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Lot cover - **37. LOWTHER, Rear Admiral Marcus.** Privately composed album of 171 original drawings and watercolours, and 1 original photograph documenting the travels of Rear Admiral Marcus Lowther to Asia, South America, Southern Pacific.

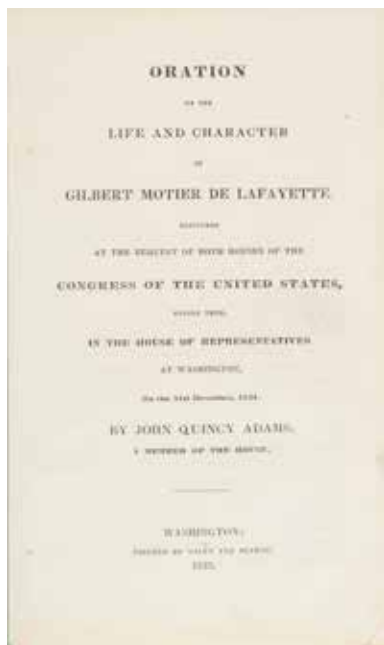
1. ADAMS, John Quincy. Oration on the Life and Character of Gilbert Motier de Lafayette. *Washington (DC), Printed by Gales and Seaton, 1835.* 8vo (202 x 132 mm) 94 pp., 1 unnl. (blanc). Contemporary American red morocco, covers with single gilt rule border, spine gilt in five compartments, title in second. \$ 4,000

Sabin, 295.

FIRST EDITION OF ADAMS' STIRRING ORATION HONOURING 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 honours, 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. ALBERTI, Leon Battista. L'Architettura. Tradotta in lingua Fiorentina da Cosimo Bartoli.- La Pittura [transl. by Domenichi]. *Mondovi, Lionardo Torrentino, 1565.* Folio (354 x 225 mm) 331 pp., 10 unnl. ff.n.ch., profusely illustrated including two extensions to pages 216 & 217, and the double-page engraving inserted between pp. 246/247. 18th century Italian mottled sheep, spine gilt with raised bands, red marbled edges.

\$ 6,500

Fowler, 8 (incomplete) ; Vagnetti, E1b4 (for La Pittura); see Kat. Berlin 1817 (Amsterdam edition 1649) ; Mortimer, Italian, 12 (note) ; this edition not in Adams.

FIRST COMPLETE EDITION OF THE WORKS OF LEON BATTISTA ALBERTI, UNITING FOR THE FIRST TIME THE WORKS ON ARCHITECTURE AND PAINTING IN ONE VOLUME.



Bartoli's translation of the treatise on architecture was first published in Florence in 1550, and the work on painting was first published in Venice in 1547. The woodcuts illustrating *La Pittura* are the same as used for the 1550 edition.

A very broad margined copy, with all engravings intact and untouched by the binder, including the double page plan of the Baths of Diocletian. It is complete with the extension (pp. 216/217) which are often missing (as described by Fowler).

“This is the first edition of L’Architettura to be issued with La Pittura. [It is] the second folio edition of Bartoli’s translation of L’Architettura and the second edition (first folio) of Domenichi’s translation of La Pittura” (Fowler).

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

Very good copy, internally bright and clean, (some old restorations to spine and corners).

Provenance: S. Rosen and Thomas vroom (book plates).

3. AUGUSTINUS, Aurelius Saint. *Confessiones. Milan, Johannes Bonus, 21 July 1475.* 4to (202 x 148 mm), 164 un. leaves, collation: [a-v⁸ x¹]; 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. \$ 30,000

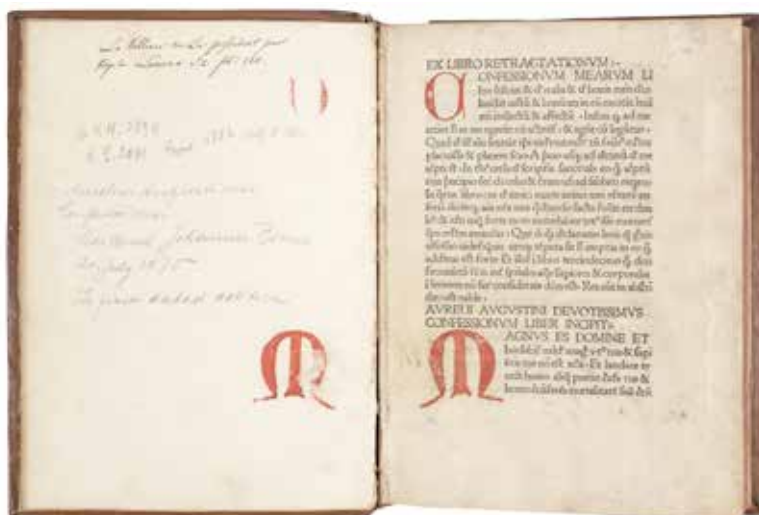
Goff A-1251; GW 2894; Bod-inc A-536 ; ISTC ia01251000; BMC VI xxiii and 728; CIBN A-693; Walsh 3082. See PMM 7 (first edition).

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 leaf [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. BACHOT, Ambroise. Le Gouvernail lequel conduira le curieux de géométrie en perspective dedans l'architecture des fortifications, machine de guerre & plusieurs autres particularitez y contenues. *Melun, by the author, 1598*. Folio (340 x 235 mm) 3 unnl. (including title within architectural border, dedication leaf to the governor of Melun La Grande, followed by a leaf with ten engraved coat of arms of the latter), 44 pp. richly illustrated, followed by numbered leaves 45 to 104 illustrated with 143 engravings by the author (6 double page, 34 full-page, and 103 smaller ones). Contemporary flexible vellum, housed in a modern black morocco clam-shell box. \$ 50,000

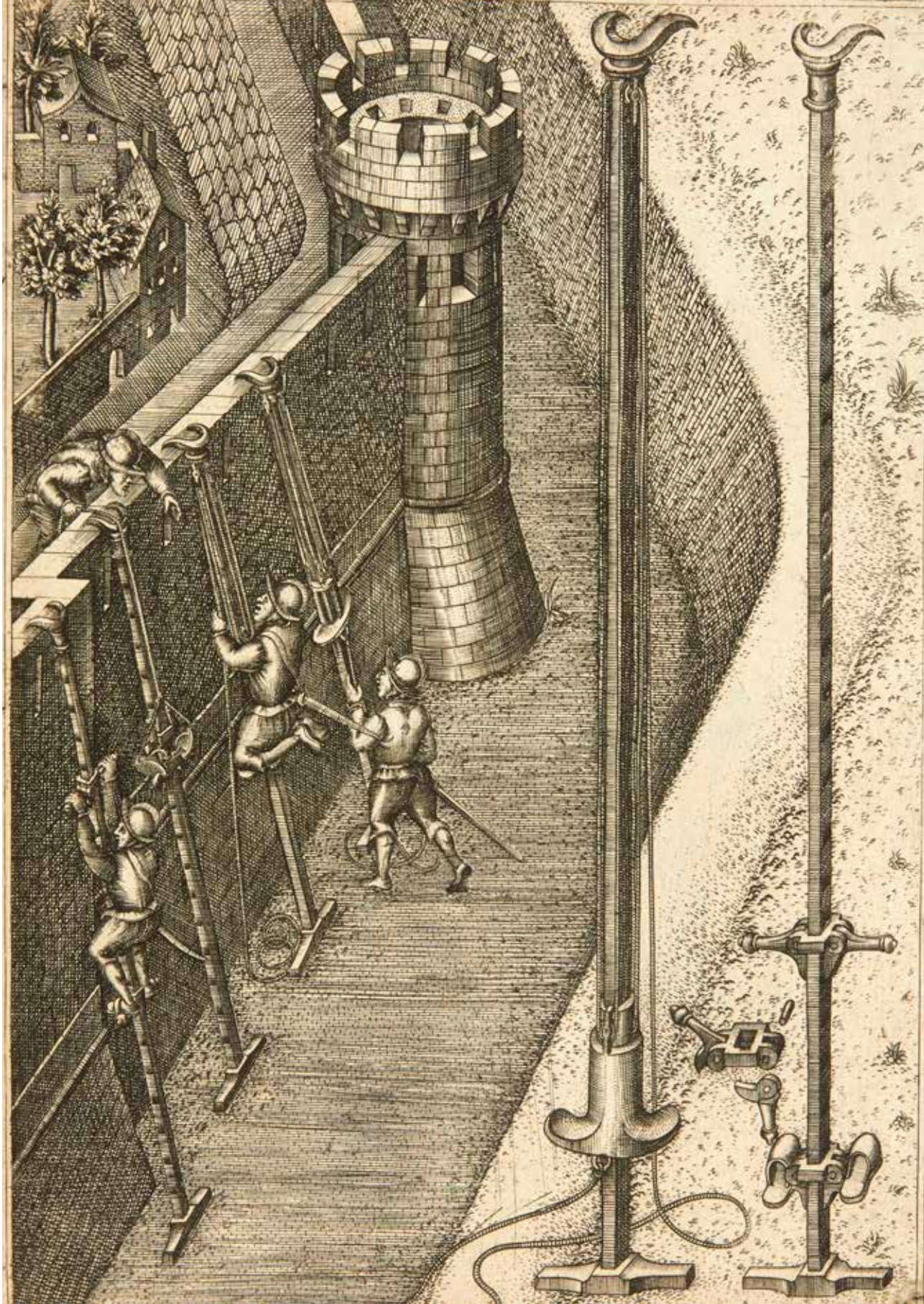
Cockle. A Bibliography of military books up to 1642, n° 795; J. Guiffrey, Histoire générale de Paris, artistes parisiens du XVI^e et du XVII^e siècles, Paris, Imprimerie nationale, 1915, p. 49; G. Leroy, "Un ingénieur du roy au XVI^e siècle", Almanach de Seine-et-Marne, Paris, 1873, p. 116-119; M. Teach Gnuti, "The cover design. Agostino Ramelli and Ambroise Bachot", Technology and culture, 15, 4, 1974, p. 614-625; not in Mortimer.

FIRST EDITION OF ONE OF THE RAREST BOOKS ON MACHINERY.

The entire edition was engraved and assembled by the author himself in his house in Melun. The present copy contains the title bearing the date '1598', another issue with the date printed as 'MDIIC' is also known. OF GREAT RARITY NO INSTITUTIONAL COPY IS LOCATED IN THE UNITES STATES.

The first part of the work consists of a treatise on geometry, a treatise on perspective and a series of engravings devoted to "Machines and various movements". These three treatises are decorated with 42 small engravings (3 or 4 per page).

The first engravings are devoted to military architecture, they are accompanied by geometric instruments, decorative cartouches, fragments of landscapes (mountain or

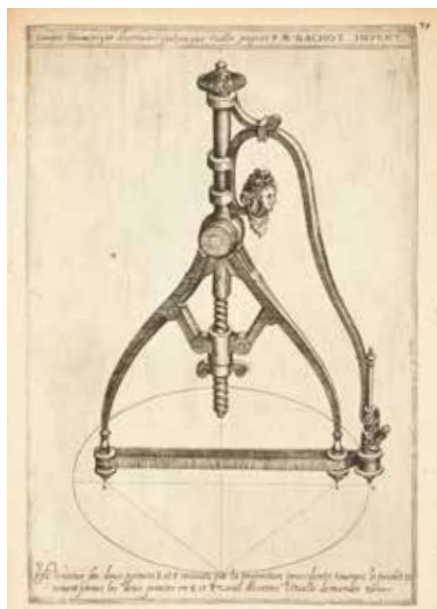


sea, with boats). They are followed by beautifully designed geometric and surveying instruments, including the author's own, which he calls "the boat", siege machines, animated with figures, and devices which the author takes care to indicate when they are his own invention: locksmithing devices, hoists operated by horses or men, machines for lifting water, suction and blowing pumps, etc.

Ambroise Bachot was born into the world of painters and book trade. His father, Louis Bachot, a master painter, lived in the Rue de Seine, Faubourg Saint-Germain, in the early 1540's. His property adjoined that of Jean Cousin the father.

Little is known about the life of Ambroise Bachot. In 1571 he accompanied the engineer

Agostino Ramelli, in 1573 they were together at the siege of La Rochelle, and in 1577 he is known to having stayed in Turin. Everything suggests that Bachot worked for Ramelli for sixteen years as a drawing supervisor and that he became a "captain" and then an engineer of fortifications, probably on the basis of this initial training acquired in his family environment. During the siege of Paris in 1590, Ambroise Bachot took the side of Henry IV, followed him to Melun and in 1593 settled in this town as a fortification engineer. It was in Melun that Bachot printed this rare work on his private press, drawing, engraving and printing his own prints. It seems, according to Renouard, (see *Quelques auteurs qui vendaient eux-mêmes leurs œuvres, in Imprimeurs Parisiens, libraires... depuis l'introduction de l'imprimerie à Paris (1470) jusqu'à la fin du XVIème siècle*, pp. 379-



382), that the Parisian printer Claude Bruneval, followed Bachot to Melun and printed the typographical part of the volume

Very rare edition of which USTC locates only 5 copies (France: Paris - Mazarine, and Le Mans; UK : British Library ; Spain ; Biblioteca Nacional; Switzerland: Schlatt, Eisenbibliothek). No copies in the United States.

Provenance: François Boulet (inscription on the flyleaf and title) - mademoiselle Dupille (inscription on the back cover, dated 1828) - Jean Blondelet – Thomas Vroom (book plate)

Small stains in margins; last leaf washed and lined with small hole filled, nevertheless a very nice copy of this very rare book.

5. BASSI, Martino. Dispareri in materia d'architettura, et prospettiva, con pereri di eccellenti, et famosi architetti, che li risoluono. *Brescia, Francesco & Pietro Maria Marchetti, 1572.* Small 4to (206 x 150 mm) 53 pp., 1 unnl. (blank). Later flexible vellum.

\$ 2,500

Fowler, 40; Kat. Berlin, 2600; Adams, B-371; BM, Italian, 76; Brunet, I, 694.

First edition of this celebrated correspondence between the Milanese architect Martin Bassi (1542-c. 1600), and his contemporaries Palladio, Vignola, Vasari and Bertano concerning a dispute with the architect in charge of the construction of Milan Cathedral, Pellegrino Tibaldi (1527-1596). Bassi is particularly critical of the treatment of the baptistery and the decoration of the façade. The edition is illustrated with the printer's mark on the title and verso of the the last leaf of the text, 28 large woodcut initials, and 12 copperplate engravings. The fine plates support the author's proposition on how to make better arrangements for baptistery and façade planned by Tibaldi.



“The text consists of correspondence between Bassi and Alfonso N., Palladio, Vignola, Vasari et G.B. Bertano on the subject of Bassi's controversy with Pellegrino Tibaldi, then architect of the Milan cathedral. These letters throw an interesting light on the points of view of these distinguished architects in the matters under dispute” (Fowler).

Slightly toned, first fly-leaf partially cropped, otherwise a fine copy.

Provenance : Thomas Vroom (book plate).

6. BELON, Pierre. L'Histoire de la nature des oyseaux, avec leurs descriptions, & naïfs portraits retirez du naturel : escrite en sept livres... *Paris, Gilles Corrozet, 1555.* Folio (326 x 212 mm) 14 nn.ll., 381 pp. 18th century French marbled calf, spine gilt with raised bands, red edges.

\$ 25,000

Nissen, IVB, 86 ; Ronsil, 189 ; Zimmer, 52 ; Delaunay, La Zoologie au XVI^e siècle, pp. 267-268 (note) ; Thiébaud, 65-66 ; Soubart, 45 ; Renouard (Cavellat), 81 ; Brun, p. 119 ; Aug. Bernard, Geofroy Tory, p. 320 ; see DSB, pp. 595-596, & Daumas, Histoire de la science, p. 1172.

FIRST EDITION.

THE FIRST SCIENTIFIC FRENCH WORK ON ORNITHOLOGY.

The important work is divided into seven books, each headed by an individual title. The books treat the anatomy and physiology of birds, then in more detail birds of prey, aquatic birds (sea and river), chickens, crows and related specimens, and finally songbirds. CHAPTER TWO CONTAINS AN IMPORTANT TREATISE ON FALCONRY.



“Belon can be considered the originator of comparative anatomy. By the same token, he depicted a porpoise embryo and set forth the first notions of embryology. Belon enriched the biological sciences by new observations and contributed greatly to the progress of the natural sciences in the sixteenth century. His learning was not derived solely from books. He was one of the first explorer-naturalists ; and between 1546 and 1550 he undertook long voyages through Greece, Asia, Judaea, Egypt, Arabia, and other foreign countries. Belon discarded the bases of the comparative method and was not all afraid of drawing parallels between human and bird skeletons. He was the first to bring order into the world of feathered animals distinguishing between raptorial birds, field birds, etc.” (DSB).

The fine 160 woodcuts are executed after the Parisian artist Pierre Goudet (or Gourdelles), and other draughtsmen that have remained unnamed.

Auguste Bernard attributes the portrait of Belon as well as seven engravings depicting birds to Geofroy Tory (see : *Geoffroy Tory Peintre et graveur, premier imprimeur royal*, Paris, 1865).

“One of the earliest works dealing entirely with birds. The subject is discussed from a variety of aspects. Book 1 (pp. 1-180) is of general nature and, among other things, presents a comparison between the skeletons of birds and men- probably (according to Newton’s Dictionary of Birds) the first published account of this subject. Book 2 (pp. 81-148) discusses ‘la nature des oyseaux vivant de rapine’ ; 3, ‘des oyseaux vivants de long des rivières, ayants le pied plat’ ; 4, idem ‘qui ont le pied plat’ ; 5, ‘des oyseaux de campagne, qui ont leurs nids sur terre’ ; 6, ‘des oyseaux qui habitent indifféremment’ ; and 7, ‘des oysillons, qui hantent les hayes, buschettes, & buissons” (Zimmer).

Other than the scientific interest, Belon also describes the culinary virtues of poultry.

“Belon appréciée, pour chaque type, les qualitez et temperaments que leur consommation apporte au corps humain. S'appuyant sur le *De alimentum facultatibus* de Galien et sur la théorie des humeurs, il souligne par exemple combien les palmipèdes, toujours au contact de l'eau, ont une chair humide et excrémenteuse qui épaisit le sang et digère mal... Il détaille aussi les habitudes alimentaires et l'ordonnancement des repas selon les pays, les religions et les classes sociales” (Livres en bouche).

Fine, broad margined copy (binding slightly restored ; some occasional slight foxing).



7. BELVILLE, Eugène. Suite de six menus en couleurs. Paris, Pierre Duffau Maison d'art moderne, 1895. 8vo oblong (177 x 120 mm) title printed on a single sheet in red and black, 6 menus each printed in a different colour on a folding sheet, modern clam-shell box in red cloth backed boards. \$ 950

First edition, limited to 500 copies. As suggested in the title, this edition contains six menus, each being dedicated to a specific subject: Water; Wine; Bread; Salt; Soup; Coffee [L'eau ; Le Vin ; Le Pain ; Le Sel ; La Soupe ; Le Café]. The subject of each menu is taken up by a vignette printed in black, followed by a beautiful fin-de-siècle floral illustration in colour. The upper part of each sheet for the menus was left blank and could be completed on request.

The verso is again decorated with a fine and large Art Nouveau border leaving space for the details of a banquet menu.

Eugène-Auguste Chevassus, known as Eugène Belville (1863-1931), a painter, decorator, draughtsman and teacher, began his career as a painter-draughtsman in 1886. He turned to furniture design in 1896 and the Gouffée cabinetmaking firm produced most of the furniture until 1904. He also designed covers for the magazine *L'Image* (1897), the magazine *Art et décoration* mentioned him as Secretary of the *Société des artistes décorateurs* in 1901. In 1922 he was appointed director of the newly established *École des Arts appliqués à l'industrie*.

Fine copy, complete.



Contemporary colouring

8. BOCCACCIO, Giovanni. *De Mulieribus claris*. Ulm, Johannes Zainer, 1473. Folio (275 x 192 mm) 118 ll. (2 unnl., 116 num.l.) Collation: a-1¹⁰ m⁸. All 82 woodcuts in contemporary colouring. 19th century diced Russia, covers decorated in blind within double gilt filet, flat spine gilt. \$250,000.00

BMC, II, 521; Goff, B-716; GW, 4483; CIBN, B-513; Schäfer, 66.

FIRST EDITION, AND THE FIRST ILLUSTRATED BOOK PRINTED AT ULM. BOCCACCIO'S *DE CLARIS MULIERIBUS* WAS THE FIRST COLLECTION OF BIOGRAPHIES DEVOTED EXCLUSIVELY TO WOMEN.

Boccaccio was inspired to write it as a companion to “*Lives of Famous Men*” by his elder contemporary and mentor, Petrarch. He includes women from mythology, legend and history, intentionally rescuing some nearly lost to obscurity, and choosing famous, not necessarily virtuous, women. He excuses his preference for pagan to religious women by nothing that saints’ lives are recorded elsewhere. It was a popular work, known in over 100 manuscripts, was widely translated by the end of the 15th century, and was a source for Chaucer, Christine de Pisan, Edmund Spenser and others. Zainer’s Boccaccio is an important witness to Renaissance humanism north of the Alps, and it is noteworthy that the first edition should appear in Germany. The German humanist physician Heinrich Steinhawel was closely involved with Zainer’s press and his translation into German of this work appeared soon afterwards. Amelung dates the German edition to 1474, since only the Latin edition appears in Zainer’s advertisement printed early that year, while CIBN gives it slight precedence over the Latin edition, judging by the condition of the woodblocks.

RARE COLOURED COPY

The 82 woodcuts including the large border depicting the Fall of man are exceptionally present in contemporary handcolouring. Created by the eponymous Boccaccio Master,



they are the earliest series of Ulm woodcut illustrations, and appear here in their fullest complement. They probably derive from Franco-Burgundian pictorial sources. The blocks were subsequently used for the German edition. In his *Introduction to the History of Woodcut* (vol. I, p.305) Arthur Hind describes the remarkable woodcut illustrations of the 1473 Zainer Boccaccio as “oblongs about 3 x 4 1/4 inches in size, full of life and

humour, but restrained. The figures are longer, smaller-headed and more graceful than those of most Augsburg blocks of the same period, and the compositions are more rhythmical in character.” Included is the illustration of the apocryphal female Pope Joan, the earliest of its subject which has often been defaced or removed from the book. This copy with the colophon in the second state containing the statement about textual correctness and dated 1473.

Some occasional smudging or staining, leaves 73 and 101 with old repair (no loss), else fine.

Provenance: Pierre Malle (book plate).

The magnificent Firmin-Didot copy

9. BOCCACCIO, Giovanni. *De Casibus Virorum Illustrium.* *Strasburg, 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*). \$60,000.00

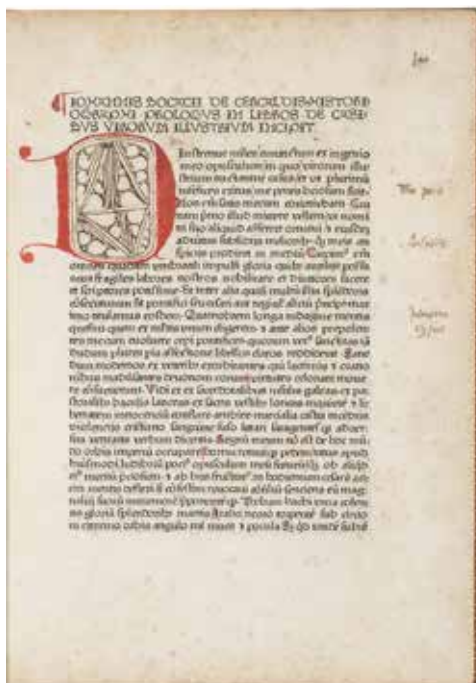
Goff, B708 ; Hain Copinger, 3338 ; Pellechet, 2480 ; CIBN, B-507 ; Delisle, 274 ; Polain(B), 705 (dates “before 1479”) ; IGI, 1765 ; Walsh, 122 ; Proctor, 352 ; BMC, I, 83 ; GW, 4430 ; ISTC, ib00708000 ; USTC, 743488 (dates 1479 as Polain does).*

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 this 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 incunable from the Ambroise Firmin Didot library with his leather bookplate (his sale, 1883, lot 528 : "Fort rare. Magnifique exemplaire, à toutes marges, non lavé").

Excessively rare separate suite of illustrations of the quadrupeds

10. 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) de 7 nn.ll. and 182 plates for volume I; 1 nn.l. and 160 plates for volume II. Contemporary marbled calf, gilt filet on covers, spine gilt with raised bands.

\$ 30,000

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 State Library.

Fine copy.

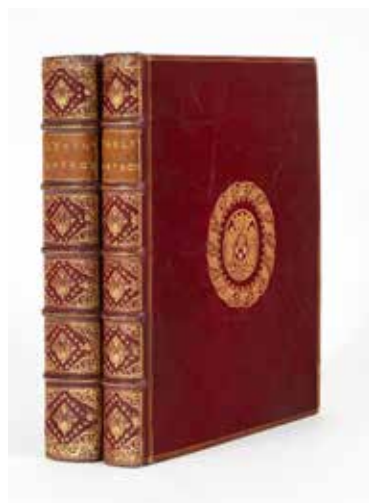


11. CASSINI, Jacques. *Éléments d'astronomie*.

[And:]

Tables astronomique du soleil, de la lune, des planètes, des étoiles fixes, et des satellites de Jupiter et de Saturne ; avec l'explication & l'usage de ces mêmes tables. *Paris, imprimerie royale, 1740*. 2 volumes, 4to (253 x 193 mm) 643 pp., 21 engraved folding plates for *Éléments* ; XIV pp., 3 unnl., 120, 222 pp., 1 unnl. (errata), 5 engraved folding plates for *Tables*. Uniformly bound in contemporary French red morocco, triple gilt filet, central coat of arms of de Jean-Jacques Amelot de Chaillou (see OHR, 1247, this tool not reproduced), spines gilt with raised bands, gilt edges. \$ 25,000

DSB, III, 104-105 ; Quérard, II, 71.



FIRST EDITIONS OF BOTH IMPORTANT WORKS ON ASTRONOMY MANUAL AND THEIR TABLES. A SPECTACULAR COPY BOUND IN CONTEMPORARY RED MOROCCO WITH THE ARMS OF JEAN-JACQUES AMELOT DE CHAILLOU.

After some considerations on the different systems, astronomical refractions and parallax, Cassini's treatise is divided into 9 parts, dealing successively with the fixed stars, the Sun, the Moon, Saturn, Jupiter, Mars, Venus, Mercury and the satellites of Jupiter and Saturn. The data in the *Astronomical Tables* have long been authoritative.

The illustration consists of 26 engraved folding plates, most of them by Simonneau (21 for the *Elements* and 5 for the *Tables*), a beautiful vignette representing

the Observatory of Paris engraved on copper by Tomassin, a few initials and some geometrical figures in the text.

Son of the famous astronomer Jean-Dominique Cassini and Geneviève de Laistre, Jacques Cassini (1677 - 1756) was born at the Observatory itself. He studied there before entering the Mazarin College and naturally turned to astronomy. He was admitted as a student to the *Académie des Sciences* in 1694 and succeeded his father as a boarder in 1712, shortly after succeeding him as head of the Observatory. Cassini was also entrusted with important administrative duties: *maître ordinaire of the chambre des comptes de Paris* in 1706, then magistrate at the chambre de justice and state councillor. He wrote several memoirs for the Academy and contributed to the measurement of the meridian at the Observatory from 1700 to 1718. After the publication of his *Elements of Astronomy*, he gradually gave way to his son and successor César-François.

“In astronomy proper Cassini's work is vast. Besides working patiently as an observer

and directing frequently effective work while head of the Paris observatory he published a great number of memoirs in the *Histoire de l'Académie* and two books on astronomy (1740) : a collection of tables and a manual. Cassini's principal areas of interest were the study of the planets and their satellites - particularly the inclination of the orbits of the satellites and the structure of Saturn's ring - the observation and the theory of the comets, and the tides" (DSB).

IMPORTANT PROVENANCE

Both copies bound at the time for Jean-Jacques Amelot de Chaillou (1689-1749), a financial advisor at La Rochelle, elected member of the *Académie Française* in 1727 and honorary member of the *Académie Royale des Sciences* since 1741.

Very fine copy, well preserved in their armorial bindings, rare thus.

Bound in Contemporary Spanish Flexible Vellum

With the rare woodcut map of the new world

12. CORTÉS, Martin. 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 unnl. (index), with a woodcut map of the New World and Atlantic Ocean on leaf H3r Contemporary Spanish flexible vellum, double filet in brown ink, flat spine with manuscript title.

\$ 180,000

PMM 76 ; Borba de Moraes, I, 185-6; Burden 14 (the Medina printing of the map) ; Heredia 542 ; JCB, I, 163 ; Medina (BHA), 145 ; Nordeskiöld, 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.

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).

The important map has previously been used to illustrate Medina's *Arte de Navegar* (Valladolid, 1545).

“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 copy lacks the final leaf M3 (added to the quire) with the volvelles to be cut out.



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. A very crisp and clean copy, in its first binding.

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

13. CRANWELL, Thomas. *New Zealand Ferns* [title on upper cover]. *Auckland, Thomas Cranwell, ca. 1870.* 4to (268 x 217 mm) 30 sheets on stubs with 30 original specimens of ferns from New-Zealand, each with a small, printed label bearing the respective botanical name. Original green sheep-backed wooden bevelled boards made of local kauri wood, large floral sculptured border, central sculptured oval medallion with the title, original marbled endpapers (*original publisher’s binding by Anton Seuffert*). \$ 8,500

Beautiful album of New Zealand ferns, prepared and mounted by Thomas Cranwell (1824-1908), one of the best-known makers of pressed fern album makers, the emblematic plant of New Zealand in the 19th century. It contains 30 different species of ferns with printed legends of their Latin names. The publisher's binding with engraved wooden boards was probably made by the Viennese cabinetmaker Anton Seuffert, a collaborator of Cranwell, who had emigrated to New Zealand in 1859. The *Te Papa Tongarewa Museum* in Wellington holds several different examples of fern albums composed by Cranwell between 1870 and 1878, featuring kauri (an indigenous conifer species) wood plates, one of which is identical to ours. The silver fern became the symbol of New Zealand from the beginning of British colonization in the 1840s. Thomas Cranwell, one of the three main specialist preparers, took advantage of the popularity of the plant to offer individual plates and souvenir albums of pressed ferns to botanists and tourists around the world. A singing teacher by profession, he had arrived in New Zealand from Lincolnshire in 1862 and settled in Parnell. In order to distinguish his products from other albums on the market, he joined forces with the Austrian cabinetmaker Anton Seuffert, who made elaborate bindings for him from native woods.

Collecting and pressing local fern specimens had become popular pastime in New Zealand, usually bound in native timbers such kauri or rimu. These albums were much appreciated and sought after as souvenirs.

The inner-cover bears the author's original label, printed on orange paper : "Prepared and mounted / by / T. Cranwell, / Parnell, / Auckland, N.Z."

Fine album, boards slightly split but intact.



Vellutello's Dante, perfectly preserved

14. DANTE ALIGHIERI. La Comedia di Dante Aligieri con la nova esposizione di Alessandro Vellutello. *Venice, Francesco Marcolini, June 1544.* 4to (233 x 160 mm) 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. \$ 40,000

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 *Libreria*, 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.

DANTE ALIGIERI

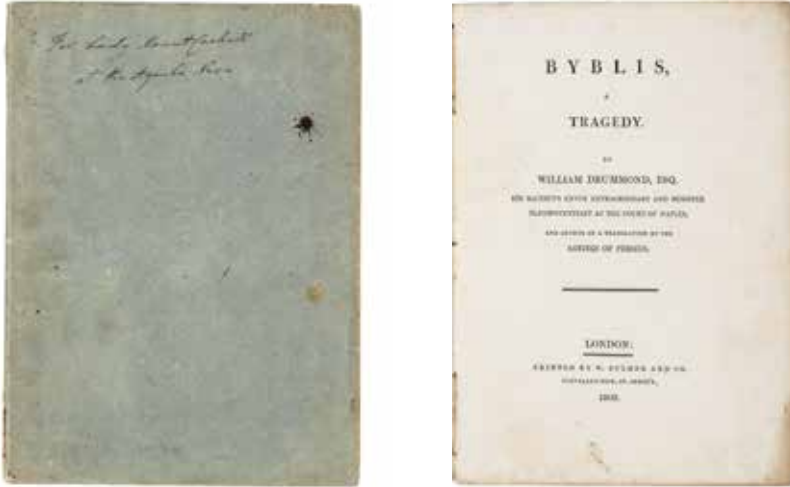


DANTE ALIGIERI

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

15. DRUMMOND, William. *Byblis, A Tragedy.* London, [Privately] Printed by W. Bulmer, 1802., 1802. Small 4to (238 x 173 mm) 2 p.l., 67 pp., original wrappers (a bit of foxing).

\$ 25,000

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 favourite 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.

Nicéron’s Copy of Dürer

16. DÜRER, Albrecht. Les Quatre livres de la proportion des parties & pourtraicts des corps humains.

[Bound at head]:



Institutionum geometricarum libri quatuor, in quibus, lineas, superficies, & solida corpora, ita tractavit. *Arnheim, Jean Janszoon, 1605 & 1613* . 2 works in 1 volume, folio (305 x 195 mm) 2 unnl., 124 num.ll. profusely illustrated including 4 folding plates for *Les Quatre...* ; 4 unnl., 185 pp. (last blank removed by the binder). Contemporary reversed calf, triple blind file on covers, central gilt stamp of the Minime Religious Order, spine with raised bands; modern orange morocco backed clam-shell box.

\$ 15,000

Vitry, 248.

Third French edition of the *Vier Bücher von menschlicher Proportion*, Dürer’s important contribution to the science of art, anatomy, and the theory of human proportions, bound

with the fifth and final Latin edition of Dürer's first book on the theory of art, the *Underweysung der Messung*. A copy with remarkable provenance, containing the ownership inscription of Jean-François Nicéron, painter and the most scientifically rigorous of the 17th century perspective theorists.

REMARKABLE PROVENANCE



This copy has belonged to the eminent scientist Jean-François Nicéron (1613-1646) bearing his signature on the Latin edition of Dürer. The inscription is dated just three years before the first edition of his principal treatise, *La Perspective Curieuse*, and the binding shows the arms of the convent to which it belonged. Provenances from important artists, architects and theorists are among the rarest to survive, presumably because their books were used to death; and works whose subject matter directly relates to the owner's claim to our attention, where the provenance is indisputable, as here, are rare still: it was in this copy that Nicéron read his Dürer, gathering from the Nuremberg artist and theorist the principles and techniques which he would develop in his own work, best known for the development of anamorphosis. As the copy resided in the conventual library of the Minims in Paris, it is not unlikely that it was also utilized by yet another distinguished member of that Order interested in perspective, Marin Mersenne.

Some leaves slightly toned or soiled: binding slightly rubbed or scuffed and with some old restorations, fly leaves renewed. With the engraved portrait of Jean Baptiste Scanarole tipped on front endpaper.

Other provenance : Thomas Vroom (book plate)

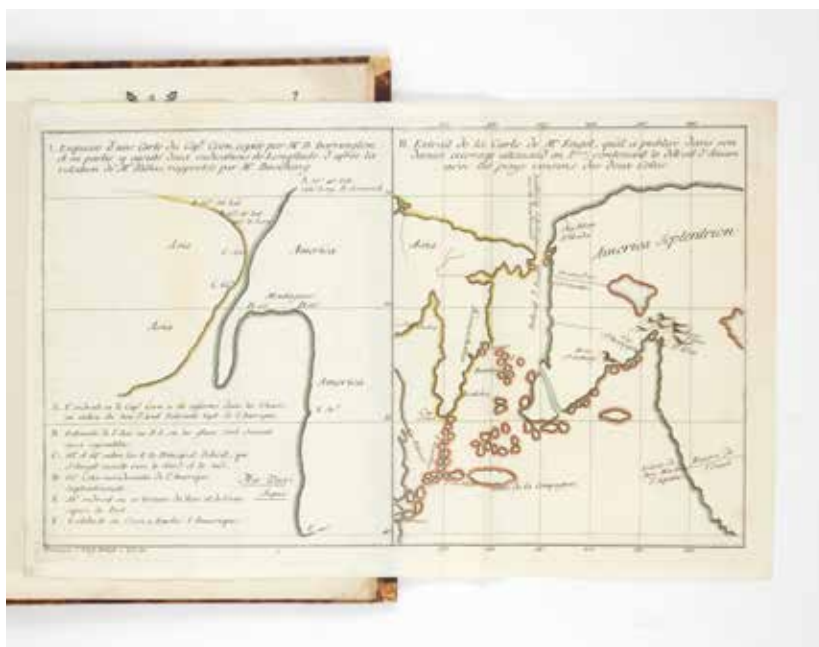
Bering Strait and the Northwest Passage

17. ENGEL, Samuel. Remarques sur la partie de la relation du voyage du capitaine Cook, qui concerne le détroit entre l'Asie et l'Amérique, dans une lettre. Traduite de l'allemand, pouvant servir de suite au mémoire du même auteur de 1779. Genève, Jean-Emmanuel Didier, 1781. 4to (233 x 190 mm) title-page and 26 pp., 1 folding map with 2 maps coloured in outline. Modern calf backed boards, bound in style. \$ 15,000

Sabin, 22575 ; Lada-Mocarski, 30 (note) ; Hordern House, Captain James Cook Collection (Robert & Mary Anne Parks collection), 63 (Berne issue) ; Forbes, Hawaiian National Bibliography, 29 ("the text of this is printed from the same setting of type as the Berne edition, the title leaf only having been reset ; the woodcut vignettes on the title and at end of the text and the folding map are identical to those in the Berne edition") ; not in Hill.

FIRST EDITION OF THE FRENCH TRANSLATION, GENEVA ISSUE (THERE WAS ANOTHER ISSUE PUBLISHED IN BERN THE SAME YEAR).

A very scarce book relating to Cook's third voyage. The exploration of the Bering Strait and the search for the Northwest passage had been one of the most important tasks for Cook's last voyage in the Pacific. The region was explored at length by Cook in 1778, and again by Clerke, after his former commander's death, in 1779. The folding map contains two separate charts of Bering Strait and the northwest coast; it was engraved in Zürich by Rodolf Holzhalb.



New regarding their findings was keenly awaited in Europe, where a controversy raged between Engle on the one hand and geographers Anton Friedrich Büsching and G.F. Müller on the other. Engel's opponents had attacked his "theory and assumptions regarding the Bering Strait. This was the era of passionate controversy about the figuration of Alaska and northwest coast, as well as the existence of the Northwest passage" (Lada-MocarSKI).

Engel, the distinguished Swiss geographer and economist, was a prolific writer on the North Pacific. This book had first appeared in a much slighter form in German in 1780, but without the map. It is worth pointing out that the catalyst for this publication was the entry of the death of Captain Cook and the discovery of Hawaii in Büsching's influential weekly journal the *Wöchentliche Nachrichten*, now better known as the first entry in Forbes' *Hawaiian National Bibliography*. Engel had taken exception to Büsching's critique of his theory, and this work was his response.

Very good copy, upper corner of the title restored.

The first dated edition of the Praise of Folly

18. ERASMUS, Desiderius. *Moriae encomium...declamatio. Strasburg, for Mathias Schuerer, August 1511.* 4to (197x135 mm), 48 un. leaves (final blank). Period style blind stamped calf. \$ 85,000

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 18th 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.

19. 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 types. 18th century French calf, spine gilt. \$ 120,000

*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).

20. EUCLIDE. La Perspectiva, y especularia de Euclides. Traduzidas en vulgar Castellano por Pedro Ambrosio Anderiz. *Madrid, Alonso Gomez, 1584-1585*. 4to (195 x 136 mm) 6 unnl., 60 num.ll., many woodcuts in the text.

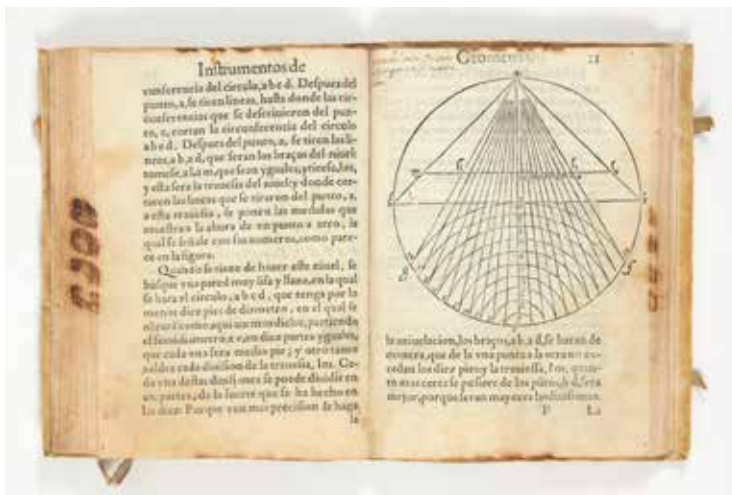
[Bound with :]

GARCIA DE CESPEDES, Andres. Libro des Instrumentos nuevos de geometria muy necesarios para medir distancias, y alturas... *Madrid, Juan de la Cuesta, 1606.* 4 unnl., 67 num.ll. Old vellum, preserved in a modern morocco backed box. \$ 7,500

I. Palau, 84722; Vagnetti, Cb1.

FIRST EDITION IN SPANISH OF EUCLID'S *OPTICA ET CATOPTICA*. Translated into Spanish by Onderiz, *Optica et Catoptrica* is the earliest surviving Greek work on perspective, and until the arrival of Newton's *Opticks*, the most important. Pedro Ambrosio Onderiz, was appointed by King Philip II to a chair in the newly established *Academia de Matemáticas* and was expressly charged with the translation of scientific works into Spanish. The only earlier work by Euclid that had been translated into Spanish was the 1576 *Los seis libros primeros de la geometria*; prior to that, the only printing of Euclid in Spain was a truncated *Mathematicae quaedam selectae*, done in 1566.

Of this rare edition USTC locates 6 institutional copies in the United States: Berkeley (2), Columbia, Houghton, Providence and Wisconsin.



Small stains on the title page; library marking on the edges.

II. Palau, 98620.

FIRST EDITION OF THIS RARE SCIENTIFIC WORK, DESCRIBING NEWLY INVENTED GEOMETRICAL INSTRUMENTS FOR VARIOUS PURPOSES SUCH AS HYDRAULICS, BALLISTICS, AND OTHER GEOMETRICAL PROBLEMS. The leaf following the title lists the 11 works written by Garcia de Cespedes, Royal Cosmographer to Felipe III. Of these, only two works were printed, *Regimiento de navegacion* and *Hydrografia general*; the only other surviving text, "Isolario" exists only in

manuscript at the Biblioteca Nacional in Madrid.

Small waterstain towards the end, last leaf torn touching some letters and numbers.

21. EULER, Leonhard. *Theoria motuum planetarum et cometarum.* Contiens 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. \$ 4,000

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 Göttigensüs*, Vol. 2, (1752).

22. FERNANDEZ DE PALENCIA, Diego. Primera y segunda parte, de la Historia del Peru. Contiene la primera, lo succedio en la Nueva España y en el Perú, sobre la execucion de la nuevas leyes.... La secunda, contiene, la tyrannia y açamiento de los contreras. *Sevilla, Hernando Diaz, 1571.* 2 parts in 1 volume, folio (290 x 200 mm) 4 unnl., 142 num.ll. for part I ; 130 num.ll. for part II. Contemporary flexible vellum, covers gilt in the style of Duseuil, central gilt medallion, flat spine gilt, gilt and gauffred edges (laces missing, some small wormholes). \$ 75,000

John Carter Brown, I, 244/245 ; Alden-Landis, 571/10 ; Sabin, 24133 ; Palau, 89549. ; Medina, I, 214 ; see Prescott, Conquest of Peru, on-line.

FIRST EDITION.

IMPORTANT HISTORICAL AND AUTHENTIC SOURCE RELATING THE PERIOD OF THE SPANISH



DISCOVERY AND CONQUEST OF SOUTH AMERICA. THIS EDITION IS RARE, IT WAS BANNED IMMEDIATELY AFTER THE FIRST PUBLICATION BEFORE FINALLY BEING ALLOWED INTO CIRCULATION IN 1729. THIS COPY BEARS, AS USUAL, THE PRINTER'S SIGNATURE ON THE TITLE PAGE AND ON THE LAST LEAF.

In the first part Diego Fernandes de Palencia, official chronicler of the Viceroy of Peru, relates the unpublished notes of Pedro da Gasca, followed in the second part by notes taken as an eyewitness during the riots of 1551.

“Diego Fernandez de Palencia, or Palentino, as he is usually called, from the place of his birth, came over to Peru, and served as a private in the royal army raised to quell

the insurrections that broke out after Gasca's return to Castile. Amidst his military occupations, he found leisure to collect materials for a history of the period, to which he was further urged by the viceroy, Mendoza, Marques de Canete, who bestowed on him, as he tells us, the post of Chronicler of Peru... The manuscript was seen by the President of the Council of the Indies, and he was so much pleased with its execution, that he urged the author to write the account, in like manner, of Gonzalo Pizarro's rebellion, and of the administration of Gasca...



The countenance thus afforded to Fernandez from the highest quarter opened to him the best fountains of intelligence, — at least, on the government side of the quarrel. Besides personal communication with the royalist leaders, he had access to their correspondence, diaries, and official documents. He industriously profited by his opportunities; and his narrative, taking up the story of the rebellion from its birth, continues it to its final extinction, and the end of Gasca's administration. Thus the First Part of his work, as it was now called, was brought down to the commencement of the Second, and the whole presented a complete picture of the distractions of the nation, till a new order of things was introduced, and tranquillity was permanently established throughout the country... No history of that period compares with it in the copiousness of its details; and it has accordingly been

resorted to by later compilers, as an inexhaustible reservoir for the supply of their own pages" (Prescott).

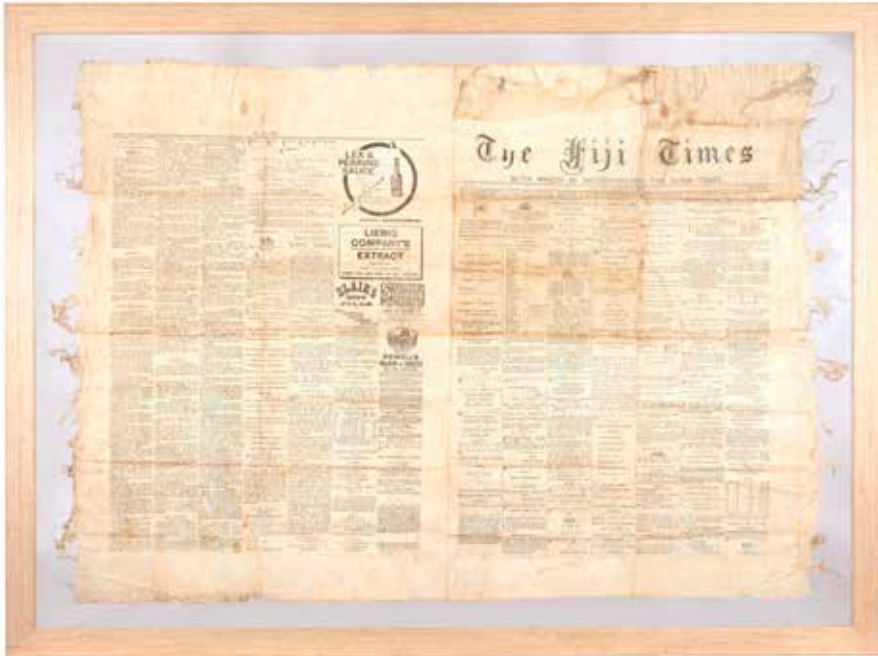
Title page discreetly cleaned, else a very fine copy bound in contemporary vellum of this rare edition.

23. [FIJI TIMES]. The Fiji Times with which is incorporated the Suva Times. No. 2375. *Suva, Fiji, Fiji Times, 20 December 1899.* Broadsheet (690 x 950 mm) printed on Tapa or Barkcloth, 4 pp. recto and verso, with fringed edges (framed, traces of folds).

\$ 20,000

A VERY RARE EXAMPLE OF TAPA PRINTING.

“There are about a dozen known examples of bark cloth newspapers worldwide, the earliest dating back to 1885, a copy of *The Polynesian Gazette* in a private collection and the newest to 1925, a *Fiji Times* in The Australian Museum, Sydney. Auckland Museum’s two examples are copies of the *Fiji Times* from July 4, 1908 and February 17, 1909. Three newspapers in Fiji produced editions on barkcloth, *The Polynesian Gazette* in Levuka, *The Fiji Observer* and the one mentioned above, in effect the same newspaper at different times of its history.



Barkcloth or tapa is created from the living inner bark of particular trees which is removed in single strips of about 5 to 10 cms wide. After scraping off the outer bark layers the soft inner bark can then be beaten and pounded until the fibres are spread and felted together creating sheets of thin bark cloth. In this instance, the editions are printed on a single laminate white masi of a standard width which serendipitously required no trimming to fit into the press. The left and right sides are sometimes fringed by cutting into the sheet to a depth of circa 20mm. The image of a clerk in the printing workshop snipping away with scissors to mimic traditional fringing on copies of that day’s paper makes for a whimsical picture... It stands to reason barkcloth was used because there was no newsprint on hand. The paper came from Australia or New Zealand and a shipping delay would account for the situation: no paper, use the next best thing – barkcloth. Today, it is these which take our interest, far more than the ordinary newsprint examples the masi replaced on these occasions” (Sabine Weik-Barton, *The Mystery of the Barkcloth Broadsheets*, Tuesday, 1 August 2017).

24. FINE, Oronce. *Protomathesis: Opus varium, ac scitu non minus utile quam iucundum.* Paris, Gerard Morrhy & Jean Pierre, 1532-1530. Large folio (382 x 249 mm) 8 unnl. including the title printed within large architectural woodcut border, 214 num.ll. (misnumbered 209). Contemporary flexible vellum, flat spine with manuscript label.

\$ 35,000

Moreau, IV, 417 ; Smith, Rara arithmetica, pp.160-161 ; Mortimer, 225 ; Brun, 189 ; Hillard et Poulle, 8 ; de Vitry, 387.

FIRST COLLECTED EDITION AND FIRST PRINTING OF MUCH OF FINÉ'S TEXTS. Finé was regius professor of mathematics and dedicated the volume to François I. The *Protomathesis* is Oronce Fine's finest book. It brings together the main scientific knowledge of the early 16th century: the first part is devoted to arithmetic, the second to geometry, the third to cosmography and the fourth to gnomonics.



In addition to its scientific interest, the work is remarkable for its layout and its profusion of woodcuts; they range from simple outline diagrams to views of surveying operations and scientific instruments, including a clepsydra, or water-clock, which Fine invented. The title in a beautiful architectural frame, a large plate represents Urania and the author under a celestial sphere (repeated), a large woodcut representing a hydraulic clock and more than 280 engravings in the text. Among the other decorative elements of *Protomathesis* is an alphabet of large woodcut initials, one of which includes a self-portrait of the author (f.130v), others show the royal Salamander associated to French King François I.

“[Fine’s] work as a designer is closely related to his major fields of mathematics, astronomy and geography, and his contribution to book production is particularly interesting in extending beyond the illustration to the ornamentation of scientific texts” (Mortimer).

Fine, broad margined copy. Endpapers renewed at an earlier stage.

Provenance : Thomas Vroom (book plate).



25. FRÉMAUX, Léon J. *New Orleans Characters.* *New Orleans, Peychaud & Garcia 48 Camp Street, 1876.* Folio (350 x 250 mm) title followed by 16 lithographed, numbered and coloured plates. Original publisher's sheep backed boards, gilt title on upper cover, modern slipcase in bronze morocco backed cloth. \$ 22,000

Bobins, The Exotic and the Beautiful, III, 809 ; Howes, F-362 ; Hiler, 342.

FIRST AND ONLY EDITION OF THIS VERY RARE AMERICAN COLOUR PLATE BOOK OFFERING AN ORIGINAL INTERPRETATION OF EUROPEAN STYLE BOOK ILLUSTRATIONS PAIRING A SUITE OF PLATES DEPICTING LOCAL COSTUME WITH STREET CRIES.

“Costume books and illustrations of typical trades and occupations so common in European colour plates are comparatively rare in America. This book of New Orleans street characters may be the best example of the genre printed in the United States” (Bobins, citing Reese).

Frémaux, a Louisiana native, empathised with his subjects. He has managed to truly capture not only the individuals but to embody the varied and colourful character of New Orleans. Frémaux was an engineer and cartographer by training and trade, which may have helped him to achieve these penetrating observations.

Small portions missing on spine, corners worn. A very good and complete copy, preserved in its original publisher's binding.



Contemporary Colouring

26. FUCHS, Leonhard. *Commentaires très excellens de l'hystoire des plantes, composez premièrement en latin... Et depuis, nouvellement traduitz en langue françoise, par un homme scavant & bien expert en la matière.* *Paris, Jacques Gazeau, 1549.* Folio (302 x 187 mm) 2 unnl. (title and introduction), 9 unnl. (index) (sign aa-aa6 bb3), 287 unnl. (sign. a6-z7). French seventeenth-century brown sheep, gilt gilet, central gilt medallion, spine with raised bands (expertly restored). \$ 60,000

Nissen, BBI, 663.

FIRST EDITION OF THIS FRENCH TRANSLATION BY ELOI DE MAIGNAN, OF THE *DE HISTORIA STIRPIUM* BY THE GERMAN PHYSICIAN AND BOTANIST LEONHARDT FUCHS (1501-1566).



It contains more than 400 descriptions of plants including their botanical name, form, location, flowering period, and medicinal virtues) mainly from his native German country.

It succeeds the translation by Guillaume Gueroult and the partial translation by Hervé Fayard, published the previous year. This book, the original Latin version of which appeared in Basel in 1542, is regarded as the first medical botanical monograph that can be described as 'scientific'. Based on three main sources transmitted by Dioscorides, Galen and Pliny.

The edition is illustrated with more than 500 woodcuts of plants, depicted with great scientific realism.

The illustrations are pulled from the original woodcuts previously used by the Basel publisher Michael Isingrin in 1545, reduced and reversed copies of the large woodcuts of the original edition, engraved by

Albrecht Meyer, Heinrich Füllmaurer and Veit Rudolf Speckle.

EXCEPTIONAL COPY IN CONTEMPORARY COLOURING

The colours are very vivid and applied with great accuracy. It also contains several annotations of the period in the margins in Latin and Spanish.

Some leaves have foxing in the margins.

Binding skilfully restored.



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

27. 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 unnl. with author's engraved portrait, 377 pp., 11 unnl. (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.
\$ 45,000

See Cinti 96, Caspar, 88, Horblit, Heralds, 8 (first Latin edition 1635); DSB, V, 245;



SECOND LATIN EDITION IN THE TRANSLATION BY MATHIAS BERNEGGER, THE SUMMATION OF GALILEO'S ASTRONOMICAL WORK AND HIS CELEBRATED ADVANCEMENT OF THE COPERNICAN SYSTEM. A MAGNIFICENT COPY BOUND FOR JOAO IV, KING OF PORTUGAL.

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).

EXCEPTIONAL PROVENANCE

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).



Gould' First Book

First issue bound by Zaehnsdorf in decorated morocco

28. GOULD, John. *A Century of Birds from the Himalaya Mountains.* London, [for the author], [1831-] 1832. Large folio (553 x 367 mm) 6 unnl. (title, dedication, introduction, preface, list of subscribers, list of plates), 80 plates after John Gould, lithographed by Elizabeth Gould, coloured at the time and printed by C. Hullmandel. Light brown morocco, boards richly decorated with special tools representing birds, central arms of Henry Martin Gibbs, spine decorated with the same special tools, gilt edges (*Zaehnsdorf*).
\$ 45,000

Nissen IVB 374 ; Fine Bird Books, pp. 35 & 101 ("no publisher would risk undertakings so large a scale as he was planning, and henceforward Gould was his own publisher") ; Wood, p. 364 ; Zimmer, p. 251 ; Jackson, Dictionary of Bird Artists, p. 259).

FIRST EDITION OF THE FIRST WORK BY JOHN GOULD (1804-1881).

FIRST ISSUE, WITH THE BACKGROUNDS OF THE PLATES IN BLACK. MAGNIFICENT COPY BOUND BY ZAEHNSDORF.



Taxidermist of the ornithological collection at the Zoological Society of London, Gould realised that the Himalayan bird section was the most complete in Europe and set about publishing it. His friend and colleague, N.A. Vigours, Secretary of the Zoological Society, provided him with the scientific texts. Encouraged by the success of this publication, John Gould decided to continue producing large-scale works and remained one of the most prolific editors and dominated this market for nearly fifty years, supported by his wife Elizabeth who initially transposed her husband's drawings onto lithographic stones.

“It was Elizabeth's talent as a watercolour painter and then her skill in learning to draw on lithographic stones, that laid the foundation for his successful career as an author and publisher of his own bird

books. During the 12 years of their marriage, Elizabeth drew and lithographed some 600 illustrations for John Gould's books, had eight (six surviving) children, and accompanied him on one of the bravest expeditions that could then have been devised, a trip to Australia and Tasmania lasting two years” (Jackson).

Very fine and broad margined copy, albeit some faint occasional spotting.

Provenance : Henry Martin Gibbs (book plate and special armorial tools).



TURDUS ERYTHROGASTER.

29. [HERBAL]. *Herbarius Patavie impressus anno domi[ni] &cetera. lxxxv. Passau, Johann Petri, 1485.* 4to (181 x 126 mm) 4 unnl., CL num.l., 20 unnl. including one blank. Green morocco in the style of Bozerian, spine gilt with double raised bands, inlaid with red morocco, gilt edges. \$ 120,000

GW, X, 2000, n° 12270 ; BMC II, 616 ; CIBN, H-33 ; Goff, H-64 ; Hunger, Early Herbals, 1951, n° 6 ; Plesch, Mille et un livres botaniques, 1973, p. 255 ; Murray, Early German Books I, n° 191 ; Klebs, Incunabula scientifica et medica, 1938, n° 506.6 ; Anderson, An Illustrated History of the Herbals, 1977, pp. 82-88.

FIRST OF THREE EDITIONS OF THE PASSAU *HERBARIUS*, AND THE FIRST DATED BOOK FROM THE PRESS OF JOHANN PETRI AT PASSAU (THE SECOND PRINTER OF THAT CITY).

The text is an almost unaltered reprint of the first edition, printed by Peter Schoeffer in Mainz in 1484, with the woodcuts copied in reverse. The *Herbarius Latinus* was the

prototype for all later fifteenth-century herbals and the most popular herbal of the incunable period. Strictly medieval in its text, derived largely from Vincent de Beauvais's *Speculum naturale* and arranged in alphabetical order of plant name, and in the simplicity of its schematic woodcut illustrations, the *Herbarius* was intended to address the needs of laymen who lacked access to physicians. The 96 chapters of parts 2-7, which are unillustrated, treat the classic *materia medica*, including animal and mineral products as well as fruits, spices, gums and resins. Thirteen fifteenth-century editions are recorded. In Petri's editions "the text and the arrangement are identical with Schoeffer's edition. Only the German names of plants are sometimes spelt differently on account of the varying dialects, and sometimes they are quite different, a fact which gives a special interest to this edition" (Klebs).



Illustrated with 150 half-page woodcuts of plants COLOURED BY A CONTEMPORARY HAND.

30. JOHANNES DE PECKHAM. *Perspectiva communis...* Summa cura & diligentia emendata, & ab infinitis quibus scatebat mendi expurgata per Georgium Hartmannum. Nuremberg, Johan Petreius, 1542. 4to (196 x 146 mm) 55 unnl. 18th century flexible Italian boards. \$ 7,500

VD 16, J-678; Vagnetti Db8; DSB, VI, 143-145.

FIRST EDITION OF JOHANNES OF PECKHAM'S *PERSPECTIVA COMMUNIS* WITH THE COMMENTARY BY GEORG HARTMANN.

This new edition was revised from the manuscripts by Hartmann, a famous Nuremberg mathematician and instrument maker, who befriended Dürer, Pirckheimer and Melanchton, and who was in contact with Johannes Schöner and Joachim Rheticus.

The *Perspectiva* is divided into three large chapters with 162 questions on the anatomy and the physiology of the eye, reflection and refraction including a description of the rainbow. The book is ornamented with 44 schematical illustrations.



Good, broad margined copy

Provenance: Jesuit library (library stramp on title) - Thomas Vroom (book plate).

31. KELLER, F.L.Ch. *Globe céleste portatif accompagné d'un précis de la sphère.* Traduit de l'allemand. Stuttgart, F.G. Schutz, [approx. 1810]. 8vo (190 x 121 mm) folding portfolio with 3 pages of explanatory text mounted on the interior. With a loose celestial folding globe, made of 6 engraved gores, old mount with silk ties. Original publisher's illustrated and printed green boards. \$ 3,800



Rare and charming portable celestial globe: it consists of 6 engraved gores which can be unfolded and assembled by means of a set of strings, thus forming a globe with a circumference of 17.5 cm.

The publisher's green paper flap case contains on the inside a printed description of the celestial vault and an explanatory note on how to unfold the globe.

The very detailed description is divided into 2 main chapters, namely individual meaning of printed lines and points (with 5 sub-chapters with details on the

North- and South Poles, Equator, Zodiac, etc), and constellations and stars (also 5 sub-chapters). Very nice copy, the globe in perfect condition.

One of the most beautiful illustrated medical incunables

32. KETHAM, Johannes de. Fasciculus medicine in quo continentur : videlicet. Primo iudicia urinarum cum suis accidentiis. Secundo tractatus de Flobotomia. Tertio de Cyrogia. Quarto de Matrice mulierum & impregnatione. Quinto Concilia utilissima contra epidimia. Sexto de Anothomia mundini titius corporis humani : Et quamplura alia que hic non explanantur in titulo habentur in hiis opusculis : ut manifestetur legendi. *Venice, Giovanni e Gregorio de Gregori, 15 October 1495.* Folio (317 x 214 mm) 40 nn.ll., printed in two columns, 53 lines (Collation : a-f⁶, g⁴). 19th century Italian black morocco, covers decorated in blind, central coat of arms of the Adda family, spine with raised bands, edges gilt (*Binda Milano*).

\$ 175,000

Goff, K-14 ; HC, 9775; BMC, V, 347 ; GW, M14179 ; Essling, 587 ; Klebs, 573,2 ; Sander, 3745 ; Choulant-Frank, 115-122 ; Wellcome, 3544 ; Norman, 1211 ; PMM, 36 (for the edition 1493-94) ; Heirs of Hippocrates, n° 126 (for the edition printed in Venice 1522); cf. Garrison-Morton, 363 & 363.1.

SECOND LATIN EDITION OF ONE OF THE MOST BEAUTIFUL MEDICAL INCUNABLES ILLUSTRATED WITH 10 SUPERB WOODCUTS.



“The book includes sections on surgery, epidemiology, uroscopy, pregnancy and the diseases of women, herbal and other remedies... [The Fasciculus] was the first printed medical book to be illustrated with a series of realistic figures : these include a Zodiac man, bloodletting man, planet man, an urinoscopic

consultation, a pregnant woman and notably a dissection scene which is one of the first and finest representations of this operation to appear in any book... Between 1491 and 1523 fourteen editions were published, but the influence of the book, particularly through its illustrations, long outlived them” (PMM).

“The work is a collection of medical texts then current among students and practitioners, some of which had been in use for centuries, others more recent. Among the most important is the *Anathomia of Mondino*, which is the first treatise on anatomy, but which did not appear until the second edition of the *Fasciculus Medicinae*” (Heirs of Hippocrates, n° 126).

According to Friedrich Lippmann, the drawings of the realistic plates could be attributed to the circle of Gentile Bellini : “There is a statuesque ease in the arrangement of the compositions, which gives them an appearance of relief, and harmonises admirably with the simple and firm outline-drawing. The scenes which exhibit the dying plague-patient, and the consultation of doctors, have a touch of solemn gravity which Venetian art knew so well how to infuse into the representation of important incidents?” (The Art of Wood-engraving in Italy in the Fifteenth Century, pp. 99-103).



Diana H. Hook and Jeremy M. Norman underline the importance of the engravings in the history of medical illustration : “It is in the woodcuts prepared for the Italian edition that we see the first evidence of the transition from medieval to modern anatomical illustration. In the 1491 edition, the woodcut of the female viscera – like those of the Zodiac Man, Bloodletting Man, Wound-Man, etc. – was derived from the traditional non-representational squatting figure found in medieval medical manuscripts. However, the illustrations for the Italian edition ‘included an entirely redesigned figure showing female anatomy... The scholastic figure from 1491 must have irritated the eyes of the artistic Venetians to such a degree that they immediately abandoned it. After this the female figure actually sits in an armchair, so that the traditional [squatting] position corresponds to a real situation’ (Herrlinger, p. 66).”

The printer Giovanni de Gregorio is known to be active in Vicenza since 1476, before moving on to Padova and Venice. From 1483 up to 1516, he was associated with his brother Gregorio : eight editions of Ketham’s *Fasciculus* were printed at their press between 1491 and 1513. From 1517 until 1528 Gregorio continued the printing office on his own.

Provenance : Ios. Cavalieri (book plate) -- André Hachette (book plate).

The complete original layout with the original body colour drawings by Paul Jouve

33. KIPLING, Rudyard. *La Chasse de Kaa*. Illustrations de Paul Jouve. Paris, Javal & Bourdeaux, 1930. 4to (355 x 258 mm), 119 original drawings with body colour and heightened with gold by Paul Jouve and Gustave Miklos. \$ 400,000

UNIQUE COPY OF THE ORIGINAL LAYOUT FOR THE BOOK, COMPLETE WITH ALL OF THE ORIGINAL HAND COLOURED ILLUSTRATIONS INCLUDING 10 SIGNED BY JOUVE (9 SIGNED IN FULL AND ONE SIGNED WITH HIS INITIALS).

Paul Jouve (1878-1973) developed his unique style at a very young age and participated at the *Salon des artistes français* when he was just fifteen years old. Before World War I he was, together with Felix Vallotton, one of the regular contributors to the political magazine *L'Assiette au beurre*.

The 120 illustrations for the *La Chasse de Kaa* - the printed book would count 115 pages - include pictures of animals and ornamental head- and tailpieces (including 13 plates of which 3 double page, 8 large illustrations in the text, 98 vignettes).



Despite the title, indicating only Paul Jouve as the creator of the illustrations, recent research shows that Gustave Miklos has participated to this luxurious production.

“De nouveau les ornements accompagnant cette édition trahissent la facture miklosienne. A travers bandeaux et frises, Miklos laisse libre cours à son inspiration abstraite, dans des motifs purement géométriques récurrents : triangles effilés, dents de loup, vagues, losanges. Seuls, ces derniers peuvent faire un lien avec la figuration, simulant de façon très symbolique la peau du serpent. Miklos apporte ici, une fois de plus, un véritable complément moderniste et sans concurrence aux compositions de Jouve” (Cichocka, *une grande œuvre cachée*, p. 162).



The original illustrations are in perfect condition with the colours bright and the gilt ornaments. The pages have been assembled by hand by Paul Jouve himself who placed the cut-out images and decorations on a printed version of the book.

Paul Jouve offered the layout to the bibliophile Dupuy and inscribed the book at the beginning : “Ce volume comprend tous les dessins originaux qui furent gravés dans la Chasse de Kaa. Très heureux de les savoir figurant à côté des livres de la bibliothèque de Monsieur Dupuy. Paul Jouve”.

A UNIQUE COPY OF ONE OF THE MOST BEAUTIFUL BOOKS ILLUSTRATED BY PAUL JOUVE.

34. KLIMT, Gustav. *Das Werk. Vienna & Leipzig, Hugo Heller, 1918.* Square folio (510 x 510 mm) ; number 19 of 230 numbered copies, from a total edition of 300; 5 livraisons with 10 colotype plates each, including 10 in colour, some heightened in gold or silver, each livraison with a list of plates and each plate with a unique intaglio signet in gold in the lower margin, facsimile manuscript bifolium text by Viennese poet Peter Altenberg, plates loose as issued. In the original clamshell box with linen spine and brown mottled sides, artist's name and decoration in gilt to upper cover, brown ties (first third sunned, some wear to box). \$ 110,000

A scarce and magnificent publication, the only monograph published during Gustav Klimt's lifetime. Many copies of this edition were lost or misplaced as a result of Heller's bankruptcy, subsequent move and Klimt's death soon after the publication.

The fifty plates represent Klimt's most important paintings between 1893 and 1913, including iconic masterpieces such as *The Kiss*, *Judith I*, and *Emilie Flöge*. The project began in 1908 with Klimt choosing the works himself and closely supervising the production. Prints were released in groups of ten to subscribers every six months over a space of six years, with two colour plates in each set. The portfolio also remains an important record of the paintings which were destroyed by the Nazi regime, who deemed them too pornographic.

The plates fall into five thematic categories: Allegorical, Mythical or Biblical, Portraits, Erotic-Symbolist and Landscapes. They are either in a square format or a narrow rectangle, reflecting Klimt's predilection for geometric prints and Japanese woodblocks. Klimt also designed a unique Art Nouveau signet for each illustration which is printed in gilt and corresponds to the list of plates in each livraison. These designated symbols were important to the artist and there is a thematic relationship between the small gold squares and the paintings. the Austrian Emperor Franz Joseph, the most powerful and influential man in Austria, became the first person to purchase a copy of the portfolio of *Das Werk*.

Internally a very fresh copy.

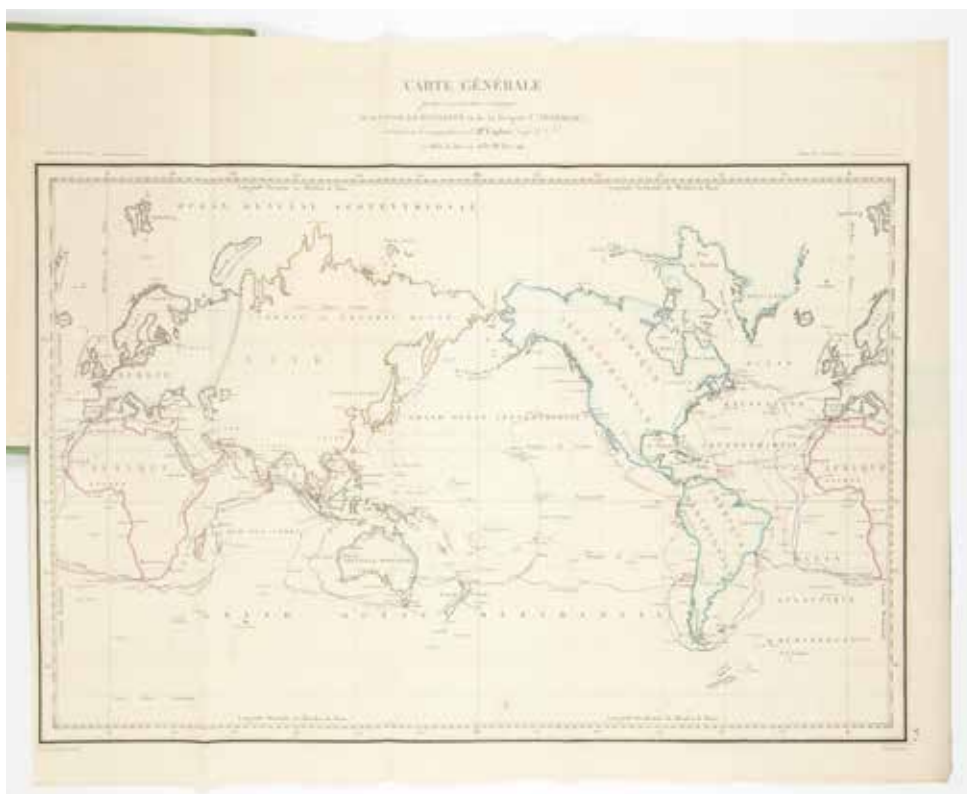


35. LAPLACE, Cyrille Pierre Théodore. Campagne de Circumnavigation de la frégate l'Artémise pendant les années 1837, 1838, 1839 & 1840. Paris, *Arthur Bertrand*, 1841-1854. 6 volumes, 8vo (237 x 153 mm) XXXIX, 343 pp. 1 unnl., 1 large folding map, 7 engraved plates for volume I ; 2 unnl., 467 pp., 2 unnl., 1 large folding plate, 5 engraved plates for volume II ; 2 unnl., 548 pp., 1 unnl., 6 plates for volume III ; 2 unnl., 464 pp., 2 unnl., 5 engraved plates for volume IV ; 2 unnl., III, 542 pp., 1 unnl., 4 engraved plates for volume V ; 2 unnl., 400 pp., 4 engraved plates for volume VI. Original printed green publisher's boards (some light wear or foxing). \$ 20,000

Sabin, 38983; Judd, 105; O'Reilly & Reitman, 984; not in Hill & Ferguson.

FIRST EDITION OF LAPLACE'S SECOND VOYAGE OF CIRCUMNAVIGATION, OF THE GREATEST IMPORTANCE IN THE CONSOLIDATION OF FRENCH INTERESTS IN THE PACIFIC. Begun five years after his earlier voyage in the *Favorite*, the objectives here were to advance wherever possible French political and commercial interests in the Pacific, particularly with respects to Tahiti and Hawaiï. The map of the voyage shows the route travelled by both this and Laplace's earlier voyage on the *Favorite* 1830-32.

John Dunmore, in *French Exploration in the Pacific* discusses this voyage at length and concludes: "The importance of the expeditions of the *Venus*, the *Artémise* and the *Heroine* in laying the foundations for the subsequent sharing-out of Oceania should never be overlooked."



A visit was made to Tasmania where the captain, who had been instructed to look for possible sites for a penal colony, examined the prison system. A lengthy account is included of the stop at Sydney.

The set is complete with the rare sixth volume, which is often lacking. It gives the account of the *Artémise's* visit to California, includes stops at San Francisco and Monterey, and is illustrated with a fine view of the mission of San Carlos at Monterey.

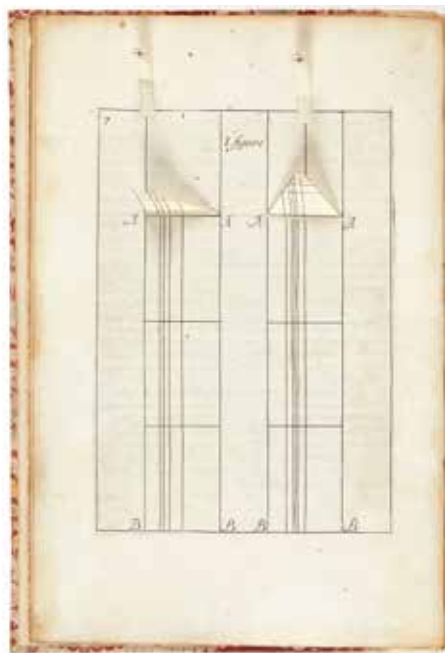
This important book is illustrated with 31 plates includes views of Port Arthur, Tasmania, Honolulu, Manilla, Macao, Calcutta, Bombay and various places in Indo-China. Other points of interest are the details on commerce of the Arabian Peninsula (Muskat, al-Muka, and Banda-Abbas) as well on trade with Iran.

Some wear to corners and light spotting on some leaves, some views toned, but a very fine set.

36. [LE BICHEUR, Jacques]. Traicté de perspective, fait par un peintre de l'Académie Royale. Dédié à monsieur Le Brun. *Paris, François Jollain, [1660].* Folio (303 x 212 mm) 70 engraved and numbered pages (including titlepages) with 31 illustrations including 4 movable overlaps on leaf 4. Modern vellum backed boards, bound in style.

\$ 4,500

Vagnetti, EIIIb50 ; Brunet, V, 1127 ; Kemp, the Science of Art, pp. 119-125 ; Kemp, Leonardo's Writings and Theory of Art, pp. 394-395).



EXTREMELY RARE FIRST AND SOLE EDITION OF LE BICHEUR'S *TRAICTÉ DE PERSPECTIVE*, INTENDED AS A TEXTBOOK FOR USE OF MEMBERS OF THE RECENTLY ESTABLISHED *ACADÉMIE ROYALE DE LA PEINTURE ET DE LA CULTURE*.

Written against the teaching of Désargues and especially his champion Abraham Bosse, Le Bicheur's work was one of the most striking blows – a fully illustrated treatise rather than a polemical pamphlet – in the French Perspective Wars of the mid-17th century. This controversy, which ultimately stifled Désargues' innovations in favour of a return to Leonardo da Vinci's recently rediscovered *Trattado della Pittura*, was highly important to the forging of the “most potent of all early academies of art” (Kemp, p. 119).

Le Bicheur's treatise, according to the approbation, had been composed as early as 1657, before being published here in the form of 70 engraved plates. It lays out the principles of a theory of perspective based not on exhaustive computational geometry, but more on pragmatic linear perspective as proposed by Leonardo. "These disputes were not just concerned with which techniques were to be preferred. They more profoundly involved the relationships between theoretical prescription, visual judgment, practical procedures and artistic ends" (Kemp, p. 128).

Some occasional soiling, else a very good copy of the rare book.



Highly Important Ethnographical Album

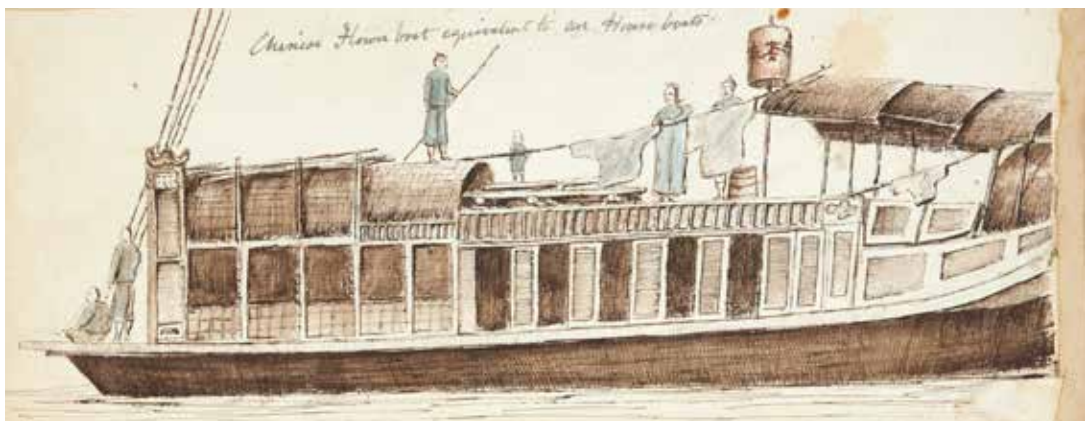
Documenting a Visit to the Easter Island in February 1853

One of the earliest representations of surf

37. LOWTHER, Rear Admiral Marcus. Privately composed album of 171 original drawings and watercolours, and 1 original photograph documenting the travels of Rear Admiral Marcus Lowther to Asia (including Macao, China, Hong Kong), South America (Chile, Peru), Southern Pacific (Easter Islands, Marquesas Islands, Pitcairn Island). 1842-1853. Large 4to (350 x 285 mm). 19th century green cloth. \$ 300,000

AN EXCEPTIONAL ALBUM OF 171 ORIGINAL WATERCOLOURS AND DRAWINGS MADE ON VOYAGES BETWEEN 1842 AND 1853.

It contains 57 studies while in China and Hong Kong in the 1840s., including many Chinese sailing vessels, local people, harbour views, landscapes, and studies of temples; with other studies produced while in Malaysia, including Penang and Malacca; Borneo including Brunei; the Philippines; Chile; Argentina; Peru, including the Chinha Islands and Lima by 1851; then Vancouver Island on HMS Portland with 11 studies of the First Nations people; numerous Pacific Ocean islands including 16 studies while on the Marquesas Islands; three from the “Sandwich Islands”; nine from the Pitcairn Islands, including the house and grave of John Adams (the last survivor of the Bounty mutineers of 1790); seven studies while on Easter Island in 1853; and with many others, manuscript title reads ‘Admiral Marcus Lowther’, 171 drawings, pen and brown inks and watercolours, many with pencil under-drawing, some heightened with white, detailed inscriptions throughout identifying people, locations, with some monogrammed ‘ML’ and dated, a few with navigational coordinates, various sizes, four folding landscapes, the rest neatly pasted onto album leaves, together with 12 cuttings and photos pasted towards the end.



“Marcus Lowther entered the Navy in 1830; passed his examination 8 June, 1838; and after serving as Mate of the Hastings 72, Capt. John Lawrence, on the Mediterranean station, was employed in that capacity, from 1842 until promoted to the rank of Lieutenant 9 Aug. 1844, on board the Agincourt 72, bearing the flag in the East Indies of Sir Thos. John Cochrane. He was then re-appointed to the same ship and continued attached to her until her return to England in 1847. On 19 Aug. 1845 he appears to have had charge of a gun-boat, and to have served with the boats of a squadron, carrying altogether 530 officers, seamen, and marines, at the destruction, under Capt. Chas. Talbot, of the piratical settlement of Malloodoo, on the north end of the island of Borneo, where the British encountered a desperate opposition, and sustained a loss of 6 men killed and 15 wounded. We also, in July 1846, on the occasion of an expedition conducted by the Admiral against the Sultan of Borneo, find him commanding the third company of small-arm men, and assisting at the capture and destruction of the enemy’s forts and batteries up the river Brune” (A Naval Biographical Dictionary)

Amongst the studies Lowther produced of daily life, there are a number of military

events at which he was also present, with drawings of these in the album including: a bird's-eye plan of Maluda Bay, just before Admiral Thomas Cochrane destroyed a pirate fleet manned by 1000 freebooters, 1845; "The Grand Alligator Battle at Malacca", July 1845; the forts used during the Capture of Brunei, 1846; and a study of the sailing ship of the Imam of Muscat leaving Penang. The album also contains several other studies of sailing ships, including HMS Portland.

EARLY DRAWINGS OF TRADING POSTS, EVERYDAY LIFE, HOUSES ETC. OF HONG KONG IN THE SECOND HALF OF THE 19TH CENTURY

The fine illustrations prove Marcus Lowther to be an accomplished artist. At least sixteen drawings of the collection are depicting scenes in Hong Kong, Kowloon, or its surroundings.

EASTER ISLAND



THIS REMARKABLE TIME CAPSULE CONTAINS ONE OF – IF NOT THE EARLIEST PICTURE OF A CULTURAL EXCHANGE BETWEEN THE ISLANDS' INHABITANTS AND THE EUROPEAN TRAVELLERS.

During his first expedition into the South Pacific James Cook did not prove to be enthusiastic about the Easter Island where he spent four days in March 1774. He wrote in his diary : "No nation need contend for the honour of the discovery of this island, as there can be few places which afford less convenience for shipping than it does. Here is no safe anchorage, no wood for fuel, nor any freshwater worth taking on board."

Most likely less than one hundred ships have visited the Easter Island between 1795 and 1862 where provisions were scarce, as one could not get even fresh water. As Cook already explained, some of the finer produce include bananas, sweet potatoes, "which are the best I have ever tasted". Exchange could be made with tobacco, nails, or other metal tools, in order to trade-in for smaller wooden sculptures or some food.

One of the larger illustrations vividly depicts the arrival of the smaller boat from the “Portland”. The boat is surrounded by natives from the islands bringing live-stock such as tame fowls, or even works of art such as Moai Kavakava. The boat is being entered by several young ladies, of which the body is quite extensively decorated with tattoos. THIS EXCHANGE OF GOODS AND MEETING OF THE LOCAL PEOPLE HAS OFTEN BEEN RELATED IN TRAVEL ACCOUNTS BUT, TO OUR KNOWLEDGE, HAD NEVER BEFORE BEEN DEPICTED IN AN IMAGE OR, AS IS THE CASE IN THE ALBUM, IN A DETAILED WATERCOLOUR.

The Moai kavakava is a small wooden sculpture emanating of the culture of Rapa Nui on the Easter Island. Each sculpture resembles to a standing man, lightly bent, with a very skinny body and an emaciated rib cage. These sculptures were originally shown during festivities such as harvest or fishing season and could be carried either by hand, or with a lace around the neck.

The watercolours by Admiral Marcus Lowther include two illustrations of Moai kavakava.

OTHER THAN THE PICTURE OF THE MEETING THIS ALBUM CONTAINS A RARE, IF NOT THE EARLIEST IMAGE OF A SURF-BOARD.

Although it was well known that the inhabitants of the Pacific used to swim with the help of a float prepared of totora or water reed, this album shows a young woman with a surfboard. The travel accounts, especially in the early 19th century, therefore allowed to establish a clear geographical zone where surfing was practiced (Society Islands, Marquesas, Rapa Nui, Cook Islands, Hawaiï, Tahiti, and New Zealand). This appears to be the earliest picture showing surfing on the Easter Islands.

EARLY PICTORIAL INFORMATION ON EASTER ISLAND TATTOOS



“De long tatouages bleus, d’une bizarrerie et d’un dessin exquis, courent sur leurs jambes et leurs flancs, sans doute pour en accentuer la sveltesse charmante” (January 1872, Pierre Loti, *L’Ile de Pâques*, *La Revue de Paris*, 1899, p. 232)

In Polynesia, the tattoo had a fundamentally spiritual connotation and in some cases the tattoo was seen as the recipient of divine force or *mana*. The priests and the leaders, more tattooed than the rest of the population, affirmed their place within the hierarchy through these symbols as men and women were tattooed with representations that showed their place on the social scale. Very little information about Easter Island tattoos is given to us by navigators of the late 18th century. At the beginning of the 19th century, a single detailed representation of tattoos is illustrated in *The World in Miniature, The South Sea Islands* (London, Ackermann, 1824) and many interpretations are drawn from the rare bark sculptures. It was not until Pierre Loti’s voyage that helped to get a better image with the use of notes and illustrations of the tattoos of this isolated island. A sketch from Thomson’s visit to the island on *USS Mobican* in December 1886 shows the tattoos still present at the end of the 19th century. William Thomson makes it clear that on this visit the practice of tattooing appears to be over and that no young people or children were tattooed, while the older men and women were heavily ornamented with tattoos all over the body.



The traditional tattoo art of Easter Island today is endowed with information that seemed nonexistent. The set of illustrations from February 1853 produced by Rear Admiral Marcus Lowther, nearly twenty years before the drawings by Pierre Loti then observed by the young Viaud during the few days spent on the Easter pile in January 1872, are of considerable importance to the Polynesian culture of the inhabitants of Rapa Nui.

The long tradition of naval survey and natural history sketches produced by naval officers goes back to Cook's first voyage, and the practice appears to have been particularly prevalent on HMS Portland [for comparative drawings by John Linton Palmer, also on board HMS Portland with Lowther, see the Royal Geographical Society, J.L. Palmer, Album No. 4, F30/4, RGS-IBG Collections]. While on HMS Portland Lowther undertook numerous intimate studies of the people of the Marquesas Islands and Easter Islands, many of whom are adorned with tattoos and seen interacting with the ship's crew. While on Vancouver Island, Lowther drew "from nature" portraits of First Nation peoples, including Chief Chealthluc "King Freezy", and "King George [...] of the Clallam Hathcad Indians", and the "Chief of Neah Bay, Strait of Juan De Fuca".

A FASCINATING ALBUM COVERING THE EXTENSIVE VOYAGES OF A MID-19TH CENTURY NAVAL OFFICER, COMPREHENSIVELY DOCUMENTING BOTH HIS ENCOUNTERS WITH REMOTE INDIGENOUS COMMUNITIES, AND THE NUMEROUS LOCATIONS THAT HE TRAVELLED THROUGH.



In contemporary colouring

38. MATTIOLI, Pier Andrea. *Kreutterbuch, jetzt wiederumb mit vielen schönen neuen Figuren, auch nützlichen Arzneyen und anderen guten Stücken auss sonderem Fleiss gemehret und verfertigt durch Joachimum Camerarius. Francfort, Siegmund Feyerabend, Peter Fischer & Heinrich Dacken, 1586.* Folio (365 x 241 mm) 8 unnl., 460 num. ll., 37 unnl., engraved woodcut title and almost 1000 woodcuts in the text, all neatly handcoloured at the time. Contemporary blindstamped pigskin over bevelled wooden boards, spine with raised bands, remains of 2 clasps, later manuscript spine label (some light overall wear). Index leaves '4j' and '4k' lower coner torn with loss of text supply in manuscript.

\$ 40,000



Nissen, BBI, 1311 (with wrong collation); VD 16, M-1614.

FIRST EDITION TO CONTAIN THE IMPORTANT ADDITIONS AND REVISIONS BY THE FAMOUS SCIENTIST JOACHIM CAMERARIUS. THIS IS THE SECOND GERMAN LANGUAGE EDITION OF THE *KREUTTERBUCH*, BUT THE FIRST TO BE PRINTED IN FRANKFURT.

Rare first Frankfurt edition of Camerarius' version of Mattioli's great herbal. This edition contains the Gesner/Camerarius suite of woodcuts. Gesner had been preparing material for a massive *historia plantarum* but died before finishing the task; Camerarius acquired the material, used Gesner's woodcuts and supplemented them with his own. They are remarkable in their scientific detail, especially the enlarged depictions of floral structure, seeds, and fruit. This is the first time that such representation

was consistently followed, and marks the beginning of what much later became a convention in scientific botanical illustration, when the taxonomic importance of these details was fully appreciated. They first appeared in Camerarius' recension of Mattioli's *De plantis epitome utilissima* of the same year (which is a different text than the above, and not merely a Latin version of the same). In addition to the botanical woodcuts, this German edition contains seven woodcuts of distilling apparatuses. In the preface, Camerarius describes in detail the editorial history of this book, and of the woodblocks in particular. Not all of the Gesner woodblocks were finished when Camerarius set out to edit Mattioli's text. In supervising the cutting of the already executed designs of the blocks, he took great care in assuring they were botanically correct. He gives a list of woodcuts already finished, but not botanically correct, and describes how the depicted configurations and shapes of leaves differ from nature. The fine title woodcut has, within an oval at top, a female figure seated and feeding a snake.

Some occasional thumbing, else a fine copy in beautiful contemporary colouring.

Of this rare edition USTC locates only 7 institutional copies (4 in Germany, 1 in Switzerland, and 2 copies in the United States both at the National Library of Medicine in Bethesda).

The true first edition

39. MONTESQUIEU, Charles de Secondat, Baron de. De l'esprit des loix. Geneva, Barrillot [sic] & Fils, no date [1748]. 2 volumes, 4to (248 x 183 mm) 4 nn.ll., XXIV, 522 pp. for volume I; 2 nn.ll., XVI, 564 pp. for volume II. Late 18th century speckled sheep, flat spines gilt. \$ 28,000

Tchemerzine-Scheler, IV, 929 ; PMM, 197 ; En français dans le texte, 138. – On the publishing history of De L'Esprit des loix, see : C. Volpilbac-Auger, G. Sabbagh and F. Weil, *Un auteur en quête d'éditeurs ? Histoire éditoriale de l'œuvre de Montesquieu*, Paris, 2011, pp. 24-146.

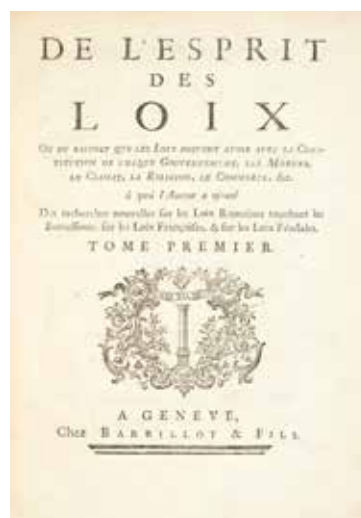
FIRST EDITION OF ONE OF THE FUNDAMENTAL WORKS OF MODERN POLITICAL SCIENCE.

"In many ways one of the most remarkable works of the 18th century, The Spirit of Law, owing in the main to the high plane of generalization on which it is written, defies easy classification and for that reason has never enjoyed a great popularity. So, too, its author puzzled his contemporaries, and very diverse opinions were passed on him and his work even by the philosophes, whose predecessor Montesquieu was... His theories underlay the thinking which led up to the American and French revolutions, and the United States Constitution in particular is a lasting tribute to the principles he advocated" (PMM).

"Distinguant, selon les degrés de liberté qu'ils comportent, trois formes de gouvernement, la république (démocratie et aristocratie), la monarchie et le despotisme", Montesquieu se livre à l'analyse de *"la forme de chaque gouvernement pour découvrir les lois propres, c'est-à-dire fondamentales, à chacun, et en déduire les lois positives que chacun de ces gouvernements doit adopter"* cf. (Louis Desgraves, in : En français dans le texte).

This copy contains all the cancels as described by Tchemerzine.

Some smaller stains, mostly in the margins and the occasional small tear; bindings slightly restored.



40. PARE, Ambroise. Les Oeuvres de M. Ambroise Paré, conseiller et premier Chirurgien du Roy. Avec les figures et portraicts tant de l'Anatomie que des instruments de Chirurgie et de plusieurs monstres. Paris, Gabriel Buon, 1575. Folio (310 x 208 mm) 10 unnl., 945 pp., 22 unnl. Modern stiff vellum. \$ 90,000

Brun, p.267; Garrison-Morton, 5565; Doe, pp.101-108.



FIRST EDITION, VERY RARE, OF THE COLLECTED WORKS OF THE FIRST GREAT FRENCH SURGEON. The book is lavishly illustrated with a large architectural woodcut border on the title, the author's portrait, and 291 woodcut illustrations in the text depicting anatomy, surgical instruments, operations, monsters, distillation apparatus, etc.

“This splendid folio, the darling of Paré’s heart, was at once the culmination of its author’s naïve hopes to place surgery in its rightful place among the arts, to put the understanding of it within reach of the humblest barber-surgeon, and to confound his own enemies. Paré’s book appeared at the psychological moment, satisfying the surgical need of the epoch. Its manner of conception and the renown of the author made it, from its first appearance, the surgical code of its era. As Packard says, Paré did for surgery what Vesalius did for anatomy and what Paracelsus, in spite of his charlatanry, did for medicine... The illustrations

accompanying the text Paré had labored over with loving care, though, of course, it is unknown whether he made the original drawings for any of them. Many had already appeared in one or another of Paré’s separate books. Most of the anatomical one he frankly admits are taken from Vesalius. The pictures illustrating gunshot wounds, however, are the children of his own brain; and it is these in these particular drawings that Goldschmid declares, in connection with illustrations of gunshot wounds, are still unsurpassed today” (Doe)

Title restored in upper margin touching the illustration, first text leaf and last four index leaves with old restorations to tears and reinforced in outer margin.

41. PELERIN, Jean dit VIATOR. *La Perspective positive de Viator. Latine et françoise. Revue, augmentée & réduite de grand en petit par Mathurin Jousse, de La Fleche. La Fleche, George Griveau, 1635.* 8vo (183 x 119 mm) 28 pp., 59 engraved plates (bound in disorder) including the engraved title dated 1626. Contemporary polished calf, spine gilt (expertly rebacked with the spine laid down). \$ 15,000

Vagnetti, EIIb2 (note); Vitry, 669.

EXTREMELY RARE FIRST EDITION OF THE FIRST FRENCH TRANSLATION OF THE *PERSPECTIVE* BY VIATOR BY THE LYON JESUIT ARCHITECT, ETIENNE MARTELLANGE (1569-1641).

Etienne Martellange was responsible for the construction of many Jesuit colleges and churches, as well as for a collection of drawings of numerous views of cities and monuments. His plans and drawings are kept in the cabinet des estampes of the Bibliothèque nationale de France and in the Ashmolean Museum in Oxford.



The charming plates, inspired by the Toul edition, were reduced and engraved by the famous master locksmith and architectural theorist Mathurin Jousse (1575-1645) from Martellange's drawings. Jousse, a native of La Flèche, is best known for having published three construction treatises devoted to locksmithing, carpentry and stereotomy, the first of their kind in France.

Small stains in margins; last leaf washed and lined with small hole filled, nevertheless a very nice copy of this rare edition.

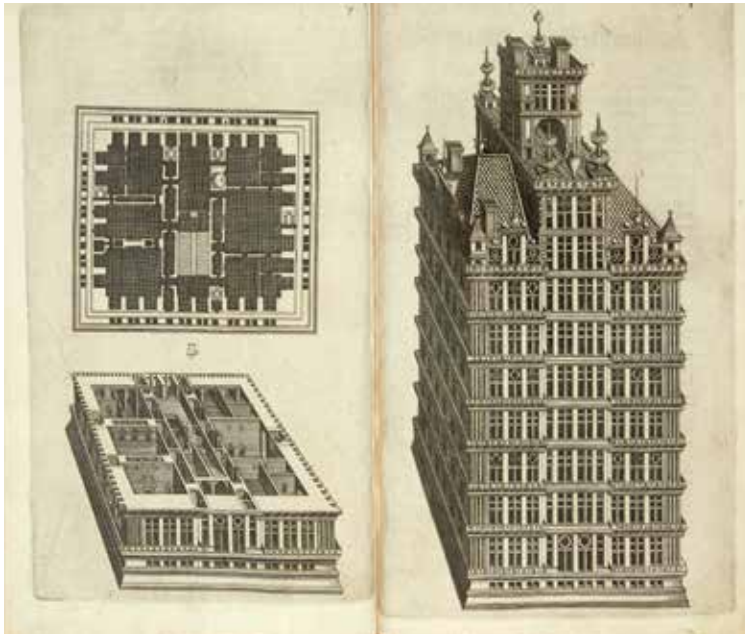
Provenance: Arnaud de Vitry (his library, Sotheby's 2002, lot 668) – Thomas Vroom (book plate).

The first illustration of a sky scraper

42. PERRET, Jacques. *Des Fortifications et artifices architecture et perspective.* [Paris, 1601]. Folio (435 x 292 mm) copper engraved title within architectural border, 11 unnn. ll. text leaves (marked 'A' to 'L') for the 22 double page engraved plates. Contemporary flexible vellum (leather ties replaced). \$ 35 000

Millard, 139 ; Brunet, IV, 511-512 ; Graesse, V, 206-207 ; E. Balmas, "Jacques Perret architetto riformato", Protestantesimo, 1, 1950, p. 15-34 ; 1958, p. 22-28 ; E. Balmas, "La citta ideale di Jacques Perret", Studi di Letteratura francese, 2, 1969, p. 3-45 ; D. W Booth, Architecture and its Image, Montréal, Éditions du CCA, 1991, p. 183 ; cat. 19.1, 19.2 ; G. Germann, "Les temples protestants dans les traités d'architecture du XVII^e siècle", Bulletin de la Société de l'Histoire du Protestantisme en France, 152, 2006, p. 345-362 ; J. de Laprade, "Un architecte méconnu du temps d'Henri IV : Jacques Perret et son ouvrage Des fortifications et artifices. Architecture et perspective, Paris, 1601", Revue française d'histoire du livre, 25, 1979, p. 867-896 ; M. Ng, "Collage, Architectural Inscription, and the Aesthetics of Iconoclasm in Jacques Perret's Des fortifications et artifices (1601)", Journal of Medieval and Early Modern Studies, 45-3, Septembre 2015, p. 573-584 ; M. Pollak, Military Architecture, Cartography and the Representation of Early Modern European City. A checklist of Treatises on Fortification in the Newberry Library, Chicago, The Newberry Library, 1991, p. 80-81 ; N. Westphal, "La place du temple dans un modèle de ville protestante : les propositions de Jaques Perret dans son traité Des fortifications et artifices (1601)", Bulletin de la Société de l'Histoire du Protestantisme en France, 152, 2006, p. 263-374.

FIRST EDITION OF THIS MAGNIFICENT BOOK ON PERSPECTIVE, FORTIFICATION, AND ARCHITECTURE.



Of Savoyard origin, Jacques Perret (ca. 1540- ca. 1610) was first a professor of mathematics at the Jesuit college in Chambéry. Active in Savoy until 1575, Perret probably emigrated to Paris at the end of the 16th century after converting to Protestantism. Enjoying the protection of the Duke of Rohan, whose arms appear on fifteen plates of the book, it was eventually possible for him to publish his work in Paris.

“Jacques Perret was architect and engineer to Henri IV. He also produced books on the arts of architecture, perspective and fortification. His Fortifications includes a series of models for cities and citadels that are designed on mathematical basis and generally are represented in bird’s eye views... One extraordinary pavilion would seem to have its ultimate source in the 15th century Temple of Virtue and Vice designed by Filarete. It is eleven stories in height, with huge expanses of glazed openings” (Millard).



The work is illustrated with a beautiful title-frontispiece (dated 1594) and 22 superb plates engraved by the famous Protestant engraver, Thomas Le Leu (1555-1612). The latter first worked in Antwerp with Jean Ditmer and then moved to Paris in 1577. They represent fortified towns or “ideal towns” and consist of a ground plan or an elevation plan and perspective drawings accompanied by notes written by Perret. The ground plans are surrounded by biblical inscriptions, mostly taken from the Psalms. SOME OF THESE PLATES HAVE A FUTURISTIC APPEARANCE, PARTICULARLY THE ONE SHOWING A BUILDING 130 METRES HIGH, CAPABLE OF HOUSING 500 PEOPLE, THE FIRST SKYSCRAPER EVER IMAGINED AND ILLUSTRATED.

Quires C2, I2, K1-2, L1-2 with restorations in margins (affecting image of C2). Else a fine copy of this very rare book

Provenance : Chr. de Camilly (inscription on title page) - Thomas Vroom (book plate).

43. 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 Principes contumelias 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), Johannes Faber, October 1592.* 8vo (163 x 107 mm) 268 pp., 9 un. leaves. Contemporary limp vellum, title calligraphed in brown ink on the edge (*endpapers renewed*). \$ 2,500

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.

44. PETITOT, Ennemond Alexandre.

Raisonnement sur la perspective, pour en faciliter l’usage aux artistes. Dédié aux mêmes. / Ragionamento sopra la prospettiva, per agevolare l’uso a professori. *Parme, frères Faure, 1758.* Folio (339 x 237 mm) 5 un. ll., 20 pp., 9 engraved plates. Contemporary Italian grey board. \$ 2,500

Vagnetti, EIVb40; Kat. Berlin, 4736.

FIRST EDITION OF THE RAREST OF ALL SUITES OF ENGRAVINGS OF ENNEMOND-ALEXANDRE PETITOT (1727-1801).

The series presents practical solutions to various



problems of figure drawing and bas-relief perspective. The Frenchman Paul Petitot had been appointed architect to the Duke of Parma in 1760. According to the preface the treatise had been written and designed by Petitot for a painter friend, and is here edited by the engraver Jacques Gaultier, who got hold of the manuscript.

“Je vous présent un ouvrage que monsieur Petitot architecte, de S.A.R. l’infant D. Philippe écrivit pour un peintre de ses amis, & dont le manuscrit m’est tombé entre les mains”.

The book is richly produced, with the text in French and Italian printed in two facing columns and withing double printed borders. A very fine copy, printed on strong paper.

Provenance : M. Favia del Core - Thomas Vroom (book-plates).

Bound in contemporary flexible vellum

45. PIRANESI, Giovanni Battista. *Vedute di Roma. Rome, for the author, 1778-1779.* 2 volumes, large folio (785 x 540 mm). 133 engraved plates by Giovanni Baptista Piranesi. Contemporary Italiwan vellum, covers within double gilt filet, gilt floral corner pieces, spine gilt with raised bands, red edges.

\$ 400,000

Arthur M. Hind, Giovanni Battista Piranesi. A Critical Study with a List of his Published Works and Detailed Catalogues of the Prisons and the Views of Rome, 2 vols, London 1922 ; John Wilton-Elly, Giovanni Battista Piranesi. The Complete Etchings, 2 vols., San Francisco 1994.

A MAGNIFICENT SET OF GIOVANNI BATISTA PIRANESI’S VEDUTE DI ROMA.

IN TWO VOLUMES IN *ATLANTE* OR *IN PLANO* UNFOLDED FORMAT IN A LATERAL BINDING IN ITS ORIGINAL VELLUM BINDING.



A total of 133 prints: 132 *Vedute* plus the *Pianta di Roma e del Campo di Marzo* of 1778-1779. Mostly in contemporary Roman editions, according to Hind. No engravings by Piranesi's son Francesco are included.

“Piranesi's *Vedute di Roma* defined an epoch in the most profound sense. In the second half of the eighteenth century, a period that saw a vast acceleration in the diffusion of printed images and art publishing, Piranesi's grandiose and sublime vision of Rome literally moulded the sensibilities of European culture. Indeed, his extraordinarily popular and widely distributed *vedute* so radically transformed the image of the Rubs and its architectural wonders that they remained no longer just documents or objects of study but became instruments for a genuinely philosophical reflection on the history, ethics and aesthetics of civilisation itself. The protracted planning and production of *Vedute di Roma* also saw Piranesi grow as an engraver, artist and intellectual; indeed, the embody his coming of age and the fulfilment of his expressive autonomy after his youthful studies and research between Venice and Rome. Even today the expressive force and heartfelt enthusiasm for Rome which the *Vedute* manifest still communicate the fascination and respect for the unique but ever more fragile and endangered city” (Mario Bevilacqua, in : *The Rome of Piranesi, Views of the Ancient and Modern City*, p. 39).



Printed on thick laid paper and in very good condition, except minor damp stains on the low margins of the last plates of Volume I; a repair in the margin of n. 23 in Volume II (Hind 57, *Il Colosseo*); and a small scratch in n. 59 in Volume II (Hind 132, *Villa Adriana: Piazza d'Oro*).

Thanks to the set's lateral binding, each single print is unfolded and can be seen in its entirety. Old central folding marks occur only scarcely, and always in a very gentle way.

Detailed listing on request (Listed as they appear in the set, with cataloguing references to Hind and Wilton-Elly. Titles in English according to Hind)

Probably the MacCarthy-Reagh copy in green morocco

Printed on vellum

46. 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. 18th century green morocco, single gilt filet on covers, spine gilt, gilt edges, modern box. \$ 15,000

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 Antonio 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 Matteo Boccarini, Notary of the Apostolic Chamber, on the final page. 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 titlepage 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.

The most important Renaissance interpretation of Plato

A landmark in the renovation of Platonism

47. 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:* a⁴ (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-o⁸ p-q¹⁰ (Hipparchus-Gorgias); r-z⁸ (Ficino's commentary on Plato's *Convivium de amore*, text *Convivium-Menexenus*); A-D⁸ E-F¹⁰ G-S⁸ (De re publica-Epistolae); T-Z AA-FF⁸GG-HH¹⁰ (Ficino's *Theologia*, HH8v colophon and register, HH9r chapter table of *Theologia*, HH10v blank). 18th century calf, yellow edges. \$ 40,000

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.

Argumentum Marfilij in Hipparchum.

Propositū Platonis in Hipparcho est docere nos oēs homines bonum appetere: cum t illi qui propter auaritiam aberrare videntur: bonum appetant. Illi siquidem lucrificupidi sunt: lucrum utile est: utile vō bonum: bonum itaq; cupiunt. Et enim lucrum dā nō contrarium. Dānum vō cū

obicit malum: malo igitur contrarium: Contrarius malo bonum: lucrum igitur bonum. Quamobrem cum illi etiam qui ab appetitu boni declinare videntur: bonum cupiāt: nihil iam repugnat: quominus omnes homines bonum appetant: bonum autem duplex. Anum finis. Ad finem alterum. Illud propter seipsum: hoc propter aliud expectandum. Illi us appetitio voluntas: huius electio. Illud uenerā dum: hoc utile. Illo fruimur: hoc utimur. Illius adeptio beatitudo: huius lucrum uocatur. Lucrum igitur est boni utilis acquisitio: quod ad uenerādi boni consecutionem conducere potest. Quod vō ad hoc non cōfert nec ipsum utile est: nec eius ade pro lucrum. Laudanda igitur lucrificupiditas: et omni bus natura inest. Vituperanda autem opinio falsa: que dum quod reuera utile et lucrum est / ignorat / appetitū nature ad aduersa reuertit. Hec omnia Plato lateōter docet: dum Socrates definitiones falsas quas Hipparchus de lucricupiditate refert: et inducendo et ratiocinando refellit: Utitur tamē Plato hac propositione: omnes homines bonum appetunt: tanq; manifesta ad concludendū: q; oēs natura lucrum appetunt: quod q; hec appetitio naturalis laudanda est: hec autem est conclusio quaz modo quodam directo Socrates tribus argumētandi modis infert. i. exemplo: inductione: ratiocinatione. Sed modo quodā conuerso ex omni hac disputatione per argumentationem / a minor colligimus propositionem illam maxime cōfirmatam. Omnes. i. homines bonū appetūt: que huius libri finis ultimus est: cum primus finis sit ostēdere oēs lucrificupos esse: neq; id esse vituperandum.

Hipparchus de Lucricupiditate.

SOCRATES: HIPPARCHVS. SO:

Et id nam lucricupiditas est: et qui sunt lucricupidi: HIP: Illi hi quidem vident qui lucrandum putant ex rebus nulla existimatione dignis. SO: Et dentur ne tibi scire / q; nullius precij sint / an ignorare: q; si ignorare / amentes lucricupidos uocas: HIP: At

non amētes appello: sed calidos atq; improbos / et victos a lucro / cognoscētes nullius precij esse / ex quibus lucrari audet: et tamen audent lucrari per

impudētia. SO: Num huiusmodi lucrificupidū uocas: uelut si agricola plātans cognoscēs q; nullius precij plantā esse dignū in puteo ex ea lucrari: tale ne ipm nuncupas: HIP: Undecūq; o focrates lucrificupidus querēdū cēset. SO: Ne adeo temerē uerba effundas: uelut alicui propter acceptā iniuriā infensus: sed ad me potius antēdēs rīde: ac si a principio rursus interrogare. Conteris lucrificupidū cognoscere quātū sit / vnde lucrari dignū putat: HIP: Lōfiteos. SO: Quis peritus est circa plātatum dignitatem qua in regione ac tēpore plantare dignū sicut aliq; et nos sapientum uerboz quibus elegātes cauldici utuntur: in mediū afferamus: HIP: Agricola arbitroz. SO: Nū dignū lucro uocas aliud q; lucradum esse existimare: HIP PAR: Id ipsum. SO: Ne me coneris occipe virū tā seniozem / cum adeo iuuenis sis respōdens quā admodum nūc que ipse minime putas: sed respōde q; uerū sime potes. An cētes agricultozē quēpiam cognoscētēz arbor nullo modo plantatione digna sit / putare ex ipsa se lucraturū: HIPPAR: Nō per iouem. SO CRA: Questre preterea virū intelligentem nullius precij pabulū se equo prebere: ignorare cētes: q; equū perdit: HIPPAR: Nequa q;. SO: Non igitur putat se ab huiusmodi pabulis lucraturū: HIPPAR: Minime. SO: Subernatozē vō qui temone et uelis nullius extimationis nauē muniuerit / ignorare cētes q; dāno afficitur et periculū incurrit ne ipse simul et nauis et quecūq; in nauē per dant: HIPPAR: Nō certe. SO: Haud igitur putat se ex instrumentis nullius precij lucraturum: HIPPAR: Minime. SO: Item bellidux cernēs exercitū uilibus armis cōsūm. sperat ne ac dignum putat ex ijs lucrum aliquid adsciq; HIP PAR: Nullū. SO: Eodē modo tibicen tibia et citbarista citbarā et arcifer arcū / et utruūq; cōplectar / qui cūq; artifex / aut alius quisq; vir peritus organa ac reliquū apparatū nullius precij habeat / putat ne ex ijs aliquid se lucraturum: HIPPAR: Nō ut apparer. SO CRA: Quos itaq; lucrificupos nūcupas: neq; enī eos quos supra retulimus: qui ex reb; nulla rone dignis rentur oportere lucrari: HIP: At hoc modo o mīrificē vir / quo ipse loqueris nullus hoīum lucricupidus esset. Sed ego eos lucrificupos esse intelligo / qui propter inexplēbilē auiditātē minūa queq; atq; uilia: et nullius precij mirū immodū stitūt: et in ijs etiā lucrum querūt. SO: Non tū o vir optime discernūt ista nullius esse precij. Tā enim nos ipsos in hoc q; cēt im possibile / rōnib; redarguimus. HIPPAR: Illi tibi sane uidef. SO: Si nō cognoscūt / ignorāt igit / opinant tū que nullius precij sunt / multifaciēda esse. HIP: Apparet. SO: Lucricupidi nonne lucrum cupiunt: HIP PAR: Profecto. SO: Lucrum vō dāno cōtrariū: HIP PAR: Est. SO: Est ne bonū alicui dāno afficit: HIP PAR: Memini. SO: Malū autē: HIPPAR: Proze sus. SO: Ledūt itaq; a dāno boīes: HIPPAR: Ledunt. SO: Malum igit dānum: HIPPAR: Illud alū. SO: Cōtrariū dāno lucrum: HIPPAR: Contrarium. SO: Dōnū ne igitur lucrum: HIPPAR: Certe. SO: Dōnū igitur amātes lucricupidos nūcupas: HIPPAR: CHVS: Uidef. SO: Nō infanos quidē o amice lucricupidos uocas. Sed tu ipse utrū amas q; bonū est: an nō amas: HIPPAR: Amo equidē. SO: An est bonū quicq; quod nō affectes: sed malum: HIPPAR: Nō

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 nice copy with a large illuminated border on the first leaf of text and all the initials illuminated, some leaves stained.

48. PLINY THE ELDER. *Historia naturalis.* Venice, Reynaldus de Novimagio, 1483. Folio (299 x 203 mm) 355 unnl. (without the first blank). Collation : aa⁸⁻¹ bbb¹⁰ a-s¹⁰ s-z¹⁰ &⁸ ç⁸ R⁸ A-H⁸ I¹⁰. Initials painted in blue and red. 18th century calf, spine gilt with raised bands, red edges (some light expert restorations). \$ 40,000

Goff, P-794 ; HC, 13095 ; Klebs, 786.9 ; Polain (B), 3200 ; IGI, 7886 ; Proctor, 4445 ; BMC, V, 257-258 ; CIBN, P-465 ; see also : PMM, 5 (for the 1469 edition) ; DSB, XI, 38-40 ; Garrison-Morton, 89 (for the 1469 edition).*

FINELY PRINTED INCUNABULA EDITION OF PLINY'S WORK ON NATURAL HISTORY.



Remarkably printed, this edition was prepared by the printshop of Reynaldus de Novimagio (Rainald von Nimwegen), a typographer from Nijmegen (Netherlands) who worked in Venice from 1477 to 1496, and whose early work was done in collaboration with Theodorus de Reysnburgh. This is the third Venetian edition of the *Historia Naturalis*.



basis of Isidore's Etimologiae and such medieval encyclopaedias as the Speculum Majus of Vincent of Beauvais and the Catholicon of Balbus” (PMM).

FINE, RUBRICATED COPY WITH THE INITIALS NICELY PAINTED IN RED AND BLUE WITH BROAD MARGINS.

Some occasional 16th century notes in brown ink to corners and margins of first leaves, followed by a signature of the same period at the end : *A. de Lays* (?) - old library marking on top margin of first leaf : *quatre vingt dix* (?).

Very light worming at beginning touching the occasional letter, as well as on inner margin of 3 quires.

Conrad Dasypodius' copy

49. 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. Varron[us]. Columellam, Plinium[us], & caeteros. Ioan. Abhauser Vindelicus. Ad Lectorem. [Vienna, Hieronim Wietor & Johann Singriener, 1511]. 4to (212 x 159 mm) 10 leaves, unbound. \$ 20,000

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

Benefiting from an important manuscript translation and printed for the first time in Venice in 1469, the work of the Roman compiler Pliny (23-79), which remained unfinished, is much more than a natural history: it is a true encyclopaedia of ancient knowledge.

Divided into 37 books, the *Historia* covers the whole range of knowledge and ideas during the reigns of Nero and Vespasian: mathematics, physics, geography, astronomy, medicine, zoology, anthropology, physiology, philosophy, history, agriculture, mineralogy - not forgetting the arts and letters. The work had an enormous influence throughout late antiquity and the Middle Ages.

“The Historia soon became a standard book of reference: abstracts and abridgements appeared by the third century. Bede owned a copy, Alcuin sent the early books to Charlemagne, and Dicuil, the Irish geographer, quotes him in the ninth century. It was the

FIRST EDITION OF THESE TWO ASTRONOMICAL TEXTS TRANSLATED BY THOMAS LINACRE AND EDITED BY GEORG TANSTETTER OR COLLIMITUS. AN EXCEPTIONAL COPY OWNED AND ANNOTATED BY CONRAD DASYPIDIUS (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”.

THIS COPY BELONGED TO THE FAMOUS PROFESSOR OF MATHEMATICS IN STRASBURG, CONRAD DASYPODIUS AND CONTAINS A 15 LINES MANUSCRIPT BIOGRAPHY OF PROCLUS TO A2.

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 Bythina, 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 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.

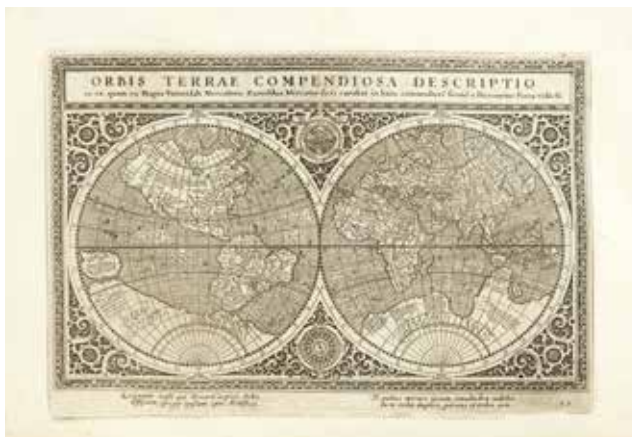
50. PTOLEMAEUS, Claudius. Geografia cioè Descrittione universale d la terra partita in due volumi, nel primo de’quali si contengono gli otto libri de la geografia di Cl. Tolomeo, nuovamente con singolare studio rincontrati, & correttida Gio. Antonio Magini Padovanao... Nuovamente corretto, et accresciuto. Tradotte dal R.D. Leonardo Cernoti. Padova, Paolo & Francesco Galignani, 1621 & 1620. Folio (360 x 255 mm) 16 unnl., 21 num. ll., 1 unnl. (blank), 62 num.ll. for part I ; 18 unnl., 1 unnl. (worldmap), num.ll. [19]-212, unnl. (index). Contemporary vellum (rebacked retaining old endpapers).

\$18,000

Sabin, 66508 ; Alden-Landis, 621:102 (“first published as here”; John Carter Brown, II, p.157 (“It is a reprint of the 1598 edition, but the work has been reset”); see Shirley, Mapping of the World, 202.

New Venetian edition printed on strong paper of the Italian translation by Cernoti, entirely reset after the first, printed in Venice in 1598 by the same workshop.

The illustration of this edition consists of 63 maps in the text (10 of which are printed on 5 sheets) as well as an full-page world map based on the Rumolt Mercator model (Shirley 202). These maps, engraved by Porro, already illustrated the Latin editions of Magini 1596, 1597, 1608 and 1617, as well as the Italian translation of 1597-1598.



Occasional small stains, small hole in the last leaf (index) affecting some letters.

A broad-margined copy, complete.

A large paper copy

51. REDOUTE, Pierre-Joseph. *Les Roses.* Avec le texte par Cl. Ant. Thory. Paris, Didot, 1817-1824. 3 volumes, folio (550 x 360 mm) portrait, frontispiece and 169 stipple engraved plates, engraved in colour and finished by hand. Contemporary red morocco backed boards, spine gilt. \$ 725,000

Nissen, BBI, 1599; Dunthorne, 232; Stafleu, Redouteana, 19; Pritznel, 7455; Stafleu & Cowan, 8748.

FIRST EDITION, LARGE PAPER COPY.

ILLUSTRATED WITH AN ENGRAVED PORTRAIT OF REDOUTÉ BY PRADIER AFTER GÉRARD, WREATH COLOURED FRONTISPIECE AND 169 PLATES, STIPPLE ENGRAVINGS PRINTED IN COLOURS AND FINISHED BY HAND.

Redouté's Roses are perhaps his most celebrated images. In each, the flowers are classical 'portraits' which lack backgrounds or settings. The regal simplicity of the compositions allows the viewer to focus without distraction on the beauty and delicate complexity of the plants themselves. Perhaps better than any other engravings that the artist ever made,



Rosa Gallica Auchenanensis

La Duchesse d'Orléans.

P. J. Redouté pinx.

Supplément de Bernard.

Langlet sculp.

these images demonstrate the flawless and pristine French style of botanical art that Redouté pioneered and brought to a pinnacle of quality. *Redouté* is unquestionably the best-known botanical illustrator of any era. The decorative appeal of his original engravings has led to their modern reproduction, which in turn has popularized Redouté's work in a way unique among botanical artists. Yet no reproduction can capture the great and subtle beauty of his original engravings from *Les Roses*, nor can any introductory paragraph fully describe his many achievements. These magnificent engravings demonstrate the full mastery of his abilities, as the forms of the roses are set off dramatically by Redouté's masterful and rich modulations of tone and hue.

The collaboration of Redouté, the most successful flower painter of all time, with Claude-Antoine Thory, an ardent botanist and collector of roses, produced a work not only of great artistic merit, but also an invaluable scientific record. Many of the roses illustrated were rare specimens even in Redouté's time and have not survived.

A MAGNIFICENT COPY ONE OF THE 100 COPIES PRINTED ON LARGE PAPER, UN CUT.

Two first editions by Rheticus of greatest rarity

52. RHETICUS, Georg Joachim. *Ephemerides novae seu expositio positus diurni siderum et syschematismon 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. A⁸ B-D⁴. *Canon*: 12 unnl. including the title printed in red and black. A-C⁴; contemporary flexible vellum with yapp edges, flat spine with manuscript title, blue edges. \$ 150,000



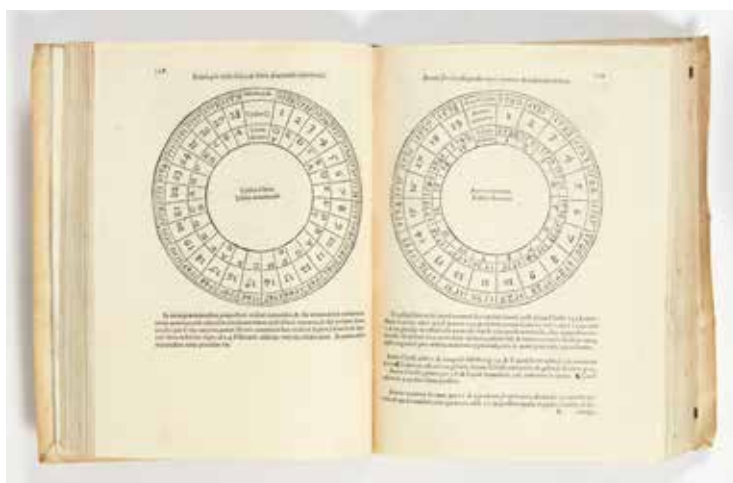
VD-16, J-277 & J-272.

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

"Rheticus was taught by his father for the first 14 years of his life but, in 1528, his father was tried on a charge of sorcery, convicted and beheaded... Philipp Melanchthon, Martin Luther's "right hand man", was a theologian, and educator who reorganised the whole educational system of Germany, founding and reforming several of its universities. Melanchthon played a major role in getting Rheticus an appointment to teach mathematics and astronomy at the University of Wittenberg

in 1536. This appointment, which involved teaching arithmetic and geometry, gave Rheticus a salary of 100 gulden. Two years later Melanchthon again used his influence to arrange leave for Rheticus to study with some of the leading astronomers of the day, but his main reason was to visit Copernicus. Leaving Wittenberg in October 1538 he travelled to Nuremberg and there visited Johann Schöner who was publishing books, including those that Regiomontanus had intended to publish 60 years earlier. In Nuremberg Rheticus also visited the printer Petreius. He then visited Peter Apianus in Ingolstadt, next Joachim Camerarius in Tübingen and then he fitted in a visit to his home town of Feldkirch to visit Achilles Gasser whom he presented with a copy of Sacrobosco. In May 1539 Rheticus arrived at Frauenburg in Ermland where he spent about two years with Copernicus”. (<http://mathshistory.st-andrews.ac.uk/Biographies/Rheticus.html>).

“In the summer of 1539 Rheticus arrived in Frombork (Frauenburg) in order to learn from Copernicus himself about the rumoured 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. By equating the functions of angles greater than 45° with the corresponding cofunctions of the complementary angles smaller than 45° , Rheticus reduced the length of his table by half” (DSB).



“Rheticus published his first trigonometric canon, the *Canon doctrinae triangulorum*, in 1551 in Leipzig. This table gave the six trigonometric functions at intervals of $10'$, semi quadrantly arranged. Each function was given to 7 places, or more exactly as integers for a radius of 107. This is a very rare table, and it was practically unknown when De Morgan happened to find a copy of it in the 1840s. Rheticus was the first to provide a uniform treatment of the six trigonometric functions. He was in particular the first to publish a table of secants.” (Denis Roegel, in: *A Reconstruction of the tables of Rheticus’ Canon doctrinae triangulorum*, 1551)

The *Canon* was of great importance to the works of his contemporaries such as Francesco Maurolico (*Theodosii sphaericorum elementiorum libri III*, 1558) and François Viète (*Canon mathematicus*, 1579).

1. *Ephemerides*: USTC localises only 5 institutional copies, all in Germany and none in the United States: Austria (1), Germany (4) <https://www.ustc.ac.uk/editions/650731>

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 Philomats 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] rectilinior[um] sphaericor[um] libellus eruditissimus ad plerasq[ue] Ptolomaei demonstrationis intelligendas Nicolai Cop[er]nici. Addito Canone semissium subtensar[um] rectar[um] linear[um] in Circulo. Wite[m]b. 1542").

[Bound in at head:]

ALFONSO X. *Astronomicae tabulae in propriam itegritatem restituta...* 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).

53. SABBATTINI, Nicola. *Pratica di fabricar Scene, e machine ne' Teatri.* Ravenna, *Pietro de' Paoli & Giovanni Battista Giovanelli*, 1638. 4to (251 x 186 mm) 12, 168 pp. with some woodcut illustrations. Old vellum, in a modern green cloth clam-shell box.

\$ 25,000

Kat. Berlin, 2786; Cicognara, 780; Riccardi, I, 405; Vagnetti, EIIIb26 ("opera classica di tecnica teatrale").

FIRST COLLECTED EDITION OF THIS EXTREMELY RARE TREATISE ON THEATRICAL GEOMETRY AND STAGE DESIGN, THE SECOND PART OF WHICH IS IN THE FIRST EDITION.



Nicola Sabbattini (1548-1632) was an architect and a pupil of the mathematician Guidobaldo del Monte, who taught him the techniques of perspective. He entered the service of Duke Francesco Maria and then of Cardinal Grimaldi. He modified the *Teatro del Sol* in Pesaro, his birthplace, and equipped it with the stage machinery described in the second part of this book. He is also credited with the construction of the theatre in Modena.

Sabbattini's idea was to imagine a theatre in the shape of a lyre ending in a stage where everything is arranged for the triumph of visual illusion. Here he enumerates the simplest and most elaborate means of creating these illusory phenomena necessary for the dramatic art.

Sabbattini's treatise also addresses a recent problem posed by the evolution of the theatre: where to place the orchestra in a theatre when it becomes an opera? Until now, the orchestra was located on the stage. It often consisted only of the actors playing an instrument themselves. With the creation of the first operas, mainly those of Monteverdi, the stage could no longer contain entire orchestras at the risk of upsetting the balance between music and acting. Sabbattini came up with an ingenious solution: to place the orchestra under the proscenium, as to obtain perfect acoustics (Book I, chapter 36, *Como si debbano accomodare i musici*). This new arrangement immediately prevailed.

Each of his projects is developed in a long commentary accompanied by an explanatory diagram engraved on wood, with figures representing the scenes and scenery. In addition, the work is decorated with a beautiful series of initials with a floral background.

Louis Jouvet wrote in the preface to the French edition published in 1942 that thanks to Sabbattini he had "discovered a treatise on machinery, a psychology of the stagehand (...) a manual for the set designer and the painter (...) a strategy for the show (...) a practical code of illusion".

Provenance: Libreria Sarti (stamp, with cancellation) - 19th century Italian note on endpaper – Thomas Vroom (book plate).

Some foxing ; endpapers partially renewed.

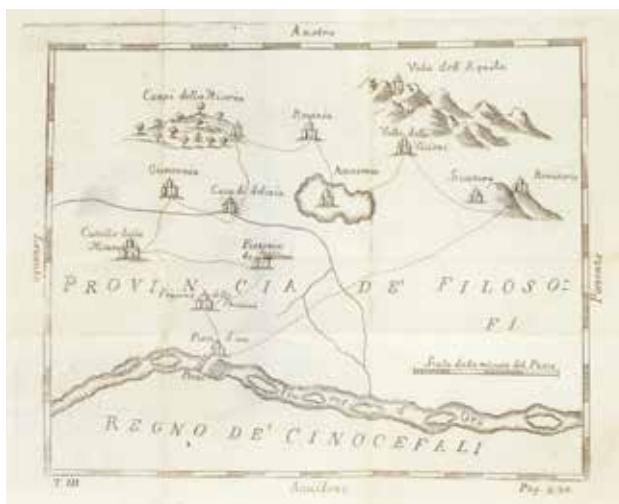
54. [SERIMAN, Zaccaria]. Viaggi di Enrico Wanton alle terre incognite australi, ed ai regni delle scimmie, e de' cinocefali. Nuovamente tradotti da un manoscritto inglese. Berne [=Venice], no name, 1762. 4 volumes, 8vo (153 x 99 mm) XXI, 472 pp., 1 unnl. (blank), engraved portrait frontispiece and 8 engraved plates for volume I; 619 pp., 8 engraved plates for volume II; 648 pp., 8 engraved plates and one engraved folding map for volume III; 646 pp., 1 unnl. (blank), 8 engraved plates for volume IV; contemporary Italian mottled sheep, gilt decorative border on covers, flat spines gilt, speckled edges.

\$ 3,000

See Sabin 79229 (for the English edition 1772: “An ideal work, abounding with character, sentiment and philosophical observation”); Gove, *The Imaginary Voyage in Prose and Fiction*, pp. 114-160; Gibson and Patrick, *Utopias and Dystopias, 1500-1750*.

FIRST EDITION CONTAINING THE LARGE ENGRAVED FOLDING MAP, SECOND EDITION OF THE TEXT WITH IMPORTANT ADDITIONS AND CORRECTIONS.

The utopic map depicts the imaginary province of the philosophers (“Provincia de Filosofi”) as well as the kingdom of Dogheads (“Regno de cincefali”). The 32 engraved plates depict monkeys dressed as humans and within decorations inspired by Venetian Palaces, most likely inspired by paintings by Pietro Longhi (1701-1785).



This edition, published under a Swiss address at Bern (but indeed printed in Venice), contains here not only for the first time the chapter on kingdom of Dogs, but also the portait of the works main character “Enricus Wanton Anglus” and last, but not least, the large folding map. This map is “*exceedingly rare and seldom catalogued, any edition is worth adding to a collection*” (Davidson).

“Dampier’s and Swift’s use of the simian trope of a way to capture Antipodal monstrousness was taken further in the utopian novel *Viaggi di Enrico Wanton alle Terre Incognite Australi* by Zaccaria Seriman, first published in 1749 and expanded in 1764.

The first part of the novel takes the protagonist, a young Englishman named Enrico (Henry), to the Antipod rego delle scimie, the kingdom of the apes. As a classic antipodal inversion, the simian kingdom is a satire clearly aimed at Seriman's hometown of Venice, lampooning in true Enlightenment fashion the lagoon republic's baroque refinement of manners and customs. Antipodal monstrosity serves here again as a form of embodied satire that articulates by way of physiological otherness a feeling of alienating sameness. In other words, Seriman's kingdom of the apes is not monstrous because of its beastlike inhabitants, but because it raises the question of whether the Antipodeans ape their European counterparts, or vice versa. Monstrosity in Seriman's Antipodal utopia is, in the end, an excess of sameness" (Daniel Hempel, in : *Australia as the Antipodal Utopia*, 2019, p. 119).

"[Seriman's] work is presented in the form of an imaginary voyage and contains many of the conventions of the genre. Two young men are shipwrecked on what is obviously the coast of Australia. They first spend some time in the land of the monkey people. Their study of that society provides a method through which Seriman is able to satirize eighteenth-century Venetian society. In the second part of the book the hero visits the land of the dog-headed people. There, an absolute monarch, despite his pessimistic view of human nature, has organized a group of philosopher statesmen as advisers through whom he attempts to create an orderly society... Despite the claims on the title page, except for a few excerpts, the work has not been translated into English" (Lewis, *Utopian Literature*, p. 175-6).

Provenance : Molina (name in gilt on each foot of spine).

Very good copy, despite the first title page being soiled; binding slightly scratched.

With 118 original drawings by Pietro Antonio Novelli

55. TASSO, Torquato. *La Gerusalemme liberata. Paris, Didot l'aîné, 1784.* 2 volumes, 4to (316 x 231mm). With the half-titles and list of subscribers. Titles with wood-engraved printer's device, engraved frontispiece by St Aubin and 40 engraved plates by Tilliard, Dambrun, Delignon and others, all after Charles-Nicolas Cochin; extra-illustrated with 118 drawings (most c. 105 x 150mm) signed by Pietro Antonio Novelli, including two larger frontispiece drawings (c.235 x 170mm) one of these a portrait of Tasso after Agostino Carracci, all pen-and-ink and ink wash in sepia and black ink on laid paper, mounted on wove paper within green wash borders; and four manuscripts detailed below. (Light marginal spotting, small expert repair in the margin of leaf 34.3.) Blue straight-grained morocco by H. Walther with his label, spines gilt in compartments with raised bands and titled directly in gilt, turn-ins with gilt rules, marbled salmon-pink glazed endpapers, edges gilt (minor wear at the joints and corners, small loss in the inside margin of one endpaper); housed in custom blue morocco backed clamshell cases.

\$ 300,000

Coben-De Ricci 976-7; De Ricci, British Signed Bindings in the M.L. Schiff Collection IV, 18 (reproducing this binding); Ray, French 11; biographical note on J. Paul Getty Museum website; see Gamba 948 and Graesse VI, 33 for the 1760-61 Groppo edition.

A UNIQUE AND SUPERLATIVE COPY, EXTRA-ILLUSTRATED WITH 118 ORIGINAL DRAWINGS BY PIETRO ANTONIO NOVELLI, ILLUSTRATING THE WORK, AND ASSOCIATED AUTOGRAPH LETTERS AND DOCUMENTS.



The drawings are bound in the 2 volumes as follows:

- Tasso's Portrait (*incipit* vol. I)
- Allegorical frontispiece (*incipit* vol. II)
- Vignette for the title page (*incipit* vol. I)
- Tailpiece for the Tasso's life (*explicit* vol. I)
- 95 published textual illustrations (*passim* vols. I&II)
- 19 unpublished textual illustrations (*passim* vols. I&II; *written with a pencil at the bottom left corner*, vol. I: nos. 3, 9, 12, 17, 26, 31, 40, 47, 50, vol. II: nos. 57, 64, 66, 74, 78b, 82, 85, 97, 103, 106)

The present copy brings together the highest illustrative interpretations - one by Novelli and one by Cochin - of Tasso's great work, one of the most influential of Western literature, and its renowned typographic treatment by Didot, in a copy celebrated for its fine binding by Walther and with distinguished provenance.

Novelli created his series of drawings for Antonio Groppo's Venice 1760-61 edition of

Tasso. Pietro Antonio Novelli (1729-1804), the Venetian draftsman and painter influenced by Guardi and Tiepolo, demonstrated from an early age a great facility for drawing and a vivid imagination. In addition to a deep personal interest in literary culture Novelli produced altar pieces and frescoes throughout northern Italy, and his patrons included Catherine the Great of Russia. The author Giuseppe Avelloni remarked: *'The drawings and painted works by Novelli showed not just a profound knowledge, but also a supreme degree of fantasy'* (Getty). Novelli's extensive suite of drawings is closely linked to its literary source yet imbued with originality; it is among the most interesting interpretations of Tasso's masterpiece. These fine drawings are bound with the first edition of Tasso illustrated by Cochin, in a handsome morocco binding by Walther; this edition of approximately 200 copies only is a *'collector's book on the grand scale, luxurious in format, paper and illustrations'* (Ray).



This copy is further enriched by four manuscript insertions, comprising a manuscript in Latin and Italian, a fragment perhaps from a masque (*'Quid prodest fuisse coesar? Nihil...'*), adapting texts principally from Petrarch and Tasso, 17 lines on one page, folio (the leaf formerly in the O'Callaghan collection, sale 27-28 May 1875, lot 354, where it is described as in Tasso's hand); together with letters signed by Tasso's patron Eleonora d'Este to Charles Emmanuel I, Duke of Savoy, 16 October 1580, and by his father, Bernardo Tasso to the author and scholar Sperone Speroni, Venice, 10 June 1559, referring to Torquato bringing parts of a poem [probably Bernardo's epic *L'Amadigi*] to Padua, *'Le mando per mio figliuolo, il qual viene A la festa del santo, i primi quinterni del Poema, et sette quinterni del fine'*, and an autograph

manuscript by Bernardo Tasso, a madrigal, *'Sovra la Ill. Signora violan[ta] Visconta il Passonico suo servitore'* (loss to upper right corner, affecting the title and three lines of text).

Provenance: Frances Mary Richardson Currer (1785-1861; 1820 cat., p.80; 1833 cat., p.376;) Frances Mary Richardson Currer was one of the greatest bibliophiles, ranking alongside Earl Spencer and the Duke of Devonshire. Her library at Eshton Hall was celebrated for its rarities, especially in early printing, Bibles, and illustrated books, of which the present Tasso is a superb example. It was after her that Charlotte Brontë devised her pseudonym, Currer Bell. (by bequest to:); Matthew Wilson of Eshton Hall (sale, 2 June 1916, lot 695, to Lambert); Mortimer L. Schiff (1877-31; sale Sotheby's, 25 March 1938, lot 548; bookplate); Pierre Foullon; Jacques Couppel du Lude (sold, Alde, 23 November 2009, lot 139).

56. TITTEL, Hans. Sumo, der japanische Ringkampf. Nach japanischen Quellen. *Bando, gedruckt und gebunden in der Lagerdruckerei des Kriegsgefangenenlagers, 1919.* 4to (270 x 190 mm) folding wood cut frontispiece printed in colour, 2 unnl. (title and 1 blank), 42 pp., 2 unnl. (errata and 1 blank), 4 woodcut plates printed in colour. Japanese style binding, stitched, as issued, with flexible boards, printed lettering piece on upper cover (publisher's binding) \$ 15,000

FIRST AND ONLY EDITION, VERY RARE.

THIS TREATISE ON SUMO WAS PRINTED AND BOUND IN A PRISON CAMP IN JAPAN DURING THE FIRST WORLD WAR. THE TEXT WAS COPIED FROM THE MANUSCRIPT AND THEN PRINTED ON MIMEOGRAPH.

During World War I, Japan fought on the side of the Allies and in November 1914 captured the German possession of Qingdao in China, taking about 5,000 prisoners who were transferred and interned on the archipelago at Bando camp (Tokushima prefecture). The author of this treaty, a man named H[ans] Tittel, was one of these German POWs.



The book was printed and bound on the spot. The text is in ōban format and printed on rice paper.

The beautiful and interesting illustration includes 33 figures in the text and 5 colour plates including the large folding frontispiece, all woodcut, and depicting famous wrestlers, technical holds and accessories of the rikishi (not sumotori as they are wrongly called in France). Among the famous wrestlers are Onishiki, Tochioyama, and Otori; the frontispiece, inspired by an old woodcut, shows referees.

We have only been able to trace 3 institutional copies, all three located by Worldcat in Germany (1 in Cologne, 2 in Berlin).

Upper spine partly split, otherwise a very good copy of this rare publication.

57. TORQUEMADA, Juan de. Primera [-tercera] parte de los veinte y un libros rituales y monarchia Indiana, con el origen y guerras, de los Indios occidentales, de sus poblaciones, descubrimiento, conquista, conversion y otras cosas maravillosas de la mesma tierra. *Madrid, Nicolas Rodroguez Franco, 1723 [=1725].* 3 volumes small folio (285 x 196 mm) engraved title by Irala, 19 unnl., 768 pp., 36 unnl., 1 engraved folding worldmap for volume I ; engraved title by Irala, 6 unnl., 623 pp., 28 unnl. for volume II ; engraved title by Irala, 5 unnl., 4, 634 pp., 21 unnl. for volume III. Contemporary Spanish marbled sheep, spine gilt with raised bands, spine labels in light brown and green morocco, blue marbled edges. \$ 18,000

Alden-Landis, 725/195 ; Brunet, V, 886 ; Burden, 140 (p. 169) ; John Carter Brown, 1723/339 ; Leclerc, Bibliotheca Americana (1867), 1476 (correct collation) ; Medina, IV, 2491 (erroneous collation) ; Palau, XXIII, 335033 ; Sabin, 96212.

SECOND AND BEST EDITION, REVISED BY BARCIA, OF THIS HIGHLY IMPORTANT WORK ON MEXICAN HISTORY (FIRST EDITION MADRID 1615).



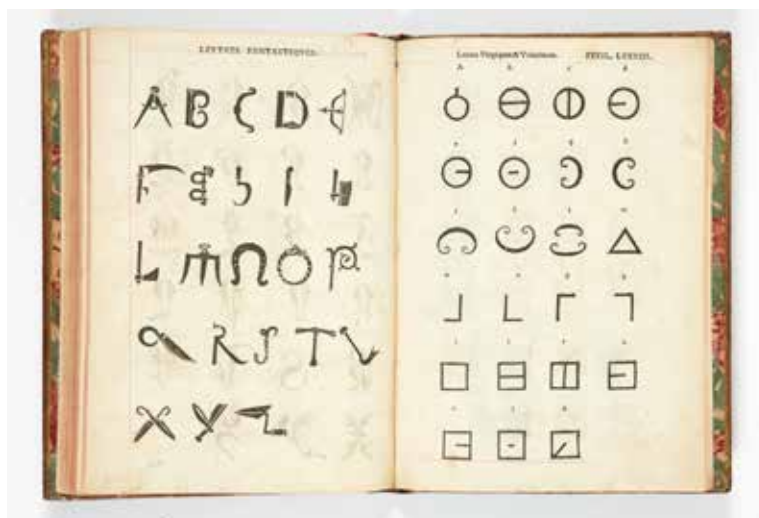
The present edition, which is edited by Barcia, is more highly prized than the first. The first volume treats of the Indians of new Spain and of their origin; of the customs of the kingdoms of Mexico, Tezcucó and other provinces now included in the boundaries of Mexico, together with the history of the conquest by the Spaniards. The second volume contains a comparison of the customs of the Mexicans with those of the nations of antiquity. The third relates to ecclesiastical affairs, including the lives of many members of the order of Franciscans to which the author belonged.

The *Monarchia Indiana* has been pronounced the most complete in respect to the antiquity of Mexico of any hitherto published. "The author resided in Mexico from his youth to his death;

knew the Mexican language well, conversed with the Mexicans for upwards of fifty years, collected a great number of ancient pictures and manuscripts, and labored at his work for more than twenty years”... No work has been more consulted, and copied” (JCB).

The illustration comprises an allegorical title (repeated) engraved by Irala and a fine engraved worldmap. This worldmap, listed by Burden under number 140, was first used in 1601 to illustrate the work by Herrera y Tordesillas. It contains the famous ‘Line of Tordesilla’ showing the demarcation between the Spanish and the Portuguese possessions in the New World. This map, printed from the original copperplate, contains a diagram of climatic zones in the lower left. The other three similar maps mentioned by Burden are made from new engravings, reduced in size.

Good copy, albeit some slight shaving to headlines and a light waterstain to volume II.



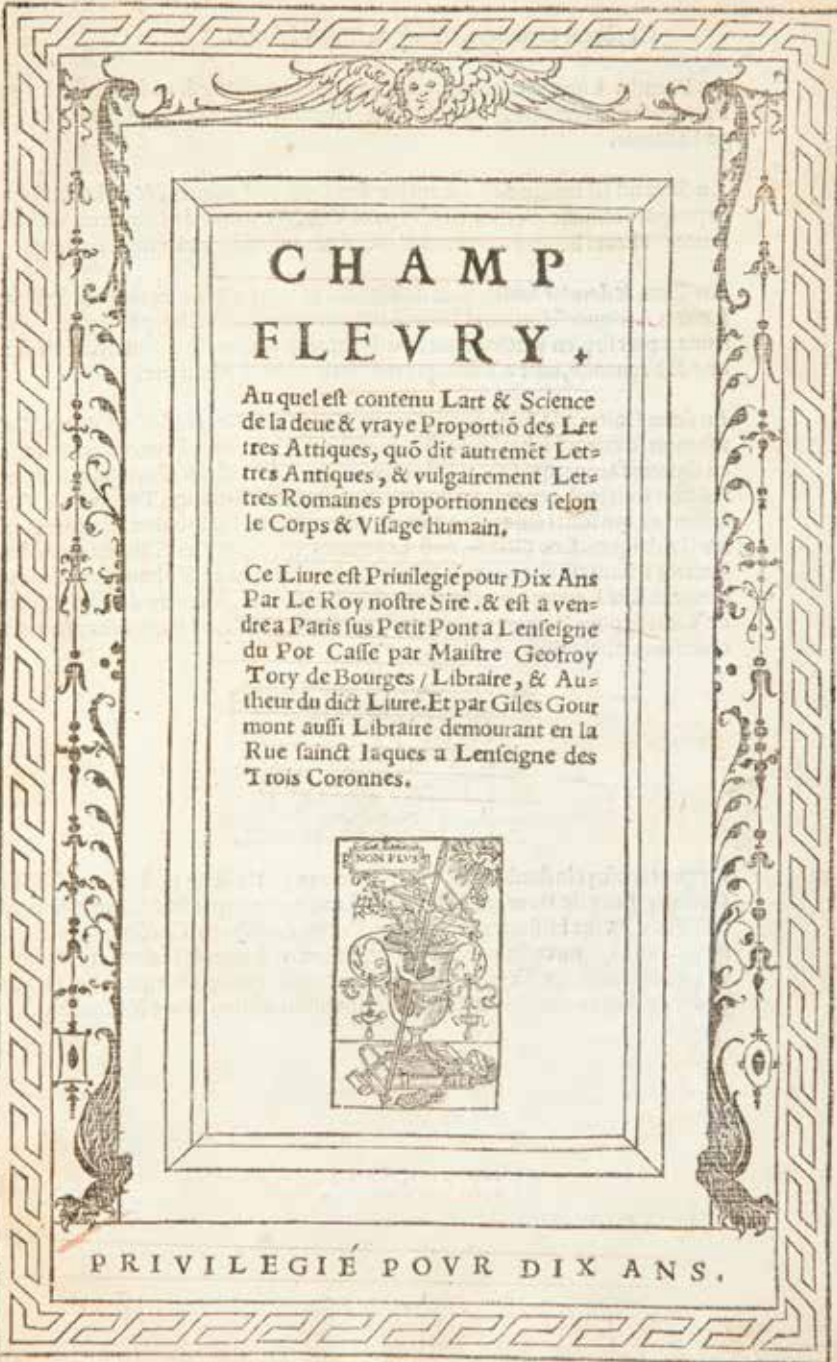
Masterpiece of French Renaissance book illustration and typography

58. TORY, Geoffroy. Champfleury. Au quel est contenu Lart & Science de la deue & vraye Proportion des Lettres Attiques, quon dit autrement lettres antiques, & vulgairement lettres romaines proportionnees selon le corps et visage humain. Paris, Geoffroy Tory & Gilles de Gourmont, 28 April 1529. Folio (242 x 171 mm) 8 nn.ll., LXXX num.ll. 17th century mottled calf, spine gilt with raised bands. \$ 70 000

Quentin, Fleurons de la Bodmeriana, Chroniques d'une histoire du livre, 2005, n° 23; En français dans le texte, Paris, 1990, n° 41; Mortimer, French 16th Century Books, n° 524 ("The most famous single work in the early history of French typography"); Cicognara, number 362; Brun, Le Livre illustré français de la Renaissance, pp. 44 & 46-47; Updike, Printing Types I, 188-189; Berlin Kat, 5084.

FIRST EDITION.

THE MOST FAMOUS SINGLE WORK IN THE EARLY HISTORY OF FRENCH TYPOGRAPHY.



CHAMP FLEVRY.

Auquel est contenu Lart & Science
de la deue & vraye Proportio des Let-
tres Attiques, quõ dit autremet Let-
tres Antiques, & vulgairement Let-
tres Romaines proportionnees selon
le Corps & Visage humain.

Ce Livre est Privilégié pour Dix Ans
Par Le Roy nostre Sire. & est a ven-
dre a Paris sus Petit Pont a Lenseigne
du Pot Casse par Maistre Geotroy
Tory de Bourges / Libraire, & Au-
theur du dict Livre. Et par Giles Gour-
mont aussi Libraire demourant en la
Rue saint Jaques a Lenseigne des
Trois Coronnes.



PRIVILEGIÉ POVR DIX ANS.

“Geofroy Tory (...) was at once poet, translator and critic, artist and workman, dreamer and reformer. He had been a traveller in Italy and was deeply moved by the Renaissance spirit. He wrote, printed, and published books; he designed type in which to print them, and ornaments with which to adorn them. (...) He was a prime mover in introducing roman types and made innovation in the arrangement of title-pages. In short, he was a kind of divine jack-of-all-trades.” (Updike).

“The most famous single work in the early history of French typography. The three books of the text are concerned with the French language, the origin of Roman letters, and the construction of the letters. This volume is, in addition, the major work upon which Tory’s reputation as renaissance scholar, printer, and artists is based... The imprint of this first issue names both Tory and Gilles de Gourmont as publishers. Bernard attributes this printing to Gourmont, but Johnson believes that this is the first book printed by Tory himself ” (Mortimer).

“The result of this work was an immediate and complete revolution in French typography and orthography – the abandonment of the Gothic and the adoption of a new cut of antique face” (Bigmore & Wyman).

The present copy belongs to the first issue as it mentions the names of both printers, Geoffroy Tory and de Gourmont.

THE MAGISTERIAL BOOK ILLUSTRATION INCLUDES 13 FULL-PAGE COMPOSITIONS OF ALPHABETS IN VARIOUS STYLES, AS WELL AS INTERLACED CHARACTERS OR TYPOGRAPHICAL FANTASIES FOR THE USE OF CRAFTSMEN.

Copy ruled in red, leaves LXXII and LXXX remargined and binding with old restorations.

The most complete copy known

59. VONTET, Jacques. L’Art de trancher la viande, et toutes sortes de fruits. A la mode italienne, et nouvellement à la françoise, par Jacques Vontet, ecuyer tranchant. *Lyon, no name [ca.1668-1669]*. 4to (225 x 164 mm) engraved and unidentified coat of arms, 3 unnl. ll. (title in calligraphy, introduction), 32 unnl.pp. of text, illustrated with 50 engraved and annotated plates (some repeated). Contemporary limp vellum. \$ 40,000

Vicaire, col. 870; Livres en bouche, 145.

ONE OF THE MOST CURIOUS WORKS OF GASTRONOMIC LITERATURE.

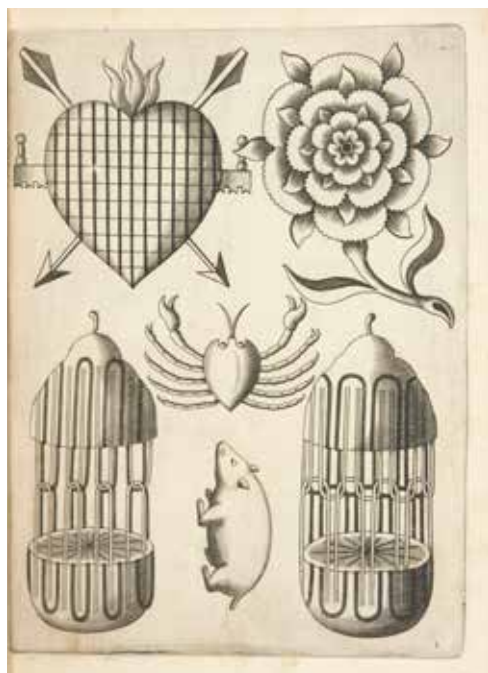
IT CONSISTS OF A SERIES OF ENGRAVED PLATES WITHOUT PRINTED TEXT, DESIGNED TO ILLUSTRATE THE ART OF CARVING. THE ACCOMPANYING TEXT IS ALWAYS HANDWRITTEN.

THE MOST COMPLETE COPY DESCRIBED.

It contains 50 plates (some with 2 engravings) and 1 plate with a large coat of arms.

The 3 plates bound at the end are duplicates of the plates bound in at the beginning of the volume together with the explanatory culinary text.

Only about ten copies of this treatise are known, most composed in a slightly different manner: among them, the Baron Pichon copy (with 35 plates only) described by Vicaire col. 870, the Béhague copy (also 35 plates) described in the catalogue Food and Drink, Maggs n° 135, the Grimod de La Reynière copy – an interesting provenance because Grimod used a plate as a frontispiece for his *Manuel des Amphitryons*; another copy (with 34 plates) is described in the *Bulletin Morgan 1879-1881* n° 7096; Mutelet Metz's copy (with 41 plates) is described in *Livres en bouche*, Bibl. Nat. n° 145; and the copy described in Oberlé, *Fastes* n° 552 (39 plates).



The most detailed description can be found in *Von Lucullus zu Escoffier* by Harry Schraemli, the great Swiss chef, who eagerly describes the work as “the first Swiss art of carving”; “the art of carving reached its peak in the 17th century and this was thanks to the work of a Swiss born, Jacques Vontet born in Fribourg. He visited all the cultural centres of Europe to teach his art in the princely courts. In 1627 he had a talented artist engrave 29 plates showing all kinds of poultry and fruit. He had these engravings bound with interleaved sheets annotated by his hand and sold the manuscripts to his pupils...”. Vontet continued his career in Lyon where he was based in rue du Bois near Saint-Nizier.

The present copy is composed as follows: 1 f. with a full-page coat of arms, 1 f. of

calligraphed title, 2 ff. calligraphed on both sides: *To the reader*. In this introduction Vontet defines the function: “An Escuyer tranchant must be of good birth because he must hold one of the first rows between the servants and his Maistre (...) He must present himself at table with his sword at his side, his coat on his shoulders and his napkin on his left arm...” followed by details on his own career. “I had the happiness to serve in Spain as a squire at the table of Monseigneur the Duke of Coraldo, in Rome I taught publicly the greatest nobility both foreign and domestic, I continued the same exercise in Siena, Padua and in all the other superb cities of Italy...”. He then gives details on how to interpretate the engraved plates.

The 32 text pages carry explanations of the plates (often calligraphed on the reverse side).

The engraved plates depict the following: The way to hold the fork and knife - The method of slicing *allouettes becquefics* and ortolans - Of quail, thrushes and blackbirds - Of pigeons - Of chickens, turkeys and peacocks - Woodcock, Pigeons - Chickens, turkeys

and peacocks - Woodcocks, crows and francolins - Red and grey partridges - Duckling and hoopoe - How to slice and divide the above birds and fowl into two or four parts - How to divide the above game into five pieces - Capon Italian style - Second way of serving capon - Boiled hen and boiled chickens - Guinea rooster, peacock and crane - Large guinea fowl, swan and heron - Large pheasant - Wild and domestic duck - Goose - Goose sliced in a dish - Hare (3 plates) - Hare and goat - Pig (2 plates) - Kid (2 plates) - Calf's teste (2 plates) - Pork's hindquarters and wild boar - Calf's loin - Ham - Leg of lamb - Sheep's shoulder - Fish - Fruit (6 plates) - 5 plates of strange animals (crustaceans, turtles, fantastic animals), 5 plates without annotations (citrus fruits, large fowl and 3 fowls, one of which is a double).

Most of the figures are completed in pen (indications of slicing and numbering of the pieces).



We have not identified the coat of arms at the beginning. The same coat of arms appeared in a copy sold at auction in 2012.

This “Work was intended for the author’s teaching needs and the distribution of copies to his pupils. This semi-private destination would explain the surprising form of these volumes, halfway between manuscript and printed form. The figures - largely inspired by those of Giegher [Matthias Giegher. *Li tre trattati...* Padua 1639] - are in fact engraved on copper and therefore printed, while the explanatory texts accompanying them are handwritten. Among the dozen or so known copies, the one in Metz is certainly one of the most interesting. More complete than the Pichon copy in terms of both the number of plates and the accompanying texts, it is probably of a slightly later execution, but its Germanic calligraphy suggests that it was written by a pupil of the author” (*Livres en bouche*).

“The major work of the French cutting school, *l’art de trancher la viande et toutes sortes de fruits*” by Jacques Vontet (1650). This is the second French teaching book

on the art of cutting in France. It is very strongly inspired by the manuscript of Pierre Petit. Bibliographers have made this work an enigma because the author is certainly not identified. For some it is Pierre Petit, who would have been copied by Jacques Vontet twenty years later. For others, there is only one author. This work is of capital importance. Firstly, because it gives us plates of drawings corresponding to the cuttings of the time. Secondly, because it was part of the library of Grimod de la Reynière, who codified gastronomy at the beginning of the 19th century (Gil Galasso, *Histoire de l'art de la découpe*, p. 107).

We were unable to identify the coat of arms present at the beginning of the book. This coat of arms is not described by Olivier, Hermal & Rotton. An almost similar coat of arms (only one lion) is described Dubuisson (volume II) as belonging to the de Malezieu family.

AN EXCEPTIONAL COPY, THE MOST COMPLETE KNOWN.

Small brown stains in the upper corner; vellum stained and with small tears.

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

60. ZUMARRAGA, Juan de. Botschafft des Grossmachtigsten Konigs David auss dem grossen un hohen Morenland den man gemeinlich nennet Priester Johan an Babst Clemens den Sibenden... Zu lezt Ein Sendbriefff 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*). \$ 35,000

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.

Lot back cover - **37. LOWTHER, Rear Admiral Marcus.** Privately composed album of 171 original drawings and watercolours, and 1 original photograph documenting the travels of Rear Admiral Marcus Lowther to Asia, South America, Southern Pacific (enlarged image).



Joy of a young lady at Easter Island on being
given a piece of board. She danced before, without
wetting her clothes! 1/12