



BIBLIOPATHOS



NEW YORK INTERNATIONAL ANTIQUARIAN BOOK FAIR

APRIL 3-6, 2025

BOOTH C11

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

Medicine (14-29)

Travels & Explorations (30-33)

Aldine Editions & Classics (34-60)

Science, Pharmacology & Gastronomy (61-69)

Hermeticism, Occult & Magic (70-83)

Playing Cards, Tarot & Games (84-108)



LORY, lot 31

CONDITIONS OF SALE

WIDER DESCRIPTIONS ARE AVAILABLE ON REQUEST

All items are free from restrictions imposed by Italian or European authorities and are shipped with the appropriate export documentation, in complete and good condition unless otherwise specified.

Items that do not correspond to their descriptions may be returned within one week of receipt.

Preferred methods of payment:

Wire Transfer, MasterCard, Visa, and American Express

The conditions of sale adhere to the ILAB Code of Usages and Customs:

<https://ilab.org/page/codes-customs>

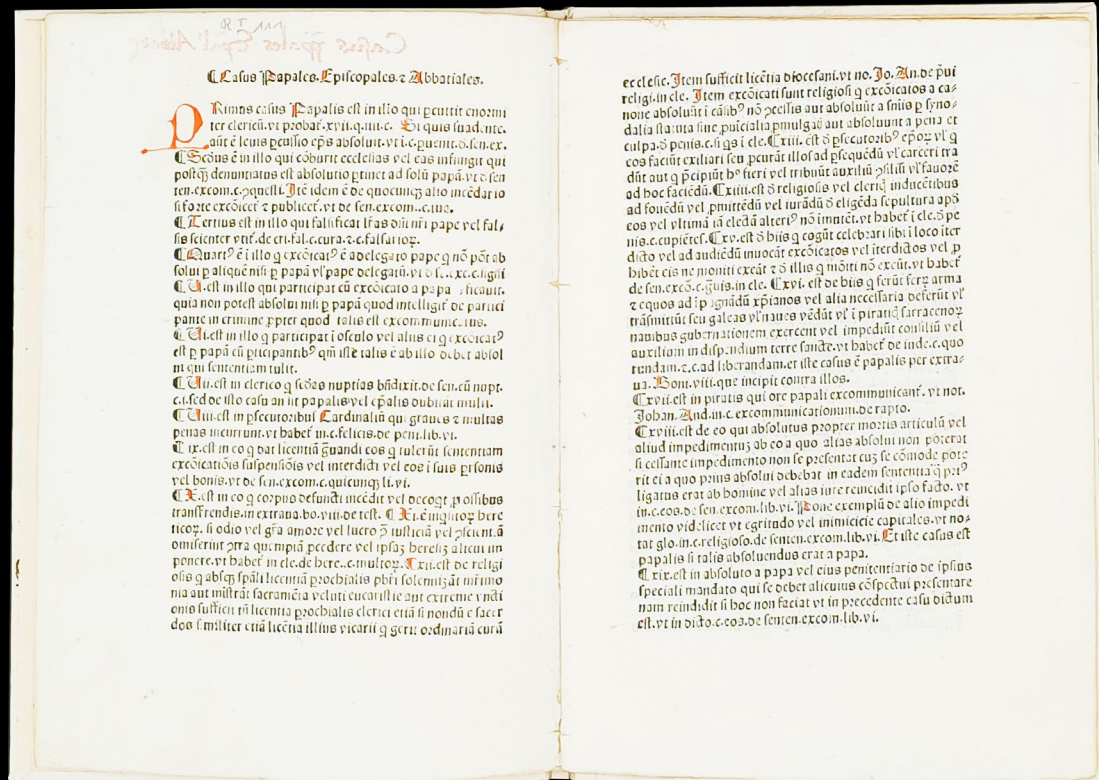
ALL OFFERS ARE SUBJECT TO PRIOR SALE

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

Incunabula, Manuscripts & Book of Hours

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

1. 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 SSStB; Göttingen, SUB; RUSSIA (1): St Petersburg, National Library of Russia; SPAIN (1): Palma BP; VATICAN CITY (1): Città del Vaticano, Biblioteca Apostolica Vaticana.

2. GREGORIUS I. *Dialogorum libri quattuor*. [Louvain:] Johannes de Westfalia, [c.1484].

4to (209 x 145mm), 19th-century half sheep over marbled boards, ff. 130. Gothic type 1D:89/90G, 30 lines. Signature: a-p⁸q¹⁰.

\$ 9,200

EXCESSIVELY RARE INCUNABLE EDITION OF GREGORY'S LEGENDARY, PUBLISHED BY THE FIRST PRESS IN THE LOW COUNTRIES. The printer, Johann von Westfalia, came to Louvain in 1474 where he printed mostly textbooks for the local university.

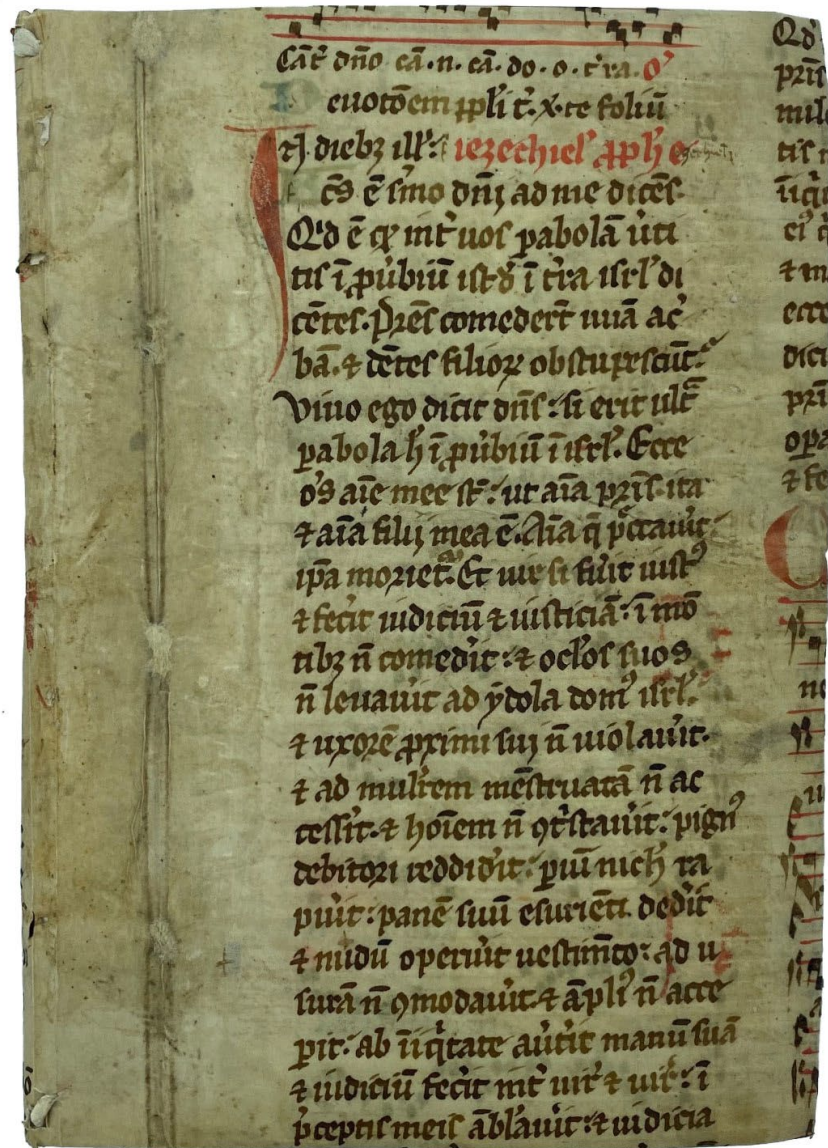
Pope Gregory I's wildly popular Dialogues recount the lives and miracles of the early saints: a genre which would reach its culmination with the Golden Legend. Book II is devoted to the life of Saint Benedict, providing the most important early source for the life of the father of Christian monasticism in Western Europe.

CONDITION: inner margins of a few bifolia repaired, some marginal dampstains, repaired closed tear in blank lower area of final leaf.

PROVENANCE: 1. Early not identified marginalia on several leaves 2. Bookplate Georg Kloss, (his sale, lot 1870). GEORG FRANZ BURKHARD KLOSS (1787-1854) was a German historian of freemasonry. Kloss was the son of a physician and studied medicine at Heidelberg and Göttingen, where he became one of the cofounders of the Corps Hannovera Göttingen. He practiced medicine in Frankfurt. He became a book collector, and gathered a fine collection of old manuscripts, purchasing entire libraries of monasteries. Obtaining Masonic degrees, he started collecting books referring to freemasonry. His extensive library of Masonic works is now at The Hague (Cultureel Maçonniek Centrum 'Prins Frederik').

3. Hyatt Sale (1838), sold to: Lewis H. Machen (pencil note). LEWIS HENRY MACHEN (1790-1863) was a Senate clerk and Virginia farmer. He is credited with removing archives of the Senate before the British advance on Washington in 1814. Machen supported the Whigs and was critical of Andrew Jackson during the presidential election of 1828, and he wrote several anti-Jackson articles that were published in the "National Intelligencer". In 1843, Machen purchased a farm in Fairfax County, Virginia named "Walney" Machen and his family left the farm during the Civil War to reside in Baltimore, MD.





4. ELIZABETH MACHEN PALMER (1926–2008, inventory listing). The Lewis H. Machen Family Papers (5,000 items) relating to personal matters and and national politics prior to the Civil War, especially slavery and the Compromise of 1850, are now in the Manuscript Division of Library of Congress, Washington, D.C.

REFERENCES: Not in Goff (no copies held by American institutions) and BMC. HC 7960; GW 11399; Camp 852; ILC 1114; Pellechet 5351; Elliott-Loose 272; Polain (B) 1697; IDL 2080; IBP 2480; SI 1728; Voulliéme (B) 4925,5; Borm 1182; Coll (S) 476; Oates 3788. ISTC ig00404500: Dated on paper evidence (WILC). Previously dated between 1484/85 and 1487.

CENSUS (17): FRANCE (5): Amiens BM; Cambrai BM; Douai BM; Lille BM; Paris, Bibliothèque nationale de France. BELGIUM (4): Antwerpen, RG; Leuven, KUL CB (Inc. 231); Leuven, KUL FG Coll. GSM; Namur, Société archéologique. GERMANY (4): Berlin, Staatsbibliothek; Hamburg GymChristianeum; Lüneburg RatsB; Wolfenbüttel, Herzog August Bibliothek. BRITISH ISLES (1): Cambridge, University Library (imperfect). THE NETHERLANDS (1): The Hague, Royal Library (169 G 7). POLAND (1): Gdańsk, Polish Academy of Sciences (imperfect). SWEDEN (1): Stockholm RL.



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.

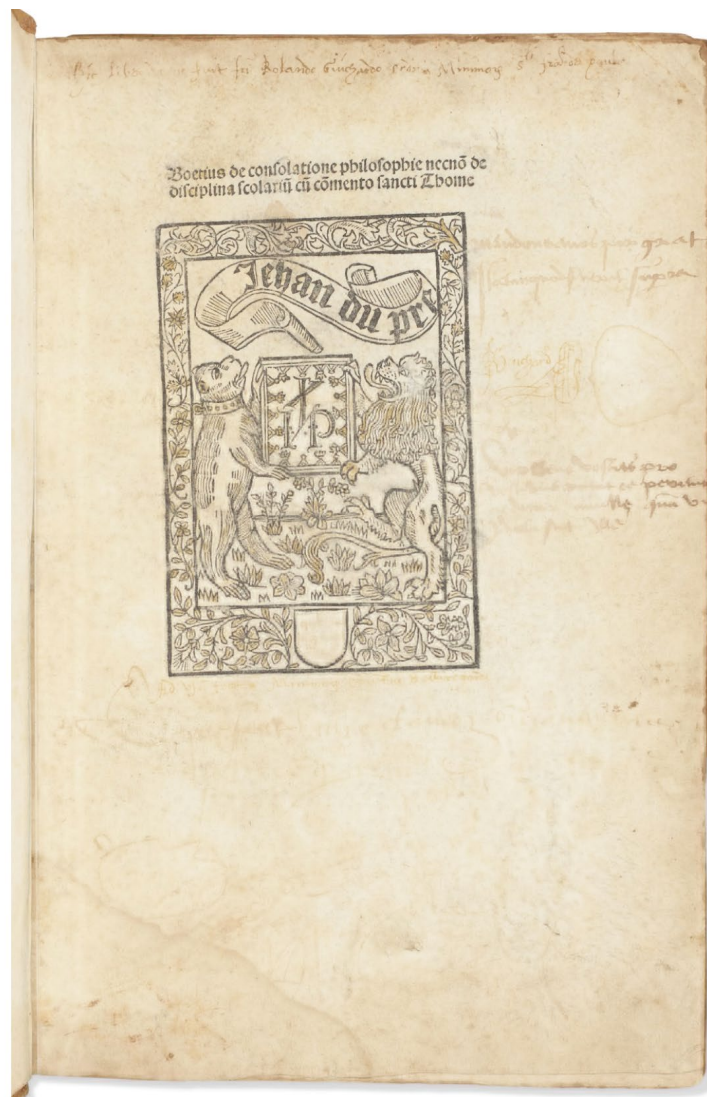
The work, considered a symbol of Catholic orthodoxy, was burnt by Martin Luther, who called the opera *Summa plus quam diabolica*, in Wittenberg on December 10th, 1520.

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.



1489

THE SAVING POWER OF PHILOSOPHY
NOT IN US LIBRARIES, 9 KNOWN COPIES

4. BOETHIUS, SEVERINUS. *De consolacione philosophiae*. [with:] PSEUDO-BOETHIUS. *De disciplina scholarium*. [Lyons: Jean Du Pré (printer of Lyons), not after 1489]. Median quarto (243x155mm), 19th century reversed deerskin (headcap loose, some wear and discoloration), ff. 128 for the first work; ff. 48 for the second work. Woodcut printer's device on first leaf, woodcut initials with yellow washes, yellow capital strokes. The text, surrounded by the commentary of Pseudo-Thomas Aquinas, was edited by Conradus Poseiaen. 56–59 Lines, Gothic types 10:80G, 11:62G. Signature: a–q⁸; A–F⁸.

\$ 9,500

RICHLY ANNOTATED COPY OF A SCARCE EARLY EDITION OF BOETHIUS'S PHILOSOPHICAL MASTERPIECE, WHICH BECAME ONE OF THE MOST POPULAR AND INFLUENTIAL WORKS OF THE MIDDLE AGES.

The «Consolation of Philosophy», which Boethius wrote in exile or in prison while awaiting his execution, represents an imaginary conversation between himself and Lady Philosophy. She consoles Boethius by discussing the transitory nature of fame and wealth and the ultimate superiority of things of the mind. This exhaustive edition also includes the *De disciplina scholarium*, a popular and rather raunchy guide for schoolboy pedagogy frequently attributed to Boethius.

CONDITIONS: A hole and tear through text at D7–8 (neatly repaired). Ink discolorations to some leaves. Despite washed, a good copy.

PROVENANCE: 1. Contemporary ownership inscription *Hic liber [de me?] fuit fratri Rolando Guiscardo ordinis Minorum sancti Francisci de Paulo* at the top of title-page. 2. Another inscription *Ad usum fratrum Minimorum conventus Belleregard [?]* 3. Numerous contemporary annotations (faded and some trimmed). 4. Mrs. Alexander P. Rosenberg, New York NY (acquired from Menno Hertzberger and Co, Amsterdam, 18 May 1966).

REFERENCES: GW 4553; Goff B795; Pellechet 2511; IBE 1119; Sack (Freiburg) 720; Walsh 3777; Arnoult 312; Frasson–Cochet 60; Lefèvre 104; Zehnacker 496. ISTC ib00795000.

CENSUS (9): FRANCE (4): Aurillac, Arch. Dép. du Cantal; Carcassonne BM (wanting part II and imperfect); Reims BM; Strasbourg CSG. USA (2): Cambridge MA, Harvard Library, Houghton Library; New Haven CT, Yale University, Beinecke Library. GERMANY (1): Freiburg i. Br. UB (I); SPAIN (1): Barcelona BCatal. UNITED KINGDOM (1): Cambridge, Emmanuel College (Pforzheimer copy).

5. 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

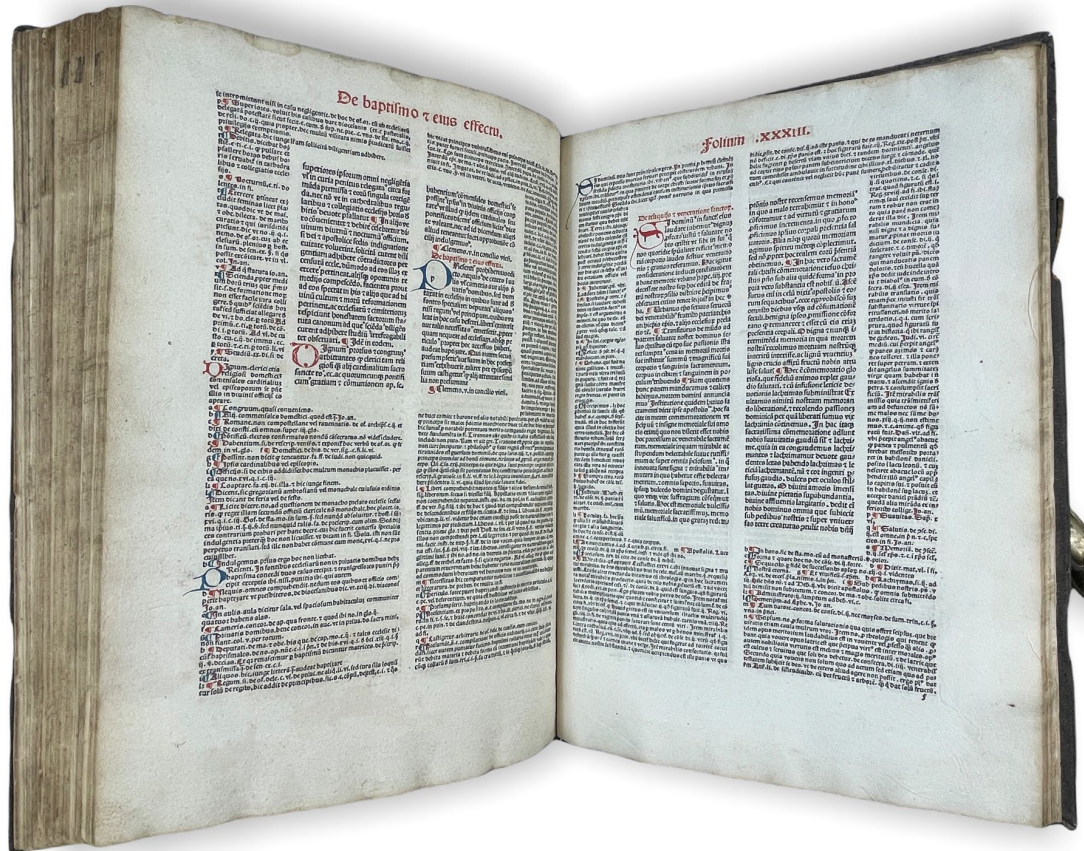
The *Liber Sextus Decretalium*, part of the *Corpus Juris Canonici*, is a collection of regulations of canon law promulgated with the bull *Sacrosanctae* on 3 March 1298 by Pope Bonifacius VIII to integrate the *Liber Extra*, (the *Decretalium* by Pope Gregory IX) with the new canonical norms issued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

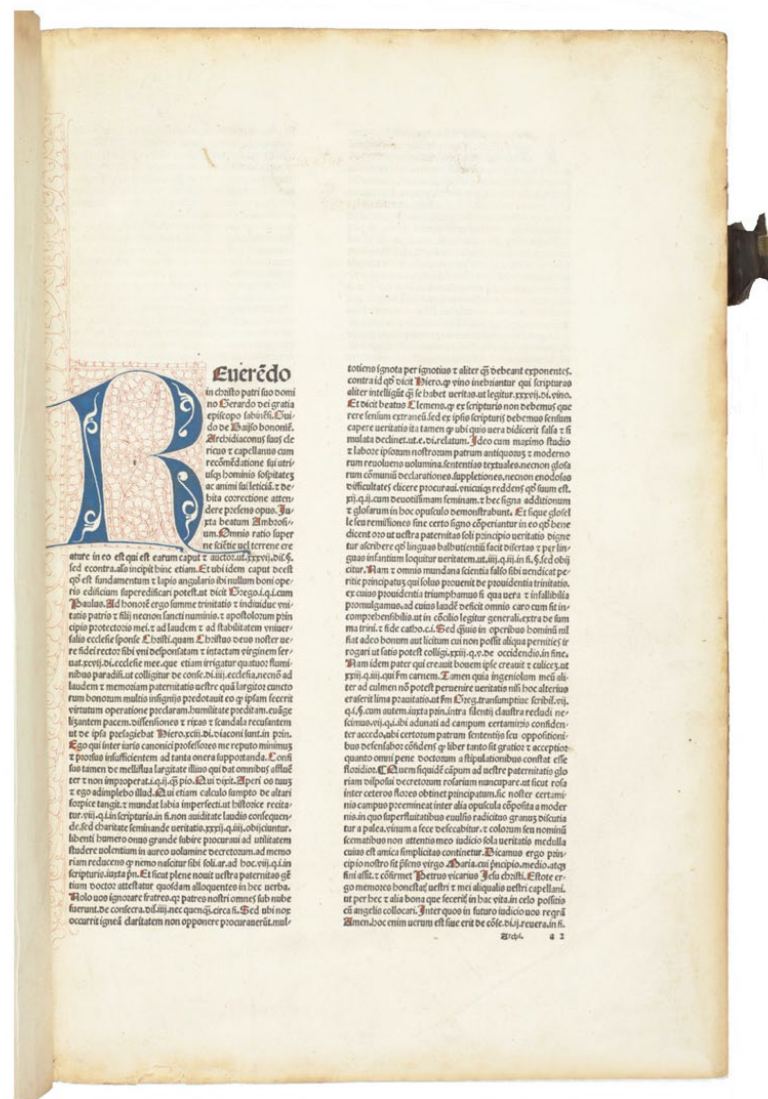
CONDITIONS: Small tear at a1 of first work professionally restored on *verso* without loss of text, few small wormholes and faint marginal staining, original clasps missing, binding lightly rubbed, a few splits in leather, but a fine copy, internally very clean and perfectly preserved.

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.



Click for full description
and HD images



1495
PRINTED BY ANDREA TORRESANI
NO COPIES IN US LIBRARIES

6. 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.

7. CAESAR, GAIUS JULIUS. *Commentarii de Bello Gallico*. [WITH:] RAIMONDO MARLIANO. *Index commentariorum C. Iulii Caesaris*. Venice: [Filippo Pinzi per] Benedetto Fontana, 13 April 1499.

Folio (308x205 mm), 18th century stiff vellum with handwritten title to spine, ff. 134.

Roman type 16:108R, 45 lines plus headline. Signature: a-q⁸ r⁶.

15 ILLUMINATED INITIALS WITH GOLD LEAF, COLORS AND EXTENSIONS WITH THE TYPICAL RENAISSANCE DECORATION BEARING VINE SHOOTS AND VINE LEAVES, CALLED "A BIANCHI GIRARI".

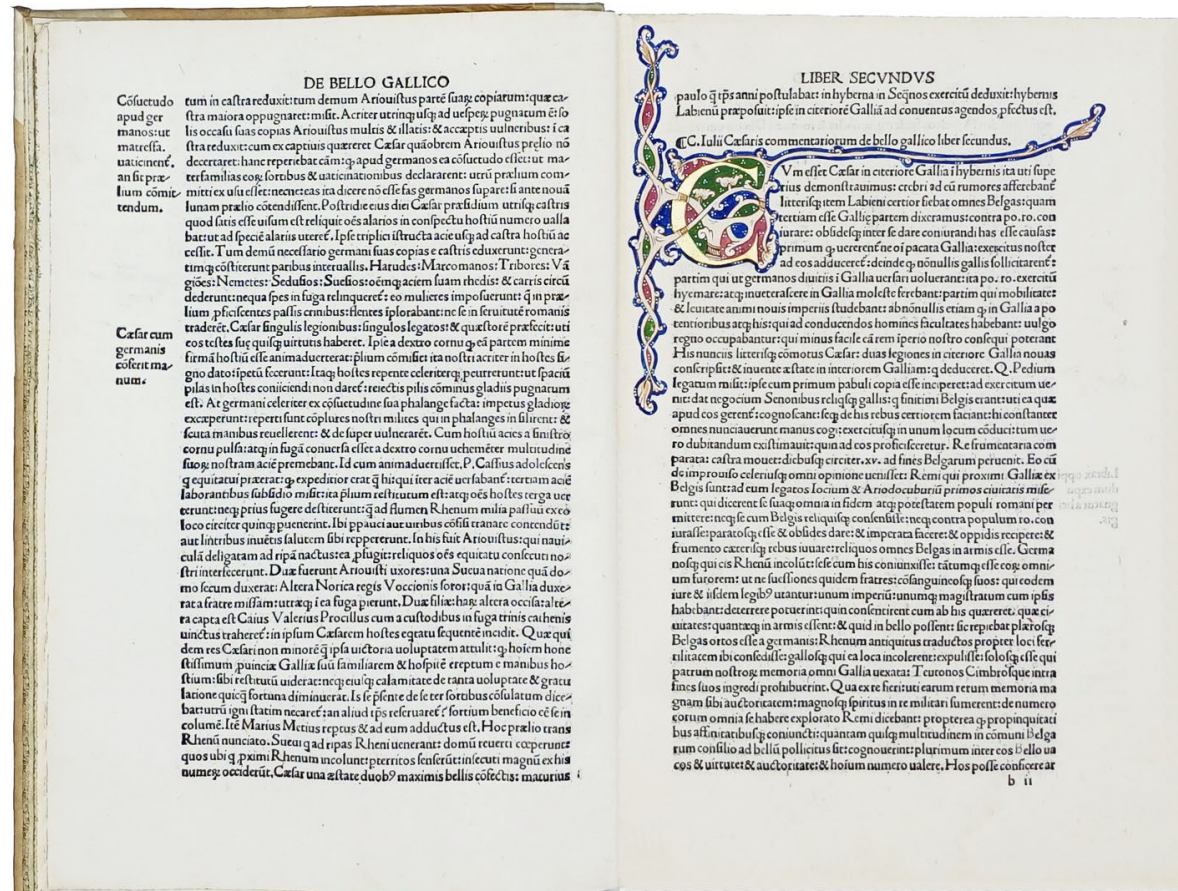
\$ 17,500

PRECIOUS RICHLY ILLUMINATED COPY OF A VENETIAN EDITION OF JULIUS CAESAR'S WARS LOG. This rare edition was printed by Filippo Pinzi, whose name does not officially appear in the printing credits, and financed by Benedetto Fontana, a Venetian noble who invested in the printing of classical texts: his collaboration with Pinzi facilitated the production of significant works like this 1499 edition of Caesar. Fontana's patronage exemplifies the role of financiers in the early printing industry, supporting the spread of knowledge and culture during the Renaissance.

The commentary, edited by Girolamo Bologni (1454-1517), was first printed in Treviso in 1480 and became the standard version of this work throughout the fifteenth century.

CONTENT: Julius Caesar's *Commentarii*, comprising primarily the *Commentarii de Bello Gallico* («Commentaries on the Gallic War») and *Commentarii de Bello Civili* («Commentaries on the Civil War»), provide a first-person account of Caesar's military campaigns, strategies, and political maneuvers. Written in a concise, clear Latin, these works are both historical records and rhetorical texts, crafted to present Caesar's actions in a favorable light.

In the Gallic War, Caesar narrates his campaigns in Gaul from 58–50 BCE, detailing the tribes he encountered, battles fought, and his interactions with the Gallic leaders. Notably, he emphasizes the justification for Roman intervention and portrays the Gauls as often divided, which he uses to Rome's advantage.



Cæsar clo-
quētissimus

 Min gualia dicitur Cafar cū a fupiore aitate nullum bel-
lum gualia intermillicū milicūq; benoq; quēdē reficere
a tantis laboribz ueller copularet cōd pte ciuitate re-
nouare belz cōfida nūcibant: cōfideratūq; faceret uen-
ire uenimūa qd offereret qd qd guboz cōuenit de
neq; ualūa multitudine: qd ualūa coacta reficere uel-
let: qd ualūa dicitur belz belz caples eade pte pūfent
ciuitate fuis auxiliariū faciat: copiaz huiusmodi exercitū po. ad ea pūfēd
da. nō effe qd alia ciuitate forte inuicōdi recufandū: talē morale qd pōf-
funt: euēdicare in libertate. Quē uo opio gualia confirmat: Cafar. M.
Antonius quē uolens fuis pūfentibz legiū eūdem pūfēdū kalēdas
la nūtiā ab oppido iuberat. pūfent ad ciuitate pūfēdū nō longe f-
hūm hūduo. colat auerit in finibz biuūgūq; aduūgū pūfent undecū
mā: quā pūfent fuerit cōm hūm ad ipedimēta tūmā relictis
lūq; exercitū in cōpūfollis aq; biuūgū inducit: qd alē lōs finis & qd
plura oppida habentur finis legiū hūmānis nō poterūt contineri: qm
bellum pariter: cōnūfollatūq; faceret. Rēpūto aduūgū Cafaris accidit
quod imperatē dēreclz accidit fuis nē: nē fuis finis timore ualūa rura col-
lūgū: prius ab equitatū opprimē: qd cōfugiere in oppida pōfent. nam ē il-
lud uulgare incurfionis hūm finūm: quod incēdo aduūgū. intelligit
fuit. Cafar. etē interdū dēreclz fuit: nō capta pūfent: fumentū hūm
fuis pūfent ualūa dēreclz: hūm incēdo terrent. Mulis hūmū
fuis capis pūfent biuūgū: qd pūfent aduūgū cōfugū pūfent
manos: in finis ciuitates: aut pūfent hūmū cōfugū: focietate cōf-
lūgū cōfugū: fūfilla. Nam Cafar magis in finis hūm colat: qd
nē ad ualūa ciuitates pūfent alicia pūfent qd dēreclz. focietate cōf-
pūfent reducat. Talē conditio pūfent pūfent: qm fūfent clāmē
Cafaris reditū patere in finis ciuitates: in finis ciuitates fūfent
la pūfent dēreclz: qd in finis ciuitates fūfent dēreclz. Cafar miliz

[illegible]

ē Cenabū op-
pidum car-
nutum.

Belouaci res
nouas molli
untur.

The Civil War covers the period from 49–48 BCE, chronicling the tense standoff and eventual conflict between Caesar and Pompey’s forces as the Roman Republic destabilized. This text highlights Caesar’s rationale for crossing the Rubicon River—an act that led directly to civil war—and positions his actions as necessary for the preservation of Rome, casting his opponents as tyrannical or misguided.

Together, these commentaries offer insights into Caesar's military genius, his political acumen, and his skillful use of narrative to justify his policies and ambitions. The texts were likely intended to garner public support, framing Caesar as both a dutiful Roman and a masterful commander.

CONDITION: Title-page a little dusty, with a neat repair to the upper outer corner. Slight occasional foxing; overall, a luxurious copy.

PROVENANCE: 1. Several not identified near contemporary annotation. 2. 18th century annotation *Editio valde rara*, signed with the monogram 'A. L.' to title-page.

REFERENCES: IGI 2329; GW 5872; BSB-Ink C-31; Goff C25; H 4221*; Rhodes (Oxford Colleges) 491; Bod-inc C-013; Zehnacker 605; Pellechet 3148; Nice 281; Polain (B) 952; IBP 1365; Sajó-Soltész 876; IDL 1103; IBE 1583; SI 990; Coll (S) 290; Coll (U) 390; Madsen 975, 976; Šimáková-Vrchotka 506; Martín Abad C-10; Sack(Freiburg) 891; Schüling 253; Voulliéme (B) 4369; Schlechter-Ries 445; Günther (L) 3560; Kind (Göttingen) 257, 258; Döring-Fuchs C-11; Walsh 2468, 2469; Sheppard 4408; Proctor 5321. ISTC ic00025000.



1500

THE FORERUNNER OF LUTHER
NO COPIES IN US LIBRARIES, 5 KNOWN COPIES

8. MATTHAEUS DE CRACOVIA. *Co[n]fessionale seu libellus peroptimus beati Thome de aquino de modo confitendi et de puritate conscientie cui libet confessori et confiteri volenti perutilis et necessar[us]*. [Paris: Pierre Poulhac?], for Denis Roce, [about 1500].
8vo (140x100 mm), later stiff vellum, ff. [28]. Gothic type, 30 lines.

\$ 7,000

EXCEPTIONALLY RARE EDITION OF A SIGNIFICANT MANUAL AIMED AT GUIDING BOTH CONFESSORS AND PENITENTS IN THE SACRAMENT OF CONFESSION FOR REACHING «THE PURITY OF THE CONSCIENCE».

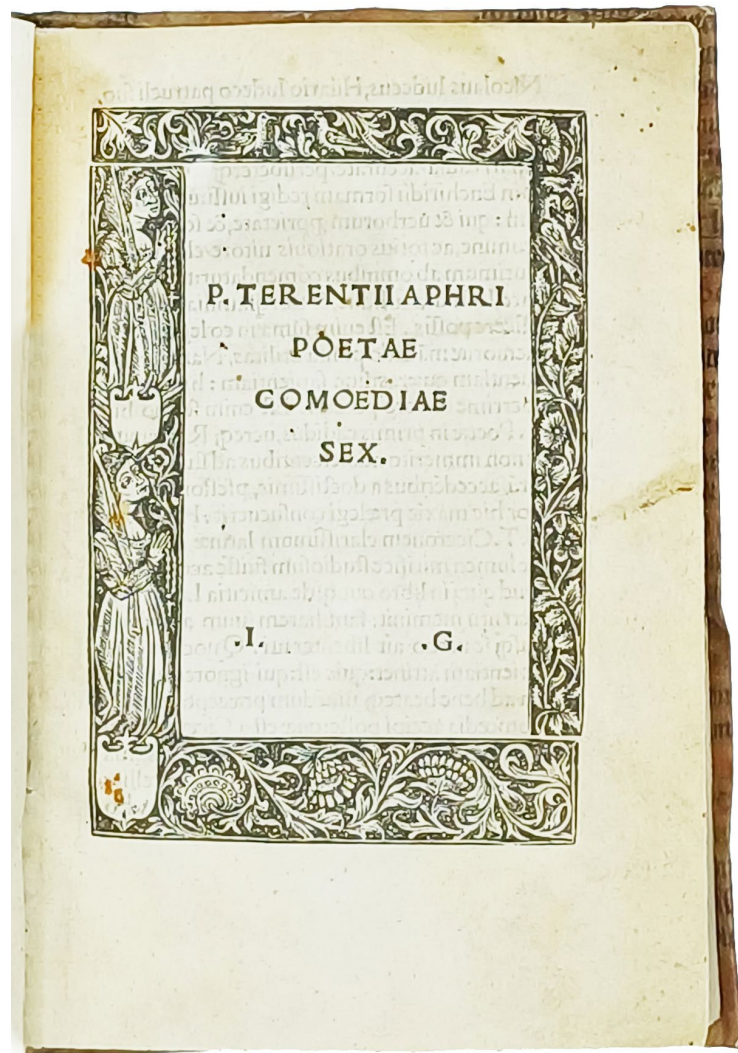
The work draws on the teachings of Thomas Aquinas, and it is sometimes attributed also to him or Bonaventura.

CONDITION: Excellent copy, partly untrimmed.

PROVENANCE: Early ownership monogram *GL Koln GL* handwritten to the lower margin of title-page.

REFERENCES: GW M21744 (attributing the edition to Jean Poitevin for Denis Roce). Lenz 271. Pellechet 958; Parguez 977; Polain (B) 3697; Abbott 68. ISTC im00372630. P. MICHAUD-QUANTIN, *Sommes des casuistique et manuels de confession au moyen-age*, Louvain, 1962 (attributing the work to Thomas Aquinas). ABPC/RBH record no copies at auction. JAN WLADYSLAW WOS, *Matteo di Cracovia precursore di Lutero? Note all'edizione critica del «De praxi Romanae Curiae»*, in «Aevum», Anno 45, Fasc. 5/6 (September-December 1971), pp. 561-567. MATTHIAS NUDING, *Matthäus von Krakau: Theologe, Politiker, Kirchenreformer in Krakau, Prag und Heidelberg zur Zeit des Großen Abendländischen Schismas*, Tübingen, 2007.

CENSUS (5): BELGIUM (2): Brussels, Bibliothèque royale de Belgique; Gent, Universiteitsbibliotheek. FRANCE (1): Bourg-en-Bresse, Médiathèque Vaillant. GERMANY (1): Köln, Erzbischöfliche Diözesan- und Dombibliothek. IRELAND (1): Dublin, Trinity College.



9. TERENTIUS, PUBLIO AFER. *P. Terentii Aphri poetae comoediae sex. I.G.* [at colophon:] Venetiis, Ioannem et Gregorium de Gregoriis fratres, 1501 die vltimo mensis Iunii]. 8vo, limp vellum from a medieval manuscript, ff. [136]. The text was edited by Niccolò Giudecco.

\$ 12,500

EXCEEDINGLY RARE EARLIEST EDITION OF TERENCE'S COMEDIES BASED ON GREEK ORIGINALS BY MENANDER OR APOLLODORUS OF CARYSTUS.

All six of Terence's comedies have survived in full, and Renaissance humanists took great delight in them. Giovanni Boccaccio personally transcribed all of Terence's plays in his own hand—his manuscript is now preserved in the Laurentian Library in Florence. The humanist Beatus Rhenanus recounts that Erasmus, blessed with a prodigious memory in his youth, "held Terence's comedies as closely as his fingers and toes." In his *De ratione studii* (1511), a foundational text for humanist education across Europe, Erasmus declared: "Among Latin authors, who is more useful for learning to speak than Terence? He is pure, concise, and near to everyday conversation, and pleasant to youth as well for his genre of plot."

Martin Luther likewise expressed admiration for Terence, writing that he loved the Roman playwright and regarded his comedies as valuable not only for helping schoolboys improve their Latin, but also for instructing them in human nature: Terence, he said, "saw how it goes with people." As for the occasional obscene passage, Luther argued that these were no more inappropriate for young readers than the Bible itself, which "contains amatory things everywhere."

The first printed edition of Terence appeared in Strasbourg in 1470, while the first confirmed post-antique performance of one of his plays—*Andria*—took place in Florence in 1476.

PROVENANCE: 1. Contemporary inscription in a cursive humanistic hand to the colophon. The humanist, whose identity is not identified lists the Comedies and states to have purchased this book in Venice on 5 July 1501 for 15 pauli. Here the transcription of his note: *Comedie sex videlicet Andria . eunuchus . Heauto[n]timor[umen]^{os} . Adelphus [sic!]. phormio . hecyra ./. mei Jo. Lo[do]vici [fabrici?] pug[...]^{os} no[...]^{os} j i[n] po[n]...co emptus venetijs die 8 Julij 1501 p[ro] 15 p[au]lis, 2. 19th century inscription *Luigi Caleppini di Brescia* to verso of last preliminary leaf A2.*

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

10. 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] iiii. 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 ANDRÈ 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: Brill, 2007, no. 29496; P. RENOUARD, *Répertoire des imprimeurs parisiens*, Minard, 1965; H. TENSCHERT, *Horae b.m.v. 365 gedruckte Stundenbücher der Sammlung Bibermühle 1487-1586*, 2015.



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

1518

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

11. 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 mono-gram 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 l⁴, (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](#)

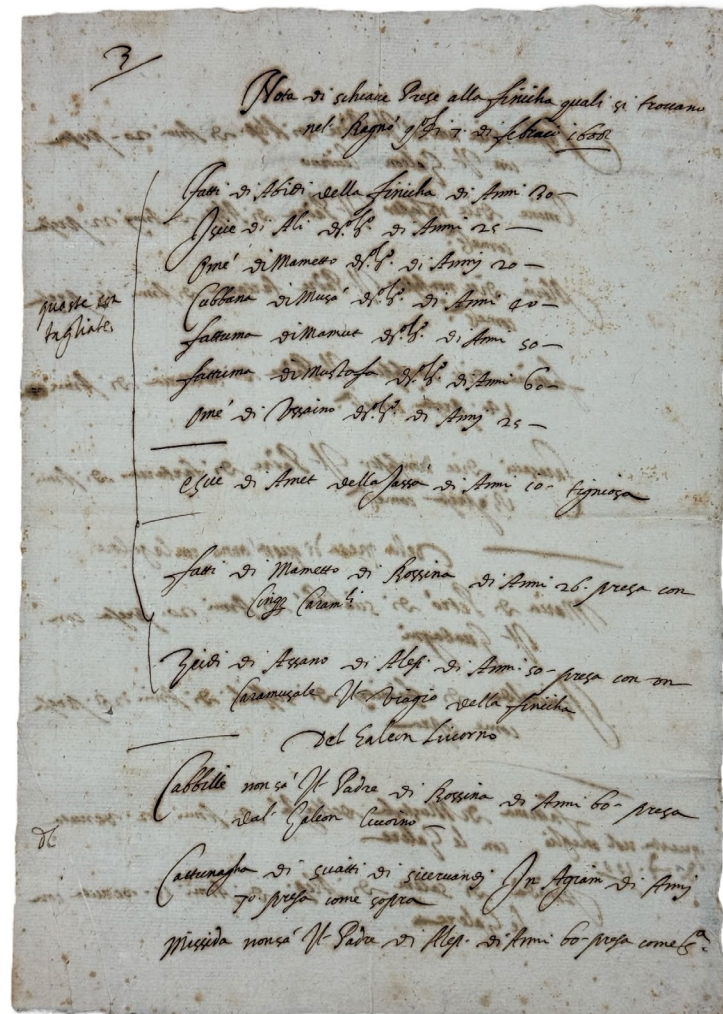


Omine labia mea aperies. **E**t os
meū annūciabit laudē tuā. **E**
ī adiutoriū meū intēde. **N**ē ad



adiuuādū me festina. **R**ie p̄i et filio : et
spiritui sancto. **S**icut erat in principio et
nunc & semp: & in secula sc̄lorū amē. Allā
Nota q̄ alleluya. dicitur a pascha vsq̄
ad septuagesimam: et a septuagesima vsq̄
ad pascha dicit̄. Laus tibi domine rex eter
ne glorie. Inuitatorium. Ave maria gratia
plena Dominus tecū. Ave maria. Psalm⁹.

AN EARLY RARE TESTIMONY OF ONE OF THE MOST TRAGIC
AND CRUEL EVENTS IN HUMAN HISTORY: THE SLAVE TRADE IN THE MEDITERRANEAN



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

12. *Nota di schiave prese alla Finicha*. ("List of female slaves abducted in the Middle East"). [Livorno:] 7 febbraio, 1608.

Bifolium (210 x 290 mm), manuscript on paper in brown ink, 3 pages of text, watermarked paper. Document preserved in a cardboard folder with an antiquarian bookstore label.

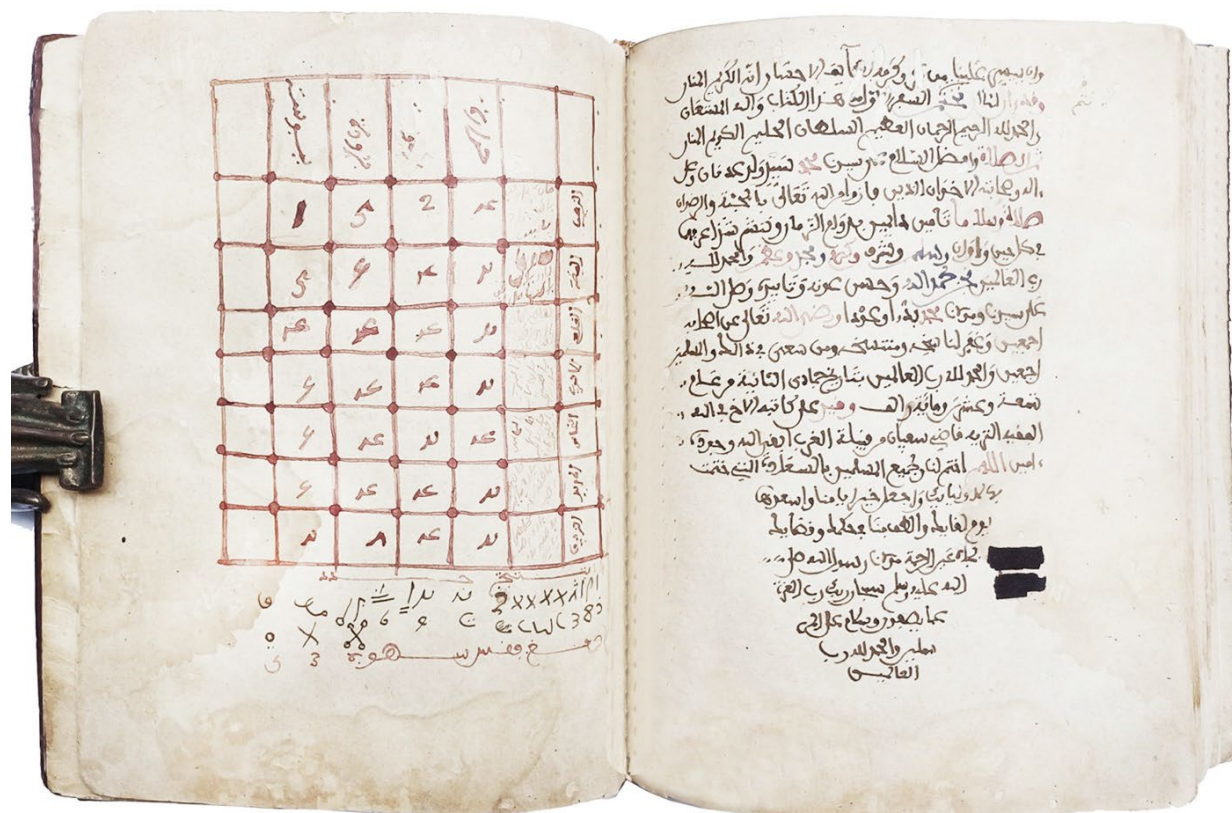
\$ 3,300

THE CARGO MANIFEST OF A FEMALE SLAVES TRANSPORT SHIP FROM THE MIDDLE EAST TO THE GRAND DUCHY OF TUSCANY, IN ITALY: a list (disturbing to today's sensibilities) of 23 women between 12 and 70 years of age, enslaved in the Phoenician lands (modern-day Syria, Lebanon, Israel, and Palestine) by the galleon *Livorno* and the Medici sailing galleys. The unfortunate women's names—Fatti (Fatiha), Omé (Omes), Cabbana (Gabbana), Fattuma (Fatima), Zeidi (Zeudi), etc.—are followed by their ages and the names of their fathers or mothers, transliterated from Arabic. The first ten women are marked with parentheses, accompanied by the notation *queste son tagliate* ("these are cut"), possibly indicating ornamental scarring, tattoos or, even worse, infibulation.

The slave trade in the Mediterranean between the 15th and 17th centuries was a crucial phenomenon in the economies of the Italian republics, with Venice, Genoa, and the Grand Duchy of Tuscany among the main participants. This practice involved individuals from the Middle East, North Africa, and Eastern Europe, who were subjected to forced labor in Italian cities and naval fleets. The slave trade occurred within a broader framework of economic and political exchange, as Mediterranean trade routes connected not only goods but also human beings among Europe, the Middle East, and Africa. It intersected with the trade of spices, textiles, precious metals, and manufactured goods, exploiting preexisting infrastructure and strengthening economic ties among maritime powers. Furthermore, the slave traffic was influenced by diplomatic treaties and military conflicts, with periods of greater or lesser intensity depending on relations between Christians and Muslims.

CONDITIONS: Perfectly preserved.

REFERENCES: G. BONAZZA, *Collective and Individual Experiences of Slaves in Leghorn, Pisa and Florence, 1702-1826*, 2023; R. C. DAVIS, *Christian Slaves, Muslim Masters: White Slavery in the Mediterranean, the Barbary Coast, and Italy, 1500-1800*, Palgrave Macmillan, 2003; C. HEYWOOD & J. THORNTON, *Slavery and Its Abolition in the Mediterranean World: From Late Antiquity to the Early Modern Period*, Brill, 2009.



Click for full description
and HD images

13. 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 (225 x 160 mm, text 165 x 110 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.

\$ 22.000

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. HAMARNEH, *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).

Medicine



1548

THE WAY TO PREPARE MEDICINES ACCORDING TO ALCHEMY MIXED TO PHARMACY

14. FUMANELLI, ANTONIO. *De compositione medicamentorum generis cuiuscunque ad morbos diuersos. Eiusdem de pestis curatione.* Venice: [al segno della Salamandra] Apud Hieronymum Scotum, 1548.

8vo, contemporary limp vellum with handwritten title to spine, pp. [16], 326, [2]. TWO WOODCUTS IN THE TEXT REPRESENTING ALEMBICS.

\$ 2,800

EXTREMELY RARE FIRST EDITION OF FUMANELLI'S ALCHEMICAL-PHARMACOLOGICAL WORK ON THE COMPOSITIONS OF MEDICINES, LISTING THE PREPARATION AND APPLICATION OF VARIOUS REMEDIES FOR TREATING A WIDE RANGE OF AILMENTS, LIKELY INFLUENCED BY BOTH GALENIC AND PARACELSIAN TRADITIONS.

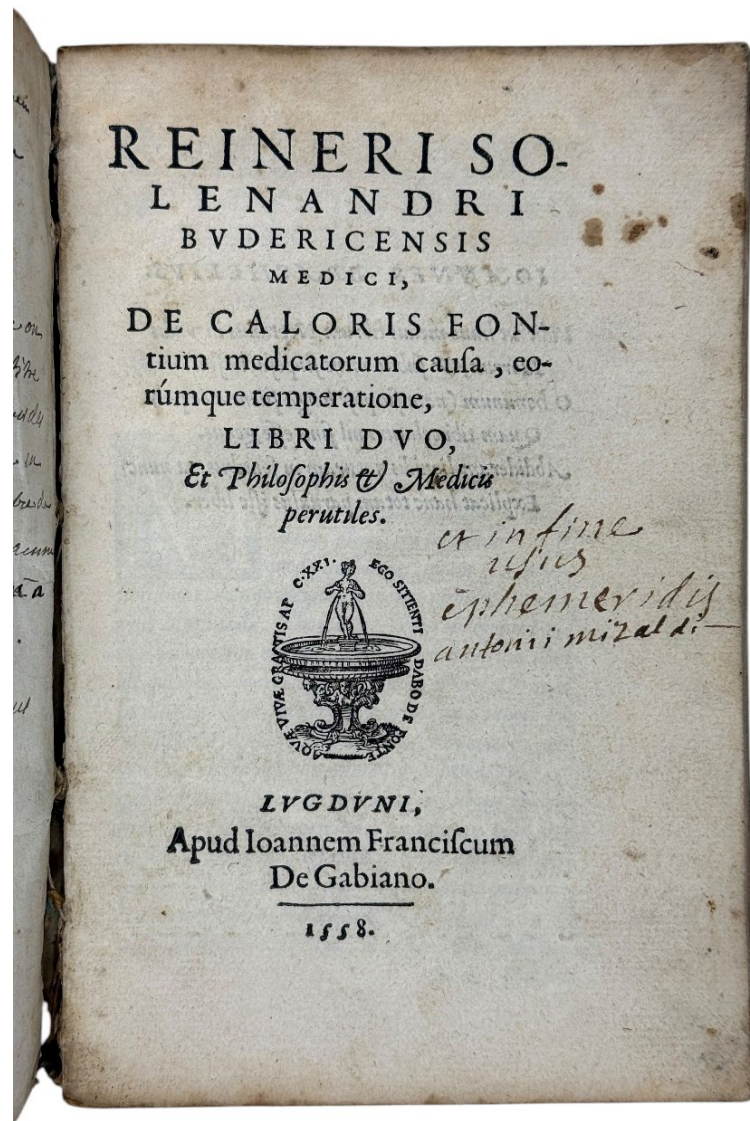
ANTONIO FUMANELLI (fl. 1518) was a physician from Verona. He published an early treatise on thermal waters, *De balneis* (1518) and a *Commentarium de vino, et facultatibus vini* (1536), in which he highlights the therapeutical properties of wine. He was also quoted in Vasari's *Lives*.

CONDITION: A yellowing affecting almost half of the work due to an oil stain, bearing witness to this volume's past ownership by an ancient alchemist. Unsophisticated copy.

PROVENANCE: 1. Contemporary ownership inscription (crossed out) to title-page. 2. 17th century ownership inscription *Nicolaus de Rosatis ab Albato* (covering a previous inscription).

REFERENCES: Not in BMC, not in Adams. Tiraboschi, *Storia della Letteratura Italiana*, VII, 644. Edit16, CNCE 20001. USTC 831123 locates six copies outside Italy (1 in USA, National Library of Medicine, Bethesda).

G. VASARI, *Vite*, 1568: p. 264: «[Francesco Moroni] ritrasse di naturale Messer Antonio Fumanelli, medico famosissimo per l'opere da lui scritte in quella professione» (“[Francesco Moroni] painted a portrait from life of Messer Antonio Fumanelli, a physician very famous for the works written by him in connection with his profession”).



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

1558

THERMAL HOT WATERS AND THEIR USE IN MEDICINE

15. SOLENANDER, RANIERUS. *De Caloris Fontium medicatorum causa, eorumque temperatione, Libri Duo. Et Philosophis et Medicis perutiles*. Lyon: Apud Ioannem Franciscum De Gabiano, 1558.

[BOUND WITH:]

MIZALDUS MONLUCIANUS, ANTONIUS (ANTOINE MIZAUD). *Explicatio et usus coelestis ephemeridis Antonii Mizaldi Monluciani*. Paris: Apud Iacobum Keruer, [1555].

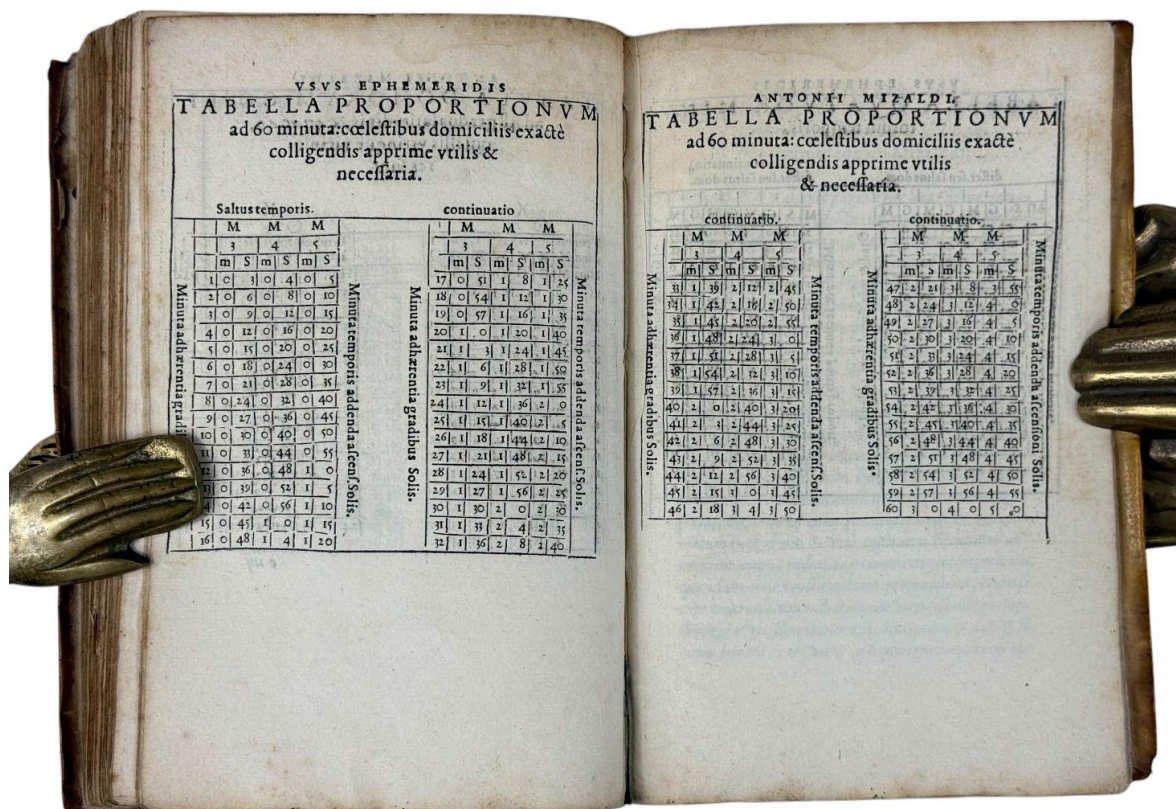
8vo (170 x 110 mm), contemporary limp vellum binding with yapp edges (small tear at the lower part of spine), handwritten title in sepia ink on spine with three raised bands, handwritten note at front board, pp. 238 [pages 178–187 omitted in pagination], [16, last is blank], printer's device on title page, a fountain with motto *Ego sitiienti dabo de fonte aquae vivae gratis*, woodcut initials and ornaments, Roman and Italic typefaces, for the first work; ff [40]. Sixteen tables along the text, Kerver's unicorn device on title, for the second.

\$ 3,650

FIRST EDITION OF THIS RARE MEDICAL TREATISE by Ranierus Solenander, the distinguished physician and scholar of the Renaissance. In *De Caloris Fontium Medicatorum Causa, Eorumque Temperatione*, Solenander investigates the natural causes behind the heat of medicinal springs and explores methods for regulating their temperature for therapeutic applications. Drawing upon classical authorities such as Hippocrates and Galen, as well as contemporary scientific thought, he provides a thorough analysis of the mineral compositions and healing properties of thermal waters. The author supposes that this temperature is due to a central fire burning beneath the Earth's crust.

Moreover, as stated in the handwritten note at front flyleaf: "This work is not, as one might believe from its title, a general treatise on the warmth of mineral waters, but rather deals specifically with a large number of springs made known by Arckmann, along with the opinions he expressed when they were communicated to him".

This work is significant for its early contribution to the fields of geothermal science and hydrotherapy.



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

THE RARE TREATISE ABOUT ASTRONOMY AND ASTROLOGY by Antoine Mizauld, *Explicatio et usus coelestis ephemeridis*, is a 16th-century work that provides a comprehensive explanation and practical guide to celestial ephemerides, tables listing the positions of celestial bodies at regular intervals, essential for astronomical observations and astrological predictions.

In this treatise, Mizauld elucidates the structure and use of these tables, offering insights into their application and providing detailed methodologies for calculating the positions of celestial bodies, aiding in astronomical observations and maritime navigation.

In the context of astrology, Mizauld illustrates how to interpret planetary positions to predict influences on human lives. In relation to navigation, the work underscores the utility of ephemerides for determining geographical position in the open sea. Mizauld describes methods for using stellar and planetary positions as references for navigation, highlighting the importance of astronomical instruments for determining latitude and longitude.

CONDITIONS: Few marks of use, light waterstain on upper part of central quires, lower part of spine missing; overall, a good copy, in its contemporary binding.

PROVENANCE: 1. Handwritten catalogue note at verso of front flyleaf. 2. Handwritten later comment explaining the content of the first work at verso of front flyleaf. 3. Handwritten comment introducing the second work at title page.

REFERENCES: Durling, no. 4236.



[Click for 3d view](#)

1594
THE SURGICAL INNOVATIONS
OF THE GREATEST PHYSICIAN OF THE FRENCH RENAISSANCE

16. PARÉ, AMBROISE. *Opera Chirurgica*. Frankfurt am Main: Johannes Feyerabend for Peter Fischer, 1594.

Folio (335 x 204 mm), contemporary blind-tooled pigskin binding with multiple roll-borders, featuring small figures representing the seven virtues and a central medallion depicting the allegory of Justice, red edges, pp. [12], 851, [28-the last three leaves are blank]. Large woodcut device on title page and at the end. Half-page woodcut portrait of Paré on leaf (:)4v. ILLUSTRATED WITH 317 TEXT WOODCUTS DEPICTING ANATOMICAL SUBJECTS, SURGICAL INSTRUMENTS AND PROCEDURES, CONGENITAL MALFORMATIONS, AND TERATOLOGICAL STUDIES.

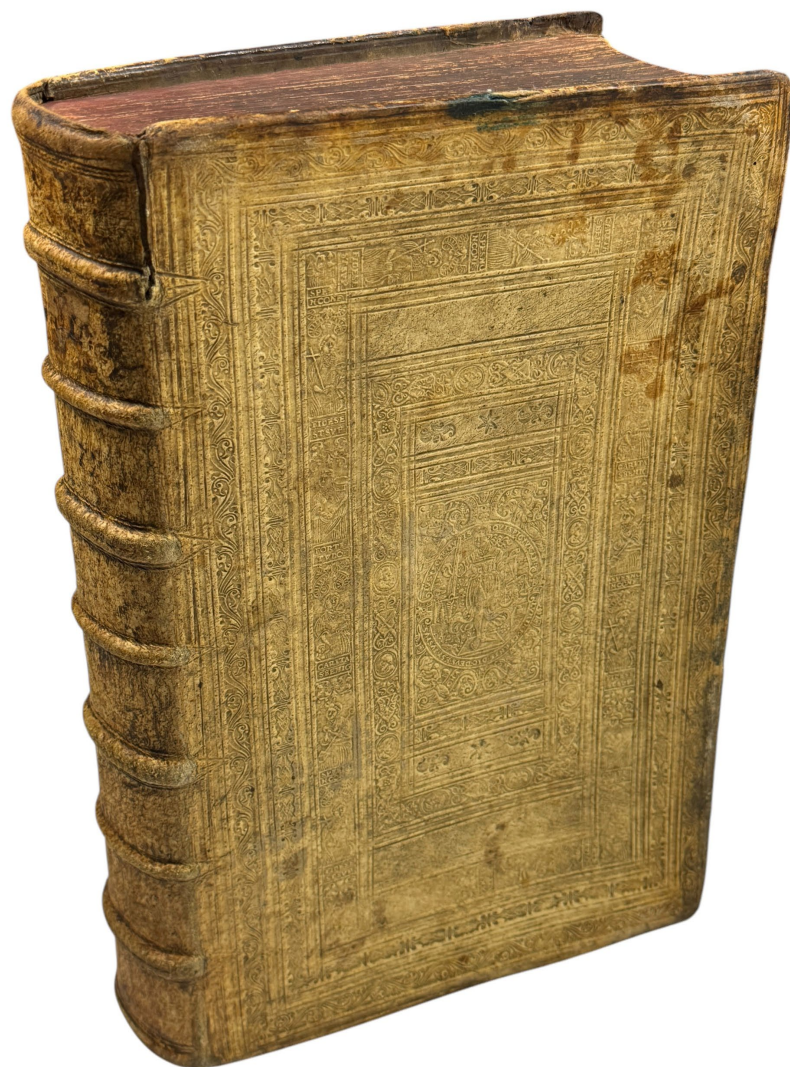
\$ 7,000

THIS “OPERA CHIRURGICA” IS THE SECOND COLLECTED EDITION IN LATIN OF THE WRITINGS OF AMBROISE PARÉ, one of the most influential surgeons of the Renaissance. This edition, translated by Jacques Guillemeau, first appeared in 1582 and played a crucial role in disseminating Paré’s innovations beyond the Francophone world. The text compiles Paré’s pioneering contributions to surgery, military medicine, and anatomical studies, integrating practical observations with theoretical expositions. Noteworthy is the inclusion of numerous woodcut illustrations, offering a visual counterpart to the surgical techniques described. These engravings, ranging from detailed anatomical drawings to depictions of surgical procedures and medical instruments, underscore Paré’s empirical approach and his effort to systematize surgical knowledge.

The work is organized into multiple sections, each addressing a distinct aspect of surgical practice. The first part provides foundational anatomical and physiological knowledge, discussing the human body’s structure with reference to classical authorities such as Galen and Vesalius while incorporating Paré’s own observations. Subsequent sections explore various surgical interventions, including wound management, amputations, and treatment of fractures. Paré’s innovative use of ligatures in amputation, which replaced the traditional practice of cauterization with boiling oil, is extensively detailed, demonstrating his methodical approach to surgical advancements. The text also covers obstetrics and gynecology, particularly in cases of difficult childbirth, reflecting Paré’s significant experience in assisting complicated deliveries. Another section is devoted to congenital deformities and so-called “monstrous births,” accompanied by illustrations of anatomical anomalies.



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



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

These discussions align with the Renaissance fascination with teratology and the broader discourse on nature's irregularities. The final portion of the book is dedicated to military surgery, a domain in which Paré excelled. Having served as a battlefield surgeon, he meticulously describes the treatment of gunshot wounds, advocating for more humane and effective therapeutic approaches. His clinical narratives, interspersed with case studies, provide a vivid account of Renaissance surgical practice, balancing empirical experience with theoretical refinement.

The late sixteenth century witnessed significant transformations in medical thought, influenced by the Humanist revival of classical texts and the empirical advancements of the Scientific Revolution. The *Opera Chirurgica* reflects this transitional moment, merging traditional medical doctrines with Paré's innovative methodologies. Paré's work was particularly groundbreaking in challenging the established surgical orthodoxy dominated by Galenic dogma. His reliance on direct observation and experimentation positioned him as a pivotal figure in the evolution of early modern surgery.

CONDITIONS: Lower corners of boards slightly worn, upper board edge ink-spotted at the top; Overall, a very good copy.

PROVENANCE: 1. Manuscript ownership inscriptions on the flyleaf, dated 1647. 2. Green stamp *Ex Libris Stephanie Roth* at inside front board. 3. Paper ex libris *Anton Roth* at inside front board.

REFERENCES: W. LE FANU, *Notable Medical Books*, Lily Library, 1976, p. 47; N. DOE, *Bibliography of Early Medical Works*, Oxford University Press, 1987, no. 48; R. J. DURLING, *A Catalogue of Sixteenth-Century Printed Medical Books in the National Library of Medicine*. U.S. Government Printing Office, 1967, p. 3532; *The Haskell F. Normann Library of Science and Medicine*, Part I, Christies, 1998, no. 151 (first English translation); E. NICAISE, *Ambroise Paré: Chirurgien de la Renaissance*, Paris: Baillière, 1893.



THE INTRODUCTION OF GLOVES TO PROTECT PHYSICIANS
FROM VENEREAL DISEASE DURING DELIVERY

17. PLENCK, JOSEPH JACOB VON. *Elementi dell'arte ostetricia*. Venice: Pezzana, 1785.

[BOUND WITH:]

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

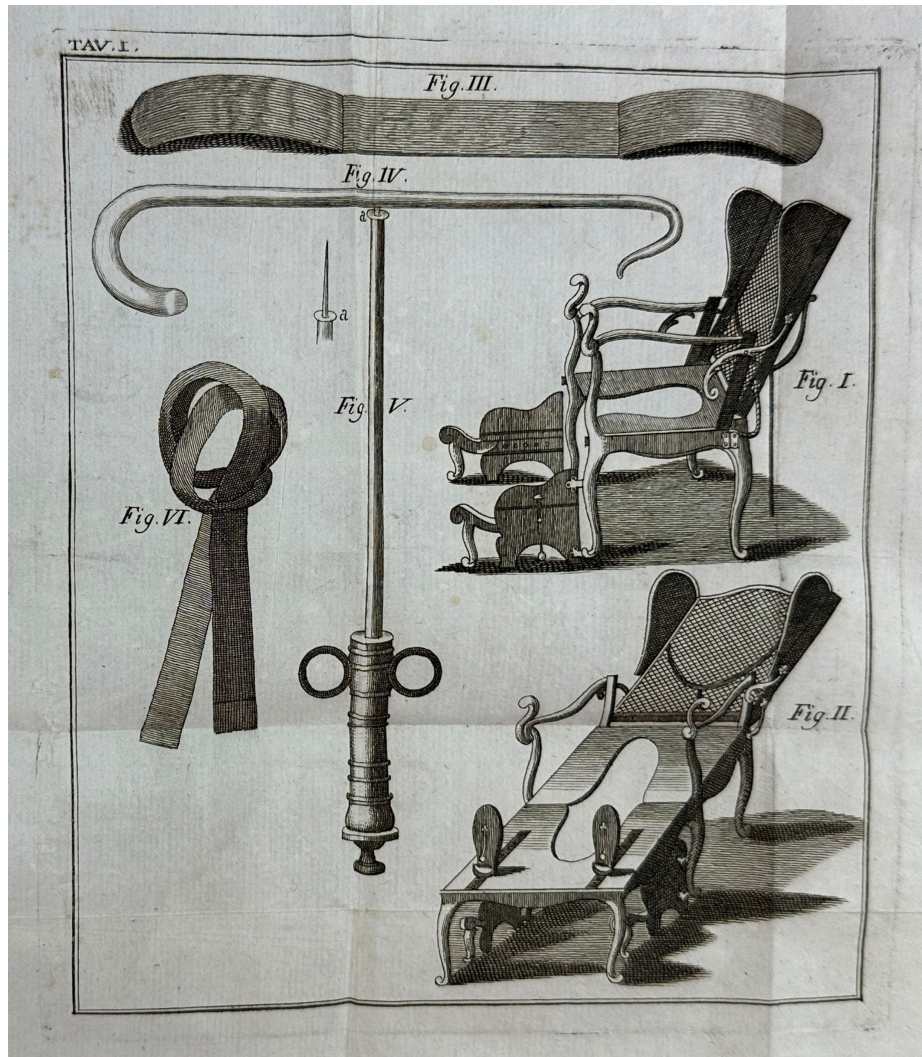
8vo (177 x 105 mm), contemporary paperboards, pp. 263, [1]. Printer's device at title page with a lion supporting a frame with the Florentine lily. Signature: A-L¹². TWO FOLDING PLATES CONTAINING TEN FIGURES OF SURGICAL INSTRUMENTS.

\$ 600

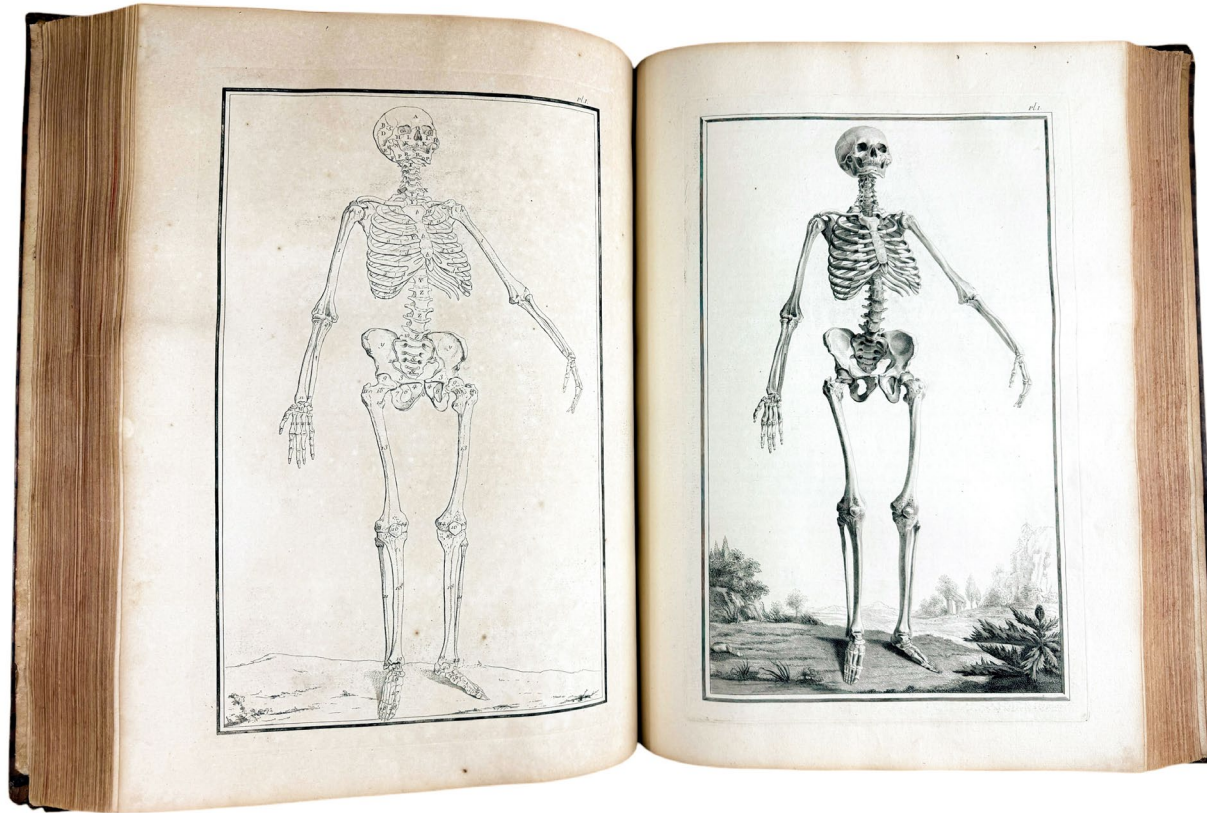
SECOND EDITION OF A VALUABLE TREATISES ON THE ART OF OBSTETRICS divided into two parts: The first, *Dell'arte Ostetricia in Generale* ("On the Art of Obstetrics in General"), deals with natural childbirth, detailing both the female genital anatomy and the procedures and techniques of natural childbirth. 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.

CONDITIONS: Perfectly preserved, untrimmed.

REFERENCES: Wellcome IV, p. 401 (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».



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



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

1759

FIRST FRENCH EDITION AND THE FIRST ANATOMICAL WORK EDITED BY A WOMAN:
A GROUNDBREAKING STUDY OF THE HUMAN SKELETON

18. MONRO, ALEXANDER & THIROUX D'ARCONVILLE, MARIE-GENEVIÈVE-CHARLOTTE.
Traité d'Ostéologie. Paris: Cavelier, 1759.

Two parts bound one, folio (418 × 218 mm), contemporary marbled calf binding, spine with raised bands and gilt title on a leather label, richly gilt decorations at compartments, red speckled edges, f. [1–engraved allegorical frontispiece by Nicolas Dupuis after Jean-Baptiste-Marie Pierre], f. [1– title page], pp. XXXII, 212, for the first work; f. [1–title page], pp. 213–317 [containing the explanatory text for the plates], ff. 62 [engraved plates] for the second.

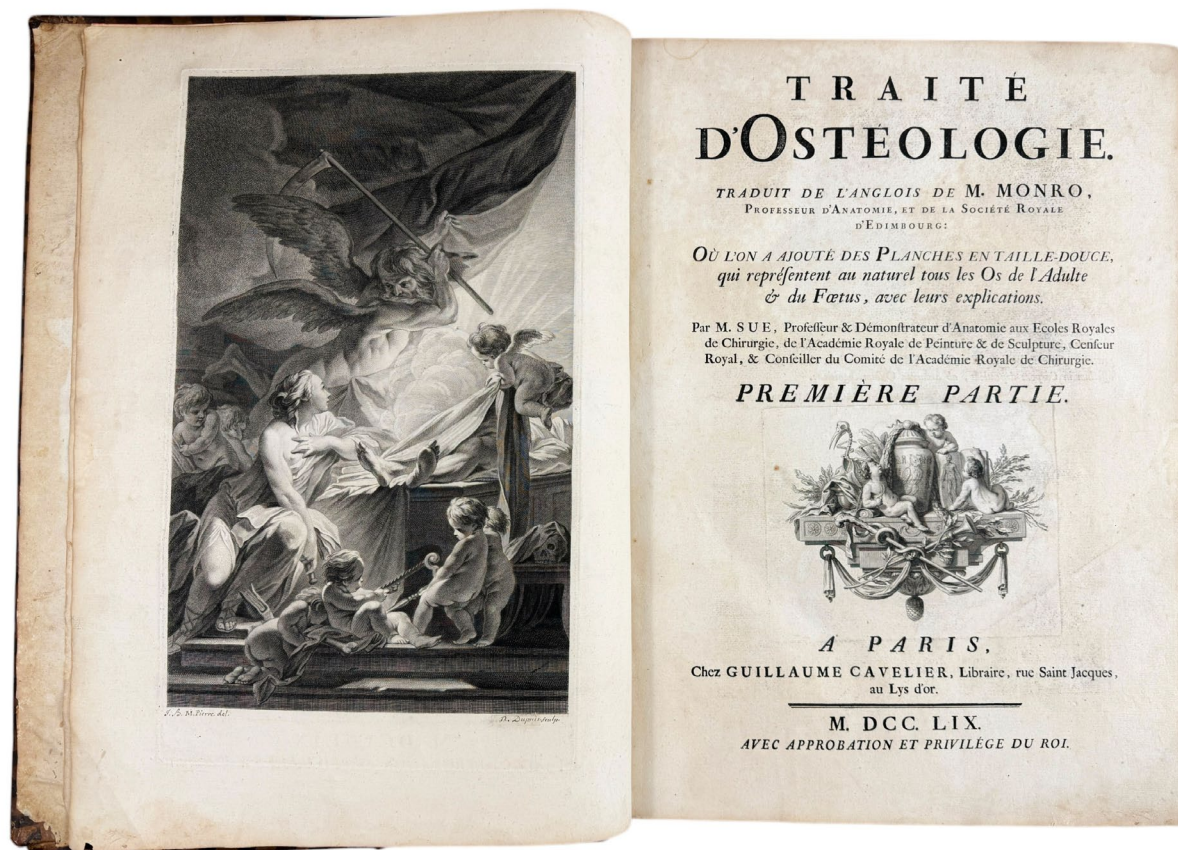
\$ 4,200

A SEMINAL WORK, PRINTED ON SPECIALLY MANUFACTURED STRONG PAPER AND ILLUSTRATED WITH 31 PLATES, EACH IN OUTLINE AND PERSPECTIVE, INCLUDING ONE OF THE EARLIEST DEPICTIONS OF A FEMALE SKELETON.

The *Traité d'Ostéologie* is a foundational work in the field of osteology, exerting a significant influence on subsequent anatomical studies and medical education. It introduced a systematic approach to skeletal anatomy, emphasizing empirical observation and structured classification, which became a model for later works in the discipline. Its methodological innovations, particularly in the detailed correlation between textual descriptions and anatomical illustrations, set a new standard for osteological research and instruction. Originally published in 1726 in an unillustrated octavo format, Monro's text quickly gained recognition as an essential textbook for medical students and practitioners. The comprehensive descriptions, supplemented by high-quality anatomical engravings, provide a foundational resource for both medical professionals and artists engaged in anatomical studies setting a benchmark for clarity and scientific rigor in medical illustration and exposition.

This French folio version was produced under the editorial direction of the anatomist Jean Joseph Sue (1710–1792), a surgeon and professor of anatomy at the *Académie Royale de Peinture*, who in 1788 authored a separate anatomy for painters and sculptors.

Strong evidence later discovered (see Roberts & Tomlinson, pp. 438–445) would prove that the actual translation and possibly the supervision of the illustrations were performed by Marie-Geneviève-Charlotte Thiroux d'Arconville, a pupil of Sue who had studied anatomy at the *Jardin du Roi*, making this volume the first anatomy book produced by a woman, though published under Sue's name due to the cultural constraints of the era.



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

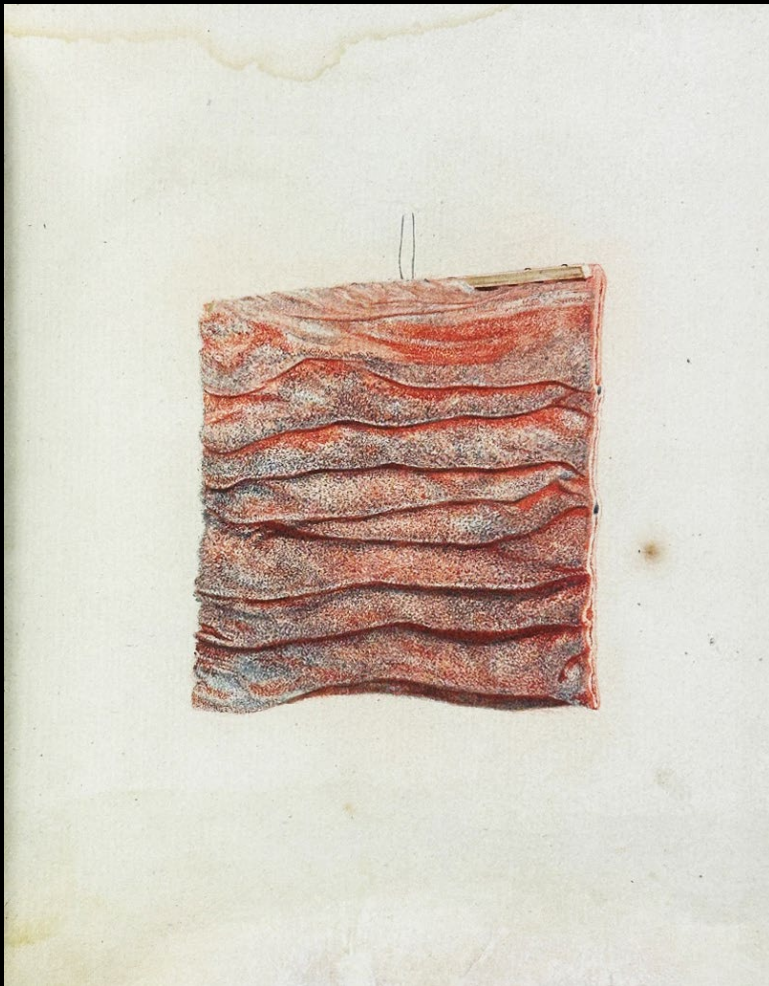
The work is organized into two main sections:

The first part introduces the principles of osteology, discussing the formation, growth, and function of bones within the human body. Monro provides detailed descriptions of individual bones, emphasizing their structure, articulation, and physiological importance. The text is methodical, incorporating contemporary anatomical theories and clinical applications, referencing prior classical anatomical works while integrating Monro's own observations and findings. His descriptions of ossification processes, the role of cartilage, and the mechanical functions of skeletal elements provide a comprehensive analysis useful for both medical practitioners and artists requiring anatomical precision.

The second part is devoted to the explanation of the 62 plates, which serve as a crucial visual complement to the text. These illustrations, drawn with scientific accuracy and artistic refinement, depict each bone from multiple angles, offering both outline and fully shaded perspectives to enhance the three-dimensional understanding of skeletal anatomy. Each plate is accompanied by detailed explanations, clarifying the relationships between different bones, their articulations, and anatomical landmarks crucial for medical and artistic applications. The engravings, executed with exceptional precision, reflect the influence of the Académie Royale de Peinture, where Sue was a professor of anatomy. The plates were prepared by leading engravers of the period, including Jardinier, Aubert, and Gobin, based on drawings by J. Tharsis. Some plates were likely influenced by early anatomical artists, emphasizing the transition from purely medical illustration to a broader artistic application. Many are accompanied by extensive explanatory notes illustrating both normal and pathological anatomy and reflecting the Enlightenment's dedication to empirical study and rational inquiry.

CONDITIONS: Ancient restoration on plate XXIII, small wormholes in the upper margin at the end of the volume, light foxing on few leaves, upper hinge split; overall a complete, well-preserved copy.

REFERENCES: DUVAL, M. & J. CUYER, *Histoire de l'Anatomie Plastique*, 1898, pp. 233–245; NLM, no. 309; ROBERTS, K. B. & J. D. TOMLINSON, *The Fabric of the Body*, pp. 438–445; K. F. RUSSELL, *British Anatomy: 1525–1800*, Variorum, 1987, no. 590; Heirs of Hippocrates, no. 827–828 (for the English Edition); Wellcome, vol. 4, p. 156; Choulant & Frank, p. 324.



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

19. 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.

1790

A PIONEERING TREATISE IN RECONSTRUCTIVE SURGERY:
AN INNOVATIVE METHOD FOR CLEFT LIP REPAIR

20. BRUMAZZI, GIUSEPPE MARIA. *Memoria su di un nuovo metodo di unire il labbro leporino*. Faenza: Lodovico Genestri, 1790.

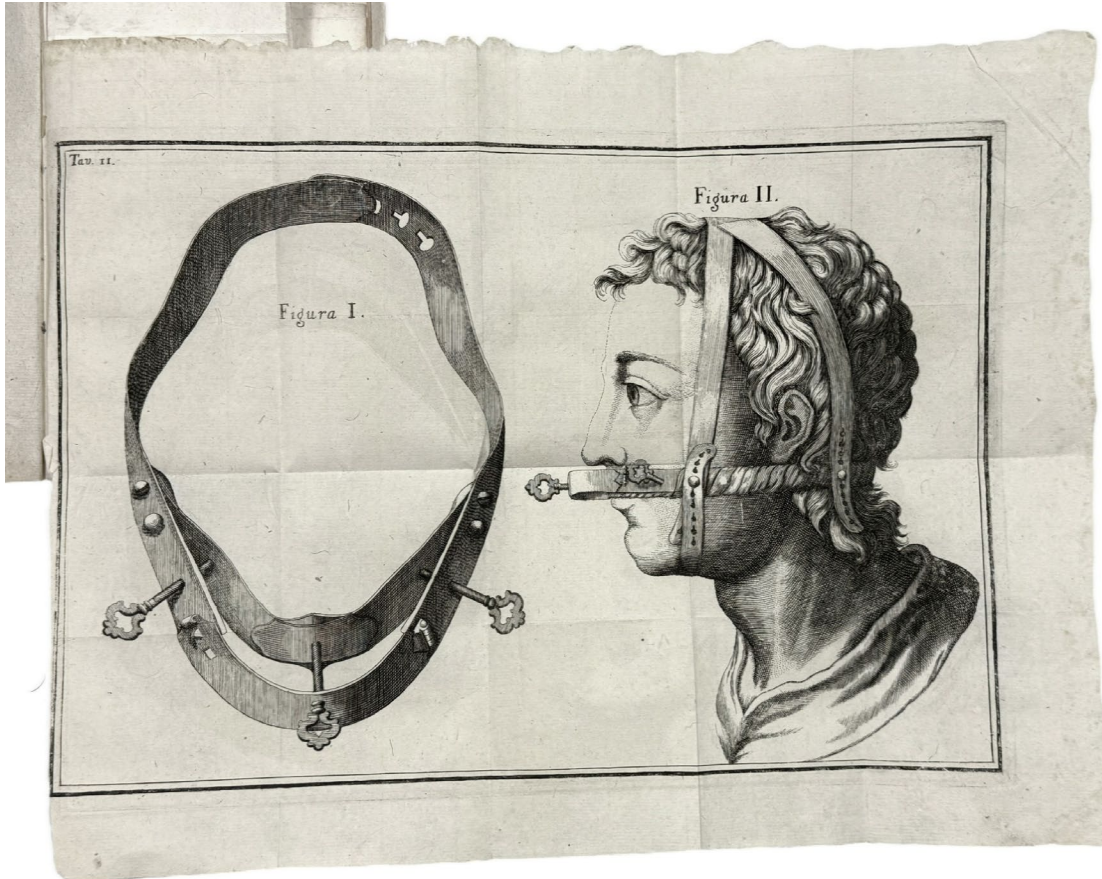
8vo (184 x 125 mm), contemporary decorated paper boards, sprinkled edges, pp. [2], f. [1], pp. 57 [numbered 3-57]. WOODCUT HEADPIECES, COAT OF ARMS OF THE DEDICATEE NON INCLUDED IN THE COLLATION, TWO FOLDING ENGRAVED PLATES AT THE END. PARTIALLY UNCUT, UNTRIMMED.

\$ 1,100

FIRST AND ONLY EDITION, UNCUT, UNTRIMMED of his rare and intriguing treatise represents an important contribution to the field of surgical practice in the late eighteenth century, specifically concerning the correction of cleft lip. Giuseppe Maria Brunazzi proposes an innovative surgical method that anticipates later developments in reconstructive surgery. The work is dedicated to Cardinal Gregorio Barnaba Chiaramonti, later Pope Pius VII (elected in 1800), reflecting the author's connections within the ecclesiastical and academic spheres. The inclusion of detailed illustrations underscores the practical intent of the work, which sought to refine and enhance surgical techniques. In the broader context of medical literature, this treatise stands as a testament to the growing interest in aesthetic and functional surgical correction during the Enlightenment. The treatise is structured into a preface, followed by the main body of the work and concluding with a series of illustrative plates. The preface provides an introduction to the author's rationale and objectives, situating his work within contemporary surgical debates. Brunazzi acknowledges previous approaches to cleft lip correction while asserting the superiority of his own method, emphasizing both the technical precision and the improved aesthetic outcome. The main text is divided into sections discussing the anatomical basis of the deformity, the surgical instruments required, and a step-by-step explanation of the procedure. A significant portion of the treatise is devoted to postoperative care and the expected outcomes, an aspect that reveals the author's forward-thinking approach to patient recovery. At the end of the volume, two finely engraved folding plates provide detailed depictions of the surgical method, illustrating both the procedural steps and the expected results. These illustrations serve as an essential complement to the text, aiding practitioners in understanding the nuances of the technique proposed.

CONDITION: Light marks of use; overall a very good copy.

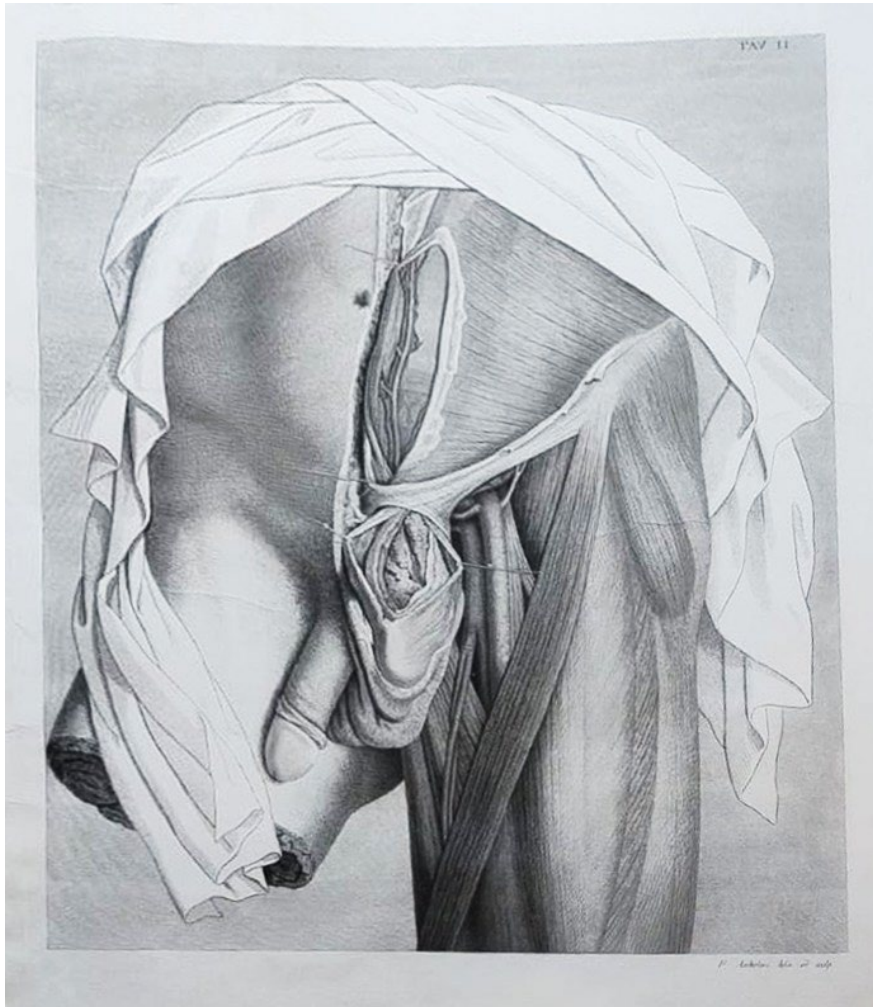
REFERENCES: H. GARRISON, *An Introduction to the History of Medicine*, Saunders, 1929.



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

1819

SECOND ENHANCED EDITION OF SCARPA'S
ANATOMY AND SURGERY OF HERNIAS



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

21. SCARPA, ANTONIO. *Sull'ernie. Memorie anatomico-chirurgiche. Edizione Seconda*. Pavia: Fusi and heirs of Galeazzi, 1819.

Two folio volumes: first volume of text (545 x 370 mm), pp. VI, 181, [1, blank]. Second volume of Atlas (660 x 520 mm), ff. [22, plates], 11 anatomical full-page plates numbered from da I to XI, faced by the duplicate outline plates. Contemporary half calf with boards enriched by handcoloured paper. 21 PLATES ENGRAVED BY PIETRO ANDERLONI FROM DRAWING OF HIS BROTHER-ASSISTANT FAUSTINO AND BY THE AUTHOR HIMSELF.

\$ 2,700

The treatise is divided into 5 theoretical *memorie* which deal with: *Prima: Sull'ernia inguinale e scrotale* («About the inguinal and scrotal hernia»); *Seconda: Sulle complicazioni dell'ernia inguinale e scrotale* («About the complications of inguinal and scrotal hernia»); *Terza: Sull'ernia femorale* («About the femoral hernia»); *Quarta: Sull'Ernia gangrenata e sui mezzi che natura impiega per ristabilire la continuità del tubo intestinale* («About the gangrenous hernia and on the means that nature employs to re-establish the continuity of the intestinal tube»); *Quinta: Dell'ernia ombelicale e di quella della linea bianca dell'addome* («About the umbilical hernia and about the one of the abdomen *Linea Alba*»).

The memoirs are followed by the Atlas with plates detailing, with practical cases, the theory described in *Memoria Prima* and *Memoria Seconda*.

CONDITIONS: First volume in perfect conditions, untrimmed. Atlas with light marks of use; overall, a good copy.

REFERENCES: Heirs of Hippocrates, no. 691; Waller, no. 8544.

1823

CLINICAL RIGOR COMBINED WITH GROUNDBREAKING PROCEDURES:
THE FIRST COMPREHENSIVE FRENCH ACCOUNT OF A RHINOPLASTY

22. DELPECH, JACQUES MATHIEU. *Chirurgie clinique de Montpellier ou observations et réflexions tirées des travaux de chirurgie clinique de cette école*. Paris et Montpellier: Gabon, 1823–1828.

Two volumes in 4to (280 × 210 mm), bound in the original printer wrappers (worn, with some fraying), with very large margins; volume I: pp. [3] ff., VIII, 496; volume II: [3] ff., XXXVII, [1], 5–631. To protect the delicate original softcover binding, each volume is enclosed in a removable transparent acetate wrapper. Both volumes are then housed in an elegant blue two-compartment cardboard box, featuring fabric tabs to facilitate their removal. 37 ENGRAVED OR LITHOGRAPHED PLATES (NUMBERED 1–35 PLUS 28BIS AND 28TER, PLATE 27 AND 28 PRINTED ON A SINGLE FOLDED LEAF) ILLUSTRATING VARIOUS SURGICAL PROCEDURES AND ANATOMICAL DETAILS.

\$ 6,000

UNSOPHISTICATED COPY OF THE RARE FIRST EDITION OF THIS CORNERSTONE ON RECONSTRUCTIVE SURGERY: UNCUT AND UNTRIMMED, IN ITS ORIGINAL WRAPPERS.

Chirurgie clinique de Montpellier offers invaluable insights into early nineteenth-century French surgery, showcasing groundbreaking surgical techniques and a pioneering focus on systematic clinical documentation. Across two volumes, it combines clinical reports, hospital observations, and technical analyses, addressing common and specialized surgical conditions. Reflecting the Montpellier School's focus on bedside instruction, the book highlights patient assessment and outcome documentation as the foundation of an empirical approach. Delpech details ailments like limb deformities, fractures, and complex head and neck procedures. Each section progresses logically from diagnosis to preoperative preparation, surgical techniques, and postoperative care. Traditional methods such as amputations and excisions are covered alongside innovative techniques, showcasing the hospital as a centre for surgical advancements.

A standout contribution is Delpech's pioneering account of the earliest rhinoplasty in France, which significantly influenced the development of reconstructive surgical techniques and inspired broader adoption of structured approaches in surgical education and practice. He describes nasal flap preparation, tools, sutures, and postoperative care, addressing injuries, congenital defects, and syphilitic damage. Despite the pre-antiseptic era, he focuses on infection prevention, haemorrhage control, and graft protection.



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



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

Delpech also explores skeletal deformities like spinal curvatures and clubfoot, illustrated through detailed plates showing braces, splints, and surgeries such as osteotomy and tendon release. These visual aids clarify anatomical landmarks and procedural steps, aiding both students and practitioners. Soft-tissue surgeries, tumour excisions, and vascular techniques like arterial ligation demonstrate the shift from empirical methods to analytical practices rooted in scientific principles.

The detailed plates, a mix of engravings and lithographs, enhance the text by illustrating surgical steps, instrument placement, and tissue transformation. These visuals complement the narrative, making complex procedures accessible to physicians and students.



CONDITIONS: Occasional light foxing or staining; overall a very good copy.

REFERENCES: Garrison-Morton no. 432: “Delpech described (pp. 184–92) the beneficial effect of section of the tendo Achillis for clubfoot; he performed the operation on May 9, 1816, and although not first to do so, he was the first to demonstrate the value of tenotomy in the correction of contracture deformities of the extremities.” Hirsch-Hübötter, vol. II, p. 216; Waller. no. 2346.



Click for wider description
and HD images

1838

THE FIRST MODERN TREATISE ON PSYCHIATRY:
THE INTRODUCTION OF THE «MONOMANIA» CONCEPT
AND THE FIRST IMPORTANT ICONOGRAPHY OF THE INSANE
UGO VIVIANI'S COPY

23. ESQUIROL, JEAN-ÉTIENNE DOMINIQUE. *Des maladies mentales: considérées sous les rapports médical, hygiénique et médico-légal [...]* accompagnées de vingt-sept planches gravées. Paris: J. B. Baillière, 1838.

3 parts bound in 2 volumes in 8vo (215 x 135 mm), atlas with plates bound at the end of volume 1, original front and back wrappers of both text volumes pasted on the cardboard binding boards, spine covered in cloth with the title and volume number stamped in gold, pp. xviii, 678, f. [1 - front wrapper of plate volume], pp. [4], ff. XXVII (plates) for the first work; pp. [4], 864 for the second.

27 PLATES ENGRAVED BY AMBROISE TARDIEU DEPICTING PORTRAITS OF PATIENTS AND THEIR LIVING CONDITIONS.

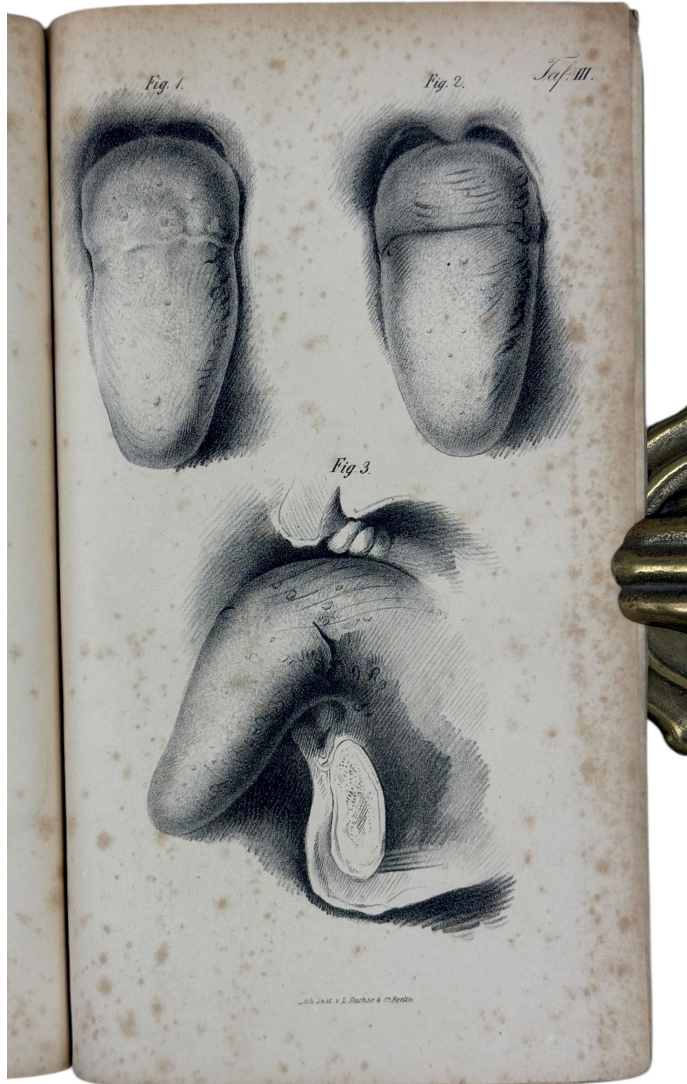
\$ 2,000

FIRST EDITION, UNCUT, OF A CORNERSTONE IN THE FOUNDATION OF THE FRENCH SCHOOL OF PSYCHIATRY, Esquirol's *Des maladies mentales* is a deep and detailed exploration of mental illnesses in the early 19th century, thoroughly examining mental disorders from medical, hygienic, and legal perspectives. In this comprehensive work, Esquirol builds upon the ideas of his mentor, Philippe Pinel, the renowned physician, and introduces new concepts such as "monomania," focusing on patients obsessed with a single idea while otherwise functioning normally. He emphasizes the importance of detailed clinical observations and offers a systematic classification of mental illnesses, moving away from the vague notions common at the time. He advocates for humane treatment and strongly believes in kindness over chains, promoting better living conditions in asylums and individualized care plans. He also delves into how factors such as environment, diet, and personal hygiene can impact mental health, which is surprisingly modern. Furthermore, he addresses complex legal aspects, discussing topics such as criminal responsibility and the ethics of institutionalization. Overall, Esquirol's treatise is not just a medical text but a heartfelt plea for a more compassionate and scientific approach to mental health, laying the groundwork for many of the principles in psychiatry that are considered standard today.

CONDITIONS: Light foxing along the text volumes and light marks of use; overall, a good copy uncut, preserving the original wrappers.

PROVENANCE: Private library stamp on both title pages: *Libreria del dott. Ugo Viviani, Volume n. 2143, Vetrina n. 4bis, Scaffale 4.*

REFERENCES: Garrison-Morton, no. 4929; Heirs of Hippocrates, no. 1268: "*Des maladies mentales* [...]" served as a basic text in psychiatry for over fifty years"; *The Haskell F. Norman Library*, no. 724, "The First modern textbook of psychiatry". Wellcome, p. 531.



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

1841

FIRST EDITION

AN INNOVATIVE RECONSTRUCTIVE TECHNIQUES TO TREAT STUTTERING

24. DIEFFENBACH, JOHANN FRIEDRICH. *Die Heilung des Stotterns durch eine neue chirurgische Operation. Ein Sendschreiben an das Institut von Frankreich* [The cure of stuttering by a new surgical operation: a letter to the Institute of France]. Berlin, A. Förster, 1841.

4to (220 x 130 mm), contemporary wrappers (mild spotting), f. [1-title page], pp. 36, f. [1].

FOUR LITHOGRAPHED PLATES (TWO OF THEM FOLDING), ILLUSTRATING THE SURGICAL METHODS DESCRIBED IN THE TREATISE.

\$ 500

THE EVOLUTION OF PLASTIC SURGERY FROM ADDRESSING COSMETIC ENHANCEMENT TO THE TREATMENT OF FUNCTIONAL IMPAIRMENTS.

Dieffenbach's treatise outlines an innovative surgical procedure for the correction of stuttering, applying plastic-surgery techniques that were groundbreaking for their time. As noted by Hirsch-Hübotter (cit.), his initial approach involved a subcutaneous myotomy of the lingual muscles. Later, he advocated the excision of a wedge-shaped portion of the tongue. Conceived as a *Sendschreiben* (open letter) to the *Institut de France*, the text combines theoretical rationale with practical details of the operation, while the lithographed plates provide visual documentation of the procedure's key steps, reflecting a sophisticated understanding of oral anatomy and surgical precision.

JOHANN FRIEDRICH DIEFFENBACH (1792–1847), one of Germany's founding authorities in plastic surgery, stands as a seminal figure in the field of plastic and reconstructive surgery. Trained and active in Germany, he is credited with advancing surgical interventions that moved beyond mere cosmetic enhancement and addressed functional impairments such as defective speech. By adapting reconstructive techniques to treat stuttering, he effectively broadened the scope of plastic surgery. His body of work, including this treatise, paved the way for more systematic and methodical approaches to surgical correction.

CONDITIONS: Title page bears a small adhesive mark on the recto due to a reinforcement in wrappers, light foxing along the text; overall a very good copy

PROVENANCE: Paper label *Dr A. Pfenger N° 401* at lower spine.

REFERENCES: Waller, no. 2444; Hirsch-Hübotter, II, p. 181.



Click for wider description
and HD images

1849

A CORNERSTONE OF PLASTIC SURGICAL INNOVATION:
THE BIRTH OF MODERN RECONSTRUCTIVE METHODS

25. JOBERT DE LAMBALLE, ALEXIS. *Traité de Chirurgie Plastique. Atlas de 18 planches gravées et coloriées*. Paris, Baillière, 1849.

Folio (418 × 218 mm), contemporary printer's boards, spine in brown clothes pp. 8 [title page and tables explanation], ff. 18 [plates], 17 hand-colored (one of which in double page), some heightened in red and flesh tones, last one in black and white.

\$ 6,000

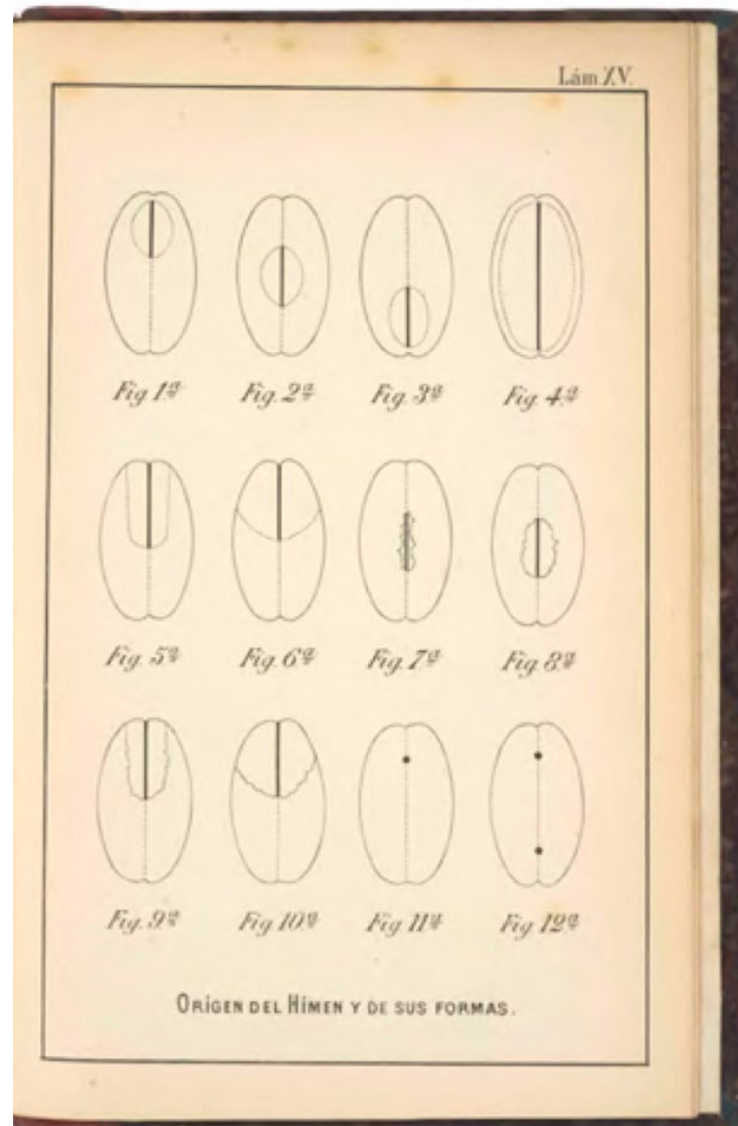
EXCEPTIONALLY RARE FIRST EDITION OF THE ATLAS that served as a detailed visual supplement to Jobert de Lamballe's pioneering treatise on reconstructive and plastic surgery, showcasing mid-19th-century French innovations in an evolving surgical specialty.

The illustrations by Lackerbauer, Coigniet, and Jacquart, and engraved in copper by Sébin, Annedouche, and Oudet, show various plastic surgery procedures such as nasal reconstruction (rhinoplasty) and the repair of vesicovaginal fistulas. They also depict specialized surgical instruments like scalpels and retractors used by Jobert de Lamballe for these operations. Each illustration is accompanied by explanatory text providing contextual information about their application and surgical relevance.

Jobert's atlas constitutes a milestone in the evolution of both general and plastic surgery, bridging empirical observation with systematically applied surgical practice. Unlike many contemporaries, he adopted a highly methodical approach, blending meticulous anatomical study with practical surgical applications. His focus on autoplasty—the use of adjacent healthy tissue for reconstruction—distinguished him at a time when such procedures were rarely practiced. By documenting each surgical step with precise illustrations and detailed texts, Jobert advanced the standardization of operative methods well into subsequent decades.

CONDITION: Marks of use at boards, internally in very good condition, plates clean and with wide margins.

REFERENCES: Sallander, *Bibliotheca Walleriana*, no. 5160; A. CASTIGLIONI, *Storia della Medicina*, 1969, p. 720: "De Lamballe, renowned for his plastic surgeries and for the intestinal suture that still bears his name". Not in Garrison-Morton, Norman, Heirs of Hippocrates.



1855

THE FIRST COHERENT SPANISH TREATISE ON HYMEN

26. DE ASÍS FLORES, FRANCISCO. *El Himen en Mexico*. Mexico: Oficina tip. de la Secretaría de Fomento, 1885.

8vo, contemporary quarter sheep, spine in compartments with gilt letterings, pp. [14], 15-104. SIXTEEN LITHOGRAPH PLATES.

\$ 2,000

VERY RARE FIRST EDITION OF THIS EXTRAORDINARILY ILLUSTRATED MEDICO-LEGAL TREATISE ON THE HYMEN, THE HISTORY AND PRACTICE OF ITS EXAMINATION IN ACCUSATIONS OF RAPE AND AS PROOF OF VIRGINITY.

Flores examines the history of notions of virginity as well as the importance of the hymen to forensic medicine, before classifying the various forms of hymen, and noting various anomalies, based on observations made in Mexico. The dissertation remains the first coherent treatment of the subject in Spanish language.

CONDITIONS: A fine copy.

REFERENCES: For a detailed study, see M. ACHIM, *El himen mexicano a finales del siglo xix*, in «Boletín del Instituto de Investigaciones Bibliográficas», V (2000), pp. 59-85.

1896

FIRST EDITION OF THE ATLAS THAT TRANSFORMED DERMATOLOGICAL DIAGNOSIS
CAPTURING SKIN DISEASES IN VIVID DETAIL

27. CROCKER, HENRY RADCLIFFE. *Atlas of the diseases of the skin, in a series of illustrations from original drawings with descriptive Letterpress, volume first (second)*. Edinburgh & London: Young J. Pentland, 1896.

2 volumes, large folio (550 x 410 mm), black quarter-calf, gilt title on paper boards; ff. [52], XLVIII for the first work; ff. [56], XLIX–XCVI for the second. 96 CHROMOLITHOGRAPHS CAPTURING A WIDE RANGE OF DERMATOLOGICAL CONDITIONS WITH METICULOUS ANATOMICAL DETAILS.

\$ 2,700

This two-volume atlas by Henry Radcliffe Crocker serves as a major reference in late 19th-century dermatology. It compiles clinical observations alongside detailed chromolithographic plates, demonstrating the technological advancements in medical illustration and printing during this period. The illustrations depict numerous dermatological conditions with a remarkable degree of anatomical precision. Consequently, the atlas is a valuable resource for understanding historical dermatological practices. THE PRECISION AND VIVIDNESS OF THESE IMAGES OFFERED MEDICAL PRACTITIONERS OF THE TIME AN UNPARALLELED VISUAL REFERENCE, WHICH WAS CRUCIAL FOR ADVANCING ACCURATE DIAGNOSIS AND ENHANCING UNDERSTANDING OF SKIN DISEASES.

The first volume introduces foundational dermatological principles, including the classification of skin diseases, their pathological origins, and their clinical manifestations. The text is methodically arranged, beginning with general dermatological conditions before progressing to more specific disorders, covering bacterial, viral, fungal, and inflammatory skin diseases. The chromolithographic plates in this volume serve to illustrate conditions such as eczema, psoriasis, lupus, and syphilitic eruptions.

The second volume extends this study by covering additional dermatological disorders, with particular attention to rarer conditions and their differential diagnoses. This volume includes depictions of congenital skin abnormalities, neoplastic lesions, and pigmentary disorders. The accompanying text provides not only clinical descriptions but also discussions on etiology, epidemiology, and treatment modalities available at the time. The precision of the chromolithographs makes the Atlas not merely a medical reference but also an outstanding example of 19th-century medical artistry.

CONDITION: Light foxing due to the low quality of paper; overall, a very good copy of a rare scientific treatise in its original binding.

REFERENCES: Garrison & Morton, no. 3998 (for *Diseases of the Skin*).



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

1928

FIRST GERMAN EDITION:

A LANDMARK IN EARLY 20TH-CENTURY PLASTIC SURGERY

28. IMRE, JOSEF. *Lidplastik und plastische Operationen anderer Weichteile des Gesichts* ["Eyelid plastic surgery and plastic operations on other soft tissues of the face"]. Budapest, 1928.

Tall 4to (310 x 230 mm), bound in the publisher's original cloth (slight wear to the edges and corners), pp. 95, [1 -blank]. 258 PHOTOGRAPHIC ILLUSTRATIONS.

\$ 550

A PIONEERING TREATISE ON FACIAL SOFT-TISSUE RECONSTRUCTION. The work was originally published in Hungarian in 1928 under the title *Szemheijplasztika* (*Plastic Operations of the Eyelids*) and serves as a true illustrated atlas of the author's clinical cases, offering an extensive examination of the various plastic surgeries performed on the face, with particular emphasis on the eyelids.

Imre provides a broad overview of reconstructive procedures for injuries caused by warfare as well as for tumors affecting the lids and conjunctiva. Numerous photographs depict both the initial lesions and the final outcomes, while precise schematic drawings elucidate the surgical technique. A concise introduction outlines the fundamental principles of plastic surgery of the time, notably the preference for skin flaps drawn from the surrounding area of the defect: in terms of color and consistency, such flaps often yield superior cosmetic outcomes compared to free grafts. Imre underscores the importance of evaluating the skin's thickness and vitality, with special attention to the patient's age and subcutaneous adipose layer, both of which affect flap size and viability.

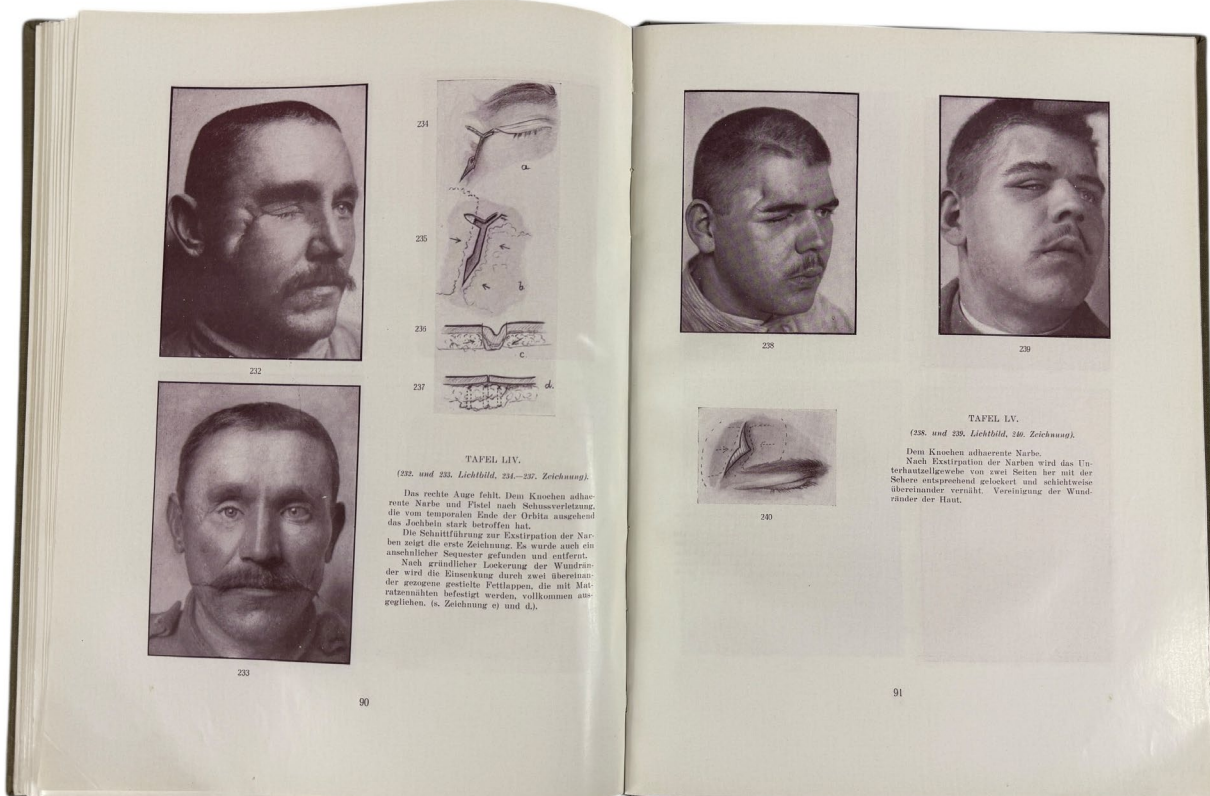
Of particular practical value are the technical suggestions regarding the use of specialized double-edged knives—one pointed, the other rounded—engineered for precise flap dissection, as well as Imre's recommendations for early suture removal (beginning on the third day and concluding by the fifth), in order to minimize visible scarring. He also advocates brief sessions of irradiation with an Alpine sun lamp at every dressing change, to promote healing and prevent the spread of small necrotic areas.

CONDITIONS: Perfectly preserved.

PROVENANCE: Private ownership stamp *Dr. B. Rode* on the front endpaper and titlepage.

REFERENCES: AA.VV., *Augenärztliche Operationen-Chirurgie der Lider*, Springer-Verlag, 1988. Archives of Ophthalmology, Books review, 1929.

Click for wider description
and HD images





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

1928

THE FOUNDATION OF HEMODIALYSIS

29. KOLFF, WILLEM JOHAN. *De kunstmatige nier* ["The artificial kidney"]. Uitgave J.H. Kok, N.V. Kampen, 1946.

4to [245 x 160 mm], original paper wrapper, title in blue ink on front wrapper, pp. [4], 200, text in Dutch with some summaries in English.

\$ 750

FIRST EDITION OF THE FIRST BOOK ON THE ARTIFICIAL KIDNEY BY THE FATHER OF ARTIFICIAL ORGANS.

"This was his doctoral dissertation. There were two versions published. The first was designated *Proefschrift* and credited Kolff as Willem Johan Kolff on the title page. It indicated on the title page that Kolff defended the dissertation on January 16, 1946. The imprint of this edition read Drukkerij J. H. Kok N.V. Te Kampen [without a date.] The other edition [offered here], published for commercial circulation, designated Kolff as Dr. W. J. Kolff on the title page and printed wrapper." (Garrison-Morton).

"Pioneers of dialysis were regarded as mavericks, perhaps even dangerous men, by their colleagues for more than two decades. The first of these unusual men was a tenacious and talented Dutchman, Willem Johan Kolff [...]. Together with Hendrik Berk, head of the local enamel factory and a practical engineer, he went on to design and construct a 'dialyser with a large surface area' whose design has become one of the icons of nephrology[...]. At the end of the war, Kolff published an expanded version of his thesis in a now classic monograph [offered here]" (Cameron).

CONDITION: Light foxing along the text; overall, a very good copy.

REFERENCES: G. WATTS, *Willem Johan Kolff*, The Lancet, 2009; J. S. CAMERON, *History of the Treatment of Renal Failure by Dialysis*, Oxford University Press, pp. 74-80; Garrison-Morton, no. 11510.

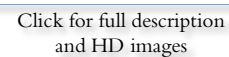
Travels & Explorations

4to (220 x 155 mm), contemporary full calf binding, red edges, pp. [8], 225, [7], numerous woodcuts along the text. FOLDING MAP REPRESENTING THE NEWLY DISCOVERED LANDS.

EXTREMELY RARE THIRD FRENCH EDITION of Pedro de Medina's *L'Art de naviguer*, enriched by the translation and additions of Nicolas de Nicolay, the renowned royal geographer, a fundamental treatise in the history of 16th-century navigation and cartography.

CONDITIONS: Light scratches at corners and at spine, map trimmed on bottom; overall, a very good copy.

RBH record only one complete copy sold at auction in the last 60 years.



31. 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'extremite 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, no. 1856; Mandach, p. 148; Perret, no. 2696; Bobins, no. 485.

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



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



1846

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

32. 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, preserved in its original slip case.

\$ 70,000

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



1840-44

THE OCTAVO EDITION OF THE MOST BEAUTIFUL AMERICAN ILLUSTRATED BOOK
INCLUDING MORE PLATES THAN THE FOLIO EDITION

33. AUDUBON, JOHN JAMES. *The Birds of America, from drawings made in the United States and their territories*. New York J. J. Audubon; Philadelphia, J.B. Chevalier 1840-1844.

7 volumes in 8vo, hard grained half leather with corners (slightly rubbed), signed DUBOIS D'ENGHIEN, marbled paper on covers, gilt decorations spines with five raised bands, marbled endpapers, sprinkled edges, pp. 256, 205, 233-[1], 321-[1], 346-[1], 457-[1], [1-1 bl.]-371-[1]. Half title and list of subscribers in each volume. Several woodcut illustrations in text. 500 HAND-COLOURED LITHOGRAPHIC PLATES PRINTED AND COLOURED BY J.T. BOWEN, DEPICTING ONE SPECIES PER PLATE.

\$ 70,000

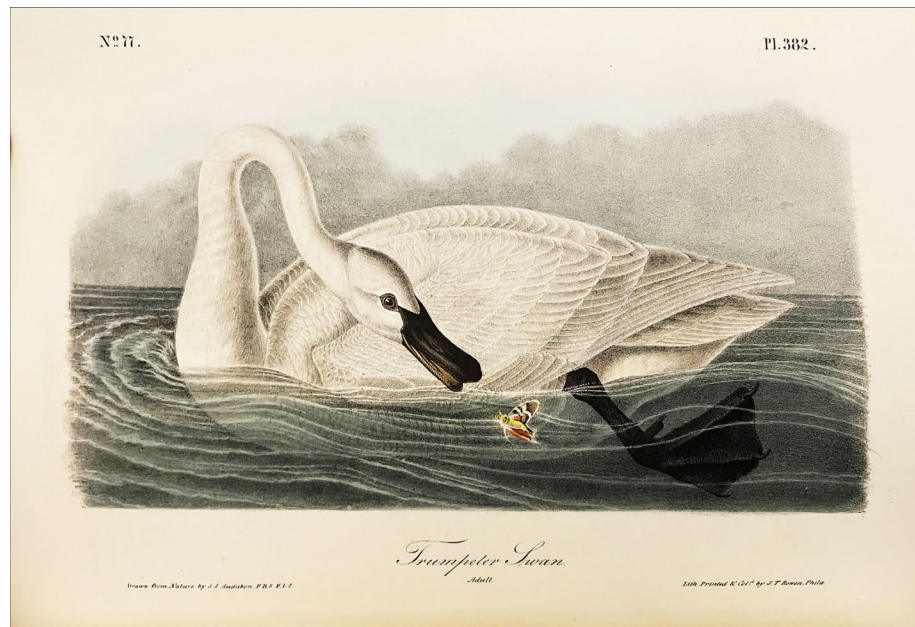
FIRST OCTAVO EDITION OF THIS SPLENDID AND TREMENDOUSLY SUCCESSFUL WORK ON THE BIRDS OF AMERICA BY THE AMERICAN ORNITHOLOGIST, NATURALIST AND PAINTER J. J. AUDUBON (1785-1851).

The work is often described as the most extensive colour plate book produced in America up to that time. Compared with the Folio edition, this first octavo edition expanded both the number of plates and the variety of species, here depicted and shown for the first time.

AUDUBON CREATED 65 NEW IMAGES FOR THE OCTAVO EDITION, SUPPLEMENTING THE ORIGINAL 435 OF THE DOUBLE-ELEPHANT FOLIO EDITION 1827-1838. The resulting series of 500 plates constitutes the most extensive American color-plate book produced up to that time. The Philadelphia printer J.T. Bowen reduced the double-elephant plates by camera lucida and the resulting lithographs show significant changes in the backgrounds and compositions. The original configurations of the elephant folio were changed so that only one species is depicted per plate. Also the text of the Ornithological Biography was revised and rearranged according to Audubon's *A Synopsis of the Birds of North America* (1839).

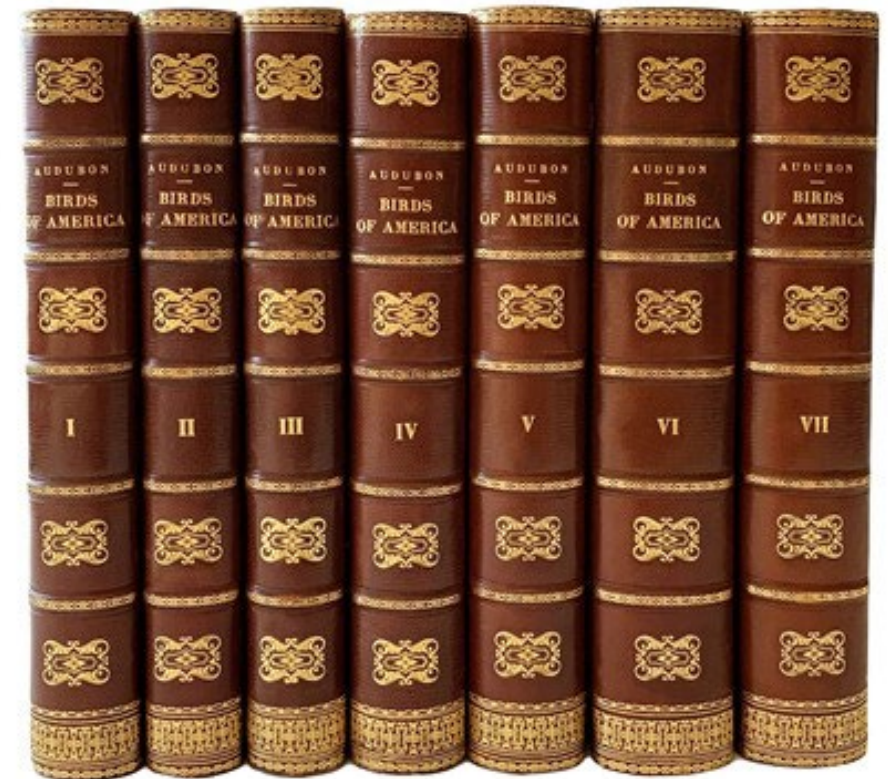
Similar to the previous Double Elephant Folio edition, this edition was designed to be available «at such price, as would enable every student or lover of nature to place it in his library» (from the introduction).

CONDITION: Some corners and margins with faint waterstains or occasional toning, the plate 465 cut short shaving the plate's number. A very fine set, finely bound by Dubois d'Enghien.



REFERENCES: Sabin 2364: «First and most desirable edition in this form during the author's lifetime». Nissen IVB, 51. Ayer-Zimmer, p. 22; McGill-Wood, p. 208; Reese 34. Casey A. Wood, p. 207. Not in Bn-Opale plus.

H. DUBOIS D'ENGHIEN, *La Reliure en Belgique au dix-neuvième siècle. Essai historique suivi d'un dictionnaire des relieurs*, Bruxelles, 1954.



The contemporary binding signed Dubois d'Engghien

Aldine Editions & Classics

THE ZAMPICCOLI-NORMAN COPY

34. LEONICENO, NICCOLÒ. *Libellus de Epidemia, quam vulgo morbum Gallicum vocant*. Venice: Aldo Manuzio, June 1497.

Super-chancery 4to (193 x 147 mm), later limp vellum *ivoire*, ff. [30]. Roman type 8:87R (reduced and lighter copy of Griffio's Aldine roman 2:114), Greek type 7:114 (87) recast on a body small enough to range with the roman. 33 lines, printed marginalia, initial spaces with guide letters.

\$ 60,000

EXCESSIVELY RARE FIRST EDITION OF THE FIRST SCIENTIFIC TREATISE ON SYPHILIS, A FOUNDATIONAL TEXT FOR HISTORIANS OF MEDICINE, THE RENAISSANCE, AND EARLY MODERN SCIENCE AND, AT THE SAME TIME, ONE OF THE VERY FEW MEDICAL TEXTS PRINTED BY ALDUS.

Leonicensio's treatise stands as a seminal work in early medical literature on syphilis, a disease then known as *morbus Gallicus* or the "French disease." Syphilis broke out between the soldiers of Charles VIII during the Italian war of 1495 and spread all over Europe: Leonicensio was the first to describe the disease's etiology with rational means. Accordingly, he managed to prove that the disease had already been in existence for a long time on the basis of descriptions by ancient authors.

The *Libellus de Epidemia* opens with a dedication to Giovanni Francesco Pico della Mirandola, a figure known for supporting Renaissance humanism and philosophical inquiry. Leonicensio addresses the treatise to Pico della Mirandola as a gesture highlighting the text's scholarly intent, aligning it with the Renaissance valorization of intellectual pursuit and empirical methods. Structurally, the work is concise, with typeface attributed to Francesco Griffio, Aldus's renowned type designer. Griffio's Aldine Roman type, distinctive for its clarity and elegance, exemplifies the technical precision Aldus brought to his press, underscoring the importance of both content and form in disseminating scholarly work.

Nicolai Leonicensi uincentini in librum de epidemia, quā
itali morbum gallicum uocant, ad illustrem uirum Ioānem Frā
cisicum mirandulensem, Concordiæ comitem præfatio.

h Abitā nuper Ferrariæ de morbo, quē gallicum uo-
cant, disputatōem, atque à me postmodum mādātā
litteris, cui magis quā tibi Ioānes Francisce mirādulē-
sis dedicauerim, qui cum supioribus diebus Ferrariæ
adesses, atque ante diem ad eandem disputationem constitu-
tum, tibi ex causis urgentibus esset discedendum, non parum
dolere mihi uisus es, q̄ eidem disputationi nō posses interesse,
neq; dissimulanter tulisti gratissimam rem me tibi facturum, si
quæ non potuisses præsens accipere, haberes absens ex meis lit-
teris, uel potius uolumine ad id dedicato legendi facultatem.
Et quoniam non te latebat magnæ cōtentionis disputationes
à medicis atque philosophis pertractatas non ueritatis inuen-
tione, sed iurgiis, atque clamoribus plerunque terminari, illud
insuper a me expectare uidebaris, ut nō solum quæ nam inter
disputantes opinio tandem esset pro uera recepta tibi signi-
ficarem, sed mei quoque iudicii calculum inter ambigen-
tes sententias manifestarem. Quid plura? ego qui tibi propter
tua eximia in me beneficia omnia debeo, pollicitus sum factu-
rum me, quod optabas, arduum quidē opus, ac penē temera-
rium, nisi ipsum excusaret obsequium. Ecce igitur iam tibi fidē
promissam exoluo quanto tardius, quā tu forte cupiebas, tan-
to maiore cum fœnore. nō solum enim eam, quæ præcipue de
fēdebatur Ferrariæ opinionē, sed quascunque alibi plurimum
uigere intellexi, conatus sum pro mei ingenii imbecillitate cō-
futare, meāq; postremo loco, exemplis, rationibus, ac nobilissi-
mox medicorum auctoritatibus confirmare. Multa præterea
Auicēnæ dicta, quæ ad propositam contemplationem perti-
nebāt, duximus in controuersiam. Quare qui hæc lecturi sunt
quæso boni cōsulant, neque me propterea impudentem, aut

a ii

G. Griffio Zampiccoli

pue humorē cōueniēti pharmaco euacuare. Vbi atra inualuerit, hāc quoq; idonea educere medicina, ita & salām pituitā, & quascūq; alias totius corporis supfluitates propriis medicamentis expurgare. Et quoniā ut sentit Galenus, atq; etiā Auicenna. Raro hūiores simplices pustulas simplices faciunt, ad morbos cōpositos cōposita etiā medicamēta sint adhibēda, quæ curationis ratio nō mō in his, quæ itra sumūtur, sed & illis, quæ extrinsecus iponūtur, est (ut arbitror) obseruāda, quoniā sicuti nō eadē oībo purgatiōes, ita neq; unctiōes profunt, q̄tū uero ad uictus attinet modū in eo seruādo duorū præcipue aphorismorū, q̄ secūda p̄cula scribūtur ab Hippocrate debemus meminisse, quorū alter corrupta corpora quāto magis nutriūtur, tāto plus laedi pronūtiat, alter uero & hoc ipsum inuauat, & præterea corrupta ab integris dignoscere docet, ubi. n. fauces agrotāt, aut tubercula nascuntur in corpore cōsiderāda esse extremēta proponit, si. n. biliosa fuerint idicio sūt corpus male se hēre, si fanis similia posse corpus sine piculo ali. Qualia ēt debeāt esse q̄cūq; offerūturalimēta ex iis, quæ supra diximus constare arbitramur, talia, s. quæ humores minime malos, aut ad putrescēdū paratos sint apta generare, quæ deniq; causis morbū faciētibz cōtrariā oīno habeāt naturā, Hæc sūt, quæ de morbi gallici curatiōe summatim, breuiterq; pertrāseo forte altero uolumine latius executurus, si hāc primā nostrā cōtēplatiōē grātā fuisse legentibus intellexero. Tātū tamē abest, ut quæ uel ad aliōrū opinionū cōsultationē, uel ad propriā opinionis scripsi corroboratiōē loco sentētiarū hēri uelim, ut ultro oīs medicæ artis professores horter, ac rogē me in meis scriptis diligēter examinēt, corrigāt, atq; redarguat, paratum quæ me male fuisse opinatū demonstrauerint, ut philosophum decet, retractare.

Venetiis, In domo Aldi Manutii, Men-
se Iunio. M. iiii. D.

CONDITION: A very fine copy with a distinguished provenance.

PROVENANCE: 1. Early 18th century owner's inscription *C. Franci Zampiccoli*. CARLO FRANCESCO ZAMPICCOLI (d. 1746), a notary from Forlì, was a prominent figure in 18th-century Romagna, recognized for his passion for book collecting and antiquities. As a member of the *Accademia dei Fileriti* of Forlì from 1708, Zampiccoli immersed himself in the cultural and intellectual currents of his time, contributing to the regional heritage of literary scholarship. His library included rare volumes and manuscripts, some of which later became part of the renowned collection of the physician Giovanni Battista Morgagni. Today, portions of Zampiccoli's collection are preserved in the Biblioteca Universitaria di Padova, where Morgagni's library also resides.

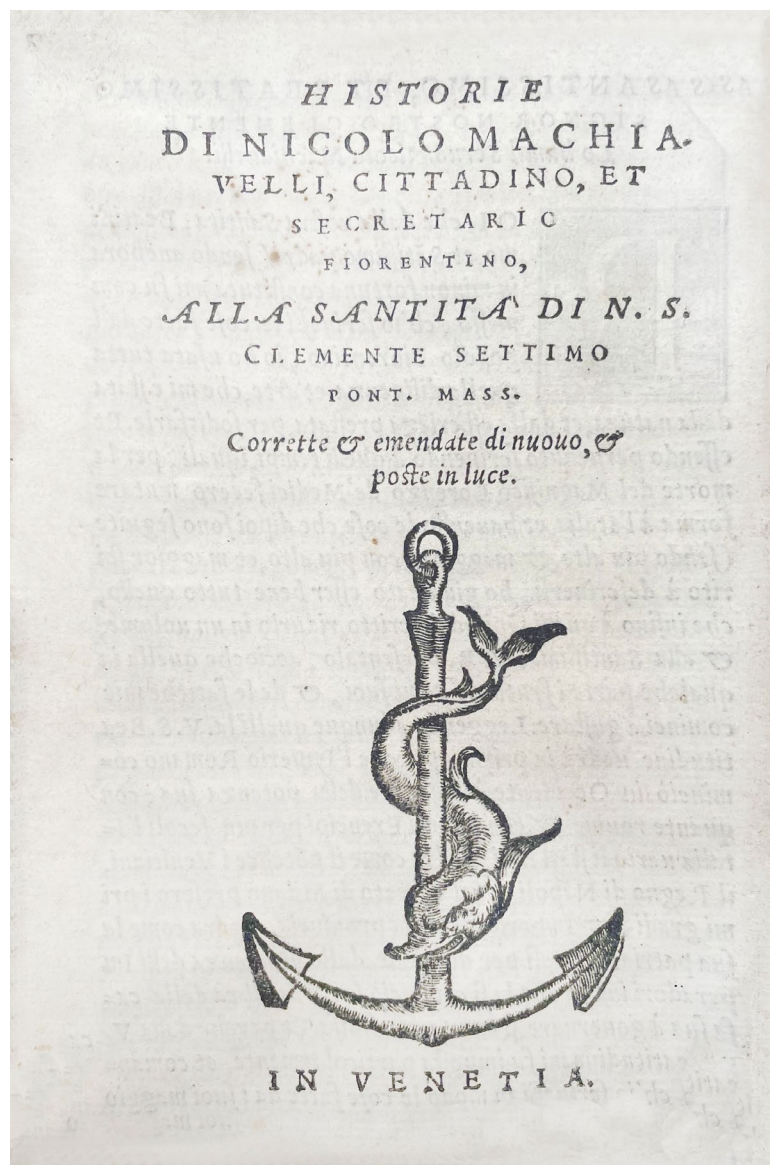
Paolo Marini offers an in-depth exploration of Zampiccoli's influence and erudition. Marini illustrates how Zampiccoli's collection practices were not only a personal pursuit but also a significant contribution to preserving intellectual materials for future scholarship. Additionally, the Archivio Possessori database includes records of Zampiccoli's ownership marks in his books, providing insights into the breadth and composition of his library. Cf. Paolo Marini, *Collezionismo librario ed erudizione nel Settecento romagnolo. Il caso di Carlo Francesco Zampiccoli*, in «Filologia e Critica», XXXIX, 2014, 3, pp. 305-336.

2. HASKELL FIELD NORMAN (1915-1996), American psychiatrist and bibliophile. Sold at Christie's, New York, *The Haskell F. Norman Library of Science and Medicine*, 18 March 1998.

REFERENCES: Renouard: 14.12: «Ce volume est extrêmement rare». Grolier/Aldus 22Ferrari 13; AMT 12; AMV 18 (389.D.181); Sansoviniana 18; UCLA, Ahmanson-Murphy, 12; HC 10019*. IGI 6814; Goff L165; BMC V-557; Bod-inc L-087; GW M-17947; BSB-Ink N-130. Polain 2816; Klebs 599.1; Pellechet Ms 7157 (7100) = 8323 (8248); CIBN L-142; Zehnacker 1416; Delisle 1095; Polain (B) 2816; IBP 3416; IBE 4096; Madsen 2476; Mendes 764; Sallander 1826; Hubay (Augsburg) 1305; Voulliéme (B) 4493; Schmitt, I 4493; Günt (L) 3456; Leuze (Isny) 115; Walsh 2646; Sheppard 4634, 4635; Proctor 5557. Stillwell 440. Klebs 599.1. ISTD il00165000.

K. SUDHOFF, *Zehn syphilis-Drucke aus den Jahren 1495-1498*, Milano, 1924.

Norman Collection, 121: «His tract on syphilis cited numerous errors committed by the Arabists in the identification and naming of diseases, and attempted to prove that syphilis, although it had appeared recently in Europe, had been known to the ancients and therefore was not essentially a new disease». Garrison-Morton 2363: «One of the earliest treatises on the subject, and one of very few medical books printed by Aldus Manutius. Leonicensio includes a good description of syphilitic hemiplegia». Hirsch-Hüb: «[Niccolò Leonicensio] was one of the most famous physicians of his days; he was one of the most renowned reformers of medicine in the 16th century».



1541

MACHIAVELLI'S HISTORIES PRINTED FOR THE HEIRS OF ALDUS
BOUND WITH A POSSIBLY UNRECORDED ALDINE EDITION OF THE «ART OF WAR»
FROM THE LIBRARY OF EDWARD UNTON
TWO EXTANT COPIES

35. MACHIAVELLI, NICCOLÒ. *Historie di Nicolo Machiavelli, cittadino, et secretario fiorentino, alla Santità di N.S. Clemente Settimo Pont. Max. Corrette & emendate di nuouo, & poste in luce.* [at colophon:] In Vinegia, Per Comin de Trino de Monferrato, Ne gli anni della Natiuita di Messer Giesu Christo 1541, del Mese di Zenaio [but Venice: Heirs of Aldus, ca. 1554].

[BOUND WITH:]

MACHIAVELLI, NICCOLÒ. *Libro de la Arte della Guerra.* [at colophon:] In Vinegia, [Nicolini da Sabbio for the Heirs of Aldus], 1537.

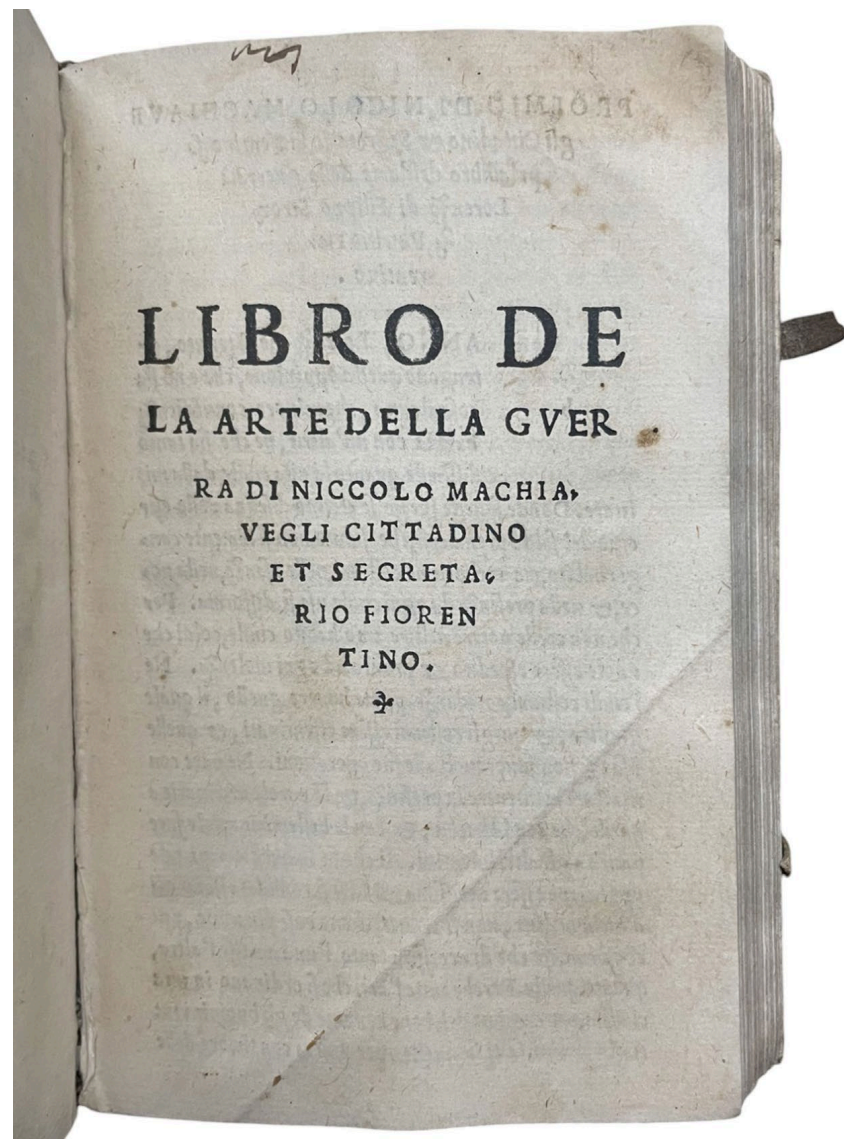
Two volumes in 8vo, contemporary limp vellum with very faded title to spine (sympathetically restored and integrated, remnant of ties (the first fly-leaf renewed), ff. 243, [1, blank] for the first volume; ff. [120], for the second. Aldine device at title-page. Small historiated and floriated initials.

\$ 13,000

OUTSTANDING SET WITH AN EXCESSIVELY RARE AND ALMOST UNKNOWN ALDINE EDITION PRINTED BY COMIN DA TRINO AT EXPENSES OF THE ALDINE PRESS, FOLLOWED BY A STILL UNASSIGNED EDITION POSSIBLY PRINTED BY NICOLINI DA SABBIO FOR FEDERICO TORRESANO.

Adolph Gerber (1912) in his seminal study on Machiavelli's editions considers this imprint as executed by the heirs of Aldus around 1554: this hypothesis is still accepted by modern scholars too. Although the edition bears the colophon with the date 1541 and Comin da Trino as printer, this is an Aldine edition, possibly commissioned to Comin by the heirs of Aldus and then reprinted around 1554 (according to the used device) by reprinting the first quire only with a new preface.

The work is bound with another scarce illustrated edition of Machiavelli's Art of War, printed in Italic type and with an aldine wine leaf to title-page by a still not identified printer. As the previous one, the edition could possibly have been commissioned by the Heirs of Aldus in the difficult biennium 1537-38 in which Federico Torresano printed only an official Aldine edition (1537) and commissioned to Nicolini da Sabbio all the volumes printed in 1538.



CONDITION: The corners of the first leaf restored: otherwise, a fascinating copy Four leaves of the appended work a little shorter.

PROVENANCE: Autograph signature by *Edw[ard] Unton* with the motto *vive ut vivas* to the verso of rear fly-leaf. The same Unton has written in the same leaf a Machiavelli's aphorism: *Macchauelli Maxima: Qui nescit dissimulare, nescit Vivere.*

REFERENCES: Renouard, 120.5 (note). Bertelli & Innocenti. Bibliografia Machiavelliana, no. 52.

No copies in Italian libraries: Edit16, CNCE 68042 locates only the copy at British Library. USTC 839369 (lost copy). UCLA, Aldine Press: catalogue of the Ahmanson-Murphy Collection, 438.6: «First gathering only, thought to be printed at the Aldine Press».

For the date see A. GERBER, *Niccolo Machiavelli, die Handschriften, Ausgaben und Übersetzungen seiner Werke im 16. und 17. Jahrhundert: eine kritisch-bibliographische Untersuchung*, 1912, volume II, p. 65, no. 3.

Only two copies are known: the copy of British Library and the copy at UCLA.

Art of War, 1537: CNCE 64109 (4 copies). USTC 839303 (6 copies outside Italy).

1551

A SMALL ALDINE BINDING ON A LYON COUNTERFEIT

36. CATULLUS, GAIUS VALERIUS. *Catullus. Tibulus. [sic] Propertius. His accesserunt Corn. Galli Fragmenta*. Lyon: Sebastianus Gryphius, 1551.

16mo, contemporary Venetian “Mendoza” binding (somewhat rubbed), gilt and blind fillet borders, gilt rosette at outer corners, central gilt rosette, blind-tooled floral decorations in the inner corners of the blind borders, three raised bands spine, traces of four pairs of ties, pp. 336. Italic type. Woodcut device, woodcut initials.

\$ 2,700

UNCOMMON SMALL-FORMAT ALDINE BINDING EXECUTED FOR A LYON REPRINT OF ALDINE CATULLUS. The coexistence of this small Lyon edition of the Aldine text of Catullus, printed in Italic type, and an Aldine binding, possibly executed by Andrea di Lorenzo—known as the Mendoza Binder—or by a Venetian workshop directly inspired by his style, makes this small-format edition particularly intriguing from a collecting standpoint. This is especially true given the extreme rarity of Aldine bindings on books of this size, as the standard format for Aldine editions was octavo, not sextodecimo (16mo).

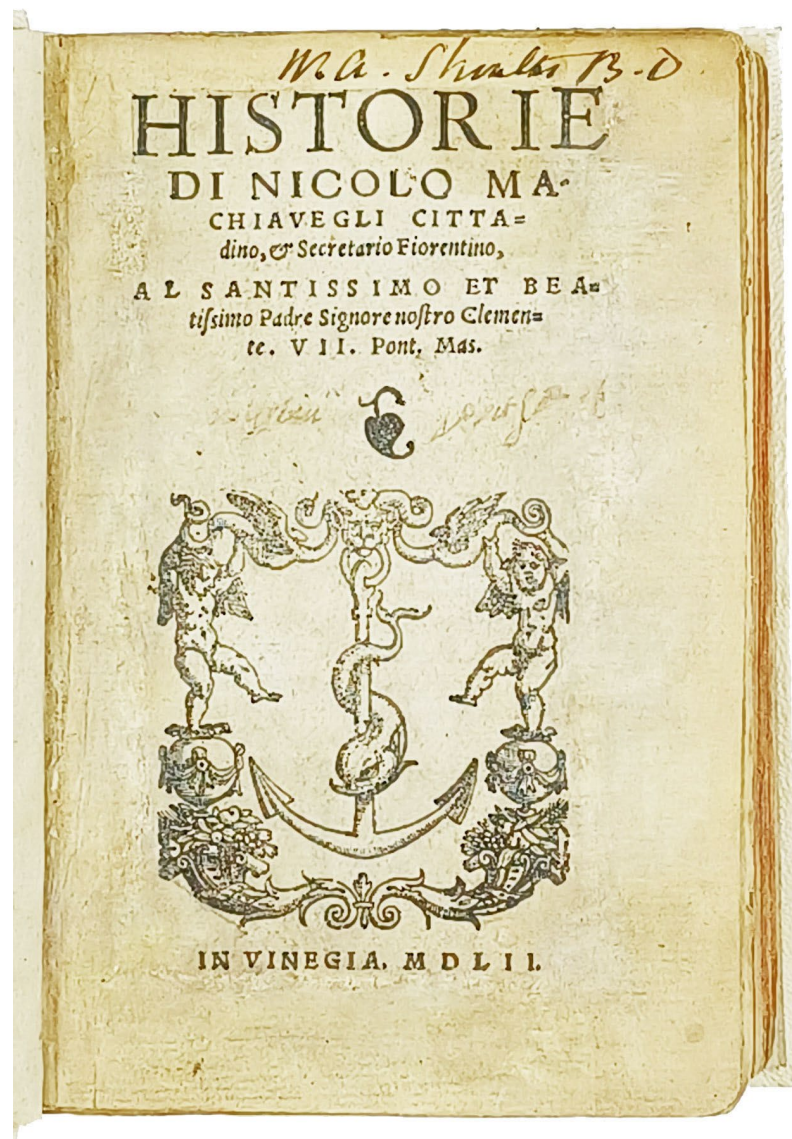
The edition reproduces the Aldine text of Catullus, with the addition of the poetic fragments of Cornelius Gallus. It is preceded by the *Vita Catulli*, written by Petrus Crinitus, a close collaborator of Aldus Manutius, who oversaw several major Aldine editions, including Poliziano (1498) and Virgil (1501).

PROVENANCE: A long 17th century inscription to first inside cover, quoting three Martial's Epygrams, dedicated to the three Latin poets: *Tantum magna suo debet Verona Catullo / quantum parva sua Mantua Vergilio* [Martial, Epigr., XIV, 495]; *Ussit amatorem Nemesis lasciva Tibullum / in tota iuvit quem nihil esse domo* [Martial, Epigr., XIV, 193]; *Cynthia facundi carmen iuvenale Properti / Accepit famam, nec minus ipsa dedit*. [Martial, Epigr., XIV, 189]; it follows a quote from the Welsh poet John Owen (1560-1622): *De Cicerone ad Catullum. Tu quod dixisti verum, verumque, Catulle, Quod praedixisti de Cicerone fuit* [John Owen, Epigrams, 163]. The last quote is from Sansovino's History of Venice: *Sirmione proprio è la Patria di Catullo – Sansovino, Istoria di Venezia volgarizzata*.

2. 18th century ownership inscription *Ex Libris Equitis Jacobi Montis Jurisconsulti Pisani 1722* to title-page.

REFERENCES: Baudrier, *Bibl. lyonnaise*, VIII, p. 248. USTC 150756 (13 copies).





1552

THE COUNTERFEIT OF MACHIAVELLI'S HISTORIES
PRINTED WITH THE ALDINE ANCHOR OF ALDUS'S SONS
THE BISHOP SHIPLEY COPY
ONLY ONE COPY IN ITALIAN PUBLIC LIBRARIES, NOT IN UCLA

37. MACHIAVELLI, NICCOLÒ. *Historie di Nicolo Machiauegli* [sic] cittadino, & segretario Fiorentino, Al Santissimo et beatissimo Padre Signore Nostro Clemente. VII. Pont Max. In Vinegia, nell'anno 1552.

8vo, modern limp vellum with handwritten title at spine, ff. 243, [1, blank].

\$ 9,800

EXTREMELY RARE COUNTERFEIT, PRINTED ANONYMOUSLY WITH THE ALDINE ANCHOR OF ALDUS'S SONS.

The edition bears at title-page the incorrect surname *Machiauegli*, repeated in the dedication to Clement VII. It also brings the Aldine wine leaf (never used by Aldine Press at title-page but used by other printers near to the Aldine Press, see Bembo 1540).

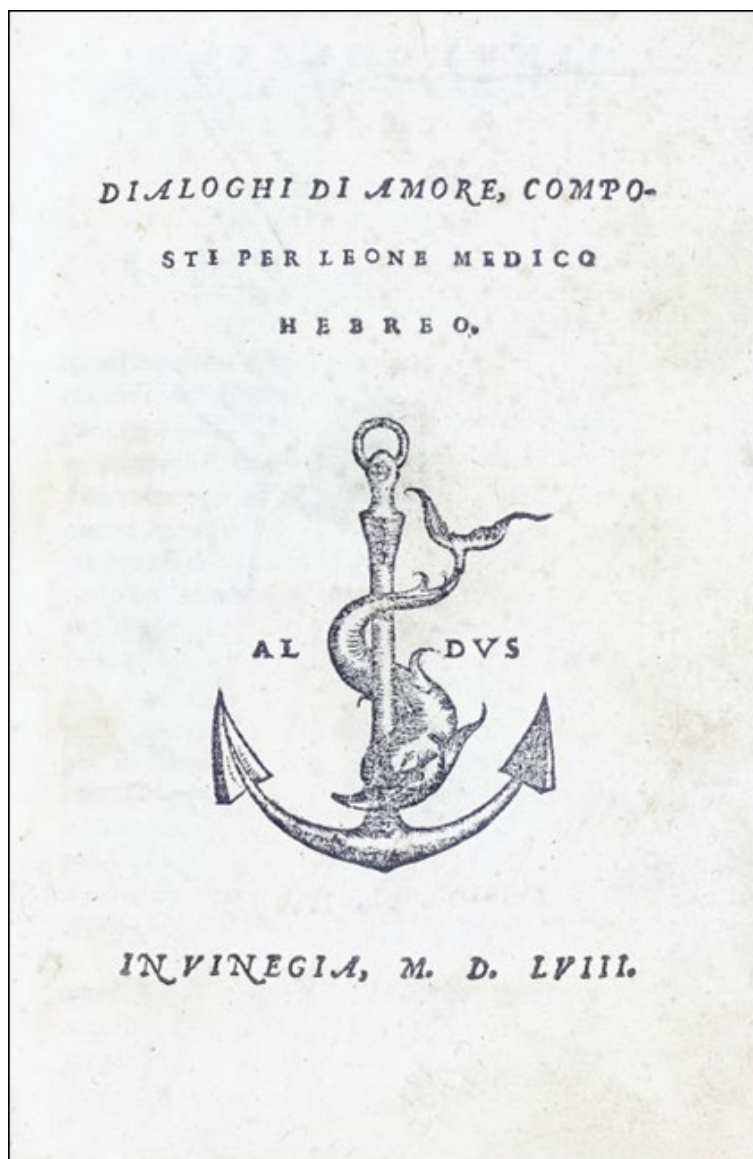
It exists also a similar counterfeit of Machiavelli's *Discorsi*, printed in the same year 1552 (Edit 16, CNCE 27172).

CONDITION: Title-page neatly remounted in ancient times. A good copy.

PROVENANCE: 1. Contemporary signature (faded) at title-page 2. Engraved ex libris *J. Shipley* at front paste-down. JONATHAN SHIPLEY (1714-1788) was a clergyman in the Church in Wales, also having held offices in the Church of England (including Dean of Winchester from 1760 to 1769), who became Bishop of Llandaff from January to September 1769 and Bishop of St Asaph from September 1769 until his death. In 1779, Shipley was the only bishop to advocate the abolition of all laws against Protestant dissenters. 2. 19th century signature W.A. Schults [?] BD. at title-page.

REFERENCES: Renouard, 155.15: «il porte sur son titre le fleuron des fils d'Alde». Bibliotheca Butleriana, 1062: «EXTREMELY RARE. See Annales, p. 155, and the Bishop's note in the vol. who has ascertained that it is printed by A. Paganino». Bertelli-Innocenti, *Bibliografia Machiavelliana*, 96: «First and last gathering probably printed by the Aldine press; the device is B2 but without 'ALDI FILII'». Not in UCLA. Edit 16, CNCE 68039 (only one copy: a variant with 'Forentino' at title-page housed at Biblioteca Guarnacci, Volterra).

USTC 839365 locates only one copy outside Italy (Trinity College Library, Cambridge).



1558

A RAREST ALDINE PRINTED FOR FEDERICO TORRESANO
3 COPIES KNOWN, NOT IN UCLA

38. ABRAVANEL, ISAAC. *Dialoghi di amore composti per Leone medico hebreo*. [at colophon:] In Venetia per Isepo Guglielmo Vicentino, alle spese però del nobil'huomo M. Federico Torresano d'Asola. Nell'anno della salutifera rede[n]tione humana, 1558.

8vo, 19th century half-calf over marbled boards, gilt title to three raised bands spine, gilt decorations and gilt fillets to compartments, ff. 228. Prefatory letter of Mariano Lenzi to Aurelia Petrucci. Aldine device to title-page and to verso of last leaf.

\$ 8,500

EXCESSIVELY RARE ALDINE EDITION OF JUDAH ABRAVANEL'S «DIALOGHI D'AMORE» PRINTED FOR FEDERICO TORRESANO: THE WORK WAS A KEY MOMENT IN THE TRANSMISSION OF RENAISSANCE JEWISH PHILOSOPHY WITHIN THE BROADER HUMANIST TRADITION.

Structured as a dialogue between Philo, a philosopher, and Sophia, his intelligent and witty pupil, the work explores the nature of love through a blend of Platonic, Aristotelian, and mystical ideas. While the exchange is philosophical in tone, it is also tinged with a playful and erotic subtext, as Philo's intellectual admiration for Sophia evolves into clear desire.

Abravanel (c. 1465–after 1521), also known as Leone Ebreo, was born in Lisbon into a distinguished Jewish family. A physician by training and the son of the renowned philosopher Isaac Abravanel, he served the Spanish royal family before being forced into exile by the expulsions of Jews from the Iberian Peninsula. His *Dialoghi d'Amore* was first published posthumously in Rome in 1535 by Antonio Blado and reprinted by Aldus' heirs in 1541.

As one of the most influential philosophical works on love in the Renaissance, *Dialoghi d'Amore* enjoyed a wide readership across religious and cultural boundaries. The Aldine editions helped solidify its canonical status, making it accessible to new audiences and reinforcing its place in the intellectual heritage of both Jewish and Christian Europe.

CONDITION: A very good copy.

REFERENCES: Renouard, 176.16. Edit16, CNCE 34798 (2 copies: Biblioteca Durazzo, Genova and Biblioteca Palatina, Parma). USTC 837939 (the two aforementioned copies and a third copy at University of Pennsylvania Library, Philadelphia). Not in UCLA.

VITAE
BEATORVM
APOSTOLORVM
PETRI
&
PAVLI

Descriptae

a Paulo Aemilio Sanctorio
Casertano.



ROMAE. CIO IO XCVII
Ex Typographia Antonij Zannetti.
Superiorum Permissu.

Superiorum Permissu.
Jelcomens de s. Hermeng² de M.
1621

1597

THE ACTUAL LAST BOOK OF THE ALDINE PRESS
PRINTED BY ZANETTI FOR ALDUS THE YOUNGER
UNKNOWN TO RENOUARD

39. SANTORO, PAOLO EMILIO. *Vitae Beatorum apostolorum Petri et Pauli*. Romae: ex Typographia Antonii Zannetti [for Aldus the Younger?], 1597.

2 parts bound in a volume in-2°, contemporary limp vellum with handwritten title to spine, later ties, pp. [8], 42, [2], 50, [2]. Dedicatory letter to the Cardinal Agostino Valier, dated Vatican City, 15 February 1597 and signed by Aldo Manuzio the younger: Aldus Manucius, P[auli] F[ilius] A[lidi] N[epos]. Woodcut head-piece of preface has central cartouche bearing woodcut vignette of Romulus and Remus; ornamental initials. A LARGE ENGRAVING TO TITLE-PAGE DEPICTING THE APOSTLE PETER WITH KEYS AND PAUL WITH SWORD; BETWEEN THEM A TALL CROSS AND BASILICA OF ST. PETER IN ROME. ENGRAVED PORTRAIT MEDALLION OF EACH SAINT IN CENTER OF WOODCUT HEAD-PIECE AT BEGINNING OF THEIR RESPECTIVE CHAPTERS.

\$ 14,000

ORIGINAL EDITION OF SANTORO'S BIOGRAPHIES OF THE APOSTLES PETER AND PAUL,
PRINTED BY ZANETTI FOR ALDUS THE YOUNGER AND UNKNOWN TO RENOUARD.

The last printed edition of the Aldine Press was long believed to be *De Morte Dialogus* by Perrin (Renouard 254.2), printed by Zanetti for Aldus the Younger, who wrote the preface, dated *Idibus Febr[uarii]* (15th February) 1597. This volume was also thought to be the only one printed by Aldus Jr. in the last year of his life. This surprising edition proves that, in the final year of the century-long history of the Aldine Press, Aldus the Younger published not one but two books, both commissioned to Zanetti as the material executor, and both bearing the same date.

In this work, as in the other known 1597 edition, Aldus' preface is dated 15th February 1597. Here, in addition, Aldus indicates, at the end of the preface, that *mihi primus dies est anni LI* ("this is the first day of my fifty-first year"). Therefore, while the preface of *De Morte* is famous for containing crucial information to determine the birth date of Aldus the Elder, the preface of these *Vitae Apostolorum* enables us to exactly establish the birth date of Aldus the Younger.

ram signis, lenire, ac minuere, studeamus: quis dubitet, quin publica res, quam communis hostis quotidie labefaciat magis, & nisi nos respiciat caelestis ille Pater, etiam conuelleret, breui restituta, atque confirmata, omni felicitate, & gloria, redundet? In quo Tua nos, Cardinalis Amplissime, innocentia, Tuae preces, Tua plurimum, ut speramus, adiuuabit intercessio. alij enim, uel consuetudine corrupti, nondum resipiscunt; uel, memoria peccatorum deterriti, afflictio animo, oculos ad caelum tollere non audent.

Ex Vaticano, ubi Clementis IIX. Pont. Max. Pontificia beneficentia annum iam uiuo, Idibus Febr. CIO ID XCVII. qui mihi primus dies est anni LI.

III^{MAE}. & R^{MAE}. D. T.

addiſſimus,

Aldus Manucius, P. F. A. N.

Aldus the Younger died on the night of 22–3 October 1597 and was found lifeless in the arms of his man-servant before dawn on 23 October. According to Pastorello, *Epistolario manuziano*, p. 292, the date was 24 October, and on the same day at three in the morning Aldo was buried in the church of S. Maria in Traspontina in Rome. A memorial inscription used to exist in the church.

PAOLO EMILIO SANTORO (Caserta 1560 – Urbino 1623), nephew of Cardinal Giulio Antonio Santoro, was a respected historian and had been a friend of Aldo from his years in Pisa. The *Vitae* include the narration of the history of Palestine and the Roman Empire in the 1st century, dramatizing the story of the apostles by opposing Simon Magus to Peter (as he incites Nero's hatred) and the Jewish people to Paul, depicting them as plotting against the Christians. The biographies conclude with the story of the saints' relics and the construction of the Vatican, in direct polemic against Martin Luther and John Calvin.

CONDITION: A neat repair in the outer margin of the title-page; otherwise, a good and unsophisticated copy.

PROVENANCE: 1. Contemporary ownership inscription *es de los descalz[ado]s Carmelitas* to both sides of title-page's engraving. 2. Another ownership inscription *del convento de s. Hermenegildo* de M[adri]^d 1621 in the lower margin of title-page. The convent of Saint Hermenegildo (Madrid) was founded in 1586 by Friar Nicolás de Jesús y expelled, is better known by the name of Carmen Descalzo for having been inhabited by religious of the order of Discalced Carmelites. In 1836, following the “desamortización de Mendizábal” (the process of expropriation of religious and noble property), the Carmelites were expelled, and the convent remained empty and unused. After having housed the Directorate of Military Administration for a few years, it was demolished.

REFERENCES: Not in Renouard. Not in Adams, BM STC Italian or Ascarelli, *Cinquecentine romane*. CNCE 38428. USTC 854894, which locates 6 copies outside Italy (3 in France, 2 in UK and 1 in Russia). UCLA Z233.A43 E45v 1597.

EPISTOLARUM
PAULI MANUTII
LIBRI XII.

AD QUOS ACCESSERUNT

EJUSDEM

PRÆFATIONES,

QUIBUS

LIBRI AD ILLUSTRES VIROS AUT AD
AMICOS MISSI COMMENDANTUR.

EDITIO NOVISSIMA.



TYRNAVIÆ,

Typis Collegii Academici Societ. Jesu,
Anno M. DCC. LXII.

1762

PAOLO MANUZIO PRINTED IN THE SLOVAK ROME

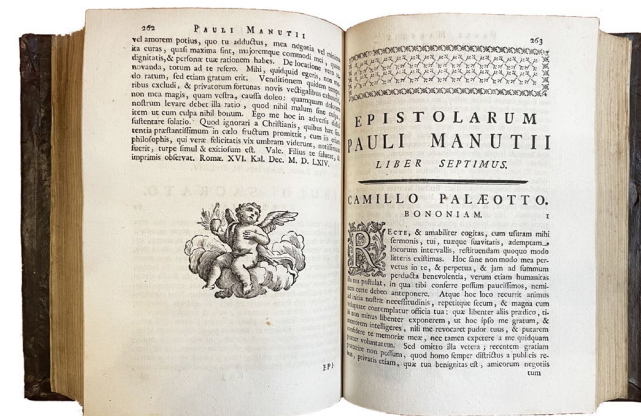
40. MANUZIO, PAOLO. *Epistolarum Pauli Manutii Libri. XII. Ad quos accesserunt ejusdem Praefationes, quibus Libri ad illustres viros aut amicos missi commendantur. Editio novissima.* Tyrnaviae, Typis Collegii Accademici Societ. Jesu, Anno 1762.

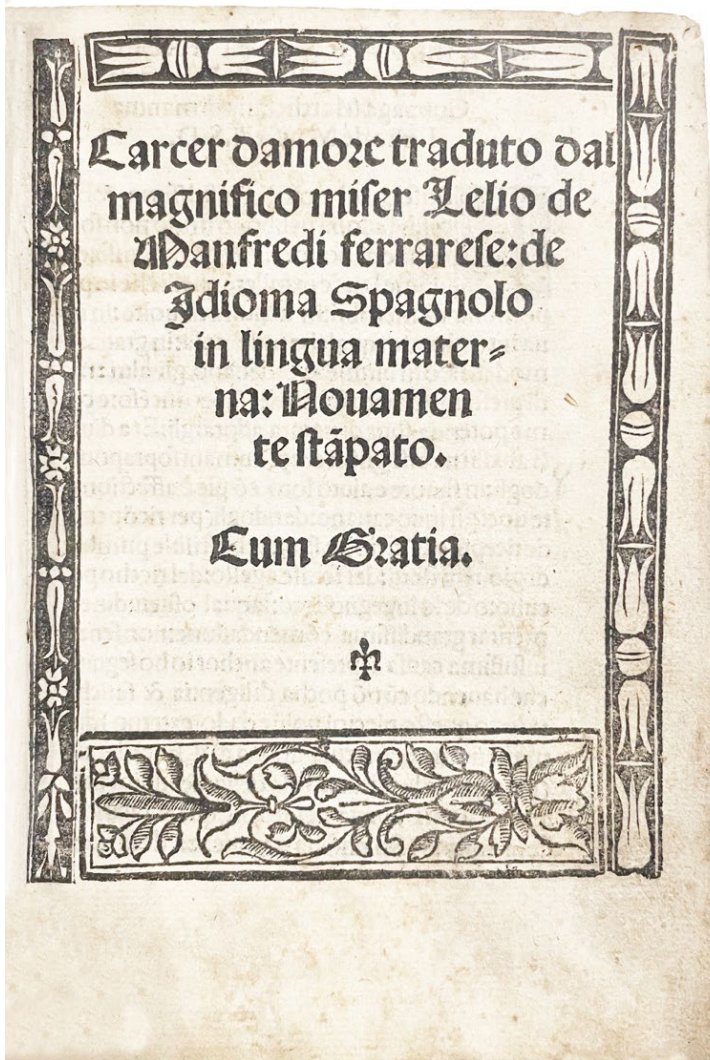
4to, contemporary calf, ochre label with gilt lettered title to five raised bands spine, gilt decorations, ff. [8], pp. 487, ff. [9, the last two blanks].

\$ 1,800

EXCESSIVELY RARE EDITION OF PAULUS MANUTIUS'S LETTERS PRINTED IN THE FORMER KINGDOM OF HUNGARY. This edition, based on the last official (1580) edition of the twelve books of the Manuzian epistles, is a valuable and nearly unique witness to the spread of the fame of the Aldine Press and its leading figures in Eastern Europe, particularly in the former Kingdom of Hungary. The city where the volume was printed, Trnava, was, during the Counter-Reformation, an important center of university culture. The Jesuit Trnava University (1635–1777), the only university in the Kingdom of Hungary at the time, was founded to promote the aims of the Counter-Reformation. It quickly became a major center of Slovak education and literature, as some of its faculty and half of its students were Slovak. Because of the many churches within its city walls, Trnava has long been referred to as “Little Rome”, or more recently, as the “Slovak Rome.”

REFERENCES: OCLC 820425643.





41. DE SAN PEDRO, DIEGO. *Carcer damore* [sic] *traduto dal magnifico miser Lelio de Manfredi ferrarese, de idioma spagnolo in lingua materna, nouamente stampato*. [at colophon:] Stampata in Venetia: per Georgio de Rusconi, adi 19 octobrio 1518 (Venice: Rusconi, 19th October 1518).

8vo, 18th century stiff vellum with handwritten title to spine, ff. [48]. Text in vernacular Italian, printed on two columns in Roman type. Translated from Spanish by Lelio Manfredi. Woodcut border to title-page.

\$ 1,300

VERY RARE EDITION OF THE ITALIAN TRANSLATION OF THIS POPULAR LOVE NOVEL, FIRST PUBLISHED IN 1514 BY RUSCONI. The *Cárcel de amor* («Prison of Love») is the most known sentimental novel written by the Castilian author Diego de San Pedro (c. 1437–c. 1498). The work consists mainly of letters, monologues, and speeches in place of dialogue. In the story, a young noble called Leriano has fallen in love with Laureola, the heir to the throne of Macedonia, and is trapped in an allegorical ‘prison of love’, which he is freed from when he communicates with Laureola through the narrator. Persio, who is also in love with Laureola, tells the king that she has had relations with Leriano, and Laureola is imprisoned. Leriano frees Laureola forcibly from prison and kills Persio. When Laureola rejects his love in a letter, Leriano opts to die, but praises women on his deathbed. *Carcel del Amor* was extremely popular upon its publication (1492) and was quickly translated into other languages.

CONDITION: A repair at the outer margin of the leaf b1 with some final letters of 9 lines neatly rewritten.

PROVENANCE: A long bibliographical note in French language to the first inside cover.

REFERENCES: Edit 16, CNCE 66997 (3 copies). USTC 854432 locates four copies outside Italy (Bibliothèque Nationale de France, Paris; Biblioteca Capitulare y Colombina, Sevilla; British Library, London; University of Pennsylvania Library, Philadelphia).



42. MARULIC, MARKO. *Mar. Maruli Spalatensis de institutione bene beateq[ue] vivendi libri sex, ad normam vitae sanctorum utriusque testamenti feliciter digesti*. Köln, Eucharius Cervicornus for Gottfried Hittorp, 1530.

8vo (146x92 mm), attractive early 19th century black half-morocco over marbled boards, large frieze and title gilt to spine, marbled fly-leaves, pp. [56], 863, [1, blank]. Text in Latin. Prefatory letter of the author to his great friend Jerolim Cipiko. Woodcut architectural title-page (the blank background colored by a contemporary hand). 6 LARGE WOODCUTS INITIALS AT BEGINNING OF EACH BOOK.

\$ 2,200

VERY RARE EARLY EDITION OF MARULIC'S «ON THE INSTRUCTION FOR LIVING A GOOD AND BLESSED LIFE», A MORAL AND SPIRITUAL GUIDE DRAWING FROM BIBLICAL AND PATRISTIC SOURCES.

MARKO MARULIC (1450–1524), was a Croatian humanist, poet and moral philosopher from Spalato. His *De Institutione bene beataeque vivendi*, first printed in Venice in 1506 and reprinted in Basel in 1513, was one of the most widely read Christian humanist works of its time. It was highly influential across Europe, even reaching St. Ignatius of Loyola, the founder of the Jesuits, who reportedly found inspiration in Marulić's writings.

CONDITION: A very good copy.

PROVENANCE: 1. Contemporary inscription *Car[tusi]^{ae} intra Molsheim* to title-page. The volume formerly belonged to the Chartreuse of Molsheim (France), partly destroyed during the French Revolution (now it houses a museum). Molsheim is an old Alsatian town, part of the metropolitan area of Strasbourg. 2. Embossed stamp *Mat[thaeus]*. *Schermesser Curé* to the first two fly-leaves.

REFERENCES: VD16, M 1287 (7 copies in German libraries). USTC 674855.

Early editions of Marulic are very rare to find on the market.

Digital copy at Zagreb NL: <https://digitalna.nsk.hr/?pr=i&id=563995>

43 SAINT PAUL-CHRYSOSTOMUS. *In apostoli Pauli epistolam ad Romanos commentaria. Luciano Mantuano diui Benedicti monacho interprete [...].* Brixiae: in aedibus Ludouici Britannici, 1538.

Folio, contemporary stiff vellum with handwritten title to spine, [4], 117, [1]. The translation is the work of Luciano Mantuano, a Benedictine monk, who rendered the original Greek homilies of Chrysostom into Latin for a Western, scholarly readership. Woodcut architectural title-page, woodcut initials.

\$ 4,200

VERY RARE EDITION OF THIS LATIN TRANSLATION OF CHRYSOSTOMUS'S EXTENSIVE COMMENTARY TO SAINT PAUL'S EPISTLE TO THE ROMANS, ONE OF THE MOST INFLUENTIAL EARLY CHRISTIAN EXEGESES OF THE PAULINE LETTERS.

The Epistle to the Romans is the sixth book in the New Testament, and the longest of the thirteen Pauline epistles. Biblical scholars agree that it was composed by Paul the Apostle to explain that salvation is offered through the gospel of Jesus Christ. This Epistle "overwhelms the reader by the density and sublimity of the topic with which it deals, the gospel of the justification and salvation of Jew and Greek alike by the grace of God through faith in Jesus Christ" (Fitzmyer).

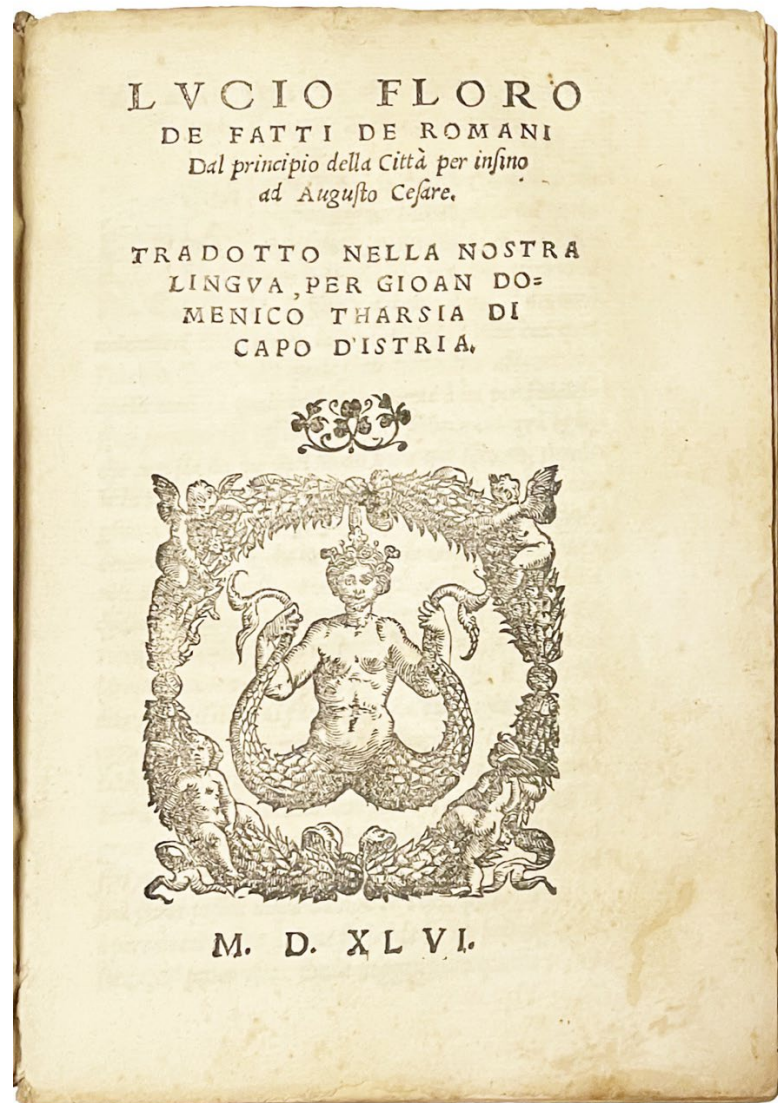
JOHN CHRYSOSTOM (c. 349–407), Archbishop of Constantinople and one of the most revered Greek Church Fathers, composed a series of homiletic commentaries on the Pauline epistles, including the Epistle to the Romans. His commentary on Romans is marked by deep theological reflection, rhetorical brilliance, and pastoral concern, emphasizing the transformative power of grace, the struggle between flesh and spirit, and the universal reach of salvation. The present edition focuses on the Epistle to the Romans, traditionally regarded as Paul's most systematic theological exposition. Chrysostom's exegesis is notable for its clarity, its moral applications, and its defense of Pauline doctrine against misinterpretation, especially on themes like justification, predestination, and the relationship between Jews and Gentiles.

This edition stands as a testament to the enduring authority of Chrysostom in both Eastern and Western Christianity and highlights the Renaissance interest in original patristic texts, especially in the context of renewed study of Pauline theology.

CONDITION: A very fine copy.

REFERENCES: Edit16, CNCE 23247. USTC 836424 locates outside Italy only the copy housed at Bibliothèque Mazarine (Paris). J. A. FITZMYER, *Romans: A New Translation with Introduction and Commentary*. New York: 1993, p. xiii.





1547

FIRST EDITION OF FLORUS'S ACCOUNT TRANSLATED IN ITALIAN
BY AN ISTRIAN HUMANIST

44. TARSIA, DOMENICO-LUCIUS FLORUS. *Lucio Floro, de fatti de Romani. Dal principio della Città per insino ad Augusto Cesare. Tradotto nella nostra lingua, per Gioan Domenico Tharsia di Capo d'Istria*. Venice: Heirs of Pietro Ravani, 1547.

8vo, contemporary limp vellum, ff. 88. Woodcut device to title-page with the date 1546, woodcut initials.

\$ 1,600

VERY RARE FIRST EDITION IN ITALIAN LANGUAGE OF FLORUS'S EPITOME OF ROMAN HISTORY FROM THE FOUNDATION TO THE EMPEROR AUGUST, TRANSLATED BY THE ISTRIAN HUMANIST GIOVANNI DOMENICO TARSIA.

GIOVANNI DOMENICO TARSIA (fl. 16th century) belonged to one of the noblest and oldest Istrian family, which gained its wealth, among other ways, through relations with the Byzantine territories; members of this family served as *dragomani* (interpreters) and ambassadors of the Venetian Republic in Constantinople. He taught Greek in Koper (1532) and later in Trieste (1561) and also translated Lopez De Segura's *Giuoco degli Scacchi* in Italian language (1584).

CONDITION: Excellent and unsophisticated copy.

PROVENANCE: Ownership inscription *Franceus Amici* to verso of first fly-leaf.

REFERENCES: A. TIRABOSCHI, *Storia della Letteratura Italiana*, 1822-1826, vol II (Catalogo di alcune delle migliori edizioni degli autori italiani), p. 706.

Edit16, CNCE 53655. USTC 830056 locates three copies outside Italy (Library of the Center for Reformation and Renaissance Studies, Toronto, Canada; Biblioteka Uniwersytecka, Wrocław, Poland; and Kentucky University Library, Lexington, United States).

For the importance of the family Tarsia for Istria see AA. VV. *Il casato Tarsia. L'impegno a Capodistria e a servizio della Repubblica di Venezia tra Quattro e Settecento* (Exhibition), Capodistria, Palazzo Tarsia, 2023. The Slovenian Government in November 2022 financed the purchase of Tarsia Palace, which will become institutional.

The printing of Tarsia's translation is considered a relevant episode for Istrian culture and quoted in *Fatti Istriani* in «L'Istria», V, no. 4, 26 January 1850, p. 1 column 2.

LE
RIME DI
MAGAGNO, MENON,
E BEGOTTO.

IN LINGVA RVSTICA PADO-
uana, con una tradottione del pri-
mo Canto di Messer Lu-
donico Ariosto.



IN VENETIA, APPRESSO
DOMENICO FARRI. 1563.

1563

ARIOSTO TRANSLATED IN THE PADUAN DIALECT
ONLY ONE COPY LOCATED OUTSIDE ITALY

45. MAGANZA, GIOVANNI (AND OTHERS). *Le rime di Magagno, Menon e Begotto. In lingua rustica padouana, con una tradottione del primo canto di messer Ludouico Ariosto.* Venice: Domenico Farri, 1563.

8vo, 18th century stiff colored paperboards, paper label and handwritten title, ff. 71, [1].

\$ 2,800

VERY RARE EDITION OF THIS COLLECTION OF POEMS IN THE RUSTIC PADUAN DIALECT.

This rare and entertaining volume is a literary parody and poetic pastiche, composed in the rustic Paduan dialect (a variant of Venetian), attributed primarily to Giovanni Maganza, with contributions from other anonymous or pseudonymous authors under the names Magagno, Menon, and Begotto—all fictionalized rustic personae.

The work consists of a series of humorous and satirical verses, written in mock-epic style, that imitate and poke fun at both high literary language and themes. These “rime rustiane” (rustic rhymes) parody the courtly and humanist poetry of the Renaissance by giving voice to coarse, rural characters who speak in their regional vernacular but reflect upon topics such as love, daily life, and poetic ambition, often with comic or subversive undertones.

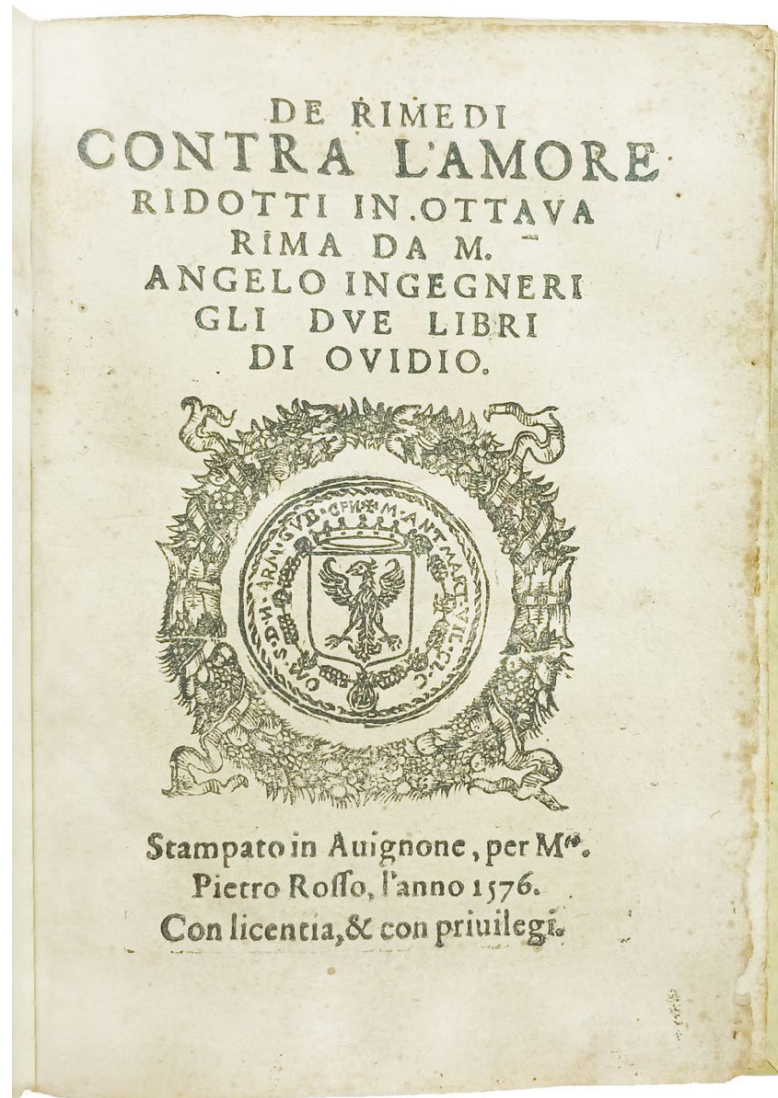
A distinctive feature of the edition is the inclusion of a dialectal translation of the first canto of Ludovico Ariosto’s *Orlando Furioso*—a central text of Italian Renaissance epic literature—rendered in the same rustic Paduan dialect. This translation is both a linguistic curiosity and a literary spoof, deliberately contrasting the grandeur of Ariosto’s style with the earthy, colloquial register of the Paduan countryside.

This edition is an early and fascinating example of regional dialect literature and of the carnivalesque tradition in Renaissance Italy, where popular language and rural wit are used to satirize elite literary culture. It is also of interest for the history of vernacularization, showing how even the most revered literary works were subject to parody and reappropriation.

CONDITION: A good copy.

PROVENANCE: 18th century inscription *Leonardo Trissino 1822 dono di Francesco Testa* to the first inside cover.

REFERENCES: Edit 16, CNCE 61946 (5 copies). USTC 839530 located outside Italy only the copy of British Library.



46. OVIDIUS, PUBLIO NASO. *De rimedi contra l'amore ridotti in ottava rima da m. Angelo Ingegneri. Gli due libri di Ouidio*. Avignone: Pietro Rosso, 1576.

4to, modern vellum, ff. [4], 57, [1]. Text in vernacular Italian. Woodcut device to title-page.

\$ 1,300

VERY RARE FRENCH EDITION OF THE ITALIAN TRANSLATION OF OVID'S «REMEDIES FOR LOVE» PRINTED BY PIERRE ROUX.

Remedia Amoris ("Love's Cure" or "The Remedies for Love") [written c. 2 AD] is a poem in Latin by Roman poet Ovid. Ovid offers advice and strategies to avoid being hurt by love feelings, or to fall out of love, with a stoic overtone. Ovid's goal was to provide, for men and women alike, advice on how to escape safely from an unhappy love affair - emotional bondage - without falling into the tragic ends of such legendary figures as Dido or Medea represented in Ovid's other fundamental work devoted to the love letters of ancient heroines, bound with this volume. Among the techniques to avoid love, the author suggests of keeping busy; travelling; avoiding wine and love poetry (!); and concentrating on the beloved's defects rather than their strong points. More in detail, here are some strategies suggested by the poet to leave your partner:

Trying to get out of love before the feeling becomes too important.

Try to have as many occupations as possible, for example in work.

Travel and try to avoid places that may have to do with your feeling.

Doing a lot of business, or at least another business to forget the previous one.

Try to have sex as unpleasant as possible.

Focus on your partner's physical flaws.

Try to focus on the mishaps that happen as a result of the relationship.

Avoid places where couples can be seen.

After leaving your partner:

Avoid all contact with you, your family and relatives.

When trying to explain why you left her/him, avoid going into detail.

Try not to talk about your relationships as much as possible as soon as they end.

If you know you have to see your ex again, avoid dressing up for the occasion.

Forget about any future chances of rekindling a relationship with her/him.

Burn letters/portraits of your partner.

Avoid plays or poems that idealize the feeling of love.

Convince yourself that you have no rivals, to avoid incurring jealousy.

Avoid standing in front of your ex's door, portraying it as a place that can only bring bad luck.

Avoid certain types of food.

Try to drink alcohol in moderation; don't abuse it!

The goal of the work is to teach (above all) young people how to avoid idealizing the woman they love and how to help them in case love causes them suffering and misfortune. Ovid states that suicides, which young people usually encounter when they are in the throes of misfortune caused by love sickness, can be easily avoided by following these rules.

CONDITION: Minor traces of foxing but a very fine and untrimmed copy.

REFERENCES: Baudrier XI, 503. Pettegree-Walsby 81434. L. DESGRAVES, H. MICHEL (et alii), *Répertoire bibliographique des livres imprimés en France au seizième siècle*, 1968-1980, VI, p. 46-44. Edit 16, CNCE 60102. USTC 130133 and 845874.



Click for wider description
and HD images

47. 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. THREE FULL-PAGE ENGRAVINGS, LAST SUPPER, CRUCIFIXION, AND RESURRECTION BY THE DUTCH ENGRAVER AND DRAUGHTSMAN CORNELIUS CORT.

\$ 3,400

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.

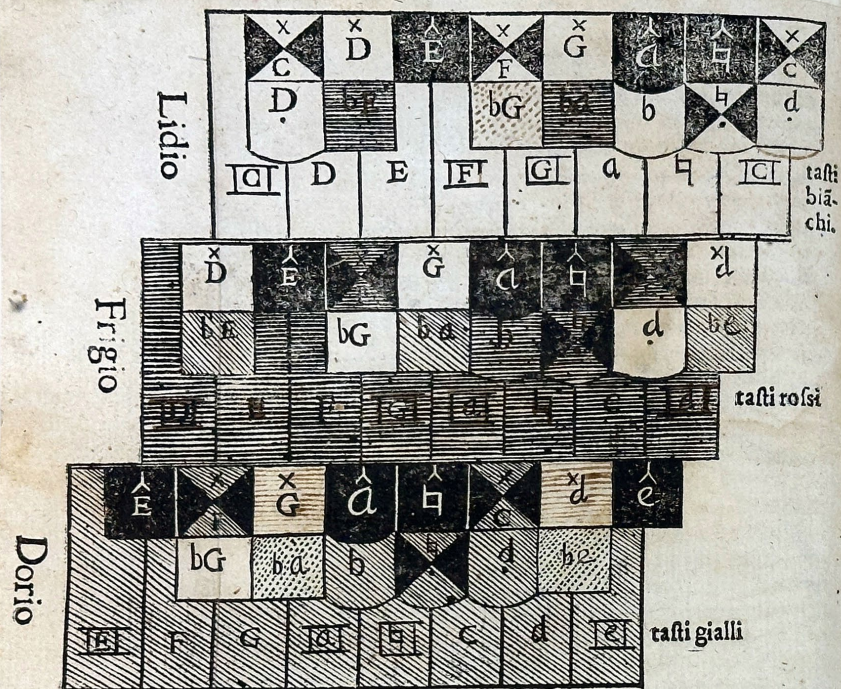
The present copy, probably a preliminary issue, presents the empty cartouche below the image of the Last Supper, while the regular copy shows the text: *Ecce Panis angelorum/ Factus cibus viatorum/ Vere panis filiorum/ Non mittendus canibus.*

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.



Questa figura v'è alla facciata 64.

le dette due voci metaboliche se ne sono aggiunte tre altre

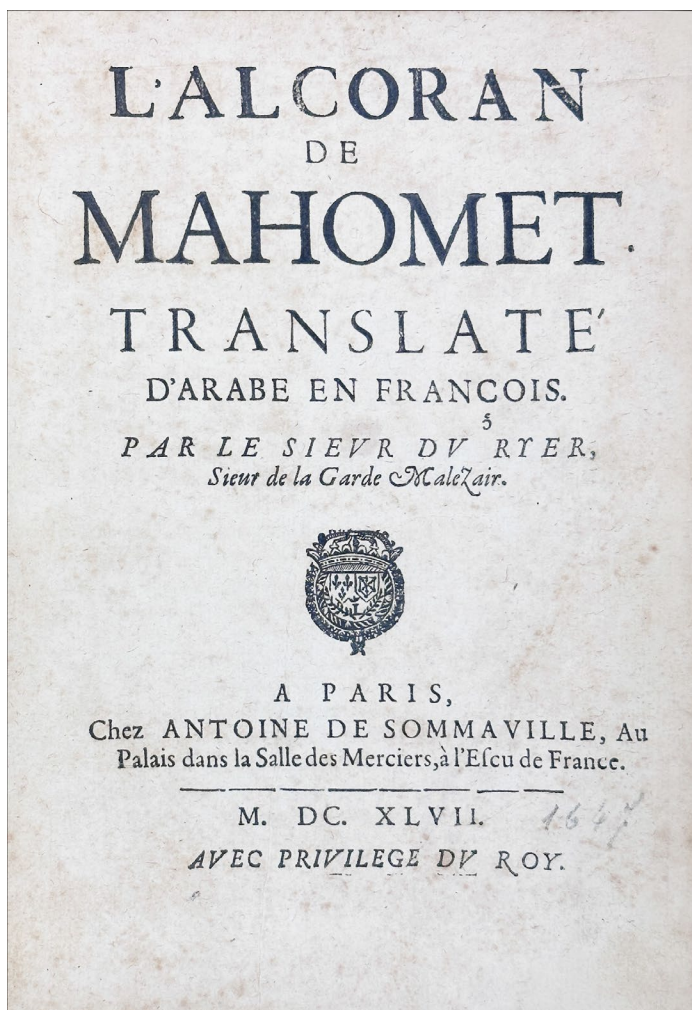
De' Generi, e de' Modi.

63

tre per ottava, cioè X D, X G, b G, in questa figura per soddisfazione di quelli che volessero più tosto due Tuoni & Sistemi soli, & più voci metaboliche per ciascuna tastatura: il che tornerà più utile per le compositioni fatte sin hora: rimanendo all'arbitrio d'ogn'vno di toglier via quelle che vorrà; come anco d'aggiugnerne dell'altre in quei luoghi che giudicherà più opportuni; purché sappia che dalle sedici in poi tutte saranno voci metaboliche, e prese da varii Tuoni; come potrà conoscere chi conetterà insieme non solo li sette, ma anco li tredici: onde con varii colori si potrebbero differenziare. Ma noi supponendo che l'uso di tre Tuoni principali, con l'aggiunta di due voci per ciascuno, sia per piacere maggiormente, dentro questi termini vogliamo contenerci. Secondo notifi, che le due voci metaboliche giudicate più necessarie b E, b A, benché si ponghino così nel Dorio, come ne gli altri due Sistemi, o tastature, non hanno le corrispondenti ne' due Tuoni superiori; ma sono proprie del Tuono Iastio; come altrove ho mostrato; il quale perché è mezzano tra li due, Dorio, e Frigio; perciò si possono convenientemente quei due tasti mischiare di giallo, e di rosso, o farli di colore ranciato, mezzano tra li due detti.

Ma le due del Frigio, hauendo le corrispondenti nelle naturali Dorie, non occorre ascriuerle ad altri Tuoni che a quello; & per ciò si possono segnare col giallo, come s'accenna da noi con l'ombre più chiare: & per l'istessa ragione le due metaboliche del Lidio s'hanno da reputare corde proprie del Frigio; & per ciò col color di quello si contrasegnano. E ben vero, che il b E, del Dorio si troua anco tra le corde naturali del Missolidio, come s'è veduto di sopra.

I Ma



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

1647

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

49. 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].

\$ 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».



Click for full description
and HD images

1673
EXTREMELY RARE VENETIAN MISSAL
IN A FINE CONTEMPORARY LEATHER BINDING
APPARENTLY NO COPIES IN INSTITUTIONAL LIBRARIES

50. ROMAN CHURCH. *Missale Romanum ex Decreto Sacrosancti Concilii Tridentini Restitutum Pii V Pontificis Maximi Iussu Editum, Clementis VIII, Urbani VIII, Alexandri VII, Clementis IX et SS D.N. Clemente Papa X Novissime Suis Locis.* Venetiis [Venezia], apud Cieras, MDCLXXIII [1673].

Folio (384 x 258 mm), full black leather binding, single ruler with floral decoration on boards, metal plaque in the centre of the front board depicting two winged cherubs; spine with seven raised bands, pp. [40], 422, [4], 423-527, [1], CXX, [6], CXXI-CXXIII [i.e. CIII], [1]. Original clasps preserved. Title page in red and black ink with a beautiful, engraved vignette, at f. a¹ *Commune sanctorum*. Signature: +¹⁰ 2+⁸ 3+² A-2K⁸ a-e⁸ f-g⁶. 11 FULL-PAGE ENGRAVINGS: (ANNUNCIATION) SIGNED BY THE SIENESE ENGRAVER GIOVANNI MARIA FERRI AND FOUR BY GIACOMO PICCINI, FATHER OF SISTER ISABELLA. SEVERAL HISTORIATED INITIALS. PAGES OF MUSIC ENGRAVED WITHIN THE TEXT IN RED INK.

\$ 1,800

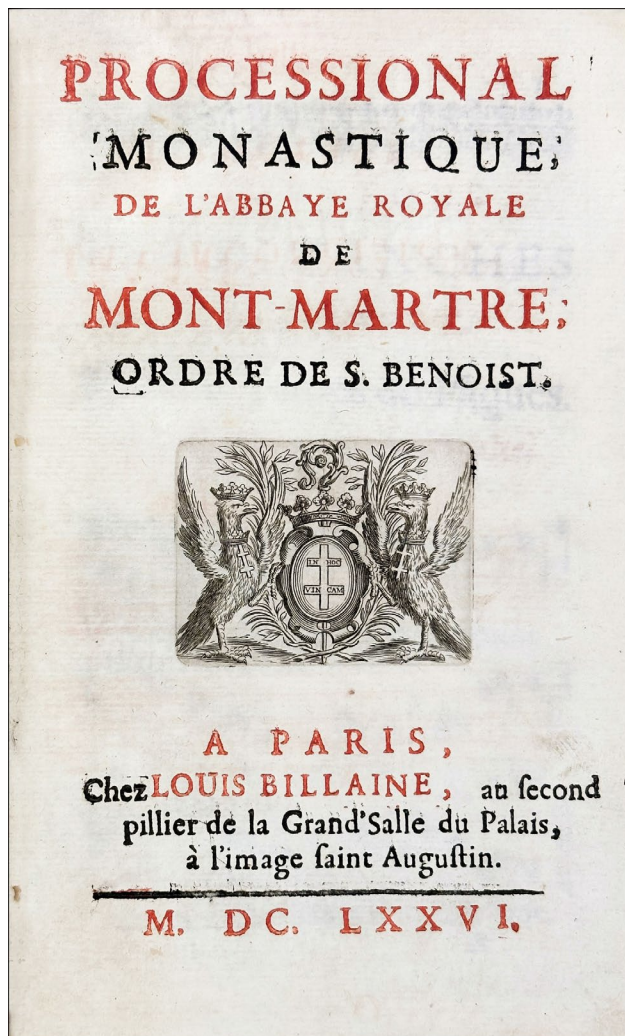
APPARENTLY THE ONLY EXISTING COPY OF THIS EDITION OF THE "MISSALE ROMANUM", the liturgical book containing all the texts for the festive and weekday masses of the liturgical year: prayers, readings, songs, blessings, *Ordinarium* and *Proprium*.

The content is normally divided into seven parts (the first part is usually limited to the calendar: Introductory section; *Proprium de tempore* with introit, collect (prayer), epistle, gradual, alleluia, gospel, offertory, secreta (2nd prayer), communio, postcommunio (3rd prayer) of each feast, from the first Sunday of Advent until Easter; *Ordinarium Missae*; Second part of the *Proprium de Tempore*; *Proprium sanctorum* (Sanctorale); *Commune sanctorum* ("Common of Saints"); *Missae votivae* .

CONDITIONS: Few small wormholes along the text, light marks of use; overall, a good copy.

PROVENANCE: Paper *Ex libris* «Luigi Carpaneto» on front pastedown.

No copy of this edition recorded on WorldCat.



1676

EXTREMELY RARE BENEDICTINE PROCESSIONAL USED BY THE NUNS
IN THE NOW-DESTROYED HISTORIC ABBEY OF MONTMARTRE IN PARIS

51. ROMAN CHURCH. *Processional Monastique, de l'Abbaye royale de Montmartre, ordre de S. Benoist: Ordre de S. Benoist.* Paris, chez Louis Billaine, au second pillier de la Grand'Salle du Palais, à l'image saint Augustin, 1676.

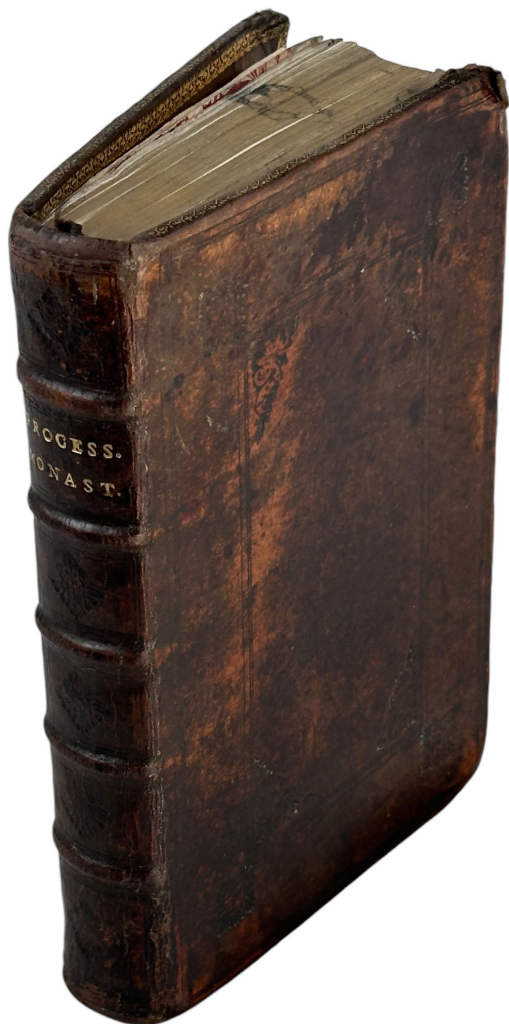
4to (190 x 125 mm), contemporary full brown calf binding, blind-tooled floral and geometrical decoration on boards, gilt title and blind-tooled floral decorations on compartments, gilt edges, pp. [2, first blank], 464, clxxxxviii, [4 blanks]. Text and music printed in black and red, copper-engraved coat of arms on title page: the coat of arms features two crowned eagles flanking a central shield, which displays a cross with the inscription *In Hoc Signo Vinctes* ("In this sign, you will conquer"). The eagles each bear smaller crosses on their chests. Above the shield is a crown, and the background includes laurel branches, symbolizing victory and honour—probably the coat of arms of a noble family connected to the Benedictine Order. Signatures: π^2 A-2F⁸ a-m⁸.

\$ 3,000

This *Processional Monastique*, a liturgical book used within the Roman Catholic Church, was specifically designed to guide the nuns of l'*Abbaye Royale de Montmartre* during processions, a key part of various religious ceremonies. These processions occur during feasts, solemnities, and other significant ecclesiastical events, such as Palm Sunday or the Feast of Corpus Christi. The text includes prescribed chants, prayers, and rituals, often accompanied by plainchant notation to ensure the proper musical rendition of hymns and antiphons during the processions.

During the French Revolution's Reign of Terror (1793–1794), revolutionary authorities sought to eliminate symbols of religious power. Ecclesiastical buildings were vandalized, and sacred manuscripts such as Bibles, psalters, and other prayer books were often burned or destroyed to erase any trace of the Church's influence, making religious books from this period in perfect condition quite rare.

THE MONTMARTRE ABBEY was a Benedictine abbey of nuns founded in 1133 by King Louis VI on the summit of Montmartre in Paris. The abbey was built on a site believed to be where Saint Denis, the first bishop of Paris, was martyred. During the French Revolution, Montmartre Abbey faced the same fate as many other religious institutions.



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

It was officially closed in 1790, and its property was confiscated by the revolutionary government. In 1794, the last abbess, Marie-Louise de Laval-Montmorency, was executed by guillotine during the Reign of Terror, and the abbey was largely destroyed. Today, the only remaining part of the abbey is the Church of Saint-Pierre de Montmartre, one of the oldest churches in Paris.



CONDITIONS: Scratches on rear boards and binding corners, few marks of use; overall a very good copy.

PROVENANCE: 1. Handwritten index of prayers on front flyleaf. 2. Handwritten prayer on blank leaf m7.

REFERENCES: AA.VV., *La Biblioteca Liturgica dei Duchi di Parma*, Milano, Hoepli, 1934; not in Brunet, Lacombe, Ales. Not in BNF.

CENSUS: Only two copies recorded in WorldCat (B.M. Lyon; Biblioteca Nazionale Braidense, Milano).



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

1679

RARE FIRST EDITION OF THE FIRST COMPLETE BIBLE IN A ROMANSH LANGUAGE
BY THE FIRST PRINTING PRESS IN THE LOWER ENGADIN

52. VULPIO, JACOB ANTONIO-DORTA À VULPERA, JACOB. *La Sacra Bibla, quai ais tuot la sancta scrittura: in la quala sun compris tuots cudechs dal Velg e Nouf Testamaint: cun l'aggiunta dall'Apocrifà. Tschantada, vertida e stampada in lingua rumantscha d'Engiadina Bassa, tras cumin cuors e lavur.* [The Holy Bible, which is all the Holy Scripture: in which are included all the books of the Old and New Testament: with the addition of the Apocrypha. Compiled, translated, and printed in the Romansh language of Lower Engadin, through communal effort and labor.] Scuol: Jacob Dorta à Vulpera, juvèn f. Moderatür dalla Stamparia, M.DC.LXXIX [1679].

4to (320 x 230 mm), contemporary pigskin binding with external rules with geometrical inserts, central plaquette with three compartments with blind-tooled floral decoration, plaquette with images of saints in a border of both plates, original clasps in iron and bronze preserved, Roman and occasionally italic type; text in double columns; woodcut decorative initials; head- and tail-pieces.

\$ 2,700

A TESTAMENT TO REFORMATION ZEAL AND A CORNERSTONE OF ROMANSH LINGUISTIC HERITAGE the bible was translated from Hebrew and Greek by two pastors, Jacob Anton Vulpus and Jacob Dorta. This edition presents the complete text of the Bible in Romansh of the Lower Engadin (*Rumantsch d'Engadina Bassa*), including the Apocrypha.

This imprint is a direct endeavour to render the Scriptures into the local vernacular, reflecting the theological and linguistic concerns of the Reformed Church in the Swiss Alps during the 17th century. The translation aimed to make the sacred texts accessible to Romansh-speaking communities, contributing both to religious education and to the preservation of a unique regional idiom, and stands as a landmark edition in the annals of Swiss printing and Romansh linguistic heritage. It not only represents a foundational text for Reformed communities in the Lower Engadin but also exemplifies the sustained effort to cultivate and maintain minority languages in early modern Europe. The production of this Bible required an enormous amount of work and five years to complete. The edition consisted of 2,000 copies and sold out in a relatively short period, prompting the publication of a second edition in 1743. The Bible was printed in Scuol, a city in Lower Engadin, in the canton of Grisons, Switzerland, a region historically characterized by its linguistic diversity, where Romansh functioned as a primary spoken and written language among the populace, and where Jacob Dorta à Vulpera established the first printing press in the Lower Engadin.



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

In this alpine valley of Switzerland, the mid-to late 17th century saw a continuing consolidation of the Reformation. The translation of biblical texts into Romansh was crucial for nurturing religious life and literacy, reinforcing the Reformed Church's emphasis on individual engagement with Scripture. To make this Bible even more interesting, it is important to note that printing presses in the Grisons were relatively scarce due to geographic, political, and economic challenges. The establishment of a local press in Scuol by Jacob Antonio Vulpo was a significant cultural achievement, serving not only religious needs but also strengthening the region's literary traditions, consolidating community identity and faith. The distribution of such works in the vernacular underscores the drive to unify believers under a shared Reformed doctrine and a distinct Romansh linguistic heritage.

JACOB ANTONIO VULPIO and JACOB DORTA À VULPERA joined forces to accomplish a monumental task: the publication of the first Bible in the Romansh language. This project arose from the need to make the sacred text accessible to the Protestant communities of the Grisons, where Romansh was widely spoken but did not yet enjoy a well-established literary tradition. Dorta handled the translation and adaptation of the biblical text, working meticulously to ensure faithfulness to the original and comprehensibility for Romansh readers. Vulpio, in turn, provided his expertise as a printer, creating a work of great religious and typographical value. Printing the Bible in Romansh represented a significant technical challenge, as it required specific types and meticulous attention to the quality of both typesetting and printing. Their collaboration was decisive for the success of the project. Vulpio and Dorta shared a common vision: to promote access to the Bible and to strengthen the linguistic and cultural identity of Romansh-speaking communities. The result of their work not only contributed to the spread of the Reformation in the Grisons but also represented a milestone in the history of the Romansh language, consolidating its written use and literary dignity.

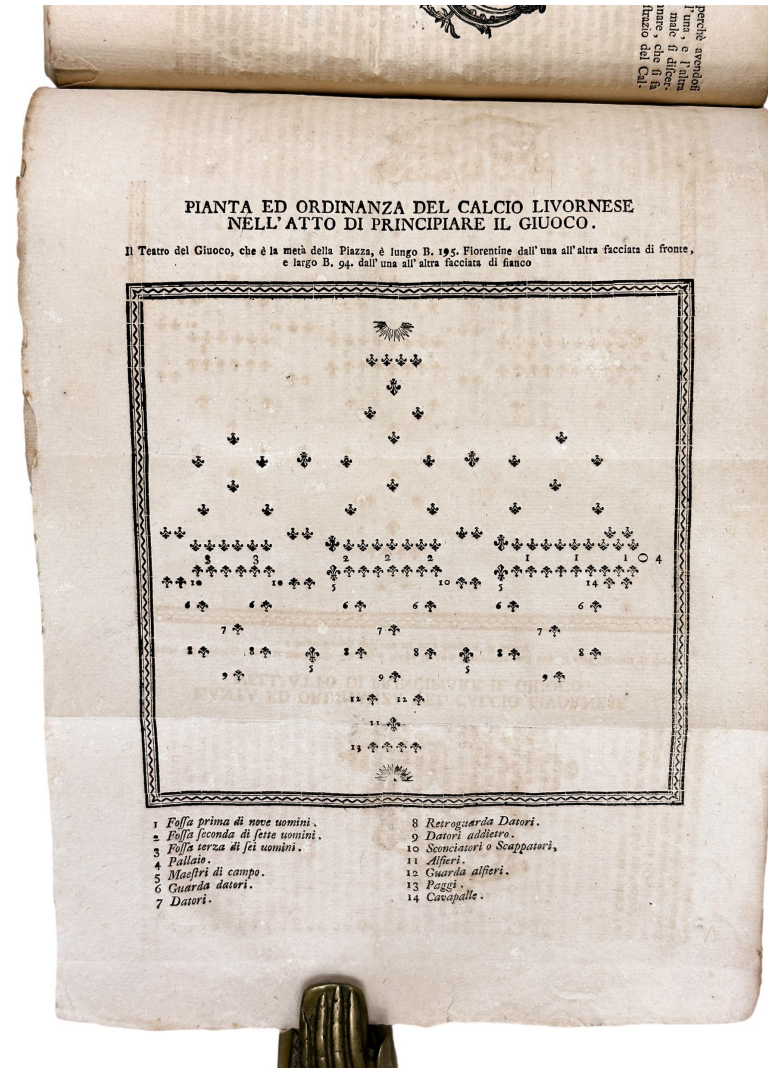
CONDITIONS: Light marks of use and foxing along the text, ancient restoration at lower margin of last page; overall, a good copy.

REFERENCES: DARLOW, T. H., & H.F. Moule, *Historical Catalogue of the Printed Editions of Holy Scripture in the Library of the British and Foreign Bible Society*, 1911, p. 7688; P. LEEMANN-VAN ELCK, *Druck, Verlag, Buchhandel im Kanton Zürich von den Anfängen bis um 1850*, p. 63. BERTHER, N. & I. GARTMANN, *Bibliografia Retorumantscha*, Rumantscha, 1986, p. 501.

No complete copy at auction in the last 40 years.

1766

FLORENTINE FOOTBALL: THE ANCESTOR OF RUGBY!



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

53. BARDI, GIOVANNI. *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*. ONE FOLDING PLATE (310 X 220 MM) REPRESENTING THE DISPOSITION OF THE TEAMS IN THE MAIN SQUARE OF LIVORNO (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; POGGI, M. & 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 wider description
and HD images

54. *Dat is De Gantsche H. Schrifture, vervattende alle de Canonycke Boeken des Ouden en des Nieuwen Testaments.* Amsterdam, H. Brandt, D. Onder de Linden, P. Schouten, J. de Groot, 1786. [BOUND WITH:]

Het boek der psalmen, nevens de gezangen bij de hervormde kerk van Nederland in gebruik. Amsterdam, Hendrik Brandt, Dirk onder de Linden, Jan de Groot, Nicolaas Theodorus Gravius, 1792. [BOUND WITH:]

Evangelische gezangen, [...] en in orde gebracht in de jaren 1803, 1804 en 1805. Te Amsterdam, Bij Johannes Allart, 1806.

4to (264 x 215 mm), full leather binding, original boards with blind-tooled decorations and rulers, gilt inscription with ownership data at front board, (spine renewed, as usual in this kind of Bibles), original clasps preserved: ff. [10], 328, 124, 148 for first part; ff. 81, [2] for the second; pp. [10], 159 [9], 44 for the third.

€ 1,200

1. THE STATES GENERAL'S BIBLE (STATENBIJBEL): A MILESTONE IN DUTCH RELIGIOUS AND LINGUISTIC HISTORY.

The edition, known in Dutch as the *Statenbijbel*, is a landmark in both the religious and linguistic history of the Netherlands. Commissioned by the Synod of Dort (Dordrecht) in 1618–1619 and first published in 1637, it represents the first authorized Dutch translation of the Bible directly from the original Hebrew and Greek texts. This monumental work not only served as the standard Bible for Dutch Protestantism for centuries but also played a crucial role in standardizing the Dutch language. It helped standardize spelling, grammar, and vocabulary at a time when regional dialects varied widely. The translators' careful choices in rendering the original texts enriched the Dutch lexicon and set linguistic norms that would endure for centuries. Many Dutch idioms and expressions still in use today can be traced back to this translation.

2. THE 1773 DUTCH PSALTER: UNIFYING WORSHIP IN THE REFORMED CHURCH.

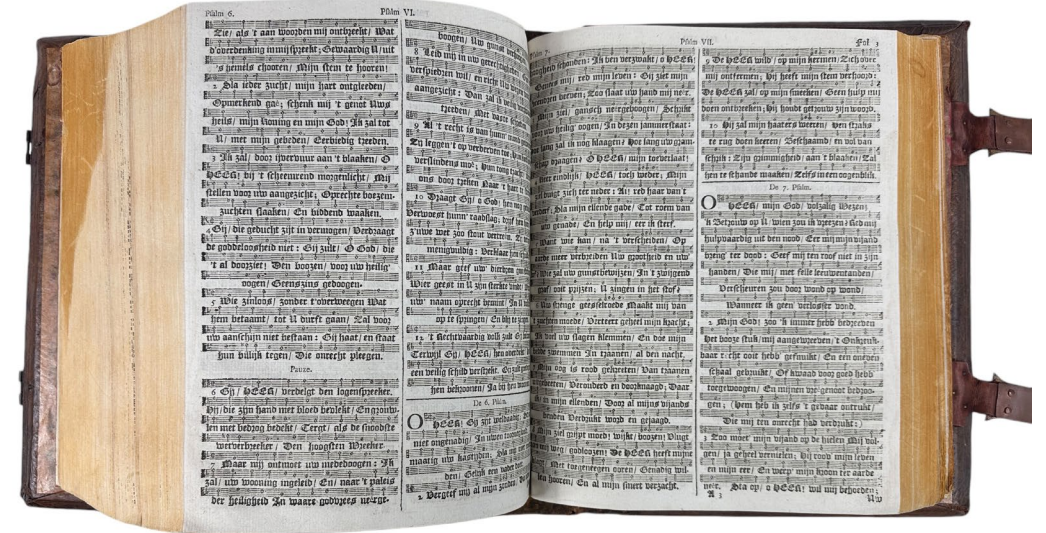
This edition represents a significant milestone in the liturgical and cultural history of the Netherlands. Commissioned by the States General—the governing body of the Dutch Republic—it aimed to standardize the psalmody used in the Reformed Church. By selecting and harmonizing three existing metrical psalm versions, this publication sought to unify worship practices and enhance congregational participation across the nation. By carefully selecting and refining existing psalm versifications, the commission produced a work that was both faithful to Scripture and resonant with the Dutch people.



Click for wider description
and HD images

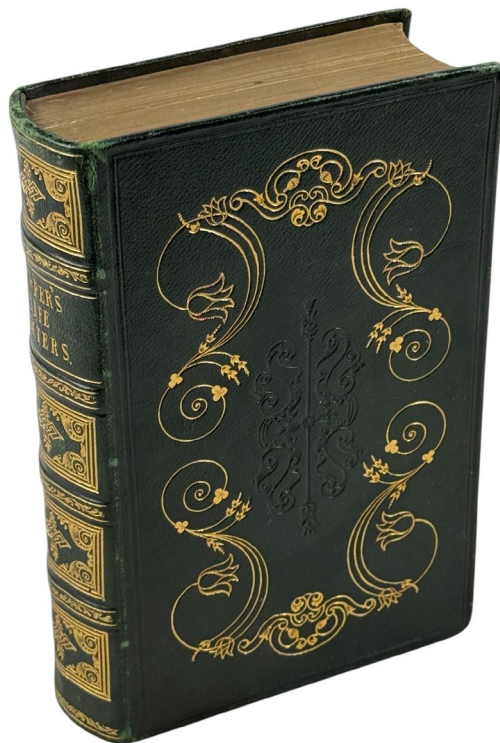
3. THE *EVANGELISCHE GEZANGEN*: ENRICHING THE LITURGICAL PRACTICES

The work is a hymnal compiled for use in public worship within the Dutch Reformed Congregations (Nederlandsche Hervormde Gemeenten). Commissioned explicitly by all the synods of these congregations, the collection was assembled and organized between 1803 and 1805. It was intended to be used alongside the traditional Book of Psalms (Boek der Psalmen), enriching the liturgical practices of the church. Published in 1806, it represents a significant development in the liturgical life of the Dutch Reformed Church.



CONDITIONS: Title page reinforced on external margin, light waterstains at first four leaves, some marks of use along the text, spine renewed; Keur Bibles are known for having their spines break due to the weight of the massive book block.

PROVENANCE: Gilt blind-tooled inscription *Kirk van Folsgara Anno 1807* on front board.



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

1834

AN INTIMATE PORTRAIT OF WILLIAM COWPER
WITH A PERFECTLY PRESERVED ROCOCO-STYLE FORE-EDGE PAINTING

55. COWPER, WILLIAM. *The Life and Letters*. Edinburgh: Fraser, 1834.

8vo (290 x 120 mm), contemporary dark green calf leather binding (minimal rubbing to the edges) gilt ornamental frame surrounding a blind-stamped arabesque at boards, gilt title and rich gilt decoration at spine, pp. xvi, 174, for the first volume; f. [1], pp. xx, 416 for the second. Engraved portrait of Cowper at first volume and of his mother at second, two pastoral engravings at titlepages.

This volume is distinguished by an exquisite Rococo-style fore-edge painting, executed by a particularly skilled miniaturist. THE DELICATE SCENE, HIDDEN WHEN THE BOOK IS CLOSED AND REVEALED ONLY WHEN THE PAGES ARE FANNED, PORTRAYS AN IDYLIC PASTORAL SCENE OF FOUR ELEGANTLY ATTIRED YOUNG WOMEN IN THE MIDST OF A GATHERING NEAR PICTURESQUE RUINS, WHILE A DISTANT CAVALIER APPEARS DISTRACTEDLY INDIFFERENT TO THEIR COMPANY.

\$ 2,300

Fore-edge paintings, an artistic tradition dating back to the late Middle Ages, became particularly popular in the 17th and 18th centuries as a means of enhancing fine bindings with concealed artworks. The Rococo style, characterized by its pastoral and romantic themes, flourished in this medium, appealing to collectors who valued both literary and artistic craftsmanship. This volume's fore-edge painting, with its delicate execution and thematic harmony with Cowper's poetic sensibilities, is a testament to the enduring appeal of this art form.

CONDITIONS: Light foxing along the text; overall a very good copy with the fore-edge paintings perfectly preserved.

PROVENANCE: Handwritten presentation note dated 1843 at front fly-leaf.

REFERENCES: J. KING, *William Cowper: A Biography*, Duke University Press, 1986.

1840

A TRIBUTE IN SOUND AND SIGHT: A COLLECTION OF VOCAL MASTERPIECES
WITH FORE-EDGE MEDALLION PORTRAITS OF LEGENDARY COMPOSERS

56. VARIOUS AUTHORS. *Arion. A Collection of Select Vocal Pieces with Piano Accompaniment*. Leipzig and Braunschweig: Crayen and Busse, ca. 1840.

Two volumes in oblong 8vo (125 x 210 mm), contemporary green leather binding, designed in the style of a friendship album, gilt title and decorations at spine, gilt decorations at boards, gilt edges, pp. 120 for first volume; pp. 122 for the second. Housed in a newer green half-leather case with a gilt spine title and gilt fillets.

\$ 2,700

A FINELY CURATED ANTHOLOGY OF VOCAL COMPOSITIONS FEATURING WORKS BY EMINENT COMPOSERS: Joseph Haydn, Louis Spohr, Carl Maria von Weber, Conradin Kreutzer, Louis Schneider, Friedrich L. Seidel, and Johann G. Ferrari, among others. The collection is a representative cross-section of 18th- and early 19th-century vocal music, capturing the aesthetic transition from Classical to early Romantic sensibilities. The inclusion of pieces by both renowned and lesser-known composers underscores its role as both a performative and pedagogical resource, reflecting the heightened appreciation for chamber music performance in private and salon settings during the 19th century.

THE VOLUMES ARE ENRICHED BY TWO EXQUISITE FORE-EDGE PAINTINGS. The first features two medallions portraying Handel and Beethoven, surmounting a scene set in a classical music theatre, with the orchestra in the foreground, boxes adorned with red draperies, and the audience encircling the scene. The second depicts two medallions representing Mozart and Tchaikovsky, set above a ballet theatre scene, complete with draperies, columns, and a lively gathering of dancers in celebration.

CONDITIONS: Light foxing along the text; overall a very good copy with the fore-edge paintings perfectly preserved.

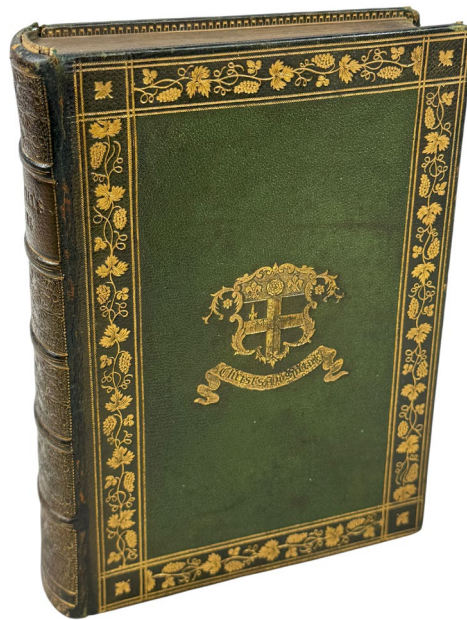
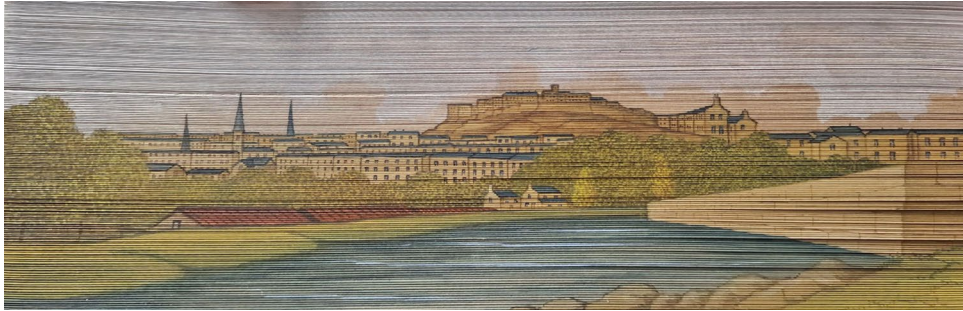
REFERENCES: R. EITNER, *Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten*, Leipzig: Breitkopf & Härtel, 1900.



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

1843

A HANDSOME ILLUSTRATED EDITION OF CAMPBELL'S POETRY
WITH A PERFECTLY PRESERVED FORE-EDGE PAINTING



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

57. CAMPBELL, THOMAS. *The Poetical Works*. London, Edward Moxon, 1843.

8vo (200 x 135 mm), embossed olive-green calf leather binding with elaborate gilt boards decoration and gilt coat of arms on the front board, gilt title and decoration at spines, gilt edges, pp. IX, [1, which is blank], 379. Illustrated with a portrait frontispiece, twenty-nine steel-engraved vignettes after Turner, and thirty-seven woodcut text illustrations.

This volume is distinguished by an exquisite fore-edge painting, executed by a particularly skilled miniaturist, DEPICTING A VIEW OF EDINBURGH FROM CANON MILLS, WITH ARTHUR'S SEAT VISIBLE IN THE BACKGROUND.

§ 2,300

THIS EDITION ASSEMBLES THE ENTIRETY OF CAMPBELL'S POETIC CORPUS, reflecting the breadth of his literary contributions to the Romantic tradition. Campbell, widely celebrated for his historical and patriotic themes, infused his verse with lyricism and intellectual depth. The collection includes his major works, such as *The Pleasures of Hope* (1799), a philosophical poem exploring themes of aspiration and human suffering, and *Gertrude of Wyoming* (1809), a romantic narrative poem set against the backdrop of the American Revolutionary War. Additionally, Campbell's shorter compositions, such as *Ye Mariners of England* and *The Battle of the Baltic*, demonstrate his mastery of patriotic and commemorative verse, resonating deeply with nineteenth-century readers. His ability to merge historical narrative with refined poetic diction established him as a pivotal figure in British Romanticism.

CONDITIONS: Light foxing along the text, the front free endpaper is missing. Occasionally slightly spotted or browned. Minimal scuffing and bumping at the corners, joints, and bands; overall a good copy with the fore-edge paintings perfectly preserved.

PROVENANCE: 1. Gilt Coat of Arms of the Christ's Hospital at front board. 2. Antique bookseller exlibris at inside front board.

REFERENCES: T. H. WARD, *The English Poets: Selections with Critical Introductions by Various Writers*, London: Macmillan, 1880.

1940
THE DAILY LIFE OF FRENCH POWS
IN A BARRACK OF A GERMAN CAMP IN 1942

58. GRIGOUREVY. *Gravure d'un baraquement au camp de Schlantenfeld en 1942.*
Schlantenfeld, 5/7/1942.

Drawing on a single paper leaf (510 x 240 mm).

\$ 750

The drawing, created and signed by a prisoner of the camp on July 7, 1942, depicts a slice of life of the French prisoners held in the Stalag of Schlantenfeld, near Linz, Austria, during World War II. The camp was used by the German army for prisoners of war assigned to work in the Reich's war industry.

Schlantenfeld. le 4/7/42
Grigourevy

In this extraordinary drawing, a testimony of one of the most tragic moments in European history, we can observe daily life in a German prisoner-of-war camp for French, British, and American soldiers. In the drawing, we see a hanging pot, indicating that prisoners were allowed to cook; a prisoner shaving, showing that they had the possibility to take care of their personal hygiene; another playing the guitar. Lastly, at the bottom, we notice a prisoner—probably the artist himself—portraying on the table a representation that appears to be the very same drawing, a sort of self-portrait of the artist at work.

It is important to remember that the treatment reserved for American, British, and French prisoners was, as far as possible under the conditions of captivity, relatively acceptable in the camps designated for them. Eastern prisoners of war—Russians, Polish, etc.—were, on the other hand, subjected to utterly inhumane treatment and were often sent to the same extermination camps, such as Auschwitz or Dachau, where political opponents, Jews captured in European cities, as well as homosexuals, Gypsies people, and other persecuted groups, were interned.

CONDITIONS: Perfectly preserved.

REFERENCES: S. NECKER, *Lager-und Barackenstadt*, Linz: 2013.



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

1942

DRAWING DEPICTING 5 FRENCH POWS OFFICERS
IN A GERMAN PRISONER CAMP

59. J. GAUVIN. *Gravure portrait d'officiers dans un Oflag*. Germany, 1940.

Single leaf of thick grey paper (300 x 230 mm), sepia ink, signed.

\$ 500

The drawing, executed by a prisoner, depicts the portrait of five French officers from the “11e Régiment D'infanterie” held in an unknown German camp (OFLAG) in 1940 and is signed:

À cinq hommes de génie
(du 11^e)
Souvenir de captivité

J. GAUVIN
40

«To Five Men of Genius (from 11st): Memories of Captivity- J. Gauvin / 40»

On the back of the drawing, corresponding to the portraits on the front, we find the signatures of the five officers: Roger Tibault, Richard Marins, Albert Gillet, André Marchais and Louis Garreau.

CONDITIONS: Perfectly preserved.

REFERENCES: S. NECKER, *Lager-und Barackenstadt*, Linz: 2013.



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

1944

MAP OF GERMAN POW CAMPS FOR FRENCH PRISONERS IN GERMANY DURING WWII,
EDITED BY «MINISTÈRE DES PRISONNIERS DE LA FRANCE LIBÉRÉE».

60. Carte des camps des prisonniers français, Stalag, Oflag, d'après les documents du processed, des Prisonniers de la France libérée. Editions Jean Baneton 10, bd du Temple, Paris C.O.L. 180019 / C.O.L. 300100 - Modèle déposé - reproduction interdite. [Paris, 1944].

Single leaf map (650 x 500 mm), chromolithography on paper.

\$ 500

The map lists all the POW camps, Stalag and Oflag, located in Germany for France prisoners during World War II. The camps are positioned on the map and identified by a red number on a white field, and the name of each camp referenced in a legend on the left. The locations closed at the time of the map's publication are crossed out in red in the legend.

Stalags were operated in both World War I and World War II and were intended to be used for non-commissioned personnel (enlisted ranks in the US Army and other ranks in British Commonwealth forces). Officers were held in separate camps called Oflag.

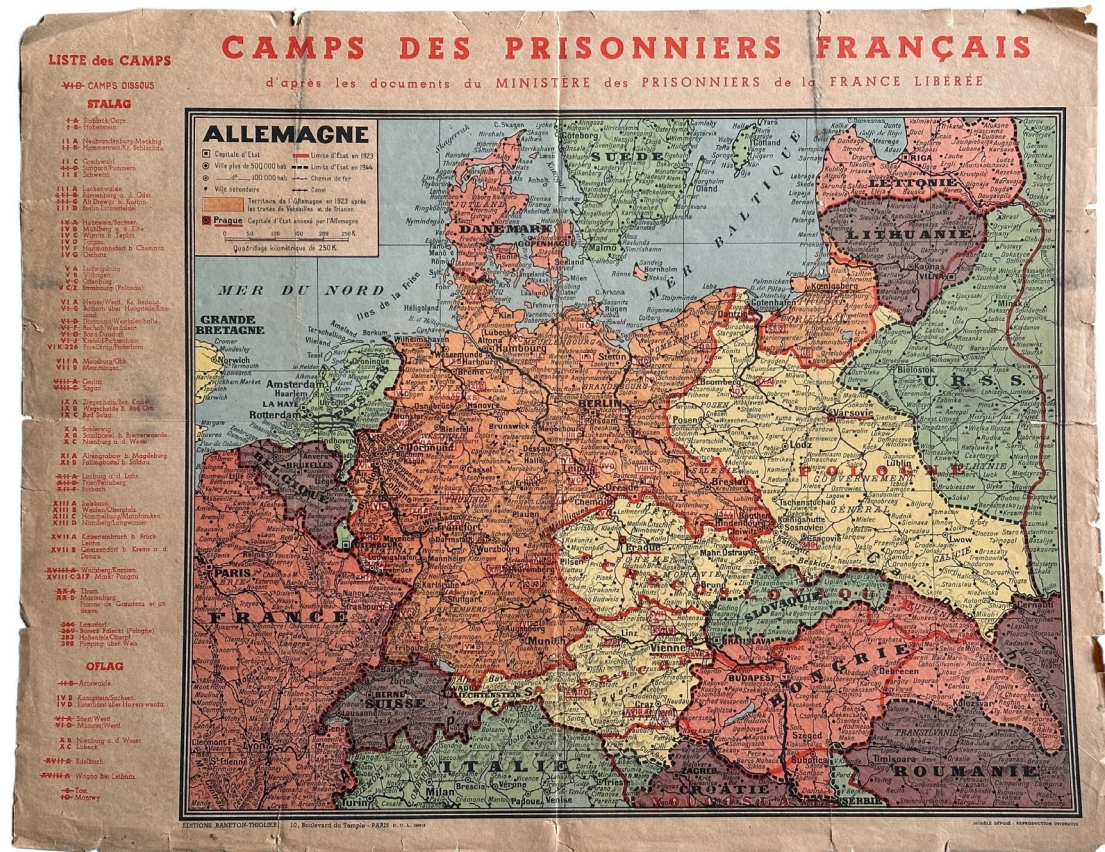
“Some of the Stalag camps were properly named Stalag Luft, short for Stammlager Luftwaffe. They were run by the Luftwaffe and were initially intended to house airforce prisoners. There were also camps known as Marlags, short for the German Marinelager, which were for captured naval servicemen.

Before being sent to a camp, a captured prisoner of war had to pass through a Dulag, short for the German Durchgangslager. These were transit camps where details of the prisoners were processed, and they were interrogated. Under the terms of the Geneva Convention prisoners only had to give details of their name, rank and serial number but interrogating officers often tried to trick captured servicemen into giving away more information through clever questioning.

Individual camp layouts varied from camp to camp, but all were enclosed with barbed wire and contained guard towers which were manned by armed German soldiers ready to shoot anyone trying to escape. Prisoners were usually housed in one-storey wooden barracks which contained bunk beds (two or three high) and a charcoal burning stove in the middle of the room.” (Tillman).

CONDITIONS: Small tears on the edges; overall, in excellent condition.

REFERENCES: B. TILLMAN, *D-Day Encyclopedia*, 2014.



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

Science, Pharmacology & Gastronomy

THE EARLIEST SUPPORT TO GALILEO'S THEORIES
ONLY 9 COPIES RECORDED IN WORLDWIDE PUBLIC LIBRARIES

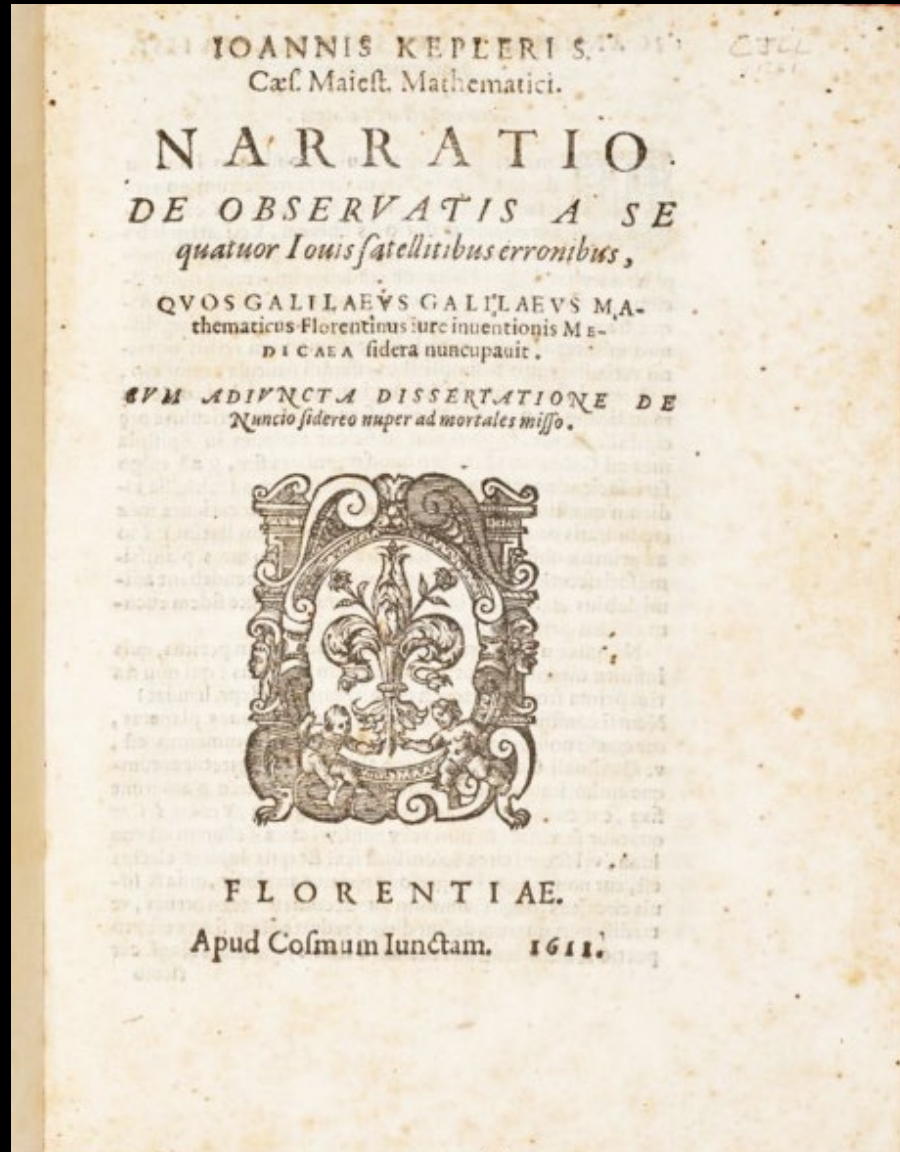
61. KEPLER, JOHANNES. *Ioannis Kepleri S. Cæs. Maiest. mathematici. Narratio de obseruatis a se quatuor Iouis satellitibus erronibus, quos Galilaeus Galilaeus mathematicus Florentinus iure inuentionis Medicaea sidera nuncupauit. Cum adiuncta Dissertatione de Nuncio sidereo nuper ad mortales misso.* Florence: Cosimo Giunti, 1611.

4to (205x150 mm), modern quarter morocco, pp. [8]. Woodcut Giunti device at title-page. Collation: A⁴ [\$2 signed].

\$ 16,500

EXCESSIVELY SCARCE FIRST ITALIAN EDITION OF THE FUNDAMENTAL KEPLER'S WORK ON JUPITER'S SATELLITES, THE EARLIEST SUPPORT TO GALILEO'S THEORIES. THE SMALL TREATISE IS THE NARRATIVE OF THE OBSERVATION, DAY BY DAY, OF THE PASSAGE OF THE JUPITER'S SATELLITES, THAT KEPLER OBSERVED WITH A TELESCOPE SENT BY GALILEI TO HIS PROTECTOR, THE KÖLN ELECTOR.

In 1609, Galileo improved the construction of a new telescope and, in the first months of 1610, Galileo Galilei—using this powerful telescope—discovered four satellites orbiting Jupiter, making observations so revolutionary to bring down the entire framework of astronomy and Aristotelian-Ptolemaic cosmology. He reported his discoveries in *Sidereus Nuncius* [«Starry Messenger»] (1610), THE FIRST SCIENTIFIC TREATISE BASED ON OBSERVATIONS MADE THROUGH A TELESCOPE IN WHICH HE sought the opinion of Kepler continuously attacked by the scientific community. It contains the results of Galileo's early observations of the Moon, the stars, and the moons of Jupiter. In observing the stars, Galileo reported that he saw at least ten times as many stars through the telescope as with the naked eye, and he published star charts of the belt of Orion and the Pleiades showing some of the newly observed stars. Also, when he observed some of the “nebulous” stars in the Ptolemaic star catalogue, he saw that rather than being cloudy, they were made of many small stars. From this, he deduced that the *nebulae*, and the Milky Way itself, were collections of stars too small and far away to be resolved into individual stars by the naked eye. In the last portion of *Sidereus Nuncius*, Galileo reported his discovery of FOUR OBJECTS THAT APPEARED TO FORM A STRAIGHT LINE OF STARS NEAR JUPITER. He gave illustrations of the relative positions of Jupiter and its moons as they appeared nightly from late January through early March 1610. From the fact that they changed their relative positions from night to night, but always appeared in the same straight line near Jupiter, he deduced that they were four bodies in orbit around Jupiter.





The Jupiter's satellites seen by Galileo and confirmed by Kepler

In 1610 Kepler heard and read about Galileo's discoveries with the telescope. Kepler responded enthusiastically with a short published reply, *Dissertatio cum Nuncio Sidereo* [«Conversation with the Starry Messenger»]. He endorsed Galileo's observations and offered a range of speculations about the meaning and implications of Galileo's discoveries and telescopic methods, for astronomy and optics as well as cosmology and astrology.

Later that year, when he obtained the use of a suitable telescope, KEPLER PUBLISHED HIS OBSERVATIONS OF JUPITER'S SATELLITES under the title *Narratio de Observatis Quatuor Jovis Satellitibus* («Narration about Four Satellites of Jupiter observed») printed in 1611 in Frankfurt by Palthenius and in Italy by Giunti. Both these tracts changed the history of astronomy, being the first enormous support to Galileo, whose discoveries were doubted or denied by many. Galileo must have been much relieved about the support he had been given by Kepler since, prior to the publication of the present *narratio*, Galileo was the only person to have seen the Jovian moons and many people did not believe him.

The famous verse of the British poet Thomas Segeth «Keplerus tuus tua sidera vidit. Vicisti, Galilæe» («Your [friend] Kepler saw your stars. You, won, Galileo») was THE FIRST IMPORTANT GALILEO'S CONSECRATION OF THE SCIENTIFIC WORLD: the statement wittily resumed the known phrase with which the Emperor Julian the Apostate had once recognized the victory of Christianity and of Jesus «the Galilean».

CONDITION: Usual, minor foxing; otherwise, a fine copy.
 PROVENANCE: Owen Gingerich Collection.

REFERENCES: Only 9 copies recorded in worldwide public libraries: 5 copies in Italy, and 4 copies out of Italy (all in US libraries). M. CASPAR, *Bibliotheca Kepleriana*, 38 (the reference to the *adiuncta Dissertatione*, to which the *Narratio* is a preface, is carried over from the title page of the Frankfurt edition, which likewise did not include it. This edition also does not include the epigrams by Thomas Segeth appended to the text of the Frankfurt edition).

DNB: «Not until August 1610 was Kepler's great desire to use a telescope satisfied, when Elector Ernest of Cologne lent him one. From 30 August to 9 September, Kepler observed Jupiter; he published the results in *Narratio de Jovis satellitibus* [in Frankfurt], a booklet that was quickly reprinted in Florence. It provided a strong witness to the authenticity of [Galileo's] new discoveries».

G. GRASSI, *Union catalogue of European astronomical observatories*, p. 370. J.J. Lalande, *Bibliothèque astronomique*, p. 155. M. BIAGIOLI, *Galileo's Instruments of Credit: Telescopes, Images, Secrecy*, Chicago University Press, 2006, p. 38 ff. J. DOBRZYCKI, *The Reception of Copernicus' Heliocentric Theory*, Torun, 1973, p. 229 ff.

1635

RARE MILITARY AND CIVIL ARCHITECTURE TREATISE

62. 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 FRONTISPIECE AND PORTRAIT OF THE AUTHOR (VERY OFTEN MISSING), 60 DOUBLE PAGE PLATES (5 FOLDING).

\$ 4,000

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 wider 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.

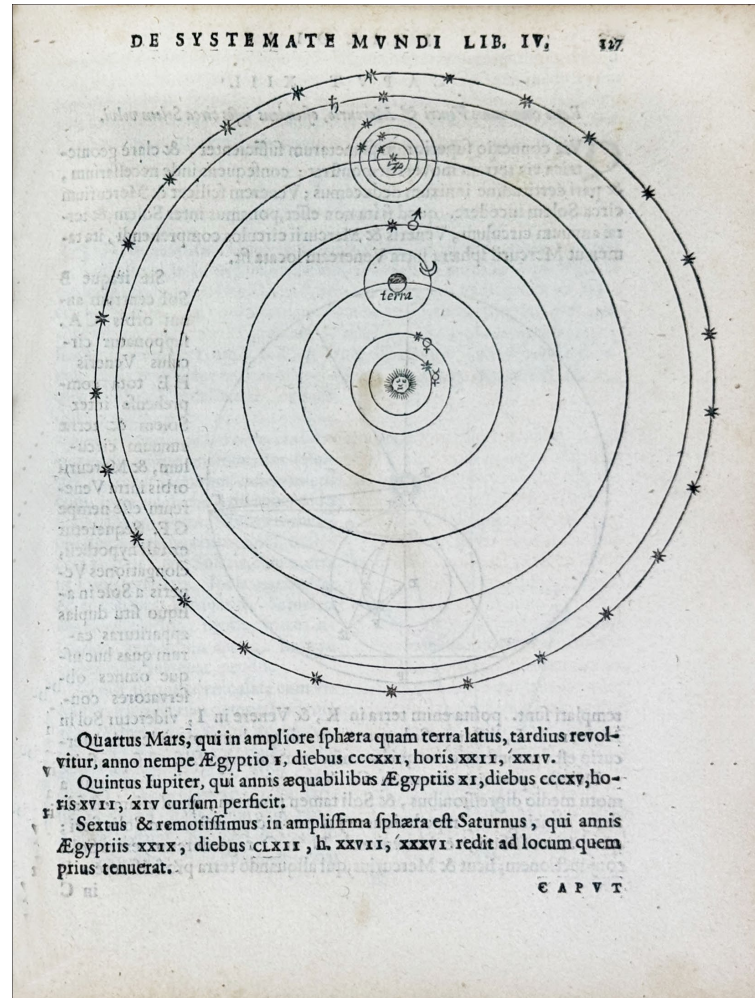
CONDITIONS: Widespread wormholes perfectly restored at internal margins of some leaves and plates, light stains affecting two plates, but a good copy with plates in a very early state.

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

REFERENCES: Fowler, 132; Johns II, 1001.



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



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

63. BOULLIAU, ISMAEL. *Philolai, sive Dissertationis de vero systemate Mundi, libri IV*. Amsterdam: Guil. & Johann Blaeu, 1639.

8vo (200 x 160 mm), contemporary stiff vellum, flat spine titled in brown ink, ff. [2], pp.159, [1]. Printer's device on title page, numerous woodcut illustrations within the text.

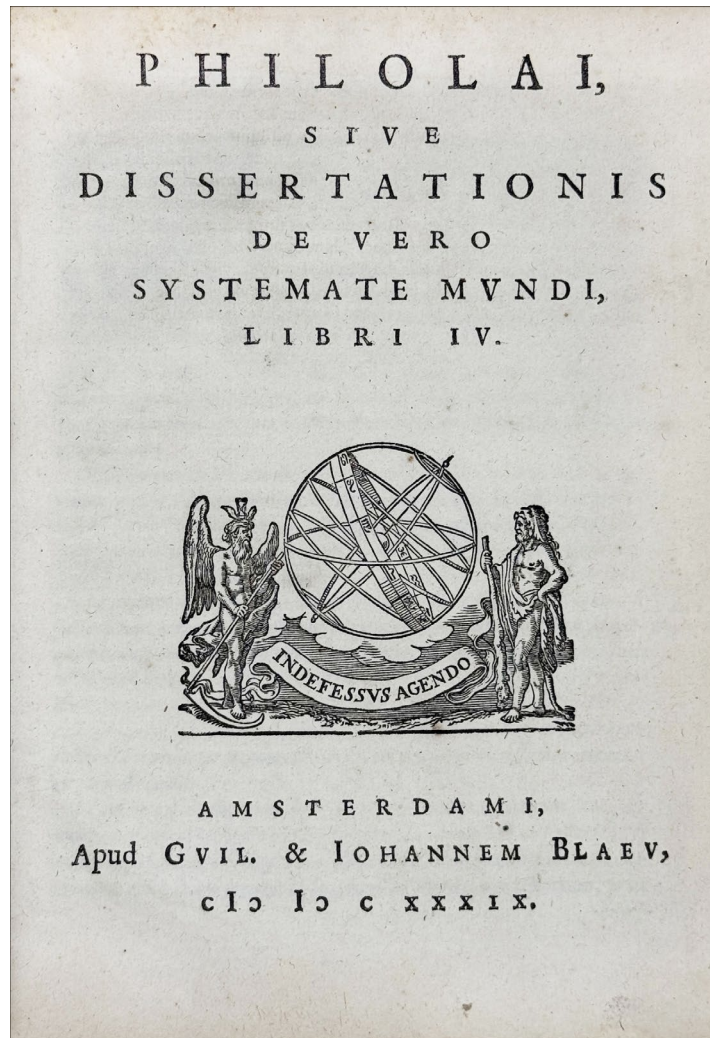
\$ 6,800

THE RARE FIRST EDITION of Ismael Boulliau's *Philolai* is an important early work in the history of astronomy that staunchly supports the Copernican model at a time when heliocentrism was still far from universally accepted. This treatise presents a systematic refutation of the Ptolemaic geocentric model and a clear endorsement of the Copernican system, making use of geometric reasoning and observational evidence. The text is enriched with numerous woodcut illustrations depicting planetary orbits, positioning the work at the intersection of early modern scientific discourse and the broader intellectual shift toward empirical methodologies. The *Philolai* occupies a significant place in the 17th-century scientific landscape, preceding Boulliau's later, more sophisticated astronomical analyses incorporating Keplerian principles.

The work is divided into four books:

Book I: Establishes the foundational premises, critiquing the Aristotelian-Ptolemaic worldview and introducing key historical conceptions of cosmic order. Boulliau presents arguments against geocentrism, emphasizing logical inconsistencies in Ptolemaic orbital models. In this section, he meticulously dissects the traditional epicyclic mechanisms used to justify planetary motion within the Ptolemaic model, illustrating their inherent flaws through mathematical demonstrations. He further engages with classical sources, contrasting the ideas of Ptolemy with the emerging heliocentric interpretations, thereby laying the groundwork for his later arguments.

Book II: Explores alternative cosmic models, engaging with the Tychonic system while ultimately rejecting it in favor of the Copernican hypothesis. Boulliau employs geometric demonstrations and references to contemporary astronomical observations. He discusses the limitations of the Tychonic system, particularly in its reliance on a hybrid structure that maintains geostatic principles while allowing planetary revolutions around the Sun. Boulliau supports his rejection of Tycho Brahe's model through empirical observations and the application of early forms of dynamic celestial mechanics.



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

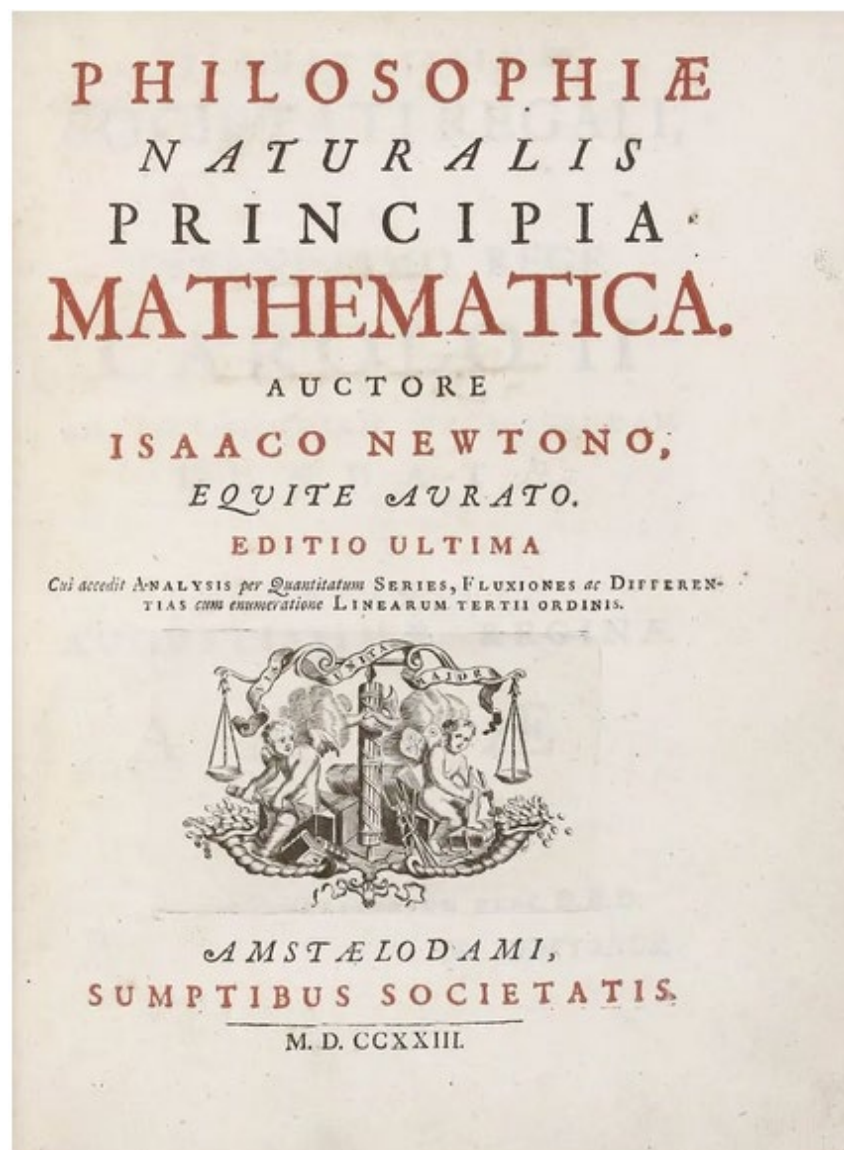
Book III: Advances the case for heliocentrism through a comparative analysis of planetary motion, drawing upon empirical data and geometric principles. The book is notable for its inclusion of woodcut diagrams illustrating the fallacies of geocentric epicycles and the elegance of Copernican simplicity. Boulliau extends his discussion to the orbital paths of Mars and Jupiter, offering refined calculations that underscore the limitations of traditional circular orbits. His work anticipates later Keplerian refinements, though at this stage, he does not fully integrate elliptical trajectories. His discussion is particularly insightful in its examination of planetary retrograde motion, where he demonstrates how Copernican heliocentrism naturally explains this phenomenon without the need for complex deferent and epicycle structures.

Book IV: Concludes with philosophical and theological implications of heliocentrism, defending its compatibility with natural philosophy. Boulliau suggests that observational precision, rather than theological dogma, should guide astronomical inquiry. He contends that rational inquiry, supported by empirical verification, must take precedence in scientific discussions, a stance that placed him within the intellectual currents of the time. Boulliau also addresses objections to heliocentrism from both religious and Aristotelian perspectives, systematically dismantling their arguments by demonstrating that the Copernican model offers the most parsimonious and logically consistent explanation of celestial phenomena. The work closes with reflections on the role of human reason in deciphering the cosmos, aligning with the broader rationalist movement of the 17th century.

CONDITIONS: Perfectly preserved.

REFERENCES: R. S. WESTMAN, *The Copernican Question: Prognostication, Skepticism, and Celestial Order*, University of California Press, 2011.





1723

THE BEST EDITION OF NEWTON'S «PRINCIPIA MATHEMATICA»
WITH THE DISCOVERY OF UNIVERSAL GRAVITATION
THE GREATEST WORK IN THE HISTORY OF SCIENCE

64. NEWTON, ISAAC. *Philosophiæ Naturalis Principia Mathematica* [...]. *Editio ultima*. Amsterdam: Sumptibus Societatis, 1723.

[BOUND WITH:]

NEWTON, ISAAC. *Analysis per Quantitatum Series, Fluxiones ac Differentias: cum Enumeratione Linearum tertii ordinis*. Amsterdam: Sumptibus Societatis, 1723.

4to (255 x 204 mm), 18th century blond calf, five raised bands spine decorated with a flowered decoration (sympathetically rebacked), red edges, marbled fly-leaves, pp. [28], 484, [8] for the *Principia Mathematica*; pp. [12], 107 for the *Analysis*. Two title pages (the first printed in red and black) with vignettes. Introduction by E. Halley and preface by the editor, Roger Cotes, who attacks Cartesian philosophy still in vogue in the universities. THREE FOLDING PLATES: ONE FOLDING PLATE IN THE FIRST WORK AND TWO FOLDING PLATES AT THE END OF THE SECOND WORK; MANY WOODCUTS IN THE TEXT FOR THIS EDITION THAT WAS A MAJOR UNDERTAKING, REQUIRING THE CUTTING OF NEW WOOD-BLOCKS FOR THE FIGURES AND A NEW SETTING OF TYPE.

\$ 12,800

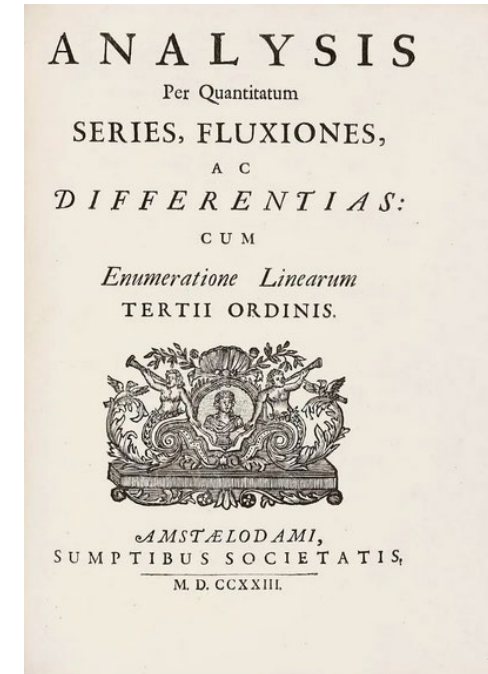
THE LAST REVISED EDITION OF THE «PRINCIPIA MATHEMATICA» PUBLISHED DURING NEWTON'S LIFETIME: THE ONLY ONE CONTAINING THE FIRST SEPARATE EDITION OF HIS «ANALYSIS PER QUANTITATUM SERIES», NEWTON'S FIRST INDEPENDENT TREATISE ON THE HIGHER MATHEMATICS, WITH THE INVENTION OF THE CALCULUS.

First published in London in 1687 the *Principia* states Newton's LAWS OF MOTION, FORMING THE FOUNDATION OF CLASSICAL MECHANICS, HIS LAW OF UNIVERSAL GRAVITATION, A DERIVATION OF KEPLER'S LAWS OF PLANETARY MOTION AND HIS MATHEMATICAL METHODS, now included in the field of calculus.

The 1723 edition is considerably increased, containing extracts from four letters of Newton and especially his following four tracts: *De analysi per aequationes infinitas* (first published by Jones in 1711), *De quadratura curvarum* and *Enumeratio linearum tertii ordinis* (published with the "Opticks" in 1704), and the *Methodus differentialis*.

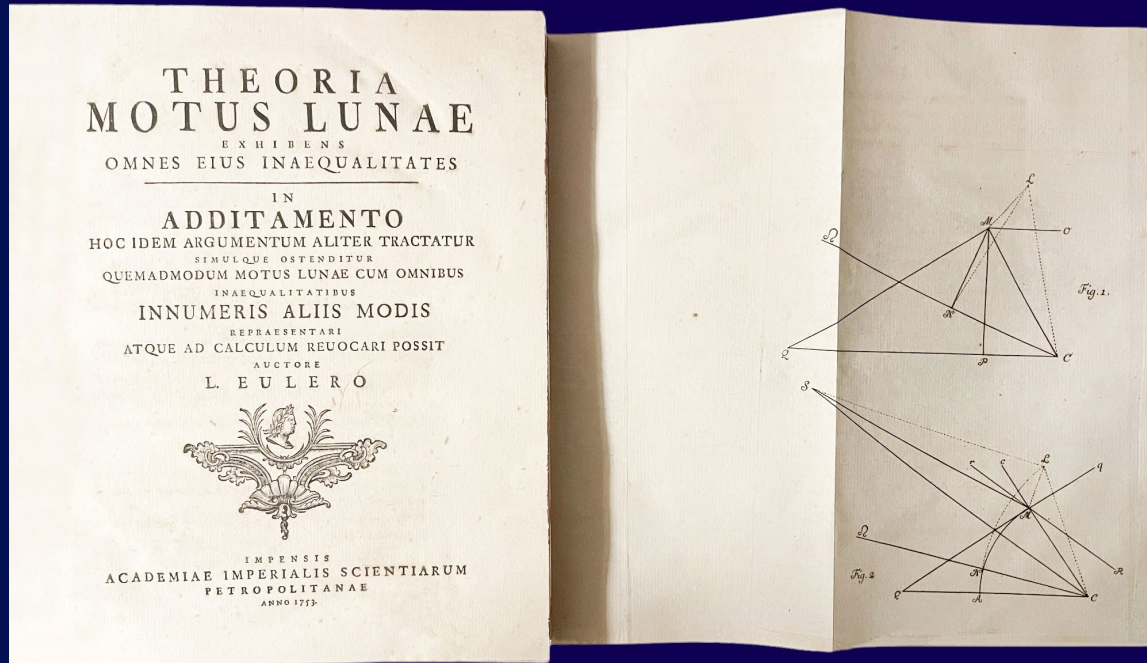


The edition also contains a revised conclusion, a second preface by Newton and considerable additions, the chapters on the lunar theory and the theory of comets being much enlarged. The edition includes (*Principia*, p. 481) the “General Scholium”, not present in the first edition, wherein Newton used what became his famous expression: «Hypotheses non fingo» (“I formulate no hypotheses”). This Amsterdam reprint corrects a few errors made in the printing of the second edition and precedes the third edition by twelve years.



CONDITION: Usual light foxing but a fine copy.

REFERENCES: Gray, *Bibliography of Newton*, 12. Wallis, *Newton and Newtoniana*, 12. Sotheran, *Second Supplement*, volume I, 5672. Horblit 78 (1687 edition). Not in Babson and see Babson, 207 (for the Analysis): «[This is] Newton's first independent treatise on the higher mathematics, containing his invention of the calculus». PMM (Printing and the Mind of Man), no. 161: «The Principia is described as the greatest work in the history of science. Copernicus, Galileo and Kepler had certainly shown the way; but where they described the phenomena they observed, Newton explained the underlying universal laws».



1753

FIRST EDITION OF EULER'S THEORY
ON THE MOTION OF THE MOON

65. EULER, LEONHARD. *Theoria motus lunae exhibens omnes eius inaequalitates*. St. Petersburg, Academia Imperialis Scientiarum, 1753.

4to, contemporary half calf on colored paperboards, paper label with handwritten title on four raised bands spine, pp. viii, 347, [1]. ONE FOLDOUT ENGRAVED PLATE CONTAINING TWO GEOMETRIC DIAGRAMS.

\$ 7,500

VERY RARE FIRST EDITION OF EULER'S THEORY OF THE MOTION OF THE MOON, A MILESTONE IN CELESTIAL MECHANICS AND A KEY DEVELOPMENT IN THE APPLICATION OF NEWTONIAN PHYSICS TO ASTRONOMY.

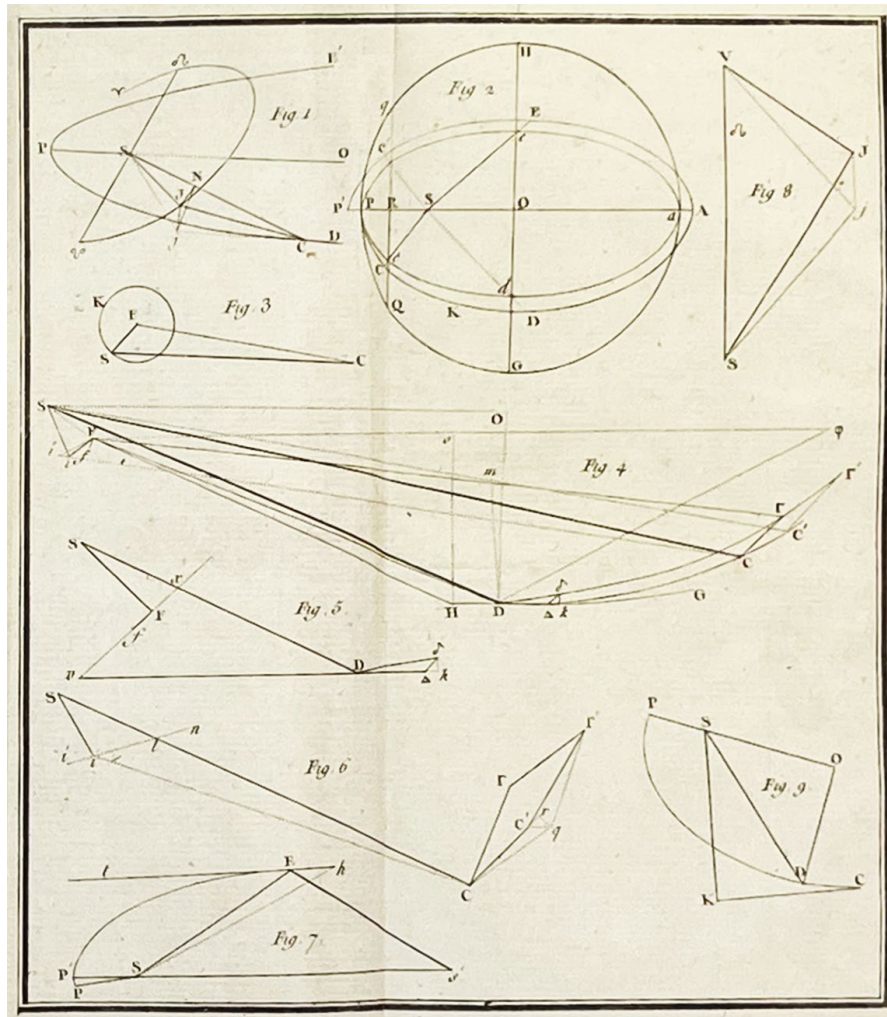
This seminal work helped lay the foundation for later advancements in orbital mechanics, influencing both scientific progress and practical applications such as navigation and space exploration. Euler aimed to develop a precise mathematical model to describe lunar motion and its irregularities, an issue of great importance in the 18th century for astronomy, navigation, and timekeeping. Euler's *Theoria Motus Lunae* applies Newtonian mechanics to the complex problem of the Moon's orbit, incorporating perturbations caused by gravitational interactions, particularly those of the Earth and the Sun. This was a crucial step toward the later refinements of lunar theory by other mathematicians such as Laplace and Lagrange. The work contributed significantly to the development of celestial mechanics, providing equations that would later be refined for improved accuracy in predicting lunar positions. The accurate determination of the Moon's position was essential for the longitude problem, crucial for maritime navigation in the 18th century. This treatise laid the groundwork for later advancements in lunar theory, influencing subsequent efforts to refine astronomical tables used for determining the Moon's position with increasing accuracy.

CONDITION: A very fine copy.

REFERENCES: Enestrom 187: «Durch die gekronte Preisschrift Clairauts [Theorie de la lune], uber die Euler ein Gutachten der Akademie ubersandte, veranlasst worden». Poggendorff I, 690. Sotheran, Suppl. II, 3098. Honeyman 1068. Borst 50. DSB IV, 481: «In 1751 he had written his own *Theoria motus lunae* (published in 1753), in which he elaborated an original method of approximate solution to the three-body problem, the so-called first Euler lunar theory. In the appendix he described another method which was the earliest form of the general method of variation of elements. Euler's numerical results also conformed to Newton's theory of gravitation».

1760

CLAIRAUT CALCULATION OF THE NEW PASSAGE OF HALLEY'S COMET
THE TRIUMPH OF NEWTONIAN MECHANICS



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

66. CLAIRAUT, ALEXIS CLAUDE. *Théorie du mouvement des comètes, dans laquelle on a égard aux altérations que leurs orbites éprouvent par l'action des planètes. Avec l'application de cette théorie à la comète qui a été observée dans les années 1531, 1607, 1682 & 1759. Par m. Clairaut.* A Paris: chez Michel Lambert, imprimeur-libraire, rue & à côté de la Comédie Française, au Parnasse, s.d. (but 1760).

8vo (210 x 135 mm), contemporary stiff vellum, gilt floral and geometrical decoration and gilt title on a leather label at spine, red edges, pp. [2], xiv, 247, [1]. Publication date alleged from the printing licence at leaf 2H4v.

\$ 5,200

EXTREMELY RARE FIRST EDITION of the first and only document containing the detailed description of the calculation made by the astronomer, to obtain the perihelion date (the point in the orbit of a planet, asteroid or comet, in this case, that is nearest to the sun) for the return of Halley's comet in the late 1750 and involved the first large-scale numerical integration ever performed.

Until the end of the 17th century, virtually nothing was known about comets, although Tycho Brahe demonstrated that these objects do not belong to the Earth's atmosphere, suspecting, however, that they could come from very far away, in parabolic orbits.

Newton, interpreting these orbits within the framework of his theory of gravitation, showed how we can calculate the parameters from observations; he also asserted that some cometary orbits could be very elongated ellipses, difficult to distinguish from parabolas in their part near the Sun. Based on these principles, the astronomer Edmund Halley published in 1705, the parameters of twenty-four comet orbits observed between 1337 and 1698. He suggested that those which appeared in 1531, 1607 and 1682 could well be a single object describing in approximately seventy-five years a very elongated elliptical orbit and which he predicted to return in December 1758. The comet, which will henceforth bear its name, reappeared well at this time - it was detected on December 25, 1758 -, but with a delay of a few days compared to the prediction of Halley (died in 1742), that Alexis Claude Clairaut explained, at the end of 1758, by the disturbing action of Jupiter and Saturn on its movement. Following a first preliminary report of November 1758, Clairaut completed and revised his calculation of the perturbations of Halley's Comet for his *Théorie du mouvement des comètes*, which was submitted to the Academy in August 1759 and published the following April.

Clairaut's calculation of the reappearance and delay of Halley's comet was rightly considered the triumph of Newtonian mechanics described in his *Principia* (see lot 64).

CONDITIONS: A fine copy.

REFERENCES: Freitag 483; Norman 487; C. WILSON, *Clairaut's Calculation of the Eighteenth-Century Return of Halley's Comet*, Science history publications, 1993.

67. REQUENO Y VIVES, VICENTE. *Scoperta della chironomia ossia dell'arte di gestire con le mani*. Parma: fratelli Gozzi, 1797.

8vo (196 x 125 mm), half calf on hand coloured paper boards, title on red label (defects) at spine (worn), pp. [8], 141, [3-last blank]. THREE FULL PAGE PLATES REPRESENTING DIFFERENT HAND SIGNS.

\$ 1,200

THE ART OF USING HAND GESTURES TO COUNT OR COMMUNICATE, was applied in the ancient times in two primary contexts: traditional rhetoric and oratory, as well as in communicating musical instructions related to singing or theatre but it was also used as a supportive tool in numerical calculations.

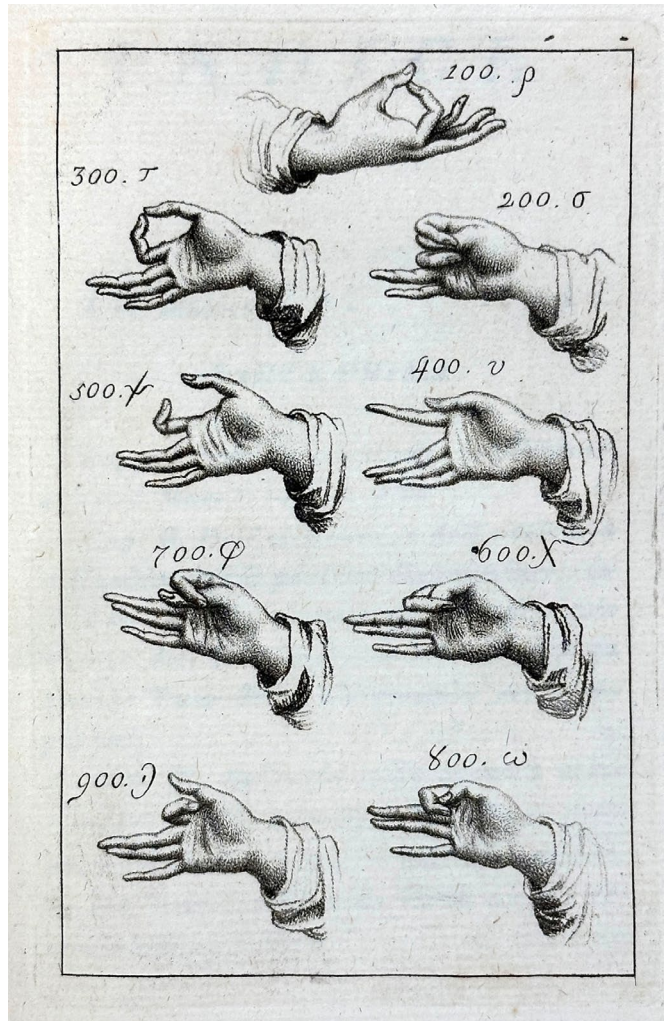
The effective use of hand gestures, whether or not accompanied by the voice, is a practice of great antiquity, particularly developed and systematized by the Greeks and Romans. *Chironomia* was not only employed in theatrical performances but was also an integral part of ancient oratory, where specific gestures were given precise meanings. Classical statuary, for instance, depicts orators raising their hands in gestures designed to command the attention of the audience, a well-recognized rhetorical device.

In his seminal work, Vicente Requeno y Vives set out to explore and revive this nearly forgotten art, which, as he notes in the introduction to the text, is crucial for a deeper understanding of the rhetorical works of ancient authors such as Cicero, Martial, and Macrobius. Without the study of chironomy, the nuances of ancient Greek tragedies would also remain elusive.

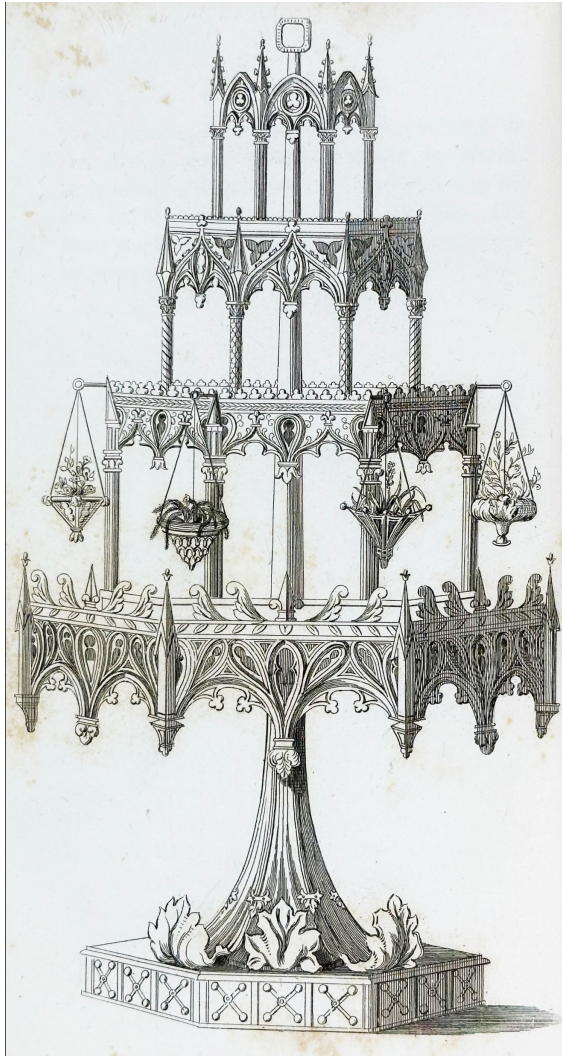
Requeno's work is divided into two main parts: the first examines the use of chironomy as a tool for numerical calculations, while the second explores its application in rhetorical oratory, theater, and musical performances.

CONDITIONS: Spine worn, internally amazing conditions.

REFERENCES: Brunet IV, no. 1244; Graesse VI, no. 92; Brooks, p. 334; Weiß, p. 95; Cicognara, 193. De Backer-Sommervogel VI, p. 1670; Schlosser, 590.



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



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

1847
ONE OF THE MOST COMPLETE FRENCH
GASTRONOMY TREATISES OF THE 19TH CENTURY

68. ETIENNE, M. *Traité de l'office, par M. Etienne, ancien officier de l'Ambassade d'Angleterre, Officier de Mme la Princesse de Bagration, à Paris. Avec dessins gravés sur acier.* Paris, chez l'Auteur, 1847.

2 parts in 1 volume in 8vo (215 x 135 mm), contemporary half calf binding, gilt title and decorations at spine, pp. [8], 112, 222, for the first part; pp. [2], IV, 40, 12, 20, 220, [2-errata] for the second. AUTHOR'S SIGNATURE AT VERSO OF FRONTISPIECE; 7 FULL PAGE COPPER PLATES ILLUSTRATING AN OVEN AND VARIOUS PIECES OF CONFECTIONERY AND DESSERTS.

\$ 750

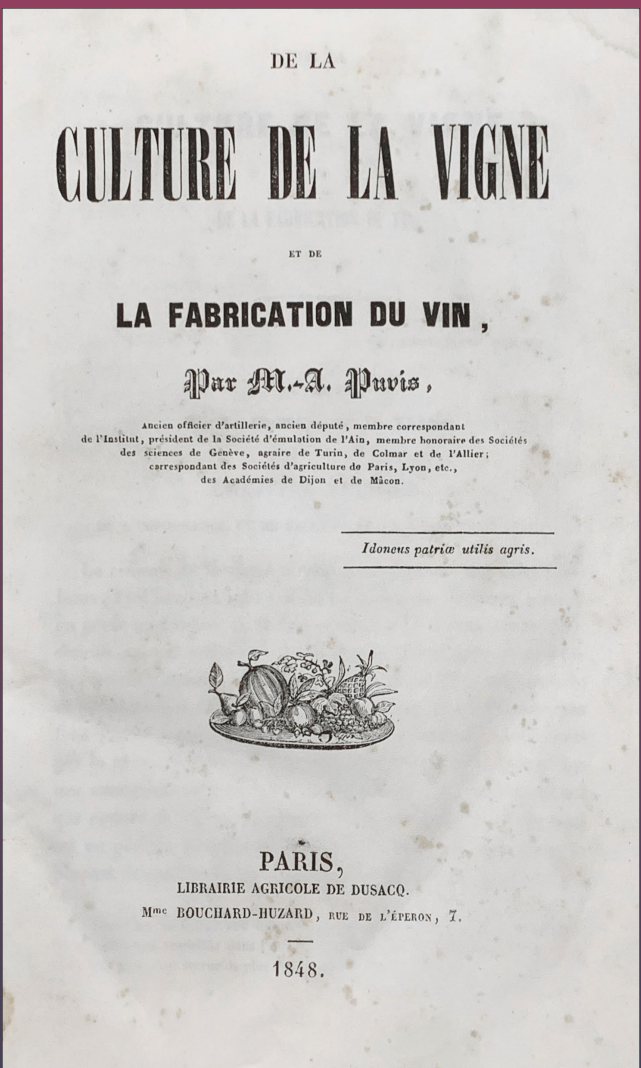
ILLUSTRATED SECOND EDITION of the most complete treatise on cooking of the 19th century with a large and complete section devoted to pastries, ice creams and sweets, hors d'oeuvres, sugar (icing of dessert pieces, biscuits, macaroons, bites, petit fours, marzipans, soufflés etc.), preserves, ice creams, candies., etc.

In the introduction the author describes in detail the prerogatives of the kitchen manager at the service of noble families, and the importance of his skills, and the attention to the setting up of tables and flowers



CONDITION: Light foxing and marks of use along the text; overall, a good copy.

REFERENCES: Bitting, pp. 147-148; Vicaire, 347; OBERLÉ, *Fastes*, 208; Cagle, 187.



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

1848

A VERY RARE COLLECTION OF TREATISES
ON WINE MAKING AND VINE CULTIVATION

69. PUVIS, MARC-ANTOINE. *De la culture de la vigne et de la fabrication du vin par M.A. Puvis*. Paris: Librairie agricole Dusacq, M^{me} Bouchard-Huzard, 1848.

[BOUND WITH:] PUVIS, MARC-ANTOINE. *Des différens moyens d'amender le sol*. Paris: Madame Huzard, 1837.

[BOUND WITH:] THACKERAY, THOMAS JAMES. *Observations sur le fumier de basse-cour, les engrais artificiels, la construction des granges et le labourage profond*. Paris: a la librairie agricole de Dusacq, 1847.

3 works in a volume in 4to, (220 x 140 mm), contemporary half calf on handcoloured paper, gilt author's name at spine, ff. [2], pp. 318 for first work; pp. 212 for the second; pp. 104 for the third.

\$ 800

EXTREMELY RARE COLLECTION OF THREE TREATISES ON WINE MAKING AND VINE CULTIVATION, AGRICULTURAL TECHNIQUE ON DIFFERENT WAYS OF FERTILIZING THE SOIL AND ON DIFFERENT KINDS OF NATURAL AND ARTIFICIAL FERTILIZERS. The first work is the most important opera written by the renowned agronomist and member of parliament Marc-Antoine Puvis [1776-1851], member of the Ain Agricultural Society, discussing the importance of wine making and vine cultivation in France, the influence of climate and soil, different vineyards (Côte-d'Or, Hermitage), influence of the grapes quality on the quality of the wines, search for new varieties of vines by the seedlings, plantation of the vine, size and disbudding, proving and uprooting, fertilizers and amendments, synonymy and variety of grapes.

The second part is entirely dedicated to oenology, harvesting, de-stemming and crushing, hydrometer, oenometer, production of red wines and white wines, conservation and clarification of the wines, conditioning and improvement, bouquet and flavor with a comparative analysis of Burgundy wines.

The third treatise, can be considered a manual on benefits and way of use of different fertilizers, as: cattle droppings, horse urine, cow dung, guano, peat, bran, marl, saltpeter and nitrate of potash, sulphate of ammonia.

CONDITION: Light foxing and marks of use along the text; overall, a good copy.
REFERENCES: Bitting, pp. 147-148; Vicaire, 347; OBERLÉ, *Fastes*, 208; Cagle, 187.

Hermeticism, Occult & Magic

70. 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

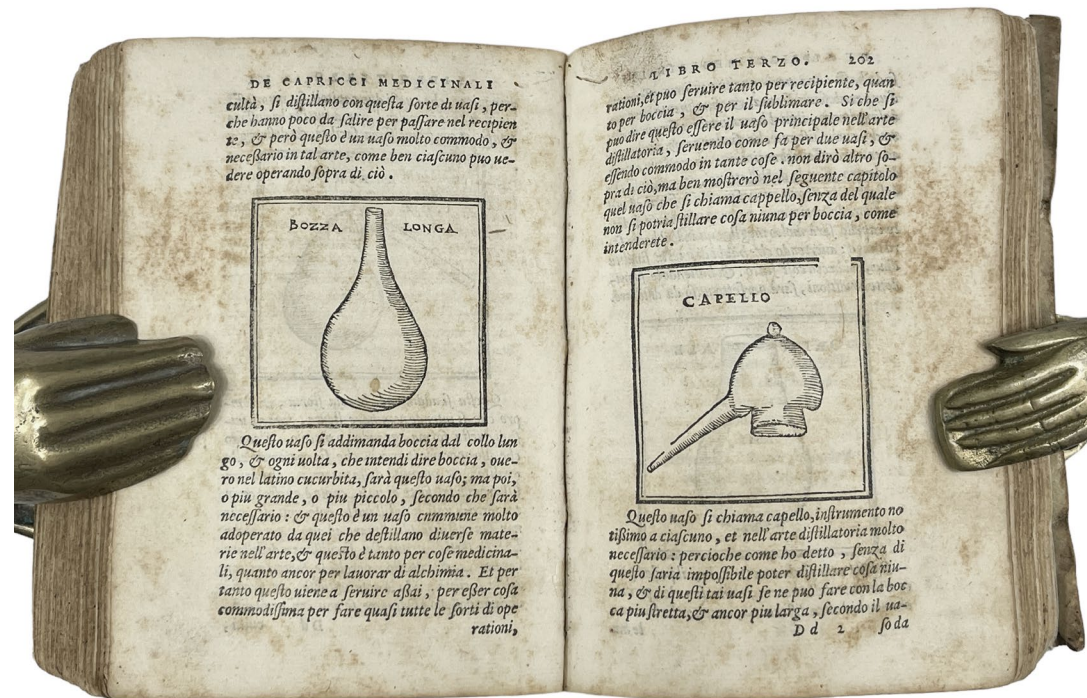
THIRD EDITION OF THIS INTRIGUING MEDICAL-ALCHEMICAL WORK: in this collection of secrets he describes his innovative theory, based on the distillation of a curative substance of great therapeutic value called *Quintessenza*; according to Fioravanti, in fact, by distilling the simples we can obtain purer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

DE LA DEMONOMANIE DES SORCIERS.

A MONSIEUR M. CHRESTOPHE
de Thou, Chevalier Seigneur de Cœli, premier
President en la Cour de Parlement, & Con-
seiller du Roy en son privé Conseil.

PAR I. BODIN ANGEVIN



1582

THE PACT WITH THE DEVIL

71. BODIN, JEAN. *De la démonomanie des sorciers. A monseigneur Chrestophle de Thou, chevalier seigneur de Coeli, premier president en la cour de parlement & conseiller du Roy en son privé conseil.* Paris, Jacques du Puys, 1582.

4to, 18th century half vellum on colored paper, handwritten title to spine, ff. [12], 256. Dedicatory letter to Christophe de Thou, father of the French historian and great bibliophile Jacques de Thou.

\$ 2,400

THIRD EDITION OF THE «DEMONOMANIA OF WITCHES», THE BEST SOURCES ON SORCERY TRIALS IN THE 16TH CENTURY, ALSO PROVIDING DETAILED CASE-HISTORIES ON SORCERERS, WEREWOLVES, PUBLIC EXORCISMS AND DEALS WITH THE DEVIL, as the case of Magdalena de la Cruz who confessed her pact witchcraft and sexual relations with the Devil for thirty years.

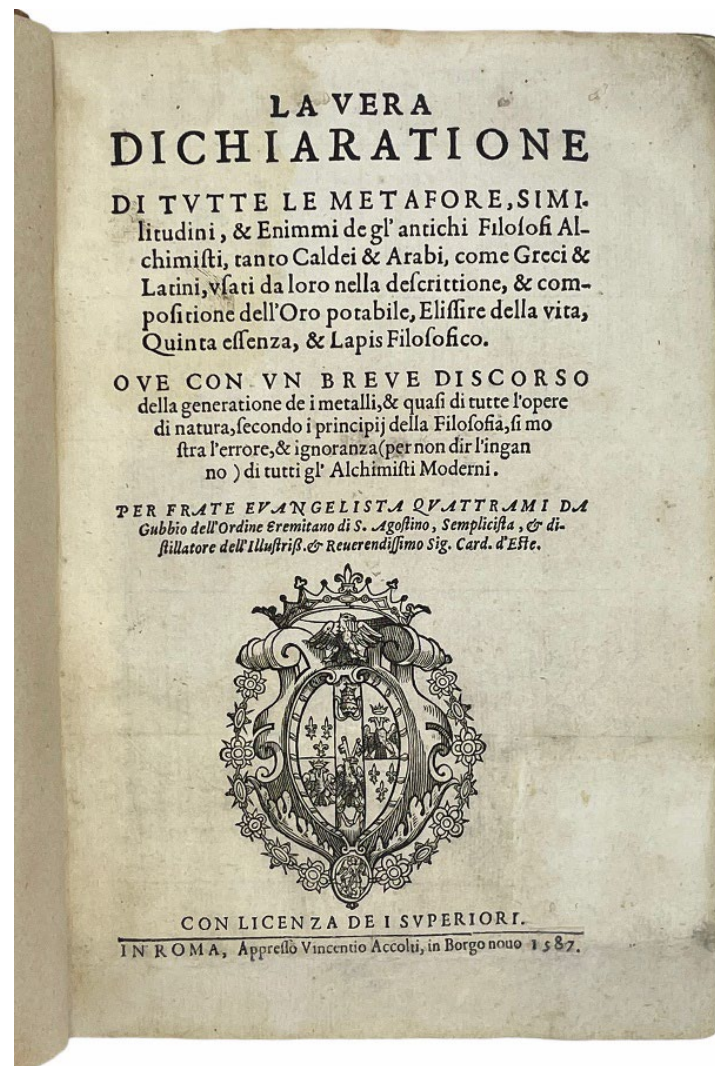
Arguably the most comprehensive and compelling account of witchcraft and its persecution by both state and religious authorities in the 16th century, Bodin's work played a pivotal role in shaping the influential concept of "pact witchcraft"—the notion that sorcery stemmed from an explicit covenant with the Devil. Writing in uncompromising and severe terms, he advocated for draconian judicial procedures, rejecting conventional safeguards of justice and endorsing the widespread use of torture and execution by fire, asserting that sorcerers should be condemned by the hundreds.

Du Puys first printed this work in 1580 and reprinted it in 1581; the first Latin edition was printed by Thomas Guarinus in Basel (1581).

PROVENANCE: Some not identified ownership inscriptions (crossed out and faded) to title-page and several annotations.

CONDITION: Title-page remounted and professionally restored with the name of the printer rewritten; the last leaf restored with some final letters rewritten at the outer margin. Internally good.

REFERENCES: Not in Caillet. Dorbon, 387: «Édition non citée par les bibliographes». R. CRAHAY, *Bibliographie critique des éditions anciennes de Jean Bodin*, Bruxelles: Académie Royale de Belgique, 1992, no. F4. R. YVE PLESSIS, *Essai d'une bibliographie française méthodique & raisonnée de la sorcellerie et de la possession démoniaque*, no. 843. Pettegree-Walsby, 6169. USTC, 1699. NUC 0579484. Tchemerzine II, 246.



Click for wider description
and HD images

1587

THE TRANSLATION OF ESOTERIC ALCHEMICAL LANGUAGE
INTO MORE DIRECT EXPLANATIONS AND THE DECEPTIONS OF FALSE ALCHEMISTS

72. QUATTRAMI, EVANGELISTA. *La vera dichiarazione di tutte le metafore, similitudini, & enigmi de gl' antichi filosofi alchimisti*[...]. In Roma: appresso Vincentio Accolti, 1587.

4to (220 x 160 mm), ancient limp vellum binding (remounted), pp. [24], 230, [26], Coat of Arms of Cardinal Luigi d'Este at title page, xylographic head letters and decorations.

\$ 1,700

FIRST EDITION OF AN ALCHEMICAL TREATISE AIMING TO CLARIFY THE METAPHORS, SIMILES, AND ENIGMAS EMPLOYED BY THE ANCIENT PHILOSOPHERS-ALCHEMISTS.

In the intellectual climate of the late 16th century, alchemy was often veiled in allegorical language, symbolic imagery, and cryptic references, making it challenging for contemporary readers to penetrate its theoretical and practical teachings. Quattrami's work responds directly to this difficulty: it provides a systematic exposition that "translates" esoteric alchemical language into more direct explanations, thus illuminating the philosophical and spiritual foundations of the tradition. By stripping away the "enigmatic veil," Quattrami seeks to highlight the pursuit of spiritual perfection alongside the more practical quest for transmutation. In his treatise, Quattrami frequently emphasizes the importance of a correct symbolic interpretation of alchemical metaphors and enigmas, reaffirming that true alchemy is based on the knowledge of natural, moral, and spiritual principles. He condemns those who misuse hermetic theories to gain illicit benefits or to deceive the powerful: anyone who merely promises artificial gold or infinite riches is inevitably an impostor.

In doing so, he underscores the moral and religious dimensions that Renaissance thinkers frequently ascribed to alchemy: the alchemist's own moral purification and adherence to Christian ideals were seen as prerequisites for success in the laboratory.

CONDITIONS: Lower margin of title page restored; restoration at lower external margin of title page (likely removing an ownership stamp); small stains on pp. 13–17; internal margin of leaf II2 strengthened with a paper stub; some marks of use throughout the text, yet a fascinating copy of a rare alchemical treatise in its original vellum binding.

PROVENANCE: Ancient paper shelf-mark pasted on spine; a few early handwritten annotations in the text.

REFERENCES: Olschki I, 33; Adams Q-8.



Click for wider description
and HD images

1599

VERY RARE TREATISE ON HAUNTED PLACES, «NIGHT GHOSTS»
AND «NOCTURNAL FEARS», AS OMENS OF IMPENDING DEATH,
IN THEIR PSYCHOLOGICAL AND SPIRITUAL DIMENSIONS

73. THYRAEUS, PETRUS. *Loca Infesta. Hoc est de infestis ob molestantes dæmoniorum et desunctorum hominum spiritus, locis [...] accessit eiusdem libellus de Terriculamentis nocturnis, quae hominum mortem solent portendere.* (“Haunted Places. That is, about places haunted due to the troublesome spirits of demons and deceased humans [...] Also included is a booklet by the same author on «evil spirit of the nights», which are accustomed to portend the death of men”). Lyon: J. Pillehotte, 1599.

8vo (320 x 220 mm), full contemporary vellum, ff. [3-blanks], [12], pp. 543, [1-blank].

\$ 2.700

A SEMINAL WORK WHICH EXPLORES THE DIFFERENCES BETWEEN PSYCHOLOGICAL AILMENTS AND GENUINE POSSESSION AND BETWEEN DEMONIC ACTIVITIES AND THE RESTLESS SOULS OF THE DEPARTED.

The work is a comprehensive treatise on places believed to be haunted by demonic entities and restless spirits. *Loca Infesta* systematically explores the nature of such infestations. It delves into theological explanations, classifications, and the spiritual ramifications associated with haunted locations. Thyraeus meticulously analyzes various accounts of hauntings, drawing upon scriptural references, writings of the Church Fathers, and contemporary reports to discern the causes and characteristics of supernatural disturbances. He includes detailed case studies and firsthand testimonies, illustrating different forms of hauntings, from poltergeists to apparitions. Thyraeus differentiates between demonic activities, which he attributes to malevolent spiritual forces acting to harm individuals or communities, and the restless souls of the departed, often depicted as seeking assistance or resolution. This differentiation was significant in the theological context of the time, as it aided clergy in determining appropriate spiritual responses: demonic activities required authoritative exorcisms, whereas restless souls could be aided through prayers, masses, and other acts of charity.

CONDITIONS: Title page trimmed and perfectly restored at right and lower margin without affecting the text, probably to erase a signature.

PROVENANCE: 1. Paper ex libris *Bibliothèque de M. Delasize* pasted at front inside board. 2. Paper label *J. B. St. Colas Canon.* at front inside board. 3. Handwritten note dated 1599 at recto of front flyleaf.

REFERENCES: Caillet III, no. 10688. Baudrier II, p. 357.

1618

ALCHEMY, MEDICINE, AND THE ART OF TRANSMUTATION:
THE CULMINATION OF MYLIUS'S MAGNUM OPUS

74. MYLIUS, JOHANN DANIEL. *Tractatus III. Seu Basilica philosophica continens lib. III.* Frankfurt: Jennis, 1618.

4to (200 x 150 mm), contemporary limp vellum, handwritten title in sepia ink at spine, ff. [44], pp. 272, 44. 18 COPPER PLATES (6 FOLDED), 13 TEXT ENGRAVINGS (11 FULL-PAGE), AND ONE LARGE FOLDING PLATE BY MATTHÄUS MERIAN.

\$ 15,800

RARE FIRST EDITION OF THE THIRD FINAL SECTION OF MYLIUS'S "OPUS MEDICO-CHYMICUM", AN EXTENSIVE TREATISE ON ALCHEMICAL AND MEDICAL PRINCIPLES. This *Basilica philosophica* is dedicated to the philosophical aspects of alchemy, with a particular emphasis on the philosopher's stone and its medicinal applications. It meticulously explores alchemical vessels, furnaces, and the cryptic allegories found in the writings of earlier alchemical authorities. Mylius's work stands at the intersection of medical theory and alchemical practice, reflecting the intellectual climate of the early 17th century, where medicine, natural philosophy, and the quest for transmutation were deeply interconnected.

The final part is divided into three books:

Book I provides an exposition on the philosopher's stone, its properties, and its role as the universal medicine (*panacea universalis*). It references both classical and contemporary alchemical sources, elucidating their cryptic formulations.

Book II describes the practical apparatus of alchemy, detailing the structure and function of furnaces, vessels, and laboratory equipment necessary for alchemical operations. The engravings by Merian vividly illustrate these instruments, offering one of the period's most detailed visual documentations of early modern laboratory practices.

Book III examines obscure passages in the texts of previous alchemical writers, seeking to clarify their meaning and practical applications. The culmination of this section is the rare folding plate by Merian, depicting the celestial and terrestrial spheres within an alchemical framework, symbolizing the unity of the microcosm and macrocosm.

CONDITIONS: Light marks of use, faded waterstain along the volume, pages browned due to the quality of the paper; overall, a good copy.

PROVENANCE: Paper ex-libris paster at inside back board.

REFERENCES: J. FERGUSON, *Bibliotheca Chemica*, vol. I, p. 120; D. DUVEEN, *Bibliotheca Alchemica et Chemica*, p. 419; L. THORNDIKE, *A History of Magic and Experimental Science*, 1958, VII, p.177.



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

75. MYLIUS, JOHANN DANIEL. *Anatomia Auri, sive Tyrocinium Medico-Chymicum*. Frankfurt: Lucas Jennis, 1628.

4to (200 x 160 mm), later limp vellum, ff. [14], pp. 304, 27, [1]. Additional engraved title-page, woodcut device on title-page, engraved arms of Frankfurt opposite the dedication. Numerous woodcut illustrations and typographical ornaments.

\$ 13,600

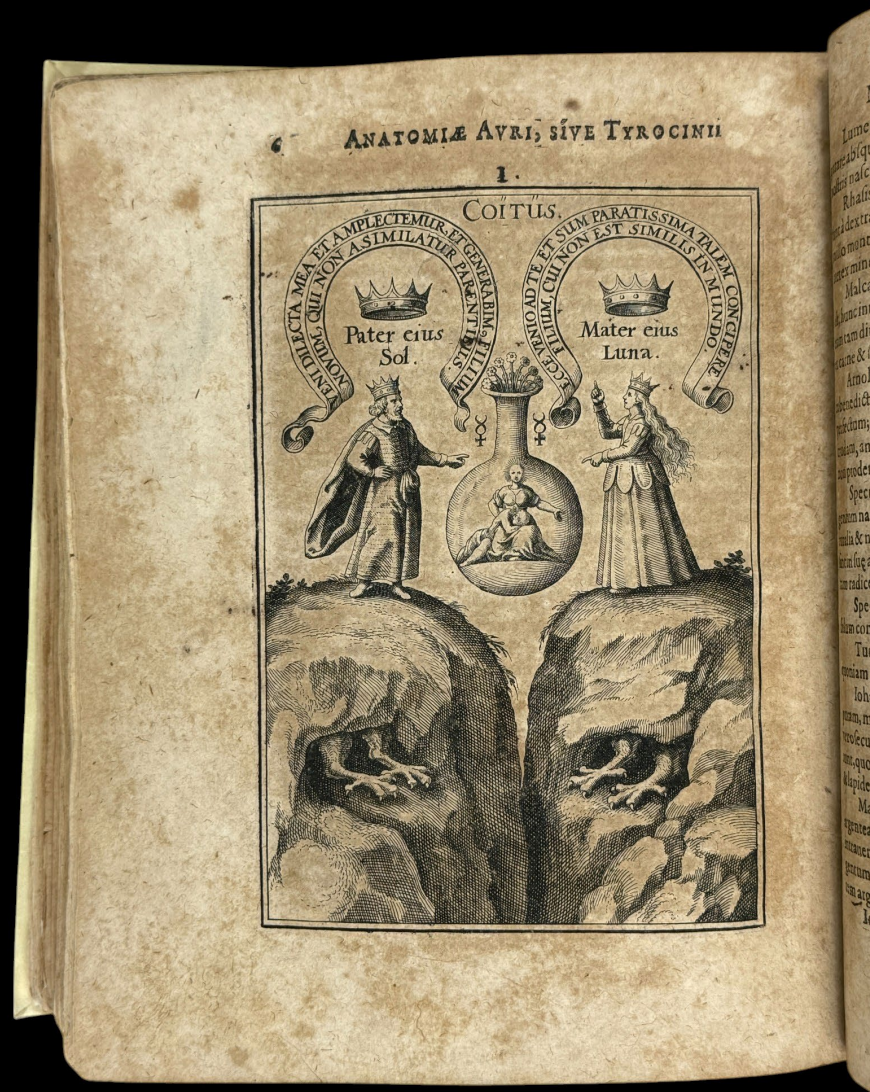
RARE FIRST EDITION OF THE VALUABLE ALCHEMICAL TREATISE THAT EXPLORES THE ROLE OF GOLD IN BOTH MEDICINAL AND PHILOSOPHICAL CONTEXTS. Divided into five distinct sections, the work examines the metaphysical and practical aspects of gold, discussing its preparation, medical applications, and its connection to the legendary philosopher's stone. The treatise stands at the intersection of Paracelsian medical thought and Renaissance alchemical traditions, aiming to bridge ancient knowledge with contemporary medico-chemical practices. Noteworthy for its systematic approach, *Anatomia Auri* compiles both classical and contemporary alchemical theories, making it a crucial work for understanding early modern medicinal alchemy.

The text is structured into five sections, each focusing on a different aspect of gold's alchemical and medical significance: the first section establishes the harmony between the celestial sun and terrestrial gold, presenting a philosophical discussion on the nature of gold and its dual role in alchemy and medicine. Mylius examines historical perspectives and the evolving debates regarding the classification and properties of gold. The second section compiles an extensive collection of ancient and contemporary medicinal recipes incorporating gold as an essential ingredient. These formulations draw upon medieval and Renaissance medical traditions, emphasizing their reputed therapeutic benefits. The third section is devoted to the preparation of potable gold, distinguishing between vulgar (common) and philosophical (esoteric) methods. Mylius provides detailed processes for refining and rendering gold into a consumable elixir, believed to possess unparalleled curative properties. The fourth section discusses the medical applications of potable gold, providing case studies and theoretical explanations of its purported efficacy in treating ailments. This section aligns with Paracelsian notions of chemical medicine and reinforces gold's importance as a universal remedy. The final section expands on the concept of the philosopher's stone, exploring its mythical and practical aspects. Mylius offers a synthesis of various philosophical and chemical traditions, presenting a vision of alchemy as both an empirical science and a spiritual pursuit.

CONDITIONS: Light marks of use, pages browned due to the quality of the paper; overall, a very good copy.

PROVENANCE: Handwritten annotation along the text, mainly in the last part.

REFERENCES: L. THORNDIKE, *A History of Magic and Experimental Science*, 1958, VII, p.178.



Click for wider description
and HD images

76. ARGOLI, ANDREA. *De diebus criticis et aegrorum decubitu libri duo*. Padua: Paulum Frambottum, 1652.

4to (228 x 160 mm), contemporary paperboard binding (loose between page 152 and 153), title on a paper label at spine (worn), pp. [8], 6, [2], 371, [13]. 226 HALF PAGE ASTROLOGICAL DIAGRAMS.

\$ 750

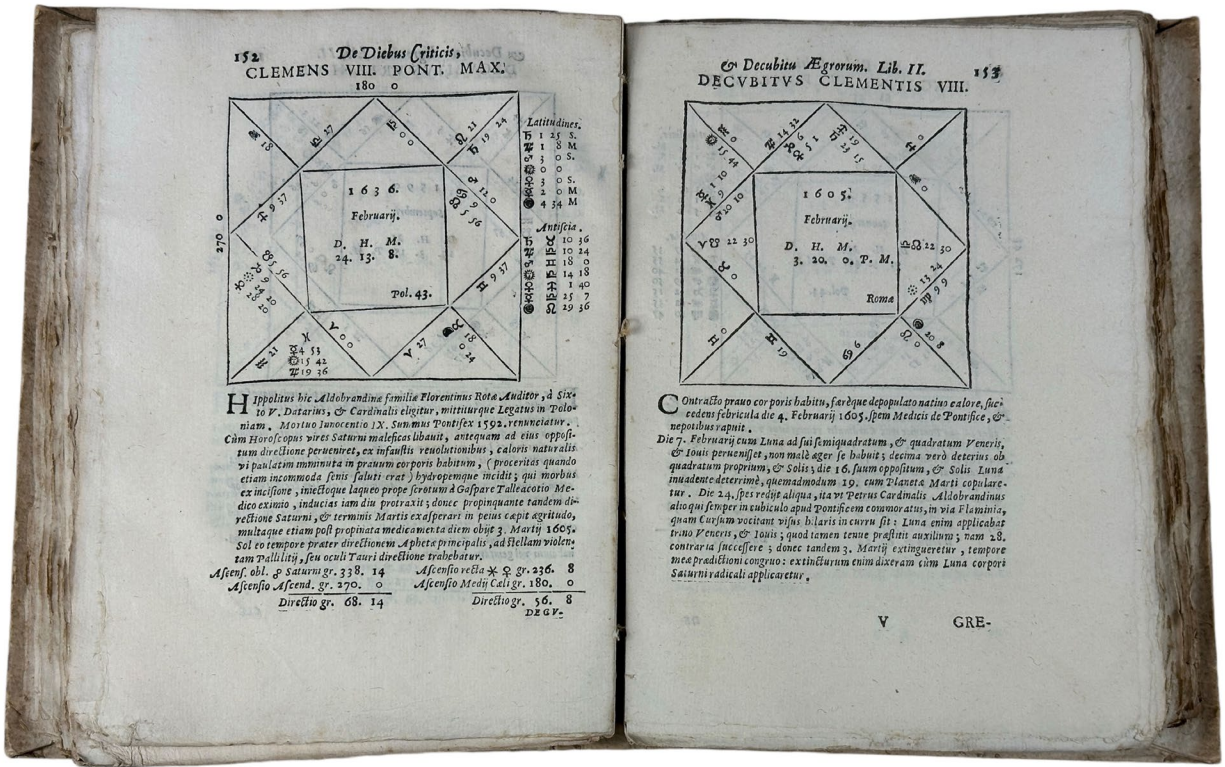
SECOND EDITION OF THIS SEMINAL WORK THAT EXPLORES THE RELATIONSHIP BETWEEN ASTROLOGY AND MEDICINE, SPECIFICALLY FOCUSING ON THE CONCEPT OF “CRITICAL DAYS” IN THE COURSE OF AN ILLNESS. These critical days, which refer to specific points during a disease when the outcome is likely to change for better or worse, were believed to be influenced by the position and movement of celestial bodies, such as the moon and planets. Argoli’s treatise represents an important contribution to the medical astrology tradition, where the practice of medicine was closely tied to astrological principles.

In the first part of the book, Argoli explains the ancient concept of critical days in medical theory, outlining their origins and their relationship to the natural cycles observed in patients’ illnesses. He then focuses on how planetary movements, particularly the positions of Mars, Venus, and Jupiter, impact the progression of illnesses and the body’s response to treatment. He also elaborates on the connection between zodiac signs and specific parts of the body, explaining how different signs govern different organs and systems, influencing disease localization and severity. In the second part of the book, from page 109, practical examples of horoscopes from notable figures, such as Popes Gregory XIII, Sixtus V, Urban VII, Cardinal Farnese, Adolphus, King of Sweden, etc., are used to illustrate how astrological readings can predict disease outcomes and critical turning points in patient health. Argoli provides guidelines for physicians on how to time treatments, surgeries, and other interventions according to astrological alignments and critical days to maximize the chances of recovery. He also reflects on the future of astrology in medicine, offering thoughts on how his theories might be refined and used by future generations of physicians.

CONDITIONS: Binding slightly loose, but a perfectly preserved, uncut, copy in its original binding.

PROVENANCE: 1. Paper ex libris *Biblioteca Giuliani* at inside front board. 2. Ownership signature at *verso* of front flyleaf.

REFERENCES: Caillet, I, p. 382 (first edition). Thorndike, VII, no. 122-4.



Click for full description
and HD images

77. FROMMANN, JOHANN CHRISTIAN. *Tractatus de fascinatione novus et singularis, in quo fascinatio vulgaris profligatur, naturalis confirmatur, et magica examinatur* [...]. Nuremberg, W. M. Endteri & J. A. Endteri Haeredum, 1675.

A thick volume in-4to, pp. [78], 1067, [45]. Text in Latin. Roman, Italic, Greek and Hebrew type. Title-page in red and black, woodcut initials and tail-pieces. ENGRAVED FRONTISPICE REPRESENTING VARIOUS KIND OF ENCHANTMENTS, SEVERAL WOODCUTS OF TALISMANS IN THE TEXT.

\$ 2,000

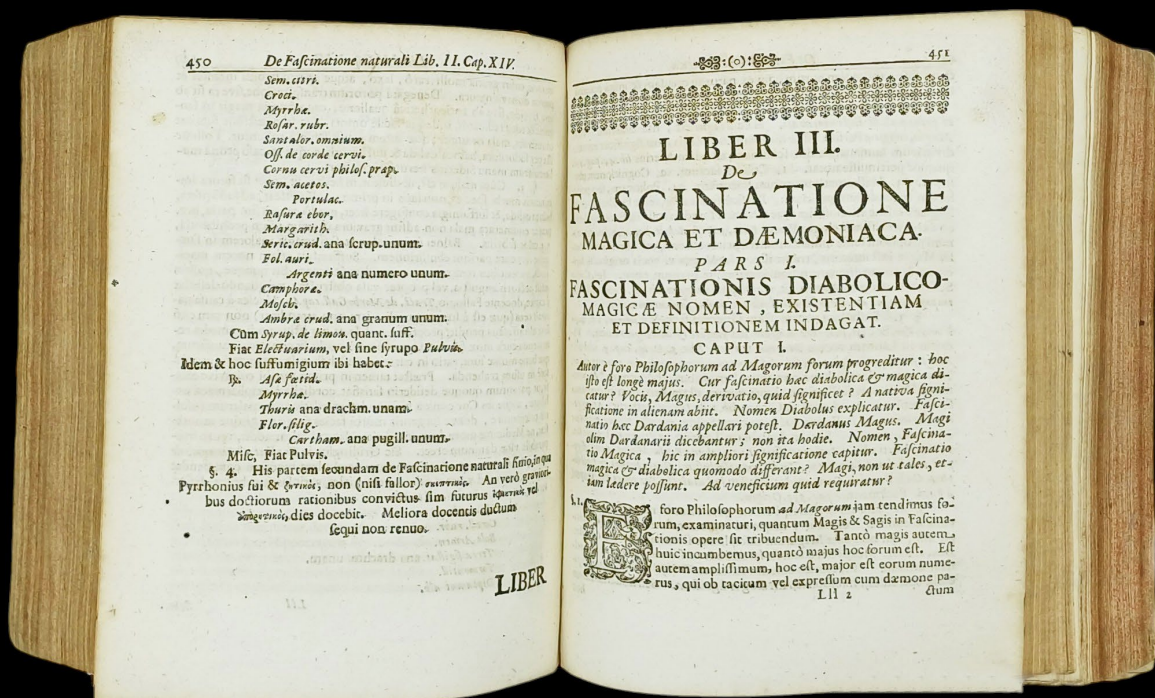
FIRST AND SOLE EDITION OF THE MOST EXTENSIVE AND COMPLETE TREATISE EVER PUBLISHED DEVOTED TO CHARMING, NATURAL OR MAGIC OR DIABOLICAL.

Frommann's *Tractatus de Fascinatione* presents a comprehensive exploration of fascination, understood as the enchantment or bewitchment of individuals.

The belief in the power of fascination—the ability to influence or bewitch another through the gaze—has persisted across cultures and historical periods. From Virgil's *Eclogues*, where Menalcas laments that his lambs have fallen victim to the evil eye, to Franz Mesmer's theories of animal magnetism, the notion of an invisible force exerted through sight or presence has long captured the imagination of thinkers.

The sixteenth and seventeenth centuries witnessed the publication of numerous treatises on fascination, including Vairo's *De Fascino* (1589) and Gutiérrez's *Opusculum de Fascino* (1653). Among these, Frommann's *De fascinatione* stands out as one of the most exhaustive and wide-ranging studies on the subject offering a unique perspective on Fascination. Frommann expanded the traditional understanding of fascination beyond humans and animals, as described by the ancients, arguing that vegetables, minerals, and even inanimate objects could be affected by this mysterious force.





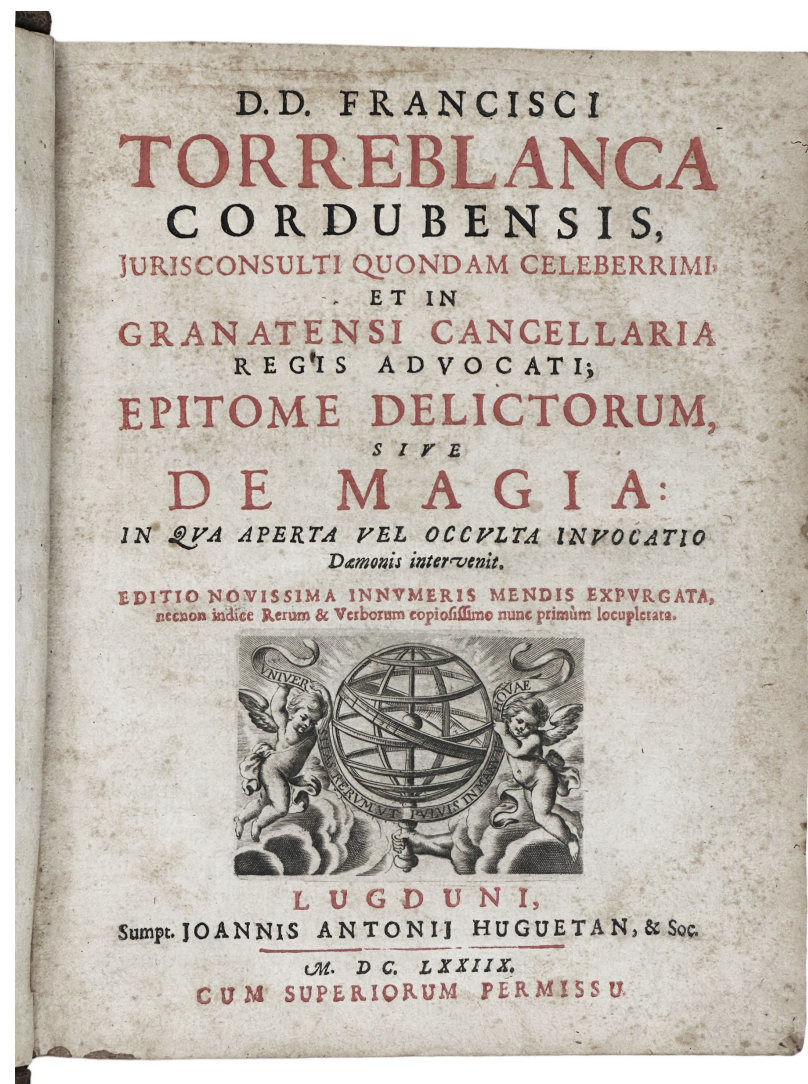
His work is remarkable not only for its scholarly rigor but also for the eccentricity of some of its claims. In Appendix IV, for example, he attempts to prove that the devil is God's monkey, a striking assertion that reflects the interplay of theology, folklore, and early scientific thought.

A particularly noteworthy aspect of Frommann's treatise is its fusion of rationalist and supernatural discourse. While fascination was traditionally believed to result from the gaze of the spellcaster, Frommann rejects the idea that sight, voice, or touch alone could directly exert magical influence. As Thorndike notes, Frommann "denies the possibility either of visual or vocal fascination [...] and holds that magicians and witches of themselves cannot injure by sight or voice or touch".

Yet, despite this skeptical stance on direct magical influence, Frommann remains firm in his belief in the reality of diabolical intervention. He warns against those who dismiss magic and demons, claiming that "those who ridicule magic and demons are either magicians themselves or atheists". He further asserts that diabolical fascination was not only possible but frequently occurred, stating that "the devil frequently fascinated the phantasy" (ibid, 575).

CONDITION: Some neat repair to the blank margin of frontispiece.

REFERENCES: Caillet, 4241. L. THORNDIKE, *A history of magic and experimental science*, VIII p. 573-575. USTC 2548673.



[Click for a wider description
and HD images](#)

1678

DIVINATION, BLACK MAGIC AND THEIR PUNISHMENT
 THE OBLIGATIONS ARISING FROM THE PACT WITH THE DEVIL

78. TORREBLANCA VILLALPANDO, FRANCISCO. *Epitome delictorum, sive De magia*. Lyon: Huguetan, 1678.

4o (230 x 175 mm), contemporary full calf binding, gilt title and floral decoration at five raised bands spine, pp. 576, [107]. Title-page printed in red & black with printer's device with armillary sphere and motto *Universitas rerum et vivis in manu Iohvae*, page 543 mislabeled as 343, text in Latin and Spanish.

\$ 2,600

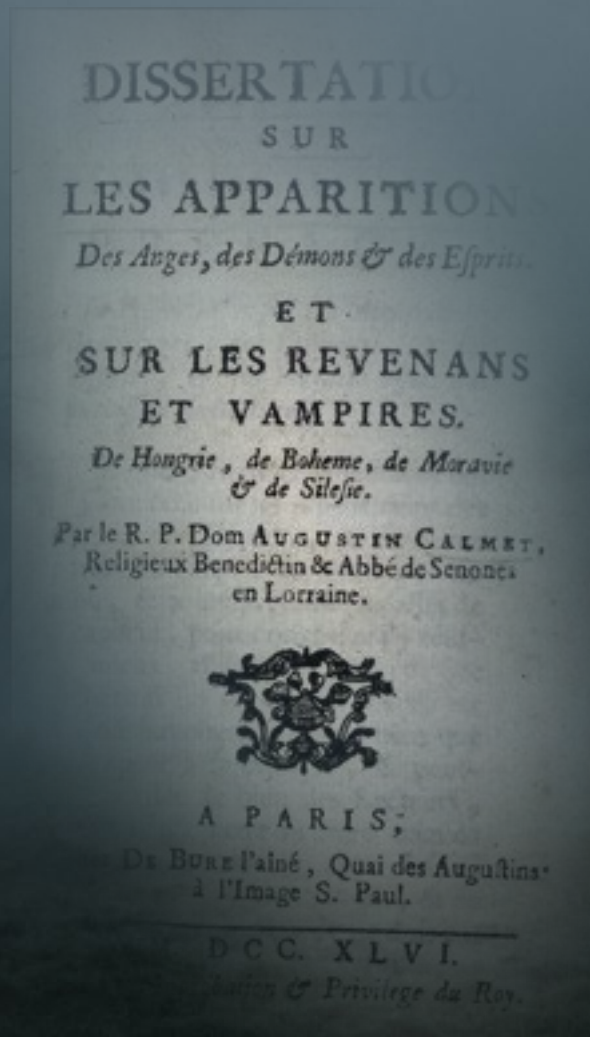
A CRUCIAL REFERENCE FOR INQUISITORS, OFFERING EXTENSIVE THEOLOGICAL AND LEGAL GUIDELINES FOR IDENTIFYING AND PROSECUTING WITCHCRAFT.

Originally published in 1618, *De Magia* reflects the fervent belief in witchcraft and the need for its rigorous prosecution to preserve religious and social order and was a key text during the height of the witch hunts, influencing trials not only in Spain but also in other parts of Europe and in Spanish colonies. Its comprehensive approach and detailed procedures were adopted by many inquisitors, shaping the legal framework for witchcraft prosecutions.

«The work is divided into four books devoted to divining magic, operative magic, and its punishment in the forum exterior and juridical, and in the interior tribunal of the soul and confessional [...]. Magic is defined after Proclus and Psellus as an exacter knowledge of secret things in which, by observing the course and influence of the stars and the sympathies and antipathies of particular things, they are applied to one another at the proper time and place and in the proper manner, so that marvels are worked [...]. Torreblanca turns to diabolical magic and the extent of the powers of the devil to make it possible [...]. Torreblanca has jumbled together natural and diabolical magic almost inextricably, but his remaining chapters are on witchcraft, with the two last on natural and divine remedies against it [...]» (Thorndike).

CONDITIONS: Light marks of use and foxing on few leaves, overall, a good copy.

REFERENCES: Caillet 10764; Palau 335827; Graesse, *Magica*, 53; Thorndike VII, pp. 326-30, and VIII, pp. 482-84; Palau no. 334, 827; Cornell, *Witchcraft*, 550; Robbins, 1026; Coumont, T33.3.



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

1746

VAMPIRES AND HOW TO KILL THEM: GHOSTS, REVENANTS, WITCHCRAFTS, MAGIC
AND SORCERY IN XVIII CENTURY EUROPE

79. CALMET, AUGUSTIN. *Dissertations sur les apparitions des anges, des démons & des esprits. Et sur les revenans et vampires. De Hongrie, de Bohême, de Moravie & de Silésie. Par le R. P. dom Augustin Calmet, religieux benedectin & abbé de Senones en Lorraine.* A Paris: chez De Bure l'aîné, quai des Augustins à l'image de S. Paul, 1746.

12mo (165 x 95 mm), contemporary marbled calf binding, spine richly gilt with floral motifs, red morocco title label at spine, pp. XXXVI, 500, [4]. Engraved head-pieces, end-pieces and head-letters, Roman types. Signature *¹² 2*⁶ A-X¹².

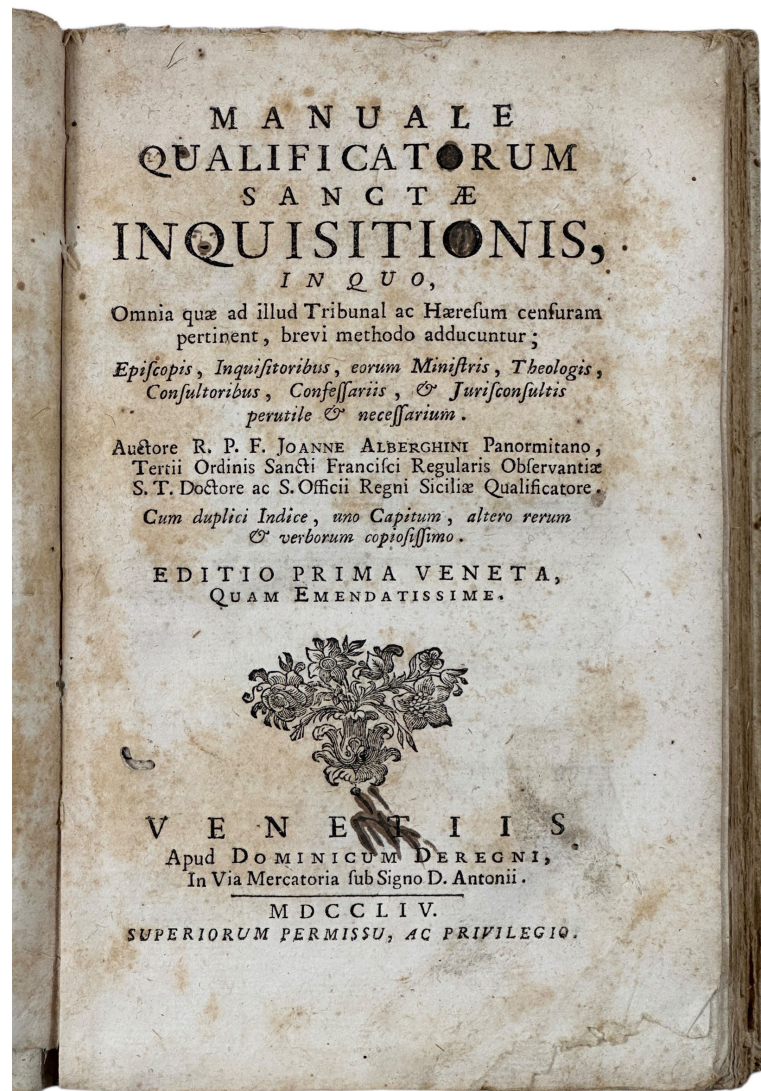
\$ 1,500

RARE FIRST EDITION OF A WORK THAT DELVES INTO THE REALM OF SUPERNATURAL PHENOMENA, EXPLORING APPARITIONS, SPIRITS, DEMONS, ANGELS, AND THE CONTROVERSIAL SUBJECT OF REVENANTS AND VAMPIRES.

An historical, theological, and philosophical dissertation that seeks to document and rationalize supernatural occurrences by examining religious texts, mythologies, and contemporary reports. It is a pivotal work in early studies of vampirism, particularly in Eastern Europe, offering an insightful glimpse into 18th-century beliefs regarding the supernatural. The book significantly influenced later discussions on vampirism, inspiring theological debates, folkloric research, and literary adaptations. Its detailed accounts of vampire cases were frequently referenced by 19th-century authors and scholars, contributing to the evolution of vampire mythology in Western literature. In his examination of these subjects, Calmet adopts a comprehensive approach, integrating historical, philosophical, and theological perspectives. He characterizes the vampire as a reanimated corpse that sustains itself by feeding on the blood of the living. As a remedy, he advocates for exhuming the body, decapitating it, and driving a stake through its chest.

CONDITIONS: Light foxing, minor rubbing to the extremities; overall, otherwise a fine and complete copy.

REFERENCES: Caillet, I, 1964: «A curious work that explores various types of apparitions and contains a large number of psychological facts, visions, appearances, auditory phenomena, etc.» Dorbon, 610.



[Click for a wider description
and HD images](#)

1754

RARE AND VALUABLE HANDBOOK FOR INQUISITION PROCEDURES

80. ALBERGHINI, GIOVANNI. *Manuale qualificatorum sanctae Inquisitionis*. Venetiis: apud Dominicum Deregni, 1754.

8vo (195 x 120 mm), original printer's wrappers, pp. [8], 240.

\$ 2,200

THIRD AUGMENTED EDITION, UNTRIMMED AND IN ITS FIRST BINDING OF ONE OF THE MOST FAMOUS INQUISITORIAL MANUALS.

This handbook contains the rules, advice, and practical suggestions for the Judges of Faith during the trials of the Inquisition and it was placed alongside the other important witchcraft treatises, such as *Malleus Maleficarum*, as tools for inquisitors.

The work, inspired by the law and procedural treatises by Cesare Carena, Prospero Farinacci, Francisco Peña and Diego de Simancas, is divided into 41 chapters and lists all the crimes considered of inquisitorial competence. Crimes of superstition, magic and spell clearly predominate, as testimonies of the strong anti-magical tack of the Church of the time. The work also contains several chapters on occult teachings and practices such as palmistry, necromancy, cabalism.

CONDITIONS: Small marks of use; overall a good copy.

REFERENCES: Van der Vekene, 466.

Only one copy (of any edition) at auction in the last 40 years.



Click for a wider description
and HD images

1754

THE MOST INFAMOUS GRIMOIRE:
THE RECIPE TO MAKE THE «HAND OF GLORY»
A POWERFUL TALISMAN FOR PARALYZING PEOPLE

81. ALBERTUS, MAGNUS. *Secrets merveilleux de la magie naturelle & cabalistique du Petit Albert, traduit exactement sur l'original latin, intitulé Alberti Parvi Lucii, Libellus de mirabilibus naturae arcanis* [...]. Nouvelle édition corrigée & augmentée. A Lyon: chez les héritiers de Beringos frates à l'enseigne d'Agrippa, 1793.

12mo (140 x 90 mm), leather quarter calf binding, gilt title on red leather label at spine, pp. 245, [7]. Illustrations and tables along the text. 10 PLATES SHOWING VARIOUS TALISMANS, INCLUDING A REPRESENTATION OF THE «HAND OF GLORY» AND THE «VEIL OF VERONICA».

\$ 750

VERY RARE EDITION OF «LE PETIT ALBERT», first published in France in 1668. This grimoire is quite distinct from the *Grand Albert*, equally unlikely to have been the work of Albert Le Grand.

It owes a good deal of its more esoteric nature, discussions of talismans, mandrakes, and “elementals” for instance, to pseudo-Paracelsus. There are recipes taken from the Italian philosopher Girolamo Cardano’s *De Subtilitate* of 1552, and Giacomo della Porta’s *Magia Naturalis* of 1598, amongst others.

PROVENANCE: Ownership stamp *De la Bibliothèque d'Armand de Terwangne* at verso of front fly-leaf. Armand de Terwangne was a Belgian lawyer and scholar known for his contributions to legal and academic fields in the 19th century. Born in Verviers in 1804 and deceased in 1879, he focused primarily on constitutional and international law.

CONDITIONS: Perfectly preserved, untrimmed at lower margin.

REFERENCES: S. DE GUAITA, *Stanislas de Guaita et sa Bibliothèque Occulte*, Paris: Dorbon, 1899. F. M. PICOT, *Folklore and customs of Alderney*, Report & Transactions Soc. Guern. 1929, p. 449. J. FERGUSON, *Bibliotheca Chemica: A Catalogue of the Alchemical, Chemical and Pharmaceutical Books in the Collection of the Late James Young of Kelly and Durris*, James MacLehose and Sons, Glasgow: 1906, Vol I, no. 17. The Priaulx Library Website.

Only one complete copy of this edition is recorded in WorldCat.

1800

WINNING THE LOTTERY USING CAGLIOSTRO'S METHODS

82. *Le Vrai Cagliostro, ou le Régulateur des Actionnaires de la Loterie Royale*. A Paris, Chez M. Menut de Saint-Mesmin, Libraire, [ca. 1800].

8vo (210 x 135 mm), original printer's paper binding (from a printed reused paper), pp. [10], 250. FULL-PAGE PORTRAIT OF CAGLIOSTRO ON THE VERSO OF THE FRONTISPIECE, 90 WOODCUT FIGURES AT THE END OF THE TEXT.

\$ 900

EXTREMELY RARE FIRST EDITION, UNTRIMMED IN ITS ORIGINAL PRINTER'S BINDING of one of the most famous esoteric treatises on gambling, offering an analysis of early 19th-century French lotteries through the figure of Cagliostro, a well-known adventurer and self-proclaimed magician whose fame stemmed from his involvement in high-profile scandals and his reputed mystical abilities.

The anonymous author uses Cagliostro, an enigmatic historical figure notorious for his involvement in secret societies, alchemy, and financial schemes, to explore the allure and dangers of lottery investment. It presents detailed descriptions of lottery operations, regulations, and the associated risks for shareholders, offering broader commentary on the moral implications of speculation.

The text reflects the persistent fascination with occultism in certain segments of French society during the 19th century, such as beliefs in alchemy, spirit communication, and the practices of secret societies like the Rosicrucians. Cagliostro's image evokes themes of esotericism and deception, providing a framework for discussing the boundaries between legitimate enterprise and fraud.

The book contains in detail the methods attributed to Cagliostro, based on mathematical martingales, astrology, and dream interpretation to win the lottery or other gambling games.

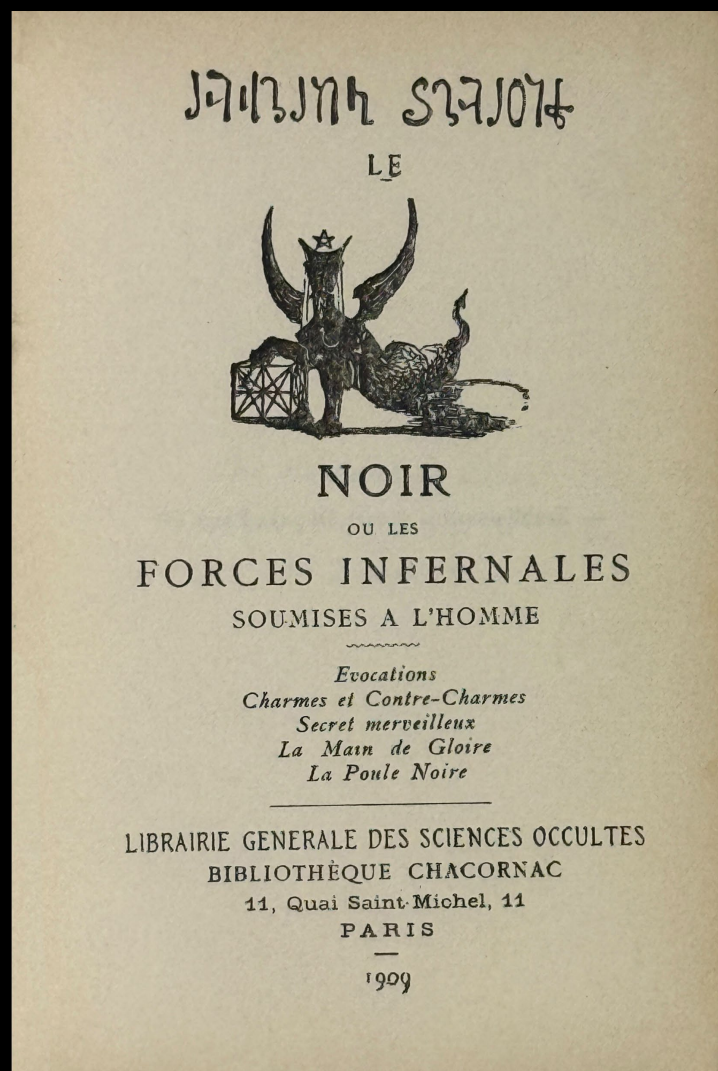
CONDITIONS: Printer's binding with minor defects and missing parts, light marks of use and light foxing throughout the text, heavier waterstain at upper corner of pages 111-114; overall a good copy of an extremely rare edition.

PROVENANCE: Ownership blind-tooled stamp at recto of leaf ()5.

No copies of this first edition are recorded in WorldCat, OPAC-SBN, KVK-Karlsruhe Virtual Katalog.



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



Click for wider description
and HD images

1909

THE BLACK DRAGON:

THE CABALISTIC AND CEREMONIAL MAGIC GRIMOIRE

83. [COLLET, FRANÇOIS]. *Le Dragon Noir ou Les Forces infernales soumises à l'homme. Evocations - Charmes et Contre-Charmes - Secret merveilleux - La Main de Gloire - La Poule Noire*. Paris: Chacornac, 1909.

12mo (130 x 95 mm), contemporary half black cloth binding, smooth spine with gilt title, pp. 122, [6]. 19 CABALISTIC FIGURES ENGRAVED IN THE INITIAL PAGES.

\$ 2,600

A SIGNIFICANT CONTRIBUTION TO THE CORPUS OF ESOTERIC LITERATURE AT THE TURN OF THE 20TH CENTURY. This work, first published in 1896, integrates elements of ceremonial magic, folk traditions, and cabalistic symbolism, offering a structured guide to the invocation and control of supernatural forces. It is particularly concerned with the theoretical and practical applications of evocation, talismanic magic, and the harnessing of occult energies. The text provides instructions for rituals invoking spirits and protective enchantments, referencing legendary artifacts such as the *Hand of Glory* and the *Black Hen*, which figure prominently in European magical lore.

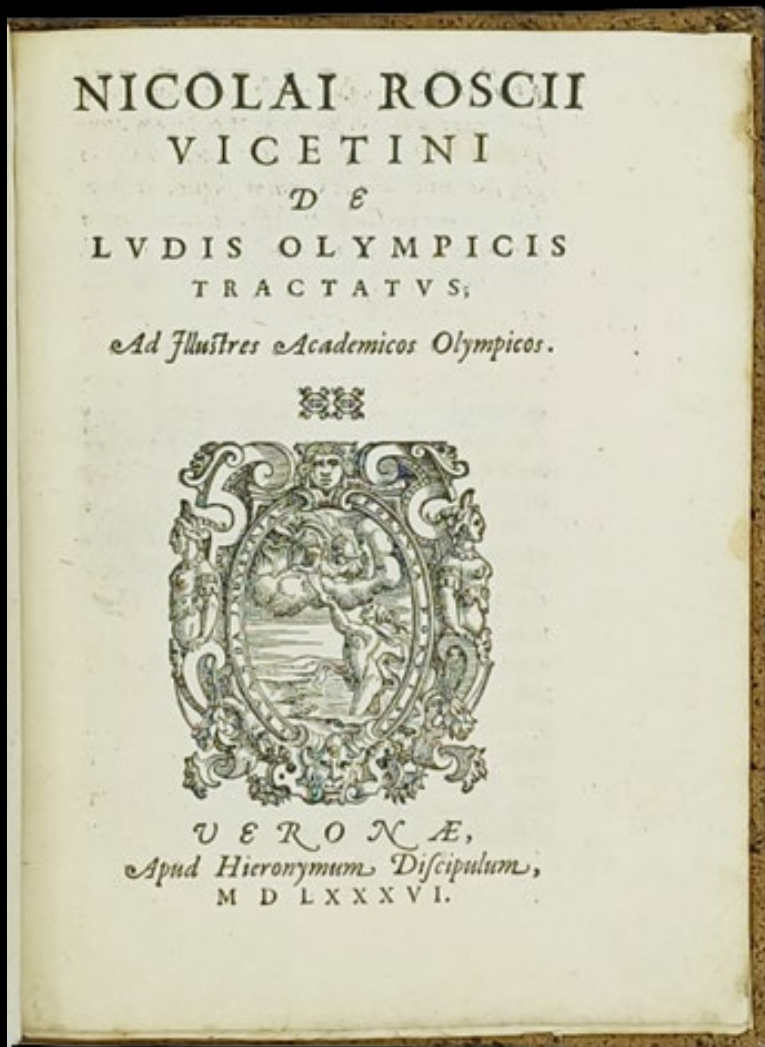
The treatise is systematically arranged, guiding the reader through distinct aspects of ritual magic in a structured sequence that facilitates a progressive understanding of esoteric practices. The text moves from foundational concepts to increasingly complex rituals, ensuring that the practitioner acquires the necessary theoretical and practical knowledge in a logical and cumulative manner. The inclusion of 19 cabalistic engravings in the initial pages underscores the book's didactic function, illustrating key symbols and seals employed in magical operations.

CONDITIONS: Small stain at page 16, beside that a very good copy.

REFERENCES: Caillet, no. 489: «Grimoire of Witchcraft containing a wealth of practical Black Magic recipes, compiled by a contemporary sorcerer. As its author stated, this book is the Science of Good and Evil. Conjurations of Demons, The Great Exorcism to dispossess the human creature and animals, To break spells, To cast curses, To win at games, To be loved, To protect oneself, etc.». P. CHACORNAC, *Eliphas Lévi: Révélateur de l'Occulte*, Chacornac Frères, 1926. R. KIECKHEFER, *Forbidden Rites: A Necromancer's Manual of the Fifteenth Century*, Pennsylvania State University Press, 1997.

One copy only of this edition is recorded in WorldCat, at Royal Library of Belgium.

Playing Cards, Tarot & Games



[Click for wider description
and High Res images](#)

1586

THE FIRST WORK ON OLYMPIC GAMES

ONLY ONE COPY LOCATED OUTSIDE ITALY

A COPY ANNOTATED AND CORRECTED BY THE AUTHOR

84. ROSSI, NICCOLÒ. *De Ludis Olympicis tractatus. Ad Illustres Academicos Olympicos.* Verona: Girolamo Discepolo, 1586.

4to, 18th century stiff colored paperbparads, ff. [18].

\$ 3,000

EXTREMELY RARE FIRST AND SOLE EDITION OF THE FIRST TREATISE REGARDING OLYMPIC GAMES, PRINTED FOR THE MEMBERS OF ACCADEMIA OLIMPICA OF VICENZA

The Accademia was founded in 1555, when a group of 21 citizens decided to create an institution distinctly different from those already present in the local cultural landscape. At the time, two other academies already existed: the one founded by Gian Giorgio Trissino (the owner of the present copy), based in his suburban villa at Cricoli, and the Accademia dei Costanti, established by Canon Gerolamo Gualdo, which was housed in an art-filled palace on Via Pusterla.

What set the *Accademia degli Olimpici* apart was primarily its composition: unlike the existing institutions, which were often exclusive to the nobility, this academy welcomed not only aristocrats but also individuals distinguished in Greek and Latin literature or in the arts. This inclusive approach was intended to ensure a dynamic intellectual environment and continuous cultural enrichment. The founders aimed to cultivate all forms of art, including military exercises and music, though there was a particular emphasis on mathematical sciences. As a result, philosophers, mathematicians, physicians, cosmographers, and architects presented their contributions during the academy's meetings.

PROVENANCE: The copy offered to Gian Giorgio Trissino, which remained in his family library at least up to early 18th century as stated by the inscription *Della Famiglia Trissino al Corso 1814* to the first inside cover.

REFERENCES: Edit 16, CNCE 57356 (4 copies, all in Veneto region). USTC 853569 located outside Italy only the copy of Bibliothèque Nationale de France (Paris).



Click for wider description
and High Res images

1692

FIRST EDITION OF THE RENOWNED AND VERY RARE HERALDIC MANUAL
WITH ITS COMPLETE EDUCATIONAL ARMORIAL DECK OF CARDS

THE ONLY RECORDED COPY WITH ERRATA LEAF AND INCLUDING THE 53RD CARD

85. [PLAYING CARDS]. MENESTRIER, CLAUDE-FRANÇOIS. *Jeu de cartes du blason*. Chez Thomas Amaulry, rue Merciere, au Mercure galant, Lyon: MDCLXXXII (1692).

8vo (128 x 80 mm), contemporary full leather binding, gilt title on leather label and gilt decoration at 4 raised bands spine compartments (worn), marbled endpapers, red speckled edges, ff. [22], pp. 256, [14-including errata] pages. Engraved frontispiece and 53 heraldic illustrations throughout the text, 52 cards for the educational deck and one additional card, discussed on pages xxv-xxix.

\$ 8,600

THE ONLY RECORDED COPY WITH THE FINAL ERRATA PAGE. The 52 plates inside the book were meant to be detached and constitute the complete deck of the *Jeu de Cartes du Blason*. This version include a 53rd armorial card, additional to the regular deck.

The *Jeu de Cartes du Blason* is a seminal work on heraldry, offering an in-depth exploration of coats of arms, heraldic symbols, and the rules governing their use and interpretation. Published in Lyon in 1692 by Thomas Amaulry, a notable printer of the time, the book served both as an instructional manual and a unique educational tool through its integration with the specially designed deck of playing cards.

The text meticulously details the language of heraldry, including the meanings of colours (tinctures), figures (charges), and the complex terminology (blazon) used to describe arms. It provides a comprehensive guide to understanding and composing coats of arms, which was an essential aspect of noble identity and genealogy during the period.

Printed during the reign of Louis XIV, the *Jeu de Cartes du Blason* reflects the heightened interest in nobility, lineage, and the codification of social status in late 17th-century France.

Heraldry was not only a means of identifying noble families but also a symbol of power and prestige. The innovative approach of combining a scholarly treatise with a practical application—through a deck of playing cards—demonstrates the era's inclination towards blending education with entertainment. This method facilitated a more engaging learning experience and allowed for the wider spread of heraldic literacy.



Click for wider description
and High Res images

Each card of the deck features detailed illustrations of heraldic elements:

- Suits represented by Tinctures: The traditional suits are replaced with heraldic colors such as Or (“gold”), Argent (“silver”), Gules (“red”), and Azure (“blue”).
- Court Cards depicting nobility: Kings, Queens, and Jacks are illustrated with figures representing various noble ranks and allegorical figures embodying chivalric virtues.
- Number cards showcasing charges: Each card displays different heraldic charges like lions, eagles, *fleurs-de-lis*, and other symbols, along with their heraldic descriptions.

The cards are exquisitely engraved, highlighting the craftsmanship of the period. The deck serves a dual purpose: it functions as a standard set of playing cards for leisure and as an educational tool to familiarize players with heraldic iconography and terminology.

CONDITIONS: Minor flaws to the binding, scratches on the boards, and a missing piece on the upper left of the spine, missing top corner of the last index leaf with a few letters lost; besides that, internally perfectly preserved. The plates that make up the deck of cards are perfectly preserved and printed on heavy paper.

REFERENCES: C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021, p. 61; Y. BERESINER, *Catalogue of selected packs from the Ortiz-Patiño collection of early and transformation playing cards*, Tuthill-McElroy-Symes, 1995, no. 32; F. A. FOURNIER, *Los Naipes*, Museo Fournier, 1982, France, no. 22; H. R. D’ALLEMAGNE, *Les cartes à jouer du XIV au XX siècle*, Paris: Librairie Hachette, 1906, pp. 222-223; K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, p. 64.

CENSUS: WorldCat records 8 copies of this first edition with 52 cards in libraries worldwide, but all without the final errata sheet. Only the Princeton University Library records the version with 53 cards, but without the errata.

NO COMPLETE COPY AT AUCTION IN THE LAST 50 YEARS.



Click for wider description
and HD images

1781

EXTREMELY RARE HAND-PAINTED DECK OF «MINCHIATE FIORENTINE»
WITH «STAMPA DELLE CARTE DI FIRENZE»

86. [MINCHIATE]. *Minchiate Fiorentine*. Firenze: 1781-1790.

65 (of 97) hand-coloured woodcut cards on stiff laid paper, with rounded corners. The back displays a geometric design set within a dotted pattern; the decorative paper covering the back is folded over the edges of the front, creating a raised border—a typical feature of cards produced in this period. The deck consists of: 13 swords cards (missing the 3); 11 coins cards (missing the 7, the knight, and the queen); 7 cups cards (missing the 2, 3, 6, 7, 9, knight, and jack); 11 batons cards (missing the 2, 3, and 10); 1 card (The Sun) from the 5 unnumbered trumps; 22 of the 35 numbered trumps, missing the first 5 cards and numbers 10, 22, 24, 25, 26, 29, 30, 34, and 35. Round stamp “Stampa delle Carte di Firenze” present on card XXIII *Libra* and, faintly, on card XXI, which enables a precise dating of the deck to the final years of the 18th century.

\$ 6.600

The stamp bearing the inscription “Stampa delle Carte di Firenze” appears on *Minchiate* decks from the second half of the eighteenth century and served as the official mark of Florentine production authorised by the Tuscan government. It was not a tax stamp but rather a certification introduced by the Grand Duchy of Tuscany to guarantee the legal and supervised origin of playing cards produced in Florence. From 1 January 1781, control over the card-stamping system was assumed by the Grand Ducal General Administration, which reorganised the process: the traditional tax stamp (bearing the monogram A.G. and the inscription “Bollo delle Carte di Toscana”) was repositioned to the Aries trump, while a new system commenced—the era of the *Stampa delle Carte di Firenze*—distinguished by a separate stamp impressed upon trump XXIII (*Libra*). This stamp initially displayed the monogram SCF (interpreted as *Stampa delle Carte di Firenze*) encircled by the same wording, as in the present deck. A later simplified version featured the letters FCS in italic script, surmounted by the same initials in small uppercase. The purpose of the stamp was to certify that the deck was printed in Florence under official authorisation, ensuring legal compliance and indirectly affirming quality and authenticity.

CONDITIONS: A fine deck.

REFERENCES: G. MONZALI, *The Playing Card*, vol. 50 no.1, 2021, pp. 21-24. C. SCHREIBER, *Catalogue of the collection of playing cards bequeathed to the British Museum by Lady Charlotte Schreiber*, Italian 44. C. SCHREIBER, *Playing Cards of Various Ages and Countries selected from the collection of Lady Charlotte Schreiber*, III, pl. 90. K. WOVK, *Playing Cards of The World*, Lutterworth Press, 1983, pp. 133-134. S. MANN, *All Cards are on the table - Alle Karten Auf Den Tisch*, Deutsches Spielkarten-Museum Leinfelden-Echterding, 1990, Vol II, no. 214. C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021, pp. 227-231.



Click for wider description
and HD images

1817-1818

RARE FIRST EDITION, FIRST ISSUE, UNCUT OF ONE OF THE MOST ARTISTIC
AND IMAGINATIVE TRANSFORMATION DECKS FROM A TRADITIONAL VIENNESE TALE

87. [TRANSFORMATION CARDS]. *Beatrice, or the Fracas*. London: Rudolph Ackermann, 1817-1818.

Complete uncut pack of 52/52 playing cards (90 x 70 mm), on 13 stipple engraved plates on thin card as issued (200 x 140 mm), each depicting four playing cards with French suites. Full-length court cards with contemporary hand-colouring, red suits with stencilled suit signs, pip cards transformed. Plates contained together in original portfolio with stiff front and back covers (worn), front cover with one of the plates reproduced as a paper label (faded). Pictorial Cards title at head, and imprint at foot dated *Jany 1 1819*, printed price to lower right overwritten in early ink manuscript *10/6*, faint ink manuscript signature at centre of front cover.

\$ 4,500

The original drawings for the cards of the *Beatrice, or the Fracas* deck were made by H. F. Müller, a Viennese artist, with an exotic design depicting classical Romans, Greeks, and Turks.

“The cards appeared in a monthly magazine called *Repository of Arts, Literature, Commerce, Manufactures, Fashions and Politics*, four cards to a tipped-in plate with the number and date of issue at the bottom of the plate. In the upper right corner above the cards are the numbers of the plate and the volume. The watermark on the paper is dated 1818.” (Field).

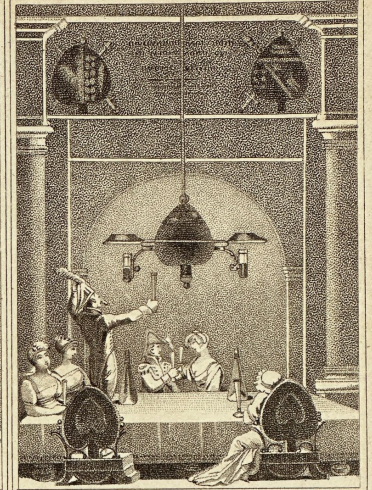
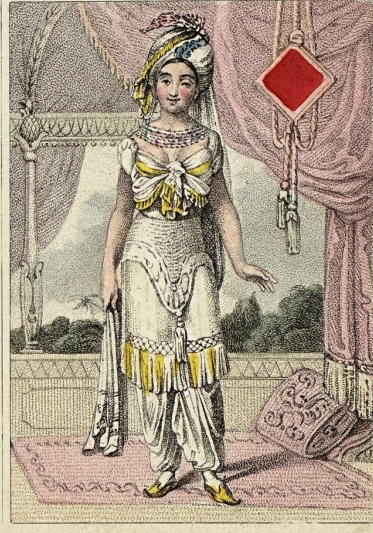
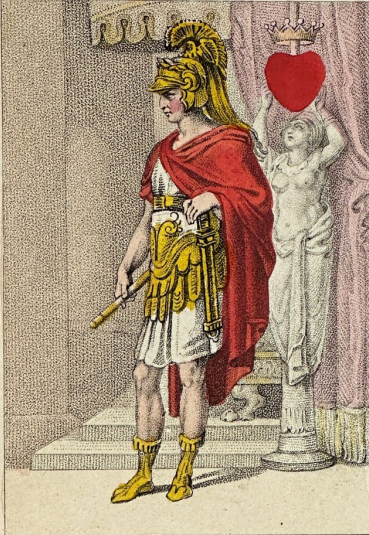
THE PRESENT DECK BELONGS TO THE RARE FIRST ISSUE, PUBLISHED BEFORE THE OFFICIAL MONTHLY PUBLICATION IN THE «REPOSITORY».

“The cards were also published on brown cardboard watermarked 1817 in a portfolio with stiff front and back covers and no binding. Since these plates do not have the numbers in the upper right corners, they must have been printed before the plates were used for the magazine, as numbers could not be removed from an engraved plate but could easily be added later. The date of the watermark is consistent with this deduction [...]” (Field).

CONDITIONS: Light marks of use on few cards; overall, amazing conditions.

PROVENANCE: Dudley Ollis' collection.

REFERENCES: A. FIELD, *Transformation Playing Cards*, U.S. Games Systems, 1987, no. 22: «One of the most artistic and imaginative transformation packs»; *Ortiz-Patino collection* p.72; C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021, p. 146; K. WOWK. *Playing Cards of the World*, Lutterworth press, 1983, p. 38; WYNNE, MARJORIE, AND MAYOR, *The Art of the Playing Card*, The Yale University Library Gazette 47, 1973, no. 137–184; S. MANN, *Collecting Playing cards*, Arco Publications, 1966; S. MANN, *All Cards on the Table*, Verlag, 1990; Schreiber, *German*, nos. 249, 332 and 339.



1830

AN EXTREMELY RARE HAND-PAINTED DIVINATION DECK
BY THE MOST FAMOUS TAROT PRINTER IN ITALY

88. [TAROT]. *Early Tarot deck*. Milano: Ferdinando Gumpfenberg, Fabbbrica di Milano, 1830.

62 of 78 tarot cards (111 x 56 mm), hand-painted woodcuts; backs with a coiled serpent and floral decorations, and the inscription *Milano*, characteristic of the *Fabbrica di Milano*; rounded corners. All 21 trump cards and the unnumbered *Matto* (Fool) are present. Missing the 9 and 10 of Coins and the entire suit of Cups (14 cards).

\$ 3,300

A RARE EARLY TAROT DECK featuring the traditional Italian suits: *Spade* (Swords), *Bastoni* (Bats), *Coppe* (Cups), and *Denari* (Coins), with *Spade* and *Bastoni* interlaced in a manner typical of this category. The cards are single-ended, with court cards comprising four figures per suit—King, Queen, Knight, and Valet—and ten numeral cards. The deck includes 21 single-ended trump cards (*atouts*), numbered I to XXI, along with the unnumbered *Il Matto* (“Fool”).

The design of this deck, originally classified as IT-1.1, is now referred to as I.C.P.S. Pattern 3. To date, no comprehensive title has been established for this particular pattern. The deck was produced under the aegis of the Milanese cardmakers’ consortium known as *Fabbrica di Milano*. Operating under this name were several local manufacturers, of which perhaps the most prominent was Ferdinando Gumpfenberg, the creator of this deck. Active in *Corsia del Giardino*, Gumpfenberg was responsible for several notable editions, including *Tarocco della Corona Ferrea* (1840), *Tarocchino Lombardo* (1810), *Giuoco del Cucco* (1820–1846), and *Mestieri e Vedute di Milano* (1820). Other associated makers included Edoardo Dotti (son of Teodoro), another significant Milanese producer who marked his decks with the signature “Edoardo Dotti, Milano” on the Ace of Coins and the note *Fabbrica di Milano* on the Two of Cups, as well as Lattanzio Lamperti and Teodoro Dotti.

CONDITIONS: Few marks of used; overall, a very good example of an extremely rare deck.

PROVENANCE: Tax stamp “FI C.70 LOMBARDIA” on the King of Bats. This stamp was in use in the Kingdom of Lombardy-Venetia from 1823 to 1840. The inscription reads “Lombardia” and “F.I.” (referring to Franz I of Austria); the denomination “C.70” (70 *centesimi*) corresponds to the tax for tarot decks, whereas regular playing cards were subject to a 40 *centesimi* rate.

REFERENCE: S. KAPLAN, *The Encyclopedia of Tarot Volume II*, U.S. Games Systems, 1986, pp. 387–390; K. WOVK. *Playing Cards of the World*, Lutterworth press, 1983, pp. 133–136; S. MANN, *Collecting Playing cards*, Arco Publications, 1966, pp. 31–34, 52. The International Playing-Card Society website.



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



[Click to see images](#)

(Disclaimer: Some of the following images depict erotic scenes, although with artistic intent, and may offend the sensibilities of some viewers; they should only be viewed by adults who are aware and consenting. By clicking you declare to accept to view images)

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

[Click High-Res Erotic
Translucent Images](#)

1850

THE FORBIDDEN TRANSFORMATION DECK!
EXTREMELY RARE TRANSLUCENT FRENCH EROTIC CARDS

89. [TRANSFORMATION EROTIC CARDS]. *Erotic deck*. France: ca. 1850.

52/52 cards (85 x 58 mm), hand-coloured engravings, 4 suits of 13 cards, with typical French Suit, square corners, each card with hidden erotic image visible when backlit.

\$ 5.000

THE COLOURED EROTIC IMAGES HIDDEN IN THE SUIT CARDS ARE ENRICHED WITH VIBRANT BACKGROUNDS WHILE THE COURT CARDS DIRECTLY PARTICIPATE IN THE EROTIC SCENE; CARDS BASIC CHARACTERISTIC IS THAT WHEN HELD UP TO THE LIGHT THE HIDDEN PICTURE IS REVEALED.

The *Translucent Erotic Card* deck, is basically a Transformation Deck, a particular deck of cards, printed for the first time in Germany at the starting of 19th century, in which the suit signs are made to form part of the humorous design.

Originating in France in the same period, the *Translucent Erotic Card* deck is a rare and important piece of art and history.

Court cards, Kings, Queens and Jacks, are depicted in innocent poses while pips cards present just the numerical value, but these decks are notable for their erotic imagery, hidden within or revealed through the translucent quality of the cards, creating a subtle yet suggestive play of light and shadow. Crafted with fine materials and delicate illustrations, they reflect the period's fascination with sensuality, often presented in an artistic and tasteful manner.

“This effect is achieved by making the card out of two pieces of paper, rather than the normal three. On the top piece of paper is printed the card's face design with an extra design printed on the back. This printed piece of paper is then glued on to a second plain piece of paper. The actual picture that is revealed can be completely innocent, mildly erotic or pornographic. Sometimes it is only the number cards which contain a hidden picture. When the court cards contain a hidden design, a common practice is for the figure in the hidden picture to be actively and sexually involved with the apparently ordinary, printed court figure.” (Wowk)

CONDITIONS: Some traces of slight scorching, probably caused by the flame of a candle with which an early owner attempted to uncover the secrets of the deck by holding it against the light: overall, perfectly preserved.

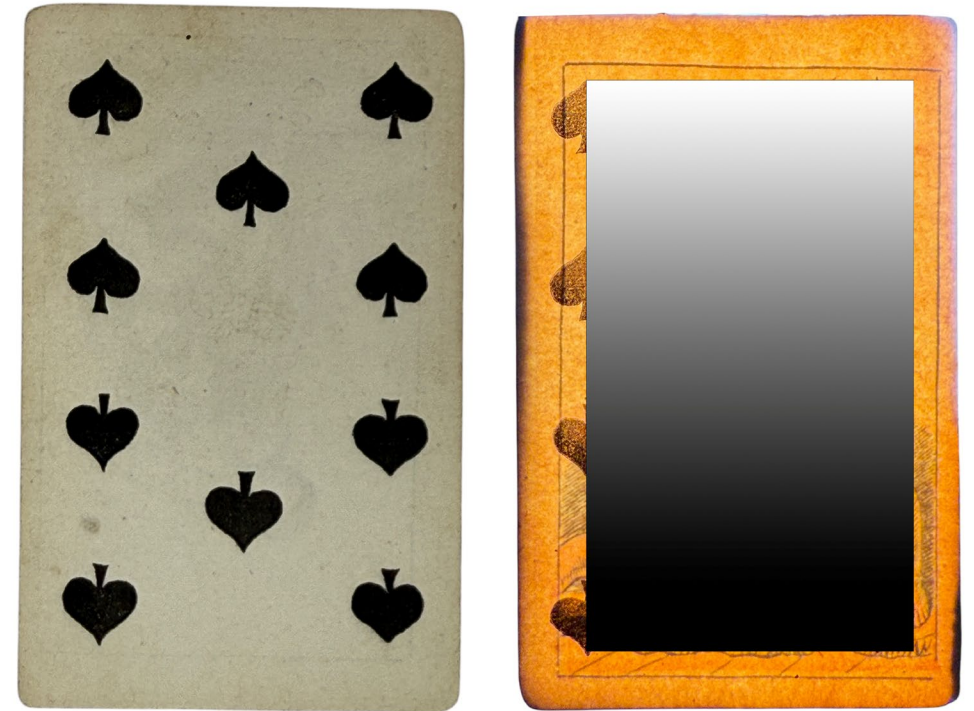
REFERENCES: K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, p. 66-67; T. DENNING, *Translucent Playing Cards*, 1976.



(Disclaimer: Some of the following images depict erotic scenes, although with artistic intent, and may offend the sensibilities of some viewers; they should only be viewed by adults who are aware and consenting. By clicking you declare to accept to view images)

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

[Click High-Res Erotic
Translucent Images](#)



(Disclaimer: Some of the following images depict erotic scenes, although with artistic intent, and may offend the sensibilities of some viewers; they should only be viewed by adults who are aware and consenting. By clicking you declare to accept to view images)



Click for wider description
and HD images

1830

A PERSIAN DECK OF HIERARCHIES AND SYMBOLS:
QAJAR-ERA «AS-NAS» IN ITS BRONZE BOX

90. [PLAYING CARDS]. *As-Nas*, Persia, ca. 1830.

Complete deck of 25/25 cards (70 x 45 mm), hand-painted playing cards made on paper, preserved in a bronze box.

\$ 4,200

A COMPLETE DECK “AS-NAS”, A GAME RECOGNIZED AS A PRECURSOR TO MODERN POKER.

This complete set of 25 hand-painted playing cards constitutes a rare and refined example of Persian card-making from the first half of the 19th century. Housed in its original bronze storage box, the set illustrates the exquisite metalwork traditions of Qajar-era Iran, designed to safeguard the delicate paper-based cards. Each card is intricately hand-painted in a style evocative of Persian miniature painting. The iconography features stylized human figures, animals, and ornamental motifs, all imbued with the socio-cultural symbolism of the period.

The deck follows the traditional *As-Nas* structure, which played a central role in Persian gaming customs by introducing a standardized hierarchy of suits and ranks. This system not only shaped strategic gameplay but also laid the foundation for the evolution of later card games beyond Persia.

The deck comprises five suits, each represented by five cards:

- Shah (King): A regal figure enthroned, embodying sovereign authority.
- Bibi (Queen or Lady): A noblewoman, often portrayed holding a cup or symbolic object.
- Sarbaz (Soldier or Jack): A military figure, commonly shown in armor or with a weapon.
- Lak (Lion or Mythical Beast): Symbolizing strength, protection, and heraldic nobility.
- As (Ace or Generic Suit): Generally adorned with abstract or emblematic designs.

CONDITIONS: Perfectly preserved; the flawless state of this deck is particularly uncommon, given the inherent fragility of hand-painted paper cards from the 19th century and the exceedingly low survival rate of complete *As-Nas* decks from this period.

REFERENCE: K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, pp. 119-120; M. DUMMETT, *A History of Games Played with the As-Nas Deck*, London: Oxford University Press, 2006; S. Lévi, *Les cartes à jouer en Orient*, Paris: E. Leroux, 1923.



Click for wider description
and HD images

1860
ORIGINAL FIRST ISSUE OF THE
«JEAN HACHETTE» TRANSFORMATION DECK

91. [TRANSFORMATION CARDS]. *Jean Hachette*. Darmstadt: Maximilian Frommann, ca. 1860.

52/52 cards (90 x 65 mm), chromolithography, printed on thick cardboard, back of the card embellished with brown geometrical decorations, square corners.

\$ 1,700

Jeu à transformation ("Transformation Game") is the name given to a particular deck of cards, printed for the first time in Germany at the beginning of the 19th century, in which the suit signs are made to form part of the humorous or artistic design.

The pack has its name, Jeanne Hachette ("Jean the Hatchet"), from the illustration on the Queen of Spades, which shows a scene from 1472 when Charles the Bold, Duke of Burgundy, during the fight to expand his Duchies' borders at the expense of his rival (and brother-in-law) Louis XI, attacked the town of Beauvais and the sixteen years old Jean, swinging two axes, led the people to victory.

This original Frommann's deck is identified by the initials of the maker printed on the 8 of Diamonds, and its First Issue is characterized by the designs printed in brown ink.

There was a time when some people mistook Jean Hachette for Jeanne D'Arc, so that it is possible to find this name for the pack in earlier literature.

MAXIMILIAN FROMMANN was a German printer, publishing house and playing cards manufacturer in Marktplatz, Darmstadt (Germany) from 1835 to 1850 and in Schützenstraße after 1850 to 1866, when he was replaced by Frommann & Bunte.

CONDITION: Perfectly preserved.

REFERENCES: C. P. HARGRAVE. *A History of playing cards*, Dover publications, 2021. M. STUCKBERY, *She Came from Nowhere: The Tale of Jeanne Hachette*, 2019. A. FIELD, *Transformation Playing Cards, The creative art that transforms playing card suit signs into pictures*, U.S. Games Systems, no. 35; J. ORTIZ-PATIÑO, *The Jaime Ortiz-Patiño collection of early playing cards*, no. 65. P. RENDEBROCK, *Playing-card Pages Website*.

1870

REDISCOVERING INDIAN «GANJIFA», THE ART OF MUGHAL PLAYING DECKS

THE «SAWANTWADI MOGHUL PATTERN»

AN EXQUISITE BLEND OF PERSIAN, ISLAMIC, AND INDIAN TRADITIONS

92. [PLAYING CARDS]. *Mogul Ganjifa*. Andhra Pradesh (India): ca. 1870.

96/96 cards (diameter 55 mm), in eight suites of twelve cards each, hand-painted lacquered circular handmade paper, most suits with gold in addition to colours, pip cards (except *ghulam*) have a central flower surrounded by suit signs, versos red with a central yellow dot within concentric circles, 32 cards mounted with nylon wire onto a display board (400 x 545 mm), encapsulated in clear plastic, the remainder contained in original hand-painted and lacquered wooden box with sliding lid, the sides illustrated with horse and elephant riders and a noble borne in a palanquin, the lid with a young Indian woman under a tree (75 x 76 x 153 mm), versos red with central yellow dot within concentric circles.

\$ 4,200

This *Mogul Ganjifa* is a rare deck of traditional Indian cards, made in the region of Andhra Pradesh, a state in southeastern India along the coast of the Bay of Bengal, known for its rich history, vibrant culture, and diverse landscapes, during the second half of the 19th century.

During the Mughal period, art and culture flourished under the patronage of a sophisticated court that promoted not only territorial expansion but also cultural and artistic expression. The *Ganjifa* became a symbol of prestige and refinement, highly appreciated among the aristocracy and nobility, who used these cards both for leisure and educational purposes.

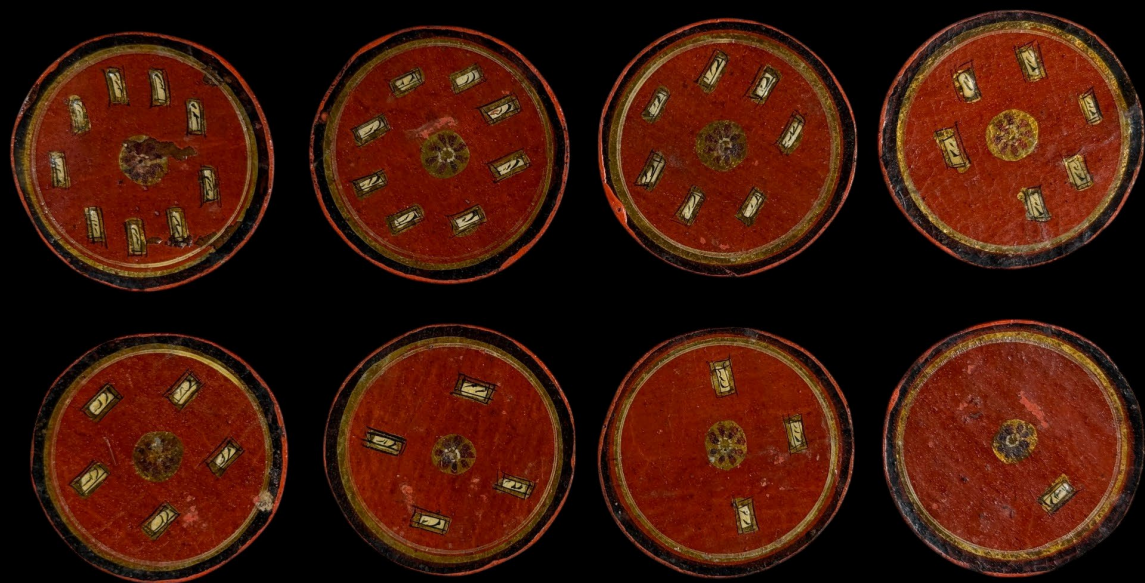
This deck represents an excellent example of the art and culture of Mughal India, combining Persian, Islamic, and local decorative elements. The cards, demonstrate exceptional mastery in both artistic composition and technical precision. To paint them, thin brushes were used, often made from animal hairs, and natural pigments obtained from minerals and plants. The cards were then lacquered to preserve the colors and ensure their durability, a technique that required great skill to ensure a uniform application without imperfections.

CONDITIONS: Perfectly preserved.

PROVENANCE: Dudley Ollis' collection.



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



Click for wider description
and HD images

REFERENCES: C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021, pp. 20-30. S. MANN, *All Cards on the Table*, Jonas Verlag, 1990, nos. 233-236. R. VON LEYDEN, *Ganjifa, the playing cards of India*, Victoria & Albert Museum, 1982. K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, pp. 113-118. S. MANN, *Collecting Playing cards*, Arco Publications, 1966, pp. 183-184. Schreiber p. 183, no. 1; Cary collection, nos. 1069-1077; Fournier, pp. 327-329.

A similar deck of *Mughal Ganjifa* is present, incomplete (92 cards out of 96), in the collection of the Victoria and Albert Museum, London, 01316&A/(IS):

<https://collections.vam.ac.uk/item/O67538/playing-cards-card-game-unknown/>





Click for wider description
and HD images

1880

A COMPLETE HAND-PAINTED DECK OF ITALIAN TAROT
BY «FABBRICA DI MILANO»

93. [TAROT]. *Early Tarot deck*, Milano (Italy), Edoardo Dotti, Fabbbrica di Milano, 1880.

78 Tarot cards (111 x 56 mm), hand-painted woodcuts, backs with pink and yellow decorations and the caption *Milano* at bottom, rounded corners, the decorative paper covering the back is folded over the edges of the front, creating a raised border—a typical feature of cards produced in early period

\$ 4,500

A COMPLETE DECK OF EARLY TAROT characterized by Italian suits: *Spade* (Swords), *Bastoni* (Batons), *Coppe* (Cups), and *Denari* (Coins), with *Spade* and *Bastoni* interlaced in a manner typical of these decks. Single-ended court card images, featuring four picture cards—King, Queen, Knight, and Valet—and ten numeral cards in each suit, for a total of 56 cards. The deck includes 21 single-ended *atouts* (trump cards) numbered one to twenty-one, and an extra unnumbered card called *Il Matto* (the Fool).

On ace of Coins the name of the maker *Edoardo Dotti Milano*, on the three of Cups *Fabbbrica di Milano*. As was typical of the later production of this pattern, the names of the trump and suit cards are in Italian.

The pattern of this deck, originally classified as IT-1.1, is now known as I.C.P.S. PATTERN 3, and so far, no suitable overall title for this pattern exists.

This deck belonged to the production consortium of card producers based in Milan, known as *Fabbbrica di Milano*.

CONDITIONS: Perfectly preserved.

PROVENANCE: 1. Tax stamp *Regno d'Italia – Centesimi 50* on Ace of Coins. This is a stamp in use from 1880 to 1882. 2. Stamp dated 1880.

REFERENCE: S. KAPLAN, *The Encyclopedia of Tarot Volume II*, U.S. Games Systems, 1986, pp. 387-390. K. WOWK. *Playing Cards of the World*, Lutterworth press, 1983, pp. 133-136. S. MANN, *Collecting Playing cards*, Arco Publications, 1966, pp. 31-34, 52. The International Playing-Card Society website.



Click for wider description
and HD images

1890

RARE HAND-PAINTED DECK OF “MINCHIATE FIORENTINE”

94. [TAROT]. *Minchiata Fiorentina*. Genoa: Solesio, ca. 1890.

83 cards [94 x 55 mm], metal-engraved plates, stencil colored by hand. The designs follow the traditional Minchiata iconography, rendered with greater detail and refinement than those found in many contemporary decks. While a standard Minchiata deck comprises 97 cards, this set has been reduced to 83 by omitting the 2, 3, and 4 of Cups and Coins, and the 1, 2, 3, and 4 of Swords and Batons. This reduction was likely intended to accommodate a specific local game variant that required such a configuration. Similar modifications were known in France, where a 52-card deck was reduced to 32 for the game of *Piquet*, or to 24 for *La Bouillotte*. From this perspective, the deck may be considered complete.

\$ 5,500

A RARE DECK OF «MINCHIATE FIORENTINE» PRINTED IN GENOVA. One of the oldest and most visually captivating of the original Italian tarot decks is the Florentine *Minchiata*, dating from the early 16th century. Unlike the standard tarot, *Minchiata* decks include an expanded range of allegorical and symbolic figures. Of all known European tarot variants, the *Minchiata Fiorentina* comprises the highest number of cards—97 in total.

In addition to most of the traditional 22 trumps, the deck incorporates the twelve zodiac signs, the four cardinal virtues, and the four elements. The first 35 trumps are marked with Roman numerals; the remaining six are unnumbered and unnamed. The initial four trumps, known as *Papi*, were not individually distinguished until a later period.

Following these, unnumbered, are: The Star, The Moon, The Sun, The Angel, The World, The Fool.

CONDITIONS: Few marks of use; overall, a very good deck.

PROVENANCE: 1. Tax stamp on the ace of coins; this stamp was in use in Italy from 1883 to 1914. The text is *Regno d'Italia*, the value is *Centesimi 50* with Mercury facing to the left. 2. Stamp *Solesio, Genova*.

REFERENCES: C. SCHREIBER, *Catalogue of the collection of playing cards bequeathed to the British Museum by Lady Charlotte Schreiber*, Italian, 53. C. SCHREIBER, *Playing Cards of Various Ages and Countries selected from the collection of Lady Charlotte Schreiber*, III, pl. 90. K. WOWK, *Playing Cards of The World*, Lutterworth Press, 1983, pp. 133–134. S. MANN, *All Cards are on the table - Alle Karten Auf Den Tisch*, Deutsches Spielkarten-Museum Leinfelden-Echterding, 1990, Vol II, no. 214. C. PERRY HARGRAVE, *A History of playing cards*, Dover publications, 2021, pp. 227–231. S. R. KAPLAN, *The Encyclopaedia of Tarots*, Vol. II, pp. 257, 267.

1899

ITALIAN TAROT BY «FABBRICA DI MILANO»

95. [TAROT]. *Early Tarot deck*, Milano (Italy), Fabbbrica di Bordoni & C., Fabbbrica di Milano, 1899.

78/78 tarot cards (111 x 56 mm), stencil colored lithography, backs with geometrical decoration in red and yellow, and the inscription *F.G.Mil.°*, characteristic of the *Fabbrica di Milano*; on two of Cups the inscription *Fabbrica di Milano*, rounded corners, the decorative paper covering the back is folded over the edges of the front, creating a raised border imitating the style of 18th century and earlier decks.

\$ 2,600

A RARE EARLY TAROT DECK, featuring the traditional Italian suits: *Spade* (Swords), *Bastoni* (Bats), *Coppe* (Cups), and *Denari* (Coins), with *Spade* and *Bastoni* interlaced in a manner typical of this category. The cards are single-ended, with court cards comprising four figures per suit—King, Queen, Knight, and Valet—and ten numeral cards. The deck includes 21 single-ended trump cards (*atouts*), numbered I to XXI, along with the unnumbered *Il Matto* (“Fool”).

The design of this deck, originally classified as IT-1.1, is now referred to as I.C.P.S. Pattern 3. To date, no comprehensive title has been established for this particular pattern. The deck was produced under the aegis of the Milanese cardmakers’ consortium known as *Fabbrica di Milano*.

Operating under this name were several local manufacturers, of which perhaps the most prominent was Ferdinando Gumpfenberg, the creator of this deck. Active in *Corsia del Giardino*, Gumpfenberg was responsible for several notable editions, including *Tarocco della Corona Ferrea* (1840), *Tarocchino Lombardo* (1810), *Giucoco del Cucco* (1820–1846), and *Mestieri e Vedute di Milano* (1820). Other associated makers included Edoardo Dotti (son of Teodoro), another significant Milanese producer who marked his decks with the signature “Edoardo Dotti, Milano” on the Ace of Coins and the note *Fabbrica di Milano* on the Two of Cups, as well as Lattanzio Lamperti, Teodoro Dotti and Bordoni.

CONDITIONS: Perfectly preserved.

PROVENANCE: PROVENANCE: 1. Tax Stamp *Regno d'Italia Centesimi 50* on Ace of Coins; this stamp was in use in Italy from 1883 to 1914; note that Mercury is facing to the left. 2. Faded dated stamp indicating the year in which the deck was sold.

REFERENCES: S. KAPLAN, *The Encyclopedia of Tarot*, vol. I, U.S. Games Systems, 1978, p. 263. K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, pp. 133–136. S. MANN, *Collecting Playing cards*, Arco Publications, 1966, pp. 31–34, 52.



Click for wider description
and HD images

1908
PIEDMONT TAROT

96. [TAROT]. *Tarocchi Piemontesi*. Torino (Italy), Grandi, 1908.

78 Tarot cards (10.5 × 6.3 cm), chromolithographic images, versos adorned with a geometric pattern in varying shades of green and black, rounded corners.

\$ 950

A COMPLETE DECK OF THE «TAROCCHI PIEMONTESE», characterized by Italian suits, Spade (Swords), Bastoni (Bats), Coppe (Cups) and Denari (Coins), with Spade and Bastoni interlaced in a manner typical of these decks, double-ended court card images, with four picture cards—King, Queen, Knight, and “Valet”—and ten numeral cards in each suit for a total of 56 cards, and 21 double-ended *atouts* (“trump-cards”) (*atutti* in Italian) numbered one to twenty-one, and an extra card called “Il matto” numbered 0. The ace of *Denari* bears the imprint of the manufacturer: *Fabbrica Grandi & C. Premiata con Medaglia d’Oro, Corso Reg. Margherita N° 104, Torino*.

These tarot cards belong to the pattern identified as *Tarocco Piemontese, Pattern Sheet 4*, Originally Classified as It-1.211.



CONDITIONS: Perfectly preserved.

PROVENANCE: 1. Tax Stamp *Regno d'Italia Centesimi 50*; this stamp was in use in Italy from 1883 to 1914; note that Mercury is facing to the left. 2. Dated stamp *5 Feb. 1908* indicating the year in which the deck was sold.

REFERENCES: S. KAPLAN, *The Encyclopedia of Tarot*, vol. I, U.S. Games Systems, 1978, p. 263. K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, pp. 133–136. S. MANN, *Collecting Playing cards*, Arco Publications, 1966, pp. 31–34, 52. IPCS Pattern sheet page.

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



Click for wider description
and HD images

1944-1945

ITALIAN TAROT «MODERN PIEMONTESE PATTERN» PRINTED IN GENOA
AND USED DURING THE SECOND WORLD WAR IN THE «ITALIAN SOCIAL REPUBLIC»

97. [TAROT]. *Tarocchi Piemontesi*. Genoa (Italy): Faustino Solesio, 1944-1945.

78/78 cards (105 x 55 mm), featuring chromolithographic images; backs of the cards adorned with a green diagonal pattern; rounded corners.

\$ 1,100

A COMPLETE DECK OF «MODERN PIEMONTESE PATTERN» cards characterized by Italian suits: *Spade* (Swords), *Bastoni* (Bats), *Coppe* (Cups), and *Denari* (Coins), with *Spade* and *Bastoni* interlaced in a manner typical of these decks. The deck features double-headed court cards, comprising four face cards—King, Queen, Knight, and “Valet”—and ten numeral cards in each suit, totalling 56 cards. It includes 21 double-ended *atouts* (“trump cards”) (*atutti* in Italian) numbered one to twenty-one, and an extra card called *Il Matto* (“The Fool”) numbered 0. The trumps are captioned in Italian; the trumps and the suits are numbered with Arabic numerals, inside or above a small image representing the suit. On the Ace of Coins is the name of the maker: *Faustino Solesio Genova – Casa Fondata nel 1774* (“House Founded in 1774”) and the tax stamp.

CONDITIONS: Unused, perfectly preserved.



PROVENANCE: On the Ace of Coins, there is a tax stamp with the inscription *IX – Lire tre*. This rare stamp was used during the period 1944-1945, when northern Italy was under the control of the Italian Social Republic (RSI), which used specific fiscal stamps. The Roman numeral did not represent the year according to the Fascist calendar, as is often erroneously believed, but indicated the city to which the deck belonged. The number XII represented the city of Milan, XIII was Trento, and IX, present on this deck, represented Genoa.

REFERENCES: S. KAPLAN, *The Encyclopedia of Tarot*. Vol. II, U.S. Games Systems, 1986. P. ENDEBROCK, *Playing-card Pages* website.



Click for wider description
and HD images

1944-45

«TAROCCHI PIEMONTESE» ICPS PATTERN SHEET 4

PRINTED IN ITALY DURING WORLD WAR II, IN THE ORIGINAL BOX

98. [TAROT]. *Tarocchi Piemontesi*. Bergamo (Italy): Masenghini, 1944-45 (sold in 1949).

78/78 cards (105 x 63 mm), chromolithographic images, back of the card enriched by geometrical decoration in different tones of green, round corners.

\$ 750

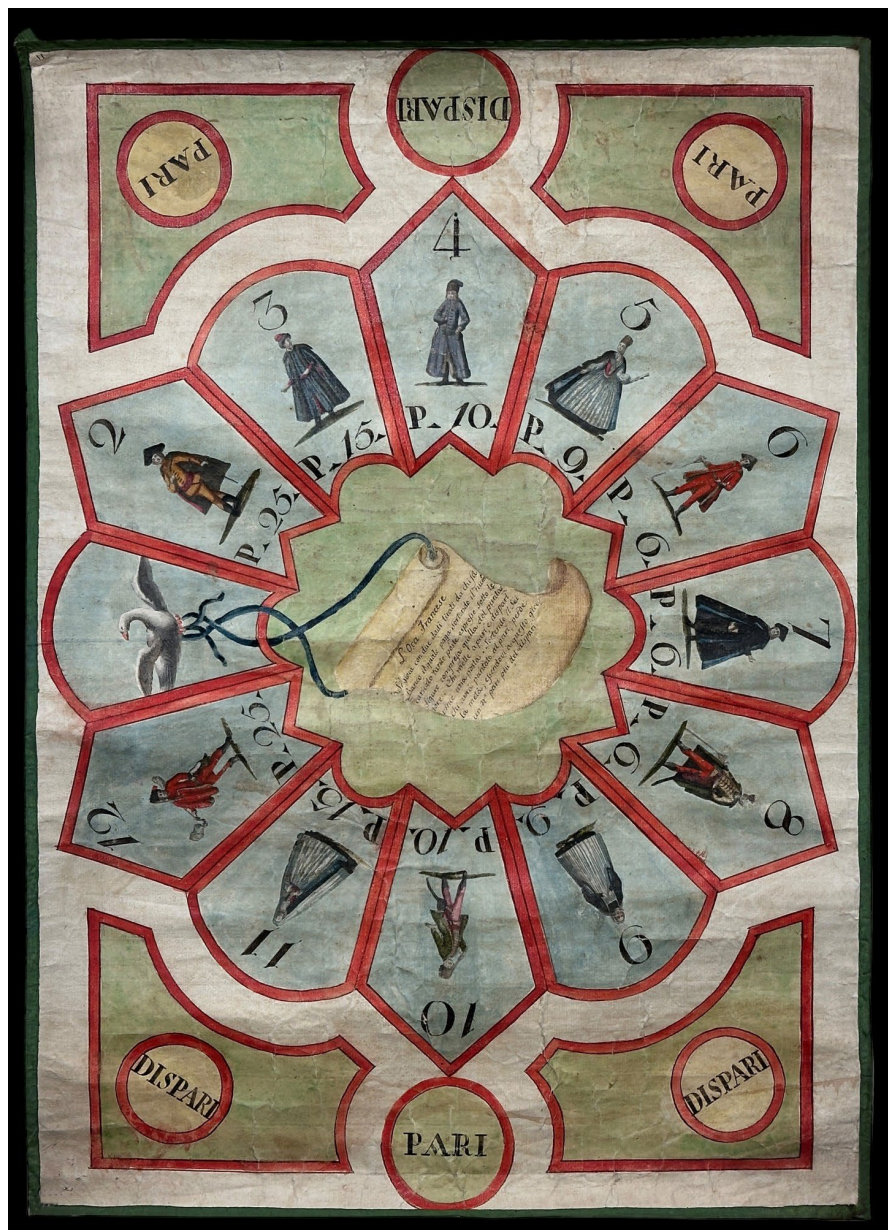
A COMPLETE DECK OF THE «TAROCCHI PIEMONTESE», characterized by Italian suits, Spade (Swords), Bastoni (Batons), Coppe (Cups) and Denari (Coins), with Spade and Bastoni interlaced in a manner typical of these decks, double-ended court card images, with four picture cards—King, Queen, Knight, and “Valet”—and ten numeral cards in each suit for a total of 56 cards, and 21 double-ended *atouts* (“trump-cards”) (*atutti* in Italian) numbered one to twenty-one, and an extra card called “Il matto” numbered 0. On the ace of coins is the name of the maker: *Masenghini di R. Lombardini * Bergamo * Ott. 1949*. Original packaging in good condition, *Tarocco Piemontese da 78 carte Maseghini di R. Lombardini*, label from the Genoese stationery shop where the deck was sold with the label *telate* (“linen-textured”) on one side, and the image of Triumph number 16, *la Torre*, on the other side, all printed in red.

These tarot cards belong to the pattern identified as *Tarocco Piemontese, Pattern Sheet 4*, Originally Classified as It-1.211.

CONDITIONS: Cards slightly warped from use, but in very good state of preservation.

PROVENANCE: 1. Tax Stamp *Regno d'Italia Lire 100*; these are stamps used from 1949 to 1954. 2. Date stamp *Ott 1949* to indicate that the deck was sold four years after the production, when the printing house Masenghini was already closed.

REFERENCES: S. KAPLAN, *The Encyclopedia of Tarot*, vol. I, U.S. Games Systems, 1978, p. 263; K. WOWK, *Playing Cards of the World*, Lutterworth press, 1983, pp. 133-136; S. MANN, *Collecting Playing cards*, Arco Publications, 1966, pp. 31-34, 52. IPCS Pattern sheet page.



Click for wider description
and HD images

1750

A VERY RARE HAND-DRAWN AND WATER-COLOURED «DICE GAME WITH RULES»

99. [BOARD GAME]. *L'oca francese* ("The French Goose"), [Italy]: ca.1750.

Paper sheet applied on canvas with green border (550 x 765 mm), playing field drawn in sepia ink and water-coloured in green and blue, with red borders, forming various numbered boxes with etched images applied. Box 1 features the image of a flying goose supporting the handwritten scroll at the centre of the board with the rules of the game.

\$ 4,500

The present game belongs to the genre called *Giochi di Dadi con Regole* ("Dice Games with Rules"), which were very popular in Italy between the late 17th century and the mid-18th century, played with two (or more) dice and a printed or, as in our case, drawn and water-coloured board. Within the specific variants, they all derive from *Biribisse*, which can be considered an ancestor of roulette.

The game is akin to a lottery and consists of betting money on a box on the board, represented by a number (as in our case) or by an image. The dealer rolls the dice or draws a small image from a box; if the box on which you have bet is selected, you win.

The small etched images applied on the numbered boxes of the board are an interesting example of a decorative style that developed in the late 18th century in Veneto, largely thanks to the Remondini family. It is known as *Lacca Povera*, and it is a type of decoration of an object—particularly a piece of furniture—made by covering it entirely with small prints, then finishing it with shellac.

This technique was not only used to embellish furniture but also to adorn curious and commonly used objects, such as snuff boxes and fans, and, in our case, a game board. The favorite subjects of these prints were minute figures, flowers, landscapes featuring groves and rivers, and gallant scenes.

The use of similar or identical images is also recorded for the illustration of lotto and tombola cards (Ericani).

CONDITIONS: Light marks of use; overall, very good conditions.

REFERENCES: D. DOMINI, *Giochi a Stampa in Europa*, Ravenna: Longo Editore, 1985, pp. 25-27. G. ERICANI, *Stampe per la lacca povera*, in: *Remondini. Un editore del settecento*, 1990, p. 226.

1843

HAND-COLOURLED LITHOGRAPH PANORAMA “PEEP SHOW” OF THE TWO ENTRANCES FROM THE ROTHERHITHE SIDE OF THE PEDESTRIANS UNDERWATER THAMES TUNNEL

100. [PEEPSHOW]. *Thames Tunnel, 1200 feet long, 76 feet below high water mark, was 8 years building & cost £446,000, opened the 25th day of March 1843.* [London: Azulay, 1843].

8vo peepshow (125 x 90 mm extending to about 340 mm) with 4 hand-coloured etched panels bound with embossed black cloth, including front and back, the front panel featuring 2 smaller circular holes at the sides for side arcades, folding concertina-style.

\$ 1,300

On the first panel, we see a depiction of the two entrances of the tunnel from the Rotherhithe side, with side staircases leading up to a panoramic balcony above the tunnel entrances. Through the two openings in the main panel, one can observe the perspective of the two pedestrian tunnels, with central columns and elegantly dressed figures in period costumes strolling beneath the Thames. A *Raree Show*, *Peep Show* or *Peep Box* is an exhibition of pictures or objects (or a combination of both), viewed through a small hole or magnifying glass, offering a miniature scene or stage setting painted or constructed in perspective. In 17th and 18th century Europe, it was a popular form of entertainment among wandering showmen.

“Paper peepshows are like miniature worlds unfolding before your eyes. In an instant, you are brought to a festival, a historical event, a faraway land, a play in a busy theatre, a battlefield, the inauguration of a great engineering feat, a biblical scene or an international exhibition. The scenes are colorful and action-packed, and as they recede into the distance, they create an illusion of depth. Consisting of a front and back panel with cut-out prints in-between, linked by bellows on the sides or at the top and bottom, the peepshow looks like a stretched-out concertina when open but when closed, you would never guess the wonders it contains. It neatly collapses into a box, as does The Thames Tunnel, or into an unassuming bundle, which is often slid into a slipcase” (Hyde & Gestetner).

CONDITIONS: Perfectly preserved.

REFERENCES: *Paper peepshows*, London: Victoria and Albert Museum, 2024. HYDE & GESTETNER, *Paper peepshows: the Jaqueline & Jonathan Gestetner collection*, Antique Collectors' Club, 2015. London Transport Museum, *Peep show to commemorate the opening of the Thames Tunnel, 1843*.



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



Click for wider description
and HD images

Click to view
a video of the game

1896

THE WISE LITTLE DONKEY PREDICTS YOUR FUTURE!
A PERFECTLY WORKING FORTUNE TELLING ORACLE

101. [MAGNETIC GAME]. *Le Petit âne savant sait prédire l'avenir*. Paris: Léon Saussine - Antoine Desolle, 1896.

Wood and cardboard box (280 x 220 x 70 mm), with a chromolithograph on the lid illustrated by A. Desolle. Inside, a decorated glass plate with eight boxes containing small cards bearing answers to the questions. Beneath the plate is a magnetic needle shaped like a donkey's head, responsible for the movement that indicates the responses; 2 twelve-sided discs (8.3 cm in diameter) with color-printed "arabesque" style designs to activate the mechanism.

€ 2.700

Magnetic games are generally question-and-answer based, often with educational purposes, while this particular specimen belongs to the Divination Series, intended for esoteric and fortune-telling practices.

In the particular case of this game, the two supplied discs serve different functions. The first presents fortune-telling questions about the player's future; the second poses amusing questions, to which the wise little donkey responds with sagacity and impertinence.



CONDITIONS: Perfectly preserved and in working order.

REFERENCES: MNE, *Musée national de l'Éducation*, Rouen, ref. 2012.03750. MUCEM, *Musée des Civilisations de l'Europe et de la Méditerranée*, Marseille, ref. 1990.39.23 et 2001.74. Collection Alain Rabussier (Jeux Anciens De Collection).

<http://www.jeuxanciensdecollection.com/>

1905

VERY RARE «JEU DE L'OIE» OF ANTI-MASONIC INSPIRATION
BASED ON THE FRENCH POLITICAL SCANDAL
«AFFAIRE DES FICHES» OR «AFFAIRE DES CASSEROLES»

102. [BOARD GAME]. *Jeu de la Casserole, Dessins de Bruno*. Paris: A. Denys, Imp. A. Munier, 132 Boulevard Malesherbes, 1905.

Chromolithography on paper, (680 x 535 mm), with illustrations by Bruno.

\$ 3,000

The 33 squares have the form of a record cards, to recall the “files” of the scandal and, in many boxes, we find a caricature of some of the main political figures involved, all freemasons, e.g.:

Box 1): Camille Pelletan, navy minister.

Box 2): Bienvenu-Martin, politician.

Box 9): Delcassé, minister of Foreign Affairs.

Box 15): Vadécarrd, secretary general of the Grand Orient.

Box 18): Delpauch, president of the Grand Orient and senator of Ariège.

Box 23): Réveillaud, mason.

Box 32): Lafferre, president of the Grand Orient after Delpauch.

Box 33): Emile Combes, president of the council.

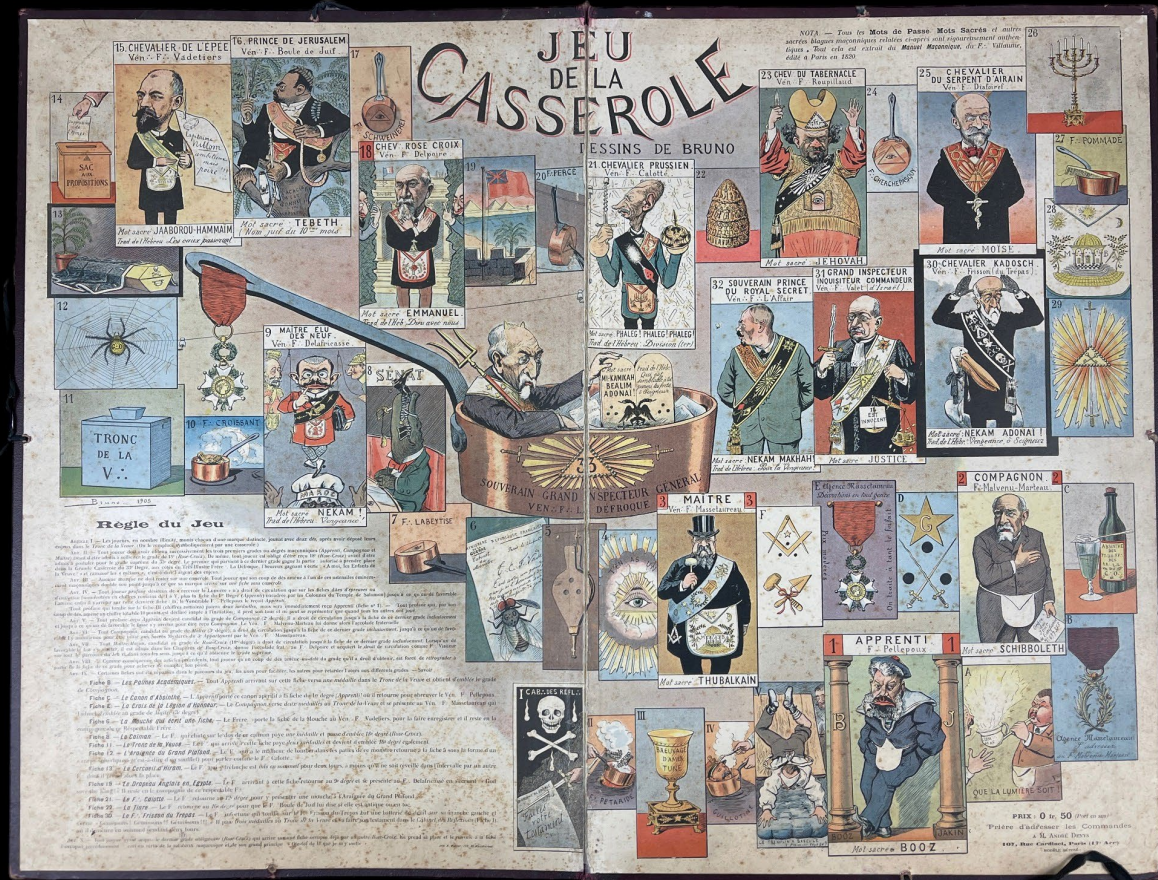
The author particularly took into account the accuracy of the Masonic quotations, so much so that, in the note at the top right of the board, he states: «Tous les Mots de Passe, Mots Sacrés et autres sacrées blagues maçonnique relatées ci-apres sont rigoureusement authentiques. Tous cela est extrait du Manuel Maçonnique du F. Villaume édité a Paris en 1820» (“All Passwords, Sacred Words and other sacred Masonic jokes mentioned below are strictly authentic. All this is taken from the Masonic Manual of F. Villaume published in Paris in 1820”).

This game, by its originality, is one of the most interesting ever published. It evokes the affair of the “political filing” or *Affaire des Fiches*, or *Affaire of The Casseroles*, in France, 1904, that involved the Prime Minister, the Ministry of War, the Masonic lodges of the Grand Orient de France, and certain intelligence networks. The course of the game is indeed that of Masonic initiation. It begins in the *Cabinet de réflexion* (“Chamber of Reflection”), the place where the initiation process starts, and concludes at the highest level of the hierarchy, the 33°.

CONDITIONS: Light marks of use; overall, a very good copy.

REFERENCES: R. POIRIER, *Iconographie des jeux de l'oie*, Paris: Grund, 1950, p. 216.

Click for wider description
and HD images



1913

THE WHITE ELEPHANT PREDICTS YOUR FUTURE!

103. [MAGNETIC GAME]. *L'Elephant blanc predit l'avenir*. Paris: Léon Saussine, 1913.

Original cardboard box (263 x 24 x 5 mm), hand colored lithographed game plan on a glass plate with a magnetic spinning mechanism in the centre and two 8-sided discs (83 mm in diameter) with coloured printed *arabesque* style designs to spin the mechanism, 8 boxes with chromolithographic illustrated lids containing 6 small pieces of paper each, with the answers to the divination questions. Lithographic illustration on the lid depicting the square of a city in the Far East, where a fortune-teller elephant performs in front of adoring onlookers.

\$ 2,500

The game belongs to the category of magnetic games, patented by Saussine in 1870. These games exploit the magnetic properties, which had been known for a long time and were well described in the *Encyclopédie* by Diderot and D'Alembert. In the chapter on *Amusemens de physique*, it is explained how the attractive power of magnets could be used to create a game.

Magnetic games are generally *Question and Answer*, often with educational purposes, while this particular one belongs to the *Divination Series*.

The player who wishes to question the Fortune-Telling Elephant chooses a question from the various ones printed on the discs, e.g. *Ferai-je un voyage?* ("Will I take a trip?"). The player then places the disc on the playing surface so that the question is aligned with the words *Place de la demande*.

The elephant's trunk, represented inside the box under the glass plate, acts as a magnetic needle. As soon as the question disc is positioned, the mechanism rotates, and the trunk points to one of the 8 boxes. Upon opening the box and taking out the first of the small paper notes, the player can read the answer to the question.

The note is then placed at the bottom of the pile, and the box is closed, ready for another question.

Here is the English translation of the game rules, originally written in French:

«Rules: To consult the White Elephant, simply place the palette in the center of the box with the question chosen on the words "PLACE DE LA DEMANDE". Immediately the White Elephant indicates with its trunk where the answer is located.

The second palette responds between the boxes....

Note. When you have read an answer, you will be careful to place it under the others before closing the small box. Saussine Publisher -Paris».



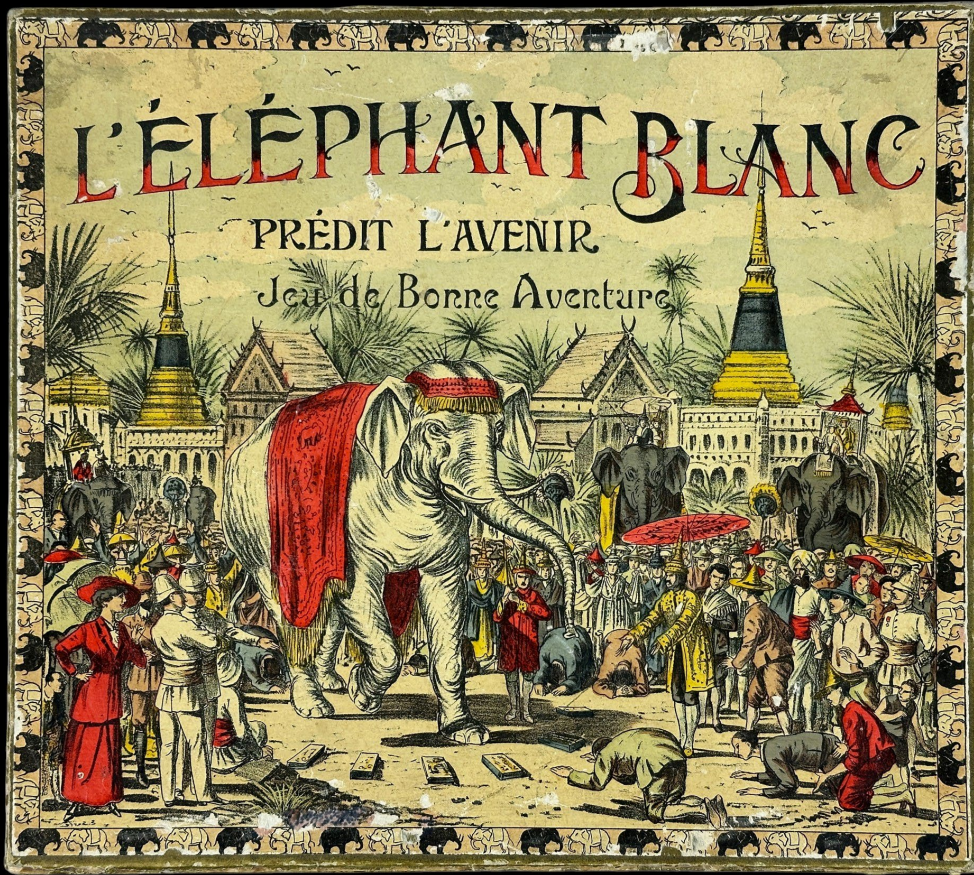
[Click to view
a video of the game](#)

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

With instructions in French pasted on the inside cover.

CONDITIONS: Perfectly preserved and working.

REFERENCES: MUCEM: Musée des Civilisations de l'Europe et de la Méditerranée, Marseille, ref. 1992.20.52. Alain Koli, *Collection de jeux anciens*: «Saussine a édité de nombreux jeux de loto (histoire, géographie, lotos instructifs, lotos animé sou comiques...)».



[Click to view
a video of the game](#)

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





Click to view
a video of the game

Click for wider description
and HD images

1921

RARE FRENCH BOARD GAME OF «JEU DES OMBRES»: A PORTABLE CINEMATOGRAPH TO ENTERTAIN WITH MUSIC AND MOVING ACTIONS

104. [OPTICAL GAME]. LÉON SAUSSINE. *Ombro-Cinema*. Paris: Saussine, 1921.

Wood and paper box with metal insert (450 x 320 x 110 mm) and a central opening resembling a stage, containing all the components to perform an innovative moving shadow theatre, better seen when lighted from the background. Inside the box are 4 rolls to perform the spectacle of moving shadows.

\$ 3,000

THE MECHANISM BEHIND THE OMBRO-CINEMA, DESIGNED TO GIVE THE ILLUSION OF CONTINUOUS MOTION, WAS PATENTED BY SAUSSINE IN 1921.

The animated theatre, operated by two cranks, is powered by a hand-wound spring mechanism with a music box for sound effects. The mechanism is designed to hold two vertical rollers that wind a strip of paper featuring anthropomorphic and zoomorphic figures. The words of the story are printed at the very bottom of the back of the scroll so that it can be read by the person cranking the box. Over time, Saussine produced 10 different rollers to be used in the Ombro-Cinema. Looking from the front of the theatre, as the paper strip moves, the screen's grid successively masks each figure, showing one position after another and creating the illusion of movement, which is characteristic of this type of optical toy, in this case enhanced by the music from the music box.

There are 4 scrolls that came with the box:

- No 1 - *Scènes de rues*
- No 2 - *Aventures de Marius*
- No 6 - *Nice Carnival*
- No 7 - *Au cirque*

THE IMAGE ROLLS ARE VERY DELICATE AND PRONE TO BREAKING AND WEAR; THEREFORE, IT IS VERY RARE TO FIND A THEATRE WITH SO MANY SCROLLS STILL INTACT.

CONDITIONS: Perfectly preserved, with 4 original scrolls.

REFERENCES: MJP, Musée du Jouet, Poissy, ref. 78.45.5.1. MUCEM, Musée des Civilisation de l'Europe et de la Méditerranée, Marseille, ref. 2000.4.2. G. BEUCHET. *L'aventure des jeux Saussine de l'Uzège à Paris*. Uzès, Musée Georges Borias, 2018, p. 47.



[Click to view
a video of the game](#)

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





Click for wider description
and HD images

1932

FIRST EDITION IN ITS ORIGINAL DUST COVER

AN ATTRACTIVE EXAMPLE OF AMERICAN POP-UP BOOK PRODUCTION

105. [POP-UP BOOK]. COLLODI & LENTZ, HAROLD, (Illustrator). *The "Pop-Up" Pinocchio, Being the Life and Adventures of a Wooden Puppet Who Finally Became a Real Boy*. New York: Blue Ribbon, 1932.

Small 4to (240 x 180 mm), pp. [48] with numerous in-text black-and-white illustrations. In the original dust jacket. FOUR DOUBLE-PAGE COLOUR POP-UP PLATES.

\$ 700

COMBINING CLASSIC CHILDREN'S LITERATURE WITH INVENTIVE PAPER ENGINEERING this volume presents a retelling of *Pinocchio*, the classic story of a wooden puppet's journey toward becoming a real boy. Adapted from Carlo Collodi's original late 19th-century narrative, this edition underscores the moral and didactic elements that made the tale a cornerstone of children's literature, particularly focusing on themes of honesty, responsibility, and redemption. Harold Lentz's innovative use of pop-up illustrations vividly animates key scenes—such as Pinocchio's encounters with tricksters, his transformation under the Fairy's guidance, and the climactic moments that lead to his ultimate metamorphosis. The four double-page color pop-ups, a hallmark of Lentz's technique, offer an immersive visual dimension for young readers and collectors alike. Additional black-and-white illustrations scattered throughout the text complement the pop-up scenes, reflecting early 20th-century American graphic style.

Printed in 1932 by Blue Ribbon Books in New York, this work emerged during a period of economic hardship in the United States, coinciding with the Great Depression (1929–1939). Despite strained financial conditions, children's literature and novelty publications (particularly those with mechanical or pop-up elements) retained commercial appeal. Publishers such as Blue Ribbon recognized the continued demand for engaging children's books, leading to the production of elaborate, high-quality editions that capitalized on entertainment value as well as instructional merit. Lentz's pop-up format—sometimes referred to as “animated” or “living” books—was part of a broader movement in publishing to produce innovative, interactive volumes that would capture the imaginations of younger audiences despite an era of limited resources.

CONDITIONS: Very good conditions.

REFERENCES: S. VAN DYK, *To Tell the Truth*, Copper-Hewitt, 2013. S. AURINKO, *Magnificent Movables: Pop-up Books at The Newberry Library*, Newcity Communications, 2023.

THE MET: <https://www.metmuseum.org/art/collection/search/768123>



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

1933

FIRST EDITION OF AN EARLY AND IMPORTANT PIECE OF « DISNEYANA »

106. [POP-UP BOOK]. WALT DISNEY. *The “Pop-up” Minnie Mouse, story and illustrations by the Staff of the Walt Disney Studios*. New York: Blue Ribbon Books, 1933.

Small 4to (240 x 180 mm), pp. [48] with numerous in-text black-and-white illustrations; in the original dust jacket. THREE DOUBLE-PAGE COLOUR POP-UP ILLUSTRATIONS.

\$ 400

COMBINING A CULTURALLY SIGNIFICANT CHARACTER, INNOVATIVE PAPER ENGINEERING, AND ORIGINAL PERIOD CHARM this volume, produced under Walt Disney’s aegis, showcases Minnie Mouse—one of the earliest and most enduring characters of the Disney canon—presented here in a lively pop-up format. Three double-page pop-up spreads depict Minnie’s comedic adventures, highlighting Disney Studios’ distinctive cartoon style of the early 1930s. The in-text black-and-white illustrations reinforce the whimsical narrative and visual motifs characteristic of the fledgling Disney empire at that time. Minor juvenile coloring in the preliminary illustrations reveals the book’s original appeal to young readers, while present-day collectors prize it for its significance within the history of Disney publications and the development of moveable books.

Printed in 1933, this work reflects the burgeoning popularity of Walt Disney’s animated creations during the interwar period. Although the United States was in the midst of the Great Depression, Disney’s animated features—especially following the success of Mickey Mouse starting in 1928—continued to captivate audiences globally. The publisher, Blue Ribbon Books, capitalized on the public’s fascination with these characters, adding interactive elements (pop-ups) that enhanced the book’s appeal. The vibrant designs also mirror broader trends in early 20th-century children’s publishing, wherein novelty formats and mechanical elements were introduced to both entertain and distinguish titles in a competitive market. Minnie Mouse, often overshadowed by her counterpart Mickey, nonetheless emerged as a cultural icon in her own right, emblematic of Disney’s rapidly expanding storytelling and merchandising empire.

CONDITIONS: Second pop-up small, closed, tear to back of Minnie’s dress, in final pop-up two of Minnie’s fingers with crease, some juvenile hand-colouring to first few black and white illustrations; overall, a very good copy.

REFERENCES: S. VAN DYK, *To Tell the Truth*, Copper-Hewitt, February 2013. S. AURINKO, *Magnificent Movables: Pop-up Books at The Newberry Library*, Newcity Communications, 2023.



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

1934

FIRST FRENCH EDITION

THE FIRST BLUE RIBBON POP-UP BOOK PRINTED IN EUROPE

107. [POP-UP BOOK]. WALT DISNEY. *Mickey Hop-Là!*, Paris: Hachette, Printed by Brodard et Taupin, 1934.

4to (230 x 185 mm), pp. 64, 44 black and white drawings, including six full-page illustrations; in the original dust jacket.

\$ 400

ENRICHED BY FOUR MAGNIFICENT DOUBLE-PAGE COLOUR POP-UP PLATES this volume represents one of the earliest European Disney pop-up books, from the series *Les Albums Hop-là!*, published by Hachette. This 1934 volume merges content from two separate American pop-up titles from the printing house *Blue Ribbon*, —one featuring Mickey Mouse and the other Minnie Mouse—into a single, expanded 64-page French edition.

The story revolves around Mickey Mouse in various whimsical scenarios, with Minnie Mouse also prominently featured. The pop-up plates depict lively scenes with Disney's signature characters in action. Of particular note is the plate labeled "Tom" in place of Pluto's name; an alteration unique to the French edition. The artwork is adapted from Walt Disney Studio's original drawings. Three of the pop-up spreads derive from the American Minnie Mouse pop-up edition, contributing to the overall visual richness.

Mickey Hop-là! is the inaugural volume in Hachette's first series of six Disney pop-ups, *Les Albums Hop-là!*, published from 1934 to 1938. These six pre-war albums showcased Walt Disney's most famous characters—Mickey, Minnie, Donald, Goofy, and others—in a format popular with European collectors. The French adaptations are often praised for their enhanced visual appeal and cohesive narrative flow.

CONDITIONS: Few defects at the spine, light marks of use; internally a very good copy.

REFERENCES: A. MONTANARO, *Pop-Up and Movable Books: A Bibliography*, Metuchen: The Scarecrow Press, 1993.



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

1935

FIRST FRENCH EDITION IN THE ORIGINAL DUST JACKET
MICKEY'S MEDIEVAL QUEST IN 1930S PARIS

108. [POP-UP BOOK]. DISNEY, WALT. *Mickey et le Prince Malalapatte*, Paris: Hachette, Printed by Brodard et Taupin, 1935.

4to (230 x 180 mm), pp. 64, 44 black and white drawings, including eight full page illustrations.

\$ 520

ENRICHED BY FOUR MAGNIFICENT DOUBLE-PAGE COLOUR POP-UP PLATES, *Mickey et le Prince Malalapatte* is a French children's book published by Hachette in Paris in 1935 as part of their Silly Symphonies collection and it is the French adaptation of *Mickey Mouse in King Arthur's Court* (New York, Blue Ribbon Books, 1933).

The text was written by Magdeleine du Genestoux, a prolific French children's author who wrote several Walt Disney books for Hachette between 1932 and 1936 and the plot follows Mickey Mouse who embarks on a quest to rescue his fiancée Minnie, who has been kidnapped by the King and promised to his nephew *Prince Malalapatte* (Goofy). The narrative combines slapstick humour and fairy-tale motifs, highlighting courage, camaraderie, and clever problem-solving. The vivid black-and-white illustrations interspersed with colour pop-ups underscore the book's innovative approach to children's publishing at the time, capturing readers' attention through interactive elements and dynamic artwork. The lavish double-page pop-ups exemplify the era's fascination with novelty in book design.

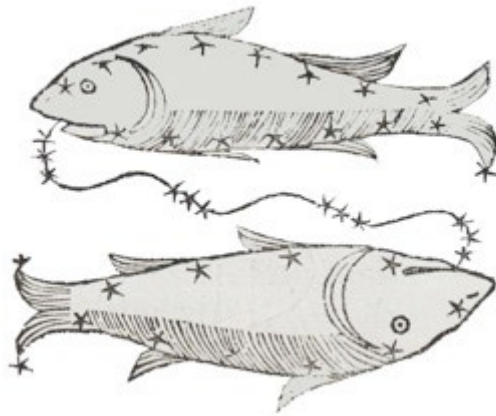
Despite being an adaptation from the American edition this French edition contains illustrations that differ significantly from the American version. The book is particularly notable for its pop-up illustrations, which were innovative for their time.

CONDITIONS: Original dust cover present but with several defects, losses, and partial separation of the rear flap. Internally very good conditions.

REFERENCES: A. MONTANARO, *Pop-Up and Movable Books: A Bibliography*, Metuchen: The Scarecrow Press, 1993.

APVD ANTONIVM PRESBYTERVM ET VINCENTIVM FERREVM SOCIVM

MENSE APRILI MMXXV



SUB GEMINIS PISCIBUS