

firsts

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Stephane Clavreuil Rare Books

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STEPHANE CLAVREUIL RARE BOOKS

*Member of the Antiquarian Booksellers Association.*



**Lot cover** : 6 – BUFFON, Georges-Louis Leclerc comte de. Collection des Animaux Quadrupèdes de Buffon. *Paris, Hôtel de Thou, no date [1788].*

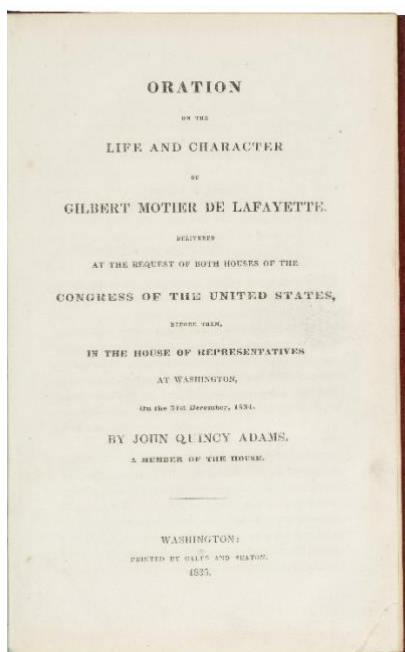
– 1 – **ADAMS, John Quincy.** *Oration on the Life and Character of Gilbert Motier de Lafayette.* Washington (DC), Printed by Gales and Seaton, 1835. 8vo (202 x 132 mm) collation. Contemporary American red morocco, covers with single gilt rule border, spine gilt in five compartments, title in second.

£ 3,500

*Sabin, 295.*

FIRST EDITION OF ADAMS' STIRRING ORATION HONORING LAFAYETTE FOLLOWING HIS DEATH AT THE AGE OF 78, DELIVERED BY ADAMS BEFORE CONGRESS ON DECEMBER 31, 1834.

A MAGNIFICENT COPY IN A FINE PRESENTATION BINDING PRINTED ON THICK PAPER.



John Quincy Adams, America's sixth president and secretary of state under Monroe, was a longtime friend of General Lafayette, having spent time at his estate near Paris while Adams was engaged in diplomatic duties. Later, as Monroe's secretary of state and shortly before his election to the presidency, Adams arranged to bring Lafayette to America in 1824 to celebrate the 50th anniversary of the American Revolution. Following his triumphant national tour, Lafayette stayed with President Adams in the White House before departing for France in the fall of 1825. At Lafayette's death in 1834, Adams, then in the House of Representatives, delivered this *Oration* to commemorate Lafayette who, in Adams' words, *devoted himself, his life, his fortune, his hereditary honors, his towering ambition, his splendid hopes— all to the cause of liberty... He became one of the most effective champions of our Independence.*

Lower corner of title torn away; few pages browned.

Provenance: Robert S. Pirie with his bookplate.

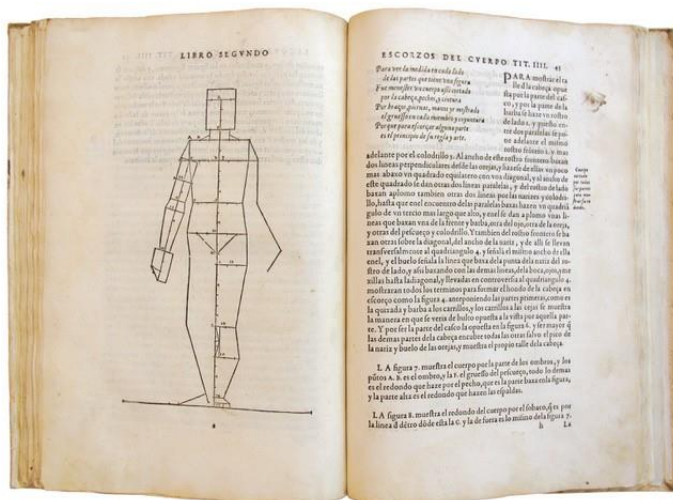
– 2 – **ARPHE (ARFE) Y VILLAFANE, Joan de.** *Varia de Commensuracion para la Escultura y Arquitectura.* Seville, *En la Imprenta de Andrea Pescioni, y Juan de Leon.* 1585 - 1587. Small folio (316 x 218 mm), 148 leaves; various misfoliations: 6 un. leaves, 35 num. leaves, 1 un. leaf, 48 num. leaves, 2 un. leaves, 14 num. leaves; 40 num. leaves, 2 un. leaves. Collation: §6, A6 - F6; a6 - g6 (e missigned c), h8; Aa8, Bb6;

Aaa6 - Ggg6. Later Italian (?) thick card interim wrappers “cartone alla rustica”, manuscript titles to spine in sepiä.

£ 30,000

Richard Ford's 'A Handbook for Traveller's in Spain and Readers at Home', vol. 2, pg. 634; Bjørn Okholm Skaarup's 'Anatomy for the Artist ... &c.' in 'Anatomy and Anatomists in Early Modern Spain', Farnham, 2015, pp. 246 - 256; Maria del Carmen Heredia Moreno's 'Juan de Arfe Villafañe y Sebastiano Serlio', 2003; Ludwig Choulant's 'History and Bibliography of Anatomic Illustration in Its Relation to Anatomic Science and the Graphic Arts', Chicago, 1920, pp. 218 - 221; Boris Röhl's 'Leonardo da Vinci's Anatomical Drawings and Juan de Arfe y Villafañe', in *Archivo Español de Arte*, Vol. 87 (346), 2014, pp. 139 - 156]; not in Millard; not in RIBA (1773 Madrid 6th ed. only); not in Cicognara (1736, Madrid 4th ed. only); not in Fowler (1773, Madrid 6th ed. only); not in Berlin (1763, Madrid 5th ed.); not in Brunet (1589, Madrid 2nd ed. only).

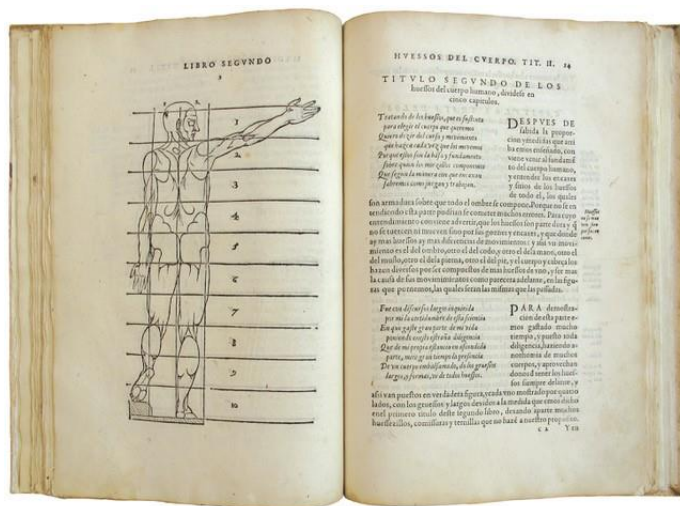
FIRST EDITION OF JUAN DE ARFE'S VERY SCARCE, COMPREHENSIVE AND INFLUENTIAL TREATISE, *DE VARIA COMMENSURACION*, SIGNED BY ARFE AT THE FOOT OF THE TITLE.



Illustrated with 285 woodcuts (235 vignettes keyed to the text and 50 full-page plates, mathematical tables in Book I, Part II), Arfe's woodcut arms to title of each Book, woodcut tail-piece to conclusion of each Book, printed title with elaborate woodcut arms of the dedicatee, Pedro Giron, Duke of Ossuna (Osuna), verso with oval vignette portrait of the author.

Juan de Arfe y Villafañe (Leon 1535 - Madrid 1600) was the son and grand-son of artists, an accomplished sculptor, anatomically-trained artist, metal-worker and architect, not to mention a highly important and influential theorist. It is his later work (in conjunction with his artistic accomplishments) of 1585, the *De varia Commensuracion para la Esculptura, y Architectura*, with its debts - acknowledged or not - to Leonardo, Serlio, Dürer, Vasari and others, that has ensured Arfe's enduring legacy.

Divided into four books, each again divided into sub-sections, the *De Varia Commensuracion* is an artistic and scientific tour de force that marks Arfe as an emblematic figure of the Spanish Renaissance. Each of Arfe's four books demonstrate his credentials as a pioneering Renaissance figure: his familiarity with the works of Euclid, translated into Spanish by his contemporary and friend Rodrigo Zamorano, is demonstrated in his mathematical *Libro Primero: Trata de las Figuras Geometricas &c.*, as well as gnomonics and navigation since it includes a series of mathematical / navigational tables relating to Spain and her surrounds, astronomical instruments, their uses and so on.



The *Libro Segundo: Trata de la Proporcion* is indebted not only to Dürer but also to the anatomical drawings of Leonardo. In a series of woodcut plates, Arfe delineates the body, representing outlines of the whole body or of single parts with the measurements (Choulant) including the body of a woman - Arfe describes the essentials for a beautiful female body - and the proportions for a child.

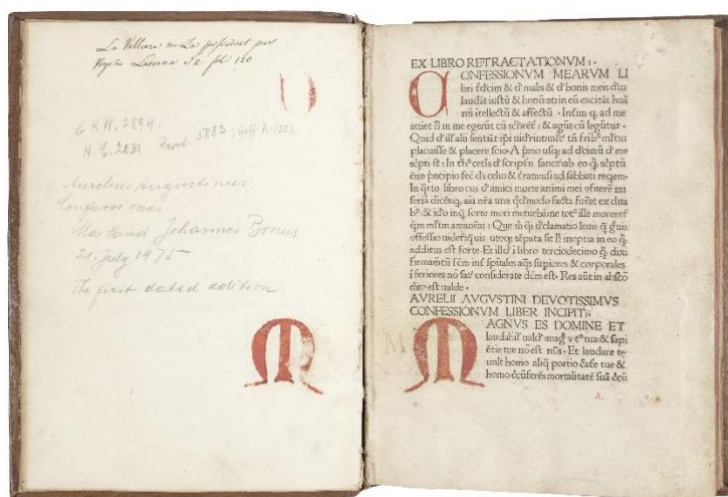
*Libro Tercero: Trata de las Alturas y Formas de Los Animales y Aves* with its depictions of animals in part I and birds in part II, includes clear copies from Conrad Gessner's *Historia Animalium*, the camel and dromedary, the donkey, the ostrich and Dürer's rhinoceros being the most obvious, and other sources such as the various illustrated editions of Pliny.

The final book, *Libro Quarto, Trata de Architectura, y Pieças de Iglesia*, demonstrates, in the first part, Arfe's absorption of and familiarity with of 1537 together with the works of Vignola, Labacco and Vitruvius, all of which Arfe is known to have owned. Like Serlio (and Vignola), Arfe analyses the five Classical orders, detailing and depicting their coherent elements, and adding his own *Attic* order, but it is in his introduction, with its history of architecture from Classical times to the more specific, and to him familiar, Spanish architecture of the previous centuries that he enumerates his peers. He cites Vitruvius, Andronicus of Cyrrhus, as well as Bramante, Alonso de Covarrubias, Baldassare Peruzzi (Baltazar Petrusso) and Leon Battista Alberti.

Books I, II and IV of *De Varia Commensuracion* are dated 1585, however Book II is dated 1587 and it is not clear, as each Book has a discrete title and separate foliation and collation, whether parts were issued before the whole work. The British Library copy is of Book I and Book II only. This copy, as for several other known examples, features Arfe's signature to the foot of the title together with another barely distinguishable name (attempts have been made to efface both) suggesting that it may have been a presentation copy.

*De Varia Commensuracion* is scarce in any edition and this, the first edition, is of particular rarity. We can trace a single copy at auction in the last 50 years, while COPAC lists only the copy at the V & A (the British Library holds a copy, however, the catalogue lists it as two parts only); OCLC adds an additional copy in the UK at the Wellcome (incomplete, 3 parts only), two copies in Spain and France, a copy at Frankfurt and one at Utrecht. In the US, only Harvard appears to hold a copy.

Occasional annotations in sepia ink in an early hand, some minor soiling and staining, several repairs with no loss, marginal repairs to outer margins of final four leaves.



*“Something quite new in literary composition” (PMM).*

– **3 – AUGUSTINUS, Saint Aurelius.** *Confessiones.* Milan, *Johannes Bonus*, 21 July 1475. 4to (202 x 148 mm), 164 un. leaves, collation: [a-v<sup>8</sup> x<sup>4</sup>]; 26 lines. Type 1:105R. 4- and 5-line capital spaces, some with printed guide letters. Roman capitals supplied in red. 18th-century (Italian?) calf, spine gilt.

£ 20,000



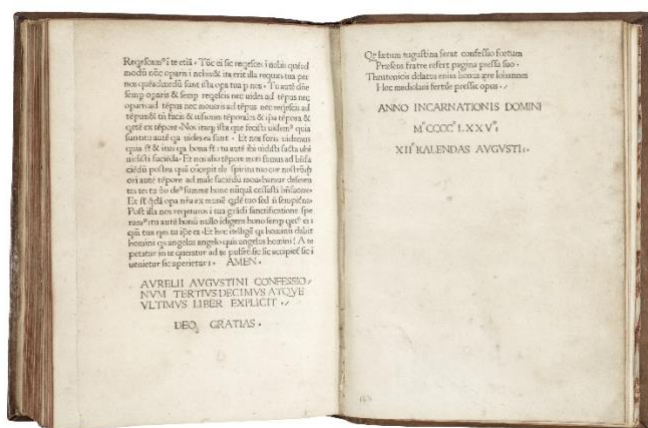
Goff A-1251; GW 2894; Bod-inc A-536 ; ISTC ia01251000; BMC VI xxiii and 728; CIBN A-693; Walsh 3082. See PMM 7 (first edition).

SECOND EDITION OF THE *CONFESSIONS* OF SAINT AUGUSTINE, PRINTED FIVE YEARS AFTER THE FIRST (Strassburg, Mentelin, [not after 1470]).

Saint Augustine's pervasive intellectual legacy is in many ways characterized by his *Confessions*, which marries painfully candid emotional autopsy with serious and deep theological considerations—all in a bright and sometimes quippy prose style. From the tales of his seedy, sinful life in Carthage where he prayed that God “give me chastity and temperance, but not yet!” to his intellectual journey to Christianity by way of Neo-Platonism, the *Confessions* has been a beloved and influential text for over a thousand years.

Only four fifteenth-century editions of Augustine's spiritual autobiography are recorded, each printed in a different city. Praised by Luther, the *Confessions* only regained popularity with the Reformation.

This was the first and only dated edition of three produced on the second press of Johannes Bonus, who identified himself as a German Augustinian in his verse colophons. He had worked previously for the Augustinians in Savona, near Genoa, where he printed at least two editions in 1474. Victor Scholderer commented on this edition in the introduction to BMC VI: “This is a most attractive little book, well printed with a roman fount differing from that used at Savona, and apparently influenced by the type-styles of Rome as much as those of Venice, which deserves the epithet ‘very beautiful’ bestowed upon it by Proctor where its effect is not ruined by swarms of peculiar ‘double-decker’ contractions.”



As noted in Scholderer's description of the British Library copy, an extra (27th) line was added at the end of p. [b]6r after printing off. Initials painted in red, signed in manuscript in red ink (fore-margin of first leaf and penultimate 4 leaves reinforced, final leaf laid down. (some expert repairs to spine).

Provenance: two numerical library labels, one manuscript and one printed ; William H. Schab (1888-1975, an important Austrian-American book dealer, cat. 24, no. 21) ; George S. Heyer Jr. (1930-2015, Texan theologian).

– 4 – **BACCANTI, Alberto.** Maometto, legislatore degli Arabi e fondatore dell'Impero musulmano.... Poema. *Casalmaggiore, Fratelli Bizzarri, 1791.* 2 volumes 4to (257 x 205 mm), 3 unnl., 199 pp., 8 engraved plates by Guillaume Silvestre after Paolo Araldi (including the frontispiece with portrait of Mohammed, the author's portrait, and 6 plates) for volume I; 2 unnl., 197 pp., 1 unnl. (with indications on censorship), 6 engraved plates for volume II. Original printed illustrated wrappers (*rebacked*).

£ 6,500

FIRST AND ONLY EDITION OF THIS EPIC POEM IN ITALIAN RECOUNTING THE LIFE OF MUHAMMAD IN 12 CANTOS OF OTTAVA RIMA, ILLUSTRATED WITH PLATES DEPICTING THE PROPHET IN THE STAGES OF HIS PROPHECY.

Each canto illustrated with a full-page engraved plate, in addition to two frontispiece portraits of the author and of Muhammad astride a rampant horse, all after original paintings by Paolo Araldi. Originally from Casalmaggiore, Araldi studied at the Academy of Parma, where he taught Giuseppe Diotti, before returning to his native city. Alberto Baccanti, also from Casalmaggiore, studied theology at Cremona before travelling to Rome in 1741, under the auspices of the Gonzagas to work in the Vatican as a papal secretary. He returned to Casalmaggiore in 1755.

The plates depict Muhammad in the stages of his prophecy: ascending with the archangel Gabriel to heaven (*laylat al-mi'raj*), preaching to his first followers in Mecca, leading his armies to battle and uniting the disparate tribes under his leadership. Baccanti explains in his foreword that he sought to characterise the Prophet as a statesman and general of "rare talents" who, regardless of the truth of the religion he founded, succeeded in creating a unified Arabian caliphate that laid the foundation for the rise of the Ottoman Empire: a contrast to other European works portraying him as *an odious impostor and a man of most dissolute morals*.



*"Scholars of the Enlightenment particularly struggled with dual impulses towards Muhammad's depiction, aspiring both to a more historically-based, objective image of the Prophet, yet also perpetuating the public appetite for romantic, exotic details"* (Shalem, ed., *Constructing the Image of Muhammad in Europe*, p. 3).

Baccanti's work charmingly perpetrates the usual picturesque anachronisms, presenting Muhammad in contemporary Turkish dress and preaching in Ottoman interiors, and leading his troops against a conspicuously European fortress.

Very rare: seven copies traced in libraries worldwide. A very nice untrimmed copy in its original printed wrappers.



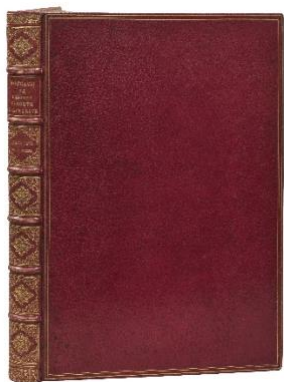
– 5 – **BOCCACCIO, Giovanni.** *De Casibus Virorum Illustrium.* *Strasbourg, Georg Husner, ca. 1474-75.* Folio (282 x 202 mm), 156 leaves, first blank, a10, b12, c-e10, f-s8, 35 lines, type, 1:102G., 19th-century red morocco, spine gilt, turn-ins gilt with ornamental fillets, gilt and marbled edges (*Duru, 1853*).

£ 45,000

*Goff, B708 ; Hain Copinger, 3338\* ; Pellechet, 2480 ; CIBN, B-507 ; Delisle, 274 ; Polain(B), 705 (dates "before 1479") ; IGI, 1765 ; Walsh, 122 ; Proctor, 352 ; BMC, I, 83 ; GW, 4430 ; ISTC, ib00708000 ; USTC, 743488 (dates 1479 as Polain does).*

FIRST EDITION OF THESE 56 BIOGRAPHIES COMPOSED IN LATIN PROSE BY BOCCACCIO AT THE END OF HIS LIFE.

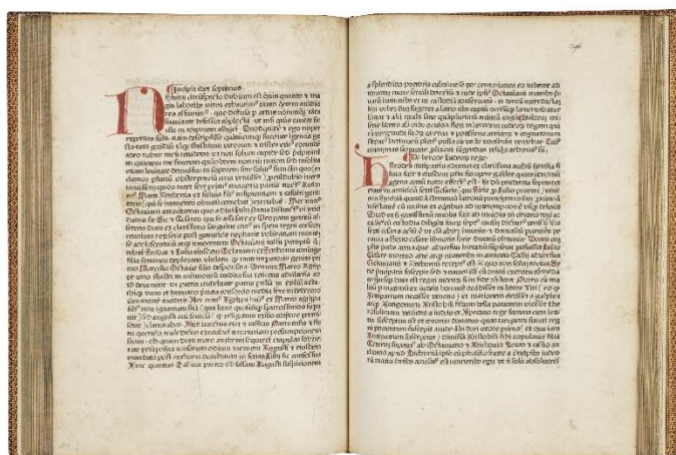
Divided into 9 books *De Casibus Virorum Illustrium* presents the lives and fates of famous personalities from the Bible, from ancient mythology, historiography and even of Boccaccio's own contemporaries.



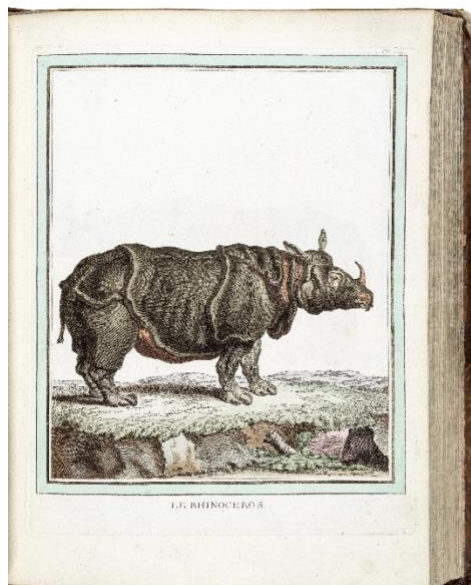
The publication of this book started a whole new literary genre that blossomed later. For example, thanks to his work Geoffrey Chaucer found the model for The Monk's Tale from the *Canterbury Tales* or John Lydgate, his *Fall of Princes*.

Georg Husner, the printer of this book, aimed at the humanistic and highly educated readership of his area. Located in Strasbourg, he could be sure to find his clientele across the vernacular language border between French and German in offering Boccaccio's text in its original Latin, which must have appealed to humanist circles everywhere, catering to the growing demand of renaissance literature.

A fine copy of this rare and early Strasburg incunabula from the Ambroise Firmin Didot library with his leather bookplate.



*Excessively rare separate suite of illustrations of the quadrupeds*



– 6 – **BUFFON, Georges-Louis Leclerc comte de.** Collection des Animaux Quadrupèdes de Buffon, Formant 362 planches d'animaux, coloriées, servant à toutes les éditions des Œuvres de cet auteur. Avec deux tables. Paris, Hôtel de Thou, no date [1788]. 2 volumes 4to (247 x 186 mm) 1 title leaf, pp. [5]-16 and 182 plates for volume I; 1 title leaf and 160 plates for volume II. Contemporary marbled calf, gilt filet on covers, spine gilt with raised bands.

£ 25,000

*Not in Nissen or any other specialized bibliography.*

VERY RARE SEPARATELY PUBLISHED SUITE OF THE ENGRAVINGS CREATED FOR BUFFON'S *ANIMAUX QUADRUPÈDES* AND ORGANIZED AFTER THE LINNEAN SYSTEM. ALL OF THE 362 PLATES HAVE BEEN DELICATELY COLOURED BY HAND AT THE TIME OF PUBLICATION.

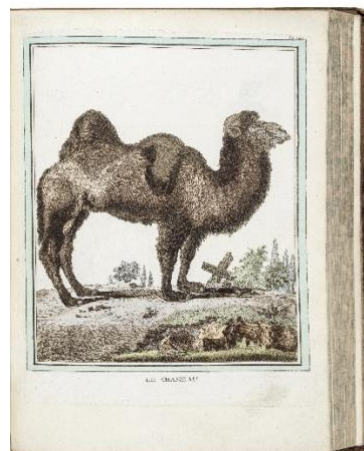
The publication of Buffon's monumental *Histoire Naturelle*, started in 1749 and continued by Lacépède covered a span of more than 50 years. Its success was immediate and Buffon mentions in his correspondence that the first 3 volumes went out of print after only 6 weeks. The following year a smaller format edition saw the light. Its illustrations were based on the same drawings but engraved on plates in reduced format.

The painter and excellent draughtsman Jacques de Sève was the artist having produced almost all of the images for this *Histoire naturelle*. Most of the original drawings are dispersed today; a collection of 152 original drawings that had belonged to the collection of Count Mirabeau was sold in 1791.

The quality of the illustrations contributed immensely to the universal success and popularity of the work, proof of which this separately published suite. The quadrupeds are here *classés par ordres et genres sur le système animal de Linné*.

This collection is of great rarity and is not mentioned by any specialized bibliography. For France the *Catalogue Collectif de France* indicates two institutional copies (Bibliothèque nationale de France, and Troyes; the database KVK localises one complete copy in Torino and one single volume at the Russian States Library.

Fine copy.



*The best history of colonial Venezuela  
A beautiful large paper copy*

– 7 – **CAULIN, Antonio.** *Historia Corografica, natural y evangelica de la Nueva Andalucia, Provincias de Cumana, Guayana y vertientes del Rio Orinoco. [Madrid], Juan de San Martin, 1779. Folio (345 x 230 mm), 8 ff., 482, 7 ff., 3 plates & large folding map. Contemporary Spanish calf, raised bands to spine, tooled in gilt, red morocco lettering piece.*

£ 12,000

*Palau, 50407; Sabin, 11570; JCB (I), p.144; Medina, Biblioteca Hispano-Americana, 4893.*

FIRST EDITION OF CAULIN'S SEMINAL WORK; AN EXCEPTIONALLY FINE AND LARGE-PAPER COPY OF THE FIRST GENERAL HISTORY AND A FUNDAMENTAL SOURCE OF INFORMATION OF VENEZUELA AND ITS PROVINCES.

Antonio Caulin (1719 – 1802) was a Franciscan Missionary, at a young age he travelled to Venezuela, where he dedicated his efforts to evangelizing the Caribes and Tomuza tribes -amongst others-, living with them, learning their languages and costumes. He participated in the expedition led by Jose de Iturriaga sent to settle the limits between the Portuguese and Spanish colonies around the Orinoco River, including Brazil. The considerable time spent in the region and positions he was appointed to, endorse him as a reliable source, "his descriptions are the most truthful which are extant" (Maggs, *Bibliotheca Americana*, 4730, 1926).

Furthermore, his participation with Iturriaga's expedition provided him a considerable working knowledge of the territory, its geography and hydrographical reality. The work begins by situating the reader in the geographical and ethnic context; bear in mind information on Venezuela was scarce; follows with his achievements, the evangelizing of the tribes' -both historical and contemporary to his missionary activity-, the missions, foundations and expeditions of colleagues to the jungle and finishes with an exhortation

to Priests to predicate amongst the Indians. It is filled with details on the natives, their habits, natural history, missionary activities, precious stones, and the history of the colony and discovery up to the time of publishing. Caulin's work is illustrated with an engraved frontispiece, three full-page plates mainly picturing natives and a large folding map; the map is a very fine one, executed by Louis Surville by order of Jose de Galvez, according to our research, only included in this work.

This copy is one of the few in large paper, remarkably appealing, "*There are copies of the edition of 1779 on large paper.*" (Sabin).

A fine copy in large paper, scattered foxing, a fine copy overall.

– **8 – CHOISEUL-GOUFFIER, M.-G.-F.-A., comte de.** Voyage pittoresque de la Grèce. Paris, J.J. Blaise, 1782-1824. 2 parts in 3 volumes, large folio (494 x 330 mm for volume I; 522 x 340 mm for both parts of volume II) 4 unnn.ll. (including the engraved title), XVI, 204 pp., 2 large engraved folding maps, 126 engraved and numbered plates printed on 100 sheets for volume I ; 4 unnn.ll. (including the engraved title), 346 pp., double page engraved table depicting the genealogical tree of 'Race de Dardanus', 33 engraved and numbered plates (including plate 8bis) printed on 20 sheets for volume II/1; 4 unnn.ll. including the authors portrait engraved by F. Dien after Boilly and the engraved title, XII, pp. [347]-518, engraved and numbered plates 34 to 157 (including plate 76bis) printed on 48 sheets ; volume I bound in contemporary tree-calf, spine with raised bands, red edges, the other volumes in contemporary (19<sup>th</sup> century) half-calf, spines gilt with raised bands.

£ 15,000

*Blackmer, 342; Cohen, 238.*

FIRST EDITION, FIRST ISSUE OF THIS MAGNIFICENT TRAVEL ACCOUNT. A LANDMARK IN THE HISTORY OF TRAVEL LITERATURE, WHICH INFLUENCED ALL SUBSEQUENT PUBLICATIONS IN THE GENRE. ILLUSTRATED BY THE MOST FAMOUS 18<sup>TH</sup> CENTURY ARTISTS: CHOFFARD, HUET OR SAINT AUBIN.

Marie-Gabriel-Florent-Auguste Comte de Choiseul-Gouffier (1752-1817) was a French nobleman, traveler, collector and diplomat. In 1776, at the age of twenty-four, Choiseul-Gouffier sailed from Toulon, aboard the frigate "Atalante", on his first voyage to Greece. His aim was twofold, to delineate ancient monuments and to describe the modern Greeks' way of life. Fruit of this first year-long journey was the publication in 1782 of the first volume of his monumental work "*Voyage pittoresque de la Grèce*".

In 1784, Choiseul-Gouffier was elected a member of the Académie Française and was appointed Ambassador of France to the Sublime Porte by Louis XVI. He arrived in Constantinople in July 1785, thus making a second journey to the East, this time as diplomatic envoy of the French king to the sultan. He was accompanied by a large entourage of archaeologists, painters, draftsmen, engravers, astronomers and other scientists, who carried out rigorous research in mainland Greece and the islands, which lasted several years. In the second year of the French Revolution, following the decision of the Convention, Louis XVI ordered the recall of Choiseul-Gouffier from the Ottoman capital and his transfer to the French embassy in London. Choiseul-Gouffier

refused to obey the order and resigned his post. He took refuge in the court of Catherine II of Russia, where he remained for almost a decade (1793-1802), and was appointed director of the Academy of Arts and Imperial Public Library of Russia. He did not return to France until after the Bourbon Restoration, when he was appointed to the office of Minister, as member of the Chamber of Peers of France. In 1809 he published the second volume of his *Voyage pittoresque de la Grèce*. He died in 1817, without completing the third volume of his work, which circulated posthumously in 1822. Dedicated to the topography, monuments, finds, inscriptions and coins of the Troad, this volume was edited by Barbié du Bocage and Letronne.



During his stay in Constantinople, Choiseul-Gouffier not only coordinated a large team of collaborators, architects, archaeologists, artists and scholars, in order to complete the delineations and drawings made during his travels, but also systematically organized several expeditions specifically for the appropriation and transportation of antiquities in large number, mainly from Athens and Attica. His personal collection of antiquities was sold to the Louvre and to private collectors in 1818.

The first volume of Choiseul-Gouffier's work describes mainly his first voyage. From Toulon, the French frigate with her select passengers sailed to Sardinia, Malta and Sicily, and put in at the port of Coroni. Then followed the Cyclades and Dodecanese islands of Kimolos, Milos, Sifnos, Sikinos, Ios, Santorini, Rhodes, Symi etc... The party then crossed over to Çesme (Gr. "Krene") opposite Chios, and Macre (pres. Fethiye), continuing their tour in western Asia Minor, visiting Bodrum-Halicarnassus, Iassos, Heraclea by Latmus, Miletus, Ephesus, Teos and Smyrna. The second volume also deals with places in Asia Minor and the North Aegean such as Smyrna, Pergamus, Assus, Samothrace, and Troy. The third volume continues on to Alexandria Troas, Troy, Tenedos and the Straits of the Hellespont and closes with Constantinople. It presents the city's main monuments and sights, the Bosphorus and a series of portrait



types of Ottoman officials, itinerant traders and the various ethnic minorities coexisting in the capital of the Ottoman Empire.

The book is illustrated with the author's portrait, 3 engraved title pages, 2 large folding maps, 285 engraved plates, and numerous head- and tail-vignettes, all engraved by eminent 18<sup>th</sup> century artists such as Choffard, Huet, Monnet, Morea, and St Aubin.

A fine copy, complete with all illustrations, plates, maps, and portrait.

Provenance: Bibliotheca Cogeliasana (engraved book plate).

*Bound in Contemporary Spanish flexible vellum*

– **9 – CORTÉS, Martín.** Breve compendio de la sphaera y de la arte de navegar - con nuevos instrumentos y reglas - exemplificado con muy subtiles demonstraciones. *Seville, Anton Alvarez, 1551.* Small folio (279 x 195 mm) title printed in red and black decorated with the royal Spanish coat of arms within an architectural border, 95 num.ll., 2 unnum.ll. (index), with a woodcut map of the New World and Atlantic Ocean on leaf H3r. Contemporary Spanish flexible vellum, double file in brown ink, flat spine with manuscript title.

£ 135,000

*PMM 76 ; Borba de Moraes, I, 185-6; Burden 14 (the Medina printing of the map) ; Heredia 542 ; JCB, I, 163 ; Medina (BHA), 145 ; Nordenskiöld, p. 85a & p. 107 (with illustration) ; Palau, 63378; Sabin, 16966 ("A volume of great rarity, frequently reprinted. A map of the New World is on the recto of the sixty-seventh leaf") ; Salva, 3763.*

FIRST EDITION OF THIS IMPORTANT TEXT, WHICH INCLUDES EARLY INFORMATION ABOUT PLACES DISCOVERED IN AMERICA, SUCH AS PERU, BRAZIL, RIO DE LA PLATA AND OTHERS. ILLUSTRATED WITH AN HIGHLY IMPORTANT EARLY MAP OF AMERICA.

When it appeared in English translation in 1561, Cortes's book provided Elizabethan navigators their first key to the mastery of the sea. While the book was eventually superseded by the work of Mercator and Wright, it is significant that an entire chapter of the latter's *Errors in Navigation* is a translation from Cortes.

Cortes discovered the magnetic declination of the earth and the magnetic north pole, developed the nocturlabe, and invented and developed the spherical map. His most notable contribution was the estimation of the magnetic poles, which differ from the terrestrial poles and explain the deviations of the compass in different places. He located the North Magnetic Pole in Greenland. The latter has gradually moved until it is now in northern Canada, which supports the variability of magnetic declination.

"His instructions for making charts and for plotting courses of ships on them were widely followed. Most important of all, he first understood and described the magnetic variation of the compass, suggesting that the magnetic pole and the true pole of the earth were not the same" (PMM ).

The great editorial success of his work demonstrates its great importance and necessity of such a work at the time of its publication. Indeed, Cortés brought new methods and

instruments for navigation, which until then had used the astronomical system of Ptolemy, still in force, instead of that of Copernicus. The Spanish credit Martin Cortes and Alonso de Santa Cruz with the invention of the cylindrical projection in cartography or spherical marine charts based on the progressive separation of parallels, an invention that is in fact due to the Dutchman Gerardo Kremer, better known as Mercator.

Divided into three parts, the last portion of the work deals with practical navigation and includes rules for the construction and use of cross-staffs, astrolabes and compasses.

"Extremely rare... It is a book of grand and sumptuous appearance, printed in very large Gothic type with thirty-two lines to the page. This work revolutionised the science of Navigation and was the first to point out the deflection of the needle. The date at which it was written appears in some of the passages of the earlier part of the book as 1545, but a year or two probably elapsed before the author could finish it and get it ready for the press. The instructions for map-making are not the least interesting part of the text and would be found useful by many persons who are unable to understand the principle of the wind-roses and rhumb-lines which cover the surface of old hydrographic charts. But even here the acute intelligence of Cortes indicated the defects of the plane systems long before Mercator" (Quaritch Little Catalogue of Geography, Americana, Voyages , 1895).



"Notwithstanding its small size this map is remarkable for its correct delineation of the Isthmus of Panama, for the insertion of the famous papal line of demarcation between the ultramarine possessions of the Spain and Portugal, and finally, on the account of its original being one of the few maps printed in the Pyrenean peninsula before A.D. 1570" (Nordenskiöld).

Other than the map the illustrations include the author's portrait (title page verso) and technical woodcuts for nautical calculations.

The book is exceedingly rare in all early editions and conditions. We could trace only 3 copies that sold at auction over the past six decades : Frank Streeter Collection (Christie's New York, April 2007, lot 125, without the volvelles as the present copy) ; Christie's London, 30 May 1984 (anonymous sale), and the Honeyman copy (a

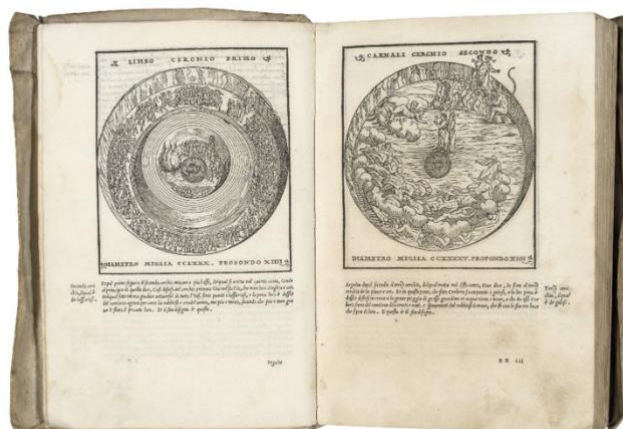
volvelle in facsimile and a supplied leaf, sold at Sotheby's London, 30 April 1979).

Some faint occasional marginal waterstaining, light worming to lower part of pastedowns not touching text. lacking final leaf M3 with the volvelles to be cut out.

A VERY CRISP AND CLEAN COPY, IN ITS FIRST BINDING.

Provenance: old ownership inscription, partly erased on title page (ecclesiastical library, 1637).

*Vellutello's Dante, perfectly preserved*



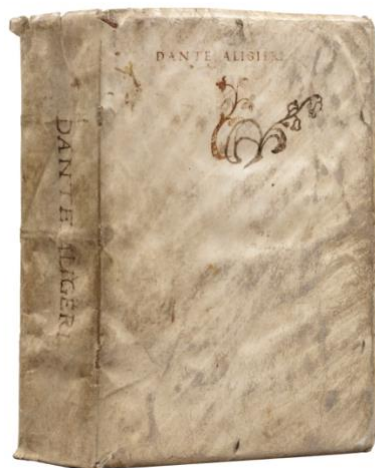
– **10 – DANTE ALIGHIERI.** *La Comedia di Dante Alighieri con la nova esposizione di Alessandro Vellutello. Venice, Francesco Marcolini, June 1544. 4to, 442 un. leaves (last blank), italic and roman type, with a full-page woodcut at the beginning of each of the three cantica, and eighty-four woodcut vignettes in the text; original yapped vellum, spine lettered in ms.*

£ 30,000

*Adams D 94; Mortimer, Italian 146; Casali Annali, 72; Batines I, pp. 82-84; Mambelli 30; Essling 545; Sander 2328.*

A WONDERFUL COPY OF THIS IMPORTANT EDITION, PRESENTING FOR THE FIRST TIME ALESSANDRO VELLUTELLO'S COMMENTARY ON THE POEM, THE FIRST OF TWO NEW COMMENTARIES TO BE PUBLISHED DURING THE 16TH CENTURY. ILLUSTRATED WITH 87 MAGNIFICENT WOODCUTS.

Born in the Tuscan city of Lucca, Vellutello was active in Venice during the early part of the century. He first made a name for himself by publishing a commentary on Petrarch in 1525 and an edition of Virgil's works in 1533. By the time he turned to Dante, the Petrarch commentary had been twice reprinted and was well on its way to becoming one of the great editorial successes of the period. A sign of the commentator's stature: Vellutello dedicates his Dante to Pope Paul III (1534-1549), sometimes known as "the last Renaissance pope" for his nepotism, his broad culture and patronage of the arts and letters.



Antonfrancesco Doni notes in his 1550 *Libraria*, Vellutello strained his mind, expenses and expended considerable time in having the 87 illustrations engraved. Possibly executed by Giovanni Britto, who worked as an engraver for the printer Francesco Marcolini, these illustrations are the most distinctive Renaissance renditions of the poem after Botticelli's. Each scene records one or more scenes from the cantos illustrated.

For the *Inferno*, the illustrator uses a striking a circular design and aerial-like perspective. Unlike the majority of illustrations which accompany sixteenth-century printed editions of the *Commedia*, these depictions are closely related to Vellutello's glosses. The illustrations seek to render the narrative accurately, much as Vellutello's exposition seeks to do.

It is virtually impossible to find a copy of in magnificent state as here, clean, crisp, and completely unrestored in its original vellum binding.

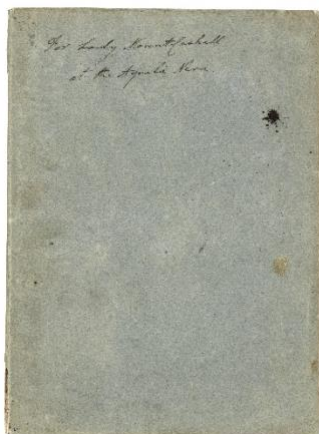
*Presentation copy to Lady Mount Cashell*

– 11 – **DRUMMOND, William.** *Byblis, A Tragedy.* London, [Privately] Printed by W. Bulmer, 1802. Small 4to, 2 p.l., 67 pp., original wrappers (a bit of foxing).

£ 15,000

FIRST EDITION, PRESENTATION COPY, INSCRIBED ON THE UPPER WRAPPER "FOR LADY MOUNT CASHELL AT THE AQUILA NERA" IN WHAT IS QUITE CERTAINLY THE HAND OF THE AUTHOR.

The "Aquila Nera" in the inscription is very probably the same inn at Livorno where the Shelley family stayed for a week — arriving on the 17th of June 1819 — while searching for a villa. The inn seems to have been a favorite stop for English travelers while travelling in Tuscany. We know that Drummond and Lady Mount Cashell were both in Italy in the second half of 1802, close to Livorno.



Drummond (1770?-1828), Scottish diplomat, classical scholar, and M.P., was very influential in the development of the ideas of the Shelley. Drummond's researches into comparative mythology and, especially, his sceptical opinions on the Bible influenced a generation of free thinkers, including Shelley. Drummond's *Academical Questions* (1805), a manifesto for immaterialism, convinced Shelley to abandon his French materialist philosophical beliefs.

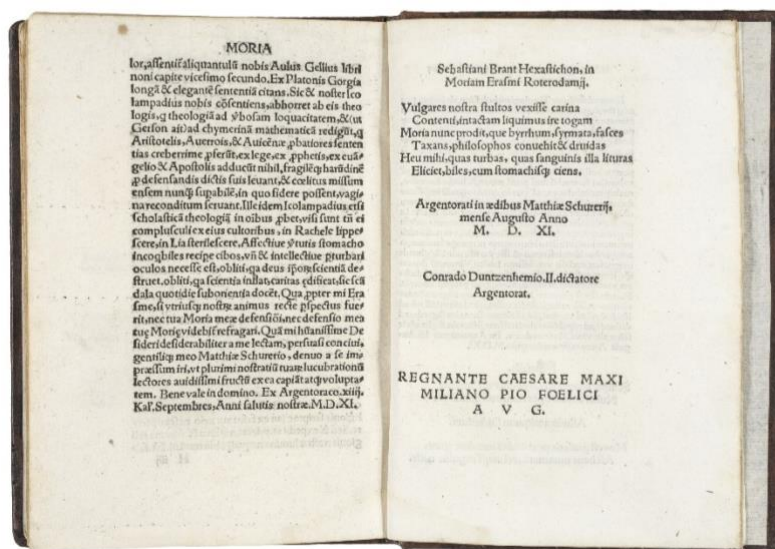
Lady Mount Cashell (1773-1835), born Margaret King, had Mary Wollstonecraft as her tutor, who inculcated republican sympathies in her student. Later, Lady Mount Cashell became an intimate friend of Mary Shelley, the daughter of Mary

Wollstonecraft, and her husband Percy Bysshe Shelley. While travelling in Europe, Lady Mount Cashell met George William Tighe, an Irishman, and they fell madly in love. She left her husband and children in 1803, travelled in Italy with Tighe — calling herself “Mrs. Mason,” taking the name from Mary Wollstonecraft’s *Original Stories from Real Life*. Claire Clairmont remembered her as to have studied medicine in Jena dressed as a man. Tighe and “Mrs. Mason” finally settled in Pisa and received the Shelleys, introducing them to the intellectual and social world of their adopted city.

This copy bears authorial changes: on page 35, one line of text has been completely erased. On page 40, Drummond has made three corrections.

Fine copy in original state. Rare. Preserved in a box.

### *The first dated edition of the Praise of Folly*



– 12 – **ERASMUS, DESIDERIUS.** Moriae encomium...declamation. *Strasburg, for Mathias Schuerer, August 1511.* 4to (197x135 mm), 48 un. leaves (final blank). Period style blind stamped calf.

£ 65,000

*Bezzel, 1298; Printing and the Mind of Man, 43 (Paris edition); Vander Haeghen, Bibliotheca Erasmiana, 122.*

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

This edition was preceded only by the undated edition, printed secretly two months earlier at Paris by Gilles de Gourmont, of which only a handful of copies now survive,



all of them in institutional libraries. The present edition, almost as rare, is not merely a reprint of the earlier, but contains added material, including an address and laudatory letter to Erasmus by his fellow humanist, Jakob Wimpfeling. An excellent example of a classic work of paradoxical satire, in which folly is personified and holds up a mirror to mankind. An extremely significant work both in its own right and for its influence on the Protestant Reformation in general. Sir Thomas More's magnum opus *Utopia* was at least in part written as a response to *Moriae Encomium*.

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

"Its subject-matter is a brilliant, biting satire on the folly to be found in all walks of life. The book stemmed from the decision which Erasmus had taken when he left Rome to come to England, that no form of preferment could be obtained at the sacrifice of his freedom to read, think and write what he liked. In it Kings and Popes, Princes of the Church and temporal rulers are alike shown to be ruled by Folly, and it seems almost inconceivable, that an age of absolute authority should have allowed him to remain unscathed... His inherent scepticism has led people to call Erasmus the father of 18<sup>th</sup> century rationalism, but his rationalist attitude is that of perfect common sense, to which tyranny and fanaticism were alike abhorrent" Printing and the Mind of Man.

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

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

A fine copy of this extremely rare and important book.

*The first scientific Arabic Grammar  
written by a European scholar  
The famous scholar of Arabic languages,  
Andreas Sennert's copy*

– **13 – ERPENIUS, Thomas.** *Grammatica Arabica. Leiden, Raphelengius, 1613.* Large 4to (250 x 197 mm), 4 un. l., 124 pp., 18<sup>th</sup> century calf backed boards.

£ 9,500

*Middle Eastern Languages and the Print Revolution (Gutenberg Museum Mainz 2002), p. 485 (ill. 71a/b) ; Schnurrer 49 ; Vater/Jülg 26 ; ADB VI, 329 ; Smitskamp 68 ; Fück 148.*

FIRST ISSUE OF THE FIRST EDITION OF THE FIRST SCIENTIFIC ARABIC GRAMMAR WRITTEN BY A WESTERN SCHOLAR, PRINTED ON LARGE PAPER.

PRECIOUS COPY HAVING BELONGED TO ANDREAS SENNERT (1606-1689), SCHOLAR OF ARABIC LANGUAGES IN WITTENBERG, WITH HIS NOTES WHICH POSSIBLY SERVED HIM FOR HIS OWN ARABIC GRAMMAR, *ARABISMUS PRAECEPTA*, PRINTED IN 1658.

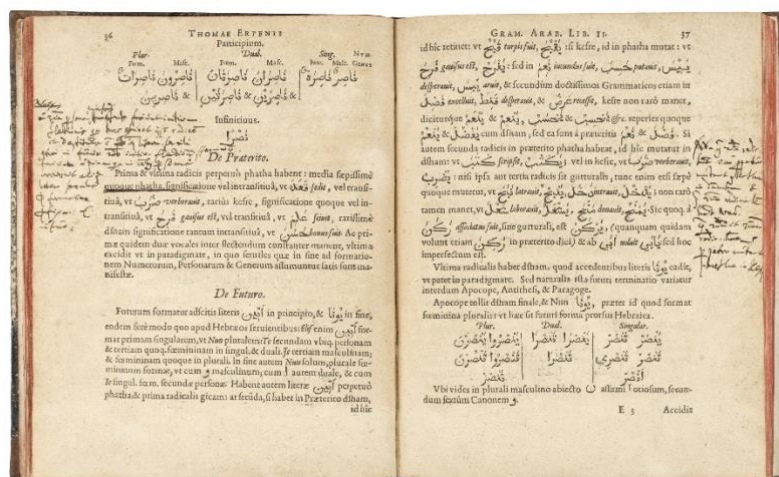
The *Grammatica Arabica* by Erpenius was the first scientific Arabic grammar to be written in Europe, and it was reprinted many times and used as an Arabic language textbook until the 19th century in European universities.

Erpenius (1584-1624), professor of oriental languages at Leiden, revolutionized Arabic scholarship in Europe and made the Netherlands the most important European centre of Arabic studies before he died of the plague in 1624. His grammar remained the standard work in the field for two centuries.

Erpenius is one of the men whom the study of oriental languages owes its resurrection [...] He set up his own printing shop with Hebrew, Arabic, Syrian, Ethiopian, and Turkish type (cf. ADB).

This book was published in two versions nearly identical in content but differing in size and page number: a 124-page issue in large quarto and a 192-page issue in small quarto.

“The rules are rendered in a clear and precise manner throughout, the examples are aptly chosen, and the needs of the learner are always taken into account. The great value of this work is most amply evidenced by the fact that it served teachers and learners of Arabic in the west for two centuries, unchallenged. It was reprinted again and again, without any material changes except for the addition of various passages for reading practice” (cf. Fück 148).



A very interesting copy from the Arabic scholar, Andreas Sennert's library, with his signature on the title page and his annotations throughout. Sennert (1606-1689) studied under Trost at Wittenberg, but also studied Arabic under Jacob Golius at Leiden. After Trost's death, Sennert returned to Wittenberg as professor of philosophy in 1638 and succeeded Jakob Weller as professor of oriental languages there in 1640. He published his own Arabic Grammar, *Arabismus Praecepta*, in 1658.

A fine copy with very broad margins.

*A landmark in the history of Greek printing*

– **14 – ETYMOLOGICUM MAGNUM GRAECUM.** Venice, Zacharias Callierges for Nicolaus Blastos and Anna Notaras, 8 July 1499. Folio (411 x 280 mm), 224 leaves, 50 lines, double column, greek letter; 18th century French calf, spine gilt.

£ 75,000

*Goff, E-112; Dibdin, III, 556; Proctor, 5644; IGI, 3720; Oates, 2213; Sander, 7110; Essling, 1184; Pellechet, 4629; GWK, 9426; BMC, V, p.580; Hain-Copinger, \*6691.*

FIRST EDITION, EDITED BY MARCUS MUSURUS. A LANDMARK IN THE HISTORY OF GREEK PRINTING.

"It is justly said by De Bure, 'that the present is one of the most magnificent publications which ever issued from the press'. Whether the appearance of it damped the ardour, or rendered useless, the exertions of Aldus, we cannot perhaps accurately determine; but it is certain that his promise of publishing the 'Etymologicum Magnum'... was never carried into execution... Even if it had been executed under the care of Aldus himself, it could not have been more correctly and perhaps so beautifully, printed; since, with all his zeal for the cause of literature... Aldus never produced anything, for solidity and skill of workmanship, at all comparable with the Ammonius and Simplicius, the Therapeutica of Galen and the Etymologicum Magnum; each printed by Callierges in the XVth century. The frequent and successful introduction of the red letter, gives a splendour as well as peculiarity to the efforts of the printer whose work is now under consideration" (Dibdin, *Bibliotheca Spenceriana*).

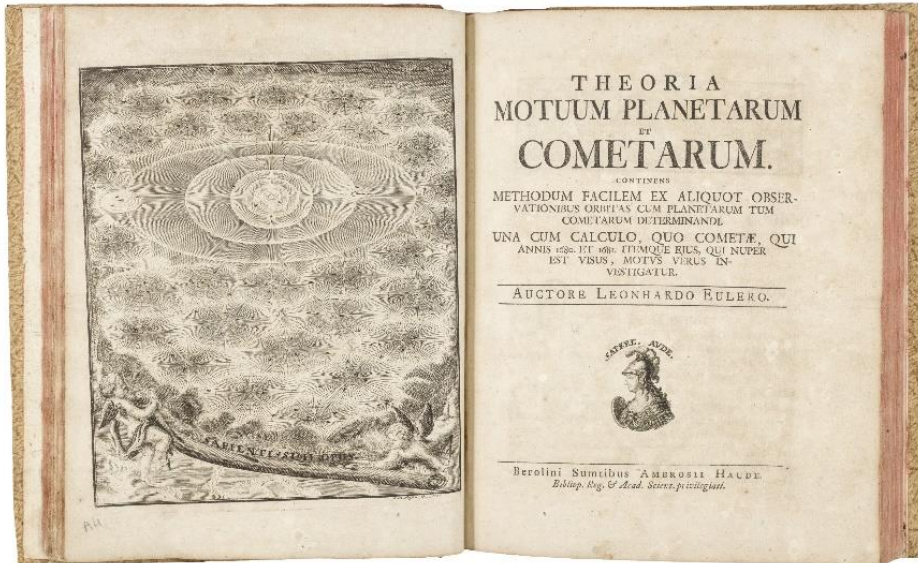


Callierges spent five years developing the Greek type which was first used to print the *Etymologicum*. It differed from the Aldine Greek type, which according to Nicolas Barker (*Aldus Manutius and the development of Greek Script and Type*, 1985) was modelled on the handwriting of Immanuel Rhusotas, in that it was cast in one piece with its accents, whereas the Aldine type needed separate accentuation. Callierges printed for the bookseller Nicolaus Blastos, a wealthy fellow cretan, who had already obtained in 1498 a privilege for all books printed with Callierges's type.

Musurus's elegiac poem on the first page is one of the earliest and most important documents about the technicalities of type-casting (cf Proctor, *The Printing of Greek in the Fifteenth century*, Oxford, 1900, pp.120-124).

A very fine copy of this marvelous incunable.

Provenance: St Benedict's Library, Scotland (book plate).



– 15 – **EULER, Leonhard.** *Theoria motuum planetarum et cometarum.* Continens methodum facilem ex aliquot observationibus orbitas cum planetarum tum cometarum determinande. *Berlin, Ambrosius Haude, 1744.* 4to (230 x 180 mm), 187 pp. Contemporary half roan.

£ 3,000

*Houzeau et Lancaster I, 11948 ; Poggendorff I, 689 ; La Lande 422 ; DSB IV, 467-484*

FIRST EDITION.

In this work Euler gives “the solutions of the main problems of theoretical astronomy dealing with the structure, nature, motion and action of comets and planets. With regard to the theory of perturbed motion of celestial bodies, Euler formulated the perturbation theory in general terms so that it can be used to solve the mathematical problem of dynamic models and particular problems of theoretical astronomy... He gave an extensive mathematical treatment of the problem of improving approximations of orbits within the framework of the two-body problem and taking perturbations into account. In his *Theoria motuum planetarum et cometarum* published in 1744, Euler gave a complete mathematical treatment of the two-body problem consisting of a planet and the Sun.” (Debnath, *The Legacy of Leonhard Euler*).

The frontispiece by F.H. Fritsch was printed on leaf A4 (pp 7-8) but is facing the title page, the pagination therefore jumps from page 6 to 9, but the text is continuous.

[Bound with:]

**MAYER, Tobias.** *De Parallaxi Lunae.* pp.159 to 182 and *Novae Tabulae motuum solis et lunae* pp. 383 to 393 and pp. III to XXXVIII both published in *Commentarii Societatis Scientiarum Göttingensiis*, Vol. 2, (1752).

## The first modern maritime legal code



– 16 – [EXPLORATION / MARITIME LAW]. Libro llamado Consulado de mar. Valencia, Francisco Diaz Romano, 4 January 1539. 4to (193 x 137 mm), 8 un. leaves, clviii num. leaves., Early vellum.

£ 40,000

Palau 59533; Kress 49; Wilkinson, *Iberian Books*, 3686; J. Chiner and J. Galiana, eds., *Libro llamado Consulado de mar* (Valencia, 1539): *Estudio y Transcripción*, (Valencia: Camera Oficial de Comercio, Industria y Navegación, 2003); Stanley Jados, *Consulate of the Sea and Related Documents*, (Tuscaloosa: University of Alabama, 1975); M. Edelstein, "Some Early Editions of the Consulate of the Sea," *Papers of the Bibliographic Society of America* 51 (1957): 119-25 (this Castilian edition mentioned only in a note, p. 121); Travers Twiss, *Monumenta Juridica: The Black Book of the Admiralty*, (London: Longman, 1874).

RARE FIRST SPANISH (CASTILIAN) EDITION OF THE *CONSULATE OF THE SEA*, THE MARITIME LEGAL CODE DEVELOPED IN LATE-MEDIEVAL BARCELONA TO GOVERN MEDITERRANEAN COMMERCE, AND A BOOK CONSIDERED BY EARLY SPANISH AND ITALIAN EXPLORERS AS A DOCUMENT "WHOSE AUTHORITY WAS ABOVE ALL OTHERS" (Jados, xiii).

First compiled in Catalan by a certain Francis Celelles around 1350, the *Consulado* formed the core of international maritime law until the Napoleonic reforms of the 19<sup>th</sup> century. The low survival rate of pre-1550 editions and the use of the vernacular in all early versions of the text (Palau does not locate a Latin translation) likely point to the book's value as a working reference tool among investors, merchants and seamen. The need for a Spanish-language edition of the *Consulate* (in addition to the Catalan version) likely grew from the increasing political and cultural hegemony of a united Spain following the unification of Castille and Aragon at the 1492 marriage of Isabella I and Ferdinand II, and from the expanding role of Spanish vessels in 16th-century global exploration.



The *Consulado de mar* discusses legal jurisdictions; legal procedures; partnerships and shareholding; the commissioning of shipwrights; the staffing of ships (with patron, merchant, clerk, helmsman, cook, servants, etc.); responsibilities for damaged cargos; obligations to vessels in distress; procedures for jettisoning cargo; provisioning and equipping vessels; protocols for arriving at port; responsibility for vessel repairs; salvage laws; etiquette concerning passengers; the hire and discharge of sailors; matters of fees, payments, and wages; disputes between captains and sailors; enlistment and discharge; punishments for sailor theft, desertion and violence; appropriate dress and arms for sailors; the laws surrounding shipwreck; special wine shipping procedures; engagements and ransom with armed enemy vessels; the breakage of cargo aboard ships; property rights after mutiny; rules for commanding armed vessels; privateer ordinances; dividing booty; outfitting privateer vessels (with sailors, crossbowmen, lookouts, barbers, guards, ensigns, jolly-boat men, an attack force, grappling-hook men, admiral's guards, authenticators, carpenters, caulkers, consuls, captains, clerks, stewards, navigators, servants, etc.), and the strict requirement that cats be purchased to defend cargo from mice.

THE *CONSULADO* ALSO GIVES SOME ATTENTION TO THE COMPLICATED MATTER OF MARITIME ENCOUNTERS BETWEEN CHRISTIAN AND ISLAMIC NATIONS. When a vessel is sold in Muslim territory, for example, the sellers must pay for the safe passage of sailors back to a Christian land. We read that on privateer vessels one of the roles of servants is to nurse ill Muslims from captured ships.

The first 1484 Barcelona (Catalan) edition, the first Italian edition (Rome in 1519), and the 1577 first French edition (Aix) are each outstandingly rare today.



Title page printed in red and black with woodcut borderpieces, 9-line woodcut on title page (depicting ship in harbor and sailors on shore praying to Madonna and Child), 17-line woodcut on verso of fol. cxxxvi (twelve seated merchants or sailors or lawyers in discussion), woodcut initials throughout, contemporary red ink ruling around textblock and separating chapters throughout

Title page a bit dusty, very minor water staining in outer margin of first few gatherings, minor corner losses to a few leaves, minor hand soiling, fol. [cvi] with contemporary inscription about the formalities of retaking a vessel captured by enemies, pencil renumbering of chapters in places.

OCLC identifies U.S. copies of this Spanish first edition at Yale, Harvard (imperfect), Michigan (imperfect), and Kansas (imperfect).

*King Joao IV's copy*  
*Bound in richly gilt contemporary olive green morocco*



– **17 – GALILEI, Galileo.** *Systema Cosmicum* : in quo dialogis IV de duobus maximis Mundi Systematibus, Ptolemaico & Copernicano, rationibus utrinque propositis indefinite differitur. [Italian translation by Mathias Bernegger].- KEPLER, Johannes. Ex Introductione in Martem.- FOSCARINI, Paolo Antonio. *De Mobilitate Terrae et stabilitate Solis.* *Jean Antoine Huguetan, Lyon, 1641.* 4to (229 x 174 mm) engraved frontispice, 6 unnl., 1 unn.l. with author's engraved portrait, 377 pp., 11 unn.ll. (index and et errata). Contemporary olive green morocco, covers richly gilt, central gilt coat of arms of Joao IV King of Portugal, spine gilt with raised bands, inner dentelle, marbled and gilt edges.

£ 40,000

*See Cinti 96, Caspar, 88, Horblit, Heralds, 8 (first Latin edition 1635); DSB, V, 24.*

SECOND LATIN EDITION OF GALILEO'S *DIALOGO* IN THE TRANSLATION BY MATHIAS BERNEGGER, THE SUMMATIN OF GALILEO'S ASTRONOMICAL WORK AND HIS CELEBRATED ADVANCEMENT OF THE COPERNICAN SYSTEM.

PRESENTATION COPY TO JOAO IV KING OF PORTUGAL, PRESERVED IN A RICHLY DECORATED LYONNESE BINDING.

Soon after its first publication in Italian in 1632, the *Dialogo* was banned by the Pope, withdrawn from circulation and its author imprisoned, but almost immediately, in 1633, work on a Latin translation was underway north of the Alps. It appeared in 1635, the work of the Protestant Bernegger, with collaboration from Galileo, and with two important appendices by Kepler and Foscarini addressing the compatibility of the theory of the earth's movement with Scripture.

“The title of his final work, *Discourses and Mathematical Demonstrations Concerning Two New Sciences* (generally known in English by the last three words), hardly conveys

a clear idea of its organization and contents. The two sciences with which the book principally deals are the engineering science strength of materials and the mathematical science of kinematics. The first, as Galileo presents it, is founded on the law of the lever; breaking strength is treated as a branch of statics. The second has its basis in the assumption of uniformity and simplicity in nature, complemented by certain dynamic assumptions... Of the four dialogues contained in the book, the last two are devoted to the treatment of uniform and accelerated motion and the discussion of parabolic trajectories. The first two deal with problems related to the constitution of matter; the nature of mathematics; the place of experiment and reason in science; the weight of air; the nature of sound; the speed of light; and other fragmentary comments on physics as a whole" (DSB).

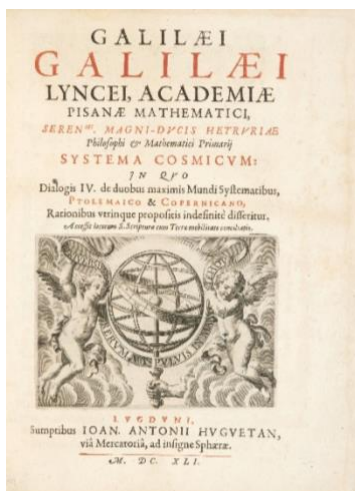
PRESENTATION COPY TO JOAO IV KING OF PORTUGAL, PRESERVED IN A RICHLY DECORATED LYONNESE BINDING.

This edition bears a dedication by the printer Huguétan to Balthasar de Monconys (1611-1665). Diplomat, scientist and magistrate in the city of Lyon, he accomplished many missions in Europe and the near East, often accompanied by his disciple the young Duke de Luynes. One of his journeys brought him to Portugal in 1646 where he personally met the Prince of Braganca, equally passionate about Galileo and an ardent advocate of his theories at the Portuguese court. It is most likely that Monconys, who had supported this Lyonnaise edition, had ordered a special copy to be remitted to the Portuguese King.

The fine frontispiece, recut after Stefano della Bella and captioned *Dialogus de Systemate Mundi*, shows Aristotle, Ptolemy and Copernicus.

Paper flaw to corner of p. 260 slightly affecting the printing of marginalia, old ownership on the title verso covered in white, quires 2P and 2T slightly toned; old restoration to foot of spine.

Other provenances: AUDJ 1742 (initials on front fly-leaf with acquisition note 28 September 1724 at Amsterdam, sale Henrik Pelgrom Engebregt) - Maurice Burrus (book plate, purchased from Vénot in 1934, his sale in Paris, Christie's, 15.12.2015, lot 77).



### *A precursor of Goya*

– **18 – GAMELIN, Jacques.** Nouveau Recueil d'Ostéologie et de Myologie, dessiné d'après nature pour l'utilité des Sciences et des Arts, divisé en deux parties. Dédié à M. le Baron de Puymaurin. *Toulouse, de l'Imprimerie de J.F. Desclassan, 1779.* 2 parts in 1 volume, folio (553 x 404 mm) 1 engraved frontispiece, 1 engraved vignette on the title, 24 un.ll. (including 9 leaves decorated with a large engraved vignette), 40 engraved plates for part I; 1 engraved frontispiece, 1 engraved vignette on the title, 12 un.ll., 42 engraved aquatint plates for part II; contemporary calf, spine gilt with raised bands (expertly rebacked).

£ 30,000

*Choulant-Frank, 352; Norman, 872.*

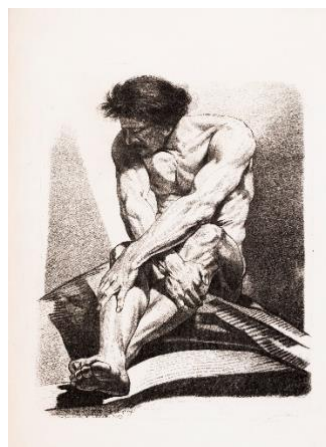
FIRST EDITION, OF GREAT RARITY.



Gamelin is well known for his paintings and engravings of battle scenes. The plates for his anatomical atlas, issued in an edition of only 200 copies, were prepared from drawings made at his own dissection facility; they are distinct from the plates of other works of its type, being larger, more artistically varied, and more expressive and fantastic in their conceptions. "The work is known for its display of both talent and imagination, with striking scenes of the Resurrection, the Crucifixion, and skeletons at play. Aside from the full-page copperplate illustrations by Gamelin and the engraver Lavalée, the work contains a number of intriguing vignettes on the title pages and elsewhere, which show battle scenes, visitations by death on unsuspecting revelers, and the anatomical artist's studio" (Wikipedia article on Jacques Gamelin).

Gamelin's plates show a constant interplay between the artistic and the anatomic: emblematic images in the seventeenth-century tradition, vignettes in the coquettish eighteenth-century manner, and classic studies of figures in repose and movement vie with straightforward "medical" depictions of bones and muscles. Gamelin's technical perfection, coupled with the emotional and fantastical elements in his images, have led him to be seen as a precursor of Goya. It is possible that the young Goya may have known or studied with Gamelin, who taught in Rome during the time Goya was there.

The copy has been washed and there are some tears in the margins not affecting the plates.



– **19 – GUMILLA, Padre Joseph.** El Orinoco ilustrado, Historia Natural, civil, y geographica de este gran rio, y de sus caudalosas vertientes : gobierno, usos, y costumbres de los Indios sus habitadores, con nuevas y utiles noticias de Animales, Arboles, Frutos, Aceytes, Resinas, Yervas, y Raices medicinales... *Madrid, Manuel Fernandez, 1741.* 4to (208 x 149 mm) 20 un.ll., 560 pp. (misnumbered 580), 1 large engraved folding map, 2 engraved plates. Contemporary flexible vellum, manuscript title on spine, ties missing.

£ 10,000

*Sabin, 29274; Palau, 111191; de Backer-Sommervogel, III, 949.3; Howgego, G-115; not in Leclerc.*

FIRST EDITION OF THIS IMPORTANT ACCOUNT BY THE MISSIONARY JOSEPH GUMILLA WHO SPENT 30 YEARS IN SOUTH AMERICA. A LEARNED MAN HE BECAME FLUENT IN MANY DIFFERENT DIALECTS OF THE LOCAL TRIBES.

“Gumilla departed in 1705 for South America, arriving at Santa Fe de Bogota in the following year... He travelled widely on the Middle Orinoco and had ascended the Apure, Arauca and Meta rivers. Gumilla returned to Spain in 1739 and in 1741 published what was the first descriptive account of the Orinoco and its tributaries, from its delta (which he attempted to chart) as far as the confluence with the Meta... In this book Gumilla spoke bitterly of the slave traders who invaded his territory” (Howgego).

The fine large folding map (303 x 407 mm) depicts the provinces of the missions of the Society of Jesus ("Mapa de la provincia, y Misiones de la Compania des IHS del nuevo Reyno de Granada"), the two plates show musical instruments including a war drum.

Provenance: Pedro Cladera (old inscription on the title page) - Modern stamp of a Spanish library on the fly leaf.

Good copy, some quires toned.

*A wonderful copy bound for  
the greatest English book collector of the Renaissance,  
Thomas Wotton, often called "the English Grolier".*

– **20 – MAFFEI, Raffaele.** Commentariorum Urbanorum Raphaelis Volaterrani, octo & triginta libri... Item Oeconomicus Xenophontis, ab eodem Latio donatus. *Basel, H. Froben & N. Episcopus, 1544.* Folio (taille et collation); bound for Thomas Wotton in contemporary calf in a gilt and black stained strapwork design, compartments surrounding the gilt azured central cartouche filled with gold studding, with the date 1552 in the upper and lower compartment, gilt edges, end papers renewed, rebacked.

£ 35,000

*Sabin, 43768 ; Harris (BAV), 257 & Add. 146 ; Adams, M-103.*

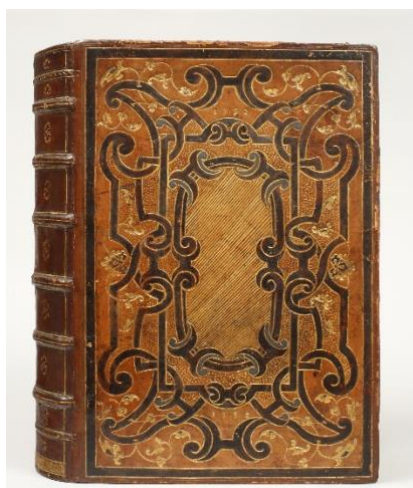
A FINE EDITION OF THIS IMPORTANT GEOGRAPHICAL AND HISTORICAL COMPILATION BOUND FOR THOMAS WOTTON, THE MOST IMPORTANT ENGLISH COLLECTOR OF THE 16<sup>TH</sup> CENTURY.



Raffaello Maffei (Rome 1451- Volterra 1522) was an Italian humanist, historian and theologian. His *Commentaria Urbana* were well known to many Renaissance scholars, including Erasmus. The *Commentaria* was essentially an encyclopedia of all subjects known at that time and consisted of three parts: "Geography" in which he writes extensively of Spanish and Portuguese expeditions, "Anthropology" is an assessment of ancient history and the third part is devoted to "Philology" which outlines scientific knowledge. One particularly interesting passage concerns Christopher Columbus and reads in part "...emulous of his praise the Spanish sailors with the favor of King Ferdinand, set sail under Christopher Columbus from Cadiz in 1496 and at 800 miles between south and west found Canaria...".

A WONDERFUL COPY BOUND FOR THE GREATEST ENGLISH BOOK COLLECTOR OF THE RENAISSANCE, THOMAS WOTTON, OFTEN CALLED "THE ENGLISH GROLIER".

Wotton's bindings have been divided into three groups, representing at least as many Parisian shops, by Howard Nixon and Mirjam Foot. Group A consists mostly, but not exclusively, of bindings with his Grolieresque ownership formula "*Thomae Wottoni et amicorum*" on the covers. This binder is known as the Pecking Crow Binder from one of his distinctive tools. Group B consists primarily of bindings with his coat-of-arms tool and Group C consists of more bindings with his coat-of-arms, with the date 1552



on the covers, or with no marks. It seems likely that Group A was bound in 1547; Group B circa 1551 and Group C in and around 1552. Bound during his stay in Paris (1547-1552), 11 bindings bearing the date 1552 on the covers are known (Cf. Mirjam M. Foot, *The Henry Davis Gift*, I, pp. 139-155) where this binding is mentioned in the appendix VI, p. 154, n° 3.

This magnificent binding was described by Édouard Rahir, in his catalogue *Livres dans de riches reliures*, Paris, 1910, n° 42 (reproduced pl. 9), where it was acquired by Cortlandt Bishop, with his book plate (cat. 1938, III, n° 2333). It was then purchased by Daniel Sicklès also with his book plate.

*"One of the best English medical classics" (Garrison-Morton)*

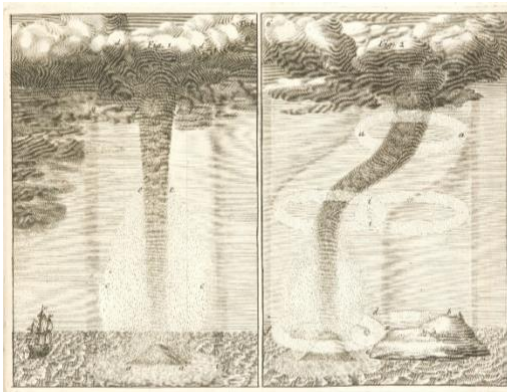
– **21 – MAYOW, John.** *Tractatus quinque medico-physici. Quorum primus agit de sal-nitro, et spiritu nitro-aereo. Secundus de respiratione. Tertius de respiratione foetus in utero, et ovo. Quartus de motu musculari, et spiritibus animalibus. Ultimus de rhachitide.* *Oxford, Sheldonian Theatre, 1674.* 8vo (180 x 113 mm) engraved portrait, 20 nn. ll., 335, 152 pp., 6 engraved plates. Modern blue morocco by Miguët, slipcase.

£ 8 000

*Garrison-Morton, 578 ; Fulton, 108 ; Waller, 6392 ; Wellcome, IV, p. 93 ; NLM, 7653 (without the portrait).*

FIRST EDITION, RARE OF THIS IMPORTANT WORK BY JOHN MAYOW (1643-1679), ONE OF THE GREAT CLASSICS OF BRITISH MEDICINE.

“Mayow was the first to locate the seat of animal heat in the muscles; he discovered the double articulation of the ribs with the spine and came near to discovering oxygen in his suggestion that the object of breathing was to abstract from the air a definite group of live-living "particles". He was the first to make the definite suggestion that it is only a special fraction of the air that is of use in respiration. His *Tractatus*, embodying all his brilliant conclusions, is one of the best English medical classics” (Garrison-Morton).



The fine plates (including 2 folding) depict anatomical details, experiments, cyclone, etc. Some overall toning; waterstain to lower third of the volume.

*The first published engraving of a female skeleton  
by Charlotte d'Arconville*

– 22 – **MONRO, Alexander.** *Traité d'ostéologie.* Traduit de l'anglois. Où l'on a ajouté des planches en taille douce qui représentent au naturel tous les os de l'adulte & du fœtus, par M. Sue. *Paris, Guillaume Clavelier, 1759.* 2 parts in 1 volume, large folio (540 x 400 mm) engraved frontispice, title, XXXII, 212 pp., 4 engraved vignettes for part I; title, pp. 213-317, 62 engraved plates (divided into 2 series, each numbered I-XXXI) for part II; modern calf-backed boards, bound in style, red edges.

£ 6,000

*Blake, 309; Wellcome, IV, 156.*

FIRST EDITION OF THE FRENCH TRANSLATION AND FIRST ILLUSTRATED EDITION OF THE FAMOUS SCOTTISH SURGEON AND ANATOMIST ALEXANDER MONRO'S WORK ON THE ANATOMY OF THE BONES. GENERALLY ATTRIBUTED TO SUE, THE TRANSLATION IS EFFECTIVELY BY MARIE-GENEVIÈVE-CHARLOTTE THIROUX D'ARCONVILLE.

Madame d'Arconville was one of the very few eighteenth-century women who not only undertook translations of scientific works, but also carried out her own long-lasting program of experiments. A prolific author, she wrote or translated anonymously dozens of texts on scientific matters, as well as literature, morality, and history. She mainly devoted her time to reading –including Voltaire and Jean-Jacques Rousseau– and

attending courses, as well as to writing and conducting experiments in botany and chemistry. Not only was she able to translate English and Italian, she also learned several sciences, notably those taught in public courses at the Jardin du Roi (King's Garden), and she practiced botany, agriculture, and chemistry. Although she avoided Parisian society, she received into her home and met many of the great authors and scientists of her time, including Voltaire, Denis Diderot, Bernard de Jussieu, Guillaume-Chrétien Lamoignon de Malesherbes, Pierre-Joseph Macquer, and Antoine-Laurent Lavoisier.

In 1759 Madame d'Arconville, in collaboration with anatomist Jean-Joseph Süe, published a French edition of Alexander Monro's *Anatomy of the Human Bones* (1726). She added a few personal observations in footnotes and a preface, which reveals a profound admiration for Jacques Bénigne Winslow, and, most significantly, a volume of plates (Monro's original was not illustrated, and the author stated that illustrations were inaccurate and unnecessary and gave a wrong idea of reality). While d'Arconville agreed that observation is better, she thought the illustration could help with learning



One of her illustrations is the first published engraving of the female skeleton: these illustrations seem to have been modeled after her; they had a large, broad pelvis and narrow lower limbs, thought to have been caused by corsets d'Arconville wore throughout her life.

“Text and image came together in the French rendering of a female skeleton that made its debut in 1759, capturing the imagination of medical doctors for more than half a century. The skeleton appears to be one of the very few drawn by a woman anatomist. (...) The d'Arconville skeleton is, in fact, remarkable for its proportions” (Catherine Gallagher, *The Making of the modern body*).

A fine copy printed on heavy paper. Some occasional small marginal waterstains some leaves toned.

– 23 – **PERSONS (or PARSONS), Robert (known as PHILOPATER, Andreas).** Elizabethae Angliae Reginae Haeresim Calvinianam propugnantis saevissimum in Catholicos sui Regni edictum, quod in alios quoq; Reipub. Christiana Principescontumelias continet indignissimas: Promulgatum Londini 29 Novemb. 1591. Cum Responsione ad Singula Capita: qua non tantum saevitia, & impietas tam iniqui edicti, sed mendacia quoque, & fraudes ac impostura deteguntur, & confutantur. *Augustae (Augsburg), 1592.* 8vo, 268 pp., 9 un. Leaves. Contemporary limp vellum, title calligraphed in brown ink on the edge.

£ 2,000

*Adams, E142; Allison & Rogers, I, 885; Mendham P49.*



FIRST EDITION. ROBERT PERSONS (1546-1610) WAS A MAJOR FIGURE IN ESTABLISHING THE SIXTEENTH-CENTURY "ENGLISH MISSION" OF THE SOCIETY OF JESUS.

This work is a detailed rebuttal of a proclamation of Elizabeth I of October 1591, against seminary priests and Jesuits. Though Persons' reputation has long suffered from the "black legend" more recent historiography *"has shown more sympathy with the complexities of his predicament as a leader in exile, and a higher estimation of his gifts as an organizer and polemicist"* (Oxford DNB).

A very lovely copy.

*Probably the MacCarthy-Reagh copy in green morocco  
Printed on vellum*

– **24 – PIUS V.** Extensio, Ampliatio, Nova concessio, et Confirmatio Privilegiorum Sanctiss. ac Beatiss. D.D. Pii huius nominis 5. Pont. Max. in Sacros Ordines, et Congregationes claustrales. Pro Canonicis Regularibus Ordinis S. Augustini Congregationis domini Salvatoris. *Rome, Heirs of A. Blado, [text dated 16 December] 1567.* Small 4to, 12 unnumbered leaves. 18<sup>th</sup> century green morocco, single gilt fillet round sides, spine gilt, gilt edges.

£ 10,000

*Brunet, IV, 681; Fumagalli 460; Van Praet, in his catalogue of the vellum-printed books in the BnF, is mistaken regarding the binding of the MacCarthy-Reagh copy.*

FIRST EDITION OF THIS DECREES ISSUED BY PIUS V (1504-72), IN HIS EFFORTS TO REFORM THE CATHOLIC CHURCH. A FINE COPY PRINTED ON VELLUM.



The book deals with the confirmation and extension of the privileges bestowed by the Pope to the Regular Canons of the Congregation of the Holy Saviour in Lateran, best known as St. John in Lateran. On the 3rd of March of 1566, Pius V appointed Flavio Orsini dean of the Congregation of the Regular Canons of St. Augustin of the Holy Saviour: the original document is stored in the "Archivio Storico Capitolino".

This book was printed by the widow and sons of Blado who had died earlier in the year, whose printing house was the official papal printer from 1535 to 1589. It is almost entirely printed in the italic based on the one designed by Aldus.

This copy bears the official autograph signatures of Cardinal Flavio Orsini and M. Boccarinus, Notary of the Apostolic Chamber, on the final page. Matteo Boccarini from

Amelia (near Terni), was very close to the Orsini family. He was the notary that wrote the wedding contracts between Federico Sforza of St. Fiora and Beatrice Orsini, to whom Flavio Orsini let a dowry of 22000 scutes (Archivio Orsini, in «Archivio Storico Capitolino», II.A.26,003).

Illustrated with a woodcut printer's device with the *Christus Salvator Mundi*, full-page xylography on verso of title-page representing St. Augustin in episcopal dress and, by his feet, the arms of Pius V. Woodcut initials.



Provenance: This copy is very likely the MacCarthy-Reagh copy, which was described in his 1815 sale catalogue (lot 1176) as “m. vert.” It probably passed to Samuel Butler (1774-1839), Bishop of Lichfield and headmaster of Shrewsbury School, who formed a “nearly perfect set of Aldines” (De Ricci, p. 115) and related books and manuscripts, sold at the second sale of Butler’s library (1 June 1840 and eight following days) as lot 1593 in “green morocco.” Comte Chandon de Briailles with his book plate and the manuscript note: “rel.: 130. 1931.” Small repair to upper blank margin of final three leaves. Preserved in a box.

*The most important Renaissance interpretation of Plato  
A landmark in the renovatio of Platonism*

– **25 – PLATO.** Opera. Translated from Greek into Latin, with commentary, by Marsilio Ficino. -- Marsilius FICINUS (1433-1499). *Theologia Platonica de animorum immortalitate*. Venice, Bernardinus de Choris de Cremona and Simon de Luere for Andrea Torresanus, 1491. Folio (302 x 195 mm); 4 un. leaves, 444 num. leaves; Collation: a<sup>4</sup> (1r verses in praise of Plato and Ficino by Naldus Nandius, title, 1v dedication to Lorenzo de Medici, 2r life of Plato by Ficino, 4v translator's acknowledgements, table of contents); 2a-o<sup>8</sup> p-q<sup>10</sup>(Hipparchus-Gorgias); r-z<sup>8</sup> (Ficino's commentary on Plato's *Convivium de amore*, text *Convivium-Menexenus*); A-D<sup>8</sup> E-F<sup>10</sup> G-S<sup>8</sup> (De re publica-Epistolae); T-Z AA-FF<sup>8</sup>GG-HH<sup>10</sup> (Ficino's *Theologia*, HH8v colophon and register, HH9r chapter table of *Theologia*, HH10v blank). 18th century calf, yellow eges.

£ 35,000

HC, 13063\*; GW, M33918; BMC, V, 465; Goff, P.772.

SECOND EDITION OF PLATO'S WORKS, TRANSLATED BY THE RENOWNED FLORENTINE PHILOSOPHER MARSILIO FICINO (1433-1499). FIRST EDITION OF FICINO'S *THEOLOGIA PLATONICA*.



First published in Florence in 1484-85 by Lorenzo de Alopa and dedicated to Lorenzo de Medici. Ficino began his translation in 1463 on the basis of a Greek manuscript acquired by Cosimo de Medici and containing all Plato's dialogues. The translation of the 36 dialogues was completed in 1469, and during the 1470's Ficino continued to

revise his work and to expand his commentaries on Plato whom he called the « Doctor of Souls ». This publication represents the most important Renaissance interpretation of Plato, and a landmark in the renovatio of Platonism.

Ficino made a particular effort to ensure the typographical correctness of this work, which in 1484 contained 26 pages of errata !

The volume was issued from the printing house established in Venice by Bernardino de Choris from Cremona who worked in partnership with Simon de Luere from August 1489 to December 1490, and again in August and November 1491.

A fine copy with a large illuminated border on the first leaf of text and all the initials illuminated.



Conrad Dasypodius' copy

– 26 – **PROCLUS, DIADOCHUS.** Procli Diadochi Sphaera. Astronomiam discere incipientibus utilissima. Thoma Linacro Britanno interprete. Apendicula. G.T. Collimiti de Ortu & occasu Siderum, ut est apud poetas. Varronē[m]. Columellam, Plinium[ue], & caeteros. Ioan. Abhauser Vindelicus. Ad Lectorem. [Vienna: Hieronim Wietor & Johann Singriener, 1511.] 4to (212 x 159 mm) 10 leaves, unbound.

£ 15,000

Denis, Wiens Buchdruckergesch 41; Houzeau-Lancaster 913; Zinner 913.

FIRST EDITION OF THESE TWO ASTRONOMICAL TEXTS TRANSLATED BY THOMAS LINACRE AND EDITED BY GEORG TANSTETTER OR COLLIMITIUS. AN EXCEPTIONAL COPY OWNED AND ANNOTATED BY CONRAD DASYPODIUS (1530-1601).

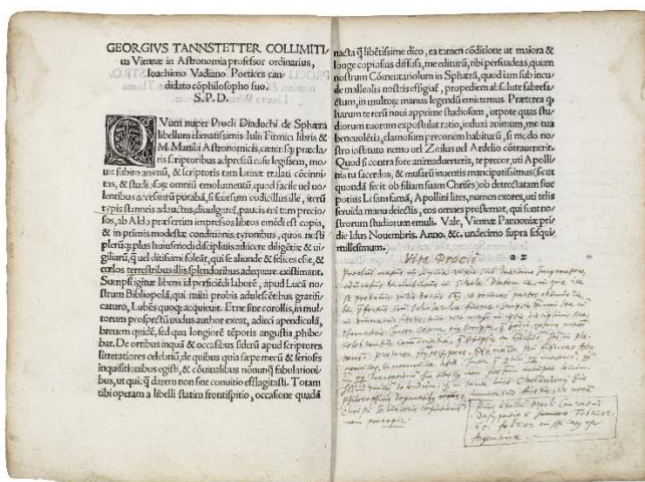
The first text is the *Sphaera*, here attributed to Proclus, one of the most important Neoplatonic philosophers of late antiquity, but now believed to be by Geminus of Rhodes (fl. c.70 BC): *It is a medieval compilation of extracts from Geminus's work*

(Sarton I). This text became one of the most popular introductions to astronomy during the Italian Renaissance, appearing in more than 70 editions in the 16th-century.

The second work is the first appearance of Tanstetter's own work on the rising and the setting of the stars in the texts of the early poets. On the last page is a twelve line poem, taken from Hyginus, to aid in memorizing the fixed stars and constellations.

The translator, Thomas Linacre or Lynaker (c. 1460-1524) was an English humanist, scholar and physician. "Europe during the Renaissance period of the late 15th century and early 16th century was fermenting with the tensions of new knowledge. Thomas Linacre was one of the new men. Linacre was an extraordinary scholar. He was born into a world of changes; a world that almost simultaneously discovered the printing of books and experienced the revival of classical learning. He studied in Florence, Rome and Padua, where he became doctor of medicine. Returning to London, he influenced the course of medical practice by translating Galen from Greek (which physicians could not read), to Latin, which they could, while soon afterwards others translated the Bible with well-known consequences. He both practised medicine and taught Greek." (Royal College of Physicians Website). Linacre was also the close friend of Sir Thomas More and Erasmus.

The editor, Georg Tanstetter was one of the leading Humanists at the University of Vienna, and was not only an astronomer, mathematician, and cartographer, but also a medical doctor. In 1510, he became the personal physician of emperor Maximilian I, who would six years later ennoble him with the predicate "von Thanau".



AN EXCEPTIONAL COPY THAT BELONGED TO THE FAMOUS PROFESSOR OF MATHEMATICS IN STRASBURG, CONRAD DASYPIDIUS. IT CONTAINS A 15 LINES MANUSCRIPT BIOGRAPHY OF PROCLUS TO A2 SIGNED AND DATED CONRAD DASYPIDIUS.

Confident that the mathematics of his time was far below the Greek level, Dasypodius desired, as did many of his contemporaries (Commandino and Ramus), to publish most of all Greek mathematical works. Since he himself owned several manuscripts, he was able to make a beginning in that direction. He edited and translated works of Euclid,

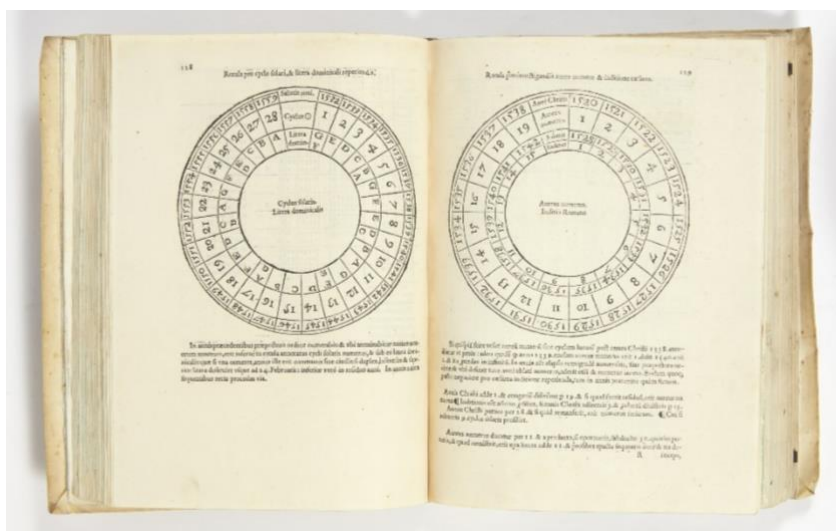
some fragments of Hero, and in his *Sphaericae doctrinae propositiones*, the propositions of the works of Theodosius of Bythinia, Autolycus of Pitane, and Barlaamo.

In 1568, Dasypodius published a work about the heliocentric theory of Nicolaus Copernicus, *Hypotyposes orbium coelestium congruentes cum tabulis Alfonsinis et Copernici seu etiam tabulis Prutenicis editae a Cunrado Dasypodio*.

Dasypodius' fame is based especially on his construction of an ingenious and accurate an astronomical clock for the Strasbourg Cathedral, built in 1572-1574 with Isaac Habrecht and Josia Habrecht. This monumental clock represented the synthesis of the most advanced scientific knowledge of the era, in the domains of astronomy, mathematics, and physics.

An uncut and very wide margined copy.

*Two first editions by Rheticus of greatest rarity*



– 27 – **RHETICUS, Georg Joachim.** *Ephemerides novae seu expositio positus diurni siderum et syschematismum praecipuorum...* D. Nicolai Copernici Toronensis praecept.

[Bound with :]

**IDEM.** *Canon doctrinae triangulorum.* Nunc primum in lucem editus. *Leipzig, Wolfgang Gunter, 1550-1551.* 2 works in one volume, 4to (251 x 184 mm). Collation: *Ephemerides*: 20 unnl. including the title page. A<sup>8</sup> B-D<sup>4</sup>. *Canon*: 12 unnl. including the title printed in red and black. A-C<sup>4</sup>; contemporary flexible vellum with yapp edges, flat spine with manuscript title, blue edges.

£ 100,000

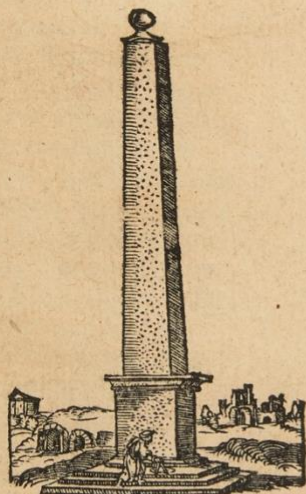
VD-16, J-277 & J-272.



*Exstat et de Laferibus et Angulis triangulorum, hinc planorum recti-  
lineorum sphericorum libellus eruditissimus ad plurimas Ptolemaei do-  
minstrationes intelligendas et Nicolai Copernici. Addito Canonis se-  
missimum sublongarum rectarum linearum in Circulo. Wilel. 1542. et 1543.  
dranki. et 1544.*

# CANON DOCTRINAE TRIANGVLORVM.

NVNC PRIMVM A GEOR-  
GIO IOACHIMO RHETICO, IN LVCEM  
EDITVS, CVM PRIVILEGIO IMPERIALI,  
Ne quis hæc intra decennium, quacunque forma  
ac compositione, edere, neue sibi uendicare  
aut operibus suis inserere audeat.



## LIPSIÆ

EX OFFICINA VVOLPHGAN-  
GI GVNTERI.

ANNO  
M. D. II.

TWO VERY RARE FIRST EDITION BY THE FAMOUS AUSTRIAN ASTRONOMER GEORG JOACHIM RHETICUS (FELDKIRCH/AUSTRIA 1514 - KASSA /HONGRIE 1574).

“In the summer of 1539 Rheticus arrived in Frombork (Frauenburg) in order to learn from Copernicus himself about the rumored new and revolutionary cosmology. The momentous meeting between Rheticus and Copernicus precipitated the beginning of modern astronomy.... L. Valentine Otho, a student of mathematics at university of Wittenberg, was deeply impressed by Rheticus' *Canon of the Doctrine of Triangles* (Leipzig 1551), the first table to give all six trigonometric functions, including the first extensive table of tangents and the first printed table of secants (although such modern designations were eschewed by Rheticus as 'Saracenic barbarisms'). Without any recourse to arcs, Rheticus' *Canon* defined the trigonometrical functions as ratios of the sides of a right triangle and related these ratios directly to the angles.” (DSB).

1. *Ephemerides*: USTC localises only 5 institutional copies, all in Germany and none in the United States: Austria (1), Germany (4)

2. *Canon*: printed in red and black the 8 leaves at the beginning contain tables of the six trigonometric functions; the 4 leaves contain a fictitious conversation between a Humanist and a certain Philomath who in reality is no other than Matthias Stojius, Rheticus' pupil and author of the preface. Of this rare work USTC locates only 9 institutional copies, all in Europe, none in the United States: Austria (1), France (1), Germany (5), United Kingdom (2).

Provenance: Contemporary inscription mentioning Copernicus' *De Lateribus* ("Extat et De Lateribus & Angulis Triangulor[um], tum planor[um] rectilini[um] sphaericor[um] libellus eruditissimus ad plerasq[ue] Ptolomaei demonstrationes intelligendas Nicolai Cop[er]nici. Addito Canone semissium subtensar[um] rector[um] linear[um] in Circulo. Wite[m]b. 1542").

[Bound in at head:]

**ALFONSO X.** *Astronomicae tabulae in propriam integritatem restitutae...* Qua in re Paschasius Hamellius operam suam praestitit. Paris, *Christophe Wechel*, 1553. 4 unnl., 274 pp.

See *BM, French*, 11 (for the 1546 edition). Second edition of the famous astronomical tables by Alfonso X, edited by the mathematician Pasquier du Hamel. This new edition, equally published by Wechel in Paris, is dedicated to the Italian mathematician Luca Gaurico (1476-1558). Erased stamp on title.



*Remarkable Spanish treatise on the Turks, first and only edition*

– **28 – ROCCA, Vicente.** *Hystoria en la qual se trata dela origen y guerras que han tenido los Turcos, desde su comienço hasta nuestros tiempos. Con muy notables sucessosque con diversas getes y nasciones les han acotecido: y de las costubres y vida dllos.* Valencia, Juan Navarro, 1556. Folio, (303 x 214 mm). 4 un. leaves, clii num. leaves. Eighteenth century stiff vellum, raised bands to spine, lettered in ink, head restored.

£ 15,000

Salva, 3388; Palau, 271434.

FIRST AND ONLY EDITION OF THE BEST 16<sup>TH</sup> CENTURY SPANISH WORK ON THE TURKS.

During the greater part of century of discoveries, Soliman the Magnificent's expansion through the Mediterranean and across central Europe threatened Europe and Spain to the point only a large-scale invasion could; Valencian-born Rocca narrates the campaigns, battles and privateering activities of the Bereberes on the coasts of Valencia and Andalusia.

The *Hystoria* is divided into three parts, the first deals with the crusades done to Jerusalem, the second with victories of Charles V and Venice over the Turks at the African coasts, and the third deals extensively with the way of life and customs of the Turks –which allows us a glimpse of Spanish perception of what was one of the greatest nations of the 16<sup>th</sup> century.

The work has been considered rare and important since the days of Salva. It is considerably rare; no copies are traced at auction in over 30 years. It is handsomely printed in two columns, with large engraved device to title page, gothic type.

Though well represented institutionally, we can trace copies at the University of Bern, BNE, Universidad de Valencia, Newberry Library, London Library, Houghton Library (Harvard), BNM, National Library of Israel, BL, Mediatheque de Montpellier, and University of Pennsylvania, plus two others in Spain, it is scarce in the market.

A fine, wide-margined and unsophisticated copy, with only minor scattered foxing.

*The first complete series of Sistine Chapel figures*

– **29 – SCULTORI, Adamo.** Michael Angelus Bonarotus pinxit. Adam Sculptor incidit. [Rome, 1540 / 1550]. 4to, suite of 73 uniformly sized [approx. 12.25 x 10.5 cm] engraved prints after Michelangelo. 18<sup>th</sup> century French calf, arms on sides, gilt edges.

£ 25,000

*Illustrated Bartsch v. 31, 27-98(426); Alida Molledo, La Sistina riprodotta (1991), [19/1-73] pp. 80-97; Paolo Bellini, L'Opera incisa di Adamo e Diana Scultori (1991) pp. 64-104; Thieme-Becker XXX.413; Cicognara IV 1999; Evelyn Lincoln, The Invention of the Renaissance Printmaker (New Haven, 2000).*

RARE FIRST EDITION OF THE COMPLETE SUITE OF ENGRAVINGS OF MICHELANGELO'S FRESCOES FOR THE SISTINE CHAPEL BY THE MANTUAN ENGRAVER ADAMO SCULTORI, THE EARLIEST COMPREHENSIVE GRAPHIC RECORD OF THIS MONUMENTAL CYCLE.



Of great art historical interest on two counts, the series was an important means for the dissemination of designs that revolutionized Renaissance painting, and it includes images of the Prophet Jonah and surrounding figures which Michelangelo destroyed in 1535 in order to make room for the Last Judgement (nos. 62-65). Differences between the engraved images and the extant frescoes have led scholars to believe that the source of the engravings were not the frescoes themselves, but either preparatory drawings by Michelangelo, such as those conserved at Windsor Castle, or an album of copies of the designs by Scultori's father, commissioned by Perrenot de Granvelle in 1547 (now in the Biblioteca Nacional in Madrid, see Bellini, p. 64).

"This series occupies an elevated place in the history of depicting Michelangelo's frescoes, as, with the exception of only a few of the central characters, it constitutes the first complete reproduction—and the only one until the 1700's—of all the figures on the ceiling" (Molledo, p. 95).

The limited number of earlier depictions of the Sistine Chapel tended to reproduce the entire ceiling rather than the individual figures, or to focus on the Last Judgement. Although Michelangelo completed the frescoes in 1512, dissemination through the medium of engraving did not really begin his work did not attract great attention until roughly 30 years later (partly due to the sack of Rome). Interest in the figures on the chapel's ceiling began growing in the 1540s: Georg Pencz produced a miniature image of Judith and Holofernes in 1541, Nicolaus Beatrizel and Enea Vico depicted Hieremias and Esaias c. 1547, and Giulio Bonasone reproduced Eve and the Jesse David and Salomon lunette c. 1544. Giorgio Ghisi was the first to attempt a comprehensive

reproduction of the ceiling, but the project proved too ambitious; he issued *I Veggenti* (c. 1549), a limited series of 6 plates depicting only the prophets and sibyls enthroned atop of columns. Attesting to the growing interest in Michelangelo across Europe, the French Cardinal de Granvelle commissioned G.B. Scultori to produce a set of drawings from the “capella del Papa” based on paintings that Cardinal Ercole had recently ordered from Marcello Venusti. (This exchange is documented in a series of letters dated 1547-49.) When the elder Scultori sent 59 sketched figures to Granvelle, he included one of his son’s engravings in hopes of obtaining patronage for his son. Granvelle’s opinion of the young Adamo’s work is not known, but he was displeased by the Michelangelo series and evidently returned the album to Mantua (Lincoln, p. 119). Scultori may have adapted his father’s images, augmented with several additional figures, into this suite of engravings at this time. The final eight figures (nos. 66-73) are somewhat less polished than the earlier plates, and may have originated elsewhere.

In addition to the 2 Metropolitan copies of the suite, OCLC reports 4 American copies: Buffalo, NYPL, Lake Forest College and Princeton. We have also located copies at the Getty and the MFA.

A very fine copy bound for the 18<sup>th</sup> century French art collector Caumartin de St Ange, joints of the binding expertly restored.

*Il Terzo Libro bound with the Regole  
Printed on blue paper*

– **30 – SERLIO, Sebastiano.** Il Terzo libro... nel qual si figurani, e descrivono le antiquita di Roma, e le altre che sono in Italia, e fuori d'Italia.

[Together with :]

Regole generali sopra le cinque maniere de gli edifici Cioè, Thoscano, Dorico, Ionico, Corinthio, e composito con gli essempli de l'antiquita con nuove additioni. (Libro Quarto di Architettura). Venice, Francesco Marcolini, March & February 1540. 2 parts in one volume, folio (407 x 274 mm) CLV pp., title within woodcut border held by putti over a large woodcut depicting of Roman ruins for *Terzo Libro*; LXXVI num.ll., title within large architectural wood cut border ornamented with terminal figures and decorated with fruit wreaths. 17th century Italian calf, quadruple filet in blind, spine with raised bands, manuscript title in ink on outer margin (endpapers renewed, spine worn at head and foot, hinges partly split).

£ 75,000

*H.-C. Dittscheid, « Serlio, Roma e Vitruvio », C. Thoenes (éd.), Sebastiano Serlio, Milan, Electa, 1989, p. 132-148 ; F. Lemerle, « Serlio et les antiques : la dédicace du Terzo Libro », Journal de la Renaissance, 1, 2000, p. 267-274 ; F. Lemerle 2005, La Renaissance et les antiquités de la Gaule, Turnhout, Brepols, 2005, p. 47-48 ; Mortimer, Italian, 472 & 471 (for the first edition of Regole Generali, 1537) ; Fowler, 308 & 314; Kat. Berlin, 2560 & 2555 (first ed. 1537).*

FIRST EDITION OF *TERZO LIBRO*, SECOND OF *REGOLE GENERALI* OR “FOURTH BOOK OF ARCHITECTURE” BY SEBASTIANO SERLIO (1475- CA. 1554). "THIS IS THE FIRST OF

SERLIO'S BOOKS TO BE PUBLISHED, ALTHOUGH IT IS BOOK 4 IN THE COMPLETED WORK. THE BOOK IS NOT NUMBERED ON THE TITLE-PAGE BUT THE RUNNING-HEAD IS "LIBRO QUARTO" (MORTIMER, FOR THE 1537 VENICE EDITION).

Both parts were printed by Francesco Marcolini (ca. 1500-1559), a printer based in Venice, where he practised his trade between 1537 and 1559, with a long interruption in 1546 when he went to Cyprus as a cavalier of the Podestate.

Born in Bologna, Sebastiano Serlio (1475-1554) trained as a painter and architect in Rome and Venice. Called to the French court by Francis I, to whom the work is dedicated, initially in an advisory capacity for the construction of the Château de Fontainebleau, he later became chief architect to the court and built several castles, including that of Ancy-le-Franc and the Hôtel du Grand Ferrare at Fontainebleau.

Serlio's enduring importance lies in his theoretical writings on architecture, which are a valuable source for Italian and French Renaissance architecture.

The Terzo libro is illustrated with 120 magnificent woodcuts, of which 32 are full-page and 4 are double-page, depicting various ancient monuments, obelisks, churches, flowerbeds, etc.

"The title is set in a tablet above a woodcut of ruins and an arcade. Book III describes Roman antiquities in Italy and elsewhere. The first genuine advance in architectural illustration seems to have been made by Serlio, and his Libro Terzo set the type of architectural illustration in Italy for the rest of the century." (Fowler).

The *Regole Generali di Architettura*, a new, corrected, and improved edition of the original (Venice, Marcolini, 1537) is decorated with 126 woodcuts, 56 of which are full-page. The illustrated title page is considered "the earliest example of the use of caryatids and fruit as the decorative elements in title-border" (Mortimer, citing A. Johnson : Engraved title-pages, vii-viii)".

EXCEPTIONAL COPY WITH BOTH PARTS PRINTED ON BLUE PAPER.

Some occasional, small worming to inner margin not touching letters.

Provenance: L. Cervera-Vera (19th century engraved book plate).

– **31 – SPRAT, Thomas.** The History of the royal Society of London, for the improving of natural knowledge. *London, printed by T(homas) R(oycroft) for J. Martyn at the Bell without Temple-bar, and J. Allestry at the Rose and Crown in Duck-Lane, printers to the Royal Society, 1667.* 4to (235 x 178 mm). Contemporary polished red morocco, presumably by Samuel Mearne, large central compartment paneled by triple gilt fillets, Charles II's addorsed cipher "CC" crowned and wreathed at each outer corner of the panel, double fillet borders, the spine in seven compartments lettered in the second with the others repeating Charles's cipher, the board edges gilt with a floriated roll, plain endpapers, edges gilt.

£ 28,000

Wing S5032; ESTC R16577.

FIRST EDITION. EXCEPTIONAL DEDICATION COPY BOUND BY SAMUEL MEARNE FOR KING CHARLES II.

The Royal Society was founded in 1660 by a group of natural philosophers who had met originally in the mid-1640s to discuss the ideas of Francis Bacon. Francis Bacon is regarded as the pioneer of scientific method, and his emphasis on experiment and investigation was the foundation of the Royal Society's principles. They decided to found a '*Colledge for the Promoting of Physico-Mathematicall Experimentall Learning*' and in 1661 received the royal patronage of Charles II. A Royal Charter followed in 1662. In 1663 the Royal Society began considering the publication of a history of the society in order to broadcast their intentions to a wider audience. Thomas Sprat, a protégé of Royal Society Fellow John Wilkins, was chosen to write the work. Charles II (1630-85) granted the Society a royal charter in 1662; ever since then the reigning monarch has been the patron. The Society had varied interests, from the nature of gravity to investigating whether a spider could be captured within a circle of ground unicorn's horns. Uppermost in their concerns, however, was that knowledge be gained from observation and experiment, rather than from preconceived theories. The Royal Society has been described as laying the foundations of the modern world.

Imprimatur leaf A1 with engraved arms of the Royal Society on the verso. Illustrated with a magnificent frontispiece designed by John Evelyn and etched by Wenceslas Hollar, showing a bust of Charles II flanked by Francis Bacon on the right, and on the left by mathematician William, 2nd Viscount Brouncker, the first President of the Society and two engraved folding plates facing pages 173 and 233.

Woodcut initials, letterpress tables, errata leaf at the end (314); a few tiny rust-holes sometimes costing bits of a few letters, and very light, occasional browning.

Provenance : Charles II, King of Great Britain (bound for him as above) ; R. Graham (engraved armorial bookplate lettered with his cursive cipher RG) ; Charles Chauncey, M.D. (engraved armorial bookplate) ; Howard C. Levis (engraved armorial bookplate; sold to:) ; The Rosenbach Company, Booksellers (1929, its stock-number 140/28 on the upper pastedown and again in the gutter of page 23; the Rosenbach Pepys-Evelyn catalogue Free Library, 1933, [Arno no. 59], p. 2) ; Raymond and Elizabeth Hartz (sale, Sotheby's New York, 12 December 1991, lot 150) ; Robert Pirie.

– **32 – TACITUS, Publius Cornelius.** [Opera]. P. Cornelii Taciti libri quinque noviter inventi atque cum reliquis eius operibus editi. [*Rome, Stephanum Guillereti de Lothoringia Tullen (Étienne Guillery), 1st march 1515*]. Folio (320 x 223 mm) 242 ll. (73 num. ll. and 169 un.ll.). Contemporary brown calf over wooden boards, covers and spine decorated in blind with scrollwork, two of four clasps (one damaged), red edges, modern red morocco backed clam-shell box.

£ 12,500

Brunet, V, 634 : "*édition précieuse*" ; Adams, T-21 ; Norton, *Italian printers*, p. 99 ; Clavreuil & Perier, *Les Français à Rome*, n° 14 : *this copy*.

EDITIO PRINCEPS OF BOOKS I TO V OF TACITUS' *ANNALS*.



The text of this edition was prepared by Filippo Beroaldo the younger (Bologna 1472 - Roma 1518). This scholar was a protégé of Pope Leo X (Giovanni de' Medici), who himself was a great scholar and collector. Berolado taught rhetoric at Bologna and at La Sapienza before ending his career as director of the Vatican Library.

Berolado's claim to fame is to have published in this volume the first five books of the *Annals* from a manuscript discovered in the abbey of Crovey (Picardy, France), a manuscript now kept in Florence (Cod. Mediceo I). The precious volume had almost been extorted from the Picardy monks by a priest of the diocese of Liège, Jean Heitmers, before falling into the hands of Leo X.

*"The first six books of the Annales survive in a single manuscript [it] was taken to Rome and came into the possession of Pope Leo X. Leo gave it to Filippo Beroaldo the Younger who used it to produce an impressive editio princeps in 1515"* (R.J. Tarrant, in *Texts and Transmission*, 1983).

The printing of this book was entrusted to one of the best Roman typographers of the time, the French Étienne Guillery, originally from Lunéville Settled in Rome in 1506, Guillery was first a university bookseller and publisher before acquiring the equipment of the printer Johann Besicken and undertaking, in 1509, a career as a typographer. Between 1510 and 1514, he had as partner Ercole Nani, a printer from Bologna and worked briefly with Antonio Blado in 1519. He died in Rome in 1527.

"Guillereti's first work after the end of the partnership was his most important, the edition of Tacitus of 1 March 1515" (Norton).

Of this rare and important edition USTC locates only three institutional copies in the United States: Austin Texas (Harry Ransom), Chicago University, and North Carolina (Chapel Hill),

Lovely copy of this fine and important work published in Rome by Étienne Guillery.

Old ownership inscription on the title page and extensively annotated throughout; some occasional worming at the beginning and towards the end without loss of text ; some leaves with occasional marginal waterstain ; binding skilfully restored.

Provenance: from the institutional library of Notre-Dame de la Flèche with their stamp on the title.

*The establishment and progress of missions in Mexico  
by the first bishop of Mexico*

– **34 – ZUMARRAGA, Juan de.** Botschafft des Grossmachtigsten Königs David auss dem grossen un hohen Morenland den man gemeinlich nennet Priester Johan an Babst Clemens den Sibenden... Zu lezt Ein Sendbrief des Bischoffs der grossen stadt Temixtitan in der Newen erfundeen welt... *N.p.n.d. (Leipsig or Dresden), 1533.* 4to (197 x 144 mm); 20 un. leaves (final blank); 19th century green morocco, spine gilt, gilt edges (*bound by F. Bedford for H. Stevens*).

£ 25,000

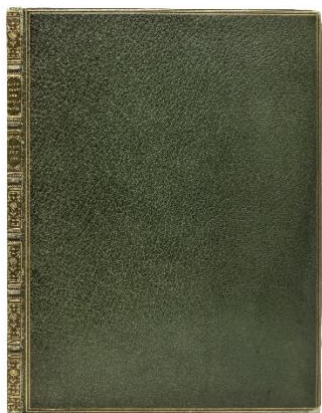
*Harrisse, 177; Sabin, 106399; J.C.B., I, p.107.*

VERY RARE FIRST GERMAN EDITION OF THIS HIGHLY IMPORTANT AMERICANA.

The book is divided in two parts. The first part contains the description of Ethiopia, the relation of Prester John and the letters to the King of Portugal. The second part is of high American importance for it contains Zumarraga's letter to the general chapter of the Franciscans at Toulouse, written in 1532, describing the establishment and progress of missions in Mexico for the teaching and conversions of the Indians. This text was first published in Latin in Cortes' *De Insulis nuper Inventis*, 1532.

Juan de Zumárraga was born in Tavira de Durango, Vizcaya in 1468. Entering the Franciscan order as a young man. On December 20th, 1527, Zumárraga was recommended by Charles V for the post of first bishop of Mexico. Without having been consecrated and with only the title of bishop-elect and Protector of the Indians, he left Spain with the first civil officials, the *audiencia* (a court with executive functions) towards the end of August 1528, and reached Mexico on December 6th.

Soon after his arrival in Mexico in 1528, he clashed with the *audiencia*, which Charles V had appointed to govern Mexico in place of Hernan Cortés. The judges proved to be greedy and corrupt men whose main concern was to enrich themselves at the expense of the Indians and the Cortés faction. Since Zumárraga combined with his episcopal office that of protector of the Indians, he attempted to put an end to the abuses committed against the natives by the *audiencia*, but in vain.



The quarrel between Zumárraga and the judges reached such a pitch that he excommunicated the offenders and placed Mexico City under interdict. Summoned to Spain in 1532 to justify his action, he did so with entire success. The first *audiencia*, meanwhile, had been removed and replaced with able and conscientious judges with whom Zumárraga maintained excellent relations.

Zumárraga made important contributions to the education of Indian youth and to Mexican culture in general. With the aid of Viceroy Antonio de Mendoza he established the famous Colegio de Santa Cruz de Tlatelolco in 1536 to train the sons of Indian chiefs. Before this school began to decline in the second half of the 16th century, it had produced a generation of Indian scholars who assisted Spanish friars in the writing of important works on the history, religion, and customs of the ancient Mexicans. Zumárraga also built hospitals for both races, introduced the printing press to Mexico in 1539, and wrote and published books for the religious instruction of the Indians.

Zumárraga was appointed the first archbishop of Mexico in 1547. He died on June 3, 1548, in Mexico City. Strongly influenced by the Christian humanism of Erasmus and Thomas More, Zumárraga drew heavily on Erasmus's books for the preparation of his own writings.

A very fine copy bound by Bedford for the great Americana bookseller Henry Stevens.

umbgeben / vñ vñ geplaget vñ bekrieger / so hat doch dasselbig vngeßüm weiter des Machomet / welches anderstwo das Römisch Reich sampt der Christlichen Religion des meisten theils zerstört hat / das Nordland nicht berauben mögen weder yhren gepiet noch yrer Religion Vnd ist nicht wunder / weil die Nordönig yr geschliche vñ herkommen zeln ab vom Dauid vñ Salomon / von welchen auch die heyligste Gottes gepereit die Jungfrau Maria / vñ Christus selbs vnser seligmacher / herkömpt. Dem sey Eher vñ preys ist vñ ewiglich / Amen

Ein Sendbrief des hochwürdigen herrn vñ vatters / des Bischoffs der grossen stat Temixitan / in der grossen land der Vierwe / so durch die hauptleut Ray. Ma. erfunden ist / an die vater parfüsser Ordens in gemein dem Capittel zu Colosa in Frankreich versamlet. 1532.

**E**rwirdigen Väter / wir laß euch wissen das wir in großer vñ stetzer arbeit seind / bey den vngleichigen / sie zu Christo zubekeren. Aus welchen vñ mittelst Götlicher genade / durch die hende vnserer brüder des Ordens S. Francis von geregulirter obseuung / getaufft worden seind mehr dā zweymal hundert tausent vñ fünfzig tausent menschen. Fünffhundert kirchen der Abgötter zerstört / vñ mehr dan zwentzig tausent Bilde der Teuffeln zerbrochen vñ verbrant / Denn an viel orten seind auffgebaue Kirchen vñ Capellen / dorin die schön vñ scheinbarlichen waffen des heyligen Creutz seind auffgerichte / vñ von den selbigen leuten angepeter.

Vnd in der grossen stat Temixitan / darinne zu vor jertlich / welches erschicklich zusagen ist / mehr dann zwentzig tausent kinder / der knecht vñ meydelein hengen / vñ den den Abgöttern geopfert / do opffern ietzund die menschlichen hertzen / nicht den teuffeln / sonder Gott dem höchst vñ almechtigen / vnserliche opffer des lobes / durch Christliche leut vñ gute exempel vnserer brüder. Gott sey allein

die Eer vñ preys / welcher iezund von kindern der Indier die wir bey vns haben / wird ewiglich angepeter / die ym nu teglich dienen mit viel leuten / hant / weinen vñ seuffen. Den viel der selbigen kinder können geret wol lesen / schreiben / singen vñ vnterschiedlich auffgä. Weidort seer offte vñ empfindt das hochwürdig Sacrament auff aller andechtigste. Vorfindigen auch yhren Eltern das wort Gottes wie sie es von vnsern brüdern haben. Sehen auff zur Metten / vñ beten das ganz ampt aller tagezeiten vñ vnser lieben Frauen / zu welcher sie sonderliche andacht haben. Die Götzenbilder yrer Eltern aussuchen sie meistertlich / vñ bringen sie vnsern Brüdern Von des wege seind etliche von yren Eltern geret / leben aber gekönt bey Gott dem herren.

Ein yeglich haus der Brüder S. Francis hat ein ander haus daneben / für die kinder zu lernen / von den Indischen weckleuten gebauet / mit einer lesestube / mit einem schloß haus / mit einem Refectorio / vñ mit einer andechtigen Capellen. Vnd seind die ließen kinder seer demutig / vñ den Brüdern gehorsam vñ lieben sie mehr dā die Eltern seind leisch / warhaffrig vñ gelimig / vñ aus in künften zu malen / vñ haben von Gott ein gute Seel erlangt. Gott sey gedenedt in allen.

Vnter den Brüdern / die der Indischen sprach berichte seind / ist ein Leyenender / mit namen Petrus de Gante welcher in der selbigen sprach seer bered ist / der vordorget mehr dann Sechshundert jüdling / vñ ist yhr fürnemlicher freyer / vñ gibt ynen an höchetlichen tagen / Jügfräuel zu der Ehe / mit grosser berkeit / welche des Christlichen glaubens wol vnterricht seind. Denn die frau Aafserin hat aus Hispania sechs geleute vñ etliche weiber dahin geschickt / vñ durch dieselb geportet / das man solte anwen ein haus / so groß das die selbigen weiber / ans gäß des Bischoffs versamlet / mögen halten vñ leeren Chausent Meydelein eines jüchtigen windels. Vnd also werde

**Lot back cover :** 10 – DANTE ALIGHIERI. La Comedia di Dante Aligieri con la nova espositione di Alessandro Vellutello. *Venice, Francesco Marcolini, June 1544.*



