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1. *Tractatus de virtutibus herbarum.*

Impressum Vicentiae, Leonardo da Basilea and Guglielmo di Papia, 27 Octobr[is] 1491. In-4° (20.2 cm x 14.5 cm). Cc. (4), CL, (18). Collation: π 4 (π 1 blank), a-x8 (t8 blank). With 150 illustrations, of notable quality and artistic innovation for the time, of plants printed in woodcut in the text. 17th-century full parchment binding (remounted in ancient times), boards framed by a double gold frame with internal corners decorated with gilded fleurons. Noble ex libris "Il Conte Ercole dal Verme". Splendid incipit, printed within a woodcut frame composed of four blocks, depicting Arnolfo de Villanova seated and intent on writing and Avicenna seated on a bench, each holding a plant in his hand, the three lower blocks are decorated with floral scrolls. Type: 6:88; 7:114R on 33 lines. The leaves are numbered consecutively in a small old hand in the upper right-hand corner. Blank spaces for initials with guide letters. In the lower white margin of f.3(v), a handwritten annotation in brown ink in a beautiful 16th-century hand on 6 lines. A delicately refreshed copy, f. t3-t6 still with beards at the foot although slightly short by about half a cm., a small consolidation on the upper outer corner of some initial leaves, otherwise a copy in very good condition.

Important and extremely rare first edition of the first illustrated herbal printed in Italy, produced by the Swiss proto-printer Leonardo Achates (the first printer active in Vicenza) and Guglielmo di Papia, this work stands as a true milestone in the history of scientific publishing and one of the most celebrated and influential illustrated herbals of the Renaissance; it is not merely a botanical text but a practical pharmacopoeia manual that redefined the transmission of medical knowledge.

Beginning with this Vicenza edition, the text was erroneously attributed to the Catalan physician and alchemist Arnaldo da Villanova; however, this attribution was also a deliberate and strategic commercial choice by the publishers, as the name, despite being philologically incorrect, enhanced the book's scientific authority and boosted its circulation among the universities and apothecaries of the era.

The first part of the work describes 150 different medicinal plants, the “simples”, in alphabetical order. Entries include their Latin names and synonyms in vernacular or Eastern languages, their medicinal properties according to the theory of humors, the specific plant parts to be used, their curative substances, and methods of clinical application. This knowledge represents a synthesis of the teachings of the Salerno Medical School and classical sources, drawing on authorities such as Galen, Pliny the Elder, and Dioscorides, as well as Arab and Persian figures like Avicenna and Serapion, and medieval scholars, ultimately serving as a bridge to Renaissance pharmacology.

The true innovation of this Vicenza edition, which is textually based on the German edition printed in Mainz by Peter Schöffer in 1484, lies in its extraordinary illustrative program, which differs substantially from that of earlier German editions. The woodcuts in the Vicenza *Tractatus* display a style and botanical quality that are entirely new and superior to other Northern models. The work was designed for practical use; the illustrations are stylized, simple, and charming, while the names are printed clearly in capital letters, ensuring the plants could be easily identified by a public with limited literacy. The text shares strong cultural and iconographic roots with the manuscript tradition of the *Tractatus de Herbis*, which revolutionized botany by introducing, for the first time, plant illustrations based on the direct observation of nature. “These drawings are more ambitious than those of the German original and, on the whole, more naturalistic. A delightful example, almost Japanese in style, shows an iris by a stream, from which a graceful bird is drinking. In another image, the fern known as *capillus veneris* likely the maidenhair fern, is depicted hanging from rocks above the water” (A. Arber, *Herbals, Their Origin and Evolution: A Chapter in the History of Botany*, 1470–1670).

Among the botanical species described and illustrated, notable examples include mandrake, iris, maidenhair fern, and henbane the latter being “cold and dry in the fourth degree”, meaning it possessed an extreme, potentially lethal coldness. Its therapeutic use was recommended almost exclusively for external application or in infinitesimal doses; it was valued for its potent analgesic, sedative, anti-inflammatory, and hypnotic properties in treating ailments associated with excess heat. One of the rarer specimens is *Artemisia* or common Mugwort, a plant historically used to treat women’s health issues. A bath in a decoction made primarily from Mugwort and bay leaves was believed to induce menstruation and the abortion of a fetus. Mugwort was also used to treat frigidity and infertility, as well as to ward off demons from the home.

One of the most emblematic species described is the hop plant, categorized as having distinct “bitter and digestive” qualities and the ability to “clear obstructions” in the viscera. Late-medieval and Renaissance medicine attributed countless properties to it, regarding it as an excellent remedy for purifying the blood, by eliminating “bad humors”, and for decongesting internal organs. It was used to stimulate bile production and support liver and spleen function, and was prescribed to promote the expulsion of toxins via urine and to combat water retention. Furthermore, preparations derived from the plant were recommended for treating skin disorders and soothing inflammation, such as mange and itching caused by humoral imbalances.

The second part of the work describes 96 natural remedies: laxatives; aromatics, fruits, seeds, and plants from gardens and orchards; gums and resins; salts; minerals and stones (such as sulfur and arsenic); and animal-derived preparations or common foodstuffs like vinegar, wine, honey, milk, goose fat, cheese, and ivory. This reflects the complex structure of late-medieval and Renaissance pharmacopoeia, which was heavily influenced by Arabic and Galenic medicine. Minerals were primarily employed for their drying, healing, caustic, or cooling properties, in accordance with the theory of humors. Animal-based remedies, on the other hand, utilized fats, secretions, or tissues, either to deliver active ingredients or for their specific emollient and nourishing properties, such as the famous *Mumia*, a bituminous substance derived from or associated with the remains of Egyptian mummies, which was considered a universal remedy for trauma and bruising.

The work facilitated a crucial transition from local superstition to formal codification and the standardization of plant names and their corresponding therapeutic recipes, thereby bridging the gap between empirical botany and the clinical practice of the time.

References: Anderson, p. 83; Arber, p. XIV; Bertoliana, p. 28; BM, 15th cent., V, p. 524; BMC, VII, 1033; BSB-Ink. H-103; Choulant, p. 16, 9; Crocioni, *Biblioteca dell' Archivum Romanicum*, p. 71; Daunou, p. 155, 623-624; Fossi, I, 765; Fraser, p. 43; GfT, 1858,1859; Goff, H-68; GW, 12276; Hain-Copinger, 8.451; Huntington, p. 130; Klebs, *Early Herbals*, 506.10 "Text and arrangement identical with Schoeffer's edition (Mainz 1484), but of course without German names. The woodcuts are partly influenced by the German cuts, but are newly designed, being finer in execution and the lines more delicate, and for the greater part quite different."; IBP, 2713; IGI, 4676; Johnston, *Cleveland Collections*, p. 12; Laire, II, 169; Martín Abad, H-6; NAL, RM666.H33 I53 1509; Nissen, BBI, 2307; NLM, WZ 240 H534 1509; OCLC, 492488263; Ohly-Sack, 1427; Payne, *On the Herbarius and Hortus Sanitatis*, p. 31; Pellechet, 1314; Pr, 7131; Pritzel, 10755; Rosenwald, 338; Sajó-Soltész, 1638; Sallander, 1764; Sander, vol. 5, p. 135, 610; SI, 1881; Vollbehr, HC, 1806; Voull(B), 4585; Walsh, 3487, S-3487, 3488, 3489; Wellcome, p. 163, 1.3101. Cfr. Del Tacca, *Storia della medicina nello studio generale di Pisa dal XIV al XX secolo*, (2000), p. 178; Garbar-Tomasi-Tosi, *Garden of simples*, (2002), p. 11; Pozza, *La Stampa degli incunaboli nel Veneto*, (1984), p. 69; Stokstad-Stannard, *Gardens of the Middle Ages*, (1983), p. 118.

Euro 46.000

2. Abd [ma Ubayd?] Allāh ibn Jibrīl ibn Bukhtīshū.

Kitāb manāfi' al-ḥayawān (Book of the Benefits of Animals).

Arab Middle East, first half of the 19th century. In-8° (21.5 cm x 17.5 cm). Contemporary full brown leather binding of oriental workmanship. The manuscript consists of 52 folios, written on reverse side, except for the last one, on the recto of which is the colophon. The pages are embellished with watercolored images, for a total of 75 depictions of animals of various species; the first watercolor depicts a human subject. The number of lines per page varies from 6, if there are illustrations or titles, to 17, if there are text only. Naskh character in black, red, and blue ink. Although the folios are not numbered, it is certain that none have been lost or misplaced, as can be easily deduced from the custom of the Arab-Islamic manuscript tradition, also respected in this case, of reporting the first word, or words, of the recto of the following folio in the left corner of the lower margin of the verso of each folio. Period binding in full brown leather. On the front pastedown, at the top, is an ownership note, unfortunately illegible, apparently not in Arabic (perhaps in Persian, Ottoman Turkish, or another language written in Arabic characters). Inside is an indication of a year, 1232 H = 1816-7 AD. On the front and back pastedown, at the bottom and rotated 180°, is a half-length image of a man in traditional Middle Eastern clothing. A splendid example in excellent condition.

A beautiful and captivating color-illustrated manuscript copy of the work by 'Ubayd Allāh, produced in the first half of the 19th century, this volume is a celebrated medical and zoological treatise that encapsulates a synthesis of pseudo-medical knowledge regarding the properties of animals and the benefits they offer to humans. Following an introductory section, which includes the work's title and author, the customary pious invocations, and the opening of the text, the remainder of the manuscript is divided into sections. Each section is dedicated to a specific animal and introduced by a heading in red ink featuring a standard formula: "Discourse on..." (followed by the animal's name)

“...and its characteristics.” The Arabic word for “discourse” used here is *kalām*; this term is retained for the first 16 sections but is subsequently replaced, with a few exceptions, by the synonym *qawl* for the rest of the manuscript. The abundance of illustrations lends the work a distinctive visual richness, making it a compelling example of an illustrated scientific and folkloric text.

On folio F01/v, we read: “The Shaykh Imām ‘Abd Allāh ibn Jibrīl ibn Bukhtīshū’ stated: In this book, I have gathered the information regarding the benefits and properties of animals that is scattered throughout the works of scholars, as well as what is known through experience and oral tradition” A similar note appears in the colophon (folio 52/r), which states: “This is a selection of material from the *Kitāb al-ḥayawān* (Book of Animals)”, referring to the content the author chose to excerpt from that work. The “books of the wise” alluded to in general terms could well be those belonging to the Greek, Indian, and Syriac traditions, supplemented by direct observations and knowledge transmitted through other channels. The specific reference to an earlier *Kitāb al-ḥayawān* at the end of the treatise suggests that the author might be referring, in abbreviated form, to the *Kitāb ṭabā’i’ al-ḥayawān wa-khawāssihā wa-manāfi’* ‘a *ḍā’ibā* or to another similar text, specifically, a bestiary, featuring the word *ḥayawān* in its title. Regarding the author, ‘Abd Allāh ibn Jibrīl ibn Bukhtīshū’, whose name appears on the manuscript’s opening page (F01/r) and in the colophon (F52/r), Western scholarly literature does not seem to list an ‘Abd Allāh among the members of the illustrious Bukhtīshū’ family of Nestorian Christian physicians, a name meaning “Jesus has redeemed”, the progenitor of whom is identified as Jirjīs ibn Jibrīl (or, alternatively, Jūrjis ibn Jibrā’īl; d. ca. 154 AH / 771 AD). However, this could easily be a transcription error repeated twice; ‘Abd Allāh ibn Jibrīl ibn Bukhtīshū’ might actually refer to ‘Ubayd Allāh ibn Jibrīl ibn Bukhtīshū’ (d. ca. 450 AH / 1058 AD), the last known member of the family.

References: Contadini, *A World of Beasts: A Thirteenth-Century Illustrated Arabic Book on Animals (the Kitāb Na’t al-Ḥayawān) in the Ibn Bakhtīshū’ Tradition*, Leiden – Boston: BRILL, (2012); Contadini, *The Horse in Two Manuscripts of Ibn Bakhtīshū’s Kitāb Manāfi’ al-Ḥayawān*, (1992), in D. Alexander (ed.), *Furusiyya*. Vol. 1, *The horse in the art of the Near East*. Riyadh, Saudi Arabia: The King Abdulaziz Public Library: pp. 142-147; Contadini, *The Ibn Bukhtīshū’ Bestiary Tradition. The Text and its Sources*, (1992), *Medicina nei secoli*, Journal of History of Medicine and Medical Humanities, Vol. 6, No 2, pp. 349-364; Hamarneh, *Origins of Pharmacy and Therapy in the Near East*, (1973), p. 161; Lewicka, *When the Doctor is not Around: Arabic-Islamic Self-Treatment Manuals as Cultured People’s Guides to Medico-pharmacological Knowledge. The Mamluk Period (1250–1517)*, (2024), in P. Bouras-Vallianatos, D. Stathakopoulos eds., *Drugs in the Medieval Mediterranean. Transmission and Circulation of Pharmacological Knowledge*. Cambridge University Press, pp. 291-319; Sterpellone-Elsheikh, *La medicina araba L’ arte medica nei Califfati d’ Oriente e d’ Occidente*, (1995), pp. 287-291; Walker-Meikle, *De sexaginta animalibus. A Latin Translation of an Arabic Manāfi’ al-ḥayawān. Text on the Pharmaceutical Properties of Animals*, (2024), in P. Bouras-Vallianatos, D. Stathakopoulos eds., *Drugs in the Medieval Mediterranean. Transmission and Circulation of Pharmacological Knowledge*. Cambridge University Press, pp. 104-129.

Euro 11.500

3. Achillini Bolognese, Alessandro. Aristotele.

Expositio primi physicorum.

[Bononiae], Impresseum Hieronymum de Benedictis Cive bononiensem, Anno 1512. In-folio (30,2 cm x 21 cm). Leaves XXXII, numbered recto. Collation: A-E6, F4. Sumptuous late 19th-century noble binding, signed "V. Giusti Roma" on the front cover. The covers are framed by a decoration composed

of six graduated frames, richly adorned with gilt-stamped phytomorphic friezes. At the center of the front cover are two noble coats of arms painted in tempera, surmounted by a marquis' crown. At the center of the back cover is a large gold star composed of rich and elaborate botanical motifs. This copy is in excellent condition, very fresh and authentic, with crisp paper and wide margins.

A very rare first edition of the important commentary by the Bolognese humanist A. Achillini on the first book of Aristotle's *Physics*, the text in which the Greek philosopher addresses the fundamental principles of nature, the change of matter and form; the cornerstone work that for centuries structured the Western study of nature as the "science of motion."

The book reports the university lectures of the illustrious Bolognese philosopher, known as "The Second Aristotle" for his mastery of the Greek philosopher's thought. For him, Aristotelianism was the basis for naturalistic inquiry, and he applied the Aristotelian method, based on observation and logic, to medicine and anatomy, with a marked focus on empirical research on the human body, which led him to become a pioneer of modern anatomy. Achillini is indeed remembered in the history of science as one of the first anatomists to dissect human cadavers in Bologna and Padua, discovering anatomical elements of the inner ear, such as the malleus and the incus.

Achillini's work and thought fit squarely into the debate on Greek and Arabic natural philosophy. The author, one of the most illustrious representatives of Paduan Aristotelianism, along with figures such as Pietro Pomponazzi, and a Bolognese of Averroist persuasion, shared the complex Averroist thesis of the unity of the intellect, according to which a single, separate intellect exists for all humanity. He associated himself with the Aristotelian-Averroist movement of the Sigerians, the followers of Siger of Brabant, who were close to the most radical interpretations of Aristotle's philosophy, and who supported the theory of the "double truth" and the "eternity of the world," concepts that came into sharp conflict with the Christian faith.

Despite his positions close to Averroist heterodoxy, Achillini always sought to maintain a balance, arguing that philosophical truths, derived from reason and Aristotle, could coexist with the truths of faith, anticipating the debates on the "double truth"—the separation between the truths of faith and the truths of reason—and the eternity of the world, which at the time generated bitter debate with traditional theological doctrines. His *Expositio* addresses the central issues of the doctrine of nature, delving into complex concepts such as matter, form, and the principles of becoming, often according to radical theses. It exemplifies the transition from scholastic commentary to a more humanistic approach to natural philosophy that places human beings and their direct experience at the center of the investigation of the natural world, interpreted as a living organism. Unlike pure mechanism, this approach values qualitative understanding, purpose, and the interdependence of humans and their environment, viewing nature as a mirror or extension of human experience. Nature is not merely an object to be measured, but a context that humans experience and interpret, often through sensibility, art, and philosophy, rather than solely through mathematics. Nature is seen as a mirror of humanity or a book to be interpreted to understand the human condition, also incorporating an ethical dimension of care and respect.

Achillini's work represents the pinnacle of medieval Aristotelianism, the historical moment when Aristotle's *Physics* and the theoretical study of nature began to steadily merge with empirical investigation and the dissection of bodies, opening up to the new scientific mentality of the Renaissance, the first step on the path to the now imminent European scientific revolution.

Euro 2.900

4. A Day in the Zoo.

Realistic Pictures of the Birds Beasts and Fishes. A Stand up Toybook. What we see in the Gardens: Parrots. Ostriches. Elephant. Camel. Giraffe. Lions. Wolf. Leopard. Lynx. Panther. Tiger. Aquarium with Fishes. Crawfishes. Tortoise. Corals etc. Monkeys. Bears. Pelican. Stork. Flamingo. Swans. Ducks etc.

Made in Germany, [Esslingen, J.F. Schreiber], s.d. ma [1890]. In-folio (31 cm x 22.5 cm). With 6 large three-dimensional chromolithograph plates bound in accordion style. Editorial color-illustrated hardback, blue cloth spine, superbly decorated front and back covers. Handwritten ownership note dated "Nov. 1926" in the lower right corner of the front cover. This copy is in perfect working order and in exceptionally fine condition.

An extremely rare first edition, the only surviving copy is held in the Osborne Collection at the Toronto Library. This famous book, known and appreciated for its realistic stand-up illustrations of birds, beasts, and fish, is an extraordinary work of Victorian art that unfolds into a veritable three-dimensional theater, where the animal cages and enclosures overlap, creating a fascinating effect of perspective depth. The six complex panels, animated with interactive pop-up scenes, illustrate the journey of a nineteenth-century upper-middle-class family visiting a zoo where they can observe exotic animals such as tigers and monkeys up close within elaborately decorated enclosures. The scenes show us: an elephant ride, a keeper feeding lions, ferocious tigers, a fish tank, a monkey house, and a bear pit. Created in the style of classic scenic books, the "theatre books" of the Victorian era, it is designed to be fully fanned out, transforming its rigid pages into a free-standing structure that recreates the atmosphere and perspective of zoos of the time. The details of the visitors' clothing and the architecture of the cages offer a valuable historical testimony to how zoos and fashion were conceived in the late Victorian era.

References: Children's Books in Print, (1993), vol. 2, p. 1236; Haining, *Movable Books: An Illustrated History*, pp. 103–109; Montanaro, vol. 1, p. 105; NUC, 1982, vol. 4, p. 610; The Youth's Companion, (1899), vol.73-1, p. 309. Cfr. Amato, *Beastly Possessions Animals in Victorian Consumer Culture*, (2015), p. 269; Animal Kingdom, (1976), vol. 79, p. 1; Arbuthnot-Sutherland, *Children and Books*, (1972), pp. 655 e 790; Lima, *A to Zoo Subject Access to Children's Picture Books*, (1986), p. 522; MacCann- Richard, *The Child's First Books A Critical Study of Pictures and Texts*, (1973), p. 127; Norton, *Through the Eyes of a Child An Introduction to Children's Literature*, (1991), p. 688.

Euro 3.500

5. Aristotele. Segni, Bernardo.

L' Ethica [...] tradotta in lingua vulgare fiorentina et Commentata per Bernardo Segni.

In Fiorenza, 1550 [In Firenze appresso Lorenzo Torrentino, 1550]. In-4° (21 cm x 14.6 cm). Pp. 547, (13). Collation: a-z4, A-2Z4, 2A4 (2A4 blank). Elegant and refined 17th-century binding in full hard parchment, floral corner motifs impressed in the centre and on the outside of both frames, a large blind fleuron in the centre of both covers. Red edges. Roman, Greek and italic type, with the text in roman characters and the commentary in italics. Title and typographical note surrounded by a complex figurative architectural frieze, containing the six-ball Medici coat of arms at the top and a foreshortened

view of Florence at the bottom. Each of the ten books of the Ethics is accompanied by a summary of the chapters. Large historiated woodcut initials. More than 20 figures of diagrams and schemes, of which at least half are full-page. Copy in excellent condition in its fascinating contemporary binding.

First edition, variant A with “Fiorentina” on the title page, in the Florentine vernacular of Aristotle’s *Ethica Nicomachea* edited by the humanist and merchant Bernardo Segni, a cultured Florentine man from a wealthy merchant family, whose life and works fit fully into the cultural fervor of the Florentine Academy, led by Duke Cosimo I de’ Medici, aimed at valorizing and spreading the vernacular. As we learn from his biography in the DBI, "Segni had a rich intellectual experience, beginning in 1541 with his membership in the Florentine Academy, of which he was consul and reader already in 1542, and culminating, at least from 1545, with the translation and commentary in the vernacular of four Aristotelian treatises. In order of composition: the Rhetoric (Florence 1549), of which a manuscript has also come down to us (Florence, Biblioteca Marucelliana, C.333), the Ethics (Florence 1550), the Politics (with the title *Trattato dei Governi*, Florence 1549), of which a typographical copy has come down to us (State Archives of Florence, Cerchi, 838) and the Poetics (Florence 1549), all dedicated to Cosimo [de’ Medici] and published by Lorenzo Torrentino under the aegis and approval formal teaching of the same Academy. Segni discusses and sometimes reworks Aristotle's thought, establishing an ongoing dialogue with the political and cultural context of the sixteenth century. In his commentary, he discusses the relationship between ethics and politics. While acknowledging that politics promotes the common good, he upholds the moral primacy of ethics, since the virtues discussed in the *Ethica* are the very foundations of justice and good governance. During the same period, from December 1546 to March 1547, he spent a brief stay in Rome at the court of Paul III, as a guest of his friend Cardinal Niccolò Ardinghelli, where he attended Antonio Bernardi della Mirandola's lectures on Aristotelian Ethics. The author translated and commented on this and other Aristotelian texts from Latin humanist versions during the 1550s, with a strong didactic purpose and the aim of ennobling the vernacular by demonstrating that the Tuscan language, the vernacular, was fully mature and capable of expressing the most complex philosophical and scientific concepts of antiquity. In the preface, Segni strenuously defended the literary and philosophical value of the Tuscan language, marking the birth of the first major translation with commentary into the Florentine vernacular of the *Nicomachean Ethics*. Translating the cornerstone of Greek ethics into the vernacular meant democratizing philosophy, making it accessible to the mercantile ruling class, politicians, and courtly intellectuals who did not master the classical languages. For this pioneering undertaking, Segni was strongly opposed by traditional academic circles, who considered him an "amateur philosopher".

In the introduction to the Ethics, Segni praises the Tuscan language and notes the need for good vernacular translations of classics of Greek and Latin literature and philosophy. His commentary frequently cites Dante Alighieri, demonstrating how the greatest Florentine poet had already assimilated and popularized Aristotelian ethics in the vernacular, as well as important authors in the tradition of Aristotelian commentaries, including the eleventh-century Byzantine scholar Eustratius, Metropolitan of Nicaea, the scholastic philosopher Walter Burley, and the humanist Donato Acciaiuoli.

The author highlights the concept of the *facultas civilis*, or the intrinsic connection between the moral virtue of the individual citizen and the organization of social life in the state, revisiting the structural link between ethics and politics in Aristotle. He also inserted into the text continuous references and reflections linked to the reality and problems of sixteenth-century society, bringing Aristotle's moral philosophy into the Florentine vernacular for the first time, connecting ancient moral concepts to the moral and political problems of sixteenth-century Florence, believing that Aristotle's moral and political texts should be accessible to anyone involved in the administration and government of the state.

References: Angelelli, p. 38, 308; Beauclerk, p. 59; Bibliotheca Sunderlandiana, p. 46, 575; BMSTC, Italian, p. 46; Bosco-Serravalle, *Biblioteca Chelliana*, p. 36, 17; Cranz & Schmitt, *A bibliography of Aristotle editions: 1501-1600*, p. 53; Crofts, *Bibliotheca Croftsiana*, (1783), p. 53; Duff, *John Rylands Library*, vol. 1, p. 81; Graesse, p. 218; EDIT16, CNCE 2929; Manzoni, p. 29; Marchetti, p. 77, 36; Moreni, p. 104, XII; Ozzolini, p. 29; Panizzi, p. 25; Parenti, p. 458; Pennino, *Cat. Biblioteca di Palermo*, vol. 2, p. 34, 114; Raineri Biscia, p. 274; Spinola, p. 77, 673; USTC 810926. Manca all' Adams. Cfr: Bianchi, *Studi sull' aristotelismo del Rinascimento*, (2003), p. 18; Negri, *Istoria degli scrittori fiorentini [...]*, 1722, p. 107; G. Procacci, *Studi sulla fortuna del Machiavelli*, 1965, p. 48; C. Vasoli, *Le filosofie del Rinascimento*, 2002, p. 372.

Euro 1.700

6. [Baldini, Baccio].

Discorso sopra la Mascherata della Genealogia degl' iddei de' gentili. Mandata fuori dall' Illustrissimo, & Eccellentissimo S. Duca di Firenze, & Siena Il giorno 21. di Febbraio 1565.

In Firenze, Appresso i Giunti, 1565 [al colophon: In Firenze : appresso i Giunti, 1566]. In-4° (21 cm x 14,1 cm). Pp. 132, (4). Collation: A-Q4. Copy belonging to variant "B", with 132 pages instead of 130. 18th-century stiff vellum binding; author and title stamped in gold on the spine. Red-sprinkled edges. Woodcut Medici coat of arms on the title page and Giunta printer's mark depicting the Florentine lily (Z650) on leaf Q4(v), both with contemporary hand-coloring. For the author's name, Baccio Baldini, cf. Melzi, vol. 1, p. 311. Italic and Roman typefaces; large woodcut initials and ornaments. Some pagination errors. Apart from minor, negligible signs of age, the copy is in excellent condition.

First and only edition of this magnificent work, which provides a rich description of the 21 allegorical floats making up the elaborate procession dedicated to the Roman gods during the wedding festivities of Archduchess Joanna of Austria, daughter of Emperor Ferdinand I and niece of Charles V, and Grand Duke Francesco I de' Medici, eldest son of Duke Cosimo I of Florence. The description was entrusted to Baccio Baldini, director of the Laurentian Library; the celebration and procession took place at night, illuminated by thousands of torches, on the last Thursday of Carnival. Vincenzo Borghini, who had previously organized Michelangelo's funeral in 1564, was commissioned to arrange the festivities, while Giorgio Vasari, leading a vast team of architects, sculptors, and painters, was tasked with giving visual form to Borghini's program. Vasari designed the twenty-one triumphal floats and hundreds of costumes for the procession participants. Florence was transformed into a stage set inspired by the imagery of ancient Rome, every humanist's dream, where allegorical floats and processions paraded beneath ephemeral triumphal arches erected for the occasion. The festivities lasted from December 16, 1565, to February 21 of the following year, culminating in the *Mascherata della genealogia degli dei* ("Masquerade of the Genealogy of the Gods"). As Jean Seznec observed (*La Masquerade des Dieux à Florence en 1565*, in *Mélanges d'archéologie et d'histoire*, 52 [1935], pp. 224–243), Borghini drew inspiration from Cartari's iconographic treatise *Le Immagini de gli Dei*; however, he devised combinations and subtleties so complex that the audience was unable to grasp their meaning, a fact noted by Baldini himself at the beginning of his account. Two literary descriptions of the *Mascherata* procession have survived: one covering the entire cycle of festivities, written by Giovanni Battista Cini at the behest of Giorgio Vasari, and the other composed by Baccio Baldini, likely based on Borghini's own notes, intended to illustrate the complex narrative, which was rich in allegorical and symbolic significance.

References: Bigazzi, p. 121; Blackader-Lauterman, p. 41; BM Stc, Italian, p. 219; Camerini, *Annali dei Giunti*, I, 365; Cavendish, *Catalogue of the Library at Chatsworth*, p. 218; Chapelain, p. 75; Cicognara, 1365 "spettacoli ricchi e grandiosi: libro raro e prezioso"; EDIT XVI, CNCE 3978; Gamba, 2750 "Bella e Rara operetta"; Green, *Catalogue of the Eastlake Library in the National Gallery*, (1872), p. 11; Lozzi, p. 303; Manzoni, p. 10; Marchetti, p. 111, 1062; Melzi, vol. 1, p. 311; Moreni, I, 66; Negri, p. 75; NUC, Pre-1956, vol. 9, p. 190; Razzolini, p. 33; Ruggieri, 708; Seznec, *La Masquerade des Dieux a' Florence en 1565*, in *Melanges d' archeologie et d' histoire*, 52, (1935), pp. 224-243; Toffani, *Feste e apparati medicei*, pp. 15-24 figg. 3-4; USTC, 1754151; Warburg, (1937), vol. 1, p. 173. Cfr. Belloni-Drusi-Abrami, *Vincenzio Borghini filologia e invenzione nella Firenze di Cosimo I*, (2002), p. 371; Chiabò-Doglio, *Il Carnevale dalla tradizione arcaica alla traduzione colta del Rinascimento*, (1990), p. 417; Cummings, *Music in Golden-Age Florence, 1250–1750*, (2023), p. 396; Fagiolo dell' Arco, *La Festa Barocca*, (1997), p. 15; Gareffi, *Le voci dipinte figura e parola nel Manierismo italiano*, (1981), p. 173; Kindermann, *Das Theaterpublikum der Renaissance*, (1984), vol. 1, p. 275; Petrioli Tofani, *Mostra di disegni vasariani carri trionfali e costumi per la genealogia degli dei, introduzione e catalogo*, (1966), pp. 11-16.

Euro 1.350

7. *Billet doux*. "bearer of love".

France, second half of the 18th century (1750-1780).

A refined and rare elongated cylindrical case composed of two parts that join perfectly in the center, sealing the internal compartment to protect the paper, love letter, or secret message, which were written on strips of very fine paper, tightly rolled up and inserted into the cylinder. Dimensions: 13.2 cm x 2 cm. Weight: 38.5 g. **The central body is made of rosewood covered with eight facets of polished mother-of-pearl**, inlaid in silver with floral motifs, garlands, arrows, quivers, lit torches, and neoclassical symbols typical of Louis XVI, creating an octagonal structure mounted on a silver frame. Both the terminals and the collar are present.

It is preserved, a rarity, in its splendid original case made of refined green Morocco leather elegantly adorned with Louis XVI floral decorations embossed in gold. The inner tube, made of pressed cardboard, is also decorated both inside and out with a dense series of gold floral decorations. A superb and rare example in excellent condition.

During the 18th century, these precious marvels of applied art, a masterpiece of micro-craftsmanship, were crafted using luxurious materials and the highest level of artisanal techniques. They were not only the elegant and expensive container for a private message, a symbol of wealth and social status among the elite and noble classes, but also a true symbol of the refined eroticism, courtly love, and sociability of the Rococo era. These small yet exquisite containers allowed for the discreet exchange of words of love, invitations to clandestine meetings, confidential messages, and romantic notes to the beloved, all exchanged between lovers away from the prying eyes of the court, family, and chaperones. The notes were often imbued with fragrances and written in minute, elegant handwriting to enhance their intimacy. Given the nature of marriage among the elite and nobles during the era of Marie Antoinette and before, one did not always and exclusively meet with one's spouse. The message was written, rolled up, and inserted into the tube, closed, and perhaps even sealed with a small wax seal to prevent prying eyes from even the most trusted courier. The outer surface of the case spoke even before it was opened. Recurring decorative motifs included arrows, winged hearts, lit torches, and doves, or short inscriptions like *Souvenir d'Amitié* or *Gage de mon Amour*, seemingly innocent formulas that concealed a

powerful seductive charge.

The Billet doux was the fulcrum of romantic and clandestine communication in the 18th century, an era dominated by the etiquette of seduction and Rococo culture. Noblewomen and gentlemen of the 18th century hid them in the folds of their sumptuous dresses or inside the bags of the time, making them true symbols of the strong French obsession with romance, libertinism, and secret courtship. The ritual of the billet doux became a popular subject in paintings and engravings of the time, symbols of complicity and the 18th-century game of love, where the delivery of the case was part of a veritable social choreography. It could be smuggled into a lady's purse, hidden inside a bouquet of flowers, or delivered early in the morning by a trusted valet, *Le Porteur d'amour*.

References: Armand, *Catalogue des tableaux, anciens et modernes, objets d'art et d'ameublement*, (1904), p. 112, 235; AA.VV., *Catalogue des tableaux anciens et modernes, bronzes et objets d'art, dépendant de la succession de M. Th. Basile*, (1883), p. 38; AA.VV., *Catalogue des tableaux et objets d'art et de haute curiosité de feu M. Henri Baudot*, (1894), p. 72, 517; Cone, *The Imperial Style Fashions of the Hapsburg Era*, (1980), Metropolitan Museum of Art (New York), p. 144; Darr, *The Dodge Collection of Eighteenth-century French and English Art in the Detroit Institute of Arts*, (1996), pp. 189-191; Forney, p. 356; Larousse, (1864), p. 746; Michaud, vol. 32, p. 356.

Euro 2.300

8. Bo, Carlo.

Otto studi.

Firenze, Vallecchi editore, 1939 -XVIII. In-8° (19 cm x 13 cm). Pp. 230, (2). Yellow paperback with black titles on the front cover and spine. **The title page features a handwritten dedication** from the author in beautiful cursive handwriting in blue ink to his friend, the **Florentine intellectual Vittorio Giommoni**. Both were prominent figures in the celebrated magazine *Il Frontespizio*, a hotbed of Italian literary Catholicism: "To Vittorio Giommoni, your most affectionate Carlo Bo/Firenze settembre." This copy is still untouched and in excellent condition.

First signed edition of this collection by Carlo Bo, a milestone in twentieth-century Italian literary criticism. The volume is considered the manifesto of Florentine hermeticism, thanks above all to the opening essay, "Literature as Life," and the diary entry for the death of D'Annunzio. The essay aptly represents the manifesto of an entire generation of Italian critics, no longer judges but interpreters, participants in the author's inner life. Published in 1938 in the Florentine magazine *Il Frontespizio*, it redefines the role of the critic and the man of letters in Italy, opposing the dominant Crocean aesthetic. It opposes literature as rhetoric or social commitment, the critic no longer a judge but a participating interpreter of the author's interiority, elevating it instead to a moral, spiritual value and a quest for the individual's inner self. It outlines a poetics in which criticism becomes an intimate moral and spiritual exercise, detached from practical or political purposes.

The book collects essays on Italian poets and writers considered central to modernity: "Ombra non polvere," an essay dedicated to Mario Luzi; "Intorno a Boine" (Around Boine); "Le Doti di Jahier," dedicated to Piero Jahier, known for his rigorous moral and civic commitment; "Esame su Serra," in which he celebrates Renato Serra, who represents the essence of literature as "religion" and moral quest; "Dell'Infrenabile notte," which marked the definitive consecration and critical rediscovery of the poet Dino Campana; "Il debito a Sbarbaro" (The Debt to Sbarbaro); "Duomo della poesia," which

celebrates Giuseppe Ungaretti, placing him at the center of 20th-century literature, defining him, in a now-famous phrase, as the living abode of poetry; "Della poesia di Montale" (On the Poetry of Montale); and "Della poesia di Quasimodo."

Vittorio Giammoni, a key figure, albeit behind the scenes, in Italian Catholic literary circles, owned the Jennings-Riccioli guesthouse on the Lungarno in Florence. This place served as a lively meeting place and intellectual refuge for writers; some of the greatest Italian writers, poets and intellectuals of the 20th century met there, such as Bo, Eugenio Montale, Carlo Emilio Gadda and intellectuals linked to the magazine *Il Frontespizio*, including Piero Bargellini and Tommaso Landolfi.

References: Bocca, p. 10; Corsaro-Verdenelli, p. 49; Gambetti-Vezzosi, p. 160; Gueglio, p. 8; Puppo-Baroni, p. 241. Cfr. Baudino, *Al fuoco di un altro amore la letteratura fra passione e seduzione*, (1986), p. 133; De Nicola-Zannoni, *Carlo Bo letteratura come vita*, (2003), p. 21; Fioravanti, *La critica e gli ermetici*, (1978), p. 149; Rabiolo, *Leggere il Novecento con*, Carlo Bo, (1994), p. 89; Simonini, *Storia dei movimenti estetici nella cultura italiana*, (1968), p. 172; Tuscano, *L'età del decadentismo aspetti e tendenze della letteratura italiana del Novecento*, (2004), p. 207.

Euro 350

9. Boccaccio, Giovanni.

La Ruffianella.

In Lucca, Appresso Vincentio Busdragho, 1564 [ma in realtà Lucca, Bongi/Rocchi?, 1856]. In-4° (21 cm x 14,5 cm. Pp. 2, (16), 2. **Printed on turquoise colored paper.** Attractive full parchment binding with, at the center of the covers, the image present in Vincenzo Busdraghi's typographical device at the center of the title page, "under the sign of the bearded dragon". Dedicated by the Luccan writer and scholar Nicolao Granucci to the noble and cultured Catharina Turchi Strozzi, a prominent figure in the cultural and aristocratic circles of Lucca and Florence in the 16th century, "To the very honorable Madonna Catharina Turchi". A superb, full-margined copy, fresh and authentic, in excellent condition.

An extremely rare 19th-century edition of *La Ruffianella* printed on turquoise colored paper, modeled after the 16th-century copy. Printed in Lucca in the mid-19th century by Salvatore Bongi (Bonghi), while some sources cite the Rocchi printing house, in just **24 copies, ours is one of only two copies printed on turquoise colored paper, with the colophon "fralli quale due in carta colorita in turchino" (two copies in turquoise colored paper)**. Although traditionally attributed to Giovanni Boccaccio, modern literary criticism has definitively disproved the authorship of this poem in octaves and established it as an apocryphal work dating back to the 15th century. The historical error arose in the 15th century when, in an attempt to study the origins of ottava rima, the metrical structure used in Boccaccio's *Filostrato*, the work was mistakenly assigned to the author of the *Decameron*. In 1863, the publisher Ferdinando Agostini published an edition in London, passing it off as an unpublished novella by Certaldese, an error later picked up by illustrious 19th-century critics such as Alessandro D'Ancona himself. The story narrates the burlesque adventures and amorous intrigues of a naive Sienese canon who falls in love with a married woman. The story of Calonaco da Siena is the other title by which *La Ruffianella* is known. It fits into the literary genre of ottava rima (cantari) in the vernacular, which spread in Italy as a form of popular literature between the 14th and 15th centuries. Its plot bears strong similarities to the French fabliau *Auberée* and to the novella of Eastern, Indian, or Persian origin, *The Book of the Seven Sages*, which spread throughout Europe after the first crusades

through Arabic and Hebrew translations and reworkings. The work, which uses a “frame” structure similar to the Decameron, has had enormous popularity and is attested in countless versions in Latin, French and in various Italian dialects, such as the Venetian and Tuscan branches.

References: Bacchi della Lega, p. 132; Clio, 8664; Folger, vol. 3.; Graesse, I, p. 456 indica Rocchi come tipografo “imprimée en 1856 par les presses de Rocchi”. Manzoni, p. 310, 2383; OCLC, 82466295 (Only 1 in US Folger Library); Turner, p. 23; Uccelli, p. 354. Cfr. AA.VV., *Revue des questions historiques*, (1899), vol. 66, p. 235; AA.VV., *Studi sul Boccaccio*, (1981), vol. 12, p. 17; Agostini, *La Storia del Calonacho da Siena, ovvero la ruffianella*, (1863), p. VI; Fanfani, *Il Borghini di filologia e di lettere italiane*, (1864), p. 26.

Euro 1.800

10. Bonardo, Giovanni Maria.

La Minera del mondo, [...], Nella qual si tratta delle cose più segrete, e più rare de’ corpi semplici nel mondo elementare, e de corpi composti, inanimati, & animati d’ anima vegetativa, sensitiva, e ragionevole.

In Venetia, Appresso Fabio, & Agostino Zoppini Fratelli, 1589. Leaves. (8), 112. Collation: †8, A-O8. On leaf †2(r), Portrait of the author within an oval frame. On f. 8(v), portrait of Luigi Grotto. Woodcut initials. Seventeenth-century full limp parchment binding, author and title handwritten on the spine. Antique label from a nineteenth-century book catalog attached to the front pastedown. A fresh and genuine copy, in excellent condition.

A rare second edition of this interesting treatise on naturalistic gleaning by the Venetian writer and cosmologist Giovanni M. Bonardo, edited and published by the famous Polesine scholar Luigi Grotto, known as the Blind Man of Adria, who enriched the text with his own annotations and comments. The book, which uses the metaphor of a “mine” to indicate an inexhaustible source of hidden knowledge extracted from the bowels of nature, collects curious information, secrets and natural wonders, prodigies and therapeutic or magical virtues regarding the then-known world, uniting the science of the time with the secret beliefs and wonders of the earth; with descriptions of the wonders of nature and the hidden virtues, prodigies, and bizarre properties of animals, plants, and minerals.

Bonardo collects and alphabetizes hundreds of contemporary beliefs, legends about the therapeutic powers of stones, the magical virtues of plants, and wonders of the animal world. The work, steeped in the alchemical and philosophical culture of the sixteenth century, supports the fundamental alchemical idea that there is a profound correspondence and interconnection between the sky, the macrocosm, and the earthly elements, the microcosm. The text catalogs the invisible and “secret” properties of matter, the same type of knowledge that alchemists sought to master in order to understand the laws of nature. From the Index: of the earth, of mountains, of baths, of the sea, of fire, of metals, of rocks, of gems and other stones, of herbs, of worms, of snakes, of wild beasts, of fish, of birds. A blend of empirical observation and fabulous imagery typical of late Renaissance Italian culture, in which the treatment of nature blends physical notions, legends, and occult virtues inherited from Pliny the Elder and medieval lapidaries, in which science was constantly intertwined with hermeticism, astrology, and natural philosophy.

The book is divided into four distinct sections covering various levels of nature, divided into

elementary, composite, inanimate, and animate bodies based on the Renaissance doctrine of the elements.

Simple bodies in the elementary world, natural elements and inanimate composite bodies, minerals, metals, precious stones, and natural elements. In the text, metals are described not only for their physical properties, but above all through the lens of Renaissance alchemy and astrology, attributing to each secret virtues, planetary influences, and symbolic meanings, such as the association of iron with Mars. A famous example from the text describes the fantastical behavior of mother-of-pearl, described as creatures moving in ranks led by a king much greater than themselves.

One of the most emblematic descriptions of a mineral element is that of the Lodestone, the magnet, described not only for its evident physical strength but also for its magical, medicinal, and even moral properties. Bonardo maintains that three types of magnet exist in nature: the first, classically dark in color, which attracts only iron; a second variant, white in color, endowed with the extraordinary and fantastic property of attracting human flesh; the third type attracts iron on one side and repels it on the other. Following the typical superstitions of the time, the author describes the lodestone as a useful test of marital fidelity; By secretly placing one in the marital bed, it would have the power to push a faithful wife to spontaneously embrace her husband in her sleep, while infidelity would cause nightmares and the wife to leave the bed.

Amethyst is described as a transparent lilac stone with “pink sparkles.” Bonardo lists seven types, divided by origin, emphasizing that the best are Indian and Egyptian, and attributes to it the magical power of chasing away bad thoughts and repressing drunkenness.

Animate bodies are land animals, marine creatures, and plants, endowed with vegetative, sensitive, and rational souls, analyzed according to the natural philosophy of the time. The work combines Renaissance science with popular beliefs and fantastic imagery, collecting anecdotes about natural wonders and the extraordinary properties of flora and fauna.

Book One deals with simple bodies and the natural elements of the elementary world: earth, water, air, and fire. Book Two examines inanimate compounds, including stones and minerals. Book Three, devoted to animals with sensitive souls, blends zoology and medieval fantasy. Animals do not exist.

References: Bibliografia: Bell Library, p. 37; Brown Library, *Bibliotheca Americana*, vol. 2, p. 74; Buturlin, p. 69; Canone, *Bibliothecae selectae*, p. 242; Cesi, p. 63; Chapelain, p. 34; Durling, p. 80; Elert, *Catalogus Bibliotheca e Thottianae*, vol. 2, p. 530; Grasse, vol. 1, p. 482; (Haller), p. 223; Henning, *Bibliotheca seu notitia librorum variorum*, p. 354; Hoover, p. 13; Ghisalberti, p. 574; Index Aureliensis, IV, 121668; Michel-Michel, vol. 8, p. 987; Panzer, p. 539; USTC, 816052; Valentini, p. 533; Wellcome, p. 50. Cfr. Grotto, *La vita di Luigi Grotto, cieco d'Adria*, (1777), p. 134; Zappella, *Il ritratto nel libro italiano del Cinquecento*, (1988), vol. 1, p. 189.

Euro 1.800

11. Boscovich, Ruggero Giuseppe.

De Inaequalitatibus quas Saturnus et Jupiter sibi mutuo videntur inducere praesertim circa tempus conjunctionis.

Romae, Ex typographia Generosi Salomoni, 1756. In-4° (20,9 cm x 14,3 cm). Pp. XXIV, 187, (1). With 4 copperplate plates, folded several times at the end, featuring 43 geometric figures. Collation: a12, A-L8, M6. This copy, on B6 paper, is in a double state, bearing the imprimatur in two different states: on the recto, with and without an ornate woodcut tailpiece; on the verso, however, the printed text on the

two leaves is completely different. Errata on leaf M6(r). Contemporary parchment binding with handwritten title on the smooth spine. Red marbled edges. Roman and italic type. Ornate initials, woodcut headers, and friezes. An old private label affixed to the bottom of the title page. A fresh and genuine copy in excellent condition.

First and only edition of this rare and important work by the illustrious Dalmatian Jesuit R. G. Boscovich, one of the most authoritative scientists of his time, was the most resolute and profound supporter of Newtonianism and the law of universal gravitation in the environment of the Roman College, as well as the father of the first general mathematical theory of atomism which anticipated modern physics by over a century.

Written during the most productive phase of his career, the text deals with the observed aberrations in the orbits of Saturn and Jupiter from the predicted Newtonian paths; Boscovich's tables attached at the end depict his calculations of the motions of Jupiter and Saturn. Isaac Newton had suggested in the second and third editions of his *Principia* that the observed perturbations in the motions of Jupiter and Saturn were a consequence of gravitational interaction, but neither he nor John Flamsteed succeeded in devising equations to solve the problem.

“An interesting treatise of 1749 concerns the determination of an elliptical orbit by means of a construction previously employed for resolving the reflection of a light ray from a spherical mirror. Boscovich employed this method again in 1756, in a treatise discussing the reciprocal perturbations of Jupiter and Saturn, which he entered in a competition on the subject set by the Academy of Sciences in Paris. The winner was Leonhard Euler; Boscovich received an honorable mention” (DSB).

Considering the Earth, it was a version of the classic “three-body problem”, that is, determining the trajectories of three moving bodies that influence each other's gravitational fields, which does not admit a rigorous algebraic solution, thus requiring approximation techniques. The Académie des Sciences in Paris therefore proposed a competition for the solution of the problem in 1748, 1750, and 1752, with Alexis Claude Clairaut and Jean Baptiste d'Alembert serving as judges. The prize was awarded to Euler for the years 1748 and 1752, but the prize for 1750 remained vacant.

Boscovich had submitted a paper with his proposed solution, which received an honorable mention and was considered for publication in the Academy's *Memoirs*, but he was not awarded the prize. He therefore decided to expand his paper, which resulted in this work. The book's material was collected during the famous journey, financed by Pope Benedict XIV, that Boscovich took with the English Jesuit Christopher Maire in 1750 to measure the meridian arc passing through the Papal States, en route from Rome to Rimini. This journey made original contributions to the solution of Newton's problem of the Earth's shape, which implicated various geodetic, mathematical, and astronomical issues. The observations were also intended to compile a new and more modern map of the Papal States, the first based on accurate astronomical measurements.

Boscovich also demonstrated that the inequalities in the motions of Jupiter and Saturn near their conjunction are due to the planets' mutual attraction, which follows Kepler's laws, and are not caused by the presumed difference in solar density, which would cause an imbalance and consequently a different attraction exerted by the Sun on the two planets.

References: Annales de L' Observatoire Astronomique de Moscou, (1878), vol. 4, p. VIII; De Backer-Sommervogel, I, 1840, 161; Di Pietro-Bonelli, p. 287; DSB, II, 331; Gillispie, vol. 2, p. 331; Petik, *Bibliographia Hungariae*, vol. 1, p. 327; Poggendorff, p. 245; Riccardi, vol. I, p. 179, 49: “raro et pregiato”; Rutherford, p. 18; Struve-Lindemann, *Libroum in bibliotheca Specuae pulcovensis anno 1858*, vol. 1, p. 99; Whyte, p. 218. Cfr. Ciccarelli, *Saggio sopra la città di Naronia e sopra la Repubblica Narentana in Dalmazia di Andrea Ciccarelli*, (1860), p. 33; Dadić, Ruđer Bošković, (1990), p. 160; Dudan, *La Dalmazia nell' arte*

italiana, venti secoli di civiltà, (1922), p. 471; *Journal for the History of Astronomy*, (1993), vol. 24, p. 14; Marković, *Rude Bošković*, (1968), vol. 2, p. 1104; Martin, *Saturn Overview and Abstracts*, (2003), p. 57; Paoli, *Ruggiero Giuseppe Bosconich nella scienza e nella storia del '700*, (1988), p. 555; Rački, *Život i djela R. J. Boškovića*, (1888), p. 99; *Rad Jugoslavenske akademije znanosti i umjetnosti*, (1888), voll. 87-88, p. 18; Sakcinski, *Glasoviti hrvati prošlih vjekova*, (1886), p. 266; Udias, *Jesuit Contribution to Science*, (2014), p. 75.

Euro 2.900

12. Botero, Giovanni.

Della Ragion di Stato libri dieci. Con tre libri delle Cause della Grandezza e Magnificenza delle Città.

In Venetia, Appresso i Gioliti, 1589. In-4° 21,4 cm x 15 cm). Pp. (16), 367, (1). Collation: [*]8, A-Z8. Beautiful and elegant early 19th-century green half-leather binding, with the author and title in gold on the spine. The name of the former owner, "Cav. Gherardo Bevilacqua Aldobrandini," is stamped in gold at the foot: a Bolognese nobleman, painter, stage director, and librettist who collaborated extensively with Gioacchino Rossini. Red edges. On the title page, within a figurative frame, is the Gioacchino Rossini printer's device featuring a phoenix facing the sun and set on flames emanating from a winged globe bearing the initials "G. G. F.". Floral decoration on the verso of the last leaf. Dedicatory to Wolf Dietrich von Ratenau, Prince-Bishop of Salzburg. Ornate friezes and woodcut initials decorated with symbolic depictions: a woman pours breast milk on men killed in battle, a man steals children from a mother, men attacked by snakes, a clothed wolf (werewolf?) frightens a woman, a man bedridden with his chest open from which a snake emerges, a demon tortures a man, a she-wolf suckles Romulus and Remus. A fresh and genuine copy in excellent condition.

A rare and highly sought-after first edition of the most famous Italian treatise on politics, a seminal text in the history of European economic and political thought. Regarding Botero's contribution to demographic theory, "On the Causes of the Greatness of Cities" is closely linked to his observations of population growth as a consequence of a country's increased prosperity, placing Botero, two centuries before Malthus, among the precursors of Malthusian theories.

Machiavelli's "On Reason of State" and "The Prince" represent the most significant Italian contributions to European political theory of the time. Giovanni Botero, born in Cuneo, was the founder of the so-called "anti-Machiavellian" tradition, opposed to Tacitism, which sought to define the perfect ruler as one capable of establishing and maintaining a strong state based on moral principles. Botero essentially reinterprets Machiavelli's ideas, placing them within a context of greater "justice." This work therefore documents the typical transition then taking place "...from the feudal and tyrannical patrimonial state to the polity state, characterized by demands for modernity, founded on prudent administration, leveling centralization, bureaucratic hierarchy, and the progressive extinction of hereditary or venal offices" (L. Firpo).

Raison d'Etat is followed (pp. 295 ff.) by "Of the Causes of the Greatness and Magnificence of Cities," "a very remarkable treatise" (McCulloch, p. 253), which also foreshadows certain theories of Malthus, of notable importance in the history of economic doctrines. In this small but highly important work, Botero elaborates for the first time a scientific theory on the topographical dislocation and growth of urban agglomerations, which identifies precise relationships between the natural environment, economic resources, and demographic development. Here the author attempted to address the central political problem of the Counter-Reformation: reconciling politics with the religious precepts of the Catholic faith and providing a legal foundation for Counter-Reformation political theories. He sought

to heal the crisis opened by Machiavellianism by dissociating politics from morality and reducing religion to an instrument of power.

The work, defined by Francesco De Sanctis as "the conservatives' code," enjoyed enormous editorial success, going through 43 editions by 1930. Numerous anti-mercantile observations concern finance, industry, commerce, and the population. The work's success, Luigi Firpo points out, "was not due to its few and fragile doctrinal pages, but rather to its vast and systematic exposition... of all the new issues that the emerging modern state brought with it: tax collection, military organization, commerce, industry, administration of justice, food supplies, urban planning..."

However, the success of this treatise, which spread for decades with frequent Italian reprints and versions in Spanish, French, Latin, and German, was not due to its few doctrinal pages. More than any other philosopher of the era, "Gio. Botero was one of the very few authors of the sixteenth century who wrote about politics and economics [...]" (Gamba). Apparently anti-Machiavellian, yet strongly influenced by the doctrines of the great Florentine, "Botero set a precedent, and between the end of the sixteenth century and much of the following century, the theorists of Reason of State followed in his footsteps, to the point where it was no longer possible to understand the true meaning of Machiavellianism. It has become two-faced; one side has been theoretically repudiated as contrary to morality and religion; the other has been practically accepted as a system of government" (Panella).

The current concept of "Ragion of State"—it was Botero himself who coined this expression—arises from Botero's theories combined with those of Machiavelli; "This work enjoyed great traction and renown in its time and earned its author the reputation of a gentleman politician. It was translated into almost all living languages and into Latin. Even in modern times, the man and the book were highly praised, and he was credited with having inaugurated what is now called political economy. [...]" (Bongi). Aware of the circulation that the idea had achieved, in Botero's intentions the reason of state was to be reduced to nothing other than the knowledge of the means through which the good government of the prince could be achieved, and therefore the reason of state was nothing other than politics, the mere art of governing, and not something excessive, contrasting or differently founded with respect to this.

With this work, demonstrating that reason of state, reason of conscience, and civil reason were ultimately one and the same, Botero sought to bring order to a concept that seemed already current, but which no systematic organization had attempted. He also sought to normalize, so to speak, an idea behind which common usage seemed to connote the exceptional nature of government actions that went beyond the ordinary, dictated by the imperative need for survival of an entity called the State, which in that century was progressing toward a more concrete form. In short, it was a matter of calming the already shaken minds of those who, under the guise of *raison d'état*, glimpsed the obscure mechanisms of a power that claimed to be self-referential. Behind that expression, they sensed an echo of Machiavelli's warning, according to which the state possessed reasons and logic that ordinary reason and logic were not sufficient to manage, and which did not necessarily harmonize with those of ethics and religion.

He is innovative in addressing the issue of state life by placing great emphasis on the geographic and economic aspects that influence the existence of nations and cities, aimed at their very expansion and preservation. Botero considers topographical dislocation and the growth of urban agglomerations to be of primary importance, arguing, against the prevailing ideas of his time, that the sources of state wealth are based not on precious metals, but on industry and agriculture.

References: Adams, B,2548; Angelelli, p. 93; Bibliographie der deutschen Übersetzungen aus dem Italienischen von den Anfängen bis zur Gegenwart, (1992), p. 273; BM STC Italian, p. 122; Bongi, II, pp. 132-133; Boncompagni, vol. 2, p. 111, 974; Castellni, p. 81; Conestabile, p. 26; Edit16, CNCE7272;

Hoepli, *Bibliotheca historica italica*, p. 11, 228; Dekesel, p. 139; Ferrari, p. 430; Gamba, 1271; Garosci, p. 66; Gioda, p. 133; Goldsmith, 248; Kress, 178; IA 122.698.; Jordan, *Bibliographie zur Geschichte des Festungsbaues von den Anfängen bis 1914*, (2003), p. 36; Matczak, p. 187; Stevens, p. 46, 401; USTC, 816556; Widmar, p. 12. Cfr. Assandria, *Giovanni Botero*, p. 46, XI, n. 1; Barucci, *Le teorie della popolazione prima di Malthus*, (1987), p. 169; Bireley, *Machiavelli Turned Upside Down: Giovanni Botero's Ragione di Stato (1589)*, (2007); Bozza, *Scrittori politici italiani*, (1949), pp. 66-68, nr. 34; Bravo-Malandrino, *Profilo di storia del pensiero politico da Machiavelli all'Ottocento*, (1994), p. 75; D.B.I., vol. XIII, pp 356-357; Ferrara, *Esame storico-critico di economisti e dottrine economiche del secolo XVIII e prima metà del XIX*, (1891), I, p. 204; Ghibaudi-Barcia, *Studi politici in onore di Luigi Firpo*, (1990), p. 199; Hammer, p. 33; Lentini, *Saperi sociali, ricerca sociale, 1500-2000*, (2003), p. 79; Panella, *Gli antimachiavellici*, (1943), pp. 63; Passerin d'Entreves, *The Notion of the State An Introduction to Political Theory*, (1967), p. 49; Reimann, *Venedig und Venetien 1450 bis 1650 Politik, Wirtschaft, Bevölkerung und Kultur*, (2006), p. 229; Senellart, *Machiavélisme et raison d'Etat*, (1989), p. 122; XIIe-XVIIIe siècle; Schumpeter, *History of Economic Analysis*, (1954), p. 164; Toffanin, *Machiavelli e il "tacitismo" la "politica storica" al tempo della Controriforma*, (1921), p. 103.

Euro 4.200

13. Brosio. [Vincenzo, d' Ambrosio].

Le faccende che sbriga il Destino. Romanzo.

Napoli, Stabilimento tipografico Enrico M. Muca, s.d, [1933]. In-8° (24,3 cm x 16,5 cm). Pp. 121, (3). Editorial paperback illustrated in color with a futurist composition by Riccardo Manzi featuring a bold use of typography and geometric illustrations in two-tone green and black. **The author's handwritten dedication in the title page: "To Pietro d'Ambrosio...affettuosamente Brosio"**. No printing date is indicated. On the recto of the last page is an editorial advertisement in free-form writing, "some scenes from Brosio's next volume, *Tintura di Strofanto*". **The very rare advertising flyer accompanying the book, describing the work as "Futurism, Genius, Humor, Emotion", has been preserved.** Light and insignificant foxing on the right outside margin of the front paperback. This copy is otherwise completely untouched and in very good condition.

A very rare first work by Brosio, without a press release, where the publication's humorous and satirical tone is stated at the beginning, with the words "Probable authoritative opinions on the matters that fate takes care of." Reflecting the spirit of the times, blending humor, dynamism, and "Futurist genius," the text opens with a dense array of critical assessments featuring parodistic, paradoxical, and provocative opinions on Brosio's work from renowned figures, from Pirandello and Marinetti to Alessandro Manzoni and Pittigrilli. In the "Four-Legged Prelude" that precedes the novel, an unknown reviewer caustically introduces the work: "His novel is an everyday novel, written during a night of mental aberration between cigarettes and coffee breaks, to the rhythm of a wild dance broadcast by a radio station mixed with the languid serenade of a wandering night owl, (...) Brosio belongs to the race of star-crossed vagabonds. A night owl, he frequents poetic gambling dens and delinquents of thought: an environment in which he forged his artistic sensibility."

The book presents destiny not as an abstract or mythological entity, but ironically as a diligent and sometimes clumsy clerk who carries out daily tasks while moving among the frenetic modernity of offices, stations, and cafes.

References: Barisione-Fochessati-Franzone, *Parole e immagini futuriste dalla collezione Wolfson*, (2001), p. 102;

Cammarota, *Futurismo*, 137; D' Ambrosio, *Il Futurismo a Napoli*, (1996), p. 47; Tonini, *Storia documentaria del Futurismo in Italia*, (2024), p. 28.

Euro 850

14. Capoferro, Ridolfo.

Gran simulacro dell' arte e dell' uso della scherma di Ridolfo Capoferro da Cagli maestro dell' eccelsa natione alemanna, nell' Inclita Città di Siena.

In Siena, al sopportico de Pontani. Appresso Salvestro Marchetti, e Camillo Turi, 1610. In-4° oblong (27 cm x 18.4 cm). (8), 44, 118 (i.e. 120), (4). With 43 pp. plates, each with its own description printed on the verso. Collation: A-G4, H-K6, L-Q4, R2. Solid eighteenth-century hardback with marbled spine. On f. A3(v) the refined portrait of the author within an oval frame supported by armed putti in a riot of lances and swords. The plates are etched by Raffaello Schiaminossi, a Tuscan painter and engraver, pupil of Raffaellino del Colle, whose name appears in the first engraving and on the verso of the frontispiece. depicting the coat of arms of the Della Rovere Dukes of Urbino, to whom the work is dedicated and in the form of an anagram (S.RAF. F) in the portrait of the author and in all the other plates. (fencing positions), numbered 1-43. This copy is part of the "A" variant with the colophon: "Senis a natali cristiano 1610. Venundatur in aedibus Camilli Turi ...". On the front pastedown is an ex libris with a contemporary ownership note from a Lucca officer: "Ex libris Iani Martini Hellespontani Capo de Bombarderj in Lucca. Quid mihi cum loripedibus siquidem directo tramite incedam Anno 1615 7 Julij in Luca". Some sporadic and insignificant marginal traces of soiling, otherwise a genuine copy with excellent margins in very good condition.

First edition extremaly rare of this work, one of the milestones of fencing literature. The author is among the first to discuss measure and time, discussing the use of the single sword, the stripe, which he divides into strong and weak based on the length of the sword in combination with the cape, dagger, and shield (rotella), perfecting the technique of the thrust through an ever-increasing use of the point. The title of the work probably refers to Capoferro's role as fencing master of the great German fraternity at the University of Siena. The extensive treatise is divided into several introductory chapters followed by numerous illustrated practical examples. "The introduction of the theory of sword grades into fencing is of such importance, and has brought such a revolution to old fencing methods, that Capoferro can be called the regenerator of Italian fencing" (Gelli). While the seventeenth century is the era of the "striscia," the side sword that tapers in favor of the point, each author interprets this change in a unique way; The Marche-born fencing master Ridolfo Capoferro stands out from other Italian masters of the time for his rigorous linear geometry and perfect codification of the modern thrust. Capoferro's *Gran Simulacrum* is considered a milestone for its scientific clarity, contrasting with the complexity and eclecticism of his contemporaries.

Salvator Fabris is Capoferro's great contemporary, and although both favored the use of the point, their approach to the body's structure was radically opposed. Fabris adopted forward-leaning guards, with the torso strongly leaning toward the opponent to reduce the target and energize the body. Capoferro, on the other hand, advocated a much more upright, balanced, and linear posture, believing that leaning exposed the head and disrupted balance. Furthermore, Fabris made extensive use of curved, circular, and passing steps, walking around the opponent. Capoferro, on the other hand, reduced the movement to an almost absolute straight line, focusing on the millimetric control of linear distance, both wide and narrow.

Nicoletto Giganti published his treatise a few years before Capoferro and shared the intuition of the linear thrust. Giganti was much more drastic in cutting ties with the past; his system focused almost exclusively on the point. Capoferro, despite his modernity, retained about a third of his actions dedicated to cutting blows, mandritti, and roversi, inherited from the Bolognese epee tradition. In his teaching, Giganti is renowned for his extreme simplicity, perhaps too much so, designed for rapid learning. Capoferro, on the other hand, offers a much more complete and in-depth scientific and theoretical treatment, defining the timing and lines of attack with geometric precision.

Capoferro's absolute importance and the true breaking point with all previous and contemporary tradition lies in his definition of the extraordinary step, the thrust. Many masters referred to an extended stride, but Capoferro codified it by establishing the exact position of each body segment: the back foot flat on the ground, the front knee perpendicular to the heel, and the left hand extended back as a counterweight to maintain balance. This precise geometric structure remained almost unchanged until modern Olympic fencing. In Chapter V of his treatise, Capoferro separates fencing time, which, along with measure, constitutes the fundamental pillar of the 17th-century Italian fencing school, from pure chronometric speed, instead closely linking it to movement, stillness, and tactical opportunity. Time, understood as an opportunity to strike, is generated every time the opponent alters his posture or exposes a target. Capoferro carefully codifies when the moment to strike is known: when the enemy moves his foot forward to approach; when he raises or moves his sword to change guard or deflect the blade; when a blow misses the target and lands, response time. The author also clarifies the proportionate speed, coordination, and relative speed between one's own actions and those of the opponent; to avoid being hit by a counter blow, the speed of one's attack must be greater than, or perfectly synchronized with, the opponent's defensive reaction.

"Of all the Italian works on fencing, none has ever played such a role in establishing the principles of the science" (Thimm). Ridolfo Capoferro, active in Siena, developed theories and a specific system that were only further refined and perfected by Rosaroll Scorza and Pietro Grisetti in 1803 in their work "The Science of Fencing".

References: Abrami-Chimirri, *Incisori toscani del Seicento al servizio del libro illustrato*, (1987), p. 22; Beaufort, *The Badminton Library of Sports and Pastimes*, vol. 12, p. 313; Boffito, *Frontespizi incisi nel libro italiano del seicento*, (1922), p. 116; Bury, *The Print in Italy*, p. 215; Castle, *Bibliotheca artis dimicatoriae*, vol. 1, p. 282; Cockle, p. 195, 757; Ellis-Hazlitt, *The Huth Library*, vol. 1, p. 261; Gelli, p. 44; Grolier, vol. 5, p. 47; Heredia, *Catalogue de la bibliothèque de m. Ricardo Heredia, comte de Benahavis*, (1891), vol. 1, p. 183, 638; Marcelli, vol. 1, 12-22; Matthey, vol. 1, p. 30; Megnirac, vol. 2, p. 519; Michel & Michel, v. 1, p. 35; Opere antiche di sport e di educazione fisica, catalogo di libri dal sec. XV al XIX, (1960), p. 26; Pardoel, 510; Parise, vol. 1, p. 14; Piantanida, *Autori italiani del seicento*, vol.1, p. 72; n. 292; Pollock-Grove-Prevost, *Fencing*, vol. 1, p. 282; Santarelli, p. 260, 2757; Thimm, p. 29; Trübner, p. 39; USTC, 4022733; Vigeant, p. 55, 126. OCLC and USTC do not locate copies in US libraries. Cfr. Bossini, *La esgrima moderna*, (1946), p. 320; Enrichetti, *Trattato elementare teorico-pratico di scherma*, (1871), p. 26; Hoca, *Bichaq Combat. Arte di combattimento con il coltello*, (2024), p. 21; Gaugler, *The History of Fencing Foundations of Modern European Swordplay*, (1998), p. 39; Maltese, *Spada e daga, bastone e coltello*, (2000), p. 160; Marchionni, *Trattato di scherma : sopra un nuovo sistema di Giuoco Misto di scuola italiana e francese*, (1847), vol. 1, p. 8; Mastropaolo, *An Analysis of the Fundamentals of Fencing*, (1958), p. 5; Pallfy-Alpar, *Spada sciabola fioretto*, (1970), p. 22; Reed-Wallace, *Italian Etchers of the Renaissance & Baroque*, (1989), p. 214.

Euro 9.500

15. Cavacchioli Futurista, Enrico.

Cavalcando il Sole Versi Liberi.

Milano, Edizioni Futuriste di Poesia, (Tipo-Litografia Ripalta), 1914. In-16° (18,4 cm x 15,4 cm). Pp. 212, (8). Elegant original engraved full parchment binding, boards and spine framed by gold trim, engraved and gilded cover with author and title arranged around a central sun; made by Legatoria Linari of Rome, stamp on the lower back cover (Special edition of only 12 copies). A fresh and genuine example in excellent condition in its charming original binding.

First edition, part of an unobtainable and extremely rare special edition of only 12 copies bound by Cesare Linari in Rome; one of the very rare examples of a Futurist private press. This Futurist collection of free-word verse is a refined composition by E. Cavacchioli, a Ragusan journalist and playwright born in Pozzallo. He was among the signatories of the Manifesto, published in Paris in 1909, and is cited among the "incendiary poets" of the Futurist camp in the movement's second programmatic manifesto: Let's kill the moonlight! As recalled by Marinetti, a great admirer of his, Cavacchioli was one of the first poets to embrace the Futurist movement but also one of the first to gradually distance himself from it. Distancing himself from the Futurist innovations of the destruction of syntax and words-in-freedom, he did not fail to return to traditional metrics and customary versification techniques. He returned to journalism, serving as editor of *La Stampa* and *Il Secolo*, and as a theatre critic. He soon established himself as a playwright, and together with L. Chiarelli, L. Antonelli, P. Rosso di San Secondo, and others, C. attempted to revitalize the stage with an avant-garde theatre he called "grotesque".

References: Cammarota, *Futurismo*, 98-4; Caruso-Martini, p. 572; Diz. del Futurismo (Ruta) p.243; Gambetti-Vezzosi, p.1014; Falqui, p. 64; Salaris p. 29. Spaducci, p. 83; Vallecchi, 284.

Euro 2.200

16. Dr. Chirouec.

La France Constipee ou Paris Foire Poeme odoriférant, suivi de La Chiropédie.

A Foiropolis, Chez le docteur Chirouec, 1761. (Bruxelles, Sluys, 1861). In-8° (19,5 cm x 13,5 cm). Cc. XVI. Early 20th-century amateur binding in red half-Moroccan with corners, gilt title on the spine. This copy is part of a unique and extremely rare print run of just 100 copies on papier fort de Hollande. The place of printing, "Foiropolis," is a clear play on words based on the French term *foirer*, meaning "to defecate." The front pastedown features an ex libris, engraved by Judot of Tours, from the prestigious collection of the famous French bibliophile Marius Hérail. A fresh and genuine copy in excellent condition.

The first and only extremely rare edition of this poem, part of the rich vein of 18th-century French scatological literature, was printed in **a limited edition of just 100 copies** by the Parisian publisher Vallee. The preface quatrain, the warning to the reader, is irreverent and provocative, summarizing the utilitarian spirit of the booklet. The fictional Dr. Chirouec addresses the reader directly with explicit verses that clarify its dual nature, textual and hygienic: "You who read this work, savor its aroma: this book has more than one use and can be used in the bathroom; if you dislike the subject matter, wipe

your bottom with it."

During the fin-de-siècle Enlightenment, scatological satire and the comedy associated with the "lower body" theorized by Mikhail Bakhtin, with literature's descent into the lowest functions of the human body to demystify the dominant ideology—a tradition clearly inherited from Rabelaisian thought, in which gastrointestinal disorders are projections of the state's crises—even the author behind the pseudonym Docteur Chirouec, a parodic mask of the figure of the doctor, typical of the French satirical tradition, were used not only for provocative entertainment but also as a sharp weapon of social and political criticism of the Parisian institutions and customs of the time. Portraying France as "constipated" and Paris as "stricken with dysentery," the two meanings of *foiré*, was a ferocious allegory of political stalemate, bureaucratic corruption, economic immobility, or the institutional paralysis of the provinces; as well as the social chaos of the capital before and after the Revolution. The poem is structured with the use of free or "Alexandrine" verse, museum-like invocations, courtly adjectives, and a *poème odoriférant*, designed to ridicule the solemnity of classical poetry and official historiography. It also features the systematic use of terms related to biological and excretory functions—*constipée*, *foiré*, *cabinet*, *torché*—and to undermine the decorum of noble and upper-middle-class society. The content evokes miasma and filth, but the form imitates the noble genres of classicist poetry. The verbal texture is rich in double constants: period medical terms and vulgar dialects, where the key words revolve around obstruction and evacuation. Paris is described as dirty and through its latent odors. In 1800, the city suffered from serious public hygiene and sewerage problems. The text philologically mirrors a historical reality: the transition to modern urban planning, where the "stench" of Paris becomes a metaphor for the corruption of morals. The work is conceived as a parody of the scientific and literary treatises of the time, divided into two main parts: the main satirical poem, *La France constipée, ou, Paris foiré*; and the burlesque appendix, *La Chiropédie*, or the study/care of feet or calluses, ironically juxtaposed with bodily functions.

La France constipée is not simply a vulgar text for its own sake. It is a historical and literary document that demonstrates how the weapon of corporal satire was used as a social outlet in an era of profound political exhaustion (the end of the French Revolution). The first edition of 1800 is a pamphlet of cultural resistance that uses the human body to unmask the hypocrisies of the social body.

References: Kearney, 738; Gay-Lemonnyer, II, p.352. OCLC does not locate copies of this edition.

Euro 850

17. Clot "Bey", Antoine Barthélémy.

al-Qawl al-Sarih fi l-ilm al-tasrih/al-Qawl as-sarih fi ilm at-tashrih. [The clear discourse on anatomy].

Bulaq, 1248h/1832g. (The year 1832 is handwritten on the recto of the 1st initial leaf). In-4° (23.5 cm x 16.5 cm). Pp. 28 (Preamble, Index and Errata Corrige), 460 of text. Oriental full leather binding with wallet flap and floral decorations. The Dar al-igtiyah wa-l-ittihad (House of Zeal and Unity) "Pères blancs Tunis" stamp appears repeatedly on the initial and final leaves, accompanied by handwritten annotations in Arabic. On the front pastedown, the abbreviation of the book's title *Kitab al-tasrih/Kitab at-tashrih* and the ownership signature of al-Hagg Muhammad b. al-marhum al-Hagg Muhammad Saraf are handwritten in Arabic script. The latter is also partially reported in Latin characters with an error, Mohammad abd al-Marhoum. A small sign of woodworm on the upper white

outer margin of a few leaves, still far from the text, otherwise a fresh and genuine copy, printed on heavy paper and in excellent condition.

The colophon defines the work as **the first Arabic translation of a modern medical book by order of the governor of Egypt Muhammad Ali Basa/Muhammad Ali Pasha (1769-1849)**. Nineteenth-century Egypt was in fact transforming medicine from a curative practice to a state administrative practice. The translation, carried out in the medical school built near the Abu Zabil/Abu Zabel hospital, was performed by Yuhanna Anhuri/Yuhanna Anhuri (d. 1845), a translator of Syrian origins and corrector of the Abu Zabel medical school, assisted by Muhammad Harawi/Muhammad Harawi and Ahmad al-Rasidi/Ahmed ar-Rashidi. It is partly an Arabic adaptation of the famous French anatomy manual written by the physician and neurologist Antoine Laurent Bayle. The adaptation was edited by Antoine B. Clot, known in Egypt as Clot "Bey," director of Abu Zabel Hospital, who supplemented it with extensive original notes and added many pages of his own, establishing modern Western medicine and public health infrastructure in 19th-century Egypt.

The institutions founded under Muhammad Ali and Clot "Bey"—Abu Zabel, which was the first medical center, the first pharmacy school, and the first Western-style military hospital, later moved to Cairo's Kasr al-Ayni—formed the basis for Egypt's encounter with European medicine, creating the bureaucratic, linguistic, and pedagogical foundations of modern medical governance. Implementing practices such as vaccination campaigns, record keeping, training midwives, and translating French medical treatises into Arabic was not a simple transfer of knowledge, but a negotiated process, shaped by local moral norms, vernacular expertise, and the needs of a fiscal-military state where the ruler Muhammad Ali Pasha sought to Westernize the state healthcare system to support his military and administrative ambitions.

The work represents a milestone in the history of medicine, having introduced Western medicine and, despite strong religious and cultural resistance, dissection practices to the nineteenth-century Arab world. Clot "Bey" overcame this obstacle by employing interpreters and enlisting the support of Islamic scholars at Al-Azhar University to legitimize Western medical practices. Arriving in Cairo in 1825, he worked closely with the ruler Muhammad Ali Pasha to transform the national healthcare system. In 1832, he opened Egypt's first medical school for women, training hakima, or female doctors, in obstetrics and pediatrics. He obtained the prestigious title of Bey, or noble/official, without being forced to change his religion after curing Muhammad Ali Pasha of gastroenteritis and managing devastating epidemics of cholera and plague. He is famous for his extreme experiments on himself, such as when, to demonstrate that the plague was not highly contagious through contact alone, he famously inoculated himself with the blood and pus of infected patients.

References: Yusuf Sarkis, *Mu gam al-matbu at al-arabiyya wa-l-mu arraba*, al-Qahira 1928, II, 1390; Abu l-Futuh Rudwan, *Tarih Matba at Bulaq*, al-Qahira 1953, 356. Cfr. Afaf Lutfi al-Sayyid Marsot, *Egypt in the Reign of Muhammad Ali*, (1984), pp.96, 180; Clot Bey, *Exposé de la Situation en Égypte du Service de Santé en 1825, et des Différentes Phases qu'il a Subies Jusqu'en 1857* [Report on the Situation of the Health Service in Egypt in 1825, and the Various Phases it Underwent until 1857], pp.7–10; Dodwell, *The Founder of Modern Egypt* (1931), p.6; Heyworth-Dunne, *Printing and Translations under Muhammad Ali of Egypt: The Foundation of Modern Arabic*, (Journal of the Royal Asiatic Society of Great Britain and Ireland), Vol.3 (1940), pp.325-49; Naguib Mahfouz, *The History of Medical Education in Egypt* (1935), pp.21–28.

Euro 2.800

18. Dante, Alighieri.

Comedia di Dante Alighieri poeta divino col' espositione di Christophoro Landino: novamente impressa e con somma diligentia rivista emendata: di novissime postille adornata.

N.p., n.d., 1529 [in the colophon: Printed in Venice by Iacob del Burgofrasco, Pavese, At the request of the noble lord Lucantonio Giunta, Florentine. In the year of our lord 1529. A of XXIII. Di Genaro. In-folio (28.4 cm x 20.5 cm). Cc. (12), 295. Collation: 2A-2B6, a-z8, &8, ç8, A-L8 (-L8 blank). 17th century binding in full hard parchment, spine reinforced in ancient times. Title page printed in red and enclosed within a large architectural frame; in the centre of the curvilinear tympanum there is a viola player while at the corners there appear musician putti and in the lower panel a procession of the nine Muses each intent on playing a different musical instrument with the Florentine lily of the Giunti family in the centre. In the vertical elements, on the left are the portraits of five great Latin poets and, on the right, Dante, Petrarch, the Divine Pietro Aretino, Boccaccio, and Unico Aretino, recent literary glories who rose to the heights of Parnassus for merits other than literary ones. The same frame as the Works of Virgil printed in 1522, but with the series of Italian poets in place of the Latin ones in the right column. On the verso of the frontispiece is the famous large pp. portrait of Dante in profile, which, here for the first time, illustrates the Divine Comedy. On fol. BB6(v), the same woodcut frame as the frontispiece, but with the Latin poets in place of the Italian ones and the Florentine lily replaced with the motto "Sustine et abstine," is repeated at the beginning of the first canticle to enclose the full-page woodcut illustrating the first canto of the Inferno. With 96 splendid woodcuts not engraved, including one full-page and two large ones at the beginning of each Canticle, accompanied by smaller vignettes at the beginning of the individual cantos. Large figurative initials. Some superficial and insignificant ink marks, larger and more visible, although still clear and not very intense, on leave s7(r), some light browning on a few pages. Otherwise, an example in very good condition.

This rare and sought-after edition of the Divine Comedy contains, for the first time ever, a portrait of Dante, in his famous profile. This is the first portrait of the Supreme Poet, crowned with laurels and wearing a red hood, to appear in a printed edition of the Divine Comedy. The text is based on the 1502 Aldine edition edited by Pietro Bembo, but is accompanied by Landino's commentary, first printed in 1481. The illustrations are based on Bernardino Benalio's 1491 Venetian edition, and according to Essling, this is their last appearance. The portrait is the work of an anonymous Venetian master and had already been executed in a smaller format and printed in *L'Amoroso Convito*, published in Venice in 1521. Both can only be traced back to the portrait of the poet painted by Sandro Botticelli around 1495, currently held in the Bodmer collection in Geneva. This illustration, which depicts Dante for the first time, is responsible for shaping the poet's appearance for contemporaries and future generations. The printer is Jacopo Pocatela from Pavia, whose surname is associated with the textile trade. He moved from Borgofranco sul Po, near Mantua, to Pavia in 1490, where he later established a printing business, linked to the University of Pavia, before moving to Venice in 1528. This was his first major Venetian publication, commissioned by the renowned Florentine publisher Lucantonio Giunta, whose name is recorded in the colophon and whose red stamp is positioned at the center of the lower part of the title page.

This edition of the Divine Comedy is one of the most fascinating testimonies to Dante's reception in the 16th century. It dates back to a transitional decade for Dante studies and features specific typographical and textual characteristics. Cristoforo Landino's celebrated humanistic commentary, originally printed in 1481, blends traditional exegesis, which combined the literal and allegorical meanings, with the new philosophical sensibility of Florentine Neoplatonism linked to Marsilio Ficino's

Platonic Academy. This editorial choice demonstrates how, even in the early sixteenth century, Landino's allegorical and Neoplatonic interpretation was still considered authoritative by the public. In 1529, Italian was undergoing a debate known as the *Questione della lingua* (Question of the Language), and in the same months that Burgofranco was printing the Comedy, the publisher Zoppino published in Venice the first edition of *De vulgari eloquentia*, translated into Italian by Gian Giorgio Trissino. This testimony to a moment of great cultural ferment. While the 1529 Comedy celebrated poetic language through the fifteenth-century lens of Landino, other publications of 1529 began to disseminate Dante's linguistic theory to modernize written Italian.

The sixteenth century was also a century of profound evolution for Dante studies, with the edition of the Comedy printed by Marcolini in 1544, the first with a commentary by Alessandro Vellutello, marking a fundamental turning point. The humanist from Lucca abandoned Landino's commentary, which would remain a fundamental reference text for authors such as Torquato Tasso, to propose his own, based on a new analysis of the language and geographical and topographical considerations to map the Inferno and Purgatory. The 1502 Aldine edition also introduced a new orthographic standard and eliminated marginal comments, presenting Dante's text in its lyrical purity; this 1529 edition, however, returned to prioritizing exegesis and critical apparatus with Landino's commentary, with Dante as the founding father of the language, master of universal wisdom, and a prophet capable of elevating the human soul from the darkness of matter and error (Inferno) to the contemplation of the divine, reaching mystical union with God (Paradise) through the path of moral purification (Purgatory). The Neoplatonic influence is evident through specific concepts in the poem. The universe is conceived as a cascade of light emanating from the One, God, and expanding downward. Dante's journey is the reverse return itinerary, *reditus*, which brings the soul back to its divine origin. In the wake of Platonic thought, influenced by philosophers such as Augustine and St. Bonaventure, earthly beauty, exemplified by Beatrice, is not an end in itself, but serves as a "ladder" to lift the intellect toward Truth and Wisdom. Once in Paradise, reality is no longer described with geometric and material forms, but as pure light; here, Neoplatonic love becomes the cosmic force, the "engine" that drives the soul to unite with the Infinite.

Jacopo Alighieri himself, in his Commentaries on the Inferno, offers the first ever commentary on the Divine Comedy, and one of the very first attempts to mediate between his father's complex poetic world and the fourteenth-century public.

References: Adams, D-92; Ashburnham, p. 136; Bibliotheca Sunderlandiana, p. 290, 3701; Blanc, p. 373; Bosco, p. 506; Camerini, vol. 1, p. 547; Centi, p. 20; Coolidge Lane, I, p. 73; De Batines, I, p.79-81; EDIT 16, CNCE 1159; Edizione nazionale delle opere di Dante, (1932), I, p. 572; Essling, 542; Fiaschini, p. 74; Fiske, p. 5; Garosi, *La biblioteca del Convento dell' Osservanza di Siena*, (1991), p. 21; Garuti, *Libri e manoscritti del Convento di San Nicolò in Carpi*, (2000), p. 151; Grassi- Laurentini, p. 779; Haym, p. 185; Lane, p. 4; Mangani-Martini, *La Biblioteca di Francesco Redi e della sua famiglia*, (2006), p. 234; Mambelli, p. 41, 28: «Assai rara e ricercata, eseguita con molta cura»; Manna, *La raccolta dantesca della Biblioteca universitaria di Napoli*, (1959), vol. 1, p. XX; Marsh, p. 164; Mortimer, 145; Renouard, Giunta, S. XXVI, n° 93; Sander, I, 2326, tav. 369; Spinola, p. 37, 309; Thellung, p. 165; Zanzarelli-Pratissoli, *Le cinquecentine della Biblioteca Panizzari*, (1995), p. 11; Zappella, *Il libro antico a stampa*, (2001), I, p. 537. Cfr. Collins, *The Early Printed Illustrations of Dante's Commedia*, (2024), pp. 342-398; Procaccioli, *Filologia ed esegesi dantesca nel quattrocento l' Inferno nel Comento sopra La comedia di Cristoforo Landino*, (1989), p. 12; Scartazzini, *La divina commedia di Dante Alighiere*, (1875), vol. 2, p. 450; Thayer Holbrook, *Portraits of Dante from Giotto to Raffael A Critical Study, with a Concise Iconography*, (1911), p. 224.

Euro 10.500

19. Danti, Egnazio.

Trattato dell' uso et della fabbrica dell' astrolabio. [...] Con l' aggiunta del planisferio del Roias.

Firenze, appresso i Giunti, 1569. In-4° (21,2 cm x 14 cm). Pp. (8), 194 [i.e. 192], 38, (10). Collation: A-Z4, &4, [con]4, Aa-Ff4. With 21 unsigned woodcuts depicting woodcut diagrams and technical illustrations, including the earliest known depiction of a woman using a scientific instrument. Seventeenth-century half-vellum binding with corners, author and title stamped in gold on a green label on the spine. Large woodcut printer's device (U500) on the title page, with the Medici coat of arms on a globe surmounted by a crown, later repeated at the end of the dedication to Cardinal Ferdinando de' Medici on fol. A3(v). With nine large woodcut historiated initials. Italic and roman type. At the bottom of the frontispiece, a small eighteenth-century oval private ownership stamp with a noble coat of arms. A fresh and genuine copy, in excellent condition.

This rare first edition of the first and oldest Italian astronomical treatise in the vernacular made the subject accessible outside of the Latin academic world. Written by the Perugian mathematician and cosmographer Egnazio Danti, one of the most celebrated mathematicians of the 16th century and a key figure in Renaissance cartography and science, it made the subject accessible. He composed this treatise during his stay in Florence, where the Dominican friar worked as court mathematician and cosmographer for Grand Duke Cosimo I de' Medici, for whom he executed the large painted wall maps in Palazzo Vecchio and oversaw the construction of the famous mural quadrant on the façade of Santa Maria Novella.

The work is structured in two parts, where the author illustrates in detail both the practical operations that can be performed with the instrument, such as complex astronomical calculations visually and rapidly, the calculation of time, stellar positions, and geodetic measurements, as well as the geometric and mathematical procedures for designing and constructing the instrument, meticulously explaining the functioning of each of its components: the limb, the ecliptic, the almicantrat, and the diopter. Danti does not limit himself to the traditional planar astrolabe but integrates and examines the models, inventions, and more modern structural variations introduced by the most eminent contemporary European mathematicians, including Juan de Rojas, whose famous planisphere he includes, with an explanation of this famous advanced mathematical variant for the orthographic projection of the celestial sphere, Gemma Frisius, and Oronce Finé. In addition to describing the construction and use of astrolabes, the author explains various astronomical observations, including an incredibly accurate calculation of the obliquity of the ecliptic.

Although the planar astrolabe was an instrument already known since antiquity, Danti's work marked a turning point for Renaissance scientific culture. The one described by the author is one of the most important astronomical and mathematical instruments of the Renaissance. One of the most famous examples was made by Giovanni Battista Giusti in brass around 1570 and used directly by Galileo Galilei for his observations and lessons before the invention of the telescope. It represents the material continuity between the cosmography of the Medici court and the discoveries that would overturn the Aristotelian-Ptolemaic system, the physical link between Renaissance cosmography and the birth of the experimental scientific method. This astrolabe allowed the time to be calculated, both daytime through the altitude of the Sun and nighttime through the position of the stars; it also allowed the celestial motions to be traced, determining the exact moments when a celestial body rises, sets, or culminates at the meridian; Solving topographical problems such as measuring distances, building heights, and calculating geographic coordinates.

Danti's planar astrolabe epitomized the instrument's transition from an "astrological-mystical object" to

a highly precise analog calculator. The introduction of advanced scales to divide degrees into tiny fractions and the integration of shadow squares for topographical purposes transformed the instrument into a true portable computer for land surveying and late Renaissance architecture, playing a key historical role in the technological transition toward the Galilean revolution. The accuracy of calculating solar motion and celestial coordinates, which Danti promoted through his instruments, played a fundamental practical role. The measurements taken with these devices provided the precise astronomical data needed by the papal commission, of which Danti was a member, to implement the Gregorian Calendar Reform commissioned by Gregory XIII in 1582.

References: Adams, D-123; Amat-Uzielli, *Studi bibliografici e biografici sulla storia della geografia in Italia*, (1875), vol. 2, p. 301; BM STC, Italian, p. 210; Borghese, p. 117; Brunet, II, 519; Camerini, p. 412; DBI XXXII, 659- 663; DSB, III, 558; Di Pietro & Righini Bonelli, no. 91; Guglielmo Libri, p. 241; Gunther, *Astrolabes of the World*, p.331; Edit16, 15995; Parenti, p. 188; Riccardi, I, 389.1; DSB, III, 558; Houzeau-Lancaster, I, 3288; Manzoni, p. 400; Peters, *The Crone Library*, p. 81; Razzoli, p. 127; Roller-G., I, p. 277; Serrai, p. 268, 4499; Sicco-Baffi, *Le edizioni italiane del XVI secolo*, p. 24; Spaducci, p. 287; Tomash & Williams, D5; USTC, 825459. Cfr. Amat-Uzielli, *Mappamondi, carte nautiche, portolani ed altri monumenti cartografici specialmente italiani dei secoli XIII-XVII*, (1882), p. 19; Beretta-Galluzzi-Triarico, *Musa Musaei Studies on Scientific Instruments* [...], (2003), p. 112; Boffitto, *Gli strumenti della scienza e la scienza degli strumenti*, (1929), p. 13; Fiorini, *Sfere terrestri e celesti di autore italiano*, (1899), p. 177; Miniato, *Misurare cielo e terra strumenti scientifici tra Medioevo e Rinascimento*, (2003), p. 84; Turner, *Renaissance Astrolabes and Their Makers*, (2003), p. 136; Stroffolino-De Seta, *La città misurata tecniche e strumenti di rilevamento nei trattati a stampa del Cinquecento*, (1999), p. 262.

Euro 2.900

20. De Acosta, Manuel. Maffei, Giovanni Pietro.

Rerum a Socieate Iesu in oriente gestarum volumen. Continens historiam, iucundam lectu omnibus christianis, [...] quomodo nunquam Deus Ecclesiam suam deserat, & in locum deficientium a vera fede, innumeros alios in abditissimis etiam regionibus substituat.

Coloniae, Apud Gervinum Calenium, & haeredes Iohannis Quentel, Anno 1574. In-8° (15.5 cm x 10.1 cm). pp. (32), 472. Collation: a-b8, -2F8, 2G4. Early 19th century binding in light half leather, gilt author and title on the spine. Red cuts. For the name of the author, (see: De Backer-Sommervogel, Bibliothèque de la Compagnie de Jésus, II, col. 1505). The original, written in Portuguese: *A História das Missões dos Jesuítas no Oriente, Até ao Ano de 1568*, was never published and was sent from Coimbra to Rome in 1565 where Maffei translated it and edited the Latin edition. Woodcut vignette on the title page depicting the Savior within an oval frame. Large inhabited woodcut initials. **With five pages of Japanese ideograms between leaves 2F3-2F5, a detail of exceptional documentary value and one of the very earliest examples of Japanese writing and woodcut in Europe, Specimen quoddam Litterarum Vocumque Japonicarum, with more than 50 characters, printed from perhaps 19 blocks** intended as *kanji* and with an interlinear Latin translation. A pair of small old collocation notes on the upper inside corner of the frontispiece, with the lower half veiled in old style on the verso. A small stain on the lower outside corner of a few leaves towards the end, otherwise an example in very good condition.

A beautifully expanded edition, with much material not included in the first two editions, of this first

official history of the Jesuit missions in the Far East: India, the East Indies, and Southeast Asia, especially Japan. It is based on the unpublished Portuguese account by Emanuel Acosta, whose initial commentary includes a three-page description of the island of Hormuz, with observations on its location, customs, structures, economy, government, and religion.

This edition contains 53 letters, spanning the years 1548 to 1564, with a detailed chronicle of events related to the Indian missions up to 1568.

The translator, the Jesuit Giovanni P. Maffei, a native of Bergamo, was a professor of rhetoric in Rome who was called to Portugal in the mid-1560s at the invitation of Cardinal Henry Aviz, who briefly became king of Portugal in 1579-80. Maffei did not limit himself to merely translating the manuscript, but expanded Acosta's work with an entire chapter dedicated entirely to Japan, "De Japonicis rebus epistolarum libri quinque," containing letters from Japan written up to 1565 by 33 missionaries such as Luis Fröes, Gaspar Vilela, Luis Almeida, and Christoval Acosta. Among these are two letters from Francis Xavier, one from Malacca dated June 1549, the other from Kagoshima dated November of the same year, which recount the introduction of Christianity to Japan in 1549 and the very first contacts with the population. A section also focuses on the sacrifice of 52 members of the Society of Jesus killed for their Catholic faith.

Two additional letters concerning Brazil, not mentioned in the 1573 edition, were written from Madeira and Lisbon in 1570 and 1571. They concern Ignacio de Azevedo, declared a saint in 1854, who had worked for three years in the Brazilian mission but was killed in the Canary Islands on his return journey to Brazil.

With a total of 16 more letters than the first edition, this edition made a significant contribution to the European perception of the Far East. It contains all the letters sent by the Jesuits from India and Japan up to 1570, in their uncensored version; Acosta had direct access to all Jesuit correspondence in Coimbra. The work illustrates the fragmentation of Japan in the Sengoku era, highlighting the need for the Jesuits to negotiate their security and the right to preach directly with the local feudal lords, the daimyo. The pioneering journeys from the initial area of Kyūshū to central Japan are documented, including detailed historical descriptions of the cities of Osaka and Kyoto by Gaspar Vilela. The missionaries describe extensively the temples, rituals, and cultural influence of Buddhist monks, viewed with both admiration for their philosophical complexity and strong theological hostility. Local religions are condemned and often described as deceptive. Letters such as those of Luís Almeida also describe the founding of hospitals and medical dispensaries, where the Jesuits treated the sick and lepers to curry favor with the local population. The teaching of Western literature and music to young Japanese and Chinese is described, clarifying that the introduction of sacred ceremonies and solemn liturgical chants exerted enormous appeal and facilitated local conversion.

References: Adams, M-97; Cordier, *Japonica*, col. 60; Carayon, p. 71; De Backer- Sommervogel, II, col. 1505; Lach & Van Kley, I, p. 324. Manca a USTC. Cfr: J. Auberger, *Quand les Jésuites veulent comprendre l'Autre*, 2012, n. 7; Christian-Muslim Relations. A Bibliographical History, 2009, IX, p. 623; D.F. Lach, *Asia in the Making of Europe. The Century of Discovery*, 1965, p. 844; F.L. Hsia, *Sojourners in a Strange Land, Jesuits and Their Scientific Missions in Late Imperial China*, 2011, p. 159; E. Tisserant, *Eastern Christianity in India A History of the Syro-Malabar Church from the Earliest Time to the Present Day*, 1957, p. 21.

Euro 3.800

21. De Bornholz, Alessandro.

Della coltivazione de' Tartufi o sia maniera d' ottenere con piantate artificiali de' tartufi neri e

bianchi, nelle selve, ne' boschetti e ne' giardini.

Milano, Coi Tipi di Giovanni Pirotta, 1827. In 16° (15,4 cm x 10 cm). Pp. 72. Paperback, greenish-blue print. This copy is still in its original state, in excellent overall condition.

First Italian edition of this seminal work in the history of the truffle, marking its transition from an exclusively wild product to a controlled cultivation. It plays a crucial role in the history of botany and agriculture. For centuries, until the late 19th century, the truffle was considered a mysterious product of the earth, its origin shrouded in mystery and associated with natural phenomena such as lightning and thunderstorms. In the Middle Ages, it was considered a diabolical or poisonous creature. This is one of the first and most important historical accounts in Europe to address the artificial cultivation of truffles in a scientific and practical manner, describing pioneering methods such as "artificial planting," that is, intentionally placing specific trees in specific terrains to induce the growth of truffles outside their natural habitat. De Bornholz anticipated by more than 150 years the modern idea of the possibility of mycorrhizing certain plant species: downy oak, black hornbeam, wild hazel, Roman hazel, Giffoni hazel, Langhe hazel, etc. He described how to obtain black and white truffles through artificial plantings in forests, groves, and gardens. Bornholz proposed an empirical approach based on observation of nature, structured into three main phases: soil selection, identifying calcareous, well-drained soils close to the roots of "symbiotic" trees, a technique still validated today by modern agronomists; the collection of mature truffles and soil taken from natural truffle grounds to artificially "sow" them near the roots of young trees, the precursor to today's spore inoculation; and the creation of groves protected from grazing and excessive trampling to preserve the soil's freshness and moisture. In late eighteenth- and early nineteenth-century Germany, there was a strong and thriving tradition linked to the study, harvesting, and consumption of black truffles. In the eighteenth century, truffle hunters, often from Piedmont, traveled to the German courts, while in the late nineteenth century, although they produced almost exclusively black summer truffles, several German areas were not only self-sufficient but also produced significant quantities, exporting them to nearby markets. Despite this pioneering approach, the biological mechanism of mycorrhiza, discovered and codified only in the second half of the nineteenth century, was not yet scientifically understood. Bornholz, however, intuited the close biological connection between trees such as oaks and beeches and the development of the fungus, the symbiosis between the fungus and the tree's roots. However, it was only in the second half of the twentieth century that truffle cultivation or cultivation evolved from an empirical practice to a scientific technique based on mycorrhization. The text describes planting methods not only in the woods, but even in private gardens and artificial groves, outlining the birth of the modern truffle farm.

References: Bibliografia scientifico-tecnica italiana, (1928), p. 261; B.IN.G., I, 324; Niccoli, 225; OCLC, 797825069. Cfr. *Annali della R. Accademia d' agricoltura di Torino*, (1910), p. 68; Ceruti-Fontana-Nosenzo, *Le specie europee del genere Tuber*, (2003), p. 259; Hawker, *British Hypogeous Fungi*, (1954), p. 542; Penzig-Pirotta (redatta da), *Malpighia rassegna mensile di botanica*, (1900), vol. 14, p. 54; Tulasne, *Fungi hypogaei histoire et monographie des champignons hypoges*, (1970), p. 166.

Euro 1.100

22. Del Rio, Martin.

Disquisitionum magicarum libri sex: quibus continetur accurata curiosarum artium, & vanarum superstitionum confutatio.

Lyon, Jean Pillehotte, 1608. In-folio. Pp. (12), 553. Beautiful illustrated title page engraved on copper by Jacques de Fornazeris which encloses the title within 11 vignettes, depicting scenes from the Exodus, harmoniously fused architecturally and enriched with friezes and lilies. Initials, headers and tailpieces decorated in woodcut. Text in two columns. On the upper margin of the frontispiece handwritten annotation in a contemporary hand "Ex dono Stephani Sicardi procuratoris" - "ad usum fr(atr)um Capucinatorum convent(us) montis Lusii catalogo inscriptus". Contemporary binding in full limp parchment (an ancient and skilful consolidation of about 4/5 cm on the upper part of the spine). Some insignificant and marginal signs of the time, otherwise an example in excellent condition.

A rare and valuable folio edition, missing from many bibliographies on the subject, of this extremely important reference work for the study of demonology, witchcraft, and inquisitorial trials. This work was composed by the Spanish Jesuit Martín del Río, a native of Antwerp, one of the most influential theologians and demonologists of the 17th century. He was a member of the Council of Troubles, a special tribunal created in 1567 in the Habsburg Netherlands by Fernando Álvarez de Toledo, third Duke of Alba, on the orders of Philip II of Spain. It also became known as the Blood Tribunal for its terrible reputation for persecuting heretics, witches, and anti-Spanish traitors. "This is a much more refined edition than the fourth-century edition, which contains many more tables and repertoires" (Caillet).

The text, in six books, contains an analysis of all the knowledge of the time on occultism, esotericism, devil worship, astrology, alchemy, superstitions, and prophecies. It also offers a comprehensive description of the procedures of the inquisitorial tribunals in witchcraft trials. Del Río provides a practical guide on how to recognize heretical and magical practices and addresses the distinction between natural and diabolical magic, presenting the legal/theological methods for recognizing and combating them.

Book I discusses magic in general, the distinction between natural (licit) magic and diabolical magic, as well as the limits of demons' power. Book II explores black magic, pacts with the devil, the Sabbath, and sexual union between demons and witches. Book III analyzes malefics, divination, judicial astrology, and various forms of superstition. Book IV is devoted to prophecy, spirit apparitions, and the criteria for distinguishing divine from diabolical visions. Book V contains practical and legal instructions for judges and inquisitors on how to conduct trials. Book VI finally focuses on the role of confessors and on penances, spiritual remedies, and exorcisms to counter demonic activity.

This treatise, which partially replaced the authority of the *Malleus Maleficarum*, served to legally and theologically justify witchcraft trials. Del Río supported the physical reality of the Sabbath, the nocturnal flight of witches, and carnal union with demons. He provided rigorous legal arguments to justify trials and death sentences, drawing a clear line condemning any popular magical or superstitious practice as heresy or explicit devil worship, considering them forms of apostasy or pacts with the devil. The *Disquisitionum Magicarum* was widely translated, reprinted, and adopted even in Protestant countries; it was even used during the Salem witch trials in 1692.

In this work, the Jesuit did not limit himself to demonological theory, but offered a veritable procedural guide for the courts of the time, playing a devastating role in codifying procedural rules. The manual justified and regulated the use of intense interrogations and physical torture to extract confessions, based on the assumption that the devil helped witches resist pain. Del Río formalized the acceptance of flimsy or absurd evidence, such as marks on the skin known as "devil's marks," anonymous denunciations, or dreams reported by witnesses, as sufficient evidence for a death sentence.

The *Disquisitionum Magicarum* represents the last major systematic effort of the Counter-Reformation to unify ecclesiastical and civil law in the repression of witchcraft. It became the primary legislative

instrument during the Europe of the Burnings, the peak period of witch-hunts in Central and Northern Europe between 1600 and 1650, contributing significantly to the total number of victims of the European inquisitorial machine.

References: Bibliotheca Lamiarum, p. 167, 67; Bibliotheca magica, 373; Borghese, p. 116; Caillet, 2967 (cita l'edizione del 1612, ristampa di questa); Cornell, *Witchcraft Collection*, p. 162; Coumont, p. 170; De Backer-Sommervogel, vol. 2, 1899; Dorbon, 119; Jouin, p. 338; Reinhardt, p. 249; USTC, 6901057; Wellcome, I, 1735. Cfr. Barstow, *Witchcraze. A New History of the European Witch Hunts*, (1994), p. 223; Cardini, *Dèmoni e meraviglie magia e stregoneria nella società medievale*, (1995), p. 18; Daxelmüller, *Magia Storia sociale di un'idea*, (2021), p. 195; De Zirkoff, *Collected Writings of H. P. Blavatsky*, (1975), vol. 7, p. 228; Di Nola, *Inchiesta sul diavolo*, (1979), p. 168; Fisher, *Die Disquisitionum magicarum libri sex von Martin Delrio*, (1975), p. 163; Raimondi, *Giulio Cesare Vanini nell' Europa del Seicento*, (2005), p. 248; Ribeiro, *Jesuit Astrology Prognostication and Science in Early Modern Culture*, (2023), p. 81; Summers, *The history of witchcraft and demonology*, (1965), vol. 1, p. 296; Taruffi, *Storia della teratologia*, (1881), vol. I, p. 33.

Euro 3.200

23. De Morgan, Sophia Elizabeth. (C.D.).

From Matter to Spirit. Ten years experience in Spirit Manifestations. Intended as a guide to enquires.

London, Longman Roberts & Green, 1863. In-8° (19,5 cm x 12,5 cm). Pp. XLV, (3), 388, 32. Publisher's full green cloth binding, gilt title on the spine. A woodcut portrait of Professor De Morgan was previously applied to the title page. A preserved errata sheet, inserted before page 1. On the front pastedown is an ex libris by the famous British bibliophile Francis George Irwin, one of the most renowned English collectors of the 19th century. This copy is in excellent condition.

First edition of this celebrated work by the renowned English spiritualist and researcher Sophia Elizabeth De Morgan, a pioneering activist whose diverse interests ranged from women's rights to education and spiritualism, with a preface by her husband, the eminent English logician and mathematician Augustus De Morgan. Written with intellectual rigor rather than blind faith, the book addresses spiritualism by seriously analyzing its evidence, skepticism, and the limits of scientific explanation; it is "one of the first English books on spiritualism" (A.C. Doyle). The book is a historically significant firsthand account of 19th-century occult practices and mediumship, based on a decade of observation and participation in séances, interactions with mediums, and alleged paranormal and psychic phenomena. This work examines such experiences in relation to the process of dying and the afterlife, rather than dismissing them as mere gimmicks.

His views on spiritualism adapted the philosophy of the Swedish scientist and mystic Emanuel Swedenborg. He theorized that the spiritual and material realms are connected through a "doctrine of correspondences." He argued that upon death, the soul passes into a "spirit world," a kind of limbo where people continue to live in bodies very similar to their earthly ones, without initially realizing they have passed on. He claimed to be able to consciously communicate with angels and spirits, describing the afterlife as an active place of relationships, work, and community, rather than an ethereal existence. Her extended mediumistic experiences and her writings laid the foundation for occultism and the modern 19th-century spiritualism of Allan Kardec.

The author focused in particular on how mediums communicated with the spirit world, with the help of a medium, the young housekeeper Jane, who lived with the family for six years. During this time, she

exhibited paranormal phenomena such as automatic writing, table-turning, and traveling clairvoyance, the 19th-century equivalent of remote viewing. These six years of cohabitation and the numerous séances held at the house allowed Sophia De Morgan to document and closely study the alleged mediumistic manifestations; she was particularly impressed by the medium Daniel Dunglas Home's practice of table-turning.

In the book, the author examines in depth the process of dying, exploring the evolution of concepts of the afterlife in the 19th century. Written at a time of flux in the religious and scientific landscape in Britain, the book addresses the limits of scientific explanation and the strong skepticism surrounding the movement.

References: Allibone, p. 475; Crabtree, p. 207; Herzog-Hauck-Jackson, p. 52; McClintock, vol. 9, p. 958; Melton, vol. 2, p. 1077; Shepard, vol. 2, p. 1393; The Spiritual record, N. 1, (1883), p. 449; Widener, p. 337. Cfr. Cavendish, *Man, Myth & Magic An Illustrated Encyclopedia of the Supernatural*, (1970), vol. 2, p. 190; Doyle, *The History of Spiritualism*, (1975), vol. 1, p. 151; Gabay, *Messages from Beyond. Spiritualism and Spiritualists in Melbourne's Golden Age, 1870-1890*, (2001), p. 11; Inglis, *The Hidden Power*, (1986), p. 284; McCabe, *Spiritualism A History from 1847*, (1920), p. 105; Pearsall, *Conan Doyle A Biographical Solution*, (1989), p. 157; *The Journal of Pre-Raphaelite Studies*, (1994), vol. 3, pp. 4 e 11.

Euro 450

24. Dickens, Charles.

The personal history of David Copperfield.

London, Bradbury & Evans, 1850. In-8° (21,4 cm x 11,4) Pp. XIV, (2), 624. With 38 plates, plus the frontispiece and first title page, etched by Hablot Knight Browne, who signed the title with the pseudonym "Phiz" to match Dickens's pseudonym "Boz." First state of the engraved vignette title (dated). Beautiful and sturdy 19th-century green half-leather binding with gilt corners, author's name, and title on the spine, adorned with romantic friezes. Some minor signs of aging and light oxidation on the white outer margin of two plates; otherwise, this copy is in very good condition.

First edition of Charles Dickens' s famous novel, "The Most Perfect of All the Dickens Novels" (Virginia Woolf). It is certainly Dickens's most personal and autobiographical work, especially in the remarkable opening chapters describing David' s provincial upbringing and his experiences in London' s gloomy warehouses. The author himself defined it in the preface to the 1867 edition: "Of all my books, I like this the best. It will be easily believed that I am a fond parent to every child of my fancy, and that no one can ever love that family as dearly as I love them. But, like many fond parents, I have in my heart of hearts a favourite child. And his name is David Copperfield." "Charles Dickens and Hablot Knight Browne 'Boz and Phiz' are the most celebrated author-artist duo in the history of English illustration" (Hodnett, 111-12), and David Copperfield was their "most famous and popular success." The novel was originally published in installments between 1849 and 1850, and after the final installment was published, Bradbury & Evans published the first hardback edition on November 14, 1850. Dickens recounts a series of significant early personal experiences, including factory work, study and reading, and his rise as a successful novelist.

This copy is certainly from a very early printing, the 2nd or 3rd at most; it has all the errors Smith indicated as characteristic of the first printing, except for "screamed" instead of "screwed" (p. 132). Ch. XXVII on p. 282 instead of p. 283; on p. 16 line 1 and p. 225 line 22, "recal" instead of "recall"; p.

19, 12 lines from the bottom, the error “cha pter ;ut”; p. 387, 6 lines from the bottom “coroboration” instead of “corroboration”; p. 472, 3 lines from the sling, the quotation marks are not closed; the errata p. with 6 lines on the sheet; on p. VIII, top left, the third I of the numbering is not aligned; on p. 132 line 20 “screwed”; on p. 285 lines 7-8 with open quotation marks; on p. 30 line 13 there is a full stop after “and”; on p. 472 line 37 does not have closing quotation marks. With his extraordinary gift of observation, Dickens, with David Copperfield, gave what were then universally called the lower classes a new sense of self-esteem, a new sense of citizenship; “Nowhere else did Dickens achieve so gentle a purity of language.” (Sawyer-D. II, 269).

References: Bateson, III, 443; Eckel, pp. 75-77; Gimbel/Podeschi, A122; Harvey p.142-151; Hatton & Cleaver, p. 253; Kremers, pp. 97-100, 292; Kat. Odysseus, 11/13: “Uno dei romanzi per l'infanzia e l'adolescenza più importanti della letteratura mondiale. [...] Browne usa abbellimenti amorevoli e presta attenzione ai più piccoli dettagli.”; Ruman, 83; Sadleir, 686; Smith, I, 9. Cfr. Aires-Maier, *The Palgrave Handbook of Neo-Victorianism*, 2024, p. 153; F.W. Bateson, *The Cambridge bibliography of English literature, III, 1800–1900*, p. 443; J. Cook, *Bibliography of the Writings of Charles Dickens*, 1879, p. 21; A. Faktorovich, *Rebellion as Genre in the Novels of Scott, Dickens and Stevenson*, 2013, p. 241; R.H. Shepherd, *The Bibliography of Dickens*, 1880, p. 27; E.P. Whipple; *The Writings of Charles Dickens*, 1894, XXXII, p. 591.

Euro 1.650

25. Dioscoride, Pedanio.

Dioscoride Anazarbeo Della **materia medicinale**. Tradotto per m. Marcantonio Montigiano da S. Gimignano medico. In lingua fiorentina.

In Firenze, 1547, [al colophon: appresso Bernardo di Giunti, di Genai, 1546]. In-8° (15,5 cm x 10,6 cm). Leaves 302 [i.e. 308], (8). Repeated in the numbering of leaves 287-288, 299-302. Collation: A-2O8, 2P12, Q8 (Q8 blank). 18th-century full parchment binding with clasps and lighted laces. Giuntina printer's device with the Florentine lily and the motto: “nil candidus” (Z649) on the title page and on leaf 2P12(v). Italic and roman type. Colophon on leaf 2P12(r). On the front pastedown, two precious bookplates: by the illustrious Neapolitan jurist Francesco Antonio Casella, “Dies Mei Transierunt Ex Libris F. A. Casella,” and by the famous French physician and his wife, Robert Debre, considered the father of modern pediatrics in Europe, “Ex libris R[obert] et M[adame] D[ebré].” A fresh and genuine copy, in excellent condition.

This extremely rare first edition of Marcantonio Montesiano's seminal Italian translation of Dioscorides's celebrated *Materia Medica*, written between 60 and 78 AD. The Greek edition, published by Aldus Manutius in 1499, is a major and fundamental treatise on Dioscorides's *Materia Medica*, the principal source of knowledge of Roman therapeutics and pharmacology during the classical era. It is the most famous and influential treatise on pharmacology and botany of antiquity, **describing over 600 plants and remedies**. This edition of the treatise is structured into six books organized by remedy category.

The topics covered range from wine to saffron, from various types of oils to shellfish, from animal blood used in ointments to hemlock, mandrake, opium, and more. In the first book, the author discusses trees, plants, resins, ointments, and aromatic substances, with descriptions of the balms and aromatic oils obtained and their respective properties. The second deals with aromatic herbs, edible plants, and all animals: marine animals, such as the “Seahorse, a small sea fish whose ash, with pitch,

suet, or marjoram oil, restores the hair...”, the Torpedo Fish, the Flesh of the Asp, the Sea Hare; and land animals, such as the Chick, the Doona, or the Beaver. It also includes all the products that can be obtained from them, such as honey, milk, butter, cheese, and all fats. The third deals with roots, juices, herbs, and seeds used for medicinal purposes. The fourth continues with herbs and roots, including medicinal and narcotic plants, such as opium and mandrake. The fifth deals with medicated wines and minerals, including metals, earths, and other inorganic substances. The sixth describes the poisons of plants, herbs, and mushrooms, as well as those of fish and stinging animals, “Of the Caterpillar-killing Luciola and of the Angry Dog”.

Dioscorides Pedanius, a native of Cilicia, lived in the 1st century AD under the emperors Claudius and Nero. He was a botanist and military physician, traveling extensively with the Roman army. He is mentioned by Dante in the fourth canto of the *Inferno*, in the limbo of the unbaptized virtuous, with the epithet “good accoster of which”, meaning the quality of herbs. His treatise was known not only in Greek and Roman Europe but also in the Arabs and Asia; in fact, several manuscripts of Arabic and Indian translations of the work have survived.

Marcantonio Montesiano, also known as Montesiano senese, was an Italian humanist, physician and translator active between 1546 and 1556. He became famous for having edited this first vernacular edition of this very important medical work by Dioscorides (*De materia medica*), which was printed throughout the Renaissance.

References: Accorti, p. 167; Adly, p. 141, 23; Brooke, p. 676, 107; Burchi, p. 36; Canal, p. 4; Ceresoli, p. 225; Cioffi, vol 1, p. 16; Dallasta-D’ Arezzo, p. 178; Fedele-Gonzo, p. 463; Gagliardi, p. 53; Graesse, vol. 4, p. 446; Haym, p. 581, 1; Lindau, p. 73; Lloyd, vol. 2. p. 751; Marchetti p. 84, 802; NLM, p. 146; Pepe, p. 89; Pettas, p. 93; Pritzel, p. 209, 5986; Rehder, I, p. 273; Reidy, (1993), p. 110; Saporì, p. 88; Schweiger, vol. 1, p. 104; USTC, 827014. Cfr. Franchini, *La Scienza a corte collezionismo eclettico, natura e immagine a Mantova fra Rinascimento e manierismo*, (1976), p. 31; Stannard, *Herbs and Herbalism in the Middle Ages and Renaissance*, (1999), p. 250.

Euro 1.800

26. Dolfino, Caterina.

Sonetti di Caterina Dolfino tra gli arcadi Dorina Nonacrina In Morte di Gio Antonio Dolfino patrizio veneto.

In Venezia, Per Giambattista Novelli, 1767. In-8° (19 cm x 13 cm). Pp. 57, (1). Collation: A-B8; C10(-C8 white); D4. On A2(r) and A4(r) paper, intaglio initials. Woodcut endpapers. Contains from f. C3: Sonnets by various authors on the same subject. **Refined contemporary Venetian binding, muted on the spine in burgundy morocco; covers framed by a double series of graduated frames, the outer one consisting of a decoration of foliage impressed in a chain, the inner one with rich friezes of flowers and leaves with small internal irons and a large central lozenge with phytomorphic scrolls, back covers and endpapers in embossed green silk.** Intaglio vignette on the front, depicting a putto leaning on a marble funerary urn with, on the base, the famous verse by Foscolo at the beginning of *I Sepolcri* “This sacred tomb is two lustres and more, that I look at and cry”. Two large initials filled in in intaglio. Dedicated to Caterina Sagredo Barbarigo. A fresh and genuine copy, printed on strong paper and in excellent condition.

A very rare first edition of this most famous work by the celebrated 18th-century Venetian

noblewoman and poet, a central figure in one of the most vibrant periods of the late Serenissima Republic. This collection represents one of the most heartfelt testimonies of 18th-century Venetian female poetry, as well as one of the most significant collections of poetry of the era.

The 24 sonnets, dedicated to her father, Giovanni Antonio Dolfin, and imbued with profound filial piety, were composed during a period of profound marital unhappiness, during her first marriage to Marcantonio Tiepolo, in which the poet found refuge and outlet in writing. They were received with great interest by critics and intellectuals of the time. Taking the pastoral name of Dorina Nonacrina, Dolfin entered the thriving Venetian cultural circle, where poetry and the imitation of classical style were all the rage among the aristocracy. Her verses are characterized by a measured and delicate style, distinguished by an intimate, melancholic, and deeply introspective tone, combining private grief and filial devotion with the conventions and stylistic elegance typical of Arcadia. The success of these rhymes opened the doors of high intellectual society to Caterina, allowing her to animate a lively intellectual circle in her salons in Padua and Venice. These salons were frequented by leading figures in Venetian culture of the time, such as Gasparo Gozzi, who dedicated the sermon "Gl' incomodi della vecchiaia" to her; she would become the protector of his entire family, and Carlo Goldoni, who frequently praised her and dedicated the play "La bella Selvaggia" to her. Parini sings of her grief over her father's death and her talent as a poet: "What a pitiful sight to see/the virtuous daughter in a black cloak/over the urn of her beloved father/scattering it with tears and verses!/and with tender glances towards her/Charity dictating her sweet song:/and of her pious companion the Muses boast to themselves,/and consider themselves more blessed today!" Caterina is not only a sentimental poet, but a woman who reads, discusses, and reflects. Her life changed radically following her meeting with Andrea Tron, whom she married in 1772, becoming one of the most influential, adulated, and feared figures in the Venetian Republic, very close to the Enlightenment and to anticlerical and subversive ideas. She, mistress of the heart of a very powerful man, becomes the center of a cultural and philosophical world more elevated than many of the frivolously literary salons that dominated Venice in the 18th century.

Caterina Dolfin is one of the most representative figures of that Venetian aristocracy that, as the Republic slipped toward its end, sought new forms of culture, thought, and freedom, leaving behind a vivid portrait of late-18th-century Venice: a complex, brilliant society already on the brink of oblivion.

References: Bandini Buti, vol. 1, p. 265; Biancardi-Farnese, p. 438; De Blasi, p. 434; Ghisalberti, p. 465; Melzi, p. 333; Soranzo, p. 381; Pettoello, p. 267; Tosi, p. 235; Trancu-Lestani, p. 25, 220. Cfr. Capaci, *Il tavolino della dama lettere e letture di Caterina Dolfin*, in "Studi veneziani" 31 (1996), pp. 191-228; Castelnovo, *Una gentildonna veneta del secolo XVIII*, in "N. Antologia" 15 giugno 1982, pp. 250-252; Damerini, *La vita avventurosa di Caterina Dolfin Tron*, (1929), p. 56; Goldoni, *Tutte le opere*, (1950), p. 1349; Molmenti, *La Storia di Venesia nella vita privata*, (1926), vol. 1, p. 396; Natali, *Il Settecento*, (1950), vol. 8, p. 155.

Euro 950

27. Dulac, Eugene.

Physiologie et hygiène de la barbe et des moustaches.

Paris, Charles Lachapelle Editeurs, 1842. In-16° (13.3 cm x 8.8 cm). 128 pages. Conservative modern half-brown leather binding with author and title inscribed on the spine, printed paperback with engraved vignette, preserved. Numerous woodcut illustrations. A copy in excellent condition.

First and only edition of this curious and interesting work, which humorously explores the symbolism, history, morphology, and care of the beard and moustache, from antiquity to the present. It is part of the literary genre of Physiologies, a satirical and social genre extremely popular in France during the July Monarchy. Contains anecdotes, history and curiosities of all times about "facial hair", cutting, care and hygiene with recipes for depilatory creams and ointments, perfumes and lotions, physiognomy and physiognomy of beards and moustaches; with a curious chapter on women's beards. "Starting from antiquity, the most popular one in our days, the beard was considered as very pleasant in God, and as very recommendable to the eyes of women. It was worn in God, because it was inspired by the avis of those theological barbs, it was above all in copying his beard, God made man in his image", adding ironically that, according to some bearded theologians, God created man in his image by copying his own beard. Indeed, as the saying goes: "The side of the beard is all power". The work therefore encouraged young men of the time to grow beards and moustaches, presenting them as visual symbols of male dominance and aesthetic appeal. Indeed, in the 19th century, beards, "Henri III" moustaches, and flies were experiencing a profound rediscovery, along with a political and social re-semanticization, transforming into symbols of modern virility and, at times, eccentricity or political affiliation. Dulac maps their "physiology" to demonstrate the social power that resides precisely on the side of the beard.

References: Brivois, p. 443; Carteret, p. 94; Lacombe, p. 123, n° 748; Lhéritier, I, p. 45, n° 121; Vicaire, VI, 628. Cfr. Jackson, *A Dermatological Bibliography*, p. 54. Cfr. Biesbrock, *Die literarische Mode der Physiologien in Frankreich (1840-1842)*, p. 81.

Euro 250

28. Ferro, Giovanni.

Teatro d' Imprese (parte prima-seconda).

In Venetia, appresso Giacomo Sarzina, 1623. In-4° (30 cm x 23 cm). Pp. 1 blank leaf, (36, including title page and 2 engraved dedication plates), 296; (180), 728, (2). 2 blank leaves. Collation: a8, b10, A-S8, T4; a-k8, l10, A-2Y8, 2Z4, [X]3 (the last two leaves of the collation [X] are blank). Roman italic type. Woodcut initials. Old full parchment binding, spine skillfully reinforced in the past. Two magnificent title pages engraved by Gaspare Grispolti, the first with portraits of men of letters and illustrious figures within 10 oval frames supported by celebrating putti, the second decorated with a sumptuous architectural construction consisting of 11 figures of divinities, heroes and allegorical figures; Two engraved dedication plates, the first on f. a4(v) of the first part, with a central portrait of Cardinal Matteo Barberini, the future Pope Urban VIII, to whom the work is dedicated, depicted in profile within an oval frame surrounded by allegorical figures; the second, on f. a5(r), depicts a sumptuous classical architectural motif with the Barberini family coat of arms and 16 emblems within baroque frames. A portrait of the author is on the verso of the last preliminary leaf of the second part, l. l10(v). **With 451 engravings of emblems, hieroglyphics, coats of arms, and views of various sizes**, each containing one or more figures with the corresponding Latin motto. This copy is in excellent condition, fresh, and has excellent margins.

First and only particularly rare edition of this erudite work on devices and emblems, with numerous references to the most illustrious authors of the genre (Capaccio, Ruscelli, Giovio, Bargagli, and

others). The largest and rarest ancient work of emblems, created to nourish Cardinal Barberini's profound interest in symbolic images. His own emblems, particularly the ubiquitous bees, were frequently reproduced, and the Pope's arms were even part of the symbolic complex on the engraved title of Galileo's "Saggiatore" (Rome, 1623).

The descriptive section, with an index of over 4,000 mottos, demonstrates Ferro's assured and vast erudition, and the iconography demonstrates the remarkable and refined skill of the engraver. The first part is dedicated to the theory of the emblem and its composition, its applications, and its comparison with other figures: medals, heraldic crests, hieroglyphics, fables, and numerals. The author bases his study on more than 50 previous works, a list of which is provided. The second part presents the emblems in the form of an encyclopedia, classified by theme or pictorial analogies, accompanied by a rich commentary; **there is also one of the oldest representations of the game of tennis.**

References: BMC, XVII, 339; Michel-Michel, III, 38; Praz, p. 335-6; Vinet, n. 865. Cfr. Coelho, *Music and Science in the Age of Galileo*, Dordrecht, 1992, pp. 77-78; Del Bello, *Forgotten Paths Etymology and the Allegorical Mindset*, (2007), p. 127; Landwehr, *Romanica*, 295; Vuilleumier, *La raison des figures symboliques à la Renaissance et à l'âge classique*, (2000), p. 273 ; Volkmann, *Hieroglyph, Emblem, and Renaissance Pictography*, (2018), p. 233.

Euro 4.700

29. (Folengo, Teofilo).

Opus Merlinii Cocai Poetae Mantuani Macaronicum.

Venetijs, apud Bevilacqua, 1613. In-12° (14,8 cm x 8,7 cm). Pp. 541, (9). With 27 beautiful woodcuts accompanying the text. Solid antique full parchment binding, gilt author and title on the spine. Red splashed edges. The printer's imprint on the front is identical to that of Lazarus Zetzner, suggesting that the book was printed in Germany, as Brunet had already suggested. Text in a small, elegant italic font with roman notes in the margins. Slight foxing due to the paper type, otherwise a very good copy.

A fine 17th-century illustrated edition of this classic work of Mannerist parody with "macaronic" poetry on the heroic songs of the period. This collection of works by Folengo, the greatest exponent of the genre, is illustrated with 27 graceful half-page woodcuts, the most famous of which is the one depicting the tasting of macaroni, repeated twice. Teofilo Folengo, who lived during the Renaissance, is best known for his humorous and satirical poem entitled "Baldo," which is part of a larger opus called the "Opus Macaronicum" or simply "Maccheroneeae." This work is written in a mixture of Latin and Italian, a style known as "macaronic" verse, which blends the languages in a playful and often nonsensical manner. Folengo's "Opus Macaronicum" represents a significant example of macaronic literature, and "Baldo" is one of its most famous sections. The poem narrates the adventures of a fictional character named Baldo, a peasant who finds himself involved in absurd and comical situations. Folengo's use of mixed languages and humorous style make his work distinctive and unique in the literary landscape of his time.

References: Brunet, II, 1318; Delepierre, pag. 138; Ebert, 4864.-1319; Weller, pag. 252.

Euro 1.200

30. Fontana, Lucio.

ARK No 24: The Journal of the Royal College of Art. (1958). Con copertina di Lucio Fontana.

London, Royal College of Art, Ed. R. Maude-Roxby, October 1958. In-4° (27,4 cm x 21,8 cm). Pp. (16), 46, (14). Editorial paperback with a bright orange DayGlo front cover, printed according to a design by Lucio Fontana, featuring unique cuts and perforations that make each copy unique. Signature and year plate at the bottom are "L Fontana 58." A variant with a fluorescent green cover is also available. Contains a promotional flyer printed in gold on glossy black paper, which was intended to be wrapped around the cover. Pink paper inserts of varying weights. This copy is in excellent condition.

First edition of the extremely rare Ark issue with the "torn" cover created by Lucio Fontana. A legendary issue of the student magazine of the Royal College of Art in London, it was heavily inspired by the radical artistic and literary movements of the 1950s, bridging early Pop Art, geometric designs, and psychogeography. This 1958 Ark issue, edited by Rody Maude-Roxby, a painting student at the Royal College of Art, and with art direction by Denis Postle, is considered a milestone in the history of graphic design.

According to Neil Parkinson, Head of Archives and Collections at the RCA, Rody Maude-Roxby, who at the time had close ties to artists of the Situationist and Spatialist movements, commissioned Lucio Fontana to design the cover, which was printed on a fluorescent orange background, a recently invented printing technique. The tears on the cover, like those found in Fontana's works, were created by the Ark team by dragging each sheet of paper across a nailed wooden board, thus obtaining a different result each time.

ARK, active from 1950 to 1973, was an academic journal published by students at the Royal College of Art in London, which often featured the work of its graduates. This issue of the journal includes Fontana's Technical Manifesto of Spatialism, presented at the First International Congress of Proportion at the IX Milan Triennale in 1947, with commentary by Lawrence Alloway, and contributions by Michael Davies, Robyn Denny, Richard Smith, and Ralph Rumney.

Ark No. 24 contains the first publication of 'The Leaning Tower of Venice, the most important work by English artist Ralph Rumney, now considered a classic early example of psychogeography. Originally intended for inclusion in the first issue of *Internationale Situationniste* in 1957, it was published in 1958. Guy Debord used Rumney's failure to meet the deadline for publishing his psychogeographical report on Venice, announced in issue 1 of IS, as a pretext to exclude him from the Situationist International. Rumney was invited by ARK's director, Roderick Maude-Roxby, to provide material for publication, and the spring 1958 issue contains the first part of the artist's psychogeographical exploration of Venice, which continued in the next two issues, all three in a multi-panel format. Rumney's project took the form of a photo story inspired by photo-novel magazines, with the aim of creating a psychogeographical map of Venice, to show where no one has ever gone, far from the Grand Canal, documenting one of the Situationist International's first drifts. Instead of a traditional map, it presented an affective and subversive topography that explored the psychological and emotional impact of the city.

Other contributions include EV' RY-WHICH WAY project for a film by Robyn Denny and Richard Smith; Image World by Eduardo Paolozzi (7 pp.); as well as advertisements for the ICA and New Departures magazine.

References: Ruhé-Rigo, *Lucio Fontana: Graphics, Multiples and More...*, p. 204. Cfr. Mellor, *The Sixties Art Scene in London*, (1993), p. 212; Smilles-Pratt, *Two-way Traffic British and Italian Art, 1880-1980*, (1996), p. 37.

Euro 1.800

31. Fontana, Lucio.

Museumjournaal (Museumjournal) series 9 No. 5/6, 1964.

Otterlo, Stichting Kunstpublicaties, April 1964. In-4° (25 cm x 19 cm). Pp. 44. Illustrated color editorial cardboard designed by Lucio Fontana, illustrated with a spatial concept by the artist printed in orange and with a central medallion printed in black overprinted and surrounded by 24 holes, bearing the signature and date in the plate at the bottom right "L Fontana 64". The rare original red fold-out insert also preserved. With four plates where works by various artists, including Fontana, Mondrian, Vlado Kristi, Munari, Mari, Manzoni, Castellani, Malevich, Max Bill, etc. are laid out in 4x6 square rows, with explanatory captions with the names of the artists printed on the 4 protective semi-transparent parchment sheets that overlap. Dozens of photographic illustrations not illustrated. Copy in excellent condition.

First edition of this rare and highly sought-after issue of the "Museumjournaal," published by the Dutch Museum Association, a special Dutch edition dedicated to the Zero/Nul movement, **famous for its cover by Lucio Fontana**, which, produced using lithographic printing and manual intervention, reproduces one of the artist's works on the ivory cardboard of the paperback. The work opens with a first page printed in Klein blue, undoubtedly a tribute to the artist, who died too young recently in 1962. Contributions to the text are by Herman de Vries, Henk Peeters, Hans Sleutelaar, and W.A.L. Beeren. This 1964 publication is an example of the integration of Fontana's conceptual work, a pioneer of Spatialism, into the European artistic debate of the time.

References: Crispolti, *Lucio Fontana catalogo ragionato*, II, p. 778a; Ruhé & Rigo, *Lucio Fontana incisioni, grafica, multipli, pubblicazioni...*, riprodotto a p. 190.

Euro 1.400

32. Foscolo, Ugo.

Dei Sepolcri Carme di Ugo Foscolo.

Brescia, Per Nicolo Bettoni, 1807. In-4° (29,720 cm x 21,9, cm). Pp. 29, (3). Beautiful contemporary binding in light half leather, marbled cardboard covers. On f. 1!/2(r) epigraph: "Deorum Manium iura sancta sunt"; on f. 1!/3(r)-3/1(v): "Dei sepolcri a Ippolito Pindemonte"; on f. 3/2(r)-4/1(r): "Notes"; on f. 4/4(r): "Edition protected by law 19 Fiorile anno IX". A small and very skillful consolidation of the upper external corner of the first and last leaf, otherwise a copy in very good condition.

An extremely rare first edition of one of the key works of Italian Romanticism. Foscolo composed the poem between the summer and autumn of 1806, and a reference to it appears in a letter to Isabella Teotochi Albrizzi dated September 6, 1806. "This poem is the first lyrical voice of the new literature, the affirmation of a remade conscience, of the new man [...]. Here, hell and paradise are fused, the vast Gothic shadow of nothingness and infinity: all in a solemn and almost religious form, like a hymn to divinity" (De Sanctis). Thus wrote the illustrious critic from Campania, capturing the already Romantic sensibility that informs the poem, written in response to the "Cemeteries" of Pindemonte after Napoleon's decree of the Edict of Saint-Cloud of 1804, which prohibited private

burials in churches. It was extended to the Kingdom of Italy in 1806 for two basic reasons: one health-related and the other ideological-political, stemming from the principle of egalitarianism enshrined in the French Revolution. It required that the dead be buried outside the city walls, in sunny, airy places, and that all graves be identical, regardless of wealth or fame. Only for illustrious deceased individuals, however, did a commission of magistrates decide whether an epitaph should be engraved on the tomb. This legislation, which the poet had initially supported, partly out of sympathy for revolutionary culture and partly because of his own materialistic and secular beliefs, conflicted with a centuries-old custom regarding the Christian cult of the dead. It had sparked considerable controversy among Catholics, such as Foscolo's friends Ippolito Pindemonte, author of an unfinished poem "I Cimiteri," and the Venetian noblewoman Isabella Teotochi Albrizzi, who strongly opposed the new French legislation.

This first edition, edited by Bettoni, had a print run of only 103 copies, printed, as the poet intended, with extraordinary clarity and sumptuous typography "on strong vellum paper." Foscolo, who adored well-printed books, had been unable to have any of his works printed with any refinement after the beautiful edition of his *Chioma di Berenices*, even though he had gone so far as to contact the illustrious Giambattista Bodoni, who in 1806 had simultaneously produced four editions, in different formats, of his friend Vincenzo Monti's *Bardo della Selva Nera*. Thanks to the latter, Foscolo learned that the printer Nicolò Bettoni had recently begun using the finest vellum paper (a type of fine paper, particularly prized for its clarity and uniform texture, free from the marks left by strands and wires; it was velvety to the touch and used for particularly refined luxury editions). It had already been in use in France for some time, but in Italy it had only reached a certain level of perfection in those years at the Andreoli brothers' paper mill in Toscolano, on Lake Garda. (Some copies printed on plain paper are also preserved; the most convincing explanation is that they should perhaps be considered test copies.) Foscolo, who moved to Brescia after receiving the proofs in Milan, personally oversaw the printing process, visiting the printer daily. Sometimes the copies exhibit slight variations, which can be considered editorial oversights or actual corrections in progress by the poet until the Bettoni presses allowed him to. The result was this book of exceptional typographical quality, one of the most elegant of early nineteenth-century Italian literature.

References: Acchiappati, I, 40 "Elegante ed accuratissima edizione... mirabilmente nitida... cui Bettoni.. ha profuso il meglio di sé"; Gamba, 688; Gori, XLV, Mazzolà, 27 "rarissimo"; Ottolini, 119. Cfr. Antona Traversi, *La vera storia dei Sepolcri di Ugo Foscolo*, I, 163; AA.VV., *Nicolò Bettoni e il suo tempo*, p. 40; Biancardi-Cadioli, *Dei Sepolcri. Edizione critica*, Milano, Il Muro di Tessa, 2010; Chiarini-Mazzoni, *La vita di Ugo Foscolo*, p. 167; Gibellini, *Foscolo e la cultura bresciana del primo Ottocento*, p. 224; Marpicati, *Ugo Foscolo a Brescia, la stampa dei Sepolcri*, p. 60; Pavesio, *Della vita e degli scritti di Niccolò Ugo Foscolo*, I, p. 8; de Winckels, *Vita di Ugo Foscolo*, II, p. 327.

Euro 6.200

33. Fratelli Marinoni e Autori diversi.

Biblioteca Casalinga.

Milano, Casa Editrice Sonzogno, s.d (ma 1906-1927). Collection of 32 volumes, numbered from 1 to 32, bound in one in-16° (14 cm x 10 cm). Pp. 47, (1); 46, (2); 44; 40; 32; 47, (1); 47, (1); 47, (1); 39, (1); 47, (1); 48; 32; 53, (1); 48; 34, (2); 39, (1); 43, (1); 56; 46, (2); 41, (3); 46, (2); 44, (2); 48; 46, (2); 39, (1); 48; 48; 38, (2); 37, (3). Preserved color illustrated paperbacks (both front and back), period-preserved cardboard decorated with red woodcut printing, handwritten title on a tag on the spine. All volumes are

in their original paperbacks and in excellent condition.

This extremely rare complete collection, impossible to find both for its completeness and for the excellent state of preservation of all the volumes, includes all the publications of the *Biblioteca Casalinga*, the famous series of cookbooks published by Sonzogno Publishing House of Milan since 1906. Each pocket-sized volume contained 100 practical and economical recipes for home cooking, including specific titles such as 100 Ways to Prepare Cold Dishes and 100 Vegetarian Recipes.

The volume contains:

100 Ways to Cook Eggs; 100 Ways to Cook Legumes; 100 Ways to Cook Beef; 100 Ways to Prepare Soups and Stews; 100 Ways to Prepare Sauces; 100 Ways to Prepare Lean Dishes; 100 Ways to Prepare Potatoes; 100 Ways to Prepare Game; 100 Ways to Cook Veal; 100 Ways to Prepare Cold Dishes; 100 ways to prepare sugary spreads; 100 ways to dispose of leftovers; 100 ways to cook chicken; 100 dishes for the sick and convalescent; 100 vegetarian recipes; 100 ways to cook fish; 100 recipes for children; 100 new vegetarian recipes; 100 ways to make liqueurs at home; 100 ways to prepare a dish in a few minutes; 100 preserves for the family; 100 recipes for compotes and jams; 100 new ways to dispose of leftovers; 100 dishes prepared with milk; 100 ways to preserve fruit; 100 ways to prepare salad; 100 selected dishes; 100 recipes for economical cooking for the family; 100 selected new dishes; 100 Italian and foreign specialties; 100 recipes for Venetian cuisine; Practical Manual for Cooking Horse Meat.

This collection represents an important piece of Italian culinary and gastronomic publishing history, originally conceived for an audience grappling with household management in the period before and after the First World War. In those years, with the rise in female literacy, food publishing boomed to guide women in household management; recipe books taught how to manage the home pantry, focusing heavily on reusing leftovers and on economical dishes suited to the daily life of the time, without neglecting a few sophisticated touches, such as game, with Pheasant with Truffles and Larded Squirrel, and fish, with Fillet of Sole with Oysters and Russian-Style Lobster with Truffles, as well as Frog and Snail Soup. Even the vegetarian cuisine, despite the considerable use of butter, deserves a mention, as do the Cherry Meatballs, Cauliflower Bread, Carrots with Asparagus and Fried Cucumbers. *References*: Bocca, p. 356; Ceresoli, p. 149; Clio, 2115. Cfr. Bompiani, *il mestiere dell' editore*, (1988), p. 70; Montanri-Capatti, *La cucina italiana Storia di una cultura*, (2011), p. 266; Munafò, *I nonni in cucina*, (2008), p. 167.

Euro 950

34. Frediani, Domenico Ermenegildo.

Sciarade Logogrifi e Fredianesche

Roma, Nella Tipografia Ajani, 1816. In-8° (16,6 cm x 11,3 cm). Pp. 564. Collation: a-2s4, 2t6, 2u-2y4, 2z6, 3a-3t4, 3u8, 3x10. Beautiful contemporary marbled hardback. On the verso of the initial cover is a handwritten dedication from the author "to the Marchese Luigi de 'Tomes/The grateful author". A fresh copy with wide margins and in excellent condition.

First and only extremely rare edition, with only nine copies in Italian libraries and one abroad at the National Library of Berlin, but none outside Europe, of this work by Domenico Ermenegildo Frediani of Lucca, also known by the pseudonym Amiro, unanimously considered the father of Italian puzzles and one of the fundamental authors on the subject worldwide. This work is in fact the first Italian publication dedicated to charades, the puzzle patterns that require the union of two

words to obtain another, which the author composed with extraordinary ease. Much of modern classical puzzles evolved from the practice of charades, particularly those “games” based on the logical analysis of the riddle, which require the discovery of a combination of words made up of multiple “parts” and a “total”. Charades enjoyed great success in France and England as a pastime in the salons of the upper middle class and aristocracy, where allusions to parts and wholes were also performed in a scenic form. In these nations, a phonetic and graphic criterion prevailed: the “sound” of the words “parts” had to form the word “total”. The Franco-Provençal charade “chat + rade = charade” was therefore considered valid. Although the first official rules for charades were published by the Venetian scholar Bennassù Montanari in 1835 in a “codicetto” in the magazine *Il Gondoliere*, Frediani anticipated them in this work, published in Rome in 1816, before leaving for Egypt, from which he never returned; he died in Cairo in 1823. The book includes approximately 1,500 puzzles: 1,395 charades, 25 logogriphs, 32 fredianesce, 43 bifronti, and 16 homonyms, in addition to an index with explanations and historical information that attest to his considerable historical and geographical erudition. The last “game” of the *Fredianesche* to which Frediani gave his name, was based on a combinatorial mechanism considered archaic and lacking a linear linguistic logic, and was not successful. The rule stated that, given three words, a part of the first and a part of the second, put together, form a part of the third: “the second part of Mars with the first part of rose forms the second part of mystery” It may be interesting to note, however, that a few decades later, Victor Hugo also proposed “charades à tiroirs”, or drawer charades, based on the same principle.

References: Santi, p. 156. Cfr. Bartezzaghi, *Incontri con la sfinge: nuove lezioni di enigmistica*, p. 231; Gelli, *Giochi e passatempi*, pp. 224-230; Panna-Lombardo, *L' Aguzzaingegno*, p. 16; Rossi, *Enigmistica il gioco degli enigmi dagli albori ai nostri giorni*, p. 133; Tolosani-Rastrelli, *Enimmistica: storia dell' enimmistica*, p. 594. (AE non censisce alcun esemplare apparso in pubbliche aste e OCLC localizza un solo esemplare fuori dall' Italia, in Germania ma nessuno fuori dall' Europa).

Euro 1.800

35. Gallais, Auguste.

Monographie du cacao ou manuel de l' amateur de chocolat. Ouvrage contenant la description, l'histoire et la culture du cacao, l' analyse et les caractères commerciaux du cacao, la préparation et les propriétés du chocolat [...].

Paris, Debaube & Gallais, 1827. In-8°. Pp. VIII, 216. Nineteenth-century light brown cloth binding, titled in red morocco on the spine. Title page: a folded map of Central and South America illustrating the history of the cocoa tree, “Carte des Contrées équinoxiales de l'Amérique pour servir à l'histoire du cacaoyer”; a folded plate of “Theobroma Cacao,” lithographed by Charles Motte, “Lith C. Motte,” based on a drawing by Charles Meunier, with a cocoa pod in the foreground; and a plate showing the 13 different species of cocoa known at the time. Minor marginal foxing on a few pages; otherwise, a wide-margined copy in very good condition.

This is a rather rare first edition of this important work, a fundamental text in the history of gastronomy, botany, and the confectionery industry. It was published following A. Gallais's 1820 trip to America to map cacao plantations and classify the cocoa varieties of the time. Before this work, chocolate was treated mostly in recipe books or purely medical texts. Gallais was among the first to consider cocoa and chocolate from a rigorous scientific and ethnobotanical perspective, examining the

history of cultivation and marketing, with two sections dedicated to packaging.

The book covers the entire supply chain of the period; it analyzes the presence of cocoa in various parts of the world, with a detailed description of its origins, its discovery, and the cultivation methods of the cocoa tree; its history in the Americas and the West Indies; production and harvesting; trade, chemical analysis, and commercial characteristics to recognize the quality and characteristics of the beans, with market classification; the techniques used by Mexicans and American colonists to prepare chocolate; its use in Europe, with the defense of the hygienic, dietary, and health benefits of chocolate, which at the time was considered by royal pharmacists to be a beneficial remedy, a healthy and restorative food; promoting *Theobroma cacao* as a precious natural resource for human health.

To enhance the volume and underscore the connection between chocolate and the intellectual pleasures of the time, Gallais even included a cantata about chocolate, “La Cioccolata” by the famous Italian poet Pietro Metastasio, in which “the sweet liquor” becomes a metaphor for courtship and refined luxury typical of the eighteenth century.

This treatise represents one of the first quasi-scientific approaches to cocoa cultivation and chocolate production, combining botanical, commercial, and health-related notions, laying the foundation for a scientific, historical, and hygienic approach to cocoa cultivation and chocolate production in 19th-century Europe.

Founded in 1800 by the pharmacist Sulpice Debaube, formerly Marie Antoinette’s pharmacist, the Debaube & Gallais company, renowned for the quality of its products and awarded several times at the Universal Exhibitions, remains one of the oldest and most renowned French chocolate producers still in operation. The business still exists on Rue des Saints-Pères in Paris.

Debaube, the king’s chocolatier, created the famous Pistoles for the queen, chocolates designed to mask the taste of medicines, before becoming a supplier to the courts of Napoleon I, Louis XVIII, Charles X, and Louis-Philippe I. In 1823, with the arrival of Auguste Gallais, a pharmacist and chocolatier, nephew and partner of Sulpice Debaube, the company developed dietary chocolates and innovated production processes. Formalizing the high level of craftsmanship of the Debaube & Gallais company, the book helped shape the chocolate industry and the invention of the modern chocolate bar. A few years after the manual was written, the company introduced cutting-edge industrial machinery, such as marble rollers on granite, to replace the old stone-crushing method, transforming chocolate from an elite luxury to a modern consumer product.

References: AA.VV., *Annales du Musée colonial de Marseille*, p. 11; AA.VV., *Codex alimentarius Austriacus*, (1911), vol. 1, p. 287 ; Bitting, 175; Cagle, p. 149; Leon, p. 127; Lloyd Library, p. 474; Mueller, p. 23; de Vaumartoise, *Dizionario Universale Di Materia Medica*, (1837), vol. 2, p. 1193; Vicaire, p. 381; Waring, *Bibliotheca therapeutica*, (1879), vol. 2, p. 731; Wellcome, p. 84. Cfr: Collins, *Chocolate A Cultural Encyclopedia*, (2022), p. 232; Knapp. *Cocoa and Chocolate Their History from Plantation to Consumer*, (1920), p. 195; Jumelle, *Le cacaoyer Sa culture et son exploitation dans tous les pays de production*, (1900), p. 4 ; Lecomte-Chalot, *Le cacaoyer et sa culture*, (1897), p. 119; Lecoq, *L’ Histoire du chocolat*, (1924), p. 15; MacLeod, *Spanish Central America A Socioeconomic History*, (2010), p. 440; Nosti, *Cacao, café y té*, (1963), p. 662 ; Pouzin, *Les coques de cacao*, (1945), p. 169 ; Zavada, *El mundo americano en la época colonial*, (1990), vol. 2, p. 47.

Euro 1.900

36. Galli da Bibiena, Ferdinando.

L' Architettura Civile preparata su la geometria, e ridotta alle prospettive. Considerazioni pratiche (...). Disegnate, e descritte in Cinque Parti. La prima contiene la Geometria, e avvertimenti, prima che à fabricar si pervenga. La seconda. Un Trattato dell' Architettura civile in generale, e le divisioni di essa molto facilitate. La Terza. La Prospettiva commune, e di sotto in su. La Quarta. Un breve discorso di Pittura, e la Prospettiva per li Pittori di Figure, colla nuova Prospettiva delle Scene Teatrali vedute per angolo, oltre le praticate da tutti gli altri. La Quinta. La Mecnica, ò arte di muovere, reggere, e trasportar pesi.

In Parma, Per Paolo Monti, MCDCCXI (i.e. 1711). In-folio (41 cm x 29 cm). Pp. (20), 156, (2). With 72 full-page copperplate plates with architectural details and geometric-perspective diagrams. Collation: a4, [†]6, A-2Q2, [χ]1. Contemporary full-vellum binding (some small stains and insignificant stains). On the verso of leaf. [†]2, an elegant portrait of the author within an oval frame. Large initials and woodcut decorations. On leaf [χ]1, the Errata. Dedicatory to Charles III, King of Spain, Hungary, and Bohemia. On the verso of the blank initial leaf, an 18th-century ownership note "Andrea Albertano," another at the bottom of the title page. Some insignificant marginal stains on the title page and on some p., otherwise a very good copy.

First edition, in the very rare first printing, of this celebrated treatise by the illustrious Baroque architect and set designer F. Galli da Bibiena, a member of an important family of Bolognese artists and architects, highly esteemed at the time for his extraordinary mastery of perspective, a milestone in the study of perspective and 18th-century theatrical architecture. The first printing, in addition to having the plates printed on heavy paper, bears the printer's signature "per Paolo Monti", while the second printing bears the inscription "In Bologna: appresso il Longhi", as confirmed by Fowler on the copies in the Spencer Collection of the New York Public Library and, in the second variant, at the Library of Congress and the Peabody Library, respectively. "The plates in the Peabody copy are on thin paper of smaller size and are not as fine impressions as in the Fowler copy. The unsigned plates are said to have been etched by Bibiena and are of value as examples of Baroque detail" (Fowler). The work is divided into five parts, the first containing a treatise on geometry applied to architectural design, where the author introduces the fundamental geometric notions and the preliminary warnings necessary before beginning construction. The second, devoted to civil architecture, contains a general treatise on the architectural orders and divisions of architecture, designed to facilitate learning and practical application. In the third part, the author then addresses common perspective, examining the rules of classical perspective, both horizontal and "from below". The fourth part, devoted to painting and scenography, contains the famous and revolutionary "veduta per angolo". This innovation, theorized by the Bibiena brothers, transformed traditional Renaissance and Baroque theater design, replacing the rigid, single-focus central perspective, which flattened perception and limited space, with diagonal visual axes with two or more lateral vanishing points. This redefines the relationship between theater space and real architecture. Thus, spatial illusion no longer has central limits but expands beyond measure, creating monumental spaces, immense atriums, and baroque staircases that seem infinite, far beyond the physical limits of the proscenium. The fifth book, dedicated to mechanics, discusses the art and machinery for moving, lifting, and transporting weights, with particular application to theater machinery: "the art of moving, holding, and transporting weights".

This treatise profoundly influenced not only ephemeral scenographic apparatuses, but also the royal architecture and interior decoration of the late Baroque and Rococo periods throughout Europe, especially thanks to the author's stays and commissions. After having worked at the Farnese Court as

the first painter and architect, he obtained important commissions in Barcelona for Charles III of Habsburg and in Vienna at the court of Emperor Charles VI, who granted him the title of “first theatrical architect”.

References: Berlin Kat., 2628; Brunet, I, 848; Buonocore, p. 74; Cerrotti, vol. 2, p. 48; Cicognara, I, 430; Comolli, III, pp. 36-40; Fowler, 134; Grässe, vol. 6, p. 85; Hjalmar, *Bibliotheca mathematica*, vol. 2, p. 40; Jacob, p. 180; Jessen, p. 212, 1316; Kreul, p. 21; Nasch, p. 2265; Prescott, vol. 1, p. 367; Riccardi, I, 134-135; Santiago Paez, p. 521; Soane, *Catalogue of the Library*, (1878), p. 37; Stoddard, *Stage Scenery, Machinery, and Lighting*, (1971), p. 124, 774; Vagnetti, EIVb6; Vinet, p. 80, 144. Cfr. Gregor, *Wiener szenische Kunst*, (1924), p. 93; Hernandez, *Architekturtheoretiker*, (1967), p. 20; Hyatt Mayor, *The Bibiena Family*, (1945), pp. 148-155; Kruft, *Geschichte der Architekturtheorie*, (1991), p. 577; Mamczarz, *Le Théâtre Farnese de Parme et le drame musical italien*, (1988), p. 493; Marotti, *Lo spazio scenico teorie e tecniche scenografiche in Italia dall' età barocca al Settecento*, (1974), p. 89; Matteucci Armandi-Stanzani, *Architetture dell' inganno cortili bibieneschi e fondali dipinti nei palazzì storici bolognesi ed emiliani*, (1991), p. 149; Ricci, I Bibieni architetti teatrali, (1915), p. 11; Wrightson-Pagan, *Architecture of the Continent of Europe*, (1981), p. 11.

Euro 6.300

37. Gambiglioni (l' Aretino), Angelo.

De Maleficiis. Angeli Aretini De inquirendis animadvertendis'que criminibus opus [...] Cui tractatus Alberti de Gandino, necnon Bonifacij de Vitellinis, vna cum Apostillis Augustini de Arimino, & Hieronymi Chuchalon, veluti apendices subiecimus.

Venetiis, [Al segno della Fontana], 1557 (al colophon, Venetiis, apud Cominum de Tridino, 1555). Two parts together in one vol. in-8° (18 cm x 13.5 cm), each with its own numbering. Leaves, numbered only on the recto: (44), 284; 206, (2). Collation: 2A-2E8, 2F4, A-2M8, 2N4; a-2c8. Colophon on leaf 2c6(v). Contemporary binding in full limp parchment, author and title handwritten on the spine by a contemporary hand and then also on an applied label. On the front, a large printer's device with a gushing fountain in the shape of an amphora supported by three cherubs; on leaf 2c8(r), a gushing fountain in the shape of an amphora supported by satyrs, with a woman at the top, and surrounded by the heads of putti. Text in two columns. Large decorated initials and woodcut friezes. A large woodcut (10 cm x 6 cm) on A1(r) paper depicting the author, Angelo Aretino, in the classroom while teaching in front of a large audience of students. Together with: *Alber. de Gan. [...] Libellus super maleficiis: nouiter cum pluribus exemplaribus manuscriptis reformatus: & a tenebris quibus propter internos errors obfusate illuminatus: cum summary & apostillis, Deo duce incipit.* Some modest halo on the lower margin of a few cc. and a sporadic small bloom on the external margin of some pp., otherwise a copy in very good state of conservation.

This beautiful and highly regarded edition, among the finest of the 16th century, of the celebrated *Tractatus de maleficiis*, the fundamental reference work on criminal law and procedure between the 15th and 16th centuries, "a famous treatise on the laws concerning witchcraft" (see Tiraboschi VI, 698 et seq.) and various crimes against the faith related to magic, demonology, divinization, and maleficium. By bringing together the case law of the time relating to "egregious and supernatural" crimes, it codified the legal basis for prosecuting the crimes of heresy, magic, and witchcraft, providing the doctrinal tools for criminalizing the activities of alleged witches, and laid the foundation for the homologation of such practices as very serious crimes and heresy, normally punishable by public burning. This work was conceived in the first half of the fifteenth century, before

the great wave of witch hunts promoted by the *Malleus Maleficarum* and the papal bulls of the end of the century, in which witches were asked to hold a red-hot iron, to correctly recite the Lord's Prayer or the Creed, and to be pricked with a pin to ensure they bled. These were all legal experiments that indicate a strong and specific resistance of the supernatural in the judicial context of occult crimes. *De Maleficiis*, however, reflects the period in which curses and spells were prosecuted by secular and ecclesiastical courts as crimes against faith and public health. Gambiglioni was not a demonologist in the strict sense of a theologian, as were Jacob Sprenger and the Milanese friar Francesco Maria Guaccio, but he played a crucial role in the legal history of demonology and witchcraft. He also provided judges with the doctrine to condemn good-natured practices that resorted to demonic entities. Divided into 90 parts with a vast history of criminal cases, it offers detailed case studies on criminal proceedings, evidence, and punishment, including the use of torture. It introduces the procedural foundations of torture and defines in detail when and how it could be applied to those accused of diabolical crimes, including the types of torture, its limits, and its procedures. Gambiglioni devoted extensive space to the methods and legal limits of torture to obtain confessions in witchcraft trials, also codifying the categories of persons exempt from it, such as pregnant women and children.

The book contains the writings of Alberto da Gandino and Bonifacio de' Vitalini, some of which deal with occult matters, addressing the judicial procedure to be adopted in cases of witchcraft and malefic. This edition, in addition to the complete text of the *Maleficiorum Opus Novi*, contains the major work of the famous Cremonese jurist Alberto da Gandino, the *Libellus super maleficiis* [...], one of the earliest and most important manuals of criminal law and procedure in the Italian legal school, which draws on the writings of authors such as Accursio, Odofredo, Azone, and Guido da Mugello.

The author develops the discussion of criminal law issues within a procedural framework; he structures the book following an imaginary judicial process, reflecting the evolution of law towards the principles of the Roman inquisitorial rite, where the accusation is brought *ex officio* by the magistrate, who assumes a central role, with the duty and power to initiate investigations and punish the guilty independently. The work, based on the principle that "anyone can accuse," legitimizes the use of public rumor, "fama," or hearsay, to initiate criminal proceedings *ex officio* even in the absence of a direct accuser, corresponding to a semi-plena trial. On the other hand, Gandino admitted that civil laws, on the contrary, did not contemplate the possibility of proceeding with torture based on that "fama" alone. Gandino marked the transition to more modern forms of justice for the time, profoundly influencing court practice and criminal law doctrine throughout Europe for centuries to come. The entire field of crimes and punishment was reorganized, profoundly innovated by statutory legislation.

This is followed by the work *Super Maleficiis* by the Mantuan jurist and canonist Bonifazio Vitalini, but attributed by Domenico Maffei to Bonifacio Antelmi, a treatise that had a strong impact on the legal doctrine of the time, influencing the practice of criminal courts throughout Europe. It discusses crime and magical practices from the perspective of crimes, offenses against public order. Interestingly, in the Preface to the *Summa de maleficiis*, Bonifacio Antelmi describes the origins of criminal law, drawing inspiration from a pessimistic conception of human nature, symbolized by the vile matter from which man was created. This nature leads to a degenerative process that leads man to iniquity.

References: Adams, G-200; Baudrier VI,146; Bibliotheca Lamiarum, p. 231; Caillet, 4325 Cornell, p. 24; Coumont, p. 214, 27; De Guaita, 1401; Dorbon, p. 17, 130; Genest, p. 564; Graesse, 49; Index Aureliensis, p. 62; Lorenzi, p. 134; NYPL, *List of Works Relating to Witchcraft in Europe*, (1911), p. 13; Osler, p. 167; Remy, p. 169; Rosenthal, p. 17; Saporì, I, 1312; Summers, p. 168; USTC, 831730; Vermiglioli, p. 190; Valentini, p. 499; Zanzanelli-Pratissoli, p. 151; Widener, p. 22. Cfr. Bernhart-von Görres, *Mystik, Magie und Dämon*, (1927), p. 589; Baudi di Vesme, *Storia dello spiritismo*, (1897), vol. 2, p. 276; Berlinguer-Colao, *Le Politiche criminali nel XVIII secolo*, (1990), p. 5; Costa, *Crimini e pene da Romolo a*

Giustiniano, (1921), pp.- 2-3; Endemann, *Die Entwicklung des Beweisverfahrens im deutschen Civilprocess seit 1495*, (1895), p. 22; Maffei, *Angelo Gambiglioni, giureconsulto aretino del Quattrocento: la vita, i libri, le opere*, Roma, (1994); Zordan, *Il diritto e la procedura criminale nel Tractatus de maleficiis di Angelo Gambiglioni*, Padova, 1976.

Euro 1.700

38. Gener Babot, Pompeyo.

La mort et le Diable histoire et philosophie des deux negations supremes...precede d' une lettre a l' auteur par E. Littré.

Paris, C. Reinwald, 1880. In-8° (22,7 cm x 14,8 cm). Pp. XL, 780, at the end, 20 pages of the publisher's catalog. Publisher's binding in aubergine-colored full cloth, the boards framed by a double border of blind-stamped fillets with a floral decoration at the outer corner of the central frame, author and title stamped on the spine. On the verso of the half-title, a long six-line autograph dedication from the author, dated 1885: "To Monsieur Théodore de...souvenir affectueux de l'auteur Paris June 1885." Some delightful marginal glosses by a 19th-century scholar. Some faint foxing at the outer margins of a few pages due to the paper type; otherwise, a copy in very good condition.

This is a refined first edition, enhanced by the author' s autograph, of this erudite work of diabolology, prodigiously documented and of great interest. "It is a true history of the devil and the idea of evil throughout time and among various peoples, as complete as possible." (Caillet), specifically Book II is entirely dedicated to the Devil and his Demons with the evolution of the idea of evil through his personifications: Typhon, Ahriman, Babylon, Yahweh and Satan, Tartarus; demon, demons and sacred art. The illustrious Catalan historian, philosopher and playwright Pompeyo Gener explores the historical and philosophical representations and meanings of death and the Devil, which he describes as "two supreme negations". The author traces the evolution of these concepts across civilizations, showing how ancient societies, incapable of scientifically explaining death, transformed this natural phenomenon into a supernatural entity, often personified by a terrible and fearsome being. Analyzes the figure of the Devil, symbol of evil, studying its evolution from Egyptian, Iranian, Babylonian, Greek, and Roman myths, up to Christianity and the modern era. How different cultures have personified "Evil" and the Devil, and how these representations have evolved over time, especially through demonic possession and exorcisms; why the diabolos is "he who divides", who undermines love between people, who fragments society, who spreads lies, who torments the serene unity of the possessed person himself. "A scholarly work, prodigiously documented [...] A true history of the devil and the idea of evil throughout time and among various peoples, as complete as possible" (Caillet). Gener explains Evil according to Gnosticism and Orthodoxy; The Bestial Devil and the Poor Devil; The Great Devil; The Sabbath and Alchemy; The Devil from the Renaissance to the modern age, with his iconographic and cultural evolution; "I don' t believe in the devil, but that' s precisely what the devil hopes: that we don't believe in him" (A. Gide), "the devil's greatest trick is to make us believe he doesn't exist" (C. Baudelaire). Without, however, overlooking the importance of human freedom, which "isn't always the devil's fault", as Dario Fo quipped.

References: Bibliographie catholique, vol. 62, p. 506 ; Büchner, p. 12; Caillet, II, 4455; Coumont, p. 219; Dorbon, 5881; Le Soudier, p. 20; Renan, p. 449; Cfr. Ashbee, *Bibliography of Forbidden Books*, (2007), p. 450; *Catalogue of the J.E. Schwartz Ethical Collection*, (1923), p. 144; Garcia Lomas, *Mitología y supersticiones de*

Cantabria, (2000), p. 489; *Mondo occulto rivista iniziatica esoterico-spiritica*, (1930), p. 52; *Witchcraft Catalogue of the Witchcraft Collection in Cornell University Library*, (1977), p. 401.

Euro 400

39. Gessner, Conrad.

Chirurgia. De chirurgia scriptores optimi quique veteres et recentiores, plerique in Germania antehac non editi, nunc primum in unum coniuncti volumen.

Tiguri, per Andream Gessnerum et Iacobum Gessnerum fratres, mense Martio 1555. In-folio (31,5 cm x 20,5 cm). Cc. (9), 1 c.b., 408, (2), (20). Collation: [†]6, *4, a-z6, 2a-2y6, [a]6, [b]6, [g]8 (*4 e v8 whites). With over 150 woodcut illustrations showing anatomical diagrams, period surgical instruments, and scenes of field operations. Solid contemporary full parchment binding, author and title handwritten on the five-ribbed spine. Elegant engraved initials. With 260 illustrations, some large, in unsigned woodcuts engraved by Jos Murer depicting: scissors, hooks, spatulas, bandages, and various surgical instruments, as well as figures of skeletons from Vesalius' s "Tabulae sex", surgical instruments by Gersdorff, and figures from Guidi' s "Chirurgia". With a woodcut of great importance for the history of medicine, it depicts a surgeon operating on a war wounded man. A faint light stain, in varying shades, alternating with the white lower margin of the book, otherwise a genuine copy in very good overall condition.

This is a rare first edition of one of the milestones of Western medical history, the work of the brilliant and multifaceted Swiss Reformed Conrad Gessner, a true Renaissance scholar and one of the leading Hellenists of his time. The idea for this volume came from Gessner's cousins, the publishers Andreas and Jakob Gessner. This comprehensive and exhaustive treatise constitutes an extraordinary history and bio-bibliography of surgery and surgeons brought together in a single volume, one of the first of its kind to include some 150 authors, from Hippocrates to Tagault. It is a compendium of authoritative ancient and more recent texts on surgical techniques and procedures for the treatment of tumors, gangrene, abscesses, ulcers, bullet wounds, infected wounds, and fractures, using the detailedly illustrated machines, as well as dressing and pain control techniques. There is also a rich pharmaceutical recipe book organized by pathology, which mentions cutting-edge remedies for the time such as boiled cannabis to be applied to infected wounds and gum arabic to accelerate the healing of fractures. Among the hundreds of topics covered are the amputation of septic limbs, the painkiller "Balsamum anodynum Guidonis", arsenic for the treatment of wounds and the effects of "lignum indicum", a plant with antibacterial properties imported from the Caribbean, used to treat the symptoms of syphilis. In the introduction, Gessner describes what makes a good surgeon: a solid knowledge of anatomy, manual dexterity, a solid understanding of surgery with its technical terminology, the effects of diseases and their treatments divided by pathology. In addition to Gessner's treatise "De medicinae Chirurgicae presentia et antiquitate", the volume contains the most important surgical treatises written from antiquity to the Renaissance: Gessner carefully chose the texts based on the elegance of Latin, latinitas, and on the effective availability and usefulness of the works for the doctors of his time: works by Galen, Oribas and Heliodorus in the revision of Guido Guidi; Jean Tagault' s "De chirurgia institutione" the "De materia chirurgica" by Jacques Houllier, a student of Tegault; Jacopo Dondi, Mariano Santo di Bari, Angelo Bolognini, Michelangelo Biondo, Hans Lange, and Joachim Lang; as well as the treatises on gunshot wounds by Bartolomeo Maggi and Alfonso Ferri. Hans Lange of Lemberg contributed his 11 surgical cases, and a dictionary of medications used in surgical practice by Jacopo Dondi concludes the work. On cc. 393-408 of "Medicinae Chirurgicae Praestantia et Antiquitate", Gessner presents, for the first time, a concise bibliographical data on over 150 authors on the history

of medicine. When Gessner died of the plague, he was already a world-renowned scholar, even though he had been reformed; he was even highly esteemed by the Catholic Emperor Ferdinand I.

References: Adams, G-520; Alden, 555-20; BM, LXXXV, p. 179; BM STC Ger., p. 357; Brunet, II, p. 26; D Ayala, p. 197; Durling, 960; Eimas, 309; Fischer, S.86; Garrison-Morton, 5562: "L' elenco degli autori di chirurgia e delle loro opere che Gesner ha allegato a questo libro è una delle prime bibliografie di chirurgia"; Graesse, II, 134; NLM, 960; Osler, 643; USTC, 621030; VD16, G 1707; Vischer, K 32; Vaillancourt, p. 219; Waller, 1959; Wellcome, I, 146.

Euro 5.200

40. Gherli, Fulvio.

Il Proteo metallico, o sia delle trasformazioni superficiali de' metalli, e delle differenti preparazioni de medesimi molto proprie per debellare i mali piu atroci, che il corpo umano affliggono, e per iscoprire gl' inganni de' falsi chimici.

In Venezia : per Giuseppe Corona, 1721. In-8° (17,8 cm x 11,2 cm). Pp. (16), 262, (2). Collation: [*]8, A-P8, Q12. Contemporary cardboard binding. Dedicatory to Antonio Vallisneri. Printer' s device depicting a crown printed in woodcut on the title page. Woodcut initials. Light foxing, otherwise an excellent copy.

This is the first and only edition, a particularly rare one, of this treatise by the esteemed Modenese physician and alchemist Fulvio Gherli, which delves in depth into the properties of metals, describing the processes associated with alchemy and early medical chemistry. The title refers to Proteus, the sea deity capable of shapeshifting, to indicate the mutability and transformations of metals. The work describes the alchemical process not only as practical chemistry, but as a "Great Work" aimed at inner perfection, where the alchemist himself must transform from raw matter to the philosopher's stone.

Fulvio Gherli, a disciple of the alchemist Francesco Maria Santinelli, was a prominent figure in eighteenth-century scientific and hermetic culture, personal physician to the Princes of Este and the Duke of Guastalla, Giuseppe Maria Gonzaga. Due to his fame, he was invited to teach at the University of Naples, where he frequented Neapolitan esoteric circles associated with figures such as the Venetian alchemist Federico Gualdi. In Naples, he became a physician and master of alchemy for the Princes of Sansevero family, with whom he shared common interests in esotericism and alchemy, becoming the true teacher and mentor of the young Raimondo di Sangro.

The book, an emblematic example of iatrochemical culture, is divided into chapters dedicated to the seven classical metals of alchemical tradition: mercury, gold, silver, copper, tin, iron, and lead. The processes for altering the surface of metals are analyzed, with their decomposition and transformation into secondary states of metallic preparations, such as potable gold, mercurial oil, iron oil, tin oil, copper salt, etc. Unlike profane chemistry, spagyrics is based on the decomposition of a substance into its original constituent elements to free them from impurities, then reuniting them in a higher and more evolved form.

Gherli devotes a large section to the study of gold, describing in detail the various operations of transmutation, or "Metamorphosis," of mercury, silver, copper, and tin into gold, inextricably intertwined with the secrets of the philosopher's stone. He cites and comments on the theses of the greatest masters of the Western alchemical and hermetic tradition to validate or discuss the processes of alchemical transmutation: Geber (Jabir ibn Hayyan), Nicolas Flamel, Michael Maier, Girolamo

Cardano, Michael Sendivogius, and the humanist Giovanni Aurelio Augurelli, famous in the esoteric world for composing the *Chrysopoeia*, the first great poem in Latin hexameters focused entirely on the art of alchemy and the manufacture of artificial gold.

In Naples, Gherli chose Raimondo di Sangro as his disciple and successor, introducing him to the secrets of alchemy. He integrated Alexandrian transmutational alchemy with operative spagyrics and Hermetic-Egyptian symbolism. This process of doctrinal and practical synthesis was fundamental to the development of the esoteric tradition in Southern Italy.

Gherli served as a bridge between the ancient iatrochemical tradition and the monumental esoteric project that di Sangro would later engrave in the famous Sansevero Chapel in Naples. The "Master" introduced the Prince to a profound understanding of the Paracelsian triad, a cornerstone of both vegetal spagyrics and metallurgical alchemy: Sulfur, the active principle, linked to the Soul and fire; Mercury, the vital principle associated with the Spirit and the subtle fluid that animates matter; Salt, the passive and receptive principle linked to the structural and mineral Body; He also passed on to him the secrets of laboratory manipulations: distillations, calcinations, and sublimations, allowing the Prince to transform the laboratory at Palazzo di Sangro into a crucible where Enlightenment science and the Hermetic Tradition cooperated in the creation of the "Great Work." Raimondo would apply these spagyric techniques not only for medical purposes, but also for his famous chemical inventions, such as the creation of artificial gems, the production of indelible colors, and the mysterious processes of "metallization," or fixation of matter.

This transfer of knowledge represented, according to historical and doctrinal reconstructions, one of the most fascinating historical and doctrinal nodes of the Italian esoteric tradition, the fundamental link between Renaissance medical spagyrics and the operative alchemy subsequently developed by the Prince in Naples.

Through the Cremonese alchemist, the young Raimondo was influenced by the doctrines of Egyptian Hermetic currents and Rosicrucian knowledge, already widespread in secret circles in Naples at the time. This doctrinal legacy would lay the foundation for the future structure of Egyptian Freemasonry and the Neapolitan Hermetic rites, of which the Prince of Sansevero would become the greatest exponent and Grand Master.

References: Aliche, *Alchemy & Source Books in Chemistry Illustrating the History of Chemistry from the 16th to the 20th Century*, p. 56; Brüning, vol. 2, p. 218; Duveen, 248: "A very rare and highly interesting work which contains much practical chemistry."; Gualdi, p. 163; Ives-Jenkins, p. 102; Neville, p. 521; Poggendorf, p. 889; Spaducci, p. 349; Tiraboschi, *Biblioteca modenese*, vol. 2, p. 382; Verginelli, p. 206; Wellcome, p. 112. Cfr. Karsten, *Journal of English and Germanic Philology*, (1963), vol. 62, p. 281; Marra, *Il fuoco che non brucia studi sull' alchimia*, (2009), p. 179; Pedrazzini, *La farmacia storica ed artistica italiana*, (1934), p. 501; Santinelli, Tachenius, *Lux obnubilata Ode alchemica*, (1968), p. 217; Zolla, *Le meraviglie della natura Introduzione all' alchimia*, (2017), p. XVII.

Euro 2.600

41. Giambullari, Pier Francesco.

Apparato et feste nelle noze dello illustrissimo Signor Duca di Firenze, et della Duchessa sua Consorte, con le sue Stanze, Madriali, Comedia, et Intermedij, in quelle recitati.

S.l., 1539, (al colophon: Impressa in Fiorenza per Benedetto Giunta, nell' Anno, 1539, di XXIX d' Agosto). In-8° (15 cm x 10 cm). Pp. 171, (5). Collation: A-L8 (L7 white). Early 19th-century hazelnut

half-leather binding with corners, gilt title on the spine adorned with gold friezes. Heraldic bookplate at the bottom of the front. "Francisci Lomellini," belonging to the noble and powerful Genoese family. The author's name is found on f. A2(r); the "stanze" are by Giovanni Battista Gelli, as indicated on f. C2(v); the "intermedij" by Giovanni Battista Strozzi the Elder, as indicated on f. E2(r). It begins on f. E2(r), "Il Commodo comedia di Antonio Landi." Very light browning on the outer margins of a few pages. Otherwise, this copy is in very good condition.

This is a very rare first edition of one of the earliest Italian accounts of wedding celebrations ever printed, apparently preceded only by the Order of the Wedding of Costanzo Sforza, Lord of Pesaro, and Camilla de Aragonia, his consort (Vicenza, 1475). This work represents one of the most detailed sources on Renaissance scenography and music, illustrating the magnificence with which the Medici dynastic and political events were celebrated. It was written in the form of a letter addressed to Giovanni Bandini, the duke's orator to Charles V and architect of the marriage agreement. Giambullari, who already held important positions at court, describes the "notable pomp and solemn spectacles" staged to celebrate, in the summer of 1539, the marriage of Cosimo I de' Medici to Eleonora de Toledo, daughter of the viceroy of Naples, Pietro de Toledo.

The text meticulously documents the preparations for one of the most important weddings of the Medici dynasty and its repercussions on the city of Florence. The bride entered Florence on Sunday, June 29th, and the city was sumptuously adorned with triumphal arches and ephemeral architecture. The Medici palace on Via Larga, in particular, was richly embellished with many splendid decorations. The wedding banquet was held on the morning of Sunday, July 6th, in the palace's second courtyard, transformed for the occasion into a room enclosed by a blue cloth drawn like a ceiling. After the banquet, an allegorical triumph took place with music and song before the tables. Apollo, the Muses, Flora, Pisa, Volterra, Arezzo, Cortona, and Pistoia, accompanied by other figures symbolizing the rivers and cities of Tuscany, paid homage to the newlyweds and brought gifts. The stanzas and madrigals sung for the occasion were written by Giovanni Battista Gelli. The report includes the full text of the comedy *Il Commodo*, performed during the celebrations. "It is undistinguished save for one character, Doctor Ricciardo, an irascible bigot who makes life miserable for all his family. There were five intermezzi, however, all carefully preserved in the printed text, which must have entertained the noble company" (M.T. Herrick, *Italian Comedy in the Renaissance*, Urbana-London, 1966, p. 62). On Wednesday, July 9, after dinner, the newlyweds moved to the second courtyard of the Palazzo Mediceo on Via Larga to attend Antonio Landi's comedy, accompanied by the Intermedi by Giambattista Strozzi. The costumes for the allegory and comedy were designed by Niccolò Tribolo. The stage, with its perspective depicting the cathedral and the tower of Pisa, surmounted by a glass sun, a sophisticated mechanism designed to emphasize the passage of time, was created by Aristotile da Sangallo and represents "a watershed in the evolution of a court theater of a type that conquered Europe" (R. Strong, *Art and Power. Renaissance Festivals 1450-1650*, Berkeley-Los Angeles, 1984, p. 34). Its stage is considered "a watershed in the evolution of a court theater of a type that conquered Europe" (R. Strong, *Art and Power. Renaissance Festivals 1450-1650*, Berkeley-Los Angeles, 1984, p. 34). This set became a prototype of the Italian-style stage, imitated in subsequent performances.

The comedy's protagonist, Dr. Ricciardo, is "an irascible bigot who makes life miserable for his entire family." There were five intermezzi [...] all carefully preserved in the printed text, which must have distracted the noble company" (M.T. Herrick, *Italian Comedy in the Renaissance*, Urbana-London, 1966, p. 62). "This, along with some other similar little books, although strictly speaking not belonging to a musical collection, nevertheless becomes interesting from a historical point of view because in the intermezzi of the comedies of the 16th century we find the first germs of today's Opera in music. From this point of view it was a pleasure to enrich our library with this little work and with other

equally valuable ones by Cini, De' Rossi and Mellini, learning from them the now unknown names of several musical instruments used in the 16th century" (G. Gaspari, *Catalogo della Biblioteca Musicale G.B. Martini di Bologna*, Ibid., 1961, I, p. 343).

References: Adams, G-584; Alden-Landis, p. 47; Ames-Lewis, p. 449; Bertoloni, p. 53, 449; BM, p. 43; BMStc, Italian, p. 300; Bigazzi, p. 124, 3458; Camerini, I, p. 143; Canal, p. 40, 533; Chiabò-Doglio, *Satira e beffa nelle commedie europee del Rinascimento*, (2002), p. 97; Clubb, 535; Edit16, CNCE20908; Gamba, 2750 "assai raro"; Ghisalberti, p. 370; Herrick, p. 39; Landau, vol. 1, p. 573, 217; Lozzi, vol. 1, p. 311, 1836; Manzoni, p. 40; Mitchell, pp. 51-52; Moreni, I, p. 427; Pettas, p. 91; Ruggieri, p. 44, 286; Sangiorgi-Rosa, p. 89, 939; USTC, 832683; Valacca, I, pp. 41-46; Warburg, (2010), p. 226. Cfr. Bacherini, "Per un regale evento" spettacoli nuziali e opera in musica alla corte dei Medici, (2000), p. 68; Baiocchi-Albonico, *Storici e politici fiorentini del Cinquecento*, (1994), p. 830; Bartoli Bacherini, "Per un regale evento" spettacoli nuziali e opera in musica alla corte dei Medici, (2000), p. 68; Bemporad, *Il Costume nell'età del Rinascimento*, (1988), p. 374; Bonomi, *Regole della lingua fiorentina*, (1986), p. XIII; Cämmerer, *Kunst des Cinquecento in der Toskana*, (1992), vol. 17, p. 166; Canova-Chiarelli, *The Influence of Italian Entertainments on Sixteenth- and Seventeenth- Century Music Theatre in France, Savoy and England*, (2000), p. 15; Carnevale, *Sul Rinascimento musicale italiano*, (2014), p. 81; Cavallini, *Il diletto della scena e dell'armonia teatro e musica nelle Venezia dal '500 al '700*, (1990), p. 132; Coppini-Ghisi-Massaino, *Feste musicali della Firenze medicea (1480-1589)*, (1990), p. XVIII; Cresti, *Architettura a Firenze tra miti e realtà dal Tempio di Marte agli inizi del XVII secolo*, (2007), p. 214; D' Ancona, *Origini del teatro italiano*, (1891), vol. 2, p. 168; Fagiolo, *La Città effimera e l' universo artificiale del giardino*, (1980), p. 225; Goldring-Mulryne, *Court Festivals of the European Renaissance*, (2017), p. 257; Larson, *Italian Stage Machinery, 1500-1700*, (1959), p. 87; Moyer, *The Intellectual World of Sixteenth-Century Florence Humanists and Culture in the Age of Cosimo I*, (2020), p. 60; Pandolfi, *Il teatro del Rinascimento e la Commedia dell' arte*, (1969), p. 114; Piperno-Biagi Ravenni-Chegai, *Cappelle musicali fra corte, Stato e Chiesa nell' Italia del Rinascimento*, (2007), p. 237; Riccò, *Su le carte e fra le scene teatro in forma di libro nel Cinquecento italiano*, (2008), p. 198; Robustelli, *Grammatici italiani del Cinque e del Seicento*, (2006), p. 60; Zorzi-Sperenzi, *Teatro e spettacolo nella Firenze dei Medici modelli dei luoghi teatrali*, (2001), p. 105; Wisch-Munshower, *Art and Pageantry in the Renaissance and Baroque: Theatrical spectacle and spectacular theatre*, (1990), p. 431.

Euro 4.200

42. Grassi, Francesco.

De origine juris mediolanensis in utroque iure licentiati libellus. (Together with:) **Constitutionum dominii mediolani**. Index. Table errorum qui vitio impressoris in constitutionibus insunt.

N.p., n.d., [colophon: Mediolani, Per Vincentium Medam,, Calusci imprensa, Anno 1541] Mediolani, Apud Vincentium Gallum, Anno Domini, 1544. 2 volumes bound in a folio volume (30 cm x 22 cm). Leaves. (32), 2 blank leaves; (2), 1 blank leaf, (1), 1 blank leaf, (118), 3 blank leaves. Collation: A4 A-B8 C-D6 : [π]4, A-N8, O6, P4. Solid contemporary binding in hard parchment, spine consolidated in ancient times with part of a manuscript antiphonary. Completely interleaved and richly annotated by a 16th-century jurist in various phases, sometimes covering almost the entire printed page with a large quantity of precious notes, glosses and additions handwritten at the time. Elegant title page printed in red and black enclosed within a refined woodcut frame with zoomorphic motifs. Clear damp stains affect almost the entire work without ever affecting the quality of the text, certainly a fascinating example, **fully interleaved and annotated**, in a more than good general state of preservation.

This rare and important collection of these two indispensable Milanese legal works offers a comprehensive overview of the legal sources in force during the reign of Charles V; a valuable source for the history of law and legal practice in 16th-century Milan. It includes *De origine Iuris mediolanensis*, conceived and published to clarify the historical roots and legitimacy of the local laws of the Duchy of Milan. It represents a fundamental piece in the history of Lombard and Milanese law, fitting into the cultural and legal fervor of the Lombard Renaissance at a time of profound institutional reorganization of the State of Milan. Grassi analyzes the origins of Milanese law by placing it within the framework of common law, *utrumque ius*, that is, civil and canon law. The aim was to demonstrate the continuity and authority of Milanese statutes over imperial sources.

The *Constitutiones Dominii Mediolanensis*, in force throughout the 18th century, were promulgated by the Emperor and Duke of Milan, Charles V of Habsburg, to reorganize the Milanese legal system after the extinction of the Sforza dynasty during the imperial and Spanish domination. Upon the death of the last Sforza Duke, Francesco II Sforza, the Duchy of Milan passed under the direct control of the Spanish Empire of Charles V. To govern the territory, the sovereign decided not to abolish local customs, but to reorganize and integrate them into a single, homogeneous legislative text. The compilation work was entrusted to a commission of Lombard jurists of excellence, among whom stood out the president of the Milanese Senate and the renowned jurist Egidio Bossi. The work is divided into five distinct books containing the decrees, orders, and norms issued by the Senate of Milan to regulate the civil, criminal, and administrative life of the state. The chapters concern the organization of the duchy and its offices, the protection of judges and notaries, civil and criminal cases, and specific cases and ordinances relating to the Duchy of Milan.

Book I is dedicated to the organization of the courts, the judiciary, and the regulation of lawyers and tax attorneys. Book II focuses on civil law, contracts, inheritance, and legal protections. Book III regulates civil procedure and the functioning of commercial and property trials. Book IV is entirely devoted to criminal law, accusations, complaints, and the system of punishment, including important provisions on torture and the abolition of crimes. Book V is devoted to reforms and matters specific to the city of Milan, including the management of the office of the Vicar of Provision, food supplies, public order, and city commerce.

The *Constitutiones* confirmed the centrality of the Senate of Milan, and also contains the calendar of celebrations of the Senate of Milan and the rights of the Chancellery of the Senate, the highest judicial and political body of the Duchy. The Senate not only applied the *Constitutiones*, but also had the exclusive power to interpret and integrate them over time through its own decrees and ordinances, *Ordines ac decreta*, which were promptly printed together with the original text in subsequent editions.

The text remained the cornerstone of Milanese law for over two centuries, undergoing continuous editorial and interpretative updates. In 1747, Count and jurist Gabriele Verri, father of the Enlightenment thinkers Pietro and Alessandro Verri, edited the work's celebrated eleventh and most celebrated annotated edition, the *nunc primum illustratae*, prefacing it with the essay *Prodromus de ortu et progressu iuris Mediolanensis* (Procedure of the Laws of Mediolanensis) to trace the history of Lombard law. The collection definitively lost value at the end of the 18th century with the advent of the Habsburg reforms of Maria Theresa of Austria and Joseph II.

References: Biblioteca del Senato, Cat. Statuti, IV, p. 308, mentre per l' opera del Grassi cita solo un' ediz. del 1556 (p. 310); Bologna, vol I, p. 88; Chevalier, p. 1937; Fontana, II, 194.; Ghisalberti, p. 127; Grossi-Hoepli, *Bibliotheca historica italica*, p. 267, 542; Lozzi, I, 359; Volpato, *Incunaboli e cinquecentine: Testi*, pp. 102-103; Trivulziana, I, 229 e 301; Olschki, *Bibliografia delle edizioni giuridiche antiche in lingua italiana*, I, p. 89; Predari, pp. 85-86; USTC, 833955; Widener, p. 76. Manca a Saporì che cita ediz. Successive. Cfr. AA.VV., *Bollettino della Società pavese di storia patria*, (1999), vol. 51, p. 84; AA.VV., *Diritto comune e diritti*

locali nella storia dell' Europa, (1980), p. 568; AA.VV., *Il diritto patrio tra diritto comune e codificazione (secoli XVI-XIX)*, (2012), p. 221; AA.VV., *Ius mediolani studi di storia del diritto milanese offerti dagli allievi a Giulio Vismara*, (1996), p. 381; AA.VV., *Studia et documenta historiae et iuris*, (1981), vol. 47, p. 109; Bibliotheca bibliographica Aureliana, vol. 114, p. 125; Black, *Absolutism in Renaissance Milan*, (2009), p. 214; Chabod, *Il ducato di Milano e l' impero di Carlo V: Carlo V e il suo impero*, (1971), p. 240; Storti Storchi, *Scritti sugli statuti lombardi*, (2007), p. 556; Visconti, *La pubblica amministrazione nello stato Milanese durante il predominio straniero (1541-1796) saggio di storia del diritto amministrativo*, (1972), p. 7.

Euro 1.800

43. Grimaldi, Domenico.

Istruzioni sulla nuova manifattura dell' Olio introdotta nella Calabria.

In Napoli, Presso Raffaele Lanciano, 1773. In-8° (21,8 cm x 15,9 cm). Pp. (2), 180 [i.e. 182], (2). With 3 large, multi-folded engraved plates at the end. Collation: [π]2 [π1 blank], A-Z4. Sturdy contemporary paper-covered boards; manuscript title on the spine. Italic and Roman type. Ownership signature from the 18th century "Stefano Landucci" on the front pastedown; manuscript note "1799 good book, and well-reasoned" on the recto of the initial blank leaf. Slight marginal foxing on the title page; otherwise, the copy is in excellent condition.

A very rare first edition of this fundamental treatise that revolutionized olive growing and olive oil extraction in Calabria and Southern Italy; a milestone in the history of Southern agriculture and a key text for understanding the evolution of extra virgin olive oil toward the high-quality standards we know today. The work is by the Calabrian Enlightenment figure Domenico Grimaldi, a distinguished agronomist, economist, and entrepreneur, who was born in Seminara, Calabria, and from 1773 onwards published various pamphlets dealing with agriculture, industry, and commerce. He focused particularly on agriculture, proposing appropriate measures to revive it in certain provinces of the Kingdom where it had fallen into complete decline. The author had personally tested a new oil-production system and published the results to demonstrate the system's advantages" (Fornari, *Teorie economiche nelle province Napoletane*, II, pp. 259–61).

At that time, in the Kingdom of Naples and in Calabria, olives were left in piles to ferment before pressing. This practice led to mold growth and the onset of putrefaction, resulting in a poor-quality oil, highly acidic, degraded, and foul-smelling, known at the time as "lamp oil" (*olio lampante*) and intended primarily for lighting. The distinguished agronomist wrote this book following a trip to Genoa and Provence, where he had observed improvements in olive cultivation and oil production achieved through more hygienic and efficient methods. The book, in which he proposed a genuine technological and cultural revolution, laying the groundwork for "fino" oil, is divided into three parts: the first deals with olive cultivation, including varieties and diseases, emphasizing the importance of harvesting olives directly from the trees rather than the ground and milling them as quickly as possible (within 24–48 hours) to prevent oxidation and fermentation; the second introduces and promotes the use of modern machinery and presses, which enabled cleaner, cold-extraction processes that radically improved the oil's organoleptic qualities; finally, the third part explains the innovations he introduced, most notably animal- or water-powered presses. The concluding plates illustrate these mills and pressing methods, stressing the hygiene required to produce superior oil and offering advice on oil transport and storage. He discusses oil quality, explaining the superiority of the product obtained from the first pressing, and highlights the importance of rapidly separating the oil from the vegetation water to prevent prolonged contact from degrading the final product.

References: Biblioteca del Senato, Cat. Statuti, IV, p. 308, mentre per l' opera del Grassi cita solo un' ediz. del 1556 (p. 310); Bologna, vol I, p. 88; Chevalier, p. 1937; Fontana, II, 194.; Ghisalberti, p. 127; Grossi-Hoepli, *Bibliotheca historica italica*, p. 267, 542; Lozzi, I, 359; Volpato, *Incunaboli e cinquecentine: Testi*, pp. 102-103; Trivulziana, I, 229 e 301; Olschki, *Bibliografia delle edizioni giuridiche antiche in lingua italiana*, I, p. 89; Predari, pp. 85-86; USTC, 833955; Widener, p. 76. Manca a Saporì che cita ediz. successive. Cfr. AA.VV., *Bollettino della Società pavese di storia patria*, (1999), vol. 51, p. 84; AA.VV., *Diritto comune e diritti locali nella storia dell' Europa*, (1980), p. 568; AA.VV., *Il diritto patrio tra diritto comune e codificazione (secoli XVI-XIX)*, (2012), p. 221; AA.VV., *Ius mediolani studi di storia del diritto milanese offerti dagli allievi a Giulio Vismara*, (1996), p. 381; AA.VV., *Studia et documenta historiae et iuris*, (1981), vol. 47, p. 109; Bibliotheca bibliographica Aureliana, vol. 114, p. 125; Black, *Absolutism in Renaissance Milan*, (2009), p. 214; Chabod, *Il ducato di Milano e l' impero di Carlo V: Carlo V e il suo impero*, (1971), p. 240; Storti Storchì, *Scritti sugli statuti lombardi*, (2007), p. 556; Visconti, *La pubblica amministrazione nello stato Milanese durante il predominio straniero (1541-1796) saggio di storia del diritto amministrativo*, (1972), p. 7.

Euro 1.900

44. Grosz, George

Prostitutionens Profeter.

Copenhagen, DNSS (Det Ny Studentersamfund Forlag), 1924. In-folio (25,5 cm x 18,9 cm). Illustrated publisher's paperback with the title in red and the author's name in black. Features the copyright "Der Malik-Verlag 1924 - Berlin W 9" and the cover subtitle "Moralsatiriske G - G - AE T S - Tegninger." Contains 24 full-page illustrations plus a cover illustration based on drawings by George Grosz, fiercely attacking the German bourgeoisie of the early post-war period, war profiteers, and urban corruption. A fresh and genuine copy, superbly preserved.

An extremely rare first edition; very few copies survived Danish censorship. It was formally published by the Danish Students' Union (*Det Ny Studentersamfunds Forlag*) to circumvent the harsh censorship of the Weimar Republic—which had already targeted Grosz for his fierce attacks on the bourgeoisie, militarism, and the clergy, as well as for his earlier, controversial *Ecce Homo* portfolio (subject to seizures and legal proceedings between 1923 and 1924 for outraging public morality and disseminating obscene images; the publisher Malik-Verlag had also faced obscenity charges). However, the work was actually prepared and printed clandestinely in Berlin in 1924 at Malik-Verlag itself—the avant-garde publishing house closely associated with Grosz. The volume includes a preface by George Grosz and a Danish translation of his famous, cynical, and radical socio-political manifesto from 1922, *Der Mensch ist nicht gut sondern ein Vieh*, ("Man is not good, but a beast"). Very few copies survived because, despite the ruse of formally publishing the work in Denmark, the scheme failed; the scandalous booklet deeply offended the moral sensibilities of the time, even in Scandinavia, leading to the interception of the shipment and the rapid seizure and total destruction of almost the entire print run by Danish customs before it could even reach the market.

The work perfectly encapsulates the key themes of Grosz's satire, gathering raw, ruthless caricatures that depict the social degradation of post-World War I Germany. The war profiteers, often linked to politicians and capitalists, represent the corrupt bourgeoisie, wealthy industrialists, black-market speculators, affluent clients, and military figures of the Weimar Republic; exploiting the era's moral corruption, commodification, social degradation, and economic crisis, they grew rich at the expense of the poorer classes, feasting on the people's misery.

The twenty-four interior plates and the cover illustration showcase Grosz's signature *Neue Sachlichkeit* (New Objectivity) style. Through ruthless portraits of bourgeois figures, military men, politicians, and prostitutes, rendered with the cynical, grotesque, and caricatured features typical of Grosz's incisive 1920s graphic work, and aimed at unmasking the hypocrisy of the ruling classes, the artist delivers a scathing critique of the moral corruption prevalent in Weimar-era Germany.

Prostitutes, ubiquitous figures in Grosz's work, are employed by the artist both as stark testimony to rampant material and moral poverty and as a powerful visual metaphor for the commodification and moral sickness inherent in the bourgeois society of the era, a society in which every human and ethical value is commodified by powerful interests and economic profiteers.

References: Bülow, p. 38, 64; Hermann, p. 82, 171; Jentsch, *George Grosz gli anni berlinesi*, (1997), p. 188; MoMA, *Catalog of the library*, p. 551; OCLC, localizza solo 6 esemplari nelle biblioteche mondiali. Non presente in Dückers, Lang né nella bibliografia Malik-Verlags di H. Gittig. Cfr. *Ars Libri, George Grosz, John Heartfield, and the Malik-Verlag*, (1994), p. 22; van den Berg-Ølholm-Hautamäki, *A Cultural History of the Avant-Garde in the Nordic Countries 1900-1925*, (2012), p. 555.

Euro 7.800

45. Helius Hessus, Eobanus. Da Villanova, Arnaldo. Curioni, Giovanni.

De Tuenda bona valetudine, libellus Eobani Hessi, commentariis doctissimis a Joanne Placotomo, Professore Medico quondam in Academia Regiomontana illustratus. (Bound together:) Da Villanova, Arnaldo. Curioni, Giovanni. **Conservandae bonae valetudinis praecepta longe saluberrima**, regi Angliae quondam a Doctoribus Scholae Salernitanae versibus conscripta: nunc demum non integritati solum atque nitori suo restituta, sed rhythmis quoque Germanicis illustrata. Cum luculenta & succincta Arnoldi Villanovani, Medici ac Philosophi prestantissimi, in singula capita Exegesi. Francfort, Apud Hered. Chr. Egen, Anno 1582.

Francfort, Apud Hered. Christian Egenolph, Anno 1582. Two parts in one vol. in-8° (15.6 cm x 9.7 cm). Leaves (4), 185, (3); (8). **With 65 woodcut illustrations;** (8), 280, (4), 2 c.b. With 22 woodcut illustrations. Collation: A-2A8; A-n8, o4. Refined 17th-century full vellum binding with nails, double gilt frame enclosing both covers, elegant central *fleuron* and large gilt *fleur-de-lis* cornerpieces. Gilded and chased edges. Woodcut illustrations in the text. Title pages printed in red and black. A fresh and genuine copy, in excellent condition.

A beautiful and rare illustrated edition of these two classic treatises on nutrition and diet, including their medical aspects, beautifully illustrated with dozens of graceful woodcuts, along with a treatise on the human body and mind, all in Frankfurt editions from the 1580s.

Eoban, Eoban Koch, a humanist and distinguished poet, also studied medicine for several years. The book includes chapters on daily life, food, herbs, and the production of beer and wine. The woodcuts, among other things, show: a drunkard vomiting ("De ebrietate"), a man taking a siesta ("De somno meridian"), a couple embracing in bed ("De venere"), a man crouching over a chamber pot, and various edible plants and animals, as well as the production of food and drink. The text, which appeared in print from ca. 1480, usually under the title *Regimen Sanitatis Salernitanum*, but in 1551 Christian Egenolph published a new edition in Frankfurt under the current title, with woodcut illustrations and revised by Johannes Curio. Placotomus-Bretschneider's valuable commentary is also included, including his extensive treatises, including **one of the most thorough on beer, listing around 30 qualities**. The

second work is a famous collection of dietary advice and rules of conduct. This frequently published and very popular health book also contains treatises on wine, beer, spices, and various foods.

References: Adams, S-110; Bibliotheca Walleriana, 2768; Durling, 3816; Horn-Arndt & Sachs, *Schoene alte Kochbuecher*, 39-40 (altre ed.); Krause, *Eobanus*, 1, 388; Oberlè, *Bibl. Bachique*, 54/1; Richter, 486; Simon, *Bibliotheca Bacchica*, 222; Vicare, col. 305-316 (altre ed.); VD16, E, 1477; Wellcome 5366-5395 (altre ed.). Manca a Nissen, BBI. Adams, E-195; Bibliotheca Walleriana, 7819 (ed. 1559); Durling, 3826; Horn-Arndt & Sachs, *Schoene alte Kochbuecher*, 44; Oberlè, *Bibl. Bachique*, 54/2; Oberlè, *Fastes*, 318 & 319/1 (altre ed); Simon, *Bibliotheca Bacchica*, pp. 174-183.

Euro 3.500

46. Lamberti, Luigi.

Raccolta dei più interessanti Piani dei Porti e delle Rade dei Mari. Mediterraneo, Adriatico, Arcipelago, Mar Nero e Mar d' Azof.

Livorno, 1871. Due volumi in-4° oblungo (29,5 cm x 20,8 cm). Pp. (1), 120 plates, (1) index; (1), 120 plates, (1) index. Elegant lithographic title page set within a frame decorated with scientific and nautical instruments, executed by Litografica Cromatica of Pisa. In the lower white margin of the title page is the stamp of the prestigious “Magazzino di forniture navali Laviosa & Gambaro” (Laviosa & Gambaro Naval Supply Warehouse) of Genoa. Most of the plates, such as the famous ones depicting Malta, are signed in the bottom right corner by the engraver Tommaso Santoni. Contemporary half-brown cloth binding, with the author, title, and volume number in gilt on the spine. A copy in excellent condition.

A beautiful and refined edition, the most comprehensive and expanded version, of this celebrated cartographic and nautical work, conceived by Professor Luigi Lamberti, a distinguished scholar of nautical sciences, and published in Livorno. The work documents the major commercial and strategic maritime basins of the era, offering a valuable historical record of the evolution of global maritime infrastructure; it contains detailed maps, plans, and hydrographic charts of ports, reflecting the need to reconfigure and dredge ports, roadsteads, and coastlines across the Mediterranean, Adriatic, Greek Archipelago, Black Sea, and Sea of Azov to accommodate the emergence of the first large steamships.

Traditional coastal charts of the time lacked the detail necessary to navigate port entrances; this collection provided future officers with the practical knowledge needed to handle the most critical passages of dead reckoning and coastal navigation. Each plan included detailed information on shoals, bathymetry, navigable channels, and seabed composition (sand, mud, or rock), training students to correctly select anchorage points and calculate anchor holding power. The plates highlighted lighthouses, towers, forts, and coastal mountain profiles, teaching students how to take visual bearings to determine the ship's position.

The plans illustrate key Italian ports during an era of rapid expansion and infrastructure modernization following national unification, detailing piers, water depths, and lighthouses. Coverage extends to vital trade routes connecting the Italian peninsula, the Dalmatian coast, and the Balkan Peninsula, hubs of exchange that were essential to the commerce of the Austrian Empire and the newly formed Kingdom of Italy. The intricate routes of the Greek islands and the Aegean, historically challenging to navigate yet crucial for maritime trade between Western Europe and the Levant, are mapped here, alongside

detailed charts of the Black Sea and the Sea of Azov that focus on ports strategic to the trade in grain and raw materials from the Russian Empire and the Caucasus.

Luigi Lamberti was a distinguished professor of nautical science and a hydrographer active in Livorno during the mid-19th century. He played a pivotal role in the evolution of Italian nautical education during the transitional period between the age of sail and the advent of steam power.

Within the educational and scientific landscape of the time, Lamberti distinguished himself by transforming the empirical knowledge of veteran sailors into a structured, rigorous discipline grounded in methodological texts and continuous updates. He mandated the theoretical study of spherical trigonometry, nautical astronomy, and meteorology, centering his teaching on the need to equip students and mariners with standardized, precise, and easily accessible reference materials for use at sea. This work, considered one of his most innovative, scientifically cataloged the geographic coordinates, range, and light characteristics of every lighthouse then in existence or under construction worldwide, addressing the significant historical and technological shifts transforming the merchant and naval fleets of the era.

Lamberti placed great emphasis on safety in treacherous waters; he is particularly remembered for his impassioned educational and civic appeal for the urgent activation of the new Meloria lighthouse in Livorno to protect mariners from the shoals. Professor Lamberti's teaching extended beyond the classroom; he incorporated the modern concept of "continuous professional development" into his manuals, instructing future captains on how to record changes to lighthouses and coastlines so they could update their charts in real time. A cultured and well-trained captain was the only one capable of correctly interpreting the geometric surveys and bathymetric data found in port and roadstead plans, thereby vastly reducing the risk of shipwreck. Lamberti's texts were studied alongside the official nautical charts of the era, such as those produced by Vice-Admiral Giuseppe Albini for the Ligurian and Sardinian coasts, creating a perfect synergy between written descriptions (pilot books) and graphic chart representations. This combination represented the pinnacle of hydrographic and descriptive knowledge regarding Italian and European coastlines prior to the radical port transformations driven by industrialization in the late 19th and 20th centuries. Thanks to figures like the author, who, against the historical backdrop of Italian Unification, envisioned consolidating port plans from various seas into a unified educational framework, thereby establishing a shared technical and cartographic language for the new Kingdom's merchant and naval fleets, nautical schools across the peninsula (particularly in the Tyrrhenian and Livorno regions) were able to train a class of cultured, modern deep-sea captains capable of competing on international routes.

References: Bibliografia: Frati, p. 46; Tooley, p. 78.

Euro 2.300

47. NY Kasper-Teater.

Stockholm (Kungliga biblioteket, Oscar L. Lamm, I Kom), London, Dean & Son, s.d. ma [1876]. In-folio (36 cm x 24,5 cm). Featuring eight pages of color lithographs, complete with text and movable elements operated by pull-tabs that depict puppet theater scenes, these books allowed children of the

era to move the figures and "stage" their own home plays, foreshadowing modern pop-up books. Beautiful publisher's binding in blue half-cloth with an illustrated color-lithographed cover. A copy in excellent condition.

First edition, rare to find complete and in such an excellent state of preservation, of this famous illustrated children's book published in Stockholm but printed in London by Dean & Son, world pioneer of pop-up books and books with moving parts. The work includes animated illustrations and movable scenarios dedicated to Kasper's traditional puppet theater, a milestone in nineteenth-century interactive books. The year 1876 also marks the passing of Count Franz von Pocci, who was the director of the puppet theater of the Bavarian royal court, a key figure in the transformation of Kasper's theater in Germany. He wrote dozens of comedies for the character, which he renamed Kasperl Larifari, moving him from satirical and comic entertainment for an adult audience in markets and fairgrounds to a pedagogical and recreational show for early childhood and families.

The *Kasperletheater* is the traditional puppet and marionette theater of German and Northern European origin. The name derives from the main character, Kasper, equivalent to the German *Kasperle*, Caspari in Italy and similar to figures such as Pulcinella and Guignol, it has its roots in the Italian Commedia dell'Arte, evolving first into the Austrian and rural character of Hanswurst in the late 17th century, and then stabilizing as the citizen Kasper, a clever and rebellious but above all childish, cheerful, courageous and somewhat unsympathetic hero towards the authorities. The stories are full of physical gags, disputes resolved with sticks or frying pans. Very widespread in Germany, Austria, Switzerland and the Scandinavian countries, this style has over time become a true synonym of puppet theater for children. Kasper traditionally wears a red jacket and a pointed jester's hat and is the protagonist of simple stories such as the struggle between good and evil.

In addition to the protagonist, the *Kasper-Teater* plots include a series of fixed and stereotyped figures that help children to immediately distinguish good from evil; Gretel, the wife or friend, Seppel, the faithful and somewhat naive adventure companion, the Grandmother and the King. The antagonists: The witch, the robber, the devil and the famous crocodile that Kasper always manages to defeat. No matter how dramatic the situation, the golden rule is always that the shows end with the victory of Kasper, who never dies.

This theater was much loved by children and achieved enormous success in Sweden in the mid-nineteenth century thanks to the traveling puppeteer of Hamburg origin Johan Christoffer Heuserman who settled in Stockholm, bringing his puppet shows first to the squares of the city centre, then to the public park of Djurgården (Djurgårdsslätten), and finally to the famous open-air museum of Skansen.

This popular and politically incorrect art form also deeply fascinated great Swedish intellectuals of the time, including the poet and playwright August Strindberg, who in late 1876 began studying the manuscripts and history of these theaters to document the character's rebellious and anti-authoritarian spirit.

The *Kasper-Teater* is part of the large family of European popular puppet theaters. Kasper shares the same anarchic and biting spirit with Mr. Punch in England, Guignol in France, Petruška in Russia and Kaspárek in the Czech Republic. The editorial success was such that the text was later republished in 1891 with the title *Kasper ohoj!*.

References: Abramson-Broger, *En större och sällsynt samling af svensk dramatik, balletter, oratorier m.m.*, (1897), p. 126, 2968; Bowker, *Performing Arts Books, 1876-1981*, (1981), p. 1537; Hall, *Bibliographic Guide to Dance*, (1979), p. 545; Hall, *Bibliographic Guide to Theatre Arts*, (1980), p. 146. Cfr. Woodworth, *Theatre Symposium, Gods and Groundlings Historical Theatrical Audiences*, (2012), vol. 20, p. 47.

Euro 1.900

48. Lentz, Harold. Collodi, Carlo.

The Pop-Up Pinocchio being the life and adventures of a wooden puppet who finally became a Real Boy.

New York, Blue Ribbon Books, Inc., 1933. Small 4° (21.5 cm x 16.5 cm). 96 pp. Featuring 4 splendid double-page pop-up spreads and 29 black-and-white illustrations within the text, 5 of which are full-page. A magnificent color illustration depicting a seated Pinocchio adorns the front and rear endpapers. Publisher's color-illustrated boards with matching dust jacket. Both the binding and dust jacket are in perfect condition; a genuine copy, exceptionally fresh and remarkably well-preserved.

First edition, second printing (1933), **a very rare find in such exceptional condition**. This Pinocchio's title was the first to feature three-dimensional pop-ups alongside Harold Lentz's extraordinary illustrations. It is a magnificent, historic book that pioneered the genre: "One of the first in a series of fairy-tale pop-up books created through a collaboration between publisher Blue Ribbon Books and paper engineer/illustrator Harold Lentz (who worked with them between 1932 and 1934). Lentz borrowed some designs from the earlier London-based *Bookano* series, although Blue Ribbon was the first to coin the term pop-up".

Due to its vibrant coloring and the theatrical presentation of key scenes, this *Pinocchio* edition was among the most complex in terms of design and assembly. The pop-ups include: Pinocchio at school with his textbook; the Blue Fairy outside Pinocchio's house; Pinocchio as a donkey performing in the circus; and Pinocchio and Geppetto inside the whale's belly. Harold Lentz's illustrations, blending crisp lines, irony, and dynamic color, reinterpret Collodi's work through an expressionist and caricatural lens. The "Dogfish" scene, one of the most spectacular pop-ups of the 1930s, showcases his mastery of three-dimensional mechanism design and his skillful use of perspective. The American publishing landscape, dominated by Blue Ribbon Books and other houses such as Cupples & Leon and McLoughlin Brothers, transformed Collodi's creation into a narrative product perfectly integrated into the American childhood imagination: a puppet who, rather than serving as a symbol of schoolroom morality, became a hero of adventure and mechanical wonder. Collodi's characters, reimagined with a caricatural style and striking visual irony, were brought to life through the invention of the "Living Book", a paper theater where figures seemed to emerge from the pages to animate themselves before the reader. The scenes selected by Lentz, school, the circus, the Dogfish, and the Fairy, represent a "spectacular" sampling of the novel, emphasizing moments of metamorphosis, deception, and redemption, themes that resonated deeply within the American culture of the Depression era.

Harold Lentz was a renowned illustrator and a pioneering paper engineer, best known for his innovative work in developing children's books featuring movable elements. Lentz played a pivotal role in Blue Ribbon Books' "Illustrated Pop-Up Editions", a series that helped establish the term "pop-up" as a hallmark of American children's publishing. His contributions place him alongside European contemporaries such as Stephen Louis Giraud and Theodore Brown; however, unlike Giraud, who was primarily a publisher and packager, Lentz was both the artistic mind and the technical genius behind the books he produced, personally designing the pop-up mechanisms. In accounts of American publishing history, "much of the credit for the success of these books goes to Harold B. Lentz...The final quality is due to Mr. Lentz's ingenuity and diligence. After long hours of work and experimentation, Mr. Lentz prepared preliminary sketches and prototypes. When these failed to satisfy him, he created others, destroying one prototype after another upon discovering impractical folds in the mechanism. The finished books he ultimately presented could be opened and closed repeatedly without crushing the complex folded elements".

References: Huxford, p. 74; Montanaro, p. 298; NUC, Pre-1956, vol. 465, p. 306; Toole Stott, p. 219. Cfr. *Catalogue of Copyright Entries*, vol. 16, ed. 1, p. 549; Healey, *Italian Literature Before 1900 in English Translation*, (2011), p. 45; Lamar, *Fiction, Folklore, Fantasy & Poetry for Children, 1876-1985*, (1986), p. 2187; *Movable Stationery*, vol. 4, n. 3; *Novum Gebruchsgraphik*, (1981), vol. 52, p. 56; Sachse-Sachse, *Pinocchio in U.S.A.*, (1981), p. 48; *The Fourth Estate*, 1917, p. 19; UCLA, *Motion Pictures: a Catalog of Books, Periodicals, Screenplays...*, (1973), p. 131; Wintie, *New Makers of Modern Culture*, (2016), p. 398; Wunderlich-Morrissey, *Pinocchio Goes Postmodern Perils of a Puppet in the United States*, (2014), p. 216.

Euro 1.400

49. Machiavelli, Nicolò.

Historie di Nicolo Machiavelli cittadino, et segretario fiorentino, al santissimo et beatissimo Padre Signore nostro Clemente VII.

[N.p.], 1537. n-8° (14,5 cm x 10 cm). Cc. 4, VIII, (252). Collation: [flower]4, B-2K8, 2L4, ([flower]4 blank), (2L8 blank). Solid 17th-century full brown leather binding; spine with three raised bands, decorated with gilt ornaments. Occasional foxing on a few preliminary and final leaves; otherwise, the copy is in very good condition.

An extremely rare edition of Machiavelli's Florentine Histories, *Istorie fiorentine*. Commissioned in 1520 by Cardinal Giulio de' Medici (the future Pope Clement VII), the work marked a partial return to public life for the author following his exile in 1512. The work's somewhat convoluted structure reflects the difficulties faced by Machiavelli, who—having served as secretary to the Florentine Republic—now had to accept the dominance of the Medici family. Machiavelli's aim was to explain the origins of civil discord and political strife in Florence, analyzing corruption and the dynamics of civic power through his characteristic realist approach.

The work, divided into eight books, recounts the history of Florence from its origins up to the death of Lorenzo the Magnificent in 1492. The first book provides a general overview of European history from the fall of the Roman Empire and the barbarian invasions up to 1215. The second book begins the actual history of Florence, narrating the origins of the conflict between Guelphs and Ghibellines and the ceaseless emergence of new civil wars and internal factions. Subsequent books cover the power struggles that culminated in the Medici lordship. In the final books (V–VIII), Machiavelli addresses the rise of the Medici family, focusing on the period from Cosimo the Elder's return from exile in 1434 to the death of Lorenzo the Magnificent in 1492; he highlights the emergence of those “evil seeds which, not long after [...] ruined, and still ruin, Italy”, thereby underscoring the fragile political balance of 15th-century Italy. Unlike traditional medieval chronicles, Machiavelli does not merely list historical events but astutely investigates their underlying political and psychological causes; his goal is to analyze the root causes of Florence's decline. The work centers on the internal divisions, or disunions, that historically tore Florence apart: the struggles between Guelphs and Ghibellines, Whites and Blacks, and the common people and the nobility. While discord in ancient Rome strengthened the Republic, Machiavelli notes with regret that private conflicts in Florence ultimately weakened its institutions, leading to the loss of civil liberties. Writing this work was a politically delicate task for Machiavelli. As a staunch republican who had served the Florentine Republic following the expulsion of the Medici, he now had to write a history commissioned and paid for by the Medici themselves; he managed to balance the narrative by celebrating the greatness and diplomacy of figures such as Cosimo and Lorenzo, yet without concealing the power dynamics and institutional manipulations that had

transformed Florence from a republic into a de facto principality, effectively ending all republican liberties. The author succeeds in expressing his critical judgment by assigning the harshest accusations to the speeches of historical figures who opposed the Medici.

References: Bertelli & Innocenti, 33; Ebert, vol. 4, p. 2041; Grässe, vol. 4, p. 324; ICCU EDITXVI, CNCE 64105; Sunderland, p. 602; USTC, 839319; Wellesley, p. 200; Widener, p. 230. Manca all' Adams, BM Stc Italian. Cfr. D' Ascia, *Machiavelli e i suoi interpreti*, (2006), p. 79; Fitzsimmons-Pundt-Nowell, *The Development of Historiography*, (1967), p. 101; Peery-Shaaber, *Studies in the Renaissance*, (1954), vol. 1, p. 120; Tommasini, *La vita e gli scritti di Niccolò Machiavelli nella loro relazione col machiavellismo*, (1883), vol. 2/1, p. 167; Villari, *Niccolò Machiavelli and His Times*, (1883), vol. 4, p. 55.

Euro 5.800

50. [Lugiato, Andrea].

Osservazioni sopra l'opuscolo che ha per titolo arte magica dileguata di un prete dell'oratorio.

In Venezia, Presso Simone Occhi, 1750. In-4° (23,8 cm x 17,51 cm). Pp. (6), 100, (2). Collation: [π]4, A-M4, N2. Publisher's binding in lined cardstock. Red edges. Woodcut typographic ornaments. On the title page, an old circular ownership stamp "Erborgh" featuring a crown. A fresh copy in excellent condition.

This is the first, rare edition of a treatise that plays a central role in the famous 18th-century scientific-religious dispute regarding the existence and nature of witchcraft, the occult arts, and diabolical powers. This controversy was ignited by the philosopher Girolamo Tartarotti, who published *Il Congresso Notturmo delle Lamie* (The Nocturnal Gathering of the Lamiae) in 1749, and by the influential pamphlet *L'Arte magica dileguata* (The Magical Art Dispelled) by the Marquis Scipione Maffei, also published in Verona in 1749. In that work, Maffei argued that magic, sorcery, and demonic possession do not exist in the physical world; he maintained that phenomena such as pacts with the devil, witches' sabbaths, and nocturnal flights were merely mental illusions or human frauds. In his letter—originally written in response to the theologian Tartarotti, Maffei employed a robust Enlightenment and rationalist critique to “dispel” belief in magic, dismissing it as nothing more than ignorance, superstition, or charlatanry.

In his text, Lugiato challenged the Enlightenment and rationalist positions held by the Marquis Maffei. He defended the traditions and writings of the Church Fathers concerning the existence of magic, as well as arguments regarding occult secrets and rituals that lay outside the control and formal liturgy of the ecclesiastical institution; he upheld the view that the Devil could act within the physical world and that witchcraft and magic could have real-world consequences.

Lugiato criticized radical rationalism, arguing that denying any magical or preternatural phenomenon *a priori* undermined the very authority of the sacred texts and the Church Fathers, who had written extensively on the deceptive powers of witches and demons. While not defending the most superstitious popular beliefs or the grotesque details of the witches' sabbath, the author viewed the Enlightenment attitude—which tended to reduce every spiritual or diabolical manifestation to mere madness, melancholy, or human fraud, as dangerous to the faith; instead, he regarded these phenomena as actual sins of idolatry rather than mere “follies of the mind”, as Maffei claimed.

The author examines the theoretical arguments used by proponents of the occult arts to justify the efficacy of their sorcery; a specific argument in the text draws directly upon the writings, notes, and

rules for spiritual discernment of Saint Ignatius, founder of the Society of Jesus, which Lugiato employs as a spiritual and psychological authority to expose the snares of the devil and the illusory nature of the magicians' justifications. It is demonstrated that what Maffei dismisses as simple psychological suggestion or human fraud may in fact conceal a genuine commerce with the Evil One, wherein ritual and magical practices performed outside official Church doctrine pose a real spiritual danger. A significant portion of the work is dedicated to refuting the philosophical arguments used at the time to legitimize or justify occult secrets and Hermeticism.

Lugiato maintains that denying the existence of witchcraft is tantamount to questioning the Sacred Scriptures. If the Bible explicitly mentions soothsayers, necromancers, and demonic pacts, then such phenomena must necessarily be real. Christian theology has always acknowledged the action of the Evil One in the physical world as a fact, not merely a metaphor; The author defends the formal and theological legitimacy of witch-hunts, as well as the past interventions by ecclesiastical courts and the Inquisition against practitioners of magic, denying that the Church had persecuted mere phantoms; this defense was particularly impassioned following the tragic burning at the stake of the Bavarian nun Maria Renata Singer von Mossau, an alleged witch executed in Würzburg, Germany, in June 1749.

Lugiato argues that the Devil and evil spirits retain, by divine permission, the capacity to act upon physical laws and matter and to cause real disturbances, contrary to Maffei, who, following the prevailing trend of the century, attributed magical rituals and occult secrets to ignorance or deception. Lugiato asserts that magical rituals performed outside the Church and pacts involving witchcraft possess objective efficacy precisely because of the actual intervention of malevolent spiritual entities. In Lugiato's view, "dispelling" or "annihilating" the practice of magic, as Maffei proposed, would pave the way for materialism and atheism, thereby undermining the doctrine of sin, the Devil, and, consequently, redemption.

References: Cantamessa, p. 798; Choix, vol. 9, 3966; Cornell, *Witchcraft*, p. 359; Coumont, p. 379; De Backer-Sommervogel, vol. 8, p. 1393; Garin, *Bibliotheca Lamiarum* [...], p. 234; Giuliani, p. 102, 50; JIari, *La Biblioteca pubblica di Siena*, (1845), p. 266; Maurer, *Hexenwesen und Satanismus eine vergleichende Bibliographie aus zwei Jahrtausenden*, p. 321, 287; Melzi, II, p. 297; NYPL, *Bibliographic Guide to Psychology*, (1982), p. 74; Wellcome, vol. 2, p. 61. Cfr. Romano-Vivanti, *Storia d' Italia: Esoterismo*, (1978), p. 369; Venturi, *Settecento riformatore*, (1969), (vol. 1), p. 370.

Euro 1.800

51. Magagnati, Girolamo.

Le Vite di Romulo e di Numa Pompilio Primi re di Roma. Descritte in terza Rima piacevole. Al Serenissimo Cosmo De' Medici secondo Gran Duca di Toscana. (Rilegato insieme con:) **La Vita di Tullo Ostilio Terzo re di Roma;** Scritta facetamente in Terza Rima. Al Principe Don Carlo Cardinal De' Medici. In Venetia, Appresso Pietro Farri. 1616

In Venetia, Appresso Antonio Pinelli, 1614. Two works in 1 vol. in-16° (12.4 cm x 9.5 cm). Pp. 122, (2); 68, (2), 1 c.b. Collation: A-G8, H6; A-D8, E4. Solid contemporary binding in full limp parchment, author and titles handwritten on the spine. Title pages set in intaglio frames with the coat of arms of the dedicatees of the works, Grand Duke Cosimo de' Medici and Cardinal Carlo de' Medici. Pinelli and Farri printer's device at the end, on f. H6(r) and E3(r). Italic type. Woodcut headpieces and woodcuts of various subjects impressed in the text. A small and insignificant dent in the lower white margin of leaf E8-F8 of the first work, otherwise an example in excellent condition.

The first and only rare edition of both these works, a fine example of the 17th-century Bernese-style playful poetry that brought particular prestige to the figure of Magagnati, a Venetian author and glassmaker born in Lendinara. The poem adopts a comic and facetious tone to describe the origins of the first two kings of Rome; these burlesque biographies in terza rima "pleasant" were intended to be the beginning of a complete cycle dedicated to the parody in verse of the lives of all seven kings of Rome. The author subsequently published only the Life of Tullus Hostilius; the project remained unfinished due to a serious eye disease that left him blind in 1618; he died in Venice shortly thereafter.

The work follows the lines of ancient historiography, such as Livy and Plutarch, but inverts the heroic tone with a grotesque twist. The Life of Romulus recounts the founding of Rome, the abduction of the Sabine women, and his military exploits, but reduces the first king to a rough-and-tumble leader, violent and impulsive, more akin to a local mob leader than a mythological hero. The Life of Numa Pompilius recounts the peaceful and pious successor, poking fun at his dealings with the gods and his famous advisor, the nymph Egeria, transforming the religious reform, implemented to mitigate the Romans' warlike customs through fear of the gods and transform a community of warriors into a civil society based on law and peace by establishing the foundations of Roman public worship, into a domestic and bureaucratic farce.

The author uses the "pleasant" terza rima, the same metrical structure as Dante but reversed in meaning, with a low-brow, folksy vocabulary that parodies History and mocks the seriousness of the Latin classics. His playful opening paraphrase of Tacitus's Histories is famous, where, with a grotesque realism, the great events of Roman times lose any aura of sacredness and become pretexts for jokes, mockery, and paradoxical situations.

Girolamo Magagnati was a multifaceted and singular figure in the Baroque scene. He worked as a master glassmaker and merchant between Venice and Murano, but was also involved in the highest intellectual and scientific circles of the time. He was a close friend and correspondent of Galileo Galilei as well as other illustrious scientists and poets of the period, such as Giambattista Marino and Claudio Monteverdi. Among his works we also remember the Poetic Meditation on the Medicean Planets of 1610, written precisely to celebrate the astronomical discoveries of his friend Galileo.

References: Bandini, p. 160; Berti, p. 238; BM, vol. 150, p. 195; Bruni-Evans, p. 196, 3131; Cressonier, *Catalogo della libreria Floncel*, (1774), p. 258, 3498; Ghisalberti, p. 283; Griffante-Giachery-Minuzzi, p. 4, 34; Hoepli, *Bibliotheca historica italica*, p. 48, 1198; Olschki, *Studi secenteschi*, (1996), p. 213; Piantanida, III, p. 141, n° 2958, 2959; USTC, 4026755 e 4026756; Welter, p. 34. Cfr. Favaro, *Amici e corrispondenti di Galileo Galilei*, (1894), vol. 5, p. 454; G. Gasparri, *La vita di Girolamo Magagnati*, in (Nouvelles de la république des lettres), II (2006); L. Zecchin, *Girolamo Magagnati vetraio e poeta*, in (Vetro e silicati), VII (1963), p. 37.

Euro 650

52. Marchetti, Angelo.

Prove delle conclusioni intorno a' momenti de' gravi sopra i piani declivi Proposte già per difendersi contro a qualunque Oppugnatore.

In Firenze, Nel Garbo all' Insegna della Stella, 1688. In-8° (19,4 cm x 14,3 cm). Pp. (16), 63, (1). Collation: $\pi 4$, [+] 4 , A-H 4 . Beautiful decorated blue 18th-century hardback. Title in the half-title: Proofs of the conclusions of Angelo Marchetti. Another frontispiece on fol. $\pi 4$ (r): Conclusions concerning

the moments of heavy bodies on sloping planes. Proposals for defense against any opponent. With numerous geometric diagrams and physical schemes in the text. Fresh and genuine copy, in excellent condition.

The first and only extremely rare edition of this important treatise on physics and mechanics published in Florence under the Stella banner, a fundamental piece of post-Galilean scientific literature in 17th-century Tuscany. This treatise began as a polemical and rebuttal text, *Proposte già per difesa*, within a heated debate within the Galilean school and post-Renaissance Tuscan physics; it is part of the discussions surrounding Galileo Galilei's fundamental theses regarding the motion of heavy bodies (i.e., heavy objects) along inclined planes and slopes. The year before, in 1687, Garbo had printed in Florence his *Conclusioni intorno al momento dei gravi sopra i piani declivi* ("Conclusions on the Moment of Heavy Bodies Above Sloping Planes"), which examined and criticized a specific Galilean proposition on the decomposition of forces and gravitational moments along slopes.

In the 17th century, the study of falling bodies and inclined planes was the crucial field for validating Galileo Galilei's theories on uniformly accelerated motion. This 1688 volume by Angelo Marchetti represents a collection of mathematical proofs and arguments specifically structured to defend scientific conclusions previously questioned or attacked by critics of the Galilean school or by rival scholars of the time, such as the dispute with the Jesuit Giovanni Francesco Vanni, who, in 1684, published *Specimen libri de momentis gravium*, in which he attacked one of Galileo Galilei's fundamental theorems of mechanics regarding the determination of the momentum of heavy bodies on inclined planes.

The illustrious scientist Alessandro Marchetti, Angelo's father, who inherited both the chair of mechanics at Pisa and his father's historic controversies, was the first to initially defend Galileo's scientific legacy. The dispute with the Jesuit Giovanni Francesco Vanni from Lucca represents one of the most significant chapters in the post-Galilean scientific and philosophical polemics of the late seventeenth century. The controversy developed primarily on two closely related fronts: the scientific, linked to mechanics, and the doctrinal-ideological, linked to atomism. The Jesuit launched a harsh methodological attack on Galileo Galilei's physics, perceived by the scientific community of the time as an attempt by the more conservative academic tradition to undermine the new experimental physics, specifically challenging the theory of the "momentum of bodies on inclined planes." The attack aimed to refute Galileo's theorems on the laws of motion and the dynamics of bodies, as well as the theorems on uniformly accelerated motion. This intervention by the Jesuit faction, of which Father Vanni was a member, aimed to undermine the authority of the Galilean method, which claimed to describe nature solely through geometry and quantitative experience, excluding Aristotelian final causes. Ideologically, Alessandro Marchetti, accused of impiety, became famous, and strongly opposed by traditionalist circles, for completing the first Italian translation of Lucretius's *De rerum natura*, the manifesto of materialist atomism. Father Vanni, deeply concerned by the spread of ideas perceived as atheistic, became the instigator and instigator of the Holy Office's investigations against Marchetti. This strong inquisitorial pressure long blocked the publication of the mathematician's translation of Lucretius, forcing him to take refuge in lyric poetry to escape more severe formal condemnation.

The dispute was not confined to Tuscany, but spread internationally for nearly forty years and saw the intervention of monumental figures of European science such as Gottfried Wilhelm Leibniz, who immediately distanced himself from the Jesuit's theses and defended the validity of the new science, Jakob Bernoulli, Vincenzo Viviani, and, later, Guido Grandi.

Angelo Marchetti's aim here is to geometrically demonstrate the laws of motion along inclined planes, calculate the decomposition of gravitational force, and provide rigorous mathematical arguments to overcome the persistent objections of Aristotelian physics. The text discusses the momentum of heavy

bodies, analyzing their kinematics and statics when they are on or moving along inclined surfaces. From the perspective of Euclidean geometry and mathematical proportions, he explores how the tendency of a heavy body to descend on an inclined plane is proportional to the height of the plane itself compared to its length.

Scientific historians, such as the historian of science Maurizio Torrini, have highlighted how Father Vanni's attack was characterized by strong methodological pretenses. In attempting to bend Galileo's rigorous geometric models to the old categories of scholastic physics, Vanni produced flimsy arguments that were

References: Archivum Romanicum, (2004), I, vol. 313, p. 363; Bibliografia scientifico-tecnica italiana, (1932), p. 123, BM, vol. 152, p. 531; Bonelli, p. 195; Bruni Evans, p. 201; Capponi, p. 2653; Chasles, *Catalogue de la bibliothèque scientifique [...]*, (1881), p. 271, 2712; De Backer-Sommervogel, vol. 8, p. 453; Ghisalberti, p. 631; Grässe, vol. 4, p. 383; OCLC, 955359240; Riccardi, vol. 2, p. 92; Studi secenteschi, (2004), vol. 45, p. 363; UCLA, p. 15. Cfr. Torrini, *Dopo Galileo una polemica scientifica 1684-1711*, (1979), p. 125.

Euro 3.200

53. Mattioli, Pietro Andrea.

I Discorsi [...] Nelli sei Libri di Pedacio Dioscoride AnaZarbeo della materia Medicinale. [...]

Con le Figure tirate dalle naturali & vive Piante, & Animali, & in numero molto maggiore, che le altre per avanti stampate. Con du avole copiosissime l' una a ciò, che in tutta l' opera si contiene: & l' altra alla cura di tutte le infirmità del corpo humano. (Rilegato con:) **Del modo di distillare le acque da tutte le piante, et come vi si possino conservare i loro veri odori, & sapori.**

In Venetia, Appresso gli Heredi di Vincenzo Valgrisi, 1581. Two parts, each with its own title page, bound together in a single folio volume (30.4 cm x 21.3 cm). Pp. (180), 971, (13). Collation: [*]–[3*]6, a–m6, A–4M6, 2a6. Early 19th-century half-green leather binding, with author and title stamped in gold on the spine. Large printer's device on the title page, as well as on leaf 4M6(v) and leaf 2a1(r). Features woodcut initial letters, headpieces, and tailpieces. Printed in italic, Greek, and Roman type. The final gathering (2a6) includes, with its own separate title page, a treatise on the distillation of waters from plants, detailing how to preserve their original scents and flavors. This section contains six large engravings of furnaces, representing one of the earliest and most compelling Renaissance iconographic collections dedicated to the art of distillation. Includes large woodcut initials and over 1,000 woodcut illustrations—depicting plants, flowers, and animals (including fish and insects), which exerted a profound influence on subsequent herbals. These illustrations were designed by Giorgio Liberale da Udine and cut into wood by the German artist Wolfgang Meyerpeck. The volume shows minor, natural signs of age, along with a faint and insignificant light stain on the outer margin of a few final leaves; otherwise, a genuine and beautiful copy in very good condition.

A rare and highly regarded Italian edition of this work, cited by the Accademia della Crusca, it is the first to be published following the death of its author, Pietro Andrea Mattioli. It represents the most famous and renowned herbal of the Renaissance. This edition is the most comprehensive of all those printed; it includes—with its own separate title page, a splendid and significant appendix on the art of distillation, *Del modo di distillare*. The work was subsequently reprinted three times: in 1585, 1597, and 1604. A key factor in the immense success of this book was its structure as a practical scientific treatise, designed for daily use by herbalists, physicians, and alchemists. It offered precise descriptions

65

and recipes for the use of medicinal plants, alongside their Greek and Latin names, including synonyms, and their equivalents in various other languages.

During the Renaissance, the Sienese humanist Pietro Andrea Mattioli was considered the preeminent phytologist of his age, bringing a greater degree of scientific rigor to the study of botanical medicine. In his translation of the work of Dioscorides, Mattioli clarified obscure passages and addressed existing gaps, supplementing the text with an extensive commentary, the product of exhaustive research and meticulous observation. For this volume, he examined hundreds of medicinal plants, many mentioned here for the first time, including species from exotic locales or the New World that were unknown to the authors of classical antiquity, providing exceptionally precise and beautiful descriptions of their morphology, as well as their therapeutic applications. He thus created a true masterpiece, enhancing its value with magnificent, artistically executed woodcut illustrations. These represented the pinnacle of botanical depiction at the time and served as a model for all subsequent herbals well into the 18th century. In *Del modo di distillare le acque da tutte le piante* (“On the Method of Distilling Waters from All Plants”), Mattioli describes various types of furnaces and distilling apparatus, alembics, with the aim of teaching the technical processes for extracting and distilling “waters” from plants, while preserving the original scents and flavors of the botanical material. The six large illustrations accompanying the text depict furnaces composed of glass or copper cucurbits (vessels) and capitals (heads) designed to regulate heat and the condensation of vapors. These include the simple chimney-style alembic, the “rosta” (or overhead-cooled) alembic, the multiple or “banked” alembic, distillation “towers” and circulation vessels, the *bain-marie* (water-bath) alembic, and the ash-bath or sand-bath alembic. Mattioli’s work was translated into all major languages, seeing over 60 editions in a short span of time; for two centuries, at least throughout the 17th century, it remained the classic text for the study of botany and pharmacology.

Mattioli was a renowned physician and an excellent botanist. He authored numerous other books on botany and medicine, but his commentaries on Dioscorides are considered his most significant work (Hunt, 59). Although the title suggests a mere commentary on the work of the Greek physician, Mattioli’s contribution to botany extended far beyond simple exegesis. No longer an uncritical acceptance of what has been said in the past but its critical analysis and updating based on new knowledge acquired over the centuries and a philological study on the original Greek text, purged of medieval interpolations. Compared to the Dioscoridea work, containing the description of almost 600 species, Mattioli’s text describes approximately 1200 species. “Mattioli’s expansive commentary on Dioscorides’ classic text ... reflects the growing accumulation of botanical knowledge, which is curiously mirrored also in its illustrations. They are generally presented in wood-cuts of considerable size and unprecedented complexity...The designs, probably made by G. Liberale of Udine, were translated by Meyerpeck’s accomplished block cutting into morphologically detailed and carefully shaded images” (Bridson & Wendel, *Printmaking In The Service Of Botany*, Hunt Institute, 1986, p. “Mattioli’s translations of Dioscorides swiftly became the most popular and well received of those available at the time. His reputation, vernacular translation, and erudite and extensive commentary, were the chief factors in the rapid and wide acceptance of his translations. Notable also were his acceptance of the work of classical writers as authoritative, and the addition of illustrations to later editions. The present Italian edition is the first of nearly fifty known editions in five languages edited by Mattioli. Although the first few editions, as this one, were not illustrated, by 1555 the Italian editions contained illustrations as did the first Latin edition of 1554” (Heirs of Hippocrates).

References: Beres, *Bibliothèque Pillone*, 194; BSA, p. 357; Ceresoli, 351; Dallasta, *La biblioteca A. Turchi dei Cappuccini di Parma*, (2005), p. 178; Durling, 3026; EDIT16, CNCE 39136 e 39139; Fornari-Spinola, p. 88, n. 788; Garosi, *La biblioteca del Convento dell’ Osservanza di Siena*, p. 105; Garrison-Morton, 7820;

Giorgetta, p. 61; Grafton-Siraisi, *Natural Particulars Nature and the Disciplines in Renaissance Europe*, p. 399; Haines, p. 91; Heirs of Hippocrates, 28; Neu-Ives, p. 169; Nissen, BBI, 1384 (indica erroneamente la collazione della precedente edizione (1559), che consisteva di sole 802 pp. e circa 300 xilografie in meno); NLM, p. 269; Paitoni, I, p. 312; Pritzel, 5988; Rehder, p. 279; Rinaldi, p. 452; Saponi, p. 205; Saponi, *Il fondo di medicina antica della biblioteca ginecologica Emilio Alfieri*, p. 89; USTC, 841586; Vacalebre, *I libri dei cappuccini, la biblioteca Oasis di Perugia*, (2016), p. 154. Manca a Adams, BMSTC Italian, Waller, Wellcome e Osler. Cfr. Bojani-Tagliabracci, *L' arte della cura antichi libri di medicina, botanica e vasi da farmacia*, (2005), p. 44; Conci, *Pagine di storia della farmacia*, (1934), p. 52; De Fede, *I libri di un letterato calabrese del cinquecento*(Sertorio Quattromani, 1541-1603), (1999), p. 71; Fabiani-Bianchi, *La vita di Pietro Andrea Mattioli, raccolta dalle sue opere*, (1872), p. 77; Forti, *Studi su la flora della pittura classica veronese*, (1920), p. 62; Mieli, *Gli Scienziati italiani dall' inizio del medio evo ai nostri giorni*, (1923), p. 385.

Euro 6.300

54. Mayer, Johann Gottfried.

Historia diaboli seu commentatio de diaboli, malorumque spirituum exsistentia, statibus, iudiciis, consiliis, potestate.

Tubingae, Johann Georg Cotta, 1780. In-8° (21 cm x 14 cm). Pp. XVI, 712. Collation:)(8, A-Z8, Aa-Xx8, Yy2. Softcover on soft cardboard, title on the spine. Woodcut decorations on the title page and in the text. Some occasional browning and foxing due to the paper type, otherwise this copy is still burnished and in very good condition.

Rare second edition, fully corrected and significantly expanded, of this important demonological treatise by the learned Protestant theologian Johann G. Mayer, which analyzes how evil operates in the world according to the theological and philosophical doctrines of the 18th century. The work represents a precious testimony to the study of demonology during the Enlightenment, a period in which scientific-theological treatment sought a delicate balance between traditional dogma and academic rationalism. The existence, nature, power, judgments, and plans of the Devil and evil spirits are systematically explored, offering insights into how man can resist it. It represents one of the last great scholarly compendiums of demonology, dedicated to the systematic analysis of the Devil and evil spirits, before the Age of Enlightenment radically changed the academic-scientific perspective on possession and demonic figures.

Mayer divides the book into five major thematic areas, directly reflected in the work's lengthy subtitle.

Exsistentia, with theological analysis and scriptural evidence supporting the actual existence of the Devil and demonic hosts, refutes the skeptical and Enlightenment currents of the time that tended to transform the figure of Satan into a mere metaphor or superstition. The author explores how evil fits into the order of creation, explaining the existence of demonic intelligences in opposition to God.

Statibus, with the study of the state of existence of demons, their fall, and their separation from the divine kingdom after the sin of pride. The author analyzes how evil spirits partially retain their intellectual acuity and spiritual nature, but use it exclusively for evil purposes. This section examines the varying degrees of intensity of their latent punishment and their internal organization.

Iudiciis, in which the author analyzes the penal and legal status of the devil and evil spirits according to Christian doctrine; he examines the irrevocable judgment issued by God against Satan and the rebellious angels following their original fall, the spiritual and existential punishments inflicted on demons, describing their state of deprivation of grace and eternal damnation. He discusses the devil's

final destiny, focusing on his definitive submission and the end of his power over the sensible world at the end of time.

Consiliis, in which he analyzes in detail the strategic activity and psychology of the deceptions hatched by the Devil and evil forces to corrupt humanity and distance it from the faith. Mayer examines the occult methods, deceptions, and mental tricks through which the Devil influences the will. Human, Mayer studies the cunning and malice of demons in weaving plots aimed at leading man away from virtue. The author frames these evil "counsels" from a philosophical-theological perspective to explain how humans can recognize, resist, and ultimately overcome them.

Potesta, with the study of the limits and manifestations of demonic power over the material world and over souls, always under the supreme divine concession; he examines how evil spirits can act on the physical world, causing natural alterations, and to what extent they can influence human senses through illusion or spiritual temptation. Mayer draws a clear separation between the real power of the devil and his psychological strategies, cunning, and deceit, highlighting that the devil does not have the power to violate human free will without the individual's consent.

Mayer's treatise stands at a delicate point of transition and offers a clear overview of how late-Baroque and pre-modern Christian theology attempted to rationalize the problem of evil, from a On the one hand, it preserves the scholastic and dogmatic rigor of traditional Christian demonology, while on the other, it seeks to respond with an academic, methodical and rational approach to the skepticism spread by the Enlightenment, which tended to dismiss beliefs in evil spirits as simple superstitions of the past.

References: Book Catalogs on the Occult Sciences, (1856), p. 26; Burton, *Bibliotheca Dramatica*, p. 177, 2414; Cornell, *Witchcraft*, p. 382; Cumont, p. 337; Heber, p. 169; Herzog, p. 362; Kernot, *Bibliotheca Diabolica*, p. 39; Kunzer, *Katalog der Leopold-Sophien-Bibliothek*, (1898), p. 39; Lichtenberger, *Encyclopédie des sciences religieuses*, vol. 3, p. 656; NLM, STC XVIII, p. 294; Stewart, *Bibles & Biblical Literature*, (1868), p. 164. Cfr. Destro-Filippi, *La cultura tedesca in Italia 1750-1850*, (1995), p. 118; Maury, *La magie et l'astrologie dans l'Antiquité et au Moyen Age ou étude sur les superstitions païennes qui se sont perpétuées jusqu'à nos jours*, (1877), p. 183 ; Parker, *A Discourse of Matters Pertaining to Religion*, (1872), p. 55; Tille, *Die Faustsplitter in der literatur des sechzehnten bis achtzehnten jahrhunderts nach den ältesten quellen*, (1900), p. 1078.

Euro 2.200

55. Meier, Frank.

The Artistry of Mixing Drinks.

Paris, Fryam Press, 1ST October 1936. In-8° (19,3 cm x 14,3 cm). Pp. (2), 182. Publisher's hardcover binding, with a printed dust jacket featuring the title and date in green, enclosed within a border. The volume includes 28 pages of Art Deco-style advertisements for spirits, clothing, nightclubs, gourmet food shops, tobacco, and everything else associated with the *bien vivre* (the good life). **On the verso of the half-title page, there is a three-line handwritten dedication by the author**, penned in an elegant cursive script using black ink, to the renowned Belgian fencer Fernand Schaetsaert, a member of the distinguished and accomplished Belgian school of fencing during the first half of the 20th century: "To M. Fernand Schaetsaert Exq. [Esquire] Very cordially Frank Meier." The text contains dozens of black-and-white illustrations. This is one of 700 copies printed on *Cream Vellum* paper. There is a faint, small trace of light staining on the outer bottom margin of the final three leaves; otherwise, the copy is authentic and in excellent condition, with some sections still uncut.

First edition, limited edition of only 1000 copies, embellished by the author's autograph, of Meier's classic work on the enjoyment and preparation of mixed drinks. It stands as a milestone in the

global literature of mixology, featuring over 300 recipes for cocktails, cups, highballs, digestifs, smashes, zooms, puffs, punches, and sours. It also includes a technical section on the proper selection, storage, and service of wine, as well as an entire chapter dedicated to sandwich recipes and their ideal pairings.

Frank Meier served as head barman at the legendary Ritz in Paris from 1921 until his death in 1947, always distinguished by his signature white jacket. Designed in a Victorian style, featuring red velvet armchairs and bar furnishings, a marble fireplace, and historical portraits, the Ritz Bar of those legendary years may well have been the world's first hotel bar, frequented by celebrities and writers such as Judy Garland and Ernest Hemingway.

One of its most famous cocktails was the potent "Rainbow," a blend of anise, mint, yellow Chartreuse, cherry brandy, kummel, green Chartreuse, and cognac. This exquisite Art Deco-style volume encapsulates all the expertise and elegance of the Golden Age of cocktails. For Meier, who honed his craft in New York at the Hoffman House hotel bar alongside the renowned Harry Craddock, and who served such iconic figures as Ernest Hemingway, Cole Porter, Franklin Roosevelt, and Noël Coward, this book is far more than a mere collection of recipes; it serves as a comprehensive guide for the sophisticated guest of that era. A true bartender, in his view, must be a chemist, to grasp the precise balance of flavors, acidity, and alcohol content; a physiologist, to understand how drinks affect the human body; and a psychologist, to read a patron's mood, engage in witty conversation, and act as the consummate host. To cater to the elite international clientele that frequented the Ritz Bar in Paris, Meier included an entire chapter featuring a curious and iconic technical section titled "Useful Formulas." These entries, quirky yet practical for the time, range from strict, rigid guidelines for the maintenance and cleaning of the bar (for instance, recommending "soap and strong water" to treat stains on alabaster) to the proper care of bar equipment. measurement conversion tables, wind pressure charts, geometric formulas, a brief history of horse racing, and even eccentric first-aid guidelines for venomous snakebites or sunstroke.

References: Noling, p. 521; Roulet, *Ritz une histoire plus belle que la légende*, (1998), p. 92; Schumann, *American Bar the artistry of mixing drinks*, (2006), pp. 177-198; Simonson, *The Encyclopedia of Cocktails The People, Bars & Drinks*, (2023), p. 185. Manca a OCLC che censisce solo l'edizione moderna stampata nel 2009. Cfr. Beverage Media, vol. 84, p. 22; Collin, *The Art of Cocktails By the Legendary Bartender at the Ritz*, (2025); Gregory, *Paris Deluxe Place Vendôme*, (1997), p. 219; Wondrich-Rpthbaum, *The Oxford Companion to Spirits and Cocktails*, (2022), p. 468.

Euro 2.300

56. Meggendorfer, Lothar.

Always Jolly Movable Book.

London: H. Grevel & Co, ca.1889. In-folio (33cm x 23,5 cm). Includes (1) introductory page, followed by 8 full-page animated plates, operated by pull-tabs, featuring color chromolithographs, each accompanied by a humorous rhyming poem. The introduction contains a well-known, charming verse by Meggendorfer, warning young readers to handle the book with the utmost care and delicacy to avoid breaking it and spoiling the fun: "In this book, my dear child, you will find many cheerful figures; they move their limbs in funny ways as you play with them. But since they are made of paper, I advise you to be careful and cautious, lest any trouble or sorrow arise [...]". Bound in a splendid, color-illustrated publisher's hardcover. Some pull-tabs have been skillfully reinforced, and there are minor, natural signs of age; otherwise, the copy is in excellent overall condition and fully functional.

An early, rare edition of one of the most celebrated, extraordinary, and complex movable books of the 19th century, a milestone in the history of children's literature, created by the German master of paper engineering, Lothar Meggendorfer (1847–1925), who was acclaimed as a genius for his evocative illustrations and hailed by Maurice Sendak as a “supreme master of animation.”

Originally published in Germany in 1886 under the title *Immer Lustig!*, the book contains eight animated chromolithographic illustrations featuring comic sketches, musicians, actors, and theatrical scenes, all imbued with the 19th-century penchant for satire and farce. Frequently cited by scholars as prime examples of early movable illustrations in children's literature, the scenes depict: the Fisherman, the Entomologist, the Forgotten House Key, the Lion, the Elephant, the Portrait Painter, the Violinist, and the Pianist.

“Lothar Meggendorfer used to really freak people out. Actually, Lothar Meggendorfer still freaks people out, and with good reason. His movable books, those of pop-ups, pull tabs, image wheels, raised the bar for the craft of paper engineering during his heyday in the late 1800s. They were absolutely stunning.” (R. Sabuda). This book stands as one of the most famous, extraordinary, and complex movable books of the 19th century, a true landmark in the history of children's literature. “Meggendorfer was not satisfied with only one action on each page. [. . .] He devised intricate levers, hidden between pages, that gave his characters enormous possibilities for movement.” (A. Montanaro). As printing techniques and the graphic arts sector improved and evolved during the 19th century, nowhere more rapidly than in Meggendorfer's native Bavaria, words in children's literature receded into the background, while images took center stage. The artist transformed pages into complex, three-dimensional, movable stages; they were designed to be experienced physically, inviting tactile and even auditory interaction with the paper. Such books were clearly part of a modern culture that emphasized the visual, reflecting a broader phenomenon centered on the sense of sight. By repeatedly illustrating sounds—often the cries of animals or the notes of musical instruments, Meggendorfer played with the interplay of the senses, anticipating the medium of cinema, which so effectively demonstrates the interdependence of sight and sound. Scholars have interpreted modernity itself as a visual enterprise, viewing the artist's ability to imbue images with movement as a fundamental precursor to animation, as well as an early form of interactive, paper-based multimedia. The distinguished American historian and philosopher Martin Jay has observed that “our culture as a whole,” much like “our ordinary language,” has been “marked by the primacy of sight”.

Reference: BM, *General Catalogue of Printed Books to 1955*, vol. 17, p. 137; *Children's Books in Print*, (1986), p. 257; Montanaro, vol. 1, p. 842; OCLC, 22211631 (localizza solo 6 copie nelle biblioteche internazionali); Reynolds-Tucker, p. 107; Sendak, *Caldecott & Co Notes on Books and Pictures*, (1988), pp. 51 e 53; *Subject Guide to Children's Books in Print*, p. 440. Cfr. Field, *Playing with the Book Victorian Movable Picture Books and the Child Reader*, (2019), pp. 40 e 183; Lima-Lima, *Subject Access to Children's Picture Books*, (2006), p. 371; O'Sullivan-Immel, *Imagining Sameness and Difference in Children's Literature*, (2017), p. 103.

Euro 2.500

57. Michelot, Henry. Bremond, Laurent.

Recueil de plusieurs plans des Ports et Rades de la Mer Méditerranée. Dédicée à Monseigneur le Grand Prieur de France, Général des Galères.

[Marseille, L. Brémond, 1727-1730]. Oblong 4° (29,5 cm x 21,4 cm). Title page and 37 plates engraved by the Dutch artist Peter Starckman, each decorated with cartouches, scales, and compass roses. **All**

plates, including the title page, are embellished with fine, elegant, contemporary watercolor coloring. Contemporary full brown leather binding. Red edges. The work is dedicated to the *Grand Prieur de France, Generale delle Galere*, as H. Michelot held the important position of *pilote royal des galères du roi*, Royal Pilot of the King's Galleys. From the prestigious library of the French banker and renowned bibliophile Horace Finaly, one of the most important and extensive private collections in Europe. The collection was originally assembled by Baron Horace de Landau in Florence at Villa Landau-Finaly and was subsequently inherited and expanded by the Finaly family. Some natural signs of age appear on the outer margins of a few leaves, with minor, insignificant light staining; otherwise, the copy is in excellent condition.

This is the second enlarged edition, distinguished by beautiful contemporary coloring and comprising 37 plates, compared to just 21 in the first, of a rare colored copy of the important Mediterranean pilot book created by hydrographer H. Michelot and cartographer L. Brémont. As a work produced by leading experts from the French Royal Navy, the charts provide technical details crucial for 18th-century navigation, such as anchorage points, *monillages*, seabed depths measured in geometric fathoms, graphic scales, coastlines, reefs, fortifications, and compass roses.

This pilot book represents a milestone in the nautical cartography and hydrography of the Mediterranean region, widely acclaimed for its extraordinary technical accuracy and the artistic richness of its engravings; these depict detailed maps of all the major ports of call in the Mediterranean, including harbors, roadsteads, seabeds, and landmarks, alongside the coasts of France, Spain, Corsica, and Italy.

This edition contains the 21 plates from the first edition, dated 1727, and 16 new plates, dated 1730. The charts depict: *Plan de la Baye et Rades de Cadix Et des Environs* (1730), *Plan de la Baye de Gibraltar* (1727), *Plan du Port de Cartagene* (1727), *Plan de la Rade d' Ascombrera* (1730), *Plan de la Rade d' Alicant* (1730), *Partie de l' Isle d' Yvice, et des Isles Fromentieres* (1730), *Plan de la Rade de Mayorque* (1730), *Plan de la Baye de Poyance et de celle d' Alcudia* (1730), *Plan de la Ville et Port de Barcellona* (1727), *Plan de la Baye et Citadelle de Rose et de Tourrille* (1727), *Plan du Port de Cadequié en Catalogne* (1727), *Plan du Portvendre en Roussillon* (1727), *Plan de la Ville et Port de Colioure* (1727), *Plan de la Ville et du Mole d' Agde en Languedoc* (1727), *Plan du Port de Cette aux Plages du Languedoc* (1727), *Plan du Port de Bouc, proche le Martigues* (1730), *Plan de la Baye et Rades de Marsiglia* (1727), *Plan du Port et du Mole de la Ciotat* (1730), *Plan de la Rade du Brusc, et de celle de Bandol* (1730), *Plan de la Baye & Rades de Toulon* (1727), *Plan de la Baye et Rades des Isles d' Hieres* (1727), *Plan de la Rade du Gourjan des Isles Ste. Marguerite* (1727), *Plan de la Ville et Port d' Antibes* (1727), *Plan de la Baye de Ville Franche et de celle de St. Soupir* (1730), *Plan du Port de Genes* (1727), *Plan de Porto Vecchio, en l' Isle de Corse* (1730), *Plan de Porto Venere et du Golfe d' Especia* (1730), *Plan de la Ville et Port de Livourne* (1727), *Plan de Porto Ferraro en l' Isle de l' Elbe* (1730), *Plan de la Ville et Port de Civita-Vecchia* (1727), *Plan de la Ville et Baye de Gayette* (1730), *Plan du Golfe de Naples* (1727), *Partie de la Ville et Port de Messine* (1727), *Plan de la Ville et Rade de Melasse* (1730), *Plan de la Ville, Port et Rades de Palerme* (1727), *Plan du Port de Trapano et des Isles Favoïiliane [isole Egadi]* (1730).

Each chart superbly reflects the talent of Peter Starckman, one of the era's most accomplished and renowned map engravers, and accurately depicts coastal and nautical topographical details and the best anchorages, *les monillages sûrs*, using graphic symbols such as anchors, alongside depth soundings, wind roses, and graduated scales for calculating distances. The precision of the field surveys conducted by Michelot and Brémont ensured the safety of commercial and military routes across the Mediterranean for decades, paving the way for the development of modern pilot books and subsequent French hydrographic works, such as those later produced by Joseph Roux.

References: Bibliotheca Lindesiana, p. 6175; Borgen, p. 17, 250; Dulcet, p. 220; Kirjasto, p. 75; Legear, p. 66; Nelson, *Catalogue of the Astor Library*, vol. 3, p. 2533; Palau, 168.325; Phillips, 7861; Polak, 6702, n° 300; Shirley, BL, M.MICH-2a, p. 1334; Vassallo, vol. 4, p. 14.

Euro 7.800

58. Montaigne de, Michel. (Michiel, di Montagna).

Discorsi morali, politici, et militari; Del molto illustre sig. Michiel di Montagna [...] tradotti dal sig. Girolamo Naselli dalla lingua Francese nell' Italiana. Con un Discorso se il forastiero si deve admettere alla administratione della Republica.

In Ferrara, Per Benedetto Mamarello, 1590. In-8° (13,9 cm x 8,6 cm). Cc. (4), 170, (2). Collation: †8, A-X8, Y4. Bound in full stiff vellum. Woodcut initial and ornaments. Italic and Roman typefaces. Large printer's device on the title page featuring, within a Baroque frame, an eagle feeding its young and, inside a cartouche, the famous motto by the poet Martial: "quid non cogit amor." A fresh and genuine copy in excellent condition.

The significant first Italian translation, the very first in any language, comprises forty-three of the *Essais* from the 1580 edition, 31 chapters from the First Book and 12 from the Second. It offers a selection focused on moral and political themes, curated by Girolamo Naselli, a native of Ferrara and a contemporary of Montaigne. It also includes an additional essay titled *Discorso se il forastiero si deve ammettere alla amministrazione della Republica* ("A Discourse on Whether a Foreigner Should Be Admitted to the Administration of the Republic"). Naselli served as the resident secretary at the French court for Duke Alfonso d'Este for nearly 40 years, beginning his tenure around 1589, and it is therefore likely that he knew the author personally. Naselli remained loyal to the House of Este even after 1598, when the death of Alfonso, who left no legitimate heirs, led to the devolution of Ferrara to the Papal States, forcing the designated successor, his cousin Cesare d'Este, to settle for the Duchy of Modena and Reggio.

The text reflects the early dissemination of Montaigne's skeptical and humanist thought in Italy. By structuring the work as a series of "discourses", a genre familiar to Italian readers and, as Balmas notes, "much more reassuring", it situates Montaigne's masterpiece within a recognizable framework. The sequence of these "discourses" often differs from the original, forming a collection that, as stated in the dedicatory epistle, addresses "weighty matters, such as war and governance." It serves as a treasure trove of sound moral counsel, astute political observations, and prudent military precepts. Furthermore, a preference for clarity leads to the near-total removal of the Greek quotations that appear throughout the original French text.

This translation, the first of its kind, is also one of the rarest known versions of Montaigne's work. It is based on the 1580 edition, predating not only the English adoption of the genre by Francis Bacon (*Essays*, 1597) but, most significantly, the translation by John Florio (1603), a version familiar to Shakespeare, Webster, and the Elizabethan playwrights. In Germany, the *Essais* were rendered into an excellent translation by Johann Christoph Bode; from Jean Paul Richter to Friedrich Nietzsche, the work was regarded as a vital source of moral culture.

References: Adams, M-1625; Clive, p. 194; D' Ayala, p. 22; Desgraves, p. 85; Meli, p. 67; Morabito, p. 20; Piot, p. 38, 97; Neubaur, vol. 2, p. 122; NUC, Pre-1956, vol. 391, p. 434; Pratissoli-Zanzanelli, p. 231; Richou, p. 28, 473-474; Smith, p. 2; Tannenbaum-Rosenzweig, p. 8. Cfr. Balsamo-Magnien, *Les essais*, (2007), p. 1327; Bulletin de la Société des amis de Montaigne, (1974), X, p. 117; Cavallini, *L' italianisme*

de Michel de Montaigne, (2003), p. 54; Debenedetti, *Quaderni di Montaigne*, (1986), p. 118; Garavini, *Mostri e chimere Montaigne, il testo, il fantasma*, (1991), p. 267; Panichini, *I vincoli del disinganno per una nuova interpretazione di Montaigne*, (2004), p. 255; Ricci, *Inquisitori, censori, filosofi sullo scenario della Controriforma*, (2008), p. 167.

Euro 3.600

59. Morrison, Jim.

I Signori e le Nuove Creature.

Torino, Tampax Editrice, n.d. [but 1973]. Impaginazione & grafica: Banana dura. In-8° (23,8 cm x 17 cm). Pp. 27, (1). Includes some black and white drawings within the text. Publisher's grey-green paper-covered binding featuring an erotic drawing by Pablo Picasso on the cover. Copy in excellent condition.

First rare Italian edition, with the ICCU locating only a single copy in Italian libraries, translated by Sergio Moro at the behest of the enlightened and iconoclastic publisher Giulio Tedeschi. The book combines the two most famous works by the "Lizard King": *The Lords* and *The New Creatures*, which Morrison originally published in Los Angeles in 1969 in a limited run of just 100 copies. The texts offer a journey into the singer's mind; the first section, *The Lords*, comprising brief poetic fragments, serves as a collection of notes on vision, cinema, and myth. The second section, *The New Creatures*, deals with sex, pain, fear, and death. The verses are cryptic and rich in powerful imagery. Morrison employs a style reminiscent of the *poètes maudits*; much like a rock song, the texts eschew a linear narrative, instead conjuring psychedelic atmospheres within the reader's mind.

References: Cupe, *Il mito. Teorie e storie*, (2005), p. 164; Guarnaccia, *Il grande libro della psichedelia*, (2017), pp. 1-8; Stamile, *For what it's worth Lo sguardo dell'Italia sui festival rock americani e inglesi degli anni Sessanta*, (2022), p. 27-35. OCLC lists no copies.

Euro 750

60. Newton, Isaac.

Optice: sive de Reflexionibus, Refractionibus, Inflexionibus & Coloribus Lucis Libri Tres. [...] Accedunt Tractatus duo ejusdem Authoris de Speciebus & Magnitudine Figuram Curvilinearum, Latine scripti.

Londini, Impensis Sam. Smith & Benj. Walford, Regiae Societatis Typograph., 1706. In-4° (23,4 cm x 19,3 cm). Pp. (14), 348, (2), 24, (2), 43 [i.e. 47]. With 19 full-page, multi-folded engraved plates, rich in diagrams illustrating the passage of light in various situations, including through multiple prisms. Collation: A4, b4 (-b4 blank), 2A-2O4, 2P2 (- 2P2 blank), 2Q-2X4, 2Y2 (- 2Y2 blank), 3A-3T2. Attractive 18th-century pink decorated paper boards; the covers feature a fine printed decorative border framing a central armillary sphere; the spine was reinforced in the early 19th century. At the end, with its own half-title, it contains: *Enumeratio linearum tertii ordinis* and *Tractatus de quadratura curvarum*. A delicately refreshed copy, but otherwise in very good condition.

First rare edition of the Latin translation of this seminal work by Newton, prepared at the author's own request by his disciple, the philosopher and theologian Samuel Clarke. It was expanded in

the third book to include seven new *Queries* in addition to the sixteen already published in the English version, accompanied by a two-page preface noting the corrections made to the text. It was in these additional *Queries*, specifically numbers 17 through 23 in this Latin edition, that Newton firmly advocated the corpuscular theory of light, highlighting the challenges posed by the wave theory involving an ethereal medium.

Like the original English edition, the Latin version concludes with two important mathematical treatises that were subsequently omitted from later editions. They were published here for the first time, primarily to assert Newton's claim to the discovery of the infinitesimal calculus, a move made just as the controversy with Leibniz was brewing, in which the English physicist sought to establish his priority over the German scientist regarding the invention of calculus. In this book, he outlines his major discoveries and theories concerning light and color, including the composition of sunlight, the refraction of different colors at varying angles, the development of the color circle, the invention of the reflecting telescope, the first plausible theory of the rainbow, and the phenomenon of interference, illustrated by what came to be known as "Newton's rings". This Latin translation made *Opticks* accessible to European readers whose English might not have been sufficient to tackle such an essential work; it was therefore instrumental in disseminating Newton's revolutionary theories across the European continent.

"In *The Opticks*, Newton presented his main discoveries and theories concerning light and color in logical order." (DSB); "The classical formulation and first full presentation of Newton's corpuscular or emission theory of light [...] Newton discovered the composition of white light; he explained the colors of the rainbow; speculated on the double refraction of Iceland spar; and attempted an explanation of Newton's rings". "L' Ottica di Newton fece per la luce ciò che i suoi *Principia* avevano fatto per la gravitazione, ovvero la pose su una base scientifica". "...Newton's *Opticks* did for light what his *Principia* had done for gravitation, namely, it placed it on a scientific foundation..." (E. W. Brown in Babson). It was one of Newton's three greatest contributions to science: his theory of gravity, his theories of light and color, and the invention of infinitesimal calculus.

The *De Optice* is divided into three main books: in the first, Newton analyzes reflection, refraction, and the corpuscular nature of light, including the composition of sunlight, demonstrating experimentally via prisms that white light is composed of a spectrum of seven primary colors; in the second, he studies the phenomena of the "colors of thin bodies", known today as Newton's rings, and thin-film interference; in the third, he deals with the inflection and diffraction of light and includes the famous *Queries*, in which Newton speculates on the nature of matter, attractive forces, and gravity.

This work is a great classic of optics; it expands upon Newton's corpuscular (or emission) theory of light and presents his significant optical discoveries in a collected form for the first time. The phenomenon of the rainbow—first addressed by De Dominis in 1611 and later by Descartes—is explained here in exhaustive detail, as are Newton's rings and other optical matters.

References: Babson, 137; Becker, 273; Bibliotheca Sunderlandiana, (1881), p. 676, 8834; BM, p. 73; Debus, 1852; DSB, X, 56; Duncan, p. 294; Frodin, p. 252; Gallispie, vo 3, p. 148; Gray, 179; Honeyman, 2326; Landa-Friedman-Bond-Crane, p. 215; Norman, 1589; Poggendorff, II, 277; Riccardi, vol. I, p. 178; Shapero, p. 609; Thorton-Tully, p. 100; Turner, p. 45; Valais, 179; Wallis-Wallis, 179; Warburg, (1969), p. 321. Cfr. Brodetsky, *Sir Isaac Newton A Brief Account of His Life and Work*, (1927), p. 139; Cantor, *Optics After Newton*, (1983), p.9; Casini, *L' universo-macchina Origini della filosofia newtoniana*, (1969), p. 175; Ferguson, *Dr. Samuel Clarke An Eighteenth Century Heretic*, (1976), p. 231; Ferrone, *The Intellectual Roots of the Italian Enlightenment*, (1995), p. 283; Marie, *Histoire Des Sciences Mathématiques Et Physiques: De Huyghens à Newton*, (1884), p. 239; Perez de Laborda, *Leibniz e Newton*, (1986), p. 193; Rouse Ball, *A History of the Study of Mathematics at Cambridge*, (1889), p. 77.

Euro 6.200

61. Paullini, Christian Franz.

Lycographia, seu de natura et usu lupi libellus physico-historico-medicus ad normam Academiae Leopoldinae scriptus, variis observationibus & curiositatibus fartus [...].

Francofurti ad Moenum: impensis Joh. David Zunneri, 1694. In-8° (16 cm x 10 cm). Pp. (2), 203, (3). Collation:):8, A-O8. An elaborate, allegorical engraved title page focusing on the mythological, symbolic, and practical aspects of the wolf, as viewed through the scientific and inquisitive lens of the 17th century. Title page printed in red and black. Contemporary paper-covered boards, with a handwritten title on the spine. Uniform oxidation present, typical of the paper stock used; otherwise, a fine copy with full margins and edges still entirely uncut.

First rare edition of a curious and fascinating work by the German physician and scientist C.F. Paulini, best known for his eccentric writings on empirical medicine, such as the *Heilsame Dreck-Apotheke*, and for his treatises on zoology and medical anthropology concerning animal behavior and associated folk beliefs. The work explores the nature, zoology, biology, and uses, including in a medical-pharmacological context, of various parts of the wolf's body, gathering scientific observations and curiosities linked to the animal's magical-healing properties. Wolf teeth were traditionally used as powerful protective amulets; they were often hung around children's necks to ward off fear, protect against childhood illnesses, and ease teething. Wolf fat, *pinguedo lupi*, was used in rubs and ointments to soothe joint pain, rheumatism, or paralysis, drawing upon the symbolic belief in the animal's strength and endurance. The animal's liver, heart, and internal organs were dried, pulverized, and administered in precise therapeutic doses to treat liver disorders and dropsy, or to instill "courage" and vigor in cases of severe faint-heartedness. Finally, consistent with the perspective of his *Dreck-Apotheke*, "Unpleasant Pharmacy", Paulini attributed healing properties to wolf excrement, *stercus lupi*; these properties were linked to the calcified bone fragments of prey, often found within the droppings, which were used in poultices to treat skin inflammation or colic.

In the book, the author also explores history, with von Faber du Faur noting that the work "contains a surprisingly long list of first and last names incorporating the word wolf", as well as myths and legends; in a section on superstitions surrounding wolves, he discusses lycanthropy, *Lycanthropia* or *Insania Lupina*, at length. He views the condition not so much as an actual, miraculous, or demonic physical transformation, aligning instead with the medical-scientific school of thought of the era, which dismissed werewolf tales as mere folklore or psychiatric manifestations involving severe mental disturbance and melancholia, but rather as a pathology or an illusion. He regarded it as what modern medicine terms "clinical lycanthropy", a form of psychiatric delusion, rather than a genuine physical metamorphosis driven by magical powers. Following the rationalist trends of the late seventeenth century, Paullini and other contemporary physicians helped to dissipate the mass hysteria surrounding witchcraft and lycanthropy trials, effectively reclassifying "werewolves" from servants of the Devil to psychiatric patients suffering from hallucinations.

References: Bayle, p. 548; Banks, p. 64; Barile, p. 140; Bibliotheca Doeveraniana, p. 201; BM, *Catalogue of books in the department of Zoology*, (1884), p. 268; Brunet, vol. 4, p. 102; Caillet, 828; Die Gründung der Leopoldina--Academia Naturae Curiosorum, p. 204, 28; Dantes, p. 772; Dunnhaupt, 3091:41; von Faber du Faur, vol. 1, p. 206, 782; Grässe, vol. 5, p. 172; Jürgensen, p. 406; *Katalog der Bibliothek der Kaiserlichen Leopoldinisch-Carolinischen Deutschen Akademie der Naturforscher*, vol. , p. 826; Souhart, p. 369; Thorndike, p. 49; Watt, p. 1570. Cfr. Carus, *Geschichte der Zoologie bis auf Joh. Müller und Charl. Darwin*, (1872), p. 412; Marx, *Zur Beurtheilung des Arztes Christian Franz Paullini*, (1872), p. 27.

Euro 1.700

62. Penot, Bernard Georges.

De denario medico, quo decem medicaminibus, omnibus morbis internis medendi Via docetur.

Bernae Helvetiorum, Excudebat Ioannes Le Preux, 1608. In-8° (16 cm x 10 cm). Pp. (2), 203, (3). Collation: A-N8. Bound in full stiff vellum. The title page features a large, highly symbolic alchemical woodcut vignette at its center: a circle containing a triangle and a square—classic alchemical geometric symbols representing the squaring of the circle and the Stone, an emblem geometrically depicting the formula for the creation of the Philosopher's Stone itself, accompanied by the motto "Ordo naturae omnia ab uno omnia ad unum". The title itself refers to the Latin term *denarius* not as a coin or unit of weight, but in its literal sense of "composed of ten elements". Woodcut initial and headpieces. Manuscript note in early 19th-century cursive script: "Questo libro nel dentro è intero in tutto". Old shelf-mark notation on the rear pastedown. A copy showing uniform browning characteristic of the paper type, but otherwise in very good condition.

First and rare edition of a work combining alchemy, chemistry, and Paracelsian Hermetic medicine, written by the renowned French alchemist Bernard G. Penot, who was born in Guiana. Although he studied medicine in Basel, he was captivated by the doctrines of Paracelsus and became a fervent advocate; he dedicated his entire life and fortune to the pursuit of the Philosopher's Stone, ultimately falling into ruin, leading to the saying: "s' il avait un ennemi dont il voulut tirer vengeance, il ferait tout pour le pousser à s' occuper d' alchimie". In his *De denario medico*, the author also addressed the Kabbalah, starting from the 72 Kabbalistic theses of Pico della Mirandola, one of the first Christians to engage with Jewish Kabbalah, only to refute them; he sought to demonstrate that anyone who masters esoteric Kabbalistic gematria is capable of penetrating the unexplored depths of the sciences. Penot endeavored to put these ideas into practice in Prague around 1590, frequenting a circle of Paracelsian physicians and alchemists within the orbit of Tadeáš Hájek z Hájek, the influential personal physician and alchemist to Emperor Rudolf II.

The text outlines the preparation and use of ten universal chemical-alchemical remedies inspired by the Paracelsian tradition, capable of curing all internal ailments, which include distilled plant extracts, purified metallic salts, often based on antimony, mercury, and gold), and mineral acids; Penot describes the chemical preparation processes and the theoretical speculations required to achieve the Great Work. The author's preparations and remedies are presented as spagyric recipes based on the manipulation of metals, minerals, and plants, grounded in the fundamental concepts of Paracelsian alchemy: the three principles, or *Tria Prima*. These preparations utilize the purification and union of Sulfur, representing the soul and flammability, Mercury, the spirit and volatility, and Salt, the body and solidity. In reality, the work unfolds as a profound alchemical treatise, Penot does not separate the treatment of the human body from the transmutation of metals, containing extensive and significant sections dedicated to the quest for and creation of the Philosopher's Stone, *Lapis Philosophorum*, describing the preparation of medicinal elixirs linked to the secrets of transmutation and universal medicine. The substantial sections devoted to the Philosopher's Stone treat it not merely as an instrument of metallic transmutation but as the supreme medicine, the *Medicina Catholica*, and the perfect catalyst capable of transmuting and restoring matter, purifying the corrupt and healing bodies. Penot draws upon a numerological concept in which the four traditional elements, or four states of matter, expand to form the *decade*, the number 10, or *denarius*, symbolizing the completeness and perfection of the cure.

References: Bibliographie nationale suisse, I, p. 248; BM, vol. 183, p. 461; Darmstaedter-Koch-Schröter, *Acta Paracelsica*, vol. 1, p. 12; A. Dechambre, *Dictionnaire Encyclopedique des sciences médicales*, Paris 1886, (L-

P), p. 703; Duveen, p. 464-465; Eloy, *Dizionario storico della medicina*, (1765), vol. 5, p. 78; Ferguson, II, 180; Hoogendoorn, p. 487; Gilly-Van Heertum, *Magia, alchimia, scienza dal '400 al '700*, vol. 1, p. 429; Gmelin, *Geschichte der Chemie seit dem Wiederaufleben der Wissenschaften bis an das Ende des 18. Jahrhunderts*, (1965), p. 280; Young Collection, vol. 2, p. 180; Krivatsky, 8781 ; Mendelsohn-Nowotny, *Utopia and Dyspotia*, p.70, n° 74; NLM, p. 893; Sallander, *Bibliotheca Walleriana*, vol. 2, p. 324. Cfr. Crisciani, *Il papa e l'alchimia Felice V, Guglielmo Fabri e l'elixir*, (2011), p. 190; Forshaw, *The mage's image: Heinrich Khunrath in his oratory and laboratory*, p. 273.251; Moran, *Andreas Libavius and the Transformation of Alchemy*, (2007), p. 313; Nouvelle biographie generale, Paris 1862 p. 534; Revue de Gascogne, 1883, Tomo XXIV, p. 484.

Euro 2.500

63. Perlia, (Dr. Richard).

Kroll' s Stereoskopische Bilder zum Gebrauche für Schielende.

Hamburg, Verlag von Leopold Voss, [c. 1910]. In-oblong 12° (17,3 cm x 9,2 cm). Includes 28 color chromolithographic plates (17 cm x 9 cm) housed in their original printed blue cloth-covered cardboard portfolio with flaps. Each plate features two scenes, one on the left and one on the right, designed to complement each other, somewhat like a thaumatrope. Examples include a mouse and a cage, or an adult on all fours and a child suspended in mid-air. The plates feature a mechanism that allows the distance between the images to be adjusted. A copy in excellent condition.

A beautiful and significant edition, among the rarest and most sought-after, of this fundamental work, comprising a historic series of stereoscopic ophthalmological plates. These depict everyday objects and engaging illustrations featuring animals, children, circus scenes, games, and more. It is a pioneering tool for vision therapy and applied orthoptics, designed for the diagnosis and treatment of nystagmus and strabismus through stereoscopic vision training; a work of extraordinary historical and scientific importance in the fields of ophthalmology, optics, and visual perception.

These plates, created in the late 19th century and first published in Leipzig around 1895 by the publishing house Verlag von Leopold Voss, were modified in subsequent editions by renowned specialists such as Dr. Richard Perlia, an ophthalmologist from Krefeld. Each plate features two side-by-side images that are slightly different or complementary; using a stereoscope, patients had to attempt to fuse the two distinct images into a single 3D image, thereby helping to retrain the brain and eye muscles to coordinate correctly. More advanced and valuable versions, such as this one, feature pairs of figures whose separation distance can be adjusted with millimeter precision via a mechanism that allows the Kroll plates to slide along a horizontal track; moving the image away, such as the mouse and the cage, or the rider and the horse, reduces the eye' s accommodative stimulus, while moving it closer forces accommodation. This serves to break the pathological link between accommodation and convergence, a connection typical of many forms of strabismus. The illustrations included in the set featured engaging drawings, vignettes, and animals in dynamic poses—such as cats, caged birds, or children, reflecting Kroll' s understanding that treating children required maintaining their interest through play and visual entertainment.

The plates applied the principle of stereoscopy, discovered by Charles Wheatstone, in a scientific manner. By leveraging the principle of retinal disparity, the viewer ensured that, when looking through the device, the left eye saw only the left image and the right eye only the right one. Their methodological significance lay in compelling the patient' s brain to correctly fuse the two separate images into a single three-dimensional perception, thereby stimulating weak eye muscles and retraining

the visual cortex for binocular vision. For individuals with strabismus, regular use of these charts served as eye exercises to stimulate the “lazy” (amblyopic) eye and retrain the eye muscles for proper convergence, countering the brain’s tendency to suppress the visual signal from the deviating eye.

Before the widespread adoption of this instrument, strabismus, particularly in children, was treated almost exclusively through surgery or simply left untreated. Kroll’s charts demonstrated that the brain could be “trained” to fuse two separate images into a single three-dimensional perception, stimulating eye muscles and correcting visual deviation non-invasively.

Kroll’s set created a fundamental precedent, doctors no longer limited themselves to performing tests in the office, but prescribed tables so that patients could continue visual training at home using the common stereoscopic viewers of the time, such as the popular Holmes stereoscope. These tables became the clinical standard of the German and European ophthalmological school for decades and represent one of the first internationally standardized systems for eye exercise and the treatment of strabismus and amblyopia. The orthoptic principles on which this work is based remain the backbone of modern visual therapy for the treatment of strabismus. The graphic and optical phase shift principles introduced in Kroll’s Stereoskop-Bilder are the direct scientific ancestors of modern tests for stereopsis, such as the Lang Test or the Wirt Test, used today by ophthalmologists and optometrists all over the world to evaluate the ability to see in depth by combining the images coming from the two eyes.

References: AA.VV., *Deutscher Literaturkatalog*, (1920), p. 746; AA.VV., *Der Kinderarzt*, (1896), vol. 7, p. 30; AA.VV., *Jahresbericht Ophthalmologie*, (1932), vol. 45, p. 1; Bösbauer-Miklas-Schiner, *Handbuch der Schwachsinnigenfürsorge mit Berücksichtigung des Hilfsschulwesens*, (1909), p. 353; Giles, *The Practice of Orthoptics*, (1949), p. 401; Heine, *Die Augenerkrankungen des Kindesalters in ihrer Besonderheit*, (1925), p. 37; NLM, p. 861; Schweiz, *Bibliotheca paediatrica*, (1924), vol. 8, p. 37. AA.VV., *Medizinische Novitäten*, (1904), vol. 15, p. 90; AA.VV., *Zeitschrift für Krüppelfürsorge*, (1909), vol. 1, p. 244; Hartwig, *Das Stereoskop und seine Anwendungen*, (1907), p. 32; von Helmholtz, *Handbuch der Physiologischen Optik*, (1896), p. 7; von Kries, *Abhandlungen zur Physiologie der Gesichtsempfindungen aus dem physiologischen Institut zu Freiburg*, (1897), vol. 1, p. 34; AA.VV., *Zeitschrift für Psychologie und Physiologie der Sinnesorgane*, (1896), vol. 12, p. 454.

Euro 850

64. Platone - Marsilio, Ficino.

Omnia Divini Platonis Opera Tralatione Marsilii Ficini, Emendatione et ad graecum codicem collatione Simonis Grynaei, Nunc recens summa diligentia, quibus subiunctus est index uberrimus.

Basileae in Officina Frobeniana, mense Augusto 1539. In-folio (34 cm x 23 cm). Pp. (12), 959, (1), (28). Collation: [a]6, a-z6, A-Z6, Aa-Zz6, AA-MM6, NN8. **An elegant, contemporary Renaissance binding in dark brown calfskin, featuring the title “Plat. Opera Lat.” stamped within a double circular frame in the center of the front cover and the motto “Stella differt a stella” on the back cover. Blind-stamped triple borders and corner fleurons on the covers.** Traces of clasps (expertly executed early restorations to the spine ends). Darkened edges. Large Froben printer’s mark, repeated on the verso of the final leaf. Some marginal annotations in a contemporary hand. Large woodcut initials and some in-text illustrations. A faint damp stain at the upper outer corner of the final leaves and some minor scattered oxidation; otherwise, a copy in very good condition within its fascinating contemporary Renaissance binding.

Rare Latin translation, the first of three editions printed by Froben, of Plato's *Opera Omnia*, featuring marginal annotations and a rare Renaissance binding, edited by the Italian humanist Marsilio Ficino, with emendations and collations against Ancient Greek manuscripts by the German humanist Simon Grynaeus, Simon Gryner; this is the so-called second edition by Grynaeus and Froben. Marsilio Ficino's Latin version is considered the most important and influential of all time, making the entire Platonic corpus accessible to the West, which had largely lost direct knowledge of Ancient Greek. The addition of the epithet *Divine* to Plato's name fully reflects the cultural milieu of the Renaissance. Plato was reinterpreted through a Neoplatonic lens as a mystical philosopher and integrated into the so-called *Prisca Theologia*, or *Philosophia Perennis*, the concept of a singular, primordial, and transcendent wisdom that anticipated and harmonized with the Christian faith. Since then, "explicit engagement with Plato's thought has been an integral part of the philosophical life of the Western world" (DNP 9, 1107).

The book contains Plato's biography written by Ficino and 37 Platonic works, including the Dialogues, such as fundamental texts like the *Apology of Socrates*, *Symposium*, *Phaedo*, *Gorgias*, *Protagoras* and *Phaedrus*, as well as *The Republic* (10 books), *The Laws* (12 books), and 12 Letters, all accompanied by Ficino's own commentaries and introductory *Argumenta* for each dialogue. In addition to the translation of the Platonic texts, the edition includes two celebrated philosophical and exegetical treatises by Ficino himself: the *Commentary on the Symposium* and the *Commentary on the Timaeus*.

Ficino, the son of Cosimo de' Medici's physician, dedicated himself to the study of Plato and Neoplatonic thought; his Latin translations of the complete works of Plato and Plotinus were pivotal to the Renaissance revival of Platonic philosophy. His interest in Porphyry, Proclus, Pseudo-Dionysius the Areopagite, and the *Corpus Hermeticum* also laid the groundwork for occult inquiries into Neoplatonism. Ficino's Neoplatonic philosophy held that complete harmony between Platonism and Christianity was not merely possible but essential. Furthermore, the term he coined, "Platonic Love", understood as an ideal form of love, was central to the Renaissance philosophy of man. Far removed from the modern notion of a purely abstract affection, in Ficino's philosophy love is the ideal cosmic force that impels the human soul to detach itself from matter and ascend toward the contemplation of the Divine and absolute Beauty. "This publication marks a major point in the intellectual history of Europe. The work was of such high quality that it remained in general use until the eighteenth century" (Univ. of Chicago, The Berlin Collection, 1979).

The philological quality of this Basel edition was so high that the text remained a standard reference for the study of Plato throughout Europe until the 18th century. The book enjoyed widespread circulation among Europe's leading intellectuals. For instance, a copy of this 1539 Froben edition, filled with autograph marginal notes, belonged to Torquato Tasso himself; he used it extensively to study the dialogues, particularly the *Cratylus*, and in the subsequent drafting of his own *Dialogues*.

References: Adams, P-1145; *Bibliothèque Victor Cousin*, vol. 1, p. 155; Brunet, vol. 8, p. 251; Caillet, 5731; Deschamps, p. 251; Dibdin, *Introduction*, II, 296; Ebert, 17126; Grässe, vol. 5, p. 320; Hoffman, II, 138; NUC, Pre-1956, vol. 461, p. 122; Rüetschi, p. 83; Schweiger, greek, vol. 1, 248; USTC, 678374; VD16, P, 3278; Villalonga, p. 70, 542; Wolf, p. 382, 1566. Manca a BM Stc German, Heckethorn e Stockmeyer-Reber. Cfr. Dombrowsky, *Die religiösen Gemälde Sandro Botticellis Malerei als pia philosophia*, (2010), p. 478; Hankins, *Plato in the Italian Renaissance*, (1990), vol. 2, p. 756; Idel-Lelli, *La cabbalà in Italia 1280-1510*, (2007), p. 210; Luccinardi, *Cratilo*, (1989), p. 48; Wind-Sears, *The Religious Symbolism of Michelangelo The Sistine Ceiling*, (2000), p. 204.

Euro 5.800

65. Plutarco.

Vitae [...] novissime post Jodocum Badius Ascensium longe diligentius repositae: maioreque diligentia castigatae cum copiosore: verioreque indice. Nec non cum Aemilii Probi vitis.

Venetiis, Melchiorre Sessam & Petrus de Ravanis socios, 1516 die XXVI Novembris. In-folio (30,5 cm x 20,5 cm). Cc. (26), 360 (recte 359). Collation: †8-2†8, 3†10, A-2Y8 (-2Y8 blank), leaf CXIV is skipped in the foliation. Features 78 magnificent woodcuts within the text, meticulously described by Essling (Essling, I, 2, pp. 62–68), comprising one half-page illustration and others measuring (8.7 cm x 7.8 cm). Bound in an attractive 18th-century half-vellum binding with overlapping edges, author and title are gold-stamped on the spine. Elegant title page printed in red and black, featuring Melchiorre Sessa's printer's mark: a cat holding a mouse in its mouth, enclosed within a wreath, flanked by the initials M.S. (K295, V473, Z595). Printed in Gothic and Roman type; includes numerous large woodcut initials set against black backgrounds, elegantly adorned with various decorative motifs. An 18th-century annotation appears on the recto of the first blank leaf: "Edizione assai singolare del 1516", *A very singular edition from 1516*. An engraved noble bookplate bearing the motto "Virtus vera nobilitas" is affixed to the verso of the first blank leaf; the title page bears two early 16th-century ownership signatures, crossed out, and a small, circular 18th-century private library stamp. Contains some manuscript marginalia in a 16th-century hand. The copy has been delicately refreshed; a small section of the upper outer corner (approx. 1 cm) of the first 10 leaves has been skillfully restored. Otherwise, it is an excellent copy in very good condition.

First rare and highly prized, complete, of this richly illustrated version of Plutarch's *Parallel Lives*, featuring texts by Cornelius Nepos, specifically his *De Viris Illustribus*. This biographical collection predated Plutarch's *Parallel Lives* and employed a culturally relativistic approach to compare Greek and Roman figures for moralizing purposes. Plutarch, in turn, was influenced by Nepos's biographical model, which combined biography and history by comparing different civilizations and utilizing anecdotes; however, while Nepos glorified the Romans, Plutarch consistently favored Greek figures, exalting Hellenic culture. The 76 elegant woodcuts adorning the volume, each placed at the beginning of a *Life*, appear here for the first time, depicting episodes from Greek and Roman history as well as mythological scenes.

A magnificent edition in which the Greek translation, the notes, and the extensive index, *Clarorum virorum cathalogus*, are the work of the Flemish publisher and humanist Josse Bade van Assche. Plutarch recounts the lives of twenty-three illustrious Greeks, contrasting each with that of a Roman counterpart and drawing parallels between them to highlight moral vices or virtues shared by both. Exceptions to this pattern are the standalone lives of Galba and Otho, as well as those of Aratus and Artaxerxes; the latter two did not actually belong to the *Parallel Lives* but were grouped with the collection due to alphabetical ordering and handed down alongside it. Plutarch was less interested in writing history than in exploring how character—whether for good or ill, influenced the lives and destinies of famous men. Indeed, in the *Life of Lucius Aemilius Paullus*, Plutarch himself states that he uses history as a mirror to adorn his own life with the virtues of the figures he describes, shifting the focus from events to moral reflection on the lives of great men.

The text includes the Flemish humanist's dedication to the Venetian cardinal and humanist Girolamo Aleandro, as well as the lives of Evagoras, Isocrates, Pomponius Atticus, Cornelius Nepos, Plato, Aristotle, Guarino da Verona, Charlemagne, and Donato Acciaiuoli, alongside those written by Aemilius Probus. "The Lives are works of great learning and research [...]" (PMM, 48). It is a work of considerable importance, not only as a source of information on the individuals described but also for

the wealth of scholarly data and citations from historians whom Plutarch drew upon when composing the biographies. Particularly noteworthy is the use of anecdotes and minor episodes that serve to characterize the figures; this interest in personal details has preserved many fragments from Hellenistic historians whose works have otherwise been almost entirely lost.

Given its purpose, and thanks to the work's evident literary merits, many writers, particularly between the 17th and 18th centuries, drew inspiration from it; a notable example is Shakespeare's tragedy *Antony and Cleopatra*, which was based on the *Life of Antony*. These *Lives* effectively became a cornerstone of the education of the cultured classes; even Napoleon was a great admirer of the work from his youth.

References: BM, 601; Curi-Nicolardi, Sessa e Ravani, n. 8; De Frede, *I libri di un letterato calabrese del cinquecento*, p. 134; Edit16, 30046; Essling, 597; Liruti, p. 468; Gasperoni, p. XXII, Olschki, *Choix*, 5086; Prandi-Montecchi-Garuti, *Tesori di una biblioteca francescana*, (2000), p. 238; Renouard, *Bibliographie de Josse Bade*, III, p. 178; Rosarivo, *Catálogo de la Biblioteca Teodoro Becú*, vol. 1, p. 57; Sander, 5785: USTC, 849959; Vecchietti, *Biblioteca picena*, p. 154; Manca ad Adams, BMSTC Italian XVI, Hoffmann, Mortimer and Panzer. Cfr. AA.VV., *Römische historische Mitteilungen*, XLIII, p. 3578; Caciorgna-Filippini, *Biografia dipinta Plutarco e l'arte del Rinascimento: 1400[-]1550*, p. 392; Gallo, *L'eredità culturale di Plutarco dall'antichità al Rinascimento*, p. 229.

Euro 6.400

66. Porcacchi, Tommaso. Joseph of Exeter. Giuseppe, Iscano. [erroneamente Dictys Cretensis, Dares Phrygius].

Ditte Candiotto et Darete Frigio Della Guerra Troiana, tradotte [...] il quale v' ha aggiunto l'ordine, che s' ha da tener nella Concatenation dell' historie, & le Vite di tutti quelli historici antichi Greci, de' quali è formata la sua Collana. Et questo, secondo l' ordine da lui posto, è il primo Anello d' essa Colla historica.

In Vinegia, apresso Gabriel Giolito di Ferrari, 1570. In-4° (20,5 cm x 14,7 cm). Pp. (32), 180. Collation: a-d4, A-X4, Y6. Magnificent early 18th-century full red morocco binding; covers framed by a wide gilt border with floral motifs stamped at each inner corner; author and title in gilt on the spine, which is decorated with chain-link and floral ornaments; the edition date is also stamped at the foot of the spine. Gilt edges. Title page features the Giolito printer's mark (Z538) and the motto "Semper eadem". Large ornamental woodcut initials. Engraved headpieces and tailpieces. Italic and Roman type. Some very minor, insignificant signs of age, otherwise, a remarkably fresh copy in excellent condition.

The first and very rare Italian edition of this famous work, one of the most literary Latin epic poems of the Middle Ages, surpassing even the celebrated *Alexandreis* by Gualtiero di Chatillon, which provided source material for chivalric tales throughout the medieval period. It contains Italian translations of *De excidio Troiae* and *Ephemeris belli Troiani*, supplemented by the *Declamationes* of Libanius the Sophist. Joseph of Exeter, known in Latin as Josephus Iscanus, was a renowned medieval Latin poet from Exeter and a fellow townsman and longtime friend of Baldwin, Archbishop of Canterbury. Around 1180, he went abroad to study in Gueldres, where he befriended the learned Guibert, who would later serve as Abbot of Florennes (1188–1194) and subsequently of Gembloux. In 1188, Archbishop Baldwin, while passing through France en route to the Holy Land, persuaded Joseph to join him on the Crusade; Joseph returned home after the Archbishop's death in 1190, but nothing

further is known of his life from that point on. The claim that Joseph lived into the reign of Henry III stems from a misunderstanding; the king referred to by that name in a passage of *De Bello Trojano* is undoubtedly the Young King Henry, son of Henry II. Joseph has rightly been praised as one of the finest medieval Latin poets; Warton, for instance, described him as “a miracle of his age in classical composition”. However, his major poem circulated for a long time under the names of Dares Frigio and Cornelius Nepos; Leland was the first to recognize its true authorship and merit. The poems attributed to Joseph of Exeter are *De Bello Trojano* and *Antiocheis*; only fragments of the latter survive, whereas the former comprises six books and recounts the ten-year history of the Trojan War as it was known in Western Europe during the Middle Ages, a version that had been in circulation since the late 11th century. “The ancient Greek epic on the subject, the *Iliad*, was inaccessible; in its place, available sources included the fictitious “*diaries*” of Dictys Cretan and Dares the Phrygian; judging by the reference to the young King Henry, it appears to have been written before 1183, the year the prince died; and since the poem was dedicated to Baldwin while he was archbishop, it must have been completed after 1184. Its style closely resembles that of Statius, yet it shows familiarity with Virgil, Ovid, or the *Iliad Latina*” (cf. Jusserand, pp. 68–9). There seems to be no reason to suppose that Joseph made use of the *Roman de Troie* by Benoît de Sainte-Maure, which appeared in 1184. A manuscript exists at Westminster Abbey; others include Digby 157 in the Bodleian Library, Magdalen College (Oxford) MS 50, and Bibliothèque Nationale MS 15015.

At the end of the work are the “Lives of all the ancient Greek historians who make up the *Collana Historica* in the order presented”: Dictys the Cretan, Dares the Phrygian, Herodotus of Halicarnassus, Thucydides, Xenophon, Polybius, Diodorus Siculus, Dionysius of Halicarnassus, Josephus the Hebrew, Plutarch of Chaeronea, Appian of Alexandria, Arrian of Nicomedia, and Dio Cassius.

References: AA.VV., *Le Edizioni italiane del XVI secolo*, p. 182; Adams, I, 437; BMSTC Italian, p. 215; Bonghi, II, 295; Brunet, II, 699 “est tre rare”; Centi, p. 200; EDIT 16, 17123; Graesse, II, 389; Monaci-Tenneroni, *Bibliotheca Manzoniiana*, p. 173, 1473; Nuovo-Coppens, p. 487, 1; Schweiger, I, 332 “sehr selten”; USTC, 826727. Cfr. Argelati-Paitoni, *Biblioteca degli volgarizzatori*, I, p. 338; Bareggi, *Il mestiere di scrivere lavoro intellettuale e mercato librario a Venezia nel Cinquecento*, p. 114; Schroeder, *Die Geschichte vom trojanischen Krieg in der älteren rumänischen Literatur*, p. 30.

Euro 1.300

67. Rasputina, Matryona (Maria) Grigórievna.

Die Wahrheit über Rasputin, Aufzeichnungen seiner Tochter bearbeitet und herausgegeben von W. Krassoff.

Hamburg, "Alt-Rußland", [1926]. In-8° (21 cm x 13,5 cm). Pp. 159, (1). Publisher's color paperback, featuring a photographic half-length portrait of the famous monk affixed to the front cover. A very well preserved copy.

First edition, written by his daughter, Maria, of the first objective biography of Grigori Yefimovich Rasputin. He was one of the most controversial figures in 20th-century Russian history: a famous, myth-shrouded itinerant preacher and influential friend of the Russian imperial family, a man whose name is invariably preceded by pejorative adjectives such as diabolical, charlatan, dissolute, and manipulative. It is a work of personal recollection in which the author makes a titanic, and at times moving, effort to rehabilitate her father's image, offering an intimate, defensive perspective that stands

in stark contrast to the sinister, dark portrayal handed down by official history. Maria lived through the years of her father's rise at court and the tragic aftermath of the Russian Revolution.

In his writings, he always sought to separate himself from the "mad monk" of myth, focusing instead on the devout man and affectionate father who claimed to possess genuine healing powers. To understand the story of the "Mad Monk", one must, according to Rasputin's daughter, bear in mind "Russia's Eastern soul" and the mysticism stemming from it, concepts often difficult for Westerners to grasp. From childhood, he displayed miraculous healing gifts; the first to benefit were the animals on the farm where he lived with his family in northern Siberia, sick horses recovered at the touch of his hands, and anyone in his presence felt a sense of peace. While working in the fields, he experienced a vision of the Virgin Mary: the Virgin of Kazan had "chosen" him. He embarked on a new period of pilgrimage that took him on foot to Mount Athos and led to years of wandering, during which he earned a reputation as a holy healer. Rasputin's immense charisma is beyond doubt, if only for his prophetic appearance: long hair and beard, the *muzhik's* heavy cloak he never abandoned, and the magnetism of his startlingly blue eyes. However, the well-known influence he held over the Imperial family cannot be attributed solely to the charm he exerted on anyone who had the privilege, or misfortune, of meeting him. The historical context was crucial: an interest in spiritualism and the occult was common across all social strata, among the uneducated and the learned, men and women, commoners and aristocrats alike, and the reputation as a healer that preceded his arrival in St. Petersburg made Rasputin the man everyone wanted to meet. Summoned to court, Rasputin succeeded where doctors had failed: "Whispering ancient Siberian legends, he laid his hands on the boy's face; the boy opened his eyes and, meeting Rasputin's gaze, felt instantly better." He managed to halt the hemorrhages afflicting Tsarina Alexandra's only son, a child whose survival was not merely a relief to his parents but a guarantee of Russia's future.

The legend of Rasputin was born at the foot of that imperial bed and grew alongside the envy that fueled his diabolical reputation, "To justify the horror of his end, it was necessary to construct the image of a monster"... "the body of the devil incarnate that refused to die, despite the ingestion of cyanide-laced pastries and repeated gunshots that failed to achieve the desired result, leading up to the final act in the freezing waters of the Neva."

Maria also co-authored a cookbook in which she shared the recipe for her father's favorite dish, cod soup, as well as a recipe for fish-head aspic.

References: Bibliographie der Sozialwissenschaften, vol. 22, p. 1037; NYPL, *Slavonic collection*, vol. 31, p. 452. Cfr. Hoetzsch, *Osteuropa*, (1927), vol. 3, p. 166; Jusupov, *Rasputins Ende*, (1928), p. 12; Prawdin, *Double Eagle*, (1943), p. 415; Simanovich, *Der Zar, der Zauberer und die Juden*, (1943), p. 275; Zimmermann von, *Werke in acht Bänden*, (1998), vol. 8, p. 401.

Euro 600

68. Regule grammaticales antiquorum cum earundem declarationibus: multis argumentis positus.

[Basilea, Thomas Wolff]: 1521. In-4° (19 cm x 14,8 cm). 30 leaves, the last leaf blank. Collation: A4, B-C8, D4, E6. A beautiful and refined early 20th-century collector's binding in full red Morocco, gilt title on the spine, gilt roll-tooling on the turn-ins. Gilt edges. Text in Gothic type. The title page features a large woodcut (12 cm x 9 cm) depicting King Manuel I of Portugal in armor; it is possible that this woodcut was originally used for an edition of one of Manuel I's letters regarding Portuguese overseas conquests. Label on the inner cover: "George Gregory Bookseller to Her Majesty Queen Alexandra,

Bath". A few marginal annotations in a 16th-century hand. A few leaves slightly short at the head and a faint light stain on leaf B6; otherwise, a fresh, crisp copy in very good condition.

A rare edition, with only two copies held in public worldwide libraries, of this curious and unusual version of a popular school grammar. The striking woodcut on the title page, depicting a king in armor supporting a large shield bearing the royal arms of Portugal, bears little relation to the text's content; it was likely used to enhance the book's visual appeal, given that the work's initial buyers were presumably young students.

References: Muther, *Die deutsche Bücherillustration der Gothik und Frührenaissance (1460-1530)*, (1884), p. 277, 323; OCLC locates one in Basel; Puff, *Von dem Schlüssel aller Künsten, nemblich der Grammatica Deutsch im lateinischen Grammatikunterricht 1480-1560*, (1995), p. 385; USTC, 690381; VD16, R 641, locates a copy in Munich.

Euro 2.800

69. Restany, Pierre.

Cesar. "Mains et merveilles".

Paris, Editions de la difference, 1988. In-oblong 4° (29,5 cm x 27 cm). Pp. 391, (1). Illustrated color publisher's binding, complete with its original, perfectly preserved slipcase. Features 332 black-and-white and color illustrations, both in-text and full-page, curated by the renowned historian and collector Denise Durand-Ruel, custodian of the archives of *Nouveaux Réalistes* artists such as César and Arman. Includes an original drawing by the artist in black ballpoint pen on the opening white leaf. A copy in excellent condition.

First edition of this monumental art box set dedicated to the great Marseille sculptor César Baldaccini "Cesar"; presents the artist's work with a rich iconography, which includes compressions and expansions.

The copy is embellished on the front of the initial white paper, on the lower edge, **with a beautiful and significant drawing by César in mixed media with black ballpoint pen and blue pencil, depicting "Le Pouce" (The Thumb)**, signed, dedicated and dated in black ballpoint pen by Cesar: "Distefano pour vous 16 Avril 90", accompanied by the stamp of the "Association des Commerçants du Vieil Antibes". *Le Pouce* is a famous monumental bronze sculpture created by the artist in 1965, depicting a gigantic human thumb, and is based on the cast of the artist's own thumb, it is not just an anatomical shape, but a "signature" of César, an artist who often enlarged common objects to transform them into monuments. Located in La Défense (Paris), the most impressive, and the other in front of the Center Pompidou as well as in other cities, the work, 12 meters high and weighing 18 tons, celebrates human anatomy and, recalling the power and grandeur of classical sculpture from the Roman era as well as the imperial gesture that decreed the salvation or death of gladiators, symbolizes strength and power in addition to manual work, the finger in fact is the symbol par excellence of human ability to build, grasp and manipulate, representing practical intelligence and artistic creation.

References: Blistene-Legrand, *César œuvres de 1947 à 1993*, (1993), p. 39.

Euro 1.800

70. Rilke, Reiner Maria. Raffaello, Prati.

I Sonetti di Orfeo.

Roma, Edizioni di "Circoli", 1937. In-12° (19,5 m x 13 cm). Pp. 65, (5), 1 b.p. Printed hardback editorial cover. Physiological scattered foxing due to the type of paper, however a copy still intact and uncut, in addition to a good general state of preservation.

First rare Italian edition, in a limited edition of only 300 numbered copies, our 62/300, edited by Raffaello Prati, of this famous Rilkian lyric collection of 55 sonnets composed in "an unnamed whirlwind" over the course of three weeks, in February 1922, as a "funeral monument" to a girl, Wera Ouckama-Knoop, who died of leukemia at just nineteen. The collection was defined by Paul Valéry as "the infinite monologue of an isolated consciousness, from which nothing distracts from itself and from the sense of being alone in the world".

The work revisits themes from the *Duino Elegies*, completed alongside the *Sonnets* but begun a decade earlier. "Rilke, already suffering from leukemia, conveys in it a vision of his own imminent end and chooses Orpheus, the mythical poet who undertook a descent into the underworld for the sake of love, whose playing was so exquisite it captivated and stunned animals, and who was ultimately torn apart by the Maenads" (from Arthenal).

Here, Rilke responds to transience, to death as an inescapable fact of life, with a total acceptance of existence that echoes Nietzsche. "What can a poet do after you ? One can surpass a master, Goethe, for instance, but to surpass you means, or would mean, going beyond Poetry itself." So wrote the Russian poet Marina Tsvetaeva to Rilke, identifying him with poetry itself, the absolute and unsurpassable poet of our age.

And yet, this sublime poetry has a pinnacle of its own: *Sonnets to Orpheus*. These sonnets, like Rilke's own *Elegies* and the great works of Eliot and Montale, are not merely a moment of epiphany. They constitute a genuine narrative: they weave the fabric of events, of the seemingly incomprehensible interweaving of things, offering a visible image of that *logos*, that rationale of opposites and difference that reveals the world to us in its ultimate truth. For Orpheus, the god of song, is the god who sings of this world of ours: of the changing nature of things and of the people who dwell among them. "Be, in this night of boundlessness,/a magical force at the crossroads of your senses,/the meaning of their strange encounter./And if the earth has forgotten you,/say to the motionless earth: I flow./Speak to the rushing water: I am".

References: AA.VV., *Bibliographie der Rezensionen und Referate*, (1939), vol. 66, p. 572; Obermüller-Steiner-Zinn, p. 254; Ritzker, p. 37; Cfr. AA. VV., *Studi germanici*, (1974), vol. 12, p. 37; Cannas, *Lo sguardo di Orfeo studio sulle varianti del mito*, (2004), p. 37; Dolfi, *Traduzione e poesia nell' Europa del Novecento*, (2004), p. 343; Esposito, *Le letterature straniere nell' Italia dell' entre-deux-guerres*, (2004), vol. 2, p. 125; Galati, *Dizionario della letteratura mondiale del '900*, (1980), vol. 3, p. 2477; Jesi, *Rilke*, (1971), p. 120; Pellegrini, *Novecento tedesco*, (1942), p. 137; Schröder, *Germanisch-Romanische Monatsschrift*, (1963), vol. 26, p. 414.

Euro 300

71. Rouhier, Alexandre.

La Plante qui fait les yeux émerveillés. Le Peyotl (Echinocactus Williamsii Lem.).

Paris, Gaston Doin et Cie, 1927. In-8°. Pp. XII, 371, 1. With 44 figures, both in-text and hors-texte. Illustrated yellow publisher's wrappers. Copy in excellent condition.

This is the first edition of a fascinating and unusual study by the French pharmacist Alexandre Rouhier, the first monograph on *Lophophora williamsii*, better known as Peyote, to appear at the time, and the most comprehensive and authoritative one. He described it as “the plant that makes one's eyes widen in wonder”, a poetic phrase capturing a metaphor for the psychedelic and hallucinogenic effects of this small, spineless, mescaline-containing cactus. Rouhier combined botany, chemistry, history, ethnography, and medical properties into a single text, bridging Native American knowledge with Western science for the first time; the work stands as a milestone in the transdisciplinary study of psychedelic substances. It is divided into three main parts.

In the first section, the author describes the plant's geographical and botanical origins, including an analysis of the dried specimen; his botanical work was so detailed that it influenced subsequent taxonomic nomenclature, with certain plant variants retaining his name in their classification to this day, such as *Lophophora williamsii* var. *lutea* (Rouhier). The second part moves on to the plant's history and ethnology, focusing on its sacred, therapeutic, and divinatory use by shamans and indigenous communities, specifically the Huichol of Mexico and the Native American peoples of North America. In the third section, Rouhier addresses the chemistry, pharmacology, and therapeutic potential of peyote, incorporating self-observations and psychological experiences associated with the visions. Dr. Rouhier describes the categorization of images and visions experienced under the substance's influence, *peyote intoxication*, while first clarifying a fundamental point: the experience cannot be divided into rigid categories; there are no real barriers, and the visions evoked do not correspond to fixed classifications, as the various types of images are intimately intertwined and rarely mutually exclusive. The author acknowledges that any attempt to classify or categorize the images is purely conventional, useful for descriptive purposes, perhaps, but failing to reflect the actual, fluid psychological process of the phenomenon.

Drawing on his own research and the work of pioneers such as Havelock Ellis and Weir Mitchell, Rouhier, who personally tested the cactus and its individual alkaloids, including mescaline, meticulously documented the geometric visions, synesthesia, physiological reactions, and psychological alterations in the perception of time, recognizing the plant's potential for both psychiatric research and as a versatile therapeutic tool. From the outset, the author emphasized the therapeutic potential not only of peyote buttons and mescaline but also of other minor alkaloids found in the plant, such as anhalonidine and peyotline, thereby paving the way for the clinical research of the 1950s and 1960s, before international conventions in 1971 and 1972 brought their medical use to a halt.

Rouhier and his contemporaries classified the closed-eye visions, or *wondrous eyes*, associated with *peyote intoxication* into four broad categories: phosphenes and geometric patterns, featuring simple shapes, lines of light, and initial abstract designs; decorative patterns, such as complex kaleidoscopes, arabesques, and tapestries in brilliant, saturated colors; memory-based images, involving the vivid resurfacing of childhood recollections or past scenes; and architectural or fantastical visions, such as monumental structures, majestic natural landscapes, bodily metamorphoses, and surreal settings.

The core of Rouhier's research highlights that peyote does not induce mere *hallucinations* in the clinical sense of the term. Instead, a profound temporal disorientation occurs: minutes passing during the *experiment* are perceived as hours or even geological eras. Within this timeframe, the subject feels a

spontaneous urge to focus on minute details of the surrounding environment, such as cracks in the walls or the texture of fabrics.

The author highlights the merging of sensory spheres, framing the experience of synesthesia as the visual translation of ambient sounds. Unlike the delirious states caused by alcohol or other toxic substances, the subject under the influence of Peyote, as described by the author, never loses contact with reality; individuals almost always remain aware that the images are generated by the substance. They retain the ability to rationally analyze, verbally describe, or record their hallucinations in real time, acting as spectators of their own mental theater while experiencing genuine synesthesia and an aesthetic amplification of both inner and outer reality, embodying the concept of *wonder-filled eyes*.

Rouhier's work immediately garnered international attention, receiving reviews in leading scientific journals of the era and laying the groundwork for subsequent ethnobotanical studies by seminal figures in the field, such as Richard Evans Schultes.

The book transcended the confines of the medical community, profoundly influencing Parisian writers, Surrealist poets, philosophers, and artists during the 1920s and 1930s. Anthropologists and intellectuals such as Antonin Artaud, Raymond Queneau, and later Aldous Huxley drew, directly or indirectly, upon his clinical and phenomenological insights for their explorations of consciousness, paving the way for what would, decades later with Huxley, evolve into Western psychedelic culture.

References: AA.VV., *Harvard Botanical Museum Leaflets*, vol. 5, p. 87; AA.VV., *Journal de la Société des américanistes*, (1930), vol. 22, p. 451; Bibliographia Belgica, 115, n° 521; Brau, p. 56; Cosyns-Verhaegen, vol. A1-05, p. 75; (Hall), *University of Texas Catalog of the Latin American Collection*, vol. 24, p. 129; NLM, p. 317; Rives, vol. 1, p. 444; Schultes, *The Botany and Chemistry of Hallucinogens*, (1980), p. 204. Cfr. AA.VV., *Parapsychological Monographs*, (1973), XV, p. 17; AA.VV., *Rivista di storia delle scienze mediche e naturali*, (1927), vol. 18, p. 217; Cattabiani, *Florario Miti, leggende e simboli di fiori e piante*, (2017), p. 382; Duplessis, *The paranormal perception of color*, (1975), p. 17; Flahutez-Egaña, *Arts drogués Expériences psychotropiques et création artistique*, (2021), p. 135; Jay, *Mescaline A Global History of the First Psychedelic*, (2019), p. 284; Lombard, *Le mouvement hippie aux États-Unis une double aliénation, entre le rêve et la réalité, le salut et la perte*, (1972), p. 193; Sartoin, *Isis*, (1928), vol. 10, p. 275; Suzuki, J.-M.G. *Le Clézio évolution spirituelle et littéraire: par-delà l'occident moderne*, (2007), p. 123.

Euro 450

72. de Ruberti, Battista.

Osservazioni de astrologia et altre appartenenze Circa della Medicina & mutazioni de tempi.

In Firenze, 1567 [colophon: In Firenze, per i figliuoli di Lorenzo Torrentino, & Carlo Pettinari Compagno. 1567.]. In-4° (22,8 cm x 15,7 cm). Pp. 108, (2). Collation: A-O4 [I4 and O4 blanks]. 18th-century blue paper binding. Elaborate architectural title page set within a Mannerist frame, featuring the Medici coat of arms supported by winged putti and a fine view of Florence. Includes astrological tables. Dedication by the author to Isabella Romola Orsini de' Medici. Printed in italic and roman type. Features ornamental woodcut initials. On leaf K1(r), a large, refined initial depicts a woman holding a sword in her right hand and scales in her left; the coat of arms of Isabella de' Medici appears to the side. Some minor, insignificant signs of age; otherwise, a genuine copy in an excellent state of preservation.

First edition of this classic of Renaissance astrological literature; the second part addresses the alleged effects of the positions of the sun, moon, stars, and planets on human health and life, including their relationship to zodiac signs and lunar phases, and incorporates medical observations.

87

Cantamessa describes the work as follows: “La prima parte dell’ opera ha ad oggetto le istruzioni per la determinazione della posizione del Sole e della Luna e, in termini generici, tratta del significato dei pianeti e dei Segni. Nella seconda parte l’ Autore tratta dei rapporti tra i pianeti e le malattie (cosiddetta iatromatematica). La terza parte è dedicata all’ astrologia meteorologica e rammento anche qui, come ho fatto per altre opere, che fino al XVIII secolo avanzato la meteorologia era area all’ interno della quale gli astrologi operavano pressoché in esclusiva. A ciò aggiungo che questa parte dell’ astrologia non era tra quelle generalmente condannate dalla Chiesa o dagli scettici, perché considerata «naturale» e comunque non incidente sul libero arbitrio”.

The work was published in the same year that Cosimo I invited the famous Perugian astronomer and Dominican friar Ignazio Danti to Florence. This was the era of Pope Pius V and the Holy Inquisition, a time when medical and meteorological astrology appeared to be the only branches of the discipline that were tolerated. Battista de Ruberti, described in Giulio Negri’s history of Florentine writers as a “16th-century astronomy professor”, compiled information in this work on iatromathematics and the fundamental principles underlying health-related astrological judgments, as well as on electional astrology and changes in the air and weather based on astrological criteria, noting the universal atmospheric qualities of the zodiac signs. He also addresses the allegorical legend of the “opening of the gates”, *Fath al-abwâb*, occurring in the air and heavens. Indeed, according to Arab astrologers, “when the opening of the gates occurs, evident effects and extraordinary changes in the air take place. The opening of the gate in the heavens occurs when two planets ruling opposite houses in the Zodiac align or form a configuration, whether through their physical bodies, as in a conjunction, or through aspects of opposition or square, within signs of the same element, fiery, watery, airy, or earthy. It is within these contexts that major events unfold, such as significant changes involving rain, clouds, winds, hail, or storms [...]”. According to the body of ancient astrological literature, this allegorical phenomenon occurs when two planets ruling opposite signs form an aspect of conjunction, square, or opposition with one another.

For Guido Bonatti of Forlì, one of the most renowned Italian astronomers and astrologers of the 13th century, the “opening of the gates”, *apertio portarum*, signifies moments of change in atmospheric conditions; however, this change becomes evident only when the opening of the gates coincides with specific planetary configurations. As Battista de Ruberti explains: “The hot planets are the Sun and Mars (which is the chief among them). The cold ones are Saturn and Venus. Those that produce rain are Venus, Mercury, and the Moon. Those that produce thunder are Saturn, Mars, and Mercury. If the Moon moves away from an inferior planet and applies directly, without any intermediary, to the superior planets, and if they also occupy opposite houses, this configuration and application is termed the ‘opening of the gates’ [...]”. Relationships involving conjunction, quadrature, opposition, and the opening of the gates between Venus and Mars produce notable storms; between Mercury and Jupiter, they produce winds as well as rain; between the Moon and Saturn, they generate varied effects, causing humidity and dense clouds, or even heat, depending on the signs involved; and between the Sun and Saturn, they generate cold or intense cold, or cold, damp conditions if moist signs are involved.

The author dedicated this work to Isabella de’ Medici Orsini, known to history for the keen interest she took in intellectuals, writers, artists, and musicians, hoping to gain her favor and, above all, her patronage. In the final section of the book, Ruberti informs Isabella, seeking to enlighten her and satisfy her curiosity, that the material presented in *Astrologia delle mutazioni del tempo* (Astrology of the Changes of Time) is the fruit of his own study and observations, conducted on the streets and terraces of Florence from nightfall until the early hours of the morning.

Ruberti’s treatise stands as a scholarly record of the information circulating at the time among enthusiasts of astronomy and astrology; it illustrates how the simplifications of that era attempted to interpret the complex meaning of the heavens, offering a synthesis of the astrological thought

prevalent during the Renaissance.

References: BM, STC Supplement p. 71; Boutourlin, *Catalogue de la bibliothèque [...]*, (1831), p. 34; Calabri, *La passione d' aver libri una collezione privata in Valdichiana*, p. 59; Cantamessa, p. 872, 6933; Cavalieri, *Catalogue des livres composant la bibliothèque [...]*, (1908), p. 392; Durling, 3968; EDIT16, CNCE 16842; Grässe, VI, 184; Guillaume Libri, p. 80, 6374; Haym, p. 100; Houzeau-Lancaster, p. 782, 4897; OCLC, 984752329; Olschki, *Riche et précieuse collection de livres à figures des XVe en XVIe siècle*, (1900), p. 128, 185 "livre rare et curieux"; Riccardi, II, 399 e V, 145; USTC, 825772; Wellcome, 5600. Manca ad Adams e Caillet. Cfr. Berti, *Il principe dello studiolo Francesco I dei Medici e la fine del Rinascimento fiorentino*, (1967), p. 283; King, *Representing Renaissance Art, C.1500- C.1600*, (2007), p. 230; Malfatto-Ferro, *Saperi e meraviglie tradizione e nuove scienze nella libreria del medico genovese Demetrio Canevari*, (2004), p. 141; Mandracci-Bernard, *Il potere e la devozione la sindone e la Biblioteca reale di Torino*, (2000), p. 37.

Euro 2.100

73. Ruffo, Sesto. Rufo/Rufio, Festo.

Libro della Historia de Romani di Sesto Ruffo uomo consolare. A Valentiniano Augusto, tradotto per lo illustriss. signor Conte d'Aversa. Il S. don Gio. Vincentio Belprato.

In Fiorenza, 1550, [colophon: In Fiorenza, appresso Bernardo Giunti, 1550]. In-8° (15,5 cm x 10,5 cm). 44 leaves (i.e., 45), numbered on the recto only, plus (3) unnumbered leaves. Collation: A-F8 (F8 blank). Sturdy 18th-century paper-covered boards with tie-straps; manuscript title on the spine and shelfmark at the foot in 18th-century script. Edited by Lodovico Domenichi, whose name appears in the preface on leaf A4(r). Dedication by Lodovico Domenichi "To the illustrious and valiant Lady, Signora Vittoria Capanna". The second part of the volume contains, starting on leaf D6r, with continuous pagination but its own half-title, *L'Assiocho, o vero Dialogo del dispregio della morte di Platone*, [Axiochus, or the Dialogue on the Contempt of Death by Plato], translated by the Illustrious Count of Aversa, Don Giovanni Vincenzo Belprato. Printer's mark on the title page, repeated on leaf F7(v) depicting a serpent coiled around a lily, with another serpent on the ground and the motto "Novus Exorior" at the sides. Woodcut initial and ornaments. Some underlining and a couple of marginal annotations in 17th-century script. A fresh, genuine copy in excellent condition.

First rare and sought-after edition, printed by the Giunti press, of the *Breviarium rerum gestarum populi Romani* and *Axiochus*, translated into the vernacular by Lodovico Domenichi; it is also the final work published by Bernardo Giunti, who died in 1551.

Sextus Rufus, also known as Ruffus or Festus, a Latin official and historian active in the second half of his third century AD, served as *magister memoriae* and proconsul of Asia, where he gained notoriety for his cruelty under Emperor Valens, the brother of Valentinian I. This epitome of Roman history, the *Breviarium rerum gestarum populi Romani*, is the only one of his works to have survived. In the very brief preface and the epilogue, both addressed to Valentinian, he explains the purpose of the work and allows us to date its composition: "[...] Ricevete, quindi, ciò che è stato brevemente riassunto in detti molto concisi, in modo che possa sembrare, o glorioso Principe, che io non tanto racconti, quanto, piuttosto, enumeri anni e durata dello Stato ed eventi della storia [...] Dalla fondazione della città alla nascita della Vostra Perpetuità, con cui a Roma è stato assegnato un imperium molto prospero, sono calcolati 1.117 anni". Written for the Persian campaign of 371, the work is the first to analyze the formation of the Empire as a progressive acquisition of provincial territories into the Roman sphere of

influence, paralleling the growth of Roman power. The first section provides chronological and geographical details regarding the wars of the Republican and Imperial eras and the division of the provinces. The second part deals with the wars against the Persians, Parthians, and Armenians, from the earliest times down to Jovian, concluding with a final address to the prince who, celebrated as the victor over the Goths, is undoubtedly Valens.

Historians of philosophy have long agreed that the *Axiochus* is a work of the pseudo-Platonic school, part of the so-called *Spuria* (spurious dialogues), meaning texts handed down within the Platonic corpus but actually written later by anonymous authors. Its interest in astronomy and celestial phenomena, along with mystical elements included to highlight the soul's divine nature, nobility, and immortality, has led scholars to attribute the work to an author from the Alexandrian period (roughly the 1st century BC), with some suggesting influences from Epicurus and Prodicus. In this enigmatic dialogue, part of the consolatory literature popular in the Hellenistic and Roman eras, Socrates and Axiochus discuss the central thesis: that death represents the cessation of all the sufferings that plague human life. Once freed from the prison of the body, the soul is destined to reach a place of eternal peace and happiness. Death is not to be feared, for it marks the beginning of a better life through the liberation of the soul. Those who, like Axiochus, seek comfort in material things and fear losing their loved ones upon death are mistaken. Socrates steps in to reassure him, explaining that death is not an evil: when we exist, death is not present, and when death is present, we no longer exist; therefore, one cannot suffer from something one does not experience—themes that echo the philosophy of Epicurus.

References: Argelati, p. 385; BM STC Italian, p. 592; Camerini, p. 155, 274 (manca L' *Assiocho*); D' Afflitto, II, p. 93; Decia-Delfiol, I, p. 275 (manca L' *Assiocho*). Fontanini, p. 341; Folger, vol. I, p. 658; Fornari Spinola, p. 56, 486; Gallarini, p. 314, 10706; Genolini, p. 180, 3936; Grässe, vol. VI-I, p. 190; Haym, p. 20, 2; Hoffmann, p. 148; Paitoni, vol. 3, p. 118; Panizzi, p. 304; Renouard, LVIII, 161-162; Sunderland, vol. 1, p. 482, 6094; Manca a Adams e Brunet. Cfr. Garroni, *Studi di antichità*, (1918), p. 25; Peter, *Die gesch. Litteratur über die röm. Kaiserzeit*, (1897), II, p. 133; Sabbatino, *L' idioma volgare il dibattito sulla lingua letteraria nel Rinascimento*, (1995), p. 132; Wagener, *Breviarium rerum gestarum populi Romani*, (1886), p. 187.

Euro 950

74. Rushdie, Salman.

Satanic Verses.

London: Penguin, 1988. Pp. (8), 546, (4). Publisher's blue cloth binding with gilt lettering on the spine, with a color-illustrated dust jacket. A copy in excellent condition.

First edition, first printing, bearing the number string 13579_ _42, and **signed by Salman Rushdie** on the title page. The novel weaves together magical realism and satire and is arguably the most “dangerous” and “lethal” story of the 20th century; it centers on the complex struggle between good and evil, divided identity, and emigration, while offering a fictional, magical-realist reinterpretation of the birth of Islam and the figure of the Prophet Muhammad. The author reimagines the birth of Islam through a fantastical lens in the city of Jahilia, an allusion to Mecca, introducing the prophet Mahound, a satirical and allusive reworking of Muhammad. The novel's title makes explicit reference to a controversial apocryphal tale within Islamic tradition: the episode in which Mahound is tempted by Satan and utters verses, inspired by Satan himself, that legitimize the worship of three female pagan deities, only to renounce them once he recognizes the diabolical interference. On page 114 of this

edition, citing historians such as Al-Tabari, these verses are presented as an interpolation into Surah 53, *al-Najm*-The Star, intended to find common ground with the polytheists of Mecca by endorsing the intercession of three pagan goddesses known as the gharāniq, cranes: al-Lat, al-Uzza, and Manat. “Have you thought upon Lat and Uzza, and Manat, the third, the other ? ... They are the exalted birds, and their intercession is desired indeed”. In orthodox Islamic theology, however, this narrative is controversial; many scholars regard it as apocryphal or reject the notion that the Prophet was ever deceived by Satan.

This was Rushdie’s fourth novel and the winner of the 1988 Whitbread Award for Novel of the Year. The portrayal of Islam and the Prophet Muhammad in *The Satanic Verses* was deemed blasphemous, and the novel became the center of a protracted controversy that sparked numerous protests and book burnings, leading to its ban in several countries. It is well known that in 1989, Ayatollah Ruhollah Khomeini, the Supreme Leader of Iran, issued a *fatwa* calling for the death of Rushdie, his translators, and his publishers, triggering a long series of attacks and acts of violence. Incidents included the 1991 murder of the novel’s Japanese translator, the Islamic scholar Hitoshi Igarashi, who was found dead in his office at the University of Tsukuba; the 1991 stabbing of the Italian translator Ettore Capriolo, who was seriously wounded in his Milan apartment by an individual posing as an Iranian representative who had come to discuss rights for another book; and the 1993 attack on the Norwegian publisher William Nygaard, who was critically wounded by three gunshots outside his home in Oslo. Also in 1993, a group of fundamentalists set fire to a hotel in Turkey where the translator Aziz Nesin was staying; while the intended target escaped unharmed, 37 people lost their lives. Despite living in England under British security protection for over a decade, constantly changing residences and using the pseudonym Joseph Anton, Rushdie himself was the target of multiple assassination attempts. These culminated on August 12, 2022, after he had relaxed security measures and moved to the United States, when he suffered a near-fatal attack while preparing to give a lecture at the Chautauqua Institution in New York. The writer was repeatedly stabbed by Hadi Matar, a young American of Lebanese descent; Matar rushed the stage just before the lecture began and inflicted 10 to 15 stab wounds before being subdued. Rushdie sustained severe injuries to his neck, abdomen, liver, and one eye, putting his life at risk. Following extensive emergency surgery and intensive care, he survived, but the severe injuries resulted in the permanent loss of sight in his right eye and the loss of use of one hand.

References: Bibliography of Asian Studies, p. 252; Kuortti, p. 55, A45; Wells, vol. 2, p. 848. Cfr. Alam, *South Asian Writers in English*, (2006), p. XIX, Bettini, *L’Occidente contro l’Islam*, (2006), p. 44; Cagle-Gossy, *Two Hundred and Fifty Years of the British Novel, 1740-1989*, (1990), p. 116; Ferrari, *L’Islam in Europa*, (1996), p. 203; Feroza, *Salman Rushdie and postsecularism: The Satanic Verses and the postcolonial Bildungsroman*, *Literature and Theology*, 38.2, (2024): 148–154; Fletcher, *Reading Rushdie: Perspectives on the Fiction of Salman Rushdie*, (1994); Gherardi, *Politica, consenso, legittimazione trasformazioni e prospettive* (2002), p. 85; Joel, *Place of the Mystic: The Philosophy of Space in Salman Rushdie’s The Satanic Verses*, Jyväskylä: University of Jyväskylä, (1997); Levi, *Blasphemy Verbal Offense Against the Sacred, from Moses to Salman Rushdie*, (1995), p. 657; Mäyrä, *Demonic Texts and Textual Demons*, (1999), p. 249; Muzzioli, *Il Fantastico e l’Allegoria*, (2005), p. 15.

Euro 1.600

75. Saavedra, Cervantes. (Guglielmo Alessandro, de Novilieri Clavelli).

Il novelliere castigliano [...] nel quale, mescolandosi lo stile graue co' l faceto, si narrano avvenimenti curiosi, casi strani, e successi degni d' ammirazione: [...] Tradotto dalla lingua spagnuola nell' italiana dal sig. Guglielmo Alessandro de Nouilieri, Clauelli: e da lui fattivi gli argomenti, e dichiarate nelli margini le cose più difficili.

In Venezia, Presso il Barezzi, 1626. In-8° (15,5 cm x 10,5 cm). Pp. (16), 720. Collation: a8, A-2Y8. Early 19th-century half-vellum binding, author and title on two spine labels. Woodcut printer's mark on the title page. Some marginal annotations in a fine 17th-century hand. A copy in excellent condition.

Rare first edition of the Italian translation of all 12 *Novelas Ejemplares*, including *La Gitanilla*, *Il dialogo dei cani* e *l' illustre sguattera*. This book, in which a solemn style alternates with ironic, amusing tones, “*mescolandosi lo stile grave co' l faceto*” as it recounts bizarre cases and extraordinary plot twists, marks a pivotal moment in the dissemination of Spanish Golden Age literature in Italy. The twelve *novelas*, a term of Italian origin that Cervantes took pride in introducing to Spanish literature, were written between 1590 and 1612 and published in Madrid in 1613. “Nello svolgimento dell' arte cervantina, le *Novelas Ejemplares* costituiscono nel loro complesso una nota pittorica e coloristica ...dovunque si sente la serena gioia del raccontare, e dovunque traspare la felicità di cogliere le luci e le ombre della vita e di incidere in pochi tratti espressivi i gesti e le anime” (Treccani). For over three centuries, this version remained the sole Italian reference for reading Cervantes's complete collection, prior to the translations of the twentieth century.

Guglielmo Alessandro de Novilieri Clavelli, a translator, intellectual, and lexicographer of French origin, sought, as the work's lengthy Baroque title explicitly states, to “mescolare lo stile grave co' l faceto” in an attempt to replicate Cervantes's wide expressive range. With an aim to inform and demonstrate erudition, Clavelli enriched his translation by personally inserting “Argomenti” at the beginning of each novella, as well as marginal notes designed to explain complex conceptual passages, scientific terms, and Spanish political references to the Italian reader. The translation is distinguished by a stylistic approach rooted in scrupulous fidelity: Clavelli adhered closely to the syntactic structure of Cervantes's original—avoiding the excisions and heavy moral censorship typical of other contemporary editions in Counter-Reformation Europe, while employing an archaizing tone intended to elevate the Spanish text, alternating the lofty register of moral and doctrinal passages with the earthy liveliness of realistic and picaresque scenes. As a native French speaker with a profound understanding of the linguistic affinities between Romance languages, Clavelli remained immune to the overly convoluted and “corrupted” rhetoric of early 17th-century Italian Baroque literature; a deliberate stylistic and structural choice on his part was to leave untranslated the verses and poems Cervantes interspersed throughout the novellas, such as in *La Gitanilla*, preferring to focus entirely on rendering the literary prose. This stands in contrast to the approach taken in 1627 by the rival Milanese translator Donato Fontana; amidst fierce publishing competition between Venice and Milan, Fontana opted for vocabulary that often prioritized the narrative clarity characteristic of the Italian *novella* tradition, tending to streamline Cervantes's elaborate, pyrotechnic sentence structures to enhance readability. Fontana's syntax is generally more fluid and inclined toward colloquialisms; when dealing with Cervantes's lexicon, rich in *realia* such as Spanish objects, foods, and institutions, he sought solutions tailored to a Lombard audience, frequently employing adapted loanwords from Spanish, which were widespread in Milan due to the region's period of Spanish rule.

Clavelli used the translation of Cervantes's text to establish and refine lexical equivalences between Castilian and Tuscan, a massive lexicographical undertaking that would later be incorporated into his renowned trilingual dictionary (Spanish, Italian, and French). Barezzi's 1626 publishing format

established the *Novelas ejemplares* as the prestigious benchmark for the subsequent evolution of Italian Baroque short-story writing; critical studies highlight its conceptual affinity with other major cultural and educational mediation projects of the era, such as Lorenzo Franciosini's first Italian translation of *Don Quixote, L'ingegnoso cittadino*, 1622).

References: Bianchini, p. 124; Bibliografía española, vol. 14, p. 71; Biblioteca nazionale di Napoli, *Mostra di libri cervantini, per le onoranze a Michele Cervantes*, (1959), p. 17; Bonsoms y Sicart-Givanel Mas, *Catàleg de la col·lecció Cervàntica [...]*, (1916), vol. 1, p. 87; Bruni-Evans, p. 98; Del Rio y Rico, *Cervantes*, 778; Diaz, vol. 8, p. 232; Dorn, *Works by Miguel de Cervantes Saavedra in the Library of Congress*, p. 83; Fitzmaurice-Kelly, p. 359; Grässe, vol. 2, p. 108; Griffante, *Le edizioni veneziane del Seicento*, p. 200; Grolier, vol. 6, p. 202; Lyser, p. 156; Palau, *Bibliografía de don Miguel de Cervantes Saavedra*, p. 64; Palau, vol. 3, p. 454, n. 53548: «Traducción concienzuda. Algunos versos se conservan en castellano, y en los márgenes se aclaran frases difíciles»; Penney, p. 157; Rius y Liosellas, p. 351, 971; Spaducci, p. 221; Vindel, p. 69; Widener, p. 258. Cfr. Picot, *Les Français italianisants au XVIe siècle*, (1968), vol. 2, p. 350; Profeti, *Il viaggio della traduzione*, (2007), p. 80; Puccini, *Gli spagnoli e l'Italia*, (1997), p. 111; Ruffinatto, *Cervantes un profilo su smalti italiani*, (2005), p. 156; Wadleigh Chandler, *Romances of Roguery An Episode in the History of the Novel: The Picaresque Novel in Spain*, (1899), 1, p. 435.

Euro 6.600

76. de Saint-Exupéry, Antoine.

Il Piccolo Principe.

Milano, Valentino Bompiani, 1949. In-4° (23,7 cm x 17 cm). Pp. 120, (8). With 10 full-page color plates and 6 drawings by the author. Publisher's binding in beige cloth-covered boards, illustrated with a drawing of the Little Prince on the front cover and the title in blue on the cover and spine, **with illustrated dust jacket** featuring the portrait of the Little Prince designed by Antoine de Saint-Exupéry himself. Light, skillful reinforcement to the outer edges of the dust jacket; otherwise, a copy in excellent condition.

This is the extremely rare first Italian edition, specifically the first printing from November 11, 1949, of Antoine de Saint-Exupéry's masterpiece, translated by Nini Bompiani Brogli. It is inherently rare because Bompiani, uncertain of the work's success, produced a limited print run, copies of which did not sell out immediately, and **it is exceptionally rare when found complete with its beautiful illustrated dust jacket**. A defining book of the 20th century, it has sold over 200 million copies, with 160 translations and more than 700 editions worldwide; it is a work of universal appeal and one of the best-selling books in the world. The book was first released in the United States by Reynal & Hitchcock in New York, appearing simultaneously in English translation and the original French, though the English version actually came out a few days before the original, on April 3, 1943. It was not until 1945, following the author's disappearance over the Mediterranean Sea on July 31 1944, that it was published in Paris by Gallimard.

Published in Italy during an era of moral and human reconstruction, it was read as a work of solace, reflection, and rebirth. "È nelle Strenne per i giovani, inaugurate nel 1935, che vede la luce uno dei titoli intramontabili della letteratura per ragazzi e non solo del ventesimo secolo: Il piccolo principe. Dal 1949, anno della prima edizione, il classico di Antoine de Saint-Exupéry è destinato a diventare uno dei libri più iconici del catalogo della casa editrice. Valentino Bompiani scelse per la traduzione la penna e la

93

voce della moglie, Nini Bregoli, la cui versione italiana del classico francese è ormai entrata nell'immaginario collettivo dei tantissimi lettori che negli ultimi settant'anni hanno amato il principino. La nuova edizione Bompiani del 2014 a cura di Beatrice Masini si è affiancata a quella storica del 1949 senza sostituirla; e nonostante ormai siano disponibili molte altre nuove traduzioni, la versione per così dire princeps rimane tuttora quella firmata da Nini Bregoli. Tutti i lettori italiani sanno che l'essenziale è invisibile agli occhi, e pare arduo esprimere questo concetto con parole diverse”.

Often wrongly dismissed as a children's book, the work is actually an allegory of contemporary society that addresses themes such as the meaning of life and the significance of love and friendship. In a 2024 essay, philosopher Francesco Marino offers a profound reinterpretation of this masterpiece, centering on the inextricable link between freedom and truth. True freedom cannot exist without the pursuit of truth, and vice versa. Freedom finds expression in the responsible act of forging bonds and giving meaning to the world, much like the Little Prince does when caring for his rose or taming the fox. According to Marino's interpretation, the fundamental aim of Saint-Exupéry's philosophy is to “ridestare l'essenziale umano” through the active exercise of one's freedom.

Despite the vast number of editions, the work's success in Italy was slow to materialize; indeed, a second edition from Bompiani did not appear until 1958.

References: Almanacco Bompiani, (1975), p. 209; Bibliographie italo-francaise, 1948-1958, (1962), vol. 1, p. 35; Bosco, *Repertorio Bibliografico Della Letteratura Italiana*, (1953), p. 183; Buongiorno, p. 263; Gambetti-Vezzosi, p. 858; NUC, Pre-1956, vol. 514, p. 434; OCLC, 941894773. Cfr. Brada, *Amici di carta viaggio nella letteratura per i ragazzi*, (2007), p. 58; Braidà, *Valentino Bompiani il percorso di un editore artigiano*, (2003), p. 228; Hettche, *Il filo del cuore*, (2023), p. 4; Piazzoni, *Valentino Bompiani un editore italiano tra fascismo e dopoguerra*, (2007), p. 130; Scheiwiller, *Cinquant'anni di cultura a Milano 1936-1986*, (1986), p. 69.

Euro 2.500

77. Sanchez, Giuseppe.

Le Avventure del Gigante del mare rinvenuto morto ne primi giorni di Maggio 1827, presso Otranto, città del Regno di Napoli. Storia de' Ceti estratta dall'opera del conte di Lacépède.

Napoli, Dalla Tipografia di Angelo Trani, 1827. In-8° (23,2 cm x 14 cm). Pp. 178, (2). With one large, full-page engraved plate that curiously depicts the ten cetacean species known at the time. Beautiful 20th-century binding in half burgundy leather with corners; author and title in gilt on the decorated spine. A fresh, genuine copy, with edges still untrimmed.

First and only edition of a fascinating historical account by a learned priest and scholar from Molise, a native of Montefalcone. The author describes a whale sighted just over nine miles off the coast of Otranto; it was later found dead, having run aground, on May 5, 1827, near Andrano at a site known as "la Botte." The event caused a sensation and sparked significant scientific interest, garnering coverage in the press and chronicles of the Kingdom of Naples. Sanchez writes that, at first, locals mistook the giant cetacean's silhouette for the wreckage of a large ship; only when the advanced state of decomposition began to spread an unbearable stench across the area did the authorities realize the true nature of the "shipwreck". It was this foul odor that prompted local officials to free the whale's carcass from the rocks and haul it out of the water, though the operation required "cutting it into several pieces".

A vast quantity of oil was extracted from its blubber, amounting, the author notes, to nine hundred *cantaje*, roughly eighty tons, while its massive, heavy bones were gathered and set aside. The skull was taken into the custody of the Baron of Spongano, Don Gennaro Bacile, and loaded onto a large cart drawn by six sturdy oxen and forty laborers; it was then transported to the Naples Zoological Museum to be handed over to Professor Luigi Petagna, the first director of that celebrated and illustrious Neapolitan institution.

The colossal size of the cetacean attracted numerous onlookers, including several naturalists keen to identify the species. Based on measurements taken on-site, though admittedly imprecise, a fact lamented by Petagna himself upon receiving the reports and drawings, the animal was indeed a giant with an irregularly cylindrical body; excluding the tail, it measured over twenty-seven meters in length and about nine meters in height, while its mouth, which tapered to a slight point, was described as *fearsome*. As Domenico Maria Villani, the mayor of Andrano, noted in his report, the animal lacked teeth; instead, it had baleen plates, some just over a meter long attached to the base of the upper jaw and palate, and others, black in color and roughly two meters long, protruding from the mouth. It was a male specimen; its reproductive organ exceeded two meters in length, and, again according to the mayor's report, its gonads were comparable in size to two barrels, each with a capacity of 240 liters. The skin was smooth and brown, except for the belly, which was white and furrowed along its entire length by ridges approximately thirty centimeters deep.

Initially, the cetacean was thought to be a right whale. This conclusion was drawn both from the vast quantity of oil rendered from its blubber and from the fact that several specimens of this species had previously been found in the Mediterranean, such as a female, thirty-three meters long, that ran aground on the shoals of Corsica in 1620. Other scholars, however, maintained that it was a sperm whale, citing the fact that its baleen plates were not uniform in length, the absence of a caudal fin, and the lack of the marbled markings on the belly typical of the right whale. These same scholars added that the sperm whale was a regular visitor to the Mediterranean; indeed, specimens exceeding twenty-seven meters in length had frequently been sighted, such as the one found on the beach at Forà d' Ischia in 1787, which had died after being struck by a cannonball fired from a Russian vessel, or the one spotted in the Gulf of Naples in 1821 that was discovered dead in Sardinian waters several days later.

The book is not merely an interesting and detailed account of the event that took place; it also includes a significant section on natural history. Indeed, it contains the *Storia de' ceti*, a scientific treatise on cetaceans excerpted and translated from the important French scientific work by the Count de Lacépède.

References: Albino, *Biografie e ritratti degli uomini illustri della provincia di Molise*, (1866), vol. 3, p. 175; Camera, *Memorie storico-diplomatiche dell' antica città e ducato di Amalfi*, (1881), p. 516; Clio, 10630; De Celia, *Scienziati di Puglia*, (2007), p. 140; Foscarini, *Saggio di un catalogo bibliografico degli scrittori salentini le cui opere sono state messe a stampa*, (1894), p. 179; Villani, *Scrittori ed artisti pugliesi antichi, moderni e contemporanei*, (1904), p. 564. Cfr. Aar, *Gli studi storici in Terra d' Otranto*, (1888), p. 22; AA.VV., *Archivio storico italiano*, (1878), p. 132; De Luca, *Incontri salentini*, (2007), p. 130; Parona, *Notizie storiche sopra i grandi cetacei nei mari italiani*, (1896), p. 33.

Euro 950

78. Senofonte. Jacopo, Bracciolini.

Della vita di Cyro re de Persi tradotto in lingua toscana da Iacopo di Messer Poggio Fiorentino nuovamente impresso.

Impresso in Vinegia, per Gregorio de Gregori, Adi XI Marzo 1524. In-8° (14,8 cm x 10,1 cm). Leaves 156, 1 b.p. Collation: a-t8, u4. **Fine contemporary Venetian binding in dark red Morocco**, the covers are framed by two blind-tooled double borders, each consisting of seven concentric fillets with a *fleur-de-lis* at both the outer and inner corners, the center of both covers features a large, intricate gilt

95

fleuron composed of acorns and oak leaves, the spine has three raised bands marked by double fillets. Italic and Roman type. Edition edited by Giovanni Gaddi, whose name appears in the preface. There is a small, insignificant stain on the lower margin of the first few leaves, and slight foxing on the upper outer corner of the final leaves (in the white margin, well away from the text); otherwise, a copy in very good condition.

A rare and prized edition, bound in an attractive contemporary Venetian binding, of Jacopo Bracciolini's Italian translation of the *Cyropaedia*, dedicated to Ferrante of Aragon, King of Naples. The work stands as a key text in the rediscovery of Greek classics in Italy, recounting the fictionalized biography and upbringing of Cyrus the Great, King of Persia. The son of the renowned humanist Poggio Bracciolini, from Arezzo, Jacopo di Poggio Bracciolini continued his father's legacy by translating and publishing ancient texts. However, he employed the vernacular, specifically Tuscan, far more frequently than his father; this choice allowed him to reach a wider readership and make the text accessible to a broader audience beyond the narrow circle of Latin and Greek scholars, thereby significantly boosting the popularity of his translations.

The work is not a strictly historical biography of the great Persian ruler, but rather a pedagogical and political novel. Xenophon used the figure of the Persian king as a philosophical and educational model to demonstrate how a sovereign could spontaneously win the love of his subjects rather than ruling through terror. During the Renaissance, the *Cyropaedia* was regarded as a veritable manual on good governance and the virtues of the perfect prince.

The author describes Cyrus's youth, the education he received in accordance with the strict laws and traditional customs of the Persians, and the moral values instilled in him, including the study of justice, temperance, and the art of governance. As recounted by Xenophon, the public education of young Persians took place in designated areas surrounding the royal squares, overseen by magistrates responsible for the youths' development; the boys were trained in horsemanship, archery, and the practice of always telling the truth. It recounts his rise to power and his military campaigns, during which he unified much of the ancient Near East by defeating the Kingdom of the Medes, Lydia, and the Babylonian Empire in rapid succession, famously diverting the course of the Euphrates to march his army into the city without a fight. It describes how Cyrus, through a combination of military genius, political clemency, and an exceptional ability to command obedience across vast, distant populations, transformed a small coalition of Persian tribes into the ancient world's largest empire under the Achaemenid dynasty.

The Persian king is portrayed as the archetype of the enlightened ruler and a political model to emulate. He embodies the ideal sovereign, wise and beloved by his subjects, capable of uniting a vast empire not merely through military might, but through tolerance and respect for conquered peoples. Cyrus's reputation is also corroborated by archaeological evidence, most notably the famous Cyrus Cylinder, discovered in 1879. In this clay document, the Persian king legitimizes his rule by proclaiming policies of extraordinary modernity for the era. He granted subject peoples freedom of worship, allowing them to continue practicing their own religions, and permitted populations displaced by the Babylonians to return to their homelands. He ended the Babylonian Captivity and funded the reconstruction of the Temple in Jerusalem, acts for which he is glorified in the Bible, in the Book of Isaiah, and hailed as the Lord's Anointed. Unlike earlier empires, such as the Assyrian, which were built on the destruction of entire civilizations, Cyrus chose the path of integration; he preserved local administrative structures and incorporated nobles from conquered lands into the governance of the satrapies. This pragmatic approach drastically reduced rebellions and fostered a deep sense of loyalty among the subjects toward the Achaemenid crown.

References: Adams, X, 34; Bibliotheca Zrinyiana, p. 55, 38; Colesanti, *Catalogo del fondo Stendhal*, (2006), vol. 39, p. 465; Cosenza, p. 496; D' Argelati, p. 375; EDIT16, CNCE 54118; Fontanini, p. 98; Grasse, vol. 6, p. 493; Haym, p. 4; Mazzatinti, *La biblioteca dei re d' Aragona in Napoli*, (1897), p. 182, 615; Paitoni, vol. 4, p. 40; Panzer, vol. 8, p. 506; Piemontese, p. 206; Renouard, p. 62; Rosarivio, *Catálogo de la Biblioteca Teodoro Becú*, (1955), vol. 1, p.68; USTC, 863992. Manca a Hoffmann, Machiels, BL London, BN Paris. Cfr. Cagnazzi, *Gli esili in Persia*, (2001), p. 52; Giannetto, *Bernardo Bembo, umanista e politico veneziano*, (1985), p. 283; Paoli, *La dedica storia di una strategia editoriale: Italia, secoli XVI-XIX*, (2009), p. 82.

Euro 1.600

79. Senofonte. Marc' Antonio, Gandini.

Le opere di Senofonte molto utili a Capitani di guerra et al viver morale et civile.

In Venetia, Presso Pietro Dusinelli, 1588. In-4° (21,7 cm x 15,8 cm). Pp. (22), 378 (paginated on the recto), (22). Collation: 2a-2c8, A-L8, M4, N-3A8, 3B6, 2A-C8 (C8 blank). Fine early 18th-century full stiff vellum binding; author and title in gilt on a red morocco label on the decorated spine. Superb architectural title page featuring allegorical figures, engraved by Girolamo Porro. Woodcut initials, headpieces, and tailpieces. Italic, Greek, and Roman typefaces. Indexes arranged in two columns at the beginning and end of the work: lists of names, places, and notable subjects. Occasional light foxing on a few pages; otherwise, a fresh, genuine copy in very good condition.

This is the first Italian edition of the significant complete translation of all the works of the Greek historian and philosopher, edited by Marc'Antonio Gandini, a member of the noble Gandino (or Gandini) family of Treviso, who helped disseminate the Greek author's pedagogical and political thought during the 16th century. It supersedes earlier, partial translations by Poggio Bracciolini, Domenichi, and Strozzi, offering for the first time a comprehensive overview of Xenophon's body of work.

The volume gathers all of Xenophon's writings, organized by genre. Preceding the translation are laudatory compositions and epigrams in Italian, Latin, and Greek honoring the translator and the work itself, as well as a brief biography of Xenophon by Diogenes Laertius. Also included are a chapter in which the translator converts and explains ancient Greek measurement systems, essential for understanding the logistical details found particularly in the historical and military works, and a glossary analyzing and interpreting archaic, specialized, or difficult-to-translate Greek terms, the so-called "annotazioni necessarie per l' intelligenza di tutta l' opera". The text is rounded out by indices of names and places, arranged in two columns at the beginning and end, that map the ancient locations described.

The works presented first are those that are strictly historical, political, and pedagogical in nature: the *Cyropaedia*, the *Anabasis*, the *Hellenica*, and the encomium praising the Spartan king *Agésilas*. These are followed by the Socratic works and dialogues, crucial sources for understanding Socratic thought such as *Del Governo familiare*, dealing with the optimal administration of the domestic economy, agriculture, and the home, the *Symposium*, and the *Memorabilia*, i *Fatti e detti memorabili di Socrate*, as well as dialogues aimed at defending the memory of his teacher, Socrates, of whom Xenophon was a pupil, specifically the *Apologia di Socrate* and the *Ierone*. This is followed by Xenophon's writings that were more practical for the education of Renaissance princes, hence the title's reference to "*capitani di guerra*": *The Constitution of the Lacedaemonians*, dedicated to Sparta's political and social institutions; *Della Repubblica de' Lacedemoni*, dedicated to the political and social institutions of Sparta, *Sull' equitazione*, l'

Ipparchio, dedicated to the art of war and the cavalry, including the duties of a cavalry commander; *Cynegeticus*, on the art of hunting, dogs, and hunting techniques; and finally *Poroi*, a pedagogical model for economics and commerce, containing economic proposals to boost the finances of Athens without resorting to imperialist policies or war. It legitimizes profit, financial gain, and long-term investment, introducing forms of self-financing and economic openness toward resident foreigners.

References: Adams, X-23; Argelati, p. 373; Almirante, *Bibliografía militar de España*, p. 408; Beauclerk, pp. 53 e 67, 2184 e 3255; Bm Stc Italian, p. 738; Brunet, V, 1500 « Traduction estimée; elle est rare de cette édition »; Bonghi, II, p. 1851; Ceresoli, p. 481; EDIT XVI, CNCE 35308; Federici, p. 127; Fanfani, XXII, p. 583, 559; Folger, p. 459; Fornari Spinola, p. 158, 1396; Gamba, 1641; Heber, p. 195; Hoffman, III, 604; Manzoni, p. 455, 6142; Mennessier De La Lance, 654-665; Niccoli, *Nuova enciclopedia agraria italiana*, p. 45; USTC, 864015; Wolf, *The Library of James Logan*, p. 528, 2175; Cfr. Cicogna, *Delle iscrizioni veneziane*, (1830), vol. VI/1, p. 111; De Mattei, *Dal premachiavellismo all' antimachiavellismo*, (1969), p. 18.

Euro 1.000

80. Superstudio Group [e altri].

Trigon 69. Architektur und Freiheit.

Graz: [Neue Galerie am Landesmuseum Joanneum], 1969. Pp. (236), final brochure (34). Large 8vo (27 x 24 cm). Featuring numerous black-and-white and color illustrations, some executed on felt, plastic, and heavy paper. Includes a stapled supplement attached to the rear pastedown. Publisher's screw-post binding with illustrated transparent plastic covers and titling on the spine. Shows signs of use, but overall a complete copy in very good condition.

A rare first edition of this fascinating avant-garde catalog produced for the "Architecture and Freedom" exhibition held in Graz, Austria, in November 1969 as part of the Trigon Biennial. This marked the pinnacle of Superstudio's research; the theme of "Architecture and Freedom" drove the radical Florentine collective to challenge the very premise of architecture as a tool for political and social liberation. The collective envisioned colossal, gridded geometric structures capable of hovering over natural landscapes and metropolitan areas, establishing an absolute geometric order indifferent to its surroundings. The result was the *Continuous Monument* of December 1969, a conceptual grid-based megastructure, a monolithic form traversing deserts, oceans, mountains, and famous cities like New York and Rome. It served as a model of socio-political critique designed to question, rather than construct, the limits of modern architecture and social freedom. While the work lived primarily through photomontages, drawings, and narratives, a single physical version was created of this famous unbuilt project; through it, Superstudio employed the method of paradox to expose the risks of a totally homogenized, consumerist world, while critiquing the technological fetishism inherent in traditional architecture. Total urbanization: a massive, uniform, and reflective grid designed to envelop the entire globe, swallowing up cities, landscapes, and monuments. The *Continuous Monument* was presented not as a literal building project but as architecture-as-narrative, a storyboard or critical tale, arguing that absolute freedom could be achieved only if humanity abandoned physical, functional architecture in favor of a nomadic, egalitarian existence enabled by technology.

In addition to the work of Superstudio, the catalog includes examples of work by Hans Hollein, Coop Himmelblau, Johann Georg Gsteu, and Leonardo Mosso; the numerous contributions are presented freely, utilizing various paper types and qualities. Like *Trigon 67*, *Trigon 69* was based on Ernst Cassirer's philosophical concept regarding the osmosis and dialogue between the individual's inner space and the

98

outer space of the urbanized environment, exploring the concept of freedom in relation to architectural structures. Superstudio took the concepts of urbanization and standardized construction to their extreme conclusions. Prior to Superstudio, postwar utopian architecture, such as that of the British group Archigram, tended to celebrate technology and megastructures. Superstudio reversed this course; through provocation, they challenged functionalism and capitalism, demonstrating that architecture could be composed of abstract, provocative ideas rather than bricks. This legitimized the idea of the “utopian project” as a purely intellectual and speculative act. By pushing the concept of the *Continuous Monument* to its extreme, Superstudio arrived at the idea of the *Supersurface*, a purely energetic and informational network where physical architecture vanishes, leaving humanity free to move in symbiosis with nature amidst a continuous flow of information and energy. With this visionary insight, they anticipated, by decades, modern concepts such as the global internet and digital nomadism, as well as ecological utopias centered on reconnecting humans with the environment, unmediated by concrete. Architects and urban planners associated with avant-garde movements like Postmodernism and Deconstructivism—including Rem Koolhaas, Peter Eisenman, and Zaha Hadid, focused on this theme; they openly acknowledged their intellectual and visual debt to Superstudio’s photomontages and grid structures. Contemporary science fiction imagery, from futuristic cinematic set designs to modern visions of the metaverse and virtual reality, also owes a great deal to these ideas.

References: Bortolini, *Adolfo Natalini architetto*, (2002), p. 62; Pettena, *Superstudio, 1966-1982*, p. 144. Cfr. Coles-Rossi, *The Italian Avant-garde, 1968-1976*, (2013), p. 158; Deamer, *Architecture and Capitalism 1845 to the Present*, (2013), p. 147; Feuerstein, *Visionäre Architektur Wien 1958/1988*, (1988), p. 130; Guccione, *MAXXI Architettura. Catalogo delle Collezioni*, (2017), p. 200; Marcos, *Una relación conflictiva Superstudio y la desaparición del arquitecto*, (2023), p. 241; Nichols-Kaufmann, *10 Jahre Steirischer Herbst*, (1977), p. 247; Savi-Natalini, *Adolfo Natalini: Natalini architetti, nuove architetture raccontate*, (1996), p. 247.

Euro 750

81. Tasso, Torquato.

La Gerusalemme Liberata con le figure di Bernardo Castello; e le Annotationi di Scipio Gentili, e di Giulio Guastauini.

Genoa: Appresso Girolamo Bartoli, 1590. In-4° (23,6 cm x 17,5 cm). Pp. 11, (1), 255, (1), 71, (1), 40, (8). Collation:)(6, A-Q8, A-D8, E4, A-B8, C4, +4. Featuring 20 full-page plates, placed at the beginning of each canto, engraved by Giacomo Franco (11) and Agostino Carracci (9) after drawings by Bernardo Castello. The title page is set within an elaborate architectural frame, copper-engraved by Agostino Carracci, enclosing the poet’s portrait in a classical medallion and a view of Genoa at the bottom. Each canto features historiated initials, cartouches, friezes, and woodcut tailpieces. A fine early 19th-century binding in full stiff parchment, the covers feature a double-line gilt border, with the author and title in gilt on red and black morocco labels set against a spine richly decorated with gilt tooling. An antique 18th-century ownership stamp bearing a noble coat of arms appears in the blank lower margin of some plates. There are minor, negligible signs of age on the outer edges of a few leaves; otherwise, a copy in an excellent state of preservation.

First illustrated edition of *Gerusalemme Liberata*, one of the most prized and significant illustrated books of the late 16th century. It marks a pivotal moment in the publishing history of Torquato Tasso’s masterpiece and established the entire tradition of visual imagery associated with the work. This

edition is also the first to include crucial philological and historical notes, Scipione Gentili's *Annotazioni* and Giulio Guastavini's *Luoghi osservati*, which analyze Tasso's sources and classical imitations. An appendix collects the complete stanzas that the author rejected or modified during the poem's arduous composition. The extensive illustrative cycle was designed by the Genoese painter Bernardo Castello, who held the poet in deep admiration; as early as 1584, he had the poet review his preliminary sketches, ultimately devising a complex series of illustrations that aimed to give physical form and spatial dimension to the Crusaders' exploits. This review process was facilitated by the Benedictine monk and poet Don Angelo Grillo, a Genoese nobleman and refined man of letters, also known by the pseudonym Livio Celiano, who served as both a friend and an intermediary with the poet. From 1584 onwards, Don Angelo cultivated a close epistolary friendship with Torquato Tasso, exchanging laudatory sonnets while the poet was confined as a "furioso" in the Sant' Anna hospital in Ferrara by order of Duke Alfonso II d' Este. Grillo acted as a go-between, proposing an ambitious project to Tasso: having *Gerusalemme Liberata* illustrated by his close friend, the painter Bernardo Castello. The plan was to have Castello's drawings engraved on copper plates for inclusion in a new, prestigious edition of *Gerusalemme Liberata*, allowing readers to both read the poem and "vederlo anche rappresentato". In May 1584, Grillo sent the artist's initial sketches to Tasso to secure his approval and suggestions. Although Tasso was tormented and dissatisfied with the various unauthorized editions of his work in circulation, he expressed great appreciation for Castello's talent and visual interpretation; Castello's drawings effectively became the only illustrations officially approved by the poet for his masterpiece, going beyond mere decoration to seek a precise correspondence with the narrative, combining emotional pathos with meticulous attention to the topography, architecture, and monumental character of the Holy Land.

Castello's depictions favored descriptive clarity and Late Mannerist aesthetic conventions, at times contrasting with the complex spiritual tension and the so-called "dual nature" of Tasso, torn between hedonistic, worldly impulses and the moral rigor of the Counter-Reformation. While the painter's illustrations were once dismissed as repetitive, contemporary art-historical and literary scholarship has re-evaluated their immense documentary, political, and narrative value.

Scholars have highlighted that Castello's drawings are not merely fanciful backdrops; the artist demonstrates meticulous attention to the monumental and topographical layout of Jerusalem, informed by late sixteenth-century cartography. The battle scenes, encampments, and key sites of the Siege of Jerusalem reflect a profound spatial and architectural interpretation of the poem. The 1590 iconography mirrors the geopolitical tensions following the death of Suleiman the Magnificent in 1566 and the Battle of Lepanto in 1571, imbuing the architectural details of the city walls and holy sites with strong ideological significance linked to Counter-Reformation crusading aspirations, thereby fusing martial epic with romantic pathos. In analyzing the visual structure of the twenty plates, critics recognize a successful attempt to balance the poem's two driving forces: the foreground is strictly reserved for human and epic actions, such as duels, war councils, and diplomatic missions, governed by the moral and martial codes of the era; meanwhile, the background and upper registers, the heavens and clouds, accommodate the realm of the Christian miraculous and the supernatural interventions of angels and demons. This arrangement visually translates the rigid transition from the chivalric romance to the Christian, devotional epic demanded by the Counter-Reformation climate. Art historians highlight the adoption of a classicizing, academic style inspired by masters such as Federico Zuccari and Francesco Salviati, this approach favors an orderly perspective and a limited number of sequential planes, thereby heightening the emotional intensity, bodily expressiveness, and characters' inner drama, elements central to Tasso's poetics, without creating visual chaos, ultimately making this *Gerusalemme Liberata* a refined example of the dialogue between epic poetry and painting.

This 1590 edition holds monumental significance as the only one produced under the direct

supervision of Torquato Tasso himself; the poet maintained a close intellectual rapport with Bernardo Castello, forging a bond of deep mutual respect, and celebrated the Genoese painter's work in a famous sonnet, "*Se l'ingegno e la man, Bernardo, all'opra ti concorda la Fama...*", acknowledging him as the only artist capable of giving form and "body" to his poetic "shadows". By visually defining, for the first time, the faces and movements of heroes such as Tancredi, Clorinda, and Armida, this body of imagery literally established the visual conventions that painters and set designers across the centuries were obliged to follow.

References: Adams, T-243; Bibliotheca Lindesiana, p. 8763; Bibliotheca Sunderlandiana, p. 892, 12022; Bocconi, p. 34; Brunet V, 665; Cicognara, vol. 1, 1112; Gamba, 948; Hoepli, *Bibliotheca historica italica*, (1894), p. 84, 2108; Guglielmo Libri, p. 346; Landau, p. 150; Mai, *Raccolta Tassiana*, p.406; Manzoni, p. 460; Marchetti, p. 64, 528; Mortimer, *Italian*, 494; Malvasia, *Felsina Pittrice*, I, 98; Piantanida, p. 342; Piumati, p. 147; Spaducci, p. 927; Widener, p. 641; Zappella, *Dizionario dei tipografi e degli editori italiani*, (1997), vol. 1, p. 59. Cfr. Calvesi, *Le incisioni dei Carracci*, (1965), p. 46; De Grazia-Boschetto, *Le stampe dei Carracci con i disegni, le incisioni, le copie e i dipinti connessi catalogo critico*, (1984), p. 161, 155; Pieri, *La Gerusalemme liberata secondo la stampa di Genova del 1590*, (1988), vol. 1; Pursglove, *I poeti ferraresi nel Rinascimento inglese*, (1992), p. 45; Solerti, *Vita di Torquato Tasso: La vita. Lettere inedite e disperse di T. Tasso; Lettere di diversi a documento e a illustrazione della vita e delle opere*, (1895), vol. 2, p. 670.

Euro 3.300

82. Torrubia, Giuseppe (José).

La Gigantologia Spagnola vendicata...Dedicata all' Ill.mo, ed Ecc.mo Signore, Monsignore D. Alfonso Clemente de Arostegui.

In Napoli, Nella Stamperia Muziana, 1760. In-8° (20,5 cm x 13,5 cm). Pp. (20), 150. Contemporary full parchment binding, old shelf-mark label on the spine. Title page featuring the engraved coat of arms of Alfonso Clemente de Arostegui. Engraved initials and tailpieces; elaborate copper-engraved headpieces. Some normal signs of age, but otherwise a very well-preserved copy.

A rare first edition, and the only complete one, of this seminal work by the Spanish Franciscan José Torrubia, a crucial text marking the historical transition between folk beliefs and the dawn of modern paleontology. This work stands as one of the most emblematic texts of the 18th-century debate on pre-evolutionary theory and paleoanthropology, offering valuable insight into how the early scientific community of the Enlightenment sought to provide a logical, systematic explanation for paleontological finds, straddling the boundaries between theology, archaeology, Native American traditions, and naturalistic fieldwork.

Torrubia is one of the first religious thinkers to acknowledge that fossils are the remains of ancient animals and plants, justifying this belief through the Bible and linking it to the Great Flood. A missionary and learned naturalist with a particular interest in geology, and one of the founders of paleontology, Torrubia was a pioneer and an early proponent of the idea that fossils were of "organic (animal) origin" rather than spontaneous "bizarre stones" formed by chance within the earth or "capricious games of nature." He argued: "We must therefore seriously conclude that the shells, clams, snails, sea urchins, starfish, *Cornu Ammonis*, nautiluses, and all other testaceans and marine products found on our mountains are not games of nature, nor effects of chance, nor natural products of the earth devoid of living beings, as Bonanni claimed, but are truly the same as those that grow in the

distant sea, sharing the same configuration and inhabitants".

The book examines discoveries made in the Iberian Peninsula, Mexico, and the territories of the Spanish overseas empire. Through the study of massive fossil remains recently discovered in the New World, the author defended a literal interpretation of the Bible, historical tradition, and indigenous American legends. He sought to reconcile empirical science with sacred texts by arguing that colossal bones actually belonged to human giants who had truly existed in Spain and the Americas, ancient races of giants that lived before and after the Great Flood, with specific references to Mexico and the myths of the *quinametín*: creatures later classified as mastodons or elephant precursors. It is worth noting that this same book denies that Neolithic flint axes were crafted by human hands, as the concept of prehistoric inhabitants was difficult to reconcile with biblical texts.

The term "vindicated" in the title refers to the polemical response that the... the friar addressed the critics of the time, who were already beginning to speculate that those remains were purely animal or mineral in nature. He claimed, however, to follow the scientific method, asserting that his work was tested "in Bacon's crucible", a methodology he knew intimately, and citing contemporary paleontologists such as Nicholas Steno, "Stenon", the Swede Carl Linnaeus, and, above all, the Frenchman Georges-Louis Leclerc de Buffon. Through his studies, Torrubia was the first to push modern natural chronology beyond the limits defined by theologians. In Molina de Aragón, a plaque erected by the Spanish Paleontological Society honors José Torrubia, commemorating his discovery of the "Figured Stones" on August 10, 1750.

References: Aguilar Piñal, p. 153; Bibliographia Franciscana, vol. 26, p. 187; Crofts, p. 277, 5456; Howgego, *Encyclopedia of Exploration to 1800*, Sabin, vol. 25, 96309; Sinclair, p. 260; Toribio Remida, vol. 4, p. 501. Cfr. García Guardia, G. 1981. Acercamiento metodológico a J. Torrubia como biólogo. In: Actas I Simposio sobre Metodología de la Historia de las Ciencias, Madrid, 1, 37-44; Gutiérrez Marco, J. C., Rábano, I. y Bombín, M. 1997. "Piedras Geodes" y nódulos silúricos en el Aparato para la Historia Natural Española (1754) de José Torrubia. *Geogaceta*, 21, 135-138; Pelayo, F. 1996. Del Diluvio al Megaterio. Los orígenes de la Paleontología en España. Cuadernos Galileo de Historia de la Ciencia, 16. CSIC, Madrid, 310 pp.; Sequeiros, L. 1998a. El franciscano granadino José Torrubia (1698-1761): entre los fósiles, el Diluvio Universal y los Gigantes. *Proyección*, 188, 39-50. Granada; Sequeiros, L. 1998b. José Torrubia y su aportación al método científico en paleontología. *Geogaceta*, 24, 129-131; Sequeiros, L., Berjillos, P., Fernández López, S., Goy, A., Linares, A., Melédez, G., Montero, A., Olóriz, F., y Sandoval, J. 1996. Historia del conocimiento de los Ammonites del Jurásico de España: I. Los tiempos de José.

Euro 2.300

83. Tolomeo, Claudio. Magini, Giovanni Antonio.

Geografia cioe Descrittione universale della terra partita in due volumi, nel primo de' quali si contengono gli otto libri della Geografia di Cl. Tolomeo, nuovamente con singolare studio rincontrati, & corretti dall' excell.mo sig. Gio. Antonio Magini padouano [...] Nel secondo vi sono poste 27. tavole antiche di Tolomeo, & 37. altre moderne, tutte reviste, & in alcuni luoghi accresciute, & illustrate da ricchissimi commentarij di detto sig. Magini [...] Opera utilissima & specialmente necessaria allo studio dell' historie, dal latino nell' italiano tradotta dal R.D. Leonardo Cernoti vinitiano [...] Con due indici copiosissimi.

Padova, Paolo & Francesco Galignani, 1621-1620. 2 volumes bound in one folio volume (30 cm x 20,5 cm). Pp. (2) ff. (title and dedications from 1597 and 1621), 62, (14); 21, 212, (30). Collation: π 2, a-i6, k8, 2a-2c6, 2d4, A6, B-C4; A-C6, χ 1, D-Z6, 2A-2L6, 2M8, a-e6. Contemporary full stiff vellum binding; title and date handwritten in a 19th-century hand on the four-ribbed spine. Features a world map by R. Mercator [24 cm x 15 cm], a double-page engraving hors-texte, and 63 half-page copper-engraved maps, 27 of which are Ptolemaic. Large woodcut initials and ornaments, with 15 woodcut figures within the text. Dedication to the Venetian nobleman Marco Cornaro; manuscript ex-libris at the end of the book by D. Domenico Benedetti, Bologna 1763. On the front pastedown, a 19th-century engraved ex-libris of the illustrious and famous French engineer “Guill. de Nerville,” with a handwritten ownership signature “F. de Nerville/1881.” Louis François Ferdinand Guillebot de Nerville (1858–1931) was a renowned telegraph engineer, a professor at the *École Supérieure des Postes et Télégraphes* and later at the *École des Ponts et Chaussées*, and the first director of the prestigious *École d’Applications d’Électricité*; a pioneer of electricity in France and a specialist in electrical metrology, he participated in defining international electrical units and, from 1886, directed the *Laboratoire Central d’Électricité*, transforming it into a major research and training center; he made significant contributions to the development of telegraph networks and international submarine cables. A manuscript sheet (recto/verso) has been preserved on which Engineer de Nerville noted down the list and description of all the plates and geographical illustrations contained in the book. The title page shows some minor, insignificant, and natural signs of age, and a few individual pages are uniformly but slightly toned; otherwise, a fresh and genuine copy in very good condition.

Second, revised and corrected, edition of Magini’s translation of Ptolemy’s work. This masterpiece of 17th-century cartography, renowned for the quality of its illustrations and maps, fuses the geographical knowledge of the ancient world with the modern explorations of the era. “The atlas is larger in size than the quarto Venetian publications, and the maps are printed on folio sheets with the text either above or below them” (Shirley). The first part of the work contains the eight books of Ptolemy’s *Geografia*, the text was translated from Latin by the mathematician Leonardo Cernoti and includes learned mathematical and geographical commentaries, featuring extensive explanations of projection rules and cartographic drafting, by the Paduan mathematician, astronomer, and cartographer G.A. Magini. Magini, who vied with Galileo Galilei for the mathematics chair in Bologna, incorporated cutting-edge mathematical calculations and astronomical coordinates to correct the gross distortions in Ptolemy’s data regarding distances and latitudes. The second part comprises the cartographic corpus of 64 half-page copperplate maps engraved by Girolamo Porro: 27 depicting the Old World, reconstructed according to Ptolemy’s original calculations, and 37 depicting the Modern World, updated to reflect 17th-century knowledge, notably including a full-page double-hemisphere world map based on Rumold Mercator’s projections. The splendid engraved maps cover the World (3), Europe (33), Asia (20), Africa (6), and America (1); each map is accompanied by rich explanatory and historical commentary written by Magini. Although based on the eight books of Claudius Ptolemy’s *Geografia*, the 1621 edition, which adopts and refines the structure of Magini’s earlier editions from the late sixteenth century, undermined the absolute authority of ancient texts. By supplementing the 27 classical plates with 37 updated “modern” maps, Magini visually demonstrated the vast gap between the world known in the second century AD and the world revealed following the great geographical discoveries, the exploration of the Americas, and new astronomical calculations.

This Padua edition represents a pinnacle of late-Renaissance Italian cartography and the culmination of G.A. Magini’s monumental project to revise and annotate Ptolemy’s *Geografia*.

It combines the scientific and geometric authority of the classical Ptolemaic text, grounded in latitude and longitude, with the great geographical discoveries of the modern era incorporated by Magini. The

historical impact of this text was pivotal for the evolution of cartography and European geographical culture, serving as a definitive bridge between the classical knowledge of the ancient world and the great geographical discoveries of the modern age. The work formalized and normalized the inclusion of the Americas and new oceanic routes within a scientific framework inherited from antiquity. The decision to publish a monumental Italian-language version extended knowledge of scientific geography beyond the narrow confines of academia, reaching merchants, navigators, statesmen, and the emerging European bourgeoisie. This work was not merely an academic achievement but an instrument of power; in the seventeenth century, possessing such an accurate description of the Earth meant being able to plan trade routes and territorial claims. Magini's work on this project also laid the foundation for his subsequent and legendary *Atlante d' Italia*, the first systematic and unified cartographic project of the Italian peninsula, which influenced European cartography for over a century.

References: Adams, M-118; Alden & Landis, p. 621, 102; Choix, p. 257, 1010; Coronelli, p. 111; Hausner-Klaniczay, *A Bibliotheca Zriniana története és állománya*, p. 252; Lex. z. Gesch. d. Kartogr., II, 650; Lugli, *Cat. delle opere di astronomia dell' Accademia nazionale di scienze, lettere e arti di Modena*, p. 106; NYPL, *Catalog of Map Division*, vol. 4, p. 304; Nordenskiöld Collection Catalogue, II, p. 233; Phillips 436; Sabin, 66508 (senza la mappa del Mondo); Riccardi, vol. 2, p. 258; Shirley, *Early Printed Maps of the Brit. Isles*, 377; USTC, 4007986. Cfr. Viola, *Iconografia colombiana*, (1992), vol. 2, p. 90.

Euro 8.500

84. Twain, Mark.

Tom Sawyer Abroad. Tom Sawyer, Detective and other stories etc. etc. Illustrated.

New York, Harper & Brothers, 1896. In-8° (19,6 cm x 13,7 cm). Pp. VII, (1), 410, (2). Publisher's full red cloth binding; author and title on the spine, "MT" monogram on the front cover enclosed within an ornamental motif of gilded corn stalks, and blind-stamped on the back cover. Features 47 full-page illustrations, hors-texte, 46 plates, and one map, based on drawings by Daniel Carter Beard and Arthur Burdett Frost. Includes two pages of advertisements at the end: "Mark Twain's Joan of Arc; By Richard Harding Davis". A copy very well preserved, in excellent condition.

First edition, first printing, with the copyright page displaying only four lines of text and no advertisements, of one of Twain's rarest works; **only 1,000 copies were published**. The volume collects, for the first time, the novella *Tom Sawyer Abroad* and the subsequent *Tom Sawyer, Detective*, originally serialized in *Harper's Magazine* in 1896.

The former is a celebrated parody of adventure fiction, a pastiche inspired by the science-fiction adventure tales popular at the time, particularly those in the style of Jules Verne, such as *Around the World in 80 Days*. It features Clemens's famous characters, Tom Sawyer, Huckleberry Finn, and Jim, embarking on a transatlantic voyage in a futuristic hot-air balloon; after a storm blows them off course to Africa, they encounter various surreal adventures, including attacks by lions and thieves, and even desert fleas, while managing to view some of the world's greatest wonders, such as the Pyramids and the Sphinx. Narrated in the first person from Huck Finn's perspective, the story explores themes of travel, colonialism, and late-19th-century American naivety through Twain's characteristic irony and satire.

Tom Sawyer, Detective is also narrated by Huck Finn and serves as a satire of the detective and mystery novels that were enjoying immense popularity during that era. Set in the fictional town of St.

Petersburg, the story sees Tom and Huck take on the role of detectives; Tom Sawyer must investigate and solve a mysterious murder case, navigating a web of mistaken identities, identical twins, sleepwalking, and impostors feigning disability in his quest to unravel the mystery of the murder and a diamond theft. The narrative culminates in a high-stakes, dramatic courtroom trial where Tom and Huck Finn must defend Uncle Silas against a murder charge for a crime he did not commit. Mark Twain based the plot on a true story—specifically, a dramatic murder trial that took place in 17th-century Denmark involving Pastor Søren Jensen Quist of Vejlbj, who was executed in 1626 based on false testimony and circumstantial evidence; the author had learned of the case firsthand from the American wife of a French diplomat. Twain took this dramatic Danish legal saga and transposed it to the banks of the Mississippi, transforming it into a parody of the Sherlock Holmes novels of the era. The captivating illustrations were created by Daniel C. Bearde and Arthur B. Frost, both of whom were greatly admired by Twain; he described the former as “the only man capable of correctly illustrating my writings, since he does not merely illustrate the text, but also illustrates my thoughts” (Rasmussen, p. 589); while referring to Frost as “...the best humorous artist I know...” (Leary, p. 268).

References: BAL, 3447; De Vore Johnson, p. 216; Dodd & Livingston, p. 39; Grant, p. 119; Lyttle, p. 225; Myrick, p. 70; Rasmussen, p. 514; Sampson, p. 10; Sharp, p. 286; Wilson, p. 740. Cfr. Bruccoli-Layman, *Realism, Naturalism, and Local Color, 1865-1917*, (1988), p. 66; Garner, *A Critical Analysis of Mark Twain's Tom Sawyer Abroad and Tom Sawyer Detective*, (1956), p. 9; Ross-Schrammer, *American Travel Writers, 1850-1915*, (1998), p. 66.

Euro 3.500

85. [Zij-i Sulṭānī?].

A very rare example of a handwritten astrological almanac intended for practical use, typical of the Persian or Perso-Ottoman sphere, designed to provide guidance for daily activities such as travel, weddings, bloodletting, buying and selling, pilgrimages, and more. While the text is primarily in Persian, it incorporates many technical terms of Arabic origin.

It contains astronomical tables, a star catalog, and astrological illustrations executed in a lively, refined style; the celestial backgrounds are frequently dotted with white to evoke a night sky, sometimes accented by a crescent moon or a radiant sun.

Persia/Ottoman region, early 18th century. (25.7 cm x 16 cm). A manuscript consisting of 14 leaves, bound in soft, antique full leather, likely contemporary to the manuscript, in a characteristically Islamic style. Given the manuscript's strictly practical purpose, some leaves feature reinforcements along the inner margins, and there is an old backing (perhaps 19th-century) which, judging by the materials and technique employed, was almost certainly applied locally. Overall, the volume is in very good condition.

The text begins on the verso of the first leaf and ends on the verso of the last. Each leaf is numbered sequentially from 1 to 14 using Arabic numerals, added in pencil; these appear on the recto of each leaf, centered at the top margin, as well as on the verso, in the upper corner of the right-hand margin.

The script used is, *naskh*, in red and black ink for titles and rubrics, and *nasta'liq*, in black and red ink, within the cells of the astrological tables and on the final two leaves (four pages in total), where the text fills the entire page.

Regarding the dating, the work mentions the year 1220 AH (1805/6 AD), written in red ink above the

word “year” on folio 13r. However, it is more logical to interpret this as the year to which the astrological forecasts refer, texts of this nature were compiled annually according to the Islamic calendar, which allows us to date the manuscript, with a reasonable degree of accuracy, to the early 19th century.

The only text appearing on the verso of the first folio is the *Basmala*, the Arabic formula *Bi-smi Llāhi ar-Raḥmān ar-Raḥīm* (“In the name of God, the Most Gracious, the Most Merciful”), surrounded by an elegant, ornamental architectural composition featuring floral motifs and polychrome cartouches in blue, red, and gold. The *basmala* (f. 1v), the inscriptions in red ink above the images (ff. 2r–12v), the opening rows of all the tables (ff. 2r–12v), the red-ink inscriptions within the upper rectangular frames, the phrase *dhālika taqdir al-‘azīz al-‘alīm* (a Quranic formula meaning “this is the decree of the Almighty, the All-Knowing”), and certain individual words on the final pages of the manuscript (ff. 13r–14v) are written in the *naskh* calligraphic script, in which the letters forming a word are arranged horizontally, parallel to the baseline. The remainder of the text, within the tables and on the final pages, is written in the *nasta‘liq* script, characterized by letters arranged obliquely in relation to the baseline.

The recto and verso of folios 2 through 12 all contain charts with an identical structure: a caption in red ink, placed within a rectangle near the top margin; a finely painted, full-color illustration, set within a larger rectangle; and a table consisting of 5 columns and 16 rows, the latter grouped into blocks of 5, with an additional top row containing headings (in columns 1, 2, 3, and 5) and text (in column 4, the central and widest column), written in both black and red ink. The headings remain constant, while the content and length of the text vary according to a fixed pattern. The entire composition, title, image, and table, occupies the full page. There are no additional annotations in the margins, nor are there any on folios 12–14. Within the cells formed by the intersection of the horizontal and vertical lines, there appear individual terms, groups of words, and complex phrases in black or red ink, arranged either horizontally or diagonally.

The images above the tables depict the signs of the zodiac, each appearing twice with slight variations in form and color: once against a nocturnal background (a blue sky with stars and a crescent moon) and once against a diurnal background (a light-blue sky with a solar disk). Consequently, the recto of each folio always features the diurnal image, while the verso always displays the nocturnal one. Thus, the right-hand page and the following left-hand page present the moon and the sun associated with the same zodiacal sign—with only a few exceptions.

F01/r: blank page

F01/v: the *Basmala* formula (*Bi-smi Llāhi ar-Raḥmān ar-Raḥīm*)

F02/r: Pisces against a daytime background

F02/v: Aries against a nighttime background

F03/r: Taurus against a daytime background

F03/v: Gemini against a nighttime background

F04/r: Gemini against a daytime background

F04/v: Cancer against a nighttime background

F05/r: Cancer against a daytime background

F05/v: Leo against a nighttime background

F06/r: Leo against a daytime background

F06/v: Virgo against a nighttime background

F07/r: Virgo against a daytime background

F07/v: Libra against a nighttime background

F08/r: Libra against a daytime background

F08/v: Scorpio against a nighttime background

F09/r: Sagittarius against a daytime background
 F09/v: Capricorn against a nighttime background
 F10/r: Capricorn against a daytime background
 F10/v: Aquarius against a nighttime background
 F11/r: Aquarius against a daytime background
 F11/v: Pisces against a nighttime background
 F12/r: Aries against a daytime background
 F12/v: Taurus against a nighttime background

The traditional zodiacal order, which proceeds from Aries to Pisces, is followed, with the exception of the opening and closing pages. At the beginning, the sequence appears as follows: Pisces against a daytime background, Aries against a nighttime background, and Taurus against a daytime background; conversely, at the end, the sequence is: Pisces against a nighttime background, Aries against a daytime background, and Taurus against a nighttime background. It cannot be ruled out, however, that the current sequence of the signs is justified by astrological reasons linked to the specific historical moment in which the manuscript was composed, a theory supported by the fact that the signs of Scorpio and Sagittarius appear only once, whereas the other signs are each represented twice.

This arrangement is further explained by an inscription, consistently written in red ink above each image, which names one of the twelve months of the Islamic calendar, a lunar calendar, unlike the solar Gregorian calendar. Specifically, the zodiacal signs set against a nighttime background are preceded by the formula: *shahr* ("month") + the name of the Islamic month + an attribute modifying the word *shahr* (e.g., "blessed month of Ramadan").

The zodiac signs set against a daytime background are preceded by the formula: in the remaining [days] / in the remainder (*fi baqāyā*) + *shahr* ('month') + the name of an Islamic month + an attribute qualifying the word *shahr* (e.g., 'in the remaining [days] / in the remainder of the blessed month of Ramaḍān'). In the arrangement of the folios, the months follow a regular progression according to the order of the Islamic calendar, beginning with the month of *Dhū al-Qa'dah* (the penultimate month of the calendar).

References: Cfr. Ahmad, *A History of Arab-Islamic Geography 9th-16th Century A.D.*, (1995), p. 190; Blake, *Time in Early Modern Islam Calendar, Ceremony, and Chronology in the Safavid, Mughal and Ottoman Empires*, (2013), pp. 64-66; Kennedy, *Studies in the Islamic Exact Sciences*, (1983), p. 324; King, *Astronomy in the Service of Islam*, (1993), p. 168; Kunitzsch, *Stars and Numbers Astronomy and Mathematics in the Medieval Arab and Western Worlds*, (2004), p. 202; Indian Journal of History of Science, (2000), vol. 35, p. 42; Nath Sen-Shukla, *History of Astronomy in India*, (2000), pp. 30-31; Sédillot, *Tables astronomiques d'Olong Beg*, (1839), Tome I, 1^o fascicule.

Euro 19.500

86. Virgilio. Negrisoni, Antonio Mario.

La Georgica di Vergilio con sciolti versi Traddutta in lingua Thoscana dal Magnifico M. Antonio Mario Negrisoni nobile ferrarese & Gentilhuomo della Sereni&. Signora la Signora Donna Bona Sforza Regina di Polonia, Magna Duchessa di Lithuania, & di Barri, S. di Pruscia, Ruscia, Masonia, & Principessa di Rossano & c.

In Vinegia, per Nicolo de Bascarini, febraio 1552. In-8° (14,5 cm x 9,5 cm). 140 leaves, plus 2 leaves of

“corrections” inserted within signature R [(x)1-2]. Collation: A-R8 [(x)1-2], S8. Bound in contemporary full stiff vellum, with the author and title on a label on the spine. Red-stained edges. Printed in italic and roman type. Features woodcut initials and ornaments, as well as an engraved ornament on the title page. On leaves 68–69, there are two full-page plates: a “Table showing the new moon for every month,” a perpetual lunar calendar included for practical agricultural purposes—essential for farmers of the era to determine the optimal times for sowing, harvesting, and pruning. A few minor, insignificant marginal stains on a small number of leaves; otherwise, the copy is in very good condition.

This is a rare edition, rendered “into the Tuscan tongue by the illustrious M. Antonio Mario Negrisoni, a nobleman from Ferrara.” Along with the later version by Bernardino Daniello, it stands as one of the earliest and most well-known Renaissance translations of Virgil’s poem into Italian—a testament to the humanistic fervor for translating and adapting Latin classics during the sixteenth century. The printer, Bascarini, had long been associated with the Sessa firm; he was one of many printers who, in the 1500s, migrated to Venice from the Brescian shore of Lake Garda, eventually establishing his own independent printing house after working for Sessa and others.

The *Georgiche* were rendered into Italian verse by two translators: first by Antonio Mario Negrisoni of Ferrara, and subsequently by Bernardino Daniello of Lucca. In the prefatory epistle dedicated to Queen Bona Sforza, Negrisoni explains the reasons that led him to republish his translation of Virgil, “this, the first of my labors”. Through this dedication to the Queen of Poland, and the patronage that flows from her, as it does from all the distinguished lords and princes who value works dedicated to them—his endeavor is cast in a brilliant light. He suggests that such patronage acts like a ray of light, not only revealing the work and affirming its worthiness for the public eye, but also guiding it forward—much like the pillar of fire that led the Hebrew people. an evocative image reminiscent of Virgilian descriptions of sunlight, a common trope of the era.

Negrisoni chose to translate the Latin didactic poem into the vernacular using “*versi sciolti*”, unrhymed hendecasyllables. This stylistic decision was part of the lively Renaissance debate on language, elevating the “Tuscan” tongue as an ideal literary medium to replace the classical hexameter. The work faithfully follows the four books of the Latin original, which celebrate rural life and agricultural labor: the cultivation of fields and astronomy; arboriculture and viticulture, including the production of wine and olive oil, those hallmarks of the Italian land, along with the celebrated “*laudes vitae rusticatæ*” (praise of country life) contrasted against the corruption of the city; the raising of livestock; and apiculture, featuring a description of the hive’s highly organized, industrious, and perfect structure. It also covers the care required to protect and foster bees, and includes a digression containing the myth of the shepherd Aristaeus and the famous, tragic love story of Orpheus and Eurydice.

References: BM STC Italian, 1465-1600, p. 732; EDIT16 Online, CNCE 54085; Graesse, VI-2, p. 363; Kallendorf, p. 92; Mambelli, p. 220; Manca a Adams e USTC. Cfr. Alberati, *Arte della cucina e alimentazione...*, p. 178; Calogera, *Raccolta d’ Opuscoli scientifici e filosofici...*, XXXV, p. 509; Giudici, *Fonti per la storia dell’agricoltura italiana dalla fine del XV alla metà del XVIII secolo*, p. 128; Lottich, *Bibliotheca Italica*, p. 52, 1375; Quadrio, *Della storia e della ragione d’ ogni poesia*, IV, p. 72; Rhodes, *The Italian Book 1465-1800 Studies Presented to Dennis E. Rhodes on His 70th Birthday*, p. 111.

Euro 950

87. Warhol, Andy.

Warhol’s Indez (Book) with the assistance of of Stephen Shore, Paul Morrissey, Ondine, Nico, Christopher Cerf, Alan Rinzler, Geral Harrison, Akihito Shirakawa, and particularly David Paul.

108

New York, A Black Star Book, Random House, 1967. In-4° (28,5 cm x 22 cm). Pp. (72), featuring 10 original objects integrated into the book: pop-up animations, colorful fold-out backgrounds, movable elements, and mounted pieces, all designed by Warhol using color-printed paper, black-and-white photographs, handwritten text, and other pop-art techniques. Includes dozens of photographic illustrations by Nat Finkelstein, Christopher Cerf, Alan Rinzler, Gerald Harrison, Akihito Shirakawa, and David Paul. The publisher's softcover binding, made of metallic silver cardboard (with minor scratching), evokes the aesthetic of the foil-covered silver walls and Mylar balloons that once filled the air at Warhol's "Silver Factory" studio and his iconic *Silver Balloons* exhibition. A complete copy in excellent condition.

First edition, first state, originally limited to 5,000 unnumbered copies, of this famous "object-book" by the master of Pop Art. It is the first book by Warhol to combine photography and text: an artist's diary in photographic form that serves as the perfect physical embodiment of Pop Art. As the first book produced in series by the artist, it stands as the most authoritative, diary-like record of Warhol's original studio in Midtown Manhattan, the *Factory*.

The work dismantles the traditional concept of reading, transforming the book into a genuine, interactive, tactile, and performative art object. Originally marketed as a modern, gadget-filled item guaranteed to surprise and delight, conceived as a "children's book for hipsters", it is an innovative and influential piece of editorial art. It is packed with raw, spontaneous, black-and-white snapshots taken by legendary "insider" photographers such as Billy Name, Nat Finkelstein, and a young Stephen Shore. Regarded as one of the most significant artist-photobooks of the 20th century, it fuses avant-garde photography with the interactivity typical of children's books. "Don't just buy a book... take a happening home with you! The Andy Warhol Index Book is alive and kicking. It's a happening in a book... beautiful, groovy, fantastic... full of pop-ups, stickers, photographs, even a foldout poster. But it's more than that... it's a book by Andy Warhol about Andy Warhol... the man who made Pop Art." (The Village Voice, November 23, 1967).

Interspersed among the photographs are Warhol's famous, cryptic interviews, in which the artist responds in monosyllables, applying his aesthetic of "nothingness," voyeuristic detachment, boredom, silence, and pure surface. By deliberately choosing to "say nothing," he sought to reflect the repetitive, commercial nature of mass society. This approach stripped away traditional intellectual depth, transforming communication into a static, cold Pop object.

All the interactive elements are present and fully functional: an elaborate, colorful pop-up medieval castle, based on a promotional Hallmark design, positioned above the phrase "We are attacked constantly" and surrounded by the faces of the Factory's superstars and icons. A squeaky, bright-red paper accordion, integrated into a fold-out page, is designed to produce a sound, a humorous nod to a flatulence joke, whenever the book is opened. A colorful pop-up biplane, suspended between pages of interviews and photographs from the Factory, embodies the concept of art as something light, ephemeral, and unburdened by the solemnity of a traditional museum. A paper disc, attached to a metal spring, serves as both a promotional piece and a document for, *The Chelsea Girls*, the renowned experimental underground feature film directed by Andy Warhol and Paul Morrissey. The disc's label features the film's title alongside its poster art, encircled by excerpts and quotes from contemporary press reviews. The foldable Double Pyramid toy, a geodesic dodecahedron attached to a black string (never opened), features photographs on both sides depicting key figures from "The Factory," most notably photographer Billy Name and poet/artist Gerard Malanga (shown shirtless). The polyhedron thus serves as a three-dimensional, sculptural portrait of members of Warhol's inner circle, transforming two-dimensional photography into an object meant to be handled. There is also a "do-it-yourself" foldable Rainbow Nose, inspired by a theme dear to Warhol: rhinoplasty, a subject closely

linked to the artist's profound insecurity regarding his own appearance, specifically his nose, which he considered too large, red, and prominent. Additionally, there is a pop-up can of Hunt's double-concentrated tomato paste, a choice that bypassed the iconic, competing Campbell's Soup brand. Warhol was extremely careful to avoid linking his art to corporate sponsorship; he wanted American consumer brands to remain "found objects" of mass culture. Introducing a rival brand like Hunt's served to assert his artistic freedom and ensured the book would not be perceived as a co-branding exercise or a mere commercial gadget for Campbell's. Furthermore, the Hunt's can was intended to catch the reader off guard, a surprising twist for those who might have expected the familiar Campbell's label. Finally, there is the "legendary" sheet of eight stamps (all still present), made of moisture-sensitive blotting paper and bearing the printed signature of Andy Warhol... "For a big surprise!!! Tear out and place in a container of warm water".

Warhol's original intention was that, once immersed in warm water, the artist's signature printed on the surface would dissolve into a formless mush, a characteristically provocative Pop Art gesture: the author invites the reader to destroy what is ostensibly the most valuable element of the book: the artist's own signature. Furthermore, these small, perforated squares of paper perfectly mimicked sheets of LSD "blotter" acid; the phrase "for a big surprise" and the invitation to consume or submerge them served as an explicit, ironic nod to the psychedelic "trip." This is notable because, unlike many who frequented his famous "Silver Factory", Warhol himself did not use psychedelic drugs; he was, in fact, obsessed with maintaining control over his own mind and body. He detested the effects of LSD and psychedelic trips, fearing the loss of lucidity and the onset of uncontrollable emotional reactions. Nevertheless, the *Index Book* was intended as a visual and tactile manifesto of the New York "Factory" and its vibrant 1960s underground counterculture, a milieu in which the use of psychedelic substances was widespread. The 45-rpm "flexi-disc", a flexible, 7-inch record featuring a photographic portrait of Lou Reed, contains a recording of Nico and others discussing the book, set against snippets of the Velvet Underground songs "I'm Waiting for the Man" and "Femme Fatale" (still attached to its original backing). The balloon, designed to be inflated and then either burst or deflated with a loud noise, represents an immediate surprise, a "pop" event, and an element of unpredictability that disrupts the reader's daily routine; by its very nature, however, it was also destined to deteriorate rapidly. Over time, in almost all original copies from that period, the rubber has "macerated," effectively gluing the two pages containing it together, an outcome that perfectly reflects Warhol's interest in rapid consumption, obsolescence, and the progressive deterioration of material. This occurs the moment the volume, designed as a provocative imitation of a condom, is first opened. Furthermore, the artist's approach here is distinctly Neo-Dadaist: the reader's act of opening the book triggers the "destruction" or transformation of the work, thereby stripping away the sacred status traditionally accorded to a book.

The texts included consist of an interview with Warhol by the German journalist and art critic Henry Geldzahler, as well as accounts from artists associated with "The Factory", such as Ingrid Superstar, who appeared in some of Warhol's most well-known films, including *The Chelsea Girls*, alongside contributions from Warhol himself and The Velvet Underground, a group that worked in close symbiosis with him.

This revolutionary volume is not merely meant to be read; it demands to be handled, listened to, and experienced. By integrating visual, auditory, and three-dimensional stimuli, it serves as a physical manifestation of the spontaneity, glamour, and counterculture of Pop Art. By blending documentary photography with playful, childlike elements, Warhol demonstrates that the boundary between "high art" and "low culture" has ceased to exist. He further suggests that art need not be aristocratic or detached; rather, it should immerse itself fully in mass culture, play, and everyday life—ultimately transforming the book itself into an object that is simultaneously sculptural, playful, and commercial.

References: Bockris, p. 558; Bury, p. VII; Celant, *The Small Utopia Ars Multiplicata*, (2012), p. 313; Crone, p. 297; Drucker, *The Century of Artists' Books*, (2004), p. 154; Köhl, p. 74; Library of Congress Catalog, (1965), vol. 3, p. 217; Lyons, p. 108; Maffei, *Il libro d'artista*, p. 88; MoMA, *Library catalog*, (1980), p. 227; Parr & Badger, pp. 144 - 145: "One of the most important and exuberant Pop art objects ever published. It is also one of the ultimate photobooks - as - objects"; Roth, 101; Symmes, *The Bareiss Collection of Modern Illustrated Books*, (1985), p. 11, 87. Cfr. Antonino-Santoro-Tavoni, *Sulle tracce del paratesto*, (2004), p. 175; De Salvo, *Andy Warhol From A to B and Back Again*, (2018), p. 45; Hamilton, *Keith Haring, Andy Warhol, and Walt Disney*, (1992), p. 232; McClean-Schubert, *Dear Images Art, Copyright and Culture*, (2002), p. 383; Smith, *Andy Warhol's art and films*, (1986), p. 180.

Euro 1.100

88. Warhol, Andy. [Kaspar König, Pontus Hultén & Olle Granath] (Editors).

[Stockholm: Moderna Museet, 1968]. In-4° (27 cm x 21 cm). Pp. (16) [title page, imprint, 14 quotations], (178) [section title, 174 photographs], (273) [section title, 272 photos of Billy Name's Factory], (1), (171) [section title and 170 pp.]. Editorial hardback illustrated in pink, yellow, orange, and green, featuring Warhol's famous 1964 Flower-power fluorescent flowers (uniform coloring without lightening). With 616 halftone offset lithographs, including two half-page prints. Printed on deliberately inexpensive newspaper-like paper. This copy is in excellent condition.

First edition of this legendary artist catalog, a milestone in the history of publishing and pop art. Published on the occasion of Warhol's first major European museum exhibition, held at the Moderna Museet in Stockholm between February and March 1968. Renowned curator Kaspar König, then working in New York as a delegate and intern for the Swedish museum, proposed an editorial concept that Warhol himself greatly appreciated. Having obtained the artist's approval, gallery owner Leo Castelli gave König access to the gallery's archive of historical documents and the Xerox photocopier, with which the curator created the first draft of the work. This catalogue, co-edited with Pontus Hultén and Olle Granath, is today considered an absolute masterpiece of 20th-century artist's books and editorial design.

Kaspar König, having designed the exhibition catalogue, commissioned the well-known photographer Billy Name and a then-teenager Stephen Shore to document Warhol's life and work at the Factory on East 47th Street in New York. Regarding Warhol's workspace, his biographer Victor Bockris wrote: "As soon as the Factory opened, it became a hyperactive place. People began flocking there in droves for parties, to interview Andy, to take pictures, to make films, to become a part of it. Billy [Name] ran it like a theatre, vacuuming up after each performance and continually repainting the tinfoiling. He also became the Factory's official recorder when Andy gave him his 35-mm camera and Billy began taking great photographs of the action, which he developed in an impromptu darkroom converted from one of the toilets. These photographs, as collected in the 1968 Moderna Muséet catalog of Warhol's first European retrospective in Stockholm, constitute the best visual documentary of the Silver Factory".

This book rejects the traditional academic approach; it was not intended to be an analytical catalog of Warhol's work, but rather a publication that followed the format of the artist's book-catalogue of the Dadaists and Surrealists, conveying the aesthetic without being excessively text-heavy. Granath commissioned the printers of the Värnamo Nyheter newspaper to achieve an ephemeral look for the catalog, distinguished by the pioneering use of the Xerox photocopier to reproduce the intentionally rough artworks. This gave the images a grainy, high-contrast quality, similar to newsprint, perfectly in line with pop philosophy and serial production. The book lacks a classic introduction but is divided into

rigid and repetitive sections; the short introductory text is made up of quotes from Warhol, published in both English and Swedish. It was here that what is probably Warhol's most famous quote, "In the future everybody will be world famous for fifteen minutes," first appeared in print.

Curated by Warhol, Kasper König, Pontus Hultén, and Olle Granath, the first section of the exhibition features reproductions of Warhol's works, while the next two sections feature more than 300 iconic black-and-white photographs depicting the artist's life at the Factory in the late 1960s, taken by photographers such as Rudolph Burckhardt, Billy Name, Eric Pollitzer, John D. Schiff, and Stephen Eric Shore.

The retrospective exhibition featured reproductions of some of Warhol's most famous motifs, such as Marilyn Monroe, flowers, the electric chair, and Brillo boxes. Its unconventional design included covering the museum's façade with the artist's now-famous cow wallpaper, offering the public an unforgettable experience.

This publication was so successful that it required a second and third edition. In addition to redefining the concept of an art catalogue, this "catalogue" had an enormous impact on world photography between the late 1960s and 1970s, profoundly influencing the style of Japanese photobooks of the Provoke era, which represents one of the most radical and influential moments in the history of photography.

References: Apgar-Higgins-Striegel, BM, vol. 25, p. 1039; Bockris, p. 202; Cummings, p. 365; MOMA, *Catalog of the Library*, (1976), p. 261; Maffei, *Il libro d'artista*, p. 26; NUC, 1968-1972, vol. 90, p. 375. Cfr. Apgar-Higgins-Striegel, *The newspaper in art*, (1996), p. 67; De Salvo-Beck, *Andy Warhol From A to B and Back Again*, (2018), p. 61; Eauclore, *The New Color Photography*, (1981), p. 269; Ketner, *Image Machine Andy Warhol & Photography*, (2012), p. 18; Parr and Badger, *The Photo Book: A History*, (2004), vol. 1, pp. 144-145; Rosenblum-Jablonka, *Eggs by Andy Warhol paintings, polaroids and dessert drawings*, (1967), p. 77; Smith, *American Printmakers of the Twentieth Century A Bibliography*, (2004), p. 340.

Euro 630

89. Warhol, Andy.

Original envelope from Andy Warhol's Factory. On the back, a beautiful full autograph in black marker by Andy Warhol.

Dimensions: 14.5 cm x 9.5 cm.

Year: ca. 1962-1967.

The envelope is headed on the back and on the flap with the address of Warhol's iconic Factory in Midtown Manhattan, New York, 231 East 47th Street, active between 1962 and 1968. This envelope comes from the original Factory, located on the fifth floor of the Midtown Manhattan address, which Warhol abandoned in 1967 due to the building's demolition.

On the front is the iconic blue stamp with Warhol's signature, "Andy Warhol." On the back, it is illustrated with a lithographed angel and the words "Merry Christmas" in red.

Excellent condition.

Euro 1.600

90. Warhol, Andy.

“1 Dollar”.

One dollar bill signed on the front by Andy Warhol in black marker and by Keith Haring in red marker.

Title: "1 Dollar." Edition: "Test Signed Dollars."

Period: Late 1970s.

On the back, a reflective hologram authentication label, archive number 435140, a dark ink stamp "© ANDY WARHOL," and two red ink stamps.

The Andy Warhol Foundation for the Visual Arts archive certificate is attached. Excellent condition.

Andy Warhol loved to repeat “I like money on the wall. I think you should take that money, tie it up, and hang it on the wall.” (The Philosophy of Andy Warhol, 1975). With this statement, the artist intended to offer an ironic commentary on the commodification of art, suggesting that money itself, as the most highly valued object in a consumerist society, deserves to be exhibited just like a painting. In the early 1960s, Emile de Antonio urged Eleanor Ward to grant Warhol an exhibition at her Stable Gallery in New York. According to Warhol, the three met, and after de Antonio asked Ward if she intended to host Warhol, she pulled out a two-dollar bill and said, “Andy, if you can paint this for me, I’ll give you an exhibition”. Shortly thereafter, in the early 1960s, Warhol created canvases featuring one- and two-dollar bills and secured an exhibition in the autumn of 1962. Later, between the 1970s and 1980s, the artist began physically signing one- or two-dollar bills already in circulation, using his iconic black or red marker. His autographs represent the final act of his ironic engagement with capitalism, transforming money itself into a work of art. By signing the banknotes, Warhol played with the concept of value; through his autograph, a simple dollar bill would immediately acquire a much higher collector’s value.

Bibliografia: Binstock-Berger, *Andy Warhol Social Observer*, (2000), p. 63; Cras-Whiting, *The Artist as Economist Art and Capitalism in the 1960s*, (2019), p. 210; Danto, *Andy Warhol*, (2009), p. 129; Ketner-Hartley, *Andy Warhol, the Last Decade*, (2009), pp. 43 e 215; Tschachler, *All Others Pay Cash Dollar Bills and Their Cultural Work*, (2008), p. 336; Warhol, *The Philosophy of Andy Warhol: from A to B and back again*, (1975).

Euro 2.900