undertaking a pilgrimage. O'Malley, Vesalius' modern biographer, who found no evidence for the truth of these allegations, questioned the authenticity of the letter, ostensibly dated 1 January 1565, but for which he cited an edition of 1620 as the earliest witness. He also related Languet's account to a similar report published by Paré in 1571, the text of which is quoted on the flyleaf of this volume. Since the placement of the inscriptions indicates that these texts were the first to be written in a sequence that concludes with the gift inscription to Philip Schaf in 1652, it is possible that this copy of Languet's letter offers a significantly early witness to its circulation.

AN EXCEPTIONALLY FINE AND TALL COPY. Adams V-605; Choulant-Frank pp.181-82; Cushing VI.A.-3; Garrison-Morton 377; NLM/Durling 4579; Osler 568; Waller 9901; Wellcome 6562; Norman 2139.
VESALIUS, Andreas (1514-1564). *De humani corporis fabrica libri septem.* Basel: Johannes Oporinus, August 1555.

Large 2° (438 x 284 mm). Collation: a-z² A-T² V⁶(6 + fold-out sheet signed X, 6+1 signed X²) Y-Z² aa² bb²(5 + 1 fold-out sheet) cc-zz² Aa² Bb-EE². 441 leaves and 2 folding sheets. Roman and italic types, occasional use of Greek and Hebrew types, printed shoulder notes. Woodcut pictorial title, author portrait, and printer's device; 9 large woodcut initials, 183 mid-sized woodcut initials, 22 small woodcut initials; more than 200 woodcut illustrations, including 3 full-page skeletons, 14 full-page muscle-men, 5 large diagrams of veins and nerves, 10 mid-sized views of the abdomen, 2 mid-sized views of the thorax, 13 mid-sized views of the skull and brain, and numerous smaller views of bones, organs and anatomical parts. (A few mostly marginal wormholes in first and last quires touching a few letters in index; lower corner of title page restored to remove inscription not touching woodcut or imprint; faint stain in quires Cc-Ee.)

**Binding:** Contemporary Wittenberg blind-tooled pigskin over bevelled-edge wooden boards by Frobenius Hempel (d. 1575); heads-in-medallion roll (Haebler 4); vertical Biblical roll signed FH incorporating the Crucifixion, Annunciation and Resurrection (Haebler 2); horizontal Biblical roll signed FH, incorporating the creation of Eve, a reclining figure, and Jacob's Ladder (Haebler 3); individual subjects from this roll used as vignettes above and below the central plaque on each cover; large pictorial plaque blocked in the center of each cover, the front plaque signed FH, depicting Fides and Spes (Haebler VI); the center back plaque depicting Charity with a beggar (Haebler XIII); original twisted brass clasps, later (17th-century) lettering-pieces on spine (minor wear, a few small wormholes); modern black morocco box.

**Provenance:** initials and date “G F V 1567” gilt-stamped on front cover; copy of the letter of Hubert Languet (1518-1581) to Caspar Peucer, 1 January 1565, describing the supposed circumstances of Vesalius' pilgrimage to the Holy Land at the end of his life (16th-century note on front pastedown, remains of red wax seal below; text translated in O'Malley, p. 304); additional notes referring to Vesalius' supposed dissection of a still-living body, from Paré and Duddits (16th-century notes on front flyleaf; cf. O'Malley, p. 305); Wenceslaus Meixner, gift to Benedict Waltenberger, abbot "Zabrdovicensi" (17th-century inscription on pastedown); F.G., abbot of "Zabrdovicensi," gift to Philip Caspar Schaf, doctor of medicine in Moravia, 18 February 1652 (inscription, a²r); ?Olmütz, Praemonstratensians of Hradisko ("Conventus Gradensis," 17th-century inscription on title, their labels on three lettering-pieces added to spine).

Third edition, second folio edition. The second folio edition of *De humani corporis fabrica* was, like the first, printed by Johannes Oporinus in Basel. The text, incorporating Vesalius' final revisions, was reset in larger type, with 49 instead of 50 lines to the page, and was printed on larger and heavier paper. The initials were recut to fit the new type size, and the frontpiece was also recut with several differences of detail. The anatomical illustrations, however, and the portrait of Vesalius were reprinted from the 1543 woodblocks.

The text transcribed on the pastedown of this copy is of some interest for the growth of Vesalius' legend. After the abdication of Charles V, Vesalius entered the service of Philip II, spending the latter years of his career in Spain. In 1564 he undertook a trip to Jerusalem, but died unexpectedly on the way back, and was buried in an unmarked grave on the island of Zante. The supposed reason for his journey was given in a letter allegedly written by Hubert Languet, a distinguished publicist and diplomat, to Caspar Peucer, physician and son-in-law of Philip Melanchthon, in which he claimed to have heard from respondents in Spain that Vesalius had attempted the autopsy of a man not yet dead, whose relatives had then denounced him to the Inquisition as a murderer, with the consequence that he could save himself only by

2 volumes, large 2o (485 x 290 mm). Engraved frontispiece, author portrait, title-page vignettes, 80 engraved plates, smaller engraved and woodcut illustrations in the text of vol. 1, woodcut tailpieces and ornamental initials, title pages printed in red and black. (Frontispiece creased, title page to vol. 2 with neat repair above vignette, sheet 5C2.3 (pp. 711/12-712/13/14) bound in reverse order, pl. 76a present in duplicate, occasional foxing, light stain to p. 338 and facing plate.) Blind-panelled sprinkled calf antique, gilt spines, red lettering-pieces, by C. Allan Carpenter, Jr., edges uncut. Provenance: University of Rochester School of Medicine and Dentistry (bookplates stamped withdrawn).

**ONLY COLLECTED EDITION OF VESALIUS’ WORKS.** Boerhaave, an extremely influential teacher of medicine in 18th-century Leiden, was also interested in the synthesis of older and newer theories of medicine. In an effort to reconcile recent medical discoveries with those of previous centuries, he prepared new editions of a number of classic medical texts. Among these were the works of Vesalius, on which he worked in collaboration with his younger colleague, the anatomist Bernhard Siegfried Albinus. This collected edition includes, in Volume I, *De humani corporis fabrica*, and in Volume II, the *Epitome*, the *China-root Letter*, Vesalius’ response to the *Anatomical Observations* of Gabriele Falloppio, and the *Chirurgia magna* attributed to the great anatomist. The care with which Vesalius’ illustrations were reproduced indicates that they were regarded as still having scientific value almost two centuries after their first publication. Since the survival of the woodblocks was unknown to Boerhaave, the present edition is illustrated with engraved plates copied from the printed woodcuts by Jan Wandelaar, who was also responsible for the illustrations of Albinus’ own anatomical atlases (Norman 28, 29).

This copy includes, mounted on an added blank leaf facing the frontispiece, a presentation inscription from Boerhaave removed from another, imperfect copy of this edition. The recipient, Nicholas Cruquius (1678-1754), was a Dutch surveyor, engineer, mathematician and astronomer who prepared plans and diagrams for Boerhaave. Cushing VI.D.-8; G.A. Lindeboom, *Bibliographia Boerhaaviaviana* (Leiden 1959) 554; Norman 2143.

Large 2° (540 x 380 mm). Modern scarlet morocco gilt, with blue, green and rose morocco inlays, by Michael Wilcox, modern cloth box. *Provenance*: Bonn University Library (ink stamp, title page verso).

The majority of the woodblocks used for Vesalius’ *De humani corporis fabrica* and his *Epitome* survived until their destruction in Munich in World War II. The probable history of the blocks, from their last use in Basel in 1555, through occasional appearances in Augsburg and Ingolstadt in the 18th century, has been traced by Cushing. In 1893 and again in 1932, the blocks, except for the portrait and the initials whose whereabouts were and are unknown, were rediscovered in Munich in the university library, having apparently been transferred there when the university was moved from Ingolstadt to Munich in the 19th century. In 1934-1935 the present edition was printed from the original woodblocks by the Bremer Press. The edition includes all the surviving blocks from the *Fabrica* and *Epitome*, and also provides photographic reproductions of woodcuts from the lost blocks, the illustrations of Vesalius’ other publications, and drawings related to the frontispiece of the *Fabrica*. The block for the 1555 frontispiece, which survived until it too was destroyed in World War II with the burning of the Louvain University Library, was printed facing the 1543 frontispiece.

The binding of the present copy was commissioned as a gift for Haskell F. Norman’s seventieth birthday. Its design, inspired by Vesalius’ illustrations and intended as a semi-abstract interpretation of several of his figures, was explained thus by the binder: “Although a modern and scientific man, Vesalius wanted his work to be ornamental, and so the coloured onlays and the fibre patterns in this design are attempts at suggesting both ornament and complicated structure in a modern way.”

**LIMITED EDITION**, number 420 of 615 copies, and one of 30 printed for the use of the University of Munich Library. This copy includes the “Characterum Indices,” letterpress transcriptions of Vesalius’ explanatory notes keyed to the woodcuts. Cushing VI.A.-16; Norman 2145.

Estimate: $4,000-6,000


Large 2° (545 x 380 mm). Original half brown pigskin, linen sides, by Frieda Thierson (reinforced with linen tape in gutter between flyleaves and textblock, slight wear to spine, corners bumped.).

**LIMITED EDITION**, number LXXXII of 110 roman-numbered copies without the “Characterum Indices” printed for distribution in Europe. Cushing VI.A.-16; Norman 2146.

3 parts in one volume, large 2o (391 x 272 mm). Partly printed in red and black (including title). 5 double-page tables, numerous woodcut diagrams in text. (Some minor dampstains, mostly marginal, occasional light browning, final table in third part stained and with chip at upper gutter affecting a few letters.) 17th-century French calf gilt (minor wear to spine ends and corners); quarter morocco folding case.

VERY GOOD COPY OF THE RARE FIRST EDITION of a fundamental work on trigonometry. It treats the rule for remembering collections of formulas, now known as "Napier's rule," and the reform of decimal fractions. The Canon mathematicus was Vieta's first published mathematical work. In it he "introduced the principle of solution of equations by reduction and used this in the solution of biquadratics ... His main contribution to algebra was the introduction of alphabetic letters to denote general and indefinite quantities, and the + and - signs, formerly but rarely used by merchants. He expressed π as an infinite product" (Dibner). Vieta had originally intended to add two more parts devoted to astronomy, but they were never published. Adams V-717 (Canon mathematicus) and V-724 (Universalium); BM/STC French p. 439; Dibner Heralds of Science 105; Norman 2151.

Estimate: $15,000-20,000


2o (313 x 188 mm). Title and a few leaves printed in red and black. Woodcut printer's device on title, woodcut diagrams in text, leaf with volvelles, intended to be cut out, inserted after Lll3. Early 18th-century speckled calf, spine gilt (upper joint cracked). Provenance: Engraved armorial bookplate with "In promptu" motto.

Edited by the Dutch mathematician Frans van Schooten, this collection of Vieta's mathematical works does not include the Canon mathematicus. The editor apparently misinterpreted a remark of Vieta's about the unsuccessful edition of 1579 and chose to omit the work. Van Schooten is best known for his preparation of the first three Latin editions of Descartes's Géométrie. Brunet V, 1212; Willems 609; Norman 2152.
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**Triangulum Planum Rectangulum**

2° (272 x 189 mm). Architectural woodcut border, initials W. R. [William Rastell] on the base of the pillars (McKerrow & Ferguson 20). (Title cut down to woodcut border and mounted, first few leaves with gutter margins renewed, some scattered wormholes at beginning occasionally catching letters, lacks final blank zz4, some light dampstaining, marginal soiling.) Contemporary blind-panelled sheep (rebacked with portion of original spine preserved, some other repairs). Provenance: Contemporary owner's inscription at end (inverted); Thomas Upwyn (17th-century signature at end); some early marginalia, emblems drawn on shields of title-border.

THE VERY RARE FIRST ENGLISH EDITION of the most complete system of surgery after that of Guy de Chauliac, first published at Rome in 1514. “It was the first major surgical work to discuss syphilis, and one of the only works before the time of Paré to treat gunshot wounds—the two greatest problems faced by surgeons during the Renaissance” (Norman). STC 24720; cf. Garrison-Morton 5559.1 (first edition); Norman 2154.
M. VITRUVII DE ARCHITECTVRA
LIBER
PRIMVS.

VM diuina mens tua & numen imperator Caesar imperio poteretur orbis terrarum, inuita in virtute cunctis hostibus stratis, triumpho vitória tua cius gloriam terentur, & gētes omnes sūbaet tūrum speclarēnum, populis Romanis & Senatus liberatus timore, amplissimes tuis cognitionibus cósil licia, gubernare, nō adebam tantis occupationibus de architectūra scripta, & magnis cognitionibus explicata ederes metuens ne ads pro tempore interpellans, subirem sui animi offensionem. Cum vero attenderem te nōsolum de vita cōmuni omnium turam, publicaeque rei constitutūm habere, sed etiam de opportunitate publicorum edificio, vt cautias per nōsolum prōvinciae esset aesta, verum etiam ut maiestas imperii publicorum edificiōs egregias habērat autūratae, non putauit pretermittendum, quin pro quos tempore de his rebus ea tibi ederem. Ideoque primum parēsi tuo de eo fueram nōtus, & eius virtutis studiōs. Cum autem concilium ecelestium in se dibus immortalīs cum dedicāsset, & imperium parentis in tuam potestatem transtulisset, idem studium meum in eius memoria permanēs, in te contulit fauorem. Itaque cum Maurelo, & P. Minidio, & Cn. cornelio, ad apparitionem balistārum & scorpionī, reliquorum tormōtorum refectōnem, suī pretio, & cūris cōmoda accepit, quae cum primo mihi tribuisset, recognōtōnem per forōris cómēdationem feruasti. Cū ergo eo beneficio fessum obligatus, vt ad exitum vitae non haberem inopia timore, hæc tibi scribere cepi, animadverte multa te adhiscisse, & nume edificare reliquo quoq. tempore, & publicorum, & privatorum edificiōnum, pro amplitudine rerum gestarum, vt poteris memoriae perdurare, citram habiturum. Cōscriptī per scriptiōnes terminatas, vt eas attendes, & ante facta, & futūra qualitātī opera, per te nota postes habere namque his voluminibus aperuis omnes disciplīnæ rationes,

Quid sit architectūra & De architectūs inventīndis, Cap. I. Architectūra est sciētīa pluribus disciplīnīs, & variis eruditionibus ornata, cuĭus judicio probatur omnia quae ab ceteris artibus psicītur opera. Ea nāscitur ex fabricā, & ratiōcinatio. Fabrica est continuata ac trāta vūsīs meditatio, quae manibus perficitur e materia cuiuscūmūs generis opus est ad propōsitūs de formationis. Ratio...

2° (311 x 214 mm). Collation: AA⁴; A-N⁸ O⁶; P¹⁰. 124 leaves, P10 blank (the register on P9r incorrectly calls quire O quaternus). Roman type; a few words in Greek, shoulder notes, index at end in triple columns. Four-piece decorative woodcut title border with scrolling foliage and dolphin motifs, 136 woodcut illustrations and diagrams in the text, most within double rule borders, printer’s device on P9v (Kristeller 326), one 9-line and ten 7-line woodcut initials. THE INITIALS FINELY ILLUMINATED BY A CONTEMPORARY ITALIAN ARTIST in burnished gold on tricolor red, blue and green grounds within square black ink borders and with white penwork infill and border decoration, illuminated coat-of-arms at foot of the opening text page (guesles, chevron and two cocks argent), within a gold-bordered circular medallion in blue with white penwork, framed on either side by curling penwork decoration with gold dots and flowers in pink, green, red and blue, inner border decoration of six gold disks and drops with penwork tendrils. Title-border and 8 of the woodcuts delicately colored in wash, perhaps in the 18th century. (Light marginal dampstaining touching text at end, title with a few small marginal tears, one touching woodcut border and patched on verso, small single wormhole penetrating text block, a few other wormholes to first and last dozen leaves, slight staining to N4-6.) Contemporary Italian blind-stamped half goatskin over wooden boards, foliate tool repeated to form a border, ropework tools in central panel, pair of brass fore-edge catches on back cover, remains of clasps on front cover, flat spine with geometrical design of blind fillets, early manuscript paper label, vellum spine liners cut from a 15th-century manuscript, vellum front free endleaf, fore-edges with title lettered in ink (covers slightly wormed, restoration to foot of spine); modern morocco-backed folding case.

Provenance: Illuminated coat-of-arms perhaps that of Agostino Gallo, one of the publishers of the 1521 Como edition of Vitruvius (see lot 224); Ivo de Bellais (ownership inscriptions in a contemporary humanist hand on AA4v and at end, numerous neat marginal annotations in the same hand); Marsilius Casilinus, jurisconsult (18th-century inscription on vellum endleaf); Ferrantes Franchus (18th-century signature on title); remains of wax seal-stamp on verso of title, washed rectangular inkstamp in lower margins of title-leaf and C1.

First Illustrated Edition. The three previous editions contained a few schematic woodcut diagrams, but this was the first to be extensively illustrated with woodcuts of architectural details and plans, machinery in use, etc. Tacuino’s woodcut title border with dolphins, “one of the most influential pieces of ornamentation of the sixteenth century” (Mortimer), was apparently printed here for the first time. First printed in Rome by Eucharius Silber ca. 1486, Vitruvius’ treatise on the principles of classical Greek architecture, the only such work of Antiquity to survive, was considered the supreme authority by Italian Renaissance architects and was the single most influential work for the later development of European architecture. This edition, dedicated to Pope Julius II, was edited by the Veronese architect, epigraphist and editor Fra Giovanni Giocondo, who during the last year of his life collaborated with Raphael and Sangallo on St. Peter’s after Bramante’s death in 1514.

Fine Copy in a strictly contemporary, possibly Milanese, binding. Adams V-902; Essling 1702; Fowler 393; Harvard/Mortimer Italian 543; Sander 7694; cf. PMM 26; Norman 2157.

Large 2° (422 x 294 mm). Collation: π⁸; A-Z⁸. Roman type, a few words in Greek, text with commentary surround. Privileges from Pope Leo X and François 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. This copy with the uncorrected state of the heading ("tuta lopera") on final leaf. (Marginal tear to title-leaf, R1.8 and Y1.8 browned, minor staining to Y1, dampstaining to gutters at end, slight marginal soiling.) Contemporary blind-tooled dark calf, covers panelled with ornamental borders of rolls and repeated stamps, traces of four pairs of ties (rubbed, some skilful restoration); morocco-backed folding case. Provenance: "Ant: Mar:" (inscription on title); Jacobus Fontana of Dasio in Valisolde, Lombardy (ownership inscriptions on title and front free endpaper, purchase inscription on lower pastedown, dated 1712 and 1714); Carlo Morelli (inscription on title); traces of wax ownership stamps to first two leaves.

FIRST EDITION IN A MODERN LANGUAGE AND ONE OF THE FINEST ILLUSTRATED BOOKS OF THE ITALIAN RENAISSANCE. As recorded in the concluding editors' address to the reader, the Milanese Cesare Cesariano (1483-1543) abruptly abandoned the project after quarrelling with the publishers Gallo and Pirovano in May 1521; his commentary ends at chapter 6 of Book IX, and the remainder was completed by Benedetto Giovio da Comasco 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, 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 three full-page cuts of the cathedral of Milan are apparently the first precisely measured illustrations of Gothic architecture in a printed book.

UNRESTORED COPY in an interesting binding, apparently but not certainly North Italian. Adams V-914; Berlin Katalog 1802; Cicognara 698; Dibner Heralds of Science 170; Dyson Perrins 232; Fowler 395; Harvard/Mortimer Italian 544; Paul Kristeller, Die lombardische Graphik der Renaissance (Berlin 1913) 362; Norman 2158.
Vives, Joannes Ludovicus (1492-1540). *De anima et vita libri tres*. Basel: [Robert Winter, 1538].

4° (223 x 140 mm). (Title-page and a few other leaves with wormtracks repaired, affecting some letters, some minor marginal dampstaining.) Contemporary limp vellum. Provenance: Liceo di Bergamo (library stamp on title, crossed-out by hand); Biblioteca Civica Bergamo (library stamp on title, crossed-out by hand, and duplicate stamp).

The very rare first edition of Vives' most important psychological work. This copy is without the index at end: approximately half of the known copies are without the index, suggesting that some copies may have been sold before it was completed.

"Vives anticipated Bacon and Descartes in developing an empirical psychology in which the mind was to be studied both through introspection and observation of others. From his exhaustive analysis of memory he developed a theory of association of ideas, which recognized the emotional origin of certain associations, as well as the link between associations, emotions and memory. He was also the first to describe the physiological effects of fear" (Garrison-Morton). Vives maintained that the essence of the human mind was indescribable but could be known through the mind's actions. Garrison-Morton 4963.2; BM/STC German p. 898; Zilboorg & Henry, pp. 180-195; Norman 2159.

2 volumes, 2° (340 x 222 mm). Printer's woodcut devices on titles and at end of each volume, numerous woodcut initials. (Some occasional light browning and pale staining, some marginal wormtracks repaired in first volume.) Contemporary vellum over wooden boards (early rebacking preserving original spines, some other early repairs, covers a bit bowed). *Provenance*: Author's name and title hand-lettered on bottom edges in an early hand; Biblioteca Giulia, bookplate in each vol.

**First Collected Edition**, Adams' second variant, with only Episcopius' name in the colophon in the second volume. Adams V-936; BM/STC German p. 898; Norman 2162.

Estimate: $1,000-1,500

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VIVES, Joannes Ludovicus (1492-1540). *De anima & vita Libri tres. Eiusdem argumenti Viti Amerbachii de Anima Libri IIII*. Lyons: A. Vincent, 1555. 8° (170 x 103 mm). (Lacking aa1, title-leaf to Amerbach's treatise, some minor marginal browning.) Contemporary limp Spanish vellum. *Provenance*: Contemporary ownership inscriptions on title (one dated 1566) and incantations on front free endpaper (dated 1573), apparently Spanish. Cf. Adams V-940 (citing an issue published by Joannes Frellonius with the same collation, pagination and printer); BM/STC French p. 446; Norman 2160. — *De Anima & vita Libri tres. Eiusdem argumenti Viti Amerbachii de Anima Libri IIII*. Philippi Melanthonis Liber unus. Zurich: Jacob Gessner, 1563. 8° (163 x 104 mm). Contemporary vellum from a 12th or 13th-century theological manuscript over wooden boards (head of spine torn, a few other defects). Apparently a different issue from the three cited in Adams, containing the correct spelling of "Index" in headline on a5r (cf. Adams V-941), but containing the line "Cum Indice duplici" above the imprint on the title-page (cf. Adams V-943). Norman 2161.

Estimate: $600-800
DISCOURS
veritable sur le fait de
Marthe Brossier de Romorantin, pre-
tendue demo-
niaque.

Celui qui croit de leger, il est leger de coeur, &
amoindrira; & meme sera temoîgne
pechant en son ame. Ecelî, 19.

A PARIS,
Par Mamert Patisson Imprimeur
ordinaire du Roy.
M. D. XCI.
Avec privilege.

[WITCHCRAFT.] Discours veritable sur le fait de Marthe Brossier de Romorantin, pretendue

8° (158 x 91 mm). Collation: a¹ A-F⁴. 28 leaves, paginated. (Title lightly soiled.) 19th-century
morocco gilt.

Rare anonymous pamphlet examining and disproving the claims of demoniac possession by a
young woman in her early twenties. It includes the report of her exorcism and the "Extraict
des Registres de Parlement" concerning her. Barbier states that the work has been attributed to
Michel Marescot, doctor of medicine in Paris, or to Simon Piètre, his son-in-law, also a
doctor. Barbier I, 1051; BM/STC French p. 84; Norman 642.

Estimate: $1,500-2,000

[230]

HARMONIAE GYNAECIORVM
PARS PRIOR.

DE MATRICE, S.I.A
uo vecco
CAPVT I.

1. Matrix quod nominibus vocatur

TRIBVS. Primus dicta est matrix, ab eo quod mulieris partus suos motos efficitur. Deinde Graecis sive appellata est, hoc est nonнима: aut quod nonnimia omnibus inter sinis lascet, aut quod annus quatuordecim vacua sit apud virgines, nonnimia post mutationem etatis, effectus suos per partus mulieris representer. Denum vero & amplius dicta est, quod fratern efficiar omnes qui ex sua nascuntur.

2. Vbi vero lacet vacutat
Inter duas coxas, inter vesica et longoanum. Sublacet vero, vesica, et longoanum (incumbit).

3. Quod est naturalis matrix, quae eis subsistat.

4. Magis nuncula est, constar arterias, venas, pulpes & nervus.

5. Quoniam constat matrix

Duabus. Vna, foris lenior & alba, inruss obtura (altera) ductoris & nervosis, rubra, mollis & pulposa.

6. Vbi lacet orificium matrixis

In medio sinus mulieris, qui ipse sinus membranis & nervis confitans, majori intestino similis est. Intus autem est spatiosissimus, foris vero continens, in quo coitus virorum & vius Vestis efficitur, quem sinum vulgus cunnus appellat.

7. Quod compositione figuratur est matrix.

Principaliter secta cucurbita medicinalis: eius singulis partes, et cognoscatur, et facilime intelligi possint, in singulis particibus eius, singula litera scriptae & appollata sunt. Vbi


RARE FIRST EDITION of the "first encyclopedia of gynaecology, originally conceived by Conrad Gesner, who collected material for the purpose. Wolff, Gesner's literary executor, added material and published the collection one year after Gesner's death" (Garrison-Morton). Bound with this is the EDITIO PRINCEPS of Moschioris De mulierum passionibus liber, the earliest text specifically for midwives, based on the teachings of his mentor Soranus, the greatest obstetrical writer of Antiquity.

2° (344 x 232 mm). Roman type, italic shoulder notes and short passages in Greek, 10-line woodcut capitals. (Occasional spotting.) Contemporary limp vellum, manuscript title on spine (slightly worn).

FIRST EDITION. A tall copy of this encyclopedic work on animals, dedicated by the noted English physician Wotton to King Edward VI. Wotton (1492-1555) compiled informative excerpts from many classical sources “dealing with general anatomy and physiology of animals, man, vivaparous and oviparous quadrupeds, birds, fishes, insects, crustaceans, squids and mollusks” (Norman). The compilation “had a considerable influence on later naturalists” (Raven), particularly entomologists. Garrison-Morton 281; McGill-Wood p.637; Osler 4282; Raven, English Naturalists pp.40-42; Wellcome 6777; Norman 2263, Estimate: $2,000-3,000


FIRST EDITION. This short treatise, written on the occasion of the death of Queen Elizabeth, was also included in the enlarged second edition (1604) of Wright’s The passions of the minde (originally published in 1601). STC 26043.3; cf. STC 26040; Thorndike VII, 92–93; Norman 2264.

2° (282 x 188 mm). Copper-engraved title and 42 full-page engraved plates. (Title margins soiled and slightly frayed, dampstained on lower portion of textblock, some marginal soiling.) English 17th-century calf (rebacked, corners repaired); quarter morocco folding case. Provenance: 17th-century English translations of plate captions; A. Brownlow (presentation inscription from Rev. W. Joyce, Docking 1870 on front pastedown); Brownlow (The Vicarage Docking inscription on front pastedown).

First Edition. "Zonca's was the first of a number of books on machines derived from the unpublished Trattato di architettura of the Sienese architect-engineer Francesco di Giorgio Martini (1439-1501). Francesco’s work, composed circa 1475, illustrated designs for a variety of machines including mills, pile-drivers, hauling and drayage machines, winches, cranes and pumps, rendered in a distinctive artistic style and with a technical expertise second only to that of Leonardo da Vinci; in fact, Leonardo himself owned and annotated a copy of Francesco's treatise" (Norman). The illustrations in Novo teatro di machine are taken directly from Francesco's work, and show the direct influence Martini's work had on Zonca, Ramelli, Besson, Strada, and others of the 16th-century Italian school of engineers. Berlin Katalog 1775; Cicognara 970; see Dibner 173; Riccardi II, 668-69; Singer Technology III, pp. 41, 172 and 451; Norman 2281.
<table>
<thead>
<tr>
<th>Reference</th>
<th>Description</th>
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<tr>
<td>Anker</td>
<td>Jean Anker. <em>Bird Books and Bird Art...Based Principally on the Collection in the University Library at Copenhagen</em>. Copenhagen, 1938.</td>
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<tr>
<td>BSB Ink</td>
<td>Bayerische Staatsbibliothek Inkunabelkatalog. Wiesbaden, 1988-.</td>
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Houzeau &
Lancaster


Hunt


Hunter &
Macalpine


IDL


IGI


Klebs


McGill/Wood

Casey A. Wood. An Introduction to the Literature of Vertebrate Zoology, based chiefly on the titles in the...Libraries of McGill University, Montreal. London, 1931.

McKerrow and
Ferguson


Moreau

B. Moreau, editor. Inventaire chronologique des éditions parisiennes du XVVe siècle d’après les manuscrits de Philippe Renouard. Paris 1972–.

Nissen BBI


Nissen ZBI


NLM/Durling


NLM/Krivatsy


Norman


Oates


O’Malley


Osler


Osler


Palau


Partington


Pellechett


Pforzheimer


PMM


Polain (B)


Pritzel


Proctor

R. Proctor. An index to the early printed books in the British Museum...to the year MD. London, 1898.

Putti


Waller  Biblioteca Walleriana. *The books illustrating the history of medicine and science collected by Dr. Erik Waller and bequeathed to the Royal Library of the University of Uppsala...compiled by Hans Sallander*. Stockholm, 1965.

