

# The Leonardo da Vinci collection at the Samuel C. Williams Library



This collection contains one of the finest accumulations in the Western Hemisphere of prints, manuscripts in facsimile and books by and about Leonardo da Vinci. This collection was started with a donation by John William Lieb.

**Catalogue of the Lieb Memorial Collection of Vinciana**  
*Originally compiled by Maureen Cobb Mabbot*

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**The John W. Lieb Memorial**

# Introduction

The first part of this catalogue lists editions of Leonardo's works, the second part lists works on Leonardo. The plan, for the sake of clarity and consistency, is based on the most nearly complete Leonardo bibliography, Ettore Verga's *Bibliografia Vinciana*, 1493-1930. Those items in the Lieb collection which are in the *Bibliografia Vinciana* are herein given the Verga number, designated by V., and the student may refer to that bibliography for a full description of the contents and importance of items thus numbered. Items not listed by Verga are designated by V- and naturally include everything dated after 1930. Most of the works without Verga numbers are described by him in differing editions or are mentioned in his notes; or are works referring only indirectly to Leonardo. Apparently the Lieb collection of Vinciana is the only one in the world formed by an engineer with emphasis on Leonardo's mechanical genius. It thus contains general works on the history of aviation and technics outside the province of the *Bibliografia Vinciana*. In the years since Mr. Lieb's death in 1929 a small number of items have been added by friends of the library and by means of a very small endowment fund, but at present the library has no means of growing after the large and comprehensive plan of its original collector. Each item has been examined carefully. Some of the earlier Treatises (numbers 1, 4, 5, 6, 8, 10, 12, 15, 16, and 23) differ in size, paging or otherwise from Verga's descriptions. In other items slight changes have been silently made correcting Verga's misprints and confused treatment of English names. In compiling the catalogue I have enjoyed the constant advice and encouragement of Miss Enid Hawkins, Mr. James Creese, and Dr. Thomas Ollive Mabbott. The unusually complete collection of editions of Leonardo's works, listed in Part One, is not only the largest in this country, but includes all the facsimiles that have been published to date. One comes to feel that Leonardo's greatest contribution to humanity was not the Mona Lisa, not any particular drawing, painting or manuscript. What, above all things, he gave to the world was a method and an attitude. He was his own masterpiece. That masterpiece may be studied fully and at one's leisure in the Lieb Memorial Rooms.

**MAUREEN COBB MABBOTT** 1 Dec. 1936

# Works by Leonardo da Vinci

The Treatises: Treatise on Painting

1651

**1. TRATTATO DELLA PITTURA** di L. da V., novamente dato in luce, con la Vita dell'istesso autore, scritta da Rafaele Du Fresne. Si sono giunti i tre libri delta pittura, et it Trattato delta statua di L. B. Alberti, con la Vita del medesimo. Parigi, Langlois, f.°, pp. 16 not num. + 112 + 30 not num. + 62; ill. V. 1

**2. TRAITÉ DE LA PEINTURE** de L. de V., donné au public et trauduit de l'italien en français par R.F.S.d.C. Paris, Langlois, 4°, pp. 16+128; ill. V. 2

1716

**3. TRAITÉ DE LA PEINTURE** par L. de V., revu et corrigé. Nouvelle édition augmentée de la Vie de l'Autheur. Paris, Giffart, 16°, PP. liv +34 not num. + 324 + 20 not num.; ill. V. 3

*Two copies. One lacks frontispiece portrait of Vinci.*

1721

**4. A TREATISE OF PAINTING** by L. da V. Trans. from the Original Italian and adorn'd with a great number of cuts. To which is prefixed the Author's Life, done from the last edition of the French. London, Printed for J. Senex, at the Globe in Salisbury Court; and W. Taylor, at the Ship in Pater-Noster-Row, 8°, pp. 16 not num. 189 + 16 not num.; ill. V. 4

*First English edition.*

1733

**5. TRATTATO DELLA PITRURA** di L. da V., nuovamente dato in luce, colla Vita dell'istesso autore scritta da R. Du Fresne. Si sono giunti i tre libri delta pittura, ed it Trattato delta statua di L. B. Alberti, colla Vita del medesimo. E di nuovo ristampato, corretto, ed a maggior perfezione condotto ... Napoli, Ricciardo, 4°, pp. 12 not num. + 115 + 18 not num. + 57; ill. V. 7

1747

**6. DES VORTREFLICHEN** florentinischen Mahlers L. da V. höchstnützlicher Traktat von der Mablerey. Aus dem italiänischen und frantzösischen in das Teutsche übersetzt ... Sveite Auflage. Nürnberg, Weigel, 4°, pp. 20 not num., + 200+ 8 not num.; ill. V. 8

1786

**7. TRATTATO DELLA PITTURA** di L. da V., nuovamente dato in luce con la Vita dell'istesso autore scritta da R. Du Fresne. Si sono aggiunti i tre libri delta pittura ed il Trattato della statua di L. B. Alberti colla Vita del medesimo. In Bologna, nell' Istituto delle Scienze, f.°, pp. xxiii-202; ill. V. 11

**8. DES HERRN** L. von V. ersten Mablern zu Florenz praktisches Werk von der Mablerey . . . Nurnberg, Weigel und Schneider, 4°, pp. 20 not num. + 184+5 not num.; ill. V. 12

1792

**9. TRATTATO DELLA PITTURA** di L. da V., ridotto alla sua vera lezione sopra una copia a penna di mano di Stefano della Bella, con le figure disegnate dal medesimo, corredato delle memorie per la Vita dell'autore e del copiatore. Firenze, presso G. Pagard libraio, Jacopo Grazzoli stampatore, 4°, pp. xii + lxii + 99; ill. V. 13

*Two copies. One lacks "ritratto del Principe di Colloredo."*

1796

**10. A TREATISE ON PAINTING** by L. da V. Trans. from the original Italian. Illustrated with a great number of cuts. To which is added the Life of the author, and a portrait from a picture in the Duke of Tuscany Gallery at Florence. A new edition. "Quam multa vident pictores in umbris et in evidential London, Printed for I. and J. Taylor, at the Architectural Library, High Holbom, 4°, pp. xii + 190 + 19 not num.; ill. V. 14

1802

**11. A TREATISE ON PAINTING** by L. da V. Faithfully translated from the original Italian, and now first digested under proper heads by John Francis Rigaud Esq.... To which is prefixed a new Life of the author drawn up from authentic materials till now inaccessible, by John Sidney Hawkins. London, Printed for J. Taylor, 8°, pp. xcv-236; ill. (Note: the book really has only 226 pages as the numbers 225 to 234 are omitted by printer's error.) V. 16

*Plate 21 is missing.*

1803

**12. TRAITÉ DE LA PEINTURE** de L. de V., précédé de la Vie de l'auteur et du catalogue de ses ouvrages, avec des notes et observations par P. M. Gault Saint Germain. Nouvelle édition, ornée de figures, d'après les originaux du Poussin et d'autres grands maîtres. Paris, Perlet, 8°, pp. lxxxviii-413; ill. V. 18

1804

**13. TRATTATO DELLA PITTURA** di L. da V. Milano, dalla Società tipografica de' classici italiani, 8°, pp. [207 and] 255; ill. Two copies. One lacks frontispiece portrait of Vinci and is bound alone. The other is bound with Amoretti's Memorie as in V. 19

1817

**14. TRATTATO DELLA PITTURA** di L. da V., tratto da un codice della Biblioteca Vaticana e dedicato alla Maesta di Luigi XVIII Re di Francia e di Navarra. Roma, nella stamperia Re Romanis, 4°, pp. 511. V. 21

*Two copies. One is bound with a copy of Disegni (V. 22).*

**15. DISEGNI** che illustrano l'opera del Trattato della pittura di L. da V., tratti fedelmente dagli originali del Codice Vaticano. Roma, 4°; 22 pl. V. 22

1820

**16. TRAITÉ DE LA PEINTURE** de L. de V., précédé de la Vie de l'auteur et du catalogue de ses ouvrages avec des notes et observations par P. M. Gault de Saint Germain ... Nouvelle édition ornée de figures d'après les originaux du Poussin et d'autres grands Maîtres. Genève, Sestier fils et Cie, 8°, pp.

lxxv-356; ill. V. 3

1835

**17. A TREATISE ON PAINTING** by L. da V. Faithfully trans.... by J. F. Rigaud.... To which is prefixed a Life of the author with a critical account of his works by John William Brown. London, J. B. Nichols and Son, 12°, pp. civ-244; ill. V. 26

1877

**18. A TREATISE ON PAINTING** by L. da V. Trans. by J. F. Ripud. With a Life of Leonardo by J. W. Brown. New edition, revised. London, George Bell and Sons, 8°, pp. lxxvii-238; ill. V. 29

1882

**19. L. da V., DAS BUCH VON DER MALEREI**, nach dem Codex Vaticanus (Urbinas) 1270, herausgegeben, übersetzt und erläutert von Heinrich Ludwig. Wien, Bräuml, 8°, 4 v. pp. 535; 408; 354; 456; ill. (Quellenschriften für Kunstgeschichte und Kunsttechnik des Mittelalters und der Renaissance, Bd. 15-18). V- 31

*This is the most elaborate and fully critical edition of the Treatise.*

1885

**20. L. da V., DAS BUCH VON DER MALEREI** . Neues Material, aus den Originalmanuscripten gesichtet und dem Cod. Vatic. 1270 eingeordnet von Heinrich Ludwig. Stuttgart, Kohlhammer, 8°, pp. xii-288. V- 32

1909

**21. L. da V., TRAKTAT VON DER MALEREI**, nach der Uebersetzung von Heinrich Ludwig. Neuherausgegeben und eingeleitet von Marie Herzfeld. Verlegt bei E. Diederichs, Jena, 8°, pp. xxxix-437. V. 35

1910

**22. L. de V., TRAITÉ DE LA PEINTURE** . Traduit intégralement pour la première fois en français sur le Codex Vaticanus (Urbinas) 1270, complété par des nouveaux fragments tirés des manuscrits du Maître, ordonné méthodiquement et accompagné de commentaires par Péladan. Ouvrage orné de 40 figures démonstratives de l'édition princeps et de 100 dessins esthétiques d'après les clichés d'Alinari, Brogi et Fumagalli. Paris, Delagrave, 8°, p. 247. V. 36

**23. L. de V., TRAITÉ, DU PAYSAGE** . Traduit pour la première fois en français, in-extenso sur le Codex Vaticanus, avec un commentaire par Péladan. Ouvrage orné de 140 figures démonstratives de l'édition du 1817 et de 28 dessins esthétiques dont 24 hors texte. Paris, Delagrave [1910]; 8°, pp. xi-174. V. 37

1919

**24. L. de V., TRAITÉ DU PAYSAGE** ... Peladan ... Paris, 8°, pp. xi-174. V.-  
*Reprint of No. 23.*

1921

**25. DAS MALERBUCH** von L. da V., ausgewählt nach der Uebersetzung von H. Ludwig, und

zusammengestellt von Dr. Emmy Voigtländer. Leipzig, Voigtländer, 8°, pp. 106; ill. V. 39

**26. L. de V., TRAITÉ DE LA PEINTURE** ... Peladan ... Paris, Delagrave, 8°, pp. 247. Seventh ed.  
V. 40

# Works by Leonardo da Vinci

## Treatise on the Motion and Measure of Water

1828

**27. DEL MOTO E MISURA DELL' ACQUA**, di L. da V. Bologna [a spese di Francesco Cardinali ], 4°, pp. 6 + 273-450; ill. V. 42

1923

**28. L. da V., DEL MOTO E MISURA DELL'ACQUA.** Libri nove ordinati da F. Luigi Maria Arconati. Editi sul codice archetipo barberiniano a cura di E. Carusi ed A. Favaro. [Pubblicazioni dell' Istituto vinciano in Roma, diretto da Mario Cermenati; nuova serie: Testi Vinciani, I]. Bologna, Zanichelli, 8°, pp. xxiii-414; ill. V. 43

# Works by Leonardo da Vinci

## Manuscripts and Drawings: Editions

1730

**29. [Caylus Comte de]**, Auszug derer Kopffe wodurch allerhand Gemuths-Neigungen ... in Kupfer gestochen von M. le C. de C. sodan aber copirt worden dutch I. A. P. in Augspurg. etc. [Augsburg and Paris, 1730.] 11 engraved plates including title and (8) pages of typographic text. f.° V.-

*Note: The typographic text is that of Mariette, Paris (V. 48), but the engravings are copied at Augsburg by I. A. Pf ... who adds an engraved title page in German and French.*

1767

**30. [Caylus Comte de]**, Recueil de Testes de caractère & de Charges dessinées par L. da V. Florentin & gravées par M. Le C. de Caylus. Aug. Carache del. L. Bonriett sculp. (No typographical text). f.°, 20 engraved pl. including title-page, with 66 figures. V.-

1784

**31. DISEGNI** di L. da V., incisi e pubblicati da Carlo Giuseppe Gerli, milanese. Milano, presso Giuseppe Galeazzi, f.° pp. 16 of text and 61 pl. V. 49

1786

**32. CHARACATURAS** by L. da V. from Drawings by Wincelous Hollar out of the Portland Museum. Published as the Act directs ... by John Clarke, N. 291 Strand, f.°, pp 16 pl. with 61 figures. V. 51

1812

**33. Chamberlaine J.**, Original designs of the most celebrated masters of the Bolognese, Roman, Florentine and Venetian schools; comprising some of the works of L. da V., the Caracci, Claude Lorraine, Raphael, Michael Angelo, the Poussins, and others in His Majesty's collection; engraved by Bartolozzi, P. W. Tomkins, Schiavonetti, Lewis and other eminent engravers, with biographical and historical sketches of L. da V. and the Caracci. London, Bulmer, large f.°, pp. 2 unnum. + 14; 5 unnum. pl. (of Leonardo's anatomical drawings not mentioned in table of contents) + 61 pl. and colored frontispiece of Guido's Christ. See description of V. 52

1830

**34. DISEGNI** di L. da V., incisi sugli originali da Carlo Giuseppe Gerli, riprodotti con note illustrative da Giuseppe Vallardi. Milano, Ronchi, f.°, pp. 2 unnum. + 20 of text and 61 pl. V. 53

*This copy contains an inscription to Lieb by Dr. Verga.*

1872

**35. SAGGIO** delle opere di L. da V. Con ventiquattro tavole fotoitografiche di scritture e disegni tratti dal Codice Atlantico. Milano, Tito di Giovanni Ricordi impresses large f.°, pp. vii-32 and 24 Pl. V. 54

*Also an extract of C. Boito's section on Leonardo; 10 pages, apparently inscribed by Boito.*

1881

**36. LES MANUSCRITS** de L. de V. (Codice A; B, D; C, E, K; F and 1; G, L and M; H [kept in the Library of the Institute at Paris] and Ashbumam 2038 and 2037 in the Bibliothèque Nationale.) . . . Publiè en fac-similès avec transcription littérale, traduction française ... par M. Charles Ravaisson-Mollien. Paris, Quantin, 1881-1891; f.°, 6 v. V- 55-57,-59-61

1888

**37. I DISEGNI di L.** de V. della Biblioteca di S. M., riprodotti in fototipia da Pietro Carlevaris. Torino, large f.°; 16 pl. V. 58

1891

**38. IL CODICE** di L. da V., delta Biblioteca del Principe Trivulzio in Milano, trascritto e annotato da Luca Beltrami. Milano, tip. Pagnoni, 4°, pp- 310 incl. fac-similes. V. 62

1893

**39. I MANOSCRITTI** di L. da V. Codice sul volo degli uccelli e varie altre materie. Pubblicato da T. Sabachnikoff. Trascrizioni e note di G. Piumati. Traduzione in lingua francese di Carlo Ravaisson-Mollien. Parigi, Rouveyre, 4°, pp. 156 with 47 pl. V. 63

1894

**40. IL CODICE ATLANTICO** di L. da V., nella Biblioteca Ambrosiana di Milano, riprodotto e pubblicato dalla R. Accademia dei Lincei sotto gli auspici e col sussidio del Re e del Governo. Milano, Hoepli, 1894-1904; 6 v., f.', PP. xiii-13'i and 1384 pl. V. 64

1898

**41. I MANOSCRITTI** di L. da V. della Reale Biblioteca di Windsor. Dell' Anatomia. Fogli A, pubblicati da T. Sabachnikoff, trascritti e annotati da Giovanni Piumati. Con traduzione in lingua francese. Preceduti da uno studio di Mathias-Duval. Parigi, Rouveyre, 40, pp. 202; 34 Pl. V. 65

1910

**42. I MANOSCRITTI** di L. da V. della Reale Biblioteca di Windsor. Dell' Anatomia. Fogli B, pubblicati da T. Sabachnikoff, trascritti e annotati da G. Piumati. Con traduzione in lingua francese. Torino, Roux e Viarengo, 40, Pp. 271; 79 Pl. V. 66

**43. FEUILLETS** inédits, reproduits d'après les originaux conservés à la bibliothèque du château de Windsor ... Paris: E. Rouveyre, 22 v., f.0 mounted facsimiles, mounted plates. V.-

**44. PROBLÈMES DE GÉOMÉTRIE ET D'HYDRAULIQUE** ... (Forster Library, South Kensington Museum, London.) Paris, 3 v-, 80, facsimiles. V.-

**45. SCIENCES PHYSICO-MATHÉMATIQUES** . . . (British Museum). Paris, 4 v., 4°, facsimile V.-  
*Note: Numbers 43, 44 and 45 contain only mechanical facsimiles without apparatus, and are mentioned in a note to V. 66.*

1904

**46. Beltrami Luca**, Disegni di Leonardo e della sua scuola alla Biblioteca Ambrosiana. 26 pl. by Carlo Fumagalli. Milano, Montabone, 4°, pp. 15 of text. V. 67

*1906*

**47. Hind Lewis C.**, Drawings of L. da V. London and New York, 4°, pp. 18; 48 pl. V. 1688

*1909*

**48. IL CODICE** di L. da V. della Biblioteca di Lord Leicester in Holkham Hall, pubblicato sotto gli auspici del R. Istituto lombardo di scienze e lettere da G. Calvi. Milano, Cogliati, f.°, pp. xxxiii-242; 72 pl. V. 68

*1911*

**49. CATALOGUE** des reproductions en facsimile des dessins de L. da V. Paris, Braun & Co. (1911-1912); 2 v., f.°, 80 pl. V.-

**50. L. da V., QUADERNI DANATOMIA.** (From manuscripts in the Royal Library at Windsor). Pubblicati da Ove C. L. Vangensten, A. Fonahn e H. Hopstock. Con traduzione inglese e tedesca. Christiania, J. Dybwad, 1911-1916. 6 v., f° V. 69-74

*1921*

**51. LES DESSINS de L. de V.**, par Louis Demonts. Paris: A. Morance, 8°, pp. 18; 25 pl. V. 2601

*1922*

**52. THE DRAWINGS of L. da V.**, by L. Demonts ... Paris, A. Morance, 8°, pp. 18; 25 pl. V.-

*1923*

**53. I MANOSCRITTI E I DISEGNI** di L. da V., pubblicati dalla Reale Commissione Vinciana sotto gli auspici del Ministero della Istruzione pubblica. Vol. I, Il Codice Arundel 263 (In the British Museum). Roma, Danesi, 1923-1930. Four parts in 3 books, 4°. V. 75, 76b  
*Two copies of part 1.*

*1924*

**54. L. da Vinci** ; ausgewählte Handzeichnungen, mit einer Einleitung von Wilhelm Bode. Berlin: Propyläen-Verlag [1924]; f.°, pp. 8 unnum. +32, incl. plates. V.-

*1926*

**55. BEALE COMMISSIONE VINCIANA** . I fogli mancanti al Codice di L. da V. nella Biblioteca Reale di Torino. A cura di Enrico Carusi. Roma, Danesi, 4°, pp. xiv-8; 9 pl. V. 76  
*Two copies.*

*1928*

**56. L. da V.**, Zeichnungen, herausgegeben von Army E. Popp.... München, R. Piper & Co., 4°, pp. 57; 89 pl. V. 2794

**57. I MANOSCRITTI E I DISEGNI** di L. da V. pubblicati della Reale Commissione Vinciana sotto

gli auspici del Ministero della Istruzione Pubblica. DISEGNI, Riproduzione fototipica a colori ... con introduzione e a cura di A. Venturi. Roma, 1928-34; big f.°

Fascicolo I, pp. 23; 32 pl. (1470-1478). V. 2853

Fascicolo II, pp. 28; 38 pl. (1478-1481). V.-

Fascicolo III, pp 24; 38 pl. (1482-1489). V.-

*1930*

**58. I MANOSCRITTI E I DISEGNI** di L. da V. pubblicati dalla Reale Commissione Vinciana sotto gli auspici del Ministero dell' Educazione Nazionale. Serie Minore. IL CODICE FORSTER nel "Victoria and Albert Museum" . . . Riproduzione fototipica con trascrizione critica. Rome, Danesi and La Libreria dello Stato, 1930-1934; large 8°. V.-

Volume I (Forster I), 99 leaves.

Volume II (Forster II, 1), 91 leaves.

Volume III (Forster II 2), 92-284 ll. and 3 unnum. with facs.

Volume IV (Forster III), 137 ll. and 6 unnum. with facs.

*1932*

**59. L. da Vinci**, 1452-1519. London, The Studio, Ltd.; New York, W. E. Rudge, f.°, pp. 3 and 12 mounted pl. (Master draughtsmen, No. 2). V.-

*1935*

**60. Clark Kenneth**, A catalogue of the drawings of L. da V. in the collection of His Majesty the King at Windsor Castle. New York, The Macmillan Co.; Cambridge, England, The University Press, 1935; 4°, 2 v., pp- Ixiv-199 of text; almost 600 reduced reproductions. V.-

*Undated*

**61. Œuvre de principes** de dessin dessinés et gravés par Léonard de Vinci. Paris, "A Paris chez Jean, rue Jean de Beauvais, no. 32," f.°, 42 plates. V.-

# Works by Leonardo da Vinci

## Manuscripts and Drawings: Anthologies

1883

**62. Richter Jean Paul**, The literary works of L. da V., compiled and edited from the original manuscripts. London, Sampson Low, Marston, Searle A. Rivingston; 4°, 2 v., pp. xxix-367; xv-499; 122 pl. V.77

*Text in Italian and English.*

1906

**63. L. da V. Der Denker**, Forscher und Poet. Nach den veröffentlichten Handschriften Auswahl, Uebersetzung und Einleitung von Marie Herzfeld. 2° vermehrte Auflage. Jena, Diederichs, 1906; 8°, pp. clix-316; ill. V. 80

1908

**64. L. da V. Frammenti letterari e filosofici** ... Solmi ... Firenze, Barbèra, 32°, pp. xlii-437. V. 78

**65. L. da V.'s Notebooks** . Arranged and rendered into English by Edward McCurdy. London, Duckworth & Co., 8°, pp. xiv-289; 13 pl. V. 83

**66. Péladan, L. de V.** Textes choisis; pensées, théories, préceptes, fables et facéties, traduits dans leur ensemble pour la première fois d'après les manuscrits originaux et mis en ordre méthodique avec une introduction. Avec un portrait et xxxi fac-similés. Paris, Société du "Mercure de France," 8°, pp. 384. (4th ed). V. 1701

1910

**67. Péladan Sar**, Les manuscrits de L. de V. Les XIV manuscrits de l'Institut de France. Extraits et description. Paris, Sansot, 16°, pp. xx-391. V.1951

1913

**68. L. da V.**, Scritti. Con un proemio di Luca Beltrami. (Della collezione: "Gli immortali ed altri massimi scrittori," diretta da L. Luzzatti e F. Martini). Milano, Istituto editoriali italiano, 8°, pp. 194. V. 85

**69. L. da V.**, Pisma Wibrane, wibòr, uklad, przeklad i wstep. Ed. by Leopolda Staffa. Warsaw, Mortkowicza, 8°, 2 v., pp. xlviii-182; 183-436. V. 2163

1915

**70. Fumagalli Giuseppina**, Leonardo prosatore. Scelta di scritti vinciani preceduta da un medaglione leonardesco e da una avvertenza alla presente raccolta e corredata di note, glossarietto, appendice sulle allegrie vinciane. Milano, Albrighi e Segati, 8°, pp. 393. V. 2293

1920

**71. LIONARDO** . Bilder und Gedanke, ausgewählt und eingeleitet von Hektor Preconi. Mit 25 Abbildungen. Delphin-Verlag, München, 16°, pp. 22. V. 86

*1923*

**72. L. da V.'s Notebooks** . Arranged and rendered into English with introductions by Edward McCurdy. New York, Empire State Book Co., 8°, pp. xiv-289; 14 pl. (Reprint) V.-

# Works about Leonardo da Vinci

Sixteenth to Eighteenth Centuries

1509

**73. Paciolo Luca, Divina Proportione** . . . Venetiis, 4°, pp. 12 + 66 + 54. V.96

*This book, illustrated by Leonardo, appeared during the life of the master, and is the oldest volume in the Lieb Collection.*

1562

**74. Castiglione Monsignore Sabba**, Cavaliere Gerosolimitano, Ricordi, Overo ammaestramenti . . . Di nuovo ristampati, e con diligentia riveduti & emendati. In Venetia per Giovanni Bonadio & Domenico F. & C., 4°, pp. 153 + 2; not ill. See V. 117

1590

**75. Lomazzo Gian Paolo**, Idea del tempio della pittura, nella quale egli discorre dell' origine et del fondamento delle cose contenute nel suo trattato dell'arte della pittura. In Bologna, nell' Istituto delle Scienze, 4°, pp. xxix-147 V. 130

1637

**76. ISTRUMENTO** della donazione di docice manoscritti di L. da V. fatta alla Biblioteca Ambrosiana di Milano da G. Arconati, a mezzo del suo procuratore Cristoforo Sola, in data 21 gennajo 1637; 4°, pp. 10. V. 146

1746

**77. Zedler L. H.**, Grosses Vollstandiges Universal-Lexikon Aller Wissenschaften und Kunste, Vol. 48, Leipzig und Halle. Typewritten copy of columns 1550 - 1552 on Leonardo. V.—

1796

**78. Pino Domenico**, Storia genuine del “Cenacolo” dipinto da L. da V. nel refettorio de' Padri domenicani di Santa Maria delle Grazie di Milan.. Milano, 8°, pp. 139. V.271

1797

**79. Venturi J. B.**, Essai sur les ouvrages physico-mathématiques de L. de V.... Paris, 4°, pp.56. V.273

# Works about Leonardo da Vinci

Nineteenth Century

1804

**80. Amoretti Carlo**, Memorie Storiche su la vita, gli studi, e le opere di L. da V. Milano, 4°, pp.207;ill. Published as an intro. to Trattato della Pittura, V. 19. V.—

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*Photostat.*

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*With the pamphlet are two autograph letters by Mr. O'Connell, the first from 6 Laurel St., Dalston, 26 January 1875 to J. Murray: "In reference to the picture of a Virgin and Child No. 174 by G. Pedrini belonging to you, now at the Royal Academy, I think it may interest you to know that a similar composition is in my possession, also on panel, and which is ascribed to Da Vinci himself. . . ." 3 pages. Mentions in the last paragraph that he is sending him a short pamphlet about the picture. The second letter, undated, is addressed to Messrs. Crowe & Cavalcaselle, and says he has two interesting pictures which may be Titian's.*

**150. Th. L., Leonardo da Vinci** . "Littel's Living Age," Boston, CXXIV, pp. 643-663. Photostat. V. 708

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*Photostat.*

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*Photostat.*

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1896

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**967. Ricci Corrado**, Tesori della pittura Italiana concerto tavole a colori.. Bergamo, Istituto Italiano d'Arti Grafiche. f°. , one page of text for each picture. n. d. (After 1899). V.—

**968. Vischer Robert**, Ueber das Abendmahl von L. da V. No place or publisher, pp. 133-144 in paper cover. After 1850. V.—

## *MISCELLANEA*

**969. Hoxsey T. D.**, Information regarding the da Vinci “Mona Lisa” now in the possession of Edouard Jones, 9 E. 56th St., New York City. Typewritten, undated article of two pages.

### **970. Lieb Biography:**

**a.** John W. Lieb, electrical pioneer and friend of Italy. Article for the press, including a short biography of his career and quoting a letter from the Podesta of Milan thanking Lieb for his affection for the Vinci collection in Milan and for the city of Milan.

**b.** Extract from “L'Energia Elettrica,” Milan. n.d. Notes that Mr. Lieb came to Italy in 1882,—student of Leonardo and friend of Italy.

### **971. Lieb Correspondence:**

**a.** Copies of correspondence on the finger-print evidence of L. da Vinci in a painting of St. John owned by George T. Pearsons, New York. (1) Nov. 20, 1922 from Arthur R. Sowaal to G. T. Pearsons, ten page “supplementary statement” “on my findings and deductions based on my investigations and examinations of the finger-print evidence I found on the painting of St. John owned by you.” (2) Dec. 12, 1922 from G. T. Pearsons to Sir Charles Holmes, Curator of the National Gallery, London. (3) Dec. 22, 1922 from Hyacinthe Ringrose, Counsellor at Law, 46 Fifth Ave., to Mr. Hoxsey, introducing Mr. Arthur R. Sowaal. Also copies of two legal documents dated Dec. 11, 1922. (1) by Arthur R. Sowaal

challenging anyone at any time or place to deny his finger-print findings on the St. John owned by Pearsons, or to say that it does not contain the identical finger-print impressions as appear in the Mona Lisa and the St. Anne and St. Jerome. (2) by Arthur R. Sowaal giving history of his introduction to Pearsons and of his finger-print work on his St. John.

**b.** Letter, dated June 25, 1923, New York, from Dr. A. L. Holland to Mr. Lieb saying that Freud is not to be taken too seriously and enclosing copy of a page from a chapter he has written on internal diseases.

**c.** Correspondence concerning the translation of hydraulic classics. (1) Letter, dated September 2, 1925, from John R. Freeman, Grosvenor Building, Providence, R.I., to Mr. Lieb regarding the possible translation of the Italian hydraulics classics, with photostat copy of letter, dated August 28, 1925, from L. G. Carpenter, First National Bank Building, Denver, Colorado, to Mr. Freeman. (2) Letter, dated September 3, 1925, from Alfred D. Flynn, 29 W. 38th St., New York, N.Y., to Mr. Lieb concerning L. G. Carpenter as a possible translator of the works of da Vinci into English, with copy of letter, dated September 3, 1925, to Mr. Carpenter from Mr. Flynn, a carbon copy of letter, dated Aug. 25, 1925, from Mr. Carpenter to John R. Freeman, and, also, a photostat copy of letter in English, dated July 27, 1925, from Signor Ettore Scimeni, of Italy, to Mr. Freeman, expressing pleasure in the proposed translations, but noting practical difficulties such as the necessity of having "a more than perfect knowledge of the ancient Italian language." (3) Letter, dated September 5, 1925, from John R. Freeman to Alfred D. Flynn, reviewing the correspondence of L. G. Carpenter and stating that his idea in publishing the translations is to popularize the history of early engineers.

**d.** Letter, dated March 13, 1929, from J. F. Cellerier, 292 Rue St. Martin, Paris, to Mr. Lieb, thanking him for newspapers sent which discussed the case of Mrs. Hahn against Mr. Duveen. He expressed regret that it was not possible for him to come to "bring exactly the proofs needed."

**e.** Letter dated April 23, 1929, from E. Weybe, 794 Lexington Ave., New York, to Mr. Lieb "Enclosed please find the photo stat of an Incunabulum of 1488, which contains on the last page some original drawings by Leonardo. The book is for sale . . ." (The photostats are of the recto and verso of the last leaf of a copy of the *Problemata* of Alexander of Aphrodisias and other works, printed at Venice, 1488, [Gesamtkatalog, 860] with MS drawings attributed to, and name of Leonardo).

**f.** Correspondence between Mr. Lieb and E. A. Faller, Brooklyn, 1929, about Major, Da Vinci's *Mappemonde*, 1865, and *Feldhaus*, *Die Technik*, 1914.

**g.** Copy of letter, dated Nov. 9, 1921, signed T. D. H., about drawings and terracotta Madonna in Metropolitan Museum.

**972. Lieb Lectures:** List of lectures given by Mr. Lieb, never printed, but several typed copies of which are in the library.

**a.** Leonardo da Vinci; engineer and artist. Lecturer at American Society for Mechanical Engineers, Dec. 3, 1913.

**b.** Leonardo da Vinci, mechanical engineer. Lecture at Stevens Institute of Technology, Feb. 20, 1914.

**c.** Leonardo da Vinci, natural philosopher and engineer. Lecture at Franklin Institute, Philadelphia. Jan. 19, 1921.

- d. The master mind of the Renaissance. Lecture at Carnegie Hall. New York, Jan. 20, 1922.
- e. Leonardo da Vinci; artist, naturalist and engineer. Abstract of lecture given at Princeton, Feb. 21, 1922.
- f. The literature and art of Leonardo da Vinci. Lecture at New Rochelle, N.Y., Feb. 8, 1923.
- g. Architecture. Architectural League, New York, Mar. 23, 1923.
- h. Leonardo da Vinci, artist, philosopher and engineer. Lecture at the Catholic Club, New York, Nov. 2, 1924.

**973. Lieb Library:**

- a. Two typewritten lists of books in the Lieb library.
- b. Five typed pages on the collection quoting at length a letter by Mr. Lieb giving the size and history of the collection and telling of his desire that some well known institution should buy it. He suggests the historical collection accumulated by Ford at Dearborn as his first choice.

**974. Lieb Notes:**

- a. Manuscript bibliography used in preparing articles.
- b. List of English, French, German and Italian books on Leonardo. 15 typed pages.
- c. Lists of slides used in each lecture.
- d. Notes and extracts from various books.
- e. Notes on the history of inventions from Aristotle to da Vinci. Six typewritten pages.
- f. Translations into English from II Codice Atlantico, folios 1b verso, 2a recto, 2b recto; from Volo degli uccelli ed. by Piumati 4v, 5, 5v, 6r, 7v, 8v, 11V, 12V, 13r, 16r. Also seven photostat pages of Leonardo manuscripts dealing with geometry accompanied by transcripts into Italian.

**975. Metropolitan Museum sketch.** Undated, unsigned, typewritten account of a sketch in the Metropolitan Museum referred to "in the last number of Raccolta Vinciana," (XI, pp. 226-8) a scenic view of a vaulted ceiling with a list of the dramatic personae of a performance apparently a comedy by Taccone about the loves of Jupiter and Danae. The writer concludes that Vinci must have designed the scenery though he gives no exact references.

**976. Reproductions.** A folio of twenty mounted reproductions of Leonardo's drawings by Alinari. n.d.

**977. Scrapbooks:**

- a. Clippings from English newspapers and magazines.
- b. Italian clippings.

c. German, Spanish and French clippings.

d. "The Master Mind of the Renaissance," a scrapbook of clippings pertaining to Mr. Lieb's lecture at Carnegie Hall in New York, on Jan. 20, 1922. The contents include a photostat of the poster used, announcement cards, reservation blanks, press notices (for the benefit of the American Free Milk and Relief for Italy, etc.), society pictures, program, letters and photostat of letters from patrons congratulating the lecturer. Note: The contents of all except the last scrapbook duplicate to a large extent clippings and articles filed separately and noted under the proper date in this catalogue.

**978. Slides:**

**Case number 1:** Art, 1-101.

**Case number 2:** Architecture, 102-149; Military engineering, 150-176.

**Case number 3:** Military engineering, 177-198; Aviation, 199-225; Anatomy, 226-254; Canals and bridges, 255-270; Civil engineering, 271-294; Mechanical engineering, 295-304.

**Case number 4:** Mechanical engineering, 305-413.

**Case number 5:** Botanical sketches, 414-421; Geometric figures and problems, 422-432; Optics, 433-435; Miscellaneous subjects, 436-451; Specially drawn slides, 452-462; Supplementary slides, 463-478.

**979. Slide photographs.** Thirteen albums of small pictures from Leonardo's drawings, pictures and notebooks to correspond with slides.

**980. Cook Herbert,** Portrait of a musician by L. da V. "Burlington Magazine," London, 1907, XII, pp. 91-92. V.—

**981. De Toni G. B.,** Spigolature Aldrovandiane XIV, cinque lettere inedite di A. Antonio Compagnoni di Macerata ad Ulisse Aldrovandi. "Rivista di Storica critica delle scienze medicine e natural)," VI, pp. 479-486 V.—

*Extract.*

**982. Feldhaus Franz,** Taucherbrillen und andere Brillen bei L. da V. "Zeitschrift für ophthalmologische Optik," Berlin, 1913, I, pp.148-151. V. 2144

**983. Garber P. E.,** Handbook of the National Aircraft Coll. Washington, D.C., Smithsonian Inst., 1927; 8°, pp. 32. V.—

**984. Houssaye A.,** Louis XII et L. de V. "L'Artiste," Paris, 1867, XXXVII, pp. 14-25. V.—

**985. Woermann K.,** Geschichte der Kunst aller Zeiten und Volker. Leipzig und Wien, 1919; 8°, pp. xvi-636. Vol. 4 of V. 2060

# Inventions

**Jack:** Since the lifting of weights is one of the most common problems of the engineer and mechanic, Leonardo gave it much study, designing devices using the principle of the pulley, the screw, and, as here, the ratchet in a form that anticipates the modern automobile jack.

**File Cutter:** Though there is no record that such a machine was built, it is workable in principle. It involves two ideas significant for the future: first, the use of a threaded shaft to control automatically the movement of the file blank so that it may be evenly scored by the trip-hammer, and second, the use of a falling weight as a source of power. The latter is a clockwork mechanism here applied to an industrial use. Therefore the machine represents a step toward automation, an idea that recurs in Leonardo's notebooks, but was not to be realized for centuries.

**Spring-Driven Car:** It is doubtful that any such vehicle was ever constructed. Though springs had been known since ancient times, their use to supply power first appeared in clocks and watches made after Leonardo's time. He recognized their potential usefulness in such theoretical designs as this, and in a drawing for a flying machine in which springs were intended to provide an aid to manpower.

**Automatic Turnspit:** Such devices were known in various automatic and semiautomatic forms since ancient times. In this version Leonardo shows his knowledge of the principle of convection, since the spit turns through the action of the rising hot air on the fan set in the chimney flue. In another turnspit he applied the clockwork mechanism of the falling weight to turn the spit, using a fan vane with goose feathers as a governor.

**Roller Bearings:** Leonardo carried out many experiments with friction, including a transmission system. He found that roller bearings, as here applied to the revolving axle of a wagon, were excellent "friction removers," a function they continue to fulfill in many different situations.

**Gear Study:** Drawings of gear systems recur throughout Leonardo's notebooks, often, as here, theoretical rather than applicable to a specific device. Similar systems to this later appeared in clocks and clock-like mechanisms, and variations of them are in common use today.

**Wire-Testing Device:** Like modern scientists and engineers, Leonardo wanted as precise information as possible about the properties and capacities of materials so that they could be used more effectively and economically. By weighing the basket after the breaking of the wire had automatically shut off the flow of sand he could determine the tensile strength of the wire.

**Printing Press:** Gutenberg is generally credited with the invention of the printing press nearly a half century earlier, in about 1448, but Leonardo seems to have been the first to attempt a basic improvement by making it potentially possible for one man to operate it instead of several. A turn of the screw draws both type bed and paper under the platen and supplies the pressure to print, while a reverse turn releases the bed. The first practical applications of such improvements had to await the early 17th century.

**Variable Speed Drive:** Another theoretical gear system that anticipates a number of modern applications. By meshing the three cogged wheels of different diameters to the same lantern wheel, three different speeds of rotation result, a principle used in the transmission of the modern automobile.

**Hydraulic Screw:** By encasing a waterwheel, the water turbine was developed in the early 19th century. Leonardo's horizontal impulse wheel, driven by the weight of falling water, and his hydraulic screw were important steps in this direction. Like the turbine, the hydraulic screw works with greater efficiency and a smaller water supply than the older overshot or undershot type waterwheels.

**Spindle-Shaped Hull:** Intensive study of the action of water and the shapes of fish led Leonardo to design hulls of greater stability and less friction than the round-bottomed vessels then generally in use, and somewhat similar to certain sections of modern racing hulls. Each side of the model illustrates a different design, each developed from an experimental and functional point of view similar to that of modern engineering and marine architecture.

**Double-Hulled Ship:** If the outer hull of such a vessel were damaged, either by enemy action in time of war, or by reefs or floating wreckage, the inner hull, still intact, would keep the ship afloat. In more recent times both double hulls and the division of the interior of the vessel into separate compartments by watertight bulkheads have carried Leonardo's ideas toward still greater safety at sea.

**Two Level Bridge:** In reserving the upper level for pedestrians and the lower for vehicles, Leonardo used the same idea for traffic control that appears in his plans for an ideal city in which entire streets were thus restricted. The truss is similar to a type used in bridges since the early 19th century.

**Rotating Bridge:** Designed to connect an island stronghold with the mainland, this bridge could be swung across a stream or moat and back again by means of windlasses. Swing bridges have proven to be practical only in relatively short spans.

**Flying Machine:** This early design called for a wooden framework and two movable wings to be activated by the aviator who lies prone in the framework, and works the wings by pulleys connected with stirrups moved with his feet, aided by the windlass worked by his hands and arms. In later designs, often with more than a single pair of wings, Leonardo has the operator standing upright.

**Helicopter:** Leonardo was fascinated with the form of the spiral which often appears in nature, and is involved in the principle of the screw. His helicopter takes the form of an aerial screw, following the example of a device earlier brought to Europe from the Far East in the form of a children's toy. Of his design for the helicopter he wrote, "If this instrument made with a screw be well made - that is to say, made of linen of which the pores are stopped up with starch and be turned swiftly, the said screw will make its spiral in the air and it will rise high."

**Parachute:** "If a man have a tent made of linen of which the apertures have all been stopped up, and it be twelve braccia across and twelve in depth," Leonardo wrote, "he will be able to throw himself down from any great height without suffering any injury."

**Scaling Ladder:** To reach the top of the wall of an enemy fortress, Leonardo designed this scaling ladder in a form similar to that employed today in fire-fighting apparatus. It is elevated and lowered by means of the crank and the large toothed gear.

**Triple-Tier Machine Gun:** There are eleven barrels in each tier. While one is fired, another tier is loaded, and the third cools. This weapon, like others Leonardo designed, shows him constantly attempting to achieve greater fire power.

**Military Tank:** Leonardo designed this ancestral version of the tank to carry heavy fire power and be driven by men working the enclosed wheels with cranks. Its turtle-like cover was intended to deflect enemy fire. "These," he wrote, "take the place of the elephants. One may tilt with them. One may hold bellows in them to spread terror among the horses of the enemy, and one may put carabineers them to break up every company."

**Hygrometer:** The humidity of the atmosphere may be determined by measuring the imbalance caused by the absorption of moisture by the cotton, which, when dry, is equal to the weight on the other side of the scale. Leonardo spent much time studying the atmosphere both as an artist and as a scientist, recording in drawings many of the effects he observed.

**Odometer:** Leonardo often made maps, both for military purposes and for canal construction. He therefore designed several distance-recording devices, including a pendulum type pedometer and the odometer. The latter is one of several variations on an instrument described by the Roman architect and engineer, Vitruvius, whose works were rediscovered early in the Renaissance. It was geared to drop a pellet into a box for a given number of revolutions of a wheel, thus computing the distance traveled.

**Inclinometer:** Leonardo always sought the greatest possible accuracy, and therefore was constantly designing devices for measurement, such as this instrument to determine the degree of incline of a given surface by the relation of the plumb bob to the concentric scale inscribed below its mounting. The accurate figuring of slight gradients was of great importance in laying out canals.

**Anemometer:** A device for measuring the force of the wind by reading on the quadrant scale the highest point to which the vane, hinged at the top, is blown. "The air," Leonardo wrote, "moves like a

river and carries the clouds with it, just as running water carries all the things that float upon it."

**Clock:** For greater accuracy, Leonardo designed a clock mechanism with two separate trains, one for minutes and the other for hours, each complete with escapement, gears, and weight. Weight-driven mechanisms had been associated with clocks for so long that they had come to be regarded as exclusively for this purpose, but Leonardo used them for the increased automation of other machines, such as his file cutter. Clocks registering both hours and minutes had become sufficiently accurate during the 15th century so that they were even occasionally used in astronomical observations. It may be that Leonardo had some such purpose in mind when he designed his dual train mechanism. Real accuracy in clocks was not achieved until the use of the pendulum as a regulating device in the 17th century, yet Leonardo made a drawing of just such a device in a form applicable to clockwork.

# Acknowledgments

By the publication of this catalogue, Stevens Institute of Technology invites scholars engaged in research and laymen to use and enjoy a remarkably fine library of papers, books, and manuscript reproductions displaying the universality of Leonardo's genius. The collection, now methodically listed for the first time, was assembled by John W. Lieb, Stevens '80, between 1893 and 1929. After his death, it was acquired by Mr. Samuel Insull who presently proposed to present it to Mr. Lieb's alma mater. It was then that Mr. William S. Barstow and others of Mr. Lieb's friends became interested and a fund was provided to permit the construction of a group of special rooms in which the Lieb collection could be safely and appropriately housed. To these gentlemen the College is indebted for one of its most precious possessions, the John W. Lieb Memorial Library of Vinciana.

The frontispiece of this volume reproduces a portrait of Mr. Lieb which was given to the College by the Electrical Testing Laboratories and is now hung in the Lieb Memorial Rooms.

For the preparation of the catalogue, a task requiring expert knowledge and painstaking devotion, we are grateful to Maureen Cobb Mabbott; and for its publication to Mr. Barstow.

**HARVEY N. DAVIS, President,**  
Stevens Institute of Technology

# John William Lieb

## An appreciation

### Electrical Testing Laboratories

May, 1930

An outstanding pioneer in the electrical industry, one of the foremost electrical engineers among central station executives, a man of strong personality with well developed traits of leadership, a staunch and devoted American, a man of marked integrity, high ideals and breadth of vision, and above all a loyal and sympathetic friend, John William Lieb won respectful esteem and attained to a position of honor among those who stand at the head of the electrical industry. When on the first day of November, 1929 he passed from among us, the electrical industry lost a renowned leader, the engineering profession one of its outstanding members, and national and civic affairs a constructive influence of oft-proven value.

Although Mr. Lieb spent most of his life in the service of The New York Edison Company, his scholarly attainments, his wide interest and acquaintance, both in America and abroad, led to participation on an extensive scale in progressive movements far transcending his immediate business scope. Yet so energetic and indefatigable was he that the interests of The New York Edison and affiliated companies received first attention and benefited by the effective administration of the wide responsibilities which were his. He worked for these companies incessantly. A staunch believer in privately owned public utilities, he recognized the responsibility to the public, which operation of such companies entails and sought to make the companies with which he was connected worthy of their high calling. To these enterprises he was unfailingly loyal. Personal considerations never took precedence where their success was involved. His service to them was never stinted, not even during his last days of failing health. So far as physical condition permitted, and a little farther, he died in the harness in which it was his delight to pull. Mr. Lieb characteristically worked to best advantage under pressure. He was not content to deal merely with the task in hand but liked to have several additional matters pressing for attention. Residing in the suburbs in recent years, he utilized much of his time at home and during journeys between home and office, to read reports and technical articles. From these he rarely failed to extract ideas for application in affairs with which he was concerned. He would bustle into his office early in the morning, calling to his secretary to get Smith or Jones or Robinson to whom he would entrust for investigation or application ideas conceived in the course of reading or meditation on business affairs during hours which many men would have devoted to recreation or entertainment. A portfolio in his office, generally designated as "my wad", was the daily recipient of material to be considered at home. A truly remarkable amount and range of literature found its way daily into the "wad," to come back later marked for someone's attention. And many a useful piece of information reached those within the circle of his acquaintance because of the omnivorous reading of John W. Lieb.

Among his prominent characteristics was a high regard for a factual basis of procedure. Reality as a cure for ills of misunderstanding led to prescription of large doses of facts. It was this sound perception which underlay his long continued interest in Electrical Testing Laboratories. This Company he served as President from its incorporation in 1900 to shortly before his death, when he was made Chairman of the Board of Directors, the other members of which at that time were--N. F. Brady, C. L. Edgar, Samuel Insull, M. S. Sloan and W. H. Taylor. Leadership of this testing enterprise displayed sterling qualities which gained for Mr. Lieb complete confidence and respect of the entire electrical fraternity and left indelibly upon the Laboratories' organization his mark of probity, breadth of vision

and desire for constructive service. Closely identified with and antedating this activity was his service, continuously from 1896 until his death, as Chairman of the Lamp Committee of the Association of Edison Illuminating Companies. In this he was associated with substantially the same group of men who served as Directors of Electrical Testing Laboratories. Under his chairmanship, the Lamp Committee enjoyed the full confidence of the central station industry and of the lamp manufacturers, and was largely instrumental in bringing about and maintaining that broad cooperative development which has proved beneficial to the utilities, the manufacturers and the public alike. Out of his concern for best development of electric lamps grew an interest in illumination. Though not a lighting technician, he was familiar with the technical fundamentals of the subject and did much to promote illuminating engineering, upon the sound progress of which he recognized that a full development of electric lighting depended. His last technical paper, "Some Engineering Aspects of Electric Lighting," submitted at the World Engineering Congress in Tokio at about the time of his death, reflects this view.

Living in the city in which the great engineering societies and the national electrical trade organizations have their headquarters he was a more or less continuous participant in the counsels of such bodies, several of which he served as President. A wise and ready counsellor, he was called upon frequently to assist in formulating policies and guiding activities of these bodies along constructive lines. An unflinching interest in their success gained an ever ready welcome for those who conferred with him on any subject having to do with the welfare of the electrical industry or of the engineering profession. His keen interest in those enterprises, his readiness to assist them and his success in handling difficult tasks led to frequent calls which, it is to be feared, sometimes overtaxed his strength. Until the last year of his life, "Let Lieb handle it" or "Referred to Mr. Lieb with power" was the frequent conclusion of committee discussions of difficult or delicate projects. Leading participation in early developments of the electric light, power and traction business in Italy gave Mr. Lieb a wide acquaintance among European leaders of the industry. With the passing of the years this ripened into many enduring friendships which placed him, in the estimation of European contemporaries, as one of the best known and highly respected American engineers. His life contributed conspicuously to international understanding and amity, which to him was an objective of major importance. The English and German languages were at his command from boyhood. His sojourn in Italy when a young man gave him a native's fluency in the use of Italian and an unusual command of its several dialects. He also acquired a degree of facility in the use of the French language. Thus, when the International Illumination Congress met in America in 1928, Mr. Lieb, as Chairman of the Reception Committee, was able to address in their own languages the English, French, German and Italian delegates. In employment of English he had a happy faculty of lucid expression, characterized by selection of words and phrases expressive of exactly the desired shade of meaning. If his writings sometimes lacked in brevity and succinctness, they generally excelled in logic and in precision of expression. Among his manifold interests, pride in the electrical industry found a practical outlet in measures for preserving a faithful record of its developments. The existence of the Historical Electrical Collection (recently donated to Mr. Henry Ford) owes much to the interest and enterprise of Mr. Lieb, without whom it is doubtful if this priceless exhibit of steps in electrical development would be available today. Enjoying from early years a high measure of Mr. Edison's confidence, he reciprocated with a warm admiration and a sturdy loyalty which was evidenced in all of his activities. In later years this took the form, in part, of an interest in the Edison Pioneers to which that organization and its members owe a great deal. With his loyalty to Mr. Edison manifested in this and many other ways, went admirable fidelity to early Edison workers. His last contributions to furthering the renown of Mr. Edison were his presentation before the Edison Pioneers, February 11th, 1929 of proposals looking toward the organization of Light's Golden Jubilee and his appearance as Presiding Officer at the Edison Anniversary Session of the National Electric Light Association, June 6th, 1929. To his Alma Mater, the Stevens Institute of Technology, he rendered conspicuous and sustained service. Not only as Member of the Board of Trustees, but also through personal contact with the President and the Faculty, his influence made itself

effective. When the Institute granted him the honorary degree of Doctor of Engineering, it honored not only the recipient but also the giver. Mr. Lieb's admiration for Leonardo da Vinci as an engineer, artist and versatile genius did credit to his own innate versatility. He delighted to explore the mind of Leonardo and to make known the astounding prescience of that unique genius. And it is probable that his painstaking research in Vinciana stimulated and enlarged that versatility which was his own conspicuous trait. His lecture on Leonardo as an Engineer before The American Society of Mechanical Engineers was a classic and contributed greatly toward attracting the attention of American engineers to Leonardo's achievements. Mr. Lieb was a good and useful citizen, alert to community needs and always ready to serve them. In trade and eleemosynary activities he never lagged. His career was featured by a consistent rectitude--the outcome of an underlying ethical perception, which, not neglecting expediency, yet never allowed mere expediency to mislead from the course of right dealing. A fundamentally honest man, unselfish, energetic and far-seeing, his career offers much that is worthy of emulation. In a life of loyalty to worthy causes, loyalty to family was outstanding. A congenial home atmosphere and a beautiful home were a sustaining influence of large importance in enriching his life and engendering fundamental contentment which made possible his wide outside activities. A richly developed personality of very human qualities made Mr. Lieb an interesting character. A keen sense of humor, often relieved the tedium of hard work and the strain of controversy. The humorous aspects of a situation or an experience were rarely lost upon him. He delighted to recount interesting experiences and a story rarely lost interest in his telling. He never learned to play. His recreation was work and study, from which he characteristically extracted keen pleasure. Nevertheless, when occasion arose for relaxation, few participated in social events with more evident pleasure and with larger contribution to the success of the gathering. A widely read scholar, his interest was universal and spanned the historic era. Everything to him was interesting. His alert mind grasped significance in occurrences which to many others might seem drab. His busy life, though attaining nearly to three score years and ten, was too short and his resources too limited to permit him to exhaust the wealth of interest of his environment. His was an interested and interesting life. The memory of the personality and services of John W. Lieb will long be cherished by those who knew him. The impress of his life upon the electrical industry and the engineering profession will long endure. The example of his effective assiduity and sterling rectitude will continue for a long time to stimulate those who came within the sphere of his influence. We regret the untimely termination of his career and feel keenly the loss of a friend. But we take satisfaction in the memory of his life well spent in constructive service of a distinguished and exemplary character.