

# CHRISTIE'S

Theologus.

Astronomus.



**THE GIANCARLO BELTRAME LIBRARY  
OF SCIENTIFIC BOOKS, PART II**

*King Street · 30 November 2016*







# الجواهر المنيرة

# المواضع

الاجزاء  
الاجزاء  
الاجزاء

# الاختيار

سبيله اخطار تبت ونزل حله ملايمت وسافر ائذه  
مشقت و اصحاب ديوان و عمالده زجت و يازار يانده  
ضعف حال و جيله و تمت و خادسان و غلامه  
جائت و محاسبه لره بعضا خطا و سقامته و هو اده  
اختلافه بروت و بعض برده سرد روزگار ايله تلوج  
حاصل و نورا و نيز حرکت زمين اختلاله

اخبر برد العجوز  
تربيع عطارد بزحل  
عكس عطارد زحور  
ظهور دور القز

حاجت انذواين فرش و تزيين	٤	٢٢	شاه
تملك عقار لقاء كبار	٥	٢٣	چاه
حذا ز حرکت و نقل و عزيمت	٦	٢٤	چناه
	٧	٢٥	جمعه
	٨	٢٦	شاه
عقد اشتراك و بيع املاك	٩	٢٧	يكشاه

# صورة الخسوف الكلي

مشيت اليه و ارادت عليه ربانيه برله تاريخ هجرت سيد الكونين و رسول الثقلين عليه صلوات الله  
الملك العيين حمير نلرنيك بيك ايكوز اللى التي ستمسى ذى الحجة الشريفة نك اون در دنجي سبت كجه سي غروب  
انفانيدن سکن سکن **توز اوج** دقيقه مرورنده قمر منير حقه دنبنده انخسافه آغاز و **طقوز** ساعت  
اون سکن دقيقه ندر سده بالکليه منخسفا اولوب مکته بدو و اون ساعت **اوج** دقيقه ده وسط خسوف تحقق اولوب  
اون ساعت **ق ق طقوز** دقيقه حلولنده انجلا و استناره ابتدا و اون **ب ساعت** اون **توز بش** دقيقه ختامنده  
بالتام مستير و منجلى اولوب قرص جرمنده خسف و سواد دن اشرق عليه **ذلك تقدير العزيز العليم**

# الاحكام

طالع وسط خسوف برج قوس و موضعي دلو برجند بولنلر ايله مدبري سياره دن مشتري و شريكي كيوان و قمر  
بعد الا نضراف عطارد به بالمقابله نظري دلالت ايدر الله سبحانه و تعالی علم روس و چرکس و کردستان و بغداد  
و سنجان و زنجبار و رأس العين و غزتين و تاتار و نوغاي ديار لرنده و موره و مسينه و اسپاينه و مسقو و اسوج  
سمتلرنده رؤسا و کبرا و اغنيا لرنده محنت و زحمت و علمالري ميا تنده مباحثه و جدال و امر معروف و نهی منکرده  
و فرت ناسده طلب حقوق شرعيه و رفعت و معاش قيدنده کثرت و ارباب معارف و اهل صنایع و اصحاب قلام  
و ايتامده آندوه و الام اما بوطالع خسوفده سعد اکبرک تدبير سعادتيله اسلامبول و اطرافنده واقع ممالک سکانه  
امن و سلامت و توالد و تناسله اشاعت و زاد و ذخايرده برکت و هو اروزگار لره اعتدال و جودت و وقوعه  
بو خسوفک مدت تاثيري بلاد مذکوره ده اوج اى کي کون اولوب معظم تاثيري الشمس سکن کون  
مرورنده ظهور ايليه الله تعالى علم حقیقه الامور و هو عليم بذات الصدور







# THE GIANCARLO BELTRAME LIBRARY OF SCIENTIFIC BOOKS, PART II

WEDNESDAY 30 NOVEMBER 2016

## AUCTION

Wednesday 30 November 2016

at 10.30 am (Lots 201-383) and 2.00 pm (Lots 384-568)

8 King Street, St. James's  
London SW1Y 6QT

## VIEWING

Saturday	26 November	12 noon – 5.00 pm
Sunday	27 November	12 noon – 5.00 pm
Monday	28 November	9.00 am – 8.00 pm
Tuesday	29 November	9.00 am – 4.30 pm

## AUCTIONEERS

Romain Pingannaud and Nick Orchard

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **BAFFO-12140**

## AUCTION RESULTS

UK: +44 (0)20 7839 9060  
[christies.com](http://christies.com)

## CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

[20]

FRONT COVER:  
Lot 224

INSIDE FRONT COVER:  
Lot 225

OPPOSITE:  
Lot 460

PAGE 240:  
Lot 521

INSIDE BACK COVER:  
Lot 474

BACK COVER:  
Lot 272



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

These auctions feature

**CHRISTIE'S**  **LIVE**

*Bid live in Christie's salerooms worldwide*  
register at [christies.com](http://christies.com)

# CHRISTIE'S

View catalogues and leave bids online at [christies.com](http://christies.com)



## BOOKS & MANUSCRIPTS AND SCIENCE GROUP



**Margaret Ford**  
International Head of Group  
Tel: +44 (0)207 389 2150



**Francis Wahlgren**  
International Director  
Tel: +1 212 636 2661



**Daniel Gallen**  
Global Managing Director  
Tel: +44 (0)207 389 2590



**Thomas Venning**  
Specialist, Head of Department,  
Books, London  
Tel: +44 (0)207 389 2255



**Isabelle de Conihout**  
Head of Department  
Books and Manuscripts  
Paris  
Tel: +33 (0)1 40 76 85 99



**James Hyslop**  
Head of Department  
Scientific Instruments  
London  
Tel: +44 (0)207 752 3205

## INTERNATIONAL DEPARTMENTS & SALES CALENDAR

### INTERNATIONAL CONSULTANT

Felix de Marez Oyens  
Tel: +33 1 40 76 85 58

### BOOKS AND MANUSCRIPTS

#### London

Margaret Ford  
Thomas Venning  
Kay Sutton  
Sven Becker  
Julian Wilson  
Eugenio Donadoni  
Stefania Pandakovic  
Sophie Hopkins  
Tel: +44 (0)207 389 2151

#### Consultants

Rupert Neelands  
Jane Flower (Archives)  
Catherine Reynolds  
(Illuminated Manuscripts)  
Moshe Brown (Hebraica)

#### New York

Francis Wahlgren  
Ian Ehling  
Gretchen Hause  
Peter Klarnet  
Tel: +1 212 636 2665

#### Paris

Isabelle de Conihout  
Patricia de Fougerolle  
Philippine de Sailly  
Emilie Fabre (Bande Desinée)  
Tel: +33 (0)1 40 76 85 99

### SCIENTIFIC INSTRUMENTS

#### South Kensington

James Hyslop  
Tel: +44 (0)20 752 3205

### BUSINESS MANAGERS

#### Regional Managing Director New York

Ross Elgie  
Tel: +1 212 636 2641

#### London

Julia Grant  
Tel: +44 (0)207 752 3113

#### France

Sarah de Maistre  
Tel: +33 (0)1 40 76 83 56  
Tel: +1 212 636 2641

**1-10 NOVEMBER**  
**MAPPING THE GLOBE**  
ONLINE

**19 NOVEMBER**  
**BANDE DÉSSINÉE**  
PARIS

**29 NOV- 6 DECEMBER**  
**SCRIPT & ILLUMINATION**  
ONLINE

**30 NOVEMBER**  
**THE GIANCARLO**  
**BELTRAME LIBRARY**  
**OF SCIENTIFIC BOOKS,**  
**PART II**  
KING STREET

**1 DECEMBER**  
**VALUABLE BOOKS AND**  
**MANUSCRIPTS**  
KING STREET

**1-8 DECEMBER**  
**THE CRICKET SALE**  
ONLINE

**5 DECEMBER**  
**LIVRES ET MANUSCRITS**  
PARIS

**14 DECEMBER**  
**FINE PRINTED BOOKS**  
**AND MANUSCRIPTS**  
**INCLUDING AMERICANA**  
NEW YORK

**29 MARCH 2017**  
**THE GIANCARLO**  
**BELTRAME LIBRARY**  
**OF SCIENTIFIC BOOKS,**  
**PART II**  
KING STREET



## SPECIALISTS AND SERVICES FOR THIS AUCTION



Margaret Ford



Thomas Venning



Sven Becker



Eugenio Donadoni



Julian Wilson



Stefania Pandakovic



Sophie Hopkins



Robert Tyrwhitt

### SPECIALISTS

Margaret Ford  
Tel: +44 (0)20 7389 2150  
Thomas Venning  
Tel: +44 (0)20 7389 2255  
Sven Becker  
Tel: +44 (0)20 7389 2154  
Eugenio Donadoni  
Tel: +44 (0)20 7389 2152  
Julian Wilson  
Tel: +44 (0)20 7389 2157  
Stefania Pandakovic  
Tel: +44 (0)20 7389 2158  
Sophie Hopkins  
Tel: +44 (0)20 7752 3144

### EMAIL

First initial followed by last name@christies.com (e.g. Julian Wilson = jwilson@christies.com) For general enquiries about this auction, emails should be addressed to the Auction Administrator(s).

### SERVICES

#### ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658  
Fax: +44 (0)20 7930 8870  
Internet: [www.christies.com](http://www.christies.com)

#### AUCTION RESULTS

UK: +44 (0)20 7839 9060  
Internet: [www.christies.com](http://www.christies.com)

#### CATALOGUES ONLINE

Lotfinder®  
Internet: [www.christies.com](http://www.christies.com)

#### SALE COORDINATOR

Robert Tyrwhitt  
Tel: +44 (0)20 7389 2151  
Fax: +44 (0)20 7976 2832

#### CLIENT SERVICES

Tel: +44 (0)20 7839 9060  
Fax: +44 (0)20 7389 2869  
Email: [info@christies.com](mailto:info@christies.com)

#### POST-SALE SERVICES

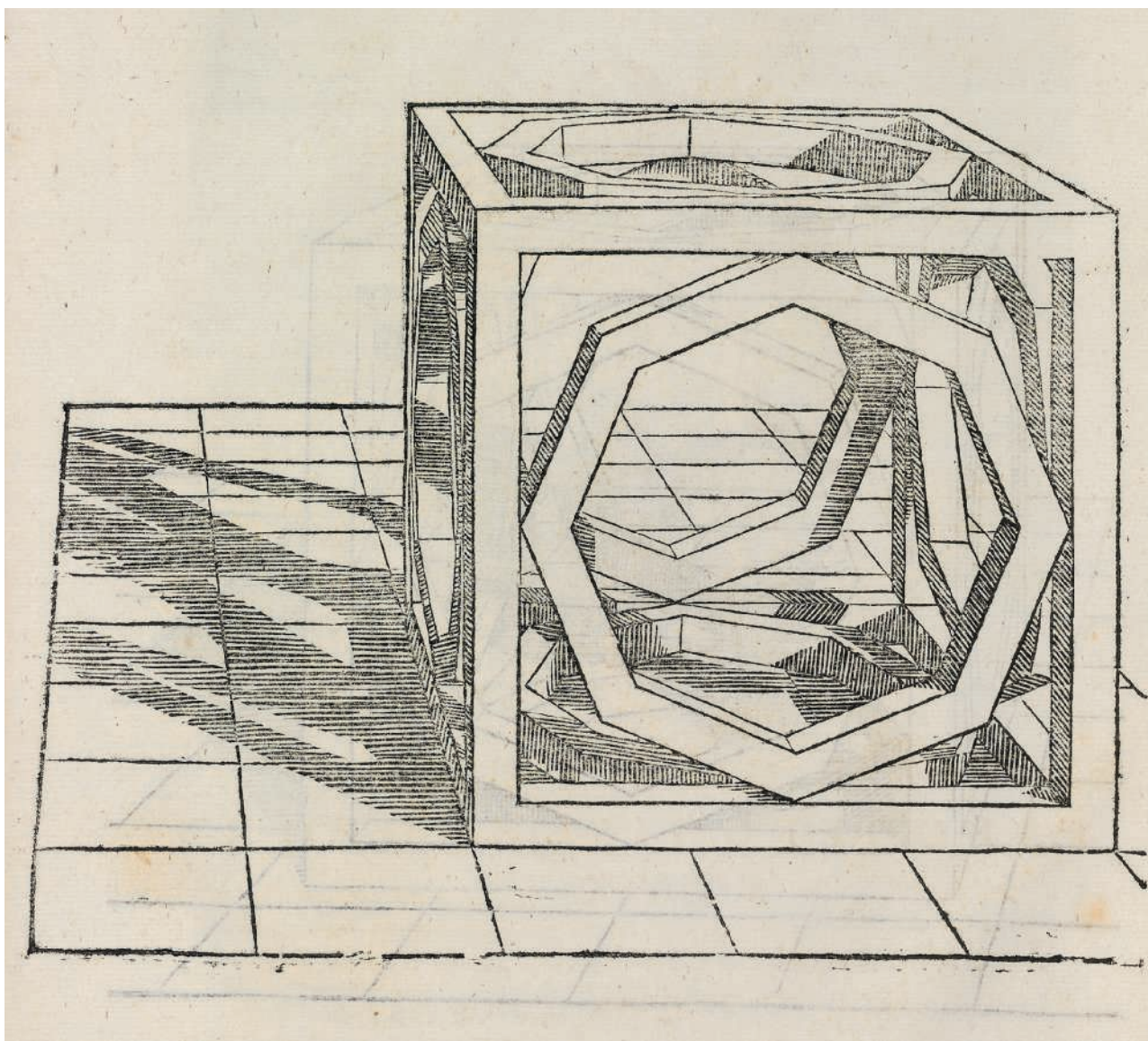
Kathryn Havers  
Post-Sale Coordinator  
Payment, Shipping, and Collection  
Tel: +44 (0)20 7752 3200  
Fax: +44 (0)20 7752 3300  
Email: [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com)

[christies.com](http://christies.com)  
[@christiesBKS](https://twitter.com/christiesBKS)

### COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.  
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2016)





(detail)

0201

ACCOLTI, Pietro (1578-1642). *Lo inganno de gl'occhi, prospettiva pratica*. Florence: Pietro Cecconcelli, 1625.

2° (303 x 213mm). Engraved arms of Cardinal Prince Carlo Medici on title, numerous woodcut diagrams, a few full-page, colophon leaf with woodcut device, woodcut initials. (Last 2 leaves with small marginal wormtracks, outer margin of first third lightly waterstained, some light spotting.) Modern old style limp vellum.

FIRST EDITION. Pietro Accolti, a descendant of a famous Aretine family, was a librarian and architect in the service of Cardinal Carlo Medici, and a member of the Florence Academy and the of Academy of Design. This book on perspective, mainly intended for the use of painters, is his only printed book. It is divided into three parts — plane figures, solids, and shading — and is prized for demonstrating how perspective practice derives from principles of visual perception. It also contains the first appearance in print of any part of Leonardo's *Trattato della pittura*. Cicognara 802: 'Opera celebrata'; Fowler 1; Graesse I, 11; Gamba 1749; Riccardi I, 4.

£2,000-3,000

\$2,500-3,700

€2,300-3,400



0202

AEPINUS, Franz Maria Ulrich Theodor (1724-1802). *Tentamen theoriae electricitatis et magnetismi*. St. Petersburg: typis Academiae Scientiarum [1759].

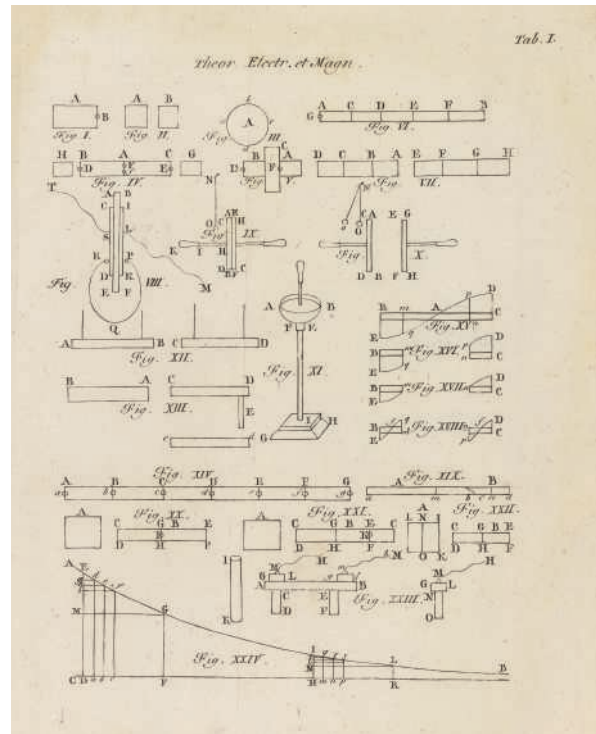
4° (265 x 196mm). 7 folding engraved plates. (Stitching of first gathering a little weakened at foot, occasional light browning.) Contemporary calf-backed boards (lightly rubbed).

FIRST EDITION OF 'one of the most original and important books in the history of electricity' (DSB). Aepinus adopts and modifies Franklin's one-fluid theory of electricity, discusses his discovery of electric influence, and the electric properties of heated tourmaline. He was also the first to maintain that there is no sharp division between conductors and non-conductors of electricity, the difference between them being their lesser or greater resistance to the passage of electricity. Wheeler 395.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



0203

AGRICOLA, Georgius (1494-1555). *De re metallica*. Basel: Hieronymus Froben and Nicolaus Episcopius, March 1561.

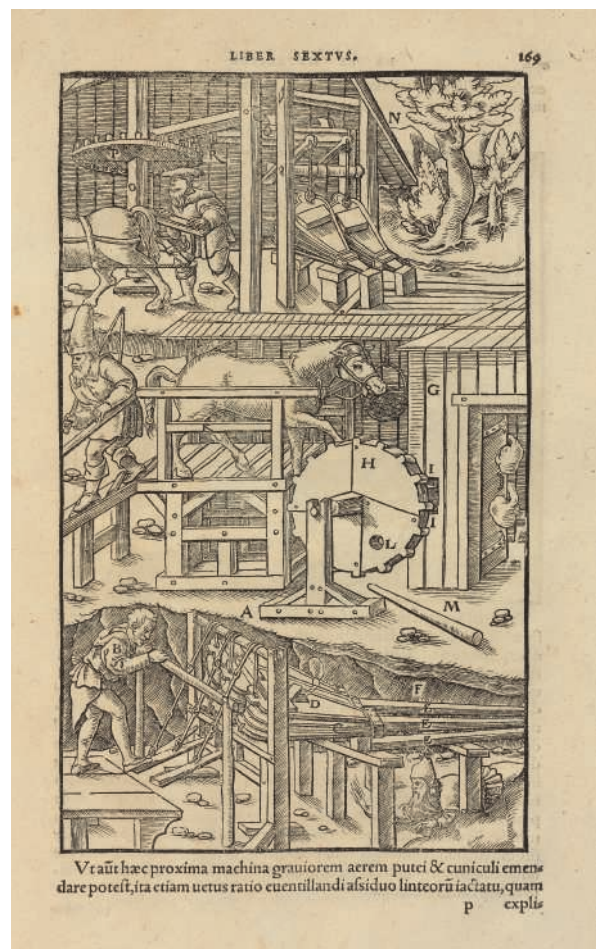
2° (320 x 216mm). Roman and italic types, printer's woodcut device on title and at end, OVER 270 PICTORIAL AND TECHNICAL WOODCUTS by Hans Rudolf Manuel Deutsch (1525-1571) and perhaps Blasius Weffring (fl.1525-1572), many full-page, full sheet containing 7 woodcut illustrations cut up and inserted between pp.96-7 and 108-9. (Both inserted leaves of woodcut illustrations trimmed just into images, the first lightly frayed, chipped and dust-soiled fore-edge, occasional light browning and soiling, worming to front pastedown with very minor track affecting margin of title and into gathering c.) Contemporary calf-backed vellum, gilt spine, red morocco gilt lettering-piece (endpapers sometime renewed, head and tail caps worn). *Provenance*: occasional early ink annotation at beginning.

Second Latin edition of the first systematic treatise on mining and metallurgy, which remained the standard work on the subject for over two centuries. The vivid and large woodcut illustrations depicting a wide variety of mining techniques and processes, engineering and equipment in action, are integral to Agricola's text and were used for over a century in subsequent editions. Adams A-350; Dibner *Heralds* 88; STC/BMC *German* 8; Durling 53; Hoover 18; *PMM* 79 (1556 edition); Wellcome I, 68.

£3,000-5,000

\$3,700-6,100

€3,400-5,600







0204

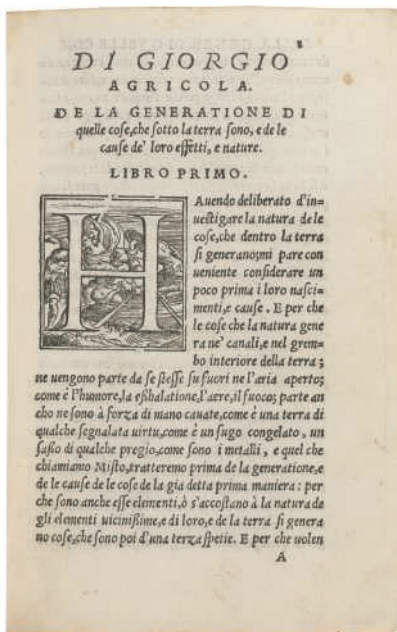
AGRICOLA, Georgius (1494-1555). *De mensuris & ponderibus Romanorum atque Graecorum* [and other works]. Basel: Froben and Bischof, 1550. 2° (320 x 204mm). Woodcut printer's device on title and final leaf, woodcut initials. (Light occasional soiling heavier on final leaf, occasional light browning and spotting.) 19th-century calf (rebacked and recornered, some rubbing); modern slipcase. *Provenance*: Carcafi Soc. Jesus (inscription after colophon).

Third edition of the first work, accompanied by five other works, including *De precio metallorum & monetis*, which appeared here for the first time. Adams A-344.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



0205

AGRICOLA, Georgius (1494-1555). *De la generatione de le cose, che sotto la terra sono, e de le cause de' loro effetti e nature*. Venice: Michele Tramezzino, 1550.

8° (150 x 100mm). Printer's large woodcut device on title and final leaf, full-page woodcut diagram, large historiated initials. (Title lightly soiled with minor tear to fore-edge, occasional light soiling, diagram closely shaved.) Contemporary vellum, manuscript title on fore-edge (front hinge split, lacking ties, lightly soiled and rubbed). *Provenance*: Bonifacio Vannozi (1540-1621, author; ownership inscriptions and annotations) — Il Polifilo Milano (bookseller's ticket).

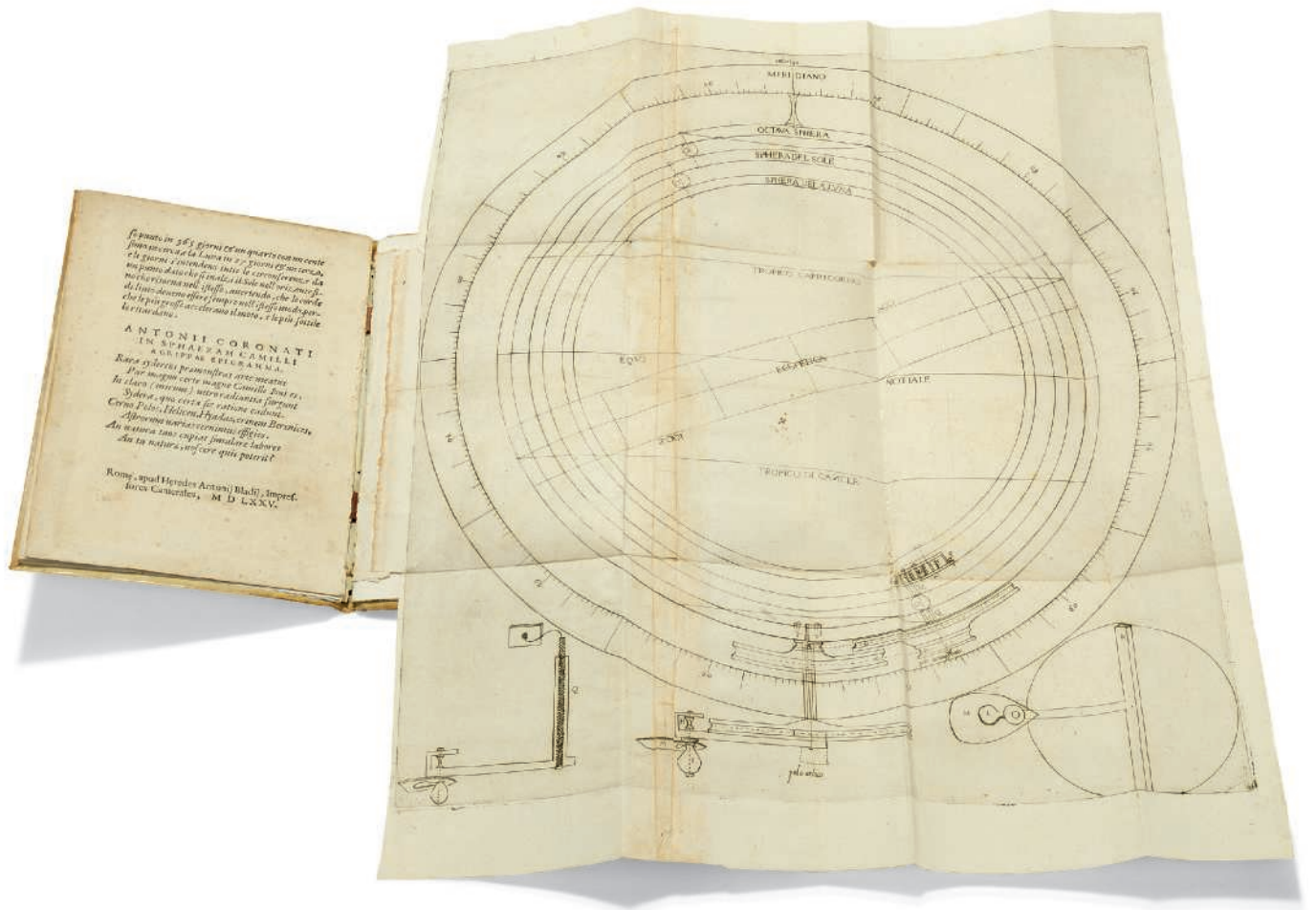
FIRST ITALIAN EDITION. The final leaf (3N4) of the present copy has Tramezzino's device printed on the recto, but the final leaf of the Adams copy is described as blank. Adams-339.

£600-900

\$740-1,100

€680-1,000





0206

AGRIPPA, Camillo (1510s-1595). *Modo da comporre il moto nella sfera*. Rome: Antonio Blado, 1575.

4° (221 x 155mm). Woodcut initial, large engraved folding plate. (Folding plate with few small holes and tiny stains, reinforced at one fold, light spotting.) Later vellum (new endpapers). *Provenance*: Libreria Mediolanum (bookseller's ticket).

VERY RARE FIRST EDITION of this astronomical treatise. Camillo Agrippa, a renowned engineer, mathematician and fencing theorist, constructed one of the earliest planetariums. In the present work he explains certain irregularities in the yearly movements of the earth with the help of the very large folding plate. NO COPIES RECORDED IN ABPC/RBH SINCE THE HONEYMAN COPY SOLD IN 1978. Cf. Fumagalli, *Antonio Blado*, p. 104 (described in a note on the endpaper as one of the rarest and most notable Blado editions); Riccardi I, 10 ('rarissimo... ignoto ai precitati biografi dell'autore').

£2,000-3,000

\$2,500-3,700

€2,300-3,400





0207

AGRIPPA, Henricus Cornelius (1486?-1535). *De occulta philosophia libri tres*. [?Cologne: Johannes Soter], July 1533.

2° (274 x 177mm). Roman type, woodcut portrait of the author on title, letterpress astrological tables and woodcut figures, including 7 cuts showing the proportions and properties of the human body, historiated initials. (Top margin of title repaired, touching one letter, leaves aa6, ii, i6, k3 and k4 with slightly shorter margins, a few spots.) Late 19th-century olive morocco, triple fillet on sides, spine lettered and gilt in compartments, gilt edges (spine faded). *Provenance*: Bibliotheca Averbodiensis (erased stamp on title and stamp on b40 — De Lisse (inscription on title) — P. H. (bookplate) — underlining in the text and occasional faint annotations.

FIRST EDITION TO CONTAIN ALL THREE PARTS, the first part having originally been published in 1530, twenty years after this famous defence of magic was written, probably under the influence of the author's friend, Johannes Trithemius, abbot of Würzburg. The privilege of the Emperor Charles V, to whom Agrippa was archivist and historiographer, is printed in French on the title verso, a double anomaly as Caillet says for a Latin work printed in Germany. Adams differs in giving the place of publication as Basle. There are several issues with the same anonymous imprint. Adams A-386; Caillet 93; VD-16 A1180.

£3,000-5,000

\$3,700-6,100

€3,400-5,600

0208

AGUILERA, Joannis. *Canones astrolabii universalis secundo aediti*. Salamanca: Andreas à portonariis, 1554.

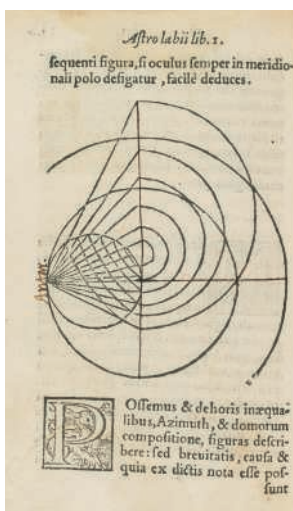
Small 8° (148 x 95mm). 2 woodcut diagrams, historiated woodcut initials. (Light marginal waterstaining at beginning, heavier towards the end, c. 30 leaves with brown staining in corner affecting circa 8 lines of text.) Modern vellum (new endpapers).

VERY RARE WORK ON ASTROLABES. Despite the title stating that it is the second edition, we cannot trace any other edition in institutions. No copy of any edition can be found selling at auction on ABPC or RBH. Juan de Aguilera was chair of astrology at the University of Salamanca in the 1560s. Palau I, 3757.

£1,000-1,500

\$1,300-1,800

€1,200-1,700





0209

AGUILON, François d' (1546-1617). *Opticorum libri sex*. Antwerp: Plantin Press, widow and sons of J. Moretus, 1613.

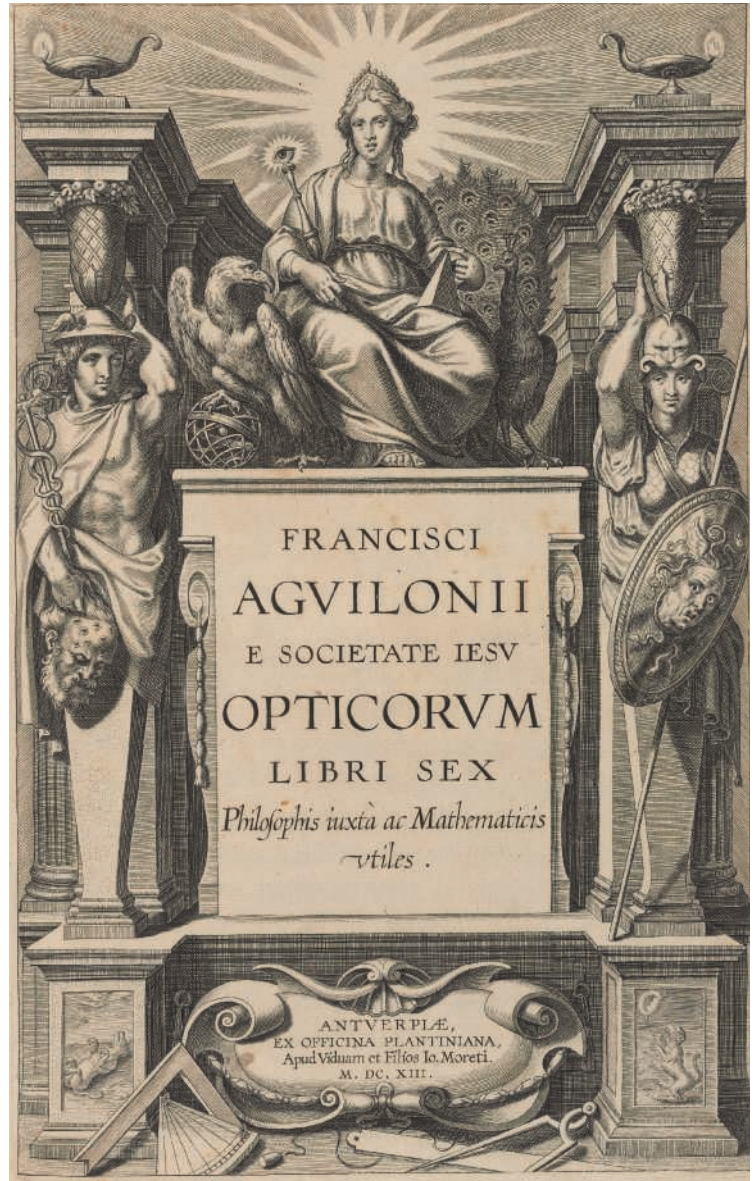
2° (350 x 223mm). Half-title, engraved allegorical title and six engraved vignettes by Theodor Galle after Peter Paul Rubens, engraved diagram on A2r and over 500 woodcut diagrams. (Variable browning, some staining at upper margins.) Contemporary vellum with yapp edges, both covers with small central oval in blind, front covers with owner's initials 'C.F.F.' and date '1651' in gilt, edges blue gaufered with gilt stars. *Provenance*: Christian Friedericus Franckenstein, August 1651 (inscription on half title; binding) – Christian Ernst Graf zu Stolberg (bookplate; stamp on half-title of the Prince Stolberg Library at Wernigerode) – Robert Honeyman IV (bookplate, sold in part I of his sale, Sotheby's London, 30 October 1978, lot 43).

FIRST EDITION of this 'master treatise' on optics, written for the students of Jesuit colleges and for practical application by astronomers, navigators, architects and painters. Aguilon intended the work as only the first of a comprehensive three-part survey, but he died before completing it. Although mainly a skillful compilation of the works of Euclid, Alhazen, Roger Bacon, Kepler and others, his treatise contains several original contributions, including 'the first discussion of the stereographic process (which Aguilon named), one of the earliest presentations of the red-yellow-blue colour system, an original theory of binocular vision (later disproved), and the first published description of Aguilon's horoptor' (Norman). IT IS ONE OF ONLY SEVEN BOOKS KNOWN TO HAVE BEEN ILLUSTRATED BY RUBENS. The vignettes which the artist provided for the opening to each of the six books 'show such a complex and knowing relationship to the text as to leave no doubt that Rubens's intellectual involvement was considerable' (Martin Kemp, *The Science of Art*, 1990, pp. 101-104). Aguilon's colour theory and his prescriptions for the mixing of colours are known to have been used in Rubens's paintings. De Backer-Sommervogel I:90 no. 1; Hofer *Baroque Book Illustration* 116; NLM/Krivatsy 92; Norman 25.

£8,000-12,000

\$9,800-15,000

€9,000-13,000







0210

AIMO, Battista. *De alluionibus; tractatus fertilissimus*. Venice: B. Baretius, 1599.

2° (290 x 200mm). Printer's device on title, 2 double-page woodcut plates, 9 woodcut illustrations, historiated initials, head- and tailpieces, errata on recto of final leaf, Z6 bound in twice. (A few leaves browned, light spotting and soiling, last gathering starting to detach, light worming in last few margins.) Modern binding, the sides covered with vellum and rebacked (new endpapers). *Provenance*: removed bookplate — stamp deleted from the endpaper.

FIRST EDITION of this treatise discussing the right of landowners on river banks to claim islands, etc. Adams A-397.

£800-1,200

\$980-1,500  
€900-1,300



0211

ALBATEGNIUS, Mohammed ibn Jafr (858-929 A.D.). *De scientia stellarum liber*. Bologna: Victor Benati, 1645.

4° (227 x 160mm). Half-title, engraved title, woodcut diagrams, text within woodcut borders, large woodcut on final leaf. (Some marginal staining sometimes touching bottom margin of text, tear to bottom margin of final 5 leaves.) Later vellum, manuscript title on spine (some chipping and staining). *Provenance*: A. Stephanus Salandrus (ownership inscription).

FIRST SEPARATE EDITION of al-Battani's 'great work on astronomy... among the most excellent in Islamic astronomy' (DSB). Al-Battani holds a place of honour among Islamic astronomers and historians and is considered one of the greatest Islamic astronomers. This is his principal work, the *Kitab al-Zij*, translated into Latin as *De Scientia Stellarum* by Plato of Tivoli in the first half of the twelfth century, on which his fame in both the East and West rests. He tested many of Ptolemy's results by fresh observations, and obtained more accurate values of the obliquity of the ecliptic and of precession. He improved the moon's mean motion in longitude, used signs and cosines, and introduced new and elegant solutions into spherical trigonometry. He measured the apparent diameters of the sun and moon and their variation, and concluded that annular solar eclipses must be possible. 'The indebtedness of Copernicus to al-Battani is well known', he is frequently quoted by Tycho Brahe and Riccioli, and his observations were of interest to Kepler and Galileo (DSB). The *De Scientia Stellarum* was first published in 1537 with Alfragani's *Rudimenta astronomica*. The present edition was the only other edition until Nallino's superb scholarly edition of 1899.

£4,000-6,000

\$4,900-7,300  
€4,500-6,700



0212

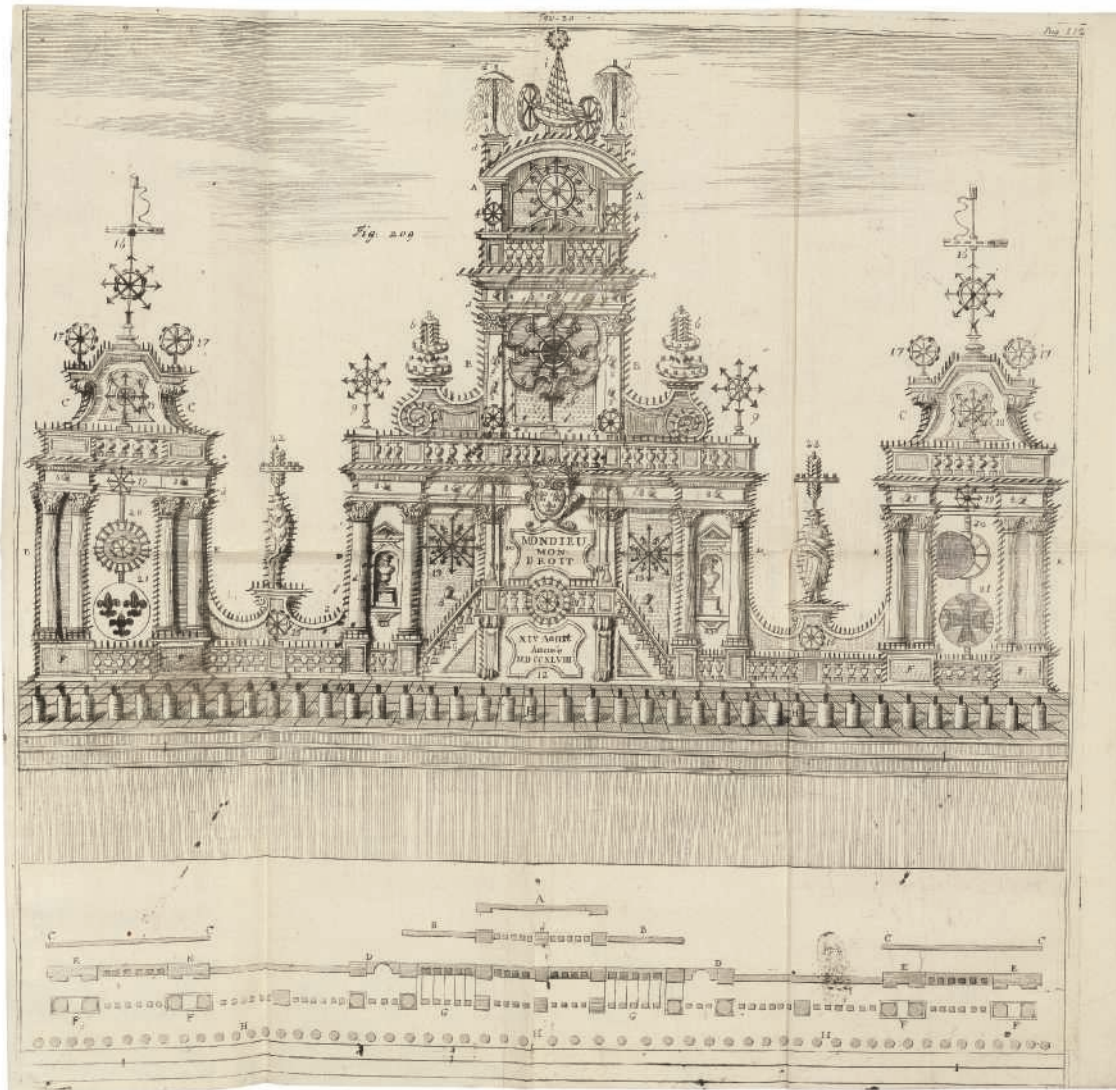
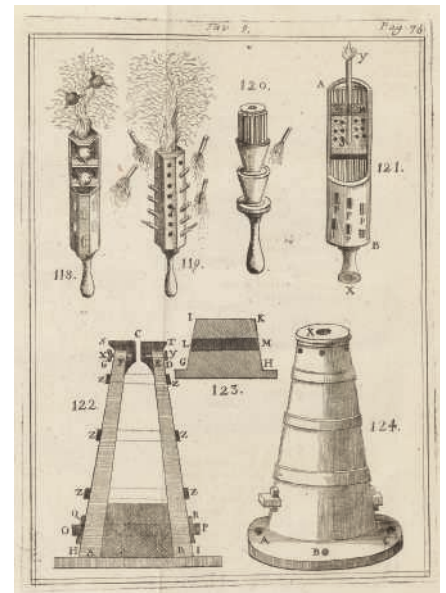
ALBERTI, Giuseppe Antonio (1705-1768). *La Pirotechnia o sia trattato dei fuochi d'artificio*. Venice: Giovanni Battista Recurti, 1749.

Small 4° (216 x 164mm). Woodcut title vignette, 21 folding engraved plates, including one large folding plate. (Multiple library stamps on title, margins cropped, light spotting.) 20th-century cloth (rubbed). *Provenance*: Maillard (18th-century inscription on title) — various Austrian library stamps on title: 'Bibliothek des Techn. Militär-Comité' — 'Staatsamt f. Heereswesen, Waffentechnische Abteilung' — 'Bibliothek' — '14' — 'Biblothek Dest. & A. Militär-Comité' — 'K.K. Genie Haupt Archiv' — 'Ausgeschieden' (deaccession stamp).

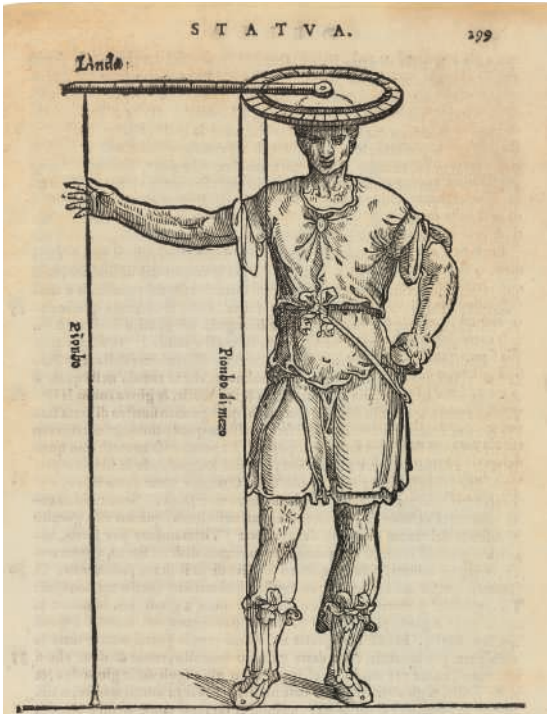
FIRST EDITION of the first Italian work on recreational fireworks. Lavishly illustrated, the large plate depicts a theatrical fireworks display, with the other plates showing rockets and machinery.

£1,500-2,500

\$1,900-3,100  
€1,700-2,800







40 il modello, dal quale io uorrò pigliare le determinazioni sia una statua di Fidia, la quale a canto ad una carretta raffreni con la man sinistra un cavallo. Io pongo il diffinitore in cima, sopra il capo della detta statua, in maniera che egli sia per ogni verso a piano dal suo centro, posto in cima della statua doue lo lo fermo con un perno: & noto, & auuertisco il punto sopra del quale

0213

ALBERTI, Leon Battista (1404-1472). *Opuscoli morali*. Venice: Francesco Franceschi, 1568.

4° (218 x 152 mm). Title printed within a woodcut border with allegorical figures, woodcut portrait of Alberti on the title verso, allegorical woodcut illustrations and diagrams in the section on art and mathematics, historiated woodcut initials, errata leaf at end. (Imprint on title scored and partly pasted over with a slip, top margin of title closely shaved, some leaves lightly browned.) Contemporary vellum (joints split at head and foot of spine, lightly spoiled). *Provenance*: Jacob Manzoni (d.1889, bibliophile and scion of a Milanese aristocratic family; bookplate, his library dispersed in 1892-1893).

FIRST COLLECTED EDITION IN ITALIAN, translated by Cosimo Bartoli. Alberti's treatises cover a variety of subjects including mathematics, 'Delle piacevolezze delle Matematiche,' sculpture and painting, 'Delia Statua' and 'Della Pittura,' cipher writing, the administration of justice, city and country life and surveying and measuring. Adams A-486; cf. Riccardi I, 17-18.

£800-1,200

\$980-1,500

€900-1,300

0214

ALBERTUS MAGNUS (c.1200-1280). *De coelo et mundo*. Venice: Joannes and Gregorius de Gregoriis, de Forlivio, 6 July 1495. 74 leaves, double column, 65 lines and headline. Type: 106 G.; 75 G. 3 woodcut diagrams, capital spaces with guide letters. (Faint waterstaining, a little stronger towards the end, small wormhole or wormtrack in upper inner margin of first 16 leaves) [*Bound with:*] - *De generatione et corruptione*. Venice: Joannes and Gregorius de Gregoriis, de Forlivio, 10 June 1495. 24 leaves, double column, 65 lines and headline. Types: 106 G.; 75 G. capital spaces with guide letters, large printer's device at end. (Faint dampstaining in the lower margin at end, one or two spots.)

Two works bound in one volume, 2° (303 x 206mm). Modern parchment boards (new endpapers). *Provenance*: manuscript annotations in margins at beginning of each work, in two different hands, occasional underlining.

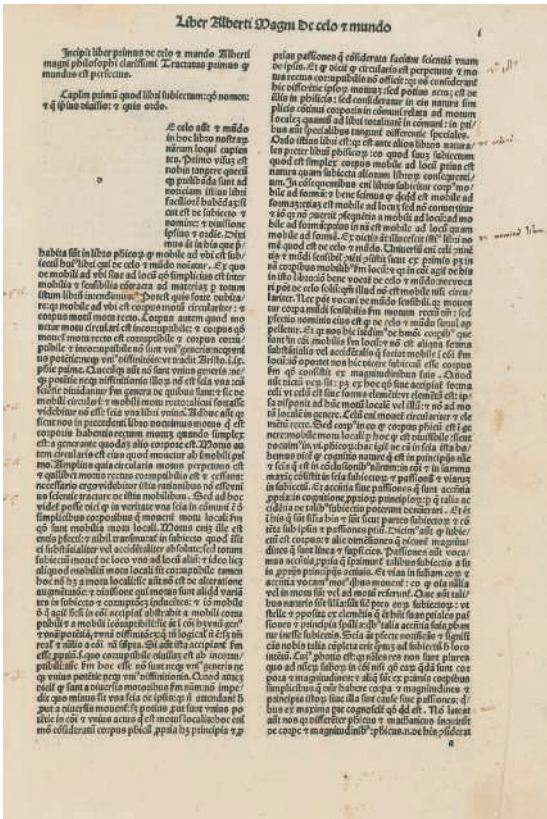
FIRST EDITION OF THE SECOND WORK, second edition of the first work.

TWO IMPORTANT WORKS BY 'ONE OF THE MOST FAMOUS PRECURSORS OF MODERN SCIENCE' (DSB). Although deeply religious and a theologian, Albert declares in the first work that it is important to separate the natural from the super-natural: 'In studying nature we have not to inquire how God the Creator may, as He freely wills, use His creatures to work miracles and thereby show forth His power: we have rather to inquire what Nature with its immanent causes can naturally bring to pass' (*De Coelo et Mundo*, I, tr. iv, x). First work: HC(Add) 512\*; GW 595; Klebs 15.2; Sander 187; Pr 4544; BMC V 347; ISTC ia00228000; BSB-Ink A-146; Goff A-228. Second work: HC(Add) 517\*; GW 613; Klebs 16.1; Pell 333; CIBN A-120; Pr 4542; BMC V 346; ISTC ia00245000; BSB-Ink A-147; Goff A-245.

£5,000-8,000

\$6,200-9,800

€5,700-9,000





0215

ALCHABITIUS [i.e. AL-QABISI, Abu Al-Saqr 'Abd Al-'Aziz Ibn 'Uthman Ibn 'Ali] (fl. c.950). *Astronomie iudiciarie principia tractans*. Lyons: Guillaume Huyon for Bartholomeus Trot, [c.1520].

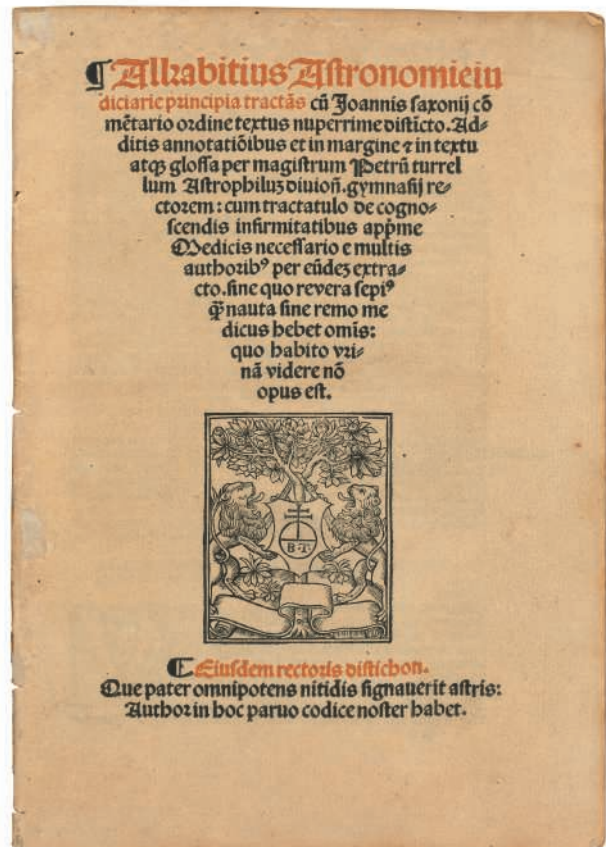
Small 4° (198 x 138mm). Title printed in red and black, Trot's device on title, woodcut illustrations and diagrams, woodcut initials. (Very lightly and evenly browned throughout, a few spots in the margins.) 19th-century marbled wrappers (paper partly torn away on spine, rubbed). *Provenance*: Michael Chasles (bookplate) – Etienne Récamier (bookplate).

Alchabitus was a famous Arabic astrologer of the tenth century, whose principal work was *al-Madkhal ila 'Dha'at ahkam al-nujum* ('Introduction to the art of astrology'), 'an introductory exposition of some of the fundamental principles of genethliology ... it was highly valued as a textbook' (DSB). The present work contains Joannes de Saxonia's commentary on al-Qasbisi's work, as well as the notes of Petrus Turrellus. BM STC *French*, p.1.

£5,000-8,000

\$6,200-9,800

€5,700-9,000



0216

ALCHABITIUS [i.e. AL-QABISI, Abu Al-Saqr 'Abd Al-'Aziz Ibn 'Uthman Ibn 'Ali] (fl. c.950). *Opus ad scrutanda stellarum magisterial isagogicum*. Venice: Melchior Sessa & Petrus de Ravanis, 18 June 1521.

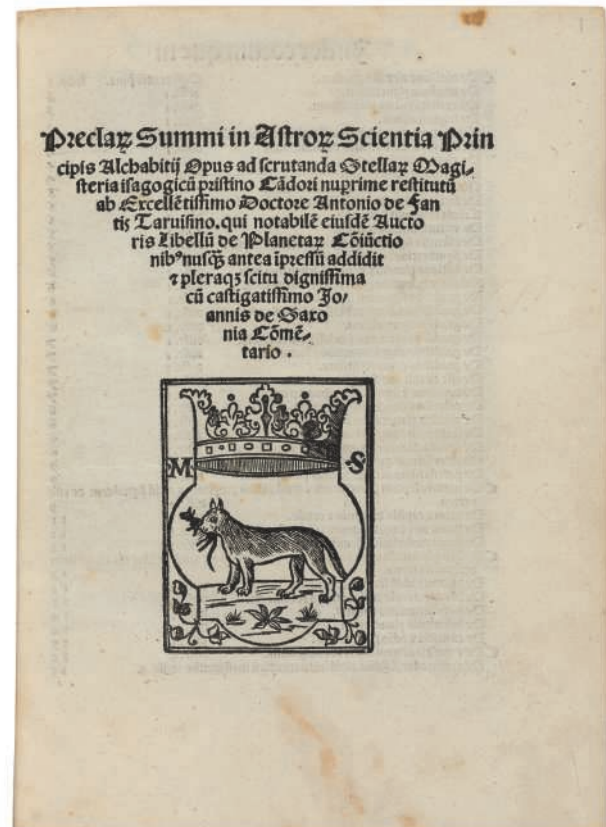
Small 4° (215 x 158mm). Sessa's device on title, woodcut diagrams, large ornamental initials, with the blank h8. (Stain in lower margin of a1-a2, a few spots, 2 small closed wormholes in last lower margin of last 4 leaves, occasional very light thumb-soiling.) 19th-century green morocco (lightly rubbed).

This edition of the *Al-madkhal ila sina'at ahkam al-nujum* contains *De planetarum coniunctionibus*, a work which was once attributed to Alchabitus, translated into Latin by Joannes Hispalensis, and commented on by Joannes de Saxonia. However, this is probably not section four and five of the *Madkhal* as previously thought, since it does not seem to have been known to the two chief Arabic sources on al-Qabisi's life, al-Bayhaqi and Hajji Khalifa. This possibly spurious text was only previously published by Ratdolt in 1485. BL STC *Italian*, p.1; Adams A-24; Sander 223; Sarton I, 669.

£2,500-3,500

\$3,100-4,300

€2,900-3,900







0217

ALDINI, Giovanni (1762-1834). *Essai théorique et expérimental sur le galvanisme, avec une série d'expériences faites en présence des Commissaires de l'Institut National de France*. Paris: Fournier fils, 1804.

2 volumes, 8° (195 x 130mm). 10 folding engraved plates printed in black and white, half-titles. (Without final blanks in both vols, I.4.4 with small marginal chip due to paper flaw, tiny tear to I.6.3 in text but without loss, large marginal tear to II.22.1, plate numbers cropped, sometimes just touching plate border, occasional light browning and spotting, heavier to gatherings I.20-21.) Contemporary green quarter calf (extremities rubbed). *Provenance*: presentation inscription on half-title in vol. I.

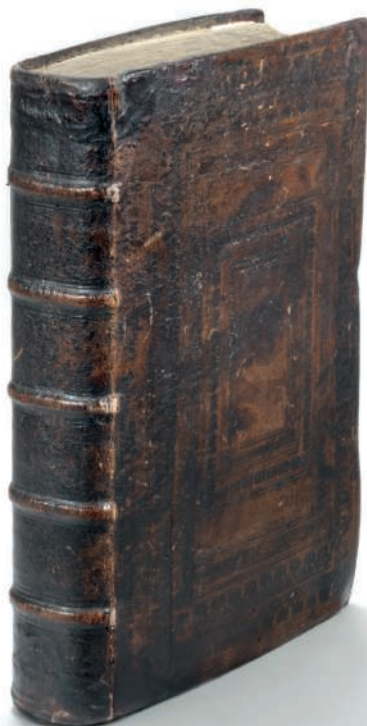
FIRST OCTAVO EDITION – published in the same year as the quarto edition – of Aldini’s best-known work. ‘In the controversy over Galvani’s “animal electricity” and Volta’s “galvanic current” it was not the modest Galvani but his lusty nephew [Aldini] who wrote, lectured, and published in Italian, French and English on the theories and experiments of both his uncle and himself ... the effervescent Aldini became his uncle’s champion - so much so that Volta addressed his arguments to Aldini instead of Galvani ... Some of his more dramatic experiments [illustrated here] involved motion in the anatomical members of a just-executed murderer and induced muscular contraction in dissected parts of sheep, oxen, and chickens’ (DSB). Wheeler *Gift* 660.

(2)

£700-1,000

\$860-1,200

€790-1,100



0218

ALDROVANDI, Ulisse (1522-1607). *Musaeum metallicum in libros IIII distributum*. Bologna: G. Battista Ferroni, 1648.

2° (354 x 237mm). Engraved title by F. Coroleanus, numerous woodcut illustrations, some full-page, headpieces, historiated and ornamental initials. (Light marginal worming at beginning and end, laminated repair along outer margin of final leaf, some light spotting, a few upper margins waterstained.) Contemporary calf, lavishly stamped in blind (some repairs, re-varnished). *Provenance*: Count Nikolai Aleksandrovich Kushelev-Bezborodko (1834-1862; library stamp and accession number on title) — Neviani, Rome 1930 (inscription on title).

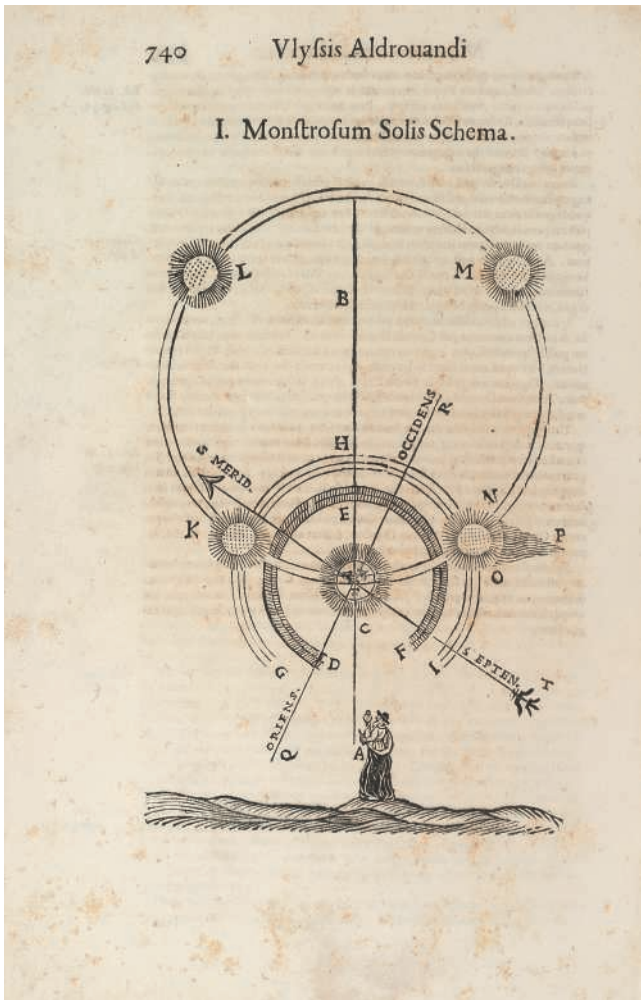
FIRST EDITION, volume XIII of his *Works*. At the time of his death, Aldrovandi had only published four folio volumes, leaving his other works to be completed by collaborators. ‘Although Aldrovandi is not identified with any revolutionary discoveries, his work as a teacher and as the author of volumes that constitute an irreplaceable cultural patrimony earns him a place among the fathers of modern science’ (DSB). Nissen *ZBI* 75; Ward and Carozzi 43; Wellcome I, 172.

£8,000-12,000

\$9,800-15,000

€9,000-13,000





6219

ALDROVANDI, Ulisse (1522-1605). *Monstrorum historia. Cum paralipomenis historiae omnium animalium. Bartholomaeus Ambrosinus ... volumen composuit.* Edited by Marco Antonio Bernia. Bologna: N. Tebaldini, 1642 (but colophon dated 1658).

2 parts in one, 2° (330 x 225mm). Engraved title by G.B. Coriolano, 477 woodcuts, many full-page, decorative head- and tailpieces. (Engraved title cropped at head and tail, into imprint, small marginal chip to B1, minor dampstain to lower margin, some variable browning, heaviest to a few leaves in second part.) Late 18th-/early 19th-century half calf (extremities lightly rubbed).

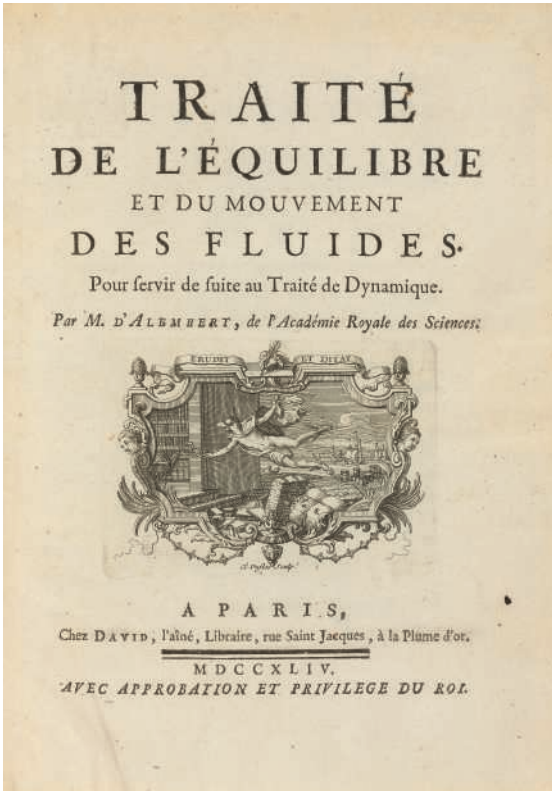
Aldrovandi's celebrated history of monstrosity and deformity. This is the reprint of the 1642 edition, retaining the unchanged engraved title, dispensing with the privilege leaf, and with a new colophon dated 1658. BM(NH) 1, 27.

£2,000-3,000

\$2,500-3,700

€2,300-3,400





0220

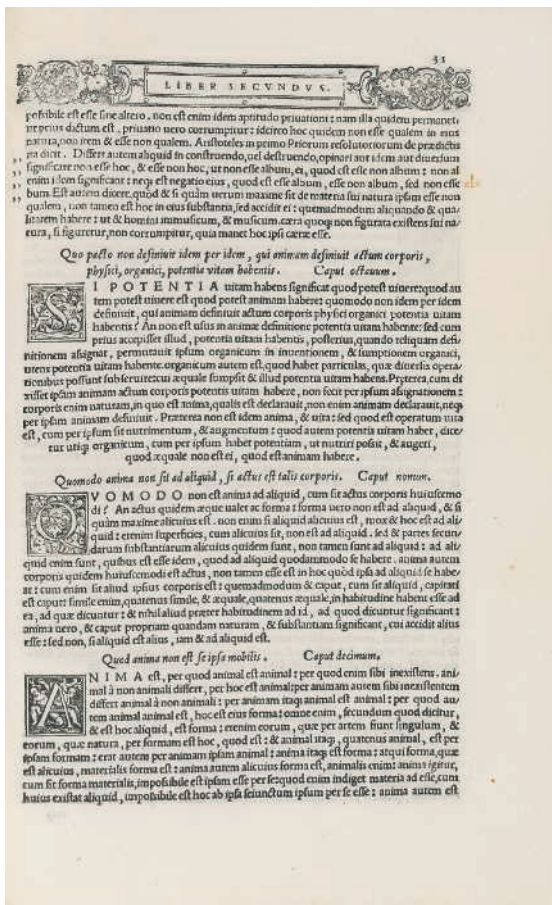
ALEMBERT, Jean le Rond d' (1717-1783). *Traité de l'équilibre et du mouvement des fluides*. Paris: David, the elder, 1744.

4° (222 x 167mm). Engraved printer's device on title, 10 engraved folding plates. (Lightly browned and spotted.) 19th-century vellum (damage to rear cover, spine soiled).

FIRST EDITION. 'A companion volume to *Traité de dynamique* in which Alembert used his principle to describe fluid motion, dealing with the current major problems of fluid mechanics. Alembert's treatment of fluid mechanics was an alternative to that already published by Daniel Bernoulli ... and he and Bernoulli often arrived at the same conclusions' (Norman). Norman 34.

£1,000-1,500

\$1,300-1,800  
€1,200-1,700



0221

ALEXANDER, Aphrodisiensis. *Quaestiones naturales, morales. Et de fato*. Venice: Girolamo Scoto, 1541.

2° (315 x 208mm). Large printer's device on title, headlines within decorative woodcut border, initials. (Title lightly soiled and with extensive repairs in upper margin, small repairs in upper margin of following few leaves, and more extensive again in last gathering.) Modern old-style boards (lightly soiled, new endpapers). *Provenance*: occasional marginalia.

FIRST VENETIAN EDITION. Alexander of Aphrodisias is among the most celebrated of the Ancient Greek commentators on the writings of Aristotle. This edition, translated by Bagolino, is divided into 4 books, each a collection of short essays, with the addition of 'De fato'. Adams A-679; EDIT online 1047.

£800-1,200

\$980-1,500  
€900-1,300



6222

ALGHISI, Tommaso (1669-1713). *Litotomia. Ovvero del Cavar la Pietra*. Florence: Giuseppe Manni, 1707.

2° (294 x 203mm). Half-title, engraved vignette on title, 16 engraved plates, woodcut head- and tailpieces and initials. (Title, A1 and a number of other leaves strengthened at gutter, plate 1 with large repaired tear and backed but without loss, plate 2 and a few others stained, a few scattered stains to text.) Contemporary calf (rebacked preserving original spine, extensive repairs to covers, split in spine near head and through label). *Provenance*: A.M. (old stamp on recto of first dedication leaf).

FIRST EDITION of an early and influential work of urology. Tommaso Alghisi, a Florentine physician, was particularly esteemed for his skill in the surgical treatment of kidneys and kidney stones; even Pope Clement XI, to whom the work is dedicated, requested and appreciated his work. Garrison and Morton 4279.1; Wellcome II, 30; Waller 351; Blake 10.

£500-800 \$620-980  
€560-900



6223

ALI IBN ABI AL RIJAL, al-Shaibani (10th-11th century). *De judiciis astrorum libri octo*. Basel: H. Petrus, 1571.

2° (310 x 195mm). Woodcut device on title and final leaf, woodcut headpieces, initials and diagrams. (Some light browning and spotting, occasional minor staining.) Later vellum, red speckled edges (joints starting to split). *Provenance*: Camm. L. Scanz. N.3 (inscription on title).

A later edition of *De Judiciis Astrorum*, a Latin translation of the Old Castilian manuscript first published in Venice in 1485. Al-Shaibani Ali ibn Abi al Rijal (also known as Haly or Hali, and by the Latinized versions of his name, Haly Albhazen and Haly Abenragel) was a late 10th-century-early 11th-century Arab astrologer and astronomer at the court of the Tunisian prince al-Muizz Ibn Badis. Adams A-3.

£1,500-2,500 \$1,900-3,100  
€1,700-2,800





0224

ALLIACO, Petrus de (1350-1420). *Concordantia astronomiae cum theologia*. Edited by Johannes Angelus. Augsburg: Erhard Ratdolt, 1 January 1490.

4° (97 x 155mm). 56 leaves, 41 lines, Types: 130; 92; 76. Full-page woodcut on a1v, 4 woodcut diagrams, woodcut initials, Ratdolt's large 'Mercury' device printed in red and black on last leaf. (Title with small repair at upper inner margin, occasional light spotting or light marginal browning.) Modern vellum.

FIRST SEPARATE EDITION of Cardinal d'Ailly's treatise in which he shows that there is no necessary conflict between astrology and theology. It was first published in 1480 as part of Ailly's famous *Imago mundi*. The woodcut on the verso of the title-page depicts a theologian and an astronomer in conversation. H 834\*; GW M31932; Klebs 768.1; Schr 4923; ISTC ia00471000; Bod-inc A-210; Pr 1884; BMC II 383; BSB-Ink P-332; Goff A-471.

£6,000-9,000

\$7,400-11,000

€6,800-10,000





6225

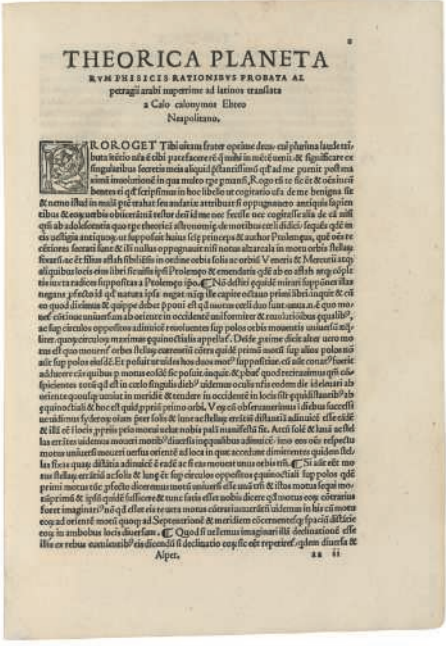
ALMANACH PREPARED FOR THE OTTOMAN SULTAN 'ABD AL-MAJID I (R. 1836-61), [Ottoman Turkey, mid-19th century].

Each folio with 23 lines of tight black *naskh*, folios with text arranged in one or two columns or within tables, titles and important phrases and words picked out in gold, red, blue, green and orange, headings in larger gold or polychrome *thuluth*, text in thick gold frame, the margins with gold floral scrolls, including a full page depiction of the Zodiac and various smaller cartouches decorated with personifications of the constellations, with added pencil date of AH 1258/1842-43 AD. In Turkish, 25 + i leaves, folio (270 x 190mm). 18th-century stamped brown morocco with marbled paper doublures.

£6,000-8,000

\$7,400-9,800

€6,800-9,000



0226  
ALPETRAGIUS (d. c.1204). *Planetarum theorica physicis rationibus probate*. Venice: Luc'Antonio Giunta, January 1531.

2° (307 x 212mm). Woodcut diagrams, ornamental initials, errata at end. (Errata with clean closed tear in lower corner, small repairs in lower inner gutter at beginning and end.) Later calf gilt (front joint split at head of spine, lightly rubbed, new endpapers).

Alpetragius or Nur ad-Din al-Bitruji was an astronomer and a Qadi from Al-Andalus. Despite his limited knowledge of Ptolemy's *Almagest*, al-Bitruji was the first astronomer after Ptolemy to present a non-Ptolemaic astronomical system as an alternative to Ptolemy's models. Another original aspect of his system was that he proposed a physical cause of celestial motions. Cf. Houzeau and Lancaster 1233.

£2,000-3,000 \$2,500-3,700  
€2,300-3,400

0227  
ALPINO, Prospero (1553-1617). *De balsamo dialogus*. Venice: Sub signum Leonis [heirs of C.T. Navó], 1591.

Small 4° (198 x 138mm). Woodcut device on title, 2 large woodcut illustration, ornamental initials, headpieces. (Light browning.) Modern vellum-backed boards (new endpapers).

Reprint of a treatise on the qualities of the balsamum tree, first published in Venice in 1511. Adams A-801; Wellcome I, 231.

£1,000-1,500 \$1,300-1,800  
€1,200-1,700

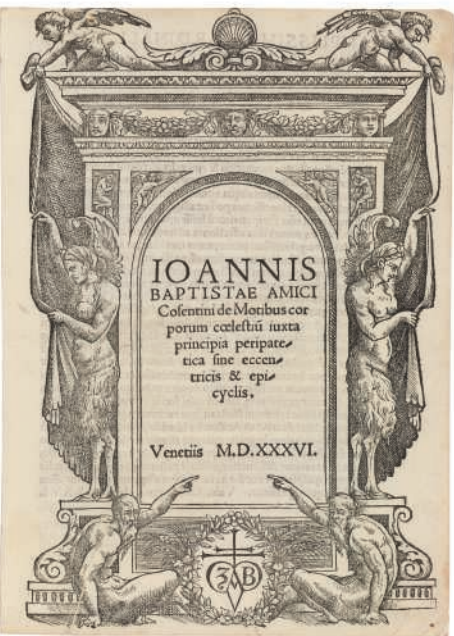


0228  
AMICO, Giambattista (1512-1538). *De motibus corporum coelestium iuxta principia peripatetica sine eccentricis & epicyclis*. Venice: Giovanni Patavino and Venturino Roffinello, 1536.

Small 4° (202 x 147mm). Title within historiated woodcut border incorporating publisher's device, woodcut diagrams, with final blank. (Top margin of title closely shaved with slight loss, small wormhole in upper margin of first two gatherings, causing slight loss in title.) Modern vellum boards (new endpapers). *Provenance*: bookseller's label (on front pastedown).

FIRST EDITION. Amico was a distinguished astronomer, mathematician and philosopher. A follower of the maxims of Aristotle, he tried to explain the variety of movements of celestial bodies in concentric spheres. Houzeau & Lancaster 2462: 'Rare'; Riccardi I, 30.

£1,200-1,800 \$1,500-2,200  
€1,400-2,000





DELL'ADAMO! 107  
 SCENA TERZA  
 Ciclopi Infernali armati di martelli, e tutti quelli della  
 Scena Terza.



**C**cco i fabri d'Inferno;  
 Ch'effumicati, e stanchi  
 Ergono al Ciel la smisurata palla  
 Hor hor fatta in Auerno.  
 Lucife. Voglio, ch'emolo à pieno  
 Lucifero di Dio hoggi si mostri;  
 Già s'egli sù nel Cielo in trono assiso,  
 Ne disconferse il Verbo ond: poi nacque  
 Ch'ab-

6229

ANDREINI, Giovanni Battista (1578-1650). *L'Adamo sacra rapresentatione*. Milan: Geronimo Bordon, 1613.

4° (231 x 165 mm). Engraved title, portrait, one full-page and 38 half-page engravings after Carlo Procaccini by Cesare Bessano, one engraved head-piece above the 'Prologo', woodcut head- and tailpieces, ornamental initials. (Occasional very light marginal finger-soiling or light browning.) Brown morocco by Duru, 1861, gilt central arabesque on sides with floral cornerpieces, gilt edges extremities lightly rubbed, light sunfading at top of rear cover).

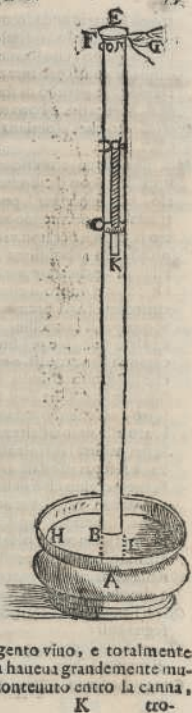
FIRST EDITION ONE OF THE 'MOST SIGNIFICANT WORKS OF 17TH CENTURY THEATRE' (Vinciana). Bassano's illustrations show the imaginative set designs created for the performance, including scenes from Genesis and several fantastic flights of devils and monsters. The author was the son of Francesco and Isabella Andreini, the most famous actors of their age. He had a great success as a comedian in Paris under the name of Leylio and was a favourite of Louis XIII. According to popular belief Milton saw the play during his travels in Italy, which influenced the writing of *Paradise Lost*. 'The action is grandiose. With the Biblical story which forms the groundwork of the picture are interwoven many extravagances and that spectacular display which so pleased the public' (Joseph Spencer Kennard, *The Italian Theatre*). Sander notes that only some copies contain the portrait of the author (as here). The book was reissued in 1617 with a new title-page. BL *17th-Century Italian I*, p. 32; Brunet I, 269; Cicognara 1423; Sander 6381; Vinciana 4125.

£2,000-3,000

\$2,500-3,700

€2,300-3,400

fottili d'oro fino de diametro eguale a quello delle bafi. Immerse il capo senza oro d'vno di que sti nell'argento viuo d'vn vaso, e notò la parte immersa, come anco l'estate. A questa notata la parte eguale nell'altro dalla parte dell'oro, la inuolse totalmente con vn nastro di vesica ligato strettamente con filo. Fatto ciò prese il cannello di vetro FA, aperto d'ambi parti, e serata la parte A, con vesica, lo riempì per la parte F, d'argento viuo, dentro à questo cacciò per forza il cilindretto vestito, con la parte nuda auanti, come si vede nella figura. e ligò la bocca F, con vesica strettamente. Poi immerse la parte A, nel vaso contenente il Mercurio stagnante, e così immerse forò la vesica A, con vn ago. Il che fatto, calò il Mercurio della canna alla solita altezza CB, entro al quale era immersa la C K, parte nuda del cilindretto vestito. In questa guisa lascio ogni cosa per lo spazio de 24. hore. In capo alle quali, ritrouò il cilindretto esposto all'aria nel primo vaso, con la parte immersa entro l'argento viuo corrosa in gran parte, e quella non corrosa era totalmente friabile. La parte poi estante sopra il Mercurio era tutta piena d'argento viuo, e totalmente friabile; e l'oro incastrato di sopra haueua grandemente mutato colore. Del cilindretto poi conteuuto entro la canna,



Porificio A, è vide il fumo, e fiamma solleuarsi, & ascendere, certo non per altro, che per la espulsione, che fece l'aria entrata.  
*Ofred.* Bellissime esperienze, nulladimeno io circa questa estrusione hò vna gran difficoltà, la quale mi par insolubile, se vogliamo guardar all'effetto, che ne segue; e la difficoltà la cagiona la prop. 6 d' Archimede de Insid. Hum che dice così. *Solidu leuissimu humidu vi pressa in humidum sorsum feruntur tanta vi, quanta humidum habens molem aequalem eum magnitudine est grauius ipsa.* Adunque vn legno più leggiero dell'acqua posto in essa, salira con tanto empito, quant'è l'eccesso della gravità d'vna mole d'acqua eguale al legno, sopra la gravità del medesimo

0230

ANGELI, Stefano degli (1623-1697). *Considerationi sopra la forza di alcune ragioni fisicomatematiche*. [Bound with:] *Seconde considerationi*. [And:] *Terze considerationi*. [And:] *Quarte considerationi* Venice: Bortolo Bruni 1667-69. [Bound with:] *Della gravità dell'aria, e fluidi, esercitata principalmente nelli loro homogenei*. Padua: Matteo Cadorin, 1671.

5 works in one volume, 4° (216 x 160mm). Woodcut device on titles, woodcut diagrams, headpieces and initials. (Occasional light soiling and browning.) Contemporary vellum, manuscript title on spine, speckled edges (lightly soiled). *Provenance*: Biblioteca Cazzamini-Mussi (bookplate).

FIRST EDITION of this treatise on physics and mathematics in four parts published by Stefano Angeli between 1667 and 1669. Bound with a work by the same author on gravity and fluids. Carli and Favaro 301; Riccardi I 25 ('Di molto pregio scientifico è quest'opera').

£1,000-1,500

\$1,300-1,800

€1,200-1,700

0231

ANGELI, Stefano degli (1623-1697). *Della gravità dell'aria, e fluidi, esercitata principalmente nelli loro homogenei*. Padua: Mattio Cadorin, 1671.

4° (212 x 155mm). Woodcut device on title, woodcut diagrams in text, woodcut initials and headpieces. (Some browning). Later vellum, manuscript title on spine, red speckled edges. *Provenance*: A. Agostini (ownership inscription on title).

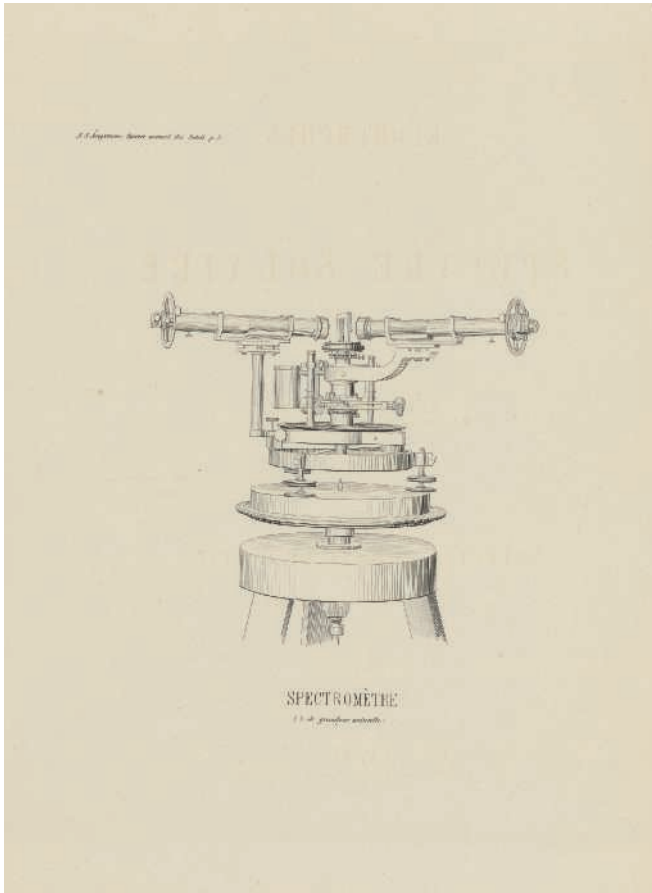
FIRST EDITION, 'an experimental work examining fluid statics, based on Archimedes' principle and Torricelli's experiments' (Honeyman). Riccardi I 36 ('Rara ed interessante operetta. Contiene alcune importanti osservazioni su questo argomento'). Honeyman 93. Together with the 1672 edition of the same work.

£1,000-2,000

\$1,300-2,400

€1,200-2,200





0232

ÅNGSTRÖM, Anders Jonas (1814–1874). *Recherches sur le spectre solaire* [Atlas contenant les longueurs d'onde des raies Fraunhoferiennes données en 1/10,000000 de millimètre]. Uppsala: W. Schultz, 1868.

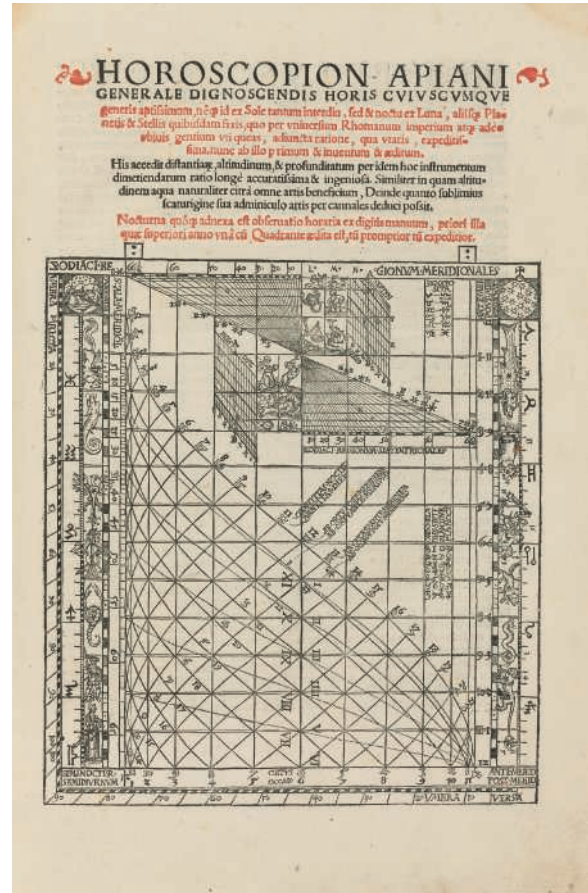
2 volumes (text and atlas), 4° (310 x 240mm) and oblong 2° (320 x 500mm). 6 lithographic plates after R. Thalén (1827–1905), Ångström's laboratory assistant, with separate title. (Title and first plate with marginal soiling, some tape repairs.) Text with lithographic frontispiece showing Ångström's spectrometer. (Occasional insignificant marginal spotting.) Atlas contained within modern half cloth portfolio, original printed wrapper preserved as label on upper cover, text in original printed wrappers (minor rubbing to spine).

FIRST EDITION of Ångström's detailed measurements of more than 1000 spectral lines. The plates are in effect a map of the solar spectrum, and shows the radiation of the solar spectrum range from 0.8 micron to 0.4 micron and red to purple. It identifies the particular lines of manganese, aluminium and titanium. The unit of length that bears his name is one millionth of a millimetre. Some copies have a further 2 plates showing the ultraviolet spectrum, but the Norman, Gedeon and Green copies – like the present copy – did not have these.

(2)

£1,500–2,000

\$1,900–2,400  
€1,700–2,200



0233

APIANUS, Petrus (1495–1552). *Horoscopion Apiani generale dignoscendis horis*. Ingolstadt: [the author], 1533.

2° (308 x 203mm). Title printed in red and black with large woodcut of the 'horoscopion,' one plate repeating the title woodcut, and 25 woodcut illustrations in the text, 18 illustrating problems of surveying, one historiated woodcut initial. (Two small wormholes in lower margin throughout, one affecting woodcut on title, upper outer corner waterstained.) Modern half calf (extremities rubbed, new endpapers).

FIRST EDITION, printed at the author's own press at Ingolstadt, of Apian's description of one of his scientific instruments, the 'horoscopion', an instrument in the form of a quadrant for calculating the time by day or night, and for measuring distances, heights and depths. An abridged German translation of parts 1 and 2 appeared in the *Instrumentbuch*, published by Apian within months of this edition. Part 3 contains a short and abundantly illustrated treatise on various problems of surveying. Along with part 4, it appeared in a slightly different form as parts 8 and 6 respectively of Apian's *Quadrans astronomicus* (1532). Dodgson ascribed some of the fine woodcuts to Hans Brosamer and Michael Ostendorfer. Adams A-1290; Stillwell *Science*, 811; Zinner 1512; cf. Houzeau and Lancaster 2395.

£4,000–6,000

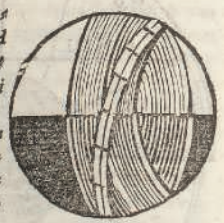
\$4,900–7,300  
€4,500–6,700

DE DVPLICI DISSECTIÖNE mundi ac eius motu. Cap. V.

Affertur sphaera mundi; rotunditatem et circularum diuisionem rectam. Relegum est, ut de motu a duplici eius parte rite agamus. Mundus itaq; bifariam diuiditur, secundum acciden; et secundum substantia.

Primo secundum acciden; i sphaera rectam et obliqua. Sphaeram rectam vocamus, vbi vterq; polus horizoatã tinguat, et aequator supra caput apparet, vt i logo tractu Aphricae ac Asiae, nunquam in Europa. Recta dicta, quoniam illorum horizon intersectat equinoctialem, et intersecatur ab eodem ad angulos rectos sphaerales, ita vt quaterni anguli recti ac aequales efficiantur. Sphaera obliqua est, dum alter polorum visui patet, alter vero semper deprimitur, vt nobis.

in tota Europa degentibus. Id quoq; scitu dignum, est ne nomiu; varietas obfit, ne modo sphaeram, sed et orbẽ, horizonta finitorẽ aut finientem, rectum aut obliquum dicat. Hoc pacto enim loquimur, Germani in orbe aliquo sunt



finitorẽ, sphaeram, aut mundum obliquum habent. Nomen sumptum est ob obliquo incesso siderum. Solis enim globus obliquo tranfitu per aera fertur ab ortu in occasum, vel quod illoru; horizon intersectat aequinoctialem, et intersectatur ab eodem ad angulos impares et obliquos.

Sphaera obliqua.



Mundus iterum in duo diuiditur secundum essentiam, in etheream regionem et elementarem. Elementaris quidem alteratio in continua peruita existens, in quatuor diuiditur, scilicet in terram, aquam aera et ignẽ. Est enim terra tanquam mundi centrũ in medio omniu; sita circa, qua aqua: circa aqua aera: circa aera ignis: illic purus et nõ turbidus, orbem lune attingens. Oia et prater terra mobilia existunt: quae vt centrũ per derositatem sui magnũ ex

Regio elementaris.



B. iij

6234

APIANUS, Petrus (1495-1552). *Cosmographiae*. Venice: Francesco Bidoni and Maffeo Pasini, May 1537.

Small 4° (160 x 106mm). Title with large woodcut illustration, 25 woodcut illustrations, including one full-page and a map of Greece (repeated), printer's device on recto of final leaf. (Title lightly soiled and repaired along gutter, lower corner of following leaf with small repair, wormtrack in outer margin of last 3 leaves closed.) Modern vellum (new endpapers).

SCARCE VENICE EDITION. Intended to be an introduction to Apian's *Cosmographicus liber*, the work contains a chapter dealing with basics of astronomy, depicting armillary spheres, etc. The second part concentrates on the physical geography, containing a description of the four parts of the world, and a map of Greece. EDIT CNCE 13621.

£1,000-1,500

\$1,300-1,800  
€1,200-1,700





6235

APIANUS, Petrus (1495-1552). *Instrumentum sinuum, seu primi mobilis*. Nuremberg: Johannes Petrus, 1541

2° (310 x 198mm). Title printed in red and black with large woodcut, arms on verso, numerous woodcut diagrams and initials. (Title remargined and with some repairs with minor loss, some marginal worming, the printer's name crossed-out.) Contemporary vellum, possibly a reimbotage (rebacked, new endpapers, some light staining, worming and rubbing). *Provenance*: extensive early annotations.

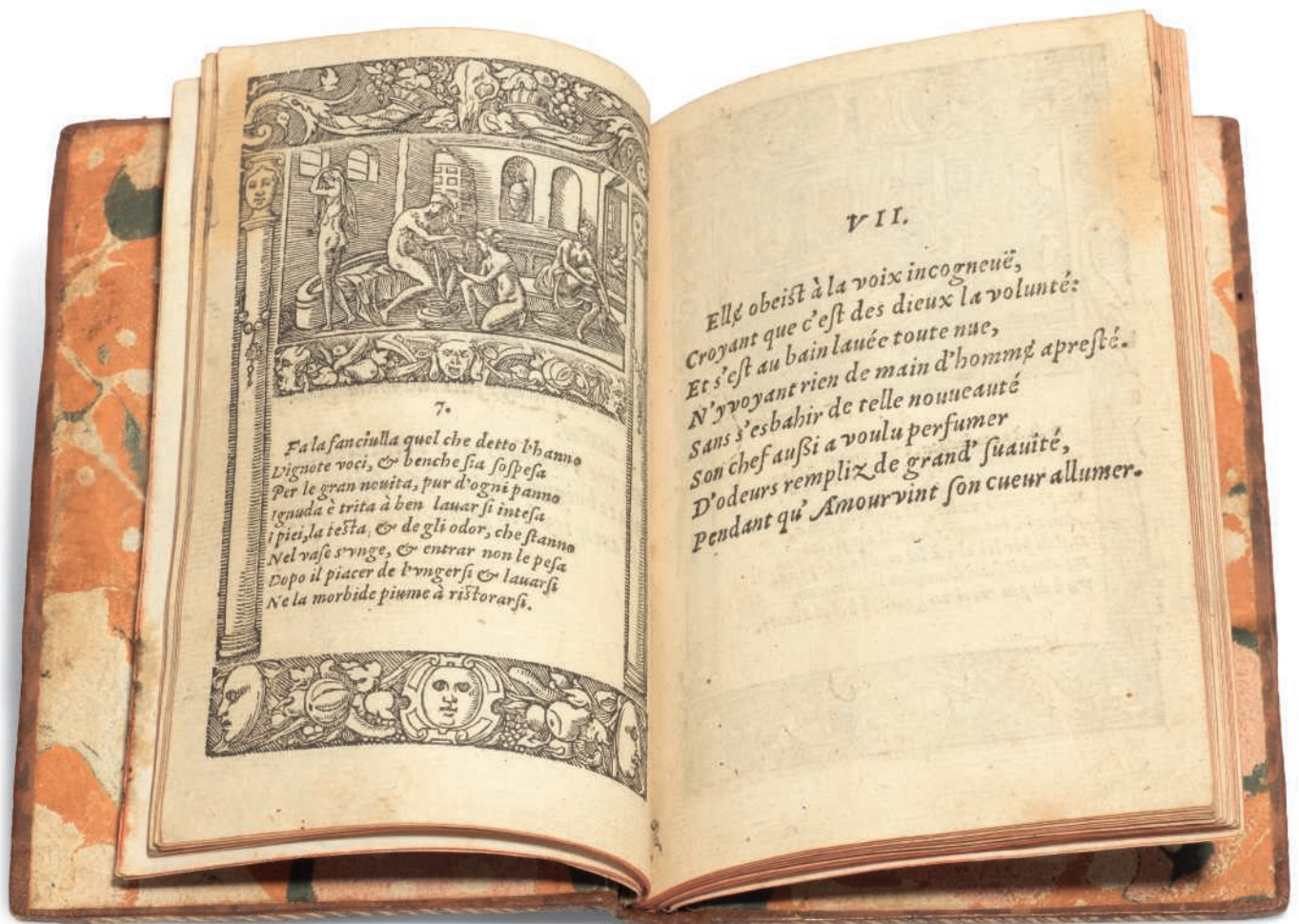
Rare second edition of Apianus' work first published in 1534. Apianus was 'a pioneer in astronomical and geographical instrumentation, and one of the most successful popularizers of these subjects during the sixteenth century' (DSB). His *Instrumentum sinuum sive primi mobilis* is of 'greater scientific significance' than his *Cosmographia*: here he calculates sines for every minute, with the radius divided decimally and he prints these tables for the first time. Two different issues of this work seems to have been published, one called for in Adams with a work bound after, the other this issue which collates like the SBN.it and BSB copies. Adams A-1293 (variant issue). Only few copies of this work are recorded in ABPC/RBH.

£3,000-5,000

\$3,700-6,100  
€3,400-5,600







0237

APULEIUS, Lucius (fl. c. A.D. 155). *L'amour de Cupido et de Psyche, mère de volupté ... exposée tant en vers Italiens, que François*. Paris: Jean de Marnef pour Denis Janot, 15 September 1546.

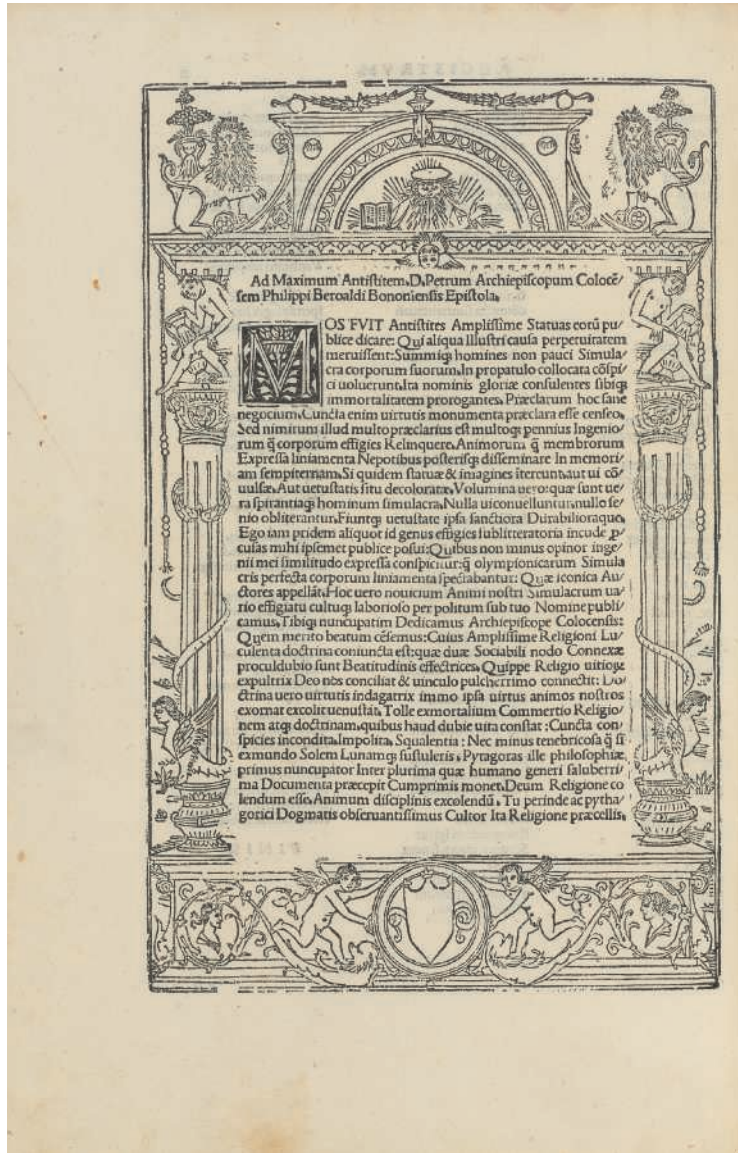
2 parts in one volume, small 8° (124 x 77mm). Both parts with woodcut title border incorporating Janot's thistle and motto. 32 woodcuts enclosed within 16 different borders, with Italian text below and French text on facing page, further woodcut ornaments on end leaves to part one and colophon. (Some light stains.) 18th-century mottled calf, gilt triple fillets, gilt spine with repeated thistle and longitudinal label (lightly rubbed, a few wormholes in spine). *Provenance*: Edouard Rahir (morocco label).

THE RAHIR COPY OF THESE HIGHLY REGARDED WOODBLOCKS TO APULEIUS. As Mortimer notes, the *Cupid and Psyche* illustrations are 'based on Italian engravings prepared by Agostino Veneziano and the "Maestro del Dado" of the school of Marc Antonio Raimondi, working from a series formerly attributed to Raphael but now assigned to Michiel Coxie'. The question of who was responsible for the excellent Janot blocks has been much debated, but they are most probably by either Jean Cousin or Bernard Salomon. There may in fact have been two editions of the cuts in 1546; variations in this copy conform with those mentioned in the Hofer copy. The blocks then recur in a 1557 edition printed by Étienne Groulleau. The shorter second poem, Jean Maugin's 'Le plaint du vaincu d'amour', is not illustrated. Cat. Rahir 1215; Mortimer/*Harvard French* 33.

£4,000-6,000

\$4,900-7,300

€4,500-6,700



0238

APULEIUS, Lucius (fl. c. A.D. 125). *Commentarii a Philippo Beroaldo conditi in asinum aureum*. Venice: Bartholommeo Zanni, 11 November 1504.

2° (318 x 215 mm). Text with commentary surround. Woodcut architectural border to a3v. Mostly white-on-black ornamental initials in two sizes. (Title-leaf with 2 marginal repaired tears and tearing slightly along gutter, bifolia a1.4 and O1.8 reinforced at gutters, occasional browning, some staining, O8v ink-stained.) 18th-century Italian speckled half calf and sprinkled paper pasteboards, gilt-tooled at raised bands of spine, lighter calf gilt lettering-piece, edges with early red-staining, title lettered in ink on lower edge (slightly rubbed). *Provenance*: 'Est Joannes Baptistae Amfusij presbyteri papiensis artis oratoriae professori' (contemporary title inscription, numerous interlinear emendations probably by the same owner) — later notes on b3r and O8v — Giannalisa Feltrinelli (bookplate; sale Christie's New York, 7 October 1997, lot 5).

Third edition with Beroaldo's commentary. The woodcut border was first used in the Benalius-Capcasa edition of Dante printed at Venice on 3 March 1491. Adams A-1372; Essling 1322; Sander 484.

£2,000-3,000

\$2,500-3,700

€2,300-3,400





239

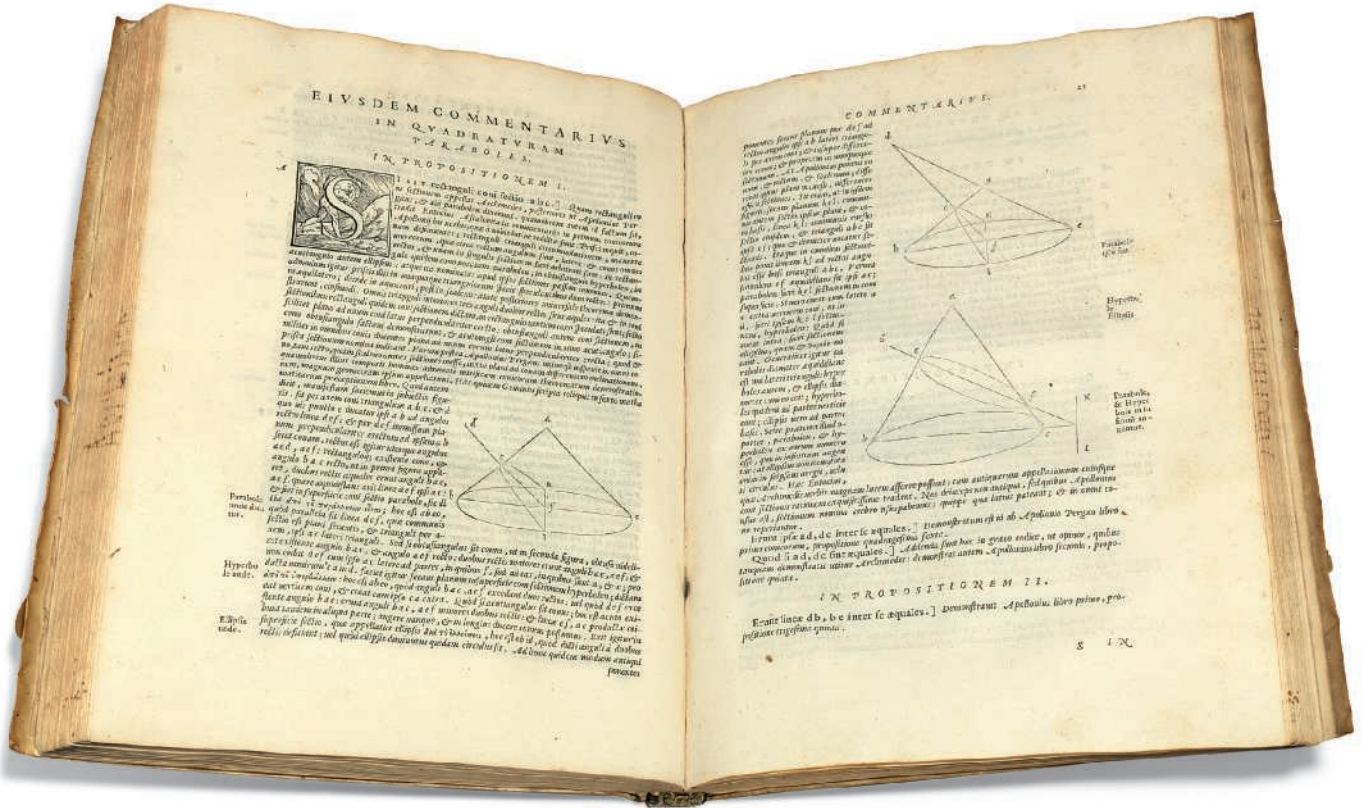
ARAGO, François (1786-1853). Collection of 12 letters (of which six autograph) and one document signed ('F. Arago'), 1832-1838 and n.d. The letters are addressed to various correspondents including J.J. von Littrow (director of the Vienna observatory, letter signed, 19 May 1834, acknowledging the presentation of a volume to the library of the Institut); to [M. Farines] (26 October 1834, sending news of elections to the Ecole Polytechnique and a negative finding about the salt content of a spring which they were projecting to use for irrigation, 2½ pages, quarto [half of f.2 excised with loss of text]); to J.-V. Poncelet (president of the Académie des sciences, n.d., sending his excuses for a session as he is detained in the chambre by a discussion about the budget of the academies), to Dornier (n.d., a violent sore throat may prevent him attending a banquet), to Courtial (professor at the Ecole des Beaux-arts, 6 July 1838, excusing himself from a dinner), to Laffitte, Henri Duval (two, 14 April and 16 June 1834, acknowledging donations to the Institut), César Moreau (10 February 1834, on the same subject) and three to unidentified recipients; the document signed an account of salaries due at the Ecole polytechnique, 24 January 1824.

(13)

£1,200-1,800

\$1,500-2,200

€1,400-2,000



0240

ARCHIMEDES (c. 287–212 B.C.). *Opera non nulla*. Edited by Federico Commandino, with commentary. Venice: Paolo Manuzio, 1558.

2 parts in one, 2° (294 x 209mm). Roman type, woodcut dolphin and anchor device (Cataldi Palau, Delfino 16) on titles and verso of last leaves, woodcut diagrams and initials in text. (Light waterstain in margin of a few leaves including title, occasional spotting.) Contemporary limp vellum, yapp edges, remnants of ties (lightly soiled and a little creased). *Provenance*: Alphonsus Codatius (old signature on free endpaper) — Carlo Muletti of Saluzzo, 1803 (inscription on front blank, last leaf of pt. I and rear endpaper, bookplate) — scored inscription on title.

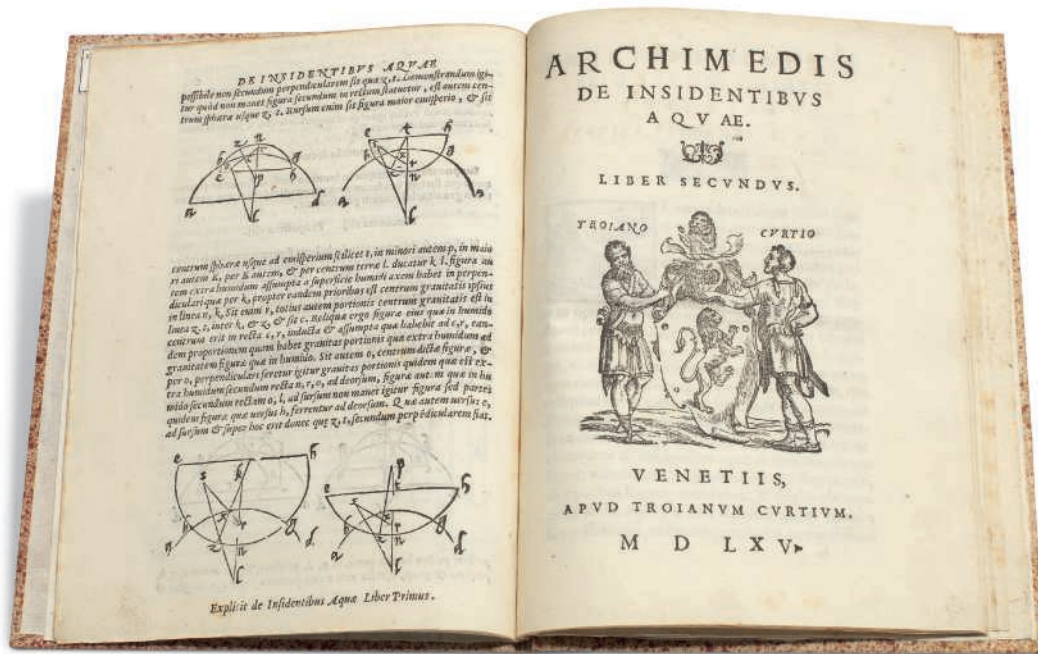
Second Latin edition, varying considerably from earlier editions such as the Basel edition of 1544. Federico Commandino was a skilled mathematician in his own right; he had access to a Greek manuscript in Venice not previously available. ‘The so-called Archimedean renaissance ... gained further impetus from Commandino’s rendering published by Paulus Manutius at Venice in 1558’ (Stillwell). Adams A-1532 and C-2468; Ahmanson-Murphy 448; Renouard 173.3; Stillwell 140 note.

£7,000–10,000

\$8,600–12,000

£7,900–11,000





0241

ARCHIMEDES (c.287-212 B.C.). *De insidentibus aquae*. Edited by Niccolò Tartaglia. Venice: Curzio Troiano de Navò, 1565.

2 parts in one volume, small 4° (195 x 145mm). Printer's device on titles, woodcut diagrams. (First title lightly soiled, some spotting, stronger at beginning and end, light finger soiling.) Modern boards (new endpapers). *Provenance*: bookseller's label.

This work considers how water/boats work in relation to the displacement and density of the objects in the water. In the second part, Archimedes studies the stable equilibrium positions of floating paraboloids of various shapes and densities. Adams A-1534; Riccardi I, 46.

£900-1,200

\$1,200-1,500  
€1,100-1,300

0242

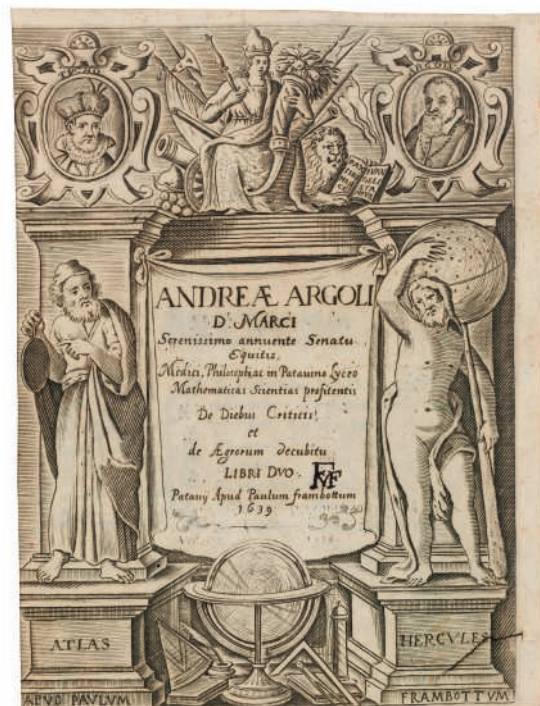
ARGOLI, Andrea (1570-1657). *De diebus criticis et de aegrorum decubitu libri duo*. Padua: Frambotto, 1639.

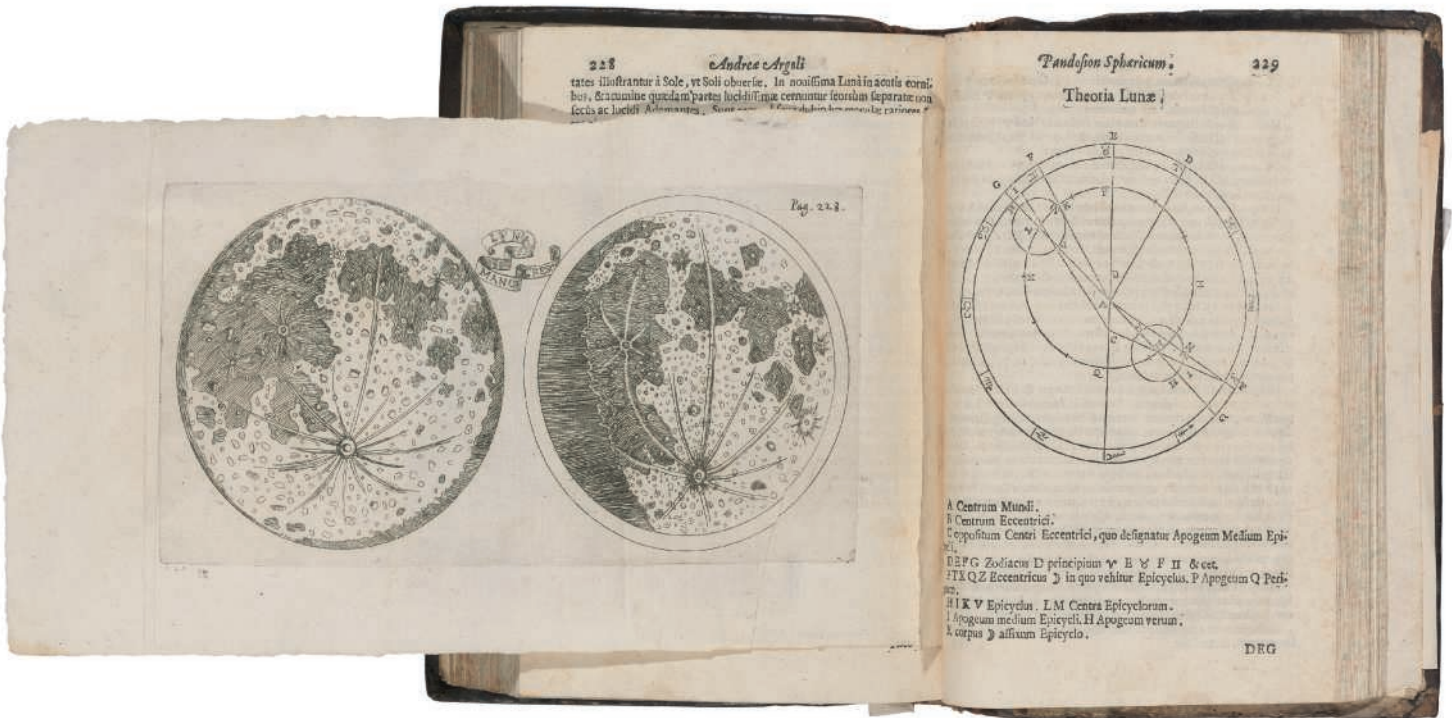
2 parts in one volume, 4° (203 x 156mm). Engraved title, woodcut diagrams, pt. II with separate letterpress title. (Upper margin of some leaves shaved with loss of many headings of diagrams and/or page numbers, a few supplied in manuscript, light waterstaining in lower margin of first few leaves, leaves with 2 light creases, light spotting.) Later vellum (sides a little creased). *Provenance*: 'FvF' (initials on title) — S.M. ad Gradus de Viterbio biblioth' (stamp on second leaf) — faded stamp (above on second leaf).

FIRST EDITION of Argoli's principal astrological text, which deals with astrology in general and astrological medicine in particular. Argoli was professor of mathematics at the Sapienza in Rome. 'Evidence suggests that he lost his post because of his enthusiasm for astrology. In 1632 he became professor of mathematics in Padua, where he spent the remainder of his life' (DSB). Riccardi I, 50; Wellcome I, 411.

£1,200-1,800

\$1,500-2,200  
€1,400-2,000





6243

ARGOLI, Andreas (1570-1657). *Exactissimae secundorum mobilium tabulae juxta Tychonis Brahe*. Padua: 1650. [Bound with:] – *Pandosion sphaericum in quo singula in elementaribus regionibus*. Padua: 1644.

2 works bound in one, 4° (203 x 142mm). First work: (margin of title and following leaf wormed affecting a few letters in imprint, Kk3 and Mm2 just shaved into tables.); second work: with the half-title, engraved portrait and folding map of the moon, woodcut and engraved diagrams in the text (margin of ++1 repaired, portrait just shaved at fore-edge.) Contemporary calf (rebacked, patches of wear to upper cover). Provenance: Dr. Walter Pagel (notes on front pastedown; his sale Sotheby's 7 February 1984, lot 19).

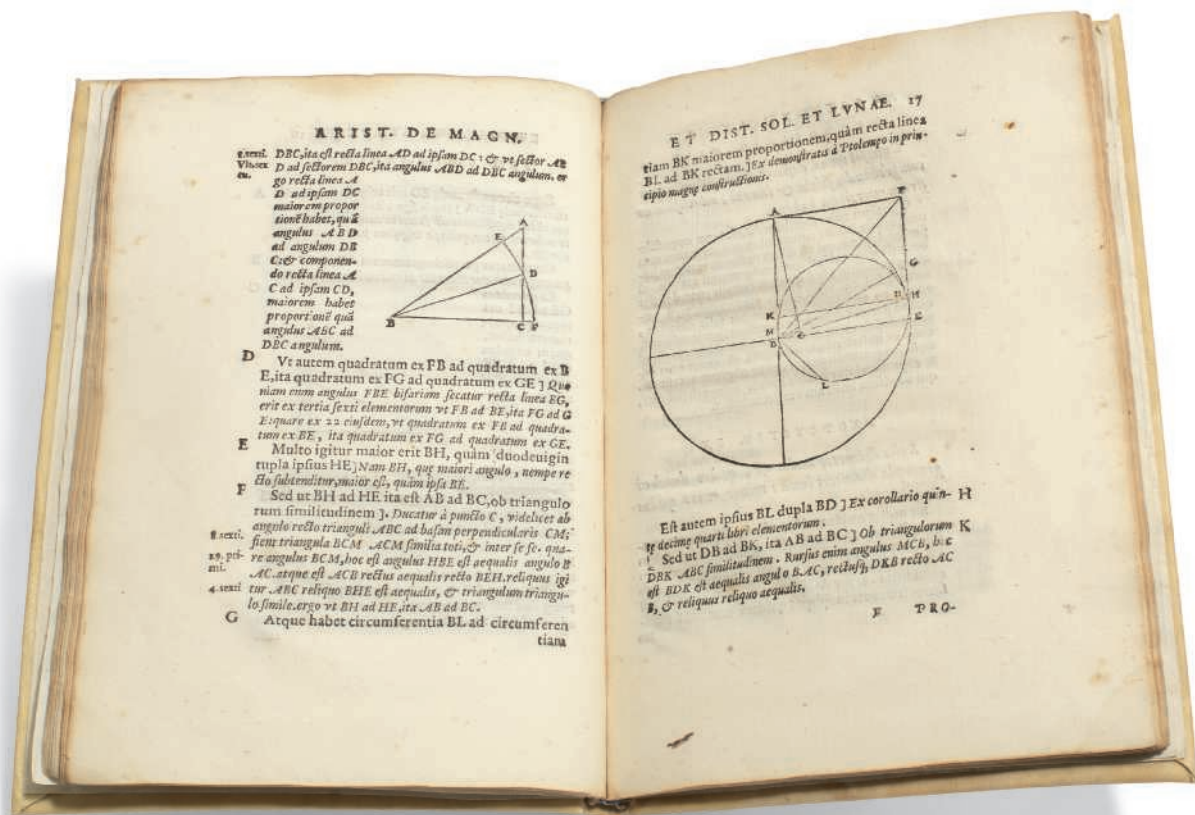
Two important works by Argoli, chair of mathematics at the Sapienza in Rome (1622-1627). The first work is one of his extensive astronomical ephemerides, based on the observations of Tycho Brahe. The second work is noted for its fine engraving of the moon, as well as a chapter (41) on Harvey's theory of the circulation of the blood, without mentioning Harvey's name.

£1,500-2,500

\$1,900-3,100

€1,700-2,800





6244

ARISTARCHUS, of Samos (c.310–230 B.C.) *De magnitudinibus, et distantis solis, et lunae, liber cum Pappi Alexandrini explicationibus quibusdam.* Translated into Latin by Frederico Commandino. Pesaro: C. Francischini, 1572.

Small 4° (198 x 143mm). Woodcut vignette on title, woodcut diagrams in text, some full-page, one large historiated initial, one ornamental initial, with the blank \*4. (Light marginal soiling at beginning and end, small closed wormhole in upper margin of title and following 2 leaves, lightly spotted, faint waterstain in lower corner.) Modern vellum (new endpapers). *Provenance:* 17th-century inscription recording the gift from Fr. Franciscus de Grazzarolis (manuscript inscription in upper margin of title).

RARE FIRST SEPARATE EDITION of Aristarchus' only surviving work. It was first published, with other texts, by Giorgio Valla at Venice in 1498 but this edition is more elaborate and includes the first printing of the commentary by Pappus of Alexandria. 'Aristarchus is celebrated as being the first man to have propounded a heliocentric theory, eighteen centuries before Copernicus' (DSB). The Greek mathematician and astronomer came up with the revolutionary astronomical hypothesis that the Sun, not the Earth, was the fixed centre of the universe, and that the Earth, along with the rest of the planets, revolved around the Sun. He also said that the stars were distant suns that remained unmoved and that the size of the universe was much larger than his contemporaries believed. Adams A-1696; Houzeau and Lancaster 820; Riccardi I, 362.

£5,000–8,000

\$6,200–9,800  
€5,700–9,000



6245

AGOSTINI, Giuseppe (1573-1643). 'In octo libros physicorum', commentary on Aristotle's *Physica*, [probably Rome], 1605. Text in dark brown and gold, title page with decorative ink border featuring the Bubali arms and the date 1605, 16 ink drawings marking chapter openings. In Latin, c.251 leaves, 4to (200 x 135mm), (title page restored, some instances of ink acidification to the text and drawings). Early 17th-century Roman brown morocco gilt tooled binding, bearing the arms of the Bubali family of Rome and the name 'Francisci de Bubalis' (spine expertly repaired). Box. Provenance: Francesco de Bubali, 17th century – unidentified 20th-century armorial bookplate.

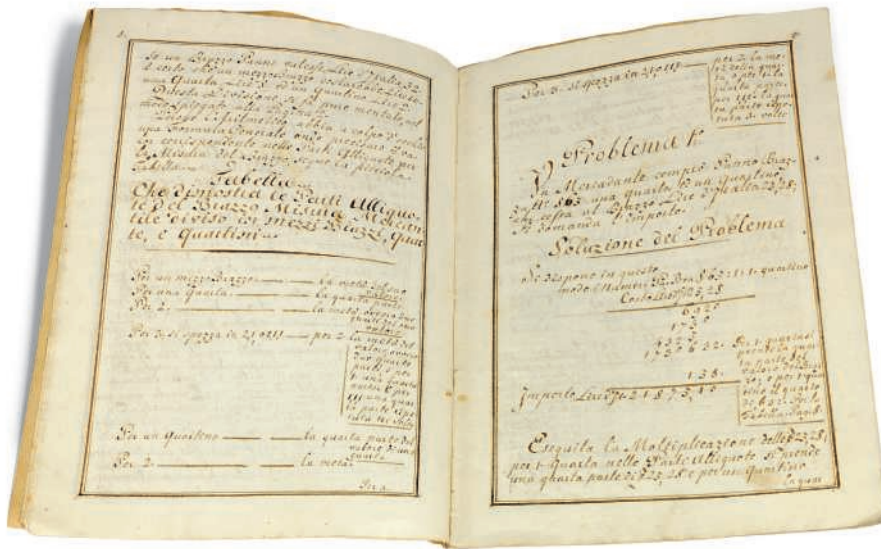
An appealing manuscript commissioned by a member of the Roman nobility at the beginning of the 17th century, this commentary on Aristotle's *Physica*, one of the seminal texts of Western science, comes from a scholar that the patron – Francesco de Bubali – may have been familiar with: the Jesuit Giuseppe Agostini taught in Rome from 1603-1609, and the present manuscript, with its fine drawings from the natural world in brown ink and gold and splendid binding, seems to date from 1605.

£4,000-6,000

\$4,900-7,300

€4,500-6,700





0246

ARITHMETIC. 'Aritmetica; Parti Alliquote', formal manuscript, Venice, 12 April 1816. In Italian, 31 pages, small folio (280 x 190mm). Paper wrapper.

A treatise on divining the aliquot part of various weights and measures – for a *libbra* of olive oil into *quarti* and *mezzi quarti*, for example – apparently intended for use in Venice: the text, which is structured as a series of mathematical problems and solutions, could have functioned as a handbook for merchants.

£500-800

\$620-980

€560-900

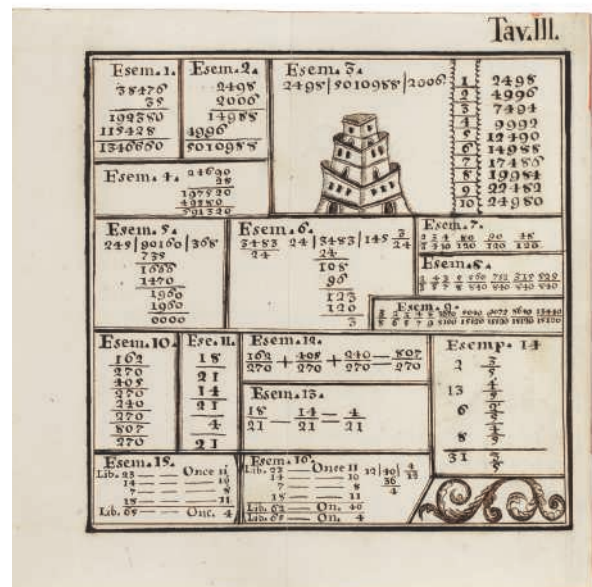
0247

ARITHMETIC. 'Brevi e principali notizie dell' aritmetica volgare', manuscript, mid-18th century. Decorative title page in red and black ink, text, index, 'errata' and seven folding tables, approx. 12 penwork decorations to text and tables. In Italian, 198 pages, octavo (189 x 121mm). Contemporary calf gilt (somewhat rubbed).

£500-800

\$620-980

€560-900



0248

ARTEPHIUS. *Liber secretus, nec non Saturni trismegisti, sive fratris Heliae de Assisio Libellus*. Frankfurt: Iennsius, 1685.

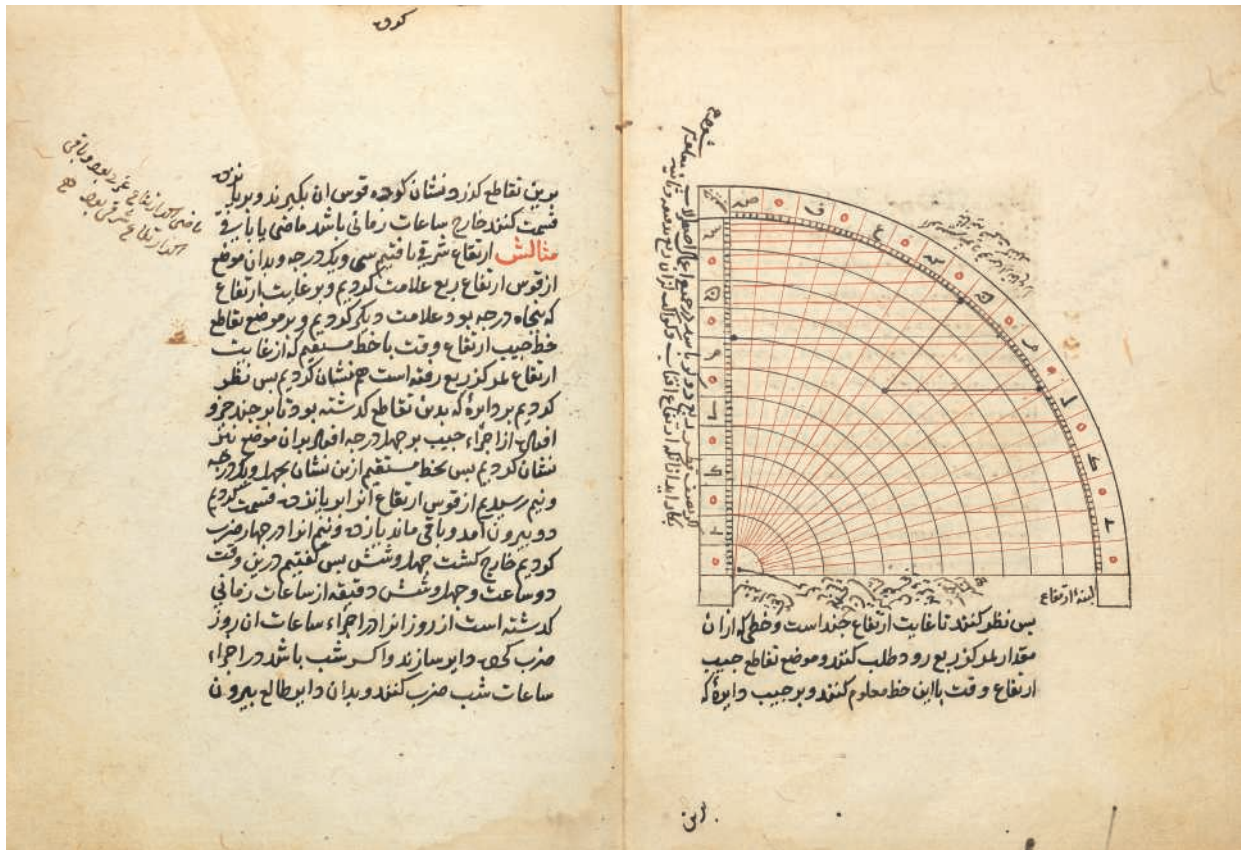
12° (145 x 77mm). Woodcut illustrations, ornamental initials, headpieces. (Light soiling.) 19th-century marbled boards (quite rubbed along extremities). *Provenance*: library stamp on title.

SCARCE, second edition. Duveen describes *Liber secretus* as 'a very rare work... It is probably the second edition. The second work by Helias the Franciscan is illustrated with 12 rather crude woodcuts showing the various stages of making the Philosopher's Stone within the Hermetic Vase. Very little seems to be known about this latter work'. According to Ferguson, the first edition of this work was printed in Amsterdam in 1678. According to RBH and ABPC, only one copy has sold at auction, in 1998. Duveen, p.29 (lacking title); Ferguson I, p.51; VD17 23:277037N.

£1,200-1,800

\$1,500-2,200

€1,400-2,000



0249

THREE TREATISES ON ASTROLABES, including the earliest copy of al-Amuli's *Panjah bab-I Sultani*, signed 'Abd al-Haqq Mubarak bin Hasan bin Mubarakshah bin 'Ali', (Timurid), Herat, Afghanistan, 3 Sunday Dhu al-Qa'da AH 860 / 3 October 1456 AD.

Three treatises on astrolabes bound together, including a commentary on a work by Nasir al-Din Tusi and the *Panjah bab-I Sultani* of Rukn bin Sharaf al-Din al-Husayni al-Amuli, black cursive script, 13-17 lines to the page, titles and important phrases picked out in red, copious marginal notes, with catchwords, occasional tables and diagrams including two of astrolabes, in two hands, multiple dates between AH 858 and 860. In Persian, c.166 leaves, folio (182 x 133mm), (gatherings loose within binding, some staining and tattering to edges of leaves). Plain red morocco, modern slip case.

*Provenance:*

The Hagop Kevorkian Collection (no. 714; no. 1038)

The second treatise in this manuscript is after a work by Nasir al-Din Tusi titled *Kitab bist bas dar ma'rifat asturlab*, the *Commentary on the Twenty Chapters on the making of the astrolabe*. The colophon is dated AH 858 and states that the work was completed by its author on Friday 25 Rabi' I AH 817 and that it was checked (against the original copy?) by 'Abd al-Haqq bin Hasan on Friday 20 Rabi' I AH 860 at the Madrasa Shahrukhiya in Herat, and a second time on 15 Jumada II AH 860. According to the colophon, the third and last treatise was copied from the author's copy by 'Abd al-Haqq Mubarak bin Hasan bin Mubarakshah bin 'Ali' and is dated Sunday 3 Dhu al-Qa'da AH 860. It was copied in the Madrasa Shahrukhiya in Herat. The marginal notes on the final folio indicates that this copy was read to its author, Rukn bin Sharaf al-Din al-Husayni al-Amuli in Herat on Wednesday of the beginning of Ramadan AH 860. Another reading note gives the date of Friday 7 Rabi' II AH 860 in Herat.

£5,000-8,000

\$6,200-9,800

€5,700-9,000





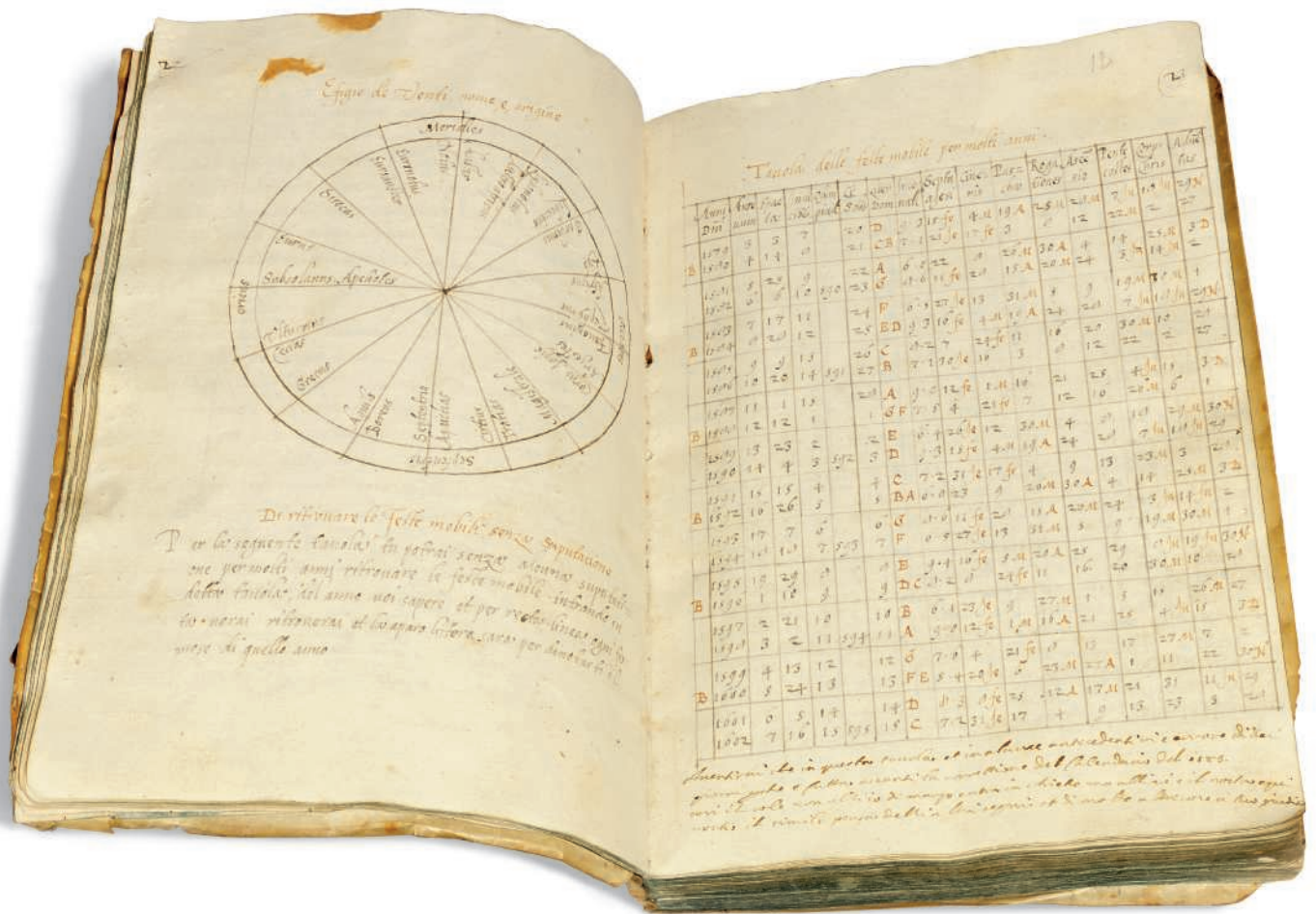
0250

ASTROLOGY – Silvestro BALDINUCCI. Natal horoscope manuscript, made for conte Filippo Francesco Maria Bentivoglio (?b.1623), [Florence], [second half 17th century]. Decorative frontispiece with the arms of Bentivoglio in ink, introductory authorial dedication to Bentivoglio by one 'D. Sylvester Baldinuccius', tables of astrological data, two diagrams plotting the constellation of the planets with another two corresponding horoscope charts in quadrate form for 26 and 29 January 1623 (ff.x-xi and ff.80-81). In Latin, *c.128 written leaves, 4to (185 x 130mm)*, (ink acidification affecting the first planetary constellation diagram). 17th-century brown calf gilt (slight worming). Box. *Provenance*: unidentified armorial bookplate.

The presentation manuscript of the natal horoscope of Filippo Francesco Maria, member of the noble Bentivoglio family. Laid out with care in the attractive cursive script of the 17th century – perhaps the hand of its author, Silvestro Baldinucci – this commission, a full interpretation of Filippo's horoscope, would have been common practice among the Italian elite, offering useful information for his future. Armed with this knowledge, Bentivoglio might seek to take charge of his destiny, making the most of the positive influence of benevolent planets while counteracting any evil influences. The author responsible for the casting of this geniture, Silvestro Baldinucci, seems to be a man of the church, based in Florence in the second half of the 17th century: another manuscript in the Biblioteca Medicea Laurenziana (Ashb. 906) is attributed to him.

£3,000-5,000

\$3,700-6,100  
€3,400-5,600



0251

ASTROLOGY – Nicolo BONSIGNORE. Astrological manual, c.1579, apparently an authorial manuscript. Rubrics and certain astrological symbols in red ink, c.72 pages featuring astrological tables, and 8 subject diagrams including horoscopes. In Italian and Latin, 134 written leaves, folio (265 x 180mm), (stain to the margin of f.53). Contemporary limp vellum, remains of ties (stained, worn at edges). *Provenance*: above a poem introducing the manuscript on f.1 is inscribed 'Nicolo Bonsig[no]re M.P. 1579'; at the base of f.2 'Jo Bap.[tis]ta Bonsignorius'.

An elegantly-written astrological manual, a detailed display of 16th-century subject knowledge. The otherwise unrecorded author brings together all the necessary information a contemporary might need to read the planets and the stars, most important in the calculation of horoscopes. Astrological tables are found throughout the manuscript, with the corresponding texts they treat – amongst many topics – the determination of the golden number of moveable feasts, the cycles of the sun and the moon, friend and enemy planets, the effect the planets have on the human body (on the pain in specific body parts), the movement of the ascending lunar node from 1562 to 1590, astrological houses by latitude, and which countries and cities of the world are ruled by which zodiac signs (England, Naples and Florence come under the influence of Aries, for example).

£4,000-6,000

\$4,900-7,300  
€4,500-6,700



0252

ASTROLOGY – CARNEVALI, Antonio (1611-1678). *Gli arcani delle stelle intorno a' più notabili eventi nelle cose del mondo, per l'anno MDCLIX. Discorso astrologico ... Per l'anno MDCLXV ... Per l'anno MDCLXVI ... Per l'anno MDCLXX ... Per l'anno bisestile MDCLXXII ...* Venice: F. Valuasense, 1659; Florence and Venice: F. Valuasense, 1665-1666; Venice: A. Venier and F. Busetti, 1670; Florence: F. Onosri, 1672. 5 volumes, 4° (215 x 150mm). Woodcut title devices, headpieces and initials. (Occasional light soiling.) Contemporary wrappers (rubbed). *Provenance*: Fürstlich Auerspergsche Fideicommissbibliothek zu Laybach (19th-century bookplates).

RARE 17TH-CENTURY ASTROLOGICAL ALMANACS. Sold with two others similar, one from the same provenance: BARZINI, Francesco. *Il segretario delle stelle per l'anno MDCLXVII*. Venice: Valuasense, 1667.



(7)

£700-1,000

\$860-1,200

€790-1,100

0253

ASTRONOMY — AUTOLYCUS OF PITANE (c.360-c.290BC) – AURIA, Joseph (fl.1580s), *translator*. *De vario ortu et casu astrorum inerrantium. Libri duo*. Rome: V. Accolto, 1588. 4° (226 x 160mm). Woodcut armorial device to title, printer's device on colophon, text-diagrams, initials, ornamental typographic headlines (Occasional faint spotting.) Modern vellum-backed boards (new endpapers). [Sold with:] ESCAMEGE, Lafranco. *Cynisis Planetarum Cioè Vario Moto delle Sfere Con la considerazione dell'apparenza delle Stelle Calcolato al Meridiano dell'Inclita Città*. Bologna: Giacomo Monti, 1648. Small 4°, modern vellum. [And:] BOSCOVICH, Ruggiero Giuseppe (1711-1787)]. *De observationibus astronomicis*. Rome: [1742]. 4° Engraved folding plate. (Repairs at gutter extending into text and affecting a few words.) Modern wrappers reusing 19th-century printed wrappers. [And:] GENERINI, Francesco. *Disegno del globo andante ... formato da lui per mostrare il moto diurno, lunare et annuo*. Florence: 1645. Small 4°. Large folding bifolium at end with full-page engraving of a statue of Atlas shouldering Generini's celestial globe with letterpress key, woodcut headpiece and initials, typographic ornamental headpiece. Modern calf. [And:] ANON. *Osservazioni sopra la prossima eclisse del sole*. Venice: 1684. Half-title, folding engraved plate, final blank. (Short tear in text on C6 affecting a few letters, but without loss, occasional light spotting and staining.) Modern mottled calf.

COLLECTION OF RARE ITALIAN ASTRONOMICAL TREATISES, including one of Boskovic's works on the theoretical foundation and practical application of astronomy, an excellent copper-engraving of Generini's celestial globe, and a scarce work on the solar eclipse of 1684 (Worldcat records only one copy at University of Oklahoma).

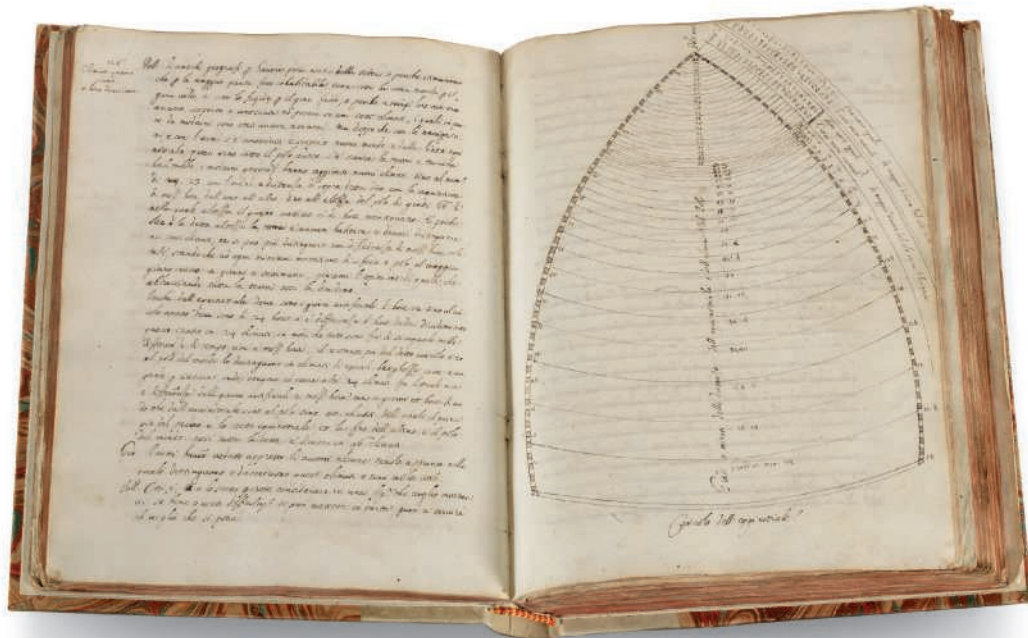
(5)

£1,000-1,500

\$1,300-1,800

€1,200-1,700





0254

ASTRONOMY. 'Della fabbrica del mondo ouero cosmografia', manuscript treatise, [mid-17th century, ?1643]. Title page, with decorative armorial, and a treatise in three parts, structured as a dialogue between two interlocutors named as Pellegrino Cantelli and Girolamo Calcagni, profusely illustrated with subject diagrams, on c.140 leaves, with another 15 leaves of tables giving astronomical measurements. In Italian and Latin, c.155 leaves, 4to (185 x 140mm), (some staining and darkening ff.1-6). Modern half vellum. Box. Provenance: the contemporary armorial on the title page is for the Calcagnini family of Ferrara, beneath the escutcheon is written 'Comitis Hieronymus Calcagni', presumably the Girolamo Calcagni of the text; beneath this is a faint inscription in Latin by 'Marsilii Antonii' dated 1725.

An attractive 17th-century astronomical treatise in a fine hand, featuring many neat pen and ink diagrams, perhaps the author's own copy: Girolamo Calcagni, one of the two interlocutors at the centre of the text, is represented by his arms on the title page. An addendum, in the same hand as the text, to one of the blank leaves at the end of the manuscript, dated 20 February 1643, lists two publications that may have influenced the author: Regiomontanus' *De cometis* of 1472 and Girolamo Sirtori's *Telescopium* of 1618, the first book published on telescopes.

£2,000-3,000

\$2,500-3,700

€2,300-3,400



0255

ASTRONOMY – GEMMA FRISIUS, Reiner (1508-1555). *De principijs Astronomiae & Cosmographiae*. Cologne: Cholinus, 1578. Device and some red colouring on title, full-page woodcut and 2 diagrams. (Blank piece cut from title and repaired, lightly dampstained at the beginning.) [Bound with:] EUCLID. *Elementorum geometricorum libri sex*. Ingolstadt: Eder, 1617. Edited by Johannes Lanz, device on title, numerous diagrams in text. 17th-century vellum (covers scratched and scored). Provenance: Sotheby's 14 December 1981, lot 276.

[Sold with:] Partenio Nicolò GIANNETTASIO (1648-1715). *Universalis cosmographiae [sic] elementa*. Naples: J. Raillard, 1688. 12° (138 x 72mm). Engraved frontispiece and 16 folding plates. Contemporary vellum, yapp edges (lightly rubbed). [And:] Joannes Baptista CHIODINUS. *Praxis sphaerica clarissima*. Venice: 1615. 8° (150 x 95mm). Woodcut diagrams. (Dampstained, heaviest at beginning.) Modern boards. [And:] WILLIAM OF CONCHES (c.1090-after 1154). Small 4° (195 x 146mm). (Some light browning and dampstaining, this latter heavier to gathering H through to end.) Modern flexible vellum. [Cesare LAURENTI and] Ilario FRUMENTI. *Caelestium orbium armoniam*. Rome: 1617. 4° (215 x 160mm). Engraved title, text within elaborate typographic ornamental borders. (Occasional faint browning and offsetting.) Modern wrappers.

GROUP OF RARE LATIN ASTRONOMICAL TREATISES, the last mentioned being the libretto of the only surviving example of a musical academic defence that was used in 16th-century Rome.

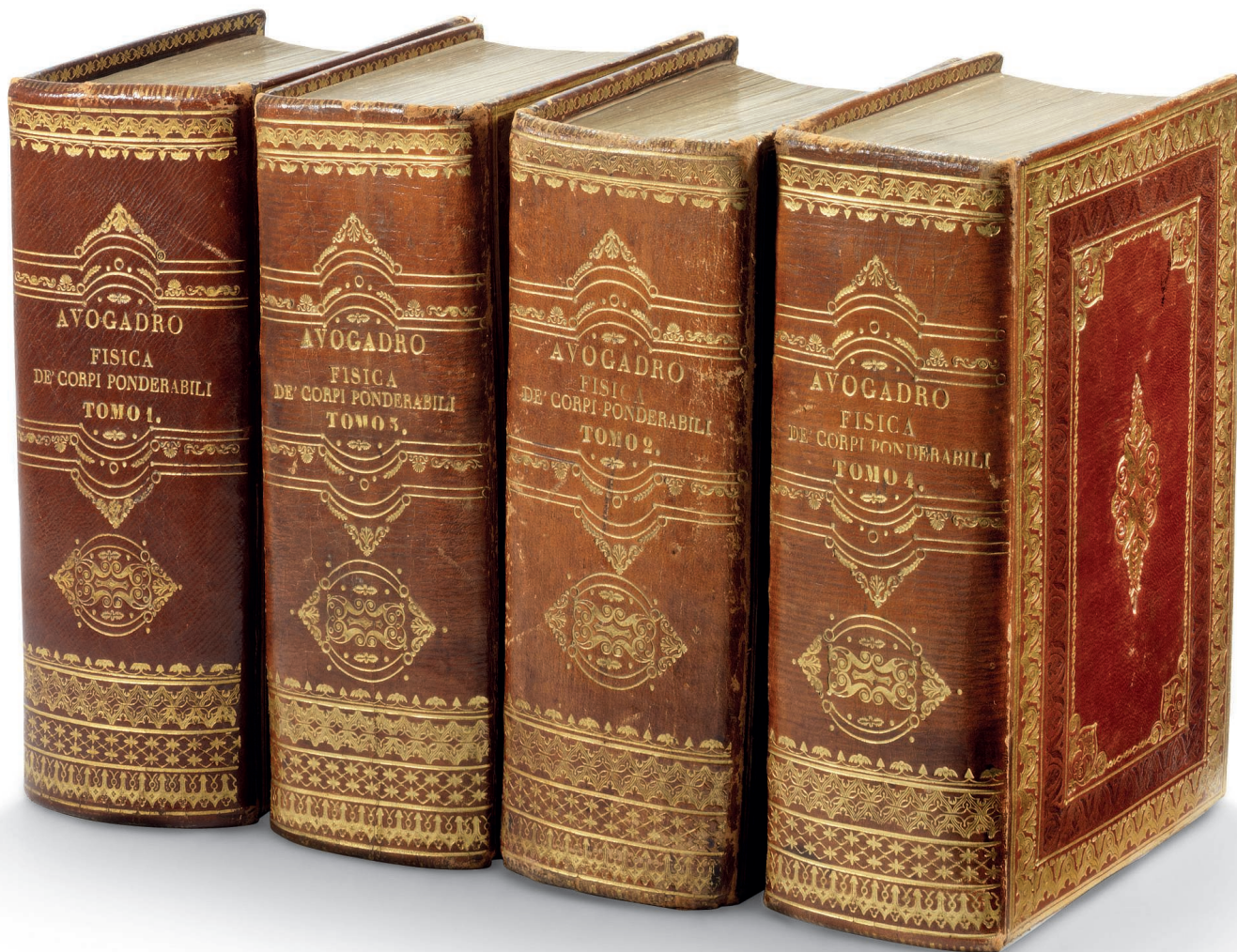
(5)

£700-1,000

\$860-1,200

€790-1,100





0256

AVOGADRO, Amadeo (1776-1856). *Fisica de' corpi ponderabili ossia trattato della costituzione generale de' corpi del cavaliere*. Turin: Stamperia reale, 1837-41.

4 volumes, 8° (222 x 142mm). Half-titles, 18 folding engraved plates, with the blank 58.8 in vol. IV. (A few leaves spotted or lightly browned.) Contemporary panelled calf, sides with wide borders tooled in gilt or blind, flat spine lettered and decorated in gilt (spines a little sunfaded, extremities rubbed, front hinges cracked or broken in all vols. but cords still firmly holding), gilt edges. *Provenance*: library stamp (mostly faint, one title in vol.II and one leaf of each vol.).

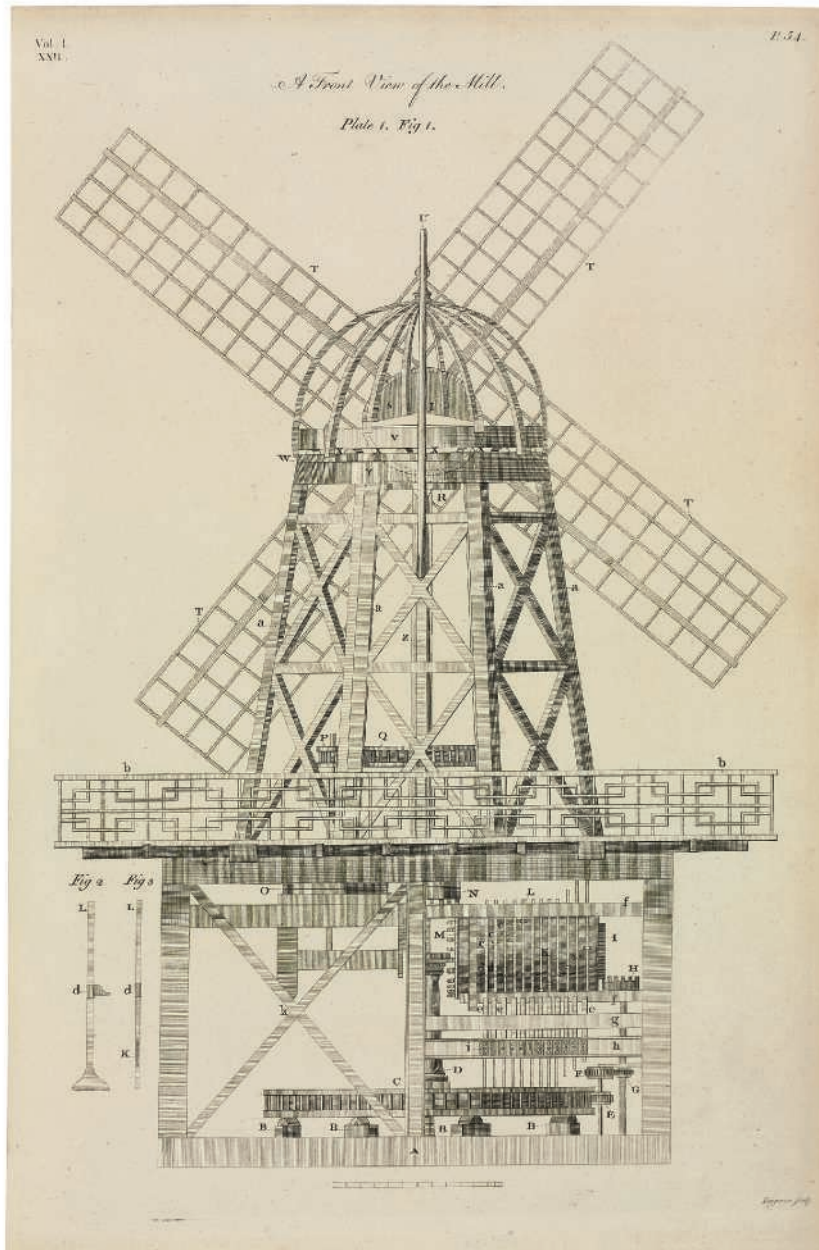
FIRST EDITION, THE FIRST ANNOUNCEMENT OF 'AVOGADRO'S NUMBER'. A major treatise containing Avogadro's famous hypothesis that the number of integral molecules in any gas is always the same for equal volumes, or always proportional to the volumes. This was of great importance for 19th-century chemistry in effectively distinguishing between atoms and molecules. Avogadro first published this hypothesis in 1811, but it was largely ignored for another half century, partly because it was published first in Italian (when Italy was at the periphery of scientific research) and subsequently only in minor French, German and English scientific journals. Norman 89.

(4)

£7,000-10,000

\$8,600-12,000

€7,900-11,000



0257

[BAILEY, William (fl. 1770)]. *One Hundred and Six Copper Plates of Mechanical Machines, and Implements of Husbandry, approved and adopted by the Society for the Encouragement of Arts, Manufactures, and Commerce*. Edited by Alexander Mabyn Bailey. London: Benjamin [sic] White, 1782.

2 volumes in one, 2° (384 x 258mm). 106 engraved plates, 8 folding. (Some browning and spotting, occasional offsetting.) Contemporary mottled calf, flat gilt spine (some small, neat repairs, covers slightly scuffed).

Second edition. First published in 1772 as *The Advancement of Arts, Manufactures and Commerce*, this work assembles together a fascinating group of new machines sponsored by the Society; including several uses of wind power, they are primarily intended to aid agriculture and manufacturing. The dedication to the king is signed by William Bailey. Lowndes p. 99 (first edition).

£1,000-1,500

\$1,300-1,800

€1,200-1,700





0258

BARCKHAUSEN, Joannes Conradus (1666-1723). *Elementa Chymiae*. Leiden: Haak, 1718.

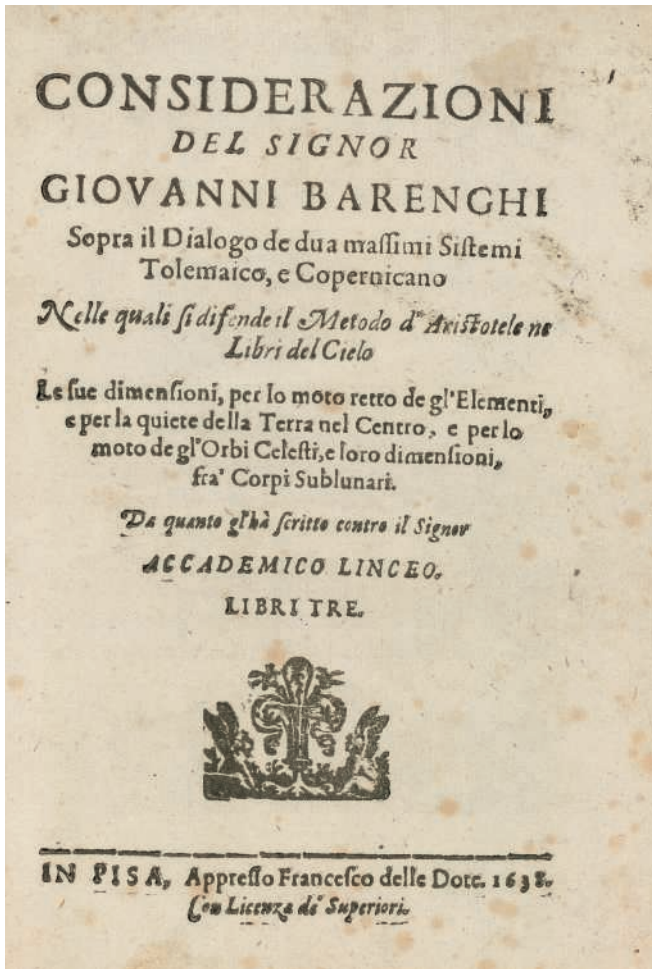
4° (200 x 152mm). Title in red and black with engraved device, 25 engraved plates of which one folding and one printed black, engraved head-piece and woodcut initials and head- and-tail pieces. Contemporary calf, red speckled edges (rebacked and recorned), modern box. Provenance: V. Med (inscription on title) — unidentified bookplate by Constance Mary Pott.

A reissue of Barckhausen's *Pyrosophia* printed in 1698: 'a formal, systematic textbook that deals with the principles of chemistry, both theoretical and practical, and then attempts to demonstrate their applications to natural philosophy, medicine, metallurgy, and alchemy' (DSB I, p.451). The folding plate depicts the chemistry laboratory at the University of Utrecht where Barckhausen was professor, and another four of the plates show chemical apparatus. The rest contain 78 symbols representing alchemical processes. Caillet 716; Duveen 43 ('most curious plates'); Ferguson I, 71.

£2,500-4,500

\$3,100-5,500

€2,900-5,000



0259

BARENGHI, Giovanni. *Considerazioni ... sopra il dialogo de dua massimi sistemi Tolemaico, e Copernicano nelle quali si difende il metodo d'Aristotele ne libri del cielo.* Pisa: Francesco delle Dote, 1638.

4° (209 x 152mm). Engraved dedicatory frontispiece by A.F. Nicolao, small woodcut vignette on title, headpieces, historiated and ornamental initials. (Frontispiece with large and extensive repairs, with loss of image, supplied in manuscript, marginal repairs in upper margin of title and following 4 leaves, touching text and/or headpiece, light worming in lower outer corner, light spotting at beginning and end.) Contemporary vellum (repaired at foot of spine, lightly soiled, new endpapers).

FIRST EDITION of Barenghi's anti-Galilean defence of the principles of Aristotle's cosmology. The *Dialogo* was banned in 1633, but Barenghi must have had access to it, for large portions of it appear in this work quoted verbatim. Scarce; according to ABPC and RBH, the last copy to sell at auction was the Honeyman copy in 1978. Carli-Favaro 164; Cinti 103; Honeyman I, 210; Riccardo I, 80.

£2,800-3,500

\$3,500-4,300  
 €3,200-3,900

0260

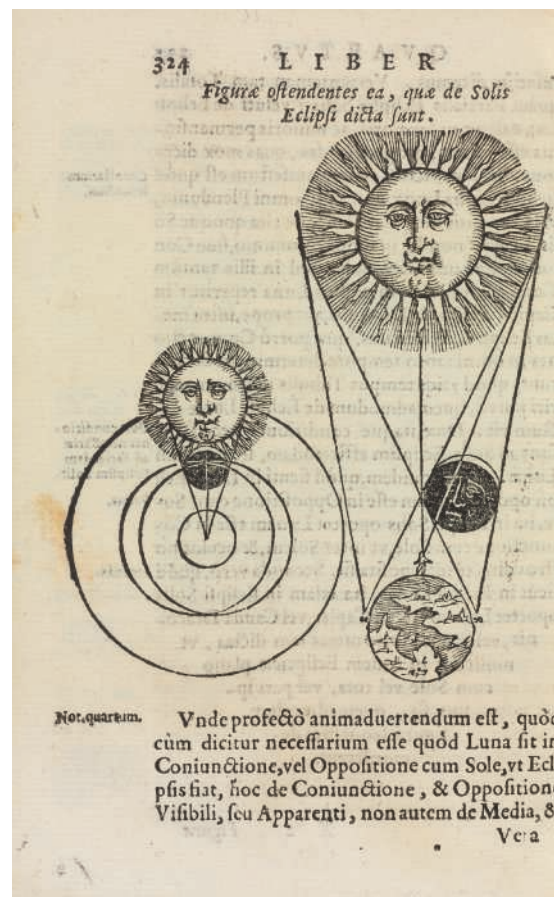
BAROZZI, Francesco. *Cosmographia in quatuor libros distribute.* Venice: Gratosio Perchacino, 1585.

8° (168 x 104mm). Printer's device on title, 3 folding engraved plates, correction slip pasted over nearly 2 lines of text on p.45 and 2 slips on p.83, woodcut illustrations and diagrams, historiated and ornamental initials. (Title with extensive repairs, affecting a few letters of text, second plate with clean but long closed tear, some leaves with worm track in margins, some spotting.) Modern vellum.

FIRST EDITION of this work, based on Sacrobosco's *De sphaera mundi*. It contains 'chapters on meteorology and physical geography. Barocius noted eighty-four errors in Sacrobosco's work, largely, according to Thorndike, matters of definition and order of treatment' (DSB). Edit16 CNCE 4262; Index Aurel. 113.347; Riccardi I, 84-85.

£900-1,200

\$1,200-1,500  
 €1,100-1,300







6261

BASSI, Giulio (?1594-1667). *Dell'arimmetica pratica ... libri VII*. Piacenza: Giovanni Antonio Ardizzoni, 1645.

2° (306 x 207mm). Additional engraved title by Coriolano, engraved portrait of the author, one plate with woodcut geometrical illustrations, historiated and ornamental initials. (F6 with 2 tears affecting 4 lines of text with slight loss, light worming in a few margins, a few ink stains in text and margins, some leaves lightly waterstained, light soiling and spotting.) Contemporary vellum, manuscript title on spine (sides re-laid with old vellum, rubbed and scuffed, soiled). *Provenance*: 'Luigi Bevelleni di Gustalla' (scored inscription on verso of front blank and title).

FIRST EDITION of this manual of arithmetic and rates of exchange. Brunet I, 695; Goldsmiths 897; Riccardi I, 96-97.

£1,200-1,800

\$1,500-2,200

€1,400-2,000



0262

BAUDELAIRE, Charles (1821-1867). *Les Paradis artificiels. Opium et haschisch*. Paris: Poulet-Malassis de Broise, 1860.

12° (186 x 122mm). Half title, EXTRA-ILLUSTRATED with an engraved portrait of the author, title printed in red and black, woodcut headpieces. (Large repair in lower margin of 1.4.) Morocco gilt by Canape, triple gilt fillets on sides, spine ruled and lettered in gilt, gilt edges, original wrappers bound in (wrappers lightly soiled and with a few small repairs).

FIRST EDITION. In *Les Paradis artificiels*, Baudelaire resumes the interest in drugs that he had first explored in 1851 with 'Du vin et du haschisch' (On Wine and Hashish), an article published in *Le Messager de l'Assemblée*. The work contains a translation of sections ('Un mangeur d'opium') of Thomas De Quincey's *Confessions of an English Opium-Eater*, accompanied by Baudelaire's own searching analysis and condemnation of drugs. Clouzot p.27; Carteret I, p.126; Vicaire 345-346.

£2,000-3,000

\$2,500-3,700

€2,300-3,400



ASTRONOMICI VSVS. 95  
 IN PLANITIE, SI NEGA-  
 tur accessus ad rem metiendam,  
 quomodo tum vestiganda  
 sit altitudo.  
 Cap. VII.



**V**òd si fortè fluuij fossæ, aut valles, in-  
 ter pedem mensuris, & rei mensuran-  
 dæ radicem obstiterint, hoc modo po-  
 teris propositæ longitudinis mensuram  
 inuenire. In loco plano, subleuato Annulo, vtrun-  
 que pinnacidium, secundum fili rationem in nu-  
 meris punctorum, contra cacumen rei mensuran-  
 dæ dispone, donec per vtrunque foramen pinnaci-

0263

BEAUSARD, Pierre (1536-1577, editor). *Annuli astronomici, instrumenti cum certissimi, Tum commodissimi, usus, ex variis aithoribus*. Paris: Guillaume Cavallat, 1557.

8° (162 x 108mm). Woodcut device on title, woodcut illustrations, headpieces, initials, each treatise with separate section title. (Light waterstaining, mainly at beginning, including title, lacking one blank at end, very lightly browned and spotted.) A remboitage of vellum, manuscript title on spine and front cover (lacking ties, lightly soiled). *Provenance*: Jesuit college in ?Passau or ?Padua (partly erased inscription on title) — 'Donati ?Jannotii Biblioteck' (partly erased inscription in lower margin of title).

Second edition of this collection of treatises on astronomy, edited by Pierre Beausard, professor of Mathematics at the University of Louvain. The work was first published in Antwerp in 1553. The authors include Gemma Frisius, Johann Dryander, Joannes Regiomontanus, de Latus Bonetus, Burkhard Mithob and Oronce Fine. Adams A-1169; Houzeau and Lancaster 2589.

£2,000-3,000

\$2,500-3,700

€2,300-3,400



0264

BECHER, Johann (1635–1682). *Institutiones chimicae prodromae ... Oedipus chemicus obscuriorum terminorum et principiorum chemicorum, mysteria aperiens et resolvens*. Amsterdam: E. Weyerstraten, 1664.

12° (145 x 83mm). Complete with last two leaves comprising list of author's works and final blank, additional engraved title, numismatic plate. (Marginal tear to c12, occasional light scattered spotting.) Later pasteboard binding (extremities rubbed and lightly soiled).

AN IMPORTANT WORK ESTABLISHING THE BASIS FOR THE THEORY OF PHLOGISTON. This manual for chemical and alchemical students covers a wide variety of subjects, including the principles of substance (sulphur and salt), the principles of quality (mercury and salt), and the chemical interpretation of the four elements; terminology, instruments and materials are also reviewed. Johann Becher was a doctor of medicine and mathematics, and acted as physician to the electors of Mainz and Bavaria. Duveen 55; Ferguson I, 87; Neville Library I, 105; Osler 1976; Thorndike VIII, 137–38.

£500–800

\$620–980

€560–900

0265

BELLANTI, Lucio (d. 1499). *De astrologica veritate liber quaestionum*.

*Astrologiae defensio contra Ioannem Picum Mirandulanum*. –

PIROVANO, Gabriele. *De astronomiae veritate dialogus*. Basel: Jacobus Parcus for Johann Hervagius, February 1554.

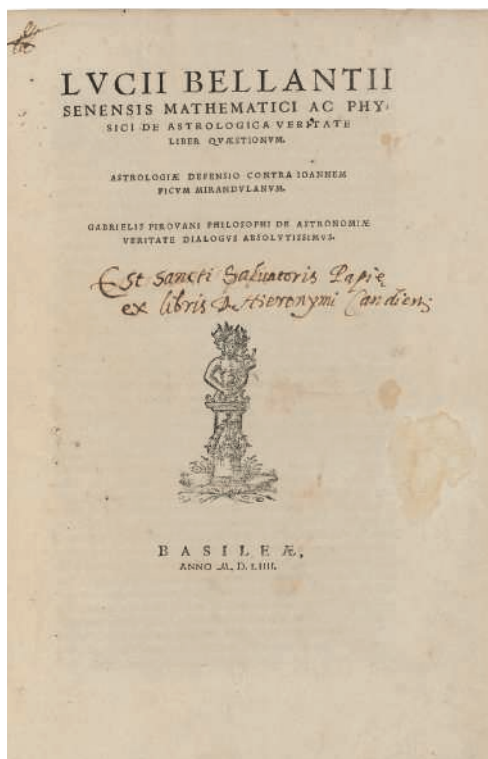
3 parts in one volume, 2° (305 x 200mm). Herwagen's device on title and verso of final leaf, woodcut historiated and floral initials. (Light stains and creases to title, mainly marginal light browning, B3 with tear at margin.) Old vellum from a manuscript leaf, two manuscript titles on spine of different dates, title also penned on bottom page edge (spine repaired, spine and front cover both a little wormed, vellum on lower cover partly renewed, both covers slightly bowed). *Provenance*: D. Hieronymus of Candia, Monastery of San Salvatore, Pavia (inscription on title).

Third edition. The Siensese physician–astrologer Lucio Bellanti, and likewise Gabriele Pirovano, countered the fierce attack on medieval astronomy which Giovanni Pico (1463–1494) had made in the *Disputationes adversus astrologiam divinatricem*, hastily published by Pico's nephew, Gianfrancesco, in 1496. Bellanti's *Responsiones in disputationibus Johannis Pici* was first printed in Florence by Gerardo de Harlem in 1498–1499 as part of his *De astrologica veritate*; it 'contributed considerably to continuing the influence of the medieval astronomico–astrological scientific vision.' Not only was it a sustained and well-articulated defence, but one that displayed 'an extraordinary knowledge of all previous astrology' (Brendan Dooley, *A Companion to Astrology in the Renaissance*, 2014, pp. 130–35). RARE. No copy in BL. Houzeau and Lancaster 1716 (wrongly citing a 1495 edition); VD 16 B 1592; Zinner 2079.

£3,000–5,000

\$3,700–6,100

€3,400–5,600





0266

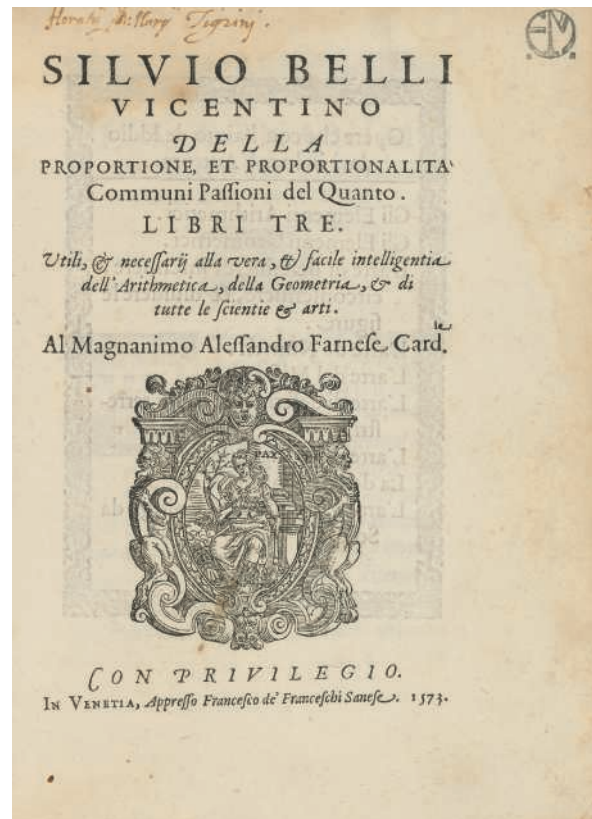
BELLI, Silvio (c.1520–c.1580). *Della Proportione, et proportionalita communi passioni del quanto. Libri tre.* Venice: Francesco dei Franceschi, 1573.

4° (203 x 150mm). Wood-engraved printer's device on title, initials and headpieces, ornamental typographic borders and headpieces. (Some light browning and staining, heavier to gathering B, short marginal wormtrack to gatherings D–E.) Contemporary limp vellum. *Provenance:* Horatius Marius Tigurni (early ink ownership inscription on title, repeated above second woodcut initial and with initials 'H.M.T.' in first wood cut initial) — E.M. (late 19th-/early 20th-century small monogram stamp on title, repeated in gilt on upper cover).

FIRST EDITION, with the variant title-page with Franceschi's name and device. Riccardi I, i, 108.

£1,000–1,500

\$1,300–1,800  
€1,200–1,700



0267

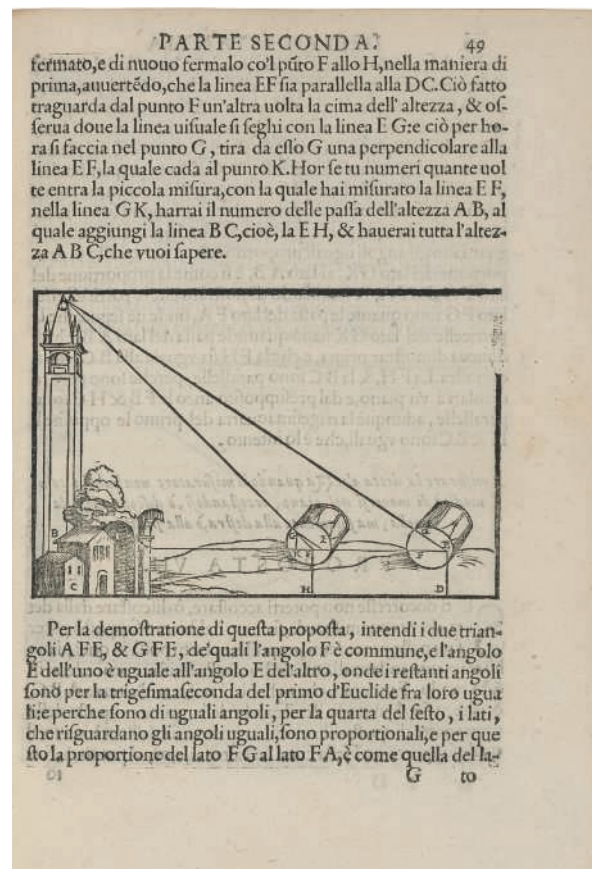
BELLI, Silvio (d. 1579?). *Quattro libri geometrici .... Il primo del misurare con la vista .... Gli altri tre sono della proportione & proportionalità communi passioni del quarto.* Venice: Ruberto Megietti, 1595.

4° (209 x 144mm). Woodcut title device, woodcut illustrations, initials and ornaments. (Small tear to lower corner of title, R1–2 with slight paper fault at upper corners, without blank R4.) Mid 20th-century blind-tooled calf, olive morocco spine label, red edges (upper cover slightly bowed, light rubbing).

FIRST COLLECTED EDITION. A compilation of two works, first published in 1565 and 1573, and several times reprinted. Adams B–521; BL/STC *Italian* p. 79; Cicognara 427: 'benissimo disegnate'; Honeyman 273; Riccardi I, 108: 'raro'; Smith p. 343.

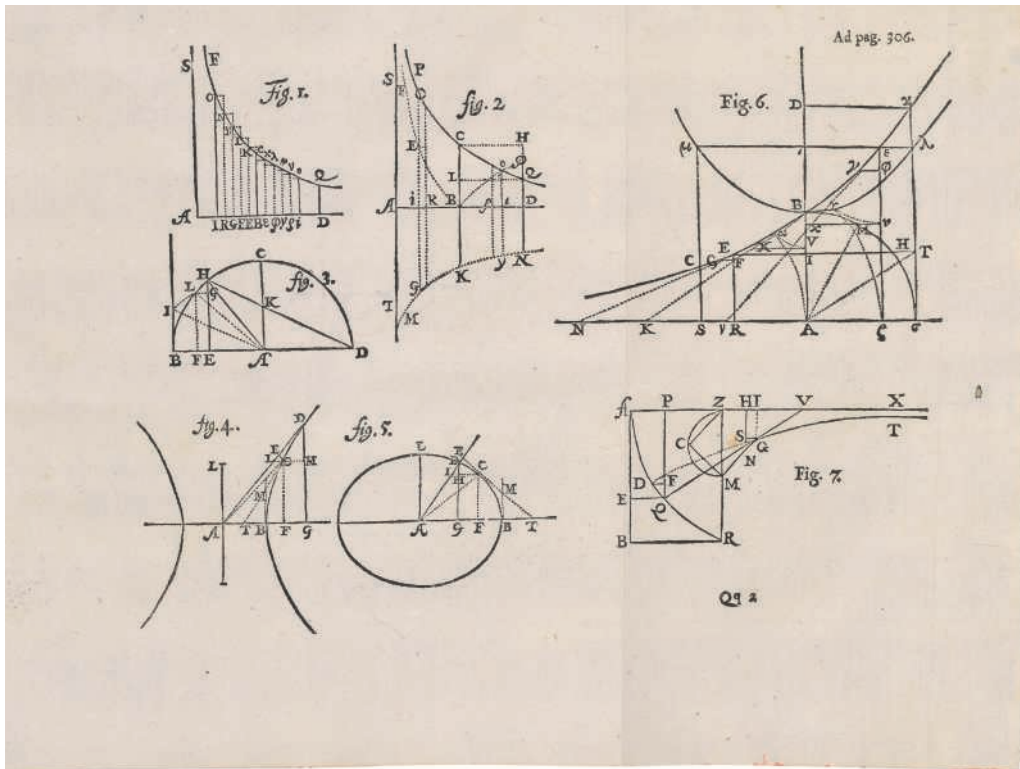
£1,000–1,500

\$1,300–1,800  
€1,200–1,700









0270

BERNOULLI, Jacob (1654-1703). *Ars conjectandi, opus posthumum. Accedit tractatus de seriebus infinitis, et epistola gallicè scripta de Ludo Pilae Reticularis*. Edited by Nicolaus Bernoulli (1687-1759). Basel: Thurneisen Brothers, 1713.

4° (201 x 165mm). With the errata and blank leaf. Woodcut title device, folding sheet with woodcut diagrams, 2 folding letterpress tables, folding plate of woodcut diagrams. (Title with a few stains, very light spotting, a little stronger at beginning and end, a few leaves with a small light marginal waterstain.) Modern marbled calf (new endpapers). Provenance: 'Q\*G' (stamp on title) – 5 line note in manuscript about the author (on verso of final blank).

FIRST EDITION OF 'THE FIRST SIGNIFICANT BOOK ON PROBABILITY THEORY' which 'set forth the fundamental principles of the calculus of probabilities and contained the first suggestion that the theory could extend beyond the boundaries of mathematics to apply to civic, moral and economic affairs' (Norman). *Ars Conjectandi* deals with the theory of combinations, gives concrete examples on the expectation of profit in games, and considers probability from a philosophical perspective. The appendix, written in French, explains the various strategies in real tennis, *jeu de paume*, and the probabilities of winning in different situations. Bernoulli discusses players of uneven strength, games of two versus one, and other permutations of the game. Dibner *Heralds*, 110; Grolier/Horblit 12; Norman 216; *PMM* 179; Sparrow *Milestones*, p.21.

£7,000-10,000

\$8,600-12,000

€7,900-11,000

0271

BEROALDO, Filippo (1453-1505). *Opusculum ... de terremoto et pestilentia, cum annotamentis Galeni*. Bologna: Benedictus [Hectoris], 15 May 1505.

4° (198 x 140mm). Woodcut device on title, initial spaces. (G3-4 repaired at inner margin, G4 rather stained.) Modern calf. Provenance: manuscript foliation from 297 to 342 – H.P. Kraus (bookseller's label).

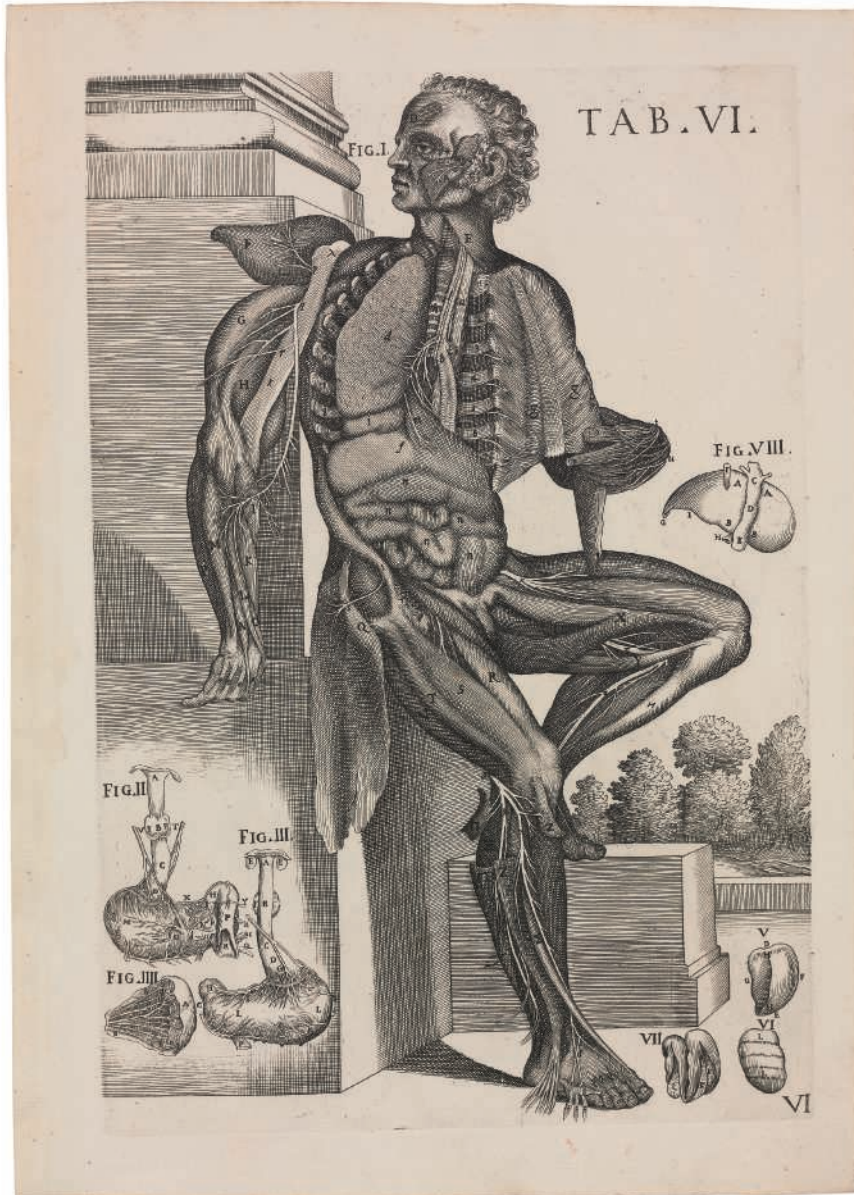
Beroaldo's account of the seismic quakes which began in Bologna on 31 December 1504 but struck the city most heavily on 3 January 1505. One of two editions to appear in 1505, both published in the humanist's native city. Adams B-776; BL/STC *Italian* p 89.

£1,000-1,500

\$1,300-1,800

€1,200-1,700





0272

BERRETTINI, Pietro, called 'Pietro da Cortona' (1596-1669). *Tabulae anatomicae*. Rome: Antonio de Rossi for Fausto Amidei, 1741.

2° (424 x 313mm). Title printed in red and black, with engraved vignette, 27 engraved anatomical plates by Luca Ciamberlano, woodcut initials and large tail-pieces, leaves on stubs. (A few text leaves lightly browned or spotted, plate XVI with a tear in lower margin just touching plate mark, small and faint brown stain on plate XXVII, occasional light finger-soiling in margins.) Contemporary vellum (lightly soiled, vellum torn away over corners, endpapers browned and water lined). *Provenance*: 'AF' (bookplate on pastedown) – bookplate removed from front pastedown.

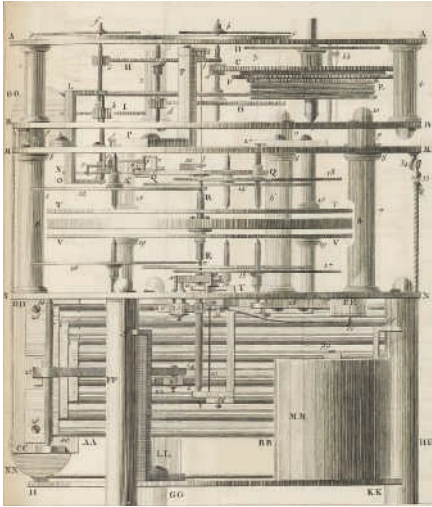
FIRST EDITION. In about 1618, when he was not yet twenty years old, Berrettini prepared a series of twenty anatomical drawings, which remained unpublished until 1741. Gaetano Petrioli must have decided to do publish them because of the high reputation of Berrettini's art in the eighteenth century. Petrioli's edition contained the original twenty plates (nos. I-XIX and XXVII) plus seven others with figures copied from Vesalius, Vesling, Casserio and others, along with commentary supplied by Petrioli. As a supplement, to enhance the unity of Berrettini's plates, Petrioli also had them embellished with numerous smaller anatomical figures taken from Vesalius, Valverde, and others. Choulant-Frank, pp. 235-39; Garrison and Morton 395.2; *Heirs* 470; Wellcome II, 146.

£6,000-9,000

\$7,400-11,000

€6,800-10,000





273

e273

BERTHOUD, Ferdinand (1727-1807). *Traité des horloges marines, contenant la théorie, la construction, la main-d'œuvre de ces machines, et la manière de les éprouver*. Paris: [L.F. Delatour for] J.B.G. Musier, 1773.

4° (246 x 184mm). Title with etched royal arms by P.-P. Choffard, etched headpiece by Choffard after C.N. Cochin, 27 folding engraved plates by Choffard after Goussier. (Lacks half-title and pp. vii-viii, preliminaries waterstained, spotting to final leaves of table.) Later 19th-century black half morocco. *Provenance*: a few pencil annotations – J.G. Hall Watch Maker Montpelier (bookplate on title) – B.D. Bingham (morocco ownership label on binding cover) – Waltham Match Co., Waltham, Mass. (stamp on front free endpaper).

FIRST EDITION, giving a meticulous description of Berthoud's marine chronometers. His chronometer no. 6 was one of the first timekeepers to be housed in the type of box that became the standard for all marine chronometers; and it was the first to be subjected to a thorough test in de Fleurieu's voyage of 1768-69. Baillie, *Clocks and Watches*, pp. 290-93; Bromley, *Clockmakers' Library*, 77.

£1,000-1,500

\$1,300-1,800

€1,200-1,700

e274

BERTHOUD, Ferdinand (1727-1807). *Traité des montres à longitudes ... suivi: 1° du Mémoire instructif sur le travail des horloges et des montres à longitudes; 2° de la Description de deux horloges astronomiques; 3° de l'Essai sur une méthode simple de conserver le rapport des poids et des mesures*. Paris: Ph.-D. Pierres, 1792.

4 parts in one volume, 4° (260 x 188mm). Half-title, title with etched royal arms by P.-P. Choffard, woodcut ornaments on part titles, 8 folding engraved plates by Choffard after the author. (Half-title and title browned at margins and slightly soiled, spotting to plates.) Contemporary calf, gilt spine with morocco label, green edges (large chips to covers, spine chipped at head and foot, joints cracked). *Provenance*: numerous contemporary annotations and corrections in ink and pencil on title, plates and text – Léon Leroy (bookplate).

FIRST EDITION. The main treatise describes three of Berthoud's marine timekeepers. One of the acknowledged inventors of the marine chronometer determining longitude at sea, the author became a member of the Royal Society on February 16 1764, and was appointed 'Horloger du roi' (Horologist-Mechanic by appointment to the King and the Navy) in 1770. However, in the second part of his book he complains that his reward has been inadequate compared to John Harrison's. The annotator of this copy clearly didn't believe the author should have the honour of being 'Mécanicien du Roi & de la Marine' for this is crossed from the title-page and replaced by the humbler title of 'Horloger'. The royal arms are crossed through, and so is the description of the printer Ph.-D. Pierres as 'Premier imprimeur du Roi'. Baillie, *Clocks and Watches*, pp. 341-42; Bromley, *Clockmakers' Library*, 78.

£1,000-1,500

\$1,300-1,800

€1,200-1,700

e275

BERTHOUD, Ferdinand (1727-1807). *Histoire de la mesure du temps par les horloges*. Paris: Imprimerie de la République, An X [1802].

2 volumes, 4° (260 x 194mm). Half titles, engraved title vignettes, 23 folding engraved plates by Sellier. (Some light spotting.) Contemporary tree calf, flat gilt spines with red morocco labels (two of four labels replaced, joints rubbed and cracked but cords holding, corners bumped). *Provenance*: Léon Leroy (bookplate).

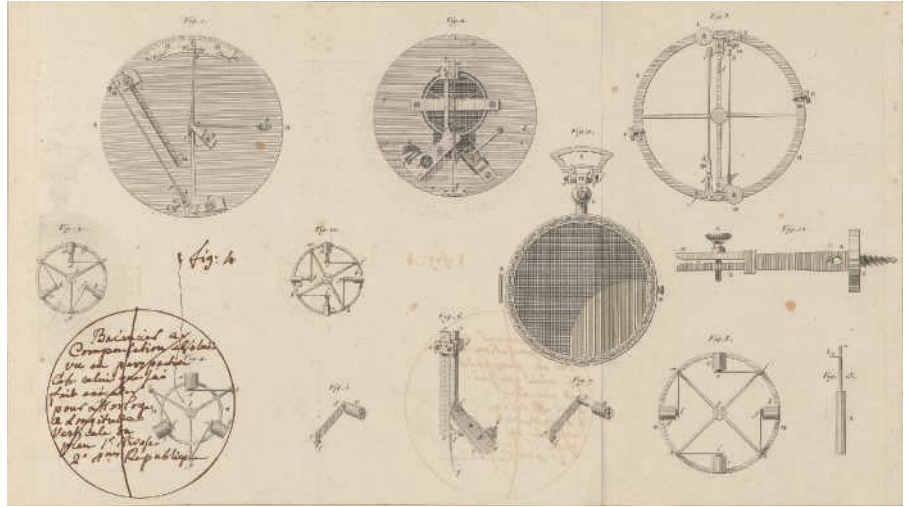
FIRST EDITION of Berthoud's classic work on the measurement and keeping of time. Volume I, chapter 10, dealing with 'la mesure naturelle du temps', and the irregularity of time when measured by the sun, is particularly noted. Bromley, *Clockmaker's Library*, 73; Brunet VI, 8393; Houzeau and Lancaster 10217: 'ouvrage intéressant.'

(2)

£1,000-1,500

\$1,300-1,800

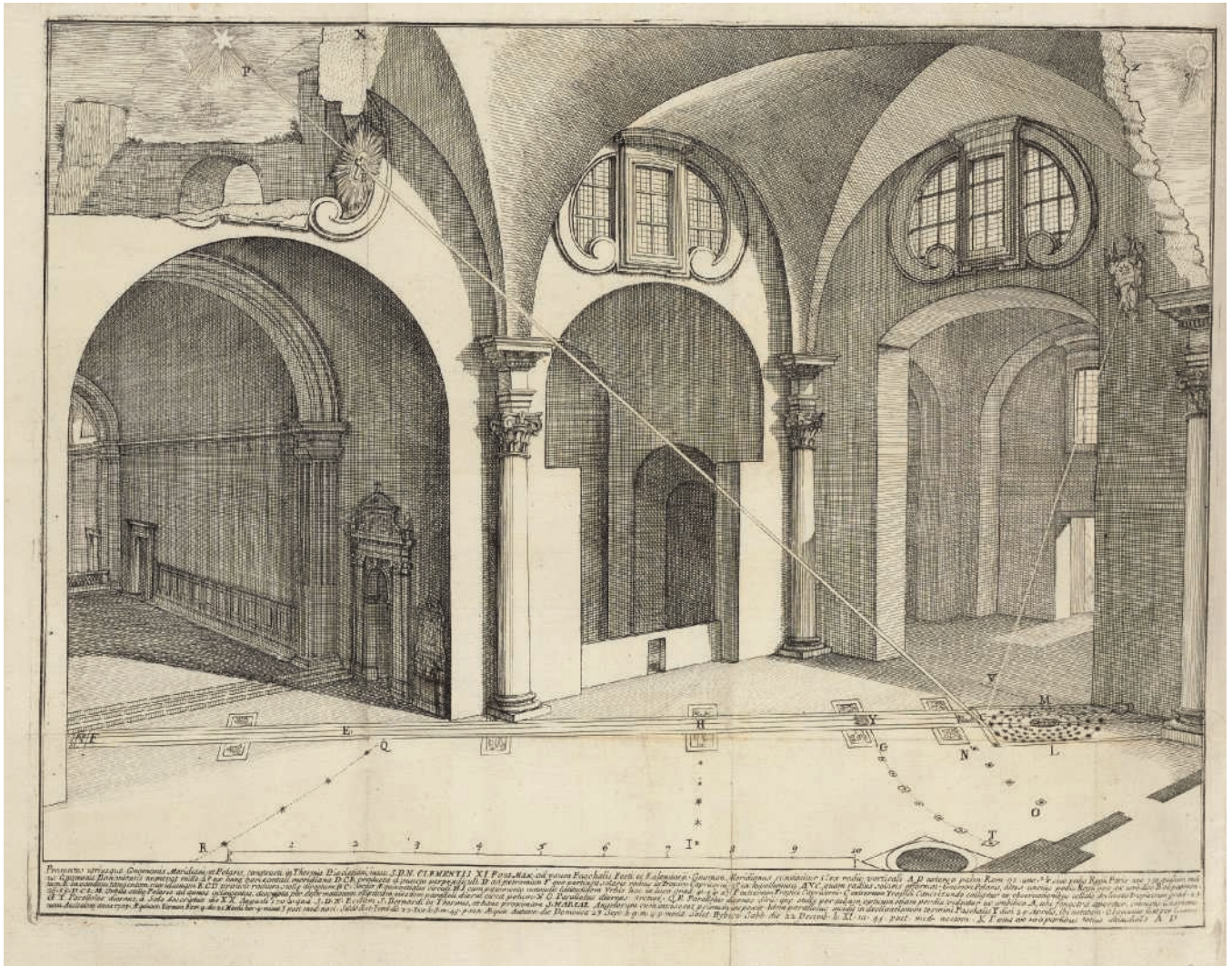
€1,200-1,700



274







6279

BIANCHINI, Francesco (1662-1729). *De Kalendario et Cyclo Caesaris ac de Paschali Canone S. Hippolyti Martyris Dissertationes duae ad SS. D. Nostrum Clementem XI. Pont. Max.* Rome: Typis Aloysii & Francisci de Comitibus, 1703.

2° (267 x 192mm). *Kalendarium*: [20] 1-92 [8] 93-176; *De nummo et gnomone clementino*: [8] 1-84; *Solutio problematis paschalis*: [1-]12; *Dubium seu problema solvendum*: [i-]Lxxxviii [5 engraved tables and 1 letterpress folding table]; *Index rerum memorabilium*: [8] [5 engraved tables and 1 letterpress folding table repeated]. First part with 6 engraved folding plates, one of which with partial contemporary hand-colouring, second part with 2 folding plates, the insertion following leaf h4 in part I consists of 2 bifolia, printed on one side only, containing letterpress tables, with each bifolium headlined 'Post pag. 92.', engraved medallions on title and in the text, and one printed on a small piece of paper and tipped in, 4 words printed onto overslip and pasted onto \*7v. (Very small marginal holes to \*9 and G1 due to paper flaws, short marginal nick to h2, occasional light insignificant staining mostly confined to margins.) Contemporary vellum (upper cover scored, perhaps from a natural flaw). *Provenance*: Bibliotheca Riccardi (booklabel).

FIRST EDITION WITH FINE LARGE ENGRAVING OF THE MERIDIAN LINE installed in the basilica of Santa Maria degli Angeli (Rome) by commission of Pope Clement XI. The title vignette shows a medal struck to commemorate the pope's visit to the basilica to see the sun cross the almost completed meridian line on 6 October 1702, with this repeated on the second leaf of *De nummo et gnomone Clementino*. Since there is little agreement between different copies as to collation and make-up of plates, this book is sold not subject to return. Riccardi I, 131.

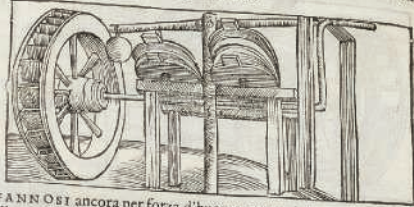
£1,000-1,500

\$1,300-1,800  
€1,200-1,700



LIBRO SETTIMO

preffo dall'afte torto, che girando cita in giu & spegne in su, & così le-  
gati alli loro luochi di mantici, vno sene viene abbassar, quando il con-  
trapeso s'alza, l'altro à alzate, quando cala.



FANNOSI ancora per forza d'huomo, con varie lieue, diuersi alzarj  
di mantici, li cõmuni, che piu si costumano, è di metter vna croce bili-  
gata per ritto, & cõ vna trauesa confitta da capo lo stile, & che passi al  
braccio di fuori, & venga fin appresso à terra mezzo braccio, & alle  
braccia di tal croce s'attacchino li maticci, & così l'huo mouendo vn passo  
spiga il manico della lieua, vna volta auanti, & vna tirado adietro, & così  
si vegono à mouer li maticci, alzado cõ tirar, & abbassar cõ l'allettar.



Vn altro modo ancora è molto vsitato, perche l'artefice medesimo ogn  
no batte il ferro, puo, se vuole, senza aiuto d'altri menar li maticci fuori,  
& per questo si fa vno stile ritto in mezzo à maticci, & sopra vi si biliga  
vn legno con vno contrapeso in vna testa, & da l'altra si lega vna fune  
che venghi à vna stanga messa in terra, longa quãto è tutta la fucina, &

DI DIVERSI INGEGNI PER MANTICI

legata di forte che la suspenda alquãto da terra. Talehe montandouli fo-  
pra con vn pic, & graua l'ouisi la fune, facci cõc fa la cicogna d'una cà-  
pana, & così tagliado & scedendo di tale stanga li mantici ancora uen-  
gano à esser tirati & allentati, & così fanno uento & serueno benissimo.



A N C O R A come si costuma, & masime per li maestri fonditori, si fan-  
no mouer li mantici con legar un pezzo di canapetto al palco, o altri  
no mouer li mantici con legar un pezzo di canapetto al palco, o altri  
colà, che sia sopra alli mantici, che sopra à essi uenga in mezzo, alquale  
sia legato un legno tranerso, che tali maestri l'usano di chiamar plogio,  
& falcudo sopra alli mantici, concordemente hor sopra à l'uno & hora  
sopra l'altro, & aggrauandoli lo facci far uento, & così tanto si fa che fon-  
deno la quantità della materia che uogliono.



A N C O R A per far uno alzar de mantici si mette un stile per piano  
biligato sopra, doue haueete collocati li mantici con due braccia, che  
mossa da una lieua comessa di sotto il legno nella punta preffo al biligo  
d'ifiori, che sforzata da uno o due huomini con due passauanti & due  
adietro alzino hor l'uno hor l'altro mantice come uederete dissegnato.

6280

BIRINGUCCIO, Vannoccio (1480-1539?). *De la Pirotechnia*. Venice: [Curzio Troiano Navo] for Comin da Trino di Monferrato, 1558-1559. [Bound with:] NAZARI, Giovanni Battista (fl.16). *Il metamorfosi metallico et humano*. Brescia: Francesco Marchetti, 1564.

2 works in one volume, 4° (203 x 140mm). First work: title within woodcut border, 84 woodcut illustrations, woodcut device on final leaf, woodcut initials; second work: woodcut device on title and large woodcut on verso, 2 full-page woodcuts, woodcut headpieces and initials. (Occasional faint staining). Later vellum, label on spine, speckled edges (lightly soiled). *Provenance*: early annotations.

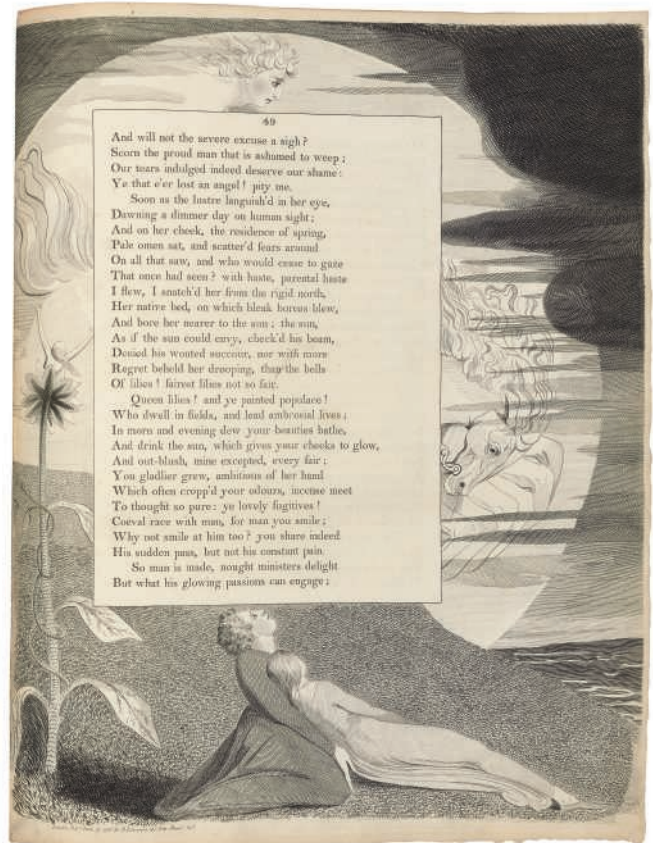
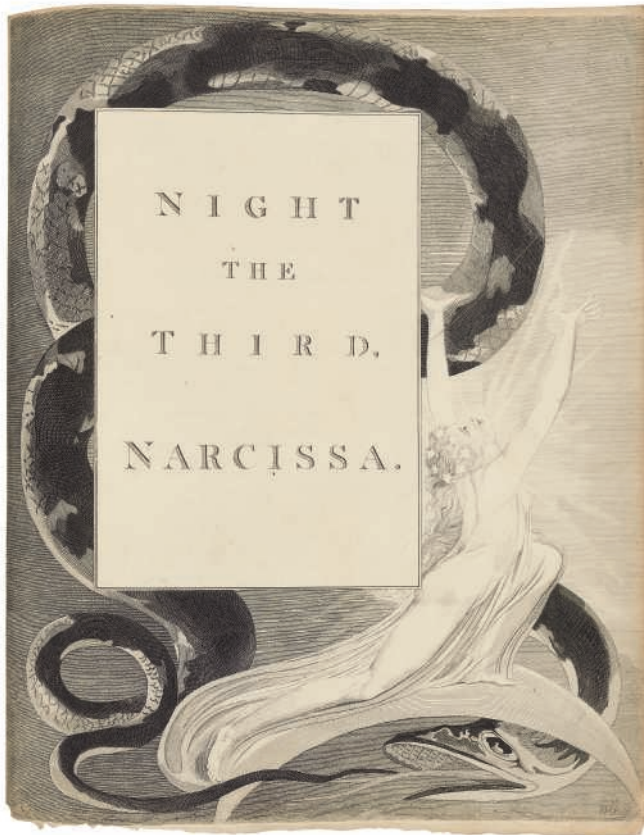
The third edition of the earliest notable book on metallurgy and mining, and the FIRST EDITION OF NAZARI'S WORK ON METALLURGY. *De la Pirotechnia* contains interesting chapters on alchemy and is illustrated by very fine woodcuts (Duveen). Vannoccio Biringucci was an Italian metallurgist based in Siena, Venice and Florence. His famous work was first published in Venice in 1540 and a second edition appeared in 1550. Nazari's work discusses the alchemical transformation of metals and the first edition is RARE on the market with only one copy recorded in ABPC/RBH and in bibliographies. Adams N-102 (1599 edition of Nazari); Brunet I 954; Duveen p.79 and p.426 (1599 edition of Nazari); Ferguson II 131 (1599 edition of Nazari).

£3,000-5,000

\$3,700-6,100

€3,400-5,600





6281

BLAKE, William (1757-1827) — YOUNG, Edward (1683-1765). *The Complaint, and The Consolation; or, Night Thoughts*. London: R. Noble for R. Edwards, 1797.

4° (424 x 327mm, with deckle edges). 43 engravings by and after Blake, comprising 4 engraved part titles and 39 etched and engraved pictorial borders, printed on wove paper watermarked "J Whatman 1794"; but the title printed on laid paper watermarked with a fleur-de-lys. (Without the leaf "Explanation of Engravings", some plates just trimmed but less so than often, small loss in the margin of p.13 reaching into the image, an early repair on the verso of the third title, light soiling and yellowing in some margins, occasional faint offsetting.) Full green morocco by Ramage of London, signed, the spine and sides gilt with borders of nested fillets, top edge gilt, marbled endpapers (front hinge split but holding, extremities rubbed). *Provenance*: Herschel V. Jones (label) — Jacob Zeitlin (pencilled note dated 24 April 1934) — Estelle Doheny (label, her sale, Christie's New York, 21-22 February 1989, lot 1707.

THE DOHENY COPY OF THE FIRST EDITION ILLUSTRATED BY BLAKE. It is Blake's most ambitious series of illustrations for the work of another poet. He intended to illustrate all nine 'Nights' in Young's work, and completed hundreds of preparatory designs from 1794. But this volume of the first four parts is the only one published. Perhaps Blake's illustrations were too potent for contemporary tastes, and the book too costly to produce. The present copy has the title printed on laid paper — an aspect not discussed by Bentley. Bentley 515; Keynes 200; Ray, *The Illustrator and the Book*, 3.

£3,000-5,000

\$3,700-6,100

€3,400-5,600



0282

BOCCONE, Paolo (1633–1704). *Museo di Fisica e di Esperienze, Variato, e decorato di Osservazioni Naturali*. Venice: Giovanni Battista Zuccato, 1697.

4° (225 x 162mm). Engraved portrait, 24 engraved plates of which 13 full-page and one folding, some printed on two sides, woodcut initials and head- and tailpieces. (Light scattered stains, occasional faint soiling.) 20th-century brown half morocco, edges speckled red. *Provenance*: Henry Fumien (inscription on title dated 1863) — Mediolanum (bookseller's ticket).

FIRST EDITION. 'An excellent survey of the petroleum seepages and related phenomena known round about 1700. Boccone not only discusses foreign seepages such as Barbados, Puerto Principe (Cuba), Valona (Albania), Cephalonia (Greece) and others, but also many locations in Italy. In Sicily there was a seepage near the church of St. Febronia in the town of Patti which was stopped by the earthquake of 1693' (Cf. Forbes, *Studies in early petroleum history*, p. 83). Brunet I, 1021 ('peu commun'); Graesse I, p.457; Gamba 1806; Krivatsy 1409; Nissen 180.

£900–1,200

\$1,200–1,500

€1,100–1,300



0283

BODIN, Jean (1530–1596). *La Demonomanie des Sorciers*. Paris: Jacques du Puys, 1581.

4° (225 x 160mm). Woodcut device on title, woodcut initials. (Occasional light waterstaining, tiny marginal wormtrack to some leaves at beginning, wormtrack to inner margin of several leaves, C1 with marginal paperflaw just touching text.) Contemporary limp vellum, manuscript title on spine (some chips and staining, lacking ties). *Provenance*: deleted ownership inscription on title — annotations on final endpaper.

Second edition. First published in 1580, Bodin's treatise on witch hunting enjoyed huge success. This widely studied book was intended to demonstrate both the existence of sorcerers and the legality of their condemnation on the basis of 'experience' and respect for *res judicatae*. However, his superstitious belief in sorcery found him no more favour with the church than his advocacy of religious toleration, and all his works were placed on the Index in 1628. Adams B-2222; Caillet R7023 (first edition); Tchemezine II, 246; Thorndike VI, 526–27.

£1,000–1,500

\$1,300–1,800

€1,200–1,700



6284

BOISSARD, Jean-Jacques (1528-1602). *Tractatus posthumus... de divinatione & magicis praestigiis*. Oppenheim: Hieronymus Galler, [ca. 1605].

2° (308 x 195mm). Engraved title, engraved allegorical dedication to Johann Casimir, Count Palatine (1589-1652), engraved Palatine arms on verso, portraits of the author and the engraver, the latter showing stacked printed sheets of his geographical works, 48 engraved illustrations by Johann Theodore de Bry, woodcut initials and headpieces. (Some occasional waterstaining, soiling and spotting, occasional short marginal tear, some tiny burnholes including one touching a letter on D1.) Contemporary vellum, blindstamped devices and manuscript title on spine (front joint split and rear joint splitting, soiled and rubbed). *Provenance*: Bibliotheca Novitiatis Carmeli Coloniensis (inscription on title dated 1705) — Q[?] Petrus (inscription on final leaf) — shelfmark on endpaper.

FIRST EDITION, printed posthumously, of this treatise on magic and divination by the antiquarian and neo-Latin poet Jean-Jacques Boissard. Although mainly compiled from earlier authors, his text includes valuable accounts of the oracles and seers of antiquity, illustrated with de Bry's series of portraits, each accompanied by emblematic figures or objects. Brunet I, 1068; Caillet 1348 (incorrectly calling for 33 engravings).

£1,200-1,800

\$1,500-2,200

€1,400-2,000



6285

BONOMO, Gabriele (1694-1760). *Automatum inaequale sive horologium antiquum automatæ animatum*. Palermo: Francesco Valenza, 1747.

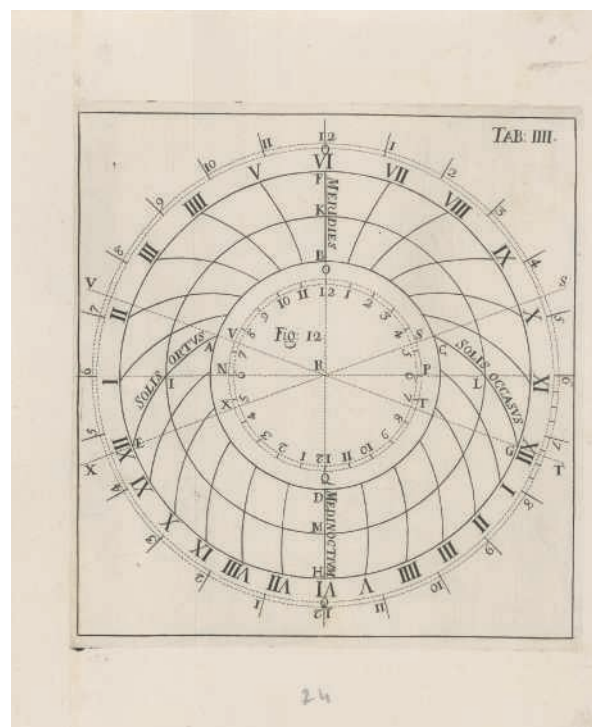
8° (210 x 148mm). Woodcut device on title, 15 engraved folding plates, woodcut initials. (First leaves remargined, occasional faint soiling.) Modern quarter calf over paper boards (boards' extremities lightly rubbed). *Provenance*: deleted title stamp.

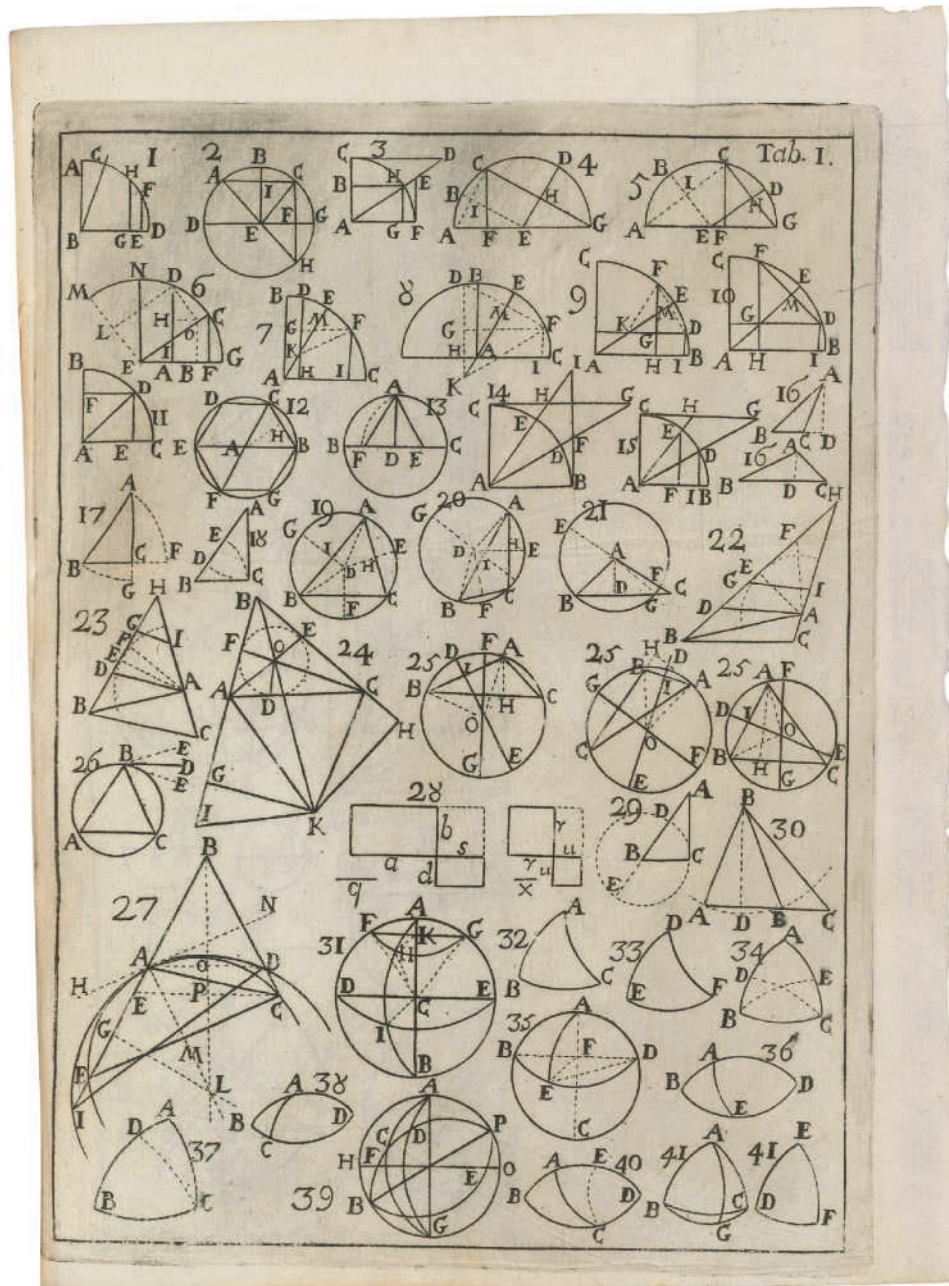
RARE FIRST EDITION of this description of a mechanical clock, with 15 fine folding plates. Bonomo's clock took into account the variation of the length of the days during the calendar year and the different hours that formed each day. It is in this treatise that the author published his discoveries for the first time. Riccardi I 155.

£1,500-2,500

\$1,900-3,100

€1,700-2,800





0286

BONOMO, Gabriele (1694-1760). *Trigonometria plana, et sphaerica perspicuis demonstrationibus*. Palermo: Angelo Felicella, 1754.

4° (206 x 140mm). Woodcut device on title, 4 engraved plates, woodcut initials and headpieces. (Some light spotting.) Contemporary vellum, speckled edges (light staining).

FIRST EDITION. Gabriele Bonomo was born into a wealthy Sicilian family in Nicosia; he studied at the Convent of St. Oliva in Palermo, and then became professor of theology. His efforts were directed to renewing the teachings replacing the old Aristotelian-scholastic culture with the new science of Leibniz and Newton. His readings of Euclid triggered a passion for mathematics and he founded an academy of mathematics in the convent; here scholars such as Castronio, Abati and Spedalieri gathered to study. *Trigonometria plana* sets out with extraordinary clarity a matter — trigonometry — usually presented cryptically: it is one of the first systematic manuals published in Italy and marks a considerable advance in the divulgation of this discipline. Riccardi I, 155.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



BIBLIOTHECA  
CHIMICA.

SEU  
CATALOGVS LIBRO-  
RVM PHILOSOPHICORVM  
HERMETICORVM

IN QVO QVATVOR MILLIA  
circiter, Authorum Chemicorum, vel de  
transmutatione Metallorum, re Minerali,  
& Arcanis, tam manuscriptorum, quam  
in lucem editorum, cum eorum editio-  
nibus, vsque ad annum 1653. continentur.  
Cum eiusdem Bibliothecæ Appendice, &  
Corollario.

AVTHORE PETRO BORELLIO,  
*Castrensi, Medico Doctore,*

*Abbatia Clunensis*

PARISIIS,

Apud { CAROLVM DV MESNIL, via  
Iacobeæ, ad Insigne Samaritanæ  
iuxta Sanctum Iuonem. Et  
THOMAM JOLLY, via Veteris Eno-  
dationis iuxta terminum Pontis D.  
Michaëlis, sub Scuto Hollandico.

M. DC. LIV.

*Cum Privilegio Regis.*

0287

BOREL, Pierre (c. 1620–1671). *Bibliotheca chimica. Seu catalogus librorum philosophicorum hermeticorum*. Paris: Charles du Mesnil and Thomas Jolly, 1654.

12° (130 x 78mm). Woodcut headpieces. (A4 with marginal paper flaw touching a letter.) Contemporary vellum, later spine label (lightly rubbed). *Provenance*: Abbatia Clunecensis (ownership inscription on title) — bookseller's ticket.

FIRST EDITION of the first bibliography of chemistry and of the earliest alchemical works. Borel studied at Montpellier and began a practice at Castres in 1641. In 1653 he went to Paris and within a year was appointed physician to the king. A year after he published his *Bibliotheca chimica*, he published the first bibliography of the telescope. Ferguson I, 116.

£3,500–5,000

\$4,300–6,100

€4,000–5,600



6288

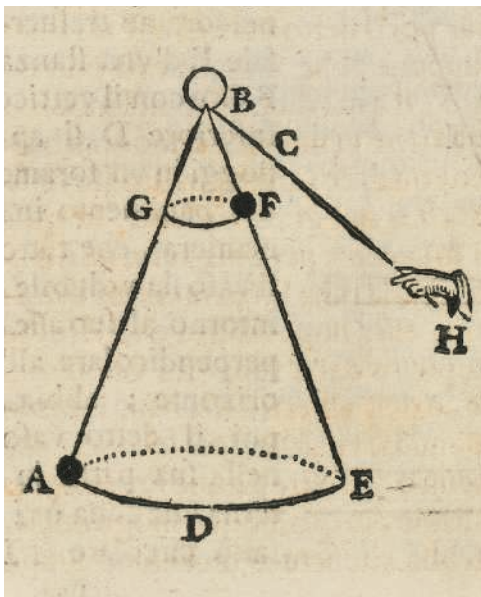
BORELLI, Giovanni Alfonso (1608–1679). *Euclides restitutus, sive prisca geometriae elementa, brevius, & facilius contexta*. Pisa: Francesco Onofrio, 1658.

4° (211 x 153mm). Half-title, numerous woodcut diagrams, woodcut initials. (First gathering repaired at top margin, occasional light soiling and staining, some leaves with a small marginal wormtrack, 2A1–2A4, 3A1–3A4 soiled and repaired at top margin with some holes, final leaves d1–d4 shorter and re-margined.) Contemporary vellum, manuscript number on spine and label, speckled edges (later endpapers, lightly soiled).

FIRST EDITION of Borelli's 'well received work' (DSB) on Euclid. Borelli claimed that although Euclid had done an excellent job in compiling his *Elements*, these nevertheless could be repetitive and prolix, and it was time to put the material together in a clearer and more concise package. The present work was then translated into Italian and published in Bologna in 1663. RARE: only 2 copies recorded in ABPC/RBH. Riccardi I, 157 ('raro').

£1,000–1,500

\$1,300–1,800  
€1,200–1,700



6289

BORELLI, Giovanni Alfonso (1608–1679). *De vi percussiois liber*. Bologna: Giacomo Monti, 1667.

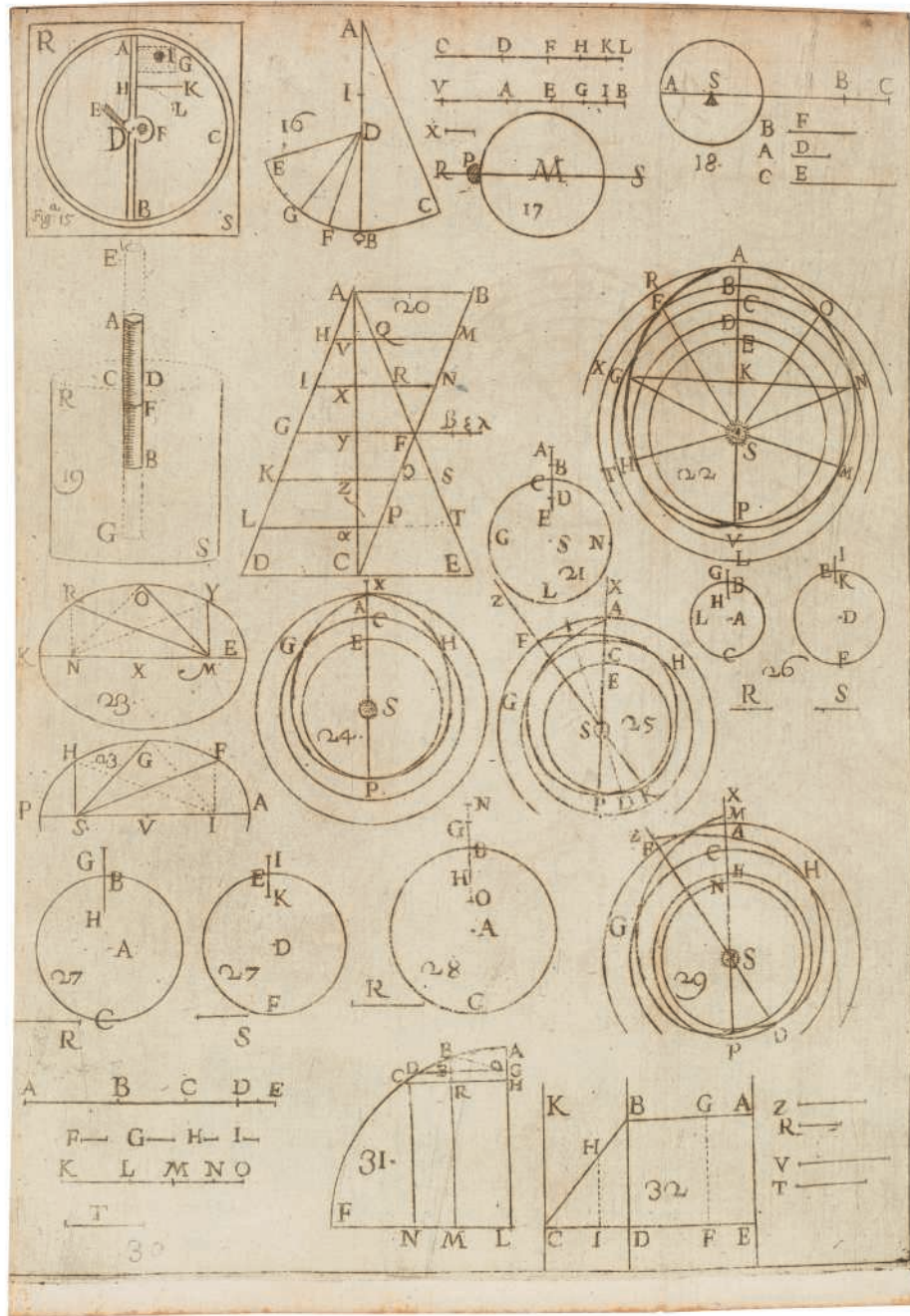
4° (202 x 152mm). Complete with final blank, errata leaf, half-title, 5 folding engraved plates, woodcut title device, initials, and text-illustrations in the *Risposta*. (Tiny worming to half-title and just into title, light occasional spotting, heavier to title and plates, plates trimmed close, one strengthened at fore-edge.) 19th-century half calf over imitation tree-calf paper-covered boards, red edges (edges lightly rubbed). *Provenance*: (washed ownership inscription on title) — G.B. Tomaselli (booklabel).

FIRST EDITION of this early work on the laws of percussion. 'Borelli discusses percussion in detail, some general problems of motion, gravity, magnetism, the motion of fluids, the vibrations of bodies, and pendular motion' (DSB). His approach was derived from the research on percussion carried out by Galileo. However, Borelli's conclusions were criticised by Stefano degli Angeli and Michelangelo Ricci, and this copy is a later issue, complete with Borelli's *Risposta* to these objections. Cinti 147; Honeyman I 396; Riccardi I 159; Wellcome II 204.

£1,000–1,500

\$1,300–1,800  
€1,200–1,700





6290

BORELLI, Giovanni Alfonso (1608-1679). *Theoricae medicorum planetarum ex causis physicis deductae*. Florence: S.M.D., 1666.

Small 4° (210 x 150mm). Small woodcut on title, 5 folding engraved plates at end, woodcut initials, one head- and tailpiece. (Lightly browned and spotted, stronger on title and first few leaves.) Modern vellum (new endpapers). *Provenance*: partly erased and scored library stamp on title.

FIRST EDITION of this important work of theory of the motions of the moons of Jupiter. 'During the summer of 1665 Borelli established an astronomical observatory in the fortress of San Miniato ... Here he used an excellent Campani telescope and some instruments of his own design to try and determine with extreme accuracy the motions of Jupiter's satellites ... it is clear that Borelli had much more in mind than just explaining the motions of the moons of Jupiter. The Copernican implications of his scheme, however, could be masked by seeming to focus attention on Jupiter' (DSB). Riccardi I, 158;

£8,000-12,000

\$9,800-15,000

€9,000-13,000



6291

BORELLI, Giovanni Alfonso (1608-1679). *Historia, et Meteorologia incendii Aetnaei anni 1669*. Reggio Calabria: Dominici Ferri, 1670.

4° (219 x 153mm). Half-title, folding engraved plate by Fren. Doria, depicting the eruption of Mount Etna, woodcut illustrations in the text, final errata leaf. (Some light staining at beginning, mostly confined to margins, occasional light spotting and soiling.) Old vellum (later endpapers, tiny split to joint at head of spine, extremities lightly rubbed).

FIRST EDITION OF THE FIRST WORK ON VULCANOLOGY IN ITALIAN. The work was inspired by the massive eruption of Etna in 1669. While Borelli himself, did not witness the eruption, he was asked by the Royal Society of London to investigate it. Borelli in his study observed 'the topography of the mountain, the locations of the flows, and the nature of the various materials ejected' (DSB). This data is visually conveyed by the fine plate at the beginning of the volume. Borelli also gave some consideration to the cause of the eruption; and in so doing disagreed with Athanasius Kircher's theory, developed in the *Mundus subterraneus* (1664; see Beltrame pt. I, lot 69), that the Earth contains hollow repositories of lava. Riccardi I, 159 (9): 'Raro'.

£1,500-2,500

\$1,900-3,100

€1,700-2,800



0292

BORELLI, Giovanni Alfonso (1608-1679). *De motionibus naturalibus a gravitate pendentibus, liber*. Reggio Calabria: Domenico Ferri, 1670.

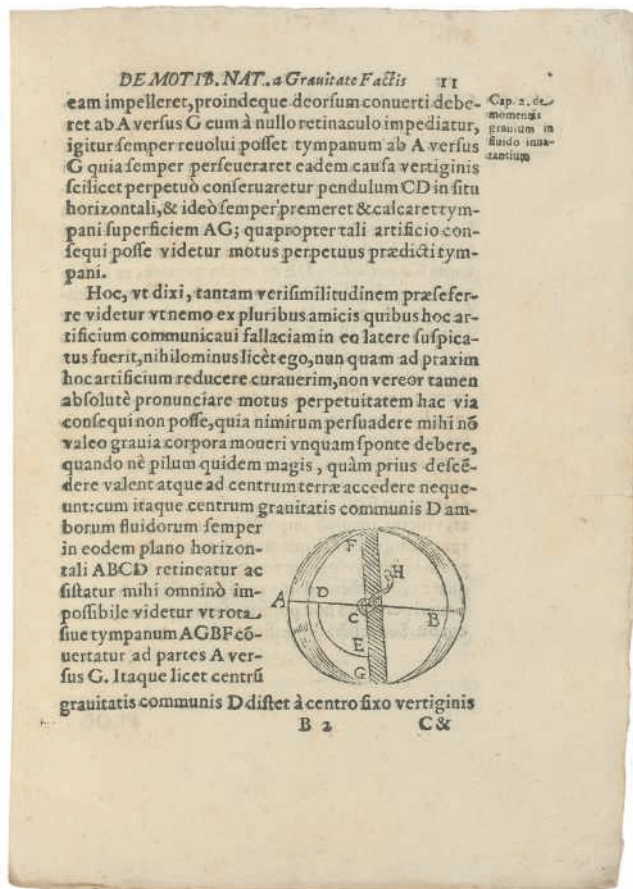
4° (241 x 175mm). Half-title, woodcut device on title, woodcut initials and headpieces, woodcut diagrams in text. (Tiny wormhole to top margin of some leaves, light marginal staining to 2X1-2X2.) Contemporary boards, manuscript title on spine (light soiling).

*Provenance*: Francesco Maria Nardini (ownership inscriptions dated 1672 and annotations).

FIRST EDITION. This companion volume to *De vi percussiois* is devoted particularly to the study of liquids. Borelli 'argues against positive levity, discusses the Torricellian experiment, takes up siphons, pumps, and the nature of fluidity, tries to understand the expansion of water while freezing, and deals with fermentation and other chemical processes' (DSB). Like *De vi percussiois*, this was intended as a preliminary to his final work *De motu animalium* (1679). Borelli had initially demonstrated his findings to the Accademia del Cimento in Florence. In 1667, however, he passed through Naples and repeated a number of his experiments for the Neapolitan Accademia degli Investiganti. As a result, the secretary of the Investiganti, the Calabrese nobleman Andrea Concublet, arranged for the publication of this work. Carli-Favaro 78; Cinti 291; Riccardi I 159.

£3,000-5,000

\$3,700-6,100  
€3,400-5,600



0293

BORELLI, Giovanni Alfonso (1608-1679). *De motu animalium*. Rome: Angelo Bernabo, 1680-81.

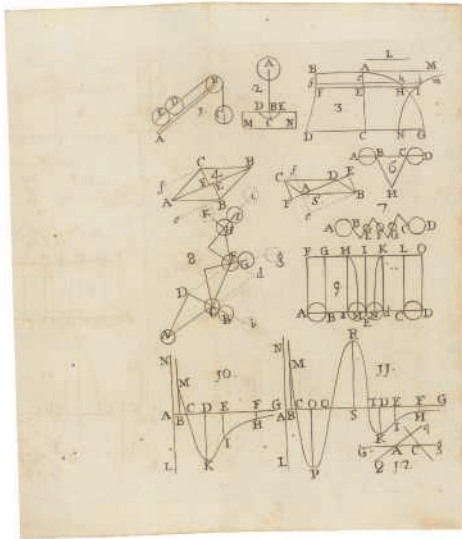
2 volumes, 4° (222 x 160mm). Large woodcut devices on titles, 18 engraved folding plates. (Small repair at top margin of first title, light scattered staining and faint spotting, wormhole and wormtrack in first half of vol. II with some loss, other wormhole in margins of second half.) Modern binding preserving old calf panels. *Provenance*: Gianni Caproni Milano (bookseller's stamps on verso of titles).

FIRST EDITION. Trained as a mathematician and physicist, Borelli was one of the founders of biomechanics, where the body is conceived as a machine whose movements and phenomena can be explained by the laws of physics. In this important treatise Borelli applies Galileo's mechanics to the motion of animal limbs. The first volume is devoted to external motion, produced by the interaction of bones and muscle; the second volume considers internal motion, including circulation, respiration, secretion and nervous activity. 'Borelli originated the neurogenic theory of the heart's action and first suggested that the circulation resembled a simple hydraulic system. He was the first to insist that the heart beat was a simple muscular contraction' (Garrison-Morton). Cushing B499; Dibner *Heralds of Science* 190; Garrison-Morton 762; Grolier/Horblit 13; *Heirs of Hippocrates* 315; McGill/Wood 249; Nissen ZBI465; NLM/Krivatsy 1578; Osler 2087; Norman 270.

£1,000-1,500

\$1,300-1,800  
€1,200-1,700





0294

BOSCOVICH, Ruggiero Giuseppe (1711-87). *De viribus vivis dissertatio*. Rome: typis Komarek, 1745.

4° (234 x 160mm). Large woodcut device on title, folding plate at end, woodcut head-pieces and initials. (Some tiny wormholes.) Later paperboards, red marbled edges.

FIRST EDITION of Boscovich's important discourses on the subject of the living force with his first statement of universal force law. 'He there put forward the view that the speed of a movement is to be computed from the *action mentanea* of the force that generates it' (DSB). Boscovich stands between the natural philosophy of Isaac Newton and Leibniz at one extreme and Faraday in the field theory at the other. Riccardi I 174.

£1,200-1,800

\$1,500-2,200

€1,400-2,000

0295

BOSCOVICH, Ruggiero Giuseppe (1711-87). *De Aestu Maris dissertatio, habita*. Rome: typis Komarek, [1747].

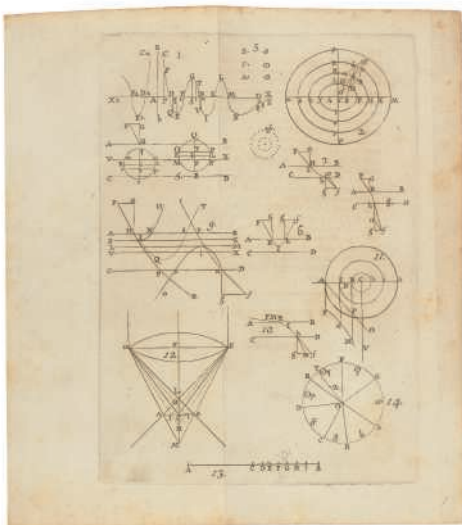
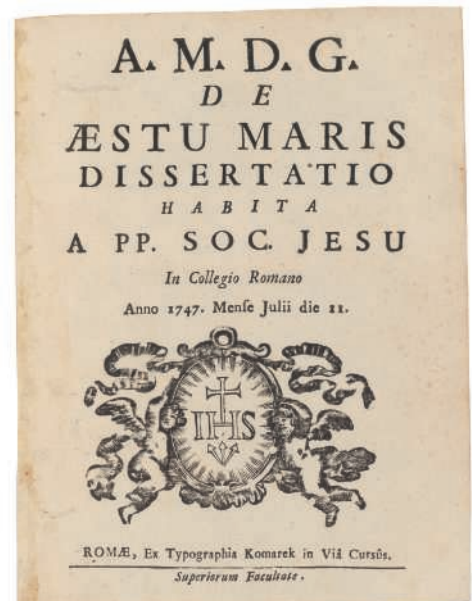
4° (210 x 160mm). Large woodcut device on title, woodcut head-piece and initial. (Repaired wormholes on title and several leaves sometimes touching text.) Modern boards.

FIRST EDITION of an important work in Boscovich's continuing research into the motion of the Earth and his spread of Newton's law of gravitation which is being constantly referred to in this book. According to Zeljko Markovic in Whyte, this book is especially important in Boscovich's framing of his law of continuity, the basis for his concept of natural processes and his deductive proofs. The present 'Pars prima' is all that was published, the material intended for the second part being incorporated in the *De expeditione litteraria* (Rome 1755), and in Boscovich's supplement to his edition of the *Philosophiae of Benedict Stay* (Rome 1760). RARE: no copy recorded at auction since 1964. Cf. Whyte, ed., *Boscovich* (London, 1961), pp. 133-4 and p. 215; Riccardi I, 175.

£700-1,000

\$860-1,200

€790-1,100



0296

BOSCOVICH, Ruggiero Giuseppe (1711-1787). *Dissertationis de lumine pars prima [-pars secunda]*. Rome: A. de Rubeis (part 1) and Typographia Komarek (part 2), 1748.

2 parts bound in one, 4° (224 x 165mm). 2 folding engraved plates, woodcut devices on titles, headpieces and initials. (Occasional faint browning and spotting.) Modern half calf (new endpapers).

VERY RARE FIRST EDITION OF A CRITIQUE OF NEWTON'S OPTICAL THEORIES. 'Discussing the phenomena of parallax, [Boscovich] drew attention to the distance of fixed stars in dimensions of light years. He formulated, and was the first to do so, a general photometric law of illumination and enounced the law of emission of light known under Lambert's name' (DSB). Another edition was published the following year. NO COPY OF EITHER EDITION CAN BE TRACED AS SELLING AT AUCTION IN THE PAST 40 YEARS (ABPC/RBH). Riccardi I, 176 (31).

£1,500-2,500

\$1,900-3,100

€1,700-2,800



0297

BOSCOVICH, Ruggiero Giuseppe (1711-87). *De centro gravitatis dissertatio. Editio altera.* Rome: Marco Palearini, 1751.

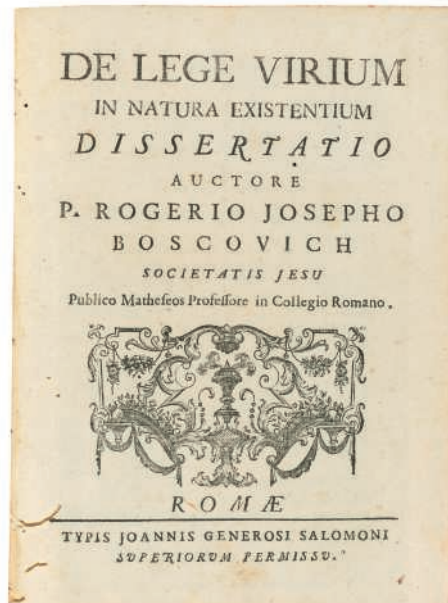
4° (260 x 200mm). Woodcut device on title, two engraved plates at end, woodcut headpieces and initials. (Some light spotting, title lightly soiled, margin of second engraved plate repaired affecting plate margin.) Later boards. *Provenance:* Mario Marzotti (ownership inscription on title dated 1790) — unidentified trimmed inscription on margin of title.

Second edition. The first was published the same year in Rome by Komarek. Boscovich stands between the natural philosophy of Isaac Newton and Leibniz at one extreme and Faraday in the field theory at the other. The present treatise on gravity was published a few years after his *De viribus vivis dissertatio* (see lot 306) on the subject of the living force and with his first statement of universal force law. Riccardi I 177 ('Raro').

£700-1,000

\$860-1,200

€790-1,100



0298

BOSCOVICH, Ruggiero Giuseppe (1711-1787). *De lege virium in natura existentium dissertatio.* Rome: G. Salmon, [1755].

4° (210 x 158mm). Engraved folding plate, woodcut device on title, headpiece and initial. (Textblock trimmed close cropping several catchwords and into bottom margin of plate, minor marginal worming at gutter, one or two tiny insignificant wormholes to text affecting one or two letters only, occasional faint browning and spotting.) Modern stiff card wrappers (new endpapers).

RARE FIRST EDITION BY 'THE LAST POLYMATH TO FIGURE IN AN IMPORTANT WAY IN THE HISTORY OF SCIENCE' (DSB). The present work is an important stepping stone by Boscovich in his contribution to structural analysis, which would culminate three years later in his publication of *Philosophiae naturalis theoria*. This work, wherein he pre-empted by 150 years the theories of Mach, Poincaré and Einstein, posited a revolutionary atomic theory whereby every material point links a point in space and a moment in time. Riccardi I, 178 (46).

£900-1,200

\$1,200-1,500

€1,100-1,300

0299

BOSCOVICH, Ruggiero Giuseppe (1711-87). *De inaequalitatibus quas Saturnus et Jupiter sibi mutuo videntur inducere praesertim circa tempus conjunctionis.* Rome: Generosi Salomoni, 1756.

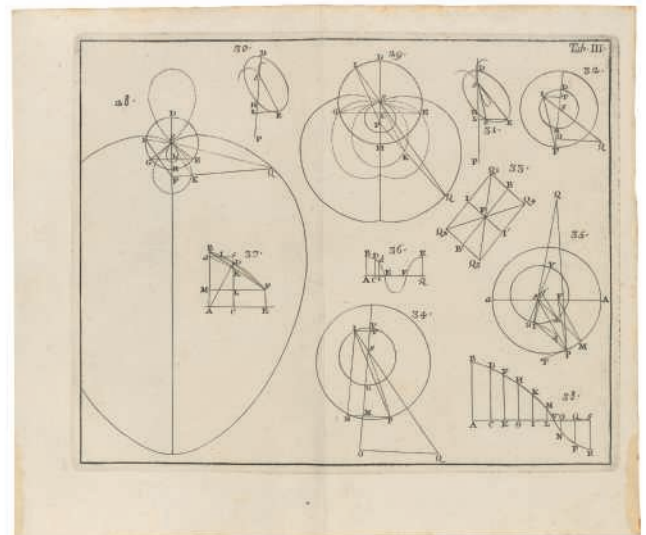
8° (197 x 132mm). Woodcut device on title, 4 engraved folding plates, woodcut initials and headpieces, errata on final leaf. (Occasional light staining, final folding plate lightly frayed and stained at fore-edge and fold.) Later vellum, manuscript title on spine, speckled edges (edges lightly rubbed and stained). *Provenance:* Michelangelo Giacomelli (1695-1774, archbishop and writer; ownership inscription) — A. Bettocchi (neat stamp on title) — Senatore Dudan, Spalato (library stamp) — Il Polifilo (bookseller's ticket).

FIRST EDITION of a rare astronomical tract. Riccardi I 179 ('raro e pregiato').

£1,200-1,800

\$1,500-2,200

€1,400-2,000





0300

BOUDARD, Jean Baptiste (1710-1768). *Iconologie tiree de divers auteurs*. Parma: Filippo Carmignani, 1759.

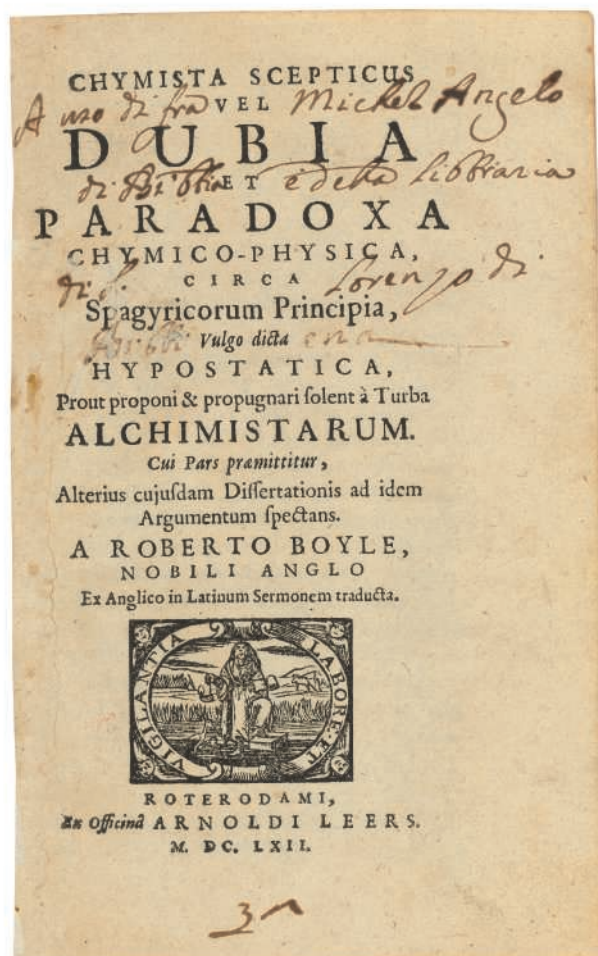
3 volumes, 2° (280 x 185mm). Text in French and Italian. Half-titles, engraved devices on titles, engraved dedication, 630 engraved allegorical illustrations. (Occasional light staining and faint spotting.) Contemporary mottled calf, marbled endpapers, gilt spine, red edges (extremities lightly rubbed).

FIRST EDITION, A FINE COPY of this iconological work by the French sculpture Jean Baptiste Boudard. Praz p.28 (giving variant collation for preliminaries and end matter).

£1,000-1,500

\$1,300-1,800

€1,200-1,700



0301

BOYLE, Robert (1627-1691). *Chymista scepticus vel dubia et paradoxa chymico-physica, circa spagyricorum principia, vulgo dicta hypostatica*. Translated from English into Latin. Rotterdam: Arnold Leers, 1662.

2 parts in one, 8° (166 x 103mm). Woodcut vignette on title, *Chymista scepticus vel dubia et paradoxa chymico-physica circa experimenta* has separate, dated title page and pagination, register is continuous. (Browned throughout, light spotting.) Contemporary calf, single fillet gilt border, spine ruled and lettered in gilt (some repairs along spine and corners, joints cracked but cords firmly holding, rubbed). *Provenance*: 'A uso di fra Michel Angelo di Biblia e d la Libreria di S. Lorenzo di Bibbiena' (inscription on title).

FIRST EDITION IN LATIN of *The Sceptical Chymist* (London, 1661), a milestone in the history of chemistry. Written in the form of a dialogue, *The Sceptical Chymist* presented Boyle's hypothesis that matter consisted of atoms and clusters of atoms in motion and that every phenomenon was the result of collisions of particles in motion. 'The importance of Boyle's book must be sought in his combination of chemistry with physics. His corpuscular theory, and Newton's modification of it, gradually led chemists towards an atomic view of matter... Boyle distinguished between mixtures and compounds and tried to understand the latter in terms of the simpler chemical entities from which they could be constructed. His argument was designed to lead chemists away from the pure empiricism of his predecessors and to stress the theoretical, experimental and mechanistic elements of chemical science. The *Sceptical Chymist* is concerned with the relations between chemical substances rather than with transmuting one metal into another or the manufacture of drugs. In this sense the book must be considered as one of the most significant milestones on the way to the chemical revolution of Lavoisier in the late eighteenth century' (PMM). Wing B-3932, cf. Duveen 93; cf. Ferguson I, 122; cf. PMM 141.

£5,000-8,000

\$6,200-9,800

€5,700-9,000



6302

BOYLE, Robert (1627-1691). *Nova experimenta physico-mechanica de VI aeris elastica et ejusdem effectibus [sic]*. The Hague: Adrian Vlacq, 1661.

12° (131 x 75mm). One folding engraved plate. (Title slightly soiled and with small marginal repair, some browning, I6 repaired at margin.) Contemporary calf, spine gilt with raised bands, red edges (lightly rubbed, some discolouration, lacks free endpapers).

Second Latin edition of Boyle's earliest scientific work, describing his experiments with the air pump or 'pneumatical engine'. The first Latin edition (Oxford, 1661) and the second were both based on the original edition in English (Oxford, 1660). Continuations of the work appeared in 1669 and 1680. Fulton 20.

£600-900

\$740-1,100  
€680-1,000



6303

BRAHE, Tycho (1546-1601). *De mundi aetherei recentioribus phaenomenis, liber secundus*. [Hven: for the author, 1588]-Frankfurt: Godfrey Tampachius, 1610.

4° (228 x 170mm). Title device, allegorical device at end, 2 woodcuts of astronomical instruments and numerous woodcut text diagrams. (First 8opp. washed and with extensive repairs, tiny marginal wormtrack to title and both following leaves of preface with this repaired on )(2, )(3 torn and expertly repaired just affecting a few letters, leaves )(4-\*\*3 with corners repaired, \*\*1 with printing flaw affecting about four words on verso, leaves \*\*4-D3 with repaired marginal wormtrack and tears just into a few letters, tiny marginal worming to gatherings E-H4, the last two-thirds of the textblock stained and browned, tiny marginal worming to gatherings 2N-2Y4 and 2Z4, repaired tear to 3A4 just into text.) Modern quarter pigskin. *Provenance*: occasional ink marginalia in an early hand.

FIRST EDITION, THIRD ISSUE of Brahe's work on the comet of 1577. The original sheets printed at Brahe's observatory on Hven, Uraniborg, in 1588 were used for the present edition, as they were for the 1603 edition. They passed to Tampach, who re-issued the work in 1610, re-setting the first two and the final quires and omitting the portrait which was printed on the title verso of the previous edition. Dreyer, *Brahe* p.369; Houzeau and Lancaster 2699.

£9,000-12,000

\$12,000-15,000  
€11,000-13,000





0304

BRAHE, Tycho (1546-1601). *Astronomiæ instauratæ progymnasmata*. Edited by Johann Kepler. Frankfurt: Godfrey Tampachius, 1610.

4° (232 x 161mm). Collation: )<sup>4</sup> (:)<sup>4</sup> B-O<sup>4</sup> P-Q<sup>8</sup> R<sup>10</sup> S-Ii<sup>4</sup> Kk-LI<sup>8</sup> Mm-Mmmmm<sup>4</sup>. Title printed in red and black, title device, numerous woodcuts of astronomical instruments, text diagrams and astronomical tables. (Variable browning and spotting, severe to 2K1-2, 7-8, 4K<sup>4</sup>, 4M<sup>4</sup>, 4P3-4, 4S1-2, 4Y<sup>4</sup>, spot to 4L1 erasing several letters, short marginal tear to Nn1 just into text.) Late 18th-/early 19th-century half calf (catches missing).

FIRST EDITION, SECOND ISSUE (?). The *Progymnasmata* describes Brahe's observations on the supernova in Cassiopeia of 1572-74 and his revisions of the theories of solar and lunar movement and a catalogue of the positions of 777 fixed stars. An edition of the work was begun at Hven but never issued and was only published posthumously, edited by Johann Kepler, at Prague in 1602. The present edition largely consists of sheets printed for the Prague edition, the first quire and first text leaf reset, and the errata corrected up to p.786. Houzeau & Lancaster 2700.

£3,500-4,500

\$4,300-5,500  
€4,000-5,000



0305

BRAMBILLA, Giovanni Alessandro (1728-1800). *Instrumentarium chirurgicum Viennense*. Vienna: Matthias Andreas Schmidt, 1781.

2° (414 x 312mm). Engraved dedication, 65 engraved plates. (Lacking title and o02, some plates closely shaved, engraved title and few other leaves relaid, some repairs occasionally with losses, soiled.) Modern half calf (lightly rubbed). *Provenance*: Dr. Arturo Castiglioni (1874-1953, doctor; book label).

RARE FIRST EDITION of the most extensive illustrated work on surgical instruments of its time with over 600 surgical and dental instruments in their original size. It includes numerous illustrations of catheters, gynaecological instruments, surgical scissors and knives, instruments used in trepanation, amputation, cauterization, lithotomy, ophthalmology, etc. Garrison, 4th ed. p.396; Wellcome II 229.

£1,500-2,500

\$1,900-3,100  
€1,700-2,800





0306

BRANCA, Giovanni (1571-1645). *Le Machine. Volume nuovo et di molto artificio da fare effetti maravigliosi tanto spiritali quanto di animale operatione.* Rome: Giacomo Manuci for Giacomo Mascardi, 1629.

3 parts in one volume, 4° (235 x 176mm). Engraved title and 77 full-page woodcuts. (Repaired wormholes on bottom margin of title possibly covering removed stamps, few small scattered stains, small marginal repairs to P1.) Modern quarter vellum, new endpapers.

FIRST EDITION of this treatise on machinery including the EARLIEST DEPICTION OF THE USE OF STEAM AS MOTIVE POWER. This famous woodcut shows the first representation of an action-powered steam turbine, a device first described by Leonardo da Vinci in the Codex Hammer, which remained unpublished until 1909. It is unlikely that Branca's steam turbine was ever built as it would not have operated because of the excessive friction and small original volume of energy. 'Nevertheless Branca's illustration is of historical significance, as it embodies fundamental principles of engineering' (Norman). It is also the 'first application of steam to useful work' (Dibner). Many other machines are shown among the illustrations, including a reversing hoisting engine. With the 'Imprimatur' on the verso of the title. Dibner, *Heralds* 175; Norman 333; Parsons 115; Wheeler *Gift*, 96.

£5,000-8,000

\$6,200-9,800

€5,700-9,000

0307

BRANT, Sebastian (1457-1521). *Stultifera Navis* (translated by Jacob Locher, with additions by Thomas Beccadelli). Lyons: Jacques Sacon, 28 June '1488' [1498].

Chancery 4° (182 x 131mm). Collation: a-t8 u4. 155 leaves (of 156, without final blank). Type: 1:81R. 33 lines and foliation, a few initial spaces with guide-letters. 119 woodcuts, 3 full-page, including 3 repeats. (A few leaves cropped close, but only just touching a word or headline on a few leaves, u3 strengthened, corner of h5 repaired, marginal repair to p1 just extending into text but without loss.) Modern yellow reversed leather (extremities rubbed), red morocco slipcase.

First Lyonsese edition, the first known work from Sacon's press. The edition is copied nearly page for page from the Marnef edition printed in Paris on 8 March 1498 (GW 5064), and uses the same woodblocks, most of which had first appeared in the first edition of Pierre Riviere's French verse translation (Paris: for de Marnef and Philippi, 1497, GW 5058). (Cf. BMC VIII, pp. 150-51 for a discussion of the priority of these editions). HC 3752; GW 5063; Pellechet 2825; Polain 867; Proctor 8671; BMC VIII, 336 (IA 42173); Goff B-1093.

£3,000-5,000

\$3,700-6,100

€3,400-5,600





0308

BREMBATO, Ottavio (1602-1675). *La mineralogia ... divisa in quattro libri, nella quale veine descritto l'uso di cauar le miniere, purificarle, & separarle per ridurle in perfetto metallo*. Bergamo: Marc'Antonio Rossi, 1663.

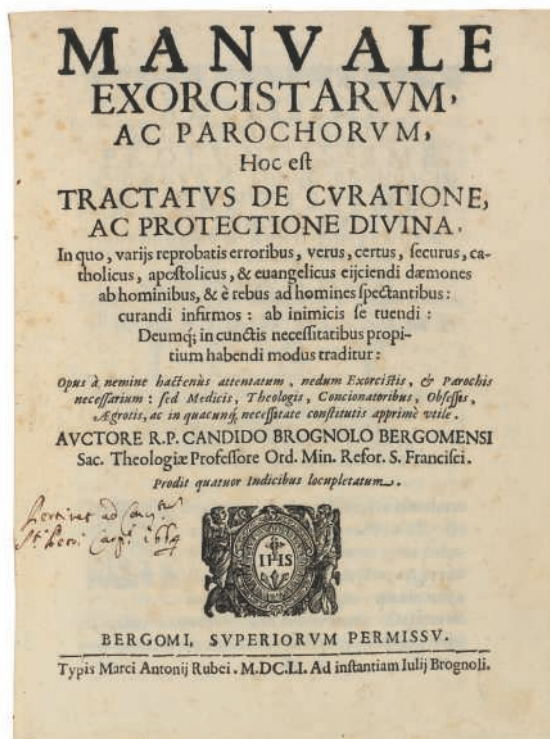
12° (157 x 90mm). Collation: A-F12, complete with final blank. Engraved frontispiece, full-page plate of a ruled scale on F9r, woodcut title device, head- and tailpieces and initials, typographic ornamental headpieces. (2 leaves with light marginal staining, dogearing and creasing to uncut edges, some insignificant light soiling.) Original wrappers, uncut.

EXTREMELY RARE MINERALOGICAL WORK, divided into four books discussing identifying veins, mineral extractions and refining of ores. SBN gives an incorrect pagination stating there are 8pp. of index, whereas only 4pp. exist; the online bibliography *The Mineralogical Record* www.minrec.org gives the correct pagination, but with an incorrect collation and incorrectly stating that it is octavo in format. A facsimile reprint was produced in 1991 with an introduction describing the work. NO COPY CAN BE LOCATED AS SELLING AT AUCTION (ABPC/RBH).

£500-800

\$620-980

€560-900



0309

BROGNOLO, Candido (1607-1677). *Manuale exorcistarum, ac parochorum, hoc est tractatus de curatione, ac protectione divina*. Bergamo: Marco Antonio Rubei, 1651.

4° (204 x 158mm). Half title, woodcut device on title, woodcut initials and headpieces. (Occasional light waterstaining and browning.) Later vellum, manuscript title on spine, marbled edges. Provenance: St. Pervi (inscription on title dated 1664).

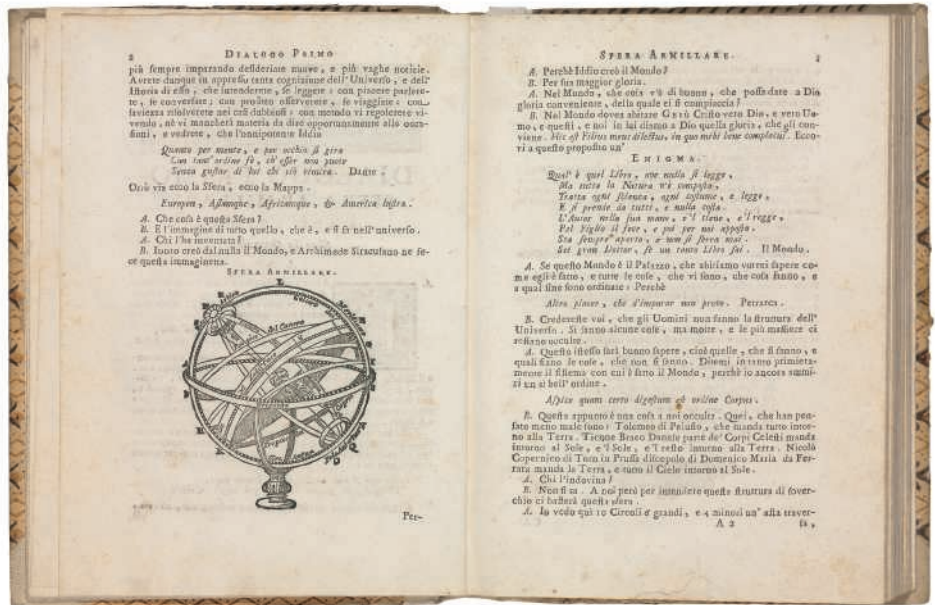
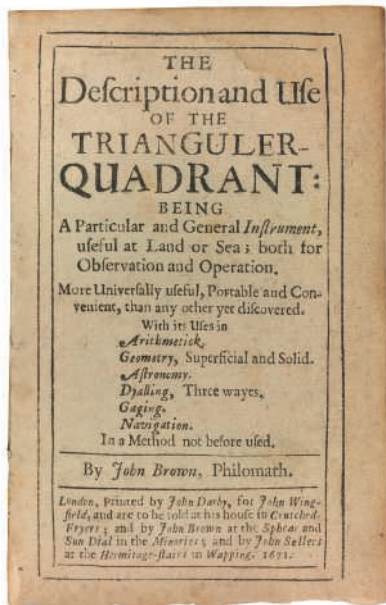
RARE FIRST EDITION of this alchemical text which was placed on the Index in 1727. The work discusses exorcism, possessed individuals and liberation rituals. Only one copy is recorded as having sold at auction on ABPC/AE. Caillet 1688 (1658 edition: 'Manuel d'exorcisme fort rare').

£1,200-1,800

\$1,500-2,200

€1,400-2,000





6310

BROWN, John, philomath. *The Description and Use of the Trianguler-Quadrant*. London: John Darby for John Wingfield, John Brown and John Sellers [sic], 1671. [Bound with:] Brown, J. *Horologigraphia or the Art of Dyalling, being the second book of the use of the Trianguler-Quadrant*. London: John Darby for John Wingfield, John Brown and John Seller, 1671.

2 separately issued books in one volume, 8° (145 x 90mm). Book 1: 23 engraved plates, loosely inserted or tipped in, including folding plate at end. Book 2: 24 engraved plates only, loosely inserted, including folding plate in appendix. (Old dampstains, some browning and spotting, occasional soiling, book two lacking frontispiece and some plates, and with quires H-Q wormed at margin.) Contemporary calf (spine worn). *Provenance*: Harrison D. Horblit (book label; his sale, Sotheby Parke Bernet, 4 November 1980, lot 474).

FIRST EDITIONS, HORBLIT COPY. John Brown was an instrument-maker in London working in partnership with John Seller and John Wingfield. One of his customers was Samuel Pepys. His advertisement at the end of book two recommends John Colson and Euclide Speidwel as teachers in the use of mathematical instruments, but he himself wrote a prolific number of explanatory textbooks. Having published a 24-page pamphlet on the triangular quadrant (or sector) in 1662, he here issued two books in the same year on its multiple applications in arithmetic, geometry, astronomy, dialing, gaging and navigation, 483 and 305pp. respectively. The number of unbound plates understandably varies between copies. ESTC calls for 19 plates in book one, this copy has 23. ESTC calls for 41 plates in book two including a frontispiece. However, the few copies to appear at auction have had significantly less. Copies of *Horologigraphia* sold by Sotheby's in 2004 and 1968 had a count of 25 plates, both lacked the frontispiece portrait. A copy sold in Francis Edwards' catalogue of 1961 had the portrait and 24 plates. The copy sold by Sotheby's in 1960 contained the portrait and 23 plates. BOOK ONE IS PARTICULARLY RARE, ESTC recording only 4 institutional copies. Wing B-5041 & B-5042.

£3,000-5,000

\$3,700-6,100  
€3,400-5,600

6311

BRUNETTI, Francesco Saverio (1693-18th-century). *Trattenimenti scientifici su la sfera*. Rome, 1754.

4° (235 x 176mm). Title in red and black with woodcut device, woodcut diagrams, endpieces and initials. (Lacking X1 with a half-title introducing the following parts, title relaid with minor losses, small marginal repairs in first gathering and a2 starting to detach, occasional light spotting and staining, small paperflaw to T3 and small stain to Y3 affecting a few letters.) Contemporary half vellum over decorative boards, manuscript title on spine (lightly rubbed). *Provenance*: early annotations — Fraseara (bookplate).

RARE FIRST EDITION of a treatise on the sphere, meteorites and astronomy by the Italian mathematician Francesco Saverio Brunetti. Only 3 copies recorded in ABPC/AE (the last sold in 1982 for £550).

£1,200-1,800

\$1,500-2,200  
€1,400-2,000



313

0312

BRUNI, Teofilo (1595-1638). *Armonia Astronomica & Geometrica*. Venice: Giovanni e Varisco Varischi, 1622.

4° (192 x 145mm). Woodcut device on title, 3 large woodcut folding illustrations, numerous other woodcut and engraved illustrations. (Lacking B2-3, some browning, staining and soiling, gathering b browned and almost detached, a plate almost detached and one a touch shaved.) Contemporary vellum (some soiling); modern box. *Provenance*: Giacomo Lodo (ownership inscription on title).

FIRST EDITION of a rare treatise on sundials. This copy was sold at Bloomsbury in 2002 with the lacking leaves in manuscript facsimile preserved in the modern box; these are now missing. Houzeau & Lancaster 11428; Riccardi I 196 ('raro').

£700-1,000

\$860-1,200

€790-1,100

0313

BULLANT, Jean. *Recueil d'horlogiographie, contenant la description, fabrication et usage des horloges solaires*. Paris: Jean Bridier for Vincent Sertenas, 1561.

4° (225 x 170mm). Woodcut diagrams throughout, some full-page, leaf G2 folding at fore-edge. (Tiny hole to R3 with loss of one letter, tiny compass holes to a couple of diagrams, variable scattered spotting and browning, the textblock trimmed close with a couple of the woodcuts and some contemporary annotations fractionally shaved.)

Contemporary vellum (worn and repaired with new front free endpaper). *Provenance*: inscription cut out from title and repaired – some contemporary French ink annotations particularly towards end with ink diagram on verso of colophon and on front cover — Leon Raby (18th-century ink ownership inscription on front pastedown and on title) – Augustin Seguin (bookplate).

VERY RARE FIRST EDITION of this work on sundials with interesting provenance. Augustin Seguin (1889-1965) was a French pioneering aeronautic engineer, who was seriously injured and paralyzed during aerial combat in the First World War. He subsequently devoted himself to scientific research, inventing a calculating machine, a speedometer, and a stroboscopic device. Houzeau and Lancaster 11369.

£2,000-3,000

\$2,500-3,700

€2,300-3,400



6314

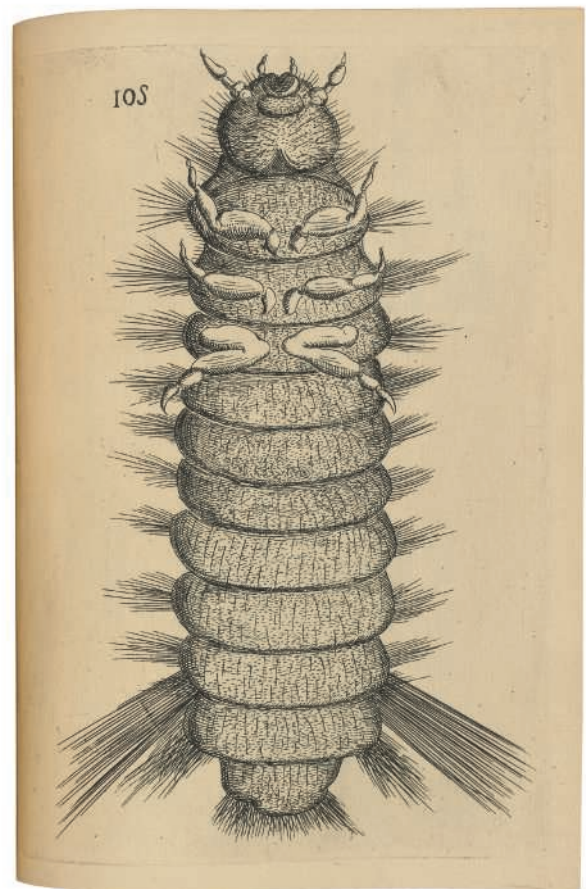
BUONANNI, Filippo (1638-1725). *Observationes circa viventia, quae in rebus non viventibus reperiuntur. Cum micrographia curiosa*. Rome: D.A. Herculis, 1691.

4° (215 x 152mm). Engraved frontispiece, title on 2Q2v and 68 engraved plates by Buonanni, many of which folding. (The whole washed, frontispiece laid down.) Modern vellum antique style, gilt spine.

FIRST EDITION. Buonanni, a pupil of Athanasius Kircher, constructed his own compound microscopes for use in his scientific investigations. Siding with Kircher against Francesco Redi in the controversy over spontaneous generation, Buonanni uses the *Observationes* to defend himself against Redi's criticism. The *Micrographia curiosa* includes 'interesting observations on early microscopes and a precise description of his own microscope' (DSB). Garrison-Morton 264; Nissen *ZBI* 752; NLM/Krivatsy 1935; Norman 374.

£3,000-5,000

\$3,700-6,100  
€3,400-5,600



6315

BUONI, Giacomo, Antonio (1527-1587). *Del terremoto dialogo*. Modena: Paolo Gadaldini & fratelli (colophon), [1571].

4° (207 x 147mm). Woodcut arms of Alfonso II d'Este, Duke of Ferrara, on title, publisher's device on verso of final leaf, headpieces and initials. (Tiny marginal worming to title extending to following 3 leaves, occasional light scattered spotting and soiling.) Later vellum, possibly 18th-century (lacking ties, free endpapers removed, extremities lightly rubbed). *Provenance*: ink ownership inscription dated 1706 on rear pastedown – pen trials on verso of final leaf.

FIRST EDITION. A large catalogue of earthquakes with approximate dates, and giving ten signs of earthquakes. 'One of the most comprehensive works on earthquakes written during the sixteenth century. The author was the son of the famous anatomist Canini and a Physician at Ferrara' (Honeyman I, 551).

£2,500-3,500

\$3,100-4,300  
€2,900-3,900





0316

CABEO, Nicolo (1586-1650). *Philosophia magnetica in qua magnetis natura penitus explicatur, et omnium quae hoc lapide cemuntur causae propriae afferuntur*. Ferrara: Francesco Succio, 1629.

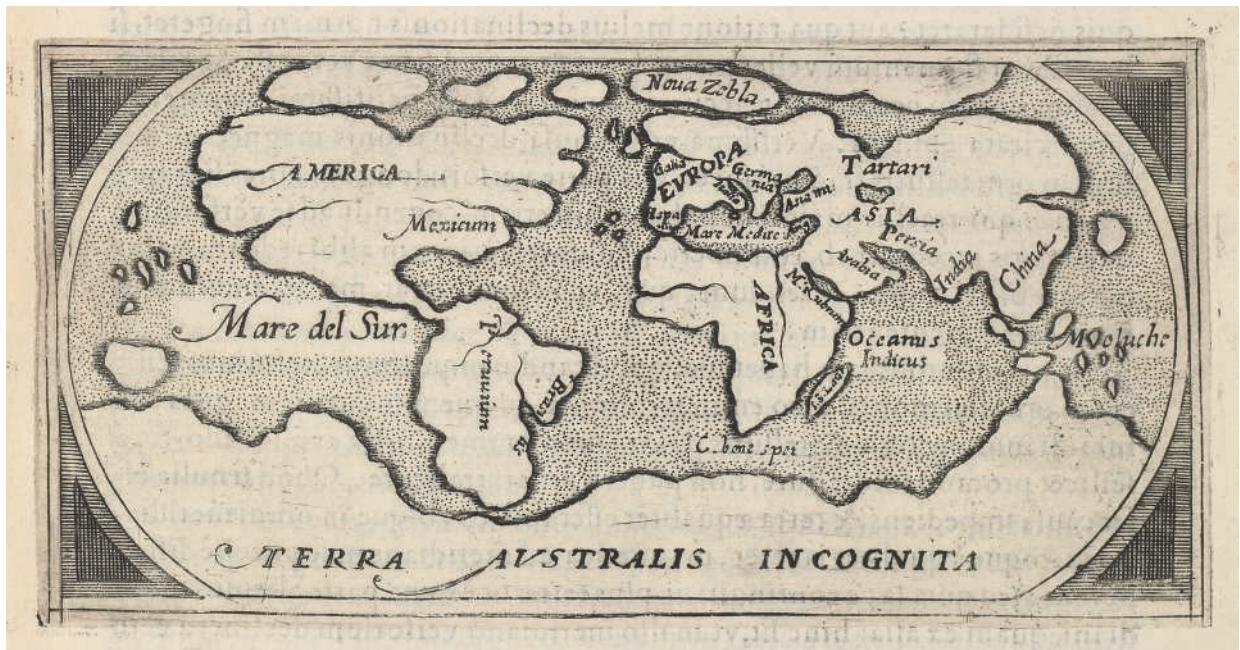
2° (323 x 222mm). Engraved title, 4 engravings, including a world map (repeated), woodcut text illustrations, woodcut historiated initials, complete with the letterpress title with Cologne imprint; variant title with two lines of text above the author's name, and the shield with Jesuit emblem and with a surmount. (Marginal chip to L1, short marginal tear to R1, Nn1 misbound between Ll6 and Mm1, faint dampstaining to a few gatherings at end.) Later polished calf (endpapers renewed).

FIRST EDITION of Cabeo's publication on electrical repulsion, 'perhaps the most significant discovery of the century following Gilbert' (Wolf). Ferguson I, 136; Riccardi I, 205; Wheeler Gift 97.

£3,000-5,000

\$3,700-6,100

€3,400-5,600



(detail)







0319

CAMERARIUS, Georgius. *Emblemata Amatoria*. Venice: P.P. Tozzius, 1627

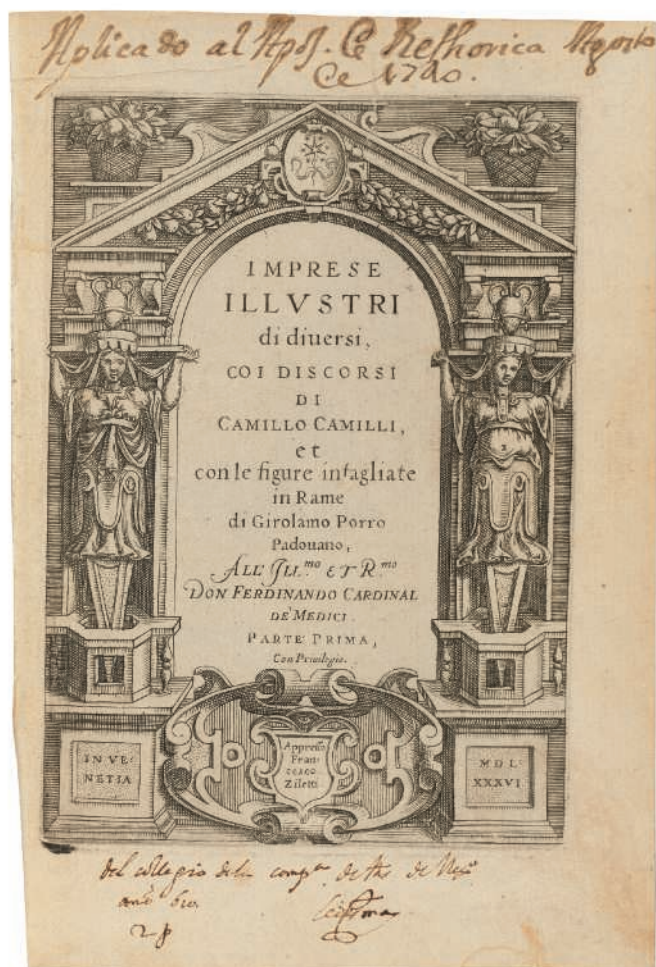
Oblong 24° (83 x 100mm). Engraved title and 80 emblematic full-page illustrations by Crispin de Passe II. (Tiny hole in F1 with loss of signature.) Possibly contemporary stiff wrappers (lightly soiled).

RARE EMBLEM BOOK inspired by the works of Vaenius and Heinsius. Praz p.127 and 295 ('Scarce'); Landwehr *Romanic* 201.

£1,500-2,500

\$1,900-3,100

€1,700-2,800



0320

CAMILLI, Camillo (d. 1615). *Imprese illustri di diversi*. Venice: Francesco Ziletti, 1586.

3 parts in one volume, 4° (200 x 137mm). 3 engraved titles within architectural borders, 108 engraved devices by Giacomo Porro, woodcut decorations and initials. (Some browning and spotting, part one without blank M4.) Contemporary ?Italian morocco gilt, covers with central armorial, border of blind and gilt fillets, gilt cornerpieces, gilt edges (rebacked, covers scuffed and repaired at edges, front cover waterstained). *Provenance*: unidentified armorial (binding) — Ledesma, Jesuit college of ..., 1610 (indistinct inscription at foot of title) — Hospital de Rhetorica August 1790 (inscription at head of title).

FIRST EDITION. The engraver, Giacomo Porro, is cited on the title-page and highly praised in the author's dedication to Ferdinando de Medici: 'hò almeno supplito nella nobiltà, & bellezza delle Figure, lequali sono state per la maggior parte intagliate da M. Girolamo Porro, persona che hoggi in questa professione hà pochi pari.' The similarity of Camilli's work to Girolamo Ruscelli's *Le imprese illustri* of 1566 is noted by Mortimer. BL/STC *Italian* p.140; Brunet I, 1514; Landwehr *Romanic* 202; Mortimer Harvard *Italian* 99; Praz p.296; Vinet 852.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



0321

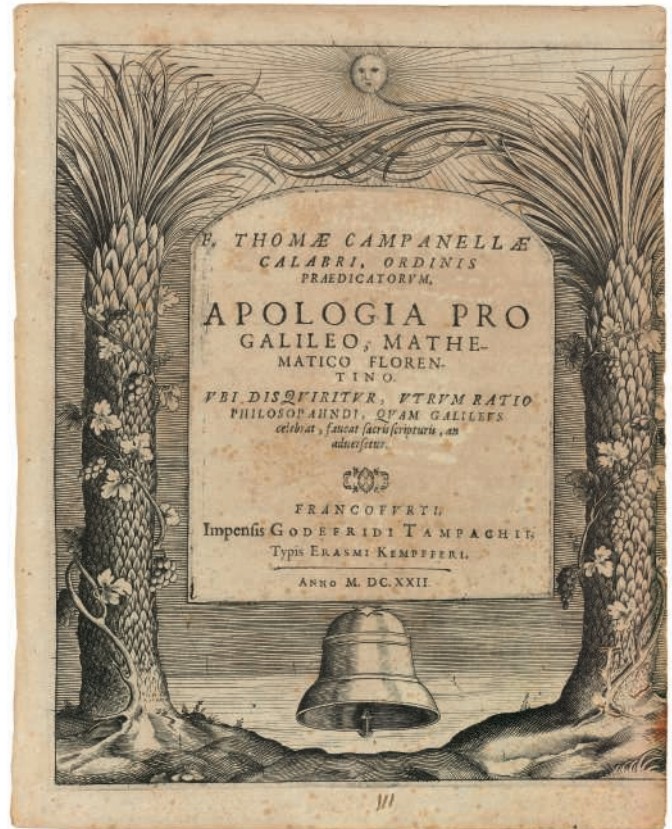
CAMPANELLA, Tommaso (1568-1639). *Apologia pro Galileo*. Frankfurt: E. Kempfer for G. Tampachius, 1622.

4° (213 x 167mm). Complete with final blank, typographical title within allegorical engraved surround, without the final blank. (Worming affecting engraved title surround and extending into margin of first gathering, title trimmed close into engraving at fore-margin, light browning throughout.) Disbound, loosely contained within modern card wrapper.

FIRST EDITION of this early defence of Galileo's espousal of the Copernican system. It was written at the height of the Copernican controversy in 1616, the year which saw the suspension of *De revolutionibus* and the initial censuring of Galileo. Campanella wrote it during his long period of imprisonment in Naples; he was later to remind Galileo that 'my writing alone is printed in your defence, and not that of others' (Ernst). The present work is recognized as rare by Brunet and 'rarissimo' by Riccardi. Brunet I, 1520; Cinti 71; G. Ernst, 'Astrology and Prophecy in Campanella and Galileo', *Culture and Cosmos*, 7.1 (2003), 21; Riccardi I, 217.

£3,000-5,000

\$3,700-6,100  
€3,400-5,600



0322

CAMPANELLA, Tommaso (1568-1639). *De Sensu Rerum et Magia, libri quatuor*. Frankfurt: G. Tampach, 1620.

4° (205 x 160mm). Engraved title, woodcut initials, head- and tailpieces, (Title trimmed at fore-edge just into image, variable browning throughout, small marginal chip to P1.) Contemporary vellum, yapp edges (new endpapers). *Provenance*: occasional underlining in red chinagraph.

FIRST EDITION. In May 1592, Campanella was accused of heresy, and suffered a long series of imprisonments, trials, tortures, and other punishments. During his imprisonment in Naples (1599-1626) and Rome (1626-1629), he was at times able to continue his studies, and some manuscripts were smuggled out of prison to be published in Germany. The present lot is one such work, and shows that his world view gave a key position to astrology and pseudoscience. The present work is a variant issue, with the engraved title and the evenly spaced dedicatee's name on \*2. Wellcome 1, 1236; Caillet 1, 1984 ('Très rare. . .Un des plus curieux livres de magie').

£1,000-1,500

\$1,300-1,800  
€1,200-1,700





6323

CAMPANI, Matteo (1620-1678). *Nova Experimenta Physico-Mechanica pro demonstranda genuina causa Elevationis Aquae et Mercurii*. Rome: Ignatius de Lazaris, 1666.

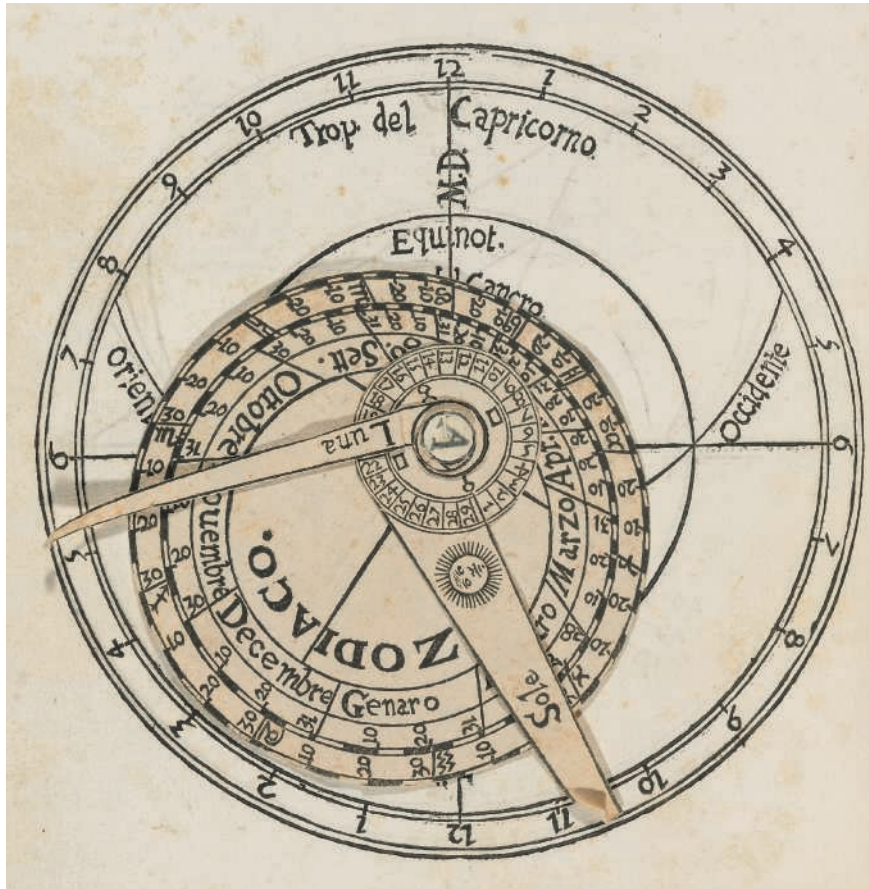
8° (157 x 99mm). One engraved folding plate. (Light spotting and light browning throughout; some manuscript corrections in an early hand.) Contemporary red morocco, flat spine gilt with an all-over design, the sides centred with the arms of Giacomo Rospigliosi as bishop, and with a wide, richly gilt border, gilt edges (extremities rubbed). *Provenance*: Giacomo Rospigliosi (1628-1684, Cardinal of the Holy Roman Church; binding) — cancelled pressmarks.

FIRST EDITION. Campani's printed dedication is to Pope Alexander VII, but the next year he was succeeded by Clement IX (Giulio Rospigliosi). This copy was bound for Clement's nephew Giacomo Rospigliosi, who was then bishop but appointed cardinal in 1667. Giacomo's brother Camillo was general of the Pope's army. Campani is remembered chiefly for his work in horology and optics, having manufactured the lenses with which Cassini discovered two of Saturn's satellites.

£1,000-1,500

\$1,300-1,800  
€1,200-1,700





0324

CANTONE, Girolamo (fl. 1668). *Nuovo, e facil modo di fare horologi solari, orizzontali, e verticali a tutte l'elevationi di polo*. Turin: per l'herede del Colonna a spese di Gio. Battista Vernoni, 1688. [Bound with:] [CANTONE, G. *Modo di fare horologi portatili a sole, luna, e stelle sopra colonelle, croci, medaglie, e scatolini*. Turin: Giuseppe Vernoni, per gli heredi di Carlo Gianelli, 1682].

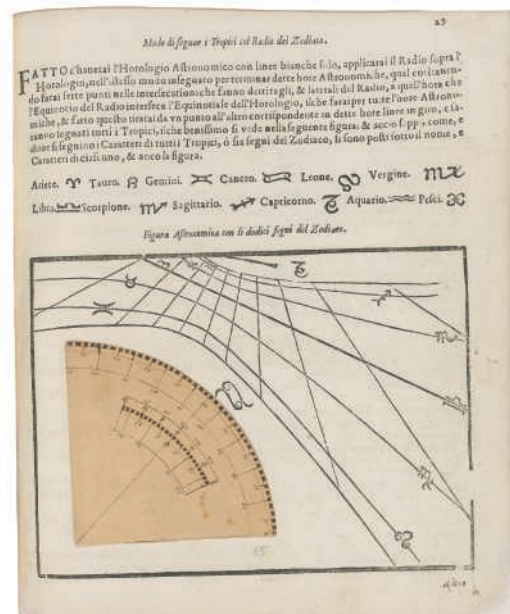
2 works in one volume, 4° (282 x 231mm). Vernoni's device on titles. First work: woodcut diagrams, the two diagrams on A14r and A15v each with an applied geometrical section in a contemporary hand. Second work: woodcut diagram, several full-page, one with three volvelles, solar tables. (Title to first work lightly soiled and repaired at margins, both works repaired at lower corners, second work lacks π1 and A1 title, several leaves with repaired holes, spotting to full-page diagrams, two volvelles a little creased.) Modern pigskin over wood boards, red morocco spine labels (lightly rubbed, labels a little frayed).

RARE HOROLOGICAL WORKS by the vicar of the convent of S. Francesco at Turin. Both works contain impressively large diagrams. The title to the 1688 *Nuovo e facil modo* states that it is the 'seconda impresione', the first being the *Nuouo, e facil modo di fare col quadrante geometrico horologi solari, orizzontali, e verticali a tutte l'elevationi di polo* of 1670 which, though titled slightly differently, contains exactly the same number of pages. FIRST EDITION of the 1682 *Modo di fare horologi portatili*, an earlier summation of the author's knowledge on the specific subject of portable dials. SBN/It records two variant collations of the 1682 publication, A and B. The present copy corresponds with A. No auction sale of either work is recorded in RBH or ABPC. Houzeau and Lancaster 11519 and 11533; Riccardi I, 228; not in BL.

£1,000-1,500

\$1,300-1,800

€1,200-1,700





325

0325

CAPRA, Alessandro (c.1610-1683). *La nuova architettura familiare*. Bologna: Giacomo Monti, 1678.

4° (215 x 152mm). Divisional titles within woodcut borders, portrait of the author, 2 folding woodcut plates and 140 woodcuts in the text including a sequence of full-page cuts numbered 1-44. (First 2 leaves possibly misbound out of sequence, small marginal repair to G1, P2 browned with small marginal chip and some repaired tears but without loss, repaired tear to Ll2 without loss, small marginal repair on verso of Rr3, variable browning throughout.) Modern vellum-backed boards.

FIRST EDITION of a profusely illustrated architectural and practical manual by the Cremonese architect and engineer, Alessandro Capra. The first book deals with gardens and agriculture, the second with building, the third with measuring and the fourth with surveying and hydraulic engineering. But the most important and interesting book is the fifth on machinery; here he describes and illustrates with full-page woodcuts a number of his own inventions, one of which is a primitive type of air-conditioning. The second folding plate depicts a machine for irrigating fields. Berlin Kat. 2752; Fowler 79; RIBA 3785.

£900-1,200

\$1,200-1,500

€1,100-1,300

0326

CAPRIGLIA CAPUCCINO, Giuseppe da. *Misura del Tempo cioè trattato d'horologi da ruota di tre ordini*. Padua: Andrea Gattella, 1665.

4° (218 x 165mm). Engraved frontispiece showing a clock and the author's portrait, 23 woodcuts, several full-page. (Light waterstaining to top margin and occasional light browning.) Near contemporary vellum, red edges, later endpapers, modern box (chipping and rubbing to extremities, sometime restored).

RARE FIRST EDITION OF ONE OF THE FIRST BOOKS ABOUT CLOCK-MAKING in which three different types of wheel clocks are analysed: rustico da campanile, pulito da Camera and lustro da Petto. Each illustration is accompanied by a register listing the technical components. ONLY 3 COPIES RECORDED ON ABPC/AE. Riccardi I, 237 ('Raro... è veramente uno dei primi libri che tratti degli orologi a ruote'); cf. Robertson 60 ('Capriglia's work... is the earliest treatise on clock-making, with numerous illustrations ... It is a book of extreme rarity').

£6,000-9,000

\$7,400-11,000

€6,800-10,000









0327

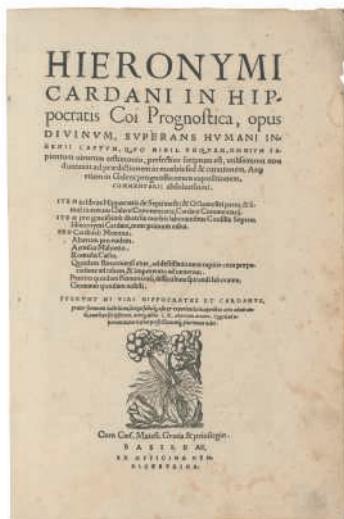
CARBURI, Marin (d. 1782). *Monument élevé a la gloire de Pierre Le Grand*. Paris: Nyon and Stoupe, 1777.

2° (423 x 280mm). 12 folding engraved plates, most double-page, by Sellier and d'Elvaux after Blarenberg. (Final plate with some light ink spotting, occasional variable light browning and offsetting.) Contemporary mottled calf, gilt spine (joints sometime clumsily repaired, extremities lightly rubbed). *Provenance*: Henry Tronchin (armorial bookplate).

FIRST EDITION of this account of this remarkable feat of engineering. Charged with creating a monument to Peter the Great, the French architect Falconet decided that the traditional pedestals for equestrian statues would be too mundane for this project and decided that only a massive rock would be suitable. After a great deal of searching for a suitable stone a peasant informed the committee set up for the purpose that he had found an enormous rock in a marsh near the Gulf of Finland, measuring forty by twenty-seven by twenty-one feet. After most engineers had declared its removal impossible Catherine the Great turned to Carburi who in about ten weeks had the rock placed in the correct position. The author was a Greek who, in his youth, had committed some crime against his family, had banished himself from his native island of Cephalonia and had come to Russia where he found favour with Catherine II. Berlin Kat 1794.

£1,000-1,500

\$1,300-1,800  
€1,200-1,700



0328

CARDANO, Girolamo (1501-1576). *In Hippocratis Coi Prognostica, opus diuinum, superans humani ingenii captum*. Basel: ex officina Henricpetrina, [1568].

2° (315 x 210mm). Printer's woodcut device on title and final leaf. (Browned, some spotting and staining, small marginal tear to α4, wormhole and wormtrack in bottom margin of several leaves.) Modern quarter vellum, old manuscript title on lower fore-edge (some soiling). *Provenance*: early annotations.

An early edition of this work by Cardano the Italian physician, mathematician, and astrologer who gave the first clinical description of typhus fever and who is best known for his *Ars magna* (1545), one of the cornerstones in the history of algebra. Adams C-683; Durling 853; Waller 1766; Welcome 1308.

£700-1,000

\$860-1,200  
€790-1,100



6329

CARDANO, Girolamo (1501–1576). *Opus novum de proportionibus numerorum*. Basel: Henricus Petri, March 1570.

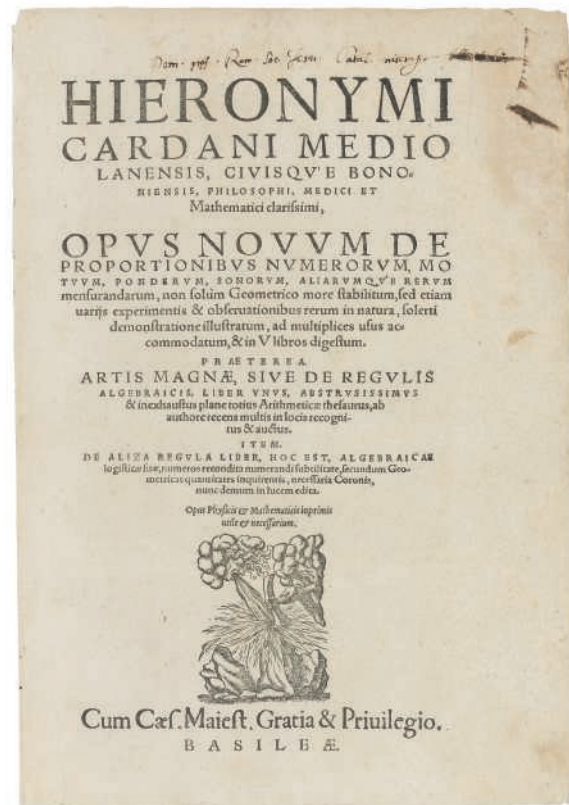
2° (285 x 200mm). Printer's device on title and verso of final leaf, woodcut diagrams and initials. (Light waterstaining, stronger at the beginning, marginal wormholes in circa 60 leaves, mostly closed, browned and lightly spotted.) Modern vellum (new endpapers). *Provenance*: Jesuit Society (inscription on title).

First edition of the *Opus novum*, containing Cardano's major contribution to mechanics, and the revised second edition of the *Artis Magnae*, the most important contribution to algebra in the 16th century. 'In his *Opus novum de proportionibus*, Cardano turned to problems of mechanics, with the principal aim of applying quantitative methods to the study of physics. His use of the concept of moment of a force in his study of the conditions of equilibrium in balance and his attempt to determine experimentally the relation between the densities of air and water are noteworthy'. (DSB). Adams C-689; Riccardi I, 256.9.

£3,000–5,000

\$3,700–6,100

€3,400–5,600



6330

CARDANO, Girolamo (1501–1576). *In Cl. Ptolemaei de astrorum iudiciis ... lib. IIII commentaria ... Hic accesserunt ... De septem erraticarum stellarum qualitatibus atque viribus ... Geniturarum item XII ... Cunradi Dasypodii ... scholia et resolutiones ... in ... Apostelesmaticos Cl. Ptolomæi*. Basel: Henricus Petri, September 1578.

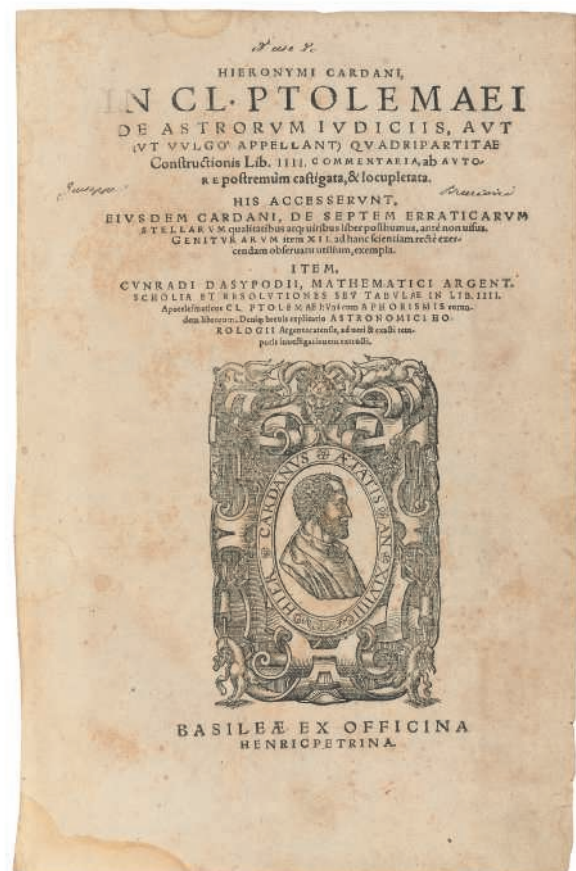
4 parts in one volume, 2° (301 x 195mm). Title with woodcut portrait of Cardanus within cartouche, woodcut diagrams, historiated and floriated initials and device on verso of final leaf. (Repaired wormtrack from 2BB through to end, mainly confined to margin but affecting some words, the repair becoming significantly larger at end, tiny marginal hole to G1, tiny marginal worming to gathering M, browning and spotting throughout with light dampstain to lower margin.) Later calf (extremities rubbed, head- and tailcaps heavily). *Provenance*: Guiseppe Buccioni (17th-century ownership inscription on title).

Cardano's compilation on astrology was first published by Petri in 1554, the first part consisting of his Latin translation and commentary on Ptolemy. This later edition was the first with commentaries by Conradus Dasypodius who suppressed the horoscope of Jesus Christ, inserting instead a short description of the famous clock of Strasbourg. Adams C-682; BLSTC, *16th-century German*, p. 719; Houzeau and Lancaster 4856; Riccardi I, 254.73.

£1,800–2,500

\$2,300–3,100

€2,100–2,800





0331

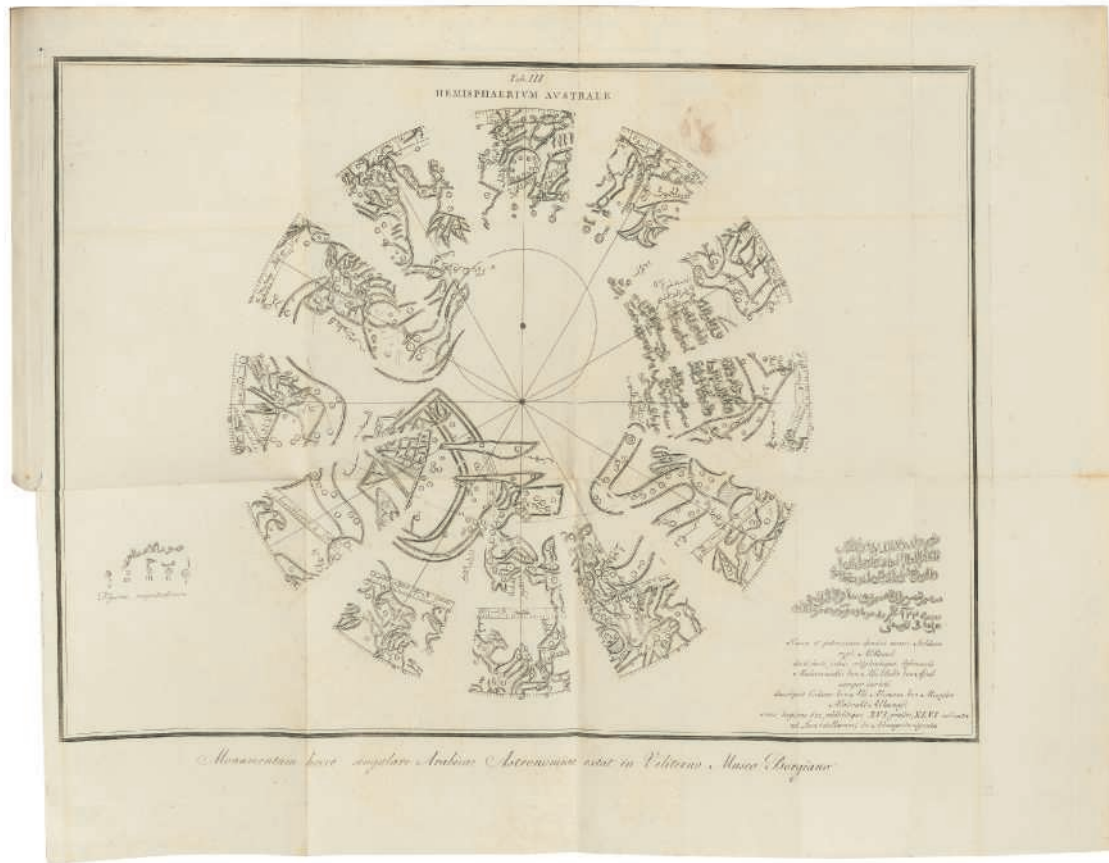
CARTA EXECUTORIA DE HIDALGUÍA – Juan Felix de RUJULA (1744-1806, chronicler and King of Arms). Carta executoria for Antonio Sivori y Repetto, issued by Carlos IV, illuminated manuscript on vellum, Madrid, 30 April 1798, signed by Juan Felix de Rujula and other notaries, papered seals. Full-page miniature depicting the Sivori arms (f.1), fold-out page showing the family tree of Antonio Sivori y Repetto (f.2), full-page armorial setting for the official royal stamp of Carlos IV (f.3) and 5 decorative vignettes marking divisions in the text. 15 leaves, folio (300 x 190mm), (staining to left margin of f.3v). ?Original red calf

The text of this handsomely-illuminated certificate of arms, produced by the Spanish chronicler and King of Arms, Juan Felix de Rujula comprises a genealogy of the Sivori family and a description of their arms as part of the formal ratification of their grant.

£1,500-2,500

\$1,900-3,100  
€1,700-2,800





6332

CARTOGRAPHY — ASSEMANI, Simone (1752-1821). *Globus caelestis aethiopo-arabicus*. Padua: 1790.

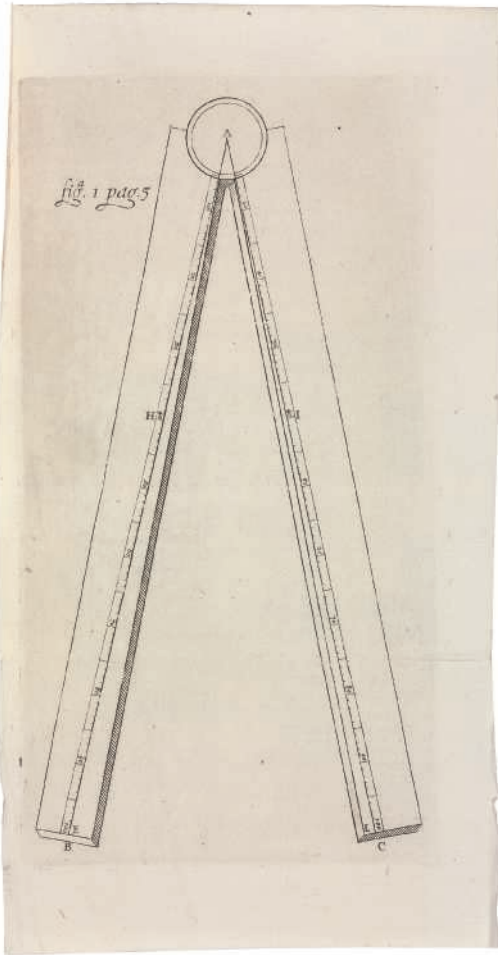
4° (291 x 216mm). Text in Arabic and Latin, 3 engraved folding plates. (Occasional faint spotting and some faint offsetting on plates.) Modern binding reusing old vellum boards.

Scarce work on Arabic celestial globes, describing one such found in the Borgia Museum at Velletri. The work also has a general analysis of Arabic astronomy.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



0333

CASATI, Paolo (1617-1707). *Fabrica, et uso del compasso di proportione, doue insegna a gli artefici il modo di fare in esso le necessarie diuisioni, e con varij problemi usuali mostra l'utilita di questo stromento, del molto reu.* Bologna: Gio. Battista Ferroni, 1664.

4° (210 x 146mm). Woodcut title vignette, 4 folding engraved plates, woodcut diagrams on Y 3-6, other diagrams in text. (Title waterstained at foot, E1v soiled at lower margin.) Contemporary vellum with manuscript title on spine, red speckled edges (slightly discoloured, restoration to spine). *Provenance:* Society of Jesuits, Venice (semi-erased inscription at foot of title) — ?Scawjia 1811 (part manuscript, part engraved bookplate).

FIRST EDITION of this work explaining the construction and use of proportional compasses. Also known in English as the military compass or sector, this was a major calculating instrument in use from the end of the 16th to the 19th century. Casati, consolidating the great developments of Galileo, provided an authoritative account easy to understand, and according to Riccardi one that appealed to a broad range of professions. The instrument was particularly applicable to gunnery, surveying and navigation. *BL/STC Italian 17th-century I*, p.197; Cinti 156; Honeyman 608; Riccardi I, 271.

£700-1,000

\$860-1,200  
€790-1,100



0334

CASATI, Paolo (1617-1707). *Terra machinis mota eisque gravitas et dimensio.* Rome: Corbelletti, 1655.

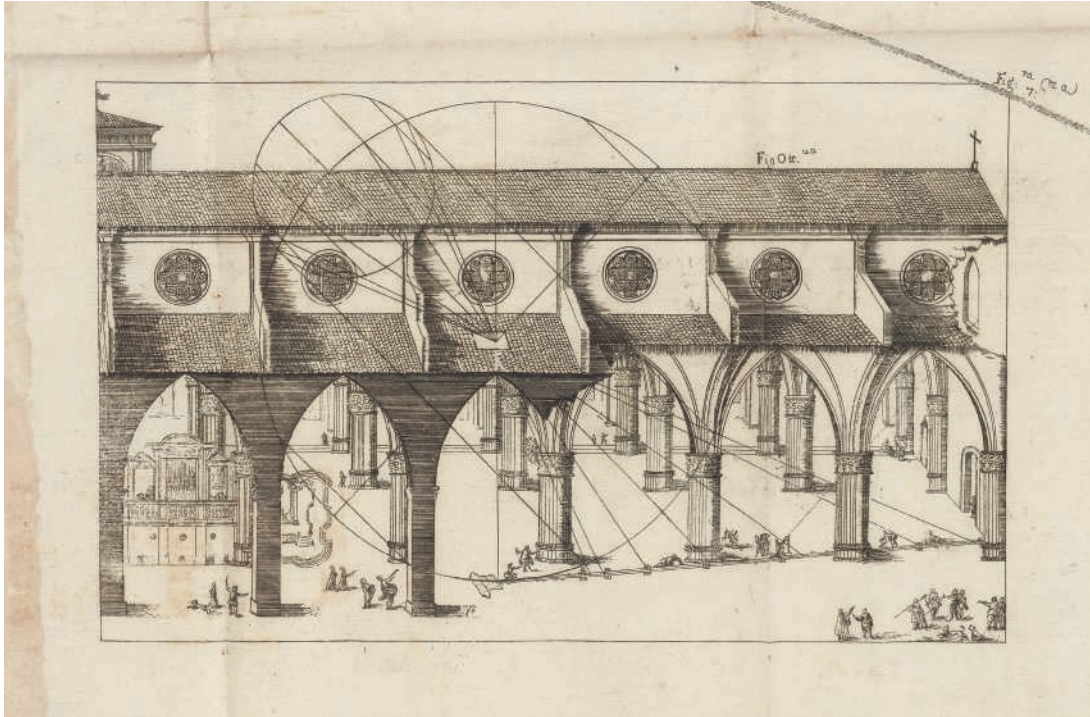
2° (294 x 209mm). Final blank, engraved armorial vignette on title, woodcut text-illustrations, initials, head- and tailpieces, typographic ornaments. (2 tears to final text leaf, both partially repaired and affecting just a few letters, 2 ink stains to recto of G1, occasional light browning.) Later limp vellum (extremities rubbed). *Provenance:* 17th-century ink inscription on title — removed stamp on title.

VERY RARE FIRST EDITION of Casati's theory of machines and gravity. NO COPY CAN BE TRACED AT AUCTION - only the second, enlarged edition of 1658 is reported by ABPC and RBH. Riccardi 1, 270.

£1,200-1,800

\$1,500-2,200  
€1,400-2,000





**6335**

CASSINI, Giovanni Domenico (1625–1712). *La Meridiana del tempio di S. Petronio tirata, e preparata per le osservazioni astronomiche l'anno 1655*. Bologna: 1695

4° (345 x 232mm). Engraved frontispiece and 2 folding plates, woodcut device on title, woodcut initials, head- and tailpieces. (Occasional light spotting.) Modern vellum-backed pasteboard binding, uncut.

FIRST EDITION of Cassini’s calculations and new plans for the church of San Petronio in Bologna to reinstate Egnatio Danti’s 1575 aperture for a gnomon. The extremely large folding plate illustrates the architecture and the meridian that was marked along the floor. Cassini’s first observations were published in his *Specimen observationum Bononiensium* of 1656. Riccardi I, 281

£2,000–3,000

\$2,500–3,700

€2,300–3,400

**336**

CASSINI, Giovanni Domenico (1625–1712). Autograph manuscript draft of an essay on the orbits of the moons of Jupiter, beginning ‘Comme les latitudes sinodiques des satellites vues de la Terre ...’, n.d. In French, 3½ pages, 230 x 169mm, on a bifolium.

‘... les latitudes sinodiques des ... satellites vues du soleil servent a determiner la grandeur et la duree de leur eclipses dans l’ombre ... les latitudes de chaque satellite vues du soleil se doivent prendre du diameter de l’orbe de ce satellite perpendiculaire au rayon qui va du centre du soleil au centre de Jupiter ... ainsi ce que nous avons dit des latitudes des satellites vues de la Terre se peut appliquer au latitudes des memes satellites vues du soleil si ce n’est que leur variation est plus simple n’ayant qu’une periode de 12 annees qui repond a celle de Jupiter autour du soleil et n’a point la variation annuelle qui est vue de la Terre ...’.

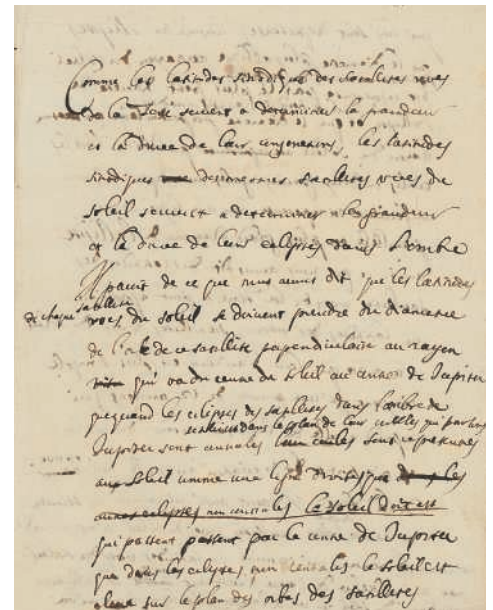
One of the greatest of 17th-century astronomers, Cassini was invited by Colbert to set up the Paris observatory in 1669. He made detailed observations of the moons of Jupiter over a period of 40 years, and was the first to make a successful calculation of longitude based on their eclipses – a method first proposed by Galileo.

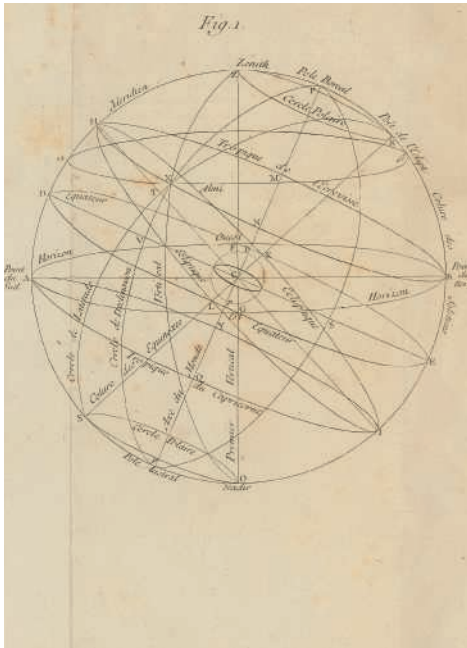
(2)

£1,000–1,500

\$1,300–1,800

€1,200–1,700





0337

CASSINI, Jacques (1677-1756). *Elemens d'astronomie*. Paris: 1740.

4° (275 x 207mm). 21 engraved folding plates. (Title repaired at fore-edge, marginal chip to 3H4, variable browning and staining, slightly heavier towards ends. Modern calf, uncut and mostly unopened (rubbed, upper joint splitting at head).

FIRST EDITION. 'Cassini's work is vast ... [his] principal areas of interest were the study of the planets and their satellites – particularly the inclination of the orbits of the satellites and the structure of Saturn's ring – the observation and theory of the comets, and the tides' (DSB). Wellcome 2, 310.

£1,000-1,500

\$1,300-1,800

€1,200-1,700

0338

CASSOLA, Gaspare Luigi (1743-1809). *Dell'astronomia Libri Sei*. Milan: Giuseppe Galeazzi, 1774.

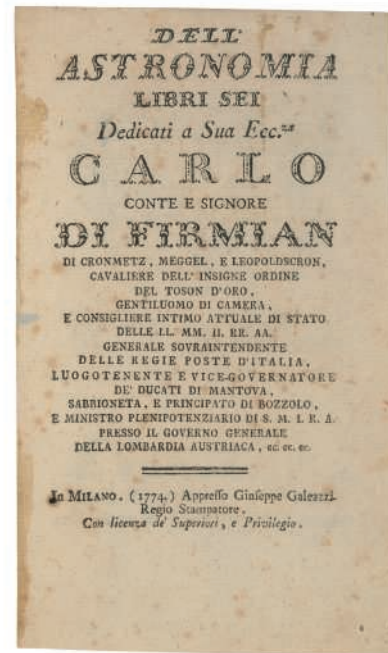
8° (177 x 108mm). (Title remargined at inner margin, some spotting.) 19th-century half vellum.

RARE FIRST EDITION of this poem on Astronomy written by the author after the opening of the astronomical observatory at the Accademia di Brera in Milan in 1764. Only one copy recorded on ABPC/AE. Riccardi I 287.

£700-1,000

\$860-1,200

€790-1,100



0339

CASTELLI, Benedetto (1577-1643). *Delle misura dell'acque correnti*. Bologna: H. H. del Dozza, 1660-59.

2 parts in one volume, 4° (217 x 155mm). Engraved frontispiece, woodcut diagrams and initials. (Frontispiece with small repair on verso, some light browning and spotting.) 18th-century vellum, marbled edges, 19th-century manuscript title on spine and date label (soiled, corners a little bumped).

*Provenance*: Royal Meteorological Society, Symons Bequest 1900 (bookplate).

'Third' [but fourth] edition of Castelli's work on the mensuration of running water, regarded by Riccardi as 'più completa e più pregiata' than those earlier; the first edition had appeared in 1628. A member of the Benedictine order, and the lifelong friend and supporter of his teacher Galileo, Castelli is considered the first mathematician to apply geometry to the solution of problems connected with water, introducing an important alternative approach to hydraulics. BL STC *17th-century Italian I*, p.202; Brunet I, 1625; Honeyman 620; Riccardi I, 290.

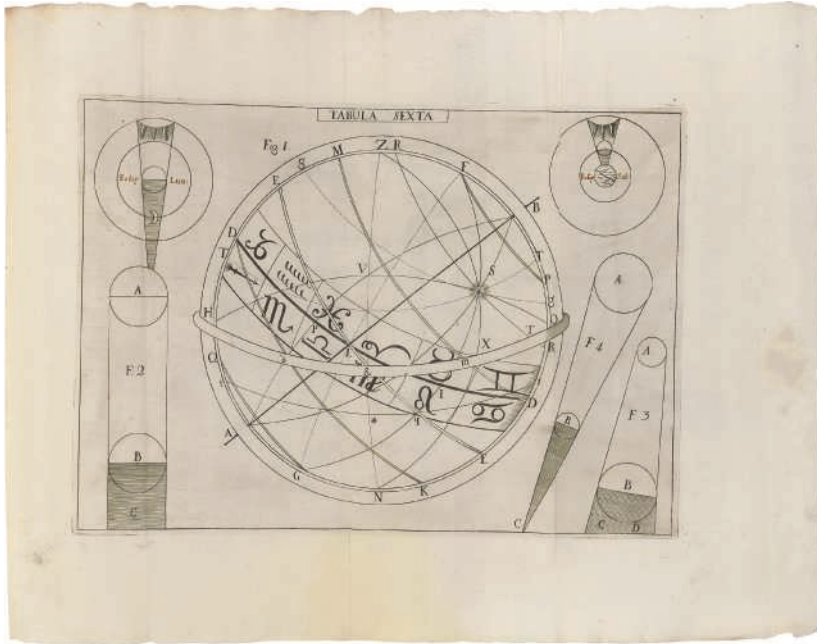
£700-1,000

\$860-1,200

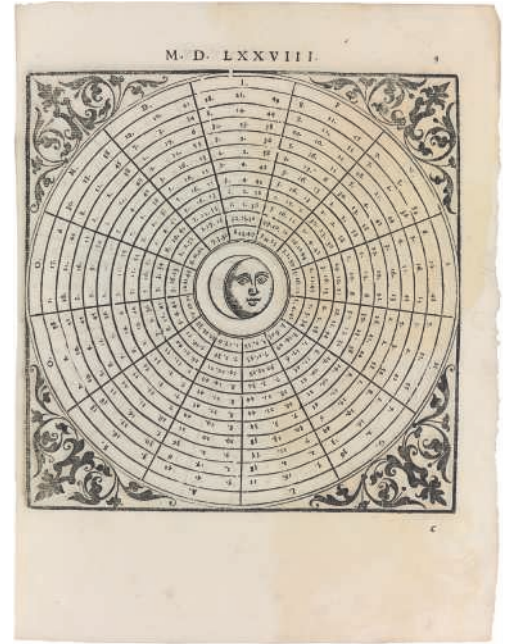
€790-1,100







340



341

0340

CASTRONI, Benedetto Maria (1668–1748). *Horographia universalis, seu sciaticorum omnium planorum, tum horizontalium, tum verticalium, tum inclinatum, tum portatilium, gnomonice nova method describendorum*. Palermo: Giovanni Battista Aiccardo, 1728.

2° (319 x 214mm). 19 folding engraved plates, woodcut initials. (Small hole in margin of title repaired, F3–4 misbound after gathering G, most plates a little creased and with faint mainly marginal waterstaining, endpaper and title tipped in.) Contemporary pasteboard, uncut (recased, spine relined and repaired, lightly soiled, rubbed). *Provenance*: ‘Fra Giovanni Domenico da Raccaniggi’ (inscription on endpapers) – erased inscription at foot of title – a few manuscript annotations.

FIRST EDITION of this book on sundials. Plate XIII contains an engraving which has been laid down and which is sometimes also used as a volvelle. ‘E’ un buon trattato sulla descrizione degli orologi solari, dal quale hanno desunto in parte le loro opere su questa materia il Deparcieux ed il Rivard’ Riccardi I, 301; Houzeau and Lancaster 11609.

£1,000–1,500

\$1,300–1,800  
€1,200–1,700

0341

CATTANEO, Girolamo (fl. 1540–1584). *Rote perpetue, per le quali si puo con qual numero di due dadi si voglia, overo con due dadi secondo l’horologio d’Italia; ritrouar quando si fa la luna; le feste mobili; la patta; l’aureo numero; l’indittione; la lettera domenicale col bisesto, et in che giorno entra il principio d’ogni mese*. Brescia: Francesco Marchetti [for Lodouico De Sabbio], 1562.

2° (275 x 210mm). Marchetti’s anchor device on title, woodcut arms of the dedicatee on title verso, 58 circular letterpress tables with woodcut cornerpieces on 29 leaves, some tables also with figure of the sun and moon at centre, two woodcut ornaments on colophon. (Some heavy stains, especially at beginning and end, marginal soiling.) Early vellum (crinkled, repairs at edges, new pastedowns).

FIRST EDITION. The ‘perpetual wheels’ or circular tables provided in the book, when combined with the use of two dice, allowed it to function like a perpetual calendar, accurately predicting the moon’s rises, the dates of moveable feasts, the golden number, when Sundays fall and the day a month begins. Girolamo Cattaneo, a native of Brescia, was a military engineer who also published *Un perfetto Bombardiero* (Venice, 1582), *Dell’arte del misurare* and *Dell’arte militare* (both Brescia, 1584). This earlier and more unusual work is rare on the market. Christie’s Rome sold a copy in 1993. BL/STC *Italian* p. 158; Houzeau and Lancaster 14193.

£1,200–1,800

\$1,500–2,200  
€1,400–2,000



0342

CATTANEO, Girolamo (fl. 1540-1584). *Avertimenti et essamini intorno a quelle cose che richiede a un bombardiero*. Brescia: Tommaso Bozzola, 1567.

4° (205 x 150mm). Large woodcut on title and final leaf, woodcut diagrams and initials. (Marginal repairs to B1 and H3, some light occasional staining, final leaf with large repair at bottom corner with no loss.) Later boards.

Second edition. This 1567 edition is an expanded version of an earlier impression (Treccani) of which no copy can be traced. Cattaneo, originally from Novara, taught military matters in Brescia since 1550 and was consulted by Vespasiano Gonzaga regarding the transformation of the fortress of Sabbioneta into a town. Not in Adams.

£700-1,000

\$860-1,200

€790-1,100



0343

CATTAN, Christophe (fl. c.1560-1600). *La Geomance ... Livre non moins plaisant & recreatif, que d'ingenieuse invention, pour sçavoir toutes choses presentes, passees, & à advenir. Avec la Roüe de Pythagoras*. Paris: Gilles Gilles, 1567.

4° (205 x 148mm). Title within woodcut border, woodcut text-diagrams, initials and head- and tailpieces. (Without final blank, browned throughout.) Later calf (rebacked, extremities rubbed, corners worn). *Provenance*: Jesuit college (inscription noting date of acquisition as 1675 and that the book is prohibited) — numerous annotations (some cropped by the binder) — Stiene Gente (inscription on title in 3 places) — Bibliothèque de Dupuy-Bel. (booklabel) — Ch. Taupenas (stamp on title) — 19th-century engraved armorial bookplate.

Second edition of this astrological work. First published in 1558, it contains many diagrams and astrological figures, including that of the Pythagorean Wheel. NO COPIES OF THE FIRST EDITION OR THIS EDITION CAN BE TRACED AS SELLING AT AUCTION IN THE POST-WAR PERIOD (ABPC/RBH). Caillet 1, 2093 ('Ouvrage très estimé).

£1,000-1,500

\$1,300-1,800

€1,200-1,700



0344

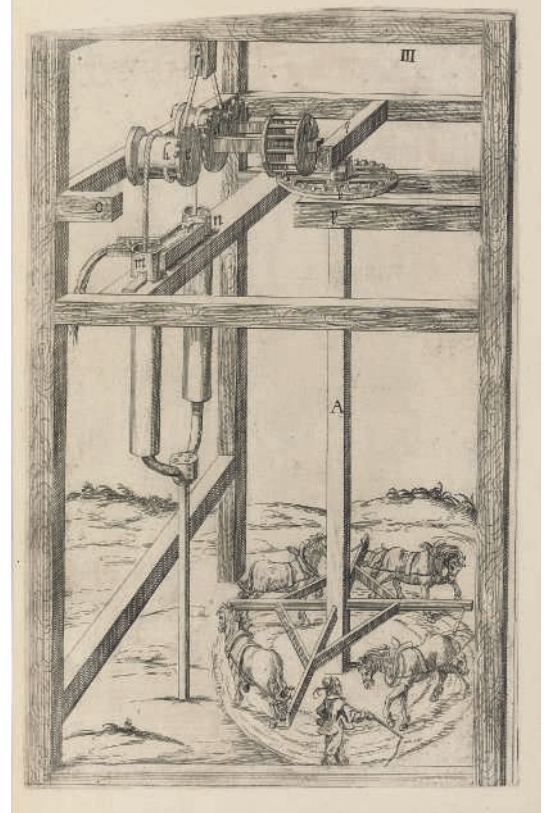
CAUS, Isaac de. (1590-1648). *Nouvelle invention de lever l'eau plus hault que sa source avec quelques machines mouvantes par le moyen de l'eau, et un discours de la conduit d'icelle*. London: [no publisher], 1644.

2° (408 x 249mm). Engraved title, 26 engraved plates, woodcut diagrams, head- and tailpieces. (Lacking letterpress title, very light finger soiling in the margins.) Contemporary mottled calf (rebacked and fore-edges repaired, new label, a little scuffed, lightly rubbed). *Provenance*: bookplate with motto 'Ordi et Arceo' (pastedown).

FIRST EDITION. Isaac Caus' text and illustrations were adapted from Salomon de Caus' *Les raisons des forces mouvantes avec diverses machines* (Frankfurt 1615), an important work for the development of technology and particularly that of the steam engine. Architect and engineer to the Elector Palatine in Heidelberg, Caus was a pioneer in the construction of life-sized automata, several of which are illustrated here. The present treatise also includes descriptions of a fire engine, various pumps, several types of musical organs, and a sluice. Berlin Kat. 3610; Wing C-1528; cf. Brunet I, 1692.

£3,000-5,000

\$3,700-6,100  
€3,400-5,600



0345

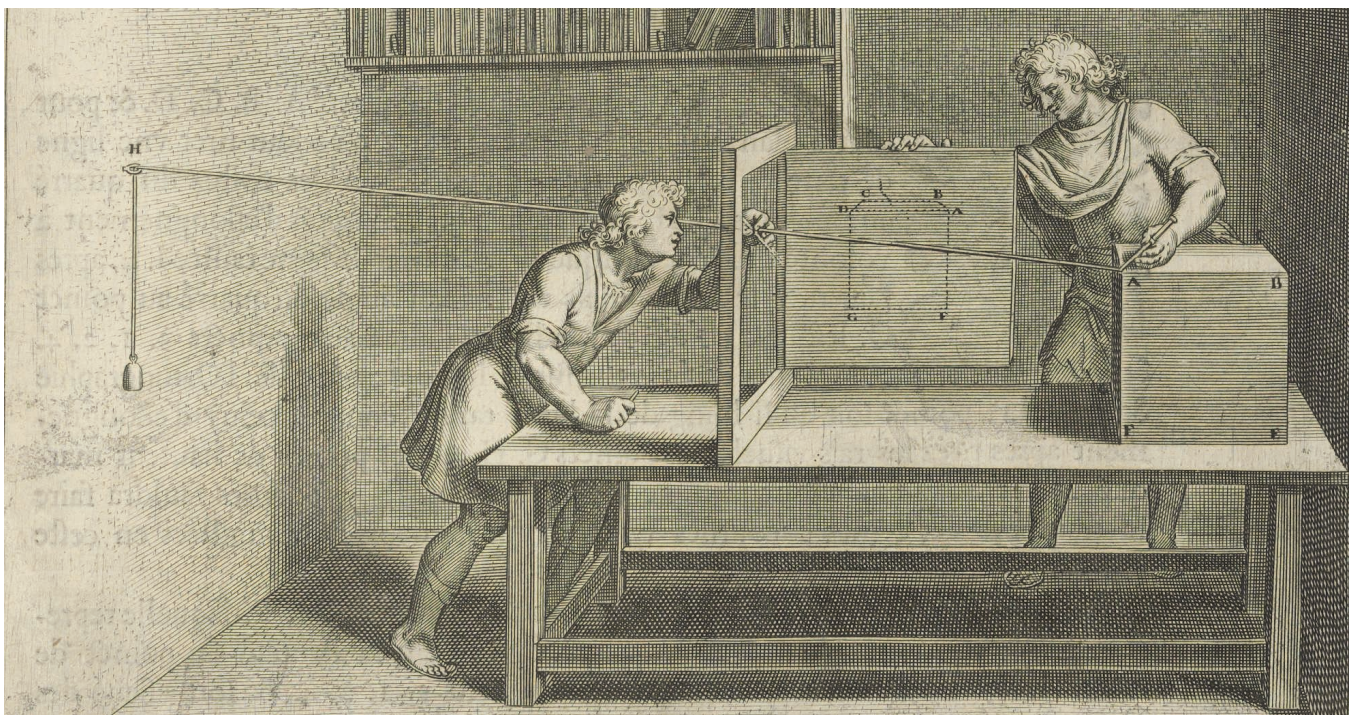
CAUS, Salomon de (1576-1626). *La perspective, avec la raison des ombres et miroirs*. London: Jan Norton, 1612, with added imprint: Frankfurt: chez la vesue de Hulsius [printed 1619 or later].

2° (412 x 270mm). Engraved title, engraved illustrations, many full-page, several with flaps or folding, woodcut head- and tailpieces. (a2 soiled and waterstained, soiling persistent, leaf 40 both soiled and spotted, occasional spotting elsewhere, some cockling, l. 30 mounted, l. 35 browned.) Contemporary limp vellum, gilt wreath at center of both covers, manuscript title on spine (cockled, scattered stains, inner hinges split, front free endpaper torn along foremargin).

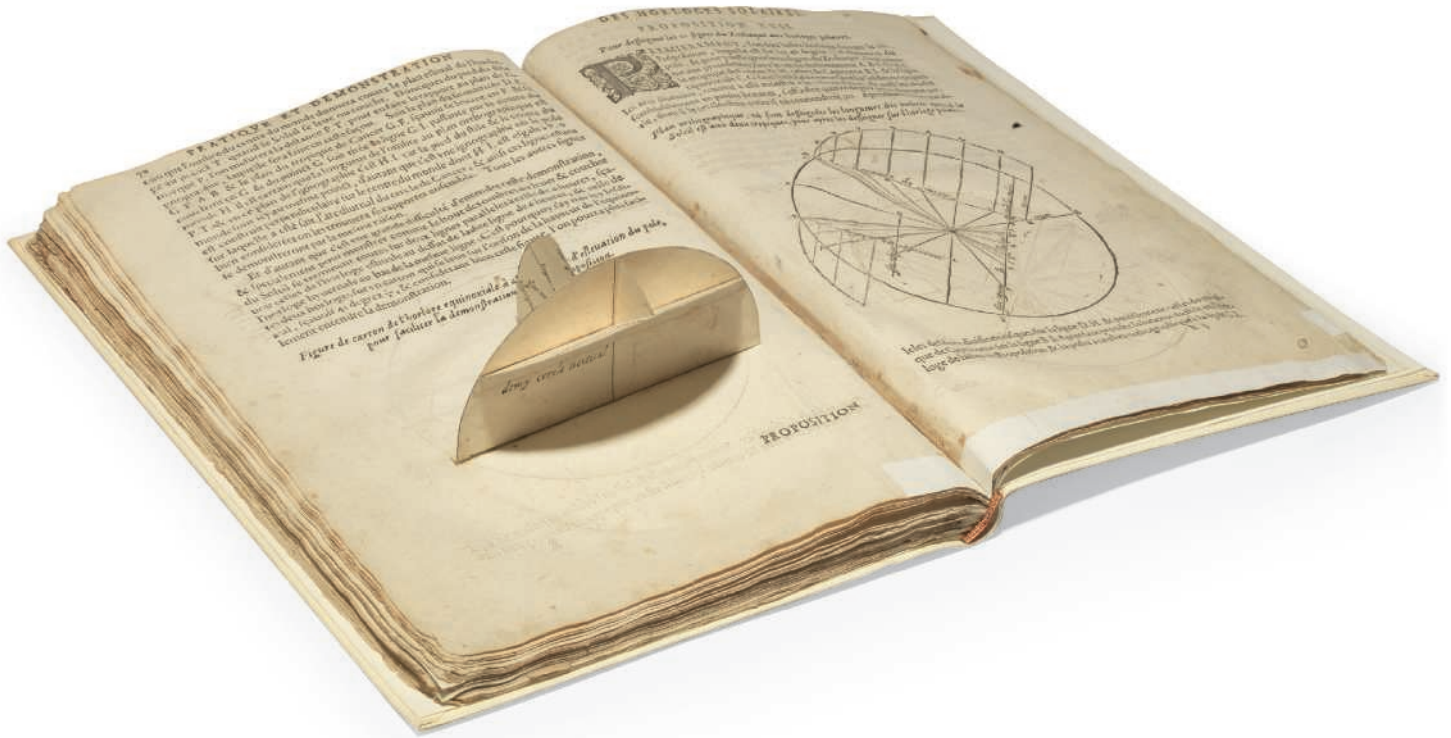
FIRST EDITION, second issue. *La Perspective* is the first treatise on perspective printed in England (Lowndes), and apparently only the second book printed in England to make use of folding or pop-up flaps in illustrations, after John Dee's *Euclid* of 1570. Much of the work is given to anamorphic drawing and problematic representation, including optical illusions, complex projections, mirroring, and the drawing of shadow in perspective. Richard Field produced the preliminaries, the letterpress of chapter 10 of "Ombres", and all of "Miroirs" in London, while J. Mommart printed the rest in Brussels. Berlin Kat. 4706; Brunet I:1691; Graesse II: 90; Lowndes I:394; STC 4869.

£8,000-12,000

\$9,800-15,000  
€9,000-13,000







0346

CAUS, Salomon de (1576-1626). *La Pratique et demonstration des horloges solaires*. Paris: Jerome Drouart, 1624.

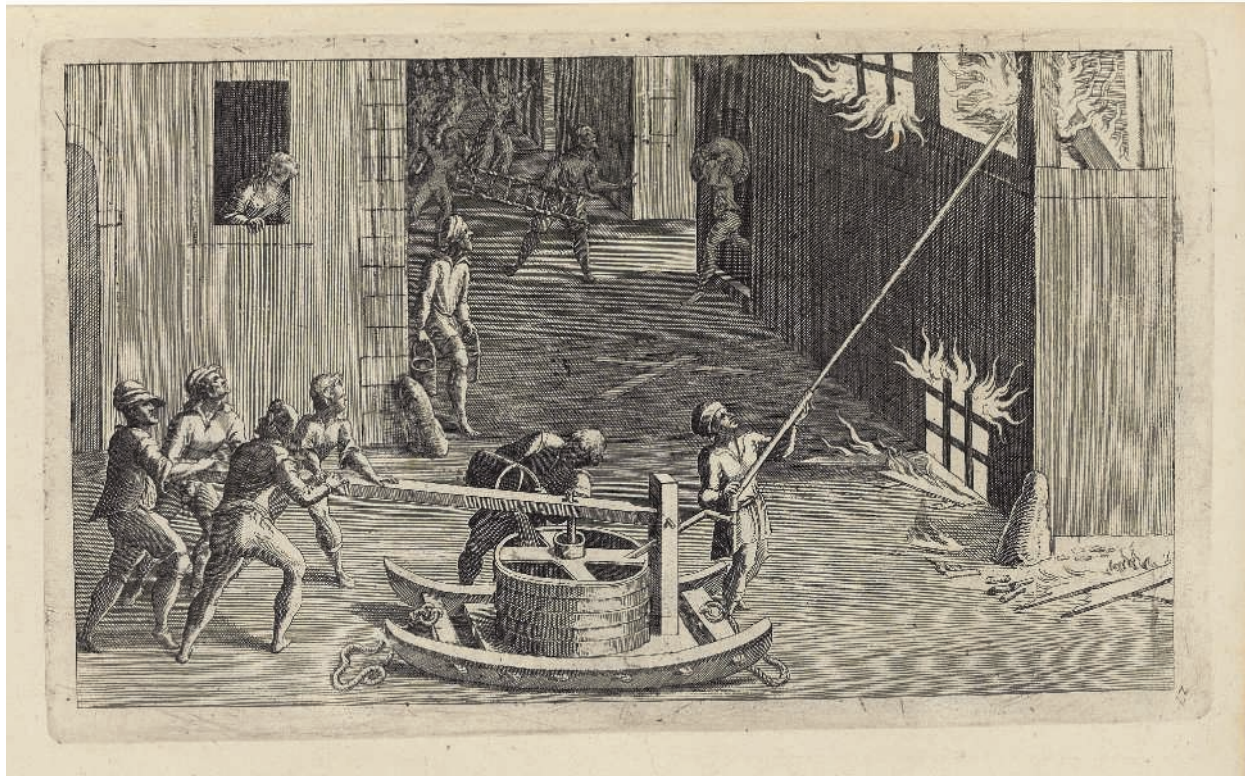
2° (354 x 230mm). Engraved diagrams on N2r, Q1r, woodcut diagrams throughout, some full-page, moveable parts or attachments to diagrams on E2r, G1r, K1r, R1v, diagram on R2v printed on an overslip and pasted in, variant issue without the lower woodcut diagram on a1v. (Lacking leaf B1, page numbers removed from B2, C2 trimmed in lower diagram and this latter with small hole affecting a few diagrammatic lines, diagram on R2v just trimmed, signature removed from H1, top corner of title sometime crudely repaired, very small marginal repaired tear to second leaf, very small repaired marginal chips to corner of E2 and M1, extensive repairs to lower margins of R1-2, minor fraying to edges.) Modern boards, the textblock mounted on stubs throughout. *Provenance*: Dubreuil (early ink ownership inscription on title).

EXTREMELY RARE WORK ON SUNDIALS, with the dissertation on the 35th proposition of Euclid following the dedication to Cardinal Richelieu. This treatise on astronomy and the art of designing and making sundials, was inspired by the work of Vitruvius. A native of Caen, Caus turned to mathematics and garden design, helping to develop the garden at Heidelberg for the Elector Palatine Frederick V. Brunet I, 1691; Berlin Kat. 1745.

£3,000-5,000

\$3,700-6,100  
€3,400-5,600





6347

CAUS, Salomon de (1576-1626). *Les raisons des forces mouvantes avec diverses machines tant utiles que plaisantes*. Paris: Hierosme Droüart, 1624.

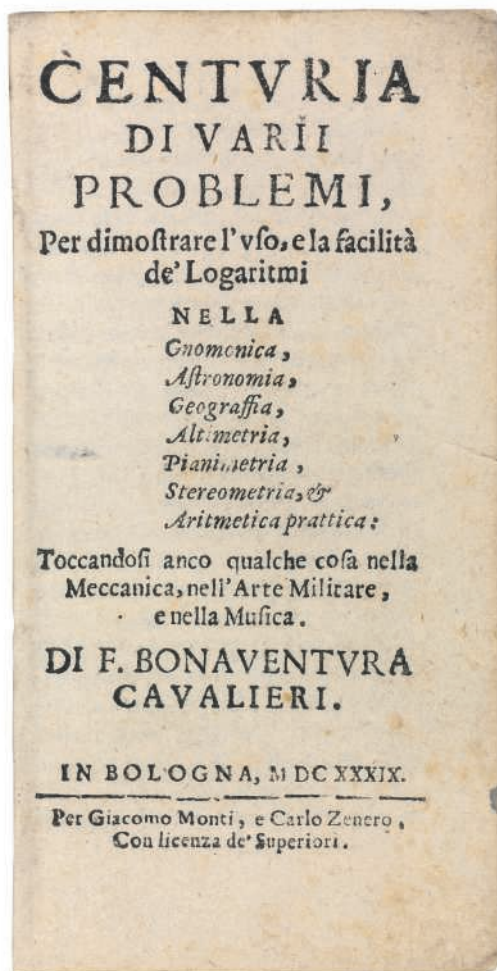
3 parts, 2° (394 x 266mm). Title of pt. I and II within wide engraved architectural border, one folding woodcut plate at end, illustrations, including 57 full-page or almost full-page engraved and 5 full-page woodcut illustrations, 2 pages of engraved music, initials and headpieces. (Soiled, waterstaining on first title, one engraving cropped with slight loss, some leaves with light marginal waterstaining, a few leaves with marginal worming.) Contemporary calf (head of spine repaired, lightly rubbed, a few scuff marks.) *Provenance*: Hopetoun (bookplate).

New augmented edition, first published in 1615, of this famous work in the history of the invention of the steam engine. The first book deals with moving forces, describing the first machines to be operated by solar power, powered by sunlight striking closed air reservoirs, and one of the earliest uses of steam power. The second book discusses grottos and fountains for palaces and gardens, and the third deals with the construction of organs. Brunet I, 1691.

£4,000-6,000

\$4,900-7,300

€4,500-6,700



0348

CAVALIERI, Bonaventura (1598-1647). *Centuria di varii problemi per dimostrare l'uso, e la facilità de' logaritmi nella gnomica, astronomia, geografia, altimetria, pianimetria, stereometria, e aritmetica prattica.* Bologna: Giacomo Monti e Carlo Zenaro, 1639.

12° (146 x 75mm). Woodcut diagrams, several full-page. (Title a little spotted, light creasing, quire D browned, marginal tear to E9, small nicks to two end leaves.) Contemporary vellum, spine with 19th-century manuscript label (rubbed at extremities, label rubbed, single wormhole in front cover, minor ink spots to front cover and fore-edge). *Provenance*: Léon Leroy (bookplate).

FIRST EDITION. Logarithms, introduced into mathematics by Napier in 1614, owed their introduction into Italy to Cavalieri who linked them to noteworthy developments in trigonometry and found applications to astronomy. In the one hundred problems comprising the *Centuria*, he 'dealt with such topics as the general definition of cylindrical and conical surfaces, formulas to determine the volume of a barrel and the capacity of a vault with pointed arches, and the means of obtaining from the logarithms of two numbers the logarithm of the sum or the difference, a problem that was subsequently taken up by various mathematicians' (DSB III, p. 152). His work also appeared as part of the larger volume, *Nuova prattica astrologica* (Bologna, 1639). Gamba 1849; Riccardi I, 526; not in BL.

£3,000-5,000

\$3,700-6,100  
€3,400-5,600



0349

CAVALIERI, Bonaventura (1598-1647). *Trigonometria plana, et sphaerica, linearis, & logarithmica.* Bologna: heirs of Benacci, 1643.

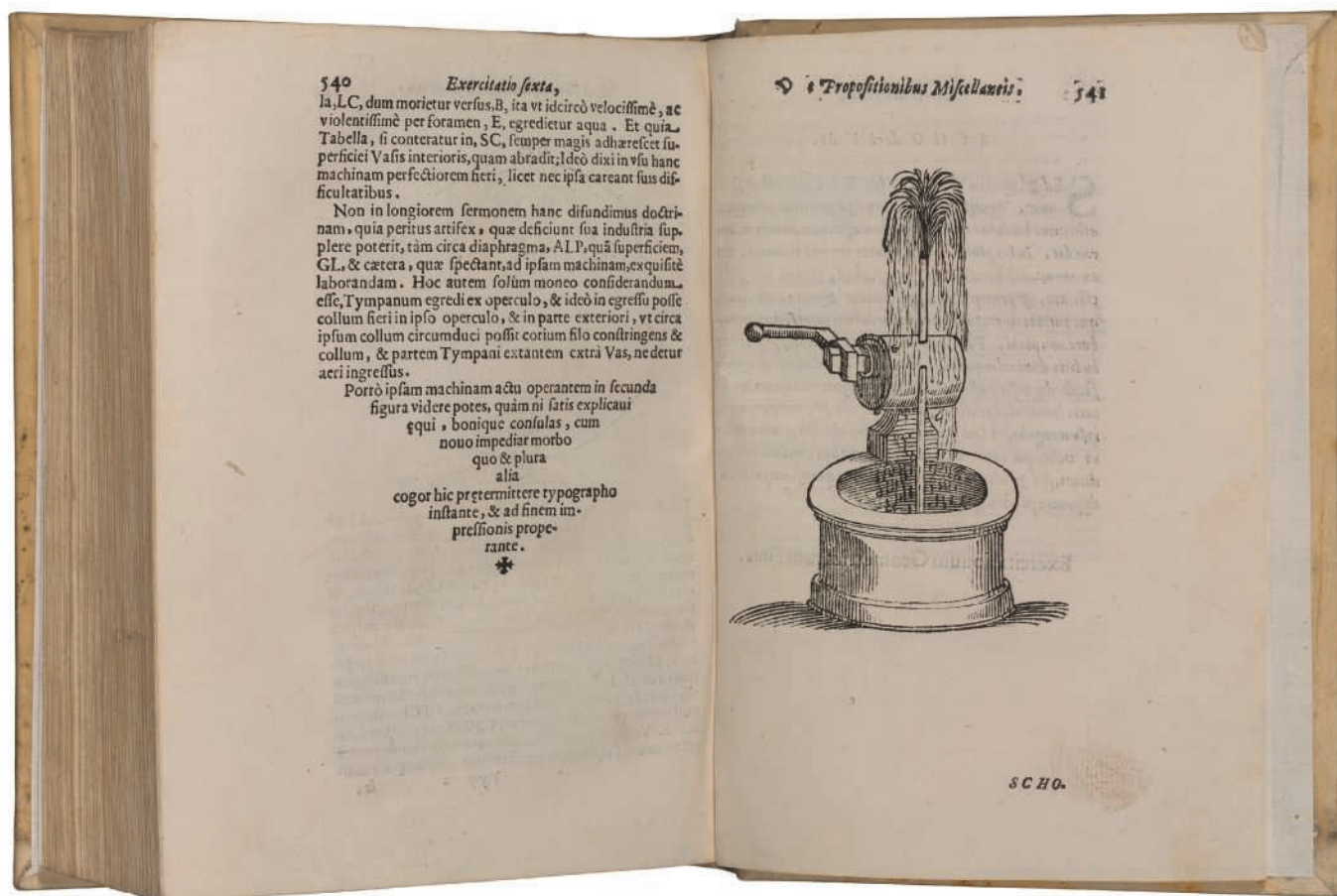
4° (222 x 160mm). Additional engraved title, folding engraved plate attached to final leaf, woodcut initials and headpieces. (Small wormtrack to margins of final leaf, occasional light soiling and light staining to margins of plate.) Contemporary vellum, manuscript title on spine.

FIRST EDITION of the book which introduced the use of logarithmic and trigonometric tables in Italy. Cinti 111; Riccardi I 328.

£800-1,200

\$980-1,500  
€900-1,300





6350

CAVALIERI, Bonaventura (1598–1647). *Exercitationes geometricae sex*. Bologna: Jacob Monti, 1647.

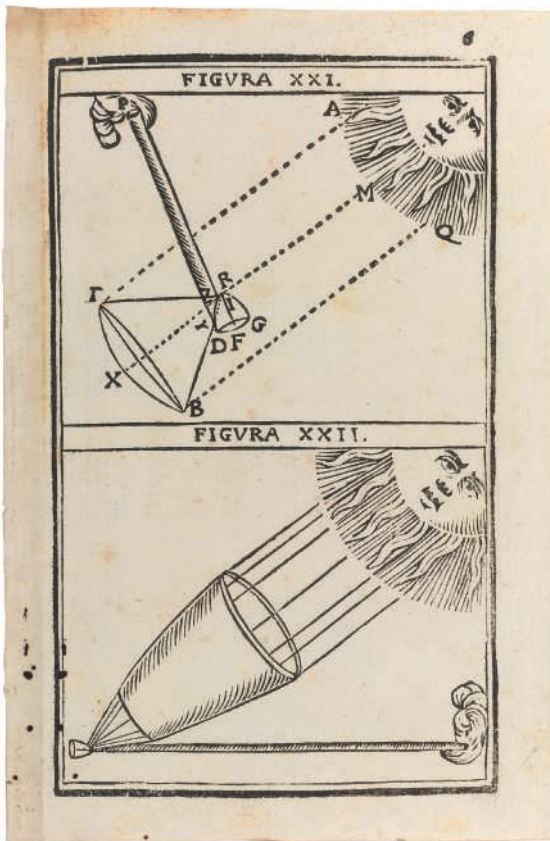
4° (218 x 160mm). Half-title, woodcut device on title, woodcut diagrams and illustration of a water-well, initials, head- and tailpieces, letterpress folding table, replacement diagram pasted over that on p.90. (Some light dampstaining, tiny single wormhole in margin of first 50 leaves and in few others, wormtrack with some loss in following 40 leaves, folding table also affected by small wormtrack, occasional light browning and spotting.) Old vellum, new endpapers (extensively restored, some staining, lightly bowed).

RARE FIRST EDITION of Cavalieri's second work on integration methods, an appendix and elaboration of his *Geometria indivisibilibus* (1635) and one of the most important forerunners of the integral calculus. The method of indivisibles was used by Galileo, Pascal, Cavalieri's pupil Torricelli, Wallis and others. The present work contains numerous applications of the method, as well as replies to those who criticised the earlier work. The method of indivisibles considers an area as made up of an indefinite number of equidistant parallel line segments, and a solid as made up of an indefinite number of parallel plane areas. The sixth exercitatio describes a hydraulic pump which Cavalieri designed for the monastery of S. Maria della Mascarella in Bologna, where he held the honorary position of prior. Brunet I, 1697 ('ouvrage très-recommandable'); Honeyman 649; Sotheran I, 734 ('containing the earliest demonstration of the theorems of Pappus, and the first determination of focal distances of glass lenses'); Riccardi I, 329 ('una delle più preziose opere del nostro autore').

£5,000–8,000

\$6,200–9,800

€5,700–9,000



0351

CAVALIERI, Bonaventura (1598-1647). *Lo Specchio ustorio*. Bologna: Giovanni Battista Ferroni, 1650.

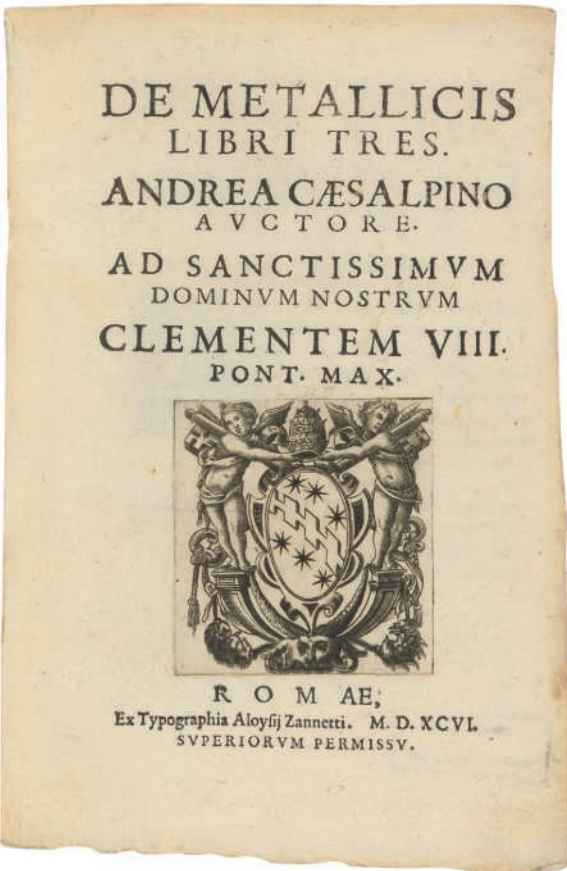
4° (205 x 145mm). 10 woodcut folding plates with 36 diagrams, last leaf of advice to booksellers, woodcut initials, head- and tailpieces. (Title lightly soiled and with small wormtrack in lower margin continued in the following 3 leaves, last plate tipped into pastedown, some mainly light spotting.) Contemporary vellum (front hinges cracked but cords holding, rear hinges split, modern red lettering on spine). *Provenance*: erased stamp (on title) – bookseller's label (pastedown).

First published in 1632, this is an important work on conic sections – hyperbolas, ellipses and parabolas – and their 'marvellous effects', among which is the celebrated mirror of Archimedes, allegedly used at Syracuse to set fire to ships (DSB). It 'includes the idea of the reflecting telescope, of which some have claimed Cavalieri to be the inventor, preceding Gregory and Newton' (Norman 418). Carli-Favaro 203; Cinti 123.

£1,500-2,500

\$1,900-3,100

€1,700-2,800



0352

CESALPINO, Andrea (1519-1603). *De metallicis libri tres*. Rome: Alvisse Zanetti, 1596.

4° (225 x 154mm). Engraved arms of Pope Clement VIII on title. (A few light spots or stains, a2 and a3 detached, very light waterstaining in lower margin of a few leaves.) Later limp vellum (new endpapers), partly uncut. *Provenance*: Wellcome Library (withdrawal stamp on verso of title) — many old marginal annotations and underlining in ink.

FIRST EDITION OF ONE OF THE MOST IMPORTANT EARLY WORKS ON METALLURGY. Cesalpino published this as a continuation of Mercati's catalogue of the Vatican's *Metallothea*, but is much more scientific, with remarks on hardening and tempering steel, an analysis of crystallization which was later adopted by Haiüy, and good, early definitions of fossils. 'Cesalpino speculated that the presence of shells in some stones was due to the withdrawal of an earlier sea, puzzled over why minerals that crystallize always take on the same geometric forms, and noted lead's increase weight after burning or exposure to damp. He also described the various uses of metals and minerals in contemporary manufacture, such as in the making of alum or in coloring glass' (Norman). Adams C-19; Hoover 212; Norman 433; Partington II, pp. 89-92; Wellcome I, 1183

£8,000-12,000

\$9,800-15,000

€9,000-13,000





354

### 353

CHACORNAC, Jean (1823-1873). Autograph manuscript, an observation of the lunar eclipse of 13 October 1856 for the *Bulletin scientifique*, 1½ pages, folio; and six autograph letters signed to various recipients.

The letters include three to the Abbé Moigno, 17 June 1854 – 9 February 1858, in the first angrily refusing to publish anything in the recipient's journal (*Cosmos*) without the approval of Urbain Le Verrier (director of the Observatoire), mentioning his work on sun spots, and hinting that Moigno is guilty of plagiarising his results, in the second, three days later, expressing surprise at the effect of the former letter ('je n'ai eu ni n'aurai jamais l'intention de vous fâcher'), and in the third describing his observation of zodiacal light ('Ces jours derniers ... la lumière zodiacale était extrêmement (?) apparente : elle s'étendait de l'horizon jusqu'à Jupiter à peu près parallèlement à la voie Lactée ...'); one to Hermann Goldschmidt, 21 June 1856, explaining that the weather has prevented him from researching Goldschmidt's latest planetary discovery, and proposing the name 'Procopea' for a celestial body, in honour of Goldschmidt's observatory above the Café Procope; and two to unidentified recipients, 25 January 1859, enclosing a note defending François Arago's priority in observing the polarisation of the light from Halley's comet; and 7 April 1863, recording his observation of a variable nebula near T Tauri; together with two secretarial letters, to Eugène Arnould, editor of *L'Institut*. 1865 and 1866. Altogether 9½ pages, 8vo, in autograph, and 3 pages, 8vo, in other hands.

(9)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

### 354

CHÉRUBIN D'ORLÉANS, Capuchin (1613-1697). *La dioptrique oculaire, ou la théorie, la positive, et la mécanique, de l'oculaire dioptrique et toutes ses espèces*. Paris: Thomas Jolly and Simon Bernard, 1671.

2° (365 x 239mm). Additional engraved title by G. Eddelinck after le Pautre, 57 engraved plates, including 6 folding, 2 engraved illustrations, dedication with engraved headpiece incorporating the arms of Colbert, woodcut head- and tailpieces. (Engraved title and printed title with some neat repairs in margins, both tipped in, 2 plates lightly soiled, some browning and light spotting, neat marginal repairs.) Contemporary marbled calf, spine gilt in compartments (hinges split but cords firmly holding, rubbed.) *Provenance*: Biblioteca Caproni Vizzola (bookplate).

FIRST EDITION of this standard 17th-century work on optics.

Chérubin d'Orléans is the inventor of the opera glasses. In this work he describes glasses, microscopes and telescopes, including detailed descriptions of the tools and techniques involved in the manufacture of lenses and the effects that different lenses have on the eye. Krivatsy 2427; Wellcome II, 335.

£4,000-6,000

\$4,900-7,300

€4,500-6,700



0355

CHIARAMONTI, Scipione (1565-1652). *Opus ... de Universo*. Cologne: Jodocus Kalcoven, 1644.

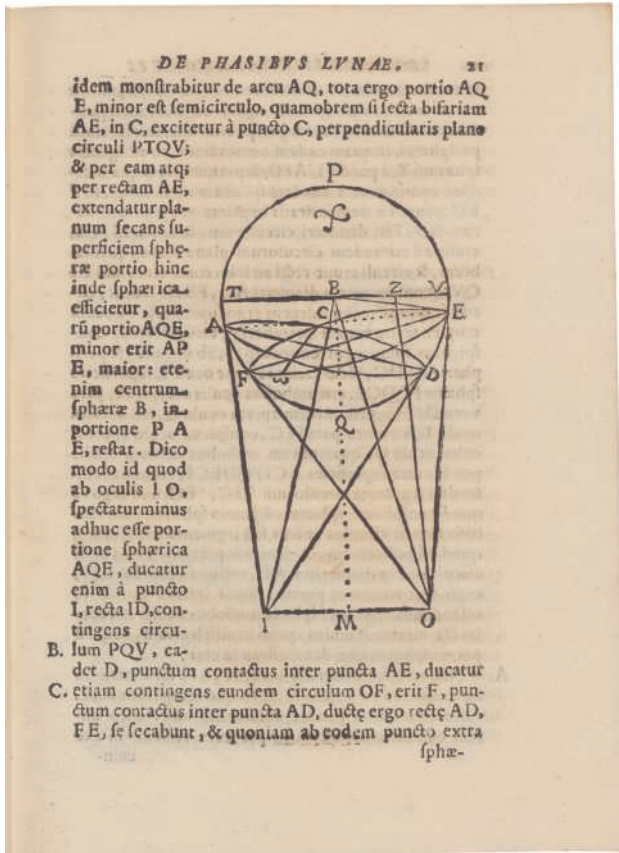
4° (194 x 157mm). Engraved title, woodcut diagrams. (Large crease to one corner of title, title also affected by several worm tracks, 1.5mm. or less, running from margin into engraved area, spreading wormtracks in first two quires and in final leaf but causing little actual loss, generally browned and spotted as often.) Contemporary German roan, covers with central gilt arabesque within a roll-tool border, gilt edges (rubbed, lower cover wormed, gilt tarnished, new endpapers, lacks ties).

FIRST EDITION. Chiaramonti spent the major part of his life in Cesena, a town under the temporal power of the Catholic Church, and his book is mainly of interest because as an Aristotelian he was one of Galileo's opponents. His arguments against the motion of the Earth and his interpretation of the novae are cited many times by Simplicio in the 1632 *Dialogo*, only to be exposed as false or ridiculous. However, Galileo did welcome Chiaramonti's first work which argued against Grassi's theory of comets. Houzeau and Lancaster 8717: 'Uranographie, basée sur les principes faux que l'auteur a soutenus dans tous ses ouvrages'.

£800-1,200

\$980-1,500

€900-1,300



0356

CHIARAMONTI, Scipione (1565-1652). *Opuscula varia mathematica*. Bologna: Carlo Zenaro, 1653.

4° (205 x 148mm). Half-title, woodcut device on title, woodcut diagrams and initials. (Occasional browning and faint waterstaining.) Modern vellum, manuscript title on spine, speckled edges.

FIRST EDITION. Scipione Chiaramonti was an anti-Copernican Oratorian from Cesena who wrote prolifically on a number of scientific and artistic topics, including local history, politics and stage design. The works contained in this text include *De Phasibus Lunae*, *De Horizonte Sensibili*, *De Usu Speculi* (on optics) and *De Altitudo Caucaso*. Riccardi I 350 ('Raro').

£2,000-3,000

\$2,500-3,700

€2,300-3,400





0357

CHINA — An album of original watercolour drawings describing various punishments, tortures and methods of execution. China, late 19th-century.

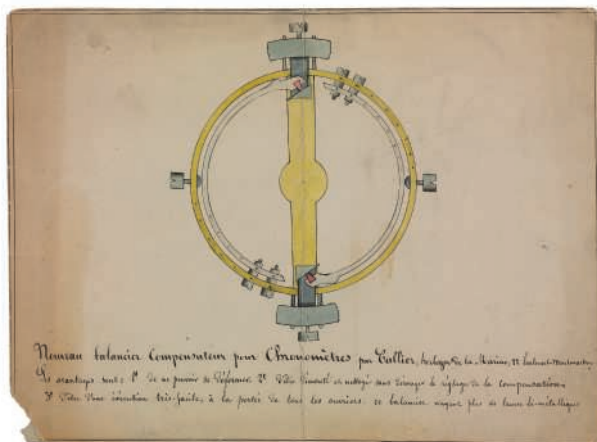
24 pen-and-ink and gouache drawings on ivory-tinted china paper (315 x 350mm), captioned in Chinese and numbered in Arabic numerals in the bottom right corner, mounted one per leaf into a contemporary oblong folio album (345 x 417mm) of white laid paper (the first and last drawing with small losses and repaired tears in the corners and re-mounted, highlights oxidised in some drawings, scattered spotting in some drawings, repaired tear in the margin of drawing 18, occasional crease). Contemporary, possibly Chinese green cloth over pasteboard, the cloth woven with a repeating pattern of small yellow swastikas within a grid of hexagonal cells, two pairs of linen fore-edge ties (worn, some losses).

The drawings in this album are uncommonly large compared to similar albums of drawings on pith paper and, also unusually, include captions in Chinese at the bottom of each drawings. The subjects range from the initial incarceration to the final torment: miscreants are shown caged awaiting trial, kneeling in front of a judge handing down the sentence, paraded in ritual humiliation, and enduring various punishments and sometimes gruesome tortures depending on the crime. Different methods of execution are also depicted: bloodless strangulation for a high-ranking citizen, and evisceration, mutilation and decapitation for the common criminal.

£2,000-3,000

\$2,500-3,700

€2,300-3,400



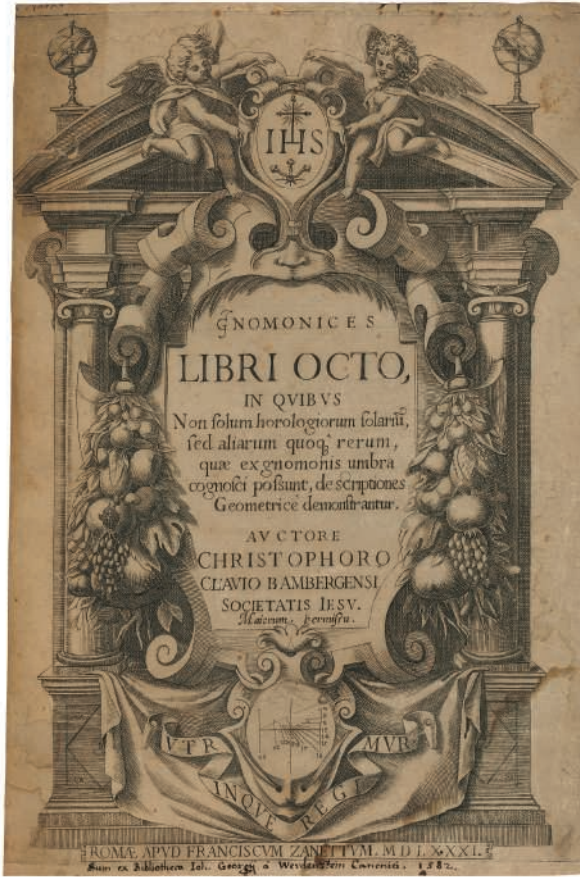
358

CHRONOMETERS. Bernard CALLIER (1820-1908). Skilled drawing of a new watch mechanism by Callier, in pen, ink and watercolour, inscribed 'Nouveau balancier Compensateur pour Chronomètres par Callier, horloger de la Marine, 22 boulevard [sic]-Montmartre. Ses avantages sont: 1o de ne pouvoir se déformer. 2o d'être démonté et nettoyé sans déranger le réglage de la compensation. 3o d'être d'une exécution très-facile, à la portée de tous les ouvriers. ce balancier n'ayant plus de lames bi-métalliques', on card, 225 x 303mm (dust-stained, short tears, small loss to lower left corner, strong vertical crease); [with]: two printed copies of a report on a new mechanism by Callier, given before the Société d'encouragement pour l'industrie nationale, 10 January 1879 (original green paper wrappers separated and worn).

£500-800

\$620-980

€560-900



0359

CLAVIUS, Christoph (1537-1612). *Gnomonices libri octo*. Rome: Francesco Zanetti, 1581.

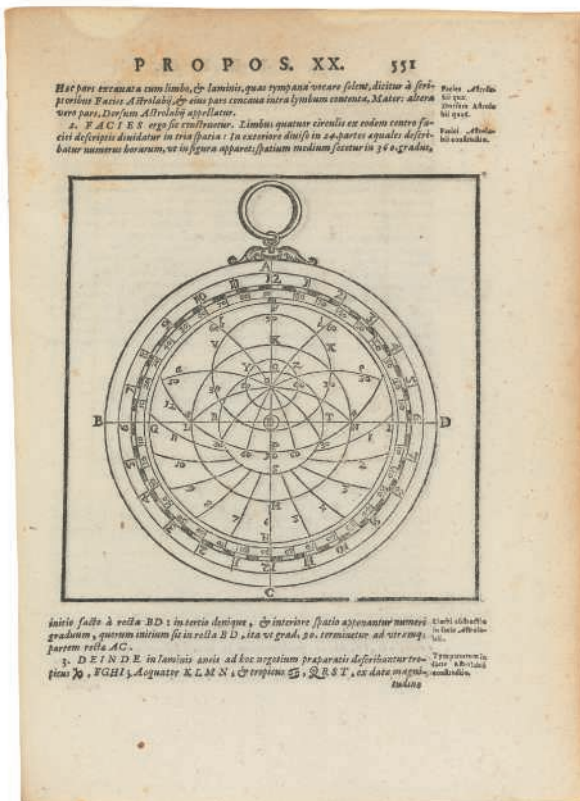
2° (324 x 217mm). Engraved title with architectural border, woodcut device on colophon leaf, woodcut diagrams and decorative initials. (Title browned and waterstained, some spotting and browning of text, waterstaining mainly to last quires, 2Y4r soiled at margin.) 18th-century calf, gilt spine with morocco label, blue patterned edges (rubbed, joints splitting, scuff marks). *Provenance*: Johannes Georgius, canon of Werdenstein, 1582 (inscription at foot of title) – shelf marks.

FIRST EDITION OF CLAVIUS'S MOST IMPORTANT CONTRIBUTION TO THE SCIENCE OF DIALLING. Describing fixed and portable dials over 654 well-illustrated folio pages, this was a sumptuous work that can only have been produced at considerable cost. The geometrical superstructure is complex. In common with earlier texts, some instruments are illustrated with two diagrams, one showing the construction details, the other the finished instrument. Three other folio editions quickly followed, helping Clavius to gain an international readership. Together with Regiomontanus and Māster, he was one of the most widely read mathematicians in Elizabethan England (see Judith Field, *Mathematics and Art in the Renaissance*, OUP, 1997, pp. 151-159). Adams C-2098; BL/STC Italian p. 126; Honeyman 706: 'sums up all that was known on gnomonics'; Houzeau and Lancaster 11383: 'le plus grand ouvrage existant sur la gnomonique'.

£3,000-5,000

\$3,700-6,100

€3,400-5,600



0360

CLAVIUS, Christoph (1537-1612). *Astrolabium*. Rome: Bartolomeo Grassi, 1593.

Small 4° (220 x 163mm). Large woodcut on title, numerous woodcut diagrams in the text, diagram on 4Y2r pasted over original diagram, woodcut headpieces and initials. (Part of outer margin of title torn away and repaired, some browning and mainly light spotting, part of margin of 3O3 torn away touching shoulder note on verso, light marginal waterstaining.) Old vellum (lightly soiled).

FIRST EDITION. Adams C-2093; Houzeau & Lancaster 3291: 'Rare ... c'est dans cet ouvrage qu'on trouve le premier aperçu de la méthode de multiplication au moyen des fonctions circulaires, qui a reçu le nom de prostaphérèse.'

£1,500-2,500

\$1,900-3,100

€1,700-2,800



0361

CLAVIUS, Christoph (1537-1612). *Horologiorum nova descriptio*. Rome: Aloysius Zanettus, 1599.

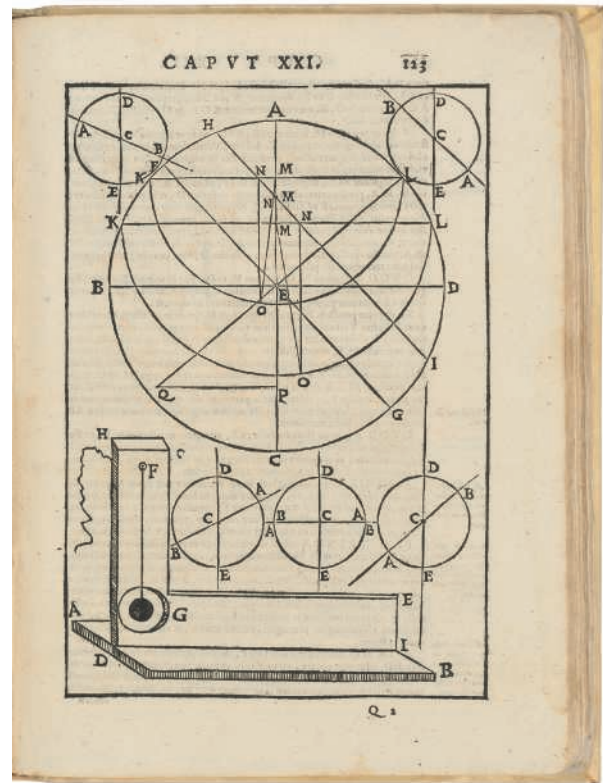
4° (210 x 152mm). Title with IHS device, woodcut diagrams, some full-page, woodcut initials and ornaments. (Some large waterstains at foremargin.) Modern flexible vellum, spine gilt, old pastedowns and free endpapers preserved, uncut (slightly bowed). *Provenance*: 'Hyppoliti' (name on colophon; probably his one-line quotation from Seneca on front free endpaper, occasional marginalia and one-line quotation from Manilius on rear endpaper).

FIRST EDITION, followed by a second at Mannheim in 1611. It was another contribution by Clavius to the science of dialing, offering the most up to date knowledge. His text books were assured of a wide audience and lasting influence because of their dissemination through the Jesuit colleges. Adams C-2099; BL/STC *17th-century Italian I*, p.186; Houzeau and Lancaster 11396: 'rare'.

£1,200-1,800

\$1,500-2,200

€1,400-2,000



0362

CLAVIUS, Christoph (1537-1612). *Romani calendarii a Gregorio XIII. P.M. restituti Explicatio S.D.N. Clementis VIII. P.M. iussu edita*. Rome: Aloysius Zanettus, 1603.

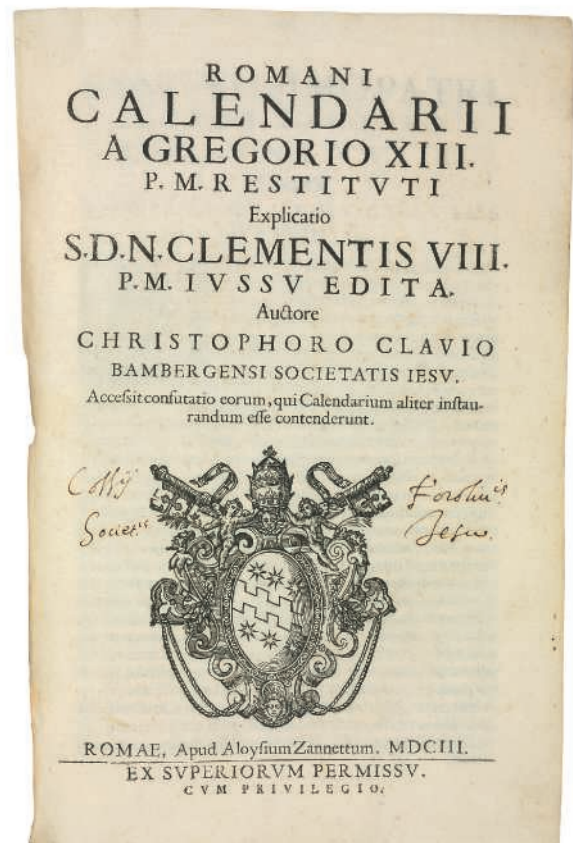
2° (349 x 220). Arms of Clement VIII on title, letterpress tables, some with border of printer's flowers, xylographic ornaments. (Cockling, browning and spotting, 3B6 and 3I2 with tear into bottom lines of text and old marginal repair, small hole in colophon leaf, without final blank.) Contemporary flexible vellum with manuscript paper spine labels (spine soiled and repaired, covers somewhat discoloured, lacks front free endpaper). *Provenance*: Jesuit college at Forolini (inscription on title).

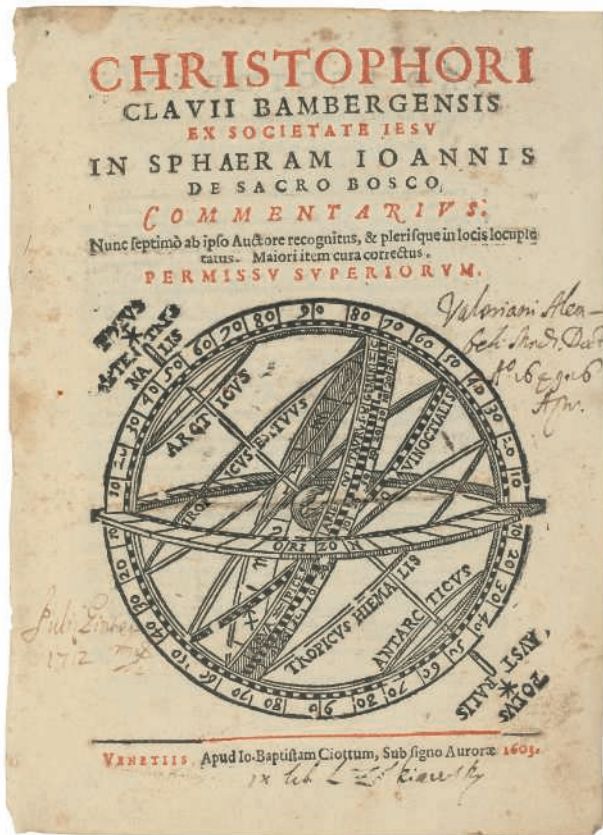
FIRST EDITION of Clavius's foundation work on the Gregorian calendar. This had been adopted in Catholic countries in 1582 after his own proposals for reform, based on Reinhold's 'Prussian Tables', had been accepted by the Pope. Necessitating the loss of ten days in October 1582, the calendar met with considerable opposition from scientists such as Viète and Scaliger and from the protestants. RARE AT AUCTION. BL/STC *17th-century Italian I*, p.240; Honeyman 717.

£1,000-1,500

\$1,300-1,800

€1,200-1,700





0363

CLAVIUS, Christoph (1537-1612) — SACRO BOSCO, Joannes de (active 1230). In *sphaeram Ioannis de Sacro Bosco commentarius*. Venice: Giovanni Battista Ciotti, 1603.

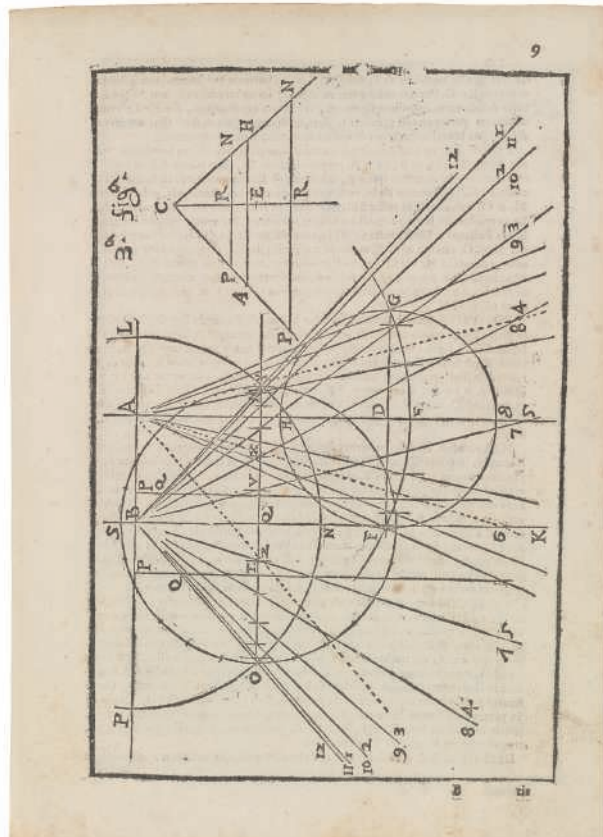
4° (204 x 144mm). Title in red and black with large woodcut of an armillary sphere repeated on B4v. Woodcut diagrams. (Heavy waterstaining towards end, lighter stains affecting upper margin and gutter of earlier quires, some light spotting, B3r and B5r soiled at margin, ink stain at margin of Q3r.) Contemporary vellum with yapp edges (discoloured, yapp edges worn, covers slightly bowed). *Provenance:* Valeriani Alembeti, 16 April 1649 – Julius Ginter 1712 (two inscriptions on title, further note by Alemberti on verso of front endpaper).

CLAVIUS'S IMPORTANT COMMENTARY ON SACRO BOSCO, issued with the text. In it he accused Copernicus of presenting a physically absurd doctrine, and of having contradicted numerous scriptural passages. Yet, though any proper discussion of Copernican ideas was avoided, his was a popular commentary of great superiority to others. Houzeau and Lancaster 2678, listing 17 editions between 1570 and 1618.

£700-1,000

\$860-1,200

€790-1,100



0364

CLAVIUS, Christoph (1537-1612). *Compendium brevissimum describendorum horologiorum horizontalium ac declinantium*. Rome: A. Zannettus, 1603. [Bound with:] *Tabula altitudinum solis pro horis astronomicis in signorum initijs ad omnes gradus altitudinis poli borealis supputata*. Rome: A. Zannettus, 1603. [and:] *Tabulae astronomicae nonnullae ad horologiorum constructionem maxime utiles*. Rome: A. Zannettus, 1605.

3 works in one volume, 4° (200 x 144mm). JHS device on titles. First work: full-page woodcut diagrams, tables. Second work: astronomical tables throughout. Third work: tables, woodcut diagrams. (Some spotting to second work, B2 in last work torn through, O1-P3 with light repaired worming at bottom margin, some light browning.) Contemporary vellum with red morocco spine label. *Provenance:* shelf mark on rear pastedown.

THREE WORKS BY CLAVIUS ON THE SUNDIAL, ALL FIRST EDITIONS. A native of Germany, Clavius entered the Jesuit order in 1555, and was for long Professor of Mathematics at the Collegio Romano in Rome. While most widely known for his reform of the calendar, the fourth volume of his works is devoted to the construction of sundials. He first met Galileo in 1587, but was an old man by the time he was required to pass judgment on *Sidereus nuncius* in 1610. BL STC 17th-century Italian I, p. 240; Houzeau and Lancaster 11398; 9852; 11400.

£700-1,000

\$860-1,200

€790-1,100



0365

CLAVIUS, Christoph (1537-1612). *Algebra*. Rome: Bartholomaeus Zanettus, 1608.

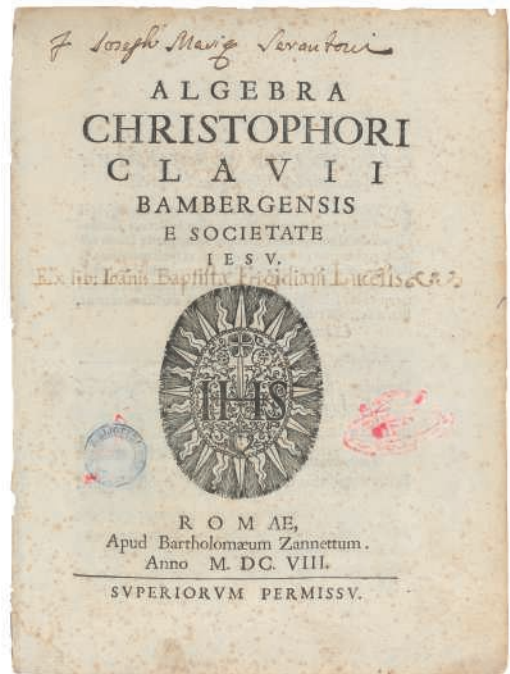
4° (216 x 162mm). Title with IHS device, woodcut foliated initials. (Some browning and spotting, occasional waterstains, S53 with clean tear into text.) Contemporary flexible vellum, manuscript title on spine (minor stains on covers). *Provenance*: Joannes Baptiste Frigidianus of Lucca – Joseph Maria Serantoui (inscriptions on title; title also with two semi-erased ownership stamps) – addition sums on rear pastedown — C.E. Rappaport, Rome (bookseller's label).

FIRST EDITION, marking the first appearance in Italy of the German plus (+) and minus (-) signs. Clavius was also 'one of the very first to use parentheses to express aggregation of terms' (see DSB III, p.312). His *Algebra* was so well received that a Geneva edition followed only a year later (1609). BL/STC 17th-century Italian I, p.240; Honeyman 719.

£2,000-3,000

\$2,500-3,700

€2,300-3,400



366

CLOCKS AND WATCHES – Clockmaker's commonplace book, [late 19th-early 20th C], a compilation of manuscript notes and drawings on clock- and watchmaking, some of the drawings on tracing paper, a quantity of material tipped-in. In French, c.38 written pages, folio (280 x 195mm). Contemporary card.

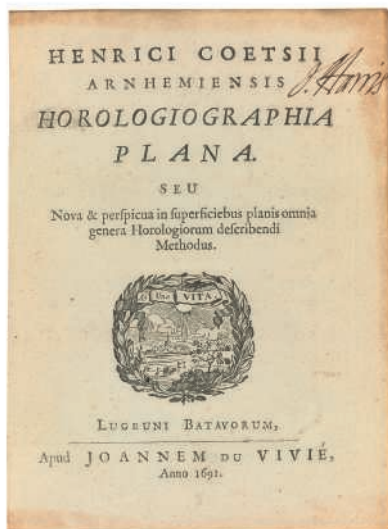
A compendium of horological knowledge, attributed to one Benjamin Dentan, combining textual excerpts with detailed drawings, many displaying the intricate inner movements of clocks and watches, these often full-page: printed sources include the *Histoire de la mesure du temps par les horloges* by Ferdinand Berthoud and the *Almanach des horlogers*. Architectural drawings found at the end of the manuscript perhaps served as inspiration for clock cases.

£600-900

\$740-1,100

€680-1,000





0367

COETS, Hendrik (1670-1730). *Horologographia plana, seu nova & perspicua in superficiebus planis omnia genera horologiorum describendi methodus*. Leiden: Joannes du Vivié, 1691.

8° (196 x 145mm). Title with woodcut device. 20 folding engraved plates. (Title slightly browned at margins, A4, E2-3 with lower corners torn away, a little light spotting.) Contemporary panelled calf, red edges (spine repaired but worn). *Provenance*: J. Harris (signature on title) — the Earls of Macclesfield (bookplate, shelf marks, blind stamp on title; sold Sotheby's, 10 June 2004, lot 545).

MACCLESFIELD COPY. Coet's work on the construction of flat sundials was earlier printed in Leyden in 1689 and 1690. Houzeau and Lancaster 11 548.

£700-1,000

\$860-1,200

€790-1,100



0368

COFFEE – [DUFOUR, Philippe Sylvestre]. *Tractatus novi de potu caphé; de Chinensium thé; et de chocolata*. Paris: Pierre Muguet, 1685. 12° (134 x 84mm). Engraved frontispiece and 3 plates, the unpaginated and unsigned 2 leaf index at end together with the 2 leaf address to the reader signed á. (Occasional faint soiling.) Contemporary vellum (lacking ties, soiled). *Provenance*: Theophilo de Andrade (bookplate). First Latin edition, translated by Dufour's friend, Jacob Spon. Hunersdorff 1, 442; Mueller 68. [Sold with:] BRAEUNINGER, Johann Andreas. *Disputatio inauguralis medica, de potus caffè usu et abusu*. Erfurt: Grosch, 1725. 4° (180 x 145mm). Woodcut headpiece, initial and large tailpiece on verso of final leaf. (Browned, small marginal stain on verso of final leaf.) 19th-century half roan (rubbed). Hunersdorff 1, 176; [And:] CIVININI, Giovanni Domenico. *Della storia e natura del caffè*. Florence: Bernado Paperini,

1731. 4° (243 x 180mm). Folding engraved plate, complete with final blank. (Title spotted at top margin, very short closed tear to plate sometime repaired on verso, last 5 leaves with very minor marginal repairs at fore-edge.) Contemporary vellum (rubbed). Hunersdorff 1, 311 ('An erudite dissertation on the coffee tree and on the introduction of coffee to Italy'); Muller 47; [And:] ZANNICHELLI, Jacopo. *Il credenziere al suo padrone: lettera contro l'abuso del caffè*. Venice: 1754. 4° (226 x 160mm). Errata leaf. (Occasional insignificant spotting.) Modern pasteboard binding. Hunersdorff 2, 1649 ('A polemic against excessive coffee consumption').

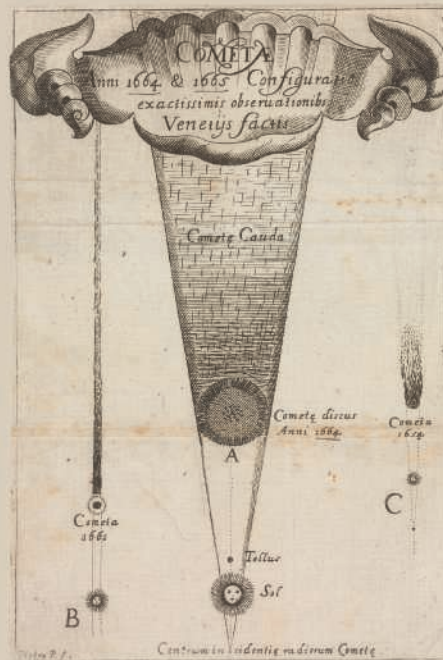
(4)

£700-1,000

\$860-1,200

€790-1,100





### 369

COMETS – BRUNACCI, Gaudenzio (1631–1669). *De pseudostella, seu cometa, quae apparuit anno Domini 1664 mense Decembris disquisitio astrologica*. Venice: 1665. 12° (174 x 77mm). Half-title, 3 folding engraved plates. (Tiny marginal burn hole to 1.A6, plates lightly creased and faintly spotted.) Modern pasteboard binding. [Sold with:] GHISILIERI, Antonio (1685–1734). *Predizione della cometa dell'anno 1736*. Bologna: 1735. Engraved title and 10 folding plates, woodcut head- and tailpieces, initials. 4° (220 x 152mm). Modern pasteboard binding. [And:] MONTANARI, Geminiano (1633–1687). *Copia di lettera scritta all'illustrissimo signore Antonio Magliabechi ... intorno alla nuova cometa apparsa quest'anno 1682*. Padua: 1682. 4° (202 x 149mm), 8pp. Engraved title vignette of comet and constellation, woodcut headpiece and initial. Disbound with all leaves loose, contained within modern paper sleeve. [And:] ARPE, Malachia dell'. *Lettera ... scritta al Sig. Adamo Cenospide in ragguaglio del celeste portento vedutosi in Toscana la notte de' 31 di marzo del presente anno 1676*. Florence and Milan: 1676. 4° (220 x 160mm), 4pp. Woodcut text-illustration of comet. Modern boards. [And:] ALIBANI, Andrea. *Discorso... per la cometa cospicua al meridiano di Bologna la notte delli 17 dicembre 1664*. Bologna: 1764. 4° (200 x 145mm), 12pp. Woodcut text-illustration of comet, title device, initial and typographic ornaments. (Light soiling.) Modern boards. [And:] CAPOCCI, Ernesto. *Dialoghi sulle comete scritti in occasione delle cinque apparse nell'anno 1825*. Naples: 1825. 4° (220 x 155mm), 90pp. Aquatint frontispiece. (Variable light spotting.) Modern cloth-backed boards. [And:] CASTAGNOLA, Giovan Francesco. *Discorso sopra lo [sic] cometa comparso [sic] nel Dicembre del 1664*. Genoa: 1665. 4° (234 x 160mm). Double-page folding engraved plate, final blank. (Plate soiled with a few marginal holes, some extending into plate image. Later vellum (soiled).



RARE ITALIAN TREATISES ON COMETS, many discussing the great comets of 1664 (C/1664 W1, at perihelion on 5 December 1664 at 1.02 AU) and 1665 (1665 F1 at perihelion on 24 April 1665 only 0.106 AU from the Sun). Sold with 2 other similar volumes.

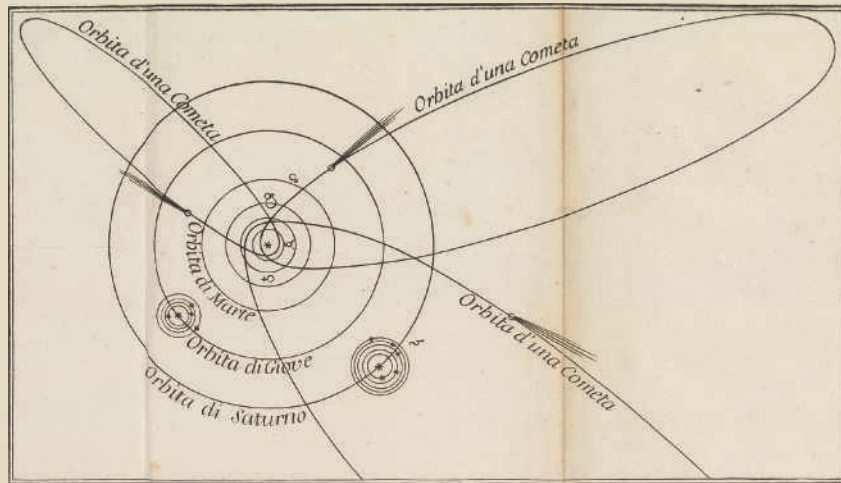
(9)

£1,000–1,500



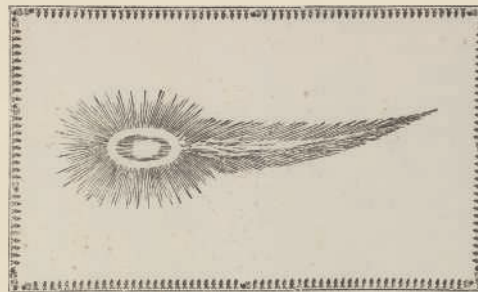
\$1,300–1,800

€1,200–1,700



0370

COMETS – GHISILIERI, Antonio (1685–1734). *Predizione della cometa dell'anno 1736*. Bologna: 1735. Engraved title and 10 folding plates, woodcut head- and tailpieces, initials. [Bound after:] – *Il pronostico avverato fatto ... vescovo d'Azoto e posto ora avanti il suo libro intitolato Predizione della cometa MDCCXXXVI*. Bologna: 1737. Engraved folding plate, woodcut head- and tailpieces, initials. 2 works in one volume, 4° (210 x 147mm). ?Contemporary pasteboard binding (lacking spine, extremities rubbed). [Sold with:] HARRIS, John (c.1666–1719). *Dialoghi astronomici*. Venice: 1751. 8° (165 x 105mm). Engraved folding plate, final blank. (Occasional light spotting.) Contemporary vellum (lightly soiled and rubbed). First Italian translation of Harris' *Astronomical Dialogues between a Gentleman and a Lady* (London, 1719). [And:] MONTANARI, Geminiano (1633–1687). *Copia di lettera ... Scritta all'illustrissimo signor Marchese Gio. Giuseppe Orsi a Mantova*. Bologna: 1676. 4° (210 x 142mm). 12pp. Folding woodcut plate. (Light scattered spotting.) Modern boards. Provenance: removed stamp on title affecting a few letters. [And:] RAIMONDO, Annibale. *Discorso ... Sopra la nobilissima cometa, che comincio apparire il Nouembre 1577*. Venice: 1577. 4° (195 x 145mm). Large woodcut device on title and on final leaf, text-illustration of the position of comets, and one initial. (Occasional faint spotting and soiling.) Modern boards (crudely backed with cloth tape, extremities rubbed). [And:] SALISTRÌ, Matteo. *Discorso fisico astronomico ... sopra la cometa comparsa di Novemb. dell'anno 1680*. Florence: 1681. 4° (212 x 151mm), 8pp. Title with woodcut vignette of comet's path, woodcut text-illustration, typographic ornamental headpiece. (Title torn and repaired without loss.) Modern wrappers.



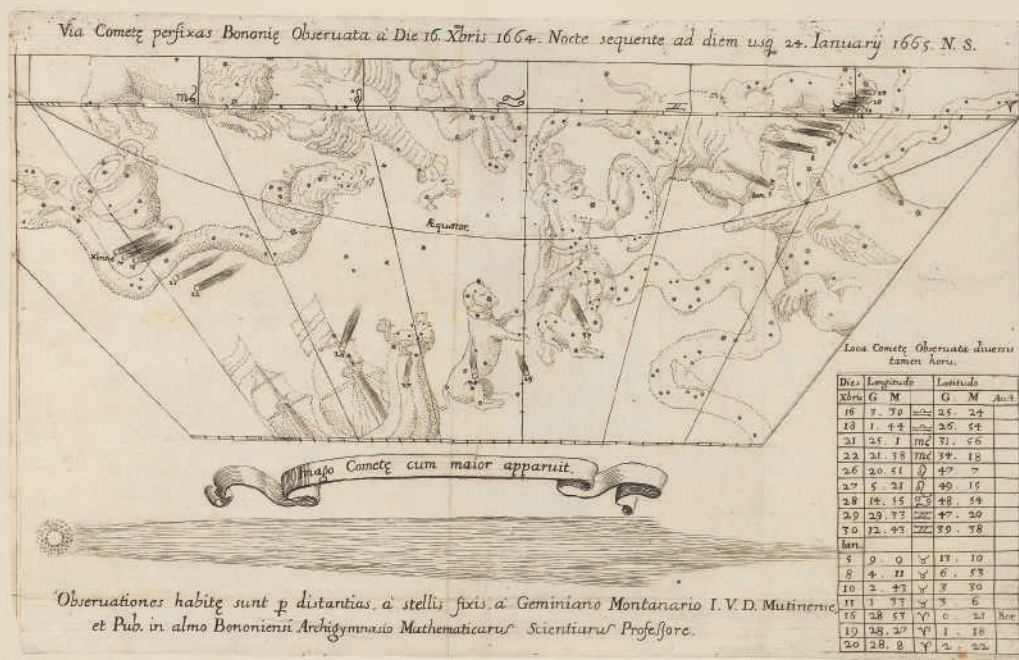
COLLECTION OF RARE ITALIAN TREATISES ON COMETS. Sold with 7 other similar volumes, including 3 works by Eustachio Zanotti.

£1,000–1,500



(12)  
\$1,300–1,800  
€1,200–1,700





0371

COMETS – MONTANARI, Geminiano (1633-1687). *Cometes Bononiae observatus anno 1664 & 1665. Astronomicophysica dissertatio*. Bologna: J.B. Ferroni, 1665. 4° (212 x 155mm). Engraved folding plate. (Variable insignificant spotting.) Modern pasteboard binding. [Sold with:] LICETI, Fortunio (1577-1657). *De cometæ an MDCLII. MDCLIII observationibus astronomicis, Europa fere tota peractis, et omnia sideris accidentia detegentibus*. Udine: N. Schiratti, 1653. 4° (190 x 142mm), (Short marginal tear to a2, just into text but without loss, variable spotting and browning, heavy to gatherings F, P and Q.) Later vellum. *Provenance*: gist of the printer (ink inscription on recto of front free endpaper) — Henricus Treus (ink inscription on verso of front free endpaper, in same hand as previous). [And:] GARULLI, Camillo. *Hypothesis Copernicana, cometæ, et elegiarum monobiblos*. Rome: G. Salomon, 1777. 8° (183 x 122mm). Woodcut title device. (Variable, mostly light, spotting.) Contemporary half calf over decorative boards (extremities rubbed, upper joint cracking at tail). *Provenance*: early Latin inscription on title.

TWO RARE 17TH-CENTURY OBSERVATIONS OF COMETS, together with Garulli's scarce work in verse. This latter comprises three poems, the first two on Copernican astronomy and comets, while the final section is on a mixture of themes including verse on physics and about Bishop Spinucci.

£600-900

\$740-1,100

€680-1,000

(3)

372

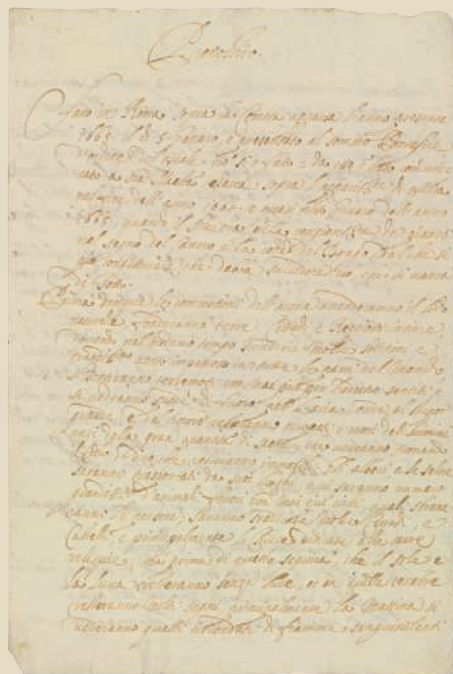
COMETS. 'Pronostico Fatto in Roma sopra la Cometa apparsa l'anno presente 1665 il di 5 Genaro, e presentato al sommo Pontefice', contemporary manuscript. In Italian, 2½ pages, on a bifolium, 260 x 176mm, docketed 'Cometa aparsa il 1664'.

A doom-laden prophecy of the fires, floods, earthquakes etc which will befall in the wake of the comet of 1664/5. This bright comet of 1664/5 (C/1664 W1) was broadly observed across Europe (and indeed the northern hemisphere), including by such leading scientists as Newton, Hevelius, Huygens, Oldenburg, etc. It was swiftly followed by a lunar eclipse and a further comet in the summer of 1665: this succession of celestial phenomena was a significant stimulus to contemporary astronomers, particularly in the study of comets; those who regarded them as portents of doom were to be gratified by the Great Plague of London in summer 1665.

£500-800

\$620-980

€560-900





0373

COLOMBO, Matteo Realdo (1494–1559). *De re anatomica libri XV*. Venice: Nicolò Bevilacqua, 1559.

2° (330 x 226mm). Full-page woodcut title showing a dissection, numerous woodcut initials, printer's woodcut device at end. (Title remargined, some staining and spotting, occasional browning.) Contemporary vellum, dark edges, manuscript title on spine (some soiling and few small chips, lacking ties). *Provenance*: Giovanni Battista Baffi (d. 1596, doctor; ownership inscription on title and marginal annotation) — traces of a stamp on A2.

FIRST EDITION, second issue, with the dedication to Pope Pius IV and the text reset on the following three pages. According to tradition, Colombo's *De re anatomica* was to have been illustrated by Michelangelo; however, Michelangelo left no drawings or any other evidence that he ever seriously considered the task, and we can only speculate as to what sort of artistic masterpiece might have been produced in such a collaboration. Instead Colombo's book was published without illustrations except for the woodcut title, which was directly inspired by that of Vesalius's *Fabrica*. The dangling right arm of the cadaver in the title-page woodcut recalls Donatello's bas-relief *The Heart of the Miser*. Colombo is best known for his discovery of the pulmonary or lesser circulation, i.e., the passage of blood from the right cardiac ventricle to the left via the lungs. Although this discovery was first published in the *Historia de la composicion del cuerpo humano* (1556) by Colombo's friend and former pupil Valverde de Hamusco, the evidence in both Valverde's and Colombo's accounts indicates that the discovery was Colombo's, made through his vivisectional observations of the heart and pulmonary vessels. Colombo's account of the pulmonary circuit was preceded by that in Michael Servetus's *Christianismi restitutio*, and by the thirteenth-century account of the Arab ibn al-Nafis. However, these prior descriptions went undiscovered until the late seventeenth and early twentieth centuries, respectively; and there is no evidence that either was available to Colombo at the time. Colombo's observations of the heart also enabled him to gain a more correct understanding of the phases of the heartbeat, generally confused by his predecessors, who erroneously likened the heart's action to the expansive action of a bellows. Although overshadowed by his discovery of the pulmonary circulation, Colombo's observations of the heartbeat apparently directly inspired Harvey's vivisectional studies on the heart, which in turn led to his discovery of the greater circulation. Colombo evidently died during the printing of his work, since in most copies his original dedication letter to Pope Paul IV (who also died while the work was in progress) has been replaced with a dedication to Pope Pius IV by Colombo's two sons, mentioning their father's recent demise. This copy belonged to a contemporary doctor Giovanni Battista Baffi. Adams C-2402. Garrison and Morton 378.1; Herrlinger, p.167; Norman 501; Osler 897; Schultz, pp.102-104.

£8,000-12,000

\$9,800-15,000

€9,000-13,000





0374

CORONELLI, Vincenzo Maria (1650-1718). *Epitome cosmografica* o Compendiosa introduzione all'astronomia, geografia, e idrografia, per l'uso, dilucidatione, e fabbrica delle sfere, globi, planisferj, astrolabj, e tavole geografiche. Cologne [but Venice]: Andrea Poletti, 1693.

8° (187 x 122mm). Engraved frontispiece, 33 (of 37) engraved plates only, of which 28 (of 31) double-page, one with two volvelles, and 5 (of 6) folding circular celestial and terrestrial charts. (Lacks 4 plates and with only 40 of 44 unnumbered preliminary pages, laminated repairs to margins of title and some other preliminaries, small repairs to folding plates.) Modern brown leather, uncut.

FIRST EDITION, gathering the lectures which Coronelli gave before the Accademia Cosmografica degli Argonauti, the first geographical society, which he himself had founded in Venice in 1684. His work is divided into three books: the first on astronomy and the points of the compass, the second on geography and natural phenomena, and the last on globes, armillary spheres and astrolabes. SBN/It gives two variant paginations, A and B, this copy conforming with B. BL/STC *17th-century Italian* I, p.262; Houzeau and Lancaster 8006; Riccardi I, 374.

£1,000-1,500                      \$1,300-1,800  
 €1,200-1,700

0375

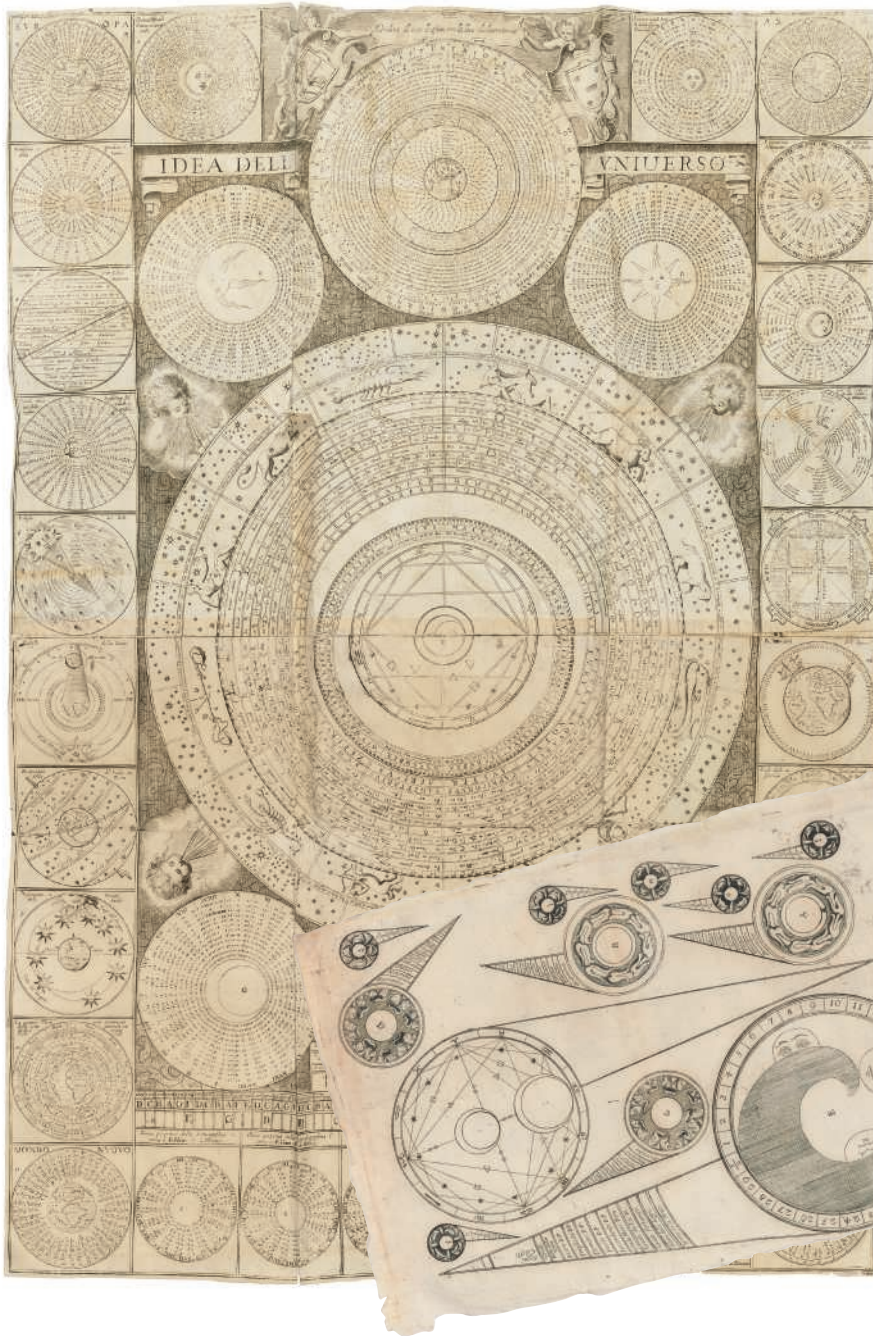
CORONELLI, Vincenzo (1650-1718). *Viaggi del Coronelli*. Venezia: Giovanbattista Tramontino, 1697.

2 volumes, 8° (156 x 110mm). Engraved frontispieces, arms, portrait and allegorical plate, 113 engraved plates (58 in vol. I and 55 in vol. II) of which 90 folding. (Paperflaw resulting in small clean tear to plate before B4 in vol. I, plate before b2 in vol. II shaved at outer margin, few small tears at fold of other folding plates, some occasional spotting and light staining.) Contemporary vellum, manuscript title on spine, speckled edges (some small wormholes, light staining, head of front join in vol. I splitting). *Provenance*: Desmond Seaton Reid (book collector; bookplate)

FIRST EDITION of this well-known work by Vincenzo Coronelli, founder of the Accademia degli Argonauti in Venice, the most antique geographical society of the world. After a trip Coronelli undertook in 1696 in Germany, Holland and England he published his *Viaggio*, a sort of tourist guide with many notes on his travels, the cities he visited and the local habits. Coronelli described in detail the cities he passed during his journey, from Venice to Trento, from Augsburg to Cologne and from Leiden to London and Oxford (where he was hailed with honours at the University). The number of plates varies from copy to copy.

(2)

£1,200-1,800                      \$1,500-2,200  
 €1,400-2,000



0376

CORONELLI, Vincenzo Maria (1650–1718). *Cronologia Universale*. [Venice: 1707].

4° (322 x 215mm). Engraved half-title, title, portrait of the author, very large folding plate of the universe complete with the original uncut sheet of volvelles, and 23 plates, 12 of which folding and all but one portraits, with the directions to the binder leaf at end. (Without the plate of arms and dedicatory portrait of Vincenzo Maria Orsini sometimes found in a few copies but not mentioned in the directions to the binder leaf, portrait of Pope Clement XI browned, creased and torn along one fold, but without serious loss, the other folding plates with minor tears along creasefolds with only minor losses, the universe plate with short tears at crease folds but without loss, light browning and spotting.) Contemporary vellum (covers slightly bowed, ties missing, extremities lightly rubbed).

FIRST EDITION of Coronelli's *Chronology*. THE SURVIVAL OF THE UNCUT SHEET OF VOLVELLES IS EXTREMELY RARE. Graesse II, 273.

£2,000–3,000

\$2,500–3,700

€2,300–3,400



(detail)

0377

CORTESE, Pietro (fl. 17th-century). *Discursus astronomicus novissimus*. Palermo: Alphonso dell'Isola, 1642.

Small 4° (178 x 133mm). Title within woodcut border and arms of Cardinal Giovanni Doria, one woodcut plate, 8 illustrations, of which 2 full-page. (Margins closely shaved, causing partial loss of title border, border of armillary sphere and some shoulder notes, margins of last few pages a little frayed, lightly waterstained throughout.) Modern boards (new endpapers).

FIRST AND ONLY EDITION, RARE. The plate depicts an armillary sphere and the astronomical illustrations show amongst others eclipses of the sun and moon. Rare at auction, no records at ABPC online and only one record on RBH. Riccardi I, 380.

£1,500–2,500

\$1,900–3,100

€1,700–2,800



0378

COSMOLOGY. Manuscript of a primer on pre-Copernican cosmology, opening 'Libro Primo / Delle Cose riceventi il Nome di Sfera', late 17th century.

Describing the terrestrial sphere, the geocentric universe, the signs of the zodiac, time, and the movements of the heavens including eclipses, with three supplementary texts comprising 'Compendio d'alcune cose appartenenti alla cognittione della Sfera', 'Osservationi sopra la Sfera', and 'Osservationi sopra le 48 Imagini' [i.e. on the constellations]. The first text containing 10 diagrams of subjects including the geocentric universe, the principal divisions of the terrestrial sphere, the celestial and terrestrial zones, the orbits of the planets, the cycles of the moon, the eclipse of the moon and the eclipse of the sun. In Italian, 213 pages, quarto (198 x 140mm), (minor worming). Contemporary limp vellum (some minor wear and soiling).

£500-800

\$620-980  
€560-900



(detail)

0379

COSMOLOGY. 'Traité de L'Univers ou Cosmographie', manuscript in an informal hand, [mid-18th century].

Decorative vignette, introductory letter, 20 full-page diagrams and text on 133 pages, including approximately 35 further neatly-drawn diagrams. In French, altogether 156 pages, quarto (226 x 180mm), plus blanks (the first leaf tipped onto guards). 18th-century calf gilt (minor worming, rather rubbed and worn).

A primer on cosmography for the benefit of a young female pupil, including a comparison of the various systems of the universe, from Ptolemy to Copernicus. The figures show an armillary sphere, a 'Globe artificiel', the Ptolemaic, Tyconic and Copernican systems, the movement of planets and comets, the 'Tourbillons de Descartes', the measurement of the Earth, etc. The introductory letter makes it clear that this cosmographical treatise is intended for the benefit of a young woman, to whom the author urges the utility of this branch of learning: 'Vous pouvés vous trouver dans des compagnies où une personne qui ne seroit pas instruite seroit un fort sot personnage'.

£700-1,000

\$860-1,200  
€790-1,100

0380

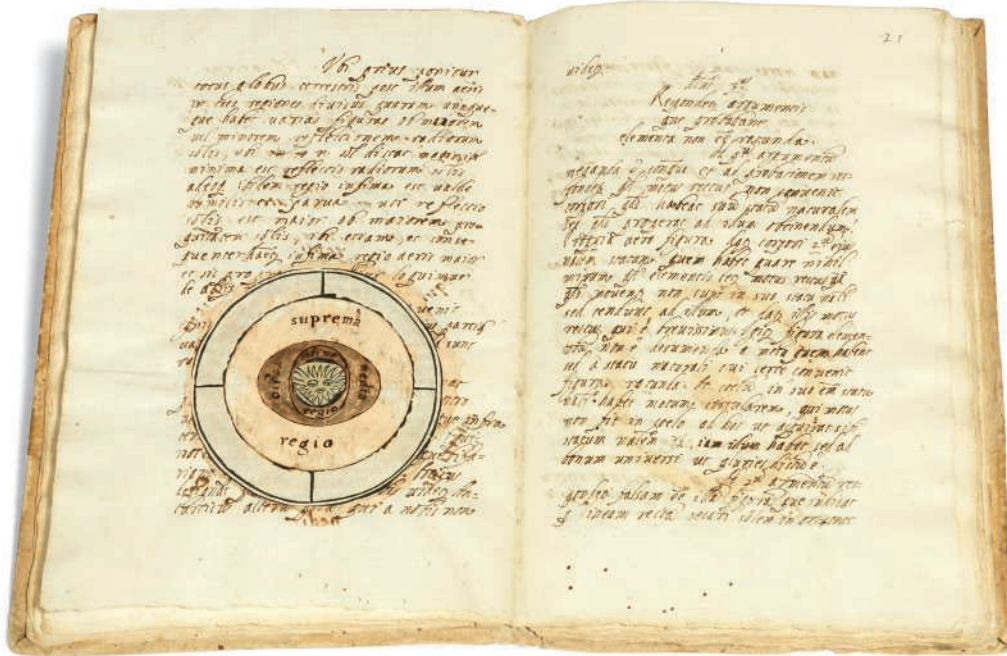
COSMOLOGY – Domenico DE LUCCATINI. 'Liber de elementis', apparently an authorial manuscript, a compendium of treatises on the four elements, 1670. Illustrated with c.22 drawings, 7 on inserted slips, including a series depicting the planetary system, 34 pages of computational data at the end of the manuscript. In Latin, c. 220 leaves, 4to (180 x 130mm). Contemporary vellum (spine part detached).

An appealing collection of texts on natural philosophy, reflecting contemporary learning. The compiler, Domenico de Luccatini, who has twice signed his manuscript, was likely a university student, copying certain of his texts in Latin from printed sources with their accompanying illustrations.

£700-1,000

\$860-1,200  
€790-1,100





381

COSMOLOGY – [?Cesare CREMONINI (1550-1631)]. Cosmological treatise, 'Disputatio ultima; De Coelo et Mundo', [17th century, after 1630], in a somewhat eccentric Italian hand, with scattered cancellations and emendations. 19 ink diagrams, two pasted in, two woodcut illustrations pasted in as a replacement for a diagram lost to ink acidification. In Latin, c.71 leaves, 4to (200 x 130mm), (some worming to pages at the beginning and end of the manuscript, scattered ink acidification repaired in places). Contemporary card (some worming to the top and bottom covers). Box. Provenance: indistinct library stamp.

An unpublished 17th-century treatise on cosmology, apparently a partial correction of Cesare Cremonini's *Disputatio de coelo* of 1631. Cremonini, colleague and rival of Galileo, was one of the foremost philosophers of his age: he found a patron in Alfonso II d'Este, Duke of Ferrara, and was said to be paid a salary twice that of Galileo in his position at the University of Padua. The present manuscript seems to represent a move away from his absolute adherence to the philosophy of Aristotle in relation to the heavens as set out in *Disputatio de coelo*. In fact, it was this commitment to Aristotelian thought that had brought Cremonini and Galileo into contention: when the latter offered him the chance in 1610 to observe the mountains of the Moon through his telescope, Cremonini refused, citing Aristotle's proof that the Moon must be a perfect sphere. That Scheiner's *Rosa Ursina sive Sol* is cited here means the manuscript must postdate its 1630 publication: its unknown authorship opens up certain intriguing possibilities.

£2,500-3,500

\$3,100-4,300  
£2,900-3,900

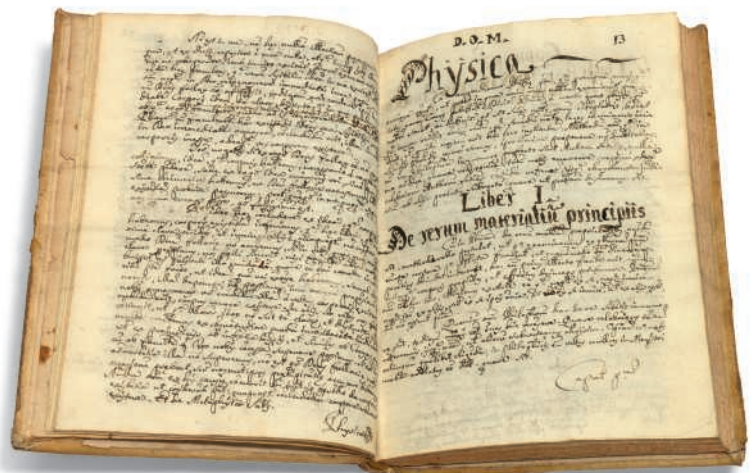
6382

COSMOLOGY. Manuscript manual of philosophy and cosmology, [second half 17th century]. Calligraphic chapter headings, 15 pages of scientific diagrams. In Latin, 88 leaves, 4to (205 x 150mm), (light stain at the base of the opening page). Contemporary vellum (worn at bottom edges).

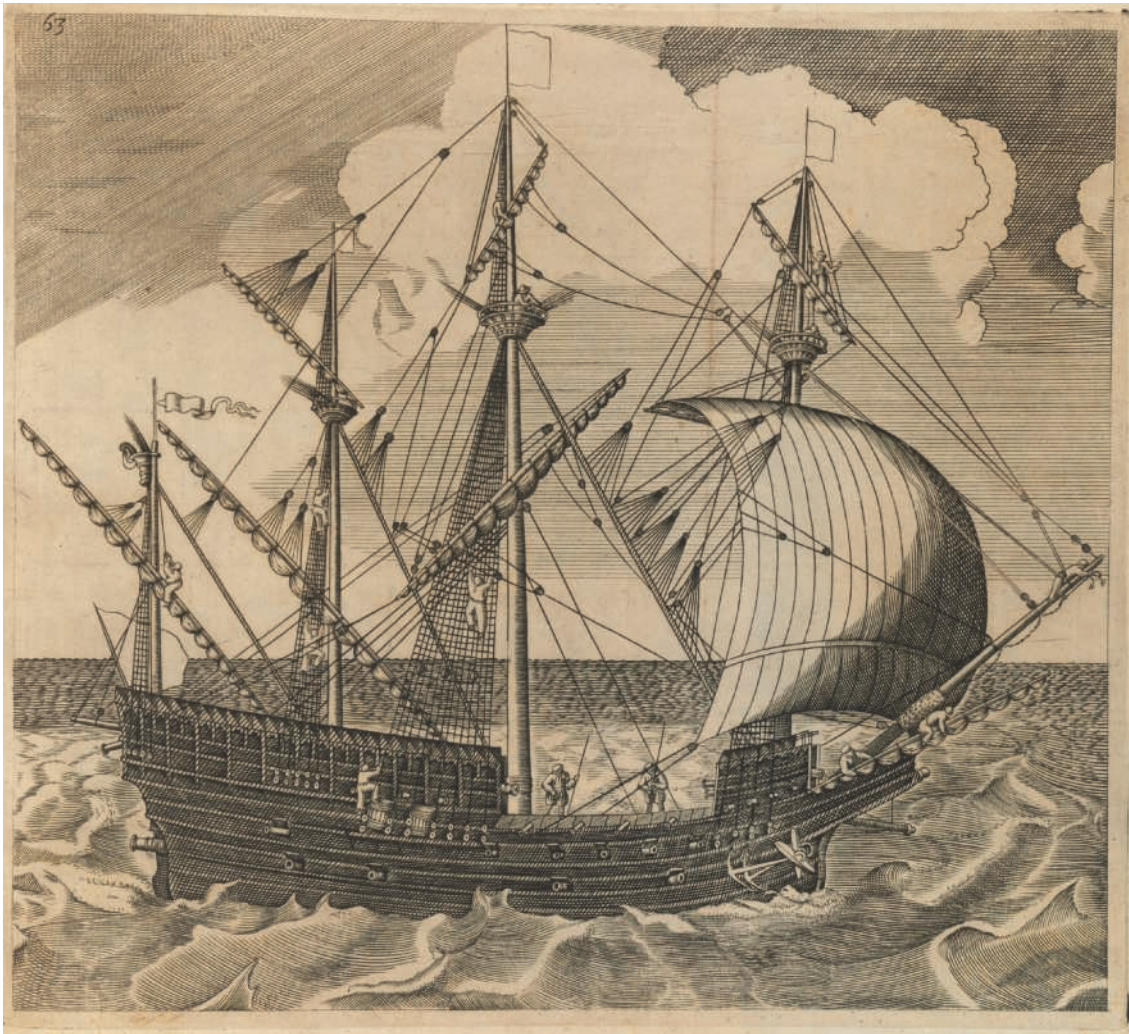
The author of this handbook, a member of a religious order, opens his compendium of essential wisdom with brief sections covering philosophy and metaphysics before continuing into cosmology, which makes up the bulk of the handbook: the science of the Milesian school, Aristotle, and Epicurus are touched upon, before moving on to the discussion of physics and natural phenomena, some of which are illustrated with attractive diagrams at the end of the manuscript.

£500-800

\$620-980  
£560-900







0383

CRESCENZI, Bartolomeo (fl. 1565-1607). *Nautica mediterranea*. Rome: Bartolomeo Bonfadini, 1607.

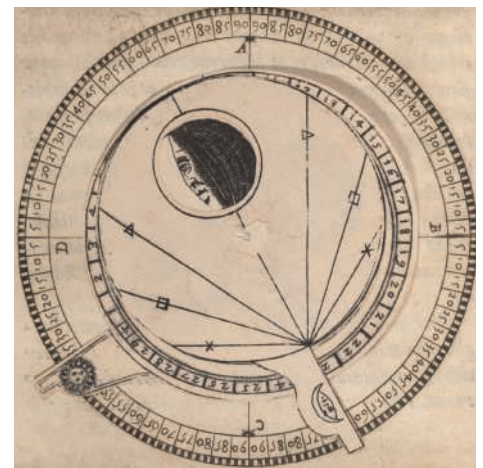
2 parts in one volume, 4° (230 x 169mm). Engraved title, 3 engraved folding plates, 2 engraved volvelles on p. 201 and 414, numerous engraved and woodcut illustrations and diagrams of which 7 full-page and many half-page, woodcut initials, head- and tail-pieces, with the blank 4B4. (Lacking the map of the Mediterranean, title re-margined at bottom, gutter of Aa1 repaired, Mm4 with long but clean closed tear, folding plate of 'città vecchia' with long closed tear with slight loss, a few leaves with worming at inner gutter, light browning and some spotting, a few waterstains.) Contemporary vellum, manuscript title on spine, tail of spine painted in red with shelfmark (a little rubbed), modern slipcase. *Provenance*: 'Di Pietro Salvetti' (inscription on title and pastedowns).

SECOND EDITION. A comprehensive work on maritime matters, including ship-building, navigation, mapping and warfare. The treatise is based on the observations of the hydrographer Bartolomeo Crescenzi during his many voyages around the Mediterranean with the papal fleet. The work was first printed in 1602 and reissued in the present edition only with the date on the title-page altered. Without the portolan map, often missing from copies of the work. Some copies call for 4 plates because one of the volvelles hasn't been cut out and is therefore counted as a plate. Nordenskiöld, *Periplus*, pp. 68 and 73; Heinrich Winter, 'A later portolan chart at Madrid and late portolan charts in general', *Imago Mundi* 7 (1950), 37-46

£2,500-3,500

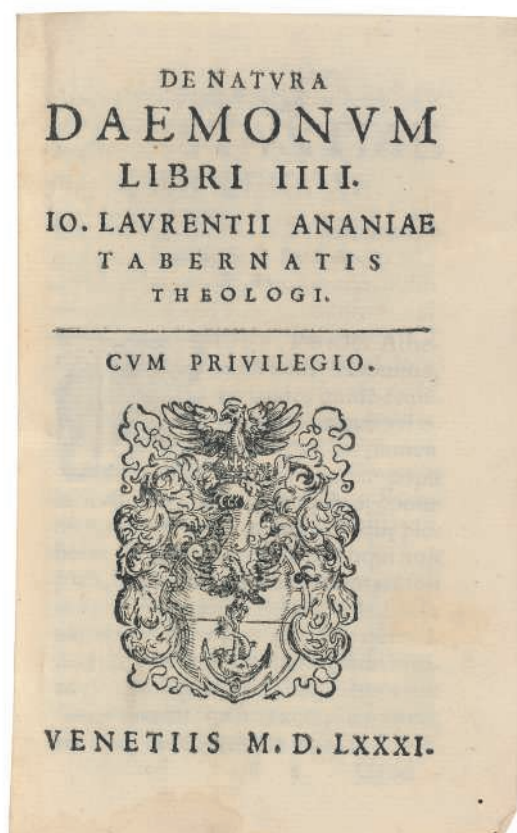
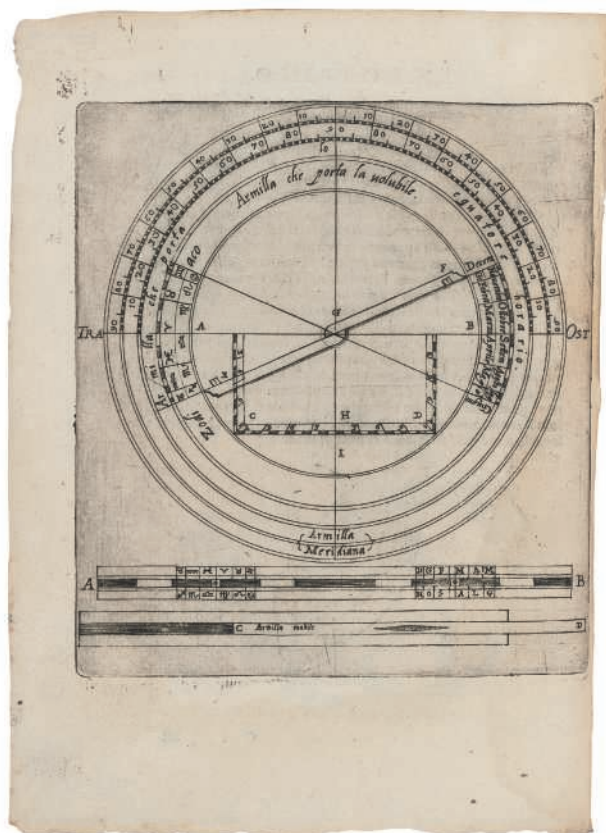
\$3,100-4,300

€2,900-3,900



(detail)

END OF MORNING SESSION



6384

CRESCENZI, Bartolomeo (fl. 1565–1607). *Proteo militare .... Diuiso in tre libri nel primo si describe la fabrica di detto Proteo, ... Nel secondo, e terzo si tratta dell'uso di detto istrumento .... S'insegna ancora l'arte del navigare*. Naples: Gio. Iacomo Carlino e Antonio Pace, 1595.

4° (215 x 155mm). 6 full-page engraved illustrations by Antonio Giamin, numerous woodcuts, some also full page. (Heavy waterstaining at beginning and end, marginal soiling, wormholes in margin of title continuing up to quire E and recurring in Q-R, some filled in, the first three engravings affected by the waterstaining and worming and with some repairs, S1 with marginal tear.) 18th-century mottled green Italian parchment, paper spine label in manuscript, uncut (some defects in spine). *Provenance*: Harrison D. Horblit (book label; in his sale, Sotheby Parke Bernet, 27 July 1981, lot 268).

FIRST EDITION of a treatise which Crescenzo began writing in 1591. It was reprinted in the author's *Nautica mediterranea* (Rome, 1602) together with two other previously published works. By calling it the 'Military Proteus' he stressed the military and naval uses of his instrument, but the unusual name also suggests its great adaptability. He explores its uses for figures in geometry and for perspective in pictures, sculpture and architecture, its multiple applications making it an important precursor to Gaileo's proportional compass. BL/STC *Italian* p.559; Riccardi I (2), 388-9: 'raro'.

£800-1,200

\$980-1,500  
€900-1,300

6385

D'ANANIA, Giovanni Lorenzo (1545-1609). *De natura daemonum*. Venice: [Aldus Manutius], 1581. [Bound with:] BIZZARRI, Pietro (1525-1586). *Varia opuscula, quorum indicem sequens pagina demonstrabit*. Venice: [Paolo Manuzio], 1565.

2 works in one volume, 8° (145 x 92mm). Printer's woodcut device on titles, woodcut initials. (Light staining to bottom margin, occasional light browning). Contemporary vellum, manuscript title on spine (lacking ties, light staining).

FIRST EDITIONS of both works. The first is a treatise on demons by the Italian geographer and theologian D'Anania and the second a collection of Latin poems by the historian Bizzarri. Adams A-1004 and B-2090; Ahmanson-Murphy 928 and 736; Renouard 158½ and 1565/15 ('rare volume').

£1,000-1,500

\$1,300-1,800  
€1,200-1,700





6386

DANTE Alighieri (1265-1321). *Opere del divino poeta Danthe con suoi comenti recorrecti et con ogni diligentia novamente in lettera cursiva impressa.* (Venice: Bernardino Stagnino da Trino, 24 November 1512).

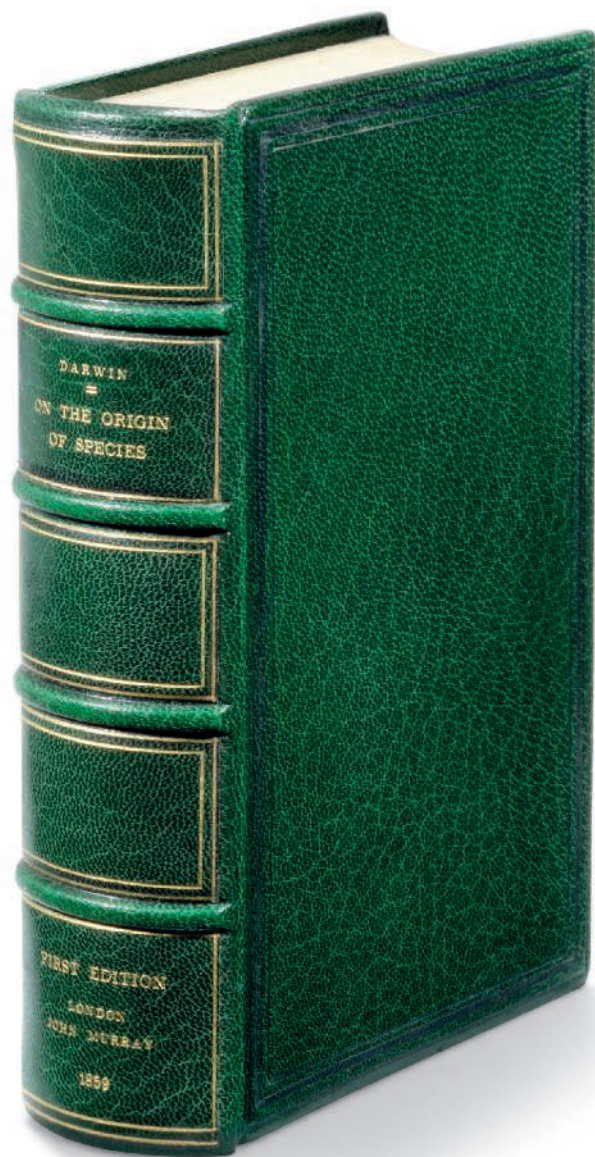
4° (210 x 145mm). Frontispiece with portrait of Dante within woodcut frame depicting angels and the expulsion from Eden, title in red letters, nearly 100 wood-engraved text-illustrations, of which the first full-page, large device on colophon. (Dampstaining at beginning and end, scattered staining and finger-soiling throughout.) Modern dark-brown morocco, gilt spine (extremities faintly rubbed). *Provenance:* early 16th-century ink manuscript notes to front and end flyleaves regarding members of the Duchy of Urbino.

STAGNINO'S RARE 1512 EDITION OF DANTE WITH NUMEROUS WOODCUTS. Adams D-87; Brunet II, 501.

£3,000-5,000

\$3,700-6,100

€3,400-5,600



6387

DARWIN, Charles (1809-1882). *On the Origin of Species by Means of natural Selection*. London: John Murray, 1859.

8° (184 x 117mm). Folding lithographic diagram, 32-page list of John Murray's books at end, dated June 1859 [Freeman's variant 3]. (Title and half-title with extensive repairs causing loss of text, mainly on verso of half-title, contents leaves and final advertisement leaf with some mainly marginal repairs, many margins with laminated repairs, folding diagram with short tear and small part of margin torn away, many leaves brittle with marginal tears.) Modern green half morocco (new endpapers), protective box. *Provenance*: John Crerar Library, University of Chicago (perforation stamp on half title, title, H6 and H7, accession number on first page of contents, small gilt stamp on front of box) – sold at Christie's, University of Chicago Rare Science Duplicates, Part 1, 2 July 1994, lot 306.

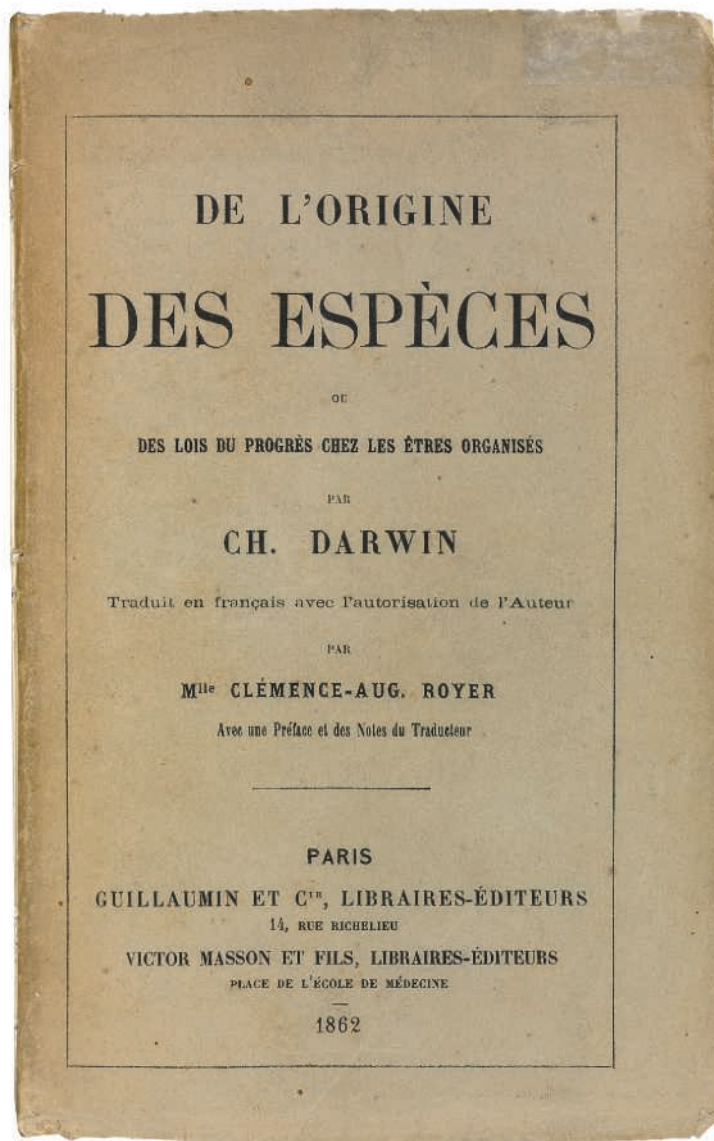
FIRST EDITION OF 'THE MOST IMPORTANT SINGLE WORK IN SCIENCE' (Dibner), and 'A TURNING POINT, NOT ONLY IN THE HISTORY OF SCIENCE, BUT IN THE HISTORY OF IDEAS IN GENERAL' (DSB). 'By observing the special biology and geology of isolated islands during the cruise of the "Beagle," Darwin's reflective mind saw, in the struggle for existence, that favorable variations would tend to help survival, with the resulting formation of new species. Fossil remains and the extinction of species, such as the dodo and solitaire birds, further supported such a position. This, the most important single work in science, brought man to his true place in nature' (Dibner). Dibner, *Heralds* 199; Freeman 373; Garrison and Morton 220; Grolier *Science* 23b; Norman 593; PMM 344b; Sparrow 49; Waller 10786.

£7,000-10,000

\$8,600-12,000

€7,900-11,000





6388

DARWIN, Charles (1809-1882). *De l'origine des espèces, ou Des lois du progrès chez les êtres organisés ... traduit en français sur la 3e édition...* par Mlle Clémence-Auguste Royer. Paris: Guillaumin, 1862.

12° (189 x 117mm). Folding lithographic plate. (Spotting to half-title and title, light marginal spotting of text.) Modern calf gilt preserving original green printed wrappers (front wrapper with small adhesive tape repair).

FIRST EDITION IN FRENCH, published 31 May 1862, based on the third English edition which included Darwin's historical sketch in its full form. Royer went beyond her role as a translator and included a long (60 page) preface and detailed explanatory footnotes. In June 1862, soon after Darwin received a copy of the translation, he wrote in a letter to the American botanist, Asa Gray: 'I received 2 or 3 days ago a French translation of the Origin by a Madelle. Royer, who must be one of the cleverest & oddest women in Europe: is ardent deist & hates Christianity, & declares that natural selection & the struggle for life will explain all morality, nature of man, politicks &c &c!!!' (Darwin Correspondence Project, Letter 3595). Freeman 655.

£700-1,000

\$860-1,200

€790-1,100





6391

[HOLBEIN, Hans, the younger (1497-1543)]. *Icones mortis aliquot imaginibus praeter priores, totidemque inscriptionibus cumulatae, versibus quoque Latinis, Gallicis ac Germanicis illustrata. Les Images de la mort... Der Todtendanz.* Frankfurt: Eberhardt Kieser, 1623.

Small 8° (146 x 95mm). 60 full-page engravings after Holbein and Heinrich Aldegrever with text in German engraved above and below and side borders of flowers, Latin and French letterpress text on plate versos. Interleaved. Contemporary blind-stamped calf, green edges (spine repaired at head but worn, covers rubbed at extremities, ties lacking, new front endpapers). *Provenance:* Edmund Sydney Williams (bookplate) – Sir John Stirling Maxwell, 10th Baronet of Pollok (1866-1956; bookplates).

The plates, which had appeared earlier in quarto in the undated *Todten Dantz durch alle Stände und Geschlecht der Menschen*, are for the most part derived from the 16th-century Lyons editions. The verses in French and their Latin translation by G. Aemylius in this edition are from the same source. Brunet III, 257; VD17 23: 289742F.

£1,500-2,500

\$1,900-3,100  
€1,700-2,800



6392

*La Grande danse macabée des hommes, et des femmes, Histoire & Renouvelée de vieux Gaulois, en langage le plus poly de nôtre tems.* Troyes: Jacques Oudot and Jean Oudot, 1729.

4° (218 x 165mm). Large woodcut device on title and 60 other woodcuts, mainly of large size (some repeats). (Soiled and repaired.) Modern vellum (lightly soiled).

An illustrated 18th-century edition of the Dance of Death which reuses the woodcuts of the 1531 edition. Brunet II 495 ('Les presses de la ville de Troyes, depuis longtemps en possession d'approvisionner les foires de la France des livres populaires qui s'y débitent le mieux, n'ont pas manqué de reproduire de temps en temps *la Danse macabre*').

£800-1,200

\$980-1,500  
€900-1,300

alle ore 14. italiana per ladro  
 Numero 5A. A di 30. Luglio 1712. Sebastiano  
 55. Giovanni Marchi di Sant'Anna fratelli  
 furono impiccati a ore 14. per ladri.  
 56. A di 31. Ottobre 1716. Giuseppe del Car  
 putano Bartolucci di Capalmonci fu impica  
 to e squartato per assassinio commesso  
 al Convento di Spagnuolo, e altri, furono por  
 tati vicino al Convento della Macchiale di  
 57. A di 8. Luglio 1717. Andrea Tagliati di  
 Monte Carlo di Ofite alla Poggella fu im  
 piccato, e squartato a ore 14. e un altro  
 assassinio commesso al Convento di Sp  
 gnuolo, e altri, furono portati vicino al Con  
 vento della Macchiale di Viareggio luogo  
 dove fu commesso il delitto, e tagliata per la  
 testa in una Cabbia di ferro e appesa alla  
 Toraccia di Viareggio.  
 58. A di 28. Maggio 1728. Bartolomeo di An  
 tonio Mai di Lucca li fu tagliata la  
 testa e poi legato ad un palo fino a tanto  
 che non fosse il tutto ne altro in cenere per  
 delitto di omicidio.  
 59. A di 28. Maggio 1729. Bartolomeo Cy  
 no di Montignoso li fu tagliata la testa per  
 omicidio commesso nella persona di Gio

0393

LUCCA. 'Elenco Di tutte le Giustizie, che Sono state eseguite Nella Città di Lucca Incominciando l'Epoca della Descrizione Dal di 29. Maggio 1629', manuscript, mid-19th century.

Title, list of 98 death sentences up to 1845, giving some details of the crime and sentence ('gli fu tagliata la Testa per Ladro'), and in some cases the names of the victims. In Italian, 15 pages, 4to (218 x 153mm), (folded vertically, some minor ink acidification, the title rather worn, the last leaf tipped in, presumably a replacement with the text in a different hand but apparently continuous). 19th-century card. Provenance: Vincenzo Guerlini, Lucca, 1845 (note to title).

The offences meriting the death sentence are impressively varied, from murder and conspiracy to theft, smuggling, coin counterfeiting, rebellion, arson, sodomy and repeated desertion. The executions are usually by hanging or decapitation, though in some cases the subjects are hanged, drawn and quartered; two executions in 1799 and 1804 are by firing squad, and one in 1811 and a group in 1845 by guillotine.

£500-800

\$620-980

€560-900

1711  
 1712  
 1713  
 1714  
 1715  
 1716  
 1717  
 1718  
 1719  
 1720  
 1721  
 1722  
 1723  
 1724  
 1725  
 1726  
 1727  
 1728  
 1729  
 1730  
 1731  
 1732  
 1733  
 1734  
 1735  
 1736  
 1737  
 1738  
 1739  
 1740  
 1741  
 1742  
 1743  
 1744  
 1745  
 1746  
 1747  
 1748  
 1749  
 1750  
 1751  
 1752  
 1753  
 1754  
 1755  
 1756  
 1757  
 1758  
 1759  
 1760  
 1761  
 1762  
 1763  
 1764  
 1765  
 1766  
 1767  
 1768  
 1769  
 1770  
 1771  
 1772  
 1773  
 1774  
 1775  
 1776  
 1777  
 1778  
 1779  
 1780  
 1781  
 1782  
 1783  
 1784  
 1785  
 1786  
 1787  
 1788  
 1789  
 1790  
 1791  
 1792  
 1793  
 1794  
 1795  
 1796  
 1797  
 1798  
 1799  
 1800  
 1801  
 1802  
 1803  
 1804  
 1805  
 1806  
 1807  
 1808  
 1809  
 1810  
 1811  
 1812  
 1813  
 1814  
 1815  
 1816  
 1817  
 1818  
 1819  
 1820  
 1821  
 1822  
 1823  
 1824  
 1825  
 1826  
 1827  
 1828  
 1829  
 1830  
 1831  
 1832  
 1833  
 1834  
 1835  
 1836  
 1837  
 1838  
 1839  
 1840  
 1841  
 1842  
 1843  
 1844  
 1845  
 1846  
 1847  
 1848  
 1849  
 1850  
 1851  
 1852  
 1853  
 1854  
 1855  
 1856  
 1857  
 1858  
 1859  
 1860  
 1861  
 1862  
 1863  
 1864  
 1865  
 1866  
 1867  
 1868  
 1869  
 1870  
 1871  
 1872  
 1873  
 1874  
 1875  
 1876  
 1877  
 1878  
 1879  
 1880  
 1881  
 1882  
 1883  
 1884  
 1885  
 1886  
 1887  
 1888  
 1889  
 1890  
 1891  
 1892  
 1893  
 1894  
 1895  
 1896  
 1897  
 1898  
 1899  
 1900

0394

VENICE. 'Mortali sentenze di giustizia Veneta o sia serie di tutti quelli che sono stati giustiziati dall'anno DCCCX sino all'anno presente', [c.1781].

Title, preface and a numbered series of 733 death sentences hand down in Venice between the years 810 and 1781, in some cases with brief commentaries giving details of their crimes and sentences, with two additions for 1781-2 and a further seven up to 1804. In Italian, 41 leaves, 4to (180 x 140mm), plus blanks. Contemporary card covers (a little soiled).

DEATHS IN VENICE. The death sentences recorded include such celebrated cases as the doge Marino Faliero and the co-conspirators in his attempted *coup d'état* in 1355 and the *condottiere* Francesco Bussone da Carmagnola in 1432. Venetian capital punishment was highly ritualised, and traditionally took place by hanging or decapitation on a scaffold between the twin columns in the Piazza San Marco ('tra le Collone'): in the case of murderers, the culprit first had his hand amputated on the location of the crime.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



395

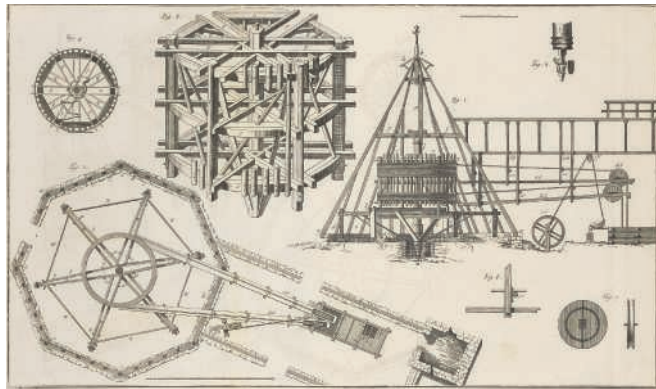
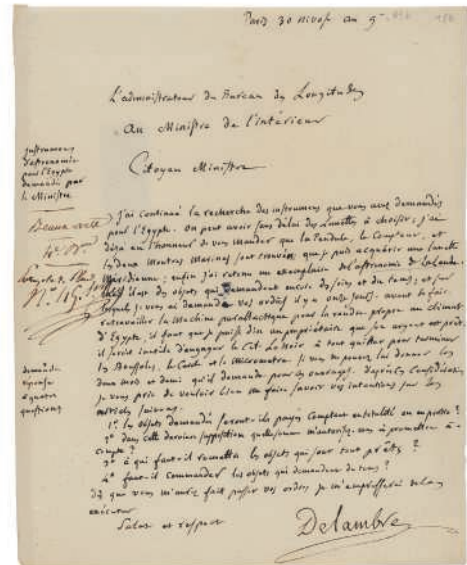
DELAMBRE, Jean-Baptiste (1749-1822). Two autograph letters signed ('Delambre'), the first to the Italian astronomer Antonio Cagnoli, Paris, 6 October 1791.

Expressing pleasure at hearing better news of Cagnoli's health and regretting the sequence of misfortunes which has weighed upon him, including 'les injustices des rois [et] les malheureuses suites de notre révolution'; for his own part, Delambre complains of the intense pressure under which he is obliged to complete his work on the eclipses of [Jupiter's] satellites in time for submission for a concours on 1 September, laments the current condition of the Académie des sciences, caught between two different constitutions, and discusses the prospect of being chosen for the expedition to measure the meridian arc; the second letter is to the Minister of the Interior (Pierre Bénézech), 19 January 1797, on the preparation of astronomical instruments for the expedition to Egypt. Together four pages, quarto.

(2)

£1,000-1,500

\$1,300-1,800  
€1,200-1,700



0396

DELIUS, Christoph Traugott (1728-1779). *Traité sur la science de l'exploitation des mines, par théorie et pratique, avec un discours sur les principes des finances*. Paris: Philippe-Denys Pierres, 1778.

2 volumes, small 4° (251 x 188mm). Half-titles, 25 folding engraved plates, woodcut headpieces. (Some, mainly lightly, spotting.) Contemporary tree calf (head of spines chipped, joints cracked, vol.II with extensive repairs).

FIRST EDITION IN FRENCH of this important history of mining and geology, first published in German in 1773. Hoover 260.

£700-1,000

\$860-1,200  
€790-1,100

0397

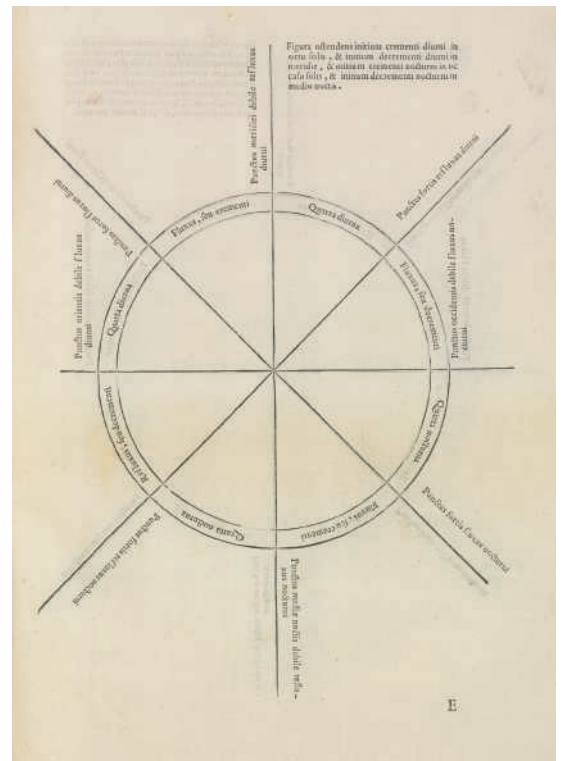
DELFINO, Federico (1477-1547). *De fluxu et refluxu aquae maris, subtilis et erudita disputatio. Eiusdem De motu octavae sphaerae*. [Venice]: in Academia Veneta [printed by Paulus Manutius], 1559.

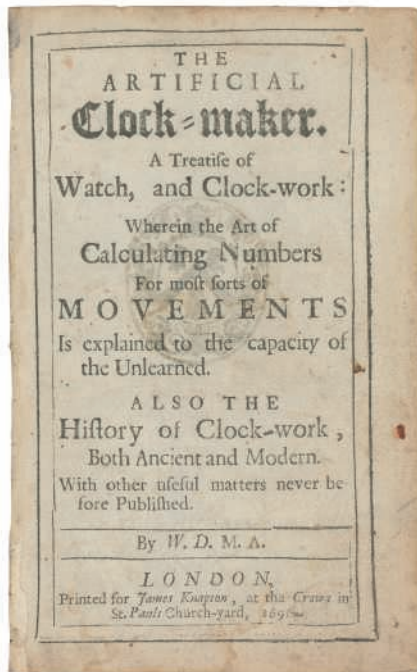
4° (312 x 205mm). Etched Aldine device (Fama C4a), woodcut diagrams occupying 8 leaves, those on the 4 unnumbered leaves intended for use as mobile parts. (Title somewhat stained and partially attached to guard, title and first quire repaired at inner margin, some other stains and occasional soil marks.) Late 19th-century half roan and marbled boards (rubbed, new marbled sides and endpapers).

FIRST EDITION. Supportive of the ancient theory that tides are caused by the sun and moon's attraction, Delfino's work is dedicated to cardinal François de Tournon by mathematicians of the Academia. Renouard states that 1100 copies were printed, describing it as 'fort rare. Il est bien imprimé et sur très beau papier, comme le sont à-peu-près sans exception tous les livres de l'Accademia Veneziana.' Adams D-232; Ahmanson-Murphy 601; Brunet II, 579; Honeyman 848; Mortimer/Harvard *Italian* 150; Renouard, *Alde*, 275:21; Riccardi I, 403; not in BL.

£2,000-3,000

\$2,500-3,700  
€2,300-3,400





0398

DERHAM, William (1657-1735). *The Artificial Clock-Maker. A Treatise of Watch, and Clock-Work*. London: James Knapton, 1696.

8° (164 x 102mm). One folding plate with two woodcut tables. Other tables in text, errata pasted onto a2v. (Title tipped in and with 34cm. tear along inner margin, also slightly soiled and waterstained at foot, news cutting ['Rational Recreations'] tipped onto p. 51, another cutting ['Abbreviations'] pasted onto blank part of p. 130, final leaf torn at inner margin.) Early 19th-century half calf (rubbed, front free endpaper and rear blank almost detached). *Provenance*: armorial stamp on title verso — Webb Chamberlayne July 1775 (inscription at head of preface) — Thomas Davis, clock and watch maker, Chespstow (signature on front free endpaper and on plate; engraved label) — J.C. Scully, Dublin (bookseller's label).

FIRST EDITION. William Derham, a clergyman and natural philosopher who knew Newton, Halley and other leading scientists, was himself elected to the Royal Society on 3 February 1703. *The Artificial Clock-Maker*, his first book, was both theological and scientific in intent. It went through several editions, and was also translated into German (1708) and French (1731). This copy was owned by Thomas Davis of Chespstow, a clockmaker, in the early 19th century. The list of 'Chespstow Bells put in the Church in the year 1735' penned on the front pastedown, and 'The Method of Ringing Old Grand sire' — a 2-page account on the rear free endpaper, may be in his hand. Further notes and letterpress insertions in this copy include an annotated price list for the 'Sale of the Nassuck, Arcot and Other Diamonds'. Wing D-1099.

£800-1,200

\$980-1,500  
€900-1,300



(detail)

0399

DESCARTES, René (1596-1650). *Principia philosophiae*. [Bound with:] — *Specimina philosophiae: seu dissertatio de methodo... dioptrice, et meteora*. Translated into Latin from French by Estienne de Courcelles. Amsterdam: Louis Elzevir, 1644.

2 works in one volume, 4° (201 x 153mm). Printer's woodcut device on titles, numerous woodcut illustrations and diagrams, some full-page. (First work with title lightly soiled with 2 tiny holes, without blank b4, small repairs on B1 and larger marginal repair on E1; second work with 3M1 to end with repaired wormtrack with some small loss; occasional light staining and browning throughout.) Contemporary vellum, manuscript title on spine (some staining). *Provenance*: unidentified ownership inscription on title and annotations — removed stamps in margins and at end — Wilhelm von Deutschland Mainz (bookplates).

FIRST EDITION OF DESCARTES' SYSTEM OF PHYSICS and first Latin edition of the *Discours*. In the first work Descartes developed his theory of vortices. Based in part on his then unpublished work *Le monde*, which treated the creation and function of the universe in completely mechanistic terms, the *Principia philosophiae* provides a systematic statement of his metaphysics and natural philosophy. Descartes' system represents a truly comprehensive look at the universe in a fundamentally new, mechanistic and non-teleological way. His vortex theory was the starting point for all serious work in physical theory in the mid-17th century, including Newton. Descartes' famous dictum 'cogito, ergo sum' appear for the first time in the *Discours*, although the treatise *Geometri* is omitted. Although separate works, these two Elzevir publications often appear together. Guibert p.104 and 118; Krivatsy 3116; Tchemezine II, pp.777-787; Willems 1008; Norman 622.

£2,000-3,000

\$2,500-3,700  
€2,300-3,400



€400

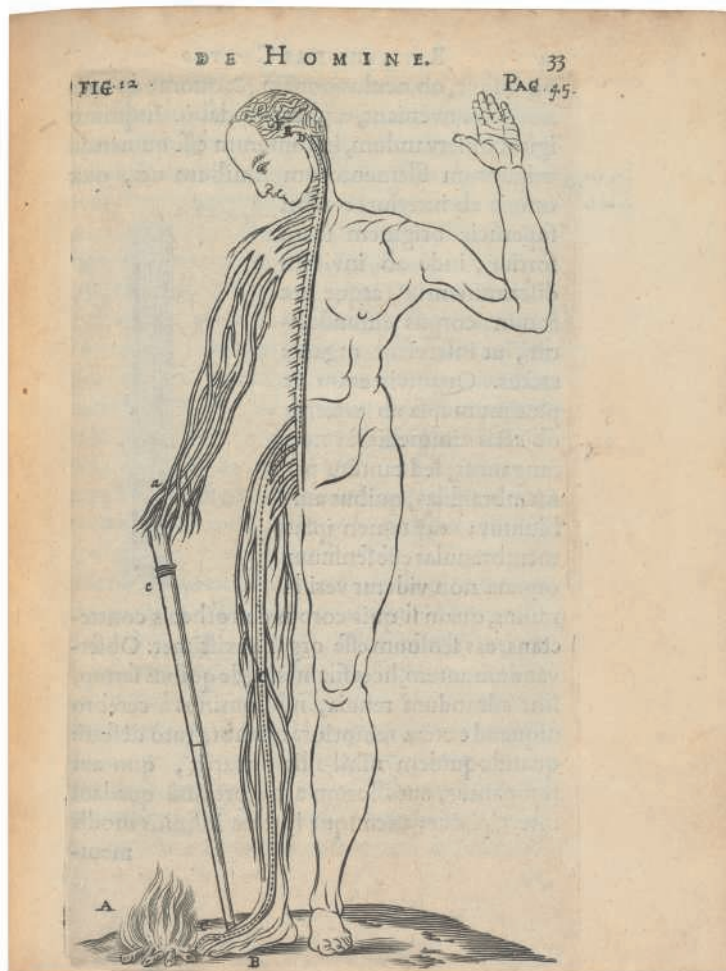
DESCARTES, René (1596–1650). *De homine figuris*. Translated from French into Latin by Florentius Schuyl (1619–1669). Leiden: Petrus Leffen and Franciscus Moyardus, 1662.

4° (197 x 154mm). Printer's woodcut device on title, 10 engraved plates, one with overlays showing the interior regions of the heart, numerous engravings and woodcuts in text. (Occasional light browning and top margin of title lightly soiled.) Red morocco by Marc Olivier, gilt spine, gilt morocco label, speckled edges. *Provenance*: Draycot House, Wiltshire (inscription on title) — Theodore Besterman (1904–1976, psychological researcher and bibliographer; bookplate) — Arnaud de Vitry (bookplate; his sale on 10 April 2002 at Sotheby's, lot 196).

FIRST EDITION OF THE FIRST TEXTBOOK OF PHYSIOLOGY.

Originally written as a physiological appendix to the *Discours*, this work was suppressed after the condemnation of Galileo in 1663, fearing that his mechanistic view of the human body might be considered heretical. 'Descartes considered the human body a material machine, directed by a rational soul located in the pineal body. This book was the first attempt to cover the whole field of "animal physiology"' (Garrison and Morton). Descartes understood the significance of Harvey's discovery, especially the circulatory motion of the blood, and includes a long description of the circulation of blood in this work. 'Without Descartes, the seventeenth-century mechanization of physiological conceptions would have been inconceivable' (DSB). This unauthorized edition is noted with title-pages in two states by Guibert, without priority. The title-page of this copy corresponds with Guibert's second noted (the first has the printer's name reversed in the imprint and bears a different printer's device). The first authorized edition of *De homine figuris* was published in French in 1664. Garrison and Morton 574; Grolier *Medicine* 31; Guibert pp.196–97; Norman 627; Krivatsy 3120; Osler 931; Tchmerzine II, p.798 (describing two variants of the title-page, no priority mentioned); Waller 2376; Wellcome II, p.453.

£3,000–5,000



\$3,700–6,100  
€3,400–5,600

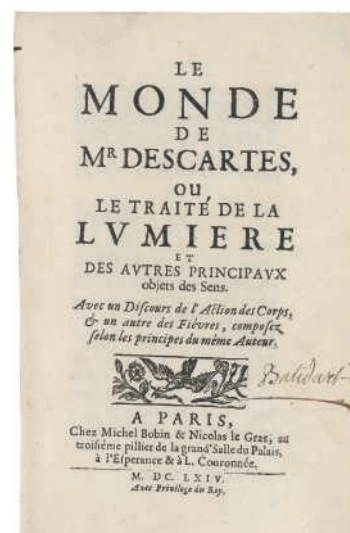
€401

DESCARTES, René (1596–1650). *Le Monde ... ou Le Traité de la lumière et des autres principaux objets des sens. Avec un discours de l'action des corps, et un autre des fièvres, composez selon les principes du même auteur*. Paris: Michel Bobbin et Nicolas le Gras, 1664.

8° (167 x 108mm). Woodcut title vignette, numerous woodcut illustrations, several full-page. (Light browning at start, full-page illustrations slightly cropped, P1r and P5r soiled.) Contemporary mottled calf, spine gilt (covers a little chipped). *Provenance*: Balidaret (signature on title).

FIRST EDITION, second issue with cancelled title, of this posthumously published work of the author's youth. 'Descartes's first attempt to explain the formation of the physical world was composed during the 1630s but suppressed, like *L'homme*, after Galileo's condemnation' (Norman). The treatise reveals how steady the course of his ideas remained throughout his life, accounting for all cosmological phenomena as the product of matter in motion. The laws of motion are the ultimate 'laws of nature,' and all scientific explanation is purely mechanistic. Jacques le Gras shared the publisher's privilege with Michel Bobin, Nicolas le Gras and Theodore Girard. Guibert pp. 211–213; Honeyman 868; Norman 629 (later issue, with Girard's imprint); Tchmerzine IV, p.311 (imprint b).

£800–1,200



\$980–1,500  
€900–1,300





€403

DIOPHANTUS of Alexandria (fl. A.D. 250). *Arithmeticon libri sex, et de numeris multangulis liber unus*, edited by Claude Bachet de Méziriac (1581-1638), commentary by Pierre de Fermat (1601-1665). Toulouse: Bernard Bosc, 1670.

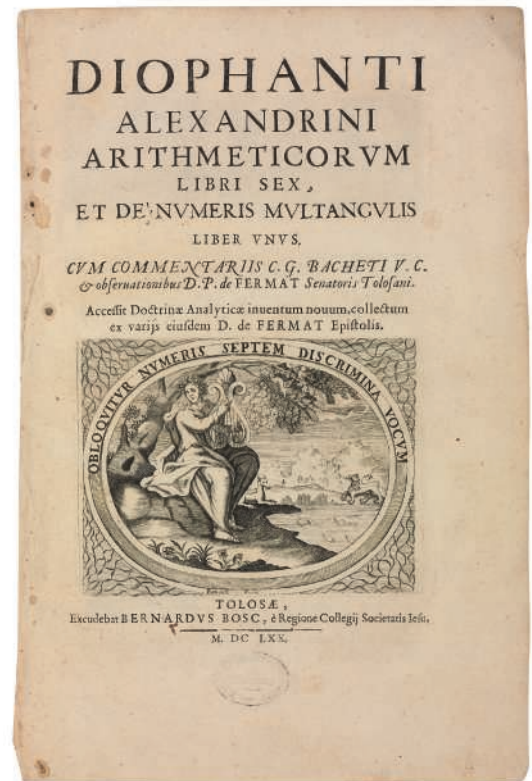
2° (325 x 219mm). Greek and Latin text parallel on the page, Latin commentary in single column. Engraved title vignette after Rabault, two engraved headpieces, engraved opening initial, woodcut initials and ornaments. (Title with a few scattered stains and erased ownership stamp at foot, some browning and spotting, I2 and Nn2 misbound after I3 and Nn3 as in the Norman copy, R3 with marginal repair.) Contemporary vellum, spine with raised bands and red morocco label, speckled edges (upper joints repaired, covers bowed).

FIRST PRINTING OF FERMAT'S THEOREMS RELATING TO NUMBER THEORY, in the second edition of Bachet's Diophantus. Fermat owned a copy of the Greek editio princeps of 1621 in which he wrote notes questioning Bachet's statements and forming his own theorems to solve the mathematical problems which Diophantus had posed; he died without any intention of having them published. However, his son Claude-Samuel chose to include the annotations in this second printing of the work five years later; they form the first contribution by a Renaissance mathematician to the theory of numbers and the first step in the invention of the differential calculus. Most famous of the 48 observations made by Fermat is the first statement of his celebrated 'Last Theorem', not proven until 1995 when Andrew Wiles, professor of mathematics at Princeton, completed a 130-page proof – Fermat had claimed he knew the proof but lacked the space in the margin to show it. Honeyman 893; Hoffman II, p.109; Norman 777; Simon Singh, *Fermat's Enigma* (New York, 1997), p. 279; Smith p. 348.

£4,000-6,000

\$4,900-7,300

€4,500-6,700



€404

DIVINI, Eustachio (1610-1685). *Brevis annotatio in Systema Saturnium Christiani Hugenii*. Rome: J. Dragondelli, 1660.

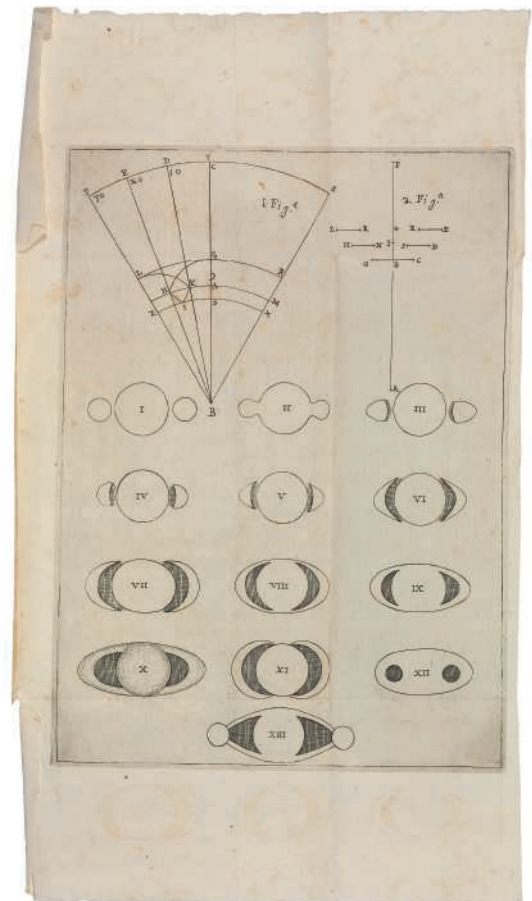
8° (191 x 125mm). Folding engraved plate, woodcut device on title, initial, ornamental typographic headpiece. (B6 with short tear due to paper flaw, just into text and affecting a couple of words, C8 with repaired tear just into text affecting a couple of letters, folding plate with some light creasing, occasional light staining mostly confined to margins.) Modern boards, uncut.

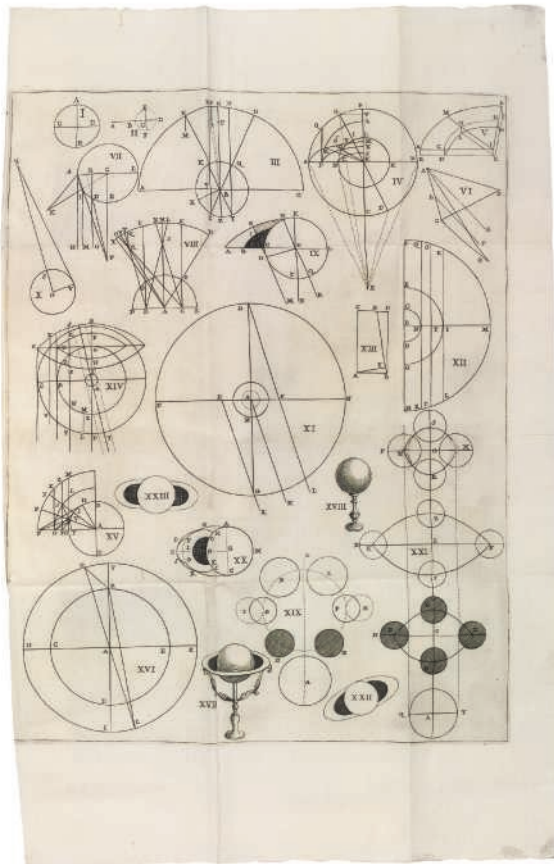
RARE FIRST EDITION OF DIVINI'S ATTACK ON HUYGENS. Huygens discovery in 1665 of the satellite of Saturn, later called Titan, and his proposal that the 'arms' of Saturn were in fact a single ring, were not widely accepted, and a pamphlet war started. By 1670, Huygens had won the day, and the Saturn ring theory was mostly accepted.

£800-1,200

\$980-1,500

€900-1,300





0405

DIVINI, Eustachio (1610-1695). *Eustachius de divinis septempedanus pro sua annotatione in sistema saturnium Christiani Hugenii adversus eiusdem assertionem*. Rome: typis Dragonellianis, 1661.

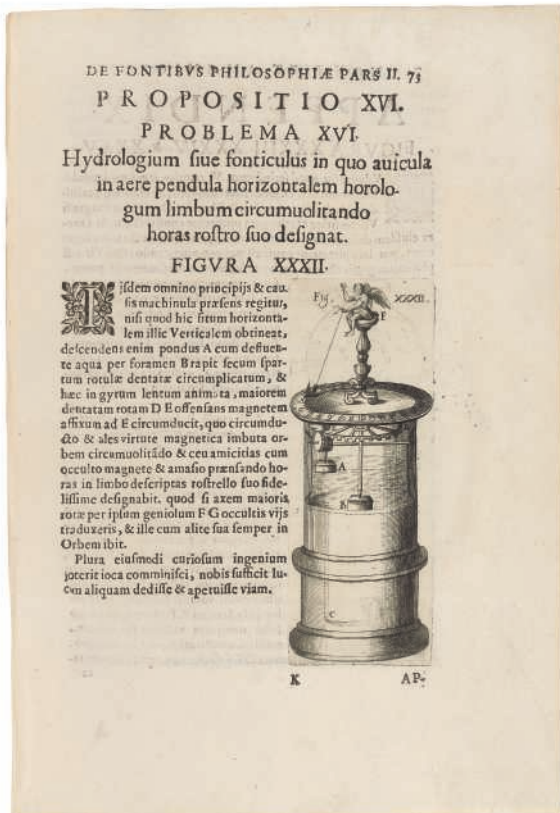
8° (180 x 129mm). Folding engraved plate. (Plate torn slightly and strengthened on back edge.) Italian 20th-century quarter calf and mottled boards, uncut.

Formerly attributed to Honoré Fabri (1608-1688), a Jesuit natural philosopher, resident in Rome, who criticized Descartes' concept of subtle matter, defended the Jesuits against the criticisms of Pascal, and criticized Huygens's ring interpretation of the appearance of Saturn; though his arguments were retracted in 1665. The attribution is questioned by SBN/It citing *Dizionario Biografico degli Italiani*, vol. 40 p.306. Dragonelliani published an earlier edition of the tract in 1660, as did Adrian Vlacq at 's-Gravenhage. Only 4 locations of this edition in Italian libraries; not in BL.

£800-1,200

\$980-1,500

€900-1,300



0406

DOBRZENSKI, Jacob Johannes Wenceslaus (1623-1697). *Nova et amaeior de admirando fontium genio ... philosophia*. Ferrara: Alfonso and Giovanni Battista de Marestis, 1657.

Small 2° (319 x 219mm). Additional engraved title, printer's device on printed title and repeated on final leaf, 55 engraved illustrations, woodcut head- and tailpieces, initials. (Frontispiece with mainly marginal light soiling, small part of margin torn away, just touching image, occasional very light browning or marginal thumb-soiling.) Contemporary limp vellum (lightly soiled, new front free endpaper). *Provenance*: Lucas Fanti (18th/19th century; first priest of S. Maria Iubenicorum, Venice; bookplate on pastedown: 'Lucas Fanti Sac. Theo. Doct. Primus Presbyter Ecclesiae Venetae S. Mariae Iubenicorum D.D. orate pro me'.)

FIRST EDITION. A scarce work describing and illustrating a variety of hydraulic machines including a water-clock, a steam engine and fountains. Berlin Kat. 3612; cf. Wellcome II, 425 (dated 1659).

£2,000-3,000

\$2,500-3,700

€2,300-3,400



€407

DRYANDER, Joannes (1500-1560). *Annulorum trium diversi generis instrumentorum astronomicorum componendi ratio atque usus. De compositione Methéoscopii Joannis de Regiomonte epistola. Annulus Boneti de Latis. Compositio alterius annuli autore M. T. Marburg: Eucharius Cevicornus, 1537.*

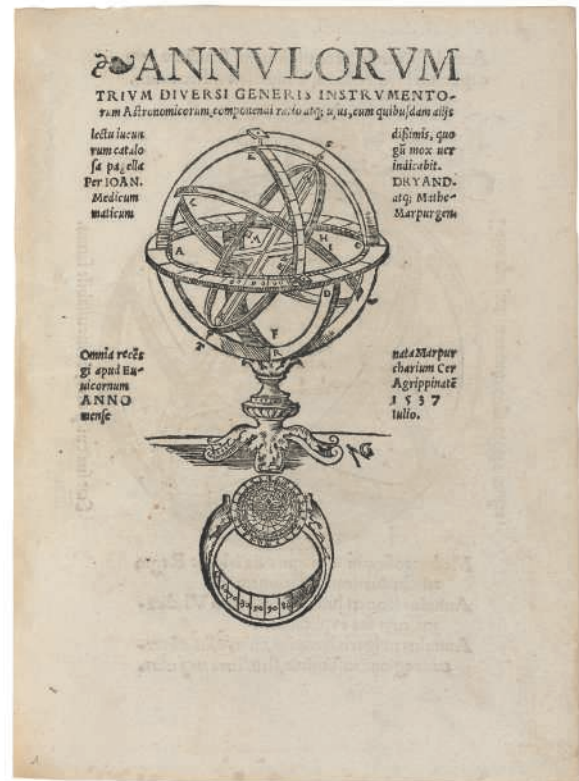
4 parts in one volume, 4° (205 x 152mm). Large woodcut of an armillary sphere on first title and on verso, woodcut devices on titles to each part, large woodcuts and diagrams in text, large historiated woodcut initials, printer's device on verso of final leaf. (Some spotting and soiling, small scratches on A1 affecting few letters, L3 repaired at bottom margin.) Modern vellum (lightly stained).

FIRST EDITION WITH FINE LARGE WOODCUTS. The work describes the construction of an astronomical ring-dial which was invented by Dryander and used for navigation; it may be considered the beginning of the equatorial used in modern observatories and was adjusted for different latitudes including the Moluccas and Hispaniola. Dryander was professor of mathematics and medicine at the University of Marburg and is well-known for having introduced practical anatomy in German universities. Included in this astronomical treatise are 3 other writings on the astronomical ring which, according to Zinner, were inserted as a defence against the accusation of plagiarism. The first is Regiomontanus' letter to Cardinal Bessarion, the second a treatise by Bonetus de Latis, Jewish physician to Pope Alexander VI, and the third by an anonymous author M. T. Zinner 1661. RARE: only 2 copies are recorded in ABPC/RBH (sold in 1979 and 1977). Adams D-940; Honeyman 930; Houzeau and Lancaster 2459; Zinner 1661.

£2,000-3,000

\$2,500-3,700

€2,300-3,400



€408

DUHAMEL DU MONCEAU, Henri Louis (1700-1781). *Art du serrurier*. [Paris: no publisher], 1767.

2° (418 x 280mm). Half-title, 43 engraved plates by E., C. and J. Haussard, Lucas, S. Thomassin and others. (Lacking title, a few light spots in text, plates 38/39 with a very small spot in image.) Late 19th-century calf-backed boards (rubbed, new endpapers).

Published as part of *Description des arts et des metiers*, this is a comprehensive work on the locksmith profession. The plates illustrate different kind of locks, tools and workshops. Some plates, dated 1716 and 1717, were initially intended for a different work which was however never published. Eventually, comprising 72 works in 114 parts, *Description des arts et des metiers* contained over 2100 engraved plates and plans and was completed in 1814 after 65 years. The series was the most important and the largest work on the mechanical and industrial arts of 18th century France, and one of the earliest projects of its kind undertaken in any country. Berlin Kat. 1366; Brunet II, 618-619.

£800-1,200

\$980-1,500

€900-1,300





Am. Bilibalde praestantissime amicissiméque, scribēdi finem faciam,  
 atque deo optimo maximo fauētē ad eos libros quos de humana pro-  
 portione conscripsi, & alios quosdam ad idem spectantes edēdos suo  
 tempore me accingam.

Deo omnipotenti sit laus gloria & imperium.

FINIS.

Lutetiae apud Christianum Wechelam,  
 Anno M.D. XXXII. Nonis Augusti.

0409

DÜRER, Albrecht (1471-1528). *Quatuor his suarum institutionum geometricarum libris*. Paris: Christian Wechel, 9 August 1532.

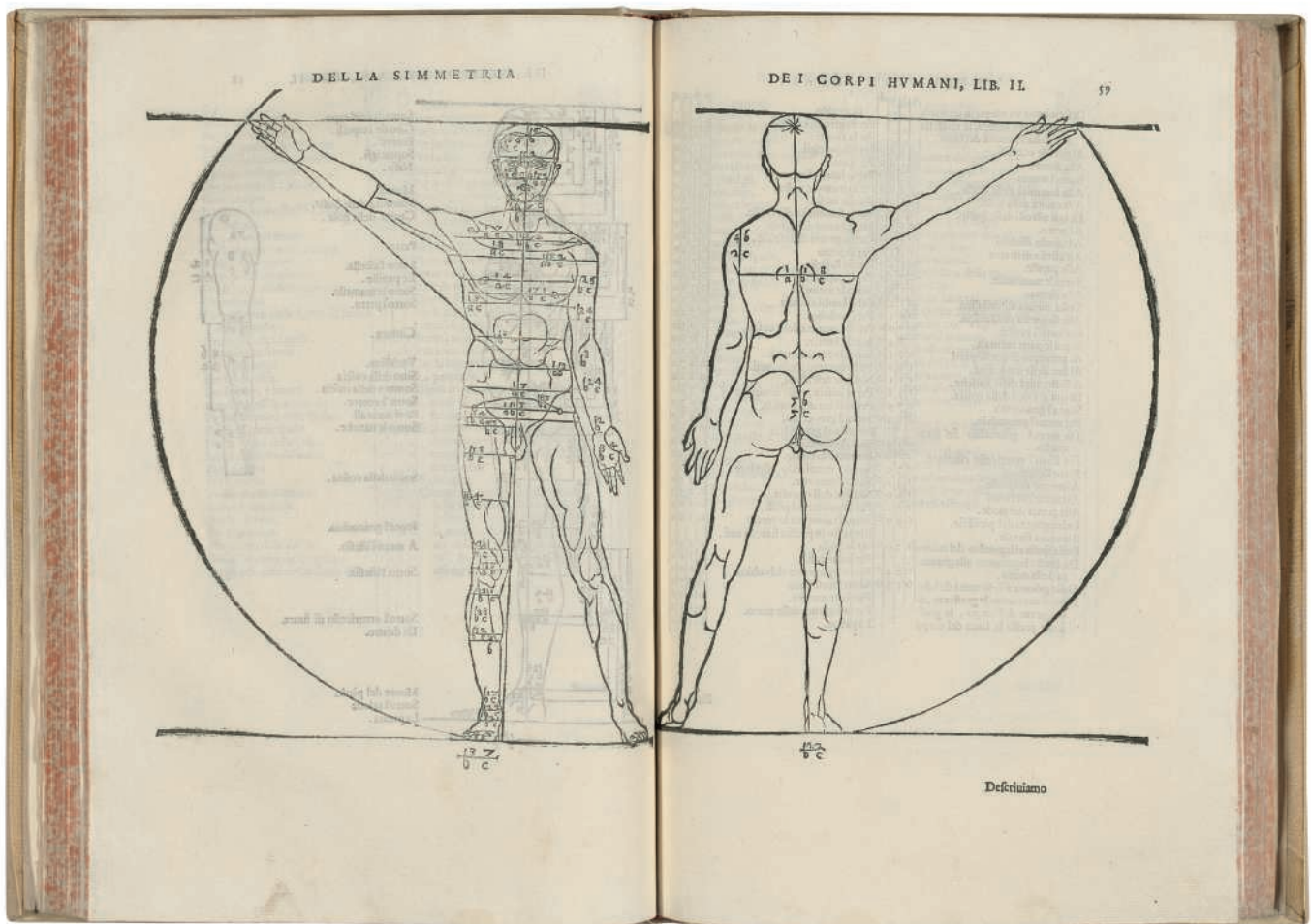
2° (320 x 222mm). Wechel's tree device on title and verso of final leaf, 3 woodcut illustrations, woodcut on a4v repeated on Q3r, another block on Q2r, woodcut diagrams throughout, one double-page, B1 and H4 printed recto and verso with full-page blocks, the ones on P6 and Q1 with pasted-on extensions. (2-3 small wormholes in first and last few leaves, closed on title, light waterstaining at beginning and end, mostly marginal, affecting first woodcut, some light spotting.) Contemporary limp vellum (extensively repaired, lightly soiled). Modern slipcase. *Provenance*: Thomacalli (inscription at foot of title, below a scored inscription) — Carlo Birago (signature below illustration on a4).

FIRST EDITION of Joachim Camerarius' translation of Dürer's *Untenweisung der Messung* (Nuremberg, 1525), the work which 'first presented to northern Europe the completely new attitude to artistic creation which had crystallised in Italy during the Renaissance.' The four German and five Latin editions published up to 1606 are testimony to its importance. Dürer's immediate object 'was to explain the application of practical geometry to drawing and painting and to teach the principles of perspective. These methods were to be applied to architecture, painting, lettering and ornamental forms in general' (PMM). The application of geometrical principles to the construction of letters is particularly interesting, and at the end of book three a whole gothic alphabet is created from small geometrical forms. Adams D-1045; Mortimer *French* 182; Wellcome I, 1922; cf. PMM 54.

£6,000-9,000

\$7,400-11,000  
 €6,800-10,000





0410

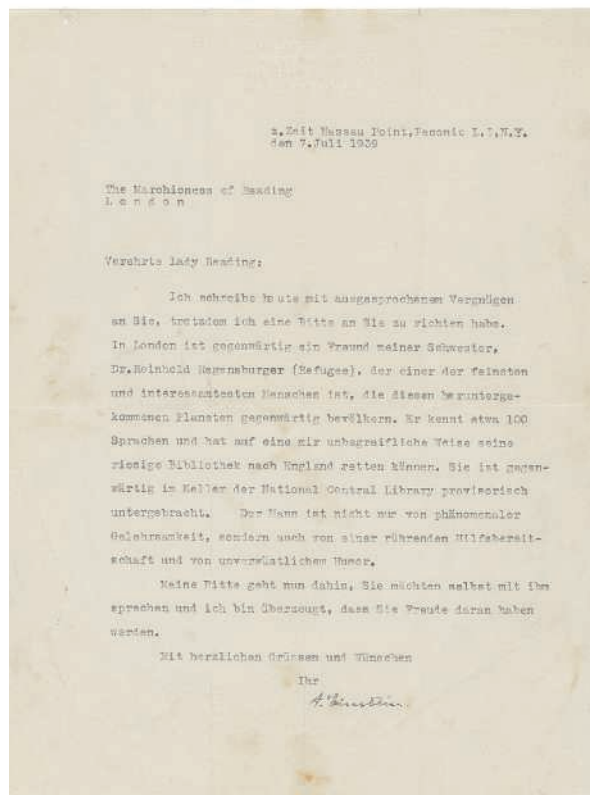
DÜRER, Albrecht (1471-1528). *Della simmetria dei corpi humani nuovamente tradotti dalla lingua Latina nella Italiana da M. Gio. Paolo Gallucci Salodiano*. Venice: Domenico Nicolini, 1591.

2° (318 x 208mm). Niccolini's device on title and colophon leaf, 4 double-page woodcut diagrams on 3 double-page leaves, 110 full-page diagrams and 39 additional diagrams in the text, woodcut tailpiece, foliated and historiated initials in three sizes. (Small ink hole in title, marginal soiling to title and preliminaries and occasionally elsewhere, staining in margins of final quire.) Modern vellum with yapp edges, red speckled page edges (slightly bowed).

FIRST EDITION OF THE FIRST ITALIAN TRANSLATION OF Dürer's *Von menschlicher Proportion*, first issue with 1591 imprint. Dürer's reliance on a framework of geometry for the delineation of human proportion must have appealed greatly to Gallucci as a mathematician, perhaps more so than it actually did to Michelangelo and other Italian artists. Mortimer notes that the Venice blocks are 'close copies' of those used for the first edition of the German text, printed at Nuremberg in 1528. Adams D-1055; BL STC *Italian* p.228; Brunet II, 914; Cicognara 321; Mortimer *Italian* 169; Riccardi I, 569.

£3,000-5,000

\$3,700-6,100  
€3,400-5,600



0411

[EARTHQUAKES] – *Horrible & espouventable tremblement de terre, aduenu en la ville de Ferrare*. Rouen: Martin le Mesgissier, [c. 1570]. 8°. Small woodcut device on title, full-page woodcut of the Resurrection on last page. Modern limp boards. *Provenance*: Giannalisa Feltrinelli (bookplate; sale Christie's South Kensington, 2 June 1998, lot 1488 [part]).

VERY RARE: Worldcat only records the BnF copy. Sold with: *Vera, e distinta relatione Dell'Horrible, e Spauentoso terremoto*. Naples: 1688. Small 4°, 8pp. (dampstained). Modern wrappers. [And:] ABBATI, Bartolomeo. *Epitome metheorologica de' tremoti*. Rome: L.A. Chracas, 1703. 4°, Small 12pp. Modern wrappers housed within modern card jacket. Chronology of earthquakes since the beginning of the world. [And:] GIUNTINI, Girolamo. *Lettera scientifica intorno alla cagione de' terremoti*. Florence: Paperini, 1729. Small 4°, 4opp., half-title. Modern wrappers. And with five others on the same subject.

(9)

£1,000-1,500

\$1,300-1,800  
€1,200-1,700

412

EINSTEIN, Albert (1879-1955). Typed letter signed ('A. Einstein') to [Stella Isaacs], Marchioness of Reading, Nassau Point, Long Island, 7 July 1939. In German, one page, 280 x 215mm (slight creasing and soiling, small staple hole at upper left).

A letter of recommendation for the refugee book collector and linguist Dr Reinhold Regensburger: Einstein describes him as 'one of the finest and most interesting men to people this ravaged planet. He knows roughly 100 languages and has in a – to me – incomprehensible way managed to bring his huge library safely to England. It is currently being provisionally stored in the cellars of the National Central Library. This man is possessed not only of phenomenal learning, but also of a touching readiness to help and an indestructible good humour'.

*'Dr. Reinhold Regensburger (Refugee) [ist] einer der feinsten und interessantesten Menschen . . . , die diesen heruntergekommenen Planeten gegenwärtig bevölkern. Er kennt etwa 100 Sprachen und hat auf eine mir unbegreifliche Weise seine riesige Bibliothek nach England retten können. Sie ist gegenwärtig im Keller der National Central Library provisorisch untergebracht. Der Mann ist nicht nur von phänomenaler Gelehrsamkeit, sondern auch von einer rührenden Hilfsbereitschaft und von unverwundlichem Humor'.*

Regensburger (1891-1972), who was described by his obituarist in the newsletter of the *Association of Jewish Refugees* (February 1973) as 'the most learned man I ever met', found a position as acting sub-librarian at Trinity College, Cambridge, and went on to be president of the Private Libraries Association. His library, which is described as 'particularly large and striking' and for which he devised his own system of classification, was left at his death to the library of the Hebrew University in Jerusalem.

£1,500-2,500

\$1,900-3,100  
€1,700-2,800





0413

ERCKER, Lazarus (c.1530-c.1594). *Beschreibung aller furnemisten mineralischen Ertzt und Bergwercks arten*. Frankfurt, Johann Feyerabend, 1598.

2° (298 x 196mm). Title printed in red and black with large woodcut of a laboratory, large woodcut arms of dedicatee on following leaf and 41 woodcut illustrations of apparatus, one full-page, many almost full-page, with final blank. (Title lightly soiled, light browning and a few spots, stronger in a few gatherings.) Bound in an old vellum manuscript leaf (small hole in front cover, soiled, partly lacking ties, new endpapers), modern bookcase (a little scuffed). *Provenance*: 'Johann Christoff?Trapp Graf zu Möth (inscription on title) – Josef Leuven (inscription on title).

Third edition of the first manual of analytical and metallurgical chemistry, 'highly prized at the time, for it was a record of practical experience, and was not burdened with theories and hypotheses' (Ferguson). 'In 1574 Ercker published his magnum opus, *Beschreibung allerfurnemisten mineralischen Ertzt*. The only one of Ercker's works to contain many drawings, it presents a systematic review of the methods of testing alloys and minerals of silver, gold, copper, antimony, mercury, bismuth, and lead; of obtaining and refining these metals, as well as of obtaining acids, salts, and other compounds. The last chapter is devoted to saltpetre. Ercker described laboratory procedures and equipment, gave an account of preparing the cupel, of constructing furnaces, and of the assaying balance and the method of operating it. He used as his model Agricola's *De re metallica*, yet was quite original and included only the procedures he himself had tested' (DSB). Adams E-918; Ferguson I, pp. 242-243; Wellcome I, 2067.

£1,500-2,500

\$1,900-3,100

€1,700-2,800



0414

*Année Galante, ou Etenne à l'Amour. Contes! Enrichis de Figures et d'Ariettes.* [Paris: 1773.]

4° (233 x 157mm). 41 leaves, including the illustrated title and the 12 leaves with vignettes. Engraved throughout; all the illustrations hand-coloured. (Occasional light marginal spotting, occasional small marginal dampstain.) Full navy blue straight-grained morocco by Pagnant, signed, flat spine with an all-over design and titled in gilt, gilt edges, marbled endpapers, slip case. *Provenance:* Giorgio Balbi (bookplate) — Martin Sacks (perhaps the Estonian sculptor, 1902-1962; bookplate).

THE FIRST EDITION of this emblematic calendar, each month of the year illustrated by an explicit vignette captioned with an erotic song or tale. A reprint was published in Brussels in 1876 which is sometimes confused with this rare first edition. In this copy the plate for March is captioned 'Le Service intéressé'; a variant is known captioned 'Le Taureau'. Cohen-de Ricci 34; Dutel A-80; Pia *Enfer*, 65; *Private Case* 98.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



0415

ARETINO, Pietro (1492-1556). *Pornodidascalus seu colloquium muliebre*. Frankfurt: Daniel and David Aubry and Clemens Schleich 1623.

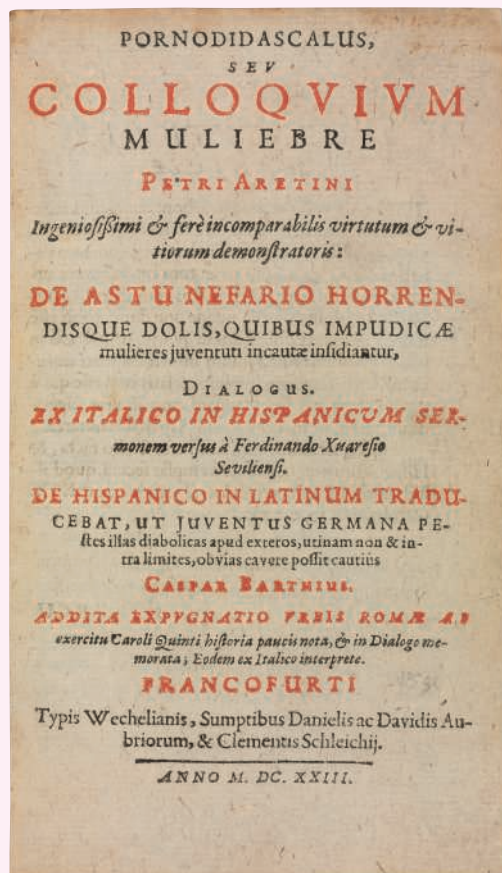
8° (164 x 100mm). Title printed in red and black, woodcut head- and tailpieces, ornamental initials, with the blank F8. (Small repair in outer upper corner of title, top margin a little trimmed, light even browning.) 19th-century morocco (extremities rubbed, new endpapers), gilt edges. Provenance: faint erased inscription (a top of title).

First edition of this Latin translation by Caspar von Barth (1587-1658) of the third 'Giornata' of the first part of Aretino's *Ragionamenti*. Brunet I, 413, quoting Dav. Clément: 'la première édition est plus belle que la seconde'; Graesse I, 191; Pia 1228.

£800-1,200

\$980-1,500

€900-1,300



0416

BAFFO, Giorgio (1694-1768). *Le Poesie*. [?London: no publisher], 1771.

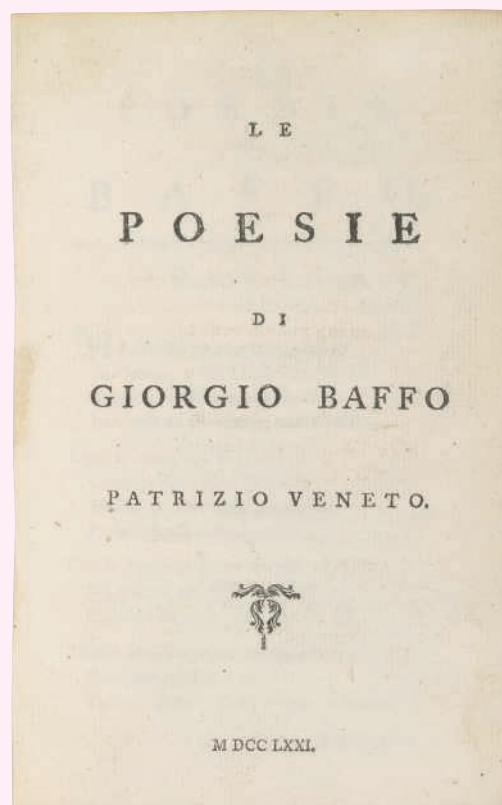
8° (170 x 107mm). (Occasional very light browning or spotting.) 20th-century vellum.

RARE FIRST EDITION of one of the most famous erotic texts of the 18th century, which is thought to have been published in a very small print run. Giacomo Girolamo Casanova de Seingalt described Baffo as a sublime author but many of his contemporaries however, disapproved of the controversial work. Since then it has been re-evaluated, and the response to the work changed yet again, with the poet Guillaume Apollinaire, who translated much of the poems into French, describing Baffo as 'le plus grand poète priapique qui ait jamais existé'. Brunet I, 608; Pia 1148.

£1,000-1,500

\$1,300-1,800

€1,200-1,700





0417

BOCCACCIO, Giovanni (1313-1375). *Del Decamerone di Messer Giovanni Boccaccio tomo primo [—quinto]*. N.p.: n.p., 1768.

Five volumes, 8°(180 x 122mm); Vol. 1: [1]f., 19pp., 256pp.; vol. 2: [1]f., 8pp., 237pp.; vol. 3: [1]f., 7pp., 160pp.; vol. 4: [1]f., 225pp., [1]f. [blank]; vol. 5: [1]f., 216pp. 21 engraved plates, including the frontispiece, printed on strong laid paper, numbered in arabic numerals printed in the top right corner. (Occasional spotting.)

Contemporary Italian tree sheep, flat spines gilt in compartments, red morocco labels gilt, the sides with a gilt roll-tooled border, edges gilt, marbled endpapers (some scuffs).

A rare Italian edition of Boccaccio with explicit engravings, and one of very few 18th-century Italian books with pornographic illustrations. The subjects of the engravings are inspired by Gravelot's suite for the celebrated Paris edition of 1757-1761. SBN locates just one copy in Italy, at the Museo Correr, lacking all the plates; WorldCat adds three copies elsewhere, all apparently lacking the engravings.

(5)

£2,500-3,500

\$3,100-4,300  
€2,900-3,900

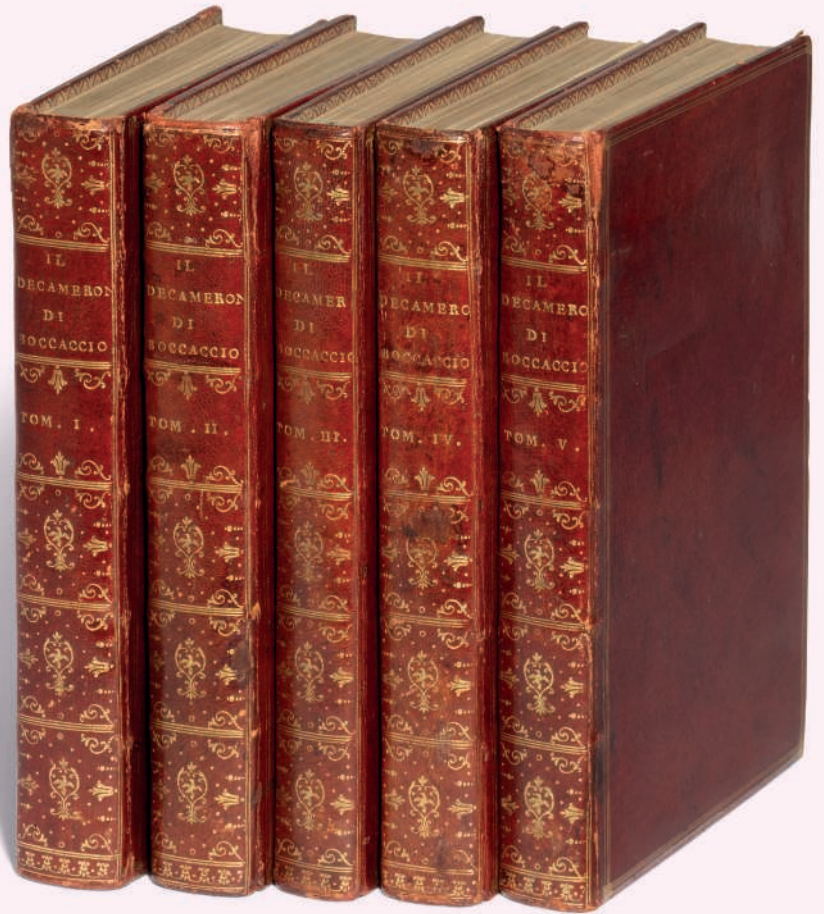


0418

BOCCACCIO, Giovanni (1313-1375). *Il Decamerone*. 'Londres' [Paris]: n.p. [Ranieri & Giovanni Antonio de' Calzabigi and François Gerbault], 1757 [-1761].

Five volumes, 8° (198 x 132mm). 116 engraved plates, including the portrait of Boccaccio and five frontispieces, most by Le Mire after Gravelot, many with a printed mark on the verso in the lower margin, engraved head- and tail-pieces throughout; extra-illustrated with the suite of 21 explicit plates after Gravelot. (Occasional faint spotting, the additional suite with slightly shorter margins.) Contemporary red morocco with flat spines gilt in compartments, lettered directly in gilt, the sides with a gilt French fillet border with small corner fleurons, gilt edges, marbled endpapers, gilt turn ins. *Provenance*: 'E.L.' (initials in an early hand on each front endpaper).

An attractive copy bound in contemporary red morocco of one of the most beautiful and celebrated 18th-century books, extra-illustrated with Gravelot's rare suite of explicit plates. Some of the finest illustrators of their day contributed to this *Decameron*, including Eisen, Boucher, and Cochin; but it is right considered Gravelot's masterpiece: more than two third of the plates and all of the tailpieces are by him. The same publishers issued a French translation in the same year, but 'the earlier Italian text has better impressions of the illustrations' (Ray). The explicit suite was issued as a supplement, soon after the success of the edition had been established. In a letter to his patron, Gravelot reflects on what tone to strike with this suite, noting that 'though in this kind of composition delicacy is preferable to grossness there are people, as you know, who must have partridges and others who prefer butcher's meat' (quoted in Ray). Pia notes that both copies in the Bibliothèque Nationale are defective, the first lacking 11 plates from the explicit suite, and the second lacking eight. Cohen-de Ricci 159-60; Dutel A-248; Pia 304; Ray, *The Art of the French Illustrated Book*, 15.



£1,500-2,500



(5)  
\$1,900-3,100  
€1,700-2,800



0419

A very extensive collection of erotic bookplates, including some by Fingesten and Bayros. Printed in various places including Hungary, Czech Republic, Austria, France and Italy, 20th century.

Over 1000 bookplates, various methods of engraving and reproductions including etching and lithography, many colour-printed, on various laid and wove papers, various sizes, many signed. Inserted in plastic sleeves in six albums, five of these in green vinyl with matching slipcases, the other album in an oblong format and bound in brown vinyl with a printed pattern.

(6)

£1,200-1,800

\$1,500-2,200

€1,400-2,000



0420

[BOYER d'ARGENS, Jean-Baptiste (1703-1771), attributed to.] *Thérèse philosophe Iere*. [- 2eme] partie. N.p.: n.p. [c.1779.] Two volumes in one, 8° (190 x 123mm); Part 1: 1f. [half-title], 182pp; part 2: 1f. [half-title], 87pp. All the text printed within ornamental borders. 28 engraved plates including two engraved titles and two frontispieces, all printed in black, attributed to Delcroche. (Perhaps without a final blank in vol. 1 if issued, occasional light browning and occasional light spotting.) 19th-century half calf with brown marbled paper sides, flat spine tooled and gilt and blind and lettered in gilt in the central compartment (spine ends chipped, extremities rubbed).

A RARE AND FINELY-ILLUSTRATED 18TH-CENTURY EDITION of one of the earliest pornographic novels in any European language, and an icon of libertine literature. This edition comprises 24 lively engravings attributed by Cohen to Delcroche. The text is based on the notorious Girard-Cadière scandal, a case of alleged abuse of a parishioner by her confessor. The subject was reprised by Huxley in his *The Devils of Loudun*. In the notes for his unfinished last novel, *The Story of a Great Sinner*, Dostoevsky writes that *Thérèse* is the book which caused his hero to go astray. Cohen-de Ricci 734; Dutel A-1087; Nordmann I, 71; Pia 1422; *Private Case* 125.

£2,000-3,000

\$2,500-3,700

€2,300-3,400



0421

[BOYER d'ARGENS, Jean-Baptiste (1703-1771), attributed to]. *Thérèse philosophe, ou Mémoires Pour servir à l'Histoire de D. Dirrag, & de Mademoiselle Eradice*. 'Londres' [but Paris]: n.p. [Cazin], 1785.

Two volumes, 18° (153 x 94mm, with deckle edges). 20 engraved plates, including the frontispiece, by Elluin after Borel. (Occasional light marginal spotting and soiling, some plates in vol. 2 with a small dampstain in the bottom margin.) Later half-calf and mottled sides, the spines with raised bands and gilt in compartments, red and blue morocco double lettering pieces, top edges gilt, marbled endpapers (extremities rubbed).

A TALL COPY OF 'THE MOST BEAUTIFUL EDITION' (Cohen-de Ricci) of this icon of libertinism, and one of the earliest pornographic novels in a European language. The superb engravings are by François-Rolland Elluin (1745-c.1810) after drawings by Antoine Borel (1743-c.1810): the partnership responsible for some of the finest illustrated erotic editions of the 18th century. *Thérèse philosophe* elaborates on the notorious Girard-Cadière scandal, a subject reprised by Huxley in his *The Devils of Loudun*. Cohen-de Ricci 735; Dutel A-1092; Pia 1426.

(2)

£1,500-2,000

\$1,900-2,400

€1,700-2,200



0422

BUSSY-RABUTIN, Roger (1618-1693). *Histoire amoureuse des Gaules*. 'Liege' [Brussels]: n.p. [Elzevier], n.d. [1665].

2 parts in one volume, 12° (130 x 73mm); part 1: [1]f, [title], 190pp.; part 2: 69pp., [2]ff. [key to the pseudonyms]. With a Maltese cross type ornament on the title. (Without the final blank in part 2, occasional spotting.) Contemporary mottled vellum, flat spine tooled in gilt in compartments centred with a flower, one compartment titled in gilt against a tinted ground.

The probable first edition of Bussy-Rabutin's notorious updating of Petronius, a roman à clef featuring caustic portraits of his cousin Madame de Sévigné, the Prince of Condé, and many other notable contemporaries. Bussy-Rabutin's *Histoire* cost the great libertine a year in the Bastille, followed by over a decade's confinement to his own estate. In just two years after it first appeared this text went through twelve editions; the standard bibliographies sometimes contradict each other, but Willems's comprehensive survey of Elzevier imprints is categorical that this is the first ('d'une évidence incontestable'). Brunet I, 1422; Tchemerzine I, 153; Willems *Elzeviers* 542.

£700-1,000

\$860-1,200

€790-1,100



419 (part)



0423

[CLELAND, John (1709-1789).] *Memoirs of a Woman of Pleasure. From the Original Corrected Edition. With a Set of Elegant Engravings.* London: n.p., 1780.

2 volumes in 1, 12° (179 x 105mm); vol.1: [1]f., 152pp.; vol.2: [1]f., 167pp. Frontispiece and 34 engraved plates [perhaps of 35], probably by Gravelot. (Without the half-titles, if issued; possibly lacking plate 10 in volume 1, if issued; occasional spotting.) 19th-century tree calf, flat spine gilt-ruled in compartments, marbled endpapers (endpapers renewed).

THE MOST COMPLETE COPY KNOWN FROM A RARE EARLY EDITION FEATURING THE SUPPRESSED HOMOSEXUAL EPISODE. This copy is a rare survival from an important edition of the most celebrated erotic novel in English. Over the course of its long, clandestine printing history *Fanny Hill* was the object of constant prosecution. Editions were systematically suppressed, and often destroyed. As a result any 18th-century illustrated edition is very rare. The homosexual passage appears only in the very rare first edition of 1749, the 1766 edition (known in only one copy), and this edition, before being resurrected by Isidore Liseux's translation into French published in 1888. The contentious episode begins on page 115 of volume 2, and opens: 'For presently the eldest unbuttoned the other's breeches...' After the first edition was prosecuted, Cleland quickly published a heavily expurgated edition (1750) in which this passage is redacted. But even publishers of piracies of the much racier first edition were sufficiently wary of consequences that they willingly suppressed this homosexual scene. WorldCat locates no copies of this edition in any public collections. Only one copy is recorded at auction: the defective Fekete copy (sold, Christie's, 18 November 2014, lot 56; lacking six leaves and 21 plates).

£1,500-2,000

\$1,900-2,400

€1,700-2,200





## e424

[CLELAND, John (1709-1789).] *La Fille de Joie, ou mémoires de Miss Fanny, écrits par elle-même*. Paris: Madame Gourdan, 1786.

Two parts in one volume, 8° (191 x 118mm); [2]ff., 235pp. Complete with 37 engraved plates by Delcroche, comprising two additional engraved titles, a frontispiece, and 34 engraved plates [numbered 1-33, including a '5bis']. (Occasional light spotting.) 19th-century black half leather with navy blue moiré style sides, the spine with raised bands and gilt in compartments, lettered directly in gilt, pale green moiré style endpapers (extremities rubbed).

'BY FAR THE MOST LUXURIOUS OF ALL THE FRENCH EDITIONS' (Ashbee) of the most celebrated English erotic novel. Through the course of its long, clandestine printing history *Fanny Hill* was the object of constant government prosecution, with editions systematically suppressed, and often destroyed. Any 18th-century illustrated edition is rare. The frontispiece is dated 1777 because Delcroche produced the engravings around that time for an edition which was never published. Ashbee *Catena*, pp. 76-77; Dutel A-411; Pia 916; *Private Case* 424.

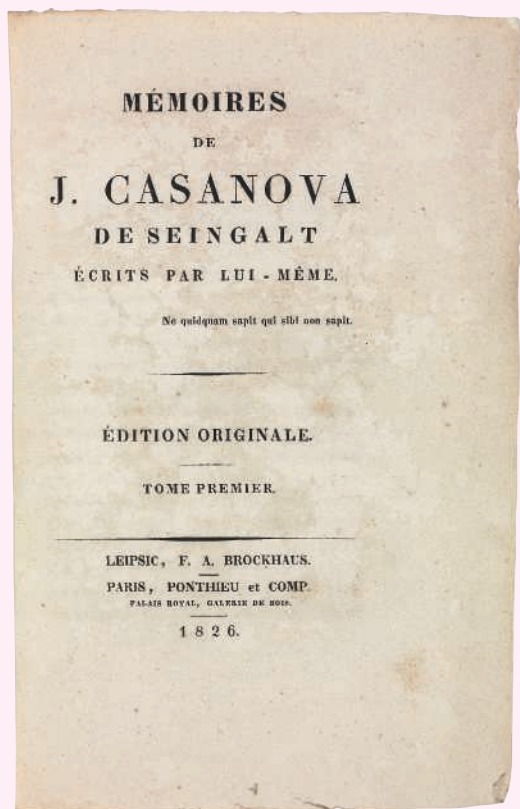
£1,200-1,800

\$1,500-2,200

€1,400-2,000







0425

EROTICA – CASANOVA, Giacomo Girolamo (1725–1798). *Mémoires ... Édition originale*. Edited by Jean Laforgue. Leipzig and Paris: F.A. Brockhaus and Ponthieu et Comp. (volumes I–IV); Paris: Heidelhoff et Campé (volumes V–VIII); Brussels: [s.n.] (volumes IX–XII) 1826–1838.

12 volumes bound in 6, 12° (179 x 120mm). Half-titles present for vols 1,3,5,7,9 and 11 only, errata leaves for vols 1–3, that for vol 1 bound at beginning of vol. 2. (Small marginal repair to half-title in vol. 1, short marginal tears to pp. 445–8 in vol. 7, a few other very minor marginal nicks and tears, variable, generally light spotting.) Modern quarter calf, uncut (extremities lightly rubbed).

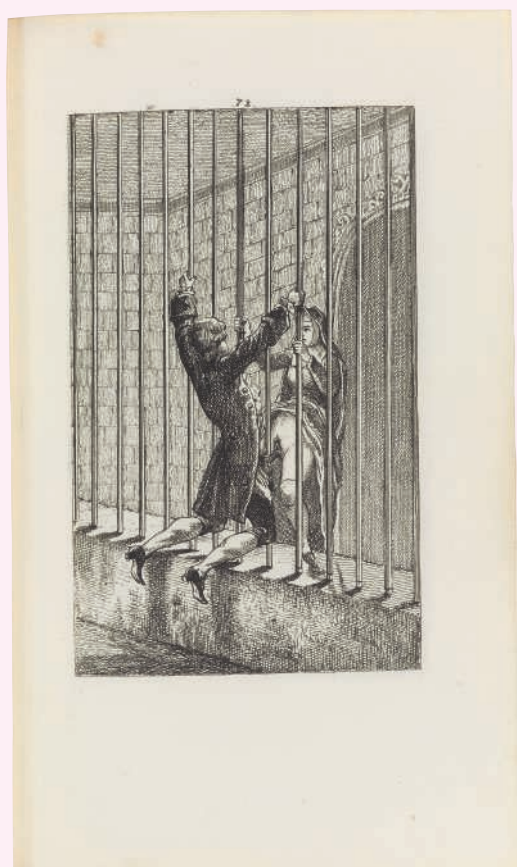
FIRST FRENCH EDITION. ‘Concerned over the publication of the pirated French edition of Tournachon-Molin in 1825, Brockhaus confided the manuscript [of the *Mémoires*] to Jean Laforgue, a professor of French at the College of Nobles in Dresden, who revised the French, rid the text of its Italianisms, and veiled the more licentious passages [...] This edition, know generally as that of Laforgue, is by far the most satisfactory and complete text which we possess, and is the one on which most subsequent editions have been based. It is properly speaking the first French edition [since it used the French manuscript, whereas the 1825, Tournachon-Molin edition was a translation into French of the translation into German of von Scütz] and is considerably rarer than the first German edition’ (Childs). Childs B.I, 9; Pollio pp.209–214.

(6)

£4,000–6,000

\$4,900–7,300

€4,500–6,700



0426

[CHAUVET, Jules-Adolphe (1828–c.1906).] A complete suite of his engravings for *Les Mémoires de J. Casanova de Seingalt*. N.p.: n.p. [Barraud], n.d. [c.1875.]

102 engravings by Barraud after Chauvet printed on laid paper (180 x 121mm), mounted on stubs and bound. (Occasional light marginal soiling.) Later red half shagreen with spot marbled sides, the spine with raised bands and lettered directly in gilt, top edge gilt, marbled endpapers (extremities lightly rubbed). *Provenance*: Gérard Nordmann (label; his sale, Christie’s Paris, 14–15 December 2006, lot 128).

The rare first edition of Chauvet’s explicit illustrations for Casanova; the Nordmann copy. The same engravings were re-used later to illustrate the 50 deluxe copies of Arthur Machen’s translation of Casanova (London: Smithers, 1894). Some, including Lehec and Carrington, attribute this work to Sellier. Galitzin 293 (‘very rare’); cf. Pia 889 (a later reprint by Perceau).

£700–1,000

\$860–1,200

€790–1,100



0427

[CHORIER, Nicholas (1612-1692).] *Nouvelle traduction du Mursius connu sous le nom d'Aloisia ou de L'Académie des dames*. 'A Cythère': dans l'imprimerie de la volupté [by Fournier in Auxerre for Arles de Montigny], 1749.

Two volumes, 8° (166 x 101mm); vol. 1: [4]ff., 20pp., 191pp; vol. 2: [2]ff., 12pp., 312pp. Titles printed in red and black. Eleven engraved plates including the frontispiece, some of these with the engraved page references reversed; extra-illustrated with 15 engraved plates from two or more other editions. (Light, even browning throughout the text, some of the extra illustrations cut-down and mounted.) Full red morocco by Cuzin, signed, the spines with raised bands and gilt in compartments centred with a fleuron, lettered directly in gilt, the sides panelled in gilt and centred with a large floral ornament, edges gilt, marbled endpapers.

An extra-illustrated copy of the first edition of this new translation of the fundamental *L'Académie des dames*. 'This dialogue of initiation to the mysteries of love is generally considered the text which, if not the most sulphurous or subversive, is at least the most important in erotic literature since Aretino's *Ragionamenti*' (*Eros invaincu*). This copy is complete with all the engravings — one of only three recorded by RBH and Auction.fr — and extra illustrated with 15 engravings from two or more other editions. The translation is attributed to Jean Terrasson (1670-1750), orator, mathematician, and philosopher, and member of the Académie Française. The first edition, in Latin, was published in 1658. The first French translation appeared in 1680 and formed the basis of all other French-language editions until this one. Dutel A-10; *Eros invaincu* 15; *Private Case* 378.

(2)

£2,500-3,500

\$3,100-4,300  
€2,900-3,900



0428

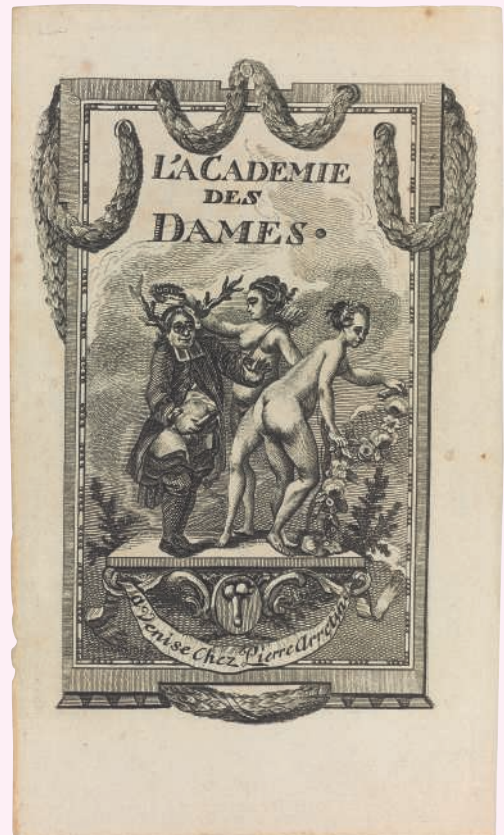
[CHORIER, Nicholas (1612-1692).] *L'Académie des dames*. 'Venice' [Amsterdam]: Chez Pierre Aretin [c.1775].

8° (204 x 117mm). The plates only, bound without the text, comprising: the engraved title, frontispiece, and 35 engraved plates, probably by Delcroche. (Occasional marginal spotting and occasional soiling). Mounted on card, later, in a 19th-century green morocco album, the spine gilt-tooled in compartments, the sides with a roll-tooled palmette border, pale blue moiré style endpapers (hinges repaired).

A complete set of Delcroche's illustrations for the c.1775 edition of this fundamental text in erotic literature — one of the earliest in a European language, first published in Latin around 1658, and in French around 1680. The engravings are sometimes incorrectly attributed to Romeyn de Hooghe. Delcroche illustrated a number of classics in the 1770s and 1780s, including *Fanny Hill*. Dutel A-15; *Eros invaincu* 16; *Pia* 346.

£800-1,200

\$980-1,500  
€900-1,300





0429

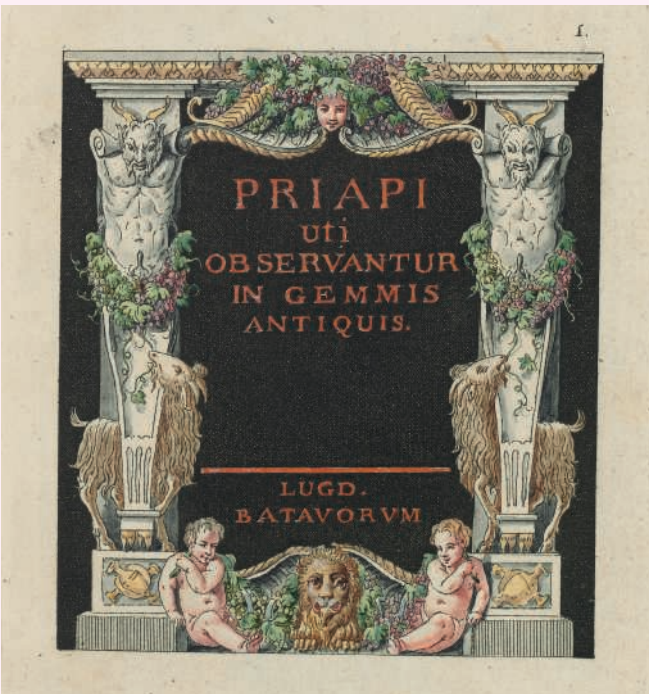
[GERVAISE DE LA TOUCHE, Jean-Charles (1715-1782).] *Mémoires de Saturnin, écrits, par lui-même, Nouvelle édition, corrigée & augmentée, avec Figures. Première partie [- Seconde partie (sic)]. 'A Londres' [Paris: Cazin], 1787.*

2 volumes, 8° (189 x 117mm); vol. 1: [2]ff., 235pp; vol. 2: [2] ff., 151pp. Printed on *papier bleuté*. With half-titles. 24 engraved plates by Elluin after Borel, printed on white laid paper. (Some scattered spotting, some plates re-margined at an early date possibly as issued.) Early 20th-century textured blue cloth, flat spines divided in compartments with blind rules and lettered and numbered in gilt, the sides with blind-stamped scrolling borders, marbled endpapers (extremities lightly rubbed, one board lightly soiled).

THE RARE LARGE-PAPER ISSUE OF THE FIRST CAZIN EDITION. 'It is the most attractive edition' (Cohen-de Ricci) of 'the most celebrated and oldest erotic novel' (Perceau), with superb engravings by François Rolland Elluin after drawings by Antoine Borel: the remarkable partnership responsible for illustrating some of the finest erotic books of the 18th century. Cazin also published a small-format, 18mo issue with the same date. RBH records only two copies of this large-paper issue having been offered at auction. Cohen-de Ricci 431; Dutel A-523; *Eros invaincu* 29; Pia 622.

£3,000-5,000

\$3,700-6,100  
€3,400-5,600



0430

[HANCARVILLE Pierre-François Hugues, dit d' (1719-1805)]. *Priapi uti observantur in gemmis antiquis. [With:] Veneres uti observantur in gemmis antiquis. Leiden: [c.1771].*

2 volumes, 8° (202 x 145mm). Engraved titles in both volumes, engraved red text within engraved borders and 64 engraved plates, all coloured in a contemporary hand. (Occasional light spotting and soiling.) Slightly later red morocco gilt, gilt edges (extremities a touch rubbed). *Provenance*: Bibliothèque du Marquis Du Bourg de Bozas Chaix d'Est-Ange (bookplate, the library was sold in 1990 at Drouot-Montaigne).

FIRST EDITION WITH FINE HANDCOLOURING of this antiquarian work on the erotic iconography of antique gems. Hancarville worked on the catalogue of the collection of antiquities of Sir William Hamilton, the British Ambassador to the Kingdom of Naples. The number of plates varies probably due to the fact that the copies were put together 'on demand'. Brunet V, 1119; Cohen-De Ricci 475.

£4,000-6,000

\$4,900-7,300  
€4,500-6,700



0431

[HARAUCOURT, Edmond (1856-1941) under the pseudonym of:] Le Sire de CHAMBLEY. *La Légende des sexes. Poèmes Hystériques et profanes*. Brussels [Nevers]: for the author, 1882 [but 1883].

8° (235 x 146mm). Title printed in red and black. Extra-illustrated with 31 original pen-and-ink and watercolour drawings, most initialled 'J.L.'. Light brown crushed morocco by Marius Michel, the pastedowns lined with red morocco and gilt-tooled with phallic corner pieces, with the original wrappers bound in, the spine with raised bands and gilt in compartments, lettered directly in gilt, top edge gilt, the free endpapers lined with gold brocade, slipcase.

A UNIQUE COPY OF THE FIRST EDITION, extra-illustrated with original watercolours throughout, perhaps by Jean-Louis Jazet, and in a binding by Marius Michel incorporating phallic ornaments. *La Légende des sexes* is Haraucourt's 'epic of the underbelly', taking as its subject everything from Creation ('from the first coupling is sprung the first molecule') to the decadence of his own time. One of 200 copies issued in two series (i.e. 'A' and 'B'), this one numbered 'B.58', and signed by the author ('Edmond Chambley'), after twelve copies in the *tirage de tête* printed on japan paper. Dutel 444; *Eros invaincu* 80; Pia 765; *Private Case* 876.

£1,000-2,000

\$1,300-2,400

€1,200-2,200

0432

KAMA SUTRA — A series of twenty eight original miniatures, bound. Probably Guler, Northern India, mid-19th century.

28 gouache drawings (c.95 x c.160mm) on paper (120 x 190mm), rectos only, every drawing heightened with gold, most with a scrolling foliate border against a navy blue ground, and all against a pink ground; interleaved with paper guards, two of these with manuscript in purple ink probably in a later hand. Modern pasteboard binding covered in paper reproducing an early hand-printed pattern.

£3,000-5,000

\$3,700-6,100

€3,400-5,600





0433

LACLOS, Pierre-Ambroise-François, Choderlos de (1741-1803). *Les Liaisons dangereuses. Lettres recueillies dans une société, Et publiées pour l'instruction de quelques autres.* 'Londres': 1796.

2 volumes, 8° (195 x 121mm). With half titles. Printed on laid paper watermarked 'Garde lainé & Compagnie' and 'Marais'. Engraved frontispieces and 13 plates, 12 after Monnet and Mlle Gérard and Fragonard fils, and one by Bertaux and Dupréel after Fragonard. (Occasional spotting, the last two gatherings in vol. 2 transposed by the binder). 19th-century dark green diced morocco, flat spine gilt in compartments and with red morocco double lettering pieces. edges red, marbled endpapers (extremities rubbed, spines evenly faded). *Provenance:* Silvio Zipoli (bookplate).

An attractively bound copy of the best illustrated edition of 'the most skilfully crafted "epistolary" novel ever written' (New Oxford Companion to Literature in French). 'These striking plates form the outstanding contemporary interpretation of *Les Liaisons dangereuses*. They are not likely to be superseded however often this celebrated novel is illustrated' (Ray). A piracy also dated 1796 was in fact published in 1812. Cohen-de Ricci 235; Ray *French* 82.

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,400



0434

[MIRABEAU, André Riqueti de (1754-1792).] *La Morale des sens, ou l'homme du siècle, Extrait des Mémoires de Mr. le Chevalier der Bar.* \*\*\* Rédigés par Mr. M... D.M. 'London': n.p., 1792.

12° (179 x 107mm, with deckle edges); [1]f. [title], '144'pp. [i.e. 244], [5]pp. [contents]. Eight engraved plates. (Occasional light browning and light spotting, small dampstain in the bottom margin of some gatherings.) Late 19th- or early 20th-century blue half morocco with marbled sides, spine with raised bands and lettered directly in gilt, top edge gilt, marbled endpapers.

THE FIRST ILLUSTRATED EDITION of this autobiographical roman à clef attributed to André de Mirabeau. Even his public biography is far from conventional: Mirabeau – brother of the revolutionary orator Honoré – spent two years in a Maltese prison, commanded a regiment in the American revolutionary war, and witnessed the Battle of Yorktown. The first edition appeared, without illustrations, in 1781. Cohen-de Ricci 709; Dutel A-736; Pia 960; *Private Case* 207 (defective).

£600-900

\$740-1,100

€680-1,000



0435

[MIRABEAU, Honoré-Gabriel Riqueti de (1749-1791).] *Le Libertin de qualité, ou confidences d'un prisonnier au chateau de Vincennes. Ecrites par lui-même. Avec figures.* 'Stamboul': De l'Imprimerie des Odalisques, 1784.

8° (183 x 117mm, with deckle edges); [3]ff., 317pp., [1]f. [binder's instructions]. All the text printed within ornamental borders. Eight engraved plates including the frontispiece. (Frontispiece re-margined, title margins soiled, repaired tear in G8, occasional marginal spotting.) Later boards marbled in blue and orange, flat spine with a leather label lettered in gilt (corners rubbed, endpapers possibly renewed).

THE FIRST OBTAINABLE ILLUSTRATED EDITION under this title, first published the previous year as *Ma Conversion*. That first edition is very rare: RBH and Auction.fr record no copy having been offered at auction. An edition dated 1783 is known, and sometimes described as a second edition, but it was issued without the illustrations. The present edition uses the engravings of the first edition, with the frontispiece corrected to show the new title and date. This edition is also rare; RBH records only two copies: the Nordmann copy, and the copy offered in the *Libertine Literature* auction in 1971. This classic in the genre is typically attributed to Mirabeau, who is said to have written it around 1780 while imprisoned in the dungeon at Vincennes. It quickly became one of the most reprinted erotic works of its time. Dutel lists another edition with this title also dated 1784 (in Arabic numerals instead of Roman), but that may be a ghost: Dutel does not illustrate it and simply quotes Cohen-de Ricci. Dutel A-640; Pia 801; Nordmann II, 369; *Private Case* 1199.

£700-1,000

\$860-1,200

€790-1,100



0436

PORTES ET FENETRES — A collection of 11 erotic lithographs with flaps. France, c.1830s.

11 hand-coloured lithographs (c.170-185 x c.110-165mm), all with printed overlays hinge-mounted along one edge, one of these overlays an engraved title and the others hand-coloured lithographs; four of the main lithographs with engraved captions in the bottom margin; all cut-down and mounted on card at an early date. (Some prints with the caption trimmed off, occasional minor soiling, card mounts evenly yellowed.) Modern burgundy half calf with marbled sides, flat spine gilt in compartments, olive green calf label, blue marbled endpapers.

A group of rare erotic lithographs in which the explicit subject is revealed by lifting an overlay printed with a chaste scene — creating the illusion of looking behind a closed door or through a curtained window. The plates appear to be drawn from two or more works: one plate has a flap with a printed title ('Religion Saint Simonniene'), four others have printed captions in the bottom margin, and the remainder are without captions. The latter are mainly from an untitled group known collectively as *Mœurs de Paris*, typically attributed to Devéria, Grevedon, Monnier, Le Poittevin, and other great erotic artists of the Romantic period. Cf. Galitzin supplément 158, 159; Nordmann I, 279 and 327, and Nordmann II, 171.

£2,000-3,000

\$2,500-3,700

€2,300-3,400





0437

A suite of thirty erotic watercolour and drawings. Probably Italy, mid-20th century.

30 pencil and/or pen-and-ink and body colour drawings on laid paper (224 x 344mm). (Some genitalia partially deleted). Gathered in two vellum-bound album each with an original pen and ink and body colour drawing on the upper board, the sides with a gilt-ruled border; each in a later vellum-backed chemise and together in a slipcase covered in paper with a repeating dotted rule and foliate pattern printed in red (light wear; stubs indicating that the albums once contained considerably more drawings). *Provenance*: 'Phillip' (stamp in katakana characters on each inside front cover).

The majority of these drawings — all in the same hand — take as their theme the horrors perpetrated against highborn women by Republican rabble during the French revolution. A second album, also by the same artist but comprising a small number of drawings, is themed on the debauchery of Carnival.

£800-1,200

\$980-1,500  
€900-1,300



0438

A collection of ten 18th-century erotic books in French, comprising: [NOGARET, François (1740-1831).] *L'Arétin François, Par un Membre de l'Académie des Dames*. Imprimé Cette Année a mes Depens, n.d. [c.1800]. 4° (217 x 133mm). [1]f., [30]ff. Engraved title and 19 engraved plates, some with touches of colour, by Borel and Elluin. (Occasional browning, one plate with small losses in the margin, one with a small marginal repair.) 19th-century red quarter calf with red glossy paper boards, edges blue, marbled endpapers. A RARE QUARTO EDITION apparently not recorded by Dutel. [With:] [MIRABEAU, Honoré, comte de (1749-1791).] *Errotika Biblion*. A Rome: de l'imprimerie du Vatican, 1783. 8° (208 x 125mm). (Occasional spotting, small stain on the title.) Contemporary red quarter morocco with orange paper sides, flat spine gilt in compartments, gilt roll-tooled border to the sides, gilt edges (extremities rubbed, sides soiled and spotted, manuscript annotations on the endpapers.) FIRST EDITION. Dutel A-337; Pia 441. [And:] *Le Parc au cerf, ou l'origine de l'affreux déficit. Par un zélé patriote*. Paris: Sur les débris de la Bastille, 1790. 4° (210 x 134mm, with deckle edges). 4 engraved plates, including the frontispiece. (Some gatherings browned, occasional spotting.) Tan half morocco with mottled boards, by Canape-Belz, signed, top edge gilt. Provenance: Gabriel Espierre (pictorial bookplate) — "Phillip" (stamp in katakana characters). First edition. Dutel A-828. [And:] *Valentine ou le v... coupé par l'Abbé Bazin évêque de Mizoura en Mizourie*. Paris: an VIIe de la République. 12° (163 x 100mm, with deckle edges). 2 engraved plates. (Occasional light even browning, deleted inscription on the title.) 20th-century roan. FIRST EDITION. RARE. Dutel A-1134. And with six others in seven volumes, including editions of *La Tentation de Saint Antoine*, *Vénus dans le cloître*, *Etrennes aux Grisettes*, and *Le Droit de jambage*.

(11)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

0439

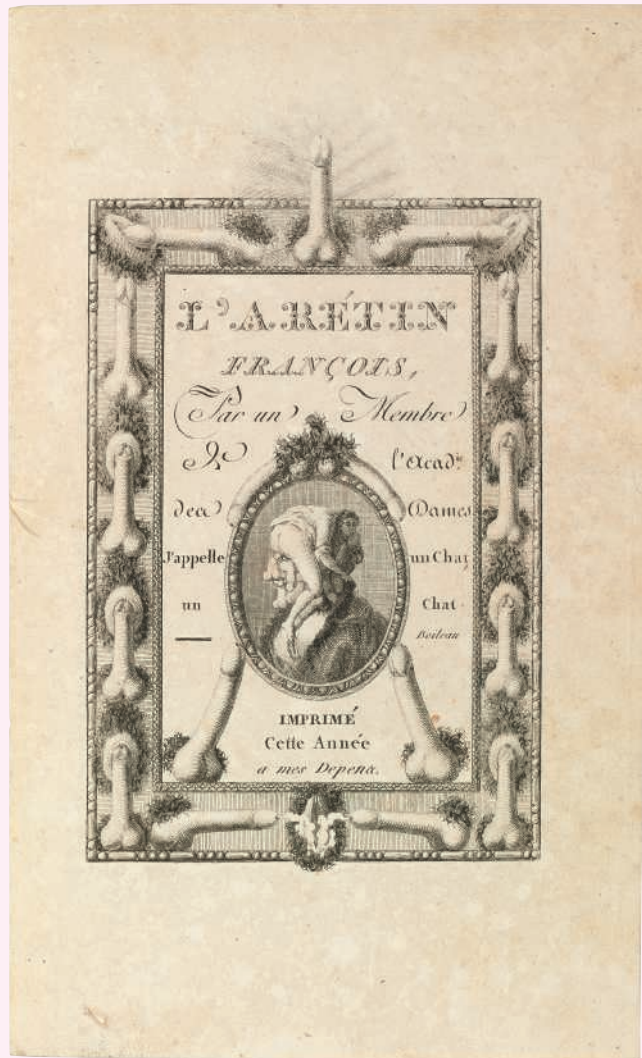
A collection of twelve 18th-century erotic books in French, comprising: [BOYER D'ARGENS, Jean-Baptiste (1703-1771).] *Thérèse philosophe*. Glasgow [sic]: n.p., 1778. 16° (117 x 66mm, with deckle edges). 16 engraved plates including the frontispiece. (Some plates bound out-of-sequence, occasional soiling.) 19th-century tan half morocco, top edge gilt. A rare 18th-century edition apparently not recorded by Dutel. [With:] *Le Parnasse libertin*. Amsterdam: Cazals & Ferrand, 1772. 8° (164 x 100mm). 119pp. (Title and some leaves repaired in the margins, without a half-title but probably not issued). 20th-century half vellum. Provenance: 'D.A.' (bookplate). EXTRA-ILLUSTRATED with fifteen explicit 18th-century engravings. [And:] *Théâtre gaillard*. 'Londres' [Paris]: [Cazin], 1788. Two vols in one, 18° (133 x 80mm). 8 engraved plates. (One plate possibly backed or printed on stronger paper, occasional light soiling or light marginal spotting.) Contemporary tree calf, flat spine gilt in compartments, red morocco label, edges gilt (front joint worn, extremities rubbed). Probably THE FIRST CAZIN EDITION, with attractive engravings. Dutel A-1062. And with nine others in twelve volumes, including editions of *Mémoires de Suzon*, *Les Aventures galantes de quelques enfants de Loyola*, *La Paysanne pervertie*, *La Pucelle d'Orléans*, and *Histoire et vie de l'Arretin*.

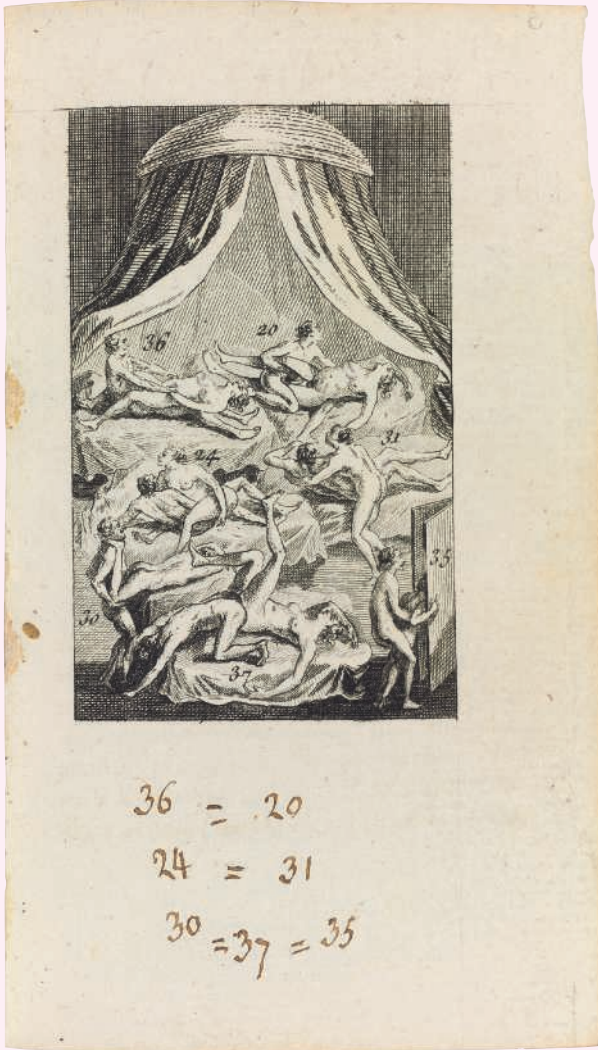
(15)

£1,200-1,800

\$1,500-2,200

€1,400-2,000





0440

[*Les Quarante manières de foutre, dédiées au clergé de France*. A Cythere: Au Temple de la Volupté. 1790.]

18° in 6s (134 x 81mm). Seven engraved plates. (Lacking leaves A1-2, manuscript annotations in an early hand in the plate margins correcting the captions, occasional light spotting.) 19th-century navy blue boards, the spine with a red label lettered in gilt (small chips near the spine ends, extremities rubbed). *Provenance*: Gérard Nordmann (label, his sale, Christie's Paris, 27 April 2006, lot 338).

THE PROBABLE FIRST EDITION. This faintly anti-clerical compilation of sexual positions was published in the immediate aftermath of the French Revolution. It comprises forty one attitudes, instead of the forty promised by the title, including: 'La Grenouille à la nage', 'La Boudeuse', 'Le rebours de la bête à deux têtes', and other favourites. RARE: WorldCat KVK and CCFr locate just one copy in public collections worldwide, in the Bibliothèque Nationale (lacking the half-title and one plate); RBH and Auction.fr record only this, the Nordmann copy, having been offered at auction. A work with a similar title (*L'art de foutre, en quarante manière*) dated Amsterdam 1789 was in fact published in 1830. Dutel A-955; *Enfer* 756; Pia 1212.

£700-1,000

\$860-1,200

€790-1,100

0441

An album of 13 erotic drawings with moving parts. Probably France, c.1915.

Thirteen pen-and-ink and watercolour drawings on paper (c.100 x 140mm), each with 2, 3, 4 or more hinged parts actioned by a pull tab or a string; the first drawing signed and dated ('C.A. Bouvier 1915'). (Some small losses and occasional wear, some pull tabs probably repaired.) Mounted later, one drawing per leaf, in an album of laid paper watermarked 'Roma', bound in black half leatherette with marbled sides.

A group of rare erotic drawings with hinged parts, which can be animated by pulling and pushing on a tab. The subjects include: an anti-German propaganda drawing showing three soldiers in full thrust, captioned 'Kultur Boche Système [sic] KK'; three anti-clerical drawings showing priests and nuns breaking their vows; a dog mounting his mistress; a couple on a bicycle; and various boudoir and domestic scenes.

£1,000-1,500

\$1,300-1,800

€1,200-1,700





0442

A group of six 20th-century illustrated erotic books, comprising: [PASCIN (1885-1930), AND MAC ORLAN, Pierre (1882-1970).] *Abécédaire des filles et de l'enfant chéri*. [Paris :] Éditions de la fanfare de Montparnasse, 1924. 8° (159 x 123mm). 26 vignettes by Pascin against variously coloured grounds. Mid-20th-century grey morocco, with the original wrappers printed in black on pink paper bound in, the binding lettered up the spine in gilt, top edge gilt, light blue silk endpapers, marbled slipcase. *Provenance*: Mr and Mrs Paul Lombard (presentation inscription from Mac Orland, and undersigned by Pascin) — Aleramo Spada-Lavini (label). FIRST EDITION, PRESENTATION COPY SIGNED BY PASCIN AND INSCRIBED BY MAC ORLAN 'A Monsieur et madame Paul Lombard avec le souvenir amical de leurs complices'. One of 150 copies on Lafuma paper (this one un-numbered), from a total of 200 in the edition. [With:] KLEMM, Walther (1883-1957). *Sechzehn Radierungen zur Erbsünde*. Weimar: Bruno Wollbrück [1919]. 2° (400 x 320 mm). 16 etchings, various sizes, each initialled in pencil by Klemm, each tipped into a paper window mount as issued. (Text leaf with light spotting.) Original vellum backed chemise with flaps (extremities lightly rubbed). FIRST EDITION OF THIS HIGHPOINT OF GERMAN EROTIC ILLUSTRATION. One of 360 copies only, this one number 78, with each print initialled in pencil by the artist. *Bilder-Lexikon* II, pp. 580-81. [And:] [DE GEETERE, Frans (1895-1968).] *Spasmes*. [N.p.: 1930.] 2° (385 x 284mm). 12 etched plates, each with tissue guard with overprinted caption, one leaf of text. (Text leaf browned.) Original black cloth-backed portfolio, printed label on the upper cover, cloth ties (spine defective, label possibly renewed). FIRST EDITION OF THIS IMPORTANT SUITE. One of 150 copies on laid paper, this one number 137. Dutel 2449. And three related others: including one illustrated by Luc Lafnet, one illustrated by Paul Avril, and a pop-up book by David Russell.

(6)

£1,000-1,500

\$1,300-1,800  
€1,200-1,700



0443

A group comprising sixteen albums of mainly 19th- and early-20th-century erotic engravings, and two chaste volumes with explicit fore edge paintings (c.170 x c.50mm); the albums comprising at total of c.239 engravings, some of them hand-coloured, by various artists including Henry Monnier, Félicien Rops, and the Romantic school typically associated with Devéria, and including plates from editions of *Gamiani*, *Invocation à l'amour*, *La Petite bucheronne*, *Liqueurs et Parfums*, *Faublas*, *Le Rideau levé*, *Vie du soldat*, and a work attributed to Devéria titled in manuscript 'Les Plaisirs de la bourgeoisie au 19eme siècle' (occasional spotting and occasional light wear). Various 19th- and 20th-century bindings (occasional wear).

(18)

£1,200-1,800

\$1,500-2,200  
€1,400-2,000





#### 0444

A group of eleven 17th- to 19th-century Italian erotic books, comprising: ARETINO, Pietro (1402-1556). *Capricciosi & Piacevoli Ragionamenti*. [Bound with:] [FRANCO, Niccolo (1515-1570).] *La Puttana Errante*. Cosmopoli [but Leyden]: [Jean Elzevier,] 1660. Two works in one volume, 8° (147 x 85mm). 541 pages and 54 pages. With the final blank in the first work. (Some headlines just shaved, occasional light soiling, some marginal tears, some pencilled marginalia.) 19th-century green roan, flat spine in compartments centred with a bow and arrow, the sides with a floral border (corners rubbed, spine ends chipped). IMPORTANT FIRST ELZEVIER EDITION OF Aretino, which also includes THE EARLIEST KNOWN EDITION OF LA PUTTANA ERRANTE: 'the first imaginative prose work which deals directly and exclusively with physical sexual satisfaction' (Foxon); whereas *Ragionamenti*, itself the most celebrated work of Renaissance erotic literature, is primarily a satirical work. Apollinaire *Enfer*, 220; Pia *Enfer*, 1230-1231; Willems 858. [With:] *Il Puttanismo Romano*. 'In Colonia': n.p., 1668. 12° (139 x 80mm). (Some browning.) Contemporary calf (worn). Cf. Nordmann I, 336. [And:] *Il Trionfo del culo*. 'Parigi': n.p., 1861. 8° (158 x 100mm). Four engraved plates. Early-20th-century blue quarter shagreen with blue mottled sides, spine in compartments centred with a fleuron, lettered directly, spot-marbled endpapers. [And:] *La Scuola d'amore*. 'Londra': n.p., 1862. [Bound with:] *L'Amore scaglia i suoi strali anche nei chiostrì*. 'Costantinopoli': 'Presso Mehemet-Musat, Librajo', 1840. Two works in one volume, 8° (132 x 95mm). Eight hand-coloured engraved plates in the first work. Early-20th-century blue quarter shagreen with blue mottled sides, spine in compartments centred with a fleuron, lettered directly, spot-marbled endpapers. And seven related others, mainly 17th- to 19th-century but including one modern facsimile.

(11)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



#### 0445

A group of seventeen 19th-century erotic books in French, comprising: [MUSSET, Alfred de (1810-1857).] *Gamiani ou Deux nuits d'excès*. Par A.D.M. Lesbos [Brussels]: Institution Méry - Pavillon Baudelaire [Poulet-Malassis], n.d. [1864]. 12° (171 x 107mm, with deckle edges). 9 plates printed in two states, one red and one black [i.e. 18 in total], including the frontispiece, 5 of these by Félicien Rops. (Some soiling.) 19th-century half shagreen with mottled sides, red morocco spine label, top edge gilt (light wear). The first Poulet-Malassis edition of this major work. One of 150 copies, this one number 116. WorldCat locates copies at Yale, the BnF and the BL only, with varying complements of plates. Dutel A-464. [With:] BERANGER, Pierre-Jean de. *Chansons galantes*. Paris: n.p., 1850. 12° (158 x 100mm). 12 engraved plates. (Some spotting.) 19th-century red shagreen. (Light wear). A rare 19th-century illustrated edition. Apparently not in Dutel or Pia. [And:] PIRON, Alexis. *Ceuvres badines*. Paris: chez tous les marchands de nouveautés, 1848. 18° (137 x 86mm). 15 engraved plates. (Occasional light soiling.) Later red quarter roan (light wear). Provenance: Gérard Nordmann (label; sold, Christie's, 14-15 December 2006, lot 430). The Nordmann copy of this rare edition of Piron. Dutel A-787. [And:] *L'Espion des boudoirs*. Paris: Dans un petit coin où l'on voit tout, 1802. 18° (150 x 85mm, with deckle edges). Engraved frontispiece. (Some spotting and soiling.) 19th-century wrappers. A rare list of Parisian working girls, complete with the frontispiece not noted by Dutel. RBH records no copy at auction. Dutel A-361. [And:] *La Vertu de la sœur Agnès par Hercule Fourqueuse*. Paris: Sous les Galeries du Palais Royal, chez la petite Lolotte, 1891. 8° (173 x 113mm). Six hand-coloured plates printed on japan paper. (Light soiling.) Later blue quarter roan (corners rubbed). Rare: not in Pia. RBH and Auction.fr record no copy having been offered at auction. And 12 related others, including editions of Verlaine, Piron, and *Thérèse Philosophe*.

(17)

£1,500-2,000

\$1,900-2,400

€1,700-2,200



0446

ESCHINARDI, Francesco (1623-1699?). *Cursus physicomathematicus*. Rome: Giovanni Giacomo Komarek, 1689.

Small 4° (225 x 165mm). Woodcut diagrams, head- and tailpieces, initials. (Light waterstaining in a few inner gutters, a few leaves lightly browned, light spotting.) A ?reimboitage of old vellum (lightly soiled).

FIRST EDITION of Eschinardi's textbook of contemporary physical science in which he refers to Galileo in the preface. Eschinardi had a solid scientific background and knowledge of the works of the proponents of the 'new science', from Copernicus to Galilei and Borelli. Though still inevitably tied to certain traditional patterns, especially in astronomy with the reaffirmation of the centrality of the Earth, Eschinardi shows a sincere admiration for the innovative work of those scholars and the desire to follow in their footsteps by using the experimental method. Carli and Favaro 375; Houzeau and Lancaster 8808; Riccardi I, 431.

£1,500-2,500

\$1,900-3,100  
€1,700-2,800

0447

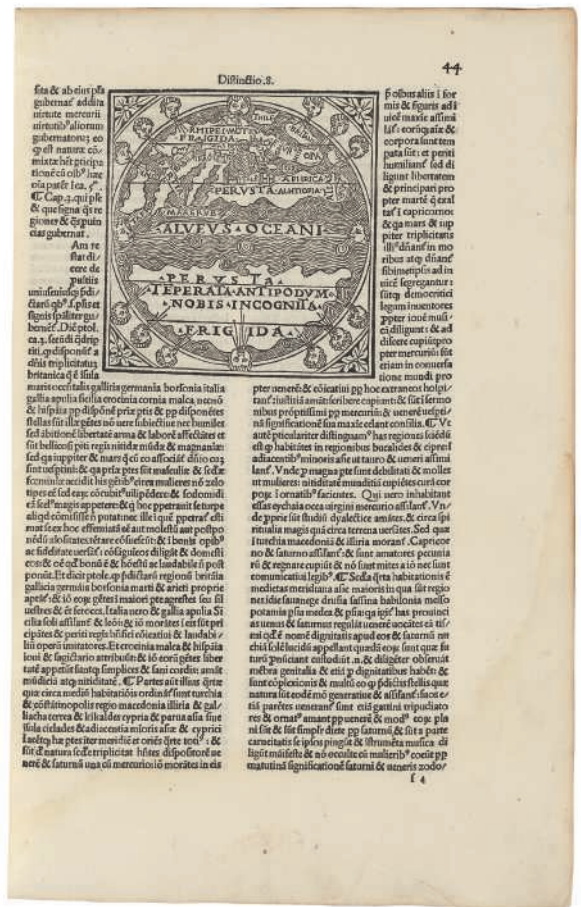
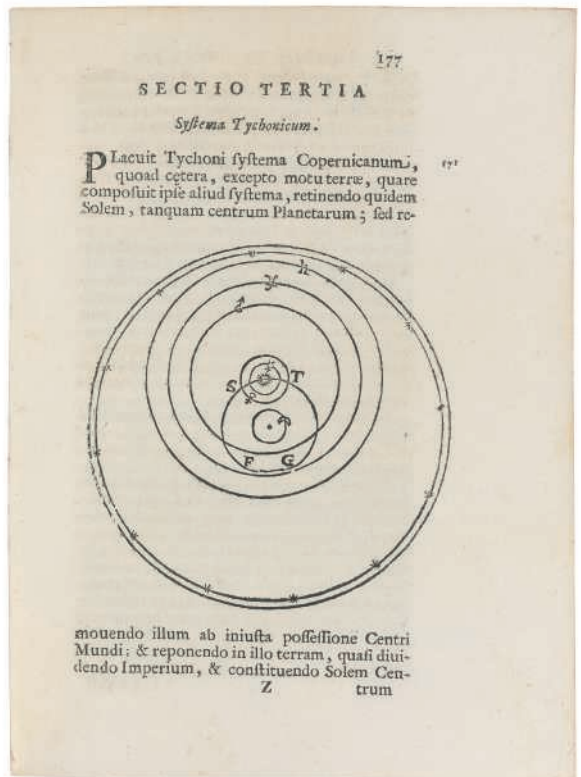
ESCHUID, Johannes (fl. 1336-68). *Summa astrologiae judicialis*. Venice: Johannes Lucilius Santritter, for Franciscus Bolanus, 7 July 1489.

Super-chancery 2° (310 x 208mm). Collation: π² a-i⁸ k⁴ l⁶; m⁸ n⁸(4+1) o-z⁸ &⁸ A-D⁸ (π1r blank, π1v preface to the reader, π2 table, a1r text, D7v colophon, D8r register, D8v blank). 220 leaves (of 221, lacking final leaf with the register). Woodcut world map, full-page diagram, 3 smaller diagrams, 5 astrological 'figurae', tables, woodcut white-on-black initials. Opening text page with German illumination; gold initial on fictive frame ground and two-sided foliate and floral border. 56-58 lines and headline, double column. Type: 5:82R, 6:60G, 7:55G. 5- to 12-line initial spaces, some with guide-letter. (Staining at lower corners, one or two leaves browned, first two leaves lightly frayed at fore-edge, small marginal wormhole in last few leaves.) Contemporary blindstamped calf over wooden boards, tools not in Kyrris, title written on top edges, evidence of fore-edge clasps and chain staple (rebaked, minor restorations, missing metal pieces, scuffed). *Provenance*: contemporary marginal annotations — John Camp Williams, Morristown NJ, collector of English literature and Americana (1859-1929; sale Anderson Galleries, NY, 6-8 Nov. 1929, lot 442; bookplates).

FIRST EDITION of an 'exhaustive sourcebook of astrological writings' (ODNB), citing authorities such as Ptolemy, Haly Abenragel and Alcabitus so faithfully that the extant manuscripts Eschuid used have been able to be identified. Eschuid (John Ashenden) correlated celestial influence and terrestrial events (famine, epidemics) and outlined the astrological methods for predicting them. One of his earlier predictions had coincided with the plague in 1348, and he treats the disease here, among other topics, making the *Summa astrologiae* 'one of the first contemporary discussions of the Plague' (Stillwell). He mentions a powder used as treatment which was still considered efficacious for fever a century later. The world map derives inverted from one which first appeared in a 1483 edition of Macrobius. Nordenskiöld considered the diagram of the relationship between the zodiacal signs and geographical locations also to be a map (Nordenskiöld 3, 958). A FRESH, LARGE COPY. HC \*6685; GW 9392; BMC V, 462 (IB. 23335); BSB-Ink. I-384; Bod-Inc. E-30; Campbell, *Earliest Printed Maps* 88; Klebs 381.1; Essling 450; Stillwell, *Awakening*, 360; Goff E-109.

£5,000-7,000

\$6,200-8,600  
€5,700-7,800





0448

HOMILIES AND MIRACLES OF ST MICHAEL, in Ge'ez, illuminated manuscript on vellum, with another Ethiopic manuscript [Ethiopia, second half 19th century]

176 x 120mm. 166 leaves, 24 lines of text in two columns, rubrics in red, knotted headpieces in blue, yellow, green and red, 24 full-page miniatures in bright reds, oranges, yellows and greens (marginal staining, occasional rubbing to text and miniatures). Blind-tooled leather over wooden boards. Leather carry-case. *Provenance:* Apparently finished in 1850 and likely made for the reclining patron on f.52v.

A STRIKING EXAMPLE OF ETHIOPIC MANUSCRIPT PRODUCTION OF THE NINETEENTH CENTURY. Harking back to the earlier Gondarene style, the brightly coloured miniatures in the present manuscript vividly depict a host of miracles and heroic feats – treating the sick, saving the faithful from the burning flames of hell, defeating Satan – performed by St Michael, who gained particular popularity in the reign of Emperor Zär'a Ya'eqob in the 17th century.

[*With:*] A decorated Ethiopic manuscript on vellum. 162 x 130mm. 162 leaves, apparently complete, gathering signatures survive, 24 lines of text in two columns, rubrics in red, knotted headpieces in blue (marginal staining, natural vellum flaws). Red-stained blind-tooled leather over wooden boards. Leather carry-case.

(2)

£700-1,000

\$860-1,200  
€790-1,100





0449

[EUCLID] – PROCLUS DIADOCHUS (412–485). *In primum Euclidis elementorum librum commentarium ... libri III*. Translated by F. Barozzi. Padua: G. Perachino, 1560.

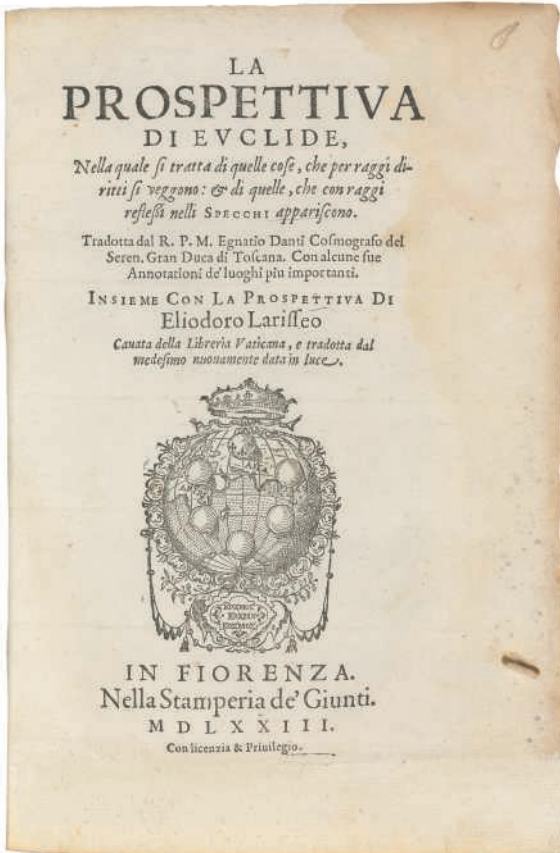
2° (285 x 210mm). Woodcut device with Hermes and Athena on title, full-page portrait of the translator on verso within a wide border of grotesques, woodcut diagrams. (Worm track in lower margin of first three leaves, affecting border of portrait, lower margin of \*4 re-margined, faint small waterstain in lower gutter.) Contemporary vellum (lightly soiled). Provenance: removed bookplate or label (from pastedown).

FIRST EDITION IN LATIN of Proclus's important commentary on the first book of Euclid: 'the earliest contribution to the history of mathematics' (DSB). It was translated into Latin by Francesco Barozzi, a humanist, mathematician and astronomer. His translation provides a text substantially more complete and correct than the editio princeps, printed at Basel in 1533, since it is based on superior manuscripts. Barozzi finished the translation at the age of only 22, having already lectured on Sacrobosco's *Sphaera* at the University of Padua in 1559. He went on to translate the work of Hero and Archimedes and write a *Cosmographia*, but was condemned as a sorcerer by the Inquisition in 1587 for having caused torrential rainstorms in his native Crete (DSB I, p.468). Adams P-2138; Brunet IV, 895; Mortimer, *Italian* 403; Riccardi I, 82.

£7,000–9,000

\$8,600–11,000

€7,900–10,000



0450

EUCLID. *La prospettiva ... nella quale si tratta di quelle cose, che per raggi, diritti si veggono: & di quelle, che con raggi riflessi negli specchi appariscono ... La prospettiva di Elidoro Larisseo .. Heliodori Larissaei capita optiorum.* Translated by Egnatio Danti. Florence: Stamperia de' Giunti, 1573.

3 parts in one volume, 4° (222 x 155 mm). Woodcut printer's device on title, numerous diagrams in text, with the final blank. (2 small holes in margin of title and first few leaves, title re-margined at bottom, some light browning and spotting, lightly waterstained.) A remboitage of later vellum (new endpapers). *Provenance*: list of eight names (on front pastedown).

Early edition of Euclid's *Optica*. The Greek of Heliodorus, with parallel Latin translation, is printed at the end, bound before is the Italian version, both with their own title pages. Adams E-1021; *I Giunti* II, 20; Riccardi I, 391.

£2,000-3,000

\$2,500-3,700

€2,300-3,400



0451

EUCLID. *De gli elementi libri quindici.* Translated and with a commentary by Federico Commandino. Urbino: Domenico Frisolino, 1575.

2° (309 x 204mm). Woodcut diagrams, historiated initials. (Faint waterstain in lower margin, occasional marginal worming, a few leaves with a closed wormtrack, spotted throughout.) 19th-century calf-backed boards, vellum tips (head of spine damaged, front joints partly split, new endpapers).

Adams E-995; EDIT online 18361; Riccardi I, 363.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



0452

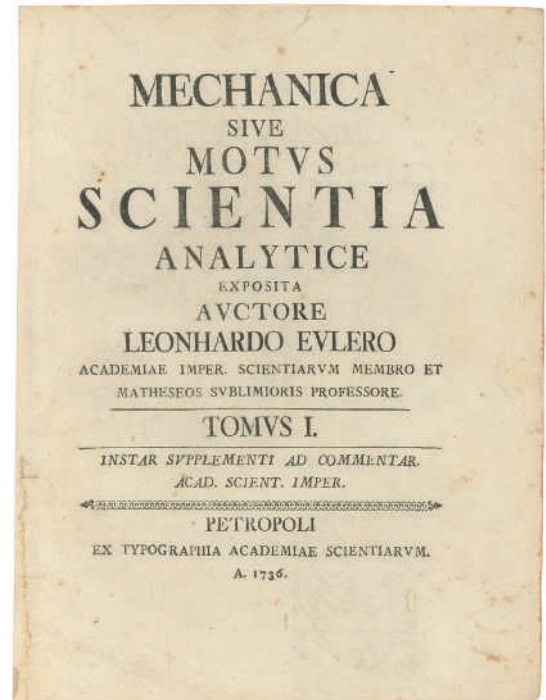
EULER, Leonhard (1707-1783). *Mechanica sive motus scientia analytice exposita*. St. Petersburg: at the Press of the Academy of Sciences, 1736.

2 volumes, 4° (252 x 193mm). 32 folding engraved plates, one engraved headpiece, woodcut head- and tail pieces. (Title in vol. I repaired along lower inner gutter, both titles lightly browned, closed tear in I4 in vol.II, occasional browning and/or spotting.) 18th-century half calf and drab boards (rubbed, a little soiled, front cover of vol. II with some waterstains). *Provenance*: erased stamp (at bottom of both titles, leaves repaired on verso) – removed bookplate from pastedown of both volumes.

FIRST EDITION OF 'Euler's famous work in mechanics in which he introduced the use of analytical methods instead of the geometrical methods of Newton and his followers' (Roberts and Trent). 'Euler was the first to appreciate the importance of introducing uniform analytic methods into mechanics, thus enabling its problems to be solved in a clear and direct way' (DSB). Roberts and Trent, *Bibliotheca Mechanica*, pp.103-4.

£4,000-6,000

\$4,900-7,300  
€4,500-6,700



0453

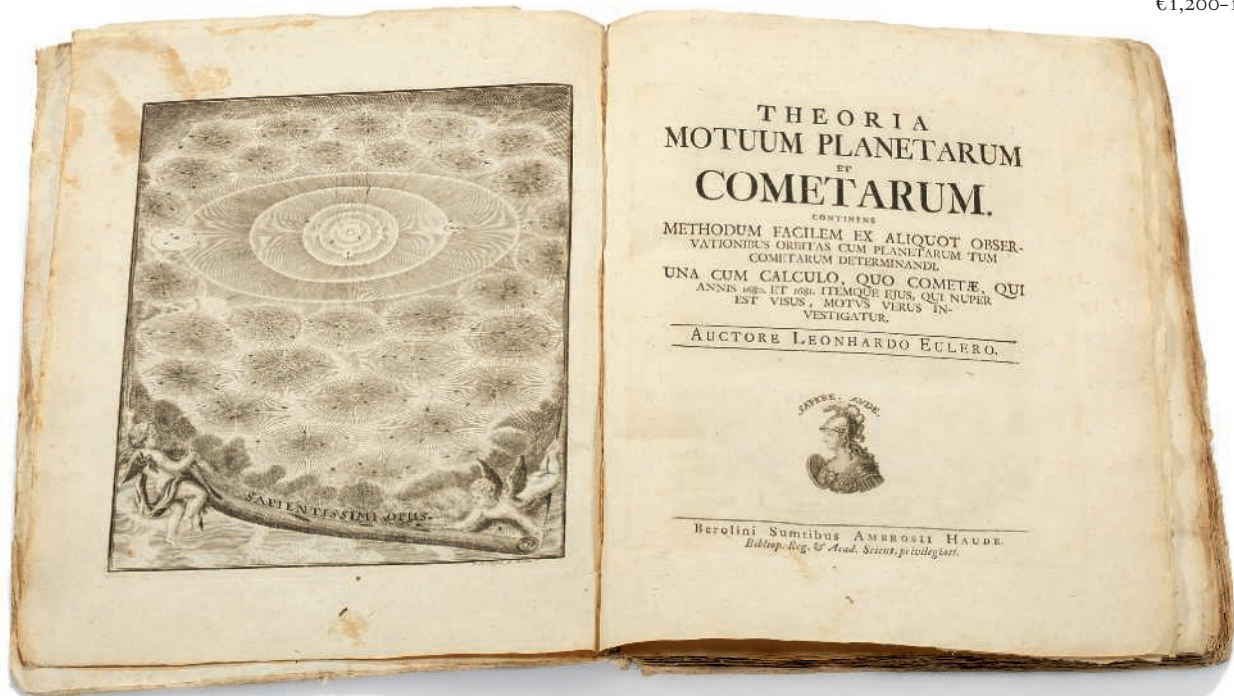
EULER, Leonhard (1707-1783). *Theoria motuum planetarum et cometarum*. Berlin: Ambrose Haude, 1744.

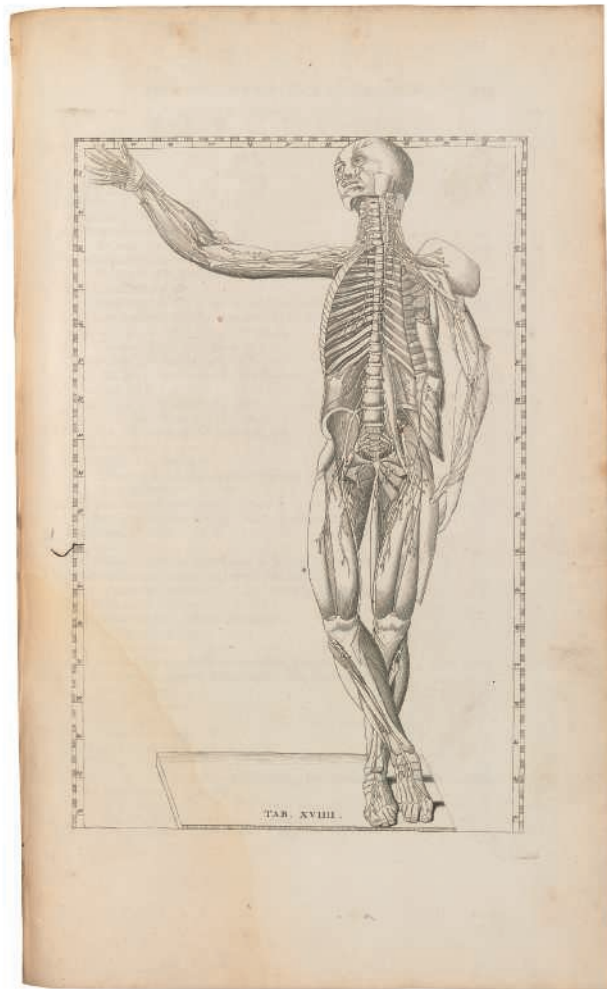
4° (250 x 192mm). Engraved frontispiece and 4 folding engraved plates, with A4 bound as frontispiece and p. 188 as 187 as usual. (Occasional light spotting.) Contemporary boards, manuscript title on spine, uncut (extremities rubbed).

FIRST EDITION OF EULER'S FIRST TREATISE ON ASTRONOMY: 'a fundamental work on calculation of orbits' (DSB). It introduced new methods of investigating planetary perturbations and enabled progress in the accurate calculation of latitude and longitude. The great French mathematician Laplace advised to 'read Euler' as he is a 'master of us all'. Houzeau & Lancaster 11948.

£1,000-1,500

\$1,300-1,800  
€1,200-1,700





0454

EUSTACHI, Bartolomeo (c.1500/1510-1574). *Bernardi Siegfried Albini explicatio tabularum anatomicarum Bartholomaei Eustachii, anatomici summi*. Leiden: typographia Dammeana for Johann and Hermann Verbeek, 1761.

2° (400 x 245mm). Half-title, title printed in red and black. 89 engraved plates by J. Wandelaar after Eustachi, comprising 4 plates with both illustration and outline engravings, 39 plates and 46 corresponding outline plates, engraved title vignette by and after Wandelaar, woodcut initials. (Without half-title, browning spotting and staining mainly affect lower margin at gutter but creeping upwards into text and plates.) Contemporary calf (crudely rebacked and recornered preserving some of the original spine, new endpapers, surface cracking on covers, extremities rubbed with repaired patch on lower cover, corners worn). *Provenance*: Middlesex Hospital library (stamp on title) — Dr Arturo Castiglioni (bookplate).

FINLEY ENGRAVED PLATES BY 'THE MOST SCIENTIFIC ANATOMIST OF THE HIGH RENAISSANCE' (Lilly, p. 41). In 1552 Eustachi and the artist Pier Matteo Pini, his relative, prepared a series of 47 plates to illustrate an anatomical work entitled *De dissensionibus ac controversiis anatomicis*. The copper plates were engraved by Giulio de' Musi of Rome, but were never published in the form intended in Eustachi's lifetime, although 8 appeared in his *Opuscula anatomica* (Venice, 1564). After Eustachi's death, Malpighi and others made persistent attempts to trace the remaining 39 plates, but they were presumed lost until their discovery in the Vatican Library in the early 18th century. Pope Clement XI then gave the plates to his physician Giovanni Maria Lancisi who published the 39 re-discovered plates with the eight complementary plates and his own notes in 1714. This was followed by editions at Amsterdam (1722, illustrated with re-engraved plates), Rome (1728, printed from the original plates), and Albinus's first edition. Published at Leiden in 1744, this was illustrated with plates re-engraved by Jan Wandelaar, and accompanied by Albinus's text, revised and augmented for the present edition. Albinus's edition was distinguished both by Wandelaar's magnificent copies of the original plates and by the set of outline plates devised to explain them. 'This particular method of explaining a drawing was one of the most valuable contributions made to medical illustration by Albinus and Wandelaar' (Herrlinger *History of Medical Illustration*, p. 134). Blake p. 139; Brunet I, 143; Wellcome II, p. 26.

£2,000-3,000

\$2,500-3,700

€2,300-3,400





0455

EUSTACHI, Bartolomeo (c.1500/1510-1574). *Tabulae anatomicae*. Venice: Bartolomeo Locatelli, 1769.

2° (436 x 298mm). Title printed in red and black with engraved vignette of a dissection on title, 21 engraved plates by Pietro Monaco. (Title lightly waterstained and spotted, some light waterstaining, also very lightly affecting a few plates, some plates lightly spotted and with marginal finger-soiling, lower corner of plate XII torn away and repaired, outer margin of final leaf of index repaired.) Later half vellum and patterned boards (lightly rubbed). *Provenance*: Prof. Gachi??? (inscription on endpaper, dated 1843) — Dr Arturo Castellon (bookplate) — bookseller's label (pastedown).

First published in 1714. Eustachi spent most of his professional career in Rome where he taught anatomy, performed autopsies at hospitals, and carried out dissections. Eustachi's most famous contribution to anatomy was not available until 140 years after his death. By 1552 Eustachi had drawn and engraved 47 plates showing the human skeleton and muscles, but only eight plates were printed with text during his lifetime. Eventually all of the plates ended up in the Vatican Library. In the eighteenth century the papal physician, Giovanni Maria Lancisi, added explanations to the previously unpublished plates and published the complete set with text. While not as artistically stylish as Vesalius's work, Eustachi's volume is sometimes more accurate. If his entire collection of plates had been published ten years after Vesalius rather than 140 years later, it is probable that the two would have been honoured as co-founders of modern anatomical study. Wellcome II, 536.

£3,000-5,000

\$3,700-6,100  
€3,400-5,600



0456

FABRI, Ottavio (16th century). *L'Uso del la Squadra Mobile*. Padua: Gattella, 1673.

4° (235 x 170mm). Engraved architectural title border, folding engraved plate, engraved illustrations, woodcut initials and endpieces. (Lightly soiled.) Later boards (modern endpapers).

A later edition of a work first published in 1598. The *Squadra Mobile* was at the same time a dial, a geometrical square and a compass and it could be used for a variety of different types of measurements. Riccardi I 434.

£1,800-2,500

\$2,300-3,100

€2,100-2,800

0457

FARGHANI, Ahmad Ibn-Muhammad al- (c. 800-870). *Astronomorum peritissimi compendium*. Paris: Christian Wechel, 1546.

Small 8° (167 x 109mm). Printer's device on title and repeated on verso of final leaf, woodcut diagrams. (Lacking the final blank G8, title with 2 long but clean closed tears and remnants of three red tags in margins, faint marginal waterstaining, light spotting.) Modern vellum (new endpapers). *Provenance*: scored inscription on title.

First printed in 1493, al-Farghani's work was extremely influential and largely responsible for spreading knowledge of Ptolemaic astronomy throughout medieval Europe, 'at least until this role was taken over by Sacrobosco's *Sphere*. But even then ... [it] continued to be used, and Sacrobosco's *Sphere* was clearly indebted to it' (DSB). Written by Alfraganus about 833, the work was first translated into Latin by John of Seville in 1137 under the title of *Differentiae scientie astronomum*. It had far reaching influence: it was the main source of astronomical knowledge for Dante's cosmology in *Il convivio* and the *Divina Commedia* and even Columbus used Alfraganus' value of the measurement of the earth. Adams A-738.

£3,000-5,000

\$3,700-6,100

€3,400-5,600





0458

FARGHANI, Ahmad Ibn-Muhammad al- (c. 800-870). *Chronologica et Astronomica*. Frankfurt: heirs of Andreas Wechel, Claud Marnius and Joannes Aubry, 1590. [Bound with:] MIZAUD, Antoine (1520-1578). *Explicatio et usus Coelestis Ephemeridis*. Paris: J. Kerver, [n.d.].

8° (170 x 101mm). First work: Wechel device on title and verso of final leaf, woodcut initials. Second work: Kerver's unicorn device on title, woodcut initials. (Some browning to first work, the second slightly affected by damp and lacking final ?blank e8). Contemporary brown goatskin, covers stamped in blind with the emblem of the royal Monastery of San Lorenzo de El Escorial, gilt edges, title penned on fore-edge (spine worn, covers rubbed and scuffed). *Provenance*: El Escorial (binding, shelf mark).

This is the third edition of the Latin translation of al-Farghani's work by the Heidelberg professor Jakob Christmann. It based in part on a medieval Hebrew translation by Jacob Anatoli. This edition also includes al-Farghani's 'Treatise on Time'. Adams A-739; VD16 A1203; Zinner 3368; cf. Houzeau and Lancaster 1112.

£2,500-3,500

\$3,100-4,300  
€2,900-3,900

0459

FERNEL, Jean François (1497-1558). *Monalosphærium, partibus constans quatuor*. Paris: Simon de Colines, 1526 [colophon 1527]. [Bound with:] Jean François FERNEL. *Cosmotheoria, libros duos complexa*. Paris: Simon de Colines, 1528 [colophon 1527].

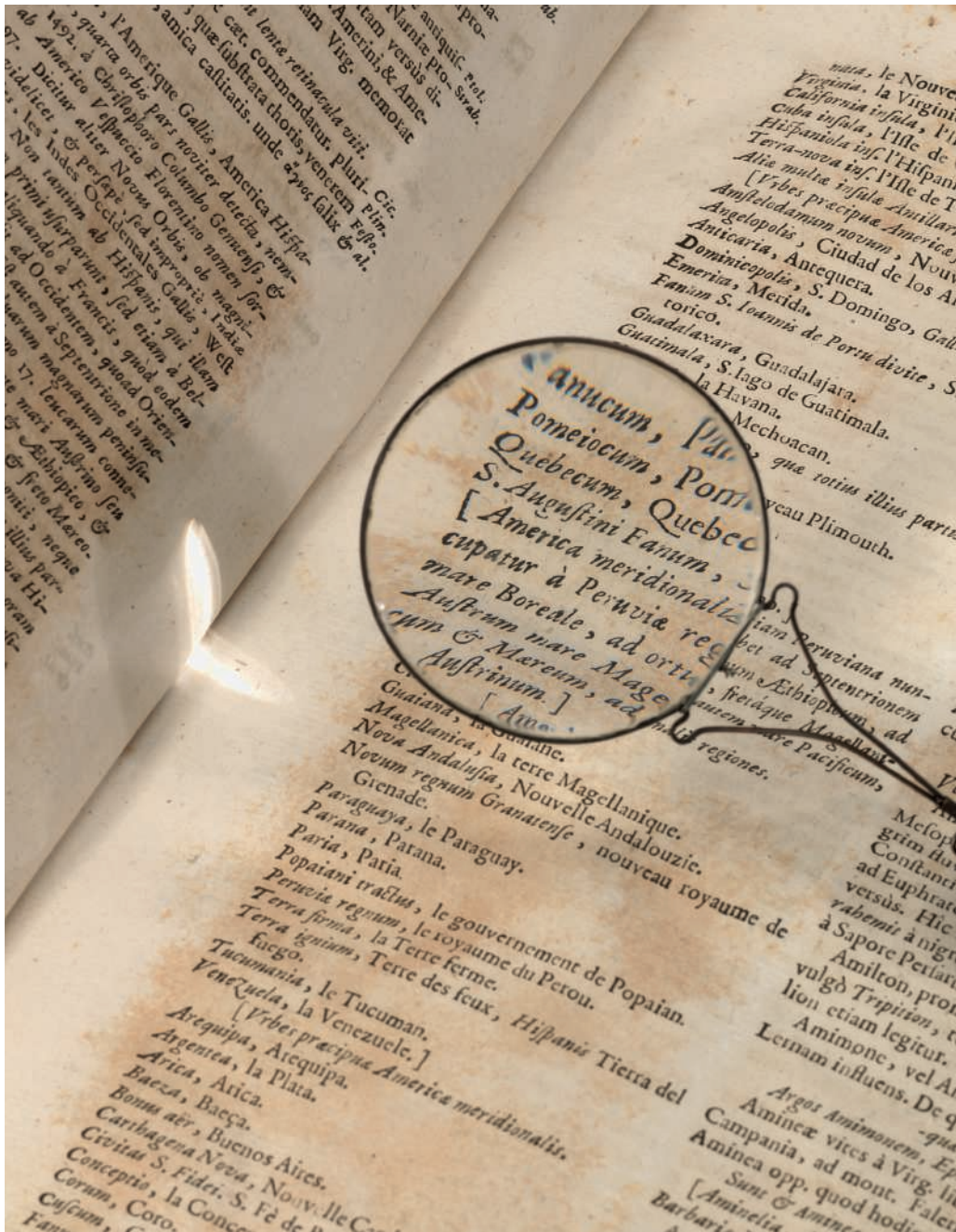
2 works in one volume, 2° (326 x 218mm). Titles within woodcut border attributed to Oronce Fine, numerous woodcut diagrams and initials. (Some light soiling, occasional faint spotting, paperflaw to E6 in second work causing a small loss in diagram.) Later vellum, manuscript title on spine (lightly bowed, some minor worming, spine ends lightly splitting). *Provenance*: Ex Bibliotheca Cronburghi (ownership inscription on loose inserted paper).

FIRST EDITION OF FERNEL'S FIRST BOOK and FIRST EDITION, second issue (with reprinted title page dated 1528) of Fernel's second work. In his *Monalosphærium* the celebrated French physician published a short treatise on the motions of the heavens and describes a kind of astrolabe of his own design. Renouard states that there were probably two albums of plates originally accompanying the work and according to Sherrington 'no copy seems now extant'. 'The *Cosmotheoria*... contained measurements made by Fernel - his estimate of a degree of meridian was good enough to be in close agreement with that of Jean Picard 140 years later and thus was an important contribution to geophysics' (DSB). Both these astronomical text are RARE with only a few copies recorded in ABPC/RBH. Adams F-251; HARRISSE (Additions) 84 (containing reference to America in the versified address to the reader by Jehan Le Lieur); Houzeau and Lancaster 3261 and 2406; Renouard *Colines*, pp.85 and 428 and pp.116-7; Sherrington 1A and 2B.

£2,500-3,500

\$3,100-4,300  
€2,900-3,900





0460

FERRARI, Filippo (1551-1626). *Novum lexicon geographicum*. Edited by Michel Antoine Baudrand. Eisenach: J.-P. Schmidt, 1677.

2 volumes in one, 2° (358 x 231mm). Half-titles, first title in red and black, both titles with woodcut vignette, woodcut headpieces. (Browned, some waterstains, a few marginal tears and repairs.) Contemporary blind-panelled German pigskin, green edges (covers stained and soiled, ties lacking). A contemporary reading-glass with copper rim and handle, 106mm. in length, is fitted in a recessed pocket inside the front cover.

A COPY SUPPLIED WITH ITS OWN READER'S MAGNIFYING-GLASS, possibly manufactured in Nuremberg. This is the first work from the press of J.-P. Schmidt who introduced printing to Eisenach. The additions and critical notes by Michel Antoine Baudrand are taken from the Paris edition of 1670. Sabin 24163.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



0461

FERRIER, Auger (1513–1588). *A Learned Astronomical discourse, of the judgement of Nativities*. Translated by Thomas Kelway. London: the widdow at Charlewoods house for Edwarde White, 1593.

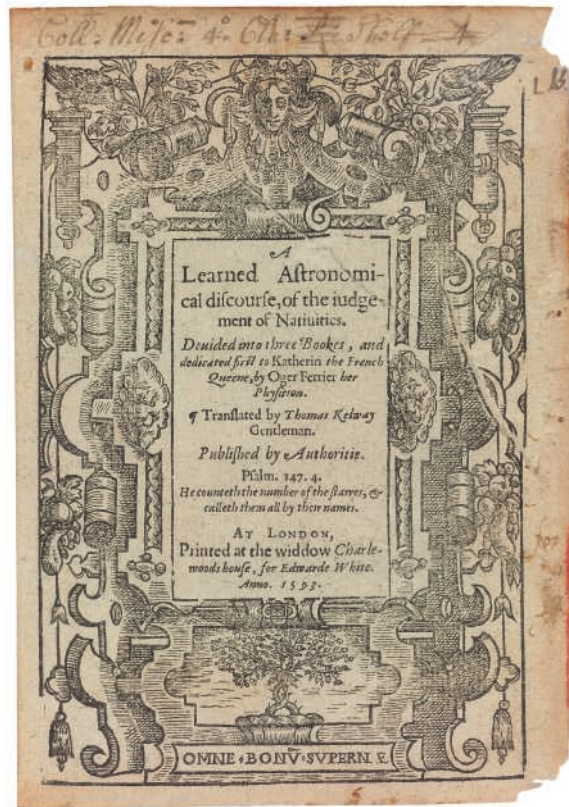
Small 4° (175 x 125mm). Title within elaborate woodcut border, opening woodcut initial, woodcut astronomical tables. (Title relaid with minor loss at corners, corners repaired in first gathering, tiny wormtrack on F1–H2, small stain on H2–H3, some faint waterstaining and light soiling.) 19th-century calf, red edges (light rubbing to extremities). *Provenance*: ‘Miscelleneaus collections’ (inscription on title and early annotations).

FIRST ENGLISH EDITION of a work first published in Lyons in 1550 by the French physician and astrologer Auger Ferrier. Another issue of this edition has a variant imprint on the title: ‘for Richard Watkins’ instead of ‘for Edwarde White’. Houzeau and Lancaster 4849.

£1,500–2,000

\$1,900–2,400

€1,700–2,200



0462

FERRO, Giovanni (1582–1630). *Teatro d'imprese. Parte prima* [-seconda]. Venice: Giacomo Sarzina, 1623.

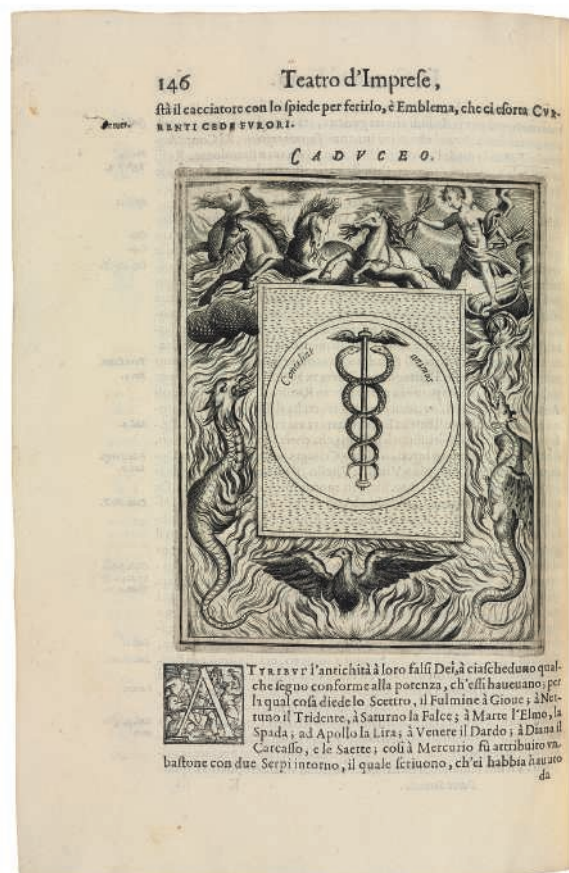
2 parts in one volume, 2° (320 x 221mm). Half-title, engraved titles by Gaspare Grispoldi, engraved portraits of Maffeo Barberini, the dedicatee, and the author, one full-page dedicatory plate containing 16 devices, 451 engraved devices in text, publisher's device on colophon. (A few marginal repairs, Rr5v and Rr6r with scattered stains, without final blank.) Late 17th-century vellum, manuscript title on spine, marbled pastedowns (spine repaired, minor defects to covers, one corner bumped, free endpapers lacking). *Provenance*: erased stamp on half-title.

FIRST AND ONLY EDITION. Cardinal Maffeo Barberini became Pope Urban VIII on 4 August 1623. He shared with his nephews a profound interest in symbolic images, one which Ferro's book was clearly intended to nourish. His own emblems, particularly the ubiquitous bees, were frequently reproduced, and the Pope's arms even formed part of the symbolic complex on the engraved title to Gaileo's *Saggiatore* (Rome, 1623). Ferro's work was swelled in size by indexes taking up eighty-eight leaves, one index referring to over 4000 mottoes. Victor Coelho, *Music and Science in the Age of Galileo*, Dordrecht, 1992, pp. 77–78; Landwehr, *Romanic*, 295.

£1,800–2,500

\$2,300–3,100

€2,100–2,800







(Detail)

0463

FINÉ, Oronce (1494-1555). *Protomathesis*. Paris: [Gerard Morrhe for himself and Jean Pierre], 1532.

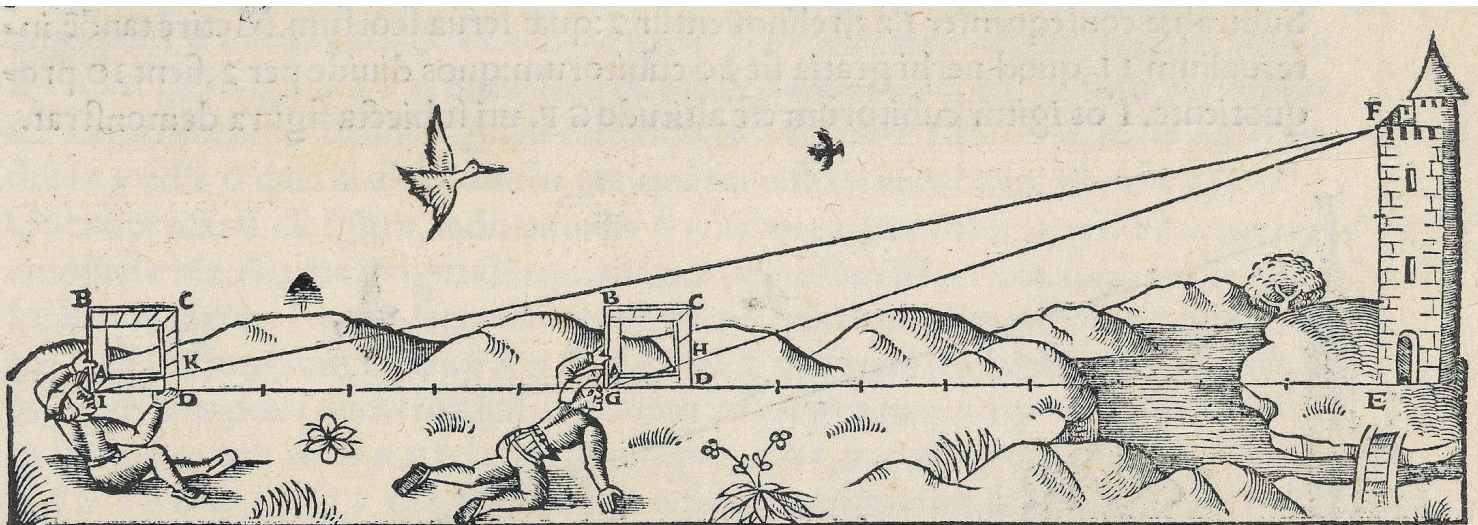
4 parts, 2° (380 x 250mm). Title within architectonic border by Lassere after Fine, 284 woodcuts by Fine comprising 280 blocks, 4 repeated, 4 full-page including two of the repeats, large woodcut initials, woodcut device of Morrhe on 207v. (Slightly cockled, generally clean but some browning and waterstaining, occasional spotting and soiling, opening quire slightly pulled, quire Aa with two burn holes at inner margin, final leaf ink stained on blank verso.) Later half vellum and grey boards, spine titled in manuscript.

RARE FIRST COLLECTED EDITION, and first printing of much of the writing of this major figure in French mathematics and cartography. Its four sections are on arithmetic, geometry, cosmography and horology. Finé was not only responsible for the text but the book's many woodcuts. Views of surveying operations are combined with scientific instruments, one of which is the water-clock of his own invention. Full-page cuts of this clock are shown on X1v and Cc5v. Among the alphabet of large woodcut initials is a self-portrait of the author in the O on R6v. Adams F-477; Houzeau and Lancaster 2380; A.F. Johnson, 'Oronce Finé as an Illustrator of Books,' *Gutenberg Jahrbuch* 1928: 107-09; Mortimer French 225; Stillwell, *Science* 838.

£7,000-10,000

\$8,600-12,000

€7,900-11,000





0464

FINÉ, Oronce (1494-1555). *Quadrans astrolabicus, omnibus Europae regionibus inserviens*. Paris: Simon de Colines, 1534.

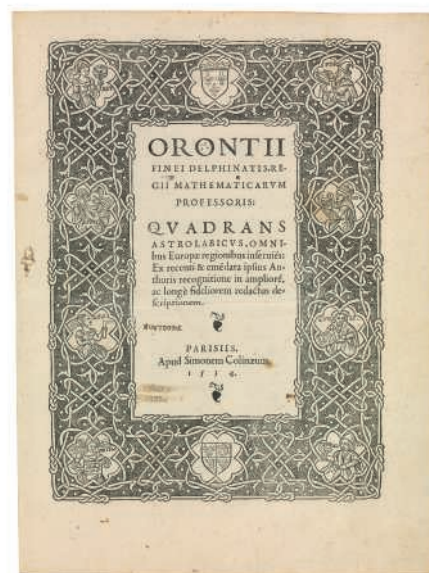
2° (279 x 214mm). Title within Colines's criblé 'quadrivium' border, criblé opening initial. (Waterstain in margin of several leaves.) Modern marbled boards, uncut.

Second edition of Finé's treatise on the astrolabe. Following the printing by Nicolas Savetier in 1527, it is the earliest work of Finé's to be printed by Colines. The title border has been attributed to Finé himself, the Regius Professor of Mathematics showing he probably had greater gifts as a book designer. The same border was also used for scientific works by other authors. UNcut COPY. Adams F-478; Schreiber, *Colines*, 116.

£800-1,200

\$980-1,500

€900-1,300



0465

FINÉ, Oronce (1494-1555). *Quadratura circuli*. Paris: Simon de Colines, 1544.

4 parts in one volume, 2° (289 X 203mm). Criblé title border of strapwork ornament, numerous woodcuts, the majority diagrams decorated with florets, others showing scientific instruments of the author's design, criblé headpieces and initials. (Lacks B3-4, worming from D1 to end causing losses to up to two lines of text.) Contemporary vellum, manuscript title on spine (spine worn, endpapers renewed); modern morocco-backed box.

FIRST EDITION of this collection of tracts attempting to solve the quadrature of the circle. Mortimer notes the influence of Finé himself on the highly decorative designs of this beautiful book, while the criblé initials are attributed to Geoffroy Tory. Adams F-479; Mortimer *French* 229; Schreiber, *Colines*, 215.

£700-1,000

\$860-1,200

€790-1,100

0466

FINÉ, Oronce (1494-1555). *De mundi sphaera, sive cosmographia*. Paris: Michel Vascosan, 1555.

2° (235 x 162mm). Numerous woodcut diagrams including one printed in red and black on P2. (Light occasional browning and spotting.) Modern boards. *Provenance*: erased shelfmark on title.

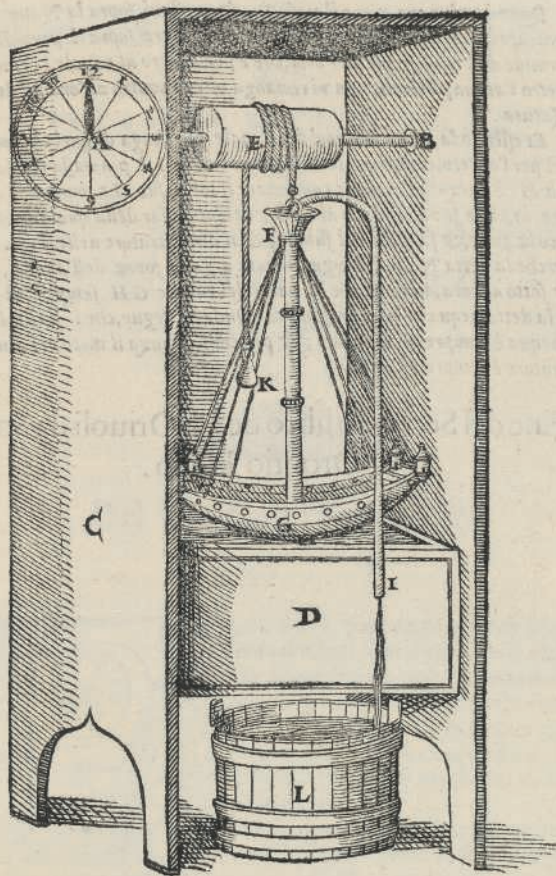
An early edition of this work first printed in 1542 as a revised version of the *De cosmographia, sive mundi sphaera* which formed the third part of the *Protomathesis*. The work is in two parts, the first cosmographical, and the second trigonometrical. The first part 'includes the description of the fixed celestial sphere used for reference, essential ideas concerning the astronomy of the *primum mobile* (right and oblique ascensions and the duration of diurnal arcs' (DSB). Finé's cosmography rivaled Sacrobosco and Apianus in both authority and popularity. Adams F-470; Mortimer *French* 226 (first edition); Wellcome I, 2285 (first edition).

£800-1,200

\$980-1,500

€900-1,300





kk 2 Quando

e467

FINÉ, Oronce (1494-1555). *Opere... del delfinatio: divise in cinque parti; Aritmetica, Geometria, Cosmografia, Orivoli e Specchi... tradotte da Cosimo Bartoli*. Venice: Francesco Franceschi, 1587.

5 parts in one volume, 4° (209 x 147mm). Woodcut illustrations and diagrams throughout, some full-page. (Title repaired at bottom margin, some occasional browning heavier in *Specchio* and occasional soiling, faint waterstaining to bottom corner, some tables slightly cropped at outer margin, final work with small clean tear to f2 and l1 cropped without loss in bottom corner.) Contemporary vellum, manuscript title on spine (lightly stained and soiled, new endpapers, lacking ties). *Provenance*: Monasterii, & Cellae Abbatis Septimi (ownership inscriptions and shelfmark).

FIRST EDITION IN ITALIAN of a series of works on arithmetic, geometry, cosmography and mirrors Finé. Adams F-459; Riccardi I, 91 ('buona edizione'); Cf. *Rara Arithmetica* 164.

£2,000-3,000

\$2,500-3,700

€2,300-3,400



0468

FINÉ, Oronce (1494-1555). *De solaribus horologiis, & quadrantibus, libri quatuor*. Paris: [?B. Prévost] for G. Cavellat, [1560].

Small 4° (230 x 170mm). Title within large woodcut border, Cavellat's hen device on title and verso of final leaf of text, one folding engraved plate tipped in at end, 57 woodcut illustrations, some full-page or almost full-page, woodcut initials, head- and tailpieces. (Folding plate with several closed tears, 2 touching image, lightly spotted.) Contemporary vellum (soiled, lacking ties, head of spine repaired, tail chipped). *Provenance*: 'Collegii Santa Maria Coronale Papie' (manuscript inscription on bottom of title) – unidentified bookplate (pastedown).

FIRST SEPARATE EDITION, edited by Finé's son Jean. It was first published in 1532 as the concluding part of Finé's *Protomathesis*.

*De solaribus horologiis et quadrantibus* deals with many instruments including various types of sundial as well as an astrolabe quadrant, which is shown on the folding plate and a 'clepsydra' or water-clock on p.192. Among the many sundials described in this book are a multiple dial and a 'navicular' (on p.184/187). The woodcuts 'are based on the illustrations for this text in Finé's *Protomathesis*, 1532 ... but have been adapted from the earlier blocks rather than closely copied. The use of florets to fill out the blocks of the diagrams is much more elaborate in these later cuts' (Mortimer). The date is deduced from the dedication which is dated 1560. Adams F-473; Graesse II, 580; Houzeau and Lancaster 11351; Mortimer *French*, 232.

£1,500-2,500

\$1,900-3,100

€1,700-2,800



0469

FLAMEL, Nicolas (c. 1330-1418, pretended author). *Le grand éclaircissement de la pierre philosophale pour la transmutation de tous les métaux*. Translated from Latin by Pierre Beraud. Paris: Louys Vendosmes, 1628. Engraved title after I. Blanchin, woodcut headpiece and opening initial. (Title repaired with minor losses, some staining and paper discolouration, final leaf of table torn with loss and repaired, missing page references supplied in manuscript.) [Bound with two extracts:] *La Turbe des philosophes qui est appelée le code de vérité en l'art*. [Paris, Jean Sara, 1618]. Drop-head title. 65, [1]p. (Dampstains.) [and:] BERNARD LE TREVISAN (1406-1490). *Parole délaissée ... non encores iamais imprimé*. [Paris, Jean Sara, 1618. Fly-title. 52p. (A5 with internal tear and second tear at margin, paper fault to A6 affecting first word in most lines.)

Three tracts in one volume, 8° (159 x 96mm). Modern limp pasteboard. *Provenance*: occasional marginalia in ink (cropped), scoring in pencil, two folding leaves containing contemporary manuscript notes and drawings of alchemical emblems inserted at rear but probably unrelated to the texts.

FIRST FRENCH EDITION of the first tract. According to Didier Kahn in *Écrits alchimiques* (Paris, 1993), the text is not a translation of Flamel but of 'Apertorio alfabetale' by Christophorus Parisiensis, later published in English as part of the *Aurifontina Chymica* (London, 1680). It finishes with the date 'Paris le 7. Iuillet 1466' when Flamel is reputed to have died in 1418. As opposed to being independent publications, the other two alchemical tracts have presumably been extracted from the *Trois traitéz de la philosophie naturelle* (Paris, Jean Sara, 1618), their page length being the same as that given by Duveen for the corresponding two parts of this collected publication. Caillet 3977; Duveen pp.221 and 587 (*Trois traitéz*).

£800-1,200

\$980-1,500

€900-1,300





0470

FLAMSTEED, John (1646-1719). *Atlas Céleste... approuve par l'Académie royale des Sciences... Seconde édition par M. J. Fortin.* Paris: F.G. Deschamps et l'Auteur, 1776.

4° (222 x 152mm). 30 double-page engraved celestial charts by C.E. Voisard. Contemporary quarter calf over boards, gilt spine, red edges (extremities lightly rubbed, spine ends chipped, new endpapers).

FIRST FRENCH EDITION, in reduced format from Flamsteed's original folio atlas which had been published in 1729 and reissued in 1753. Besides reducing the size of the maps, the new editor Fortin gave the location of the stars for 1780 as opposed to the 1690 date chosen by Flamsteed; his atlas showed the constellations as observed from Paris rather than London; maps of the southern hemisphere after Le Monnier and de la Caille were added for the first time. Another edition followed in 1795. Cf. Brunet II, 1280.

£1,000-1,500

\$1,300-1,800

€1,200-1,700

0471

[FLUDD, Robert (1547-1637)]. *Fasciculus Geomanticus in quo varia variorum opera geomantica continentur.* Verona: [Heidelberg?] 1687. [Bound with:] *Tabulae geomanticae, seu liber singularis de tribus ultimis ex antiquo manuscripto de anno 1535.* Frankfurt: Ioannis Davidis Zunneri, 1693.

2 works in one volume, 8° (166 x 100mm). First work with title in red and black, 7 letterpress tables of which one folding, woodcuts and diagrams, second work with 2 large folding letterpress tables. (First work with folding letterpress table with small marginal tear at fold and final leaf shorter in outer margin, second work without final blank.) Contemporary vellum, manuscript title on spine, red speckled edges (lightly soiled). *Provenance*: erased ownership inscription on first title and later annotation on verso of title.

FIRST EDITION of a compilation of treatises on geomancy including Robert Fludd's *Tractatus de geomantia*. 'In the *Fasciculus* of 1687, besides the works of Fludd and H. de Pisis, were Geomantic Questions by the Arab Alfakinus, translated into Latin by Plato (of Tivoli?) and now first printed from an old manuscript of the year 1535' (Thorndike). Page 123 is misnumbered 12 as in some other copies of the first edition. A copy of this first work was sold and described as having two engraved plates. Caillet 4035 ('Ouvrage fondamental de Géomancie'); Cf. Thorndike VIII 482; Wellcome III, 11 (not calling for any engraved plates).

£800-1,200

\$980-1,500

€900-1,300





0472

[FOCARD, Jacques.] *Paraphrase de l'Astrolabe*. Lyons: Jean de Tournes, 1546.

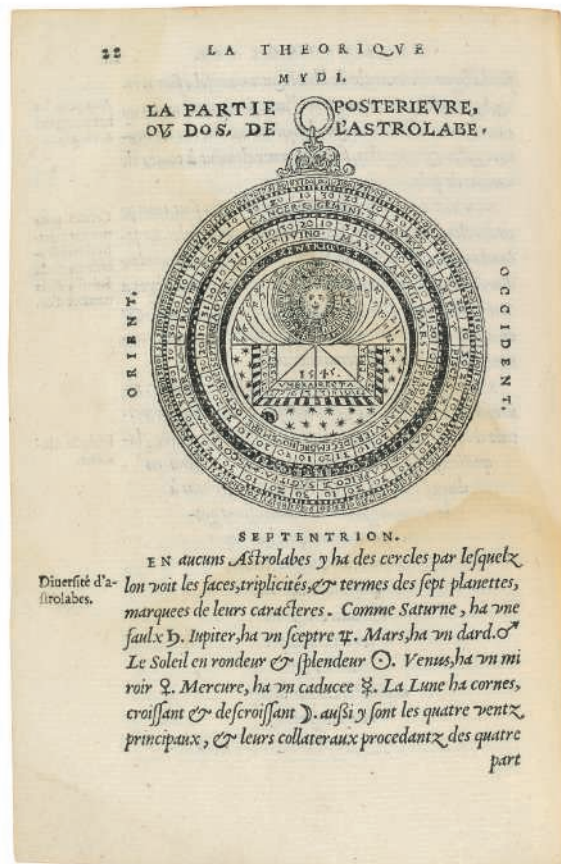
8° (169 x 110mm). Mostly italic, woodcut coat of arms on verso of title-page, woodcut illustrations in the style of Bernard Salomon, woodcut diagrams. (Lacking the final 2 leaves with the volvelles, title soiled, worn and strengthened at margins, tears to title woodcut device and to arms verso with old repairs and loss to a few letters, marginal tear to A7 repaired on verso, diagram just cropped on g7v, light dampstaining throughout.) Contemporary calf, gilt spine (sometime repaired at head and tail of spine, extremities rubbed). *Provenance*: Bibliothèque Renard (booklabel).

FIRST EDITION OF THIS IMPORTANT TREATISE ON THE ASTROLABE. Brunet II, 1314; Cartier I, 54; Harrisse 273; Houzeau and Lancaster 3273; Mortimer Harvard/French 234; Sabin 24933; D.B. Updike, *Printing Types*, p. 199 ('BEAUTIFULLY ACHIEVED').

£1,000-1,500

\$1,300-1,800

€1,200-1,700



0473

FONTANA, Carlo (1634-1714). *Utilissimo trattato dell'acque correnti diviso in tre libri*. Rome: Giovanni Francesco Buagni, 1696.

2° (332 x 238mm). Woodcut device on title and final leaf, 2 double-page engraved folding plates and 80 engraved illustrations, most half page, woodcut headpieces and initials. (Occasional browning and light spotting, small marginal wormhole on title and a2-a3, a3 with clean tear, D4 with tiny paperflaw with small loss of a few letters, 2a4-2b1 repaired at inner margin, 2b2-2b3 with marginal wormholes.) Contemporary vellum, gilt title on spine, speckled edges (tail of spine lightly chipped, some light staining and corners lightly bumped).

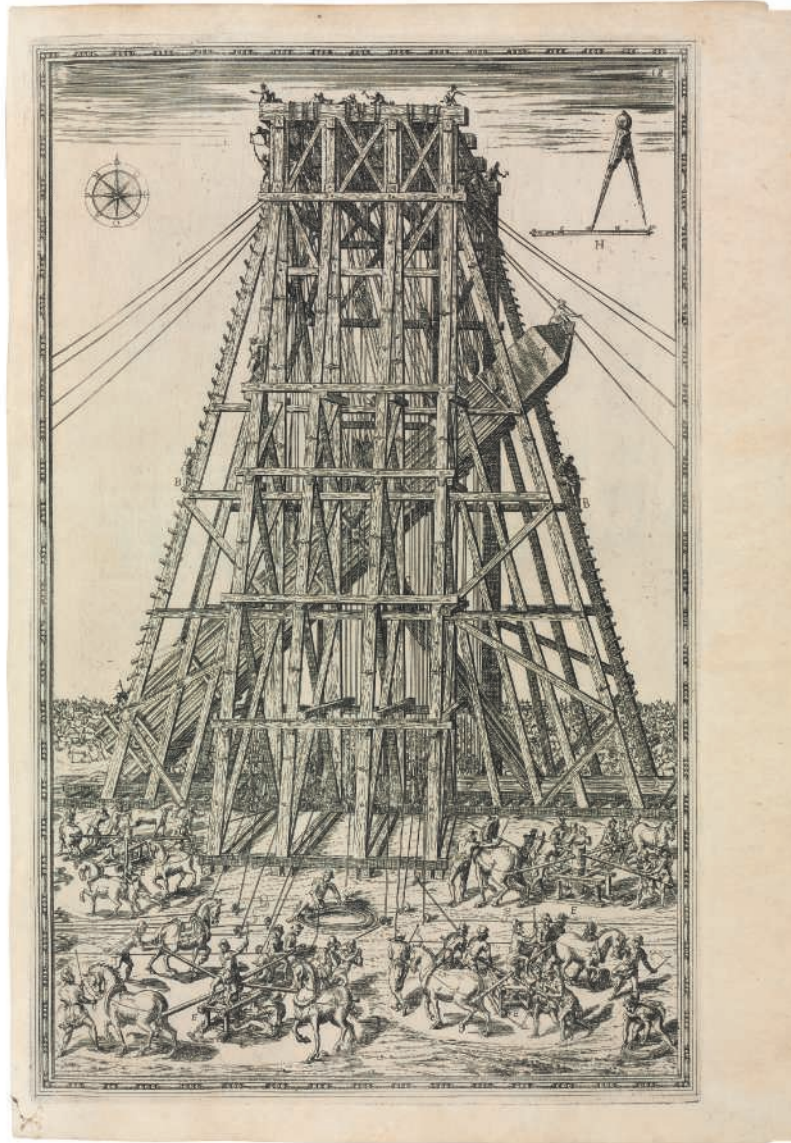
FIRST EDITION. A FINELY ILLUSTRATED WORK OF BAROQUE HYDRAULICS, composed by the influential Roman architect Carlo Fontana. His treatise on hydraulics drew on Fontinus, *De Aquaeductibus Urbis Romae*, one of the few surviving ancient texts on hydraulics, as well as on the recent discoveries of Benedetto Castelli and Evangelista Torricelli. This copy contains the bifolium of 'Capitoli aggiunti' (discussing the pressure of water and air), which is sometimes lacking and both the folding plates also sometimes lacking. Berlin Cat. 3613; Brunet II 1329; Cicognara 915; Fowler 123 (without the two double-page plates); Riccardi I 465 ('rare and valued both from a bibliographical point of view for the elegance of the plates and from a scientific perspective').

£1,000-1,500

\$1,300-1,800

€1,200-1,700





0474

FONTANA, Domenico (1543-1607). *Della trasportatione dell'obelisco vaticano et delle fabbriche di nostro signore papa Sisto V.... Liber primo*. Rome: Domenico Basa, 1590.

2° (420 x 280mm). Engraved title and portrait by Natal Bonifacio, 40 engravings after Fontana, 35 full-page, one folding, 2 double-page, and 2 half-page on one leaf, one of the last signed by Girolamo Rainaldi, both in first state. Three diagrams in text, one engraved, woodcut initials, many plate descriptions within type ornaments. (A few leaves browned, some worming at inner or bottom margins, a little staining and occasional thumb soiling.) Contemporary vellum with flat spine and yapp edges (some stains, slightly bowed). *Provenance*: Ferdinand II, Holy Roman Emperor (1578-1637; title several times inscribed 'Bibliotheca Archid. Ferdinandi') – shelf marks – bookplate removed.

FIRST EDITION OF FONTANA'S REMARKABLE ENGRAVINGS DEPICTING ONE OF THE ENGINEERING FEATS OF THE CENTURY, FERDINAND II'S COPY. The first twelve plates concern the execution of Fontana's plan for moving the huge obelisk from behind the sacristy of St. Peter's, where it had lain since the reign of Caligula, to its present location at the center of the Piazza. In Dibner's words, the plates constitute 'one of the handsomest and most complete records of any engineering problem' (*Moving the Obelisks*, Norwalk, Conn., 1952, p.25). The book's other plates are devoted to the papal palace and other buildings that Fontana executed for Sixtus V who died in the year of publication. BL/STC *Italian* p.272; Brunet II, 1329; Cicognara 3736: 'opera pregevole per la dottrina di questo valente meccanico, e dotto architetto'; Dibner, *Heralds* 174; Fowler 124; Honeyman 1334; Mortimer/Harvard *Italian* 193; Norman 812; Olschki 16955; Riccardi I, 466.

£5,000-8,000

\$6,200-9,800

€5,700-9,000



0475

FONTENELLE, Bernard le Bouyer de (1657-1757). *Oeuvres diverses* ... *Nouvelle édition augmentée*. The Hague: Gosse and Neaulme, 1728-1729.

3 volumes, 2° (371 x 230mm). Engraved frontispiece portrait of Fontenelle by B. Picart after H. Rigaud, titles in red and black with engraved vignettes, 5 engraved plates, 174 engraved vignettes and culs-de-lampe, by and after Picart. Text within typographical frame. (Light spotting, occasional browning.) Contemporary calf, marbled endpapers. (rebacked in red roan, preserving original morocco labels, covers scuffed, spines torn and chipped. *Provenance*: shelf label 'Kki'.

LARGE PAPER COPY in folio rather than quarto, the text within a border of printer's flowers. This edition of the works of the 'first philosophe' is greatly enhanced by the engravings of Bernard Picart (1673-1733), 'the outstanding professional illustrator of the first third of the eighteenth century' (Ray p.7). Many of the most inventive relate to Fontenelle's scientific works, the *Entretiens sur la pluralité des mondes* (in vol. I), and the *Histoire du renouvellement de l'Académie des sciences* (vol. III). Brunet II, 1332; Cohen/de Ricci 407: 'superbes illustrations'; Graesse II, p.612; Tchermersine V, p.332.

£2,500-3,500

\$3,100-4,300

€2,900-3,900



0476

FRACASTORO, Girolamo (c.1478-1553). *Syphilis sive morbus gallicus*. Verona: [Stefano dei Nicolini da Sabbio and brothers], August 1530.

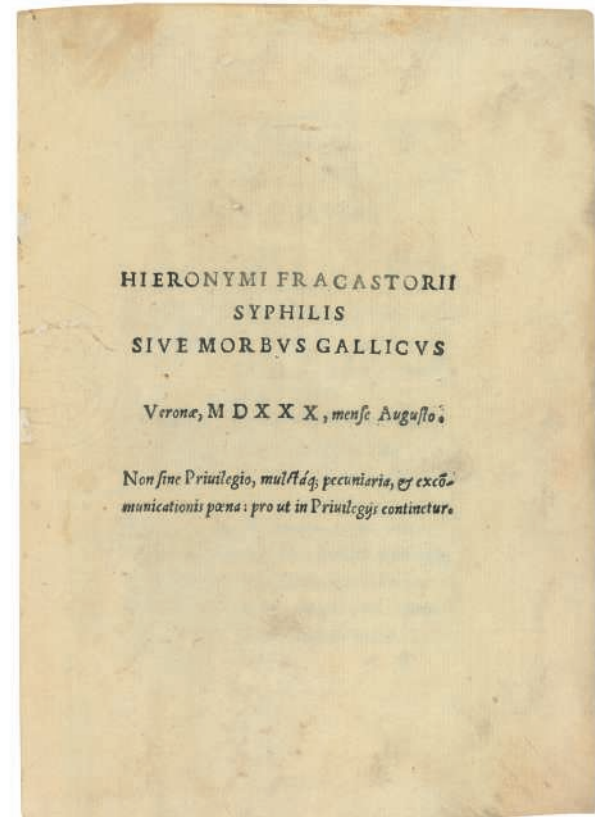
4° (202 x 143 mm). Italic type, initial spaces with guide letters, with the blanks e5-7. (Without the final blank e8, lightly spotted, margins lightly waterstained.) Later vellum. *Provenance*: faint remnants of a stamp remover from title – removed inscription on e7.

FIRST EDITION of 'the most famous of all medical poems' (Garrison and Morton). Fracastoro dedicated this mock-heroic poem to his patron, Cardinal Pietro Bembo, by whom it was esteemed and praised (although he asserted that some passages be eliminated). 'The poem, drafted in Latin hexameter (about 1,300 verses) of exquisite beauty, occupies a prominent place in the literature of the times and represents a magnificent paradigm of formal sixteenth-century virtuosity in refined Latin of a didactic quality reminiscent of Vergil's *Georgics*' (DSB). The work brought Fracastoro much fame, and established the universal name of the sickness, which derives from the hero of the treatise, the unfortunate shepherd Sifilo. 'Fracastoro, through the course of the poem, speculates on the origin of the disease, treats of its causes and manifestations, and suggests remedies, especially mercury. There are several references to America, mentioning the curative powers of guaiacum wood and the theory of the American origin of syphilis, which Fracastoro rejects' (*Heirs*). Adams F-826; BM STC *Italian*, p. 275; Cushing F284; Durling 1641; Garrison and Morton 2364; *Heirs* 98; Norman 826; Osler 4817; Waller 3173; Wellcome 2391;

£5,000-8,000

\$6,200-9,800

€5,700-9,000





HIERONYMI FRACASTORII.

0477

FRACASTORO, Girolamo (1478-1553). *Homocentrica eiusdem de causis criticorum dierum per aquae in nobis sunt*. Venice: [no publisher], 1538.

Small 4° (200 x 148mm). Woodcut portrait of the author, diagrams, initials. (Title repaired along inner gutter and inner corners renewed, a few small holes in margin, lightly spotted, last gathering lightly browned.) Modern vellum (new endpapers). *Provenance*: possible erasure below title – some manuscript annotations in margins.

FIRST EDITION. 'Apart from the intrinsic value of the work, its attempts to solve certain problems in astronomical and terrestrial physics are interesting, as are the studies on refraction. In the course of the latter Fracastoro points out the apparent enlargement and approach of celestial objects (as well as the moon) observed through two superimposed lenses, analogous to the appearance of a body immersed in water, which varies exactly according to the quantity and density of the water itself' (DSB). Adams F-825; Houzeau and Lancaster I, 2454; Riccardi I, 481-482: 'Si noti tuttavia che nell'opera del Fracastoro contiensi la prima idea del cannocchiale che fu detto Galileiano applicato alla contemplazione degl'astri.'

£2,000-3,000

\$2,500-3,700

€2,300-3,400

DIALOGO DI  
M. IACOPO GABRIELE,  
NELQ VALE DE LA SPHERA,  
ET DE GLI ORTI ET OCCASI DE  
LE STELLE, MINVTAMEN-  
TE SI RAGIONA.



CO' L PRIVILEGIO DEL SOMMO PONTEFICE  
Paulo 111. & dell' Illustriss. Senato Vinitiano per anni X.

0478

GABRIELE, Giacomo. *Dialogo nel quale de la Sphera, et de gli orti et occasi de le stelle, minutamente si ragiona*. Venice: Giovanni de Farri, 1545.

4° (204 x 135mm). Woodcut device on title, woodcut initial. (Without final blank, occasional light soiling, tiny single wormhole then becoming a repaired wormtrack in inner margin, final two leaves reinforced at inner margin and inner margin of title lightly frayed.) 18th-century vellum, gilt edges (new endpapers).

FIRST EDITION. The speakers in this dialogue, which is dedicated to Pietro Bembo, discuss ancient astrological theories and compare them to the findings of contemporary astronomers. Bembo greatly admired Gabriele's work, both for its scientific content and its exemplary use of the Tuscan language. Gamba 1407; Houzeau and Lancaster 2515: 'belle impression – rare'; Riccardi I, 497: 'Bellissima edizione in carattere rotondo... raro libretto'.

£800-1,200

\$980-1,500

€900-1,300



0479

GALILEI, Galileo (1564-1642). *Discorso al serenissimo don Cosimo II gran duca di Toscana. Intorno alle cose, che stanno in sù l'acqua, ò che in quella si muovono. Seconda editione.* Florence: Cosimo Giunti, 1612.

4° (212 x 142mm). (Title fractionally soiled at margin, A3-4 lightly stained, a little spotting.) [?]19th-century vellum, manuscript title on spine.

Second edition. This early work disproved the Aristotelian view that the buoyancy of a solid body on water was a function of shape, and demonstrated the correctness of Archimedes' principal that flotation depends on the relative densities of the floating body and the fluid supporting it. Galileo's observations on sunspots, the 'triple' appearance of Saturn and the phases of Venus are also included in the volume. The second edition, published in the same year and by the same publisher as the first, was greatly augmented. The use of two typefaces, with the original text in italic and all the additions in roman, clarifies which parts are new. Brunet II, 1461; Camerini, *Giunti ... di Firenze* I, 431; Carli and Favaro 48; Cinti 35; Gamba p.149; Honeyman 1401; Riccardi I, 509.

£4,000-6,000

\$4,900-7,300

€4,500-6,700



0480

GALILEI, Galileo (1564-1642). *Systema cosmicum... in quo quatuor dialogis, de duobus maximis mundi systematibus, ptolemaico et copernicano, utriusque rationibus philosophicis ac naturalibus indefinite propositis disseritur. Ex Italica lingua Latine conversum.* Translated by Matthias Berneger. Strassburg: impensis Elzeviriorum, typis Davidis Haulti, 1635.

4° (199 x 146mm). Engraved frontispiece, engraved portrait by Jacob van Heyden, (Paper fibres weak, discolouration at margins, many pages repaired sometimes affecting shoulder notes or causing loss to main body of text, repairs often leaving white powder traces, Dd2-3 adhering together.) Contemporary limp vellum, manuscript title on spine (recased, new endpapers).

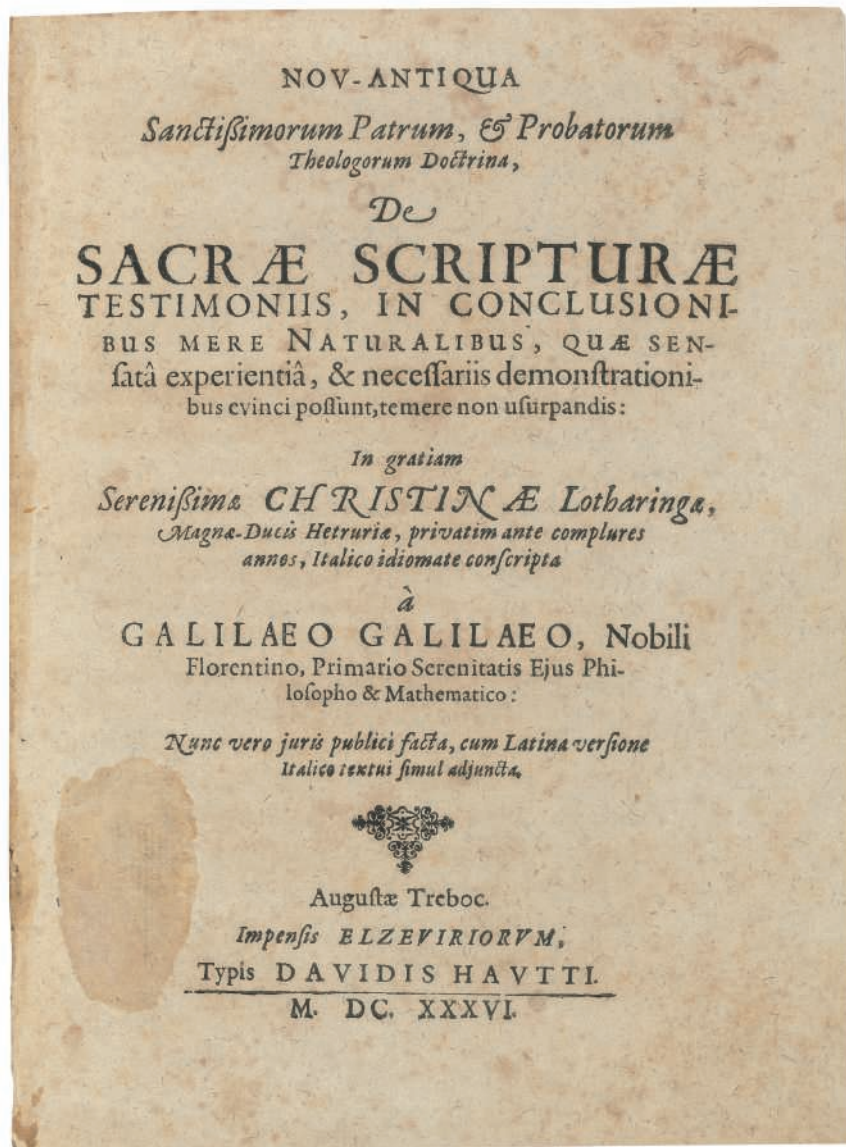
THE FIRST LATIN EDITION OF GALILEO'S MASTER POLEMIC. With the short title of *Dialogus de systemate mundi* on the frontispiece, and two tracts in the appendix not in the Italian edition of 1632, it is the only major work of Galileo's to be published outside Italy during his lifetime. The two added Latin tracts are the introduction to Kepler's *Astronomia nova* (pp. 459-464), and a letter by Paolo Antonio Foscarini defending the truth of Copernicanism and rebutting the charge that it conflicted with scripture (pp. 465-495). Willems notes the 'mediocre' quality of the paper used. Brunet II, 1462; Carli and Favaro 148; Cinti 96; Riccardi I, 513; Willems 426; cf. Grolier/Horblit *Science* 18c; *Printing and the Mind of Man* 128.

£1,000-1,500

\$1,300-1,800

€1,200-1,700





0481

GALILEI, Galileo (1564-1642). *Nov-antiqua sanctissimorum patrum, & probatorum theologorum doctrina, de sacrae scripturae testimoniis, in conclusionibus mere naturalibus, quae sensata experientia, & necessariis demonstrationibus evinci possunt, temere non usurpandis.* Strasbourg: Elzevir, 1636.

4° (200 x 145mm). Small woodcut on title and woodcut tailpiece to final verso. (Some browning and staining, title and final leaf with heavier stains, gathering H shorter and probably supplied.) Later vellum, manuscript title on spine. *Provenance:* inscription offset on verso of G4 — inscription probably erased from final leaf.

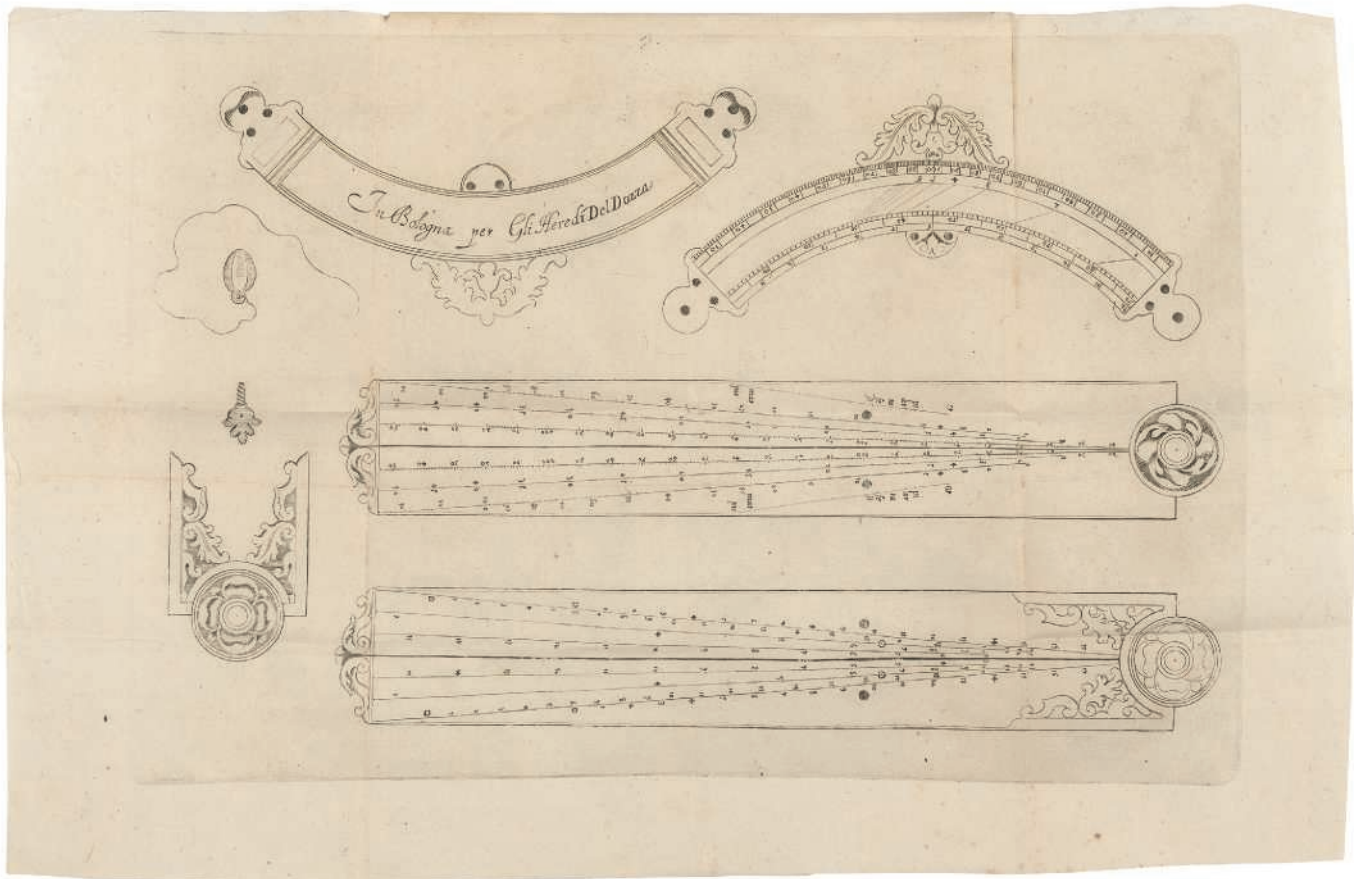
FIRST EDITION OF GALILEO'S CELEBRATED STATEMENT OF THE INDEPENDENCE OF SCIENTIFIC ENQUIRY, generally known as the *Letter to Christina*. 'In December 1613 it had happened that theological objections to Copernicanism were raised, in Galileo's absence, at a court dinner, where Galileo's part was upheld by Benedetto Castelli. Learning of this, Galileo wrote a long letter to Castelli concerning the inadmissibility of theological interference in purely scientific questions... Galileo argued that neither the Bible nor nature could speak falsely and that the investigation of nature was the province of the scientist, while the reconciliation of scientific facts with the language of the Bible was that of the theologian' (DSB V 242). Galileo further expanded the text in 1615, but under the circumstances it is hardly surprising that it remained unpublished until this 1636 Strasbourg edition, in Latin, translated by Elia Diodati (under the pseudonym Robertus Robertinus). Carli-Favaro 155; Cinti 98; Riccardi I 515 ('rarissimo').

£2,000-3,000

\$2,500-3,700

€2,300-3,400





482

0482

GALILEI, Galileo (1564-1642). *Opere*. Bologna: Heirs of Dozza [for Carlo Manolessi], 1656.

2 volumes, 4° (210 x 152mm). Half-titles, title with serpent device, various devices on part titles, engraved frontispiece by Stefano della Bella, engraved portrait by Francesco Villamena, folding engraved plate, woodcuts. (Frontispiece and portrait slightly cropped, some browning and persistent marginal waterstaining in both vols., vol. I with ink stains on 2E1-2 and 3R4, 4D3 almost torn through, gathering 6R duplicated, hole in blank area of final leaf, vol. II without front blank, T2 heavily browned at corner, Dd1 of same vol. with small paper fault.) 19th-century calf-backed boards, flat gilt spines in compartments directly lettered (lightly rubbed). *Provenance*: occasional marginalia in a contemporary hand (cropped by the binder).

FIRST EDITION OF THE COLLECTED WORKS, brought out by the Bolognese publisher Carlo Manolessi. The collation agrees with that given in SBN/It with only one exception. In vol. II there are two adjacent quires signed S4. SBN calls for two unsigned leaves – not present in this copy — to come between the two quires. However, there is no break in pagination between the two, the pages continuing from 144 to 145, and the text appears in every way complete. Brunet II, 1461; BL/STC *Italian* p.372; Carli and Favaro 251; Cinti 132; Honeyman 1418; Houzeau and Lancaster 3386; Riccardi I, 518: 'Questa edizione, sebbene assai meno copiosa delle susseguenti, è di Crusca, e tuttavia stimatissima, e non facile a trovarsi completa'.

£3,500-5,000

\$4,300-6,100  
€4,000-5,600

0483

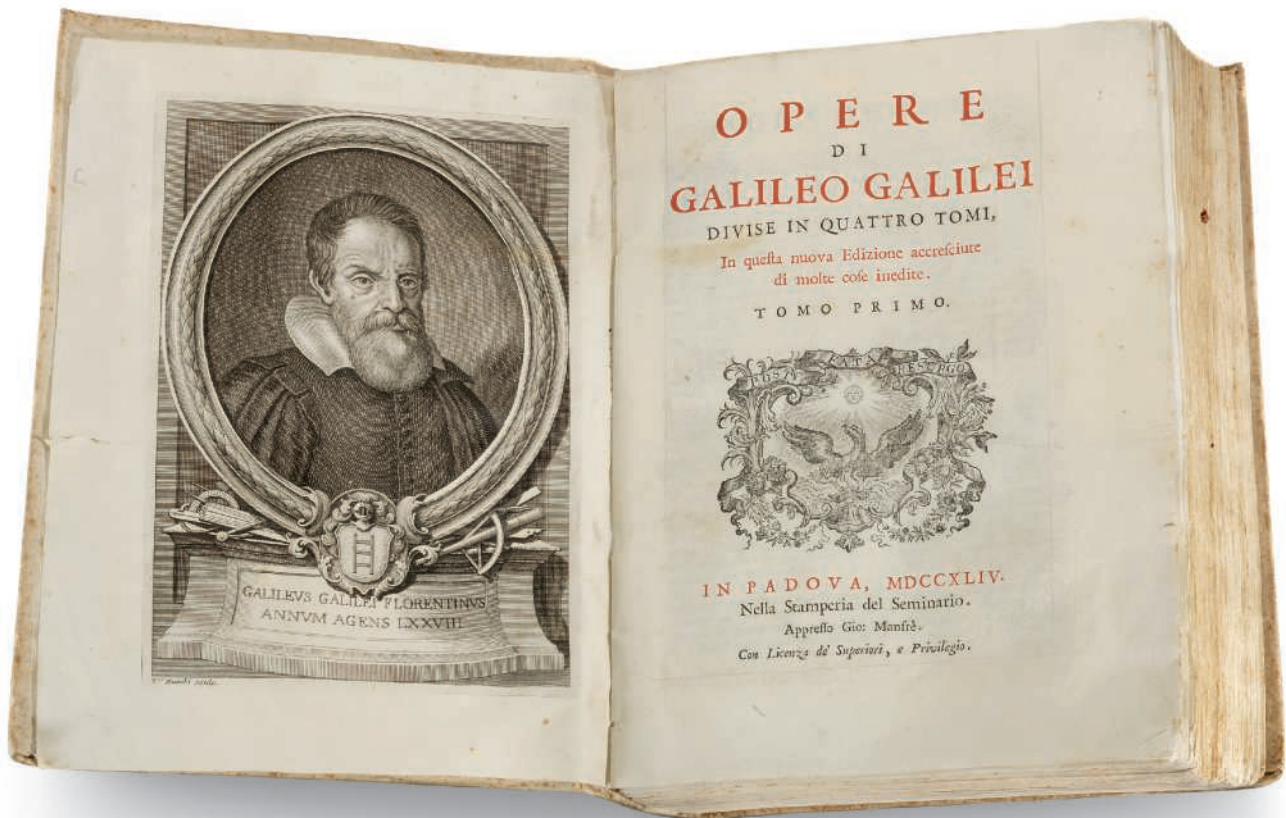
GALILEI, Galileo (1564-1642). *Le operazioni del compasso geometrico, et militare*. Padua: Paolo Frambotto, 1649.

8° (235 x 155mm). Frambotto's device on title, folding engraved plate, woodcut diagrams. (Light marginal soiling to title and following leaves, staining to bottom margin of final quire.) Later 19th-century green quarter calf, rounded gilt spine, uncut (spine rubbed, scratch marks to covers). *Provenance*: A. Nachet, Paris (bookplate).

UNCUT COPY of the third edition, following publication of the first and second in 1607 and 1640. Galileo's instrument was a pointed sector made from a pair of pivoted arms, the addition of a quadrant allowing it to be used as an observation instrument as well as other forms of calculation. Based on the proportional compass, it was first developed by Commandino prior to 1568, but the additions and improvements proposed by Galileo in his first work almost turned it into a new invention, so great were its practical applications. UNCOMMON AT AUCTION. Carli and Favaro p. 49; Cinti 122; Gamba p. 148 & 470n; Honeyman 1396; Riccardi I, 506; in BL.

£3,000-5,000

\$3,700-6,100  
€3,400-5,600



0484

GALILEI, Galileo (1564-1642). *Opere ... In questa nuova edizione accrescuite di molte cose inedite*. Edited by Giuseppe Toaldo (1719-1797). Padua: Stamperia del Seminario, appresso Gio. Manfrè, 1744.

4 volumes, 4° (254 x 189mm). Engraved frontispiece portrait by Zucchi, title to vol. I in red and black, all titles with phoenix device, folding engraved plate, woodcuts in text, woodcut ornaments. Volume II with table on an inserted leaf in quire Xxx. (Frontispiece with tear at margin, marginal waterstains, vol. III without final blank.) Contemporary cartone rustica, manuscript title on spine of vol. I, all spines with volume number, uncut.

THIRD EDITION. UNCUT COPY IN A WELL-PRESERVED CARTONE RUSTICA BINDING. The Holy Office gave their permission for a more complete printing of the works in 1741. This most importantly included the *Dialogo dei massimi sistemi* which occupies volume IV. A list of the other 'cose inedite' is provided by Riccardi. Despite having this new freedom to print, the editor, Abbot Giuseppe Toaldo, professor of mathematics and astronomy at Padua, still had to obey the instructions of an Inquisitor of the Congregation of the Holy Office. Brunet II, 1461; Carli and Favaro 478; Cinti 176; Gamba p. 152; Houzeau and Lancaster 3386; Riccardi I, 522.

£2,000-3,000

\$2,500-3,700

€2,300-3,400



0485

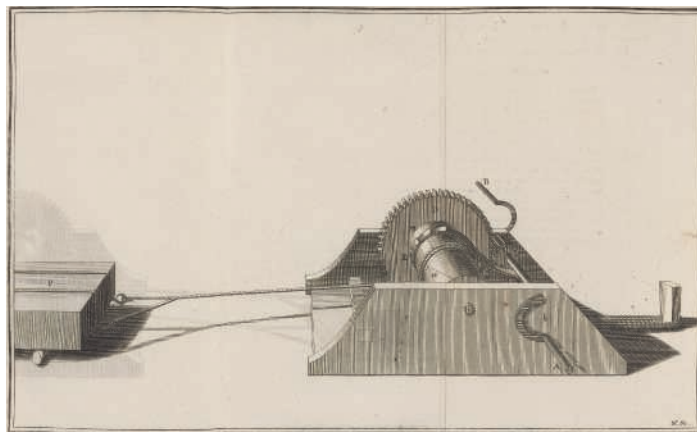
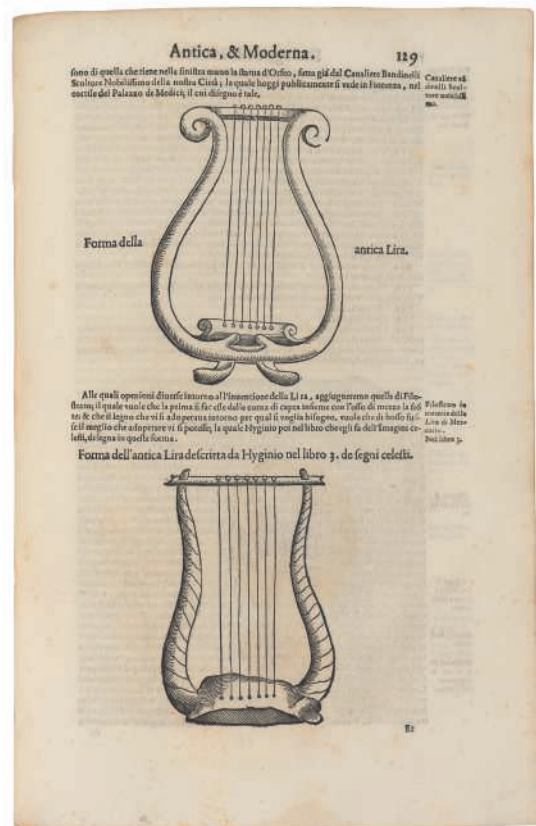
GALILEI, Vincenzo (c.1520–1591). *Dialogo della musica antica e moderna... in sua difesa contro Ioseffo Zerlino*. Florence: Filippo Giunti, 1602.

2° (329 x 218mm). Woodcut printer's device on title and final leaf, woodcuts (3 full-page), including 5 illustrations of ancient lyres, tables and diagrams, folding diagram tipped onto p.120, type-set musical examples, 2 engraved musical tables on pp.71 and 78. (Occasional light spotting and faint staining, final leaf with tiny burn hole and repair at top corner.) Contemporary limp vellum (some soiling and repairs to spine). *Provenance*: Bibliotheca San Vincenzo, Piacenza (inscription on title) — shelf mark label on spine.

SECOND EDITION of this illustrated treatise on music by Galileo's father Vincenzo, first published in 1581. The work takes issue with standard contemporary mathematical models of consonance and argues for the superiority of ancient Greek monody over later polyphony. In 1588 Vincenzo was attacked in print by his former tutor, the noted theorist Gioseffo Zarlino (1517–1590), whose name appears on the title-page of this second edition of the *Dialogo*. Vincenzo Galilei's musical work 'foreshadowed the subordination of mathematics to experience and the discovery of unexpected laws through close observation that was to distinguish science in the seventeenth century from its predecessors' (DSB). Carli-Favaro 1; Cinti 6 (first edition); RISM *Écrits* 344.

£3,000–5,000

\$3,700–6,100  
€3,400–5,600



0486

GALLON, Jean-Gaffin (1706–1775, editor). *Machines et inventions approuvées par l'Académie royale des sciences depuis son établissement jusqu'à présent; avec leur description*. Paris: Gabriel Martin, Jean-Baptiste Coignard, Hippolyte-Louis Guerin [vol. VI: Antoine Boudet], 1735.

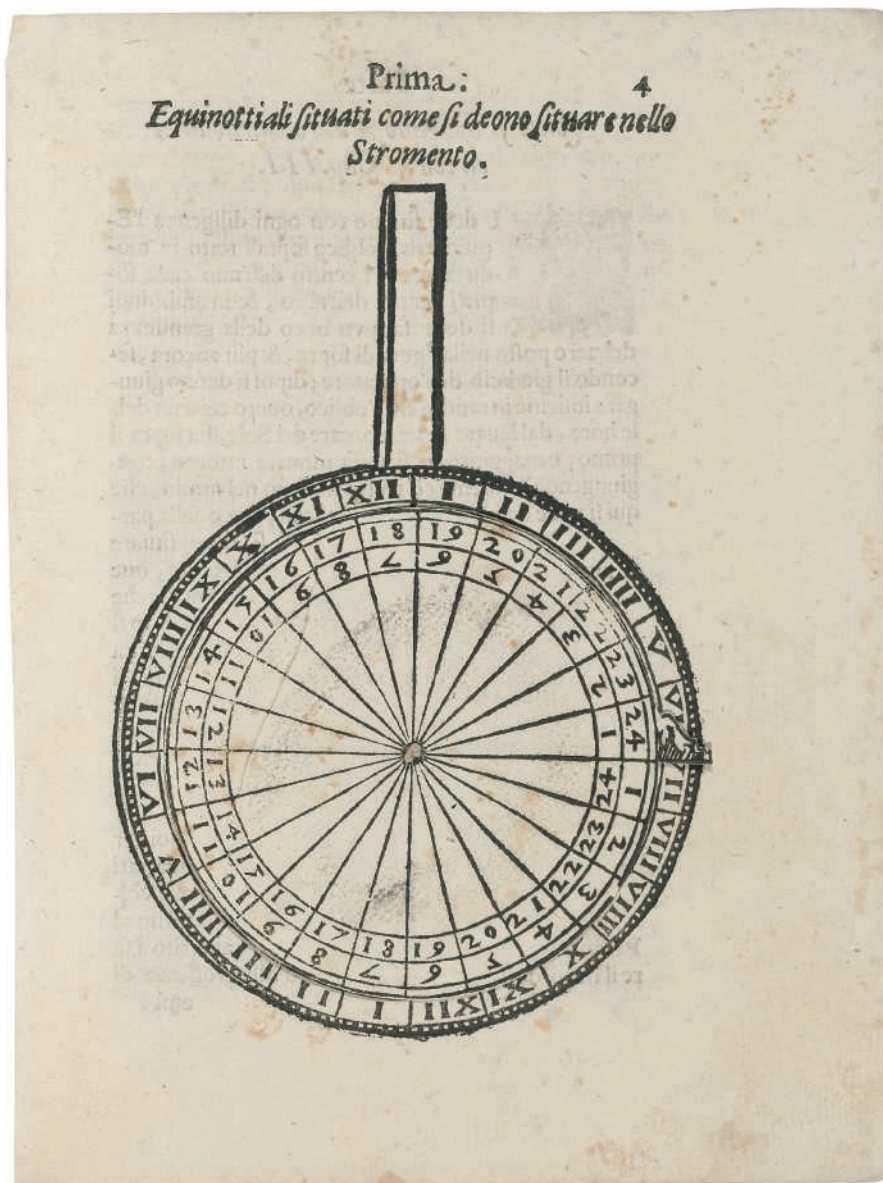
Volumes I–VI (of 7), 4° (256 x 186mm; vol. VI: 240 x 186mm). Half-titles, titles in red and black with varying culs-de-lampe. 431 folding engraved plates by Herisset and Dheulland including bis plates 105, 177 and 329, one plate jointly numbered 197 & 198. (Some browning of text, severe recurrent worming in vol. VI affecting many plates, mainly at margins, but also at corner areas or borders, plate 117 with blank section of fold partially torn away, tear in blank section of plate 299.) Vols. I–V: uniform contemporary marbled calf, double blind fillets on covers, flat gilt spines with red morocco labels, marbled endpapers, red edges (joints rubbed and cracked), vol. VI: contemporary speckled calf, covers with triple gilt fillets, gilt spine

with citron morocco label, red edges (joints cracked, spine wormed). *Provenance*: J. Mouchet (bookplate in vol. VI).

'L'ensemble de la collection a une belle unité et témoigne de l'imagination des inventeurs ainsi que de l'excellence des graveurs' (*Dictionnaire des journaux 1600–1789*, no. 0856). The inventors, only some of whom were academicians, included Godin and Outhier who were involved in the expedition to measure the arc of the meridian (putting their instruments to use there), Dortous de Mairan, Cassini, Clairaut le père, l'abbé Nollet, Huygens, Perrault and many others. The first six volumes cover the period 1666–1734. The seventh, volume, covering 1735–1754, was only published in 1777. Brunet I, 28; Cicognara 917.

£1,500–2,500

\$1,900–3,100  
€1,700–2,800



e487

GALLUCCI, Giovanni Paolo (1538–c.1621). *Della fabrica e uso di un novo stromento fatto in quattro maniere per fare gli horologi solari ad ogni latitudine*. Venice: Gratoso Perchacino, 1590. [Bound with:] — *Della fabrica et uso di un novo horologio universal ad ogni latitudine*. Venice: G. Perchacino, 1590.

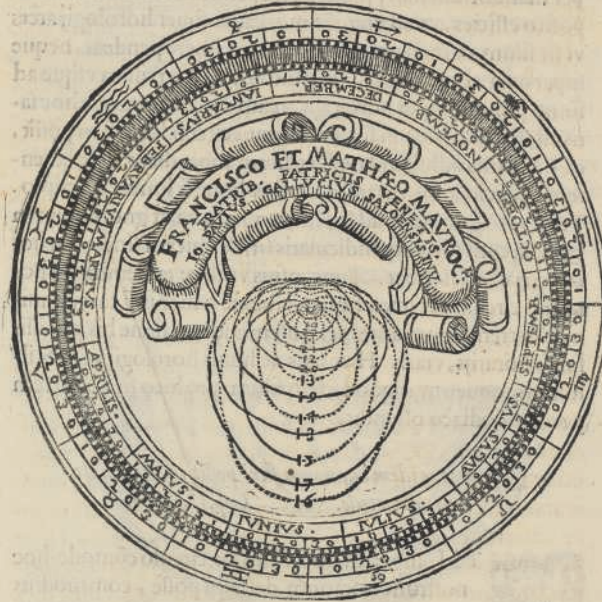
2 works in one volume as issued, 4° (205 x 156mm). First work: woodcut device on title, woodcut figures, several full-page, volvelles on A4 recto. Second work: title with woodcut arms of Sixtus V, woodcut figures including volvelles on b2r, c1r, and c2v. (First work with some marginal stains, waterstains becoming more pronounced in second work, which probably lacks a volvelle on d4r.) Early vellum, manuscript title on spine (spine repaired, covers crinkled, new endpapers, ties lacking). *Provenance*: purchased 3 November [15]98 from Fontana for '4gti' paid immediately (note in Italian on rear blank) – later purchased at Verona at a cost of 'L -20—6 —' (subsequent purchase note below end of text).

FIRST EDITIONS. Gallucci published the first star atlas, *Theatrum mundi et temporis* (1588), but he also became well known for books which taught others how to make and use astronomical instruments. The work on the 'novo horologio universal' here bound second is treated by both Houzeau and Lancaster and Riccardi as the principal work of the two. They note that the 'novo stromento' described in the first work was the invention of a Spaniard, Giovanni Ferrerio, also described by Clavius. BL STC *Italian* p.289; Brunet II, 1468; Houzeau and Lancaster 11389; Riccardi I, 569.

£2,500–3,500

\$3,100–4,300  
 €2,900–3,900



*Horarium superius descriptum.**De huius horologij usu.*

Cap. XI.

**T**A in charta depictum hoc horarium super circulo ligneo glutino hæere debet, & in parte posteriori illius circuli, & in medio manubriũ quoddam affigere debes, quo illud manu suspensum tenere possis, vt eius vsus requirit. Filum deinde Gnomone appende cum aliquo pondere, quod facile circa Gnomonem conuertatur. Sin autem hoc horarium fuerit in ligno descriptum,

F 2 ptum,

e488

GALLUCCI, Giovanni Paolo (1538–c.1621). *Nova fabricandi horaria mobilia et permanentia, tam acu magnetico, quam sine acu ad omnem latitudinem, ratio nuper excogitata*. Venice: Bernard Basa, 1596.

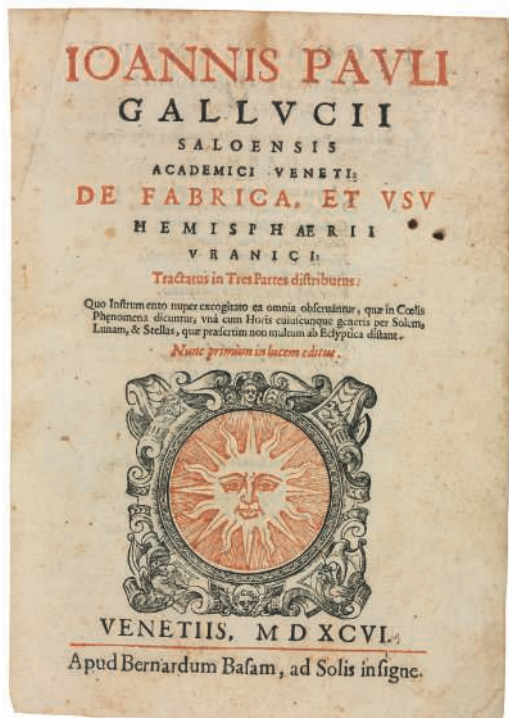
4° (274 x 191mm). Title printed in red and black, woodcut illustrations, headpiece, initials and devices on title and verso of L3. (Without final blank, tiny hole in D1 affecting a letter, light spotting at end.) Later vellum (new endpapers). *Provenance*: for the use of the math Professor in Parma (ownership inscription on title).

RARE FIRST EDITION of Gallucci's work on globe construction. Houzeau & Lancaster 11392; Riccardi II 35.

£1,000–1,500

\$1,300–1,800

€1,200–1,700



0489

GALLUCCI, Giovanni Paolo (1538–c.1621). *De fabrica, et usu hemisphaerii uranici*. Venice: Bernardo Basa, 1596.

2° (273 x 192mm). Title lettering and woodcut device of the sun in red and black, woodcut illustrations and diagrams, one headpiece, decorative initials. (Title lightly spotted and waterstained at corner tips, some marginal spotting, small stain affecting last two leaves, lacks the second part.) Early vellum (rebacked, new endpapers).

*Provenance*: J. Drecker Bibliotheca Gnomonica (bookplate) – David B. Wheatland (booklabel, with release stamp of Harvard college).

FIRST EDITION of Gallucci's guide to the construction and use of the armillary sphere. This copy lacks the second part correctly called for by Adams, though not by EDIT16. Adams G-164; BL/STC *Italian* p.288; Riccardi I, 567 (dated 1569 in error).

£1,000–1,500

\$1,300–1,800

€1,200–1,700



0490

GALLUCCI, Giovanni Paolo (1538–c.1621). *Della fabrica et uso di diversi stromenti di astronomia et cosmografia*. Venice: Ruberto Meietti, 1597.

4° (mm). Engraved title within architectonic frame, very numerous woodcut diagrams, many of which full-page, 3 with moveable parts on Pp1r, Pp1v and Qq1r. (Moveable parts to Qq1r loose and contained within envelope, dedication leaf trimmed at head to remove ownership inscription and just into text, tiny marginal chip to title, short marginal tear to B1, tiny marginal nick to K1, corner chipped to Eee1, natural paper flaw in Aa1 with short marginal tear, some variable light, insignificant staining throughout.) Modern vellum. *Provenance*: ownership inscription clipped from head of dedication. *Provenance*: Sotheby's 14 December 1981, lot 190.

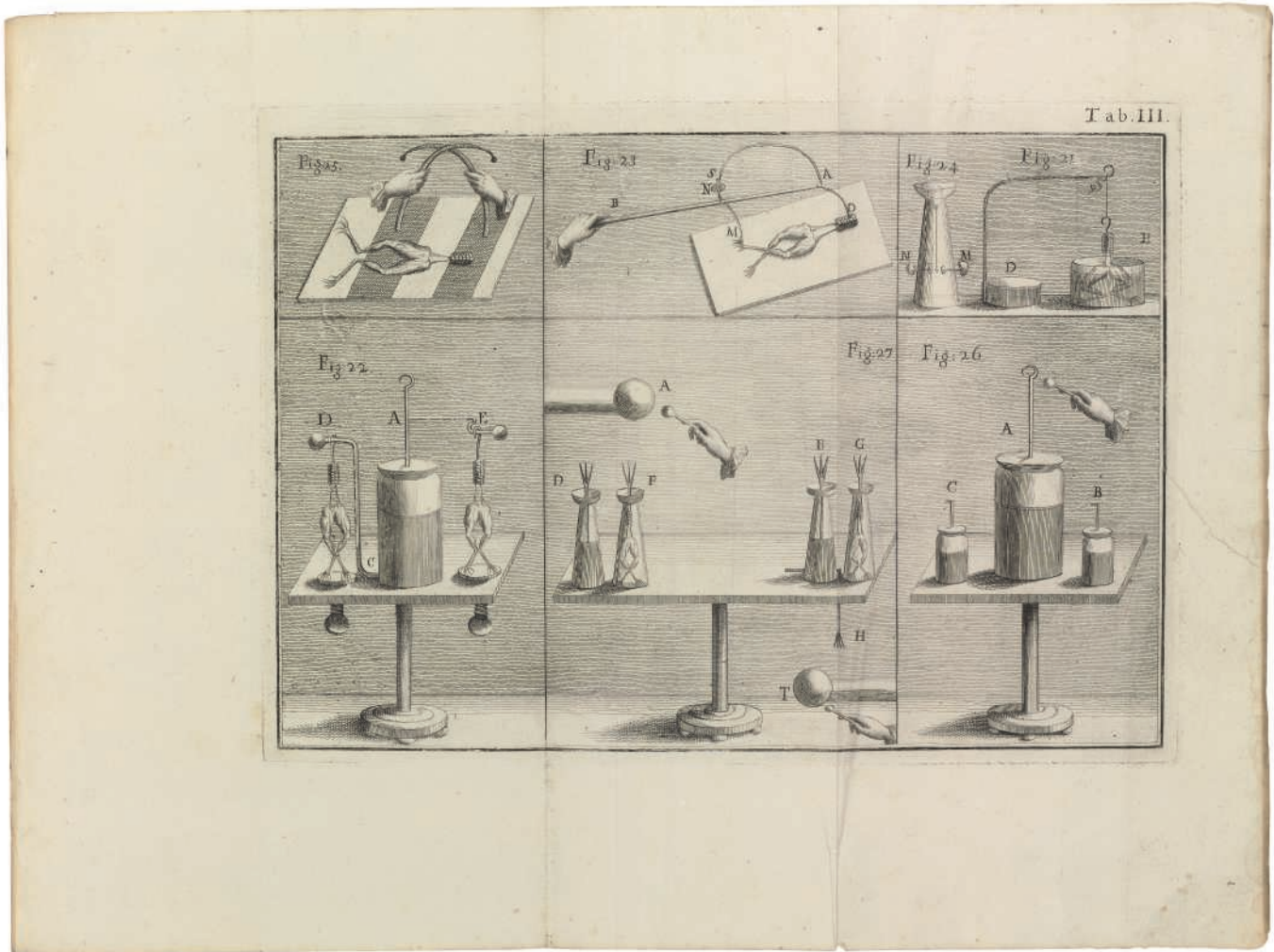
FIRST EDITION of this comprehensive work on the instruments that were available to Galileo at the end of the 16th century. Adams G-7166; Houzeau & Lancaster 2724; Riccardi I, 570–571.

£800–1,200

\$980–1,500

€900–1,300





0491

GALVANI, Luigi (1737-1798). *De viribus electricitatis in motu musculari commentarius cum Joannis Aldini dissertatione et notis. Accesserunt epistolae ad animalis electricitatis theoriam pertinentes*. Modena: apud Societatem Typographicam, 1792.

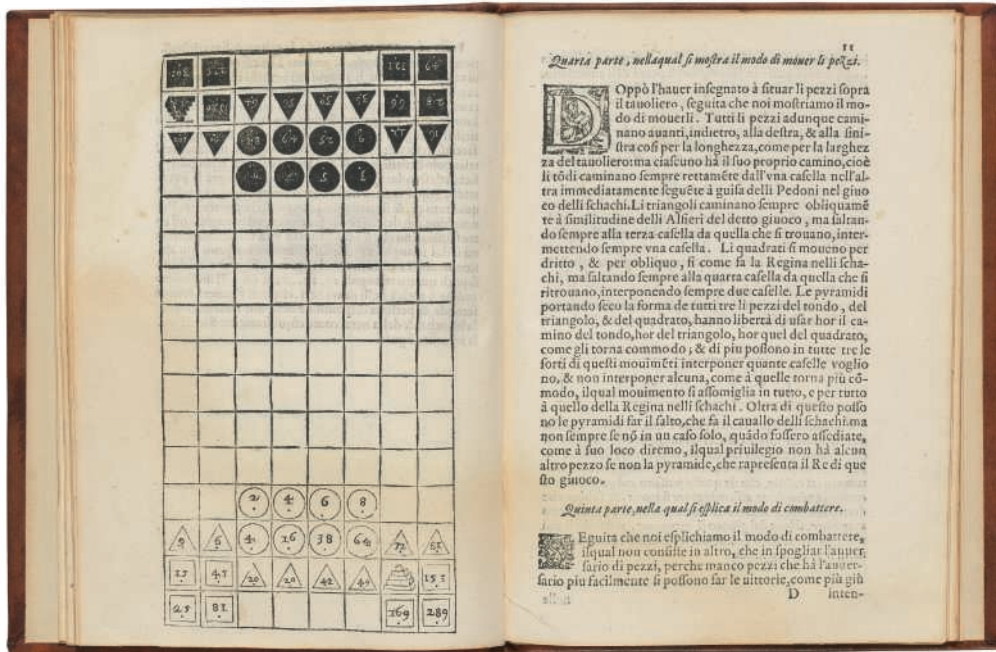
4° (277 x 205mm). 3 folding engraved plates printed in black, plate 3 in the first state with the letter 'E' in figure 22 uncorrected, woodcut headpiece. (Without blank leaf c6, tiny marginal wormtrack at gutter, plate 2 with very short marginal tears along creasefolds without loss.) Contemporary boards (extremities rubbed), contained within modern cloth box. *Provenance*: Giovanni Aldini (1762-1834, presentation inscription on flyleaf to:) — Isarn (probably Joseph Isarn).

FIRST EDITION IN BOOK FORM WITH THE COMMENTARY BY GIOVANNI ALDINI, WITH HIS PRESENTATION INSCRIPTION. Galvani first published his theory in 1791, in volume V of the proceedings of the Bologna Academy of Science, where it aroused great interest and controversy. Galvani believed that 'animals possess in their nerves and muscles a subtle fluid quite analogous to ordinary electricity' (DSB). In the course of his experiments, Galvani hit upon by accident the phenomenon of 'galvanism', the production of an electric current between two metals in a moist environment. The offprint of his 1791 article, the first separate edition of the work, is known in only a dozen copies. Galvani's nephew, Aldini, became his uncle's most ardent supported, and published this edition - the first in book form - the following year with his extended notes and commentary. At the end appears an exchange of letters between Don Bassano Carminati and Galvani, containing Carminati's report of Volta's repetition of Galvani's experiments, which Volta interpreted correctly as the result of contact electricity. This would lead to his invention of the voltaic pile and the first continuous and controllable electric current. FINE ASSOCIATION COPY: the recipient of the book from Aldini, 'Isarn', is most probably Joseph Isarn who published his work *Manuel du galvanisme* in 1805. Fulton and Stanton *Galvani*, 5; Osler 1243; Waller 11346; Wellcome III, p. 86; Wheeler Gift 575; Norman 869.

£3,000-5,000

\$3,700-6,100

€3,400-5,600



6492

GAMES AND PASTIMES — BAROZZI, Francesco (1528-1612). *Il nobilissimo et antiquissimo giuoco Pythagoreo nominato Rythmomachia cioè battaglia de consonantie de numeri*. Venice: Gratosio Perchacino, 1572.

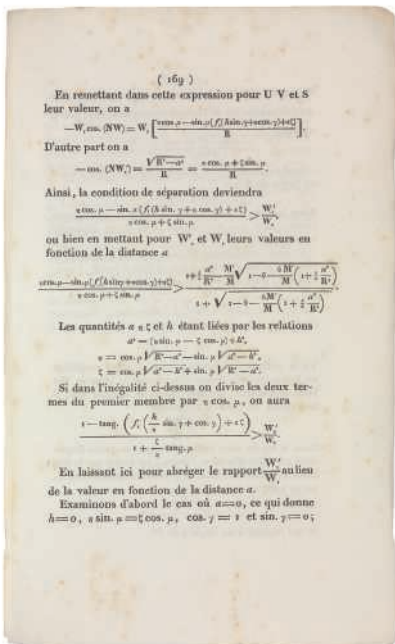
Small 4° (202 x 145mm). Woodcut device on title, woodcut diagrams, ornamental initials. (A few margins lightly finger soiled, light browning, light spotting.) Modern old-style calf. *Provenance*: erased inscription on title and a few marginalia.

FIRST EDITION, SCARCE. This treatise describes the medieval number game of 'Rythmomachia' or 'Battle of the Numbers', which was often attributed to Pythagoras but probably originated in the eleventh century. The game was played on a board with eight squares on one side and sixteen on the other, with pieces known as circles, triangles, squares and pyramids, each of different value. This work is one of three standard treatises on the ancient game of Rythmomachia, the earliest dating from 1496 possibly by Shirwode or by Faber Stapulensis, in an edition of Boethius, followed by another work by Claude de Bossière published in 1556. Riccardi I, 83; Smith p.340.

£800-1,200

\$980-1,500

€900-1,300



6493

GAMES AND PASTIMES — CORIOLIS, Gaspard-Gustave (1792-1843). *Théorie mathématique des effets du jeu de billard*. Paris: Carilian-Goëury, 1835.

8° (233 x 148mm). Half-title, 12 folding engraved plates. (Half-title and title spotted, erased stamp in title leaving a small hole, some spotting of text margins, plates torn along fold lines and in some cases repaired.) Contemporary green half cloth (a little rubbed, one corner bumped).

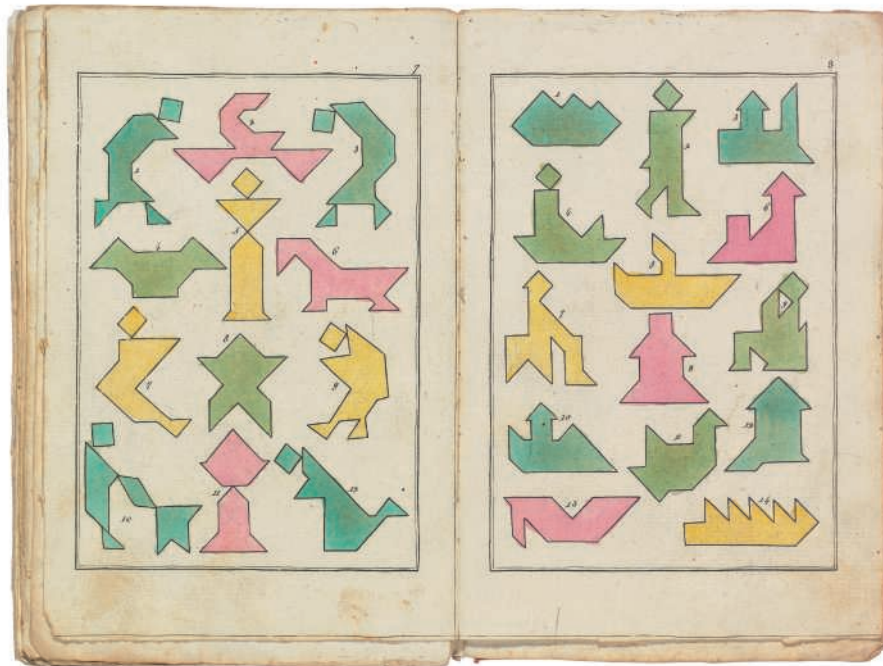
FIRST EDITION. This classic work on the collision of spheres was written by Coriolis after the French billiard champion, François Mingaud, had invented the leather tip for a cue, imparting spin to the ball for the first time.

£700-1,000

\$860-1,200

€790-1,100





0494

GAMES AND PASTIMES — *Al gioco cinese chiamato il rompicapo appendice di figure ...* Milan: Pietro e Giuseppe Vallardi, 1818.

8° (222 x 144mm). Title with engraved vignette, 12 hand-coloured plates. (Light soiling and spotting, lower margin of 4 plates cut down.) Modern wrappers, original printed wrappers cut down and pasted onto sides (lightly rubbed, new endpapers), uncut.

A satirical work on a game of tanagrams called 'Rompicapo' (Broken head), and on the craze it provoked in Italy. Two editions of were published in 1818, one in Florence and this one in Milan. There is no copy in Worldcat with the Milan imprint and only four copies with a Florence imprint are listed in America (Harvard, Cleveland, Princeton and University of Utah). Only two copies are listed to have sold at auction on RBH, both with the Florence imprint.

£800-1,200

\$980-1,500  
€900-1,300

0495

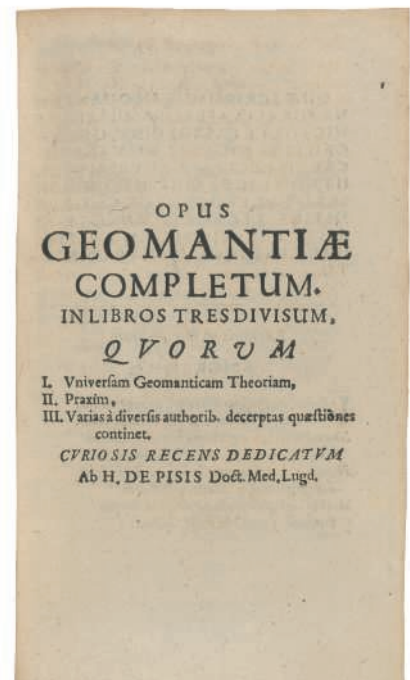
GANIVETUS, Johannes (d. 1496?). *Amicus medicorum. Cum opusculo ... Caeli enarrant.* Lyon : Guillaume Rouillé [colophon: excudebant Philibertus Rolletius et Bartholomaeus Fraenius], 1550. [Bound with:] FERRIER, Auger (1513-1588). *Des Jugemens astronomiques sur les nativitez.* Paris: Estienne Groulleau, 1557.

2 works in one volume, 16° (120 x 78mm). First work with woodcut device on title, woodcut astrological diagrams and initials. (Light dampstaining to first work, title slightly soiled.) Contemporary vellum with yapp edges, manuscript title on spine, gilt edges (crinkled, some discolouration). *Provenance*: early marginalia, two astrological diagrams for 1521 and 1576 in ink at end – Con ... tti (ownership name on rear pastedown).

The 1550 Ganivetus is a reprint of the 1508 edition by Jean Clein. An assessment of the influence of the stars on the human body, this medieval text was first published in Lyon in 1496 by Jean Trechsel. Ganivetus edited it in 1431 at the request of Henri Ami of Brussels who is commemorated in the title. Bound with a second, more contemporary work by the Toulouse doctor Auger Ferrer, reuniting various texts on sleep, insomnia and dreams. Adams G-212; Baudrier IX, 169.

£2,000-3,000

\$2,500-3,700  
€2,300-3,400





0496

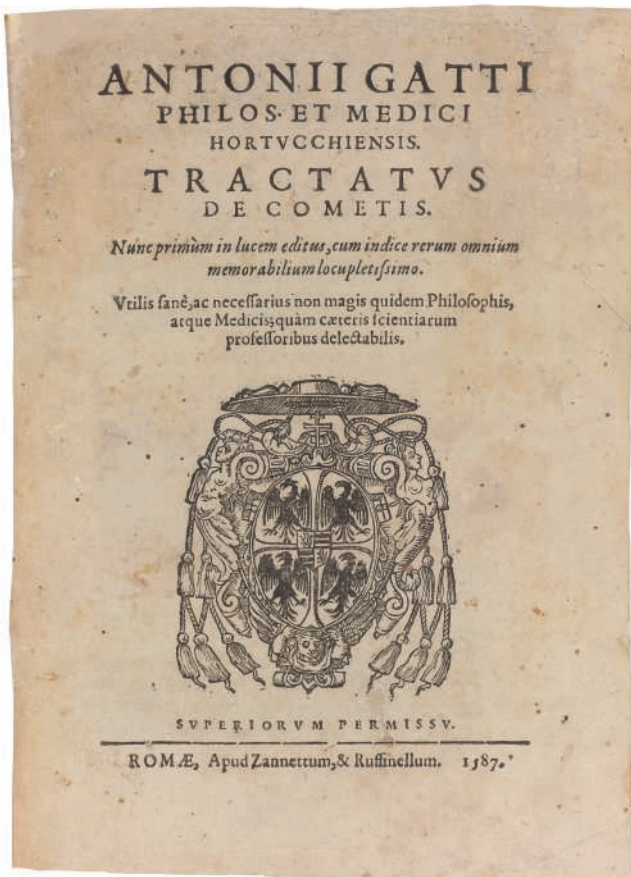
GASSENDI, Pierre (1592-1655). *De motu impresso a motore translato*. Paris: Ludovicus de Hequeville, 1642.

4° (216 x 170mm). Woodcut device on title, woodcut diagrams, woodcut headpieces and initials. (Occasional light soiling.) Contemporary vellum, sprinkled edges (lightly soiled). *Provenance*: early annotations (some in green, probably faded from black) — cancelled shelf mark on title.

FIRST EDITION of Gassendi's treatise on inertia. Gassendi, a 'pioneer of observational astronomy... On one point — and it is an important one — was more successful than Galileo: he correctly stated the principle of inertia. The experiment... performed in 1640 in Marseilles, overthrew the argument of Copernicus's opponents against the movement of the earth. Gassendi arranged to have a weight dropped from the top of a vertical mast on a moving ship in order to demonstrate that it fell at the foot of the mast and not behind it, thus sharing in its fall the forward motion of the ship... Motion is, in itself, a physical state, a measurable quantity, not — as the Scholastic maintained — the change from one state to another. It changes only through the interposition of another movement or of an obstacle' (DSB). RARE ON THE MARKET: no copies recorded in ABPC/RBH. Not in any of the standard bibliographies.

£3,000-5,000

\$3,700-6,100  
€3,400-5,600



0497

GATTI, Antonio (1587 fl.). *Philos. et medici Hortuachiensis Tractatus de Cometis*. Rome: Zannettus and Ruffinellus, 1587.

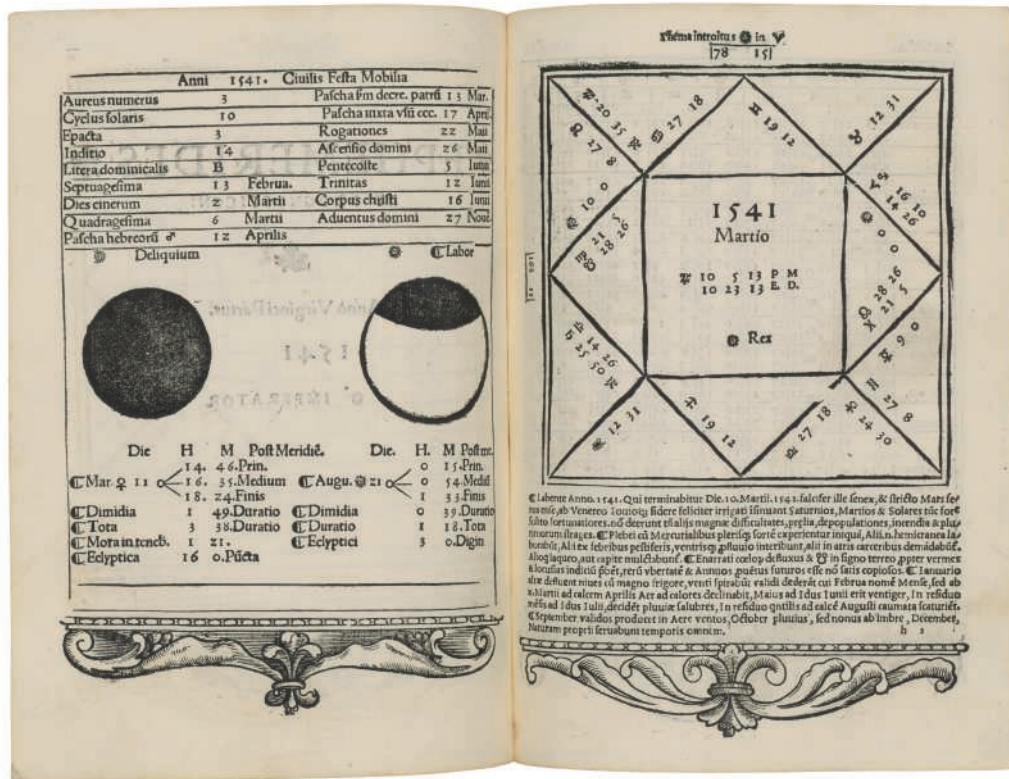
4° (219 x 165mm). Woodcut device on title, woodcut endpieces and initials. (Title repaired touching one letter, first gathering repaired at top margin, occasional browning and faint spotting.) Contemporary boards (rebacked and repaired, modern endpapers).

FIRST EDITION of this rare treatise on comets. No copies recorded in ABPC/RBH.

£1,000-1,500

\$1,300-1,800  
€1,200-1,700





6498

GAURICO, Luca (1475-1558). *Ephemerides*. Venice: L. Giunta, 1533.

4° (218 x 160mm). Woodcut device on title, numerous woodcut diagrams, some full-page, and woodcut decorations. (Title soiled and reinforced, some occasional staining, \*7 with repaired tear, paperflaw to 17 with some loss.) Modern vellum. *Provenance*: Johannes Palus (inscription on title).

A RARE FIRST EDITION of this work by the astronomer, astrological data collector and mathematician Luca Gaurico. The book gives his astronomical predictions for 1534 through to 1551. The general reliability of his predictions astonished and sometimes outraged his contemporaries. Gaurico became 'astrological consultant' to Catherine de Medici, and was particularly famous for predicting the accession of Alessandro Farnese to the papacy. Only one copy recorded in ABPC/RBH. Adams E-202; Houzeau and Lancaster 14657; Honeyman 1448; Riccardi I, 579; Sander 3048.

£1,000-1,500

\$1,300-1,800

€1,200-1,700

6499

GAURICO, Luca (1475-1558). *Calendarium ecclesiasticum novum*. Venice: heirs of Lucantonio Giunta, 1552.

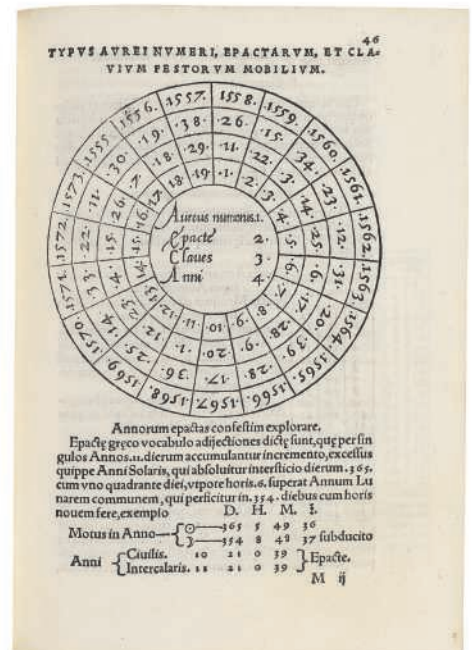
Small 4° (212 x 150mm). Woodcut diagrams, printer's device on title, numerous tables. (Title with repaired tear with consequent loss of a couple of letters to imprint, marginal dampstain at end with associated repairs to final leaf and rear free endpaper.) Modern vellum.

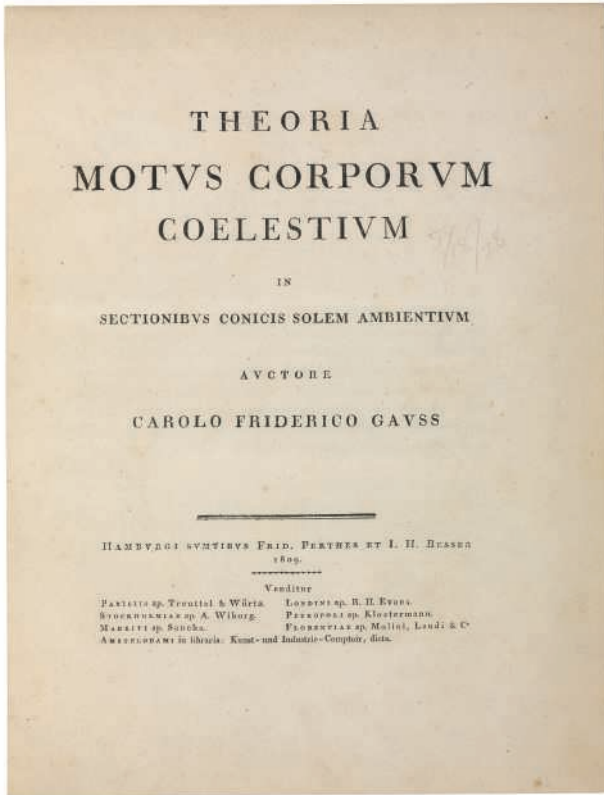
First edition of the Neapolitan astrologer's work on calendar reform. Gauricus dedicates the book to Pope Paul III, whose accession he had repeatedly forecast, and who had been his patron ever since, making him bishop of Cività-Ducale. Riccardi I, 581; Houzeau and Lancaster 13747.

£1,000-1,500

\$1,300-1,800

€1,200-1,700





€500

GAUSS, Carl Friedrich (1777-1855). *Theoria motus corporum coelestium in sectionibus conicis solem ambientium*. Hamburg: Friedrich Perthes and I.H. Besser, 1809.

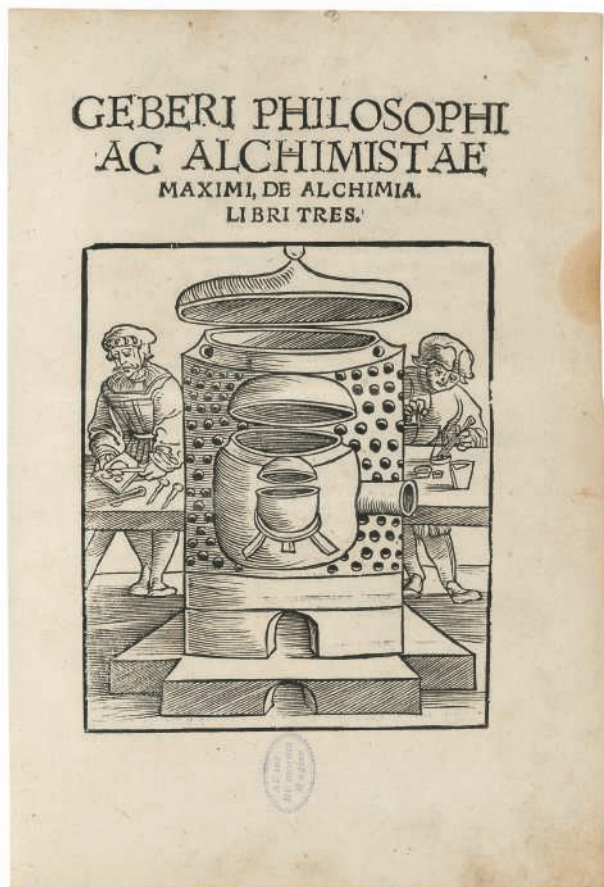
4° (292 x 242 mm). Engraved plate. (Light browning, occasional insignificant spotting). Modern cloth (extremities lightly rubbed).

FIRST EDITION. 'In this work Gauss systematically developed the method of orbit calculation from three observations he had devised in 1801 to locate the planetoid Ceres, the earliest discovered of the "asteroids," which had been spotted and lost by G. Piazzi in January 1801' (Norman 879). See Dibner *Heralds of Science* 114n; see PMM 257n.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



€501

GEBER [JABIR IBN HAYYAN, *attributed*]. *De alchimia libri tres*. Strasbourg: Johann Grüninger, 10 March 1529.

2° (249 x 175mm). Large woodcut on title-page, woodcut initials and illustrations of chemical apparatus. (Occasional light spotting, small light marginal stain, some ink smears in the text, leaves A2-3 starting.) Later pasteboard binding (soiled). *Provenance*: small marginal stamp on title — Giuseppe Frangini (Florentine bookseller's label).

VERY RARE COLLECTION ON ALCHEMICAL TRACTS. First published in Rome in the 1470-1480s, Ferguson suggests that the present lot is probably the fourth edition. Jabir ibn Hayyan, the ninth-century Arabic author of scientific writings, has been traditionally associated with 'Geber', but he is no longer considered to be the author of these alchemical works. VD16 J1 (recording 4 copies); Ferguson 1, 302.

£3,000-5,000

\$3,700-6,100

€3,400-5,600



0502

GEMMA, Cornelius (1535-1578). *De prodigiosa specie, naturaq. cometæ, qui nobis effulsit altior lunæ sedibus, insolita prorsus figura, ac magnitudine, anno 1577 plus septimannis 10. Apodeixis tum physica tum mathematica.* Antwerp: Plantin, 1578.

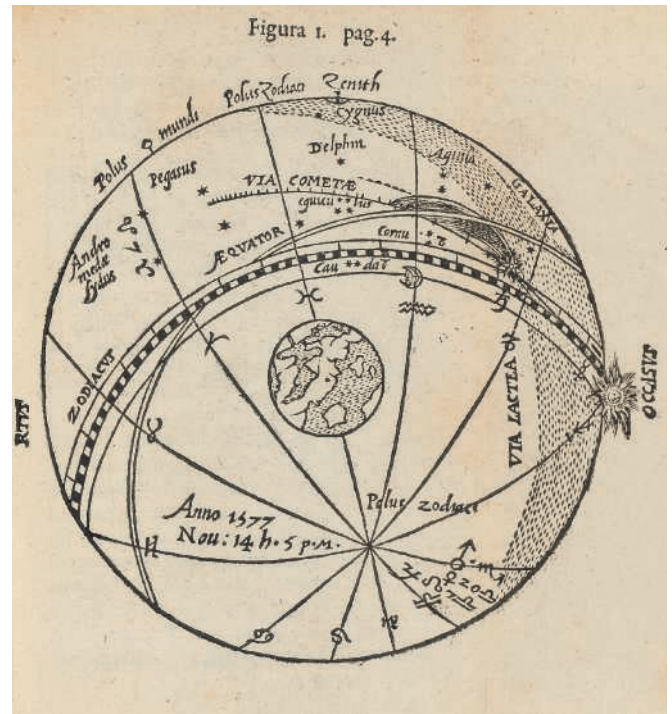
8° (154 x 95mm). 2 folding woodcut plates and one full-page woodcut text-illustration. (Lacking the last 2 leaves comprising the licence and final blank, trimmed close into image of second plate and into some side notes.) Modern vellum.

VERY RARE work on the Great Comet of 1577 (official designation: C/1577 V1), which Gemma first observed on 14 November of that year. Along with Tycho Brahe, he was one of the few astronomers who identified the comet as superlunary (i.e. beyond the moon). Gemma, son of Reiner Gemma Frisius (see lots 236, 255 and 263), had his life cut short the following year by plague. Adams G-375.

£700-1,000

\$860-1,200

€790-1,100



(detail)

0503

GENGA, Bernardino (1620-1690). *Anatomia per uso et intelligenza del disegno ricercata non solo su gl'ossi, e muscoli del corpo humano; ma dimostrata ancora su le statue antiche piu insigni di Roma delineata in piu tauole ... per istudio della Regia Academia di Francia.* Rome: Domenico de Rossi, 15 September 1691.

2° (478 x 343mm). All-engraved with 56 numbered plates including title. (Margins browned at edges, and from plate 42 onwards also lightly waterstained, plate 17 soiled, 21 with marginal tear, 47 slightly stained.) Contemporary calf (rebacked preserving old gilt spine, corners and edges restored, fill-ins on back cover). *Provenance:* Edward May (armorial bookplate).

FIRST EDITION. The last sixteen plates fulfill the promise of the sub-title by showing heavily muscularised versions of recognisable antique statues in Rome, the Farnese Hercules, the Laocöon (without his sons), the Gladiator, and the Borghese Faun, all seen from various viewpoints. The sub-title also establishes that the book was intended to benefit students of painting and sculpture at the French Academy at Rome. The plates were probably engraved by François Andriot after Charles Errard, head of the Academy, while Genga made the anatomical preparations. The text, occupying a total of sixteen plates, is by Giovanni Maria Lancisi. Choulant p.254; Garrison and Morton 386; *Heirs of Hippocrates* 531; Krivatsy 4655; Norman 888: 'one of the finest of all anatomy books for artists'; Waller 5540; Welcome III, p.102.

£1,500-2,500

\$1,900-3,100

€1,700-2,800











0508

GIARDA, Cristoforo (1595-1649). *Bibliotheca Alexandrinæ icones symbolica ... elogiis illustratae ... Pars prior*. [Milan]: Jo. Bapt. Bidellini, 1628.

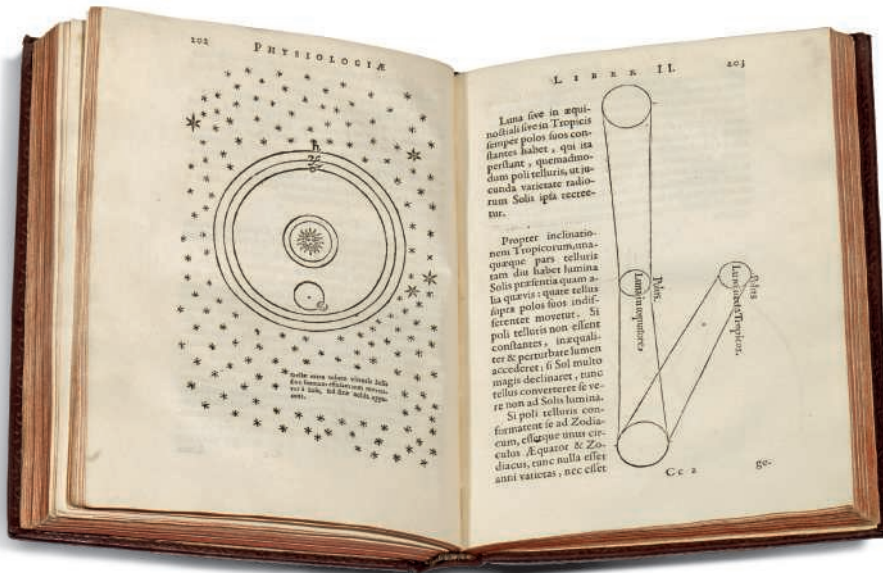
4° (222 x 168mm). Engraved title by Cesare Bassano and 16 plates, each followed by a text leaf printed on recto only. (A few marginal stains and light soil marks.) Contemporary vellum, spine lettered in gilt, speckled edges (rebacked, lettering tarnished, corners worn, lacks free endpapers). *Provenance*: unidentified ink stamp at foot of title and at lower margin of B4.

Second edition. The figures in the engravings represent the arts and science, and are copied from sixteen allegorical paintings in the Bibliotheca Alexandrina, the library of the Collegio San Alessandro in Milan. Praz regards the work, which first appeared in 1626, as 'an iconology, not an emblem-book proper'. BL STC *17th-century Italian* I, p.395; Landwehr *Romanic* 320; Praz p.349.

£700-1,000

\$860-1,200

€790-1,100



0509

GILBERT, William (1544?-1603). *De mundo nostro sublunari philosophia nova*. Amsterdam: Ludovicus Elzevir, 1651

4° (195 x 145mm). Title printed in red and black, woodcut device on title and diagrams in the text, folding engraved plate. (Faint dust-soiling to first few leaves confined to margins.) Modern calf, antique style.

FIRST EDITION. Gilbert's writings were known by Thomas Harriot and Francis Bacon but only *De magnete* was published in his lifetime. The present work is an important publication in our understanding of how arrived at his reasoning contained within *De magnete*: 'The *De mundo* is, in part, an extension of the cosmological ideas Gilbert introduced in the last section of the *De magete*' (DSB).

£2,000-3,000

\$2,500-3,700

€2,300-3,400



0510

GIORDANI, Vitale (1633-1711). *De componendis gravium momentis dissertatio*. Rome: Angelo Bernabò, 1687. [Bound with:] *Fundamentum doctrinae motus gravium*. Rome: Giovanni Giacomo Komarek, 1689.

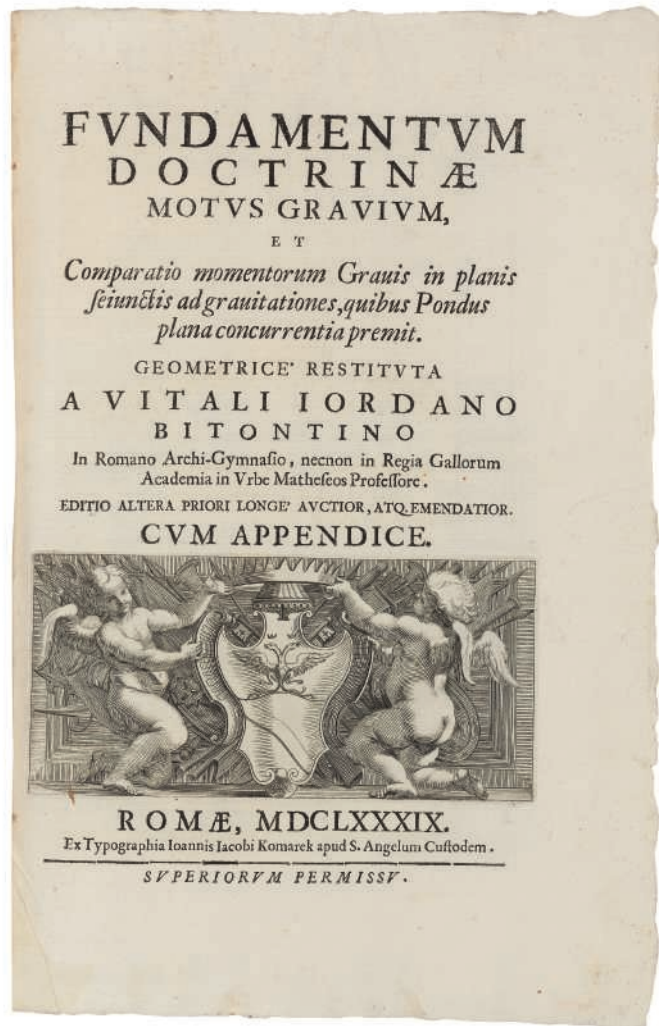
2 works in one volume, 2° (350 x 240mm). First work with woodcut device on title, woodcut diagrams, woodcut initials and headpieces, with blanks; second work with engraved coat-of-arms on title, woodcut diagrams and initials, with *Contra Synopsim* on final leaf following M4. (Occasional light browning and faint waterstaining.) Contemporary boards backed in marbled paper, ink diagram on front cover (some chips and staining). *Provenance*: erased inscription on first title.

FIRST EDITION OF THE FIRST WORK and second edition of the second. Riccardi claims that the first work was first issued in 1685 but no copy of such edition has been traced. Riccardi's citation of the second work being first issued in 1686 is also doubt and Carli and Favaro prefer a date of 1688. Giordani was mathematician to Christina of Sweden and professor of Mathematics at the French Academy in Rome. Both works deal with the gravitational theories of Galileo and Torricelli. Carli-Favaro 372; Riccardi I 603.

£3,000-4,000

\$3,700-4,900

€3,400-4,500



0511

GIOVIO, Paolo. (1483-1552). *Dialogo dell'impresie militari et amorse*. Lyons: Guillaume Rouille, 1559.

4° (218 x 160mm). Woodcut device on title, head- and tail-pieces, initials, oval portrait of the author, 102 emblematic illustrations in text. (Tiny marginal worming to gathering e, some light browning, more heavily affecting gatherings k-l and x-y, variable scattered spotting.) Old limp vellum (lacking ties, new frontpapers). *Provenance*: erased inscription on title — illegible ink inscription on title.

FIRST ILLUSTRATED EDITION OF GIOVIO'S *DIALOGO*, with fine clear impressions of the woodcuts. Landwehr *Romanic* 337. Praz S. 352. Vinet, Nr. 845. Vgl. Baudrier IX, 349

£700-1,000

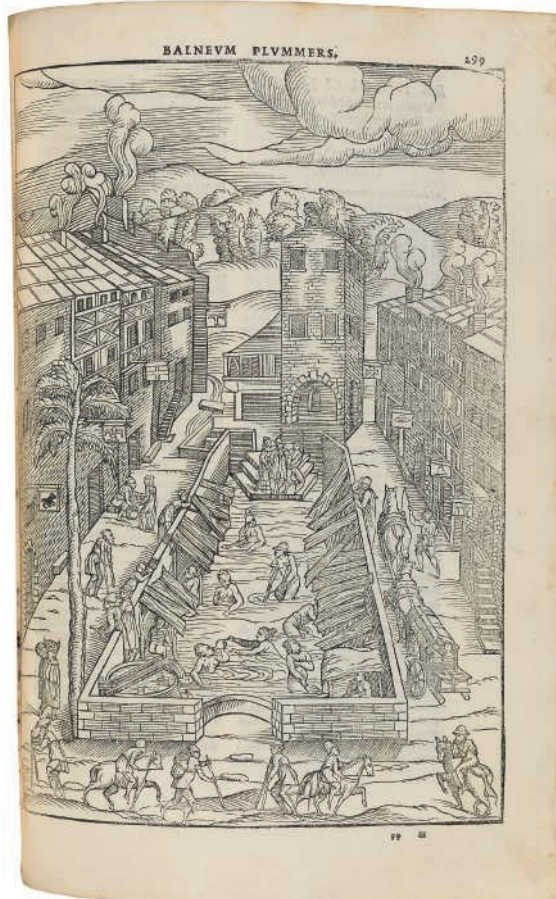
\$860-1,200

€790-1,100





512



513

194

0512

GIUFFO, Giovanni Antonio (16th–17th century). *Tractatus de eclipsibus*. Naples: Ottavio Beltrani, 1621 (colophon: 1622).

8° (194 x 134mm). Woodcut devices on title, full-page woodcut arms on verso of title, woodcut diagram, one folding and various full-page tables, woodcut tail-pieces and initials (some light browning and a few small marginal holes.) Modern binding reusing old vellum (some staining, bottom edge, tail of spine and a corner chipped). *Provenance*: Jesu Montis Fortini (inscription on title) — Johannis Baptiste Tursi Medici Phisici (inscription on title) — unidentified inscription and stamp on title.

FIRST EDITION of Giovanni Antonio Giuffo's work on predicting eclipses. RARE: no copy recorded in ABPC/AE. Please note the collation does not match the SBN copy and it is as follows:  $\pi A^4$ ,  $2A^4$  (index),  $B-N^4O^2P-Z^4$  instead of  $\pi A^4$ ,  $A-N^4O^2P-2A^4$ .

£700–1,000

\$860–1,200

€790–1,100

0513

GIUNTA, Tommaso (1494–1566, compiler). *De balneis omnia quae extant apud Graecos, Latinos, et Arabas, tam medicos quàm quoscumque caeterarum artium probatos scriptores*. Venice: heirs of Luc' Antonio Giunta, 1553.

2° (322 x 213mm). Device of Luc'Antonio Giunta on title (Z633) and on ppp10 (Z627), one full-page diagram and 4 other full-page woodcuts, two woodcut headpieces, numerous historiated and foliated initials. Double column. With final blank. (ss3 and ss6 browned, iii5–6 short at foremargin, a small degree of spotting and soiling.) Modern vellum, manuscript title on spine.

FIRST EDITION, augmented issue with signature qqq at end and the printed amendment on 15r mentioned by Mortimer. This was an unequalled collection of writings on balneology by more than 70 authorities whose names are listed on 14v and 15r. Conrad Gesner's treatise on the thermal springs of Switzerland and Germany is printed here for the first time. Joachim Camerarius gives a poetical description of the mineral baths at Plombières, the subject of a magnificent woodcut. The extra signature qqq contains extracts from the writings of Hippocrates and Galen compiled by Giovanni Antonio Secchi. The Giunta heirs at this time were Tommaso and Giovanni Maria. Tommaso's name heads the dedication to Francesco Contarini. BL/STC *Italian* p.363; Brunet I, 628: 'collection rare et recherchée'; Camerini, *Giunti*, vol. I, pt. 1, 598; Choulant, *Handbuch*, p. 420; Durling 1101; Garrison and Morton 1986: 'gives an extensive history of balneology and an exact description of all the then known watering-places (about two hundred)'; Ley, *Gesner*, 143: 34; Mortimer/Harvard *Italian* 214; Wellcome I, 652.

£800–1,200

\$980–1,500

€900–1,300

0514

GIUNTINI, Francesco (1523–1590). *Speculum astrologiae, quod attinet ad iudiciariam rationem nativitatum*. Lyons: Petrus Roussin for Philippe Tinghi, 1573.

4° (242 x 180mm). Large woodcut device on title, portrait, diagrams, headpieces and initials. (Two tiny holes in margin of title, some leaves of first gathering detached, few corners repaired and some light staining.) Contemporary vellum (some staining and chipping, lacking ties). *Provenance*: some early annotations — stamp on title with M S monogram and crown.



FIRST EDITION of this astrological compendium containing Giuntini's most important works. It incorporates tracts defending astrology, a compendium of the fixed stars, comments on lunar and solar eclipses and interesting tables on the movements of the planets according to Copernicus' observations. Giuntini was born in Florence and worked as a corrector for the Giunti; he was then in the service of Duke Francois d'Anjou at Lyons, where most of his works were published. Regarded as one of the foremost astrologers of his time, some of his tracts had been issued separately somewhat earlier but most of them have been revised or augmented for the present edition. Adams J-434; Caillet 5692 (1583 edition); Houzeau and Lancaster 4917; Riccardi I, 609; Wellcome I, 3517.

£2,500-3,500

\$3,100-4,300  
€2,900-3,900

### 0515

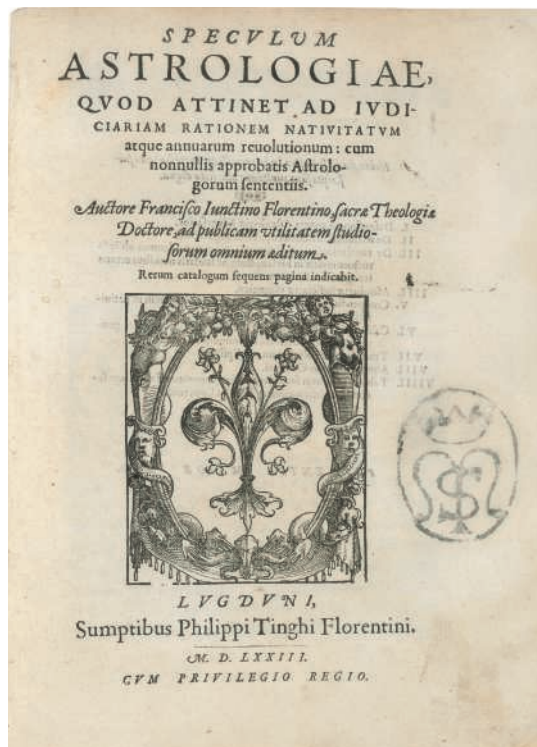
GLAUBER, Johann Rudolf (1604-1668). A collection of 9 tracts, comprising: *Operis mineralis*. Amsterdam: Johann Janssonius, 1659. 3 parts in one volume. Each part with separate title-page, with the blank at end of part I and part III. Second edition in Latin. Duveen p.256; Ferguson I, p.326; *Libellus dialogorum sive colloquia*. Amsterdam: Johann Janssonius, 1663. One folding engraved plate, with the 2 final blanks. Duveen, p. 256; cf. Ferguson I, 328; *Novum lumen chymicum*. Amsterdam: Johann Janssonius and Elizaëus Weyerstraet, 1664. With the final blank. Duveen, p. 255; Ferguson I, p.326; *Vera ac perfecta descriptio, qua ratione ex vini fecibus bonum plurimumque tartarum sit extrahendum*. Amsterdam: Johann Janssonius, 1655. With the final 2 blanks. Amsterdam: Johann Janssonius, 1659. FIRST EDITION IN LATIN of 'one of Glauber's most important books' (Duveen). It includes the description of the discovery of 'Glauber's Salt'. Duveen p.257; Wellcome III, p.124; not in Ferguson; *Tractatus de signatura salium metallorum, et planetarum*. Amsterdam: Johann Janssonius, 1659. With the final 2 blanks. Duveen, p.257; not in Ferguson; *Consolatio navigantium*. Amsterdam: Johann Janssonius, 1657. FIRST EDITION. Duveen, p.257; *De auri tincture sive auro portabili vero*. Amsterdam: Johann Janssonius, 1651. With final blank. Duveen p.252 and 256; Ferguson I, p.323; *Tractatus de medicina universali, sive auro portabili vero*. Amsterdam: Johann Janssonius, 1658. With final blank. Second edition in Latin. Duveen p.254; Ferguson I, p.323; Wellcome III, p.124.

9 tracts in one volume, 8° (159 x 91mm). (Small light waterstain in upper margin of first few leaves, plate in *Libellus dialogorum* light browned, lower corner of A2 of *Tractatus de natura salium* torn away with loss of one letter, some light browning or light spotting.) Contemporary vellum, manuscript title on spine. Provenance: Carlo Archinto (16695-1732, count of Tainate, bookplate).

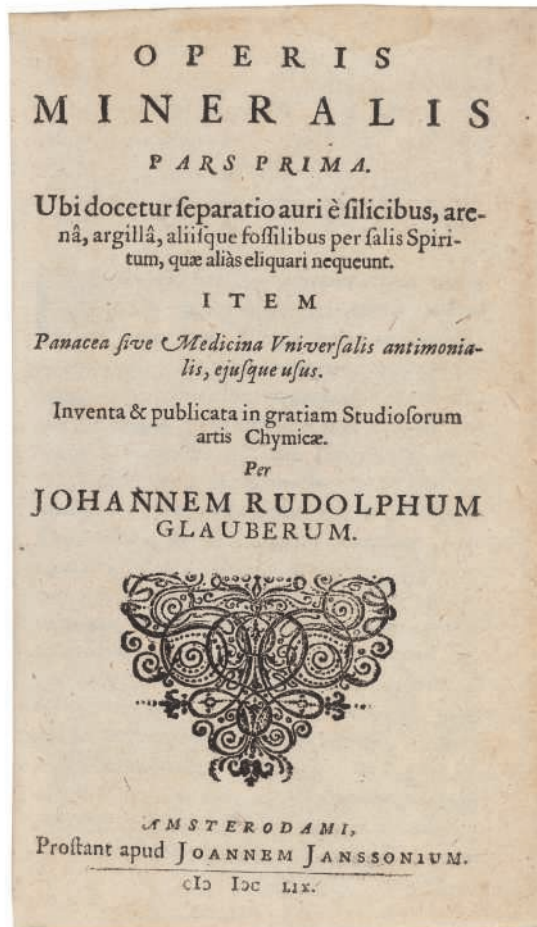
Sammelband containing nine of Glauber's works. Glauber published some thirty separate treatises during his lifetime and is regarded as the best practical chemist of his day and the first industrial chemist. 'He was a keen observer, a persevering and successful experimenter and inventor. He was anxious to promote technology and the industrial prosperity of his native country, but by his contemporaries, and by Adelung a century later, he was regarded as a dreamer and a charlatan. As a matter of fact he as far ahead of his time in some of his economical views' (Ferguson).

£5,000-8,000

\$6,200-9,800  
€5,700-9,000



514



515



0516

GLISSENTI, Fabio (fl. 17th-century). *Discorsi Morali...contra il dispiacer del morire*. Venice: Bartolomeo de gli Alberti, 1609.

6 parts in one volume, 4° (206 x 160mm). Large woodcut device on title with author's portrait on verso at beginning of each part, numerous large woodcuts in text on the subject of death, woodcut headpieces and initials. (Occasional small marginal wormholes, at times repaired and mainly in bottom right corner, sometimes just touching a few letters, small marginal repair on a8, occasional light staining and soiling.) Contemporary vellum, manuscript title on spine and on lower fore-edge (lacking ties, a small hole, some light staining). *Provenance*: Giovanbattista Bryony (ownership inscription).

Second edition of Glissent's principal treatise: a work with numerous woodcut illustrations on the Dance of Death and concluding with an alchemical treatise. The work was first published in Venice in 1596. Ferguson 330 (first edition in note).

£800-1,200

\$980-1,500

€900-1,300

0517

GOYA Y LUCIENTES, Francisco de (1746-1828). *Los Desastres de la Guerra. Colección de ochenta laminas inventadas y grabadas al agua-fuerte*. Madrid: la Real Academia de Bellas Artes de San Fernando, 1906.

Oblong 2° (236 x 331mm). 80 etched plates with burnished aquatint, drypoint and engraving, mounted on guards. (A few plates partially detached from guards, light cockling of sheets towards end.) Contemporary half calf and red patterned boards (extremities rubbed, recased with new endpapers).

Fourth edition, limited to 275 copies. Delteil 120-198; Haris 121-199.

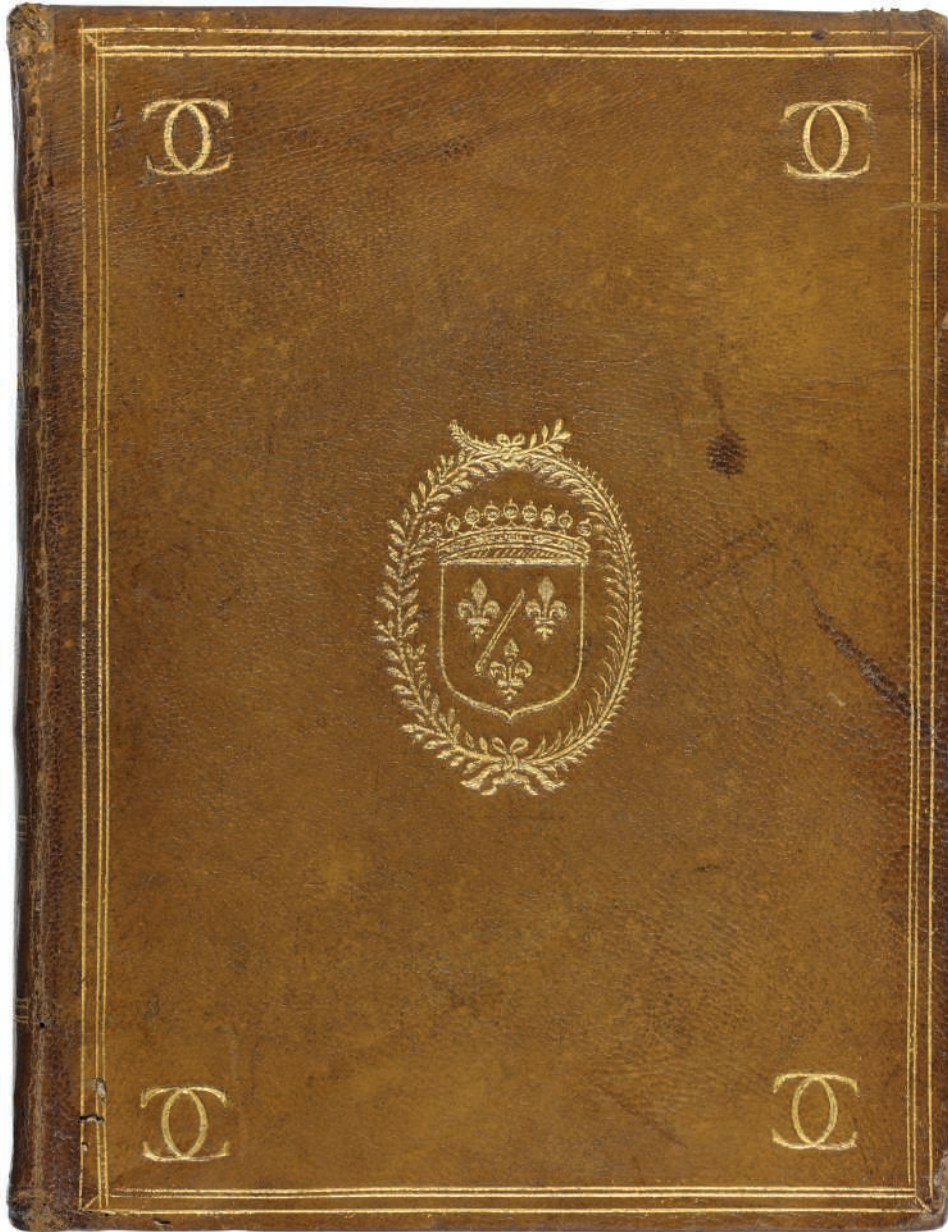
£4,000-6,000

\$4,900-7,300

€4,500-6,700







0518

GOZZE, Niccolò Vito di (1549-1610). *Discorsi ... sopra le Metheore d'Aristotele*. Venice: Francesco Ziletti, 1584.

4° (195 x 146mm). Woodcut device on title and recto of final leaf, text-diagrams, initials, head- and tailpieces. (Variable browning and staining.) Contemporary light-browned morocco, gilt central arms and cornerpieces of gilt interlacing 'C's, gilt edges (tiny worm holes at head and tail of spine, extremities lightly rubbed, spine slightly darkened). *Provenance*: Charles de Valois, Duc d'Angoulême (1573-1650; binding, Olivier 2600, fers 4 and 7, and then by descent to:) — Franciscan monastery at Guiche, in Charolais (inscription on title, library dispersed after the Revolution).

EXTREMELY RARE discussion on Aristotelian physics in a fine binding from the library of the Duke of Angoulême. ONLY ONE RECORD CAN BE TRACED OF A COPY SELLING AT AUCTION IN THE POST-WAR PERIOD (Sotheby's 29th July 1963, lot 338).

£3,000-5,000

\$3,700-6,100

€3,400-5,600





0519

GRANDAMI, Jacques (1588-1672). *Nova demonstratio immobilitatis terrae petita ex virtute magnetica*. La Flèche: George Griveau, 1645.

Small 4° (248 x 200mm). Additional engraved title, 7 plates, including one folding and one double-page, and 24 illustrations, mostly by F. Rousseuille, woodcut initials and headpiece. (Short clean tear in margin of engraved title, gathering F browned, light spotting and browning.) Old-style modern pasteboard (lightly soiled), uncut.

FIRST EDITION of this attack on the Copernican theory. Grandami uses his own theories about terrestrial magnetism in an attempt to prove the immobility of the earth. Grandami's theories were probably inspired by Galileo's *Dialogo dei massimi sistemi* published in 1632. Grandami taught literature, natural philosophy and theology at various Jesuit colleges in France. Honeyman IV, 1535; Wheeler Gift 122 (lists 9 plates but Honeyman catalogue suggests that is an error).

£4,000-6,000

\$4,900-7,300

€4,500-6,700



0520

GRANDI, Guido (1671-1742). *Quadratura circuli, et hyperbolae*. Pisa: ex typographia Francesco Bindi, 1710.

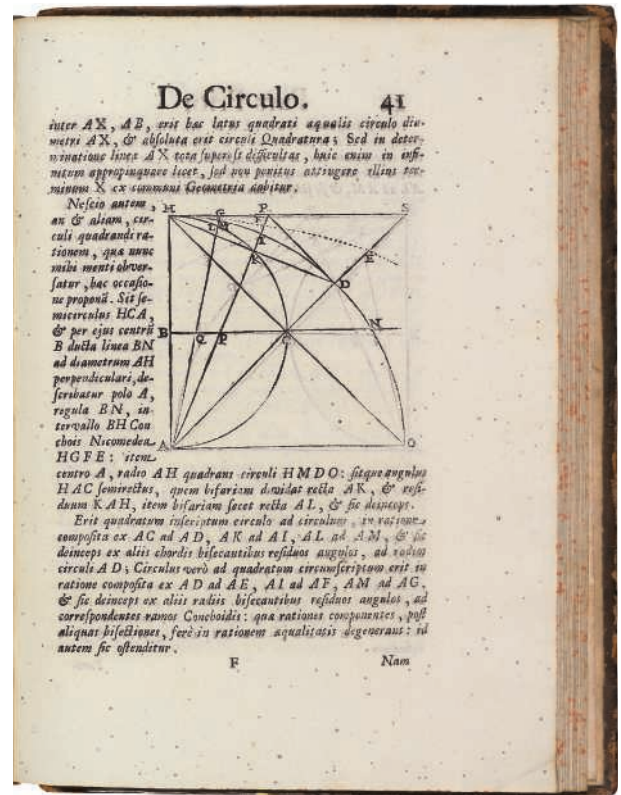
4° (238 x 172mm). Woodcut device on title, woodcut diagrams. (Title lightly soiled, some light spotting.) Contemporary calf, gilt borders, speckled edges (joints cracked, extremities lightly rubbed). Provenance: John Crichton Stuart, 2nd Marquess of Bute, Luton Library (1793-1848; armorial bookplate).

Second edition of a work originally published in Pisa in 1703 which promoted Leibnitz's calculus in Italy; according to Riccardi, this second edition has been substantially corrected and is superior. Guido Grandi was an Italian monk, priest, philosopher, mathematician, and engineer. In 1709 he visited England and was elected Fellow of the Royal Society and the University of Pisa named him Professor of Mathematics in 1714. Riccardi I, 618 ('più pregevole').

£800-1,200

\$980-1,500

€900-1,300



0521

GRANOLLACHS, Bernardus de (1421-1485). *Lunare cioe la ragione della Luna o uero Tacbuino perfetto in lingua Thoscana*. Florence: Piero Pacini da Pescia, 21 October 1514.

4° (205x 140mm). Large woodcut devices on title, 15 small woodcuts of moon phases and a woodcut initial. (Staining and small repairs to bottom margin, tiny wormhole from c3 onward.) Contemporary limp vellum, lower cover inscribed on both sides with text from e4v (stained, spine chipped, tiny wormholes); modern chemise and slipcase.

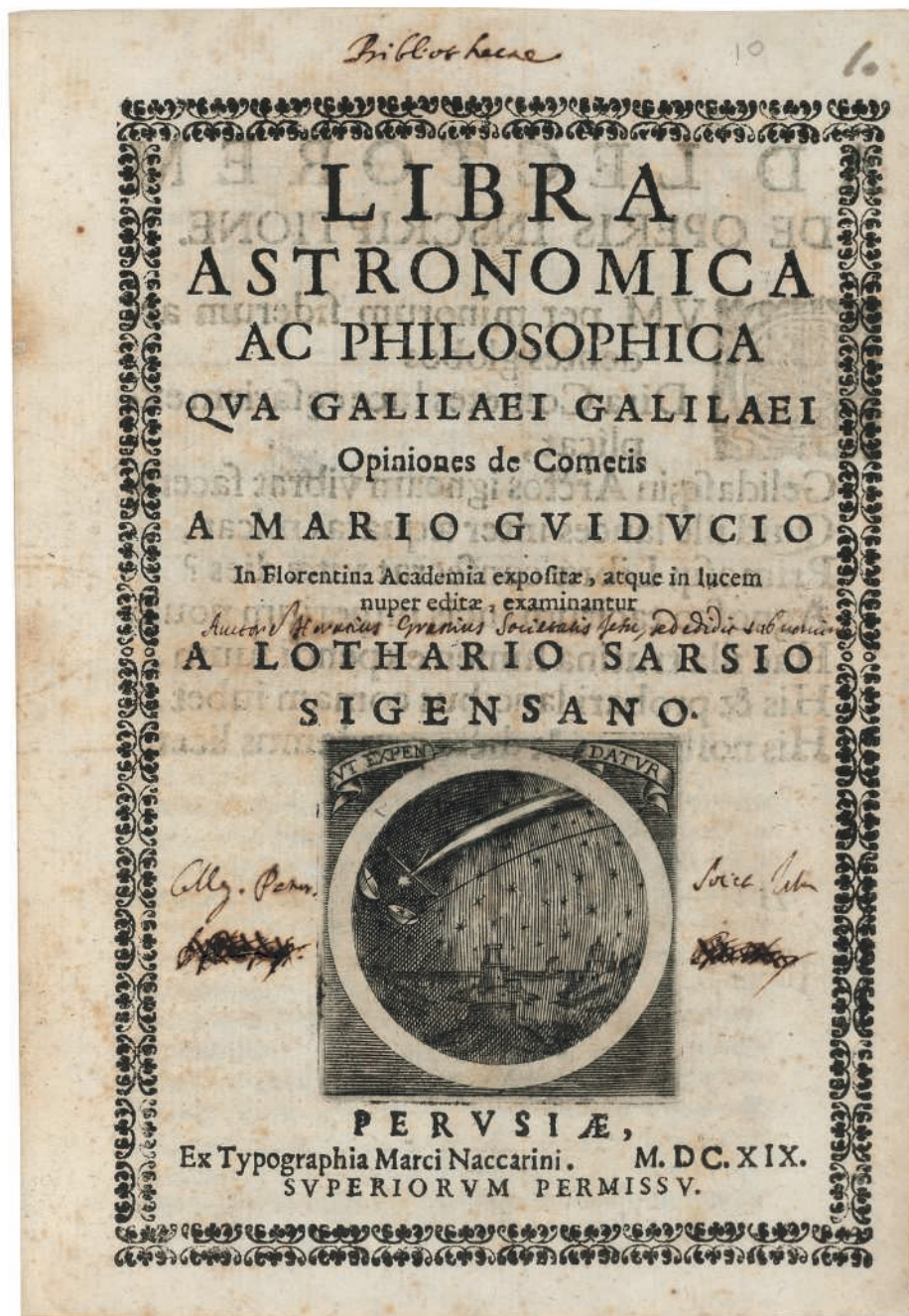
THE SCHAEFER COPY OF A RARE 16th-century edition of this popular *Lunarium*. Granollachs was a Catalan physician and astronomer, who used the meridian of Barcelona for his calculations. Only this copy of the present edition is recorded in ABPC/RBH as having sold in 1994 in the Schaefer sale (Sotheby's New York, Dec 8, 1994, lot 83, \$2,500). Sander 3249.

£4,000-6,000

\$4,900-7,300

€4,500-6,700





0522

[GRASSI, Orazio (1583-1654)]. 'Lothario Sarsi' (pseud.). *Libra astronomica ac philosophica qua Galilaei Galilaei opiniones de cometis ... examinantur*. Perugia: Marco Naccarini, 1619.

4° (205 x 140mm). Engraved vignette of one of the 1618 comets on title, woodcuts in text. Modern vellum (extremities lightly rubbed).  
*Provenance:* Jesuit college library inscription 'Pan...?' on title — early inscription regarding the author's pseudonym on title.

VERY RARE FIRST EDITION of Grassi's attack on Galileo's theory of comets, which had been expressed under his disciple Mario Guiducci's name in his *Discorso* of 1619. The work provoked the 'controversy of the comets' and a wealth of published attacks between the scientists, culminating in Galileo's *Il Saggiatore*. Carli-Favaro 17 (81); Cinti 139 (64); Riccardi I, 628 ('Raro').

£4,000-6,000

\$4,900-7,300  
€4,500-6,700





0523

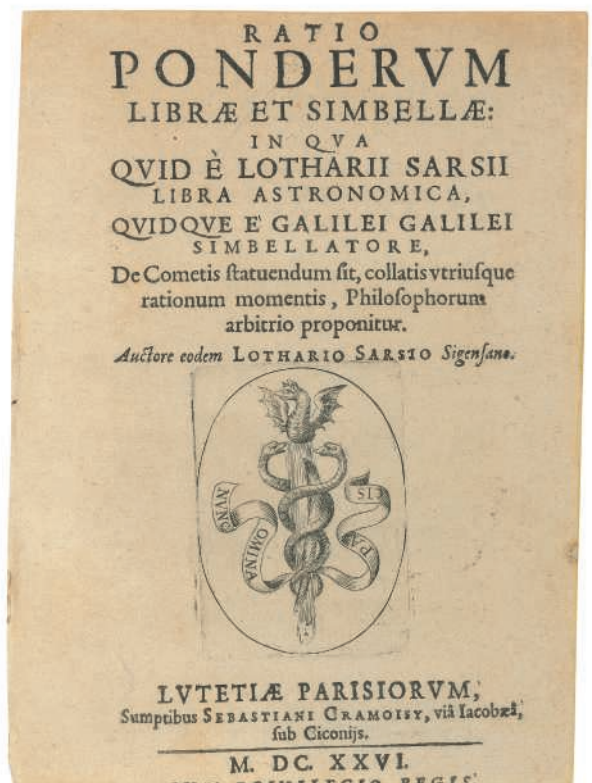
GRASSI, Orazio (1583-1654). *Ratio Ponderum Librae et Simbellae*. Paris: Sebastian Cramoisy, 1626.

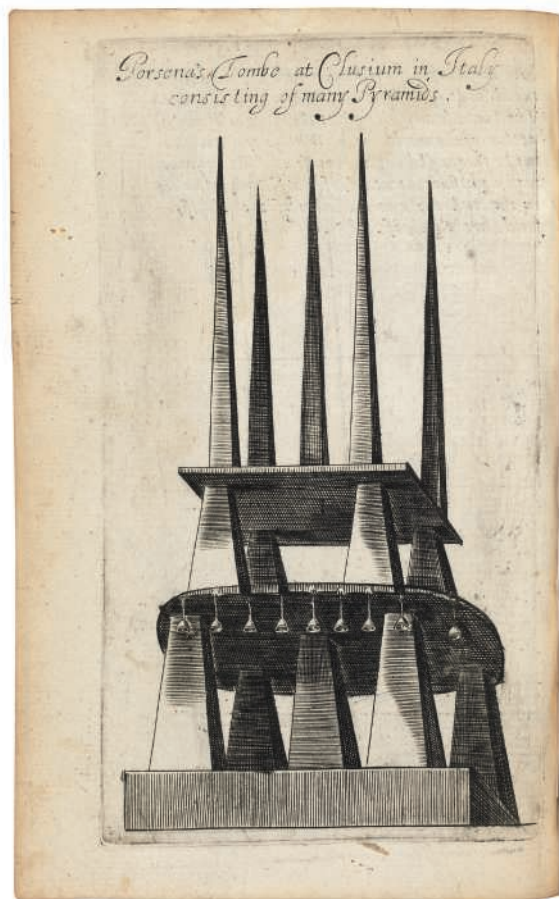
4° (200 x 148mm). Engraved device of Cardinal Boncompagni on title, engraved plate. (Without final blank, title shaved at bottom margin with some loss, some other leaves a touched shaved, some light waterstaining, occasional light browning and a small burn stain to fore-edge, small repair to verso of C3, possibly a removed stamp.) Later boards, yellow edges, new endpapers (spine ends lightly chipped, some small repairs).

A VERY RARE FIRST EDITION. This treatise forms part of a published debate between Grassi (under the pseudonym of Lothario Sarsio Sigensano), Galileo, Guiducci and Stelluti regarding the comets of 1618. Grassi previously published another work, *Disputatio Astronomica*, to which Galileo replied with the *Discorso delle Comete* of Mario Guiducci; Grassi then wrote *Libra Astronomica Ac Philosophica* and Galilei answered with the *Il Saggiatore* in 1623. In the present work Grassi replies once again pointing out that Galileo is not capable of speaking Latin and doesn't know the *buoni costumi*; he even asks himself if it was really Galileo who invented the telescope. An Italian edition of the work was published the following year in Naples. The collation in the Italian OPAC catalogue is wrongly stating π², A-2C⁴ instead of ã², A-Z⁴, Aa⁴, Bb², Cc⁴, ONLY ONE COPY RECORDED IN ABPC/AE. Carli and Favaro 104; Cinti 80 (first Italian edition); Riccardi I, 628.

£8,000-12,000

\$9,800-15,000  
€9,000-13,000





0524

GREAVES, John (1602-1652). *Pyramidographia: or a Description of the Pyramids in Aegypt.* London: George Badger, 1646.

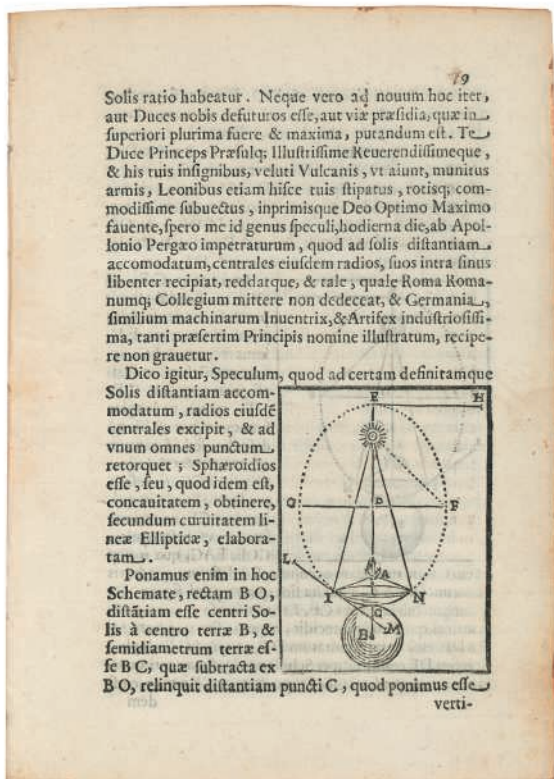
8° (170 x 105 mm). 2 folding engraved plates, engraved illustrations in text, of which 2 full-page. (Lacking frontispiece portrait, short tear to C6 just into text but without loss, first folding plate stained and dust-soiled, light staining from gathering G to end, variable light browning and soiling.) Contemporary calf, early ?18th-century reback using sheep (worn). *Provenance:* Thomas Branker (1633-1676, mathematician; ink ownership inscription dated 1664 on flyleaf); unidentified gilt griffin stamp on spine.

FIRST EDITION of Greaves' study of the pyramids in Alexandria, the results of his six months there in 1638-39. 'Greaves... provided the first full scholarly treatment of the Giza complex, meticulously surveying both the works of previous authors, ancient and modern, Eastern and Western, and the monuments in situ. Using up-to-date antiquarian methods he had imported from Rome, Greaves identified the pyramids' builders, established the chronology and history of their construction and use, and described their physical attributes' (Zur Shalev, 'Measurer of all things: John Greaves (1602-1652, the Great Pyramid, and early modern metrology' in *Journal of the History of Ideas* 63 (2002), 555-575, p.557). Wing G1804; Hilmy 1, 276.

£700-1,000

\$860-1,200

€790-1,100



0525

[GRIENBERGER, Christoph (1561-1636).] *Speculum ustorium veræ ac primigeniæ suæ formæ restitutum... demonstratum ac dictum a D. Francisco de Ghevara.* Rome: B. Zannetti, 1613.

4° (204 x 143mm). Woodcut device on title, text-diagrams, initial and tailpieces. (Tiny wormtrack to final leaf just affecting a couple of letters.) Modern boards.

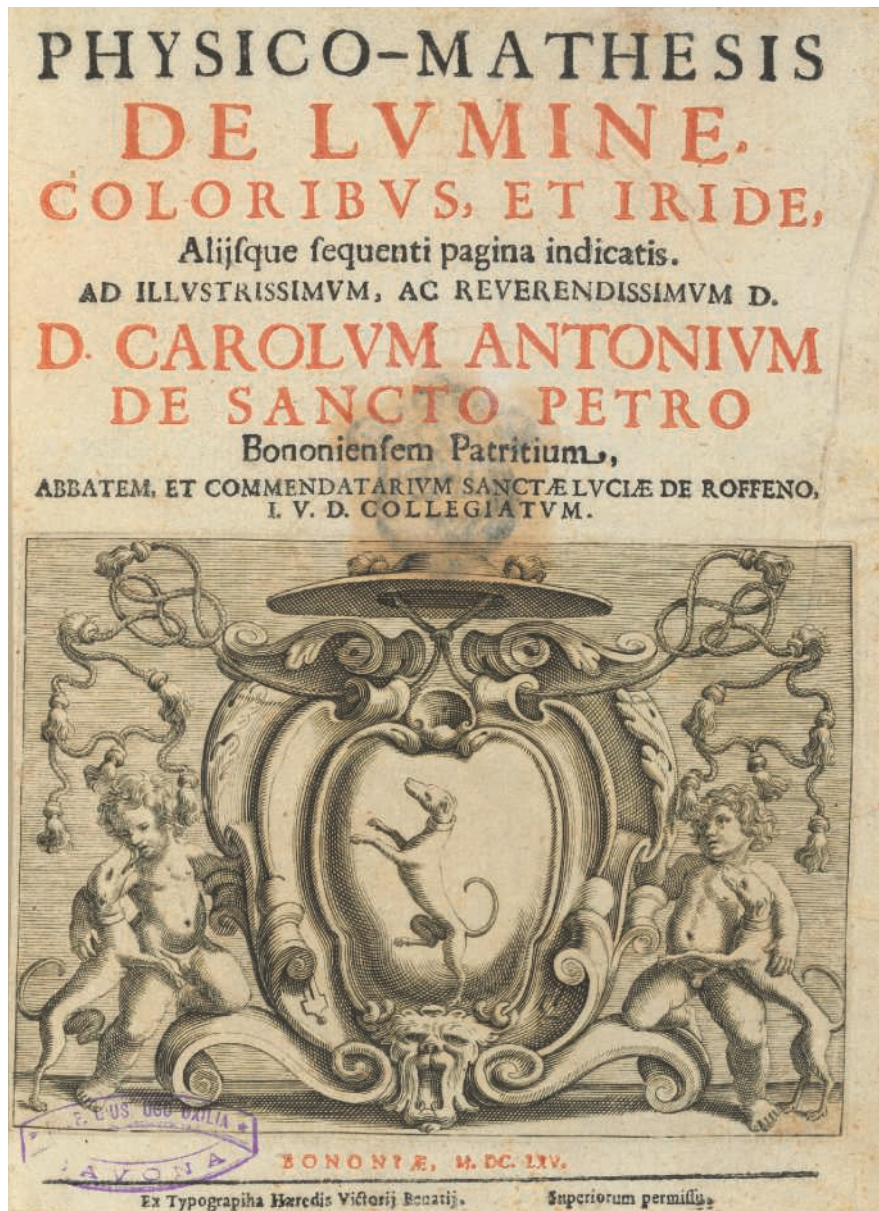
RARE TEXT ON THE USE OF BURNING MIRRORS, demonstrating that Archimedes used an elliptical mirror at the siege of Syracuse. This problem was written by Grienberger, but his student, Francisco de Ghevara, recited it on the occasion of the visit of Joannes Godefridius, Prince of Bamberg, on a visit to the Collegio Romano.

£600-900

\$740-1,100

€680-1,000





0526

GRIMALDI, Francisco Maria (?1618–1663). *Physico-mathesis de lumine, coloribus, et iride*. Bologna: heirs of Victorio Benacci for Girolamo Bernia, 1665.

4° (235 x 172mm). Additional with large engraved vignette, additional title and letterpress title printed in red and black, woodcut illustrations and diagrams, in double columns. (A few gatherings browned, some light spotting, top margin cropped.) Contemporary vellum, manuscript title on spine (?re-cased, later endpapers, rubbed). *Provenance*: Prof. Giuseppe Ugo Oxilia of Savona (b. 1879, librarian and teacher of history and philosophy, and Renaissance scholar; stamp on first title) — ‘MM’ (book-label on pastedown) — Jesuit stamp (on verso of first title).

FIRST EDITION of Grimaldi’s only publication, the discovery of optical diffraction. In this important and celebrated work Grimaldi describes his discovery of the inflection of the solar rays near certain bodies. He was the first to declare that the diffusion of light was instantaneous. The diffraction experiments which Grimaldi describes show ‘that a new mode of transmission of light had been discovered and that this mode contradicts the notion of an exclusively rectilinear passage of light. Diffraction thus gave prima facie evidence for a fluid nature of light. The name “diffraction” comes from the loss of uniformity observed in the flow of a stream of water as it “splits apart” around a slender obstacle placed in its path.’ (DSB). Riccardi I, 631: ‘celebrated and scarce work’.

£6,000–9,000

\$7,400–11,000

€6,800–10,000



0527

GROLLIER DE SERVIERE II, Gaspard (1676-1745). *Recueil d'ouvrages curieux de mathematique et de mecanique*. Lyons: David Forey, 1719.

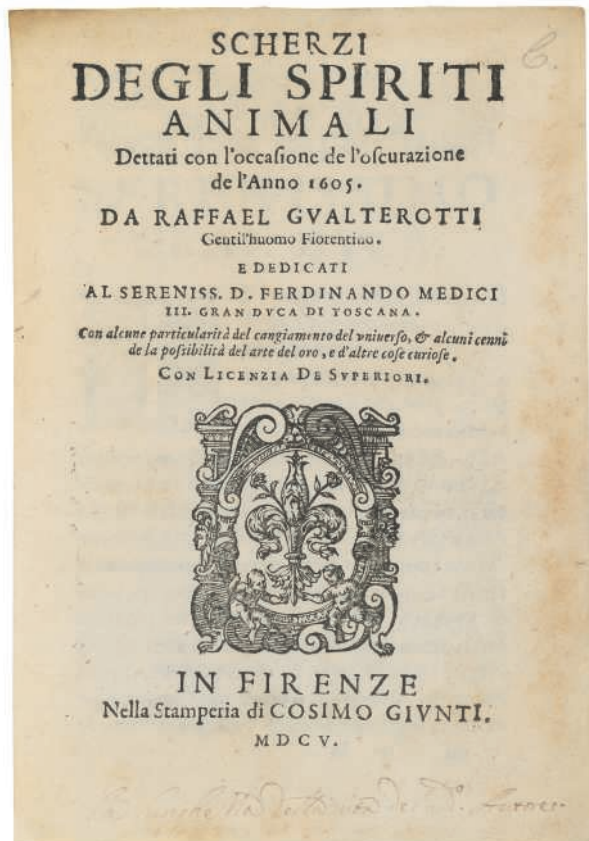
4° (243 x 177mm). 85 engraved plates, many by Etienne-Joseph Daudet (1672-1730). (Margins lightly yellowed, occasional light offsetting.) Contemporary mottled calf, spines gilt in compartments, red morocco label, edges sprinkled red and brown, marbled endpapers (small repairs at the extremities, front joint staring, rubbed). *Provenance*: Librairie Schlesinger freres (label).

FIRST EDITION of this description of the models and mechanical toys collected by the author's grandfather Nicolas Grollier de Serviere (1596-1689), descendent of the celebrated bibliophile Jean Grolier. Plate number 21 may be the earliest depiction of the Italian type of clock with two slots, one to show the hour, and the other to show the quarter. Plates 39, 48 and 76 were never issued. Wolf 539; Honeyman 1560.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



0528

GUALTEROTTI, Raffaello (1543-1638). *Scherzi degli spiriti animali dettati con l'occasione de l'oscurazione de l'anno 1605*. [Bound with:] *Discorso di Raffael' Gualterotti gentilhuomo fiorentino. Sopra l'apparizione de la nuova stella*. Florence: Cosimo Giunti, 1605.

8° (206 x 145mm). Woodcut devices on titles. (Second work with small stain on title and following leaf, some browning, waterstaining and marginal holes to final leaves.) Later vellum and spine label, new endpapers. *Provenance*: neat pencil inscription on title of first work.

RARE FIRST EDITIONS of Gualterotti's accounts of the events following the observation of the 1605 comet. Only two copies recorded in ABPC/RBH since the 1950s. Raffaello Gualterotti is better known for his 1579 illustrated edition of *Feste nelle nozze Del Serenissimo Don Francesco Medici Gran Duca di Toscana* and to have discussed with Galileo an instrument similar to the telescope after the publication of *Sidereus Nuncius* (1610).

£1,000-2,000

\$1,300-2,400

€1,200-2,200



0529

GUARINI, Guarino (1624-1683). *Caelestis mathematicae pars prima (-secunda)*. Milan: Luigi Monte, 1683.

2 parts in one volume, 2° (375 x 235mm). First title in red and black, 23 engraved plates, woodcut diagrams, initials and head-pieces.

(Few occasional scattered stains.) 19th-century half calf, red spine label, speckled edges (head of front joint splitting, some rubbing).

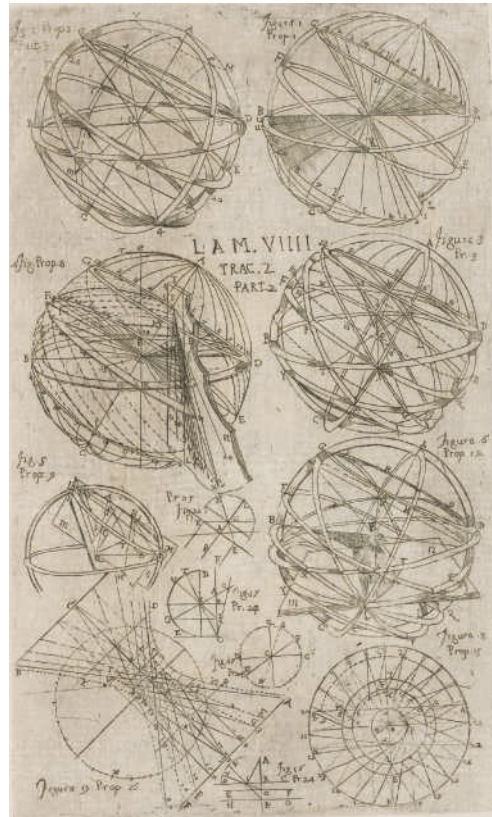
*Provenance*: erased inscription on title.

RARE FIRST EDITION. Guarini was an architect and mathematician and a member of the Theatine order. He designed churches in Turin, Messina and Paris. Only 4 copies recorded in ABPC/RBH. Riccardi I, 637; Houzeau and Lancaster 9236.

£2,000-3,000

\$2,500-3,700

€2,300-3,400



0530

GUERRINO, Tommaso (1733-1778). *Tavole gnomoniche Per disegnare in diversi modi gli Orologj Solari*. Milan: Pietro Agnelli, 1762.

2° (369 x 247mm). Engraved portrait frontispiece, one engraved folding plate, one plate with a mounted volvelle, and illustrations, one of these extended with a small paper slip; astronomical tables, some of these with corrections on printed paper slips. (Occasional light marginal soiling, small loss in the margin of the title.)

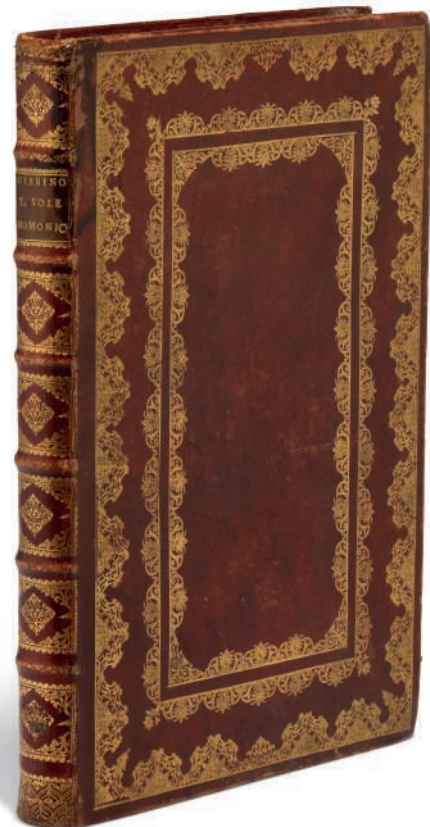
Contemporary red goatskin, possibly Dutch, the spine gilt in compartments with raised bands, gilt label, the sides panelled in gilt with nested ornamental borders, edges mottled and gilt, marbled endpapers (extremities rubbed, light scuffing, some small worm holes); modern slipcase.

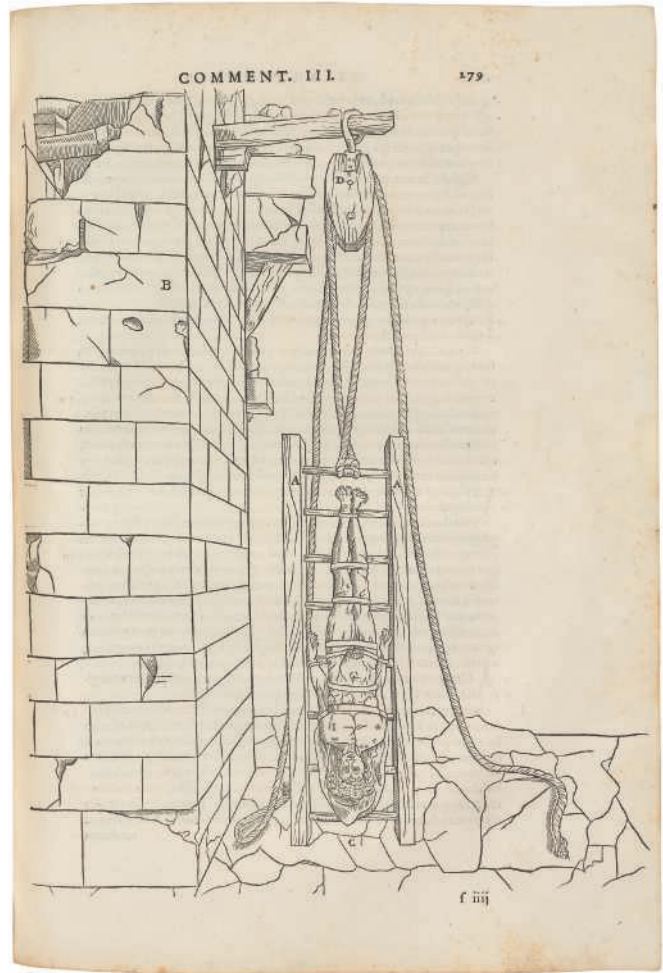
FIRST EDITION of Guerrino's treatise on sundials, with engraved plates — including a volvelle — and extensive astronomical tables.

£1,000-1,500

\$1,300-1,800

€1,200-1,700





0531

GUIDI, Guido (1508-1569). *Chirurgia*. Translated from Greek into Latin by the author. Paris: Pierre Gaultier, 1544.

2° (352 x 238mm). 210 woodcut text illustrations showing bandaging techniques and surgical and orthopaedic apparatus after drawings attributed either to Francesco Primaticcio or the school of Francesco Salviati, 30 full-page, ornamental initials. (First two gatherings with mostly extensive marginal repairs, repairs also affecting margins of G3-G4, including title, closed tear in margin of C1, a few leaves with mainly marginal waterstaining, light spotting, lacking the final blank.) Modern old-style calf. *Provenance*: Joseph de Ciconiis (surgeon, of the island of Burano at Venice, inscription dated 28 April 1721 indicating presentation to:) — ?Cesare de Negris) — Simon de Negris (name on title with:) — Antonius Maria (in same hand as previous).

FIRST EDITION of Guido Guidi's translation into Latin. One of the most beautiful scientific books of the Renaissance, this edition includes Latin translations of treatises on surgery by Hippocrates, Galen, Oribasius, and others, with commentaries by Galen and other ancient writers. Hippocrates' treatise on dislocations and Soranus' work on bandages are illustrated with woodcuts, many of them full-page, which illustrate the treatments discussed in the text. Both texts and illustrations derive from a tenth-century illustrated Greek manuscript compiled by the Byzantine physician Nicetas. Brought to Italy by Janus Lascaris in 1495, this codex was used by the Florentine physician Guido Guidi for the preparation of this Latin translation. Guidi was physician to King Francis I of France and the first professor of medicine at the Collège de France (1542-1548). While in Paris he shared quarters with Benvenuto Cellini, who also accommodated the press that produced this edition. The woodcuts, probably by Francois Jollat, were based on drawings by Primaticcio and Jean Santorinos that were copied in turn from the tenth-century codex. These drawings survive, together with Guidi's reference to the artists, in the dedication manuscript of the translation presented to Francis I. The origin of the designs has been traced back to the first century B.C.; they were undoubtedly transmitted directly from Antiquity to Byzantium and so may be regarded as embodying the genuine Hippocratic tradition of surgical practice (H. Schne, *Apollonius von Kitium*, Leipzig 1896). Choulant-Frank pp. 211-2; Dibner, *Heralds* 118; Garrison-Morton 4406.1; Mortimer *French* 542; Durling 2204; Norman 954; Osler 155; Waller 1960; Wellcome I, 6596.

£6,000-9,000

\$7,400-11,000

€6,800-10,000



0532

GUIDI, Guido (1508-1569). *De anatome corporis humani libri VII*. Venice: Giunta, 1611.

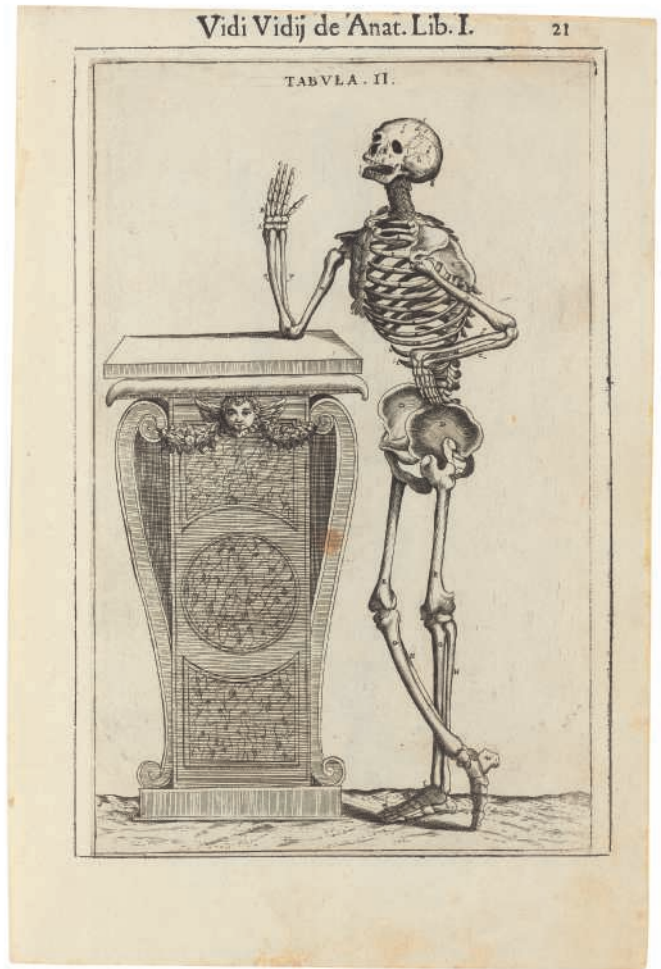
2° (304 x 212mm). Engraved title by Franco Vallegio and Catarin Doino, 79 engravings in text, woodcut illustrations in text. (Without blanks π2 and 2K8, long tear to 2K2 and short tears to B6 and 2H4 into text but without loss, N1 with short marginal tear, cut close touching a few headlines, particularly towards the beginning, title lightly spotted with variable light browning and spotting throughout.) 19th-century quarter calf (extremities rubbed).

FIRST EDITION. Guidi, professor of philosophy and medicine at Pisa, discovered the Vidian nerve, the Vidian canal, and the Vidian artery. 'Guidi presents himself in his *Chirurgia* of 1544 as a humanist anxious for the faithful restoration of classical knowledge. On the other hand, the *Anatomia* is the work of a scientist fully conscious of the Vesalian revolution and seeking inspiration from nature' (DSB). Garrison-Morton 380; NLM/Krivatsy 5118; Waller 3816; Norman 955.

£1,500-2,000

\$1,900-2,400

€1,700-2,200



0533

HAECHT GOIDTSENHOVEN, Laurens van (1527-1603). *Mikrokosmos. Parvus Mundus*. Amsterdam: Theodor Pierre, [c.1609].

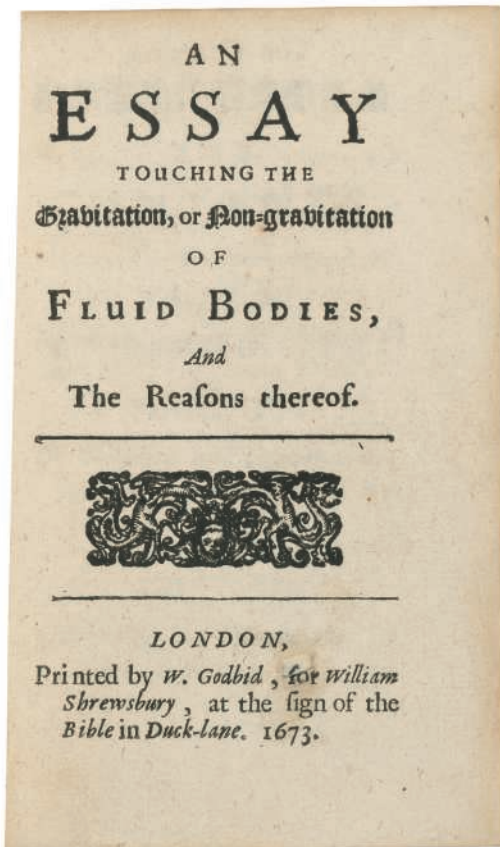
4° (183 x 140mm). Engraved title and 74 engraved emblems by G. de Jode. (Repaired tears to N2-N3.) Later vellum, engraved gilt arms on covers within gilt borders, green spine label, gilt edges. *Provenance*: removed ownership inscription on title — early annotation on A3.

A RARE EMBLEM BOOK. An identical edition is noted by Praz (p. 113) as printed in Arnhem. The Latin text first appeared at Antwerp in 1579 and a French translation was then printed in 1589. Each emblem bears a Latin caption and bible quotation, with a poem in Latin on the opposite page. The book is based on the theme 'Cognoy Toy Mesme': the illustrations, mottoes and poems are elaborations on this subject, and the examples are mostly derived from classical mythology and philosophy. Landwehr, *Low Countries* 557 (First French edition); Praz p. 427 (Arnhem edition).

£2,000-3,000

\$2,500-3,700

€2,300-3,400



0534

HALE, Matthew, Sir (1609-1676). *An Essay Touching the Gravitation, or Non-gravitation of Fluid Bodies*. London: W. Godbid for W. Shrewsbury, 1673.

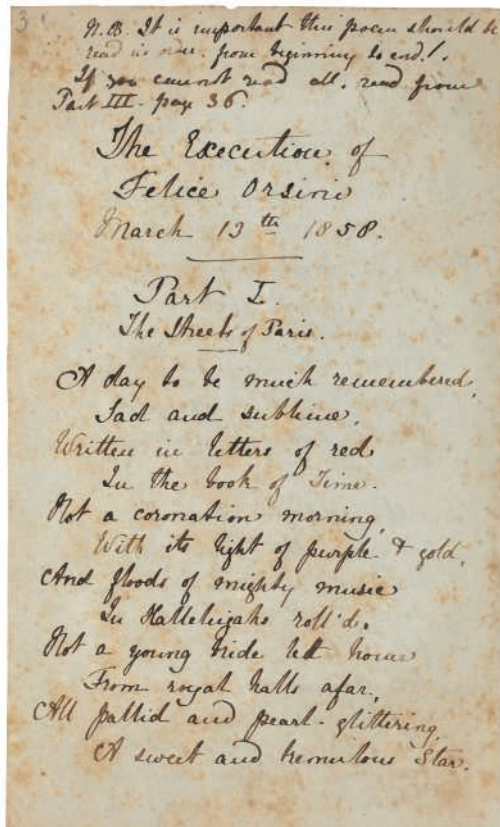
8° (148 x 90mm). Woodcut device on title, numerous woodcut diagrams. (Tiny loss on title affecting three letters supplied in facsimile, marginal short tear in D5.) Contemporary calf, gilt spine, red label and marbled edges (front joint splitting, some touches of restoration). *Provenance*: sold in 1982 at Sotheby's for £341.

A VERY RARE FIRST EDITION of this treatise on gravitation and non-gravitation of fluid bodies in which Hale explained the supposed phenomenon that fluid bodies do not gravitate (that water at the bottom of the sea is not significantly pressed upon by water higher up). Sir Matthew Hale was an influential English barrister, judge and lawyer. 'His interests centred on those well-known features of the natural world (magnets, plants, animals, and gravity) that seemed most difficult to understand in mechanistic terms' (ODNB). Only one other copy recorded in ABPC/RBH.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



0535

HAMILTON KING, Harriet Eleanor (1840-1920). Autograph manuscript signed ('Harriet E. B. Hamilton'), 'The Execution of Felice Orsini', n.p., n.d. [?before 1864]. 53 pages on letter paper, 8vo (185x110 mm), bound in, interleaved with white paper (foxing to the first three leaves). Black morocco (rubbing to spine).

The poet and writer Harriet Hamilton King became interested at a young age in Italy and the Italian struggle for independence: her parents sent her away to Scotland without delay when they learnt of her plans to travel to join her hero, Giuseppe Mazzini, in the fight for unification. She was, however, later able to publish several poems in support of the cause, including 'The Execution of Felice Orsini', which pays tribute to the revolutionary leader of the Carbonari who tried to assassinate Napoleon III.

£500-800

\$620-980

€560-900



0536

HELIODORUS of Larissa (fl. 3rd century?). *Peri Optikwn biblia. De Opticis libri II.* Paris: ex Officina Cramosiana, 1657.

2 parts in one volume, 4° (260 x 190mm). Text in Greek and Latin. Half-title, large woodcut device on title, numerous woodcut diagrams. (Occasional faint waterstaining heavier towards end, light spotting and browning, few scattered stains.) 19th-century boards backed in vellum (new endpapers). *Provenance:* Collegii Paris Soc. Jesu (ownership inscription on title) — Dono Cramostorum fratrum (ownership inscription on title).

An early edition of this renowned text on optics. The book was first published in Florence in 1573 under the name of Heliodorus by Egnazio Danti as part of Damianus' edition of Euclid's *Prospettiva*. Brunet III 89.

£1,000-1,500

\$1,300-1,800

€1,200-1,700

0537

HELLWIG, Christoph von (1663-1721), and Johann Gottlob von Hellwig. *Nosce te ipsum, vel anatomicum vivum, oder kurtzgefastes... anatomisches Werck.* Frankfurt and Leipzig: August Cruse [c.1744].

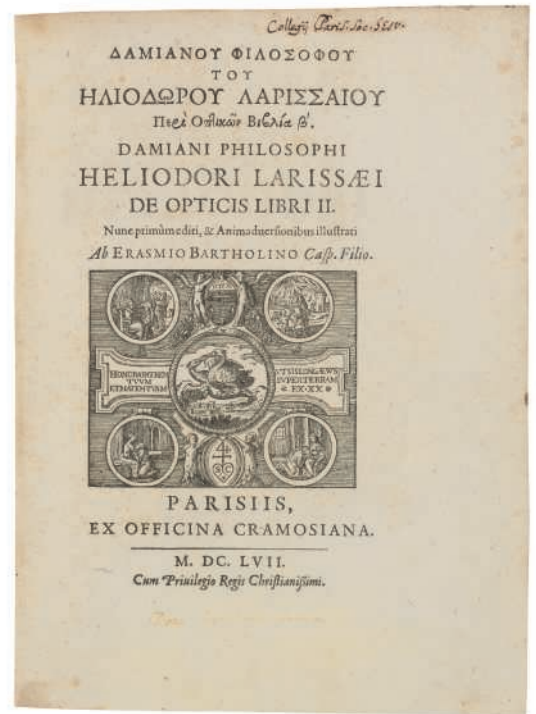
2° (307 x 190mm). Twelve engraved plates including two folding, six of these with multiple overlaid printed flaps, most engravings cut-out and mounted as issued. (Title repaired in the inside margin, some plates repaired or strengthened, one folding plate with a tear at the fold, tile and leaves M2 and O1 shaved by the binder affecting the imprint and catchwords, some browning, small dampstain in the top margin of some leaves.) 20th-century quarter vellum with marbled board, red leather spine label titled in gilt. *Provenance:* C. Schott (title signature in an early hand) — Dr Arturo Castiglioni (bookplate).

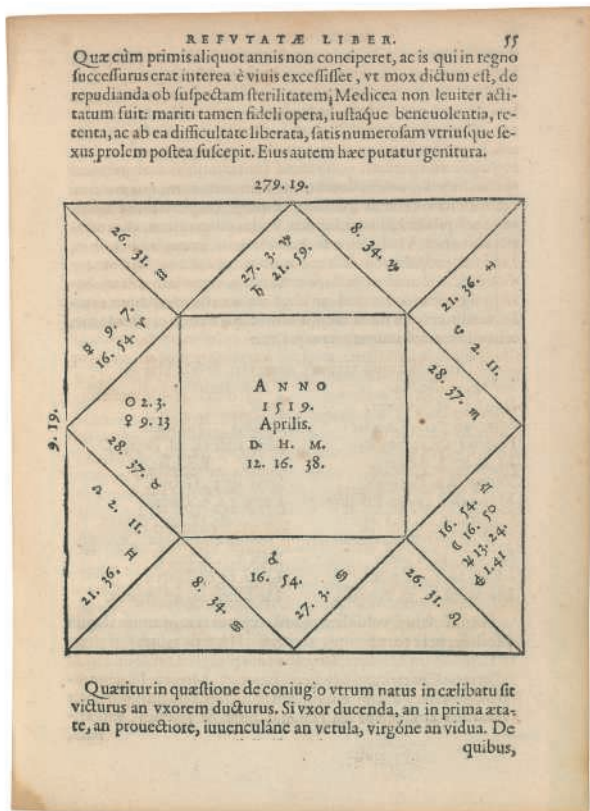
An 18th-century anatomy with moveable printed overlays. The third edition in German, with a new preface by Johann Kniphof (1704-1763), and additional text by the author's son Johann Gottlob. The two figures on the first plate alone each contain at least twelve printed flaps which can be lifted to reveal various aspects of human anatomy. Others include cerebral sections, and a foetus in utero. The plates are copied from Remmelin's *Catoptrum*, but Hellwig, a professor of medicine and practicing physician in Ehrfurt, provided a different text. Choulant-Frank p. 234; NLM/Blake 205. This copy appears to be complete, but is sold not subject to return because of the uncertain number of overlays in an ideal copy.

£1,000-1,500

\$1,300-1,800

€1,200-1,700





0538

HEMMINGA, Sixtus (fl. 1533-1586). *Astrologiae, ratione et experientia refutatae liber*. Antwerp: C. Plantin, 1583.

4° (200 x 150mm). Printer's woodcut device on title, woodcut initial and numerous woodcut diagrams of constellations. (Some browning and occasional spotting, few scattered rust stains.) Modern vellum, manuscript title on spine.

A VERY RARE FIRST EDITION printed by Plantin in Antwerp and containing astronomical studies and diagram constellations. No copies recorded at auction since 1965. Not in Speeckaert.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



0539

HENRION, Didier (c.1580-c.1640). *Briefue explication de l'usage de l'astrolabe*. Paris: [n.p.] 1620.

4° (225 x 172mm). 2 Engraved folding plates of an astrolabe and armillary sphere, woodcut diagrams, woodcut device on title. (Without final blank, some occasional spotting and light soiling.) Modern red calf (lightly scuffed). *Provenance*: early annotations.

EXTREMELY RARE FIRST EDITION of this treatise by Didier Henrion on the astrolabe which was meant to accompany the real instrument. Not in standard bibliographies and no copy recorded on ABPC/RBH. Collating as the digital copy on Gallica (also without final blank) but with a dedication to Nicolas de Bailleul on \*1 inserted after the title.

£500-800

\$620-980

€560-900



0540

HENRION, Didier (c.1580-c.1640). *L'Usage du compas de proportion*. Paris: Charles Hulpeau, 1626.

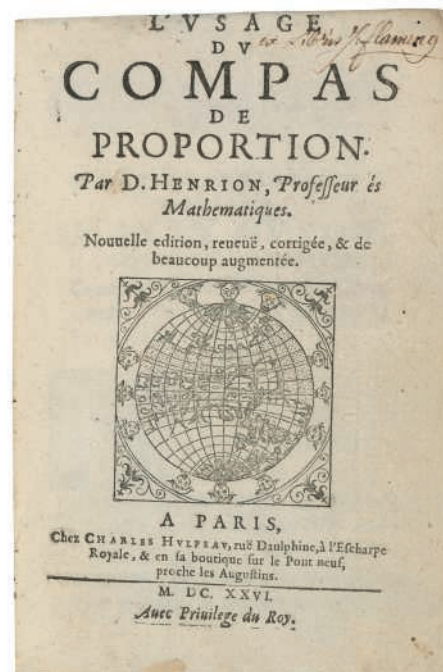
4° (157 x 102mm). Woodcut illustrating the world on title, engraved folding plate, woodcut diagrams. (Top margin of title lightly cropped, some worming to top margin of A1-D1 getting smaller in following leaves.) Contemporary calf, gilt tooling, gilt title on spine (rebacked, lightly rubbed and with circular stain to front cover). *Provenance*: J. Flamieng (ownership inscription on title).

Second or third edition of a treatise first published in 1618. Henrion published his first work in 1613 which was a course in elementary mathematics for the use of the nobility. He was 'greatly interested in mathematical instruments, especially in the proportional divider, the invention on which he attributed to Jacques Alleaume, who had constructed several copies of it in Paris' (DSB). Cinti 87.

£2,000-3,000

\$2,500-3,700

€2,300-3,400



0541

HERBINIUS, Johannes (c.1633-1679). *Dissertationes de admirandis mundi*. Amsterdam: Janssonius-Waisberge, 1678.

Small 4° (198 x 159mm). Additional engraved title, 2 folding engraved maps, 2 plates and 21 large illustrations, one woodcut illustration. (Lightly browned and/or spotted throughout.) Contemporary vellum (very lightly soiled). *Provenance*: Royal Society of Edinburgh (stamp on pastedown, gilt stamp on spine).

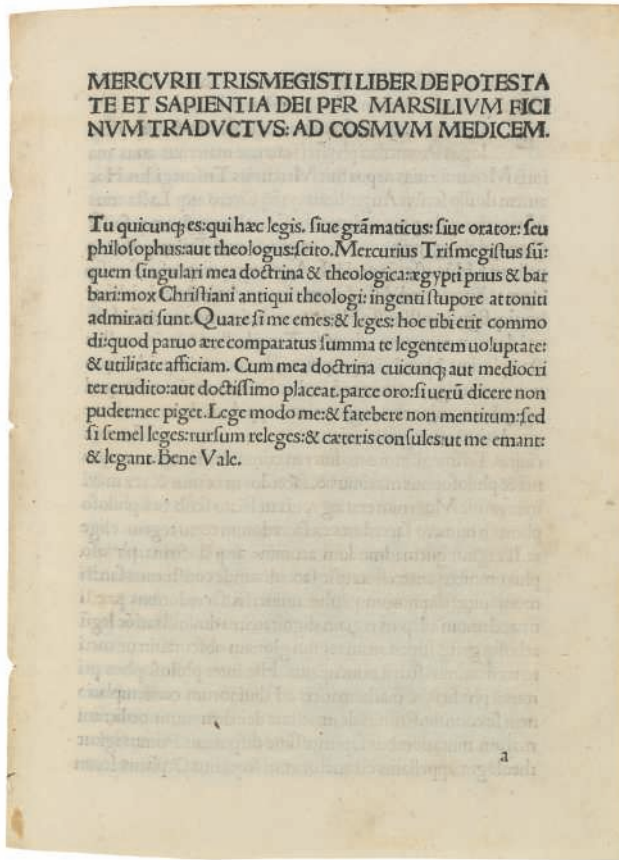
MUCH ENLARGED SECOND EDITION. The first was published in 1670 and contains one map only. The works discusses waterfalls, tides, springs, subterranean waters and whirlpools. Wellcome III, p.251.

£800-1,200

\$980-1,500

€900-1,300





0542

HERMES TRISMEGISTUS. *De potestate et sapientia Dei* [Pimander]. Venice: Damianus de Mediolano de Gorgonzola, May 10, 1493.

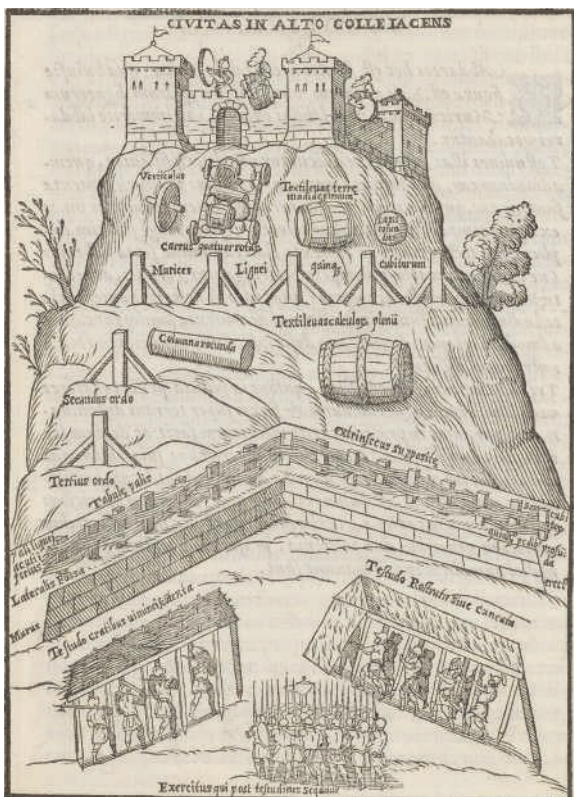
Chancery 4° (203 x 145mm). 32 leaves, 29 lines. Type: 111R. Capital spaces with guide-letters, spaces for Greek. Modern half vellum (extremities lightly rubbed). *Provenance*: Libreria Antiquaria Mediolanum (bookseller's ticket).

An early edition of a foundation text of the renaissance. The work was first published in 1471 in Treviso. So important were the works of Hermes Trismegistus to the Renaissance that when a manuscript of *Pimander* was found in Macedonia by Lionardo of Pistoia and brought to Cosimo de Medici at Florence (a 14th-century manuscript that survives at the Laurentiana), Cosimo ordered Marsilio Ficino to interrupt his work translating Plato in order first to translate Hermes. Ficino's translation of *Pimander* was completed in April 1463, and it is thus Ficino's first book. It circulated in numerous manuscript copies before being printed at Treviso in 1471. Ficino makes clear the primacy of Hermes in his preface: he was the 'fons et origo' of a wisdom tradition which led in an unbroken chain to Plato' (Yates, p.15). As the first philosopher to contemplate things divine, Hermes was the founder of theology, and in his writing Christianity was foreseen. Hermetic philosophy informed a wide spectrum of Renaissance humanism, from Pico's *Oration on the Dignity of Man* to the *Hypnerotomachia Poliphili*, to the Christian study of the cabala, and, owing to the alchemical hermetic works, magic and spirituality. *Pimander* was printed in more than 20 editions before 1641, and its hermetic influence has been traced in works as disparate as Newton's physics and the writings of Shakespeare, Sidney and Spenser. It was not until the 17th century that the *Corpus Hermeticum* was shown by Isaac Casaubon to have been written in the 2nd-3rd centuries CE in Egypt, probably by Egyptians with a Greek education, and not by a single *priscus theologus*. Thus, having exercised tremendous influence on western thought as ancient wisdom texts emanating from the Egyptian god Thoth (Hermes in Greek), they have continued significance for our understanding of gnosticism and neoplatonism, as well as remaining a key to Renaissance philosophy. HC 8461\*; GW 12314; BMC V 543; BSB-Ink H-116; Goff H81.

£4,000-6,000

\$4,900-7,300

€4,500-6,700



0543

HERO OF ALEXANDRIA (c.10-c.70 AD). *Heronis mechanici liber de machinis bellicis*. Venice: Francesco Franceschi, 1572.

4° (194 x 128mm). Large woodcut device on title, woodcut illustrations throughout, several full-page and one double-page, historiated initials, woodcut on title. (Faint spotting and soiling.) Modern boards, blue speckled edges

FIRST EDITION WITH NUMEROUS FINE WOODCUTS of this early treatise on mechanics applied to engines during conflicts.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



0544

HERO OF ALEXANDRIA (c.10–c.70 AD). *De gli automati, ouero machine se mouenti libri due, tradotti dal greco da Bernardino Baldi.* Venice: Girolamo Porro, 1589.

4° (188 x 135mm). Title within elaborate engraved border and 11 engravings in the text, several full-page, woodcut illustrations and diagrams (few scattered stains). Modern boards, marbled edges.

FIRST EDITION. The *Automata* or *Automatic Theatre*, describes two sorts of puppet shows, one moving and the other stationary; both of them perform without being touched by human hands. The former moves before the audience by itself and shows a temple in which a fire is lit on an altar and the god Dionysus pours out a libation while Bacchantes dance about him to the sound of trumpets and drums' (DSB). Adams H-368; Riccardi I, 67 ('Bella e rara edizione. Frontespizio ben tagliato in rame'); Gamba 1384; Mortimer *Italian*, 231.

£1,200–1,800

\$1,500–2,200  
€1,400–2,000



0545

HERO OF ALEXANDRIA (c.10–c.70 AD). *Spiritualium liber.* Translated by Federico Commandino. Urbino: Domenico Frisolino, 1575.

4° (193 x 145mm). Woodcut device on title, numerous woodcut illustrations of machines, historiated woodcut initials. (Occasional light spotting, few small stains.) Modern white half morocco.

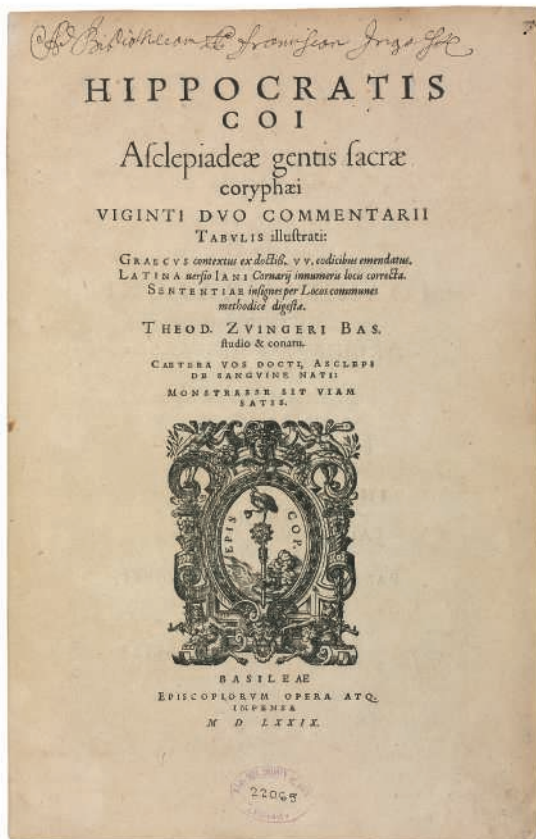
*Provenance:* erased ownership inscription on title

FIRST EDITION. Hero describes the fundamentals of pneumatics, including a simple reaction steam turbine as well as other applications. Adams H-369.

£1,200–1,800

\$1,500–2,200  
€1,400–2,000





0546

HIPPOCRATES (c.460 B.C.–c.370 B.C.). *Viginti duo commentarii tabulis illustrati*. edited by Theod. Zwinger. Basel: Episcopii, 1579.

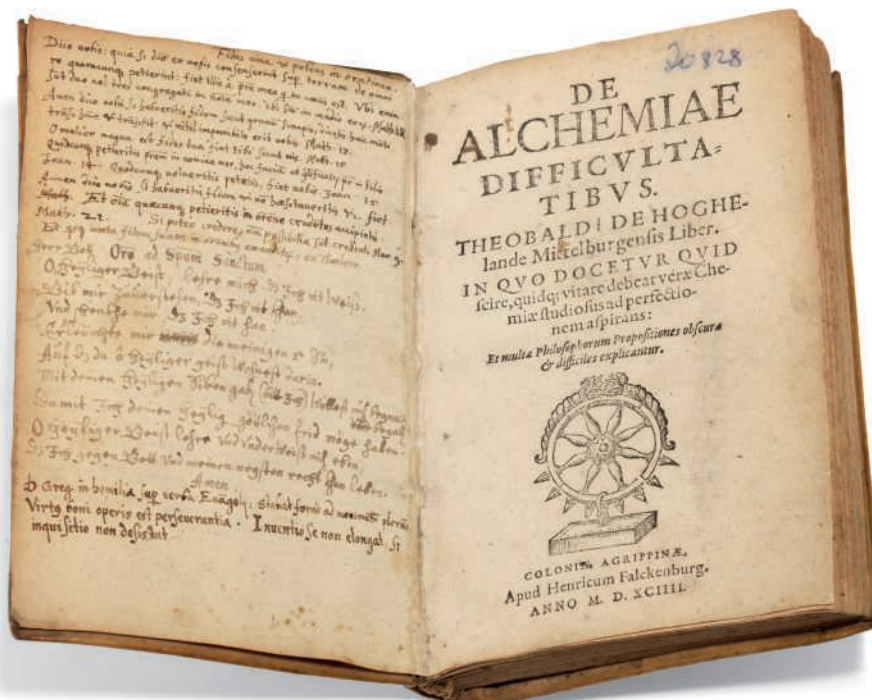
2° (315 x 198mm). Text in Greek and Latin, woodcut device on title and final leaf, contemporary ink annotations, lightly browned and some marginal water-staining, O1–3 defective at fore-edge with loss to one or two side-notes, Near contemporary vellum with yapp edges, covers stamped with initials, arms and date of binding of 1609, red edges (lightly soiled). *Provenance*: JOHANNES FABER (1574–1629, German papal doctor and curator of the Vatican botanical garden, binding) — Franciscans at Ingolstadt (inscription on title) — Medical Society, County of Kings (small marginal stamp on title and bookplate).

IMPORTANT ASSOCIATION COPY, belonging to Faber, botanist and art collector, originally from Bamberg in Bavaria, who lived in Rome from 1598. Besides his medical duties to the pontifex, he also acted as a broker between the Vatican and Maximilian I, Elector of Bavaria. His interests in art and botany manifested themselves in the colouring of his copy of Besler's *Hortus Eystennsis*, which sold at Christie's 13 July 2016, lot 173 for £1,930,500. He was also a member and the secretary of the Accademia dei Lincei. Adams H-621; Wellcome I, 3252.

£700–1,000

\$860–1,200

€790–1,100



0547

HOGHELANDE, Theobaldus de (c.1560–1608). *De alchemiae difficultatibus, in quo docetur quid scire quidquid vitare*. Cologne: Henricus Falckenburg, 1594

8° (156 x 100mm). Woodcut device on title, woodcut initials. (Without errata leaf, minor repair at title, some light staining and browning, occasional tiny wormholes, small paperflaw on C8 with minor loss.) Contemporary vellum, speckled edges (bowed, lacking ties and lightly stained). *Provenance*: early annotations — ink shelfmark on title.

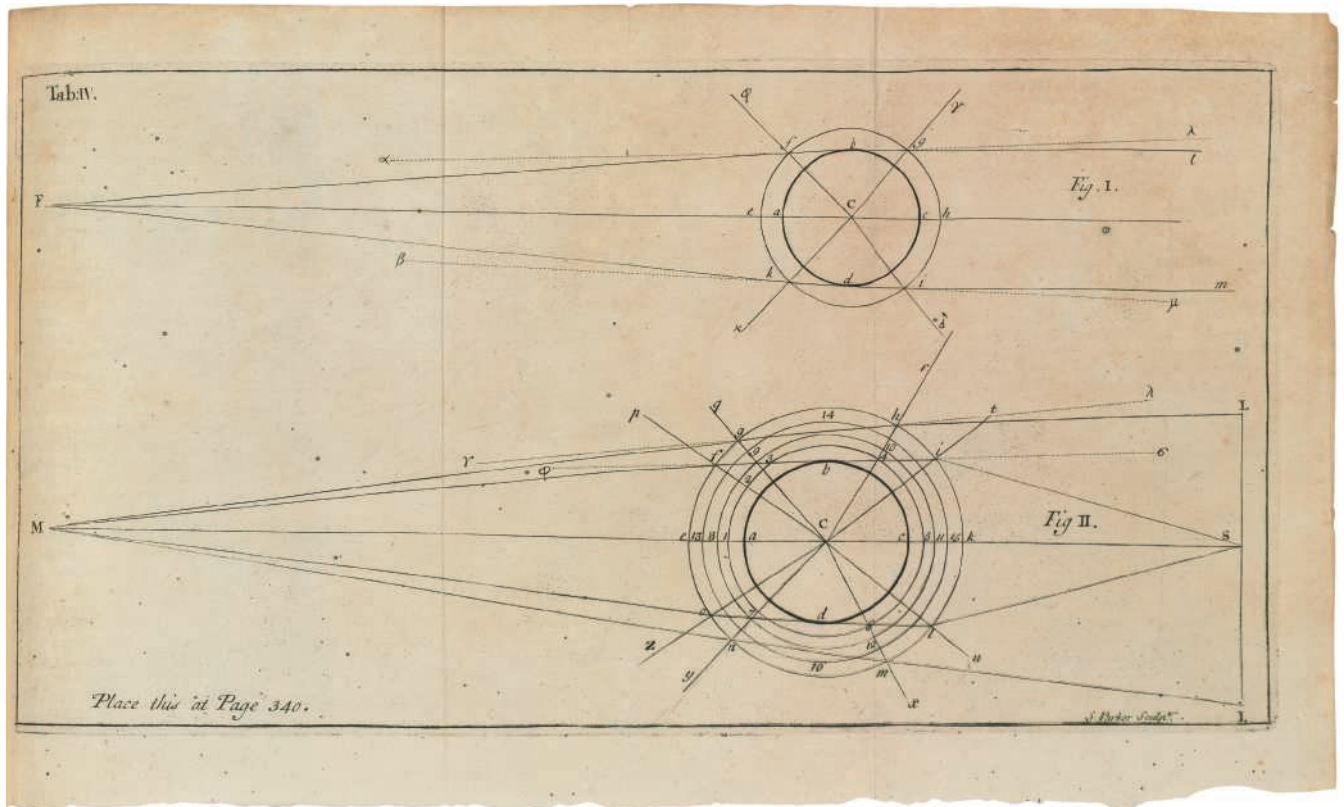
RARE FIRST EDITION of this alchemical treatise. Only one copy recorded in ABPC/RBH. Duveen pp.299–300; Ferguson I, 412; VD16 H4313 Wellcome I, 3273.

£1,000–1,500

\$1,300–1,800

€1,200–1,700





6548

HOOKE, Robert (1635-1702). *Philosophical Experiments and Observations*, edited by W. Derham. London: W. & J. Innys, 1726.

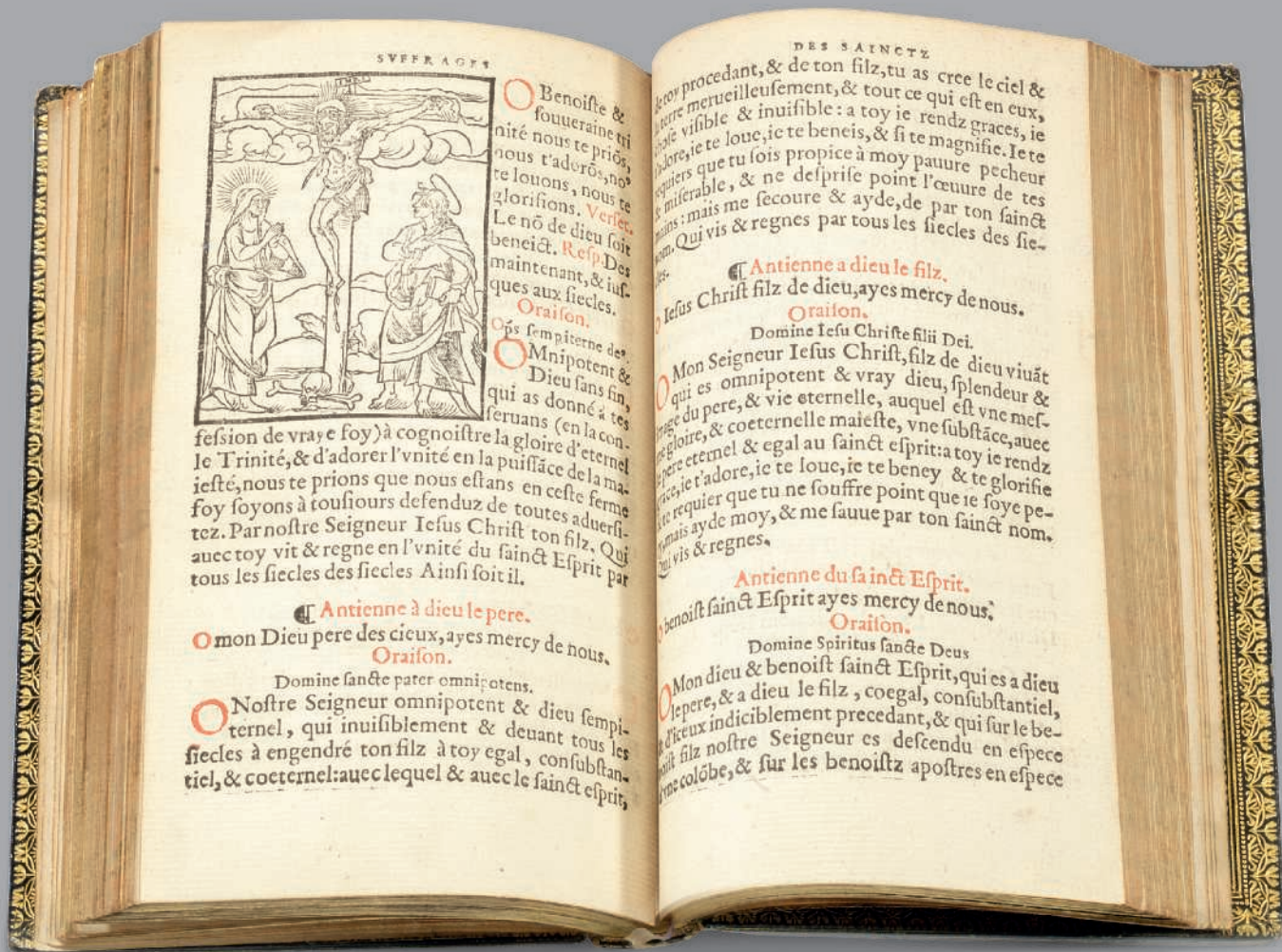
8° (195 x 118mm). 4 engraved plates of which 2 folding, woodcut illustrations and device on title. (2 tiny marginal repairs to U5, occasional faint browning.) Contemporary panelled calf, spine label, speckled edges (joints cracked, lightly rubbed). *Provenance*: John Stuart, 3rd Earl of Bute (1713 - 1792; bookplate) — Harrison D. Horblit (book ticket).

FIRST EDITION. THE BUTE-HORBLIT COPY of some of Hooke's papers on, *inter alia*, telescopes, barometers, windmills, distant messaging, portable camera obscura, light and amber, given to Derham by the widow of Richard Waller who had published Hooke's *Posthumous Works* in 1705. The papers were arranged in chronological order (where this could be determined), and interspersed with papers by other 'virtuosos' (Norman). Keynes 36; Gedeon p.204 & 510; Norman 1102; Wheeler Gift 262.

£1,500-2,500

\$1,900-3,100

€1,700-2,800



0549

HORAE, use of Rome, in French. *Heures de nostre dame, en francois et en latin, à l'usage de Rome, nouvellement imprimees*. Paris: Jean Lescallier for Guillaume Julien, 1556.

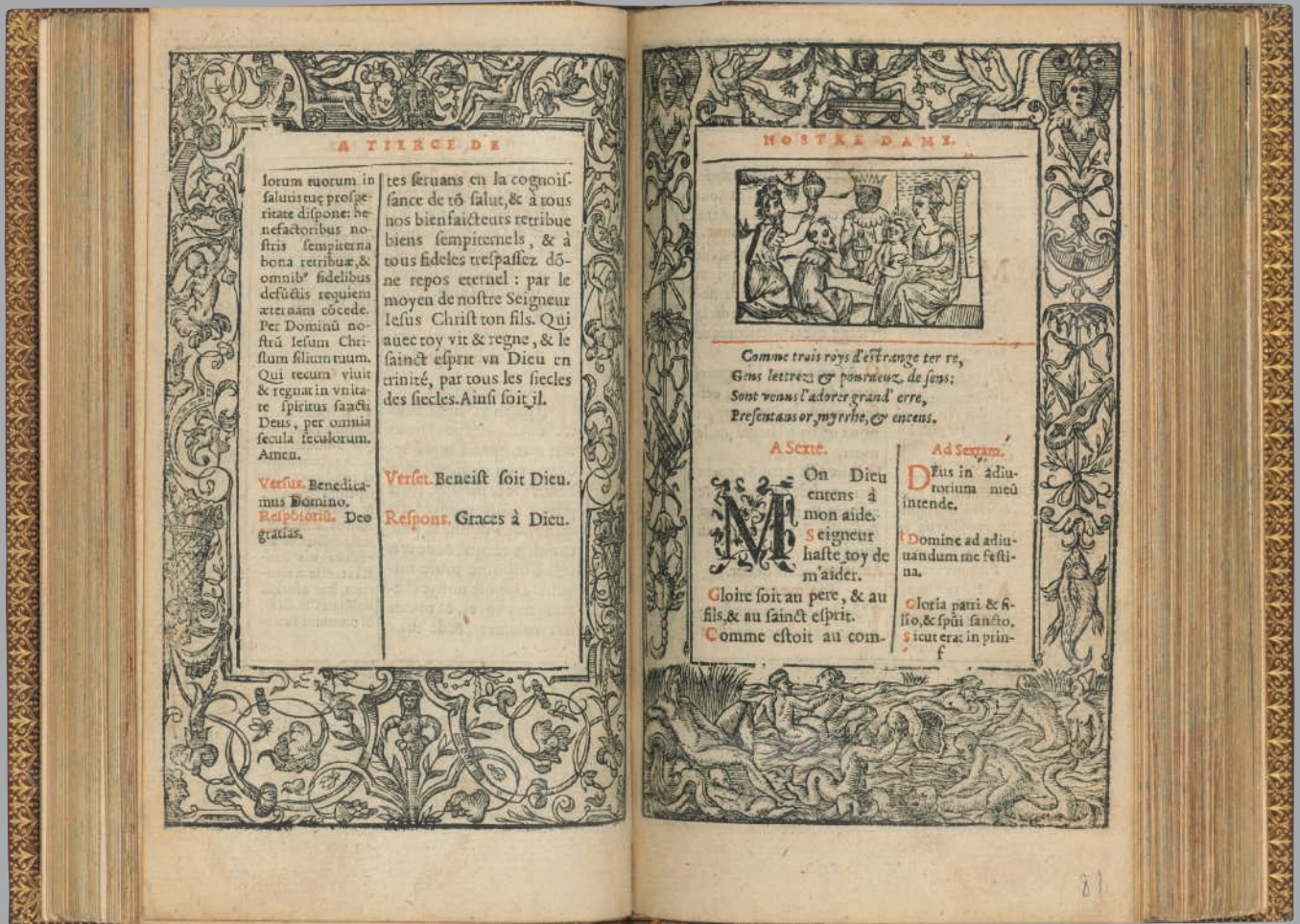
8° (154 x 95mm). Collation: A-R<sup>6</sup> S<sup>4</sup> a-c<sup>8</sup> d<sup>4</sup>. Printed in red and black, large woodcut device on title, 19 large woodcuts, 13 in full-page borders (including several repeats), 2 full-page smaller woodcuts and several initials. Dark blue morocco by Trautz-Bauzonnet (front joint split, rear joint cracked, extremities lightly rubbed); slipcase. Provenance: Rich. Bostok (ownership inscription) — Clarence s. Bemens (bookplate) — John Ford Reed (inscription).

A fine *Horae* issued using the Kerver firm plates, but printed by Jean Lescallier for Guillaume Julien. The full-page woodcuts are presumably from earlier Kerver editions, but appear in non-ornamental presentation without the usual border decorations. RARE: only one other copy is recorded in ABPC/RBH and this one was sold at Sotheby's in 1981 for £650 (Jul 27, lot 127). Not in Lacombe, Harvard, Fairfax Murray or Adams.

£3,000-5,000

\$3,700-6,100  
€3,400-5,600





0550

HORAE, use of Rome, in French. *Heures de nostre dame, Latin et Francois a l'usage de Rome en latin et francois*. Rouen: Robert Mallard, 1584.

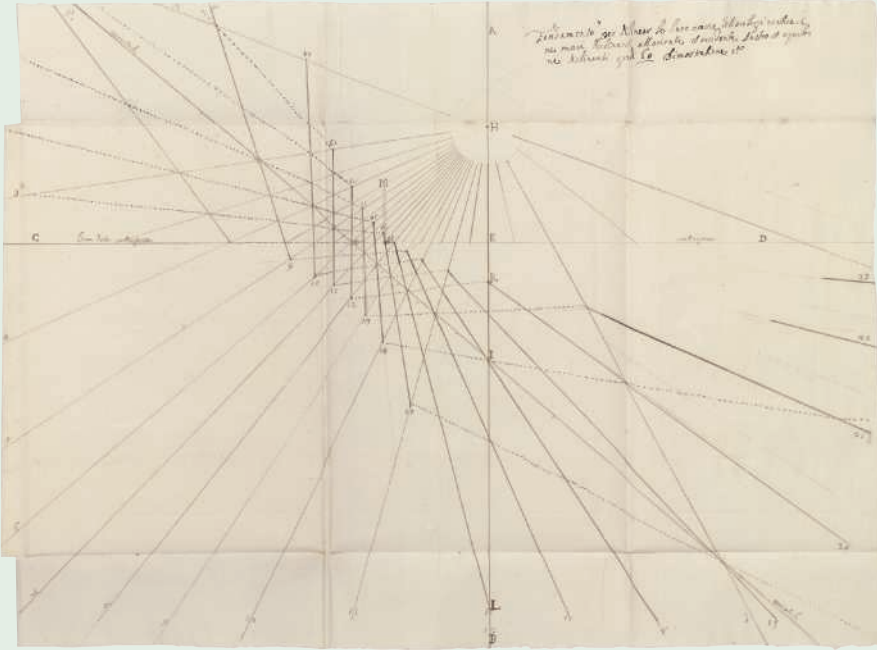
8° (155 x 100mm). Title and text in red and black within historiated woodcut borders. (Without final blanks, occasional light soiling and few leaves lightly shaved). 19th-century brown morocco gilt (head of front joint lightly splitting). *Provenance*: Méry de Bellegarde (bookplate) — Mr. Cross (inscription dated 1868).

A BOOK OF HOURS WITH FINELY HISTORIATED WOODCUT BORDERS.

£2,000-3,000

\$2,500-3,700  
€2,300-3,400

HOROLOGY (LOTS 551-557)



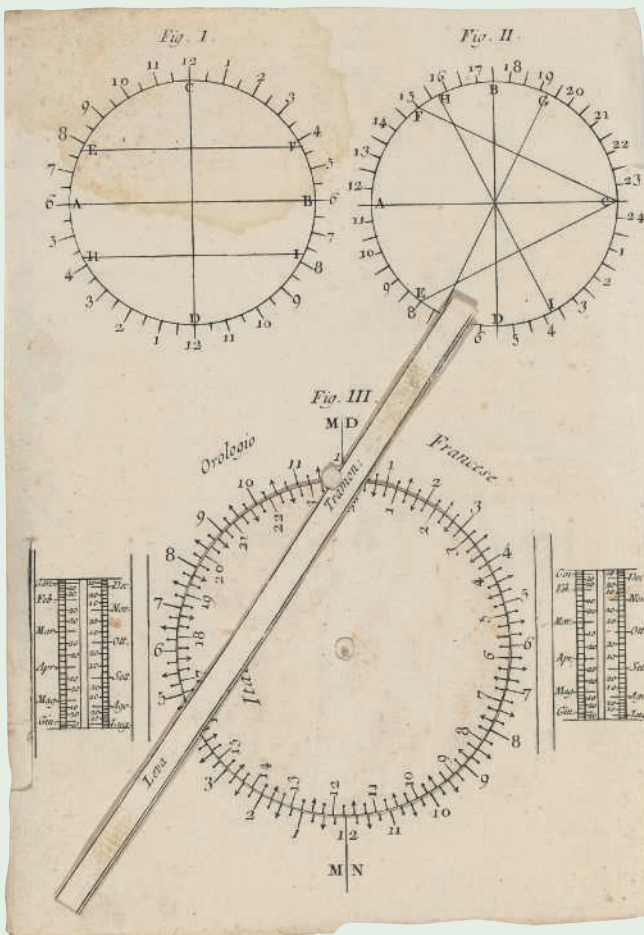
0551

'Breve discorso per formar regole da dilineare Orologi solari ad ogni declinatione de Muro ... Opera raccolta da diversi autori', manuscript, early 17th century.

Title, text on 19 leaves and 7 folding figures of sundials. In Italian, 27 leaves, 237 x 175mm, plus blanks. Contemporary card (a little soiled).

£500-800

\$620-980  
€560-900



0552

CAGNOLI, Anotnio (1743-1816). *De' due orologi italiano e francese*. Venice: G.P.Q. Mario, 1797. [Bound with:] ANON. *Riforma de' nostri orologi dimostrata ragionevole e comoda*. Venice: G.P.Q. Mario, 1797. Reprint in quarto format; the first was published in octavo in Venice in 1789. Riccardi 2, 375. [Bound with:] Z., D.G.B. *Paragone dei due orologi oltramontano, ed italiano*. Venice: G.P.Q. Mario, 1797. Folding engraved plate with 2 moveable parts. (Plate lightly stained.) Riccardi II, 245.

3 works in one vol., 4° (240 x 179mm). Modern decorative paper-covered boards (spine defective). *Provenance*: Patrizio Antolini (stamp on title of first work).

RARE DISSERTATIONS ON HOROLOGY – on copies can be traced as selling at auction (ABPC/RBH).

£600-900

\$740-1,100  
€680-1,000



0553

CARPANO, Carlo Francesco. 'Tavole gnomoniche Per delineare con molta prestezza e con equal facilità et esattezza L'Orologgi Italiani, e comuni detti Volgarmente Astronomici', manuscript, 1760.

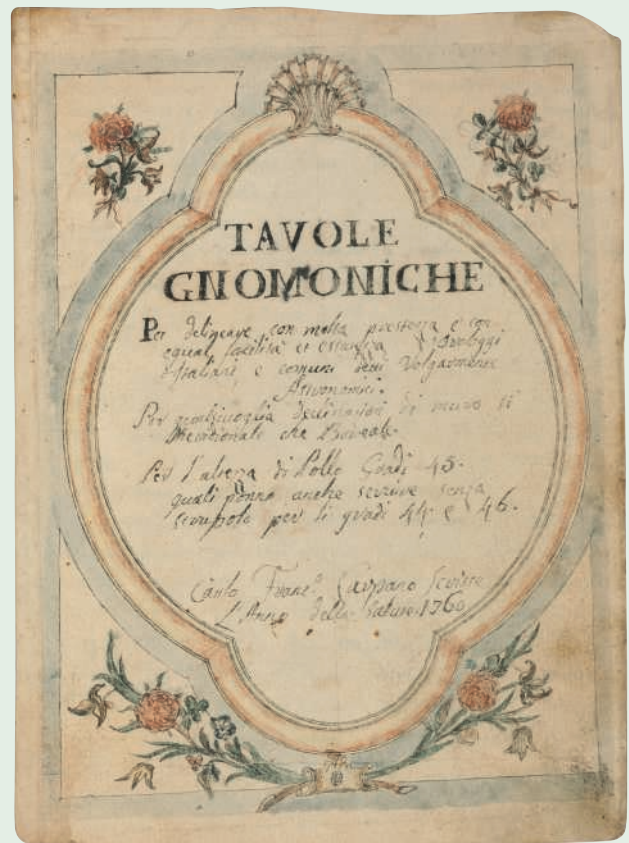
Title page with border decorated in pen, ink and watercolour, introductory letter, 'Dichiarazione delle Tavole', tables on approx. 130 pages, list of towns (in Italy, France, Switzerland and the Balkans) to which the data may be applied, loose insertions at end comprising 'Modo di far l'analema' (2) and 'Modo di far il Radio solare', a further folding table of solar elevations with Italian and Babylonian hours (separated at vertical fold), a Regiomontanus-type altitude dial on card, and a folding card rule with a Vernier scale. Altogether approx. 80 leaves, octavo (193 x 140mm). Contemporary card covers (rather soiled).

An appealing set of horological tables, with two paper instruments.

£500-800

\$620-980

€560-900



554

DE CESARIS, Angelo (1749-1832) [and Francesco REGGIO]. Autograph manuscript, 'Riflessioni analoghe all'introduzione dell'orologio Europeo', [Milan], 3 July 1786.

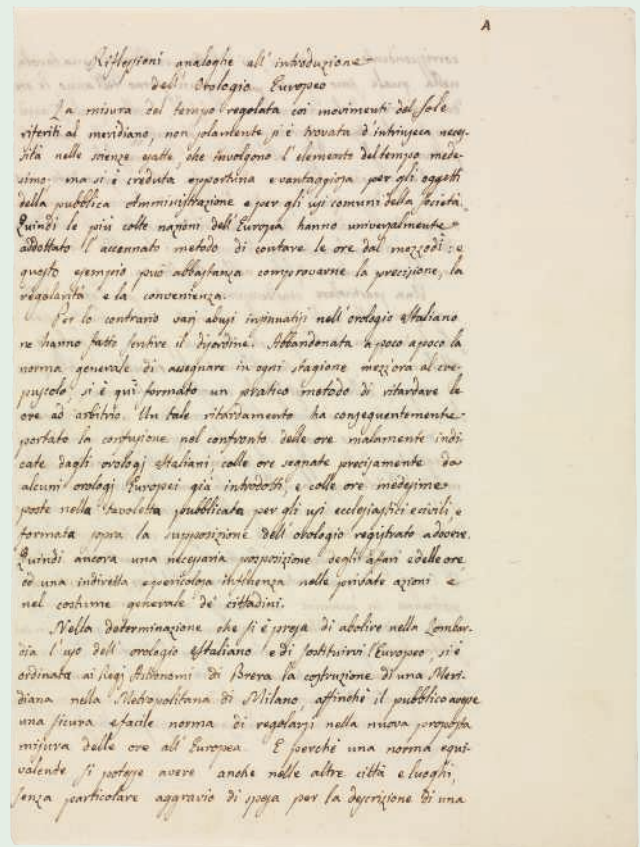
In Italian, 2 pages, 4to (250 x 185mm). Autograph title wrapper signed ('Angelo de Cesaris'; also 'Francesco Reggio').

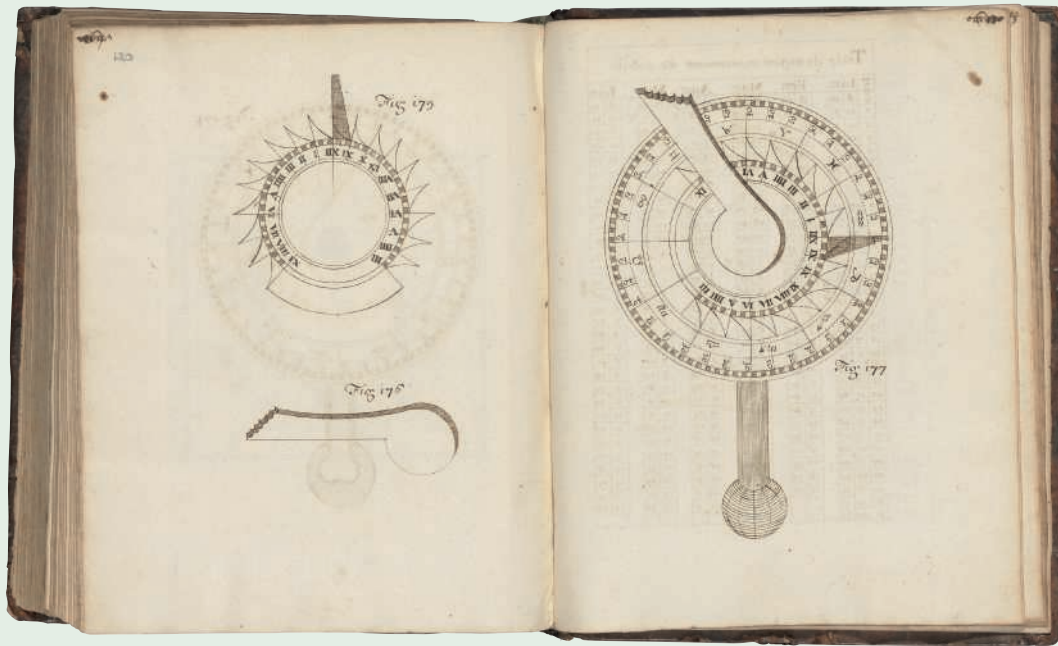
Brera College in Milan was one of the first Jesuit colleges in Italy to establish an observatory in 1760; following the Society's suppression by Clement XIV in 1773, it continued as a state institution with many of the Jesuits remaining on. Angelo de Cesaris and Francesco Reggio were two such astronomers: the former directed the observatory for 60 years and authored many publications of celestial observations.

£500-800

\$620-980

€560-900





6555

SAINTE-MARIE-MADELEINE, Dom Pierre de. 'Traité d'horlogiographie contenant plusieurs manieres de construire, sur toutes surfaces, toutes sortes de lignes horaires, & autres cercles de la Sphere', an elegant 17th-century manuscript copy.

Decorated title page in red ink, title, prefatory letter, sonnet, quatrain, table of contents, text in an elegant hand, initial letters and some titles in red ink, on 368 pages, and an extensive series of illustrative figures numbered 1-180, interspersed with 10 tables and 4½ pages of explanatory text, on 89 leaves (paginated 1-175). In French, altogether 230 leaves plus a few blanks, quarto (210 x 165mm), (some bumping to lower margin, more marked to the illustrations; limited ink acidification). Contemporary speckled calf, spine gilt (hinges cracked, some losses repaired at top and bottom of spine; general light wear). *Provenance*: Duquesney Deslordes fils (18th-century ownership inscription to title).

A methodical treatise in the French style, with each of the ten chapters divided into numbered propositions: its concentration on the sections of the sphere renders the treatise as much one of geometry as of horology. The author, a native of Abbeville, was a monk of the reformed Cistercian order, the Congregation of the Feuillants. The text was first published at Paris in 1641, and reprinted a number of times in the 17th century: the figures in the present manuscript closely follow those in the published editions.

£1,000-1,500

\$1,300-1,800

€1,200-1,700

556

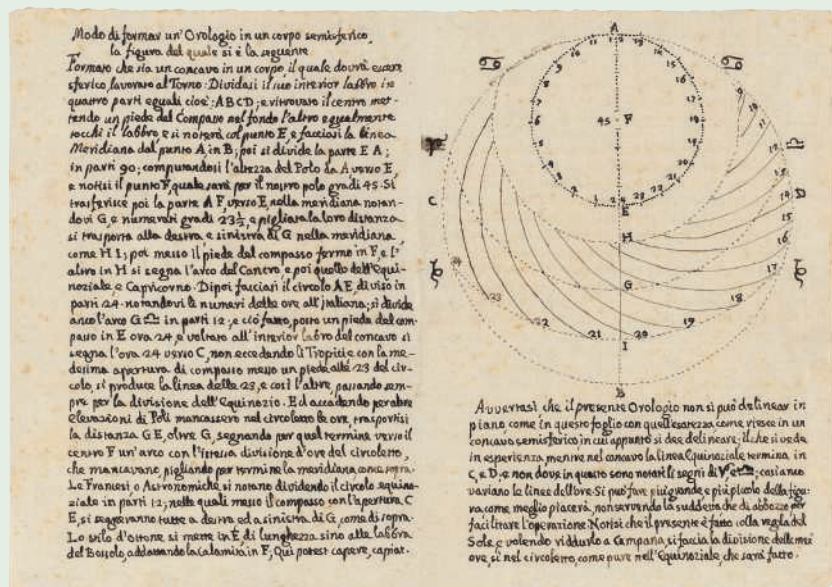
Manuscript tract, 'Modo di fomar un'Orologio in un corpo semisferico la figura del quale si è la seguente', [18th century].

With an instructive diagram for use in the construction of a hemispheric clock. In Italian, 2 pages, 8vo (190 x 135mm). Paper wrapper.

£500-800

\$620-980

€560-900





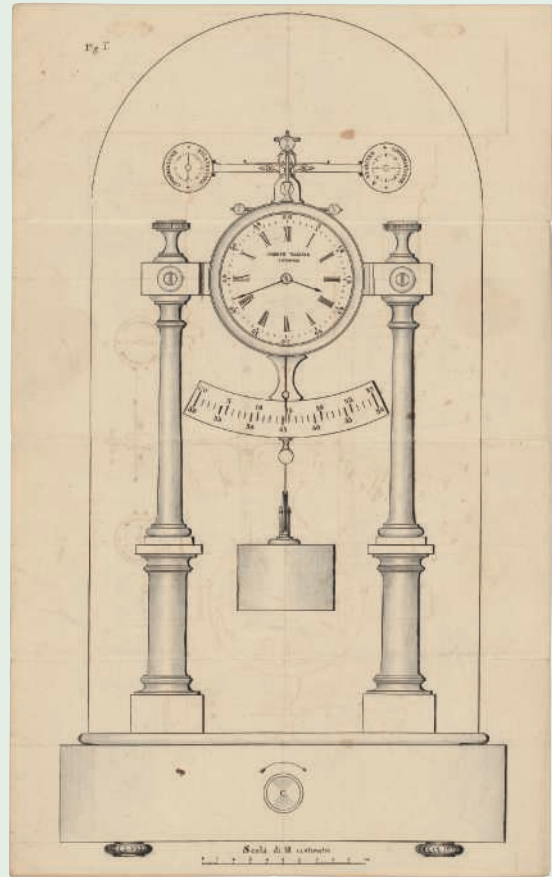
557

VAGLICA, Giuseppe. 'Piccolo trattato sul pendolo orizzontale a registro inventato dal Sig. Giuseppe Vaglica', registration of an invention, Naples, 1859. In Italian, 12 leaves extracted from a notebook, 4to (214 x 154mm). [With:] a bifolium featuring drawings of the horizontal pendulum described in the manuscript. Folio (534 x 331mm), (small degree of ink acidification).

A charming example of a 19th-century Italian horological invention, perhaps a registration for a patent. The invention of a new horizontal pendulum by Giuseppe Vaglica is recorded here: a written description of the pendulum is supported by drawings, these showing it set within a clock, from the front and reverse, as well as details of the mechanism. Both documents are signed, presumably by the patent office.

£500-800

\$620-980  
€560-900



6558

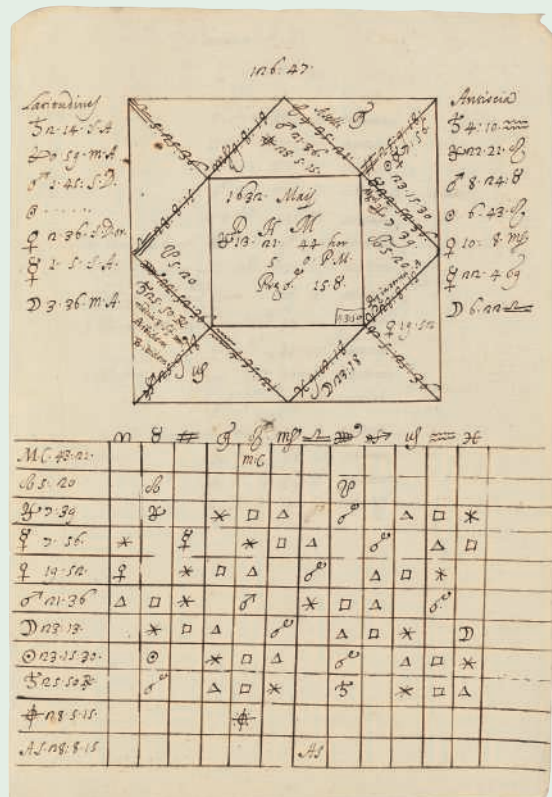
HOROSCOPES. Three manuscript horoscopes, 17th century, for one female and two male subjects born on 13 May 1632, 5 January 1654 and 1 June 1655.

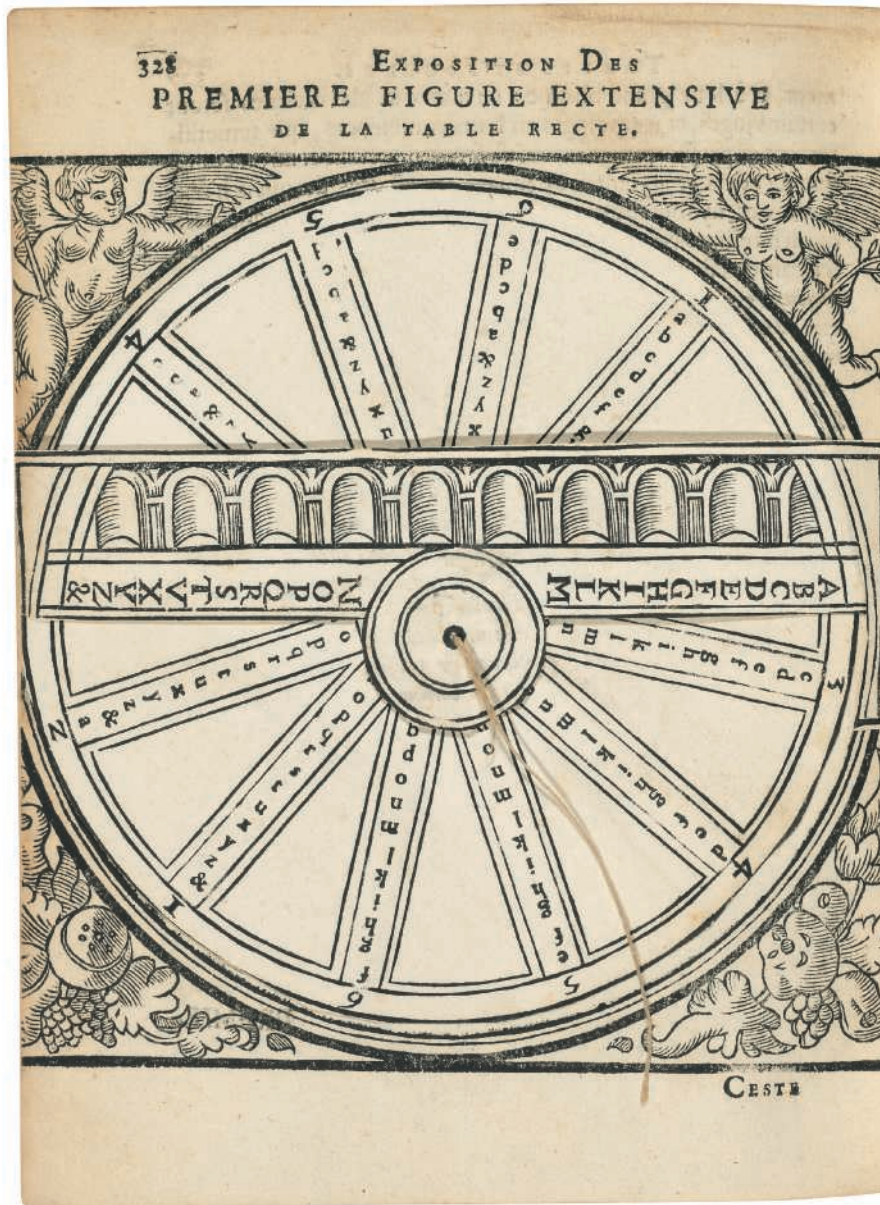
Each comprising a diagram and tables on 5 pages, together with a prose analysis, divided into a 'Discorso Generale' and subsections with such titles as 'Della Compiessione della Nata', 'Dell' Infermità degl' occhi', 'Delli pericoli d'esser ferita', 'Dell' Infermità della Nata', 'Delli Costumi della Nata, o qualità dell' animo', 'Delle ricchezze', 'Degl' Amici', 'De' Nemici', 'Delli Viaggi' etc. In Italian, in three separate gatherings, together 48 pages, folio (267 x 203mm - 298 x 200mm). Marble paper wrappers (each gathering with a single stab-hole at centre; occasional light speckling and soiling to text and wrappers.).

(3)

£500-800

\$620-980  
€560-900





6559

HOTTINGA, Dominicus van (c.1586-1662). *Polygraphie et universelle escriture cabalistique contenant cinq livre*. Emden: Helwig Kallenbach, 1620.

4° (194 x 145mm). Woodcut device on title, 6 full-page woodcut diagrams with 10 moveable parts, woodcut initials and headpieces.

(Occasional browning and staining, woodcut diagrams closely shaved, one moveable part with small repair and others with light staining.)

20th-century leather. *Provenance*: Joachim Morsius (1593-1643; alchemist) — Gift to R. Cap. H.? in 1668 (inscription) — Goderson (inscription).

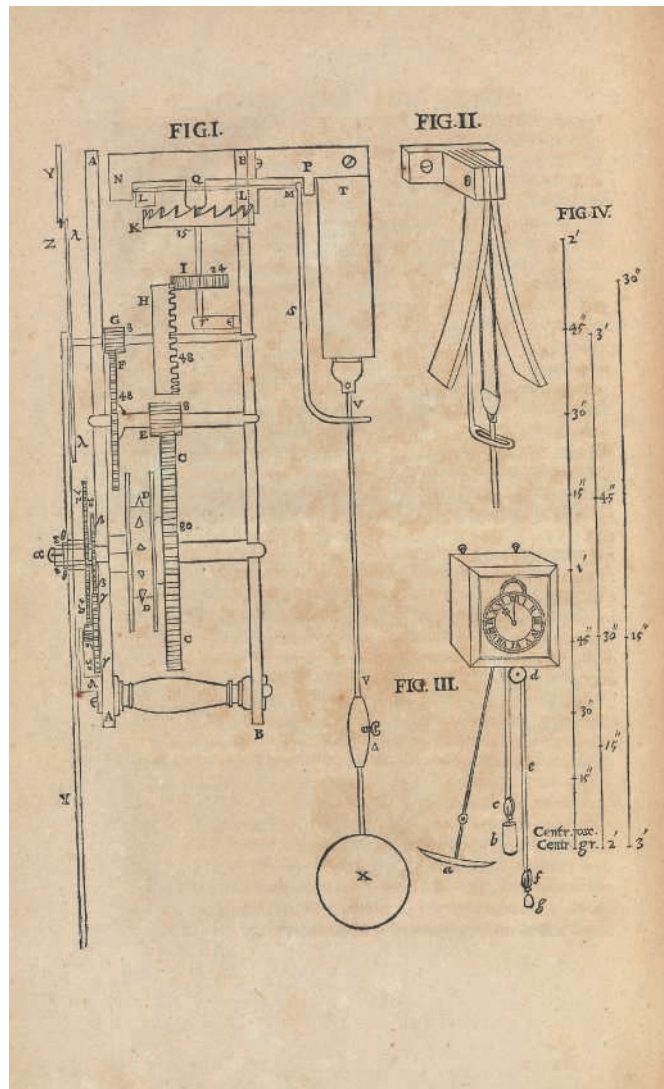
A RARE EXAMPLE OF PLAGIARISM. First edition of this alchemical work by Dominicus van Hottinga copied from the true first edition printed in Paris in 1561 by Johannes Trithemius (1462-1516). Hottinga stole the copy of Trithemius's work in 1609 from the archives of Count Enno III and published it in April 1620; the book was then banned from the market by a magistrate from Emden and republished in August 1620 with a new dedication. Joachim Morsius's most famous work is his *Nuncius Olympicus* (1626), a catalogue of 228 manuscripts on natural philosophy, chemistry, medicine and magic which he printed under the name of Anastasius Philaretus Cosmopolita. Only one copy recorded on ABPC/RBH (with 13 moveable discs). Bibliotheca Esoterica 4957 (1561 first edition by Johannes Trithemius).

£1,000-1,500

\$1,300-1,800

€1,200-1,700





6560

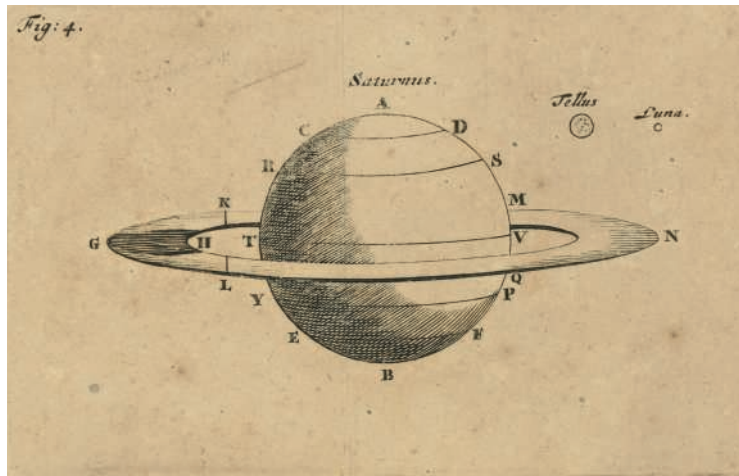
HUYGENS, Christiaan (1629–1695) *Horologium oscillatorium sive de motu pendulorum ad horologia aptato demonstrationes geometricae*. Paris: F. Muguet, 1673.

2° (316 x 201mm). Woodcut arms of Louis XIV on title, full-page woodcut of the pendulum on A2v, approximately 100 woodcut diagrams in text. (Margins of title shorter, tipped-in, ?supplied from another copy, 2 clean tears in inner margin of a2, lightly and evenly browned throughout, a few brown spots.) Contemporary sprinkled calf, spine gilt in compartments (head and tail of spine chipped, joints starting to split at head and tail, extremities rubbed). *Provenance*: Leon Leroy (bookplate on pastedown).

FIRST EDITION OF HUYGEN'S MOST IMPORTANT WORK, containing the first mathematical analysis of the motion of the pendulum, and a general treatise on the dynamics of bodies in motion. Huygens constructed the first pendulum clock in 1657, an idea already put forth by Galileo, who had noted the isochronism of the pendulum (its property of swinging in a constant time, regardless of the width of the swing). The idea was a brilliant solution to the problems of keeping time aboard ship, since a reliable time-keeping device was essential for determining longitude, a problem of acute importance in 17th-century Holland, and Huygens' invention, described in the *Horologium*, was hugely successful—by 1658 pendulums were even applied to the tower clocks of Scheveningen and Utrecht. In the *Horologium* Huygens broadened his mathematical analysis of the pendulum's movement from a central exposition of the isochronism of the cycloid (a discovery which he had called 'the most fortunate finding which ever befell me' [DSB]) to a general mathematical discussion of the laws of motion. He focussed on the properties of curves, including the theory of the evolutes of curves and the fall of bodies along curves, and determined the first exact value of the intensity of the force of gravity by using a compound pendulum. The treatise 'was the most original work of this kind since Galileo's *Discorsi*.... It ends with 13 theorems (without proofs) on the dynamics of circular motion. Newton in the *Principia* acknowledges Huygens's priority here, though Huygens's work had little influence on his own' (PMM). Reciprocally, while acknowledging the importance of the *Principia*, Huygens later positioned himself in opposition to Newton, whose theories were irreconcilable with Huygens's adherence to a strictly mechanistic philosophy of the laws of nature. His *Horologium* was nonetheless 'a work of the highest genius which has influenced every science through its mastery of the principles of dynamics. It is second in scientific importance perhaps only to the *Principia*' (Charles Singer, *A Short History of Science to the Nineteenth Century*, 1941, p. 258). Dibner, *Heralds* 145; Grolier/Horblit 53; Norman 1137; PMM 154.

£8,000–12,000

\$9,800–15,000  
 €9,000–13,000



0561

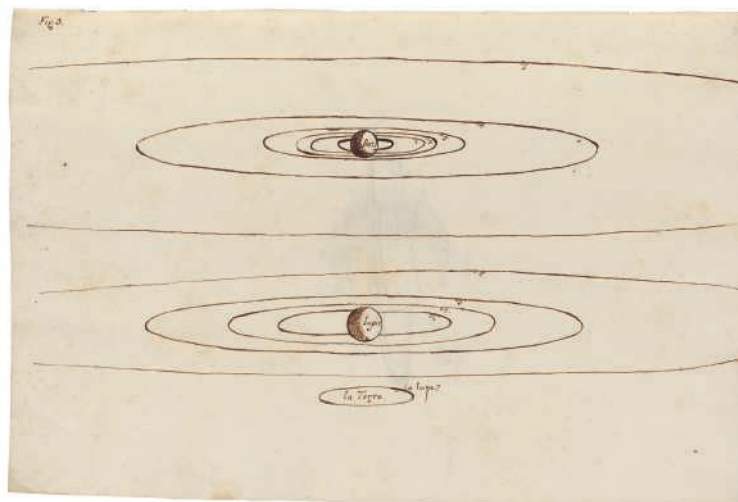
HUYGENS, Christian (1629–1695). *Cosmotheoros, sive de terris coelestibus*. The Hague: Adrian Moetjens, 1699.

4° (210 x 165mm). Woodcut vignette on title, 6 folding engraved plates numbered 1–5 with plate 4 repeated. (Browned, some scattered stains and spotting, some leaves shorter at bottom margin, O2 with clean tear without loss, S1 repaired at inner margin and S2–S3 loose.) Contemporary boards (extremities rubbed and chipped). *Provenance*: early annotations on covers.

Second edition of one of Huygens's most popular titles. Following the first edition printed in 1698, it contains his argument in favour of extra-terrestrial life and was based on the Copernican theory of the universe. In 1659 Huygens had published his *Systema Saturnium*, the first full announcement of his discovery of the ring and satellite of Saturn. Waller 12060; Wellcome III, p.324.

£800–1,200

\$980–1,500  
€900–1,300



0562

HUYGENS, Christiaan (1629–1695). 'La Pluralità de Mondi ... Tradotta dal Francese in Italiano', manuscript, mid-18th century, an Italian translation of *Cosmotheoros*, apparently in the hand of the translator, with a few cancellations and emendations.

Calligraphic title pages, and five figures (labelled in French) at end, depicting the solar system, the relative sizes of the planets, the relative orbits of the moons of Saturn, Jupiter and Earth, the relative sizes of Saturn, Earth and the Moon, and an unidentified subject. Title and 85 pages, folio (315 x 215mm, contemporary pagination (some ink acidification, more marked to later pages, and occasional marginal stains). Modern vellum boards (light, even wear and soiling).

One of Huygens's most popular works, the posthumously-published *Cosmotheoros* proposes that life, including sentient life, is highly probable elsewhere in the universe, and discusses how the solar system must appear to inhabitants of other planets. The present translation, evidently drawn from an early French version of the Latin original, is ascribed in a later pencilled note to Giovanni Lami (1697–1770, antiquarian). The diagrams, which are in a different hand, appear to have been copied directly from the French source.

£1,000–1,500

\$1,300–1,800  
€1,200–1,700



0563

HYGINUS, Caius Julius (fl. 2nd century, attributed to). *Poeticon astronomicon*, edited by Jacobus Sentinus and J. L. Santritter. Venice: Thomas de Blavis, de Alexandria, 7 June 1488.

Chancery 4° (210 x 155mm). Roman type, woodcut initials, some initial spaces with guide-letter, full-page woodcut of an armillary sphere on verso of a1, astronomical woodcuts in text, woodcut initials. (Some light staining.) Modern half vellum. *Provenance*: James Stokley (1900-1989, astronomer; bookplate).

The archetype of this edition is that of Ratdolt, Venice, 22 January 1485, from which many of the woodcuts are copied, in some cases in reverse. Attributed to the 2nd-century Hyginus, the *Poeticon astronomicon* is a guide to the science of the sky. It explains the basics of astronomy, the 42 constellations, and the zodiac, mingling myth with science. The series of woodcuts is the first to illustrate the allegorical figures of the constellations and planets. HC 9065; BMC V 318; Polain(B) 2041; Klebs 527.4; Sander 3474; Goff H-562.

£2,500-3,500

\$3,100-4,300  
€2,900-3,900



0564

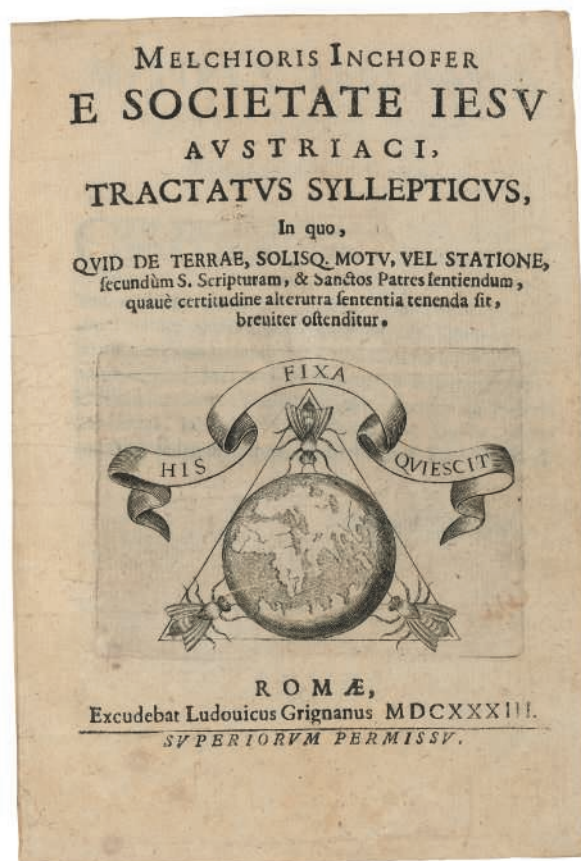
INCHOFER, Melchior (c. 1584-1648). *Tractatus syllepticus, in quo, quid de terrae, solisq. motu, vel statione, secundum S. Scripturam, & Sanctos Patres sentiendum, quae certitudine alterutra sententia tenenda sit, breviter ostenditur*. Rome: Ludovicus Grignanus, 1633.

4° (202 x 140mm). Engraved title vignette, woodcut initials, head- and tailpieces, with first blank. (A3 torn and repaired with only very insignificant loss affecting one or two letters, tiny marginal tears to B2, E2, F2 and N2, minor scattered browning and spotting.) Modern pasteboard binding (extremities lightly rubbed). *Provenance*: 'G.' (booklabel).

EXTREMELY RARE AND IMPORTANT WORK RELATING TO THE TRIAL OF GALILEO. In 1633 the Vatican appointed Inchofer, a Jesuit of Viennese origin (sometimes spelled Imhofer), to assess Galileo's *Dialogue*, along with Agostino Oreggi and Zaccaria Pasqualigo. Inchofer concluded, and published in the present work, that the *Dialogue* taught Copernicanism and that Galileo was a Copernican. ONLY ONE OTHER COPY HAS SOLD AT AUCTION IN THE PAST 40 YEARS (Swann Galleries, sale 1576, lot 254, 1991, a Vatican duplicate; ABPC/RBH).

£4,000-6,000

\$4,900-7,300  
€4,500-6,700





0565

INDAGINE, Joannes ab (b. 1446). *Chiromantia* 1. *Physiognomia, ex aspectu membrorum hominis*. 2. *Periaxiomata de faciebus signorum*. 3. *Canones astrologici, de iudicijs aegritudinum*. 4. *Astrologia naturalis*. 5. *Complexionum noticia, iuxta dominium planetarum*. Strasbourg: J. Schott, 1534.

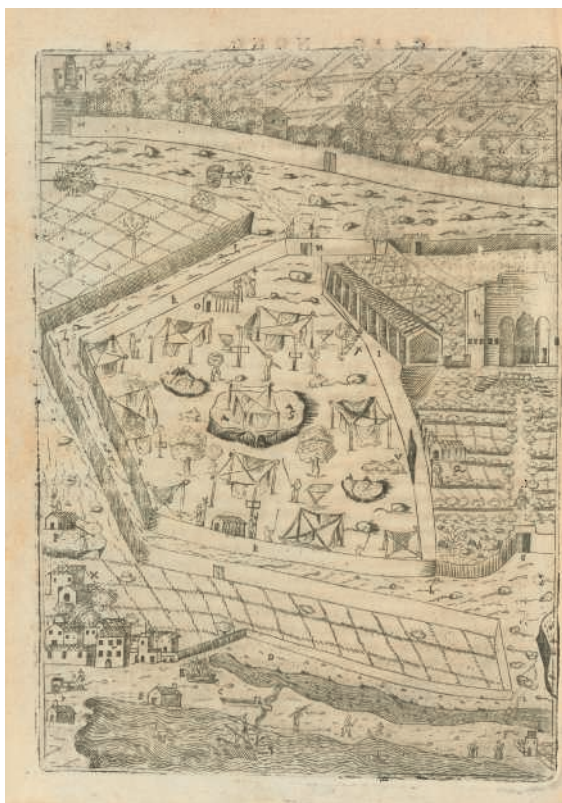
2° (320 x 203mm). Large woodcut portrait of the author on title and full-page arms on recto of final leaf by Hans Baldung Grien, 82 woodcuts in text. (Title slightly soiled, with small nicks at upper and tiny holes at bottom margin, some generally light spotting.) 19th-century vellum with red morocco label (label chipped, endpapers renewed, a possible remboitage).

Third Latin edition. Indagine's *Introductiones in chiromantiam* was first printed in 1522 and first published in English in 1633 as *Briefve introductions ... unto the art of chiromancie, or manuell diuination, and physiognomy*. This combination of fortune telling methods, through not only chiromancy but also physiognomy and astrology, remained so popular that 27 editions are known up to 1974. The woodcuts correspond to the methods of divination, the majority illustrating lines of the palm and horoscopes, a lesser number relating to physiognomy and the zodiacal signs. VD16 R 3110.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



0566

INGRASSIA, Giovanni Filippo (1510-1580). *Informazione del Pestifero e Contagioso Morbo*. Palermo: Giovanni Matteo Mayda, 1576.

4° (204 x 150mm). Title with woodcut device and partial border illustrating three remedies for the plague (repeated on QQ6), engraved frontispiece showing the author presenting his book to Philip II, two engraved illustrations, woodcut initials and head- and tail-pieces. (+4 with engraved frontispiece shorter and possibly supplied, without blank h4, an engraved illustration lightly shaved, small wormtrack with minor loss on title, some browning and staining, 2c4w with marginal repair.) Later vellum (front joint splitting and lightly stained).

FIRST EDITION of Ingrassia's work on the plague which afflicted Sicily in 1575 and 1576. Ingrassia, known as the 'Sicilian Hippocrates', successfully controlled an outbreak of malaria at Palermo by draining the marshes and ordering the use of isolation hospitals. His efforts earned him the respect and gratitude of his countrymen, as well as an annual pension of 3,000 gold écus, which he donated to the Dominicans of Palermo, for the decoration of a chapel in which he was buried. The two engravings in this work show the hospital at la Cubba for plague victims, and the drying of linen from the hospital in the grounds of the Duke of Bibona. Adams I-120; Mortimer *Italian* 241.

£1,500-2,500

\$1,900-3,100

€1,700-2,800



0567

INTERIANO, Paolo (16th-century). *Ristretto della Sphera del medesimo*. Lucca: Vincenzo Busdraghi, 1551.

4° (197 x 151mm). Large woodcut device on title, woodcut initials (light spotting and faint soiling.) Later boards (new endpapers, spine rubbed).

FIRST EDITION of one of the earliest books to study methods for measuring longitude. The work is usually found bound after *Inventione del corso della longitudine* printed the same year. Riccardi I 649 ('raro libretto stupendamente stampato'); Graesse III 426.

£700-1,000

\$860-1,200

€790-1,100



0568

INQUISITION. 'Practica Sancti Officii Inquisitionis ad Usam Caroli Centurioni Consultoris Genue', Genoa, 1645, an attractive calligraphic copy.

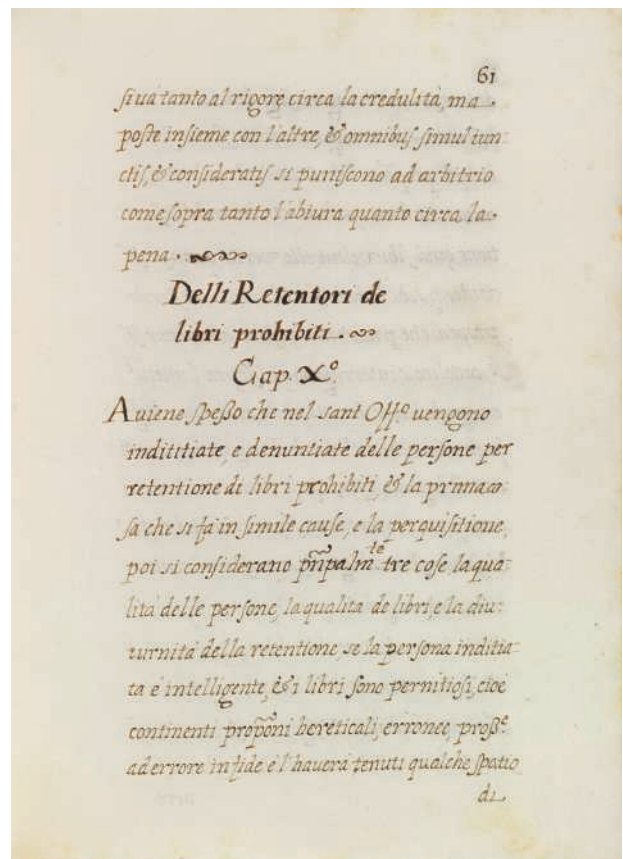
In Latin, 156 pages, octavo (205 x 150mm), including title and index (some ink acidification, more marked to title). Contemporary limp vellum, title lettered on spine (general light wear and soiling). Modern slip-case.

A handbook to the proceedings of the Holy Inquisition. The 26 chapters are divided according to the different categories of malefactors who might interest the Inquisition, including heretics, polygamists, sorcerers, blasphemers, owners of prohibited books, and those who eat meat on prohibited days or who administer the sacrament without being priests, as well as 'Jews and other infidels'; the concluding chapters provide a guide to false testimony, interrogations, and torture, amongst other matters. The Centurioni were one of the great Genoese families, and it cannot be a coincidence that manuscript is dated in the year that the future doge, Giovanni Battista Centurione (1603-1692), was chosen as state inquisitor.

£1,500-2,000

\$1,900-2,400

€1,700-2,200



END OF SALE

## A BIBLIOGRAPHY OF PRINCIPAL REFERENCES

- Adams H.M. Adams. *Catalogue of Books Printed on the Continent of Europe, 1501-1600*. Cambridge: 1967. 2 vols.
- Babson A *Descriptive Catalogue of the Grace K. Babson Collection of the Works of Sir Isaac Newton*. New York: 1950. [With:] H.C. Macomber. A Supplement. Boston: 1955.
- Baranowski Henryk Baranowski. *Bibliografia Kopernikowska, 1509-1955*. (Warsawa), pp.449 [reprint — New York: 1970].
- Bedini Silvio A. Bedini. 'The Makers of Galileo's Scientific Instruments' in *Atti del Simposio Internazionale di Storia Metodologica, Logica e Filosofia della Scienza Galileo Galilei nella Storia della Filosofia della Scienza*. Florence: 1967 [reprinted in Silvio A. Bedini. *Science and Instruments in Seventeenth-Century Italy*. Aldershot: 1994].
- Biagioli M. Biagioli. *Galileo Courtier*. Chicago: 1993.
- Blackmer L. Navari. *Greece and the Levant: the Catalogue of the Henry Myron Blackmer Collection of Books and Manuscripts*. London: 1989.
- BL STC German *Short-Title Catalogue of Books printed in the German-speaking Countries and German Books Printed in Other Countries from 1455-1600 now in the British Museum*. London: 1958.
- BL STC Italian *Short-Title Catalogue of Books Printed in Italy and of Italian Books Printed in other Countries from 1455-1600 now in the British Museum*. London: 1962.
- BMC *Catalogue of Books printed in the 15th century now in the British Museum*. London: 1908.
- BM (NH) *Catalogue of the Books, Manuscripts and Drawings in the British Museum (Natural History)*. London: 1903-1915. 5 vols. With Supplement. London: 1922-1940. 3 vols.
- Brunet C.J. Brunet. *Manuel du libraire et de l'amateur de livres*. Paris: 1860-1865. 6 vols.
- BSB *Bayerische Staatsbibliothek Inkunabelkatalog*. Wiesbaden: 1988.
- Burden P.D. Burden. *The Mapping of North America*. Rickmansworth: 1996-2007.
- Caillet A.L. Caillet. *Manuel bibliographique des sciences psychiques ou occultes*. Nieuwkoop: 1988, reprint of Paris: 1912 edition. 3 vols.
- Choulant L. Choulant. *History and Bibliography of Anatomic Illustration*. Translated by M. Frank. London: 1962.
- Church G.W. Cole. *A Catalogue of Books Relating to the Discovery and Early History of North and South America, forming a part of the library of E.D. Church*. New York: 1907. 5 vols.
- Cicognara L. Cicognara. *Catalogo ragionato dei libri d'arte e d'antichità*. Pisa: 1821.
- Dibner B. Dibner. *Heralds of Science as represented by two hundred epochal books and pamphlets selected from the Burndy Library*. Cambridge, Mass.: 1969.
- Drake Drake, Stillman. *Galileo at Work: His Scientific Biography*. New York: 2003.
- Durling R.J. Durling (editor). *A Catalogue of 16th Century Printed Books in the National Library of Medicine*. Bethesda, Maryland: 1967.
- Duveen D.I. Duveen. *Bibliotheca alchemica et chemica*. London: 1949.
- Fowler L.H. Fowler and E. Baer. *The Fowler Architectural Collection of the Johns Hopkins University: Catalogue*. Baltimore: 1961.
- Freeman R.B. Freeman. *The Works of Charles Darwin — An Annotated Bibliographical Handlist*. 2nd ed. Folkestone: 1977.
- Garrison and Morton L.T. Morton. *A Medical Bibliography*. London: 1970. 3rd edition.
- Graesse J.G.T. Graesse. *Tresor de livres rares et precieux, ou nouveau dictionnaire bibliographique*. Geneva, London and Paris: 1859-1869. 8 vols.
- Grolier G. Austin. *The Library of Jean Grolier*. New York: 1971.
- Gurney A. Gurney. *Compass: A Story of Exploration and Innovation*. New York: 2004.
- Horblitt H.D. Horblitt. *One Hundred Books Famous in Science*. New York: 1964.
- Houzeau & Lancaster J.C. Houzeau and A. Lancaster. *Bibliographie générale de l'astronomie*. London: 1895.
- Isaac F. Isaac. *An index to the early printed books in the British Museum. Part II: MDI-MDXX: Italy, Switzerland, and Eastern Europe*. London: 1938.



- Koyr and Cohen Koyr and Cohen. *Isaac Newton's Principia*. Cambridge: 1971-2.
- Krivatsy P. Krivatsy. *A Catalogue of 17th Century Books in the National Library of Medicine*. Bethesda, Maryland: 1989.
- Landwehr J. Landwehr. *Emblem Books in the Low Countries 1554-1949*. Utrecht: 1970.
- Lough John Lough. *Essays on the Encyclopédie*, London, New York: 1968.
- Lowndes W.T. Lowndes. *The Bibliographer's Manual of English Literature*. Revised by Henry G. Bohn. London: 1857. 4 vols.
- Merrill Brian L. Merrill. *Athanasius Kircher*. Connecticut: 2003.
- Mortimer French R. Mortimer. *Harvard College Library... Catalogue of Books and Manuscripts... French 16th Century Books*. Cambridge, Mass.: 1964. 2 vols.
- Mortimer Italian R. Mortimer. *Harvard College Library... Catalogue of Books and Manuscripts... Italian 16th Century Books*. Cambridge, Mass.: 1974. 2 vols.
- Nordenskiöld Collection *The A.E. Nordenskiöld Collection in the Helsinki University Library...up to 1800*. Stockholm: 1979-1984. 3 vols.
- Norman D.H. Hook and J.M. Norman. *The Haskell F. Norman Library of Science & Medicine*. San Francisco: 1991. 2 vols.
- PMM J. Carter and P.H. Muir. *Printing and the Mind of Man*. London and New York: 1967.
- Praz M. Praz. *Studies in Seventeenth Century Imagery. Bibliography*. London: 1947.
- Pritzel G.A. Pritzel. *Thesaurus literaturae botanicae*. Milan: 1950.
- RIBA *Early printed books 1478-1840: catalogue of the British Architectural Library*. London & Munich: 1994-2003.
- Roberts and Trent Verne Roberts and Ivy Trent. *Bibliotheca Mechanica*. New York: [1991].
- Sabin J. Sabin, W. Eames and R.W.G. Vail. *A Dictionary of Books relating to America*. Amsterdam: 1961-1962. 29 vols. in 15.
- Shirley R.W. Shirley. *The Mapping of the World... 1472-1700*. London: 1983.
- Sparrow R.A. Sparrow. *Milestones of Science*. Buffalo, NY: 1972.
- STC A.W. Pollard and G.R. Redgrave. *A Short-Title Catalogue of books printed in England, Scotland and Ireland and of English books printed abroad, 1475-1640*. London: 1976-1986. Second edition. 2 vols. Supplement, compiled by Katherine F. Pantzer. London: 1991.
- Stillwell Awakening M.B. Stillwell. *An awakening interest in science during the first century of printing, 1450-1550*. New York: 1970.
- Taylor Eva Germaine Rimington Taylor. *The mathematical practitioners of Tudor & Stuart England*. Cambridge: 1970.
- Tooley R.V. Tooley. *English Books with Coloured Plates, 1790-1860*. London: 1954.
- Van der Krogt *Koeman's Atlantes Neerlandici*, new edition compiled by Dr. Peter van der Krogt. 't Goy: 1997-2012.
- VD-16 *Verzeichnis der im deutschen Sprachbereich erschienen Drucke des XVI Jahrhunderts*. Stuttgart: 1983.
- Waller *Bibliotheca Walleriana. The books illustrating the history of medicine and science collected by Dr. Erik Waller and bequeathed to the Royal Library of the University of Uppsala... compiled by Hans Sallander*. Stockholm: 1965.
- Wellcome *A Catalogue of Printed Books in the Wellcome Historical Medical Library*. London: 1962-1976. 3 vols.
- Wheeler *Catalogue of the Wheeler gift of books, pamphlets and periodicals in the library of the American Institute of Electrical Engineers*. Edited by William D. Weaver. New York: American Institute of Electrical Engineers: 1909.
- Wilding Nick Wilding. *Galileo's Idol*. Chicago: 2014.
- Wing D. Wing. *Short-Title Catalogue of Books printed in England, Scotland, Ireland, Wales and British America and of English Books printed in other countries 1641-1700*. New York: 1972-1988. Second edition. 3 vols.

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

## 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

## 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

## 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

## 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

## 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

## 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

## 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder**. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal**: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The



usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESEAL ROYALTY

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,001 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,001.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6070).

### 3 ARTIST'S RESEAL ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol  $\lambda$  next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price (in euros)*

4% up to 50,000  
3% between 50,000.01 and 200,000  
1% between 200,000.01 and 350,000  
0.50% between 350,000.01 and 500,000  
over 500,000, the lower of 0.25% and 12,500 euro.  
We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

- is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
- has the right to transfer ownership of the lot to the buyer without any restrictions or claims by

anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
    - This additional **warranty** does not apply to:
      - the absence of blanks, half titles, tissue guards

or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots sold without a printed **estimate**;
- books which are described in the catalogue as sold not subject to return; or
- defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- Wire transfer  
You must make payments to:  
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- Credit Card.  
We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash  
We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft  
You must make these payable to Christie's and there may be conditions.

(v) Cheque  
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street,

St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

## 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

- When you collect the lot; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
- we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between

the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at [christies.com/storage](http://christies.com/storage) shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

#### (b) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (d) Lots containing material that originates from Burma (Myanmar)

**Lots** which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol  $\Psi$  in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

#### (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin works of conventional craftsmanship (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRESTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.



## VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

### VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
∅	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

### VAT refunds: what can I reclaim?

If you are:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on [info@christies.com](mailto:info@christies.com)  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.
- ?, \*, Ω, α, #, ‡ See VAT Symbols and Explanation.
- See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**  
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

#### ◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

#### ◦◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### BOOKS

If, on collation, any named item in this catalogue proves defective in text or illustration, the lot may be returned within 14 days of the sale with the defect stated in writing. This proviso shall not apply to defects stated in the catalogue or announced at the time of sale; nor to the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears, or other defects not affecting completeness of text or illustration; nor to drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; nor to books not identified by title; nor to lots sold without printed estimates or described in the catalogue as sold not subject to return.

Buyers are advised to clear their lots within ten days of the sale or storage charges will be incurred.

Please note the Conditions of Sale printed at the end of this catalogue.



## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/storage](http://Christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only. Tel: +44 (0)20 7839 9060

Email: [collectionsuk@christies.com](mailto:collectionsuk@christies.com).

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

### PAYMENT OF ANY CHARGES DUE

**ALL lots** whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

### SHIPPING AND DELIVERY

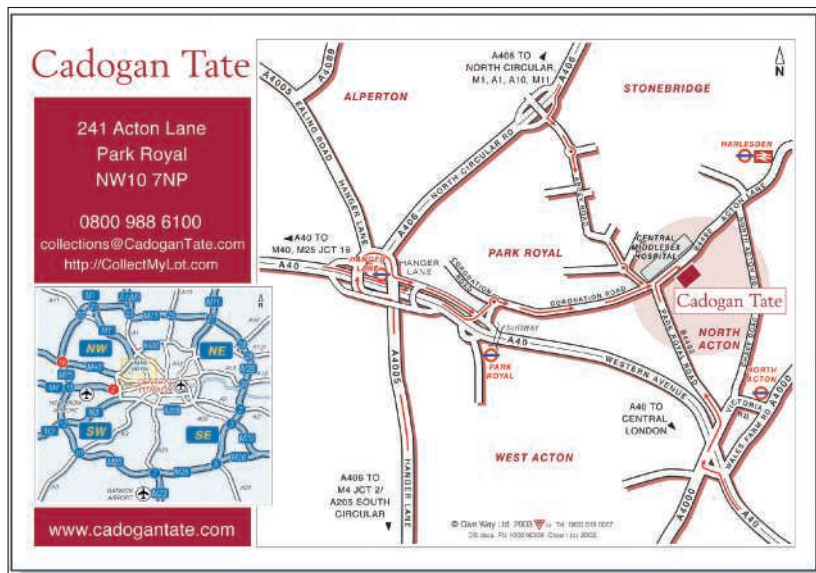
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

### PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.  
Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.



### COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.

CADOGAN TATE LTD'S WAREHOUSE  
241 Acton Lane,  
Park Royal,  
London NW10 7NP

# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

**ARGENTINA**  
**BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

**AUSTRALIA**  
**SYDNEY**  
+61 (0)2 9326 1422  
Ronan Sulich

**AUSTRIA**  
**VIENNA**  
+43 (0)1 533 881214  
Angela Baillou

**BELGIUM**  
**BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

**BERMUDA**  
**BERMUDA**  
+1 401 849 9222  
Betsy Ray

**BRAZIL**  
**RIO DE JANEIRO**  
+5521 2225 6553  
Candida Sodre

**SÃO PAULO**  
+5511 3061 2576  
Nathalie Lenci

**CANADA**  
**TORONTO**  
+1 416 960 2063  
Brett Sherlock

**CHILE**  
**SANTIAGO**  
+56 2 2 2631642  
Denise Ratinoff  
de Lira

**COLOMBIA**  
**BOGOTA**  
+571 635 54 00  
Juanita Madrinan

**DENMARK**  
**COPENHAGEN**  
+45 3962 2377  
Birgitta Hillingso  
(Consultant)

+45 2612 0092  
Rikke Juel Brandt  
(Consultant)

**FINLAND AND  
THE BALTIC STATES**  
**HELSINKI**  
+358 40 5837945  
Barbro Schuurman (Consultant)

**FRANCE**  
**BRITTANY AND  
THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Gregory  
(Consultant)

**GREATER  
EASTERN FRANCE**  
+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

**NORD-PAS DE CALAIS**  
+33 (0)6 09 63 21 02  
Jean-Louis Brémilts  
(Consultant)

**PARIS**  
+33 (0)1 40 76 85 85

**POITOU-CHARENTE  
AQUITAINE**  
+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

**PROVENCE -  
ALPES CÔTE D'AZUR**  
+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

**RHÔNE ALPES**  
+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

**GERMANY**  
**DÜSSELDORF**  
+49 (0)21 14 91 59 352  
Arno Verkade

**FRANKFURT**  
+49 (0)173 317 3975  
Anja Schaller (Consultant)

**HAMBURG**  
+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

**MUNICH**  
+49 (0)89 24 20 96 80  
Marie Christine Gräfin Huyn

**STUTTGART**  
+49 (0)71 12 26 96 99  
Eva Susanne  
Schweizer

**INDIA**  
**MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

**DELHI**  
+91 (011) 6609 1170  
Sanjay Sharma

**INDONESIA**  
**JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

**ISRAEL**  
**TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

**ITALY**  
**MILAN**  
+39 02 303 2831

**ROME**  
+39 06 686 3333  
Marina Cicogna

**NORTH ITALY**  
+39 348 3131 021  
Paola Gradi  
(Consultant)

**TURIN**  
+39 347 2211 541  
Chiara Massimello  
(Consultant)

**VENICE**  
+39 041 277 0086  
Bianca Arrivabene Valenti Gonzaga  
(Consultant)

**BOLOGNA**  
+39 051 265 154  
Benedetta Possati Vittori Venenti  
(Consultant)

**GENOA**  
+39 010 245 3747  
Rachele Guicciardi (Consultant)

**FLORENCE**  
+39 055 219 012  
Alessandra Niccolini di Camugliano  
(Consultant)

**CENTRAL &  
SOUTHERN ITALY**  
+39 348 520 2974  
Alessandra Allaria (Consultant)

**JAPAN**  
**TOKYO**  
+81 (0)3 6267 1766  
Chie Banta

**MALAYSIA**  
**KUALA LUMPUR**  
+60 3 6207 9230  
Lim Meng Hong

**MEXICO**  
**MEXICO CITY**  
+52 55 5281 5546  
Gabriela Lobo

**MONACO**  
+377 97 97 11 00  
Nancy Dotta

**THE NETHERLANDS**  
**AMSTERDAM**  
+31 (0)20 57 55 255

**NORWAY**  
**OSLO**  
+47 975 800 78  
Katinka Traaseth  
(Consultant)

**PEOPLES REPUBLIC  
OF CHINA**  
**BEIJING**  
+86 (0)10 8583 1766

**HONG KONG**  
+852 2760 1766

**SHANGHAI**  
+86 (0)21 6355 1766

**PORTUGAL**  
**LISBON**  
+351 919 317 233  
Mafalda Pereira Coutinho  
(Consultant)

**RUSSIA**  
**MOSCOW**  
+7 495 937 6364  
+44 20 7389 2318  
Katya Vinokurova

**SINGAPORE**  
**SINGAPORE**  
+65 6735 1766  
Nicole Tee

**SOUTH AFRICA**  
**CAPE TOWN**  
+27 (21) 761 2676  
Juliet Lomborg  
(Independent Consultant)

**DURBAN &  
JOHANNESBURG**  
+27 (31) 207 8247  
Gillian Scott-Berning  
(Independent Consultant)

**WESTERN CAPE**  
+27 (44) 533 5178  
Annabelle Conyngham  
(Independent Consultant)

**SOUTH KOREA**  
**SEOUL**  
+82 2 720 5266  
Hye-Kyung Bae

**SPAIN**  
**MADRID**  
+34 (0)91 532 6626  
Juan Varez  
Dalia Padilla

**SWEDEN**  
**STOCKHOLM**  
+46 (0)73 645 2891  
Claire Ahman (Consultant)  
+46 (0)70 9369 201  
Louise Dyhlén (Consultant)

**SWITZERLAND**  
**GENEVA**  
+41 (0)22 319 1766  
Eveline de Proyart

**ZURICH**  
+41 (0)44 268 1010  
Dr. Bertold Mueller

**TAIWAN**  
**TAIPEI**  
+886 2 2736 3356  
Ada Ong

**THAILAND**  
**BANGKOK**  
+66 (0)2 652 1097  
Yaovanee Nirandara  
Punchalee Phenjati

**TURKEY**  
**ISTANBUL**  
+90 (532) 558 7514  
Eda Kehale Arguin  
(Consultant)

**UNITED ARAB EMIRATES**  
**DUBAI**  
+971 (0)4 425 5647

**UNITED KINGDOM**  
**LONDON,  
KING STREET**  
+44 (0)20 7839 9060

**LONDON,  
SOUTH KENSINGTON**  
+44 (0)20 7930 6074

**NORTH AND NORTHEAST**  
+44 (0)20 3219 6010  
Thomas Scott

**NORTHWEST  
AND WALES**  
+44 (0)20 7752 3033  
Jane Wood

**SOUTH**  
+44 (0)1730 814 300  
Mark Wrey

**SCOTLAND**  
+44 (0)131 225 4756  
Bernard Williams  
Robert Lagneau  
David Bowes-Lyon (Consultant)

**ISLE OF MAN**  
+44 (0)20 7389 2032

**CHANNEL ISLANDS**  
+44 (0)20 7389 2032

**IRELAND**  
+353 (0)87 638 0996  
Christine Ryall (Consultant)

**UNITED STATES**  
**CHICAGO**  
+1 312 787 2765  
Lisa Cavanaugh

**DALLAS**  
+1 214 599 0735  
Capera Ryan

**HOUSTON**  
+1 713 802 0191  
Jessica Phifer

**LOS ANGELES**  
+1 310 385 2600

**MIAMI**  
+1 305 445 1487  
Jessica Katz

**NEWPORT**  
+1 401 849 9222  
Betsy D. Ray

**NEW YORK**  
+1 212 636 2000

**SAN FRANCISCO**  
+1 415 982 0982  
Ellanor Notides

## AUCTION SERVICES

**CORPORATE COLLECTIONS**  
Tel: +44 (0)20 7389 2548  
Email: norchard@christies.com

**FINANCIAL SERVICES**  
Tel: +44 (0)20 7389 2624  
Fax: +44 (0)20 7389 2204

**HERITAGE AND TAXATION**  
Tel: +44 (0)20 7389 2101  
Fax: +44 (0)20 7389 2300  
Email: rconnett@christies.com

**PRIVATE COLLECTIONS  
AND COUNTRY HOUSE  
SALES**  
Tel: +44 (0)20 7389 2343  
Fax: +44 (0)20 7389 2225  
Email: awaters@christies.com

**MUSEUM SERVICES, UK**  
Tel: +44 (0)20 7389 2570  
Email: llindsay@christies.com

**PRIVATE SALES**  
US: +1 212 636 2034  
Fax: +1 212 636 2035

**VALUATIONS**  
Tel: +44 (0)20 7389 2464  
Fax: +44 (0)20 7389 2038  
Email: mwrey@christies.com

## OTHER SERVICES

**CHRISTIE'S EDUCATION**  
**LONDON**  
Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email: london@christies.edu

**NEW YORK**  
Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: newyork@christies.edu

**HONG KONG**  
Tel: +852 2978 6747  
Fax: +852 2525 3856  
Email: hongkong@christies.edu

**CHRISTIE'S FINE ART  
STORAGE SERVICES**  
**NEW YORK**  
Tel: +1 212 974 4570  
Email: newyork@cfass.com

**SINGAPORE**  
Tel: +65 6543 5252  
Email: singapore@cfass.com

**CHRISTIE'S  
INTERNATIONAL  
REAL ESTATE**

**NEW YORK**  
Tel: +1 212 468 7182  
Fax: +1 212 468 7141  
Email: info@christiesrealestate.com

**LONDON**  
Tel: +44 20 7389 2551  
Fax: +44 20 7389 2168  
Email: info@christiesrealestate.com

**HONG KONG**  
Tel: +852 2978 6788  
Fax: +852 2973 0799  
Email: info@christiesrealestate.com

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com





# CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

## BOOKS, TRAVEL & SCIENCE

Books and manuscripts including Medieval and Renaissance illuminated manuscripts, early printing, literature, modern first editions, atlases and travel, natural history and autograph manuscripts. Paintings, photographs, books, manuscripts and artefacts relating to the historical expeditions and voyages of renowned navigators, explorers and itinerant artists.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
<b>Books, Travel &amp; Science</b>						
L20	Books & Manuscripts	London	6	114	183	171
N20	Books & Manuscripts	New York	3	70	114	108
P20	Books & Manuscripts	Paris	2	38	61	57
P21	Bande Dessinée	Paris	1	20	32	30
K141	Travel, Science & Natural History	South Kensington	2	29	48	44
W20	Books Worldwide (includes L20, N20, P20)	Worldwide	11	200	320	300

# CHRISTIE'S

[WWW.CHRISTIES.COM/SHOP](http://WWW.CHRISTIES.COM/SHOP)

Photographs, Posters and Prints · Impressionist and Modern Art  
 Jewellery, Watches and Wine · Antiquities and Tribal Art  
 Asian and Islamic Art · Russian Art  
 Furniture, Decorative Arts and Collectables · American Art and Furniture  
 Books, Travel and Science · Design, Costume and Memorabilia  
 Post-War and Contemporary Art  
 Old Master Paintings and 19th Century Paintings



# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO  
Jussi Pyllkkänen, Global President  
Stephen Brooks, Deputy CEO  
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,  
Héloïse Temple-Boyer,  
Sophie Carter, Company Secretary

## CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO  
Jussi Pyllkkänen, Global President  
Stephen Brooks, Deputy CEO

## INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific  
Stephen Lash, Chairman Emeritus, Americas  
Viscount Linley, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li, Deputy Chairwoman, Christie's Int.

## CHRISTIE'S EMERI

### SENIOR DIRECTORS

Mariolina Bassetti, Giovanna Bertazzoni,  
Edouard Boccon-Gibod, Prof. Dr. Dirk Boll,  
Olivier Camu, Guillaume Cerutti, President,  
Roland de Lathuy, Eveline de Proyart,  
Roni Gilat-Baharaff, Francis Outred,  
Christiane Rantzaou, Andreas Rumbler,  
François de Ricqlès, Jop Ubbens, Juan Varex

### ADVISORY BOARD

Pedro Giraó, Chairman,  
Patricia Barbizet, Arpad Busson, Loula Chandris,  
Kemal Has Cingillioglu, Ginevra Elkann,  
I. D. Fürstin zu Fürstenberg, Laurence Graff,  
H.R.H. Prince Pavlos of Greece,  
Marquesa de Bellavista Mrs Alicia Koplowitz,  
Viscount Linley, Robert Manoukian,  
Rosita, Duchess of Marlborough,  
Countess Daniela Memmo d'Amelio,  
Usha Mittal, Çiğdem Simavi

## CHRISTIE'S UK

### CHAIRMAN'S OFFICE

Orlando Rock, Chairman  
Noël Annesley, Honorary Chairman;  
Richard Roundell, Vice Chairman;  
Robert Copley, Deputy Chairman;  
The Earl of Halifax, Deputy Chairman;  
Francis Russell, Deputy Chairman;  
Julia Delves Broughton, James Hervey-Bathurst,  
Amin Jaffer, Nicholas White, Mark Wrey

### SENIOR DIRECTORS

Simon Andrews, Jeremy Bentley, Ellen Berkeley,  
Jill Berry, Peter Brown, James Bruce-Gardyne,  
Sophie Carter, Benjamin Clark,  
Christopher Clayton-Jones, Karen Cole,  
Paul Cutts, Isabelle de La Bruyere, Leila de Vos,  
Paul Dickinson, Harriet Drummond,  
Julie Edelson, Hugh Edmeades, David Elwood,  
David Findlay, Margaret Ford, Edmond Francey,  
Daniel Gallen, Karen Harkness, Philip Harley,  
James Hastie, Karl Hermanns, Paul Hewitt,  
Rachel Hilderley, Mark Hinton,  
Nick Hough, Michael Jeha, Donald Johnston,  
Erem Kassim-Lakha, Nicholas Lambourn,  
William Lorimer, Catherine Manson,  
Nic McElhatton (Chairman, South Kensington),  
Alexandra McMorrough, Jeremy Morrison,  
Nicholas Orchard, Clarice Pecori-Giraldi,  
Benjamin Peronnet, Henry Pettifer, Steve Phipps,  
Will Porter, Paul Raison, Tara Rastrick, Amjad Rauf,  
William Robinson, Tim Schmelcher, John Stainton,  
Alexis de Tiesenhausen, Lynne Turner, Jay Vincze,  
Andrew Ward, David Warren, Andrew Waters,  
Harry Williams-Bulkeley, Martin Wilson,  
André Zlattinger

### DIRECTORS

Zoe Ainscough, Cristian Albu, Marco Almeida,  
Maddie Amos, Katharine Arnold, Alexis Ashot,  
Alexandra Baker, Karl Barry, Sven Becker,  
Jane Blood, Piers Boothman,  
David Bowes-Lyon, Louise Broadhurst,  
Lucy Brown, Robert Brown, Lucy Campbell,  
Jason Carey, Sarah Charles, Romilly Collins,  
Ruth Cornett, Nicky Crosbie,  
Armelle de Laubier-Rhally, Eugenio Donadoni,  
Sophie DuCret, Christopher O'Neil-Dunne,  
Anna Evans, Arne Everwijn, Adele Falconer,  
Nick Finch, Emily Fisher, Peter Flory,  
Elizabeth Floyd, Nina Foote, Christopher Forrest,  
Giles Forster, Zita Gibson, Alexandra Gill,  
Keith Gill, Leonie Grainger, Simon Green,  
David Gregory, Mathilde Heaton, Annabel Hesketh,  
Sydney Hornsby, Peter Horwood, Kate Hunt,  
Simon James, Sabine Kegel, Hans-Peter Keller,  
Tjabel Klok, Robert Lagneau, Joanna Langston,  
Tina Law, Adriana Leese, Tom Legh,  
Brandon Lindberg, Laura Lindsay, David Llewellyn,  
Murray Macaulay, Graeme Maddison,

Sarah Mansfield, Nicolas Martineau,  
Roger Massey, Joy McCall, Neil McCutcheon,  
Michelle McMullan, Daniel McPherson,  
Neil Millen, Jeremy Morgan, Leonie Moschner,  
Giles Mountain, Chris Munro, Liberté Nuti,  
Beatriz Ordovás, Rosalind Patient, Anthea Peers,  
Keith Penton, Romain Pingannaud, Sara Plumby,  
Anne Qaimmaqami, Marcus Rådecke,  
Pedram Rasti, Lisa Redpath, Sumiko Roberts,  
Sandra Romito, Tom Rooth, Alice de Roquemaurel,  
Francois Rothlisberger, Patrick Saich,  
Rosemary Scott, Tom Scott, Nigel Shorthouse,  
Dominic Simpson, Nick Sims, Clementine Sinclair,  
Sonal Singh, Katie Siveyer, Nicola Steel,  
Kay Sutton, Cornelia Svedman, Rakhi Talwar,  
Thomas Venning, Edwin Vos, Amelia Walker,  
Rosanna Widen, Ben Wiggins, Sophie Wiles,  
Bernard Williams, Georgina Wislenach,  
Toby Woolley, Geoff Young

### ASSOCIATE DIRECTORS

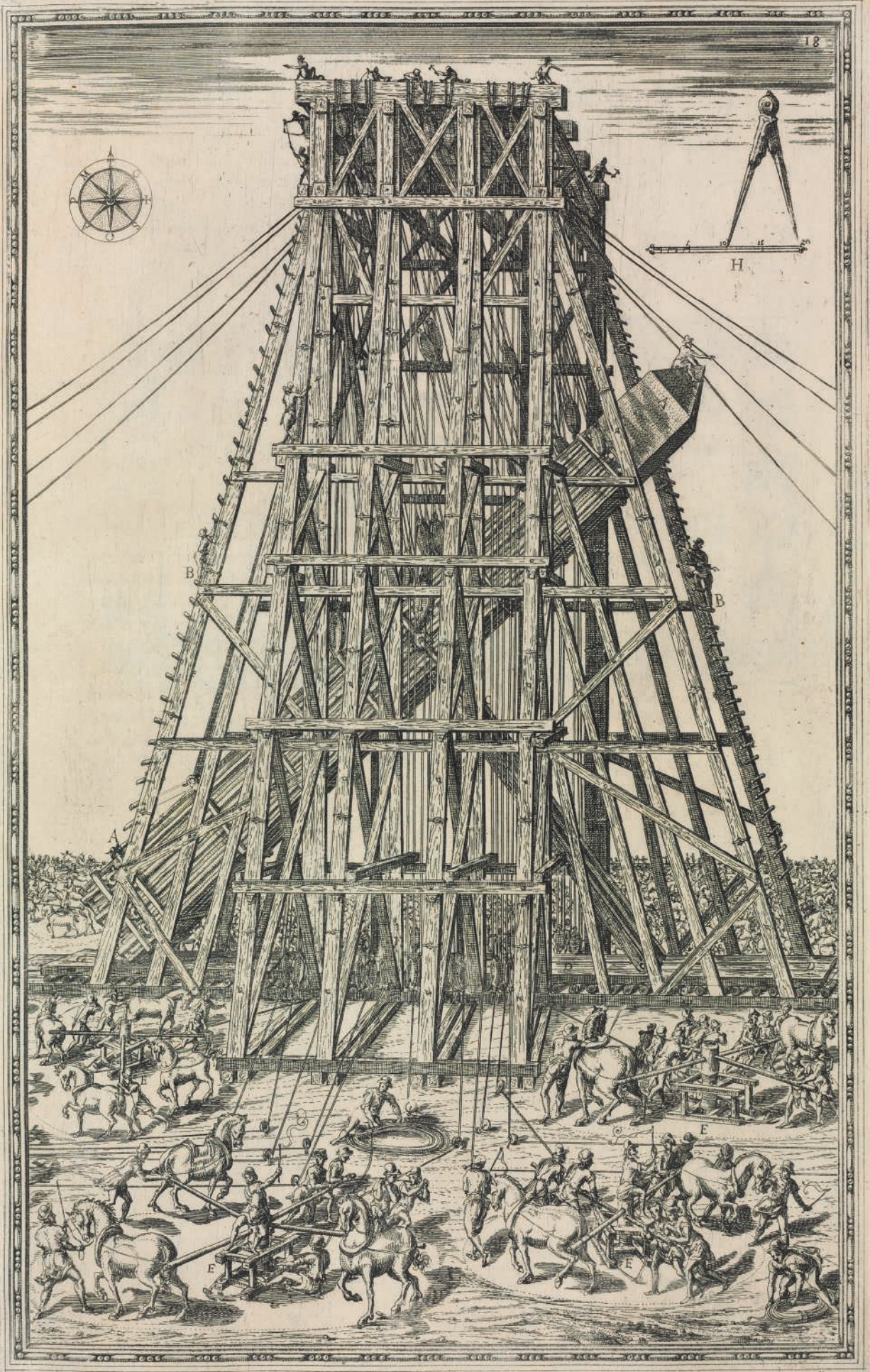
Guy Agazarian, Ksenia Apukhtina, Fiona Baker,  
Carin Baur, Sarah Boswell, Mark Bowis,  
Phill Brakefield, Clare Bramwell, Jenny Brown,  
David Cassidy, Marie-Louise Chaldecott,  
John Crook, Helen Culver Smith, Laetitia Delaloye,  
Charlotte Delaney, Milo Dickinson,  
Freddie De Rougemont, Grant Deudney,  
Howard Dixon, Virginia Duluç, David Ellis,  
Antonia Essex, Kate Flitcroft, Eva French,  
Pat Galligan, Elisa Galuppi, Julia Grant,  
Pippa Green, Angus Granlund, Christine Haines,  
Coral Hall, Charlotte Hart, Daniel Hawkins,  
Evelyn Heathcoat Amory, Anke Held,  
Valerie Hess, Carolyn Holmes, Amy Huitson,  
Adrian Hume-Sayer, James Hyslop, Helena Ingham,  
Pippa Jacob, Guady Kelly, Hala Khayat,  
Alexandra Kindermann, Julia Kiss, Polly Knewstub,  
Mark Henry Lampé, Aoife Leach, Rob Leatham,  
Antoine Leboutteiller, Timothy Lloyd, Peter Mansell,  
Stephanie Manstein, Amparo Martinez Rusotto,  
Astrid Mascher, Georgie Mawby, David McLachlan,  
Lynda McLeod, Kateryna Merkalenko, Toby Monk,  
Rosie O'Connor, Samuel Pedder-Smith,  
Christopher Petre, Louise Phelps, Eugene Pooley,  
Sarah Rancans, David Rees, Alexandra Reid,  
Sarah Reynolds, Meghan Russell, Pat Savage,  
Julie Schutz, Hannah Schweiger, Angus Scott,  
Ben Slinger, James Smith, Graham Smithson,  
Mark Stephen, Annelies Stevens, Charlotte Stewart,  
Dean Stimpson, Gemma Sudlow,  
Dominique Suiveng, Keith Tabley, Iain Tarling,  
Sarah Tennant, Timothy Triptree, Lucia Tro Santafe,  
Flora Turnbull, Paul van den Biesen,  
Mieke Van Embden, Ben Van Rensburg, Lisa Varsani,  
Shanthi Veigas, Julie Vial, Assunta Grafina von Moy,  
Anastasia von Seibold, Zelig Walker, Tony Walshe,  
Gillian Ward, Chris White, Annette Wilson,  
Julian Wilson, Miriam Winson-Alio, Elissa Wood,  
Suzanne Yalcin-Pennings, Charlotte Young















CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT