



ALESSANDRO BORGATO

**FIRSTS**  
**LONDON'S RARE BOOK FAIR**  
**STAND J97**





# ALESSANDRO BORGATO

A.L.A.I. - I.L.A.B. Member

-

Via Beato Luca Belludi 62 - Piazza del Santo

**PADUA, ITALY**

-

Fondamenta S. Biagio 796

**GIUDECCA, VENICE, ITALY**



## FIRSTS

## LONDON'S RARE BOOK FAIR

## STAND J97

C.F. BRGLSN78H30D325J - P.I. 04960250282

**+39 3294394534 - [a.borgato@alessandroborgato.com](mailto:a.borgato@alessandroborgato.com)**







## WITH THE FIRST EDITION EVER OF LEONARDO'S TREATISE ON PAINTING

1. **ACCOLTI, Pietro.** Lo Inganno de gl'occhi, Prospettiva Pratica. Trattato in Acconcio della Pittura.  
**In Firenze, Pietro Cecconcelli, 1625.**

*Folio (290x210 mm); contemporary vellum with manuscript title on spine; pp. (12), 152, (4) with a large engraved vignette with the coat-of-arms of Cardinal Carlo de Medici on title, woodcut printer's device on last blank and 91 woodcut figures and perspectival illustrations in text, 7 full-page; very light browning here and there, lower corner of last leaf bearing an old repair, not affecting text or image, else an attractive, genuine copy.*

**First edition of this famous practical manual on perspective**, especially of interest to painters. The work is divided into three parts: on the simple laws of perspective, on various solid figures, and on light and shade. Riccardi I, 4 *'E' libro alquanto raro ed assai pregiato anche per merito letterario'*.

**The book also contains the first edition ever of Leonardo's treatise on painting**, the *'Discorso intorno al Disegno'* so appearing in print 25 years before the Paris edition of the *'Trattato della Pittura'*.  
*Cicognara 802; Fowler 1; Kemp, The Science of Art, p. 134-137; Vagnetti ElIb13; Wiebenson III, B.15.*

€ 5.500

## A RENAISSANCE MASTERPIECE

2. **ALBERTI, Leon Battista.** La Pittura Tradotta Per M. Lodovico Domenichi.  
**Venezia, Gabriel Giolito De Ferrari, 1547.**

*8vo (160x100 mm); modern red chagrin gilt in gold on covers in the style of a binding of the 16th century; ff. 44; woodcut device on title-page and on last leaf, cursive type; minor defects to first and last leaf, upper margin a bit short, else in good condition.*

**First edition in Italian of this text (written in 1435, first edited in latin in Basel in 1540) which had a deep influence in the application of the perspective in painting.**

The work by the great Genoese architect, writer and humanist Leon Battista Alberti (1404-1472) is one of the most important theoretical masterpieces of the Renaissance and the first treatment of an artistic discipline not intended only as a manual technique, but also as an intellectual and cultural research.

**The treatise therefore contains an analysis of all the pictorial technique and theory known up to then, with a systematic nature that surpassed the previous medieval prontuaries.**

*'Il De pictura opera teorica fondamentale e di eccezionale importanza nella storia della prospettiva; in essa infatti, per la prima volta in senso assoluto, il grande umanista ancora in giovane et ha esposto i principi concettuali della nuova scienza e definito l'operazione prospettica oggettiva come intersecazione della piramide visiva che ha vertice nell'occhio e base circoscritta dal contorno apparente dell'oggetto osservato'. 'De pictura is a basic theoretical work of exceptional significance in the perspective history; for the first time, absolutely, the still young big humanist shows in it the conceptual rules of the new science and shaped the objective prospectic work as an intersection of the visual pyramid, having its summit in the eye and its base included in the apparent shape of the observed object' (Vagnetti).*

*Cicognara 388; Fowler 15; Millard, Italian books n. 9; Schlosser p. 125, 127, 155; Vagnetti Elb4.*

€ 2.200

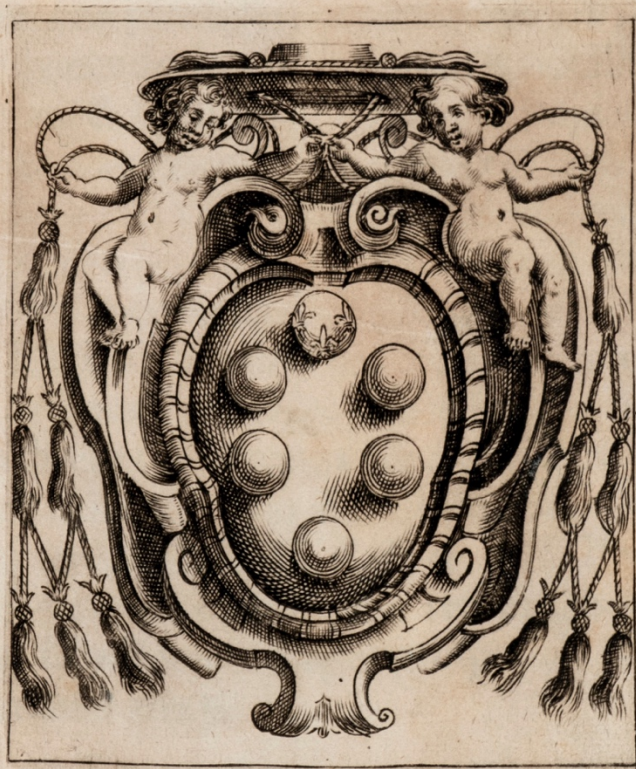


# LO INGANNO DE GL'OCCHI,

PROSPETTIVA PRATICA  
DI PIETRO ACCOLTI  
GENTILHOMO FIORENTINO.

*E della Toscana Accademia del Disegno.*

TRATTATO IN ACCONCIO DELLA PITTURA.



IN FIRENZE,

---

Appresso Pietro Cecconcelli . MDC. XXV.

*Con Licenza de Superiori. Alle Stelle Medicee.*



LA PITTURA  
DI LEONBATTISTA  
ALBERTI TRADOTTA  
PER M. LODOVICO  
DOMENICHI.



*Con Gratia & Priuilegio.*

E T E R N A

DE LA MIA MORTE



VITA VIVO.

*In Vinegia Appresso Gabriel  
Giolito de Ferrari.*

M D X L V I I.



## THE FIRST WORK OF LITERATURE DEALING WITH INSECT

3. *Entomology* - **ALDROVANDI, Ulisse**. De Animalibus Insectis. Libri septem.

**Bononiae, C. Ferronium, 1638.**

*Folio (360x240mm); contemporary calf; pp. [10], 767, [1], [44]; with engraved title-page and woodcut device at the end, widely illustrated with about 700 woodcuts (lacking as often the full blank leaf \*6); some minor defects, else a wide and generally clean, crispy copy.*

**"The first work of literature dealing with insects, thus finally establishing entomology, and especially systematic entomology as a science"** (Smith, R.F. History of Entomology, p. 85).

Later edition (first edition published in 1602). This volume is part of Aldrovandi's complete works (consisting of 11 works); its realization took almost 45 years to the author, the single volumes dedicated to birds and the present volume on insects were completed by himself, the others by his pupils; the woodcuts of the insects are of great beauty and accuracy.

*"Although Aldrovandi is not identified with any revolutionary discoveries, his work as a teacher and as the author of volumes that constitute an irreplaceable cultural patrimony earns him a place among the fathers of modern science"* (D.S.B. I, p. 110). Nissen ZBI, 67.

€ 1.800

## EXTREMELY RARE SERIES OF VIEWS OF GREECE BY ALIGNY

4. **ALIGNY, Théodore**.

Vues des sites les plus célèbres de la Grèce Antique Dessinées sur nature et gravées à l'eau forte.

**Paris, Chez l'Auteur, 1845.**

*Three issues (1-3, of 5) in elephant folio (820 x 590 mm ca); pale blue publishing wrappers; comprising general title, a single leaf of descriptive text plus two illustrations to each part, for a total of six (of ten) etched plates on India paper and mounted; minor defects to extremities of wrappers, else in fine condition.*

**Very nice suite of views of Greece: Athènes, Attique, Acropole d'Athènes, Mont Pentélique, Cyclades Port de Delos and Corinthe Temple de Neptune.**

Théodore Aligny (1798-1871) was a French painter who travelled in Greece in 1843 on a government mission to make drawings of the ancient sites. After his return he exhibited at the Salons, usually pictures evocative of Greece. From 1860 till his death in 1871 he was director of the School of Fine Arts at Lyon.

**Extremely rare to find complete of all ten plates, there are only two entries in ABPC, both for the same Blackmer copy, in the original 1989 sale and its reappearance in 2009, "very rare" (Sotheby's).** That copy with a different imprint, i.e. Typographie d'A. Rene et Comp., rue de Seine, 32, and measuring a mere 593 x 420 mm.

*Blackmer, 19.*

€ 3.000

## VENICE IN MINIATURE - FROM THE LIBRARY OF IRENE DI ROBILANT

5. **ANONYMOUS**. Vedute di Venezia.

**[N.p., n.p., late 19th century or early 20th century].**

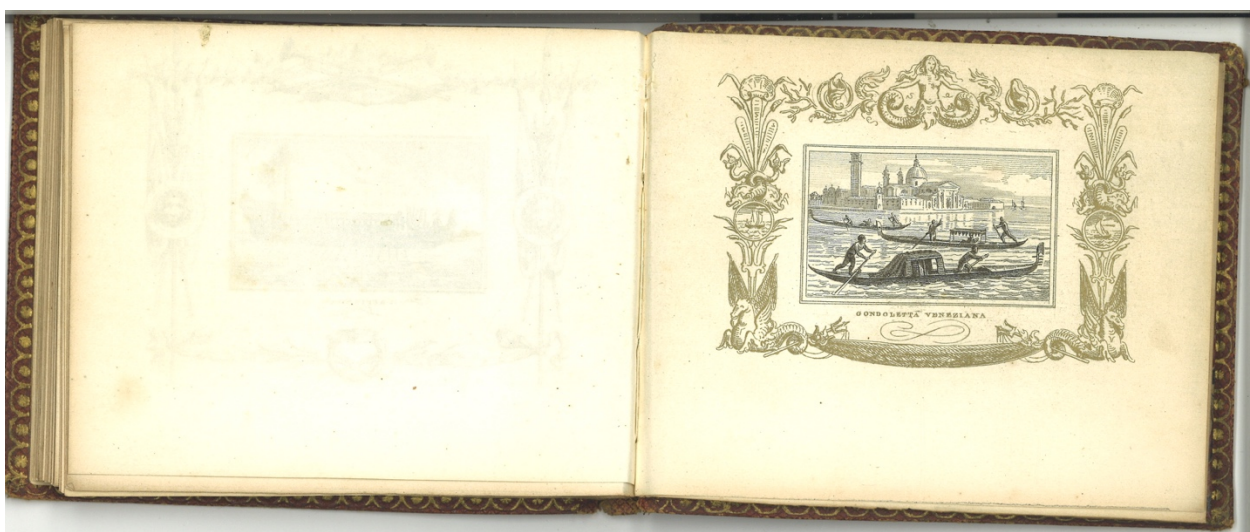
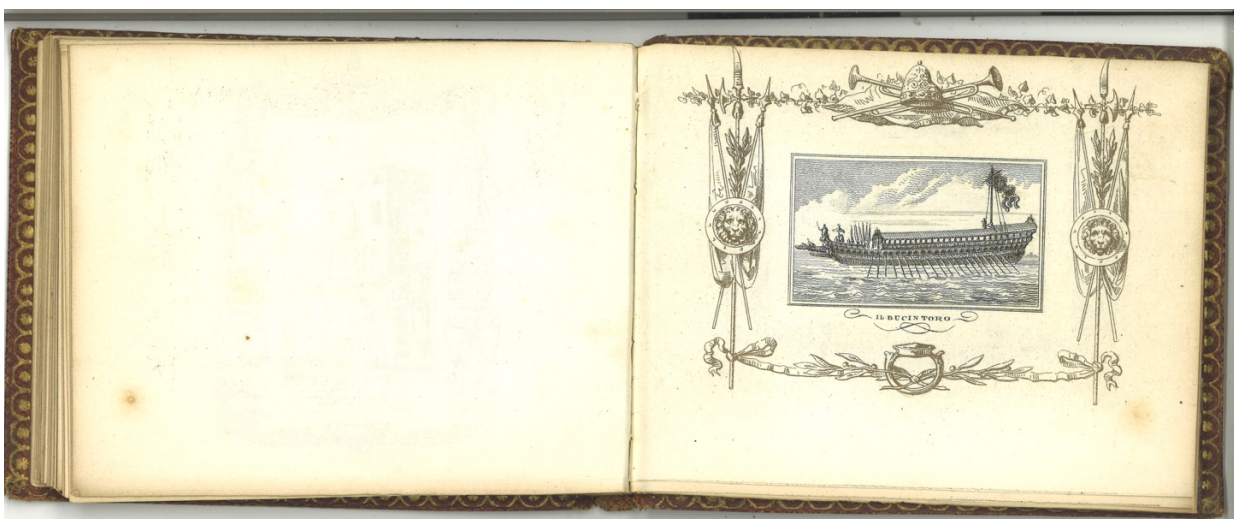
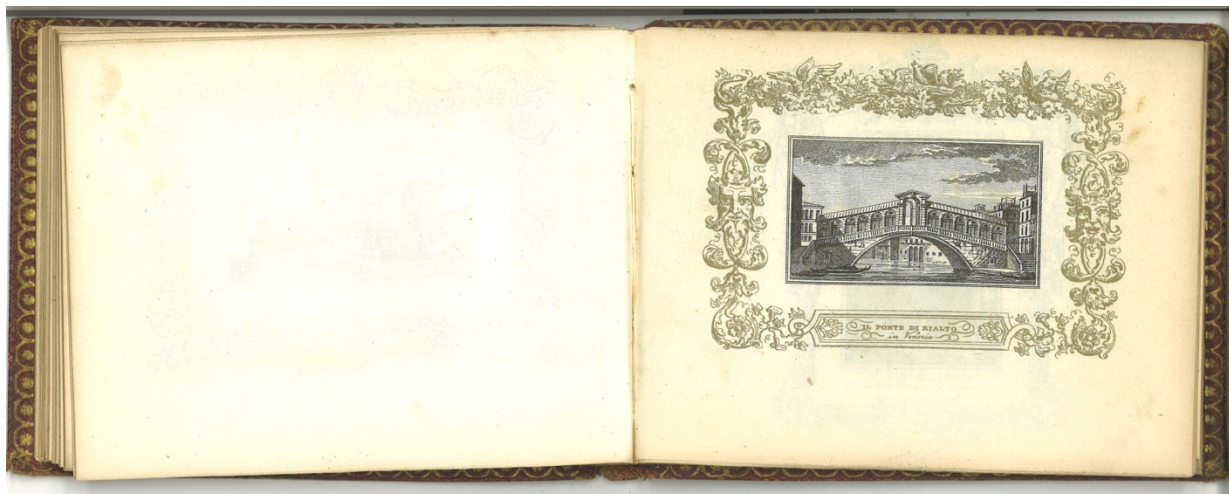
*12mo (910x110 mm); in contemporary diced russet; ff. [41] including printed title and 40 plates within various elaborated printed borders and captions in Italian; bookplate of Irene di Robilant to the flyleaf, inscribed to Robilant on title page, dated May 1949; binding little rubbed, some plates with a very small and light marks, but a fine copy.*

A very rare and fascinating pocket album of **40 miniature views of Venice, within gilt individual ornamental borders, each different from the other**. Great provenance: the album belonged to the countess **Irene di Robilant**, author of *Vita Americana* and member of the Italy-America Society of New York, friend of Benedetto Croce.

**OCLC locates only 2 copies: one in Dresden and the other one at Duke University in USA.**

€ 1.200





### EXTREMELY RARE EARLY 18TH CENTURY BROADSHEET

6. [ANONYMOUS]. Cavallari Di Verona Che Partono Gli Anni 1724, 1725.

***In Verona, Per li Fratelli Merli, Stampatori della magnifica città, [1724].***

*Broadsheet (440x330 mm); in good condition.*

**An extremely rare broadsheet.**

**€ 600**

### THE FIRST COMPLETE TRANSLATION IN ENGLISH OF *ORLANDO FURIOSO*

7. **ARIOSTO, Ludovico.** Orlando Furioso In English Heroical Verse. By Sir John Harington of Bathe, Knight. Now thirdly revised and amended, with the Addition of the Authors Epigrams. Principb[us], placuisse viris non ultima laus est. Horace.

***London printed by G. Miller for J. Parker, 1634***

*Small folio (275x185 mm), 18th century brown 'mouchetè' calf, spine with raised bands, gilt in compartments, title in gold on label laid down; two parts in one volume (the second part with Epigrams with own title-page; pp. (xviii), 423, (424-432 index), (45) with Epigrams, 1 blank; engraved title-page with vignette portraits of Ariosto and Harington, a partially clothed female figure to the left of the title (with a putto), a centurion on right; 46 full-page engraved plates, tail-pieces; printed in double columns **great provenance from the library of Robert Darcy Earl of Holderness with his bookplate**; lower edge of both boards carefully repaired, the binding possibly a cleaver remboitage, upper corner of first leaves a bit 'rounded' and worn, light creasing at centre of first leaves, else a really good copy with very fine, well-inked impressions of the plates.*

**Third edition (first edition in 1591) of the first complete translation in English of *Orlando Furioso* epic romance poem, translated by the Elizabethan courtier and poet Sir John Harington (1560-1612), *richly illustrated with lavish full-page engraved plates*, first used in the 1591 edition and deriving from Girolamo Porro's illustrations of the 1584 Venetian edition.**

*'Harington adopts the metre of the original, ottava rima. His translation, however, is anything but literal, feeling itself at liberty to abbreviate 'matters impertinent to us' [...], as well as freely reworking the phrasing of the original [...]. The result is a work quite distinct from the original, more robust and more directive of its readers, broader in its humour, less refined and allusive in its language, less airy and speculative in its treatment of the 'marvellous' [...] At its best, moreover, Harington's translation is not merely dashing but precise, shadowing the inflections of the original with an attentiveness and intelligence few later translators have matched' (Oxford Guide to English Literature in Translation).*

*Lowndes p. 64; Mary A. Scott, Elizabethan Translations from the Italian (1969); Sowerby, Library of Thomas Jefferson 4312.*

**€ 5.500**



1h + Ballard



ORLANDO  
FVRIOSO  
In  
ENGLISH HEROICAL  
VERSE. By  
Sr John Harrington  
of Bathe Knight  
Now & Grally revised and  
amended with the Addition  
of the Authors Epigrams.  
Principib, placuisse viris non plima  
laus est.  
Horace  
London printed by G. Miller  
for J. Parker 1634.





**PROBABLY AN 'EBELEBEN-PFLUG MASTER' BINDING  
CERTAINLY EXECUTED FOR A NUN**

**8. Nuns - [BINDING - EBELEBEN-PFLUG MASTER].**

An empty Bolognese binding in the clear style of the Ebeleben-Pflug Master  
**[Bologna?, circa 1540-50].**

*4to (mm 183 x 132), brown morocco fully gilt in gold on covers, **executed for a nun with her new name as a nun 'S(uor) Virgin/nia' gilt on centre of the rear cover**; a small crucifixion is tooled at centre of upper cover; the inner side of covers is covered with 19th century colored paper; **a fine sample with a great provenance coming from the library of Roberto Almagià with his bookplate.***

**A handsome Renaissance Bolognese binding, to be attributed the Ebeleben-Pflug Master** (from the names of two major clients), a bookbinder that emerged in Bologna, developed an entirely original style, catering for a small group of wealthy students. The best-known of these collectors were Nikolaus von Ebeleben and Damian Pflug, who attended the University of Bologna from 1542, and patronized a bookbinder, perhaps a German named Georgius, who has been designated the 'Ebeleben Master', after the more important of the two students.

**Most likely the binding once contained a book or (most probably) a manuscript and it was executed in the 1540s-1550s in the event of a young woman (belonging to a wealthy family) taking her vows, to become a nun. Provenance: bookplate 'Ing. Roberto Almagià', the famous Italian bibliophile and cartographer (1884-1962).**

**The British Library has ten bindings listed under 'Pflug-Ebeleben Master' search, but none has been ever commissioned or executed for a religious person.**

*A.R.A. Hobson-L. Quaquarelli, Legature Bolognesi del Rinascimento, Bologna, Clueb, 1998.*

*Cf. Tammaro De Marinis, La legatura artistica in Italia nei secoli XV e XVI, 1960. Vol. II no. 1345, plate 230.*

**€ 6.800**

**18TH CHARMING RED VELVET BINDING  
WITH STUNNING SILVER HEART-SHAPED CLASPS**

**9. [BINDING - IN RED VELVET]. [VARIOUS AUTHORS].** Officium Beatae Mariae Virginis S. Pii V. Pontificis Maximi [...] Con l'uffizio dei morti, sette salmi, ed alter diverse orazioni e divozioni.

**Romae, sumptibus Remondini, 1750.**

*12mo (140x90 mm); **contemporary binding in red velvet, with original heart-shaped clasps, catches, and edges, all in silver, with the silversmith mark impressed on both catches**; golden edges, pastedowns in colored paper; pp. xxx, 414 with **2 engraved plates**; engraved vignette on title-page; minor foxing, else a fascinating copy in good condition, amazing binding perfectly preserved.*

**Stunning 18th century binding in red velvet, with original heart-shaped clasps, catches, and edges, all in silver, with the silversmith mark impressed on both catches.**

**€ 1.000**





Ing. ROBERTO ALMAGIÀ

N. di catalogo 3755

Autore

Soggetto

## **PROOF BEFORE LETTERING OF THIS FAMOUS PRINT BY WILLIAM BLAKE**

*Print - Crocodile - Shakspeare - Romeo and Juliet*

10. **BLAKE, William - FUSELI, Henry.**

Enter Apothecary.

**[1804].**

*Engraving and etching; **proof with etched signatures, but before other lettering**; pasted on board; in good condition.*

**Rare proof before lettering of this famous engraved and etched illustration to "Romeo and Juliet" from illustration to Steevens' edition of the "Plays of Shakspeare" published by Chalmers (1805).**

The print illustrates the apothecary's shop, including a stuffed alligator hanging from the ceiling; Romeo, seen from behind in half profile, holds up a money bag; the apothecary faces him with a knife and herbs in his hands.

William Blake (1757-1827) was an English poet, painter, and printmaker considered a seminal figure in the history of the poetry and visual art of the Romantic Age.

Henry Fuseli (1741-1825) was a Swiss painter, draughtsman and writer on art who spent much of his life in Britain. He held the posts of Professor of Painting and Keeper at the Royal Academy. His style had a considerable influence on many younger British artists, including William Blake.

***One proof similar to our copy at British Museum, reference n. 1868,0822.5607. Essick 1991.***

**€ 1.800**

## **BOUND WITH ORIGINAL COLOURED PAPER WRAPPERS**

11. **BOMBARDINI, Giuseppe.** La Polinnia di Canova offerta alle provincie venete a S.M. imperatrice e regina ode di Giuseppe Bombardini dedicata ai deputati della congregazione centrale colleghi dell'autore ***Venezia, Tipografia di Alvisopoli, 1817.***

*4to; **original coloured paper wrappers (possibly by Remondini)**; pp. [2], VIII, [2]; in good condition.*

**Very rare first and only edition of this *ode* to Elisa Baiocchi Bonaparte Grand Duchess of Tuscany, sister of Napoleon Bonaparte.**

The Statue of Elisa Baiocchi Bonaparte, Grand Duchess of Tuscany, like the Musa Polimnia was created by Antonio Canova (1757-1822) at the beginning of the 19th century (1812-1817). After the fall of Napoleon the marble was sold to Cesare Bianchetti who gave it to the Academy of Venice to then be one of the gifts of the "Venetian Provinces" to Emperor Francis I of Austria for his wedding with Carolina Augusta. The marble is now preserved in Vienna.

**€ 350**



**EXTREMELY RARE SOURCE OF ART DEPICTING THE EPHEMERAL ARCHITECTURE  
BUILT IN ST MARK'S SQUARE IN HONOUR OF NAPOELON II**

12. *Rare Print - Architecture - Ephemeral apparatus* - **[BORSATO, Giuseppe]**.

Colonna eretta nella gran Piazza di S. Marco il giorno 9 Giugno 1811 e dedicata all'Immortalità per solennizzare il faustissimo avvenimento della cerimonia del Battesimo di S. M. il Re di Roma.

**[Venice], Giuseppe Picotti, [1811]**

*Engraving (590x435 mm); below in the centre: App: Gius. Picotti; below on the right: Borsato inv.; watermark with letters "CEV"; signs of foldings along the white margins, else a beautiful clean wide margined sample.*

**Extremely rare engraving by Giuseppe Borsato illustrating the ephemeral column erected in Venice in the occasion of the baptism of Napoleon II (1811-1832), son of Emperor Napoleon I and Empress Marie Louise.**

The baptismal ceremony was held on 9 June 1811 in *Notre Dame de Paris* and it was also celebrated in Venice in the centre of St Mark's square by this impressive ephemeral apparatus.

The engraving illustrates the frontal view of the spiral column, of Doric order, 72 Venetian feet high, with a base that rested on three majestic steps.

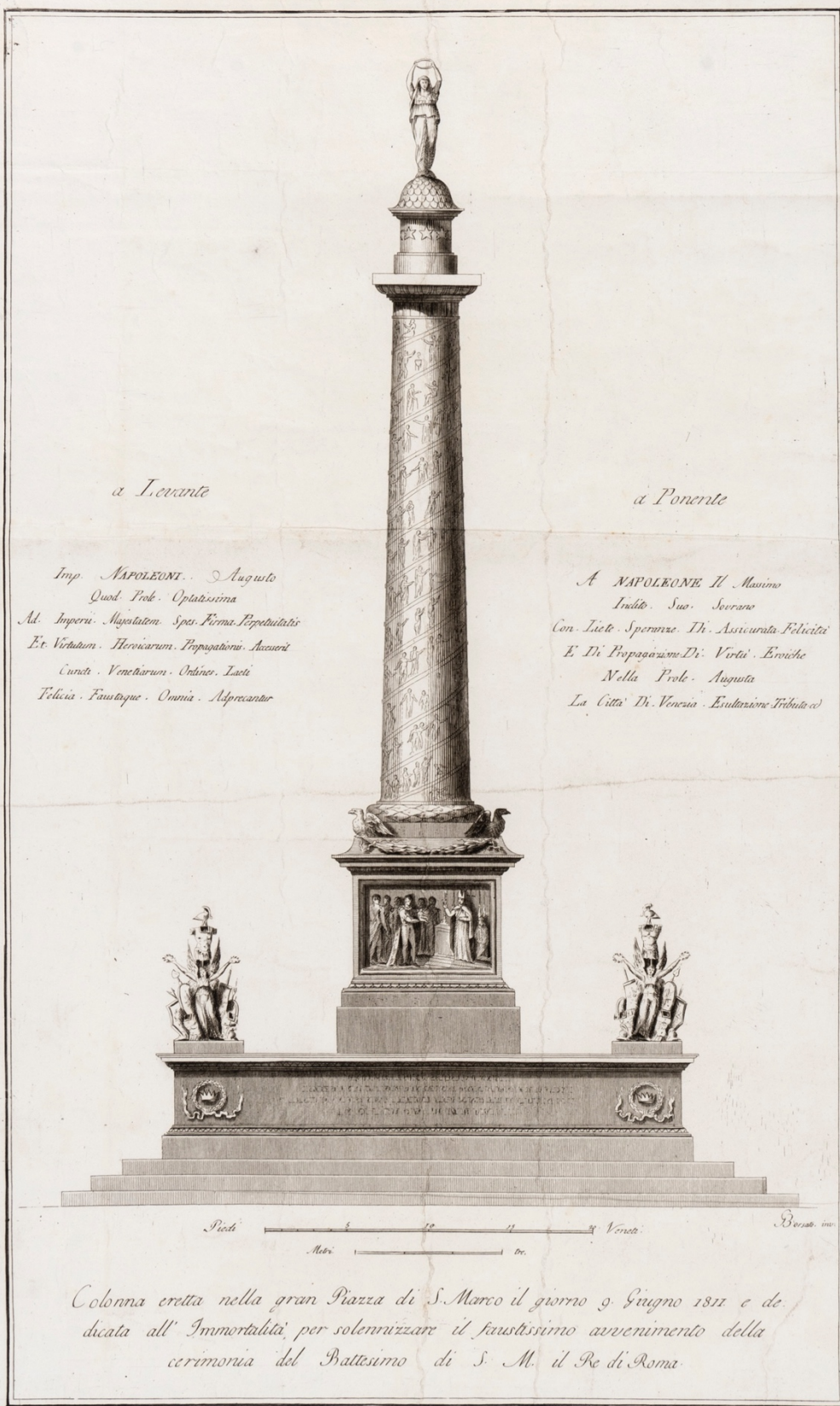
There were two inscriptions on the eastern elevation and the western elevation of the base, while in the other two elevations there were bas-reliefs with the jubilant Adria, Trophies and Victories. The pedestal, decorated with four eagles, had four facades decorated with different representations: the first with Maria Luisa, empress of the French and queen of Italy alongside the throne of her parents Francis II, emperor of the Holy Roman Empire and emperor of Austria and Maria Teresa of Naples and Sicily; the second depicting the Imperial Church of Vienna adorned for the celebration; the third with the superb pavilion near Compiegne depicting Napoleon I and his bride; the fourth with the Church of Paris where Napoleon and his wife presented the King of Rome. In the shaft the column illustrates with false bas-reliefs, in a spiral, in the manner of the Trajan's Column, the Nations of Europe; on the top there was a statue depicting Immortality with hands knotted by the coils of a snake. On the day of the celebration the column was illuminated until night. In his *Diari* Emanuele Cicogna, in addition to the description of the column, states: "*the column was then engraved in copper and it appears much more beautiful than the original*" and "*it was only 72 Venetian feet high in comparison with the square and the bell tower, **called the cock of the Campanile***"

**Giuseppe Borsato** (1770-1849) one of the most important artist in Venice in the first half of the 19th century. He was painter and decorator, often inspired by Canaletto and also influenced by his contemporary, Vincenzo Chilone. His best known decorative works are those at St Mark's Basilica, *Santa Maria Gloriosa dei Frari* and *Teatro La Fenice* in Venice. He was also principal scenographer at La Scala and he painted frescoes in the Palazzo Zabarella during its renovation in 1818.

**According to a payment receipt in the Municipal Archives of Venice, Picotti printed only one hundred copies of this print; except for the sample in the Department of Drawings and Prints of the Correr Museum in Venice (Inv. Gherro VIII, 1167) we have been able to trace any other copies in Italian or foreign institutions.**

*Emanuele Antonio Cicogna, Saggio di bibliografia veneziana, 1847, n. 1811; A. Comandini 1900-1901, p. 492; Roberto De Feo, Giuseppe Borsato 1770-1849, Scripta Edizioni, 2016; Romanelli 1977, p. 95.*

**€ 2.500**





### **INÉS DE CASTRO AN INTENSE FEMALE HEROINE, VICTIM OF LOVE AND REASON OF STATE**

13. **BOSA, Eugenio.** Inés de Castro [Portrait of Antonietta Pallerini performing Inés de Castro].  
*[Venice, Giuseppe Deyé, 1830].*

*Lithographic print, 405x280 mm; below on the right: Eug. Bosa f.; below in the middle: Ines di Castro Atto Terzo; below the illustration a medal with a portrait of Antonietta Pallerini: Antonietta Pallerini 1830 and Alunna delle grazie nella mimica inimitabile; light marginal foxing, otherwise in very good condition.*

**Very rare print depicting the Italian dancer Antonietta Pallerini performing the title role in the Antonio Cortesi's most celebrated ballet, Inés de Castro.**

Inés de Castro (Comarca de La Limia, 1320/1325 - Coimbra, 1355) was the mistress of the heir to the throne and future king of Portugal, Pedro I. She was murdered at the order of Pedro's father, Alfonso IV, who was against the relationship, and posthumously recognised as queen by Pedro I.

**The print was produced soon after the first staging of the ballet at Teatro La Fenice in Venice in 1830 and it appears to have been published as a loose sheet, possibly as a memento of the performance.**

No bibliography mentions a work of provenance (no the Bertarelli collection, nor the Correr Museum, nor the consulted bibliography *Storia della Danza Italiana dalle origini ai giorni nostri* curated by José Sasportes, p. 198-199).

**Antonietta Pallerini** (Pesaro, 1790 - Milan, 1870) was discovered in Milan by Gaetano Gioja and later she was hired at Teatro La Scala. She was the favorite performer of many choreographers and she became very famous in London too.

A contemporary London review of her performance as Ines de Castro described it as *unpleasing although perhaps faithful representation of nature* focusing on her expressive strength.

**Eugenio Bosa** (Venice, 1807- Venice, 1875) was a famous painter and engraver called *the Goldoni della pittura veneziana (the Goldoni of the Venetian painting)* referring to his curious and even satirical painting. J. Sasportes, *Storia della danza italiana dalle origini ai giorni nostri*, p. 198-199; *Storia dell'opera italiana, La spettacolarità* - 5, n. 127; P. Arrigoni, A. Bertarelli, *Ritratti di musicisti e artisti di teatro conservati nella Raccolta delle Stampe e disegni. Catalogo descrittivo*, Milano 1934, p. 241 n. 3223; Museo Correr P.D. 4044 and P.D. 1315.

€ 250

### **ONE OF THE FIRST ILLUSTRATION OF A WIRE FENCING MASK**

14. **BREMOND, Alexandre Picard.**

Traité en Raccourci sur l'art des armes par le sieur Alexandre Picard Bremond.

*Turin, de l'imprimerie d'Ignace Soffietti, 1782.*

*8vo (140x100 mm); contemporary calf; pp. 56; binding with some defects, inside very small and light stains, else a genuine copy.*

**First and only edition of this rare treatise on the art of fencing** by Alexandre Bremond Picard, master of the *premiere Compagnie* of the Musketeers of the military household of the King of France (Musketeers of the Guard). The title-page is illustrated by five woodcuts depicting a sword, a lovely fencing shoe, a glove, two crossed swords and finally one of the first known depiction of a wire fencing mask with ties.

€ 500



*Ines di Castro.*

*Atto terzo.*



*Venezia, dalla premata L.igo Drey.*



## SOURCE OF ART ALMOST UNOBTAINABLE

15. *Source of art* - **BULLO, Carlo**. Degli oggetti d'arte piu rimarchevoli esistenti in Chioggia [...] **Rovigo, Reale stabilimento tipo-litografico del cav. Minelli, 1872.**

*4to; original pink paper wrappers; pp. [2], 30, [1 manuscript leaf], [2]; some wear to paper wrappers, a fold to lower right angle of front wrapper, else in good condition.*

**Exceedingly rare booklet, possibly never appeared on the market, and an unique source of art history by Carlo Bullo (1834 - 1920) about the most remarkable art objects in the city of Chioggia, that the author describes as the second most important city of the Venetian State (and it is infact one of the most ancient and important cities of the Lagoon of Venice).** The Bullo Family is an ancient family of Chioggia. Carlo was part of the Council at the time of the fall of the Venetian Republic and did a lot of work for the good of his city. His son, Francesco, was Podestà of Chioggia. He is also the author of a project for the connection of Chioggia with the mainland and of an aqueduct. Carlo (1834-1920) was a civil engineer and architect.

In his introduction the author explains how he felt unfit for this job, being a lover of the fine arts but not an expert himself (being an hydraulic engineer), so he asked for the help of Professor Francesco Vianelli, that he describes as “*of fine arts intelligent amateur*”, of which we couldn't find any information but we can assume he belonged to the distinguished Vianelli family of Chioggia. Going on in the introduction Bullo wants the reader to know that most of the art objects described in his list belong to the Sixteenth Century, because the city of Chioggia was destroyed during the war between Venice and Genoa, in the battles that were called *Guerra di Chioggia* (Battle of Chioggia) from 1378 to 1381. He also states that even of the art belonging to the Sixteenth Century only a part is still intact, because from the Seventeenth Century going on the “*foreign wars, fires and ignorance*” ravaged the city once again. He particularly focuses on the fire of 1623 that destroyed the Church of Santa Maria, built in 1091, that contained paintings by Tintoretto dei Bassani, Palma the Elder, Paris Bordone and Paolo Veronese: he accurately describes this Church quoting a manuscript by Antonio Boscolo of 1680 circa. The actual list starts with the art contained in the Church of San Domenico, and it goes on mentioning all the most important Churches of Chioggia, and also the Town Hall. **Possibly the most interesting thing about this listing are the comments made by the author regarding the restorations of some of the paintings and also the anecdotes about the collocation of some of the works of art**, that are sometimes a bit salty as he definitely doesn't sugarcoat the mistakes made here and there in history.

Here are some of the most relevant places listed: Church of San Domenico (1200 circa): among many others, are described paintings by Alvise Benfatti, Pietro Damini da Castel Franco, Andrea Vicentino, Antonio Zonelli, a painting of Saint Paul by Vittore Carpaccio dated 1520, a painting by Leandro Bassano, and a painting of the Cross speaking to Saint Thomas by Tintoretto. Interesting is the comment about the restoration of the painting by Carpaccio, that is described as poorly done: “*The restoration, it's true, tarnished it a little*”; and also interesting is the description of the 14 chairs for each Choir that were brought from Venice. - Church of Sant'Andrea, re-built in 1743: here can be found, among others, paintings by Palma the Elder and the Saint Barbara by Giovanni Bellini, that is described as a part of a bigger composition representing also Saint Sebastian and Saint Agatha, but Saint Barbara was cut out and placed in this Church. - Church of San Nicolò: of which among many others are described paintings of the school of Piazzetta. - Town Hall: here are contained and described, among others, four flemish paintings, a sculpture depicting the Virgin by Bonazza, and other bronze sculptures of the Fourteenth Century. - Church of SS. Trinità: of this Church are described more than 20 paintings of the Sixteenth and Seventeenth Century, and are also described the paintings that Napoelon removed and brought to France. - Cathedral Church: here can be found, among others, paintings by Tiepolo, Gaspare Diziani, and Pietro Liberi. In the end are listed the private collections in the city of Chioggia and **there's a manuscript appendix where the author describes the Museum next to the Library, and adds informations about the Church of San Domenico and the Cathedral Church.**

*We have been able to locate only six samples in Italian Institutions (4 descibed by SBN OPAC and two described by OCLC); apparently only one copy outside of Italy held by the Frick Art Reference Library of the Frick Collection in NY City.*

€ 2.300

**‘ONE OF THOSE WORN-OUT BEINGS, A HIPPED ENGLISHMAN, WHO HAD LOST ALL MORAL TASTE’**

(Johann Joachim Winckelmann on the supposed author Frederick Calvert 6th Baron Baltimore)

16. *Illustrated books - Bibliographical puzzle* - **CALVERT, Frederick**. *Coelestes et inferi*.

**[Venice, Carlo Palese?], 1771.**

*4to (258 x 208 mm); original boards; pp. [4] with engraved title-page, 80 and 28 engraved plates including the engraved frontispiece; woodcut heading and tailpieces; red edges; binding some worn, else a clean copy mostly printed on thick paper.*

**First edition of this fascinating book of which the genesis is still enigmatic, whose supposed author is Frederick Calvert, 6th Baron Baltimore. The work is, apparently, a bibliographical puzzle.**

**Morazzoni** (see below for details) describes a copy printed by Palese in 4to format in 1771, bearing frontispiece and headings (only) by Piazzetta, with no mention of full-page plates.

**The Italian OPAC-SBN online database** describes a copy which looks apparently the same as for Morazzoni, again with frontispiece and headings (only), without plates (*cf.* reference IT\ICCU\PUVE\027869, the sample is digitalized). In our copy the frontispiece is different and as well the engraved title-page, bearing a different style of the letters, and a *cartouche* containing the letters FB, with a crown on top, where instead in the online copy there are capital letters, printer's name (not present here, only the date) and 2 crowns joint by two flags. Furtherly, in this copy the engraved headings and tailpieces are replaced by woodcuts.

**The copy in the British Library** (*cf.* reference 558058027) is described with 82 pages (no mention of plates). The sample described by Brunet (*cf.* I, 629/630) is printed by Palese and there is no mention of plates as well as the copy described by Graesse (*cf.* I, 284).

**Another copy in the Royal Danish Library of Copenhagen** (*cf.* OCLC n. 474839613) is just described as 'illustrated' (perhaps referring only to the engraved headings).

There is an Italian translation of the same year *Gli abitatori del cielo e dell'inferno: poema*, as well printed by Palese, with engraved frontispiece and headings, but without plates.

**The engraved plates in our copy are not signed but much in style of Piazzetta's ones executed for the *Gerusalemme Liberata*, printed in Venice by Albrizzi in 1745.** As Piazzetta died in 1754, they are probably the work of another engraver active in Venice like Giovanni Volpato or perhaps Francesco Bartolozzi, who moved to London in 1764, where he may have met Frederick Calvert.

The supposed author, the controversial **Frederick Calvert**, 6th Baron Baltimore, 1731-1771, (although he exercised almost feudal power in the Province of Maryland, he never once set foot in the colony, treating his estates, including Maryland, largely as sources of revenue) after several extravagances and an exotic living (in 1766, on his return to England from Turkey, he rebuilt his London house in the style of a Turkish harem) a couple of sexual scandals, a trial (he was accused of abduction and rape by Sarah Woodcock), the death of his former wife, who "*died from a hurt she received by a fall out of a Phaeton carriage*", while accompanied by her husband (although Calvert was suspected of foul play, no charges were brought), left England in 1768, traveling through Europe in company with several women, and eventually arrived in Italy where he spent a good deal of time; the German art historian Johann Joachim Winckelmann (1717-1768) described him as being "*one of those worn-out beings, a hipped Englishman, who had lost all physical and moral taste*". Curiously, Calvert died in Naples in 1771, the same year of the publication of this book, of which the genesis is still unclear.

*Morazzoni, Il libro figurato veneziano del Settecento, p. 214.*

**€ 4.000**



COELESTES

et



INFER.

MDCCLXXI.

Venise

#### **APPARENTLY UNRECORDED IN THE STANDARD BIBLIOGRAPHIES.**

##### **EACH PAGE OF TEXT FRAMED WITHIN A LARGE WOODCUT PHYTOMORPHIC BORDER**

17. [CASALE, Stefano Nicola]. Le Muse in concerto dedicate all'eminetissimo [...] cardinale Francesco Barberini nel conseguire sotto i suoi faustissimi auspizi la laurea legale l'illustrissimo signore Anton Francesco Morroni patrizio fermano [...]

**Fermo, per Gio. Franc. Bolis, e Fratelli stamp. arciv., 1711.**

*Small folio (the leaf 260x190 mm); contemporary boards covered with greenish and golden floral paper; pp. [6] with engraved frontispiece and title-page, 80; the spine reinforced with early green paper, internally a clean copy in good condition.*

**Extremely rare and apparently unrecorded in the standard bibliographies** collection of poems by various authors, edited by Stefano Nicola Casale. Typographically refined and interesting book: each page of text framed within a large woodcut border depicting a phytomorphic pattern. Full-page allegorical frontispiece engraved by Hubert Vincent from a subject by Antonio Caldano, depicting an elaborated composition including putti, Muses and the portrait of Cardinal Francesco Barberini (and a couple of bees, his family's distinctive symbol).

**We have not been able to locate any copies on Worldcat; only one sample in Italian institutions (SBN OPAC: IT\ICCU\UM1E\030926).**

**€ 1.000**

##### **ELZEVIAN EDITION OF THE OLDEST KNOWN MEDICAL DOCUMENT AFTER HIPPOCRATES**

18. **CELSUS, Aulus Cornelius.**

A. Corn. Celsi De medicina libri octo, ex recognitione Joh. Antonidæ vander Linden [...]

**Lugduni Batav. apud Johannem Elsevirium, academ. typograph., 1657.**

*12mo; contemporary stiff vellum with paper boards; pp. [24], 558, [2]; in good condition.*

**Interesting Elzevirian edition** of this text, the oldest known medical document after the writings of Hippocrates, by Aulus Cornelius Celsus (25 B.C.-50 A.D.) the first great historian of medicine.

**€ 550**

##### **WHEN CORONELLI DREW THE WORLD**

19. *Important Atlas* - **CORONELLI, Vincenzo.** Isolario.

**In Venetia, 1696-1697.**

*Two volumes in folio (510x375 mm), in contemporary half calf with pink decorated paper boards; (collation and complete list of plates on demand); light browning to first volume from page 250 to final pages, else a marvellous sample with a splendid folding bird's eye view of Venice.*

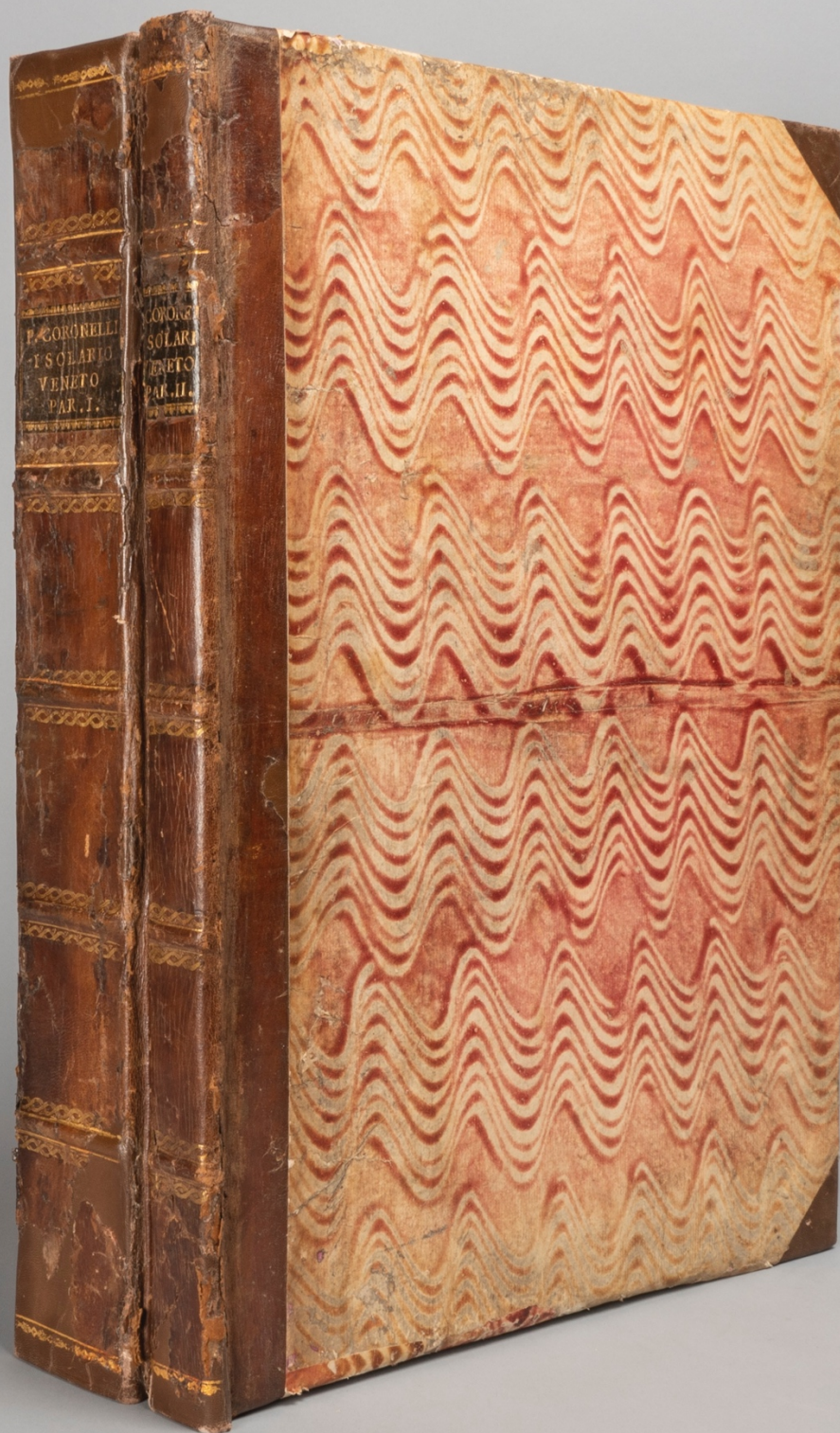
**A splendid copy of one of Coronelli's most ambitious undertakings, with hundreds engravings including 62 double page engraved plates and 41 full page engraved plates including the maps of China, Japan, Madagascar and the Indian islands.**

The Isolario is the second part of the Atlante Veneto with the first volume covering the Mediterranean, Italy and the Adriatic; the second, Britain and Europe, Africa, Japan and Asia, and the West Indies. **Important, fine, large-scale maps by "one of Italy's most illustrious cartographers"** (Shirley).

*Phillips I, 521; Shirley BL, T.COR-13.*

**€ 50.000**





## **A PERFECT MEDIEVAL ROLE MODEL FOR FUTURE NUNS AND WOMEN IN GENERAL**

20. *Nuns* - **COSSALI, Pietro.**

Panegirico in onore della beata Beatrice d'Este fondatrice in Gemmola [...]

***In Padova, nella stamperia Conzatti, 1773.***

*4to (270 x 220 mm); contemporary powder blue paper wrappers, possibly rebacked; pp. 20; title-page very slightly browned, else in good condition.*

**Here is the first (and only) edition of this rare panegyric (no copies in America), or celebratory speech, on Blessed Beatrice I d'Este (1192-1226) and dedicated to Maria Gertrude Vanaxel, prioress of the monastery of Santa Sofia in Padua.**

The author in his introduction explains to which Beatrice d'Este the work is dedicated, describing her as "*first of this name*", therefore excluding it could be about Beatrice d'Este II and III, who were also Blessed. Beatrice I d'Este was the founder of the monastery on Mount Gemola, where she moved in 1221, a couple of years after taking the vows in the Benedictine monastery of Santa Margherita on Mount Salarola.

Cossali, after taking the vows at the Jesuit college in Verona was sent as a preacher in Padua, where he wrote this panegyric. He is convinced that the former noblewoman perfectly embodies the quote from the Apocalypse "*Datae sunt mulieri alae duae, ut volaret in desertum in locum suum: alae duae contemptus mundi, Caritas Dei* (Two wings were given to women to be able to fly to His kingdom: two wings, contempt of the world, and Charity towards God)" (Apocalypse, 12). **Therefore she is a perfect role model for future nuns and women in general.**

Beatrice chose in fact to leave the pleasures and amenities of the noble life to take the vows after seeing the horrors that the war brought to her family: she moved to Mount Salarola following the defeat of the Este family in the first Venetian war between Guelphs and Ghibellines. After that, her older brother Aldobrandino, who succeeded his father, was killed (poisoned) in 1215, and these events caused her to want to take on the religious life.

Beatrice I d'Este was the daughter of marquis Azzo VI (1170-1212) and his second wife Sofia, daughter of Count Umberto III of Savoia (1136-1189), and she lived her years as a child in the castles of Este and Calaone, where she was celebrated by poets for her beauty. She died on Mount Gemola at the age of 34 after becoming ill, probably because of her complete cloistered life. She was beatified by Pope Clement XIII.

Pietro Cossali (1748-1815) was an Italian mathematician who studied and took vows at the Jesuit college of Verona, and then became professor of philosophy, physics, theology, astronomy, meteorology and hydraulics at the University of Parma and of Sublime Calculus at the University of Padua. He is also the author of the first treatise on Algebra ever published in Italy (*Origine, trasporto in Italia, primi progressi in essa dell'algebra. Storia critica di nuove disquisizioni analitiche e metafisiche*, Parma, 1797-1799).

**We have not been able to locate any copies in America or anywhere else outside of Italy.**

**€ 700**



## **SPLENDID ANTHROPOMORPHIC AND-ZOOMORPHIC DESIGNS IN THE AURICULAR STYLE**

21. *Rare suite of engravings* - **CUSTOS, Raphael**. Neue Gradisco Buech.  
**(Augsburg), Lucas Kilian, 1624.**

*Folio (345x240 mm), (sheets 260x190 mm); 19th century half vellum; a collection of 11 engraved plates (including the engraved title) each mounted on larger paper sheet; small wormhole to three sheets, a loss to left top angle of two sheets, minor defectes, else in good condition.*

**Extremely rare decorative collection of much elaborated baroque compositions by Raphael Custos (1590-1664),** German engraver and member of the Kilian family of engravers in Augsburg, after Lucas Kilian (1579-1637). Eleven splendid designs in the auricular style for grilles and grotesque ornament, including anthropomorphic and-zoomorphic patterns and 4 allegorical sheets of the four seasons.

Berlin Katalog n. 49 (under *Kilian*, listing 12 plates - so apparently lacking one plate to our sample - but with the date changed in 1632). *Guilmard, D., Les Maîtres Ornemanistes, Paris, 1880-1881, p. 505, 16.*

**€ 2.000**

## **IT POSSIBLE TO APPROACH DAMER WITHOUT PLAYING INTO THE HOMOPHOBIA THAT WAS LEVELLED AT HER? DAMER (QUITE LITERALLY) CARVED HER WAY AS AN IMPORTANT ARTIST IN HER OWN RIGHT"**

(Olivia Bladen, Family Programmer at the Royal Academy of Arts)

22. **[DAMER, ANNE]** - SCHIAVONETTI, Luigi (after COSWAY, Richard).

The Hon.ble Mrs Damer.

**London, Anthony Molteno, 1794.**

*Stipple engraving, **impressed in sepia colour**, on laid paper (247x200 mm); after a portrait by the English artist Richard Cosway; several restorations along the white margins, not affecting image, else in good condition.*

A rare portrait of Anne Seymour Damer (née Conway) by the Italian engraver Luigi Schiavonetti (1765-1810) after the drawing commissioned by Horace Walpole and kept in the Green Closet at Strawberry Hill executed by the English painter Richard Cosway (1742-1821).

**The stipple engraving is impressed in sepia colour.** The portrait was first published in 1791 and again in 1794 and used later as an illustration in Cunningham's Lives, III, 1830.

**Anne Seymour Damer (1784-1818)** was a British neoclassical sculptor, actor and writer; **honorary exhibitor at the Royal Academy**. She executed busts of George III, Fox and Nelson and of the actress, Elizabeth Farren. She inherited Strawberry Hill from her cousin, Horace Walpole, but lived in nearby York House. As Walpole noted, she stood out as an unusual woman for her time. A well-connected society artist, she exhibited 32 works at the Royal Academy between 1784 and 1818. The diarist and patron of the arts Hester Thrale (1741-1821) observed that she was *a Lady much suspected for liking her own Sex in a criminal Way*.

*"Although there were women with artistic careers in the late eighteenth and early nineteenth centuries, it was almost unprecedented to find them working the medium of sculpture. The historical significance of Damer's achievements should therefore not be underestimated. Damer's life and work can be seen as important to art historical interpretations that focus on 'queering' the canon. As we'll discover, she was seen to subvert gender roles in more ways than one ... Rumours abounded about Damer's intense relationships with the women in her circles, like the popular Drury Lane actress Elizabeth Farren, of whom Damer made a portrait bust in 1778. She was also repeatedly linked with the writer Mary Berry, whose portrait she also sculpted.*

*These relations led to the explicit speculation by some commentators on her sexuality, Damer was referred to as a 'Sapphist' (Sappho being the classical poet from the isle of Lesbos, where the word 'lesbian' derives from)".*

(Olivia Bladen, *Anne Seymour Damer: the 'Sappho' of sculpture*, in *Art UK*, 2020).

**We have not been able to find any other copies of this stipple engraving impressed in sepia colour.**

**€ 800**









*A. Conway Rch. del.*

*L. Schiavonetti sculp.*

*The Hon<sup>ble</sup> M<sup>rs</sup> Damer*

*London. Published as the Act directs March 25 1754. by Art<sup>st</sup> Motterus N<sup>o</sup> 76 St. James's-Str.*

**THE “DISPUTE CONCILIATOR” BETWEEN MEDICINE AND ALCHEMY,  
SCIENCE AND ASTROLOGY, HISTORY AND LEGEND**

23. **D’ABANO, Pietro.** *Conciliator controversiarum [...]  
Venetiis, apud Iuntas, 1565.*

*Folio (330x230 mm); half 18th century stiff vellum with paper boards; ff. [18], 275, [1]; woodcut vignettes to title-page and colophon, woodcut initials, five woodcut illustrations in the text; small marginal stain to title-page, else a nice copy.*

**This is the last 16th century edition (first edition published in 1472) of the most important work by Pietro d’Abano (1250-1316), a personage belonging to history as well as to legend, containing the treatise *De Venenis*, not always present.**

In this work, that wants to be a medicine manual in the intent, d’Abano dedicates time to the study of other sciences, besides medical science, which he believed were related to it: astrology and alchemy.

For he thought that a good physician ought not only to be a good astrologer, but to be able to judge the most propitious and efficacious time for the administration of certain cures or the collection of certain herbs, but also an expert alchemist for the preparation of the most suitable medicines for different ills.

The *Conciliator* openly advocates the connection between the natural world and the stars, the use of magic, enchantments and the use of medicine, and a conception of man and the whole of creation as a harmonious organism regulated by the constellations. In this work the author questiones the existence of demons and also the miracles of the Saints; he denies Providence and tries to explain the resurrection, told in biblical texts, as cases of apparent death.

Pietro d’Abano, latinized in Petrus de Abano or Petrus Patavinus (Abano, 1250-1316), was an Italian philosopher, physician and astrologer, professor of medicine, philosophy and astrology at the University of Paris and from 1306 at the University of Padua; he is also considered the first representative of Paduan Aristotelianism. A friend of Marco Polo, he lived for a long time in Constantinople to learn Greek and Arabic, studying the original texts of Galen, Avicenna and Averroes. He was also the author of various translations of Greek and Arabic scientific texts into Latin: Aristotle’s *Problemata* (to which he added a commentary, the *Expositio Problematum Aristotelis*), Alexander of Aphrodisias’s *Problemata*, various writings by Galen and Dioscorides. He also revised the translation of the works of Abraham ibn ‘Ezra. He earned a great reputation as an author with his work *Conciliator Differentiarum, quæ inter Philosophos et Medicos Versantur*.

Probably Pietro d’Abano inspired Giotto the complex - and in many ways mysterious - pictorial cycle that adorned the Palazzo della Ragione in Padua, lost in a fire and rebuilt after 1420 by some minor painters following the same iconographic scheme. The cycle of frescoes is divided into 333 panels, it takes place on three overlapping bands, and is one of the very rare medieval astrological cycles that have survived to the present day. D’Abano is considered one of the most cultured wits of his time, his doctrine made him pass for a necromancer. It was precisely this doctrine that attracted to him the suspicions of heresy by the Tribunal of the Inquisition. Fifty-three were the most serious charges against him, for he was not only accused of necromancy and averroism, but also of having mocked and questioned in his writings both the miracles of the saints and the existence of demons.

It is said that the fury of the Dominicans lasted well beyond his death in 1315, and that the following year, the Tribunal decreed that the remains of the scholar should still be burned.

The preserved documents, including a profession of faith of 24 May 1315 and the testament (dated two days later) of the same Pietro, who did not leave his property to the heirs, but entrusted them to the protection of the Comune and the acts concerning the possession of such property by the children (1318 and 1321), suggest that Pietro, who died while the trial was in progress, was acquitted. The acquittal would have allowed the family members to take possession of the inheritance. Without foundation is, therefore, the legend that d’Abano was condemned postmortem, and his bones or effigy burned publicly.

**Rare on the market (apparently not for sale and only two records on RBH).**

*Adams A 7; Durling 5; Wellcome I, 4942.*

**€ 2.200**





### THE 'BIG NOSE' PORTRAIT DERIVING FROM A PORTRAIT OF DANTE BY VASARI

24. **DANTE.** Dante con l'espositioni di Christoforo Landino, et d'Alessandro Vellutello [...]

***In Venetia, appresso Gio. Battista, & Gio. Bernardo Sessa, fratelli, 1596.***

*Folio (326x223 mm); contemporary vellum with three sewing thongs visible on spine; housed in a protective slipcase; large woodcut portrait of Dante within architectural oval frame on title-page, ff. (28), 392 (i.e. 396), four unnumbered leaves between 163 and 164, illustrated throughout by 97 woodcut illustrations in text; woodcut initials and ornaments, printer's device at end; boards a bit spotted; a few leaves browned, light marginal spotting, leaves 196-197 irregularly cut in margins and mounted, in general a clean copy with good margins.*

**Third edition of Dante's Commedia with the commentary by Alessandro Vellutello together with that by Cristoforo Landino.** The editions of the Commedia by Sessa, printed respectively in 1564, 1578 and 1596, are also known as the Gran Naso (big nose) editions, because of the peculiar portrait of the author, with the indecipherable monogram AB, on the title-page, probably inspired by Vasari, according to Mortimer. The rich and valuable pictorial apparatus, which stands out from the beginning in the introductory part, and which then develops throughout the text (with some repetitions, though) is the same as Dante's 1544 edition. It is traditionally ascribed to the engraver Francesco Marcolini, from Forlì.

*Adams D 108; BMC STC It p. 210; Brunet II 504; Mambelli 49.*

€ 5.000

### THE SHAPE OF THE PLANTS REVEALS WHAT THEY HEAL

25. **DELLA PORTA, Giovanni Battista.** Phytognomonica Io. Baptistae Portae Neapol. octo libris contenta; in quibus noua, facillimaque affertur methodus, qua plantarum, animalium, metallorum [...]

***Francofurti, apud Ioannem Wechelum & Petrum Fischerum consortes, 1591.***

*8vo; 18th century half vellum; pp. [16], 552; title-page in red and black with woodcut portrait on verso, illustrated with 32 large woodcuts in the text; manuscript note of ownership to title-page; evenly browned.*

**Second edition (the work was originally published in Naples in 1588), illustrated by 32 woodcuts.**

Very interesting work on the **botanical doctrine of signatures**, being Della Porta the real originator of this doctrine in any approximation to a scientific form. Dating from the time of Dioscorides and Galen, the Doctrine of Signatures states that herbs resembling various parts of the body can be used by herbalists to treat ailments of those body parts. This work influenced the herbalists of the next century, notably Johann Popp, William Cole and Nicholas Culpeper, all exponents of Paracelsus and Porta, in their theories of Astrological Botany.

*The back view of a human head with a thick crop of hair is introduced into the block with the Maidenhair Fern, which is an ancient specific for baldness; a Pomegranate with its seeds exposed, and a plant of 'Toothwort,' with its hard, white scale-leaves, are represented in the same figure as a set of human teeth. (Arber, Herbs p. 209) A scorpion completes a picture of plants with articulated seed vessels; a shoot of heliotrope is also included, since, to Porta's vivid imagination its curved flower spike recalled a scorpion's tail (Arber, Herbs pp. 251-2).*

**Giambattista Della Porta** (1536-1615), a Neapolitan natural philosopher and mathematician, was devoted to the study of the secrets of nature.

*Arber, Herbs, pp. 208-10; Durling 3734; Nissen 463; Pritzel 7273.*

€ 1.600



DANTE  
CON L'ESPOSITIONI  
DI CHRISTOFORO LANDINO,  
ET D'ALESSANDRO VELLUTELLO.

*Sopra la sua Comedia dell' Inferno, del Purgatorio, & del Paradiso,  
Con Tauole, Argomenti, & Allegorie; & riformato, riueduto,  
& ridotto alla sua vera Lettura,*  
PER FRANCESCO SANSOVINO FIORENTINO.



IN VENETIA, Appresso Gio. Battista, & Gio. Bernardo Sessa, fratelli. 1596.



## THE FACE REVEALS THE PERSONALITY OF PEOPLE

26. **DELLA PORTA, Giovanni Battista.** De humana fisiognomonia Ionnis Bapitstae Portae Neapolitani [...] *Hanouiæ, apud Guilielmum Antonium, impensis Petri Fischeri Fr., 1593.*

*8vo; 18th century half vellum; pp. [16], 534, [55]; title with woodcut printer's device, two large woodcut portraits of the author (one to title-page verso and the second one to the last leaf of first quire) numerous woodcuts in the text depicting human and animal physiognomies; manuscript notes of ownership to title-page, evenly browned.*

**The rare second edition (being the first edition printed in Germany) of Porta's influential work which is considered one of the first work on Physiognomy.**

In De Humana Physiognomia, Porta sets out to establish a link, in accordance with the prevailing theories of correspondences, between the external form of bodies and the expressions of faces and the psychology of persons by comparing with animal trades. In numerous woodcuts human characters are depicted in comparison with animal counterparts (mammals, birds, etc.).

Giambattista Della Porta was an Italian scholar, polymath and scientist who lived in Naples at the time of the Renaissance, Scientific Revolution and Reformation. He played a seminal role in the development of the academies of the late Renaissance, and he himself established the *Accademia dei Segreti* (*Accademia Secretorum Naturæ*). It met in Della Porta's house in Naples, and it was devoted to discussion and study of the secrets of nature. It is thus no surprise that he was examined by the Inquisition. The academy was thus closed by the Inquisition, and in 1592 all further publication of his works was prohibited. This ban was not lifted until 1598. His academy was a forerunner of the important *Accademia dei Lincei* which was founded in Rome by Federico Cesi in 1603, and which Porta himself joined in 1610.

Della Porta's studies in physiognomy became a main inspiration for Johann Kaspar Lavater in the 18th century (see item n. 46). *Della Porta preceeded Lavater in attempting to estimate human characters by the features. He was the founder of physiognomy, and this is one of the earliest works on the subject* (Garrison & Morton).

*Adams P-1925; Durling 3722; Garrison and Morton; Wellcome I, 5197.*

**€ 1.800**



### VERY RARE 16TH CENTURY WORK ON COLOURS

27. *Art - Science* - **DOLCE, Lodovico.**

Dialogo...nel quale si ragiona della qualità, diversità e proprietà dei colori.

**Venezia, Gio Battista, Marchiò Sessa e fratelli, [1565].**

*8vo, (150x100 mm); contemporary vellum; manuscript title on spine; cc. 87, [1]; woodcut printer's device on title page; antique manuscript numbering, probably previously bound in a sammelband; in good condition.*

**First edition. One of the author's rarest works.** Interesting 16th century work on colours, dealing with them from an art point of view and also in terms of their physical and optical properties.

Lodovico Dolce (1508-1568), was an Italian man of letters and theorist of painting, he was a broadly-based Venetian humanist and prolific author, translator and editor.

**We have been able to locate only two copies in North American libraries, one at Thomas Fisher Rare Book Library and the second at Queen's University, Documents Library, Kingston.**

*Schlosser-Magnino (1935), p. 343; STC It. 220; M. Kemp, La scienza nell'arte, 1994, pp. 301- 302. Cicognara n.113; Gamba 1155.*

**€ 2.500**

### THE DEVIL IS NOT IN THE DETAILS

28. **[EPINAL] - PACHER, Jules - MALBRAN, Charles (lithographer).**

Le Grand Diable d'Argent, Patron de la Finance.

**Epinal, Fabrique de Pellerin, [late 19th century].**

*Coloured lithograph (300x400 mm); top right: Imagerie D'Epinal N. 9; top left: Pellerin & C. imp.-edit.; in good condition.*

**Printed by Imagerie Pellerin in Epinal.** A popular print with a satirical subject which appears on prints from the late 16th century to the 19th century, showing the Money Devil, Patron of Finance, flying above and giving money to a group of men of various trades, ranked left to right from poorest to richest.

There are multiple versions of this subject but the trades and their order are often the same. In this sample you can see a taylor seated on a chair, a painter shown pulling the devil's tail, which is a literal reference to the French expression "tirer le diable par la queue" (i.e. struggling to make ends meet), a baker (possibly), a wine merchant, a cook, and a lawyer.

We have been able to find a sample of this version in the BNF collection with reference 12148/btv1b6938527j and another one in the Bleichroeder Collection, Kress Collection of Business and Economics with reference olvwork308282; a similar sample in Milan at Civica Raccolta delle stampe Achille Bertarelli; for other versions of the same subject see for instance print published by Jean (IFF 68; Hennin cat. No12465); anonymous engraving published by Huot in Paris in the second half of the 17th century ("French Popular Imagery", Arts Council of Great Britain, Hayward Gallery London 26 March-27 May 1974, cat. No.24); a woodcut by Godard II published by Hurez in Cambrai c.1810 (ibid, cat. No.198).

**€ 400**

#### **RARE PRINT BY IMAGERIE PELLERIN IN EPINAL**

29. **[EPINAL]**. Fantaisie Sur "Au clair de la lune".

***[Epinal, Imagerie Pellerin, 19th century].***

*Coloured lithograph (418x310 mm); minor defects else in good condition.*

Rare lithograph by Imagerie Pellerin in Epinal. "Au clair de la lune" is a French folk song of the 18th century. Its composer and lyricist are unknown. Its simple melody is taught to beginners learning an instrument.

**€ 380**

#### **A COLOURED SAMPLE OF THE JEU DE L'AUTOMOBILE BY IMAGERIE PELLERIN IN EPINAL**

30. **[EPINAL]**. Jeu de l'automobile.

***Epinal, Pellerin, 19th century.***

*Coloured lithograph (400x590 mm); with rules in the centre, characters and cars to cut out and assemble to play; normal foldings, else in good condition.*

**Rare game, printed in Epinal by Imagerie Pellerin.** The aim of the game is to get to the garage, avoiding to run over the characters positioned by the players on the path.

**€ 380**

#### **A COLORED SAMPLE OF THE JEU DE L'OIE BY IMAGERIE PELLERIN IN ÉPINAL**

31. **[EPINAL]**. Jeu de l'oie, renouvelle des grecs jeu de plaisir et de récréations.

***[Épinal], Imagerie Pellerin, [1870].***

*Coloured lithograph (400x590 mm); game board with 63 compartments and 24 pawns to crop along the margins; a few small hairline tears to edges, a central light fold, else in good condition.*

Rare Jeu de l'oie in bright, sharp colours, published in Épinal by Imagerie Pellerin in 1870. The Imagerie Pellerin was founded in 1796 by Jean-Charles Pellerin. Claudie Courroy, Le stampe di Epinal dal 1600 ai giorni nostri (Marsilio, 1980).

**€ 350**



**RARE BOOKLET BOUND IN 18TH CENTURY GILT EMBOSSED COLOURED PAPER BINDING**

32. **FONTANA, Giovanni.** Lettera scritta da mons. illustriss. e reuerendiss. Giouanni Fontana vescouo di Ferrara; ad vno predicatore grande suo amico.

***In Ferrara, per Vittorio Baldini stampator episcopale, 1609.***

*8vo (150x110 mm); 18th century gilt embossed coloured paper binding (possibly recased); pp. 27, [5]; in good condition.*

**First and only edition, printed in Ferrara, bound in 18th century gilt embossed coloured paper binding.**

Very interesting letter written by the Bishop of Ferrara Giovanni Fontana (1537-1611) to a young prelate, giving him advises and suggestions, for example on how to behave with women and avoid the “*humano interesse*” (p. 14). He pays attention to the reform of the lower and upper clergy, working on the spiritual and material restoration of his diocese, also taking serious disciplinary measures in implementation of decrees of the Council of Trent.

***OPAC-SBN locates only three copies in Italy, apparently no copies on Worldcat.***

**€ 850**

**EXTREMELY RARE WORK ON PHISICS WITH TWO LETTERS FROM GIORDANO RICCATI**

33. *Phisics* - **FRANCESCHINIS, Francesco Maria.**

Della tensione delle funi dissertazione [...] all'illustre [...] sig. conte Giordano Riccati [...]

***Bassano, 1784.***

*8vo (130x180 mm); contemporary decorated wrappers; pp. XLIII, [2] folding engraved plate; a nice copy.*

**First edition.** Rare on the market. This pamphlet **deals with the physics of exerting tension on cables.**

It is dedicated to the mathematician Giordano Riccati (1709-1790).

**Printed at the end there are two letters from Riccati with calculations, experiments and samples regarding Franceschinis' calculations, in which, referring to Franceschinis's work,** Riccati clarly states: “*ho chiaramente scorto che in essa sostenete la verità*”. Francesco Maria Franceschinis (1756-1840) from Udine, was a professor of mathematics at Bologna and Rome University and a member of the Science Academy of Turin.

***We haven't been able to locate any record neither on RBH nor on sale.***

**€ 900**

#### ON MEAT AND ITS ILLEGAL SALE IN THE 16TH CENTURY VENICE

34. **GASTRONOMY.** Terminationoni fatte nell'eccellentiss. Colleggio delle beccarie. In materia di ogni sorte di carne, & di quelli che commetteranno contrabandi. 1579. 24. marzo, & 9. ottobre 1593.

**[Venezia]: stampata in calle dalle Rasse, [1593?].**

*4to (200x145 mm); disbound; pp. [4]; in good condition.*

Rare 16th century *Parte Presa* (regulation), issued in Venice in 1593, **on meat and its illegal sales. Apparently only two copies in Italy, we have been able to find any other copies outside of Italy.**

**€ 350**

#### A VERY RARE SOURCE OF ART.

##### A CATALOGUE OF THE THEN REAL MUSEO BORBONICO IN NAPLES

35. *Source of art - Antique bronzes - Real Museo Borbonico*

**GELAS, S.** Catalogue des statues en bronze [...] du Musée Bourbonn à Naples.

**Naples, 1820.**

*8vo (200x136 mm); contemporary wrappers (possibly rebacked); pp.40; a very nice uncut sample.*

**First and only edition. Uncommon pocket guide to the antique bronzes of the then Real Museo Borbonico in Naples.** The bronzes described here were either excavated at Pompeii or Herculaneum or came from the Farnese Collection. The critical descriptions give a wealth of information.

**COPAC only locates the Oxford copy; OCLC only locates the Pennsylvania copy in US; and ICCU locates only a copy in Naples.**

**€ 750**

#### A BIBLE FOR GOLDSMITHS, SILVERSMITHS AND SCULPTORS

36. *Illustrated books - GIARDINI, Giovanni.* Promptuarium artis argentariae [...]

**Rome, Faustus Amideus, 1759**

*Folio (365x230 mm); two parts in one volume, in contemporary vellum, title on label at spine, red edges; typographical title-page with engraved vignette to both parts, 100 full-page engraved plates; inkstamp cancelled from the margin of the first titl-page and plate 8; plate 2 with a skillful repair of a square section of margin touching neatline; a very clean and fresh copy.*

Third edition (first published in 1714) of this refined baroque bible for silversmiths, goldsmiths and sculptors collecting one hundred plates engraved by Massimiliano Giuseppe Limpach from Giovanni Giardini's designs.

Giovanni Giardini (1646-1722) was the leading silversmith in Rome under the pontificate of Clement XI between 1700 and 1721. The first part of the present volume concerns ecclesiastic objects (chalices, censers, candlesticks, monstrances, holy water basins, smoke barrels etc), while the second part is more secular (tables, vases, two clocks, centerpieces, globes, candelabres, etc).

*Berlin Katalog 1142; Guilmar 332, 16: 'Elles representent des pieces d'Orfevrie religieuse. Ces riches compositions offrent des modeles de calices, d'ostensoirs, de candelabres, d'encensoirs, etc, dans le genre Louis XIV italien.'*

**€ 3.000**



n.º 99



Ioan. Giardini Inven. et delin.

Max. Joseph Limpach sculp. Romae



**PROBABLY BELONGED TO HENDRICK GOLTZIUS**

37. *Velvet plaque binding* - [GOLTZIUS, Hendrick].

An empty velvet plaque binding with gilt decorations, probably belonged to Hendrick Goltzius.

**[North of Europe, probably late 16th century-early 17th century].**

*Folio (310x220 mm); dark pink binding over wooden boards, both gilt with a thin golden fillet; at centre of each board has been inserted in a carved rectangular space a metallic golden plaque, carved in a very elaborated pattern, with at centre an oval depicting the view of a northern European port, and the Latin words 'des iustitia'; the inlay been nely executed, creating a three-dimensional effect.*

**Provenance:** early manuscript ownership entry at the top of front pastedown: *Di Enrico Goltzio Olandese che morì 1617, so likely belonged to Hendrick Goltzius (1558-1617), the leading German-born Dutch painter and engraver of the Northern Mannerism and early Baroque period (light defects to the texture of velvet, else in good condition).*

**A superb sample of early baroque velvet binding enriched by plaques, executed with technical mastership.**

**€ 4.500**

**FROM THE LIBRARY OF THE DUKE OF CHARTRES,  
LATER IN THE LIBRARY OF PIERRE BERES,  
BOUND BY CHATELIN**

38. *Important bindings - Illustrated Books - Festival Books*

**[GOZZI, Gasparo] - [PIAZZETTA, Giovanni Battista] - [BARTOLOZZI, Francesco].**

Componimenti poetici per l'ingresso solenne alla dignità di procuratore di S. Marco [...]

**[Venezia], nella stamperia Albrizzi, [1764].**

*Folio (364x246 mm); French binding signed by Chatelin made in 1840 in London for Robert d'Orléans, Duke of Chartres, in dark green morocco; gilt border of a triangular roll, quadruple gilt fillets, large gilt floral frame and gilt central Coat of Arms to plates; spine gilt in compartments; board edges richly gilt with dentelles; gilt edges; ff. (43); engraved title-page with the coat of Arms of Manin's family; Lodovico Manin's portrait to title-page verso; text within engraved borders; initials and ornaments; minor defects to the bindings, else in extremely good condition.*

**Famous festival book published for the entrance of Lodovico Manin to the dignity of St. Mark's Procurator, specially bound by Chatelin for the Duke of Chartres.**

Coming from the library of the Duke of Chartres, later in the library of Pierre Beres in Paris, dispersed at Pierre Berge & Associés on December 13th, 2006. **The vignettes and the ornaments are engraved by Francesco Bartolozzi and Giovanni Battista Piazzetta.**

Provenance: **Robert d'Orléans, Duke of Chartres**, second son of Ferdinand Philippe, Duke of Orléans; lived in exile after the Revolution of 1848; fought on the Union side (1861-1862) during the American Civil War; in 1863 married his cousin Françoise d'Orléans, daughter of François Prince of Joinville; enrolled in the French army during the Franco-Prussian War as Robert Le Fort.

*A. Pettoello, Libri illustrati veneziani del Settecento, Venezia 2005, pp. 253-254, n. 330.*

**€ 6.000**











## EXTREMELY RARE SUITE OF EIGHT MAGNIFICENT VIEWS OF VENICE BY CARLO GRUBACS

39. **GRUBACS, Carlo.** Eight views of Venice.

**[Venice, 1825-1836 ca].**

- 1) *Piazza San Marco dalla Basilica*
- 2) *San Pietro di Castello*
- 3) *Ingresso all'Arsenale*
- 4) *Chiesa della Madonna della Salute e Punta della Dogana*
- 5) *Ponte di Rialto*
- 6) *San Giorgio Maggiore*
- 7) *Riva degli Schiavoni*
- 8) *Punta di Santa Marta*

*Eight sheets (210x270 mm ca); tempera on paper; all gouache within double pink framing lines; all inscribed with location in pen and brown ink on verso, all bear numbering in a darker ink on verso; Piazza San Marco dalla Basilica's view signed lower left Grubas; great provenance coming from the collection of **Italico Brass** (1870-1943); very light foxing along the white margins, minor defects, else in very good condition.*

**Extremely rare suite of eight views of Venice by Carlo Grubacs probably executed between 1825 and 1836** (in *Ponte di Rialto*'s view Grubacs depicts the small towers of *Fondaco dei Tedeschi* which were pulled down in 1836 and in *San Giorgio Maggiore*'s view is visible one of the two exagonal towers built on the dock close to the church from 1813 to 1825).

The view of *Piazza San Marco dalla Basilica* is signed lower left *Grubas* (a phonetic adjustment according to the laws of Venetian dialect, cf Fabrizio Magani. *La Venezia dei Grubacs*, Zel Edizioni, 2017, p. 52).

The splendid views, much appreciated for the calm and serene atmosphere, rich in color, light and details, provide a **glimpse of 19th century daily life in Venice**. Bolaffi's *Dizionario enciclopedico dei pittori e degli incisori Italiani dall' XI al XX secolo* praises Grubacs' work, describing how **he re-animated the language of Canaletto with taste and evident self-confidence** and probably for this reason his views of Venice enjoyed widespread popularity in Europe (mostly in France) in the 19th century.

The biographical details of Carlo Grubacs (1802-1878) are scarce and sometimes contradictory. He probably was born in Perasto, Montenegro and studied at the Academy of Fine Arts in Venice where he followed the courses of Giuseppe Bernardino Bison (1762-1844), pupil of Francesco Guardi (1712-1793) and Giuseppe Borsato (1770-1849), professor of Ornato. He worked predominantly in Venice, following in the celebrated footsteps of the great 18th century "*vedutisti*", such as Francesco Guardi and Canaletto.

**Great provenance coming from the collection of Italico Brass** (1870-1943), collector and famous painter, author, as Carlo Grubacs, of several views of Venice. **He created in Venice one of the most important art collections of the time** (among the most illustrious paintings there were works by Tintoretto, Titian and Veronese).

*Fabrizio Magani. La Venezia dei Grubacs, Zel Edizioni, 2017.*

**€ 55.000**



## THE CATALOGUE OF THE PLANTS OF THE BOTANICAL GARDEN OF GÖTTINGEN

### 40. HALLER, Albrecht Von.

Enumeratio Plantarum horti regii et agri gottingensis [...]

**Gottingae, Apud viduam Abrami Vandenhoeckii, 1753.**

*8vo; carta rustica; pp. LXXX, 424, [18]; minor foxing, else in good condition.*

**Interesting book on the botanical garden of Göttingen, one of the largest and most significant scientific collections of plants in Germany, with their classification, by Albrecht von Haller.** Second edition, greatly enlarged, of Haller's 1743 work *Brevis enumeratio stirpium horti Goettingensis*.

**The nice engraved vignette by Martin Tyroff (1705-1759) to title page represents the original structure of the Botanical Garden,** today know as Old Botanical Garden of Göttingen University. It was born as a hortus medicus; gradually extended via adjacent plots within and without the city wall, today it covers an area of 4.5 hectares. Still today it forms one of the largest and most significant scientific collections of plants in Germany. In 1967, as an experimental facility to augment the historic garden was founded the New Botanic Garden of Göttingen University with an extension of 36 hectares.

**Albrecht von Haller** (1708-1777) was a Swiss anatomist, physiologist, bibliographer, poet and also botanic. He's considered one of the best minds of the XVIIIth century for his encyclopedic knowledge. He graduated in Leiden in 1727. From 1736 to 1753 he taught anatomy, surgery and botany at the University of Göttingen, founding, in 1736, the Botanical Garden. The quantity of work achieved by Haller in the seventeen years during which he occupied his Göttingen professorship was immense. He carried on without interruption original investigations in botany, making important contributions to botanical taxonomy that are less visible today because he resisted binomial nomenclature, introduced in 1753 by Carl Linnaeus, that marks the starting point for botanical nomenclature as accepted today. Accordingly, his names, for example for approximately 300 newly described flowering plants, are not valid, and his botanical work failed to have a major impact. Haller was among the first botanists to realize the importance of herbaria to study variation in plants, and he therefore purposely included material from different localities, habitats and developmental phases. He also grew many plants from the Alps himself.

*Stafleu & Cowan 2309.*

€ 850

## FIRST ELZEVRIAN EDITION

### 41. HIPPOCRATES - JOHNSTON, John.

Magni Hippocratis Coi [...] Coacae praenotiones, Graece & Latine. Opus diuinum. Cum versione D. Anutii Foesii mediomatricis: et notis Joh. Jonstoni [...]

**Amstelaedami, ex officina Elzeviriana, 1660.**

*12mo; 18th century half stiff vellum binding with paper boards; pp. [12], 577, [107]; wormholes to very first leaves with minor loss of text, else in good condition.*

**First Elzevirian edition. Edited by John Johnston.**

€ 700

## APPARENTLY NO COPIES NEITHER ON OCLC NOR ON SBN OPAC

### 42. *Classics - Latin* - **HORATIUS FLACCUS, Quintus.**

Q. Horatii Flacci Venusini latinorum lyricorum facile principis Poemata omnia: exactiori multo fide, innumeris ad veram metri rationem locis restituta recognita: variisque adnotationibus aucta.

***Venetiis, Apud Haeredes de Imbertis, 1645.***

*12mo (155x108 mm); contemporary vellum; pp. 306, [12]; woodcut title vignette, head and tail-pieces, initials; a small wormhole to title-page, some defects to last leaves (tears and a loss of paper), else in good condition.*

Interesting Venetian edition of the complete works by the Latin lyric poet Horace containing *Q. Horatii Flacci vita per Petrum Crinitum* and ***De undeuiginti generibus metrorum Horatij Tractatus Aldi Manu.***

Horatius had a significant impact on the development of poetry in Europe. Horace's style is distinguished by a large variety of serious and solemn language to almost everyday speech. He was admitted to the literary circle around Maecenas, after he was introduced by Virgil (Vergilius). Horatius was inspired by Greek examples (especially the archaic poets such as Sappho).

***We haven't been able to locate any copy of this Venetian edition printed in 1645 neither on OPAC-SBN nor on WorldCat.***

**€ 220**

## SEBASTIEN GRYPHIUS' 16TH CENTURY EDITION OF THE WORKS OF HORACE

43. *Classics - Latin* - **HORATIUS FLACCUS, Quintus.** Quinti Horatii Flacci [...] Poemata omnia, ad castigatissimi cuiusque exemplaris fidem quam accuratissime restituta, scholiisque doctissimis illustrata.

***Lugduni, apud Seb. Gryphium, 1547.***

*8vo (165x110 mm); contemporary vellum; pp. 294, [2]; woodcut printer's device to title-page; slight waterstains, else in good condition.*

**Rare 16th century edition by Sébastien Gryphius of the complete works by the Latin lyric poet Horace.**

**€ 400**



## TWO VERY RARE BROADSIDES

44. *Neoclassical ornaments - Florence - Palio Di San Pietro - [HORSES].*

Lista dei cavalli per correre alla bandiera di San Pietro il dì 29 giugno 1816 (and) Lista dei cavalli per correre alla bandiera di San Pietro il dì 29 giugno 1817.

**Firenze, Stamperia Granducale, [1816-1817].**

*A couple of broadsides, bifolios, with the second leaf of each bifolio fully blank; folio (410x285 mm), (410x570 mm, opened); light creasing at centre of each sheet, as once folded in two, both in very good condition.*

**Extremely rare and elegant broadsides** bearing on *recto* of each bifolio the list of horses, typographically printed in black ink, framed by a marvellous decorative neoclassical border, engraved and finely printed in sepia (the 1816 race) and green ink (the 1817 race). The drawings for the coppersheet were by Angelo Cappiardi, both engraved by Antonio Verico.

The text describes the characteristics of the horses participating in the race (eight horses in 1816, and six in the 1817) and the names of their owners.

**€ 1.200**

## DECIPHERING THE HUMAN SOUL

45. *Physiognomy - LAVATER, Jean Gaspar.*

Essai sur la physiognomonie, destiné à faire connaitre l'Homme, et à la faire Aimer.

**A La Haye, 1781 - 1786 - 1803.**

*Four volumes in folio (each 360x300 mm) in attractive, **very decorative, Neoclassical contemporary binding in brown calf**, with fine golden border on boards, golden dentelles on edges, spines finely gilt, golden edges, marbled paper pastedowns; each title-page with engraved vignette, in total pp. 1390 **superbly illustrated with 503 engraved illustrations in the text and 193 engraved plates**; in excellent condition*

**First French edition** of this remarkable work by the Zurich theologian and poet Johann Caspar Lavater (1740-1801), undoubtedly one of the finest editorial achievements of the late 18th century, which was very successful throughout Europe (as not easy to found complete as the 4th volume was edited posthumously, many years after the first 3 volumes). In this essay, published for the first time in German, in Leipzig between 1775 and 1778, Lavater proposes to study and decipher the human soul, that is to say the personality, the feelings and the emotions, in the main features of the face. He takes the example of famous people such as Caesar, Voltaire, Catherine II, etc. but also studies the animals, the skull of the man, the silhouette, the portraits, the physiology (temperaments, state of health, youth, old age), the stature, the attitudes, the gestures, the different parts of the body from the head up to at the feet, the faculties of the human spirit, virtues and vices, women, the resemblances of families, etc.

*Brunet III, 887: "Belle édition, bien préférable, quant à gravures, aux nouvelles édit. de Paris".*

**€ 4.300**

LISTA DEI CAVALLI  
PER CORRERE ALLA BANDIERA  
DI SAN PIETRO

Il dì 29 Giugno 1817.

*Del Sig. Conte Guido della Gherardesca.*

- I. Un Cavallo bajo dorato balzano dal piè sinistro di dietro con testiera di velluto di più colori con stella di metallo in fronte, e placca simile, pennacchio giallo, turchino, e rosso, marcato di num. 6.

*Del Sig. Marchese Capitano Pietro Leopoldo Niccolini.*

- II. Un Cavallo bajo dorato, con testiera celeste, e coccarda bianca, e rossa, e penne simili con coda fasciata di rosso marcato di num. 1.

*Del Sig. Conte Cav. Vincenzio Bardi Serzelli.*

- III. Una Cavalla Baja dorata con testiera rossa, e gialla, marcata di num. 5.

*Del Sig. Cav. Giulio Cesare Bertolini.*

- IV. Un Cavallo bajo con estremità nere con testiera rossa, e rose di più colori, marcato di num. 2.

*Del Sig. Cav. Tenente Francesco Buonaccorsi.*

- V. Un Cavallo morello balzano dal piè diritto, con testiera gialla, e nera, coccarda, e penne simili, marcato di num. 3.

*Del Sig. Anton Domenico Palmieri.*

- VI. Un Cavallo morello balzano dal piè sinistro, con testiera verde guarnita di giallo, con specchio in fronte, marcato di num. 4.

FIRENZE

NELLA STAMPERIA GRANDUCALE.





## FASCINATING ILLUSTRATED VENETIAN EDITION OF THE MASTERPIECE OF MORALISTIC LITERATURE

46. *Illustrated book* - **LA ROCHEFOUCAULD Francois De**. Riflessioni, o sentenze, e massime morali [...]  
***In Venetia, per Domenico Lovisa, s.d. [1680 or 1718].***

*8vo; contemporary carta rustica; pp. [24], 204 with **two engraved plates, one signed by Alessandro Dalla Via**; fine untrimmed copy.*

**Probably the first Italian edition** (first published in 1665), of the masterpiece of French moralistic literature, printed by Domenico Lovisa and illustrated by the famous Italian engraver Alessandro Dalla Via (1668-1724). Francois de La Rochefoucault (1613-1680) was a noted French writer, author of maxims and memoirs, as well as an example of the accomplished 17th century nobleman.

***We have been unable to locate any other copies nor in America neather in UK.***

**€ 380**

## 18TH CENTURY FAMOUS COLLECTION OF TRAVELS

47. **LA HARPE, Jean François De** Compendio della storia generale de' viaggi.

***Venezia, presso Rinaldo Benvenuti [and] Vincenzio Formaleoni, 1781-1785.***

***38 books divided into 19 volumes in 8vo (200x140 mm ca); contemporary half calf; gilt title to leather label to spine; yellow edges; illustrated with folding tables, maps and plates; a nice copy, printed on thick paper, in very good condition.***

**Fascinating collection, very rare to find complete with all the 38 books.** Italian edition of "Histoire Generale des Voyages" by Jean Francois De La Harpe, containing, among others, "I tre Viaggi di Cook e precedenti nel mare del sud", "Vita del Capitano Cook" and "Saggio sulla nautica antica dei veneziani".

**€ 4.000**

## A VIABLE ALTERNATIVE TO GALILEO'S COMPASS (*Riccardi*)

48. *Science* - **LORGNA, Anton-Mario**. Fabbrica ed usi principali della squadra di proporzione.

***Verona, Stamperia Moroni, 1768.***

*4to (260x195 mm); contemporary decorated paper wrappers; untrimmed edges; pp. [12], 67, [1], **2 folding engraved plates by Dionigi Valesi**; etched title vignette by G. D. Lorenzi; fine wide margined copy.*

**First edition. Riccardi considers Lornia's "squadra" or "set square" a viable alternative to Galileo's compass. The work describes the set square and its applications to geometry, mathematics, trigonometry, artillery and nautical charts.** The work is divided into chapters on hydrographic cartography, leveling, ballistics. The artillery canon in the title vignette reflects the author's status as captain of engineers and professor of mathematics at the military college of Castelvechio in Verona. Going on to become a brigadier and general governor of the college, Lorgna (1735-1796) was the founder in 1782 of what is today known as the Accademia Nazionale delle Scienze.

*Riccardi I (ii), 47.7.*

**€ 1.500**



## THE FIRST IMPORTANT CRITICAL EDITION

### 49. *Classic literature* - **LUCRETIUS Carus, Titus - LAMBIN, Denys.**

Titi Lucretii Cari De Rerum Natura Libri Sex. A Dionysio Lambino [...] emendati, atque in antiquum ac nativum statum ferè restituti, & præterea brevibus, & perquam utilibus commentariis illustrati.

***Lyon, Guillaume Rouillé and Philippe Rouillé, 1564.***

*4to (245x165 mm); pp. [xx], 559, [5]; large allegorical woodcut border on title incorporating the date and phrase 'temporum & rerum resurrectio', woodcut initials; text printed in Roman and Greek characters; small marginal wormhole to title-page and rst leaf not affecting text, a few leaves lightly browned, some light foxing, a very good copy in contemporary limp vellum, ink titling to spine, gilt gau ered edges; contemporary purchase note on upper side (faded, name illegible).*

**First edition edited by the French classical scholar Denys Lambin, second issue. This is the first important critical edition of Lucretius.**

'*De rerum natura* (On the Nature of Things) is the longest surviving ancient treatment of Epicurean philosophy. [...] The poem contains details on Epicurean materialism, atomism, and pleasure-centered ethics, as well as rejection of Providence, divine action, and the immortality of the soul. It strongly influenced Renaissance literary language, political theory, ethics, science, and medicine. [...] It survives in 54 Renaissance manuscripts, and 30 editions were printed before 1600. [...] Long before its recovery, the poem carried a stigma thanks to Epicureanism's association with atheism, sensuality, and sin. This increased as its materialism, radical theology and ethics came to be associated with such infamous figures as Machiavelli and Thomas Hobbes. Renaissance figures influenced by Lucretius include Bartolomeo Scala, Pomponio Leto, Marsilio Ficino, Poliziano, Marcello Adriani, Machiavelli, Edmund Spenser, Girolamo Fracastoro, Michel de Montaigne, Francis Bacon, Pierre Gassendi, John Donne, John Milton, Thomas Hobbes, Lucy Hutchinson, and Margaret Cavendish' (A. Palmer, 'Lucretius', in M. Sgarbi (ed.) *Encyclopedia of Renaissance Philosophy*, online).

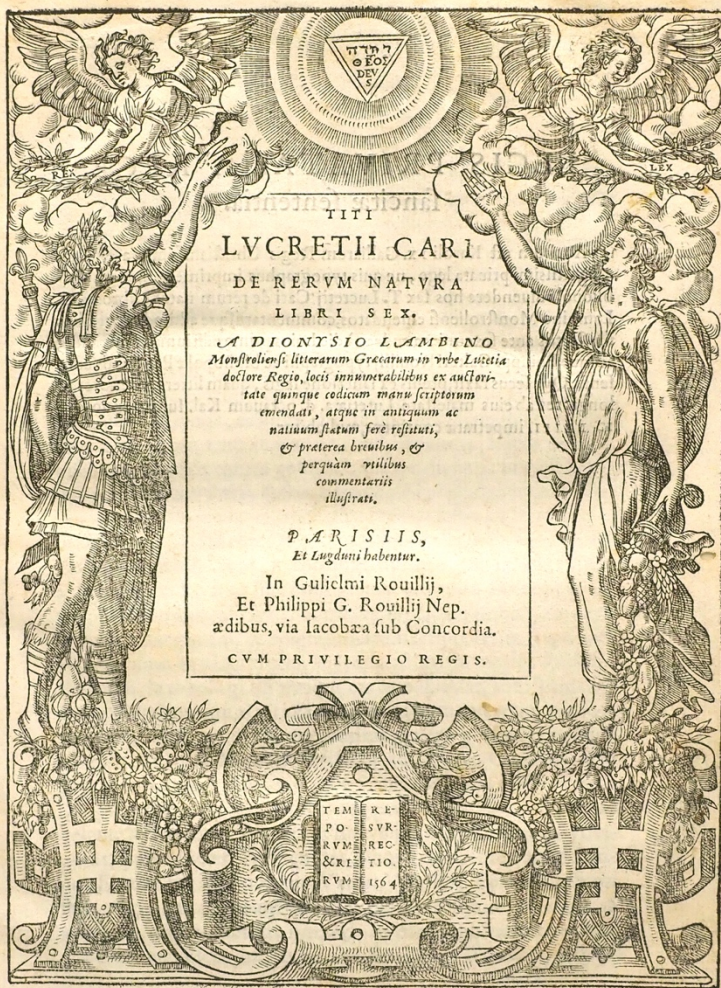
This edition is based on the collation of five manuscripts, three of which Lambin had consulted in Rome, the fourth belonging to his friend Enricus Memmius, and the fifth being the so-called 'Leyden quarto'. In addition, Lambin examined some earlier editions of the text, and studied extensively the old grammarians and Latin poets. His labours, though, were highly rewarded: 'The quickness of his intellect, united with his exquisite knowledge of the language, gave him great power in the field of conjecture, and, for nearly three centuries, his remained the standard text'. 'His reading is as vast as it is accurate, and its results are given in a style of unsurpassed cleanness and beauty' (Sandys). The first issue bears a title dated 1563.

Lambin did not subscribe to Lucretius' atheism and rejection of the notion of providence, nor to his theory of pleasure, or to his rebuttal of the immortality of the soul. However he brought to the fore themes of Epicurean philosophy compatible with Christianity, and emphasized the worth of Lucretius's poetry in itself, thus preserving an appreciation of Lucretius independently from any condemnation of Epicurus.

'The chef d'oeuvre of Denys Lambin, the great French classical scholar. Scholarly yet passionate, his editorial work expresses a deep sympathy for his subject and the prefaces and notes are a monument of erudition and fine vigorous Latinity' (PMM 87).

*Gordon 102. See Munro, Lucretius, pp. 14-16, and J. E. Sandys, A history of classical scholarship (Cambridge, 1908) II, pp. 188-192; PMM 87.*

**€ 2.500**



TITI  
LVCRETII CARI

DE RERVM NATVRA  
LIBRI SEX.

A DIONYSIO LAMBINO  
Monsfrolensi, litterarum Græcarum in urbe Lutetia  
doctore Regio, locis innumerabilibus ex auctori-  
tate quinque codicum manu scriptorum  
emendatis, atque in antiquum ac  
natiuum statum ferè restituti,  
& præterea breuibus, &  
perquam vtilibus  
commentariis  
illustrati.

PARISIIS,  
Et Lugduni habentur.

In Gulielmi Rouillij,  
Et Philippi G. Rouillij Nep.  
ædibus, via Iacobæa sub Concordia.

CVM PRIVILEGIO REGIS.



## INTERESTING BOOK ON WINE

50. **MALENOTTI, Ignazio.** Manuale del vignaiolo toscano.

***Colle, Pacini e Figli, 1831.***

*8vo (150x95 mm); contemporary half vellum; pp. [4], 227, [1]; in good condition.*

**First edition.** Very interesting work by Ignazio Malenotti (1777-1841) on wine and Tuscan vines.

From page 205 "*Catalogo generale di quasi tutte le viti o uve conosciute in Toscana secondo i loro nomi volgari*", **a catalogue describing 87 different types of grapes and vines.**

*Niccoli, p. 562. Sormanni, p. 77. Paleari p. 456. Moretti p. 180. Non in BING.*

**€ 400**

## 17TH CENTURY ILLUSTRATED PHARMACOPOEIA

51. **MANGET, Jean Jacques - SCHRÖDER, Johann - BERNIER, Francois - HOFFMANN Friedrich.**

Pharmacopoea Schrödero-Hoffmanniana illustrata et aucta, qua composita quaeque celebriora, hinc mineralia, vegetabilia & animalia chimico-medice describuntur, [...] Opus selectissimorum quorumque tum pharmacologorum & chymiatricorum, ... Compilavit Iohannes Iacobus Mangetus [...] Cum indicibus variis, [...]

***Genevae: sumptibus Samuelis de Tournes, 1688.***

*Folio (360x235 mm); contemporary vellum; pp. [56], 800, [96] and VI leaves of full-page plates; title-page printed in red and black; slight spotting, browning and waterstains, else in good condition.*

**Interesting pharmacopoeia, illustrated with six full-page engraved plates and other woodcut illustrations and tables in the text.**

Later edition of this dispensatory useful for all merchants, druggists, chirurgions, and apothecaries; it deals with any sorts of metals, precious stones, and minerals, of vegetables and animals, and things that are taken from them, as musk, civet, and how rightly to know them, and how they are to be used in physick; with their several doses.

At leaf 311 recto "Appendix ad pharmacopoeam Schröderianam...", containing "Thesaurus pharmaceuticus" by F. Hoffmann and "Fasciculum medicamentorum singularium" edited by M.B. Bernitz; the Excerpta e pharmacopoea Persica and Excerpta e laboratorio Ceylonico are by François Bernier (p. 780 [i. e. 778]-800).

John Schroder (1600-1664) is one of the that most famous and faithful chymist of its time. He was a German physician and pharmacologist who was the first person to recognise that arsenic was an element. In 1649, he produced the elemental form of arsenic by heating its oxide, and published two methods for its preparation.

**€ 2.300**

PHARMACO-  
POEA  
SCHRODERO  
HOFFMANNIANA



#### PRINTED ON LIGHT BLUE PAPER

52. **MARINO, Giovanni Antonio.** Raccolta di alcuni opuscoli relativi all'uso interno dell'olio d'olivo [...] dedicata all'illustrissimo sig. marchese Carlo Adolfo Faletti di Barolo, Crevacuore, Cavatore ec.

***In Carmagnola, presso Pietro Barbiè stampatore dell'illustrissima città, 1789.***

*8vo; contemporary wrappers; pp. [2], XIV, 76, [4]; very nice copy printed on light blue paper.*

**Probably first edition of this rare work on the different uses of olive oil as treatment for arthritis and rheumatic pains, fevers and other illnesses.**

The work collects some different booklets such as *Saggio sopra l'efficacia dell'olio di olivo nell'artridite vaga reumatica; Dell'uso dell'olio nelle febbri, ed altre malattie Discorso fatto l'anno 1705 da Matteo Giorgi nel congresso dello spedale di Pammattone di Genova secondo l'ordine degli illustrissimi signori protettori; Excerptum ex Mathei Georgii summa institutionum rationalis medicinae libri IV. Methodi theoreticae; Estratto dell'analisi dell'olio d'olivo di Vincenzo Pozzi inserita nel sesto volume degli opuscoli dell'istituto di Bologna.*

***Apparently only two copies in America.***

**€ 500**

#### MARITIME CUSTOMS AND LAWS IN THE WESTERN MEDITERRANEAN

53. **[MARITIME LAW] - [ANONYMOUS].** Libro del consolato de' marinari, nel quale si comprendono tutti gli statuti, & ordini disposti da gli antichi per ogni caso di mercantia, ò di nauigare, cosi à beneficio de' marinari, come de' mercanti, & patron de' nauilij. Con l'aggiunta delle ordinationi sopra l'armate di mare, sicurtà, entrate & vscite.

***In Venetia, per Francesco Lorenzini, 1564.***

*8vo (214x144 mm); contemporary limp vellum binding; ff. (8), 117 (i.e. 118), (2); manuscript title written to recto of first flyleaf, ancient signature to last leaf after text 'Gio Bonorio' by the same hand of the previous manuscript note; evenly browned, tiny wormholes affecting first three and last two leaves, stain affecting upper white margin of the first half of the book; else a nice copy.*

**Exceedingly rare anonymous work on the consulate of the seas and a remarkable source of maritime law.** It consists of a collection of maritime customs of the western Mediterranean used by merchants, sailors and boat owners. It was originally written in Catalan by a private anonymous in Barcelona in the second half of the 14th century, and subsequently translated into many languages. This is probably the second edition with the addition of the Orders of the Sea Armies, that appeared for the first time in the 1649 edition. The dedicatee of this later but equally rare edition is Giovan Battista Pedrezzano, the publisher of the previous editions of 1639 and 1649, to which the publisher Francesco Lorenzini wants to gift this new edition.

Francesco Lorenzini was a publisher and printer from Turin, Italy. Initially active in Venice, its first known edition dates back to 1555, while the last book produced in the lagoon city is dated 1566. Around 1580 he was head of the Compagnia della Stampa, the order of the Italian printers.

**€ 1.650**

LIBRO  
DEL CONSOLATO  
DE' MARINARI,

Nelquale si comprendono tutti gli statuti, & ordini  
disposti da gli antichi per ogni caso di Mercantia,  
ò di Nauigare, così à beneficio de' Marinari,  
come de' Mercanti, & Patron de' Nauilij.

*Con l'aggiunta delle Ordinationi sopra l'Armata  
di Mare, sicurtà, entrate, & uscite.*



IN VENETIA,  
Per Francesco Lorenzini,  
M D LXIII.

1564



## **RARE SUITE PRINTED IN REDDISH SEPIA COLOR**

### **54. MITELLI, Giuseppe Maria.**

L'Enea Vagante Pitture dei Caracci intagliate, e dedicate al Serenissimo Principe Leopoldo Medici  
**Roma, Gio. Iacomo de Rossi, MDCLXIII [1663]**

*Oblong folio (345x495 mm); 19th century boards; a series of 13 engravings, cut to margin of the copperplate and mounted on paper sheet; in good condition.*

**Rare suite printed in reddish sepia color engraved by G. M. Mitelli after Annibale Carracci.** The collection of engravings is composed of the allegorical frontispiece (with the title engraved in an architectural base, surmounted by two putti holding the Medici coat of arms, with festoons and marble balls bearing the classic 'fleur-de-lys' device) and 12 engraved plates.

*Bartsch, XIX, 46-58; Nagler, X, 49-60.*

**€ 3.200**

## **A CLASSICAL MANUAL IN THE 16TH CENTURY VENETIAN ART OF APOTHECARY**

**55. Laxatives - Herbs - MESUE.** I libri di Gio. Mesue de i semplici purgativi, et delle medicine composte [...] **Venetiis, ex bibliotheca Aldina, 1589 (In Venetia: appresso Gio. di Gara, 1589).**

*8vo (150x110 mm); 18th century half stiff vellum with paper boards; pp. [16], 364 [i.e. 362], [46]; woodcut Aldine device to title-page, woodcut initials, last leaf blank, errors in pagination; evenly browned, some spots and stains throughout, signs of use to frontispiece, else in good condition.*

**Interesting work on natural laxatives and herbs in general by Mesue.** A reprint of the Italian translation by the brothers Bartolomeo, Lodovico and Pietro Rositini, published in 1559, **rearranged in this edition to be of easier use for chemists and doctors.**

**It is a real didactic manual aimed at young people, whether they were doctors as apprentices in the apothecary, and a key text to enter the "Venetian Art of Apothecary".**

*"No Arabic originals have been traced, nor is Mesue junior (928-1015) mentioned by any Arabic writer. Probably Latin compilations of the 10th or 11th century, they may have been given, for the sake of its prestige, the name of the real Mesue (Joannes Mesue Damascenus) - Yuhannā ibn Māsawayh, c.777-857"*  
Osler, Sir William. Bibliotheca Osleriana.

Abū Zakariyyā' Yūḥannā ibn Māsawayh, in Latin Mesue Major (777-857), was a Syrian doctor and translator of the *House of Wisdom* in Baghdad. Born to a Jundishapur pharmacist and doctor of Syriac ethnicity and a Slavic mother, he moved to Baghdad and studied under Jibrā'il b. Bakhtīshu'. He wrote mostly in Syriac and Arabic. In Baghdad he was director of a hospital, becoming personal physician to four Abbasid caliphs. He composed a considerable number of medical monographs in Arabic, on topics such as ophthalmology, feverish states, migraine, depression, dietetics, leprosy, medical tests, and medical aphorisms. Ibn Mahasawayh is said to have regularly received patients, discussing various problems with his pupils, including Ḥunayn b. Ishaq. He also translated several works of Greek medicine into Syriac. The Abbasid caliph al-Mu'taṣim had him assign some apes to conduct his dissection experiments. Many writings on anatomy and other medical topics were attributed to him, notably the *Eye Disorder*, which is one of the first systematic treatises of Arabic ophthalmology and the Aphorisms, whose Latin translation was very popular in Western Europe during the Middle Ages.

*Renouard, A.A. Annales de l'impr. des Alde, 3. éd., p. 242, no. 5.*

**€ 1.800**

### THE FIRST SERIOUS STUDY OF THIS SUBJECT (GARRISON-MORTON)

56. **MONRO, Alexander (Secundus)**. A description of all the bursae mucosae of the human body.

**Edinburgh, Printed for C. Elliot, T. Kay, and Co. [...] London and for Charles Elliot, Edinburgh, 1788.**

*Folio (505x315 mm); contemporary light blue paper boards; pp. 60, ff. [10] of illustrated plates, some folding; slightly evenly browned, else a nice untrimmed copy.*

**First edition of this important illustrated work by Alexander Monro, especially relevant because it anatomically describes for the very first time the sacs between the bones and the tendons, the same that were called *bursae mucosae* by Albinus.** *These sacs are illustrated in the ten plates with such precision that has not been improved upon* Heirs of Hippocrates. **Alexander Monro of Craiglockhart** (1733-1817) was a Scottish anatomist, physician and medical educator. To distinguish him as the second of three generations of physicians of the same name, he is known as 'Secundus'. His students included the naval physician and abolitionist Thomas Trotter.

Monro was from the distinguished Monro of Auchenbowie family. His major achievements included, describing the lymphatic system, providing the most detailed elucidation of the musculo-skeletal system to date and introducing clinical medicine into the curriculum. He is known for the Monro-Kellie doctrine on intracranial pressure, a hypothesis developed by Monro and his former pupil George Kellie, who worked as a surgeon in the port of Leith.

*The first serious study of this subject and most original anatomical work by the greatest of the Monro dynasty* (Garrison-Morton); *Russell, British anatomy, 613; Taylor, The Monro Collection, M170.*

€ 1.800

### COMPLETE WITH THE MAP OF VENICE OFTEN MISSING

57. **MORO, Marco**. Assedio di Venezia nel 1849.

**Venice, Lit. Ripamonti Carpano, s.d.**

*Oblong 4to; original binding; 1 lithographic plate with title, 1 lithograph with the map of Venice and 9 sepia color lithographic full page plates: Batteria di Cannoni a S. Giuliano, Batteria di Mortai a S. Giuliano, Batteria di Cannoni alla Paixhans a S. Giuliano, Punta del Forte di S. Giuliano, Batteria laterale ai pilastri del Ponte, Batteria fra gli archi rotti del Ponte, Forte dei Veneziani sul gran Piazzale del Ponte, Interno del Forte dei Veneziani sul gran Piazzale del Ponte, Forte dei Veneziani a S. Secondo; minor defects, some foxing, else in good condition.*

**Very nice album on the siege of Venice in 1849, illustrated by Marco Moro (1817-1885), cased in its original binding and containing a rare lithographic suite complete with title-page, 9 lithographic plates and the map of Venice by Giovanni Battista Garlato (active in Venice in the 19th century), often missing.** The first lithograph by Marco Moro represents the areas of Venice under attack during the First Italian War of Independence (23 March 1848 - 22 August 1849). The siege lasted over twenty days (29 July-22 August 1849) and caused extensive damage to the city. On 22 August 1849, Venice was forced to surrender and thus returned to Austrian control. Six lithographs depict the Austrian front positioned on the Venetian island of San Giuliano, visible to the left of the Liberty bridge that connects Venice to the mainland. The remaining 3 lithographs, on the other hand, show the Venetian front, which was positioned near the station square and the island of San Secondo.

€ 2.000



#### APPARENTLY NOT IN WELLCOME COLLECTION

58. *Surgery - Medicine* - **NUCK, Anton.** V. Cl. D. Antonii Nuck, [...] Operationes & experimenta chirurgica. ***Lugduni Batavorum, apud Cornelium Boutesteyn, 1692.***

*8vo; contemporary paper board binding; pp. [8], 170, [6], ff. [4] of plates; untrimmed; manuscript note of ownership at title-page; leaves of plates browned.*

#### **Rare first edition of this work by Anton Nuck on surgery, with 4 illustrated out-of-text plates.**

Antonius Nuck van Leiden (1650-5 August 1692) was a Dutch physician and anatomist. He studied at Leiden where he received his doctorate in February 1677, with a thesis on diabetes. He continued to practice in Delft. In 1683 he was called to The Hague to teach anatomy at the Collegium anatomicum chirurgicum. He then returned to Leiden where he obtained a chair in medicine and anatomy. His fame attracted many scholars to the citadel. He was also known as an ophthalmologist and dentist. Important are his studies on the lymphatics and salivary glands, of which he was a pioneer: in fact he invented the first scialography, both by introducing a means of "contrast" in the salivary ducts, both in the blood vessels, as Frederik Ruysch (1638-1731) attempted. He also studied the genesis of the aqueous humor: its name is currently linked to Nuck's duct and its pathologies. Hoffmann-Axthelm, S. 210 ff. He is considered a pioneer in the injection of substances into the salivary glands.

***Apparently not in Wellcome or Waller.***

**€ 1.000**

#### RARE PROPAGANDA PAMPHLET AGAINST PITT'S FINANANCIAL MEASURES

59. *Economy - Public Finance and Debts - Great Britain* - **PAINE, Thomas.**

Decadenza del sistema di finanze dell'Inghilterra...traduzione dall'originale inglese con note [...] ***[Venice], Dalle Stampe del cittadino Giovanni Zatta, s.d. [1797].***

*8vo; contemporary wrappers (possibly rebacked); pp. iv, 67; light foxing else in good condition.*

**Venetian edition of this rare propaganda pamphlet containing the Italian translation of *Decline and fall of the English system of finance* by Thomas Paine, published in Paris in 1796** (three Italian edition are known: one edition published in Milan in 1796, the present edition published in Venice without indication of the date of publication, and a third one published in 1796 with publisher and place of publication not identified). **The work contains a harsh attack on the Pitt government's recent financial measures, the economic system, the British monarchy and ruling class, rejecting Pitt's call for national resources. It is a propaganda pamphlet intended to be distributed in the States occupied by France, to be published in all languages.**

**Thomas Paine** (1737-1809) was an English-born American political activist, philosopher, political theorist, and revolutionary. He authored *Common Sense* (1776) and *The American Crisis* (1776-1783), the two most influential pamphlets at the start of the American Revolution, and helped inspire the patriots in 1776 to declare independence from Great Britain. His ideas reflected Enlightenment-era ideals of transnational human rights.

*Goldsmiths'-Kress no. 16776.16. Liana Elda Funaro, Un governo avaro e mercantile. Tre edizioni italiane di un'opera di Tom Paine. Studi Storici, Anno 31, No. 2 (Apr. - Jun., 1990), pp. 481-510.*

**€ 500**

**“LA TERRA NON GIRA, O BESTIE!”** (The Earth doesn't spin, beasts!)

60. *Ice cream astronomy* - **PANERONI, Giovanni**. Broadside with pseudo-astronomical tables.  
***Rudiano, at the expenses of the author, early 20th century.***

*Broadside (600x504 mm); very small and marginal defects, browning and some foldings, else in very good condition considering the quality of the paper itself and the rarity of this such an item.*

**Extremely rare “astronomical” broadside written and printed by Giovanni Paneroni.** Giovanni Paneroni (1871-1950) was an eccentric ice cream maker who became very famous in Brescia and in Milan in the years between the two World Wars for his crazy beliefs supporting the astronomical theory that **the Earth was immobile and flat.**

His theories were based on “empirical observations”: one day, in June, Paneroni tried to park the ice cream cart in the shade; while he rested, he noticed the continuous movement of the shadow, so that he had to move the cart and chase the shadow (nothing compared to Newton's apple). Since that day he was firmly convinced that Galileo was wrong.

Almost a sort of Presocratic, he went around the villages every evening with his cart and his lantern to sell ice creams and at the same time to carry out his mission of spreading true knowledge.

He wrote and printed at his own expense several booklets, pamphlets and broadsides that bequeathed to his wife telling her “with these you will become rich”. One day he said “*Ho conquistato la piazza attaccherò la scienza*” (I have followers among people, I will attack Science), that reminds to the scientific denial of the present day, in which many quacks are very famous on the internet or on social networks. Inexplicably he was never taken into consideration by official Science ... remaining only a French expression to indicate the absurdity of a theory: “*C'est une Paneronnade!*”

***We have not been able to trace any other Paneroni's astronomical broadside.***

*Roberto Viesi, La terra non gira, o bestie! Storia a fumetti di Giovanni Paneroni, astronomo. Gam, 2011.*

**€ 1.500**

## **SUPERCALIFRAGILISTICEXPIALIDOCIOUS**

61. *Fashion* - **[PHOTOGRAPHS] - [LORD SNOWDON]**. [Susie Bick for Complice as Mary Poppins].  
***[1988].***

*Suite of 10 photographs (270 x240 mm); vintage color C-print; Nando Miglio collection; in good condition.*

**Amazing collection of original photographs of the 1988 advertising campaign starring Susie Bick impersonating Mary Poppins** by the British photographer Antony Charles Robert Armstrong-Jones, 1st Earl of Snowdon (1930-2017), husband of Margaret of England (the sister of Queen Elizabeth II).

**The photographs have a great provenance, coming from the collection of Nando Miglio**, iconic 80's famous artistic director of advertising campaigns of famous fashion designers such as Chanel, Dior, Versace, Valentino, Armani and Fendi.

Snowdon was one of the most important British photographers of the second half of the 20th century and an Honorary Fellow of the Royal Photographic Society. The National Portrait Gallery in London, that holds a great selection of his photographs, describes him with these words ‘*Snowdon was influential in bringing an informal approach to royal portraiture. His post-war fashion photographs were credited for ‘enlivening’ Vogue, for which he has been working for over six decades. He is also celebrated for his pioneering photo essays during nearly thirty years at The Sunday Times Magazine (from 1962 to 1990), documenting the arts and social issues.*’ In 2000 The National Portrait Gallery dedicated him an important exhibition: *Photographs by Snowdon: A Retrospective.*

**€ 4.500**



**APPARENTLY NOT LISTED IN WELLCOME COLLECTION  
NOR IN AMERICAN INSTITUTIONS**

62. *General Surgery* - **PIGREO, Pietro**. Chirurgia teorica, e pratica di Pietro Pigreo tradotta dal francese in Italiano da Giuliano Franchieri cerusico Sanese. Per utile de professori, con due tavole una dei capitoli e l'altra delle cose notabili. Al Serenissimo Cosimo III. gran duca di Toscana.

***In Siena, nella stamperia del Pubblico, 1683.***

*8vo (178x115 mm); contemporary carta rustica; pp. (16), 494, [i.e. 520, 8]; a very nice fresh copy.*

**Extremely rare Italian translation by Giuliano Franchieri of Pierre Pigray's work on surgery.**

This pocket manual is divided into ten books dealing with general surgery, illnesses, contagious diseases and medications.

**Pierre Pigray** (1531-1613) was a French surgeon. He was a student of the famous surgeon, Ambroise Paré before qualifying as a master surgeon in 1564. In addition to his service to the wounded in the Battle of Dreux (1562), Pigray was best known for being the surgeon-in-ordinary to King Charles IX, King Henri III, and King Henri IV.

***Apparently very rare translation: we have not been able to locate any records neither on RBH, nor on Vialibri. OCLC lists only one copy at The British Library, apparently not in Wellcome Collection and no copies in America. OPAC SBN lists two different issues, with different dates (1682 and 1683) and different collations.***

**€ 2.000**

**ABOUT PERSPECTIVE OF ARCHITECTURE**

63. **POZZO, Andrea**. Perspectiva pictorum, et architectorum. Pars Prima - Secunda.

***Roma, nella stamperia De' Rossi, 1723 (part I) and Roma, Antonio De Rubeis, 1737 (part II)***

*Two volumes in folio (each 416x280 mm); contemporary full parchment binding, with titles on label at spine; portrait of the author in front of title, each volume with a double frontispiece (Italian and Latin) followed by a large full-page engraving (in volume I the opus by Vincenzo Mariotti, in volume II the opus by Teodoro Ver Cruys); text with **222 full-page splendid plates** (103 in volume I, of which 102 are numbered, and 119 in the second, of which 118 are numbered) inserted in the text, including the **famous triple-folded plate in volume I depicting the fresco of the Saint Ignazio Church in Rome**; text in Italian and Latin; a really clean copy in excellent condition.*

Attractive copy of this, for more than a century, most important and influencing work about perspective of architecture, that contributed richly to the spread of baroque architecture in northern Europe. The first edition of volume I was published in Rome in 1693 and the first edition of volume II followed in 1700, thus followed by separate reprints and translations of the respective volumes, resulting in finding often sets that are so different as the present one.

*Berl. Kat. 4725 (1 ed.); Cicognara 854 (1 ed.); Fowler 251 (note); Vagnetti EIIIb73.*

**€ 4.500**

CHIRVRGIA  
TEORICA, e PRATICA

DI

PIETRO PIGREO

Tradotta dal Francese in Italiano

DA GIVLIANO FRANCHIERI

CERVICO SANESE

*Per utile de' Professori, con due Tavole una  
de' Capitoli, e l'altra delle cose notabili.*

AL SERENISSIMO

COSIMO III.

GRAN DVCA DI TOSCANA.



---

In SIENA, nella Stamparia del Pubblico 1682.  
Con licenza de' Superiori.

## EXTRAORDINARY COLLECTION OF DOCUMENTS ON PROSTITUTION IN VENICE

64. **[PROSTITUTION]. [Vv.Aa].** Leggi e memorie venete sulla prostituzione fino alla caduta della Repubblica. *Venezia, A spese del Conte di Oxford, 1870-1872.*

*Folio; in contemporary brown morocco with gilt Venetian device to covers; pp. [4], VIII, 399, [5] with 6 leaves of plates (including 4 photographic plates of allegorical paintings by Paolo Veronese); text in Italian and Latin, title in red and black, headings, initials and tailpieces in red; occasional light foxing, else in good condition.*

**First edition, one of 150 copies, issued hors commerce, of this extraordinary collection of historical documents relating to prostitution in Venice, many regarding its impact on public health in the republic.** Following a catalogue of Venetian courtesans, with their addresses and prices, and a list of prostitutes prosecuted between 1579 and 1617, the main part of the work comprises transcripts of numerous statutes, decrees and proclamations from 1228 to 1796, drawn from archival sources. Many of the texts were issued by the 'Provveditori alla Sanita' and several contain references to syphilis (referred to as 'mal francese' and 'morbo gallico'). Also included are transcripts of sentences issued against various individuals for prostitution, running brothels, abduction, and sexual crimes.

€ 1.200

## AN EXTREMELY RARE ENTIRE SHEET REMONDINI PAPER, UNCUT AND NEVER USED

65. **[REMONDINI PRESS.]** An original and entire-sheet paper. *Bassano, Remondini, second half of the 18th century.*

*One sheet, (460x370 mm ca); woodcut on laid paper, very good condition.*

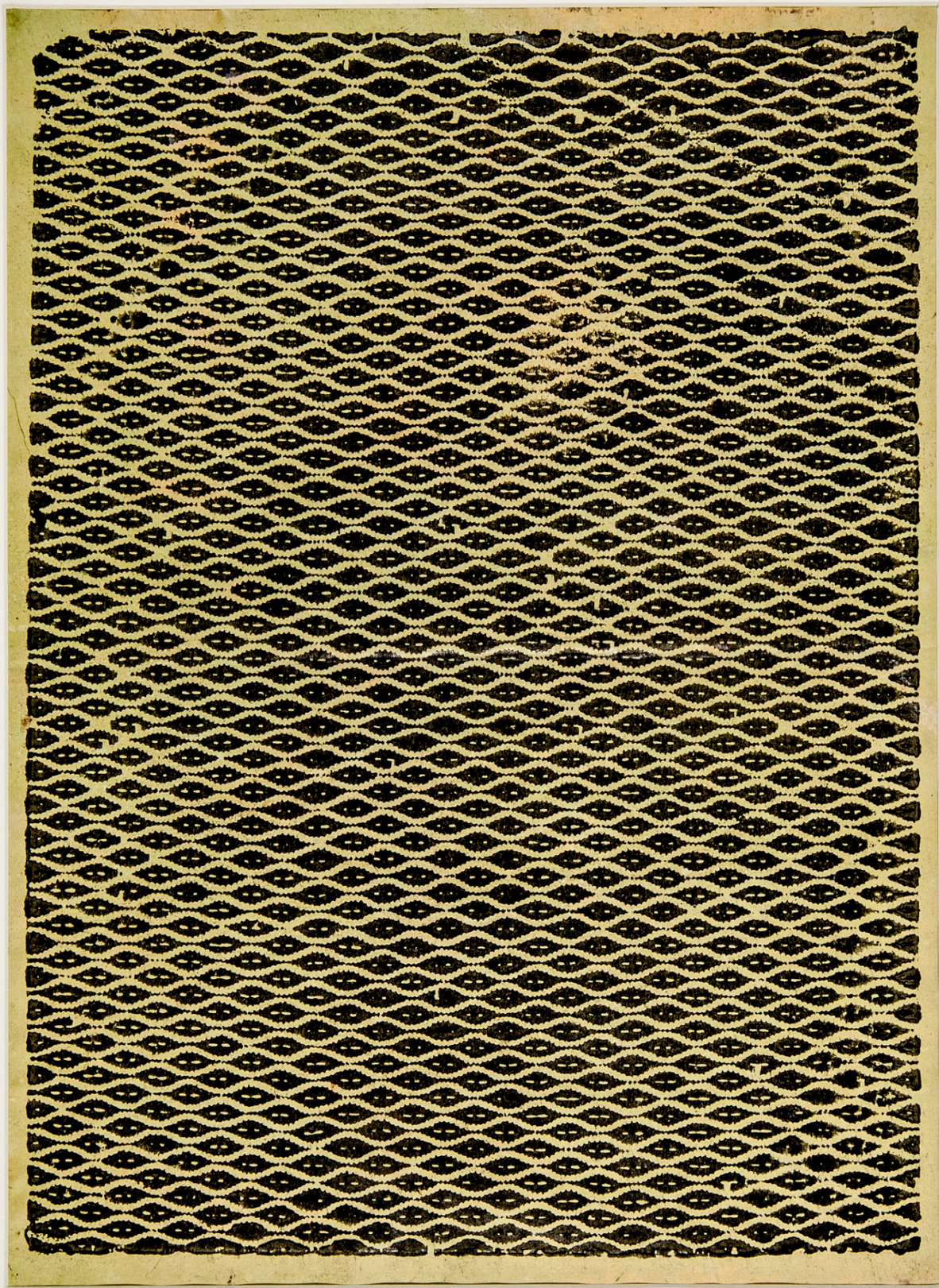
**An extremely rare entire sheet Remondini paper, uncut and never used.**

The Remondini press, one of the most important in Italy between the seventeenth and nineteenth centuries, produced papers such as these for a number of uses, such as bindings, furniture decoration and wallpaper. Remondini papers were famous in Italy, Europe, even America, though for the latter market shipping across the Atlantic proved too difficult. In the eighteenth century there were more than fifty merchants in Europe selling for Remondini, and a network of travelling salesmen disseminated their prints. In 1792 the seats of the newly-built La Fenice, Venice's premier theatre, were upholstered with Remondini papers. The history of the Remondini press is closely tied to the dominance of the Venetian Republic; the press would suffer as a result of the Republic's demise, though it survived until 1861.

*Besides those in the Remondini Museum in Bassano del Grappa we have been unable to locate further examples. Cf. Mario Infelise, Remondini un editore del Settecento (Milan, 1990); Piccarda Quilici, Carte decorate nella legatoria del '700 (Rome, 1989).*

€ 600







## THE CONTINUE HOSTILITY BETWEEN VENICE AND THE TURKS AT THE END OF THE SIXTEENTH CENTURY

66. *Turks - Uskoks - Venice* - **RIDOLFI SFORZA, Bartolomeo.**

Vita di Giacompo Foscarini caualiere, e procuratore di S. Marco [...]

***In Venetia, per li figliuoli Pinelli, 1745.***

*4to (255x193 mm); contemporary carta rustica; pp. [8], 127, [1]; in good condition.*

Rare. Third edition of this work on the life of Jacopo Foscarini written in Latin by Giovanni Antonio Ridolfi Sforza and translated by his son Bartolomeo Ridolfi sforza. Since Jacopo Foscarini (1523-1603) is one of the most eminent personalities (Ambassador, Captain General of the Sea, St. Mark's Procurator) in a crucial time (the continuous 16th century battles for the control of the Mediterranean Sea).

**In addition to being a biography, this book is also a formidable and fascinating account of the events that occurred at that time and involved the Republic of Venice and Turks.**

The book describes Foscarini's travels to France and England as ambassador, to Dalmatia and to Candia as General; his trips and his role in Corfù, his embassies to the Popes, dealing with the attacks of the Uskoks and the war with the Turks; **it also reports fascinating information about the new marble construction of the Rialto Bridge (Foscarini presided over the construction).**

***Apparently OPAC-SBN locates only one copy of this edition.***

**€ 650**

## A TOY-BOOK TO CELEBRATE QUEEN ELIZABETH II

67. *Coronation - Queen Elizabeth II* - **SHAW, C. K.** The coronation cut-out model book.

***[London, Odhams Press, printed by Waterlow & sons limited, s.d. but 1953?].***

*Oblong 4to; original pictorial wrappers; ll. 22 (12 pages of text with black-and-white printed illustrations and 10 sheets of full-colour cardboard with punch-out perforations); spine in red cloth; a very good copy with the cardboard 'cut-outs' completely unused and intact.*

**A toy-book to celebrate the Coronation of Queen Elizabeth II with a description of the splendid state procession.** It is divided into four 'stories': 'The Story of the Coronation'; 'The Story of Buckingham Palace', with an accompanying model of Buckingham Palace and instructions; 'The Story of the State Coach', with models of the Gold Coach and its retinue, comprising four pairs of Windsor Greys and postillons, eight grooms, six household footmen, four yeomen of the Queen's Bodyguard and four mounted horseguards; and 'The Story of Westminster Abbey', with a scale model and full instructions.

***OCLC notes Princeton only (giving the date 1952); a second copy at the V&A (giving 1953).***

**€ 500**

V I T A  
DI GIACOPO  
FOSCARINI

Caualiere , e Procuratore di  
San Marco .

T R A D O T T A  
PER BARTHOLOMEO  
RIDOLFI SFORZA D.



IN VENETIA, MDCCXLV.

PER LI FIGLIUOLI PINELLI.

*Con Licenza de' Superiori , e Privilegio.*



## THE FIRST REPRESENTATION OF THE FORCEPS TO ROTATE THE FETAL HEAD

68. **SMELLIE, William.** Anatomical tables with explanations, and an abridgement of the practice of midwifery with a view to illustrate a treatise on that subject, and collection of cases.

***Edinburgh, William Creech, 1787.***

*Folio; contemporary boards; 44 unnumbered pages, 40 leaves of plates; a very large copy in good condition.*

**A splendid sample of the most detailed and largest 18th century obstetrical atlas by William Smellie,** the father of British midwifery who was the first to use forceps to rotate the fetal head and the first to use them on the head in a breech delivery.

In 1754 Smellie published *A Set of Anatomical Tables, with Explanations, and an Abridgement, of the Practice of Midwifery* which illustrated a number of complications possible in childbirth and gives detailed directions for delivery. This edition, with a different title, presents 39 engravings apparently made from the original plates engraved by Charles Grignon (26 plates were based on drawings by the Dutch comparative anatomist Jan van Rymsdyk (1730-1790 ca.), 11 plates were designed by Pieter Camper (1722-1789) and Smellie himself is believed to have drawn the illustrations for the other 2 plates. The last plate, the 40th, published here for the first time, is an additional plate by the late Thomas Young.

The plates by Camper and Van Rymsdyk, among the greatest medical illustrators of the 18th century, are extremely detailed and illustrate: the structure of women pelvis, the structure of the female reproductive system, how the uterus presents itself during the months of pregnancy, a front view of two twins in uterus, the position of the fetus in the uterus during the last month of pregnancy, the use of forceps to facilitate the birth and finally, examples of fetus in breech position.

Smellie made important modifications to the first forceps invented by Chamberlen family, included shortening and curving the blades and perfecting a locking mechanism. The forceps challenged the commonly accepted concept of saving the mother over the child in times of complication, in fact through the introduction of this instrument more delicate maneuvers could be performed and therefore obstetricians were able to equally weigh the life of the mother and child and were more often able to resolve the problem and save both. However he believed in natural childbirth and non-interference whenever possible.

William Smellie (1697-1763) was one of the first notable man-midwives in Great Britain. He eventually became one of the greatest figures in obstetrical history. However Smellie's work was not without opposition. At the time, midwifery was a female-dominated profession. Most female midwives argued that it was inappropriate for men to assist women with childbirth, and many patients agreed. Smellie became a member of the Faculty of Medicine and Surgery in Glasgow in 1733, and in 1739 decided to go to London solely to increase his practical experience of midwifery. In 1741 he began a series of theoretical-practical courses on the profession of midwife, and after four years, in 1745, he obtained a degree in medicine at Glasgow. He had over then 900 pupils, but the most famous is William Hunter (1718-1783) who followed in the footsteps and become the personal physician of Queen Charlotte, wife of King George III.

*Garrison-Morton 6154.1; Grolier/Medicine 43B; Heirs of Hippocrates 826; Norman 1955; Vaulted Treasures: Historical Medical Books at the Claude Moore Health Sciences, 2007.*

**€ 2.600**

**DELUXE ISSUE OF THE LIMITED EDITION OF 250 COPIES  
OF THE FIRST EDITION SIGNED BY DOROTHY STANLEY**

69. *African explorer - Autobiography - Limited edition*

**STANLEY, Henry Morton.**

The autobiography of sir Henry Morton Stanley. Edited by his wife, Dorothy Stanley. With Sixteen Photogravures and a Map [...].

***Sampson Low, Marston and Co., Ltd., London, 1909.***

*4to (280x190 mm); original full green morocco binding with gilt frames to both boards, gilt-stamped silhouette of Africa with initials "H.M.S." on front cover, gilt title to spine, top edges gilt; pp. XVII, (1), 551, (1), 16 photographs (including frontispiece), a folding facsimile letter, a folding map; deluxe limited edition of 250 copies signed by Dorothy Stanley, of which this is number 7; some minor wear to covers, very slight occasional foxing, else a very nice copy.*

**This is a rare copy of the deluxe issue of the first edition of Henry Morton Stanley's autobiography, edited and signed by his wife Dorothy, limited to only 250 copies, of which ours is number 7.**

Most of the work is dedicated to Stanley's formative years, which he lived between Wales and America: "*It was the American Stanley, the man who had seen the wheel-ruts of pioneer wagons on the western prairie and young sturdy towns on recent Indian battle-grounds, who looked at the Congo region and saw nothing there to daunt determined men thoroughly equipped with the means and methods of civilization.*" DAB.

The reason behind this choice is probably to give emphasis to the idea of the self-made man, which Stanley proclaimed himself to be. In fact, his *Autobiography* is considered a monument to his era's ideals of self-creation. Adam Hochschild, *King Leopold's Ghost* (Houghton Mifflin, 1998).

**Henry Morton Stanley** is considered the most accomplished African explorer of the 19th century. He was born John Rowlands in 1841, the illegitimate son of a housemaid in Wales, and he moved to America in 1859 to run from the *abuse* he was suffering from his family. He started working for a cotton merchant in New Orleans, Henry Morton Stanley, who "adopted" him and gave him his own name.

*DAB XVII, pp. 509-13.*

**€ 3.200**



**"WITHOUT EXCEPTION, THE MOST ELABORATE TREATISE ON SWORDSMANSHIP,  
AND PROBABLY ONE OF THE MOST MARVELOUS PRINTED WORKS EXTANT,  
FROM A TYPOGRAPHIC AND ARTISTIC POINT OF VIEW" (*Egerton Castle*)**

70. *Illustrated book - Fencing - Geometry* - **THIBAUT, Gérard D'Anverse.**

Académie de l'espée, ou se démontrent par reigles mathématique, sur le fondement d'un cercle mysterieux, la theorie et pratique des vrais et jusqu'a present incognus secrets du maniemment des armes, a pied et a cheval.

***Leiden, Elzevier, 1628 [but 1630].***

*Folio, 560x420 mm; 19th century half brown leather binding; spine divided into 6 compartments with gilt stamped filet and decorations, gilt title on red morocco label placed in the second compartment from the top; plates covered in brown paper; cc. 138, [4] of text; ff. 57 of plates; 2 books bound in one volume; part I with 16 preliminary leaves including the engraved title, engraved portrait, 9 armorial plates, 33 numbered engravings, all but one double-page, and each with 4-12 pages of explanatory text; part II with 13 double-page plates and explanatory text; **57 plates at all including title, complete**; some minor restorations to title-page; restorations at inner margins of some leaves of first quire.*

**First edition of the "Academie de l'espée" ("Academy of the Sword") by Gérard Thibault d'Anvers, the most elaborate fencing manual ever written.** It was the work of several years, richly illustrated with 57 lavish marvellous plates, most of which are double page, prepared by a team of sixteen master engravers (Robert Beaudoux, Boetius and Schelderic a Bolswert, Jacob A Borcht, Wilhelm Delff, Peter Isselburg, Peter de Jode, Nicolas Lastman, Adrian Matham, Egbert van Panderen, Crispin de Passe, Crispian Queborn, Salomon Saorn, Egbert Van Panderen, P. Serwouter and Andreas Stockius).

Thibault's work treats the use of the rapier after the Spanish style La Verdadera Destreza ("the True Skill"). This sumptuous work was sponsored by King Louis XIII of France and many kings and princes of Europe gave their support to the publication, and their grand engraved arms are each represented on the 9 dedicatory pages. The author is well-known **for its use of intricate geometrical figures**. The core concept of his theoretical fencing system **is based on the mathematical and geometrical principle of the use of the so-called "mysterious circle" as the basis of the work.**

The title page indicates that it was completed in 1628, but it wasn't printed until 1630 (a year after Thibault's death) in Leiden, Netherlands. The first chapters deal with the proportions of the human body in relation to the circle of movement and sword, the correct posture and guidance of the sword, the attitude towards the other, the attacks and correct proportions. From chapter 9 onwards he treats instincts and feelings during the attack. Chapters 15-20 describe the clash of the swords and the correct body and step guidance. The twentieth chapter is devoted to the sword's guidance alone. The remaining chapters discuss other techniques of fencing, while the last chapter also takes into account contemporary fencing techniques.

**Gérard Thibault** from Antwerp (circa 1574-1627) was a Dutch fencing master.

The fencing historian Egerton Castle characterized the work "*without exception, the most elaborate treatise on swordsmanship, and probably one of the most marvelous printed works extant, from a typographic and artistic point of view*" (see Castle, *Schools and Masters of Fencing: From The Middle Ages to the Eighteenth Century*).

*Brunet V 815; Copinger 4705; Lipperheide 2960; Rosenwald 1427; Willems 302.*

**€ 45.000**





## RARE EMBLEM BOOK COMING FROM THE JOHN LANDWEHR'S COLLECTION

71. **VAENIUS, Otto.** Emblemata aliquot Selectoria Amatoria.

**Amsterdam, apud Gulj. Ianssonium, 1618.**

*Oblong 24mo; modern vellum; 68 engraved emblems (of 70) after Otto Vaenius, title and emblems on D1 and L5 supplied in facsimile, text in Latin, Dutch and French, preliminaries slight stained, a few sheets trimmed at upper edge, occasionally affecting running titles, A3 and A4 trimmed at lower edge, just touching letters, 5 plates with early light pink colouring.*

**A rare miniature emblem book coming from the John Landwehr's collection with his bookplate.**

*Landwehr, Low Countries, 836; Landwehr Romanic, 752; De Vries 47; Praz p. 525.*

**€ 1.600**

## ONE OF THE FIRST SMALL-SCALE GENERAL ATLAS OF CITY PLANS AND VIEWS

72. *Atlas* - **VALEGIO, Francesco.**

Nuova Raccolta di tutte le più illustri et famose città di tutto il mondo.

**Venice, 1595.**

Oblong 8vo (130x170 mm); 17th century mottled calf, spine with raised bands; **engraved architectural folded title-page** (350x260 mm) **and 315 plates on single sheets** with good margins, many signed in the print, several with additional early manuscript titles, all numbered by hand; various repairs to folding title-page, sign of use, foxing, slightly worn.

**Extremely rare 16th century compendium of miniaturized city plans and views of the world, containing 315 plates.** Given the extreme rarity, definitive collation is not possible. Copies nearly always differ in number of illustrations, but this sample having more plates than normal (we have been able to trace a copy with 243 plates and a second one apparently with only 144 plates).

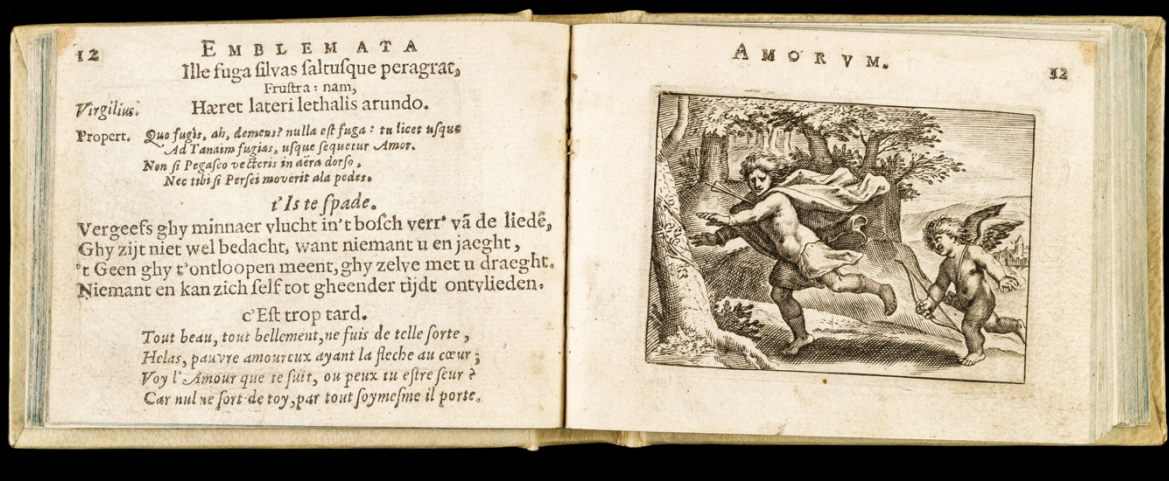
Some plates are broadly based on the birds-eye views of Braun and Hogenberg's *Civitates Orbis Terrarum*. Many plates are signed by Valegio. The plates illustrate the most important cities of Europe, some cities of Africa and Asia, including London, Mexico, Nicosia, Jerusalem (there are many Italian cities such as Rome, Ancient Rome, Venice, Milan, Florence ect).

**Francesco Valegio** is a publisher and engraver who worked in Venice in the 16th century.

*Cremonini, L'Italia nelle vedute e carte, p. 40; Darlington & Howgego, n. 4.*

**€ 36.000**





## ACCORDING TO CUSHING THE FIRST ISSUE OF THE ONLY COLLECTED EDITION OF VESALIUS' WORKS

### 73. *Anatomical Atlas* - **VESALIUS, Andreas.**

Andreae Vesalii invictissimi Caroli V. Imperatoris medici Opera omnia anatomica & chirurgica / cura Hermanni Boerhaave ... & Bernhardi Siegfried Albini ... tomus primus [-secundus].

***Lugduni Batavorum: Apud Joannem du Vivie et Joan. Herm. Verbeek ..., MDCCXXV [1725].***

*2 volumes in folio; contemporary vellum; pp. [46], 572 and 67 plates of which 2 foldings; pp. [8], 577-684, [2], 685-1156, [52], ff. numbered 68-76 and 77-79 of plates of which 8 foldings; copperplate frontispiece, title in red and black ink, title vignette, and figures within the text; woodcut initials and tail-pieces; typeset marginalia; issue without the plates 76 a,b,c, see below; a very nice copy.*

**A marvellous sample of the only collected edition of Vesalius' works, edited by Hermann Boerhaave (1668-1738) in collaboration with his younger colleague, the anatomist Bernhard Siegfried Albinus (1697-1770).**

His collected edition includes, in volume I, the *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 *Chirurgia magna*, edited by Borgarucci and published under the name of Vesalius, is generally regarded as spurious, but may have been compiled from the class notes of Vesalius' pupils (Harvey Cushing. *A bio-bibliography of Andreas Vesalius*. 1943, p. 216-217).

Since the survival of the woodblocks was unknown to Boerhaave, the present edition is illustrated with engraved plates by Jan Wandelaar copied exactly from the original woodcuts. The faithful rendering indicates their continued scientific value almost two centuries after their production.

*"This elaborate edition of Vesalius was put out without regard for expense. The topography is excellent and the plates skillfully engraved. The majority are copper plates but a few of the smaller are wood-blocks"* Cushing.

**It is probable that this is the first issue of the book and that plates 76,b,c were only inserted later in the second issue. As indicated by Cushing (and noted in descriptions of other copies) only 12 plates are found in volume 2, which is the case here.**

*Blake, J. NLM 18th cent., p. 473;*

*Brunet V, 1151;*

*Cushing, VI. D.-8;*

*G.A. Lindeboom, Bibliographia Boerhaaviana (Leiden 1959) 554;*

*Norman 2143.*

**€ 6.000**







## A BLAST FROM THE PAST

74. **[WATSON, Albert]**. [Claudia Schiffer].  
**[1990]**.

*Suite of 2 photographs (505x405 mm); vintage gelatin silver prints; from Nando Miglio collection.*

**Two proofs for the 1990 catalog of the 1980's emblematic fashion brand Byblos, depicting Claudia Schiffer, one of the most iconic faces of the 1990's. The photographer for the campaign was Albert Watson, the art director was Nando Miglio.**

**Nando Miglio** was one of the most famous 80s artistic director of advertising campaigns and fashion shows for brands such as Valentino, Versace, Armani, Fendi, Dior and Chanel. He directed advertising campaigns edited by photographers such as Watson, Penn, Newton, Avedon, Krieger, Snowdon. In '84, he "staged" Genny's parade at the White House for Ronald and Nancy Reagan. From '83 to '87, he took care of the press office and the global image of Gucci.

**Albert Watson** (born 1942) is a Scottish fashion, celebrity and art photographer. He has shot over 100 covers of Vogue and 40 covers of Rolling Stone magazine since the mid-1970s, and has created major advertising campaigns for clients such as Prada, Chanel and Levis. Watson has also taken some well-known photographs, from the portrait of Steve Jobs that appeared on the cover of his biography, a photo of Alfred Hitchcock holding a plucked goose, and a portrait of a nude Kate Moss taken on her 19th birthday.

Watson's prints of his photography are exhibited in galleries and museums worldwide. Photo District News named him one of the 20 most influential photographers of all time, along with Richard Avedon and Irving Penn, among others. Watson has won numerous honors, including a Lucie Award, a Grammy Award, the Hasselblad Masters Award and three ANDY Awards.

He was awarded The Royal Photographic Society's Centenary Medal and Honorary Fellowship (HonFRPS) in recognition of a sustained, significant contribution to the art of photography in 2010. Queen Elizabeth II awarded Watson an Order of the British Empire (OBE) in June 2015 for 'services to photography'.

**Claudia Maria Schiffer**, born 25 August 1970, is a German model, actress, and fashion designer, based in the United Kingdom. She rose to fame in the 1990s as one of the world's most successful models, quickly attaining supermodel status.

**€ 3.500**





## **A 17TH CENTURY CURIOUS SOURCE ON ROMAN NUMISMATIC AND HISTORY OF COLLECTING**

75. **ZABARELLA, Giacomo.** Il Corelio del co. Giacomo Zabarella dove si vedono le origini di Este, & della nobilissima fameglia [sic] Corera di Venezia. Dedicato alli molto illustri signori Deputati, et al magnifico Consiglio di Este.

**Padova, Paolo Frambotto, 1664.**

*4to; contemporary vellum; pp. [8], 80 with illustrations in the text; in good condition.*

**First and only edition of this illustrated book on the genealogic history of Correr family, an important source of Roman numismatic and history of collecting in Italy during the 18th century.**

In this work Zabarella describes the mythical origins and the deeds of the most great figures of the Venetian Correr family. In his opinion the Correr family derived from Coreli dynasty, which would be descended from the king of Paphlagonia Corilus or Corelus.

**Zabarella deals with the Roman era, using epigraphies and numismatic sources to connect the Correr family with the Roman history.** The text is widely illustrated, depicting Roman coins to explain the structure of the government. We were able to individuate: a *denarius* of Adriano's epoch with his bust on recto and the moon with seven stars on verso (p. 20), a *denarius* of Sabina Augusta with her bust on recto and the personification of Concordia seated on a throne on verso (p. 20), a *sesterzio* of Caligola epoch with on recto the writting SPQR P.P. OB CIVES SERVATOS inside a vegetable crown (p. 34), a coin with the bust of the emperor Galba on recto and the written SPQR O. B. C S on verso, inside a vegetable crown (p. 35), two denarius on page 37, one with the head of Silla and Cornelius Rufus, and one with the effigies of Cesar on recto and on verso Venus holding the personification of victory, the last illustration of a coin at page 39 representing the verso of a *denarius* with the figure of Augustus or Caligola, seated on curule chair with a branch in right hand.

According to Zabarella, this illustrations are derived from his personal collection of coins, from the collection of his friend Giovanni Galvano and from the collection of the count Giovanni de Lazara (1621-1690) one of the most famous collector of numismatic in North Italy. This work testifies that numismatic played a leading role in collecting and in historical studies in Italy in the 17th century.

**Jacopo Zabarella** (1599-1679) was an Italian academic and genealogist.

**€ 380**

## **VENETIAN ANTIQUITIES-SOURCE OF ART**

76. **ZANETTI, Girolamo Francesco.**

Vrna Contarena ab Hier. Franc. Zanettio nunc primum tentata [...]

**Venetiis, 1752 ([Venice]: Ioannes Baptista Albritius Hier. fil. excudebat).**

*4to (220x155 mm); pp. XVI, one out-of-text engraved leaf illustrating the urn; rebound in modern brown paper boards; very nice clean copy.*

**First edition of this exceedingly rare essay on the Contarena Urn, named so because of its belonging to the Contarini Venetian family.**

*Manuale bibliografico del viaggiatore in Italia, Milano 1830, p. 68.*

**€ 550**