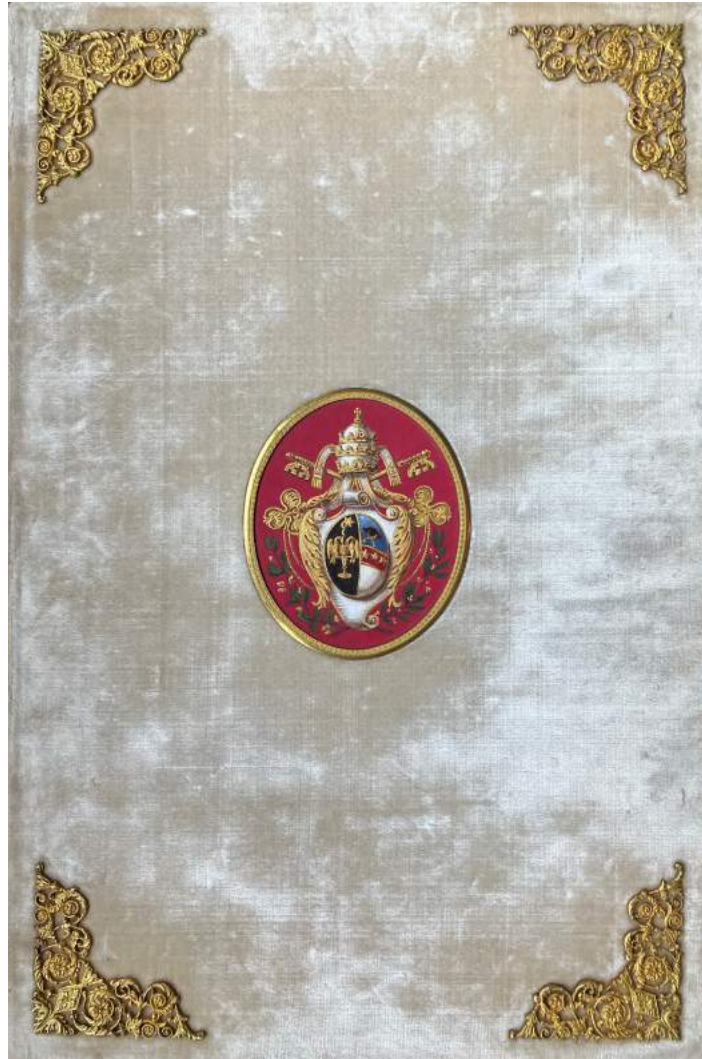


**Florisatus Fine Books,
Manuscripts & Musicalia**

Edwin & Liesbeth Bloemsaat



ITALIA

**A selection of our Italian
Books, Bindings and Manuscripts
1537-1842**

Sale conditions

All items in this list are complete and in good condition unless stated otherwise. Prices are EURO (€). Postage and insurance are not included. VAT is charged at the standard rate to all EU customers. EU customers: please quote your VAT number when placing orders. Ownership of goods does not pass to the purchaser until the price has been paid in full.

General conditions of sale are those laid down in the ILAB Code of Usages and Customs, which can be viewed at: <<http://www.ilab.org/eng/ilab/code.html>> All offers are without engagement and subject to prior sale.

Front cover: Uboldo 1839
Backcover: Piranesi 1804

1537 The most important Astronomical textbook for 200 years revised by Apianus



Peurbach, Georg & Petrus Apianus.

Novae theoricæ planetarum. Temporis importunitate & hominum iniuria locis compluribus conspurcatae, a Petro Apiano Mathematicae rei Ordinario Ingolstadiano iam ad omnem veritatem redactae, & eruditissimis figuris illustratae.

[Impressum:] Venetijs, per Ioan Anto. de Nicolinis de Sabio. Sumptis & requisitione D. Melchioris Sessae, 1537. Mensis Martij. 8^{vo} (156 x 102 mm). 40 leaves. A-E^s.

With a large woodcut on the title page, 47 quarter- and half page astronomical woodcuts in the text, and a large woodcut printer's device of a cat catching a mouse on the last page.

Modern limp vellum laced case binding with the use of old parchment.

€ 1.950,-

Third Venetian printing by de Sessa of Peurbach's (1423-1461) main work. The *Theoricae novae Planetarum* is till mid 17th c. the basic textbook of planetary theory. It was written by Peurbach to replace the 13th c. so-called *Theorica planetarum Gerardi*. It was completed in 1454 and contained sections on the sun, moon, superior planets, Venus, Mercury, characteristic phenomena and

eclipses, theory of latitude, and the motion of the eighth sphere according to the Alphonsine Tables. Peurbach later enlarged the work by adding a section on Thābit ibn Qurra's theory of trepidation. His pupil Regiomontanus brought out the first printed edition in 1474.

The *Theoricae novae* contains very careful and detailed descriptions of solid sphere representations of Ptolemaic planetary models that Peurbach based mostly upon Ibn al-Haytham's description of identical models in his *On the Configuration of the world*. Peurbach's book was of great importance because his models remained the canonical physical description of the structure of the heavens until Tycho Brahe disproved the existence of solid spheres. Even Copernicus was to a large extent still under their influence, and the original motivation for his planetary theory was apparently to correct a number of physical impossibilities in Peurbach's models relating to non uniform rotation of solid spheres.

Since the *Theoricae novae* was intended as an elementary work, much of it is devoted to definitions of technical terms; along with the *Epitome* it helped to establish the technical terminology of astronomy through the early seventeenth century. The word "novae" in the title is not meant to refer to a completely new theory but only to emphasize that this work is a compilation of the latest contemporary scientific knowledge.

This Venetian edition of Peurbach's *Theoricae novae* was copied from Apian's 1528 edition, printed in Ingolstadt. Subsequently, the work went through several further editions. (1534, 1535, 1537, 1542 etc.) Compared to the early editions of Peurbach's *Theoricae Novae*, Apian's edition included more woodcuts or woodcuts with additional notations, a specimen of which (the *Theoricae linearum* of the superior planets) was shown on the title page, just under the announcement that the book was illustrated with learned figures (*eruditissimis figuris*). Some errors in the woodcuts in the 1528 edition were repeated in this Venetian edition of 1537.

-Condition: New end leaves; some leaves with small stains; a very fine copy.



~~~~~



**1550 Talks between Odysseus, Circe and bewitched animals**



**Gelli, Giambattista.**

*La Circe. Nuovamente accresciuta & riformata.*

Fiorenza, (L. Torrentino), 1550. 8<sup>vo</sup> (180 x 113 mm). 224 p.

Title page within an architectural woodcut border; woodcut portrait of Gelli on verso title page.

Mid 19<sup>th</sup> century light brown calf, tooled in blind and gold. On the covers a double fillet border in gold. Within this a second blind tooled border, composed of large arabesque corner tools connected by a double fillet. Spine with 4 raised bands. Gilt title in compartment 2, the other compartments with 2 gold tooled frames. Year at the tail. Board edges with a flower and leaf roll. Double end bands of purple and white silk. Ribbon marker of red, white and green silk. Marbled end leaves.

€ 1.000,-

*La Circe* is Giambattista Gelli's (1498-1563) main work and is based in the tradition of Florentine humanism. It was immediately immensely popular and widely spread, so one year after the 1<sup>st</sup> edition in 1549 this 2<sup>nd</sup> edition already had to appear.

The ten philosophical and ethical dialogues are based on the Homeric legend of the witch Circe who transformed Ulysses' companions into a variety of animals - ranging from an oyster to an elephant. Ulysses persuades her to

change them back into human beings but only the elephant, formerly a philosopher, returns to his former state as he alone recognises man's freedom and dignity.

- **Literature:** Brit. Museum STC Italian, p. 293; Adams G333 (=first ed 1549); Kindler 2023; Mortimer Harvard Italian 16<sup>th</sup> c. no. 207 (=first ed. 1549):

-**Condition:** Edges and joints a bit rubbed; small damage to the tail; some leaves a bit foxed; but in all a fine copy.

~~~~~

1555 How to cook tasty "macaroni" from Latin and Italian, or Humanist games with languages



Folengo, Teofilo.

Macaronicorum poema. Baldus. Zanitonella. Moschea. Epigrammata.

Venetii, apud Petrum Bosellum, 1555. 12^{mo}. (138 x 72 mm). 266 [recte 268], [1] leaves.

With a woodcut printer's mark.

19th century light brown calf, gold tooled. Covers with a double fillet. Spine with 5 artificially raised bands and dark brown label with title in compartment 2 and year on foot, other compartments richly gilt with small leaf tools. Board edges with gilt roll. Endleaves of marbled paper. All edges gilt.

€ 750,-

Teofilo Folengo (1491-1544) wrote under the pseudonym of Merlino Coccajo, Merlin the Cook, in the macaronic style, which are poems in a mixture of Latin, Italian and slang. Very often used are vernacular words with Latin endings. The content is mostly burlesque or satirical. - The *Baldus* is a burlesque, which influenced Rabelais, the *Zanitonella* is a parody on Vergil and the *Moschea* describes a battle between ants and flies.

-**Provenance:** Georges Petit (not mentioned in the book).

-**Condition:** Binding slightly rubbed at the edges; some small old repairs in the margins; a clean copy in an ageable binding.

~~~~~

**1557 Very rare Spanish Orlando Furioso translation One of the major sources of inspiration for Cervantes' Don Quichotte**



**Ariosto, Ludovico.**

*La primera parte de Orlando Furioso dirigido al principe don Philipe nuestro Señor: traduzido en romance Castellano por don Ieronimo de Urrea.*

Anvers, buida Martin Nucio [widow of Martin Nutius], 1558. Corregido segunda vez por el mismo. 4<sup>o</sup> (220 x 160 mm). 260, [2] folia. A-Ii<sup>s</sup> Kk<sup>6</sup>.

With the large printer's mark of Nutius on the title page, an oval woodcut portrait of Urrea and 45 woodcuts (ca 48 x 88 mm) in the text. Many woodcut initials.

-**BOUND UP WITH: Espinosa, Nicolas.** La segunda parte de Orlando, con el verdadero sucesso de la famosa batalla de Roncesvalles, sin y muerte de los doze pares de

Francia: dirigida al muy illustre Señor Don Pedro de Centellas conde de Oliva, &c.

Anvers, Martin Nucio, 1557. Nuevamente corregida. [III], 180, [1] folia. [A]<sup>4</sup>, B-Z<sup>8</sup> Aa<sup>4</sup>.

With the large printer's mark of Nutius on the title page, and 35 woodcuts (ca 48 x 88 mm) in the text.



19<sup>th</sup>c. black half morocco. Spine with 5 artificial raised bands, bordered by a blind tooled double fillet. Title in gold in compartment 2, place & year on the tail. Marbled end leaves. Edges cut.

€ 6.000,-

Both very rare editions. The first work is a revised edition of the first translation into Spanish of Jeronimo de Urrea (Saragossa ca. 1510-Napels ca. 1573) which appeared for the first time in 1549, also by Nutius in Antwerp. It stayed the standard translation in Spanish for many centuries. The first truly modern translation of Ariosto's work into Spanish dates from 2005.

The second work, presented by the author as the second part of the Orlando Furioso, is in fact a continuation of it, written by Valencien Nicolas Espinosa (ca. 1525-ca. 1566). It appeared for the first time in Saragossa in 1555 and counts 35 canti.

The first Italian version of Ludovico Ariosto's (1474-1533) *Orlando Furioso* appeared in 1516 in Ferrara. The poem is a continuation of Boiardo's *Orlando innamorato* (published between 1485 and 1493) and describes the adventures of Charlemagne, Orlando, and the Franks as they battle against the Saracens with diversions into many sideplots. Ariosto kept working on it and the final version appeared in 1532 and counts 46 canti.

An important milestone in the editions is the Venetian edition of Giolito da Ferrara, which appeared in 1542 and which was the first one to be illustrated with a woodcut for every book and an author's portrait. It was also the first one with the characteristic layout of the text in two columns and individualizing the octaves. The Nutius editions followed this model and even copied the woodcut initials and illustrations.



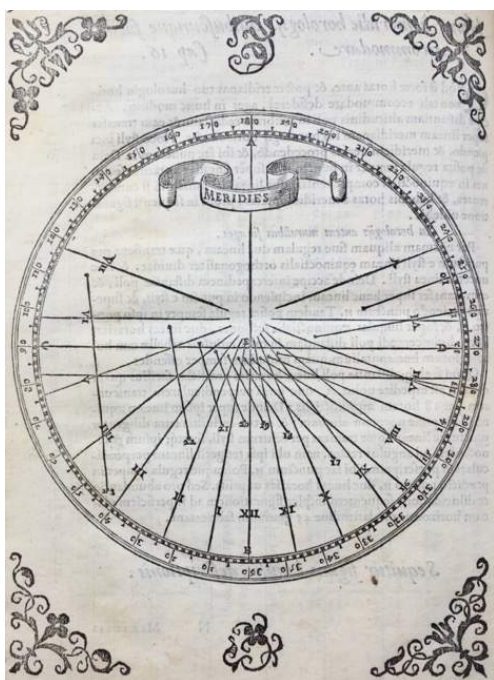
**-Provenance:** With the oval stamp of D.F. Pozzolini with the handwritten number 4731, on the title page. This is possibly the 19<sup>th</sup> c. Italian lawyer Dott. Ferdinando Pozzolini.

**-Literature:** *Belgica Typographica* I 166 & II 5103; Agnelli-Ravegnani, *Annali delle edizioni Arosteo* II, p. 337f. "Ediz. in-4, rarissima, specialmente a trovarsi completa della seconda parte."; Brunet, *Manuel du libraire*<sup>5</sup> I, col. 443 Palau 16603; Peeters-Fontainas 66 & 399.

**-Condition:** Spine a bit rubbed; outer margin of the title page strengthened with a strip of paper (decently done); Some onobtrusive small stains in the paper; traces of a removed ex-libris on paste down; a very good copy with strong black imprints of the woodcuts.

~~~~~

1570 Rare first edition of a treatise about horizontal and mural sundials



Padovani, Giovanni.

Opus de compositione et usu multiformium horologiorum solarium pro diversis mundi regionibus, idque ubique locorum tam in superficie plana horizontali, quàm murali quorsumcumque exposita sit, pertractans. Nuper brevissimis ac facillimis doctrinis ab eo excogitatis luculentur traditum, nunc primum in lucem prodit.

Venetii, Apud Franciscum Franciscium Senensem, 1570. 4^{to} (199 x 144 mm). [VIII], 110, [2] p.

With a large woodcut printer's device and 20 (5 full page) woodcuts in the text.

19th century green half morocco with flat gold tooled spine.

€ 3.900,-

Scarce first edition of the main work of Padovani.

This manual contains instructions for the manufacture and laying out of mural (vertical) and horizontal sundials, contains extensive tables of declinations for various latitudes with both occidental and oriental examples, and provides instructions for the calculation of latitudes. The last section includes a description of a sundial calibrated for the measurement of unequal hours, such as those used in the ecclesiastic calendar, which foresaw twelve hours of light and twelve of dark, which was subject to

severe seasonal variations. A completely rewritten and enlarged edition appeared in 1582.

Giovanni Padovani (ca. 1512-ca. 1590) was an Italian mathematician, astronomer, and musical theorist from Verona, a student of Pietro Pitati, and the author of numerous works relating to time.

-Literature: Edit 16 CNC 27991; Houzeau & Lancaster, *Bibliographie générale de l'astronomie*, no. 11375 'Rare'; comp. LaLande, *Bibliographie astronomique*, p. 114 (ed. 1582 only).

- Condition: Vague waterstain throughout; some pages small part of running title cut of; lower corners a bit bumped; a good copy with strong impressions of the woodcuts.

~~~~~

**1582 The first time the new Gregorian calender has been used**



**Magini, Giovanni Antonio.**

**Vol. 1:** *Ephemerides coelestium motuum ad annos XL. Ab anno domini 1581. usque ad annum 1620. secundum Copernici hypotheses, Prutenicosque canones, atque iuxta Gregorianam anni correctionem accuratissimè supputatae. Ad longitudinem Gr. 32. 30'. sub qua inclyta urbs Venetiarum sita est.* **Vol. 2:** *Novae ephemerides coelestium motuum annorum 40. incipientes anno domini 1581. usque ad annum 1620. Secundum clarissimi viri Nicolai Copernici hypotheses,*

*Prutenicasque Reinoldi tabulas accuratissimè supputatae, atque Gregorianaè correctioni Romani kalendarij accomodatae. Ad inclitae urbis Venetiarum longitudinem.*

Venetis, apud Damianum Zenarium, 1582. 2 volumes 4<sup>to</sup> (228 x 163 mm). [VIII], 208; 605, [3] leaves. Collation: \*<sup>8</sup>, A-Z<sup>8</sup> & <sup>8</sup> [con]<sup>8</sup> R<sup>8</sup>; 2A-5G<sup>8</sup> (G7,8 blank).

With 3 printer's marks (2 different types), a portrait of Antoni Magini (verso title page part 1) and several woodcuts in the text of the sun and planets to explain eclipses.

Contemporary vellum laced case binding with yapp edges. Silk end bands. Edges coloured blue. Paper labels with handwritten title on the top of the spine.

€ 4.000,-

**Giovanni Antonio Magini** (1555-1617) was an accomplished Italian cartographer, astronomer, astrologer, and mathematician. In 1588 he received the university chair in mathematics at Bologna, having been preferred for that post to his younger contemporary Galileo. Magini wrote several astrological works that were admired in their time. In his *Ephemerides* he was the first to use the new Gregorian Calendar and it is the only major ephemeris to show the ten-day gap in the dates in October of 1582 when the new calendar went into effect.

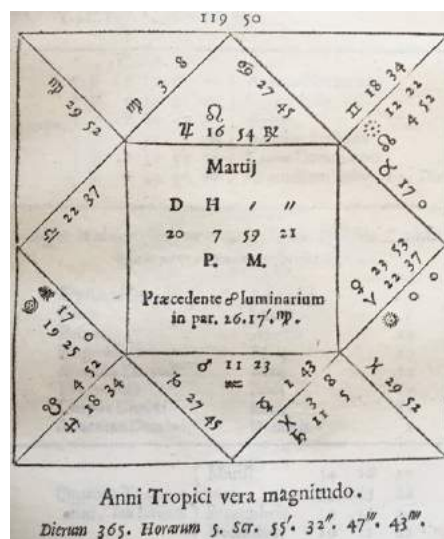
He operated under a geocentric understanding of the universe and created his own planetary theory consisting of eleven rotating spheres. The rejecting of the Copernican theory, which was then being vindicated by Galileo and the conservatism of his thought, made him Galileo's enemy. He was, in fact, much more skilled in calculation than in theory, and his ephemerides remained valid for a long time. In Holland he became the proverbial author of the prognostications in the almanacs till far in the 19<sup>th</sup> century.

The *Ephemerides* is conceived in two volumes. The first volume is introductory and contains after an *In Io Stadium mathematicum ephemeridumque compilatorem animadversio*, 4 treatises. The first treatise deals with *astrologiae naturalis, seu iudicariae principijs ad apotelesmaticos Ptolemaei libros maximè conducens*, the second *de explicatione, et praxi seu operatione ephemeridum*, the third *De revolutionibus, seu annuis reversionibus*, and the fourth *De syderibus, seu fixis stellis*. The second volume contains the *ephemeris* for each year, starting with a short overview of the basic facts followed by the tables.

**-Literature:** DSB 9 p. 12-13; Houzeau / Lancaster, *Bibliographie générale de l'astronomie*, no 14859; Mieli, *Gli scienziati italiani* I, 103, 1; Riccardi I2, 65, 2; Lalande, *Bibliographie astronomique*, p. 113-114; J. R. Voelkel & O. Gingerich in: *Journal for the History of Astronomy*, vol. 32, Part 3, no. 108, p. 239.

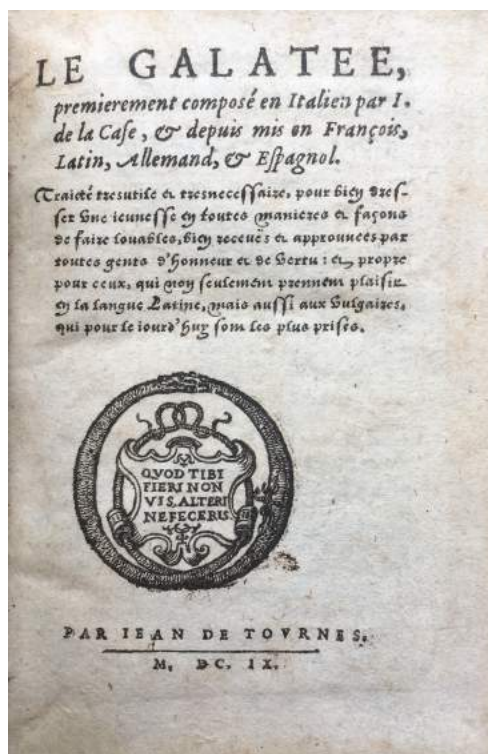
**-Condition:** NB The second half of volume 2 (leaf 457-605, [3]) has been bound at the end of volume 1; covers a bit warped; the ties are not present any more; old

handwritten name erased from the title page of vol. 1; small water stain in the first leaves of vol. 1; else a very fine copy of this rare work.



~~~~~

1609 One of the most influential Renaissance courtesy books in French, Italian, Spanish, German and Latin



Casa, Giovanni della.

Le Galatee, premièrement composé en Italien & depuis mis en François, Latin, Allemand, & Espagnol. Traicté tres utile et tres nécessaire, pour bien dresser une ieunesse en toutes manieres et façons.

[Genève], Jean des Tournes, 1609. 16^{mo}. [XVI], 619, [5] p. (last 2 leaves blank)

With a woodcut printer's mark.

Vellum laced case binding with yapp edges. Endbands of blue silk.

€ 900,-

Beautiful Polyglot parallel edition of this very important courtesy book. It is printed in 5 languages which are presented next to each other on one opening in different type. French in a beautiful Civilité, German in a Fraktur; Spanish in a Roman type, Italian in Italics and Latin in a more condensed Roman type. The German and Latin translation are made by Nathan Chytraeus, the Spanish one by Domingo de Bezerra.

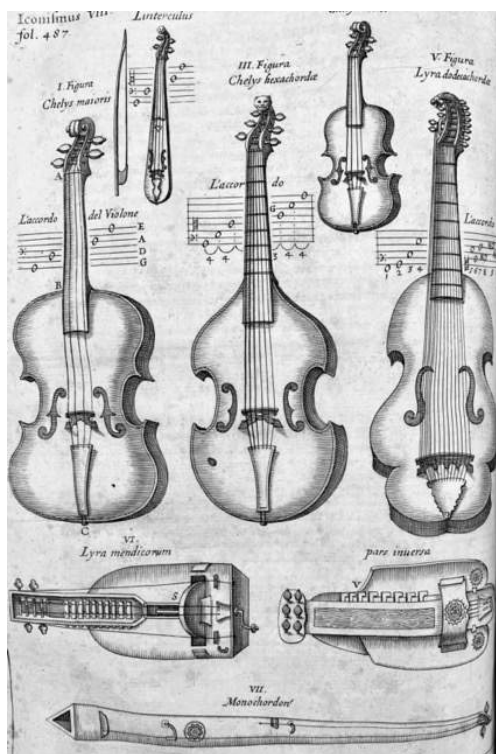
The first Italian edition appeared in 1558 in Venice and was widely read by many generations. Della Casa (1503-1556) wrote the text on request of Galeazzo Florimonte, bisshop of Sessa, and it was named after him *Galateo*. Even till nowadays there exists an expression in Italian "non cognoscere il Galateo" which means to be brute and uncivilised.

-Literature: Cartier, *Bibliographie des éditions des De Tournes*, no. 753; Carter & Vervliet, *Civilité types*, p. 107.

-Condition: A number in old red ink on the spine; a very fine copy of this influential book.

~~~~~

**1650 The first edition of Kircher's monumental main work on music**



**Kircher, Athanasius.**

*Musurgia universalis sive Ars magna consoni et dissoni in X. libros digesta.*

Romae, ex. typ. haeredum Francisci Corbelletti, 1650. 2 parts in 1 volume. Folio (330 x 215 mm). [XX], 690 (=692); [II], 462, [38] p.

With 19 (2 fold) (of the 20 engraved plates, lacks also the engr. title page and portrait) and numerous woodcut scores and illustrations in the text.

Vellum laced case binding with yapp edges with on the front cover the gold tooled initials "H.G.V.B."

€ 4.000,-

The first edition of one of Kircher's most important, enduring, and informative works. He attempted to compile in this book all the musical knowledge available in those days, making it the first exhaustive encyclopaedia of music. The plates show voices of animals, organs, anatomy of the ear, musical instruments, concepts about acoustics and echo. For musicologists it has often been an invaluable source of information on baroque concepts, of style and composition.

Kircher reveals an astounding knowledge and understanding of contemporary music. The *Musurgia* is also interesting for the history of instrument making, as many plates are showing ancient and contemporary instruments.

**-Provenance:** Initials in gold on upper cover "H.G.V.B.", fully written on flyleaf "Hermann Godefridi Baronis a Bochoitz Cathedralis" erased line in the same handwriting and "Emptus quinque Imperialibus". He is to be dated around the appearance of this work and can be regarded as the first owner of the book.

**-Literature:** Brunet III, 668; Caillet 5785; De Backer/S. IV, 1051; Eitner V, 369; Fétis V, 35; Graesse IV, 21; Merrill 8; MGG VII, 938; Kat. Wolffheim I, 732.

**-Condition:** Lacks the engraved title page to part 1, the engraved portrait of archduke Leopold and the plate to p. 30 (no. 3), depicting the sounds of the birds; upper joint partly split; remains of old labels on head and tail of the spine; edges som ink spots.

~~~~~

1656 A fascinating 17th century manuscript book on military positions and fortification

Pietersen de Chiell, Giovanni.

"Libro de figure del essercitio militare nel ordinanza et fortificazione". Manuscript on paper in black and red ink.

Genova, 1656. Folio (302 x 210 mm). [XX]; [IV], 202 p.

With 138 plates (21 fold) on 202 p. Drawn in black and red ink, showing military positions (plate 1-89) and fortifications drawn in black (plate 90-138).

Italian laced case binding, blind tooled. On the covers two triple fillet borders connected in the corners. Flat spine with title in ink and old signature "A 27" at the head and "L F7" in the middle. Light blue? white silk end bands. Edges coloured red.



€ 6.000,-

A fascinating manuscript in which is dealt in detail with military positions on the battle field, a military camp, and the construction of a fortification. It is written by Giovanni Pietersen de Chiell (Johan Pietersz van Giel²), a sargeant-major in the German guard in Genua. We were not able to find more details about him. Although the work seems complete and independent in itself, it is possible that there was written also a text, to which these plates were an illustration.

The manuscript starts with an 19 page introduction. The title is written in red, the text in black within a black line border. In this explanation is dealt with points which are difficult to explain on the plates, according to the author. It starts with a *Breve trattato dell' manegio delle arme* (Brief treatise how to handle the weapons). The first weapon explained is the musket (moschetto). It deals in detail with the weapon itself, its use and the handling (1-10). The second weapon explained is the pike (Picchiero) (11-15). This is followed by some general remarks, and a detailed explanation of the figures in the first 2 chapters of the first part of the plates (16-19).

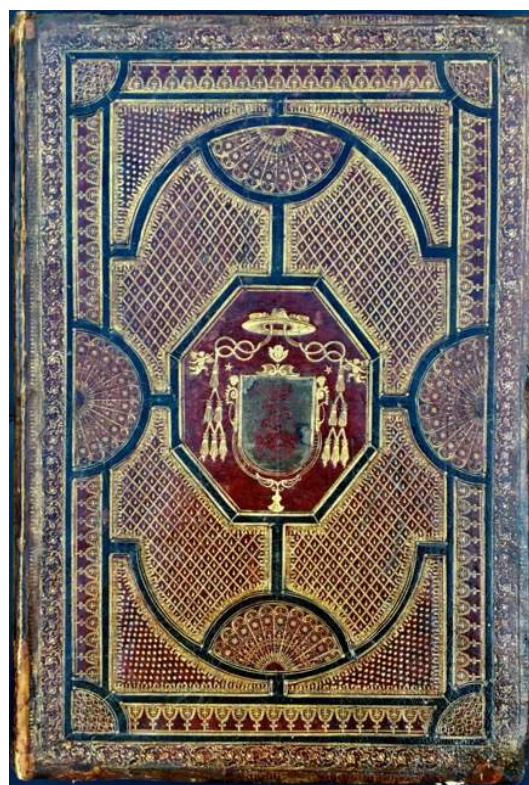
The introductory part is followed by the plates, preceded by an unnumbered blank leaf with a red border and the unnumbered decorative title page in red, blue and brown ink.

The numbered plates are divided into 3 parts (prima-terza parte). - The first part is subdivided in 4 chapters (1: fig. 1-104; 2: 105-155; 3:156-241; 4: 242-290). fig 1-285 show positions on the battle field, fig. 286-290 show the division of a military camp. - The second part (p. 109-126) consists of 9 plates with 50 figures, depicting general geometrical principles. - The third part (p. 127-202) consists of 35 plates, in which the construction and details of fortifications are depicted.

-**Provenance:** An unidentified armorial stamp on the title page.

-**Condition:** Apart from some worming in the paste downs, in splendid condition.

~~~~~  
**1662 Monumental Roman Missale  
 in a lavish binding  
 in the style of the Rospigliosi bindery**



*Missale Romanum ex decreto sacrosancti concilii Tridentini restitutum. Pii V. iussu editum, Clementis VIII. & Urbani papae VIII. auctoritate recognitum. Additis etiam missis sanctorum ab Innocentio X. et Alexandro VII. pont. max. ordinatis.*

Romae, ex typographia Reverendae Camerae Apostolicae, 1662. Folio (415 x 277 mm). [XL], 560, xcii, 8 p.

With an engraved title page by François Spierre after Petrus Berettinus, a large printer's mark with the coat of arms of pope Alexander VII., 17 full page engravings, 16 elaborate engraved borders round the text and 10 engravings in the text, engraved by Guillaume Vallet, Étienne Picart, Cornelis Bloemaert, I. Baronius, F.

Spierre and Bonacina after designs of Lazzaro Baldi, Ciro Ferri, Nicolaus de Bar, Guillemo Cortese, Pietro da Cortona, Carolus Caesius, Joan Miele, Car. Maratti and R.F. Mola. With typographical musical scores. Many large woodcut initials.

Red morocco, tooled in gold and stained in black. On the covers an all over pattern with differently shaped compartments divided by a black stained architectural lacework pattern, symmetrical along two axes.

In the middle of the sides semicircular fan tooled compartments. The compartments in the corners bordered by an abstract roll and filled with a semé of dots. In the centre an octagonal compartment, surrounded by 4 irregular compartments, bordered by an abstract roll and filled with diagonal crossing dotted lines forming small lozenge shaped spaces each with a small flame. In the centre a space for a coat of arms (erased). Above this a flat hat, with on both sides depending three levels of tassels, flanked by two cherubs. Flat spine divided by black stained bars in 11 compartments, all with a lozenge shaped central ornament and corner tools. Vertically along the compartments an abstract flower roll. Endbands of gold thread and white silk. Edges gilt. With 3 (of 5) keys.

€ 3.000,-

A monumental publication in every sense, the sheer size, the printing quality, the beautiful engravings by a group of very good artists and a very elaborate binding.

The binding matches in style and time exactly with the by Hobson so called Rospigliosi bindery. The main dynasty of binders related of this group is the Andreoli family. They manage or are part of the large Vatican bindery and responsible for many very high quality bindings. Many of the tools used on this binding are almost identical to those depicted in the study of José Ruyschaert in *Legatura Romana Barocca 1565-1700*. As is said in the same catalogue by Tolomei, the Papal bindery is supposed to be quite large and used many similar tools. So it is quite possible that with more research this binding turns out to be of the Andreoli workshop, or it comes from another binder of the Papal bindery, who has not yet been identified, but is certainly of equal quality.

Most of the engravings are made by the Parisian engravers **Guillaume Vallet** (1632-1704) and **Étienne Picart "le Romain"** (1632-1721) stayed from 1655 till 1661 in Rome. They both entered the Académie Royale in Paris in 1664. Picart later went to Amsterdam and is the father of the Dutch engraver Bernard Picart.

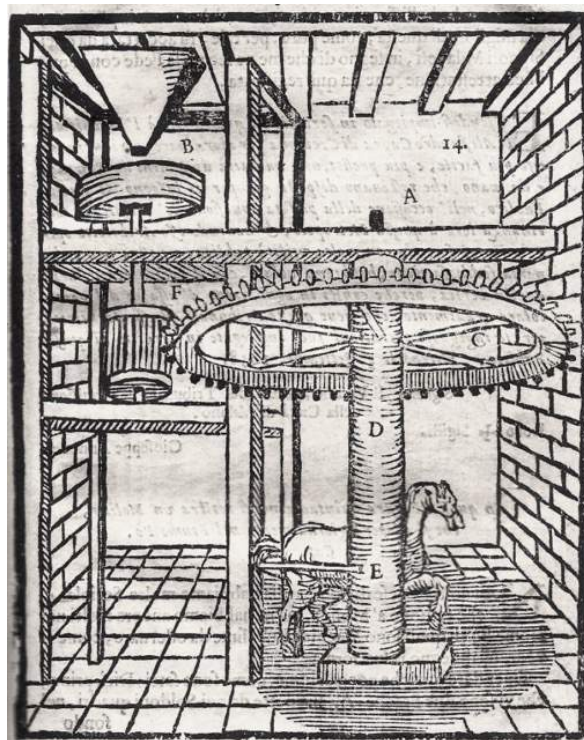
**-Literature:** *Legatura Romana Barocca 1565-1700*, Roma 1991, articles of P. Quilici, J. Ruyschaert and G.V. Tolomei.

**-Condition:** Coat of arms in wax paint on both covers cleared away; several smaller old restaurations to the binding, especially on the corners, and the spine heads; enband at the tail lacking; flyleaves cut out; larger worm holes in lower margin p. 285-298; margins underlaid of

p. 289, 291 and 447; small piece of margin lacking of p. 335 and 339; keys later renewed and strengthened with paper; in general a very well preserved, clean white copy, in a superb Roman binding.

~~~~~

1678 Superbly illustrated manual with many ingenious machines



Capra, Alessandro.

La Nuova architettura familiare. Divisa in cinque libri corrispondenti a' cinque ordini, cioè Toscano, Dorico, Ionico, Corintio, e Composito.

Bologna, per Giacomo Monti, 1678. 4^{to} (217 x 149 mm). [VIII], 366, [2 blank] p.

With ca. 140, many full page, woodcut illustrations in the text and 2 folding plates.

Limp parchment laced case binding, with later black label on the spine.

€ 3.000,-

First edition of this superbly illustrated manual by the italian architect and ingeneer Alessandro Capra (1610-1683).

It is divided into 5 books which point in an allegoric way to the 5 column orders, each concentrating on a specific aspect of the physical world around us: building, construction and design, and the furthering of knowledge relevant to these matters by applying geometry, astronomy and the construction of a large

variety of machines, many of which were especially designed and built by Capra himself.

Among other things Capra discusses the management of arable land, its produce, the planting of trees and crops (book 1), the measurement of buildings and land, the calculation of distances and volumes (book 3).

Book 4 concentrates on geometry, the use of the flow of water; by means of dikes, the solution to corroding river banks, especially of the River Po, surveying and hydraulic engineering in general. Book 5 is usually cited as the most important part, seeing that it is entirely devoted to machines. Described and depicted are devices for lifting water from a stream and irrigating land [see the 2nd fold. plate on pp. 308/9], a cold storage room [early refrigerating], a (water) wheel powered by horse power or by hand. All devices, wheels, carts, constructions, pulleys, etc. abundantly and clearly depicted in often half- or full page woodcut illustrations of a slightly crude but charming nature.

The singularity of Capra's works lies in the localized quality of his references and his focus on the technical aspects of architecture; all his precepts are technological. [...] Capra is not interested in the traditional norms and precepts of architectural theory focused on columns" (Millard)

-Literature: Fowler Architecture Coll., no. 79, pp. 65-66; Cicognara, no. 461; Millard IV, 27.

-Condition: Turn ins some chips; book block loosening; occasionally browned and some foxed spots on the fly leaves; upper ca. 3 cm of the spine restored; else a very fine copy.

~~~~~

**1742 A highly uncommon 18<sup>th</sup> century high relief Italian binding**



**Gourdan, Simone.**

*Sacrificio perpetuo di fede, e di amore al santissimo sacramento in rapporto a' misteri, ed alle differenti qualità di nostro signore Gesu' Cristo.[...] Portato dalla Franzese nella Italiana favella* [by abbate Badia].

Venezia, Andrea Poletti, 1742. 8°. (180 x 125 mm). XXXII, 414, [2] p.

With an engraved portrait of Gourdan as frontispiece and 1 plate.

Black calf, blind and silver? tooled. Both covers with large almost identical floral ornaments in relief and in the centre a shield with "Lederschnitt", on a punched background. Spine with 5 raised bands, in each compartment central a fleuron and curly tools in the corners tooled in black or silver. Endbands of white and yellow silk. Edges sprinkled red.

€ 750,-

Very rare 18<sup>th</sup> century high relief leather binding, possibly made in Venice. It seems as if the leather is pressed in a mould. The high relief parts are massive, and must be filled up with clay or papier maché. The coat of arms like centre part is done in "Lederschnitt" technique.

Our copy appears in 1901 in a catalogue of the famous antiquarian Jacques Rosenthal, where he mentions "Réliure intéressante et curieuse par le procédé dont le relieur s'est servi pour l' embellir". In ink on upper fly leaf: "Traduzione del sign. abade Badia".

**-Provenance:** 1) "Domus Parenti ex haereditate Amorotti" in pen on upper end leaf. 2) Antiquariat Jacques Rosenthal München, cat. Theologie 1901, no. 657 M. 60,-

**-Condition:** Leather back joint broken; 2 fragments of the spine are lacking; a few small damages to the board edges; despite of it's defects a very rare and interesting binding in a highly unusual or maybe unique technique.

~~~~~

1750 First Italian edition of Pergolesi's Stabat mater -The copy of Mme de Merlin-

Pergolesi, Giovanni Battista.

Stabat Mater del signor maestro Pergolesi.

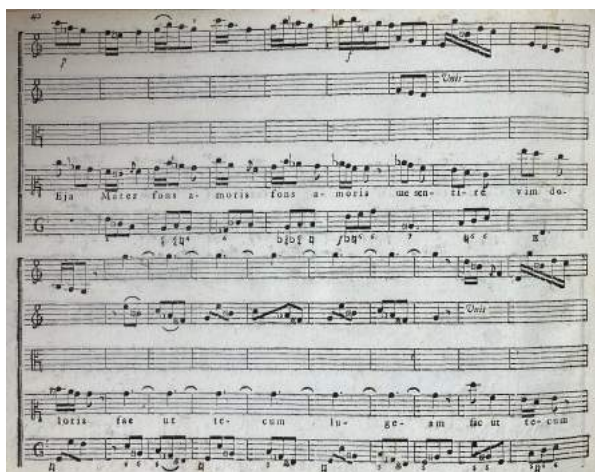
[Rome, ca. 1750/60]. 4^o-oblong (215 x 280 mm). 104 p.

Green half vellum. On the upper cover central gold tooled "Mme. MERLIN". Flat spine with red title label.

€ 1.950,-

Very rare first Italian edition (only 5 copies in RISM), and important for the edition history. RISM A/I, P 1360. The

Stabat mater circulated in the beginning only in manuscript copies, and was first published in London in 1749, 13 years after the composer died. Italian editions followed in the year's '50 on the 18th c. Of these our copy, without impressum, is the earliest. Dating and localisation is only possible over edition history and watermarks, which is "Subaico", and points in the direction of Rome or Napoli, where the well guarded autograph was kept. Possibly this is a private edition, paid for by some aristocrats.



- **Provenance:** -1) From the possession of **Comtesse Maria de las Mercedes (1789-1852)**, a soprano who, although not educated, was in the possession of one of the most beautiful voices of her time. She was born in Havann and married General Comte de Merlin in Madrid. From 1811 on she lived in Paris, and was in the middle of a society of arts and literature, that came to the salons she organised. -2) With a stamp of the former Richard-Strauss conservatory in Munich on p. 59.

- **Literature:** Claudio Bacciagaluppi, in: *Eighteenth-Century Music*, vol. 12 (2015), no. 1, p. 103-106.

- **Condition:** Edges of the binding worn; Bookblock detached from upper cover; Corner cut out of the title page; Few pencil annotations; First 10 leaves a bit stained; Else innerly a very clean copy with a nice provenance.

~~~~~

**ca. 1760 The manuscript oath book of the papal secretary on vellum**

**With miniatures in blue ink and in a papal binding**

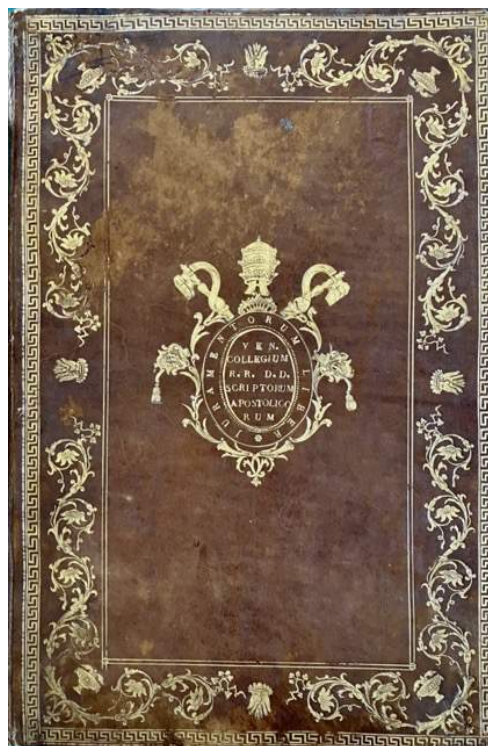
*Juramentorum liber venerabilis collegium reverendissimi domini scriptorum apostolicorum.* Latin manuscript in brown ink with headlines in red ink, on vellum.

[Rome, 2<sup>nd</sup> half 18<sup>th</sup> c.]. Folio (365 x 240 mm). [12] leaves (first and last leaf blank).

One full page miniature in blue of the crossed Jesus with the mourning woman (235 x 180 mm) and 4 smaller miniatures of the evangelists (86 x 67 mm), all in blue.



Brown calf, tooled in gold. On the covers at the edges a border of a greek key and pearl roll. A Second border of a double fillet with rosettes on the corners. The space between filled with large curly flower and leaf tools with in the 4 middle parts a grotesque and in the corners a vase.



Central an oval ornament surrounded by leafwork tools, crowned by the papal tiara flanked by the keys of Petrus.

Around the central oval the text "JURAMENTORUM LIBER" and horizontally in the centre the text "VEN. COLLEGIUM R.R. D.D. SCRIPTORUM APOSTOLICORUM". Flat spine with a vineyard roll. Board ends with a hatched roll. Marbled end leaves. Edges gilt.

€ 5.500,-

The manuscript opens with a large miniature of Jesus hanging on the cross, followed by excerpts of the four Evangelia (John, Luke, Matthew and Mark), each starting with a miniature of the evangelist and his attribute. After these follow the oaths for the different types of scribes at the Papal secretary: Rescribendarius, Computator, Auscultator, Scriptor und Cappellanus, and finishing with the "Juramentum de non relaxando partem aliquam taxae pro scriptura literarum Apostolicorum debitae".

Apparently the procedure was that the excerpts of the Evangelia were read aloud, and than the new scribe had to read his oath, which all finish with "Sic me Deus adjuvet et haec Sancta Dei Evangelia".

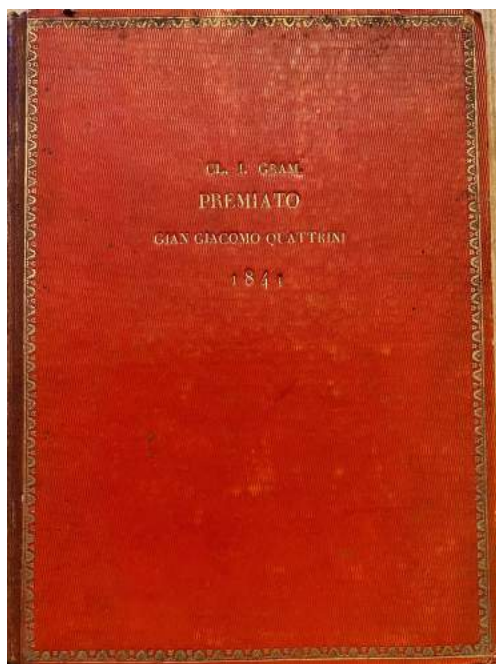
The binding is certainly made in Rome by a papal bookbinder. It is made by the same bookbinder who made bindings for Pius VI (1775-1799), which are listed and depicted as no 266 & 267 in the exhibition of 1977 in the Vatican.

-**Literature:** cf. *Legature Papali de Eugenio IV a Paolo VI. Catalogo della mostra. Biblioteca Vaticana, 1977.*

-**Condition:** Boards a bit rubbed; else a very fine copy.

~~~~~

1787 Italian prize binding on an elegant Remondini print



Phaedrus.

Fabularum Aesopiarum libri quinque. Interpretatione et notis illustravit Petrus Danet.

Bassani, prostant Venetiis apud Remondini, 1887. 4^{to} (246 x 178 mm). XXIV, 126 p.

Light brown half sheep, gold tooled, with orange paper coverd boards. On the covers a frame of a decorative roll. Central on the front cover "CL. I. GRAM. PREMIATO GIAN GIACOMO QUATTRINI 1841". Flat spine divided into 6 compartments. Green end bands. End leaves of marbled paper. Edges sprinkled red.

€ 160,-

A very elegant edition printed by Giuseppe Remondini, doubtlessly inspired by the Bodoni prints of Parma.

- **Provenance:** Gian Giacomo Quattrini (1830-?) deputy of the 10th legislature of the kingdom of Italy.

- **Condition:** A fault in the paper of p. 79; Very fine copy.

~~~~~

**1804 Piranesi's wonderful art expiriment**



**Piranesi, Giovanni Battista & Francesco Bartolozzi.** *Raccolta di alcuni disegni del Barberi da Cento detto Il Guercino.*

[Paris, Tessier, ca. 1804] Large folio (585 x 435 mm.)

With an engraved title page and 27 plates with 31 etchings in black and sepia (3 double page and 1 large fold etching 610 x 1020 mm).

Old binding with new green paper spine and red label. Uncut copy.

€ 14.000,-

Complete copy of the reissue of this marvelous work by Tessier in Paris (the original edition by G. G. Salomoni in 1764 has a typographical title page with a large vigentte, numbered 1, and a plate double numbered 26 more) Our copy follows the collation of the Catalogue of the Ornamentstichsammlung Berlin.

This work is the only work in Piranesi's corpus which is not devoted to ruins, but to artworks. The etchings are



coloured on the plate in black and sepia in blending colours, to imitate the effect of sepia and black charcoal of the original drawings, in which Piranesi achieved a very dramatic and lively effect.

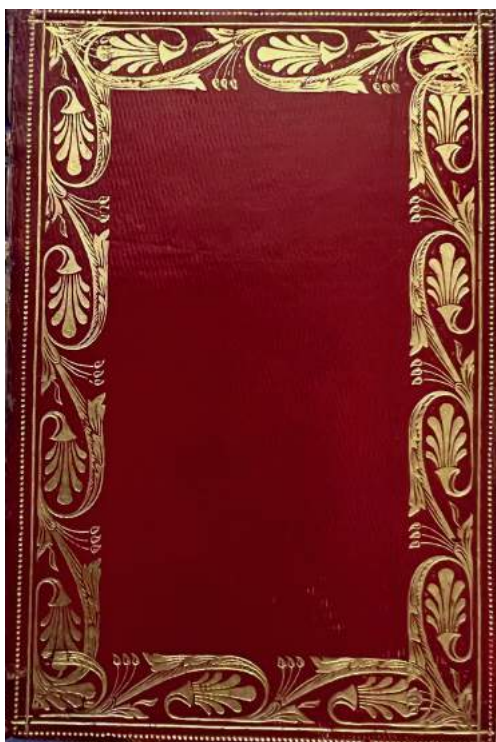
- **Provenance:** Label on upper pastedown: „Tessier, „Rue de la Harpe, Au-dessus de celle de Medecine, no. 132; Tessier, Relieur et doreur. De la Trésorerie nationale du Bureau de la Guerre et Calcographie piranesi. A Paris“; Book sellers label: „C. E. Rappaport, Libri rari Roma“; Engraved armorial ex libris: „Bibliotheca Schubert“ of the military cartographer Friedrich Theodor Schubert (1789-1865).

- **Literature:** Hind S. 86; Focillon 983 986;

- **Condition:** Spine renewed and board edges rubbed; Many old bibliographical anotations in the upper margin of the plates in pencil.

~~~~~

1819 In a beautiful Italian red morocco neoclassical binding



Orario spirituale per le dame ossia raccolta d'istruzioni ed affetti per la Santa Messa per la confessione e comunione e molti altri esercizi di piet .

Milano, Pietro e Giuseppe Vallardi (dalla tipografia Rivolta), [ca 1819]. (123 x 80 mm). 324 p.

Red morocco, tooled in gold. On the covers a broad border of an palmette roll. Spine with 3 artificially raised bands. Title in compartment 2, the other compartments

with a geometrical tool. Board edges with hatched lines at the corners and on the head cap. Turn ins with a lacework roll. End leaves of pink paper. End bands of light green and white silk. Silk ribbon marker. Edges gilt.

With an engraved title page, frontispiece & 3 engr. plates.

€ 250,-

A rare and very handsomely bound missal for woman. KvK gives only a copy in "Wienbibliothek im Rathaus". Not in Worldcat.

-**Condition:** Page 23 with a stain; minimal rubbing to the joints; a very fine copy.

~~~~~

**1819 Gold thread embroidered silk binding**



**Alfonso Messia.**

*Divisione alle tre ore dell'agonia di Ges  Cristo.*

Milano, Placido M. Visaj, 1819. (125 x 84 mm). 107, [1] p.

With woodcut frontispiece.

Cr me silk. On both covers a border of elaborate gold thread embroidery and a central embroidered rosette. Flat spine. Green end leaves. Edges gilt.

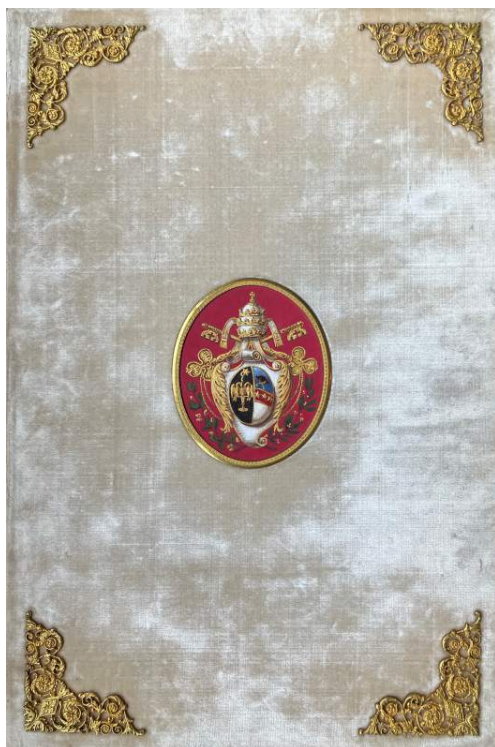
€ 750,-

- **Provenance:** Possibly from the library of Archduke Rainer von  sterreich, Vizek nig von Lombardo-Venetien (1783 1853). (Ascription in catalogue 135, lot 546 of H. Tenner, 1981).

- **Condition:** A very fine copy.

~~~~~


1839 Magnificent Papal dedication binding for Gregor XVII (Mauro Capellari)



Uboldo, Ambrogio.

Descrizione degli scudi posseduti dal banchiere Ambrogio Uboldo nobile de Villareggio.

Milano 1839. Folio (403 x 270 mm). [VIII], 27, [19] p.

Lithographic portrait-frontispiece and 9 lithographed plates on China paper by Vasalli after Antonio Dassi.

Cream velvet, with on the upper cover 4 cast fire gilt grotesque corner pieces and in the centre the Pope's large coat-of-arms, exquisitely painted à la gouache', heightened in gilt, surmounted by the crossed keys of St. Peter and the Tiara, surrounded by green leafy stems with gilt buds, all on red background and within an oval gilt frame. On lower cover 4 round cast ornamented gilt supporting buds, two smaller versions on the flat spine. Doublures and end leaves of cream watered-silk. Red end bands. Edges gilt. In the original case.

€ 6.500,-

Exceptionally luxurious papal binding. This is a unique presentation copy by the author to Mauro Capellari, Pope Gregor XVII (r. 1831-1846), with his exquisitely painted coat-of-arms on cover. The magnificent binding contains the first edition of Uboldo's very rare work on his prestigious collection of shields of the sixteenth and seventeenth century. The work was dedicated to the Pope and then presented to him by the author in this superb binding. Mauro Capellari, when still cardinal, was nominated Prefect of the Propaganda Congregation of Rome. As Pope Gregor XVII he gave his library in memory to the once directed Congregation. The books of his library were sold twenty years later.

- **Provenance:** Collegium Urbanum de Propaganda Fide (traces of the library-label and trace of library stamp on flyleaf).

- **Condition:** In splendid condition; Velvet bindings with such an important papal provenance and in such a splendid state are extremely uncommon.

~~~~~

**1842 Armorial velvet binding from the library of Vittorio Emanuele II and Umberto I**



*Album esposizione di belle arti in Milano (Anno VI.) dedicato al Nobilissimo Signor Duca Antonio Litta Visconti Arese.*

Milano, Carlo Canadelli (tipografia Pirola), 1842. 4° (265 x 190 mm). [VIII], 152 p.

With a chromolithographed title page on "papier porcelaine" by Novara lit Artaria after C. Giraud and 16 steelengraved & aquatint plates protected by china paper leaves in different colours. Text within a typographical border.

Beige velvet, with central on both covers the gilt coat of arms of the house Savoye. 7 (of 8) fan shaped gilt metal corner pieces, on the upper cover a gilt metal catch (clasp on lower cover lacks). Green watered silk end leaves. Blue silk end bands. Edges gilt. Oval library ticket of the royal library at the foot of the spine.

€ 650,-

- **Provenance:** 1) Vittorio Emanuele II (1820-1878), first king of Italy; 2) With the engraved armorial bookplate "ex libris Hymberti Sabavdia Pedemontii Principis", with stamped and pencil written shelfmarks. Umberto I (1844-1900), prince of Piemont and later king of Italy.

- **Condition:** Velvet a bit "bumped"; one cornerpiece on the lower cover lacking; clasp lacking.



**Florisatus Fine Books, Manuscripts & Musicalia**  
**Edwin Bloemsaat & dr. Liesbeth Bloemsaat**

Plein 19-C 2511 CS Den Haag  
The Netherlands

[finebooks@florisatus.nl](mailto:finebooks@florisatus.nl)  
0031 (0)6 14270027  
[www.florisatus.nl](http://www.florisatus.nl)

