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CICERO, Marcus Tullius. *De oratore.*

[Venice: Vindelinus de Spira, c.1470].

Quarto (275 x 188 mm). Collation: [1^{8}, 2^{6}, 3^{10}, $4\text{-}13^{8}$, 14^{6}], (1/1 blank, 1/2r text, 14/6 blank). 109 (of 110, without final blank) leaves. Type: 1:101R1, 7-line initial spaces. Retaining two sets of pinholes at top and bottom corners and some contemporary manuscript quire signatures. 18th-century speckled calf, gilt-rule border on sides, gilt spine, red sprinkled edges (a little wear at spine and extremities, discreet repairs); modern box. Provenance: contemporary annotations and some underlining in the first quires; Earls of Hopetoun (bookplate). Light spotting in a few leaves, mostly marginal, a couple of marginal wormholes at the beginning and at the end, a good copy.

Fourth, or possibly fifth, edition, printed at the first press in Venice within about a year of its establishment. It is a page-for-page reprint of the Sweynheym and Pannartz edition of c.1468. The Hopetoun library was formed over several generations beginning with Sir James Hope of Hopetoun (d. c.1661) and including the first, second and third Earls in particular. It incorporated the Annandale collection, celebrated for its wealth of Italian editions, which came to the family by marriage.

HR(Suppl) 5096; GW 6745; BMC V, 155 (IB. 19571); Goff C-657.

M.T Ciceronis ad Quintum Fratrem In Libros De Ora
tore Prefatio Incipit Foeliciter
OGITANTI MIHI SAE

CICERO, Marcus Tullius

HIERONYMUS [ST]. *Epistolae. (ed. Theodorus Lelius).*

Venice: Antonio di Bartolomeo (Miscomini), 22 Jan. 1476

Folio (400 x 286 mm.), two volumes bound in one, v.I after v.II (v. I): [A-C^{10} D-I, L-$O^{8.10}$ P-R^{8} S^{6}], 152 of 154 leaves, lacking only V4 and A1 blanks. (v. II): [a-t^{10} u-x^{8}], 209 of 210 leaves, lacking only x8 blank, but preserving the blanks a1 and x7. Vol. II is bound before v. I, with the two contents tables bound at the end. Finely illuminated and rubricated: two large historiated initials with extensions in blue, magenta, green and other colors, on gilt grounds and with gilt sun-dotting, depicting Jerome with lion in his study (v. II), and Jerome with lion praying at the Cross (v. I), presumably by a Venetian artist; contemporary painted armorial within a wreath at the foot of a1r; red and blue alternating lombard initials and paragraph marks; contemporary manuscript foliation in brown ink. Scattered foxing, mostly marginal, the paper generally strong and fresh; some deckle preserved. Eighteenth-century plain paper boards, vellum spine with lettering-piece, edges left plain. From the library of Michael Wodhull (bought at Edwards's sale, 12 Nov. 1793).

Second edition of this recension, including detailed contents tables, usually including incipits, supplied by Theodorus Lelius. Lelius (1427- 1466) , bishop of Feltre in 1462 and then of Treviso until his death, was considered one of the greatest canon lawyers of the XV century, his eloquence inspired Pope Pius II to label him "my harp". The first Lelius edition was printed in Rome by Sixtus Riessinger, c. 1469-1470. This is the first explicitly dated work of Antonio Miscomini unless the date is to be interpeted in accordance with Venice style as 22 Jan. 1477. He was active for a few years in Venice in the mid-1470s, then returned to his native city of Florence, where he printed prolifically into the 1490s.

Hain-Copinger 8556. GW 2426. Goff H-166. 1. BMC V, 240. IGI 4737.

Jbi quidem fidelissime Pa-
ta Laurenti ad scribendū
animū nō est tum cupidus: q̄ nec idoneus locū eon
esse absq; periculo maiorū audacia ignoū tenue et ex
ile cōmunere. Sed q̄n ut cū vrna mi differim id teme
re ut epistola mea p̄ christi me sacramēta q̄ a nobis ma
xima ei reuerentia suscipiantur attingi ut aliquid tibi
de fide secundū symbolū traditionē rationēq; exponā a
Chaānio supra vireo nostro ti pōdus prescripti nō est
me latet sententia tapientes quā probe admodum dicit
quia de deo et vera dicet periculosū est tamē si expetis
oīa a te ipsius verecundiā orationibus tuoo dicere ali
quis obedientie magis reuerentia q̄ ignoū plumptione
tribuimus: quā quidem nō tas perfectorū experientia di
gna videatur: q̄ ad parnulorū i christo et lepēnū libre
nr auditum. Equidē comperi nōnullos diuersius tracta
torum aliqua de hoc pie et breuiter edidisse. Sontanum
vero horrendum scio eternoq; scripsisse nō ut rationem
dicendi audientibus explanaret: sed ut simpliciter fidelmerq;
dicta od argumenti sui dogmatis traheretur in hoc ner
bio sitiul spiritus prouidens nil absq; nil obscuri nil a
religioso dissonās poni q̄ri hoc uere cōplenr propbeta
q̄ dicit Verbū .n. abbreuiā et breuiatū inquiēte quia
verbum breuiatū fecit dño super terrā. Hoc ergo tm
plicitate sua nel verbo apostolico redderi et signare senta
bantur: nel quē omissa videmur a priorib⁹ adimplere
Sed ut manifestius fiat argumenti verbi huius ut di
gnius breuiari causam qua hec tradito ecclesie data
est ab origine repetamus. Tradit maiores nostri q̄ post
ascensionē dñi cum per aduentū spiritus sancti fuis
gideo cunctis apostolos ignea lingua tedisset: uelo
quelibet diuersis variisq; loquerentur: per quod eis nul
la gens extranea: nulla lingua barbara recepta videre
tur et mirac: prasepti eis a dño dati hoc ad p̄dicandū
dei verbi ad singulos quenq; profectū nimoues. Di
cebant itaq; abundantem normā tibi prius futuri pecul
iarissimi in cōmune cōmunēt ne forte diu duo obstaret
diversus aliquid hto qui ad fidei christi munimenta ex
ponerēt: ideo igitur in uno pectus et spiritus sancto replet
brevi illud futurū tibi ut dominus precepisse videt
ur in unum cōferendo qd sentiebat unusquisq; cōpo
nentesq; hanc credendo dandā esse regulam tenuit.
Symbolum aūt hoc multis et illustrissimo ex causa ap
pellari voluerūt Symbolū enī grece et latine dicī pōt
et collatio hoc est quod plures i unum cōferunt. Jā enī
fecerunt apostoli i hoc sermonis i unū conferendo qd
unusquisq; sentē Judicium autem vel signū scitio dici
tur quia illo i tēpore fieri Paulus apostolus dicit ex in
sertis apostolorū reperitur. Multi ex circumcisione fi

delis simulabāt se esse apostolos christi et hereī alicuius
nel vitiis grata ad p̄dicādū profitebātur nomina
tro quidē christus sed nō integra traditionē hereī uocā
tes: Scirco illud latinū posuerūt p qd agnoscerentur in
qui christus vere secundū apostolicam regulā p̄dicaret
denique et i bellis ciuilibus hoc obseruari ferunt quoniā
et armorū habitus par et signa vocis idē et modo unus
est. Atq; eadē latina belladi nequa dolo surreptio fiat
symbola distincta unusquisq; duy suis militibus tradit q̄
latine signa nel insignia nuncupāt: ut si forte occurrerit
quis de quo dubitetur symbolū prodat si sit hostis nel
socius. Scirco dñus hoc nō scribi obsanctus aut mistra
nis sed requisit i credēdi cordibus tradi debere: certū et
sat hoc neminem ex lectione quia interdum peruenire
enā ad libelet solet si ex apostolorū traditione discussū
dilucidari igl ut dictus ad p̄dicādū simul unanimitatis
et fidei sue apostoli idcirco posuere. Non sunt sūt ndā
dicendi ab alterutrus nere ex latere coacto et beatus
cōtruentes cuiuscumq; perti geret usq; ad cēlū si mo
numēta fidei quia itaēt adueria fandē animi e lapidibus
unus et marginal dominicis rationibus qrā neqs nūi
impellerēt neqs fulmina tuberēt neqs tēpestatum ac
procellarum turbines prosternerent. Deinde igitur illi
abinuicem separati terrem superbie rationes in
gnarus cōfusione damnati sint ut ne unusquisq; posset
adnertere proximi sui loquelam. Jti uero qui turrem
fidei construebant omnium linguarum sidenna et agnit
one dānī sūt ut illud peccati: hoc sibi probaturi ignū.
Sed iam nobis enim de ipso aliquid cōtrectādi ē mar
garum: in quibus primo i loco fono et origo pōnur cui
dicimur Credo i deus phs omnipotentem. Deinde prosili
enquam de ipsa sermonis verumbo desperare illud non
impune cōmonendū puto q̄ diuersis ecclesiis aliquā i
bio uerbis immiscuntur adiecta. Jn ecclesia tñ urbis ro
me hoc nō deprehenditur factum: quod eo propterea
esse arbitror q̄ nequa hereticā ulla illic semper exortus
et mox imbi seruatur antiquus eos qui gratiam baptis
mi suscepturi sunt publice ideli fidelius populo audien
te symbolū reddere: et unius adiectiones huius fidei
sermonis eorū qui prescribere fide ñ admittit audēdi
Jn exteris aūt locis quāti intelligi datur propter nūm
los hereticos additi quedā videntur: per quē nouella
doctrina sensim ereduerat exclusi. Hoc ñ illi ordinē
seqm murquem in assignendi ecclesia lauari grata
suscepisse. Credo igitur primo olim ponitur sicut Pau
lus apostolus ad hebreos scribēs dicit credere enim
primo eius accedentes ad deum oportet quia ei et ere
dentibus remunerator sit. Sed et propheta dicit Nisi ere
deritis nō intelligetis. Ut ergo intelligentia audiam pa
tefiat tribi primo eius te credere profiteris q̄ nec mā
quam ignoremur et liquido ac profundo se le cōmittit ele
mento nisi se prius credat posse salum nec agricola se
mina sulcis obruit et fruges sparga i terrā nisi credide
rit uēturos imbres affuturū quoqs solis tepore: quibus
terra cōcepta segetem multiplicata fruge producat: ne uē
ni sperandus metetur. Nihil denique est quod in rata geri
possit nisi credulitas ante preuerterit. Quid igitur mi
rum si accedentes ad deum credere non prius olim
proficiamur cui sine hoc nec ipsa ejus possimus deum
nisi? Dic autem iccirco in principio primissime quia
pagani nobis obuiari solent qi religio nostra q̄ rationē
huic deficit: Sola p̄dicatione obtinet et ideo offendimus
nec agi nec fiare aliquid posse nisi preexistente uia credē
di. Deniq; matrimonia cōrabuntur: quia creduntur suc
cessura posteritas: Et pueri discendi gratia traduntur:
quia magistrorum in discipulos transfundenda creditur
disciplina: et imperii signa unus suscipit: ut credat tibi
populus et urbes armatum etiam exercitum parituri

N.r.

PLUTARCHUS. *Vitae illustrium virorum.*

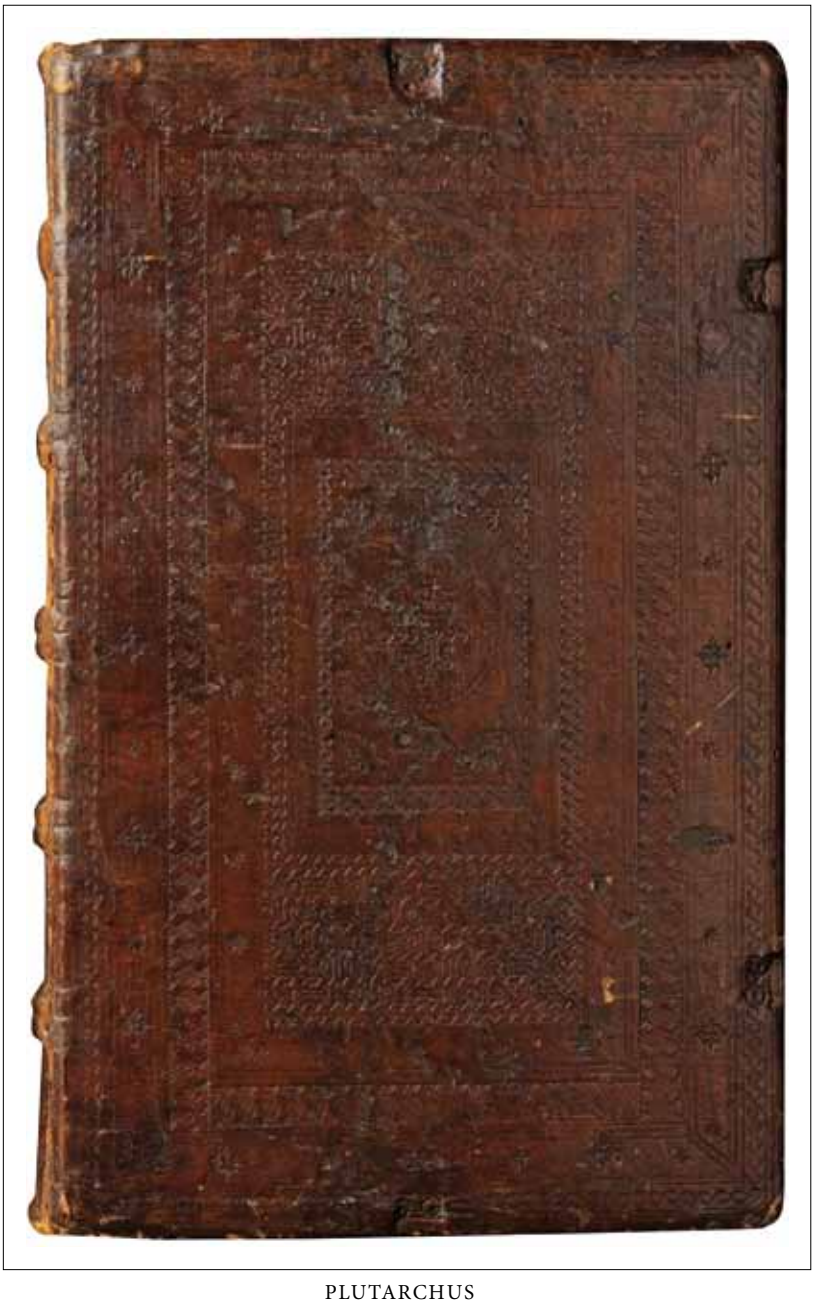
Venice: Nicolaus Jenson, 2 January 1478/9.

Folio (418 x 263mm). Collation: [a^{10} b^{12} c-m^{10} n^{8} o-x^{10} y-z &^{8} A^{12} B-E^{10} F-$N^{8.10}$ oo-pp^{8} Q-Y^{10} Z^{8} &&^{10}], (a1 blank, a2r Thesei vita, &8r register, &8v blank, A1-2 blank, A3 (signed A1) Cymonis...Vita, &&9v colophon, &&10r register, &&10v blank). 462 leaves, plus 5 blank sheets of Fabriano paper bound at the beginning and between the parts; part II bound before part I. 50 lines. Type: 1:115R. 4- and 9- to 12-line initial spaces, printed guide-letters. MS. headlines. Contemporary Italian goatskin over wooden boards blindstamped in an Islamic style with concentric frames enclosing a central 8-pointed star, spine blindstamped to diaper pattern, evidence of 4 clasps catching at rear, red edges (hinges and head and foot of spine neatly repaired).
Provenance: contemporary marginal annotations in at least two humanist hands; Niccolò da Asti, inscription recording it as his gift to an unlocated monastery of St. Catherine in 1527 (*questo libro e del munistero di santa katarina ad monte dominico so go Dato e Donato dal Reverendo padre MC Nicolo da Aste nostro confrate lanno 1527*); George Abrams (bookplate). Extensive marginalia in several contemporary hands, a few light stains, binding repaired at head and foot of spine; a very fresh and tall copy retaining some deckle edges.

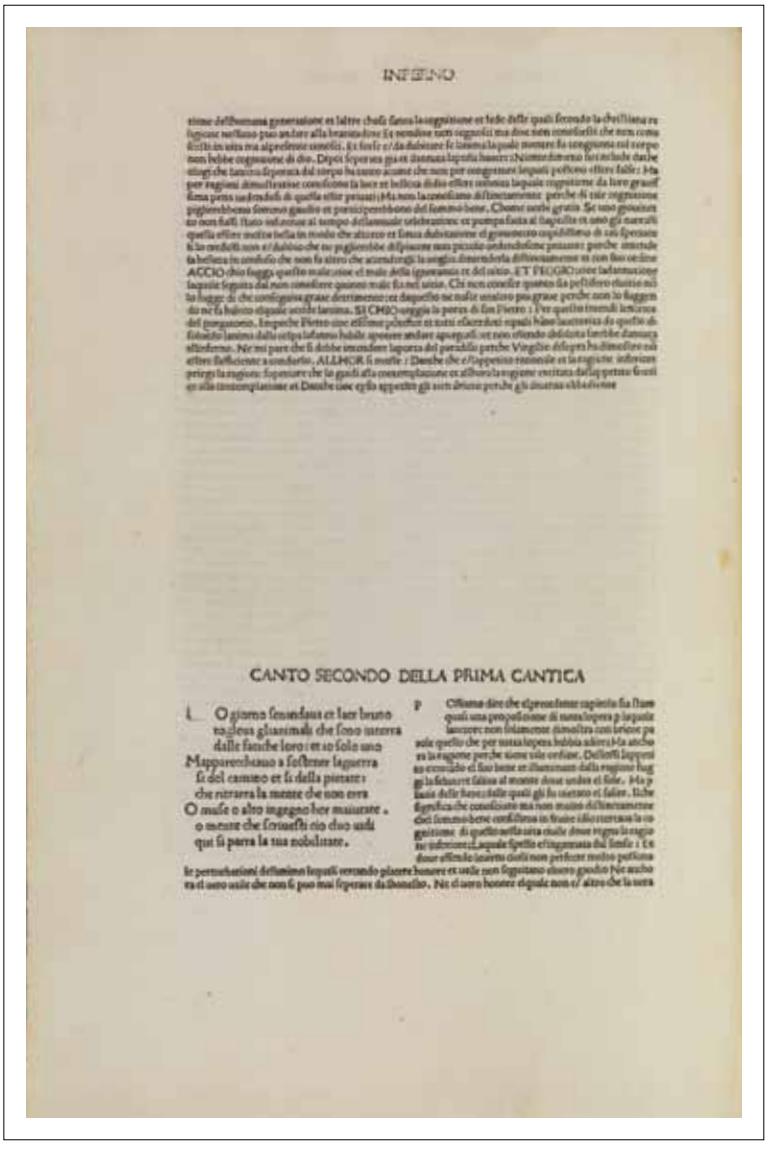
Third edition. Along with his Pliny printed in 1472, Plutarch's Vitae illustrium virorum *is one of Jenson's finest productions. The Latin translations are largely the work of 15th-century humanists, including Donatus Acciaiolus, Guarinus Veronensis, Leonardus Brunus Aretinus, Antonius Tudertinus, and Lapus Florentinus; they were commissioned by the Florentine stationer Vespasiano da Bisticci in the 1450s and 1460s. Besides Plutarch's lives, the collection included miscellanous other ancient biographies such as Cornelius Nepos's life of Atticus and the life of Charlemagne by Acciaiolus. Jenson's edition was apparentely based on a different manuscript from Ulrich Han's editio princeps, (Rome 1471 ca); identification of the translators are different for five of the lives and it is omitted the life of Virgil.*
The present copy exemplifies humanist culture not only in its text, but in its binding.
It is a fine example of contemporary Italian work incorporating Islamic elements.
The style typified mid-15th-century bindings made at Florence, and it was closely associated with books by and owned by Florentine humanists. Padua, whose university was the chief seat of humanist learning at the time, adopted the style, and Venice soon followed. Jenson's edition of Plutarch has direct connections with Padua, since it was substantially financed by a Paduan merchant, Lazzaro Beolco, and a rector at the university, Pelegrino Sillano.
A further connection exists through Peter Ugelheimer, a Venetian merchant also associated with Jenson, who had several of his books bound at Padua in an Islamic style.
Hobson has suggested that Jenson may have pioneered the use of the Islamic style in binding at Venice (Humanists and Bookbinders p.51). It can be no coincidence then that the present copy of Jenson's Plutarch was bound in a style appropriate to its and its printer's

humanist connections. It is possible that the book was bound before sale, as was another copy of the same edition (now in Milan). If this is the case, it may thus reflect a house style practiced by or for the Jenson printing shop.

HC *13127; BMC V, 178 (IC. 19711); Goff P-832.



PLUTARCHUS



INFERNO

CANTO SECONDO DELLA PRIMA CANTICA

ALIGHIERI, Dante

ALIGHIERI, Dante. *Comento di Christophoro Landino Fiorentino sopra la Comedia di Danthe Alighieri Poeta Fiorentino.*

Florence: Nicholo di Lorenzo Della Magna, 30 August 1481.

Folio (401 x 260 mm). Collation: [i-iii^{8}; [*^{6}]; a^{10}; b^{8}; c-e^{10}; f^{8}; g^{10}; h-i^{8}; l^{10}; m,n^{8}; o-r^{10}; s^{6}; aa-gg^{10}; hh1^{2}; ll, mm^{10}; oo^{6}; aaa^{8}; B-G^{10}; I^{6}; L^{12}], 366 leaves of 372, without the six blank leaves (1, 14, 15, 169, 371, 372). Roman types 115 R, 91R commentary, capital spaces

ALIGHIERI, Dante

with guide letters, two engravings by Baccio Baldini after Sandro Botticelli, spaces for engravings. Our copy has an apparentely unknown setting for leaf b1 recto: in fact this leaf has the space for the engraving left blank. At the time of binding the owner bound in another leaf with the engraving. We know that the original project was to illustrate each canto with an engraving but only 19 of the 100 engravings were produced. The printing process was faster than the engraving one and because of this only the first two illustrations occur regularly, the third occasionally, printed on the text page; the remainder were printed separately and pasted into the book. Probably our copy, originally with only one illustration, at the beginning of the first canto of the Inferno, was one of the

first out of the press, being only the first engraving ready at the time of printing. Full black morocco by Lortic, covers blindstamped and gilt in italianate style with wide border enclosing panel of lions rampant devices, gilt dentelles and gilt edges. A little strengthening to margins of title and corners of next few leaves, leaf b1 remargined at bottom, text of d ii recto pasted, a few light spots; binding extremities rubbed. A good copy.

The first Florentine edition of the Comedy, the first illustrated edition of Dante and the first appearance of Landino's commentary. This edition is 'a product of the cultural circle surrounding Lorenzo (Il Magnifico) de' Medici (1449-1492), [and] was conceived as a polemical work. It was directed towards other Italian centers which had produced editions of the poem, especially those of Venice (1477) and Milan (1478). This monumental book represented the Florentine attempt to reclaim the great poet who, since the 14th century, had become a classic throughout Italy. Accordingly, the edition was to have been accompanied by a figurative commentary inspired by one of the most important Florentine artists of the time, Sandro Botticelli. Moreover, the text appeared together with a completely new commentary authored by the most authoritative literary critic then teaching in Florence, Cristoforo Landino. The patriotic fervor (in the wake of the Pazzi conspiracy and on the eve of war with Milan and Naples) which inspired the entire enterprise is evident throughout Landino's proem addressed to the lords of Florence: I affirm only this, that I have liberated our citizen Dante from the barbarity of many foreign idioms in which he had been corrupted by many commentators, and thus so pure and simple it seemed to me my duty to present him to you, our illustrious lords, so that into the hands of that magistrate which is most high in the Florentine Republic, he should be restored to his homeland after long exile and not recognized as romagnolo or lombardo nor any of the languages of those who have glossed him, but simple Florentine, a language which is greater than any other Italian idiom, as is shown clearly by the fact that no one ever expressed genius or doctrine nor wrote verses or prose, who did not attempt to use the Florentine idiom. Ironically, however, the edition displays a complete disregard for textual quality. For example, it is apparent that Landino was reading and commenting on a different text than the one printed. Disfigured by omissions and errors, Dante's 14th-century language is further distorted by a patina of latinate orthography and 15th-century Florentine idiotisms. It would take non-Florentines, with some distance between themselves and the Florentine language, like the Venetian Pietro Bembo at the beginning of the 16th century, to adopt a philological approach and undertake the process of restoring Dante's text to its original 14th-century linguistic character. Nevertheless, Landino's spontaneous interest for the language of Florence is clear throughout, and independently of Dante, Landino's commentary remains a rich linguistic source in its own right for the Renaissance language of Florence. Moreover, Landino's humanistic commentary distinguishes itself from its predecessors by its appreciation for the variety, vivacity and compelling realism of Dante's style. Landino's interpretation of the poem was less penetrating, however. As a Neoplatonist, his knowledge of astrology allowed him to understand Dante's doctrines in this area. But Landino was too quick to discover everywhere in the text the veil of allegory. From a political point of view, Landino shared with restraint Dante's anti-papal polemic; but consistent with the humanistic republican traditions of Florence, he respectfully rejected Dante's imperial ide-

ology.All told, the importance of Landino's commentary lies in its engaging presentation of a modern Comedy. It is this "modernity" that explains its immediate success: all six of the editions published between 1481 and 1502 included Landino's commentary. Even after Aldus' edition of 1502 which broke its monopoly, the Landino commentary was reprinted five times in Venice between 1507 and 1536. And following the publication of the new 16th-century commentaries of Alessandro Vellutello (1544) and Bernardino Daniello (1569), the Landino commentary still continued to be published. In fact, an astute editor, Francesco Sansovino, will bring back the Landino commentary together with Vellutello's in editions of 1564, 1578 and 1596. Thus, Landino's commentary endured for more than a century following its first printing, and was only put aside when the Divine Comedy itself was eclipsed during the 17th century'. (Renaissance Dante in print, 1472-1629. University of Notre Dame; The Newberry Library and the University of Chicago).

BMC VI 628; HC *5946; Goff D-29.

VALTURIUS, Robertus. *De re militari.*

Verona: Boninus de Boninis de Ragusia, 1483.

Folio (305 x 215 mm.), 254 leaves, the first and the last blank, roman type, capital spaces, 96 woodcut illustations, some full page. Seventeenth Century italian limp vellum, covers and spine with gilt decorations, manuscript title on spine. A few spots, one on the right white margin of the volume, more evident in some leaves, an ancient restoration on the upper right margin of the last page with six words in ink, few contemporary marginal annotations; overall a very good copy, fresh and genuine.

Second latin edition, the first was printed in Verona in 1472, of the first book containing tecnical illustrations. 'The historical importance of De Re Militari lies in the fact that it is the first book printed with illustrations of a technical or scientific character depicting the progressive engineering ideas of the author's own time.
The woodcuts illustrate the equipment necessary for the military and naval engineer; they involve revolving gun turrets, platforms and ladders for sieges, paddle-wheels, a diver's suit, a lifebelt, something resembling a tank, pontoon and other bridges, a completely closed boat that could be half submerged, etc... The Verona Valturius and its reprints were the handbooks of the military leaders of the Renaissance, and Leonardo da Vinci, when acting as chief engineer to Cesare Borgia, possessed a copy and borrowed some of its designs.' (PMM, 1472 ed.).

This edition contains 96 xilographic illustrations, all but one, the illustration of soldiers in a tent on folio r1, are reduced copies of those used in the first edition. Traditionally attributed to both Andrea de' Pasti and Fra Giocondo, the design of these woodcuts is now believed to be derived from some military manuscripts of Byzantine origin probably executed in Rimini. 'Le belle xilografie, … dai decisi e taglienti profili non hanno nulla a che vedere con Matteo de'Pasti cui sono attribuite tradizionalmente; né derivano da alcuno dei manoscritti conosciuti … e nemmeno con Fra Giocondo come sarebbe stato più verisimile, ma, al contrario, le miniature di questi e di altri codici derivano dall' edizione a stampa. … Quanto all' iconografia dei disegni, cioè, all'origine di tutta la serie dei disegni e del comune prototipo è assai probabile che essi derivino da una serie di manoscritti di arte militare bizantini con figure di macchine belliche, risalenti a loro volta all'antichità classica. … La non sempre corretta collocazione delle figure nella pagina, spesso fuor di 'giustezza', è originata dalla loro impressione in un secondo tempo, a testo tipografico già allestito.
Ma ciò non impedisce di gustare, nella loro asprezza primitiva, la efficace sintesi operata dall'artista quattrocentesco in questi disegni.' (L' introduzione della stampa in Italia e a Milano: mostra di 80 cimeli bibliografici della Biblioteca Nazionale Braidense, a cura di E. C. Pirani e di S. Samek Ludovici. Milano, 1966.) *"Valturio was military engineer to Sigismondo Malatesta, tyrant of Rimini, and it was at his court that the above treatise was written. It served as a guide to the military active leaders of the Renaissance including Leonardo da Vinci, chief of engineers to Cesare Borgia, who possessed a copy.*
The equipment shown in excellent engravings represents apparatus for assault and defence, cannon, bridges, portable scaling ladders, battering rams, armed chariots and naval equipment including a battleship." (Heralds of Science)

BMC VII 952; IGI 10115; Goff V89; HC 15848.

Arabica machina ad expugnationem urbium magna et ingens ui rispontibus ſchalis uariiſque inſtrumentis bellicis refecta

VALTURIUS, Robertus

li cani iniqui uedẽdo pilato uoltare lochio cõtra iesu tutti se alegrarono:
Meditatione cõme il nostro signore fu battuto e flagellato a la colõna.

e Lui uedendo che cio gli piaceua el suo dicto con opere com/ plite e subito fece pigliare el dolce iesu nella corte ad una co/ lonna fece ligare nudo in presentia de tutti peroche se anda/ ua da la piaza al pretorio: & dal pretorio a la corte: e chiaman do gli carnifici piu crudeli comãdo che aspramẽte fusse flagelato acioche la rabia & iextinguibile secte di li cãi iudei se satiasse: & nõ cercasseno poi la morte: pche pilato nõ lo uolea dãnare a morte. Alhora li carnifici pcomã dameto de pilato cõ grãde ipeto e furia spogliãdolo a modo de lupi rapa ci trasseno iesu a la corte. Heu sceleragine piene de errore: quello elqua/ le era specioso sopra li figlioli de gli homeni al psente sta nudo denante al cõspecto de la pagana gente a petitione & cõplacimento de li indiauolati

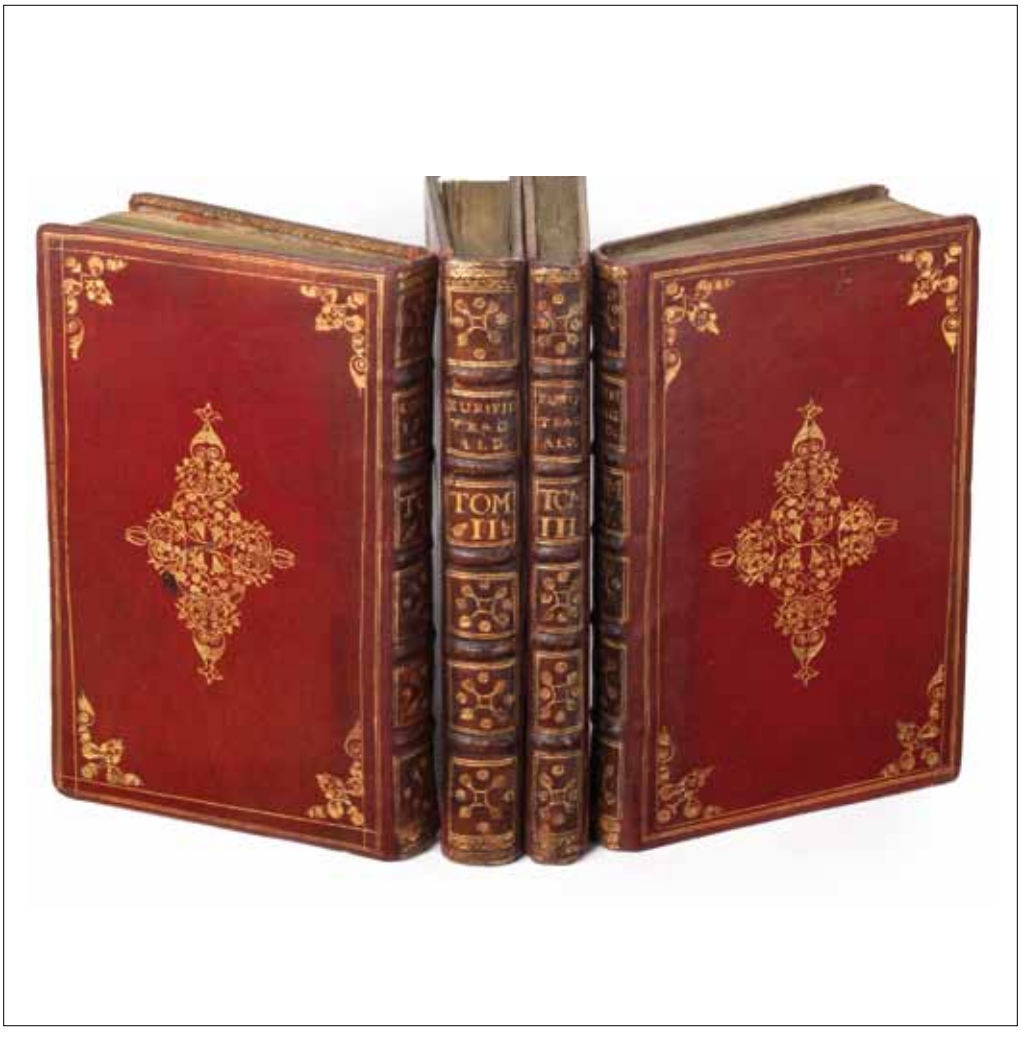
BONAVENTURA [PSEUDO]. *Meditationes passionis Christi: Incominciano le devote meditationi sopra la passione di nostro signore.*

Venice: Bernardino de Benali [with Matteo Capcasa], before 6 April 1491.

4to (201 x 140 mm); Roman type, 34 leaves, 41 lines, eleven half-page woodcut illustrations. Binding: 19th-century dark brown crushed morocco, in a green cloth slipcase. Provenance: from the libraries of Walter Ashburner with his stamp on 3 leaves and Otto Schäfer. Some marginal soiling, several lower corners expertly renewed, occasionally affecting a letter.

A very rare and beautifully illustrated edition of this famous pseudonymous work, so influential in the formation of iconographic themes in Renaissance art. This is one of two editions with these magnificent illustrations (the earlier was GW 4769 of a few months before, one copy in Venice, Museo Correr). The illustrations comprise: the Raising of Lazarus, Christ's entrance into Jerusalem, the Last Supper, Christ on the Mount of Olives, Christ taken as Prisoner, Jesus before Pilate, the Flagellation, the Crowning with Thorns, Christ carrying the Cross, the Crucifiction and the Resurrection. The woodcuts are described by Essling in Les Livres à figures vénitiens, and two woodcuts are reproduced there. 'Les gravures de cet ouvrage, entoureés d' un cadre a deux filets, tantôt simple, tantôt double, occupant toute la larger de la page, avec une dimension moyenne de 105 mm. de larger sur 102 de hauteur. Ces compositions, où la manière de Bellini est un peu modifiée par l' influence mantegnesque, sont traitées avec un soin delicate qui se constate rarement dans les illustrations contemporaines de ce genre. Malgré l' exiguité du format, l' ordonnace aisée des scenes, le dessin souple des figures, la grâce savante des mouvements, l' instinct des combinaisons ornamentals, leur donnent un place tout à fait à part. Les têtes, pleines de caractère, experiment eloquentement les sentiments qui animent les acteurs; les draperies tombent en plis aisés et élégants; le décor surtout, paysage ou details d' architecture dans le pur style de la Renaissance, est toujours en parfait harmonie avec le sujet représenté, et permet un heureux agencement des figures et des fonds. Les motifs architecturaux où, comme dans beaucoup des bois vénitiens de cette époque, l' arcature joue un role preponderant, sont choisis avec un rare sûreté de goût por produire l' effet le plus pittoresque. Il est évident que ces dessins ont ètè executes par un artiste de premiere ordre. Le tailleur de bois, de son côté, n' a pas, si l' on songe aux moyens limités de son interpretation, trop altéré la composition originale; la taille est fine et nette, au simple trait indiquant seulement les contours, selon la mode vénitienne; le tirage est soigné. La reunion de teles qualities permet de ranger ces graveurs parmi les plus remarquables de la meme periode.' *(Essling I, 362-366). Of utmost rarity, only two other copies are known: (Florence BN; Modena Estense). This is the only copy in private hands.*

IGI 1918; GW 4772; Schäfer 71.



EURIPIDES

EURIPIDES. *Tragoediae septendecim ...*

Venice: Aldus Manutius, February 1503.

Two parts bound in four volumes; Octavo (158 x 93 mm), [140], [128], [108], [82] leaves, Aldus device at the end of volumes II and IV. Early XVIII century red English morocco richly decorated in gilt, covers decorated with a lozenge shaped center ornament, four corner pieces, gilt edges. Provenance: James West (ex libris); Michael Woodhall, notes on firt flyleaf; Hans Furstenberg (ex libris). Some old marginalia in Latin and Greek, a few small spots, one tear in the white margin of a page anciently repaired, spines a little darkened, joints restored; overall a very good set in a fascinating English binding.

Editio princeps of the most part of Euripides tragedies. Medea, Hippolitus, Alcestis *and* Andromache *had been previously published at Florence ca. 1495 by Lorenzo de Alopa;* Electra *was not published until 1545. At the end of the second volume we find the* Hercules Furens *not mentioned in the title page, menwhile included in the collection are the* Resus *whose autorship is doubtful and the* Cyclops *which is a satire and not a tragedy. In his preface to Demetrius Chalcondylas, Aldus indicates the edition consisted of one thousand copies and announces the imminent publication of the scholia to seven of the plays, but these were not printed until Giunta's edition of 1534. The Greek type used by Aldus here is the same introduced for the first time six months earlier for the Sophocles. It is the smallest Greek type so far and better cut than the previous ones; it is probably the best Greek type used by Aldus. Aldus' edition remained the most important printed text of Euripides until the 18th century.*

Renouard 43/10; Dibdin I 524

ARCHIMEDES – CAMPANUS NOVARENSIS – BOETHIUS

Tetragonismus idest circuli quadratura per Campanum Archimedem Syracusanum atque Boetium mathematicae perspicacissimos adinuenta.

Venice: Giovanni Battista Sessa, 28 August 1503.

In-4° (199 x 142 mm.), 32 leaves, on title page a woodcut representing Archimedes standing on the center of the earth with his astronomical instruments, the earth is here surrounded by Water, then Air, finally by Fire and ultimately by the Sun and Moon Ecliptics through the twelve months. Istoriated initials, woodcuts diagrams in text, printer's device on title page. Late XIX century red morocco, covers with the coat of arms and the monogram of Sir William Stirling Maxwell, gilt edges. Provenance: Sir William Stirling

Maxwell; Lathorp-Harper; Pierre Bères. A very good copy printed on heavy paper.

First edition of Tetragonismus*, 'an extremely important work … which opened the Archimedean revival of the 16th century'. (Bibliotheca Mechanica) Apart from excerpts published by Valla in 1501, the* Tetragonismus *represents the earliest appearance of Archimedes in print in Latin.* Tetragonismus *contains both* De Mensura Circuli *and* De Quadratura Parabolae*, based on the 13th-century translation by William Moerbeke, together with similar works by Campanus and Boethius. In the* De Mensura Circuli *Archimedes calculated the ratio between the circumference and the diameter of a circle as being less than 31/7 and greater than 310/71. The average of these two bounds is 3.1418, an error of about 0.0002. Archimedes obtained his sophisticated estimate for π by circumscribing and inscribing a circle with regular polygons having 96 sides. It is interesting to point out that Archimedes never used the term π to indicate this ratio. In the* De Quadratura Parabolae *Archimedes employed statical procedures in the solution of geometrical problems and the demonstration of theorems. He demonstrated the quadrature of the parabola by purely geometric methods, and found the area of a segment of a parabola cut off by any chord. The curator of this edition, Luca Gaurico (1475-1558) added at the two Archimedean texts, a commentary by Boethius on circles and the* Tetragonismus idest circuli quadratura *Campanus of Novara the famous translator and editor of Euclid.*

DSB III 23-29; Honeyman 130; Bibliotheca Mechanica, 314-315;

ARCHIMEDES – CAMPANUS NOVARENSIS – BOETHIUS

VITRUVIUS, Marcus Pollio.

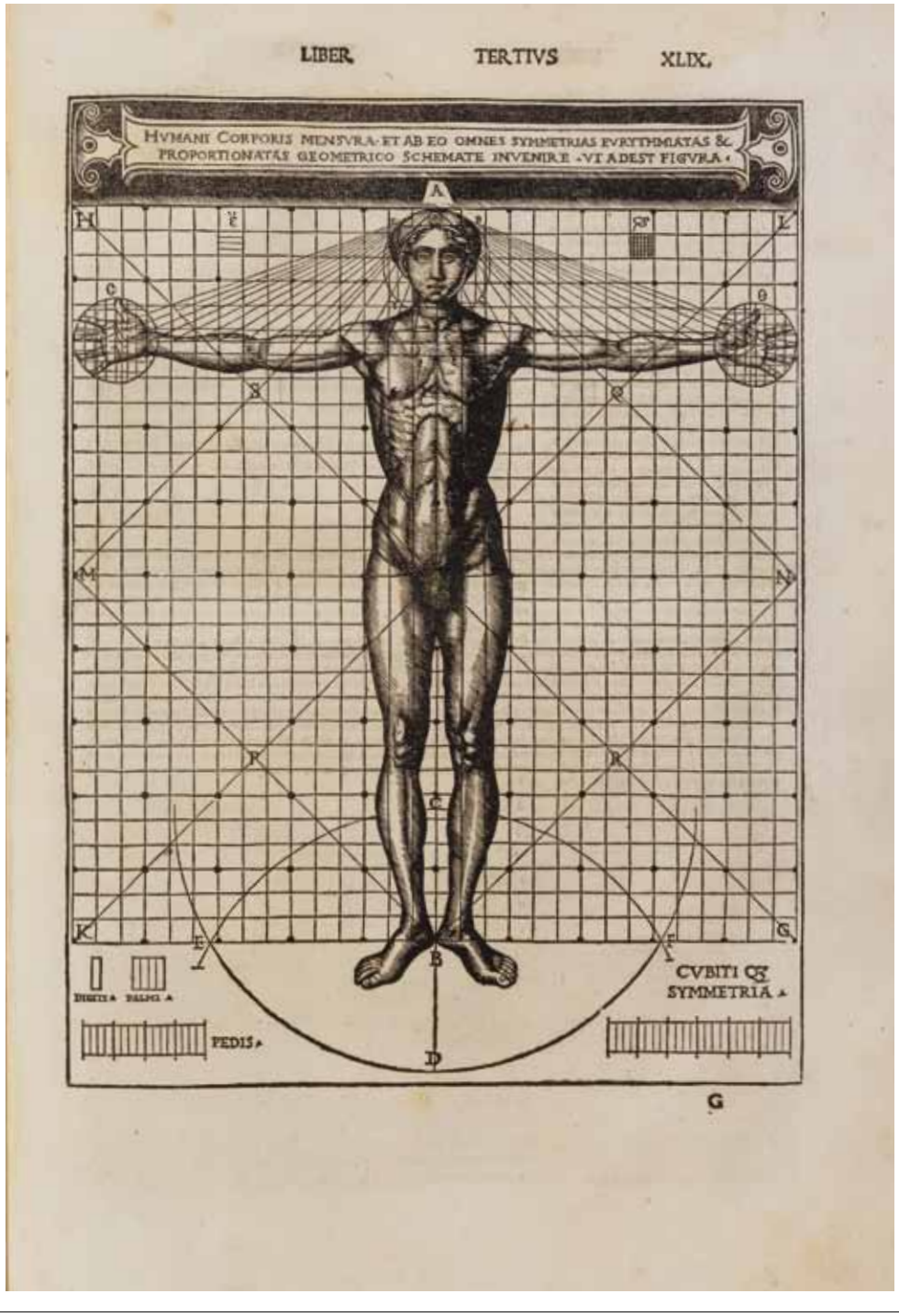
De architectura libri dece traducti de latina lingua in vulgare.

Como: Gottardo da Ponte for Agostino Gallo and Aloisio Pirovano, 15 July 1521.

Folio (396 x 269 mm.), Collation: [π^8]; A-Z^8; 192 leaves. Roman type, a few words in Greek, text with commentary surround. Privileges from Pope Leo X and Francois I on verso of title, errata and editors' note at end (Z8r). 117 woodcuts (including one small repeated cut), of which 10 full-page, printer's large woodcut swan device on title, smaller device on Z7v, large historiated and foliated white-on-black woodcut initials, small foliated initials. Binding: early 17 century Italian plain boards, manuscript title at foot of spine. Provenance: Charles Otway Esq. of Romden, Kent (ex libris). A pale waterstain in the upper margin, first and last leaf reinforced in the gutter a few restorations in the white margins, overall a good copy.

First edition in Italian and first edition in any modern language of one of the finest illustrated books of the Italian Renaissance. 'This handbook on classical architecture is the only Roman work inspired by Greek architecture that has come down to us. It is therefore important as our prime source of many lost Greek writings on the subject and as a guide to archeological research in Italy and Greece. By exemplifying the principles of classical architecture it became the fundamental architectural textbook for centuries. Vitruvius, who lived during the time of Julius Caesar and Augustus, and probably composed his book prior to 27 BC, was basically a theoretical rather than a practising architect and his only known work is the Basilica at Fano. … His influence on practical architecture during the Middle Ages was obviously small, … but it was with the Renaissance that Vitruvius' influence began. Alberti, Bramante, Ghiberti, Michelangelo, Vignola, Palladio and many others were directly inspired by Vitruvius.' (PMM) This edition was translated into Italian and commented by Cesare Cesariano who, Vasari reports in his life of Bramante, 'Enraged at not having received the reward which he had expected [for the present work], Cesare refused to work any more, and, becoming eccentric, he died more like a beast than a man". He stopped work after an argument with the publishers in May 1521 and, as a result, his commentary ends after chapter 6 of book IX; the remainder was completed by Benedetto Giovio da Como and Bono Mauro da Bergamo. An autograph note by Cesariano in the copy of the Biblioteca Melziana supplies details of the publishing contract, including the edition size of 1300 copies. The fine illustrations, of which many were cut by Cesariano himself (one, on folio X6r, is signed with his monogram and dated 1519), clearly show the influence of Leonardo da Vinci, and Kristeller believed them to have been in fact the work of one of his pupils. Although some of the woodcuts follow the classical models of the previous editions, others show water-wheels and various mechanical devices. The plates showing plans and elevations of the Milan Cathedral are said to be 'the earliest authentic representations of Gothic architecture in a printed book.' (Fowler). The present copy shows the earlier version of the errata with 'tuta' *for* 'tutta' *in the headline.*

Adams V-914; Berlin Kat 1802; Cicognara 698; Fowler 395; Mortimer Italian 544.



VITRUVIUS, Marcus Pollio

CASTIGLIONE, Baldassarre.

Il libro del cortegiano del conte Baldesar Castiglione.

Venice: nelle case d'Aldo Romano & d'Andrea d'Asola, 1528.

Folio (302 x 205 mm), 122 leaves, Roman type, 5-6 lines initial spaces with guide letters, aldine anchor device on title and final verso. Modern vellum over pasteboard, gilt edges. A good copy, lightly washed, from the library of Giannalisa Feltrinelli.

First edition of one of the most influental works of the Italian Renaissance. Il Cortegiano *'depicts the ideal aristocrat, and it has remained the perfect definition of a gentleman ever since. It is an epitome of the highest moral and social ideas of the Italian Renaissance many of them inspired by classical examples. Castiglione after serving the Sforzas at Milan and the Gonzagas at Mantua, came to the court of Urbino in 1504. Here Guidubaldo de Montefeltre and his consort were the center of the most brilliant court in Italy, which counted among its members Bembo, Cardinal Bibbiena, Giuliano de'Medici and many other eminent men. His book is based on his experience of life among these dazzling figures. It is written in the form of a discussion between members of the court, such discussion being the most popular literary form of the Renaissance. The virtues and the qualities which the courtier should cultivate form the main content of the book. The fundamental idea that a man should perfect himself by developing all his faculties goes back to Aristotle's Ethics and many of the Aristotelian virtues reappear-honesty, magnanimity and good manners. The ideal man should also be proficient in arms and games, be a scholar and connoisseur of art; he should avoid all affectation, develop graceful speech and cherish a sense of honour. The relations between the courtier and his prince are discussed and also forms of government. Another section provides similar rules for the conduct of a lady and the book ends with the celebrated pronouncement on platonic love by Bembo. This Renaissance ideal of the free development of individual faculties and its rules of civilized behaviour formed a new conception of personal rights and obligations in Europe and each nation produced its own version of the ideal figure: the caballero in Spain, the honnéte homme in France and the gentleman in England. The Courtier became the prototype of the genus 'courtesy book' published in various forms during the following century, in which rules of behaviour were formulated. The book was translated into most European languages and between 1528 and 1616 no less than one hundred and eight editions were published.' (PMM).*

PMM 59; Adams C-924; Renouard Alde, p. 102.3.

IL LIBRO DEL CORTEGIANO DEL CONTE BALDESAR CASTIGLIONE.

Hassi nel priuilegio, & nella gratia ottenuta dalla Illustrissima Signoria che in questa, ne in niun'altra Citta del suo dominio si possa imprimere, ne altroue impresso uendere questo libro del Cortegiano per .x. anni sotto le pene in esso contenute.

CASTIGLIONE, Baldassarre.

PALMIERI, Matteo. *Libro della vita civile composta da Mattheo Palmieri cittadino fiorentino.*

Venice: Giovanni Andrea Valvassori, 1535 ?

8vo (150x97mm), 99, [1] leaves, title-page with woodcut border, istoriated initials. A little worming in margins, some stains but a good copy in XVIII century stiff vellum, lettering piece on spine, blue edges.

The Libro della vita civile *is considered the most important work by the Tuscan humanist and politician Matteo Palmieri, who lived in Florence from 1406 to 1475 and whose political life is to be closely related with that of the Medici family. The text agrees with the ideals of the first humanists: actually, this treatise written in Italian (as the three-book poem La città di vita, also by Palmieri) focuses on the ideal citizen, and on the qualities that make him so. The writer is chiefly concerned with citizens' education, since it is the basis for a society built on active virtues and industriousness (more specifically, on civic humanism). The work (composed in 1429, but printed only in 1528) includes four books in dialogic style, fictionally set in a country house in Mugello (a valley north-east of Florence) during the plague of 1430, with the rich Florentine merchant Agnolo Pandolfini as the main speaker. In the first book the conversation is upon Quintilian's Institutio oratoria, while the last three books regard Cicero's De Officiis. Like his father, Matteo Palmieri was very active in the civil life of his city: he became a well-known and respected public official and his personal experience strongly influenced his work. He is quoted in* Vite di uomini illustri del secolo XV*, by the humanist and writer Vespasiano da Bisticci (1421-1498), who puts Palmieri among the "illustrious men" of his generation to be remembered (103 biographies in all) describing him as follows: "…Venne nella sua republica in grandissima riputazione, per essere uomo pesato e grave, e di savissimo consiglio;...Matteo essere di quegli che consigliava la sua republica con grande maturità...". A donor portrait of Matteo Palmieri (kneeling with his wife Niccolosa de' Serragli) can be found in the religious painting Assunzione della Vergine, by the Florentine Francesco Botticini (1446-1498), which was commissioned by the humanist.*

Brunet IV, 334.

PALMIERI, Matteo

ARCHIMEDES. *Opera quae quidem extant, omnia.*

Basel: Johann Herwagen, March 1544.

Four parts in one volume. Folio (312 x 213 mm.); [8], 139, [1]; [4], 65, [1] pages, one blank leaf, [8], 163, [1]; 68, [4] pages. Greek, Roman and Italic types, woodcuts ornamental initials, numerous woodcut diagrams, printer's woodcut device on last leaf. Contemporary stiff vellum, title lettered on paper slip pasted on spine, lower edge inscribed (ARCHIMEDES). Title page a little browned and with deleted signature, some foxing, a pale waterstain at the end; binding material a little frayed at foot and a few wormholes on spine; overall a very good and genuine copy in its first binding.

Editio princeps of Archimedes in Greek as well as the first complete printing of Archimedes in Latin. 'Archimedes is by universal consent the greatest mathematician of Antiquity and one of the greatest mathematicians and physicists of all time. Among his contributions were a method for calculating centers of gravity, an approximation of the value of and a

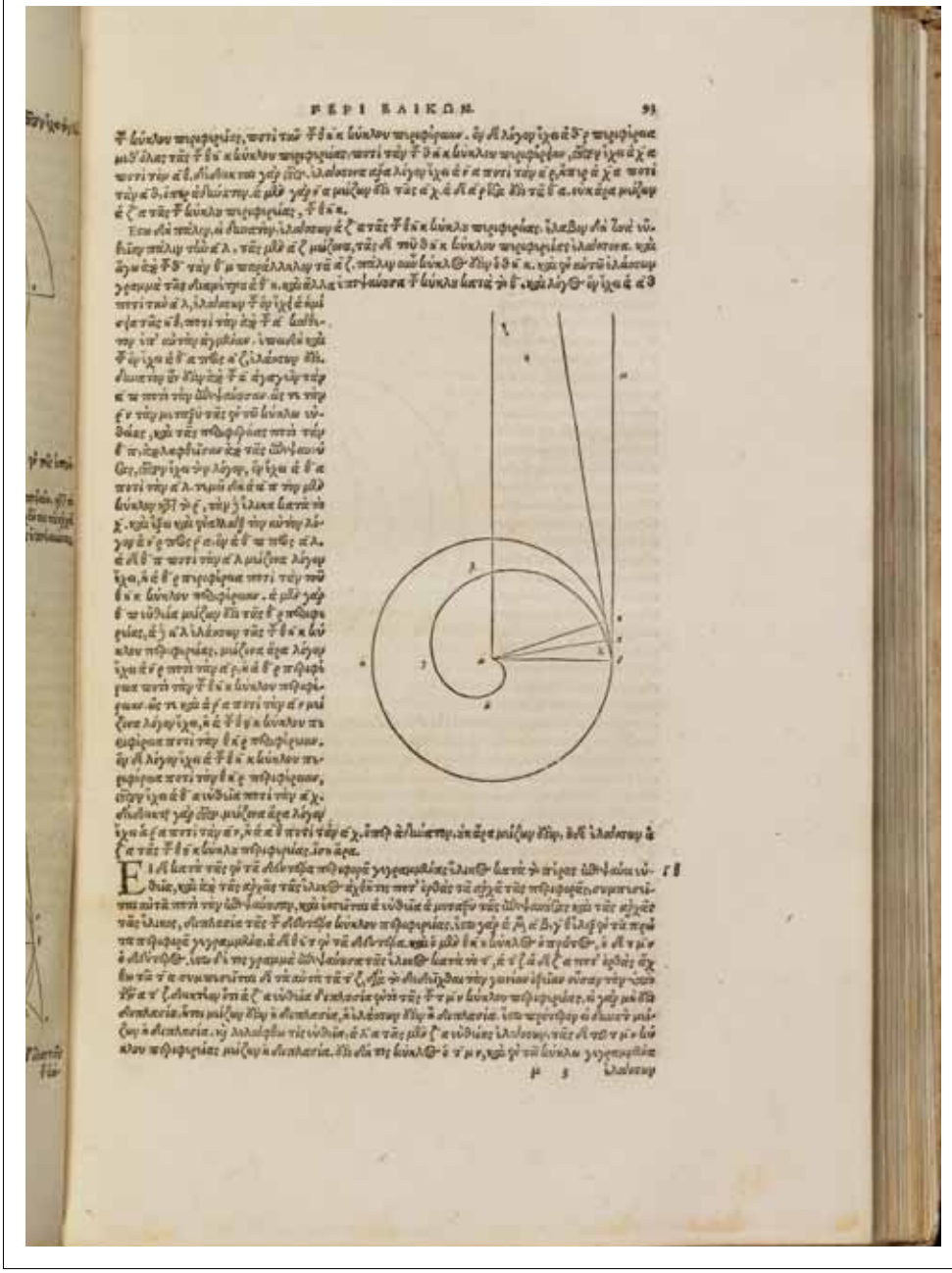
system for expressing very large numbers. He demonstrated theorems relating to areas and volumes of figures bounded by curved lines and surfaces, showed how mechanical problems could be solved through geometrical analysis, and made considerable use of proof by the "method of exhaustion", a fore-runner of the calculus. In addition, he is credited with a number of mechanical inventions, such as the water screw, the compound pulley, and various ballistic devices used in the effort to defend the city of Syracuse against attack by the Roman army, a siege in which Archimedes himself perished. His discovery of the principle of specific gravity, when he observed the water displaced by his body in the bath, is celebrated in the well-known story of his running naked through the streets shouting "Eureka". The publication of the present edition marked a decisive step forward in the history of mathematics in that it made Archimedes' knowledge and sophisticated techniques readily available for study, providing a foundation on which Galileo, Kepler, Newton and others could build. The present edition includes Archimedes' works On the sphere and the cylinder, On the measurement of the circle, On conoids and spheroids, On spirals, On the equilibrium of planes, The sand-reckoner, and On the quadrature of the parabola. The manuscript from which the Greek text was printed, now Nuremberg, Stadtbibliothek, MS Cent. V app. 12, had been acquired in Rome by the German humanist Willibald Pirckheimer, to whose circle Venatorius belonged. The source of this text was a 9th-century Greek manuscript, now lost but known to scholars as manuscript A, which had been used in the 13th century by William Moerbeke for his Latin translation of the works of both Archimedes and Eutocius.The translation printed in the present edition was a new one produced in the 1450s by Jacopo da Cremona, who worked under the auspices of Pope Nicholas V. This was made directly from the text of manuscript A, with consultation of Moerbeke's older Latin version. The pope sent copies to Nicholas of Cusa, whose work De mathematicis complementis *was written in response to it, and to Bessarion. Bessarion's manuscript was copied and corrected by Regiomontanus, with reference to a copy of the Greek manuscript A also owned by Bessarion. Regiomontanus, who recognized the mathematical sciences as one of the great creations of the ancient world, praised Archimedes as the pre-eminent mathematician of Antiquity and remarked that the study of his works was and would remain indispensible "even after a thousand centuries".*

It was Regiomontanus' copy of the corrected Latin version, now Nuremberg, Stadtbibliothek, (MS Cent. V 15), that served as the source for the Latin text of the present edition. Eutocius of Ascalon composed his commentaries on the works of Archimedes early in the sixth century. Although he made no original contributions, his work is of importance to the history of mathematics in that he preserved a number of solutions to mathematical problems by earlier Greek geometers whose works are not otherwise known, and because the existence of his commentary may have contributed to the survival of Archimedes' works. Since Eutocius and Archimedes share the same manuscript tradition, the commentaries have always been translated and printed together with Archimedes' own works"(Haskell F. Norman, sale catalogue, n.15). "Archimedes-together with Newton and Gauss-is generally regarded as one of the greatest mathematicians the world has ever known, and if his influence had not been overshadowed at first by Aristotle, Euclid and Plato, the progress to modern mathematics might have been much faster.

As it was, his influence began to take full effect only after the publication of this first prin-

ted edition which enabled Descates, Galileo and Newton in particolar to build on what he had begun.' (PMM)

Horblit 5; Dibner 137; Stillwell 140; PMM 72. Smith, Rara, 226-228; Hoffmann I, 228.



ARCHIMEDES

PHILANDER, Guillaume. *Gulielmi Philandri Castilionii Galli ciuis ro. In decem libros M. Vitruuii Pollionis De architectura annotationes. ... Cum indicibus Graeco et Latino locupletissimis.*

Rome: apud Io. Andream Dossena Thaurinensem, 1544.

Octavo (156 x 91 mm), [16], 369, [39] pages, istoriated initials and many woodcut illustration in text. Contemporary roman red morocco, panel ruled in triple – blind with gilt corner fleurons, at the center gilt arabesque and corner fleurons, edges finely gauffered and gilt. Jonts a little weak, flyleaves renewed, one page with a tear in the inner margin, overall a very good copy.

First edition of Philander's commentary on Vitruvius. Guillaume Philander (1505-1565) was a French architect and humanist. He spent ten years in Italy, between Venice, where he studied under Sebastiano Serlio, and Rome where he became a member of the 'Accademia della Virtù' founded in 1542. This critical and illustrated edition of Vitruvius was the most relevant result of the academy and projected sixteenth century ways of thinking and seeing on to Vitruvius. Very rare.

Adams P-989; Cicognara 708; Fowler 402.

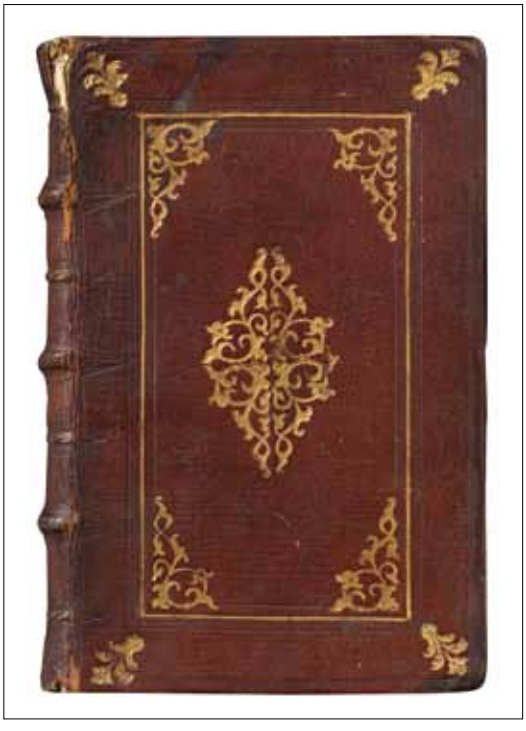
ARIOSTO, Ludovico. *Orlando furioso di m. Lodouico Ariosto ornato di varie figure, con alcune stanze, et cinque canti d'vn nuouo libro del medesimo nuouamente aggiunti, et ricorretti ... et nel fine una breue espositione.*

Venice: appresso Gabriel Giolito de Ferrari, 1551.

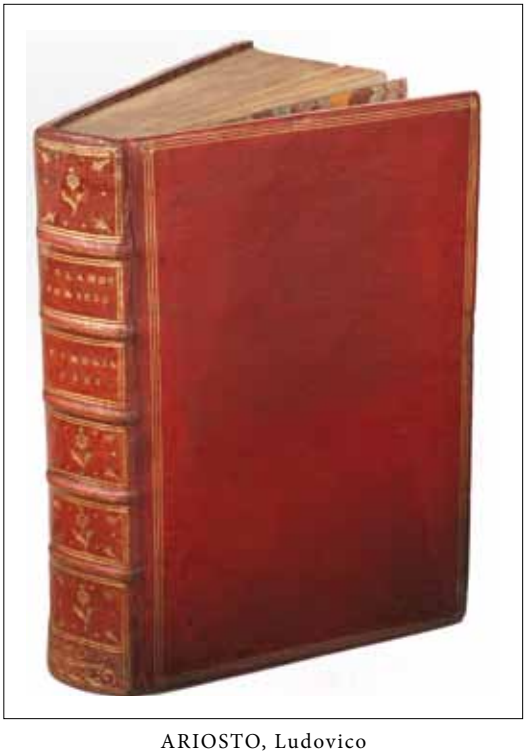
Octavo (160 x 103 mm), 276 leaves, 51 woodcut illustration in text, woodcut portrait illustration of Ariosto and many figurative initials. XVIII century red morocco, covers with triple gilt fillet, gilt spine and gilt edges. Some light foxing, a pale waterstain, a very small loss in the white margin of title page. A very good copy from the library of Count Henry Chardon de Brailles, (ex libris).

Very rare small format edition, richly illustrated. The blocks are those cut for Giolito's 1542 edition. 'They are the first Ariosto illustrations of any artistic merit, following Niccolò Zoppino's idea of providing one illustration for each canto but going far beyond the Zoppino blocks in skill of design and cutting.' (Mortimer) '…considerata la più bella la più rara e la più stimata di ogni altra.' *(Gamba)*

Gamba 53; Bongi I 338; Melzi 85.



PHILANDER, Guillaume



ARIOSTO, Ludovico

VESALIUS, Andreas. *De humani corporis fabrica libri septem.*

Basel: Johannes Oporinus, 1555

Folio (415 x 270 mm.), [6] ff., 824 pages, [24] ff., including two pages with folding extensions, woodcut title, portrait of Vesalius, 23 full page and ca. 200 woodcuts anatomical illustrations in the text, printer's device on verso of last leaf. Binding: late XVIII century half calf (restored). Partly minor waterstaining and minimal foxing, one folding table with backed tear the other with tears and restored white margin, title somewhat finger stained and with few wormholes. Last page with printer's device remained at bottom. In general a very good copy with wide margins, title with ownership inscription of the Frankfurt physician Peter Uffenbach (1566-1635).

Second folio edition of one of the most important books in the history of medicine, the foundation of modern anatomy and physiology, the greatest work ever published on human anatomy. 'The work of Andreas Vesalius constitutes one of the greatest treasures of western civilization and culture. His masterpiece, De Humani corporis fabrica *and its companion volume the* Epitome*, issued in Basel in 1543 established with startling suddenness the beginning of modern observational science and research ... his book is not only one of the most remarkable known to science, it is one of the most noble and magnificent volumes in the history of printing. In it illustrations, text and typography blend to achieve an unsurpassed work of creative art: the embodiment of the spirit of the Renaissance directed toward the future with new meaning." (Saunders & O'Malley, The illustration from the works of Andreas Vesalius of Brussels, Cleveland 1950) "Containing Vesalius' s final revisions of the text, this edition is also superior for its enlarged format, improved typography and printing, better paper, larger woodcut initials, and changes to the lettering of the anatomical woodcuts."(Garrison-Morton)."No other work of the sixteenth century equals it, though many share its spirit of anatomical enquiry. It was translated, reissued, copied and plagiarized over and over again and its illustrations were used or copied in other medical works until the end of the eighteenth century.'(PMM)*

Garrison-Morton 377; Durling 4579; PMM 71.

VESALIUS, Andreas

COPERNICUS, Nicolaus. *De revolutionibus orbium coelestium.* **RHETICUS, Georg Johann.** *De libris revolutionum Nicolai Copernici Narratio Prima.*

Basel: Heinrich Petri, 1566.

[Bound with:]

SCHRECKENFUCHS, Georg Oswald. *Primum Mobile.*

Basel: Heinirch Petri 1567.

Two works bound in one volume. Quarto (299 x 201mm). I: [6], 213, [1] leaves; II: [20], 206, [2] pages, numerous woodcuts diagrams in text, woodcut historiated initials, printer's device on title and at the end of the first work; woodcut printer's device on verso of the final leaf of the second work. Strictly contemporary German blindtooled pigskin, centred with a panel with the caption "honora patrem et matrem", incorporating a roll with scenes from the life of Christ, the initials "WSZ" and dated 1567, one spine compartment titled in manuscript and with remnant of paper label. Provenance: W.S.Z. (binding); various early readers (annotation in various hands, including salient light marginalia, long manuscript on the front blank, and a manuscript of coded calendrical calculations on the rear blank); Gymnasium in Most, Czech Republic (Latin inscription; 19th-century stamp when this became the Staatsgymnasium in Brux, and cancelled shelf-mark). Dampstain on title and first few leaves, and margins of some leaves, wormtracks in the fore-margin of the first 80 leaves of the first work and in the last c.30 leaves of the second; binding with some soiling, covers slightly bowed, some wear at the extremities; overall a very good and tall copy in its first binding.

Second edition of the most important scientific pubblication of the Sixteenth Century. 'The pubblication of De revolutionibus orbium coelestium *in 1543 was a landmark in human thought. It challenged the authority of antiquity and set the course for the modern world by its effective destruction of the anthropocentric view of the universe. ... Renaissance mathematicians, following Ptolemy, believed that the moon, sun and five planets were carried by complex system of epicycles and deferents about the central earth, the fixed pivot of the whole system. In Copernicus's day it was well known that conventional astronomy did not work accurately, nor did further study of Ptolemy seem to put the matter right. Copernicus stimulated by the free entertainment of various new ideas among the ancients, determined to abandon the fixity of the earth, and all the complexities in the treatment of the motion of the celestial bodies that follow from such a conception. With the sun placed at the centre, and the earth daily spinning on its axis and circling the sun in common with other planets, the whole system of the heavens became clear, simple, and harmonious. The revolutionary nature of his theory is evident in his famous diagram illustrating the con-*

net, in quo terram cum orbe lunari tanquam epicyclo contineri diximus. Quinto loco Venus nono mense reducitur. Sextum denique locum Mercurius tenet, octuaginta dierum spacio circũ currens. In medio uero omnium residet Sol. Quis enim in hoc

pulcherrimo templo lampadem hanc in alio uel meliori loco poneret, quàm unde totum simul possit illuminare? Siquidem non inepte quidam lucernam mundi, alij mentem, alij rectorem uocant. Trimegistus uisibilem Deum, Sophoclis Electra intuentẽ omnia. Ita profecto tanquam in solio regali Sol residens circum agentem gubernat Astrorum familiam. Tellus quoque minime fraudatur lunari ministerio, sed ut Aristoteles de animalibus ait, maximam Luna cum terra cognationẽ habet. Cõcipit interea à Sole terra, & impregnatur annuo partu. Inuenimus igitur sub hac

centric orbits of the planets. Moreover, the new system worked mathematically as well as the Ptolemaic though not, indeed, much better. Like Ptolemy, Copernicus believed that the heavenly motions must be perfect, uniform and circular; he still employed epicycles. It was Tyco Brahe who finally destroyed the heavenly spheres and Kepler who destroyed the myth of the circle. ... Within a century Copernicus view was generally accepted by the leaders of science; Galileo and Gilbert were strong supporters as well as Mästlin and Kepler. Newton finally established its truth and his views were further developed by the eighteenth-century mathematicians to find their final summing up in the Traité de Mécanique Céleste *of Laplace.' (PMM). The 1566 edition is the first to contain Rheticus's* Narratio prima*, first published in an exceptionally rare edition at Gdansk in 1540. The* Narratio *summarises and champions the Copernican heliocentric hypothesis, and records Rheticus' indefatigable efforts to persuade Copernicus to publish. The text follows the 1543 first edition, including Andreas Osiander's controversial unsigned preface, where he attempted to placate potential critics of the work by emphasizing its purely theoretical aspect. In his census of the 1543 and 1566 editions, Owen Gingerich located 317 copies of the second edition, making it only slightly less rare than the first. The total edition size has been estimated at 500 copies only. The present copy was unknown to Gingerich when he prepared his census. Bound with Schreckenfuchs's rare* Primum Mobile*. Georg Oswald Schreckenfuchs was born in 1511 in Merckenstein, Austria, and studied in Vienna, Ingolstadt and Tübingen. He became a student and friend of Sebastian Münster. Together they translated (into Latin) the Form of the Earth of Abraham bar Hiyya. He taught at Freiburg. In 1551 he produced a commentary to the Almagest of Ptolemy. His Commentaries on Peurbach's New Theories of the Planets of 1556 were voluminous and broad-minded, considering an eclectic mix of astronomical theories, including those of Copernicus. The approach, however, was little concerned with scientific truth. Schreckenfuchs taught at Nurenberg, and found a follower in Christian Wursteisen.*

PMM 70 (first edition); Adams C-2603; Houzeau & Lancaster 2503

HIPPARCHUS. *Hipparchi Bithyni in Arati et Eudoxi Phaenomena libri III; eiusdem libri asterismorum; Achillis Statii in Arati Phaenomena; Arati vita, et fragmenta aliorum veterum in eius Poema.*

Florence: In officina Iuntarum, Bernardi filiorum, 1567.

Folio (299 x 190 mm.), [8], 123, [1] pages. Text in Greek, woodcut device on title-page, woodcut initials, typgraphic head and tailpieces, woodcut vignette on final verso. Contemporary Italian limp vellum, manuscript title on spine. Light waterstain on the first four leaves, three small wormholes in the last pages occasionally touching a letter, overall a very good copy of this rare book. Provenance: Biblioteca de Cingaris, 1798 (ex libris).

First edition of the only surviving work of Hipparchus. Hipparchus (c. 190-127 BC) is considered the greatest ancient astronomical observer and, by some, the greatest overall astronomer of antiquity. He was a careful observer, a maker of astronomical instruments and had a profound knowledge of Babylonian astronomy, some of the techniques of which he introduced to the Hellenic world. He was the first whose quantitative and accurate models for the motion of the Sun and Moon - made using the observations and perhaps the mathematical techniques accumulated over centuries by people from Mesopotamia - survive. Hipparchus compiled the first comprehensive star catalog of the western world, the original of which does not survive. He also constructed a celestial globe depicting the constellations, based on his observations. His interest in the fixed stars may have been inspired by the observation of a supernova (according to Pliny), or by his discovery of precession, according to Ptolemy, who says that Hipparchus could not reconcile his data with earlier observations made by Timocharis and Aristillus. He is renowned as the inventor of trigonometry as he computed the first trigonometric function, a chord table. With his solar and lunar theories and his trigonometry, he may have been the first to develop a reliable method to predict solar eclipses. His other reputed achievements include the discovery and measurement of Earth's precession, the compilation of the first comprehensive star catalog of the western world, and possibly the invention of the astrolabe, also of the armillary sphere, which he used during the creation of much of the star catalogue. Hipparchus commentary on the Phaenomena of Aratus of Soli is in part a versification of a prose work by Eudoxus. This is the only work of Hipparchus to survive, and it survives because Aratus was very popular in the ancient world, as indeed he was in the sixteenth century.

Censimento 16 CNCE 22499; Houzeau & Lancaster 838.

ΙΠΠΑΡΧΟΥ ΒΙΘΥΝΟΥ ΤΩΝ ΑΡΑΤΟΥ ΚΑΙ ΕΥΔΟΞΟΥ ΦΑΙΝΟΜΕΝΩΝ ΕΞΗΓΗΣΕΩΝ ΤΟ Α.

ΙΠΠΑΡΧΟΣ Αἰσχρίωνι χαίρειν. ἡδέως ἐπέγνων διὰ τῆς ἐπιστολῆς τὸ ἐπίμονόν σου τῆς πρὸς φιλομαθίαν οἰκειώσεως· τά τε γὰρ φυσικὰ τῶν ἐπιζητηθέντων ὑπὸ σοῦ καὶ τὰ περὶ τῶν παρὰ Ἀράτῳ λεγομένων ἐν ταῖς συναναστολαῖς, ἱκανωτέραν ἐνέφαινέ μοι φιλοτεχνίαν, καὶ πολλῷ γε μᾶλλον, ὅσῳ πλεονάκις ἐν ταῖς βιωτικαῖς ἀσχολίαις, διὰ τὴν τῶν ἀξιολογωτάτων ἀδελφῶν ἡμῶν τελευτήν. περὶ μὲν οὖν τῶν ἄλλων μετὰ ταῦτά σοι τὴν ἰδίαν κρίσιν διασαφήσω· περὶ δὲ τῶν ὑπὸ Ἀράτου λεγομένων ἐν τοῖς φαινομένοις νῦν προτίθεμαί σοι γράψαι, πᾶν καθόλου τὸ καλῶς ἢ κακῶς λεγόμενον αὐτοῖς ὑποδεικνύων. ἐξ ὧν ἔσται σοι φανερὰ πάντα καὶ τὰ παρὰ σοῦ διαπορηθέντα. ἐξήγησιν μὲν οὖν τῶν Ἀράτου φαινομένων καὶ ἄλλοι πλείονες συντετάχασιν· ἐπιμελέστατα δὲ δοκεῖ πάντων Ἄτταλος ὁ καθ' ἡμᾶς μαθηματικὸς τὸν περὶ αὐτῶν πεποιῆσθαι λόγον· ἀλλὰ τὸ μὲν ἐξηγήσασθαι τὴν ἐν τοῖς ποιήμασι διάνοιαν, οὐ μεγάλης ἐπιστροφῆς προσδεῖσθαι νομίζω· ἁπλοῦς τε γὰρ καὶ σύντομός ἐστι ποιητής. ἔτι δὲ σαφὴς τοῖς καὶ μετρίως παρηκολουθηκόσι. τὸ δὲ συνεῖναι τὰ λεγόμενα περὶ τῶν οὐρανίων ὑπ' αὐτοῦ, τίνα τε συμφώνως τοῖς φαινομένοις ἀναγέγραπται καὶ τίνα διημαρτημένως, τοῦτ' ὠφελιμώτατον ἡγοῦμαι καὶ τῆς μαθηματικῆς ἴδιον ἐμπειρίας· θεωρῶν δ' ἐν τοῖς πλείστοις καὶ χρησιμωτάτοις διαφωνοῦντα τὸν Ἄρατον πρὸς τὰ φαινόμενα καὶ γινόμενα κατ' ἀλήθειαν, τούτοις δὲ ἅπασι σχεδὸν, οὐ μόνον τοὺς ἄλλους, ἀλλὰ καὶ τὸν Ἄτταλον, ἔκρινα τῆς σῆς ἕνεκα φιλομαθίας καὶ τῆς κοινῆς ὠφελείας, ἀναγράψαι τὰ δοκοῦντά μοι διημαρτῆσθαι. τοῦτο δὲ ποιῆσαι προεθέμην οὐκ ἐκ τοῦ τοὺς ἄλλους ἐλέγχειν φαντασίαν ἀπενέγκασθαι προαιρούμενος· κενὸν γὰρ καὶ μικρόψυχον παντελῶς· τοὐναντίον δὲ δεῖν οἴομαι πᾶσιν ἡμᾶς εὐχαριστεῖν, ὅσοι τῆς κοινῆς ἕνεκεν ὠφελείας ἰδίᾳ πονεῖν ἀναδεχόμενοι τυγχάνουσιν. ἀλλ' ἕνεκα τοῦ μήτε σὲ, μήτε τοὺς λοιποὺς τῶν φιλομαθῶν ἀποπλανᾶσθαι τῆς περὶ τὰ φαινόμενα κατὰ τὸν κόσμον θεωρίας. ἐπειδὴ εὐλόγως πολλοὶ πεπόνθασιν· ἡ γὰρ τῶν ποιημάτων χάρις ἀξιοπιστίαν τινὰ τοῖς λεγομένοις περιτίθησιν, καὶ πάντες σχεδὸν οἱ τὸν ποιητὴν τοῦτον ἐξηγούμενοι προστίθενται τοῖς ὑπ' αὐτοῦ λεγομένοις· ἐμπειρότερον δὲ Εὔδοξος τὴν αὐτὴν τῷ Ἀρά-

A

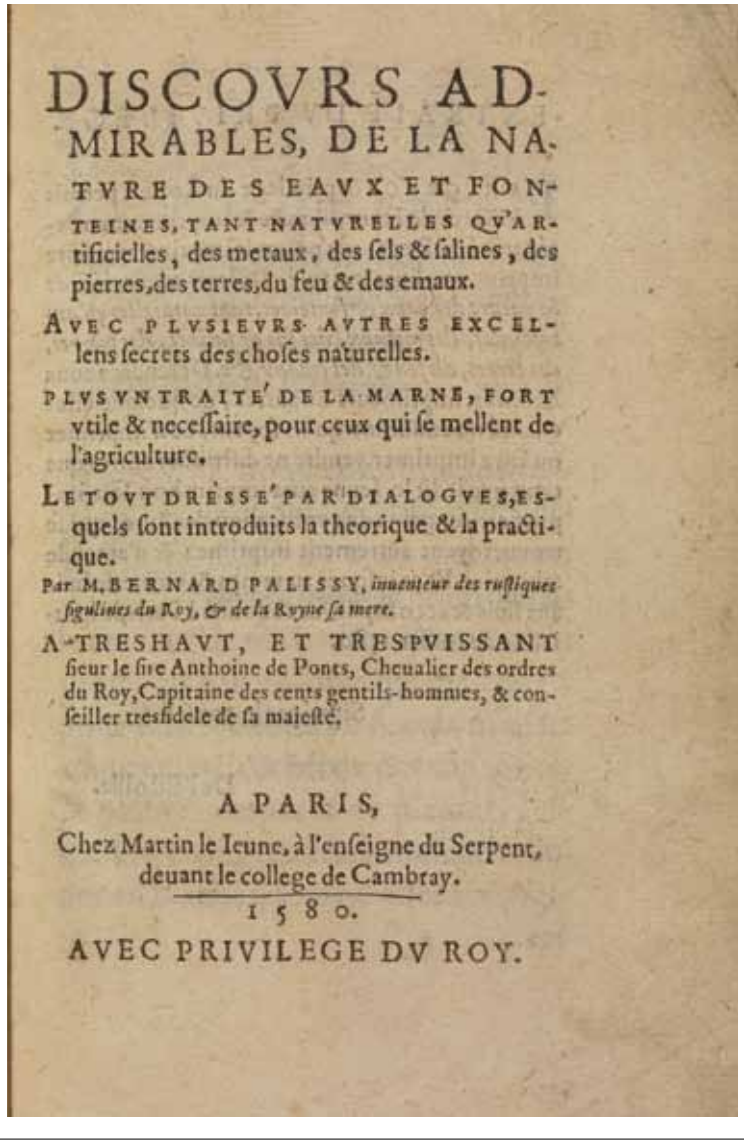
PALISSY, Bernard. *Discours admirables, de la nature des eaux et fonteines, tant naturelles qu'artificielles, des metaux, des sels & salines, des pierres, des terres, du feu & des emaux. Avec plusieurs autres excellens secrets des choses naturelles. …*

Paris: Chez Martin le Ieune à l'enseigne du Serpent, devant le college de Cambray, 1580.

Octavo (165 x 108 mm), [16], 361, 23 pages; istoriated initials, head and tail pieces. Early XX century brown morocco by Hardy, gilt edges. A very good copy.

First edition, very rare. 'A book of great importance in the history of chemistry and science generally, written in a dialogue form. The first dialogue is very important and treats of hydrology: Palissy in fact was one of the few men of his days to have a correct knowledge about the origin of rivers and streams. The second of the 11 treatises in the book treats of chemistry in general with a strong attack on the pretentions and obscurities of the goldmakers, the sixth and the seventh dialogues contain definitions of saltpetre, borax and other substances, investigations of the effects of manure and fertilizers on the soil, and how by continuous cultivation the ground becomes sterile as it loses its saline contents whilst the eleventh treatise discusses marl and its value for improving the soil. The tenth treatise contains an ex position of Palissy's famous discoveries in the field of enamels and the ceramic arts. The eighth treatises discusses gems and precious stones, investigating their weight and hardness in quite a modern scientific spirit.' (Duveen) Bernard Palissy (1509-1590) was a French potter and ceramic artisan, he became famous for constructing elaborated rustic enamelled earthenware and he was appointed, about 1565, 'inventeur des rustiques figulines du Roy et de la Reyne sa mere'. From 1575, although he was an autodidact without any formal education, Palissy gave public lectures in Paris on natural history which he published as Discours admirables. *He became extremely popular, revealing him as a writer and scientist, a creator of modern agronomy, and a pioneer of the experimental method, with scientific views generally more advanced than those of his contemporaries.*

Duveen p.446; Thorndike V, pp. 596-599; Norman 1629.



DISCOVRS ADMIRABLES, DE LA NATVRE DES EAVX ET FONTEINES, TANT NATVRELLES QV'ARTIFICIELLES, des metaux, des sels & salines, des pierres, des terres, du feu & des emaux.

AVEC PLVSIEVRS AVTRES EXCELLENS secrets des choses naturelles.

PLVS VN TRAITE' DE LA MARNE, FORT vtile & necessaire, pour ceux qui se mellent de l'agriculture.

LE TOVT DRESSE' PAR DIALOGVES, ESquels sont introduits la theorique & la practique.

Par M. BERNARD PALISSY, *inuenteur des rustiques figulines du Roy, & de la Royne sa mere.*

A TRESHAVT, ET TRESPVISSANT sieur le sire Anthoine de Ponts, Cheualier des ordres du Roy, Capitaine des cents gentils-hommes, & conseiller tresfidele de sa maiesté.

A PARIS,

Chez Martin le Ieune, à l'enseigne du Serpent, deuant le college de Cambray.

1580.

AVEC PRIVILEGE DV ROY.

PALISSY, Bernard

GALILEI, Galileo. *Istoria e dimostrazioni intorno alle macchie solari e loro accidenti comprese in tre lettere scritte all'illustrissimo signor Marco Velseri linceo … dal signor Galileo Galilei linceo … .*

Rome: appresso Giacomo Mascardi, 1613.

Quarto (220 x 159 mm), [2], 164 pages; printer's woodcut vignette on title, engraved portrait of Galileo by Villamena, 38 full-page engravings of sunspots, 5 full-page engravings of Jovian satellites, one engraving and 8 woodcut and typographic diagrams in text, woodcut initials. Contemporary Italian limp vellum, manuscript title on spine. A few pages slighty browned, a little foxing; a very good copy.

First edition of Galileo's work on sunspots. The first published annoumcement of his discovery of sunspots and of the satellites of Jupiter. Marcus Welser of Augsburg had published a treatise on sunspots by the jesuit Christopher Scheiner (under the pseudonym Apelles) in 1612, and sent a copy of it to Galileo for his opinion. Galileo replied in three long letters (published as Istoria e dimostrazioni*), 'demolishing Scheiner's conjecture that the spots were tiny planets' (DSB V, p. 242) and giving an account of his discovery of sunspots, thus claiming priority over Scheiner. In this work, Galileo announced for the first time his discovery of the satellites of Jupiter and also 'spoke out decisively for the Copernican system for the first time in print [... and] found a place for his first published mention of the concept of conservation of angular momentum and an associated inertial concept. During its composition he had taken pains to determine the theological status of the idea of incorruptibility of the heavens, finding that this was regarded by churchmen as an Aristotelian rather than a Catholic dogma' (DSB.). Two different issues of this edition are known; the first one is like our copy ending a page 164, the second one contains at the end Scheiner's* De maculis solaribus epistolae tres*. Probably the explanation for the two issues is that in the Italian market there would be no copyright dispute, as there would with an issue intended for export. Since Scheiner was then teaching at Ingolstadt, the printer Mascardi would be able to publish his letters in Italy, but north of the Alps privileges would be infringed.*

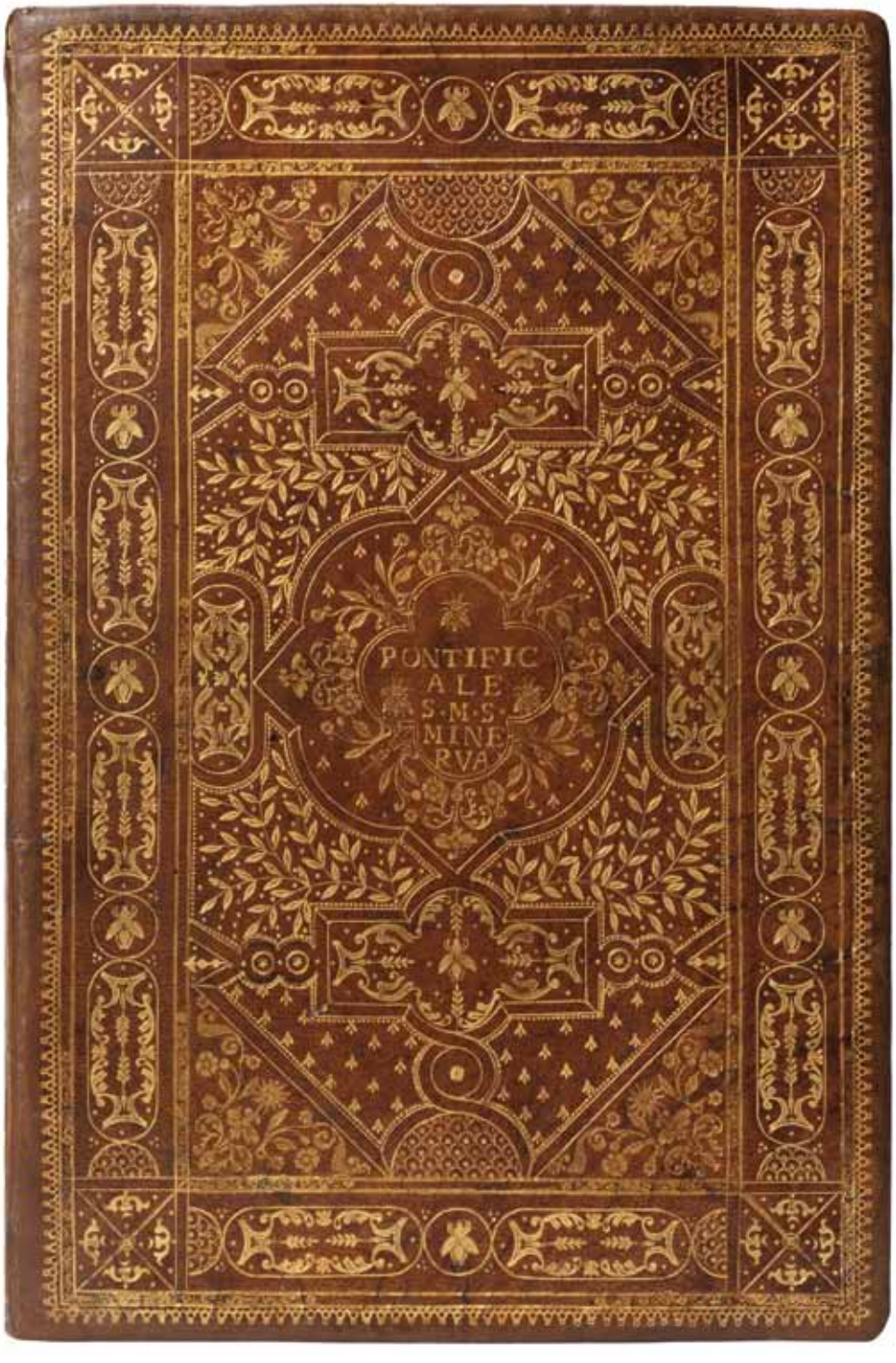
Cinti 44; Carli and Favaro 60; DSB V, p. 242.

ISTORIA
E DIMOSTRAZIONI
INTORNO ALLE MACCHIE SOLARI
E LORO ACCIDENTI
COMPRESE IN TRE LETTERE SCRITTE
ALL' ILLVSTRISSIMO SIGNOR
MARCO VELSERI LINCEO
DVVMVIRO D'AVGVSTA
CONSIGLIERO DI SVA MAESTA CESAREA
DAL SIGNOR
GALILEO GALILEI LINCEO
Nobil Fiorentino, Filosofo, e Matematico Primario del Sereniss.
D. COSIMO II. GRAN DVCA DI TOSCANA.

IN ROMA, Appresso Giacomo Mascardi. MDCXIII.

CON LICENZA DE' SVPERIORI.

GALILEI, Galileo



PONTIFICALE ROMANUM

PONTIFICALE ROMANUM. *Pontificale Romanum Clementis VIII Pont. Max. Jussu restituto atque editum. Nunc primum Typis Plantinianis emendatius recusum.*

Antwerp: ex Officina Plantiniana, apud Balthasarem Moretum & Viduam Ioannis Moreti & Io. Meursium, 1627.

Folio (352 x 228 mm), [8], 512, [4], engraved vignette with St Peter and St Paul to the title page, engraved printer's device to the final leaf, printed throughout in red and black in two columns, many pages of musical notation, numerous historiated letters and tail-pieces. Contemporary Roman olive-green morocco over pasteboards richly gilt, covers with an elaborated border of alternate cartouches, Barberini devices and small tools; central cartouche with the inscription PONTIFIC / ALE / S.M.S./ MINE /RVA / surrounded by a fanfare design. Flat spine in compartments decorated in gilt, edges finely gauffered and gilt. Provenance: Pope Urbano VIII (binding); Marco Antonio Borghese (ex libris); Hans Furstenberg (ex libris). A tear in the withe margin of the first tex page, a few spots, expert repairs at binding corners, a superb copy.

A very unusual Roman baroque binding made for pope Urbano VIII (Maffeo Barberini) and by him gifted to the Curch of Santa Maria sopra Minerva in Rome.

SPINOZA, Baruch de.

Opera posthuma [Compendium grammatices linguae hebraeae].

[Amsterdam: Jan Rieuwertsz], 1677.

Quarto (203 x 154 mm), two parts in one volume, [40], 614, [34], 112, 8 pages; a few woodcut illustrations and diagrams in the text. (Lacks the engraved frontispiece portrait, often missing). Contemporary calf, spine richly gilt with lettering piece. From the Library of Mark Pattison (1813-1884), Rector of Lincoln College, Oxford. Occasional light browning, binding restored but a very fine copy.

First edition of Spinoza's Opera posthuma *which 'have served, then and since, with the* Tractatus Theologico-Politicus*, to immortalize his name' (PMM 153). 'The book was edited by Jarig Jellers, one of Spinoza's best friends … In the book neither author, nor place nor editor are mentioned. This was no superflous precaution, for in the 1678, hardly one year after Spinoza's death, the work was already prohibited by the states of Holland …' (Kat. Hertzberger – Wolf 378). The first and 'principal work in the* Opera posthuma *is Spinoza's* Ethics*, in which Spinoza bridged the Cartesian duality of body and spirit by maintaining that the universe, including God, constitutes a unified, infinite and all-inclusive 'Substan-*

ce', of which corporeality and spirituality were merely attributes - a unity expressed in the controversial phrase 'Deus sive Natura' (God or Nature). Ethics is thus considered the first systematic exposition of pantheism, the philosophy in which God is identified with the entire universe' (Norman). At the end of the volume there is the Compendium grammatices linguae Hebraeae *which was left uncompleted at the time of his death.. Spinoza's aim in this work is to provide a sort of secularization of Hebrew by recreating its rules and practices as a natural language and not as a holy language.*

Norman Library 1988; Caillet 10309; Van der Linde 22.

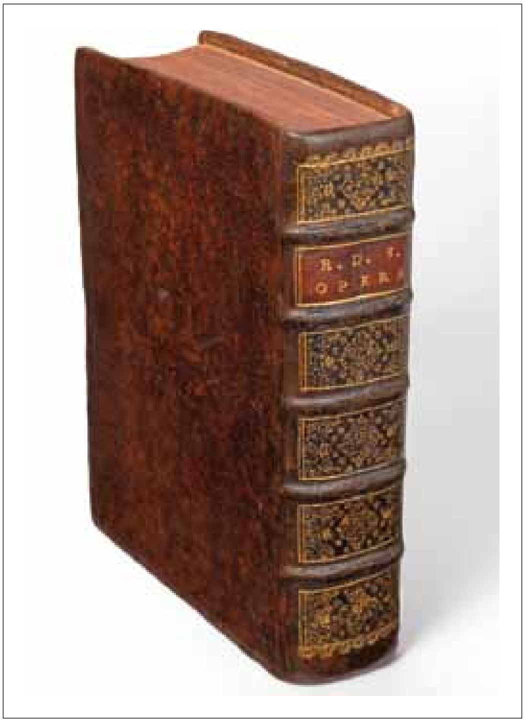
KIRCHER, Athanasius. *Tariffa Kircheriana id est inventum aucthoris novum expeditâ, & mirâ arte combinatâ methodo, universalem geometria, & arithmeticae practicae summam continens.*

Rome: sumptibus Nicolai Angeli Tinassi, 1679.

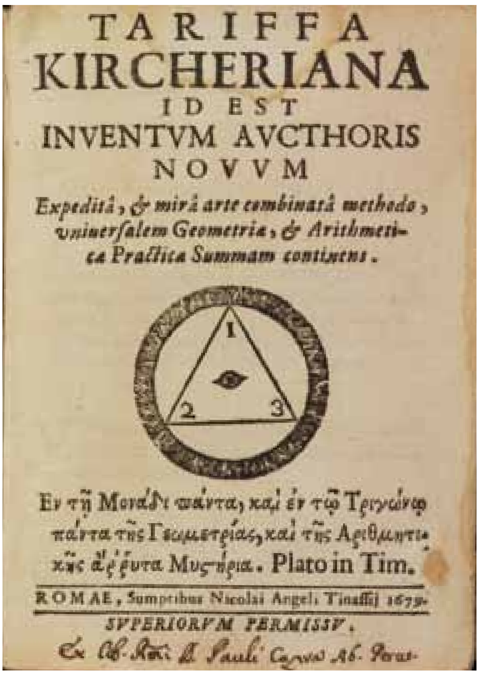
Two volumes, octavo (135 x 90 mm), [11] leaves without the first blank, 316 pages, [2] leaves; [2], [201], [2] leaves, with 24 woodcut plates (21 folding), numerous text woodcuts and some musical notes. Contemporary vellum with manuscript title on spine. Few leaves lightly browned, a small waterstain at the beginning of first volume, titles with owner manuscript inscriptions; a very good copy.

Only edition, very scarce. 'The Tariffa*, perhaps the rarest of all Kircher's works, and his least characteristic, is entirely mathematical. It treats primarily geometrical figures and simple trigonometry. The work is organized in the traditional format for mathematical works, with problems, propostions and proofs. The term tariffa, was used in Kircher's days for compilations of tables used by navigators "from which valuable knowledge might be had without labor," but, as is explained in the preliminary pages, Kircher titled his book* Tariffa *"not only because valuable knowledge might be had, but because one may understand [from it] the universal art of mathematical computation." A Greek encomium to Kircher by Ioannes Theodorus Fritzer Treviriensis, Kircher's pupil and the alleged editor of this work, is included in the preliminary pages. The dedication and preface are signed by Benedictus de Benedictis, professor of mathematics at Rome – Kircher's pseudonym. This is the only work published by Kircher pseudonymously.' (Merrill)*

Merrill 28; Poggendorff I, 1259; Riccardi II, 91.



SPINOZA, Baruch de



TARIFFA
KIRCHERIANA
ID EST
INVENTVM AVCTHORIS
NOVVM

Expeditâ, & mirâ arte combinatâ methodo, vniuersalem Geometriæ, & Arithmeticæ Practicæ Summam continens.

Ἐν τῇ Μονάδι πάντα, καὶ ἐν τῷ Τριγώνῳ
πάντα τῆς Γεωμετρίας, καὶ τῆς Ἀριθμητι-
κῆς ἄῤῥητα Μυστήρια. Plato in Tim.

ROMAE, Sumptibus Nicolai Angeli Tinassij 1679.

SVPERIORVM PERMISSV.

Ex Lib. ... Pauli ... Ab. Perus.

KIRCHER, Athanasius

DIDEROT, Denis – ALAMBERT d' Jean

DIDEROT, Denis – ALAMBERT d' Jean. *Encyclopédie ou dictionnaire raisonné des sciences, des arts et des métiers, par une société de gens de lettres*

Paris: Briasson, David, Le Breton and Durand, 1751-1755, (vols 8-17 Neuchâtel, Faulche & Cie, 1765). Plates: Paris: Briasson, David, Le Breton and Durand, 1762-1772. Supplement: Paris: Panckoucke, Stoupe and Brunet; Amsterdam: Rey 1776-1777. Table: Paris: Panckoucke, Amsterdam: Rey, 1780.

35 volumes, comprising 17 volumes of text, 12 of plates, 4 of supplement and 2 of tables. Folio (390 x 246 mm), half titles, woodcut device on title-pages, some woodcut initials, head and tail pieces, 7 folding letterpress tables, a few woodcut illustrations and 2795 engraved plates (some doublepages or folding).
Contemporary marbled calf, spine gilt in compartments, red edges. Occasional foxing

and spotting, one volume with a pale waterstain, spines lighty cipped, extremities rubbed; overall a very good set uniformely bound.

First edition of the enlightenment's monumental contribution to universal knowledge, a monument in the history of European thought. The Encyclopédie *was the result of a massive collaborative effort, with contributions by the leading French intellectualas of the day, including Rousseau, Voltaire and Montesquieu. "Its beginning gave no inkling of its future importance. In 1745 the Paris publisher André-François Le Breton was approached by the English agriculturist John Mills and an otherwise unknown German writer, Gottfried Selle, with a proposal for bringing out a French translation of Ephraim Chambers's* Cyclopaedia*; in fact, the preamble to the first volume of the* Encyclopédie *still refers to the 'dictionnaire anglois de Chambers, d'Haeis, de Dyche, etc' as its main sources. Meanwhile, however, the plan had taken a different, far more ambitious shape.*
Le Breton went into partnership with the publishers Claude Briasson, Michel-Antoine Da-

vid and Laurent Durand, each of whom took up a sixth share in the venture, while Le Breton had three sixths. The royal privilege they obtained was dated 8 February 1746. Most important, the three partners introduced to Le Breton the man who had just edited for them a Dictionnaire de Médicine*, Denis Diderot. This brilliant young man, unknown to the public and in very straitened circumstances, at once gained for the project the warm support of his already famous friend Jean d'Alambert, who not only wrote the* Discours préliminaire*, the general introduction to the* Encyclopédie*, and contributed the articles on mathematics, but used his assured position in society and the world of letters to obtain the moral and financial support of the leading salons and the cooperation of the best scholars and philosophes. Each volume as it appared caused a sensation throughout Europe. The court, the church, the judiciary were outraged; the number of subscribers, originally one thousand, rose to four thousand. In 1759, the seven volumes so far published were banned by the French Attorney General and condamned by the Pope. Frederic II of Prussia and Catherine II of Russia offered to have the work published in Berlin and St Petersburg. Le Breton, however, carried on clandestinely and in 1765 completed the tenth volume, the last according to the prospectus. But a rising young publisher, Charles-Joseph Panckoucke, continued the work until 1780. By that time, at least seven pirated editions of the* Encyclopédie *had been published in Geneva, Berne, Lausanne, Yverdun, Lucca and Leghorn." (PMM).*

PMM 200; Brunet II, 700; Graesse II, 389; Ebert 6709.

LA FONTAINE, Jean de. *Fables choisies.*

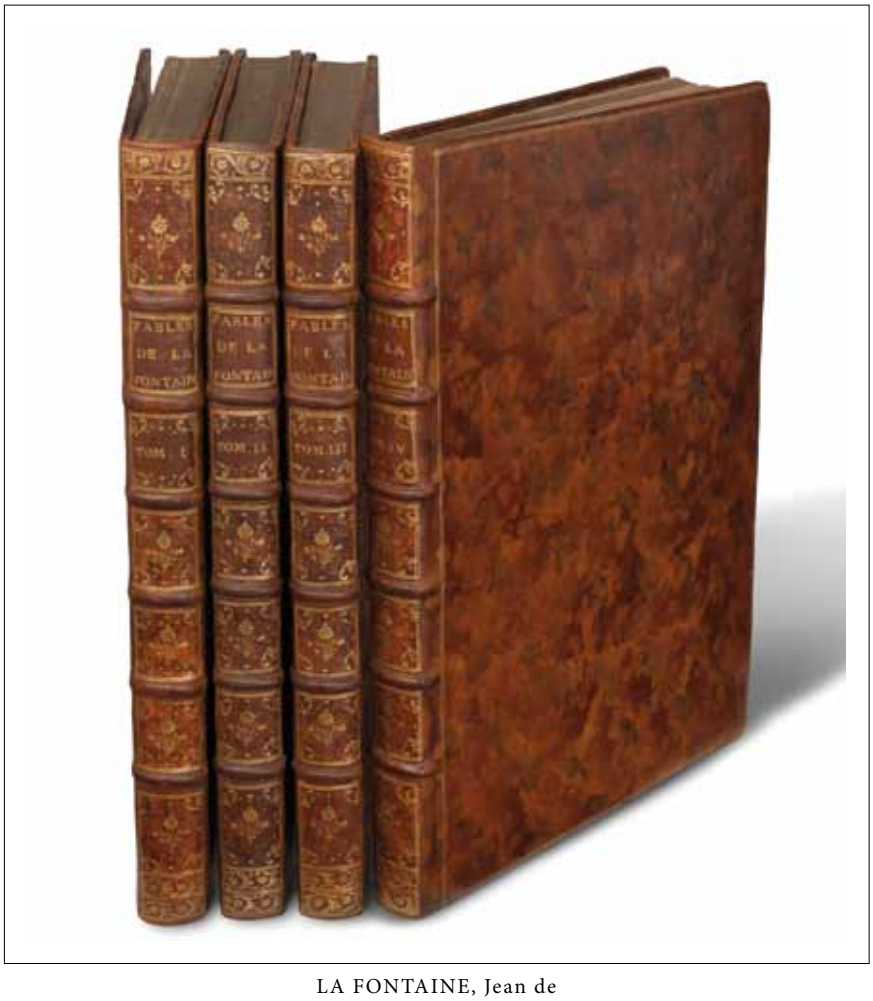
Paris: Charles-Antoine Jombert for Desaint & Saillant and Durand, 1755-1759.

Four volumes in folio (490 x 336 mm), [4], XXX, XVIII, 124; [4], II, 135, [1]; [4], IV, 146, [2]; [4], II, 188; halftitles, engraved frontispiece portrait of Oudry, woodcut head- and tailpieces by Bachelier, 275 plates by Oudry engraved by Aubert, Aveline, Baquoy, Cochin, Legrand and others, plate for "Le singe et le léopard" in its lettered state.
Contemporary French speckled calf, triple gilt fillet border, spines gilt in compartments gilt edges, later slipcases. Provenance: Rolle (ex libris); V. de Gobbis (ex libris).
Occasional light foxing, a few pale spots, repairs to corners at ends of spines; a very good large paper copy.

Large paper issue of this sumptuously illustrated edition of La Fontaine's celebrated fables. One of the 100 copies on papier impérial de Hollande.
These volumes are justly considered "one of the most ambitious and successful of all illustrated books ... Oudry's rendition of animals is hardly to be surpassed" (Ray).

The publisher Montenault astutely adds that Oudry "grasped La Fontaine's intention to such a point that he appears sometimes to have enhanced the wit of the fables" (IV, 185). Jean Baptiste Oudry's first successes were with portraits and he was elected to the Royal Academy in 1719 as a historical painter. It was after he became director of the Beauvais tapestry factory that he began to amuse himself with subjects from La Fontaine's Fables. He made 276 sketches in all between 1729 and 1735. The subjects that they presented, landscapes and animals, were those which Oudry found most congenial, and his fellow feeling for their author was such that he could be called the 'La Fontaine of Painting.' These illustrations were purchased by the publisher Montenault.
Nicholas Cochin fils was entrusted to redraw the figures for publication, improving the lines for the engravers and enhancing the backgrounds, culminating in one of the pre-eminent eighteenth-century French illustrated books.

Cohen-De Ricci 548; Rochambeau, Fables 86; Michel, Cochin 198; Ray 5.



LA FONTAINE, Jean de

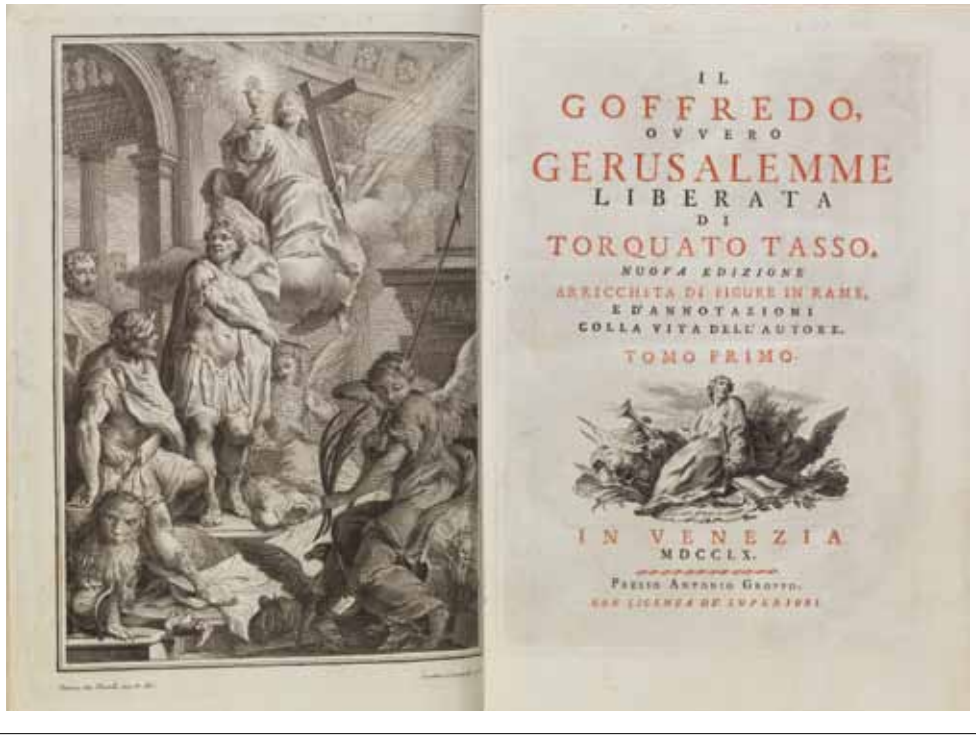
TASSO, Torquato. *Il Goffredo, ovvero Gerusalemme liberata. Nuova edizione arricchita di figure in rame e d' annotazioni colla vita dell' Autore.*

Venice: Antonio Groppo, 1760-1761.

Two volumes in quarto (302 x 207 mm), [2] leaves, XXX, 364 pages; XII, 360 pages. Engraved full-page frontispiece by Novelli, a beautifully engraved title page in red and black, with finely engraved vignettes and head and tail pieces throughout, a very fine full page portrait of the author by Agostino Caracci, and with 20 very beautifully executed full page engravings by J. Leonardus from the designs of Bernardo Castello. Our copy is enriched by 40 additional plates by Cochin from the 1784 Paris edition printed by Franc. Ambr. Didot l' Aîné. Early XIXth century brown calf richly gilt, gilt edges. A very good copy.

First edition printed by Groppo, with the higly estimated commentary of Scipione Gentili. "Questa edizione merita di essere annnoverata tra le più belle ed ornate che si abbiano della Gerusalemme non essendosi dallo stampatore risparmiata diligenza, nè spesa... Ella è ricchissima più che altra di rami..."*(Tassiana 270).*

Morazzoni p. 256; De Grassi p. 200; Lapiccirella 235.

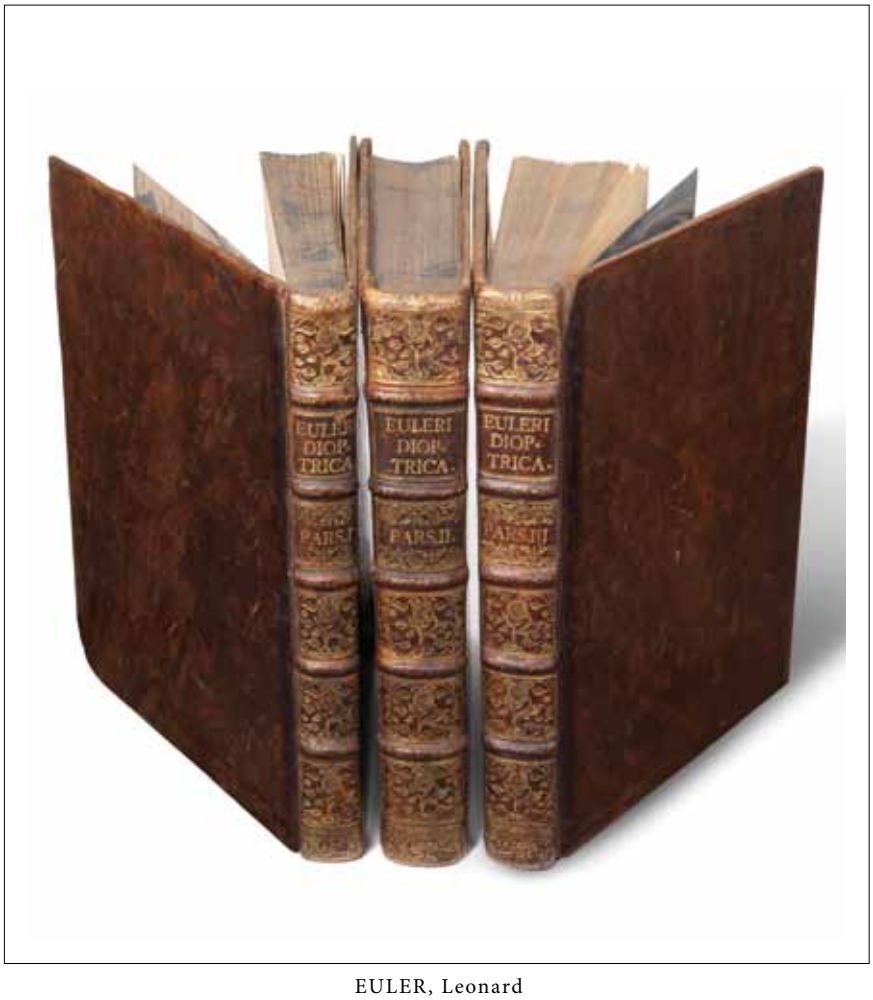

IL
GOFFREDO,
OVVERO
GERUSALEMME
LIBERATA
DI
TORQUATO TASSO.
NUOVA EDIZIONE
ARRICCHITA DI FIGURE IN RAME,
E D'ANNOTAZIONI
COLLA VITA DELL'AUTORE.
TOMO PRIMO.
IN VENEZIA
MDCCLX.
PRESSO ANTONIO GROPPO.

TASSO, Torquato

EULER, Leonard. *Dioptricae pars prima ... De explicatione principorum [Pars secunda ... De constructione telescopiorum dioptricorum. Pars tertia ... De constructione microscopiorum].*

St. Petersburg: Imp. Acad. Imperialis Scientiarum, 1769-1771.

Three volumes in-4° (245x200 mm.), I: [4], 337 pages, three folding plates; II: [4], 593 pages, three folding plates; III: [4] leaves, 440 pages, the errata leaf bound at the end. Contemporary mottled calf, spines gilt in compartments, marbled edges. One paper flaw in one plates with an old repair, occasional light foxing. Joints of binding restored. A very good copy.



EULER, Leonard

First edition of Euler's rare work on optics 'widely known and important in the physics of the eighteenth century' and which 'laid the foundations of the calculation of optical systems' (DSB). The first part of his Dioptricae *considers the properties of lenses; the second part discuss the construction of the telescope and the third the construction of the microscope."In the second half of his life, from 1750 on and throughout the sixties, Leonard Euler worked intensively on problems in geometric optics. His goal was to improve in several ways optical instruments, in particular, telescopes and microscopes.*
Besides the determination of the enlargement, the light intensity and the field of view, he was primarily interested in the deviations from the point-by-point imaging of objects (caused by the diffraction of light passing through a system of lenses), and also in the even less tractable deviations which arise from the spherical shape of the lenses. To these problems Euler devoted a long series of papers mainly published by the Berlin academy. He admitted that the computational solution of these problems is very hard. As was his custom, he collected his results in a grandly conceived textbook the Dioptricae (1769-1771). *This book deals with the determination of the path of a ray of light through a system of diffracting spherical surfaces, all of which have their center on a line, the optical axis of the system. In a first approximation, Euler obtains the familiar formulae of elementary optics. In a second approximation he takes into account the spherical and chromatic aberrations. After passing through a diffracting surface a pencil of rays issuing from a point on the optical axis is spread out in an interval on the optical axis; this is the so called 'longitudinal aberration'. Euler uses the expression 'espace de diffusion'. If the light passes through several diffracting surfaces the 'espace de diffusion' is determined using a principle of superposition. Euler had great expectations for his theory, and believed that using his recipes optical instruments could be brought to the 'highest degree of perfection'. Unfortunately, the pratical realization of his systems of lenses did not yield the hoped-for success. He searched for the causes of failure in the poor quality of the lenses on the one hand, and also in the basic errors in the laws of diffraction which were determinated experimentally in a manner completely unsatisfactory from a theoretical point of wiew". (W.Habicht).*

DSB IV, p. 482; Poggendorf I, 690.

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