for future translations and editions, and it was used for the first English translation of 1887 and thereafter.

From certain indications found in the correspondence of Marx, it seems likely that the French government, who must have frowned upon the appearance of *Das Kapital* in French, tried to prevent its publication, which for a certain time was interrupted by the authorities. When the publication was finally completed, rumours abounded that its sale was to be forbidden and the publisher Lachâtre hesitated to sell copies. Unsold sheets were later reissued with the imprint of Librairie du Progrès, with new preliminary pages removing Lachâtre's name, between 1878 and 1880; this first issue is therefore distinguished by the presence of his imprint.

2 vignette title pages, 1 engraved portrait frontispiece with facsimile autograph, facsimile autograph letter from Marx to the publisher, dated 18 March 1872, with Lachâtre's printed reply to verso, engraved head- and tailpieces.

[Bound with]

BOUVIER, Jean-Baptiste. Les Mystères du confessionnal. Prologue, manuel des confesseurs, épilogue par le curé X. *Bruxelles, imprimeur-éditeur Carlier, s.d.* 157 pp., 1 f.n.ch.

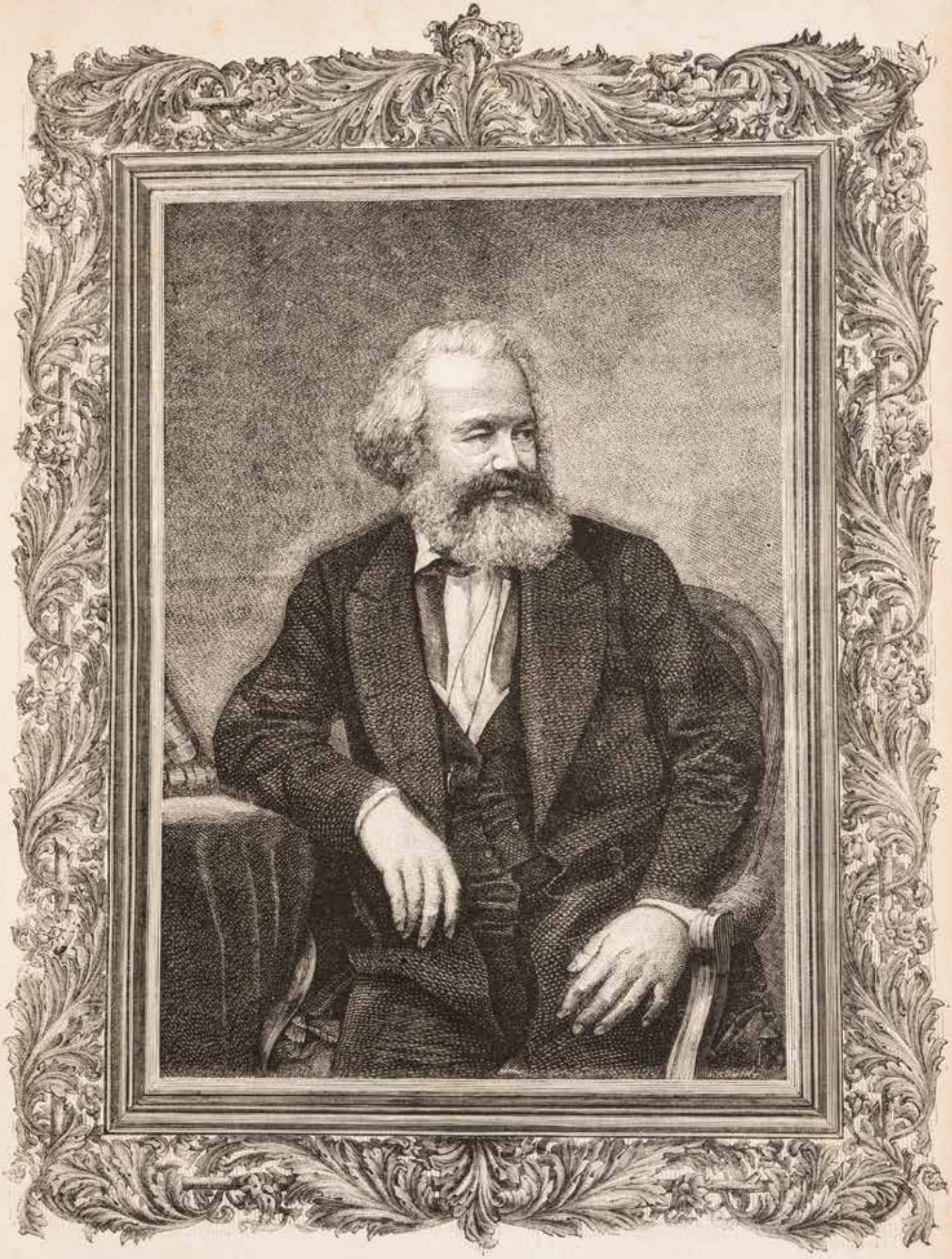
Bouvier (1783-1854) was bishop of Le Mans between 1834 and 1854. The title is adorned with a vignette similar to the one on the frontispiece of *Le Capital.*

Corners slightly bumped, otherwise a very good copy.

for the material and moral support of Engels. At 2 a.m. on 16 August 1867, when he had just corrected the final proofs, Marx wrote to 'Dear Fred' that the first volume was finished 'thanks to you alone. Without your self sacrifice for me I could never possibly have done the enormous work... The £15 received with best thanks'.

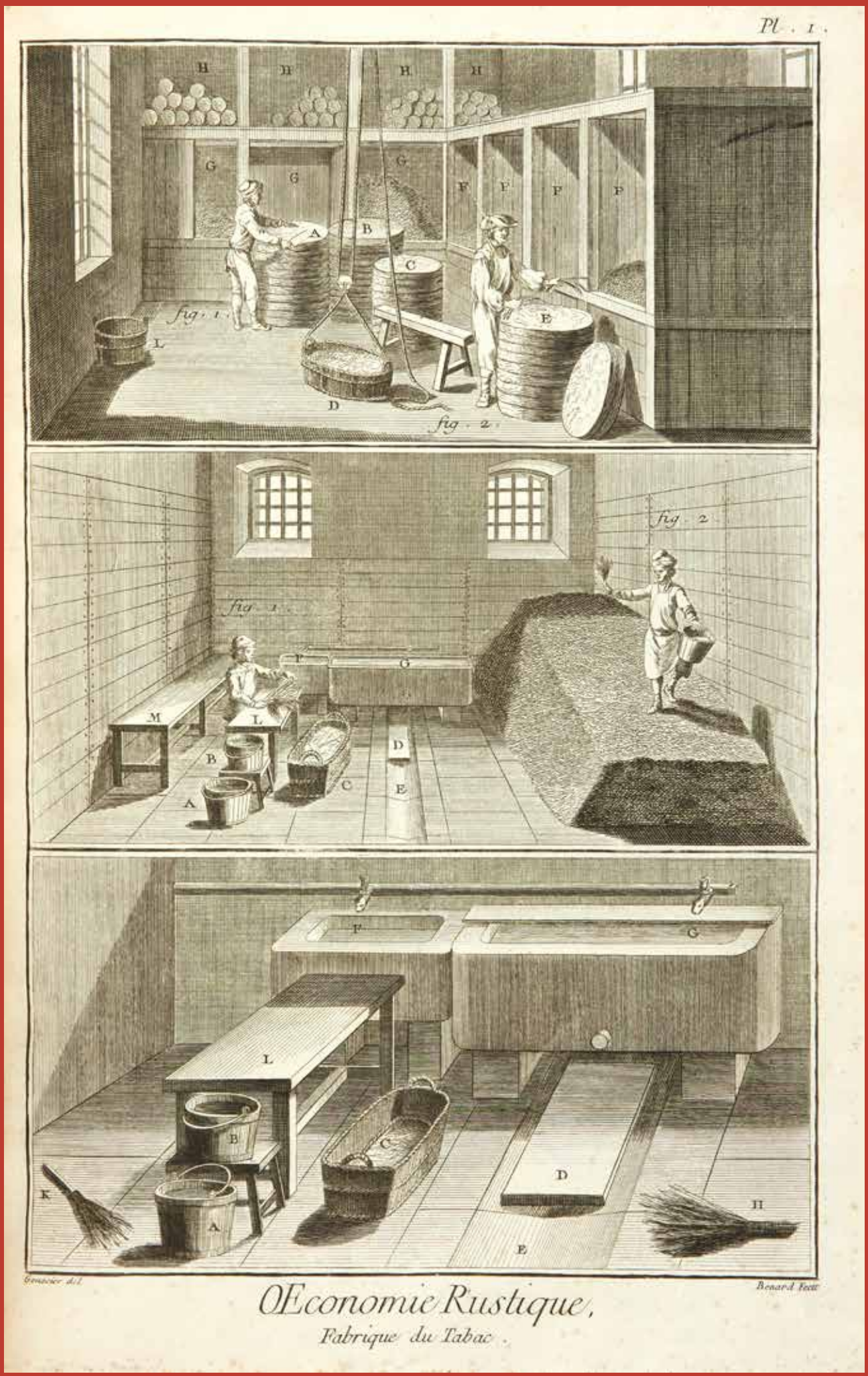
By an odd quirk of history the first foreign translation of *Das Kapital* to appear was the Russian, which Petersburgers found in their bookshops early in April 1872. Giving his imprimatur, the censor, one Skuratov, had written 'few people in Russia will read it, and still fewer will understand it'. He was wrong: the edition of three thousand sold out quickly; and in 1880 Marx was writing to his friend F. A. Sorge that 'our success is still greater in Russia, where *Kapital* is read and appreciated more than anywhere else'.

The first French translation, issued in 10-centime parts in 1872-5, was substantially revised by Marx himself; and these revisions were taken into account when at length the first English translation, by Samuel Moore and Edward Aveling, appeared in London, in 1887, four years after Marx's death, under the editorship of Engels. Aveling was the husband of Marx's youngest daughter, Eleanor, and Moore an old friend, an unwilling business man (like Engels), who later turned to the law and ended as a magistrate in Nigeria.



Karl Marx.

BACK COVER: PMM 71.VESALIUS, ANDREAS. De Humani Corporis Fabrica Libri septem... *Basel, Ioannes Oporinus, 1543.*



PMM 200. DIDEROT & D'ALEMBERT. Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers, par une Société de gens de lettres *Paris, Neufchatel [=Geneva], Amsterdam, Briasson, Rey, Panckoucke, Panckoucke, 1751-1780.*