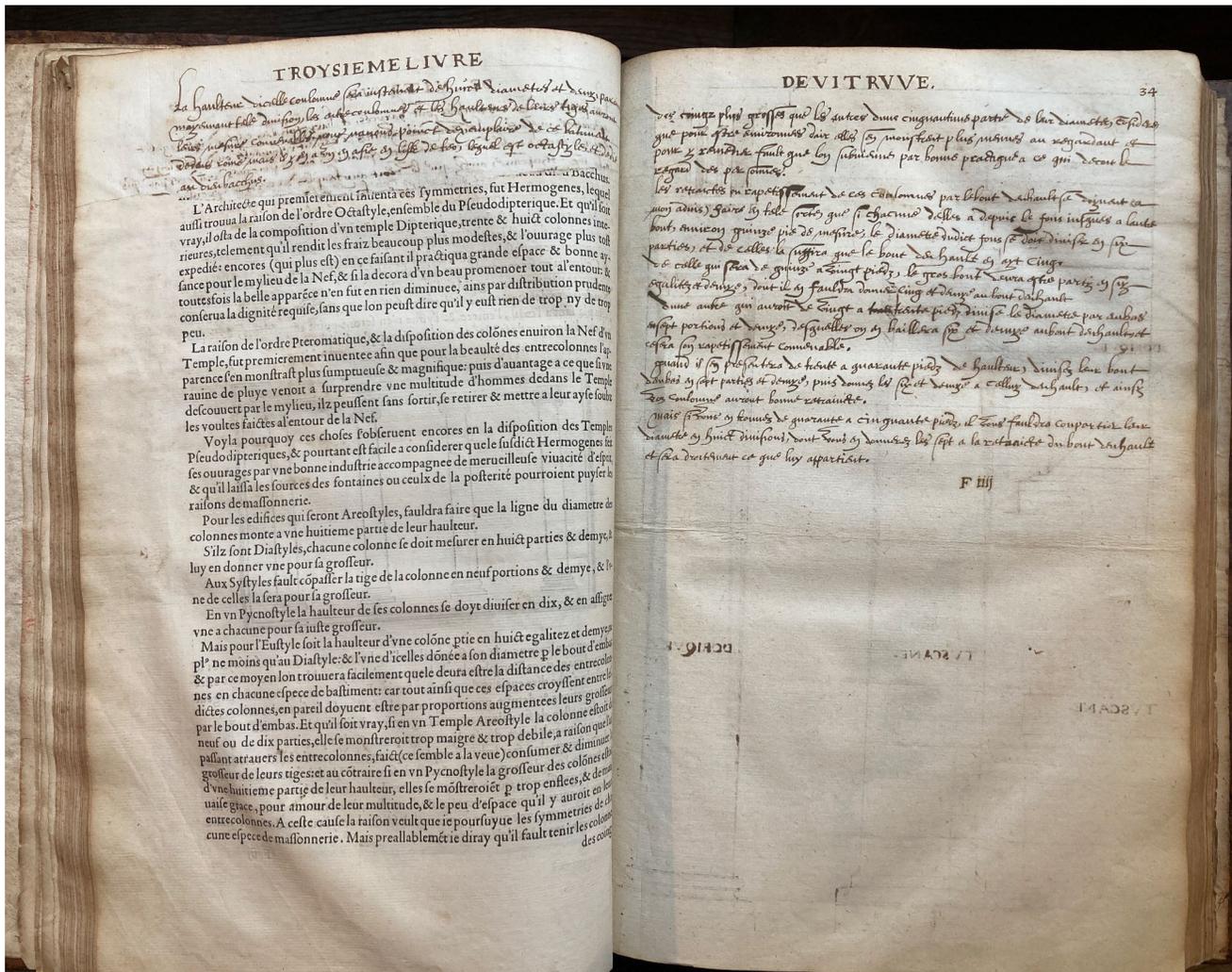


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Major architectural works of the 16th cen. with contemporary manuscript restorations



Above, the Vitruvius: leaf F3 verso and F4 recto showing the content precisely replaced in manuscript

VITRUVVE [Vitruvius]. *Architecture ou Art de bien bastir*, de Marc Vitruve Pollion autheur romain antique: mis de latin en françoys, par Jan Martin secretaire de Monseigneur le cardinal de Lenoncourt. Pour le roy très chrestien Henry II.

Paris, Jacques Gazeau, 1547.

2°: πA^4 , A-E⁶ F⁶ (F4+1) G-2C⁶, ²A-D⁶ ; 184 leaves: [4], 155, [1], [33]. Contemporary brown calf, six raised bands on the spine ornamented in gilt, double gilt rules framing the boards. A near fine copy.

Bound with:

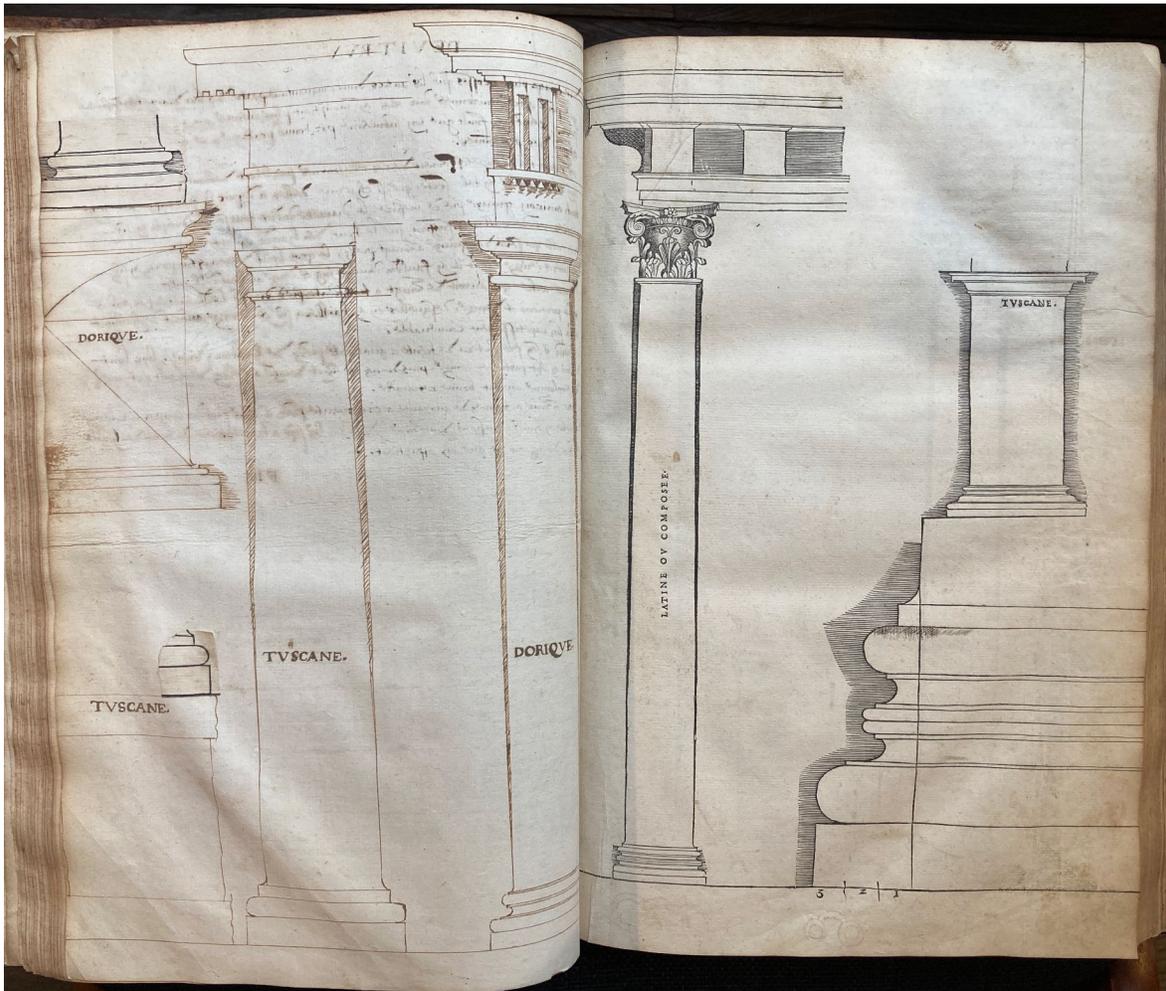
SERLIO (Sebastiano). *Quinto libro d'architettura di Sabastiano Serlio Bolognese, nel quale se tratta de diverse forme de tempui sacri secondo il costume christiano, et al modo antico. A la serenissima Regina di Navarra. Traduict en Francois par Jan Martin, Secretaire de Monseigneur le Reverendissime Cardinal de Lenoncourt.*

Paris, de l'imprimerie de Conrad Badius, 1547.

2°: A-E⁶ F⁴ (-F4 blank); 34 leaves: [1] 2-33 [34].

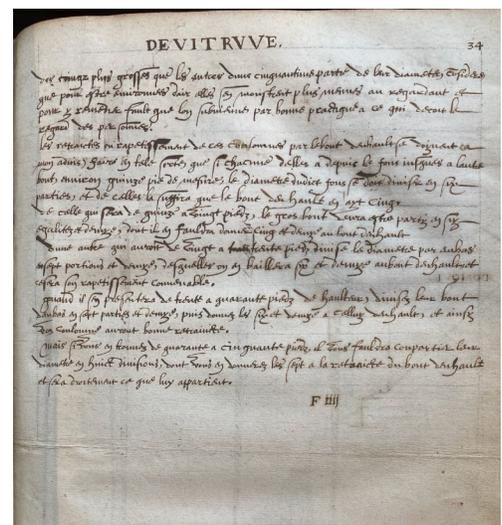
\$12,450

A contemporary hand strictly restores the text and architectural drawings:
Below left: the precisely drawn replacement leaf facing the printed wood engraving

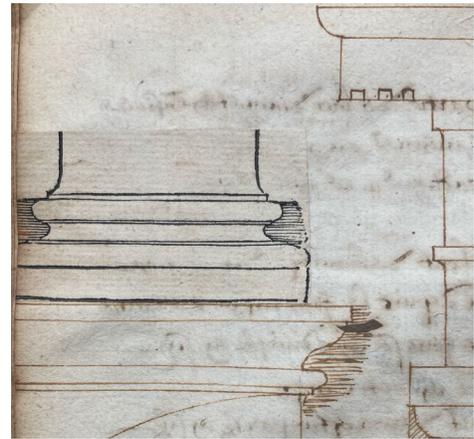


In the Vitruvius, the top portion of leaf 33 (F3) and all of leaf 34 (F4) were damaged and lost, likely during production, but have been replaced here by a very precise and faithful copy of the missing text and architectural drawing that could only have been made through the close examination of another copy from the same edition. Examination of the handwriting and other evidence shows that the reproductions were done in the 16th century, shortly after the publication of the work.

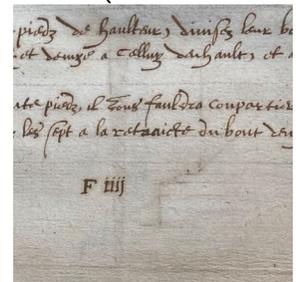
It is important to note, that the value of an illustrated folio would have made it essential to replace the missing content, whether by a reader or the printer, but when one considers the carefulness of the restoration, the precise textual transcription, and the exacting quality of the architectural drawing, this copy must have been prepared by (or for) a scholar who required a fully faithful copy of the book.



The original F signature comprised a 6-leaf gathering with an extra leaf of illustrations pasted to the fore edge of leaf 5, creating a folding leaf, that when opened allowed three consecutive pages of illustrations to be displayed (the verso of F4, the recto F5 and the conjoined extra leaf. In our copy all 7 leaves are present (with F4 in pen), but bound in the normal manner, i.e., no folding leaf. At some point our copy was damaged and the top portion of leaf F3, and all of F4 have been provided in manuscript—the recto of F4 having text and its verso illustration; interestingly, the verso includes two small fragments from the damaged/missing leaf which are pasted on to the replacement sheet like holy relics (seen at right).



There are several notable details in this section of the book that allow us to conclude that the book was restored near the time of its production, and that the manuscript content that replaces the missing content must have been provide on the spot: first, the handwriting of the replacement text is unquestionably consistent with French hand of the middle of the 16th century. Further, the missing content which is supplied here in pen (leaves F3 and F4) was definitively copied from the same 1547 edition (and *not* the 1572 second edition, which has typographic features inconsistent with the manuscript content of our copy). We observe that 1) the five lines of text at the top of F3 follow precisely word-for-word the text in the original, including the text in the headlines; 2) the signature “Fiiii” appears in the middle of the page, an odd place for a signature, but one that is faithful to the printing of the 1547 original edition (in 1572 the leaf in question is signed ‘Giiii’); leaf F5 (bound here as the sixth leaf), which should have an extra leaf of illustration pasted to its fore-edge, has instead an early repaired tear at the fore-edge; while the leaf that ought to be attached to F5’s fore-edge is instead bound as the fifth leaf in the gathering, with F5 in position 6. The “misarrangement” of the leaves here actually preserves the coherence of the text: leaf F6 verso contains letterpress text which requires it to follow the illustrated leaves as seen in our copy.



Right: the ‘Fiiii’ signature and the 16th cen. hand

“La traduction française du traité de Vitruve, *De architectura*, s’inscrit dans le contexte du renouveau architectural des années 1545-1550 : elle est contemporaine des projets de Philibert De l’Orme pour Anet et de Lescot pour le Louvre. La redécouverte par les Français du langage ornemental à l’antique rendait nécessaire l’accès au texte fondateur. C’est aussi l’époque où s’élabore le langage moderne de la critique d’art en France. De ce point de vue la traduction du traité par Jean Martin (...) est le reflet des débats entre lexicographes et lettrés. Pour les deux premiers livres du traité [de Serlio], Martin avait dû inventer un lexique pour rendre compte du nouveau langage importé d’Italie. Il n’avait guère de modèle à sa disposition, sinon la traduction française, non autorisée par Serlio, du *Livre IV* par Pieter Coecke van Aelst. (...) Si l’humaniste avait à sa disposition le lexique des maîtres d’œuvre français pour les termes traditionnels de la construction, il n’en allait pas de même du vocabulaire de l’ornement, étranger à la pratique médiévale. Martin fut donc contraint de recourir à la paraphrase pour expliquer les mots savants, souvent d’origine grecque” (Frédérique Lemerle).

(*The Mark J. Millard Architectural Collection I*, 163, 152.-*The Fowler Architectural Collection*, 403, 321.-Harvard-Mortimer, *French*, 549, 493.)

Remarkable wood engraving illustrations, some of which are after the compositions of Jean Goujon.

The Vitruvius includes a portrait on the title page, which appears again on the last leaf, as well as 150 illustrations, 38 of which are full page. Inspired by the illustrations published in Italy in 1511 and 1521, Jean Goujon made the engravings for Vitruvius in 1544-1545.

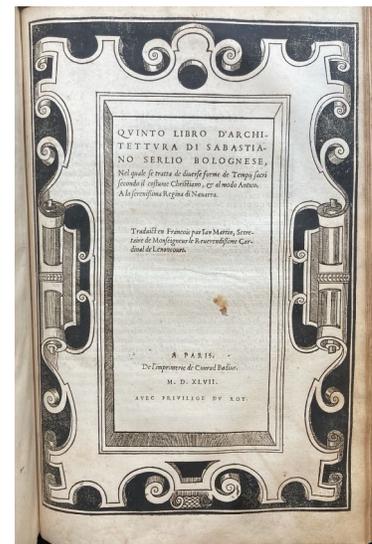
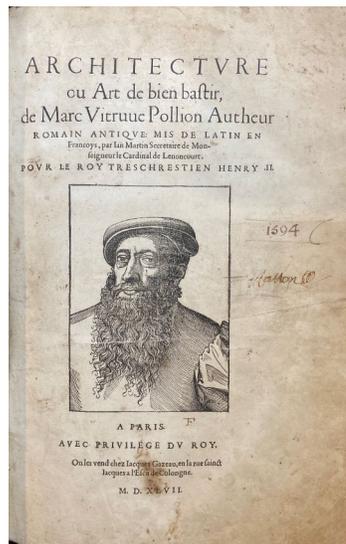
Serlio's *Quinto libro* is illustrated with 15 full page plates and 14 vignettes in the text. The title page is presented in a superbly engraved ornamental frame.

Right: a double page illustration from Vitruvius



First editions of Jean Martin's French translations of Vitruvius and Serlio in contemporary calf.

2 major architectural texts of the Italian Renaissance bound in a contemporary calf folio volume: Vitruvius and Serlio. The first French editions of these texts provided French readers with a contemporary introduction to the new Italian architectural theories. The pairing of Vitruvius, whose classical text held significance for centuries, with Serlio, who emphasized the practical applications of architecture and an advancement of his predecessor's work, makes this a provocative witness to architectural study in the 16th century.



The French humanist scholar Jean Martin (d. 1553) was an important translator and contributor to the spread of the Italian Renaissance to Northern Europe. Martin's 1547 edition is the first complete French edition of Vitruvius' treatise, which provided his readers with greater understanding of the theories and technical terminology of architecture. In addition to these two, Martin translated around a dozen texts, including the first French edition of Aldus Manutius' *Hypnerotomachia Poliphili* (*Songe de Poliphile*, 1546).

Significant collaboration: translator and illustrator

In the Vitruvius, the scholar-artist collaboration of Jean Martin and Jean Goujon contributed greatly to the success of the edition. Goujon's superb illustrations and supplemental essay emphasized the importance of geometry and perspective as key scientific aspects for the study of architecture, which aligned well with Martin's own approach.

Images below from Serlio's *Quinto libro*

