

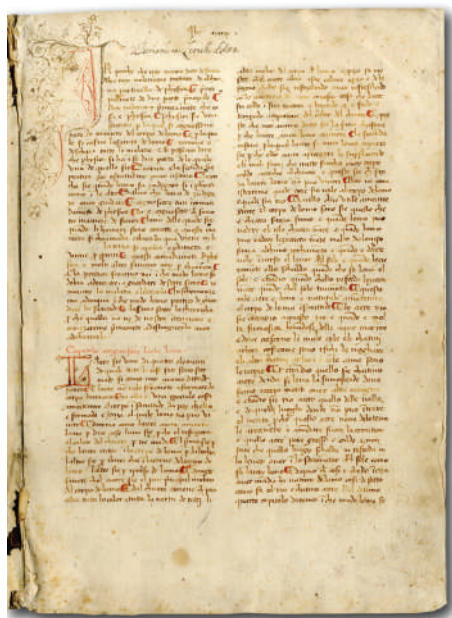


[ΨΑΛΤΗΡΙΟΝ (Greek Psalter)].

Illuminated manuscript on vellum.

[Constantinople, 11th-century (**not after 1086**)].

Manuscript on vellum (mm 214x170). 320 leaves. Complete. Written in single columns of 17 lines; justification c. mm 140x90. Rounded Greek script (*Perlschrift*). The text is **written in golden ink**, now burnished. Three decorative headpieces finely painted in gold and colours. 15th-16th century medieval Greek binding of stamped leather over wooden boards. From the collections of Vice-Abbot Gervasius of Trebizond, Marcus Beza, Sir Sydney Cockerell and Brian S. Cron. **Extraordinary Greek psalter**, produced in Constantinople in the 11th-century, beautifully decorated and perfectly preserved in an early binding. The note on leaf 320v, which is not written in the scribe's hand, provides the earliest reference point for the history of the manuscript referring to an empress, probably Mary of Alania, who took the veil 9 March 1086. The psalter itself obviously belonged originally to someone close to the imperial house.



ALDOBRANDINO da Siena.

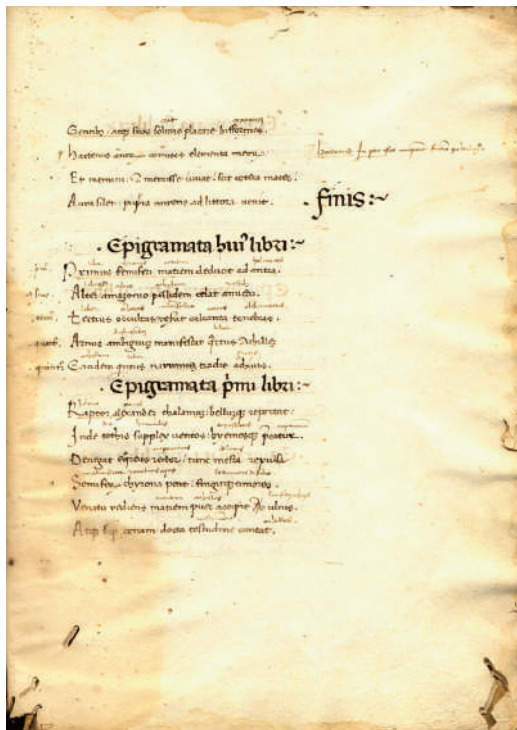
Régime du corps, translated in Italian.

An interpolated version of the translation realized in May 1310

by the Florentine notary Zuccherò **Bencivenni**.

Manuscript on paper, Tuscany, **end of the 14th century**.

Folio, mm 280x195, 56 leaves [numb. 1-51 in ink by a contemporary hand, 4 blanks), slightly later boards. Written in an fine *umanistica corsiva*, by 2 or 3 different hands, one foliated initial in red and brown ink, this manuscript is divided in 4 parts: 1) *Régime*. 2) An anonymous Glossary of spices and plants. 3) *Synonyma Avicennae* by Magister Benvenutus, a very interesting translation into Latin from the transliteration of the Arabic medical and herbal terms; ending with “*di arabico in latinum translata misit magister benevenuto bononiae ipsem ... trastulit in baldachi*” (ancient name for Baghdad). 4) *Compendium medicinae*, a brief treatise by Antonio da Parma. The *Régime* itself is divided in 3 parts: the first dealing in the preserving health; the second part about the care of liver, hearth, hairs and teeth; the third part deals with food and beverages, fruit, cereals, vegetables, various kind of meat and fish, wine; the fourth, about physiognomy, was never copied. The *Régime du corps* is a dietetic text of the 13th century drawing heavily on the writings of Avicenna, Ali Abbas, Rhazes, and Isaac. A few other translations by the Florentine notary Bencivenni are known: *Trattatello delle virtù* by Lorenzo de’ Predicatori, *Esposizione del Paternostro*, *Tesoro de’ Poveri*, and Sacrobosco’s *Sphaera* by. Extremely interesting because of the gastronomic subject in an early vernacular language.



STATIUS, Publius Papinius.

Achilleide. Manuscript on paper,
late XIV century, Italy (probably Tuscany).

4to (mm 281 x 200), 34 leaves, contemporary calf on wooden boards, one original clasp in a lily shape with a lamb, inscription *Statius Achil.* repeated twice on rear board (somehow worn, but unrestored, and very attractive). Written in a *littera humanistica textualis*, which came into use in the late 14th century; the marginal commentary and interlinear glosses are both in a *hybrida currens* script. The chapters begin with **ink initials** and on leaves 21v, 22v, 26v there are **some ornamental figures**. The manuscript is not listed in any catalogs, inventories, or census. This witness transmits the spurious final line, “*Aura silet...*” which is found in most manuscripts - regardless of tradition - after the 11th century. On the last page, there is an *Epytaphium Achillis* which occurs in two other manuscripts dating from the late 14th century, one in Firenze (Ric. 1223.C), the other in Genova (Universitaria, E.II.8). The owner’s inscriptions involve three very important families from Genua: Doria, Spinola and Grimaldo. A large waterstain and small wormholes don’t involve the legibility of the text, neither its value.

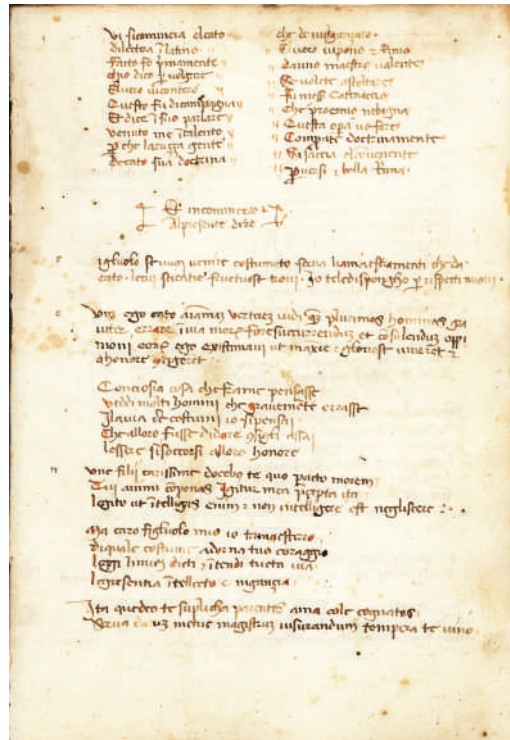


FEDERIGO da Venezia

Commentary on the Apocalypse, in Italian.

Illuminated manuscript on vellum. Italy, Venice, circa 1420.

272 x 205 mm, 168 + ii leaves, the commentary written in a small semi-cursive bookhand moving from gothic to humanistic and the sections of the Apocalypse in a script of two-lines height, one- to three-line initials alternately of red and blue with flourishing of lilac and red, **52 large illuminated initials** of two styles both with staves of pink and infills of blue containing green, red and yellow foliate shapes, all against grounds of burnished gold and with sprays, penwork tendrils and golden disks into the margin, **historiated initial** (f. 2r) accompanied by three-sided border of similar forms, **titlepage miniature** in colors and liquid gold (f. 1r) and **frontispiece miniature** (f. 1v) with evangelists' symbols and prophets. Brown panelled morocco by J. Leighton tooled in blind.



DONATUS, Aelius.

Ars Minor, and other Grammatical texts, in Latin and in Italian.

Manuscript on vellum and paper, Northern Italy, **first half of the 15th century**.

(mm 225x150) the first 24 leaves on vellum, ll. 25-105 on paper, probably lacking 2 leaves; contemporary vellum, worn but genuine. Aelius Donatus was one of the writers who in the II-IV century helped preserve classical Latin for later ages by composing formal grammars. His *Ars minor*, a question- and-answer style grammar, became the standard elementary text for much of the Middle Ages. The other works are an unidentified **Tractatus preteriorum et suppinorum**; the **Dyasintastica** by FILIPPO DI NADDO an unpublished translation of Latin verbs into Italian; the **Liber Catonis** ("**Liber Faceti**") ... *Finito liberi sto frangamus ossa magistro*. the **PSEUDO-SENECA** "*Quatuor virtutum speties*" and the important vernacular **translation of CATO's Distici**. On l. 76v the curious student's macaronic wish "*Finito liber isto frangamus ossa magistro*" (At the end of this book let's break the teacher's bones). As even all of the 400 incunable editions of Donatus are extremely rare, this earlier manuscript, written in at least 2 hands, rubricated and with a few decorated initials, seems exceptionally interesting.



CICERO, Marcus Tullius

[**Tusculanae disputationes**]. Illuminated **manuscript** on vellum.

[Naples, late 1450s or **early 1460s**].

Manuscript on vellum (mm 324x230). 94 leaves including two final ruled blank. Complete. Text on single column of 30 lines written in an humanistic bookhand and decorated by ten large illuminated white-vine initials in gold, one (l. 1r) with a **full-page border** in blue, green and red adorned by white-vines and inhabited by putti, peacocks and rabbits; in the lower part of the border an armorial coat left unpainted. 20th-century blue morocco gilt by Katherine Adams. Perfectly preserved. Provenance: Pietro de Rossi, doctor of medicine (17th-century); Henry Ellis Allen collection; Charles Harry St John Hornby; Sir Sidney Cockerell; Major J. R. Abbey. **Amazing illuminated manuscript** containing one of Cicero's main philosophical works - the *Tusculan Disputations* - written during 45 and 44. This codex was made in Naples, probably for someone of the Aragonese court, infact both the scribe and the illuminator, identified as Pietro Ursuleo of Capua and Matteo Felice, worked for members of the royal court.

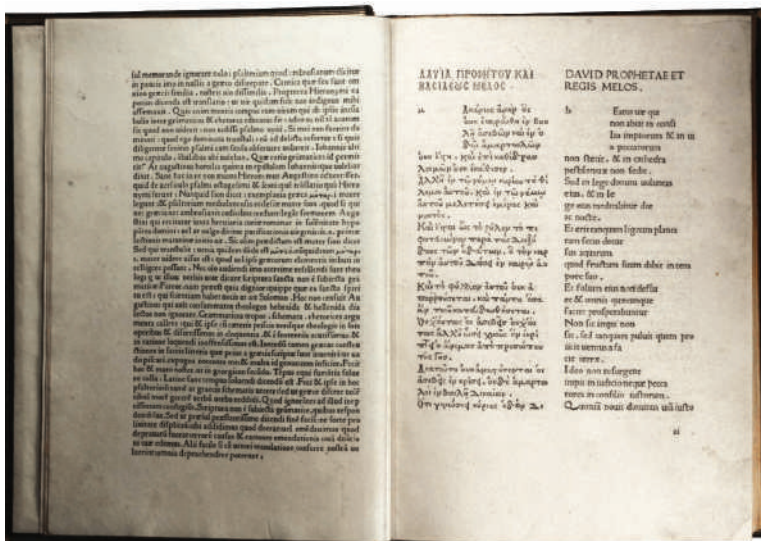


AESOPUS

Vita et fabulae Aesopi. [Greek].

Milan, Bonus Accursius, [ca. 1478].

Median 4to (mm 230x160). 167 leaves (of 168, without blank h4). Amazing **strictly contemporary Milanese binding** in calf over wooden boards; covers richly decorated in blind by two borders the exterior one with the snake symbol of the celebrated **Visconti** family. Very good copy. **First edition of Aesop in Greek** – of outstanding rarity – and probably the first appearance of any classical text in Greek type, in three parts, bound in varying order in the surviving copies. Preserved in contemporary Milanese binding with the blind tool of the snake of the Visconti House who ruled the city of Milan from 1277 to 1447. The first part is the *Life* and 147 *Fables* of Aesop in Greek, in the recension ascribed to Maximus Planudes, a Bizantine monk and scholar of the early 14th-century. The second part is the Latin version of the *Life* and of a 100 *Fables*, by Rinucius of Arezzo (first printed at Milan in 1474). The third part is a selection of the Aesopic *Fables*, with the Greek text printed in columns alongside a more or less verbatim Latin version made by Bonus Accursius of Pisa, for the easier apprehension of young beginners in Greek.



[CRASTONE, Giovanni]

Psalterium graeco-latinum cum canticis.

[Greek & Latin]. Milan, [Bonus Accursius], 20 September 1481.

Large 4to (mm 280x200). [182] ff. Bound in dark blue hard grain morocco by Charles Lewis, gilt-lettered spine, gilt edges; in blue morocco-backed box. From the library of Beriah Botfield. **editio princeps** of the first book of the Bible to be printed in Greek, the Greek liturgical Psalter, that is, the Book of Psalms from the Septuagint version used in the Greek liturgy, and also *editio princeps* of the evangelical canticles *Magnificat* and *Benedictus*. This Psalter – edited by the celebrated scholar Johannes Crastonus (1420-1497)- employs the second Greek type used by the Milanese press of Bonus Accursius, larger than the previous one, and «the increased independence and self-reliance of its letters mark it as in many respects an advance on its predecessor» (PROCTOR).



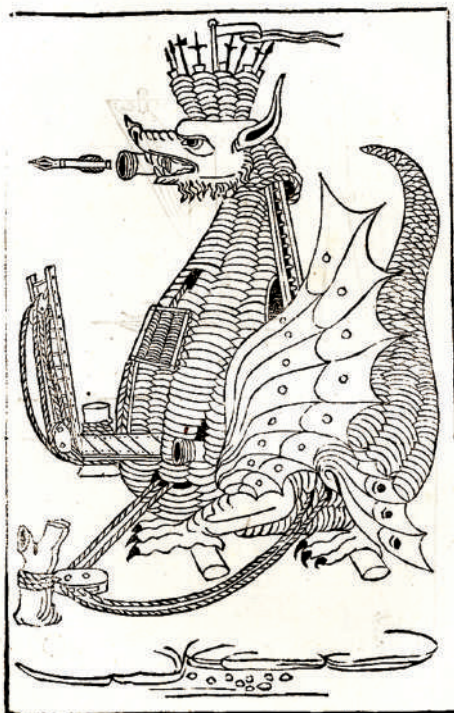
CAPUA, Johannes de

Buch der Weisheit der alten Weisen [Directorium humanae vitae].

Ulm, Lienhart Holle, 24 July 1483.

Folio (mm 304x208). 175 of 196 unnumbered leaves, 108 of 126 woodcut engravings. 34 woodcut capital letters; red woodcut capital letter at the beginning of each paragraph. Contemporary painting in tempera at the engravings and capital letters. Contemporary pigskin binding. Good copy, lacking 21 leaves and 18 woodcuts. **Rare edition** of the **German translation** made by Anton von Pforr of this precious work, first issued in Urach by Konrad Fyner in about 1482 without the awesome cycle of engravings. This German edition of the *Directorium humanae vita*, the **second illustrated** after the one printed by Lienhart Holle dated 28 May 1483, is considered **one of the most interesting Occidental illustrated incunables** for its illustration without equal in its time: **125 full-page engravings superbly painted in watercolour** by contemporary hand with expert use of green, yellow, red and brown. Only four copies of this edition, incomplete or without painting in tempera, are known all over the world. The wide diffusion of these fables - whose origin is to be found in a Sanskrit and Persian version - in the modern European literature is attributable to a Latin translation ground on the Jewish text and composed by Johannes de Capua, writer and Latin translator.

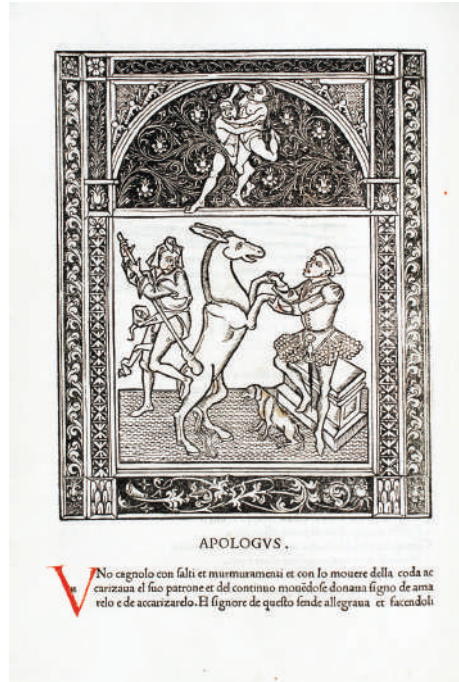
X
 Machina secondo li populi de Arabia de cōbatter citate grāde et e
 piena de homeni de ponti de scale de uarii instrumenti belici



VALTURIUS, Robertus

Opera de Facti e Precepti Militari ... hora traducta in vulgar
 (in Italian by Paolo Ramusio).
 (Verona, Boninus de Boninis, **1483**).

Folio, 254 leaves (complete of the 4 blanks), attractive later stiff vellum. **Second edition** (first 1472). Famous handsomely illustrated book on the art of war which contains **95 beautiful woodcuts** freely copied from the originals attributed to Mateo Pasti the famous sculptor; these are **the earliest technical illustrations in a printed book**. "*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 10). Fine and large copy. KLEBS 1014.2. HAIN 15848.



AESOPUS

Vitae et fabulae.

Naples, Francesco Del Tупpo, 13 February 1485.

Folio (mm 264x178). (166) ll. The first and the last blank leaves are missing. **89 amazing woodcuts**, some of which coloured by contemporary hand, marked by a strong individuality of treatment. The figures, powerfully drawn, are surrounded by a rich border composed of separate pieces of framework which are frequently repeated in various combinations. Mosaic binding, spine with six raised-bands and with gold title, compartments decorated by ribbons interlaced. Inner-boarders and flyleaves in marble paper, inner gilt *dentelles*, blue, red and yellow silk bookmark; gold edges. Very good copy, some light browned stains. Red cloth case. One of the greatest achievements in early book illustration, and the **first edition of the texts in this form** and first use of this imprint series of woodcuts, which «holds a position of commanding importance amongst the works of their epoch» (Pollard), by far the most important Naples book, created by the humanist-printer Del Tупpo, who specialized in Italian literature, adorned with marvellous illustrations. The 1485 Aesop was in almost every aspect a special production. In addition to the illustration, a new type was cut specifically for the edition. For the text del Tупpo prepared his own paraphrase into Italian, which he printed together with the 12th-century version in verse, given to the Anonymous Neveleti. Del Tупpo's recension adds an Italian prose version and various commentaries with moral and historical interjections.

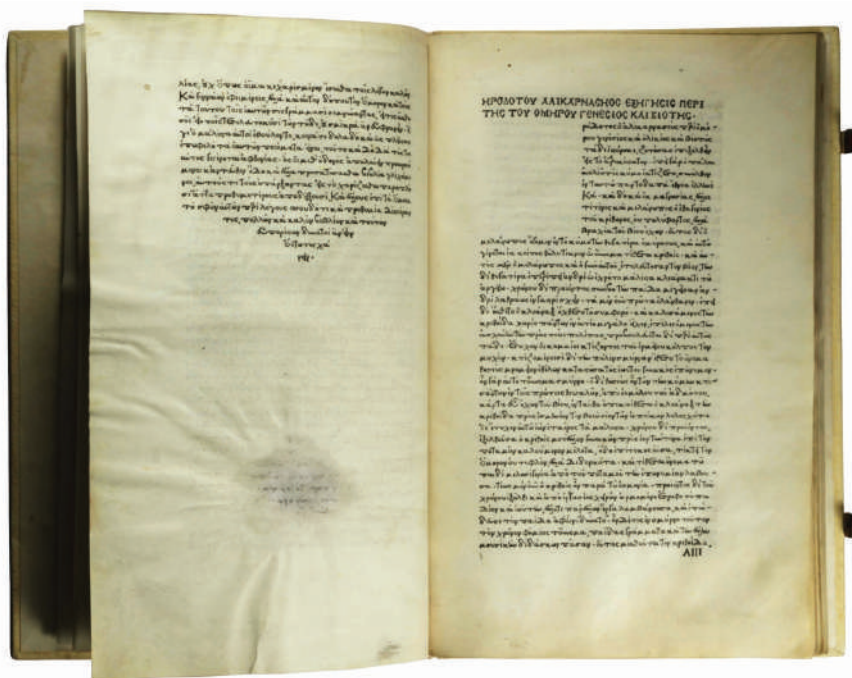


BREYDENBACH, Bernhard von

Peregrinatio in Terram Sanctam.

Mainz, Erhard Reuwich [and perhaps Peter Schöffer], 11 February 1486.

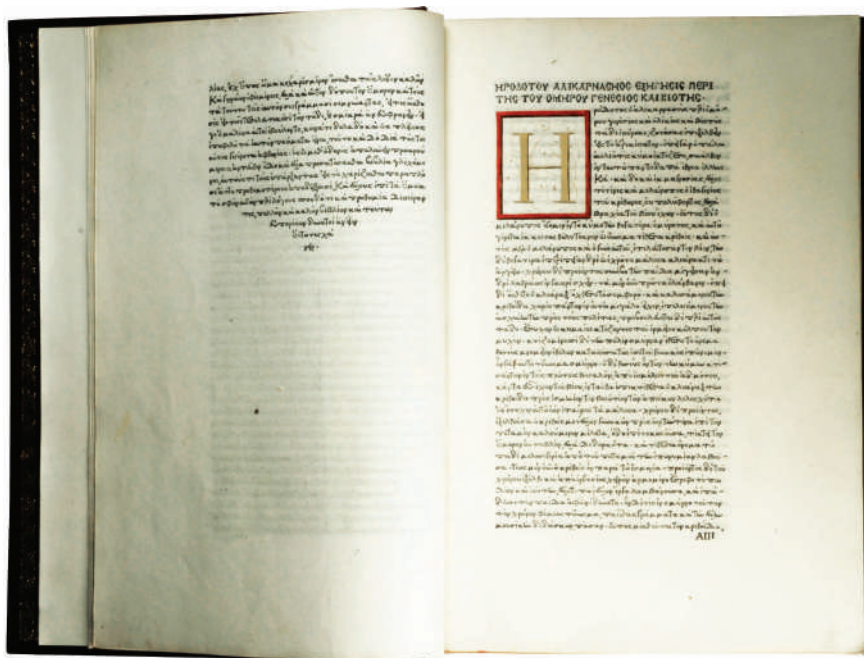
Folio (mm 300x210). 147 leaves (without final blank). **Beautifully illustrated** by a full-page woodcut allegorical figure of Mainz with the arms of Breydenbach, Johannes von Solms, and Philip von Bicken (reversed in binding, trimmed and window-mounted, losses at left-hand border and at foot made up in pen facsimile) and **seven double-page and folding woodcut city views**, (some with narrow sections in pen facsimile and a few small repairs); with eight woodcuts of scenes from the Near East and six woodcuts of alphabets of Near Eastern languages woodcut printer's device at end; three text leaves (ff. 102, 103 and 145) supplied from another copy. English straight grain maroon morocco gilt of c. 1820, gilt edges; a little scuffed. Armorial bookplate of Thomas Edward Watson. **First important edition** of this celebrated account of a pilgrimage to Jerusalem made in 1483–4 by Breydenbach, the first pilgrim to print an account of his experiences **illustrated by eight woodcuts** of scenes from the Near East and six woodcuts of alphabets of Near Eastern languages. As the first illustrated travel book and with information on distances and on the alphabets of various languages, Breydenbach's account seems also to have functioned as a guide. However, the size of the book tending not to favour portability, it was probably used in this way only during the preparatory stages of pilgrimages.



HOMERUS

[Works: **Herodotus, Vita Homeri – Plutarch, Vita Homeri**, with a preface by Demetrius Chalcondylas]. Florence, Demetryus Damilas for Bernardo and Nerio Nerli and Giovanni Acciaiuoli. 9 December **1488**.

Folio (mm 264x178). (41) ll. Modern pigskin binding, covers decorated by a blindstamped border composed of flower patterns, spine with seven double raised-bands. At the external margin of the boarders brass clasps. Gold edges. Very good copy. Modern blindstamped pigskin folding - case, spine with five raised-bands and gilt title by Bernard Middleton, 1980. **Extraordinary rare** substantial and coherent fragment **on vellum** of the *editio princeps* of Homer. **Only few copies of the 1488 Homer seem to have been printed on vellum**, and only three survive; it was part of a fourth copy that belonged to the scholar – librarian **Antonio Magliabechi**. The volume contains the editor's preface, the lives of Homer by Herodotus and Plutarch and the essay on Homer's diction by the second – century orator Dio Cocceianus, called Chrysostomos.



HOMERUS

[**Opera**]. Florence, [Printer of the Virgil (probably Bartolomeo di Libri), for Bernardo and Nerio Nerli and Demetrios Damilas, not before 13 January 1488-89].

Two volumes in-folio (mm 336x228). (250) ll. Dark brown morocco binding by Rivière. Good copy with uncut leaves. Provenance: Archibald Philip Primrose, v duke of Rosebery (1847-1929); from Garden's collection, auction Sotheby's New York, 9 November 1989, lot 32. The greatest of all Greek *editions principes*, this first edition of all the works of Homer, to be considered «*the first perfect poetry of the western world. They spring fully grown, their predecessors lost, and their magic has persisted ever since*» (PMM). The present **first edition** is a masterpiece of fifteenth-century Florentine printing, and was by far the most ambitious undertaking of Greek printing at the time. The project was the vision of the great Greek scholar, Demetrios Chalcondyles, who, in fact came to Italy before the first wave of Byzantine scholar émigrés after the fall of Constantinople to the Ottomans in 1453. Brought to the country by cardinal Bessarion in 1447, he taught Greek first at the University of Padua from 1463, and then at the Florentine Studio from 1475 under the patronage of Lorenzo de' Medici.



CAPUA, Johannes de

Directorium humanae vitae.

[Strassburg, Johann Prüss, 1489].

Folio (mm 265x190). (82) ll. 120 woodcuts. Blue morocco binding, boards decorated by a double blind-stamped fillet; spine with six raised bands with gold title and year of printing s. Marbled inner boards and flyleaves. Internal gilt *dentelles*; bookmark in red silk; gilt edges. Very good copy. Bookplate of Lucine Dhys. **First rare edition** in Latin of one of the most intended illustrated incunables, containing the so-called *Bidpay's Fables*, stories of Indian origin that had a considerable influence on late medieval literature, which wide diffusion is attributable to this Latin translation ground on a Hebrew version made by one Rabbi Joel and composed by Johannes de Capua, writer and Latin translator, some time between 1263 and 1278. The fables, that interwine in stories full of imagery in the seventeen chapters, put up animal temperaments and human defects to outline the moral principles necessary to prince's education. The **120 woodcut engravings** are of extraordinary artistic interest, characterized by an expressivity and a modernity that make this iconographic apparatus the most considerable of 15th-century.



PACIOLI, Luca

Summa de Arithmetica Geometria Proportioni & Proportionalita.

Venezia, Paganino de Paganini, 1494.

Folio, 308 leaves, a superb copy, untrimmed (mm 320x220) in contemporary wooden boards, spine in calf (restored). **Full-page woodcut 'tree of proportion'** printed in red and black, woodcut showing finger symbolism for numbering, mathematical and geometrical diagrams, and **some large woodcut initials L depicting Pacioli standing with a book before him and a pair of compasses in his hand.** **First edition** of one of the most important works in the history of mathematics. **Only other 8 copies are known of this extremely rare issue C,** printed without the woodcut border on leaf 9. B. Boncompagni had the chance, in the 19th century, to possess 19 copies of issue A, 7 copies of issue B, and only one copy of this issue C. This copy is **extensively annotated on more than 50 pages by the mathematician Teofilo Bruni da Verona (1595-1638);** his annotations, from 5 to 20 lines per page, include **some drawings** correcting the printed diagrams. Bruni had published the *Armonia astronomica & Geometrica* (1622) a copy of which is added to this exceptional *Summa*. KRESS 33.

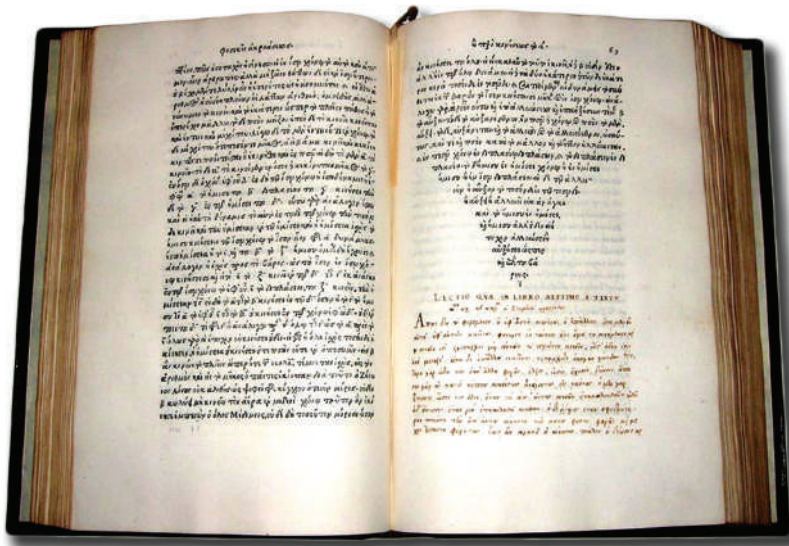


PLATINA, Bartholomaeus

De honesta uoluptate et ualitudine.

Venice, [Bernardinus Benalius], 25 August 1494.

4to (mm 207x152). The first leaf of text decorated by an illuminated initial in gold with white vines on blue and green round. On the same leaf the illuminated armorial coat of the Manolesso family from Venice. Bound in late 18th-century cartonnage with manuscript title on spine. Handsome, wide-margined copy. Provenance: Pinelli's collection; Martini copy. **Second excedeengly rare edition** of this popular book containing a multitude of recipes and guidelines for healthy living. It includes general rules for eating, exercising and sleeping, sections on fruit, wine, vinegar, and condiments, and many recipes for cooking meat. However, the last part of the book is exclusively devoted to the cooking of fish and shellfish. Platina, future librarian of the Vatican, composed his work in the early 1460s while on summer retreat on the Tuscan estates of Francesco Gonzaga, and dedicated it to the humanist ecclesiastic Bartolommeo Roverella, Card. of San Clemente.

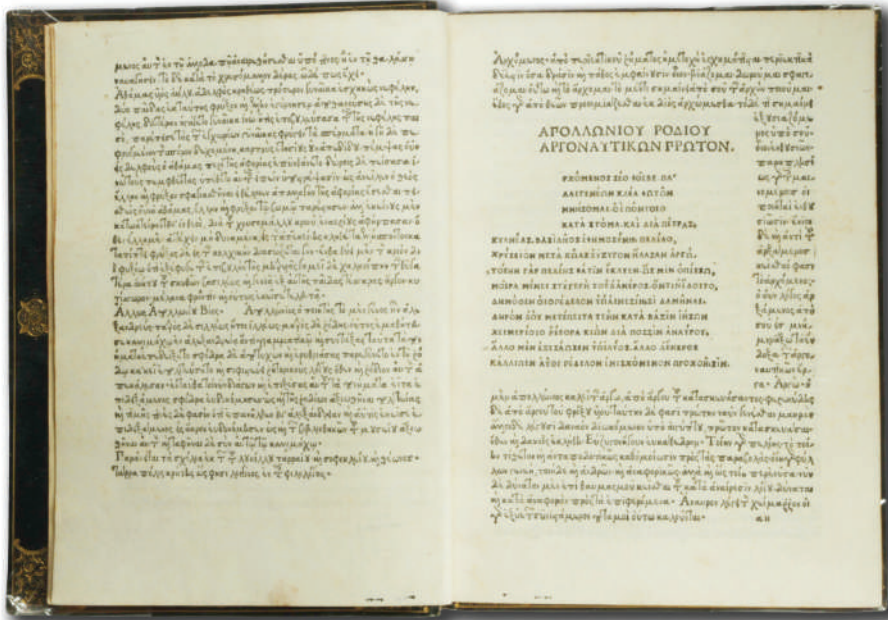


ARISTOTELES

Opera (Graece).

Venezia, Aldo Manuzio, November 1495 – June 1498.

5 volumes, super-chancery folio (305 x 212 mm), complete with the 5 blank leaves, and the printed inserted leaf in vol. III, attractive uniform 19th cent. binding in brown morocco. **The first edition of Aristotle in Greek**, as also of Theophrastus, Porphyry, and others. The Aldine Aristotle was, in terms of scholarly enterprise and vision, the greatest printing project of its century. Aldus and his humanist friends searched widely across Europe for Greek manuscripts to be consulted or copied, as far as to Britain. The Greek founts were specially cut by the goldsmith Francesco Griffo, based on the calligraphic hand of Immanuel Rhusotas. Beautiful complete copy of *“the first major Greek prose text to be reintroduced in the original to the western world by the invention of the printing press”* (PMM n.38).

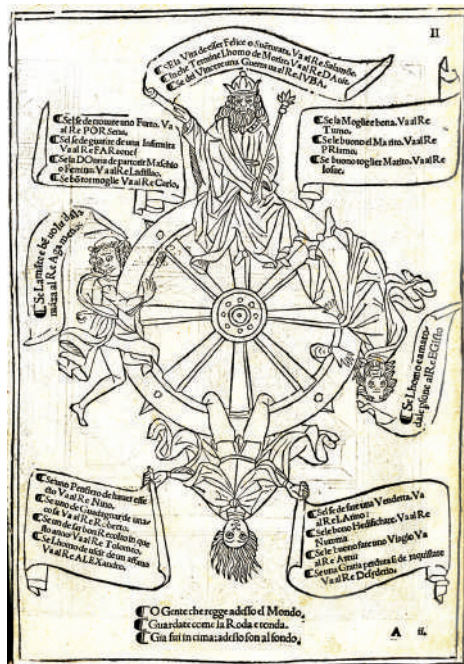


APOLLONIUS Rhodius

Αργοναυτικά.

Florence, [Laurentius Francisci de Alopa], 1496.

4to (mm 221x163). 171 of 172 leaves, the last blank leaf is missing. French 18th-century blue morocco binding. Very good copy. Provenance: William Charles de Meuron, count of Fitzwilliam, Spranger. **Editio princeps** of the greatest epic poem of the Alexandrian era, a work that marked the divergent and often querulous poetic tastes of the period and which exerted immeasurable influence of Vergil's *Aeneid*. This work was edited by the well known scholar Ianus Laskaris, who in preparing the text relied heavily on a 10th-century manuscript already in Florence (now Codex, Laurentianus 23.9), which had been acquired by Giovanni Aurispa on a book-buying trip to the East in 1421-1423. Scholars consider this *Argonautika* one of Laskaris's most brilliant efforts, whose scholia allow the reader to simultaneously read the poem and consult the Byzantine commentaries on it.



SPIRITO, Lorenzo

Libro de la Ventura.

Bologna, [Caligola Bazalieri, 1496-1500].

Folio (mm 315x200). 44 leaves numb. II-XXXXIII. Printed in Bazalieri's Roman types used for the *Regula* by St. Hieronymus (Bologna, 25 March 1498). Illustrated by an amazing full-page woodcut showing the **wheel of Fortune**; with 5 pages each one adorned by a central woodcut surrounded by the representations of the different combinations of three dice; **20 pages illustrated by a big full-page circular diagram** decorated, in the center, by the figure of a divinity or by an astrological symbol; 20 small woodcut figures of prophets and biblical characters of different kinds, some repeated. 19th century half calf with decorated paper on boards, gilt title on spine. Fine copy, light uniform staining of the paper, joints nearly restored. From Tammaro de Marinis' collection. Bookplates of Jonathan Peckover and Algerina Peckover. **The only known copy** of this Bolognese incunable edition of the first **fortune-telling book** to be printed, entirely illustrated by amazing woodcuts showing fortune wheels, prophets and astrological symbols. The work was composed by Lorenzo Gualtieri, usually known as Lorenzo Spirito, no later than 1482, date of the manuscript 6226 of the Marciana Library, and of the Perugia *editio princeps*, edited by Stefano Arnds. This is the most ancient Bolognese edition of the Spirito: undated but surely printed in Caligola Bazalieri's types. This printer was active in Bologna between 1490 and 1512< it is, at the present, the only survived copy.

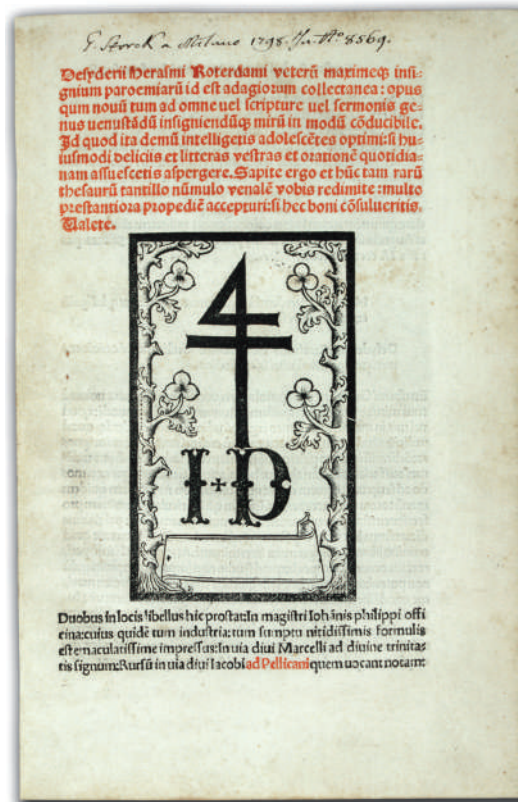


GEROLAMO, Saint

Epistole de Sancto Hieronimo vulgare.

Ferrara, per Maestro Lorenzo de Rossi da Valenza, (12th October, 1497).

Folio, ff. 270 (2 n.n., III-CCLXIX, 1 n.n.), 18th century calf, gilt. Among the richest editions of the Italian Renaissance, it is illustrated with 3 full-page borders and 162 woodcuts. "The most attractive of all the Ferrarese illustrations ... As illustrations of contemporary custom, the woodcuts in the last section of the book, dealing with the rules of monastic life, are peculiarly interesting" (HIND, Hist. of Woodcut II 510). Three hundred copies of the book were printed. **First issue**, without the 4 added prelims containing the life of St. Jerome. **An exceptional copy, with all the borders and the 162 woodcuts illuminated by a contemporary Ferrarese hand, and more than 200 illuminated initials with bianchi girari.** The illuminator completed the rich xylographic apparatus with astonishing chromatic details and often adding the monograms *HIS* or *XRS* on a blue background. The addition of two standards with a fleur-de-lys within four stars supports the hypothesis that the copy was committed by a religious confraternity. The large vertical multicolored bands on the walls give an idea of the decoration of the rooms at the Ferrarese Court at the end of the XV century. KRISTELLER, p. 147. SANDER, 3404.

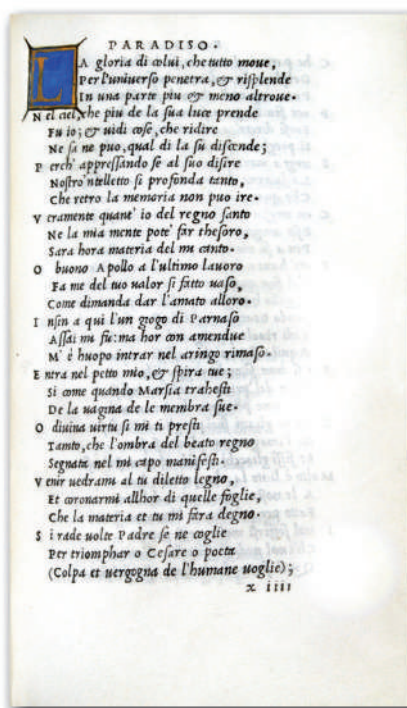
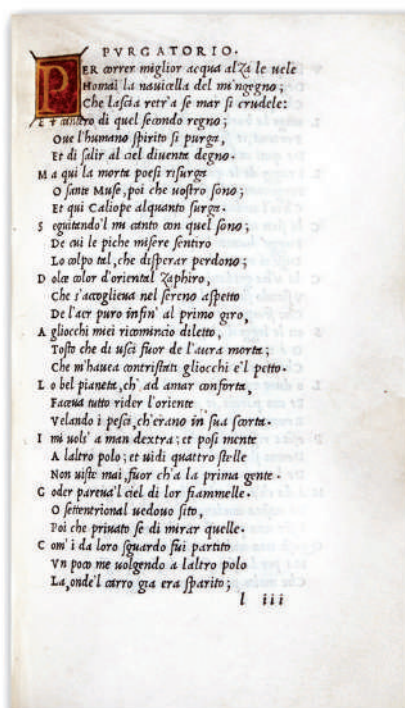


ERASMUS, Desiderius

[*Adagia*].

Paris, Johann Philippi, [shortly after 15 June] 1500.

4to (mm 200x137). 76 leaves. Title printed in red and black, with Philippi's woodcut printer's device (Polain 151). Fine copy, bound in 19th-century maroon crushed morocco with blind-stamped Stirling-Maxwell device on covers. Gilt edges, by Leighton. From the libraries of Giuseppe Storck and Sir William Stirling Maxwell. **First very rare edition** of Erasmus's *Adagia*, a collection of proverbs and commentary which began as a minor local success and quickly grew – in content of popularity – to become an **international best-seller**. Its impact on literacy and learning in the Renaissance was immense. The book is a collation of proverbs taken from classical authors, both Greek and Latin, with sources given, translation of the Greek into Latin, and a commentary by Erasmus, ranging from a sentence or two to a full-length essay. This is the only copy to have appeared on the market since 1958 and apparently the last copy remaining in private hands.



ALIGHIERI, Dante

Le terze rime di Dante.

Printed on vellum. Venice, Aldus Manutius, August 1502.

8to (mm 157x95). (244) ll. The initials before each of the 3 sections supplied in gold on a black, maroon or blue panel Straight-grained olive morocco over thin wooden boards by Charles Hering, sides stamped in blind with a sixteen-sided plaque enclosing the Spencer crest in gilt, spine in compartments decorated with small tools in blind, gilt title on spine, gilt edges and olive watered silk endleaves. Resplendent copy, title supplied in pen facsimile. From the library of George John, Earl of Spencer. Extraordinary copy printed on vellum of Aldus's first celebrated pocket edition of Dante's *Divine Comedy*, which is also one of the first with Manutius' famous italic type. One of the only six recorded copies on vellum. «*The present is what may be called, upon the whole, a resplendent copy and the binding of it, by Haring, in olive colour morocco, such as suits well with the condition of such a treasure. Very few finer specimens of a vellum Aldus are to met with.*» (DIBDIN, *The Bibliographical Decameron* II, p. 348.)

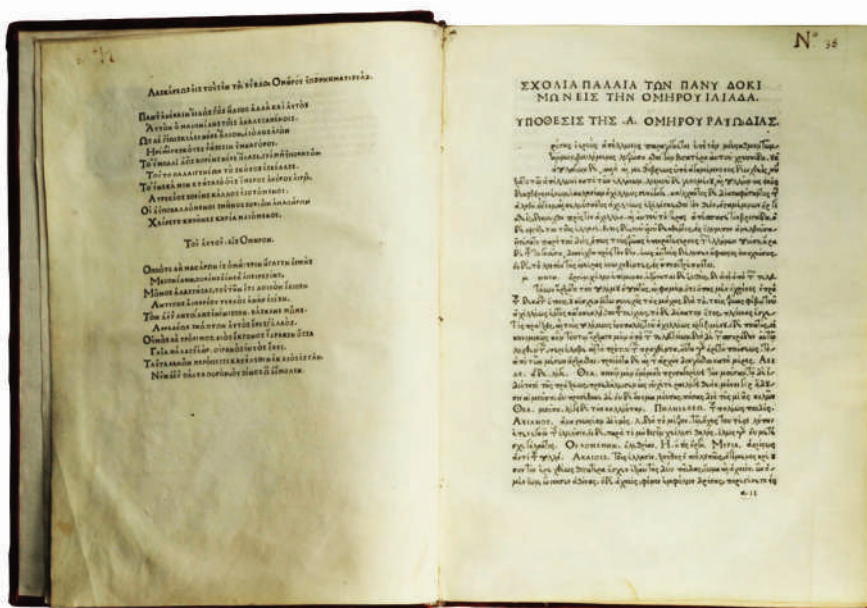


PACIOLI, Luca

Divina proportione.

Venice, Alessandro and Paganino de' Paganini, June 1509.

Three parts in one vol., folio (285 x 195 mm). 154 leaves comprising 65 leaves of text, 87 full-page woodcuts (often called 'plates'), and two blanks, (and with two leaves, from Pacioli's edition of Euclid bound in at end. Title printed in red and black, last 'plate,' *Arbor proportio et proportionalitas*, printed in black with type labels in red, strapwork criblé initial *D* on title printed in black, with 183 marginal diagrams in the first two parts. Contemporary limp vellum, preserved in a folding black morocco box with a design on the upper cover based on the Pacioli letter form *P*, by James Brockman. Large, unpressed, unsophisticated copy. **First and only edition** of the most influential treatise on proportions of the Renaissance, written at Milan in 1498 by the famous mathematician and Franciscan friar Luca Pacioli and dedicated to Ludovico il Moro and enriched by the woodcuts of the Platonic geometric bodies based on **Leonardo da Vinci's** drawings. «*The depiction of the solids provided a major intellectual and visual challenge for Leonardo, and he responded by inventing a system which was regularly repeated in subsequent books on perspective, geometry and astronomy*» (Kemp). Our copy, being unpressed, bears witness to the printing process, in particular by having blind impressions of diagrams in the margins of some leaves. The presence of two leaves from the companion Euclid is an intriguing bonus.



HOMERUS

[Scolia in Iliadem].

Rome, [Zacharias Kallierges for Angelo Colocci], 1517.

Folio (mm 265x199). [172] ll. Bound in 19th-century maroon velvet, in cloth folding box. Very good copy, stamp removed from a1, a few marginal restorations at bottom centre. **First edition** of this work extraordinary copy, apparently the **unique known printed on vellum**. In May 1511 the humanist Antonio Colocci had written to Scipione Fortiguerra speaking of the plans to establish a Greek academy in Rome, and a press there. For the latter, he wrote, they needed 'quello Zacharia che fece lo Etymologicon', i.e. the *Etymologicon Magnum* printed and published in Venice in 1499 by the Cretan scribe and printer Zacharias Kallierges. In 1513 the Medici Pope Leo X established the Collegium Graecum, where young Greeks and other students could be taught. This had as its director the Greek scholar Ianus Laskaris. Kallierges was also involved in the Collegium. As printer in Rome in 1515 and 1516 he had produced editions of Pindar and Theocritus and also a number of other works in Greek, some without his name as the present one. The press of the Collegium Graecum was located, as the colophon states, in the house of Angelo Colocci, and it produced six books among which we find also our *Scolia in Iliadem* edited by Ianus Laskaris.

PLUTARCHUS

Parallelum vitae Romanorum et Graecorum quadraginta novem.

Florence, Filippo Giunta, 27 August 1517.

Folio (mm 319x206). 348 ll. 19th-century blue morocco binding. A good copy. **Editio princeps** of the original Greek text of Plutarch's *Parallel Lives* in which the Greek historian stretches and occasionally fabricates the similarities between famous Greeks and Romans in order to be able to write their biographies as parallel. This book is also one of the most important Hellenic editions printed in Florence by Filippo Giunta with a small and clear Greek type no less elegant than the one used by the Aldine press in Venice. BANDINIUS, 122. DIBDIN II, 341.



BIBLIA GRAECA

Sacrae Scripturae Veteris Novae'que Omnia.

Venetii, in aedib. Aldi et Andreae Soceri M.DXVIII mense Februario (1518).

Folio, ff. 452 (2 blanks on 3), 19th-century morocco gilt, panelled sides with fleurons at corners and with anchor device in centre of covers, spine gilt in compartments. The first published edition of the Bible in Greek, preceded by Erasmus's edition of the New Testament only in 1516 and the first printing of the Septuagint, as part of the Complutensian Polyglot (1514-1517), which was not issued until after 1520. It is particularly remarkable amongst Aldine production in its use of red printing (45 headpieces and 45 initials in red, and 22 of both in black). To Aldo's minor revision of Erasmus' New Testament was added the Greek Septuagint text of the Old Testament. Its publication marked a clear break with the Latin text of the "Vulgate" version and a return to the original language, and allowed Luther (in German) to perform his landmark translation, free from many corruptions which the medieval church had perpetrated to justify its traditions. The very fine Holford - Newton - Doheny copy. DARLOW-MOULE 4594.



HOMERUS

Ἰλιάς. (Greek).

Venice, Stefano da Sabbio, May **1526**.

4to (mm 257x150). (164) ll. Brown calf binding in Greek style. Beautifully illustrated by **138 woodcuts**. Very good copy. **First extremely rare book** printed in **modern Greek**, translated into modern verse by Nikolaus Lucanus. The text is based on a 14th-century paraphrase of the ancient text by Konstantinos Hermoniakos, who was working in one of the fragments of the Byzantine Empire left after the Fourth Crusade. The book is composed by 165 leaves entirely in Modern-Greek, excepting the *colophon* in Italian on the last leaf, with a large woodcut representing Homer playing on a peculiar kind of violin, and 137 other curious and spirited woodcuts.

PLUTARCHUS

De virtute morali libellus Graecus. Eiusdem libelli translatio per Illustriss. Andream Matth. Acquivivum Hadrianorum Ducem. Commentarium ipsius Ducis in eiusdem libelli translationem in libros quatuor divisum (Greek).

Naples, Antonius de Fritzis, **1526**.

Folio (mm 285x195). 41, CXXXVIII, (16) ll. 19th-century vellum binding. Very good copy. **First rare edition** of this famous treatise written in Greek with Andrea Matteo Acquaviva d'Aragona's Latin translation. This work contains a collection of news about Greek music, still essential source for scholars. Acquaviva's Latin extensive commentary to Plutarch includes matters of music theory. It is interesting to note that the first book of this commentary closes with an anecdote on the power of music and the passion that King Ferdinand of Aragon himself had for accompanied song.



CASTIGLIONE, Baldassare

Il libro del Cortegiano.

Venice, Heirs of Aldus Manutius and Andrea Torresano d'Asola, **1528**.

Folio (302x205 mm). 122 leaves. Modern vellum over pasteboard. Very good copy, early marginal annotations and underlining washed. **First edition** of *The Courtier*, the prototype of the courtesy book, written as conversation between members of the court. At the time of its composition Castiglione was at the court of Guidobaldo de Montefeltro and Elisabetta Gonzaga at Urbino, together with Bembo, Giuliano de' Medici, Federico Fregoso and other Renaissance luminaries; members of that court feature as speakers in the conversation. The *Courtier* embodies the highest social and moral ideas of the Italian Renaissance, and was immensely influential, being translated into most European languages. Its influence can be seen in the work of Cervantes, Corneille and Shakespeare, and «*its conversational form had a great impact on the development of English drama and comedy*» (PMM 59).


LE SECOND LIVRE.

A plate forme du Theatre, cōme ten ay venz ving en vne Cite pres Augnon sus le R. d'ore dite & nomme Augnon. qui a le fectipice, cest a dire, la face de desir en droite ligne, & le derrière en courbe & ronde, pour estre moult bien cōfortable, en la lettre D. de laquelle la rambure droite sera pour le dit frontpiece & face antérieure, qui regardent Septentrion, & le derrière qui s'élève vers le d'ou au mydy. La plate forme du Collifce q'ay venz mille fois en Rome, est toute manifeste & tres ay. arriere le O. estoit d'icelluy Collifce ehoit iadis qu'il ehoit entier, tout rond par dehors, & par dedans en figure ovale. Je pourrois dire a ce propos beaucoup d'autres choses, mais a cause de bestier ce p'cecy outre, & vouldray a mesfin d'émant noiffice des lres Attiqs accordit en nombre des corps de leur largeur (c'est la quadrature de p'pedon, cōme la figure Cube cy dessous designez, le nous manifestera.

Il y cy dessous dit que A. est de dix corps de hauteur, & de dix de largeur. F. de six de largeur, & de six de hauteur, & I. en chef de trois, les quatre A. F. & I. icy cōsistat en peripetie & quadrature, en sorte qu'on peut en la presente figure cognoistre la manifeste perfection de nos lettres Antiques qui accorderit bien avec les autres, q'elles observent & gardent mesme l'ymetrique. J'accorderois ainsi toutes les autres, mais ne les laiffe pose les bons et pres, & enx y extere, le leur plant y prendre ehar.

La grace Dieu, au moigant q'ay pres, icy deff' accordez deux lres proportionnez & triplallez. I. & C. Sélablement A. H. & E. au corps bus main. le v'ndz d'auantage en reitore & mortale des. III. Venus Cardinalles, qui s'it Juslice, Force, & Antipice, les accordez au visage & relie des dict' l'ome humain, q'le d'auantage en quatre corps (seulement, pour toutes pres uerces a plus ample demōstrance de la d'anne l'ymetrie de nos lres Attiqs.

Premierment d'icq' nos p'ced'z v'ng equilateres, & le d'auantage en qua du visage ne pres d'icelles, puis ay y figurerez v'ng v'ng l'om' f'ollettes pour la p'miere demōstration, & y cōtemp'z & logerons aux quatre angles en memoire des



LE SECOND LIVRE. FEVILXXI.

dictes quatre p'tes, les quatre vers Cardinalles pour nos lres Attiqs cōsist' placemēt en certale quadrature qui g'it en l'oginale & altitude.


Il est auantage posez elle nomment ordonnez & factez, requie est par Juslice, l'obseruatiō de la hauteur & largeur de l'ion leur face. Par l'endence, mesle & compas. Par Force, cōsistelle & oblinee perueue a les d'auantage, mesle & deuant d'pointez. Par Antipice, contraindre d'icelluy a les aforce estre deux lignes principales equilateres, & a les y loger en deux espace pres ou loing just de l'autre, féq' qui leur appartendra.

Considerez en la dicte figure d'auantage en quatre parties, commēt la face humaine accorde a la d'auantage, & la d'auantage a icelle. La p'neille de l'ocul affize sus la ligne centrique & Force. 10. Attempce. diametrale, nous monstre ce qui s'it d'ic' cy dessus, que toute lettre ayant brueue, la doit auoir affize sus la dicte ligne centrique p'cedem't, & nō ailleurs.

Si a icelle face, entre les deux yeulz, tout au l'og du nez, & dessus la bouche d'el'ig'ons notre lettre proportionnez & triplallez I. pour bailler tousiours nyeux & entendre nos raisons, la par plusieurs fois cy dessus d'ic'.

Les bons et pres peussent icy en l'ion ap'acem'z la d'anne cōtemplant des Anciens qui ont v'loisquer leur lettre proportionnez longeur de puis la sup'eme ligne du Quatre indiq'ue a la plus haillie, & de puis la finence de la face humaine jusques au bas du nez, & sont imaginez entre les deux yeulz, y prent d'ic' proportion ainsi cōme le nez en v'ng l'ome bien forme, est la mesle de tout son corps p' d'imeison faite en nombre multiplie p' cōsistation. Le d'ic' encores d'auantage, q'le l' qui est d'ic' en ligne p'cedem'te ainsi affize entre les deux yeulz, nous lignis q' nous d'auantage auoir le visage ehoit entre le ciel pour reconnoistre le creature, & pour cōs'p'ler les gr's l'us & la force qui nous d'onne. Et qui soit vray q' Dieu veut qu'ay s'it cōs'p'latō entre le ciel, il nō a d'onne la relie d'enne en sus, & auo' b'elles haillie en bas. Orade l'ome d'ic' nō Crisost. & mesmoig' grand Philo'sophe, auoit bien ceste opinio' quant au P'mier liere de ses Memores philes, apres auoir elegamment d'ic' la Creation du monde, & voluit en son stile P'oetique auoir d'ic' la Creation de l'homme, d'ic'.

Stachus his simul, memig' optatos aite
 Decret adhaec, & quod dominat creata pollet,
 Natus homo est, sus hunc d'anno f'eminē iacet



TORY, Geoffroy.

Champfleury. Auquel est contenu lart et Science de la deue et vraye... Paris, G. Tory & G.de Gourmont, 1529.

4to, (8), 80 leaves, 19th century full vellum binding. Printed in roman type with quotations in Greek, illustrated with 116 woodcuts (including one in two blocks and two repetitions), 13 different alphabets (Hebrew, Greek, roman, "letter bastarde" and other exotic letters and ten ciphers). Tory's "pot cassé" device on the title page, with elaborate border on title-page, with a cherubic head and black leaf form in the middle frame. The woodcuts, designed and cut by Tory himself, are chiefly illustrating the formation of letters, but they include "letters moralisées" and several more elaborate blocks relevant to the allegorical character of much of Tory's text. First edition, first issue with names of both Tory and Gourmont in the imprint. A famous treatise on calligraphy and tipe-designing. A fine copy (with 3 signatures on title). MORTIMER, 524.

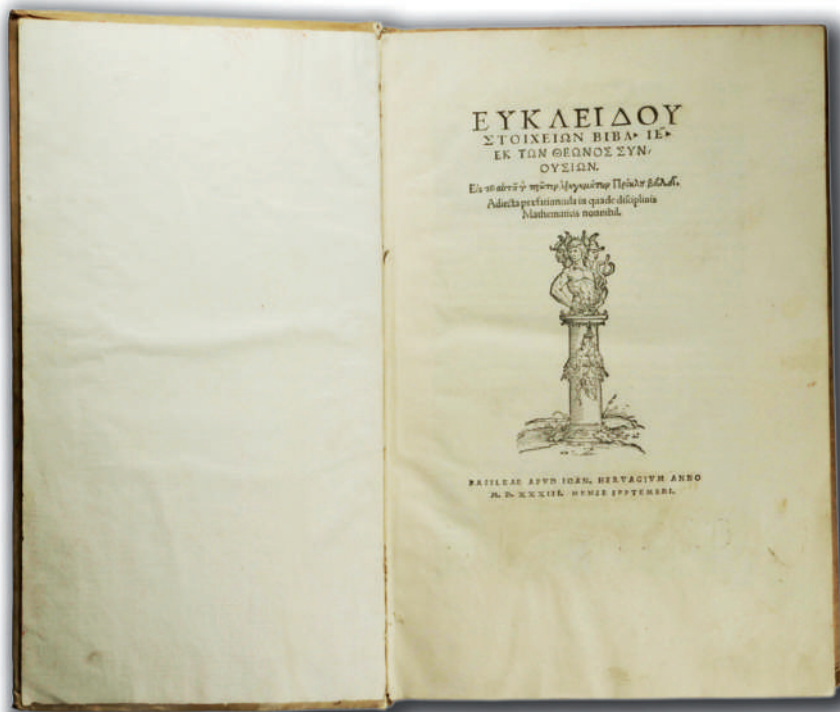


CICERO, Marcus Tullius

Officia, Laelius, et Cato: Paradoxa, et Somnium Scipionis. – De Senectute Somnium Scipionis, translated from Latin into Greek by Theodore Gaza.

Lyons, Melchior and Gaspar Trechsel, 1533.

8vo (mm 165x99). (264) ll. Contemporary illuminated capital painted in gold, woodcut title-device hand coloured, woodcut initials in gold and colours. Numerous deckle edges. Parisian binding by Jean Picard for Jean Grolier, c. 1540, dark olive green morocco over pasteboard, sides with intersecting ribbons of blind and gilt fillets, author and title lettered at centre of front cover, Grolier's motto on rear cover, his ownership inscription (GROLIERII|ET AMICO|RUM.), in second panel of spine, five double bands on spine between a single band at top of bottom, gilt fillet frame in compartments, gilt edges. Modern tan half morocco folding case. Very good copy, faint damstains in upper margin. Provenance: Jean Grolier; Ibbetson Fenton; William Parr Greswell; Félix Solar; Laurent Potier, bookseller at Paris; Chedeau of Saumur; Joseph Renard; Baron Lucien Double; Gérard Hupin, Brussels. **Exceptional copy** of this book, one of only three works from Grolier's library with his ownership formula lettered on the spine. It appears more usually on the front cover except when the design did not leave room for it. The other two works with the 'et amicorum' formula on the spine are a 1518 Aldine Livy (Nixon 31) and a 1535-38 Aldine Pliny (Nixon 45-47), all bound by Picard.

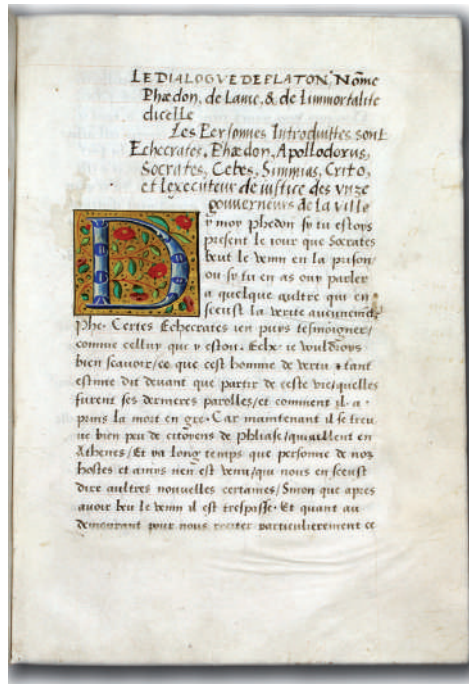


EUCLIDES

Elementorum (Greek).

[Basel, for Johann Herwagium, 1533].

Folio (mm 307x195). (12), 268, 115, (1) ll. 18th's century vellum binding. Very good copy. **Editio princeps of Euclides' *Elements* edited by Simon Gryne**, or Grynaeus, from a manuscript lent to him by John Claymond of Magdalen and later Corpus Christi College, Oxford; the Greek text was not reprinted until the nineteenth century. The first printed of the earliest work on the philosophy of mathematics – Proclu's commentary on the first book of Euclid's *Elements*, was written in the fifth century by himself, who considered as «the last great systematizer of the Greek philosophical inheritance [...] exerted a powerful influence on medieval and Renaissance thought» (Oxford). His commentary on Euclid, with its «*numerous references to the views of Euclid's predecessors and successors, many of them otherwise unknown to us [...] an invaluable source for the history of science*» (DSB).



PLATO

[**Phaedo. Translated into French prose by Jean de Luxembourg**].

Illuminated manuscript on vellum.

[France, probably Paris, **between 1541 and 1545**].

Manuscript on vellum (mm 245x174). 86 leaves, the first two blank. Complete. The dedication and argument written in an italic hand, the text in roman; **with four illuminated initials** in blue and white on a gold ground decorated with rose stems (two initials introducing the dedication and argument, a larger initial at the opening of the text, and another marking the opening of the final section of the text). French seventeenth century binding of a pale brown mottled parchment over boards; gilt spine, red sprinkled edges. Very good copy. Extraordinary illuminated manuscript of Plato's *Phédon* that appears to have remained unknown to scholarship. Two other copies are recorded. The translator Jean de Luxembourg, born about 1515, was the younger son of Charles de Luxembourg, Comte de Brienne. He was soon destined for a church career, being provided with the commendatory abbacies of Ivry in the diocese of Evreux as early as 1525 and of Larrivour (or La Rivou) in the diocese of Troyes in or before 1532. In 1540 or soon afterwards he became Bishop of Pamiers, dying in Avignon in 1547 or 1548. His writings consist partly of translations into French, of Cicero's *Verrines* ("les mieulx faictes et les plus difficiles" of the speeches), dedicated to Anne de Montmorency as Grand-Maître of France (i.e. before 1538, when Montmorency became Connétable of France), and of Plato's *Phaedo*.

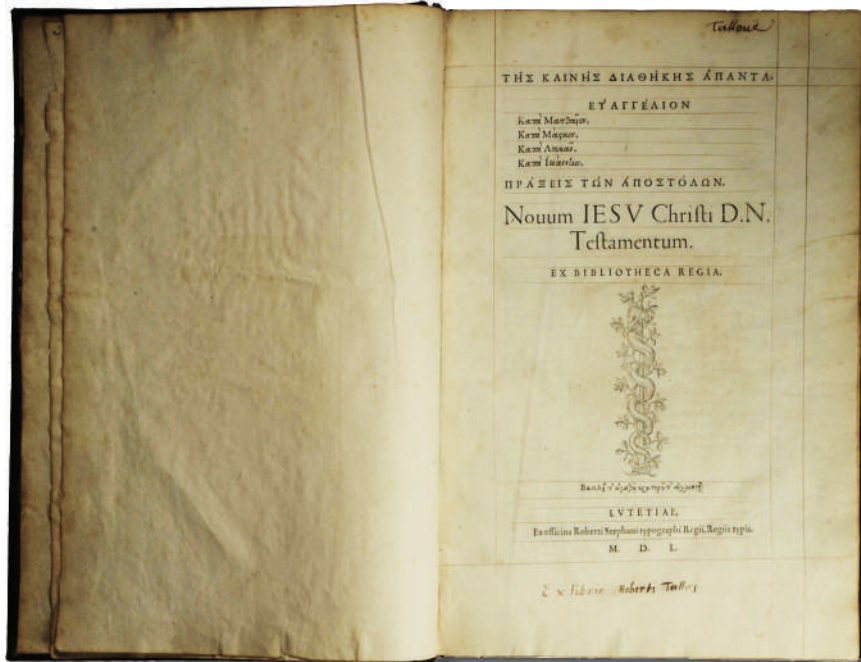


JOSEPHUS, Flavius

[Opera (Greek)].

Basel, Hieronymus Frobenius and Nicolaus Episcopus, 1544.

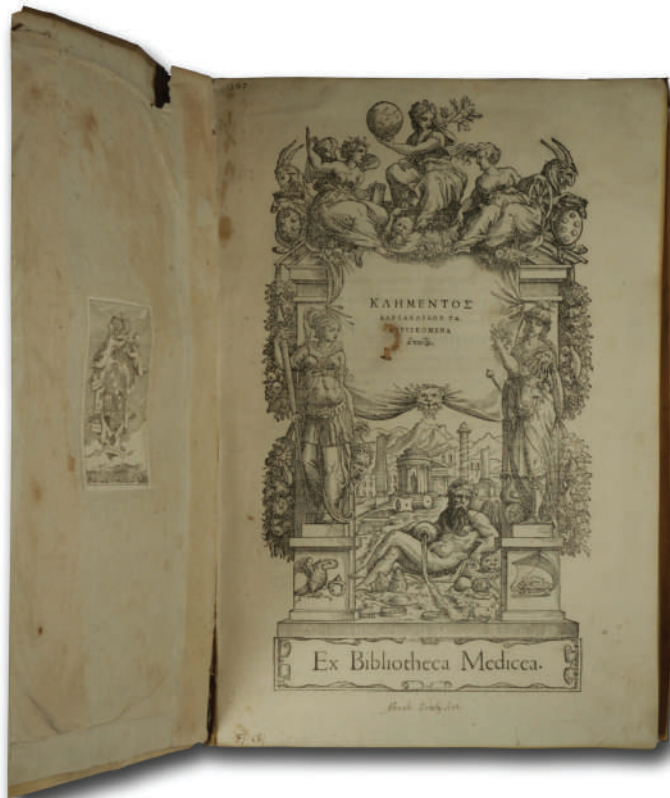
Folio (mm 333x225). (12), 967, (1) ll. Contemporary calf over wooden boards, richly decorated in blind. Very good copy, rebaked and restored at extremities. **Editio princeps** of the original Greek texts of Josephus, printed in 1544 by the great Froben press. Josephus writings represent the only contemporaneous historical account to link the secular world of Rome and the religious heritage of the Bible. His greatest work is his *Antiquitates Judaicae*, in twenty books, a comprehensive history of the Jewish people from the beginnings of Biblical history to the outbreak of the war in 66 A.D. «[The Froben's press] is remarkable for the number and importance of its productions, as well as for excellence of workmanship. In his desire for accuracy Froben surrounded himself with a number of scholars to whom he deputed the work of editing and correcting. Chief among these was Erasmus, who, after visiting him on several occasions, in 1521 permanently took up his residence with the printer and gave fresh impetus to the press» (Harry G. Aldis, *The Printed Book*).



[**ESTIENNE, Robert**]

Novum Iesu Christi D. N. Testamentum. Ex Bibliotheca Regia.
Paris, Robert Estienne, 1550.

Folio (mm 348x223). (16) ll., 268 pp. erroneously numbered 272, 202 pp., (1) l. French olive morocco gilt, c. 1570-1580, wide frame of fillets with an oval at corners and centre of sides, the frame filled with foliage and rosettes, central lozenge containing compartments surrounding by foliage and fleurons, smooth spine with repeated volutes surrounding the lettering NOVUM/ TESTA/MENTUM GRAECE at head, gilt edges. Very good copy, occasional spotting, light browning of page edges. Modern calf-backed box by James Brockman. Provenance: Robert Tullouë; Edward Cavendish, 10th Duke of Devonshire. Third Estienne edition, known as the '**editio regia**', and the first work printed with all three fonts of Garamond's '**grecs du roi**'. From this the *textus receptus*, found in ordinary Greek Testaments, is substantially derived. For this edition Robert Estienne recorded variant reading from 15 manuscript, including the Codex Bezae, here used for the first time



CLEMENS Alexandrinus

[Works, in Greek].

Florence, Lorenzo Torrentino, 1550.

Folio (mm 344x221). 347 leaves, the first blank cut away. French contemporary vellum gilt, elaborated arabesque in centre of covers. Very fresh, crisp copy, small old ink stain on title affecting two letters. **Extraordinary first edition**, belonged to the scholar-cartographer **Abraham Ortelius** - of Clement's works in the original Greek edited by the scholar Pietro Vettori who relied on the unique manuscript in the Medici library. This copy derived from the library of the scholar - cartographer Abraham Ortelius, who signed it in italic hand at foot of title. At foot of title the signature of **Abraham Ortelius** (1527-98), in an attractive italic. Ortelius conducted an extensive correspondence with fellow savants throughout Europe and spent part of 1551 at Oxford. His nephew Jacob Cole, '*Jacobus Colus Ortelius*', was brought up in London and was jocularly dubbed '*Anthracius*' or '*Carbo*' by his uncle who bequeathed and from there to Cambridge University library. The rest of Ortelius's library seems to have been dispersed on the Continent.

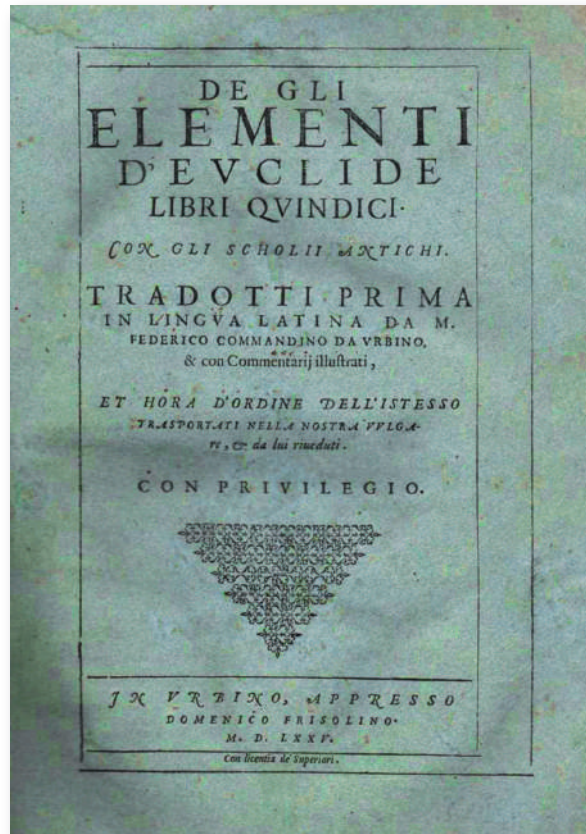


PALESTRINA, Giovanni Pierluigi da

Missarum liber tertius.

Roma, eredi di Valerio e Luigi Dorico, 1570.

Folio, 126 unnumb. leaves, later stiff vellum, title on red label, initials "CR" blind-tooled on front cover. Title within an elaborate woodcut border with musicians and instruments, which is repeated at the end. A great number of very large historiated initials, some on a criblé background. **First edition** of four *Messe a quattro voci*, two for 5 voices, *l'Homme armé*, *Repleatur os meum*; and two for 6 voices, *De Beata Vergine*, *Ut re, mi fa, sol la*. Palestrina was choirmaster at the Julian Chapel at Saint Peter's, at Saint John Lateran and at Santa Maria Maggiore. Perhaps the most important composer of the 16th century, he altered the manner in which the individual tones of each chord were spaced among the various voice parts. He thus achieved subtle changes while maintaining a general feeling of constancy; in rhythm he avoided the feeling of a strong pulse by allowing each voice part to have its own accent patterns independent of the other parts. The title-page is strengthened along the margin, with traces of a signature and of an ancient library; some duststains and foxing throughout, but a very good and tall copy, in consideration of the extreme rarity out of Italy of this monumental music imprint of Dorico's enterprise. FÉTIS VI, pp. 428-436. STC 516.

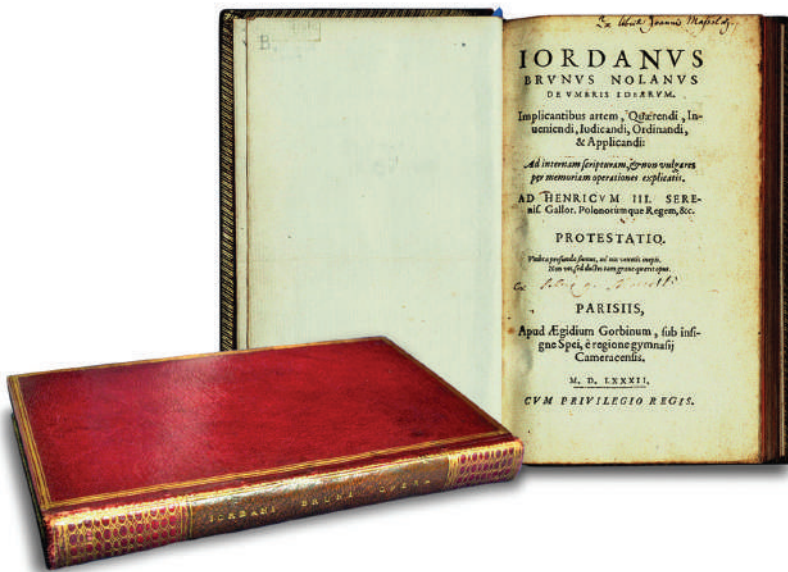


EUCLIDES

De gli elementi di Euclide libri quindici.

Urbino, Domenico Frisolino, 1575.

Folio (mm 306x211). (8), 278 ll. Contemporary vellum. Very good copy. Printed on blue paper. **Extraordinary copy printed on blue paper of the first very rare edition** of the Italian translation of *Euclides Elements* by the humanist mathematician Federico Commandino, who introduced still topical remarks to render Euclides' work more understandable to the scholars. Commandino was born in Urbino in 1509, and died in 1575: he is justly accounted one of the first geometers of his age. He composed several original works on the sciences; but is chiefly known for his translations of several of the Greek geometers, of whose works had not previously been translated into Latin. Commandino's Latin translation of Euclid with a commentary, was put forth in 1572. This Italian version was published under his direction three years later.



BRUNO, Giordano

De umbris idearum.

Paris, Gilles Gourbin, 1582.

8vo (mm 165x98). (40 ll., the last blank, 80 ll. Bound in 18th century red morocco with gilt decorations on boards; gilt title and tools on spine. Woodcut headpieces and initial letters. 12 astrological diagrams and 19 woodcut animal and human figures in text. Amazing, wide-margined copy. Provenance: manuscript ownership notes of the 17th and 18th centuries on title-page; bookplates of the duke of Hamilton and of B.E.J. Pagel, member of the Royal Society since 1922; stamp of the 'Bibliotheca Heberiana' and signature of Walter Pagel dated 1945. **First exceedingly rare edition of Bruno's first published book**, which is also the first in which the woodcut conceived by the author himself make their appearance. Bruno dedicated *De umbris idearum*, his first memory treatise, to Henri III, whose curiosity had been piqued by the rumor of Bruno's feats of memory. The work reveals «his transformation of the art of memory into a deeply magical art, and its title is taken from that of a magical book mentioned in the necromantic commentary on the Sphere of Sacrobosco by Cecco d'Ascoli, an author whom Bruno greatly admired. Bruno thus came before the world in his first Parisian period as a magician teaching some extremely abstruse art of memory that apparently gained the interest and approval of the king of France» (DSB). The text contains allusions to the magic arts of Aesclepius and a list of 150 magic images of the stars. Contemporary readers would have recognized the work «as belonging to certain contemporary trends. Here was a book on memory presented as a Hermetic secret and obviously full of magic. Seized with dread or disapproval, some readers would have discarded the book» (YATES, p. 207).



MALAXOS, Gregorios

[**Oktoéchos (Greek)**].

Venice, Zuan Battista Tauroceni, **1583**.

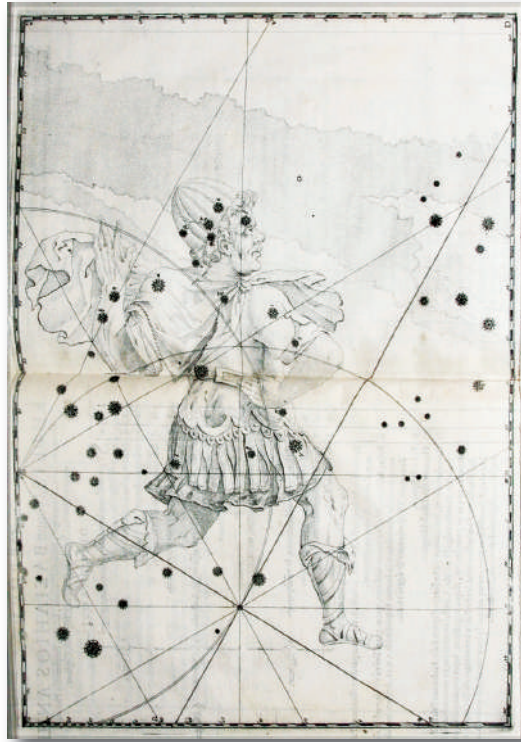
8vo (mm 148x100). (160) ll. **Contemporary Venetian *alla greca* calf binding**. Good copy. **An unrecorded edition of this beautiful Greek Orthodox hymn-book**, which also served as the basic primer for teaching Greek children to read. The *Oktoéchos* (literally, 'eight-tone') first printed at Rome in 1520 by Kallierges, contains the hymns and offices for eight consecutive Sundays, one for each tone. Some of the hymns were attributed to Saint John of Damascus, hence the full-page woodcut of him writing included in the present book (on verso of α2 leaf). «For more than three centuries the *Oktoéchos* was the book most frequently used by Greek children to learn to read» (Layton). This goes far in explaining the scarcity of sixteenth-century editions of the books. As reading tools for children, copies were literally worked out of existence. It is thus remarkable to find one in such fine condition, as well as in a Venetian binding of the period.



EUCLIDES

Kitab tahrir usul I-Uqlidus, min talif Khwajah Nasir al-Din al-Tusi
 [in Arabic: Euclid's Elements, translated by Nasir al-Din al-Tusi]
 (Rome, Typographia Medicea, 1594).

Folio, 453 pp, (1, 1 blank leaf), 57 quires, the third quire is bound before the second one, original boards, in crisp condition. Title in Arabic with arabesque ornaments, **629 diagrams** and mathematical examples. **First editions in Arabic**, reissue with the first four leaves reset omitting the Latin title and imprint. It's a monumental work: "possibly the most remarkable of all printed editions of Euclid ... a typographical monument of which any press might be proud" (THOMAS-STANFORD, p.17). It should be noted that the very first edition of Euclid (in latin, Venice 1482) was translated through an Arabic version of the original Greek text. The type for this book was cut by Robert Granjon. **Important association copy, belonged to Prince Federico Cesi**, as shown by the little stamp on title page. In 1603 Cesi founded the famous *Accademia dei Lincei*, whose early members included Galileo. The rigid censorship of the Church forced the *Lincei* to use code names, and sometimes to write coded or Arabic messages. These could be among the reasons why this wonderful copy entered the Cesi library.

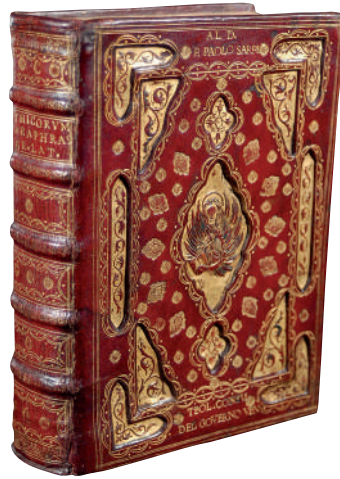


BAYER, Johann

Uranometria,

Omnium Asterismorum continens Schemata,
Nova Methodo delineata, aereis laminis expressa.
(Augsburg, C.Mangus, 1603).

Folio (363 x 125 mm) 4 p.l., 51 plates with printed text on verso, 19th cent. half morocco. **Title within fine architectural border and 51 double-page engraved celestial maps** engraved by Alexander Mair (ca. 1559-1620) after Jacob de Gheyn (1565-1629); all with letterpress on versos and mounted on guards. Contemporary mottled lined sheep, title on spine in six gilt compartments. **First edition** of the most influential star atlas published in the 17th century and the first to represent the stars of the southern hemisphere. It is also the first star atlas based on observations which can be traced to an actual discovery, Houtman's first voyage to the East Indies in 1595-97. The novelty of Bayer's method consisted of identifying each visible star in a constellation by assigning to it one of the 24 letters of the Greek alphabet; a practice still in use by astronomers today. A very fine copy. GINGERICH, Rara Astronomica 25.

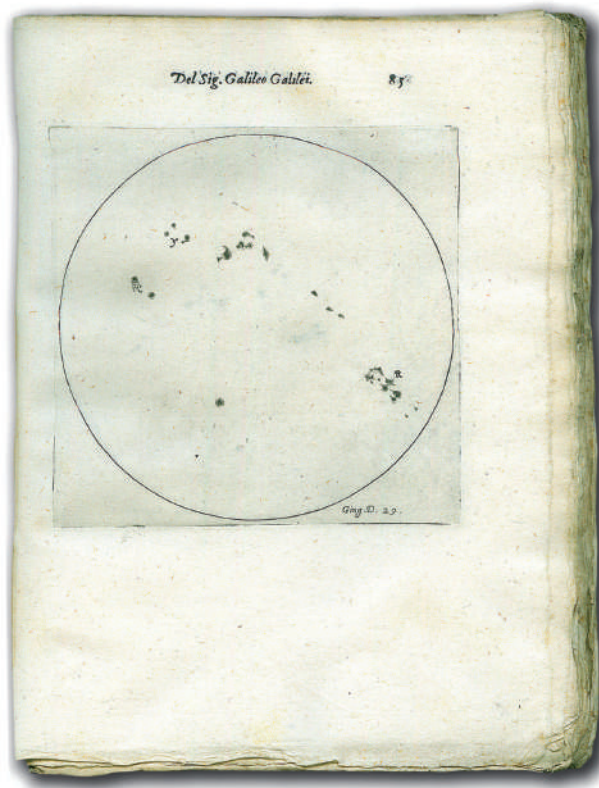


the illuminated leaf is reproduced on the rear cover

[Dogal binding for Paolo Sarpi]. ARISTOTELES

Ethicorum Nicomachiorum paraphrasis, Leida, Jacobszon, 1607.

4to (mm 227x161). Amazing ‘dogal’ Venetian binding. Boards richly gilt decorated on two different levels by ‘sunk-panels’ in an Persian taste. In the center of both boards a medaillon with the lion of St. Mark inside. On the upper cover the lettering which indicates that the volume was given by the Venetian Government to Paolo Sarpi, who was its official theologian. Five raised bands on spine fully decorated by gilt tools and with gilt title. (old light repairs to the corners). Interesting edition of the *Nicomachean Ethic*, belonged first to the Italian friar, theologian and astronomer, and then acquired by the famous French statesman and bibliophile Jean-Baptiste Colbert. At the moment this is the **only known book coming from Sarpi’s Library**, totally destroyed during the fire of the Convent of St. Mark in Venice in September 1769. Sarpi (1552-1623), the famous author of the *Historia del Concilio Tridentino*, immediately included in the *Index Librorum Prohibitorum*, was a firm opponent of the Catholic Church who even tried to have him assassinated. In October 1606 the Inquisition ordered to Sarpi to appear in Rome to explain the many things “reckless, libelous, scandalous, seditious, schismatic, erroneous and heretical” contained in his writings; in January 1607 the Pope excommunicated him, and on October 5th, 1607 the friar suffered a serious attempt hatched by the Curia. His life was saved by the famous Girolamo Fabrizi d’Acquapendente, at the time professor at Padua, where had even Galileo among his patients. As the edition is dated Amsterdam 1607, **this rich volume could be a gift by the Venetian government to Sarpi immediately after his recovery, as a sort of moral reward for the persecution he suffered.** This presentation copy was adorned with a **spectacular “dogal” miniature on vellum by Alessandro Merli (210x148 mm)**, in an elaborate border in gold with grotesques, masks and fruit; in the *bas-de-page* coat-of-arms of Doge Leonardo Donà and the signature (partially erased) in capitals: “Alessandr. Merli”. In the center the Virgin with the Child in her arms flanked by St. Catherine of Alexandria who holds in her hands the binding of this very volume. Donà (Doge from January 1606), is richly dressed in purple and is depicted in a benevolent expression, despite the austere fashion of all the other portraits. Merli’s merit was to have renewed the iconography of dogal Commissions: the “commission” is given by the receiver’s Patron Saint to another character, often the Doge himself. As a matter of fact Sarpi’s religious order had a great devotion for St. Catherine of Alexandria, as proved by the *San Pietro a Maiella dei Servi di Maria Church’s caisson ceiling, decorated with scenes of the Saint’s life*. De Marinis, II, n. 1917, tav. 354 bis. Masetti-Zannini, Libri di fra P. Sarpi, in «*Studi storici dei Servi di Maria*», XX, pp. 174-202. THIEME-BECKER XXIV, 418. DISEGNI VENETI A LENINGRADO, tav. 25. BÉNÉZIT IX, 511.



GALILEI, Galileo

Istoria e dimostrazioni intorno alle macchie solari

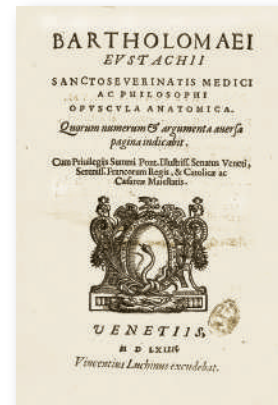
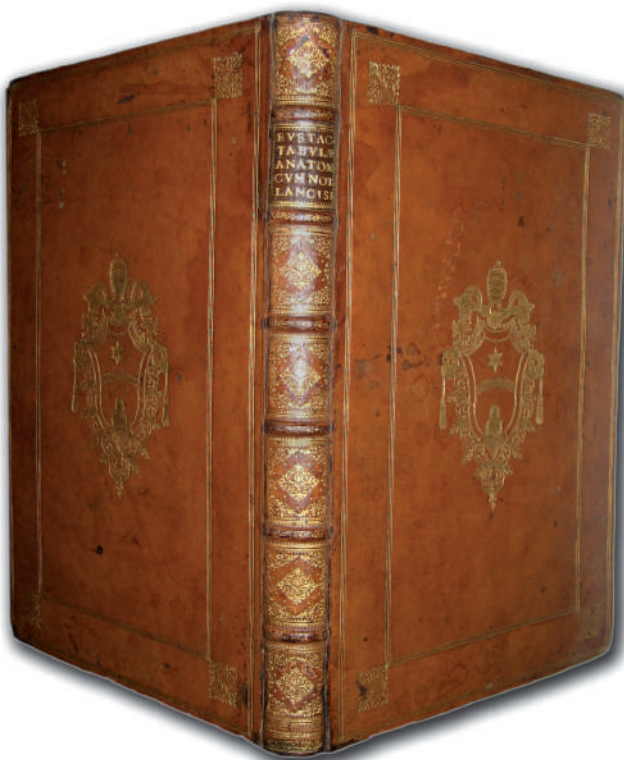
e loro accidenti comprese in tre lettere ... nel fine le Lettere, e

Disquisizioni del finto Apelle... (with:)

SCHEINER, De Maculis Solaribus Tres Epistolae.

Rome Giacomo Mascardi **1613**.

4to (245 x 175 mm), (4) [prelims misbound], 164 (including the **first published portrait of Galileo** and **43 full-page engravings** within collation); 55, (1) pp. with pp. (13-17) mounted as a folding plate, with woodcut lynx device on first title. Bound in contemporary cartonnage, title written in ink on spine, house in clamshell book box. Some minor foxing and spotting in margin of text leaves, but an exceptionally large, untrimmed copy, excellent. Rare issue of the first edition of Galileo's book on sunspots, bound with the works by Scheiner that provoked its writing. A highly unusual copy, untrimmed and in contemporary cartonnage, most likely originating with the publisher. GINGERICH, Rara Astronomica 32.



EUSTACHI, Bartolomeo

Opuscula anatomica. Libellus de dentibus. Venetiis, Luchino, 1564-63,
 (with:) **LANCISI**, Giovanni Maria. **Tabulae Anatomicae B.Eustachii...
 quas e tenebris tandem vindicatas ...** Romae, Ex Gonzaga, 1714.

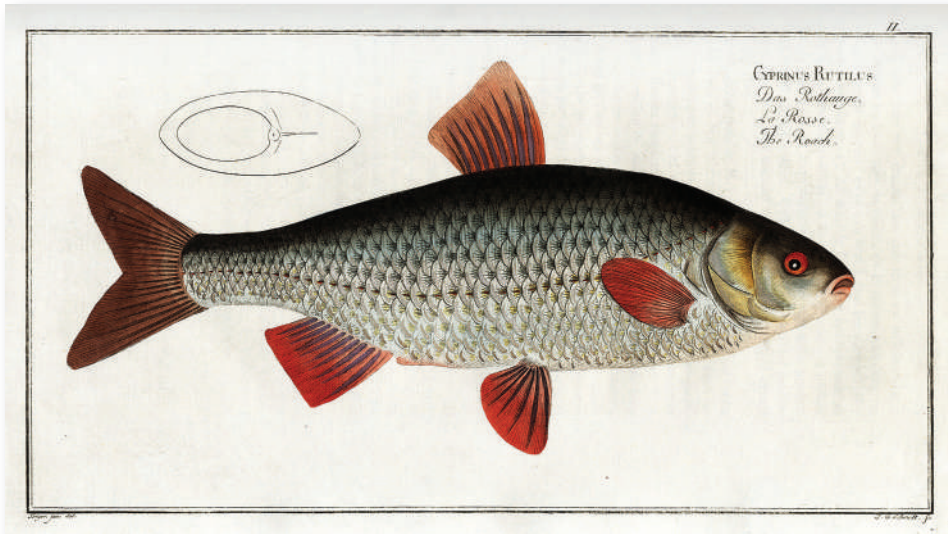
First editions, extremely important dedication and association copies: the *Opuscula* given by Eustachius to Pini and the *Tabulae* bound for Clemente XI, who presented Pini's plates to Lancisi. Pier Matteo Pini, an artist from Urbino, prepared in 1562 a series of 47 anatomical illustrations; these were engraved, two on the obverse and reverse of a single copper plate, by Giulio de' Musi from Rome but were never published, all were lost after his death and then discovered after 162 years in the possession of a descendant of Pini, to whom Eustachi had bequeathed them. They were purchased by Pope Clement XI. 1) This copy of the *Opuscula* were inscribed by Eustachi to Pietro Matteo Pini, who corrected and underlined some parts.. 2) The Lancisi was bound in contemporary brown calf for the Pope Clemente XII, who gave the book to Pini's heirs.



FOSSATI, Giorgio

Raccolta di Varie Favole delineate, ed incise in Rame.
Venice, Carlo Pecora, 1744.

Six parts in three volumes in-4° (mm 285x207). With 3 engraved headpieces and **216 engraved plates, printed in red, green, blue, brown** and black. Copies of the *Favole* sometimes manifest additional engraved title-pages preceding each volume of text; the present copy, like that of the Spencer Collection (NYPL), has the two engraved title-pages preceding vol. 1. Our copy is characterized by the different graduation of colour-printed engravings from light to dark green, from red to brown, from light to dark blue. Extremely fresh, fine and attractive copy in a contemporary vellum binding. **First edition** of a resplendent Venetian eighteenth-century, colour-printed work. This scarce Venetian edition of classical fables with coloured engravings was designed and executed by the architect Giorgio Fossati (1706-1768), designer of the facade of the Scuola and church of San Rocco in Venice, was an important promulgator of architectural history, theory, and practice through his many sumptuous publications, including new editions of Vignola, Palladio, and Félibien. Fossati specialized in books with illustrations printed in colour. The colour-technique he employed involved no overprinting or mixing, just pure colour printed on heavy white Italian paper giving his books a sumptuous Venetian character.



BLOCH, Marcus Elieser

Ichthyologie, ou Histoire générale et particulière des Poissons. Avec des figures enluminées, dessinées d'après nature. Première (-Sixième partie).

Berlin, chez l'Auteur, Imprimerie Louis Ph. Wegener et G. Hayn, **1785-1788.**

6 parts in 3 volumes, folio (485x300 mm), fine contemporary full calf, gilt border on sides, decorated spines with one red and two blue labels, gilt edges. The second half of the work (another 6 parts) was completed in 1795. With **216 fine handcolored engraved plates**, heightened with gold, silver and bronze, after the best artists of that time. The most spectacular and esteemed book on the subject of fish and a fundamental treatise on general ichthyology. The plates in the present copy are extraordinarily clean and vividly colored, printed on large and strong paper. A beautiful well preserved copy. NISSEN, SCHÖNE FISCHBÜCHER 23.

