



RARA VOLUMINA

Libreria Antiquaria Pregliasco

TORINO

Exhibition of Books at Villa Necchi



[BANDELLO - SHAKESPEARE - 5 volumi delle Histoires tragiques, n.5]

MILANO

1

ALAMANNI, Antonio. I sonetti del Burchiello.. et del Risoluto: di nuovo rivisti, et ampliati. Con la Compagnia del Mantellaccio composta dal mag. Lorenzo de' Medici. Insieme con i Beoni del medesimo; nuovamente messi in luce. In Fiorenza, appresso i Giunti, 1568, € 3.400

8vo (155x95 mm), ll. (8) 126, (1, the last blank replaced), elegantly printed in italic type, woodcut initials and headpieces, printer's device on title-page, another at the end. Hand-some collector's green morocco binding, gilt title on double label on spine, triple fillet frame on covers, gilt edges. Second Giunta edition (first 1552), edited by Grazzini, known as Lasca, and corrected and amended by him (Camerini, 400: "the text derives in part from the 1552 edition"), of the sonnets composed by Alamanni according to the poetic style invented by Burchiello.

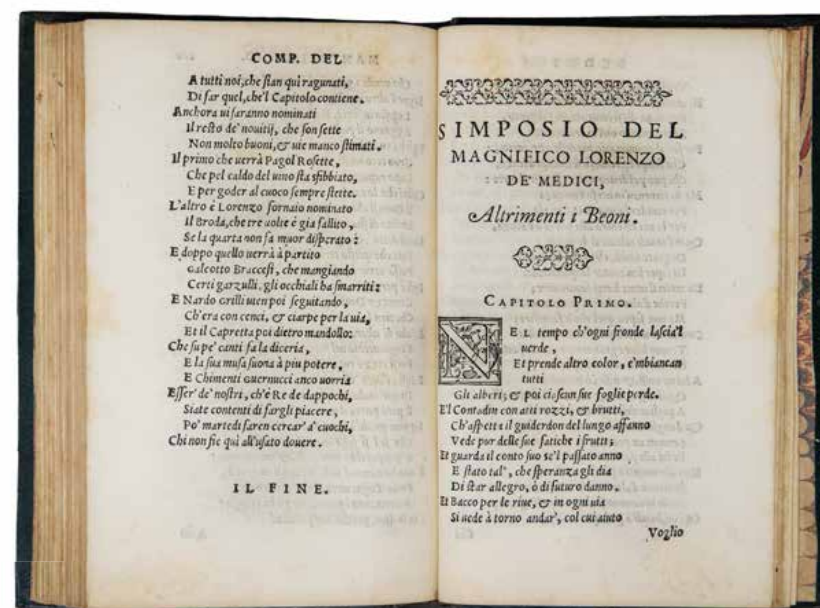


First edition of the two works by Lorenzo il Magnifico: the *Compagnia del Mantellaccio* and *Simposio del Magnifico Lorenzo De' Medici*, *Altrimenti i Beoni*, a short poem composed of nine cantos in tercets in which Lorenzo mocks a kind of procession of drinkers at the tavern in Rifredi, ironically imitating Dante's *Convivio* (ff.111-126). Iacopo Giunti's political astuteness in reprinting the popular rhymes of a well-known Medici opponent together with Lorenzo's unpublished works is remarkable, so as not to offend the lords of Florence who were back in power.

An excellent copy, from an illustrious provenance: ex libris on the inside cover by Giovanni Marchetti (1817-1876), with the motto "Constatia et labore," a famous Turin bibliophile whose collection was dispersed in London by Sotheby's in 1876.

CAMERINI, ANNALI DEI GIUNTI DI FIRENZE I, 400. GAMBA, 79. POGGIALI I, 87. CATALOGUE OF THE RICH ITALIAN LIBRARY OF THE LATE J. MARCHETTI, ESQ., OF TURIN. LONDON: [PRINTED IN MILAN BY BERNARDONI FOR] SOTHEY, WILKINSON & HODGE, 27 NOVEMBER 1876. [45540]

Lorenzo il Magnifico first editions



2 ALPHONSUS REX. Tabule Astronomice divi Alfonsi Regis Romanorum et Castelle: nuper quam diligentissime cum additionibus emendate. Venetiis, ex officina litteraria Petri Liechtenstein, 1518. (In fine:) Venetiis, Petrus Liechtenstein, 1521, € 4.200

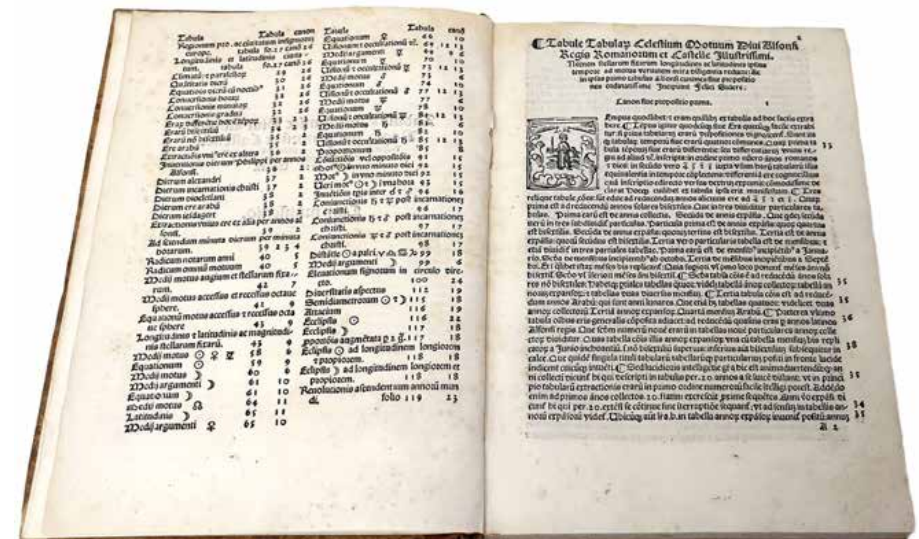
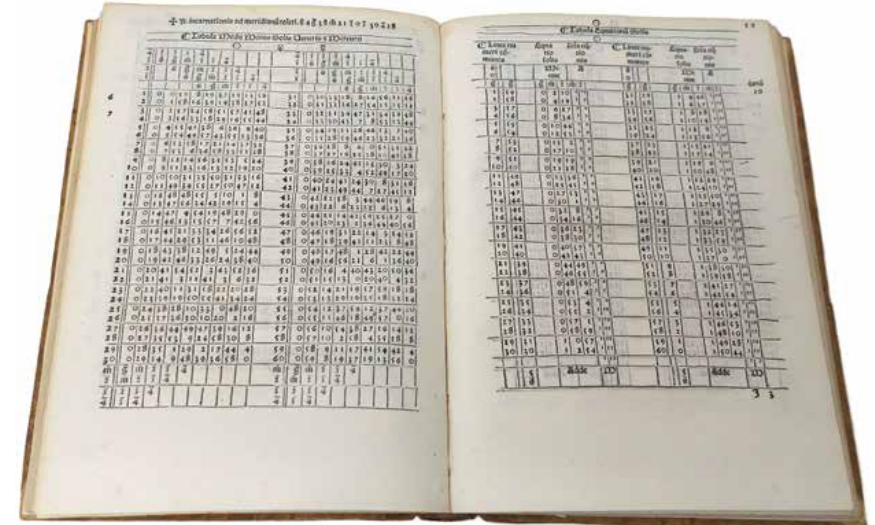
"Coelestium motuum tabulae"

4to, (210x150 mm) 120 leaves, 18th century half leather binding, gilt title on label on spine. Text in semi gothic type, numerous large ornate and historiated initials on black background; at the end, a magnificent full-page printer's device with three armillary spheres, printed in two colors.

Important and rare edition of these famous astronomical tables ("Coelestium motuum tabulae"), commissioned in 1252 by the highly enlightened King Alfonso X of Castile ("the Wise", 1221-1284). According to some, the author is the Arab astronomer Isaac aben-Sid, according to others he might be Isaac Hazan.

After the "Alfonsine Tables" became famous, they were used throughout Europe until the 16th century. They were the only instrument for determining the motion of celestial bodies and for measuring the longitude and latitude of fixed stars. Nice copy.

HOUZEAU-LANCASTER II, BIBLIOGR. DE L'ASTRONOMIE, I B n.12487. BMC 20. CANTAMESSA I, 103, NOTE. [5390]



3 AUGUSTIS, Quiricus de. **Lumen Apothecariorum.** Taurini, per Nicolaum de Benedictis hispanum et Jacobinum Suigum, 15 febr. 1492, € 32.000

folio (276x195 mm), ll. XXXVIII, (4), sign. a-e6, f-g4, (h4). 16th century limp vellum binding, ms. title on spine. Printer's device at the end, text in two columns in semi-Gothic type, **entirely rubricated in red and blue.** Leaf a1: "Lumen Apothecariorum"; a2: "Incipit libellus intitulus lumen apothecariorum: / Editus a subtilissimo artium et medicine doctore do / mino magistro Quirico de Augustis de terdona. / Cogitanti..."; XXXVIII, g4 r., colophon: "Taurini impressum: per Nico / laum de benedictis hispanum: et Jacobinum Suigum / Anno Salutis Mill.o uquadrigentesimo nonagesi / mo secundo: die quinta-decima Februarij". At the end, there is a useful alphabetical index of topics.

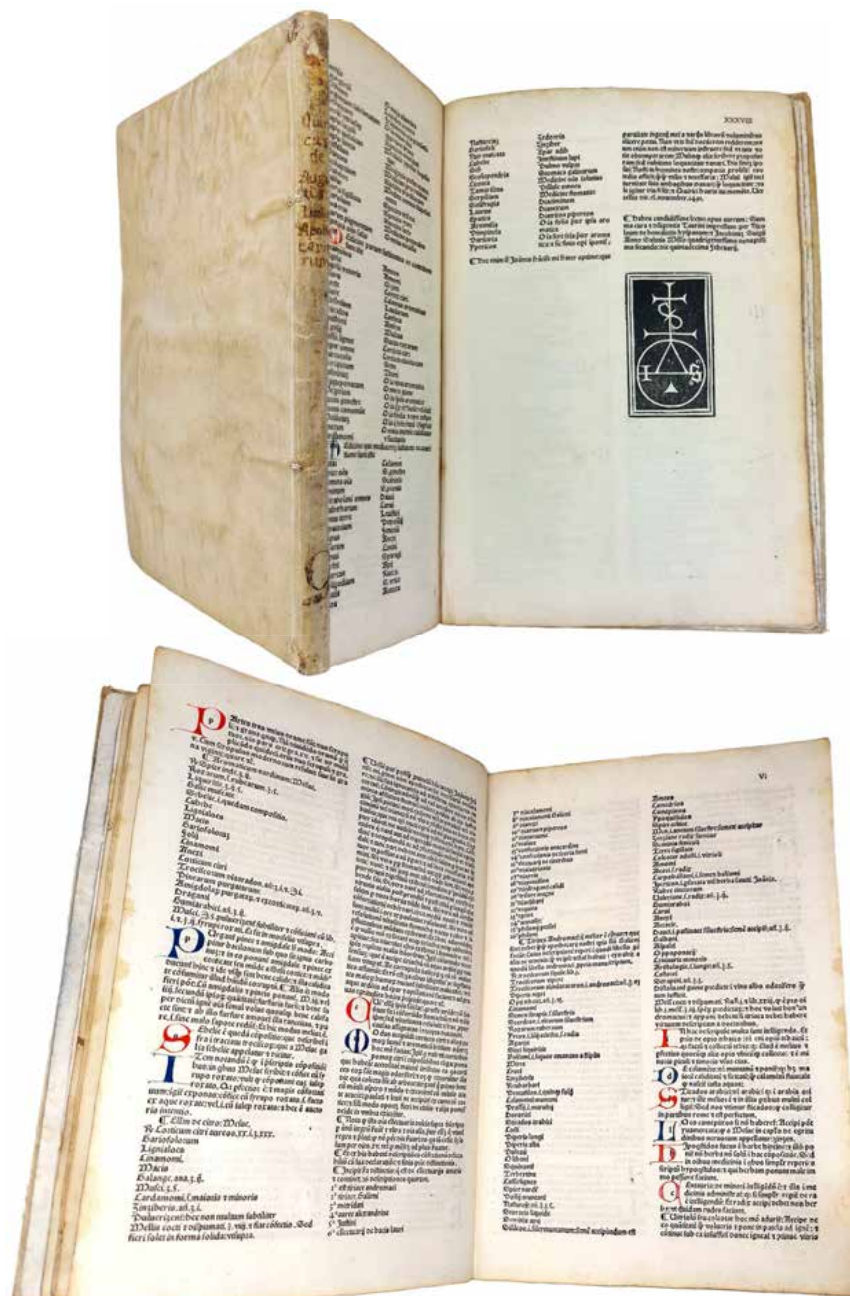


Editio princeps of this extraordinarily rare treatise on pharmacology (only three copies in Italy: Milan, Turin, and Venice, and no copies in other European countries or the US), containing a wealth of detailed formulas and medicines composed of a large number of ingredients (sometimes up to thirty). The work, based on ancient sources and Arab scientists such as Avicenna and Mesua, aims to help pharmacists clarify obscure terminology and the application of drugs, and indicates remedies for stomach, head, and eye pain, etc., as well as various benefits for mood disorders. The use of exotic ingredients (such as opium, rhubarb, mandrake, cardamom, various plants, and precious stones) illustrates and documents the Italian trade in drugs and the growing knowledge of medicinal substances in the late Middle Ages. The work was so successful that it was almost worn out by the pharmacists of the time; it was reprinted in 1525 and used throughout the 16th century. Quirico degli Augusti, born in Tortona in Piedmont around the middle of the 15th century, was the physician of Margherita, daughter of Carlo, Duke of Borbone, and wife of Filippo the Landless, then Count of Bresse and later Duke of Savoy. Towards the end of the century, he practiced medicine in Vercelli. A pure and marginal copy, with a handwritten recipe in Italian from the early 16th century on the back of the last page.

Due to its "rarity and value, state of preservation, 16th-century binding, and colored headings," the copy has been notified as being of "significant interest to the national book heritage: **extremely rare incunabulum and a superb relic of Turin's typographic art**".

NON IN WELLCOME E ADAMS. IGI 1072. KLEBS 122.1. HAIN 2118. GW 3063. Cfr. MANZONI, ANNALI TIPOGR. TORINESI, pp. 62-5. MALACARNE, OPERE DE' MEDICI E CERUSICI...NEGLI STATI DI CASA SAVOIA, p. 162. [4165]

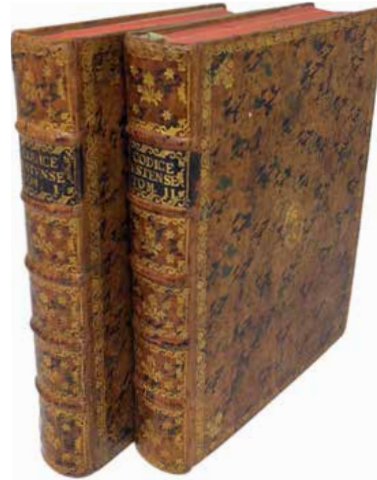
extremely rare incunabulum and a superb relic of Turin's typographic art



4 BAGNESI, Clemente **Codice di leggi e costituzioni per gli stati di Sua Altezza Serenissima.** Modena, Società Tipografica, 1771, € 2.600

Codice Estense

two volumes, 4to (238×175 mm), pp. XII, (2), 472; VII, (1), 467, (1). Engraved coat of arms of the Duchy of Modena on the title-pages and woodcut initials. Contemporary mottled calf, covers with an elegant gilt border of grape clusters and vine leaves, at center a crane within an oval wreath, one leg raised and the other holding a stone — the heraldic emblem of vigilance; spine gilt in compartments with raised bands and dark morocco label, decorated endpapers, red edges (leather slightly rubbed at corners).

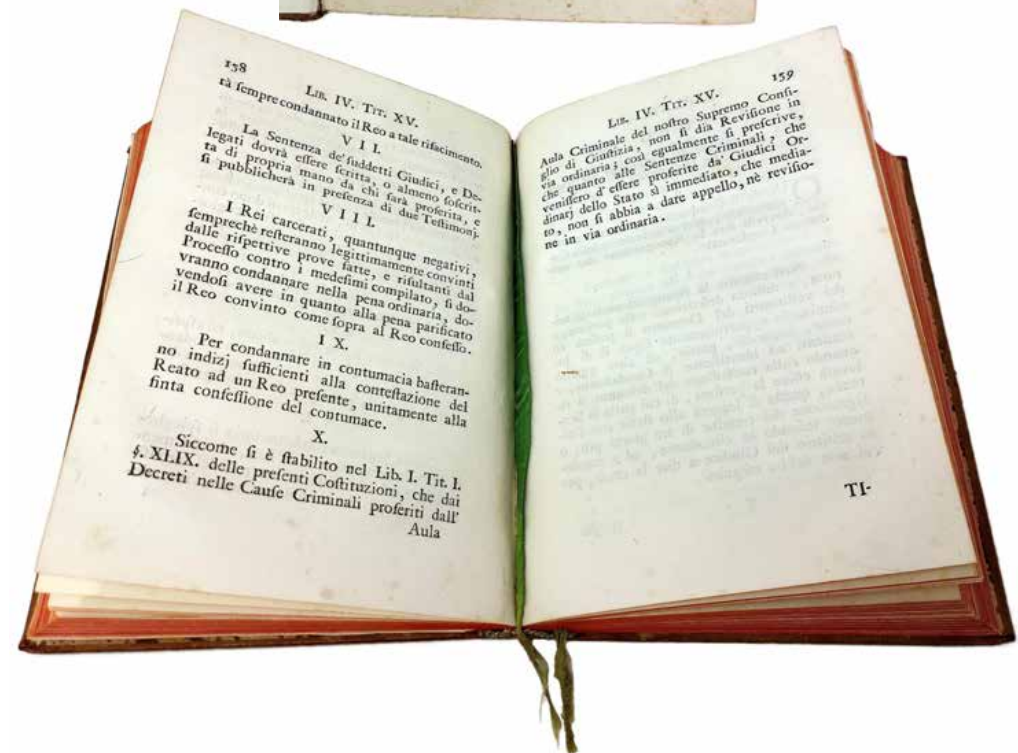
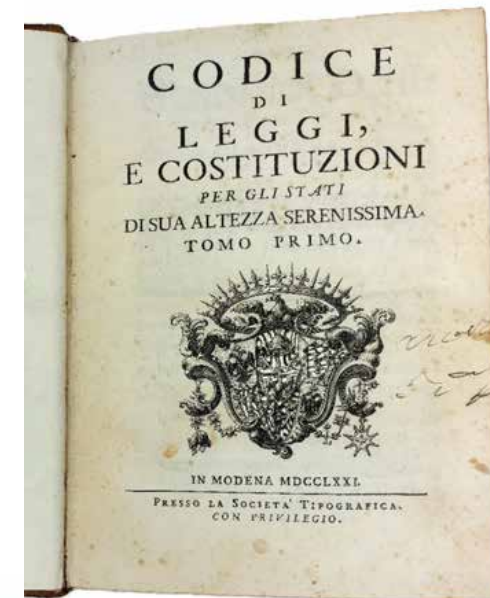


A handsome and uncommon monumental legal text, containing the **statutes, ordinances, provisions, and decrees of the Duchy of Modena, known as the “Codice Estense”**, promulgated by Duke Francesco III. Considered one of the most comprehensive normative texts produced in eighteenth-century Europe, it was inspired by Ludovico Antonio Muratori's analysis in *Difetti della giurisprudenza* published little more than twenty years earlier.

The compilation was the result of meticulous work carried out by Marchese Clemente Bagnesi, the Duke's first minister, based on the ducal decrees of 1755 and the Piedmontese constitutions of 1723–1729. The work comprises five books and provides a detailed treatment of private law, judicial organization, feudal and fiscal matters, and criminal procedure. The first three books were largely drafted by the jurist Bartolomeo Valdrighi, while the penal sections of the fourth and fifth were prepared by Giuseppe Maria Gallafasi of Mirandola.

The Codice epitomizes the wealth and intellectual vigor of Enlightenment-era Modena. Of particular interest is the heraldic device on the covers: in armorial tradition, the crane symbolizes vigilance, always depicted standing on its left leg while holding a stone with the right — so that if it should fall asleep and drop the stone, the noise would awaken it. Here, however, the stone is shown held by the lowered leg, an unusual variation.

Some early ink notes in the outer margin of the first title-page. Overall an excellent copy, printed on heavy good-quality paper.



5 BANDELLO, Matteo - [SHAKESPEARE, William] **5 volumi delle Histories tragiques...** par Pierre Boisteau... par Franc. de Belle Forest... Turin, César et Ierome Farine, 1570 - 71, Lyon, Pierre Rollet, 1574, Lyon, Benoist Rigaud, 1576, € 11.500

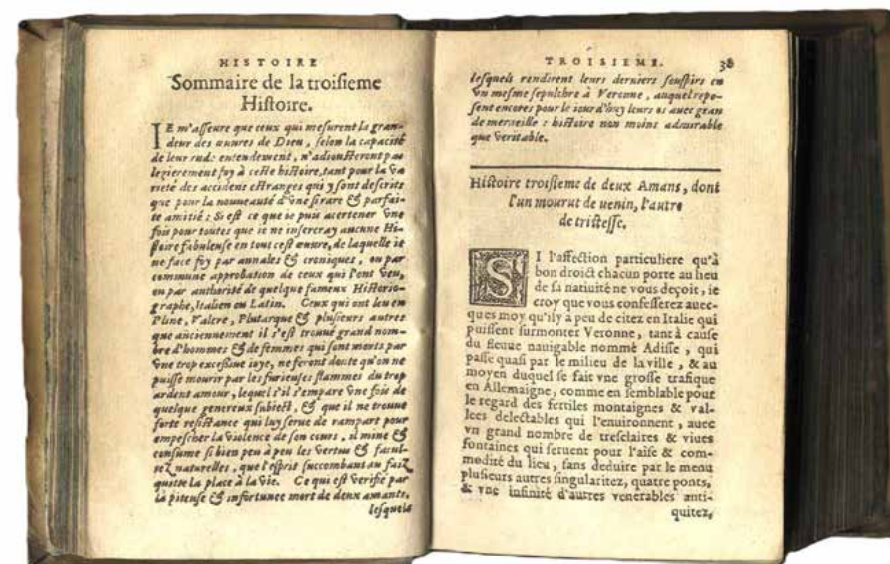
5 volumes, 16mo (115x75 mm) ll. 436, (4); pp. 878, (2); ll. (7), 514, (6); pp. 875, (5); pp. 681, (3). Printer's device on title-page. Complete, including blanks. Woodcut initials and head-pieces. Contemporary limp vellum, smooth spines with ms. titles and volume numbers, blue edges.



Rare collection of the first five volumes of the famous French translations of Matteo Bandello's *Novelle* edited by Pierre Boaistuau and François de Belleforest, in original bindings as assembled by the first owner. Volumes I-II are Turin reprints by César Farine (1570) of the Lyon princeps by Jean Martin (1564); III (Lyon, Pierre Rollet, 1574) presents 18 stories expanded by Belleforest; IV (Turin, Jérôme Farine, 1571) offers 26 stories, some of which are original; V (Lyon, Benoist Rigaud, 1576) continues with ancient and contemporary texts. The French edition was developed in seven volumes over a period of twenty years, printed in various cities (Paris, Rouen, Lyon), creating a complex publishing landscape: as Brunet notes, no ancient copy bears the same date, often consisting of heterogeneous fascicles; only in 1580 did Jean de Bordeaux in Paris bring together the first five under a single date. Individual volumes are rare; a collection of five together has never appeared at auction. Bandello's *Novelle*, printed in Lucca in 1554 (186 stories) and completed in 1573 in Lyon with a posthumous fourth volume (28 stories), range from the comic to the tragic, achieving enormous European success. The French versions by Boaistuau and Belleforest spread their fame, becoming a primary source for Elizabethan theater. Shakespeare drew on them several times: Boaistuau's third novella, *L'Histoire de deux amans...*, is famous as the core of the story of *Romeo and Juliet*, while other certain derivations are *Much Ado About Nothing*, *Twelfth Night*, and Webster's *The Duchess of Malfi*. Also noteworthy is the third story in Belleforest's fifth volume, an extensive reworking of the myth of *Amleth* from the *Gesta Danorum*: it introduces the hero's melancholy, which was decisive for Shakespeare's *Hamlet* (1600). Although the English version was not published until 1608, elements from Belleforest recur in the tragedy, confirming his direct influence. A superb and pristine copy of an exceptionally rare collection in uniform binding—a true unicum on the antiquarian market: the richest assemblage obtainable of the Bandello translations. No more than a single volume has ever appeared at auction. Small worm-hole in the upper margin of the last 10 ff. of vol. V; two small dark spots in the outer margin of ll. b3 and e4 in vol. IV; otherwise a perfect copy.

BRUNET I, 638. D. STONE, BELLEFOREST'S BANDELLO: n° 3, 1972, p. 489-499. BANDELLO, HISTOIRES TRAGIQUES, ÉDITION CRITIQUE PAR RICHARD A. CARR, 1977, p. LXXVIII-LXXXIII. VERNAZZA PP. 31-45. PASTORELLO, TIPOGRAFI EDITORI, LIBRAI VENEZIA XVI, pp. 9, e SGG. [46800]

Shakespeare's inspirations in a rare collection



6 BENIVIENI - BOIARDO. (Tarocchi del Boiardo) Amore... Et una Caccia de amore bellissima... et Cinque capituli et altre cose diverse. Venetia, per Nicolo Zopino e Vincentio compagno, nel 1523, € 3.400

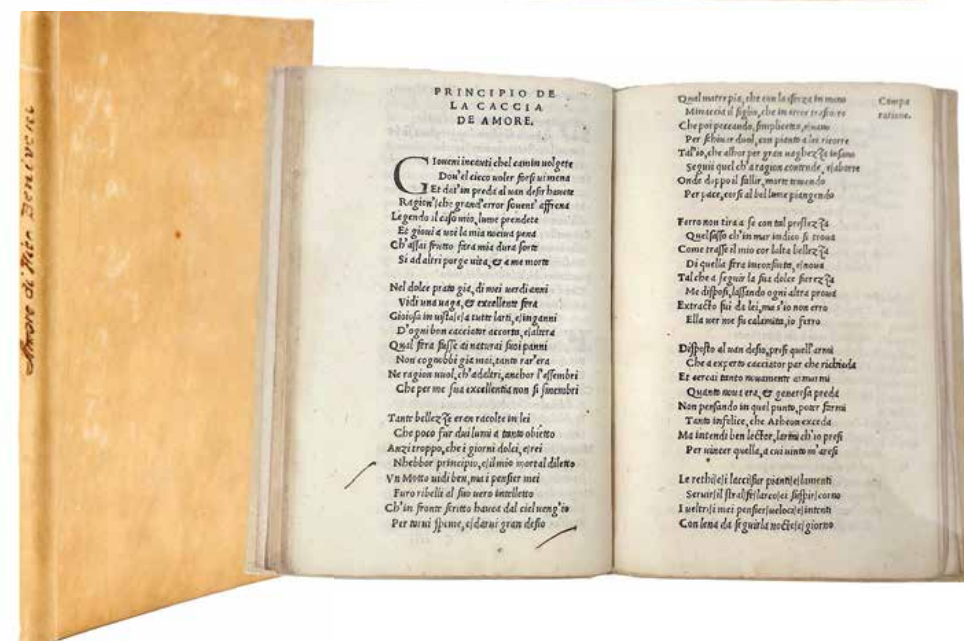
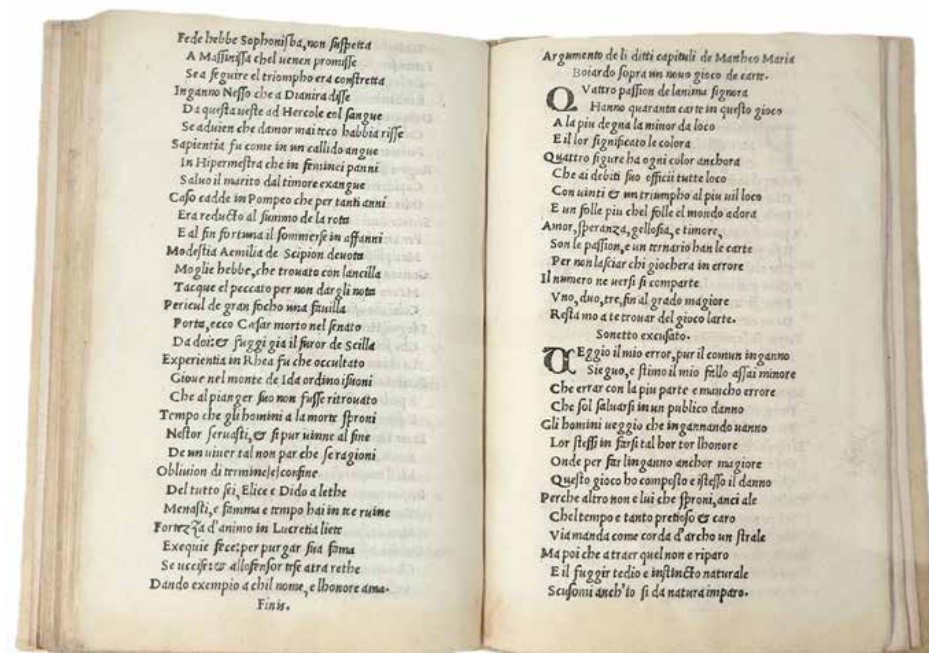
small 8vo (144x100 mm), ll. n.n. 48, titlepage within woodcut border, printer's device in the end, Roman and Italic types. Modern stiff vellum, ms. title on spine. **First edition of this poetry anthology** which includes, among other compositions: the *Amore* by Benivieni, *La Caccia* by Egidio da Viterbo (See: Melzi) and the **first edition of the Five Chapters (also known later as Tarots) by Boiardo**, which appeared here for the first time. It consists of five poems: *Fear, Jealousy, Hope, Love* and the *Triumph of the World*, which are followed by "Argumento de li ditti capituli de Mattheo Maria Boiardo sopra un nuovo gioco de carte" (i. e. **Argument of the said chapters.. about a new card game**) and the "Sonetto Excusato." The identification of the Capituli as Tarots derives from another version of Boiardo's verses: the manuscript by Pier Antonio Viti da Urbino (late 15th century) published only in 1894 by Solerti and from the discovery of a partial deck of cards sold at auction by Christie's in 1973 (reproduced in Dummet, *The Game of Tarot*, 1980 plate 16).

The so-called Tarots are composed, in verse and rhyme, to describe a deck of cards which is a metaphor of the game of love. The passions described in the four chapters: Fear, Jealousy, Hope and Love correspond to the suits (spades, hearts, coins, clubs), and in the first ten tercets of each is hidden the numbering from one to ten (often with phonetic-typographical artifices less evident in the printed edition, more pronounced in the manuscript): "*Timor, un'alba..*" (un is one) "*Timor, tremar*" (tre is three). The last four tercets describe the face cards, or Honors (knave, horse, queen and king), as mythological, biblical or ancient history characters (Timor's queen: "*Timor did not leave Andromache safe..*"). The Triumph of the Vain World chapter describes the Major Arcana. It then closes with the Argomento de li ditti capituli explaining the game: "*Quattro passion de l'anima signora / Hanno quaranta carte in questo gioco / A la più degna la minor dare loro / E il lor significato le colora / Quattro figure ha ogni color anchora.*" (*Four passions of the Lady Soul / they have forty cards in this game.. And more, each colour have four face cards...*). Good copy of this very curious, **very rare and little-known work** (anciently restored wormhole in the outer margin of the last two leaves and very slight marginal halos).

ESSLING 2208: "première édition, très rare". MELZI, ANONIMI, v. 1, p. 159-160. CERESOLI p. 80. MORGANTE 119 (ESEMPLARE SCOMPLETO): "RARISSIMO". BALDI, I "TAROCCHI" DI BOIARDO NELLA CULTURA RINASCIMENTALE (2008), pp. 77-108. [46556]



the legendary Cinque capituli by Boiardo, or his Tarocchi, in first edition



BIBBIA - MALERMI, Niccolò. *Bibbia dignamente vulgarizata per il Clarissimo religioso duon Nicolo de malermi venetiano & dil monasterio de sancto Michele de lemo Abbate dignissimo.* In Venetia, per el diligente homo Ioanne Rosso vercellese, 1487. a di ultimo de octobre, 1487, € 9.500

folio (320x215 mm), ll. n. n. 438 (of 452, lacking the first blank, a2 (*prologo*, replaced by a leaf from another unidentified edition), quire s (10 ll.) and 2 leaves of index at the end. Roman type, and text on two columns (first time this typographical combination was introduced, and then widely imitated in subsequent prints - see: Babieri), 59 lines, a **large initial (65x75 mm) on red and blue ground with white tendrils** inside and numerous painted lombards in red and blue. Bound in later boards "alla rustica" (slightly soiled and bumped). On leaf S10 v. a 16th century annotation "*Io fra Iulio de Mantua Lamberteschi faccio fede come il p.te [presente] Fra Ambrosio Aldegari Inquisitor et prior del Convento di S. D(ome)nico Foria?? Concede questa biblia al S. Alessandro Scaldamaza*".

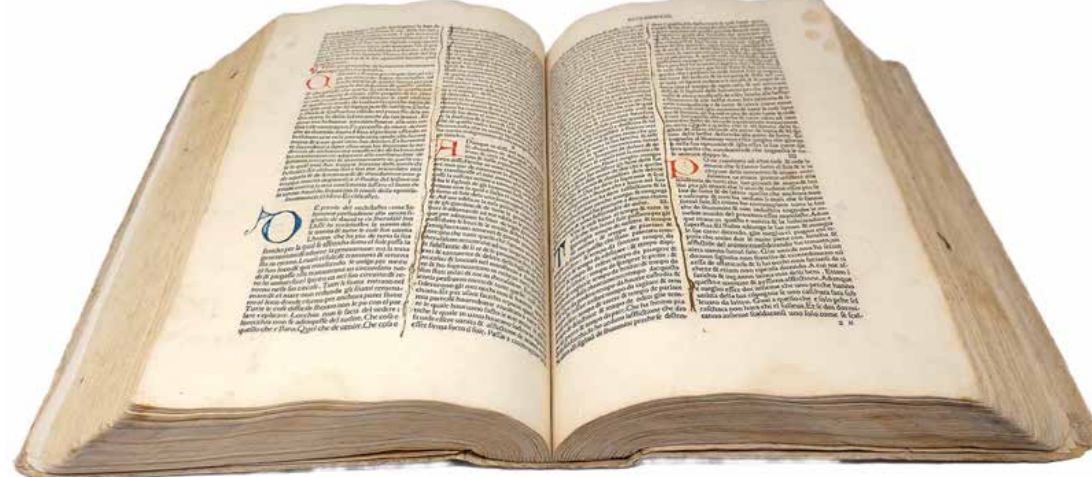
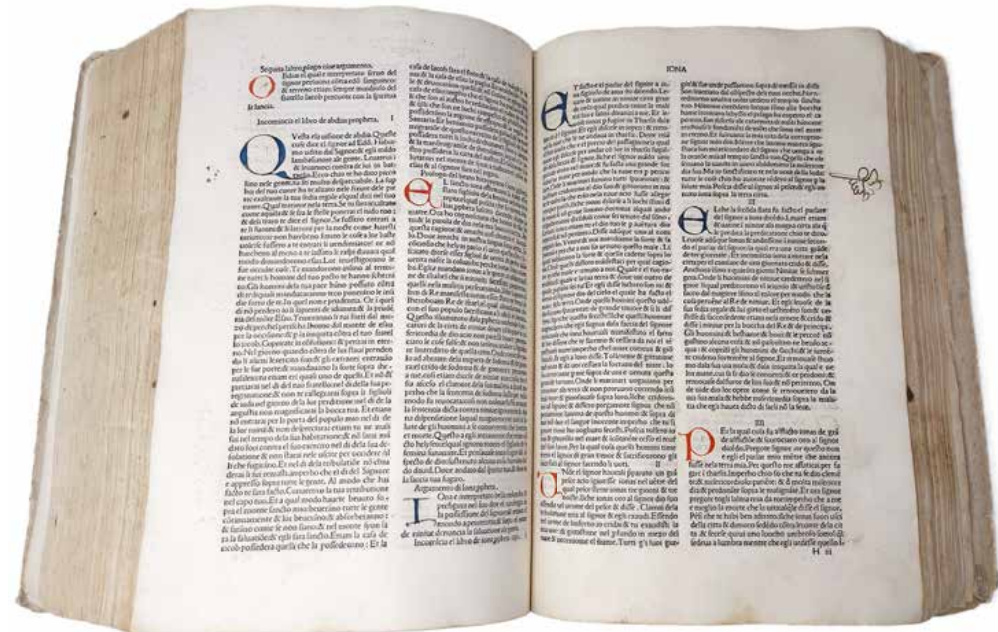
Extremely rare early edition of the so-called Malermi-Bible, the first Italian translation of the Bible, and the first in any modern language. First printed in Venice by Vindelino da Spira in 1471, it immediately enjoyed great success and was reprinted over 30 times until 1567 (10 editions in the 15th century). All incunabula of the Malermi Bible are exceedingly rare (see Barbieri); in Italy, only six copies are recorded, not all complete. Niccolò Malermi (or Malerbi) was born in Venice or Verona around 1420. In 1471 he resided for a time at the monastery of S. Mattia in Murano, one of the major centers of Camaldolese culture with an extraordinary library. In a letter to Fra Lorenzo, Malermi explained the reasons for and method: he translated the Bible word for word into the vernacular so that all people without distinction of gender or age could read the Bible. During the first two centuries of printing, numerous Italian editions of the Bible flourished. Until the mid-16th century, translations were printed in Italy, mostly in Venice; following the Counter-Reformation, production shifted to Geneva in Italian Protestant circles. Only three complete Italian translations existed: those by Malermi, Antonio Brucioli, and Filippo Rustici. Malermi's version was highly innovative, and Leonardo da Vinci himself owned a copy.

A fair copy of an extremely rare incunabulum, with some 16th century notes and maniculae in the margins. Genuine and valuable despite the declared losses and other defects: leaves a3-4 with repaired right margins; minor stains and occasional browning, more pronounced in the first leaves; the last quire heavily worn with significant losses and stains; the final three leaves reinforced with old tape, with some letters lost.

BARBIERI, 10. Goff B643; HCR 3155; GW 4316; BMC V 416; ISTC 1b00643000; USTC No. 999846. [160]



first Italian translation of the Bible and first in a modern language



BOIARDO, Matteo Maria. Tutti li libri de Orlando Innamorato... Trati Fidermente [sic] Dal suo Emendatissimo exemplare. Nouamente stampato & historiato. Milano, [Giovanni Angelo Scinzenzeler, tra il 1513 e il 1518, riemissione di Giovanni Antonio Castiglione], 1539, € 18.000

4to (190x133 mm), ll. 378 nn, 18th-century leather binding, covers framed by double gold fillets, floral friezes at the four corners; ribbed spine, gilt tooled and title on a darker label (restoration to the front joint). Text in two columns, Gothic and Roman types. This is Boiardo's *Orlando innamorato* in the rare Milanese edition by Giovanni Antonio Castiglione (1539), long considered a "bibliographic ghost." The work is illustrated with 74 woodcut vignettes (approx. 70x50 mm, with variations in format). Neil Harris' research has clarified that this is not a new print, but a reissue of the famous edition by Giovanni Angelo Scinzenzeler (1513-1518), now lost. By analyzing the typefaces, Harris demonstrated that Castiglione reused the surviving sheets from Scinzenzeler, presenting them as a new publication. The two Milanese printing houses had close ties: Castiglione's father had shared with Scinzenzeler some woodcuts intended for books on chivalry. Giovanni Antonio, who was mainly active as a music printer, inherited unsold copies of both *Orlando Furioso* (c. 1520) and *L'Innamorato* (1513/18), both of which were reissued in 1539 with new title pages and colophons. For the *Innamorato*, the outer sheets of the first and last quires were replaced with the new title page "Nouamente stampato & historiato" and the colophon dated "Impressum Mediolani. m.d.xxxix," identical to that of the reissue of the *Furioso*. The illustrations remain the original ones, inspired by various chivalric cycles, except for a woodcut on fol. 12r (duel), replaced by Castiglione with a vignette already used by his father in 1512 for the *Vendetta di Falconeto* and by Scinzenzeler in the *Libro del Danese* (1513). This substitution further confirms the links between the two workshops. An **exceptionally rare edition**: Harris has recorded only six copies, one of which is incomplete at Wellesley College (USA); in Italy, they are preserved at the Nazionale in Florence and the Panizzi in Reggio Emilia.

Copy from the famous collection of Giacomo Manzoni (1816-1889); ex libris on the inside cover; traces of a large ex libris, possibly referring to the library of Giuseppe Cavaliere. Restoration of a tear in the upper outer corner of the title page, with some stains and traces of dust; the rest is in excellent condition, with handwritten numbering at the beginning of some cantos. Ancient marginalia

N. HARRIS, AGGIUNTA AGLI ANNALI DI G.A. SCINZENZELER, 89, PP. 168-178. N. HARRIS - ORLANDO INNAMORATO, N. 13. BALSAMO, "ANNALI DI G.A. SCINZENZELER. SUPPLEMENTO, N. 36". GANDA, SUPPLEMENT, PP. 65-87. (PROVENIENZE:) BIBLIOTHECA MANZONIANA. CATALOGUE DES LIVRES DE COMTE JACQUES MANZONI, 1892, LOTTO 3067; T. DE MARINIS, CATALOGUE DES LIVRES COMPOSANT LA BIBLIOTHÈQUE DE M. GIUSEPPE CAVALIERI À FERRARA, 1908; n. 273). [45679]

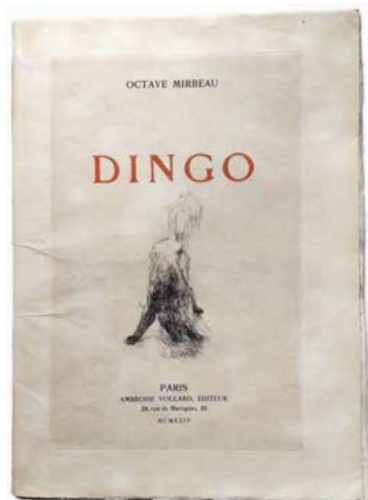


9 BONNARD - MIRBEAU, Octave. Dingo (Histoire d'un chien). Cinquante-cinq eaux-fortes originales de Pierre BONNARD. Paris, Ambroise Vollard éditeur, 1924, € 5.000

one of the most successful livres d'artiste of the early 20th century

folio (380x275 mm), 192 pages, (2), in publisher's paperback. This magnificent edition had a **print run of 350 copies**: this is no. 309 on Vergé d'Arches, in perfect condition.

Illustrated with **55 original etchings** by the artist Pierre Bonnard, including 14 full-page illustrations, 39 of various sizes interspersed throughout the text, one on the cover and one on the title page. Published in 1912 in its original edition, by O. Mirbeau (1850-1917), one of the most important figures in the Parisian literary world at the turn of the century. The engravings made by Bonnard for Dingo show a marked liveliness.



The large format of Dingo is in clear contrast with the smaller *Histoires Naturelles* by Jules Renard, for which Bonnard provided illustrations that are not too dissimilar. *Dingo* is one of five books that Bonnard illustrated for Ambroise Vollard. It is a splendid edition, one of the most successful livres d'artiste of the early 20th century and one of the masterpieces of Bonnard (1867-1947) as an illustrator.

A copy in mint condition with full margins (small restoration to the spine).

RAUCH. N.26. SKIRA 26. CARTERET IV, 282 ("édition recherchée, surtout sur Japon"). GARVEY, THE ARTIST & THE BOOK, 1860-1960, pp. 26-27. CL. ROCA, "AMBROISE VOLLARD. [41369]



10 BREMOND, Gabriel. Viaggi fatti nell'Egitto superiore, et inferiore: nel Monte Sinay... in Gerusalemme, Giudea, Galilea, Sammaria, Palestina, Fenicia, Monte Libano, & altre provincie di Siria, quello della Meka, e del sepolcro di Maometto. Roma, Paolo Moneta, 1679, € 6.200

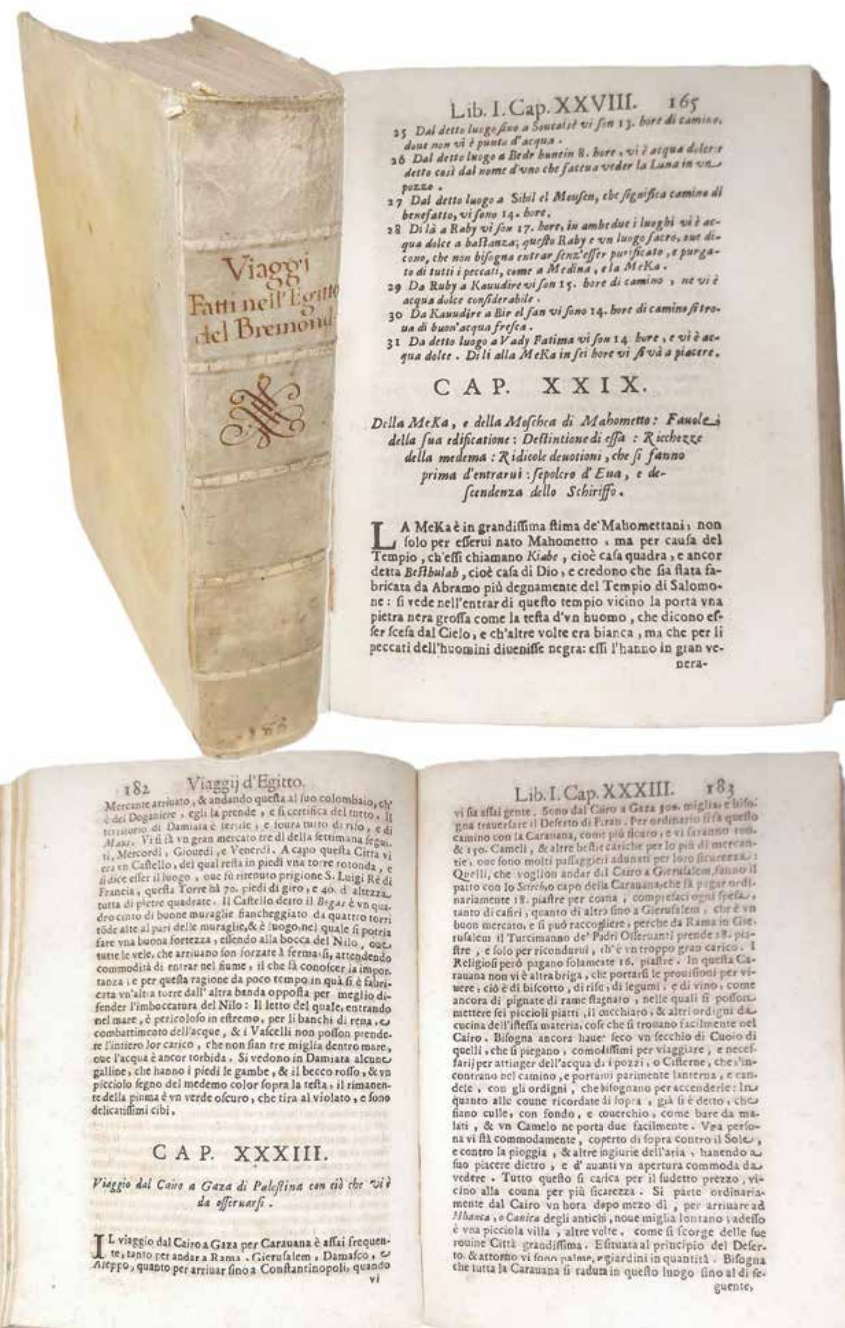
4to (214 x 161 mm), pp. (6, first blank), 366, 36, 64, cursive and roman types, woodcut vignette on title, initials and headpieces. Contemporary stiff vellum, manuscript title on spine, speckled edges (light stains). Rare first edition of the only account, translated from the French version by Giuseppe Corvo, of Brémond's travels in the Middle East. The original French edition of the text was never printed at the time, while this version was not recognized or approved by the author. It includes one of the very first descriptions of Mecca: as early as 1691, Lodovico Marracci, in his *Prodromus ad refutationem Alcorani*, reported the long description of Mecca in Italian (italicis verbis retentis), as did the Catalogo de' Libri Italiani nella Libreria di Janssonio-Waesberge of 1725:

"Mecca is held in very high esteem by Muslims, not only because Muhammad was born there, but also because of the Temple, which they call Kaabe, meaning square house: & it is also called neitallab, meaning House of God: and they believe that it was built by Abraham more worthily than Solomon's Temple." Brémond set sail on October 27, 1643; over the course of twenty years, he traveled to the Middle East several times. After his final return, he wrote this report on Egypt, Syria, and Palestine, as well as the customs of the Turks. He visited the Sinai Peninsula in 1644, Galilee in 1652, and Jerusalem in 1660. In the dedication letter, the author points out that on his return from his travels, he stopped in Rome, where he befriended the Roman nobleman Angelo Riccardo Cesi, who "*fell in love with the text*" and wanted to translate it into Italian. The mystery surrounding the lack of a French edition can be partially explained by a volume published in 1974 after the discovery in 1969 of a partial manuscript by Brémond (pp. XVI, 185, passim): "*Le récit inédit du voyage de ... Brémond a été découvert dans sa version française à Marseille, en 1969, par le jeune égyptologue Georges Sanguin. ... la dédicace de son manuscrit au neveu du pape (depuis 1676) Innocent XI, Livio Odescalchi, (1652-1713). Une "traduction" italienne est connue (Roma, per Paolo Moneta, MDCLXXIX) mais elle est postérieure et ne suit que d'assez loin le manuscrit original en langue française. Les traducteurs auraient été successivement deux Italiens du nom de Bruni et Ceri.*" Good copy, some occasional staining, browning, and spotting, ex libris label on the upper inside cover.

BLACKMER 198; GAY 41; TOBLER p.109. BARRÉ, VOYAGEURS ET EXPLORATEURS PROVENÇAUX (1905), p. 56-58. VOLKOFF, A LA RECHERCHE DES MANUSCRITS EN EGYPTES... 1960, p. 61-62. CARRÉ, VOYAGEURS... FRANÇAIS EN EGYPTES I, p. 37; R. WEIL, (HAUTES ETUDES, 171 C, 1908), p. 292; RÖHRICHT p.271. RIANET, 1538. SCHU, 96. MENCHERINI p.789. [45444]



one of the very first descriptions of Mecca



BRUNO, Alberto da ASTI. *Tractatus de rebus seu dispositio dubijs...; De diminutione & deterioratione; De interitu, et peremptionibus. De refectione. De mutatione et transformatione. De permanentibus, et perseverantibus in eodem statu.* Impressum Ast, per Franciscum Garonum, 1536, € 4.200

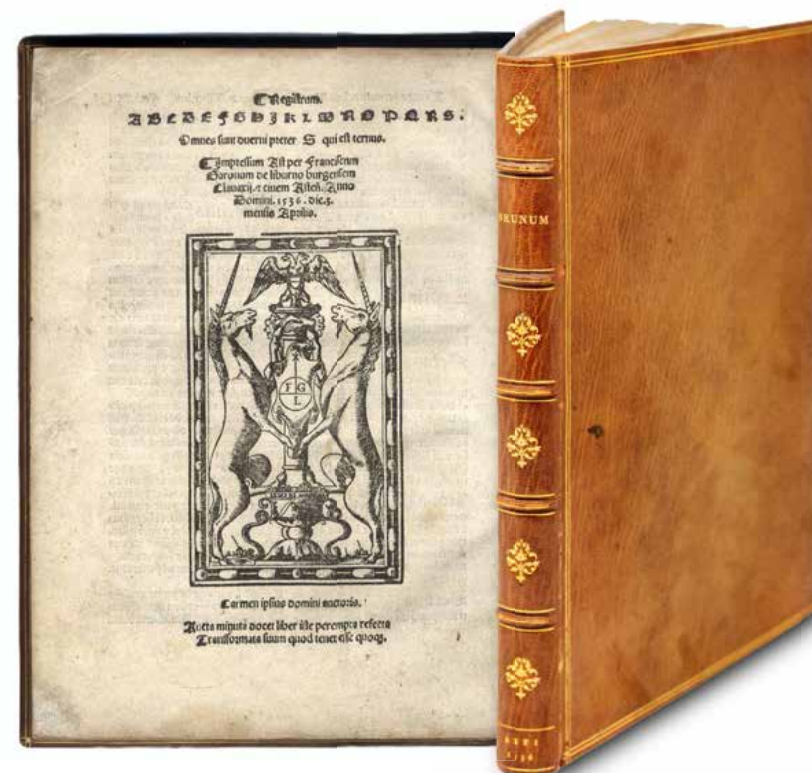
2 editions (6 works) in one volume, 4to (230x162 mm), collector's brown morocco binding, gilt title and tooling on ribbed spine, double gilt fillets on boards, gilt edges.

1) ll. LII, (1 blank), **woodcut frames on the title page, printer's device on the title page and at the end, Gothic type, text on two columns. First and only edition, extremely rare** (only 6 copies recorded by Edit16). The jurist Alberto Bruno da Asti (Moirano, 1467 – Asti, 1541) was lord of Ferrere, a disciple of Jacopino di San Giorgio, and in 1541 became Attorney General of Savoy, of whose Duchy he was also senator in Milan. A prolific essayist on constitutional law, he also studied coinage and seigniorage. The present *De rebus et dispositionibus dubiis* (i.e. On doubtful matters and provisions) is one of the legal-literary works that contributed most to the **development of legal norms on the concept of public domain and was widely cited in subsequent eras for its considerations on copyright**. Bruno, referring to the already common practice of unauthorized reprinting of works, suggested that it should not be permitted to profit at the expense of others and highlighted the risk that, for fear of abusive reprints, writers would stop publishing their works, thus calling for measures by the emperor or the pope to ensure fair remuneration for intellectual efforts.

2) ll. LXXII (but actually 74 due to a pagination error), blank folio 28, Gothic type, text in two columns, some initials on 6 lines, **very large printer's device on the verso of the last folio. First and only edition**, comprising 5 treatises: *De diminutione & deterioratione*, *De interitu, et peremptionibus* (from l. XXIX), *De refectione* (from l. XLVI), *De mutatione et transformatione* (from l. LVII), *De permanentibus, et perseverantibus in eodem statu* (l. LXXII). An **extraordinary collection of extremely rare legal works**, also important for the history of printing in Asti. It was in fact **Alberto Bruno who published the first book in Asti in 1518**, by the printer Francesco Silva, whom the jurist called to the city to print his works. Silva is documented until 1521, when he was replaced as Asti's printer in 1534 by Francesco Garrone, originally from Livorno Vercellese and already active in Venice and Bologna, whose presses produced the Statuta and Statuta Revarum that year. An excellent copy, very fresh and with wide margins.

BERSANO BEGEY, LE CINQUECENTINE PIEMONTESI, v. 2., p. 248-9. VERNAZZA, p. 203. EDIT16, 7700 E 7699. [42558]

Reflections on copyright in the early 16th century



12 CASORATI, Felice - VALÉRY, Paul. **Cantique des Colonnes**, suivi d'une traduction italienne de Mario Luzi. **Six lithographies originales de Felice CASORATI**. Edité par la Radiotelevisione Italiana... Paris, Gallimard, (ma Torino, Ruggero e Tortia), 1949, € 3.800

folio (355x255 mm), 10 ll. of text in French and Italian, followed by 6 double sheets for the six full-page black and white lithographs by Felice Casorati.

Compositions of great artistic beauty, each signed in pencil by the artist and numbered 23/100. The booklet is printed with care on heavy Fabriano Umbria-type paper, with an editorial cover with flaps and the title printed on the front cover.

On the frontispiece: "Le Cantique des Colonnes de Paul Valéry, avec six lithographies originales de Felice Casorati et suivi de la traduction italienne de Luzi, est édité par la radiotelevisione italiana à l'occasion du Xème anniversaire du comité mixte franco-italien pour la rediodiffusion et la télévision, fondé à Rome le 27 avril 1949".

Famous is the opening line of the poem: "Douces colonnes, aux / Chapeaux garnis de jour / Ornés de vrais oiseaux / Qui marchent sur le tour...".

A rare and little known suite of original lithographs by Felice Casorati (Novara 1883 - Turin 1963). Good copy.

[5113]

Rare and little-known suite of original lithographs by Felice Casorati



13 CASTELLINO, Paolo Lorenzo (Paolo L.Davidico). *Laberintho di pazzi...* composto da... Laurentio Davidico a laude della altissima Trinità. In Vinegia, per gli heredi di Gioanne Padoano, 1556, € 2.400

small 8vo (155x100 mm), ll. 64, unnumbered; Roman and Italic types, printer's device on title-page, attractive full-page woodcut on the title page verso depicting Christ Deposed and the Pious Women, woodcut initials. Stiff vellum binding of the XVII century, (small repairs to the spine; engraved ex-libris on the first counterplate). Dedication to "Cosimo di Medici, Duke of Florence, Most Honorable" and to the Reader ("you can definitely call the world a Labyrinth of madmen").

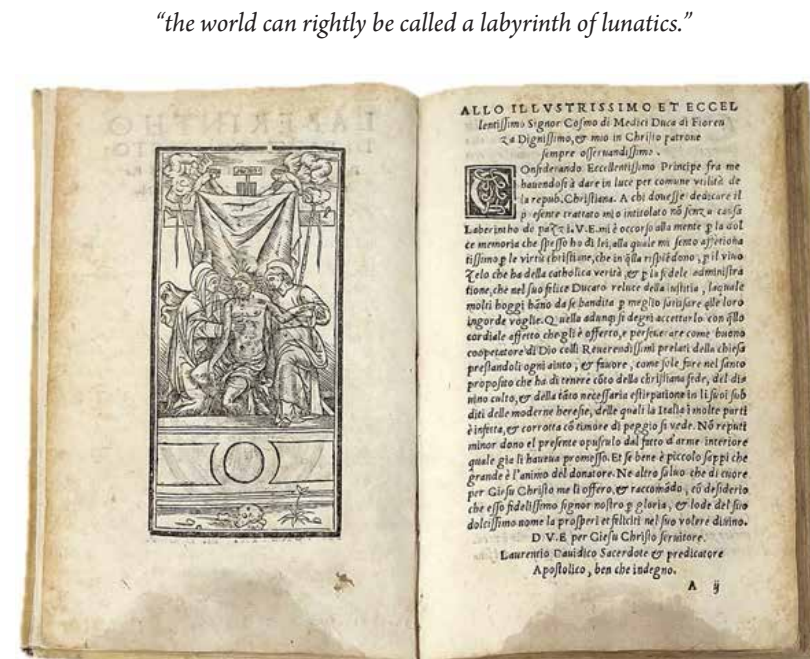
The author (1513-1574), who signed himself as L.Davidico, published other works, some with odd titles, such as *Gentlemen's Entertainment* and *The Spur of the Faint-Hearted*. He was persecuted by the Inquisition, even if he used to be Inquisitor at the Holy Office himself.

He attracted accusations of embezzlement, theft, abuse, violence, sodomy, blasphemy, and simony; eventually, he was even questioned by the Inquisition.

First and only edition of the Labyrinth of Madmen, divided into 20 chapters (instead of 21 as indicated in the table of contents), each inspired by a biblical verse and followed by extensive commentary. Davidico exposed controversial ideas against some heresies and harshly polemical against those "*who make so much noise to reform others and never reform themselves.*" (S. Seidel Menchi, Erasmus in Italia).

A good copy of a **rare work**, ownership annotation '*.Josephi.*' on the verso of the colophon, occasional foxing and a stain at the lower margin of the title and three leaves.

M.FIRPO, NEL LABIRINTO DEL MONDO. LORENZO DAVIDICO TRA SANTI, ERETICI, INQUISITORI, 1992. [46747]



"the world can rightly be called a labyrinth of lunatics."

14 a CICALATA - CANOVAI, Ottavio. **Cicalata in lode del finocchio.** Firenze, Stamperia di Borgo Ognissanti, 1809, € 390

8vo (220x150 mm), pp. 20. Olive green half-leather binding, gilt title on the spine, marbled paper covers. Curious short work containing amusing information on the use of fennel, with useful advice:

"Resort to fennel, and you will remedy your illness (...). That it is good for the eyesight is also said by Brunetto Lantini in his Tesoro: 'E mangiano Finocchi | Per aver chiara veduta'".

First edition of this interesting prose poem by the Tuscan Canovai. A fine copy, uncut and with untrimmed edges. .

B.I.N.G., 385. SCONOSCIUTO AL WESTBURY.

[45976]



"Cicalate" on Fennels and Maccheroni



14 b CICALATA - CATENI, Camillo. **Cicalata in lode dei maccheroni.** Firenze, Borgo Ognissanti, 1808, € 480

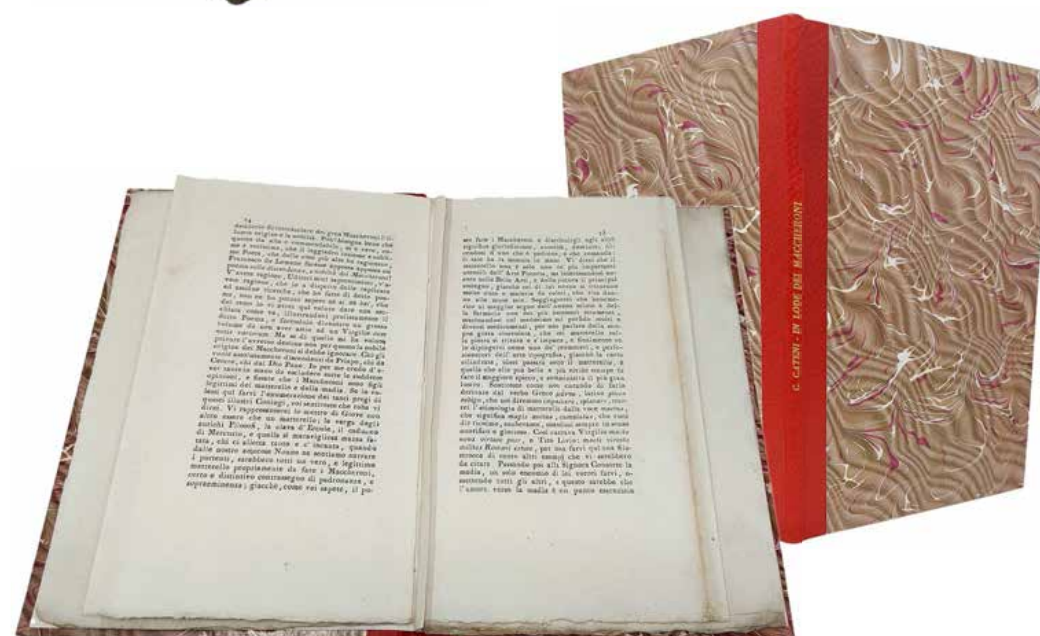
8vo (235x170 mm), pp. 31. Modern half red leather binding, decorated paper boards, gilt title on spine.

A curious Tuscan poem in prose in praise of Macaroni in which Cateni elevates macaroni to a model of virtue: "Do they not emerge pure and immaculate from the dark depths of the pot? Learn from Macaroni, young people of our century, who so easily allow yourselves to be deceived and led astray by bad practices, and thus fall so weakly into the dangers presented by immorality and debauchery. Yes, gentlemen, learn from macaroni, which bring the whiteness of innocence into the blackest pot, whose gloomy color is frightening even to the pan, (...) and from that black abode they emerge, always preserving the untouched snow of purity and chastity."

These bizarre short works, deliberately on matters of little importance, were often recited after banquets in Italian literary academies between the late 17th and early 19th centuries. Original edition. Excellent copy, very fresh and clean, uncut and untrimmed.

B.I.N.G., 430; GAMBA 1965: N. 2.738; PALEARI HENSSLER 1998: VOLUME I, PAG. 170.

[45977]



15 COMPAGNIA DELLA LESINA. Nuove aggiuntioni della Lesina... Con le nozze della Signora Lesina et di M. Capitan Trivello. Comedia nuova. Composta Nuovamente da Giulio Cesare Croce. **Sammelband di 19 Placchette.** Vicenza, Heredi di Perin Libraro, 1602 - 1603, € 5.800

Collection of 19 hand-numbered plaquettes (out of 21 printed in total), 12mo (148x82 mm), each with a **curious vignette on title page depicting a tool:** punch, scissors, needle and thread, gimlet, awl, lash, etc. Contemporary sprinkled boards, ink title on paper label on spine (the 18 leaves of the last two, "*Pronostico*" and "*Settanta due auertimenti*") were not bound in this copy).

Very rare collection dedicated to the Lesina Company, which one of the titles states was already founded in 3954 BC. The purpose of the company was to advise grievous economies, including gastronomic ones, and to tell the daring adventures of well-known and lesser-known misers affiliated with the company. The purpose of the company was to advise grievous economies, including gastronomic ones, and to tell the daring adventures of well-known and lesser-known misers affiliated with the company. The meaning of the word "*lesinare*" (i.e. "skimp") which became part of ordinary Italian speech in the nineteenth century, seems to derive from this series of works; in fact, the company has a "*lesina*" (i.e. "punch") as its symbol, due to the habit of its associates, among other miserliness, of repairing their own shoes. The first work relating to the Company is estimated to have been printed in Florence in the last two decades of the 16th century (see: Westbury). There are 21 plaquettes recorded in total, and they were printed between 1602 and 1603, mostly in Vicenza by Perin's Heredi in first and "only edition" (See: B.I.N.G., except "*La Sferza*" in second ed.).

Already scarce separately, they constitute a sort of very rare Sammelband.

Handsome copy of absolute genuineness, untrimmed and in uneven leaves, the only 24 leaves of the *Nozze*, here originally bound in the end present a shorter lower margin, two fascicles slightly browned, some foxing; tear on l.A8 of *La Molletta*, with loss of 4 letters.

WESTBURY, pp. 98-99. B.I.N.G. 1130, 1136-1142, 1144-1150: "UNICA EDIZIONE REPERITA", 1152, (FRONTESPIZIO, "LE NOZZE", "LA FAMA" E "DIALOGO SOPRA" NON CENSITI). BMC, 17TH CENT., I p. 478. MICHEL & MICHEL, II p. 464. AUTORI ITALIANI DEL '600 N. 3507. [42520]

Complete list of the works upon request.

Sammelband of 19 rare humorous works on stinginess



16 COSSALI, Pietro. **Origine, trasporto in Italia, primi progressi in essa dell'algebra.** Parma, Bodoni G.B., 1799, € 3.200

First and only edition in refined binding

2 volumes, 4to (284x205 mm), pp. (24), 396; (12), 492, (4, of errata); two folding plates engraved by G. Silvestri.

Bound by Georg Friedrich Krauss - the best Austrian bookbinder of the time - for Albert of Saxony-Teschen (1738-1822), in 3/4 red morocco, his monogram 'AST', enclosed within radiant gilt lines, repeated four times on the spines and two green labels, repeated four times on the spines and two green labels. Son of Friedrich August II of Saxony and son-in-law of Emperor Francis I, after a brilliant diplomatic career Albert von Sachsen retired to Vienna in 1795 to devote himself to collecting and art. His advisors were Giacomo Durazzo and Adam von Bartsch, the leading expert in graphic art, and his palace and his collection formed the basis for the creation of what in 1921 became the famous Albertina.

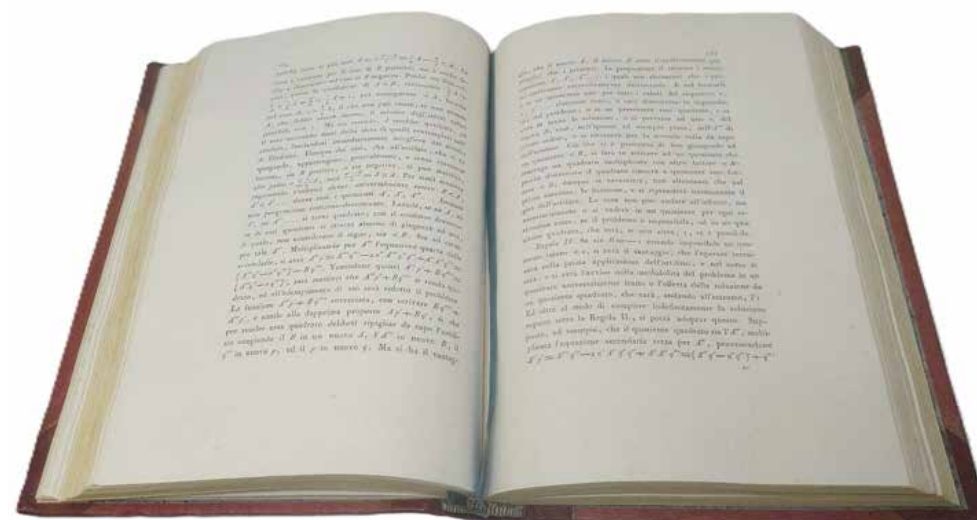
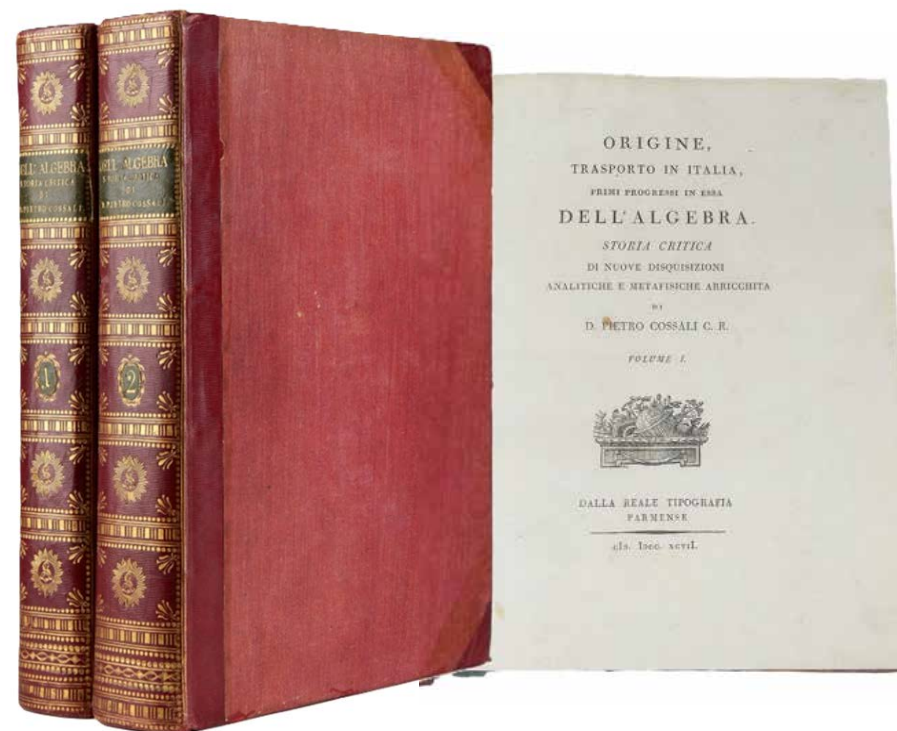
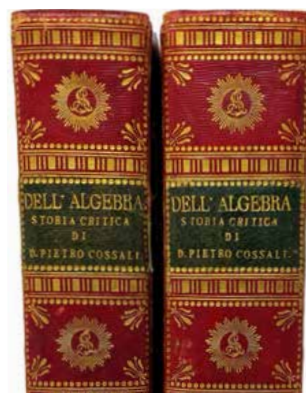
First and only edition of this text of great importance for the history of mathematics in Italy, which came off the Bodonian presses in a period greatly troubled by military and revolutionary events, and therefore did not receive the attention it deserved at the time; this also explains its considerable rarity. The author was a most famous historian of mathematics, appointed by Napoleon to the chair of mathematics at Padua. His work, which demonstrates the originality of the contribution made by Italian mathematicians in the late Middle Ages, was **one of the very few scientific books printed by Giambattista Bodoni**. It is indeed very rare, also because of the period of military and revolutionary events in which it was printed.

Pietro Cossali (1748-1815), from Verona, trained with the Theatine Fathers and in 1787 was called to Parma by Ferdinand of Bourbon, where he strengthened the Astronomical Observatory and had contact with Marie Louise. Among other things, he studied in Florence directly on the codices of Fibonacci; his work on the figures of Luca Pacioli, Tartaglia and Cardano is also important. *'This conscientious work, intended to rectify erroneous assessments by foreign historians (particularly Montucla), is conducted with such vigour that it should still be considered a classic today'* (Loria, Guide to the History of Mathematics, pp. 41-2).

A perfect copy, in an exceptional binding (very fresh, yellow edges and blue silk bookmarks, on the endpapers ex libris of the Antinori family and private stamp).

POGGENDORFF, I/pp. 482-3; BROOKS, n. 696.

[46634]



17 DANTE. Opere del Divino Poeta Danthe con suoi comenti: recorrecti, et con ogni diligentia novamente in lettera cursiva impresse. In Venetia per Miser Bernardino Stagnino da Trino, 1512, € 19.000

4to (215x155 mm) leaves 12 unnumb. 441 (i.e. 440), in a fine contemporary monastic binding in blind-tooled pigskin over bevelled wooden boards, central clasp in calf and metal perfectly preserved; a few stains, one more evident on the back cover. Printed in elegant italics, a smaller type for the commentary surrounding the text. Foliated initials, at the end Stagnino's heart and cross device (Kristeller 309). **On title-page woodcut of Saint Bernardino within a border of four woodcuts, the lower is a view of the Garden of Eden; the border is repeated on l. a2, the beginning of the First Canticale, with the lower wood depicting the Tiburtine Sibyl predicting the birth of Jesus to Octavian. A full-page woodcut, (172x102 mm), printed at the beginning of the *Inferno* depicts Dante in three different postures next to Virgil and the three beasts.**

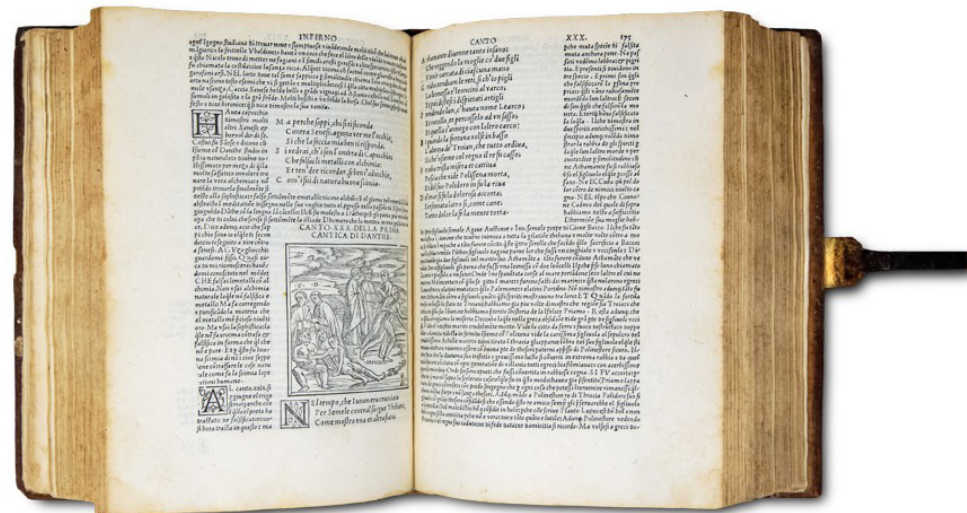


Ninety-nine woodcuts, based on the 1491 edition, but appearing here for the first time. First of three editions of the *Commedia* issued from the presses of Bernardino Giolito known as Stagnino, and the first edition of Dante by a printer coming from Piedmont. The last three pages contain the *Credo*, the *Pater Noster* and Dante's *Ave Maria*. The choice of the quarto format, an effective alternative to the in-folio and pocket-book format created by Aldus, met with considerable success during the 16th century, as the two reprints of 1520 and 1536 would suggest. It should be noted that Stagnino indicated on the title page that he had printed this edition '*novamente in lettera cursiva*'.

Edition of remarkable elegance, magnificent copy on strong, thick paper (on the last leaf portion of the inner margin and horizontal tear with skilful restoration touching a few letters, crease of the paper at the top margin of c1; 4 leaves anciently repaired along the extreme lower margin: dd1,2,7,8; small wormholes on the lower inner margin of a few leaves). Ms. note on colophon verso: "*Dal paradiso terrestre*").

Mortimer, Harvard It, 144: "This is the first appearance of this set...". Sander, 2320. Mambelli, 23. Essling, 536. De Batines I, 52-54: "Edizione rara e accreditata...". Sincero, Trino e i suoi tipografi, p.176. Bacchi della Lega p.39. Pillinini, B. Stagnino, un editore a Venezia, p.92. [42554]

"Christophoro Landino Fiorètino sopra la Comedia di Danthe"



18 [DANTE] CARRIERO, Alessandro - FRACHETTA, Girolamo. **Breve et ingenioso discorso contra l'opera di Dante...** [Legato con:] **Dialogo del furore poetico...** In Padoa, appresso Paulo Meietto, 1582 [e:] In Padoua, per Lorenzo Pasquati, 1581, € 2.900

4to, (195x150mm). 1) ll. (2) 4, pp. 9-95, printer's device to title page, woodcut initials, roman and italic types. 2) pp. 116, (4), title within woodcut border, printer's device (and other on the colophon), woodcut initials, roman and italic types. Excellent contemporary limp vellum, manuscript title on spine.

A rare work that is part of the literary debate for and against the Divine Comedy, criticizing Dante for the lack of imitation and unity of action according to Aristotelian principles, and for the use of 'new voices', thus taking sides against linguistic innovation.

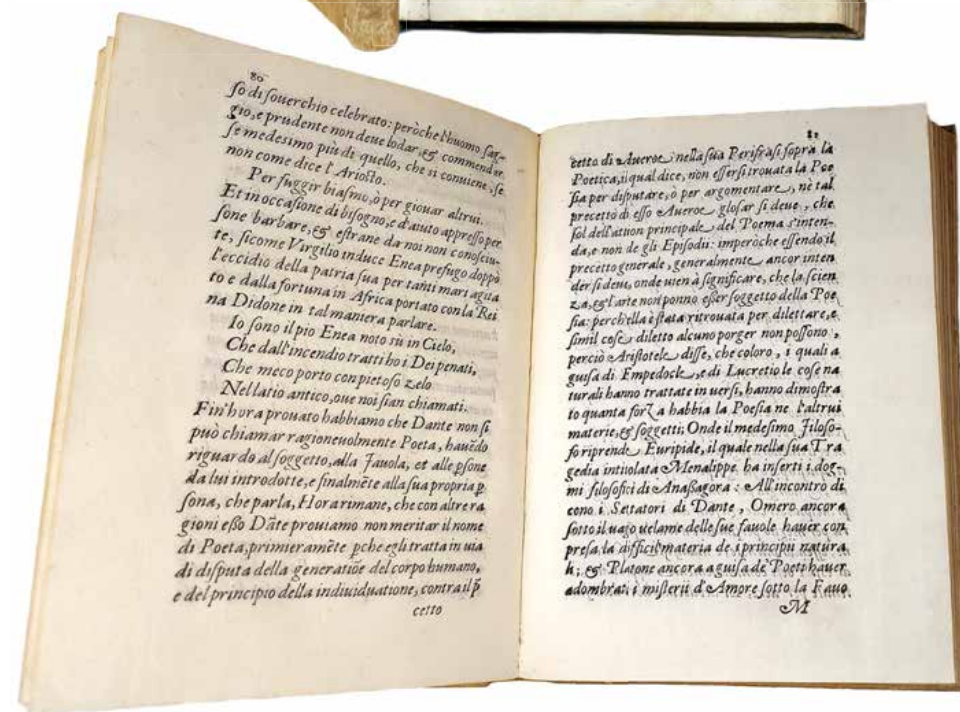
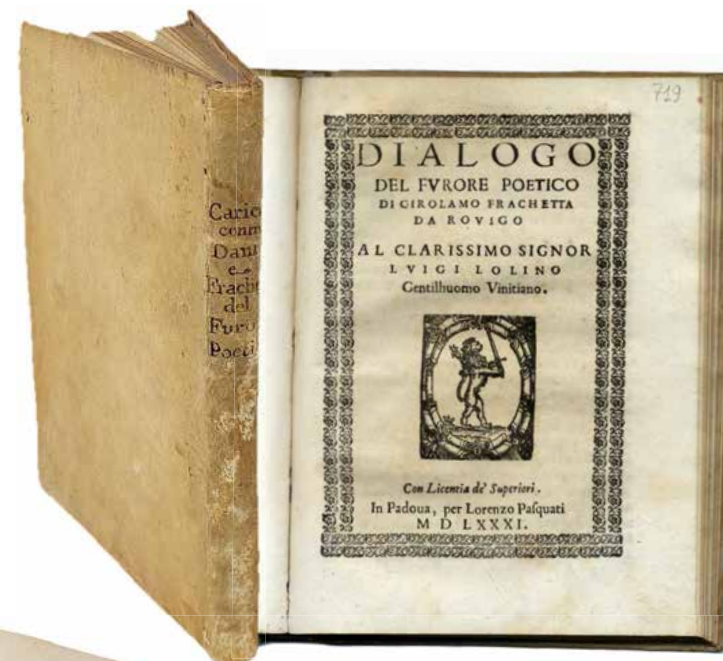
Belisario Bulgarini, in his Considerations (Siena, 1583) on Dante, "states in the preface that in 1579 he communicated his ms. to Alessandro Cariero of Padua... who unscrupulously usurped it and published his opinions under his name in 1582" (see De Batines, p. 420). The volume also includes Frachetta's 'Dialogo del furore poetico' (Dialogue on poetic fury), which explores, through a dispute with three fellow students (Giovann Battista Pona and Luigi Prato, both from Verona, and Prospero Bernardo di Montagnana), the concept of poetic fury according to Plato and Aristotle, trying to reconcile it with the Platonic vision of poetry. He recognizes delight, rather than utility, as the ultimate goal of poetry.

A beautiful copy, with the old ownership signature *Francesco Marchi* di Lucca, the Galletti Library stamp on the title page and the bookplate of the **Finaly Landau Library** on the counter-plate. Baron Horace Landau (who died in Florence in 1903) was a representative of the Rothschilds in Constantinople, Turin and Florence, where he bought the villa "alla Pietra", which he enriched with various collections and a rich library, later increased by his heir, Jenny Finaly; Galletti stamp in the margin of the title page (slight and uniform browning of the paper on some leaves, and marginal wormholes on the last few leaves, both on the second work).

DE BATINES, I, p. 428 e 420. FISKE, I, p. 168.

[46554]

Dante's critics in the 16th century



19 DE VITO, Michela. **Costumi di Napoli e contorni.** Raccolta Contemporary ensemble of 154 signed watercolours, ca. 1838, € 50.000

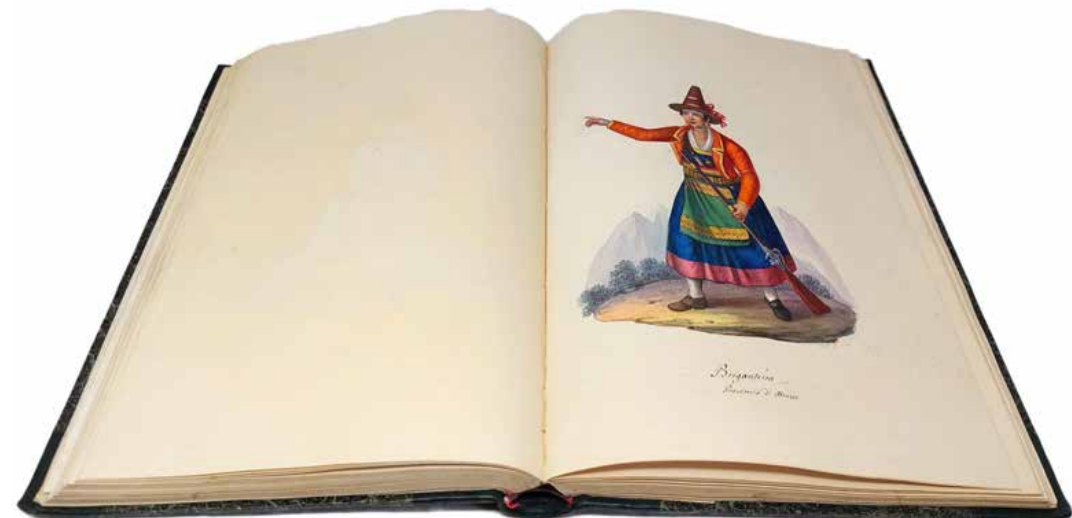
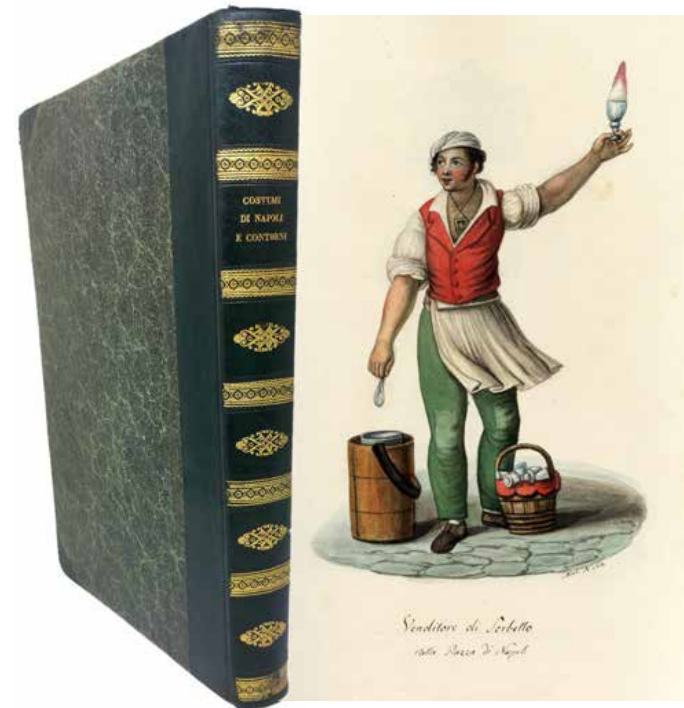
folio (353 x 240 mm), collection of **154 original watercolors signed by the artist:** exceptionally elegant life studies on "J. Whatman Turkey Mill 1838" watermarked paper. Each plate bears a caption in ink, probably autograph by the artist, on one or two lines below the composition. Contemporary green half calf binding with corners, spine gilt with decorative tools and title.

The 154 large watercolors depict traditional costumes from the southern Italian provinces: Campania, Terra di Lavoro, Puglia, Molise, Capitanata, Abruzzo, Basilicata, and Calabria. The picturesque scenes are mostly animated by a single female or male figure, set against naturalistic backgrounds, often with occupational attributes, fruit, and domestic animals.

Michela de Vito, sometimes confused with Michele de Vito, was actually the daughter or sister of the gouache painter Camillo; she was active in Naples around 1830.

See De Rosa and Trastuli, Introduction to the catalogue *Il costume popolare abruzzese tra 700 e 800* (Popular Costume in Abruzzo between 1700 and 1800) for the exhibition held in Chieti: "A refined painter with great drawing skills, she had a characteristic tendency to soften facial features, contrary to what some of her colleagues used to do, even though they were honoured with royal commissions".

A precious collection of exceptional importance for the study of Southern Italian folk costume iconography. Distinguished for the number of watercolors and their large format, it stands out from the more common smaller albums. Exemplary condition with fresh, vibrant contemporary coloring.



[7969]

Southern Italy folklore and costumes

20 DELBENE, Bartolomeo. **Civitas Veri, sive morum. Ad Christianissimum Henricum III. Commentariis T.Marcilii.** Parisiis, apud Ambr. et Hier.Drouart, 1609, €11.000

folio (343x219 mm), ll. (4, the last is blank), 256, (2), bound in contemporary vellum, worn and stained, spine repaired (Water-stain to upper margin, ink annotations to front free endpaper). Engraved title-page and 33 plates of ideal squares, arcades and monuments by Thomas de Leu (one double-page, the plan of The city of Truth, or of Ethics).

First edition of this work on the utopian ideal town, a poetic meditation in Latin hexameters which plays a Moral Progress on the basis of the 'Nicomachean Ethics.' The work is divided into thirty days (and chapters), starting from the canonical description of the five senses, and browsing the vices and virtues corresponding runs through the various degrees of elevation of the philosopher, to end with the also canonical praise of wisdom. It depicts a "City of Truth", guided by an "architectural and urbanistic utopia" in which squares, buildings and gardens are built to lead the people to embrace the virtues and fight the vices. There are the Doors of the Five Senses, the palaces of Temperance, Tameness and Generosity, the Maze of Greed, the Cathedrals of Modesty and Magnanimity, the Mansions of Affability and Truthfulness, the Wood of Arrogance, the Meadow of Equity and the Hills of the Heroic Virtues, the Towers of Friendship and the Temples of the Arts and of the Intellectual Virtues.

A truly peculiar work, close to the great Utopias of the Renaissance but also strongly original and modern in its portraying of a urban and architectural setting, instead of a mere religious or moral one. It was written in 1585 by the diplomat and poet Bartolomeo del Bene, and dedicated to Henry III, but only published in 1609 by his son Alfonso, the bishop of Albi, with a commentary by Théodore Marcile.

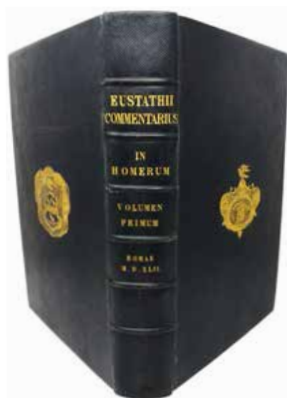
The wonderful series of engravings have been described as an anticipation of Surrealism, and they also feature the very first printed representation of Rivoli.

PAZ, P.46. GRITELLA, RIVOLI, GENESI DI UNA RESIDENZA SABAUDA, PP. 27-45: "la più antica rappresentazione figurata del Castello e del borgo di Rivoli". PAULTRE, LES IMAGES DU LIVRE, P.147. BALSAMO, LES DELBENE À LA COUR DE FRANCE (SORBONNE, 1990). [46584]



21 EUSTATHIUS Thessalonicensis. **Commentarii in Homeri Iliadem et Odyseam (Graece)**. Romae, apud Antonium Bladum, 1542-51, €25.000

4 volumi in-folio (346x237), pp. (4), 620; 621-1376 4 folio volumes (346 x 237 mm), pp. (4), 620; 621-1376 (lacking final blank); (2), 1379-1970; ff. [6], 204. Magnificent early 20th-century binding by J. Clarke in blue morocco, gilt titles on spines, gilt arms with the monogram of Theodore Williams on covers, wide gilt dentelle. Printer's device of Blado on all three title pages (the second volume without a separate title); three woodcut coats of arms on the preliminary leaves of vol. IV.



The only edition printed with the splendid Greek cursive type cut by Joannes Honorius at the request of Cardinal Marcello Cervini. A total of 1,275 copies were printed on paper and 2 on vellum (see L. Dorez, *Le Cardinal Cervini et l'imprimerie à Rome*). Volume I contains the commentary on the Iliad; volumes II and III contain the texts of the *Iliad* and *Odyssey*, respectively; volume IV completes the commentary and includes extensive and detailed indexes compiled by Matteo Devarius, printed in three columns in smaller type.

Editio Princeps of the Commentary on the Homeric Poems by Eustathius of Thessalonica, a learned Byzantine scholar of the 12th century. At the time it was the most extensive and esteemed of all known commentaries, and it remains today of great value for the vast wealth of material gathered in it and for the numerous quotations from works otherwise lost. The texts are notably accurate.

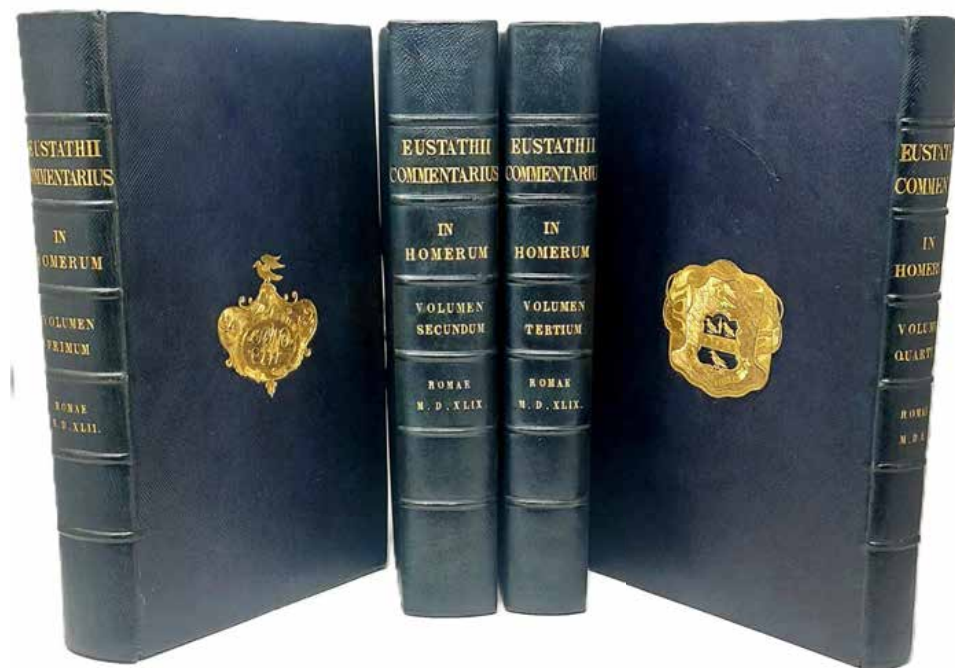
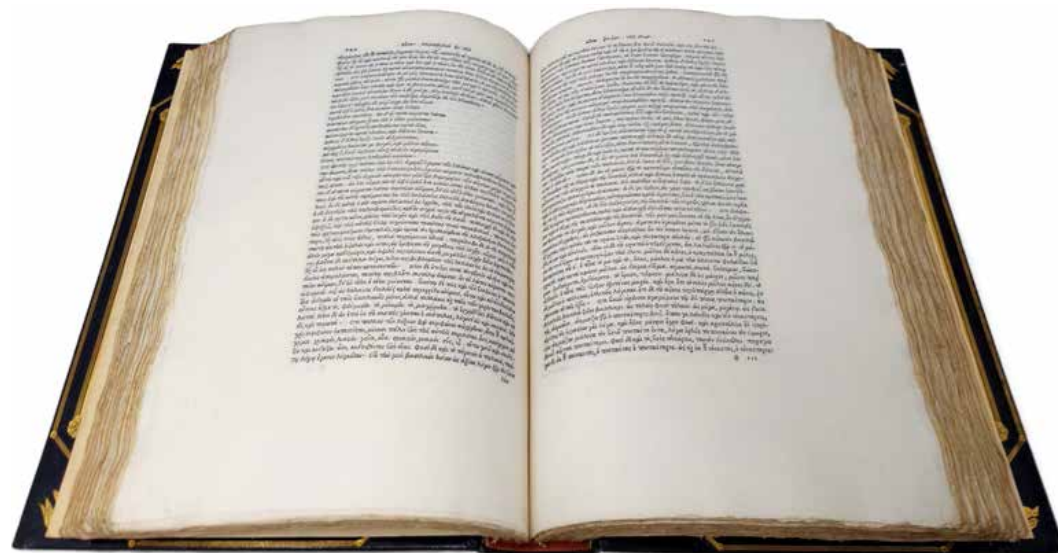
A splendid and monumental **masterpiece of Greek typography**, which required nine years of work by Blado in collaboration with other printers, particularly Bernardo Giunta. An exceptional copy, entirely uncut and remarkably fresh.

"*Trésor d'érudition grècque*" (Renouard).

TINTO, "THE HISTORY OF A SIXTEENTH-CENTURY GREEK TYPE, THE LIBRARY, 5TH SERIES, 1970, pp.285-93). MORTIMER, HARVARD ITALIAN 176. EDIZ. ROMANE DEL BLADO 107 E 1202. DIBDIN, GREEK & LATIN CLASSICS, II, p. 48-49: "among the most splendid monuments in the world of greek erudition and greek printing. Heyne has emphatically distinguished these Commentaries of Eustathius as among the most admirable eztant of the text of the poet. They are the fountain-head from which almost inexhaustible supplies may be drawn for the illustration of the great poet. Of the above editions, that of Rome is not only the first, but the most splendidly executed performance". RENOUARD, BIBL. D' UN AMATEUR, II, p. 138: "Trésor d'érudition grècque, espèce de sanctuaire dans lequel n'ont accès que ceux qui déjà n' ont fait des progrès dans l' étude des anciens classiques."

[2340]

"among the most splendid monuments in the world of greek erudition and printing"



- 22 FERRARI, Giuseppe. **Gli elogi del porco**. Modena, Eredi di Bartolomeo Soliani, 1761, € 1.400

4to (279x205 mm), pp. XLVIII. Contemporary paperback (restorations on spine), within collector's half-leather folder, gilt title on spine, decorated paper boards. Title page in red and black with a red woodcut image of a pig in the center, enclosed in a black Baroque frame, with woodcut initials. First dedication "To the wise and learned lovers of poetic novelty" by Carlo Antonio Giardini (pp. III and IV). Second dedication "To the Most Illustrious Mr. Prone Colmo" (pp. VII and VIII).

First edition of this curious short poem composed in honor of the pork by the Castelvetro abbot Giuseppe Ferrari, known in Arcadia under the pseudonym Tigrinto Bistonio.

The author composed it after attending a noble banquet where two pork sausages were served: "Ah, cotichin, nothing else resembles you / in fragrance and flavor, chosen delicacy! / When you arrive, everyone raises their eyebrows. / The grateful effluvia are quickly absorbed / both nostrils open wide / and a common OH hastens the enjoyment / And soon in the mouth, and down the channels / of the eager throats / the mouth-watering sound of the diners can be heard: / And even if there were still hen's milk, / and virgin pheasant on the royal cover, / to you the preeminence is destined..", "you adapt to every dish / roasted, fried, boiled, braised / and you are always pleasing and never disgusting."

The invention of cotechino was long disputed between the provinces of Modena and Ferrara. In 1772, Antonio Frizzi from Ferrara, in his work "La Salameide," attempted to resolve the dispute, attributing the primogeniture of cotechino (ie. a gelatinous pork sausage in a natural casing) to Ferrara and that of zampetto (now known as zampone, ie. a cooked, stuffed pigs foot) to Modena.

Untrimmed copy, some pages with slight foxing, a small tear in the last pages, ex libris "B. Guastalla" on the back of the first page.

MELZI, DIZIONARIO, III, p. 173: "L'animale che sta sul frontespizio e' inciso da Bartolozzi"; "ARTE DELLA CUCINA E ALIMENTAZIONE NELLE OPERE A STAMPA DELLA BIBLIOTECA NAZIONALE MARCIANA DAL XV AL XIX SECOLO", p. 103. PALEARI HENSSLER 135; VICAIRE 835. [46796]

"Ah, cotechino, nothing else resembles you - in fragrance and in flavor, chosen dish!"



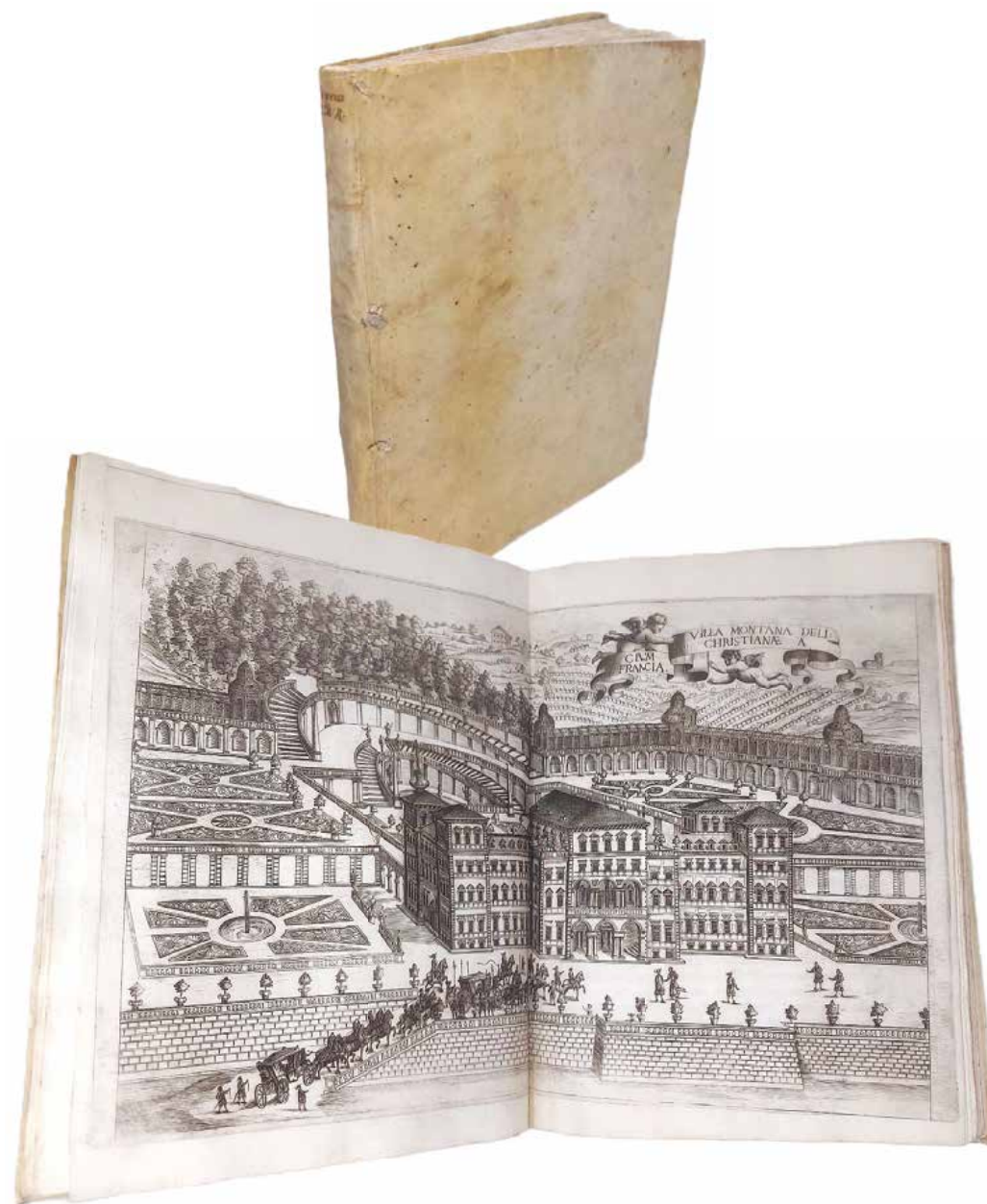
23 FILIPPO d'AGLIE'. *Le Delitie, relatione della vigna di Madama Reale Christiana di Francia...posta sopra i monti di Torino... Opera di Filindo il Costante, Accademico Solingo*, In Torino, appresso Gio. Giacomo Rustis, stampatore del Sacro Collegio, 1667, € 10.000

large 4to (270x200 mm), pp. 209 (of 210, blank page A8 preserved), including illustrated frontispiece. Attractive contemporary limp vellum binding, manuscript title on spine, raised bands (ms. traces on front cover). With a double-page plate, ornate headpieces and initials, and frontispiece engraved by Girardin from a design by Tommaso Borgonio, depicting **Cristina in front of the villa, crowned** by a damsel while maidens and angels offer her other tributes; the **double-page view of the villa** with the arrival of a procession of two carriages is taken from a different angle than the one created 15 years later by Borgonio himself for the *Theatrum*. It presents interesting variations in the layout of the gardens, as well as in some architectural details, which may be due to projects that were never realized or to changes made during construction. The *Delitie* is one of the rarest Piedmontese books of the 17th century, the century in which Baroque architecture made the city look magnificent. The villa was commissioned for Christina of France, Madama Reale, by Filippo d'Aglie, her long-time lover and favorite. It is located within a scenic Italian-style amphitheater-shaped garden, in a park with a lake. The Duchess of Savoy (1606-1663) lived there for 10 years. Filippo di San Martino d'Aglie (1604-1667) played a fundamental role in 17th-century Piedmontese architecture. The text of the '*Delitie*' describes the architecture and paintings of the villa with interpretations rich in political and almost hermetic references. Cristina of France, Madama Reale, daughter of Henry IV and Maria de Medici, was regent of the Duchy for 25 years (Vittorio Amedeo I died in 1637). A very sensual woman and lover of parties, she introduced, even in a period of crisis, that French taste for pomp that would characterize the reign of her nephew Louis XIV at Versailles. The elegant Vigna on the hill of Turin later hosted the mistresses of Carlo Emanuele II and Vittorio Amedeo. G.B. Croce refers to the vines cultivated there for centuries in his rare 1906 booklet "Della eccellenza e diversità dei vini che sulla montagna di Torino si fanno" (Elbalus, Moscatello, Barbera Freisa). After decades of neglect, the long process of restoring the Queen's Vineyard was completed in 2003 with the replanting of the historic Vigneto Reale by the Balbiano Winery. It is **the only urban vineyard in Italy to produce a DOC-certified cru wine, Freisa di Chieri Superiore**. A fine copy, with slight foxing and spotting on the frontispiece, title page, and a few other pages, more pronounced on 4 ll., old ownership signature on the reverse of the frontispiece, and paper ex-libris.

PEYROT, ADA. TORINO NEI SECOLI, VOL. I P. 41. A. GROSSI, VIGNE E VILLE 1791, PP. 503-505. ELISA GRIBAUDI ROSSI, 1975, PP. 501 E SEGUENTI. [46803]



Baroque Delights and the vineyard on the Turin hillside



24 GALILEI, Galileo - MORELLI, Jacopo. **Monumenti Veneziani di Varia Letteratura per la prima volta pubblicati nell'ingresso di S.E. Messer Alvise Pisani Cavaliere alla dignità di Procuratore di San Marco.** In Venezia, nella Stamp. di Carlo Palese, 1796, € 1.100

4to (300x220 mm), pp. (8), 12, LI, (1 blank), in original Venetian pink boards, decorated on spine and covers, the rampant lion of Venice in the center of the front cover; on the back cover the Pisani monogram. It is one of the last congratulatory collections of the Venetian XVIII century: the cover marks the beginning of neo-classical decorations.

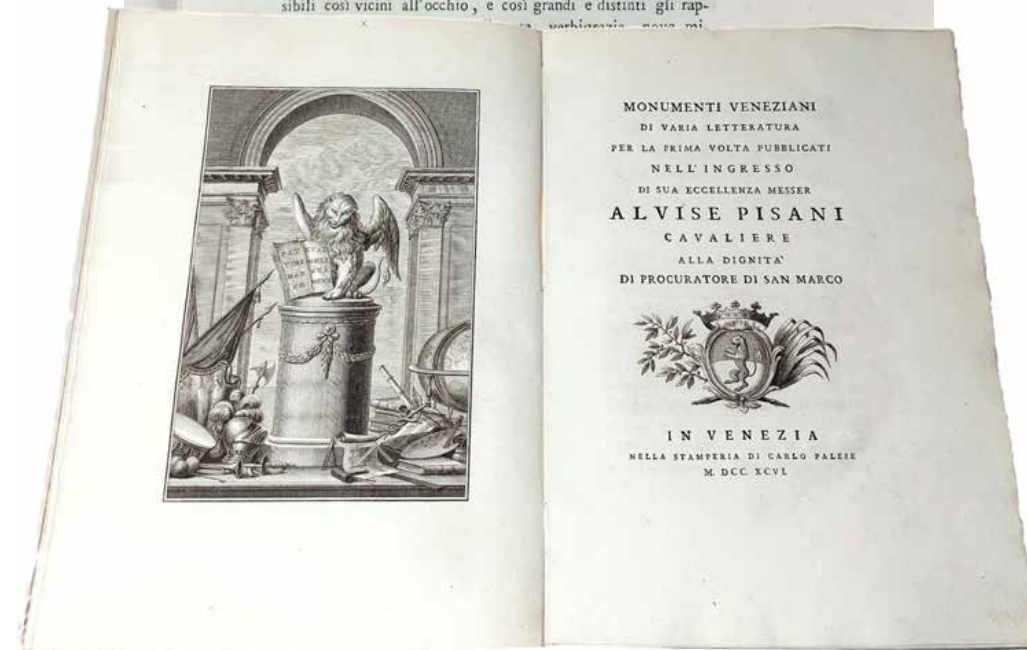
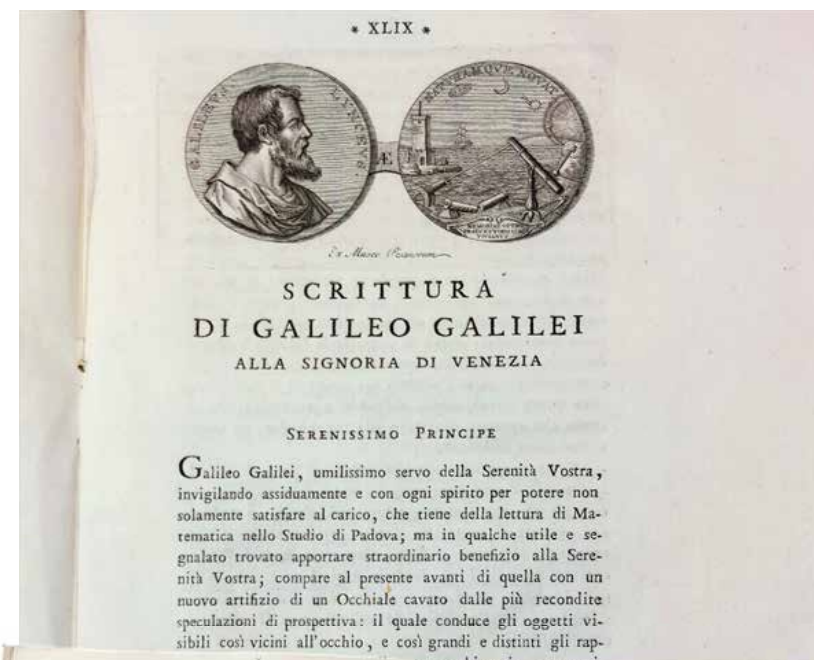
The texts, collected and published by Don Jacopo Morelli, "custodian of the Library of San Marco", include: the contemporary essay on the siege of Zara (1346); four letters written by Bembo (1530-39), including the one to Doge Andrea Gritti and Cardinal Rodolfo Pio da Carpi, and Galileo's letter to the Council of Venice, in which he describes the invention of the telescope: "with a new device of a pair of lenses derived from the most recondite speculations of perspective; which brings visible objects so close to the eye, and represents them so large and distinct, that what is distant, say, nine miles, appears to us as if it were a mile away; something which can be of inestimable benefit for any maritime or land-based business or enterprise .. And therefore judging it worthy of being received by Your Excellency and considered very useful, I have decided to present it to you, and it is up to you to decide what to do with this discovery, ordering and providing, according to what your prudence deems appropriate, that they be or not be manufactured...".

In the introduction, Morelli extensively writes about Galileo and his relationship with Venice. Illustrated by a frontispiece engraved with scientific instruments, among which the telescope stands out, the coat of arms of Pisani on the title page, a headpiece with views of Zara and two medallions, one depicting a portrait of Bembo with the winged horse on the reverse and the other Galileo Galilei, on the right the reverse of the medal depicting a telescope, with the sun, a comet, the moon and the Medici satellites. Cinti, n. 183: "a Senate decree confirms Galileo for the remaining part of his life as a lecturer in mathematics at the public Studio di Padoa, with a salary of one thousand florins a year". A rare and noteworthy item of Galilean interest, in perfect condition.

CARLI & FAVARO, n. 628. MORAZZONI, 277. LAPICCIARELLA, n.65. DE GRASSI 194. CICOGNA n. 700. [1423]



Galileo's letter to Venice on the invention of the telescope



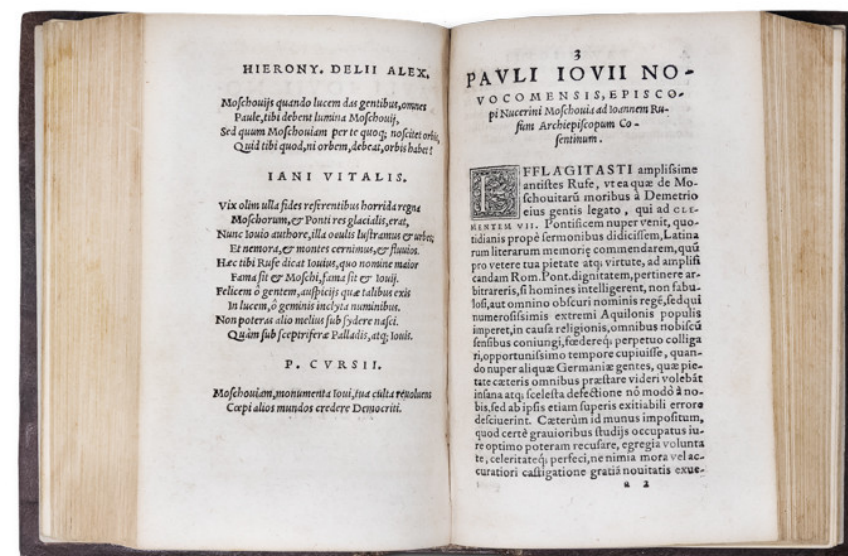
25 GIOVIO, Paolo. *Descriptiones quotquot extant, regionum atque locorum. Quibus... de piscibus Romanis libellum vere aureum adjunximus.* Basileae, Petrus, Perna, 1561, € 4.200

8vo, (156x95 mm), pp. (16), 239, 180, (10). Beautiful German binding, leather on wooden boards, richly blind-tooled. On the front cover: name of the author, partial title "*Descriptio Region*", and panel-stamp depicting God's appearance to King David; the back is cover enriched with portraits of Saints Peter and Paul. Four-compartment spine with crossed friezes, the lower one and half of the upper one are skillfully rebacked and reimpressed, with restoration extension on the lower and upper parts of both covers; traces of clasps. Ownership note "*Fr Stockari*" (a Jacob - probably the father - was *praetoris optimi* of Locarno). Fine edition edited by Johannes Basilius Herold, who signs the dedicatory letter. It gathers together historical and geographical small works of considerable interest, only minor in text length. The first part is the most conspicuous and includes descriptions of England, Ireland, and Scotland, eulogies of some British notables, and a chronology of the kings. It even describes the Orkney Islands, and has been considered an attempt by the Bishop of Como to bring England closer to the Catholic Church: his dealings with many reformers suggest some significant adaptation on his part to the spirit of the times.

The second part is unusually about Russia, dealing with "*Moschovia, in qua situs regionis antiquis incognitus, religio gentis, mores*": geography and ethnology are interwoven with historical description, bringing out a little-known world through a lively narrative on customs, habits and curiosities. On page 37 begins the "*Descriptio Larii Lacus*," which has its own title page and is dedicated to Francesco Sfondrati. The work takes the form of a long letter to a friend providing all the information about the history, climate, and landscape of Como and its surroundings. It is **by far the first detailed description of Lake Como**. The volume closes with the treatise "*De romanis piscibus*", which testifies to his love of gastronomy. First printed in 1524 and dedicated to Cardinal Ludovico di Borbone, it is actually a complacent **review of gastronomic delicacies, cooking methods, and fish seasonings**, which is the result, even more than of his expertise as a doctor, of his gastronomic knowledge (BING 952, other edition). Fine copy on thick paper, Swiss ownership note dated 1719 on title-page, very light stain on the upper corner of a few leaves.



Descriptio Larii Lacus



26 GIRALDI CINTHIO, Giov.Battista. **CYNTHII IOANNIS BAPT. GYRALDI.**
Sylvarum liber unus. Epigrammaton libri duo... Elegiarum liber unus.
 Epigrammaton libri duo. Eiusdem super imitatione epistola... Ferrariae ex
 Francisci Roscii libraria officina MDXXXVII, € 2.800

4to (197x147 mm), ll. n.n. 144 (lacking l. G7).
Magnificent contemporary descriptive binding in crimson morocco, covers decorated with a double gilt border with four floral tools at the corners, within two concentric gilt frames bearing a Latin inscription, of obscure meaning, tooled in gilt capitals: "Sic. o.sic frontem cingat tibi purpura dives." Contemporary ms. ex-libris on front cover, all edges gilt and gauffered, spine skillfully renewed.

First Italian edition of the poems in various meters (Silvae, Epigrams), followed by Giovanni Battista Giraldi Cinthio's De Imitatione, printed by Francesco Rosso, active in Ferrara between 1521 and 1576.

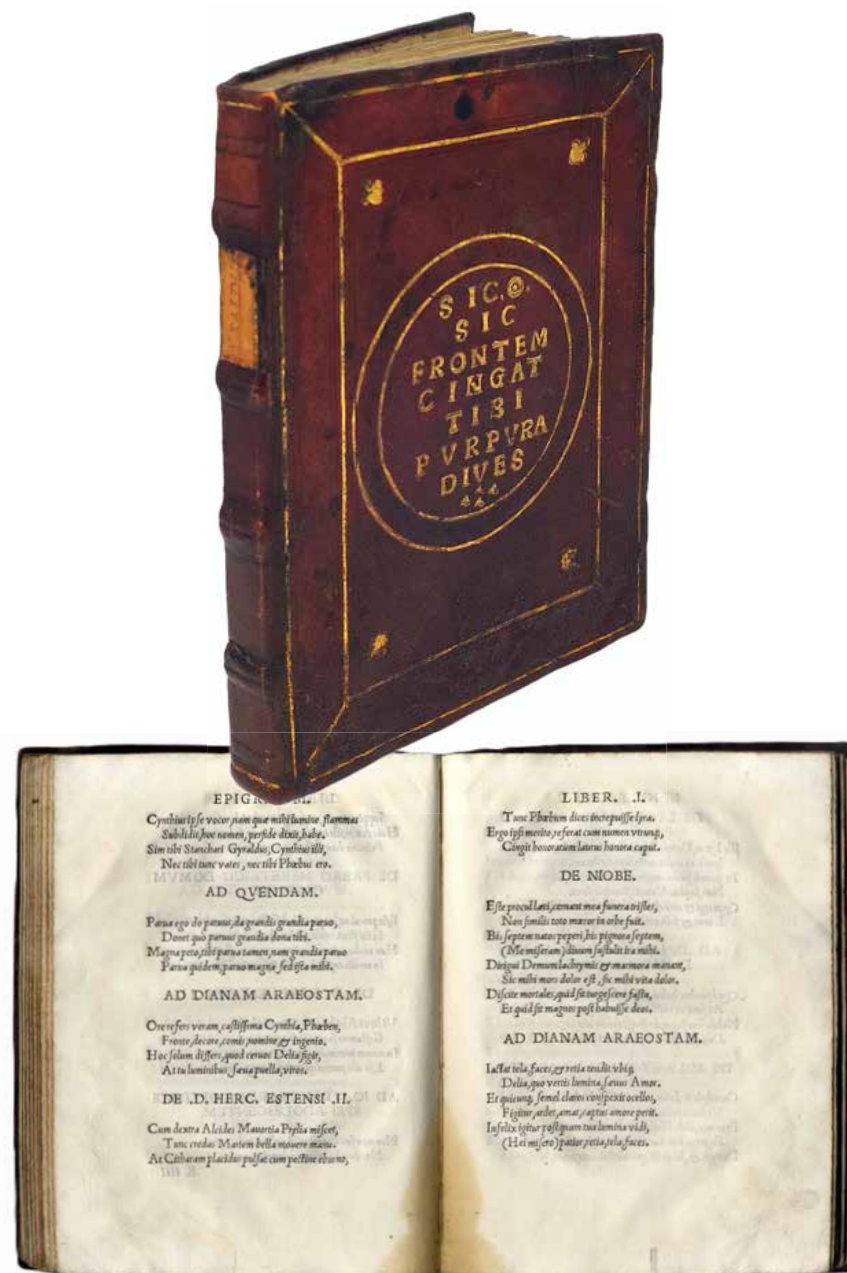
Of particular interest is the author's explanation, for the first time in this work (within the epigram dedicated Ad Ioannem Stanchiarum), of the origin of his chosen epithet "Cynthus," adopted for love of a woman.

Although lacking one leaf and with some minor defects (light dampstain in the outer blank margin of about half the volume; minor woodworm damage on the upper inner white margin), this copy is particularly valuable due to its unusual binding. The obscure phrase ("così come .. così la preziosa porpora ti cinga la fronte" i.e.: "just as .. so may the precious purple encircle your forehead") was probably the motto of a learned collector of the time, likely from Ferrara.

BARBIER, POÈTES ITALIENS DE LA RENAISSANCE, I, 390 – ADAMS, I, 710. DBIt, VOL. 56, p. 442-447.

[860]

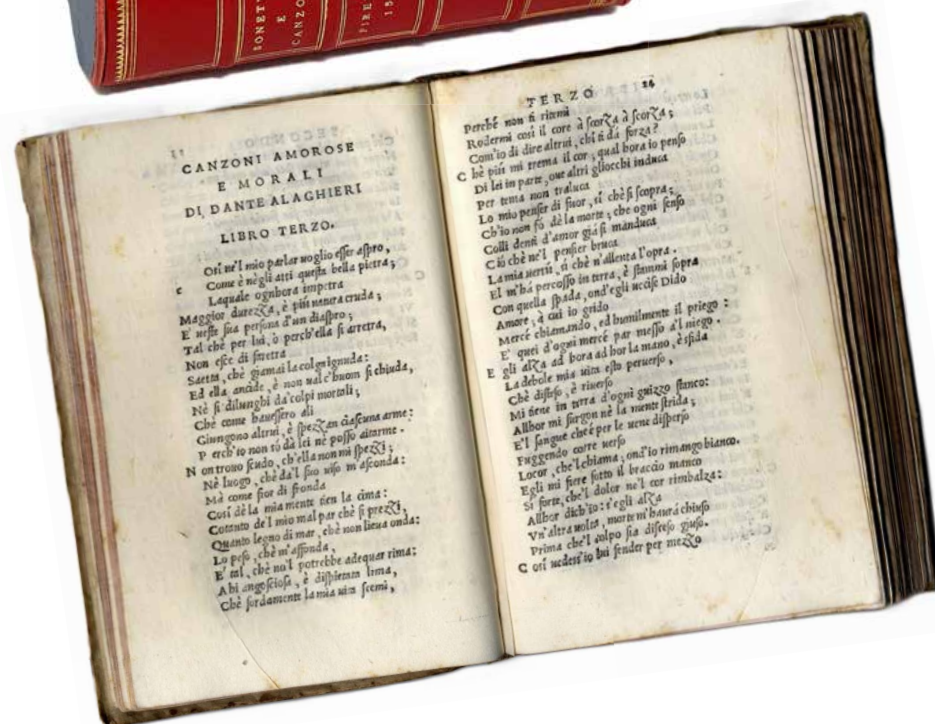
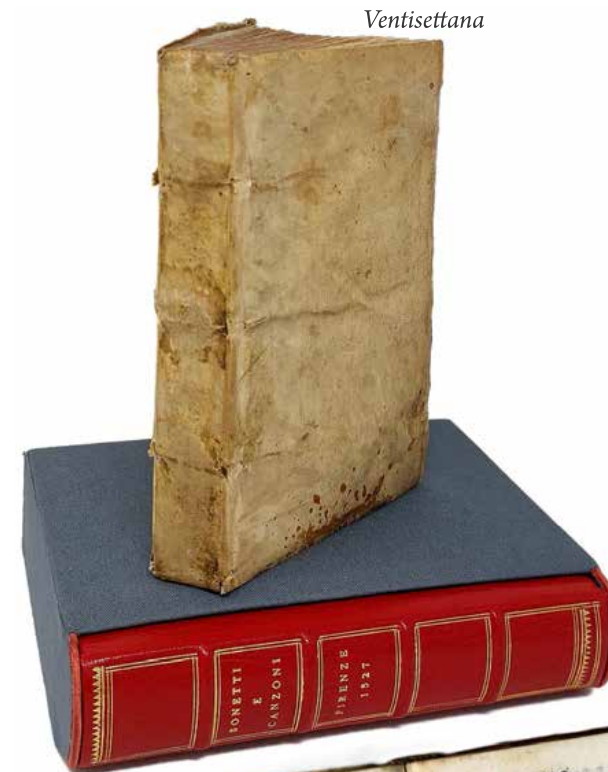
"Sic.o.sic frontem cingat tibi purpura dives"



- 27** Giuntina di Rime "Ventisettana". **SONETTI E CANZONI di diversi antichi autori toscani...** Di Dante Alaghieri, Cino da Pistoia, Guido Cavalcanti, Dante da Maiano, fra Guittone d'Arezzo... Impresso in Firenze, per li heredi di Philipppo di Giunta, 1527, € 9.000

8vo (151x100 mm), [4], 148 leaves, elegant italic type, printer's device on title and last leaf. Contemporary limp vellum binding, preserved in a fine chemise with red morocco spine, gilt tooled, in grey cloth case. **Rare first edition of the Giuntina di rime antiche** (Florence, Bernardo Giunta, 1527), the earliest printed anthology to include Dante's complete lyric corpus—his *Canzoniere*—alongside works by poets of the Dolce Stil Novo. Edited by Bardo di Antonio Segni, of a noble Florentine family, it stands as a monument to early Italian vernacular poetry and one of the most influential Renaissance anthologies. In his prefatory letter, Bernardo Giunta addresses the *Amatori de le toscane rime* ("Lovers of Tuscan verse"), inviting them to rediscover the roots of Italian lyric and to read Dante as a poet of love, apart from the *Commedia*. For the first time, Dante's lyrical voice was presented as intimate, emotional, and memorable—poetry to be read for pleasure and learned by heart. The work is divided into eleven books (not ten, as stated on the title page) and includes about three hundred poems, many printed here for the first time. Poems are grouped by metrical form and are mostly by Tuscan authors, though writers from the Sicilian and Bolognese schools are also represented, such as Franceschino degli Albizi, Fazio degli Uberti, Lapo Gianni, Iacopo da Lentini, Chiaro Davanzati, Ricco di Varlungo, Cione Baglioni, Pier delle Vigne, Guido Guinizelli, and Onesto degli Onesti. The first four books are entirely devoted to Dante, containing for the first time all his poems apart from the *Commedia*, including the text of the *Vita Nuova*, here printed almost complete nearly fifty years before its separate edition (1576). Among the celebrated lyrics are "*A ciascun'alma presa e gentil core*," "*Amore e 'l cor gentil sono una cosa*," and "*Tanto gentile e tanto onesta pare*." The *Giuntina* represents the culmination of Renaissance lyric anthologies and a key step in reconstructing Dante's Rime. Alongside the fifteen *canzoni distese* derived from Boccaccio's transcriptions, editor Segni also attributed to Dante poems unknown to the manuscripts. A fine, genuine copy, with a small restored tear on the title-page margin, light foxing, and minor wormholes. On the back pastedown, a 17th-century note reads: "*Queste poesie... sono valutate lire venti nella Biblioteca Italiana del Fontanini... libro rarissimo*." An **exceptionally important edition**, the *Giuntina di rime antiche* secured Dante's place among the founders of Italian lyric poetry and shaped the reception of his work for centuries.

MAMBELLI, 995. GAMBA 799. CORNELL UNIVER. DANTE COLLETION 1,77. RAZZOLINI 321. [46602]



28 LANDO, Ortensio. **Due Panegirici nuovamente composti, de quali l'uno è in lode della S. Marchesana della Padulla et l'altro in comendatione della S. Donna Lucretia Gonzaga da Gazuolo.** In Vinegia, appresso Gabriel Giolito de Ferrari et fratelli MDLII (1552) € 1.450

Two parts in one volume. 8vo (155×100 mm), continuous pagination: pp. 62, (2). Contemporary limp vellum, a reused manuscript fragment showing traces of elegant contemporary Latin script. Italic and Greek type, Giolito printer's device on title and again at end, large historiated initials.

First edition, with dedication to Bernardo Michas. On pp. 35–36 appear three poems: “Di m. Lelio Capilupo per la venuta de la s. Marchesana de la Padula a Ferrara,” “Per lo partire de la s. Marchesana da Ferrara” and “Del Bonardo Fratregiano.” These honor **Maria de Cardona** (Naples 1509–1563), **Marchesa della Padula** and wife of Francesco d'Este (son of Alfonso I and Lucrezia Borgia).

Celebrated for her beauty and learning, she was praised by many poets of her age; here Lando admires her sparkling black eyes, graceful figure, and magnanimous heart, comparing her to Cino's Selvaggia, as well as to Beatrice and Laura.

At the end (pp. 55–62) is a letter by Girolamo Ruscelli with Greek and Latin epigrams by Giovanni M. and Anichino Bonardi and F. Robortello, together with a Spanish song by Alonso Núñez de Reinoso, poet of Guadalajara—all in praise of **Lucrezia Gonzaga**. Letters of Lucrezia to Bonardo, her brother Federico Gonzaga of Gazzuolo, and to Ortensio Lando are known.

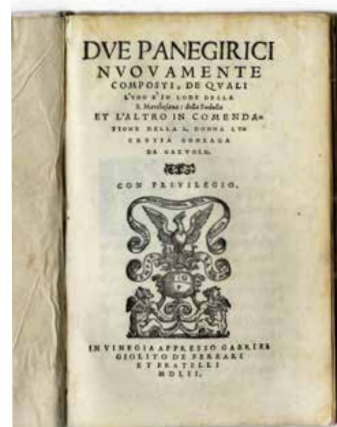
Ortensio Lando (c. 1512–after 1555), the author, wrote under several pseudonyms: as Philalethes Polytopiensis civis (1535), he celebrated republican Lucca in the *Forcianae quaestiones*; under the name Tranquillo (1540) he joined the Accademia degli Elevati in Ferrara. He later served Marco Vigerio della Rovere, Archbishop of Senigallia, Galeotto Pico, Count of Mirandola, and Cardinal Cristoforo Madruzzo. Lando's works enjoyed wide fortune in France and England between the 17th and 19th centuries, though ecclesiastical censorship hindered their diffusion in Italy.

A highly interesting collection, linking major literary figures of mid-16th-century Ferrara. Copy with some marginal browning, slightly heavier on the title; two leaves with early paper repairs (c. 2 cm); final leaf (blank verso) mounted on rear flyleaf.

BONGI, ANNALI DI GIOLITO, p.367–368. MANCA AL PAPANTI E AL GAMBA.

[46838]

female personalities in 16th-century Ferrara



An extremely rare large format loose sheet (304x425 mm) advertising subscription formulas to attend Italian melodramatic operas.

The *Coliseo de los Caños del Peral* in Madrid was initially built in the 18th century on the site of an ancient fountain, known as the 'fountain of the pear tree', at the request of the Italian actor Francesco Bartoli.

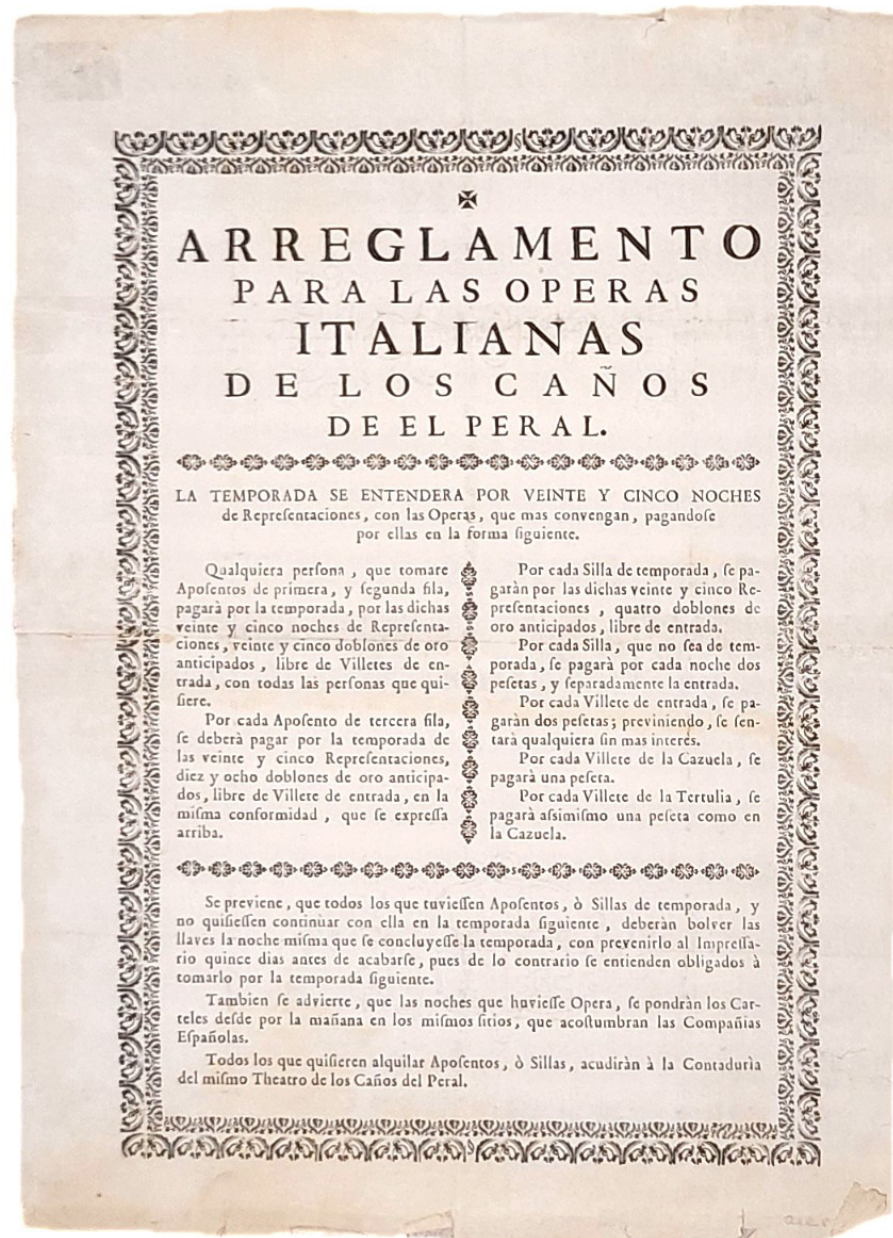
In 1737, Philip V wanted a new, larger theatre, which was inaugurated in 1738 with Metastasio's *Demetrio*. During the reign of the 'Neapolitan' Charles IV it experienced a rebirth due to the considerable Italian operatic activity, with performances by Cimarosa, Paisiello, Gluck. The tenor Manuel García was also part of the company, and in 1802 he presented Mozart's *The Marriage of Figaro* in Madrid. It was the Italian theatre par excellence, following the introduction of melodrama on Spanish stages (Leza, p. 140) in that process of 'Italianisation' pursued by Farinelli and encouraged by the presence of Italian musicians at court and among the Spanish nobility. The Savoy's contributed greatly to this diffusion.

Of considerable interest. Complete margins and in mint condition, it is rare to find a poster intended for display so well preserved.

[45839]



Opera in Madrid: Coliseo de los Caños del Peral

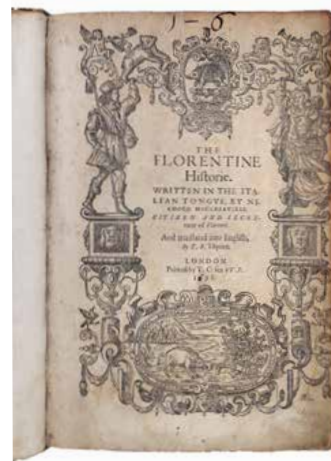


30 MACHIAVELLI, Niccolò. **The Florentine Historie.** Written in the Italian tongue translated into English by T. B. [Thomas Bedingfield] Esquire. London, Printed by [Thomas Creede] for [William Ponsonby], 1595, £ 4.700

First edition in English

4to, (274x176), pp. (12), 222, nicely bound in 17th century calf, blind-stamped covers with a border and initials "I.O.W." within fleurons, neatly rebaked. Title slightly browned with fore-margin frayed occasionally touching the woodcut border and with library classification J-6 in ink, fore-margins closely shaved, and some light marginal soiling. Not a bad copy, in the standards of British books. The title is within a fine woodcut historiated border, woodcut initials and 8 headpieces. First edition in English of Machiavelli's history of Florence, commissioned by the Medici family and first published posthumously in 1532. "*The first example in Italian literature of a national biography*" (Britannica). This English translation is important because his thought influenced the ethics and politics of England at the times of More, Shakespeare, Raleigh, Bacon, Thomas Hobbes, and John Milton. In this work "M. has the chance to make the protagonists speak in their own voices to persuade or dissuade their fellow-citizens to uphold or reject a course. He can show deliberative rhetoric in action, and make ancient Florentines speak to the Florentines of his times to urge them with powerful and wise words not to imitate the errors that caused the decline of the city." (Maurizio Viroli). According to Machiavelli, history and historiography were one and the same, and this work is the best example of it. After the crisis of 1513, with arrests for conspiracy, and torture, Machiavelli's relationship with the Medici family passively began to mend itself. Although this work was not exactly the charge he desired, Machiavelli accepted it as the only possible way to come back into the graces of the Medici. The intent was to recover the city's charge of historic officiality. At the same time, it was a tribute to his "desire to write a history that would inspire all lovers of the common good of man in whatever age or nation. The speeches he fabricated, the emotions behind the mere events he wrote about 'are developed beyond dramatic requirements into expositions of social and political truths suggested by Florentine events. Incidentally, these orations enabled Machiavelli to deal with the problem of the Medici.'" (Allan Gilbert, Machiavelli). Giulio, now Pope Clement VII, liked the work and rewarded him, albeit moderately, and asked him for support in the creation of a national army, in the wake of his theoretical work "The Art of War".

GERBER, III, pp. 98-101, n.1. POLLARD-REDGRAVE N. 17162. FIRPO, BIBLIOGRAFIA DI M., n.194 CENSED SOME 20 COPIES (ONLY FIVE OUTSIDE UK, NONE IN ITALY). [43916]



31 MANZONI, Alessandro. **Raccolta di 9 opere del Manzoni**, in elegante legatura editoriale in tela; conservate entro cofanetto espositivo in legno decorato con stemma visconteo. Firenze, Barbera, 1920 - 1923, € 1.300

Manzoni & Visconti

9 works in 16mo (120 x 70 mm), in uniform publisher's full ivory cloth binding, gilt title and ornaments on spine label, covers decorated with blind-tooled border and central gilt fleuron with the Barbera publisher's device and motto "*non bramo altr'esca*"; red edges.

The small volumes are preserved in a **handsome contemporary carved and decorated wooden case**, specially made for them, inscribed at the base "Opere di Manzoni" and surmounted by the Visconti family crest. Fine set, in excellent condition.



La rivoluzione francese del 1789 e la rivoluzione italiana del 1859 di Alessandro Manzoni ; per cura di Giuseppe Lesca. - pp. XIV, 526.

Osservazioni sulla morale cattolica. - pp. XII, 515.

Discorso sopra alcuni punti della storia longobardica in Italia. - pp. XI, 375.

Storia della Colonna infame, e alcune lettere. Con le Osservazioni sulla tortura di Pietro Verri. - pp. XII, 468.

Scritti filosofici e critici d'arte. - pp. IX, 524

Scritti sulla lingua italiana. - pp. XVI, 419.

Le poesie di Alessandro Manzoni; con la vita dell'autore e con note e cura di Giovanni Mestica. (Firenze, Barbera, 1920. - pp. CXV, 434. Frontispiece with a portrait of Manzoni.

I promessi sposi : storia milanese del secolo XVII. Volume 1. - pp. XV, 618.

I promessi sposi : storia milanese del secolo XVII. Volume 2. - pp. VII, 676..

[42125]



32 MASSONIO, Salvatore. **Archidipno overo dell'Insalata, e dell'uso di essa.**
Venezia, appresso Marc'Antonio Brogiollo, 1627, € 4.000

First edition entirely on salad

4to (205x150 mm), pp. (8), 426 (but actually 436), (4 the last of which is blank), engraved coat of arms of the Colantoni family on the title page. Contemporary limp vellum. Flat spine, with inked title.

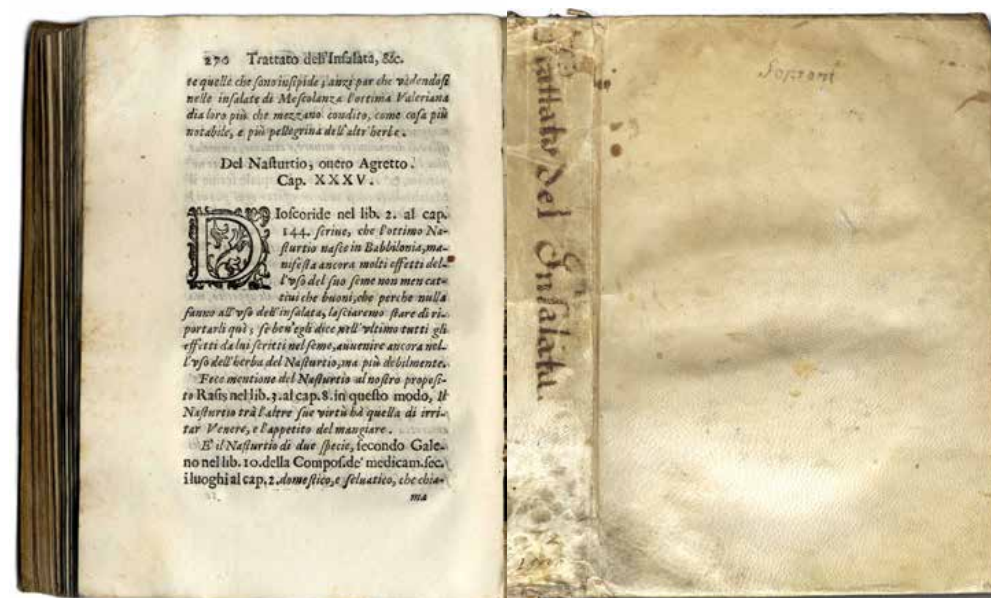
First edition of the first work devoted entirely to salad. Over sixty-eight chapters, Massonio – the poet, historian, and physician from L'Aquila (in the Abruzzo region) and member of the local Accademia dei Velati – deals with all kinds of salads as well as many vegetables, discussing a great number of recipes and dressings. The book is a mine of medical, botanical and historical information, and further provides anecdotes and detailed reports on the eating habits of contemporary nobility.



The work is accompanied by an index of ancient and modern sources, which includes, among others, Hippocrates, Aristotle, Avicenna, Galen, Girolamo Cardano, Antonio Musa Brasavola, and Girolamo Mercuriale. The largest section of the treatise is clearly the one devoted to 'leaves', the main ingredient of salads. Priority is quite understandably given to lettuce, both raw and boiled (chap. 31); in the following chapters the author goes on to deal with endive and chicory, arugula, valerian, nasturtium, borage, sorrel, lemon balm, watercress, chervil, burnet, tarragon, star grass, calendula, basil, beans, and cabbage, to name a few of the many varieties covered here. The discussion then turns to beans and peas, saffron, rosemary, pumpkins, capers, and cucumbers. A separate section is devoted to mixed salads, so-called *misticanze*. The last part of the book gives dietary suggestions. Massonio recommends not having salad at the end of the dinner; it should rather be eaten as an appetizer with the main entrée followed immediately afterwards, without waiting. Nor is it appropriate to drink wine or water after eating salad, as it undermines its positive effects. Interesting and rare work entirely devoted to this unusual subject.

A fine copy, some wormholes in the margin of some 40 leaves.

MAGGS 120; CAGLE 1160; HENSSLER 1362.; SIMON, BIBLIOTHECA GASTRONOMICA 1023; WESTBURY 146; MARCIANA 1003; KRIVATSY 7547; WELLCOME I, 4118; B.I.N.G. 1266; BITTING p. 315; VICAIRE 577. STC 17TH CENTURY, 556; S. MASSONIO, ARCHIDIPNO, OVVERO DELL'INSALATA E DELL'USO DI ESSA, eds. M. PALEARI HENSSLER & C.S. FERRERO, MILANO 1990. [41439]



33 MEDONI, Francesco. **Un viaggio sul Lago Maggiore, ovvero la descrizione delle sponde del Verbano per comodità dei viaggiatori sul battello a vapore..** terza edizione corretta ed aumentata dall'autore, Lugano, coi tipi di Francesco Veladini, 1838, € 1.150

8vo (195x120 mm), pp. 168. Fine publisher's paper-back, with title and decorative border on the front cover and catalogue on the back. Illustrated with 6 plates, mostly folding, depicting the steamship, the Grand Hotel of the steamboat in Magadino, a map of the lake, Isola Bella and Isola Madre, and the Colossus of San Carlo. An uncommon and fascinating work in which the author, a notary from Arona, sought to offer foreign visitors "an easy means of becoming acquainted with the objects they admire, and with the merit of the enterprise that affords them transportation..." Leading the traveler (and reader) across the "waves of Verbano," the guide evokes the atmosphere surrounding the launch of the first steamboat on 15 February 1826—an event of major historical significance. Medoni, whose guide was printed at the expense of Pietro Miani (engineer of the vessel since 1828), vividly describes the sense of awe and disbelief that such a machine could overcome the "insurmountable difficulties of the indignant elements." The final section, a "Practical detail concerning navigation on Lake Maggiore in times of fog," is particularly interesting. In the years of the Risorgimento, the steamboat was often employed for smuggling arms and revolutionary pamphlets. A fine, untrimmed copy, preserved in its original publisher's paperback.



[45741]

Steamboat on the waves of Verbano



34 MILANO - VUE D'OPTIQUE. Veduta prospettica della Piazza del Duomo.
Snt (ma Augsburg, 1760ca.) € 1.200

Original copper engraving (300×430 mm), finely enhanced with contemporary hand-colouring. The double Plexiglas frame highlights the pierced sections. This print was originally mounted on card-board and cut out for viewing through an optical device.

It is a mirror image of the vue d'optique published by Probst in Augsburg in 1760, differing from that edition by the addition of several details — architectural ornaments, a second small dog, etc. — and by the absence of both the title at the top and the descriptive caption below.

A beautiful perspective view of Milan Cathedral, animated with numerous figures and carriages. These “perspective views” began to spread in the eighteenth century and, from around 1740, became known as vues d'optique. Such prints, engraved and carefully prepared with cut-outs, perforations, and coloured backings, were displayed to the public inside simple optical viewing boxes — wooden cases fitted with openings, lenses, mirrors, and candles to illuminate the scenes.

A mere adjustment of the light source created a captivating double image, producing alternating day-and-night effects of remarkable charm

[10844]



Milano Day & Night



35 MITELLI, Agostino. [Cartouches]. Serie di 12 incisioni raffiguranti cornici.
"Ag.no Mitelli / Ag.no Parisino e Gio. Battista Negroponti / Forma in
Bologna". S.d. (1636 ca), € 4.000

small folio (254x191 mm), contemporary boards "alla rustica".

First edition, first issue, extremely rare, of this series of 12 engravings depicting imaginative frames with blank central spaces. In some cases Mitelli playfully designed a double frame, a larger one above and a smaller one below, both with empty centers.

The series, **invented and engraved by Agostino Mitelli (1609–1660)**, father of Giuseppe Maria Mitelli, presents a rich repertory of asymmetrical frames composed of volutes, grotesques, ribbons, shells, sirens, dolphins, cornucopias, festoons, foliage, lions, and putti, creating a distinctly Baroque and almost hypnotic effect. Conceived as a practical "pattern book," the suite was intended as a model source for contemporary artists.

As a first issue, it was **printed before the addition of the title within the first frame**, but already with the printer's imprint inscribed at the base of the brick wall on which the frame is hung. The first plate is the only one that includes a landscape background. This issue is not recorded in the *Berlin Katalog* nor mentioned by Guilmar. The Berlin collection holds only the second and third editions, published by Rossi in Rome some years later, while Guilmar notes only the second issue of the first edition: "*Ce titre est dans un cartouche suspendu à un mur.*" The suite was later reprinted by Pierre Mariette in Paris in 1642. It remains unclear whether some of these plates were reused in the series of 24 cartouches dated 1636 and dedicated to Count Zambeccari, likewise published and printed by Parisini.

Agostino Mitelli was a celebrated painter, renowned for his work in *quadratura*, and the author of only a few extremely rare series of imaginative engravings.

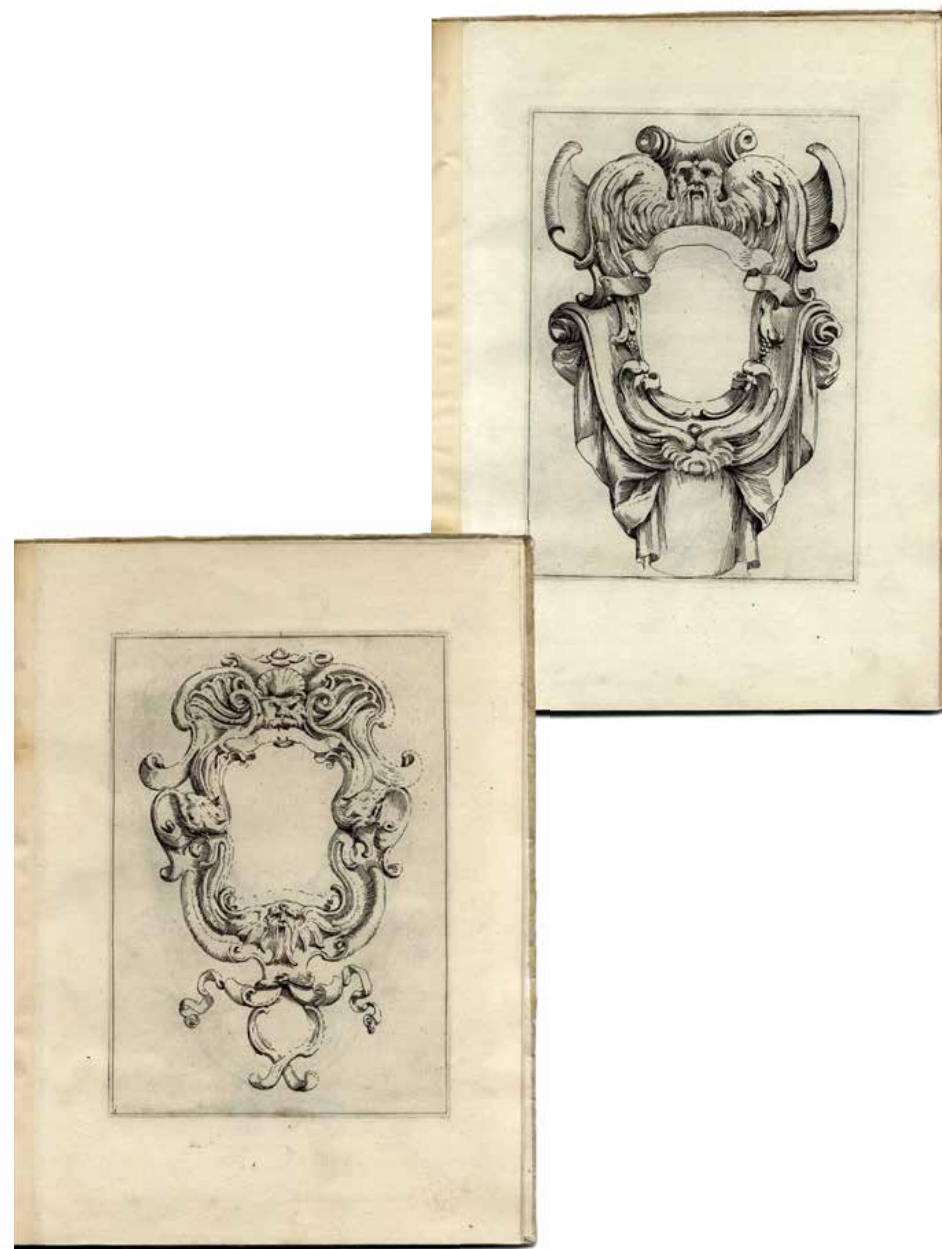
An **excellent copy**, apparently unrecorded in Buscaroli's *Catalogo delle opere dell'Archiginnasio* (1931).

BERLIN KATALOG 563; GUILMARD, MAÎTRES ORNEMANISTES, p. 314, n. 26.

[6989]



Mitelli, first issue



36 MUNSTER, Sebastian. **Cosmographie Beschreibung aller Länder, Herrschaften und fürnemesten Stetten des gantzten Erdbodens.** Basel, Sebastian Henricpetri, 1598, € 17.000

folio (370x250 mm), pp. (28), 1462, contemporary German blind-tooled pigskin over wooden boards, six-ribbed spine and traces of ms. title, three orders of decorated borders and central fleuron on covers (minor wear and staining). Title printed in red and black with woodcut portrait of the author, woodcut headpieces, large Gothic initials, and printer's device at end.



Illustrated by 26 double-page woodcut maps including two world maps (modern and Ptolemaic, Shirley 162 and 163), 67 double-page town plans and views, many within ornamental woodcut borders, 2 folding panoramas of Heideberg and Vienna (dated 1548), approximately 1250 woodcuts in the text (including repeats).

Published in German in 1544 and in Latin the following year, the work quickly achieved enormous popularity, thanks to the richness of the illustrations and the numerous maps that adorn it. The woodcuts in the text depict views and topographical plans of various nations, battles, portraits, and customs of the various peoples. Some views are enriched with curious details.

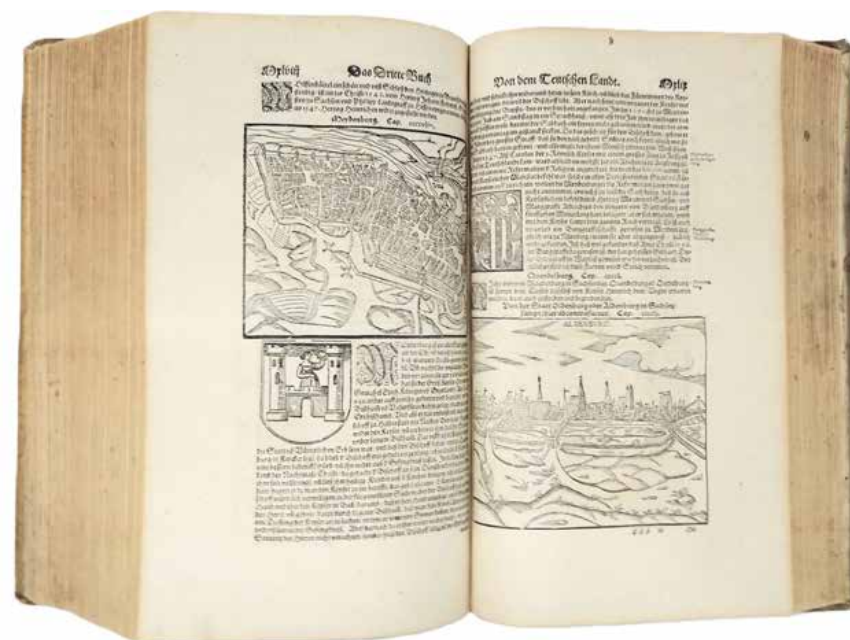
Updated and augmented edition; maps pertaining the New World appear in this edition, much more detailed than in the editions dated 1544-1578.

Good copy, tall and genuine, slight and uniform browning of the paper, some marginal waterstains.

SABIS S1395. ALDEN AND LANDIS 598/73. BURMEISTER 83.

[2764]

complete with 2 planispheres, modern and Ptolemaic



37 **PARMIGIANINO** - Faldoni, Giovanni Antonio. **Varii disegni inventati dal Celebre Francesco Mazzuola detto il PARMIGIANINO**, tratti dalla raccolta zanettiana incisi in rame da Antonio Faldoni e nuovamente Pubblicati. Venezia, 1786, € 4.600

folio, (514x362 mm). An engraved title page and 15 engravings on laid paper, bound in the original boards with "Parmigianino" ms. on front cover (showing some wear to spine and corners). The plates are neatly printed in a light bistro with pale rose shades which gives a peculiar pictorial effect.



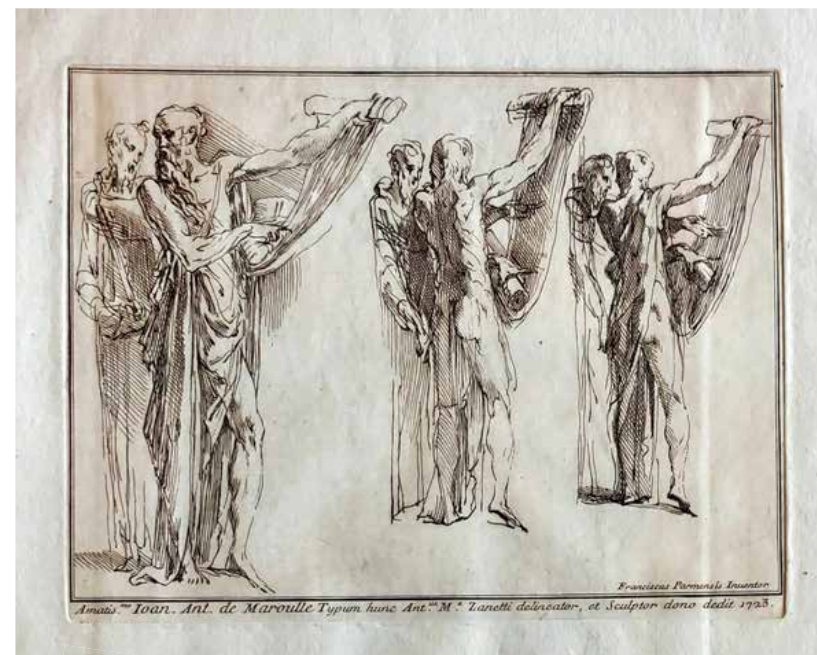
This rare album includes some of the etchings after Parmigianino's drawings which Antonio Maria Zanetti bought in 1721 from the Earl of Arundel. Faldoni (1689-ca. 1770) and Zanetti were very close around 1720 when Zanetti experimented the technique of chiaroscuro. Robert Strange was in Italy some years later pursuing his antiquarian studies, and he acquired a group of copper plates from the heirs of the Count Zanetti of Parmigianino's graphic work which was highly sought after and praised in England in the late eighteenth century. His attenuated grace and seductive eroticism in the depiction of male and female figures were highly imitated. "The engravings based on Zanetti's drawings derived from Parmigianino and owned by A.M. Zanetti himself date from 1724-26 (but two bear the date 1735). The eighteen prints ... at the end of the *Raccolta di varie stampe a chiaroscuro* published in Venice in 1749. Faldoni engraved fourteen of them. The Englishman J. Strange purchased the original plates from Zanetti's heirs and in 1786 promoted a reprint (Venice), although reduced to fifteen plates (eleven by Faldoni)." (A. Sacconi, in DBIt XLIV).

This collection appears to be extremely rare both on the market and in libraries. An excellent copy with very large margins; even the smallest plates are separately engraved on these large-format leaves.

A. E. POPHAM, CATALOGUE OF DRAWINGS BY PARMIGIANINO, 1971, VOL. I.

[43295]

Sumptuous and rare collection of engravings, after the drawings by Parmigianino



38 PEROTTUS, Nicolaus. **Cornucopiae, sive linguae latinae Commentarii.**
Venetiis, in aedibus Aldi, et Andreae Soceri, 1513-17, **€ 7.500**

3 parts in 1 volume, folio (316x217 mm), ll. (79, lacking the last blank), 1436 columns, (1 blank l. with Aldine anchor on verso). Contemporary **monastic binding, leather on wooden boards, richly blind-tooled covers, with 4 circular Agnus Dei stamps and 2 floral ones, diamond pattern on the central part, ribbed spine, bronze clasps** (leather ties missing, front hinge restored).



The preliminary leaves, in addition to the extensive index, include Aldo's 1513 preface, Pyrrus Perotti's dedication to the Duke of Urbino Federico, a short Life of Valerius Martial, Bembo's dedication to Leo X (1513), and two privileges granted to Aldo by Julius II (1513) and Alexander VI (1502). Aldine anchor on the title page and on the verso of K8 and Y8; text in italic type on two columns, a few paragraphs in Greek, and Index on 5 columns.

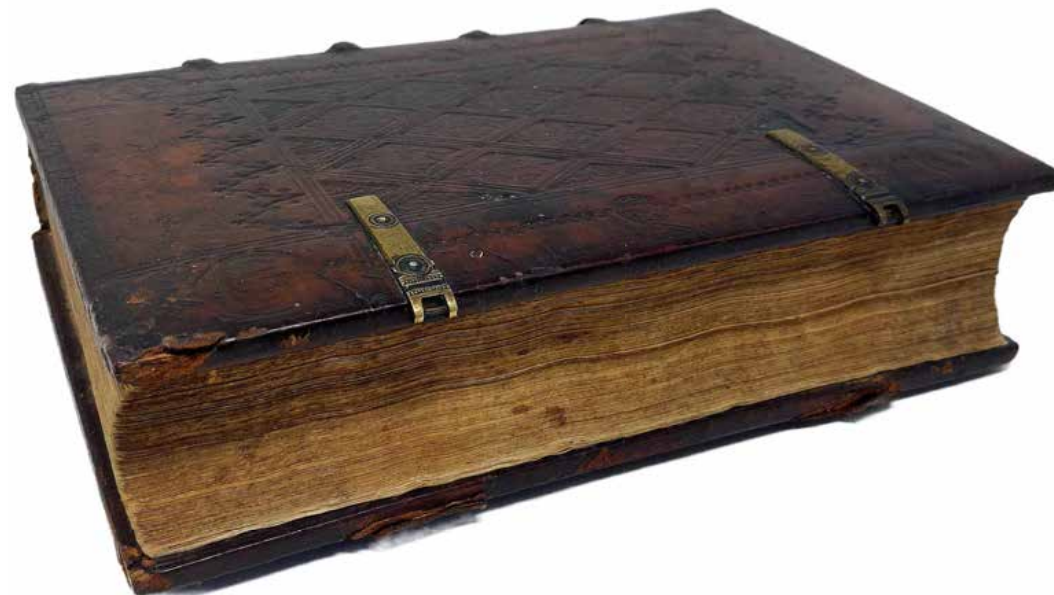
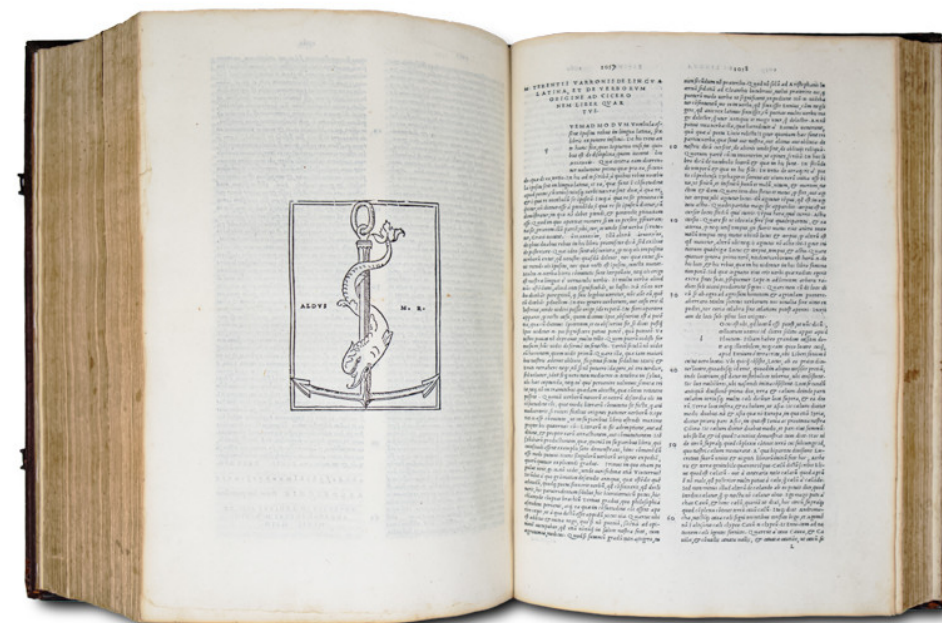
Third aldine edition, following the 1499 and 1513 ones, of this celebrated and erudite philological commentary on the 147 Epigrams of Martial (of the 1,200 or so that the Latin author composed); followed by excerpts from Vitellius, Varro and Nonnius Marcellus. Perotti (Sassoferrato 1429-1480) was a celebrated humanist and grammarian, author of the most esteemed Latin grammar of Humanism ("*Rudimenta grammatices*"), archbishop of Siponto and Manfredonia and from 1474 governor of Perugia.

Very handsome and tall copy, on thick paper, and in charming binding (old erased possession notes on first l.; first and final leaves a little soiled, wormholes at lower margin of quires p and q).

RENOUARD 81.10. UCLA 132. CATALDI PALAU 26.

[2823]

Third Aldine edition in monastic binding



39 PETRARCA, Francesco. **Canzoniere e Trionfi**. (Segue:) **Leonardus Brunus Aretinus, Vita di Petrarca**. Padova, Bartholomaeus de Valdezoccho et Martinus de Septem Arboribus, 6 Novembre 1472, €65.000

folio (251x153 mm), ll. (188 on 190, lacking the blank leaves 184 and 190, leaves t2 and t5 in old, perfect, facsimile). Elegant collector's binding signed Rivière, blind-tooled green morocco, gilt title on ribbed spine, gilt edges, in splipcase. Adorned with red and blue ink rubrics; on fl. 9r, elegantly printed in capital letters, a vegetal border with a coat of arms worn away at the bottom of the page.

An **extremely rare third edition** of Petrarch's *Canzoniere* and *Trionfi*, which follows that of Vindelinus de Spira from 1470 and the elusive Roman edition by Lauer (1471).

This is the only edition of Petrarch that is certainly and entirely based on the original [Vat.lat.3195], prior to those based on positive philology at the end of the 19th century.

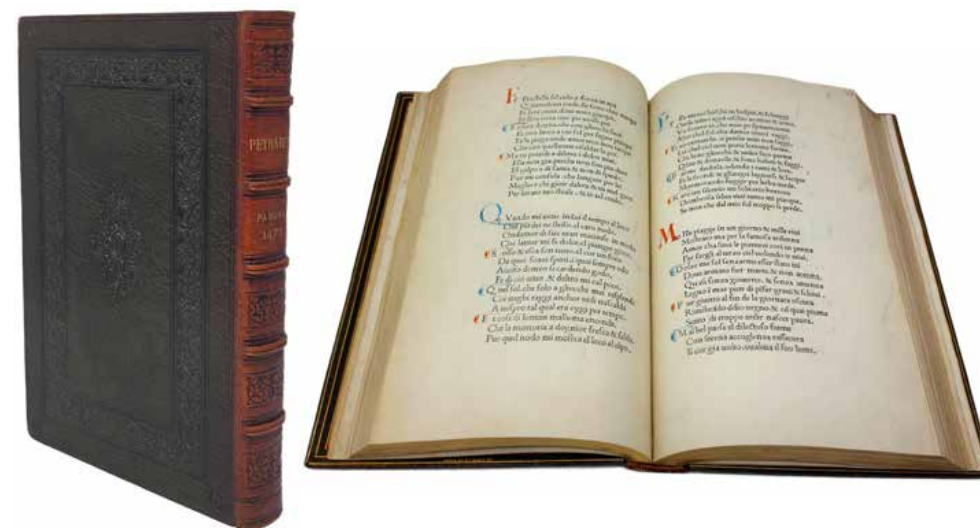
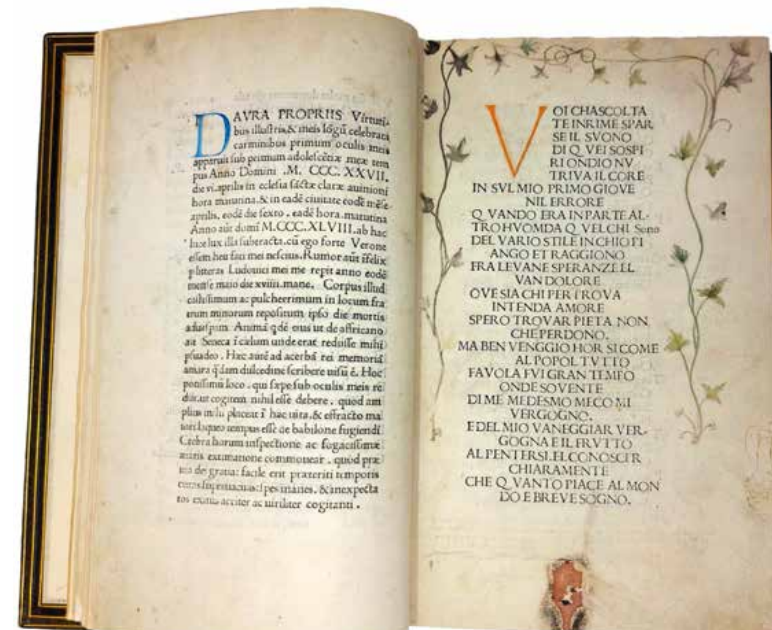
One of the most important works in Italian literature. A good copy, with wide margins, with notes in different hands here and there (the first, in the lower white margin of the first leaf, bears an "*Epitaphium Francisci Petrarcae*"), entirely rubricated with red and blue initials that the 19th-century restoration has faded. On the back cover, the Furstenberg bookplate and label of the exhibition at the "Musée d'Art, Genève Mai 1966".

The binding is the work of Rivière (1802-1882), one of the most refined Parisian artisans of the late 19th century, who at the time carefully reproduced on ancient paper two leaves that were already missing. The Furstenberg bookplate and its exhibition in Geneva in 1966 testify to the **rarity of the edition, and the fact that even two centuries ago it was difficult to find a complete copy**. There are only 5 complete copies in Italian libraries and none has been on the market in the last century.

HR 12755. FISKE p.72. PELLECHET Ms 9264 (9088); IGI 7519. BMC VII 904. MARSAND, p.7. ANASTATICA DELL'EDIZ. VALDEZOCO PADOVA 1472, A CURA DI G. BELLONI, MARSILIO 2001. [2784]



"the only edition of Petrarch that is certainly and entirely based on the original"
[Vat.lat.3195]



40 PHILOSTRATUS, Flavius. *De vita Apollonii Tyanei scriptor luculentus a Philippo Beroaldo castigatus.* S.n.t. (Contraffazione di Guillaume Huyon, Lione, 1506 ca.), € 3.700

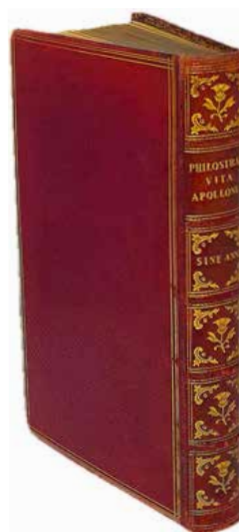
8vo (162x90 mm), ll. 209 (lacking the last blank), attractive 19th-century English red morocco binding, triple borders of gilt fillets on the covers, title and rich gilt friezes on ribbed spine, gilt dentelles, and edges.

Very rare Aldine counterfeit: the first Latin translation of the work, by Alemanno Rinuccini, was published together with the Eusebius' "*Contra Hieroclem*" by Aldo in a folio edition in February 1502; while Beroaldo edited a corrected edition in Bologna in 1501 and 1505. This counterfeit, if the format and the use of Italic type can be considered aldine, reproduces Beroaldo's text, including his dedication and an epigram dedicated to him at the end. It was probably the Lyonnais publisher Barthélemy Trot the first to recognize the commercial potential of the innovative portable format conceived by Aldo, and so he commissioned the printers Baldassare de Gabiano (from Asti) and Guillaume Huyon to produce editions of Latin and Italian classics similar to the aldines in format and types.

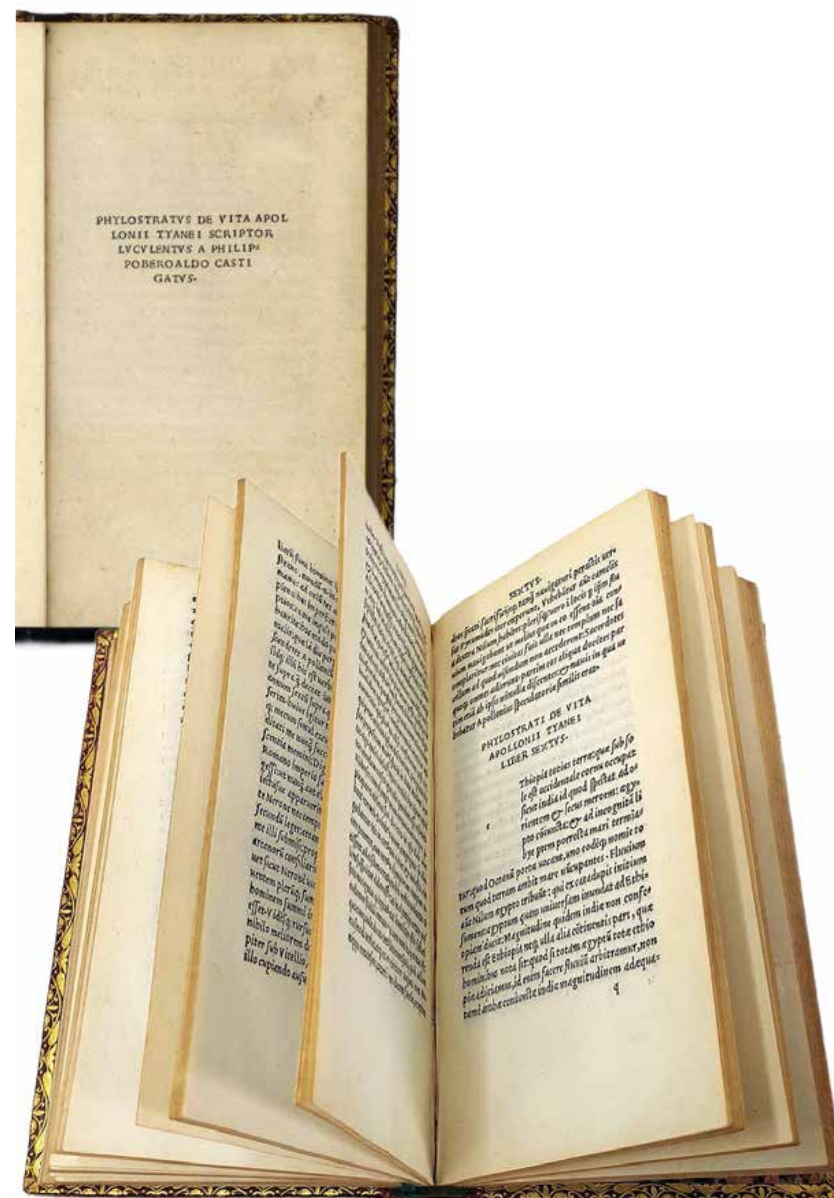
The "*Life of Apollonius of Tyana*" is a fictionalized biography of the 1st-century neo-Pythagorean philosopher, presented by Philostratus (an Athenian sophist of the 2nd-3rd centuries AD, who lived mostly in Rome) as a figure of a savant, magician and thaumaturge, a preacher of the pagan religion, almost a Christ of paganism. Hierocles, Diocletian's proconsul in Bithynia, and persecutor of Christians, used Philostratus' work to prove that not only Christian saints could perform miracles; thus, the great bishop Eusebius of Caesarea lashed out against him. The work is therefore also remarkable for the implications between philosophical-religious thought and neo-Pythagorean mysticism, so keenly felt during Humanism and the Renaissance.

Beautiful copy, with wide margins and very fresh; ex-libris "viti josephi maragioglio" on the front inside covers and another in the back one, alternate version of the same collection with initials: V.J.M.

RENOUARD 307.16. UCLA 758 (GUILLAUME HUYON). BAUDRIER VII, 15 (BALTHAZARD DE GABIANO). [1165]



Very rare Aldine counterfeit



41 **PIAZZA, Francesco. *Prima Diocesana Synodus Foroliviensis...Papae Clementis decimitertii...*** Forlivii, Typis Antonii Barbiani, 1765, € 1.800

4to, (285x215 mm), pp. X, 320. Very handsome **Armorial leather binding of Bishop Giovanni Battista Rezzonico** (1740-1783), nephew of Pope Clement XIII and Prior of the Knights of Malta. Covers framed by elaborate gilt-tooled borders with vegetal ornaments on the corners, large central Rezzonico Family coat of arms surmounted by the bishop's galero (with 12 tassels), enriched by the Maltese knighthood cross (painted in dark wax). Gilt title on richly gilt-tooled five-ribbed spine, gilt edges.



Title page with engraved bishop's coat of arms of Francesco Piazza (Forlì 1707 - 1769) belonging to the Piazza patrician family of Forlì.

This copy was specially bound for G. B. Rezzonico. The powerful Rezzonico family had given the papal chair to Pope Clement XIII (1758-1769), uncle of John Baptist, who greatly influenced his rise to cardinal.

Good and tall copy, affected by moderate foxing.

DIZIONARIO STORICO BLASONICO DELLE FAMIGLIE NOBILI E NOTABILI ITALIANE ESTINTE E FIORENTI VOL.II, COMPILATO DAL COMM. G.B. DI CROLLALANZA..PISA, 1888. [45734]

Armorial binding with the Knights of Malta Cross



42 PICASSO - BALZAC. Honoré de Le Chef-D'Oeuvre Inconnu. Eaux-fortes originales et dessins gravés sur bois par Pablo Picasso. Paris, Ambroise Vollard, Editeur, 1931, € 40.000

4to (335 x 260 mm), XIV, [3], [16pp lettered A to P], [3], 92, [14] pages. With 67 abstract figurative compositions by Picasso, wood-engraved by Aubert; 92 pages of text, (8), and 13 original full-page etchings by Picasso hors texte. **Fine collector's binding, signed by René Kieffer**, in full brown morocco, entirely decorated with blind fillet designs and gilt pointillé, bordered in grey morocco, gilt title on spine, top edge gilt, grey silk endpapers, preserved in an elegant slipcase. Original covers bound in. Preceded by a preface by the painter Albert Besnard. **Edition limited to 340 copies** in total: this is number 230 of 240 printed on *papier de Rives*. Admired by artists such as Paul Cézanne and Henri Matisse, Balzac's tale recounts the story of a seventeenth-century painter named Frenhofer, who works obsessively for years on a canvas he keeps hidden from view. The story of this tragically misunderstood yet visionary artist resonated deeply with the avant-garde artists who followed in Balzac's wake—indeed, in 1904 Cézanne famously exclaimed, "Frenhofer, c'est moi" (Joyce Medina, Cézanne and Modernism: The Poetics of Painting, SUNY Press, 1995).

The work is **illustrated with 67 drawings by Picasso**, wood-engraved by Georges Aubert, and with **13 full-page original etchings by Picasso**, magnificent plates in which the artist began to experiment with cross-hatching, lending strength and perspective to his compositions through the use of chiaroscuro.

"In 1927 Vollard commissioned the artist to illustrate a special re-edition of a short story by Balzac dating from 1837. Balzac's story takes place in the seventeenth century, in a studio on the rue des Grands-Augustins in Paris... By a strange twist of fate, in the 1930s Picasso rented number 7 rue des Grands-Augustins—believed to be the very house where the story begins. It was at this same address, in 1937, exactly one hundred years after Balzac's last version, that Picasso painted his celebrated masterpiece, *Guernica*." Although Picasso—widely recognized as one of the greatest printmakers of all time—was among the most prolific book illustrators of the twentieth century, the etchings he created for this edition have little to do with Balzac's text. Rather, the artist seems to have seized the opportunity to meditate on one of his most enduring themes: the relationship between artist and model, and the creative act itself.

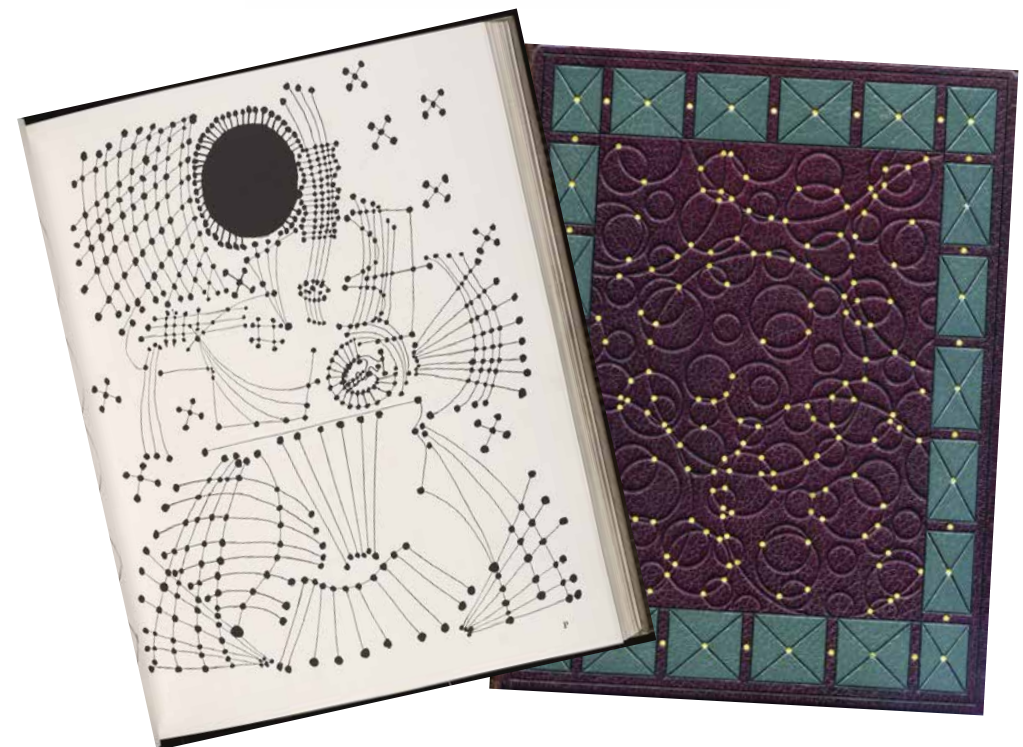
For this reason, the final result—a genuine meditation on art—is itself a work of art, and must be counted among the most beautiful livres d'artiste of the twentieth century.

A magnificent, broad-margined copy.

CHAPON, LE PEINTRE ET LE LIVRE, P. 281: "Picasso a multiplié les manières de créer, il exécute une série de variations constituées de droites, de courbes, de figures géométriques. Aux extrémités des points". CRAMER N.20. RAUCH N.53. [5988]



"Picasso a multiplié les manières de créer, il exécute une série de variations constituées de droites, de courbes, de figures géométriques."



43 PLANA, Giovanni Antonio Amedeo. **Théorie du mouvement de la lune.** (con:) **Supplément.** Turin, Imprimerie Royale, 1832 & 1856-1860, € 17.500

4 volumes, 4to (289x212 mm) 6 nn.ll., XVI pp., 4 nn.ll. (including last blank), 794 pp. for volume I; 5 nn.ll., 865 pp., 1 nn.l. (colophon) for volume II; 4 nn.ll., 856 pp., 1 nn.l. (colophon) for volume III. Supplement: 59pp.; 80pp.; 26pp. Original publisher's boards for volumes I to III (slightly dusty, light wear to corners), the supplement in private boards (portion of spine missing).

The rare first edition of the important work on celestial mechanics. Dedicated to the King Charles-Albert of Sardinia, this edition is printed on heavy paper.

"[Plana's] study of the moon was inspired by Barnaba Oriani, director of the Brera Observatory in Milan. Oriani had suggested that he and Francesco Carlini, who had done geodesic work with Plana, should attempt to compile reasonably precise lunar tables solely on the basis of the law of universal gravity – that is, using only the observational data essential to determine the arbitrary constants of the problem. Plana soon quarried with Carlini, who withdrew in disgust; and Plana succeeded alone, after almost twenty years. The results were presented in the three-volume *Théorie du mouvement de la lune* (Turin 1832)... of notable scientific and philosophical value" (DSB).

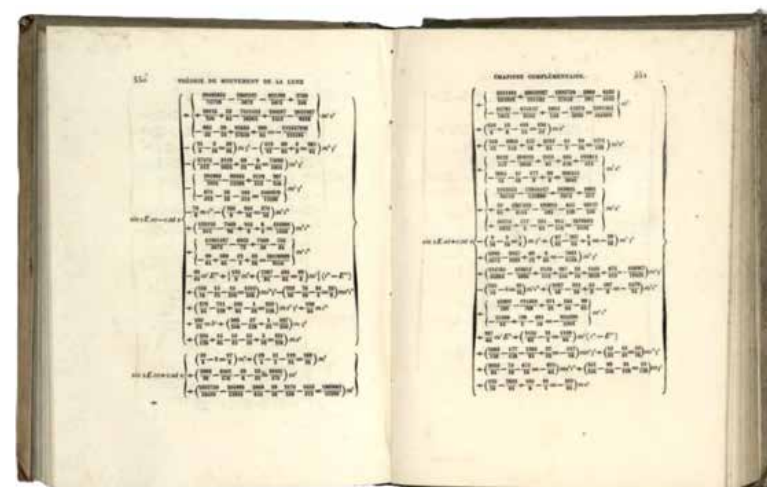
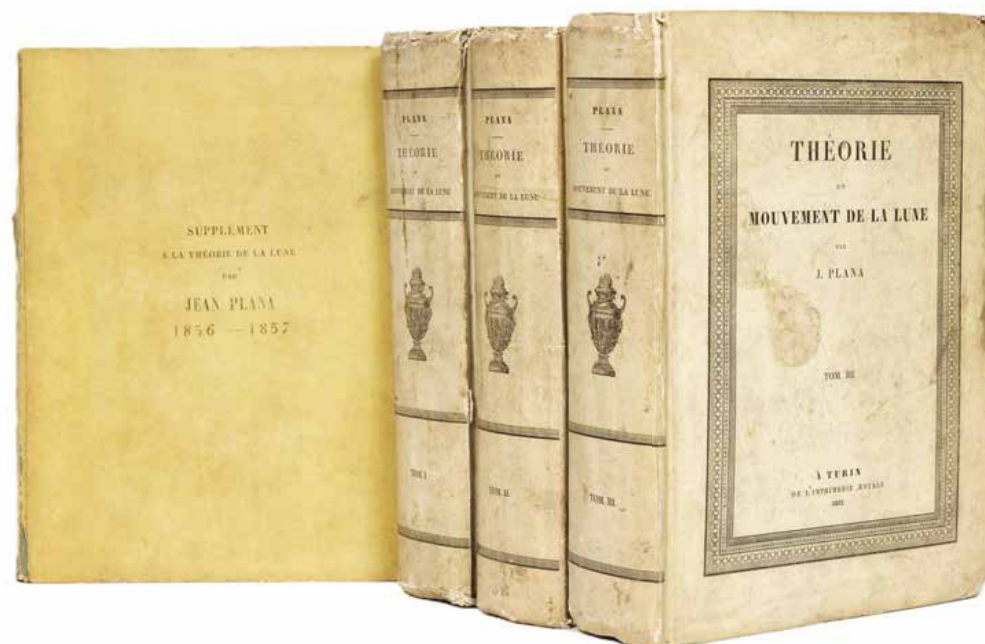
The additional volume contains three offprints by Plana, taken from *Mémoires de l'Académie des sciences de Turin*, Série II, tome XVIII sq.: – *Mémoire sur l'équation séculaire du moyen mouvement de la Lune*. Turin, Imprimerie Royale, 1856. 59 pp. of which the last two pages contain the errata for *La Théorie du Mouvement de la Lune*. – *Recherches historiques sur la première explication de l'équation séculaire du moyen mouvement de la Lune d'après le principe de la gravitation universelle*. Turin, Imprimerie Royale, 1857. 80 pp. – *Sur la théorie de la Lune. Lettres à Mr John W. Lubbock. Communiquées à l'Académie des Sciences de Turin le 25 Novembre 1860*. Turin, Imprimerie Royale, 1860. 26 pp.

Very nice untrimmed copy in the original printed boards. Some occasional foxing.

POGGENDORFF, T. II, COL. 460-463; ZEITLINGER-SOTHERAN, n°13387; DSB, XI, pp.6.

[46465]

Extremely rare first edition on astronomical physics



44 PLUTARCHUS. Παραλληλα εν βιοις Ηελλενον τε και Ρομαιον.
Quae vocantur Parallela. Hoc est Vitae illustrium virorum Graeci nominis ac
 Latini... (colophon:) Venetiis, in Aedibus Aldi, et Andreae soceri, mense
 Augusto, 1519, € 45.000

Exceptional binding

folio (310×196 mm), ll. (4, the last blank), 343 (of 345, lacking leaves tt4 and tt5), (1).

Exceptional contemporary binding in light brown morocco, the covers richly decorated in gilt with the author's name impressed in large Greek capitals, with splendid gilt and gauffered edges. On the title-page at the top, two 16th-century ownership notes; on the inside front cover, two early engraved ex-libris.



Described and illustrated by De Marinis, no. 2727 and plate 480 (La legatura artistica in Italia, 1960, vol. III), and by Hobson, pp. 72–73 and plate V (Some XVIth Century Buyers of Books in Rome, Louvain 1985). This extraordinary copy was already known in the mid-16th century, in 1579, and then again in the 18th and 19th centuries, as well as in 1930, 1960, and up to 1985.

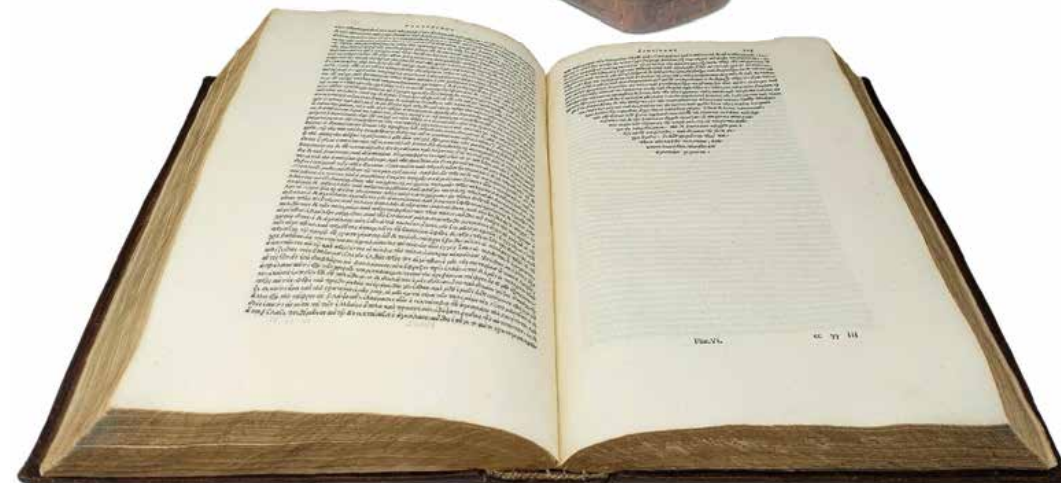
First Aldine edition of the Parallel Lives of Plutarch of Chaeronea (1st century A.D.): two years earlier a modest bilingual edition had been issued. The Aldine is by **far more accurate and important than the Giunta edition**, and **very rare**, with only 3 copies having appeared at auction in the last 60 years.

The binding belongs to a group of six made for a single bibliophile, described by Hobson, Humanistica Lovaniensia, p. 73: “in brown morocco over pasteboards, decorated in gilt with a limited set of tools but with remarkable variety in decorative layout.” Almost all of them are preserved in highly prestigious libraries: *Aristophanes*, 1498 (Victoria & Albert Museum); *Etymologicum magnum*, 1499 (Bodleian Library); *Simplicius*, 1499 (Reims); *Varthema*, 1511; *Plutarchus*, 1519 (this volume); *Plato*, 1513 (Pierpont Morgan Library).

The preservation is excellent, and the absence of the two central leaves does not diminish the value of the volume, given both the text and the extraordinary binding.

MAMBELLI, 995. GAMBA 799. CORNELL UNIVER. DANTE COLLETION I, 77. RAZZOLINI, 321. [46602]

Complete description available upon request.



45 **PTOLEMAEUS - MAGINI. Geografia cioè Descrittione Universale della Terra in due volumi... XXVII tavole antiche di Tolomeo & XXXVII altre moderne.** Venetia, Gio Batt. e Giorgio Galignani Fratelli, 1597-98, € 11.000

First Italian edition

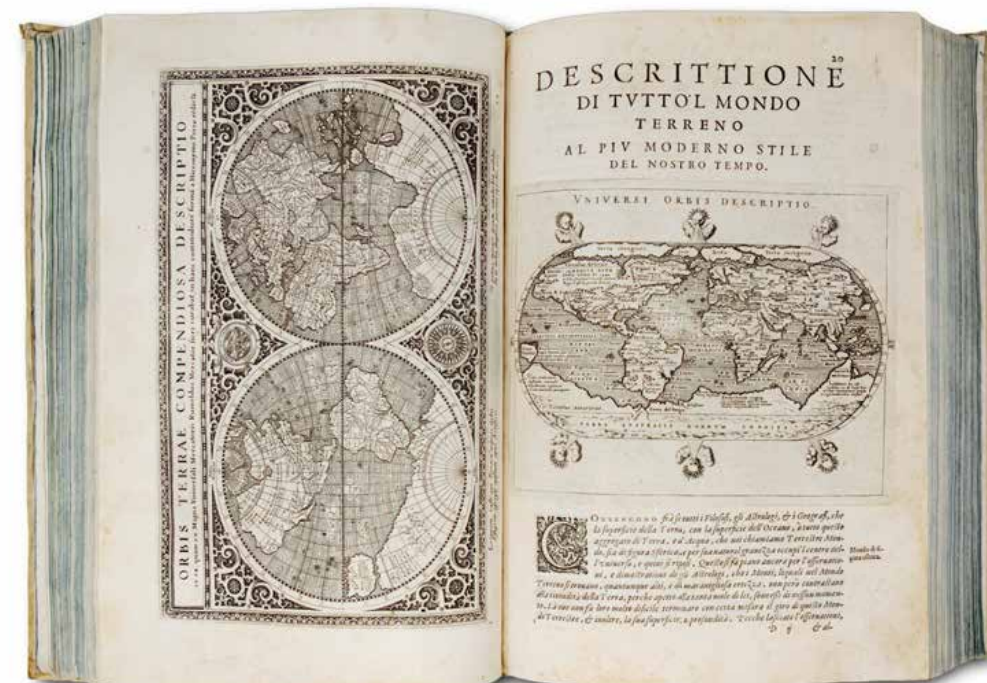
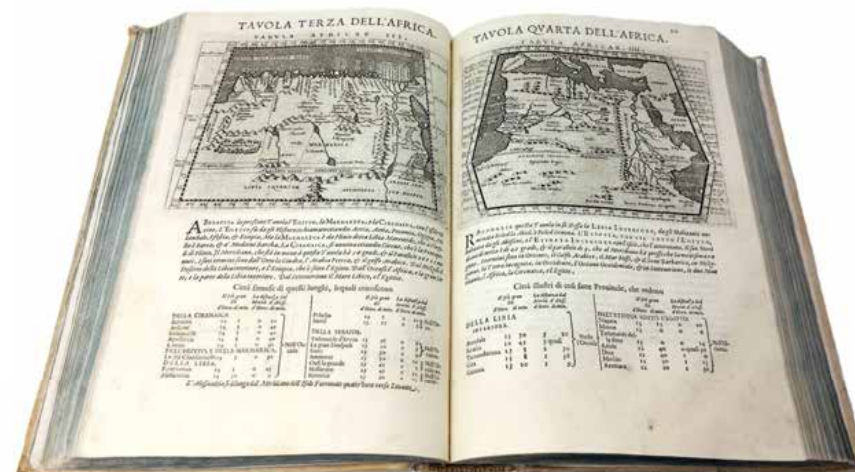
2 parts in one volume, folio (295x202 mm), ll. (2), 62, 21, 14; 212, (30); engraved printers' devices on title-pages, woodcut diagrams in the text, woodcut initials, head- and tail-pieces. Nice contemporary stiff vellum binding, manuscript title and calligraphic ornament on ribbed spine. **63 finely-engraved half-page maps and 1 full-page double-hemisphere world map** by Girolamo Porro.

First edition in Italian of Magini's Ptolemy, famous Paduan cosmographer and mathematician. Copy complete with the often missing full-page double-hemisphere world map *Orbis Terrae Compendiosa Descriptio*: a reduction of Rumold Mercator's world map, described by Shirley as "an exceptionally fine engraving in its own right". It includes 33 maps of Europe, 20 of Asia, 6 of Africa, one of America, and 4 world maps.

Claudius Ptolemy lived during the imperial era, surrounded by Hellenistic language and culture. The first part of his *Geography* contains a discussion of the data and methods used; he outlined the cartographic methods that had enabled him to draw maps of both the entire inhabited world (oikouménē) and individual Roman provinces.

Ptolemy's *Geography*, arguably the most influential cartographic account of the ancient world, was the point of reference for all Renaissance mapmakers, this edition, published at the end of the 16th century, reflects the most important geographical and historical-topographical discoveries of that era. The presence of the copious systematic indexes simplifies its consultation, and this Magini version of the Ptolemaic work is among the most attractive due to its folio size. A good copy, fresh.

SABIN 66506. PHILLIPS 405. SHIRLEY, EARLY PRINTED MAPS OF THE BRIT. ISLES 377 F. ALDEN 598/83. [5255]

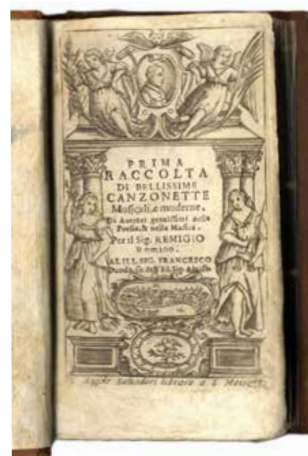


46 ROMANO, Remigio. Raccolte di Bellissime Canzonette Musicali, e moderne, di Autori graiissimi nella Poesia, & nella Musica. In Venetia, per Angelo Salvadori libraro in Venezia a S. Moise, 1622-27, € 5.500

5 parts in one volume, small 8vo (140x80 mm), pp. (6), 593 with consecutive pagination; handsome early 20th century leather binding, gilt title on red label, gilt decorations and fillets on ribbed spine, triple fillet border on covers. Printer's device on each title page, headpieces, endpieces and decorated initial letters. The dedication in the first part is followed by an interesting page of alphabet and tablature for Spanish guitar, required to play the guitar tablature marked above some of the songs. A rare volume that brings together a series of anthologies of mainly Venetian folk songs collected by Remigio Romano and published in different years: I) 1618; II), 1618; III) 1620; IV) 1623; V) 1626), as can be deduced from the dedications (apparently no copies of the previous editions have survived (only the Nazionale in Florence has four individual parts published between 1622 and 1626). Definitive and complete editions of the first organic anthology of canzonette. I) **Prima raccolta.. di auttori graiissimi nella poesia, & nella musica**, 1622, pp. (6), 138. II) **Seconda raccolta.. per cantare e suonare sopra arie moderne**, (1622 ?), pp. 139-258. III) **Terza raccolta.. alla romanesca. Per suonare, e cantare nella chitara alla spagnuola, con la sua intauolatura..** Con nuova aggiunta di poesie nuoue, 1622, pp. 259-378. IV) **Nuova raccolta (parte quarta).. di auttori graiissimi nella poesia; & nella musica**, 1627, pp. 379-498. V) **Ressiduo alla quarta parte di Canzonette Musicali..** 1626, pp. 499-593. Probable first edition of the last part. (From the Preface to the New Collection:) "...almost like a skilled gardener, from the pleasant gardens of poetry and music, he gathered the most beautiful flowers and formed them into bouquets, which he presented to us time and time again under the name of Raccolte di Canzonette Musicali. Now, having seen with great displeasure that some people have selected the most beautiful songs from his Operette and reprinted them mixed with frottole .. he distilled all that was good and beautiful in this lyrical style composed by illustrious poets of the time and set to music by the most excellent in this art." Exceptionally rare, no copies listed in SBN. Excellent copy, untrimmed, and very fresh.

NEW INFORMATION ON THE CHRONOLOGY OF VENETIAN MONODY: MUSIC & LETTERS - 01, 1996: "The Raccolte prove not only that some songs by Venetian composers were written as much as a decade earlier than their date of publication but also that two composers in particular, Giovanni Pietro Berti (singer and, later, organist at St Mark's) and Carlo Milanuzzi (organist at the Augustinian monastery of S Stefano in Venice), played more prominent roles than Grandi in the developing fashion among Venetian composers for solo settings of strophic canzonettas" RISM N.1625 (9). CAT. '600 VINCIANA N° 4277. [43135]

Sammelband of folk Venitian music



47 SCARAMELLI, Baldassarre. *Il giudizio d'un nuovo Paride*. In Carmagnola, per Marc'Antonio Bellone, 1585, € 3.800

Rare edition in Lortic binding

small 8vo (147×95 mm), pp. 62, (2). Printer's device on title, text in roman and italic type, woodcut initials and headpieces.

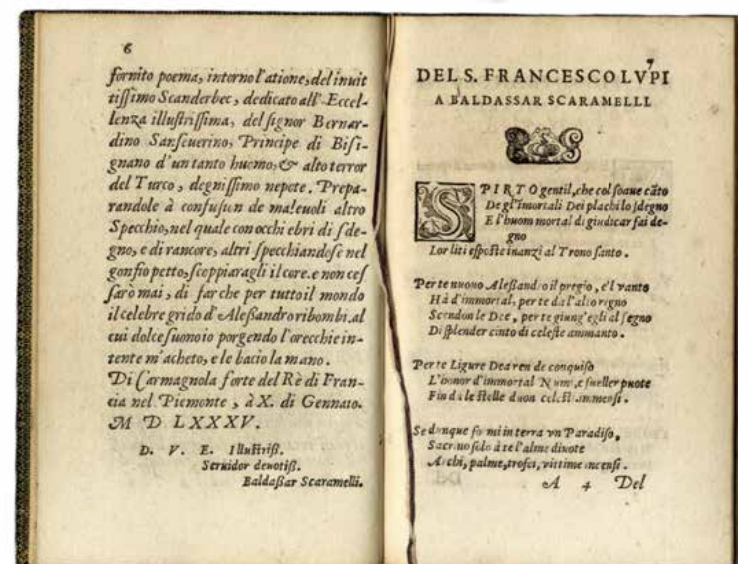
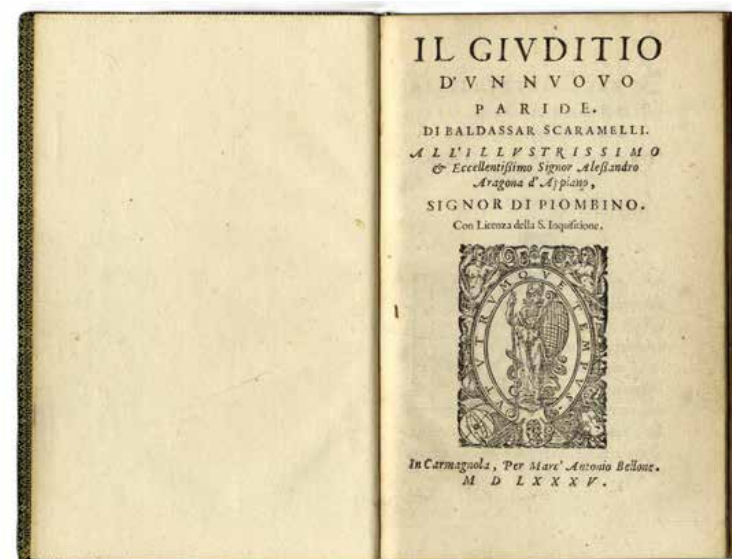
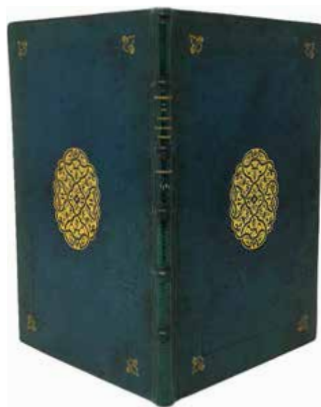
Charming 19th-century binding signed by Lortic (on front pastedown), in green morocco, covers gilt with small floral tools and central fleuron, spine with raised bands and gilt title, edges gilt.

First edition, extremely rare, of this poem in *ottava rima* dedicated by Scaramelli to Alessandro Aragona d'Appiano, Lord of Piombino. Elegantly printed by Bellone in Carmagnola, a printer praised by the author himself for the beauty of his italic types and the care of his compositors (see: Dedication).

Only edition of this almost impossible-to-find work: only **five copies** are recorded by **Edit16**. This copy is the only one sold at auction in the last century (Sotheby's catalog, 1937). A fine, fresh, and wide-margined copy.

BERSANO BEGEY, 973.

[42517]



24mo (110x55 mm), pp. 372, (8), 2 blank leaves (a very small burning at the end). Beautifully engraved title within an elaborate border with the coats of arms of the Papacy and of the 12 states of the peninsula. Delightful contemporary binding in blond morocco, the plates entirely decorated with very small scrolls and birds in gilt, spine with similar rich decoration; the second compartment bears just the title "ITALY" in capitals; gilt edges, in jacket and refined brown morocco slipcase with title in gilt.

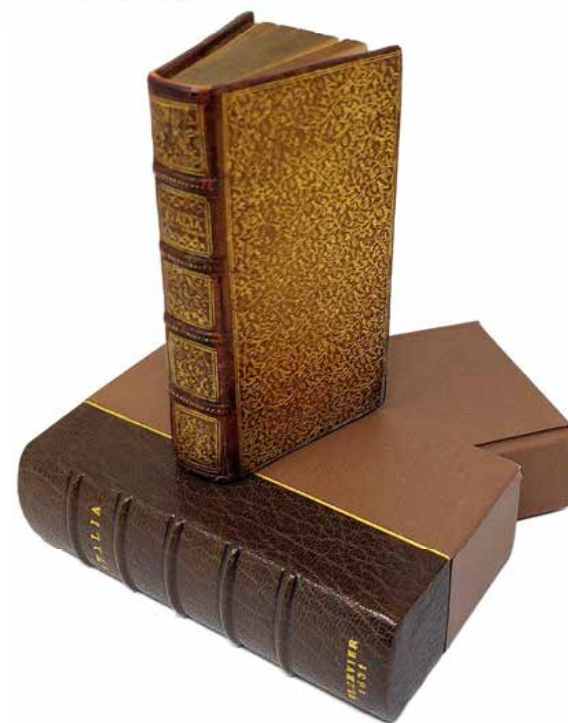
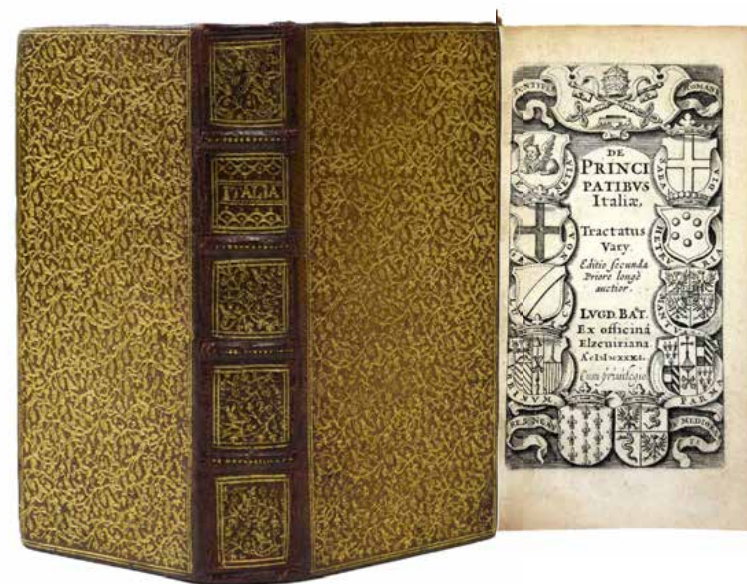
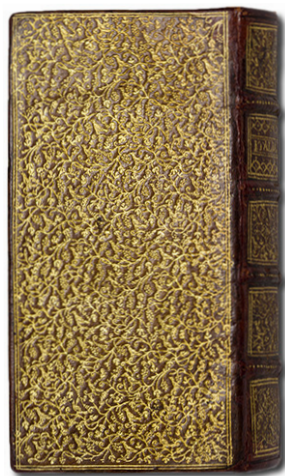
Second edition, with *De Pontifice Romano*, of one of the famous *Elzevirian Republics*.

"The original edition of this Republic had appeared in 1628 [...] Two separate editions exist under the date of 1631; both contain a treatise on p. 59-89, which is missing in that of 1628" (Willems 356). Beginning in 1626, Leyden's great publishers undertook the systematic publication of valuable booklets in-24mo. The series preceded and accompanied in European culture the rise of republicanism, indeed a complex reality that challenged monarchical absolutism. The small elegant volumes were preserved in all major libraries; they were easily exported and inexpensive.

This volume brings together short historical-political treatises by Cluverius, Bodin, Guicciardini and Botero on the various regions of the peninsula and was translated by Thomas Seget (1569-1627), a Scottish poet who used to write in Latin and was in contact with Galileo.

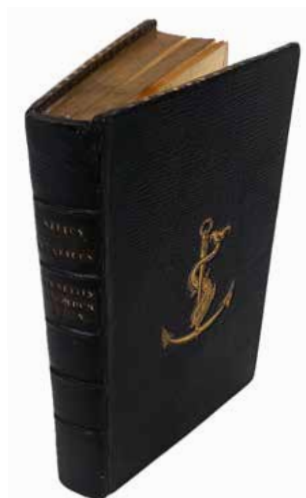
Very rare to be found in a binding of exceptional quality like the present one. This important copy belonged to the great bibliophile Raphaël Esmerian whose ex-libris is in the slipcase. (Cat. Esmerian, vol. II, 1972, no. 78 "*très curieuse et jolie reliure*", reproduced on p. 116).

"très curieuse et jolie reliure" - Raphaël Esmerian



49 SILIUS ITALICUS. *De Bello Punico secundo. XVII libri nuper diligentissime castigati.* (In fine:) Venetiis, in aedibus Aldi, et Anreae Asulani soceri, luglio 1523, € 3.300

8vo (165x100 mm), 210 ff., (2, colophon and anchor device), 19th-century English binding in black shagreen, gilt anchor device on plates, spine with gilt title, gilt trimmings, extended internal dentelles. Aldine device on title and end leaf, spaces with letter-guide for initials. Preceding the dedication by Francesco Asolano to Cardinal Innocenzo Cibo and the life of the author written by Pietro Crinito.



This is the **first and only Aldine edition**, also considered the first complete edition of this work as it contains 84 verses, discovered a few years earlier in France, inserted after verse 140 of Book VIII and preserved in all later editions, although they are they are dubiously attributed to Silio.

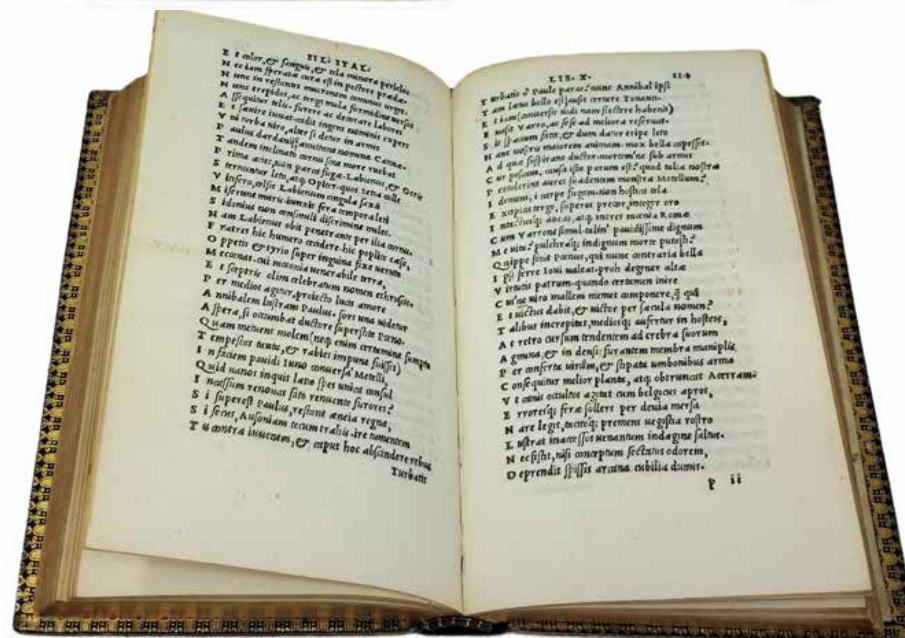
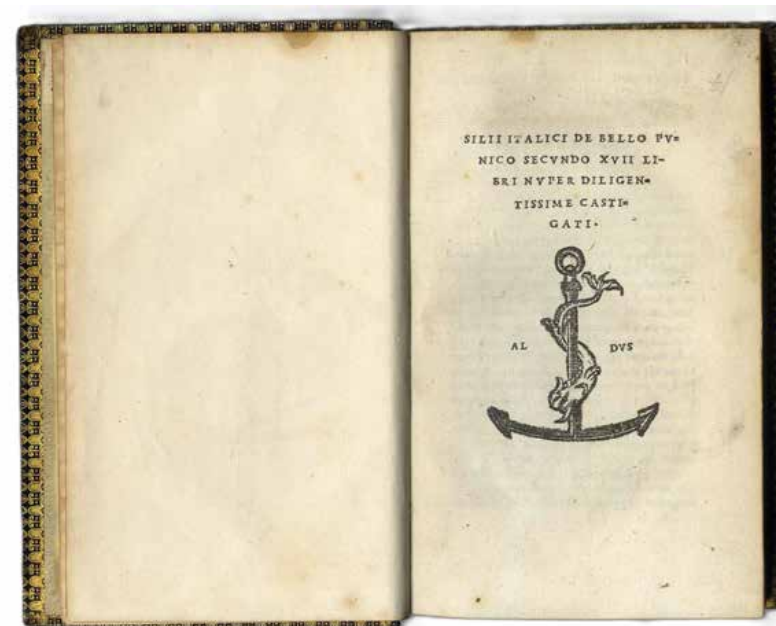
"*Punica*" is the well-known Latin epic poem in 17 books on the events of the Second Punic War, composed by Silio Italico (25-101 AD), a man of letters and politician, consul in 58 and proconsul of Asia 10 years later.

Good copy. Ex libris of Charles Walker Andrews (1861-1946) on front counter-cover. Charles Walker Andrews was a lawyer, book collector, and early member of the Grolier Club.

RENOUARD 98.6. : «édition peu commune». UCLA N. 194. BMC 627. ADAMS S-1134.

[1166]

First and only Aldine edition



50 THEOCRITUS. *Eclogae triginta*. THEOGNIS. *Sententiae elegiacae*. (PYTHAGORAS). *Aurea Carmina*. HESIODUS. *Theogonia (et alia opuscula)*, Impressum Venetiis characteribus ac studio Aldii Manucii, MCCCCXCV mense februario (Aldo Manuzio, 1495), € 32.000

folio, ll. 140, (295 x 207 mm.) Fine 19th-century calf binding with large **Thomas-Stanford coat of arms** surmounted by crest and unicorn, tooled in gold at the center of the front cover within a triple gold frame and a double elaborate neoclassical blind-tooled frame; gilt edges and dentelles on the inside covers. The ribbed spine with 4 bands is gilt and blind tooled, with titles on 3 quadrants; the ZZ.ζζζ quire is bound after O.G. Tiny Greek type, adorned with **38 beautiful floral headpieces in silography**, some of which are repeated; **40 beautiful Greek initials** adorned in the same style.



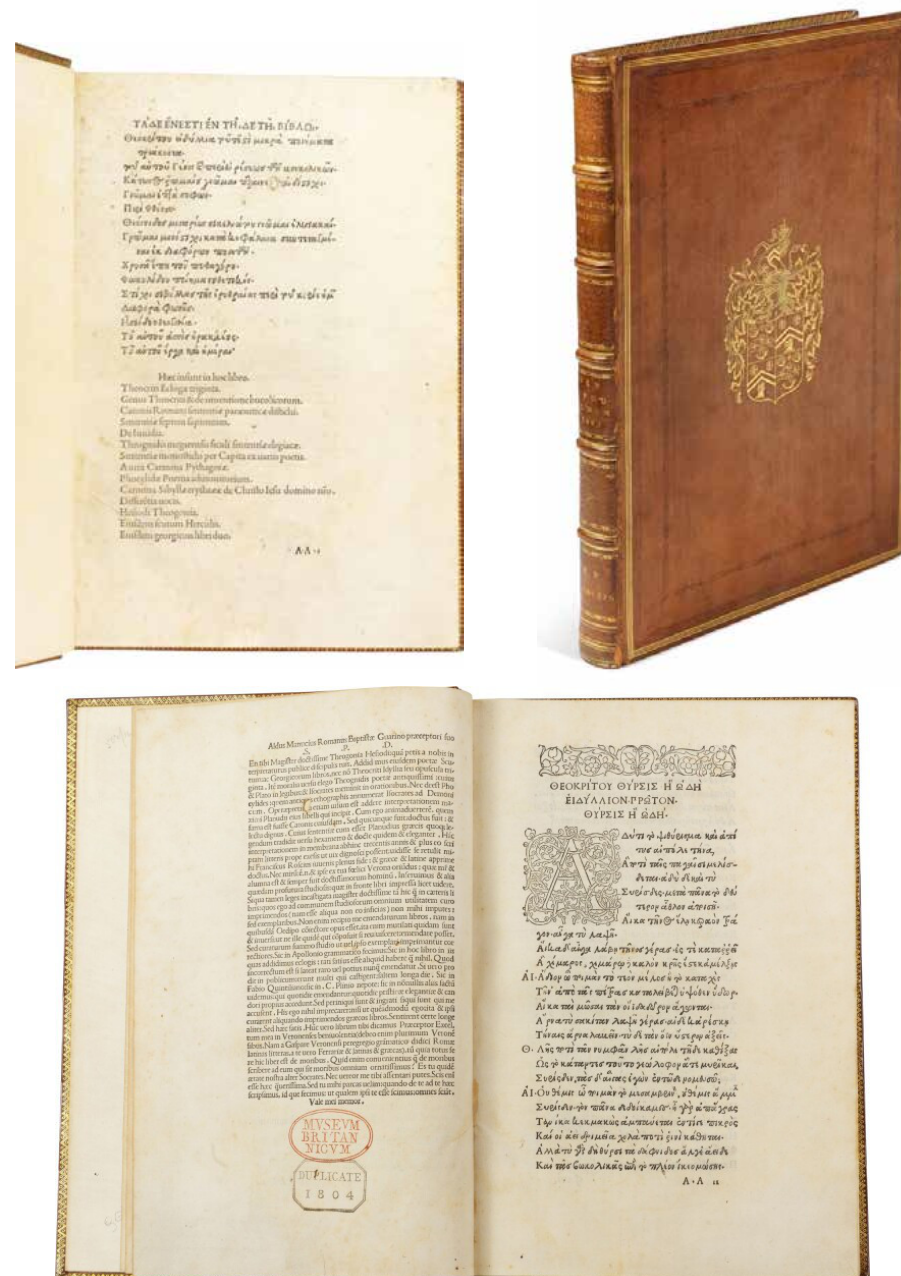
Editio princeps of 12 Theocritean Idylls, Theognis' Sentences of the Seven Sages, Hesiod's Theogony, and Heracles' Shield; the first edition in Greek of Cato's distichs, translated into Greek by Maximus Planudes; second edition in Greek of 18 Theocritean idylls and Hesiod's Works and Days (first published in Milan, ca. 1480), and of the Pythagorean golden verses, and Phocylides (first published in the Aldine Lascaris, 1495). **First issue**, lacking the corrections made to quires F and G. Splendid Greek incunabulum, Aldo's third typographic production. The poetic value of the work of Theocritus (3rd century B.C.), esteemed the most outstanding Alexandrian poet, placed him at the head of a long Greek and Latin literary tradition up to Humanism and beyond. Hesiod (7th century B.C.) is the earliest Greek poet of whom we have historically reliable records; his works in verse, though variously transposed over the millennia, survived in their entirety and stand as an immortal record of Western culture at its origins.

The philological value of the text, edited by Aldo himself and Francesco Roscio, combined with the beauty of the **woodcut illustrations - which prompted Sander and Essling to include it in their repertories** - is what makes this edition one of the finest printed by Aldo.

Beautiful copy, fresh and tall (oxidations on the first and final leaves, slight waterstain on the last two quires, some faded notes).

BMC V, 554 (IB. 24402-8); ESSLING 888.; GOFF T-144; HAIN 154577; IGI 9497; LAURENZIANA N. 7. PROCTOR 5549. SANDER 7235. ESSLING 888; RENOUARD 5.3. [45656]

one of the most beautiful printed by Aldo



51 WEX, Jacobus. **Ariadne Carolino-Canonica**, seu doctrina theorico-pratica SS . Canonum, Rev. ac Ser. Carolo Lotharingiae et Barri Duci S. R. IB novo Ordine, ac Methodo facili prope Ius Canonicum traditur.. Augustae Vindel & Dilingae, apud Ioannum Casparum Bencard, 1708, € 3.200

folio (330x213 mm). pp. (24), 110; (28), 240; (44), 94, (4), 348, (10), 270, (33), preceded by a Baroque **allegorical-genealogical frontispiece** engraved by Pfeffel and Engelbrecht.

Gorgeous contemporary binding in reddish hazelnut morocco, both covers are richly gilt with fine little tools: several orders of elaborate borders, at the corners 4 faces and eventails in gilt, a great number of friezes on both covers and spine are **highlighted in silver wax**. At center of the covers, gilt heraldic arms of Charles III of Lotharingia, bishop of Olomouc, and prince-bishop of Osnabruck, within an oval, and in tiny lettering the inscription "*Carolus Dux Loth. D.G. Ep. Osnabrug. et Olom. S.R.I. Princ. Mag. Prior Cast. Et eg. Cap. Boh. Co.*" Richly decorated in gilt and silver wax spine, skillfully restored caps and hinges, gilt edges. Nice fresh and wide-margined copy.

The dedicatee Charles Joseph was born in Vienna, the second son of Charles V, Duke of Lorraine, and he was the successful candidate of the House of Palatine, opposed by Brandenburg. After the offer of a huge payment to the chapter of Trier, he was made archbishop and prince-elect of Trier (1711–1715), a political position of notable importance in the Holy Roman Empire. Already in 1711, he was able to make use of his electoral rights in the election of Emperor Charles VI. He participated in the negotiations surrounding the end of the War of the Spanish Succession. This rich binding contains the ponderous treatise, with comprehensive indexes, on canon law by the Jesuit Wex, professor of Theology in Ingolstadt and Innsbruck from 1677 to 1695. He was the author of several treatises on canonical subjects, the *Ariadne* was his major work: a handbook of civil canon law that contains a series of cases, treatises on tithes, and rules of religious law.

Handsome copy of a nearly 600 leaves volume, on very good paper, in outstanding binding.

[45749]

outstanding armorial binding



52 WITELO, Erazmus Ciolek. **Peri optikes. id est de natura, ratione, & proiectione radiorum visus, luminum, colorum atque formarum, quam vulgo Perspectivam vocant, libri X.** Nuremberg, Johannes Petri, 1535, € 48.000

folio (313x205 mm), ll. (4), 297, contemporary binding in brown calf, richly blind-tooled: the frame and central panel with filets and roulettes, title "*Perspectiva Vitellion*" in capitals on upper cover, skilfully rebacked. Manuscript annotation at the top of the title-page, light marginal waterstains on a few leaves.

Rare first edition of one of the oldest books on geometrical optics. It was published by Petrus Apianus and Georg Tanstetter, who dedicated it to a Count Palatine of the Rhine and Duke of Bavaria, whose coat of arms is woodcut full-page opposite the privilege, issued by Charles V in 1532. The title, printed in red and black, is decorated with a large woodcut illustrating optical experiments and phenomena. Numerous geometric figures in the text.



Born in Silesia in the 1220s and died at the end of the 13th century, the Polish monk Vitellion (or Witelo), canon of Wroclaw, was one of the three great Western perspectivists, along with Roger Bacon and John Pecham, who studied the question of optics in the Middle Ages, more precisely between the 1260s and 1270s. He studied arts at Paris and canon law at Padua and spent some time at the papal court in Viterbo. De perspectiva, his best-known work, was written around 1270 at the request of William of Moerbeke, a scholar versed in the sciences and natural philosophy who had met at the papal court of Viterbo. Vitellion borrowed very largely from the work of the mathematician and physicist Ibn al-Haytham (10th-11th century), known as Alhazen, who had a considerable impact on the new European conception of optical theories. It was this Peri optikes, moreover, who contributed mainly to the dissemination of the work of this Arab scholar.

Pecham's treatise was indeed published first, around 1482 in Milan, but Vitellion's publication was several decades earlier than Bacon's Perspectiva, which appeared very late, in Frankfurt in 1614. Vitellion's work consists of ten books and deals with geometric theorems, the propagation of light and colour in straight or refracted lines, the physiology and psychology of vision, the reflection of rays and the formation of images by different forms of mirrors. Book X deals specifically with refraction, especially vision by rays refracted on flat or spherical surfaces.

DIBNER, HERALDS OF SCIENCE, NO. 138. GÉRALD PÉOUX, "L'Homme, l'air et les refractions à la fin du XVI^e siècle", in *Bulletin de l'Association Guillaume Budé*, 2010/2, pp. 227-250, NOTE 15 [45481]

one of the oldest books on geometrical optics

