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New York Antiquarian Book Fair Addenda

The Art of Bamboo Painting

1. BAMBOO PAINTING TREATISE. A fine and beautiful album concerned with various genera of bamboo, how to draw them calligraphically & by painting, the extraction of medicines from them, and how to render & situate the bamboo in a series of complex paintings. Our manuscript, written in Chinese characters but with references to Japanese names of the bamboo, has three titles on the first leaf: "Chikuho higa sho" ["Collection of Secret Methods of Drawing Bamboo"], "Chikuga hidden sho" ["Pictures of Bamboo using a Collection of Secret Methods here passed on"], & "Chikuho hichu sho" ["List of Secret Information about Bamboo"]. 30 fine color paintings & 24 black ink drawings of various parts of the bamboo. 50 leaves. 4to (275 x 206 mm.), modern bright silk brocade wrappers, stitched as issued. [Probably Japan: late Edo].
\$16,500.00

A beautiful album of finely rendered drawings of bamboo, accompanied by explanatory text. There has been a long tradition in both China, since the eighth century, and Japan of illustrating bamboo, with much thought given to composition and the painting of the stems, knots, branches, and leaves. A number of treatises were written on the subject.

This handsomely painted manuscript contains many illustrations, all finely painted or brush-drawn, of bamboo. Following the title, there are two leaves, which are somewhat soiled, illustrating the *yin* and *yang* of the three variations of bamboo painting. They include how to place the brush on the drawing surface and how to maneuver the brush and lift it at just the right moment (the calligraphy techniques are named). These are followed two fine calligraphic illustrations, using black ink, of bamboo branches (again the calligraphy methods are named), followed by a leaf of instructions.

Next, there are 18 pages of illustrations of leaves, with each illustration becoming increasingly more complex.

Then the manuscript text turns to the botanical aspects of bamboo: where it grows, the genera and uses, appearance, how to propagate, etc. Both Chinese and Japanese names are given, with references to the classic botanical guide *Ben cao gang mu* [*Compendium of Materia Medica*]. Next, we have 28 fine full-page illustrations of many genera of bamboo (some pages contain multiple images), each preceded by text describing the examples depicted. They are very vividly colored and finely painted, using many techniques, including the application of mica. Among the elaborate and richly colored illustrations are cross-sections, roots, sprouts, leaves, and fruits. Some of the examples are very exotic.

Now we come upon two full-page color illustrations of tools for cutting and trimming bamboo and for the

extraction and preparation of medicines, with two pages of explanatory text.

Finally, we have a section with six artistic renderings of bamboo in art and literature. They include various iconic Chinese scenes, including variations of literati in bamboo groves and the Seven Sages of the Bamboo Grove. Each painting is preceded by a leaf of text with a description and historical background of the scene.

In fine condition. A contemporary reader has made some neat annotations in red ink. Final leaf has the artist's pen name, written "Seigetsu an." Several minor and marginal wormholes. Preserved in a *chitsu*.

Six to Thirty Drops a Day

2. "GOUTTES DU GENERAL LA MOTTE." Two manuscripts on paper, both written in several legible hands, containing recipes for the manufacture of the famous elixir "les Gouttes du Général Lamotte" in the *laboratoire du Roi*. Two vols, one with manuscript title on upper cover: "Operations et Distribution des Operations 1730," the other: "Memoires des Marchands, 1730." 19; 34 leaves (with many additional blanks). Large 8vo & 4to (310 x 165 mm. & 275 x 200 mm.), cont. vellum wallet bindings with later deerskin ties. Paris: ca. 1730-33. \$12,500.00

Two unpublished manuscript laboratory record books detailing one of the great hoaxes in the history of medicine. These handsome manuscripts list the secret ingredients and each step in the fabrication of the "Gouttes du Général La Motte" which took place in the chemical laboratory of Louis XV, as well as notes on deliveries to those who trusted in its restorative powers.

The original creator of this elixir was Alexis Bestoujev-Rioumine, imperial chancellor to Elizabeth I of Russia, who first formulated it in 1728. This tincture was sold at exorbitant prices in Russia and neighboring countries. Known as the "teinture toniconervina Bestuscheffi" and appearing in two forms, either gold or white, the tincture (or *teinture*) was a tightly guarded secret, thereby generating even greater demand and prices. The elixir was very much a cure-all and in 1750, the *Mercur de France*, reported that it could be used to cure apoplexy, paralysis, gout, pleurisy, smallpox, measles, fevers, dysentery, indigestion, jaundice, and asthma. The recommended dosage was between six and thirty drops a day.

Bestoujev-Rioumine was betrayed by one of his collaborators and the secret formula was sold to a "General La Motte" (possibly Antoine Duru), who marketed it at very high prices in France, where he found the ideal clients at the royal court in Versailles. La Motte slightly modified the original recipe to reduce its cost, replacing gold with iron chloride, in order to satisfy the ever-growing demand for the cure-all, which was prescribed in large doses. Confectured in either yellow or white *gouttes* (drops), it became known as "les gouttes du Général La Motte," and fooled doctors and patients alike well into the late 19th century. 18th-century newspapers repeatedly told of its miraculous effects and Victor Hugo refers to it in *Les Misérables*. In the 19th century it was best known as "Klaproth's tincture."

François Gigot de Lapeyronie (1678-1747), the great surgeon and *premier chirurgien* to Louis XV, is frequently mentioned in the present manuscripts. He was charged by the king with the production and distribution of the tincture to the aristocracy and members of the French court including the queen, the duke and duchess de Noailles, and the minister of war, Angervilliers. He also provided consultations to the aristocracy throughout France as well as to many of the rulers of Europe. Louis XV was so convinced of the efficacy of the "gouttes du Général La Motte" that he purchased the rights to the recipe from La Motte himself, giving the general a life-time pension.

The manuscript volume entitled "Operations" details the manufacture of "les gouttes" under the supervision of La Motte from 1730 to 1733, with specific notes on the dates of manufacture and delivery and, in most cases, to whom. In one instance, it reads, "the Queen herself came to take a bottle of *gouttes blanches*." Frequently, Lapeyronie is recorded as taking the medicine directly to clients, including Angervilliers and the duke and duchess de Noailles.

The volume with the title "Memoires" has two parts. The first enumerates the materials ordered by the royal laboratory to fabricate the "gouttes du Général La Motte." The second records the cost for each ingredient, i.e. coal, "cork from Liege," wine, ochre, chamois, vinegar, saltpeter, lead, salt, pork bladders, etc., etc.; the chemical apparatus used; and related expenses like travel. Also assiduously noted are explanations of the processes to create the elixir and the necessary equipment, such as mortars, knives, spatulas, feather

brushes, baskets, iron, lead, etc., etc. There is also a mention of the first attempt to produce this elixir at the king's laboratory in 1731, likely soon after the formulation was purchased from La Motte.

These fascinating manuscripts reveal the internal operations of an infamous medical scam. The wallet bindings are most attractive and in excellent condition. On both covers, a contemporary hand has written: "Ce registre vient des papiers de St. Cyr dont nous avons herité de Mme de Moustier notre tante."

• Bayle & Thillaye, *Biographie médicale*, Vol. II, 194-95 (Lapeyronie).

Technological Chemistry

3. [KERTZENMACHER, Petrus]. *Alchimia, Das ist, Alle Farben, Wasser, Olea, Salia, unnd Alumina, damit man alle Corpora, Spiritus unnd Calces Prepariert, Sublimiert unnd Fixiert, zubereyten. Unnd wie man dise ding nutze, auff dass Sol and Luna werden möge. Auch von Solviern unnd scheydung aller Metall, Polierung allerhandt Edelgestein, fürtrefflichen Wassern zum Eisen, scheyden unnd Solviern. Unnd zuletzt wie die giftige Dämpff zuverhüten, ein kurtzer bericht, etc.* Woodcut illus. in the text of distillation equipment & procedures. Title printed in red & black. 79, [1] leaves. Small 8vo, attractive antique calf-backed paste-paper boards (light browning throughout due to the quality of the paper), spine gilt, red morocco lettering piece on spine. Frankfurt: [Heirs of C. Egenolff], 1574. \$6500.00

About the fifth edition (and the second Frankfurt edition) of this interesting alchemical compilation, which is an elaboration of the well-known *Probir-* and *Kunstbüchlein* of the early 16th century. All editions are rare; the first edition was published in 1538.

"The book has no author's name, but it may have been compiled by a certain Petrus Kertzenmacher, who wrote a preface which appears in the 1570 and subsequent issues. The compiler has taken not only a number of the receipts but the title as well from the *Rechter Gebrauch d'Alchimei*, 1531. The second part deals with what was thought to be transmutation and with the separation of gold and silver, and appended is the treatise of Gilbertus Cardinal upon solution of metals, polishing of gems, and similar practical applications of chemistry."—Ferguson, I, p. 19—(1613 ed. only).

The *Kunstbüchlein* was first published in 1535; by their very nature all editions are extremely rare. "It is one of the genre known in English as 'books of secrets', and contains vernacular receipts for tempering iron and steel, etching and colouring metal, removing stains from cloth, making inks, colours and dyes, and for various other chemical preparations. Its material was in part already of considerable antiquity, and it was to have an extensive life-span in printed form, appearing in many editions and translations, in extract and combination with other material, according to Ferguson at least until 1720...It was clearly very influential...Its audience...consisted of craftsmen and artisans."—David L. Paisey, "Some Sources of the 'Kunstbüchlein' of 1535" in *Gutenberg Jahrbuch* (1980), pp. 113 & 115.

Very good copy of an extremely rare book. All editions are rare and WorldCat locates no copy of this edition in North America.

• Darmstaedter, *Berg-, Probir- und Kunstbüchlein*, p. 88. Ferguson, *Some Early Treatises on Technological Chemistry* (1888), pp. 16-19 & Supplement II (1910), pp. 3-12. See Duveen, pp. 317-18 for the 1534 and 1546 editions.

By the First Financially Independent Professional Writer, Male or Female

4. [LA ROCHE, Sophie von]. *Meine Reise im Wonne u. Brach Mond.* Engraved frontis. & engraved title. 642 pp., one leaf of errata. Small 8vo, cont. half-sheep & marbled boards, spine gilt, orange leather lettering piece on spine. Berlin: E. Felisch, 1796. \$2000.00

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

grandmother of Bettina von Arnim and Clemens Brentano.

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

Fine copy printed on pale blue paper.

La Roche Reflects

5. LA ROCHE, Sophie von. *Mein Schreibetisch*. Engraved frontis. & engraved title with a vignette of the author in Vol. I. 384, [4] pp.; 1 p.l., 470 pp. Two vols. Small 8vo, Vol. I in cont. marbled half-sheep & marbled boards, flat spine gilt, orange leather lettering piece on spine; Vol. II in a rather fine pastiche binding matching Vol. I. Leipzig: H. Gräff, 1799. \$2250.00

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

"A late work like *Mein Schreibetisch* (1799; *My Writing Desk*) shows La Roche recycling her own observations and compositions, along with favorite quotes from other writers, lists, scribbled reading notes, and even recipes. At the same time, the book offers the self-portrait of a woman trying to summon the grace, gratitude, and dignity demanded by her own ideal of womanly stoicism to an existence of genteel poverty and social marginalization."—Wellbery, *A New History of German Literature* (Harvard U.P.), p. 370.

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

• Goedeke, IV/1, 593, 19.

A Notable Library Formed by Two Important Collectors

6. (PAJOT, Louis-Léon, Comte d'Onsenbray). *Catalogue des Livres et Estampes de la Bibliothèque de feu Monsieur Pajot, Comte d'Onsenbray, Honoraire de l'Académie Royale des Sciences*. 2 p.l., iv, 327 pp. 8vo, attractive antique mottled calf, flat spine gilt, red morocco lettering piece on spine. Paris: G. Martin & M. Damonville, 1756. \$5500.00

The very rare sale catalogue of an important library, largely formed by Charles de Sainte-Maure, duc de Montausier (1610-90), and purchased *en bloc* by Léon II Pajot d'Onsenbray upon the death of the duc. Léon II, a director of the French postal system, left the library to his son Louis-Léon Pajot, Comte d'Onsenbray (1678-1754), French scientist and honorary member of the Académie Royale des Sciences, who made notable additions to the library.

The duc de Montausier, of Huguenot origins, served brilliantly as a French military officer. He is most famous for his courtship of Julie Lucine d'Angennes, (1606-71), daughter of Madame de Rambouillet, famous in the annals of French literature because of the *Guirlande de Julie*. During his courtship, in order to charm her, he decided to give her an extraordinary present. Montausier asked seventeen of the most talented poets of the time, all frequent visitors of the Hôtel de Rambouillet, to each write a madrigal in which a flower would sing the praises of Julie d'Angennes. These madrigals were composed by writers as famous as Georges de Scudéry, Desmarets de Saint-Sorlin, Valentin Conrart, Jean Chapelain, Racan, Tallemant des Réaux, Robert Arnauld d'Andilly, Simon Arnauld de Pomponne, Arnauld de Corbeville, Montmor, Germain Habert, Colletet, Claude Malleville, Philippe Habert, le chevalier de Méré, Antoine Godeau, Pinchesne, Pierre Corneille (doubtful, according to BnF) and the marquis de Rambouillet. Montausier himself wrote sixteen of the

madrigals.

Then the text was ornamentally written by the calligrapher Nicolas Jarry and the flower quoted in each poem painted by Nicolas Robert, while the binding was done by Le Gascon. The final object turned out to be one of the most extraordinary manuscripts produced in the 17th century (it is now in the BnF).

Julie found the manuscript on her bed, upon awakening one morning of 1641. However, she let Montausier wait another four years, until 1645, before accepting his hand in marriage. Their engagement had lasted fourteen years.

Montausier, the original of Alceste in Molière's *Misanthrope*, was appointed governor of the dauphin, Louis. Montausier also initiated the series of classics *Ad usum Delphini*, overseen by Huet.

Louis-Léon Pajot inherited the library following his father's death and made important additions to the collection, most notably science and natural history books and music. Pajot had studied with Huygens, Ruysch, and Boerhaave in Holland and, upon his return to Paris in 1698, eventually succeeded his father as a director of the French postal system. Louis XIV charged him with a number of delicate and secret missions.

When his father died, Pajot inherited a magnificent house at Bercy where he established laboratories to study physics, chemistry, and mechanics. He formed an immense collection of machines of every kind, including timepieces and hydraulic machines, sparing no expense. The collections at Bercy were famous and Peter the Great, Louis XV, and many German princes visited. The machine collections were left to the Académie des Sciences.

This was a large library of 5430 lots and is priced throughout in a contemporary hand. There are important collections of music, many in manuscript.

A fine copy, lacking as is often the case, the four-page supplement and the author index.

• Grolier Club, *Printed Catalogues of French Books Auctions...1643-1830*, 131. Guigard, II, p. 385. Lugt 938. *N.B.G.*, Vol. 38, cols. 693-95. Peignot, p. 116.

7. [PARMENTIER, Antoine Augustin, attributed author]. *Formulaire Pharmaceutique, à l'Usage des Hôpitaux militaires de la République Française*. 63 pp. 8vo, orig. blue boards, interleaved throughout. Paris: de l'Imprimerie du Département de la Guerre, An II [1793-94]. \$1250.00

First edition of this pharmaceutical formulary prepared for the military hospitals of France. Quérard attributes the authorship to Parmentier (1737-1813), who held the position of *apothicaire-major* of the Hôtel Royal des Invalides for several years and "carved out a brilliant career in military pharmacy, eventually achieving the rank of inspector general in the army health service."—*D.S.B.*, X, p. 325.

This copy is quite interesting, having been interleaved with contemporary additional pharmaceutical recipes written on many of the interleavings.

Fine copy and quite scarce.

Péret in Life & Death

8. PERET, Benjamin. A collection of the personal effects of the celebrated poet who was one of the founding members of French Surrealism, including his leather agenda, Bibliothèque nationale reader's card, military mobilization ID card, etc., as well as the notarized inventory of his belongings at the time of his death (books, artworks, ceramics, etc.) and typewritten correspondence between those responsible for his estate and its disposition. \$9500.00

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

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

Tucked in the pockets of the agenda are a number of business cards — Louis Pauwels, Miguel G. Vivancos,

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

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

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

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

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

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

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

b. A typewritten letter dated 6th March, 1967 from Jean Louis [Bédouin] to Elisa [Breton] regarding Péret’s death and his belongings.

c. A typewritten inventory entitled “Inventaire des Meubles, Livres et Tableaux ayant appartenu à Benjamin Péret, fait avec J. P. Lasalle, muni de la procuration de M. André Breton,” 11 leaves, typescript on rectos only, a few manuscript annotations. The majority of this inventory consists of Péret’s library, including books by Baudelaire, Rimbaud, Mayoux, Toyen, Jarry, Kafka, Georges Bataille, Gracq, Louys, Gautier, Crevel, Lenin, Breton, Pauwels, Freud, de Chirico, Mallarmé, Joyce Mansour, Arp, Borgès, Benayoun, Césaire, Masson, Trotsky, Prévert, Maurice Blanchot, Eluard, Lévi-Strauss, etc., etc.

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

All in a fine state of preservation.

(A full description is available on request)

The Art of Printing in Japan Surveyed

9. SAITO, Shozo. *Wa-kan* [or] *Wakan shuyo* [*The Art of Printing in Japan*]. Eleven facsimiles & 49 tipped-in samples of early Japanese printing, some containing illus. Two vols. Large 8vo, orig. patterned silk wrappers, stitched as issued. Tokyo: Shomotsu Tenboshu, 1933. \$5000.00

First edition, limited to 50 numbered copies and printed on fine paper, of this extremely rare “leaf book” demonstrating the progress of Japanese printing from 1347 to 1888. Some of the tipped-in samples demonstrate woodblock printing in color. Saito (1887-1961), was a book collector and historian of Japanese bookplates and forbidden books.

These volumes are an excellent introduction to the progress of printing by moveable type, woodblock, and copper engraving.

Fine set in a *chitsu*.

*First English Work on Agricultural Irrigation &
a Utopia of Full Employment
The Gough – Heber Copy*

10. VAUGHAN, Rowland. *Most Approved, and Long experienced Water-Workes. Containing, the manner of Winter and Summer-drowning of Meadow and Pasture, by the advantage of the least, River, Brooke, Fount, or Water-prill adjacent; there-by to make those grounds (especially if they be drye) more Fertile Ten for One. As also a demonstration of a Proiect, for the great benefit of the Common-wealth generally, but of Hereford-shire especially...* Large (445 x 330 mm.) folding hand-colored engraved plan (lacking the second engraved plate). Text within ruled borders. [69] leaves (lacking the first leaf, a blank; small blank portion of title torn away from lower inner margin). Small 4to, 18th-cent. calf (joints cracked but strong), spine gilt, red morocco lettering piece on spine. London: G. Eld, 1610. \$19,500.00

First edition of the first English work on agricultural irrigation and an important early work in the literature of utopias. This is a very rare book, with or without the two plates. Our copy has the important and large folding engraved plan depicting Vaughan's idealized community, colored by a contemporary hand, divided into 16 panels and mounted on canvas. The engraved plates were intended to be removed and employed for practical use (see N4v) and therefore are almost always lacking.

Rowland Vaughan (fl. 1610), "a Herefordshire man, who served first at Court under Queen Elizabeth and then in the Irish wars, after which he retired to his father's home in Herefordshire, recommends constructing water meadows... The idea of water meadows was original to Vaughan, although it is possible that they were known and used in other parts of the country. He saw 'a spring breaking out of a mole-hill with the grass very green where it ran', and that gave him the idea that a definite set of drains with sluices to cause and control flooding would be good for grassland. He embodied these ideas in [the present work]. The book also contains one of the earliest references to a mechanical saw-mill... It was dedicated to the Earl of Pembroke."—Fussell, I, pp. 32-33.

Over a twenty-year period, Vaughan constructed a three-mile artificial channel leading to his fields, where trenches and gutters had been dug. Flooding was controlled by a sluice gate at the bottom of his property; when closed, the fields would be flooded at Vaughan's will, and when opened, the fields would drain. Flooding took place in winter; the water spread nutritious sediment over the grass and protected it from frost. Vaughan estimated that his land increased seven or eight times in value.

This work also plays a notable and early role in the literature of utopias. "First in time, if not in importance, of our selected full-employment utopias must come the unlikely tract by Rowland Vaughan, *Most Approved and Long Experienced Waterworks* (1610)... it is his community scheme, usually passed over in silence, with which Vaughan is most concerned. In his prefatory address to the Earl of Pembroke [which takes up about half of the book], he claims that his system of flooding or floating meadows is already a success. What he is appealing for in this pamphlet is support for his 'mechanical undertakings,' central to his vision of an ideal society...

"After settling in Herefordshire [Vaughan] had spent many years in experiments with drainage and irrigation projects. By 1601 he seems to have an irrigation scheme working to his satisfaction, and he then began to turn his attention to the wider social problems of the area in which he lived... Vaughan's drainage scheme alone, he claimed, could profit the kingdom by two million pounds per annum... The rest of the problem, as Vaughan saw it, lay in the organization, or perhaps disorganisation, of rural life. There were, in his estimation, five hundred households within a one-and-a-half mile radius of his house, 'whose greatest meanes consist in spinning Flax, Hempe, and Hurdes.' They were underemployed and lived dangerously close to subsistence, forced frequently into beggary...

"This vicious cycle of indigence Vaughan sought to break by the setting up of a fully employed, self-sufficient community... The community represented a careful attempt to balance agricultural and manufacturing activities in such a way as to maximise the utilisation of the resources of members' skill and effort."—J.C. Davis, *Utopia and the Ideal Society: A Study of English Utopian Writing 1516-1700* (Cambridge University Press: 1981), pp. 308-13.

Our large folding finely hand-colored plate, with several tears neatly repaired, depicts Vaughan's ideal

community: the property, bordered on two sides by a river and a stream with watermills, has a main house for dining and lodging, attached smaller buildings for “the bottery,” “the pantry,” “the larder,” “the millhouse,” and “the kitchen.” Other buildings include the slaughterhouse, the brewery, and, by far the largest, “tenements for Artificers,” built for the artisans and craftsmen of the community. The second engraved plate, not present in this copy, depicts irrigation channels.

The last copy we can trace with both plates was the Earl of Fitzwilliam – C.E. Kenney copy, sold Sotheby’s London, 26 March 1968, lot 3829. In that copy, the plates, which were not colored, were mounted and one was slightly defective. Charles Traylen offered that copy in his *Catalogue* 72 (Feb. 1970) for the then-enormous sum of £600. Even the Macclesfield copy lacked both plates. The Bridgewater – Huntington copy seems to be the only other example with both plates (they are both similarly hand-colored). Most surviving copies have no plates (for example, all four copies at the British Library lack both plates).

The commendatory verse at the beginning of Vaughan’s book is remarkable too: there are no fewer than eleven poems (plus two more at the end), including the 290-line “Panegyricke, in the deserved honour of this most profitable worke,” by John Davies of Hereford, who signs himself “your poore kinsman.”

Fine copy, with the inscription of Richard Heber on the free front endpaper: “Extremely scarce with the map on canvas. Gough, Sale 1810, 2-15-0.” From the libraries of Richard Gough (sold 5 April 1810, & 19 following days, lot 3828, “with the map on canvas”) and Richard Heber (fourth part of his sale, 8 December 1834, lot 2837, “with the large folding plate, which is very rare”). With a slightly later pencilled note “purchased at Heber Sale by Evans.” In the printed Heber catalogue, the compiler suggests this copy belonged to James Bindley (fourth part of his sale, 2 August 1820, & following days, lot 836, sold to Evans for “7.2.6,” one of the higher prices in the sale). But the cataloguing of the Bindley sale was so inadequate it is impossible to know.

• NSTC 24603–(issue with promissory note dated 29 November 1609 on S4v). With thanks to Steve Tabor for information regarding the Bridgewater copy at the Huntington.

“Magnificent, Outstanding Color-Plate Book of the Mineral Kingdom”

11. [WIRSING, Adam Ludwig]. *Marmora et adfines Lapides coloribus suis*; English title: *A Representation of Different Sort of Marble*. Finely handcolored engraved title-page & 100 exquisitely handcolored engraved plates. 11 p.l. (incl. engraved title), 71 leaves of explanatory text in five languages (German, English, French, Latin, & Dutch), one leaf of “Nachricht.” Large 4to (303 x 238 mm.), attractive antique cat’s paw calf (remains of small paper label on blank portion of engraved title), triple gilt fillet round sides, spine finely gilt, green morocco lettering piece on spine, entirely uncut. Amsterdam: J. C. Sepp, 1776. \$45,000.00

Second edition, the most complete, and of the greatest rarity. This magnificent work, here in a remarkable uncut copy, contains 100 finely engraved plates of polished stone samples (a total of 568 samples), all in magnificent original coloring. The work had first been issued in Nuremberg in 1775, and covered most of the German deposits of marbles and allied ornamental stones. The 1775 issue (see Sinkankas 7281) consisted of 54 plates with German & Latin text only. For the present 1776 edition, the Amsterdam publisher Sepp had the number of plates enlarged to 100, now including non-German deposits, including France and Italy. For this edition, text has been supplied by the German mineralogist C.C. Schmi(e)del (1718-92). Both Brunet and Graesse know of not more than 98 plates published, with explanatory text to plate 75 only, and Sinkankas 7282 notes having seen a copy in the trade with only 56 leaves of text and 73 plates. Our copy is completely complete.

“Very little is known about the author of this splendid work aside from what he gives in his title. Magnificent, outstanding color-plate book of the Mineral Kingdom, depicting an almost infinitely-varied series of marbles and allied ornamental stones from deposits in Germany and nearby countries. Presumably each of the rectangular panels represents the appearance of a polished slab, with most plates depicting six such pieces, but others two, four, and as many as nine. While one is immediately captivated by the richness and depth of the watercoloring, often heightened by the application of opaque white for veinlets, it can be seen

that under each painting lies a complex, lightly-incised network of lines, almost like rouletting, over which the colors have been laid. Near the end of the volume appear the most complex designs, beautifully done, of slabs of dendritic limestones...

"In regard to the so-called 'marbles,' all are by no means the granular/crystalline metamorphic rocks normally considered to be marbles but include numerous very fine-grained types that probably are limestones, many veined, others spotted, and still others brecciated, and including fossiliferous varieties. In some examples the banding suggests that these are calcite onyxes or possibly several cut from cave onyxes...The accompanying text provides brief descriptions and in places footnotes in Latin & German, with locality and an indication in feet of the sizes of the unbroken rock sections that can be removed from the quarries concerned...

"According to the English closing note, this work was published in 100 plates but the Lathrop Harper catalog of 1977 included an example in 12 parts only 'with original part wrappers bound in,' and with only 56 leaves of text and 73 plates. This suggests that the work was regularly issued in parts by subscription and therefore accounts for examples containing less than the maximum number of 100 plates. In addition to the localities indicated in the first edition there are new plates for marbles from the south of France, Brabant, Saxony, and Italy, with a supplement of miscellaneous stones as porphyry, syenite, granite, jasper, lapis lazuli, amethyst, and others."—Sinkankas, II, pp. 1133-34.

A remarkably crisp and fresh uncut copy.

• Brunet IV, 1243. Schuh, *Mineralogy: A Bio-Bibliography*, 4998—(obviously not having seen a copy)—"Both editions of this unusual book are very rare. Unlike the present day meaning, the word marble during the late eighteenth century refers to any stone that can be cut and polished for decorative purposes...The spectrum of colors and patterns inherent in natural rock is accurately reflected in the fine hand colored plates that exhibit extraordinary patterns of color in their figures."