

LIST APRIL 2017
A SELECTION FROM OUR STOCK

1. AARON, Pietro (ca. 1490-1545). **Lucidario in musica di alcune oppenioni antiche, et moderne con le loro oppositioni , & resolutioni , con molti altri secreti appresso, & questioni da altrui anchora non dichiarati, composto dall'eccellente & consumato musico Pietro Aron de Ordine de crosachieri, & della città di Firenze.** *Colophon:* Venice, Girolamo Scotto, 1545.



4to (209x146 mm). Collation: [a]⁴ b-c⁴ AA-KK⁴ LL². [12], 41 leaves. Lacking the last blank leaf. Woodcut author's portrait on the l. [a]1r. Title on l. [a]2r. Woodcut musical notation in text. Contemporary flexible vellum (lacking ties). Some marginal foxing on a few leaves, but a fine, unsophisticated copy in its first binding.

RARE FIRST EDITION. “*Lucidario in musica* was the fourth of five treatises published by the Florentine music theorist Pietro Aaron... On 30 August 1545 the Venetian Senate granted a privilege to Aaron for the publication of the *Lucidario in musica*... It appeared in the same year with no printer's mark or *imprimatur* on the title-page. The *colophon* at the end of the book, however, designates Girolamo Scotto as printer. This is the only known music book dating from 1545 to 1547 signed by Scotto. Unlike his earlier treatises, *Lucidario* consists of a digest of Aaron's observations on all aspects of music theory. It has a dedication addressed to Count Fortunato Martinengo of Brescia. Instead of the title (which appears on folio 2), the opening page of the book contains a woodcut portrait of the author and a poem by Nicolò d'Arco in praise of Aaron. D'Arco, the father-in-law of the dedicatee, reprinted the laudatory poem in his *Numeri* published in Mantua in 1546” (J.A. Bernstein, *Music Printing in Renaissance Venice: The Scotto Press (1539-1572)*, New York-Oxford, 1998, p. 897).

The dedicatee of the book, Count Fortunato Martinengo (1512-1552) showed in more than one occasion a deep interest in arts, particularly in music, so that the painter Moretto and the music theorist Pietro Aaron dedicated to him, respectively, the ‘Portrait of a Young Man’ (now in the National Gallery of London) and the *Lucidario in Musica* (cf. P. Marchetti, «*Alli spiriti armonici, et gentili*». *Fortunato Martinengo e il Lucidario in musica di Pietro Aaron*, in: “*Philomusica on-line*”, 15/1, 2016, pp. 329-352).

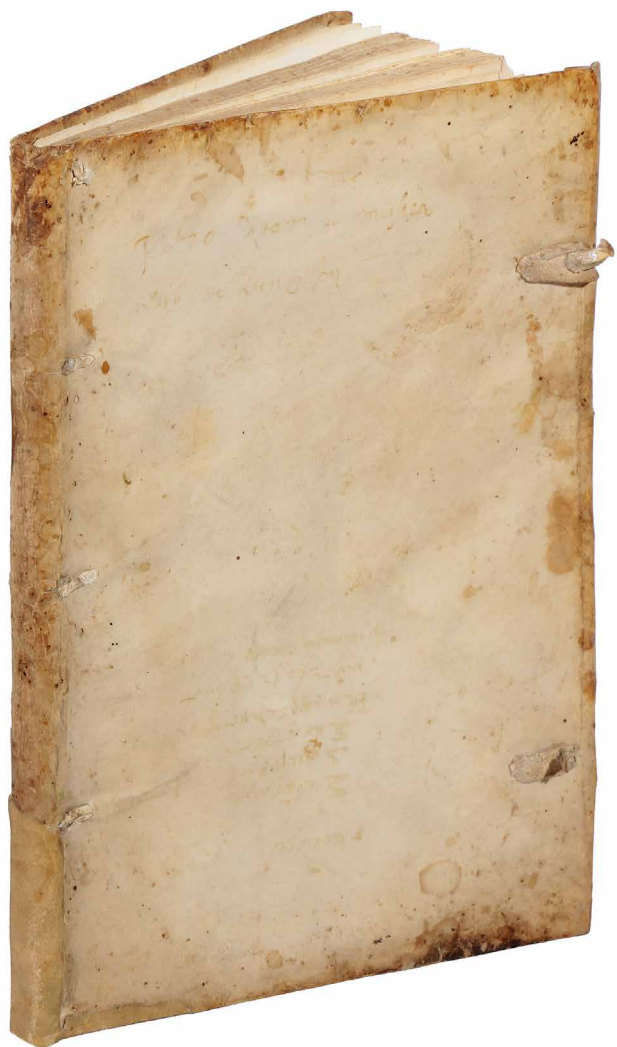
Born in Florence in 1489, probably into a Jewish family, Pietro Aaron (or Aron) published his first musical treatise *Libri tres de Institutione Harmonica* in Bologna in 1516. In the same year he founded in Roma a cantor school. In 1521 we find him in Imola as choirmaster and teacher of the children of the choir of the cathedral. In 1523, on the title-page of his second work, *Thoscanello de la Musica*, he is said canon of Rimini. In the *Trattato della natura et cognitione di tutti gli tuoni di Canto Figurato* (Venice, 1525), he is indicated as music teacher in the Venetian house of Sebastiano Michiel, grand prior of the Knights of St. John of Jerusalem. In the *Lucidario in Musica* he is designated as member of the Order of the Crutched

Friars. Aaron spent most of his life in Venice, but also sojourned for one year in Padua (1535) and four years in Bergamo (1536-1540). After his death appeared the *Compendiolo di molti dubbi, segreti et sentenze intorno al Canto Fermo, et Figurato* (Milan, ca. 1547).

Even though it is doubtful that Aaron ever composed music, he occupies an important position in the history of music. He first proposed to change the G sharp on the cadence of the Tenor (E) and, almost forty years before Zarlino, he theorized for the first time the harmonic triad, an issue common in the musical practice of the time, but new in the theory.

Bernstein, *op. cit.*, no. 399; H. Riemann, *Geschichte der Musiktheorie im IX-XIX Jahrhundert*, Berlin, 1920, pp. 349-357; F.J. Fétis, *Biographie universelle des musiciens*, I, Paris, 1860, pp. 1-3; R. Eitner, *Quellen-Lexikon der Musiker*, I, pp. 22-23; Edit 16, CNCE3109; RISM, B/VI/1, p. 97c; Sander, 622; Gaspari, *Catalogo della Biblioteca del Liceo Musicale di Bologna*, I, p. 186.

\$ 13,800.-



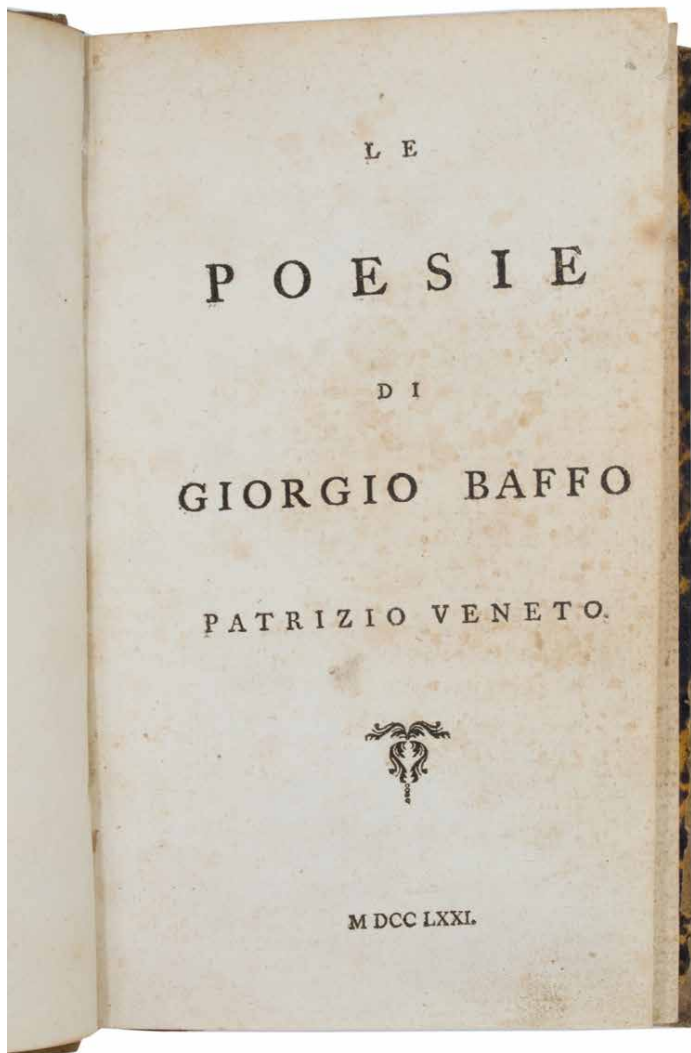
“UN DES POÈTES LES PLUS LICENCIÉUX QUI AIENT JAMAIS EXISTÉ” (GAY)

“LE PLUS GRAND POÈTE PRIAPIQUE QUI AIT JAMAIS EXISTÉ ET EN MÊME TEMPS L’UN DES POÈTES LES PLUS LYRIQUES DU XVIII^{ÈME} SIÈ-
CLE” (G. APOLLINAIRE)

2. **BAFFO, Giorgio** (1694-1768). **Le Poesie di Giorgio Baffo patrizio veneto**. N.pl. [London or Venice?], n.pr., 1771.

Large 12mo (179x111 mm); 19th-century half calf, gilt spine with gilt title on red morocco label, marbled endpapers, marbled edges; [2], 250 pp. Collation: [title-page], B-Ii⁴, Kk¹. Lacking the blank leaf Kk2. Outer margin of the title-page repaired, some marginal foxing and some browning on a few leaves, otherwise a very good copy.

RARE FIRST EDITION, published posthumously and clandestinely, probably in Venice or, more likely, in London, as argued by some scholars, through the efforts of Consul Smith, a collector of paintings and a great lover of the Venetian literary culture. A second edition was issued in 1789 in London, while the complete edition of all Baffo’s works in four volumes (*Raccolta universale delle opere*) appeared with the fake place Cosmopolis (Venice or London) in 1789 at the expenses of the Earl of Pembroke, a great admirer of the poet. Some of the poems, however, which had had an anonymous manuscript circulation while the author was still alive, have remained unpublished until today. Baffo refused a large sum offered to him by some British travelers who wanted to see his compositions printed, and it seems that in the last years of his life he also destroyed many of his papers. Born on August 1, 1694 into a family of the small Venetian aristocracy, Giorgio (Zorzi) Baffo completed his law studies and undertook the obvious professional career to which a man of his rank was entitled. After the first assignments in Peschiera and Asola, in 1732 he entered the Quarantie, particularly the criminal Quarantia. He used to walk in town wearing a toga and recite his poems in the cafés and shops, where his company was very much appreciated. He began to write poetry at a young age, in the name of a blasphemous and sacrilegious desecration and with a spirit of revenge against the conformism and social rigor that he was forced to endure in his position as a public official. His poetic motto, opposed to the boredom of Arcadian poetry, was “Cazzo ghe vol” (“Fuck is needed”). Behind the ostentation of sexual freedom and an alleged natural liberty of man, behind the profound hatred for the ecclesiastical institutions, behind the skepticism towards the afterlife and the disenchantment with the human community, Baffo concealed a rebel spirit

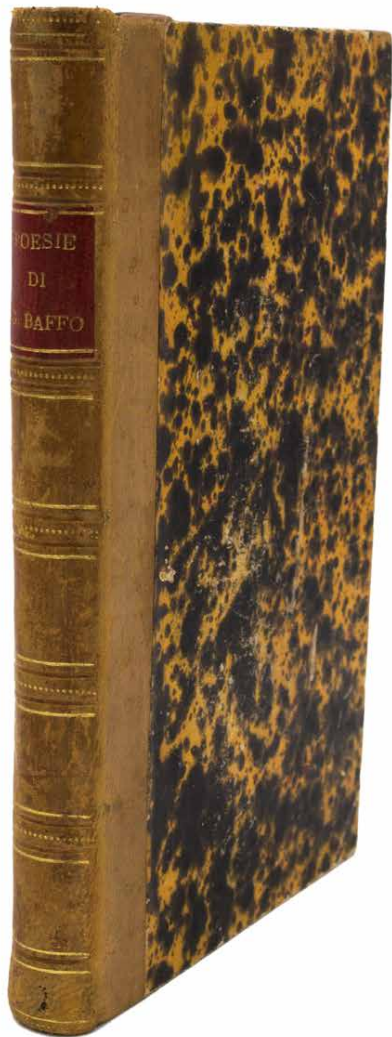


intolerant of the rigid rules of the Venetian society and a penchant for the new materialistic ideas of the Enlightenment. But above all, he wrote to amuse himself and his friends, desecrating, as few had done before, the religious and political authorities of his city. His Venetian dialect, his mother tongue, the only that allowed him the immediacy and spontaneity that he was seeking, is not the language of the people; it is a cultivated language, that Baffo shared with the other members of the small aristocracy also during the carrying out of his public duties. Baffo's language, as his culture, can be symbolically placed between the higher language of the ruling classes and the festive coarseness of people's parlance (cf.

P. Del Negro, *Introduzione*, in: G. Baffo, "Poesie di Giorgio Baffo patrizio veneto", Milan, 1991, pp. 7-94).

J. Gay, *Bibliographie des ouvrages relatifs à l'amour, aux femmes et au mariage et des livres facétieux, pantagruéliques...* Lille, 1899, III, p. 777; OCLC, 20001085; B. Gamba, *Serie degli scritti impressi in dialetto veneziano*, Venice-Rome, 1959, pp. 166-168.

\$ 5,000.-



THE RARE FIRST EDITION

3. BERENGARIO DA CARPI, Giacomo (ca 1460-1530). **Tractatus de fractura calve sive cranei.** Bologna, Girolamo Benedetti, 10 December 1518.

4to (208x150 mm). CV, [1] leaves. Collation: A⁶ B-Z⁴ AA-CC⁴: A1r title and woodcut, A1v preliminary verse and letters by various authors, A3r dedication to Lorenzo de' Medici, A3v introduction, A6r text, CC1v letter to the reader, CC2r index, CC3r errata, CC3v *colophon*, register and printer's device, CC4 blank. Roman type throughout, title in gothic. Anatomical woodcut of the cranium on the title-page, 21 woodcut illustrations of surgical instruments, 2 large woodcut initials, and numerous other smaller initials. 17th-century stiff vellum, later morocco lettering-piece on spine. On the front pastedown engraved bookplate of Umberto Calamida; on the title-page stamp of Ferdinando Palasciano. Title-page slightly soiled and foxed in the margin, small light stain caused by the stamp to the following four leaves, some marginal staining and foxing, but all in all a very good, genuine copy with good margins and a few contemporary marginal annotations.

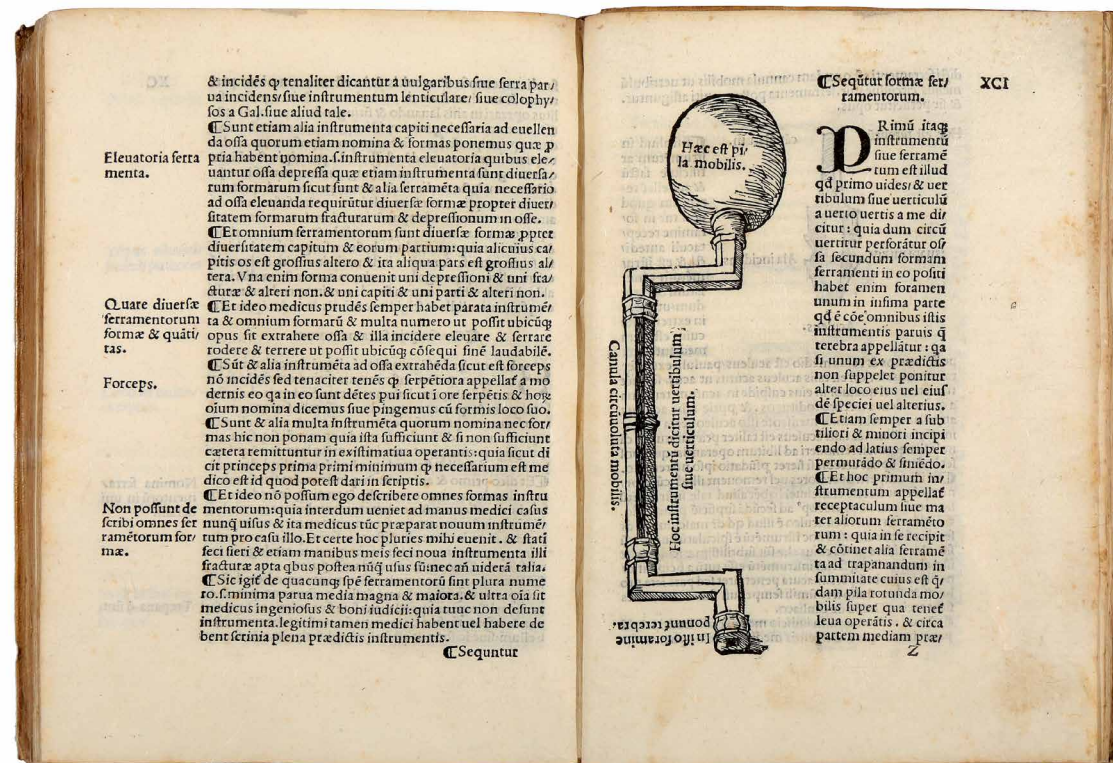


RARE FIRST EDITION of the first monograph on head injuries and their neurosurgical treatment.

In 1517 Berengario was called to attend Lorenzo de' Medici who had suffered a gunshot wound and an occipital skull fracture in battle. The *Tractatus* was written as a result of the assignment “in little more than two months, soon after Berengario return to Bologna, and dedicated to Lorenzo de' Medici. It opens with a short discussion of various sorts of skull fractures, followed by a grouping of the consequent lesions according to their symptoms... Berengario was able to cite from contemporary knowledge or from his own direct observation the relationship between the location of the lesions and the resulting neurological effects. Next, he discusses prognosis, diagnosis, treatment, the instruments to be employed, and the technique of craniotomy. Berengario's book was the most original neurosurgical treatise until then and was not surpassed until the appearance of Ambroise Pare's similar work in 1562” (C.D. O'Malley, *Berengario da Carpi, Giacomo*, in: “Dictionary of Scientific Biography”, C.C. Gillispie, ed., I, New York, 1970, p. 618).

The son of the surgeon Faustino Barigazzi, Berengario received the first training in anatomy from his father and possibly some classical education from Aldus Manutius, who spent 8 years in Carpi, Berengario's hometown, between 1469 and 1477. Subsequently, Berengario entered the medical school of the University of Bologna, graduating in 1489. In 1502 he was appointed lecturer in surgery at Bologna. By then he had acquired a considerable fame as surgeon, especially as military surgeon. He soon also acquired popularity as a teacher, and under the pontificate of Julius II and Leo X he was often called to Rome or Florence for medical consultation. In 1525 he went to Piacenza to assist Giovanni dalle Bande Nere, whose leg had been hit by a cannon bomb. In 1526 he spent several months in Rome to assist Cardinal Pompeo Colonna. Upon his return to Bologna, he was dismissed from his position at the university and retired to Ferrara. During his career he published several works of his own or other physicians, mainly to support his teaching.

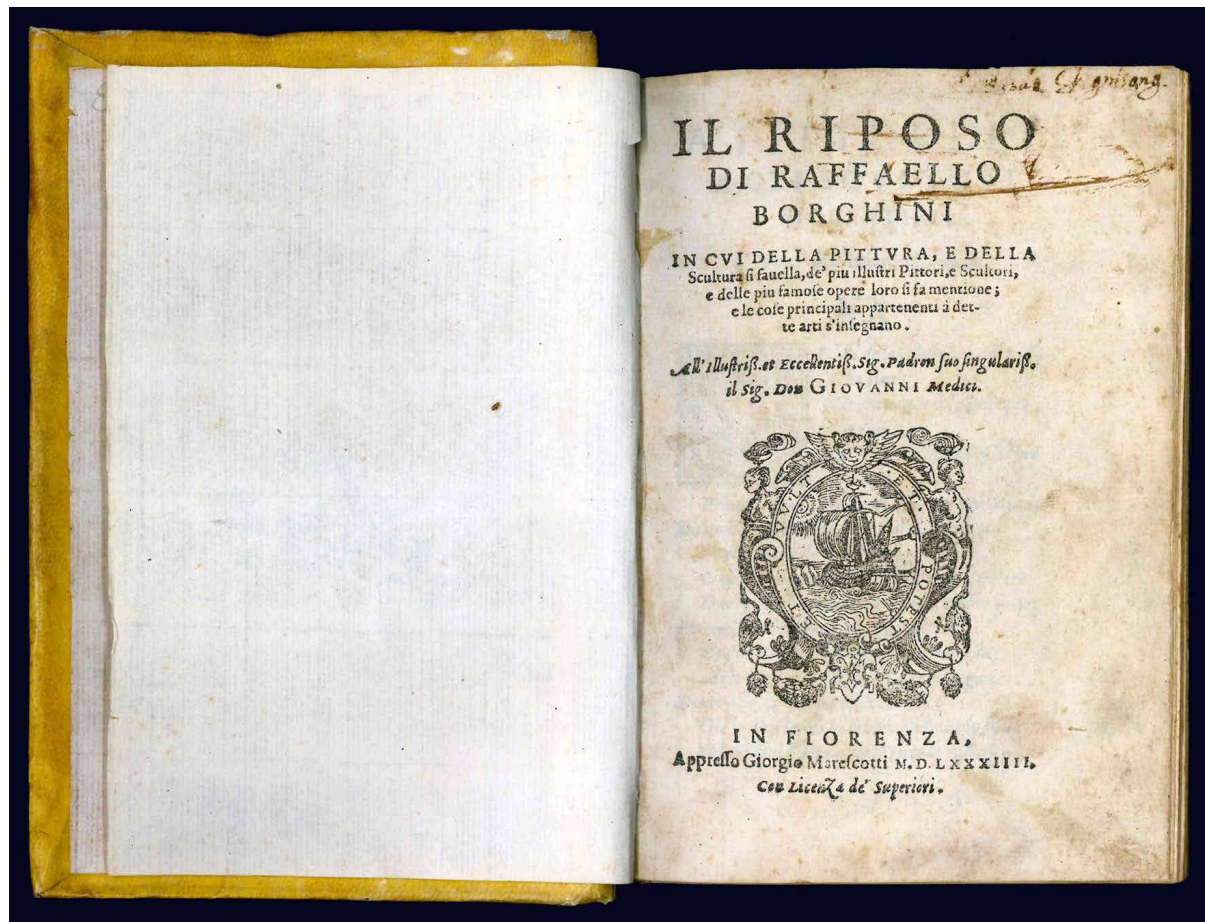
Edit 16, CNCE5418; Garrison-Morton, 4850.2; Norman, 186; V. Putti, *Berengario da Carpi saggio biografico e bibliografico*, Bologna, 1937, pp. 136-37; Durling, 531; D.S.B., op. cit., pp. 617-621. \$ 38,000.-



4. BORGHINI, Raffaello (1537?-1588). **Il Riposo... in cui della Pittura, e della Scultura si favella, de' piu illustri Pittori, e Scultori e delle piu famose opere loro si fa mentione; e le cose principali appartenenti à dette arti s'insegnano.** Florence, Giorgio Marescotti, 1584.

8vo (160x109 mm). [24], 648 pp. With the printer's device on the title-page and an allegorical woodcut on the verso of the second leaf. Later vellum, some light browning and spots, title-page a bit soiled, a few ink stains, but a fine copy.

FIRST EDITION of what is generally regarded as the best source for the biographies of the later Florentine Mannerists and the first Italian



art treatise aimed specifically at the non-specialist connoisseur. “Whereas Vasari had written his *Vite* for both artists and non-artists, Raffaele Borghini’s published his *Riposo* explicitly for those who do not practice either painting or sculpture. His book enables such laymen to talk about art in an informed way. Borghini considers talking about art to be an art form in its own right, and he maintains that through their verbal endeavours all laymen may become immortal artists. His *Riposo* will allow them to attain this goal” (T. Frangenberg, *The Art of Taking about Sculpture: Vasari, Borghini and Bocchi*, in: “Journal of the Warburg and Courtauld Institutes”, 58, 1995, p. 118).

The work is dedicated to Giovanni de’ Medici, natural son of Cosimo I and Eleonora degli Albizzi. The work is written as an imaginary conversation between four members of the Florentine society (among them Borghini) during a visit to a villa near Florence, named *Il Riposo*, which belonged to the collector Bernardo Vecchietti, one of the interlocutors. The others were two Florentine noblemen, Baccio Valori and Girolamo Michelozzo and the sculptor Ridolfo Sirigatti. The volume opens with a poem by Piero di Gherardo Capponi

and on the verso an allegorical woodcut. Then follow a comprehensive index of the painters, sculptors and other names mentioned in the book as well a long subject index pointing to Borghini's marginal subheadings.

“Raffaello Borghini's *Il Riposo* is, to an extent, a continuation of Vasari's *Vite* of 1568. This intent is testified to, not so much by the verses composed by Piero di Gherardo Capponi and addressed ‘A’ pittori, et a gli scultori fiorentini’, which follow immediately the title page (where the book is explicitly dedicated to ‘il Sig. Don Giovanni Medici’), as by the verso of this page, which bears the same woodcut of Eternal Fame with the Arts of Design and the Artists of the Past that served as an emblem for the first edition of Vasari's *Vite* (1550). But Borghini's book was primarily addressed to collectors and amateurs of art, an educated lay audience. Borghini writes, ‘I have written for those who do not practice these precepts, but, either for use or delight, are seized with pleasure in knowing them’ (pp. 127-128). The first two books contain dialogues which treat, not the artists's vite, but more general questions relating to the arts. Thus the book is of a composite nature... Borghini's conception of the ‘vita’ also differs significantly from Vasari's, as well as from a humanist conception of biography. And, as opposed to Vasari's often discursive

and anecdotal vite, which offer ample biographical detail, Borghini provides, as he says, only a brief summary of the vite of the modern painters and sculptors (pp. 249f.), explicitly referring the reader to the fuller expositions found in Vasari. Borghini's *Vite* are constituted largely by lists of works by the artists. But, again as he writes, he includes many artists of the present, many treated for the first time. The vite begin in Book III, where accounts of artists from Cimabue to Giulio Romano are found. Following a brief introduction, Book I contains vite of artists beginning with Baccio Bandinelli. In addition to very many Florentine artists too late for Vasari, many artists active in Venice and Rome are included, as well as ones from Bologna, Milan, Urbino, and elsewhere. The dialogues treat disparate subjects. Religious decorum is a central concern, and religious narrative and sacred iconography receive much consideration, along with erotic or lascivious content and transgressions. Artistic technique is treated at length as well as criteria for artistic judgement... What is one to make of the striking contrast between the hastily compiled, uninformative summaries purloined from Vasari



and the extraordinarily well-informed and detailed lists of works by living Florentine artists? And this, despite the fact that Borghini maintains that the latter are discussed with brevity, mentioning only the principal works (p. 542). At several points Borghini implies that what he writes is dependent upon the sources available to him (e.g., pp. 249f.), but there has been scarcely any attempt to define in detail his sources and to engage the text critically. In the dialogues, following the vita of Michelangelo, Sirigatti states that he will discuss the best artists of a later time, those of whom he has personal knowledge, although it seems unlikely that he knew all the artists working in Venice whom he describes. After treating artists who have died in recent years, the book turns to artists still living (p. 551). For the works of Venetian painters Borghini comes close to saying that he is relying upon detailed written reports (p. 559). Information about Bolognese painters seem to have been supplemented by a Florentine informant, Giovambattista Dei (pp. 566f.). Urbino is represented by Federigo Barocci, Rome by Federico Zuccari, Girolamo Muziano, and Scipione Pulzone. In some of these vite, Borghini may rely on information received from Egnazio Danti, who is mentioned at several points, and whose rather obscure younger brother, Girolamo, is, exceptionally, accorded a vita, and whose historicising collection of drawings representing all the good artists is also reported (p. 566: 'di mano di tutti i valenti huomini dell'arte'). Returning to Florence (p. 579), Borghini treats foreigners in Florence (Stradanus and Giovanni Bologna) and then native Florentines. Much in these vite relies on first hand information from the artists (e.g., Stradanus, Ammannati, and others), and an exemplary and more extensive treatment is often devoted to one of the individual artist's principal works. In these vite a number of mistakes by Vasari are impatiently corrected. The book concludes, rather abruptly, with remarks about the youthful sculptor Giovanni Caccini, who is presented as a hope for the future" (Ch. Davis, *Raffaello Borghini and his 'Il Riposo'*, in: "Fontes. Quellen und Dokumente zur Kunst, 1350-1750", 59, 2011, pp. 23-24).

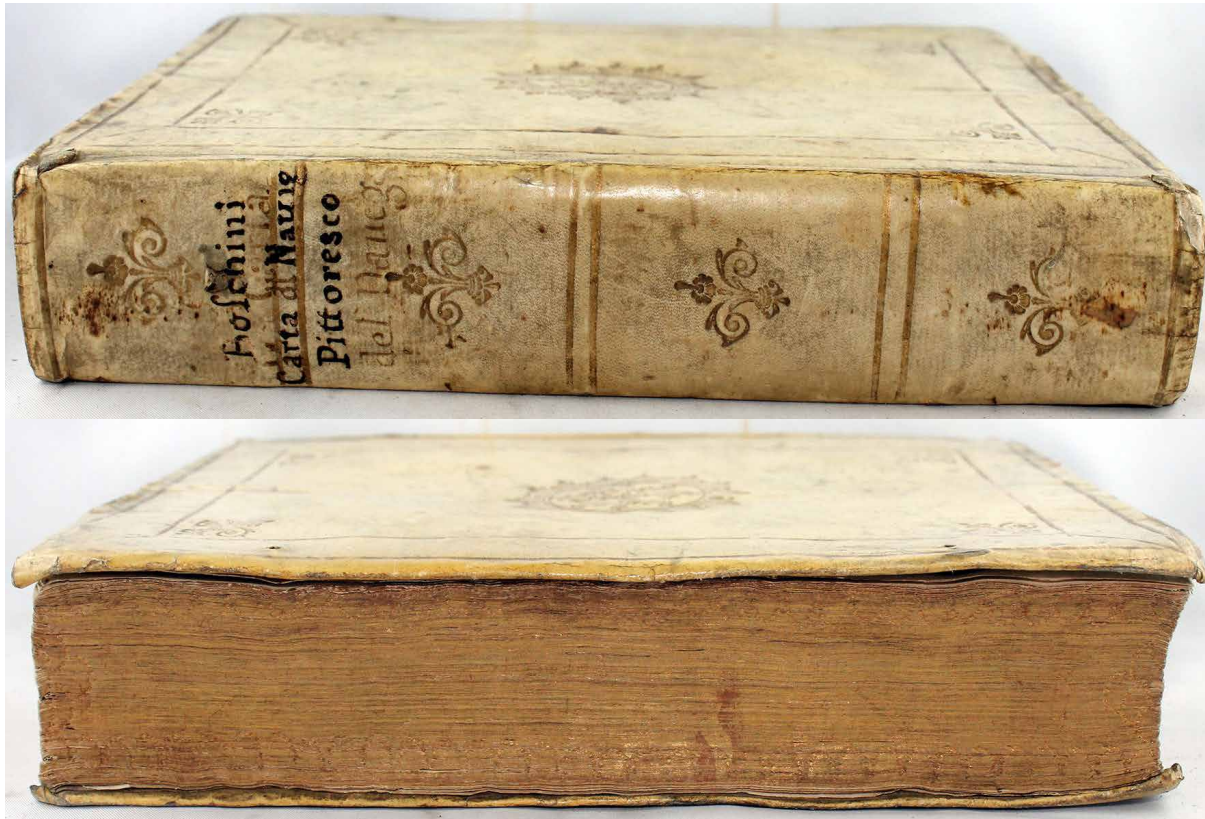
Also an interesting aspect of *Il Riposo* is that Borghini offers in it codes of conduct for the aging artist. "The key source for this courtly image of the artist appears in that most gracious of texts, Raffaello Borghini's *Il Riposo*... [His] image of artists such like Pontormo, who creates a spectacle by continuing to paint in old age, finds parallel in Castiglione's depiction of the aging courtier who fails to relinquish the pursuits of his youth... In light of Pontormo's negative example, Borghini offers a model for artistic behaviour inspired by the role fashioned for the elderly courtier in courtesy literature. Through a transcendent rhetoric that echoes Castiglione's characterization of the final years of the courtier, Borghini aligns artistic practice with youth and the senses, and old age with pedagogy and contemplation" (E.J. Campbell, *The Art of Aging Gracefully: The Elderly Artist as Courtier in Early Modern Art Theory and Criticism*, in: "The Sixteenth Century Journal", 33/2, 2002, p. 327-8).

Edit 16, CNCE 7120; H.M. Adams, *Catalogue of Books printed on the Continent of Europe, 1501-1600 in Cambridge Libraries*, Cambridge, 1967, B-2495; B. Gamba, *Serie dei testi di lingua*, Venice, 1839, no. 241; Index Aureliensis, 122.394; P. Barocchi, ed., *Scritti d'arte nel Cinquecento*, Milan-Naples, 1971-1977, I, pp. 674-90, 936-944, II, 1982-1991; A. Blunt, *Artistic Theory in Italy, 1450-1600*, London, 1985, p. 101; L.H. Ellis, ed. & transl., *Raffaello Borghini's 'Il Riposo'*, Toronto, 2007, passim; G.M. Fara, *Appunti per una storia critica della pittura toscana dal naturale fra Cinque e Seicento: da Raffaello Borghini a Luigi Lanzi*, in: "Luce e ombra: caravaggismo e naturalismo nella pittura toscana del Seicento", O. Carofano, ed., Pisa, 2005, pp. 33-39; J. Schlosser, *La letteratura artistica*, Florence, 1956, pp. 349-354.

\$ 2,000.-

5. BOSCHINI, Marco (1613-1678). **La carta del navegar pitoresco dialogo tra un Senator venetian deletante, e un professor de Pitura, soto nome d'Ecelenza, e de Compare. Comparti in oto venti con i quali la Nave venetiana vien condotta in l'alto Mar dela Pitura, come assoluta dominante de quello a confusion de chi non intende el bossolo dela calamita. Opera de Marco Boschini. Con i argomenti del volenteroso Academico Delfico. Consagrà all'Altezza Imperial de Leopoldo Guglielmo, Arciduca d'Austria.** Venice, Baba, 1660.

4to (203x150 mm); contemporary vellum, gilt center- and corner-pieces framed by a gilt double fillet on the panels, flat spine with gilt decorations and title (the title is also repeated in ink), gilt and gauffred edges (ties missing); [24], 680 [i.e. 682], [10] pp. Pages 638-639 repeated in numbering. With frontispiece, author's portrait (after a drawing by Pietro Bellotto) and 25 full-page illustrations, all engraved by Boschini. Small hole in the last three leaves that slightly affects the text, some insignificant stains on a few leaves, otherwise a beautiful copy in a magnificent contemporary binding.



RARE FIRST EDITION of this poem in Venetian dialect made of 5370 quatrains, divided into 8 cantos, called “Venti” (“Winds”), according to the methaphor of the ship navigating in painting.

The work is written in the form of a dialogue between a Venetian senator (probably Giovanni Nani) and an expert of painting (Boschini himself). The two interlocutors walk through the Venetian calli, and the “Professor de Pitura” explains with great competence to the senator the style of each work of art they see on their way; demonstates the superiority of the Venetian painting over the Florentine; compares painting to music and poetry; and even recalls olfactory and food suggestions in a style that is Baroque and redundant, but also brilliant and witty at the same time (cfr. M.F. Merling, *Marco Boschini's “La carta del navegar pitoresco”*: *Art Theory and Virtuoso Culture in Seventeenth-Century Venice*, Ph.D. Diss., Brown University, 1992, passim).

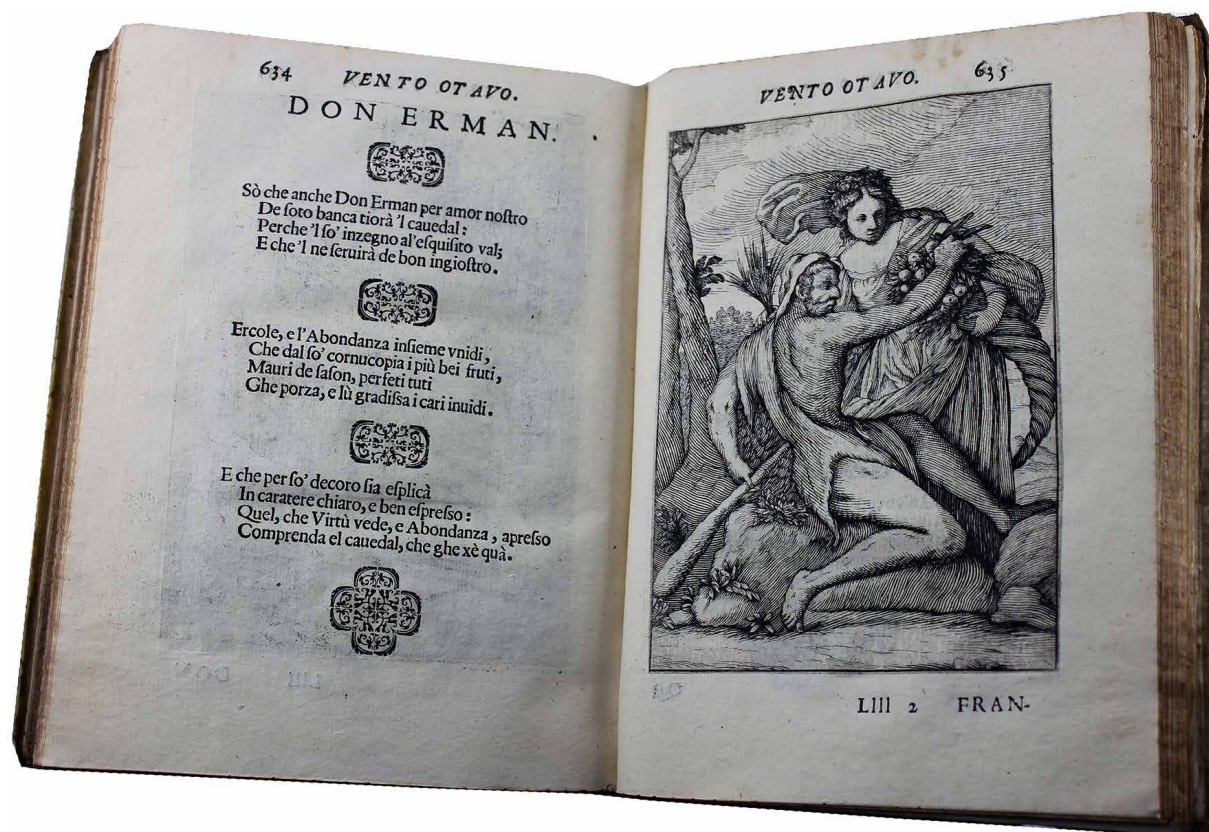
The first chapter includes a general introduction on the main painters of the 17th century, like Velazquez, Rubens, etc. In the following chapters Boschini guides his companion and the reader through the Venetian art, starting with the San Rocco School painted by Tintoretto. Particularly interesting are the detailed information concerning the private collections of the time (cf. J. Schlosser Magnino, *La letteratura artistica*, Florence, 1967, pp. 547-548 e 561).

In his *Carta del navegar pitoresco* Boschini did not limit his explanations only to the technical aspects and to his experience as a fine connoisseur of the manner of each painter, but used all means to put into words and convey to the reader the emotions suggested by the masterpieces he describes (cf. M. Muraro, *Boschini, Marco*, in: "Dizionario Biografico degli Italiani", XIII, 1971, pp. 201-201).

The final chapter contains a modern gallery of painters, for each of which, instead of the portrait, a significant painting is reproduced.

Marco Boschini was born in Venice, the town where he lived most of his life. A pupil of Palma il Giovane and Odoardo Fialetti, he mainly

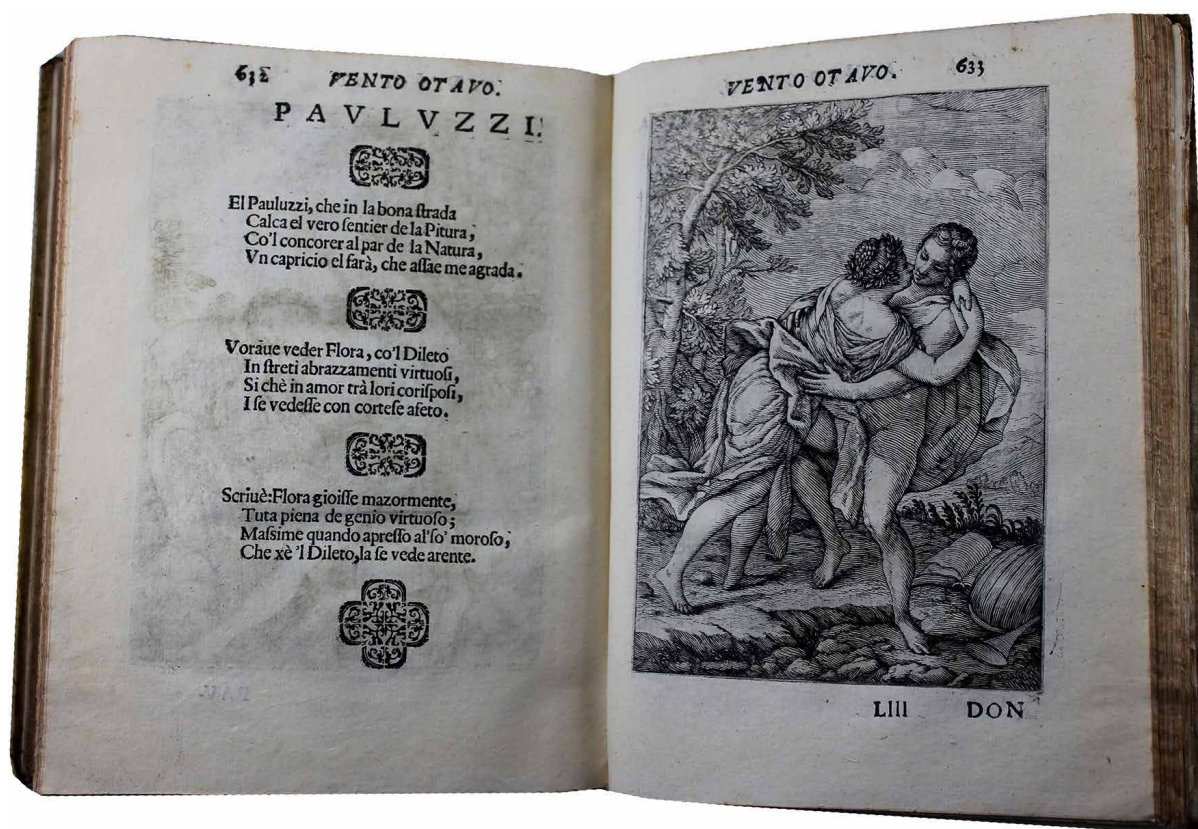
Painted works copied from major artists and produced a vast amount of drawings and engravings, made especially to illustrate his printed books. His fame, however, today as then, is related to his deep knowledge of the Venetian painting. He was the artistic consultant for many major collectors of the time, but his most important "customer" was Cardinal Leopoldo de' Medici. The latter was the founder of the Accademia del Cimento and gathered over the years an impressive collection of paintings, appointing Filippo Baldinucci as responsible for the Tuscan school, Malvasia for the Bolognese, and Boschini for the Venetian. His collection, which then became the core of the Vienna Museum of Art, is widely described by Boschini in the present work ("Vento" I, p. 39 ff.). Boschini used to accompany as an artistic guide important visitors and foreign artists. He also printed several other works on the Venetian painting and cartography, like *Funeral fato de la pitura veneziana* (1663), *Le miniere della pittura* (1664 and 1674), *Il regno tutto di Candia delineato a parte a parte, et intagliato* (1651) and *L'arcipelago con tutte le isole...* (1658)



(cf. A. Pallucchini, *Vita*, in: M. Boschini, "La carta del navegar pitoresco. Edizione critica, con la 'breve istruzione' premissa alla 'ricche minere' della pittura veneziana", Venice & Rome, 1966, pp. IX-XVIII).

E.A. Cicogna, *Saggio di bibliografia veneziana*, Venice, 1847, no. 4672; *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara*, Pisa, 1821, no. 976; B. Gamba, *Serie degli scritti impressi in dialetto veneziano*, Venice, 1832, p. 137; S. Piantanida, L. Diotallevi & G. Livraghi, *Libreria Vinciana, Autori italiani del Seicento*, Milan, 1950, no. 3066; S.P. Michel, *Repertoire des ouvrages imprimés en langue italienne au XVII siècle conservés dans les bibliothèques de France*, Paris, 1967, I, p. 197.

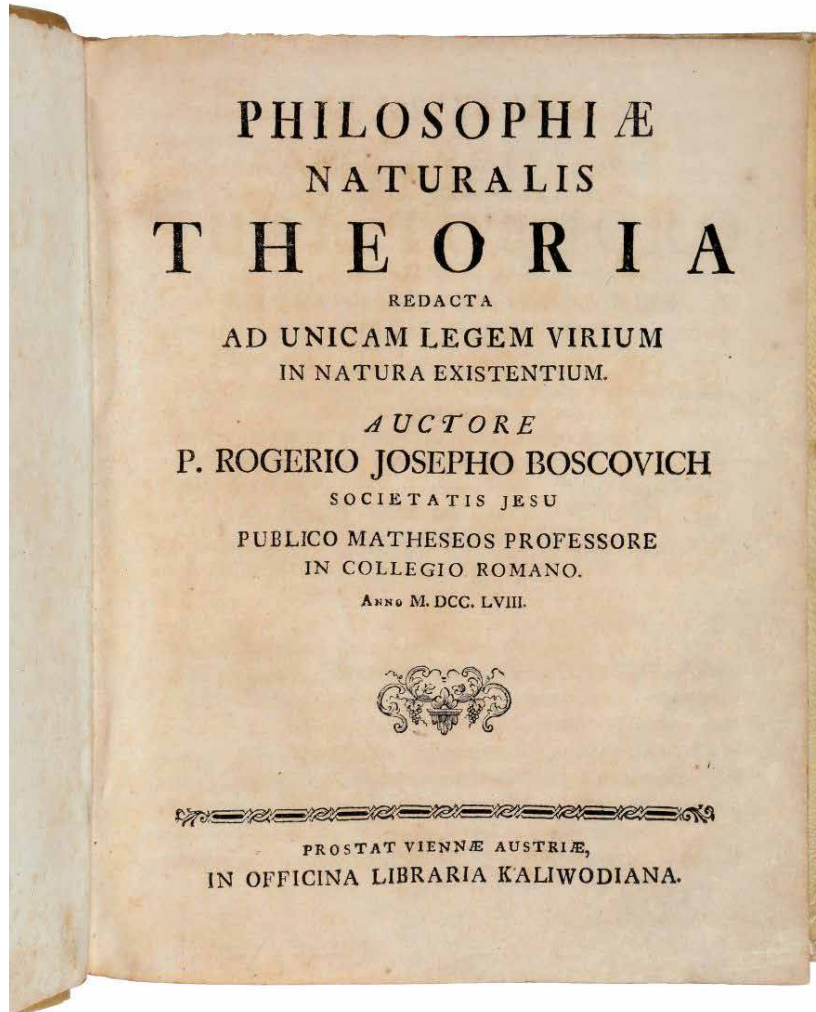
\$ 6,500.-



“THE BIRTH OF ATOMIC PHYSICS” (PMM)

6. **BOSCOVICH, Ruggero Giuseppe** (1711-1787). **Philosophiae naturalis theoria redacta ad unicam legem virium in natura existentium.** Vienna, Leopold Johann Kaliwoda, [1758].

4to (216x168 mm). [28], 322, [2: *Index*], 16 (*Epistola ad Carolum Scherffer*), [2: *Adnotanda, et corrigenda*] pp. and IV folding engraved plates, displaying 75 diagrams. Signatures: a-c⁴, d², A-Rr⁴, Ss², a⁴, b⁴, [f]¹. Contemporary stiff vellum, marbled edges. In the present exemplar, as in other recorded copies, the errata leaf substitutes the leaf with the *Monitum* (printed on recto only), whose short text is included in the errata. From a quick survey of the extant copies of the *Theoria* it appears that most exemplars either have the *Monitum* leaf or the errata leaf, presumably printed at a later stage to replace the *Monitum*; very few copies have both. An unsophisticated, wide-margined copy, only slightly browned as usual.



FIRST EDITION of this fundamental book in the history of scientific thought. ‘A Theory of natural philosophy reduced to a single law of the forces existing in nature’ marks the birth of atomic physics and contains other remarkable anticipations in modern theoretical physics and cosmology.

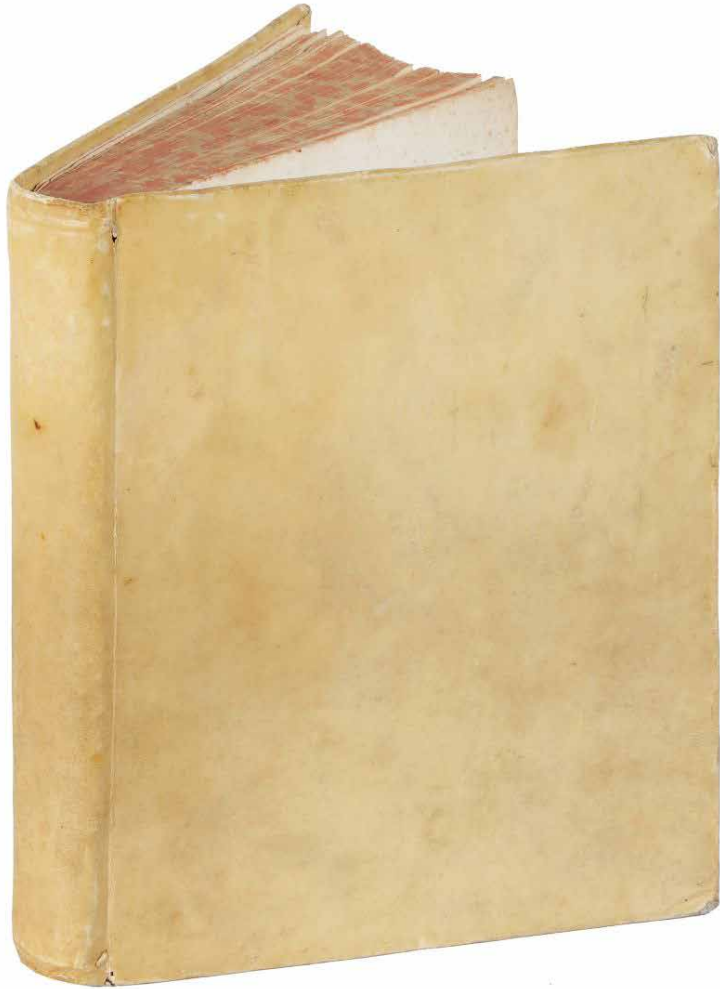
Boscovich, inaugurating the modern search for a unified field theory, suggests that a single law is at the basis of all natural phenomena, and that our inadequate mathematical knowledge is the cause of our misperception of the multiplicity of physical forces. The chapter *De Spatio, & Tempore, ut a nobis cognoscuntur* (“On space and time as they are perceived by us”) is regarded as an anticipation of the theory of relativity. Moreover, Boscovich’s attempt to explain the structure of matter in terms of ‘point atoms’, called “puncta”, governed by forces acting among them, is considered as a forerunner of the modern theory of quarks.

The *Theoria* enjoyed an immediate success and a wide circulation. The work had a great influence on and was praised by such important physicists as J.-J. Lalande, P.-S. Laplace, A.-M. Ampère, J.-L. Gay-Lussac, M. Faraday, H. von Helmholtz, H.R. Hertz, J. Priestley, H. Davy, J.C. Maxwell, Lord Kelvin, J. J. Thompson, N. Bohr, and W. Heisenberg, who in 1958 wrote: “Boscovich’s work contains numerous ideas that have found their deserved place only in the

modern physics of the past 50 years, proving that Boscovich based his investigations in natural sciences on valid philosophical suppositions”. The work was composed in Vienna. Boscovich entrusted the Jesuit Karl Scherffer (1716-83) with the publication of the book, which was printed in August 1758 soon after Boscovich had left the town. Scherffer was the supervisor of the Observatory at Graz and later became professor of mathematics in Vienna, where he taught Newton’s *Principia*. As a sign of gratitude, Boscovich appended to his book a letter to Scherffer. The dedication to Cardinal Cristoforo Migazzi, Archbishop of Vienna, is dated February 1758. On March 4, while the book was still under the press,

Boscovich travelled back to Italy, arriving in Rome in May. The first copies of the *Theoria* were sent to protectors and friends in Vienna on August 22. By November 21 the edition was already sold out. The work was reissued at Vienna in 1759, and a revised and corrected edition appeared in Venice in 1763.

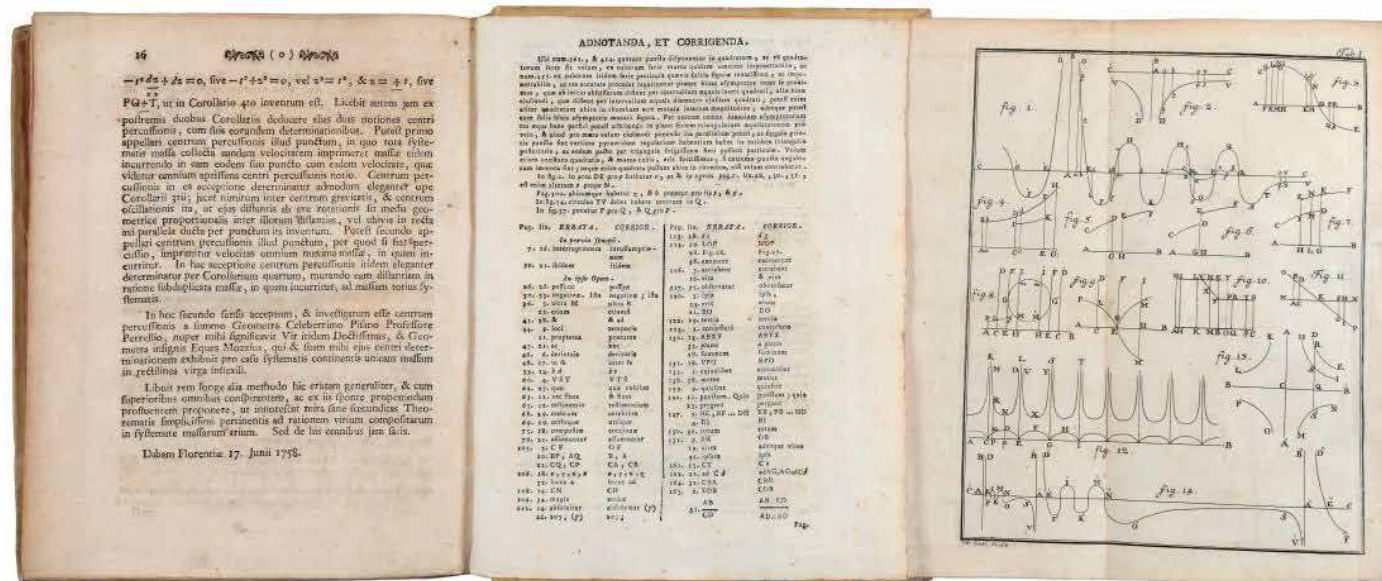
“The ‘Theory of Natural Philosophy’ is now recognized as having exerted a fundamental influence on modern mathematical physics. Its author was born at Ragusa (Dubrovnik). He became a Jesuit and spent most of his life in Italy as professor of mathematics at the Collegium Romanum and at Pavia, and as director of the Observatory at Milan, and he also held academic posts in Vienna and Paris. Boscovich’s theories are concerned in the first place with the constitution of matter, the behaviour of physical forces, and the nature of atoms and of light. Lucretius’s theory conceived of atoms as hard particles in continual motion in a void, influencing each other by impact. His discussion of their relation to the various substances of nature is of the most general kind. Newton was an atomist with a clear notion of inter-atomic forces. Boscovich’s views are different and come nearer certain ideas of modern physics. As the title of his book implies, he considered that a single law was the basis of all natural phenomena and of the properties of matter; that the multiplicity of physical forces was only apparent and due to inadequate mathematical knowledge. These ‘point-atoms’ of Boscovich were deemed to have a position - but no extension - in space, and to possess mass. Boscovich believed that each atom is surrounded by a field of force, alternately positive and negative through a number of cycles. The force exists whether there is at any point another atom for it to act upon, or not. Newton (and every other atomist) could not believe in the continuity of matter. Descartes did, for he was not an atomist. The *Theoria* had an immediate success in scientific circles, even though it was regarded as no more than speculation. Joseph Priestley read it and a century



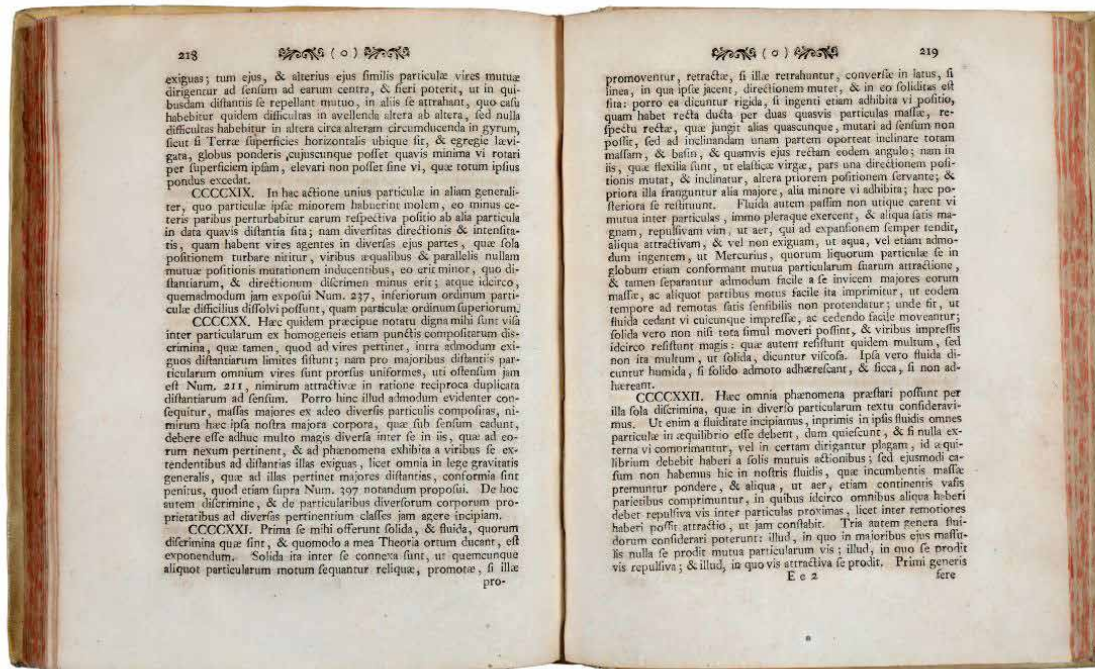
later Faraday was influenced by it. Clerk Maxwell described its contents in his *Encyclopaedia Britannica* article on the atom. Lord Kelvin cited Boscovich frequently, and J.J. Thomson referred to him when describing the electron and his own idea of successive rings or shells of electrons in the atom, only the outer ones of which are chemically operative. This in its turn led to the work of Niels Bohr, who showed that the energy of the electron revolving in its fixed orbit was transformed into light energy of a definite frequency” (J. Carter & P.H. Muir, eds., *Printing and the mind of man*, London, 1967, p. 122).

“Boscovich’s *Theory of Natural Philosophy* is one of the great attempts to understand the structure of the universe in terms of a single idea. Though conceived in the eighteenth century, and strongly influencing the nineteenth, it is in several respects a twentieth-century idea... The idea is simple: All phenomena arise from the spatial arrangements and relative displacements of identical point particles interacting by pairs under an oscillatory law determining their relative accelerations... Boscovich’s ‘new world’ was an ideal atomic cosmogony, involving a new structural attitude to space and time. Moreover it was fundamental in the sense of being atomic and concerning itself with ultimate structure. Boscovich absorbed Descartes, Locke, Newton, and Leibniz, and fused what he needed into a unified structural interpretation of all known physical phenomena. He was the geometer of atomism, the Euclid of Democritus, thinking in terms of visual images of spatial patterns of particles... Part II of the *Theoria* covers applications to mechanics, e.g. systems of 3, 4, or more *puncta*, centre of gravity, action and reaction, collision, resolution of ‘forces’, centre of equilibrium and oscillation, pressure of fluids, etc. Part III treats applications to physics, e.g. penetrability, divisibility, gravity, cohesion, composite particles, solidity and fluidity, flexible rods, viscosity, elasticity, chemical processes, fire, light, cold and heat, electricity and magnetism...

[Moreover] the *Theoria* has brilliant passages on continuity, geometry, penetrability, non-interacting universes which might float undisturbed through each other, forms of matter with very high densities, finite universes, limit points, innermost structure, complex molecular fields, chemistry, chain reactions, probability, and the importance of the proportionality of gravitational and inertial mass” (L.L. Whyte, *Boscovich’s atomism*, in: “Roger Joseph Boscovich. Studies of his life and work”, L.L. Whyte, ed., London, 1961, pp. 102, 105, 110 and 116).



“Although best known for its contribution to dynamical atomism and matter theory, the book also included considerations of a cosmological nature. For example, Boscovich imagined that, apart from our space, there might exist other spaces with which we are not causally connected. His conception of the universe was relativistic, such as illustrated by a passage from the end of *Theoria*, which may bring to mind much later cosmological ideas: ‘If the whole Universe within our sight were moved by a parallel motion in any direction, & at the same time rotated through any angle, we could never be aware of the motion or the rotation ... Moreover, it might be the case that the whole Universe within our sight should daily contract or expand, while the scale of forces contracted or expanded in the same ratio; if such a thing did happen, there would be no change of ideas in our mind, & so we should have no feeling that such a change was taking place’. Boscovich imagined all matter to consist of point-atoms bound together by Newtonian-like attractive and repulsive forces. If no forces were present, a body might pass freely through another without any collision (after all, points have no extension in space). The possibility led him to a daring cosmological speculation: ‘There might be a large number of material & sensible universes existing in the same space, separated one from the other in such a way that one was perfectly independent of the other, & the one could never acquire any indication of the existence of the other’. Boscovich did not elaborate. Here we have, in 1758, a new version of the many-universe scenario: not different universes distributed in space and time, but coexisting here and now. It was surely a scenario in spirit with ideas that some cosmologists would propose more than two hundred years later” (H. Kragh, *Conceptions of Cosmos, from myths to the accelerating universe: a history of cosmology*, Oxford, 2007, p. 82).



Ruggero Boscovich (Ruder Josip Boskovic) was born in Dubrovnik, at the time called Ragusa. His father was Serbian, his mother was from Bergamo, Italy. He had his first education at the Collegium Ragusinum, directed by Italian Jesuits. Then, in 1725, he was sent as a novice to the Roman college of S. Andrea delle Fratte. Three years later he moved to the Collegio Romano and started teaching logic and mathematics, taking the chair that had belonged to his teacher, O. Borgondio.

In the following years he published many writings on physics, mathematics and astronomy, becoming the major supporter of Newton in his order. In 1744, when he was ordained, Boscovich was already a renowned scientist all over Europe. In 1746 he became a member of the Bologna Academy and in 1748 of Académie Française. Between 1750 and 1752 he made several geodetic surveys with the aim of drawing up a map of the territory of the Pope's state and measuring the meridian arc between Rome and Rimini.

From 1757, probably due to friction with some brothers of his order, Boscovich was gradually removed from teaching and employed only for diplomatic missions. In that year he was sent to Vienna as a representative of the Lucchesi in a dispute over hydraulic works against the Florentines, who had sent as their expert father Leonardo Ximenes. His stay at the Habsburg court went on for over a year.

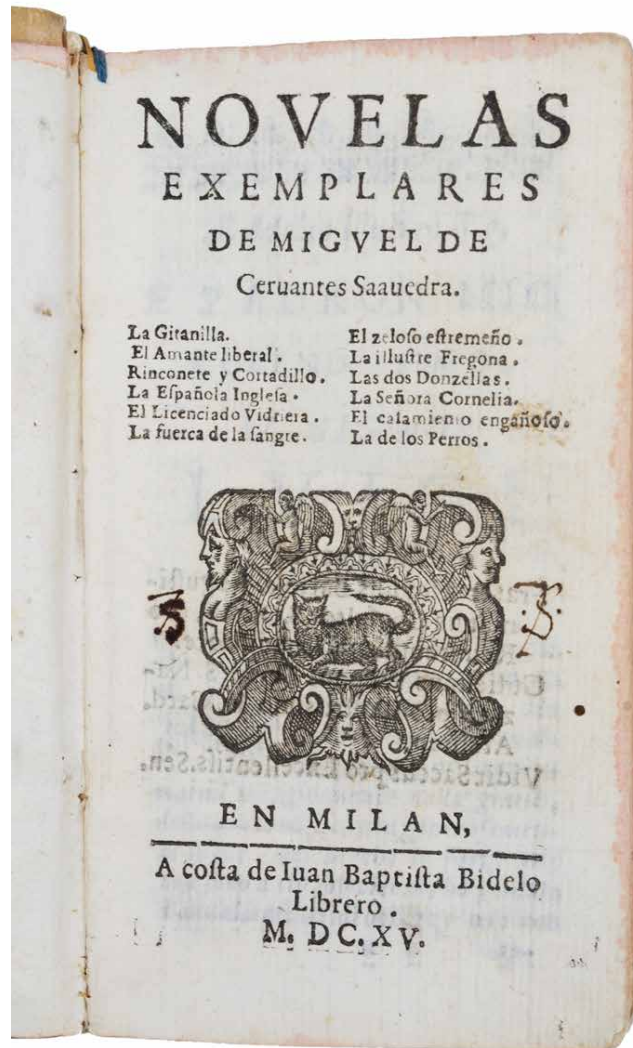
In 1759 Boscovich visited Paris and Versailles, and made the acquaintance of the encyclopaedists, with whom he shared a mutual hostility. In 1760 he arrived in England, where he was welcomed by the English scientific world and accepted as a member by the Royal Society. In 1761 he was sent by the Royal Society to Constantinople to observe the transit of Venus scheduled for September that year. Boscovich arrived too late, but remained on the Bosphorus for over six months, then in 1762, bound for St. Petersburg, he reached Warsaw. In 1763 he was back in Rome. In 1764 Boscovich was appointed professor of mathematics and astronomy at the University of Pavia and undertook the construction of the new Brera observatory, of which he became the director. In 1768 he moved to the Palatine Schools in Milan. In 1773, when his order was suppressed, he resigned from all his positions and moved to Paris, where he started working for the French navy.

In 1782 Boscovich came back to Italy, spending his last years in Pescia, Florence, Bassano, and Milan, where he died on February 1787 (cf. Z. Marcovic, *Ruder Josip Boskovic*, in: "Dictionary of Scientific Biography", Ch.C. Gillespie, ed., New York, 1970, II, pp. 326-332).

L. Law White, ed., *op. cit.*, pp. 50-68; 127-152; J. Carter & P.H. Muir, eds., *op. cit.*, no. 203; D.H. Hook & J.M. Norman, eds., *The Haskell F. Norman Library of science & medicine*, San Francisco, 1991, no. 277; P. Riccardi, *Biblioteca matematica italiana*, Milan, 1952, I, col. 180, no. 53¹; A. De Backer & C. Sommervogel, *Bibliothèque de la Compagnie de Jésus*, Paris, 1872, I, cols. 1840-41, no. 66; J. Lalande, *Bibliographie Astronomique*, Paris, 1803, p. 464.

\$ 85,000.-

7. CERVANTES SAAVEDRA, Miguel de (1547-1616). **Novelas exemplares de Miguel de Cervantes Saavedra. La gitanilla. El amante liberal. Rinconete y Cortadillo. La española inglesa. El licenciado Vidriera. La fuerza de la sangre. El zeloso extremeño. La illustre Fregona. Las dos donzellas. La señora Cornelia. El casamiento engañoso. La de los perros.** Milan, Giovanni Battista Bidelli, 1615.



12mo (136x75 mm). Collation: a¹², A-Z¹², Aa-Ii¹². [24], 763 [i.e. 761], [3 blank] pp. Lacking the blank leaves Ii11 and Ii12. The quire Ff is bound twice by mistake. Woodcut printer's device on the title-page. Woodcut capital letters and headpieces. Contemporary limp vellum, ink title on spine, red edges. Manuscript ownership's inscriptions on the front flyleaf recto: "este libro es de Thomas espinolae" and, from a different hand, "Agostino Imperialis [M]jialis". Small round wormhole in the outer blank margin of the first three quires not affecting the text, paper flaw (due to the thinness of the paper) at l. D8 and K7 with loss of a few letters and at l. E2 with no loss, restored wormhole in the outer blank margin of quires Y-Cc, tear in the upper outer corner of l. Bb12. A very good, genuine copy, only slightly, uniformly browned.

RARE FIRST ITALIAN EDITION of Cervantes' *Novelas exemplares*, a collection of twelve tales originally printed in Madrid in 1613 by Juan de la Cuesta. After the *Quijote*, these short stories represent Cervantes' major contribution to world literature.

In the dedication to his patron Luigi Trotti, the printer Giovanni Bidelli declares that Cervantes "deserved to be honored as the most famous writer of the century".

"In the Prologue to the *Novelas ejemplares* Cervantes claims, essentially correctly, that he is 'el primero que [ha] novelado en lengua castellana' (the first to write novels in Castilian), adding that, although many such stories are in print in Spain, 'todas son traducidas de lenguas estrangeras, y éstas son mías propias, no imitadas ni hurtadas' (I, p.52) ([they] are all translated from foreign tongues, and these are my very own, neither imitated nor stolen' [I, p. 51]... Variety is a key characteristic of the *Novelas ejemplares*: they explore and interweave many imaginative and historically specific worlds and are filled with characters of all ages, social classes and temperaments... However, it is with respect to genre, narrative structure and technique that the *Novelas* diversity is most original and striking. Cervantes has drawn not just on the Italian *novella* for inspiration... but also on wide variety of other literary and non-literary genres. Among the most significant are: the folktale and popular anecdote...; classical mythology...; classical

prose literature, particularly Lucian dialogue, the Milesian fable and Apuleius's *Golden Ass*...; Byzantine romance...; the picaresque novel...; the Bible; and popular secular and devotional verse" (*A companion to Cervantes's 'Novelas ejemplares'*, S. Boyd, ed., Woodbridge, 2005, pp. 8 and 12-14). The collection, conceived as a unit by the author, was also inspired by Cervantes' military experience in Italy and, above all, by his capture by the Barbary corsairs near the coast of Catalonia (1575). This unity, clearly stated by the author in the prologue, is also testified by the internal echos among the tales, by the recurrence of certain themes (love, friendship, marriage, freedom, identity, desire, sin, truth, and Divine Providence are recurrent themes), and by the title itself of the collection, which emphasises the exemplarity of the stories. With this work Cervantes drifted away from the chivalric romance and the pastoral tradition, and gave birth to the modern Spanish "novela".



A. Palau y Dulcet, *Manual del librero hispanoamericano*, Barcelona-Madrid, 1950, III, no. 53404;
C.L. Penney, *List of Books printed 1601-1700 in the Library of the Hispanic Society of America*, New York, 1938, p. 127.

\$ 8,500.-

8. COLON, Hernando (Fernando Colombo, 1487-1539). **Historie del sig. don Fernando Colombo nelle quali s'ha particolare, & vera relatione della vita, & de' fatti dell'ammiraglio don Christoforo Colombo suo padre. Et dello scoprimento, ch'egli fece dell'Indie Occidentali, dette mondo nuovo, possedute dal potentissimo rè catolico. Già tradotte di lingua spagnuola nell'italiana, & hora fatte ristampare. Con aggiunta di lettere, & testamento dell'ammiraglio, & dedicate alla sereniss. Repubblica di Genova, da Girolamo Bordoni.** Milan, Girolamo Bordoni, [1614].

8vo (156x98 mm). [62], 494 pp. Lacking the blank leaves ++8 and Hh8. Dedication dated Milan, June 4, 1614 on l. +7v. Some copies on the title-page have "dedicate alla... da Cesare Parona" instead of "Girolamo Bordoni" (Parona published a few occasional writings and translated into Italian Jacques Du Fouilloux's *Chasse*). Modern half calf. Wormhole on the title affecting one letter, pale stain in gathering Bb, l. Ff7 with repaired tear crossing text. Engraved bookplate Jean R. Perrette.



SECOND EDITION. Translated by Alfonso de Ulloa (d. 1570) from the author's Spanish manuscript which was never printed and went lost. This translation was first published at Venice in 1571. Hernando Colon was born at Cordova in 1487. He was the illegitimate son of Christopher Columbus. In 1494 he became page to the Prince Don Juan, son and heir to Fernando and Isabella. He accompanied his father on his fourth and last voyage (1502-1504) and seems to have been with him when he died, and therefore to have personally witnessed some of the events he relates. After the death of Columbus, he made two voyages to the New World. Back to Spain, he collected the library of printed books and manuscripts now known as the Biblioteca Colombina, at Seville, where he spent the remainder of his life. He wrote several memoirs besides this life of his father.

This book, despite the efforts of some scholars to prove it a forgery, still remains the only source of information upon many events in the life of Columbus. The work proved to be very successful: after this second edition, it was also reprinted at Venice in 1676, 1678, 1685, 1709, 1728 and 1773 (cf. G. Bellini, ed., *Historie del Sig. Don Fernando Colombo*, Rome, 1992, facsimile reprint of the 1571 edition).

Catalogo unico, IT\ICCU\MILE\012287; J. Alden & D.C. Landis, *European Americana: a chronological guide to works printed in Europe relating to the Americas, 1493-1776*, New York, 1982, II, 614/27; *Tobacco: a catalogue of the books, manuscripts and engravings acquired since 1942 in the Arents Tobacco Collection at the New York Public Library*, New York, 1958, 161-A; A. Palau y Dulcet, *Manual del librero hispanoamericano*, Barcelona-Madrid, 1950, III, 57210; R. Streit, *Bibliotheca missionum*, II (*Amerikanische missionsliteratur: 1493-1699*), Rom-Freiburg-Wien, 1963, 1434; J. Sabin, *Dictionary of Books relating to America*, Amsterdam, 1961-'62, 1467. \$ 1,200.-

9. COLONNA, Francesco (ca. 1433-1527). **La Hypnerotomachia di Poliphilo, cioe pugna d'amore in sogno. Dov'egli mostra, che tutte le cose humane non sono altro che Sogno: & doue narra moltr'altre cose degne di cognitione.** Venice, Aldus Manutius' heirs, 1545.

Folio (285x195 mm). Collation: π^4 a-y⁸ z¹⁰ A-E⁸ F⁴. (234) leaves. Aldine device on the title-page and last leaf verso. 172 woodcuts, of which 11 are full-page. Blank spaces for capital letters, with printed guide letters. Some minor foxing to a few leaves, a very good copy. 20th-century stiff vellum, ink title on spine, sprinkled edges.

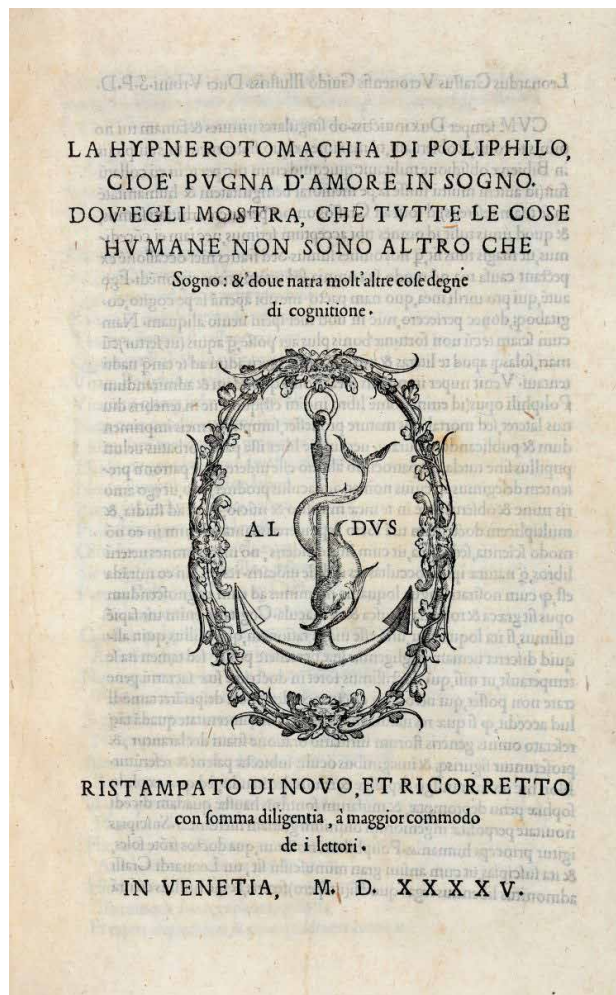
SECOND EDITION of the celebrated *Poliphilus*, following the first edition published by Aldus in 1499. The book is rightly famous for its marvelous mis-en-page, the elegance of printing and inking, the exquisite design now generally ascribed to the Venetian artist Benedetto Bordon, the careful wood-cutting, and the perfect fusion between word and image. Nothing of this perfection is lost in this second edition.

The second edition was printed by Aldus' heirs employing the same woodblocks as the 1499 edition, with the exception of seven that were either broken or missing. The re-designed and newly cut woodcuts are found on fols. b4v, b5r, e2v, e5r, o3v, q5v, and x2r. The new printing suggests a renewed interest in the work, in Italy and also beyond, for within a year a French translation appeared, followed by an English translation in 1592.

The work is conventionally attributed to the Dominican friar Francesco Colonna, whose name is mentioned only in the acrostic formed by the thirty-eight initials that open each chapter: "Poliam frater Franciscus Columna peramavit" ("Brother Francesco Colonna intensely loved Polia"), where Polia is the name of the beloved, but also means "all things" in Greek.

The 'Dream of Poliphilus' is one of the most bizarre and controversial works of world literature. First of all for its language, a hybrid mixture of Latin and north Italian vernacular, interspersed with frequent Greek and Hebrew words. Secondly, for the text, full of digressions and obscure allegories, which tells the initiation of Poliphilus to sensory and intellectual knowledge.

Of the three possible destinies (asceticism, worldly glory and pleasure of love), Poliphilo chooses the latter. Introduced to the secrets of love, he marries the woman he loves (Polia) and reaches the island of Venus. The second part of the work, set in a transfigured town which is however recognizable as Treviso in the Veneto, holds the key to deciphering the enigma of the first part and reveals that everything was just a dream. The taste for allegory and hieroglyphs mixes in Colonna with neo-Platonism and archaeological erudition.



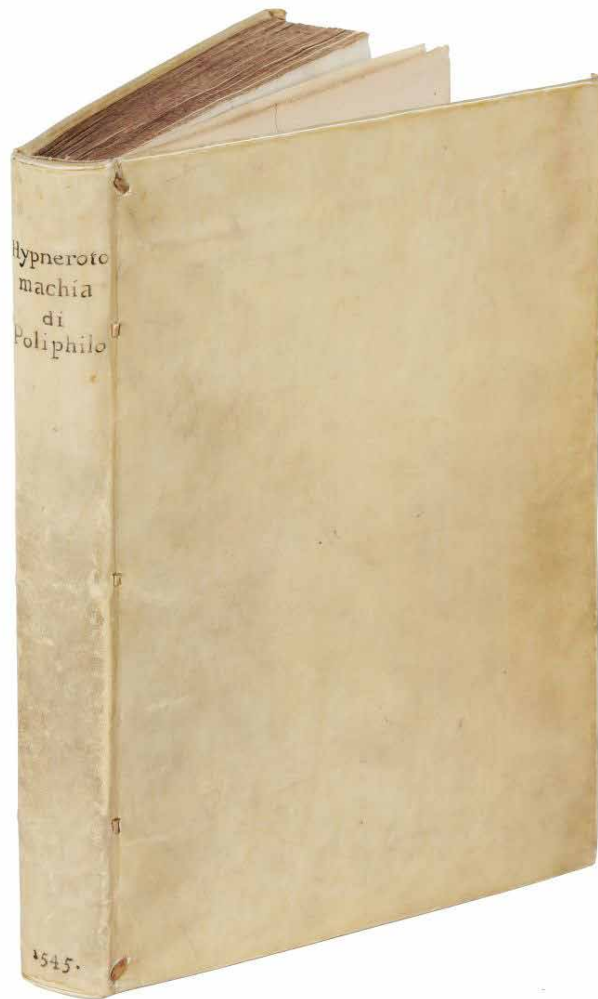
The third, and probably most important aspect that makes this work unique, is its sumptuous iconography, which is deeply related to the narrated events, so much so that some have speculated that the illustrations may have been conceived by the author himself. The importance of the woodcut series, variably associated with the names of famous artists of the time, is also demonstrated by the fact that the *Hypnerotomachia* exerted more influence in the history of art than in literature. Renaissance and Baroque painters such as Giorgione, Tintoretto, Agostino Carracci and Pietro da Cortona drew many subjects and took inspiration from Aldus' book. The literary and social fortune of the work is instead demonstrated by certain passages quoted in B. Castiglione's *Cortegiano*.

Today most scholars agree on attributing the woodcuts to the miniaturist, copyst, woodcutter and designer Benedetto Bordon. The double frame, the well-balanced layout, the classical themes, the use of shading with parallel lines and the clear influence of Mantegna are all unequivocally aspects related to the style of Bordon.

Composed around 1467, probably in Treviso, the *Hypnerotomachia Poliphili* (literally 'Poliphilus' Strife of Love in a Dream') can be defined as an archaeological-mnemonic dream journey in the secrets of imaginary eros, in which the desire aroused by a ghost, after various adventures, is in the end satisfied by the ghost itself. We are clearly within a cultural frame very close to Ficino's magic and neo-Platonism, but probably independent from it.

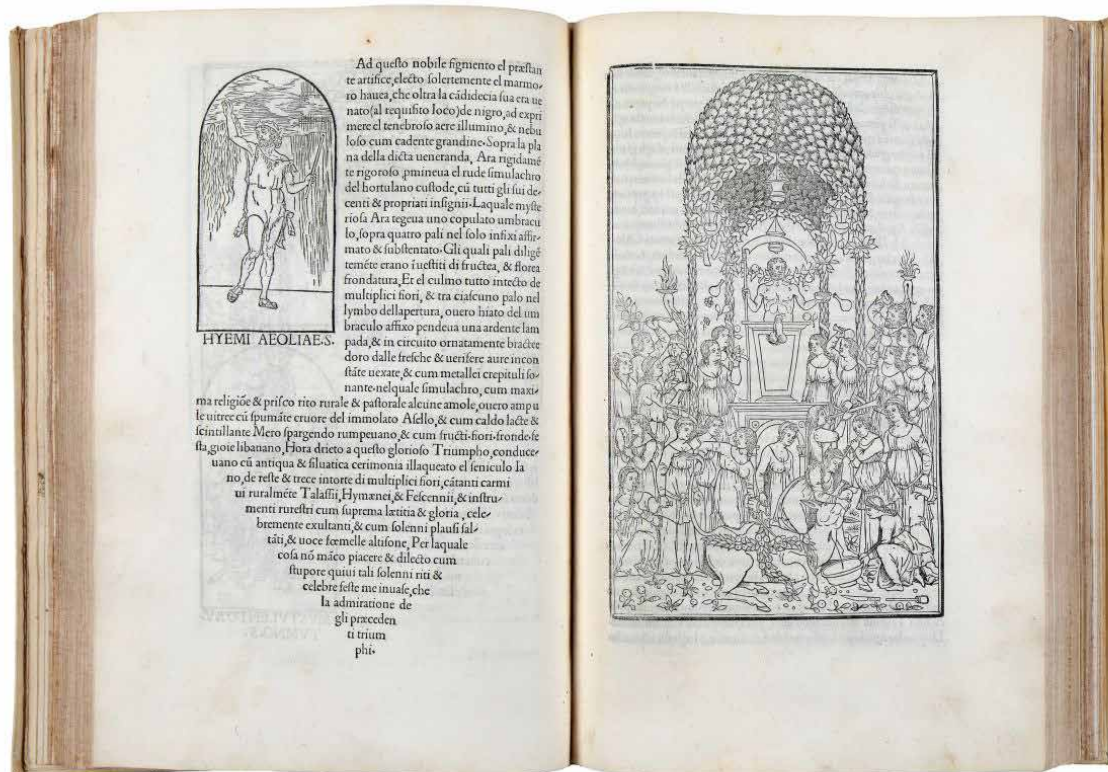
Born in Venice, Francesco Colonna entered the Dominican order at an early age, residing for some years (1462-1467) in Treviso. He then graduated in theology at Padua in 1473. In the following years he lived mostly in Venice in the convent of SS. Giovanni e Paolo. Despite an expulsion from Venice and various other charges for insubordination, in 1493 Colonna was appointed preacher at San Marco and in 1495 prior of the Scuola di San Marco.

After the publication of what has remained his only work, Colonna was allowed to live outside the convent. While continuing to carry out duties for his order, his impatience with religious discipline brought him to clash with superiors on many occasions. Accused of immorality, in 1516 it was confined to Treviso. Subsequently he returned to Venice and received new charges, but the contrasts persisted until his death, which occurred in 1527, when Colonna was ninety-four. Although the few sure facts of his tumultuous life are sparse and fragmented, it seems that they may be reflected in the erotic-pagan character of the *Hypnerotomachia*.



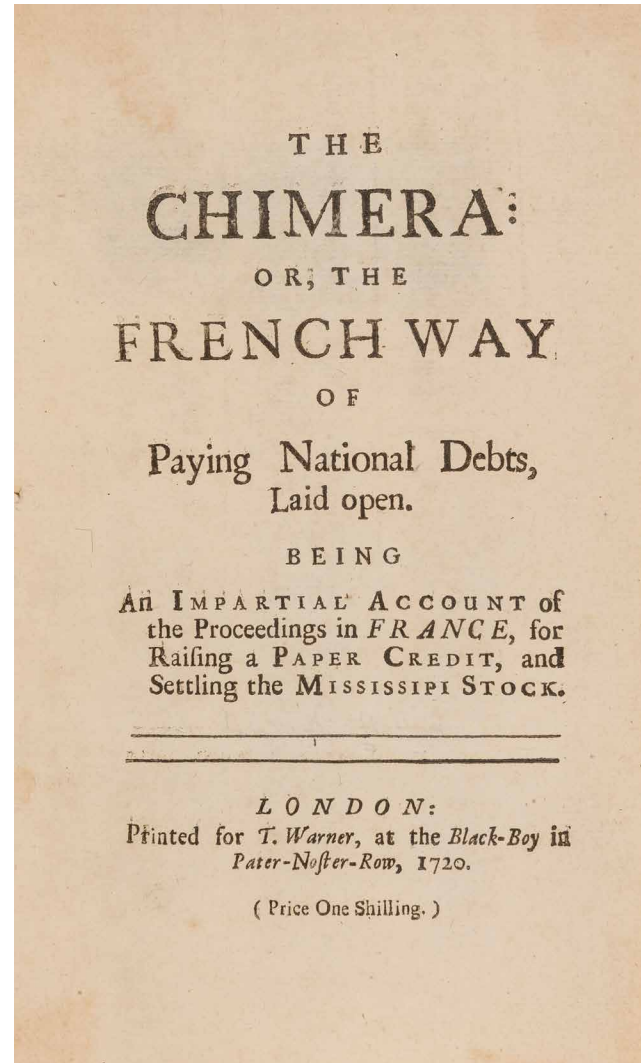
L. Donati, *Di una copia tra le figure del Polifilo (1499) ed altre osservazioni*, in: "La Bibliofilia", 64 (1962), pp. 163-183; G. Mardersteig, *Osservazioni tipografiche sul Polifilo nelle edizioni del 1499 e 1545*, in: "Contributi alla storia del libro italiano. Miscellanea in onore di Lamberto Donati", Florence, 1969, pp. 221-242; H. K. Szépe, *Desire in the Printed Dream of Poliphilo*, in: "Art History", 19, 1996, pp. 370-392; M. Lowry, *The World of Aldus Manutius. Business and Scholarship in Renaissance Venice*, Oxford, 1978, pp. 118-125; M. Palumbo, *Benedetto Bordon, a Life in the World of Books*, New York, 2015, no. 11.

\$ 38,000.-



10. DEFOE, Daniel (c. 1660-1731). **The Chimera: Or, The French Way of Paying National Debts, Laid open. Being An Impartial Account of the Proceedings in France, for Raising a Paper Credit, and Settling the Mississippi Stock.** London, Printed for T. Warner, 1720.

8vo (193x117 mm). [2], 76 [i.e. 68] pp. Decorated woodcut initial and headpiece on fol. A1r. Contemporary polished calf, panels within three gilt fillets, gilt spine with five small raised bands and double lettering-piece, inside dentelles, marbled endleaves, gilt edges (Rivière). Provenance: the American politician Arthur W. Sewall (1835-1900); Harvard University Graduate School of Business Administration, Baker Library (two large labels on the pastedown, with the notice 'Gift of Arthur W. Sewall'; copy sold); Bernard Quaritch (on the front flyleaf a cutting taken from Quaritch's *Catalogue 405*, London, 1926, describing this copy: 'First edition; hand-stained calf extra, gilt top, by Rivière, scarce'). Slightly browned, as usual, some marginal foxing, a few thin wormholes in the gutter of the last leaves.



RARE FIRST EDITION of Defoe's comparative treatise on credit and public finance in England and France. The work examines in detail the Mississippi scheme and, just before the bubble burst, predicts the economic collapse caused by the fall in 1720 of the Mississippi Company of John Law, which ruined many French investors.

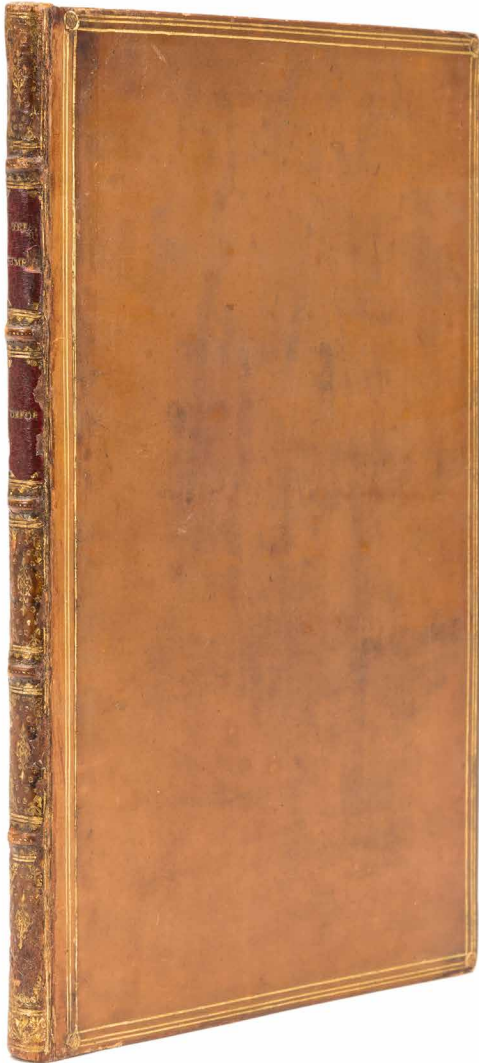
John Law, a Scottish financier and monetary theorist, founded the Banque Général in France in 1716. The bank issued paper money, prospered for a few years, before collapsing in 1720. Despite a certain fascination with the figure of John Law, a former professional gambler, Defoe's final judgment on him is quite severe. Law's scheme attempted to destroy English credit and succeeded in annihilating French economy.

The title *Chimera* is taken from Voltaire, who had already defined Law's scheme as a chimera. Defoe's account pretends to be the 'impartial' description of an authentic financial nightmare: "When I begun this Work, it was not possible to imagine, but I might have given some Account of the Ebb, as I have of the Flood of this *Phantasme*, for I can call it yet no more. Its fate without question must come ere long, since there is no Foundation equal to the Structure that now stands upon it" (p. 76). But, as a matter of fact, Defoe shared the same split consciousness of many English contemporaries that prevented them to distinguish the French improvidence from their own. Soon after the *Chimera*, Defoe issued a pamphlet in which he supports the South Sea Scheme, another bubble that was soon to explode.

Nevertheless, as he is seen as one of the fathers of modern novel with the publication in 1719 of *Robinson Crusoe*, Defoe is also considered by many as the father of economic and financial journalism. With the *Chimera* and other writings on the European economic crises of the 1720s, he gave a precise contemporary account of the euphoria and excess of the first ever stock market boom, and the despair and poverty that followed the crash (cf. M.E. Novak, *Daniel Defoe, Master of Fictions: His Life and Ideas*, Oxford, 2001, pp. 573-574)

J.R. Moore, *A checklist of the writings of Daniel Defoe*, Bloomington IN, 1960, no. 326; M. Canney & D. Knott, eds., *Catalogue of the Goldsmiths' library of economic literature*, Cambridge, 1970, no. 5740; *The Kress library of business and economics catalogue*, New York, 1964, no. 3190.

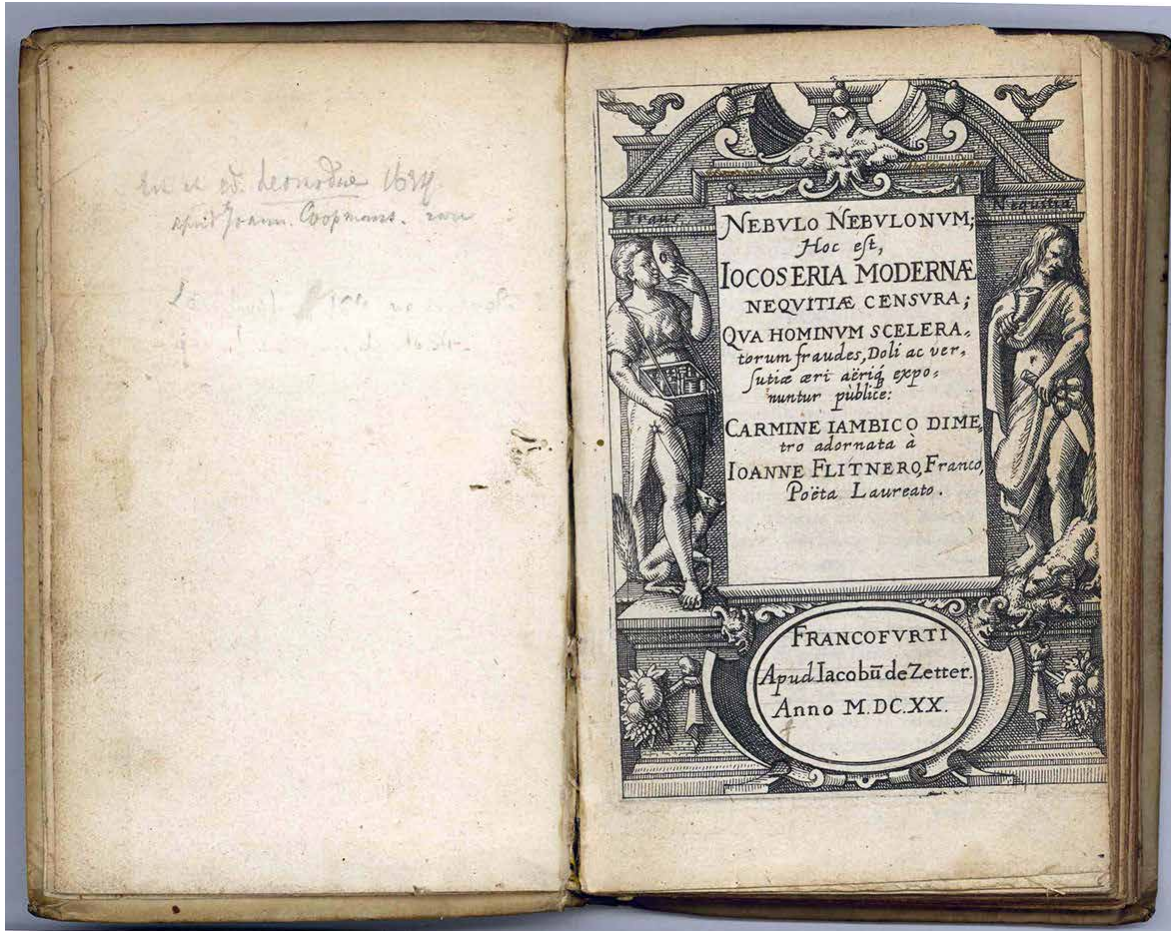
\$ 6,800.-



WITH 33 ENGRAVED EMBLEMS

11. FLITTNER, Johann (fl. 1st half of the 17th cent.). **Nebulo Nebulonum; hoc est, Iocoseria Modernae Nequitiae Censura; qua Hominum Sceleratorum fraudes, Doli ac versutiae aeri aëriq[ue] exponuntur publice: Carmine Iambico Dimetro adornata a Joanne Flitnero, Franco, Poëta Laureato.** Frankfurt a.M., Jakob de Zetter, 1620.

8vo (156x98 mm); contemporary blind-ruled vellum over boards, ink title on spine; [8], 164, [4, of which the last 3 are blank] pp. Engraved title-page (outer margin slightly trimmed) and 33 satirical engraved illustrations. Slightly browned, wormholes in the inner margin not affecting the text, all in all a very good, genuine copy. On the front fly-leaf contemporary dedication note by a “Petr. Much.” to a certain “Doctor Fredericus”.



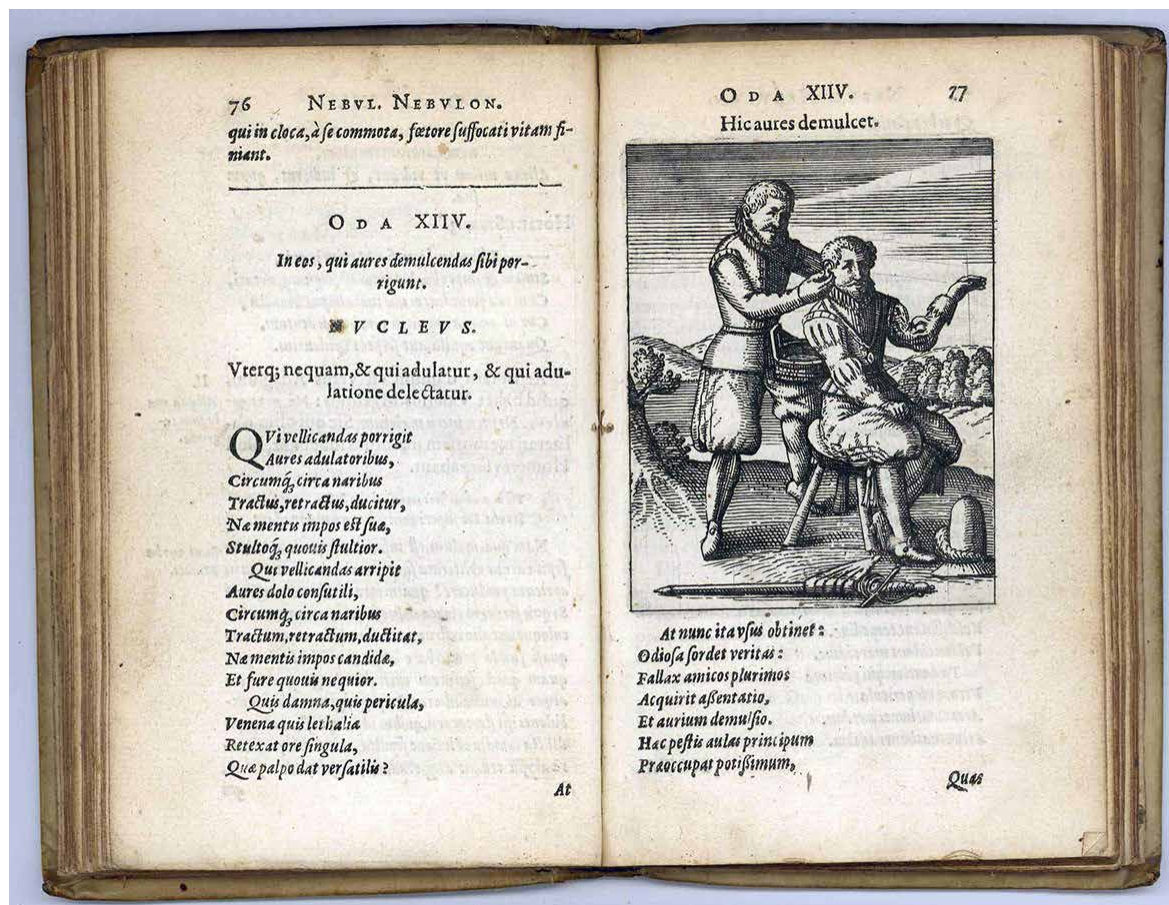
FIRST EDITION, dedicated to the brothers Joannes Jacobus, Dominicus and Joannes Porsch, of the free Latin adaptation by Johann Flittner of Thomas Murner's (1475-1537) *Schelmen Zunft*, a collection of satirical poems first published in 1512 and inspired by Brant's famous *Narrenschiff*. Other editions of *Nebulo Nebulonum* were published in 1634, 1636, 1644 and 1663. A Dutch translation appeared in Leeuwarden in 1634 and 1645.

The work is at the same time a curious emblem book, which makes fun of the customs of Flittner's time and censors the corrupt manners of his contemporary fellows, sparing no social class. If the clergy is the most heavily and frequently attacked, all professions are taken into account, especially those who use words to deceive and seduce other people like jurists, councillors, clerics, and preachers. The volume contains 33 poems, each illustrated by an allegorical engraving and accompanied by two mottoes, one for the poem and one for the plate, and by an explanation in prose.

The lively illustrations, very likely designed by the publisher Johann de Zetter, show the daily life of the time, depicting costumes, interior of homes, and indoor and outdoor activities.

VD17, 1:029198C; OCLC, 25769668; J. Landwehr, *German Emblem Books 1531-1888. A Bibliography*, Utrecht, 1972, no. 283; M. Praz, *Studies in 17th century imagery*, Rome, 1975, p. 337; Wellcome I, 4490; H. Hayn & A.N. Gotendorf, *Bibliotheca Germanorum Erotica*, Munich, 1913, V, 248.

\$ 3,200.-

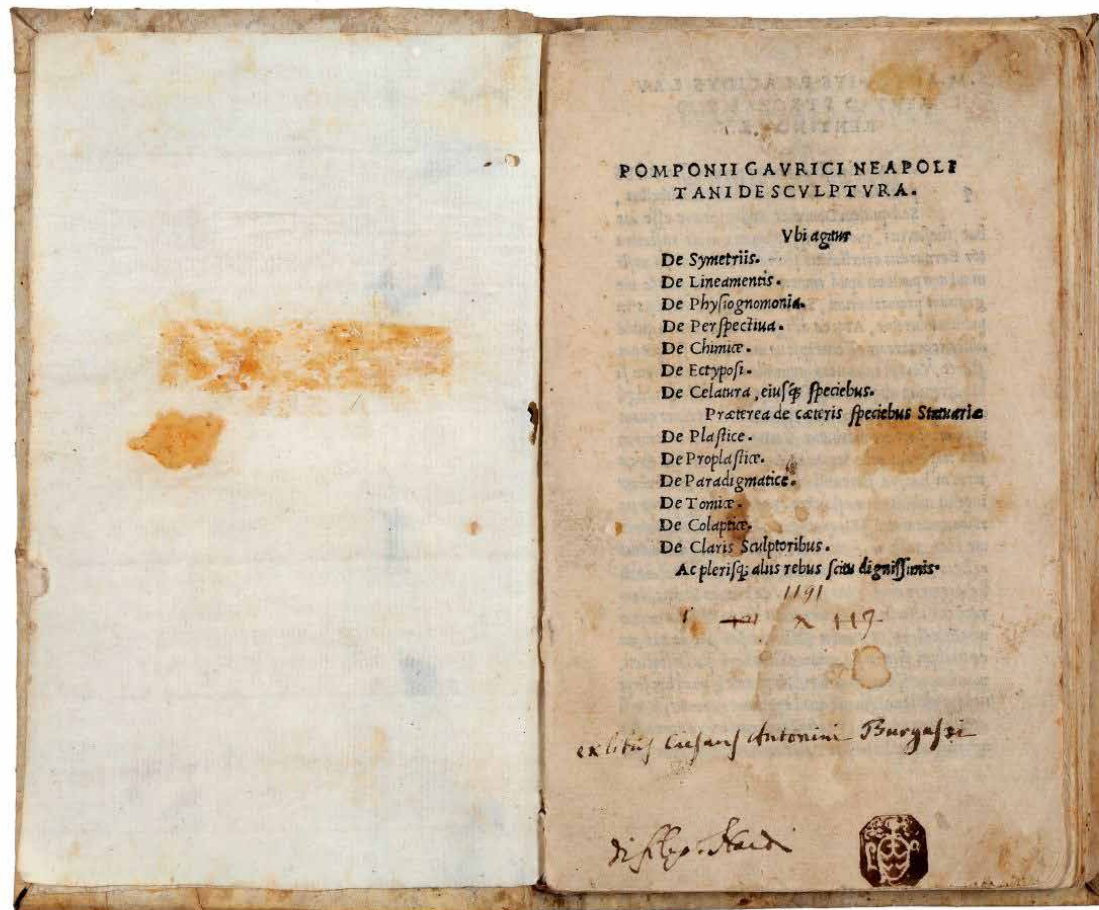


12. GAURICO, Pomponio (c. 1481-1530). **De sculptura. Ubi agitur de symetriis. De lineamentis. De physiognomonia. De perspectiva. De chimiae. De ectyposi. De celatura, eiusque speciebus. Praeterea de caeteris speciebus statuariae. De plastice. De proplastice. De paradigmaticae. De tomiae. De colaptice. De claris sculptoribus. Ac plerisque aliis rebus scitu dignissimis.** *Colophon:* Florence, [Filippo Giunta], 25 December 1504.

8vo (154x95 mm). Collation: a-f⁸. [48] ll. Leaf f2 is a blank. The errata leaf f8 is erroneously bound between ll. f1 and f2. Capital spaces with guide-letters. Italic type. Contemporary vellum, smooth spine with ink title on paper label. Some pale damp staining, ink stains and two small wormholes in the upper corner of the title-page, some light foxing, the blank leaf f2 partially detached. A good, unsophisticated copy.

PROVENANCE: manuscript ownership's inscription on the title page 'ex libris Caesaris Antonini Burgassi', presumably Antonio Cesare Burgassi, the 18th-century Italian scholar known for his Aldine bibliography (*Serie dell'edizioni Aldine per ordine cronologico ed alfabetico*, Pisa, 1790), based on the collection of Cardinal Étienne Charles de Loménie de Brienne, which was later acquired by A.A. Renouard; ink stamp and another manuscript ownership's entry hard to read in the lower margin of the title-page.

RARE FIRST EDITION, edited by Antonio Placido (who signs the dedicatory epistle to Lorenzo Strozzi) and sponsored by Bernardo Rucellai, of this book which is universally considered as first art history treatise ever printed. Written in dialogue form, *De sculptura* is a document of great importance especially for the Padua school of bronze sculpture. The scene takes place in the author's



workshop, in the short period during which Guarico devoted himself to sculpture. The interlocutors are Gaurico himself, Raffaele Regio, and Niccolò Leonico Tomeo, who also in the real life was an avid art collector.

After praising the figure of the sculptor, who must have a good knowledge of mathematics as well as a deep literary and antiquarian culture, Gaurico technically deals with the classification of the various kinds of sculpture, and discusses proportions, perspective, physiognomy and the difficulty of making sculptures alive. Finally he outlines a brief history of sculpture, which provides important information about the life of many artists.

“The very first printed book containing a description of perspective was Gaurico’s *De sculptura* (‘On sculpture’) from 1504... Gaurico dealt with perspective in a minor section, describing a single technique incompletely... Like the distance point method, the construction presented by Gaurico was probably developed in a workshop by experimenting with constructions – rather than by an inspiration of theoretical insight” (K. Andersen, *The Geometry of an Art: The History of the Mathematical Theory of Perspective from Alberti to Monge*, Copenhagen, 2007, p. 116).

Reprinted in Antwerp in 1528 and Nuremberg 1542, the work had a remarkable influence also outside Italy. Published halfway between Leon Battista Alberti’s treatise and Vasari’s *Lives*, *De sculptura* testifies of the prestige gained by visual arts among humanists.

Referring to Michelangelo, Gaurico calls him a “painter”, demonstrating to be already aware of Michelangelo’s greatness not only in sculpture but also in painting, even though by then Michelangelo had depicted “only” the *Tondo Doni*; the carton for the *Battle of Cascina* was commissioned at the end of 1504 and was probably not ready yet when *De sculptura* was published.

The second part of the book contains two erotic *Eclogae*, whose interlocutors are Orpheus and Thamyras.

Pomponio Gaurico, brother of the famous astrologer Luca, was born in Gauro near Salerno. After a journey to Constantinople, in 1501 he enrolled at the University of Padua, where also his brother was studying, and deepened his knowledge of Greek under Niccolò Leonico Tomeo and Marcus Musurus. He also attended the philosophy course of Pietro Pomponazzi, having as classmates Girolamo Fracastoro, Gasparo Contarini, Andrea Navagero, and Pierio Valeriano.

After the Venetian defeat at Agnadello and the subsequent temporary closure of the Studio, in 1509 he went to Rome, where he remained for about three years. In that period he met Francesco Pucci, to whom he dedicated his commentary on Horace’s *Ars poetica*. After



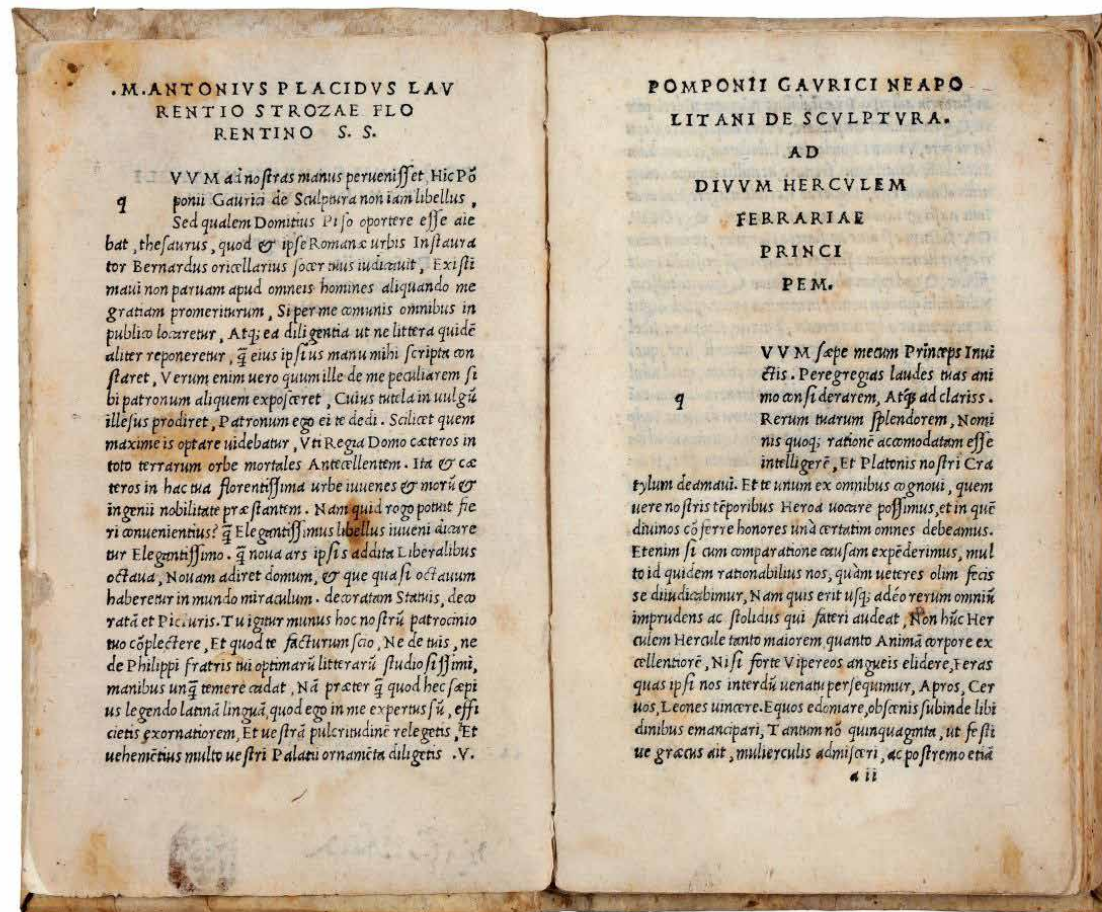
moving to Naples, he steadily held until 1519 lectures on humanities at the local Studio and attended the circle of writers and humanists who gathered around Jacopo Sannazzaro. Guarico died between 1528 and 1530 under mysterious circumstances, perhaps killed by a French soldier during the siege of Naples.

BIBLIOGRAPHY: P. Gaurico, *De sculptura*, Firenze, Giunti 1504, A. Chastel & R. Klein, eds., Genève, 1969; P. Gaurico, *De sculptura*, P. Cutolo, F. Divenuto, F. Negri Arnoldi, & P. Sabbatino, eds., Naples, 1999; P. Roccasecca, *La prospettiva nel "De sculptura" di Gaurico fra tradizione artistica e condizionamenti retorici*, in: "Da Aristotele alla Cina: sei saggi di storia dell'arte universale", S. Marconi, ed., Rome, 1994; F. Falletti & M. Scudieri,

Around the David: The Great Art of Michelangelo's Century, Florence-Milan, 2003, p. 41; D. Varotto, *Il "De Sculptura" di Pomponio Gaurico: una testimonianza sulla fortuna critica dell'arte di Donatello a Padova*, in: "Storia dell'arte", Rome, 2006, n.s. 13/14, 2006, pp. 77-102; D. Summers, *Michelangelo's Battle of Cascina, Pomponius Gauricus, and the invention of a gran maniera in Italian painting*, in: "Artibus et historiae", IRSA, Cracow, 2007, 56, pp. 165-176; E. Villari, *La fortuna cinquecentesca dell'amphibolia dipinta di Polignoto di Taso nel trattato 'De sculptura' di Pomponio Gaurico*, in: "Le immagini nel testo, il testo nelle immagini: rapporti fra parola e visualità nella tradizione greco-latina", L. Belloni, ed., Trent, 2010.

D. Decia, *I Giunti tipografi editori di Firenze*, Florence, 1979, II, no. 11; Edit 16, CNCE20537; H.M. Adams, *Catalogue of Books printed on the Continent of Europe, 1501-1600 in Cambridge Libraries*, Cambridge, 1967, G-292; *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara*, Pisa, 1821, no. 277; W. Pettas, *The Giunti of Florence*, New Castle, DE, 2013, p. 229, no. 10.

\$ 28,000.-



ON BLUE PAPER

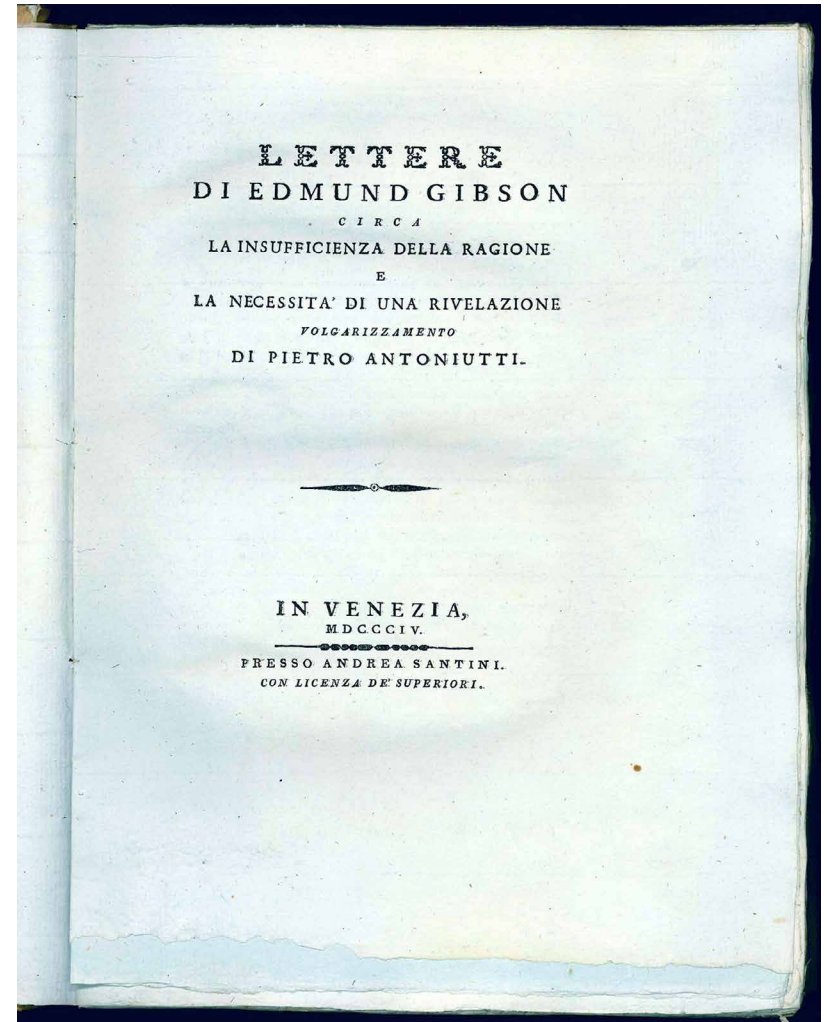
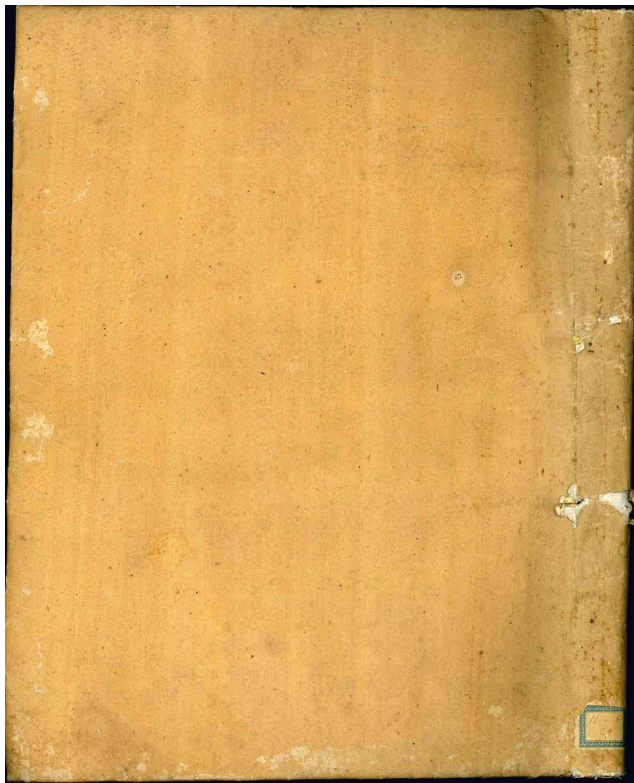
13. GIBSON, Edmund (1669-1748)-**ANTONIUTTI, Pietro** (1732-1827). **Lettere di Edmund Gibson circa la insufficienza della ragione e la necessità di una rivelazione. Traduzione di Pietro Antoniutti.** Venice, Andrea Santini, 1804.

Folio (328x247 mm). XII, 160 pp. The first leaf is a blank. Contemporary boards. Printed on light blue paper. A beautiful, full-margined copy with deckle edges.

FIRST EDITION IN ITALIAN. Edmund Gibson was Bishop of Lincoln and London, jurist, and antiquary. He was for many years the consultant of Sir Robert Walpole on ecclesiastical affairs.

Catalogo unico, IT\ICCU\VIAE\041641.

\$ 390.-



14. LOMBROSO, Cesare (1835-1909). **L'uomo delinquente studiato in rapporto alla antropologia, alla medicina legale ed alle discipline carcerarie.** Milan, Ulrico Hoepli, 1876.

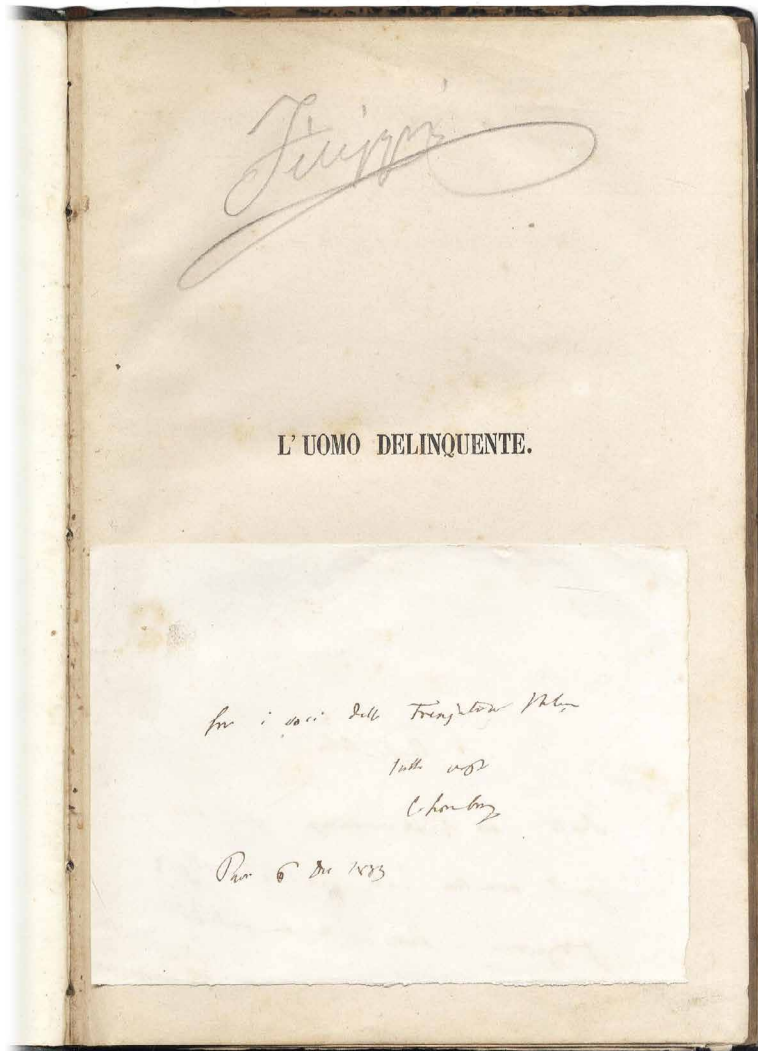
8vo (231x156 mm). (4), 255, (1) pp. With 4 illustrations in the text, of which one pasted on page 65 reproducing the photograph that three

murders made of themselves, as a memory, while miming the crime that they had just committed. Contemporary half cloth with gilt title on spine. Top and bottom of the spine repaired, inner margin of the first quire reinforced, all in all a very good copy.

Provenance: On the half-title is pasted a large paper strip containing an autograph dedication by Lombroso to the 'Società Freniatria Italiana' (Italian Psychiatric Society): "per i soci della Freniatria Italiana / tutti voi / C. Lombroso / Pavia 6 Dic 1883". Above, written in pencil, the ownership's inscription "Filippi". The Società Freniatria Italiana was founded in 1883 and Lombroso was among its founders. Its fourth congress took place in Voghera, near Pavia, on September 16-22, 1883 (cf. G. Seppilli-L. Bianchi, *Atti del IV Congresso della Società Freniatria Italiana tenuto in Voghera dal 16 al 22 settembre 1883*, Milan, 1883). Angiolo Filippi (1836-1905) was the leading medical-legal authority in Italy at the time and the author of the first Italian treatise on forensic medicine, in which a part is devoted to criminal anthropology. He was in correspondence with Lombroso, in respect of whom he had often different opinions. Some notes in the present volume, by his hand, confirm the critical approach he had towards Lombroso's work (cf. M. Crespi, *Filippi, Angiolo*, in: "Dizionario Biografico degli Italiani", XLVII, 1997, s.v.).

RARE FIRST EDITION of the work that marks the birth of criminal anthropology. The book went through five editions in Italian and was published in various European languages, including English in 1900.

"Criminal Man", immediately welcomed as extremely innovative in the psychiatric and medical world of the time, addresses also to judges and lawyers. It illustrates Lombroso's theories on the correlation between somatic and mental deformities with reference to specific factors as atavism, degeneration, and epilepsy. Lombroso also deals with the legal implications of his theories, particularly in relation to the issue of "moral insanity", understood as a serious disturbance of social behavior.



Lombroso was convinced of the pathological nature of the born criminal (whom he distinguishes, medically and legally, from the casual offender who commits a crime driven by special circumstances or needs) and of the possibility of explaining and predicting moral degeneration from its physical abnormalities. Lombroso is thus considered as the founder of criminology. The work also contains interesting pages on mafia and camorra (cf. M. Gibson, *Born to Crime. Cesare Lombroso and the Italian origins of Biological Criminology*, Westport, 2002, passim).

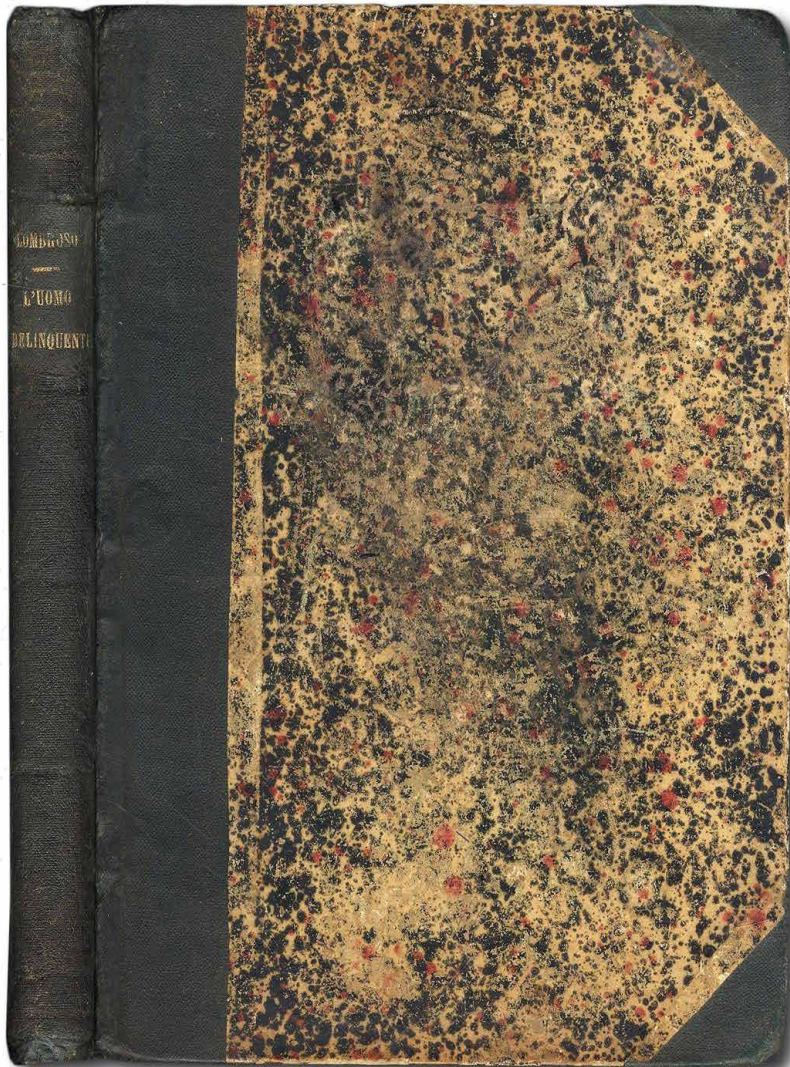
“Lombroso... maintained that criminals are more often found to suffer from physical, nervous and mental abnormalities than non-criminals, and that these abnormalities are either inherited or the result of physical degeneration... “Criminal Man” was a revolutionary work which not

only caused a considerable stir when it first came out but had a practical effect which was wholly beneficial. The division which it indicated between the congenital criminal and those who were tempted to crime by circumstances has had a lasting effect on penal theory. Again, by connecting the treatment of crime with the treatment of insanity, Lombroso initiated a branch of psychiatric research which has cast new light on problems, such as criminal responsibility, which lie at the root of human society” (J. Carter-P.H. Muir, *Printing and the Mind of Man*, London, 1967, no. 364).

Lombroso was born in Verona in 1835 to a wealthy Jewish family. He studied literature, linguistics, and archaeology at the universities of Padua, Vienna and Paris, before becoming an army surgeon in 1859. In 1866 he was appointed visiting lecturer at Pavia and in 1871 he took charge of the insane asylum at Pesaro. He became professor of forensic medicine and hygiene at Turin in 1878. Later he was appointed as professor of psychiatry (1896) and criminal anthropology (1906) at the same university. He died in Turin in 1909 (cf. M.E. Wolfgang, *Pioneers in Criminology: Cesare Lombroso (1835-1909)*, in: “The Journal of Criminal Law, Criminology, and Police Science”, 1961, 52.4, p. 361 and fl.).

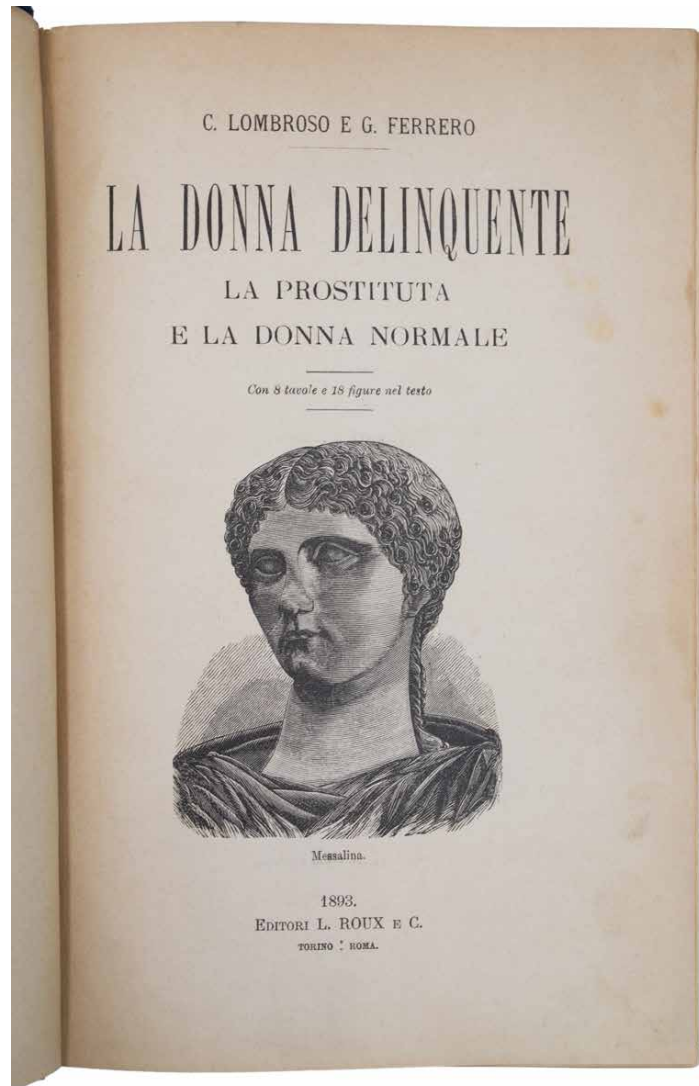
Garrison-Morton, *Morton's Medical Bibliography. An annotated Check-list of Texts Illustrating the History of Medicine*, Cambridge, 1991, no. 174; CLIO, *Catalogo dei libri italiani dell'Ottocento (1801-1900)*, IV, p. 2667 (MI185); *Dizionario Biografico degli Italiani*, LXV, pp. 548-553.

\$ 9,200.-



15. LOMBROSO, Cesare (1835-1909)-**FERRERO, Guglielmo** (1871-1942). **La donna delinquente. La prostituta e la donna normale.** Turin-Rome, L. Roux, 1893.

8vo (242x154 mm). XI, [1], 640 pp. With the engraved portrait of Messalina on the title-page, 8 plates (4 folding) and several diagrams, photographs and statistical tables in text. Original (?) blue cloth, gilt title on spine (joints weakened). A good copy, only slightly browned, plate VI loose.



RARE FIRST EDITION of this very influential work on criminal woman, considered as the first modern criminology text to exclusively focus on the subject.

A first draft of the work, written in collaboration with Salvatore Ottolenghi, had appeared two years earlier in the “Giornale della R. Accademia di Medicina” (nos. 9-10). The final draft was written in collaboration with the author’s son-in-law, the talented law student Guglielmo Ferrero.

“Lombroso’s personal and domestic life was apparently tranquil. In 1869 when he was 34 years old he married a young 22 year-old Jewish girl from Alexandria who later presented him with two daughters, Paola and Gina. We are told that both because of their bringing into their father’s orbit of relationships important socially conscious women, and because of their marriages to professionally related men (Gina to G. Ferrero and Paola to M. Carrara), they ‘brought fresh worlds of ideas into contact with that of their father’. It was with Gina’s husband that Lombroso spent many long hours in his laboratory examining the skulls of criminals and with whom he wrote *The Female Offender*. During Lombroso’s later life and their maturity, his daughters performed many tasks for him in his Turin home-reading and answering much of his correspondence and literature in the growing field of criminal anthropology, translating and unofficially editing his writing and the *Archivio di Psichiatria*” (M.E. Wolfgang, *Pioneers in Criminology: Cesare Lombroso (1825-1909)*, in: “The Journal of Criminal Law, Criminology, and Police Science”, 1961, LII, 4, p. 364). In *Criminal Woman*, Lombroso applies to women the same theories expressed in his *Uomo delinquente* (“Criminal Man”), published in 1876, the work that marks the foundation of criminal anthropology. In the text, he outlines a comparative analysis of “normal women” opposed to “criminal women” such as “the prostitute”. Special consideration is given to “pathological anomalies, investigations of female brains, anthropometry, facial and ce-

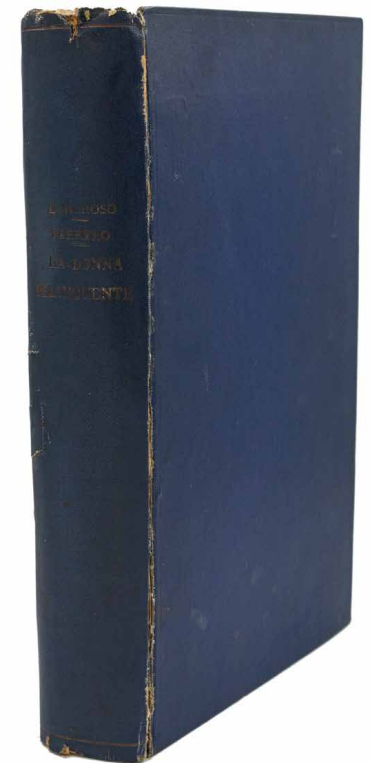
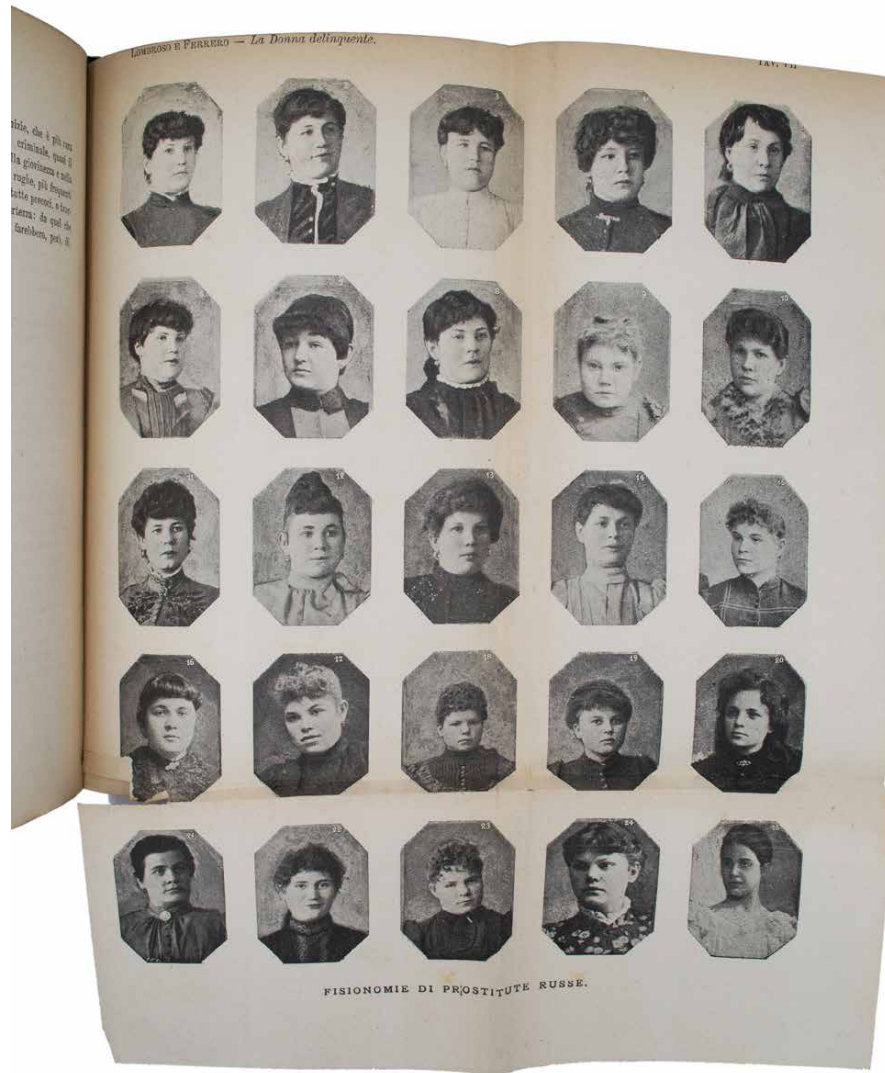
phalic anomalies, atavistic origins, tattooing, the born criminal, occasional criminals, hysterical offenders, crimes of passion, suicides, criminal lunatics, epileptic delinquents and moral insanity. Although he asserts that female born criminals are fewer in number than male, he contends that the former are much more ferocious” (Wolfgang, *op. cit.*, p. 373).

Lombroso was convinced of the pathological nature of the born criminal (whom he distinguishes, medically and legally, from the casual offender who commits a crime driven by special circumstances or needs) and of the possibility of explaining and predicting moral degeneration from its physical abnormalities. According to Lombroso, there is a correlation between somatic and mental deformities with reference to specific

factors as atavism, degeneration, and epilepsy. He believes that criminals are more often found to suffer from physical, nervous and mental abnormalities than non-criminals, and that these abnormalities are either inherited or the result of physical degeneration. Lombroso also deals with the legal implications of his theories, particularly in relation to the issue of “moral insanity”, understood as a serious disturbance of social behavior. He thus initiated a branch of psychiatric research which has cast new light on the complex problem of criminal responsibility (cf. M. Gibson, *Born to Crime. Cesare Lombroso and the Italian origins of Biological Criminology*, Westport, 2002, passim).

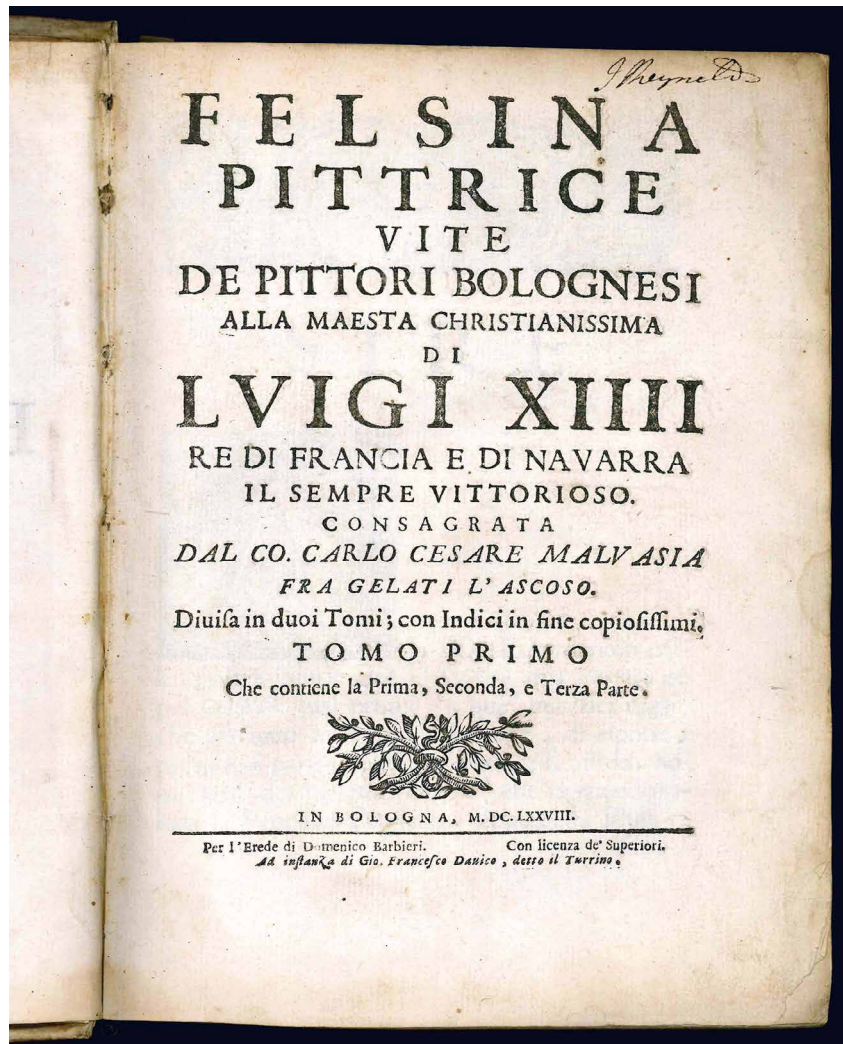
Catalogo unico, IT\ICCU\UFI\0294209; Garrison-Morton, *Morton's Medical Bibliography. An annotated Check-list of Texts Illustrating the History of Medicine*, Cambridge, 1991, no. 174; D.H. Hook & J.M. Norman, eds., *The Haskell F. Norman Library of science & medicine*, San Francisco, 1991, 1384.

\$ 3,500.-



16. MALVASIA, Carlo Cesare (1616-1693). **Felsina Pittrice. Vite de pittori bolognesi alla Maestà Christianissima di Luigi XIII Re di Francia e di Navarra il Sempre Vittorioso consagrata.** Bologna, Domenico Barbieri's Heir for Giovanni Francesco Davico, 1678.

Two parts in one volume, 4to (239x168 mm); contemporary vellum over boards, spine with five raised bands and inked title, panels with blind-tooled center- and corner-pieces within a double frame (back panel stained); [16], 581, [1] pp.; [4], 606, [2] pp. With an allegorical woodcut of Bologna at the end of the first part, 50 full-page woodcut portraits within elaborate frames (8 frames are left blank, even though the name of the artist is mentioned below), and several other illustrations in text (allegorical and mythological figures, the genealogical tree of the Carracci family, the funeral apparatuses for Agostino Carracci, etc.). As in most copies, the leaf of approbations, "extremely rare" according to Frati (see below), is not present. On the title-page ownership's inscription by the celebrated English painter Sir Joshua Reynolds (1723-1792). A very good, genuine copy.



FIRST EDITION, early issue with the name of the sponsor of the edition, Giovanni Francesco Davico, on the title-page, and with the famous insult towards Raphael (p. 471, line 14), called "Boccalao Urbinate", which was subsequently corrected in "gran Raffaele".

The *Felsina Pittrice* is the most important history of modern Bolognese painting. It deals with the life and works of celebrated Bologna artists such as F. and G.B. Francia, M.A. Raimondi, F. Primaticcio, G.L. Valesio, F. Albani, D. Zampieri, and S. Contarini. Of particular length and relevance are the parts dedicated to Guido Reni, Agostino Mitelli, the Procaccinis (Ercole, Camillo, G. Cesare and Carlo Antonio) and the Carraccis (Lodovico, Agostino, Annibale and Antonio). A third volume of additions was edited by Luigi Crespi in Rome in 1769.

Carlo Cesare Malvasia is considered as the most important historian of the Bologna painting school. He dedicated to Bologna a volume of *Pitture di Bologna* (1686) and a city guide that was reprinted several times until the end of the 18th century. Of noble family, Malvasia was a pupil of the painters Giacinto Campana

and Giacomo Cavedone. In 1639 he made the acquaintance in Rome of Cardinal Bernardino Spada, a great art mecenas and collectionist, and the sculptor Alessandro Algardi. Malvasia taught law at the Bologna University and later gained a doctorate in theology, becoming canon at the chapter of the cathedral.

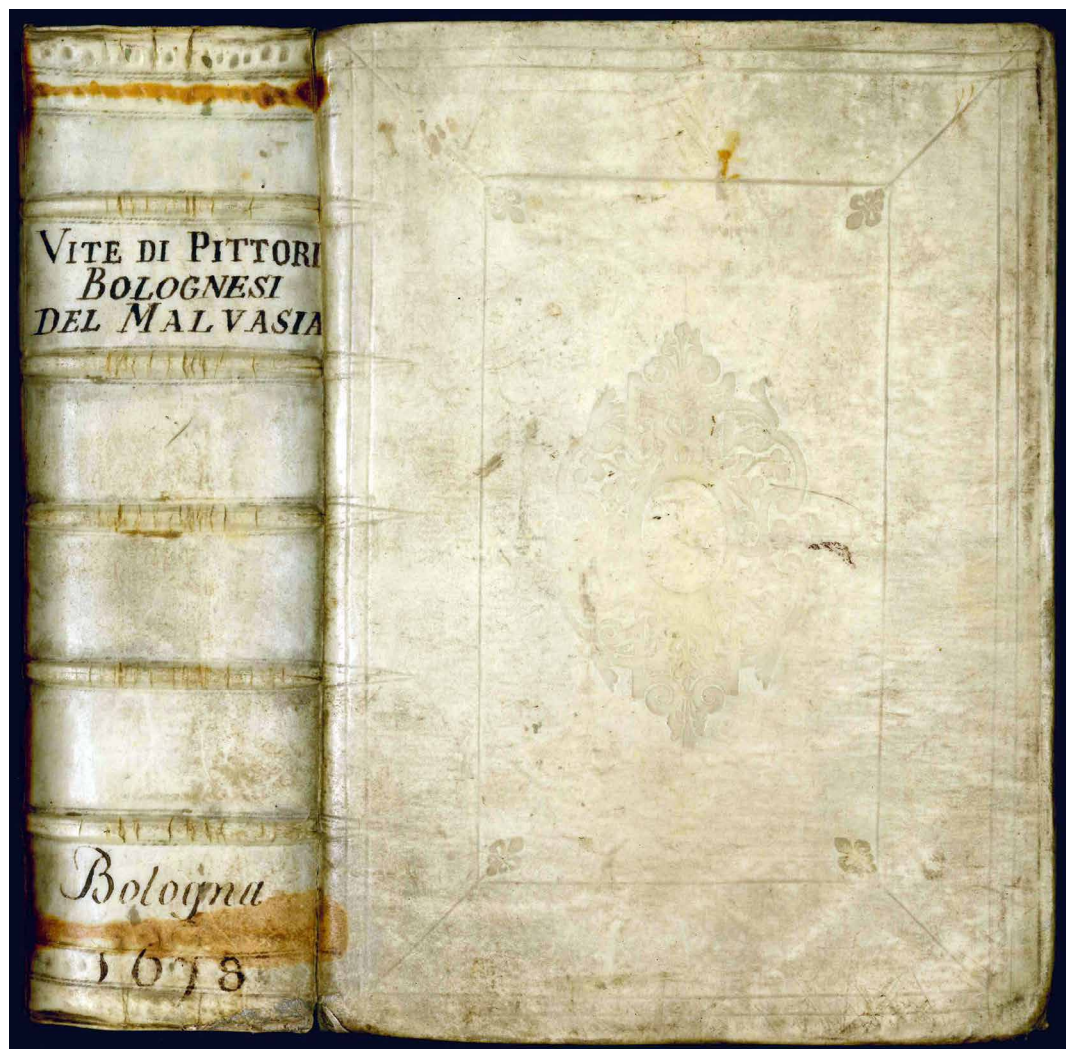
The present copy comes from the library of Joshua Reynolds, one of the most influential English painters and theorists of his time, specialising in portraits. He was also a founder and first president of the Royal Academy of Arts. He was knighted by George III in 1769.

Reynolds was deeply influenced by Italian painters and Italian art theorists. He spoke Italian fluently and had in his library a copy of the *Vocabolario della Crusca*. “Among the Italian art literature that Reynolds studied particularly intensively was Carlo Cesare Malvasia’s *Felsina Pittrice*

(1678) and his *Pitture di Bologna* (1686). This explains, to an extent, the importance Reynolds attached to Bolognese paintings in his *Discourses*. Whereas we can only presume that Reynolds possessed a copy of the *Felsina Pittrice* because he directly quoted from it in his *Discourses*, *Pitture di Bologna* was listed twice in the auction of his library at Philipp’s” (I. Wenderholm, *The President as a Reader: Reynolds and Books*, in: “The Artist as Reader: On Education and Non-Education of Early Modern Artists”, H. Damm, M. Thiemann & C. Zittel, eds., Leyden, 2013, p. 214).

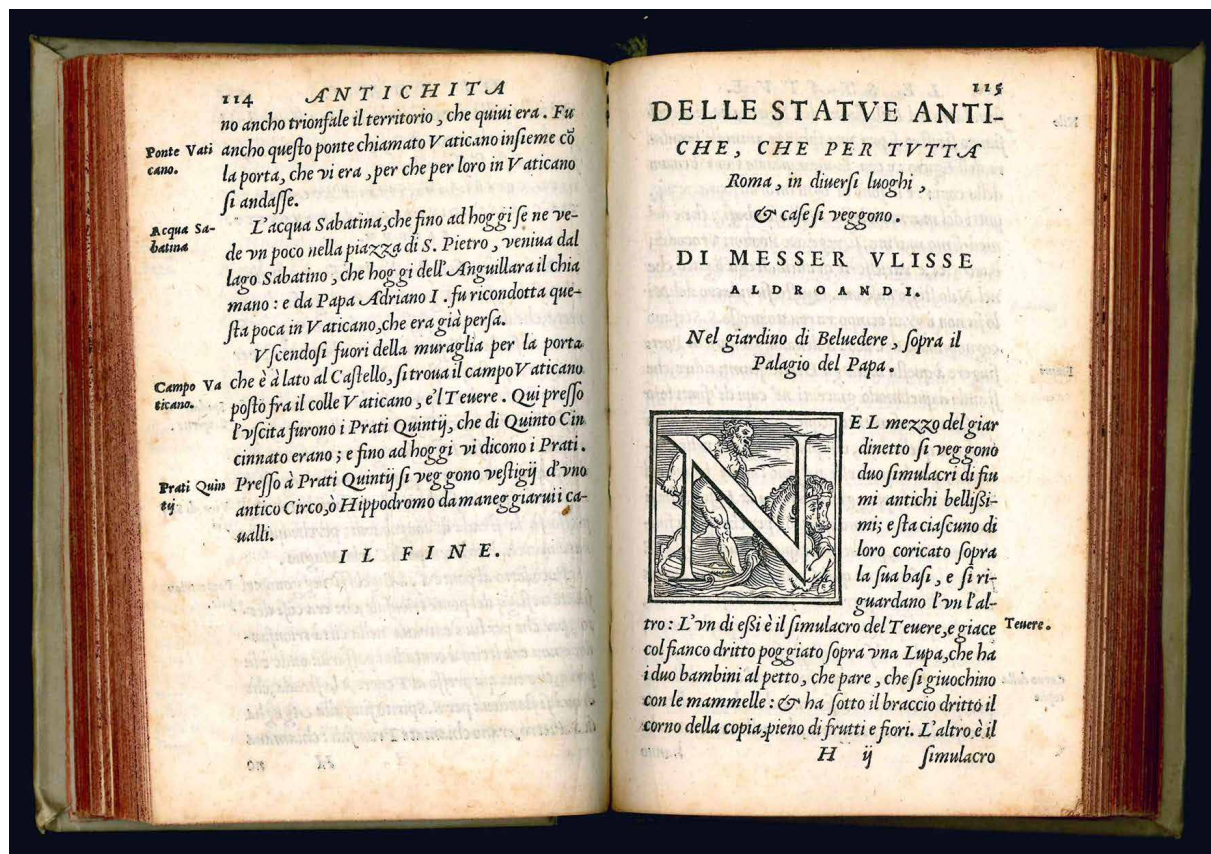
S. Piantanida, L. Diotallevi & G. Livraghi, *Libreria Vinciana, Autori italiani del Seicento*, Milan, 1951, no. 4381; J. Schlosser Magnino, *La letteratura artistica*, Florence, 1967, p. 529 and 579; C. Lozzi, *Biblioteca istorica della antica e nuova Italia*, Imola, 1886, no. 654; L. Frati, *Opere della bibliografia bolognese*, Bologna, 1889, nos. 7736-7740.

\$ 7,800.-



17. MAURO, Lucio (fl. 1st half of the 16th cent.)-**ALDROVANDI, Ulisse** (1522-1605). *Le antichità de la città di Roma*. Brevissimamente raccolte da chiunque ne ha scritto, o antico o moderno; per Lucio Mauro, che ha voluto particolarmente tutti questi luoghi vedere: onde ha corretti di molti errori, che ne gli altri scrittori di queste antichità si leggono. Et insieme ancho di tutte le statue antiche, che per tutta Roma in diversi luoghi, e case particolari si veggono, raccolte e descritte, per M. Ulisse Aldroandi, opera non fatta piu mai da scrittore alcuno. Venice, Giordano Ziletti, 1556.

8vo (146x95 mm). [24], 316 pp., (1 blank leaf, lacking the final blank). With the printer's device on the title-page. 18th-century vellum over boards, gilt title on spine, red edges, some light damp stains on the title-page, some light browning on a few pages, a fine copy.



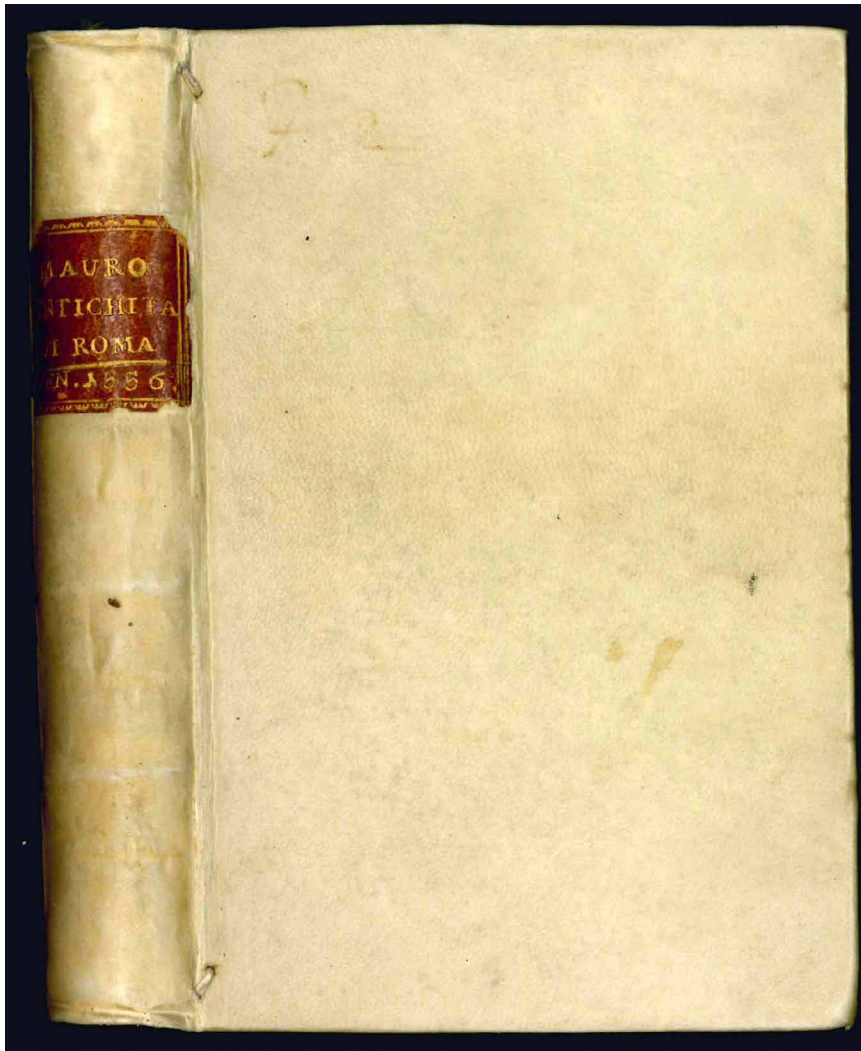
FIRST EDITION of this guidebook to the antiquities of Rome. The work opens with a dedicatory letter by the printer Ziletti to Giulio Martinengo (Venice, February 15, 1556). There follows an alphabetical table of the various sites, a list of places, where the statues in Aldrovandi's work are found and a list of the statues themselves. The work was revised in 1558 (printed twice) and in 1562 (cf. A. Siekiera, *Delineare con le parole. Le guide di Roma nel Cinquecento*, in: "Saggi di letteratura architettonica da Vitruvio a Winckelmann", II, L. Bertolini, ed., Florence, 2009, pp. 161-162).

Lucio Mauro is apparently a 'nom de plume', since already the Neapolitan painter, architect and antiquarian Pirro Ligorio (1513 -1583) claimed that under that name were written also the guides by Lucio Fauno and Andrea Palladio and identified the author as Giovanni Tarcagnota (cf. M. Daly Davis, *Andrea Palladio's Antichità di Roma of 1554*, in: "Pegasus", 9, 2007, pp. 151-192), a lateral descendent of the humanist Michele Tarcagnota Marullo. Giovanni was born at Gaeta around 1518, was in the service of the Venetian printer Michele Tramezzino for several decades as author, editor and translator.

Under his real name where published, *Delle istorie del mondo* (Venice, 1562) and *Del sito, et lodi della città di Napoli* (Naples, 1566) (cf. M. Daly Davis, *Two Early 'Fundberichte': Lucio Fauno and the study of antiquities in Farnese Rome*, in: "Opere e giorni", K. Bergdolt, ed., Venice, 2001, pp. 525-532). Mauro's guidebook is followed by Ulisse Aldrovandi's *Statue antiche di Roma*, which is unquestionably the most important early source for the collections of ancient sculpture in contemporary Rome. In their *Renaissance Artists and Antique sculpture: A Handbook of Sources* (London, 1986), Phyllis Pray Bober and Ruth Rubinstein have identified numerous statues described by him. It is also an early and important work on statuary and sculpture in general, a topic treated by relatively few treatises. Aldrovandi's work is also important for reconstructing the contents and the appearance of single collections, and for establishing the provenance and tracing the history of single statues. The text has also been examined

as a document of the aims and methods of archaeologists and antiquarians in the mid-sixteenth century. Among Aldrovandi's publications, his 'census' is an anomaly: it is his only published work that treats antiquities, despite many indications in Aldrovandi's unpublished manuscripts that he investigated both ancient art and the customs of daily life in antiquity. Aldrovandi's *Delle statue antiche di Roma* also displays a broad knowledge of many other classes of antiquities: inscriptions, va-ses, masks, coins and instrumentaria. Ulisse Aldrovandi's book is far more than a simple list of statues in Rome, as the systematic character of his recording of the ancient works in terms of multiple parameters reveals. Aldrovandi's detailed and accurate descriptions of ancient statues, busts, and multi-figured reliefs indicate that, for the final composition of his text, he had at his disposal not only accurate lists and careful notes made in situ but also very clear drawings. The *Delle antiche Statue di Roma* represents a milestone in the history of the systematic, almost scientific recording and documentation of works of art, and it is also an important document in the history of the interpretation of ancient works of art. It also reflects the author's encyclopedic antiquarian interests, and displays his ability to describe and classify the most diverse materials (cf. D. Gallo, *Ulisse Aldrovandi, 'Le Statue di Roma' e i marmi romani*, in: "Mélanges de l'École française de Rome. Italie et Méditerranée", 104/2, 1992, pp. 489-490).

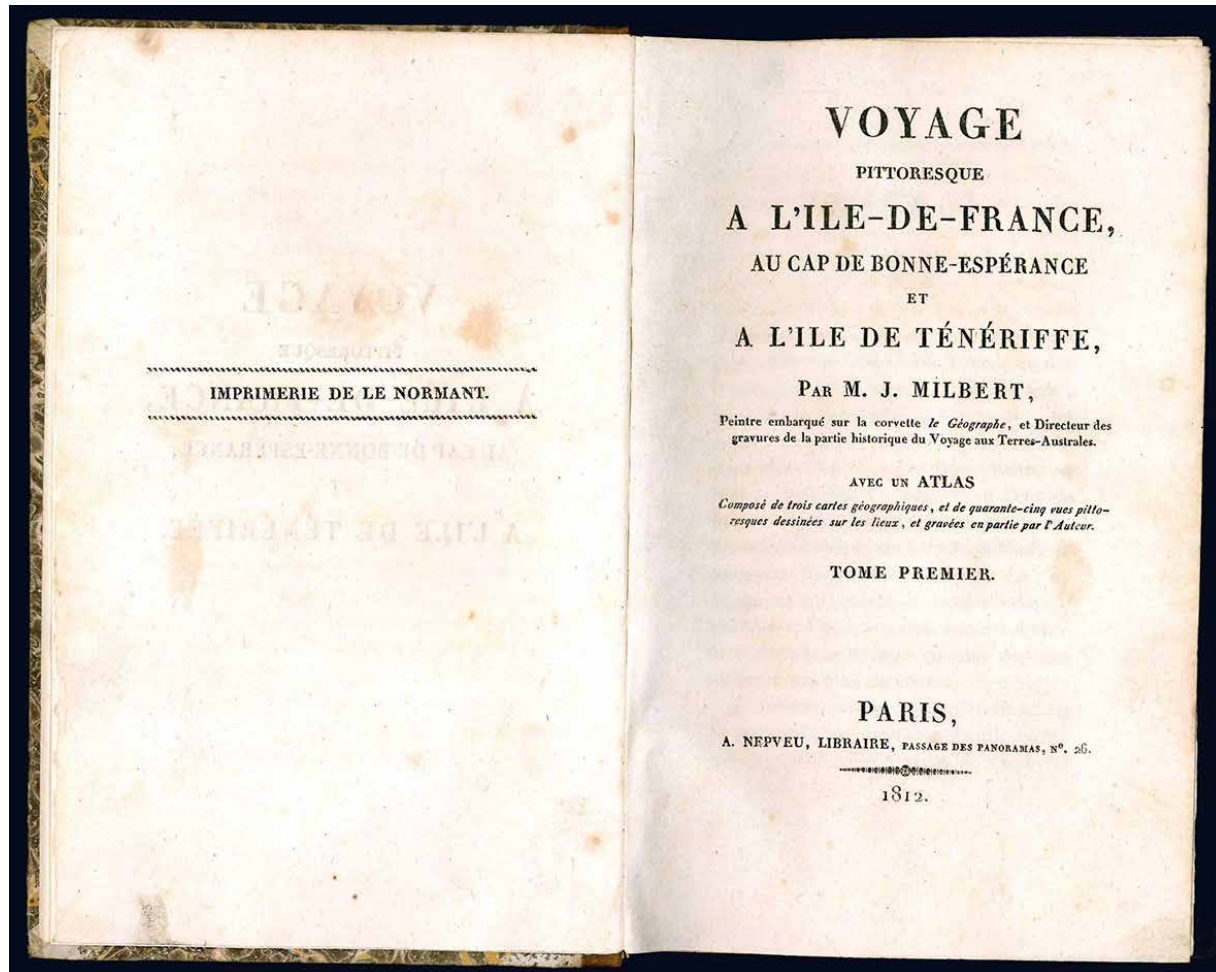
Edit 16, CNCE 40857; Universal STC, no. 841611; E. Carrara, *La nascita della descrizione antiquaria*, in: "Dell'antiquaria e dei suoi metodi: atti delle giornate di studio", E. Vaiani, ed., Pisa, 2001, pp. 31-49; M. Paziienti, *Le guide di Roma tra Medioevo e Novecento: dai 'mirabilia urbis' ai Baedeker*, Rome, 2013, p. 58; L. Schudt, *Le Guide di Roma*, Wien, 1930, p. 387, no. 703. \$ 2,900.-



MAURITIUS AND THE CAPE

18. MILBERT, Jacques-Gérard (1766-1840). **Voyage pittoresque à l'Île-de-France, au Cap de Bonne-Espérance et à l'Île de Ténériffe. Avec un Atlas composé de trois cartes géographiques, et de quarante-cinq vues pittoresques dessinées sur les lieux, et gravées en partie par l'Auteur.** Paris, Jean Baptiste Étienne Élie Lenormand for A. Nepveu, 1812.

Two volumes of text, 8vo (202x130 mm) and one volume of atlas, small folio (295x200 mm). **I:** XIV, 392, [4: *Table* and *Errata*] pp.; **II:** [4], 390, [2: *Table*] pp. and 3 folding tables; **Atlas:** (4) pp. and 45 engraved plates (6 folding). The volumes of text are bound in contemporary half calf, spines with gilt decorations and gilt titles on morocco labels. The atlas is bound in a slightly later half shagreen with gilt title on spine. Some marginal foxing, some quires slightly browned, but a very good copy. The plates are uncut with deckle edges.



RARE FIRST EDITION of this travel account illustrated with forty-five plates after Jacques-Gérard Milbert, a painter who accompanied the French expedition sent by Napoleon to explore the 'Mers du Sud' in 1800.

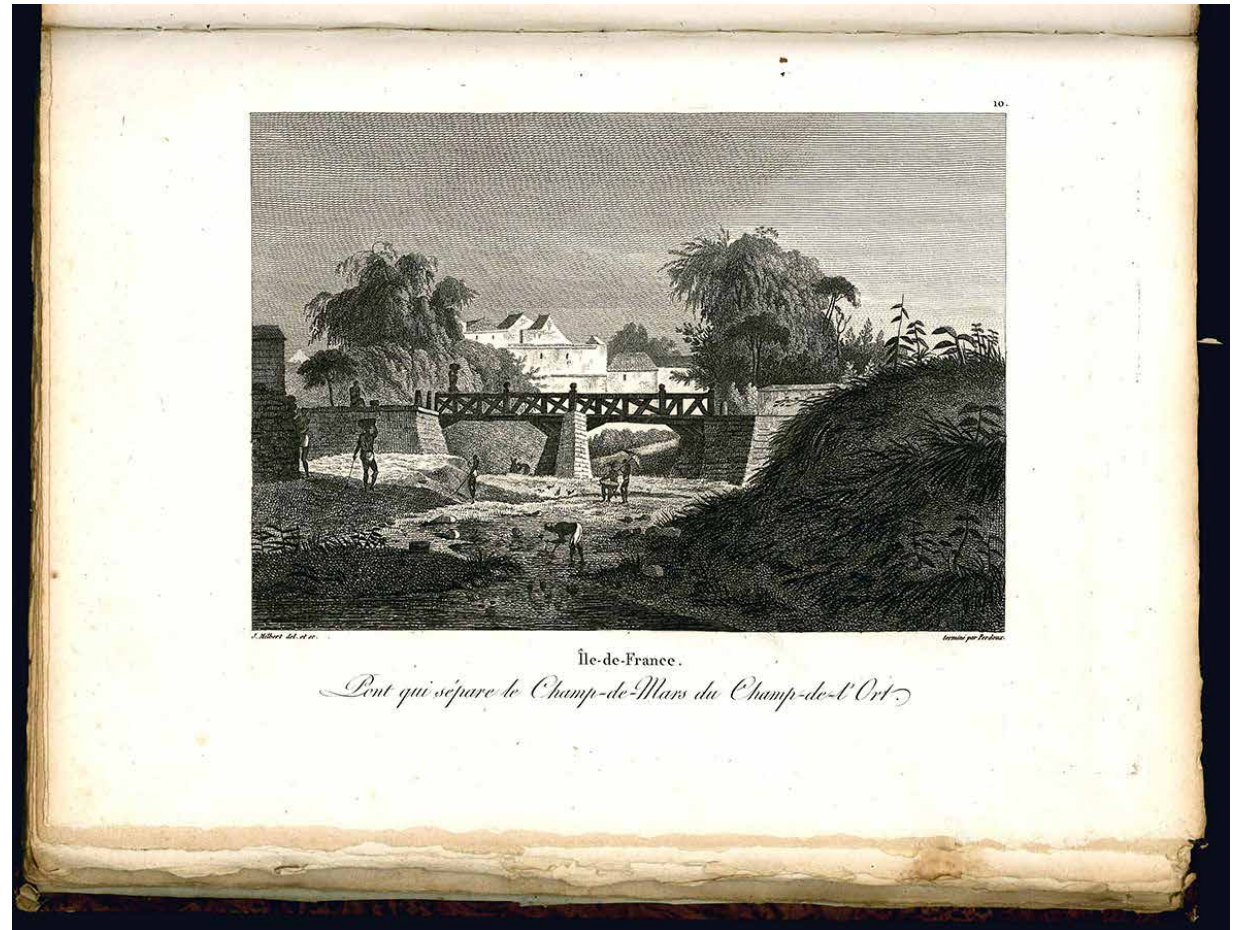
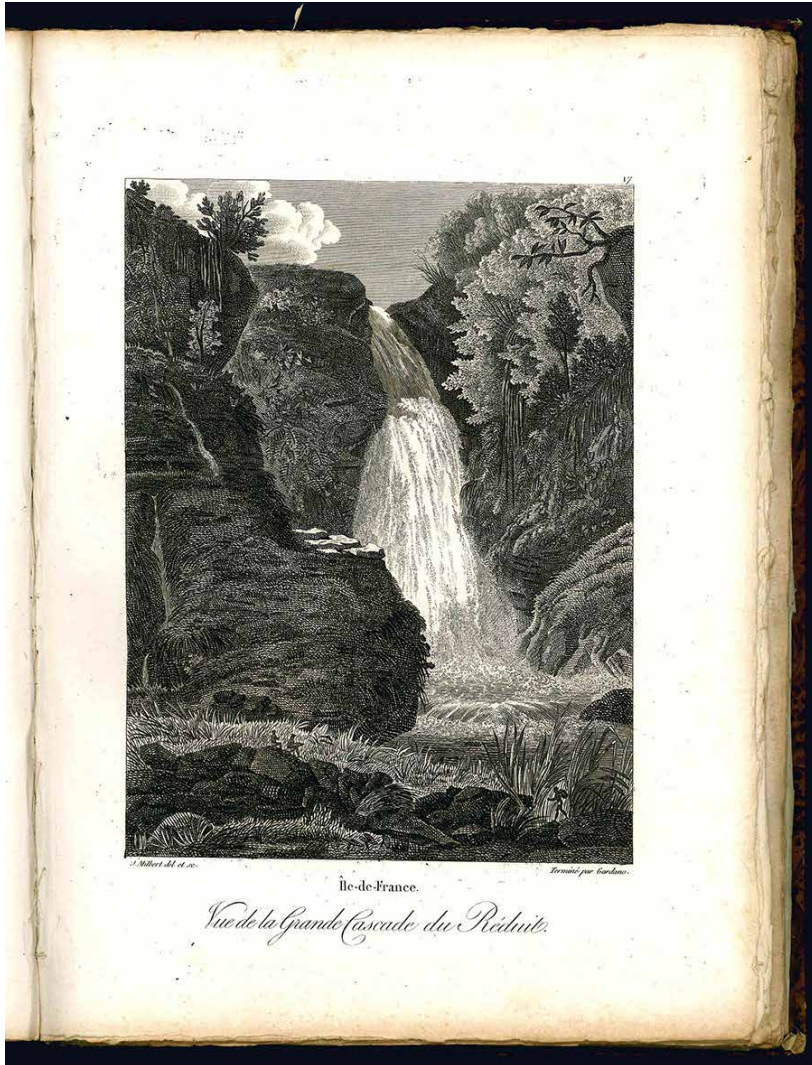
Milbert, a pupil of the great landscape painter Pierre-Henri de Valenciennes, taught drawing at the École nationale supérieure des mines in Paris. In 1800 he embarked on the corvette "Le Géographe" captained by the explorer Nicolas Baudin. During the voyage, however, Milbert and several other artists had a conflict with the captain and decided to stop at Mauritius, at the time called Île-de-France, where he remained for two years. On the return, Milbert travelled through the Cape and Tenerife. Once back in France, he published in 1812 the account of his travel and a series of views he had taken in Mauritius, the Cape and Tenerife.

In 1815, Milbert travelled to the United States, where he would remain for eight years, based in New York City, teaching and travelling in northeastern United States (cf. M. Ly-Tio-Fane, *Biographie de Jacques-Gérard*

Milbert (1766-1840), in: "Le Géographe et le Naturaliste à l'Île-de-France, 1801, 1803, ultime escale du capitaine Baudin", J. Bonnemains & M. Ly-Tio-Fane, eds., Port-Louis, 2003, pp. XXXVII-XLI).

Galibert Nivoelisoa, *Chronobibliographie de la littérature de voyage sur l'océan Indien*, Paris, 2000, p. 86, no. 108; J. Ryckebusch, *Inventaire des ouvrages concernant l'île Bourbon, l'île de la Réunion, ceux imprimés sur place et les ouvrages généraux sur les voyages aux Indes orientales, la traite de l'esclavage, des origines à 1930*, Paris, 2005, II, 5713, p. 200.

\$ 4,600.00



ANNOTATED THROUGHOUT

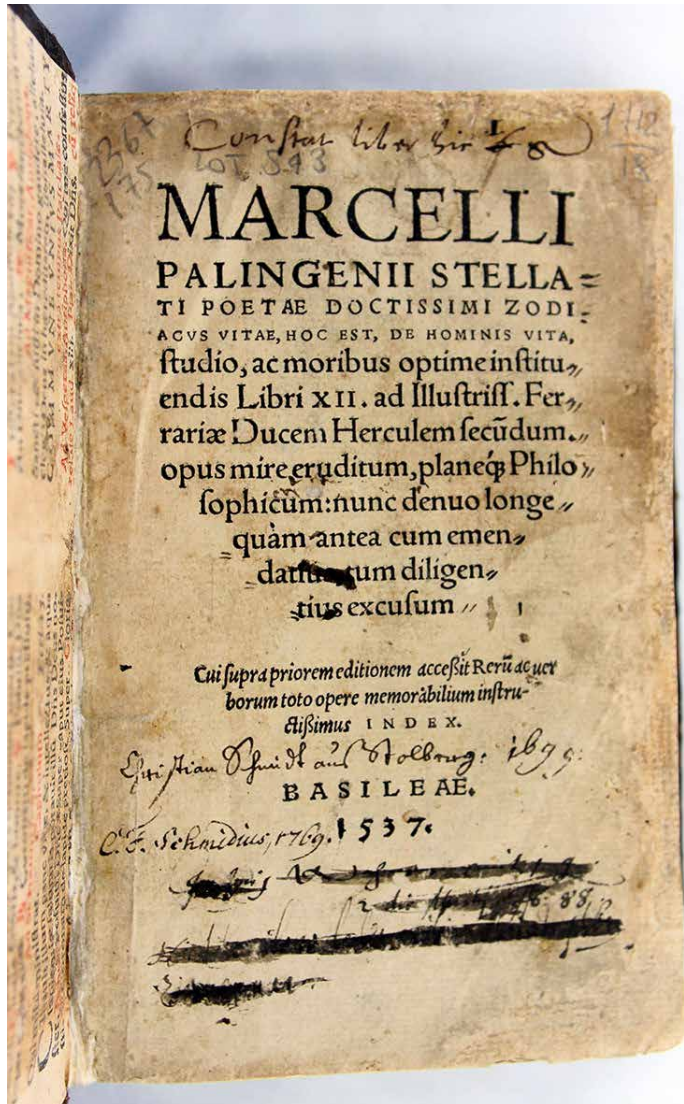
19. PALINGENIUS STELLATUS, Marcellus (i.e. Pier Angelo Manzolli, ca. 1500-1540). **Zodiacus vitae, hoc est, de hominis vita, studio ac miribus optime instituendis Libri XII... opus mire eruditum, planeq(ue) Philosophicum: nunc denuo longe quam antea cum emendatus, tum diligenter excusum.** Basel, R. Winter, 1537.

8vo (156x98 mm). [88], 387, [1 blank] pp. Lacking the last 2 blank leaves. Contemporary bind-stamped calf, panels decorated with floral patterns and small figures of saints, spine with three raised bands, pastedown covered with pieces of reused printed paper (clasps missing, top and bottom of spine repaired). Ownership's inscriptions on the title-page (partly inked out), underlined and annotated throughout in the margin and between the lines, long note beneath the *colophon* and on last leaf verso. Title-page soiled, some browning and foxing, some light spots and marginal damp stains, wormhole in the lower margin of the last three leaves not affecting the text, all in all a good, genuine copy, which was intensively used as a textbook.

RARE FIRST DATED EDITION and first edition outside of Italy, where it had its first and only edition in Venice by Bernardino dei Vitali without date (but probably printed in the second half of 1536).

The work, dedicated to Ercole II d'Este was composed between 1520 and 1535 and obtained an *imprimatur* by the Venetian authorities in February 1535. After Palingenio's death, which must have occurred before 1551 when Lilio Gregorio Giraldi published his *Dialogi duo de poetis nostrorum temporum* (in which, at p. 95, Giraldi mentions the exhumation and burning of Palingenio's corpse 'ob impietatis crimen'), the *Zodiacus Vitae* was declared heretical and placed on the Index in 1558 on account of its doctrinal unorthodoxy and its bitter criticism of the clergy. Thus the poem was especially read in Protestant countries (and in Italy by the free-thinking Giordano Bruno). There were some sixty editions and many translations, among them a translation into English made between 1560 and 1565 by Banabe Googe, which was to become a popular Elizabethan school book.

The *Zodiacus Vitae*, a didactic poem in hexameters, some ten thousand lines long, is divided into twelve books, each of which bears the name of one sign of the Zodiac. It brings together many diverse philosophies, ranging from the Neoplatonists to Lucretius, from Ficino to the Hermetic philosophers and is remarkable not only as a product of Italian

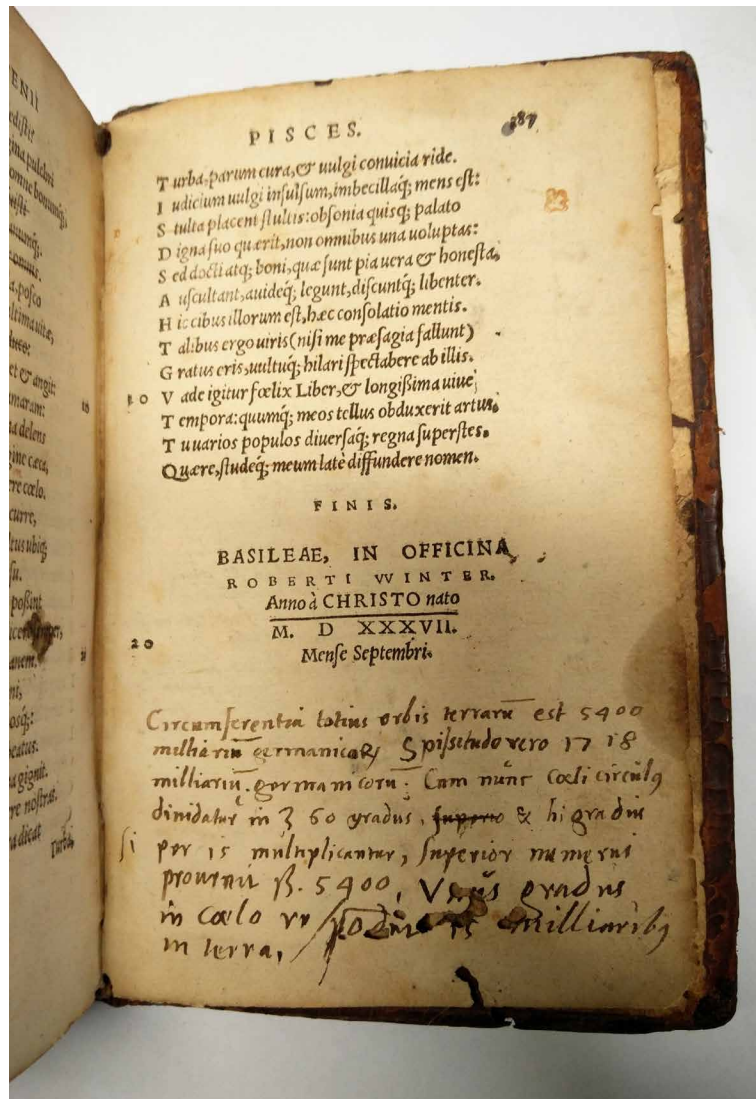


thought in the Reformation period, but also for its poetic qualities. Book I sets out the overall theme of the poem: the pursuit of virtue (goodness is superior to learning, but the best person is one who combines both). In Book II begins the search for the ‘summum bonum’ and is demonstrated that it is not found in the possession of riches. In Book III is introduced the figure of Epicurus who acts as the advocate of Pleasure and are revealed the evil consequences of the pursuit of pleasure for its own sake. The subject of Book IV is love and civilized behavior in general. Book V is concerned with true happiness and with the nature of God. In Book VI the poet is confronted with death (death is something that should not be feared, but rather welcomed: an assertion which most clearly reveals Palingenio’s pessimism). With Book VII the

poet moves from the contemplation of the things of earth to those of heaven. Book VII is concerned with the nature of God and of the universe that he has created with as special themes fate, free will and divine providence. In Book IX the poet is raised above the earth and shows how evil originates in human ignorance and error. Book X is concerned with the training of the mind for the contemplation of higher things (it also contains a reference to the philosopher’s stone, the discovery of which involves an act of necromancy). In Book XI Palingenio gives a detailed description of the heaven, based on the Ptolemaic system, and discusses different theories about the origin and permanence of the universe. Book XII concludes the work with a vision of the life of the spirit beyond the heavens, to which only a few mortals can aspire (cf. F.S. Ryle, *Fate, Free Will and Providence in the ‘Zodiacus Vitae’ of Marcello Palingenio Stellato*, in: “L’uomo e la natura nel Rinascimento”, Milan, 1996, pp. 209-226).

The first who seriously considered Palingenio’s poem were Julius Caesar Scaliger (in his *Poetices*, 1561) and Giordano Bruno in Book VIII of his *Immenso* (1591), where he discusses Palingenio’s cosmological ideas and certain passages of which can be regarded as real paraphrase of the *Zodiacus Vitae* (cf. L. Keller, *Palingène, Ronsard et Du Bartas*, Bern, 1974, pp. 10-11).

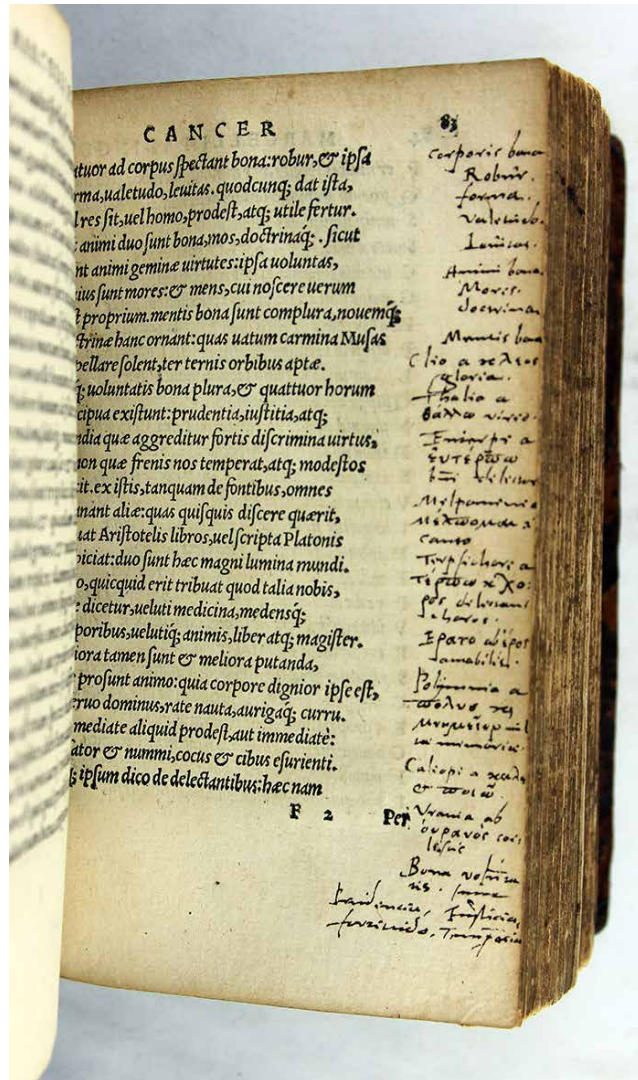
Most conjectures about Palingenio’s life go back to the speculations of J. Facciolati (*Epistolae latinae*, Padova, 1785), who revealed that the names Marcello Palingenio formed an anagram of Pier Angelo Manzolli and went on to state that the surname Manzolli was a common one in Ferrara in his own time. He explained Stellato as referring to the district of La Stellata near Bondeno, some twenty kilometers north-west of Ferrara. Palingenio is also said to have lived for a certain period in Rome, to have had connections to the heterodox circle of Renée de France at Ferrara, and to have practiced medicine in the neighborhood of Rimini. However, it is more probable that his origins should be sought in the Naples area, since in the permit for printing of the *Zodiacus Vitae* he is



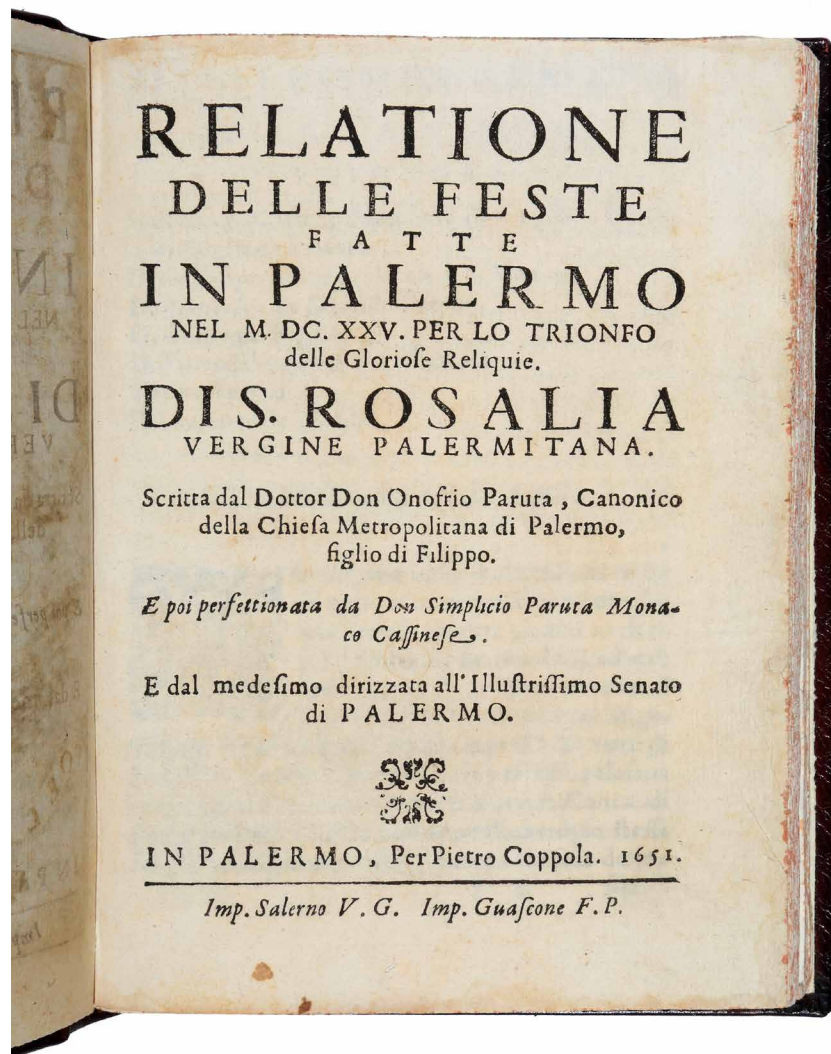
referred to as 'Marcellus Stellatus Neapolitanus'. Although his name does not disguise his identity by means of an anagram, he certainly used acronyms in order to stamp his signature on the poem: the initial letters of the opening twenty-nine lines of the poem form 'Marseilles Palingenius Stellatus' (cf. F. Bacchelli, *Note per un inquadramento biografico di Marcello Palingenio Stellato*, in: "Rinascimento", 2/XXV, 1985, pp. 275-292).

VD-16, M-852; G. Borgiani, *Palingenio Stellato*, Città di Castello, 1912, p. 211; P. Bietenholz, *Der italienische Humanismus und die Blütezeit des Buchdrucks in Basel*, Basel, 1959, pp. 82-83; L. Cantamessa, *Astrologia*, Florence, 2007, no. 2744.

\$ 1,400.-



20. [PARUTA, Filippo (1552-1629)]. *Relatione delle feste fatte in Palermo nel 1625 per lo trionfo delle gloriose reliquie. Di S. Rosalia vergine palermitana. Scritta dal dottor don Onofrio Paruta, canonico della chiesa metropolitana di Palermo, figlio di Filippo. E poi perfettionata da don Simplicio Paruta monaco cassinese. E dal medesimo dirizzata all'illustrissimo Senato di Palermo. Palermo, Pietro Coppola, 1651.*



4to (200x145 mm). Collation: $[\pi]^4 \dagger^4 A-T^4 V^2 X^4 Y^2 Z^4 [\chi]^2$. Half-title, engraved frontispiece, [12], 176, [4: *errata corrigè*] pp. and [4] folding plates engraved by Francesco Nigro and Francesco La Barbera after Gerardo Astorino and Vincenzo La Barbera. Richly gilt modern morocco binding, original sprinkled edges. Minor restorations to the outer margin of the first leaves without loss, small worm track in the gutter of a few leaves not affecting the text, tears repaired along the folding of one plate, all in all a very good copy.

EXTREMELY RARE ORIGINAL EDITION of this festival account attributed to Filippo Paruta, but edited by his son Simplicio, who also signs the dedication to the Senate of Palermo, and published posthumously under the name of his other son Onofrio.

In the note to the reader Onofrio provides a detailed list of the works (orations, occasional writings, inscriptions for ephemeral architectures, etc.) of his father Filippo, who was the secretary to the Palermo Senate and the major responsible for the iconographic program realized on the occasion of the 1625 festivity.

At the beginning of the 1620s the viceroy Emanuele Filiberto of Savoy rebuild the Accademia dei Riaccesi, which gathered in the Royal Palace, and entrusted the scholar and mathematician Carlo Maria Ventimiglia with the direction of the academy. Around his figure gravitated many of the artists and scholars who designed the program and the solemn procession of the relics of St. Rosalia, held in June of 1625 as a sign of gratitude for deliverance from plague. Among them were the painters and architects Gerardo Astorino and Vincenzo La Barbera, the engraver Francesco Negro, the scholar Martino La Farina, who conceived the allegorical arch of the Genoese nation, and, above all, Filippo Paruta, who was linked to Ventimiglia also by a common passion for numismatics and

antiquities. Paruta was involved in all literary activities related to celebratory events since the end of the sixteenth century. In 1625 he inspired the triumphal arch that the Senate erected in Piazza Villena and was responsible for the account of the festivities, which however was actually published only after his death in 1651.

The constitution of such a large and complex team to be entrusted with the creation of the apparatuses testifies of the importance of that event that officially marked the beginning of the cult of St. Rosalia. The solemnity of 1625 had no immediate follow-up and only in 1649 the feast of St. Rosalia was formalized with all those peculiarities that would characterize the following decades. In 1625, in addition to the impressive processions and solemn ceremonies to which all local communities, religious and civil, took part, two magnificent horse rides were organized;

one, in particular, took place at the conclusion of the festivities, after the solemn mass in the cathedral. Then followed fireworks, organized by the German nation, tournaments and jousts. At the very end the nobility walked in gala dresses along Via Colonna (cf. M. Sofia di Fede, *La festa barocca a Palermo: città, architetture, istituzioni*, in: "Espacio, Tiempo y Forma", series VII, t. 18-19, 2005-2006, pp. 49-75; see also M. Vitella, *Il primo Festino*, in: M.C. Di Natale, "S. Rosaliae patriae servatrici", Palermo, 1994; and V. Petrarca, *Genesi di una tradizione urbana. Il culto di S. Rosalia a Palermo in età spagnola*, Palermo, 1986, p. 82).

Catalogo unico, IT\ICCU\PALE\004559; S.P. Michel, *Répertoire des ouvrages imprimés en langue italienne au XVII^e siècle conservés dans les bibliothèques de France*, Paris, 1976, VI, p. 80; Biblioteca centrale della Regione siciliana "Alberto Bombace", *Sanctae Rosaliae Dicata, Bibliografia cronologica su Santa Rosalia*, Settembre 2004, pp. 12-13; G.M. Mira, *Bibliografia siciliana*, Palermo, 1881, II, p. 186; A. Mongitore, *Bibliotheca sicula sive de scriptoribus siculis*, Palermo, 1707-1714, I, p. 293 and II, p. 174; M. Cornelles, V. Manuel et al., eds., *La fiesta barroca. Los reinos de Nápoles y Sicilia (1535-1713)*, Palermo, 2014, ad indicem.

\$ 12,800.-



21. PINO, Domenico (fl. between 18th and 19th cent.). **Storia genuina del Cenacolo insigne dipinto da Leonardo da Vinci nel refettorio de' padri domenicani di Santa Maria delle Grazie di Milano pubblicata dal padre maestro Domenico Pino...** Milan, Cesare Orena nella stamperia Malatesta, 1796.

8vo (223x134 mm); nicely bound in contemporary red morocco, gilt centerpiece on the panels within elaborated concentric frames in gilt, spine with five raised bands, gilt decorations and gilt title on blue morocco label, marbled endpapers, gilt edges (small worm holes at the bottom of the spine); [8], 139, [1 blank] pp. Old stamp of a noble family on the title-page. Shellmark "L4" on the front flyleaf. A fine copy printed on thick paper.

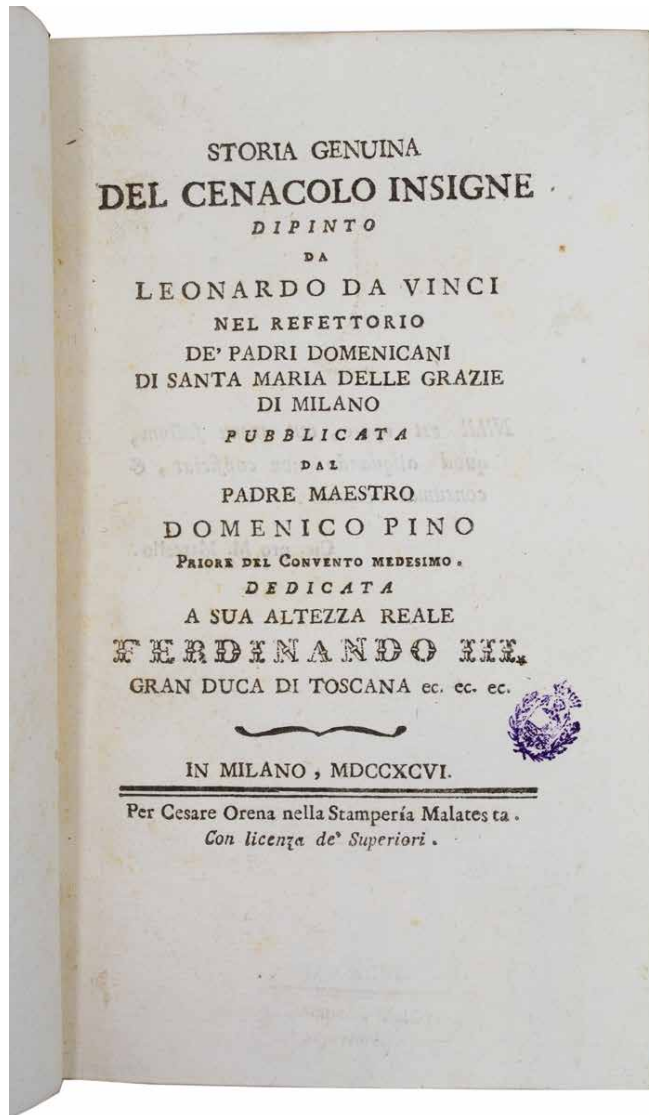
RARE FIRST EDITION, dedicated to Ferdinand III, Grand Duke of Tuscany, of the first book exclusively devoted to the history of the famous fresco called the "Cenacolo", painted by Leonardo da Vinci in the refectory of the monastery of Santa Maria delle Grazie in Milan between 1495 and 1498.

The author, the Dominican Domenico Pino, was the prior of the monastery at the time he wrote the book, and had access to the documents of the conventual archive, which later with the arrival in Milan of Napoleon's troops went dispersed.

Pino was charged by a Milanese printer who was about to publish a new guide of Milan, to revise the history of the "Cenacolo" and to collect more information about it. He was then visited by the painter Teodoro Matteini, who had been charged by the Grand Duke Ferdinand III with the task of making a copy of the fresco. The copy was later used by Raffaello Morghen for his engraving of the "Cenacolo". Pino searched in the archive trying to debunk some legends circulating about Leonardo's work with the aim of discrediting the fathers of the convent.

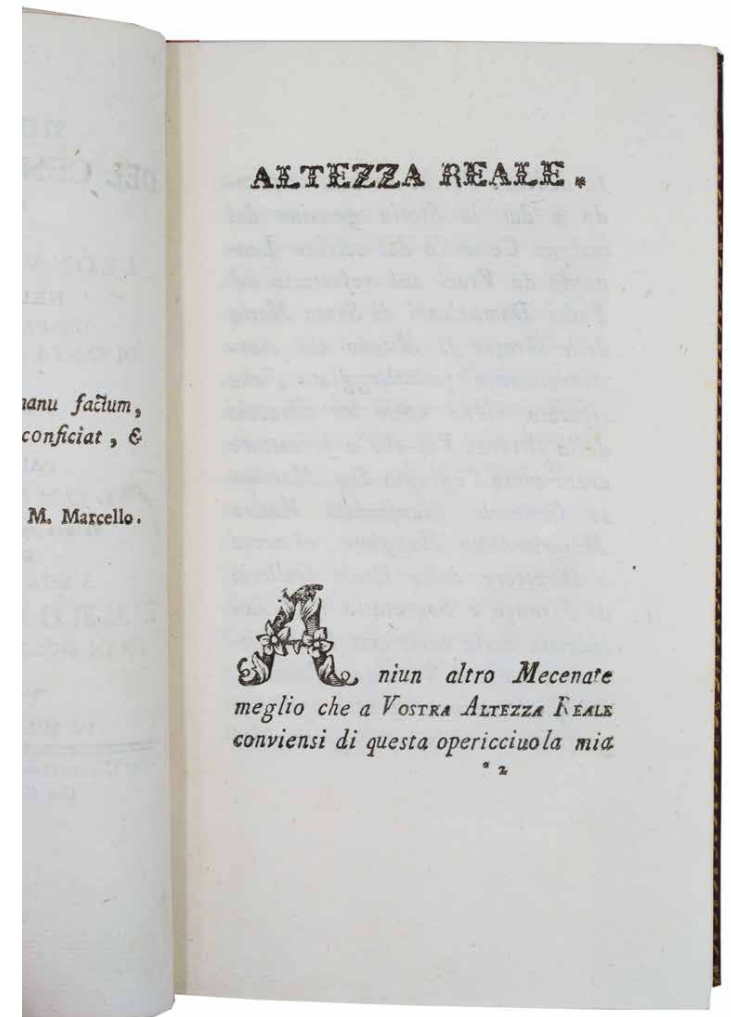
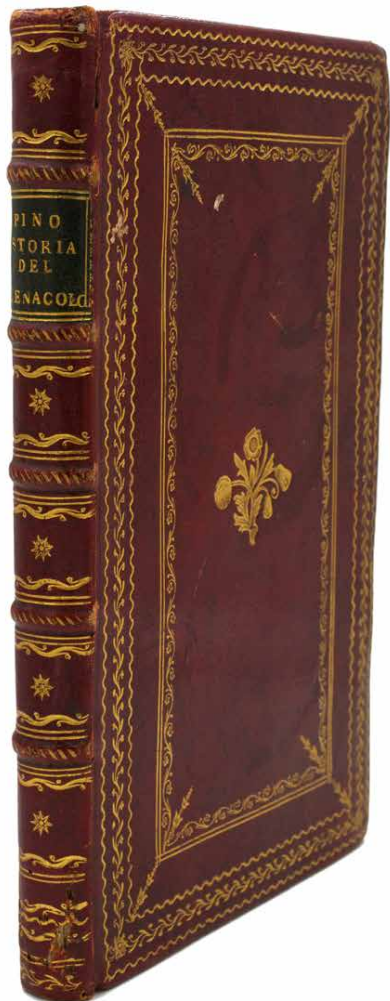
The book represents therefore an important historical source. For example, Pino quotes a document referring to a payment given to Leonardo on June 1497. The text is accompanied by the author's annotations and an extensive index of notable things.

Pino's *Storia* was a few years later overcome by the monograph of Giuseppe Bossi, who in 1810 published a monumental work on Leonardo's "Cenacolo".



Catalogo unico, IT\ICCU\RMRE\000304; E. Verga, *Bibliografia vinciana*, Bologna, 1931, no. 271; F. Predari, *Bibliografia enciclopedica milanese*, Milan, 1857, p. 443.

\$ 3,600.-



22. PIRANESI, Giambattista (1720-1778). **Lettere di giustificazione scritte a Milord Charlemont e a' di lui agenti di Roma dal signor Piranesi, socio della Real Società degli Antiquari di Londra intorno la dedica della sua opera Delle antichità rom. fatta allo stesso signor ed ultimamente soppressa.** In Roma, [Giambattista Piranesi], 1757.

Small folio (251x174 mm). Etched dedication leaf [Wilton-Ely 739, Ficacci 324] (an elaborate wreath with the inner space left blank for the dedication of the copy, here without recipient's name), etched title-page [W.-E. 738, F. 323, state two of two early states], XXVIII pp. and VIII full-page etched plates (one double-page and folding) [W.-E. 745-752, F. 327-331], the first four being reproductions on a smaller scale of the frontispieces to the four volumes of the *Antichità Romane*, the last four being inscriptions. With also 4 etched head-pieces [W.-E. 740-743, F. 324-326] above the preface and each of the three letters, and one tail-piece [W.-E. 744, F. 326] at end of the third letter, by and after Piranesi. The etchings are printed on a thicker paper than the text. Contemporary boards, marbles edges. A few small stains in the margin of the dedication leaf and the title-page, otherwise a nice copy.

RARE FIRST EDITION of this Piranesi's polemical work against his patron Lord Charlemont, in which Piranesi expresses his own view on the relationship between artist and patron. "This edition is extremely rare... The plates indicated as table I to IV were subsequently reused in the post 1761 edition of the *Opere varie*" (Ficacci, p. 320).

The Irish nobleman and politician James Caulfield, first Earl of Charlemont (1728-1799), was a patron of the arts, chairman of the committee of the Dilettanti Club and a friend of Burke, Johnson, Reynolds, Goldsmith and Hogarth. Educated privately, he went on the Grand Tour at the age of eighteen in 1746, travelling to Turin, Rome, the Greek Islands, Constantinople, the Levant, and Egypt, before returning to Ireland in 1754.

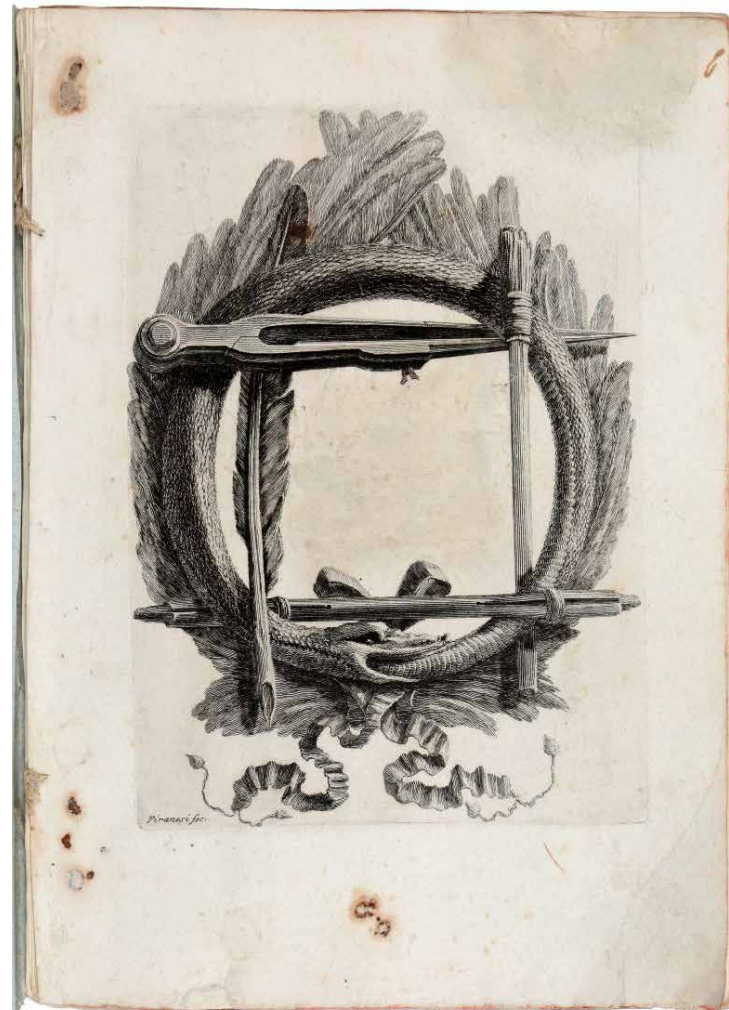
Piranesi's *Camera sepolcrali degli antichi romani le quali esistono dentro e fuori di Roma* (ca 1750) was published as a prospectus to find a patron. Charlemont responded and Piranesi engraved a large number of additional plates to the work, finally publishing in 1756 what had become a four-volume set under the title *Le Antichità romane*.



dealer in antiques; Domenico Gregorini, Roman architect; Anton Raphael Mengs, German painter active in Rome; John Russell, English painter; Sir Horace Mann; David Murray, second Earl of Mansfield; Sir William Hamilton, archaeologist and collector; Sir Brook William Bridges, a member of Sir Horace Mann's circle; and many others.

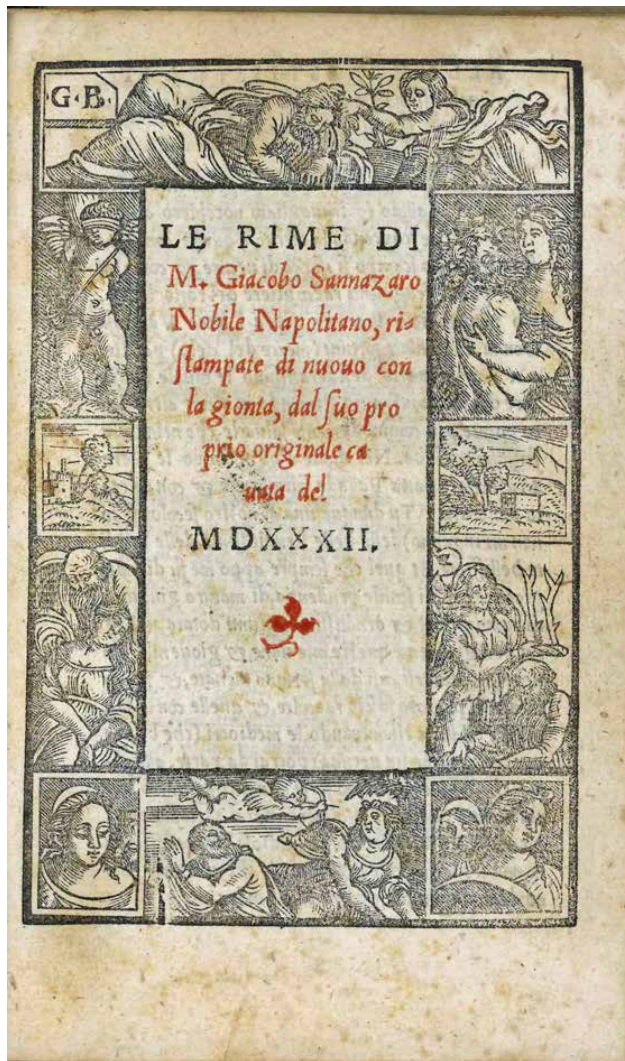
Cicognara, 3830; Hind, p. 84 ("the volume was suppressed soon after publication, which accounts for its extreme rarity"); J. Wilton-Ely, *Giovanni Battista Piranesi: the complete etchings*, San Francisco, 1994, E.1; Catalogo unico, IT\ICCU\UBOE\002402; L. Ficacci, *Giovanni Battista Piranesi: the complete etchings*, Cologne-London-Madrid-New York-Paris-Tokyo, pp. 320-331.

\$ 29,000.-



23. SANNAZARO, Jacopo (1458-1530). **Le rime di m. Giacobbo Sannazaro nobile napolitano, ristampate di nuovo con la gionta, dal suo proprio originale cavata del MDXXXII.** Venice, Niccolò Zoppino, August 1532.

8vo (159x95 mm); modern stiff vellum, decorations in gilt, green and red on panels, spine with double red morocco label, marbled endpapers; 54, [2] ll. Title-page printed in red and black within an elaborated woodcut border (signed GB). Printer's device on last leaf. A nice copy.



RARE EDITION of Sannazaro's canzoniere, which remained unpublished until 1530, when the original manuscript, entrusted to the poet's lover Cassandra Marchese, was used for the first edition, that appeared in Naples under the title *Sonetti e canzoni*. Responsible for the edition was Cassandra Marchese herself.

After the first edition, the work was reprinted several times; seven reprints appeared only in the first two years. The present edition, like that issued by Zoppino in 1531, bears at the end (from p. 48) an added third part containing 14 new poems. Considering that the first part contains 32 poems and the second, by far the largest and most homogeneous section, 69, the volume contains overall 115 compositions, mainly sonnets.

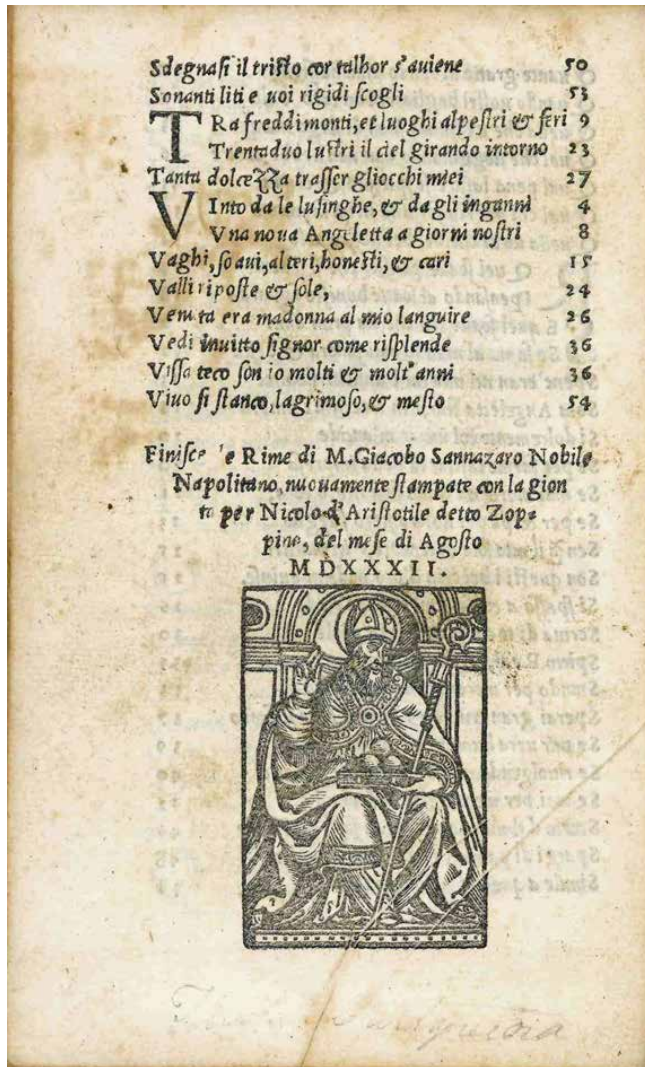
“Il Sannazaro preparò anche due raccolte di versi. Egli lavorò probabilmente per anni, sino al 1494-95 circa, a un canzoniere organico di tipo petrarchesco, che poi abbandonò. Tramontata la corte aragonese, Sannazaro considerò finita l'epoca della poesia volgare: negli ultimi trent'anni della vita si dedicò soltanto alla produzione latina e dedicò la sua attenzione soprattutto all'Accademia Pontaniana... Le sue poesie volgari, mai pubblicate a stampa, restarono affidate manoscritte alla donna amata, di amore corrisposto, Cassandra Marchese, che ne curò l'edizione postuma, nel 1530... Costituita da due parti diverse e slegate fra loro, questa raccolta è stata impropriamente considerata dall'editore moderno come prima e seconda parte di un unico canzoniere. Nelle due parti in cui sono raggruppate le 101 composizioni, Carlo Dionisotti (*Appunti sul rime del Sannazaro*, in: “Giornale Storico della Letteratura Italiana”, CXL, 1963, pp. 161-211) ha invece identificato due diverse raccolte: nella seconda parte la raccolta abbastanza omogenea, messa insieme nel 1495-96, dedicata a Cassandra Marchese e ordinata secondo raggruppamenti tematici e costituita da 66 liriche, di cui 52 sonetti, 7 canzoni, 3 sestine e 4 madrigali, cui sono aggiunti, in fondo, portando il numero a 69, 3 ternari, l'uno dedicato alla Passione di Cristo, gli altri due di argomento storico-politico; nella prima parte una raccolta più eterogenea, comprendente rime giovanili di tema amoroso, rime spirituali o di tema politico o encomiastico, rime più

tarde, costituita da 32 componimenti. Fuori dalle raccolte sono rimaste altre rime, oggi costituenti le cosiddette Rime sparse, aderenti a moduli metrici e stilistici più chiaramente legati alla tradizione quattrocentesca e per questo rifiutati” (G. Da Pozzo, *Storia letteraria d'Italia, Il Cinquecento*, Milan, 2007, I, p. 679).

Born in Naples from a noble family, Sannazaro spent his childhood in San Cipriano Piacentino. In 1475 he returned to Naples and was admitted shortly after into the famous Accademia Pontaniana with the name of Actius Syncerus. In 1481 he entered at the service of Alfonso, Duke of Calabria, and then of Federico. After the final expulsion of the Aragonese in 1501, Sannazaro followed his king into exile to France, only to return to Naples in 1505 after the death of the latter. For the rest of his life he lived retired to a villa near Mergellina, where he died in 1530. Sannazaro together with his friend Pontano was the greatest exponent of Neapolitan humanism. Among other things, he wrote a poem in Latin, *De partu Virginis* (1526) and five *Eglogae piscatoriae*. But his fame is largely linked to the *Arcadia*, a famous pastoral romance in prose and verse that was published for the first time in Naples in 1504.

Edit 16, CNCE41125; L. Baldacchini, *Alle origini dell'editoria in volgare: Niccolò Zoppino da Ferrara a Venezia: annali (1503-1544)*, Manziana, 2011, no. 312.

\$ 650.-

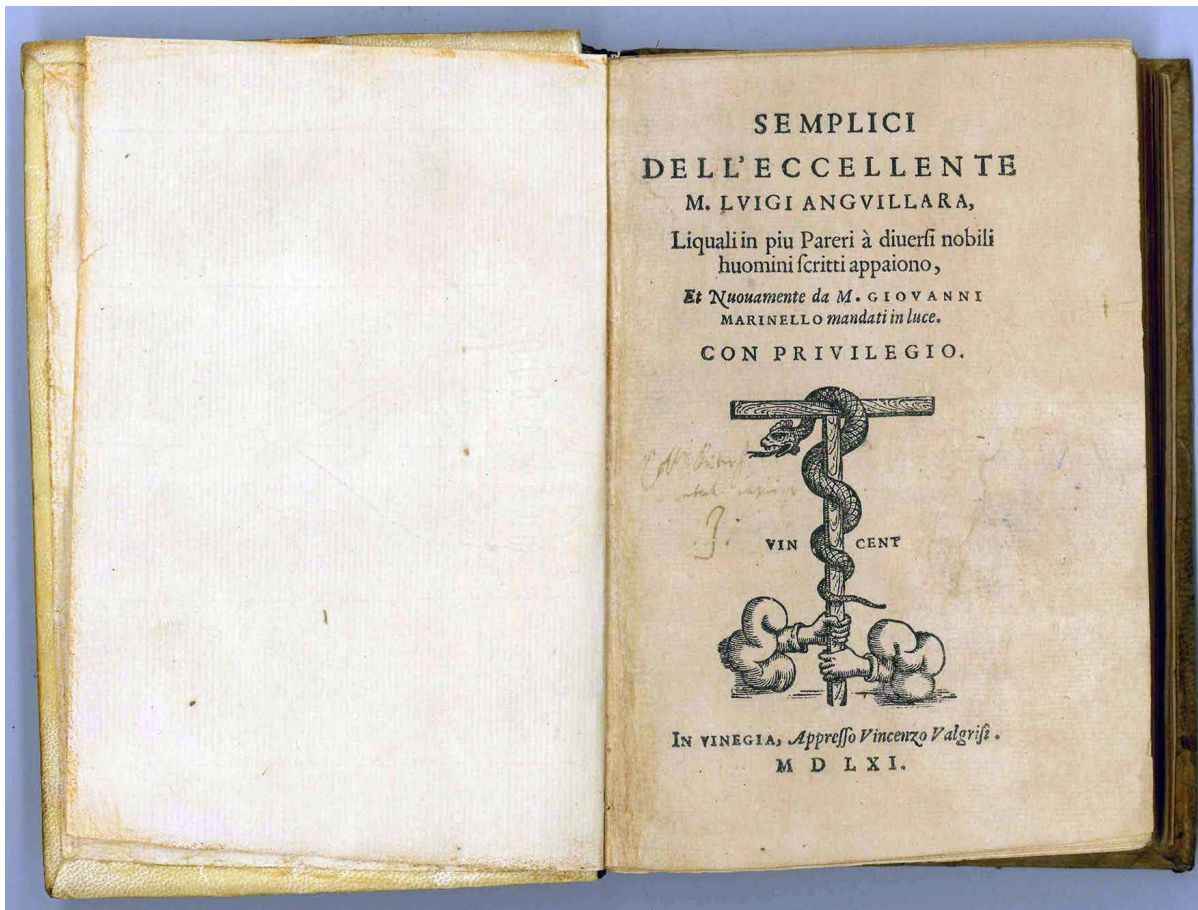


“THE GREATEST BOOK OF BOTANY ANY WHICH HAD EVER BEEN WRITTEN IN ITALY” (GREENE)

24. SQUALERMO, Luigi (called Anguillara, 1512-1570). **Semplici... Li quali in piu pareri à diversi nobili huomini scritti appaiono, Et nuovamente da M. GIOVANNI MARINELLO mandati in luce.** Venezia, Vincenzo Valgrisi, 1561.

8vo (154x103 mm). 304, [32] pp. With the printer's device on the title- page and two full-page woodcuts. Contemporary flexible vellum, later lettering-piece on spine, new endpapers and headbands, repair at the inner margin of the title-page not affecting the text, slightly browned throughout, a good copy.

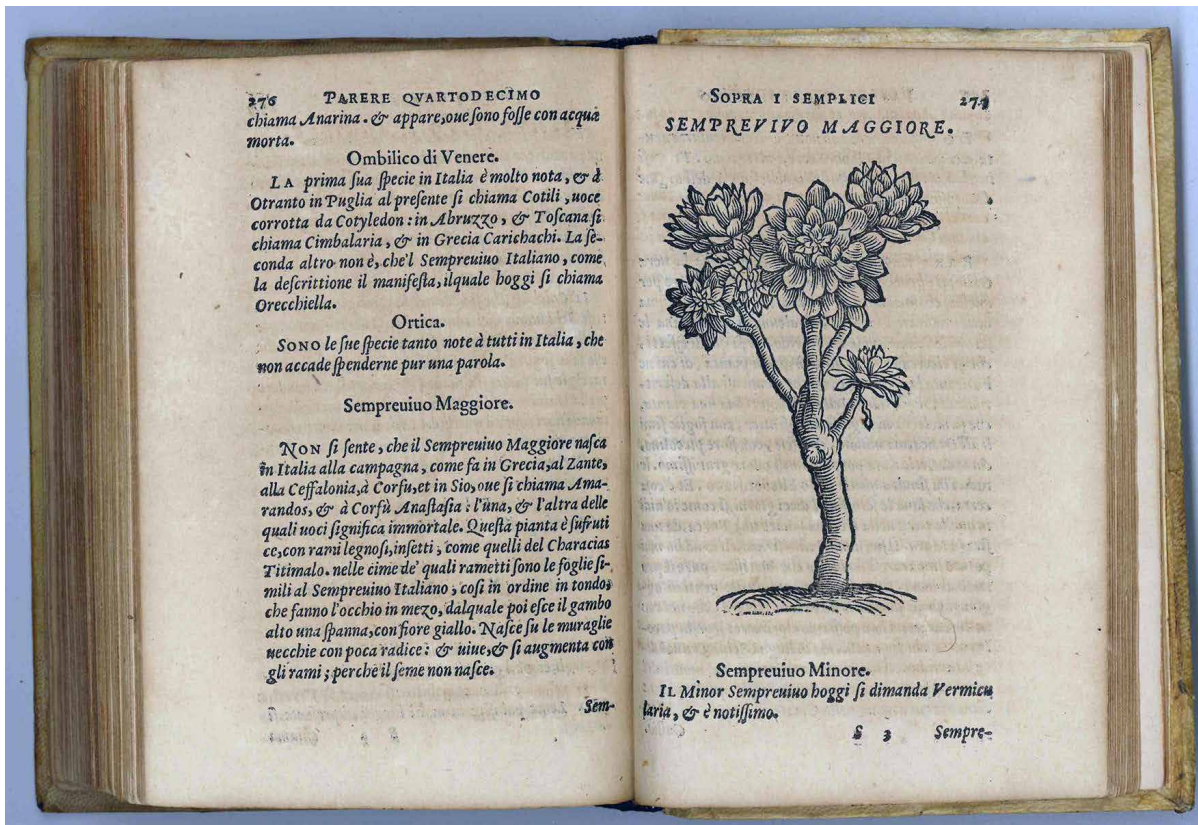
FIRST EDITION. Anguillara's only known book the *Semplici*, was written over a long period (1549-1560). The work was translated into Latin with a commentary by Caspar Bauhin (Basel, 1593). It is divided into fourteen *Pareri* (“opinions”), each of which is dedicated to a contemporary Italian physician. Following the usual procedure of the times, the book is devoted principally to the identification of the plants known to Dioscorides and the other ancient writers on ‘materia medica’. Because of his travels in Greece, Italy, France, and Asia Minor and his great personal knowledge of plant life throughout the Mediterranean basin, Anguillara was among the best-equipped of sixteenth- century botanists to make such a study. Approximately 1,540 plants are discussed by Anguillara, but in no discernible systematic order. Each plant is described, its classical name established (often with vernacular synonyms appended), and its medical and alimentary uses mentioned, along with its habitat, literary references, and the location where Anguillara found it. The descriptions are sufficiently full and accurate that most his plants have been identified by modern historians of botany. Frequently cited by seventeenth-century botanists, the *Semplici* still remains an important source for historical nomenclature and floristic studies. He is commemorated today by the genus *Anguillaria* (*Liliaceae*) named in his honor by Robert Brown (1810).



“The greatest book of botany any which had ever been written in Italy; while as a study of, and a commentary on, the medicinal and dietetic plants of the ancients, it was far beyond all comparison with any other extant. This was the judgment of the highest authority outside Italy, [Conrad Gesner] ... Because of his travels in Greece, Italy, France and Asia Minor and his great personal knowledge of plant life throughout the Mediterranean basin, Anguillara was among the best-equipped of sixteenth-century botanists to make such a study” (E.L. Greene, *Landmarks of botanical history*, Stanford, CT, 1983, II. p. 731, and chapter 19).

“Wozu erdreistete sich dieser ‘Gemüsegärtner aus Padua’? Pietro Andrea Mattioli, Leibarzt am Hof der Habsburger und eine Autorität in allem, was Pflanzen betraf, wurde grob, wenn es um seine Reputation ging. In seinen Korrespondenzen schäumte er vor Wut... Der Beschimpfte hieß Luigi Anguillara und war der erste Obergärtner des botanischen Gartens in Padua. Ein bescheidener Mann, der 80 Dukaten verdiente, mit denen er eine elfköpfige Familie ernährte. Kein Medicus und kein Buchstabengelehrter wie Mattioli, eher ein Feld und Wiesenforscher. Statt in Büchern studierte Anguillara Pflanzen in ihrer natürlichen Umgebung. Er wanderte in den Gegenden um Bologna, um Rom, Verona und

Mailand, kraxelte in den Abruzzen, reiste nach Frankreich, Griechenland, Zypern, auch nach Deutschland. Er sammelte und beschrieb, was er fand, und verglich es mit dem, was in den alten dicken Kompendien stand oder in Mattioli's neuer Übersetzung. Kam schon vor, dass er auf Dubioses stieß und das auch mitteilte” (E. von Radziewsky, *Der Geburtsort der Botanik: Botanischer Garten in Padua*, in: “Architecture & Wohnen”, 5, 2015) Little is known of Anguillara's early life. In 1539 he became associated with Luca Ghini at the latter's private botanical garden, first in Bologna, then in Pisa in 1544. Two years later, on 20 August 1546, Anguillara became the first director of the botanical garden in Padua, the oldest of its kind in Europe (cf. E.M. Cappelletti, *Plants cultivated at the time of Anguillara*, in: “The Botanical Garden of Padua, 1545-1995”, A. Minelli, ed., Venice, 1995, pp. 163-171). He remained at Padua, supervising a garden that received favorable notice from many distinguished visitors, until 1561; then, having incurred the displeasure of Aldrovandi and Mattioli, he moved



to Ferrara. He became herbalist to the duke of Ferrara and continued his botanical travels; whether he also taught medicine at Ferrara is unclear. He probably died of the plague, notwithstanding his efforts to prepare an antidote of theriaca (cf. G. B. De Toni, *Nuovi documenti intorno Luigi Anguillara, primo prefetto dell' Orto Botanico di Padova*, in: "Atti del Istituto veneto di scienze, lettere ed arti", 70/2, 1910–1911, pp. 289–307).

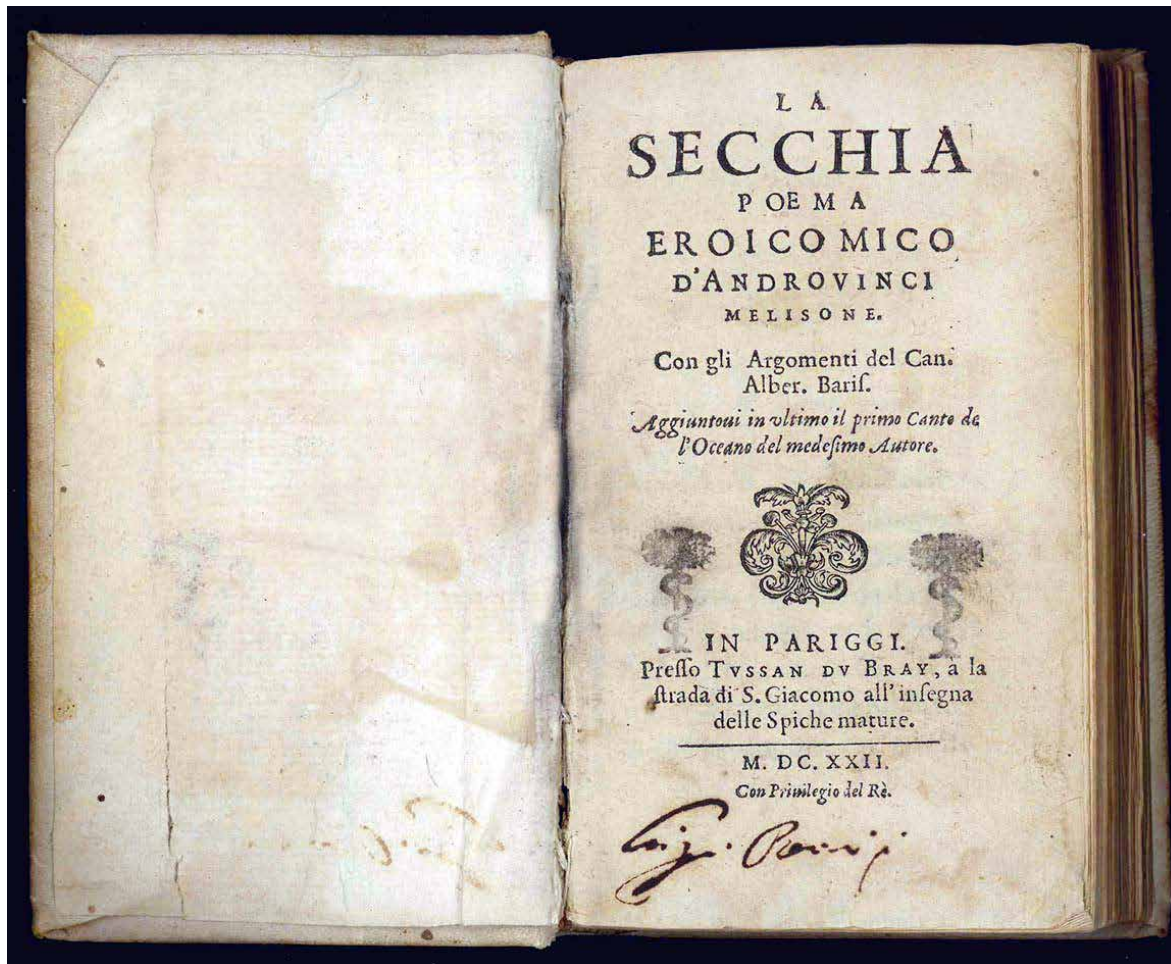
Edit 16, CNCE1923; Universal STC, no. 809537; A. Mieli, *Gli scienziati italiani*, Rome, 1921, pp. 76–78.

\$ 1,300.-



25. TASSONI, Alessandro (1565-1635). **La Secchia poema eroicomico d'Androvinci Melisone.** Paris, Toussaint Dubray, 1622.

12mo (140x83 mm); contemporary vellum over boards, lettering-piece on spine (stain on the back panel); [6], 166, [1], [1 blank] leaves. On the title-page ownership's entry of a certain Luigi Bernini. Wormhole in the last three leaves slightly affecting the text, two small emblems stamped on the title-page, a bit browned, but a genuine copy.



FIRST EDITION, second issue, of the first draft of the *Secchia rapita*, the most successful mock-heroic poem of the Italian literature. Composed between 1614 and 1618, the work had a first circulation in manuscript form, attracting immediately upon itself the attention of the Inquisition. After several attempts, even illegal, to have it printed in Modena and Padua, Tassoni was forced to go to France in order to avoid the ecclesiastical censure. It was through the efforts of Jean Chapelain, a friend and collaborator of G.B. Marino, that Tassoni's poem was eventually printed in Paris in the late 1621. Almost at the same time, a counterfeit, probably printed in Venice, appeared on the market. The counterfeit is based on the third issue of the Paris edition, but is very roughly printed.

For the second edition, which was issued in Rome (with the fake place Ronciglione on the title-page) in 1624, Tassoni was obliged to correct the text, meeting the demands of Pope Urban VIII, who after the revision had to admit he liked the poem. The revised text (with the title changed to *La Secchia rapita* - "The Stolen Bucket") became the standard text, which was reprinted dozens of times in and outside Italy until the end of the 18th century.

A large poem in twelve books in octaves, *La Secchia Rapita* tells the war broken out between Bologna and Modena, as

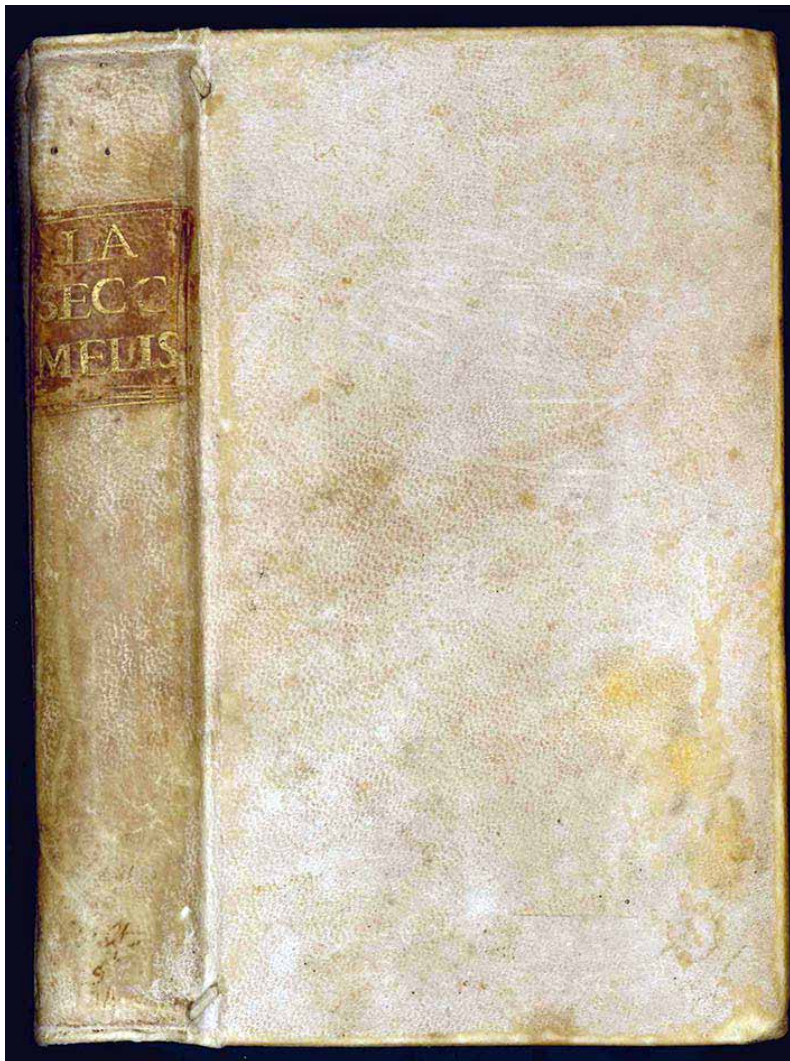
a consequence of the theft made by the Modenese, called 'Gemignani' after the name of their patron saint, of a moth-eaten bucket belonging to the 'Petroniani', i.e. the Bolognesi. The entire Homer's Olympus takes part in the war, siding with one town or the other. Ridiculous figures like the bully Count of Culagna and the boastful womanizer Cavalier Titta complete the satirical poem, which mocks the secular and often futile rivalries between the Italian cities.

Alessandro Tassoni was born in Modena in 1565 into a noble family, but was orphaned at an early age. He studied in Bologna, Ferrara and Pisa, then in 1599 he entered the service of Cardinal Ascanio Colonna. Between 1600 and 1603 Tassoni followed him in Spain. Back to Italy, he mostly lived in Rome as an ambassador of Charles Emmanuel I of Savoy. In 1618 he was called to Turin to carry out the duties of secretary.

In 1621 he retired from the post and from the court life, but in 1626 he entered the service of Cardinal Ludovisi. From 1632 to his death, Tassoni lived at the court of Francis I, duke of Modena (cfr. P. Puliatti, *Bibliografia di Alessandro Tassoni*, Florence, 1959, pp. 162-191).

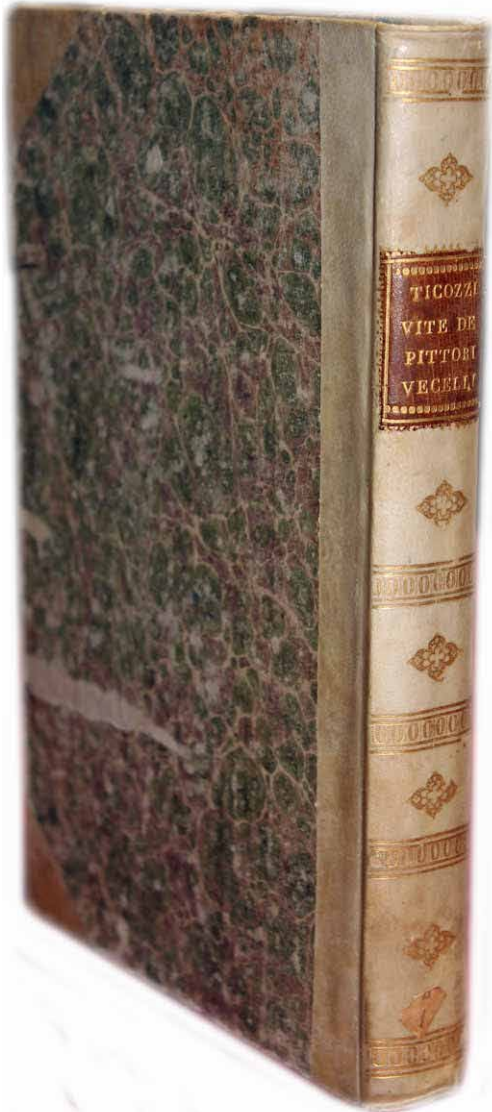
Puliatti, *op. cit.*, no. 99; B. Gamba, *Serie degli scritti impressi in dialetto veneziano*, Venice-Rome, 1959, no. 297.

\$ 1,800.-



26. TICOZZI, Stefano (1762-1836). **Vite dei pittori Vecellj di Cadore libri quattro.** Milan, Antonio Fortunato Stella (co' tipi di Gio. Pirotta), 1817.

8vo (217x141 mm); contemporary half vellum gilt, lettering-piece on spine; [8], 336 pp. and one folding table (*Tavola genealogica degli otto pittori Vecellj*). Some light foxing, but a very good copy.



FIRST EDITION, dedicated to Francesco Reina, of the first monograph on the great painter Tiziano Vecellio (1488-1576), to whom are devoted the first three books of the volume (249 pp.), and the other seven members of the Vecellio family who dedicated themselves to painting, ie Titian's brother Francesco (1475-1560), and his sons Orazio (1515-1576), Fabrizio (d. 1560), Cesare (d. 1600), Marco (1545-1611), Tiziano called Tizianello (d. 1650) and Tommaso (d. 1629). At the end of volume there are six appendices containing letters, documents and chronological tables relating to the Vecellio family.

Ticozzi spent a long period in Titian's hometown, studying many of his paintings and searching for documents regarding him and the other painters of the family. For the information it contains on the conservation or dispersion of Vecellios' works and prints, and for the unpublished documents it offers, Ticozzi's work is a valuable and reliable source (E. De Tipaldo, *Biografia degli Italiani illustri*, Venezia, 1868, vol. IV, pp. 494-500).

Ticozzi, born in Pasturo in Valsassina near Lecco, studied in Milan under G. Parini. In 1782 he graduated in theology at the University of Pavia, where he became the pupil of Gregorio Fontana. After the first Napoleon's campaign, he lived for a while in exile in Paris, where he met V. Monti and L. Mascheroni. In 1806 he was appointed as vice-prefect of the department of Piave. In this period he published *Storia dei letterati e degli artisti del dipartimento della Piave* (Belluno, 1813) and started collecting documents on the Vecellio painters. He then moved to Milan, where he spent the rest of his life in extreme poverty, devoting himself to his studies. He published the *Dizionario degli architetti, scultori, pittori, intagliatori in rame ed in pietra, coniatori di medaglie, musaicisti, niellatori, intarsiatori d'ogni età e d'ogni nazione* (Milan, 1830-33), the *Dizionario dei pittori dal rinnovamento delle belle arti fino al 1800* (Milan, 1818), and the *Storia generale delle belle arti attinenti al disegno* (Milan, 1829).

J. Schlosser Magnino, *La letteratura artistica*, Florence, 1967, p. 561; CLIO, *Catalogo dei libri italiani dell'Ottocento (1801-1900)*, VI, p. 4556 (FI98); *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara*, Pisa, 1821, no. 2381.

“VOLTAIRE’S STYLE AND ORIGINALITY AT THEIR INCOMPARABLE BEST” (PMM)

27. VOLTAIRE, [François Marie Arouet de] (1694-1778). *Candide, ou l’Optimisme*. [Geneva], [Gabriel Cramer], 1759.

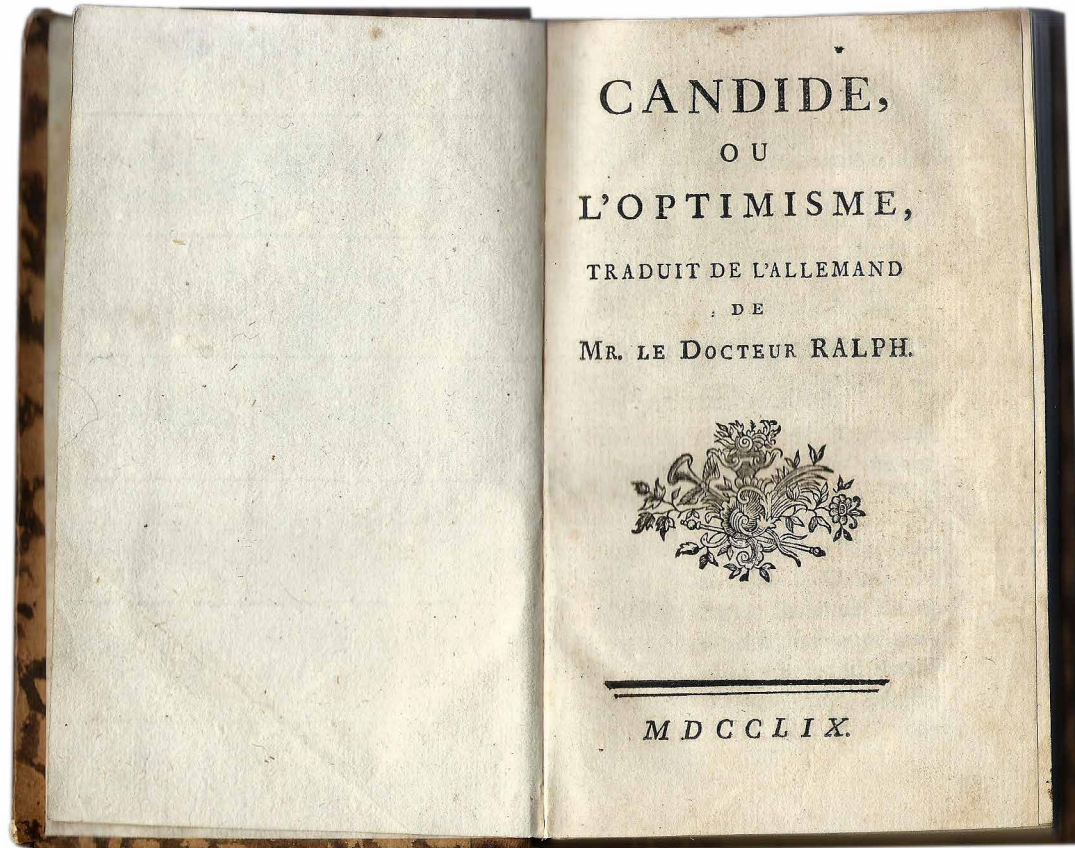
12mo (161x95 mm). 299, [3 blank] pp. Woodcut ornament to title and tail-pieces, with penultimate leaf N7 (blank) present but final leaf N8 (instructions to the binder) a stub only. Contemporary Italian mottled sheep-backed boards, gilt spine with red morocco label (upper corners worn). Some light foxing and browning, mostly to upper margin, a very good, genuine copy.

RARE FIRST EDITION. A nice copy of the true first edition, with the following issue points: the title ornament of spray, fruit and flowers is repeated at pp. 193 and 266; p. 103, line 4, has the misprint ‘que ce ce fut’ (corrected to ‘que ce fut’ in later editions); p. 125, line 4, has ‘précisément’ (corrected to ‘précipitamment’ in later editions); with Voltaire’s revisions on p. 31 eliminating an unnecessary paragraph break, and on p.

41 the rewritten several short sentences on the Lisbon earthquake. This first edition does not preserve the cancelled paragraph on p. 242 critical of German poets (beginning “Candide était affligé”).

The bibliographical history of this book has been exasperatingly complex and confused, not least because before handing over a final manuscript to Cramer, Voltaire went behind his back and sent a slightly different version of the manuscript to John Nourse, a printer in London, who may well have dispatched copies to other publishers. The result was that within weeks of the first edition of *Candide* appearing in Geneva, sixteen other editions appeared in Paris, London and Amsterdam. The identification of the present issue as the true *editio princeps*, already supposed by Bengesco and Gagnebin, was recently confirmed by the cumulative analyses of Ira Wade, Giles Barber, and Stephen Weissman: the Genevan printing must be considered earlier than the other three editions containing 299 pages published in 1759 and than the thirteen others of different size printed in Europe in the same year.

Around 1754 Voltaire “fled [from Berlin] to Geneva where he found and bought the ideal refuge, Ferney, four miles

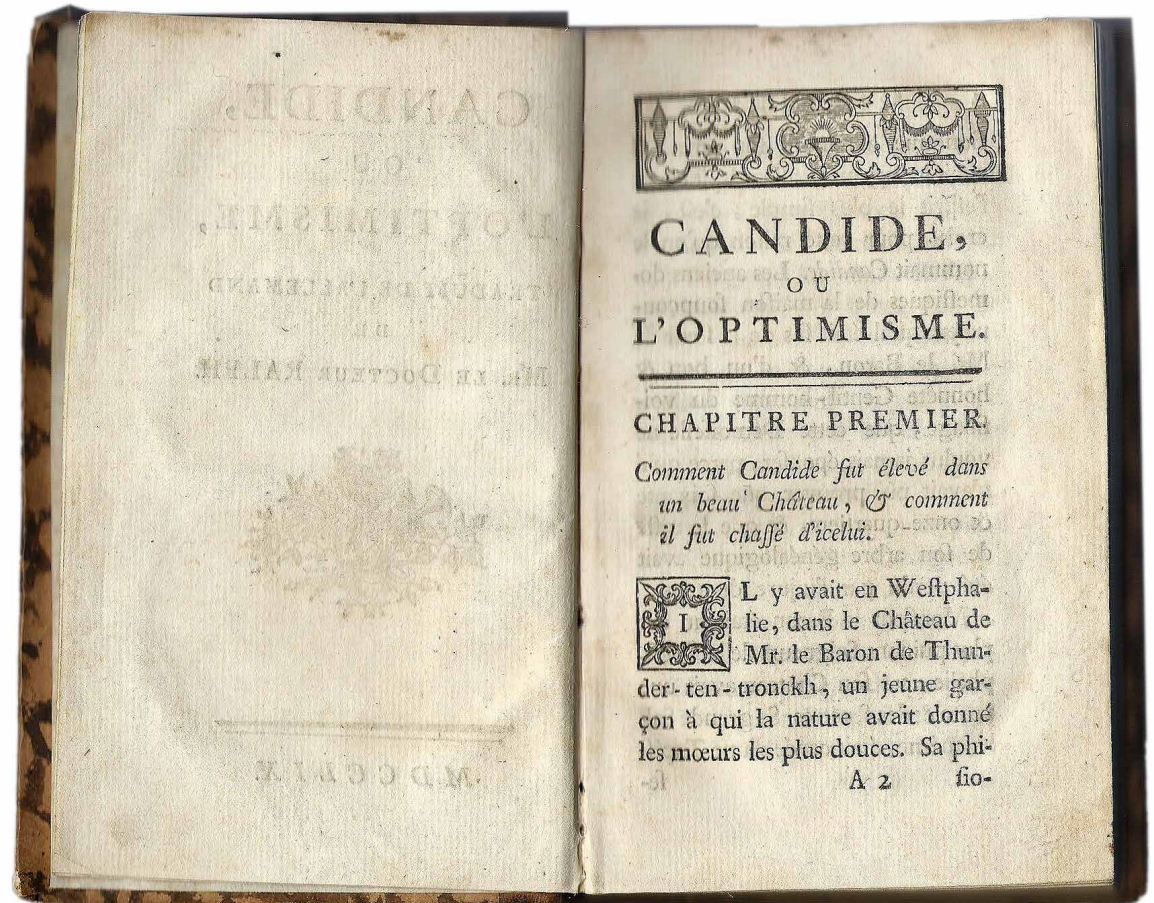
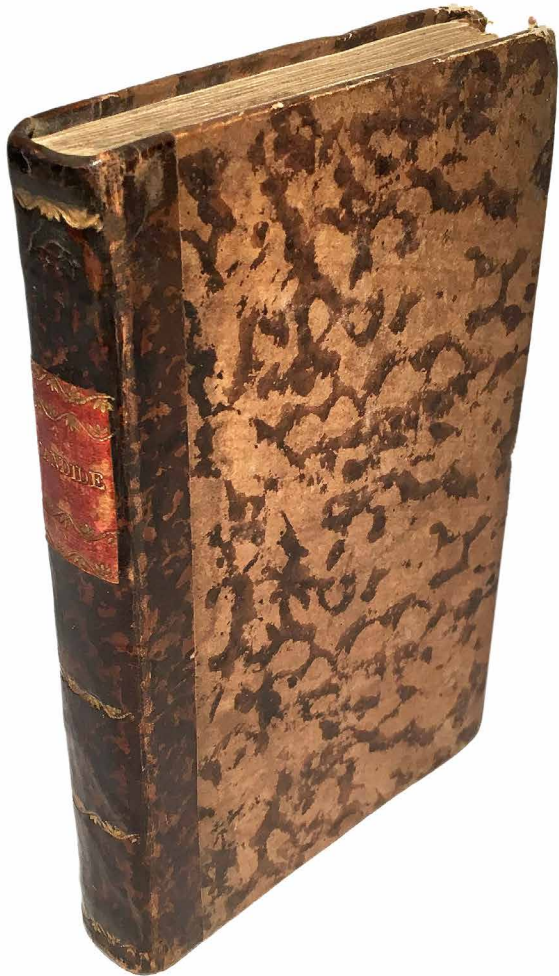


from the city. Here, just on French soil, he could enjoy the political liberty of Geneva with the social liberty of France. Here *Candide*, the most perfect of the light-weight parables which were his especial and peculiar forte, was written. Typically, it was published anonymously, and many times printed and pirated in its early years” (PMM).

Drawing on the Lisbon earthquake of 1755 for inspiration, this *conte philosophique* became an almost instant best-seller with about 20,000 copies selling in the first year, in spite of initial censorship.

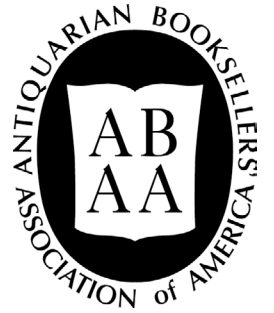
Barber, 299G; Bengesco, 1434; Morize, 59a; PMM, 204.

\$ 39,000.-





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