



LIST OF BOOKS EXHIBITED

55th New York Antiquarian Book Fair

The Park Avenue Armory

643 Park Avenue, at 67th Street, New York City

Booth B31

Librairie Thomas-Scheler
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Bound in 18th century red morocco

1. [AMERICANA]. Il Gazzettiere Americano contenente un distinto ragguaglio di tutte le parti del Nuovo Mondo della loro situazione, clima, podotti, stato antico e moderno, merci, manifatture, e commercio. Con una asatta descrizione delle città, piazze, porti, baje... Tradotto dall'inglese e arricchito di aggiunte, note, carte, e rami. Livorno, Marco Coletellini all'Insegna della Verita, 1763. 3 volumes, 4° (300 x 231 mm), XXIII, 216pp., 1 nn.l. (table), 31 plates including frontispiece (15 maps and plans, 16 plates) for volume I ; 256 pp., 1 nn.l. (table), 23 plates (12 maps and plans, et 11 plates) for volume II ; 253 pp., 1 nn.l., 24 plates (12 maps and plans, 12 plates) for volume III ; contemporary Italian red morocco, richly gilt with small tools, central tool depicting a putto, spines richly gilt, gilt edges (slightly restored).
\$20,000

Sabin 26814 (indicating correctly 78 plates, as mentioned in the index) ; Borba de Moraes, I, 347 (erroneously indicating 80 plates).

First edition of the translation into Italian, with many additions and corrections (the first edition, published in 1762, was printed in three 12° volumes)

This new edition is organized in alphabetical order and contains all newly gathered information on the United States, Canada, and South America including Brazil. Richly documented and illustrated, the 78 engravings include maps, view and plans (the Americas, Acapulco, the Amazonas, Barbados, Boston harbor, Yucatan, Cartagena, Cuba, Guantanamo, Cusco, Panama, St. Domingo, the Mexican Gulf, Guadeloupe, Grenada, Jamaica, New England, Martinique, Paraguay, Quebec, Quito, New Found land, and others), exotic animals (pelican, toucan, porcupine, armadillo), as well as plates on tobacco-, sugar cane-, cotton- and indigo production.

"This translation of the *American Gazetteer*, three volumes, 1762, is practically an new work, having been greatly enlarged, and with eighty plates and maps engraved for this edition... The description of Brazil appears in the first volume, and has two plates depicting a toucan and a monkey" (Borba de Moraes).

Beautiful copy, printed on heavy paper and exceptionally bound at the time in red morocco.

2. ARGENSOLA, Bartolomé Leonardo de. Conquista de las Malucas. Madrid, Alonso Martin, 1609. 2° (287 x 190 mm) 6 nn.ll. (including engraved title), 407 pp. ; contemporary flexible vellum, manuscript title on spine, remains of laces.
\$20,000

Palau, 16089 ; Medina, BHA, II, 551 ; Medina, Filipinas, 48 ; Pardo de Tavera, 121 ; Salvá, 3349 ; Sabin, 1946 ; Retana, I, 67 ; Maggs, Spanish Books, 1927, p. 45, n° 54a.

RARE FIRST EDITION RELATING THE CONQUEST OF THE MOLUCCA ISLANDS.

First edition of this history of Spain's fight for control of the Moluccas.

It is regarded by Hill as an "*essential work for the history of Spanish and Portuguese exploration in the East Indies,*" *Argensola's narrative is noted for its breadth of knowledge and over-all grasp of world politics*".

"In his digressions on people and places," writes Lach (Asia in the making of Europe, III, pp. 311-12), "Argensola adds significantly to the stockpile of information on Asia, especially on the Moluccas, Java, Sumatra, and Ceylon. His book also ties together neatly the affairs of Europe with struggles in the overseas areas, for he sees the spice trade in its world wide ramifications and makes his reader acutely aware of its immediate and potential interest for Japan and China."

"Su Conquista de Malucas es una obra importante para la historia de las posesiones españolas en Malasía, llena de datos curiosos para el estudio de aquellas razas... Es además, una excelente obra bajo el punto de vista literario, digno al fin de la pluma de tan distinguido escritor que se cuenta entre los más notables de los siglos XVI y XVII" (Pardo de Tavera). –

"Few narratives of [East] Indian affairs are written with so much judgement and elegance as his history of the conquest of the Molucca Islands" (cf. Bouterwek, cité par Sabin). La traduction française de l'ouvrage n'a paru qu'en 1706.

THE WORK CONTAINS INTERESTING INFORMATION ON MAGELLAN'S TRAVELS.

Pages 15-19, contain an account of Fernand de Malgellan's last navigation, as well the relation on the navigator's tragic death together with companions Juan Serrano et Duarte Barbosa in the Philippines, at the end of April 1521.

The fine title page, engraved by Pieter Perret, within an architectural border is an allegory on the Molucca islands. Perret (1555 - 1639) was a pupil of Maarten de Vos and Gerard de Jode. After his debuts in Rome in the early 1580's he settled in Madrid in 1583. Having returned to his native town Antwerp in 1590, he moved back to the Iberian Peninsula where he is known to have worked in Portugal (1600-1610) before moving back to Spain where he died in 1639.

A fine copy in its first binding. (Slight restorations to front and back covers, front-end papers renewed, small waterstain and restorations to inner margins of first quire not touching text).

3. ARIOSTO, Ludovico. Orlando furioso [followed by :] Cinque canti. Venice, Paolo Manuzio, 1545. 2 parts in one volume, 4° (206 x 145 mm) 247 num.ll., 1 nn.l. for *Orlando furioso*, and 28 nn.ll. with a separate title page for *Cinque canti* ; printed in italics, 44 lines in double colums ; 19th century purple morocco by Thouvenin, covers richly decorated in gilt and blind, spine gilt with raised bands, gilt turn-ins, vellum fly-leaves, gilt edges. \$38,500

Agnelli & Ravagnani, I, p. 71 : "bellissima e assai rara" ; Melzi, pp. 134-144 ; Brunet, I, p. 433 ; Gamba, p. 18 ; Graesse, I, p. 198 ; Renouard, I, pp. 133:13 : "Très bonne et l'une des plus rares parmi les éditions Aldines : elle est dédiée par Antoine Manuce al capitano Giovan Battista Olivo da Goito" ; Renouard (Cat.), III, pp. 90-91 ; Adams, A-1663.

FIRST ALDINE EDITION, AND THE FIRST EDITION OF THE *CINQUE CANTI*.

MAGNIFICENT COPY, BOUND BY THOUVENIN FOR THE GREAT BIBLIOPHILE RENOUARD, AUTHOR OF THE AUTHORITATIVE BIBLIOGRAPHY ON ALDINE EDITIONS.

Provenance : Robert Stayner Holford et Sir George Holford - Bernard Quaritch, *Catalogue of a most important collection of publications of the Aldine press*, 1929, p. 45 - Estelle Doheny, catalogue IV, 1988, n°1032 (with her bookplate, acquired from Quaritch).

The first known description of the Spanish and Portuguese coasts

4. AVIENUS, Rufus Festus. *Ora maritima*. Arati Phaenomena [Transl. Avienus, Germanicus & Cicero]. Dionysus Periegetes, *De situ orbis* [transl Avienus]. Quintus Serenus Sammonicus. *Carmen medicinale*. [Bound with] : **Marcus MANILIUS.** *Astronomicon*, Verona, ca. 1489-90]. *Venice, Antonius de Strata, de Cremona, 25 October 1488.* 4° (210 x 150 mm) 121 nn.ll. Collation : a¹⁰, b-p⁸, (without the first blank, but containing blanks 58, 121 & 122) ; Roman types, 38 lines ; contemporary blind stamped calf over bevelled wooden boards, spine with three raised bands ; covers decorated with various floral tools including a stylised lilly; contemporary endpapers ; one central clasp with catch.
\$65,000

Goff, A-1432, HC, 2224 = H, 2223 ; Klebs, 137.1 ; Sander, 718 ; Essling, 431 ; Pellechet, 1673 ; Delisle, 204 ; CIBN, A-495 ; IGI, 1131 ; Proctor, 4593 ; BMC, V, 294 ; GW, 3131 ; Neveu, 74 (mention variants for the illustrations). – About "Ora maritima" and its interpretation see : Luca Antonelli, Il Periplo nascosto, Padova, 1998.*

FIRST EDITION OF THE COSMOGRAPHIC WORKS OF AVIENUS, A LATIN POET OF THE FOURTH CENTURY.

The volume contains, in addition to the famous *Ora maritima* - poetic evocation of a mysterious journey along the coasts of Spain and Portugal of which no manuscript has survived - five other texts: the Latin version by Rufus Festus Avienus of *Phaenomena*, Greek astronomical poem of Aratus of Soli (third century BC); the Latin version, again by Avienus, of *De situ orbis* (*Periegesis tês oikoumenês*), description of the world by the Greek writer Dionysius Periegetus (second century AD); fragments of Latin versions of *Phaenomena* by Germanicus Julius Caesar and Cicero (15 BC-19 AD) and finally the *Carmen medicinale* (*De medicina Praecepta*) by the scholar Roman Quintus Serenus Sammonicus (early third century AD).

This corpus was published by the Italian humanist Victor Pisanus or Pisani (died in 1549), disciple and collaborator of the philologist Giorgio Valla (1447-1500), who had prepared for the publisher the manuscript of the *Ora maritima*. The printed dedication from Victor Pisanus to the Venetian senator Paolo Pisano occupies the first two leaves.

The illustrations comprise 37 astronomical and astrological woodcuts.

Leaf H2 features the signs of the zodiac on the recto, followed by 36 beautiful emblematic engravings depicting planets and major constellations. According to Sander, several engravings are reversed copies from those used in Hyginus, *Poeticon Astronomicon* (22 January 1485).

According to the researcher Luca Antonelli the *Ora Maritima* hides an earlier text by Herodotus: the story of a "journey massialote" composed in Greek and later collected, translated and edited by Avienus. By practicing a careful analysis of the text and name places, the Italian Hellenist transferred the journey described in *Ora maritima* to merchants and their intense commercial traffic, linking the former colony of Phoenicians to the ports of Tartessos (this Iberian market was at the end of the fourth century BC, the starting point of the expedition that led the navigator Pytheas into the seas of northern Europe).

THE ORA MARITIMA WOULD THUS CONTAIN THE VERY FIRST DESCRIPTION OF THE WESTERN MEDITERRANEAN AND COASTS OF THE ATLANTIC IBERIAN PENINSULA.

The text of Avienus' poem indeed offers a precise description of the coastal profile from the Brittany coast to the Strait of Gibraltar, and from there to the region of Marseille, the narrative is interrupted abruptly when approaching the ancient Phoenician colony.

[Bound with :]

MANILIUS, Marcus. *Astronomicum*. [Verona, Paulus Fridenperger ca. 1489-1490]. 78 nn.ll. (sign. a-i⁸, k⁶) roman type, 28 lines.

Goff, M-206; HC, 10702; Klebs, 661.6; Pell. Ms, 7573 (7481); CIBN, M-90; IGI, 6130; Proctor, 5692; BMC, V, 598; GW, M-20635. - Formerly attributed to Bernardinus Venetus of Vitalibus, Venice, circa 1498-1500; see D. Fattori, in the Bibliofilia, No. 97 (1995), p. 12-13. - On Manilius and cultural background see the indispensable study by Katharina Volk, Manilius and his intellectual background, Oxford, 2009.

BEAUTIFUL EDITION OF THIS FAMOUS COSMOLOGICAL AND ASTROLOGICAL POEM.

Book I, which gives the description of the sky, also includes a reference to the Battle of Teutoburg, which saw the defeat of the Roman army by the German barbarians. Book II is devoted to the zodiac and its movements. Book III relates to techniques for divination by the stars and the influence of these on humans. In Book IV, a description of the world is followed by an examination of the peoples according to the astral influence. Book V, finally, examines the influence of the planets according to their positions and movements.

The author, poet and astrologer Marcus Manilius (first half of the first century BC), was a native of North Africa. His great didactic poem in five books entitled *Astronomicum* contains, for the first time in the history of astrology, the concept of home (*templa*), concept used for centuries to pull the horoscopes from the configuration of the planets in zodiac (Manilius is also a contemporary of the oldest horoscope that we have based on this system, in the year 20 BC).

Known at least since the tenth century in manuscript form, *Astronomicum* was rediscovered by Poggio Bracciolini near Constance in 1416-1417 and published for the first time at Nuremberg, by Regiomontanus in 1473. Montaigne, quoting the poem several times in his *Essais*, was using the 1579 edition by Scaliger.

The present copy, partly rubricated, and with the chapters added in red ink, also bears philological notes in two hands in black and brown ink.

BEAUTIFUL CONTEMPORARY BLINDSTAMPED BINDING, PROBABLY VENETIAN.

Binding very skillfully restored.

The first city atlas produced in Italy

5. BALLINO, Giulio. De' disegni delle più illustri città et fortezze del mondo. Parte I. *Venice, Bolognino Zaltieri, 1569.* 4° (265 x 200 mm) 3 nn.ll. (engraved title, engraved dedication leaf, index with the map of Transsylvania recto), 50 nn.ll. with 49 double page maps and plan and two single page maps and plans, 1 nn.l. with the index ; modern flexible vellum, bound in style. \$45,000

Tooley, Maps and Mapmakers (1984) ; Frangenberg, Chorographies of Florence. The Use of City Views and City Plans in the Sixteenth Century, in: Imago Mundi, 46, 41-64.

Rare first and only edition of the first city atlas produced in Italy, inaugurating a significant movement in Italian chorography which gathered steam during the 1570s and 80s. Depicting views ranging from Venice to Tenochtitlan, Mexico, the work appeared during the Golden Age of Venetian cartography and promises the reader the most up-to-date catalogue of city plans and views.

Ballino's work was evidently produced to feed the demand for comprehensive collections of maps during this period, as noted by Tooley (pp 20-21). As was customary in books which might contain valuable military knowledge, Ballino has populated his maps with the occasional human figure – a practice stated by many cartographers of the period to ensure that they could not be used by Muslim invaders for reasons of idolatry. Ballino's atlas is in fact notably militaristic, emphasizing fortifications and historic military events in many of his maps - Hale's *Renaissance War Studies* cites the *Disegni delle piu illustri Citta* as “the first topographical work aimed at an audience primarily interested in war” (p 456). Nevertheless many of his views also imply a concerted interest in the architecture and urban design of these cities. Rome is depicted in four different views, including its antique appearance, its modern reincarnation, and a bird's eye view of a particular ‘borgo di Roma’. Other cities appear as battlefields, with buildings of significant strategic interest noted in the legend. Several non-European city plans are of significance, including the Mexican capital of Tenochtitlan, replete with boatmen and Aztec-style flat-roofed houses. The quality of the engravings, many signed by Domenico Zenoi, is very high, while almost every map bears a caption attesting to its credibility: “The true design of the plan of Milan as it is truly found today”, etc.

Several commentators have remarked upon Ballino's use of legends; Thomas Frangenberg calling his map of Florence the “first to provide a key”, while Alfred Franklin was similarly impressed with the amount of information Ballino is able to depict in his map of Paris, far surpassing Münster's efforts. Ballino's legends not infrequently run to 30 or 40 sites of interest, while his map of Messina in the present work depicts no less than 167 numbered features of the Sicilian town. “Ballino's key allows the user of his chorography of Florence to locate a large number of monuments, and not only the most conspicuous ones, within the urban context” (Frangenberg).

Ballino's work was the first Italian atlas of its kind, preceded among city atlases only by Antoine Du Pinet's *Plants, Pourtraitz et Descriptions de Plusieurs Villes* (Lyon, 1564), which drew most of its illustrations from the *Cosmographies* of Guillaume Guéroult and Sebastian Münster. There appear to be issues of the present work, as yet undescribed.

The 52 engravings depicts: Transsylvania, Venice, Fano, Mirandola, Florence, Siena, Rome (4), Ostia, Nettuno, Civitella, Vicovarro, Naples, Messina, Genova, Parma, Piacenza, Milan, Crescentino, Paris, Perpignan, Metz, Tionville, Calais, Guînes (printed upside-down), Antverp, Gravelines, Augsburg, Francfurt, Geneva, Gotha, Wittenberg, Vienna, Agria (Hungaria), Giavarino (Hungaria), Comar (Austria), Gyula, Tocai, Sziget, Saaca, Constantinople, siege at Tokay (signed by Forlani i the copper

plate), Jerusalem, Tiberiade, Malta (one view of the island, the other showing the fortifications), Tripolis, Zerbe (Africa), the Rock of Vélez de Gomera, and Tenochtitlan.
Small marginal water stain, view of Siena spotted.

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. 2° (326 x 212 mm) 14 nn.ll., 381 pp. ; 18th century marbled calf, spine gilt with raised bands. \$27,500

Nissen, IVB, 86 ; Ronsil, 189 ; Delaunay, La Zoologie au XVI^e siècle, pp. 267-268 (note) ; Thiébaud, 65-66 ; Souhart, 45 ; Renouard (Cavellat), 81 ; Brun, p. 119 ; Aug. Bernard, Geoffroy Tory, p. 320 ; see DSB, pp. 595-596, et 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 singing birds. 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, and other draughtsmen that have remained unnamed.

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

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

7. BENSERADE, Isaac de. Ballet des saisons. Dansé à Fontainebleau par sa majesté le 23. juillet 1661. Paris, Robert Ballard, 1661. 4° (223 x 165 mm) 23 pp.; modern flexible vellum, bound in style. \$8,800

Tchemerzine, I, p. 605.

First edition.

Isaac de Benserade (1613-1691) began his literary career with the tragedy of *Cléopâtre* (1635), which was followed by four other pieces. On Richelieu's death Benserade lost his pension, but became more and more a favorite at court, especially with Anne of Austria.

Benserade provided the words for more than 20 court ballets, and was, in 1674, admitted to the Academy, where he wielded considerable influence. In 1675 he provided the quatrains to accompany the thirty nine hydraulic sculpture groups depicting Aesop's fables in the labyrinth of Versailles.

The introduction gives all necessary details for the ballet : "*Le sujet de ce Ballet est tiré du lieu où il se danse, & les agreables deserts de Fontainebleau devenus frequents par le sejour de la plus belle Cour qui fut iamais, les Bergeres qui les habitent en tesmoignent leur ioye par un Concert, auquel plusieurs Bergers & quelques Faunes se meslent: Diane & ses Nimphes, que le plaisir de la Chasse attire en ces Forests, paroissent en suite: Les Saisons y succedant les unes aux autres, chacune marquée par un changement de Theatre, produisent les Entrées du Ballet, & la derniere comme desagreable & infructueuse en est chassée par le retour d'un eternel Printemps qui doit regner à iamais en ce lieu bien-heureux, où tout ce qui peut regarder la gloire, la prosperité, & le plaisir, contribüé à l'agrément de ce Ballet*".

"*Le Ballet des Saisons constitue un réel tournant dans l'œuvre de Lully : exit la musique italienne. Le compositeur sera aidé par Michel Lambert, son futur beau-père dans son effort d'assimilation du goût français. Le Ballet des Saisons est aussi le premier ballet dansé après la création de l'Académie Royale des Dames*" (site Lully).

Fine copy of the rare book.

8. BENSERADE, Isaac de. Les Amours déguisez, ballet du roy. Dansé par sa majesté, au mois de Feurier 1664. Paris, Robert Ballard, 1664. 4° (223 x 166 mm) 48 pp. ; moderne flexible vellum, bound in style. \$5,500

Tchemerzine, I, p. 608.

First edition.

"*L'écriture du Ballet des amours déguisés fut partagé entre Benserade et Périgny. Une fois de plus, l'influence italienne est présente dans le récit italien d'Armide. Fait rare : après une première apparition dans le Ballet de l'Ercole Amante de Cavalli, la reine Marie-Thérèse participa au Ballet des Amours déguiseés en tenant le rôle de Proserpine*" (site Lully).

The ballet, consisting of fourteen entries with recitals and performances, is preceded by a prologue.

Fine copy.

9. BERNOULLI, Jakob. *Ars conjectandi, opus posthumum. Accedit Tractatus de seriebus infinitis, et Epistola Gallicè scripta De ludo pilæ reticularis.* Basel, *Thurneysen Frères, 1713.* 4° (197 x 148 mm) 2 nn.ll., 35 pp., 306 pp., 2 tables and 1 folding plate ; contemporary calf-backed boards, flat spine. \$30,000

Dibner, 110; D.S.B., II, pp. 46-51; Evans, 8; Horblit, 12; Printing & the Mind of Man, 179.

First edition of the "*establishment of the fundamental principles of the calculus of probabilities*" (Horblit).

The *Ars Conjectandi* "*was the first systematic attempt to place the theory of probability on a firm basis and is still the foundation of much modern practice in all fields where probability is concerned -insurance, statistics, and mathematical heredity tables*" (PMM).

A very fine copy in its original condition.

10. CARDANO, Girolamo. *De Subtilitate libri XXI.* Nuremberg, *Johann Petreius, 1550.* Folio (300 x 197 mm) 18 nn.ll. (including last blank), 371 pp., ; 18th century half calf. \$30,000

Norman, I, 401 ; Adams, C-668 ; Dibner, 139 ; Duveen, pp. 116-117 ; Wellcome, 1290 ; manque à la NLM ; Sinkankas, I, 1145 ; Thorndike, V, 570-571.

First edition of Cardano's most celebrated work.

Encyclopedic in nature, this book contains sections on technology, medicine, chemistry, mathematics, various branches of the occult, mineralogy, gemology, mechanics, hydrodynamics, geology, electricity etc. and describes numerous experiments and apparatus (including pumps and the screw of Archimedes).

"Cardano's encyclopedic De subtilitate was the most advanced presentation of physical knowledge up to its time. It contains many remarkable observations and ideas, including Cardano's distinction between the attractive power of rubbed amber (electric) and the lodestone (magnetic), his pre-evolutionary belief in creation as progressive development, and the premise that natural law was unified and could be known through observation and experiment. The similarity of many of Cardano's scientific opinions to those in the unpublished works of Leonardo da Vinci have led some scholars to speculate that Cardano had access to Leonardo's manuscripts, although others argue that the similitude is coincidental" (Norman).

"Includes a description of a touch-system not unlike Braille, as an aid to the blind and a suggestion regarding a sign-language for the deaf. According to Garrison, Cardano's biological concepts tended toward evolution... Cardano refers to the electro-magnetic powers of the lodestone, magnetic declination, and electrification by friction... His concepts regarding heat and various other matters veered toward the modern" (Stillwell, *the Awakening of Science during the first century of Printing 1450-1550*).

The German typographer, established in Basel, Johann Petreius (1497-1550), printed many important science books including the first edition of Copernicus' *De revolutionibus orbium coelestium* in 1543.

Woodcut arms on title, woodcut portrait of Cardano and woodcut illustration in the text.

A nice copy.

The foundation of modern acoustics

11. CHLADNI, Ernst Florens Friedrich. Die Akustik. Leipzig, Breitkopf & Härtel, 1802. 4° (242 x 202 mm) 1 nn.ll., XXXII, 310 pp. (and one extra leaf between pp. 304 / 305), 11 engraved plates ; contemporary calf-backed boards, flat spine gilt. 9 500 \$

PMM, 233b ; Roberts & Trent, p.70 ; Sparrow, 38.

First edition.

THE FOUNDATION OF MODERN ACOUSTICS.

"Chladni (...) was the first to reduce the general association between vibration and pitch to a tabular basis and thus to lay the foundation of the modern science of acoustics. His first results were reported in 'New Discoveries in the Theory of Sound', 1787, and were greatly enlarged in 'Acoustics', 1802. He spread sand on plates made of metal and glass, which were fixed in clamps. He then applied a violin bow to the edge of each plate and recorded the patterns produced thereby in the sand" (PMM).

The illustrations comprise the author's portrait on the title page and 11 plates with 269 figures.

Very good copy in its first binding.

12. CRESCENTIIS, Petrus de. Libro della agricultura [Ruralia commoda]. Vicenza, Leonardus Achates de Basilea, 17 February 1490. 2° (314 x 204 mm) 145 nn.ll. (without the first blank), 52 lignes, 2 columns. Collation : sign. a⁸-r⁸, s⁶ ; 18th century Italian binding, vellum, flat spine, blue edges. \$35,000

Goff, C-974 ; HC (+ Add), 5838 ; Klebs, 311.2 ; Pell Ms 9332 (9155) ; Sander, 2234 ; IGI, 3267 ; Proctor, 7128 ; BMC, VII, 1033 ; GW, 7827 ; Voull., 4583 ; Gamba, 374 ; Sander, 2234 ; Olschki (1914), 4364 : "fort rare" ; Kress, 19. – Cf. Simon (Bacchica) and Thiébaud for the chapters devoted to wine and hunting.

FINE EDITION OF THE FIRST AND MOST FAMOUS WORK ON AGRICULTURE OF THE MIDDLE AGES.

Second edition in Italian. It treats of all aspects of husbandry and estate management, including hunting, fishing, wine-making, the cultivation of cereals, trees and plants, and the medicinal use of plants and the treatment of animal maladies. The first Italian edition was printed at Florence in 1478 and is very rare on the market; this second edition, almost as rare, reprints that text. Only two copies have been sold at auction in the past 30 years, both imperfect; several institutional copies are also imperfect

Fine copy (a trifle foxed, leaf '15' stained, last leaf with small marginal repair) with broad margins.

Provenance : Biblioteca Banzi (library label on the inside cover and monogram stamp 'AMB' at the foot of the title page).

13. DANTE, Alighieri. La Divina Comedia (...) di nuovo alla sua vera lettione ridotta con lo aiuto di molti antichissimi esemplari. Con argomenti, et allegorie per ciascun Canto, & Apostille nel margine. Et indice copiosissimo... Venice, Gabriel Giolito de Ferrari, 1555 [colophon : 1554]. 12° (128 x 72 mm), 18 nn.ll., 598 pp., 1 nn.l. ; 17th century paneled red morocco, spine gilt, compartments decorated with special tools (alternating lions and trees), gilt edges. \$16,500

Mambelli, 39 : "rara" ; Brunet, II, 503-504 : "Édition bien imprimée et faite avec soin" ; Mortimer (Italian), I, 147 ; Adams, I, D101-102 ; Dibdin, I, 290 ; cf. P.M.M. 8 (pour l'édition de Florence 1481).

WELL EXECUTED AND RARE EDITION OF THE DIVINE COMEDY

The elegantly printed text was edited by Ludovico Dolce (1508-1568), friend of Aretin and one of the close collaborators of the printer Gabriele Giolito de Ferrari († 1578), active in Venice between 1550 and 1562.

Dolce indicates to have established this new edition on the basis of a manuscript by one of Dante's sons ; information confirmed by the scholar Giusto Fontanini (1666-1736), calling him "*Pietro figliuolo di Dante*" (see Mambelli). The manuscript is then said to have been owned by a member of the Amaltei family.

IT IS IN THIS EDITION THAT THE ADJECTIVE 'DIVINE' IS FIRST USED FOR DANTE'S *COMEDIA* .

"Dante had already been proclaimed 'divino' on the title pages of previous Venetian imprints (1512, 1520, 1529 and 1536), and 'divo' in various colophons since Windelin of Speyer's 1477 edition. Dolce was a great friend of the polygraph Pietro Aretino (1492-1556) also known at the time as 'Il Divino', and it has been suggested that Dolce probably thought better of calling Dante with the same title. Instead, introducing a clever and legitimate variation, he applied the adjective 'Divine' to the poem itself. Giolito never again reprinted his Dante edition, leaving that to another Venetian printer, Domenico Farri. Yet, Farri's reprints would not have been sufficient to guarantee the success of the new title if the Crusca Academy had not used it in their authoritative edition in 1595" (cf. Dante Renaissance in Print, electronic exhibition catalogue).

The edition is illustrated with one portrait and 12 oval vignettes (three for the *Hell*, 5 for *Purgatory* and 4 for *Paradise*).

"For these small blocks Giolito's artist chose details from the more elaborate Marcolini cuts" (Mortimer).

Ruth Mortimer indicates different issues ; our copy has the corrections on leaf D6r ("*Dolce may have corrected continually as in his 1553 Ovid*").

Fine copy, in a beautiful French morocco binding with unidentified arms on the spine.

Small wormhole in the inner margin of the last leaves not affecting text.

"The first European textbook of physiology"

14. DESCARTES, René. De Homine figuris et latinitate donatus a Florentio Schuyt, Inclytae Urbis Sylvæ Ducis Senatore, & ibidem Philosophiæ Professore. *The Hague, Franciscum Moyardum & Petrum Leffen, 1662.* 4° (207 x 157 mm) 18 nn.ll., 123-[1] pp. (erroneously paginated 121) ; contemporary stiff vellum, manuscript title on spine. \$8,800

Guibert, pp. 196-197 ; Garrison-Morton, 574 ; Norman, I, 627.

First edition.

According to Guibert the present copy in the second state, with names of the editors as printed on the title (the first issue has names in reversed order).

"The work was based upon Descartes's concept of 'l'homme machine', an automaton constructed by God to approximate real men as closely as possible ; by means of this literary device Descartes was able to avoid the restrictions and encumbrances of traditional physiology and theology, and to explain all physical motions, except for deliberately wilful, rational or self-conscious behavior, in purely mechanical terms. The work is particularly noteworthy for containing 'the first descriptive statement of involuntary action which bears a recognizable resemblance to the modern concept of reflex action' (Fearing, p. 26) ; Descartes has first used the word 'reflex' in a neuro-physiological sense in Les Passions de l'âme". Descartes wrote De Homine as a physiological appendix to Discours de la méthode (1637), but suppressed it after the condemnation of Galileo in 1633, fearing that his mechanistic view of the human body might be considered heretical" (cf. Norman).

The illustrations include 10 copper engraved plates (with a presentation of the heart), 30 copper engraved text vignettes and 22 woodcuts.

Fine copy in its first, Dutch, binding (covers slightly stained).

One of the most sumptuous and politically significant ballets of the era

15. [DURAND, Étienne]. Discours au vray ballet dansé par le Roy, le dimanche XXIX^e jour de Janvier M.VI.^eXVII. Avec les desseins, tant des machines & apparences differentes, que de tous les habits des masques. *Paris, Pierre Ballard, 1617.* 4° (224 x 162 mm) 34 pp., 13 full page-engravings etchings of ballet scenes, printer's wood-cut device, initials, head and tail-pieces ; 12 pages of typographic musical notation ; modern flexible vellum, bound in style. \$85,000

Soleinne, III, p. 79, 3142.

Extremely rare first edition of the celebrated court ballet, *La Délivrance de Renaud*, which was based on Torquato Tasso's *Gerusalemme Liberata*, with King Louis XII (as the Demon of Fire) and Charles Albert, duc de Luynes (as Rinaldo), dancing the lead roles.

The ballet was conceived by Durand, with music and verse by René Bordier, Pierre Guéron, Antoine Boësset (1585-1643) and others.

"The story of Rinaldo and Armida, where love conflicts with duty, magic plays a role; and morality wins the day, lend itself to being dramatized, and a number of librettists adapted it for the stage in the 17th and 18th centuries. In France, where the Ballet de cour was the prime dramatic entertainment, the earliest adaptation of Tasso for the theatre was the Ballet du roy danced by Louis XIII and his courtiers in the Salle du Louvre on Sunday, 29 January 1617. The fifteen-year-old King chose the subject from several proposed to him by Étienne Durand, the designer placed in charge of the occasion. La Délivrance de Renaud, the name by which this ballet de cour is universally known, was given to it after the event... La Délivrance de Renaud was one of the more elaborate of the ballets de cour that were a consistent feature of French court life from the Ballet Comique de la Roynne in 1581 until their metamorphosis in the second half of the 17th century into hybrid forms that were better able to accommodate strongly developing interests in drama and, particularly, sung drama... Not only was La Délivrance de Renaud one of the most sumptuous and politically significant ballets of the era, but it is by far the best documented. It belongs to a tiny group of European court entertainments for which a well-rounded picture can be constructed... The Discours belongs to the tradition of livrets that give descriptions of the ballet and sometimes (but not always) included poetry sung as récits during the performance" (Gree Garden, in: La Délivrance de Renaud, Brepols 2010).

Very good copy of this rare book of which we could only trace one copy offered at auction for more than 70 years.

16. EULER, Leonhard. Dioptricae. Pars prima continens librum primum de explicatione principiorum ex quibus constructio tam telescopiorum quam microscopiorum est petenda. Pars 2 continens librum secundum de constructione telescopiorum dioptricum. Pars 3 continens librum tertium de constructione microscopiorum. *Petropolis [Saint-Pétersbourg], Impensis Academiae Imperialis Scientiarum, 1769-1771.* 3 vol. 4° (242 x 192 mm) 2 nn.ll., 337 pp. and 3 engraved folding plates for vol. I ; 3 nn.ll., 583 pp. (misnumbered 592) and 3 engraved folding plates for vol. II ; 4 nn.ll. and 440 pp. for vol. III ; contemporary boards. \$8,500

DSB, IV, 467-482 ; Daumas. Les Instruments scientifiques, pp. 202-205.

First edition.

"The result of this polemic, in which both parties were partly right and partly wrong, was the creation by Dollond of achromatic telescopes (1757), a turning point in optical technology. For his part, Euler, in his Dioptrica, laid the foundations of the calculation of optical systems" (D.S.B.).

"C'est grâce à l'invention de l'objectif achromatique, par exemple, que l'on put songer à établir le mètre étalon sur la mesure du quart du méridien, ou encore que Claude Chappe put réaliser son télégraphe optique" (cf. Daumas, Histoire de la science, p. 911).

Broad margined copy, uncut.

17. GALILEI, Galileo. Les Nouvelles Pensees de Galilei, mathématicien et ingénieur du duc de Florence. Où par des Inventions merveilleses, & des Demonstrations inconnues iusques à present, il est traité de la proportion des Mouvements, tant Naturels, que Violents, & de tout ce qu'il y a de plus subtil dans les Mechaniques & dans la Phisique. Traduit d'Italien en François [by Marin Mersenne] Paris, Pierre Rocolet, 1639. Small 8° (156 x 102 mm) 11 nn.ll., 256 pp., 1 folding plate (without the two blanks preceding the preface) ; contemporary stiff vellum, remains of laces. \$22,000

Cinti, 104 ; Horblit, 427 ; Riccardi, I, 515 ; Sotheran, I, p. 419, n° 8224 : "Very rare" ; DSB, IX, 316-322 (Mersenne) ; for the Italian edition see : Cinti, 102 ; Horblit, 36 ; Dibner, 141 ; PMM, 130.

FIRST EDITION IN FRENCH, VERY RARE.

"Before the final sections of Harmonie universelle were in print, [Mersenne] read in Paris, in the winter of 1636-1637, a manuscript of the first day of Galileo's Discorsi (1638) containing an account of conclusions about acoustics and the pendulum similar to his own. Mersenne's next work on these subjects was his French summary and critical discussion of Galileo's book in Les Nouvelles pensées de Galilée" (DSB).

The book is illustrated with a folding plate and some small woodcuts in the text.

Very good copy ; occasional marginalia and the occasional stain ; light wear to binding.

18. GASTELU, Antonio Vazquez & OLMEDO Y TORRE, Antonio de. Arte de lengua Mexicana... Corregido segu el original por el Br. D. Antonio de Olmedo Y Torre, Cura Theniente de la Parrochia Auxiliar del Evangelista S. Marcos de la Ciudad de los Angeles. Puebla (*Heroica Puebla de Zaragoza, Mexique*), Francisco Xavier de Morales y Salazar, 1726. Small 4° (191 x 131 mm), 2 nn.ll., 54 num.ll. ; 19th century red morocco by David, richly gilt. \$10,000

Sabin, 26748 ; Leclerc (1878), n° 2320 ; JCB (2), I, 375.

Second, revised and corrected edition, printed in Mexico.

ONE OF THE MOST IMPORTANT NAHUATL GRAMMARS, the main langue of the native Mexicans, printed for the first time in Puebla in 1689. This new edition is much sought after and as rare as the first. It was published 16 years after the famous grammar by father Agustin Vetancurt.

The title page with a border is decorated with a woodcut vignette.

Fine copy, bound by David.

19. GOMARA, Francisco López de. Histoire generale des Indes occidentales & Terres neuves, qui iusques à present ont esté descouvertes, traduite en françois par M. Fumée Sieur de Marly le Chastel. Paris, Michel Sonnius, 1569. 8° (163 x 99 mm) 6 nn.ll., 258 num.ll. (the last two misnumbered), 12 nn.ll. ; 18th century marbled calf, spine gilt (rebacked), compartments decorated with floral tools, covers with an added tool (19th century) depicting a ram with the initials "H.T." \$7,000

Sabin, 27746 ; Medina (BHA), 159n ; Atkinson, 180n ; Streit, II, 836 ; Arents (Add.), 24 ; JCB (3), I, 239 ; Alden, 569/16 ; Ternaux, Bibliothèque américaine, 110 : cet exemplaire.

FIRST EDITION IN FRENCH, RARE.

The book contains the translation of the first part of the chronicle by Francisco López de Gomara (1510 - v. 1560), published first in Saragossa in 1554 under the title of *Historia general de las Indias* : one of the primary sources about the conquest of Mexico (see J.-P. Duviols, *L'Amérique espagnole vue et rêvée*, p. 92, note).

The translator, Martin Fumée Ier (died in 1563), was advisor for the Parisian Parliament. His translation was revised and enlarged by his nephew or son in 1584 (both had the same name).

Copies with the address of Michel Sonnius and the date 1568 are known ; others are dated 1569 and have the address of either Michel Sonnius or Bernard Turrisan. "*Il n'y a pas d'autre différence. C'est bien la même impression*" (Atkinson). Privilege and colophon are the same for all three states and all bear the date of 16 July and 19 September 1568.

During the last years of his life Francisco López de Gomara was chaplain and secretary to Hernan Cortès, which gave him access to the Conquistador's archival material as well as to hitherto unpublished correspondence and other works. Montaigne used this work to gather his information on the New World (I, 3 & 23 ; III, 6).

HENRI TERNAUX-COMPANS' (1807-1864) COPY WITH HIS CYPHER ON BOTH COVERS.

Ternaux-Compans was an important bibliophile and collector of Americana.

Other provenance : "Demaillard" (signature on the title page).

Beautifully illustrated Progosticon, handcoloured

20. GRÜNPECK, Joseph. Ein Spiegel der naturlichen himlischen und prophetischen Sehungen aller Truebsalen, Angst und Not die uber alle Stende, Geschlechte und Gemaynden der Cristenhey, sunderbar so dem Krebsen undergeworffen sein und in dem sibenden Clima begriffen, in Kurzen Tagen geen werden. *Nuremberg, Stüchsen, 1508.* 2° (180 x 205 mm) 14 nn.ll., with 13 woodcuts including title-page ; 19th century marbled wrappers. \$16,500

Brunet II, 1171; Proctor/Isaac 11083; VD 16 G-3642.

FIRST EDITION IN GERMAN OF ONE OF THE MOST BEAUTIFULLY ILLUSTRATED PROGNOTICON'S OF THE 16TH CENTURY (A LATIN EDITION WAS PUBLISHED ONE DAY EARLIER).

Beautiful edition, lavishly illustrated with woodcuts by Wolf Traut, Albrecht Dürer's assistant. Each of the 12 chapters is dedicated to a prophecy and is illustrated by a woodcut ; they depict murder amongst priests, blood raining on the Persian kingdom, men parrying to animals, and other phenomena. Based on his deep knowledge in astrology, Grünpeck also predicts the malformation of newborns by linking this to the impact of meteors, and the invasion of the Christian world by the Turkish Empire.

EXCEPTIONALLY ALL THE WOODCUTS ARE HANDCOLOURED.

Broad margined copy, one quire missbound, some occasional thumb marks. Notes of a 19th century collector on the inner cover.

The first work entirely devoted to kidney stones

21. GUTIÉRREZ, Julián. Cura de la piedra y dolor de la yjada y colica rrenal. Toledo, Peter Hagembach for Melchior Gorrício, 4 April 1498. 2° (272 x 196 mm) 88 nn.ll. : 2 nn.ll., (title and table), 85 num.ll. (I-LXXXV) and 1 nn.l. (verso blanc) ; typography 104:G and 150:G, 39-40 lines, printed in 2 columns and headlines ; 18th century Spanish tree calf, spine gilt in compartments. \$50,000

Goff, G-735 ; HCR, 8336 ; Klebs, 490.1 ; Haebler (BI), I, 315 ; Vindel (Arte), VI, 87 ; IBE, 2824 ; Salvá, 2707 (2 leafs supplied in facsimile) ; Heredia, 494 (same copy as Salvà) ; Sallander (Uppsala), 1761 ; Bod-inc, G-340 ; Rhodes (Oxford), 888 ; Proctor, 9605 ; GW, 12102 ; Waller, 70 ; manque à Wellcome et à NLM ; cf. Rafael Sancho de San Romàn, La Obra Urológica de Julián Gutiérrez de Toledo, Lisbonne, 1958.

FIRST EDITION OF ONE OF THE FIRST WORKS ENTIRELY DEVOTED TO KIDNEY STONES.

This major work, *Cura de la piedra y dolor de la yjada y colica rrenal*, was the first book written in Castilian on urology and marks the beginning of the history of the specialty in Spain. Gutierrez was one of the first members of the court of Protomedicato, who regulated the authorization to practice medicine, and reached a high position at the court of Ferdinand and Isabella, who accompanied him on many trips.

The work is divided into five tables or parts, each consisting of several chapters where all existing knowledge of stones is collected from the classical sources, to which the author's experiments and practical advice are added.

"El mayor mérito de la obra del médico toledano reside, a nuestro juicio, en la recopilación, ciertamente exhaustiva, hecha por este autor de cuantos conocimientos se poseían acerca de la clínica y la terapéutica del 'mal de la piedra'. Situándola dentro de su tiempo, también es cierto que Julián Gutiérrez merece puesto preeminente en la historia del saber utológico, pues a él se debe, en España, la iniciación de la literatura sobre esta concreta faceta del quehacer médico a la cual, ya en el Quinientos, habían de añadir nuevos capítulos, entre otros, dos ilustres cirujanos : Andrés Laguna y Francisco Díaz" (R. Sancho de San Romàn).

Two issues of this edition are known which differ only in the state of the first leaf : the present copy belongs to the issue with the title printed in two lines on the recto.

Very rare medical incunable : no copies at the British Library or at the Bibliothèque nationale, it is also absent of most specialised medical collections. ISTC locates 15 copies (with no preference to issue) including 8 in Spain, 4 in the United States, 2 in the United Kingdom (Oxford Bodley and Oxford Ballio), and one in Sweden (Uppsala UB).

Some occasional staining or foxing, slightly stronger at the beginning. Still a very good copy.

Provenance : Unidentified stamp on title - C. Gil (his stamp on title) - E. Silvela de Levielleuze (engraved armorial ex-libris inside front cover).

22. [HERBAL]. Le grant herbier en françoys. Contenant les qualitez vertus & propriétés des herbes arbres gommés & semences extraict de plusieurs traictez de médecine... Paris, Jacques Nyverd, no date [ca. 1520]. Small 2° (267 x 189 mm) CVIII num.ll., 12 nn.ll. ; printed in 2 columns, 47 lines, title printed in red and black ; 17th century speckled calf (*expertly rebacked*). \$30,000

Brigitte Moreau, III, 124 (3 copies) ; Bechtel, H-32 (citing this copy) ; Pellechet, 5759/6b ; this edition is missing in the specialized reference works.

FINE EDITION PRINTED IN GOTHIC TYPOGRAPHY.

Since Antiquity, most of the available drugs derived from plants: herbaria were not only botanical treatises but also pharmacopoeia. One of the most famous works in the Middle Ages was the *Circa Instans* of the Salernitan doctor Mattheus Platearius (12th century). This text was reworked in the early fourteenth century in the *Tractatus herbis* attributed to Barthomeus Mino of Senis, which increased the book with chapters from the *Herbarius* by the Pseudo-Apuleus.

From the 1480s, many herbals were published in various European countries under the title of *Herbarius* and *Ortus Sanitatis* in Latin, *Gart der Gesundheit* in German and *Arbolayre* or *Grand herbarium* in French. All are derived from ancient texts composed by Platearius and Mino of Senis.

In all of these treaties, the pictures hold an important place, as each plant must be represented: the present *Grand Herbarium* is profusely illustrated with 304 woodcuts in the text, some representing animals.

Small waterstain at foot, small wormhole at the first 10 leaves slightly touching text. A very good copy of the rare book.

23. HOMER. Iliade.- [And] : Odyssée. Batrachomyomachie. Hymnes. [Graece]. [Venice, Héritiers d'Alde Manuce, avril 1524]. 2 volumes, small 8° (155 x 91 mm) 56 nn.ll., 227 num. ll., 1 nn.ll. for volume I ; 251 num.ll., 1 nn.l. for the second volume ; 18th century red morocco, covers richly tooled, spine gilt, compartments gilt and decorated with a special tool (arrows piercing a heart), gilt edges. \$25,000

Renouard 98-1 ; Ahmanson-Murphy, 226 ; Adams, H745 ; cf. PMM, 31 (for the edition Florence ca. 1488/89).

Very elegant édition of Homer's diptych.

The text reproduces that of the edition from 1517 ; it contains the preface written by Aldus Manutius for his Homer edition of 1504. The titles in Greek and Latin bear the Aldine anchor.

BEAUTIFUL, BROAD MARGINED COPY FROM THE LIBRARY OF THE EARLS OF MACCLESFIELD WITH THEIR BOOKPLATE AND BLINDSTAMP ON TITLE.

The art of the Locksmith in the 17th century

24. JOUSSE, Mathurin. La Fidèle ouverture de l'art de Serrurier ou l'on void les principaux préceptes Deseings et figures touchant les expériences et opérations Manuelles dudit Art. *La Fleche, Georges Griveau, 1627.* 2° (304 x 203 mm). Engraved title, 3 nn.ll., 152 pp. ; contemporary vellum, yapp edges. \$38,500

Berlin Cat., 1333; Hofer, Baroque Book Illu. pl. 26; LC/Rosenwald, 1382; Guilnard, 42/43.

First edition of this important work for the history of metal ornament and locksmith's art.

Illustrated with an engraved title, one large woodcut facing page one, and 65 numbered woodcut or copper plates (numbers 32, 33 and 36 repeated, therefore numbers 29, 30 and 37 omitted). The book begins with an account of the duties for an apprentice locksmith and his obligation to learn the correct use of his tools, of which a long list is supplied and explained. Then follow instructions for the making of simple locks, continuing with more complicated designs, each accompanied by a woodcut diagram of the interior of the lock and an etching of the keyhole scutcheon and covering plate. Then are shown the various kinds of wards for keys, then designs for door-knockers, key-plates for drawers, etc... Also included are illustrations and descriptions of self-propelling chairs, window grilles, the screw for a printing-press etc... and mechanical arms and legs for amputees.

Mathurin Jousse was born at La Fleche and was both a locksmith and a carpenter. He was extremely knowledgeable in both trades and was also able to write clearly and concisely about them. He was responsible for a French translation of Pelerin (Viator)'s famous work on perspective.

Guilnard, *Les Maîtres ornementistes*, cites an edition of 1625 as being in Brussels and the Berlin catalogue mentions that as being the date of the first edition, though it does not have one. However, we think this is a bibliographical ghost, since the 1627 edition carries the date of 1626 for the granting of the Privilège to print and gives 1627 as the publication date in the same privilège. Moreover, there is no 1625 edition in BMC, BNF or NUC, nor it is mentioned in any other bibliography or dealer's catalogue that we were able to trace.

From the library of the Earls of Macclesfield with their bookplate and blindstamp on title.

A very fine copy in contemporary binding of a work rare in this condition, since it was much used as an instruction book.

25. LANSBERGE, Philippe van. Uranometriae libri tres. In quibus Lunae, Solis, & reliquorum Planetarum, & inerrantium Stellarum distantiae à Terra & magnitudines, hactenus ignoratae perspicue demonstrantur. *Middelburg, Apud Zachariam Romanum, 1631.* 4° (209 x 158 mm) ; 12 nn.ll., 134 pp. and 1 nn.l.; contemporary vellum. \$13,500

Houzeau & Lancaster, 2981; D.S.B. VIII, 27-28.

First edition.

Philippe van Lansberge (1561-1632) was one of the most influential advocates of the Copernican doctrine in Protestant Europe. He deals in this work with the distances and dimensions of celestial bodies.

"His arrangement of definitions and propositions [in trigonometry] is less complicated and more systematic than that of Viète ad Clavius" (DSB).

Woodcut illustrations in the text.

Some usual browning but a fine copy.

Bound by Padeloup in blue morocco

26. [LOUIS XV, KING OF FRANCE]. Sacre de Louis XV, roi de France et de Navarre, dans l'église de Reims le XXV octobre MDCCXXII. *No place, no date [Paris, 1723-1731].* Large 2° (623 x 467 mm) 84 nn. engraved leaves : title-frontispiece, 32 text leaves, table of contents on two leaves, one table with the names of contributors (painters and engravers), 9 double page plates and 30 single leaf plates ; original richly gilt contemporary blue morocco by Padeloup with his label, covers gilt (here in the variant with the decorations using 5 blocks) with the royal arms in center and corners, spine gilt, compartments richly gilt and with the cipher 'LL', gilt turn-ins, gilt edges (*small restorations to head of spine and corners*). \$25,000

Cohen-De Ricci, 917 ; Berlin Kat., 3009 ; Brunet, V, 19 ; Vinet, 525 ; Watanabe, 2018.

MAGNIFICENT WORK CELEBRATING THE CORONATION OF LOUIS XV.

This monumental work depicts the ceremonial events that occurred upon the coronation of Louis XV (1710-1774) at the Cathedral in Reims in 1722. The accompanying descriptive text was written by Antoine Danchet, revised by Jean-Paul Bignon and Claude Gros de Boze. The plates illustrate various scenes from the coronation including the procession to the church, the King prostrate before the altar, the crowning of the King, the celebratory festival held after the coronation, and the costume plates show the attire worn by Louis XV and some of the notable figures in attendance. The fine engravings and headpiece vignettes of allegorical figures are by Charles Nicholas Cochin the Younger, Louis Desplaces, Ennemond Petitot, et al. after Pierre Dulin and Pierre Josse Perrot.

The very luxurious dark blue morocco bindings by Antoine-Michel Padeloup, especially made for the presentation copies of the *Sacre de Louis XV* have been very closely studied by Paul Culot in the article "Quelques reliures d'époque à décor doré du Sacre de Louis XV", in : *Cahiers de Mariemont, I*, 1970, pp. 36-51.

FINE PRESENTATION COPY OF THE MONUMENTAL WORK IN THE ORIGINAL BINDING BY PADELOUP.

The most complete monograph in French ever published on the Philippines.

27. MALLAT, Jean. Les Philippines. Histoire, géographie, moeurs, agriculture, industrie et commerce des colonies espagnoles dans l'Océanie. *Paris, imprimerie Bouchard-Huzard for Arthus Bertrand, 1846.* 2 text volumes, 8° (232 x 150 mm) 2 nn.ll., 399 pp. for volume I ; 2 nn.ll., 380 pp., 2 pp. (errata), 2 folding tables including one in lithograph in volume II ; and the atlas, 2° (492 x 328 mm) 2 nn.ll. (title and table), large folding map, and 18 plates including : 10 plates of costumes in color, printed on 5 sheets, 7 engraved plans (on 6 sheets), and a large plate with musical scores ; contemporary black morocco backed boards, covers with the cipher of Chasseloup-Laubat, spines with raised bands. \$20,000

Broc, Asie, p. 307 ; Leclerc, n° 2024 ; Pardo de Taverro, Biblioteca Filipina, n° 1591 ("una obra muy importante... La obras de Mallat han sido copiadas sin honorarlas") ; not in Vindel, Biblioteca Filipina.

First edition.

"Jean Mallat (1806-1863) est certainement, avec Paul de la Gironière, le français qui a le mieux connu les Philippines dans la première moitié du XIX^e siècle. Originaire d'Angoulême, J. Mallat fait ses études médicales à Paris puis exerce à Barcelone et à Madrid. En 1838, il est nommé médecin en chef de l'hôpital Saint-Jean de Dieu à Manille. Il rejoint son poste après de longues escales à Canton et à Batavia. Il retourne en France en 1842 et, l'année suivante, l'amiral Mackau, ministre de la Marine, le nomme agent colonial dans les mers d'Indo-Chine. C'est à ce titre qu'il est attaché à la mission du capitaine de vaisseau Cécille, chargé par le gouvernement français d'occuper en Extrême-Orient une base navale susceptible de concurrencer Hong-Kong. A l'instigation du docteur Mallat, le sultan de Soulou cède à la France l'île de Basilan, au sud-ouest de Mindanao... Revenu définitivement en France en 1844, le docteur Mallat se consacre à la médecine et à la science. Il donne en 1846 'la monographie la plus extensive jamais publiée en France sur les Philippines' de tendance très pro-espagnole" (Broc).

The very detailed descriptions include a chapter on the Philippine language, completed by a lithographed table with the ancient characters of the Tagalog language. Other than the costume plates the atlas contains a large map, a plan of the Samboanga fortress, the St. Bernadino delta, the harbors at Sorsogon and Palapa, the bays at Bongo and Manila, as well as a full page plan of Manila.

Provenance : from the library of Chasseloup-Laubat with his cipher on the covers and his book plate.

Very good copy, a trifle foxed.

*A wonderful Americana Sammelband containing
the first French editions of Medina and Oviedo*

28. MEDINA, Pedro de. L'Art de naviguer de Maistre Pierre de Medine, Espagnol : contenant toutes les reigles, secrets, & enseignemens necessaires, à la bonne navigation, traduit du Castillan (...) par Nicolas de Nicolai, du Dauphiné, Geographe du tres-Chrestien Roy Henri II. de ce nom... *Lyon, Guillaume Rouillé, [1553]-1554. 2° (320 x 208 mm); contemporary reversed calf, fillets in blind on covers, red edges, spine covered in the 18th century with calf, richly gilt. \$90,000*

Sabin, 47345 ; Mortimer (France), 369 ; Cioranescu, 16568 ; Baudrier, IX, 216 ; JCB (3), I, 182 ; Adams, A-1027 ; Sybille von Gültlingen, X, p. 103, n° 298 ; Burden, Mapping of North America, p. 24, n° 19.

FIRST FRENCH EDITION OF THE MOST IMPORTANT TREATISE OF NAVIGATION RELATING TO AMERICA.

Pedro de Medina, who took part in expeditions with Cortez in the New World, has been famous since the 16th century for this fundamental treatise, one of the first practical books on seamanship. His work was held in high esteem with the successors of Columbus and was widely read in many languages throughout Europe. Pedro de Medina was the Royal Cosmographer of Spain. He was entrusted by the king with the examination of pilots and sailing masters for the New World, taught navigation, and was held in high esteem as a nautical authority. His *Arte de navegar* appears to be the first book ever published professionally on navigation and compass navigation.

"Medina's Arte de navegar is a basic source book not only for the study of navigation but also for the history of cartography" (Borba de Moraes).

"The organization and pursuit of knowledge in chivalric terms, that is, the cosmographer as knight or the knight as cosmographer, was a hallmark of the Portuguese and Spanish fifteenth- and sixteenth-century colonial expansion. A quick glance at the sixteenth-century Iberian treatises of cosmography admired so much by the English shows that the Iberians saw knowledge gathering as an expansion of chivalric virtues. The royal cosmographer Pedro de Medina, in the pages of his much acclaimed and widely influential Arte de navegar (1545), insisted that pilots were new knights whose sword and shield were the compass, the chart, the cross-staff, and the astrolabe just as their horses were ships. This trope lay behind the appearance of astrolabes and coats of arms in such classics of the Portuguese expansion to Africa and Asia as the Ordenaçõs manuelinas (1521) (in fact the armillary sphere and the cross of Saint George are the chief elements of Portugal's coat-of-arms) and the appearance of the motto "a la espada y el compa's, ma's, ma's y ma's" (to the sword and the compass, more, more and more [imperial territorial expansion]) adorning the frontispiece of Bernardo de Vargas Machuca's Milicia y descripción de las Indias (Madrid, 1599). This model left a profound imprint on Elizabethan proponents of English colonial expansion, such as Sir Walter Raleigh and the community of mathematicians, cosmographers, and alchemists who gathered around him, including Thomas Harriot, John Dee, and Lawrence Kemys. It was the learned Kemys who, in his account of his second trip to Guyana in 1596 to recover samples of gold, insisted that the Orinoco should be named "Raleana" just as the Amazon had been named "Orellana" after its Spanish discoverer Francisco de Orellana. This chivalric model also had lasting influence over Captain John Smith and the colonization of Virginia. Smith liked to present himself as a knight cosmographer, wielder of both the sword and the compass. In his The Generall Historie of Virginia, New England, and the Summer Isles (London, 1624), Smith appears as a fully armored knight standing right next to an astrolabe" (University of Chicago Press, Iberian Colonial Science, Jorge Cañizares-Esguerra).

This French translation is given by Nicolas de Nicolay, the official geographer to the King Henri II, who took a special interest in establishing a French presence in the Americas, the Work's publication coincided with the earliest French explorations in the New World: Villegagnon sailing for Brazil, Ribault for Florida and Laudonnière for South Carolina.

The present work contains a double-page engraved map of the world, signed by Nicolay, that covers the same area as Medina's but with considerably more details: *"The map clearly shows more knowledge of Cartier's voyages up to the St. Lawrence River than its predecessor, with many more islands in the Gulf. Along the eastern seaboard new nomenclature appears, C. des maria represents the Carolina Outer Banks. Tierra del Licenado Avlloh refers to the unsuccessful attempt at a colony by Lucas Vásquez de Ayllón. Aguada also appeared on earlier maps, notably Gastaldi's Nueva Hispania of 1548. The Bahamas are represented and the Yucatan is still an island. The Amazon River, on the Medina, 1545, delineated flowing west to east, is here south to north"* (Burden).

It is also illustrated with 90 in-text woodcuts, also drawn by Nicolay, based on those that appeared in the first Spanish edition of 1545.

Second issue of the title page with the date 1554, only the Harvard BU copy described by Ruth Mortimer seems to bear the 1553 date.

A very nice and crisp copy.

Bound with:

OVIEDO Y VALDES, Gonzalo Fernández de. L'Histoire naturelle et generale des Indes, isles, et terre ferme de la grande Mer Oceane. Traducte de Castillan en François [par Jean Poleur, de Séville]. Paris, Michel Vascosan, 1556.

Sabin, 57993 ; Atkinson, 104 ; Streit, II, 688 ; Arents, 7 ; JCB (3), I, 190-191.

FIRST FRENCH EDITION OF THE FIRST TEN BOOKS.

Gonzalo Fernandez de Oviedo y Valdez was a Spanish historian and traveler, born in Madrid in 1478. He participated in the Spanish colonization of the Caribbean, and wrote a long chronicle of this project which is one of the few primary sources about it. In his early life he was a page of Juan, the son of Ferdinand and Isabella, and as such accompanied the monarchs to the siege of Granada. After the infante's death in 1497 he entered the service of Frederic of Aragon, king of Naples, and in 1513 was appointed royal warden of the gold-mines of Castilla de Oro in Santo Domingo. He was also a member of the council of Santa Maria la Antigua, but in 1515 returned to Spain to give the government information about the political and economical conditions of the American colonies, and, although he was appointed in 1526 governor of La Antigua, he returned soon again to Spain, where he continued to work on the great historical work that he had begun in 1515. In 1535 he was appointed commander of the castle of Santo Domingo, which place he occupied till 1545, when he returned to Spain with the appointment of historian of the Spanish Indies. He now gave himself to the completion of his history, of which a summary had appeared under the title of "*La Historia de las cosas sucedidas en mi tiempo en America*" (Toledo, 1526). The first part appeared as "*Historia general y natural de las Indias Occidentales*" (Seville, 1535), while the revision of the entire work was finished in 1548. Its publication, begun in Valladolid in 1550, was interrupted by the author's death, and the first complete edition was printed by order of the Royal historical academy (Madrid, 1851). This work has not generally been judged correctly, on account of many inaccuracies in the historical part, and a strong prejudice against Columbus. But since its recent publication it became evident that **it is one of the profoundest, and certainly the first, work on the natural history of America**, for the treatment of which the author was specially qualified. It is through Oviedo's book that Europeans came to learn about the hammock, the pineapple, and tobacco, among other things used by the Native Americans that he encountered. The first illustration of a pineapple is credited to him.

Second issue with the date 1556.

A VERY NICE CRISP COPY OF AN EXTREMELY INTERESTING AMERICANA SAMMELBAND.

First edition, inscribed copy by Nabokov

29. NABOKOV-SIRIN, Vladimir. König Dame Bube. Ein Spiel mit dem Schicksal. Roman. *Berlin, Ullstein Verlag, 1930.* 8° (190 x 129 mm) 295 pp. (first blank included in pagination), 2 nn.ll. of booksellers catalogue ; publishers decorated grey cloth, modern clam shell case. \$16,500

First German edition, published two years after the first edition, also published in Berlin.

Vladimir Nabokov's second novel, translated into German by Siegfried Vegesack.

EXCEPTIONAL COPY, INSCRIBED BY NABOKOV IN RUSSIAN ON THE FLY-LEAF TO THE TRANSLATOR SIEGFRIED VON VEGESACK, WHICH HE CALLS HERE SIEGFRIED BOGDANOVITCH :

"Dear Siegfried Bogdanovitch,
I am sending you our baby,
who you have taught so well
to speak German!
The author
VIII - 30
Berlin"

"Pour finir, la question du titre. J'ai retenu trois figures, toutes de cœur, tandis que j'écartais une paire de moindre importance. Les deux nouvelles cartes qui m'ont été distribuées pouvaient justifier la manœuvre, car j'ai toujours eu la main heureuse au poker. Discret, furtif, pointant à peine à travers la fumée piquante du tabac, le bord d'une carte se fraye un chemin sous mon pouce. As de cœur - qu'on appelle cœur de grenouille en Californie. Et les grelots du joker ! Il ne me reste plus qu'à espérer que mes bons vieux partenaires dont les jeux regorgent de quintes et de mains pleines penseront que je suis en train de bluffer". (Vladimir Nabokov, à propos de Roi, dame, valet).

FINE COPY.

30. NOSTRADAMUS, Michel de Nostredame, dit. Les Propheties de M. Michel Nostradamus. Dont il y en a trois cens qui n'ont encores iamais esté imprimées. Adioustées de nouveau par ledict Authour. *Lyon, Benoist Rigaud, 1568.* 2 parts in one volume, 16° (115 x 76 mm) 125 pp. (with title), one blank leaf for part one ; 76 pp. (with title) for part two ; contemporary flexible vellum. \$35,000

Guinard, p. 51 ; Chomarat, 96 ; Benazra, 11 ; Ruzo, 21 ; see also : Jean Paul Barbier, Ma bibliothèque poétique, part IV, pp. 445-462, for another edition at the same date (Guinard, p. 52 & Chomarat, 97) - Guinard locates 6 copies in institutional libraries (including one incomplete) and one in privat hands.

SECOND COMPLETE EDITION OF NOSTRADAMUS' *PROPHÉTIES*, OF GREAT RARITY.

Most probably printed ca. 1571, the edition has recently been baptized "Édition A" by Patrice Guinard, who placed it second in his chronology of Nostradamus editions by Benoist Rigaud bearing the date of 1568.

The great Peruvian Nostradamus specialist Daniel Ruzo did not own a copy, and Guinard locates only 6 copies : Lyon BM (incomplete) ; Lyon BM (Fonds Chomarar), Châteauroux BM, Heidelberg UB, Wrocław BU Główna, Firenze BN – to which one should the copy illustrated in *Der Schlüssel zur Welt des Nostradamus* by René Troyan (Stammham, Merano, 2003), "*acheté chez un libraire selon l'auteur. Estampille de bibliothèque visible au second livre*" (Guinard).

The title pages are illustrated with a fine woodcut vignette : part one depicts the sky with a sun, moon and five stars as well as sphere held by a hand emerging out of a cloud while another hand is measuring its surface (Chomarar, woodcut no. 2) ; the vignette of part two depicts Atlas carrying the celestial globe, with a seascape in the back ground (Chomarar, woodcut no. 4). Engraved initials, borders and a floral woodcut complete the ornamentation (Chomarar, woodcut no. 17).

The editions by Benoist Rigaud are highly important, especially concerning the establishment of the last three 'centuries' of the new preface which some believed to be apocryphal and of which no printed version is known to be published during the author's lifetime. Patrice Guinard insists on the fact the first 942 quatrains are published here for the very first time (see: *Revue française d'histoire du livre*, n° 129, Nouvelle série, 2008, pp. 9-142).

"En effet l'édition lyonnaise de 1558 et son hypothétique réplique parisienne sont aujourd'hui perdues, et les éditions dites de 1568, dont la première fut probablement imprimée environ deux ans après le décès de Nostradamus, sont les premiers vestiges du texte originel, et probablement les plus fiables" (Guinard).

Binding slightly worn ; text slightly browned, small restoration to leaf G5 without loss.

Very good copy in its first binding.

Provenance: 17th century signature inside the first cover "*di fran[cesco] Bulgarini*" : possibly Cardinal Francesco Bulgarini, member of an important Roman family - "*Cesare Campori*" (19th century printed book-plate).

A rare Mexican imprint

31. PAREDES, Ignacio. Promptuario manual mexicano. Que à la verdad podrá ser utilissimo à los Parrochos para la enseñanza ; a los necessitados Indios para su instruccion... *Mexico, Imprenta de la Bibliotheca Mexicana, enfrente de San Agustin, 1759.* Small 4° (204 x 143 mm) 1 frontispiece, 23 nn.ll., 180 and XC pp. ; 19th century calf-backed cloth, spine with raised bands. \$7,200

Sabin, 58575 ; Icazbalceta, 57 ; Leclerc (1878), n° 2331 ; Chadenat, 5264 ; Salvá, 2373 : "rarísimo" ; Heredia, 1498 : "fort rare".

First edition, printed in Mexico.

Entirely written in Nahuatl, the main native Mexican language, this work also contains some chapters in Latin and Spanish. Heredia and Salvà both insist on the point that this is the most voluminous work ever composed in that language.

The book consists of "quarante-six entretiens religieux avec des exemples et exhortations morales, et de six sermons pour les dimanches de Carême ; le tout servant d'instruction religieuse pour les cinquante-deux dimanches de l'année. Les pp. LXXIII à fin, contiennent un sermon sur N. Dame de la Guadelupe avec un abrégé de l'histoire de son apparition. Le P. Ignacio Paredes de la Compagnie de Jésus, né en 1703, au Mexique, était fort instruit dans le langage nauatl... Il a publié à Mexico, en 1759, un abrégé de la très-rare grammaire du P. Carocci et une traduction du Catéchisme du P. Ripalda" (Leclerc).

The very fine copper engraved frontispiece by Zapata depicts Ignacio de Loyola, founder of the Society of Jesus.

The Salva - Heredia - Chadenat copy with their respective labels and book-plates.

32. PIATTOLI, Giuseppe. Raccolta di quaranta proverbi toscani espressi in figure da Giuseppe Piattoli Fiorentino. [Prima parte]. Florence, Niccolò Pagni & Giuseppe Bardi, 1786. Broadsheets (419 x 297 mm) 41 ll. including engraved title and 40 numbered plates ; early 19th century calf backed boards, flat spine gilt. \$25,000

Colas, 2352 ; Lipperheide, 1319 ; Cicognara, 1758.

First edition.

The first suite of engraved proverbs and images after drawings by Giuseppe Piattoli (a second one followed much later in 1788).

Painter and draughtsman, active in Florence towards the end of the 18th and at the beginning of the 19th century, Giuseppe Piattoli (1750-1815) was born into a family of artists. His parents, Anna Bacherini and Gaetano Piattoli, were both well known artists in that town. His son, Gaetano II, followed the family tradition.

"De 1785 à 1807, [Piattoli] fut professeur de dessin à l'Académie de Florence. Il dessina à l'usage du graveur le portrait du grand duc Léopold Ier de Toscane. Les Offices et la Libreria de Marinis à Florence, possèdent toute la série de ses dessins" (Bénézit).

The suite comprises an allegorical title page and 40 engraved plates, all handsomely colored at the time.

Each plate is followed by an engraved motto, quite often ending in slight mockery. All plates are signed in the plate by the artist "G. Piattoli inv."

Although the name of the engraver is not mentioned on the plates, we know now that they are executed by Carlo Lasinio (Treviso, 1759- Pisa, 1838), active in Florence in 1788. His interpretations of the *Proverbs* by Piattoli are amongst his finest productions, and they exercised, together with *Pittura a fresco del Campo Santo di Pisa*, engraved during his stay in Pisa where he lived since 1812, a strong influence on the artists within the circle of the Pre-Raphaélites

Very good, broad margined, copy.

Some slight occasional stains in the margins ; spine slightly restored.

The first book by a printer in Siena

33. POLITI, Lancellotto. *La Sconficta di Monte Aperto.* [Sienna, *Simyone di Nicholo (Simone Nardi)*, 28 avril 1502]. 4° (191 x 127 mm) 54 nn.ll. (including the wood engraved title with dedication printed on the verso), 36 lines ; 17th century flexible vellum. \$22,000

Brunet, IV, 779 : "Ouvrage rare" ; Graesse, V, 389 ; Sander, 5806 ; Fairfax Murray (Italian), 1570 ; A. Leoncini, "28 aprile 1502 - 28 aprile 2002. Per i cinquecento anni della pubblicazione del primo libro stampato da un cittadino senese", in : Accademia dei Rozzi, n° 16, 2002, pp. 13-18 ; for the engraved title see : E. Pellegrini, L'Iconografia di Siena nelle opere a stampa, 1986, p. 32 ; Mortimer (Italian), 89 (for the use of the same woodcut).

RARE FIRST EDITION OF THE FIRST BOOK PRINTED BY A PRINT-SHOP IN SIENNA

First Edition of a most attractive account and commentary, in verse and prose-a sort of rhapsodic romance in fact-on the route of the Florentines by the Sienese at Monte Aperto, when the former attacked Siena in 1260. The title woodcut is of great beauty; it depicts the Virgin spreading Her mantle from the clouds over ancient Siena (inscribed "SENA VETUS"), shown with numerous tall towers and tiled rooftops. Also fine is the border of renaissance grotesque creatures and arabesques. Politi, sometimes known as Ambrogio Catharin, wrote this text when aged only nineteen, and went on to a distinguished diplomatic and clerical career; he authored many books and was created archbishop of Conza in 1535.

La Sconficta di Monte Aperto, printed in a very restraint number of copies, was already very rare at the end of the 17th century. Today only about 10 copies are known in public libraries - six in Italy, three in the United Kingdom and one in France, - including at least three incomplete. The one kept at the Bibliothèque Mazarine, at the same time the only recorded institutional copy in France, is incomplete and missing the fine engraved title.

The Chatsworth copy, with the book plate.

34. REGIMEN SANITATIS. Diss (sic) ist eyn güit Regiment der Gesuntheyt durch alle Monat des gantzen Jares wie man sich halten sol mit essen und trincken unnd saget auch von aderlossen. *Mainz, Fridericus Hewman, 1509.* 4° (180 x 121 mm) 8 nn.ll. : modern flexible vellum, bound in style. \$12,000

VD16, R-569 (only the copy of the Bayerische Staatsbibliothek) ; not in any of the standard bibliographies on medicine or collection catalogues (Waller, NLM, Wellcome).

Very rare bilingual edition (Latin and German) published in Mainz.

We were only able to trace one single copy of the work in an institutional library (Bayerische Staatsbibliothek, Munich).

The *Regimen Sanitatis Salerni* was a popular medieval medical poem on the preservation of health which is attributed to the medical faculty at Salerno, the first medical school in the West. While required for physicians, it was also widely read by lay people for its advice on health, diet and hygiene. The advice are here given in short verses.

The title is illustrated with a large woodcut depicting a collective bath with the attendants enjoying their drink.

Good copy, wormholes restored.

A fine copy of the famous flap-book

35. REMMELIN, Johann. *Catoptrum Microcosmicum. Suis aere incisus visionibus splendens, cum historia, & Pinace, de novo prodit. Frankfurt, heirs of Antony Humm, 1660.* Broadsheets (470 x 335) engraved title, 27 pp. with 3 plates with flap over engraved illustrations; 18th century vellum backed boards. \$13,500

Choulant-Frank; pp 232-4; Heirs of Hippocrates 456 (1619 edition); Krivatsy 9551 (1619 edition, imperfect, lacking the first plate and text); Wellcome, 504.

Probably the most extensive anatomical “flap book” ever produced. Rummelin was town physician in Ulm and later Augsburg where he also served as plague physician. While at Ulm, he conceived the notion of producing an anatomy that could be used to reveal in successive layers, the muscles, bones, and viscera of the human body. He employed one of the leading Augsburg artists, Lucas Kilian (1579-1637) to render the engravings which were based on Rummelin’s own drawings. In 1613, some of his friends had the copper plates engraved at their own expense and published them without Rummelin’s approval. In 1619, Rummelin published his own edition, complete with text and other explanatory material.

The work was printed using eight separate plates which were then cut apart and pasted together to make the three large plates. In some cases a single illustration may have as many as 15 successive layers which can be teased apart to reveal both surface and deep structures. In keeping with the practice of the day, Rummelin incorporates a variety of metaphysical and allegorical images and adages into the plates.

Catoptrum microcosmicum went through numerous editions and was published in Latin, German, French, English, and Dutch. The last edition was published in 1754. Although a highly popular work it was never practical as a teaching aid owing to the probable high cost of the book, its size, and the flaps themselves that were no doubt too delicate for use in a dissecting laboratory.

A fine, complete, copy of this rare work.

Christians doctrines for the Indians in their native tongues

36. RUIZ BLANCO, Père Matias. *Conversion de Piritu. De Indios Cumanagotos, Palenques, y Otros. Sus principios, y Incrementos que oy tiene, con todas las cosas mas singulares del Pais, politica, y ritos de sus naturales, practica que se observa en su Reduccion, y otras cosas dignas de memoria. Madrid, Juan Garcia Infancon, 1690.* 2 parts in 1 vol. 12mo; 8 nn.ll., 160 pp., 4 nn.ll. for part I ; 250 pp., 3 nn.ll. for part II ; 19th century red morroco, triple gilt fillet on sides, blue morroco doublures, richly gilt, spine gilt, gilt edges, by M. Lortic. \$38,500

Sabin, 74017; Palau, 281728; Alden, 690/114; Leclerc, n° 1340; Rodriguez only mentions the 1892 edition; not in Borba de Moraes.

OF THE GREATEST RARITY.

This edition consists of a revised and much enlarged edition of the "*Principios y reglas de la lengua Cummanagota*" by Manuel de Yangués and the Spanish-Cummanagota "*Diccionario*" by Ruiz blanco, which were originally published together in one volume by the latter at Burgos in 1683.

In his *Historia corográfica natral y evangelica, de la Nueva Andalucia*, Antonio Caulin, an outstanding historian of colonial Venezuela, considered Ruiz Blanco one of the most celebrated of the Franciscan missionaries to that country.

Ruiz Blanco was born in Estepa, Province of Andalucia, in 1643. At the age of twenty-three he became professor of theology in the Franciscan monastery in Seville. In 1670, he gave up his professorship to come to the Franciscan missions recently established in Piritu, in northern Venezuela. Here he labored zealously as missionary to the Cumanagotos and Palenques Indians, established several new missions, was president of the college of Piritu and twice provincial commissary. In 1683, he was made sinodal examiner of the bishopric of Puerto Rico, a diocese which included this part of Venezuela. He went on several journeys to Spain in the interest of the missions. Ruiz Blanco was a vigorous defender of the Indian against the local authorities before the Spanish government. His mission to Spain in 1701 had for its object a protest against the abuses of the *encomenderos*. In addition to his active work as a missionary, Ruiz Blanco was a constant student of Indian languages. He takes rank as a foremost philologist of the American Indian tongue.

The *Conversion en Piritu* might be considered a sort of prospectus for enrolling missionaries. In his dedication of the work to the Marques de los Velez, president of the council of the Indies, Ruiz Blanco stated that his purpose in writing this book was to interest other workers to come and to interest the Spanish government in these missions.

The first part consists of a description of the climate, natural features, plant and animal life, material resources, and Indian civilization and a history of the missions. It contains a mine of interesting and useful information and much enlightenment on seventeenth century mission life. The second part of this little volume is a study in philology, with an introduction in which the difficulties encountered in attempting to translate the religious teachings into the Indian tongues are analyzed.

"Ruiz Blanco is an intriguing character: a Humboldt in his treatment of scientific subjects, a Father Kino in his concern for his Indians, a Saint Francis himself in his tender sentiments and fine sensibilities. Both the author and his little book are fascinating" (Mary Watters, *The Hispanic American Historical Review*, Vol . 16, No. 2, 270-274. May, 1936).

Printed in Argentina by a Jesuit Mission

37. RUIZ DE MONTOYA, Antonio & RESTIVO, Paulo. Arte de la lengua Guaraní por el P. Antonio Ruiz de Montoya de la Compañía de Jesus con los Escolios Anotaciones y Apendices del P. Paulo Restivo de la misma Compañía Sacados de los papeles del P. Simon Bandini y de otros. *En el pueblo Santa Maria la Mayor, without the printer's name, 1724.* 2 parts in one volume, 4° (200 x 151 mm) 2 nn.ll., 132 pp. for *Arte de la lengua Guaraní* ; 256 pp. for *Suplemento* ; modern flexible vellum, bound in style. \$80,000

Furlong, I, 376, 18 ; Sabin, 74033 ; Sommervogel, VI, 1676 ; Borba de Moraes, II, 732-733 : "Very rare" ; Leclerc (1878), 2248 : "Ouvrage très-important" et "impression rarissime" ; B. Moses, Spanish Colonial Literature in South America, 1922, p. 8 & 636 ; not in Alden.

VERY RARE GRAMMAR OF THE GUARANI TRIBE, PRINTED IN ARGENTINA BY A JESUIT MISSION.

The first version of the book, *"one of the most important works relating to the Guaraní or Tupi language of Brazil and Paraguay"* (Sabin), was first published in Madrid in 1640.

"Early printing elsewhere in South America was almost exclusively the work of the Jesuits. They had a press at the mission station of Juli near Lake Titicaca, in the second decade of the seventeenth century, but it was only after about a hundred years that a press was set up in any other part of South America. In the missions of Paraguay the first book printed by the Jesuits appeared in 1705. This was entitled De la diferencia entre lo temporal y eterno, by Padre Juan Eusebio Nieremberg, translated into Guaraní by Joseph Serrano" (B. Moses).

"Dans l'avis au lecteur, le P. Restivo annonce qu'il a suivi la méthode du P. Ruiz de Montoya, mais qu'il l'a complètement revue, corrigée et augmentée de citations tirées des compositions des Indiens et des autres religieux comme le P. Bandini, Mendoza, Pompeyo, Insaurralde, Martinez y Nicolas Yapuguay... Le P. Restivo a fait réimprimer, dans la même localité et en 1722, le Vocabolario Guaraní du P. Ruiz de Montoya..." (Leclerc).

We have located only six copies of this rare missionary imprint, including two in the United States (Indiana University et John Carter Brown) ; the copy of the Bibliothèque nationale de France is either miss described or is lacking the first part.

Some occasional browning.

Ex-libris Staudt.

Stanislas de Guaita's large paper copy of the work on secret writing

38. TRITHEMIUS, Johannes & COLLANGE, Gabriel de. Polygraphie, et Universelle escripture Cabalistique de M. I. Trithemius Abbé, Traduicte par Gabriel de Collange, natif de Tours en Auvergne. *Paris, [Benoiſt Prevost for] Jacques Kerver, 1561.* 3 parts in one volume, 4° (247 x 193 mm), 18 nn.ll., 300 num.ll. ; contemporary flexible vellum, manuscript title on spine (ties missing). \$38,500

Galland, pp. 43-44 et 181-185 ; Brunet, V, 960 ; Brun, p. 305 ; Mortimer (French), 528 ; Fairfax-Murray (French), 528 ; STC (French), p. 426 ; Caillet, 10850 ; Guaita, 1027 (this copy) ; Wellcome, 6365 ; not in Adams ; Sten G. Lindberg, "Mobiles in Books", in : The Private Library, Summer 1979, p. 52 ; cf. Umberto Eco, La Recherche de la langue parfaite dans la culture européenne, Paris, 1994, pp. 153-157.

FIRST EDITION IN FRENCH OF THIS IMPORTANT WORK ON SECRET WRITING.

The work, translated by the mathematician Gabriel de Collange, is divided into three parts, each one with its own titlepage included in the foliation.

The first part contains the five books of *Polygraphia* by Johannes von Heidenberg, also called Trithemius (1462-1516), a work on cryptology published for the first time in Basel in 1518. The second part presents a *Clavicule et interprétation* (i.e. Key and interpretation) composed by Gabriel de Collange, a short introduction to Trithemius' work by the same, together with an exposé of the *Polygraphia* by Adolph von Glauburg. The third and final part contains the plates – *Tables et figures planisphériques (...) servants à l'universelle intelligence de toutes escritures...* – together with explanatory text written and edited by the translator.

Born in Tours in 1524, Gabriel de Collange served as a preceptor to the Duke of Atri before becoming Charles IXth personnel secretary. He was killed during Saint-Bartholomew's Day massacre in 1572. "*Collange's translations are of value for the process of ciphernent, and information they contain concerning the history of cryptography*" (Galland).

THE WORK, PRINTED IN RED AND BLACK, IS ILLUSTRATED WITH WOODCUTS INCLUDING A PORTRAIT OF THE AUTHOR (REPEATED) AND 13 VOLVELLES.

The highly decorative plates include masks and animal heads, the corners are animated with allegorical figures. The fine title within engraved border and printers mark by Kerver (repeated for each part), contain illustrations of unicorns, scientific instruments and the anagram of the author's name. The portrait depicts the young author at the age 37 in half-length, carrying a compass.

"The step from Lull's volvelles to secret writing (codes) was not a big one. The most famous example is the earliest work in European literature on cryptography or secret codes : Polygraphia by Johannes Trithemius... Gabriel de Collange (...) published in Paris in 1561 an extended adaptation in French, Polygraphie et universelle escriture Cabalistique, one of the famous books of the French Renaissance, printed by Jacques Kerver... At the end Collange has added a key and interpretation including 13 full-page volvelles, each divided into 12 sectors forming a wheel with 12 spokes. On each bar are listed 12 letters of the alphabet in their usual order but beginning at different points. The disc can be rotated under a fixed vertical strip which from top to bottom gives the ordinary alphabet from a to m and n to z, &. By turning the disc to a different section against the fixed vertical one has a simple means of finding a key to a cipher. By means of this French work Trithemius' text paved the way for all subsequent cryptography". (Sten G. Lindberg).

STANISLAS DE GUAITA'S MAGNIFICENT LARGE PAPER COPY IN ITS FIRST BINDING.

Some occasional marginal foxing.

Provenance : "Bibliotheca Regia Monacensis" (stamp on title verso, slightly touching the portrait) -- Stanislas de Guaita (book plate and note).