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PREP
RARE BOOKS

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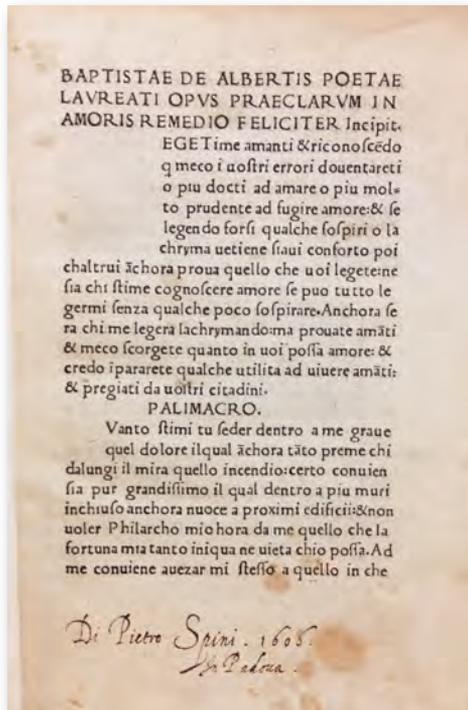


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ALBERTI, Leon Battista. *Deifira*. [Padua, Laurentius Canozius, de Lendenaria], 1471. **\$ 150,000**

4° (214x153 mm). [20] ll. 19th century dark brown morocco binding, gilt-lettered spine. Restoration at the spine. Very good copy, a small repair in correspondence of a wormhole at the first leaf, some light stains. *Provenance*: Pietro Spini (ownership note); RR (bookplate).

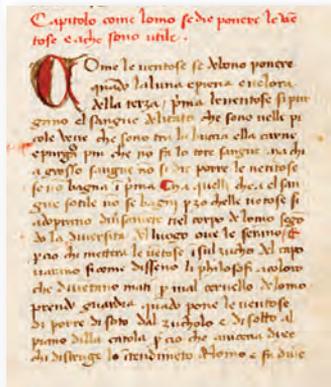
Exceedingly rare *editio princeps* of **the first printed literary work by a living author, first dialogue on love written in prose and one of the first works in vernacular ever printed**. Its rarity is attested by the absence of auction records during the 20th and 21st centuries, furthermore only two copies are located in American public libraries (New Haven CT, Yale Univ., Beinecke Library; New York NY, Pierpont Morgan Library). This first Alberti's (1404-1472) printed work was seen as an avant-garde initiation of a genre at the borderline between poetry and prose, which will be canonized only at the end of the century by Pietro Bembo (*Asolani*, 1505). H 422*; GW 576; BMC VI, 616; IGI 150; GOFF A, 212; RIDOLFI, pp. 29-48.



ALDOBRANDINO da Siena. Régime du corps, translated in Italian. An interpolated version of the translation realized in May 1310 by the Florentine notary Zuchero **Bencivenni**. Manuscript on paper, Tuscany, end of the 14th century. \$ 120,000

Folio, mm 280x195, 56 leaves [numb. 1-51 in ink by a contemporary hand, 4 blanks), slightly later boards. Written in an fine *umanistica corsiva*, by 2 or 3 different hands, one foliated initial in red and brown ink, this manuscript is divided in 4 parts: 1) *Régime*. 2) An anonymous Glossary of spices and plants. 3) *Synonyma Avicennae* by Magister Benvenutus, a very interesting translation into Latin from the transliteration of the Arabic medical and herbal terms; ending with “*di arabico in latinum translata misit magister benevenuto bononiae ipsem ... trastulit in baldachi*” (ancient name for Baghdad). 4) *Compendium medicinae*, a brief treatise by Antonio da Parma. The *Régime* itself is divided in 3 parts: the first dealing in the preserving health; the second part about the care of liver, hearth, hairs and teeth; the third part deals with food and beverages, fruit, cereals, vegetables, various kind of meat and fish, wine; the fourth, about physiognomy, was never copied. The *Régime du corps* is a dietetic text of the 13th century drawing heavily on the writings of Avicenna, Ali Abbas, Rhazes, and Isaac. A few other translations by the Florentine notary Bencivenni are known: *Trattatello delle virtù* by Lorenzo de’ Predicatori, *Esposizione del*

Paterostro, *Tesoro de’ Poveri*, and Sacrobosco’s *Sphaera* by. Extremely interesting because of the gastronomic subject in an early vernacular language.



ALESSANDRI, Filippo degli. Discorso sopra il ballo et le buone creanze necessarie ad un Gentil' Huomo & ad una Gentildonna.
Terni, Tommaso Guerrieri, 1620. \$ 8,900

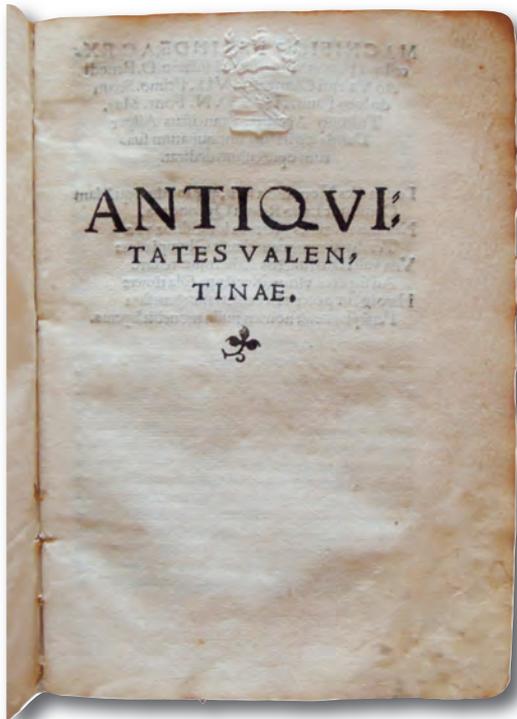
12° (131x68 mm). [12], 256, [15] pp. Text framed within a woodcut fillet border. Contemporary limp vellum binding with running stitches, manuscript title at the spine. Very good copy, defect at the lower margin of l. L8 with consequent loss of a letter, little wormhole at the blank margin of some leaves. **Extremely rare first and sole edition** of one of the most significant outcomes of the 'new Italian Style' of dance, apparently preserved only in the Houghton Library of the Harvard University, which however mentions two different issues, the first with the dedication to Sforza Mariscotti dated 1st of January 1620, as the present copy, and a second one, of which there are not exemplars recorded, with the dedication changed to Francesco Patrizi and dated 24 December 1620. The work, edited by the juriconsult from Narni Filippo degli Alessandri, also represents the last important Italian treatise on dance before the early 18th century dominance of the French danse noble, listing 87 different forms of dance and describing a galliard. GRAESSE, I, 67; *Enciclopedia dello spettacolo*, 1954, I, p. 277; MICHEL 2, I, p. 82; MICHEL 1, I, p. 32.

Extremely rare, LACKING TO DERRA DE MORODA and to any other bibliographies or catalogues related to dance. Apparently only one copy censed.



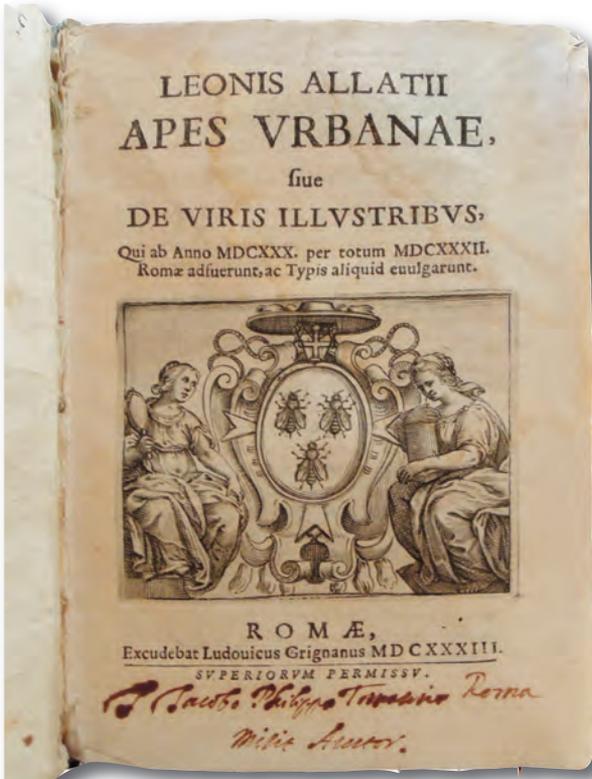
ALIGHIERI, Francesco. *Antiquitates Valentinae*. Rome, Antonio Blado, [1537]. \$ 24,000

8° (178x120 mm). [60] ll. Contemporary limp vellum binding with running stitches. Short title written in black ink on spine. Very good copy, minor restoration to the lower corner of the first two leaves. *Provenance*: marginal note by a contemporary hand on l. b3r, blind stamped coat of arms on the title-page. Extremely rare first and only edition of the first art catalogue ever printed, edited by the last descendant of the family who gave birth to the 'Sommo Poeta', the canon Francesco Alighieri. (c. 1500 –1558). Nowadays only four copies are recorded by public libraries, all in Europe (Rome, Perugia, Berlin and Paris) and one is preserved in Biblioteca Vaticana, whereas there are not traces of auction records or copies on the market. The work was commissioned by the owner of antique collection described, Benedetto Valenti: for the first time is emphasised the role of the collector as the Humanist's client. Blado II 336; F. ALIGHIERI, *Antiquitates Valentinae*, a cura di C. FRANZONI, Modena 1991.



ALLACCI, Leone. *Apes Urbanae sive de viris illustribus, qui ab anno MDCXXX per totum MDCXXII Romae abfuerunt, ac typis aliquid euulgarunt*. Rome, Lodovico Grignani, 1633. \$ 6,700

8° (176x115 mm). Contemporary vellum binding. Good copy, waterstaining throughout, browning of some leaves, the last leaf of index with tear in lower blank margin. *Provenance*: Giacomo Filippo Tomasini (1595-1655). Impressive association copy of the *Apes urbanae*, the earliest work to contain a bibliographical entry devoted to Galileo Galilei. On title-page is visible the address by the hand of the Greek polyhistor Leone Allacci (1586-1669) to Giacomo Filippo Tomasini, author of a famed Petrarca's biography (*Petrarcha redivivus*, 1635) and of numerous works dedicated to the Padua University. The intellectual and personal relationship between Allacci and Tomasini is attested by their correspondence and by their close collaboration in several projects, like the publication of Gerolamo Cardano's *Opera*, edited by Gabriel Naudé (1661). CARLI-FAVARO, 134.



APOLLONIUS RHODIUS. Ἀργοναυτικά. Florence, [Lorenzo de Alopa], 1496. **\$ 500,000**

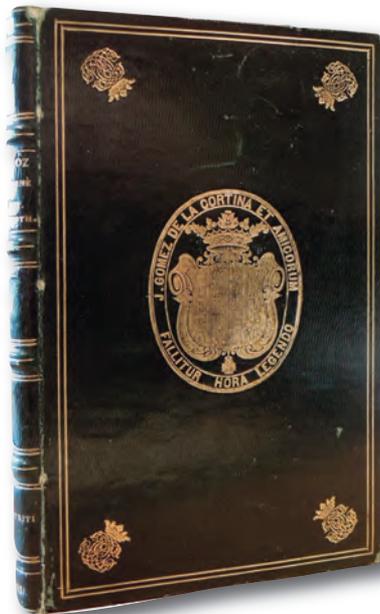
Median 4° (232x168 mm), **printed on vellum.** 172 ll., including the last blank leaf, often lacking. On l. *a1r* 3-line initial on blue ground with floral decoration and penwork, on l. *a2r* 4-line initial in gold entwined with white-vine on blue, pink and green ground, and full 18th century illuminated border in gold and several colors, with birds, flowers, a portrait depicting a man and the arms of Kämmerer von Worms family. Dutch 18th century red morocco, profusely tooled in gold. Spine with five raised-bands, at the second compartment short title in gold lettering. Inner dentelles; gilt and gauffered edges. Slight wear to the covers at the joints, corners and around the upper headcap. An excellent copy. *Provenance:* Kämmerer von Worms family (arms); Claude Gros de Boze (Paris 1753, lot 832); Louis Jean Gaignat (Paris, 10 April 1769, lot 1532); Girardot de Préfond (bookplate); Count Justin McCarthy Reagh (Paris 1817, lot 2452); George John, Earl Spencer; John Rylands University Library Manchester (Sotheby's 14 April 1988, lot 1988); J.R. Ritman, Bibliotheca Philosophica Hermetica (bookplate). Extraordinary copy printed on vellum - only five are known - of the *editio princeps* of Ἀργοναυτικά, the story of the journey of Jason and the Argonauts in search of the Golden Fleece, the only surviving work of the Apollonius Rhodius (3rd century B.C.). The edition is one of the most beautiful products of the Greek press, fruit of the short but intense collaboration in Florence between the philologist Ianos Laskaris and the printer Lorenzo de Alopa (Laurentius Venetus). For the text was used a fount of majuscule letters, designed according Laskaris' recommendation to resemble the ancient Greek inscriptions; the surrounding commentary is set in minuscule letters. The result is a sober and elegant typographic style, distinguished by absence of all decorative elements. GW 2271; IGI 753; BMC VI, 667; GOFF A, 924; RHODES *Annali*, 59; M. FORD, *BHP Catalogue*, 18; HOFFMANN I, p. 206; LEGRAND I, 18.



THE BOOKS THAT ARAOZ LISTS ARE THE ONES READ BY DON DIEGO

ARAOZ, Francisco de. **De bene disponenda bibliotheca, ad meliorem cognitionem loci & materiae, qualitatisque librorum, litteratis perutile opusculum.** Madrid, ex officina Francisci Martinez, 1631. \$ 17,000

8° (146x92 mm). [24], 57, [11] ll. Text framed by woodcut double-fillet border. Spanish 19th century green morocco binding, at the boards a gilt double-fillet border with four angular crests frames the coats of arms of the Marquis de Morante (1808-1868); gilt-lettered spine with four raised-bands. Inner dentelles; gilt edges. Excellent copy, spine ends lightly rubbed. *Provenance*: Marquis Joachim Gomez de la Cortina (binding); Wickan Free Public Library (bookplate). Extremely rare *editio princeps* of one of the earliest works on library science, from the incredible collection of the Marquis de Morante, the celebrated bibliophile, rector at the Madrid University and senator of Spain. Araoz's treatise illustrates how to organize a library, referring both to a real and ideal one: on the one hand, it was intended as an ideal model, but on the other, it was based perhaps on the greatest Spanish bibliophile of the first half of 17th century, Lorenzo Ramírez de Prado. HUMMEL, *La bibliothéque du Marquis de Morante: genese d'un catalogue*, «Bulletin du bibliophile», 1992.



ARIOSTO, Lodovico. **Orlando furioso** ... tutto ricorretto et di nuove figure adornato ... di nuovo aggiuntovi Li cinque canti ... In Venetia, appresso Vincenzo Valgrisi, 1568, **\$ 250,000**

4to (259 x 187 mm), pp. (16), 654, (34), Italic and Roman types, woodcut historiated initials and borderpieces; illustrated with **51 full-page woodcuts within borders, architectural title border** incorporating a portrait of Ariosto after Titian, three Valgrisi devices.

Contemporary Venetian honey-brown morocco decorated in the Persian manner: over thin pasteboard with extended (yapp) edges on all three sides, gold-tooled with a knotwork stamp, an arabesque interlace roll on the flap edges, and a fine gilt-ground arabesque cartouche, smooth spine richly gilt; edges gilt and gauferred; traces of 4 pairs of green silk ties. In half-morocco folding-case.

Provenance: Robert Hoe (red morocco label and gilt monogram stamp) - W.R.H. Jeudwine (label). Valgrisi competed with Gabriele Giolito's editions as they were the first to provide full-page illustrations to Ariosto's work. Venetian fine bindings of the second half of the sixteenth century have been little studied, apart from those covering dated *Dogali*. The present very elegant example is curiously archaic in its tooling; both the knotwork and the Persian-manner plaquette are of types that can be found even in 15th-century Venetian bindings.

For a roughly similar Persian manner plaquette of this period, see DE MARINIS, *Legatura artistica* II, 2322 (pl. 403), on a 1567 Vitruvius. A luxury copy, very tall and fresh (light spotting, a repaired wormhole in the last few leaves). AGNELLI & RAVEGNANI, I, 135.

[17995]



THE FIRST BOOK ABOUT PETROLEUM

ARIOSTUS, Franciscus. **De oleo Montis Zibinii, seu petroleo agri Mutinensis**, libellus... editus ab Oligero Jacobaeo... adjuncta eiusdem argumenti **Epistola Bernardini RAMAZZINI**. Mutinae, Ant. Capponi, 1698, \$ 8,200

8vo, pp. (8), 67, (3), 1 blank l., pp. 35, contemp. vellum, gilt on spine. Second edition, and first printed in Italy, at Modena, of **the first book about petroleum**. The author (Ferrara 1415-1492) was a physician and professor of Civil Law. This work remained unpublished until 1690 (Copenhagen). He describes the mineral oil, or naphta, found at Montegibbio, near Modena, comparing it with naphta from India; announcing for the first time to the scientific world the existence of petroleum. It is followed by a letter on the same subject by Ramazzini, who later included Ariosto's work in his book *De fontium Mutinensium*. (Some leaves trimmed). WELLCOME II, p. 55. FERGUSON, BIBL.CHEMICA I, p. 41: "This is an interesting tract". CAT.VINCIANA 1739.

[4049]



“HIGH THOUGHTS MUST HAVE HIGH LANGUAGE...” (Aristophanes, *Frogs*)

ARISTOPHANES. Κωμωδίαί ἐννέα... comoediae novem. Plutus. Nebulae. Ranae. Equites. Acharnes. Vespae. Aves. Pax. Contionantes. Venice, Aldus Manutius, 15 July 1498. \$ 120,000

Folio (313 x 210 mm). 348 ll. Contemporary handcolored and illuminated woodcut headpieces and 3-to-7-line initials. 18th century binding, mottled calf on paste-boards tooled in gold. Covers framed by double gilt fillet. In the central panel coats of arms. Spine with six raised-bands, compartments tooled in gold; at the second compartment later morocco label with short title, lettered in gold. Preserved in calf-backed folding box. Joints craked and weak extremities rubbed, a few small repairs to spine. Excellent copy, title leaf slightly soiled. *Provenance:* Pauli Terhaerii (ownership note); S.Thaumaturgi Sergii, Bibliotheca seminarii ad Lavrae ssta Triados (i.e. the Library of the Ecclesiastical Seminary in the grounds of the Trinity-St Sergius Lavra, which became); Bibl. Mosk. Dukhovnoy Akademii (Library of the Moscow Theological Academy, ink stamp to title); J.R. Ritman (BPH bookplate, 281, acquired from Christie's, 26 June 1991, lot 48). **Editio princeps** of nine comedies of Aristophanes (450-385 B.C.) – along with extensive *scholia* – edited by the Cretan Marcus Musurus. This edition was the first work of Greek drama that Aldus printed, and the reasons for the choice are given in the letter addressed to the teacher of Greek Daniele Clario.

Aldus hold out *solus Aristophanes* as a guide to learning Greek, and exhorts Clario to have his classes commit the comedies of Aristophanes to memory as pure model of the ancient Attic dialect. The type used to print the text is the first Aldine greek, while the commentary is set in the second, smaller fount. Of this second Aldine greek, used until July 1499, the *scholia* to Aristophanes represent one of the best examples. HC 1656*; GW 2333; BMC v, 559; IGI 790; GOFF A, 958; RENOARD *Alde*, 16, 3; AHMANSON-MURPHY 25; *Laurenziana* 26; HOFFMANN I, pp. 251-252; LEGRAND, I, 21.



THE FIRST MAJOR GREEK PROSE TEXT TO BE REINTRODUCED IN THE ORIGINAL TO THE WESTERN WORLD BY THE INVENTION OF THE PRINTING PRESS (PMM)

ARISTOTELES. Opera (Graece). Venezia, Aldo Manuzio, November 1495 – June 1498. **\$ 600,000**

5 volumes, super-chancery folio (305 x 212 mm), complete with the 5 blank leaves, and the printed inserted leaf in vol. III, attractive uniform 19th cent. binding in brown morocco, title in gilt on first side of each volume. Aldus' dedication in vol. I to his patron Alberto Pio da Carpi outlines his plan for providing the world ("*despite the turbulence of the times, more favorable to arms than to books*") with an entire corpus of ancient Greek learning. **The first edition of Aristotle in Greek**, as also of Theophrastus, Porphyry, and others. The Aldine Aristotle was, in terms of scholarly enterprise and vision, the greatest printing project of its century. Aldus and his humanist friends searched widely across Europe for Greek manuscripts to be consulted or copied, as far as to Britain. The Greek founts were specially cut by the goldsmith Francesco Griffo, based on the calligraphic hand of Immanuel Rhusotas. Cardinal Bessarion's great collection of Greek manuscripts, which had been bequeathed to the city of Venice, still remained unpacked. Three manuscripts that were used as printer's copy survive at Harvard and in the Bibliotheque Nationale de France. Beautiful complete copy of "*the first major Greek prose text to be reintroduced in the original to the western world...*" (PMM n.38). RENOARD p. 11. BMC V, 556. GOFF A-959. DIBDIN I, 311-2: «*unquestionably one of the most splendid and lasting monuments of the productions of the Aldine press*». GW 2334; KLEBS 83.1; DIBNER 73; NORMAN 1:70. [4953]



“THE KORAN OF THE FRANCISCANS”

Francesco, Saint - BARTOLOMEO da Pisa (Rinonichi). **Libro Conformitatum** (vitae beati Francisci ad vitam Domini Iesu). Milano, Gotardo da Ponte, 18.IX, 1510, **\$ 14,500**

folio, (mm 273x198), ff. (4), CCLVI ff., very fine 18th century red morocco, gilt on spine, border and corners of the covers in gilt. On title-page a large border and a woodcut depicting Saint Francis Receiving the Stigmata. On verso, a magnificent full-page “*Arbor conformitatum*” with black background showing the “tree of conformities”, on which Christ is crucified, St Francis kneeling at foot of the tree. **First Edition** of this remarkable and controversial book, which expounds on the “conformities” between the life of St. Francis of Assisi and the life of Jesus Christ. It was disparaged and mocked by the protestants as “the Koran of the Franciscans”. By side with fantastic legends, visions and prophecies, it is of great value and importance for the history of the Franciscans. Some leaves restored in the right margin, the woodcut on the verso of title-page slightly trimmed. *Olschki, Choix 4567; cf. Mortimer/Harvard (Italian), 44. Santoro, Illustrati milanesi 117. Sander I, 204.*

[19088]



[**BENALI'S WRAPPERS**]. **I. El monte de la oratione.** [Venice, Bernardinus Benalius ?, before June 1493]. **II. Justiniano, Lorenzo. Doctrina della vita monastica.** [Venice, Bernardinus Benalius ?], 20 October 1494. **III. Nicolaus de Ausmo. Zardino de oratione fructuoso.** [Venice, Bernardinus Benalius ?], 1494. \$ 70,000

I. 4° (204x145 mm). [36] ll. Full-page woodcut on verso of the second leaf. II. 4° (216x156 mm). [114] ll. Full-page woodcut on verso of l. a2. III. 4° (204x150 mm). [114] ll. Full-page woodcut on verso of l. a4. **The three books separately bound with the same woodcut-printed paper wrapper.**

On the upper cover, the woodcut depicts John the Baptist and St. Peter in a desert landscape supporting circles formed of intertwined foliage and symbolizing the Trinity; on the lower cover, the woodcut shows John the Evangelist with his eagle and St. Francis stand before a church, and supporting the foliage circles, with the name and virtue of Maria. Now cased in transparent plastic material; brown morocco spine, with short title and the note 'Benali's wrappers' in gold lettering. Preserved in a brown morocco box. Good copies, slight waterstaining and spotting. Attractive set of three scarce pictorial paper wrappers, for three 'popular' vernacular editions printed in Venice and assigned to Bernardinus Benalius, well-known for his illustrated books produced during the 15th century. «*These were meant to function not as permanent binding, but rather as eye-catching advertisements for the books they covered, precisely as book jackets do today*» (P. Needham, *Twelve Centuries of Bookbindings*, New York 1979, p. 117). The woodcuts designed for the upper and the lower cover, and probably belonged to Benalius, were used as cheap coverings for different books, independent from their content.

I. HR 11576; GW M25328; BMC v, 378; IGI 6712; Goff M, 847; ESSLING 728; SANDER 4879. II. HCR 9477; GW M15564; BMC v, 378; IGI 5806;

GOFF J, 500; ESSLING 757; SANDER 3718. III.

HR 16276; GW M26210; BMC v, 378; IGI 6862; GOFF N, 78; Essling 802; Sander 4971.



“SAVONAROLA’S BONFIRE OF VANITIES”

BENIVIENI, Girolamo *Canzoni e sonetti dell’amore e della bellezza divina, con commento*. Florence: Antonio Tubini, Laurentius (Francisci) de Alopa, Venetus, and Andrea Ghirlandi, 7-8 September 1500, **\$ 42,000**

in-folio, 154 leaves, contemporary calf over wooden boards, blind-tooled, ancient restoration to the spine, renewed clasps and fly-leaves. Text with commentary surround, shoulder notes. **First edition** of Benivieni’s Neoplatonic verse summary of the *Libro dello amore*, a commentary on Plato’s *Symposium* that expressed Ficino’s theory of love. Benivieni, a prolific versifier of conventionally Petrarchian love poems, was a close friend of both Ficino and Pico della Mirandola, whose only work in Italian was a prose commentary on Benivieni’s *Canzone* (at the time still unpublished but paraphrased by the latter). All three were supporters of Savonarola, as were the three printers. Benivieni’s *laude* was the first printed eye-witness description of the famous “*bruciamento*”, the **bonfire of the Vanities** held in the Piazza della Signoria during the Carnival on 7 February 1497. Benivieni’s detailed list of the “*lascivious, vain and detestable objects*” that were thrown on the fire includes paintings, musical instruments, “*womanly ornaments*”, dice, cards, “*and other such works of Satan*”; he doesn’t explicitly mention any books or manuscripts. A very large copy, with some stainings and wormholes towards the end, corner of the first 2 leaves restored. Interesting contemporary annotations throughout and, on title-page, inscription by the same hand “*Cartusia Casularum mihi a M. de ducibus donato*” followed by 5 Latin dystichs in praise of the poems, and the signature “*Jo. iac. salomonius*”. BMC VI, 693. GW 3850. IGI 1481; Goff B-328.

[9373]



“SAVONAROLA’S VISION OF REDDEMED JERUSALEM AND ROME, BY BOTTICELLI”

BENVIVIENI, Domenico. **Tractato di maestro Domenico Benivieni prete fiorentino in defensione et probatione della doctrina et prophetie predicate da frate Hieronymo da Ferrara nella città di Firenze.** (Al verso del f.50:) Impresso in Firenze per Ser Francesco Bonaccorsi A di XXVIII di Maggio 1496, \$ 27,000

Chancery 4° (202x132 mm.), 50 unnumb. Leaves (a-e8, f6, g4), (a1r title, woodcut, text, f3v full-page woodcut, g4v colophon, publisher’s device), violet morocco binding, gilt title on spine. Provenance: Otto Schaffer, Dyson Perrins and Huth. **First and only edition** of this tract written to counter astrology and pagan poetry; Domenico, who was an ardent supporter of Savonarola, clearly is addressing Lorenzo de’ Medici and his humanist court. The **woodcut on title-page** illustrates “*D. Benivieni difende Savonarola discutendo con sette uomini religiosi e laici*”; the **large, expressive woodcut on f3v** illustrates **Savonarola’s vision of the redeemed washing in the blood of Christ**. It was cut specifically for this edition, and Sander considered it “*une des compositions graphiques des plus grandioses de la Renaissance.*”



In the background are views of Jerusalem, Florence and Rome, with Brunelleschi’s dome of St. Peter prominent in the Rome view. Mario Ferrara assigns the woodcut to Sandro Botticelli, linking it with a work entitled “*Trionfo della fede*” discussed by Vasari. BMC VI, 675; GW 3849; IGI 1480; SANDER 896; GOFF B-327. [14657]

BIBIENA, Carlo. **Lettera ad un Amico**, nella quale si dà ragguglioglio della Funzione seguita in Napoli il giorno 6. Settembre del 1772 per solennizzare il Battesimo della Reale Infanta Maria Teresa Carolina ... delle Feste date per quest'oggetto. In Napoli, a spese di Paolo di Simone stampatore (1772), \$ 8,400 folio (440 x 310 mm), 19 pages of text, original flexible paper boards, uncut, in a cloth box. A record of the festival held in Naples to celebrate the christening of Maria Teresa (1772-1807), the first child of Ferdinand IV, King of the Two Sicilies and his wife Marie Caroline of Austria. The architect Luigi Vanvitelli was commissioned to construct an elliptical ballroom decorated with statues in niches, above which were placed copies of frescoes recently evacuated at Ercolano. Vanvitelli also designed the theater in which the opera *Cerere Placata* was performed on 14 September. The plates illustrate the decorated facade of the palace of the Duke of Arcos and its courtyard, the ballroom, the theater, and scenes from the opera with set decorations designed by Bibiena. **Engraved vignette on title-page, engraved tailpiece, and 14 double-page engraved plates** by Carlo Nolli after Vanvitelli and Carlo Bibiena. A very scarce festival book, unknown to RUGGIERI. (Some occasional spotting and minor staining). Cfr. R. D'ANTONIO, *Le feste della corte borbonica: "furono programmate quattro ricorrenze di solennità: la prima per 6 settembre giorno del battesimo festeggiato con un ballo al Palazzo Reale di Napoli, tre giorni dopo un altro ballo, ma in maschera fu fatto al Teatro S. Carlo.*

La magnificenza degli apparati festivi venne poi coronata dalla decisione di Vanvitelli di affrescare la volta del salone con allegorie della felicità e della pace riprese anche nei disegni delle scene del teatro ideate da Carlo Bibiena".

CICOGNARA 1526.
BERLIN C. 4159.



[BIBLE. NEW TESTAMENT. Greek]. Novum Iesu Christi D.N. Testamentum. Ex Bibliotheca Regia, Regiis typis. Paris, Robert Estienne, 1 June 1550. \$ 70,000

Folio (348x223 mm). [32], 268 pp., 202, [2] pp. Contemporary, c. 1570-1580 French binding, olive-green morocco over paste-boards tooled in gold. Covers framed by a wide frame of fillets, with an oval at corners and centre of sides, the frame filled with foliage and rosettes. Central panel decorated with a lozenge containing compartments surrounding by foliage and fleurons. Smooth spine tooled with repeated volutes surrounding the lettering 'NOVUM TESTAMENTUM GRAECE'. Gilt edges (cf. *Cinq siècles d'ornements* no. 35; Hobson/Culot2 61). Spine chipped at head and rubbed along joints, upper joints slightly split, abrasions in top half of upper cover. Exceptionally large paper copy, occasional spotting, light browning of page-edges. *Provenance*: Philippe Desportes (1546-1606; erased ownership note at the top margin of title-page); Robert Tulloue (ownership note, over the erased Desportes' inscription); Edward Cavendish, 10th Duke of Devonshire (bookplate; Christie's, London, 24 February, 1982, lot 479, ill.); Michel Wittock (The Michel Wittock Collection, Pt. I, Christie's, London 7 July 2004, lot 17). Desportes' copy of the most important edition of Estienne's Greek *New Testament*, in an unrestored binding of appropriate grandeur. The edition is known as *editio regia* and is one of the most magnificent volumes printed by Robert Estienne. For the text the celebrated printer used for the first time all three fonts of Garamond's *grecs du Roi*, and selected readings from 15 different manuscripts and from the printed *Complutensian*. The impression of *Novum*



Testamentum excited a strong conflict with the censors of the Sorbonne, "the last act of the drama" – so wrote Estienne - which compelled him to move from Paris for the Calvinistic Geneva. The impressive library of Desportes, court poet of King Henri III, was inherited by the nephew Robert Tulloue (cf. I. de Conihout, *Du nouveau sur la bibliothèque de P. Desportes et sur sa dispersion*, in *Philippe Desportes*, ed. by J. Balsamo, Paris 2000, pp. 121-160: 134-135). ADAMS B, 1661; STC *French*, 62; Renouard *Estienne*, 75,1; SCHREIBER 105; MORTIMER *French*, 78; DARLOW & MOULE 4622.

PRINTING ON BLUE PAPER

[**Blue Paper**]. **ARIOSTO**, Ludovico. Orlando furioso di M.

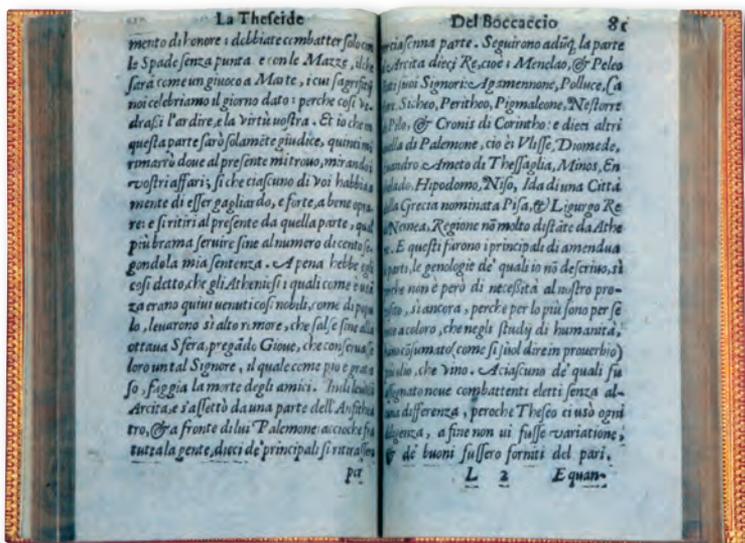
Ludouico Ariosto nouiſſimamente alla ſua integrita ridotto & ornato di varie figure... Venice, Gabriel Giolito de Ferrari, 1546. \$ 24,000

Two parts in one volume, 4° (215x144 mm). PRINTED ON BLUE PAPER. 264; [30] ll. 17th century limp vellum binding, gilt tooled. Covers framed by a double fillet. In the central panel a floral tool at the internal angles, and a bishop's coat of arms. At the spine the ancient shelfmark of the volume, written in brown ink. A good copy, light foxing. Fine copy, printed on blue paper, of the *Orlando Furioso*, enriched by a architectural woodcut border incorporating the famed Giolito's device. The text is accompanied by **woodcuts illustrations**, which appeared at the head of *each* canto, and represent a veritable pictorial commentary to this celebrated poem of Italian Renaissance. ADAMS A, 1662; C.T. DAVIS, *The Manufacture of Paper: being a description of the various process for the fabrication, coloring and finishing of every kind of paper*, Philadelphia 1886; F. Viatte, *Sublime Indigo. Exhibition Catalog*. Marseille 1987.



[Blue Paper]. **BOCCACCIO**, Giovanni. *La Theseide* di M. G. Boccaccio. Innamoramento piaceuole, & honesto di due Giouani Thebani Arcita, & Palemone; D'ottaua Rima nuouamente ridotta in prosa per Nicolao Granucci di Lucca... Lucca, Vincenzo Busdraghi for Giulio Guidoboni, 1579. \$ 28,000

8° (154x100 mm). PRINTED ON BLUE PAPER. 8, 144 ll. 19th century red morocco on paste-boards. Covers framed by double blind fillet. Spine with five small raised-bands, emphasized by blind fillets; at the second and third compartment short title, in gold. The edges of the boards have a gold-tooled line; inner dentelles, gilt edges. Pastedowns and guard leaves in marbled paper. Good copy, restored the upper margin of the leaves. Very rare edition of Boccaccio's *Teseida*, exceptionally printed on blue paper. The work, composed by Boccaccio (1313-1375) during his youth in Naples, was first printed in Ferrara in 1475 (Goff B, 761). After the Venetian edition of 1529, the *Teseida* appeared again in Italy only fifty years later, thanks Nicolò Granucci, who rewrote the text in prose. R. Daniels, *Boccaccio and the Book*, London 2009, p. 57; C.T. DAVIS, *The Manufacture of Paper: being a description of the various process for the fabrication, coloring and finishing of every kind of paper*, Philadelphia 1886; F. Viatte, *Sublime Indigo. Exhibition Catalog*. Marseille 1987.



[Blue Paper]. **CLAUDIANUS**, Claudius. *La rapina di Proserpina di Livio Sanuto*. Venice, 1551. \$ 52,000

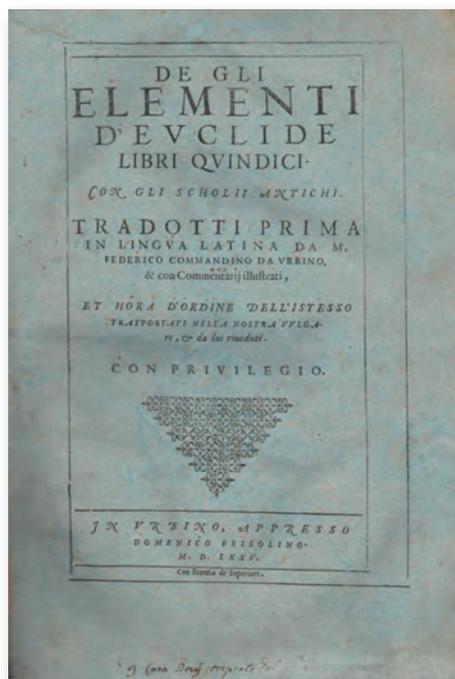
8° (191x133 mm). PRINTED ON BLUE PAPER. [64] ll. Superb Roman 18th century red morocco binding, both covers tooled à la dentelle and with the gilt tooled coat of arms arms Marco Foscarini (1696-1763), 11th Doge of the Republic of Venice. Spine with five raised-bands, compartments decorated by gilt acorn tools and gilt title within black morocco label. Half leather box. Fine copy. *Provenance*: Foscarini family (binding); Chandon de Briailles, the most important collector of blue-papers copies (booklabel). Manuscript 18th century inscription on the front flyleaf: 'rarissimo 16'. A superb copy, probably the only one known on blue paper, of the exceedingly rare Italian translation of Claudianus' (370-404) mythological poem *De raptu Proserpinae libri tres* by the geographer and scholar Livio Sanuto, and **printed for Cristoforo Madruzzo** (1512-1578), Bishop of Trento, who had the honour to host the Council of Trient. The binding was made for the Doge Marco Foscarini, famous 18th century collector of Aldines and Italian books. C.T. DAVIS, *The Manufacture of Paper: being a description of the various process for the fabrication, coloring and finishing of every kind of paper*, Philadelphia 1886; F. VIATTE, *Sublime Indigo. Exhibition Catalog*. Marseille 1987.

OOD”



[Blue Paper]. EUCLIDES. De gli elementi di Euclide libri quindici. Urbino, Domenico Frisolino, 1575. **\$ 100,000**

Folio (306x211 mm). PRINTED ON BLUE PAPER. [8], 278 ll. Contemporary limp vellum binding, boards decorated by an arabesque tooled in gold into a gilt frame. Smooth spine with manuscript title and ornamented with gilt tools. Gilt edges. *Provenance: 'Di Casa Doni'* (ownership note). Extraordinary copy printed on blue paper of the first very rare edition of the Italian translation of Euclides *Elements*. The translator is the humanist and mathematician Federico Commandino, who introduced still topical remarks to render Euclides' work more understandable to the scholars. Commandino was born in Urbino in 1509, and died in 1575: he is justly accounted one of the first geometers of his age. Adam E, 995; C.T. DAVIS, *The Manufacture of Paper: being a description of the various process for the fabrication, coloring and finishing of every kind of paper*, Philadelphia 1886; F. VIATTE, *Sublime Indigo. Exhibition Catalog*. Marseille 1987.



ALLA GRECA BINDING, "LET'S NOT LOSE HEART IN DOING GOOD"

BREVIARIUM ROMANUM, ex sacra potissimum scriptura ...
Lyon, Baltazar Arnoullet and heirs of Jean Barbous, 1544
\$ 38,000

in-folio, leaves (18), 36, 255, printed in black and red throughout, woodcut printer's device on t.p. and one small woodcut of King David, 87 woodcut initials. Cardinal Quignon's revised version of the reformed Breviary prepared at the request of Pope Clement VII. **Contemporary "alla greca" binding of dark brown morocco** gilt over thick boards, sides panelled with elaborate interlace border both covers lettered within a central oval "*Bonum faciendo ne defatigemur*"; flat spine with shaped compartments and interlaces, gilt dentelle along the edges of the sides, edges finely gauffered and gilt. An important French binding, probably by Claude de Piques' atelier before he succeeded Gommar Etienne as royal binder around 1555; in general good condition (some lacks of gold, small old repairs to the extremities of the spine). The motto "*Let us not lose heart in doing good*" is inspired to Saint Paul's Letter to Galatians 6:9. Bindings in Greek style ('alla Greca') were popular among humanist collectors of Greek texts in the early 16th-century, primarily in Italy, where they were produced by Greek émigré craftsmen; around the half of the century they were improved in France, with interlaces in Grolier style, also on Latin texts in order to match the Greek editions in a few refined libraries. Engraved 18th c. ex-libris "*Comte Castelbourg*". BOHATTA 160; BAUDRIER, VII 3215. RELIURES ROYALES de la Renaissance, p. 148-150.

[18948]



BRUNUS, Aretinus Leonardus (1369-1444). **De bello Italico adversus Gothos**. Foligno, Johann Neumeister and Aemilianus de Orfinis, 1470. **\$ 40,000**

Chancery folio and royal half-sheet 4° (250x188 mm). [72] ll. (of 74, without the first and final blanks). **Illuminated title** on recto of the first leaf with foliate border in blue, red, green and gold, green wreath at bottom. Four 3- to 6-line initials in gold on a blue, red and green ground with floral extensions. 19th century black crushed morocco binding, boards enriched by blind-stamped frames decorated with leafy volutes; spine with 5 raised-bands, lettered in gilt; gilt edges. Some early handwritten *marginalia* and *maniculae*, on verso of the last leaf manuscript notes and a drawing depicting the profile of a man. Good copy, corner of title torn with slight loss to illuminated border, wormholes in margins of some leaves, dampstaining and slight browning, binding rubbed at edges. **Editio princeps** of the first of the only three works printed in Foligno in the 15th century and first example of literature plagiarism: although Bruni claimed the authorship of this work, his role was actually limited to translating and editing the text by Procopius of Caesarea. The Mainzer printer Neumeister obtained the patronage of the papal mint-master Aemiliano Orfini, who sponsored this and the second of Neumeister's

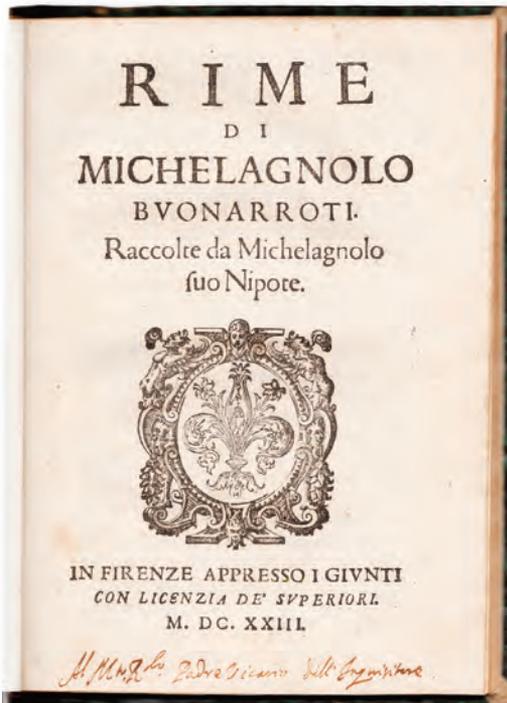


editions: a reprint of the Sweynheym and Pannartz 1469 Cicero's *Epistolae familiares*. The third product, and the last book to be printed at Foligno until well into the 16th century, was the great Foligno Dante. The colophon of this copy agrees with the readings of the British Library's one, and the present exemplar is mentioned in *Gesamtkatalog der Wiegendrucke*. HC 1558; GW 5600; BMC VI, 599 (IB. 25403); IGI 2188; Goff B-1234.

“WITH FEW WORDS I SHALL MAKE THEE UNDERSTAND MY SOUL” (Michelangelo)

BUONARROTI, Michelangelo. **Rime di Michelagnolo Buonarroti**. Florence, Giovanni Donato and Bernardo Giunta, 1623. **\$ 12,500**

4° (210x148 mm). [12], 88 pp. 19th century half green morocco binding, cartoon boards covered with decorated green paper, smooth gilt-lettered spine. Good copy, few lightly browned stains, printed overslip on l. D2v. *Provenance*: at the title page manuscript dedication by Michelangelo Buonarroti (1475-1564) the Younger, editor of the work, to the Vicar of the Florentine Holy Office; purchased from E.P. Goldschmidt cat. 139, 1968. Extraordinary dedication copy of the first edition of this collection of poems by the celebrated artist, published posthumously by his grandnephew, Michelangelo Buonarroti the Younger, who expurgated the text to conform it with Counter-Reformation ideas about faith and love - all the masculine pronouns were changed to feminine ones. This was the only available version of the artist's poetry until 1863, when Cesare Guasti published its authentic version. STC *17thCentury Italian* 1, p. 162; GAMBA 248; PARENTI p. 108.



“JEWELER, HERETIC POET, OR CHRONICLE?”

CARÀVIA, Alessandro. **Naspo Bizaro nuovamente restapao, con la zonta del lamento chel fa per haverse pentio de haver sposao Cate Bionda Biriotta.** Venice, Pietro di Domenico, [c. 1570].

\$ 27,500

4° (201x140 mm). [43], [1 blank] ll. **Title-page illustrated** with a woodcut showing Naspo Bizarro serenading, (repeated on l. F2v). On ll. D2v and H4r another illustration representing a bevy intent on serenading under a balcony. 19th century english green morocco binding, boards decorated by an elaborated guilty frame, spine with title printed in gold; gold edges. Good copy, accurately washed. *Provenance*: Guglielmo Libri (sale 1847). Second edition of this poem in octaves, written by the Venetian jeweller Alessandro Caràvia (1503-1568), and first edition with the appendix defined with the title *zonta*, containig Naspo's *Lamento* in triplets, aimed at coming into the following profuse typographic tradition. The scholars agree about the importance of this work for the history of custom and culture. G. LIBRI, *Cat. 1847*, n° 1667; BRUNET IV, 15-16; GAMBA, *Serie degli impressi in dialetto veneziano*, Venezia 1832, p. 83

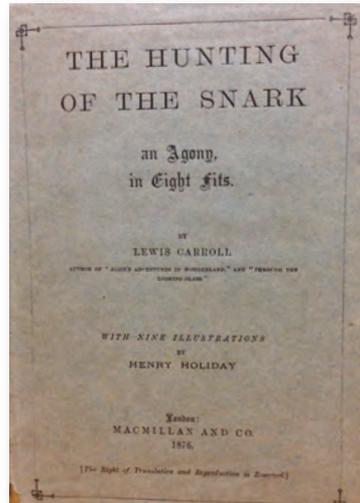


“SO CAN BE KEPT IN A CLEANER AND MORE SALEABLE CONDITION. I SHOULD LIKE THE SAME THING DONE FOR ALICE AND THE LOOKING-GLASS” (Lewis Carroll)

CARROLL, Lewis [pseud. of **Dodgson**, Charles Lutwidge]. **The Hunting of the Snark**. London, Macmillan and Co., 1876.

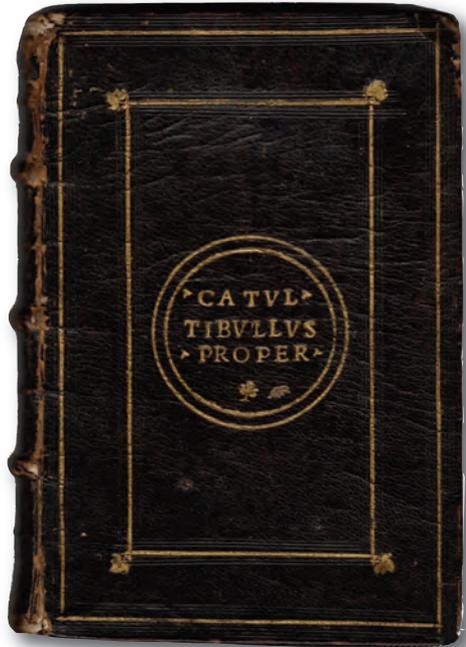
\$ 40,000

184x123 mm. xi, [2], 83, [3] pp. Frontespiece and nine illustrations by Henry Holiday. Publisher's pictorial cream cloth binding. Original publisher's light-blue dust-jacket, at the front wrapper editorial notes within a fillet frame, at the rear wrapper publisher's advertisement. Excellent copy, minor losses at the spine ends. *Provenance*: 'RM'; Douglas C Ewing (bookplate). Rare **first edition** of this fantastical epic novel by Carroll, complete of the extremely rare dust-jacket, one of the first ever produced and the first to use the advertising function. According with Charles Rosner the paper cover of this edition represents the earliest case known of a jacket bearing advertisement matter, and it was proposed by Carroll himself, the first person to understand how to use book covers as a promotional tool. C. ROSNER, *The Growth of the Book Jacket*, Cambridge, 1954; J. SUSINA, *The place of Lewis Carroll in Children Literature*, New York, 2010.



CATULLUS, Gaius Valerius. **Catullus. Tibullus. Propertius. His accesserunt Corn. Galli fragmenta.** Lyon, Sébastien Gryphius, 1534. \$ 28,000

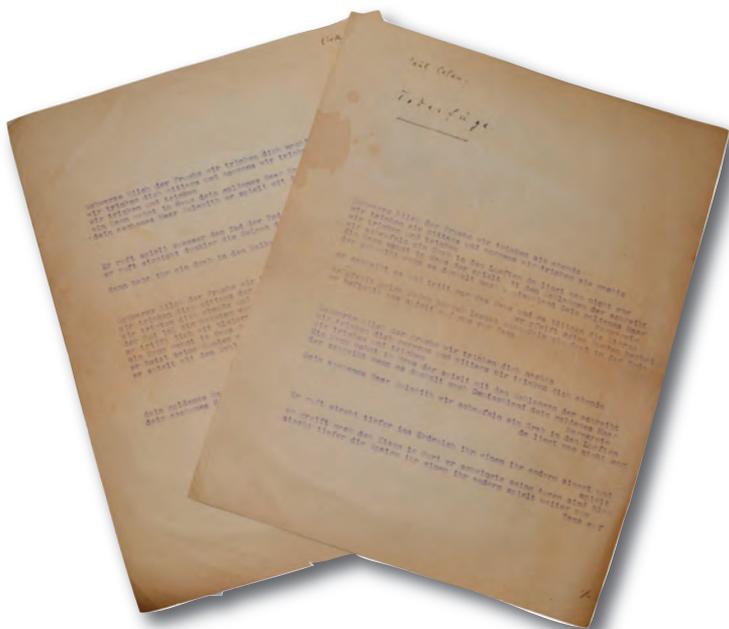
8° (160x104 mm). 342 pp. Bound by the 'Mendoza Binder' Andrea di Lorenzo, dark brown morocco over paste-boards, tooled in gold and in blind. Covers framed by two concentric borders with gilt and blind fillets, at the corner of the inner border ivy-leaf tool (*Marciana* b17). In the central panel authors' names tooled in gold within a double circle. Spine with three raised-bands and four minor bands, compartments blind-tooled with pattern of kettle-stitches and dots. Gilt and gauffered edges. Joints and headcaps rubbed, minor restoration to the top corner on the upper cover. Good copy. Small wear to the inside boards and to the front and end guard leaves, probably traces of wax seals. A unique wormhole at in the inner margin of some quires. *Provenance: 'Petri Landi et amicorum'*. Andrea di Lorenzo, the 'Mendoza Binder', active in Venice from 1530 to 1555 and famous for having worked also for Diego Hurtado de Mendoza, bound this volume, containing a rare Lyonese edition. This craftsman was an influential innovator, and this binding is one of only three censed by Hobson to this pattern. The ownership note in our copy '*Petri Landi et amicorum*' could be referred to the Doge Pietro Lando, or to another Pietro Lando, the Archbishop of Candia (Crete). Both hypotheses are plausible. The Mendoza Binder received in fact commissions from different Doges, but at the same time he was the only book-binder close to the Greek community and to Venetian families resident in Crete. A. Hobson, *Renaissance Book Collecting*, Appendix 5. item 129, fig. 50.



“BLACK MILK OF DAYBREAK WE DRINK IT AT EVENING...” (Paul Celan)

CELAN, Paul (1920-1970). **Todesfüge**. [Bucharest 1945].
Typescript. **\$ 18,000**

Two leaves (280x219 mm) on carbon paper, typescript and signed by Paul Celan, with a few corrections by his hand. Signed typescript of Celan's most famous poem *Todesfüge*, one of the most celebrated poems in German literature. The German-speaking East European Jewish writer attempt in his verses to express the inexpressible and to penetrate the horror of the concentration camp. The result is the most compelling poem to have arisen from the Holocaust, the symbol of the 'Poetry after Auschwitz'. A feature of the typescript is that the occurring German umlauts ä and ü are rendered as *ae* and *ue*, which points to Celan's having used a non-German typewriter, a possible indication that the poem was typed in Bucharest before his emigration to Vienna in 1947. J. FELSTINER, *Paul Celan's "Todesfüge"*, «Holocaust and Genocide Studies», 1 (1986), 249-264; Id., *Paul Celan. Poet, Survivor, Jew*, Yale 1995, *Paul Celan Werke. Historisch-Kritische Ausgabe*, I. 2,2/3,2, Frankfurt, 2003, p. 199.



CERVANTES, Miguel de. **Vida y hechos del ingenioso cavallero don Quixote de la Mancha ...** Nueva edicion, coregida y ilustrada con diferentes estampas muy donosas, y apropiadas a la materia. Bruxelles, Jan Mommart, 1662, **\$ 45,000**

8vo, 2 volumes (mm 188x118), pp. (28), 649, (7); (28), 611, (5); **two engraved frontispieces**, both included in the foliation, and **16 engraved plates**. Nice contemporary binding in calf, spine-ends neatly restored, the gilt decoration and title on the spine is somehow faded. An extremely rare and important edition of the masterpiece of the Spanish literature: **the first illustrated edition in Spanish** and the first with the new title "*Vida y hechos*". The 16 engravings are by Frederik Bouttats, some after the Dutch edition of Dordrecht, 1657. The text follows the 1637 edition for the first part and those of Madrid 1615 and Valencia 1616 for the second one. A fine and tall copy, restoration to the upper margin of one plate. DEL RIO Y RICO n.42. PALAU 51993. PEETERS-FONTAINAS 229. BARDON CAT. 2005 n.3: "*Primera ediciòn ilustrada en castellano de gran aprecio y rareza*". [18706]v



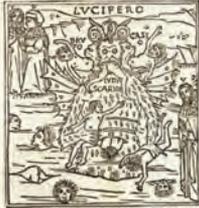
CICERO, Marcus Tullius (106-43 B.C.). **Epistolarum ad Atticum. ad Brutum, ad quintum fratrem, libri xx.** Venice, Aldo Manuzio and Andrea Torresano, June 1513. **\$ 78,000**

8° (173x110 mm). [16], 331, [1] ll. **Contemporary Venetian binding**, olive-green morocco over bevelled wooden boards. Covers tooled in gold with a double frame composed by a fillet, the inner with semi-circle in center of the sides. Rosettes at the angles (*Marciana e2*). In the central panel a knotwork tool (*Marciana b5*), in gold. Spine with three raised bands, blind-tooled compartments, with patterns of diagonals and dots. Traces of ties, gilt and gauffered edges. Slight wear to the covers along the joints and around the headcaps. Excellent copy, a few slight stains. One small wormhole at the outer blank margin of the last quires, not affecting the text. The binding of this Aldine Cicero shows a decorative scheme typical of the Venetian 16th century style, used in numerous workshops of the period: a gilt rectangular frame, rosettes and leaves at the corners, and as central tool a knotwork, an arabesque leaf or a fleuron. This pattern is often noted on Aldine Press books, and it gave rise to a belief in the existence of Anchor and Dolphin bindery. Only after Aldus's lifetime Andrea Torresano introduced a binder in the press. Adams C, 1907; RENOARD *Alde* 61.3; AHMANSON-MURPHY 113; *Laurenziana* 115; A. HOBSON, *Was there an Aldine Bindery?*, in *Aldus Manutius and Renaissance Culture*, ed. by D.S. Zeidberg, Firenze 1997, pp. 237-245.



DANTE ALIGHIERI. La Divina Commedia, con la Vita e il Commento. Venice, Bernardino Benali and Martino Capcasa, 1491, \$ 75,000

CANTO XXXIII DELLA PRIMA CANTICA DI DANTE.



u Exilla regis producant in feris
 uerfo di noi pero dinanzi miraz
 diffel maestro mio fe tu d'ifcerni.
 Come quado una groffa nebia fpira:
 o qodo l'hamperio nostro annotta
 par di ligi un mulin e chl uero gira:
 Veder mi parue un tal dificio allotta:
 poi per lo uento mi r'infinsi retro:
 al duca mio che nō uera altra grotta

Ingramitie Crudele & odio cōtro a tutti nō
 pōe a q'gli tre uirni. Grantudie. Pietat: & Carità

Gia era & con paura el metto in metro:
 la doue ionaue nate eroon coe pette:
 & tranfparca come felica in uetro.
 Altre fon a tacere altre flanno ette:
 quella col capo & quella colle piante:
 altra comarco iluoto a piedi maete

po & cho piedi in giu: Et tutti flanno lupi p'el
 lo que litano cotli nella ghiaccia della crudelia

S. Michelius rex uini

folio, 302 ll., bound in ancient vellum. Illustrated by 97 woodcut vignettes and with 4 full-page woodcuts within decorated borders. A great number of woodcut decorated initials on black ground. This is the first edition with illustrations to Paradise and the first revised by Pietro da Fighine and with the Commentary by Landino, The *Commedia* is followed by *Credo, Dieci Comandamenti, Sette Salmi, Pater Noster* and *Ave Maria*. A highly important copy with manuscript annotations added in the 17th century inspired by the relationship between Rosicrucianism and Dante, related to the *Amphitheatrum Sapientiae Aeternae* of 1609 by the German alchemist and mystic, follower of Paracelsus, Heinric Khunrath. (A few little defects). BMC, V, 373. KRISTELLER, 187. MAMBELLI 13. SANDER 2313. L'esoterismo Rosacroce nella Divina Commedia di Filalete Ireneo, Bastogi Ed., 1995. GUÉNON L'esoterismo di Dante. F.PEREZ, Dante e i Rosacroce, in *La Beatrice svelata*. W. MONTRESOR, Verona, Ottobre 2003. .

[14026]

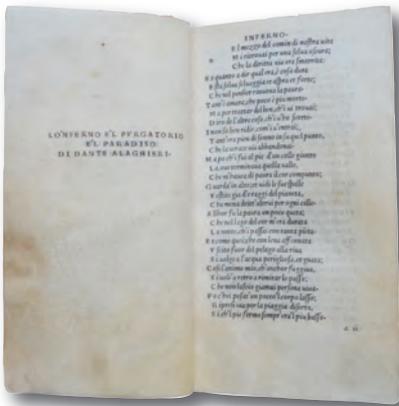


Vnde di in Ireneo

S. Bernard hinc dicitur Regem

DANTE. Le terze rime di Dante. [Lyon, Balthazar de Gabiano and Barthelemy Troth, c. 1502]. **\$ 450,000**

8° (161x90 mm), [244] ll., including the blank leaf sig. l2. Emilio Brugalla's green morocco binding dated 1947, boards richly gilt tooled, spine with five raised-bands, title printed in gold, compartments profusely decorated in gold. The edges of the boards have a double gold-tooled line; inner dentelles, gilt edges. Inner-boards in red silk, flyleaves in red silk and in vellum. Exceptional wide-margined copy. *Provenance:* Andres Roure Gili (bookplate). Two inquisitorial inscriptions on recto of the last leaf, 'ex commiss.^e DD. Inquisitorum vidi et expurgavi hunc librum ad indicem nouum, anno d[omi]ni 1613. Fr Michael Guevara Hieronymianus' and 'Ano 1709 Fr. Ber.^{dus} Cortes'. Traces of censorship, corresponding exactly to the expurgated verses by the Spanish Inquisition, *Inferno* XI, 7-9 and XIX, 106-117, *Paradiso* IX, 136-142. **Extraordinary copy, printed on vellum, of the Lyonese counterfeit of Aldine-Dante;** may be distinguished from a later counterfeit by having spaces left for ornamental initials only in the first *canto* of each of the three books. Van Praet lists two copies on vellum of this pirate-edition, the first preserved in the *Bibliothèque du Roy d'Angleterre*, the second in the *Museum Britannicum* (*Catalogue*, II, n. 173), but at the present effectively located is only the copy – lacking the blank leaf – of the Houghton Library of Harvard University. W. Kemp records the Harvard-Dante on vellum and «perhaps another elsewhere» (W. Kemp, *Counterfeits Aldines*, note 60). Maybe our copy? Comparing with the attested six copies of the Aldine-Dante *in membranis*, the vellum of the Lyonese counterfeit is thicker (cf. the PHILOBIBLON-PREGLIASCO Catalogue April 2010, *The first 49 Stories about Books*, n. XXIII). ADAMS D, 84; BAUDRIER, VII, pp. 11-12; RENOARD, 307;



Laurenziana, 134.7; AHMANSON-MURPHY 755; DE BATINES, I, pp. 62-64; J. VAN PRAET, *Catalogue de livres imprimés sur vélin qui se trouvent dans les bibliothèques tant publiques que particulières*, II, n. 173; W. KEMP, *Counterfeit Aldines and Italic-Letter Editions printed in Lyons 1502-1510*, «Papers of the Bibliographical Society of Canada», 1997.

THE FIRST MODERN ILLUSTRATION OF THE COMMEDIA

DANTE. *Divina Commedia. La Comedia di Dante Alighieri con la Nova Espositione di Alessandro Vellutello.* Impressa in Vinegia, per Francesco Marcolini, 1544, **\$ 29,000**

4to, 442 unnumbered leaves (the last blank), contemporary brown morocco with double blind-tooled fillet and gilt flowers in the center and corners, in slipcase. Text in elegant italic type, within commentary in smaller font. 3 full page and 84 smaller woodcut illustrations, attributed to Marcolini himself, painter and friend of Tiziano and Sansovino. It is considered the first modern illustrated *Commedia*, and inspired all 16th century editions. The illustrations “are an extension of the commentary, a more instructive form of illustration” (MORTIMER 146). The first edition with Vellutello’s commentary. In his “Letter to the Readers” Vellutello accuses Bembo of having provided corrupted texts of Petrarch and Dante to Aldus: “I have found the old manuscripts, but even more so, the more modern printed editions to be extremely incorrect, and more than all the others the one done by Aldus Manutius, which is held in such esteem by all; for having it in his power, he [i.e., Pietro Bembo], calling it correction, corrupted it nearly completely; and where he did not understand, he adjusted it as he pleased and gave it (together with Petrarch, under the same pretense, in the same bad shape) to Aldus to print...”. A very tall and fine copy, with ownership stamp and marginal flaws. DE BATINES I, p. 82: “fine and rare editon, rated among the rarest”. MAMBELLI 30. SANDER 2823. [5104]



THE OPUSCULA GIVEN BY EUSTACHIUS TO PINI AND THE TABULAE BOUND FOR CLEMENTE XI, GIVEN TO PINI'S HEIRS

EUSTACHI, Bartolomeo. **Opuscula anatomica. Quorum numerum & argumenta aversa pagina indicabit.. Libellus de dentibus.** Venetiis, Vincenzo Luchino, 1564-63, (with: **LANCISI**, Giov.Maria. **Tabulae Anatomicae Bartholomaei Eustachii ...** quas e tenebris tandem vindicatas ... Romae, E officina typographica Francisci Gonzagae, 1714, \$ 85,000

4to, 3 parts in 1 volume bound in contemporary full vellum. First editions, **extremely important dedication and association copies**: the *Opuscula* given by Eustachius to Pini and the *Tabulae* bound for Clemente XI, who presented Pini's plates to Lancisi. Pier Matteo Pini, an artist from Urbino, prepared in 1562 a series of 47 anatomical illustrations; these were engraved, two on the obverse and reverse of a single copper plate, by Giulio de' Musi from Rome but were never published, all were lost after his death and then discovered after 162 years in the possession of a descendant of Pini, to whom Eustachi had bequeathed them. They were purchased by Pope Clement XI.

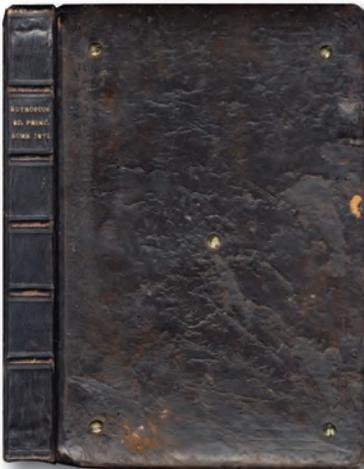
1) This copy of the *Opuscula* were inscribed by Eustachi to Pietro Matteo Pini, who corrected and underlined some parts; with 8 plates. 2) The 39 plates published by Lancisi were bound in brown calf with the coat-of-arms of Pope Clemente XII, as a gift for Pini's heirs. In good condition (the 8vo with old stamp on title page, restored tear in one margin, touching a few letters, one ink stain in the margin of one leaf, light waterstain in a corner of last part). DURLING 1408. CHOULANT p. 200. NORMAN 739. [19106]



EUTROPIUS, Flavius. (**Breviarium historiae romanae**). **Incipit Eutropius historiographus & post eum Paulus diaconus de historiis italicae provinciae ac Romanorum**. Rome impressus Anno M.CCCC.LXXI. die Lune. xx. Mensis Mai (Roma, Georgius Lauer, 1471), **\$ 35,000**

folio (284 x 190mm), 104 leaves, 32 lines, early calf over bevelled wooden boards with 5 small brass bosses, rebaked in morocco. **First edition.** Eutropius' history of Rome, beginning with Romulus and extending to his own at the end of the 4th century, neatly met a demand among Roman citizens for a summary history of the empire, and it enjoyed 'an immediate and lasting success' (Reynolds, Texts and Transmission, p.159). Lauer's edition was the only independent edition of the text in the 15th century, but it also appeared as part of the *Scriptores historiae Augustae* in several editions from 1475. Eutropius's text was augmented in the 8th century by Paul the Deacon with material derived from Orosius, Jerome and others, and extended to the time of Justinian. This is one of the earliest books printed by Georgius Lauer, fifth printer at Rome. He was first associated with a press at the monastery of St. Eusebius at Rome, where the Eutropius may have been printed. The index is in two parts: the second occupies about 8 pages and is an **Alphabetical Index - one of the earliest examples of its kind**. A very tall and fresh copy, fairly extensive early marginal notes in ink with a few underlinings. *Goff E131. Pellechet 4648. IGI 3768. Rhodes(Oxford Colleges) 751. BMC IV 36. GW M30113. DIBDIN II, p. 1-2:*

"This editio princeps was superintended by Diaconus, who has taken care to represent with scrupolous fidelity all the errors and interpolation of his ms. ... Of wathever intrinsic worth may be this edition, its rarity is considerable, since it was never seen by Verheic or Tzschucke. It has rarely occurred for purchase at public sales". [19099]



Eutropius historiographus Rome impressus
Anno dñi. M. cccc. lxxi. die lune. xx. Mensis
Mai Pont. S. in xpo pris ac dñi nostri domi
Pauli diuina .puidencia Pape Secundi . Anno
eius Septimo Explicit.

Ferrarese book-illustration - FORESTI, Giacomo Filippo, of Bergamo. **De claris mulieribus**. Ferrara, Laurentius de Rubeis de Valentia, 29 April 1497. **\$ 300,000**

Folio (312x207 mm). 176 ll. **Xylographic title-page, two full-page woodcuts** within border, a second border framing the first text page, 172 woodcut portraits from 56 block. Full-page illustrations, borders and first two portraits **handcolored**. 19th century crushed morocco 'janseniste' binding, by Duru et Chambolle, dated 1862. Spine with raised-bands lettered in gilt. Inner dentelles, all edges marbled and gilt, marbled endpapers. Lightly rubbed. An excellent copy, some foxing to extreme edges. *Provenance*: Hartmann Schedel (Moor's head arms at base of each woodcut border, sold by his grandson, Melchior Schedel in 1552 to); J.J.Fugger; Royal Library, Munich (19th c. withdrawal stamp); Baron Horace de Landau (bookplate with monogram HL, sale Kundig, 25 June 1948, lot 19); Charles van der Elst (bookplate); Joost R. Ritman, Bibliotheca Philosophica Hermetica (bookplate; acquired from Kraus, 1987). **Extraordinary Schedel's hand-colored copy** of the first edition of this biographical encyclopedia devoted by the Augustinian monk Jacobus Philippus Foresti (1451-1520) solely to women, selected from the classical, mythological, secular and ecclesiastical history, and including also seven contemporaries of Jacobus, like Beatrice of Aragona, the book's dedicatee. The volume is **from the library of the Nuremberg humanist Hartmann Schedel** (1440-1514), author of one of the most famed book of 15th century: the *Liber Chronicarum*. He was also a renowned book collector, and his precious library was sold in 1552 by his grandson Melchior to **Johann Jakob Fugger**, who was later bankrupted by his passion for books. He was forced to sell his collection to the Bavarian Duke Albrecht V, and for this reason the Staatsbibliothek in Munich conserves today about 370 manuscripts and 600 printed books from Schedel's library. «*With a particular passion he collected the writings of the Italian Renaissance [...] Into his volumes he not only inscribed page numbers, but entered remarks, short biographies of the authors and painted his coat of arms. He also repaired the bindings and glued in designs, miniatures, block prints, copper-plate engravings and other pictures*» (A. Wilson, *Making of the Nuremberg Chronicle*, p. 26). Also this copy was rubricated and foliated by him. HC(+Add) *2813; BMC VI, 613; GOFF J, 204; M. FORD, *BHP Catalogue*, 126; R. STAUBER, *Die Schedelsche Bibliothek*, Freiburg i.B. 1908; A. Wilson, *Making of the Nuremberg Chronicle*, Amsterdam 1976, pp. 25-26.

Ferrarese book-illustration - GEROLAMO, Saint. *Epistole de Sancto Hieronimo vulgare.* Impressa e la presente opera così con diligentia, emendata como di iucunde carattere & figure ornata ne la inclita & florentissima cita di Ferrara: per Maestro Lorenzo de Rossi da Valenza, 12.X.1497, **\$ 550,000**

Folio, ff. (1), 270, 18th century calf, gilt Illustrated with 3 full-page borders and 161 woodcuts. "The most attractive of all the Ferrarese illustrations are contained in the Epistles of St Jerome, printed by Laurentius de Rubeis... Their author is evidently inspired by the 'popular' designer at Venice ... *The artist is a most conscious humorist in the wonderful variety of facial expression he gives to St. Jerome's lion, offering its naive comment on the various episodes of the saint's life. As illustrations of contemporary custom, the woodcuts in the last section of the book, dealing with the rules of monastic life, are peculiarly interesting*" (HIND, Hist of Woodcut II 510). **First issue**, without the 4 added prelims containing the life of St. Jerome. **An exceptional copy, with all the borders and the 161 woodcuts illuminated by a contemporary Ferrarese hand, and more than 200 illuminated initials with bianchi girari.** The illuminator completed the rich xylographic apparatus with astonishing chromatic details and often adding the monograms HIS or XRS on a blue background. The addition of two standards with a fleur-de-lys within four stars supports the hypothesis that the copy was committed by a religious

¶ Dio Hieronimo a Marcella dela cōparatiōe dela editōe d' aqla cō li hebrei. & p' q̄lto cōfessa hauere itermissō lo officio d'le epistole nel scriuerd' Epistola. xxvii.



¶ He io scriuessi così breue epistola e stata dopia chagiōe. che el caualaro sollicitaua el partire. Et io occupato i altra opa. nō mi sono uoluto occupare in q̄lto come in q̄lche cosa lauda bile. Se tu cerchi che cosa sia q̄lla si gran

dre sia amata insieme xpiana & madre. ¶ Dio Hieronimo a marcella che signi chi diapsalma che se scriue infine deli psalmi in latino. ¶ Epistola .xxviii.



¶ Velle cose legle tu hai riceuute debono essere cōfusa rēdute & el mol to tardare del cauedale partunisce usura. Tu ha ueui domandato de dya psalma la nostra sentētia. Nui habiamo trouato la cagiōe: p' la breuita dela episto

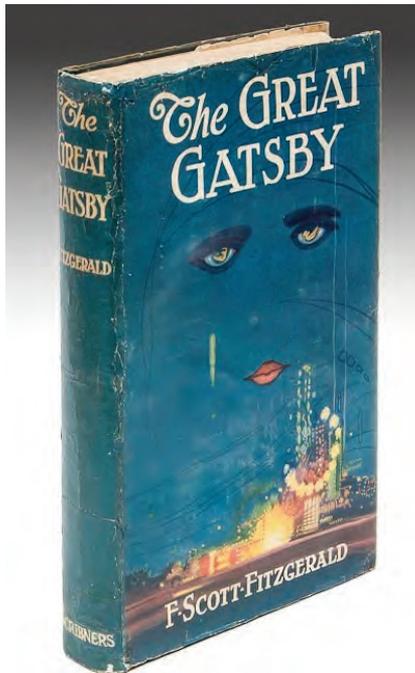
confraternity. The large vertical multicolored bands on the walls give an idea of the decoration of the rooms at the Ferrarese Court at the end of the XV century. Three hundred copies of the book were printed, 294 of them were shared by the printer and Giacomo Albertini, a Carmelite friar who paid for the paper, the 6 remaining copies were dedication copies. It is very possible that this magnificent illuminated copy was one of the six given to the court of Ercole I. KRISTELLER, p. 147. CFR. BMC, VI, 614. IGI, 4746. GOFF, H-178. SANDER, 3404. [3431]



“FOR CHRIST’S SAKE DON’T GIVE ANYONE THAT JACKET YOU’RE SAVING FOR ME.
I’VE WRITTEN IT INTO THE BOOK” (F. Scott Fitzgerald)

FITZGERALD, Francis Scott Key. **The Great Gatsby**. New York,
Charles Scribner’s Sons, 1925 **\$ 170,000**

200x136 mm. [6], 218 pp. Original green cloth, blind-stamped title on front cover, spine lettered in gilt. Dust-jacket in first issue, with lowercase ‘j’ in ‘jay Gatsby’ on the back hand-corrected in ink. A very attractive copy, spine ends and corners a little bumped, restorations to spine of the dust-jacket, including 1” piece to the foot of spine, affecting publisher’s imprint, still in effect a very good copy. Preserved in custom drop-back box. **First edition, first printing, first state of the text, first issue of the dust -jacket** of this masterpiece of the American literature, considered by its author ‘*about the best American novel ever written*’. The present copy respects all the issue points of the correct first printing: “chatter” on p. 60, line 16, “northern” on p. 119, line 22, “it’s” on p. 165, line 16, “away” on p. 165, line 29, “sick in tired” on p. 205, lines 9-10, and “Union Street station” on p. 211, lines 7-8. BRUCCOLI A11.I.a; CONNOLLY 100 48.

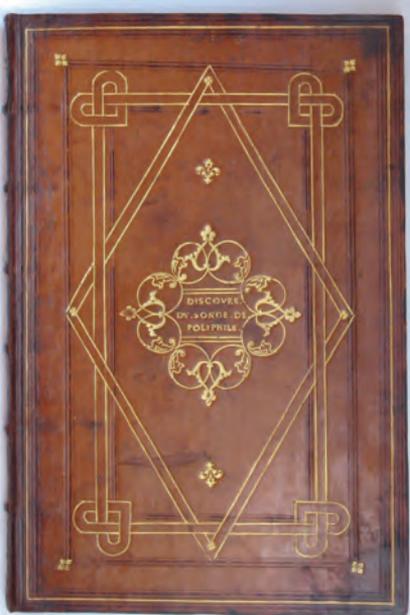


Fugger binding - COLONNA, Francesco. **Hypnerotomachie, ou Discours du songe de Poliphile**. Paris, Louis Blaublom for Jacques Kerver, **20 August 1546**, **\$ 640,000**

Folio (mm 335x216). (6), 157 ll. One leaf with Kerver's woodcut device. Title-border with terminal figures, cherubs, and scrollwork. Kerver's initials appear three times in the border, and at the foot are two turtles, a device of the printer, Louis Blaublom (who signs himself "Loys Cyaneus" in this work). Illustrated by **183 woodcuts**, including thirteen full-page blocks and a group of cuts of tombstones with text inserted in type. Two full-page blocks of the temple of Venus Physioza are printed as plates *recto* and *verso* of l. M6. These illustrations are based on the woodcuts designed for the first edition of the original Italian text, printed at Venice by Aldus Manutius in 1499. Bound at the time for the famous collector of Augsburg Markus Fugger in an amazing light brown calf decorated on boards by a double series of gilt fillets inserted in a rectangular frame; in the center a circular cartouche made by a series of five circles linked by big 'azurés' tools with in the middle a smaller gilt tools; in the central cartouche of the upper board the title of the work in gilt capitals, in the central cartouche of lower board gilt decorations. Spine with six raised bands, gilt edges, modern slipcase. Handsome copy,

from the library of the celebrated German politician, businessman, bibliophile and patron **Markus Fugger** (1529-1597) with his signature on the front inner board. From the library of Raphaël Esmerian (Sale Paris 1972, lot 50) and Pierre Berès. Extraordinary copy, bound at the time for the famous bibliophile Markus Fugger, of the first edition, in first issue, of one of the most celebrated books of French Renaissance: the first French translation of the *Hypnerotomachia Poliphili*.

BRUNET IV, 778-779; FAIRFAX-MURRAY I, 99; MORTIMER, *French*, 145.



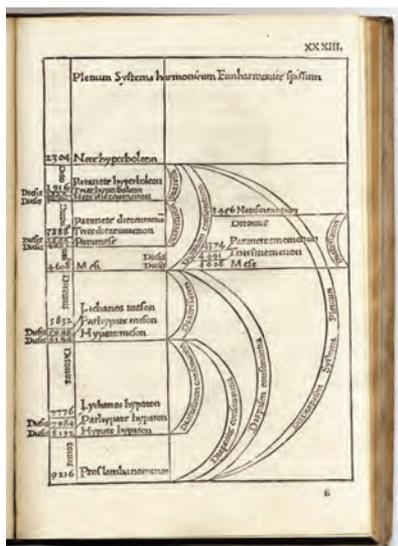
GAFFURIO, Franchino. De harmonia musicorum instrumentorum opus. Milan, Gottardo da Ponte, 27 November 1518.

\$ 550,000

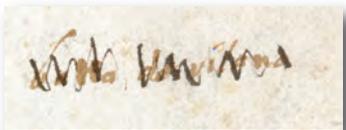
Folio, [4], C, [2] ll. Two woodcut portraits of the author on the title (instructing scholars) and at the end (playing an organ); many woodcut diagrams (15 full-page), smaller figures, diagrams and two musical examples. Beautiful copy, contemporary limp vellum binding. *Provenance*: autograph dedication, on title-page, by the author Franchinus Gaffurius (1451-1522) to a friend in Amboise, which must be identified with Leonardo da Vinci: «franchinus Gafurius laudensis Regius musicus corteq(ue) mediolanefis pho-nas-tus Excell.mo Amico Ambatiae, viro honorandissimo» On the fly-leaf a partially crossed-out signature “Batta de Vilano” and “Pertinet ad Monasterium Sancti Iuliani Turinensis”.

First edition of one of the most famous humanist musical treatises, dedicated to Jean Grolier. This important and beautifully illustrated volume is the last and most sophisticated of Gafurius’ music treatises. In fact at the time of the publication of the volume Leonardo was in Amboise (Ambacia) with his pupil Francesco Melzi and his loyal servant, Batista de Vilanis, who was mentioned in the artist’s will (23 April 1519). Being the book printed at the end of 1518, it is possible that Leonardo, who died at the beginning of 1519, never saw it even if his friend had sent it to him. Thus the butler, Batista de Vilanis, would have taken possession of the volume, signing it with his name

‘Batta de Vilano’; later it arrived to the nearby Abbey of Saint-Julien de Tours. Among the intelligentsia of the Sforza Court the figure of Gafurio, chief ecclesiastic musician, stands in sharp relief so near Leonardo, that it’s very likely that he used to attend Gafurio’s rich personal library in Milan and that the two men together bent over the pages of the Plutarch acquired by him in 1494. This copy of the *Harmonia musicorum* could be the keystone to confirm the hypothesis that Gaffurio was the man in the *Portrait of a Musician*.



ISAAC 13928; POLLARD-PERRINS 224;
 SANDER 2989; K. TRAUMAN STEINITZ,
*Two Books from the Environment of
 Leonardo Da Vinci in the Elmer Belt
 Library of Vinciana: Gafurio and Plutarch,*

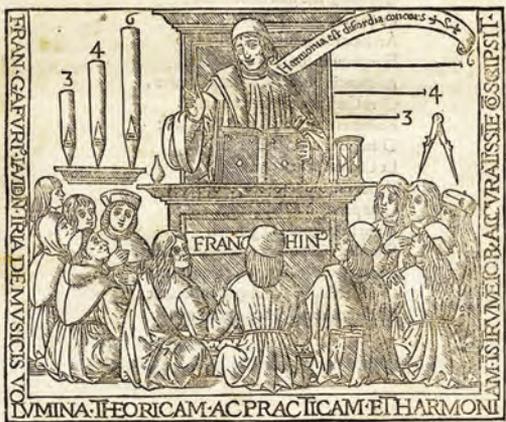


«Libri» (1952), pp. 1-14; A. MARINONI, *La biblioteca di Leonardo*, «Raccolta
 Vinciana», XXII, Milano 1987; F. MALAGUZZI-Valeri, *La corte di Lodovico il
 Moro, le arti industriali, la letteratura, la musica*. Milano 1923, pp. 206 ff.

¶ Franchini Gafurii Laudensis Regii Musici publicè
 profitentis: Delubriq; Mediolanensis Phona
 sci: de Harmonia Musicorum In
 strumentorum Opus,

Io. Jacobi Lomatii Epygrāma.

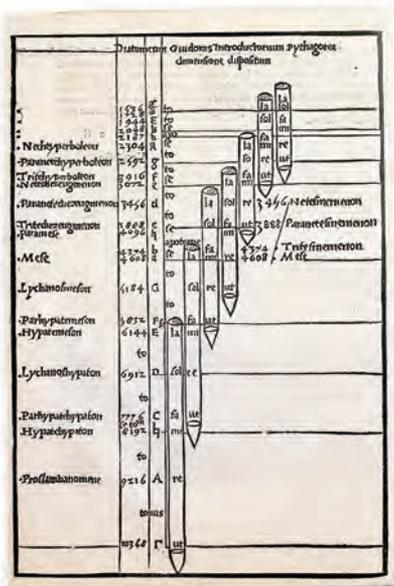
Ut quondam e Phrygia matrem Nasca Deorum
 Aduectam meruit solus ut exciperet .
 Sic fieri solus no ster Grobenius hospes
 Coelestis meruit cultor & Harmonia
 Et merito: nam cum foueat pascatq; forores:
 Quæ poterat Diuæ gratior esse domus?



franchinus Gafurius laudensis Regius musicus /
 corteq; mediolanensis phonastus /
 Excell^l Amico Ambulac, viro honoratissimo

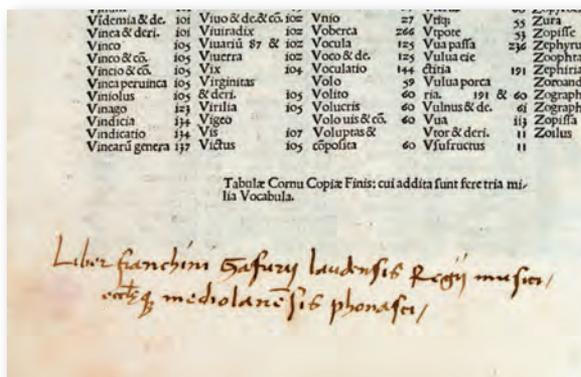
GAFFURIO, Franchino. **Practica musicae**. Brescia, Angelo Britannico, 23 September 1497. \$ 64,000

Folio (252x179 mm). [112] ll. Late 19th century calf binding, boards decorated by two double fillet frames, corners of the inner one surmounted by flower gilt tools. Good copy, sober margins. *Provenance*: manuscript inscription at l. a1r attesting the copy was given 'ex-dono' by the diplomatic official Gian Battista Casali (1490 ca–1536) to the church of San Domenico in Monferrato; on *verso* of the last leaf manuscript score; J. Hauck's ex-libris; bought by Emil Offenbacher in march 1946. Second edition of this rare and renowned treatise, which is a faithful reprint of the *editio princeps* published in Milan in 1496 by Le Signerre, where appeared for the first time the set of woodcuts used in Britannico's edition. «The importance of Gaffuri's *Practica musicae* of 1496 needs little explanation. It is one of the larger summaries of the position of music theory at the end of the fifteenth century and, with its two accompanying treatises, the *Theoria musicae* and the *De harmonia*, provides an almost complete picture of the status of music theory at the time, including both speculative and practical elements» (A. Seay, review to *Franchinus Gaffurius: Practica Musicae* by Clement A. Miller and to *The Practica Musicae* of Franchinus Gaffurius by Irwin Young, in «Notes», 2nd Ser., vol. 26, n. 2, Dec. 1969, p. 264). HC 7408; GW 10435; BMC VII, 979; IGI 4113; GOFF G, 7; SANDER 2984; WALSH 3417.



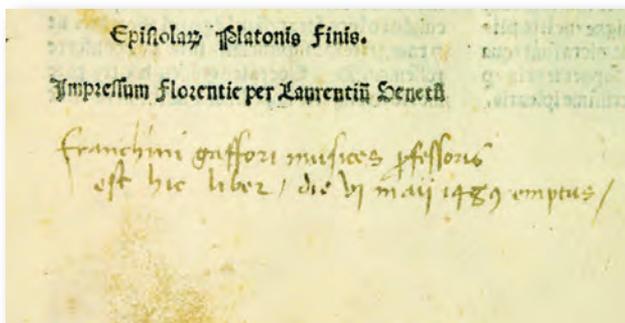
[GAFFURIO, Franchino]. **PEROTTI**, Niccolò. *Cornucopiae linguae latinae*. Venice, Baptista de Tortis, 19 October 1490. \$ 54,000

Folio (307x212 mm). [16], 291 ll., [1 blank]. On lower margin of l. a3r coat of arms in full color, with extensions of acanthus leaves in maroon, green, red and blue, with initials 'F G' added later. Half vellum binding, boards covered with a 15th century manuscript leaf, paper title-label on upper cover. Very good copy, some mostly marginal dampstains in first half and near end, slight marginal wormholes in first two quires, rebacked. *Provenance: from the library of Franchino Gaffurio*, with his manuscript owner's inscriptions on l. B8v: '*Liber Franchini Gafurij laudinesis Regij musici/ corteque mediolansis phonasci*' and on l. O5v, dated XVI January 1494; manuscript note in brown ink on l. O5 leaf. A splendid volume from the library of the renowned Renaissance music theorist and musician Franchino Gaffurio, acquired in 1494 possibly to aid in the preparation of his *Practica musicae*, and still in his collection – according to the inventory of 1518 - when it was given to the Church of the Incoronata at Lodi. The book contains two manuscript inscriptions by Gaffurio: the earlier one (l. O5v) was written the 16 January 1494 recording his purchase of the book and its price (3 ½ lire), this youthful hand can be compared with an autograph document of 1495 published by C. Cesari. In the second note (l. B8v), Gaffurio styles himself 'royal musician' and 'singer (*phonascus*) of the church of Milan'. The inscription is in a more trembling hand typical of his later life and may be compared with a letter of 1520, also reproduced by Cesari. H 12698; GW M31105; BMC v, 326; IGI 7421; GOFF P, 290; C. Cesari, *Musica e musicisti alla Corte sforzesca*, in F. Malaguzzi Valeri, *La corte di Ludovico il Moro*, IV (1923), p. 210; E. Motta, *I libri della chiesa dell'Incoronata di Lodi nel 1518*, in *Il libro e la Stampa*, 1 (1970), pp. 105-112.



[GAFFURIUS, Franchinus]. **PLATO. Opera. Tr. Marsilius Ficinus.** Florence, Laurentius de Alopa, [1484-1485], \$ 100,000

Folio (255x200 mm). A consistent fragment, 160 of 562 ll. (signature: et⁸, cō⁴, rum⁶, 7¹⁰, ⁸, 4⁶, aa-bb⁸, cc-hh⁶, ii⁴, ll⁶, mm-rr⁸, ss¹⁰. Lacking l. mm4, probably not bound in the copy because is erroneously signed ll3, and the conjugate l. mm5). Modern binding by Hans van der Horst, brown morocco blind tooled, blue speckled edges. Matching clamshell box. Good copy, margins trimmed by a later binder slightly affecting annotations. Later endpaper. *Provenance:* Franchinus Gaffurius (ownership note on l. ss10v, 'franchini gaffori musices p[ro]fessoris / est hic liber die vi maii 1489 emptus'), with his marginal notes. First edition of Plato's works, in the Latin translation of Marsilius Ficinus, and here in an **extraordinary copy belonged to Franchino Gaffurio**, choirmaster at Milan cathedral, professor of music in Pavia and author of the famed *Theorica musicae* (1480). Of this rare edition the volume contains the last and coherent section of the second part (the two inner sections being divided by a blank leaf), with the texts of Ficino's *Compendium to Timaeus*, the Plato's works *Timaeus*, *Critias*, *De legibus*, *Epinomis*, *Epistolae*. As attests his inscription, Gaffurio purchased the book in 1489, and the influence of the attentive reading of *Timeo* and Ficino's commentary is evident in several passages of the second edition of his *Theorica musicae*, printed in 1492. HC 13062*; GW M33912; BMC VI, 666; IGI 7860; Goff P, 771; M. Ford, *BPH Catalogue*; PMM 27; C. Cesari, *Musica e musicisti alla Corte sforzesca*, in F. Malaguzzi Valeri, *La corte di Ludovico il Moro*, IV (1923), p. 210; E. Motta, *I libri della chiesa dell'Incoronata di Lodi nel 1518*, in *Il libro e la Stampa*, I (1970), pp. 105-112.



ONE OF THE ONLY EIGHT PRINTED ON THICK PAPER, FROM THE PRINCE
BARBERINI'S LIBRARY

**GALILEI, Galileo. *Il Saggiatore*. Rome, Giacomo Mascardi,
1623. \$220,000**

4° (224x160 mm). [6], 236 pp. With the short errata on page 236. Printed on thick paper. At page 120 diagram correctly pasted on the miss-printed original one. Beautiful contemporary full vellum binding by Andreoli's Roman workshop; boards decorated by gilt frames and tools with in the centre the gilt armorial coat of arms of Francesco Barberini (bees with the cross of Malte), nephew of the pope and secretary of the Lincean Academy. First edition of Galileo's masterful work on the new science, presented in the extraordinary copy offered as a gift by Galileo to Francesco Barberini. One of the eight copies printed on strong paper and containing, at page 120, a diagram pasted by Galileo himself on the one erroneously printed which could be found in common copies, the fact is witnessed by a letter – dated Rome, 28 October 1623 – written by Galileo (1564-1642) and addressed to Francesco Stelluti (cf. G. Galilei, *Edizione Nazionale delle Opere*, XIII, p. 142). The eight copies of the first issue printed on strong paper don't contain the four final leaves with the celebrative poems of Galileo written by Faber and Stelluti. CINTI, n. 73; RICCARDI I, 511; DE BACKER-SOMMERVOGEL III, 1684-1686.

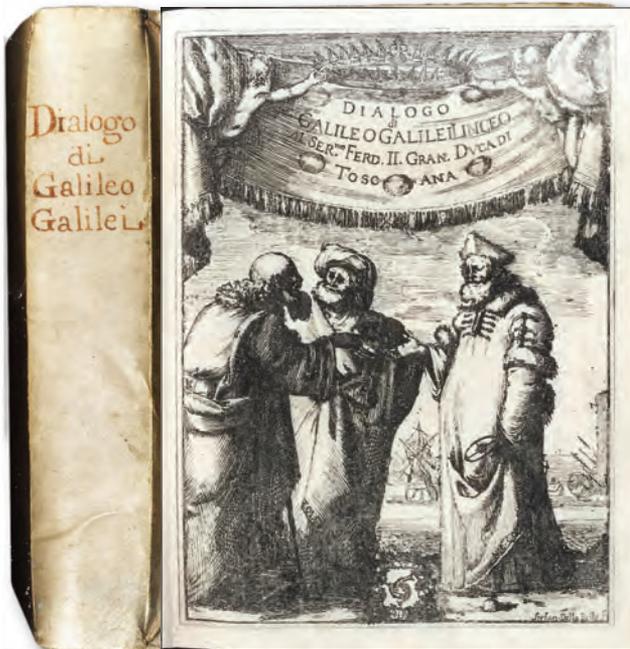


“IT MADE THE HELIOCENTRIC SYSTEM A COMMONPLACE” (PMM)

GALILEI, Galileo. **Dialogo di Galileo Galilei... Dove ne i congressi di quattro giornate si discorre sopra i due massimi sistemi del mondo Tolemaico e Copernicano.** Proponendo indeterminatamente le ragioni filosofiche, e naturali tanto per l'una, quanto per l'altra parte. In Fiorenza, per Gio. Battista Landini, 1632, \$ 85,000

4to (mm 220x159), pp. (8), 458, (32) contemporary vellum, calligraphic title on spine. **Engraved frontispiece by Stefano della Bella** depicting Aristotle, Ptolemy and Copernicus in discussion surmounted by the Medici arms, strip of paper pasted on page 92. **First edition** of Galileo's most famous and influential work, his defence of the Copernican system of heliocentrism, which directly led to Galileo's trial for heresy in Rome in 1633. In the form of an open discussion between three friends it is a masterly polemic for the new science. A fine and genuine copy, apart from some leaves browned, especially to quires one, N-P and X-Y, an old erased stamp and contemporary “*ex libris ... decani Angeli de Francisci*”. PMM 128: “*The Dialogo, far more than any other work, made the heliocentric system a commonplace.*” Cinti, 89. Carli-Favaro, 128. Riccardi II, 511.

[19053]



COMPLETE WITH THE TWO FUGITIVE PLATES

GERSDORFF, Hans von. **Feldtbuch der Wund-Artzney, sampt vilen Instrumenten der Chirurgie dem Albucasi contrafayt. Chiromantia Jo. Indagine.** Das ist die Kunst der Handbesehung. Natürliche Astrology. Nach warem Lauff der Sonnen. Physiognomey. Strassburg, J. Schotten, 1540 **\$ 125,000**

Large 4to (286x196mm), pp. (8), CCX (i.e. CCXII), XX, CXLV, **complete with the two extremely rare fugitive plates** (mm 382x270 and 390x260); contemporary pigskin-backed wooden boards, blind-tooled borders on sides, title on first side, decoration on spine, catches & traces of clasps. The rare fourth Strassburg edition of the **second earliest illustrated book on surgery** (following H. Brunschwig's 1497 *Buch der Cirurgia*). Considered the best surgery manual of its time, it contains innovative information on amputations, early anaesthesia, and the treatment of gunshot wounds as well as "*the best surgical illustrations of the period*" (Hagelin). A very fine copy: tall and in its original binding. Some light stains and fingermarks, a few margins strengthened, some tears restored in the folding plates. Contemporary German annotations on fly-leaves. The two important and extremely scarce *fugitive plates* are not encountered in any other copy of this edition. They are probably taken from the 1517 edition and are entitled: "*Anatomía aller Beynglyder des menschen*" and "*Anatomía corporis Humani 1517*". As the later editions of the *Feldtbuch*, at least to 1540, were in-4to, these folio sheet are found only in very few copies of the first edition; the other blocks are here also in their full size. CHOUANT-FRANK, pp. 162-166; for different editions, GARRISON-MORTON, 5560; STILLWELL, 387; NORMAN (Grolier), 14; NLM, 2059; CARLINO, *Paper bodies*, p. 88-93 and fig. 49. [18771]



[GREEK ANTHOLOGY]. *Florilegium diversorum epigrammatum in septem libros.* Ἀνθολογία διαφόρων ἐπιγραμμάτων... Venice, Aldo Manuzio, November 1503. \$ 130,000

8° (166x100 mm). [290] ll. Splendid contemporary Venetian binding 'alla greca', brown calf on wooden boards with grooves, tooled in blind. Covers framed by two borders divided by fillets. The outer border is filled by ivy-leaf tools (*Marciana* b17), the inner by a roll with arabesque. The central panel decorated with an almond-shaped centerpiece surrounded by ivy-leaves; the same leaf-tool occurs at the internal angles of the panel.

On the lower cover partly preserved two original leather fastenings, the typical slit-braid straps ending with a ring; in the opposite cover is preserved a metal pin for the fitting. Spine with raised headcaps. Covers with some minor wear, along the headcaps and on the top corner of the upper cover.

A fine copy. A unique wormhole at the first four leaves, not affecting the text, light waterstaining in the upper blank margin, a few small stains.

Provenance: Stelio Valentini (bookplate).



A fine, genuine example of *alla greca* binding from a Venetian workshop, a coherent choice for the rare first Aldine *Greek Anthology*, printed by Manutius in *minuscula forma*. «The Latin title of the Anthology, *Florilegium*, so long in use, was invented by Aldus for this edition – it is said, from Ovid, *Met.* 15.366: *Florilegae nascuntur apes*» (J. Hutton, *The Greek Anthology in Italy to the Year 1800*, Ithaca 1935, p. 149). ADAMS A, 1181; STC *Italian*, 313; RENOARD *Alde*, 42, 9; AHMANSON-MURPHY n. 79; *Laurenziana* 81; HOFFMANN I, p. 168.

**HAMILTON, William. Campi Phlegraei. Observations on the
Volcanos of the Two Sicilies as they have been communicated to
the Royal Society of London. Naples, 1776-79 \$ 180,000**

folio (mm 446 x 317), 3 parts in one volume, in a very nice binding in greenish-blue morocco with, **on the spine, the coat-of-arms of the Prince of Wales**: a three white feathers emerging from a gold coronet; a ribbon below the coronet bears the motto "*Ich dien*". Illustrated with **59 plates superbly painted in gouache and a double-page map** of the region: Neapolitan landscapes, coastal scenes, city-views, and views of volcanic activity from Vesuvius, Etna, and the Aeolian islands. **First edition** of this monumental illustrated work by the British ambassador to Naples, amateur vulcanologist, and antiquarian; in 1773 Hamilton asked the artist Pietro Fabris to begin the series of gouache drawings from which the present plates were cut. The edition nearly bankrupted the diplomat with the high production cost of its illustrations. A fine copy in an extremely refined binding. "*This was, without question, one of the most lavish books of the 18th century*" (THACKRAY). JENKINS

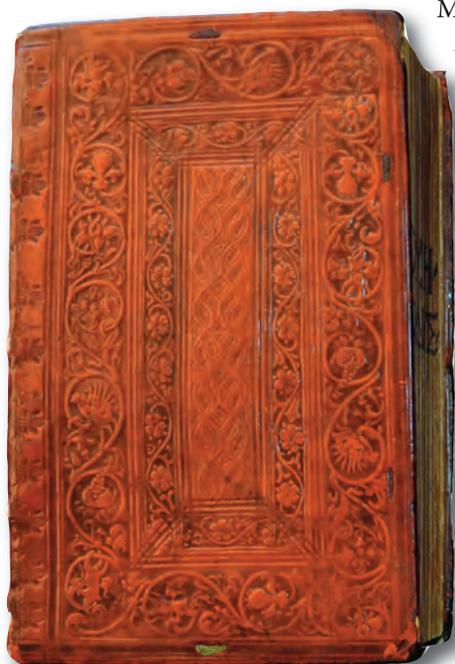
and SLOAN, VASES AND VOLCANOES, LONDON, 1996: "*Magnificent publication*". FURCHEIM PP.74-75. [17861]



HOMEROS. Ὀδύσσεια, Βατραχομομαχία, Ὕμνοι. λβ. Strasbourg, Wolfgang Köpfel, 1525. **\$ 70,000**

8° (160x104 mm). 251, [61] ll. Contemporary German binding, blond calf on paste-boards tooled in blind. Covers framed by two floral border rolls, divided by thick fillets. Central panel filled by a double wreath. Three raised-bands on spine, compartments decorated with floral tools. Later red marocco label with gilt lettered title on the second compartment. Author's name and title on fore-edge, written by a contemporary hand. Slight wear to the covers at the joints and corners. Beautiful copy, loss of a small portion of the lower blank margin on the title-page, to remove a later ownership note. *Provenance:* Philipp Melanchthon (1497-1560); George Granville, 2nd Duke of Sutherland, bought in May 1846 from Pickering. Extraordinary copy fully annotated by Philipp Melanchthon of the first German edition of *Odyssea*, edited by his pupil Johannes Lonicerus. This fifth Greek Homer's complete edition, the first printed outside Italy, is composed by two volumes, both dedicated to Melanchthon. The *Praeceptor Germaniae* used, as his custom, the inner boards and the fly-leaves for listing words and concepts occurring in text, with reference to the related leaves in the volume. In 1517

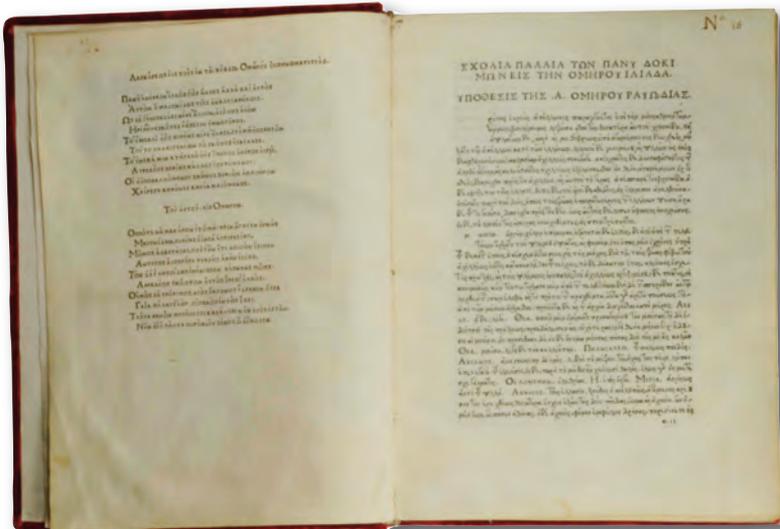
Melanchthon held the famed *Declamatio de studio artium dicendi*, in which he ascribes to Homer a pivotal role, and quotes Horatius' judgement on the Greek poet ('*Quod sit turpe, quid pulchrum, quid utile, quid non Plinius et melius Chrisippo et Crantore docuerit*'). Exactly the phrase that Melanchthon noted with red ink on the title-page of our copy. Adams H, 746; VD16 H, 4652, 4692; STC German, 412; RITTER 1246; MÜLLER II, 55-56; HOFFMANN II, p. 315; P.H. YOUNG, *The Printed Homer*, p. 180.



THE ONLY RECORDED COPY PRINTED ON VELLUM

[Homeros]. DIDYMOS CHALCENTEROS. Σχόλια παλαια τῶν πάνυ δοκίμων εἰς την Ὀμήρου Ἰλιάδα. Rome, Tipografia del Collegio Mediceo for Angelo Colocci, 1517. \$ 200,000

Small-folio (266x198 mm). [172] ll. 19th century maroon velour, on pasteboards. Preserved in a grey linen box, title lettered in gold on a red morocco label. Copy in excellent condition. A circular stamp removed from the first leaf; minor restorations to the inner margin of a few leaves; occasional small holes at blank margin. *Provenance*: Francis Kettaneh (bookplate, sale Paris May 1980); J.R. Ritman, Bibliotheca Philosophica Hermetica (bookplate). Superb copy printed on vellum – the unique apparently attested – of the *editio princeps* of *Scholia Didymi* on the *Iliad*, the most ancient and notable Homeric commentary which has come down to us. It is the first book produced by the press of the Greek College, founded in 1513 by Leo X, set up in the house of his secretary Angelo Colocci and directed by the eminent scholar Ianos Laskaris. In preparing the text – printed by the Cretan Zacharias Kallierges - Laskaris used manuscripts from the Vatican Library. The typographical style is sober and 'archaic', the most striking feature of all Greek books edited by Laskaris, whether printed in Florence or in Rome. Adams D, 440; STC Italian, 332; P.H. YOUNG, *The Printed Homer*, p. 179; HOFFMANN I, p. 547; LEGRAND I, 56.



“THE STRANGE CASE OF THE HANAU 1609” (Umberto Eco)

KHUNRATH, Heinrich. *Amphitheatrum Sapientiae Aeternae, Solius Verae, Christiano-Kabalisticum, Divino-Magicum...* Hallelu-
lah ! Phy diabolo. E millibus vix uni. Rumpantur et ilia Momo.
Anno MDCII. Hanau, excudebat Gulielmus Antonius, 1609,

\$ 25,000

folio, pp. 60, 222, (2), uncut in its original boards (spine restored). Engraved emblematic title-page; portrait of Khunrath by Diricks van Campen; **9 plates on double-page**, one plate of the “wise old owl”; 2 double-page tables. First Complete edition. A follower of Paracelsus, Khunrath (1560-1605) was a celebrated physician, alchemist, and Kabbalist. He believed himself to be an adept of various spiritual traditions of alchemy dominated by the Paracelsian belief in the divine science of medicine as a privilege of the initiated. DSB “it forms a link between a philosophy influenced by Dee (whom he met!) and the philosophy of the Rosicrucian manifestos”.

A very genuine and fine copy with full margins and fine dark rich impressions of these famous plates; usual age-toning throughout.

YATES, Rosicrucian p.38. “I am particularly impressed with Kuhnrath’s pursuit of the Philosopher’s stone for the avowed end of merging with Divine Wisdom, his combined use of Kabbalah, music and alchemy and his bold interpretation of the holy scriptures. His emblems are a veritable treasure-house”. STANISLAUS DE ROLA p. 30. “it may justly be referred to as one of the best known alchemical works: the plates with which it is illustrated are remarkable both for their subject-matter and their execution”. DUVEEN 319. FERGUSON I, 463-4. KLOSSOWSKI, p. 29-44.

[7425]

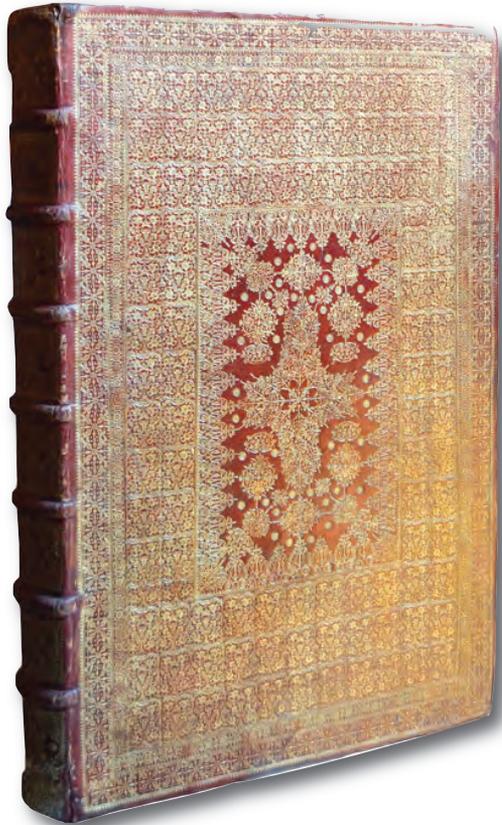


WAS HELFFEN FAKELN LICHT
ODER BRILN,
SO DIE LEVT NICHT SEHEN
WOLLEN .

A MASTERPIECE OF 17TH CENTURY IN A SUMPTUOUS ASSOCIATION BINDING

KIRCHER, Athanasius (1601-1680). **Ars Magna Sciendi In XII Libros Digesta...** Amsterdam, Joh. Janssonium, 1669. \$ 54,000

Two parts in one volume, folio (447 x 282 mm). COMPLETE. Contemporary red morocco binding, densely and elaborately tooled gilt, spine similarly gilt in 8 compartments, lettered in one, edges marbled and gilt. Very good copy, spotting and foxing, sometimes heavy, spine repaired at head and foot. *Provenance*: Giampaolo Oliva (ownership note); J.R. Ritman, Bibliotheca Philosophica Hermetica (bookplate). First edition in an incredible association binding, commissioned by the Jesuit general Giampaolo Oliva (1600-1681), Kircher's friend and superior. The *Ars magna sciendi* represents the seventeenth-century search for a universal language that would allow scientists and philosophers to describe and circumscribe all knowledge into a unified system. The relationship of mutual admiration which bound Kircher and Father Oliva, 11th Superior General of the Society of Jesus, it's richly attested and it doesn't surprise to find a copy of one of the most celebrated works by Kircher deriving from Father Oliva's library. MERRILL, 22; BRUNET III, 666; CAILLET II, 360.5771; CLENDENING 10.17; DE BACKER I, 429-30.23; SOMMERVOGEL IV, 1066-67.28.

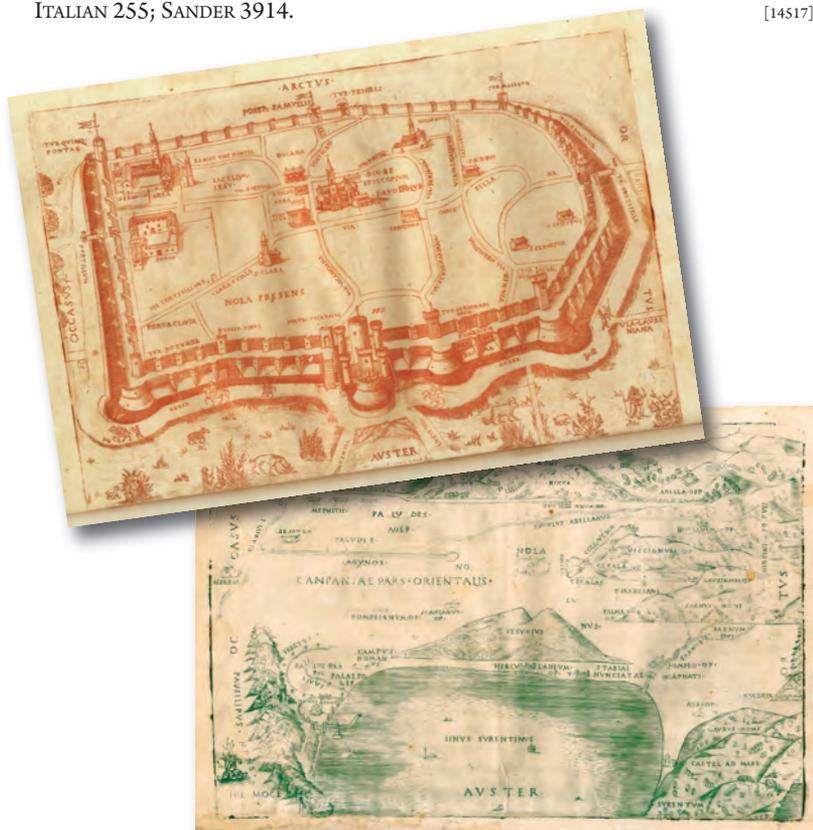


THE FIRST APPEARANCE OF MAPS ENGRAVED IN COLOUR

LEONE, Ambrogio. De Nola. Opusculum. Distinctum Plenum Clarum Doctum Pulcrum Verum Grave Varium et Utile. (Colophon:) Incussum est hoc opus opera diligentiaque Probi viri Ioannis Rubri Vercellani. Venetiis Anno Salutis MDXIII... (Venice, Giovanni Rosso, 4 Settembre 1514). **\$ 48,000**

Folio (mm 312x215), LVIII, 8 ll.. Roman type, a few passages in Greek, index in two columns. 4 full-page engraved maps and plans by Girolamo Mocetto (the first signed "HIE. MOCE."), printed respectively in black, red, blue and green. Contemporary vellum. First edition of one of the earliest books on archaeology. Leone, a native of Nola, was a physician and scholar whose talent in translating Greek earned him admission to Aldus Manutius elite circle of humanists. Girolamo Mocetto's engravings of Nola are the earliest known archaeological plans of an Italian city other than Rome. HARVARD/MORTIMER ITALIAN 255; SANDER 3914.

[14517]



“THE RESULT OF MY PAST LIFE, AND I HOLD IT DEARER THAN MY VERY EYES”
(Giacomo Leopardi)

LEOPARDI, Giacomo. Operette morali del conte Giacomo Leopardi. Milan, Antonio Fortunato Stella e Figli, 1827.

\$ 14,000

12° (202x113 mm). [4], 255, [1] pp. Original pale blue publisher's wrappers, at the rear cover title printed within neo-classic engraved frame, at the bottom cover the same border frames the price, spine with editorial notes. Beautiful uncut copy, wrappers lightly faded, usual minor stains. First edition of the prose *magnum opus* by Giacomo Leopardi (1798-1837), presented in its very scarce publisher's wrappers: the rarity of the work was already attested in 1833, when was published a second edition because the present first issue was literally lost. Rejected by the readers for its 'negative' philosophy, *Operette morali* was included in the *Index Librorum Prohibitorum* the 27th June 1850, with charges nearly paganism. BENEDETTUCCI 34; MAZZATINTI 667.



“ONE OF THE CENTURY’S TRULY NECESSARY BOOKS” (Philip Roth)

LEVI, Primo Michele (1919-1987). **Se questo è un uomo**. Turin, Francesco De Silva, 1947. **\$ 4,500**

260x134 mm. 197, [3] pp. Editorial wrappers, title printed in red and printer’s device by Fabio Antonicelli on front cover. Original dust-jacket decorated with a drawing realized by the author and title printed in red, unclipped price at the rear fold. Very good copy, margins lightly browned. *Provenance*: Luzzati (ownership note). Rare first edition of this masterpiece of the 20th century literature, the most accurate and chilling testimonies of a Jewish slave labourer under the Nazis, composed by the Italian chemist and partisan Primo Levi at his return from Auschwitz concentration camp. The major part of the issue of this edition (around 1100 copies) went destroyed by the flood which afflicted Florence in 1966. GAMBETTI-VEZZOSI, p. 446.



LICHTENBERGER, Joannes. **Prognosticatio Iohannis Liechtenbergers, quam olim scripsit super magna illa Saturni ac Iovis coniunctione, quae fuit anno M.CCCC.LXXXIII, praeterea ad eclypsim Solis anni sequentis videlicet LXXXV...** Impensis honesti & spectati viri Petri Quentel, civis coloniensis, quarto Idus Maij, Anno M.D.XXVI, (Colonie, Quentel, 1526), \$ 12,800

4to, 60 leaves, fine binding by Capé, in calf with arms gilt on sides. **Illustrated title-page, with portrait of the author, and 44 impressive astrological woodcuts**, which “do more than illustrate what was said in the text of the *Pronosticatio* and remind us of the eidetic sources of prophecy. Paracelsus was said to have called these illustrations ‘magic figures’ ... It cannot be doubted, that *Lichtenberger* derived them from the *Joachimite* prophetic literature, and not from *astrological treatises* ...” (D. Kurze 1986). Between 1473 and 1476 *Lichtenberg* (1440?-1503) was astrologer at the court of Emperor Frederick III; he wrote his *Pronosticatio* during the conjunction of Jupiter and Saturn in Scorpio, under the influence of Mars, in November 1484. The editio princeps was printed at Heidelberg in 1488: it deals with the future of the Pope and the Church, the Emperor, the Turks and the Jews, with elements of alchemy as well as apocalyptic prophecies. The edition printed in 1527 at Wittenberg, with an introduction by Martin Luther, was very important for the diffusion of the work in Protestant circles. A fine copy. ADAMS L-660. Not in BMC.

[12870]



BOCCACCIO AS A TRANSLATOR OF LIVY,
THREE ILLUMINATED INITIAL WITH EXTENSIONS

LIVIO, Tito. *Historiae Romanae decades* (in italiano). *Le Deche prima, terza e quarta* (tradotte da Giovanni Boccaccio). Roma, appresso al Palatio di San Marco (Vitus Puecher), 30 May - 20 July 1476, \$ 280,000

Folio (472 x 332 mm), 3 volumes, a total of 502 leaves on strong paper: 174 (the first and the last blank); 176, (id.); 152; uniformly bound in contemporary calf over wooden boards, blind-tooled, clasps, titles on vellum labels on the spines (some lacks of calf, but very attractive). **The 3 opening leaves are decorated with an illuminated initial with extensions on two sides** and an empty bay-wreath in the lower margin; hundreds of red and blue initials. **First edition of the Italian translation** of Titus Livius's Roman History and the fourth book printed by the firm established in the palace of San Marco in Rome. This edition is of great importance for the history of Italian literature because the translation of the third and the fourth Decade is due to **Giovanni Boccaccio**, who probably had the chance of working on a manuscript by Petrarca. The translation of the first Decade is by an anonymous author and it is based on a French version. A superb illuminated set, preserved in its original binding and complete with the dedicatory by Luca di Giovanni Bonaccorsi, "*Cartolaio fiorentino*", to Giovanni Bernardo di Nicolo Cambini, lacking to some copies: from the Library of the Serzelli family. BMC IV, 65. Pell 7219 (7160). IGI 5782 (10 copies in Italy). GOFF L-251 (3 copies in US). BACCHI DELLA LEGA p. 134: «*Ediz. in-fol. rarissima*». ZAMBRINI, 997: «*Rarissimo*». CASELLA, Nuovi appunti attorno al Boccaccio traduttore di Livio, in "Italia Medioevale e Umanistica", IV (1961), pp.77-129.

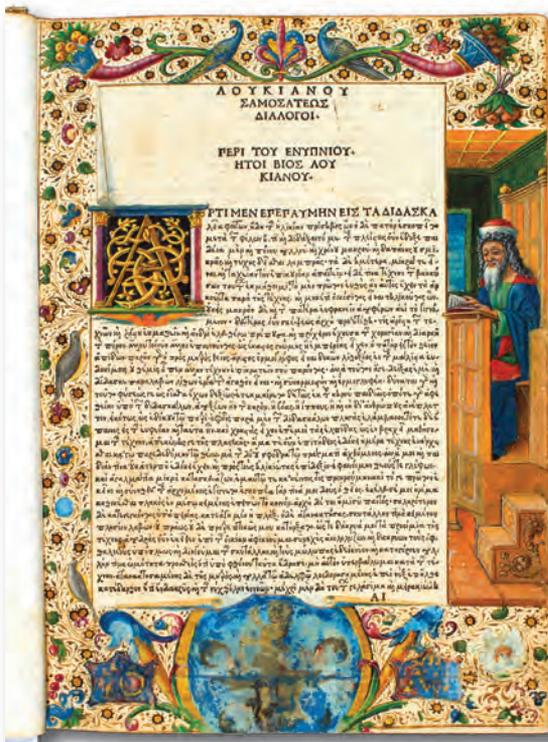
[10112]



LUCIANUS SAMOSATENSIS. Διάλογοι. Florence, Lorenzo de Alopa, 1496. **\$ 125,000**

Folio (330x235 mm). 262 ll. (of 264, lacking the first and last blank leaves). An amazing Italian illuminated frame on the *recto* of the first leaf: at the top margin decoration composed by two symmetrical *cornucopiae*, two peacocks and flowers and fruit, the lower margin contains a large *cartouche* with an heraldic *Léopard lioné* as an unidentified coat of arms (smudged). The right margin very finely painted, depicting a scholar, quite surely Lucian (c. 125-after 180), with long curly hair, sitting and reading a book. On the same leaf a 10-line initial A in gold on black ground with interlaced branches as part of a portico supported by a cherub. Fine 17th century limp vellum binding, gilt-tooled title on red label, spine tooled. A good copy, with wide margins. Superb *editio princeps* of Lucian's *Dialogues*, printed by Lorenzo de Alopa and edited by Ianos Laskaris, an absolute chef d'oeuvre of the early Greek typography. It is one of the three dated books produced in the first Greek-Florentine press, the others being the *Anthologia Graeca* (1494) and the *Argonautica* of Apollonius Rhodius (1496). The text of the massive Lucianus was printed not in inscriptional capital, but in the third type produced for the Alopa's press, a lower-case with accents and breathings, used also for the commentary surrounding the *Argonautica*.

HC (+Add) 10258*;
 GW M18976; BMC vi, 667; IGI 5834; Goff L, 320.



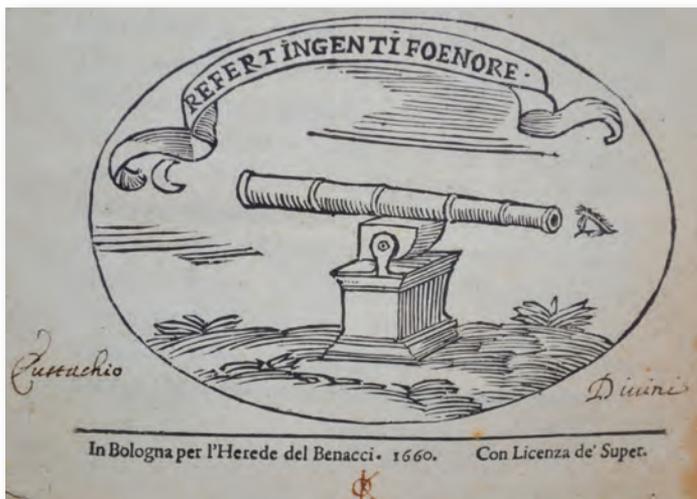
Bologna - MALVASIA, Carlo Cesare. **Felsina pittrice. Vite de pittori bolognesi** alla Maesta Christianissima di Luigi XIII Re di Francia e di Navarra il Sempre Vittorioso consagrata. Bologna, l'erede di Domenico Barbieri, 1678, € 12,500

2 volumes, 4to., (16), 581 pp., (3, allegory of Bologna and Approvazioni, “*carta assai rara*”, as Frati quotes); pp. (4), 606, (2), well bound in contemporary full calf, richly gilt on the spines and the covers. Illustrated with **43 woodcut portraits** in the manner of Vasari, 8 empty portrait frames, **15 small illustrations** of paintings by the Carracci, 4 other full-page woodcuts. A rare work on the history of painting in Bologna through biographies of local artists; it is divided into four sections: the primitives, the pre-Carracci artists, the Carracci and their school, and the Malvasia’s contemporaries, including Guido Reni, Francesco Albani, Domenichino and Guercino. There are Conceived in part as a response to Giorgio Vasari’s “Vite”, the *Felsina pittrice* combines close observation with documentary history, and careful analysis with polemical debate. This nice copy includes a **scarce pamphlet of 8 pages**, folded and bound at the end: printed by Monti in 1685, it is a petition by two anonymous painters **asking a tax exemption, as painting is not made from oil-paints but by the genius of the artist** (“*Certo che chi acquista una testa diremmo del gran Raffaello, o del Correggio, un ritratto di Tiziano, non compra ... quelle pochissime tinte che l’han colorito, ma il magistero di quella operazione, preziosa per l’eccellenza della forma ...*” On both title-pages signature by “*Gioseffo Zampieri*”, probably the grandson of the Domenichino. SCHLOSSER MAGNINO 529-579. CICOGNARA 2310. FRATI 7736. [10025]



MANZINI, Carlo Antonio. *L'occhiale all'occhio*. Bologna, Benacci's Heirs, 1660. **\$ 28,000**

4° (207x148 mm). [12], 268, [4] pp., *lacking the engraved portrait of Eustachio Divini and the conjugated blank leaf*. 18th century cardboard 'alla rustica', recased. **Provenance: from the library of the telescope maker Eustachio Divini (1610-1685)**, with his manuscript inscription at the title-page, manuscript intersected initials 'OK'; **manuscript corrections** at ll. B1v, E4v, M1r, S1v, Y2v, Ff1v, Hh2v and Hh4v, probably by the hand of Divini himself. First edition of the «*most comprehensive book on the subject of spectacle and telescope making*» (Ilardi 2007, p. 229), presented in an exceptional copy owned by the well-known manufacturer Eustachio Divini (1599-1677), constant reference of this work, where he is celebrated as the first experimenter to have perfected the making of telescope. The close relationship between Divini and the author of the treatise is attested by two *Letters*, published in 1663 and in 1666, in which Divini narrates to Manzini the construction of his new 'occhialone' of 52 spans and the astronomical discoveries made possible by his telescopes. In this copy the absence of the portrait, printed on different paper and bound after the printing, is comprehensible if we can consider Divini as the corrector of the proofs. NLM/KRIVATSY 7389; RICCARDI II, 96; WELLCOME II, p. 48; V. ILARDI, *Reinassance Vision from Spectacles to Telescope*, Philadelphia, 2007, p. 229.



MAO TSE-TUNG. [Quotations of Chairman Mao]. Shenyang, Political Department, Air Force Division of Shenyang Military Region, December 1963. \$ 27,000

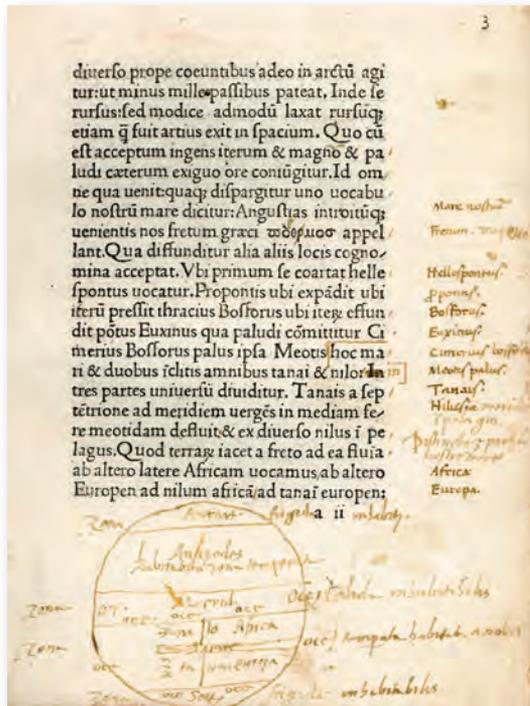
126x91 mm. [6], 351, [1] pp. Publisher's cream-colour wrappers, red lettered front wrapper and spine. Good copy, cover stained, some red ink underlining of text. *Provenance*: at the upper cover manuscript inscription referring to a degree of the military hierarchy corresponding to 'official'. Extremely important Maoist edition representing the prototype of the official *Little Red Book* of May 1964: prior to the formal publication of Mao's *Quotations* the Air Force, under the leadership of Lin Biao, assembled a somewhat larger collection of abstracts from the Chairman's speeches and writings, which was printed in a so small quantity that military officers were requested to return this book so others could borrow it.

G. DONGPENG, *Outline for Cataloguing Mao Zedong's Works*, HARBIN 2006, p. 71.



MELA, Pomponius. **Cosmographia**, sive de situ orbis. S.n.t. (Eponymous Press, 1477), **\$ 32,000**

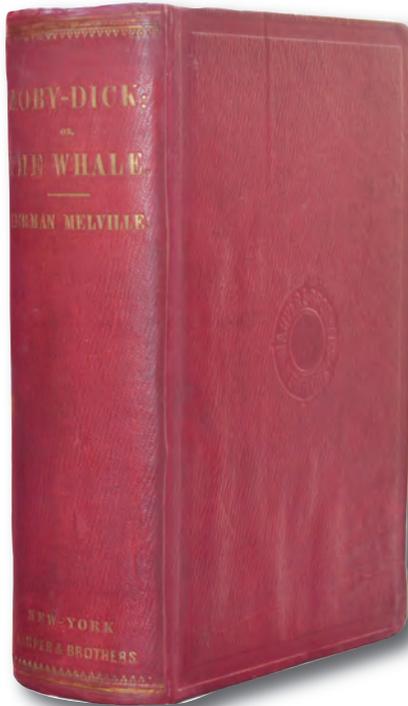
in-4, ff. 62 n.n. (complete with the first and the last 2 blanks), later limp velum. Second edition of the only ancient treatise on geography in classical Latin; written about AD 43 or 44, it remained influential until the beginning of the age of exploration, 13 centuries later. Though probably intended for the general reader, Mela's geography was cited by Pliny the Elder in his encyclopaedia of natural science as an important authority. As rare as the first edition (Milan 1471): 11 copies of both in Italy, and 4 in USA. The anonymous printer published two issues, one with a colophon "*Venetii, xv novembris M.cccc.lxxviii*" and this, without any date; only 3 other editions are known from this press. This very large copy (mm 222x145, the 2 copies in BM being 184 and 195 mm high) preserves in its margins interesting annotations by an early owner well versed in geography; on leaf (3) a **manuscript circular world map** which attempts to reconcile the T-O and zonal forms. KLEBS 675-2. BMC V, 261. IGI 6341. GOFF M-448. [3903]



FIRST EDITION, IN THE ORIGINAL RED CLOTH

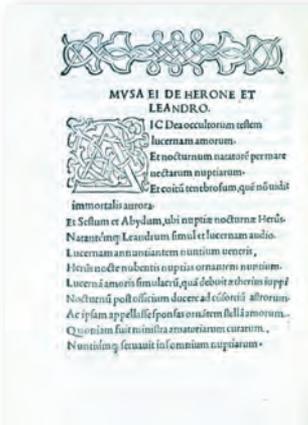
MELVILLE, Herman. **Moby-Dick; or, The Whale**. New York, Harper & Brothers, 14 November 1851. **\$ 68,000**

187x124 mm. xxiii, [1], 634, [1, blank], [6, ads], [2, blank] pp. Original red cloth binding (A); original brown-orange coated endpapers. Exceptional copy, almost invisibly restored by the master restorer Bruce Levy (DeGolyer Award for American Bookbinding in 2000). Housed in a full red morocco clamshell case. **First edition of one of the Great American Novel**, in its extremely rare original first state binding in red cloth (according to BAL). In 1853 the Harpers' fire destroyed the plates of all his books, and survived only about sixty copies of this «*book that has no equal in American literature for variety and splendor of style and for depth of feeling*» (D.A.B xii, pp. 522-526). BAL 13664; GROLIER, 100; American, 60.



[MUSAEUS] Modus versificando. Sammelband collected by a German humanist. (c. 1492-1519). **\$ 220,000**

22 works bound in one volume, 4° (230x170 mm). Fine German contemporary c. 1520 binding, half-pigskin over wooden-boards, blind-tooled with foliage rolls. Entirely preserved the brass clasps, on leather thongs; on the upper clasp '*Modus versificando*', written by a contemporary hand. Very good copy. Copious marginal notes, in red and in black ink throughout the volume. *Provenance*: Robert Anderka von Trottau (ownership note dated 1857). Amazing *Sammelband* profusely annotated by a German scholar, who collected in this volume mainly poetical and rhetorical texts: an anthological *Modus versificando* containing four manuscripts, four scarce incunabula and 14 editions of the early 16th century. Among them the legendary rare Latin text of Musaeus' *Opusculum de Herone & Leandro*, translated by Marcus Musurus and printed by Aldus presumably in 1497 (Goff M, 880). **The first Aldine edition** of the celebrated '*epic in miniature*' is enriched by two woodcuts, in the first Hero watches Leander swimming across the Hellespont, the second depicting the death of the two unhappy lovers. These are the first illustrations in a Greek book.

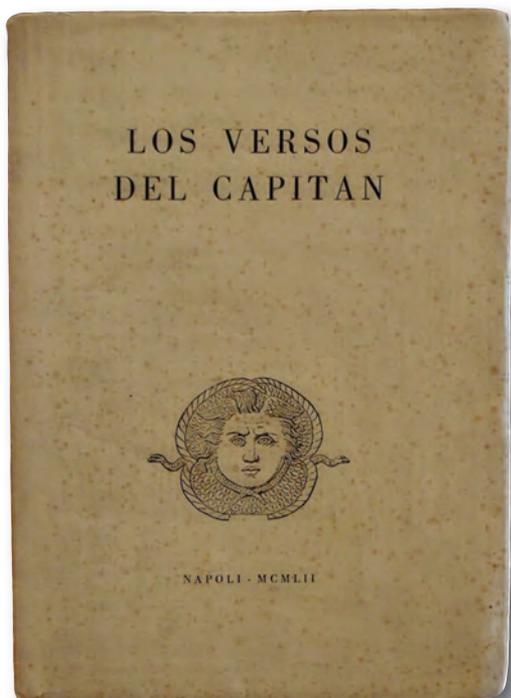


“NO, NOT YOUR POEM. WEIRD... WEIRD...
HOW I FELT WHILE YOU WERE SAYING IT” (The Postman)

NERUDA, Pablo [pseud. of **Reyes Basoalto**, Neftalí Ricardo]. **Los versos del capitan**. Naples, Arte Tipografica [i.e. Angelo Rossi], 8 July 1952. **\$ 32,000**

246x165 mm. 181, [3] pp., including *Elenco de los subscriptores* and *Index*. Original publisher's wrappers. Excellent copy, minimal restorations at spine. Copy n. 35, printed for Francesco De Martino.

First edition of one of the rarest among the 20th century books, published anonymously in only 44 copies for friends and subscribers. This masterpiece by the Nobel Prize winner Pablo Neruda, was written during his exile in Capri: his Italian stay was fictionalized in Antonio Skarmeta's in 1985 novel *Ardiente Paciencia*, which inspired the popular film *Il Postino* (*The Postman*, 1994) by Massimo Troisi.



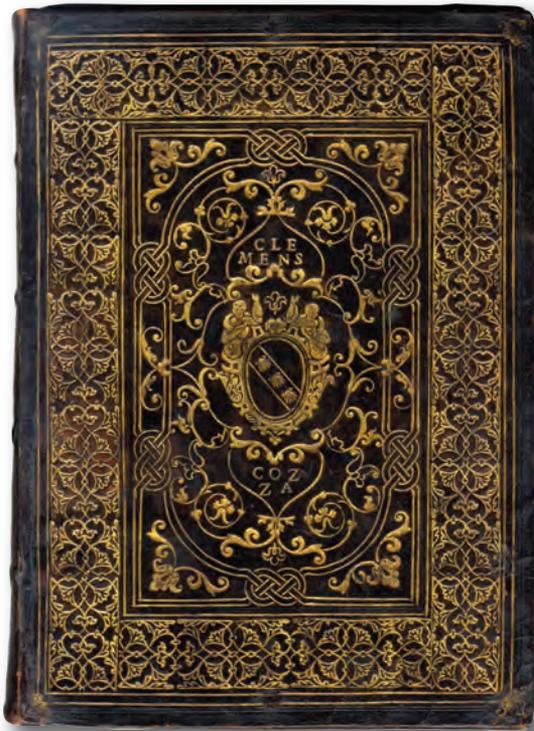
BY THE BINDER OF THE VATICAN LIBRARY AND OF "APOLLO AND PEGASUS"

Niccolò Franzese binding - FOGLIETTA, Uberto. *Historiae Genuensium libri XII*. Genuae, apud Hieronymum Bartolum, 1585, \$ 8,000

4to (292 x 208 mm), pp. (14), 314, device on title, woodcut portrait within full-page border (laid down), in a Roman binding of c.1555 by Niccolò Franzese, dark brown morocco gilt, broad lacework border, central panel with interlacing fillets and a floral tool on a curving stem, arms of Cozza in centre with the name *Clemens Cozza* lettered above and below the arms on both covers, spine gilt in compartments with same lacework, rebacked retaining original spine, edges gilt and gauffered, some light browning

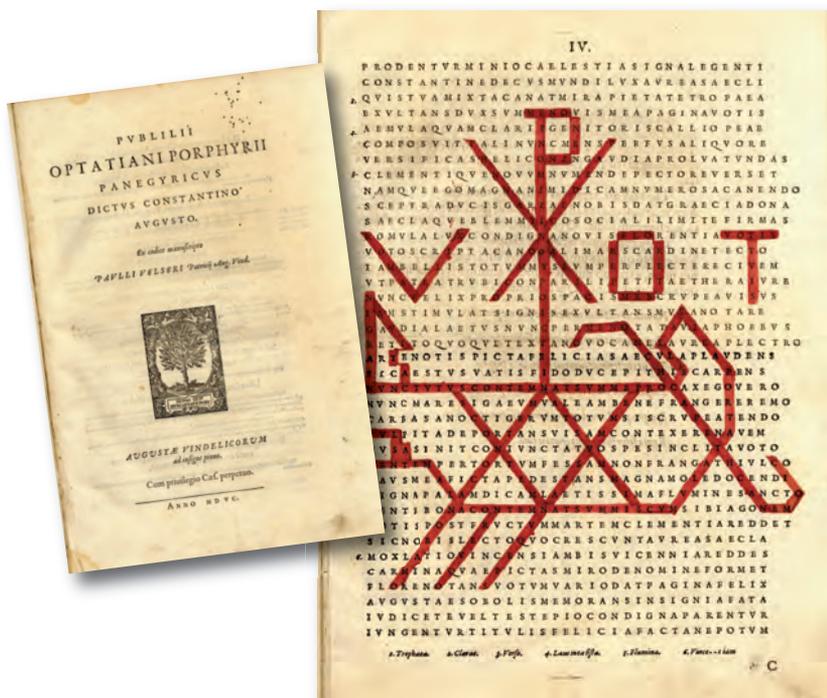
Niccolò Franzese, active in Rome from 1527 until his death in 1570 or 1571, was appointed binder on the Vatican Library staff, the first such appointment to be made. As his Italian nickname implies, he was French by birth; his real name was Nicolas Fery and he came from Rheims. HOBSON "Apollo e Pegasus", pp. 76-86: this binding belongs to a group of c. 1555 decorated with an interlaced border tool, listed as nos. 87-98.

[13568]



Visual Poetry - OPTATIANUS PORPHYRIUS, Publius. **Panegyricus dictus Constantino Augusto**. Ex codice manuscripto Pauli Velseri Patricij Aug. Vind. Augusta Vindelicorum, ad insigne pinus, 1595, **\$ 9,500**

Folio, 28 unnumb. leaves, and 22 with figured poems, nice modern binding with a graphic elaboration of one of the “*Carmina figurata*”, spine in vellum. The **first edition** of these ingenious poems written in the IV century A.D. They contain supplementary text ‘hidden’ within the main body and intended to be ‘discovered’ by the reader: from simple acrostics to complex patterns that produce a graphic design within the text of the poem; some represent various objects, while the eighth poem may be read backwards without any effect upon sense or metre. In imitation of Optatianus, who had invented that form of poetry, Rabanus Maurus wrote his work on the Holy Cross, published in 1503. A fine copy, in which the publisher, or an early owner faintly rubricated the pattern. *Alfabeto in sogno* (Mazzotta 2002), pp. 67-73. [18773]



PALESTRINA, Giovanni Pierluigi da. Missarum liber tertius.
 Roma, eredi di Valerio e Luigi Dorico, 1570. \$ 46,000

Folio, 126 unnumb. leaves, later stiff vellum, title on red label, initials "C R" blind-tooled on front cover. Title within an elaborate woodcut border with musicians and instruments, which is repeated at the end. A great number of very large historiated initials, some on a criblé background. **First edition** of *four Messe a quattro voci*, two for 5 voices, *l'Homme armé, Repleatur os meum*; and two for 6 voices, *De Beata Vergine, Ut re, mi fa, sol la*. Palestrina was choir-master at the Julian Chapel at Saint Peter's, at Saint John Lateran and at Santa Maria Maggiore. Perhaps the most important composer of the 16th century, he altered the manner in which the individual tones of each chord were spaced among the various voice parts. He thus achieved subtle changes while maintaining a general feeling of constancy; in rhythm he avoided the feeling of a strong pulse by allowing each voice part to have its own accent patterns independent of the other parts. The title-page is strengthened along the margin, with traces of a signature and of an ancient library; some duststains and foxing throughout, but a very good and tall copy, in consideration of the extreme rarity out of Italy of this monumental music imprint of Dorico's enterprise. FÉTIS VI, pp. 428-436. STC 516. [14231]



“NOT TO PUBLISH A NOVEL LIKE THIS WOULD CONSTITUTE A CRIME AGAINST CULTURE” (Pietro Zveteremich, Italian translator)

PASTERNAK, Boris Leonidovic. **Il dottor Živago**. Milan, Giangiacomo Feltrinelli Editore, 1957; (with:) **Doctor Zhivago**. Milan, Giangiacomo Feltrinelli Editore, 1957; (with:) **Doctor Zhivago**. London, Harvill Press and Collins, 1958. **\$ 14,000**

I. 205x140 mm. 710 pp. Text in Italian. Publisher's pale green paper covered boards. Original dust-jacket illustrated with colored landscape by Ampelio Tettamanti. Excellent copy, complete with the original wraparound band. **II**: 202x147 mm. 567 pp. Text in Russian. Publisher's pale green paper covered boards. Original dust-jacket with landscape printed in black, magenta and blue. Very good copy. **III**: 215x150 mm. 510 pp. Text in English. Original dust-jacket printed in red, violet and yellow by John Woodcock. Very good copy. Significant collection of the three first editions which trace the troubled publication history of the most important Russian novel of the 20th century, first published in Italian translation by the Milanese communist Giangiacomo Feltrinelli, in spite of the opposing pressure of the Soviet government.



PLATINA, Bartholomaeus. **De honesta voluptate et valetudine.**

Venice, [Bernardinus Benalius], 25 August 1494, \$ 40,000

4to (mm 207x152). The first leaf of text decorated by an illuminated initial in gold with white vines on blue and green round. On the same leaf the illuminated armorial coat of the Manolessio family from Venice. Bound in late 18th-century cartonnage with manuscript title on spine. Handsome, wide-margined copy. Provenance: Pinelli's collection; Martini copy. Second rare edition of this popular book containing a multitude of recipes and guidelines for healthy living. It includes general rules for eating, exercising and sleeping, sections on fruit, wine, vinegar, and condiments, and many recipes for cooking meat. However, the last part of the book is exclusively devoted to the cooking of fish and shellfish. Platina, future librarian of the Vatican, composed his work in the early 1460s while on summer retreat on the Tuscan estates of Francesco Gonzaga, and dedicated it to the humanist ecclesiastic Bartolommeo Roverella, Card. of San Clemente. IGI 7856. GOFF P-767. KLEBS 784.2. [17552]



PLUTARCHUS. *La prima (- e seconda) parte delle vite di Plutarco. Tradotte da M. Lodovico Domenichi.* Florence, Gabriel Giolito de' Ferrari, 1559-1560. \$ 62,000

Two volumes, 4° (225x161 mm). I. [8], 937, [3] pp. II. [3], 335, [105] pp. Amazing Italian uniform contemporary 'speaking' binding, goatskin over paste-boards tooled in gold and in blind. Covers framed by concentric borders composed by blind and gilt fillets. The inner border filled by a thin floral wreath, at the outer angles the famous 'six hills' of the family Cesi, tooled in gold. The central panel decorated with a floral gilt tool at the internal angles, and a blind-tooled lozenge ornamented at the outer angles with the same floral tool, in the center a great fleuron. At the top short title and volume's number, within a gilt *cartouche* and lettered in gold. Spine with seven raised-bands. Wonderful gilt, gauffered and painted edges with floral design, at center of fore-edge is painted, within a circle and on red ground, Cesi's coat of arms, a tree proper on a mound of six hillocks. *Provenance:* Cesi family. The first Italian edition, in second issue, translated by Ludovico Domenichi of Plutarch's (46-120) *Vitae*. The binding shows the provenance of this copy from the library of Cesi family, belonged to the high aristocracy of Rome and of the Papal States. The most famous member of this family was doubtless Federico, the founder in 1603 of the Lyncean Academy and friend of Galileo. STC *Italian*, 528; BONGI II, p. 83.

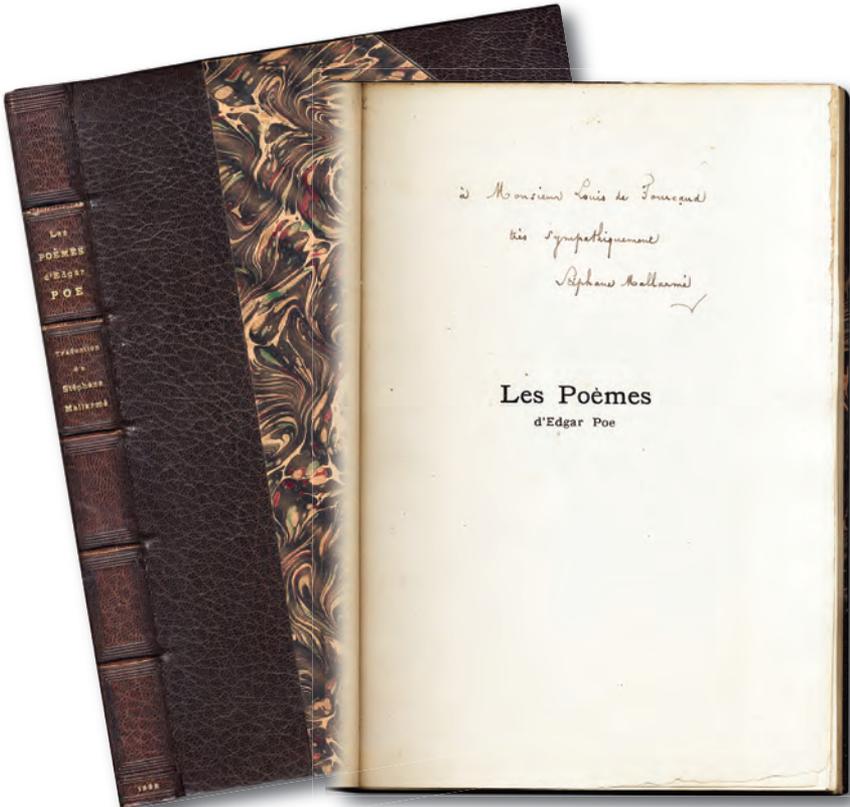


DEDICATION COPY OF MALLARMÉ'S POE

POE, Edgar Allan - **MALLARMÉ**, Stéphane. **Les Poèmes d'Edgar Poe. Traduction de S.Mallarmé**, avec un portrait et fleuron par Edouard Manet. Bruxelles, Deman, 1888, \$ 10,000

4to, p. (2), 196, (2), original wrappers, bound in very fine 3/4 brown morocco signed by *P.L. Martin*. **Dedication copy by Mallarmé** «à Monsieur Louis de Fourcaud très sympathiquement. Stéphane Mallarmé». First edition of the French translation of E.A.Poe's *Poems*, except for *The Raven* which had been published as early as 1875. Manet created five illustrations reproduced lithographically, which are among his best-known drawings. Two of these, the portrait of Mallarmé and the raven on the front cover, were reproduced in the 1888 edition. Louis Bousse de Fourcaud (1851 -1914) was a poet, friend of V.Hugo and R.Wagner. *The Raven* appeared on January 29, 1845 in the *Evening Mirror* and, even if it became immediately a popular sensation, Poe was paid \$9 only for its publication.

[9234]



PSEUDO-LULL. *Opusculum Raymondinum de auditu Kabbalístico* sive ad omnes scientias introductorium. Paris, Gilles Gorbin, 1578. (with:) **LULL,** Ramon. *Ars brevis illuminati doctoris magistri Raymundi Lull.* Paris, Gilles Gorbin, 1578. (with:) **BRUNO,** Giordano. *De Compendiosa Architectura, & complemento artis Lullij.* Paris, Gorbin, 1582, \$ 53,000

16°, 3 works in a volume (mm 111x70). 80 ll. (48) ll. 43 ll., lacking the last blank. I: 5 woodcut full-page diagrams, one with *volvelles* between the leaves B4 and B5, one folding plate showing the *Tabula Generalis*, diagrams in the text. II: 4 woodcut full-page diagrams, one with *volvelles* on verso of B2 leaf, one folding plate showing the *Tabula Generalis*. III: Woodcut initials and headpieces. Bound in half-calf, title gilt on a label, in a brown morocco case. On verso of the title-page of the first work red ink stamp: 'ex Bibliotheca Regia Berolinensi', the old stamp of Königliche Bibliothek, on recto of the first fly-leaf manuscript inscription (C)Kellner; manuscript underlinings in brown ink. This sammelband is coherently dedicated to Lullism and to its most genial interpreter, Giordano Bruno. It includes the rare Gorbin editions of the celebrated *Ars minor*, a reduced and easier exposition of his combinatorial logic and of his elaborate Art of memory conceived in the *Ars magna*, and the spurious *De auditu kabbalístico*, written by an Italian scholar Pietro Mainardi who tried to harmonize the Lullian Art with Kabala. As a work by Lull it was celebrated by Bruno, who wrote his annotated summary in the work here bound at the end, the *Architectura compendiosa*, an original syntheses of combinatorial method and mnemotechnic. Among the 8 woodcuts, four are based upon the Lullian alphabetical wheels, while the other four depict Bruno's new interpretation of the *Ars memorativa*. Of this edition STURLESE (n.3) censed 37 copies.

A good copy, some light stains. PALAU, 14370-14384. DUVEEN, 370; ROGENT Y DURAN 121-120.; SALVESTRINI 40. YATES, *The Art of memory*, 175-196; Giordano Bruno, *CORPUS ICONOGRAPHICUM*, ed. Gabriele, pp. 125-153. [17494]



PTOLEMAEUS, Claudius. **Cosmographia**. Vicenza, Hermann Liechtenstein, 13 September 1475. **\$ 680,000**
 Folio (mm 304x205). 142 ll., lacking the first blank. Three woodcut diagrams on bb5 verso, bb6 verso and bb7 verso. **Capital letters alternatively coloured in red and blue.** Contemporary wooden boards, preserving one (of two) original oyster clasp, spine in calf, with three raised bands. An amazing unsophisticated copy with wide margins. **First edition** of the most celebrated geographical text of antiquity and of western geographical knowledge. Translated by Jacopo Angeli da Scarperia, edited by Angelus Vadius and Barnabas Picardus. Angeli was a pupil of Manuel Chrysoloras, the exiled Greek scholar from Constantinople, who had begun himself the translation. Its circulation in the 15th century did much directly and indirectly to create the modern world. As Angeli writes at the end of his dedication: *'Now, I repeat now, let us listen to Ptolemy himself speaking in Latin'*. Ptolemy's text is in 8 books, book I giving details for drawing a world map with two different projections (one with linear and the other with curved meridians), books II-VII being a list of some 8000 locations with longitude and latitude (he seems to have been the first to locate places in these terms); at the end of book VII instructions for a perspective representation of a globe. Book VIII breaks down the world map into 26 smaller areas and provides descriptions which might serve for cartographers. However, any maps seems to have formed part of the manuscript tradition, which is reflected in the unillustrated first edition. GOFF P-108.. KLEBS 812.1. SANDER 5973. BMC VII 1035.

[18002]



“... IN ORDER TO REGULATE ALL SORTS OF PAYMENTS AND ALSO TO BRING THE ENTIRE WORLD TO THE USE OF A SINGLE CURRENCY” (Gasparo Scaruffi)

SCARUFFI, Gasparo. *L'Alitinonfo*. Reggio Emilia, Ercoliano Bartoli, 1582 (follows:) **Id.** *Breve istruttione sopra il discorso fatto dal Mag. M. Gasparo Scaruffi*. Reggio Emilia, Ercoliano Bartoli, 1582. **\$ 68,000**

Two parts in one volume in folio (301x208 mm). [6], 60, [6] ll.; 10 ll. Beautiful allegorical engraved title-page. Numerous letterpress tables showing the different rates, three of them printed on double-page. Engraved depiction of gold and silver coins at l. D1r-v. Contemporary limp vellum binding, traces of manuscript title at the spine. Excellent copy. First and only edition of the most advanced 16th century treatise on money and coinage, containing the earliest advocacy of a single currency of universal extent, by the Italian merchant and banker Scaruffi (1519-1589), who anticipated with this essay the gold standard adopted in 19th century. The work represents also one of the finest and accurate editions printed in Italy at that time, supplied by numerous animated and decorated capital letters, but above all enriched by the admirable copper plate at the title-page engraved by the jeweller Giulio Tacoli. *STC Italian*, p. 617; *GOLDSMITHS' Cat.* I, 222; *KRESS*, 151.



STENO, Nicolaus. *De Solido intra Solidum naturaliter contento Dissertationis Prodomus*. Florentiae, sub Signo Stellae, 1669,

\$ 50,000

4to, 2 leaves (one blank and one with title printed in red and black with engraved vignette, pp. 78, 2 leaves (Errata and one blank); contemporary vellum. **Folding plate** with engraved diagram and explanatory letterpress, woodcut head- and tail-pieces and initials. **First edition** of this “*great work ... which outlines the principles of modern geology*” (DSB), by the Danish natural historian Niels Stensen (1638-1687). It also includes “*the first formulated crystallography*” (Dibner). A tall copy with a stain in the corner of title-page. DIBNER, 90. PMM, 151. HORBLIT 96: “*Early foundation work in geology*”. SPAROW, *Milestones of science*, 185. D.S.B., XIII, p.34. [11350]



"I PUBLISHED IT IN 1899 AND PSYCHOANALYSIS DID NOT EXIST THEN"
(Italo Svevo)

SVEVO, Italo [pseud. of **Schmitz**, Aron Hector]. **Senilità**. **Romanzo**. Trieste, Libreria Editrice Ettore Vram, 1898. \$ 75,000

197x138 mm. 258 pp. Original ocher publisher's wrappers, at the rear cover title printed in red. Very good copy, minor stainings at the covers. *Provenance*: author's *dedication copy to his aunt Eugenia: 'A zia Eugenia. Ettore'*.

First edition of this masterwork of Italian literature, the rarest Svevo's work, known in the Anglo-american area as *Man grows Older*, the English title which was the suggestion of Svevo's great friend and admirer James Joyce, who also considered this Svevo's second novel the best, most subtle, and most poetic creation by the Italian author. The edition is presented in a beautiful copy in its original wrappers, dedicated by the author (1861-1928) to his aunt, the 'ugly' woman who lived with him for a period. GAMBETTI-VEZZOSI, 1898.



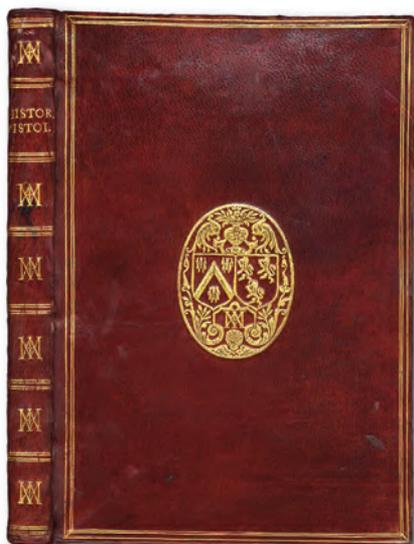
TAGLIACOZZI, Gaspare. **De Curtorum Chirurgia per insitionem, libri duo. In quibus ea omnia, quae ad huius Chirurgia, Narium scilicet, Aurium, ac labiorum per insitionem restaurandorum cum Theoricen, tum Practicem pertinere.** Venetiis, apud Gasparem Bindonum, 1597, \$ 33,000

folio (mm 305x26), pp.(28), 94, 2 blanks, 95, 47, (32), modern red morocco. **Woodcut text illustrations, including 22 full page** depicting the author's instruments and the individual steps of the various reconstructive operations through the post-operative stage. **First edition** of the book which founded plastic surgery, and among the most important medical books of the 16th century. Tagliacozzi describes the method of rhinoplastic, which uses a graft from the patient's arm; yet his contemporaries refused to adopt his methods, because the Catholic Church regarded it as meddling with the work of God. GARRISON-MORTON 5734. DURLING 4310. RUTKOW, Surgery, p. 157-59: *"..he deserves credit for bringing the art of reconstructive surgery to a high level of respectability in the XVith century."* WELLCOME LIBRARY, I, 6210. [18890]

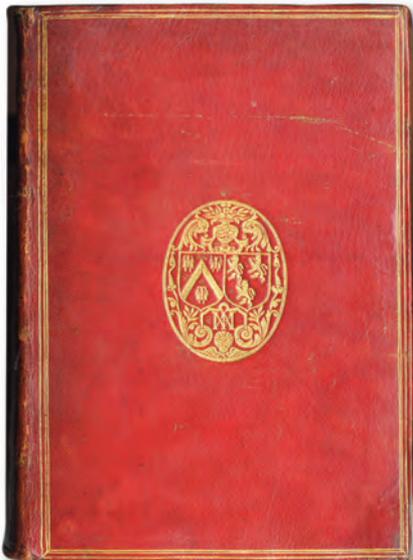


Thou binding - ISTORIA delle cose avvenute in Toscana dall' anno 1300, al 1348. Et dell'origine della Parte Bianca, & Nera, che di Pistoia si sparse per tutta Toscana, & Lombardia; & de' molti, e fieri accidenti, che ne seguirono. Scritta per Autore, che ne' medesimi tempi visse. Con le Case, & Gentil'huomini delle Città di Toscana, Lombardia, e Romagna. Firenze, Giunti, 1578, **\$ 11,000**

4°, pp. pp. (24), 217, (3), woodcut devices. Dedication by Filippo and Giacomo Giunti to the Granduke of Tuscany. Beautiful **armorial binding of Jacques-Auguste de Thou** (1553-1617), in red morocco by Le Gascon, as usual defined by a pleasing elegance and simplicity, showing both his coat of arms and the arms of his wife Marie Barbançon on both covers and on the flat spine, repeated six times, the monogram which combines the initials "IA" of his given names with the "M" of his wife's first name; gilt edges The combination of the initials also creates a Greek *theta* letter (probably standing for Thou). An historian and politician he assembled one of the greatest libraries of his time. Open to all scholars who wished to use it, the library contained close to 13,000 volumes at the time of his death. First edition of a well known historical work about Pistoia and Tuscany, whose author remains unknown; it contains also "*le Case, & Gentil'huomini delle Città di Toscana, Lombardia, e Romagna*". A superb copy. DECIA-DELFIOL, GIUNTI DI FIRENZE, II, n. 76. LOZZI n. 3715: "*Raro*>." [12022]

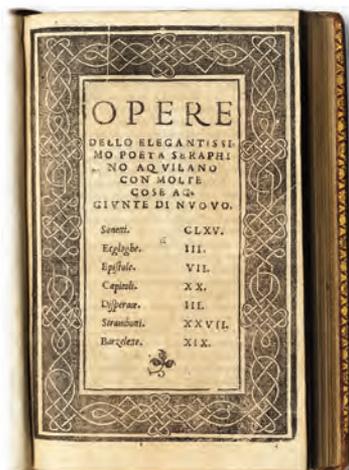
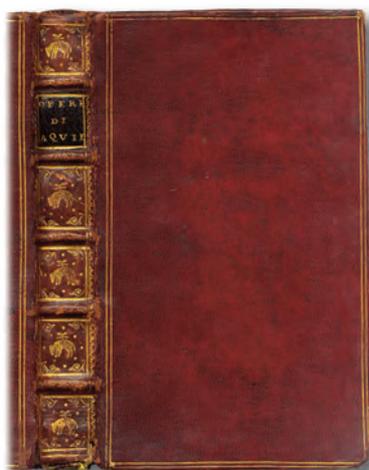


Thou binding. BUONINSEGNI, Domenico. **Historia Fiorentina.** Nuouamente data in luce... In Fiorenza, appresso Giorgio Marescotti, 1580, \$ 10,000
 4°, pp. (40), 829, (1 blank leaf), printer's device on title page, decorated initials. In a very distinctive armorial binding by Le Gascon for Jacques-Auguste de Thou, in red morocco, showing both his coat of arms and the arms of his wife, Marie Barbançon de Cany. Flat spine with title on label and the monogram repeated five times, which combines the initials of the three names creating a Greek *theta* letter (standing for Thou); gilt edges. After his wife Marie died in 1601, Thou married Gasparde de La Chastre and changed the bindings on subsequent additions to his library. The initials in the monogram were then replaced with a "GG". First edition of a rare history of Florence written in the XVth century by Domenico Boninsegni (1384-1466) and published by his son Piero. A perfect copy from the Chatsworth collection. OLIVIER, RELIURES ARMORIÉES, plate. 216, tools 5 and 6: *"En dehors de tous ce titres de gloire, le président de Thou tient une place éminente dans l'histoire de la bibliophilie et se classe parmi les plus célèbres amateurs: il avait réuni la plus belle collection de livres de son époque, plus remarquable par le choix des ouvrage"*. [12758]



[Toison d'or binding] CIMINELLI, Serafino Aquilano. **Opere dello elegantissimo poeta Seraphino Aquilano con molte cose aggiunte di nuovo ...** Stampata in Vineggia, per Melchiore Sessa, Del mese di novembre 1526, **\$ 9,800**

8vo, 144 (p.e. 44), (4) leaves, late 17th century dark red morocco, device of the Toison d'or gilt five times on the spine, emblem of Hilaire-Bernard de Requeleyne **baron de Longepierre**. A French book collector who had his bindings embellished with the Golden Fleece, in commemoration, it is said, of the success of one of his dramas. The craftsmanship of his bindings is assigned to Luc Antoine Boyet, Padeloup and Augustin Du Seuil. **Title-page within a nice entrelacs border on background.** Serafino de' Ciminelli, (1466-1500) was a poet, singer, and actor, whose name comes from his birthplace, the town of L'Aquila. He is considered one of the more extreme representatives of 15th-c. Petrarchism and of the "*lirica cortigiana*": he was invited to the courts of Naples, Milan, Mantua, and Urbino, and performed in front of Charles VIII. All of the editions of his works are scarce. Charles NODIER, introducing the Pixéricourt catalogue, quotes: "*Les reliures de la bibliothèque Longepierre... jouissent du même crédit auprès des amateurs que celles qui annoncent les livres de Grolier, du président de Thou et du comte d'Hoym*". A nice copy (small defects to the bottom of the spine, ex-libris Wilmot viscount Liburne). ADAMS C-2026. DBI xxv, pp. 562-6: "*Pochissimi componimenti furono editi durante la sua vita*". [18558]



[**Toison d'or binding**]. **HESIODOS**. Ἡσιόδου Ἀσκραίου τὰ ἐυρισκομένα. *Hesiodii Ascraei Quae extant. Ex recensione Joh. Georgii Graevii*. Amsterdam, D.Elzevier, 1667. \$ 48,000

Two parts in one volume, 8° (153x95 mm). [32], 163, [9]; [4], 183, [9] pp. Fine contemporary binding, dark blue morocco over paste-boards tooled in gold. Covers framed by a border of three fillets, with a small flower at the angles. In the central panel, at the four the internal angles et at the centre the *Toson d'or* emblem. Spine with five raised-bands, compartments decorated with the same emblem; at the second compartment author's name, lettered in gold. The edges of the boards have a gold-tooled line; inner dentelles, gilt edges. Pastedowns and guard leaves in *caillouté* paper. Preserved in a blue morocco box, on the spine short title in gold. Excellent copy. *Provenance*: Hilaire Bernard de Requeleyne, barone di Longepierre (1695-1721); John Hussey Delaval; Samuel Putnam Avery; Gilson Craig; Templeton Crocker; Raphaël Esmerian. On recto of the first fly-leaf is applied a document dated 6 May 1704, written on vellum and signed by the Baron de Longepierre, who committed the binding. Second Elzevier's edition of Hesiodus, enriched by the philological notes of Johann Georg Graevius, in a marvelous morocco binding made for the baron de Longepierre, the well-known bibliophile. And well-known was also his precious collection of classical authors, mostly bound by Luc-Antoine Boyet, active from 1685 to 1733. «*Ces reliures sont due à l'excellent Boyet. C'est à dire que leur maroquin [...] est du grain le plus fin, du ton le plus harmonieux, de l'exécutions la plus soignée, et timbré du "petit mouton" que Longepierre ne faisait appliquer que sur ses livres préférés*». Portalis, *B. de Longepierre*, 1905, p. 156). WILLEMS 1378. RAHIR 1439; HOFFMANN II, p. 250.



TORY, Geoffroy. **Champfleury**. **Auquel est contenu Lart et Science de la deue et vraye Proportion des Lettres Attiques, quon dit autrement Lettres Antiques, et vulgairement Lettres Romaines proportionnées selon le corp et visage humain...** Paris, Geoffroy Tory & Gilles de Gourmont, 28 Aprile 1529, \$ 90,000

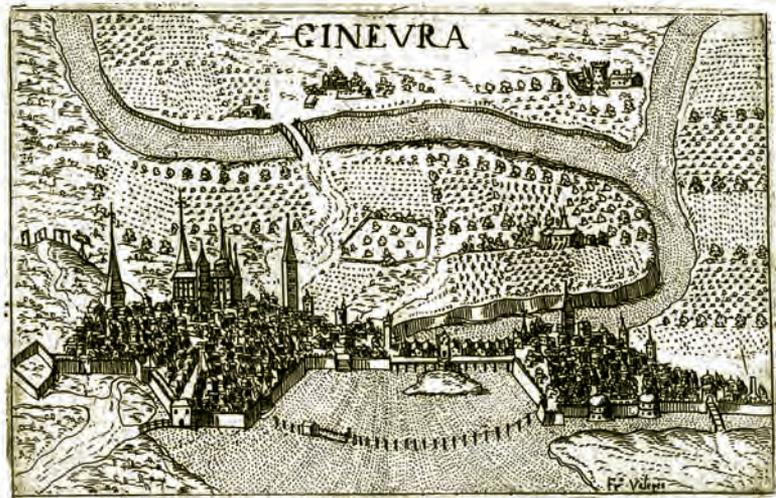
4to, (8), 80 leaves, 19th century full vellum binding. Printed in roman type with quotations in Greek, illustrated with **116 extraordinary woodcuts** (including one in two blocks and two repetitions), **13 different alphabets** (Hebrew, Greek, roman, "letter bastarde" and other exotic letters and ten ciphers). Tory's "pot cassé" device on the title page, with elaborate border on title-page, with a cherubic head and black leaf form in the middle frame. The woodcuts, designed and cut by Tory himself, are chiefly illustrating the formation of letters, but they include "letters moralisées" and several more elaborate blocks relevant to the allegorical character of much of Tory's text. **First edition, first issue** with names of both Tory and Gourmont in the imprint. A famous treatise on calligraphy and type-designing, at the same time one of the most famous, original and rare illustrated of the French Renaissance. A fine copy (with 3 signatures on title). MORTIMER, FRENCH BOOKS, 524: "The most famous single work in the history of French typography". EN FRANÇAIS DANS LE TEXTE, BN, n.41. Cicognara n.362. [5478]



VALEGIO, Francesco. **Teatro delle più illustri et famose Città del Mondo**, dove compitamente si vede il sito loro così delle fortezze come di quelle non fortificate. Venice, 1580- 1590,

\$ 55,000

oblong quarto, (*the title-page here missing*), contemporary full vellum binding. First edition of this early topographical collection of 305 views of towns (mm 85x185 each) of the all world known at that time. The present collection was created with analogy to the luxury publication of volumes I-V of Braun-Hogenberg's *Civitates Orbis Terrarum* published in the same years, probably to provide a less expensive collection to the public. The known copies of Valegio's *Teatro* differ in the quantity and arrangement of the plates. The present is one of the most copious known: the 305 engraved maps, some of them signed by Valegio, show detailed maps and views of Europe, Africa and Asia. Italy is represented with 51 maps. Francesco Valegio was born about 1550 in Bologna and was active in Venice in the second half of the XVI century. Extraordinary and very rare collection. BMC P.547. THIEME-BECKER XXXIV, p.71. CREMONINI, ITALIA 10. [4801]



VERGILIUS MARO, Publius. **Opera** (Aeneis, Bucolica, Georgica, Opuscula, Aegloga... (J.Badius Ascensius curavit). Lyon, J.Sacon (per C.Hochperg), 1517, \$ 30,000

Two parts in one volume, folio, contemporary wooden boards with wide pigskin spine, the two clasps preserved. Roman type, with headlines in gothic, shoulder notes in Roman, double column text, 71 lines (variable), title of each part in red and black **within a 4-part woodcut architectural border, one full-page woodcut of Virgil with Calliope** and other figures printed as a plate with the verso blank, **207 fine woodcuts** (including 2 full-page and some repeats). The second Badius edition, the first having been printed in Paris 1500-1501 by Thielman Kerver. The highly evocative woodcuts (from the blocks designed for Johann Gruninger's edition of 1502) capture the essence of Vergil's Arcadian and rustic landscapes as well as the epic sweep of the Aeneid. In the full-page woodcut Virgil is crowned by Calliope and flanked by some of his contemporaries. The other figures are Cornelius Gallus, Lucius Varius Rufus and Plotius Tucce (Vergil's executors), a skulking Bavius and Maevius, Maecenas the emperor Augustus and Gaius Asinius Pollio. Sacon probably acquired the blocks from Groninger after the 1515 Strassburg edition of Aeneid in German translation was completed. A crisp copy, on strong paper; on the fly-leaf important contemporary signature "*Jacobus Tuerner est possessor hic libri Virgiliam / Anno Dni 1526*". MORTIMER, French Books, 537. RENOARD, BADIUS, 370-372. BAUDRIER, BIB. LYONNAISE XII, p. 344. MANCA A FAIRFAX-MURRAY, EARLY FRENCH BOOKS.

[18536]

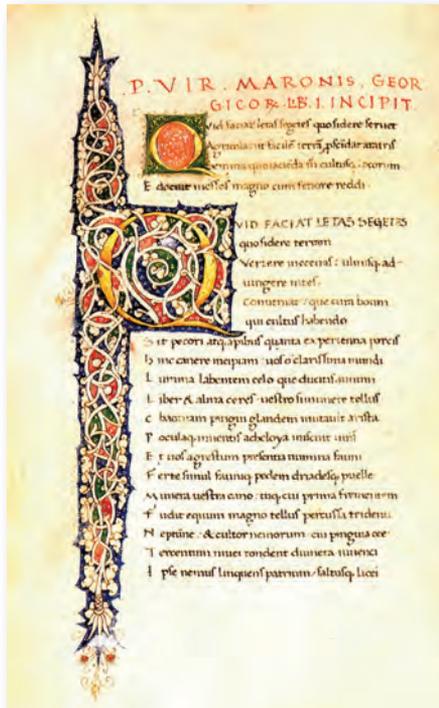


VERGILIUS MARO, Publius. **Georgica and Aeneis**. Illuminated manuscript on vellum, Italy, Florence, c. 1460-1470. \$ 280,000

273 x 180 mm, I+239+I leaves, including 3 replacement leaves (74 A, 74 B, 80 A), the text of which was supplied by William Graily Hewitt on 1925. In its original fifteenth century Florentine binding. The manuscript comprises the two literary works *Georgica* and *Aeneis* by Publius Vergilius Maro, thus the four books of the *Georgics*, with the four-line *argumenta* to each book, and the twelve books of the *Aeneid*, with an *argumentum* of ten to twelve lines before each book except the first. The scribe of the present manuscript gives his name in a colophon on the last leaf (fol. 239) after the *explicit*: *Liber uirgilii eneidum explicit. Nicolaus riccius spinosus vocatus scripsit*. Nicholas Riccius is most probably to be identified with the Florentine citizen Niccolò di Antonio di Prado de' Ricci. Each of the two poems is opened by a large gold initial on panels of vine-stem decoration extending the height of the page. The subsequent books of the poems are introduced by 14 four-line gold initials on square panels of vine-stem decoration.

Fifteen three-line gold initials mark the *argumenta* and are set against grounds of blue, green and pink patterned with white and yellow. In very good condition, the miniatures with vivid colours. A very important document that witnesses life in Florence during 1460. Provenance: De Marinis; Major John R. Abbey (1894-1969).

GRAHAM Alexander - ALBINA DE LA MARE, *The Italian Manuscripts in the Library of Major R. Abbey*. New York 1969, 15. SOTHEBY'S LONDON, 4 June. Catalogue of the celebrated library of the late Major Abbey. *The Eight Portion: THE HORNBY MANUSCRIPTS, Part I*, London 1974, lot 2930.



THE REAL FIRST ISSUE OF "THE TRUEST, WISEST AND CLEAREST" BOOK
ON POLITICAL ECONOMY (Voltaire)

VERRI, Pietro. *Meditazioni sulla economia politica.* [Livorno, Stamperia dell'Enciclopedia, 1771]. **\$ 10,000**

8° (210x132 mm). 240 pp. Contemporary vellum binding, title lettered in gold on label. Excellent copy. Extremely rare first issue of this manifesto of the Italian Enlightenment, the most significant contribution by Pietro Verri (1728-1797), the real leading character of the Milanese school of Political economy: Adam Smith's personal library included two copies of the present treatise, which considerably influenced his masterpiece. The first issue is characterized by the absence of the editorial notes: the author approved the title-page only two month after the first circulation of the work. EINAUDI 5878 (second issue); GOLDSMITH'S 10722 (unknown issue); Higgs 5166; MELZI II, 175; McCulloch, pp. 26-27.



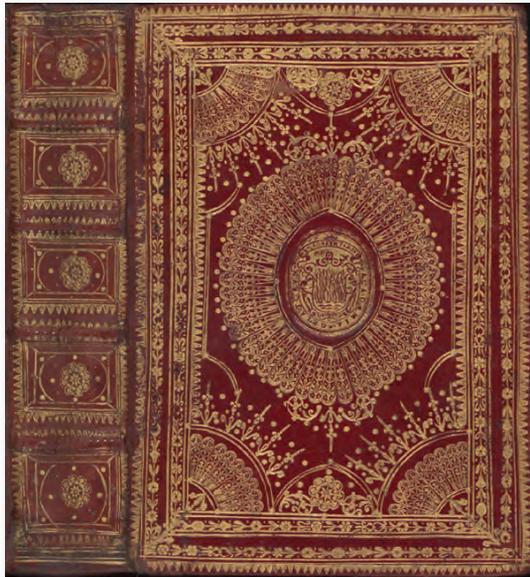
Binding - ZANI, Valerio. Memorie imprese, e ritratti de' signori Accademici Gelati di Bologna raccolte nel Principato del signor conte Valerio Zani il Ritardato. In Bologna, per li Manolesi, M.DC.LXXII (1672), **\$ 17,000**

4to, pp. (24), 52, (4), 53-176, ff. 181-184, pp. 185-272, ff. 273-406, (2), with errors. In a **superb Bolognese binding in red morocco**, richly gilt "à l'éventail"; in the center coat-of-arms of the **Accademia dei Gelati**, gauffered edges. Engraved frontispice with a view of Bologna; a portrait of Francesco Barberini, engraved by Hubert van Otteren; **31 portraits** of the leading members and **68 emblems**. One of the most important 17th-c. academies, named after the frozen wood in its emblem, it was founded in Bologna in 1588 by a group of young gentlemen associated with the university . Influenced by the example of Bologna's senior poet, Cesare Rinaldi , the Gelati quickly published two verse anthologies which were early landmarks in the transition from Petrarchism to concettismo . Subsequently, led by Claudio Achillini and Ridolfo Campeggi , they championed the poetry of Marino . The *Academy of the Frozen ones* was also involved in the development of Bolognese Baroque painting. Two similar bindings are at Castello di Masino (cfr. Malaguzzi, *De libris compactis*, p. 98, tav. 37), and one at Princeton University. In our **exceptional copy are added the Statutes** "*Leggi dell'Accademia ...*

Col catalogo degli Accademici viventi l'anno 1682" (pp.(2), 33, 3). *Bollettino Archiginnasio BO, n. XCI (1996):* "... ferro usato per imprimere l'arma: non si tratta, infatti, di una piastra in positivo come d'uso, ma di una in negativo, tipo quella per i timbri".

Cicognara 1830. Praz, p. 3. Maylender, Storia d. Accademie d'Italia (1926).

[9767]



ZONCA, Vittorio. **Novo teatro di macchine et edifici per varie e sicure operationi.** Con le loro figure tagliate in rame... Padua, Fr. Bertelli, 1656, \$ 9,800

small folio, pp.(8), 115, contemporary stiff vellum. Engraved title with illustrated border, **42 fine full-page engravings** representing various machinery (hydraulic machines, mills, artillery, preparing texture, printing press, paper mill, etc.). Fourth edition, the most complete and estimate of this fundamental thecnological study of the XVII century. The copper plates are very fresh and well printed on strong paper, animated by people at work. A good copy. *"A rare work on machinery,... displaying the wonderful inventions of the author..."* (LIBRI Catalogue). RICCARDI II, 669. USHER, Mechanical Invention, 232. [19120]

