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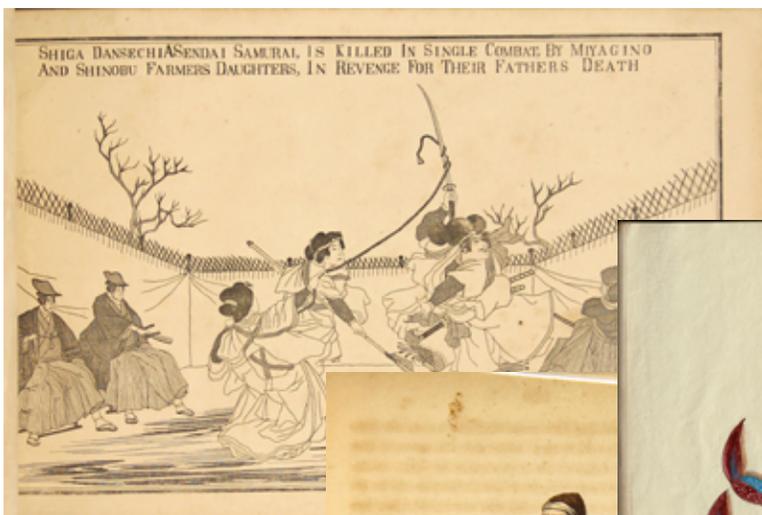
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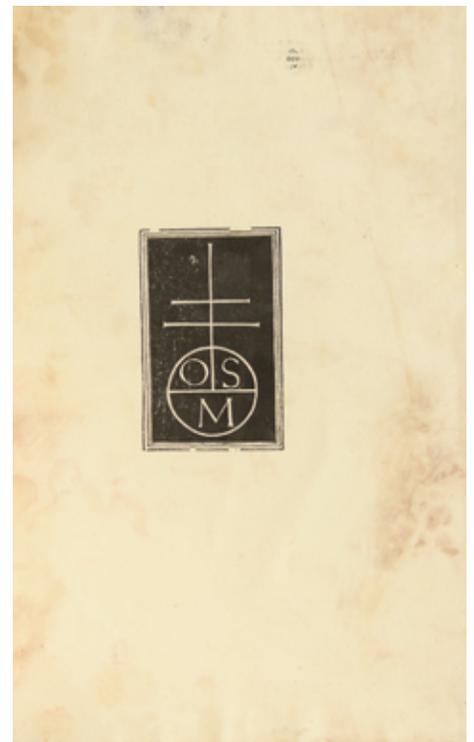
1. **Ammonius, Hermiae.** *Ammonii Hermiae commentaria in quinque voces Porphyrii cum Graeco exemplari recens collata. Locis pluribus restitutis, ac resectis omnibus iis, quae superflua in aliis latinis codicibus legebantur.* Venetiis: [Ottaviano Scotto], 1539. \$3,200

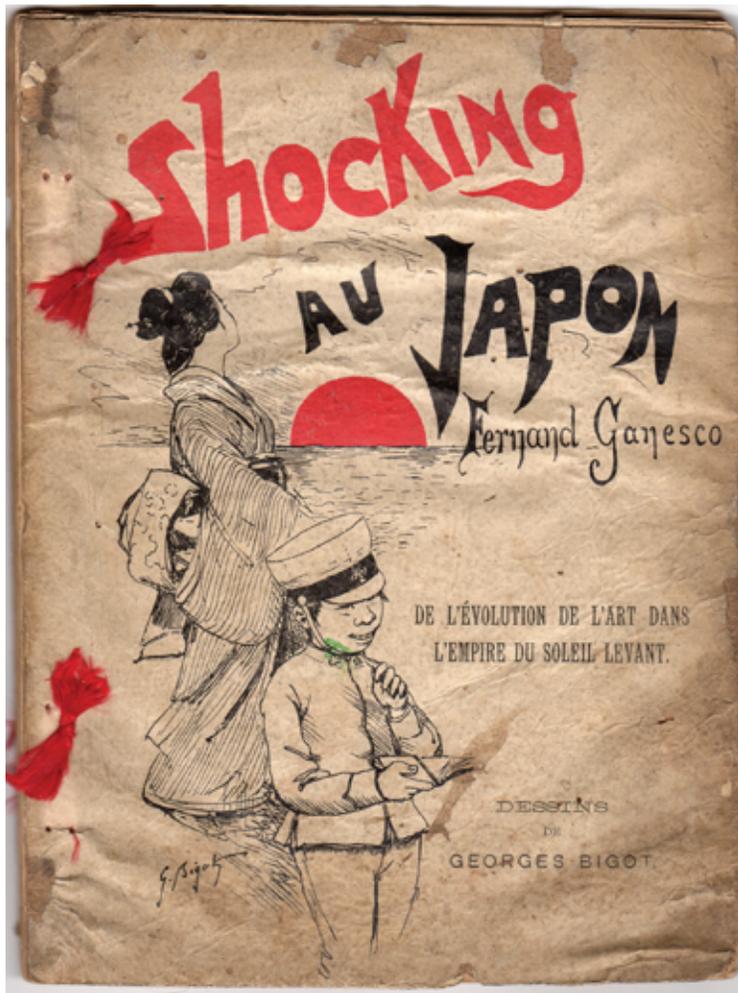
Small folio, collating A-E⁴, a-r⁸, s-t⁶, gathering g misbound but all leaves present; vignette title page, three large and many smaller historiated initials throughout; Ottaviano Scotto's printer's mark on final leaf; contemporary full vellum with raised bands on spine neatly restored, leather ties (replaced), and contemporary manuscript text on spine and upper cover, largely worn past legibility; endpapers renewed,

ex libris of the Conuentus S. Francisci Vitellianae and Marquis C. L. Cavriani of Mantova, with Cavriani's arm's reapplied, occasional underlining and marginal notes in a contemporary hand, in Latin, toning to the top right corner of last dozen or so leaves, very good.

Ammonius (ca. c. 440 – c. 520 AD) taught philosophy at Alexandria, where his father Hermeias had taught earlier. Known primarily for his commentaries on Aristotle, which were said to be of greater benefit than anyone else's, he was also distinguished in geometry and astronomy. Himself a pupil of Proclus at Athens, at Alexandria Ammonius taught most of the important Platonists of the late 5th and early 6th centuries (paraphrased from several online sources).

8 copies in OCLC as of April '18.





2. [Art - Japan.] Ganesco, Fernand. *Shocking au Japon. De l'évolution de l'art dans l'empire du soleil levant. Dessins de Georges Bigot* [cover title]. [Yokohama: 1895]. \$800

8vo, pp. iv, 51, [3]; 15 cartoon text illustrations, pictorial printed covers in red and black, bound with red silk ribbon; ribbons present but mostly snapped with leaves nearly loose, covers soiled and cracked at the extremities, light worming, small closed tear on one leaf; good, or better.

The illustrator Georges Bigot became famous in Japan for his satirical depictions of Japanese life. The critical nature of these cartoons caused trouble with Japanese censors, however, forcing him

to publish in Yokohama. The Préface is by Villetard de Laguerie. Throughout the book the Exhibition of Kyoto is mentioned, and there are biographical references made for the Japanese artists.



WITH 29 COLLOTYPES BY OGAWA

3. [Earthquakes.] Milne, John, & W. K. Burton. *The great earthquake in Japan ... With plates by K[azumasa] Ogawa.* Tokyo & Yokohama: Lane, Crawford & Co., printed at the Tokyo Tsukiji Type Foundry, n.d., [1892]. \$800

First edition, oblong folio, (approx. 11½” x 16”; 29 x 41 cm.); pp. [6], 10, and 29 collotype plates, each with a captioned tissue guard and an explanatory leaf of text, plus a full-page map; original green cloth backed in green buckram, lettered in gilt on the upper cover; faint accession numbers at base of spine, small ‘withdrawn’ stamp on front free endpaper; spine rubbed, corners worn, ink splash on p. 7; good and sound, textblock and illustrations clean.

Milne was professor of Mining and Geology, and Burton professor of Sanitary Engineering, both at the Imperial University of Japan. A second edition was published later the same year with one more plate and an expanded text. Of this edition, only 4 in OCLC, none in the U.S.

“Ogawa Kuzumasa (1860-1929) was, in so many ways, a pivotal figure in the history of Japanese photography. A consummate professional, and arguably the most complete Japanese photographer of the Meiji era, he succeeded in acquiring cutting edge Western technology and using it to become one of the most successful photographic businesses in Japan. Always innovative, he developed techniques which insured his collotype work was the equal of anything to be found in the west ... In October 1891 Ogawa, along with his friends John Milne (the seismologist) and William Burton, photographed the devastating earthquake in the Gifu region of central Japan, and published a book of the event in the following year” (Bennett, *Photography in Japan*, pp. 210-13).



4. [Hearn, Lafcadio.] Schneps, Maurice, ed. *Today's Japan, Lafcadio Hearn Issue*. Vol. 4, no. 1, Jan 1959. Tokyo: Cross Continent Co., 1959. \$75

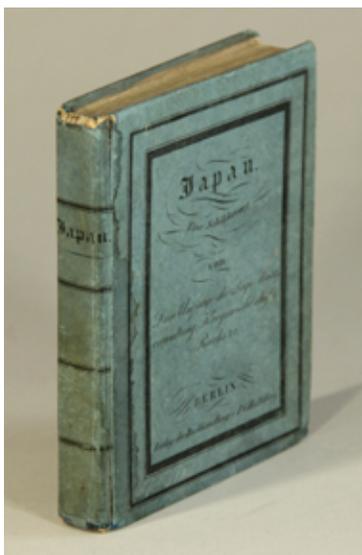
Large 8vo, pp. 129, [3]; color pictorial self-wrappers; text illustrations by Masaru Matsuda; light external wear, near fine. This issue is dedicated primarily to Lafcadio Hearn, with 10 articles on him, including those by Edmund Blunden, Makoto Sangu, Motoi Kurihara, and others. The articles do not appear to have been published elsewhere. Not in BAL.

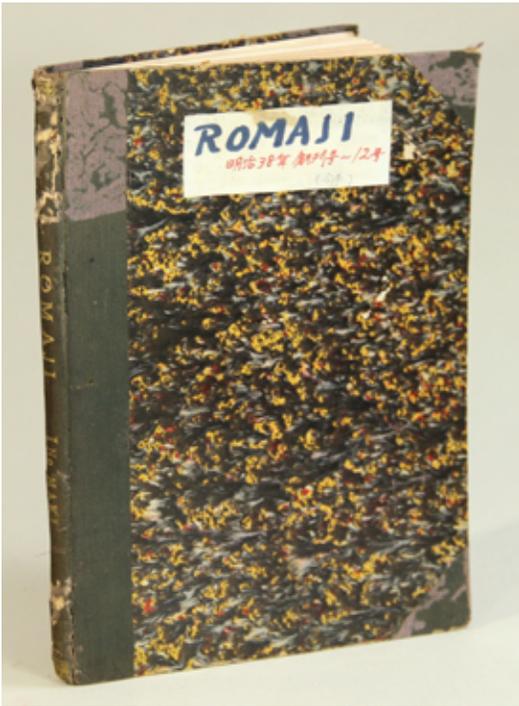
ORIGINAL PRINTED BOARDS - 30 HAND-COLORED PLATES

5. [Japan.] Hasselberg, Johann Gottfried, publisher. *Japan eine Schilderung von dem Umfange, der Lage, Staatsverwaltung, Kriegsmacht dieses Reichs und von den Sitten, Gebräuchen, Religion, Künsten, Wissenschaften, Handel, Ackerbau seiner Bewohner. Mit zwanzig illuminierten Kupfern*. Berlin: J. G. Hasselberg, [1831]. \$850

16mo, pp. [4], 158; 19 hand-colored costume plates of different ranks and one plate of writing utensils; original blue printed boards; very good. The date supplied by GV 1700-1910, per OCLC which locates 3 copies, only Princeton in North America.

Identified in OCLC as for a juvenile audience, but I'm not so sure. The title in translation: *Japan: depiction of the extent, location, state administration, military power of this empire and of the manners, customs, religion, arts, sciences, commerce, agriculture of its inhabitants.*





6. [Japan.] *Romaji*. [Vol. 1, nos. 1 - 12.] Tokyo: Romaji Hirome Kai, Oct 1905 - Sept 1906. \$750

A run of the first year of *Romaji*, “the only Japanese journal transcribed in the roman characters.” 4to, pp. 12 for all issues but the first, which is 10 pages; illustrations throughout, all but the first

issue with front and back wrappers printed in 2 colors; bound in later cloth-backed marbled boards; spine worn and chipped, lower joint split, the issues themselves are near fine; hiragana conversion charts laid in, katakana conversion chart tipped in, along with forms of support for adoption of romaji in Japanese society.

The Romaji Hirome Kai, or Romaji Proliferation Society, was one of a number of groups who advocated for the adoption of romaji in Japanese society in the early 20th century. This publication was their vehicle for popularizing not only romaji as a whole, but their particular method of romanization, which was to be superseded soon after by the Hepburn system in 1907. *Romaji* was preceded by one other romaji-only publication, (*Romaji zasshi*, which folded in 1892). *Romaji* lasted for 40-some years, with the last known issue appearing in the 40s. Its articles included translated literature, guidance on the use of romaji in writing letters, news about romaji adoption in Japanese colonies, and general articles on Japanese culture.

Nine institutions record at least one issue in OCLC, with only Cornell cataloging the first volume in its entirety.

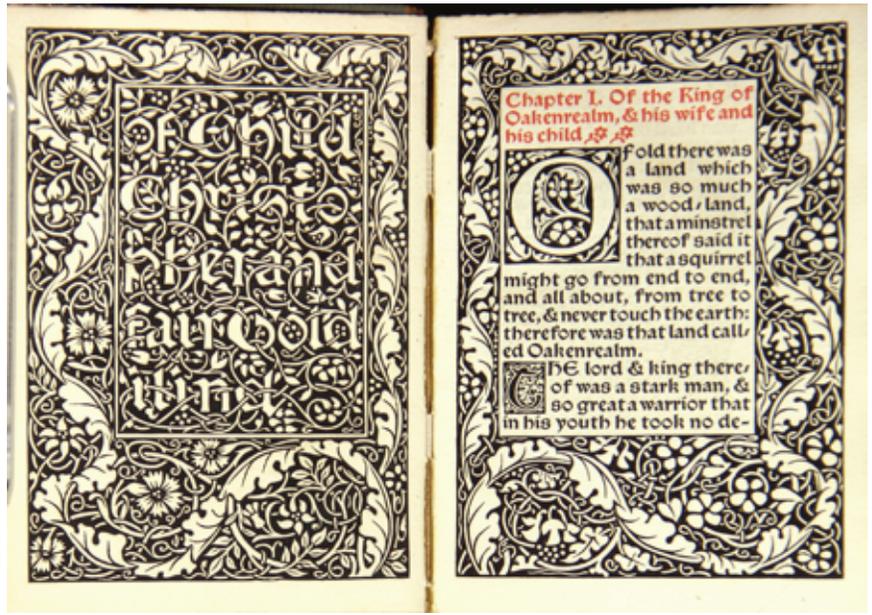


7. [Japan - Natural History.] 蟹数七十品 [= 70 varieties of crab]. Japan, ca. mid-1800s. \$9,000

Manuscript on paper, 10.5” x 7.5”, 43 leaves; 73 water-color illustrations of 70 different varieties of crab, beautifully and brightly rendered, accompanied by neat annotations in Japanese for each; stab bound in patterned paper covers, paper title label on upper cover; light wear to covers, else fine, with the ownership stamp of “Van Reed” (likely Eugene Van Reed) on inner cover.

A remarkably vibrant album of crabs, painted life-size and to a high level of detail and accuracy, from a one square inch *Parthenopidae* to a horseshoe crab that extends a little over four full pages. Each is painted in rich color, with greens, purples, blues and reds giving even the smallest figure a splash of life and personality. A number of these illustrations appear to be derived from the work of Kurimoto Masayoshi, a well-known physician and naturalist of the early 19th century. Of comparable examples that we could find we would argue that ours is a superior copy in the fineness of detail and the execution of the color.

Eugene Van Reed was an American merchant and diplomat, who made his way to Japan in 1859 after having met the shipwrecked Joseph Heco in San Francisco. As the Consul-General for the Kingdom of Hawaii he negotiated for the immigration of Japanese to Hawaii, and is best known for this arrangement and for the terrible conditions those immigrants met when they arrived to work. He remained in Japan until 1873, when he died *en route* to America of tuberculosis. This book was likely produced any time between then and the early 1800s, when Kurimoto was producing the original images.



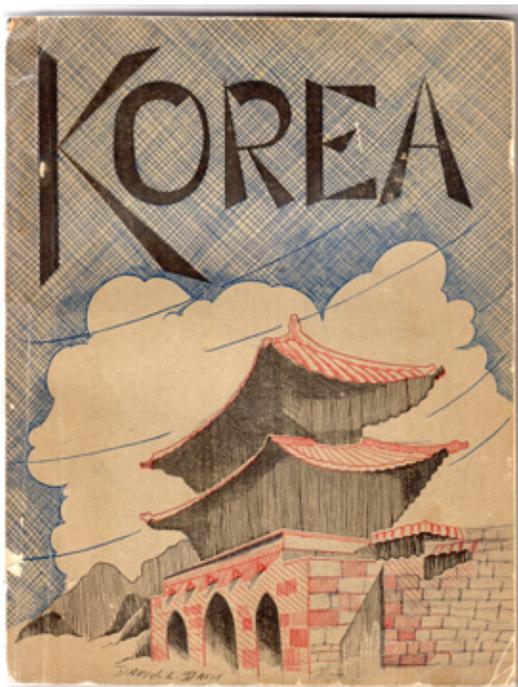
INSCRIBED BY THE EDITOR OF THE KELMSCOTT CHAUCER TO HIS SON
8. [Kelmscott Press.] Morris, William. *Child Christopher and Goldilind the fair*.
Hammersmith: Kelmscott Press, 1895. \$2,500

Edition limited to 612 copies, this one of 600 on paper (12 were on vellum), 2 volumes, 16mo, printed in Chaucer type in red and black, volume I with woodcut title page, facing page with full woodcut border, numerous 7-line and smaller capital initials, erratum slip at the back of volume I; original holland-backed blue paper-covered boards, printed paper labels on spines (darkened, that on vol. II slightly chipped, with loss to portions of 3 letters); all else very good. Small bookplate of the Grolier Society, Kobe, Japan in the corner of the front pastedown in each volume.

This copy with a presentation in the first volume on the front free endpaper: "H. M. Ellis, a birthday gift from his father. Sept. 15, 1895." The 'father' in this instance is Frederick Startridge Ellis, good friend and colleague of William Morris, and editor of a number of Kelmscott Press books, including the Kelmscott Chaucer. At the time of this presentation, Ellis was well into his work on the Chaucer, and based on Peterson, the presentation here to Ellis's son Herbert is earlier than all but one presentation made by Morris himself.

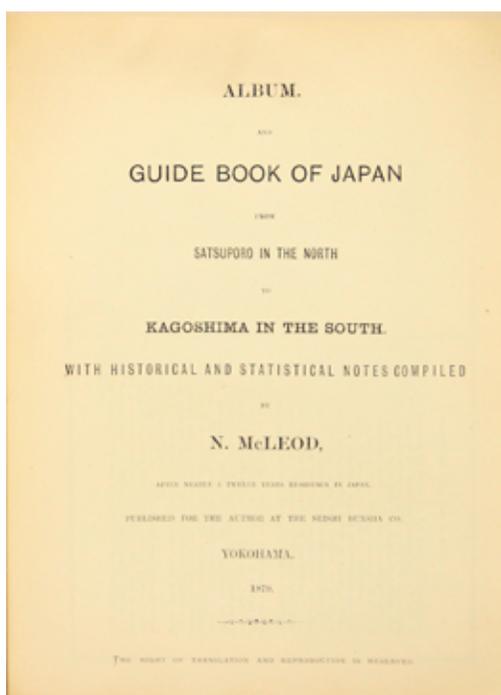
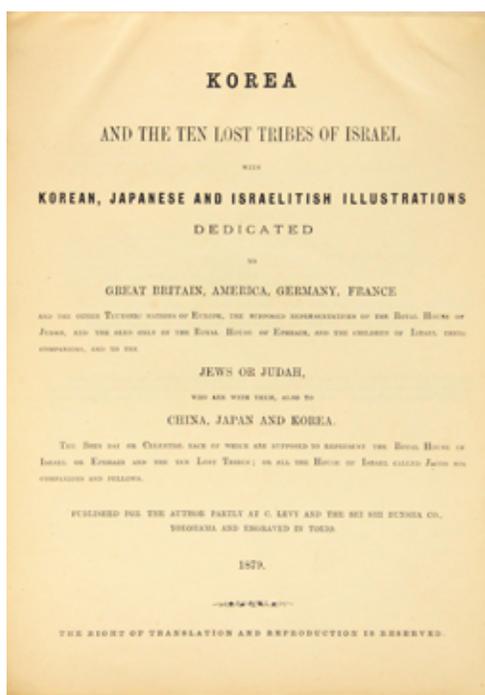
Cockerell 35; Peterson A35;
Walsdorf 35.

H. M. Ellis, a birthday gift
from his father.
Sept. 15 - 1895



9. [Korea.] [Hodge, John R., Lieut., editor.] *Korea*. [Seoul?]: [published by Troop Information & Education Section, GHQ, Far East Command], [1949]. \$425

Large 8vo, pp. xii, 220; heavily illustrated, pictorial paper wrappers; owner's name on upper cover and date on flyleaf, spine chipped, very good. An introduction to Korean history, culture, and industry, for the benefit of GIs stationed there post World War II. Almost every page is illustrated with either photographs or line-art illustrations.

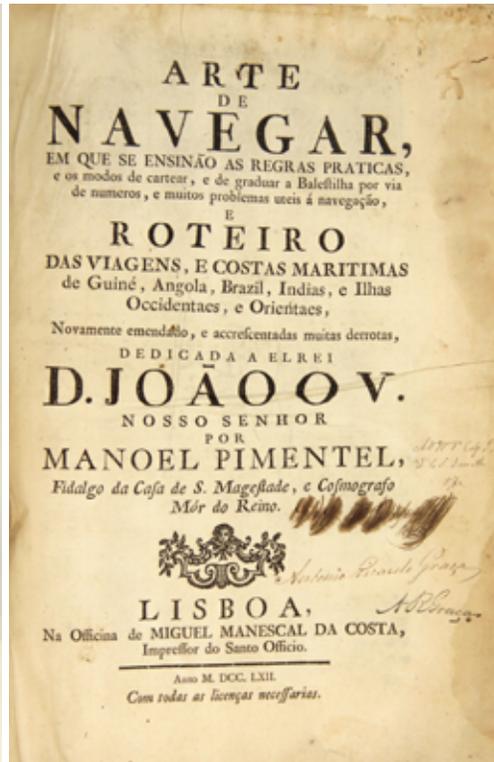


10. [Korea.] McLeod, N. *Korea and the ten lost tribes of Israel with Korean, Japanese and Israelitish illustrations dedicated to Great Britain, America, Germany, France and the other Teutonic nations of Europe, the supposed representatives of the Royal House of Judah, and the seed only of the Royal House of Ephraim*

... their companions, and to the Jews or Judah, who are with them, also to China, Japan and Korea... Yokohama: published for the author partly at C. Levy and the Sei Shi Bunsha Co., 1879. \$1,250

First edition, pp. [6], 23, [1]; 23 wood-engraved plates; **bound with, likely as issued** (although in OCLC they are recorded separately): McLeod, N. *Album, and guide book of Japan from Satsuporo in the north to the Kagoshima in the south. With historical and statistical notes...* Yokohama, 1879, pp. [2], 21, [3] on 6 leaves (i.e. 'four pages' on one leaf); 14 wood-engraved plates; original green moiré cloth, title in gilt on the

upper cover with a small pictorial gilt vignette, string-bound in a tabular binding; very good. An unusual book with interesting, charming illustrations: 19 are composite, the balance full-page. A note at the front reveals that the “Korean pictures are partly engraved from photos taken while the Japanese fleet was in Korea.”



11. **Pimentel, Manuel.** *Arte de navegar, em que se ensinão as regras praticas, e os modos de cartear, e de graduar a Balestilha por via de numeros, e muitos problemas uteis á navegação, e roteiro das viagens, e costas maritimas de Guiné, Angola, Brazil, Indias, e ilhas occidentaes, e orientates...* Lisboa: Miguel Manescal da Costa, 1762. \$1,250

Folio, pp. [12], 603, [1]; 21 copper-engraved maps, charts, and plates (several folding), one large engraved compass rose in the text, numerous woodcut diagrams; first 2 or 3 leaves amaturishly reinserted, clean tear in one of the folding plates (a long one, but without loss), clean tears also in the bottom margins of E4 and G1; occasional worming, mostly confined to the blank margins but occasionally entering text (sense remains clear at all times); contemporary full calf, morocco label on spine partially perished. A copy for the impecunious, but complete and faults notwithstanding, clean and sound.

Originally published in 1712 in Lisbon, and based on a work by the author’s father, Luiz Serrão Pimentel, which was published by his son in 1681 under the title: *Arte practica de navegar*.

Borba de Moraes, *Bibliographia Brasiliana*, p. 672; *Maritime Books in the JCB* 381; Palau 226030; Scott Collection 315.



**BEAUTIFUL VIEWS OF JAPAN
BY AN ACCLAIMED MASTER
PHOTOGRAPHER**

**12. Stillfried-Ratenicz, Raimund
Von, Baron & Felix Beato.** A series
of 35 large albumen photographs.
[Yokohama: ca. 1872-78.] \$8,500

Size varies slightly, 9½” x 12” (25
x 30 cm) to 8½” x 11” (21.8 x 28
cm), on uniform mounts 11½” x 15”
(32 x 38.2 cm), apparently removed
from an album; each with a detailed

German caption in ink on the mount; clean throughout, with rich tones, overall in fine condition.

Baron Raimund von Stillfried-Ratenicz (1839-1911) was an Austrian painter, diplomat, world traveler, and a photographer of the first rank. With the help of his friend the photographer Felix Beato (ca. 1835 - ca. 1907), Stillfried opened for business in 1871. “In May 1872 Stillfried embarked on a six-weeks’ tour of Kobe and Nagasaki in order to extend the geographical boundaries of his photographic portfolio. This included a visit to the closed city of Kyoto.”

A peripatetic man, Stillfried traveled to his native Austria in 1873, and to China in 1875 and again in 1876. Also in 1876 Stillfried was joined in the business by Hermann Andersen, and henceforth the firm was known as Messrs. Stillfried and Andersen. “The year 1877 started disastrously when a fire destroyed Stillfried’s studio. Fortunately most if not all the negatives were rescued, but Stillfried’s cameras and photographic apparatus were gone. One assumes that some insurance recovery was made, but it is a measure of how successful Stillfried’s business had



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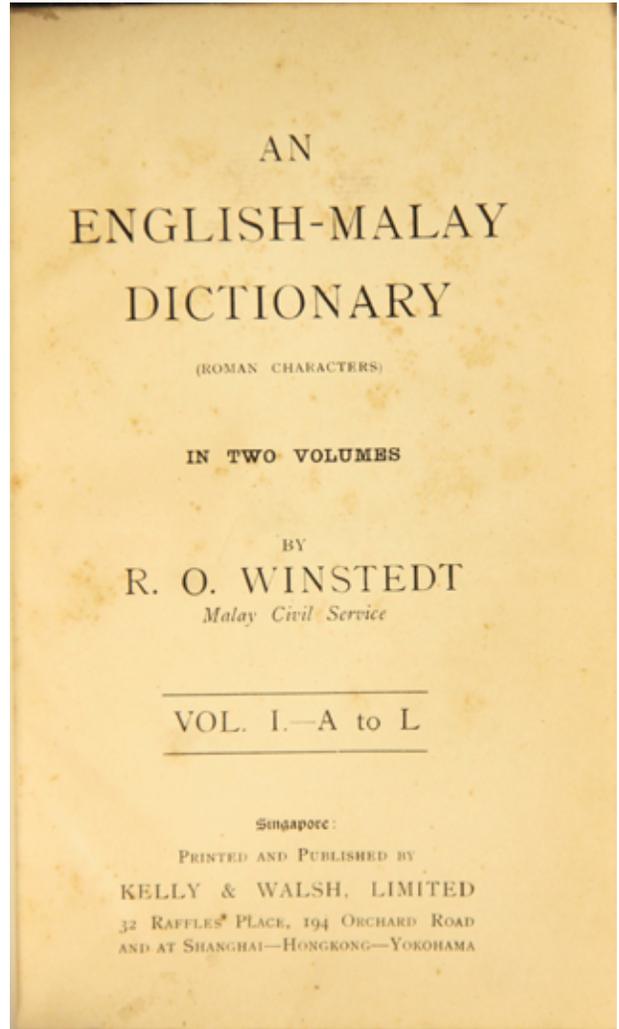
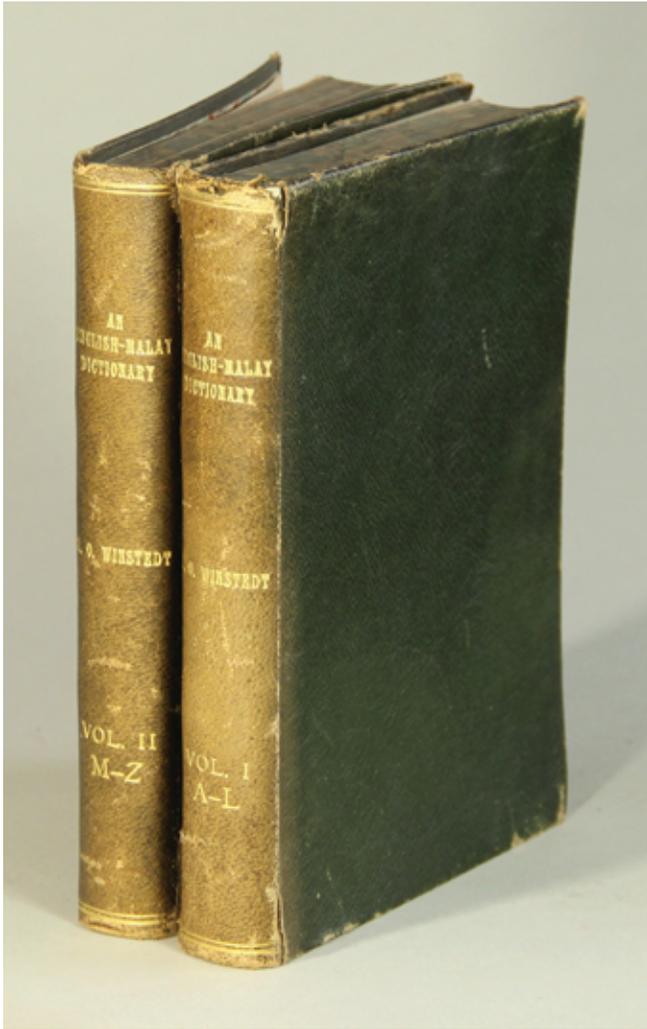
been that within a couple of weeks the local press was reporting that on January 23 Stillfried and Anderson had acquired Felix Beato's photographic business ... From this time on ... Stillfried and Andersen would freely print from Beato's negatives ... and mix them with Stillfried's own. This sometimes makes attribution difficult, particularly with landscape views and architectural studies."



In June of 1877 Stillfried left for San Francisco and Philadelphia, and the following year for Europe where he exhibited his photography in a number of European cities. He returned to Yokohama in 1878, at which point the Stillfried and Andersen business was dissolved. Subsequently, Andersen and Stillfried ended up in court (long story, for which see Bennett) and by 1881, Stillfried has left Japan for good. (All quotes from Bennett, *Photography in Japan 1853-1912*, pp. 133-41).

The photographs include 4 panoramas (Tokyo, Yokohama (2), and Hakone); 9 architectural views (Nikko (4), Tokyo (2), Osaka, Kamakura, and Kyoto); 9 landscapes (Nakata, Nigiski, Imacchi, Kamakura, Nagasaki (2), Tokyo (2), and Nikko); 11 portraits, including market scenes (Buddhist priests, sumo wrestlers (2), coolies, basket shop, geishas, actors, an old man, a woman in winter costume, an actor in a Noh costume, and a woman carried in a sedan chair); plus 2 beautiful photographs of Japanese watercraft: a junk and a houseboat.

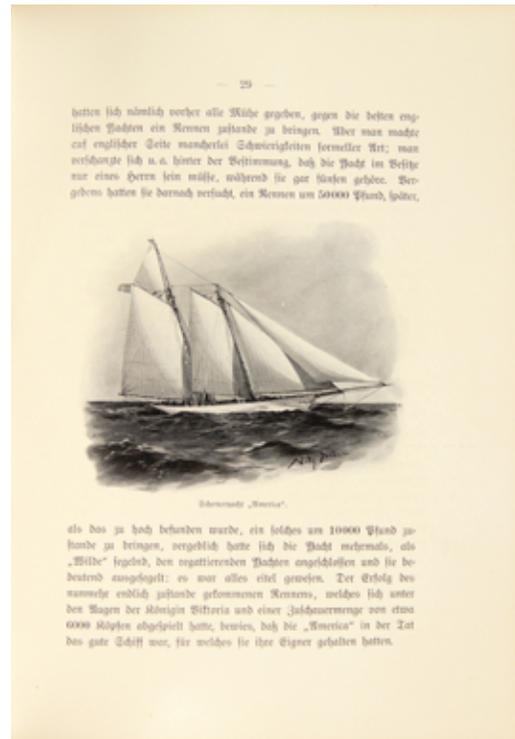
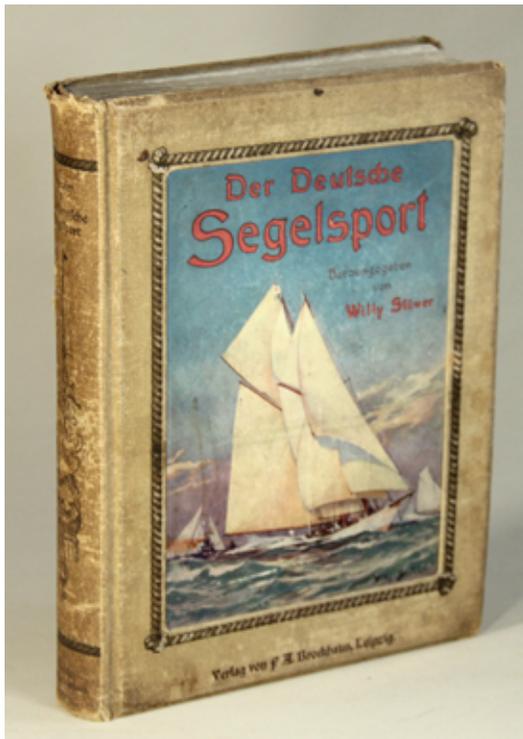




13. **Winstedt, R[ichard] O[laf].** *An English-Malay dictionary (roman characters).* Singapore: Kelly & Walsh, Limited, [1914-15?]. \$200

First edition?, 8vo, 2 volumes, contemporary full green morocco, marbled edges and endpapers; spines sunned, edges rubbed, wear to the lower board of vol. 1, boards bowed, fore-edge of vol. 2 roughed up (text spared), text sound and bright. Material derived partially from the *English-Malay Dictionary* of R. J. Wilkinson. Three contemporary editions of the dictionary were printed. The third is stated as such, but we were not able to track down a copy of the second and first to compare them, and no dates appear anywhere in the text. The presence of an addenda lead us to surmise that this is the first edition.

“Winstedt was the first British scholar to make a systematic survey of Malay material for historical purposes, and laid the true foundation of a scientific approach to the writing of Malayan history” (*Australian Journal of Politics and History*).



WITH A SECTION ON THE AMERICA'S CUP

14. [Yachting.] Stover, Willy. *Der Deutsche Segelsport ... Unter Mitwirkung von Redakteur G. Belitz, Regierungsrat Dr. Riess und Schiffbau-Ingenieur de Ahna...* Leipzig: F. A. Brockhaus, 1905. \$275

First edition, imperial 8vo, pp. [2], xii, 315, [1]; color frontispiece portrait, 14 color plates, 128 illustrations in the text (a number full-page), mostly after paintings and watercolors by the author, plus 1 folding plate; original beige buckram with a large color insert on the front cover; wear at the edges, spine a bit soiled and slight cracking of the cloth on the rear joint; all else very good. An uncommon history of yachting in Germany, with a section on The America's Cup, as well as powerboats, regattas, and rules.

