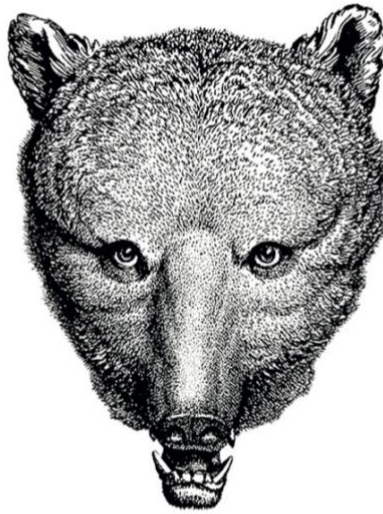


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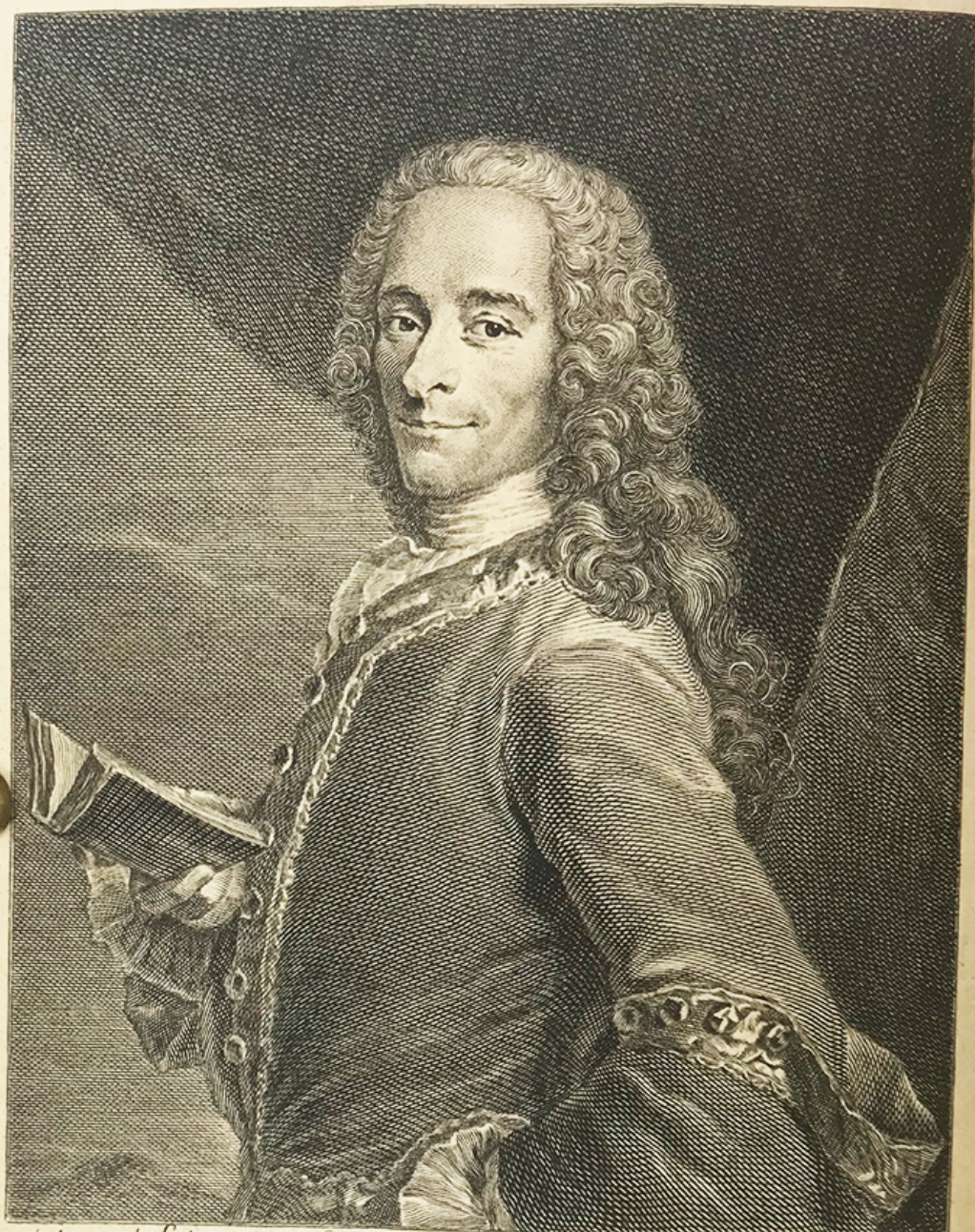
PEC orsifederico@pec.it

"CETTE EDITION EST FORT BELLE" (BEUCHOT).

THE RARE FIRST DRESDEN EDITION OF VOLTAIRE'S WORKS IN A FINE BINDING
WITH TWO PRESTIGIOUS PROVENANCES.







peint par de Latour en 1736

gravé par Ballechou

*Post genitis hic carus erit,
nunc carus amicis*

OEUVRES
DE
M^r. DE VOLTAIRE

NOUVELLE EDITION

REVUE, CORRIGÉE
ET CONSIDÉRABLEMENT AUGMENTÉE
PAR L'AUTEUR

ENRICHIE DE FIGURES EN TAILLE-DOUCE.

TOME PREMIER



A DRESDE 1748.

CHEZ GEORGÉ CONRAD WALTHER

LIBRAIRE DU ROI.

AVEC PRIVILEGE.

VOLTAIRE, François-Marie Arouet de. *Oeuvres de M. de Voltaire. Nouvelle édition revue, corrigée et considérablement augmentée par l'auteur. Enrichie de figures en taille-douce. Tome premier [-neuvième].*

Dresden, George-Conrad Walther (i.e. Leipzig, Breitkopf), 1748-1750.

€8000

Large 8vo. 9 vols, 8 printed in 1748 and 1 in 1750 (A 10th supplementary volume was issued four years later, in 1754 – here not present and very rarely found to complete the series). First volume with frontispiece portrait of the author engraved by Jean-Joseph Balechou after Maurice Quentin de La Tour's painting; 20 full-page plates (11 to the 1st, 5 to the 4th and 4 to the 5th volume) by Johann Martin Bernigeroth, some of which, according to Bengesco, were engraved after the illustrations of *La Henriade* (1728, 4to) and others after those of the collected and separate editions of Voltaire's *Théâtre*. 17 folding plates at the end of the 6th volume illustrating Voltaire's scientific works. 38 plates in total. Half-titles, titles in red and black, engraved vignettes on title-pages, numerous head- and tail-pieces. Bound in strictly contemporary sumptuous fauve calf with gilt-tooled supra libros to centre of upper boards: initials "G. E. M." (not identified) within a shield sided by vegetal decorations and topped by a crown. Later provenance seems to be the personal collection of renowned German bibliographer and librarian Friedrich Adolf Ebert, as the early ms. name "Ebert" on the verso of third volume's front flyleaf would suggest. All edges decorated with attractive "à pois" motive. Double labels with titles and tommeson to richly gilt spines. Original marbled endpapers. Skillful restorations to the spines. A fine, elegant set.

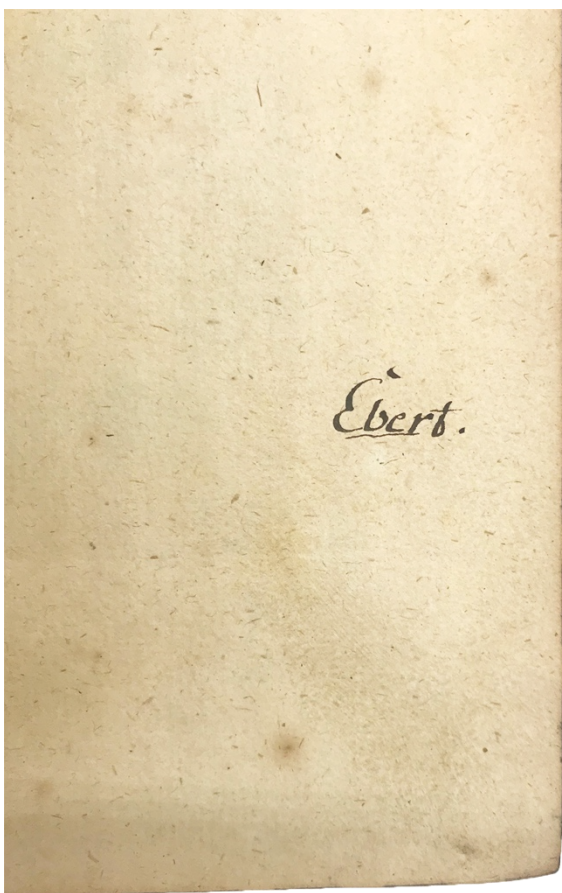
THE EDITION AND ITS CONTEXT. *Important, beautiful and rare edition of Voltaire's works, which is generally known as the first Dresden edition. This was one of the few editions that were authorised and carefully curated by the author and the only edition of his collected works to be banned by the Catholic Church in 1753. The printer Walther came to Dresden from Nuremberg in 1736 and joined the purveyor of books for the royal library, before becoming the court printer to the king. He was, at his own request, recommended to Voltaire by Count Francesco Algarotti who wrote of him, "nella sua professione va dietro all'onore" (Besterman D. 3483), and Voltaire quickly agreed to Walther's proposal for the printing of a new edition of his works. The close and friendly cooperation with Voltaire that lasted until 1755, whereby the partners never got to know each other personally, led to the publication of another, but not considered significant, edition of the work (1752-1770). Voltaire wished this edition to be the most*

luxurious issue of his works, since it had to introduce him to the aristocrats and the leading intellectual circles of the Eastern European powers. Indeed, not only Voltaire was in a friendly relationship with the King of Prussia, who was a great admirer of the French philosopher and considered him his mentor, but Friedrich II also hosted Voltaire in his territories during the tensions between the thinker and the French court in Paris. Friedrich the Great introduced Voltaire to the powerful of eastern and northern Europe.



EARLY PROVENANCE. *Thanks to the help and suggestions of the SLUB Dresden librarians, it has been possible to make a comparison with samples of Büнау and Brühl bindings, that is, books from the prestigious private libraries of counts Heinrich von Büнау and Heinrich von Brühl, and establish a link. The spine designs, type of leather, and general style, are quite identical. Thus, like the Büнау and Brühl bindings, this set*

was probably produced at the Royal bookbindery in Dresden. We have not managed to identify the wealthy and socially-elevated bibliophile who owned the set, whose initials are stamped on the covers; nevertheless, thanks to the assistance of the SLUB Dresden librarians, there is reason to believe that the set was sumptuously bound shortly after the publication of the ninth volume and, given the evidence of other sets which as well have strictly contemporary fine bindings, it is conceivable that this may be one of those sets which were especially bound for high dignitaries and aristocrats, mainly from Germany, Northern and Eastern Europe, who were close to the royal court of Dresden, and who were eagerly waiting for their own set of the latest edition of Voltaire's "Oeuvres", which had been advertised as the best edition, the most correct and beautiful in comparison with the those produced earlier (See Brown, "Voltaire et le livre"). It is known that both the printer Walther and Voltaire presented important people with their freshly printed sets, after the publication of the ninth volume, some of which appear in the C18.net list of copies available in public and private libraries (see the section "Localisation des exemplaires" at C18.net). Also, a number of these sets show ms. annotations of the author and his helpers, which, together with the known extensive correspondence between Voltaire and the printer, demonstrate how important was to the philosopher that this particular edition resulted impeccable.



LATER PROVENANCE. Comparison between Friedrich Adolf Ebert's autographs on books from his private collection, which are now kept in SLUB Dresden, suggests that the set must be linked to the renowned bibliographer, who probably owned it. At the age of fifteen, Ebert was appointed to a subordinate post in the municipal library of Leipzig. In 1813, he was attached to the Leipzig University library, and in 1814 was appointed secretary to the Royal Library of Dresden. The rich resources open to him in the Dresden library enabled him to undertake the work on which his reputation chiefly rests, the *Allgemeines bibliographisches Lexikon* (1821-1830). This was the first work of the kind produced in Germany, and the most scientific published anywhere. From 1823 to 1825, Ebert was librarian to the Duke of Brunswick at Wolfenbüttel. He returned to Dresden in 1827 and was made chief librarian of the Dresden Royal library.

Today this edition seems unobtainable on the market as a complete set. Sold only one time at auction as complete with 10 volumes (Christie's New York, 1976), it was offered for sale in 9 volumes, like the present set, two times in the '80s (Sotheby's New York, 1985; Sotheby's Paris, 1988: an extraordinary copy with annotations by Voltaire and his secretary Longchamp). The very few other auction records that we found concern incomplete copies, some of which, nevertheless, are corrected and inscribed by the author and his helpers.

BIBLIOGRAPHY. **C18.NET** (Voltaire, Éditions collectives, 1728-1778), **Æ48D**: "Édition publiée avec la participation de Voltaire. Il en existe plusieurs exemplaires corrigés par Voltaire et ses secrétaires... pour l'historique de cette édition, voir l'article de Martin Fontius et David Smith avec la collaboration d'Andrew Brown, "La publication en 1748 des *Œuvres complètes de Mr de Voltaire* par Georg Konrad Walther, de Dresde", *Voltaire et le livre*, 2009, p. 47-66"; **BEUCHOT** 10; ID., *Oeuvres de Voltaire*, I, p. VII-VIII: "cette édition est fort belle...la meme année 1748, furent imprimés à Leipzig, chez Breitkof, pour le compte et avec l'adresse de G.-C. Walther de Dresde, huit volumes in-8°...La préface de cette édition est datée de Paris, 1er septembre 1748, et signée H. Dumont et J. Bertaud"; **BENGESCO**, t. IV, p. 31-38, n° 2129; **TRAPNELL** 48D; BnC 28-35; **MILZA**, *Voltaire*, 2007; **QUERARD**. Bibliographie voltairienne, p. 95; ID. *La France littéraire*, X, p. 370: "En tete du primer volume est un fort beau portrait de Voltaire, gravé par Balechou, d'après le tableau de Latour, en 1736...Cette édition est fort belle...Les augmentations fournies par l'auteur sont considérables, et consistent en additions faites aux ouvrages déjà imprimés, ou en ouvrages inédits; par exemple, la comédie de la Prude. C'est dans cette édition qu'est la version que M. Benchot a suivie pour les vers 3 et 4 de la scène 6 de l'acte III...Cette édition, désignée dans "l'Index librorum prohibitorum", sous le titre vague d'Oeuvres de Voltaire, à Dresde, 1748, fut condamnée par la cour de Rome, par décret du 22 février 1753."; **ANNANDALE**. "The Publication of Voltaire's Dialogue entre un Brachmane et un Jésuite", in *Romance Notes*, Vol. 21, No. 1 (Fall 1980), pp. 76-82: 76: "In 1748 an edition of Voltaire's works was published in eight volumes by George Conrad Walther. Two further volumes were later produced...This edition has naturally been accorded considerable attention since Voltaire was directly involved in it from the beginning and it contained a substantial number of revisions, as well as some new works. It is in this edition that Voltaire admitted for the first time the authorship of *Zadig* and it is here that *Le monde come il va* first appeared."

AN EXCELLENT COPY OF AMMAN'S BIBLE, THE MOST BEAUTIFULLY ILLUSTRATED
16TH-CENTURY BIBLE



BIBLIA
AD VETVSTISSIMA
EXEMPLARIA NVNC RE-
CENS CASTIGATA.

HIS ACCESSERVNT SCHEMATA
TABERNACVLI MOSAICI, TEMPLI SALOMONIS, OM-
niumq; præcipuarum historiarum, summa
arte & fide expressa,

HEBRAEA ITEM, CHALDAEA, GRAECA ET
LATINA NOMINA VIRORVM, MVLIERVVM, POPV LORVM, IDOLORVM, VRBIVM,
Fluuiorum, Montium, caterorumq; locorum, quæ in Biblijs leguntur restituta
cum Latina interpretatione, ac locorum è Cosmo-
graphis descriptione.

*Quid in horum Bibliorum castigatione præstitum sit, subsequentes præ-
fationes latius indicabunt.*



FRANCOFORTI AD MOENVVM,
M. D. LXVI.

CAP. VI.
 creaturam quæ in celo est, &
 & sub terra, & quæ sunt in ma-
 o: omnes audiui dicentes, Se-
 no, & Agno, benedictio & ho-
 & potestas in secula seculo.
 animalia dicebant, Amen. Et
 or seniores ceciderunt in fa-
 adorauerunt-viuentem in se-
 m?

CAPVT VI.
 or sigillis varij aduersus terram se-
 quinto vero aperte, anima marty-
 erari iudicium: ad sexti autē aper-
 tur signa futuri iudicij.

ad aperuisset Agnus vnum de
 illis, & audiui vnum de qua-
 bus, dicens, tanquam vocem
 i, & vide.

ecce equus albus, & qui sedebat
 habebat arcum, & data est ei
 uir vincens vt vinceret.

aperuisset sigillum secundum, au-
 animal, dicens, Veni, & vide.
 us equus rufus: & qui sedebat

atum est ei vt fumeret pacem
 tuicem se interticiant, & da-
 us magnus.

aperuisset sigillum tertium, audi-
 mal, dicens, Veni, & vide. Et
 ger: & qui sedebat super illū,
 am in manu sua.

quam vocem in medio qua-
 m dicentium: Bilibris tri-
 tres bilibres hordei denario,
 oleum ne læseris.

aperuisset sigillum quartum, au-
 uarti animalis dicentis, Veni

us pallidus: & qui sedebat su-
 men illi Mors, & infernus se-
 n. & data est illi potestas super
 es terræ, interficere gladio, fa-
 & bestiis terræ.

aperuisset sigillum quintum: vidi
 animas interfectorum propter
 & propter testimonium quod
 & clamabant voce magna, di-
 quo Domine, (sanctus, & ve-

licas & nō vindicas sanguinem
 is qui habitant in terra?
 illis singulæ stolæ albæ: & di-
 vt requiescerent adhuc tem-

m, donec compleantur cōserui
 eorum,

eorum, & fratres eorum qui interficiendi
 sunt sicut & illi.

12 Et vidi, cūm aperuisset sigillum sextum:
 & ecce terramotus magnus factus est, &



sol factus est niger tanquam saccus cilici-
 nus: & luna tota facta est sicut sanguis: ¶ &

stellæ de celo ceciderunt super terram, si-
 cut ficus emittit grossos suos cūm à vento

D



14 magno mouetur: ¶ & cælum recessit sicut
 liber inuolutus: & omnis mons, & insulæ

15 de locis suis motæ sunt. ¶ & reges terræ, &
 principes, & tribuni, & diuites, & fortes, &
 omnis

D

[BIBLIA LATINA] AMMAN, Jost (ill.), and Johannes HENTENIUS (ed.). *Biblia ad vetustissima exemplaria nunc recens castigata. Accesserunt schemata Tabernaculi Mosaici, Templi Salomonis, omniumque præcipum historiarum, summa arte & fide expressa. Hebraea item, Chaldaea, Graeca et Latina nomina...*

Frankfurt, Apud Georgium Corvinum, Sigismundum Feyrabend, et Haered. Wigandi Galli, 1566.

FIRST EDITION OF THE VULGATE WITH AMMAN'S STUNNING ILLUSTRATIONS. Folio. ff. [8], 602, [63]. Roman and Italic letters, some Greek and Hebrew. Imprint on last leaf. Register at colophon, double-column text, printed side notes, different large printer's devices on title and verso of final leaf, historiated and floriated initials, 128 woodcut illustrations, including 3 full-page. 18th-century calf with blind-ruled borders on covers, richly gilt-tooled spine, skilfully refurbished, divided in five compartments decorated with starry sky patterns. Marbled pastedowns, all edges sprinkled in red and blue. Occasional minimal damp stains at margins, sporadic light foxing and age toning. An excellent copy.



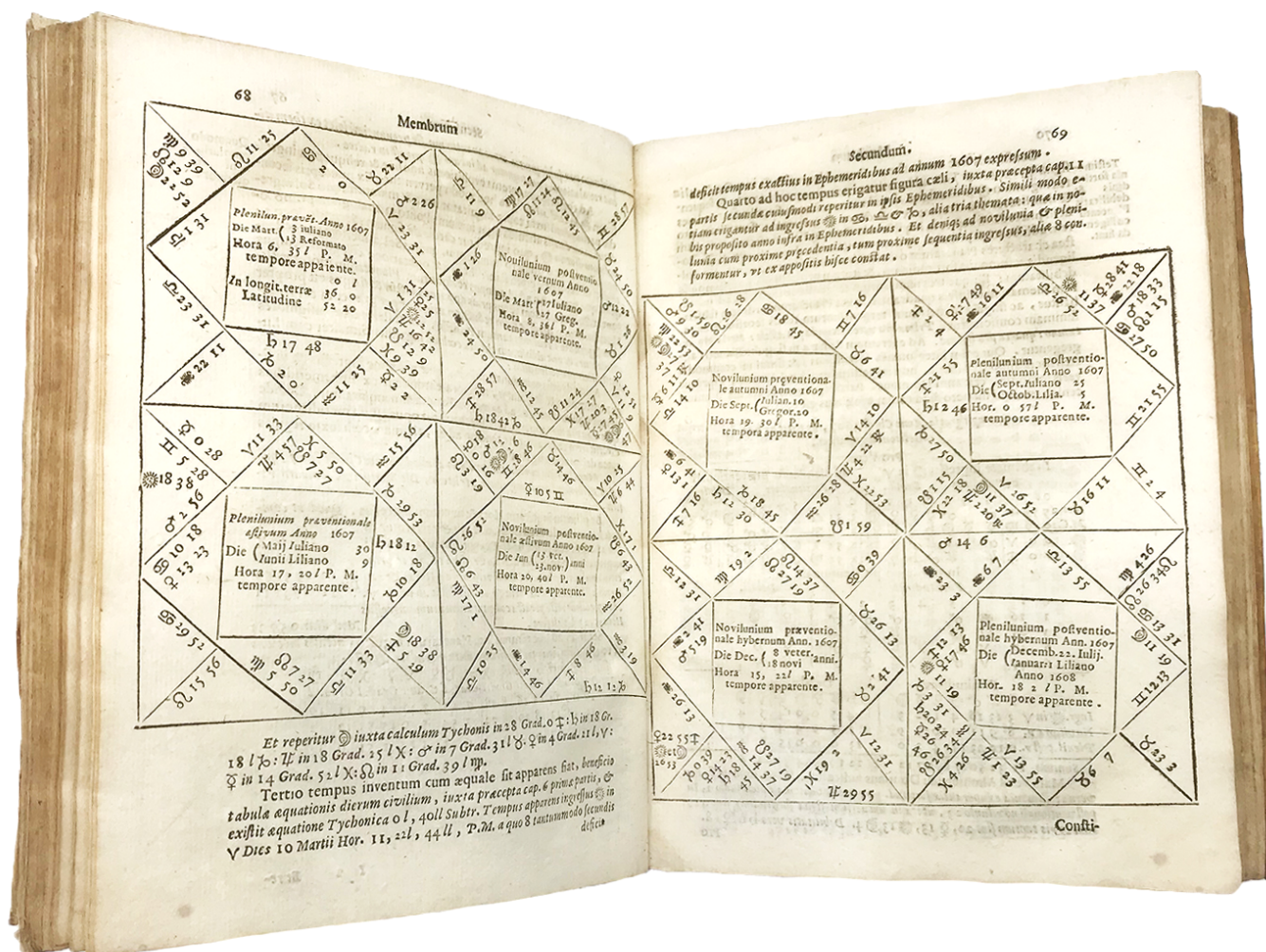
Edited by Johann Hentenius, who also curated the earlier editions of the Vulgate published in Louvain (1547) and Antwerp (1559), this splendid bible was illustrated by Swiss Jost Amman (1539-1591). The latter was a prolific maker of images as artist and engraver, often clustered in almost encyclopaedic structures. He was born in Zurich and trained in Nuremberg under Virgil Solis, a German printmaker, until he moved to

Frankfurt around 1560. After Solis' death, Amman took over his work on this and the previous Bible published by Sigmund Feyerabend. The earlier Feyerabend Bible was printed in the German language in 1564. This event created a lifelong partnership between the publisher and Amman, who would illustrate at least 50 books for Feyerabend alone. Amman's images proved so popular that they were often reissued in different forms.

Adams B1073; VD16 B2635; USTC 616445; Hollstein, *The New Hollstein: German engravings, etchings and woodcuts 1400-1700*, I, 24; Paisey, *Catalogue of German printed books to 1900*, 47; Andresen, *Beiträge zur älteren niederdeutschen Kupferstichkunde des 15. und 16. Jahrhunderts*, V, 294.



RARE FIRST AND ONLY EDITION OF ONE OF THE MOST IMPORTANT EARLY-C17TH
TREATISES OF GENERAL ASTROLOGY



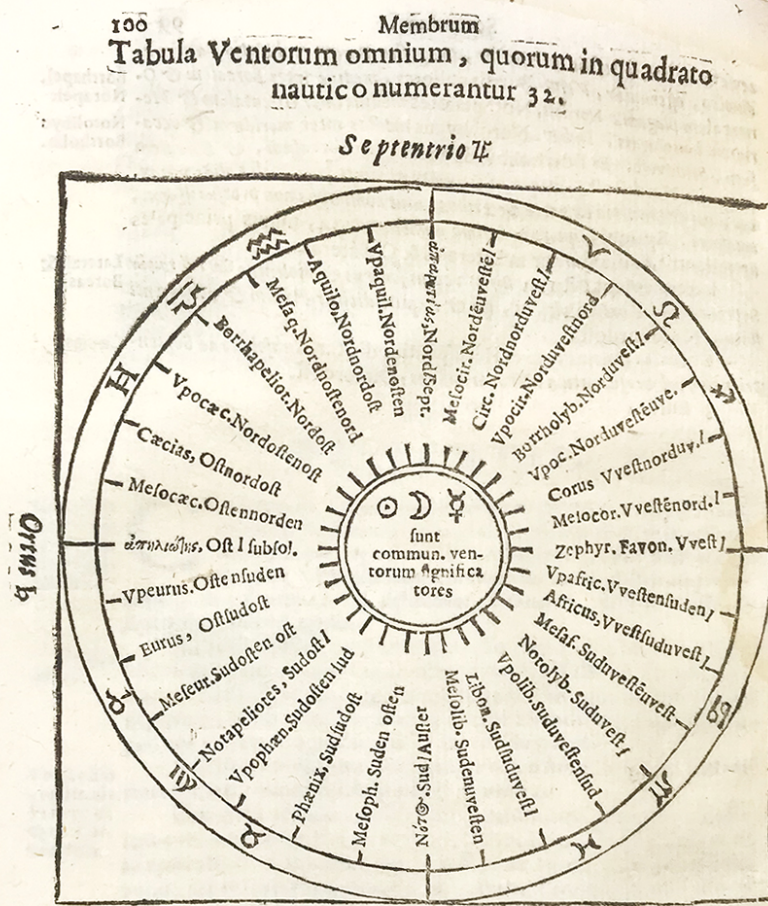
ORIGANUS, David. *Astrologia naturalis sive Tractatus de effectibus astrorum absolutissimus. ...*

Marseille, Aereq[ue] Io. Baptistæ Senij Genuensis, 1645.

€6000

FIRST EDITION, first issue. 4to, pp. [36], 454, [2]. Variant A without the "Corrigenda" section on verso of §§2 – the second gathering from the beginning; Var. A is probably

the first issue, since Var. B not only includes the "things to be corrected", which were most likely added later, but also the text of the prefatory letter was rearranged in order to end at §52r and leave room for the Corrigenda, while in Var. A it ends on top of §52v. Roman letter, some Italic, little Greek. Woodcut initials, printer's device on t-p repeated at colophon with the imprint, printed side notes. 96 astrological diagrams in the text, 8 of which at pp. 68-69 concerning full moons and new moons. Occasional light water staining, mainly at margins. Contemporary semi-limp vellum and original endpapers. Some leather loss along binding's extremities. Remains of old paper label to spine. Upper joint starting. A crisp and unsophisticated copy this rare and sought-after work.



- Eurus 3 Eurus seu Vulturinus, Plin. cap. 47 lib. 2, & Senec. c. 16 lib. 5 nat. quæst. Subsolano ad Austrum versus ortum hybernium vicinus, Ostfudoft.
- Phœnix 4 Phœnix vel Phœnicia qui & Euronotus vel Euroauster dicitur, utpote ab Euro ad Austrum declinans, Sudfudoft.
- Libonotus 5 Libonotus seu Austroafricus, qui ab Austro versus Africum vergit, Sudfudoft.
- Africus 6 Africus, qui ab Africa & Libya regionibus, unde procedit, prope occasum Brumalem nomen habet, & alias dicitur Vvestfudoft.

Philosopher and astronomer David Origanus (fl. 1558-1628), whose real name was David Trost, served as professor of mathematics and Greek at the academy of Frankfurt (Oder). His native place was the Polish town of Klodzko. *Astrologia naturalis* was his foremost work, which was published posthumously in Marseille by Giovanni Battista Senio from Genoa. The book deals with all aspects of astrology, both genethliacal and judicial. As Leandro Cantamessa had it, this work [our translation from the Italian] "discusses, among other things, friends and enemies, their behaviour and how to recognise them; intelligence; misery and fortune, parents, brothers and sisters; marriage and conjugal happiness; death, violent or natural. The numerous astrological charts are used as examples. Excellent work, among the best of the time." The astrological diagrams illustrate the horoscopes, to mention some of the most relevant,

or curious, figures, of Pope Paul III, August of Saxony, a hunchback boy, Cornelius Agrippa, Calvin, Erasmus, Pietro Bembo, a deaf girl, a dumb girl, Charles V, Peucher, Galeazzo Sforza, Savonarola, Cardano and Regiomontanus.

Gardner 889: "a fine old work, full of examples of horoscopes";

Cantamessa 5744; BN Opale plus FRBNF32498634;

Graesse, V, 46; Houzeau-Lancaster 5116;

Thorndike, VII, p. 145; USTC 6810402.

DAVIDIS
ORIGANI
GLACENSIS SILESII
MATHEMATICI, &c.
ASTROLOGIA
NATURALIS.
Sive Tractatus
DE EFFECTIBVS ASTRORVVM
ABSOLVTISSIMVS.

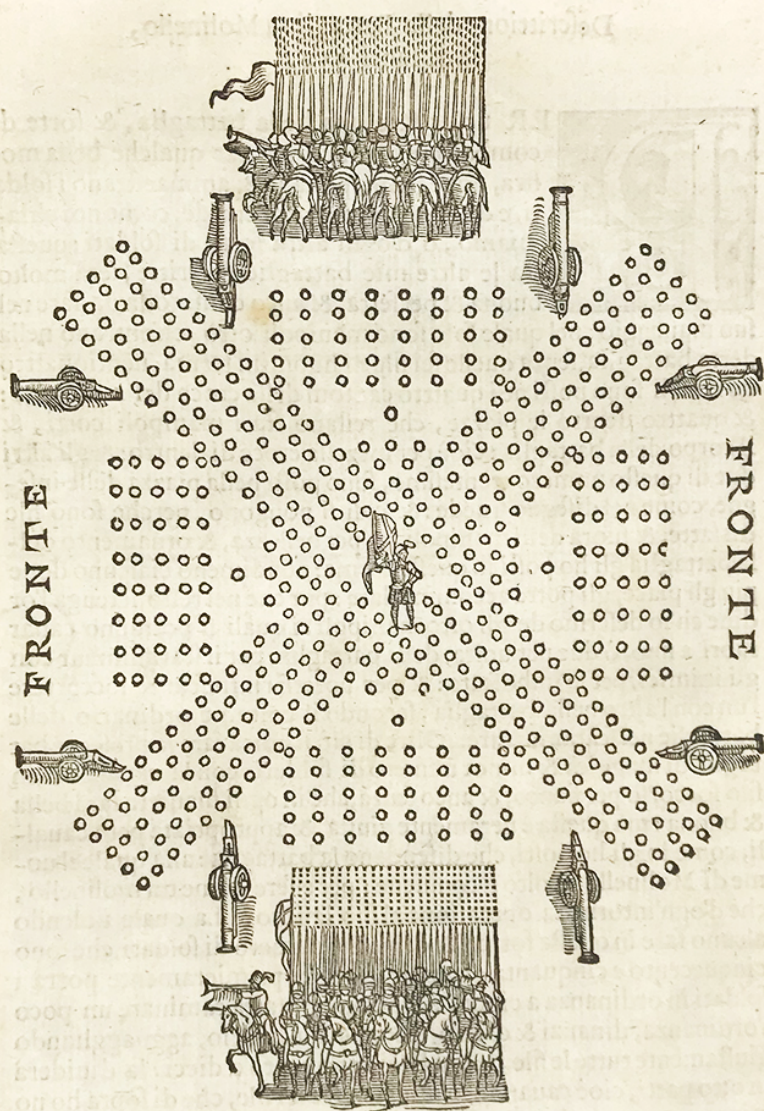
IN QVO OMNI ASTROLOGIAE, VT VOCANT;
Iudiciaria Vanitate, Superstitione, ac Impietate Christiano homine
indigna penitus euerfa, Vera Physica Coelestis ex proprijs,
ac genuinis Fundamentis astructur.

O P V S
MEDICIS, AGRICOLIS, NAVTIS, AC CAETERIS
Naturales Actiones rectè dirigere cupientibus
planè necessarium.



MASSILIÆ.
AERÆ Christi, Anno CIO IOC XLV.
Aereq; Io. Baptistæ Senij Genuensis.

Battaglia a Molinello, di fanti 550.



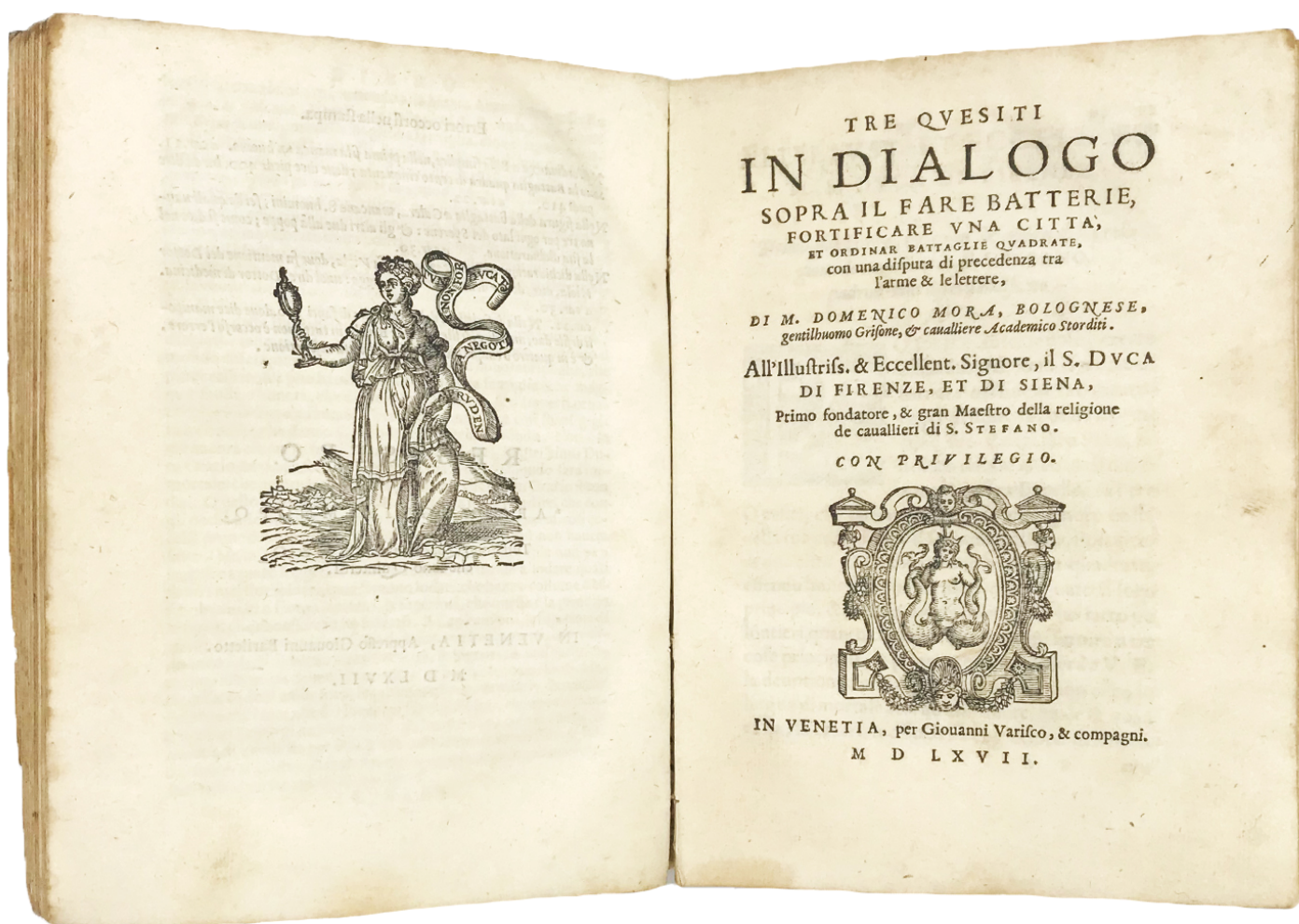
Vorrà questa battaglia nella sua circonferenza, piedi 1500. in circa,
cioè passa trecento.

Battaglia

CICOGNA, Giovanni Matteo. *Il primo libro del trattato militare... nel quale si contengono varie regole, & diversi modi, per fare con l'ordinanza battaglie nuove di fanteria. Con due tariffe, l'una delle ordinanze, & l'altra delle battaglie quadre perfette per ogni faccia: & molti altri ricordi utilissimi ad ogni buon soldato* [BOUND WITH] MORA, Domenico. *Tre quesiti in dialogo sopra il fare batterie, fortificare una città, et ordinar battaglie quadrate, con una disputa di precedenza tra l'arme & le lettere.*

Venice, Appresso Giovanni Bariletto, 1567; Venice, Per Giovanni Varisco, & compagni, 1567.

€5500



FIRST EDITIONS. 4to, 2 works in 1 volume, ff. [6], 65, [1] and [4], 68, [2]. Roman letter, some Italic. Printer's devices on both t-ps, repeated on final leaf of first work, which bears register and second imprint at colophon. Numerous woodcut illustrations, some full-page, mostly throughout the first work, which includes also a portrait of the author on the verso of the title leaf and a vignette headpiece on dedicatory letter showing the coat of arms of Duke of Parma Ottavio Farnese. Large historiated initials. Contemporary limp vellum, early title handwritten to spine, remains of ties, original endpapers.

Sporadic minimal age toning, little vellum loss at corner of front cover. An attractive volume, crisp and clean, containing two rare illustrated first editions.

Cicogna was a soldier and man of letters from Verona. Little is known about his life. His innovative work contains numerous woodcut illustrations of military strategy and battle tactics. In particular, many of these interesting illustrations show the arrangement of infantry troops and their arrays, which was inspired by the Greek and Roman classics on the art of warfare. This kind of military woodcuts that show tactics and army formations on the battlefield influenced later historiographers who illustrated their works on the topic with similar images.

*Mora was a military and engineering architect, born in Bologna in 1536. Captain in Zakynthos in 1569, he fought against Huguenots, Turks and Muscovites. He was colonel and governor in Poland from 1579. He wrote also *Il soldato* (1570) and *Il cavaliere* (1589). The book is dedicated to the Duke of Florence Cosimo de' Medici. The beginning of the first dialogue (*Di far battarie*) is linked with the debate about the controversial predominance of the military profession over the legal profession. Mora deals with artillery, ballistics, explosive charges, resistance to the impact of bullets. The second dialogue (*Del fortificare*) discusses the types of fortification and establishes which one is the best. The third (*Di por battaglie quadrate*) begins with considering the possibility of "perpetual peace". Mora thinks such peace could only be secured by bringing the war "to Asia, Africa, and in many parts of Europe against the infidels, & the enemies of God" (p. 54r), among which are included even those people who profess "our Catholic faith" (p. 54v).*

Two auction results only for the first book, no result at all for the second one (RBH).

1) Riccardi, I, 353-354; Cockle 536; Edit16 CNCE 12518. 2) Edit16 CNCE 40831.



"THE FIRST BOOK WRITTEN BY A NATIVE OF MEXICO TO BE PRINTED IN EUROPE"
 (ABBOT, RHETORIC AS PEDAGOGY, p. 227)



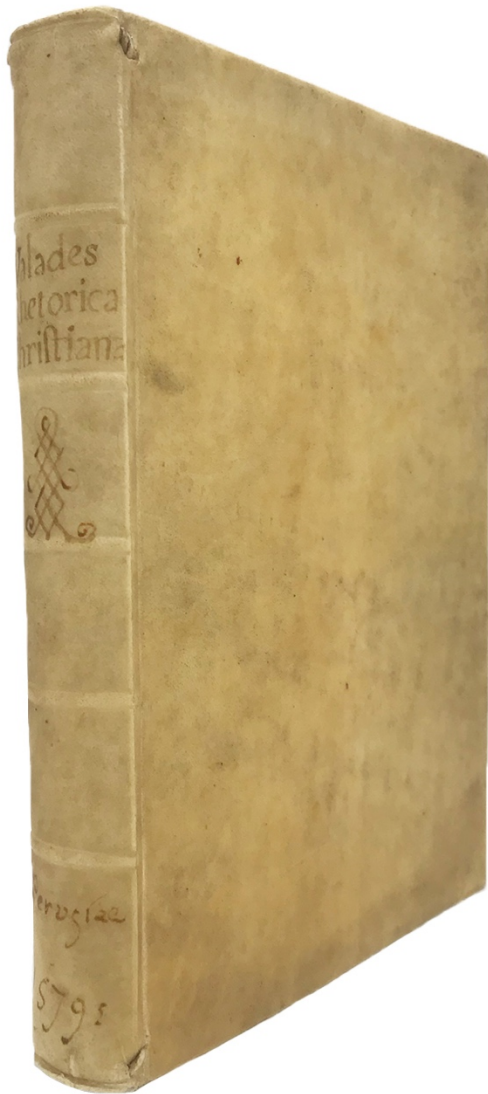
Folding copperplate engraving showing Mexico City with the Great Temple while a religious rite including a human sacrifice is being performed.

VALADÉS, Diego. *Rhetorica christiana ad concionandi, et orandi usum accommodata, utriusque facultatis exemplis suo loco insertis; quae quidem, ex Indorum maxime deprompta sunt historiis. ...*

Perugia, Apud Petrumiacobum Petrutium, 1579.

€10000

FIRST EDITION. 4to, [20], 378, [16] pp. and final blank. Roman letter, some Italic. Woodcut decorated initials, head and tailpieces, text pages within double rule borders throughout, side columns for printed notes. Large printer's device, register and imprint at colophon. Title within full-page elaborate architectural border sided by the female allegories of theology and rhetoric; device of Franciscan order at head, coat of arms of dedicatee Pope Gregory XIII at centre of page foot. Autograph of Carlo Severoli at head of p. 1 (C18th priest and bibliophile who was elected prince of the "Incolti" academy in Rome). A few early marginal annotations, apparently in Severoli's handwriting. Richly illustrated: 9 half-page and 8 full-page copperplate engravings in the text and other 8 full-page copperplate engravings printed on 7 leaves, 1 of which being folding. Also, 1 folding table with a repaired tear. A total of 25 engravings, 17 in the text and 8 out of the text, plus the folding letterpress table, as well bound out of the text. All illustrations by the author himself (1st copperplate signed with his monogram "VAS", many others signed in full). For detailed information on the subjects of the plates, see E. J. Palomera, Fray Diego Valadés o.f.m. evangelizador humanista de la Nueva España: su obra (Mexico 1962). Mortimer stated that "there was some variation in printing of the plates and table". Indeed, this copy is by all means complete and one of the twenty-six engravings that illustrate the books collated by Mortimer at Harvard is not present here; that is, the engraving captioned "Meritorium...", which is also absent from the copy of the New York Public Library. The leaf verso, on which the image appears in some copies, was left blank by the printer, as observed also by Sabin, who had it this way: "that there were two or more issues is shown by the plates. The NYP. copy has 8 plates on 7 leaves. In the H. and JCB. copies the plate with the heading 'Hierarchia Ecclesiastica' has on its verso another symbolical engraving with the word 'Meritorium' inscribed in one of the blank spaces. In the NYP. copy the verso is blank." The NYPL copy and the one pictured show the same variation among the number of issue variants available in public libraries. Occasional light dampstaining, at times affecting some illustrations, sporadic mild spotting and little stains to blank margins. A wide-margined copy printed on thick paper, generally fresh and clean. Bound in its own late-17th century vellum, recased, with early ms. title to spine. Foot and tail bands renewed, as well as endpapers (but not modern). A very good copy of this spectacularly illustrated work.



First and only edition and one of the most fascinating and beautiful Italian books of the sixteenth century. It contains dedicatory letter, preface, table of contents, text divided in six parts, final index and errata. Friar Diego de Valadés (1533- 1582?) was the son of a conquistador and an indigenous woman from Tlaxcala, Mexico. This book, a theological treatise on the nature and capacities of Native Americans, their mnemonic techniques in particular, was a source of instruction for Franciscan missionaries and the first book by a Mexican Indian or mestizo to be published in Europe. Valadés gives a firsthand account of the evangelisation of Mexico and discusses the goal of educating Indians. his work retains great historical value for its descriptions of indigenous culture and customs, and features numerous engraved plates, including a fold-out view of Mexico City with the Great Temple. It is here worth mentioning Anthony Pagden's observations on the matter, especially as regards the role of mnemonics in the friar's studies (The fall of natural man, p. 189): "The

most elaborate theoretical attempt to exploit the indigenous mnemonic systems was Diego de Valades's Rhetorica christiana, an exhaustive manual on Indian, or more precisely Mexican, culture and on the ways it could be exploited by the missionary in his constant struggle to establish communication with his charges. Most Indian groups, argued Valades, although 'rude and uncultured (crassi et inculti)' had nevertheless contrived a means of conveying messages through 'arcane modes', using what he calls 'figures of the sense of the mind'. These functioned, or so he thought, as the Egyptian hieroglyphs (which until the late eighteenth century were believed to be purely symbolic)." One of the mentors of Valadés was friar Pedro de Gante (Pieter of Ghent), a renowned priest who was among the first Franciscans to arrive to Mexico, and who worked at the school of the cathedral of Santiago Tlatelolco. Gante taught the indigenous youth in the ways of European classical education. Valadés himself was the product of this school. Rhetorica Christiana reflects such humanist perspective, with its references to Christian theology and ancient Greco-Roman authors, as well as the

import of elements taken from the Mexican native culture. This mixed approach can be easily seen in the illustrations, which represent, for instance, the great chain of beings and temporal and celestial hierarchies, human sacrifices, the allegorical image of Franciscan evangelisation in the New World, a friar instructing indigenous congregation, the ideal atrium, the Mesoamerican and Julian calendars, the seven liberal arts, the damnation of idolatry, etc. The mnemonic alphabet and the image with the delineation of regions of the brain was actually copied from Ludovico Dolce's *Dialogo on memory*.



Abbot, *Rhetoric as Pedagogy*, p. 227; EDIT16 34328; European Americana 579/50 ("Manual for instruction of missionaries to Mexico, describing indigenous religious rites & customs"). Mortimer, *Italian*, 510; Medina BHA 259; Palau 346897; Sabin 98300.





THE GREAT EPITOME OF RENAISSANCE ARCHITECTURE

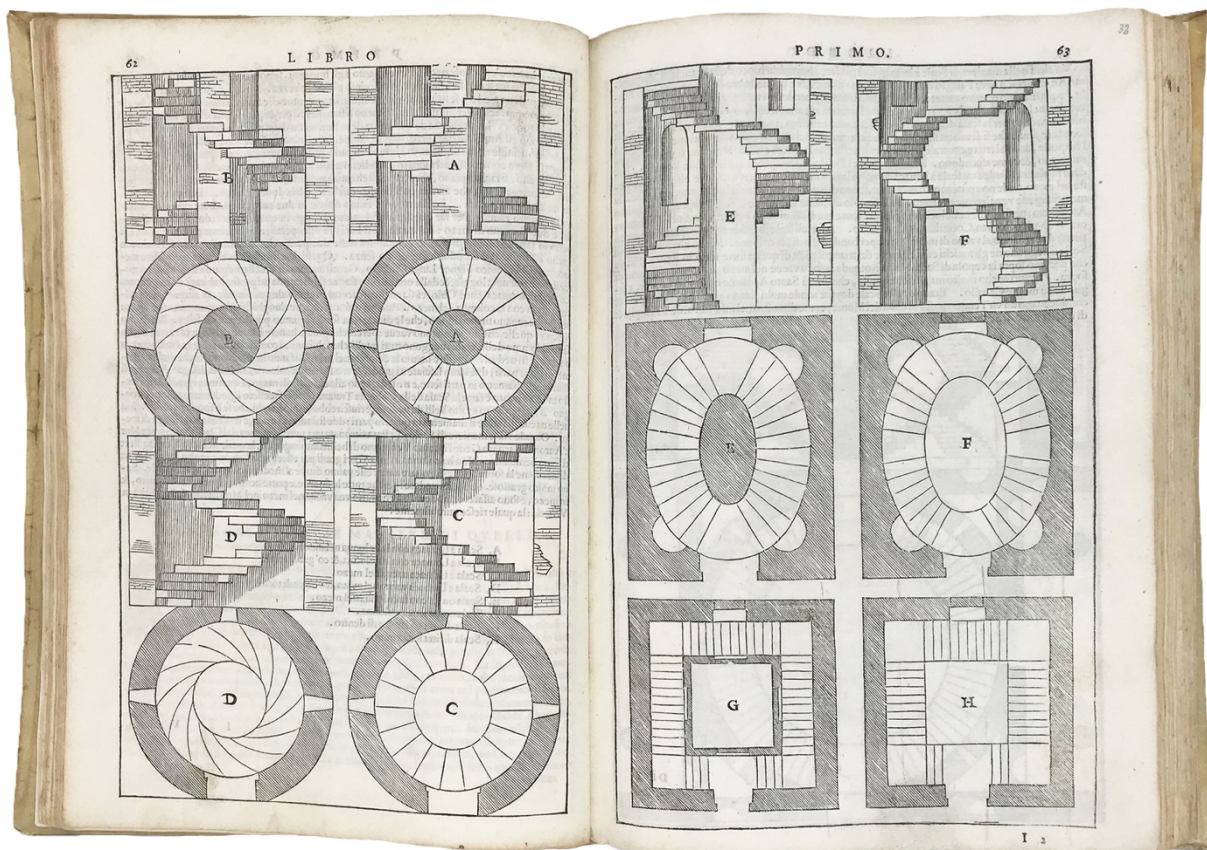
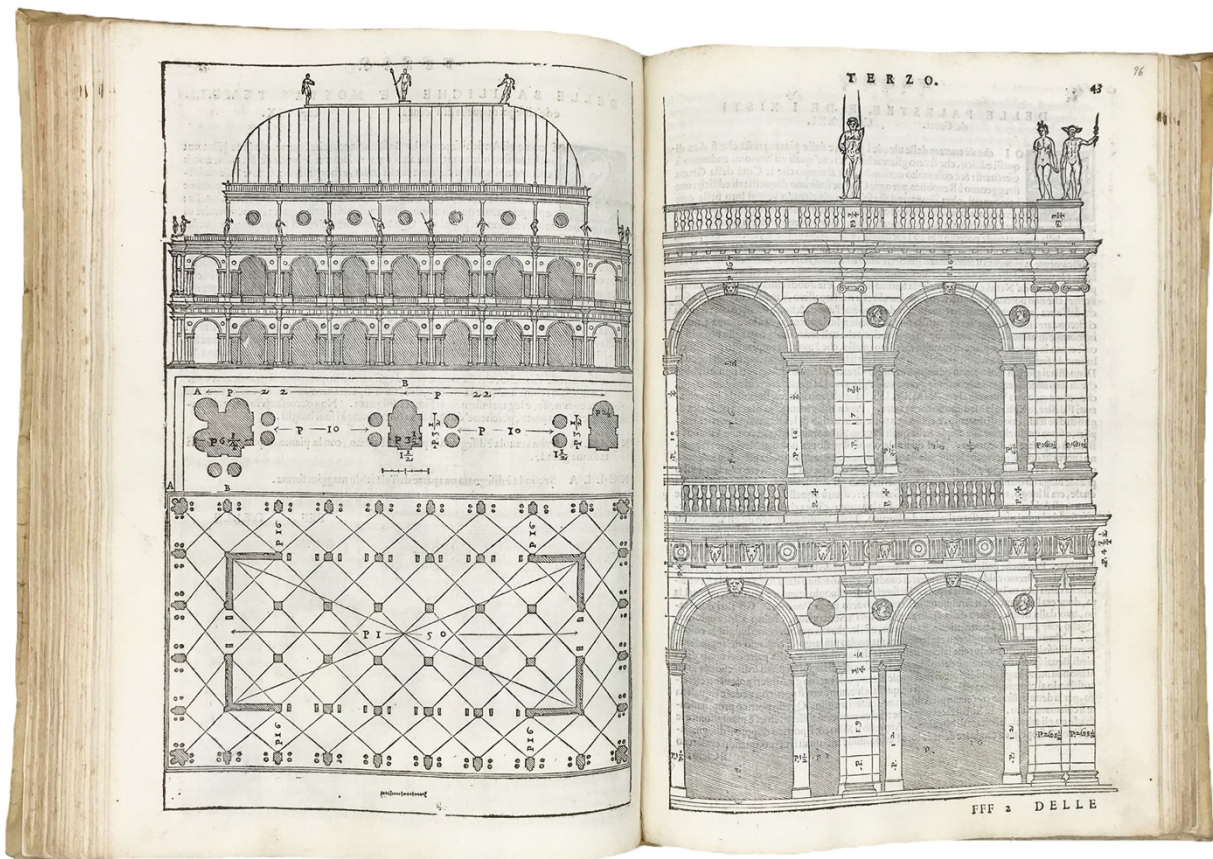
PALLADIO, Andrea. *I quattro libri dell'architettura*

Venice, Appresso Dominico de' Franceschi, 1570.

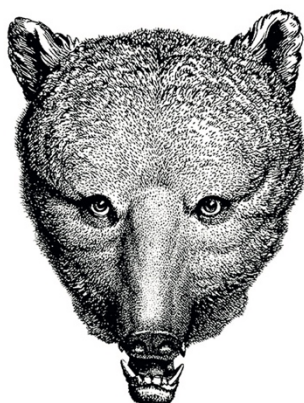
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FIRST EDITION. Folio (30,6x21cm), pp. 67 [1], 66 [=78], blank, 46, blank with colophon on recto, 128 [6], final blank; ff. [166]. A2 B-I4 2A-2K4 3A-3F4 4A-4R4. Roman letter, very sporadic Italic. 4 identical title-pages within elaborate engraved architectural borders, printer's device at colophon with repeated imprint. Profusely illustrated with half-, three-quarter-, full- and double-page magnificent woodcut engravings. Several historiated initials. Occasional early ms. notes. Bound in contemporary full limp vellum, renewed endpapers. A particularly bright copy (skilfully and gently washed? Or, perhaps, just very well-preserved), only few very light marginal damp stains. Some practically unnoticeable tears masterly repaired. An excellent, wide-margined (margins are wider than those of all the copies sold at auction in the last 10 years at least) and complete copy of this exceedingly important treatise on classical architecture and its Renaissance reinvention.

First edition of the major work of the Venetian Renaissance architect Andrea Palladio (1508-1580). "Palladio's lasting influence on architectural style in many parts of the world was exercised less through his actual buildings than through his textbook. This is divided into four sections: orders and elementary problems, domestic building, public building and town planning and temples. Palladio's style was directly inspired by Roman classical models through the writings of Vitruvius and Alberti. Palladio followed the rules of classical Roman architecture more closely than any other architect, even sometimes at the cost of practicability and domestic comfort. In spite of the vogue for the baroque and the fact that Palladio left no immediate successors, his book exerted a powerful influence on contemporary architecture and classical ideals until the end of the eighteenth century [...] 'Palladianism' became a party label in the world of connoisseurship and England blossomed with buildings 'in the Palladian style' - two centuries after Palladio had created it. From England the style made its way into Scotland, Ireland and America" (PMM). For instance, Palladio's influence can be witnessed in Thomas Jefferson's Monticello and his designs for the University of Virginia, and in numerous governmental buildings and mansions of the United States. The treatise was reprinted and translated many times over the following centuries. Adams P101; Berlin Kat. 2592; Brunet. IV, 320; Cicognara, 594; Fowler, 212; Mortimer, Italian, 352; Millard Italian, 65; PMM, 92; RIBA, 2383







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