



BIBLIOPATHOS



NEW YORK INTERNATIONAL ANTIQUARIAN BOOK FAIR

APRIL 4-7, 2024

BOOTH C25

Incunabula, Manuscripts and Book of Hours (1-13)

Medicine (14-28)

Travels and Explorations (29-39)

Classics (40-50)

Science Pharmacology & Gastronomy (51-59)

Hermeticism, Occult, Magic and Games (60-66)



AL-JALDAKI, the culminating point of Arabic alchemy (lot 12)

BIBLIOPATHOS

Verona, via Enrico Toti, 1

tel +39 (0)45 592917

www.bibliopathos.it

bibliopathos@bibliopathos.it

BIBLIOPATHOS FINE ARTS

Torino, piazza Statuto, 5

tel +39 (0)11 6282458

mobile +39 335 6327764

enzoferro@bibliopathos.it

APRIL 2024

Incunabula, Manuscripts and Book of Hours

1. [GIORGIO D'ALEMAGNA AND TADDEO CRIVELLI]. *Liber Pontificalis ad usum Romanum*. Italy: Ferrara, 15th century.

4to (235 x 174 mm), 19th century half-calf (minor scuffing of edges), ff. 123. 15th century foliation 1-120 starting on fourth folio: 14, 2-1210, 139 (of 10, final leaf a cancelled blank), two columns of 27 lines in an Italian *littera textualis*, written in black ink and rubricated in red, written space 145 x 112 mm. Historiated initial and full-page border with roundels of Saints Peter and Paul and corner- and centre-pieces with Saint Andrew, animals and birds. One- to three-lines initials of gold on blue, green and red grounds with purple flourishing and blue initials with red flourishing throughout.

§ 70,000

THIS VERY PONTIFICAL, a liturgical book of the Catholic Church containing instructions for celebrations' rituals held by the Roman bishop, was never used, as showed by volume's perfect conservative conditions and the absence of any traces of use. Therefore, this manuscript had to be considered as a monumental apparatus, as suggested by the folio size, the extreme quality and the attention in manufacturing and in its decorative structure.

These details, amalgamated in a sure phrasing, makes the codex an exceptional artefact ascribable to Ferrarese and Estense illuminated production of the second half of 15th century; the stylistic elements led to Taddeo Crivelli and Giorgio d'Alemagna's workshop, whose most prestigious commission was the lavishly illustrated two-volume Bible produced between 1455 and 1461 for Ferrara's ruler, Duke Borso d'Este.

On the other hand, for the *mise-en-page* of first leaf, interesting analogies and connections could be identified and established with a Parisian codex (ms. hébr 685, f. 158r, Bibliothèque Nationale de France), a volume afferent to the environment of Ferrara and datable around 1470.

CONDITIONS: Perfectly preserved.

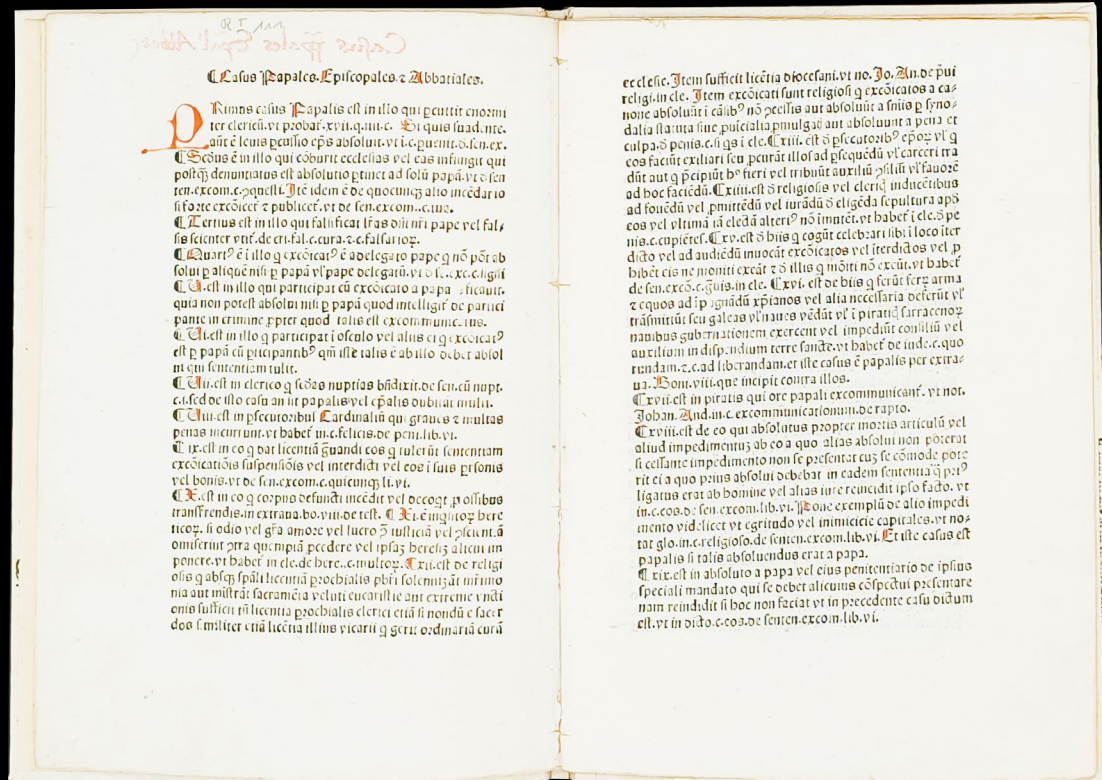
PROVENANCE: 1. Ex-libris of bibliclist Charles Girdlestone's library *Rev[eren]d[us] Charles Girdlestone Balliol College* pasted at inside front cover. 2. Sale note to classical scholar Peter Elmsley's collection pasted at front endpaper. 3. Paper ex-libris from M.H. Bloxam's collection pasted at inside front cover. 4. Ownership inscription *Matt. H. Bloxam Rugby, August 30 1837* at front flyleaf. 5. Rugby School Library ex-libris with College coats of arms *School Rugbiens[is] Biblioth[eca]* pasted at flyleaf.

REFERENCES: P. DI PIETRO LOMBARDI, *Miniature e disegni nella Biblioteca estense (secoli X-XX)*, Modena 1984; H. HERMANN, *La miniatura estense*, 1990; F. TONIOLO, *La miniatura a Ferrara: crogiolo delle arti in Cosmè Tura e Francesco del Cossa: l'arte a Ferrara nell'età di Borso d'Este*, Ead, 2007, pp. 110-123, nos. 31-32.



1460 Illuminated Pontifical on vellum

Not in US libraries



1482-88 The most heinous crimes for medieval law

Click for full description
and HD images

1482-88

THE MOST HEINOUS CRIMES FOR MEDIEVAL LAW
10 RECORDED COPIES, NOT IN US LIBRARIES

2. ROMAN CURIA. *Casus papales, episcopales et abbatiales*. [Rome: Bartholomaeus Guldinbeck, c. 1482-1488].

4to, modern boards covered with a rubricated German incunable leaf, flat spine titled in ink, ff. [4]. Text in Latin, Gothic type 4:86G., 35 lines. Signature: a⁴. Rubricated throughout with a manuscript title in red ink on f. 1r.

\$ 11,000

EXTREMELY RARE IMPRINT OF THIS COLLECTION OF CANON LAW, ARTICULATING THE MOST HEINOUS CRIMES THAT ONLY POPES, BISHOPS AND ABBOTS CAN ADJUDICATE AND PUNISH.

Popes, for instance, are responsible for cases involving the burning of churches, forging papal documents, assaulting clerics and church officials, bribing inquisitors, giving aid to pirates, permitting bigamy, and much more. Bishops, in turn, are to weigh in on cases related to the seduction of nuns or monks (unless said seduction takes place in a consecrated place, in which case the pope should take over), abuse of the Eucharist, murdering one's spouse, the selling or buying of clerical offices, summoning demons for malicious purposes, and more. Those crimes over which abbots have jurisdiction include violations in the proper recruitment, enlistment, and behavior of monks. The respective sections detailing papal, episcopal, and abbatial responsibilities are set out in rubricated in red letters, while each individual "case" or crime is set off by rubricated paraph marks.

CONDITIONS: A fine copy.

REFERENCES: Not in BMC, BSB-Ink, CIBN, Goff. P. VENEZIANI, *Besicken e il metodo degli incunabolisti*, in «Gutenberg Jahrbuch» 80 (2005), p. 97 no. 6 (assigns the edition to Guldinbeck). R 111; IGI VI 2571-A; GW 6198 (assigned to Johann Besicken and dated c. 1495); GW (Nachtr) 67; Bod-inc C-112; Polain (B) 4095; IBE 1512; Hubay (Augsburg) 538; Kind (Göttingen) 1260; Sheppard 2852 (assigned to Guldinbeck as this state of the type 86 G was used by Besicken in only one book). ISTC ic00265500.

CENSUS (10): ITALY (2): Milano, Biblioteca Ambrosiana; Roma, Biblioteca Casanatense; BELGIUM (1): Liège, Petit; BRITISH ISLES (2): Manchester, John Rylands University Library (R152138); Oxford, Bodleian Library; GERMANY (1): Augsburg SStB; Göttingen, SUB; RUSSIA (1): St Petersburg, National Library of Russia; SPAIN (1): Palma BP; VATICAN CITY (1): Città del Vaticano, Biblioteca Apostolica Vaticana.



Click for full description
and HD images

3. CARLETTI, ANGELO. *Summa angelica casibus conscientiae*. Chivasso: Jacobinus de Suigo, 1486.

4to (210 x 155 mm), contemporary full vellum binding, blind-tooled geometrical impression at boards and geometrical central medallion (few light scratches), spine renewed, original clasps partially present, ff. 388. Gothic type, 55 lines. The two blank leaves between *registrum* and index, very often missing, are present. Signature: †a-y⁸ z¹² A-Z⁸ (1-4)¹⁰.

\$ 13,000

THE ONLY BOOK PRINTED IN CHIVASSO IN FIFTEENTH CENTURY, the *Summa* is conceived to be a tool for confessor and a dictionary of moral theology, and it is organized in 659 chapters, in alphabetic order: a chapter is devoted to prostitution, others to Divination (*Sortilegium*) and necromancy and it is also included a chapter on the Inquisition Role.

The work, considered a symbol of Catholic orthodoxy, was burnt by Martin Luther, who called the opera *Summa plus quam diabolica*, in Wittenberg on December 10th, 1520.

According to Thorndike, Carletti was one of the few lawyers in his age who strongly attacked alchemy, affirming that, according to his knowledge, no one has ever produced gold, and for this reason is mentioned by Mangetus in his *Bibliotheca Chimica* I, 214.

CONDITIONS: A light waterstain at the external margin of few leaves. A good copy printed on strong and crispy paper.

PROVENANCE: 1. Handwritten corrections and additions, from two different contemporary hands. 2. Ex-libris *Pro viribus summis contendo* with noble coats of arms pasted at front inside board. 3. Ex-libris *Bibliotheca Broxbourniana J.P.W.E. ex dono A & RE 17 March 1949* from the Ehrman collection, with the monogram of John Patrick William Ehrman, founder's son, pasted at back inside board.

REFERENCES: HC 5382; BMC VI, I 1111; Bod-inc, A-285; Günther, 561; Madsen, 194; MENDES, *Lisboa*, 82; Oates 2725, 2726; SALLANDER, Uppsala, I, 2029; WALSH, *Harvard*, 3584 CBB 205; CIH 193; IBE 355; IBP 349; IBPort 102; IDL, 289; IGI 559; Pellechet 3812; CIBN, A-383; Proctor 7323; Thorndike IV, 354. ISTC ia00713000.

4. POPE BONIFACIUS VIII. *Liber sextus Decretalium* [WITH:] D'ANDREA, GIOVANNI. *Super arboribus consanguinitatis et affinitatis*. Strasbourg: Johann Reinhard Grüninger, 14 February 1491. [BOUND WITH:]

POPE CLEMENT V. *Constitutiones*. Strasbourg: Johann Reinhard Grüninger, 19 March 1491.

Two works in one volume, Royal folio (408 x 279 mm), contemporary blind-tooled leather over wooden boards, ff. 98 (vol. I), ff. 53 (of 54, lacking the final blank, vol. II). Printed in red and black, rubricated in red and blue. This copy of the *Liber sextus Decretalium* belongs to the variant with the red printing on leaves 45 and 46. Signature: a⁸ b-c⁶ d⁸ e⁶ f⁸ g-h⁶ i⁸ k-l⁶ m-o⁸ (vol I), A⁸ B-E⁶ F-G⁸ H⁶ (vol II).

£ 11,000

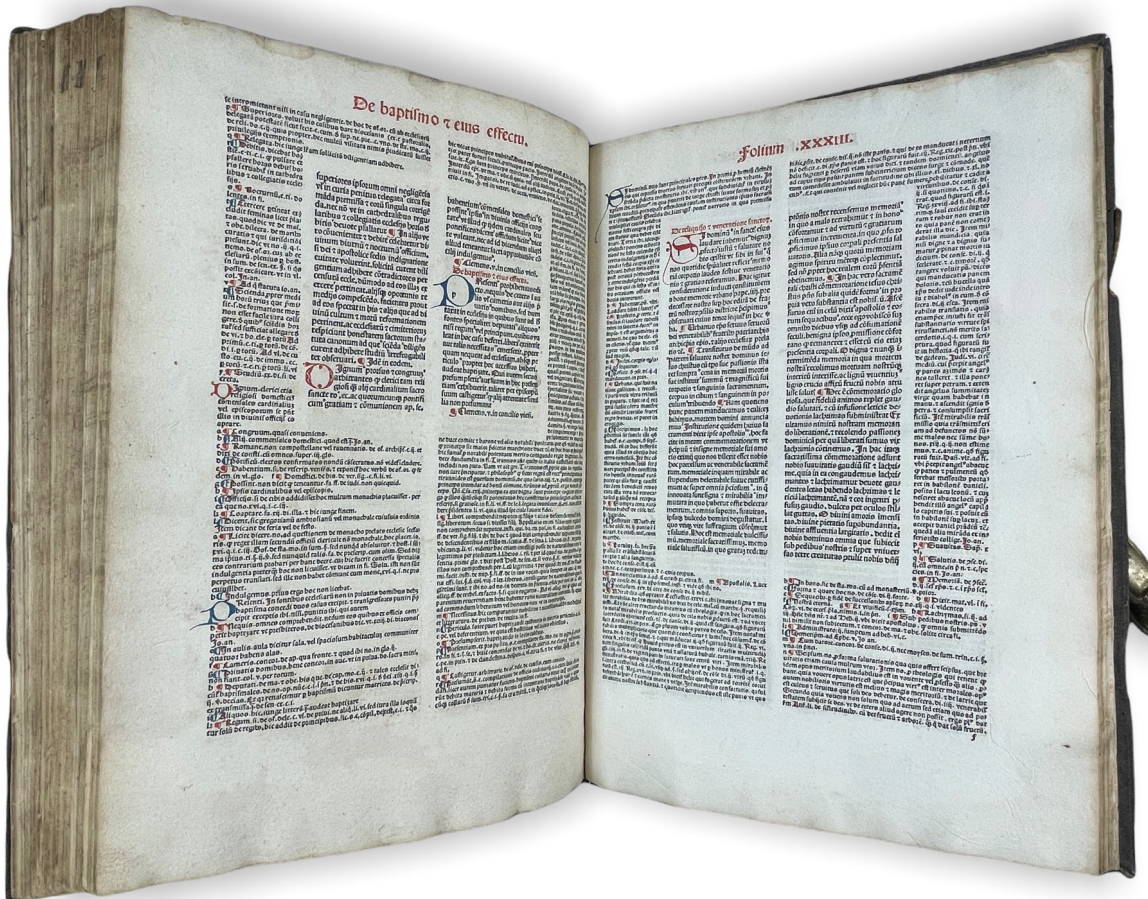
The *Liber Sextus Decretalium*, part of the *Corpus Juris Canonici*, is a collection of regulations of canon law promulgated with the bull *Sacrosanctae* on 3 March 1298 by Pope Bonifacius VIII to integrate the *Liber Extra*, (the *Decretalium* by Pope Gregory IX) with the new canonical norms issued by 1234.

The *Constitutiones* by Pope Clement V, or *Constitutiones Clementinae*, not officially known as *Liber Septimus*, but so designated by historians and canonists of the Middle Ages, were officially promulgated by Clement V in a consistory held at Monteaux, near Carpentras (southern France) on 21 March 1314, and sent to the University of Orléans and the Sorbonne in Paris.

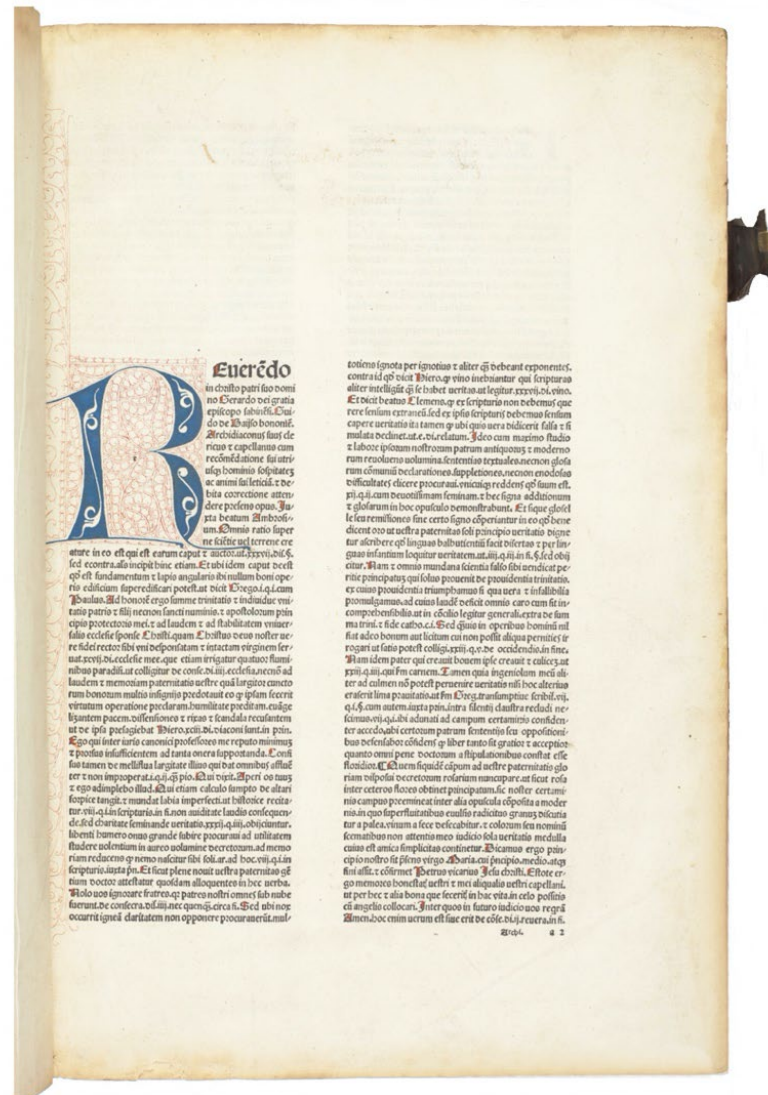
CONDITIONS: Small tear at a1 of first work professionally restored on *verso* without loss of text, few small wormholes and faint marginal staining, original clasps missing, binding lightly rubbed, a few splits in leather, but a fine copy, internally very clean and perfectly preserved.

PROVENANCE: 1. Ownership inscription *Heinrich Sedelhammer 1553* (a Bavarian student from at Ingolstadt University). 2. Partially erased ownership inscription *Johannes Pfrontner* (from Füssen, a student at Ingolstadt University). 3. Ownership inscription *Georg Hennschberger 1623, Cuno Herndtl, 1630*.

REFERENCES: HC 3617, 5444; GW 4887, 7107; C-458; ISTC ib01005000 and ic00735000; Goff B-1005; C-735. Neither work in BMC.



Not in US libraries



Click for full description
and HD images

1495

PRINTED BY ANDREA TORRESANI
NO COPIES IN US LIBRARIES

5. GUIDO DE BAYSIO. *Rosarium decretorum*. [at colophon:] Venice: Andrea Torresani de Asula, 14 April 1495.

Royal folio (407 x 268 mm), contemporary Cologne blind-stamped calf over wooden boards (Kyriss 96, EBDB w001443, Schrotplatten) brass corner-pieces and other hardware strap (rebound preserving much of original boards, lacking one strap and most of original hardware), ff. 396 (title text from first leaf cut out and mounted to new blank). Dedictory letter by Petrus Albinianus Decius to cardinal Francesco Piccolomini. Two columns, 68 lines, Gothic types 10*:58G, 11:180G, 16:92G.

LARGER PENWORK INITIALS IN RED AND BLUE, SMALLER RED AND BLUE PENWORK INITIALS, RED CAPITAL STROKES.

\$ 22,000

MONUMENTAL VENETIAN EDITION OF BAYSIO'S COMMENTARY OF GRATIAN'S DECRETUM,
PRINTED BY ALDUS'S FATHER-IN-LAW.

First published in Strasbourg in 1473, the *Rosarium decretorum* was reprinted several times in the 15th century. The present one is the fifth edition and the first book printed by Andrea Torresani in 1495, the starting year of his long adventure with Aldo Manuzio: although the Venetian printer was associated with Aldus, he continued to print theological and legal books until 1507, especially to satisfy the request of the university of Padua.

PROVENANCE: 1. Maggs Brothers, London, 18 April 1957. 2. Mrs. Alexander P. Rosenberg, New York NY.

REFERENCES: Renouard, 289.1. Not in UCLA. IGI 4557; Goff B289 (this copy); BMC V 312; BSB-Ink B-249; GW 3748; HC 2718*; Rhodes (Oxford Colleges) 314; IBP 877; Gspan-Badalić 82; IBE 879; IBPort 254; CCIR B-31; SI 606; Hejnic 19; Borm 374; Sack (Freiburg) 537; Voullième (Trier) 1985; Proctor 4737. ISTC ib00289000.



Click for full description
and HD images

1499-1500

UNRECORDED EDITION OF A PARIS UNIVERSITY TEXTBOOK OF MEDIEVAL LOGIC

6. MICHAELIS, NICOLAS. *Argumenta communia ad inferendum sophisticè una[m]/qua[m]/q[ue] propositionem esse veram et esse falsam*. [at colophon:] Parisiis exarata per Magistrum Petrum le Dru pro Dyonisio Roce (Paris: Pierre Le Dru, for Denis Roce, [around 1499-1500 (dated from the third uncorrect state of the device)]).

4to (181x133 mm), 19th century coloured wrappers, ff. [8]. Large woodcut Roce device at title-page. Gothic types, 2 columns, 48 lines. Signature: a⁸.

\$ 13,000

UNRECORDED VARIANT OF AN EXCESSIVELY RARE TEXTBOOK OF MEDIEVAL LOGIC FOR THE UNIVERSITY OF PARIS, CONTAINING THIRTY LOGICAL ARGUMENTS INTENDED TO SERVE AS TRAINING MEANS FOR THE SOPHISTIC COMBATING.

The text is formed by thirty “common” sophistry, each of which is necessarily true or false, and it is thickly printed on two columns in a very small type, without any introduction or preface: according to this structure and the spartan typographical care, the incunabulum was probably conceived as a text for the use of the scholars of logic of French universities. This function justifies the extreme scarcity of the 10 known editions (plus this unrecorded one), all printed in France (Paris, Rouen and Lyon) between 1490 and 1500.

CONDITIONS: A very fine copy.

PROVENANCE: Signature *D L. Cumming* to first fly-leaf.

REFERENCES: Unrecorded. No copy of this issue in worldwide institutional library.

Cf. Variant 1 (c. 1494): GW M23330. C 604; Arnoult 1043; IGI 6426; Madsen 2752; Oates, *Catalogue of 15th-Century Books in the University Library*, Cambridge (1954), 3138 & 3139. ISTC, im00564300 (5 copies known: Copenhagen, Det Kongelige Bibliotek; Chaumont BM; Roma, Biblioteca Nazionale and Cambridge, University Library (2)). Cf. Variant 2 (c. 1495): GW M2332840. IGI 6427 (& Tav. XIII); Pellechet, 7889 (7826); Hillard 1383 (considers either Étienne Jehannot or Pierre Le Dru as possible printers). ISTC, im00564400 (2 copies known: Paris, Bibliothèque Mazarine and Genova, Biblioteca Universitaria).

For the printer see: P. RENOARD, *Les marques typographiques parisiennes des XVe et XVIe siècles*, Paris: Champion, 1926-28. M. HARMAN, *Printer's and publisher's devices in incunabula in the University of Illinois Library*, Urbana, 1983, no. 31: «[T]hird of Roce's four devices [...] The coat of arms may be the legitimate arms of the printer, who had come to France from Scotland. The dogs in the device denote alertness and the scallop shell is the emblem of pilgrims to the shrine of St. James of Campostella [sic]. The rose tree is, of course, a pun on Roce's name».

Unrecorded edition
Not in US Libraries



«AN INAPPROPRIATE ASCETICISM'S IS CONNECTED TO MENTAL DISORDERS»

Click for full description
and HD images

1499-1500

UNRECORDED EDITION OF ONE OF THE FIRST TREATISES OF PSYCHOPATHOLOGY
MICHAEL STONE'S COPY

7. GERSON, JEAN. *De passionibus anime*. [colophon:] Explicit tractatus notabilis. De passionibus anime. Editus a magistro Iohanne gerson can|cellario parisiensi. necnon professore sacre theologie eximio: [Paris: Denis Roce, circa 1499-1500 (dated from the device)].

Small 8vo (136x96 mm), 19th century brown morocco with gilt-lettered title to five raised bands spine, red edges, marbled fly-leaves, ff. [20]. Leaves ruled in red. Large woodcut Roce device at title-page. Gothic types, 32 lines. Signature: a⁸ b⁸ c⁴. The presence of the third metalcut device (94x69 mm) of Denis Roce on title-page allows to date this unrecorded edition to 1499-1500.

FRONTISPIECE WITH A 16TH CENTURY WOODCUT OF SAINT FRANCIS AND THE VISION OF THE SERAPH (a crucified angel with six wings) whereupon he received the stigmata (not part of the original publication).

\$ 14,000

UNRECORDED PARISIAN EDITION OF GERSON'S «ON PASSIONS», A PHILOSOPHICAL AND THEOLOGICAL TREATISE INVESTIGATING HUMAN PASSIONS AND MENTAL DISORDERS.

Gerson's most expansive comments on mental disorders occur in his text *De passionibus animae*, in which he deals mainly with maniacs and melancholics, combining them in the same way as many other late medieval writers did. Gerson's discussion of mental disorders emphasizes the role of the human being's imaginative power. A mentally-disordered person imagines something that does not really exist. However, it does not always seem to be only a question of a problem in the imagining part of the sensory capacity. Interestingly, Gerson appears to think that madmen's exterior sensations may also be out of order. According to him, it may happen that – because of darkened (melancholic) spirits in human beings – there is a sensation in their exterior senses as if an exterior object had caused it. Gerson says that some say this is a cause of maniacs' and some melancholics' belief that they have seen or sensed outside themselves something that is only inside them. Even a normal person, when in a dark place and afraid, may sometimes see or hear horrifying things that do not really exist, but the melancholics see or hear them in daylight because of the darkness of the spirits. Gerson, like many before him, remarks that melancholics cannot get rid of their sadness because they carry its cause within themselves.

CONDITIONS: A very fine copy, partly untrimmed.

PROVENANCE: From Dr. Michael Stone's Psychiatry Collection. MICHAEL H. STONE (1933–2023) was an American psychiatrist and Professor of Clinical Psychiatry at the Columbia University College of Physicians and Surgeons in New York City. He was the host of the Discovery Channel's 'Most Evil', a true crime program based upon the 22-point Gradations of Evil scale he developed to examine acts of violence which provoke the emotional reaction association commonly termed "evil".

REFERENCES: Not in ISTD or Pellechet. Not in USTC (which records a dated edition of 18 leaves printed by Roce in 1510). V. HIRVONEN, *Late medieval philosophical and theological discussions of mental disorders: Witelmo, Oresme, Gerson*, in «History of Psychiatry», vol. 29, Issue 2 (January 2018), pp. 165-186.



Click for full description
and HD images

1504

EXTREMELY RARE BOOK OF HOURS PRINTED ON VELLUM
ILLUSTRATED BY THE MASTER OF THE APOCALYPSE OF THE ROSE'S ATELIER
THE ONLY KNOWN COMPLETE COPY

8. BOOK OF HOURS, USE OF ROMAN CHURCH. *A la louenge de dieu et de sa tres sainte et glorieuse mere et a ledification de tous bo[n]s catholiques furent commences ces presentes heures A lusaige de Romme.* [at colophon:] *achevez la[n] mil. ccccc. [et] iiiii. le. xxii. iour de aoust pour Gillet Hardouyn libraire marchant demoura[n]t a Paris sur le po[n]t au change a l'enseigne de la Rose Imprimeez par Anthoine Chappiel i[m]primeur demourant a Paris en la rue de beau vois a lenseigne des Connins.* (Paris: Antoine Chappiel for Gilles Hardouyn, 22 August 1504).

8vo, (170 x 100 mm) binding from a reused middle age handwritten vellum page with Gregorian music notations, gilt edges, ff. [80]. Gothic type, 32 lines. Text in Latin except for the prayer opening the volume and the title (A1r), the almanac (A1v), some prayers appearing at the end of the volume and the colophon (K8r) in French, almanac for years 1497-1520. Signature A-K⁸.

13 FULL-PAGE WOODCUTS, 28 SMALLER WOODCUTS ILLUSTRATING THE GOSPELS, AND THE VARIOUS PRAYERS; ILLUMINATED INITIALS IN BLUE, RED AND GOLD.

\$ 19,000

EXTREMELY RARE BOOK OF HOURS PRINTED ON VELLUM BY ANDRÉ CHAPPIEL FOR GILLES HARDOUIN. This is the only complete copy: according to WorldCat and USTC, there are only two other recorded copies, at Bibliothèque Municipale de Lyon (imperfect, missing the last miniature with Rich man and Lazarus), and Versailles (imperfect, missing different quires).

The metalcuts used belong to a set that both Anthoine Chappiel and Guillaume Anabat used for the Hardouin brothers and come from the Master of the Apocalypse of the Rose's atelier.

CONDITIONS: Perfectly preserved.

REFERENCES: Bohatta, 790; LACOMBE, *Books of Hours Printed in the 15th and the 16th Century*, pp. 87-88, no. 143bis, the imperfect Versailles copy; MOREAU, *Inventaire Chronologique des Éditions Parisiennes du XVIe siècle*, I, p. 128: 1504, no. 48; USTC, 6689; PETTEGREE-WALSBY, *French Vernacular Books*, Leiden, 2007, no. 29496; P. RENOUARD, *Répertoire des imprimeurs parisiens*, Minard, 1965; H. TENSCHERT, *Horae b.m.v. 365 gedruckte Stundenbücher der Sammlung Biber Mühle 1487-1586*, 2015.

1518

ILLUSTRATED BY JEAN PICHORE
AND THE MASTER OF THE APOCALYPSE OF THE ROSE'S ATELIER
ILLUMINATED BY THE MASTER OF NICOLAS DE LA FONS

9. BOOK OF HOURS. *Hore divine virginis Marie, secundum usum Romanum*. Paris: Germain Hardouin, [1518].

8vo (170 x 110 mm), 17th century brown calf, gilt fillets and floral tools, a central piece on which is stamped the monogram TCC, a similar monogram with the only CC interlaced is gilt on the sides of the gilt frame, ff. [84]. Printed on vellum. Almanac for date 1518-1532, printed on 31 lines, text in Latin, Germain Hardouin printer device no. 1, the same device used by Guillaume Eustace from the Master of the Apocalypse Rose (Renouard, 434) with the "E" of the crest and the name in the cartouche, except the "G", deleted. Signature: a-k⁸ 1⁴, (not present in this copy).

18 FULL-PAGE AND 22 SMALLER WOODCUTS ILLUSTRATING THE GOSPELS AND THE PRAYERS TO SAINTS, ALL ILLUMINATED. ILLUMINATED INITIALS IN BLUE, RED AND GOLD.

\$ 34,000

THE UNIQUE PROOF COPY OF AN EXTREMELY RARE BOOK OF HOURS PRINTED ON VELLUM:

only two complete copies of this edition are recorded, at Bibliothèque national de France and Newberry Library and three uncomplete copies at Harvard University, University of Vermont Howe Library, College of Saint Benedict, Saint John's University and Clemens Library, Alcuin Library, but none of them belongs to this unique variant.

By comparing the present copy with the other known copies, its uniqueness is marked by these different features: the lack of signature marks printed on the leaves; the lack of the printed borders; different woodcuts, or a different positioning of the same ones within the printed text.

CONDITIONS: Occasional vellum flaws restored, never affecting text or illustrations, the corner of two pages strengthened, light marks of use. A fine and well-preserved copy.

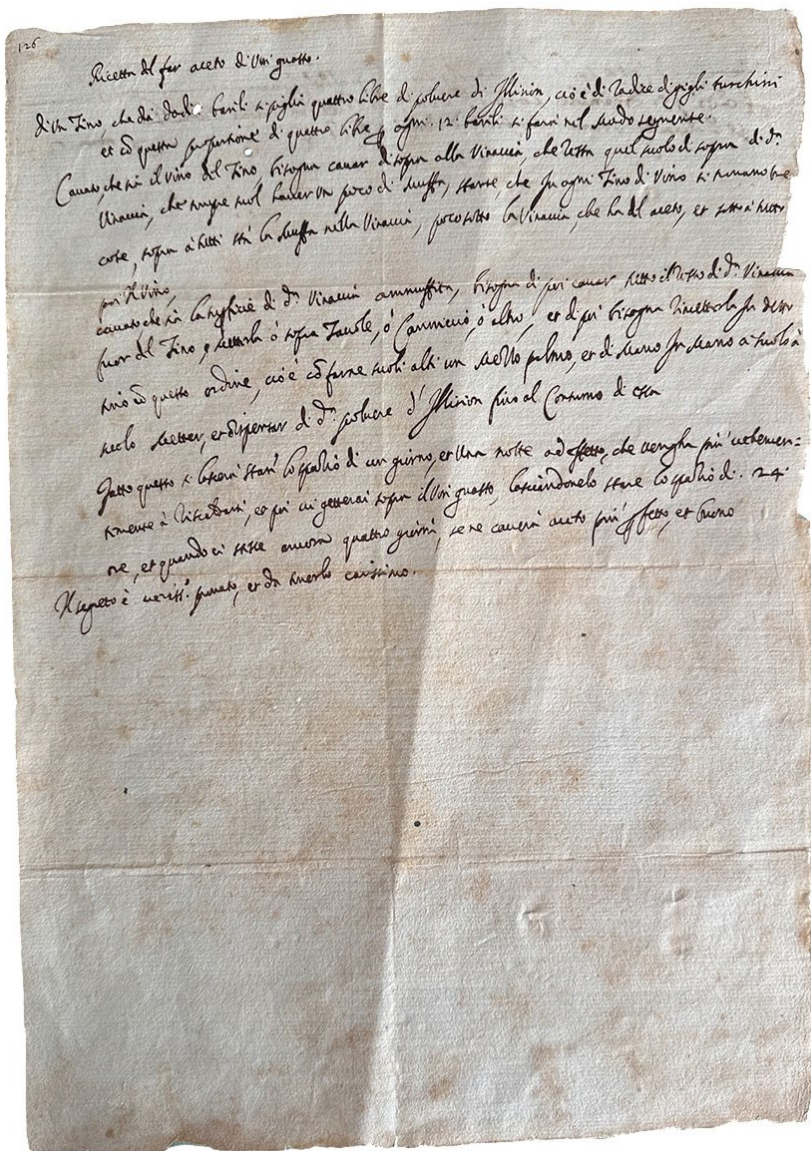
PROVENANCE: 1. TCC & CC monograms (17th century) on the covers, attributable to the original client of the binding. 2. Ulrico Hoepli (1847-1935), one of the dominant figures in the European old books trade across the last two centuries, paper ex-libris *H* pasted at inside front board. 3. 1940's ex-libris (not identified) with the initials *S.B.*, pasted on front flyleaf. 4. Hans Peter Kraus (1907-1988), without doubt the most successful and dominant rare book dealer in the world in the second half of the 20th-century, paper ex-libris *H.P.K.* pasted at inside front board. 5. Librairie Pinault (Paris), cutting taken from their sale catalogue no. 38 (1971).

REFERENCES : Renouard, ICP, II, 1848; Van Praet, I, p. 112, no. 35; Bohatta, 1027; Lacombe, 290; BRUNET, *Heures*, V, 1638, no. 251; P. RENOARD, *Les marques typographiques parisiennes des XVe et XVIe siècles*, 1828, no. 434; H. TENSCHERT, *Herausgegeben von Heribert Tenschert*, 2015, vol VII, 124.2 (including plates provenances), but not this unique proof copy; I. DELAUNAY, *Artistic exchanges between handwritten and printed books of hours produced in Paris*, doctoral thesis, Paris IV, 2000, p. 98, fig. 130, 254, fig. 327, 296, 380.



Click for full description
and HD images





Click for full description
and HD images

1629

A RECEIPT TO PREPARE VINEGAR

11. ANONYMOUS. *Ricetta per far aceto di vin guasto*. Italy, 1629 [date from a commercial receipt at back of document].

Single folio leaf (250 x 150 mm), manuscript on paper, 15 lines handwritten text in sepia ink, in a neat italian handwriting.

\$ 1,200

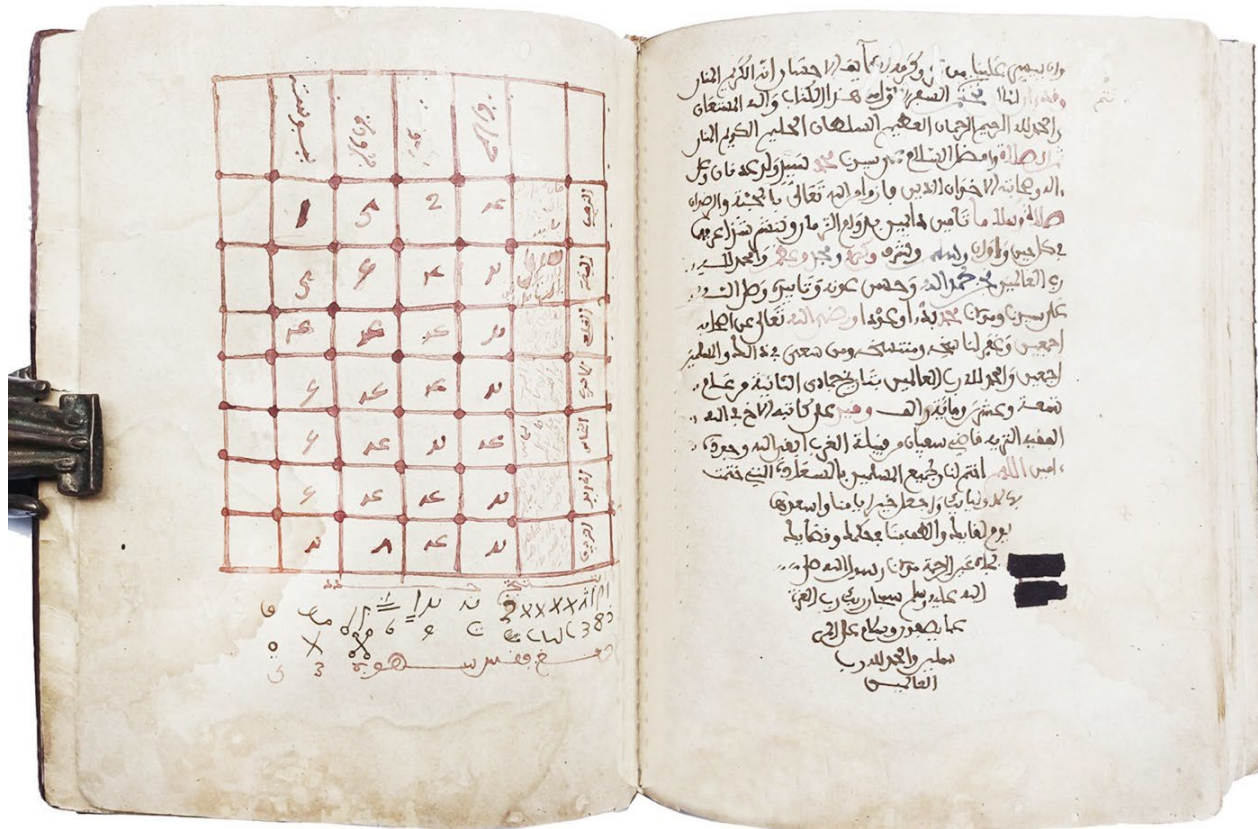
AN INTRIGUING SEVENTEENTH CENTURY ITALIAN RECEIPT TO PREPARE VINEGAR WITH TURNED WINE AND POWDER OF LILIES ROOT.

Ricetta per far aceto di vin guasto.

Di un tino, che di dodici barili si piglia quattro libre di polvere di Illirion, cio è di radice di gigli turchini et co[n] questa proportione di quattro libre [per] ogni dodici barili si farà nel modo seguente. Cavato, che sia il vino del tino, bisogna cavar di sopra alla vinaccia, che resta quel suolo di sopra d[et]ta vinaccia, che sempre suol haver un poco di muffa, stante, che in ogni tino di vino si trovano tre cose, sopra 'a tutti stà la muffa nella vinaccia, poco sotto la vinaccia, che ha del aceto, et sott'a tutto poi il vino, cavato che sia la superficie d[et]ta vinaccia ammuffita, bisogna di poi cavar tutto il resto di d[et]ta vinaccia, fuor dal tino, e metterla ò sopra tavole, ò canniccio ò altro, et di poi bisogna rimetterla in detto tino con questo ordine, cio è con farne suoli alti un mezzo palmo, et di mano in mano a suolo à suolo metter, et dispersar di d[et]ta polvere d'illirion fino al consumo di essa. Fatto questo si lascerà star' lo spatio di un giorno, et una notte ad effetto, che vengha più vehementemente à riscaldarsi, et poi vi getterai sopra il vin guasto, lasciandovelo stare lo spatio di 24 ore, et quando ci stesse ancora quattro giorni, se ne caverà aceto più perfetto, et buono. Il segreto è veriss[imamente]e provato, et da averlo carissimo.

(«Recipe to prepare vinegar from turned wine. From a vat, they take four pounds of Illirion powder, namely turquoise lily root, with this proportion of four pounds for every twelve barrels it will be done according to the following. Once the wine has been drawn from the vat, it is necessary to hollow out the marc, which remains as a layer above it and always has a little mould, since it turns out that in each vat of wine there are three things: above all there is the mould within the marc, just below it there is the marc mixed with some vinegar, and underneath it all there is wine. Once the surface of the marc that went mouldy has been hollowed out, then all the rest of the it must be taken out of the vat, and put either on boards, or on a canework or other flat surface, then it must be put back in the aforementioned vat according to this order, that is to say, by preparing half-palm high layers, forming one layer at a time to put it in, and sprinkling the dust of Illirion on it until it is finished. Once this is done, let it stay put for one day and one night to allow it to heat up more strongly, then pour the “rotten wine” over, leaving it to rest for 24 hours, and, provided it stands still there for four [more] days, the most perfect and good vinegar will be obtained. This secret is truly proven, so it is to be treasured»).

CONDITIONS: Perfectly preserved.



12. ALI BIN MAHAMMAD AYDAMIR AL-JALDAKI. *Kitab al-misbah nuzhat al-arwah fi'l-hikmat al-ilahiya wa al-sina'at al-falsafiya wa natijat al-'aliya* («The Book of the Lamp delighting the Souls on the Divine Wisdom, the Philosophers' Art and the Sublime Fruits»). [At colophon (163v.):] *Wa al-hamdu li'l-Llah Rabbi'l-'alamin bi-tarikh Jumada al-thaniya min 'amm / tis'a wa 'ashrin wa mi'at wa alf, wa qida 'ala katib-hu al-akh fi'l-yad [?] / al-faqih al-nazih Qadi Sufiyan min qabilat al-Gharb*. («And praised be God, the Lord of the Worlds, in the month of Jumada the Second of the year 1129, and [this book] was written down by its dedicated scribe, the amiable Brother, the honorable legist and judge Sufiyan of the tribe of al-Gharb»). North-Eastern Morocco, the month of Jumada the Second of AH 1129 (May-June 1717 CE).

4to (225x160 mm, text 165x110 mm), contemporary full morocco leather binding, gilt geometrical decorations at boards and stylized floral elements, ff, [166]. Text arranged on a 20-line single column written in a quite clear *mabsut* hand of the *maghribi* script family, drawn in black ink, with significant words, connecting formulas and chapter headings typically marked in red, green, or blue, as customary across the Maghribi manuscript tradition.

\$ 26.000

VALUABLE AND COMPLETE MANUSCRIPT OF AL-JALDAKI'S «KITAB AL-MISBAH», CONSIDERED THE CULMINATING POINT OF ARABIC ALCHEMY, SUMMARIZING ALL THE KNOWLEDGE OF ANCIENT ALCHEMISTS AND PHILOSOPHERS FROM THE PAST, FROM PLATO TO AL-'IRAQI AL-SAWAI.

This work covers a very wide range of topics, including the chemistry of metals and principles of metallurgy; medicine and anatomy, the process of generating living beings, the theory of elixirs the cultivation of gold and silver, the so-called divine craftsmanship (arabic: *al-sina'at al-ilahiya*, meaning reasonably alchemy itself), the sacred stones; drugs and distillates, hence moving on to the various medicines, within the frame of the different natures and characters of human beings, the astrological theory of the zodiac as well as the properties of talismans and spells.

Al-Jaldaki divided this treatise into four sections (*qismat*), each one with ninety “keys” (*mafatih*), mysterious arrays often expressed by means of combinations of either numbers or (A-



Click for full description
and HD images

rabic) letters, by which the initiated alchemist can become aware of the occult connections of the deepest layers of reality, and also experience the disclosure of more inward levels of knowledge.

ALI BIN MAHAMMAD AYDAMIR also known as 'IZZ AL-DĪN AL-JILDAKĪ (عز الدين الجلدكي, died 1342 CE) represents, from an historical standpoint, «one of the final alchemical works of the Islamic Golden Age» (University of Delaware, *Islamic Alchemy*) and it is unanimously considered the Islamic alchemy culminating point. He is considered «one of the greatest scholars of the Islamic cultural sphere» (Ullmann, *Natur- und Geheimwissenschaften*, p. 237) and «one of the greatest of the medieval Arab alchemists» (Hill, 339). Facts about his life remain scarce, and his works are not yet available in reliable editions: he was probably an Egyptian-born descendant of Turkic *mamluks* so his name should be given as al-Jildakī rather than the Persian form Jaldakī. He worked in Cairo, Damascus, Alexandria, and Gaza and composed his earliest works in Cairo before 737/1336. He was strongly influenced by the alchemical corpus attributed to Jābir b. Ḥayyān (fl. second-third of eighth–ninth century?) but also had an interest in the allegorical trend of Arabic alchemy. His late work, here presented, *al-Miṣbāḥ fi asrār 'ilm al-miftāḥ* the first part of which he probably finished in 768/1367, was written as a summary of his previous books and treats the principles and goals of alchemy and gives an overview of its history.

This Maghribi manuscript from the early 18th century provides us with compelling evidence of how alchemy, especially in peripheral areas of the Arab world, has long been studied and appreciated as one of the so-called “Islamic science” with a proto-encyclopedic vocation. This fascinating codex, a rare specimen of an ambitious and intelligent work, the *Misbah fi Asrar 'ilm al-Miftah*, that has not yet seen a reliable critical edition, nor a complete translation into any European language, is perhaps the most excellent testimony to the great Arab-Islamic alchemical culture, embodied in front of us today by this thorough copy of the last work of the last great alchemist of the last, glorious age of the Divine Art in the Islamic civilization.

CONDITIONS: Some leaves neatly restored, light marks of use, otherwise a very good and complete copy.

REFERENCES: : J. Nawas-E. Rowson, *The Encyclopedia of Islam*, vol. 3, Leiden: Brill, 2020, pp. 92-93; N. Harris, In Search of 'Izz al-Dīn Aydemir al-Jildakī, Mamlūk Alchemist, in «Arabica», 64, 2017, pp. 531-556; R. Forster, *Regula, Arabic Alchemy. Texts and Contexts*, in «Al-Qantara», no. XXXVII 2, July-December 2016, pp. 269-278; G. Ferrario, *An Arabic Dictionary of Technical Alchemical Terms: MS Sprenger 1908 of the Staatsbibliothek zu Berlin (fols. 3r-6r)*, in «Ambix», vol. 56, no. 1, March 2009, pp. 36-48; S. Hamameh, *Bibliography on Medicine and Pharmacy in Medieval Islam*, Wissenschaftliche Verlagsgesellschaft, Stuttgart, 1964; A. Shawkat, *A Collection of Research on the History of the Natural Sciences in Islamic Civilization: «Al-Jaldaki is one of the famous scientists in chemistry, not only among Western and Muslim scientists, but also among chemists in general»*. A fragment of this work (containing the chapter II of the first part) was offered in the rooms of Christie's London in 2016 (sale 13206, 18 April 2016, lot 170).



Click for full description
and HD images

1749

UNPUBLISHED ARTILLERY MANUSCRIPT
RELATED TO THE SAVOY COURT IN PIEDMONT

13. ANONYMOUS. *Raccolta di Varie cose spettanti all'Artiglieria necessaria per la Campagna in Torino Luglio 1749*. [Without place but possibly Genua], July 1749.

8vo (160 x 105 mm), contemporary full calf, double ruled boards, gilt decorations and title at spine, red edges, pp. [2, blanks], [2], 123, [1], ff. 17 [numbered 125-141], ff. [7, the last 3 leaves are blanks]. Printed architectural title page with handwritten title in the cartouche.

17 FULL-PAGE HAND-DRAWN DETAILED PLATES IN BLACK INK.

\$ 1,900

VALUABLE UNRECORDED MANUSCRIPT DEDICATED TO ARTILLERY STRATEGIES AND TACTICS, DEPLOYMENTS AND MOVEMENTS, SIEGES, FORTIFICATIONS TECHNIQUES AND BATTLE TACTICS.

Given the high quality of the execution, and the fact that a copy of this manuscript was owned by the Duke of Genoa, the most reasonable hypothesis is that the person who composed the manuscript was a high court official of the time, commissioned by some high-ranking artillery commander.

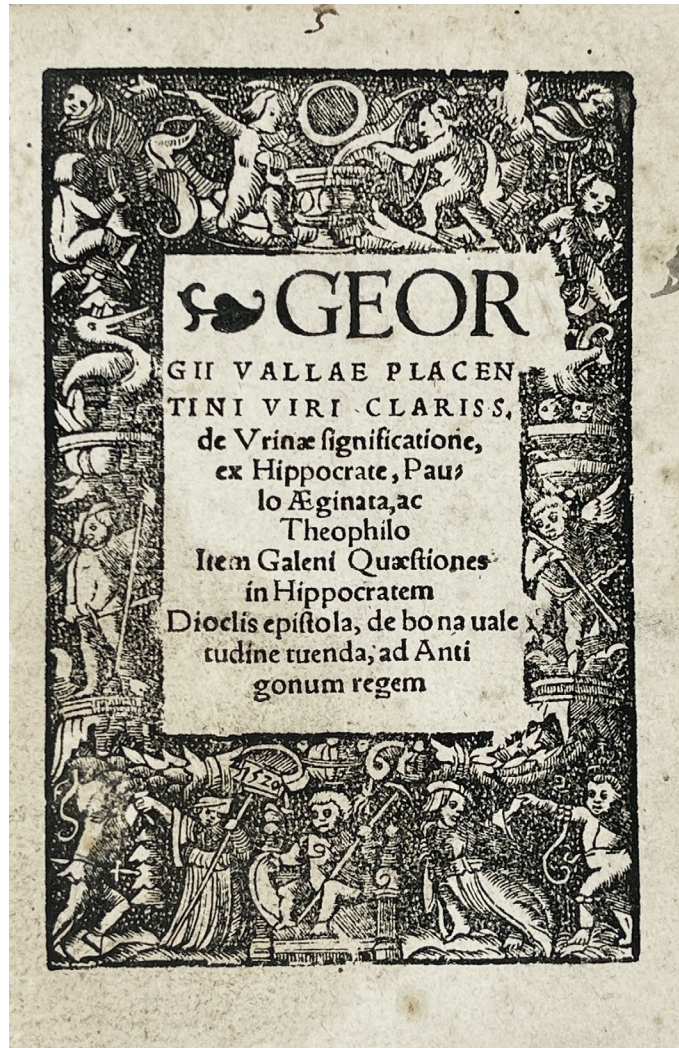
The area of composition of the manuscript is definitely the Kingdom of Savoy. In the chapter titled *Misure di diversi paesi ridotte alla nostra misura*, it discusses the *Libra Romana o di Piemonte* comparing it also with the *Libra Genovese* and it mentions the *Piede Liprando*, a peculiar Piedmont measures.

Because of its strategic military content, the manuscript was probably drafted in very few copies, most likely confidential, and distributed to the highest military ranks of the Piedmont artillery.

CONDITIONS: Perfectly preserved.

PROVENANCE: Handwritten note at verso of front fly-leaf 1882 - *Nella Biblioteca di S. A. R. il Duca di Genova trovasi altra Copia col n° 438 del 1741 la quale salvo maggior sesto, la diversa paginazione e la mancanza della tavola della pag. 132. è a questa identica* ("1882 - In the Library of H.R. the Duke of Genoa there is another Copy with n° 438 dated 1741 which, except for the larger size, the different pagination and the lack of the plate on the page 132 is identical to this one").

Medicine



14. VALLA, GIORGIO. *De Vrinae significatione, ex Hippocrate, Paulo Aeginata, ac Theophilo. Item Galeni Quaestiones in Hippocratem. Dioclis Epistola, de bona valetudine tuenda, ad Antigonus Regem*. Strasbourg: Sybold, [1528].

8vo (150 x 100 mm), original paper wrappers, pp. [46]. Date taken from BM STC, p. 883. Signature: A-C⁷.

\$ 4,600

RARE AND SEMINAL FIRST EDITION OF MEDICAL TEXTS ABOUT THE ANALYSIS OF URINE AND ITS RELATION TO HUMAN HEALTH, TRANSLATED BY THE REPUTED ITALIAN HUMANIST GIORGIO VALLA FROM TEXT BY GALEN, HIPPOCRATES, PAULUS AEGINETAS, THEOPHILUS MEDICUS.

At the end of the book, we find the *Epistola de bona valetudine tuenda*, (“Letter on the good Preservation of Health”) written by Diocles of Carystus, the well-regarded Greek physician, said to be “second only to Hippocrates”, to Antigonus, the king of Asia, concerning “the prognosis of the diseases, and extemporaneous remedies for the same through garden herbs”.

CONDITIONS: Light staining to title and first few leaves, final blank missing; untrimmed at lower edge.

PROVENANCE: Not identified faded initials at *verso* of dedicatory letter. Old ink underlining at first few lines.

REFERENCES: Not in Wellcome and Osler. Adams, V150; Durling, 4488.



Click for full description
and HD images

1530

UNRECORDED PIRATED EDITION OF FRACASTORO'S SYPHILIS
THE MOST IMPORTANT POEM ON EPIDEMICS

15. FRACASTORO, GIROLAMO. HYERONIMI FRA- | CASTORII SYPHILIS, | SIVE MORBVS | GALLICUS. [No printer, no date but presumably Italy: ca. 1530].

12mo, attractive 18th century dark blue-green morocco with the gilt coat of arms of Francesco Maria Biordi on front cover, gilt double borders, four bands spine, red edges, marbled fly-leaves. Title-page printed in Roman capital letters.

\$ 5,000

UNRECORDED EDITION, LIKELY A CONTEMPORARY PIRATED ISSUE AND APPARENTLY THE ONLY EXTANT COPY, OF THE FIRST BOOK DEVOTED TO SYPHILIS, THE MOST CELEBRATED OF ALL THE MEDICAL POEMS AND THE MOST VALUABLE ONE EVER DEVOTED TO AN EPIDEMIC DISEASE.

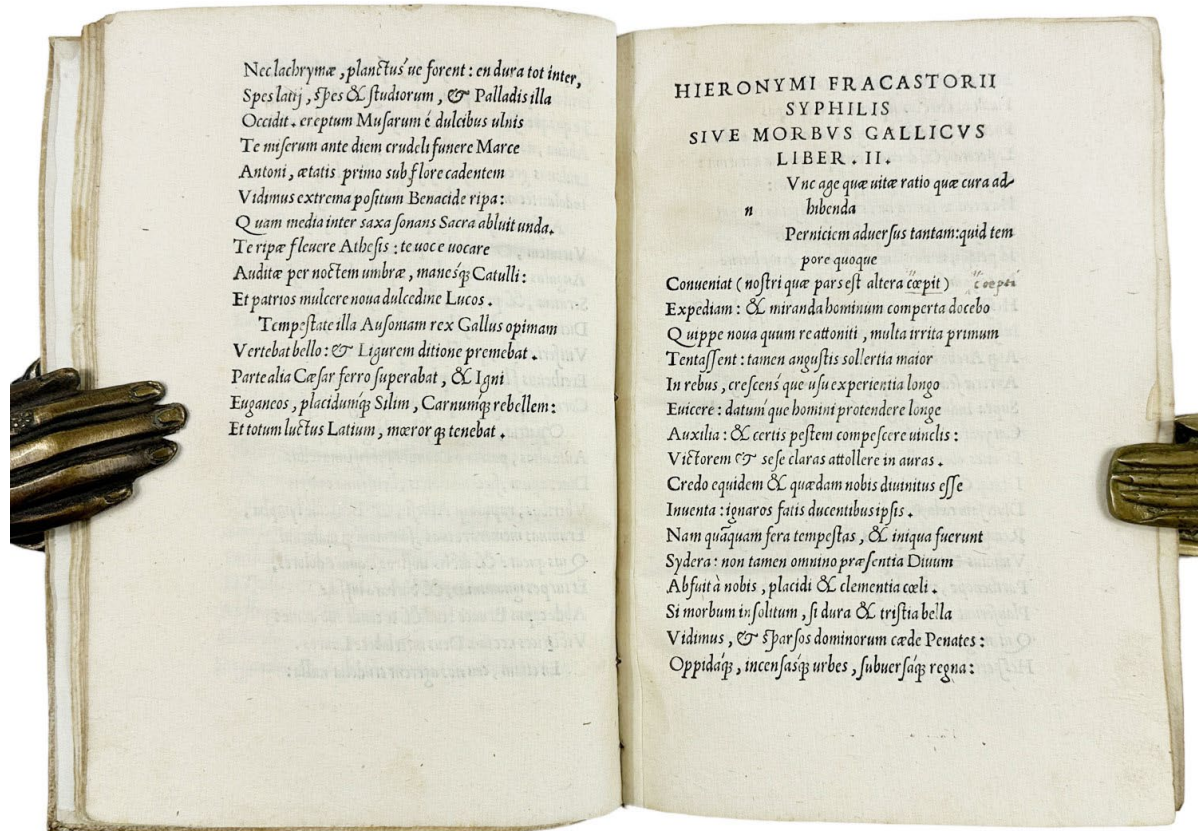
The first official edition was printed in Verona by Stefano Nicolini da Sabbio and his brothers (August 1530), and it was followed by a Roman edition printed by Blado in September 1531. They are the only two editions printed in Italy in the 16th century, and they have been both printed in 4to. They are formed respectively by 40 and 32 unnumbered leaves, and they bear the title in capital letters (see following lot).

The present unrecorded edition similarly bears the title in capital letters but has no indication of printer and place of print and it has, for obvious reasons, omitted the last two lines with the privilege. Due to the immediate success of Fracastoro's poem, an anonymous still not identified printer probably issued this pirated and useful pocket copy which could be easily be carried by physicians and surgeons.

CONDITIONS: A fine copy with a distinguished provenance.

PROVENANCE: Gilt coat of arms of Francesco Maria Biordi (1764–1817), bishop of Dulma and Apostolic administrator of Anagni.

REFERENCES: Not in OCLC, not in USTC. Not in NUC, BM STC and Edit16 *Censimento*, who reports only the first 1530 edition (CNCE 19606) and the reprint of 1531 (CNCE 19607).



Click for full description
and HD images

1531

SECOND EDITION, RARER THAN THE FIRST
OF GIROLAMO FRACASTORO POEM ON SYPHILIS
THE HYPOTHESIS OF INVISIBLE AGENTS CAUSING INFECTIVE DISEASES

16. FRACASTORO, GIROLAMO. *Hieronymi Fracastorii Syphilis, siue morbus Gallicus*. Romae: 1531, mense Septembri, [at colophon:] Impressum Romae: apud Antonium Bladum Asulanum (Rome: Blado, September, 1531).

4to (205 x 115 mm), contemporary limp vellum binding (small defects, restoration at spine with different vellum), ff. [32]. Woodcut initial at A2 *recto*. Signature: A-H⁴ (H4 is blank).

\$ 7,000

IN THIS WORK, CONSIDERED THE MOST FAMOUS OF ALL THE MEDICAL POEMS (GARRISON-MORTON) FRACASTORO FIRST DESCRIBES THE SYMPTOMS OF SYPHILIS, proposing that it was caused by a contagion that could be transmitted through sexual contact, as well as through other means such as contaminated clothing or bedding. This was a radical departure from the prevailing belief that the disease was caused by a moral decay or a punishment by God.

Fracastoro's theory of contagion paved the way for the development of germ theory in the 19th century, which revolutionized the understanding of infectious diseases.

His work also had a significant impact on the treatment of syphilis. He proposed several new PREVENTIVE MEASURE AGAINST THE DISEASE AS PERSONAL HYGIENE, SEXUAL ABSTINENCE AND USE OF CONDOMS, and new treatments, including the use of mercury, which became a standard treatment for syphilis for centuries, and guaiac wood (or *lignum sanctum*).

Fracastoro's work was widely read and translated throughout Europe and helped to establish him as one of the leading medical scholars of his time.

CONDITIONS: Excellent copy.

PROVENANCE: Two different ownership inscriptions *MDXXXV Caroli Bornati Calen Quintilis* and *Nunc Josephi Zolae* at title page.

REFERENCES: C. DI CICCIO. *De Morbo Gallico, storia della Sifilide*; GARRISON-MORTON, *Medical Bibliography*, no. 2364; W. LE FANU, *Notable Medical Books*, Lily Library, 1976, pp. 23; H.F. NORMAN, *The Haskell F. Norman Library of Science & Medicine*, no. 826.



[Click for full description and HD images](#)

1545

FIRST EDITION

ONE OF THE FINEST ANATOMICAL WORK OF THE RENAISSANCE
 FROM MICHAEL WOODHULL'S LIBRARY

17. ESTIENNE, CHARLES. *De dissectione partium corporis humani libri tres*. Paris: Simon Colin, 1545.

Folio (385 x 250 mm), modern full calf binding, reusing old boards with gold embossed coat of arms, pp. [24], 375, [i.e. 379], [1]. Printer's device R190 representing Time depicted as a winged faun holding a scythe; cartouche coming out from the mouth with motto: *Hanc aciem tempus sola retundit virtus* at title page, *criblée* initials. Signature: [★] 2[★]⁶ A-Z⁸ 2A⁶.

62 FULL-PAGE AND 101 SMALLER WOODCUTS BY GIOVAN BATTISTA ROSSO (KNOWN AS ROSSO FIORENTINO), JEAN JOLLAT AND PIERRE WOËIRIOT.

\$ 32,000

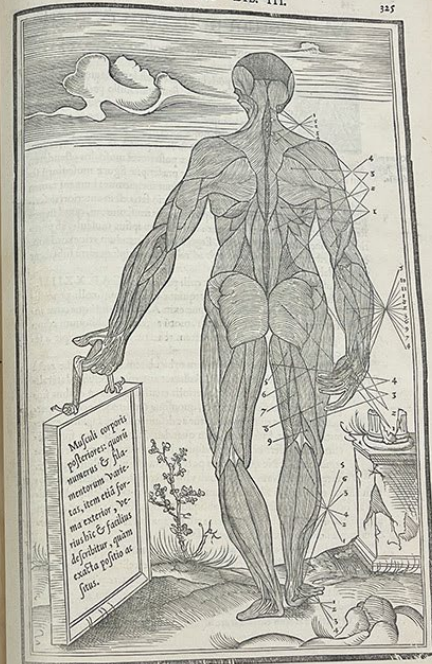
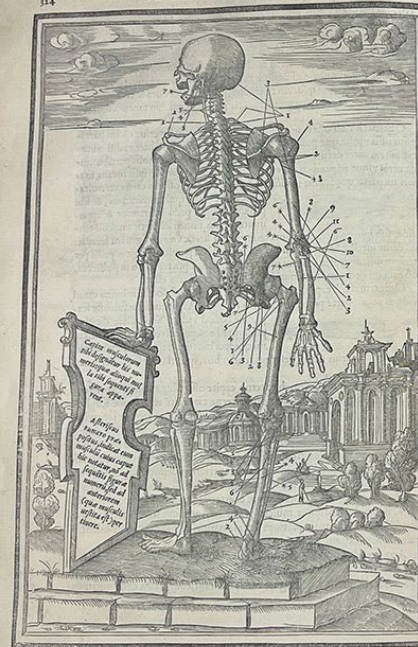
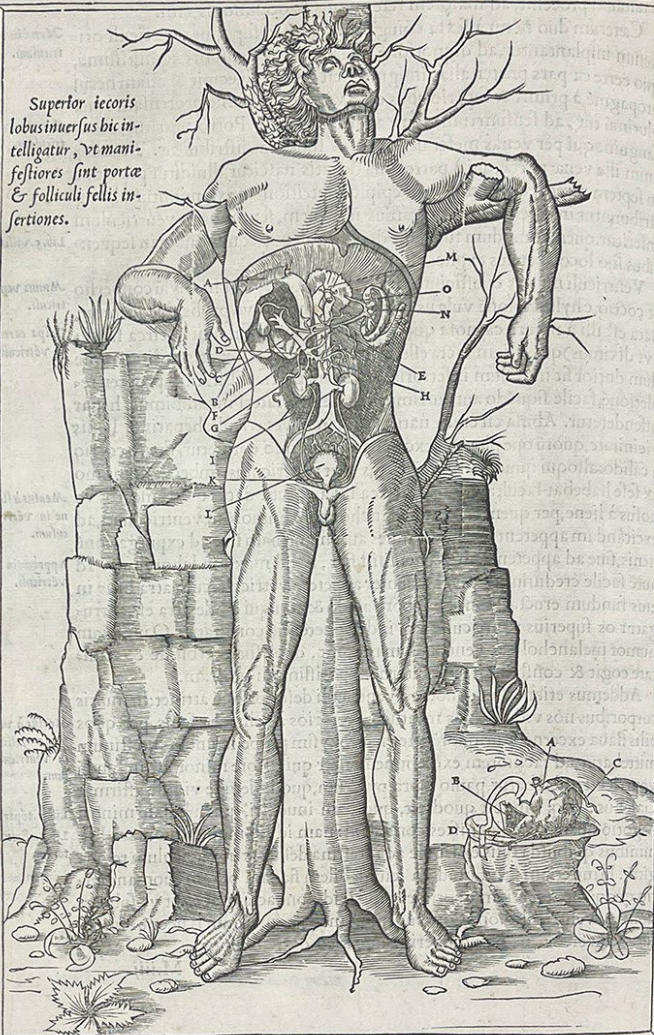
A LARGE PAPER COPY OF AN IMPORTANT EVOLUTION OF ANATOMICAL STUDIES, the *De Dissectione* introduced numerous original contributions to anatomy, including the first published illustrations of the whole external venous and nervous systems, and descriptions of the morphology and purpose of the “feeding holes” of bones, the tripartite composition of the sternum, the valvulae in the hepatic veins and the scrotal septum; in addition, the work's eight dissections of the brain gave more anatomical detail of that organ than ever before.

CONDITIONS: Title page with a restored cutout, one page with restoration at internal margin but not affecting text, few marks of use. A good copy.

PROVENANCE: From the Library of the scholar and bibliophile Michael Woodhull (1740-1816), first translator of the works of Euripides into English, with his gilt coats of arms at boards.

REFERENCES: W. LE FANU, *Notable Medical Books*, Lily Library, 1976, p. 33; Adams, S1725; Garrison-Morton, 378: “Had the book appeared prior to 1543 as planned it would have eclipsed some of the innovation of Vesalius's *Fabrica*”. Durling, 1391; Wellcome I, 6076; Choulant, 36F; Heirs of Hippocrates, 256; Norman, 728; P. RENOARD, *Les Marques Typographiques Parisienne des XV et XVI siècles*, Paris, 1828; K. MARKATOS ET AL., *Charles Estienne (1504-1564): his life, work, and contribution to Anatomy and the first description of the Canal in the Spinal Cord*, World Neurosurgery 100, April 2017, pp. 186-189.

Superior tectoris
lobus inuersus hic in-
telligatur, vt mani-
festiores sint portæ
& folliculi fellis in-
sertiones.



18. FRACASTORO, GIROLAMO. *Hieronymi Fracastorij Veronensis Opera omnia, in vnum proxime post illius mortem collecta [...]. Accesserunt Andreæ Naugerij patricij Veneti, Orationes duæ carminaque nonnulla [...].* Venice: Giunti, 1555.

Two parts in a volume in 4to (235 x 165 mm), later stiff vellum binding, gilt floral decorations and gilt title on brown leather label at spine, ff. [6], 285, (i.e. 282, misnumbered: 183-185 not present), 32. Woodcut printer device at title page with Florentine lily with initials LA surrounded by a garland and supported by cherubs, colophon for first part at f. &&&5v, for second part at h4r. Signature: [X]⁶ A-ZZZ⁴ &&&⁶ [-&&&6 blank] a-h⁴. FULL-PAGE PLATE WITH WOODCUT BORDER AND TWO SMALL MEDALLION PORTRAITS WITH TEXT UNDERNEATH, WOODCUTS ALONG THE TEXT.

\$ 1,600

THE RENAISSANCE SCHOLAR GIROLAMO FRACASTORO CAN BE CONSIDERED THE FOUNDER OR MODERN EPIDEMIOLOGY, AND HE WAS THE FIRST TO SUGGEST THAT INFECTIOUS DISEASES COULD BE CAUSED BY INVISIBLE AGENTS SUCH AS BACTERIA OR VIRUSES.

The present book contains the collection of his major works, in all the fields of knowledge he was involved: *Homocentricorum sive de stellis liber unus*, *De causis criticorum dierum libellus*, *De sympathia et antipathia rerum liber unus* (probably, with the *Syphilides*, his most important work), *De contagionibus & contagiosis morbis & eorum curatione*, *De contagionibus*, *De vini temperatura sententia*, *Syphilides sive de morbo Gallico libri tres*, and the orations *Ad Alexandrum Farnesium Cardinalem Ampliss.*, in *Obitu M. Antonii Turri Veronensis*, and in the second part *Andreae Naugerii patricii Veneti Orationes duae*.

CONDITIONS: Light foxing along the text. At the end of part I, a restored wormhole in the upper hinge; part II with a restored wormhole in the upper right corner and some minimal loss of text, restoration at lower margin of first five leaves.

PROVENANCE: Not identified contemporary annotations and some underlining along the text.

REFERENCES: W. LE FANU, *Notable Medical Books*, Lily Library, 1976, p. 23; Heirs of Hippocrates, 176; Garrison-Morton, 2528; Baumgartner-Fulton, 32; BM STC, Italian, 275; Adams, F81; Durling, 1631; Waller, 3168; Wellcome I, 2396; Hirsch-Hübotter, II, 589; H.F. NORMAN, *The Haskell F. Norman Library*, pp. 826-827.





Click for full description
and HD images

1575

FIRST INTEGRAL EDITION OF ESTIENNE'S ANATOMY
THE SCARCEST ANATOMY BOOK, 9 KNOWN COPIES

19. CHARLES ESTIENNE AND JEAN JOLLAT. *Les figures et portraits des parties du corps humain*. Paris: Jacques Kerver, rue S. Jacques, à la Licorne, 1575.

2° (314 x 221 mm), paneled calf to style, ff. [34], 61 plates in outline border, accompanied by descriptive legends. Kerver woodcut unicorn device (Renouard, 515) to title and to last leaf. Woodcut initials. Signature: A⁸ B-D⁶ E⁸.
61 WOODCUT FULL-PAGE PLATES BY MERCURE JOLLAT, 8 SMALLER WOODCUTS TO TEXT.

\$ 95,000

EXCESSIVELY RARE ACTUAL FIRST INTEGRAL EDITION OF ESTIENNE'S ANATOMY,
INCLUDING THE THREE PLATES WITH THE CONTROVERSIAL ZODIAC MAN.

First published in Paris in 1545, Estienne's *De dissectione partium corporis humani libri tres* is considered the finest anatomical work of the French Renaissance and one of the most precious anatomy books ever printed. This edition in French language is not simply an enlarged edition of Estienne's anatomy, as stated sometimes, but the actual first integral edition respecting the original Estienne's project, including the three self-censored 'zodiac man' plates prepared for the 1545 edition (in fact, they are dated 1533 as the other ones of the 1545 edition) and left out because of the controversy that the astrological content may have engendered. The printer, Jacques Kerver, who bought the woodcut blocks from Geoffroy Tory, restored the originals when he issued the plates as a stand-alone volume, as here.

CONDITIONS: Marginal repairs to title page, and final leaf, tiny paper repairs at the lower corner of final four leaves. Otherwise, a very fine copy of this rare book.

PROVENANCE: 1. Ink note *Du Deus* [?] a *Seignelay en Bourgogne Dumont* to verso of last leaf. 2. Christie's, *Landmarks of Science*, London, 13 December 2006. ABPC does not record a copy selling at auction for over 25 years. 3. Medical Library of JAMES TAIT GOODRICH (1946 –2020), who was an American neurosurgeon and book collector. His entry's description with paid price in 1998 (\$ 65,000) is appended to the volume.

REFERENCES: Unknown to Choulant, *Geschichte [...] der Anatomischen Abbildung*, Leipzig, 1852 and to the most of bibliographies and collections of medical books. Bernard, p. 290, declares that he has never seen this edition mentioned in any repertoire: A. BERNARD, *Geoffroy Tory: Peintre Et Graveur*, Nieuwkoop 1963, pp. 287-292 and p. 290: «[...] je dirai ici quelques mots de la publication de Jacques Kerver, que je n'ai vu mentionnée null part, et qui est pour nous d'un grand intérêt». H. CUSHING, *Vesalius*, II-26; USTC 56434. OCLC 490417095.

CENSUS (9): We have located only 9 institutional copies worldwide, and none but this one recorded at auction in American Book Prices Current. FRANCE (4): BNF (Paris); Bibliothèque interuniversitaire Sainte-Geneviève (Paris); Université Grenoble Alpes; Bibliothèque Municipale (Nancy). BRITISH ISLES (2): The British Library, St. Pancras; Library of the Royal College of Physicians (Edinburgh); USA (2): University of Texas Medical Branch Library (Moody Medical Library); Yale University (Harvey Cushing/John Hay Whitney Medical Library). GERMANY (1): Universitätsbibliothek Erlangen-Nürnberg.

20. MAPP, MARC. *Historia medica De acephalis*. Strasbourg: Johannes Fridericus Spoor, 1687.
 [BOUND WITH:]
 MAPP, MARC-SCHIED, VALENTIN. *De duobus ossiculis in cerebro humano mulieris*. Strasbourg: Johannes Fridericus Spoor [without date but: 1687].

4to (210 x 170 mm), contemporary paper-board, part I: pp. [2], 30, part II: pp. [2], 26. On title page of first work printer's device with motto *Sic facile crescam*, decoration and headpieces on both works. Signature: A-D⁴ (part I) [blank]¹ A-C⁴ D¹ (part II). THREE FULL-PAGE PLATES IN THE FIRST WORK, ONE IN THE SECOND WORK.

\$ 2,300

FIRST PRINTED BOOK ON ACEPHALY: cases of true acephaly, i.e. the complete absence of the head from an otherwise well-developed fetus, are extremely rare in obstetric teratology and this work is certainly the first treatise ever published to focus on this intrauterine pathology.

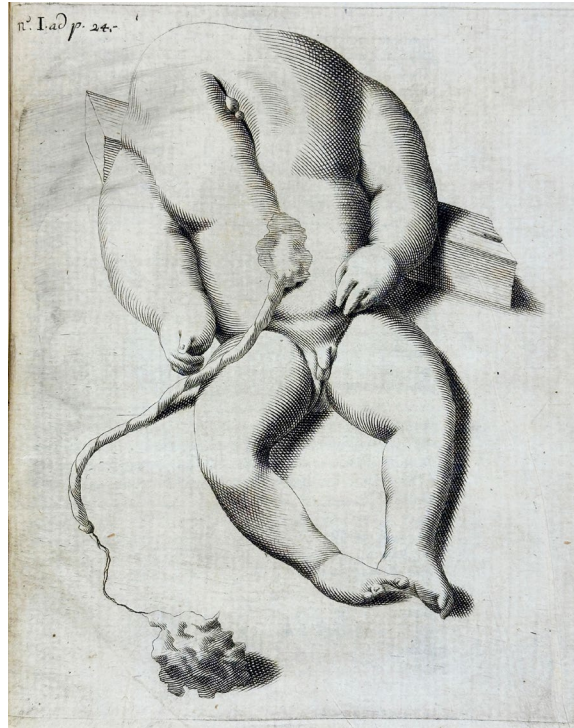
“Understanding of the significance of congenital malformations advances only slowly. One of the most difficult to explain is acephalia-complete absence of the head-of which an example is described here. True acephaly where the whole head is missing from an otherwise well-developed foetus must be distinguished from anencephaly, of which the features are well known, and the acephalic acardiac variety of reduced twin” (Willis).

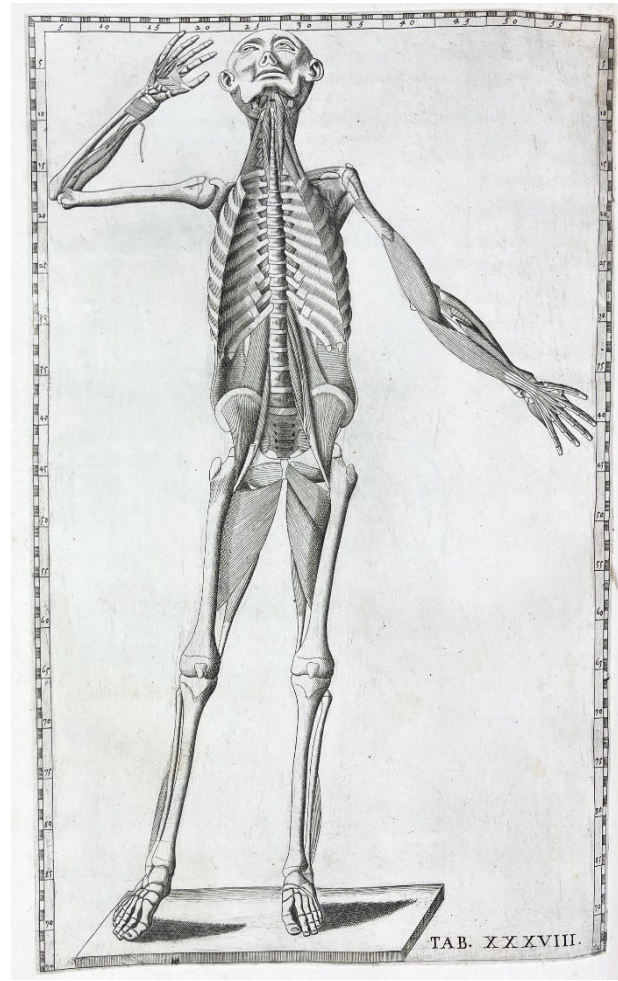
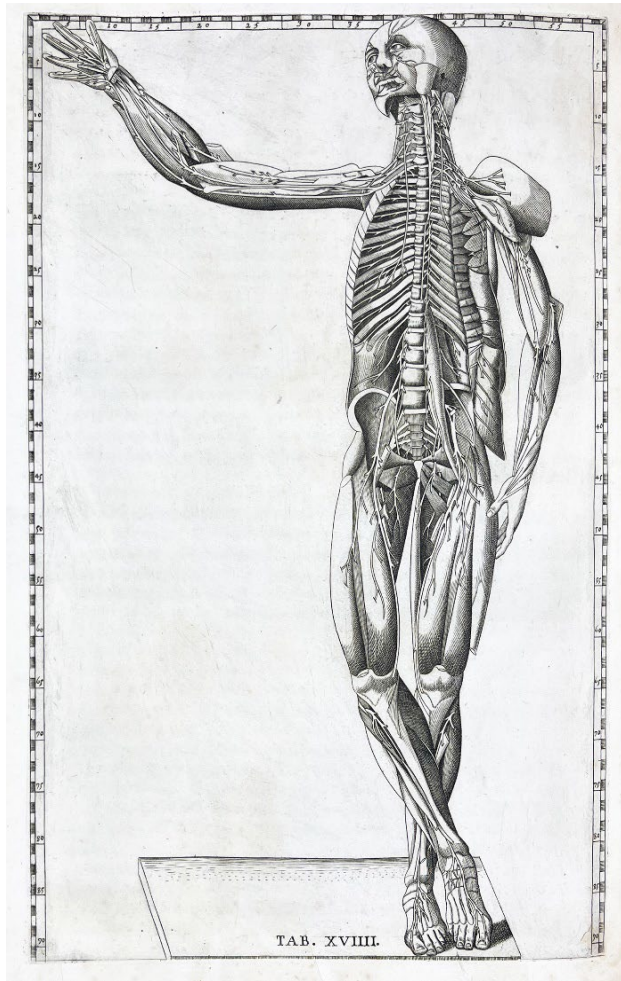
The second work, *De duobus ossiculis*, is a treatise concerning two ossicles found in the human brain of a woman who died of apoplexy, where Mapp answers the physical and medical questions by Johann Valentin Scheidt (1651-1731), professor of medicine and anatomy in Strasbourg and author of several works on medicine and natural sciences.

CONDITIONS: Waterstains in lower parts of both boards. Internally an excellent and untrimmed copy.

REFERENCES: R.H. WILLIS, *Borderland of Embryology and Pathology*, Washington DC: Butterworth, 1962.

Apparently, no copy at auction in last 40 years.





21. EUSTACHIO, BARTOLOMEO. *Tabulae anatomicae*. Rome: Francisco Gonzaga, 1714.

Folio (400 x 270 mm), contemporary half vellum, boards enriched by hand-coloured paper, pp. XLIV, 115, [15], XLVII. Signature: a-d⁴ e⁶ A-Q⁴χ¹.

47 ENGRAVED PLATES HERE PRINTED FOR THE FIRST TIME, SHOWING THE RESULTS OF EUSTACHIO'S ANATOMICAL INVESTIGATIONS.

\$ 5,800

FIRST EDITION OF THE VALUABLE COLLECTION OF EUSTACHIO'S ANATOMICAL TABLES, ENGRAVED BY PIER MATTEO PINI.

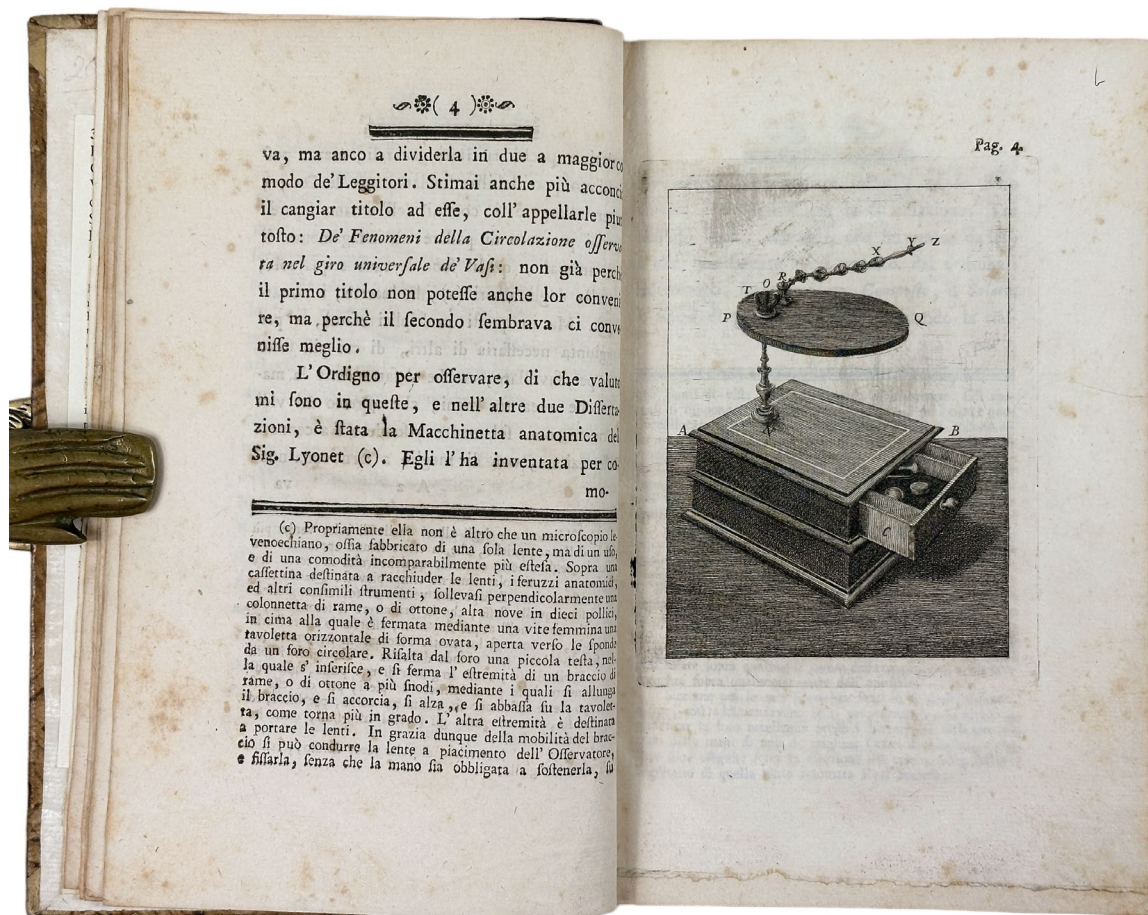
This series of 47 plates were drawn in 1552 to illustrate a projected book entitled *De dissensionibus et controversiis anatomicis*, which was never realized. Only the first eight engravings were published during Eustachio's lifetime, in his *Opuscula anatomica*; all the other plates remained unprinted and forgotten in the Vatican Library until discovered in the early eighteenth century and presented by Pope Clement XI to Lancisi, who published them for the first time in 1714 adding his own glosses.

On three sides of the plates there is a scale providing coordinates allowing any part of the body to be precisely located without recourse to identifying marks.

CONDITIONS: Few marks of use, but an excellent untrimmed copy in its original binding.

PROVENANCE: 1. Paper ex-libris pasted inside front board *Doctor Francoise Moutier*. 2. Ownership signature *Lieve Geelvink 1770* at flyleaf.

REFERENCES: W. LE FANU, *Notable Medical Books*, Lily Library, 1976, pp. 40-41; H.F. NORMAN, *The Haskell F. Norman Library of Science & Medicine*, 740; GARRISON-MORTON, *Medical Bibliography*, 391, 1312; Durling, 4532; Heirs of Hippocrates, 324; Mortimer-Harvard Italian, 513.



1773

ON THE DYNAMICS OF THE CIRCULATORY SYSTEM IN WARM-BLOODED ANIMALS

22. SPALLANZANI, LAZZARO. *De' fenomeni della circolazione osservata nel giro universale de' vasi; De' fenomeni della circolazione languente; De' moti del sangue indipendenti dall'azione del cuore; e del pulsar delle arterie*. Modena: presso la Società Tipografica, 1773.

8vo (210 x 135 mm), half calf on handcoloured paper, gilt title on red leather label at spine, pp. VIII, 343, [1]. Signature: a⁴ A-X⁸ Y⁴. ONE FULL-PAGE PLATE REPRESENTING LYONET'S MICROSCOPE ALSO CALLED LYONET'S ANATOMIC TABLET.

\$ 1,400

FIRST EDITION OF SPALLANZANI'S FOUR DISSERTATIONS ON THE DYNAMICS OF THE CIRCULATORY SYSTEM, a development of his previous work *Dell'azione del cuore ne' vasi sanguigni* where he describes the circulation of the blood in cold-blooded animals, using salamanders for his experiments.

The present dissertations, instead, arise from observations on circulation conducted on warm-blooded animals, chicks, frogs and lizards, which allowed him to make his first hypotheses on blood circulation in humans. In this treatise, Spallanzani first describes the development of the vascular network during the growth of the animal, the size increase of the vessels and the contractile force of the heart and he was the first to establish the existence of arteriovenous anastomoses in warm-blooded animals. He also studied the languishing circulation in dying animals demonstrating that the arterial pulsation was due not only to cardiac contraction but also to a lateral pressure impressed on the walls of the arteries by the column of blood exiting the heart.

CONDITIONS: Small stain at page 7, light marks of use along the text. A good copy.

PROVENANCE: Paper ex-libris with the *Leone di San Marco* and the Venetian motto *Ti co nu nu co ti* ("you with us and us with you") pasted at inside front board.

REFERENCES: Prandi, pp. 35-36; Willius & Dry, p. 89; Heirs of Hippocrates, 983; Norman, 1980; De Renzi, vol. V, pp. 434-435; Wellcome V, p. 55; S. MELONI, *Lazzaro Spallanzani e il travaglio anatomico di Pierre Lyonet*, Centro Studi Lazzaro Spallanzani, 2022 (*passim*).



[Click for full description
and HD images](#)

1784

A NEW ERA FOR ANATOMICAL PATHOLOGY:
THE RISE OF COLOURED ILLUSTRATIONS

23. BLEULAND, JAN. *Experimentum anatomicum quo arteriolarum lymphaticarum existentia probabiliter adstruitur, institutum, descriptum, et icone illustratum*. Leiden: Abraham and Jan Honkoop, 1784.

4to (275 x 214 mm), original blue paperboards, pp. 36.

ONE COLOURED PLATE REPRESENTING A SAMPLE OF LYMPHATIC VESSELS TISSUE.

\$ 3,800

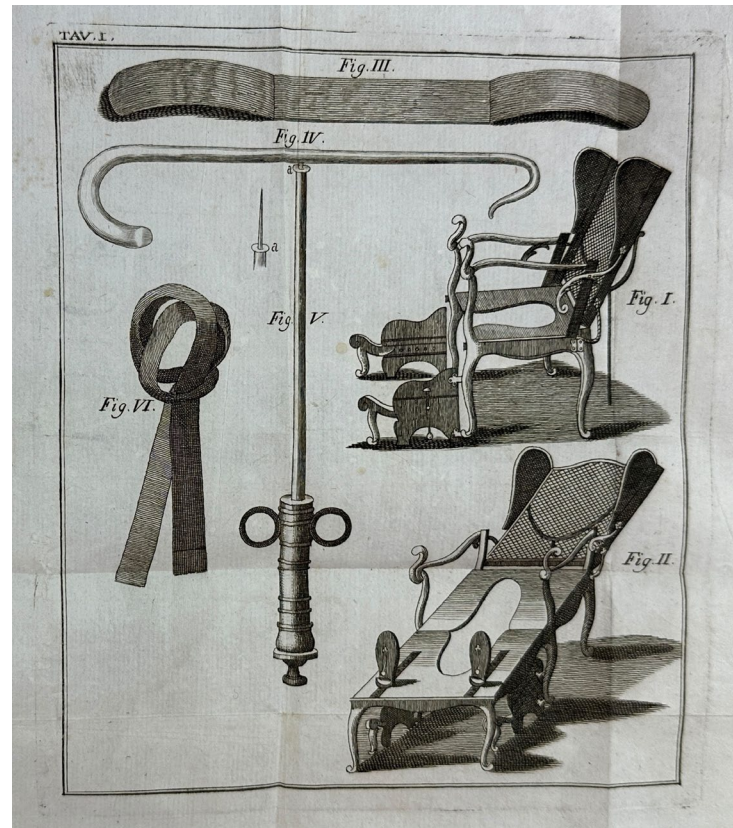
FIRST EDITION OF BLEULAND'S HISTOLOGICAL INVESTIGATION OF LYMPHATIC VESSELS, POSSIBLY THE FIRST EXAMPLE OF COLOR-PRINTING OF MICROSCOPIC SUBJECTS.

JAN BLEULAND (1756-1838) was a physician, professor of anatomy, physiology, obstetrics and rector of Utrecht University. He became famous perfecting a technique of injecting fixatives and dyes into human body soft tissues structures to reveal previously invisible anatomical details. The printed illustrations of the results of his technique are unique in their precision in depicting microscopic information. Among Bleuland's greatest achievements was his ability to visualize vascular systems, making even the smallest blood vessels perfectly visible, preserving at the same time the true colours and texture of the tissues.

CONDITIONS: Small defects at boards. Very good, untrimmed copy.

PROVENANCE: Monogram of the physician and scholar of the history of color engraving René Ledoux-Lebard's pasted on insider cover.

REFERENCES: Not in Waller or Wellcome. D. BERTOLONI MELI, *The Rise of Pathological Illustrations: Baillie, Bleuland, and their collections*, in «Bulletin of the History of Medicine», volume 89, no. 2, Summer 2015, pp. 209-242; F. RODARI, *Anatomie de la couleur, L'invention de l'estampe en couleurs*, 1996, p. 124; *James G. Mundies's Cabinet of Curiosities*, February 2008 (on-line resource); Blake, p. 50.



24. PLENCK, JOSEPH JACOB VON. *Elementi dell'arte ostetricia*. Venice: Francesco di Niccolò Pezzana, 1785.

[BOUND WITH:]

PLENCK, JOSEPH JACOB VON. *Dottrina del parto difficile*. [Venice: Francesco di Niccolò Pezzana, 1785].

8vo (177 x 105 mm), contemporary paperboards, pp. 263, [1]. Printer's device at title page with a lion supporting a frame with the Florentine lily. Signature: A-L¹².

TWO FOLDING PLATES CONTAINING TEN FIGURES OF SURGICAL INSTRUMENTS.

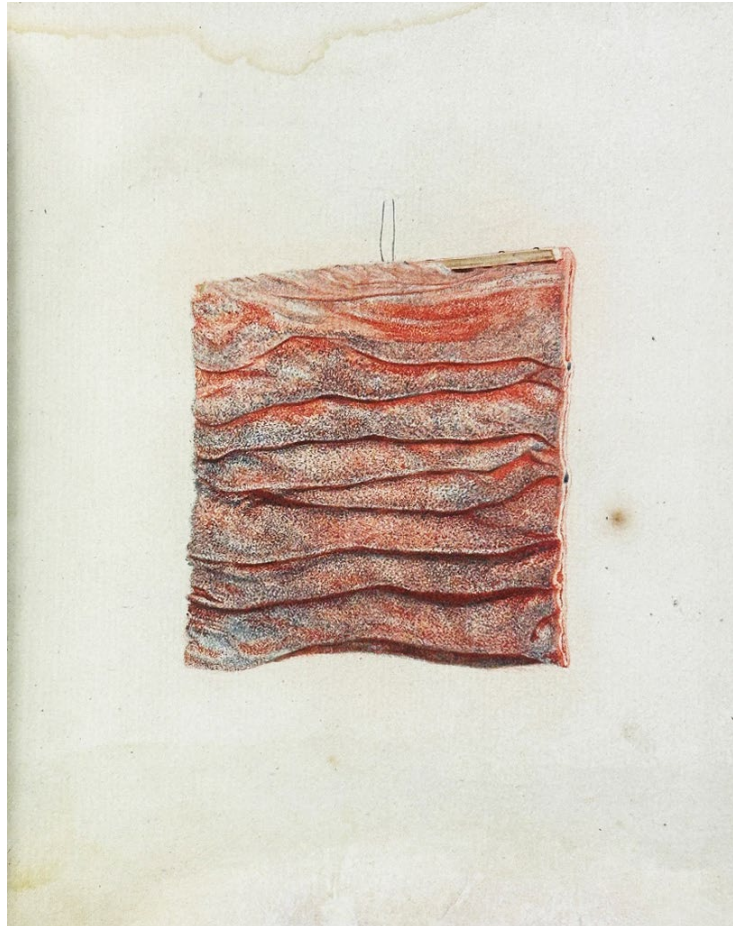
\$ 550

SECOND EDITION OF A VALUABLE TREATISES ON THE ART OF OBSTETRICS divided into two parts: The first, *Dell'arte Ostetricia in Generale* ("On the Art of Obstetrics in General"), deals with natural childbirth, detailing both the female genital anatomy and the procedures and techniques of natural childbirth. The second, entitled *Dottrina del parto difficile* ("Doctrine of difficult childbirth"), focuses on possible problems during childbirth, dividing the analysis into troubles caused by the mother or by the foetus. The chapter is completed by an analysis of the surgical instruments used during childbirth.

Plenck was the first to theorize THE USE OF GLOVES TO PROTECT PHYSICIANS FROM VENEREAL DISEASE DURING DELIVERY.

CONDITIONS: Perfectly preserved, untrimmed.

REFERENCES: Wellcome IV, p. 401 (for 1782 edition); Heirs of Hippocrates, no. 1030: «Possessed of an encyclopedic mind, Plenck brought a multitude of knowledge and talents to every field he investigated. [...]. So extensive were his talents that at one time or another he was professor of chemistry, botany, surgery, anatomy, and obstetrics at Vienna. Plenck is generally regarded as the founder of systematic dermatology and suggested the first practical system of dermatologic nomenclature».



25. BLEULAND, JAN. *Icon tunicæ villosæ intestini duodeni, juxta felicem vasculorum impletionem. Ipsis coloribus, qui in præparato conspiciuntur edita.* Utrecht: Wild and Altheer, 1789.

4to (210 x 190 mm), later paper-wrappers, pp. 10, [1]. Signature: A⁴ B² (the blank leaf B2 is missing). ONE COLOURED PLATE REPRESENTING A SAMPLE OF DUODENAL TISSUE.

\$ 3,400

FIRST EDITION OF BLEULAND'S HISTOLOGICAL INVESTIGATION OF DUODENAL TISSUE.

JAN BLEULAND (1756–1838) was a physician, professor of anatomy, physiology, obstetrics and rector of Utrecht University. He became famous perfecting a technique of injecting fixatives and dyes into human body soft tissues structures to reveal previously invisible anatomical details. The printed illustrations of the results of his technique are unique in their precision in depicting microscopic information. Among Bleuland's greatest achievements was his ability to visualize vascular systems, making even the smallest blood vessels perfectly visible, preserving at the same time the true colours and texture of the tissues.

CONDITIONS: Small restoration at lower margins. A good copy.

PROVENANCE: Ownership signature at title page.

REFERENCES: Not in Waller or Wellcome. D. BERTOLONI MELI, *The Rise of Pathological Illustrations: Baillie, Bleuland, and their collections*, in «Bulletin of the History of Medicine», volume 89, no. 2, Summer 2015, pp. 209–242; F. RODARI, *Anatomie de la couleur, L'invention de l'estampe en couleurs*, 1996, p. 124; *James G. Mundies's Cabinet of Curiosities*, February 2008 (on-line resource); Blake, p. 50.

26. PACINI, FILIPPO. *Nuovi organi scoperti nel corpo umano*. Pistoia: Cino, 1840.

4to (240 x 150 mm), original paperboards with printed title and a decorative border, pp. 59, [1].
\$ 3,200

FIRST AND ONLY EDITION ON THE DISCOVERY OF THE LAMELLAR CORPUSCLE: the Pacinian corpuscle, lamellar corpuscle or Vater-Pacini corpuscle, is one of the four major types of mechanoreceptors, a specialized nerve ending with adventitious tissue for mechanical sensation, found in mammalian skin.

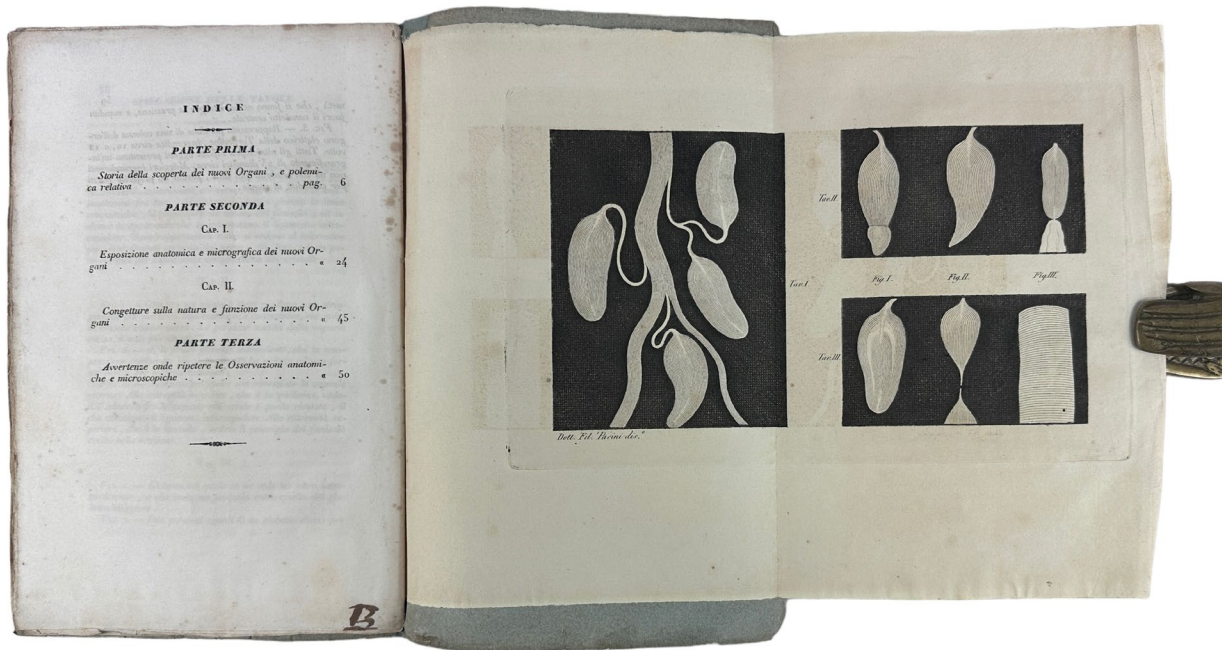
This type of mechanoreceptor is found in both hairy, and hairless skin, viscera, joints, and attached to periosteum of bone, primarily responsible for sensitivity to vibration. Few of them are also sensitive to quasi-static or low frequency pressure stimulus while most of them respond only to sudden disturbances and are especially sensitive to vibration of few hundreds of Hertz.

The vibrational role may be used for detecting surface texture, for example rough versus smooth. Most of the Pacinian corpuscles act as rapidly adapting mechanoreceptors. Groups of corpuscles respond to pressure changes, as in grasping or releasing an object.

CONDITIONS: A perfect and untrimmed copy.

PROVENANCE: Presentation copy with author's handwritten dedication note *Al Chiarissimo sig. Villa, L'Autore* on front board.

REFERENCES: G. NATALE, *Filippo Pacini and the discovery of the lamellar corpuscles*, Department of Human Morphology and Applied Biology, University of Pisa, 2012 (*passim*).



1850

FIRST EDITION OF A RARE TREATISE ABOUT POLYPS OF THE LARYNX

27. EHRMANN, CHARLES HENRI. *Musee d'anatomie de la faculté de medecine de Strasbourg: histoire des polypes du larynx*. Strasbourg: Berger Levrault, 1850.

Folio (475 x 310 mm), original cardboard with title page printed on front board, f. [1], pp. 36, ff. [12]. SIX FULL PAGE ANATOMICAL PLATES, CONTAINING 20 FIGURES DESCRIBING THE CASES DISCUSSED IN THE VOLUME.

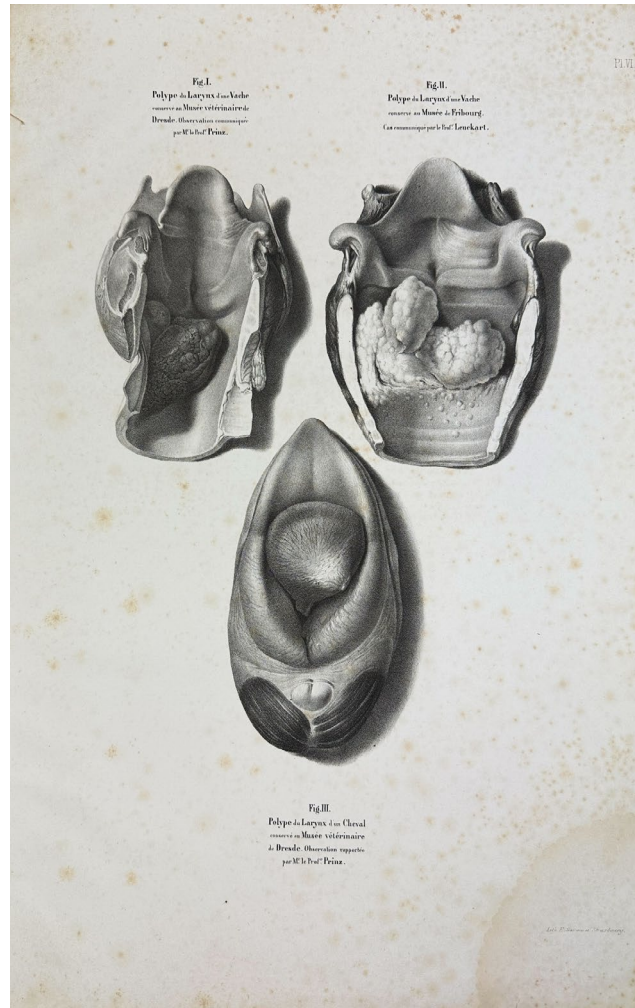
\$ 750

VERY RARE EDITION OF THIS OTOLARYNGOLOGY STUDY: Ehrmann presented to the scientific community the results of his studies about polypus of the larynx. In the year 1844, he was called to attend upon a case of polypus of the larynx, in which death was imminent; he opened the trachea and larynx, removed the offending growth, and saved the patient's life. This case was reported to the Academy of Sciences of Paris, and it was pronounced to be the first instance in which this operation had been successfully performed in this disease. Ehrmann then collected the reports of all the well-authenticated cases of this affection which he has found recorded and presented them in this work accompanied by illustrative drawings. The total number of cases amounts to thirty-six.

CONDITIONS: Foxing along the text, waterstains in the lower margin of all leaves.

REFERENCES: Not in Heirs of Hippocrates, Norman, Garrison-Morton, Wellcome.
The American Journal of medical society, vol. XXI, London, Wiley and Miler, 1851, p. 411.

Apparently, only one copy at auction in the last 40 years.



Click for full description
and HD images



[Click for full description
and HD images](#)

1861

THE DISTINCTION OF THE THREE STAGES OF SYPHILIS
AND ITS SPECIFIC DIFFERENCES RESPECT TO GONORRHOEA

28. RICORD, PHILIPPE. *Trattato completo delle malattie veneree*. Florence: Tipografia Grazzini, Giannini e c., 1861.

4to (335 x 250 mm), contemporary half calf binding, boards enriched by hand-coloured paper, pp. 208, 50 plates (numbered I–L, but there are 66, with 16 additional plates numbered *bis* and *ter*). 66 DETAILED CHROMOLITHOGRAPHIES, COMPLETED BY HAND.

\$ 1.400

SECOND EDITION OF THE ITALIAN TRANSLATION OF THIS VALUABLE TREATISE ON THE CAUSES, SYMPTOMS AND TREATMENTS OF SYPHILIS.

The *Trattato completo delle malattie veneree* contains thorough and interesting descriptions and detailed images of the clinical manifestations of sexually transmitted diseases and the most up-to-the-minute treatments. Ricord's work returned to favor mercury treatment, which was rejected at the beginning of the 19th century.

CONDITIONS: Light foxing due to the quality of paper, but a very good copy.

REFERENCES: K.A. PASHKOV-M.S. BETEKHTIN: *Philippe Ricord, prominent venereologist of the XIX century*. Istorîa mediciny. 2014, pp. 13–17; Heirs of Hippocrates, no. 1621 (for 1838 French Edition): «Born in Baltimore of French parents, Ricord received his medical education in Paris. As surgeon to the Hôpital du Midi, which at that time was devoted solely to treating male venereal afflictions, Ricord gained international fame as a brilliant lecturer and scientist. In this, his major work, Ricord details the results of over 2,500 experiments proving the distinction between syphilis and gonorrhea, thus overthrowing the teaching of John Hunter who considered the two to be identical. Ricord's descriptions of the three phases of syphilis and the accompanying case histories remain as accurate today as when he wrote them».

CENSUS (2): Only two copies recorded in WorldCat in worldwide libraries, at University of Pisa Medical Library and Stanford University Lane Medical Library.

Travels & Explorations

1585

JESUITS' ANNUAL REPORT FROM JAPAN



29. COELHO, GASPAR. *Lettera annale scritta di novo dal Giappone delle cose iui successe l'anno MDLXXXII.* Venice: Gioliti, 1585.

8vo (154 x 99 mm), contemporary *cartonato alla rustica*, pp. 103. Woodcut printer's device, woodcut initials.

\$ 9,500

THE SCARCEST ISSUE OF JESUITS' YEARLY LETTER ON THEIR MISSIONS AND ACTIVITY IN JAPAN FOR THE YEAR 1582.

Gaspar Coelho composed this report in February 1582, describing the ongoing missionary activity across the country: in Hirado, Amasuka, Bungo, and especially Funai (Oita City), the home of a thriving Jesuit college.

Streit describes another edition printed by the same publisher in the same year and, according to Boscaro, there were four editions of Coehho's letter published in Italy in 1585 around the time the embassy arrived in Venice on June 25: two issue printed in Venice by Gioliti, one printed in Rome by Zanetti and one printed in Milano by Pontio. A French edition, translated by Michel Coyssard, was published in Paris in 1586 and one German translation in Dillingen in 1586.

According to Edit 16, our variant issue is the scarcest one, located only in 2 Italian institutional library, Biblioteca Universitaria of Bologna and Biblioteca Nazionale Marciana of Venice.

CONDITIONS: Minor traces of use, but a very fine and unsophisticated copy in its first binding.

PROVENANCE: Two 17th century inscriptions in Italian language at verso of title-page and to last leaf, possibly referred to some Portuguese nuns.

REFERENCES: Streit, IV, 1637. Sommervogel II, 1267. CNCE 14783. Outside Italy, OCLC locates only 2 copies in worldwide institutional libraries, Harvard University and New York Public Library.

Click for full description
and HD images

1715
FIRST EDITION
THE ART OF NAVIGATION ILLUSTRATED BY LUCA CARLEVARIJS

30. ALBERTI, GIROLAMO. *Introduzione all'arte nautica per uso de piloti, e capitani di nave, e per il migliore servizio de commandanti sopra il mare*. Venice: Girolamo Albrizzi, 1715.

4to (225 x 160 mm), contemporary full calf binding, gilt decorations at compartments, gilt title on a brown leather label at spine, sprinkled edges in blue, pp. [20], 288, ff. 4 (numbered 289-292), pp. 3 (numbered 293-295), [1]. First frontispiece *Introduzione all'arte nautica*, second frontispiece at leaf π_2 and a plate at leaf a2r with masonic symbols, engraved by Giuseppe Baroni on drawings by Luca Carlevarijs, printer's device with monogram GA at title page, second printer's device inserted in decoration at top margin of leaf a3r, xylographic initials and decorations, cancel slips mounted on p. 81, 128, 177, 225 and 231 (not present in all copies); numerous handwritten corrections throughout (probably by the printer himself). Signature: π^2 a⁸ R-2N⁴ 2O².

31 CHALCOGRAPHIC PLATES BY LUCA CARLEVARIJS, SOME COMPLETED BY MOVABLE VOLVELLES.

\$ 5,300

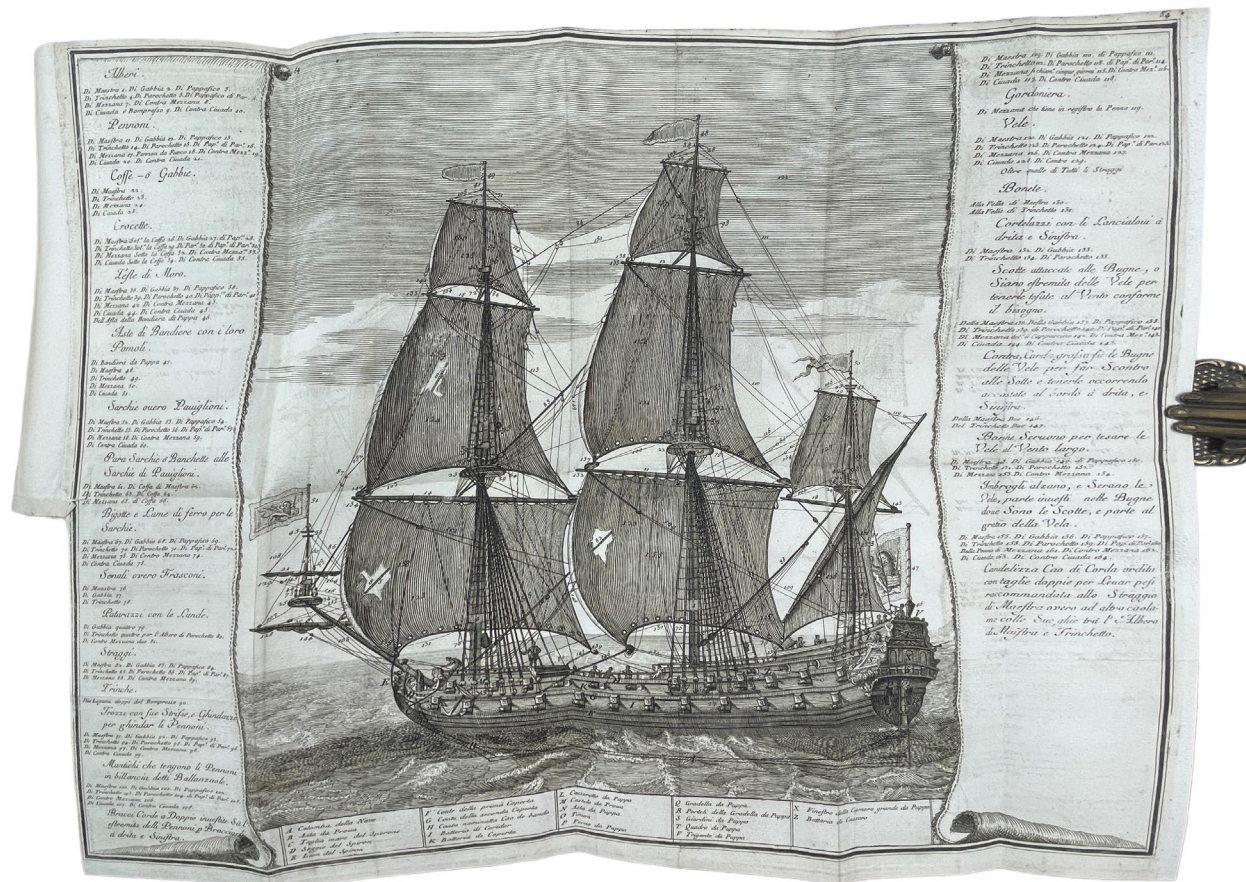
A COMPLETE PRACTICAL TREATISE ON THE ART OF NAVIGATION ADDRESSED TO VENETIAN COMMANDERS AND SAILORS, INCLUDING NAVIGATION THEORY, TECHNICAL TOOLS, GEOMETRY, CARTOGRAPHY, MAP READING.

The treatise is formed by ten chapters: *Della Sfera terrestre, celeste e del calendario* (on astronomical systems, on the terrestrial globe and on calculations related to the calendar, *Notizie principali e necessarie inservienti alla pratica della navigazione* (general theories regarding the technics and practices of navigation), *Carte idrografiche, piane e ridotte* (on cartography), *Vari stromenti necessari per la Navigazione* (Tools used for navigation, compass, tables, clocks), *Cognizioni generali di teoria e pratica necessaria per la navigazione* (detailed information and tools for navigation), *Ragioni che hanno indotto gli Inglesi a cercare gli spedienti d'accertarsi de loro conti del cammino sul mare e modi sin ora tenuti* (information regarding theories and practices for navigation used in England), *Ordini differenti della navigazione, osservazioni e notizie preliminari e necessarie* (navigation routes calculations), *Navigazione secondo la maniera del Mercatore* (cartography according to Mercator's methods), *Navigazione con la latitudine mezzana che si accosta a quella del Mercatore nelle corse non molto lunghe* (different methods of routes calculation and tracking), *Quadrante di riduzione, sua figura, la Squadra Zoppa* (geometry theorems in navigation and the use of the Bevel Square).

CONDITIONS: Light waterstains at top margin of index leaves, an old repair at outer margin of title page, light marks of use along the text. A very good copy, complete with all the movable volvelles.

PROVENANCE: 1. Paper ex-libris by Fiammetta Olschki and Mario Witt pasted at inside front board *Ex Libris – Se lei sapesse – Mario e Fiammetta Witt* . 2. Paper ex-libris *Via, Vita, Verità – La Fede ti sia guida e conforto nell'aspro cammino* pasted at verso of frontispiece.

REFERENCES: Cicogna, 1459; Melzi II, 40; Morazzoni, 211; N. ROTHMAN, *Interpreting Dragomans: Boundaries and Crossings in the Early Modern Mediterranean*, Comparative Studies in Society and History, 2009 (passim).



Click for full description
and HD images

1764

THE MOST ACCURATE EIGHTEENTH-CENTURY PILOT BOOK AND NAUTICAL CHARTS

31. ROUX, JOSEPH. *Recueil des principaux plans, des ports, et rades de la mer Mediterranee*. Marseille: 1764.

Oblong 8vo (235 x 170 mm), quarter vellum binding on hand coloured paper, f. [1, title page], 121 (plates), pp. [2, index]. Engraved title page by Laurent.

121 ENGRAVED PLATES, ALL HANDCOLOURED BY A CONTEMPORARY HAND, REPRESENTING THE PLANS OF THE MAIN HARBORS AND HAVENS OF THE MEDITERRANEAN SEA, INCLUDING COASTLINES AND MAIN BUILDINGS, ANCHORAGES, SEA DEPTH, LIGHTHOUSES, FORTIFICATIONS, BEST APPROACH DIRECTIONS, MAIN OBSTACLES.

\$ 8,500

FIRST EDITION OF THE MOST DETAILED AND ACCURATE PORTOLAN OF ITS TIME: meant to be used by sailors during navigation it was published just after the *Carte de la Mer Mediteranee en Douze Feuilles*, printed in the same year in Marseille and containing twelve fine engraved double-page and folding maps that join to create a large wall map of the Mediterranean.

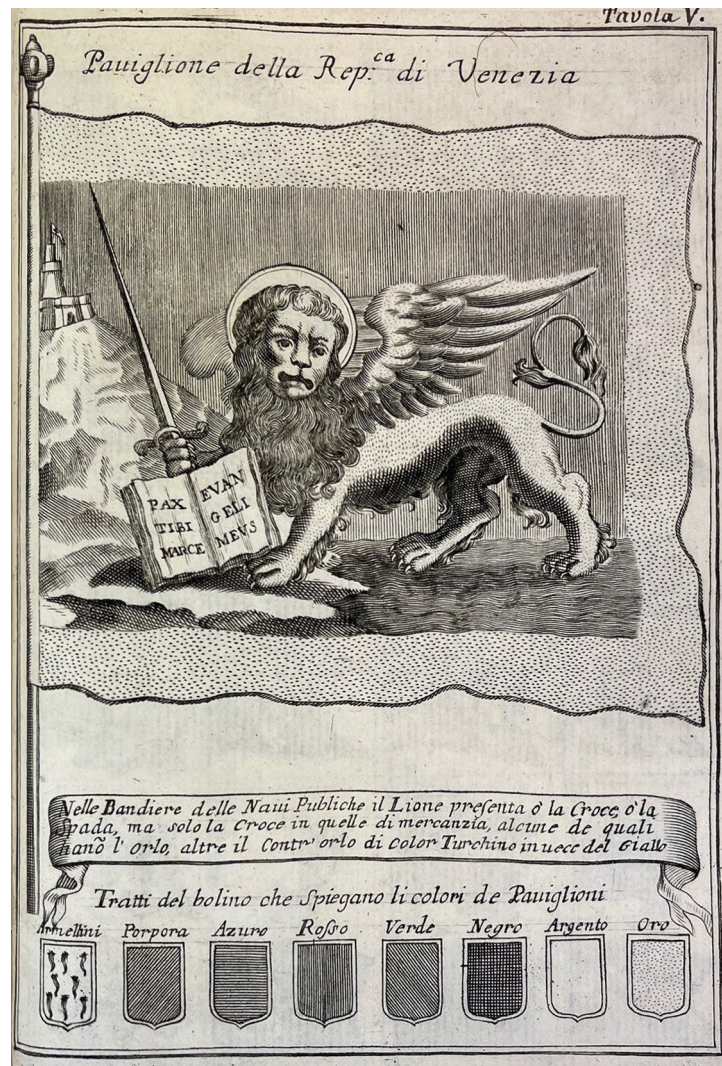
CONDITIONS: Old restoration at margins of title page and last page of index, plates in perfect state.

PROVENANCE: Few handwritten notes in Arabic language.

REFERENCES: J. POLAK, *Bibliographie maritime française*, 8468.



[Click for full description
and HD images](#)



Click for full description
and HD images

1769

AN ILLUSTRATED NAVY DICTIONARY

32. SAVERIEN, ALEXANDRE. *Dizionario istorico, teorico, e pratico di marina di monsieur Saverien tradotto dal francese*. Venice: Gio. Battista Albrizzi, 1769.

4to (265 x 200 mm), half calf binding, gilt titles on a label at spine, red sprinkled edges, pp. [4], xix, [1] 78, [2], 470, [2]. Engraved frontispiece, representing the calculating compass drawn by Luca Carlevariis and engraved by Giuseppe Baroni, title page printed in black and red with engraved vignette. TEN FOLDING PLATES AT THE END OF THE TEXT.

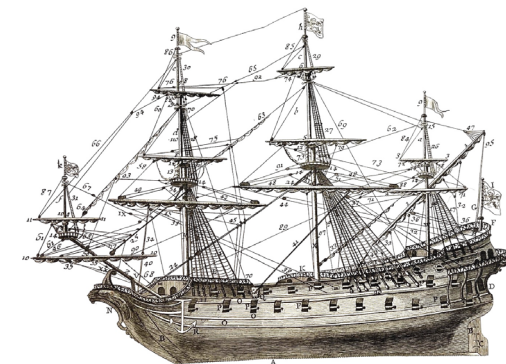
\$ 2,400

FIRST AND ONLY ITALIAN EDITION OF A VALUABLE DICTIONARY OF NAVAL TERMS, complete in all its parts; at the end of the volume is bound the *Vocabolario francese-italiano e italiano-francese de' termini di marina contenuti nel presente Dizionario coll'aggiunta del termine vernacolo veneziano dove è diverso dal comune in Italia*, an Italian-French naval vocabulary and a list of specific nautical Venetian terms.

CONDITIONS: Small scratches at spine, internally a very good copy, clean and with wide margins.

PROVENANCE: Paper ex-libris *Cartoleria Nicolao Antonietti Torino* at front inside board.

REFERENCES: Scott, 344.



1769

A TRAVEL BOOK THROUGH EGYPT AND SYRIA

33. BRETON DE LA MARTINIÈRE, JEAN-BAPTISTE-JOSEPH. *L'Égypte et la Syrie, ou, Mœurs, usages, costumes et monuments des Égyptiens, des Arabes et des Syriens*. Paris: Nepveu, 1814.

6 tomes in 3 volumes, 12mo (133 x 81 mm), contemporary half calf on hand-coloured paper, black and gilt geometrical decorations and gilt title at four raised bands spine, vol I, pp. [4], xvj, 202, [2], [4], 226, [2]; vol II, pp. [4], 254, [2], [4], 206, [2]; vol III, pp. [4], 249, [3], [4], 269, [3]. 84 HANDCOLOURED PLATES.

\$ 5,300

FIRST EDITION OF A RARE TRAVEL BOOK ON THE HABITS, CUSTOMS, RELIGIONS AND ANTIQUITIES OF EGYPT, WITH THE ADDITION OF AN EXHAUSTIVE ACCOUNT OF THE FRENCH OCCUPATION OF THOSE LANDS.

In composing this work, Breton availed himself of the support of Jean-Joseph Marcel, one of the scholars who accompanied Napoleon to Egypt in 1798 and who later was director of the Imperial Press providing Breton with the drawings he made during his visit to Egypt. For the double-page plates, instead, Breton used an abridged version of Mayer's work on Egypt.

CONDITIONS: Perfectly preserved.

PROVENANCE: Armorial paper ex-libris *Virtute Nitet* by Marquis de Lurcy-Lévis, Baron de Champoux et de Montvrin pasted at front inside boards.

REFERENCES: Atabey, 148; Bobins IV, 1254-2; Blackmer, 200; Colas, 438; Röhricht, 1631.



34. LORY, GABRIEL THE YOUNGER. *Souvenir de la Suisse: ou Recueil de vues remarquables pour faire suite au voyage pittoresque dans l'Oberland bernois*. Neuchâtel: Wolfrath, 1829.

Folio maximo (548 x 380 mm), contemporary half morocco-binding, gilt decorations at spine.
37 HAND-COLOURED AQUATINT PLATES AFTER LORY, 35 BY HÜRLIMANN, 2 BY RORDORFF, AND 6 ENGRAVED PLATES WITH THE VIEWS IN OUTLINE.

\$ 90,000

EXTREMELY RARE FIRST EDITION, PRINTED ON LARGE PAPER, OF LORY'S MASTERPIECE, HIGHLIGHTING THE SWISS ALPS, THE LAKES AND THE VALLEYS OF OBERLAND.

The plates describe: 1. Vue de Lausanne et de l'Extrémité Occidentale du Lac de Geneve. 2. Vue de Clarens et de l'extrémité Orientale du Lac de Geneve. 3. Vue de Glacier du Rhone prise au passage de la Meyenwand. 4. Vue du Pont du Diable sur la route du St. Gotthard. 5. Chemin de Wessen a Ammon au dessus du Lac de Wallenstadt. 6. Vue de l'Hospice du St. Bernard. 7. Vue du Lac de Lungern, prise du Kayserstuhl. 8. Vue de la Ville de Neuchâtel prise depuis le Mail. 9. Vue de la Ville de Berne, prise sur la route de Thoune. 10. Vue de la Ville de Berne, prise de la Promenade des Remparts. 11. Vue du Château et de la Ville de Thoune. 12. Vue de la Chartreuse près de Thoune. 13. Elfénau, Maison de Compagne de son Altesse Imperiale Madame la Grande Duchesse Anne de Russie. 14. Vue de prise dans le Jardin d'Elfénau. 15. Vue de la Ville de Lucerne. 16. Le Repas Champêtre. Costumes de Lucerne. 17. Vue de la Vallée et de l'abbaye d'Engelberg, dans le Canton d'Unterwalden. 18. Vue de Château et de la Ville de Neuchâtel, prise du chemin des Parcs. 19. Vue de Lac de Neuchâtel, prise du rocher de la Tablette sur la montagne de la Tourne. 20. Vue du Lac de Lowerz, dans le Canton de Schwytz. 21. Vue de Grutli sur le Lac des quatre Cantons. 22. Auberge de Treib entre Berenried et Brunnen, sur le Lac des quatre Cantons. 23. L'Ermitage de St. Nicolas de Flue dans le Canton d'Unterwalden. 24. Maison de Paysan a Ematten dans le Canton d'Unterwalden. 25. Vue du Port de Fleulen dans le Canton d'Uri. 26. Vue de Stanz dans le Canton d'Unterwalden. 27. Vue des Bains de Pfeffers prise sur le Chemin de la Source. 28. Vue de la Ville de Belinzone dans le Canton de Tessin. 29. Vue de l'Isle de St. Pierre prise de l'Eglise de Gleresse. 30. Le Château de Grandson au bord du Lac de Neuchâtel. 31. Le Château de Habsbourg dans le Canton d'Argovie. 32. Vue du Nouveau Pont du Diable sur la nouvelle route du St. Gotthard. 33. La Chute du Rhin près de Schaffhouse. 34. Vue de la Ville de Fribourg prise de la Promenade du Palatinat. 35. Vue de la Ville de Lugano, prise du pied du Mont Salvador. 36. Vue du Bourg de Schwyz. 37. Vue du Château de Sargans.

The work was reprinted in a smaller size in 1860.

CONDITIONS: Light oxidations along the book, mainly on text pages. A very good copy.

REFERENCES: Longchamp, 1856; Mandach, p. 148; Perret, 2696; Bobins, 485.

According to RBH, only one copy sold at auction in the last 40 years, but on standard paper.





LES REPAS CHAMPÊTRES.
Coutumes de Lucerne.



VUE DU LAC DE NEUCHÂTEL.
prise du rocher de la Tablette sur la montagne de la Tourne.

1831

FINE COLLECTION OF HAND-COLORED AQUATINT PRINTINGS
DEPICTING GLIMPSES AND VIEWS OF THE HOLY LAND

35. FERRARIO, GIULIO. *Descrizione della Palestina o Storia del Vangelo illustrata coi monumenti*. Milano: Società tipografica De' classici italiani, 1831.

4to (265 x 185 mm), contemporary half percalline binding, handcoloured paper at boards, gilt titles at spine, pp. [4], 171, [5]. 31 HAND-COLORED PLATES SIGNED BY ANGELI AND LANDINI-BRAMATI, ONE HAND-COLOURED ENGRAVED PLAN, ONE UNCOLOURED PLATE AND ONE FOLDING MAP OF PALESTINE COLOURED IN OUTLINE.

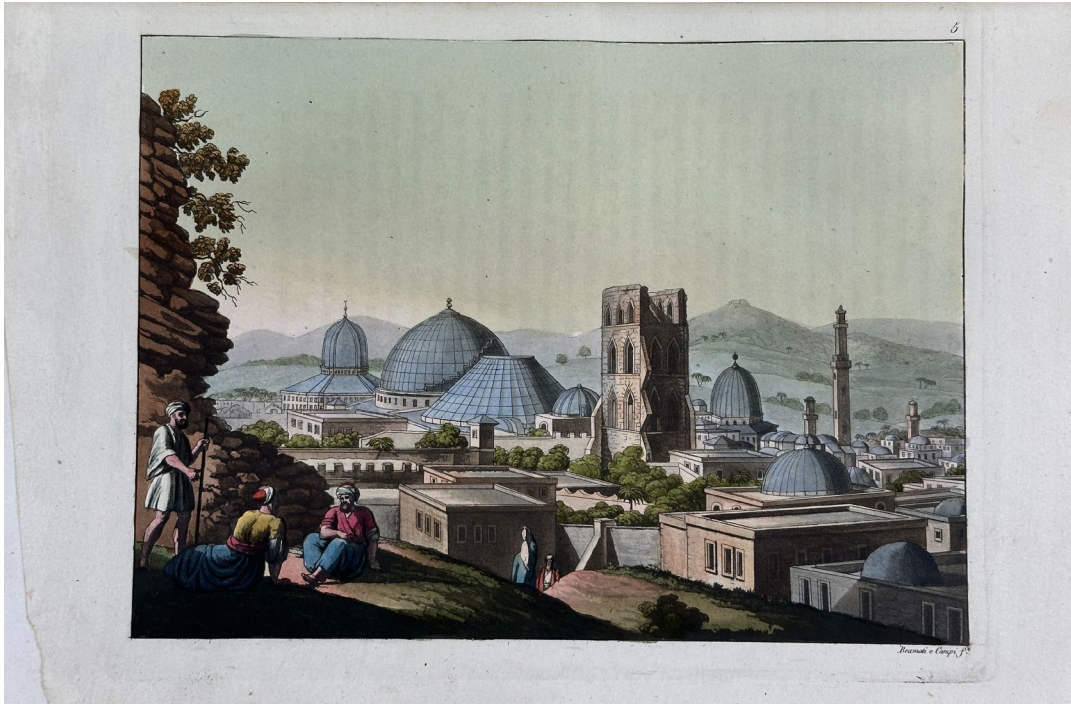
\$ 1,600

FIRST SEPARATE EDITION OF FERRARIO'S WORK ON PALESTINE originally published as part of the work *Il Costume Antico e Moderno*. In the preface, Ferrario claims to have corrected the errors of the first edition from various accounts, including those of Mayer and Chateaubriand. *Descrizione della Palestina* is an extensive work that weaves together the geographical with the scriptural aspects, offering a thorough description of Palestine as it stood during the time of its writing. Ferrario's ambition was to provide a detailed account of the land where the stories of the Gospels took place, supported by illustrations of various monuments that hold significance both historically and within the Christian tradition.

The illustrations are a central feature of Ferrario's work. They offer a visual dimension that is indispensable for a full appreciation of the text. These images include drawings and sketches of sacred sites, ruins, maps, costumes, churches, sepulchres, temples and various landscapes of Palestine views (including Jerusalem, Bethlehem, Bethany). They are crafted with great accuracy and detail, aiming to bring the reader closer to the physicality of the land that is deeply connected to Christian lore. Some illustrations go beyond mere structures, offering views of the people and their costumes, providing an ethnographic layer to the work. Through these images, readers could glean insights into the daily lives, cultures, and customs of the Palestinian inhabitants in the early nineteenth century.

CONDITIONS: Wide-margined copy, perfectly preserved.

REFERENCES: Bobins, 1708; Rohricht, 1757; Tobler, p. 217; Lipperheide, 1462.



[Click for full description
and HD images](#)

1831

ONE OF THE MOST IMPORTANT MAPS OF AMERICAN HISTORY
USED FOR THE TREATY OF GUADALUPE-HIDALGO



36. DISTURNELL, JOHN. *Mapa de los Estados Unidos de Mejico. Segun lo organizado y definido por las varias actas del Congreso de dicha Republica y construido por las mejores autoridades.* [«Map of the United States of Mexico, organized and defined according to various Acts of Congress of the Republic and based on the best authorities»]. New York: 1846.

Single paper leaf (1130 x 810 mm, 44.6 x 31.2/3”), mounted on cloth, original cloth case.

\$ 80,000

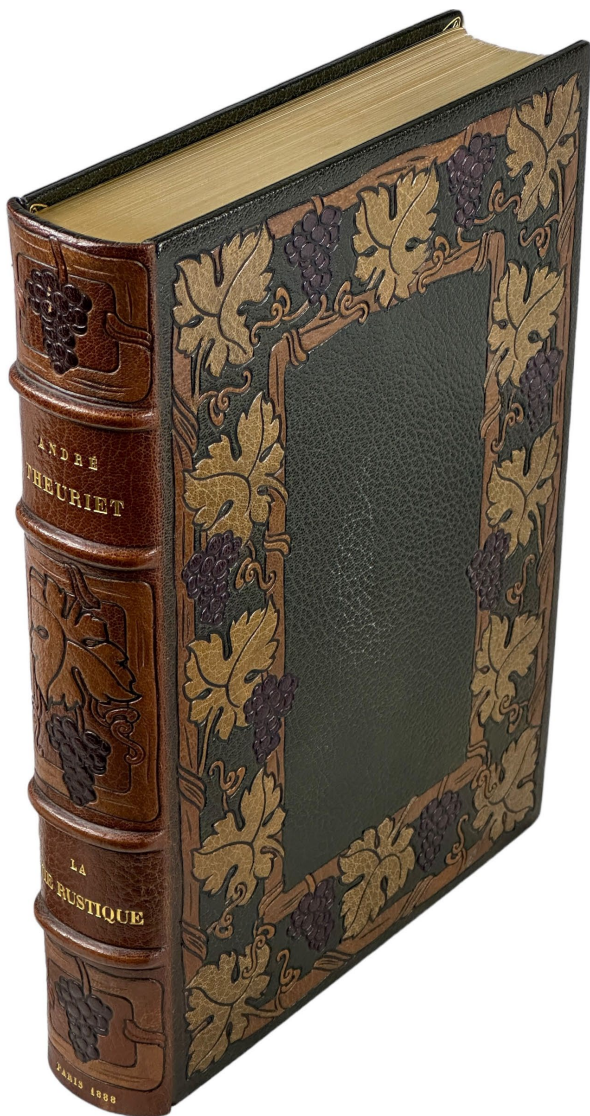
THE PRESENT MAP BELONGS TO THE SIXTH EDITION OF DISTURNELL MAP, THE LAST DATED 1846, OUT OF THE 24 EDITIONS IDENTIFIED, 23 PRINTED BY DISTURNELL HIMSELF AND THE FIRST EDITION PRINTED BY WHITE, GALLAHER & WHITE.

The sixth edition has the following features: the type in *Revised Edition* has been enlarged; *Scale of Miles* has been replaced by *Scale of English Miles*; the names *Miami*, *L. Macoco*, *L. Monroe*, and *L. George*, have been added in Florida; the words *Route of Gen. Taylor 1846* have been added in southern Texas; a road near *Corpus Christi* has been changed; *Sandy Desert*, *Chaparel*, and *Colorado C* have been added; *S. Theresa* has been added in northern Tamaulipas; *Tabasco* has been substituted for *Villa Hermosa* in the state of Tabasco; *Sumasinti R* has been added nearby.

CONDITIONS: Few small tears, mainly in the folding lines, barely affecting the map; a very good and full-margined copy, never trimmed, unwashed and unrestored.

REFERENCES: R. CRAIB, *Cartographic Mexico: A History of State Fixations and Fugitive Landscapes*, Duke Press, 2004; L. MARTIN, *John Disturnell's Map of the United Mexican States*, in *A la Carte: Selected Papers on Maps and Atlases*; R.S. MARTIN-J.C. MARTIN, *Maps of Texas and the Southwest, 1513-1900*.

Click for full description
and HD images



Click for full description
and HD images

1888

FIRST ILLUSTRATED EDITION

DE LUXE COPY ON THICK PAPIER VÉLIN IN A PRECIOUS BINDING BY KIEFFER

37. THEURIE, ANDRÉ-LHERMITTE, LÉON. *La Vie rustique, compositions et dessins de Léon Lhermitte; gravures sur bois de Clément Bellenger*. Paris: Launette et Cie., 1888.

4to (315 x 220 mm), green morocco binding with blind-tooled decorations in brown representing vines and bunches of grapes, four raised bands spine with gilt and brown decorations at compartments, pp. VIII, 236. Head- and tail-pieces, text vignettes by Bellenger after Leon Lhermitte. WOODCUT FRONTISPIECE, TITLE-VIGNETTE AND 26 PLATES.

\$ 4,000

FIRST ILLUSTRATED EDITION of the novel about rural life illustrated by Léon Lhermitte, in a limited edition of 600 copies; our copy is one of the 25 special copies (numbered 51–75) in *papier vélin de cuve teinté* (no. 59).

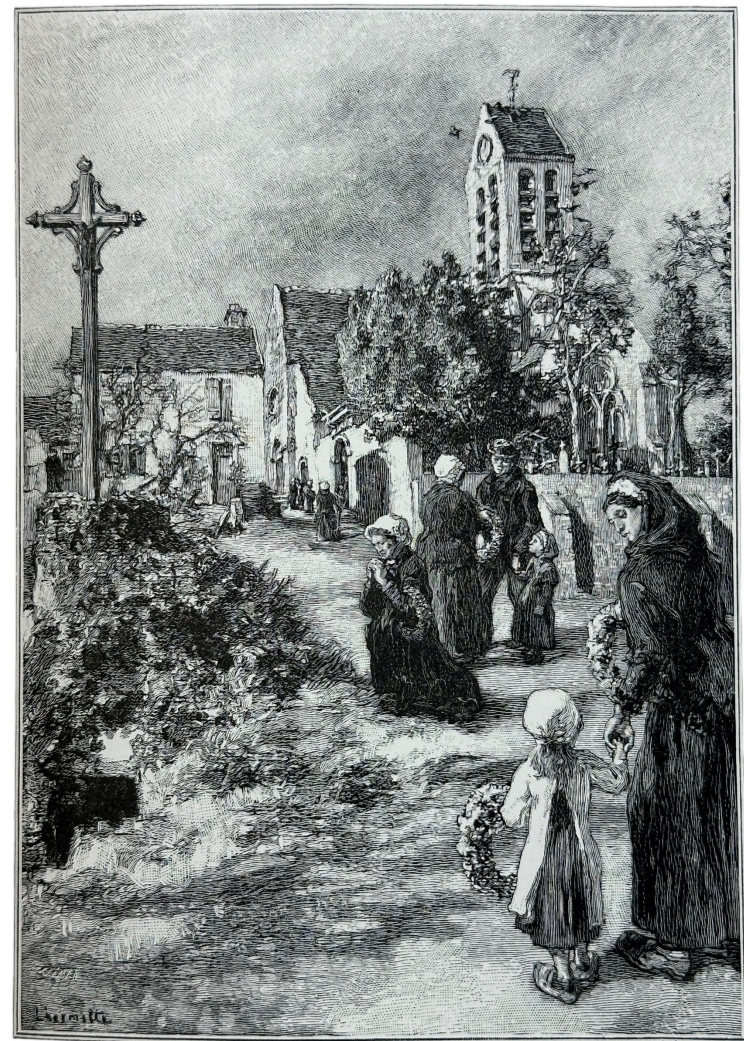
The binding is signed by RENÉ-ALBERT KIEFFER, a skilled French bookbinder, publisher and bookseller specialised in artistic and *Art Decò* binding.

CONDITIONS: Perfectly preserved.

PROVENANCE: 1. Paper ex-libris *D. Robert Thibaut* pasted at verso of front fly-leaf. 2. Paper ex-libris *Roland Thibaut* pasted at verso of front fly-leaf.

REFERENCES: Carteret 4, 378; Ray, *French*, 291: «Theuriet identified Lhermitte as the one man among our living painters who is best acquainted with the peasant and knows how to render his appearance with greatest truth. In illustrating his author's evocative account of the life of the countryside —its farms, villages, meadows, forests, and vineyards— Lhermitte avoided naturalism on the one hand and idealization on the other, offering sober and dignified images».

Cf. following lot.



[Click for full description
and HD images](#)



[Click for full description
and HD images](#)

1902

AN ILLUSTRATED COLLECTION OF SAHARAN LEGENDS
IN A PRECIOUS BINDING SIGNED BY KIEFFER

38. BEN SLIMAN, IBRAHIM-DINET, ÉTIENNE. *Rabia el Kouloub ou le printemps des cœurs*. Paris: Éditions d'Art Piazza, 1902.

4to (227 x 164 mm), bound in full navy-blue morocco binding signed René Kieffer, richly decorated with oriental-inspired mosaics on both boards, gilt titles at five raised bands spine with small floral mosaics at compartments, inside boards edged in blue morocco with gilt fillets and decorations, sky blue moiré flyleaves, pp. 175, [1], f. [1].

Printed on thick *papier vélin* and preserved in a case lined with blue morocco; the four leaves subscription form is bound at the end, enriched with illustrations from the book. Copy no. 194/300.

58 FINE CHROMOLITHOGRAPHIC ILLUSTRATIONS.

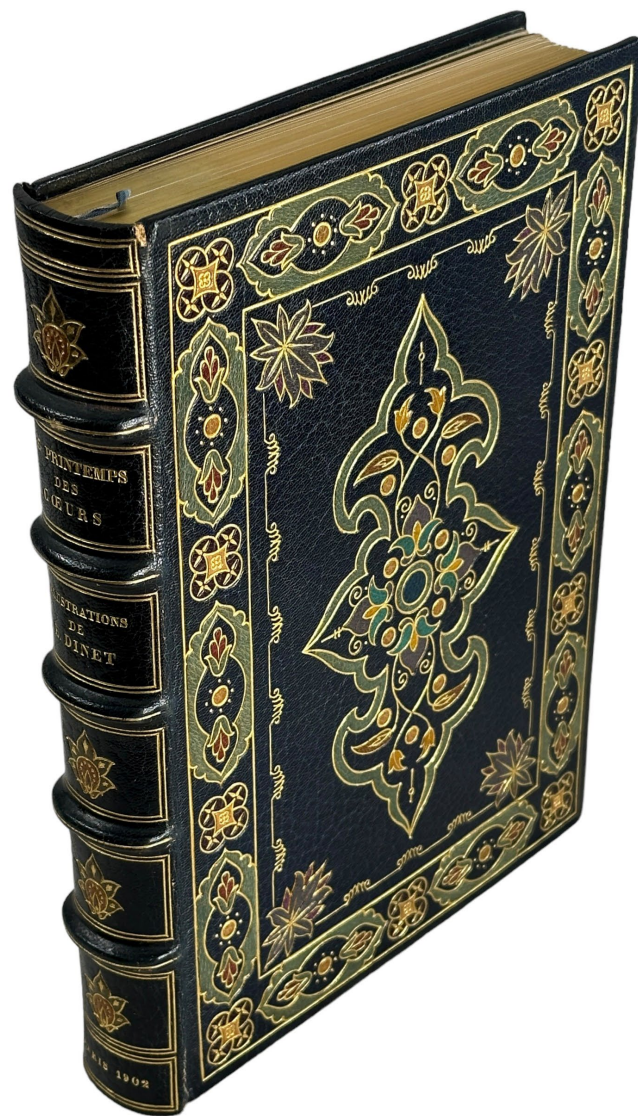
\$ 4,500

A FASCINATING COLLECTION OF SAHARAN LEGENDS, translated and illustrated by the orientalist painter Etienne Diné; the original illustrations were exhibited at the *Salon des Orientalistes Français* in 1902.

SLIMAN BEN IBRAHIM BAAMER (سليمان بن إبراهيم باعمر), (1870–1953) was an Algerian essayist and poet. A friend and companion of Diné, he guided him through his conversion to Islam. They together created several works on the theme of Islam and Algeria.

CONDITIONS: Small crack at hinges of one board, internally in perfect conditions.

Cf. Previous lot.





1908

FIRST EDITION OF THE FIRST AND MOST IMPORTANT BOOK ON TURKOMAN RUGS

39. BOGOLJUBOV, ANDRÉ. *Tapisseries de l'Asie Centrale faisant partie de la collection réunie par A. Bogoljubov*. St. Petersburg: Manufacture des papiers de l'État, 1908.

Elephant folio (655 x 510mm), original cardboard folder containing 2 maps, pp. [24], [24] (loose quires with text in French and in Russian), 36 coloured plates, 7 uncoloured plates.

ONE SCHEMATIC MAP OF CENTRAL ASIA AND ONE ETHNOGRAPHIC MAP INDICATING THE MOST IMPORTANT PLACES OF RUGS PRODUCTION.

\$ 2,000

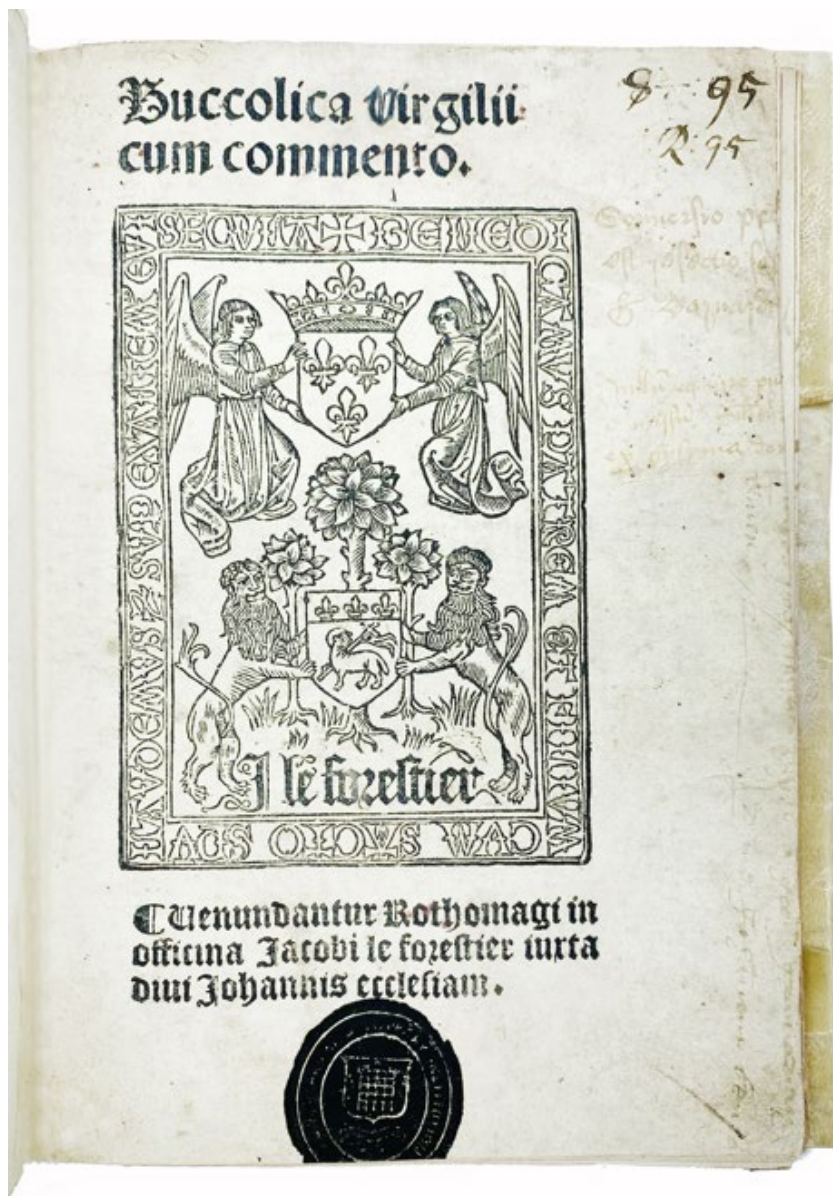
SEMINAL ILLUSTRATIVE AND DESCRIPTIVE WORK ON CARPETS PRODUCED IN TURKMENISTAN, UZBEKISTAN AND KAZAKHSTAN, assembled by André Bugoljubov, governor of the Trans-Caspian Province of the Russian Empire and authoritative expert on carpets, their production and the ethnic and cultural background in which this art had developed.

The two maps, inserted as a corollary to the illustrative tables of the artefacts, cover the area from the centre of the eastern Caspian coast, to northeastern Persia and Afghanistan, including the Aral Sea. They are probably among the best ethnographic maps of the region ever published before Soviet interference in the culture of the area.

CONDITIONS: Original folder with small defects, plates and quires in perfect conditions.

[Click for full description
and HD images](#)

Classics



1510
UNRECORDED VIRGIL PRINTED IN ROUEN
POSSIBLY THE ONLY COPY KNOWN

40. VIRGILIUS, PUBLIUS MARO. *Buccolica Virgilii cum commento*. [device colophon:]. Venundantur Rothomagi in officina Jacobi Le forestier iuxta divi Johannis ecclesiam. [Rouen: Richard Goupil for Jacques Le Forestier, c. 1510].

4to (190x135 mm), limp vellum from an ancient manuscript, leather ties, ff. [34]. Woodcut printer's device at title-page and last leaf.

\$ 13,000

UNRECORDED EDITION OF VIRGIL'S BUCOLICS PRINTED IN ROUEN BY RICHARD GOUPIL AT THE EXPENSES OF JACQUES LE FORESTIER.

Jacques Le Forestier began to print books no later than 1493 and ended his activity around 1509-1510; Richard Goupil started printing around 1510, therefore the present edition can be fixed to this year.

CONDITIONS: Finger stains, smaller restored worming in the lower margin. Title a bit soiled, restoration in the upper margin with the letter V partly rewritten.

PROVENANCE: 1. Many ownership inscriptions of various centuries and countries at first flyleaf (both *recto* and *verso*); among them it is possible to read, in the lower portion of the leaf a note of a certain M Williams in Nottingham at M^e; two other hardly readable inscriptions to the outer margin of title-page *Conversio [...] est [...] Maynardi*. 2. Black seal with not identified coats of arms to title-page.

REFERENCES: Not in the BM STC, not in Adams, no other copy verifiable via KVK. Not on USTC and OCLC. Not in Malcolm Walsby, *The Printed Book in Brittany, 1484-1600*.

41. GIUSTINIANI, AGOSTINO. *Psalterium, hebraeum, graecum, arabicum, & chaldeum, cum tribus latinis interpretationibus & glossis*. Genua: Pietro Paolo Porro, 1516.

Folio (302 x 250 mm), stiff vellum binding, handwritten title in sepia ink at spine, sprinkled edges, ff. [200]. Printer's device at leaf 36r, with motto *Petrus Paulus Porrus mediolanensis, Taurini degens*, title page within woodcut arabesque border, leaf A4v-5r printed in black and red, text on 8 columns on double page, printed in Arabic, Hebrew, Greek, Roman. 13 woodcut initials, 5 Latin, 4 Hebrew, 2 Greek and 2 Arabic. The used types were expressly produced for this publication. Edited by Agostino Giustiniani who, according to a note to Psalms 78, was assisted by Jacobus Furnius in the correction of the Greek text, and by Baptista Cigala in the Arabic. Signature: A¹⁰ B-Z⁸ &⁸ 3⁶.

\$ 32,000

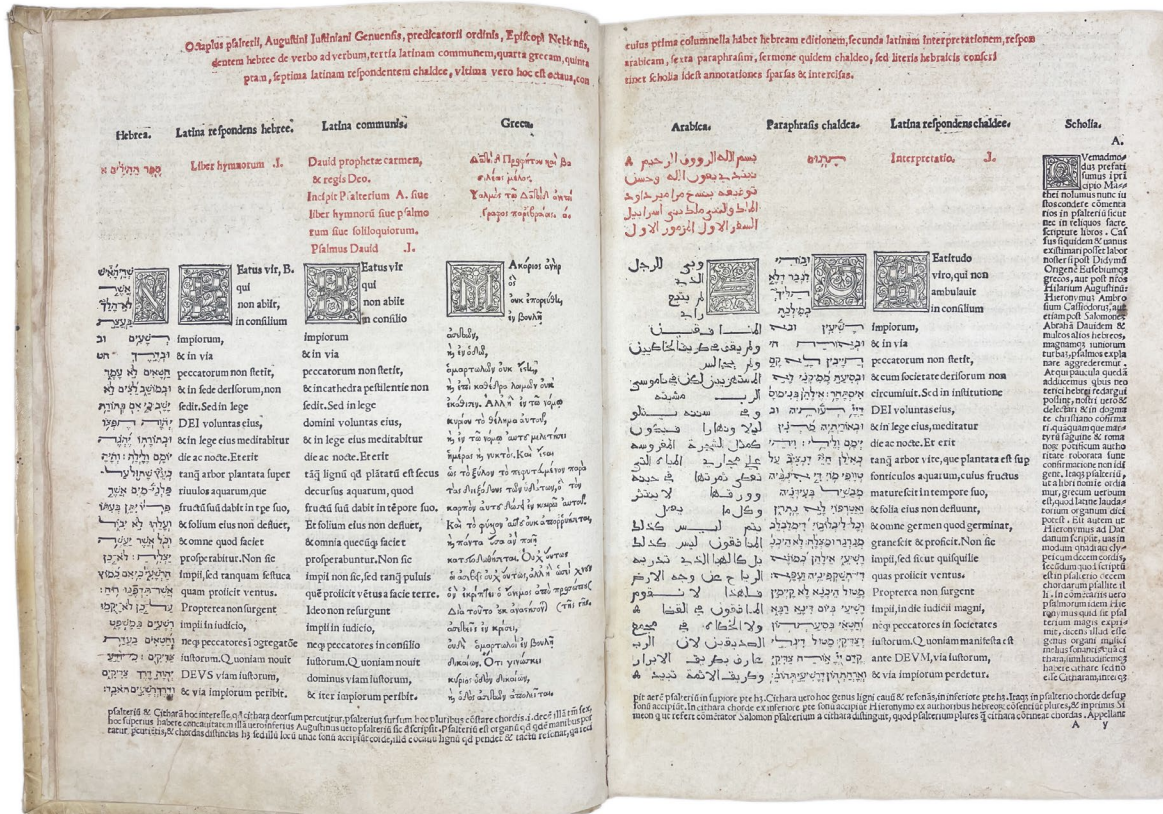
FIRST POLYGLOT PRINTING OF PSALTER, WHICH WAS THE FIRST ABSOLUTE APPEARANCE OF A PART OF THE BIBLE PRINTED IN MULTIPLE LANGUAGES, preceding the *Complutensian Polyglot Bible* by one year. This Polyglot Psalter was also the EARLIEST ARABIC PRINTING OF ANY PART OF THE BIBLE and THE SECOND BOOK PRINTED IN ARABIC WITH MOVABLE TYPES. It also contains its FIRST ARAMAIC TRANSLATION and the FIRST BIOGRAPHICAL ACCOUNT ON CHRISTOPHER COLUMBUS AND HIS SECOND VOYAGE. Besides, it shows, for the first time, SEVERAL PRINTED TEXTS FROM THE “ZOHAR”, a seminal work of *Kabbalah*.

“The first authentic sentences of the *Zohar* published in print are [...] the seven quotations found in the glosses to the polyglot Psalter published in Genua in 1516 by the Dominican bishop of Nebbio in Corsica, Agostino Giustiniani. It is most likely that Giustiniani had at his disposal only a partial copy of the *Zohar* since his quotations are taken, with only one exception, from the *Idra rabba* [...]. Here follows a list of the glosses to the Psalms followed by the passages of the *Zohar* quoted in the Aramaic text and in Latin translation: Psalm 1 (Zohar III 143v); 3 (III 130r-v); 5 (143r); 140 (III 138r); 144 (III 133r); 145 (III 142r); 150 (I 94r-93r)” (Campanini).

CONDITIONS: Light waterstains in the first leaves, few marks of use along the volume. A very good copy.

PROVENANCE: Stamp of *Collezione Calleri* at inside front board.

REFERENCES: Adams, B1370; HARRISSE, *Bibliotheca Americana Vetustissima*. 88; *European Americana*, 516/4; LECLERC, 1212: «Le premier livre polyglotte qui ait été imprimé avec les caractères propres à chaque langue». SABIN, 66468: «In this interesting sketch of the life and voyages of his fellow-townsmen, Bishop Giustiniani gives an interesting account of the discovery of the new world, and states some facts not mentioned elsewhere». Sander, 5957; GESNER, *Bibliotheca universalis*, p. 92; MAITTAIRE, *Annales Typogr.*, vol. II, part 1, pp. 276-7; PANZER, *Annales Typogr.*, vol. 1, p. 63; LELONG, *Bibliotheca Sacra*, part 1, p. 400; S. CAMPANINI, *The Zohar among the Christians in the Renaissance*, in *Materia Giudaica* 25, 2020, pp. 511-524; A. CEVOLOTTO, *Agostino Giustiniani, un umanista tra Bibbia e Cabala*, ECIG, 1992; *Notes on the Polyglot Psalter*, St. John's College, University of Cambridge (online resource).





1521

THE ONLY KNOWN ALDINE CAMEO BINDING
CREATED BY THE MENDOZA BINDER FOR HERMES STAMPA

42. CICERO, MARCUS TULLIUS. IN HOC VOLVMEINE CONTINENTVR. *Rhetoricorum ad C. Herennium lib. IIII. M.T. Ciceronis de inventione lib. II. Eiusdem de oratore ad Quintum fratrem. lib. III. Eiusdem de claris oratoribus, q dicitur Brutus: lib. I. Eiusdem Orator ad Brutum. lib. I. Eiusdem Topica ad Trebatium. lib. I. Eiusdem oratoriæ partitiones. lib. I. Eiusdem de optimo genere oratorum præfatio quædam. Index rerum notabilium, quæ toto opere continentur, per ordinem alphabeti.* [at colophon:] Venetiis in aedibus Aldi, et Andreae Soceri mense Octobri, 1521.

4to (215x135 mm), contemporary Venetian brown morocco on cardboards made by the so-called Mendoza binder, characterized by a central gilt cameo with the right oriented bust of Cicero (32x24 mm), gilt rectangular frames, four rosettes on the corners, gilt inscription M.T.C. RHETORI. LIB. at the headcap between the frames, gilt inscription HR. STA. at the lower space between the frames, elaborate spine alternating three main raised bands with a gilt fillet and four smaller bands with oblique gilt lines, blind tooled decorations in compartments, gilt edges, ff. [16], 245, [1]. Signature: *8, **8, a-k⁸, l4, m-z⁸, A-G⁸, H¹⁰ (with some errors in the first two issues).

14 LARGER AND 27 SMALLER ILLUMINATED INITIALS IN LIQUID GOLD AND COLORS, POSSIBLY EXECUTED IN THE FIRST HALF OF TWENTIETH CENTURY.

\$ 40,000

THE UNIQUE AND CELEBRATED ALDINE CAMEO BINDING, POSSIBLY THE ACME OF MENDOZA BINDER'S PRODUCTION, CONTAINING CICERO'S RHETORIC TO HERENNIUS, THE BASIC TEXT OF CLASSICAL MNEMONICS.

The work was ascribed to Marcus Tullius Cicero (106-43 BC) the great orator and statesman of Ancient Rome, that is generally considered the greatest Latin prose stylist. His works, including the present *Rhetorica ad Herennium* had a great influence in the renaissance period.

BINDING: This iconic Mendoza binding, exhibited, recorded and described by De Marinis, Hobson and others, was realized by the Italian master Andrea di Lorenzo (active in Venice between 1518 ca. and 1550), also called the Mendoza Binder thanks to one of his best clients, the Spaniard diplomatic and great bibliophile Diego Hurtado De Mendoza. The binding was made on request of the Italian humanist and bishop Hermes Stampa and it can be dated back to the first years of activity of this famous binder: Hobson ascribes it to the period 1521-1530. This is in fact a kind of binding with a decorative scheme used by Mendoza Binder almost exclusively for works published by Aldo's heirs between 1518 and 1526, "made either for display and sale in the bookshop employing him or to be ordered through it" (A. Hobson, *Renaissance Book Collecting*, p. 99), most of them made under commission of another great protagonist of the Renaissance Collecting, Jean Grolier.

«The commonest pattern [of this kind of bindings] consists of a gilt rectangular frame, rosettes and leaves at the corners, often a smaller leaf in silver at the outer corners, with the title gilt at the headcap of the upper cover. Customers might have their name or initials added at the foot of the same cover. Other stock patterns involved massed arabesque leaves, fleurons, bud-tools, large open fleurons, or a circle containing a title. Of the fifty-two recorded instances of these stock binding on books printed before 1526, all but five, or over 90 per cent, are on Aldine Press books, mostly printed by Aldus Manutius' successor» (Hobson, *ibidem*).

THE CAMEO BINDINGS: A special feature of this valuable alpine binding is the presence of a central medallion with the portrait of Cicero derived from an ancient cameo, recorded only in another alpine edition housed at Bodleian Library (see census). Indeed, the libraries of the time often had cabinets with coins, medals and gems, which were valued "as an additional source of information about the ancient world and as providing authentic portraits" (Hobson). Therefore, the ancient cameos corresponded to the humanistic idea, "that nothing could be more absolutely beautiful than a genuine relic of antique art", and gave rise to the fashion in Italy around 1480 to decorate book covers with impressions or replicas of medals or cameos "independently of any previous methods of binding" (Goldschmidt). Later the motifs were also imitated and became more widespread: "At first plaquettes had been reserved for presentation copies or other special purposes, but by the second quarter of the sixteenth century their commercial use became more frequent".

LITERATURE ON THIS BINDING: 1. T. DE MARINIS 1960, III, 3102 (and plate I 3) reproduces this very binding, whose gilt-lettered provenance is wrongly attributed to Hercole Stampa («in basso, tra le due cornici di filetti leggesi il nome abbreviato HER. STÅ., verisimilmente quello di Hercole Stampa»). Indeed, the Marquess Ercole Stampa lived in the 17th century: the binding, as reported before, was made for the 16th century diplomat and bishop Hermete Stampa.

2. A. HOBSON, *Humanists and Bookbinders: The Origins and Diffusion of Humanistic Bookbinding, 1459–1559. With a census of Historiated Plaquettes and Medallion Bindings*, Cambridge University Press, 1990, p. 225, no. 32c (this binding).

3. Molinier (vol. I, p. 29) reproduces the cameo, no. 54 indicating it represents Caesar: «Jules César. Tête à droite complètement chauve. Travail italien du XV siècle»; and II, p. 207 (misreading the inscription TVLLIVS in the border of the lead plaquettes as IVLLIUS and describing the subject as Julius Caesar. In an amendment, based on a sharper version in the Bardini collection).

4. Kress, *Bronzes*, 267, fig. 61 (In his *Census*, Hobson reports that the plaquette used for this cameo binding is recorded in Kress Medals but we haven't found it in that catalogue). 5. Ricci, ii, p. 43 no. 48 (as Florentine, fifteenth century). 6. Cott, p. 143 (as Florentine, fifteenth century). 7. Bange, 69 (c. 1500, and is assumed by him to derive from a cameo). 8. Goldschmidt I, 71. 9. Helwig I, 66.

EXHIBITIONS: 1. *Mostra storica della legatura artistica in Palazzo Pitti*, Firenze 1922 (catalogue edited by Filippo Rossi), p. 88 no. 300, lent by Prince Diego Pignatelli D'Angiò and described as: «Cicero. Venezia, Aldo 1531 [sic!]. 0.138 x 0.223. Mar[occhino]. scuro con semplice decorazione di filetti ed un cammeo, impresso su fondo d'oro, raffigurante Cesare [sic!]. Nel piatto anteriore in alto: M.T.C. RETOR. LIB. In basso il nome HER. STÅ. (Hermes Stampa?). Dorso ornato d'impressioni a freddo. (S. E. il Principe Diego Pignatelli d'Angiò)». 2. *Mostra della rilegatura artistica*, Società degli Amici di Castel Sant'Angelo, Rome, June 1929, no. 182 (lent by Prince Diego Pignatelli D'Angiò).

Cf. also *The History of Bookbinding, 525–1950 A.D.: an Exhibition Held at the Baltimore Museum of Art, November 12, 1957, to January 12, 1958* organized by the Walters Art Gallery and presented in cooperation with the Baltimore Museum of Art. This exhibition was «a landmark in the Study of bookbinding» (Rosenblum) and the most comprehensive to have been held since the Burlington Fine Arts Club Exhibition of 1891, no. 217 (p. 97): «These "cameo" bindings, like the plaquette ones (no. 215, 216), were Renaissance developments of the antiquarian interest in classical coins and gems, actual examples of which at first provided the sources for the moulds for such decorations».

CENSUS (3): Anthony Hobson, in his *Census of Plaquette and Medallion Bindings*, p. 225 reports to have found this very cameo with Cicero on three bindings from two "north Italian booksellers, one of whom could not resist applying it to Seneca as well". They contain two Aldine editions and a Giunti edition: a) an edition of Cicero's *Epistolae ad Atticum* (Florence, Giunti, 1514) preserved in the The Röhsska Museum (earlier named Röhsska Konstslöjdsmusee, Göteborg, Sweden); b) a copy of Seneca's *Naturales Quaestiones* (Venice: Aldus, 1522) at Weston Library of Bodleian Libraries (Oxford); and finally: c) the present copy of Cicero's *Rhetorica ad Herennium*, indicated with "ownership unknown".

Hobson's description may lead the reader to think that these are three Mendoza bindings, also considering the contents of the volumes, and this was our opinion too for long time; but after a reconnaissance of the other two cameo bindings, we discovered that they are instead two bindings belonging to another workshop. Both the Röhsska and Bodleian's cameo bindings are Florentine artefacts, and they have likely been executed in the same atelier: they bear the same blind-tooled border and also the plaquette with Cicero's head is in blind.

The present binding is the only one executed by the Mendoza binder.

Thanks to Samuel Sales, Superintendent of Special Collections Reading Rooms, and Francesca Galligan, Assistant Librarian at Weston Library for their precious assistance and images of 1522 Seneca. Thanks to Birgitta Martinus, curator of collections at The Röhsska Museum for her precious assistance and images of 1514 Cicero.



Seneca, Aldus 1522



Cicero, Giunti 1514

CONDITIONS: The last compartment of the spine sympathetically restored. Title page a little soiled, a light waterstain in the inner margin of some leaves. Some marks of use, few small wormholes neatly restored at first and last leaves.

PROVENANCE: 1. ERMETE OR HERMETE (latinized HERMES) STAMPA (died 1526) was an Italian humanist and diplomat from Milan. Ermete Stampa was appointed during the papacy of Pope Clement VII as Bishop of Novara, but he died before he was consecrated in 1526. The Stampa are a well-known family of old Italian nobility that rose to prominence in the 15th century. They were Grandees of Spain, members the Order of the Golden Fleece and owned many estates throughout the Italian Peninsula, including a Castle in Soncino, a Palace in Milan, and countless others. They are related to some of the most important Italian noble houses, such as the Doria, Sforza, Gonzaga, Borromeo and Visconti.

Some of the contemporary handwritten annotations could be ascribed to Ermete Stampa.

2. Prince Don Diego Cristiano Antonio Francesco Pignatelli D'Angiò (1855-1938). The House of Pignatelli is the name an old and prominent Neapolitan family of Italian nobility, clergy, men of arts and sciences, whose members occupied significant positions in 18th and 19th century. The family has been regionally prominent since the 13th century. Among various titles, they held the title of Prince of the Holy Roman Empire.

3. Auction of Libreria Vinciana (Milano), 1946.

4. Auction *Erasmushaus*, Basel, 2 April 1960, lot 1805a (the illuminations are already mentioned). Thanks to Timur Yüksel of Erasmushaus for confirming the presence of this lot in his catalogue.

5. Ex libris *Antonij Πρεσβύτερου*.

REFERENCES: Renouard, 93.13. BM STC, Italian, 175. Adams C1677. Ahmanson-Murphy II, 180. Ebert 4285. Edit 16, CNCE 12215. Schweiger II/1, 112. Staatsbibliothek zu Berlin, 360.

F.A. YATES, *The Art of Memory*, Chicago, 2000: «An unknown teacher of rhetoric in Rome compiled, circa 86-82 B.C., a useful text-book for his students which immortalized not his own name, but the name of the man to whom it was dedicated». A. HOBSON, *Renaissance Book Collecting. Jean Grolier and Diego Hurtado de Mendoza, their Books and Bindings*, Cambridge 1999. About the mode for Medallion bindings, cf. Ernst Ph. Goldschmidt, 1950, 74.

43. OVIDIUS, PUBLIO NASO. *Publii Ovidii Nasonis Libri de Ponto cum luculentissimis commentarijs Reuerendissimi domini Bartholomæi Merula*[e]. [at colophon:] Impressum Tusculani apud Benacum: in [a]edibus Alexandri Paganini M.D.XX.VI. (Toscolano: Alessandro Paganino, 1526).

4to, 18th century stiff vellum binding with handwritten title to spine, ff. LXXVIII. Italic type (preface, text and commentary), some words in Roman type (title-page), text in Latin surrounded by the commentary. Signature A-F8 G6. Refined Renaissance title-page with a large woodcut frame decorated with interlaced knots. Woodcut initials. Merula's preface dedicated to the cardinal Marco Corner, dated Verona, 1st September.

\$ 8,700

PAGANINO'S ISSUE OF BARTOLOMEO MERULA'S PLAGIARIZED EDITION OF THE ALDINE TEXT OF OVID'S "DE PONTO". THIS EDITION, WHICH IS ALSO PRINTED IN ITALIC TYPE IS UNKNOWN TO RENOARD WHO QUOTES PAGANINO AMONG ALDUS COUNTERFEITERS.

This 1526 edition is a reprint of Ovid's *Epistulae ex Ponto* with Bartolomeo Merula's commentary, which was printed for the first time in Venice by Tacuino in October 1507 (CNCE 34407) with a similar title. Aldo's name is not mentioned in the title page of the first impression but, after a textual comparison with the Aldine edition, the reader realizes that the 1507 edition of Merula's *De Ponto* takes up — word-for-word — the text edited by Aldus and Andrea Navagero, printed with the date February 1503 as last part of the volume of *Fasti* (Renouard, 38.14).

The discovery of the plagiarism was possible thanks to an anomalous edition, printed in Milan by Agostino da Vimercate for Niccolò Gorgonzola in April 1523, which acknowledges Merula's debt to Aldo Manuzio. This issue, slightly preceding Paganino's one, reports Aldus as the actual editor of the text, slightly modifying the title page with the addition of these 7 final words: «& id quidem cum textu Aldi Manutii».

CONDITIONS: Uniform, slight foxing but a very fine copy.

REFERENCES: Not in Renouard, not in Adams. BM STC, *Italian Books*, p. 482. Ebert, 15467. Sander, 5335. Baroncelli, no. 37. Lechi, p. 105, no. 18. Edit16 CNCE 27968. Outside Italy, USTC 845717 locates only two copies in worldwide institutional libraries (both in UK, British Library and Bodleian Library). OCLC also locates two copies in US libraries (UCLA and Harvard Library) and a fifth copy in NUKAT (Union Catalog of Polish Research Libraries).

44. GUIDETTI, GIOVANNI DOMENICO. *Cantus ecclesiasticus Officij Maioris Hebdomadae iuxta ritum Capellae Sanctissimi Domini nostri Papae ac Basilicae Vaticanae [...] nunc primum in lucem editus*. Rome: ex typographia Iacobi Tornerij, 1587.

Folio, (320 x 220 mm), 19th century half calf on handcoloured brown paper, pp. [8], 147, [1]. Music in Gregorian notation printed in red and black along the text, Tornieri's coat of arms at title page and at colophon, coat of arms of Pope Sixtus V at *recto* and author's portrait at *verso* of title page, inserted in a woodcut frame with images taken from the Gospels, printed in red and black. Signature a⁴ A-M⁶ N². THREE FULL-PAGE ENGRAVINGS, LAST SUPPER, CRUCIFIXION, AND RESURRECTION BY THE DUTCH ENGRAVER AND DRAUGHTSMAN CORNELIUS CORT.

\$ 3,500

FIRST EDITION OF THIS LITURGY FOR THE HOLY WEEK: THE INTRODUCTION OF POLYPHONY IN MONODIC LITURGIES.

The *Liturgy for The Holy Week* fits into the sixteenth-century musical trend that theorized the introduction of polyphony in typical monodic liturgies, that developed in a single melodic line sung by a single voice or played by a single instrument. The work is characterized by the presence of four *Benedictus* in *Falsobordone*, a musical structure made up of two sections, each containing a recitation on one chord, followed by a cadence, with four to six voices and double choir, at least one of which is recognized as written by Giovanni da Palestrina.

The present copy, probably a preliminary issue, presents the empty cartouche below the image of the Last Supper, while the regular copy shows the text: *Ecce Panis angelorum/ Factus cibus viatorum/ Vere panis filiorum/ Non mittendus canibus*.

CONDITIONS: Light marks of use along the text, small worm-holes in the lower margin from quire H to the end never affecting the text. A good copy.

PROVENANCE: Contemporary handwritten integrations and corrections of text and music.

REFERENCES: C. LOZZI, *Giovanni Guidetti e le sue opere musicali*, in «La Bibliofilia», vol. 10, nos. 2-3, May-June 1908, pp. 87-97.

Apparently, no copies at auctions in the last 60 years.



45. GUIDETTI, GIOVANNI DOMENICO. *Praefationes in cantu firmo, iuxta ritum Sanctae Romanae Ecclesiae, emendatae, et nunc primum in lucem editae a Ioanne Guidetto bononiensi Basilicae Principis Apostolorum de Urbe clerico beneficiato*. Rome: ex typographia Iacobi Tornerij, 1588.

Folio (320 x 220 mm), 19th century half calf on handcoloured brown paper, pp. [4], 40. Music in Gregorian notation printed in red and black along the text, xylographic initials, head- and tail-pieces. ONE FULL-PAGE ENGRAVING REPRESENTING THE CRUCIFIXION, FIRST PAGE OF "CANON MISSAE" INSERTED IN A WOODCUT FRAME WITH IMAGES TAKEN FROM THE GOSPELS, 19 SMALLER ENGRAVINGS.

\$ 3,000

EXTREMELY RARE FIRST AND ONLY EDITION. In liturgical use the term *Praefationes* (Prefaces) is applied to that portion of the eucharistic prayer that immediately precedes the Canon or central portion of the Eucharist (Mass or Divine Liturgy). In the Western liturgies proper prefaces are appointed for few special occasions. In the various Eastern liturgies, there is a great variation: among those who follow the Rite of Constantinople the audible portion of the preface does not change, but the silent prayer recited by the priest will differ depending upon whether it is the Liturgy of St. John Chrysostom or the Liturgy of St. Basil the Great. Among the Oriental Orthodox Churches, the preface will take different forms, depending upon the liturgical rite or the specific feast day.

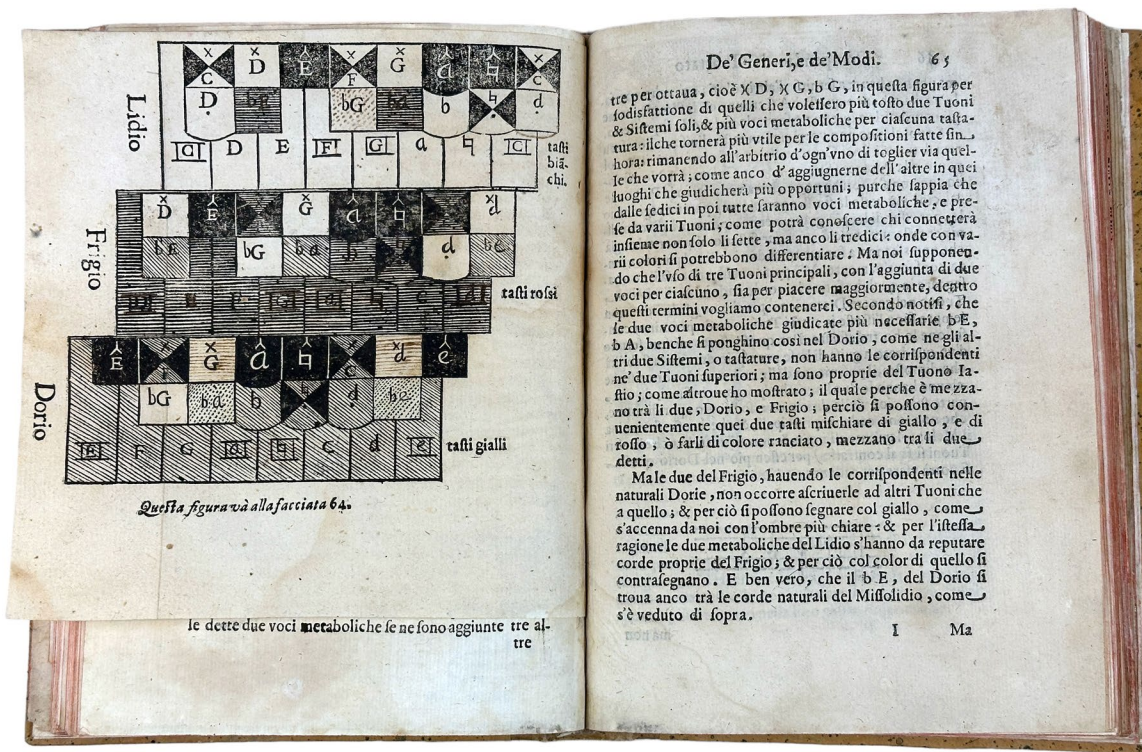
CONDITIONS: Light marks of use along the text and waterstains at the lower corner of last six leaves.

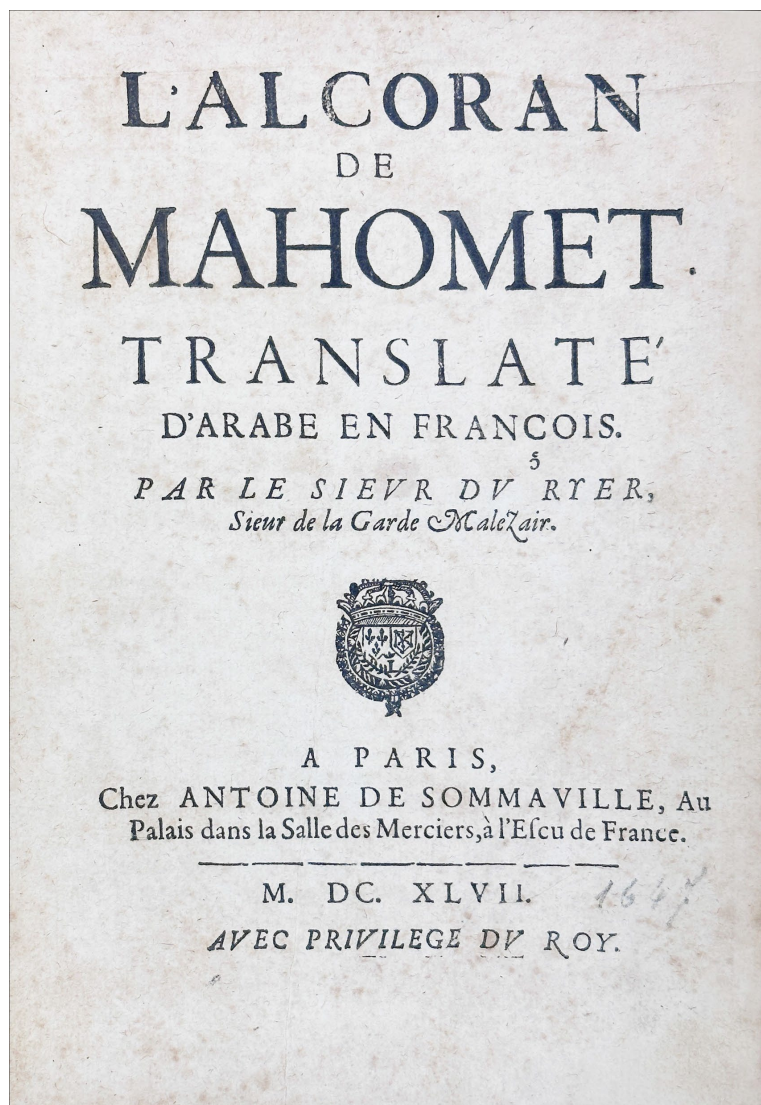
PROVENANCE: Unidentified contemporary handwritten annotations.

REFERENCES: C. LOZZI, *Giovanni Guidetti e le sue opere musicali*, in «La Bibliofilia», vol. 10, no. 2-3, Maggio-Giugno 1908, pp. 87-97.

CENSUS: Only two copies recorded in worldwide libraries (source WorldCat), Bibliothèque Nationale de France and Newberry Library, US.

Apparently only one copy at auctions in the last 60 years.





[Click for full description
and HD images](#)

1647

THE FIRST TRANSLATION OF THE QURAN
FROM ARABIC INTO ANY WESTERN LANGUAGE

47. DU RYER, ANDRÉ (translator). *L'Alcoran de Mahomet. Translate d'Arabe en françois. Par le sieur du Ryer, sieur de la Garde Malezair.* Paris: Antoine de Sommaville, 1647.

4to (235 x 180 mm), contemporary full calf binding (original boards, spine renewed), title and gilt decoration at five raised bands spine compartments, pp. [10], 648, [4]. Signature $\pi^1 e^4 A-4F^4 4G^1$.

\$ 5,300

A complete translation of the *Quran* into Greek is not preserved while it was repeatedly translated into Latin. The oldest complete Latin translation was produced in Spain in the years 1142-43, at the inspiration of the Abbot of Cluny, Peter the Venerable. The translator was the English scholar Robert of Ketton, who availed himself of the assistance of a native Moorish speaker named Muhammad.

The oldest complete translation of the *Quran* into a European vernacular, namely the Italian, is in the edition issued by the Venetian printer Andrea Arrivabene (1547). Although the title asserts that the *Quran* was “newly translated from the Arabic”, the translation is actually based exclusively on the 1543 Latin edition by Theodor Bibliander, as noted by the two great Leiden philologists, Justus Joseph Scaliger and Thomas Erpenius.

CONDITIONS: Light waterstains at first leaves, few marks of use along the volume. A good copy.

REFERENCES: *Encyclopaedia of the Quran*, vol. 5: «Du Ryer’s translation of the *Quran* is the oldest complete translation of the *Quran* [from Arabic] into a European vernacular and became an unparalleled literary success, to which reprints in France and even more numerous reprints in the Netherlands during the seventeenth and eighteenth centuries testify».

1766

FLORENTINE FOOTBALL: THE ANCESTOR OF RUGBY!

48. BARDI, GIOVANNI-AUBERT, GIUSEPPE. *Discorso sul calcio fiorentino d'onde si ha l'origine del calcio in generale [...]. S'aggiungono in quest'impressione i capitoli e pianta del calcio di Livorno del presente anno 1766 dato dall'inclita nazione inglese per la venuta di S.A.R. serenissima Pietro Leopoldo principe reale d'Ungheria e di Boemia, arciduca d'Austria e Granduca di Toscana e S.A.R. serenissima Maria Luisa infanta di Spagna, arciduchessa d'Austria e granduchessa di Toscana.* Livorno: Marco Coltellini, 1766.

8vo (220 x 135 mm), original printer's wrappers, title on a paper label at spine, pp. XII, 28. Printer's device at title page with dove with ear of corn in its beak and ribbon motto *Contento io non curo altro ben ne' bramo altr'esca*. Signature $\pi^4 +^{22} A-C \chi^1 D^2$. ONE FOLDING PLATE (310 x 220 mm) REPRESENTING THE DISPOSITION OF THE TEAMS IN THE MAIN SQUARE OF LIVORNO (NAMED IN ENGLISH "LEGHORN").

\$ 2,500

The "Florentine Football" (*Calcio Fiorentino*), heir to the tough game called *Haspatum* played by the Roman legionaries, obtained full recognition only in 1580 when Giovanni de' Bardi, count of Vernio, published his famous work *Discorso sopra il giuoco del calcio fiorentino*.

The present fifth edition was published in 1766 in Livorno in honour of a game sponsored by the English merchants living and working in Livorno in the presence of the British Consul John Dick. Unusually and significantly, there were numerous British inhabitants of the city among the protagonist players and this book, containing a description of the just played game, was then donated to the various authorities. Thomas Earle, a member of a rich British family living in Livorno, one of the players in the match, is credited to have imported the rules of the game to England where they formed the basic rules of modern Rugby.

CONDITIONS: A fine copy, untrimmed and in its first binding.

REFERENCES: F.P. MAGOUN JR, *Il Gioco del Calcio Fiorentino*, in «Italice», vol. 19, no. 1, 1942, pp. 1-21; F. INGHIRAMI, *Bibliografia storica della Toscana, Parte 1*, Poligrafia Fiesolana, 1843; M. POGGI-F. GIOVANNELLI, *Leghorn 1766. Il calcio fiorentino e l'origine del rugby*, Navicellai, 2021; A. LENSÌ, *Il gioco del calcio fiorentino*, Firenze, Rinascimento del Libro, 1931; G. MARTINI, *Viaggio in Toscana, 1725-1745*, Modena, Aedes, 1969.

Apparently, no copy at auction in the last 25 years.



Click for full description
and HD images

1799

PERFECTLY PRESERVED FORE-EDGE BINDING REPRESENTING
THE HORSE GUARDS' PARADE IN LONDON

49. PERSIUS, AULUS. *The Satires of Persius. Translated with notes by William Drummond.* London: W. Bulmer for J. Wright, 1799.

8vo (210 x 130 mm), contemporary green straight-grained morocco (light marks of use), gilt decorations at boards and at five raised bands spine, pp. [6], xlvihi, 189, [1]. Half-title, engraved vignette at title page, press cutting pasted to rear endpaper *recto*.

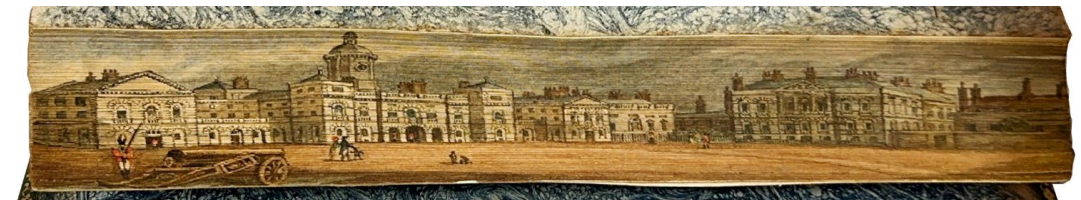
\$ 2,500

SECOND TRANSLATION OF PERSIUS'S SATIRES (FIRST APPEARED IN 1797) ENRICHED BY A PRECIOUS FORE-EDGE PAINTING REPRESENTING THE TREASURY BUILDINGS AND HORSE GUARDS PARADE IN WHITEHALL.

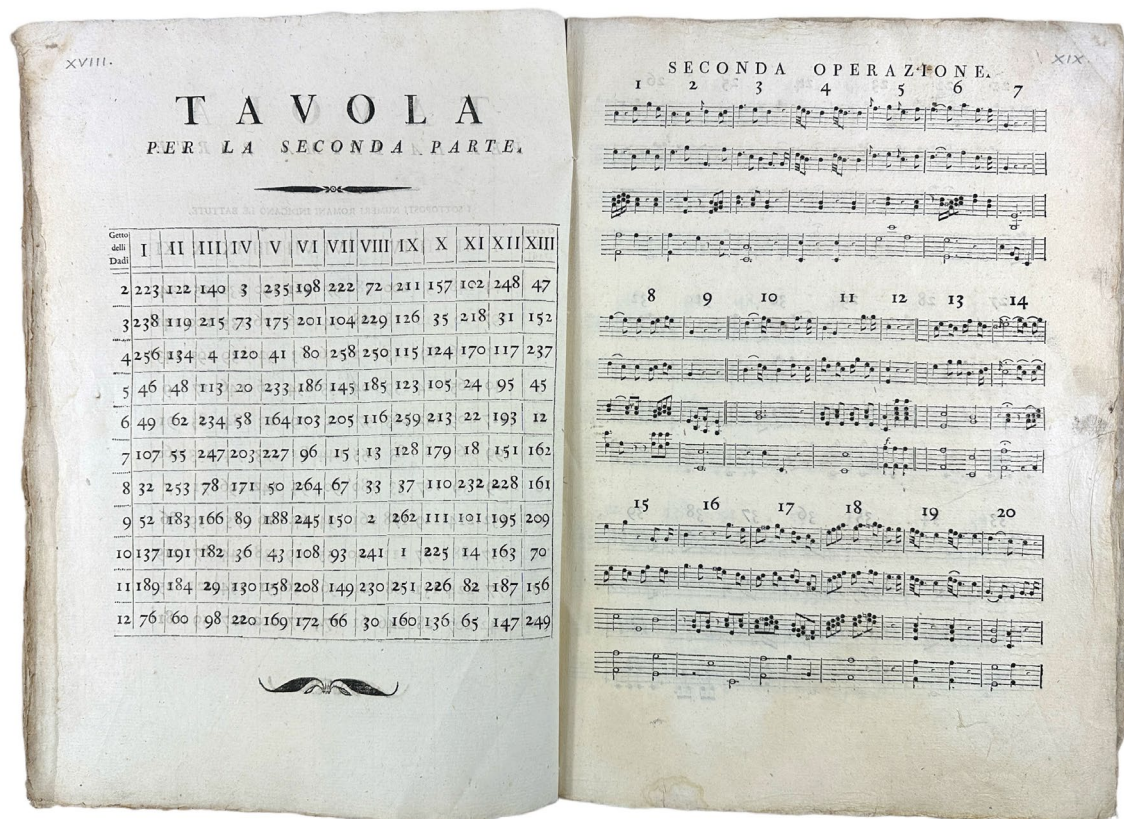
The Treasury Building is a large and monumentally impressive government office building situated in Westminster between Horse Guards Road, Great George Street, Parliament Street, King Charles Street and Parliament Square. The building was designed by John Brydon following a competition in 1898. The Horse Guards Parade is a large parade ground off Whitehall, in central London. It is the site of the annual ceremonies of *Trooping the Colour*, which commemorates the monarch's official birthday, and the *Beating Retreat*.

CONDITIONS: Erased signature at title page. A perfect copy with fore-edge painting perfectly preserved.

PROVENANCE: Paper ex-libris *W. A. Foyle, Beeleigh Abbey* pasted at inside front board.



[Click for full description
and HD images](#)



[Click for full description
and HD images](#)

1801

A MUSIC GAME IN THE SPIRIT OF ENLIGHTENMENT

50. CALEGARI, ANTONIO. *Gioco pitagorico musicale col quale potrà ognuno, anco senza sapere di musica, formarsi una serie quasi infinita di picciole ariette, e duettini per tutti li caratteri, rondò, preghiere, polacche, cori ecc. [...]*. Venezia: Sebastiano Valle, 1801.

Folio (420 x 295 mm), printer's wrappers, ff. [16].

\$ 4,600

FIRST EDITION OF A MUSIC GAME, TEACHING COMPOSITION WITHOUT ANY MUSICAL KNOWLEDGE BY USING DICE, ALGORITHMS AND TABLES.

Between 1757 and 1812, some intriguing musical games were designed and published in Europe that, exploiting the random possibilities provided by dice or playing cards, allowed anyone to create simple musical compositions, such as minuets, waltzes, marches, polonaises and contradances. These games were a product of the rationalistic and mathematical temperament of the 18th century, when Enlightenment authors related music to mathematical analyses and natural sciences. The first of these games was published by Johann Philipp Kirnberger in 1757, although some first experiments with similar works date back to the mid 15th century, with Andrea Bontempi from Perugia. It allowed a novice to compose music using dice to determine the sequence of musical bars. This method was subsequently adopted in most musical dice games. The innovation of these techniques lay in their ability to create a vast number of musical compositions from a limited set of musical bars or notes. The public enthusiasm for mathematics during this period also contributed to the popularity of these games.

Among the musicians who created such games we find famous names as Carl Philipp Emanuel Bach, Michael and Franz Joseph Haydn, Johann Joachim Quantz, Johann Philipp Kirnberger and the Italian Antonio Calegari.

CONDITIONS: Perfectly preserved and untrimmed copy.

REFERENCES: S.A. HEDGES, *Dice Music in the Eighteenth Century*, vol. 59, no. 2, Oxford University Press, April 1978, pp. 180-187; R. BORTOLOZZO, *Il gioco pitagorico musicale di Antonio Calegari. Comporre arie per canto e pianoforte usando i dadi o le carte da gioco*, Armelin Musica, December 2013.

Science, Pharmacology & Gastronomy



[Click for full description
and HD images](#)

1627

THE FIRST SALAD COOKBOOK

51. MASSONIO, SALVATORE. *Archidipno overo dell'Insalata, e dell'uso di essa. Trattato nuovo, curioso, e non mai più dato in luce* [...]. Venice: Brogiollo, 1627.

4to, contemporary limp vellum, three raised bands spine, pp. [8], 426 (misnumbered: actually 436), [4, the last is blank]. Engraved arms of the dedicatees Ludovico, Antonio and Fabrizio Colantoni on title-page, woodcut initials and head-pieces. This copy is enriched by an extra leaf containing an engraved author's portrait, not mentioned in the bibliographies.

\$ 6,300

FIRST EDITION OF THE FIRST BOOK ENTIRELY DEVOTED TO SALADS, A REVOLUTIONARY BOOK AND A LANDMARK IN GASTRONOMICAL LITERATURE: the 68 chapters give directions for the dressing of salads with olive oil, vinegar, lemon, mustard, pepper, salt, garlic, onion, basil, capers, truffle, fennel, rocket, lettuce, valerian and other special dressings made with cream, hard-boiled eggs, broad beans, peas, fruit, rosemary flowers, radishes, cucumber, asparagus, fruit. In the description of the ingredients the author scrupulously reports the sources of his discoveries, including among the countless authors cited Pliny, Plutarch, Cicero, Aristotle, Mercuriale, Hippocrates and Ibn Sina (this last author especially for the medical use of salad).

One of the few books on this special subject: only in 1699, John Evelyn published *Acetaria, A Discourse of Sallets*.

CONDITIONS: Excellent and unsophisticated copy, one of those printed on strong paper.

PROVENANCE: Ownership inscription *Ex libris Blecchio* to title-page.

REFERENCES: SIMON, *Bibliotheca gastronomica*, 1023: «A curious book on salads, those of the Ancients and others, with no less than sixty-eight 'Chapters' devoted to different salad dressings». M. LASTRI, *Biblioteca Georgica*, 1787: «[Massonio was] indagatore di cose nuove, indicò gli usi di alcune erbe meno note, definì il loro sapore e rammentò alcune particolarità di esse». Wellcome I, 4118. Vicaire, 577. Bitting, 315. Krivatsy, 7547. Cagle, 1160. Paleari-Henssler, 477. Westbury, 146. BING, 1266.

1635

RARE MILITARY AND CIVIL ARCHITECTURE TREATISE

52. FÜRTTENBACH, JOSEPH. *Architectura vniversalis*, Ulm: Johann Sebastian Medern, 1635.

Folio (310 x 230 mm), contemporary stiff vellum binding (spine restored), edges sprinkled in red, pp. [26], 159, [1]. Title page printed in black and red. DOUBLE PAGE ENGRAVED FRONTISPICE AND PORTRAIT OF THE AUTHOR (VERY OFTEN MISSING), 60 DOUBLE PAGE PLATES (5 FOLDING).

\$ 6,400

FIRST EDITION OF A VALUABLE TREATISE divided into four parts: the first dedicated to MILITARY ARCHITECTURE, the second to CIVIL ARCHITECTURE, the third focused on the FORTIFICATION OF WATERWAYS and the CONSTRUCTION OF WARSHIPS, the last part dedicated to WEAPONS, with splendid representations of cannons. In details it deals with military fortification and illustrates barracks, prisons and special torture chambers. The work also provides a full description of firearms and pieces of artillery, bombs, and fireworks and describes and illustrates a wooden castle equipped with fireworks, and the spectators position to better assist the performance.

Regarding civil architecture Fürtttenbach details the construction of schools, hostels, prisons, houses, baths, and hospitals; all the projects are characterized by practical sense, functionality and feasibility.

CONDITIONS: Widespread wormholes perfectly restored at internal margins of some leaves and plates, light stains affecting two plates, but a good copy with plates in a very early state.

PROVENANCE: Ownership signature *Girolamo Torrigliani*, at recto of front flyleaf.

REFERENCES: Fowler, 132; Johns II, 1001.



[Click for full description
and HD images](#)

1683

PRESENTATION COPY

THE REFUTATION OF THE ARISTOTELIAN THEORY OF SPONTANEOUS GENERATION

53. [MARSILI, ANTONIO FELICE]. *Relazione del ritrovamento dell'ova di chioccioline di A.F.M. in una lettera al sig. Marcello Malpighi [...]*. Bologna: per gl'eredi d'Antonio Pisarri, 1683.

12mo (150 x 85 mm), later stiff vellum binding, pp. 83, [1], 1 engraved plate. Half-title, woodcut initials; the author is identified by the letter A.F.M. at title page. Signature A-C¹², D⁶.

\$ 1,300

FIRST EDITION OF THIS INNOVATIVE TREATISE ON SHELLS AND SNAILS: conceived in the form of a letter to Malpighi, the author opposed the theories of spontaneous generation advocated by scholars still followers of Aristotelian theories and hypothesized the generation process through the evolution of eggs, describing their various stages of development, supported by observations made with the aid of a microscope.

This treatise was part of a heated scientific debate. Just two years earlier, the Jesuit Filippo Bonanni had firmly supported spontaneous generation in the work *Ricreazione dell'occhio e della mente nell'osservanza delle chioccioline*, uncritically accepting Aristotelian theories of the absence of a heart, blood, and senses for these animals. The ensuing debate saw, in addition to Marsili, the active participation of many scientists, such as Redi, Malpighi and Vallisneri. Bonanni republished Malpighi's text in the appendix to his response, *Riflessioni sopra la relatione del ritrovamento dell'uova delle chioccioline* (Rome, 1683), under the pseudonym of G. Fulberti.

CONDITION: Perfectly preserved.

PROVENANCE: 1. Handwritten inscription *Questo libro a Simone Santagata donato dal Sig. Antonio Felice Marsili che è l'autore* ("This book has been donated to Simone Santagata by Antonio Felice Marsili, that is the author") at *recto* of front flyleaf. 2. Ownership inscription *Ex libris Joanny Antonij Pannellij 1742* at title page .

REFERENCES: Krivatsy, 7488; Wellcome IV, 62.



54. DUFOUR, PHILIPPE SYLVESTRE. *Traitez nouveaux & curieux du café, du thè et du chocolate*. Lyon: Girin & Riviere, 1685.

12mo (155 x 90 mm), contemporary full leather binding, gilt floral decorations and title at compartments, pp. [24], 445, [7, the last leaf is blank]. At p. 423 it follows *Dialogue du chocolate*, di Bartolomé Marradon. Signature: a¹², A-S¹², T⁸, V². Frontispiece and engravings by Demasso and Ogier, engraved initials and head-pieces. THREE FULL-PAGE PLATES AT THE STARTING OF EACH CHAPTER SHOWING AN ARAB MAN DRINKING COFFEE, A CHINESE MAN DRINKING TEA AND A NATIVE AMERICAN.

\$ 1,600

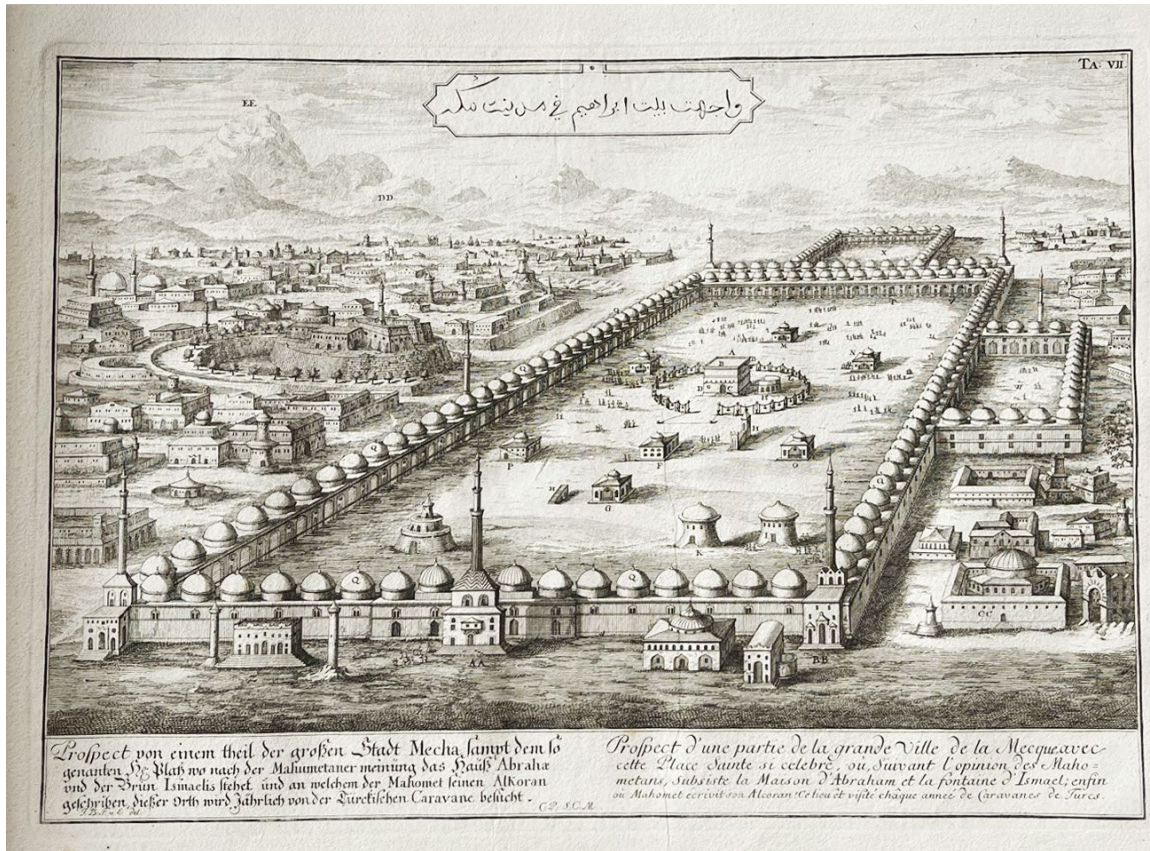
THE FIRST WORK IN ANY LANGUAGE DESCRIBING TOGETHER THE THREE NEW BEVERAGES: IT DEALS WITH THEIR HEALING PROPERTIES AND ALSO DESCRIBES THEIR PREPARATION METHODS AND TECHNIQUES, WITH A MAIN FOCUS ON COFFEE. The section on chocolate is a translation from Spanish by the Parisian physician René Moreau (1587-1656) from an account by Antoine Colmenero de Ledesma. Jacob Spon, wrongly considered in the past the author of the work, is perhaps the translator of the part on coffee, which came into the hands of Dufour in Latin. This work was widely diffused, translated and reprinted several times.

CONDITIONS: Light marks of use, ancient restauration at small wormholes at few leaves. A good wide-margined copy.

PROVENANCE: Ownership inscription *Monsieur Mos* and *Livre du Traite du café at monsieur Heton Louise Roy Dg*, at verso of back flyleaf.

REFERENCES: Vicaire, 293; Oberlé, 733; Bitting, 134; Kress, S.1578; Cagle, 169; NAVARI, *The Blackmer Collection*, pp. 334-5.





55. FISCHER VON ERLACH, JOHANN BERNHARD. *Entwurf einer historischen Architectur, in Abbildung unterschiedener berühmten Gebäude, des Alterthums, und fremder Völcker.* Leipzig: 1725.

5 vols in 1 oblong folio (542 x 410 mm), contemporary quarter calf binding on handcoloured paper, gilt title and decorations at spine, engraved titlepage, dedicatory note and five engraved frontispieces. 86 FULL-PAGE COPPER PLATES BY KRAUS, DELSENBACH, ENGELBRACHT AND PFEFFEL.

\$ 28,000

FIRST EDITION IN GERMAN LANGUAGE OF ONE OF THE MOST BEAUTIFUL BAROQUE BOOKS ON THE HISTORY OF ARCHITECTURE, printed for the first time in Vienna in 1721 in a bilingual edition, with preface and commentary of the plates in German and French.

Two separate editions were published in Leipzig in 1725, one in German (this issue), the other in French, sharing with the first edition plates, title page, with the only differences in location and year of printing, dedication letter to the emperor Charles VI and internal frontispiece.

The plates include a fine selection of pyramids, temples, castles, palaces, churches, the wonders of the world, Roman antiquities, Islamic and Chinese edifices, buildings designed by Fischer in Prague and Austria, including the palace of Schönbrunn, vases from antiquity and two views of Mecca and Medina.

CONDITIONS: Light marks of use, but a nice wide-margined copy.

PROVENANCE: Ownership stamp at frontispiece.

REFERENCES: Fowler, 121; Schlosser, 438.



Click for full description
and HD images

1736

THE PRINCIPLES OF MOTION APPLIED TO FLOW OF CURRENT WATER

56. VARIGNON, PIERRE. *Trattato del moto e della misura delle acque correnti e dei getti delle medesime* [...]. Bologna: Lelio dalla Volpe, 1736.

[BOUND WITH:]

RIVA, LODOVICO. *Annotazioni* [...] *al trattato del moto e della misura delle acque correnti e dei getti delle medesime* [...]. Bologna: Lelio dalla Volpe, 1739.

4to (265 x 200 mm), original printer's paperboards, pp. vii, [1], 126, [2, both blanks], ~~for the first work~~, pp. [12], 35, [1], for the second one. Unrecorded state of printer's device, a fox with a view of Bologna in the background, at title page. Signature: a^4 , $A-Q^4$ for part I, a^6 , $A-C^4$, D^6 for part II. FOUR FOLDING PLATES, THREE IN THE FIRST PART, ONE IN THE SECOND PART.

\$ 500

FIRST EDITION IN ITALIAN LANGUAGE OF A FLUID MECHANICS TREATIES where Varignon explores the basic principles of motion referring to Galilean theories and starting from uniform motion. He then moves on to the motion on inclined planes and the related geometric calculations, applying, in the second part, these principles to the motion of water. Varignon addresses the motion of running waters, the rules of motion in canals and rivers, the measurement of liquids, the measurement of the motion of running waters and the average speed, the way of measuring currents, the motion of water falling from great heights, and the main metrics for measuring flows in pipes.

The second work contains the annotations of the Italian scientist Lodovico Riva (1698-1746) on Varignon's treatise.

CONDITIONS: Perfectly preserved, untrimmed.

PROVENANCE: Handwritten signature at front fly-leaf.

REFERENCES: Riccardi II, 3814.

1740

PASTRY MAKING, DISTILLATION OF LIQUEURS, TEA, COFFEE AND CHOCOLATE
AND THE FIRST REPRESENTATION OF A TABLE IN PERSPECTIVE

57. MASSIALOT, FRANÇOIS. *Nouvelle instruction pour les confitures, les liqueurs, et les fruits*. Paris: Saugrain fils, 1740.

4to (165 x 95 mm), contemporary full calf, pp.16, 518, ff. [18], [4, additional leaves with Saugrain's gastronomy catalogue]. FOUR FOLDING PLATES SHOWING TABLES SET AND ELEGANT TABLEWARE TO PRESENT SWEETS AND JAMS.

\$ 650

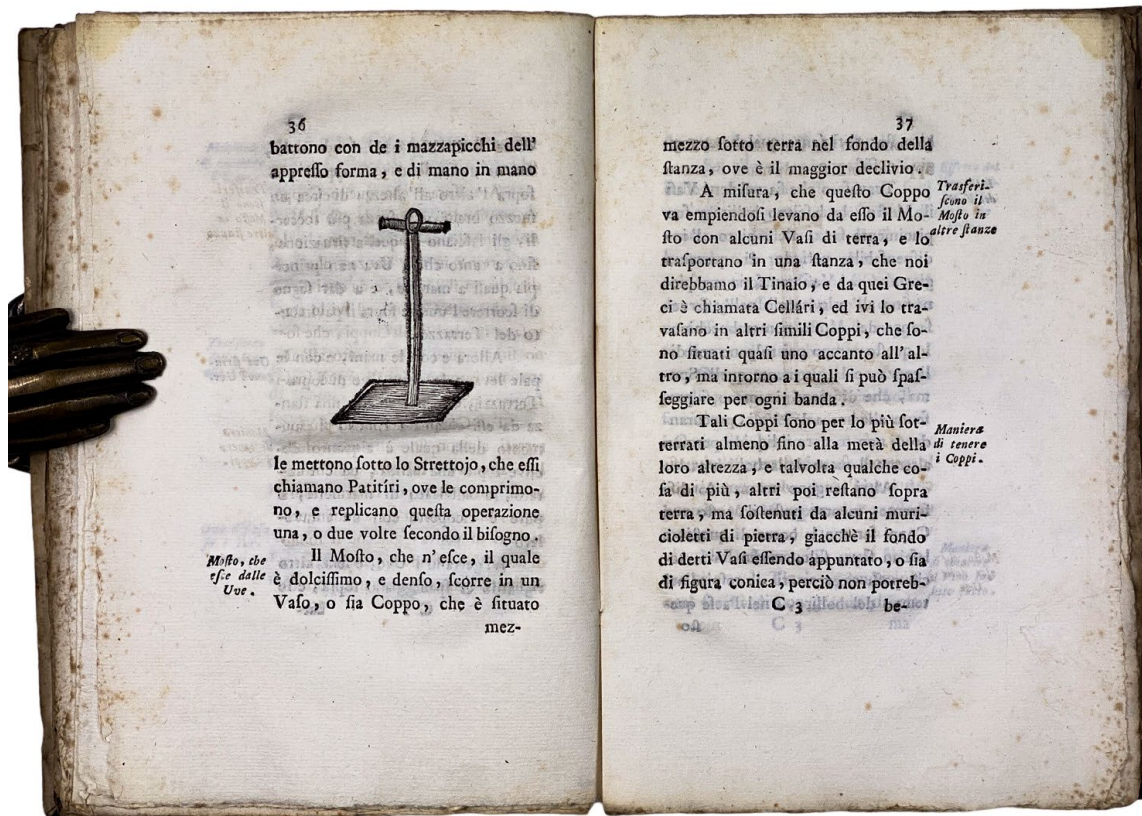
THE MOST COMPREHENSIVE PASTRY MAKING TREATISE OF ITS TIME. This valuable treatise about cooking under Louis XIV is organized into three parts: in the first Massialot deals in detail with jams, both dry and liquid, fruits and flowers, fruit pâtés and jellies. The second deals with water and fruit syrups, liqueurs, distillation of essences, *Rosolio* and other liqueurs, coffee, tea and chocolate, and the use of fruit and liqueurs in cosmetics to prepare soaps, hand creams. Finally, the third part is dedicated to fruit, and entertains us on its qualities according to the seasons and on its best use in the kitchen, but also on the most correct and elegant ways to serve it at the table. Among the others, we find detailed receipts for preparation of fruit pastes, macaroons, pies jams, meringues, caramel, marzipan, liqueurs, ratafias, biscuits, compotes and a detailed description of the art of making coffee, tea, chocolate, brandies, syrups.

The folding plates represent, in perspective, tables set for dessert, where the fruits are not served in baskets but presented on porcelain, wooden and wicker structures.

CONDITIONS: Binding slightly worn, few marks of use.

REFERENCES: Vicaire, 455; Oberlé, 96; Bitting, 584.





58. MARITI, GIOVANNI. *Del vino di Cipro, ragionamento*. [without place and printer but: Florence, Cambiagi], 1772.

8vo (220 x 155 mm), printer's paperboards, pp. [2], XVI, 127, [1]. Handwritten title at spine, engraved title page, at leaf a1r, a chalcographic vignette with coat of arms of the dedicatee, Lord Nassau Clavering. Signature a^s, (π+a1), A-H^s. WOODCUT ILLUSTRATIONS ALONG THE TEXT; ONE FULL PAGE PLATE, DEPICTING A TOOL FOR WINE PRODUCTION.

\$ 7,000

FIRST EDITION OF A COMPLETE ANALYSIS ON CYPRUS' WINES, GRAPES, VINES AND PRODUCTION TECHNIQUES. In the present treatise *Del vino di Cipro* ("About the Cyprus Wine"), the author discusses in detail about the types and varieties of the vines and wines produced in the different regions of the island, reporting its own observations made in the countryside around Larnaca, where it draws indications and procedures to follow, also in Italy, to reach the maximus possible efficiency of the crops. The preliminary leaves also include an account of the *Accademia dei Georgofili*, devoted to the study of agriculture, which was founded in Florence in 1753 and is still active today.

CONDITIONS: Small restoration at spine. A fine and untrimmed copy.

PROVENANCE: Ownership signature dated 1868 at rear inside board.

REFERENCES: Lastri, p.82; G. SORMANNI, *Bibliotheca Vinaria*, p. 139; ANDRE SIMON, *Bibliotheca Gastronomica*, p. 97, no. 1002.

1790

THE BASICS OF FERMENTATION THEORY AND LOUIS PASTEUR'S INSPIRATION

59. FABBRONI, ADAMO. *Arte di fare il vino per la Lombardia austriaca e metodi pratici per fare i migliori vini toscani in risposta specialmente alle domande della Soc. patriottica di Milano ma con regole generali adattabili ad ogni possessione [...] e che può servir di seguito all'Arte di Fare il Vino*. Florence: presso Giuseppe Tofani e compagno, 1790.

4to (220 x 140 mm), original paper cardboards, pp. [4], 74, [2]. Signature π^2 , A-D⁴, E⁶. THREE FOLDING PLATES REPRESENTING THE OPTIMIZATION OF AGRICULTURAL LAND, THE CULTIVATION OF GRAPE VINES AND THE WINEMAKING APPARATUS.

\$ 2,700

FIRST EDITION OF A VALUABLE TREATISE ON WINEMAKING that can be considered an application in Lombardy and Tuscany vineyards of the concepts exposed in *Dell'arte di fare il vino ragionato* (1787), where Fabbroni first theorized the fermentation process and its role in winemaking. Among the mentioned wines: *Carmignano*, *Monte Pulciano*, *Trebbiano*, *Topazio*, *Malvagia*.

CONDITIONS: Light foxing, heavier in the first and last pages, few marks of use, but a good copy, untrimmed and partially uncut in its original cardboard.

REFERENCES: Vicaire, p. 12 (for *Arte di fare il vino ragionato*); G. SORMANNI, *Catalogo ragionato delle opere di Viticoltura*, p. 48.



Hermeticism, Occult, Magic & Games

60. FIORAVANTI, LEONARDO. *De capricci medicinali*. Venice: Ludovico Avanzo, 1568.

8vo (150 x 102 mm), contemporary limp vellum binding (small defects), ff. [24], 283, [1]. Printer's device with motto *pax alit artes* at title page, woodcut initials. SIX WOODCUTS ALONG THE TEXT REPRESENTING ALEMBICS AND DISTILLATION APPARATUS.

\$ 2.100

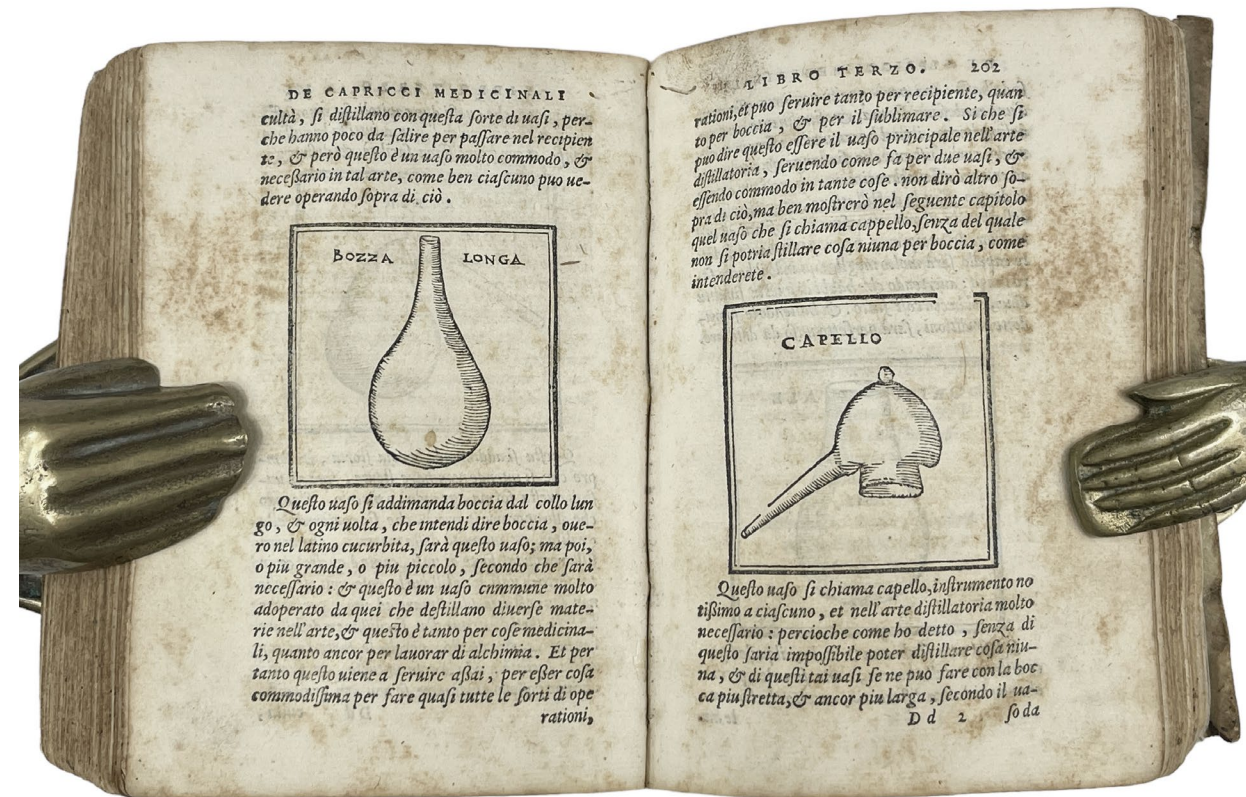
THIRD EDITION OF THIS INTRIGUING MEDICAL-ALCHEMICAL WORK: in this collection of secrets he describes his innovative theory, based on the distillation of a curative substance of great therapeutic value called *Quintessenza*; according to Fioravanti, in fact, by distilling the simples we can obtain purer substances with amplified virtues.

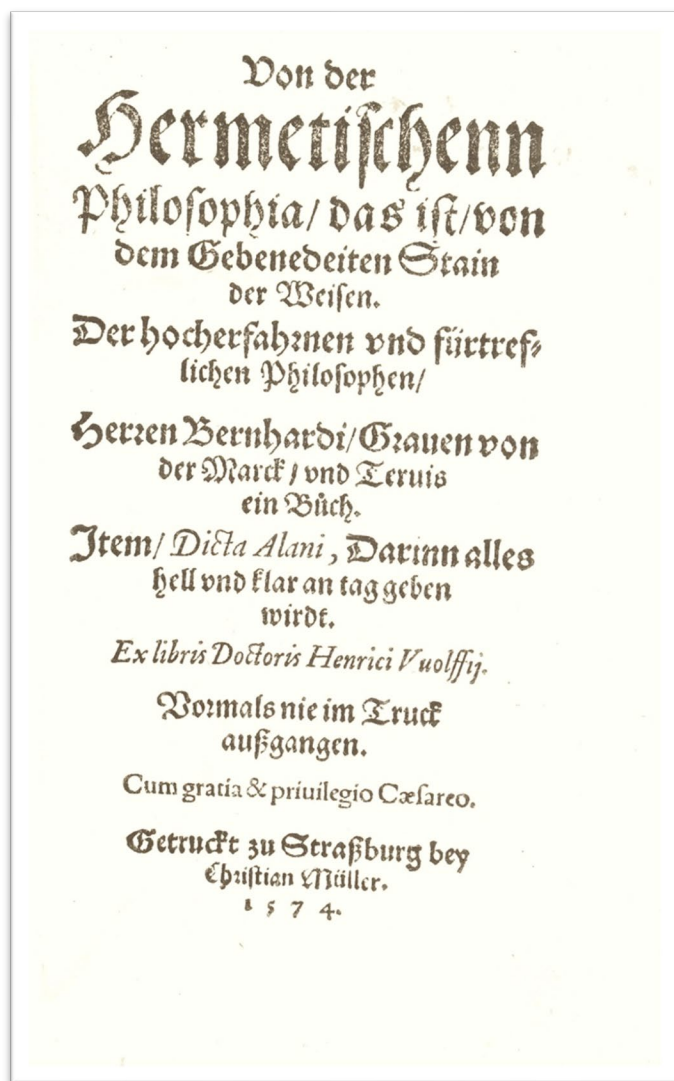
Chemical medicine was first experimented by Fioravanti in Sicily and then in Naples, where he met the local alchemists and where he started distilling and experimenting new compounds. The potential medical applications of alchemy were of extreme interest to Fioravanti, who believed that almost all diseases were attributable not to the imbalance of the humours, but to an indisposition of the stomach. This belief supported the search for a remedy which, by purging the stomach, was able to cure all diseases. It is no coincidence that he calls the strongly emetic distillation described in this work, Philosophers' Stone, that he used extensively in his treatments to expel corruption from the stomach of patients.

CONDITIONS: Ancient restoration at outer margin of title page, wormholes at external margin of last six leaves and at internal margin of few central leaves, marks of use along the text but an unsophisticated copy.

PROVENANCE: 1. 16th century ownership inscription in Spanish language: *Este libro me lo presto el ilustre s[en]or [illegible word] Hieronimo de Castilla chirurgo ano 1583* at first flyleaf. 2. 17th century ownership signature *ex libris Joannis Bissaighie [?] 1610 Roma*. 3. Handwritten receipt at *verso* of last leaf. 4. Contemporary handwritten annotations and underlinings.

REFERENCES: *Bibliotheca Esoterica*, 1651.





Click for full description
and HD images

1574

FIRST GERMAN EDITION OF TREVISAN'S HERMETICA PHILOSOPHIA

61. BERNARDUS TREVISANUS. *Von der Hermetischen Philosophia, das ist, von dem Gebenedeiten Stein der Weisen. Der hocheffahrenen und firtreflichen Philosophen, Herren Bernhardi, Grauen von der Marck, und Teruis ein Buch. Item Dicta Alani, darinn alles hell und klar an tag geben wird.* Straßburg: Müller, 1574.

8vo, (160 x 100 mm), later stiff vellum with handwritten title to spine, ff. [100].

\$ 3.800

EXTREMELY RARE FIRST GERMAN EDITION OF TREVISAN'S HERMETIC PHILOSOPHY ON THE ALCHEMICAL PROCESS FOR CREATING PHILOSOPHERS' STONE.

The work was first appeared in Latin in 1567 with the title *Peri Chemeias*.

BERNARD TREVISAN was a fictional Italian alchemist who lived from 1406–1490. It is said that he was born to a noble family in Padua and spent his entire life spending his family fortune in search of the Philosopher's stone. He also has been identified with Eberhard von der Marck-Aremberg (1305–1387), a law graduate and clergyman, who became chorbishop of Cologne.

According to the legendary account on his life, he worked with minerals and natural salts using distillation and crystallization methods borrowed from Geber and al-Razi. When these failed, he turned to vegetable and animal material, finally using human blood and urine. He gradually sold his wealth to buy secrets and hints towards the stone, most often from swindlers. He traveled all over the known world, including the Baltics, Germany, Spain, France, Vienna, Egypt, Palestine, Persia, Greece, Turkey, and Cyprus, to find hints left by past alchemists. His health had been deteriorating, most likely from the fumes he had created with his alchemy. He retired to the Island of Rhodes, still working on the Philosopher's stone until his death.

CONDITIONS: A very fine copy.

REFERENCES: Muller 608, 21; Ferguson I, 101; Brüning, 477 (this very rare German edition) and see Brüning 382: «Die Alchemie des Bernhard (1406–90) wird von Peuckert u.a. als 'vorparacelsisch' bezeichnet, da sie die reine Schwefel-Quecksilber-Theorie als Basis hat, die ja die 'Chymische Hochzeit' illustriert. Mit Paracelsus kommt dann noch das 'Sal' als ein Drittes hinzu». VD 16, B 2011. IA 117.641.

PROVISIONE

PER LA QVALE SI
PROHIBISCE IL GIVCARE

A qual si vogli giuoco, in scritte,
in pegni, ò a credenza: sotto
to graui pene pecunia-
rie, e d'honore.

FATTA E STABILITA PER

S. ALTEZZA Per partito de Magnif.

Consiglieri della Republica Fiorentina.

il di xxiiii. di Dicembre. 1569.

Gouernante l'Illust. & Eccel. Sig. Don Francesco

Medici Principe di Toscana.



IN FIORENZA.
Nella Stampa Ducale. 1569.

62. GRAND DUCHY OF TUSCANY. *Provisione per la quale si proibisce il giuocare a qual si vogli giuoco, in scritte, in pegni, ò a credenza: sotto graui pene pecuniarie, e d'honore.* Florence: Stamperia Ducale, 1569.

8vo (200 x 135 mm), modern wrappers, ff. [4]. Medici coat of arms at title page. Signature A⁴.
\$ 900

FIRST EDITION OF COSIMO DE MEDICI DECREE TO PROHIBIT GAMBLING IN ALL TERRITORIES OF THE GRAND DUCHY OF TUSCANY. According to the text of the decree, the Grand Duke, worried about the spread of gambling which was leading many citizens to commit large chunks of money or to be cheated by conjurers and mountebanks, decided to remedy this phenomenon. With this decree, it was therefore prohibited for all citizens, and explicitly for ecclesiastics (making it clear that they too were passionate about this onerous pastime), to play any game that involved a loss of money for the loser with a fine equal to double the sums gambled for anyone caught playing. If the players were public officials, doctors, prosecutors, notaries, or knights, they were expected to be suspended from professional activities for increasing periods based on the frequency of the offenses.

CONDITIONS: Perfectly preserved.

REFERENCES: C. CARNESECCHI, *Donne e lusso a Firenze nel secolo xvi. Cosimo I e la sua legge suntuaria del 1562*, Firenze, 1902.

OCLC records no copy of the present first edition, and records only one copy of the 1573 edition at Penn Libraries, Pennsylvania, and two copies of 1620 edition, at Newberry Library and Università di Siena.

Cartes à Jouer

EXTRAIT DU REGISTRE DES SÉANCES DE L'ADMINISTRATION CENTRALE DU DÉPARTEMENT DU CALVADOS,

Du 7 fructidor, l'an 6 de la république française.

L'ADMINISTRATION en séance, présents les citoyens
RÉAUVÉ, président; DUBUSSON, DELOIS, OLIVIER,
administrateurs, et LÉVÊQUE, commissaire du directoire
exécutif;

Vu l'article VII de l'arrêté du directoire exécutif, du
19 floréal dernier, concernant le timbre des cartes à jouer,
et la lettre du directeur de la régie de l'enregistrement,
du 3 de ce mois, par laquelle il prévient l'administra-
tion que les bureaux des receveurs de la régie sont main-
tenant approvisionnés de papier filigrané, destiné à la
fabrication des cartes à jouer, ARRÊTE :

ARTICLE PREMIER.

Les bureaux de la régie étant maintenant approvisionnés
de papier filigrané, les fabricants de cartes à jouer sont
prévenus qu'ils ne pourront, à partir de la publication
du présent, employer, pour le devant desdites cartes,
d'autre papier que celui qui leur sera délivré par la régie.

ART. II.

Dans la huitaine de la publication du présent, tous
fabricants et marchands de cartes, maîtres ou locataires
de maisons de jeu, et autres désignés en l'article XII de
l'arrêté du directoire exécutif, du 3 pluviôse dernier,
seront tenus de présenter au bureau de la direction du
timbre, tous les jeux revêtus ou non revêtus de bandes
qu'ils auront en leur possession, pour y faire apposer
le timbre en rouge sur la bande de la régie. (Article
IX de l'arrêté du 19 floréal).

ART. III.

La faculté accordée par l'article XVI de l'arrêté du 3
pluviôse, de vendre ou employer les jeux provenant d'an-
ciennes fabrications, et timbrées seulement sur bandes,
est prorogée jusqu'au 3 brumaire prochain. (Article XV
de l'arrêté du 19 floréal).



ART. IV.

La contravention aux dispositions des arrêtés du direc-
toire des 3 pluviôse et 19 floréal derniers, sera punie
de 100 francs d'amende par chaque contravention, outre
la laceration des cartes non timbrées, conformément à
l'article LX de la loi du 9 vendémiaire dernier; en cas
de récidive par un fabricant et marchand, il ne pourra
continuer l'exercice de son état.

ART. V.

Pour ôter auxdits fabricants et marchands, maîtres ou
locataires de maisons de jeu, et autres désignés en l'ar-
ticle XII de l'arrêté du directoire exécutif, du 3 pluviôse,
tous moyens d'excuses de ne s'être pas conformés aux
dispositions qui leur sont prescrites, lesdits arrêtés seront
réimprimés en in-4^e. au nombre de 300 exemplaires, et
il en sera remis 250 au directeur de la régie, qui les
leur fera distribuer.

ART. VI.

Le présent sera imprimé en placards au nombre de
1500 exemplaires, et envoyé au directeur et aux admini-
strations municipales, chargées de le faire publier et af-
ficher par-tout où il appartiendra.

Lesdites administrations municipales seront tenues de
certifier de l'affiche et de la publication, dans les cinq
jours de sa réception.

En séance, à Caen, le 7 fructidor, l'an 6 de la répu-
blique française, une et indivisible.

Certifié conforme :
GEMET, secrétaire en chef.

A CAEN, chez BOULLAY-MALASSIS, Imprimeur du Département. An VI.

63. BUREAU DE LA DIRECTION DU TIMBRE. *Extrait du registre des séances de l'administration centrale du département du Calvados, du 7 fructidor, l'an 6 de la république française.* Caen: Boullay-Malassis, an VI [1798].

Single leave broadsheet (432 x 355 mm), printed on blue paper, 68 lines of text, central woodcut with fasces and a Phrygian cap.

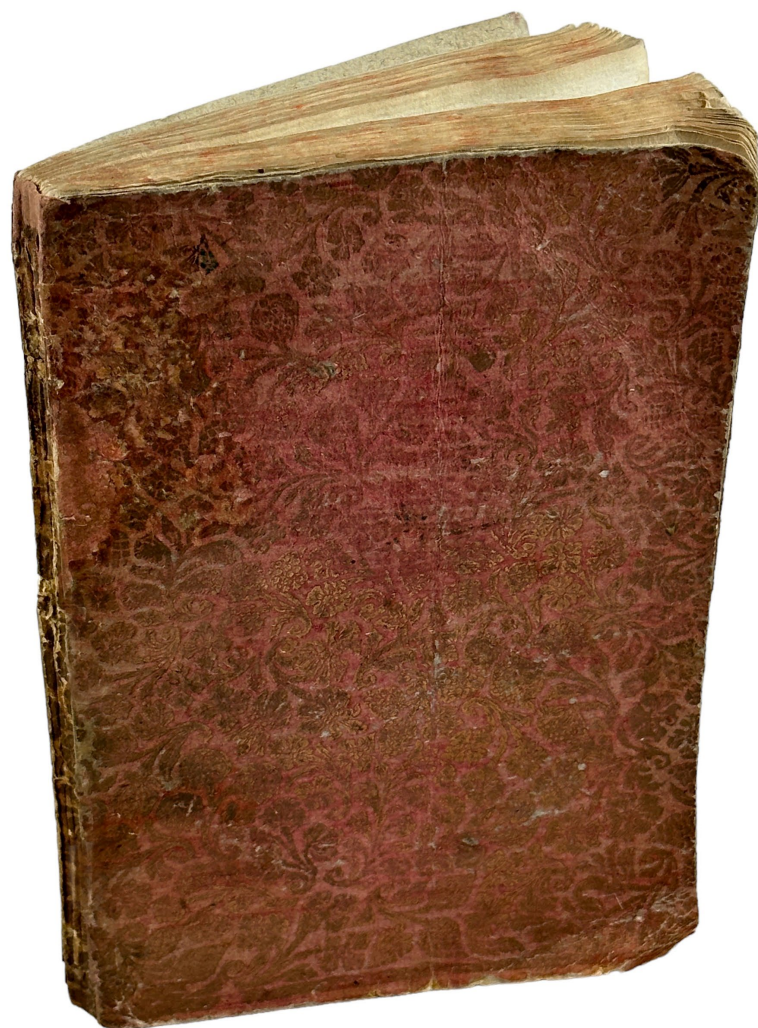
\$ 420

RARE BROADSHEET TO BE HANGED IN PUBLIC TO PRESENT THE NEW REGULATION FOR CARD GAMES PRODUCTION IN NORMANDY. The text of the decree, drawn up in 6 articles and issued *Du 7 fructidor, l'an 6 de la république française* (August 24th, 1798), presented the new detailed rules and the fines for the defaulter. Specifically, manufacturers of playing cards will not be able, from the publication of this decree, to use any printing paper other than the watermarked one issued by the authority. Within one week of the publication of this document, all card manufacturers and dealers, owners or tenants of gaming houses were required to present, to the competent office, the *Bureau de la Direction du Timbre*, all the games in their possession to be approved with a proper government issue stamp; the sale of unstamped decks was, then, prohibited. Violation of the provisions of the decree were punished with a fine of 100 francs for each violation, in addition to the destruction of unstamped decks.

1500 copies of this broadsheet were printed for public display while 300 copies in 4to were printed in the form of a booklet to be distribute. ALL SIMILAR DOCUMENTS ARE EXTREMELY RARE, BEING EXPECTED TO BE HUNG IN PUBLIC AND DESTROYED, AFTER SERVED THEIR PURPOSES.

CONDITIONS: Vertical and horizontal creases where folded, some light foxing, old note in red ink and pencil to blank verso. A good copy with uncut edges.

No copies recorded in OCLC, CCFR, OR BNF.



Click for full description
and HD images

1807

THE LAST GREAT DEBATE ON WITCHCRAFT

64. MONTIBELLER DA RONCEGNO, PIETRO PAOLO. *Lettera di f. Pietro Paolo da Roncegno francescano riformato [...] ad un cavaliere in difesa del p. f. Benedetto Bonelli*. Trento: Giambattista Monauni, 1807.

8vo (190 x 125 mm), contemporary wrappers of brocade paper gilt to a pattern of flowers and raspberries on a red ground, pp. [2], 155, [1]. Signature [π]¹, A-I⁸, K⁶.

\$ 750

FIRST EDITION OF THE WORK REPRESENTING THE LAST GREAT DEBATE ON THE DEMONIC ORIGIN OF WITCHCRAFT AND THE REAL PRESENCE OF DEVIL DURING SABBA. The treatise, written in the form of an open letter by the reformed Franciscan friar and man of letters Pietro Paolo Montibeller, fits into the centuries-old debate on magic. For decades, fierce actors in this debate were the Franciscan friar Benedetto Bonelli (1704–1783) and the abbot Girolamo Tartarotti (1706–1761). The latter, with an unusually progressive approach in the work *Congresso notturno delle Lammie* (1749), while admitting witchcraft and magic, affirmed the non-existence of witches as creatures possessed by the devil, defining them as an invention of the inquisition. Bonelli, fundamentalist Franciscan friar of Jesuit extraction who had already distinguished himself as a convinced reactionary with some historical works supporting the veracity of Jewish ritual murders and leading to the rekindling of anti-Jewish hatred in Trentino, firmly stood for the demoniac origin of witches. Pier Paolo Montibeller in his letter, definitively takes Bonelli's side, affirming the existence of witches as demonic creatures dedicated to magical rites, firmly denying what stated by the Tartarotti, who *tutto attribuiva ad un infermità nascente da naturali cagioni di persone ingannate, e sedotte dalla propria fantasia senza opera de diavoli* ("he attributed everything [the attitude and behaviour of witches] to an infirmity arising from natural causes of people deceived and seduced by their own imagination without the work of devils").

CONDITIONS: Perfectly preserved.

PROVENANCE: 19th century black ink stamp *Parroch. S. Pietro di Trento* at title page.

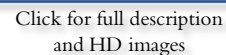
CENSUS: WorldCat records one copy only outside Italy, at the Bayerische Staatsbibliothek.

Apparently, no copy at auction in the last 60 years.

12mo (180 x 110 mm), original pink paperboards, pp. [4], 72 (numbered 1-72), 34 (numbered 1-34), 12 (numbered 1-12), 12 (numbered 1-12). Date at title page is 1801, but the book contains final additional tables dated 1802-1809. Signature: [blank]² A-F⁶ A⁴ B² C⁴ D² E⁶ G⁶ I⁴ K² L⁶ N⁴ O². LARGE FOLDABLE TABLE PRINTED ON BOTH SIDES, TO SUPPORT THE INTERPRETATION OF DREAMS AND VISIONS FOR LOTTERY PREDICTIONS.

THE ONLY KNOWN COPY OF A CURIOUS TREATISE ON DREAMS INTERPRETATION AND DIVINATION ON HOW TO WIN THE LOTTERY AND ABOUT MENTALISM TECHNIQUES. It was printed during Republican France. In the first section the manual contains a set of divination techniques based on dreams and visions combined with the name and birth date of the querant interpreted using the attached plate and proper table presented in the manual. The second section of the manual is entirely dedicated to the lottery game and to systems for predicting the numbers drawn using divination and interpretation of signs, and tables with the historical series of the numbers drawn. In the last part of the volume, we find the tables with the drawn number for the lotteries of Paris, Brussels, Lyon, Strasbourg, and Bordeaux.

No copy in WorldCat nor in any national libraries catalogue (source Karlsruhe Virtual Catalog).





Click for full description
and HD images

1830
THE PALAIS ROYAL IN A PEEP BOX

66. *Le Palais Royal - Optique No. 9*. Paris: Alphonse Giroux, about 1830.

8vo peep box (125 x 190 mm, extending to about 470 mm) with six hand-coloured etched panels, including front and back, front panel with central square viewing aperture and two smaller circular holes for side arcades, folding concertina-style, circular holes filled with design when flat, original marbled paper slip-case with engraved decorative title paper label *Optique n°9 – Le palais Royal*.

\$ 2,500

PEEP BOX, ALSO CALLED RAREE SHOW OR PEEP SHOW, AN EXHIBITION OF PICTURES OR OBJECTS WHERE THE VIEWER SEES A MINIATURE SCENE OR STAGE SETTING IN PERSPECTIVE THROUGH SMALL HOLES IN THE FRONT PANEL. It was a popular form of entertainment in 17th and 18th century across Europe, performed by wandering showmen.

In this box the front cover shows the colonnaded entrance to the *Le Palais Royal* in Paris with a horse carriage, soldiers, three dogs, and people promenading. The three cut-out openings reveal the interior of the courtyard with a fountain, statues, rows of trees, and the facade of the palace while the side-views present people strolling along the arcades lined with galleries and *cafés*, *Galerie de Beaujolais* and *Café de la Rotonde*. The backdrop finally depicts clouds and silhouettes of buildings.

CONDITIONS: Few light marks of use, but finely preserved.

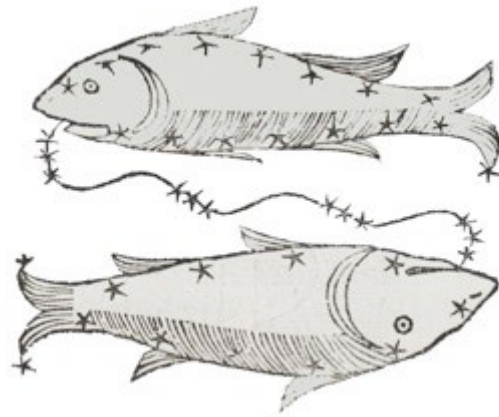
PROVENANCE: Paper label *Werner M. Papetier. Rue Vivienne N°2, Paris* on the slip-case.

REFERENCES: GUMUCHIAN & CIE., *Les Livres de L'Enfance*, The Holland Press, 1830, no. 2219; HYDE-GESTETNER, *Paper peepshows: the Jaqueline & Jonathan Gestetner collection*, Antique Collectors' Club, 2015, no. 31.



[Click for full description
and HD images](#)

APVD ANTONIVM PRESBYTERVM ET VINCENTIVM FERREVM SOCIVM
MENSE MARTIO MMXXIV



SUB GEMINIS PISCIBUS