

List 2-2015

UNRECORDED EDITION

1) **ALFIERI, Vittorio** (1749-1803). *Il Misogallo. Prose e rime di Vittorio Alfieri da Asti*. Londra [i.e. Florence], n.t., 1800.

8vo; contemporary half calf, gilt title on spine; engraved frontispiece printed in sepia, title-page, 180 pp. Some browning and foxing, but a good, uncut copy.

One of the many counterfeits appeared in the same years of the first edition (1799), all with the fake place London (cf. Bustico, 321; Fava, 430; and Parenti, *Falsi Luoghi di Stampa*, pp. 126-127).



Apparently unknown edition.

€ 350,00

BODONI'S GREEK TYPES

2) **ANACREON** (570-485 BC). [Greek title] *Anacreontis Teii Odaria. Praefixo commentario quo poeta genus traditur et bibliotheca Anacreonteia adumbratur*. Parma, Ex Regio Typographeio, (August 4, 1785).

4to (mm 305x230); contemporary half vellum, label with gilt title on spine; (4), XCIV, 100, (2) pp. With a small engraved portrait of the author on the title-page and a larger engraved vignette (by Domenico Cagnoni) on the dedication page. High quality paper (the watermark shows a crowned double-headed eagle). The text (Latin and Greek) is entirely printed in capitals. A nice, uncut copy.

An very elegant Bodoni edition (this is variant B, which has some pages reset and uses different Greek types), printed in wide margins on superb paper and dedicated by Bodoni to Jose' Nicolas de Azara, ambassador in Roma. The commentary was written by Paolo Maria Paciaudi, while the *lectiones* are by Tommaso Caluso di Valperga.

ΑΝΑΚΡΕΟΝΤΟΣ
ΤΗΙΟΥ
ΜΕΛΗ
ANACREONTIS
TEII
ODARIA
PRAEFIXO COMMENTARIO
QVO
POETAE GENVS TRADITVR
ET BIBLIOTHECA ANACREONTEIA
ADVMBRATVR.
ADDITIS VAR. LECTIONIBVS.



PARMAE
EX REGIO TYPOGRAPHEIO

“En créant spécialement de nouveaux caractères grecs majuscules pour cette magnifique édition..., l'illustre typographe voulut rivaliser avec les Estienne... Ce livre suscita l'admiration du célèbre bibliographe Dibdin: ‘The edition of 1785 and 1791 are printed in capital letters, and more elegant and exquisitely finished productions cannot be conceived’ (*Greek and Latin Classics*, p. 265)” (*Bodoni. Quand la simplicité devient art*, Bruxelles, 2000, p. 36, no. 11).

Brooks, 287; De Lama, II, p. 36; Giani, p. 35, no. 3.

Venduto

ILLUSTRATED EROTIC LITERATURE - PRIVATELY PRINTED

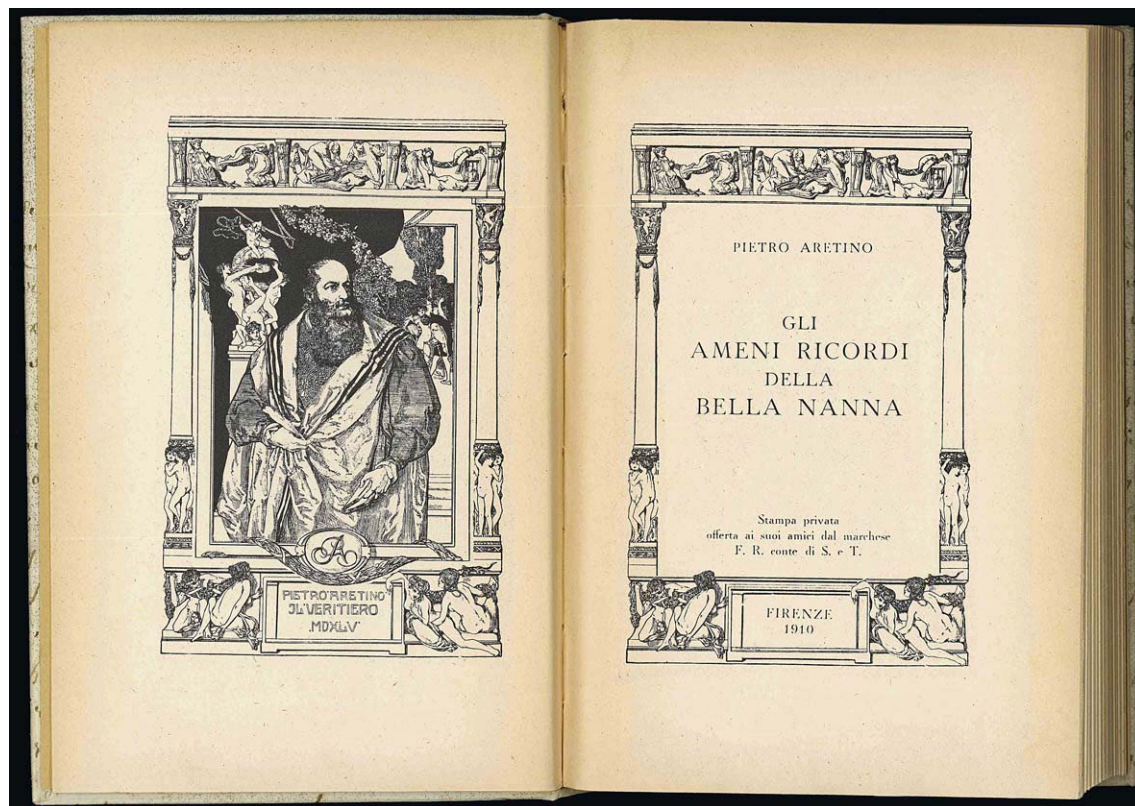
3) **ARETINO, Pietro** (1492-1556). *Gli ameni ricordi della bella nanna, stampa privata offerta agli amici F.R. Conte di S. e T.* Firenze, 1910.

24 cm; later paperboards; 183 pp. and 14 erotic plates. A nice copy.

Privately printed and offered to his friend by the marquis F.R. count of S. and T. Very rare.

Catalogo unico, IT\ICCU\TO0\1656268.

€ 850,00



4) **BIANCHINI, Francesco** (1662-1729). *La istoria universale provata con monumenti e figurata con simboli degli antichi*. Roma, De' Rossi, 1747.

Large 8vo; contemporary vellum over boards, label with gilt title on spine; (28), 572, (22) pp. with 32 engraved vignettes in the text, 15 engraved plates (including the frontispiece, the author's portrait and a map) and 5 tables. Some browning, but a very good copy copy.

SECOND EDITION, edited posthumously by Antonio Giuseppe Barbazza, of this appreciated universal history of the ancient times, first published in 1697.

Francesco Bianchini, born in Verona in 1662, studied at the Jesuit College of Bologna under Giuseppe Ferroni, an admirer of Galileo, and later theology at Padua, where he made the acquaintance of the astronomer Geminiano Montanari. In 1684 he moved to Rome and completed his studies in law. Interested in the developing the scientific method from a philosophical point of view, he wrote a *De methodo philosophandi in rebus physicis*, which remained unpublished. A friend of Leibniz, Bianchini became the curator of the Biblioteca Ottoboniana, a very rich library which enabled him to pursue his researches for the *Storia universale* ('Universal History') that he already had in mind.

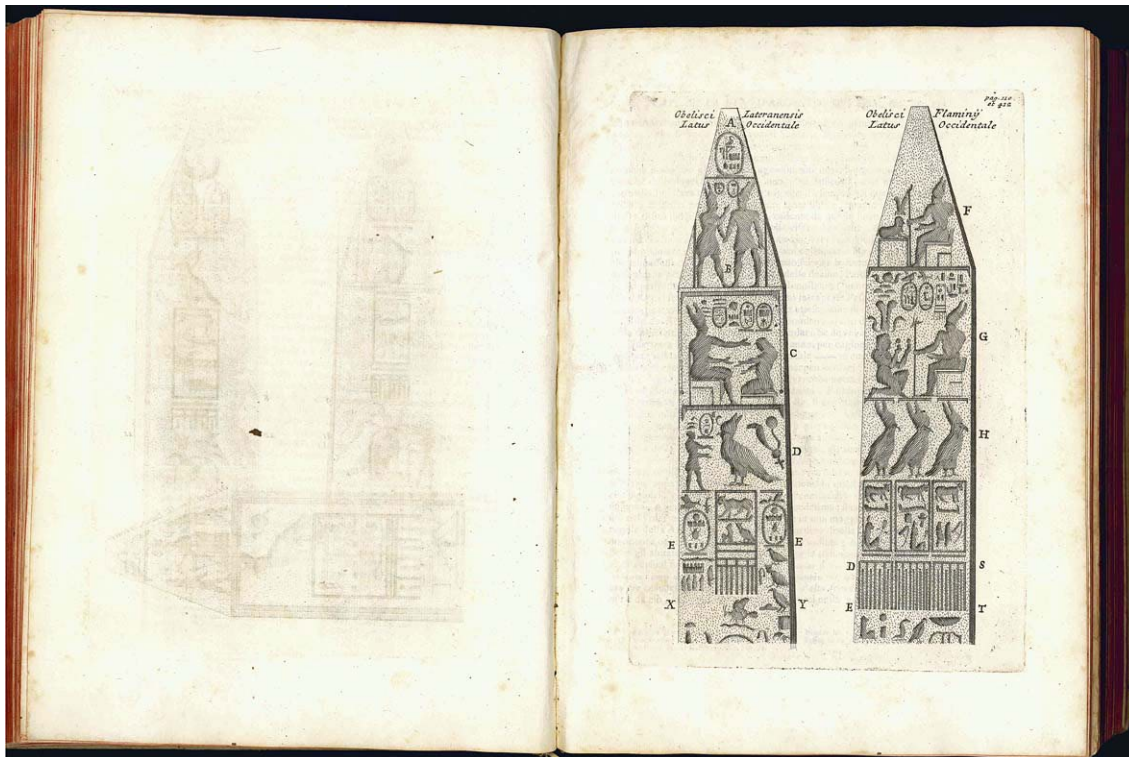
The work was very ambitious, involving the entire history of humanity (not only in Europe) from the Creation on. Learning about China and America, in the author's intentions, would have enriched the knowledge of the Europeans and helped them developing a new cosmopolitan consciousness. Although for Bianchini the foundation of everything was written in the Bible and as a chronologist he proved very conservative, from a methodological point of view he strongly believed in the importance of gathering and remaining faithful to the archaeological and first-hand written sources of the past. In trying to give a historical reading of Homer's poems,



he preceded Vico by twenty years (cf. F. Lanza, *L' "Historia Universale" del Bianchini e la "Scienza Nuova"*, in: "Lettere italiane", X, 1958, pp. 339-348). The chapters dedicated to the archaic Greek history are the best of the entire work, which stops at the dawn of history with the massacre of the Assyrians.

La istoria universale, at its appearance, was well received and appreciated by Magliabechi, Muratori, Zeno and Vallisnieri. After the first edition printed in 1697, Bianchini kept working on his 'opus magnum', although he was very busy as valet of honour of the pope.

Around 1702 he was commissioned with the construction of the sundial of the Church of S. Maria degli Angeli, which was admired and imitated all over Europe, and with the reform of the calendar. In the same period he became a member of the Académie des Sciences (in 1712 he visited Paris, Belgium, Holland and England, where he had the occasion to meet Flamsteed, Halley and, above all, Newton, with whom he shared the interest for optics and chronology), and was elected by the pope 'President of Roman Antiquities'. In the following years he headed many significant excavations in Rome, dated important ancient sources and became well respected all over Europe as an antiquarian and an archaeologist. He taught the young nephew of the pope, Alessandro Albani, who later became Winckelmann's patron. In 1704 Muratori and Bernardo Trevisan decided to make him director of the "Repubblica letteraria d'Italia", but Bianchini refused and decided to cut any relationships with the Muratori. As an astronomer and a physicist, he discovered, nine years before Bradley, the light aberration, and made important observations on planet Venus. He died in Rome in 1729 (cf. *Dizionario Biografico degli Italiani*, X, 1968, S. Rotta).



Cicognara, II, 2481; Gamba, 1798.

€ 480,00

NYMPHOMANIA

5) **BIENVILLE, J.D.T. de** (1726-1813). *La Ninfomania o sia Il furore Uterino*. Venezia, Antonio Graziosi, 1783.

8vo; contemporary half-calf, label with gilt title on spine; XVI, 143, (1) pp. Some foxing, but a good copy.

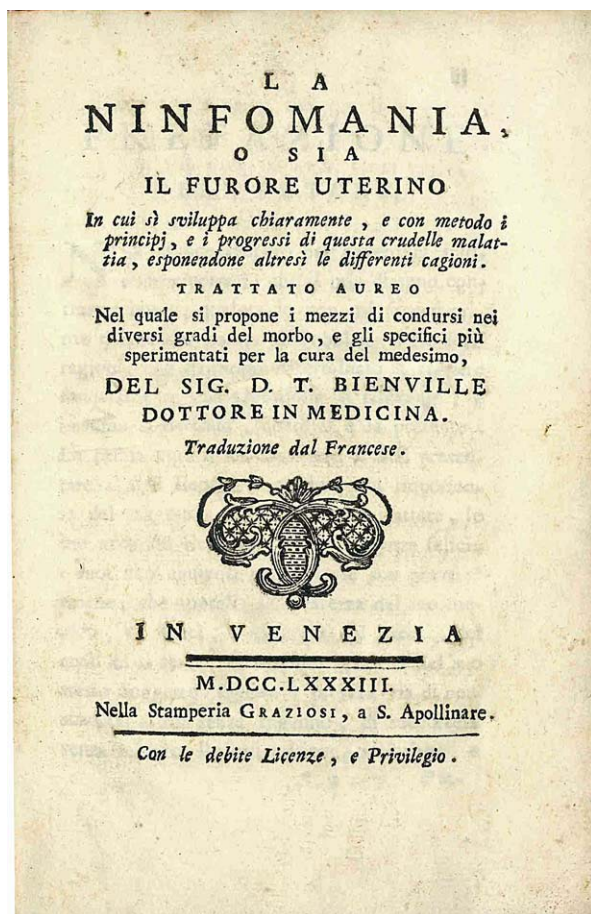
FIRST EDITION IN ITALIAN (reprinted in 1786, '89, and '92) of the first monographic treatise on nymphomania, first published in French at Amsterdam in 1771.

“Called also ‘metromania’ and defined as a melancholy delirium, the cause of which is in the vice of the matrix. Starting with ‘immoderate cupidity’ when ‘they perpetually dishonour themselves in secret by habitual pollutions’, it ended in ‘confirmed madness’” (Hunter & McAlpine, p. 349).

Bienville was active as physician in France and in the Netherlands.

Blake, p. 47; Wellcome, II, p. 165; J. D. T. de Bienville, *La ninfomania, ovvero Il furore uterino*, A.G. Michler & S. Vegetti Finzi, eds., Venezia, 1986.

€ 480,00

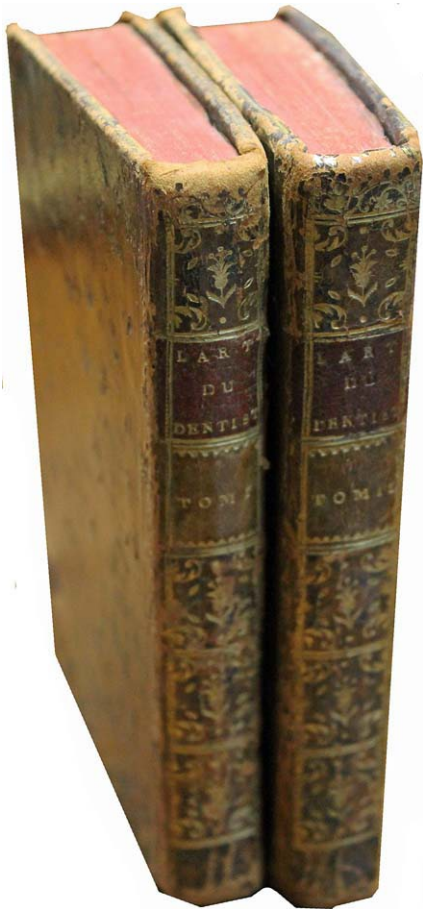


DENTISTRY - THE MOST SIGNIFICANT AUTHOR AFTER FAUCHARD

6) **BOURDET**, Étienne (1722-1789). *Recherches et observations sur toutes les parties de l'art du dentiste*. Paris, Jean-Thomas Hérissant, 1757.

2 volumes, 8vo; contemporary calf, gilt title on spine; XX, 310, (2 blank) pp. + (6), 333, (3: ads) pp. With 13 engraved plates. Some foxing, but a good copy.

FIRST EDITION. “Bourdet’s greatest contributions were to dental prosthetics. He also described severe periodontoclasia and his treatment of the condition--similar to modern gingivectomy” (Garrison-Morton, 3673.1).



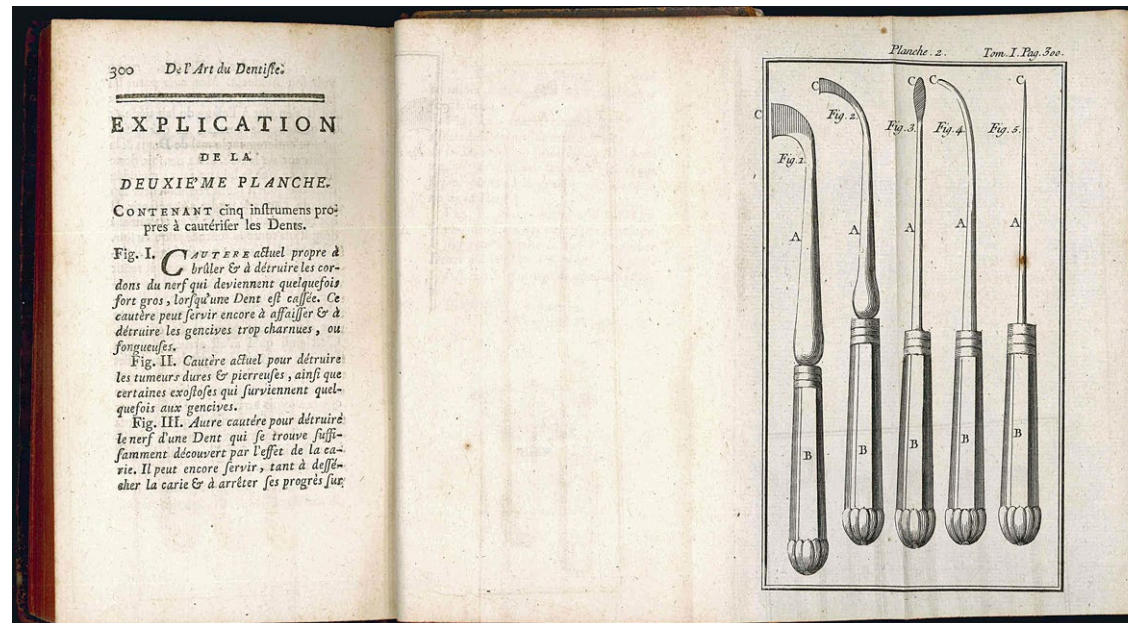
“An excellent book on dentistry appeared in France in the year 1757, the work of Bourdet, a celebrated dentist and elegant writer, in whom the gifts of literacy and scientific culture were coupled with a vast experience and a profound spirit of observation. In many cases of caries, Bourdet extracted the tooth, filled it with lead or gold leaf, and replanted it; but if, in extracting, the alveolus had been somewhat injured, he replanted the tooth immediately, to preserve the alveolus from the damaging action of the air, and carried out the stopping at a later time. Even in certain cases of violent toothache not depending on caries, Bourdet luxated the tooth and replaced it in position directly. Sometimes, when the permanent canine comes forth, it has not room enough, and therefore grows outward. In this case Bourdet extracts the first premolar; the canine then advances gradually of itself toward the space left by the extracted tooth, until it occupies its place exactly. He also counsels the extraction of the first premolar on the opposite side of the jaw, in order to preserve the perfect symmetry of the dental arch on both sides. When the arch formed by the jaws is too large and of an ugly appearance, Bourdet advises extracting the first upper and lower premolars, so that the maxillary arches may acquire a more regular form. In cases in which the defect of form exists only in the lower jaw, that is, in children who have protruding chins, Bourdet corrects this deformity by extracting the first lower molars shortly after their eruption. In this manner the lower jaw grows smaller and the deformity disappears. Bourdet made prosthetic pieces, whose base, representing the gums and the alveoli, was made entirely of gold and covered over with flesh-colored enamel on the outside, so as to simulate the natural appearance of the gums; the teeth were adjusted into the artificial alveoli and fixed with small pins. At other times he made use of a single piece of hippopotamus tusk, in which he carved not only the base, but also the three back teeth on each side, whilst the ten front teeth were human teeth fixed to the base with rivets. One of Bourdet’s principal merits is that of having brought artificial plates to perfection by fixing them not, as heretofore, to the opening of the palate or inside the nose, but by means of lateral clasps fitted to

the teeth” (V. Guerini, *History of Dentistry*, Amsterdam, 1967, pp. 309-10).

Bourdet’s work “covered much the same ground as did Fauchard. It is sometimes referred to as an abridgment of Fauchard; it is more than that, however. While he frequently refers to and quotes the latter’s work, there is much in it that is original in thought and is an excellent and valuable addition to French dental literature. We must rank Etienne Bourdet with Fauchard in importance and influence” (Weinberger, *History of Dentistry*, Vol. I, p. 317).

“Probably the most significant author after Fauchard. He frequently goes beyond his great model” (W. Hoffmann-Axthelm, *History of Dentistry*, Berlin-Chicago, 1981, p. 210).

€ 1.900,00



THE EGYPTIAN MUSEUM OF TURIN

7) **CHAMPOLLION, Jean François** (1790-1832). *Lettres à M. le Duc de Blacas d'Aulps, premier gentilhomme de la Chambre, Pair de France, relatives au Musée Royal Egyptien de Turin.* Paris, Firmin Didot, 1824-1826.

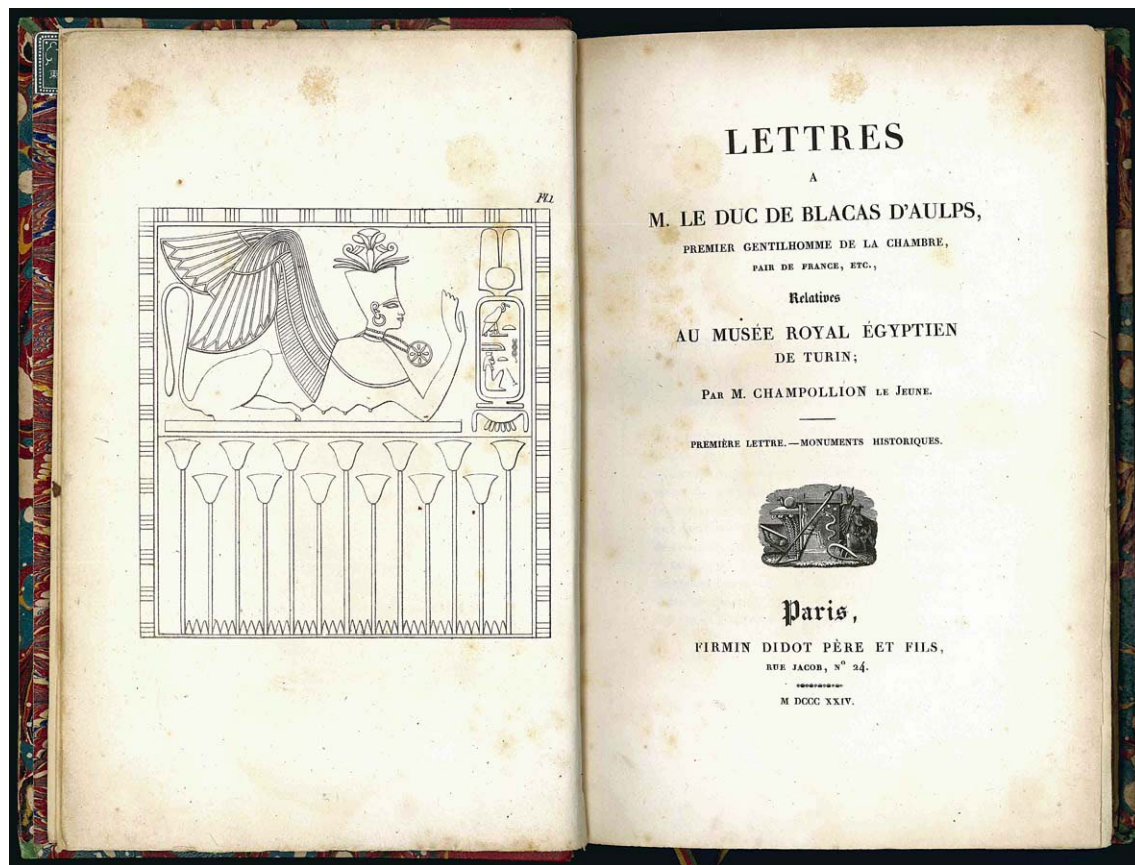
8vo; contemporary half morocco, gilt title on spine; (4), 109, (1) pp. With 3 engraved plates. A very good copy.

FIRST EDITION. In June 1824 Champollion arrived in Turin, where he devoted himself to the study of a group of papyri, before moving to Rome in 1825. In 1824, King Charles Felix acquired the Drovetti collection (all in all 5,268 pieces, including 100 statues, 170 papyri, stelae, mummies, and other items), that the French General Consul, Bernardino Drovetti, had built during his stay in Egypt. In the same year, Jean-François Champollion used the huge Turin collection of papyri to test his breakthroughs in deciphering the hieroglyphic writing. The

time Champollion spent in Turin studying the texts is also the origin of a legend about the mysterious disappearance of the "Papiro Regio", that was only later found and of which some portions are still unavailable (cf. F.-X. Héry & Th. Énel, *L'univers de l'Égypte ressuscité par Champollion*, Aix-en-Provence, 1992).

Catalogo unico, IT\ICCU\TO0E\058204.

€ 1.200,00



DENTISTRY

8) **DELABARRE, Christophe François** (1784-1862). *Traité de la seconde dentition*. Paris, l'Auteur, Méquignon-Marvis, Gabon (De l'Imprimerie de Couturier), 1819.

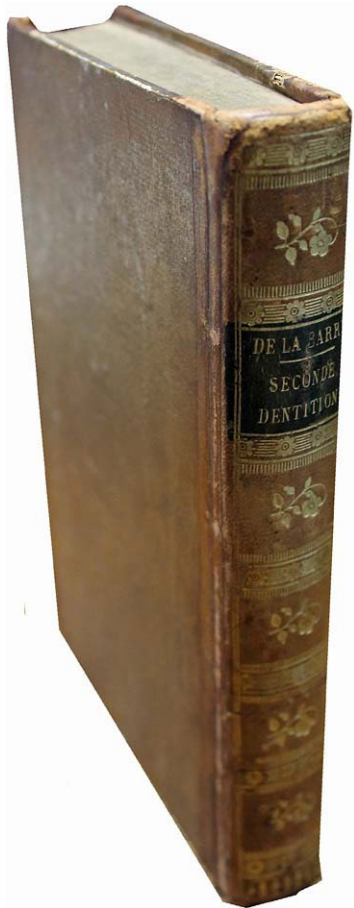
8vo; contemporary calf, gilt title on spine; (6), XVI, 311, (4) pp. and 22 plates with explanatory text leaves. Some light browning, but a good copy.

FIRST EDITION. Delabarre, in his work on *Seconde Dentition* (1819) devoted considerable space to the subject of orthodontics. "To the writings of Delabarre we are probably more greatly indebted than to any of his contemporaries; while many of his ideas were wrong, a great many were correct" (B.W. Weinberger, *Orthodontics*, St. Louis, 1926, I, pp. 183-84).

Delabarre, the dentist of Louis XVIII, taught dentistry in the civil hospitals of Paris. He was a pioneer of the use of porcelain teeth and one of the first promoters of oral hygiene.

Heirs of Hippocrates, 1402; Poletti, 53; Hofmann-Axthelm, 403.

€ 850,00



THE DISCOVERY OF ANCIENT EGYPT

WITH 70 SEPIA AQUATINTS AND 80 PLATES AND CHARTS

9) **DENON, Dominique Vivant** (1747–1825). *Viaggio nel basso ed alto Egitto*. Firenze, Tofani, 1808.

Large folio; contemporary half vellum, inked title on spine; XI, (1), 214 pp. (double column text) and 70 sepia aquatints and 80 further plates and charts. A very nice copy.

FIRST EDITION IN ITALIAN. Denon was attached to the Napoleonic forces during the invasion of Egypt. His resulting work was a tremendous success, as it was among the first to show in detail the extraordinary monumental richness in the land of the Pharaohs.

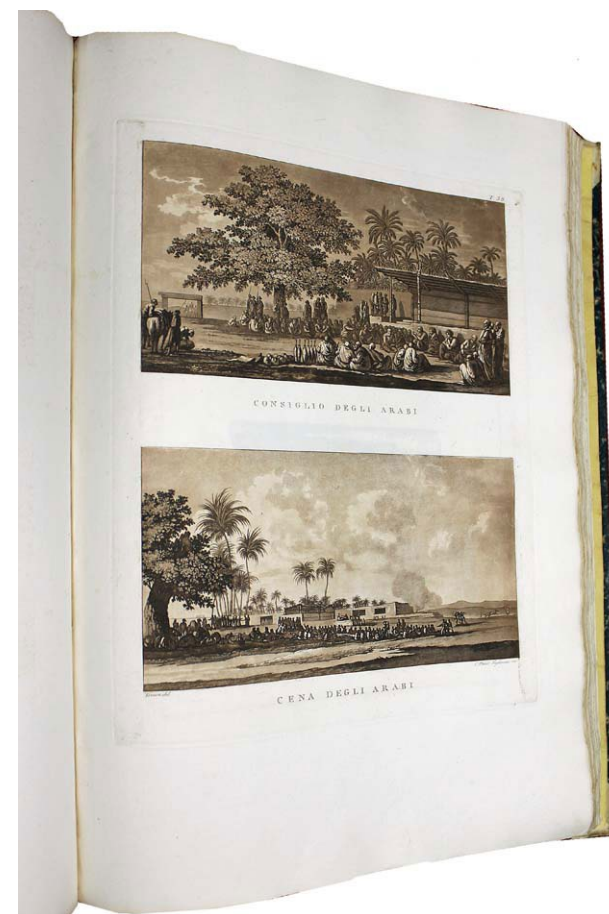
This is the only edition to have some of the plates aquatinted. In many respects the illustrations done in this way, which tend to be the topographical views, are more successful than the equivalent line engravings in the original and subsequent French editions.

Denon not only visited the Delta but travelled throughout Upper Egypt making a great collection of drawings and antiquities; he carried out his task of recording the Egyptian monuments very well, and also wrote an account of his journey. The *Voyage dans la Basse et la Haute Egypte* was issued in 1802 in two large folio volumes and had a profound effect on European scholarship, running to several editions and being translated also into English and German.

Hilmy I, p. 174; Graesse, II, p. 362.



€ 3.900,00

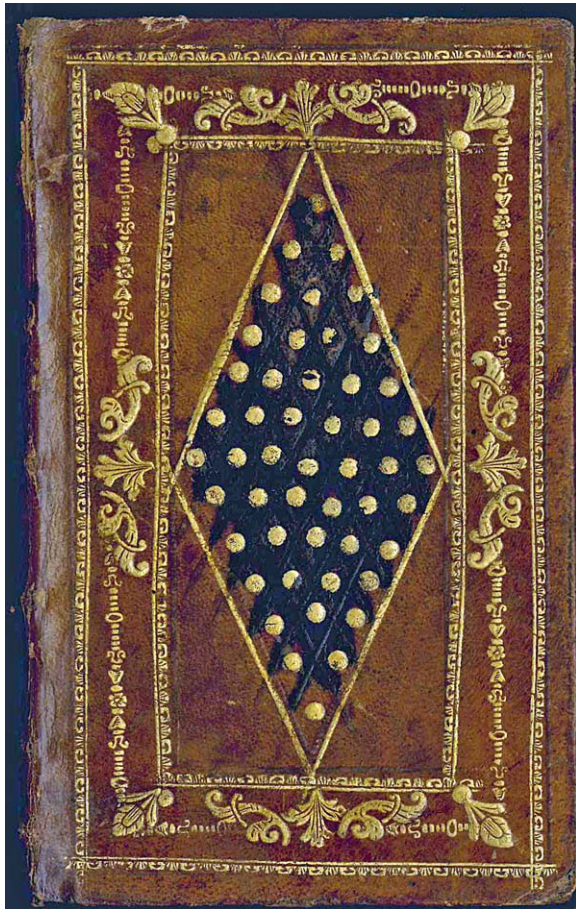


IN A NICE CONTEMPORARY BINDING

10) **DIVOZIONI**, *ovvero esercizi sacri da praticarsi da ogni fedel cristiano cogli uffizi della B. Vergine, de' morti, della S. Croce ... ed altre molte devote orazioni.* Nella stamperia di Bassano, a spese Remondini, 1766.

8vo; nice contemporary calf with insert in different color and gilt ornaments; XXI, (1), 3-555, (1) pp. With engraved vignette on the title-page.

Catalogo unico, IT\ICCU\PARE\052832.



€ 380,00

WITH 9 FULL-PAGE MINIATURES

11) **ETHIOPIAN LITURGIC MANUSCRIPT IN GE'EZ SCRIPT.** Ethiopia, possibly Gondar period, 17th-18th centuries.

Illuminated manuscript on vellum, folio. Bound in contemporary dark brown leather. (174), (1 blank) leaves. Written in red and black ink on three columns. Illustrated with 9 full-page miniatures of very good quality. In very fine condition.

Beautiful Ethiopian manuscript illustrated with pictures from the Old Testament (Salomon's Judgment) and from the Gospels (Christ getting into Jerusalem on a donkey).

€ 9.500,00



12) **EUSTACHI, Bartolomeo** (1500-1574). *Opuscula anatomica & Tractatus de dentibus*. Leiden, Jan van der Linden, 1707.

Two parts in one volume, 8vo; contemporary stiff vellum, inked title on spine; (12), 358, (6), 98, (12) + 47, (1) pp. and 8 engraved plates. A nice copy.

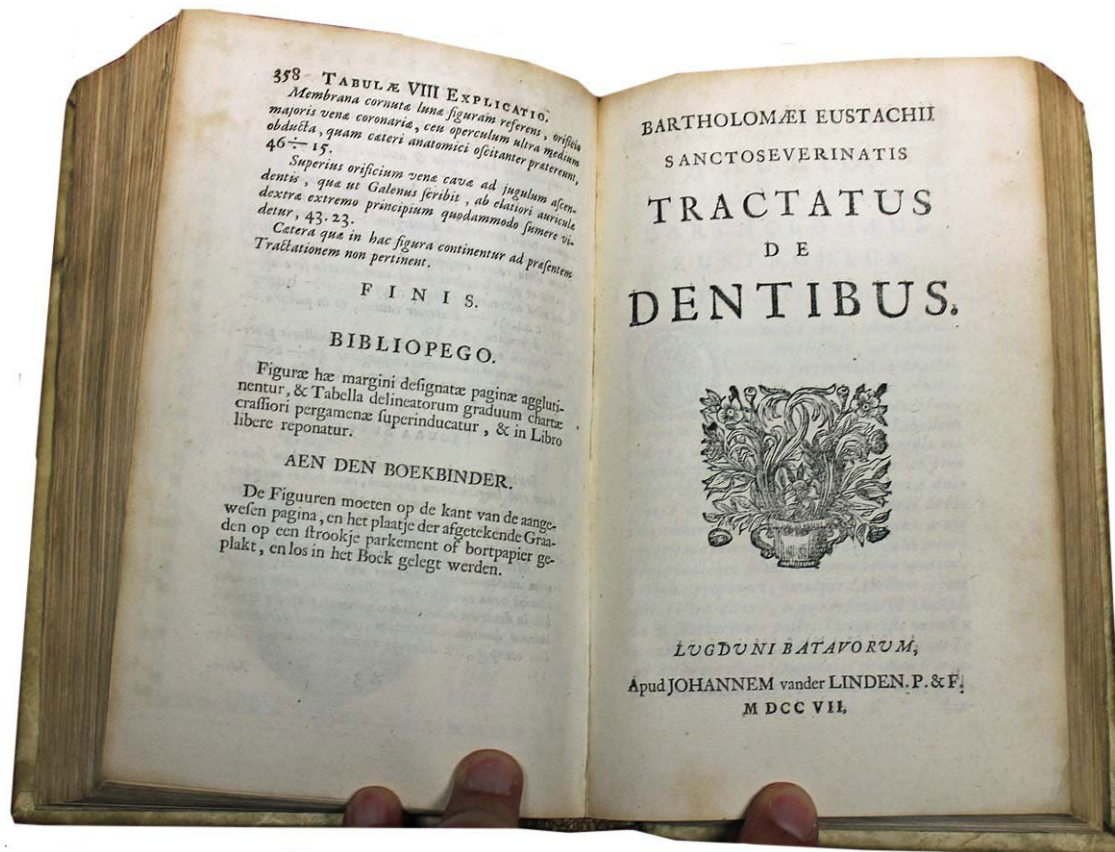
RARE SECOND EDITION (first Venice 1564) of the first book devoted to the structure and function of the teeth.

Eustachi is credited with being the first anatomist to study the teeth in detail. He based his work on the dissection of fetuses and stillborn infants, and in the *Dentibus* he described the first and second dentitions, pointed out that the crowns of teeth were composed of two separate layers (enamel over dentin), and provided a clear description of the dental pulp and root canal. He also set out to explain how teeth develop, and offered suggestions on how to treat various dental diseases.

The volume also includes the first specific treatise on the kidney, the first account of the Eustachian tube in the ear, the first description of the thoracic duct, and the Eustachian valve.

Garrison-Morton, 3668; DSB, IV, pp. 486-88; Hoffmann-Axthelm, pp. 141-42.

€ 1.900,00



MANUSCRIPT FAMILY TREE

13) **FALCONETTI** Family. This poster-like family tree (mm. 550x700) was drawn and colored by Antonio Falconetti (bottom right: Ant.o Falconetti fece 1800. Padova).

The leafy tree bears a hundred cartouches with the names of the intricate descent. The progenitor is Michele Falconetti. At the bottom is the coat of arms of the family and, on the right, the image of a falcon. On the left side of the tree, in the blank part, the notary Stefano Leopardi (see the signum tabellionis just below the script) states that he derived this family tree from another one located in the house of Anastasio Falconetti. The beautiful colored illustration is framed by a border. Traces of moisture in the lower part of the sheet, small tear at the center, the sheet being folded several times, otherwise a very good copy on strong paper.



€ 480,00

A MILESTONE IN HERPETOLOGY AND TOXICOLOGY

14) **FONTANA, Felice** (1730-1805). *Traité sur le venin de la vipère*. Paris & London, Nyon & Emsly, 1781.

Two volumes, small folio; contemporary paperboards; (2), XXVIII, (2 blank), 329, (1) pp. + XI, (1), 373, (1) pp. with X folding engraved plates. A nice large paper copy.

REVISED AND MUCH ENLARGED ENLARGED EDITION (the first was published in Italian in 1767).

“The quality of Fontana’s scientific accomplishment is evident from his first work, on irritability and sensitivity, a subject that he continued to pursue so intensely as to earn the praise of Haller in 1767,... The research on the movement of the Iris (1765) and on viper venom (1767, 1781) is strictly tied to irritability... After a series of impressive and ingenious experiments, Fontana retracted the action of the bite of the viper to an alteration in the irritability of the fibers which he maintained was mediated by the blood: in other words, the viper’s poison directly alters the blood, coagulating it, and this in turn alters all parts of the organism - especially nerve fibers - that the blood would normally nourish. Fontana extended his toxicological experiments to other substances, especially to curare. Fontana also took advantage of microscopic investigations ...[and he] belongs, together with Spallanzani, among the major microscopists of the 18th century...” (D.S.B., V, pp. 55-57).



“The starting point of modern investigations of serpent venoms. This work also includes Fontana’s description of the ciliary canal in the eye of an ox. ...The greatly expanded French translation, 2 vols. 1781, includes Fontana’s work on the anatomy of the nerves and nerve regeneration” (G&M, 2103).

“Fontana’s Treatise on the nerves is a little goldmine of ideas, for his time, on the frontier of this science. Not only did he describe and illustrate the solid axis ‘cylinder’ of the ‘primitive nerve fiber’, but also the degeneration of nerve, as it loses its function when separated from its center. Vol. 2 discusses American poisons” (Haymaker, p. 205).

“He was the first to use chemical fixatives to preserve retinal tissue for examination. He found neural and supporting elements in the retina and described retina vessels”

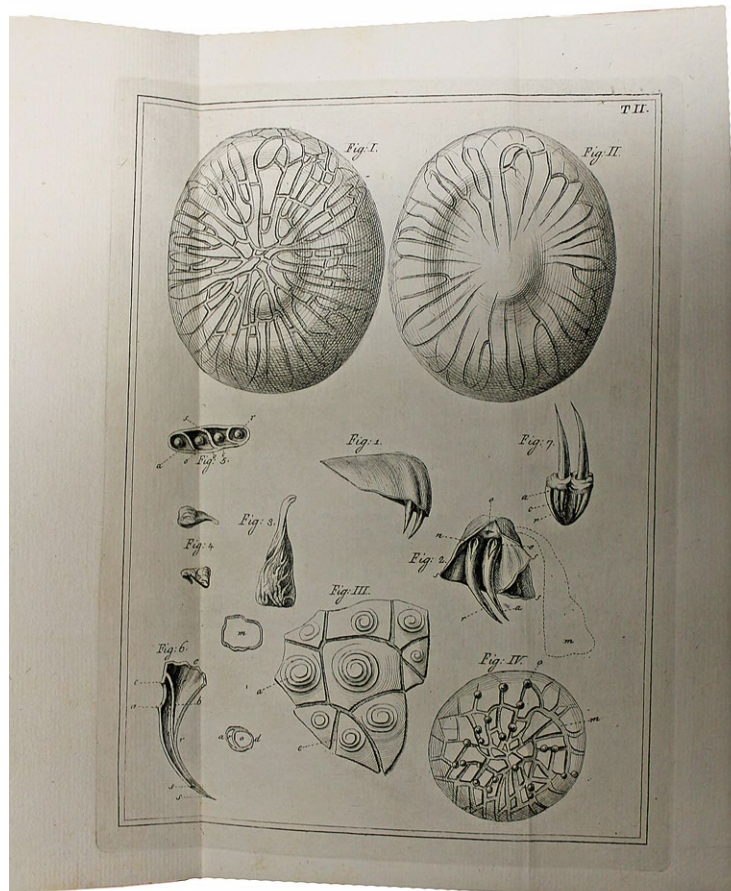
(Gorin, 60).

“The Italian abbot, Fontana, was a distinguished naturalist and physiologist whose original and important researches on serpent venoms were published in Italian in 1767. In 1781 Fontana revised and enlarged his original treatise and added other essays, publishing the entire work in French. ... [It] includes his letter in which he gives an account of his investigation of the space at the angle of the iris known as Fontana’s space or canal” (*Heirs of Hippocrates*, 628: English translation in 2 vols, after the French 1781 edition).

F. Fontana, a native of Pomarolo in Trentino, was educated by G. Tartarotti in Rovereto and later by Belgrado in Padua. After graduating he taught logics at Pavia University and afterwards became court physicist of Pietro Leopoldo, who charged him with the establishment of the Physics and Natural History Museum of Florence (cf. C. Adami, *Di Felice e Gregorio Fontana*, Rovereto, 1905, pp. VII-XIX).

Hirsch, II, 562; Weil cat. 26, 179 (“First French edition and first editions of the important additional tracts”); Ferchl, 159; Wellcome, III, 37; Cole, 1836; Sabin, 24988.

€ 1.500,00



ROMAN OBELISKS - BOUND FOR THE TORLONIA FAMILY

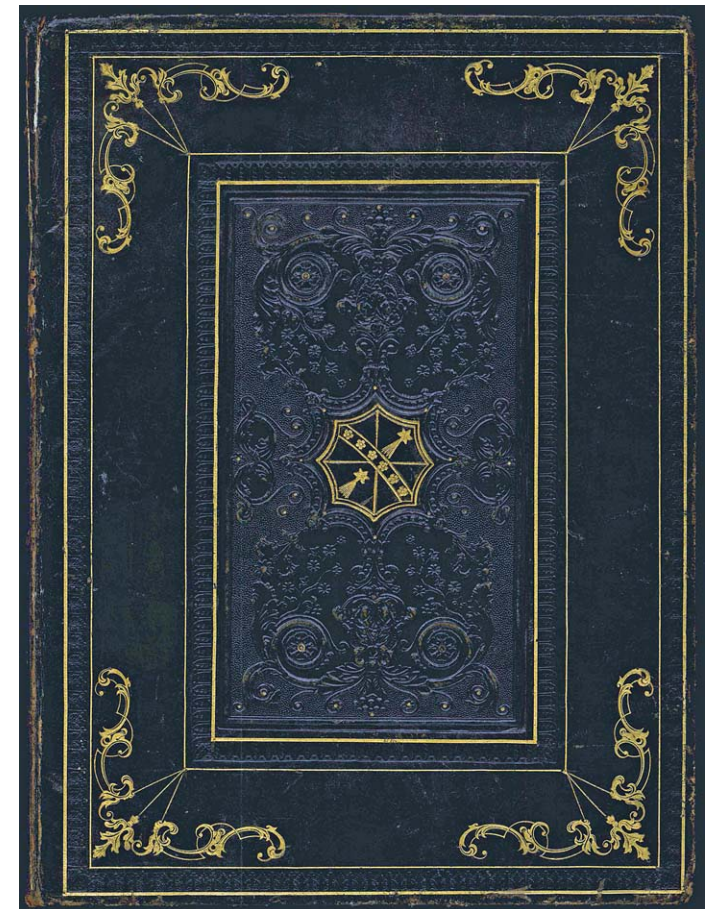
15) **GASPARONI, Francesco** (1801-1865). *Sugli obelischi Torlonia nella villa Nomentana*. Roma, Salviucci, 1842.

4to; nice contemporary binding in blue morocco with the arms of the Torlonia family on the panels, gilt edges; (8), 81, (3) pp. and 18 engraved plates (Gaetano Cottafavi inc.), which show the construction, the transportation and the erection of the Torlonia obelisk. Some foxing, but a nice copy.

FIRST EDITION. The two granite obelisks were transported from the Alps to Rome and erected to the memory of G. Torlonia, Duke of Bracciano. The plates represent the great square of Villa Torlonia, the quarry of Baveno, the transport by boat on Lake Maggiore, the laboratory of the stonemasons on Martesana Canal, the sea voyage to Rome, the erection of the obelisks, etc. It was a great engineering achievement for the time.

Catalogo unico, IT\ICCU\UBO\0116982.

€ 2.200,00



BOUND FOR THE TORLONIA FAMILY

16) **GIACOLETTI, Giuseppe** (fl. mid 19th cent.). *Vita del commendatore D. Carlo Torlonia*. Roma, Salviucci, 1849.

4to; contemporary half morocco with the arms of the Torlonia family on the panels; Carlo Torlonia's portrait as a frontispiece (Morani dis.-Salmon inc.), 163 pp. A nice copy.

FIRST EDITION of this biography of D. Carlo Torloni (1798-1847), brother of Alessandro, who held important positions in the Hospitals and Opere Pie of Rome. The volume contains also a short story of the Torlonia family.



Catalogo unico, IT\ICCU\RML\0083290.

€ 250,00

FORGED BICCHERNA BINDING

17) **JONI, Icilio Federico** (1866-1946). Biccherna binding. Empty binding made of two wooden panels, painted in colors and gold, and a leather spine. (Siena, around 1900).

Mm. 380x280. On each plate are four studs and two closing irons (the clasps are missing). The two plates are painted in various colors on a burnished gold background. One depicts the Archangel Michael slaying the devil with the spear, the other shows the coat-of-arms of Siena and, beneath, six other small arms and the inscription in gold lettering: "This are the income and the expenditure of the general gabella of the magnificent City of Siena for the period of one year". Perfectly preserved.



The Biccherna was the magistrate of finance from the 13th to the 14th century for the republic and then city of Siena. The books documenting the yearly records of the office were usually bound with painted leather covers. The so-called Biccherna tablets were made to contain the financial book of the City of Siena for six months or a year. From the middle of the fifteenth century they were commissioned to important artists, such as Ambrogio Lorenzetti, Giovanni di Paolo, Sano di Pietro, etc.

Joni, a foundling, was initiated to the art of carpentry and restoration of ancient artworks in one of those Siena workshops that still preserved the secrets and artistic techniques passed on from generation to generation. He was so skilled that he was able to ini-



tially deceive even B. Berenson, who only later found out his forgeries, but continued to buy them. A rebel and a troublemaker, Joni immortalized himself in an autobiography, *Le memorie di un pittore di quadri antichi* ('Memoirs of a painter of old paintings'), published in 1932.

€ 3.600,00

NICE AUSTRIAN BINDING

18) **LA CAILLE, Nicolas Luis de** (1713-1762). *Lectiones elementares mechanicae seu brevis tractatus de motu et aequilibrio*. Wien, Prague, Trieste, Johann Thomas von Trattner, 1759.

4to; nice contemporary Austrian binding in richly gilt full-calf, gilt edges (a bit oxidized); (8), 148 pp. and 5 engraved folding plates. In our copy the *errata* leaf, added only to a few copies, is not present. A nice copy.

FIRST LATIN EDITION, translated by Karl Scherffer from the second French edition, which was printed in 1757 with corrections of the author.



La Caille, born in Rumigny, from 1739 worked together with Cassini and Maraldi on the geodetic measurements of France. In 1746 he was appointed professor of mathematics at the Collège Mazarin. Between 1750 and 1753 he travelled to the Cape of Good Hope. In 1741 he became a member of the Academie des Sciences. He died in Paris in 1762 (cf. Pogendorf, I, 1337-38).

Catalogo unico, ITICCURLZE33076.

€ 950,00

ANCIENT EGYPT

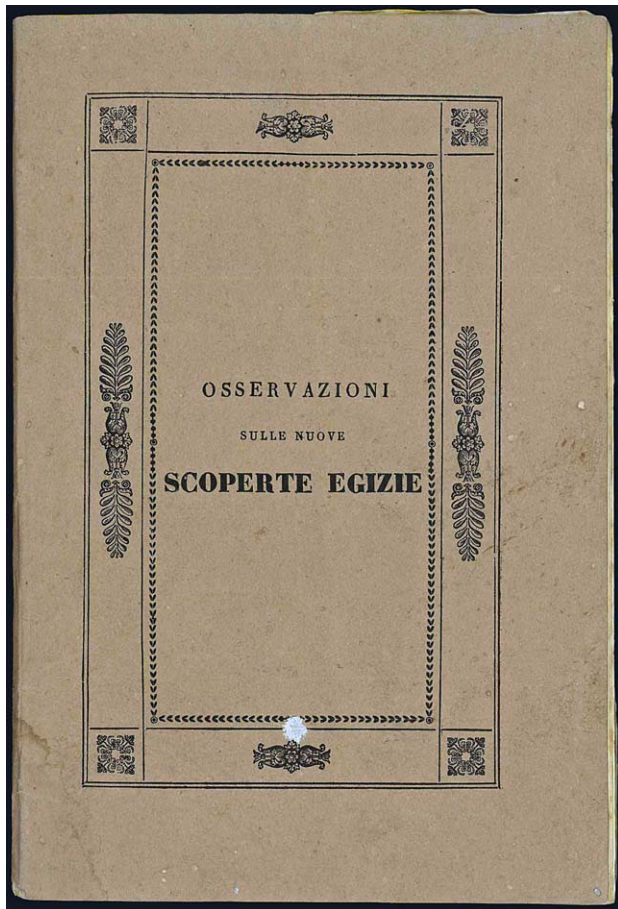
19) **LIEBHABER DER WAHRHEIT.** *Osservazioni sulle nuove scoperte egizie di Champollion il giovane ed Ippolito Rossellini dirette ad un amico.* Roma, Puccinelli, 1854.

8vo; original printed wrappers; 42 pp. A very good copy.

FIRST EDITION. Rare anonymous pamphlet containing observations on the discoveries made by Rossellini and Champollion in Egypt.

Catalogo unico, IT\ICCU\NAP\0176143.

€ 230,00



THIRD COLLECTED EDITION

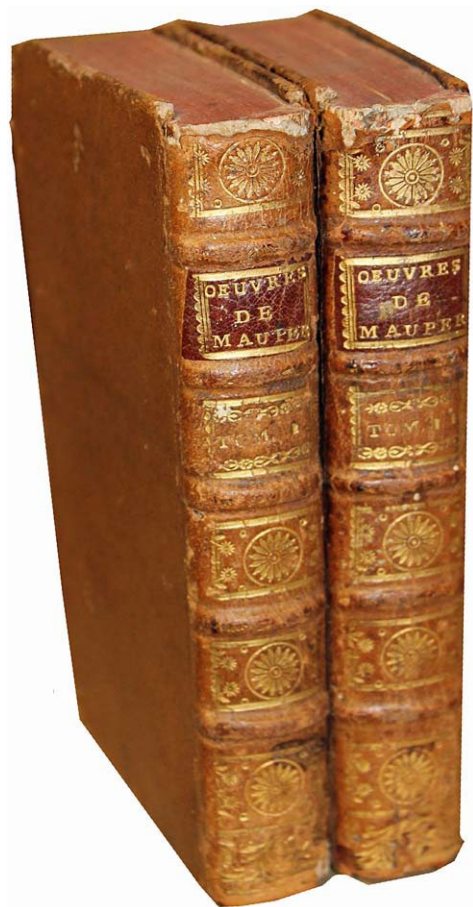
20) **MAUPERTUIS, Pierre-Louis Moreau de** (1698-1759). *Les oeuvres*. Berlin, Etienne de Bourdeaux imprimeur et se vend à Lyon, chez les frères Bruyset, 1753.

Two volumes, 8vo; contemporary calf, gilt title on spine, red edges (a bit worn); XXXII, 422, (2 blank) + (2) , VI , 478 , (2 blank) pp. With numerous diagrams in the text and the facsimile of a inscription in volume I, p. 408. Light dampstain on the first leaves, otherwise a good copy.

Third collected edition of Maupertuis' works. The first, in 4to, had appeared in 1752 (Dresden, George Conrad Walther), while the second, in four volumes, was printed at Paris in 1752.

The edition contains: *Essai de Cosmologie, Discours sur les différentes figures des astres, Mesure de la Terre au Cercle Polaire, Eléments de géographie, Lettre sur la comète, Relation dun voyage fait dans la Laponie septentrionale pour découvrir un ancien Monument, Vénus physique, Discours académiques, Réflexions philosophiques sur lorigine des langues et la signification des mots, Essai de Philosophie morale, and Lettres (sur la Pierre Philosophale, sur la Divination, sur le souvenir et la Prévision, sur là,me des Bêtes, sur lArt de prolonger la Vie, etc.).*

€ 450,00



BOUND FOR MARIA CRISTINA OF SPAIN

21) MELI, Giovanni (1740-1815). *Poesie siciliane*. Palermo, Interollo, 1814.

7 volumes, 8vo; nice contemporary full-calf with the gilt initials of Maria Cristina of Spain on the panels (a bit worn); **Vol. I:** XVI, 218, 2 blank pp.; **II:** 238, (2) pp.; **III:** 244 pp.; **IV:** 286 pp.; **V:** 272 pp.; **VI:** 288 pp.; **VII:** 255, (1) pp. With the author's portrait as a frontispiece of the first volume (engraved by F. Costanzo) and 20 engraved illustrations in the text (by G. Patania and A. Di Bella). A very nice copy.

FIRST EDITION of Meli's complete works. Meli is considered one of the most important Italian dialect poets. A first collection of his works in five volumes, not containing the *Favole morali*, had appeared in Palermo in 1787.

This edition includes the *Bucolica*, the *Lirica*, the *Poems*, inspired by a sincere love for nature, the *Fate Galanti*, which is the narrative of a philosophical-allegorical journey made by author under the guidance of a fairy, the satirical heroic poem *Don Chisciotti e Sancii Panza*, clearly inspired by Cervantes' masterpiece, and finally the *Poesie e favuli morali*.



Meli writes in the Sicilian dialect, but his Sicilian is a learned language, in which he transposes the manner and terms of literary Italian.

Giovanni Meli was born in Palermo. After the first education received by the Jesuits, he studied medicine, graduating in 1764. For a time he practiced in Cinisi. Back in Palermo, in 1787 he obtained the chair of chemistry. Despite the success of his poetry, which was read and imitated by Foscolo, Leopardi and even Goethe, Meli died poor.

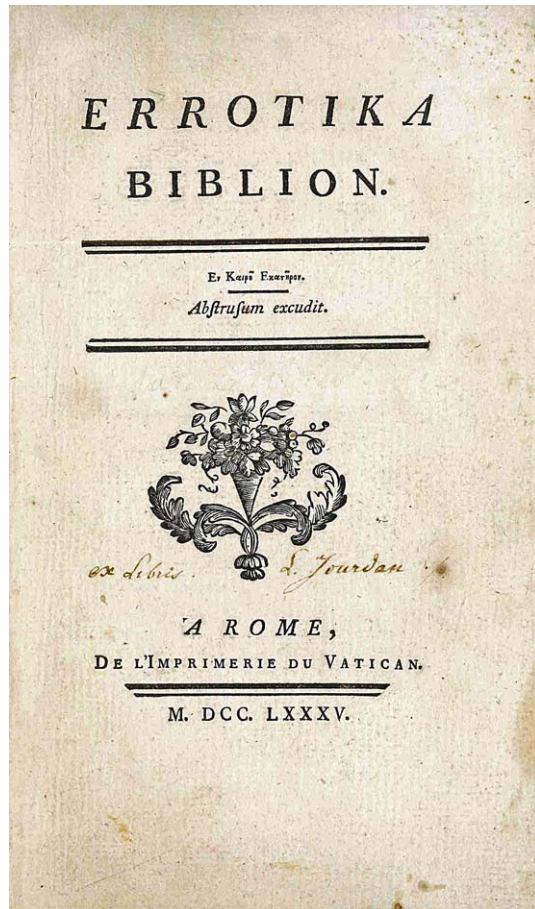
€ 2.500,00

EROTICA, A VERY RARE COUNTERFEIT OF THE 1783 EDITION

22) **MIRABEAU, H.G. de Riqueti** (1749-1791). *Errotika biblion*. Roma [i.e. Paris or Neuchatel], De l'Imprimerie du Vatican, 1785.

8vo; modern vellum; A nice copy.

VERY RARE SECOND EDITION, probably a counterfeit of the original edition printed in 1783 (of which other counterfeits bearing the same date are known). New editions appeared in 1792 and 1801. Unlike the 1783 edition, in the present edition the advice to the reader is not present.



The book was written by Mirabeau during his imprisonment in Vincennes between May 1777 and June 1780. He was arrested after having fled with his maîtresse, Sophie de Monnier. The work is divided into 11 chapters, bearing Hebrew or Greek titles and dealing with different sexual perversions.

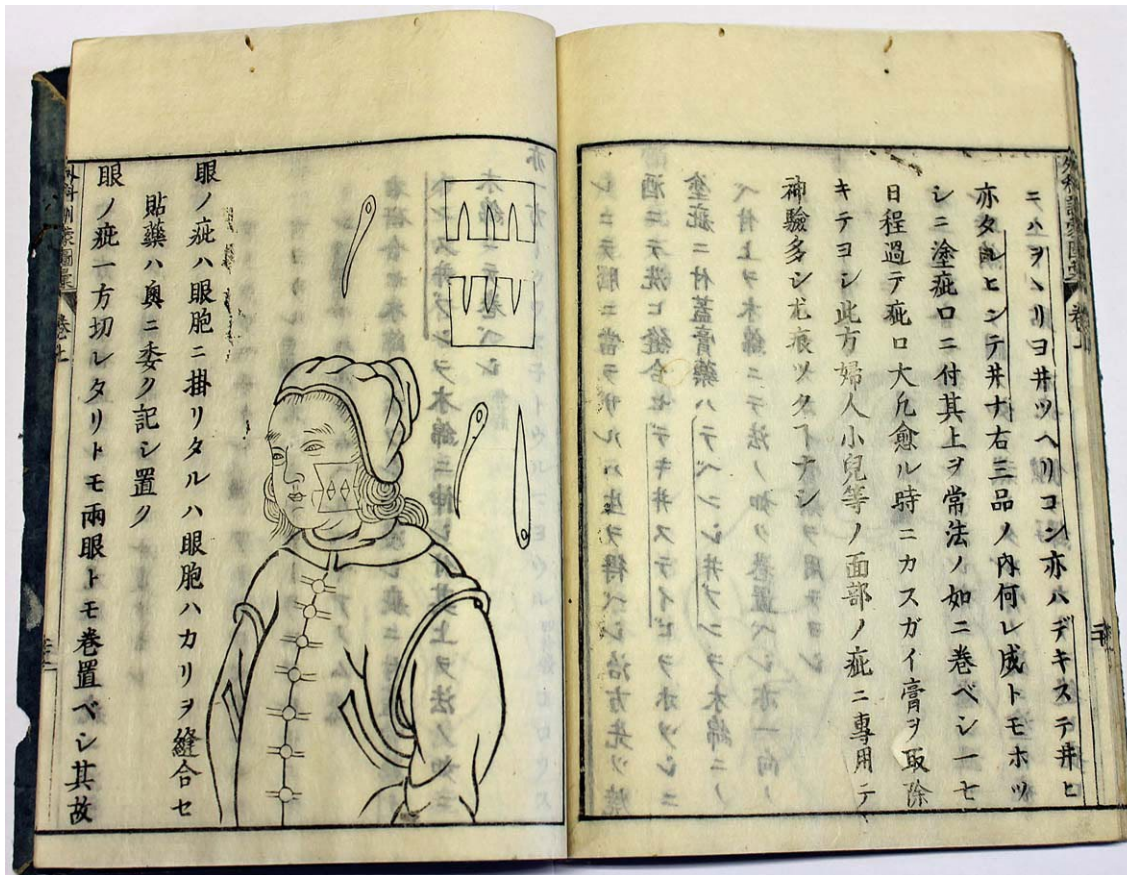
€ 950,00

PARÉ IN JAPANESE

23) MITSUAKI IRAKO - KAIOKU NUKINA - AMBROISE PARÉ. *Geka Kinmo Zui*. Kyōto, Ebisuya Ichiemon, Bunka 6 [1809] kyūhan.

Two volumes, little in folio (cm 22,6x16); original blue paperback; **Vol. I:** (3), 33 leaves with 14 full-page anatomical illustrations; **II:** 34 leaves with 22 full-page anatomical illustrations. Within single border (cm 17,9 x 13,3), text in ten vertical lines on double leaves, oriental style (fukurotoji). Some worm-tracks affecting a few words, but all in all a very good copy.

A VERY RARE SURGERY BOOK of the Ranpo School, which applied Western medicine in Japan in pre-modern period. It was originally a transcript of the lectures held by Dogyu, Irako Mitsuaki's grandfather. It includes illustrations taken from Paré's surgery book and a translation of *De chirurgie, ende opera van alle de wercken* (1649), which is a Dutch translation of Paré's *Oeuvres* (first published at Paris in 1575). The foreword, dated Meiwa teigai [1767], was written by the publishing director, Rō Mitsuaki Kōhaku.



The book was first published in 1769, but this edition is not a mere reprint (cf. S. Miyasita, *A Bibliography of the Dutch Medical Books Translated into Japanese*, in: "Archives internationales d'Histoire de Science", 25, 96, pp. 8-72, nos. 285-286).

€ 2.800,00

RURAL ARCHITECTURE

24) **MOROZZI, Ferdinando** (1723-1785). *Delle case de' contadini trattato architettonico*. Firenze, Gaetano Cambiagi, 1770.

(bound with:)

-.-. De' pregiudizj delle terre frigide e loro rimedj discorso fatto nell'adunanza dell'Accademia de' Georgofili in due lezioni nel di 3. febbraio, e 2. di marzo 1768. ed umilmente presentato all'altezza reale del serenissimo Pietro Leopoldo ... dall'ingegnere Ferdinando Morozzi... Firenze, nella stamperia Bonducciana, 1768.



8vo; contemporary stiff vellum, label with gilt title on spine; VI, 87, (1 blank) pp. and III folding plates, engraved by J. Verkruyse and G. Canocchi upon drawings by Morozzi himself; VI, 52 pp. and II folding plates, engraved by G. Canocchi upon drawings by Morozzi. A very nice copy.

I) **FIRST EDITION** of the first monograph on rural buildings, i.e. peasant houses and stables. Previously, from Vitruvius and Columella up to the modern times, rural architecture occupied only a small section of the various treaties on architecture or agriculture. Morozzi provides instructions for the construction of farms in different types of territory (hilly or flat, but always in the context of the Tuscan countryside), for the excavation of wells and reservoirs, and for the detection of water. He also explains how to build stables, sheepfolds, pigeon houses, mills, and cellars for the production and storage of oil and wine. The work was reprinted in 1807 and, in facsimile edition, in 1967, '86 and 2011.

Ferdinando Morozzi was a Tuscan hydraulic engineer, mathematician, architect and cartographer. He was officially commissioned to study and solve the problem of the sudden

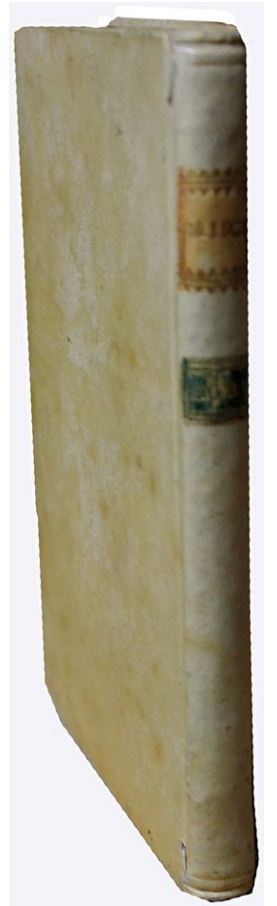
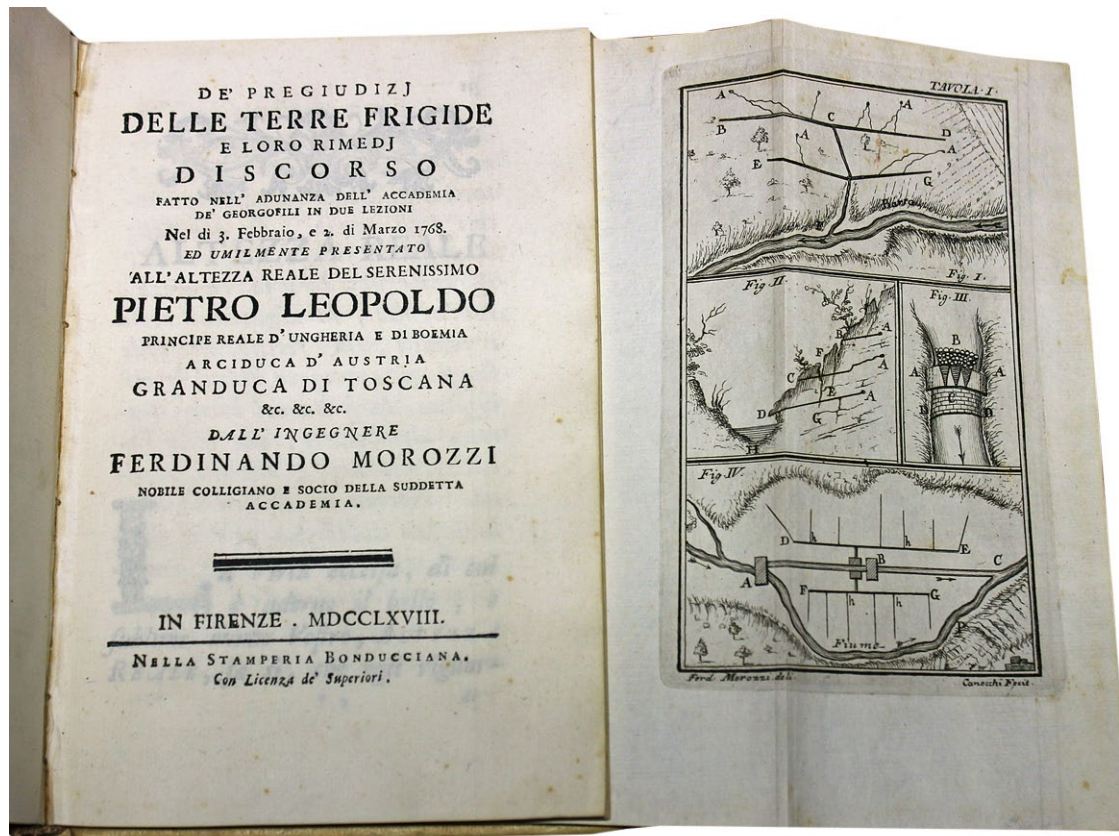
floods of the river Arno and to draw a large map of the Grand Duchy of Tuscany. A member of the Academy of Georgofili, he helped to align the backward Tuscan agriculture of the time with the standards of the most advanced European countries.

Cicognara, 944; Niccoli, pp. 266-267; Pazzini, *Bibliografia Bacchica*, p. 496.

II) **FIRST AND ONLY EDITION** of this treatise, presented to the Accademia dei Georgofili on February/March 1768, concerning the drainage and processing of infertile lands, like marshes and hills subject to landslides.

Catalogo unico, IT\ICCU\UBO\E\018976.

€ 1.500,00

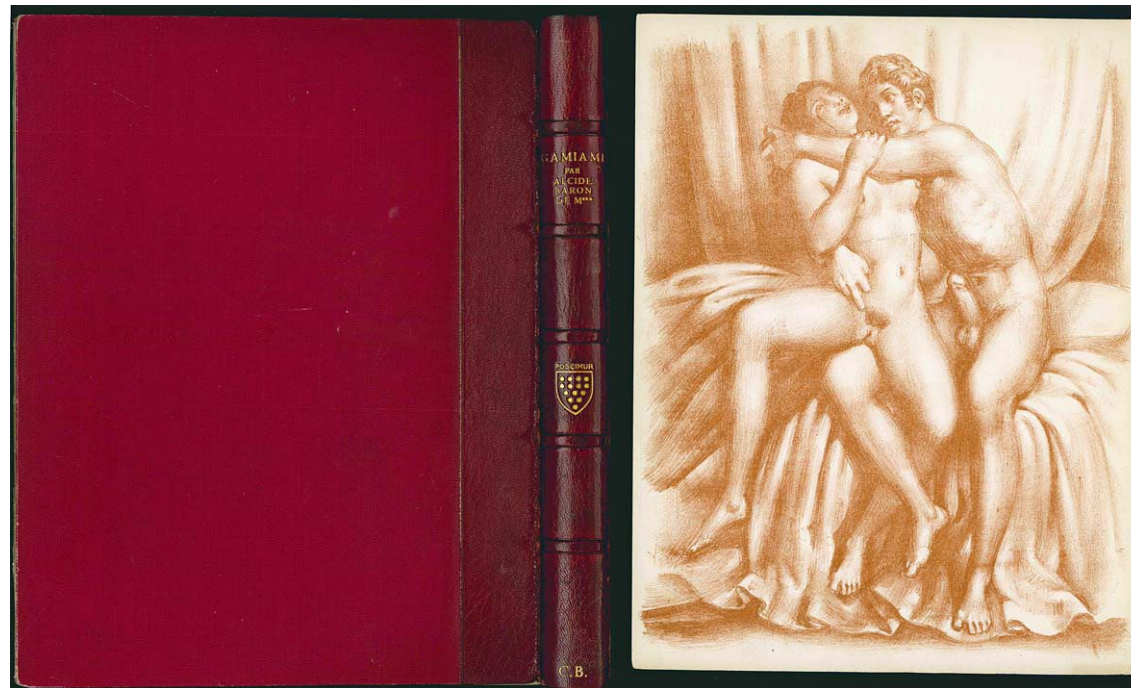


ILLUSTRATED EROTICA

25) [MUSSET, Alfred de (1810-1857)]. **ALCIDE Baron de M.*******. *Gamiani, ou Deux Nuits d'Exces*. [France, 1940 ca.].

108 pages and 21 lithographed plates bound loose, edition printed in 900 copies. Dutel 1661 calls for 20 lithographs, here 21 are present.

€ 850,00



ALEXANDRIA AND MEMPHIS

26) **ODESCALCHI, Luigi.** *L'antica Memfi ossia Scorsa in Alessandria d'Egitto, al Nilo, al Cairo, Eliopoli ed all'antica Memfi. Illustrata da notizie storiche.* Pisa, Pieraccini, 1840.

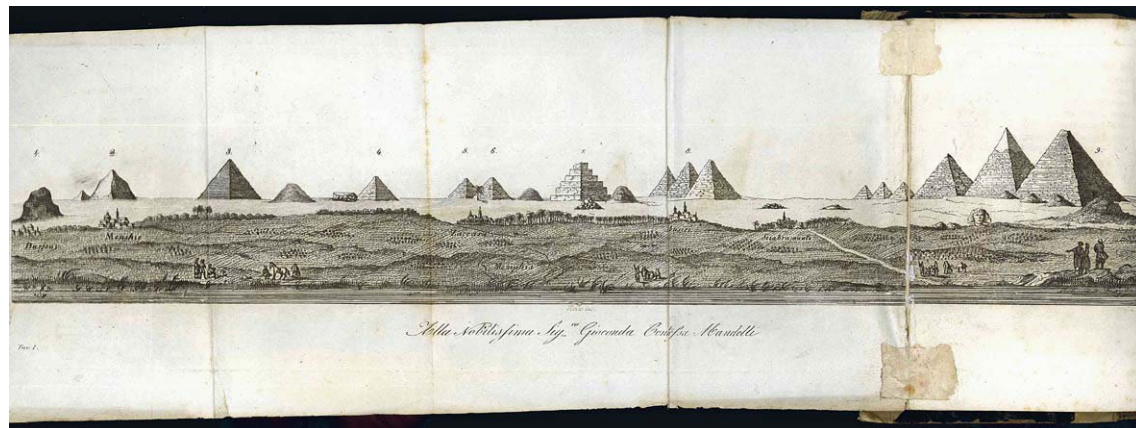
Two parts in one volume, 16mo; contemporary half vellum; 252 pp. + 259-437 with 3 plates. A very good copy.

FIRST EDITION of this interesting account on Alexandria of Egypt and Memphis, which contains a reference to the famous library founded by Ptolemy I and to the so-called library of Vulcan at Memphis.

Odescalchi was an Italian refugee who became officer instructor of the Egyptian army formed by Mohamed-Ali and devoted himself to the study of ancient Egypt (cf. M. Ersilio, *Esuli italiani in Egitto, 1815-1861*, Torino, 1958, p. 66).

Catalogo unico, IT\ICCU\LO1\0566134.

€ 200,00



ARCHITECTURE

27) **PINI, Ermenegildo** (1739-1825). *Dell'architettura dialogi*. Milano, Marelli, 1770.

4to; contemporary paperboards; (6), 92 pp., Pini's engraved portrait as a frontispiece and V engraved folding plates. A nearly perfect copy.

FIRST EDITION. The book is divided into two dialogues, the first dedicated to domes (with reference inter alia to Brunelleschi and Borromini), the second to fortifications. Moreover, in the treaty are numerous references to mathematics, the static analysis of structures, aesthetics and the idea of "beauty" in architecture, the influence held by Francesco de' Marchi theories on Vauban, etc.

Pini, a Barnabite priest and a prolific writer from Milan, was the author of important studies on geology and mineralogy. In 1782 he was elected deputy of the mines, a position he held also in the Napoleonic period. Even during the Restoration, Pini continued to enjoy the esteem of the government, maintaining a key role in the mining issues.



Cicognara, 611; Marini, p. 318.

€ 1.250,00

DIFFERENTIAL EQUATIONS

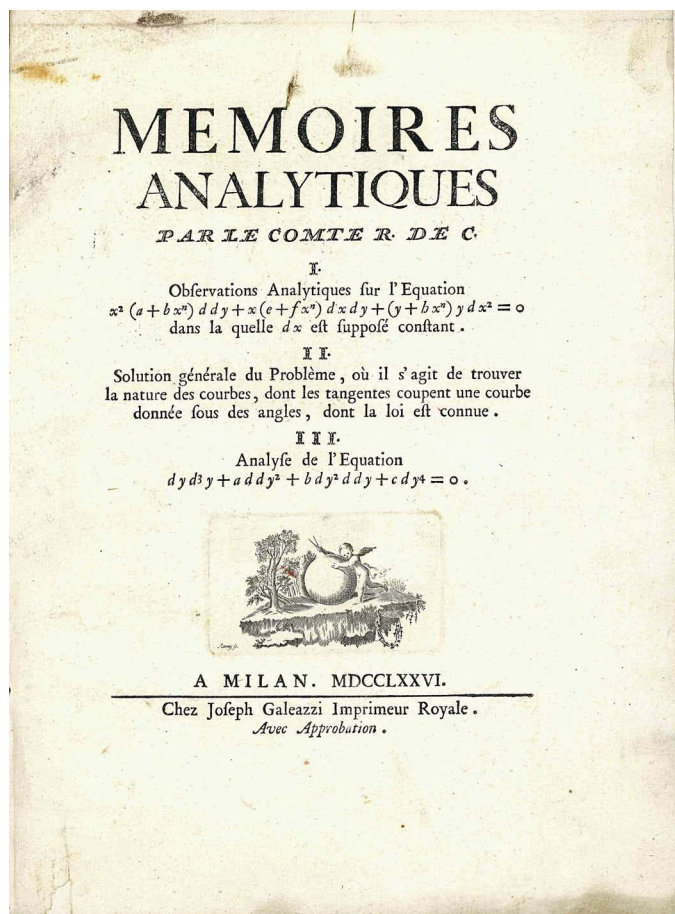
28) [RADICATI DI COCCONATO, Ignazio (1717-1779)]. *Memoires analytiques par le comte R. de C. 1. Observations analytiques sur l'equation ... 2. Solution générale du problème, ou il s'agit de trouver la nature des courbes,... 3. Analyse de l'equation...* Milano, Galeazzi, 1776.

4to; contemporary marbled paperboards; XLVI, (2) pp. and one folding plate. A nice copy.

RARE FIRST EDITION of this mathematical pamphlet which deals with the solution of three different equations.

Catalogo unico, IT\ICCU\TO0E\065139; Melzi, I, p. 177; Riccardi, I.2, col. 332.

€ 650,00

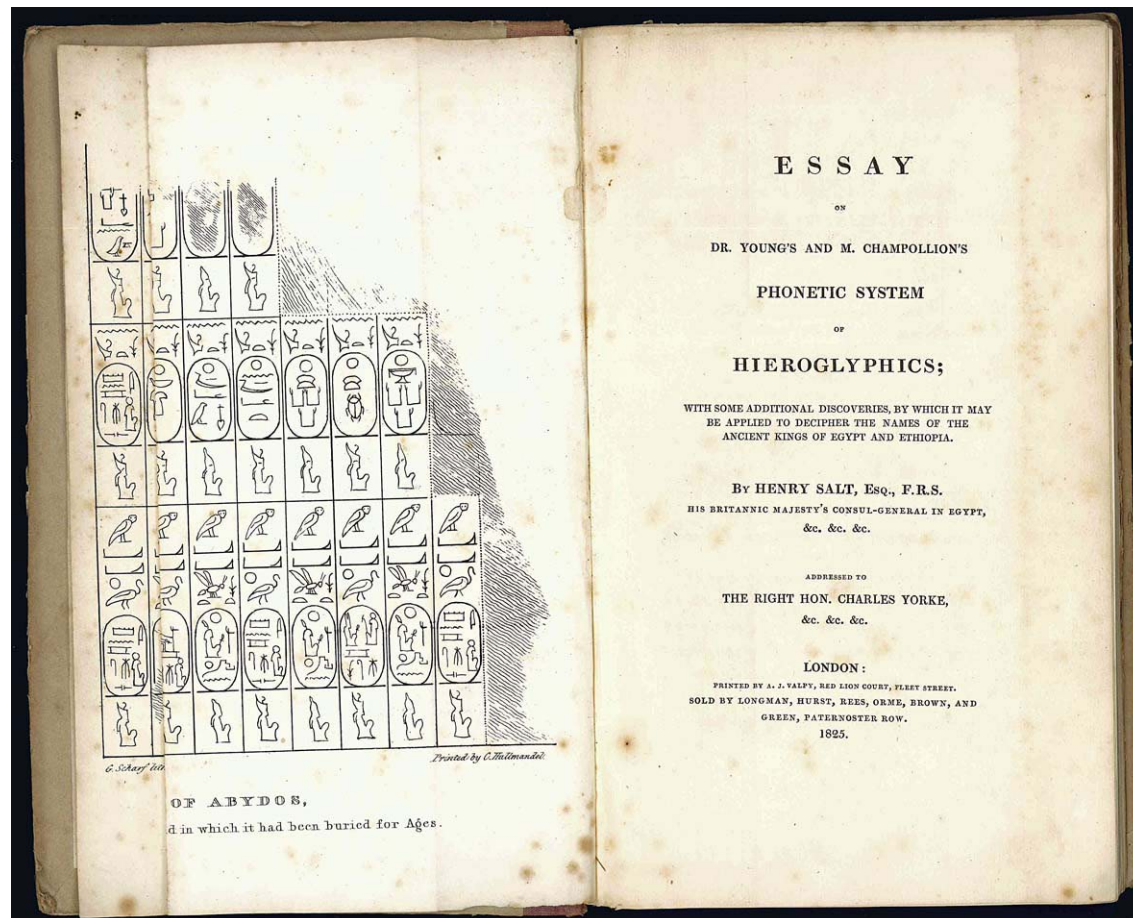


HIEROGLYPHICS

29) **SALT, Henry** (1780-1827). *Essay on the Dr. Young's and M. Champollion's Phonetic System of Hieroglyphics's*. London, A.J. Valpy for Longman, Hurst, Rees, [&c], 1825.

8vo; contemporary half calf; VII, 72 pp. With lithographed folding frontispiece and 6 other folding plates. Lacking the half-title. A very good copy.

FIRST EDITION. “Although some of his conclusions are now known to be erroneous, Champollion, who was working along the same lines, expressed his respect for the work of ‘an English savant’ who was advancing ‘an impartial and reflective view’, using ‘the entire monuments of Egypt’. He praised Salt’s important contribution of three further letters in the hieroglyphic alphabet. Experts still have a high regard for the accuracy of Salt’s reproductions of hieroglyphs” (ODNB).



In 1802 Henry Salt was appointed secretary and draughtsman to George Annesley, Viscount Valentia. They started on an eastern tour, traveling to India via the Cape Colony. Salt explored the Red Sea area, and in 1805 visited the Ethiopian highlands. He came back to England in 1806. Three years later he returned to Ethiopia in 1809 on a government mission to explore trade and diplomatic links with the Tigrayan warlord Ras Wolde Selassie. In 1815 he was appointed British consul-general in Cairo. During his time in Egypt he accumulated a collection of Egyptian artifacts, notably the head of Ramesses II from the Ramesseum, which he presented to the British Museum, and the sarcophagus box of Ramesses III which was bought by the Louvre in Paris. He also sponsored the excavations of Thebes and Abu Simbel, carrying out significant archaeological research himself at the pyramids of Giza and the Sphinx, and earned praise for his ability to de-

cipher hieroglyphs from Jean-François Champollion. During the excavation campaigns he sponsored, he had at his service Giovanni Battista Belzoni, but was hindered in every possible way by Bernardino Drovetti, who worked for the French government. Thanks to his assistant, however, Salt was able to build up an important collection in just two years. This was sold to the British Museum. A second collection, accumulated between 1819 and 1824 and first rejected by the British Museum because it was considered too expensive, was eventually bought by Charles X of France to finally enlarge the collections of the Louvre. Salt also managed to assemble a third collection, which was sold by auction in 1835, eight years after his death near Alexandria in 1827 (cf. A. Goldschmidt, *Biographical Dictionary of Modern Egypt*, Boulder, 2000, p. 180).

Hilmy, II, 208; Wilbour Library, PE40 Sa3.

€ 780,00

30) **PETRUS DE UBALDIS** (Pietro degli Ubaldi, fl. XIV-XV sec.). *Tractatus canonice episcopalis et parochialis*. (bound with:) **PETRUS DE ANCHARANO** (ca. 1333-1416). *Postulasti de foro competenti*. Italy, first half of the 15th century.

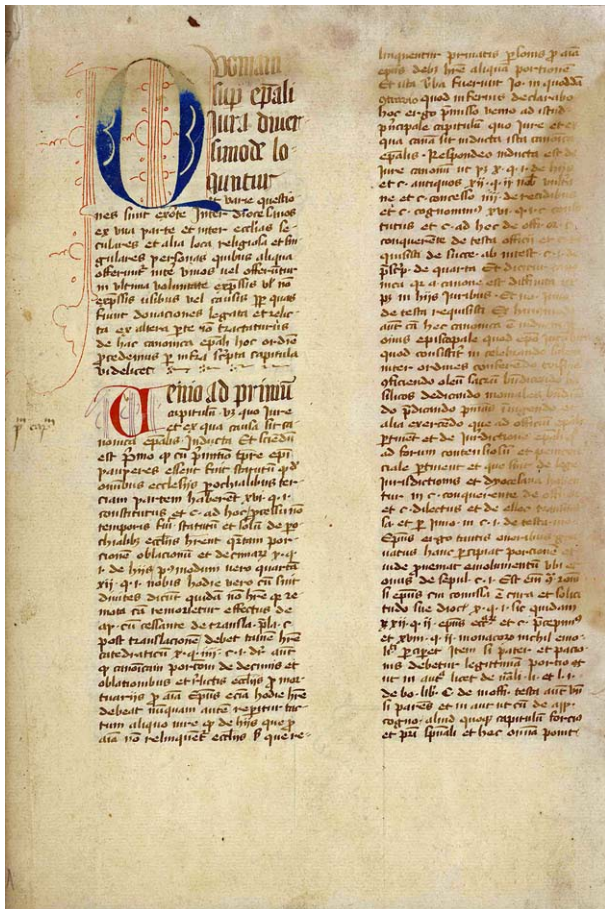
Decorated and rubricated manuscript on paper, written on two columns, in a small gothic *cursiva libraria* by two different hands, folio (mm. 305x200), 107 leaves (gatherings: I-IX¹⁰, X⁴, XI¹⁰, XII³), missing 3 blank leaves at the end. First work complete, second work apparently complete. Waterstain along all the outer margin, heavier in the last 30 leaves, where the margin becomes very fragile and the text hardly legible. Bound in 19th century half calf, gilt title on spine.

Content:

UBALDUS *Incipit* (l. 1r): Quoniam super episcopalia iura diversimode loquuntur et varie questiones sunt exortae... *Explicit* (l. 51v): Expedito tractatu canonice episcopalis veniam nunc ad tractatum canonice parrochialis [sic]. *Explicit* (l. 94r): Expliciunt tractatus canonice episcopalis et parrochiali editi per egregium utrisque iuris doctorem in orbe famosissimum dominum Petrum de Valdis, magistri Francisci de Perusio. Ad laudem... Amen;

ANCHARANUS (l. 95r): Sequitur repetitio capituli Postulasti de foro competenti; *Explicit* (l. 107v): Repetitum fuit illud c. per me Petrum de Ancharano... Paduae 1392 die ultima mensis octobris.

€ 13.800,00



31) **WINCKELMANN, Johann Joachim** (1717-1768). *Storia delle arti del disegno presso gli antichi. Tradotta dal tedesco con note originali degli editori. Tomo primo (-secondo)*. Milano, Imperial Monastero di S. Ambrogio Maggiore, 1779.

Two volumes, 4to; contemporary mottled calf, labels with gilt titles on spine, red edges, marbled end-leaves; LXIV, 347, (1) pp. + 355, (5) pp. and 8 engraved plates (6 folding), numerous text engravings, medallions and vignettes (Carlo Antonio Aspari, Girolamo Mantelli and Domenico Cagnoni). Printed on light blue paper. A very nice copy.

FIRST ITALIAN EDITION of Winckelmann's main work, the *Geschichte der Kunst des Altertums*.



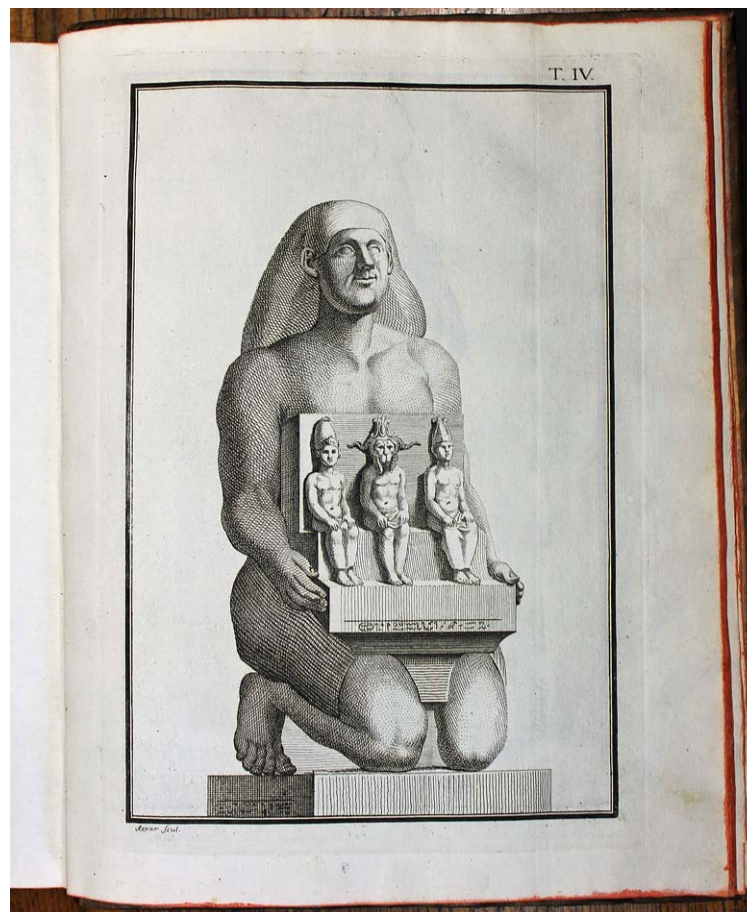
Johann Joachim Winckelmann (born 1717 in Stendal, he was murdered in Trieste on his way back to Vienna from Rome in 1768) is considered the founder of modern archeology and comparative art history. After studying theology and medicine and teaching a number of years as private tutor, in 1748 Winckelmann became secretary and librarian to Graf Brünau in Nötheniz, near Dresden, with the task of collecting material for the Graf's planned history of the Roman Empire. Hence, his first intensive contact with ancient history took place in Dresden.

In 1755 he published the *Gedanken über die Nachahmung der Griechischen Werke in der Mahlerey und Bildhauer-Kunst* and in the same year he moved to Rome, where he worked as a librarian and from 1763 was appointed President of the Antiquities in the Vatican Library. From his comprehensive studies on the ancient art in Rome, Florence and Naples, emerged, amongst other works, his *Geschichte der Kunst des Alterthums* (2 parts, 1764).

“The only way for us to become great or even, where possible, unique, is to copy the ancients, and what is said of Homer, that whosoever learned to admire him, who learned to understand him, is also valid for the art of the ancients, and especially that of the ancient Greeks.” These words of Winckelmann's were the motto for a complete epoch; imitation to be understood in the style of Cicero, that understanding of prior examples represented a particular level of education, which then enabled one to produce their own creative work. This appropriation of the antique world, so important for the times, took place “through his (Winckelmann's) eyes, and his influence was perceptible throughout the 19th century” (G. Ueding, *Von der Rhetorik zur Ästhetik. Winckelmanns Begriff des Schönen*, in: “Aufklärung über Rhetorik. Versuche über Beredsamkeit, ihre Theorie und praktische Bewährung”, Tübingen, 1992. pp. 139-154).

Goed, IV/1, 301, 12; Graesse VII, 461; Brunet V, 1463; Cicognara 59; G. Uscatescu, *Prefazione*, in: J.J. Winckelmann, "Storia delle arti del disegno presso gli antichi", S. Cristina Gela (PA), 1991.

€ 2.200,00

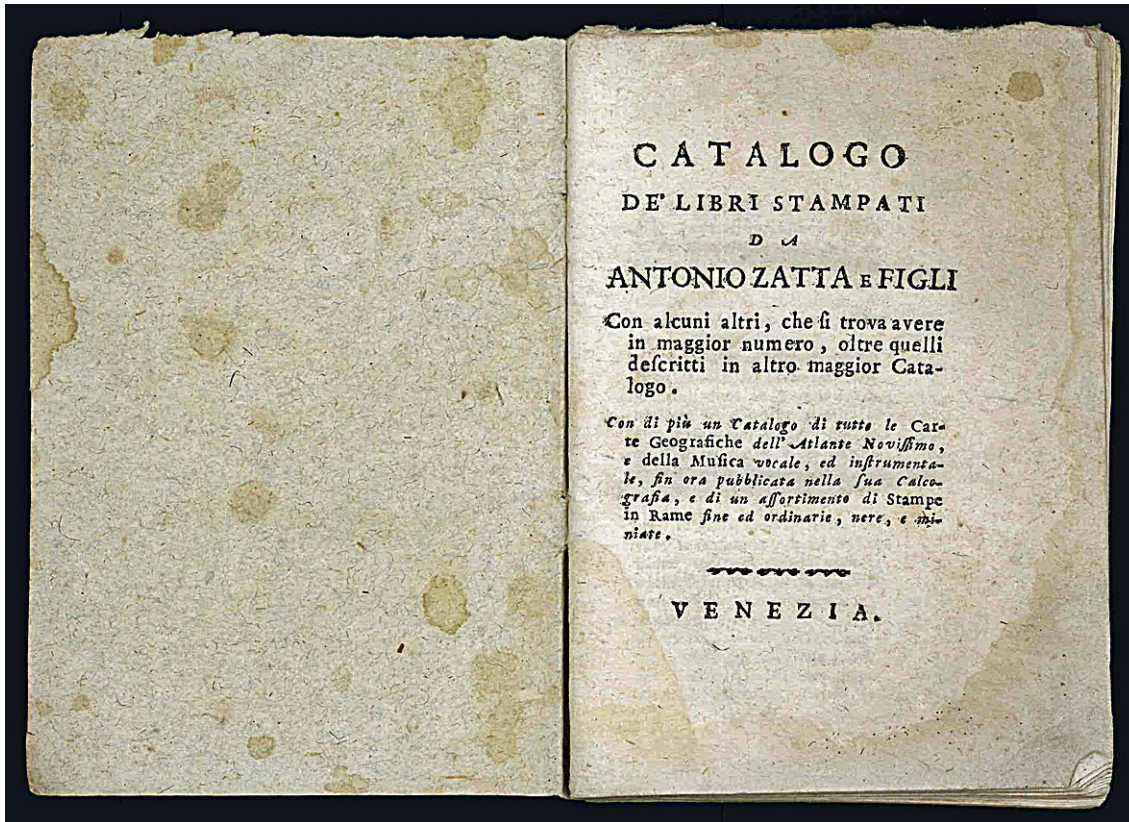


UNCUT IN THE ORIGINAL PAPERBOARDS

32) **ZATTA, Antonio** (1757-1797). *Catalogo de' libri stampa da Antonio Zatta e figli. Con alcuni altri, che si trova avere in maggior numero, oltre quelli descritti in altro maggior Catalogo. Con di più un Catalogo di tutte le Carte Geografiche dell'Atlante Novissimo, e della Musica vocale, ed instrumentale, fin ora pubblicata nella sua Calcografia, e di un assortimento di Stampe in Rame fine ed ordinarie, nere, e miniate.* Venezia, [Antonio Zatta], n.d. [1790 ca.].

16mo; contemporary paperboards; CXLIV pages. A very nice, uncut copy.

VERY RARE CATALOGUE of books, maps, music scores and engravings printed by Antonio Zatta in Venice and to be found on sale in his bookstore. For each entry are also given the format, the number of volumes and plates, and the price.



Antonio Zatta was one of the most important and innovative printers, cartographers and engravers of his time. In the lively scene of the 18th century Venetian editorial market, which enjoyed a period of renewal after the long crisis of the 17th century (cf. M. Infelise, *L'editoria veneziana nel '700*, Milan, 1989), Zatta played a leading role. He distinguished himself for the quality of the illustrations (title-pages, vignettes, head-pieces, portraits, plates, etc.) that embellished his editions. Among them stand out the famous *Orlando furioso* illustrated by Novelli (1772-73), Goldoni's *Opere teatrali* (44 volumes issued between 1788 and 1795), Metastasio's works (1781-83), and the *Parnaso italiano* in 56 volumes (1784-91).

Apparently unrecorded.

€ 1.200,00

33) **ZOËGA, Jørgen** (1755-1809). *De origine et usu obeliscorum*. Roma, Luigi Lazzarini, 1797.

Folio; contemporary half vellum (panels covered with *dominoté* paper, which has partially detached); VIII, XL, 655, (1) pp., 8 large folding plates and 10 engravings. A very nice copy.

RARE FIRST EDITION of this monumental work on obelisks. Contrary to what stated on the title-page, the volume was actually printed in 1800 with a dedication to the already dead Pope Pius VI.

Zoëga definitely abandoned the magical and hermetic approach to the study of the Egyptian obelisks in what is probably his most famous work *De origine et usu obeliscorum*, by analyzing these huge monoliths and their carved inscriptions merely as documents of the pharaonic civilization. At the same time the inscriptions carved on these monuments represented a valuable help for him in the long-desired decipherment of the ancient Egyptian writing system (cf. E. Ciampini, *De origine et usu obeliscorum*. *Some Notes on an Eighteenth-century Egyptological Study*, in: “The Forgotten Scholar: Georg Zoëga (1755-1809). At the Dawn of Egyptology and Coptic Studies”, K. Ascani, P. Buzi, D. Picchi, eds., Leiden & Boston, 2015, pp. 185-194).

Born in Denmark into a mixed family (his father was a Protestant pastor of Italian origins, while his mother was Danish), Zoëga studied philosophy and ancient history at the Universities Göttingen and Leipzig. He visited Italy for the first time in 1776, coming back several times in the following years, marrying an Italian woman and converting to Catholicism. In Italy he developed an early interest in archaeology.

In 1783, from Vienna where he was studying under the celebrated numismatist Eckhel, Zoëga went to Rome and settled there, finding in the Cardinal Stefano Borgia a powerful and generous patron. He catalogued Borgia’s fine collection of coins and managed to receive a pension of 400 *scudi* from Pius VI. In 1790 he was also made an honorary member of the Academy of Art and the Academy of Sciences in Copenhagen. When Cardinal Borgia was exiled from Rome in 1798, Zoëga obtained a pension for Borgia from the state revenues of Denmark.

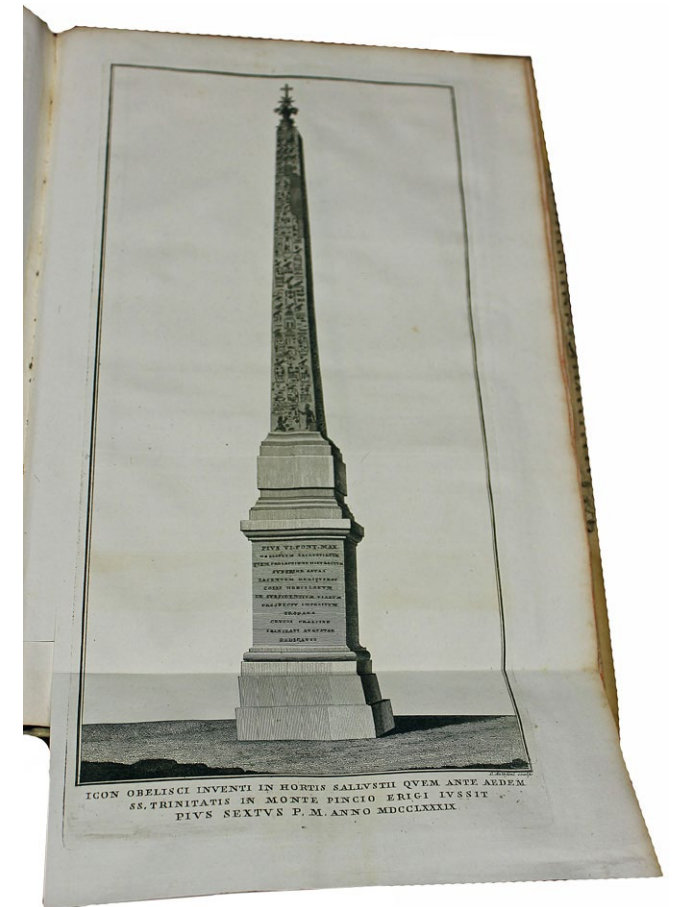
From 1798 Zoëga was Danish consul in Rome. His work in numismatics led him to take



up Egyptological and Coptic studies. His publications on the subject pointed out to later investigators the path to be followed in interpreting hieroglyphics. He is regarded as the associate of Winckelmann and Visconti in establishing scientific archaeology. He died in Rome in 1809 (cf. K. Ascani, P. Buzi, D. Picchi, eds., *The Forgotten Scholar: Georg Zoëga (1755-1809). At the Dawn of Egyptology and Coptic Studies*, Leiden & Boston, 2015; see also Ø. Andreasen & K. Ascani, eds., *Georg Zoëga - Briefe und Dokumente*, Copenhagen, 1967-2013; and D. Picchi, *Egyptian Antiquities in Bologna and Venice at Zoëga's Time*, Leiden, 2015).

Olschki, *Choix*, 18278; Catalogo unico, IT\ICCU\RAVE\004673.

€ 5.500,00



A PRIMARY SOURCE ON THE HISTORY OF LATIN AMERICA

34) **ZORITA, Alonso de** (1512-1585). *Los Señores de la Nueva España*. Manuscript on paper, copied in 1738 in Mexico and subscribed by the Italian historian Lorenzo Boturini Benaducci (1698-1755).

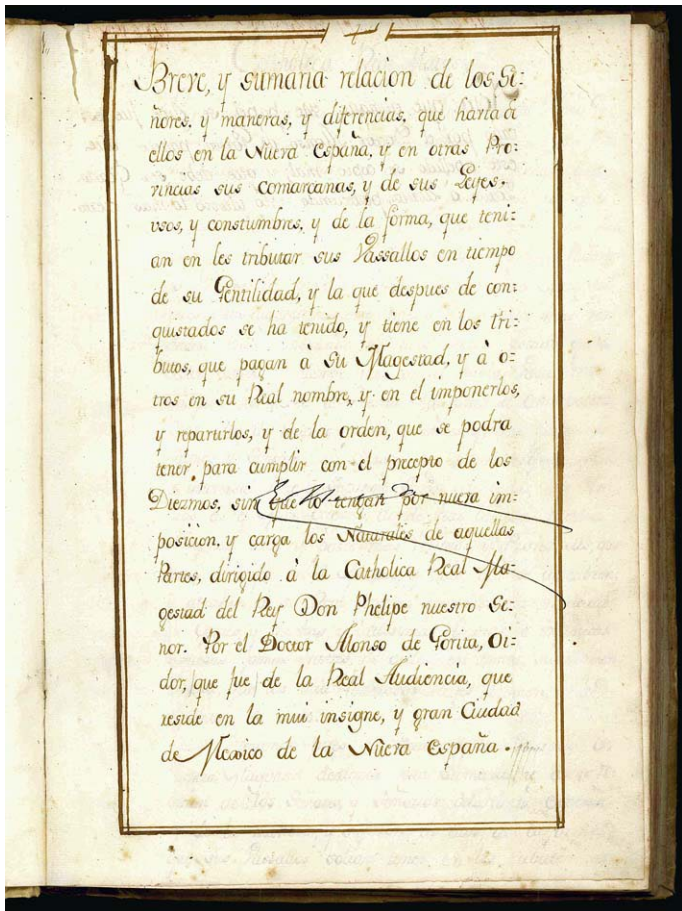
Folio, (6 blank), 150, (6 blank) leaves. Contemporary flexible vellum with ties. With the blind stamp of a certain “Esteban Mendez”. At the end is the subscription of Lorenzo Boturini, who states to have copied the manuscript in 1738 from a copy housed in the Jesuit library St. Peter and Paul in Mexico. Written in a very clear and elegant Spanish writing, probably by a professional copist.

This early account on Latin America, also known as *Relacion de las cosas notables de la Nueva España*, was written in the 16th century by the Spanish jurist Alonso de Zorita. It was copied by Boturini in the context of a larger project that he was carrying on, that of collecting all the written and archaeological sources on the history of Latin America. Boturini was a follower of G.B. Vico and his aim was that of not merely classifying the sources but also studying them within a modern anthropological and philosophical frame.

In 1746 Boturini published the *Idea de una Nueva Historia General de la America Septentrional* (Madrid, Juan de Zuñiga), where on chapter X (*Manuscriptos de autores españoles*) the present manuscript is quoted. In the *Idea* the author, who traveled to Mexico in 1735 in order to trace the historical origins of Our Lady of Guadeloupe, draws on his own collection of Mexican-Indian manuscripts, which John B. Glass termed “the most important collection for Mexican ethno-history ever assembled”. The second part of the book, the *Catalogo del museo historico indiano del cavallero Lorenzo Boturini Benaducci, Señor de la Torre, y de Hono*, lists the items in the Boturini’s collection.

His project of a *Historia General* remained however unfulfilled. After Boturini’s death, his library and archive were dispersed (cf. G. Antei, *El Caballero Andante*, Guadalupe, 2007; F. Venturi, *Un Vichiano tra Messico e Spagna: Lorenzo Boturini Benaduce*, in: “Rivista storica Italiana”, LXXVII, 1975, pp. 770-784).

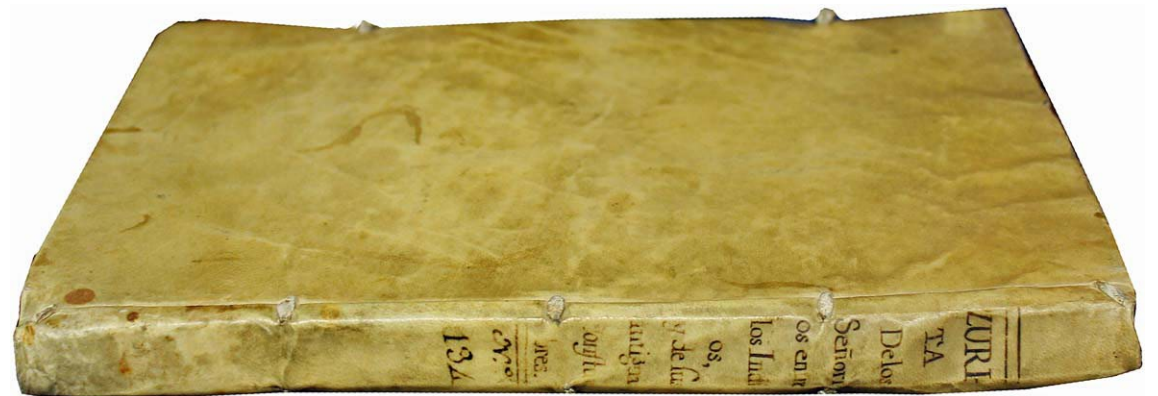
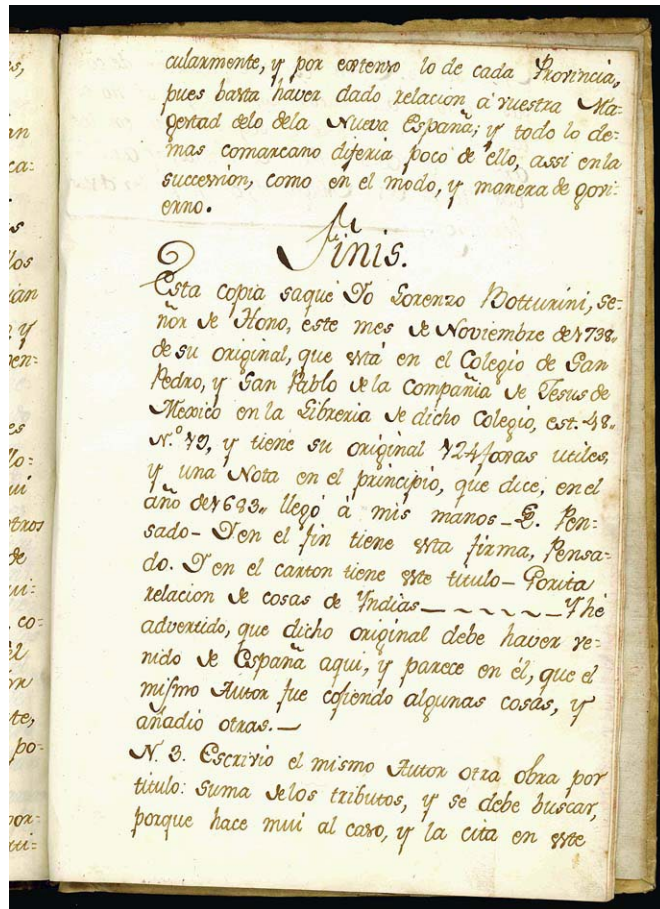
Alonso de Zorita (Cordoba 1512- Granada 1585) was appointed judge in 1547 in Santo Domingo, in 1553 in Guatemala and then in 1556 in Mexico City. He was a follower of Bartolomé de las Casas and tried to respect the rights of the local populations. Beside the



present work, which remained unpublished until the 20th century (*Breve y Sumaria Relacion de los Señores de la Nueva España*, Mexico, Imprenta Universitaria, 1942), Zorita is the author of a *Summa de los Tributos, Leyes y ordenanzas del Nuevo Mundo*.

In the *Relacion* he frankly states his deep regret for the violence against the Indios and seems to approve the utopical ideas of the Franciscan missionaries. Showing great historiographical accuracy, he reports all the facts and sources he was able to find on the pre-Columbian period.

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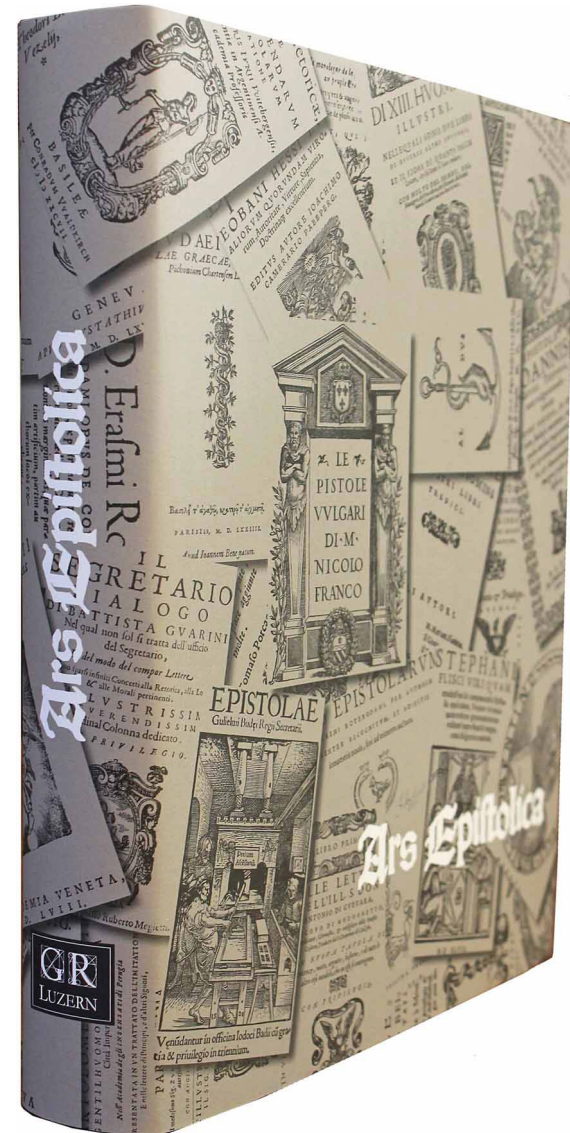
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