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39 - Pietro Andrea Mattioli

Commentaires...

Lyon, 1579





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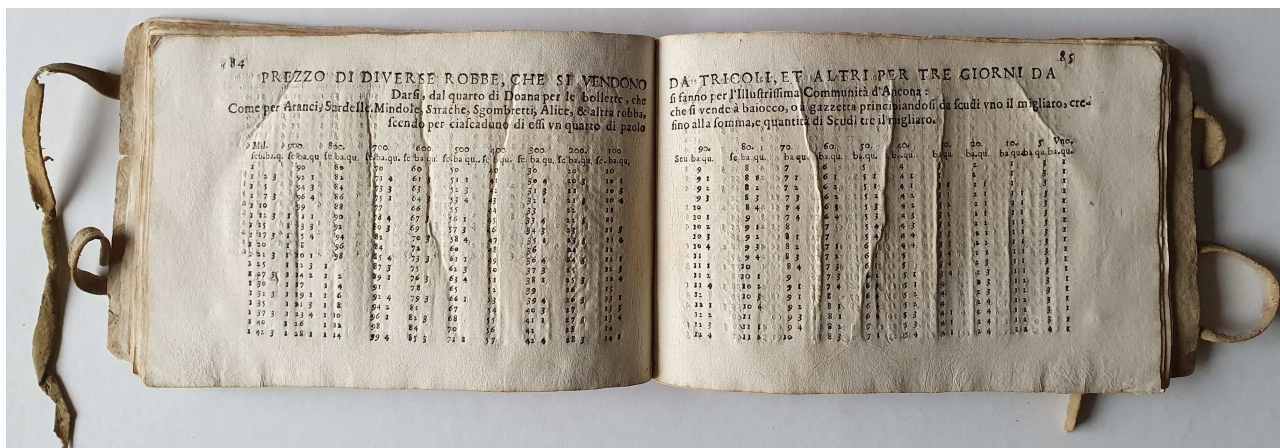
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1 – (INCUNABULA; LAW; FEUDALISM; RARIORA) **Jacobus ALVAROTTUS**

In librum feudorum ... Interpretatio. Papiae, Johannes Andreas de Boscho [and Michael de Garaldis], 23 Aug. 1498.

§ folio (397x268); 146, [28] leaves, (signature: A⁸, B-I⁶, K-L⁸, M-Y⁶, et⁶, cum⁶, a-b⁶, c-d⁸) Text on two columns, 72 lines to a page, gothic type 3:86G, 4:150G. XVIth century limp vellum, handwritten titles on spine. Extremely fine copy on large and crisp paper, practically flawless.

Notably rare, no copies recorded neither in U.S. nor in U.K. libraries. Born in Padua from a noble family, Jacobus Alvarotus received a double degree both in civil and canon law, teaching there for a very long time and becoming afterwards one of the most renowned and appreciated legal minds of his time. This commentary about feudal law, his masterpiece, is, in the present edition, enriched by nine *consilia* by Alvarotus, edited by the renowned law teacher Johannes Baptista de Sancto Blasio, followed by a *Tractatus differentiis inter decisiones feudales* structured in 161 small “points” and another consilium on feudal matters by this last author. Completed on October, 6, 1438, the work circulated as manuscript until its first printed edition in Venice, 1477. Unanimously recognized as the most complete, organic and detailed commentary about feudal law in the entire age of the “Ius Commune”, the work gained large and immediate success, spreading the fame of his author across the Europe. All editions are rare.

📖 H 889*; GW 1592 ; BsB -Ink A 460 ;Pell 572; IGI 417; IBE 299; IBP 260;; Voull(B) 3279, not in BM and GOFF; C ZENDRI *Relazioni feudali e scienza giuridica nella tradizione occidentale: da Baldo degli Ubaldi a Iacopo Alvarotti* In: RIDC, 30 (2019) 263–284.O; VERVAART *Werken op zondag? Middeleeuwse juristen en werkverslaving* In *Madoc: Tijdschrift voor Mediëvistiek* 8 (1994) 159-163; A. BELLONI *Professori giuristi* 325; M. BLASON BERTON *Una famiglia di giuristi padovani: Pietro, Giacomo e Francesco Alvarotti (Speroni) e la loro biblioteca di diritto 1460* In: *Bollettino del Museo civico di Padova*, 53 (1964) 95-150; J. VON SCHULTE, QL 2.375.
(Seller ref. MC0677)

€ 11500

2 - (MERCANTILE ARITHMETIC; RARIORA: UNRECORDED WORKS) **Francesco ANGELI**

Opera fruttuosa d'aritmetica del signor Francesco Angeli Nobile Anconitano, ove si tratta de Pagamenti del Quarto di Doana, de Censi Compagnie d'Offitii de Grani, Farine, Mosto, Vino, e Acquato, Legne, Fascine, Olio a Mietro, & a minuto, Seta, Broccati, Velluto, & altro da vendersi à braccio. Et per Datieri de Forni, Pescaria, e Tricoli di quello, che si deve riscotere, & anco la valuta della moneta antica à ragione de paoli 10. per grossi 21. & de paoli 10. per grossi 23. & altre cose notabile come si potrà vedere nella Tavola dell'Opera. Dedicata all'Eminentissimo Signor Cardinal Fachenetti Vescovo di Senigaglia. Ancona, per Ottavio Beltrano, 1653.

§ Oblong 8vo, [8], 104 pgs; sign.: a⁴, A-N⁴. *Ex dono authoris* copy, as specified in the manuscript ex libris on the title page (repeated on the last page): *di Stefano Rep. de' Cavalli Anc.^{no} Dottor di Leggi: Donatolo dall'Autore 1661.* A wonderful copy with its original cardboard binding and leather laces partially preserved.

Unrecorded work: the only known copy of this booklet which includes dozens of tables relating to local and customs taxation for the territories of Ancona for the import and selling of perishable goods (flour, wine, oil, etc.), raw materials such as wood and artisanal products like textiles and fabrics. Of special interest is the section of the work devoted to currency exchange, important for reconstructing the history of monetary circulation in the Marche region, which at that time was for the most part a papal legation. As specified in the long title, the book deals also with the double exchange between *paoli* (sing. *paolo*, *paulo*; better known as *giulio*), a c. 2,45 g silver coin, and *grossi* (sing. *grosso*), another silver coin with double fineness (c. 1,1 and c. 1,9 g). Nothing is known of the author, a nobleman from Ancona, who came from a branch of the powerful Angelos family, a noble Byzantine Greek lineage that rose to prominence through the marriage of its founder, Constantine Angelos (c. 1093 - a. 1166), to Theodora Komnene (1096 - ?), the youngest daughter of Emperor Alexios I Komnenos (1056/7 - 1118). It seems that the Marche branch originated at the end of the 13th century, when descendants of Nikephoros I Komnenos Doukas (c. 1240 - c. 1297), Despot of Epirus, moved to Italy on the occasion of the marriage of the latter's daughter to the Prince of Taranto, Philip I (1278 - 1331). Apparently, according to some modern and contemporary scholars, Nikephoros I was responsible for the translation from the Holy Land to Italy of the so-called Holy House of Loreto (about 50 km from Ancona), sent by ship brick by brick as a wedding present for his daughter in 1294. Equally curious is the story of the publisher of this work. Ottavio Beltrano (1598 - 1654), born in Calabria, worked in Naples from around 1620 to 1649, before leaving the city and reappearing in Ancona, where he continued to work as a printer from 1651 until his death. In all likelihood, having been one of the main anti-imperial printers in the period of Masaniello's Rebellion and the Neapolitan

Republic of 1647-8, shortly after the Spanish managed to regain power towards the end of 1648, he was forced to flee to avoid retaliation and political condemnation.

📖 M. DUBBINI, C. MANCINELLI, *Storia delle monete di Ancona* (for a detailed description of the currencies quoted in the work).

(Seller ref. MC0459)

€ 5500

3 - (BINDINGS; ECONOMICS; MANUSCRIPT) ANON

No title, no place. 1598-1608

Beautiful XVI century binding, vellum with bands in calf, overlapping flap and original ties preserved. Hand-written "1598 1606".

A: manuscript in Italian, account book relating to the management of a farm, possibly from central Italy. A beautiful and interesting item.

(Seller ref. MC0698)

€ 5500

4 - (WATERCOLOURS) ANON (O. TRICH?)

Album, XIXth century.

§ Oblong 4to (230x308); collection of 50 watercolours. Red cloth. Covers a little worn. Content very good/fine.

Beautiful collection of elegantly executed watercolours, mostly depicting costumes from different eras, some characters from the "commedia dell'arte", others illustrating a story (captions in Italian). Several watercolours signed "O. Trich", one signed "E. Torchi", all dated in the last 20 years of the XIX century. A charming and interesting album.

(Seller ref. MC0472)

€ 2850

5 - (LAW; ITALY; STATUTES) ANON

Constitutiones Patriae Friuli cum additio[ni]bus noviter impressae. G. Bellonus Hyeronimo Sanctonino Iureconsulto S.P.D. Venezia, Bernardino Vitali, 1524

§ Folio (293x205); [4], LXVIII, 67-70, [1] leaves. Title within ornamental woodcut frame. Contemporary vellum, faded handwritten title on spine; edges green. Engraved bookplate of prince Marcantonio Borghese "*Ex libris M.A. Principis Burghesii*" with the Borghese coat-of-arms. At the end 16 manuscript pages in a contemporary hand. Fine copy.

First edition under this title, previously published in 1482 (*Statuta Fori Iulii*), 1484 (*Constituzioni de la patria del Friuoli*) and 1497 (*Statuta Fori iulii*) (Manzoni). On the last 4 leaves 3 edicts of the doge Francesco Foscari (1373-1457)

The "Patria del Friuli" was originally the territory of the feudal state created by Henry IV in 1077, represented by a parliament that called itself the *Colloquium Patriae Fori Iulii*; it included the territory of the feudal state of the patriarchs of Aquileia (which followed the Aquileian region and the Lombard duchy), on which only one law approved by Parliament or Colloquium Patriae was in force. The name was later used by Venice to indicate the territory conquered in Friuli and remained in use until 1797. The Constitution of the Patria del Friuli (*Constitutiones Patriae Friuli*) was promulgated on 11 June 1366 and remained the basis of Friulian law until 1797 (Friulani.net).

PROVENANCE: Prince Marcantonio Borghese. The Borghese library was started by Pope Paulus V (born Camillo Borghese, 1550-1561) and constantly enriched by his descendants. It was finally auctioned in Rome in 1892-93 by the bookseller Vincenzo Menozzi for Paolo Borghese, IX prince of Sulmona (1844-1920), son of Marcantonio V Borghese, VIII prince of Sulmona (1814-1886).

📖 LUIGI MANZONI *Bibliografia degli statuti, ordini e leggi dei municipii italiani* Bologna, 1876, I, p. 195-196; <https://www.friulani.net/cronologia-storica-del-friuli/>; GIANFRANCO ELLERO and GIUSEPPE BERGAMINI 1077/1797: *vita e storia della "Patria del Friuli"** (<https://clmr.infoteca.it/bw5net/ShowFile.aspx?FileName=vJHFoVgrL2f8vX9YgE3Lle+QkfIqaiL42npD8UFRn4XmVCRDI7zgXKT7vUiibuTF&Web=SFFB>); VINCENZO MENOZZI *Catalogue de la Bibliothéque de S.E.D. Paolo Borghese prince de Sulmona. Première partie*. Rome, 1892, n. 2590

(Seller ref. MC0690)

€ 2900

6 - (EPHEMERA; VENICE ARSENAL; RARIORA) ANON

Copia d'una lettera venuta nuovamente da Vinegia. La qual narra la grandissima ruina di Monasteri, case, con morte d'huomini & donne, fatta in quella Magnifica Città a causa del Terremoto. Con la ruina delle torri piene di monitioni dell'Arsenale. Et l'abbruciar di galere, vaselli, & altre ruine in esso, come legendo intendereti. In Cremona Appresso Vincenzo Conti. No date (but 1569)

§ Small 4to (160x110); [4] leaves, signature A⁴. Woodcut on title page depicting the Lion of Saint Mark. Small stitching holes on inner margin. Very fine.

Extremely rare publication, apparently only copy known: we were not able to trace any copy in any public library worldwide. The anonymous author of this letter reports a terrible "earthquake", witnessed in Venice, but most probably he is reporting the notorious explosion of the gunpowder store of the *Arsenale* that took place in September 1569, which devastating effects could well be mistaken for an earthquake. The letter opens with the description of the sudden and enormous flame accompanied by a sequence of three very loud noises (... *tre tremendi & crudeli strepiti, tutti quasi in uno istesso tempo, & con questi era accompagnata una vivissima fiamma...*) and describes in some detail the disastrous consequences, the collapse of the church and nunnery of Santa Maria della Celestia and of the church of San Francesco della Vigna, how most of the buildings were affected, the panic scenes, how the fire that broke out in the Arsenal gunpowder store spread rapidly setting in fire some ships. He also reports the unconfirmed suspicion, that the fire was intentionally started. The letter ends with the casualties "*le gienti trà morte & ferite possono essere 256*" (the death and injured, can be about 256), and the damaged vessels: "*Et tra galere & altri vaselli piccioli possono esser andati da male 25*" (and including galleys and

smaller vessels, about 25 have been damaged). The author also precise that he was at the time in the *Casa dei Bresciani* (presently known as *Corte Bressana*), in the Sestiere Castello (not far from the *Arsenale*). The letter, undated, was published in Cremona by Vincenzo Conti, bookseller and publisher in this town between 1554 and 1569, when he moved to Piacenza (Fumagalli). The presence of Conti in Cremona define the time range of the publication; we were not able to trace an earthquake of the proportion described in the relevant years, the only significant one took place between November 1570 and the end of 1574, with the main epicentre in Ferrara, the estimated magnitude was 5.7 and a long and strong seismic sequence, with more than two thousand tremors, mainly concentrated between November 1570 and February 1571, with minor ones going on afterward. Baratta describes in detail how the biggest seismic tremor was strong also in Treviso, Padua, Bologna and Venice and it was felt around Modena, Reggio, Mantua and even in Florence and Rome. If the author referred to this event, however, the activity of Conti in Cremona would have been longer than presently known, and there are no other indication pointing in this direction. Moreover, in the history of both the Celestia nunnery and of the church of San Francesco the effects of the 1569 fire are well known, but no hint of a destruction by earthquake can be found; describing the explosion Ventrice writes: "... the disastrous effects that occurred both in the nuns' convent and in the church of S. Francesco, known as della Vigna, and within the arsenal enclosure.", just as our anonymous chronicler does: "... la Chiesa della Celestia è quasi tutta caduta in terra ... La chiesa di Santo Francesco della Vigna è tutta frachassata...". The present letter can be one of the very last publications printed in Cremona by Conti, who moved to Piacenza in 1569 and died there shortly after, in 1570.

Even though it is impossible to identify the author, the lucid and sober style of the letter and the synthetic report of the essential information, despite what had obviously been a terrifying experience, seem to suggest an official account, by someone accustomed to reporting as clearly and succinctly as possible. Moreover the facts that the writer was staying at the Casa de' Bresciani, a building managed by the city of Brescia and meant for guests, and that the letter was published in Cremona, point to a foreigner, a diplomat perhaps? It is presently impossible to ascertain.

📖 PASQUALE VENTRICE *L'Arsenale di Venezia e i cantieri navali della marina* In *Enciclopedia Treccani. Il Contributo italiano alla storia del Pensiero - Tecnica* (2013) [https://www.treccani.it/enciclopedia/l-arsenale-di-venezias-e-i-cantieri-navali-della-marina_\(Il-Contributo-italiano-alla-storia-del-Pensiero:-Tecnica\)/](https://www.treccani.it/enciclopedia/l-arsenale-di-venezias-e-i-cantieri-navali-della-marina_(Il-Contributo-italiano-alla-storia-del-Pensiero:-Tecnica)/); ROBERTO RICCIARDI *Conti, Vincenzo* In: *Dizionario Biografico degli Italiani* vol. XXVIII; G FUMAGALLI *Lexicon typographicum Italiae* Florence, 1905, p. 106; BARATTA *Terremoti d'Italia*, Torino, 1901, pp. 105 ss; LUIGI IAFRATE *Il violento terremoto di Ferrara del 1570 nel Fondo di sismologia della Biblioteca del CRA-CMA* In: Carmen Beltrano (ed.) *Meteorologia di Roma anno 2011*, CRA-CMA, from *ClimateMonitor* <https://www.meteoweb.eu/2012/06/il-violento-terremoto-di-ferrara-del-1570-nel-fondo-di-sismologia-della-biblioteca-del-cra-cma/141013/>; https://meteoterremoti.altervista.org/terremoti/i-terremoti-storici-del-veneto/?doing_wp_cron=1711009999.7908880710601806640625.

(Seller ref. MC0697)

€ 850

7 - (HISTORY; RARIORA) ANON

Vehemens ac devota incerti authoris ad summum ponteficem ad Christianos principes cunctosq. fideles exhortatio: ad Terrae Sancte et Christi patrimonii: ab infidelibus occupati recuperationem et dire Christianorum calamitatis ultio nematq. vindictam seram q videm sed eo magis pro exitium iam malorum gravitate neces sariam. (Impressum Neapoli per Ioannem Anthonion de Caneto, 1508) (colophon).

§ 4to, 18th century limp vellum, red edges, ff. [20]. Capital spaces with guide letters. Roman type 113R, 26-27 lines. Signature: A-E⁴. Very fine copy.

Only edition of this extremely rare pamphlet, an oration to exhort the Christians to conquest Jerusalem, freeing the Holy Land from the Unfaithfuls.

Few copies are known (we can only locate 3 copies in Italian libraries (Biblioteca Riccardiana, Firenze; Biblioteca Nazionale Vittorio Emanuele III, Napoli; and Biblioteca Palatina, Parma) and outside Italy OCLC records no copy, despite one is present at the University of Santiago de Compostela (Spain). The author remains unidentified, and there are no traces in the bibliographies and historical repertories of essays or reconnaissances on this work; but it is possible that it was written by someone gravitating around the papal court of Julius II, since the conclave capitulation preceding his election (1503) included several terms, such as the opening of an ecumenical council and the organization of a crusade against the Ottoman Turks. Once crowned, Julius II proclaimed instead his goal to centralize the Papal States (in large part a patchwork of communes and *signorie*) and "free Italy from the barbarians". At the end of his pontificate, the papal objective to make the Church the main force in the Italian Wars was achieved and Julius II planned to call for a crusade against the Ottoman Empire in order to retake Constantinople, but died (1513) before making official announcements. As declared by the same author at the end of the speech, the Oration was completed in April 1507, during the Italian Wars: *Opusculum completum ab authore Opusculum die veneris Sancto secunda Aprilis M. CCCCC. VII.* ("This booklet was completed by the author on the Holy Friday, the 2nd of April 1507"). Therefore the author's (conscious or unconscious) goal was perhaps to shift his attention to a common and external enemy, since he directs his exhortation to the pope and the powerful of Europe in war against him. The first leaves contain a long exhortation to the Pope and the "Christian Princes"; he quotes the difficult relationship of the predecessor Julius II with the Sultan, and the European efforts of European sovereigns "*Misit proxime perfidus saracenorum Soldanus ad Iulium secundum pontifice[m] maximum litteras perfidiae & com[m]inationis plenas: questum de clarissimis Ferdinando tum Castellae & Emanuele Portugalliae regibus: qui Mauros Hispania eiicerent ...*". The printer Giovanni Antonio De Caneto (activ 1504-1535) from Canneto Pavese, worked in Naples and Rome and, possibly, in Palermo; he printed few books and was the first printer of music in Naples. It is generally assumend that he printed until 1535, but in 1540 he was still working, associated with Giovanni Sultzbach.

PROVENANCE: Strictly contemporary ownership inscription *Ja Wÿrsperger [...] Bambergensis [...] Emi Romae Die qui[n]ta Junii 1508 [...]* on title-page, in which the German owner states he purchased this book in Rome on 5th June 1508.

EDIT16 http://edit16.iccu.sbn.it/scripts/iccu_ext.dll?fn=13&i=144; José Maria de Bustamante y Urrutia *Universidad de Santiago de Compostela Catálogos de la Biblioteca Universitaria Impresos del siglo XVI Tomo primero 1500-1569* Santiago, tip. del "El Eco Franciscano", 1949 (p. 10, n 39); Unknown to bibliographies. CNCE 50544 (Seller ref. MC0352)

€ 2200

8 - (LITERATURE) Pietro ARETINO (1492-1556)

Quattro comedie del divino Pietro Aretino. Cioè Il Marescalco, La Cortegiana, La Talanta, L'Hipocrito. Novellamente ritornate, per mezzo della stampa, a luce, a richiesta de conoscitori del lor valore No place and publisher (but London, John Wolfe) 1588.

§ 8vo (141 x 90mm); [8], 285, [3] leaves, A-Z⁸, Aa-Oo⁸. Four title pages, each with woodcut portrait of the author (repeated); woodcut initials and tail-pieces. XVIII century red morocco, gilt decorations on covers, gilt title on spine, gilt edges and dentelles. PROVENANCE: on pastedown armorial bookplate of Wilmot Viscount Lisburne and exlibris of Major Bryan Palmes. A few light stains; binding minimally worn, but a fine copy.

All works by Aretino were included in the Index Librorum Prohibitorum, making thus its publication illegal in all the Catholic countries. John Wolfe (1548?-1601) was one of the several publishers who profited from the ban, printing in London, during the 1580s and 1590s, a number of proscribed Italian works for export to the European continent. Wolfe's name and place of publication often lacks (as in this 1588 edition of Pietro Aretino), but the printer has been identified on basis of the typography and thanks to the entry found by Gerber in an XVIII century work on ancient British and Irish publishers, where is reported, on 22 September 1588, the permission given to Wolfe to print Aretino's *Quattro commedie*.

📖 A. GERBER, *All of the Five Fictitious Italian Editions of Writings of Machiavelli and Three of those of Pietro Aretino Printed by John Wolfe of London (1584-1588)*. In: *Modern Language Notes*, Jan., 1907, Vol. 22, No. 1, pp. 2-6; STC 19911; WOODFIELD *Surreptitious Printing in England*, no. 143.

(Seller ref. MC0694)

€ 2200

9 - (GRAMMARS; SONCINO PRESS; FIRST EDITIONS) Laurentius Abstemius (Lorenzo BEVILAQUA) (ed.) (1435/1440-1508)

Laurentius Abstemius lectoris. Iunior hic Asper doctiq[ue] Palaemonis ars est utraq[ue] Donati & nobilis editio Servius huic haeret doctus: Sergioq[ue] libellus, Exponunt tanti, qui documenta viri Hos puer assiduo docilis triverit usu Corgonei propere fontis adibit aquas Posta plurea leget veterum monimenta virorum Nondam pressa prius sit modo vita comes (colophon: Hieronimus Soncinus Fani impressit nonis sept. 1503)

§ 4to (208x150); [48] leaves. Vellum, from an ancient manuscript. Fine copy.

First edition of this collection. Laurentius Abstemius, born Lorenzo Bevilaqua, was an Italian humanist scholar, philologist, grammarian and teacher, Guidobaldo da Montefeltro's librarian and editor for the Soncino publishing house. Best known for his *Hecatomythium*, a collection of fables in the style of Aesop, he wrote several scholarly works. The present work, meant for his students, is a collection of grammars by authors of the late classical antiquity: Palaemon's *Ars grammaticae secunda*, Asper's *Ars grammaticae*, Donatus' *Ars minor* and *De barbarismo*, Servius' *In secundam Donati editionem interpretatio* and Sergius' *In secundam Donati editionem commentarius*. The importance of Astemio's choices consists in his ability to follow different patterns than the traditional school, offering, re-evaluating and dealing with minor scholastic writers of late antiquity, enthusiastically rediscovered and studied at the time. Palemone and Aspro are presented next to Donato's elementary grammar, the latter accompanied by critical interventions by Servio and Sergio, as if to underline the novelty in the continuity of tradition (Sandal). Manzoni gives an exhaustive description of the work and clarifies the mistake of previous bibliographers, which considered not one but three different publications. Another book by Abstemius, a collection of Latin poems, published in April 1502, was the first book Soncino printed in Fano after he moved in that town about one year before (Marx).

📖 CLAUDIO MUTINI *Astemio, Lorenzo* In: *Dizionario Biografico degli Italiani*; ENNIO SANDAL (ed.) *Gershom, Girolamo, Hieronymus, le edizioni del Soncino nelle città Adriatiche 1502-1527. Catalogo della mostra* Soncino, Rocca Sforzesca, 1 aprile - 27 maggio 2001, Edizioni dei Soncino, 2001, n. 7; GIACOMO MANZONI *Annali tipografici dei Soncino* Vol. II, Bologna, Romagnoli, 1886, n. 9, pp. 41-47; MOSES MARX *Gershom (Hieronymus) Soncino's wanderyears in Italy, 1498-1527 Exemplar Judaicae Vitae* In: *Hebrew Union College Annual*, 1936, Vol. 11, pp. 427-501.

(Seller ref. MC0603)

€ 2900

10 - (ASTRONOMY; ILLUSTRATED; FIRST EDITIONS) Giuseppe BIANCANI (1566 - 1624)

Sphaera mundi, seu Cosmographia, demonstrativa, ac facili methodo tradita: in qua totius mundi fabrica, una cum novis, Tychonis, Kepleri, Galilaei, aliorumque astronomorum adinventis continetur. Accessere I. Brevis introductio ad geographiam. II. Apparatus ad mathematicarum studium. III. Echometria, idest geometrica traditio de echo [...] Bononiae, typis Sebastiani Bonomij, sumptibus Hieronymi Tamburini, 1620.

§ 4to; [24], 445 [i.e. 447], [1] pp., [1] leaf of fold. plate. Sign.: †-††⁴, a⁴, A-KKK⁴ (leaf a⁴ blank). Title page in red and black, woodcut diagram of the celestial sphere in place of the printer's device; pp. 231-232 repeated in the numbering; illustration with volvelle on p. 227. Beautifully preserved full-margined copy with its original limp vellum binding.

Splendid and rare editio princeps of the first astronomical treatise published in Italy that abandoned the Ptolemaic System in favour of the cosmology of Tycho Brahe (1546-1601). In his *Sphaera*, Biancani not only relegated Aristotle's cosmology to the repertoire of obsolete theories but also undermined many of his theses on physics, furthermore assuming a convinced defence of mathematics, long considered inferior matter by Jesuit epistemology, because the ineluctability and absolute necessity of its results were seen, by those who were not accustomed to distinguishing science from theology, as a form of determinism capable of denying free will, like astrology, or regardless of the transcendent world. Thus, while the confrere Benito Pereira (1535-1610), in his *De communibus omnium rerum naturalium principiis & affectionibus* (or. ed. Rome, Tramezzino, Zanetti and Tosi, 1576, and reprinted many times up to 1618), had concluded that mathematics was not an actual science, refusing its application to the study of natural phenomena, Biancani, with this work, not only defended its status and

heuristic value, but took it away from the limbo of pure abstraction, to extend its application to physics and the practical field. Biancani, born in Bologna, taught for twenty years at the Jesuit college of San Rocco in Parma and was a direct interlocutor of Galileo Galilei (1564-1642), with whom he had become familiar during a common Paduan stay, between 1596 and 1599, at the eve of his transfer to the Collegio Romano. His scientific skills were the result of the teachings of Christophorus Clavius (1538-1612), of whom he embraced and developed the principle of the epistemological centrality of mathematics. In contact with the technological and experimental tradition of Parma, Biancani was able to convert mathematical skills into a more factual dimension, preparing the ground for the physico-mathesis at the core of numerous scientific productions of the second half of the 17th century. Among his most prominent students we mention the famous Giovanni Battista Riccioli (1598-1671), who passed on his legacy to Bologna, and also another Ferrarese, Niccolò Cabeo (1586-1650), a meteorology and hydraulics scholar, as well as Niccolò Zucchi (1586-1670), optics pioneer. All of them were highly skilled experts in experimental physics. It is no coincidence that the theses discussed at San Rocco differed from those, more traditional, of other colleges, for greater openness towards the demands of the New Science, especially in combining the mathematical demonstration with the evidence of experience.

Biancani's *Sphaera* gained great success, becoming a reference manual for the teaching of astronomy in Jesuit environment for more than half a century, as underlined by its three reprints, published between 1630 and 1653.

📖 CARLI-FAVARO, 83; DE BACKER-SOMMERVOGEL, I, 1436-7; RICCARDI, I(1), 127.2

(Seller ref. MC0696)

€ 5500

11 - (BIOGRAPHIES; PORTRAITS; ILLUSTRATED; FIRST EDITIONS) Jean Jacques BOISSARD (1528-1602); Theodor DE BRY (1528-1598); Johann Adam LONICERUS (LONITZER) (1577-1611 c.?)

Icones virorum illustrium ... Vol I Frankfurt, Guiljelmus Fitzer, 1628 (title: *Bibliotheca sive Thesaurus...*); Vol. II: Per Theodorum de Bry Leodien civem Francofurti, 1597; Vol. III-IV Frankfurt, Matthaeus Becker for de Bry's heirs, 1598, 1599

§ 4 vols, 4to; 299, [9] pp. (A-Z⁴; Aa-Pp⁴; Qq²); 300, [8] pp. (A-Z⁴; Aa-Pp⁴; Qq²) (Kk⁴ blank); [8], 327, [9] pp. (X⁴, A-Z⁴; Aa-Tt⁴); [8], 335, [9] pp. (X⁴, A-Z⁴; Aa-Vv⁴). Irregular pagination. Engraved titles, portrait of the author (in vol. I, repeated in vol. II) and 202 (but 200) oval portraits (respectively 54, 48, 50 and 50 (but 48, as 2 were not printed) in the 4 volumes) surrounded by decorated borders. In volume 4, on the pages of the first two (Dousa and Modius) the captions only are present but the portraits were never printed in this copy. Woodcut head- and tail-pieces, historiated and foliated initials. Portrait of Boissard (repeated in vols. I and II) by Theodor de Bry; several portraits signed with de Bry's monogram, while others are signed EN and CH (or GH). Port. on 2H¹v (pt. 3) is a cancel. Contemporary vellum, handwritten title on spines. Some browning as usual, but good copy, of the **entire set, very rarely to be found complete.**

Vols. II-IV in first edition, vol I reprint of the first edition, with 5 portraits added. The 1st vol. of the 1597 edition ends on p. 288 with the portrait of Bayfius, the present one on p. 299 with that of Linschoten; in the 1628 edition the title was changed in *Bibliotheca siue Thesavrvs virtvtis et gloriae: in quo continentur illvstrivm ervditiōne & doctrina virorvm effigies & vitæ...*, but the same engraving of the first edition was used for the title page. Biographical dictionary, richly illustrated with a fine collection of portraits engraved by Theodore de Bry and Johann Theodor de Bry. The text is by Jean Jacques Boissard and by Johann Adam Lonicerus.

Boissard was a poet and antiquary and the present work is one of at least four productions in partnership with Theodor de Bry. Lonicerus was the son of the famous botanist Adam Lonicerus. The biographies include, among others, scholars, writers and thinkers who marked their epoch. We find Petrarch, Columbus, Dante, Ronsard, Machiavelli, Gesner, Vesalius, Mercator, Luther, Fuchs, Münster, Copernicus, Ptolemy, Brant, Alciatus as well as name renown in Frankfurt and Hesse at the time and long forgotten. Interestingly, the work contains portraits and biographies of Columbus (in the first volume) and more than thirty persons who have written about the Americas. "*C'est ici la première et la meilleure édition de ces portr., et il est difficile de la trouver complète.*" (Brunet).

📖 ADAMS B-2326-29; BRUNET I:1068; GRAESSE, I, p. 474; E. ILSE Kramer *Die Wunderbare Neue Welt: German books about the Americas in the John Carter Brown Library, 1493 to 1840 (pilot edition covering the years 1493 to 1618)*, 1988, n. 1597/2, p. 103; CIORANESCU, A. 16s.

(Seller ref. MC0681)

€ 16500

12 - (MEDICINE; PHARMACOLOGY; FIRST EDITIONS) Otto BRUNFELS (Othonem BRUNFELSIIUM) (1488-1534)

Theses seu communes loci, totius Medicae. Item. De usu pharmacorum, deq artificio suppressam alium ciendi, Liber. Per Othonem Brunfelsium. Argentorati excudebat Georgius Ulricher Andlanus, 1532.

§ 8vo (150x100); [10], 232 leaves. Signature: []¹⁰, a-z⁸, A-F⁸. Printer's mark on title page and last page (2 different), woodcut initials. Ownership signatures on title page: (erased), dated 1595, *Matheus Letellier Doctor Medicus Monspelardis 1739*, stempel (*Durand*), repeated; on pastedown printed label *M. Durand, méd. à Chartres*. Contemporary blind-tooled calf. Ties missing, top and foot of spine and top of front cover skillfully restored. Fragment of an ancient manuscript inside binding. Fine copy.

First edition. "*Brunfels, a German botanist, became a Carthusian monk in his early twenties, a short time after completing his education at Mainz. He abandoned the monastery in 1521 when he became a convert to the Protestant faith and spent several years at various towns in southwest Germany as an evangelical minister and theological writer. Brunfels returned to Strasbourg in 1524 where he established a school and directed his interests to the study of botany and medicine. He is most often remembered for his classic work in botany, Herbarum vivae icones (1530-1536), a work which marked the beginning of modern taxonomy. He received a medical degree at Basel in 1532 or 1533 and, after a short period in private practice in Strasbourg, was appointed town physician at Bern in 1533. He died only a year later, probably of diphtheria. This little-known work of Brunfels, edited by Johannes Munterus (fl. 1513-1532), is a treatise on the pharmacological approach to a wide variety of diseases. Included with it are Alessandro Benedetti's (ca. 1450-1512) Sententiae medicinales and Arnaldus de*

Villanova's Sententiarum medicinalium morborum curationibus as well as several other short tracts by Villanova." (*Heirs of Hippocrates*).

The only information we were able to find about Johannes Munterus is that he was a medical student living in Alsace (BNF). Arnaldus de Villa Nova (also called Arnau de Vilanova, c. 1240 - c. 1311) was a physician, alchemist and astrologer; he wrote several medical and theological works. "*Arnald of Vilanova was the outstanding physician in Europe during the thirteenth century. His translations and commentaries on the works of Galen, Avicenna, Al-Kindi, and Hippocrates helped lift European medical practice out of the realm of folk art and connect it with classical Greek and Arabic medicine. His original works represented a singular advancement in the diagnostic theory of the time. He set up the medical curriculum at Montpellier, and it was through his influence that Montpellier became the leading center for medical education in Europe in the late Middle Ages.*" (Daly, p. 31). Alessandro Benedetti was professor of practical medicine and anatomy in Padua; "*The greatest scientific merit of B. was that of having been able to arouse a new interest in anatomical research.*" (Crespi, translated).

📖 Krivatsy 29; Wellcome 1105; ADAMS B-2931; *Heirs of Hippocrates* 193; BMC/German p. 156; Durling, Supp. I, 29; MARIO CRESPI Benedetti, Alessandro In: *Dizionario Biografico degli Italiani*; Juanita A. Daly Arnald of Villanova: *Physician and Prophet In: Essays in Medieval Studies* 4, pp. 29-43 (<http://www.illinoismedieval.org/ems/VOL4/daly.html>[7/19/2011 2:39:24 AM]).

(Seller ref. MC0547)

€ 3000

13 - (LINGUISTICS; DICTIONARIES) **Ambrogio DA CALEPIO** (born **IACOPO**) (1440-1509/10)

Ambrosius Calepinus Bergome[n]sis professor devotissimus ordinis Eremitau[m] sancti Augustini observa[n]tiae Dictionum latinarum & graecarum interpres perspicacissimus ... (colophon: Venetijs, Opera & impensa diligentiq[ue] cura Bernardini Benalij Bergomensis impressum ... 1520)

§ Folio; 389 leaves, title page and leaf 2r printed in red and black, title within large woodcut allegorical frame, printer's mark on last leaf, nice woodcut initials. Contemporary vellum.

Definitive edition, rare on the market. Ambrogio da Calepio was an Italian humanist and Latinist of the Augustinian order, renown for his *Dictionarium latinum*, a monumental work of lexicographic and encyclopedic nature. The work was first published in 1502 in Reggio Emilia by Dionigi Bertocchi, but the author considered the result highly unsatisfactory both typographically and because of the many errors and begun immediately to work at the new, better edition. Not only did he amended the previous text, but considerably enlarged it, expanding many definitions and introducing fifteen hundred new ones; he died about 1510 and was thus not able to see his work printed, posthumously published in 1520. The work was immensely popular and, continuously edited and updated, went through hundreds of editions until almost the end of the 18th century. It has been said of Calepio that he is has been the inventor of the modern dictionary: his was not the first dictionary ever published, but it was the first to be organized in orderly, systematic and constant way, with a scheme for writing each item, which was then kept constant from the beginning to the end, with the same elements always in the same sequence, a method that can still be found in present-day dictionaries. "*He brought unity, order and editorial balance to what had been produced before him ... All the editors and curators who will publish the Dictionary of Bergamo will they will improve it, they will expand it, they will correct it, they will abolish dubious or even outright etymologies imaginative, they will introduce more correct or more relevant author quotes, but it will no longer happen modified the structure of the entry which will become canonical for all modern dictionaries, including those that we keep on our study tables today.*" (Bravi, translated). So succesful was Calepio's work that his name, in the Latinized form, became synonym of "dictionary".

📖 Intervista di Cristian Toresini a GIULIO ORAZIO BRAVI *A cinquecento anni dall'edizione del Calepino*, Venezia, Bernardino Benaglio, 1520 <https://www.giuliooraziobravi.it/pdf/Intervista%20Calepino.pdf>

(Seller ref. MC0671)

€ 3600

14 - (PHILOSOPHY; ETHICS; POLITICS) **Tommaso CAMPANELLA** (1568-1639)

Thomae Campanellae ord. pred. Disputationum in quator partes suae philosophiae reali libri quatuor ... Suorum operum tomus II ... Parisiis, Ex Typographia Dionys. Houssaye, 1637.

§ Large 4^{to}; [36], 124, 570, [2], 60, 223, [1], [8] pag. Signature: a-e¹⁻⁴, A-P¹⁻⁴, Q¹⁻², A-Z¹⁻⁴, Aa-Zz¹⁻⁴, Aaa-Zaa¹⁻⁴, AAaa¹⁻⁴, BBBb¹⁻⁶, A-G¹⁻⁴, H¹⁻², A-Z¹⁻⁴, Aa-Ee¹⁻⁴, †¹⁻⁴; woodcut title page, head-pieces and initials, 11 (some large) woodcut illustrations. Some pages misnumbered. Contemporary vellum, blind-tooled. Front hinge partially broken. Very good copy.

The Dominican friar Tommaso Campanella (born Giovan Domenico Campanella) spent about thirty years of his life a prisoner in Naples and Rome. Condemned by the Spanish justice for his involvement in an attempted rebellion against the government, and by the court of the sant'offizio for suspected heresy, he managed to avoid the death penalty by pretending madness, but suffered torture and long periods of harsh imprisonment. Recovered his freedom, he moved to France. Extremely prolific writer, also during the long years of imprisonment, he produced works, among other things, in the fields of theology, philosophy, politics, ethics, medicine, astronomy and poetry and practically all his writings were censored by the curia of Rome. Since 1618 Campanella planned to publish a complete edition of all his works, that would have been divided in ten volumes, but only the Ist (*Philosophia rationalis*, 1638), the IInd (*Philosophia realis*, 1637) and the IVth (*Metaphysica*, 1638) were completed. The VIth volume was only partially published while the three parts of the IIIrd volume (*Philosophia practica*) were printed separately (Medicine in Lyon, 1635; *De sensu rerum* and its *Defensio* in Paris, 1636; and the Astrology with the *De fato siderali vitando* in Lyon, 1629; the last two had been previously published in Frankfurt). The present volume, the second of the planned *Opera omnia*, includes the *Philosophia realis*, first printed in Frankfurt in 1623, but extensively revised and increased with respect to the first edition. (cfr. Luigi Firpo).

📖 LUIGI FIRPO, in: *Dizionario Biografico degli Italiani* (https://www.treccani.it/enciclopedia/tommaso-campanella_%28Dizionario-Biografico%29/).

(Seller ref. MC0288)

€ 6200

15 - (PHILOSOPHY; SCIENCE) Gerolamo CARDANO (1501-1576)

Hieronymi Cardani mediolanensis, medici, De Subtilitate Libri XXI. Nunc demum ab ipso autore recogniti, atque perfecti. Lugduni, Apud Gulielmum Rouillium, 1559

§ 8vo (170x105); 718, [54] pp, signature: a-z⁸, A-X⁸, Y⁷ (missing Y⁸, blank), *---⁸, ----⁷. Numerous woodcut illustrations and diagrams; printer's device on title page, woodcut initials. Contemporary pigskin, richly blind-tooled: a central panel depicting king David on front cover and Justice on back cover, both surrounded by a frame with small portraits. On front cover "1566". Clasps missing. Old ownership signature on title page, old ownership stamp (faded) on title page and page 49. Tears on first free leaf, a small tear, with no loss, on title page, title page loosening; some unimportant foxing in places, occasional small (water)-stains. A good copy.

First published in 1550, *De subtilitate* is Cardano most famous work. A sort of encyclopaedic work, it deals with cosmology, physics, cryptology, machines construction, natural sciences (minerals, plants and animals), medicine, mathematics, Demons and Angels the soul and intelligence of Man, God and the universe. Scientific experiments and inventions are reported and described, as well as curiosities and prodigies. An Italian polymath, Cardano was proficient in mathematics, medicine, physics, natural sciences, chemistry, astrology, astronomy and philosophy; a gambler, was one of the very first to study the laws of probability. He was one of the most influential mathematicians of the Renaissance and he is remembered for his achievements in algebra; he made the first systematic use of negative numbers in Europe, acknowledged the existence of imaginary numbers and was the first to introduce the binomial coefficients and the binomial theorem in the Western world. A prolific author, he wrote more than 200 works on medicine, mathematics, physics, philosophy, religion, and music. Cardano also invented and described several mechanical devices among which the Cardan shaft (a shaft with universal joints, which allows the transmission of rotary motion at various angles) is used to this day.

📖 GIULIANO GLIOZZI *Cardano, Gerolamo* In: *Dizionario Biografico degli Italiani*; RICHARD S. WESTFALL *Cardano, Girolamo* In: *The Galileo Project* rice.edu. <http://galileo.rice.edu/Catalog/NewFiles/cardano.html>; ADAMS A672; GALLAND, *Cryptography*, 34; WHEELER GIFT 37; RICCARDI I, 252.

(Seller ref. MC0464)

€ 2900

16 - (SPAIN; MANUSCRIPT; HERALDRY; SPANISH ARMORIAL CERTIFICATE; ILLUSTRATED; BINDINGS)

Carta ejecutoria de nobleza de Mathias Ramon De torralva.

§ **Illuminated manuscript on vellum**, 4to, 24 leaves; text in black and red on 16 lines within a double frame with double red fillet; 2 full-page illuminations depicting the arms of the paternal and maternal lines, surrounded by foliage and surmounted by a helmet, 12 heraldic illuminations. With the king's seal. By Don Manuel Antonio Brochero, *Reyes de Armas* ("king of arms", a civil servant who had the authority to grant armorial bearings) of Ferdinand VI of Spain, certifying the De Torralva lineage, on January 16, 1758 in Madrid, and bearing his autograph signature and seal, the signature and seal of Vicente Francisco Verdugo and the required countersignatures. Contemporary binding in crimson velvet embroidered with silver threads and decorated with spandrels and central coat-of-arms, silver clasps. Each coat-of-arms is protected by a sheet of dark pink silk. Binding lightly rubbed. Very fine copy.

📖 cfr: *Spanish Armorial Certificates* <http://heraldry.freesevers.com/certificates.html>

(Seller ref. MC0649)

€ 3700

17 - (GREECE; GEOGRAPHY; HISTORY; ILLUSTRATED) Vincenzo CORONELLI (1650-1718)

Memorie istoriografie de' regni della Morea, Negroponte e Littorali fin a Salonichi Accresciute in questa seconda edizione. Nel Laboratorio del P. M. Coronelli Della Ser. Repubblica di Venezia (1686)

§ 8vo (164 x 105) [14], 237, [1] pp. XVIIIth half calf binding, gilt titles on spine, half-title, engraved title page, 42 (double-page) plates, woodcut initials, a fine and complete copy, practically flawless.

First published in 1685. A description of Greece and of the territories there recently conquered by Venice in the war against the Ottoman Empire. Vincenzo Maria Coronelli, an Italian Franciscan friar, cosmographer, cartographer, publisher, and encyclopaedist, is especially remembered for his atlases and globes. In 1684 he founded in Venice the Cosmographic Academy of the Argonauts, the oldest devoted to geography, promoted by the patrician G. B. Donà and enjoying the protection of the Doge Marcantonio Giustiniani. In 1685 Coronelli was appointed public cosmographer of the Republic of Venice, a title which he proudly used it in almost all of his works and that gave him the privilege of printing a large atlas (Ferrari).

📖 AUGUSTO DE FERRARI *Coronelli, Vincenzo* In: *Dizionario Biografico degli Italiani*; Graesse II, p. 273

(Seller ref. MC0645)

€ 2500

18 - (TRAVELS; FIRST EDITIONS; ILLUSTRATED) Pedro CUBERO Y SEBASTIAN (1644 or 1645-1700)

Descripción general del Mundo y notables sucesos que han sucedido en el. Con la armonia de sus tiempos... Valencia, Por Vicente Cabrera, 1697.

§ Small 4to; [16], 342 pp. Old limp vellum, recased. Full-page woodcut, depicting the Virgin of the Desamparados, patroness of the Valencian Community. Binding loosening, missing endpapers, pastedown renewed. Strong marginal waterstain at the beginning of the volume, margin of some of the last leaves restored

First edition of this account of Pedro Cubero's travel. Cubero was a Spanish priest, traveller and writer; he is mainly known for having been the first to circumnavigate the world in a west-east direction, the opposite direction to Magellan and Elcano, between 1670 and 1679. Another particularity of his travel is that it was accomplished mostly by land, across Western and Eastern Europe, Western and Central Asia, and North America. Not much is known about Pedro Cubero in addition to what he himself affirms in his works where, however, discrepancies and inconsistencies can be found. After travelling in France, Switzerland and Italy he reached Rome where in 1671 obtained from the Sacred Congregation of Propaganda Fide permission to serve as a missionary in the East Indies, with the title of Apostolic Preacher. Starting first from Zaragoza and then from

Rome, he will complete a “reverse” tour of the world, which will return him, nine years after his departure, in 1679, to the Spanish court. In Rome he wrote his *Descripción general del Mundo*, work that, he informs us, was achieved in the Great Library of the Vatican in Rome, a fatigue that cost him “no less than two sleepless years”.

📖 RAMÓN ALBA SANZ “Viajes y circunstancias de Pedro Cubero Sebastián In: *Isimu*, 2006, (9) pp. 89-105.

(Seller ref. MC0650)

€ 2800

19 - (LAW) CYNUS PISTORIENSIS (Guittoncino dei SINIBULDI, better known as CINO DA PISTOIA) (1270-1336/37); Nicolaus CISNER (1529-1583)

Cyni Pistoriensis, Iureconsulti praestantissimi, in codicem, et aliquot titulos primi Pandectorum Tomi, id est, Digesti veteris, doctissima Commentaria, nunc Summarijs amplius tertia parte auctis, infinitisque mendis sublatis, & Additionibus in margine adiectis, multò diligentius & emendatius quàm antea excusa: ... Cum indice rerum notabilium locupletissimo. Francofurti ad Moenum, Impensis Sigismundi Feyerabendt, 1578 Bound with: *Idem Cyni Pistoriensis, Iureconsulti praestantissimi, omnium sanorum iudicio acutissimi, in Digesti veteris libros, Commentaria doctissima, summo studio atque Industria ab infinitis mendis quibus scatebant, expurgata, ac pristino nitore restituta: a iureconsulto celeberrimo domino Nicolao Cisnero I.V.D. augustissimae Imperialis Camerae Assessore dignissimo, correctae, Summarijsq. novis, omnibus Iuris studiosis perutilibus, illustrata. Cum indice copioso.* Francofurti ad Moenum, Impensi Sigismundi Feyerabendt, 1578

§ 2 works in 1 volume, large folio (385x245x102); [3], 571, [1, blank], [31], [1, blank] leaves; 58, [5], [1, blank] leaves. 1 half-page woodcut vignette, first title page printed in red and black, both title pages within large, allegorical woodcut frame, 2 large woodcut printer's devices, woodcut initials; text on two columns. Contemporary vellum, hand-written title on spine and lower edge. Very fine copy on large and crisp paper.

Magnificent edition of **a milestone in middle-age history of law**, the complete works of the great Pistoian jurist, by far the best, from a philological point of view, ever published, the only one to have had the privilege of an anastatic reprint (Turin, Bottega D'Erasmus, 1964) which is by now also unobtainable. An absolute masterpiece of fourteenth-century legal systematics, the Cinian Commentaria to the Justinian Code, here together with the valuable appendix of the *Lecturae in Digestum Vetus*, represent a milestone in the doctrinal production of the Middle Ages. First printed in 1475, the first work, here edited by edited by the German humanist, jurist and poet Nicolaus Cisner, is a Latin commentary on the first nine books of Justinian's *Codex Constitutionum* and, highly praised and largely circulated has manuscript since 1314, it was continuously updated and enlarged by the author. Supreme jurist, as well as poet of great merit, Cino de' Sinibaldi (also Latinized in Cinus de' Sighibuldi) da Pistoia, after having treasured the methodological lesson learned from the masters of the School of Orleans, decreed, with a more mature and complete hermeneutic approach, to the texts of Justinian the compilation, the definitive overcoming of the Glossa method and the beginning of the extremely fruitful season of the Commentary. Graduated in Bologna with Dino del Mugello, he held professorships for a long time in Siena, Florence, Perugia and Naples; among his students were the great Bartolo da Sassoferrato and Francesco Petrarca.

📖 STEFANO CARRAI and PAOLA MAFFEI *Sinibuldi, Cino* In: *Dizionario Biografico degli Italiani*; G. ASTUTI *Cino da Pistoia e la giurisprudenza del suo tempo* In: *Colloquio Cino da Pistoia, Atti dei Convegni Lincei* 18, Roma: Accademia Nazionale dei Lincei, 1976, pp. 129-152; C. KLEINHENZ *Cino da Pistoia* In: *Key figures in medieval Europe. An Encyclopedia* Richard K. Emmerson (Ed.), New York-London, Routledge, 2006, pp. 141-142; W.M. BOWSKY *A new consilium of Cino da Pistoia (1324). Citizenship, Residence and Taxation* In: *Speculum*, XLII (1967), p. 433; P.L. FALASCHI “*Ut vidimus in Marchia*”. *Divagazioni su Cino da Pistoia e il suo soggiorno nelle Marche* Pubblicazioni della Facoltà di Giurisprudenza dell'Università di Camerino 32, Napoli, 1987, pp.19 s., 36 s., 39 ss., 166-190, 189.; P. NARDI *Contributo alla biografia di Federico Petrucci con notizie inedite su Cino da Pistoia e Tancredi da Corneto* In: *Scritti di storia del diritto offerti dagli allievi a Domenico Maffei* pp. 164-169; D. MAFFEI *Il pensiero do Cino da Pistoia sulla donazione di Costantino, le sue fonti e il dissenso finale da Dante* In: *Lecture Classensi*, 16 (1987), p. 121; P. SANTINI *Di un documento inedito di Cino da Pistoia* In: *Archivio Storico italiano* IV, 14 (1884), pp.24 s.; G.M. MONTI *Cino da Pistoia giurista, con bibliografia e tre appendici di documenti inediti*, Città di Castello 1924, pp. 49, 65-67; G.M. MONTI *Altre indagini su Cino da Pistoia giurista e sulle sue “Quaestiones”*, In: *Cino da Pistoia nel VI centenario della morte*, Pistoia 1937, pp. 49 s.; H. DENIFLE *Die Entstehung der Universitäten des Mittelalters bis 1400*, Berlin 1885, (reprint Graz 1956).

(Seller ref. MC0678)

€ 7000

20 - (CIVIL LAW; ILLUSTRATED; FIRST EDITIONS) Iodoco DAMHOUDERIO (Joost De DAMHOUDERE) (1507-1581)

Praxis rerum civilis, praetoribus, propraetoribus, consulibus, proconsulibus, magistratibus, reliquisque id genus iustitiariis ... Antverpiae, Apud Ioannem Bellerum Sub Aquila aurea, 1567 Bound with: *The same Enchiridion parium, aut similium utrisque iuris, omnibus praxeos studiosis, aut in foro publicum rerum administrationem ... Antverpiae, Apud Ioannem Bellerum Sub Aquila aurea, 1569*

§ Large 8vo (200x170); [64], 557, [37] pag., signature *-----1-8, A-Z1-8, Aa-Nn1-8, Oo¹⁻¹⁰; 15 full-page woodcut illustrations (3 of which coat-of-arms). [12], 222, [2] pag.; signature []¹⁻⁶, A-O¹⁻⁸; 5 full-page woodcuts (3 of which coat-of-arms). Fascinating XVII century brown calf on wooden boards, one of the original clasps still working. A very fine copy on crisp paper.

1st: First edition, Eight illustrations were drawn for this work, while the others were already been used in previous publications. The present work is largely based on Philips Wielant's *Practique, maniere ende stijl van procederen*, just as the most famous of Damhouder's treatises, the *Praxis rerum criminalium*, was actually copied from another of Wielant's works.

2nd First published separately in 1568, it was published in 1569 together with the *Praxis rerum civilis*. Joos de Damhouder was a jurist, clerk of the Bruges Criminal Court and official of the financial administration of the Spanish Netherlands under Charles V. A prolific author, his works were reprinted several times and had a lasting influence on European criminal law.

📖 *Bibliotheca Belgica* Première série, tome VIII.

(Seller ref. MC0153)

€ 2600

21 - (MEDICINE; FIRST EDITIONS) Rembert DODOENS (1517-1585)

Praxis medica Remberti Dodonaei mechliniensis Amsterdami, Impensis Henrici Laurentij, (but probably Gouda, Jasper Tournay), 1616

§ 8vo (150x100); [VIII], 618, [10] pp. (last 3 pp. blank). Signature: ⁴, A-Z⁸, Aa-Pp⁸, Q¹⁰ (Q¹⁰ blank). Printer's device on title page. Scattered marginal annotations in an ancient hand. Contemporary vellum, handwritten title on spine. Very fine copy.

First edition, posthumously published, of **the only medical work by Dodoens**. First a Galenist, Dodoens was later an Hippocratican, as shown in the present work. Even though he was a renowned physician during his life, his great fame as a botanist and the outstanding importance of his botanical work obscured his medical achievement. Born Rembert van Joenckema, he changed his name to Dodoens; he studied in the municipal college in Mechelen, his birth place, then went to the University of Leuven where he studied medicine. In 1574 he moved to Vienna, appointed physician to the emperor Maximilian II first and to his successor Rudolph II afterward. Dodoens left Vienna in 1580 and, after a period in Cologne and Antwerp, he accepted the offer of the University of Leiden, where he taught pathology and general therapeutics and where he remained for the rest of his life (DSB). According to Van der Hoeden this edition was probably printed in Gouda by Jasper Tournay. A compilation of Dodoens's lectures given in Leiden, the present work was edited and annotated by Sebastiaen Egbertsz. (1563-1621). The text is printed on two columns, one with Dodoens lectures and one, in italics, of annotations. The work includes two parts, of 36 and 70 chapters, respectively, entitled *De Febribus* (On the fevers) and *De Affectibus qui singulis corporis partibus obveniunt* (Of the affections which befall each part of the body).

📖 *Dodoens (Dodonaeus), Rembert* In: *Complete Dictionary of Scientific Biography* <https://www.encyclopedia.com>; R. VAN DER HOEDEN *Project Rembert Dodoens (Rembertus Dodonaeus) Een beknopte bibliografie* In: *Plantaardigheden*, https://plantaardigheden.nl/dodoens/over_dodoens/bibliografie.htm

(Seller ref. MC0572)

€ 2400

22 - (DANCE; ILLUSTRATED; FIRST EDITIONS; RARIORA) Giambattista DUFORT (16805- after 1728)

Trattato del ballo nobile di Giambattista Dufort indirizzato all'eccellenze delle signore dame e de' signori cavalieri napoletani. In Napoli, nella stamperia di Felice Mosca, 1728.

§ 8vo (170x114); [24], 160 pp., 25 engraved illustrations, small woodcut on title page, woodcut head-piece and initials. Contemporary vellum, gilt title on spine, edges red. Unimportant occasional browning. Beautiful copy on large paper.

First and only edition of this rare and important treatise on choreography. In this work Dufort was the first to introduce in Italy the system of shorthand dance notation first described in 1700 by Raoul-Auger Feuillet's in his *Chorégraphie, ou l'art d'écrire la danse*; the system is here skilfully illustrated by the numerous engraved diagrams accompanying the text. The work is divided in two parts, the first one consists of thirty-four chapters dealing with the general theory of the "noble dance" and giving instructions for steps required in Italian Baroque dance including *pirola* (pirouette), *sfuggito* (échappé), *passo unite* (assemblé), and *cadente* (tombé); each step is fully described and notated in Feuillet notation. The second part includes six chapters, mainly devoted to performance of the minuetto (minuet) and with a section on the *contradanza* (contredanse) and *riverenze* (bows). As Dufort self states in the preface, the work deals with ballroom dance, performed by ladies and gentleman and even enjoyed by monarchs (deserving thus to be named "noble dance") in opposition to theatre dance, that he considers more tiring and reserved for professional performers. The authors also gives a short history, recalling the Italian origins of measured dance, citing the works by Rinaldo Rigoni and Fabrizio Caroso, but also stresses the importance of the improvements later introduced by the French masters.

Jean Baptiste Dufort was born in France, where he studied dance with Pierre Beauchamps and Guillaume-Louis Pécour. After several performances at the *Opéra*, he went to Parma where he was ballet-master at the *Ducal Collegio de' Nobili* and finally moved to Naples where he remained for several years as dancer and choreographer at the Theatre S. Bartolomeo and where he contributed to spread French dance and its terminology of steps and movements at the Neapolitan court.

📖 SOWELL, 49; BEAUMONT, p. 25; F. DERRA DE MORODA n. 833; RISM, B/VI, 282; J.-N. LAURENTI *Dufort, Giambattista* in: *Dictionnaire de la danse*, Paris, Larousse, 2008, p. 138; P.D. MAGRIEL *A Bibliography of Dancing*, New York, 1936, p. 97; (Exhibition catalogue) *Four Hundred Years of Dance Notation*, New York, The Grolier Club, 1986, no. 27.

(Seller ref. MC0652)

€ 3000

23 - (PHYSICS; CHEMISTRY; FIRST EDITIONS) Enrico FERMI (1901-1954), Edoardo AMALDI (1908-1989), Emilio SEGRE (1905-1989), Giulio NATTA (1903-1979)

Collection of 6 print-out, articles from the "*Memorie della classe di scienze fisiche, matematiche e naturali*" of the "*Reale Accademia d'Italia*":

- **Enrico FERMI**: *Sul calcolo degli spettri degli ioni* Roma, Tipografia del Senato del dott. G. Bardi, 1930-VIII. Print out form *Memorie...* Vol. I, 10 pag.
- **Enrico FERMI**: *Sui momenti magnetici dei nuclei atomici* Roma, Tipografia del Senato del dott. G. Bardi, 1930-VIII. Print out form *Memorie...* Vol. I, 12 pag.
- **Enrico FERMI**: *L'effetto Raman nelle molecole e nei cristalli* Roma, Reale Accademia d'Italia, 1932-X. Print out form *Memorie...* Vol. III, 22 pag.
- **Enrico FERMI** and **Emilio SEGRE**: *Sulla teoria delle strutture iperfini* Roma, Reale Accademia d'Italia, 1933-XI. Print out form *Memorie...* Vol. IV, [1] leaf, pag. 131-158, [1] leaf.
- **Enrico FERMI** and **Edoardo AMALDI**: *Le orbite ∞s degli elementi* Roma, Reale Accademia d'Italia, 1934-XIII. Print out form *Memorie...* Vol. VI, [1] leaf, pag. 119-149, [1] leaf.
- **Giulio NATTA**: *Dimensioni degli atomi e degli ioni monovalenti nei reticoli dei cristalli* Roma, Tipografia del Senato del dott. G. Bardi, 1931-IX. Print out form *Memorie...* Vol. II, 31 pag.

§ All: 4to (25x18 cm), original printed wrappers. Wrappers a little discoloured; fine, unopened, uncut copies.

All first separate editions. A series of five papers on nuclear physics (published before Fermi left Italy to the USA), by Fermi and his collaborators and one work by Natta. Fermi obtained the Nobel prize for physics in 1938, Natta for chemistry in 1963. (Seller ref. MC0220) **€ 1250**

24 - (Law; FIRST EDITIONS; BINDINGS) Joannes FERRARIUS MONTANUS (1485 or 1486 - 1558)

Ioannis Ferrarii Montani Adnotationes in IIII Institutionum Iustiniani libros. Excudebatur Marpurgi Franciscus Rhodus, 1532. Bound with: **Christophorus HEGENDORPH** *Libri Dialecticae legalis quinque* Lipsiae, excudebat Nicolaus Faber, 1531.

§ 2 works in one volume, large 8vo (162x110); [16], 336, 120 leaves.. Two title pages within sumptuous woodcut frames, text in Roman and Italic fonts, woodcut initials, printed marginal notes. Beautiful contemporary binding, pigskin on wooden boards, richly blind-tooled (concentric rectangular frames decorated with zoomorphic and phytomorphic motifs), original clasps presents (one still working). Spine with five ribs. Owner's name blind-tooled and heightened in ink on front cover. Unimportant browning in places, some underlining in a contemporary hand. Fine copy on large and crisp paper.

Superb collection of two very rare legal works, both *editio princeps*.

PROVENANCE: from the library of the humanist from Pressburg (now Bratislava) Johannes Taylenkes; enrolled at the Viennese University in 1513 as "Joannes Tailenkes de Posonio", he obtained his master's degree in 1518. He also appears as "Joannes Talicaseus" or "Talicaseus".

THEODOR MUTHER *Ferrarius Montanus, Johann* in: *Allgemeine Deutsche Biographie* 6 (1877), pp. 719-720

(Seller ref. MC0693)

€ 3600

25 - (ASTRONOMY; ILLUSTRATED) Galileo GALILEI (1564-1642)

Dialogo di Galileo Galilei linceo matematico supremo dello studio di Padova, e Pisa. E Filosofo, e Matematico primario del Serenissimo Gran Duca di Toscana. 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 questa seconda impressione Accresciuto di una Lettera dello stesso, non più stampata, e di vari trattati di più Autori, i quali si veggono nl fine del Libro. Dedicato all'Illustriss. ed Eccellentiss. Signore il Signor D. Carlo Caraffa Pacecco, duca di Maddaloni, Marchese di Arienzo, Conte di Cerreto; Principe della Guardia &c. In Fiorenza (but Naples), no printer (but Lorenzo Ciccarelli), 1710

§ 4to (230x171); [12], 458, [16], 84 [recte 82] pp. Large engraved device of the *Accademia della Crusca* on title page, woodcut initials and diagrams. Contemporary vellum. Good copy on large paper.

Scarce second Italian edition. The first edition was published in 1632 but in 1633 Galileo was tried and condemned as a heretic by the Inquisition because of the validation of the Copernican heliocentric system expressed in the work, theories that the author was forced to abjure. The work was not present in the standard Latin edition of the *Opera* (1656/55), it was included in the Index of prohibited books in 1664 and no Italian edition was printed before the present one. Lorenzo Ciccarelli, a Neapolitan lawyer, published several works in Naples, most of which included in the Index, under false imprints; in the present edition he added to the original text works by Kepler and Antonio Foscarini, the condemnation of Galileo by the Vatican and his abjuration. Also present are a letter addressed to the Grand Duchess of Tuscany where Galileo explains the relation between science and Scripture, and a letter to Foscarini on the Copernican theory. "When Galileo (1564-1642) first published his *Dialogo* in 1632, defending the Copernican heliocentric view of our cosmos, the Catholic Church put him under house arrest and banned not just the *Dialogo* but also all of Galileo's earlier writings. This censorship only fueled the demand for his works and several editions of his writings were published in France, England and the Netherlands throughout the 17th century. But as far as Italian editions were concerned, the 1710 printing of the *Dialogo* was only the second of its kind, due to the fact that it remained on the Index of Forbidden Books. ... the introductory letter to the reader at the beginning of the volume provides us with an important clue: the signature Cellenio Zaccclori is (with the exception of one missing letter) an anagram for Lorenzo Ciccarelli, a Neapolitan lawyer who ran a print shop in Naples that specialized in the publication of forbidden books. ... According to Vincenzo Ferrone, there is evidence that Ciccarelli's shop was tolerated by some of the more progressive members of the Catholic Church, which helps to explain how we was able to elude shut-down by the authorities." (Schechter).

UTE SCHECHTER *A clandestine edition of Galileo's Dialogue concerning the two chief world systems, Ptolemaic and Copernican, 1710*, In: <https://libraries.wm.edu/blog/post/clandestine-edition-galileo%E2%80%99s-dialogue-concerning-two-chief-world-systems-ptolemaic-and>, posted on December 2, 2013; CINTI 168; CARLI & FAVARO 413; *Printing and the Mind of Man* 128 (for the first edition of 1632); VINCENZO FERRONE *The intellectual roots of the Italian Enlightenment: Newtonian science, religion, and politics in the early eighteenth century* Atlantic Highlands, N.J., Humanities Press, 1995, p. 34-35, 186-187, 334 (cited by Schechter).

(Seller ref. MC0559)

€ 5500

26 - (MEDICINE; ILLUSTRATED) Marco GATTINARA (1442-1496) et al.

Marci Gatinarie de curis egritudinu particulariu noni Almansoris Pactica uberrima. Blasij Astarij de curis febrium libellus utilis. Cesaris Ladulphi de curis earundem opusculus. Sebastiani Aquilani tractatus de morbo Gallico celeberrimus. Eiusde questio de febre sanguis (Colophon: Papie (Pavia) per Jacob de Burgofra[n]co, 1514, die 27 Nove[m]bris

§ 8vo (165x120); [2], 206, [3] pp., full-page woodcut depicting the Saints Cosma and Damiano, woodcut illustration depicting a surgical instrument, printer's device on last page. Numerous marginal annotations in Latin in an ancient hand. Late XIX century boards. Fine copy.

Second edition, first published in 1509. "The *Practica uberrima* is a therapeutic treatise in the form of a commentary on the ninth book of Rhazes' *Liber medicinas ad Almansorem*. ... G.'s work ... is divided into eighty-three chapters, each of which deals with the treatment of a "particular" disease, that is, one that can be localized in a given organ. It is therefore foreign to G.'s intentions to provide indications of an anatomical, pathological or physiological nature. The *Practica uberrima* is

remarkable for the notable impact of observational practice, generally deployed by G. with a conspicuous dose of common sense and acumen. This aspect, combined with the rare conciseness with which the different chapters are addressed and the substantial fidelity to the ancient and authoritative heritage of "traditional" medicine (Greco-Roman and Arabic), made G.'s treatise particularly appreciated by the following generations of doctors, as evidenced by the numerous editions that followed, after that of 1509..." (Ottaviani, translated). The instrument depicted on p. 92 can be identified with Gattinara's *strumento a clisteri*, described by De Renzi as syringe, whose invention he attributes to Gattinara. The treatise *De Morbid Gallicum* was very important for the fight against syphilis. All the authors (Gattinara, Astari, Landolfi and Sebastiani) worked in Pavia. The publisher, Giacomo Pocatela, was active from 1502 to 1538 and in particular in Pavia from 1504 to 1526.

📖 ALESSANDRO OTTAVIANI *Gattinara, Marco* In: *Dizionario Biografico degli Italiani*; DE RENZI III, p. 687.

(Seller ref. MC0655)

€ 2800

26bis (LAW; FIRST EDITIONS; ILLUSTRATED; RARIORA) Thomasus GRAMMATICUS (1473-1556)

Thomae Grammatici neapoli. I.U.D. clariss. Regii Consiliarii allegationes et consilia tam in causis criminalibus quam fiscalibus nunc primum in lucem edita. Eiusdem vota, ac per ipsum castigatione adibita. Accurate recognita, multisque accessionibus locupletata. Additis quinque votis n usquam locorum ante hunc diem impressis. Cum summarijs et repertorijs suis... Venetiis impressa in officina Comini de Tridino Impensis vero Domini Petri de Dominicis mercatoris librorum Nespoli mense Januario. 1542.

§ Large folio (410x275); [8], 95 leaves, (last leaf, blank, missing). Title printed in red and black within large ornamental woodcut frame depicting columns supported by satyrs, at the top Justice, down an oval with Moses holding up the twelve tables, the title boxed in the centre and on the sides the printer's initials. A second title page on verso of leaf 64 (preceding the *Vota*), monochromatic variant of the first one, with Justice within a large architectural arch and the motto "*iustitiam diligite o vos qui iudicatis terram*" on the vault; half-page engraving of remarkable workmanship on recto of the following leaf. Contemporary limp vellum, handwritten title in an ancient hand on spine. Restoration at the lower margin of the first leaves.

Definitive edition and the only folio one, of exceptional rarity, apparently only one known copy in public libraries worldwide [Washington, Library of Congress]. The five *Consilia* on fiscal matters are published here for the first time. Judge of the Vicaria in 1496 - appointed by Frederick II of Aragon - tax lawyer in 1506, royal councilor in 1535, Tommaso Grammatico was a leading exponent of the legal culture of the Regnum in the 16th century. In the present work there is extensive discussion not only of the doctrines of the *Ius commune*, but also of the particular rights of the kingdom and, above all, of the complex jurisdictional and fiscal matters. Adherence to practice, combined with a particular sensitivity to issues of public law (which the Norman-Swabian monarchical system required in the Regnum in much more stringent terms than in other city systems) represent the peculiar characteristic and best quality of Grammaticus' writings. He actually contributed, in a remarkably significant way, to the primacy achieved by Naples in the production of the works that, based on the *Decisiones* had enormous influence throughout Europe until the mid-1600s.

📖 V. VENTURA *Profilo di Tommaso Grammatico giurista e letterato* in: M. Ascheri (ed.) *Scritti di St. del Dir. Ital. offerti dagli allievi a Domenico Maffei*, Padova, 1991, pp. 353-375; *Pazzaglini & Hawks Consilia*, G-47

(Seller ref. MC0701)

€ 3900

27 - (THEOLOGY; BINDING) GREGORIUS NAZIANZENUS (329-390 c.)

Divi Gregorii Nazianzeni, cognomento theologi, opera omnia, quae quidem extant, nova transatione donata. Una cum doctissimis Nicetae Setronij commentarijs in sedecim Panegyricas orationes, intextis etiam quibusdam Pselli enarrationibus in obscuriora loca secundae orationis de Paschate. Adiunctum est praeterea Nonni opusculum, quo prophanas historias & fabulas, quae in Invectinis adversus Iulianum Apostatam reperiuntur, exponit. Quae omnia nuprimum Latina facta sunt, Iacobi Billii Prunaei, S. Michaelis in Erema Abbatis, diligentia et labore. ... Antverpiae, in aedibus viduae et haeredum Ioannis Stelsii, 1570

§ Large 4to (320x210); [24] leaves, 872 (recte 880, several pages misnumbered) pp., [16 leaves. Signature: α-β⁶, γ-ε⁴, A-Z⁶, Aa-Zz⁶, Aa-Zz⁶, Aaa-Zzz⁶, Aaaa-Gggg⁶. 2 different printer's marks, on title page and last leaf; woodcut initials. Contemporary calf on wood planks, richly blind-tooled, central oval image "*S. Franciscus divini amoris miraculum*" and author's name on front cover, central oval image "*San Antonius schythiae forma puritatis*" on back cover; faint traces of gilt paint. Clasps missing, front hinge partially cracking. Title page strengthened with tape, leaf a⁶ loose, external low corner of four pages strengthened, last leaf slightly browned. Good copy.

Complete works of the 4th century theologian and archbishop Gregory of Nazianzus. Generally considered the most accomplished rhetorical stylist of the patristic age, he was a classically trained orator and philosopher and brought Hellenism into the early church. Comments and translations are by Jacques de Billy de Prunay (1535-1581, Benedictine abbot, scholar, theologian, jurist and linguist), Michael Psello (11th century, Byzantine historian and philosopher), Nonnus of Panopoli (5th century, Greek epic poet) and others. A beautiful and well-preserved binding, most probably from the Low Countries.

📖 D.O. HUNTER-BLAIR *St. Gregory of Nazianzus* In: *Catholic encyclopedia*, 1913

(Seller ref. MC0553)

€ 2200

28 - (ARCHITECTURE; ILLUSTRATED; FIRST EDITIONS) Guarino GUARINI (1624-1683)

Architettura civile del Padre D. Guarino Guarini cherico regolare Opera postuma dedicata a sua sacra reale maetà. In Torino, appresso Gianfrancesco Mairesse all; insegna de Santa Teresa di Gesù, 1737.

§ Folio (375x250); [8], 307, [1] pp. Engraved frontispiece (portrait of the author), woodcut coat-of-arms of Savoy on title page, 79 engraved plates. Contemporary vellum, marbled edges. Very fine copy.

Editio princeps, posthumously published and edited by his former pupil Bernardo Antonio Vittone (architect and writer, 1704-1770). **Scarce edition of a classical work and one of the most beautiful one on baroque architecture.** A collection of 44 plates had already been published in 1686 under the title *Disegni d'architettura civile et ecclesiastica inventati, e delineati*

dal padre d. Guarino Guarini modonese de chierici regolari theatini matematico dell'Altezza Reale di Savoia, 35 more plates were engraved for the present edition. The plates are, among others, by Guarini, Giuseppe (also known as Giovanni) Abbiati (fl. 1678-1700), Giovanni Fayneau (fl. 1680s); the first 45 plates mostly depicts geometric figures, columns, capitals and other decorative elements while the following plates depict views, elevations and floor plans of real buildings. The works is divided in five "treatises", respectively on architecture in general, on ichnographics (problems of measurements, leveling, planimetric representations), on elevated orthography (architectural orders and facades), on thrown orthography (projections of cylinders, spheres and elliptical bodies on planes), on geodesy (methods of decomposition and transformation of figures and calculation of areas) (Paleari and Bestetti). In opposition to the practice general at the time, Guarini does not rely on practical knowledge, but bases his work on rigorous mathematical and technical knowledge. "... in the treatise on Civil Architecture his style is concise and lively: here he talks about the things that interest him most and stimulate his genius as a builder. ... l'Architettura Civile deals a serious blow to empirical improvisation, superimposing the cult of practice with perfect knowledge of mathematical laws and very accurate technical preparation." (Capucci, p. 77).

Guarini, a priest of the Theatine order, was a central figure in North Italian Baroque architecture in the second half of the 18th century; active mainly in Turin and its neighbourhood, he also worked in Paris, Lisbon and elsewhere, and had a profound influence in Germany. Unfortunately many of the buildings have been destroyed and are now only known in detail from the engravings of the present work, which include all his known designs.

📖 MARTINO CAPUCCI *Guarino Guarini Letterato* In: *Lettere Italiane* vol. 8, no. 1, 1956, pp. 75-82; ERMANNO PALEARI, MAURA BESTETTI *Guarino Guarini, architetto e matematico* In: <https://matematica.unibocconi.eu/articoli/guarino-guarini-architetto-e-matematico>; NICOLETTA MARCONI *Guarini, Guarino* In: *Dizionario Biografico degli Italiani*; THIEME-BECKER, vol XV, pp. 174-176; FOWLER 150; MILLARD 50; CICOGNARA 526.

(Seller ref. MC0662)

€ 6000

29 - (FABLES; HEBRAIC PRINTING; ILLUSTRATED; RARIORA) Melchior HANEL (Ed.) (1627-1689)

Parabola Vulpium Rabbi Barachiae Nikdani ... Translatæ ex Hebraica in Linguam Latinam. Opera Melchioris Hanel Societatis Jesu. Præge, in Typographia Universitatis, in Collegio Societatis Jesu ad S.Clementem, 1661.

§ 8vo, (150x91); [18], 435 (recte 393), 1. pp. (Errors in pagination: p.225-226 omitted; p.337-354, 371-390 repeated, p.65, 189, 195, 301, 305, 337, 395 misprinted 56, 489, 165). Beautiful engraved frontispiece with the animals of the fables, title page in Latin and Hebraic types, printed in red, decorated woodcut initials, some in Hebraic type; text in Hebraic, with the Latin translation on the opposite side. Contemporary hard vellum, remnants of clasps. Slight foxing due to the paper quality, good and genuine copy.

Second edition; this collection, called the Hebrew Aesop, consists of 108 apologies inspired by the Arabic tradition of Pancatantra and the corpus of Aesopian fables. Introduced by a learned preface by the famous scientist Athanasius Kircher, the volume explicitly reveals its function as a scholastic aid for learning the Hebrew language. Of the utmost rarity.

📖 KENNETH MCKENZIE *Dante's References to Aesop* in: *Annual Reports of the Dante Society*, Johns Hopkins University Press, May 17, 1898, No. 17, pp.1-14.

(Seller ref. MC0594)

€ 2200

30 - (RHETORIC; ORATORY; CLASSICAL ANTIQUITY) HERMOGENES OF TARSUS (161?-225?)

Hermogenis Ars rhetorica absolutissima Parisiis, excudebat Christianus Wechelus, 1530 Bound with: **Idem** *Hermogenis De Inventione tomi quatuor* Parisiis, Christianus Wechel, 1530 And with: **Idem:** *Hermogenis De formis orationum tomi duo* Parisiis, excudebat Christianus Wechelus, 1531 And with: **Idem:** *Hermogenes De methodo gravitatis, sive virtutis commode dicendi* Parisiis, excudebat Christianus Wechelus, 1531

§ 4 parts in 1 volume, 4to (196x141); [24] leaves (A-F⁴); [50] leaves (AA-KK⁴, LL⁶); [80] leaves (AAA-VVV⁴; VVV³ and VVV^{4r} blank); [14] leaves (AAAA-BBBB⁴, CCCC⁶). Titles in Greek and Latin, woodcut printer's device on title pages and at the end of each part; woodcut initials. XVI century vellum, gilt title label on spine, edges red-marbled. Several underlinings and marginal annotations in Greek in an ancient hand. Very fine copy on large and crisp paper.

Previously printed by Manuzio in 1508 in a collection of Greek rhetoricians (*Rhetores Graeci*). (Probably) first separate edition of the four works by Hermogenes. Some copies are bound with *Aphthonii Sophistæ praeludia*, also published in Paris in 1531. The Greek rhetorician Hermogenes of Tarsus, considered one of the most prominent figures of the theory of rhetoric, introduced the categories, types or canons of literary style in the literary critique of oratorical texts. Bookseller and printer, Christian Wechel was active between 1522 and 1563, "*Alescu de Basie, enlaruesainctlacques, près lesglise saint Benoit*".

📖 SCHWEIGER I, p. 135 "*Seltene Ausgabe*"; APOSTOLOS N. STAVELAS *Oratorical Stylistics according to Hermogenes of Tarsus* In: *Aither, Journal for the study of Greek and Latin philosophical traditions* International Issue n. 3, 2014 (<https://www.musicologica.upol.cz/contents/ath/2014/02.pdf>)

(Seller ref. MC0688)

€ 1700

31 - (LATIN POETRY; SATIRES; BINDING) Decius Junius JUVENALIS, Aulus PERSIUS FLACCUS, Mariano TUCCI

Iu. Iuvenalis una cum Au. Persio nuper recogniti (Colophon: Florentiae, sumptibus Philipphi de Giunta, civis florentini, mense Octobri 1513

§ 8vo (160x100); 80 leaves. Signature: A⁴, B-I⁸, a⁸, b⁴. Ownership signature in an ancient hand on title page; some marginal annotations in an ancient hand. Contemporary calf, blind-tooled. Binding skillfully restored. Waterstained; small marginal wormhole on last leaf, not affecting the text.

First Giunta edition, counterfeit of a previous Aldine imprint. An earlier Giunta edition of 1507 is unconfirmed ("*eine frühere Juntine von. 1507 ist unverbürgt*", Schweiger; "*Une éd. antérieure donnée ... par les mêmes presses en 1507 est douteuse*", Graesse). It includes 16 satires by Juvenal and 6 by Persius, both authors dealing with malpractice, corruption, depravity and the cultural crisis in Rome; they strongly criticize the wrongs of their time and try, by means of the satires, to stir public

opinion against such behaviours. The humanist Mariano Tuccio worked for Filippo Giunta, mainly as editor of ancient authors; he was a professor at the university of Pisa. He is best remembered for his editions of Giovanni Pontano's works. This edition contains a letter by Mariano Tucci to Antonfrancesco Albizzi and the biographies of Juvenalis and Persius from Crinitus' *De poetis*.

📖 SCHWEIGER II (2), p. 508; GRAESSE, 519; BRUNET III, 630; EDIT 16 CNCE 28724; Decio Decia, Renato Delfiol *I Giunti tipografi editori a Firenze 1497-1570. Parte Prima, Annali 1497-1570* Firenze, Giunti-Barbera, n. 44.
(Seller ref. MC0561) € 3600

32 – (OPTICS; OPHTHALMOLOGY; ASTRONOMY; FIRST EDITIONS) Johannes KEPLER (1579-1630)

Ad vitellionem paralipomena, quibus astronomiae pars optica traditur... de modo visionis, & humorum oculi usu, contra opticos & anatomicos. Frankfurt: C. Marnius & Heirs of J. Aubrius, 1604

§ 4to; [16], 449, [18], [1] (last blank) pp., one engraved plate depicting various anatomical sections of the eye (with adjacent unsigned and unpaginated leaf of explanation) and some woodcut illustrations, 2 folded plates of letterpress tables; Woodcut device on title page, woodcut head-pieces and initials. Contemporary brown calf, gilt spine. Skillfull restoration at title page and subsequent leaf, uniformly browned, as usual but a good and complete copy on large paper.

First edition of the first work by Kepler on optics, a foundation work of modern optics. The work is divided in two parts, the first one dealing with optics and the second one with the optical phenomenon relevant in astronomy (*Astronomiae Pars Optica*). The first part is modestly introduced by Kepler as an appendix to Vitello's work (*Ad Vitellionem paralipomena*, a supplement to Vitello), but it is to say the least an understatement. Vitello (also Witelo, b. ca. 1230), a Polish scientist, was the author of a work on optics which, even though mainly circulated in manuscript (it was printed only in 1572 as *Opticae thesaurus*), was deeply influential on medieval and even Renaissance optics. Kepler's work goes far beyond the intended "additions": not only he defines the optics and function of the eye and, for the first time, describes the essential role of the retina in the vision and gives the first scientifically correct explanation of myopia. Moreover, he gives the first suggestion of the undulatory theory of light, discuss phenomenon such as refraction. defines the concept of the light ray (a foundation of modern geometrical optics), the formation of images from pin-holes and the nature of images from mirrors and lenses. In the second part, divided in six chapters, Kepler examines optics as a necessary precursor to applied astronomy; he discuss astronomical refraction, parallax, eclipse and explains the annual variation in the apparent size of the sun. He also calculates the speed of light, which he concludes to be infinite, the diameter of the sun in perigee and apogee; the diameter of the moon and speculates that, while binocular vision is perfect, a correction should be applied in the case of the astronomer who uses only one eye. (Swinden, p. 45). An important advance in the theory of conics is also present, with the introduction of the "point at infinity" and the "principle of continuity", that Desargues and Poncelet (apparently without knowledge of Kepler's previous work) later introduced independently. "*Subjects treated are: the nature and properties of light; colour; reflection and refraction of light of stars; diminution of moon's diameter in solar eclipses - this is a continuation of Brahe's work; measurement of refractions; errors due to faulty instruments and incorrect sight; dimensions of sun and moon; light, position and motion of stars and comets; age of moon; parallaxes; eclipses; occultation of stars; twilight; phases of moon; altitude of sun and stars; anatomy of human eye and binocular vision. Occasionally philosophical discussions intrude ... Kepler details an experiment undertaken to explain why the sun's image in a camera obscura is round, although the light is admitted through a rectangular slit. ... The pure mathematician will chiefly be interested in a short note of some four pages on conics (introduced in the chapter on measurement of refractions, in which Kepler makes use of the hyperbola) ...*" (Swinden, p. 45).


📖 CASPAR *Bibliographia Kepleriana* 18; CINTI *Biblioteca Galileiana* 13; GARRISON p. 260; HIRSCHBERG 308; HOUZEAU-LANCASTER I, 2842; KRIVATSY 6343; LALANDE 141; ZINNER 3993; SWINDEN, *Johann Kepler: Paralipomena ad Vitellionem* In: *Mathematical Gazette* 1954, 38, n. 323, pp. 44-46; DI LAURA *Bibliotheca Opticoria*, 52; PARKINSON *Breakthroughs*, 1604.
(Seller ref. MC0676) € 15500

33 - ((LAW; CANON LAW; FINE BINDINGS) Johannes KÖLNER DE VAENKEL (1448 c.-1490)

Breviarium sexti et clementinarum ab Johane de vāquel coloniensi iuris ... (colophon: *Tetrastichon Joh[ann]is Chappuis*) Parrhisiis, Francois Regnault, (1513) (colophon)

§ Two parts in a volume, 8vo (220 x 150); [16], 194, 84 leaves, (sign A1-10, □1-6, a-z1-8, A1-10, B-L1-8, K1-4), both with separate title page (the first one printed in red & black) and large printer's device, woodcut initials, text in semi-gothic, on two columns, woodcut initials fascinating contemporary brown calf , work title blind-tooled on centre-boards, ties missing , slight scattered waterstains, but fine copy.

Johannes De Vaenckel, after an humanistic education in his early age, was enrolled at the University of Cologne on 3 May 1466 to study canon law, completing his academic education in rapid succession with a Master of Liberal Arts in 1469 . In 1472 he received his first bachelor's degree in civil law, followed by a second in canon law in 1474, also becoming lecturer in canon law in 1476 and civil law in 1479. In 1478 he appeared for the first time in the register of the Dominican order in Cologne. In the same year, he began lecturing at the university, reading the new canon law, the so-called younger canon law collections of the "Liber Sixtus" and the "Clementines". In 1479, he received his doctorate in both canon and civil law, taught as a full professor and became the first dean of the law faculty in Cologne on 3 September 1482. Kölner soon gained a high reputation at the university and was particularly characterised by his deep herudition. He published for the first time the Summarium on the Clementines, in which he summarised the individual decretals and explained them in more detail using collections of laws and legal propositions, in Cologne as early as 1484; his second work , about the Liber Sextus Clementinarum followed in 1485 , gaining in a short time a large success , through reprints in 1488 and 1493. Kölner, named by the Parisian editors as Coloniensi iuris utriusque monarcha, or "sole ruler of the study of both rights", was also the first author on German soil in the Holy Roman Empire to publish a work, the Notata super usibus feudorum, in which he described feudal law from the perspective of secular law. Precious and rare early combined edition of the two Kölner main works, in an intriguing contemporary binding.

 VON SCHULTE Vanckel, Johann Koelner de in: *Allgemeine Deutsche Biographie* 39 (1895), pp. 475-476 [Online-Version], URL: <https://www.deutsche-biographie.de/pnd100651216.html#adbcontent> (Seller ref. MC0101)


€ 3800

34 - (HERALDRY; FRANCE; SCOTLAND; LORRAINE; ILLUSTRATED) Jean LE FÉRON (1490-1565 c. 1504-1570 c.)

De la primitive institution des roys, héraldiz et poursuivans d'armes, Composé par Maistre Iehan le Féron, Advocat en la Cour de Parlement à Paris. Bound with: Idem Le simbol armorial des armoiries de France, & d'Escoce, & de Lorraine. A Paris, de l'Imprimerie de Maurice Menier, 1555

§ 2 works in 1 volume, 4to (230x168); **I:** [1], 47, [1] leaves (A-M⁴); large woodcut vignette on title page, woodcut head-piece and initials, 2 full-page armorial woodcuts (coat-of-arms of the dedicatee Claude Gouffier de Boissy and of the author). **II:** [1], 39, [1] leaves (A-K⁴); woodcut printer's device on title page, woodcut head- and tail-pieces and initials; 2 full-page armorial woodcuts (coat-of-arms of the dedicatee, Mary of Guise, queen of Scotland and of the author). Contemporary calf, plates and spine gilt. Some unimportant restorations to the binding; title page a little worn and with a light stain. Some underlining and annotations in an ancient hand; unimportant traces of use. **PROVENANCE:** Bibliothèque de l'École spéciale militaire (unobtrusive modern stamp, repeated).

Rare set of two works by Jean Le Féron, lawyer in the Paris parliament, historian, genealogist and heraldist, to whom is due the first armorial book printed in France. "A lawyer at the Parliament, Jean Le Féron devoted all his time to heraldry. He produced numerous handwritten armorials, which he offered to the king and to the Court, in the hope of obtaining a position as "king of arms" or "King's historiographer" (Jimenes). Le Féron finally obtained the long hoped for office of "King's historiographer" after the publication, in 1555, of the two present works and six armorial books (*Catalogue des ... ducz et connestables..., grands-maistres..., mareschaulx..., admiraulx..., chanceliers... and prevost de France*), generally considered as the first printed armorial of France. "In le Féron's treatise [on France, Scotland and Lorraine], heraldic bearings were more than superficial or outmoded relics of aristocratic vainglory. Instead he believed that they underpinned the very nature of political interaction." (Thiry, p.1406).

 BRUNET III, 924, mentioning that the two works are sometimes found together; STEVEN THIRY 'In Open Shew to the World': *Mary Stuart's Armorial Claim to the English Throne and Anglo-French Relations (1559-1561)* In: *The English Historical Review*, Vol. 132, No. 559 (December 2017), pp. 1405-1439; RÉMI JIMENES *Jean Le Féron, héraldiste, entre manuscrits et imprimés* In: *Bulletin du bibliophile*, 2022, n. 2, pp.51-85.

(Seller ref. MC0691)

€ 4000

34 bis - (LITERATURE; POETRY; FIRST EDITIONS) GIACOMO LEOPARDI (1798-1837)

Canzoni del conte Giacomo Leopardi Bologna, pei tipi del Nobili e comp., 1824

§ 8vo (11x17.5 cm); 196, [6] pp. (leaf before the last one blank). Long-grained brown morocco, gilt title and date on spine, gilt fillet inside covers. Uncut, partially unopened. Unimportant foxing in places but a very good copy.

First edition of the first collection of poems published by Leopardi; it includes ten poems, 7 of which never published before. It was printed in 500 copies in the month of August, 1824, but it was not distributed before Octobre. The edition was edited by Pietro Brighenti (1775-1848), a friend of Leopardi who also edited works by Paolo Giordani, Vincenzo Monti and others. Leopardi gave precise instructions about the edition: 500 copies, 50 of which for himself, boards binding, prohibition to use the letter "j", thorough instructions regarding punctuation and so on. An imprimatur previously obtained in Rome proved insufficient and Brighenti had to circumvent the difficulties raised by the censorship; he solved the problem submitting the work to a Dominican reviser, a certain "Br. Balt. Marianus Medici O. P.", who granted the necessary permits and even declared his admiration for the work. Leopardi was very satisfied with the publication of which he praised every aspect, such as the typography, the quality of the paper etc.

 MAZZATINTI E MENGHINI *Bibliografia leopardia* n. 647; *Catalogo del fondo leopardiano* n. 73.

(Seller ref. MC0443)


€ 6000

35 - (MEDICINE; FIRST EDITIONS) Duncan LIDDEL(L) (1561-1613)

Ars Medica succinctae & perspicuè Explicata Authore Duncano Luddelio Scoto. Hamburgi, Ex Bibliopolio Frobeniano, 1607

§ 8vo (160x96); [40], 868, [20] pp. Signature (:)⁸, (+)⁸, (*)⁴, A-Z⁸, Aa-Zz⁸, Aaa-Iii⁸, Kkk⁴. Large woodcut vignette on title page, woodcut head-pieces and initials. Some underlying and text corrections in an ancient hand. The errata leaf (Kkk⁴), often missing, is here present but from another copy or possibly a later print. Contemporary vellum with overlapping fore edges, handwritten title on spine. Slightly browned but a fine and crisp copy.

First edition, very rare. The work, divided in five parts, includes: *De Medicinae definitione & principiis* (definition, subdivisions and methods), *De physiologia* (description of the different body parts, reproduction, sensory organs, intellectual faculties etc.), *De pathologia*, *De signorum doctrina* (symptoms and diagnosis) and *De therapeutica*. Liddel wrote several books of medical interest, and the present one became a standard work, reprinted several times. "His *Ars Medica* (Hamburg 1608), in five books, was a standard medical work throughout Europe for a century." (Aberdeen Medico-Chirurgical Society). Duncan Liddel was a Scottish mathematician, physician and astronomer who lectured on mathematics geometry, astronomy, and universal geography at the University of Helmstadt; in 1596 he obtained an M.D. and taught at the Faculty of Medicine. Liddel remained in Helmstadt until 1607, when he returned to Aberdeen, his birthplace. Back in Scotland, Liddell left money (even though he was never a student of Marischal College, founded when he was 32, nor a member of its staff) to found the Chair of Mathematics at Marischal College and for bursaries to enable poor students to attend the College; in addition he donated to the same College his estate and his extensive library of books on Astronomy, Mathematics and Medicine along with his mathematical instruments (O'Connor and Robertson).

 J.J. O'CONNOR and E.F. ROBERTSON *Duncan Liddel* In: *MacTutor* <https://mathshistory.st-andrews.ac.uk/Biographies/Liddel/>; PIETRO DANIEL OMODEO (editor) *Duncan Liddel (1561-1613) : Networks of Polymathy*

and the Northern European Renaissance Leiden, Brill, 2016 (ebook) p. 265; Aberdeen Medico-Chirurgical Society <http://www.med-chi.co.uk/heritage/people/12-content/150-duncan-liddel.html#nav>. (Seller ref. MC0642)

€ 1800

36 - (MUSIC; MUSICAL INSTRUMENTS; ILLUSTRATED) Antonio LORENZONI (1755-1840)

Saggio per ben sonare il flauto traverso Vicenza, per Francesco Modena, 1779

§ 4to (236x174); 91, (1) pp., signature A-L4, M2; IV engraved folding plates, 2 extra handwritten folding plates (“*Minori e maggiori per flauto ad una chiave*” and “*Intavolatura per il flauto ad una chiave*”). Large engraved vignette on title page, engraved coat-of-arms on dedication, woodcut head-piece and initials, engraved tail-piece. Contemporary half-calf. Fine copy. Antonio Lorenzoni, a lawyer and jurist, had also studied music as a young man, and he later wrote the present treatise on the transverse flute; originally intended just for a circle of friends, and possibly for the author’s children, the work became quite renown. “*Unlike the most well-known instrumental methods of the time, the Saggio per ben suonare il flauto traverso is not the work of a professional musician, but of an “amateur” in the eighteenth-century sense of the term. Even the musical experience from which the treatise originated is that of a small circle of amateurs ... It also seems that Lorenzoni destined the treatise to the musical education of his six children, who all learned to play some instrument. ... Although originally intended for a small circle of “amateurs”, Lorenzoni’s essay obtained, during the author’s life, a good reputation and diffusion as proven, for example, that it was widely used for some items of the first Italian music dictionary*” (Gallo p. 104 and 110, translated). Interestingly, Lorenzoni’s was the first work in Italian on the subject, as well as the first production on music of the printer: “*In 1779 Francesco Modena’s small publishing house in Vicenza printed a ninety-page booklet, his first on music, entitled Saggio ... The appearance of this work represents a special event in Italian flute history: 72 years after the publication of the French-language “Principes” von Hotteterre and 27 after Quantzen’s famous “Versuch”, Italy finally has a school in its language expressly dedicated to this instrument. Interestingly, it will remain the only one until Emanuele Krakamp published his Metodo in Milan in 1854, ... Lorenzoni’s Saggio is not just a historical curiosity, as proven by the spread and success that it had, from its contemporaries into the 20th century. ... it is above all astonishing to notice how often the work was mentioned or cited by later musicologists ... It seems obvious that the Saggio consists mainly of a collection of unquoted texts by other authors, but this is justified not only by the book’s origin as a personal vademecum, but also by the very purpose of its publication. ... However, Lorenzoni is firmly rooted in his age and does not uncritically accept all the instructions from his sources. Rather, under the guidance of an experienced teacher, or perhaps even alone, he decides what is still valid for his era and his taste, sometimes even adding hints. This allows less, as with Quantz, to prepare general rules of the performance practice at the time, but rather to get an overview of the state of art in northern Italy in the second half of the 18th century, ... which makes the Saggio an important and still underestimated source that deserves a serious reassessment.*” (Conen, translated). An unfrequent work, all the more interesting for the **two extra tables of handwritten Intavolature (tablature)**.

📖 F. ALBERTO GALLO “*Il saggio per ben suonare il flauto traverso*” di Antonio Lorenzoni nella cultura musicale italiana del settecento In: *La Rassegna Musicale*, 1961, 1 (1), pp.103-111; ENRICO CODEN *Zwischen Plagiat und Originalität Eine kritische Lektüre des Saggio von Antonio Lorenzoni* <https://www.moecck.com/de/tibia/tibia-online/artikel/?article=2228>; FÉTIS, V, 349 (erroneously citing a Venice edition); Eitner, VI, p. 222.

(Seller ref. MC0349)

€ 2900

37 - (HISTORY; ALDINE PRESS) Marcus Annaeus LUCANUS (39-65)

Bellum civile (colophon: Venetiis, apud Aldum Mense Aprili. 1502)

§ 8vo (167x100), 140 unnumbered leaves, sign: a-r⁸ S⁴, (a^{1r} title Lucanus, a^{1v} editor’s 1502 dedicatory letter to Marcus Antonius Maurocenus, a^{2r} M. Annei Lucani Civilis Belli liber primus, s^{1v} Sulpitii Carmina velut superioribus annectenda, s^{2r} M. Annei Lucani vita ex clarissimis [sic] authoribus, s^{4r} register and colophon, s^{4v} printer’s woodcut dolphin-and-anchor device). Italic type 1:80, cut by Francesco Griffo. Fascinating blindstamped brown calf binding, internal side of both boards covered with manuscript parchment, the quires a-d densely notated by contemporary hands, the first and the last leaves skilfully reprinted on ancient paper; despite this defect, a fine and crisp copy, probably the tallest on the market.

Epic poem, dealing with the civil war between Julius Caesar and Pompey the Great; the work is also known as *Pharsalia*, from the Battle of Pharsalus, in Thessaly, where in 48 BC Caesar obtained a decisive victory against Pompey. It has been observed that the poem is remarkable because of the author’s minimizing divine intervention and supernatural occurrences in the events that he reports. Much discussion has been arisen by the praise of Nero at the beginning of the poem, and scholars steel debate if Lucanus sincerely admired the emperor or if the passage was meant as ironical, considering the obvious anti-imperialism of the author.

📖 SCHWEIGER II (1), p. 560; DAMIEN NELIS *Praising Nero (Lucan, De Bello Civili, 1,33-66*, In: *Fondazione Niccolò Canussio Convegno 2010: Dicere laudes. Elogio, comunicazione, creazione del consenso, Cividale del Friuli, 23-25 settembre 2010* digital edition, <https://fondazionecanussio.org/atti2010/Nelis.pdf>

(Seller ref. MC0133)

€ 3600

38 - (MILITARIA; ILLUSTRATED; RARIORA) Niccolò MACHIAVELLI (1469-1527)

Libro della arte della guerra di Niccolo Machiauegli cittadino et segretario fiorentino. Impresso in Firenze , per li heredi di Philippo di Giunta, 1529.

§ 8vo (157x102); 112 pp. (recte 120), signature a-p⁸. Printer’s mark on title page and on verso of last leaf; diagrams, tactics schemes and military illustrations on last pages. Contemporary limp vellum. External edge of the last three leaves restaured, small stains and signs of wear in places, but good copy on large paper.

Very rare second edition; the now unobtainable *editio princeps* was printed in 1521 by the same publisher, the only one of Machiavelli works to be published during the author’s lifetime. Despite the inclusion of all Machiavelli’s work in the *Index*

Librorum Prohibitorum (Index of Prohibited Books) in 1559, the *Arte della Guerra* was translated in several languages and became a well known and influential book. The present work has generally been considered as the first one to revive the military art of the classical antiquity as well as the first example of modern military thinking. “*Certainly the reputation of Arte della guerra was significant and long lasting: Italian authors of the sixteenth century considered it authoritative, and his writingd were owned and utilized by Montaigne, Marshal de Saxe, Thomas Jefferson and others*” (Hosler, p. 303). Four main points are generally considered as innovative in Machiavelli’s writings: the synthesis of past and present military action and the application of Roman strategy to modern times; the strong link between military and political sphere; the importance of educated leaders well studied in warfare; the belief that a citizen militia, as opposed to mercenary troops, is necessary to create a succesful army. Hosler however, claims, and succesfully demonstrates, the the first three of these points were already be discussed and be given the same conclusions, by the twelfth-century scholar John of Salysbury in his *Policraticus*. As Machiavelli does not cite his sources, wether he knew John’s work (which seems at least likely) or if he reached independently the same conclusions, is open to debate. “*In these three ways, John antecedes some principal military anotions of the Italian Renaissance ... Surely he (Machiavelli) must retain a major place in the history of strategy. The condemnation of mercenaries and push for a citizen militia were medieval and Renaissance notions that preceded him, but he was the first writer to merge the two into a coherent military proposition set into Roman framework*” (Hosler p. 334).

📖 JOHN D. HOSLER Niccolò Machiavelli, *John of Salisbury, and the originality of Arte della guerra* In: *Viator Medieval and Renaissance studies*, Vol. 46 (2), 2015, pp. 303-334

(Seller ref. MC0367)

€ 6000

39 - (BOTANY; MEDICINE; ZOOLOGY; ILLUSTRATED) **Pietro Andrea MATTIOLI** (1501-1578)

Commentaires de M. Pierre André Matthiole medecin senois, sur les six livres de Ped[acius]. Dioscor[ide] Anazarbeen de la matiere medicinale, avec certaines tables medicinales, tant de qualités & vertues des simples medicamens, que des remedes pour toutes malades, ... Mis en François sur la derniere edition Latine de l'Autheur, par M. Iean des Moulins Docteur en Medicine. ... Lyon, par Guill. Roville, 1579

§ Large 4to (350x220); [68] leaves, 852 pp., [14] leaves. Signature: a-k⁶, l⁸, A-Z⁶, AA-ZZ⁶, AAA-CCC⁶, DDD⁸. Richly illustrated with hundreds of woodcuts illustrations depicting mainly plants and several different animals, vertebrates and invertebrates. Title page with large decorative frame, portrait of Mattioli on verso of title page. Woodcut head-pieces and initials. Title page, portrait, head-pieces, larger initials and all illustrations in contemporary handcolouring. Slightly later vellum. Page 213 missing about half, anciently replaced by skillfully handwritten copy; some offsetting, especially in correspondence of brown-coloured parts, a few stains; first two lueaves skilfully restored. A good copy.

One of the few copies entirely coloured. Second edition of Des Moulins French translation, the first was published in 1572. The main work by Mattioli and the best-known botanical-pharmaceutical text of the 16th century, it was first published in Italian in 1544 (without illustrations), went through many editions and was translated in several languages. “...*the commentary on the translation of De materia medica by Dioscorides Pedacio, summa of the notions of natural medicine of the time, was integrated with anecdotes and news linked to popular tradition and with the addition of the description of the medicinal virtues of hundreds of new plants, a good part of which are unknown as they were imported from the East and the Americas and others herbalized directly by M. in his research conducted in the Val di Non [Trentino] and on Mount Baldo [Alps, in the provinces of Trento and Verona].*” (Preti, translated). Mattioli was not simply a commentator of Dioscoride’s work, but added original observations, contributing to the improvement of the medical knowledge of his time: “[Mattioli] will seem to some to be nothing other than that a commentator, having long worked to interpret Dioscorides; but he did it with so much doctrine, and he so diligently sought models from nature, that his efforts were fruitful of many progresses for botany, and they deserved him the position of original observer.” (De Renzi, p. 107, translated).

Rouillé, a prolific and successful publisher, arrived in Lyon in 1543, after he had apprenticed in Venice with Giovanni and Gabriele Giolito; in 1545 he set up himself in business as merchant-publisher. “*In his first year Rouillé published eight works; five years later he was to publish forty-six. Other merchant-publishers might boast that yearly output, but few of them could match Rouillé’s involvement in the editing, illustrating and correcting, even in the writing of his editions. Rouillé had learning and he had taste. His training in Venice had brought him close to every aspect of book-production ...*” (Davis, p. 76).

📖 CESARE PRETI Mattioli, *Pietro Andrea* In: *Dizionario Biografico degli Italiani*; DE RENZI, III, pp. 107-110; BRUNET, III, 1539; GRAESSE, IV, p. 446; BAUDRIER, IX, p. 369; NATALIE ZEMON DAVIS *Publisher Guillaume Rouillé, Businessman and Humanist* in: R. J. Schoeck (editor) *Editing Sixteenth-Century Texts* Toronto, University of Toronto Press, 1966, 72-112;

(Seller ref. MC0643)

€ 16000

40 - (HYDRAULICS; ENGINEERING; ROME; ILLUSTRATED) **Cornelius MEIJERS** (1640-1694)

L' arte di restituire à Roma la tralasciata navigatione del suo Tevere: divisa in tre parti: 1. Gl'impedimenti, che sono nell'alveo del Tevere da Roma à Perugia, e suoi rimedii, 2. Le difficoltà, che sono nella navigatione del Tevere da Roma fino al Mare e suoi rimedii, 3. Nella quale si discorre perche Roma è stata fabricata, e mantenuta sù le sponde del Tevere, e si tratta d'alcun'altre propositioni proficue per lo Stato Ecclesiastico / dell'ingegniero Cornelio Meyer olandese Dell'Accademia Fisicomatematica Romana. In Roma, nella stamperia del Lazzari Varese, 1685

§ Folio; [91] leaves, 69 engraved plates. Frontispiece present in two slightly different issues. **Complete of the 15 pages of appendix, often missing. Presentation copy, with autograph inscription of the author.** Printed exlibris of Odescalchi. Contemporary limp vellum. Fine copy on large paper.

Second edition, previously published in 1683. Interesting work, dealing with the works proposed by the hydraulic ingeneer and inventor Cornelius Meijer, in order to make again possible the navigation of the river Tiber, made impossible by problems such as s excessive flow, erosion, litter and the presence of several of weirs and dams. In the first part the authors suggests various solutions, among others the construction of canal walls, the deepening the river, dredging, bridge works, and the construction of locks and other devices for hauling boats up inclines. In the second part he deals with the stretch of the river

from Rome to its mouth to the sea, therefore addressing the problem posed by larger ships; it also describes devices to dredge a harbour and to raise sunken vessels, as well as several lock systems. In the third part the draining of the Pontine marshes is discussed, together with proposals for the erection of the Colonna Traiana and additions to St. Peter's and other squares; several hydrostatic machines are also described in this part. The appendix contains the report of the work carried out by the Sacra Congregazione for the banks of the Tiber. Meyer's proposals, quite radical and much criticised by competitors such as Fontana, were supported by Onorati, who includes a detailed list of expenditures in justification of the project. The beautiful engravings include a view of Rome under water, a map of the area around Pisa, a plan of Ancona, an illustration of an early "horseless carriage", a double-page map by Falda, and a fine series of views of the Piazza del Popolo and late eighteenth century Rome. The "Nuovi ritrovamenti" sections was added only in later editions, in 1696 and 1698.

PROVENANCE: Printed Ex libris *Odescalchi*. Presentation copy, inscribed by the author; taking in account the exlibris, the recipient could be Pope Innocent XI (1611-1689, born Benedetto Odescalchi), pope since 1676 and to whom the work is dedicated.

(Seller ref. MC0686)

€ 7000

41 - (HYDRAULICS; MACHINES, ASTRONOMY; ENGINEERING; ILLUSTRATED; FIRST EDITIONS) Cornelis Janszoon MEIJER (1629 - 1701)

Nuovi ritrovamenti dati in luce dall'ingegniero Cornelio Meyer per eccitare l'ingegno de' virtuosi ad augmentarli, o aggiungerli maggior perfezzione. Nelli quali si favella 1. De gli occhiali atti ad ogni vista, 2. Delle mole, che macinano mediante la corrente dell'acque, 3. De gli argini, delle loro rotture, e come si ristaurano, 4. Di approfondire l'alvei de i fiumi a commodo della navigatione, 5. Delle carrette, e calessi, e come si possano far tirare con poco aggravo de gli animali, 6. Del fabricar commodo, e camera con ottanta commodità, 7. Del corso delle comete, e della loro predittione, 8. Dell'introduzione dell'arte della seta, e dell'utile, che ne proviene, 9. Dell'unire le diramazioni dell'acque, di farle inalzare, e di condurle a Roma, 10. Delle medicine per sanare le malatie, e per far morire li vermicciuoli generati dall'ova de gli animali. Roma, nella Stamperia di Gio: Giacomo Komarek Boëmo all' Angelo Custode, 1689. **Bound with:** *The same Nuovi ritrovamenti divisi in due parti con tre tavole in lingua latina, francese & olandese. Parte prima. Delli ordeggi per cavar pali. Armature della calamita. Del modo di levare i sassi sott'acqua e trovar la lega dell'oro e dell'argento. Modo di condurre l'acque sorgenti nella città di Livorno. Modo di voltar un fiume. Passonate rotte nel porto & il modo di rimediare. Mistolini o cavafanghi e fortezze per il porto di Livorno. Modo di far venirle il terreno sopra le fortezze. Modo di adoprar gl'occhiali. Un vecchio può imparare da un ragazzo. Modo di rompere un bichiero con la voce. Della simpatia dell'instromenti. D'un'osservazione fatta sopra un eclisse del primo satellite di Giove. Finalmente delle varie passonate fatte alla memoria di papa Urbano Ottavo. Date al pubblico dall'ingegniero Cornelio Meyer dell'Accademia Fisicomatematica Romana.* Roma, nella Stamperia di Gio: Giacomo Komarek Boëmo all Fontana di Trevi, 1696.

§ 2 parts in one volume, folio (420x290 mm); **1st:** [20] leaves, including index in Latin, French and Dutch; 17 engraved illustrations (14 half-page and 3 double-page). Decorative woodcut on title page. The two illustrations depicting a dragon, on verso of the map of the Comacchio valleys, sometime present, has not been printed in this copy (as, for example, also in the digitized copy from the Biblioteca Angelica in Rome). **2nd:** [34] leaves, 32 engraved illustrations (28 half-page, 2 double-page and 2 full-page); half-page engraved vignette on title page, depicting a dragon. The first 14 leaves of this part (A¹⁻¹⁴) include a dedication to Pope Innocent XI, a letter to the readers, and 12 half-page engravings depicting works of hydraulic engineering and their description; two of them are dated 1679. Five of the engravings are also present in Meijer's work on the river Tiber, published in 1685. These pages were apparently added to some copies only; a similar addition can be found in the digitized copy of the Biblioteca Apostolica Vaticana. Contemporary limp vellum. Very fine copy on very large paper. The 4 leaves of index, announced in the title of the 2nd work (the actual first part), are at the end of the 1st (the true 2nd part).

Presentation copy: *Ex dono auctoris* handwritten on verso of free leaf. Printed exlibris of Odescalchi.

Both first editions; the second part, *Nuovi ritrovamenti dati in luce*, was issued in 1689, while *Nuovi ritrovamenti divisi in due parti*, the first part of the work according to the author's editorial project, was printed seven years later.

Very beautiful copy of the definitive variant of the work, richly and beautifully illustrated as well as the rarest and most sought after. Among the double-page illustrations are the harbour of Livorno, the eclipse of Ganymede of 23 October 1680, the transit of the comets of Kirch (C / 1680 V1) Halley (1P / Halley) and Bianchini (C / 1684 N1) and a very detailed representation of the hydrological system of the Polesine and the Comacchio valleys. The engraving depicting the comets was originally announced in the title of the second edition of Meijer's work on the regulation of the waters of the Tiber (*L'arte di restituire a Roma la trascurata Navigazione del suo Tevere*, 1685), but was not included in that work and published only in the present edition of the *Nuovi ritrovamenti*. This curious collection is completed by a detailed trilingual index (Italian, Latin and Dutch), where the last topic of the second part (here bound first) is incorrectly indicated as "Fig [ura]. 16", while actually a chapter of two pp. devoid of illustrations.

The iconographic apparatuses of the two works, among the finest examples of scientific illustration of the Baroque period, are based largely on drawings by the author and engraved by himself as well as by Gomar Wouters (ca. 1649 - d. 1696), among the most popular chalcographers active in Italy at the time. Born in Amsterdam, the inventor, engineer, mechanic and cartographer Cornelis Meijer left his country in 1674 for Venice and moved to Rome in 1675; for the next 25 years he incessantly traveled between the territories of the Papal States and central Italy to carry out, on commission, the most disparate works especially in hydraulics (deviations of river courses, reclamation of marshy waters and control works). Shortly after his arrival in the papal capital, Meijer was recognized as a hydraulic expert, and, at the direct invitation of Clement X (1590 - 1676), he was immediately commissioned to work on regulating the floods of the Tiber and studying its navigability between Fiumicino and Perugia. In the *Nuovi ritrovamenti*, the eclecticism of the engineer in exhibiting inventions and in proposing solutions and projects, even original and eccentric (such as the one-room apartment model), extends to different fields: projects related to river navigation and Tyrrhenian and Adriatic harbours, production of materials and machinery, urban and countryside functional structures (roads, cobbles, locks). In Rome Meijer proposes projects aimed

to recall the greatness of the ancients and their unsurpassed technical and engineering skills, also invoking comparisons with the main European metropolises, presenting innovative ideas for paving roads, water management, in which canonical concepts of magnificence and embellishment are always combined with a public utility perspective, implicit in his training as a technician. As with his other writings, also in these *Nuovi ritrovamenti* Meijer's work is configured both as an accurate scientific account of his works and as a form of self-promotion by a professional in search of further commissions. In addition to the artistic quality and the didactic-popularizing function, Meijer's writings represent an exemplary cross-section of the scientific experimentation (urban and architectural as well as engineering and commercial) of Baroque Rome.

"He was born in Amsterdam but was called in Rome around 1680 to advise on the control of the Tiber, and in that city he seems to have spent the remainder of his life, producing endless schemes for banking and diverting the waters of the river and draining the Pontine marshes. But he also produced an array of other ingenious proposals, most of which were published in the two volumes, or rather two parts, of the "*Nuovi ritrovamenti*" (1696, 1689). Apart from the hydraulics, there are designs for dykes and bridges, carriages and carts, notes on silk farming, observations on the trajectories of comets and eclipses, the making of spectacles, the breaking of glass with high notes, a proposal even for an automobile, etc., but perhaps the most intriguing of all his offerings is the single-room apartment. There is virtually no text by way of explanation, only a note to the effect that Vitruvius's three criteria of 'stabilità', 'fermezza' and especially 'commoda', can be best fully satisfied within the confines of the restricted space; ... Meyer clearly liked ingenious and devious devices ..." (Middleton, p. 60).

PROVENANCE: bookplate Odescalchi. **Presentation copy, inscribed by the author**; taking in account the exlibris, the recipient could be Pope Innocent XI (1611-1689, born Benedetto Odescalchi), pope since 1676 and to whom the work is dedicated.

📖 ROBIN MIDDLETON *The One-room apartment* In: *AA Files*, July 1983, No. 4, pp. 60-64; OLSCHKI, *Choix de livres* XI, 17589; G. J. HOOGWERFF, *Cornelis Jansz. Meijer: Amsterdamsch ingenieur in Italië (1629 - 1701)*, in *Oud-Holland*, 38 (1920), pp. 83-103; K. VAN BERKEL, 'Cornelius Meijer inventor et fecit': *On the Representation of Science in Late Seventeenth-Century Rome*, in P. SMITH, P. FINDLEN (eds.), *Merchants and Marvels: Commerce, Science, and Art in Early Modern Europe*, pp. 277-296; M. BEVILACQUA, *Cornelis Meyer dall'Olanda all'Italia*, in M. GUARDO (ed.), *Sul biondo Tevere. Il restauro del codice 34 K 16 della Biblioteca dell'Accademia nazionale dei Lincei e Corsiniana*, pp. 83-93; J. CONNORS, *The one-room apartment of Cornelis Meijer*, in N. AVCIOĞLU, A. SHERMAN (edd.), *Artistic Practices and Cultural Transfer in Early Modern Italy. Essays in Honour of Deborah Howard*, pp. 40-64.

(Seller ref. MC0675)

€ 7500

42 - (GEOGRAPHY; CLASSICAL ANTIQUITY; HUMANISM; FIRST EDITIONS) Pomponius MELA (?-45 c.); Hernán Núñez DE TOLEDO Y GUZMÁN (1475-1553)

Pomponii Melae Castigationes in Pomponium Melam geographum eminentissimi, In quo sexaenta [sic] prope vulnera a librarijs ei [et] indoctis correctoribus inflicta sanantur: multis obiter locis apud alios auctores anuotatis [sic] errores etiam no[n] pauci Hermolai [et] aliorum[ue] in Pomponiu[m] scripseru[n]t praetera Laure[n]tij Valle[n]sis. & interpreti Strabonis ac Ptolemaei, Sed & no[n]nulli. lapsus in ipso Pomponio, Plinio, Stephano & Aristotele depren[s]i aperiantur. Cu[m] exquisita locorum orthographia ex uario diuersorum auctorum tam graecorum quam latinorum usu diligentissime tradita, lege feliciter. Impressum Salmaticen. ex officina eximij viri, Ioannis iuntae, 1543

§ 8vo (90x140); 100 leaves, signature: a-m⁸, n⁴. Woodcut initials. Several marginal annotations in an ancient hand. Some pages a little shortcut. Slightly later limp vellum. Good copy.

Editio princeps of Núñez' corrections to the famous work by Pomponius Mela, which was first printed in Milan in 1471. Already in the title the author declares his goals: to correct of six-hundred errors, due to previous editors and proofreaders, to correct some mistakes of Pomponio Mela himself and to report passages from other authors (Hermolao Barbaro, Strabo, Ptolemy, Lorenzo Valla etc.) who wrote about or translated Pomponius Mela. Also the spelling of the places has been taken care of, according to the use of various authors both Greeks and Latins. Núñez based his revision of Pomponius Mela on an edition printed in Paris in 1539 by Christian Wechel, edition that he considered to be the most correct in his knowledge as well as the most recent. Núñez, a Spanish humanist, writer and hellenist, taught Greek and Latin at the University of Salamanca and, in addition to Pomponius Mela, he also commented and translated Pliny the Elder.

📖 MARÍA DOLORES DE ASÍS *Edición crítica de las Castigationes in Pomponium Melam, de Hernán Núñez* In: Pablo Juaralde, Dolores Noguera & Alfonso Rey (Eds.) *Edición De Textos: Actas Del I Congreso Internacional De Hispanistas Del Siglo De Oro* Tamesis Books Limited, 1990, pp. 133-139; TERESA JIMÉNEZ CALVENTE *Hernán Núñez de Guzmán* In: *Real Academia de la Historia*, 2018, <https://dbe.rah.es/biografias/21505/hernan-nunez-de-guzman>

(Seller ref. MC0581)

€ 1500

43 - (SPORT; CLASSICAL ANTIQUITY; MEDICINE; ILLUSTRATED; FIRST EDITIONS) Girolamo MERCURIALI (1530-1606)

Artis gymnasticae apud antiquos celeberrimae. nostri temporibus ignoratae, libri sex. ... Venetijs, apud Iuntas, 1569.

§ 4to (218x165); [20], 120 leaves, signature: †-††⁸, †††⁴ (last blank), A-P⁸. (the register erroneously gives †††⁸ instead of †††⁴). Large woodcut folding plate, depicting the floor plan of a gymnasium, from Vitruvius; woodcut printer's mark on title page and last page. Contemporary calf, gilt covers. Spine renewed. Old ownership signatures on title page: "*Bibliothèque du Marquis De Quincy*" and a second one, unreadable; stamp (japanese?) on title page. Fine copy on crisp paper.

Rare first edition of one of the very first books on sports medicine; only the editions from the second on will be enriched with several illustrations. The work is divided into six books; in the first book, after speaking of medicine in general and its various branches, the author takes into special consideration the hygienic aspects, and of these he concentrates on the art of gymnastics. He proceeds differentiating medical gymnastics from other species of exercises used by the ancients, and examines their merits, and origin, describing then the gymnasiums of the ancients, the exercises that were there practiced, the baths, the stadiums, even the way of sitting at table, the authors who wrote about gymnastic, and finally the difference between military, athletics and medicine gymnastics. The reviews of the various exercises of medical gymnastics follows in

the second book. The third book is devoted to various kind of physical activities, such as walking, standing, fighting, declamation, singing, horse riding, chariot riding, navigation, swimming, hunting, and many others. Their application is dealt with in the fourth book, where Mercuriale also refutes the various oppositions, and suggests the exercises fitting to healthy and sick people, young and old; he further describes the places, time and manner to perform the exercises, etc. In the last two books the author examines the different effects of different exercises, so exhaustively treating all aspects of his topic (De Renzi, 390-391) and “scatters there a treasure of classical erudition, of which he alone seemed capable” (De Renzi, p. 391, translated). “But the most important work among those who have taken care of proposing particular hygienic means is that of Girolamo Mercuriale's *de arte gymnastica*. Whether you look at the immense erudition displayed in examining the monuments, classical writers and history; whether we take into account the judicious criticism, and the serious doctrine, this work was already regarded as important by the author's contemporaries. According to Sprengel, he displayed everything concerning such an object with an almost incredible apparatus of erudition, and it will always be an indispensable repertoire for the historian and for the lover of antiquities.” (De Renzi, p. 390, translated). Girolamo Mercuriale studied medicine in Bologna and Padua, and still at a young age, he was delegated from his homeland on an important mission to Rome, where, solicited by Cardinal Farnese; during this time he was able to collect documents and materials for his learned work on Gymnastics. Thanks to the reputation he gained during his work in Rome, he was appointed professor in Padua by the Venetian republic appointed him professor in Padua, and he taught there for eighteen years. Afterward he went to the University of Bologna, and he was finally called in Pisa, where he remained until his retirement. While he was professing in Padua, the Emperor Maximilian II called him to Vienna, in order to consult him about his health, and was so utterly satisfied with his doctrine that he honored him with the title of Count Palatine. (De Renzi, pp. 507-508).

PROVENANCE: *Marquis de Quincy*. it is not possible ascertain the identity of this owner, possibly Charles Sevin Marquis de Quincy-Saint-Maurice (1660-1738), a French artillery general and historian of the Wars of Louis XIV. The military aspects of gymnastics described by Mercuriale could have been of interest for a military man, but this is no more than speculation.

DE RENZI III, 390-391, 507-508; BRUNET III, 1646; CAMERINI I, 723; WELLCOME 4223; MORTON 1986.1; OSLER 3387; DURLING 3087; *Heirs of Hippocrates* 354; Cfr. *100 Books Famous in Medicine*, 1495.

(Seller ref. MC0625)

€ 2300

44 – (ASTRONOMY; FIRST EDITIONS; ILLUSTRATED) **Adrianus METIUS** (1571-1635)

De Genuino Usu Utriusque Globi Tractatus ... Franeker, Uldrick Balck, 1624.

§ Two parts in one volume, large 8vo; [8] leaves, 210 pp., [1] leaf, 84 pp. Titles with woodcut printer's device, woodcut illustrations, woodcut head- and tail-pieces and decorative initials, several illustration in text. Later calf, spine with 5 raised bands and gilt decoration. Modeste toning and slight foxing, good and genuine copy.

First latin edition of this rare work of astronomy, entirely devoted to the use of celestial globes in navigation.

Metius was born the son of the Dutch mathematician, cartographer, surveyor and mayor of Alkmaar Adriaan Anthonisz. His brother Jacob Metius made optical instruments and was one of the inventors of the telescope.

He studied at the newly founded university in Franeker from 1589, continuing his studies, after 1594 at the University of Leiden, as scholar of Willebrord van Roijen Snell (Snellius) and Ludolph van Ceulen. Afterwards he worked for a short time under Tycho Brahe on the island of Ven, going after to Rostock and Jena, where he gave lectures at the universities. On his return to Alkmaar, he assisted his father, who was employed as an engineer and inspector of fortifications in the Netherlands. (The fortresses of Schenkenschanz, Bourtange and Coevorden, not far from the border, are said to have been developed according to his plans). He also taught mathematics in the town of Franeker, mainly in connection with the training of surveyors and fortification inspectors. In 1598 he was appointed associate professor at the University of Franeker, and two years later full professor of mathematics, navigation, military engineering and astronomy. Metius taught at the university until 1632 and was authorised to teach in the local language instead of Latin. He was also rector of the university in 1603 and 1632.

HOUZEAU & LANCASTER 2820; C. DE WAARD *Metius* In: *Nieuw Nederlandsch Biografisch Woordenboek* Teil 1, Sijthoff, Leiden 1911, 1325-1327.

(Seller ref. MC0682)

€ 2800

45 - (THEOLOGY; FIRST EDITIONS) **GEREMIA DA MONTAGNONE** (? - about 1320)

Epytoma Sapientiae (colophon: Impressum Venetij: Impensa Petri Lichtnstein Coloniensis: Anno natalis domini 1505 Tertio Cal: Maias).

§ 4to (210x150); [12], 64, [6], 65-146 leaves, signature: [1]⁸, *⁴, *A-*D⁸, *DD⁶, *F-*R⁸, *S1⁰. Gothic fonts, on two columns. Woodcut initials, magnificent full-page printer's mark, printed in black and red on last page. Limp vellum, from 15th century manuscript. Very good copy.

First and only edition, edited by Pietro Trecio; the most famous work by the judge and author Geremia da Montagnone. Written between 1295 and 1300 as *Compendium moralium notabilium*, it is a vast collection of quotations taken from biblical, classical, patristic and medieval texts and largely circulated as manuscript before been printed two centuries later.

Divided into five parts (De religione, De iustitia, De prudentia, De temperantia et voluptatibus, De solitudine), each one including several books, the work also contains quotations in chronological order. Interesting the distinction made by the author between the writers of the classical age, which he calls “poets” and the writers of the medieval age, to whom he applies the appellation “versilogus” (“versifier”). The real novelty offered the *Compendium*, however, are the seven quotations from Catullus' *Liber*, author was completely unknown during the Middle Ages. (Milan).

(Seller ref. MC0597)

€ 1900

46 - (BOTANY; ILLUSTRATED; COLLOTYPES; PHOTOGRAPHY) **OGAWA Kazumasa** (1860-1929)

Some Japanese Flowers chromo-collotype by K. Ogawa, F.R.P.S., Tokyo Sold by Kelly and Walsh, Limited, Yokohama, Shanghai, Hongkong and Singapore, 1897

§ Folio (390x275), [2] leaves (title page and index, 10 plates, chromocollo type, interleaves with the plate number and the scientific and Japanese name of the flower depicted. Japanese-style cardboards, beige crepe paper with light green floral design. Very fine copy.

The Japanese photographer Ogawa Kazumasa was born in the Saitama prefecture (presently larger Tokyo), the son of one of the last Samurai (which were abolished in 1870). An apprentice of the photographer Yoshiwara Hideo, he studied afterward collotype printing with the renown Albert Type Company in the U.S.A., the first Japanese citizen to study photography abroad; back in Japan, in 1884 he opened his own studio in Tokyo becoming one of the most appreciated photographers and a pioneer in the development of photography and photomechanical printing in Japan. Collotype is a mechanical process to print images from glass negatives; Ogawa was able to obtain prints with up to 25 different tones and called his productions *chromo-collotypes* and are renown for their high quality. Between 1864 and 1896 various portfolios were published, under the title “*Some Japanese Flowers*” and several were later used for Frank Brinkley’s series, *Japan, Described and Illustrated by the Japanese, Written By Eminent Japanese Authorities and Scholars*, published in 1897-98. The number of plates “*Books of this type and title (Some Japanese Flowers) have been reported with 6, 10, 12, 18, 33, 37 & 38 collotype plates. Wenckstern states: “Flowers, Some Japanese, several editions, containing from 10 to 38 Plates, 1894-96.”* (Baxley, http://www.baxleystamps.com/litho/ogawa/ogawa_flowers1_1895.shtml)

📖 GEORG G. BAXLEY http://www.baxleystamps.com/litho/brink_15/f.shtml; DULWICH PICTURE GALLERY, <https://artsandculture.google.com/story/tQUhXNJ8DM9yrw> (Seller ref. MC0644)

€ 4200

47 - (ORNITHOLOGY; HUNTING; ILLUSTRATED; FIRST EDITIONS) Giovanni Pietro OLINA (1585-1645 c.)

Uccelliera overo discorso della natura e proprietà di diversi uccelli e in particolare di que’ che cantano, con il modo di prendergli, conoscerli, allevargli, e mantenergli, E con le Figure cavate dal vero, e diligentemente intagliate in Rame dal Tempesta e dal Villamena. Opera di Gio. Pietro Olina novarese dottor di legge, dedicata al sig. cavalier Dal Pozzo. In Roma, appresso Andrea Fej, 1622

§ 4to (250x175); [4], 81, [6] leaves. Engraved printer’s device on title page. Recased contemporary vellum, blind-tooled. Usual slight foxing due to the paper quality, but a good, well margined copy.

First edition of one of the most famous books about birds and how to recognize, capture, raise and breed them. The beautiful illustrations are engraved by two renowned artists of the time, Antonio Tempesta (1555-1630) and Francesco Villamena (1566-1624). Olina was an Italian naturalist, lawyer, and theologian; very little is known about him, but that he graduated in Siena in letters, theology and philosophy and was interested in hunting. Olina was befriended with the scholar and member of the *Accademia dei Lincei* Cassiano del Pozzo (1588-1657) and the *Uccelliera* was largely based on material collected by the latter. “*When Cassiano was inducted into the Accademia de Lincei in 1622, he submitted a book about birds, Uccelliera, published the same year ... as proof of his scientific expertise. The author’s name is given as Giovanni Pietro Olina (?1585-?1645), a lawyer friend of Cassiano’s, but much of it is known to have been based on material written or assembled by Cassiano himself. Furthermore the etched illustrations of birds ... are taken from a series of beautiful watercolours drawings commissioned by Cassiano from Vincenzo Leonardi (fl. 1621 - c. 1646). one of the great masters of naturalistic illustration ...*” (Freedberg, p. 150).

📖 DAVID A. FREEDBERG *Cassiano and the Art of Natural History* In: Olivetti (editor) *The Paper Museum of Cassiano dal Pozzo*, London, The British Museum [Exhib. catalogue], Milan, 1993 (Seller ref. MC0647)

€ 4600

48 - MC0054 (LAW; CIVIL LAW; ILLUSTRATED; FIRST EDITIONS; RARIORA) Guido PAPA (Guy PAPE) (1402 c. - 1487 c.)

Guido Pape super. C. Lectura subtilis et aurea excellen[tissimi] vtriusq[ue] iuris monarche domini Guidonis Pape curie parlame[n]tee Delphinalis co[n]sulis meritissimi super. ... (Colophon: Impressa in alma civitate Lugudunea (Lyon) , per Joha. Marion, 1517)

§ Large 8vo (250 x 175); [6], 95, [1] leaves, (sign: □¹⁻⁶, a-m¹⁻⁸), title page printed in red and black, ornamental woodcut frame; woodcut initials, 2 woodcut illustrations. Handwritten annotation in an ancient hand. Recased in contemporary vellum. Puntiform light stains on low external corner of last leaves, not affecting the text, very fine copy on crisp paper.

Born in Lyon, Papa studied law at Montpellier, Pavia, and Torino, before he moved, in 1430, to Grenoble to begin the legal career, gained a well-deserved reputation. His works are characterised by a lively, clear style, with rapid formulas, in the simplified Latin of the jurists of the fifteenth century. He used the dialectical method, but with discretion; since interested above all in judicial practice, he always relied on facts, with a true sense of reality, but not always arranging a synthesis. With the exception of the *Decisiones parlamenti Delphinalis*, a collection of 632 questions written between 1444 and 1461 during the period he spent at the Conseil delphinal, then at the Parlement de Grenoble, which has been reprinted several times, the other Pape’s works and, in particular, his commentaries to Justinian’s *Pandectae* are extremely rare and sought after. Here we offer **the unobtainable first edition** of the Commentary to the Codex, the part of Justinian’s work mostly devoted to public and criminal law. Unknown to the antiquarian market, a real ghost.

📖 SCHULTE II/2.370; DOLEZALEK III [s.v. *Guido papa*]; DDrC, V.1009-1; DHGE XXII.1284; LOUIS CHABRAND *Études sur Guy Pape* Paris, 1912. (Seller ref. MC0054)


€ 3900

49 - (RETHORIC; FIRST EDITIONS) Aulus Ianus PARRHASIUS (Giovanni Paolo PARISIO, Aulo Giano PARRASIO) (editor) (1470-1521, 1522 or 1534, different scholars give different years of death)

Breviarium Rhetorices: ab optimis quibusq[ue] graecis & latinis auctoribus excerptum: quod adulescentes ad artificium rationemq[ue] dicendi: facili compedio perducet (Colophon: Veicetiae, Per Henricum [de Sancto Urso] & Io. Mariam eius filium, 1509)

§ 4to (205x155); [32] leaves, signature: a-h¹⁻⁴. Woodcut initials. Later boards. Small woodcut on pastedown with handwritten initials V. S. and annotation in an ancient hand. Very fine copy.

First (only?) edition of this quite rare work. Parisio, a humanist scholar and grammarian, was a member of the Accademia Pontaniana of Naples, and founder of the Accademia Cosentina. He also had some legal knowledge, and was interested in the law and political institutions of antiquity. He was for some time in Naples, at the court of Ferdinand I and after the death of the latter, Parrasio moved to Rome first, to Milano and Vicenza later; he taught oratory, grammar and rhetoric. He lived briefly in other cities, to finally return to his native Cosenza.

 FABIO STOK *Parisio, Giovan Paolo* In: *Dizionario Biografico degli Italiani*; Minieri Riccio, p. 237-238 (Seller ref. MC0059)


€ 1800

50 - (LAW; NOTARY) Rolandinus Rodulphus de PASSAGERIIS (?-1300)

Flores vltimarum voluntatu[m] non sine sudore collecti p[er] d[omi]n[u]m Rolandinu[m] Bononie[n]sem Juris vtriusq[ue] p[ro]fessore[m] opti[m]e meritu[m] Annexo in calce peculiari quoda[m] frugiferoq[ue] admodu[m] sup[er] successiones ab intestato tractatu. Cu[m] additionib[us] et quide[m] pulcherrimis litterati viri Magistri Gerardi Mulert Alemanni Traiecte[n]sis dyocesis in vtroq[ue] iure Licentiatu No place and year, Jehan Petit (colophon: Parrhisij's impressi: expensis honesti viri Johannis Parvi, 1514)

§ Large 8vo (210x145); [8], XCII leaves, signature: A⁸, a-l⁸, m⁴. a² misbound after a⁶. Title printed in red and black, decorative woodcut frame; large beautiful woodcut printer's device on title page with the printer's name, woodcut initials. Contemporary vellum. Endpapers renewed. Upper external corners of last 3 leaves a little damaged, small stain on right edge. Very good copy on crisp paper.

Rolandinus de' Passageri, born at the beginning of the 13th century, was a famous lawyer, the first notary in the history of law; his name is found for the first time in the register of the notaries of Bologna in 1234 and for the last time in his will of 1297. He practiced the notary profession with great success in his homeland and became the first master of notary art in the *Studio Bolognese*. The *Summa artis notariae*, his masterpiece, composed in 1255, became a widely distributed and indispensable book in the practice and study of notary art in Italy and abroad for centuries. The present work, written after the *Summa*, is a completion to the previous work, covering all the matters not yet described; it deals with the regulation of inheritance including four parts, about wills, codicils, donations after death and intestate successions. Jehan Petit (in Latin Johannes Parvus), a printer, publisher and bookseller, between 1493 and 1530 printed about one tenth of all publications in Paris. The printer's mark on the title page of the present work is reproduced by Roberts, who considers it *one of the finest* of Jean Petit, about which he writes: "In many respects Jean or Jehan Petit is one of the most remarkable of the early French printers, whilst from the time he started to the final extinction of his descendants as printers covers a space of 336 years - a record which is probably unrivalled in the history of typography. Jehan Petit kept fifteen presses fully employed, and found a great deal of work for fifteen others. The family as a whole makes a good show with their marks, in which the founder is more extravagant than any of the others, having used, at one time or another, at least half-a-dozen more or less different examples." (Roberts, 114).

 GIUSEPPE ERMINI *Rolandino de' Passeggeri* In: *Enciclopedia italiana*; WILLIAM ROBERTS *Printers' Marks A Chapter in the History of Typography* 2008 [EBook #25663], <https://gutenberg.org/files/25663/25663-h/25663-h.htm#fig9> (Seller ref. MC0639)


€ 1900

51 - (INCUNABULA; LAW; FINE BINDINGS; RARIORA) Paulus DE CASTRO

Super primo, secundo et tertio Codicis. Venetiis, die ultimo Iunii, 1487. [Andreas Torresanus de Asola], June, 30 1487]

§ A large - folio volume (420x310), 198 leaves (sign: a-e⁸ A-B⁸, C¹⁴, D¹⁰, E⁶, F-I⁸, K⁶, L¹⁰, M-O⁸ P⁶, Q-S⁸, T¹⁰), two columns, 66 lines to a page, gothic types. Fascinating contemporary blind -tooled half calf, on wooden boards, two original clasps remaining. Contemporary handwritten index on the initial blank leaf, right blank margin of the first quire skilfully strengthened, scattered contemporary notes in text. A fine, very large and crisp copy.

Second edition (1st, Modena, Henricus de Colonia, 1483), devoted to the books I-III of Justinian Codex, notably rare, ISTC records only 18 copies (of which only one in U.S. and U.K.), **apparently unknown to the antiquarian market**. Paolo di Castro, one of the most famous jurists of all time, was notable for his prestigious teaching activity, which he began in Avignon, where he was a student, and continued in Siena (1390), again in Avignon, in Florence, Padua (1429-41) and Perugia. He was for some time the vicar-general of Cardinal Zabarella at Florence, and his eminence as a teacher of Canon law may be inferred from the appraisal of one of his pupils, who styles him famosissimus juris utriusque monarcha. His lectures on the three parts of the Digest and the Codex reveal a profound and well-balanced exegetical talent. No less skilled in the forensic arena, he was the author of Consilia that place him alongside such great authorities of Common Law as Bartolo and Baldo. A robust and original spirit, he distinguished himself for his marked autonomy of thought that freed him from the constraints of communis opinio and excessive deference to the authority of his masters.

 GOFF P163; GW M29995; H 4600*; IBE 4323; IGI 7279; Voull (Trier) 1978; Pr 4714; BMC V 309; G. PANZIROLI *De clar. legum interpr.*, Lipsia, 1721, pp. 188-189; G. TIRABOSCHI *Storia della lett. ital.*, VI, Venezia 1796, p. 475; F. C. SAVIGNY *Storia del diritto romano nel Medioevo* (Italian edition, Bollati), II, Torino 1852, p. 695 ff.; E. BESTA *Storia del diritto italiano*, I (ii), Milano, 1925, pp. 514, 629-630, 859-860, 884. (Seller ref. MC0680)

€ 11500

52 - (LITERATURE; INCUNABULA) Francesco PETRARCA (1304-1374); Francesco FILELFO (1398-1481)

(Colophon: *Canzoniere: Finisse il commento deli sonetti et cançone del Petrarca composto per el prestantissimo oratore et poeta messer Francesco Philelpho*) Incipit: [P]rohemio del prestante oratore et poeta messer Francesco Philelpho al illustrissimo et inuictissimo principe Philippo Maria Anglo [sic] Duca de Milano circa la interpretatio[n]e per lui sopra gli

sonetti et cançone de messer Fra[n]cesco Petrarcha facta (colophon: P[er] Theodor[um] de Reynsburch et Reynaldu[m] de Nouimagio compagni, Imp[re]sso nella inclita citta da Venexia), 1478

§ 4to; 90 leaves, signature a⁸, b⁶, c⁸, d-f⁶, g⁸, h-o⁶. Main text flanked or surrounded by commentary; spaces left blank for initials, with printed guide letters. XVth century limp vellum, ancient drawing in red and black on covers. Very fine copy.

First published in 1470. Petrarch's *Canzoniere*, together with the *Trionfi*, are his only works written in the Tuscan vernacular. The title, *Canzoniere*, designate Petrarca's *Rerum vulgarium fragmenta* (the collection of his rhymes); the title of *Rime sparse*, used in several editions, is taken from the first verse of the sonnet-proem. The work is a collection of 366 compositions (317 sonnets, 29 songs, 9 sestinas, 7 ballads and 4 madrigals); even though the central theme is the poet's love for Laura, other themes, such as religion, poetry, politics, time, glory, are also important. The *Canzoniere* is divided into two parts (263+103), traditionally entitled "*In vita di Madonna Laura*" and "*In death of Madonna Laura*". About two months before the same printer published Petrarca's *Trionfi*; the two works can be found together.

GW M31641; Brunet IV, 540-541

(Seller ref. MC0699)

€ 8000

53 - (LITERATURE; ILLUSTRATED) **Francesco PETRARCA** (1307-1374)

Il Petrarca nuovamente ristampato, diligentemente corretto. Con breuii argomenti di Pietro Petracci. In Venetia Appresso Nicolò Misserini (Colophon: 1610)

§ 12mo (100x50); 346, [12] pp., signature A-P¹². Title within allegorical woodcut frame, portrait of Petrarca and Laura, 6 woodcuts illustrations, one for each of the *Trionfi*, woodcut head- and tail-pieces and initials. Contemporary vellum. Very fine copy.

In the same year Misserini published another edition with a slightly different title (*Il Petrarca di nuovo Ristampato, et di bellissime figure Intagliate in Rame adornato E diligentemente corretto Con argomenti di Pietro Petracci*), copper engravings and minor differences; the present one is possibly the first of the two. Both editions were censored and the sonnets RVF 114, 136, 137 and 138 omitted with the explanations: "*qui manca un Sonetto, che era scandaloso*" (here a sonnet, which was scandalous, is missing) on p. 98, for sonnet 114 and "*Qui mancano tre Sonetti, levati dalla Santa inquisizione*" (here are missing three sonnets, removed by the Holy Inquisition) on p. 123 for the three others. A biography of Petrarca by Alessandro Vellutello (1473-?) is present.

REINER SPECK *Bibliotheca Petrarchesca* n. 343; FISKE, p. 35

(Seller ref. MC0665)

€ 1300

54 - (ANTILUTHERANISM; FIRST EDITIONS) **Giovanni PILI da FANO** (1469-1539)

Jesus Maria. Opera utilissima vulgare contro le pernitiosissime heresie lutherane per li simplici. In Bologna, Giovan Battista Phaello bolognese, 1532, del mese di settembre.

§ 8vo (147x97); [4], 103 leaves, missing last blank. Title page with large ornamental woodcut frame, depicting masks and musical instruments, attributed to the renowned bolognese painter Amico Aspertini. Gothic fonts; woodcut initials. XVII century green morocco, covers and spine gilt. Some underlining in an ancient hand. Fine copy.

Rare first edition, two copies only recorded in public libraries worldwide: Staatsbibliothek, Berlin (OCLC 552004190) and Biblioteca Casanatense, Rome (OCLC 1002789403). Possibly only edition, as stated by Von Wille: "*Dubbia appare l'esistenza di altre edizioni dell'opera menzionate in diversi repertori (Roma 1535; Anversa 1538, 1589)*" (The existence of other editions of the work mentioned in various repertoires appears doubtful); none of these editions is recorded in World catalogue. Giovanni da Fano was a Franciscan friar of the Order of Friars Minor Capuchin, a renowned theologian and preacher; his excellent preaching skills earned him the nickname of "second Antonio da Padova". "*Giovanni Pili da Fano, a tenacious adversary of the Capuchin Reform and then, after he entered that Reform in 1534, its zealous apostle made his "Capuchin" novitiate in the little friary of Scandriglia in the Province of Rome, withdrawn "in anchorite silence" in a "small cell" in the isolation of the forest which surrounded the friary, in accordance with n. 47 of the Albacina Ordinances*" (Cagnoni - Colbourne). The work, the first known vernacular anti-Lutheran texts, was addressed to an uneducated public, giving in a simple way the Catholic teaching. In the discussion, the author explicitly refers to three previous anti-Lutheran writings, which had had great repercussions in the early anti-Protestant controversies: the *Enchiridion locorum communium adversus Lutheranos* by J. Eck (1525), reprinted several times also in Italy, the *Excusatio disputationis contra Martinum ad universas ecclesias* by A. Catarino Politi (1521) and the *Assertionis Lutheranae confutatio* by J. Fisher. The text, divided into twelve chapters, follows the traditional controversial scheme of thesis (exposition of Catholic doctrine: the "buono seme" - the good seed), antithesis (exposition of heretical doctrine: the "zizania de falsità" - the "darnel of falsehood") and finally refutation of the Lutheran cornerstones (the "fuoco di verità" - the "fire of truth"). Among the topics discussed are included scriptural authority, Church authority, papal primacy, faith and pious works, confession, the Eucharist, indulgences, purgatory, veneration of sacred images, monastic vows, celibacy, fasting and abstinence. Throughout the work are fervent invectives against Luther, addressed as Antichrist possessed by the devil, "infernal beast" and "rabid dog" (leaf 20) and against his followers, "wolves in sheep's clothing", who should be stoned or burned (leaves 17r-18v). Despite the very heated tone, the author faithfully reproduces entire pages from Luther's works (the *De captivitate Babylonica* and the *Assertio omnium articulorum*, above all). A singular attempt to combine doctrinal and pamphletic controversies, the treatise received immediate and conspicuous acclaim, both from the public and from the high ecclesiastical hierarchies, bringing the author to a leading role in the panorama of anti-heretical thought of the early sixteenth century.

SEBASTIANO DA POTENZA PICENA *L'opera apologetica "incendio de zizanie lutherane"* in: *L'Italia Francescana*, XXXVI (1961), pp. 188-196 and 426-431; BERNARDINO DA LAPEDONA P.G. *Pili da F. cappuccino (1469-1539). Studio biografico* in: *L'Italia Francescana*, XXXVII (1962) and XXXIX (1964); V. MARCHETTI *Gruppi ereticali senesi del Cinquecento* Firenze, 1975, pp.18 ss.; S. CAVAZZA "*Luthero fidelissimo inimico de messer Jesu Christo*" *La polemica contro Lutero nella lett. religiosa in volgare* in: *Lutero in Italia, studi storici del V centenario della sua nascita* Casale Monferrato, 1983 pp 69-75 and

78-81; P.O. KRISTELLER *Iter Italicum* VI, p. 62b; G. CASTELLANI *Frate G. Pili da Fano. Notizio bio-bibliografiche in: Memorie francescane fanesi* Fano, 1926, pp. 189-216; Costanzo Cagnoni (ed.), translated by Patrick Colbourne *The Art of Union* in: *I Frati Cappuccini* Roma, 1991, III (1), pp. 297-429; DAGMAR VON WILLE *Giovanni da Fano* in: *Dizionario Biografico degli Italiani*.

(Seller ref. MC0616)

€ 2200

55 - (NATURAL HISTORY; CLASSICAL ANTIQUITY; INCUNABULA) Gaius PLINIUS Secundus (23-79)

C. Plinii Secundi naturae historiarum libri XXXVII. E castigationibus Hermolai Barbari quam emendatissime editi. (colophon: impressi Venetiis p. Bernardinu[s] Benaliu[s], 1497) [but not before 13 Feb. 1498]

§ Folio; 268 leaves, Signature: a-z⁸, f⁶, g-z⁸, &⁸, A-I⁸, K⁶. Marginal annotations from the 16th century, some short-cut. 17th century vellum, handwritten title on spine. Beautiful copy. Printed bookplate of Roberto Almagià.

In the colophon the date 1497 is reported, but it cannot be printed before February, 1498, as the dedication is dated "the Ides of February in the twelfth year of the Doge Augustinus Barbadicus" (Doge of Venice 486-1501, the 12th year being thus 30 Aug. 1497 - 29 Aug. 1498) (BMC). Pliny's work, first printed in 1469, contains more than 2000 references and experiments reduced in 3 books from more than 1000 ancient sources based on more than 450 authors and deals with topics as different as cosmography, astronomy, meteorology, geography, ethnography, anthropology, Zoology, botany, medicine, pharmacy, metallurgy, mining and fine arts.

The first scientific text ever printed, *Historia naturalis* is also the most important early source on the history of art, describing not only the history of ancient painting but the materials and techniques as well. It became the scientific book of reference throughout the early modern period, and went through countless editions and translations. This edition a revision by Johannes Baptista Palmarius (fl. 1450-1500) of the text edited by Hermolao Barbaro (1454-1493).

PROVENANCE: from the library of the Italian geographer and historian of cartography Roberto Almagià (1884-1962); he was professor at the universities of Padua and Rome.

📖 SCHWEIGER, III, p. 784; HAIN-COPINGER 13101; BMC, V, 377, GOFF p. 79.

(Seller ref. MC0668)

€ 15000

56 - (NATURAL HISTORY; CLASSICAL ANTIQUITY; ILLUSTRATED) Gaius PLINIUS Secundus (23-79), Cristoforo LANDINO (1424-1498)

Caio Plinio Secondo de la historia naturale: dal latino ne la volgar lingua per il dottissimo huomo messere Christoforo Landino fiorentino tradotta. Nuovamente con grandissima diligenza corretto; e da infiniti errori purgato. Aggiuntovi anchora di nuovo le sue figure a tutti i libri convenienti. Nuovamente stampato (colophon: Venezia, Melchiorre Sessa, 20 giugno 1534)

§ Folio (310x208). [14], CCLIX, [1] leaves; 37 woodcut vignettes, title page printed in red and black, large woodcut printer's mark on title page repeated at the end, nice woodcut initials. Some leaves misnumbered. Annotations in an ancient hand, also on title page. Slightly later hard vellum. Fine copy.

Second Italian illustrated edition, a reprint of the first one, also by Sessa, of 1516. The beautiful illustrations were originally made for the Sessa's 1513 Latin edition and depict a variety of subjects, such as maps of Europe, the Mediterranean and Africa, cannibals, real and fabulous creatures, apothecaries preparing medicines, gardeners grafting trees, musicians, a painter and a sculptor at work and many others. Mortimer adds that "An artist's signature in the form of a column appears on blocks for books 7, 25, and 26; at book 26, the column has a star on the top. These three blocks also have a slightly different border, the corners being joined by diagonals to form a frame". Pliny's work, first printed in 1469, contains more than 2000 references and experiments reduced in 3 books from more than 1000 ancient sources based on more than 450 authors and deals with topics as different as cosmography, astronomy, meteorology, geography, ethnography, anthropology, Zoology, botany, medicine, pharmacy, metallurgy, mining and fine arts. The first scientific text ever printed, *Historia naturalis* is also the most important early source on the history of art, describing not only the history of ancient painting but the materials and techniques as well. It became the scientific book of reference throughout the early modern period, and went through countless editions and translations. The translation into Italian is by the Florentine humanist Cristoforo Landino and was first printed by Jenson in 1476.

📖 SCHWEIGER, III, p. 797; MORTIMER 388; not in ADAMS, ESSLING and GRAESSE.

(Seller ref. MC0669)

€ 4500

57 - (PHARMACOLOGY; RARIORA) PSEUDO-MESUE (Saladino FERRO) (editor) (c. 1410 - a. 1488)

Mesue cum expositione Mondini super canones universales: ac etiam cum expositione Christophori de Honestis in antidotarium eiusdem. Additiones Petri Apponi. Additiones Francisci de Pedemontium. Antidotarium Nicolai: cum expositione Platearij. Tractatus quid pro quo. Tractatus de sinonimis. Libellus Bulcasis sive servitoris. Compendium aromatariorum Saladini. Ioannes de Sancto Amando super antidotarium Nicolai. (Impressis Venetiis Anno ab incarnatione 1508. Die xx. Octobris.).

§ Folio, 379, [1] leaves; sign.: a-z⁸, &⁸, [con]⁸, [rum]⁸, A-X⁸, Y⁴ (leaf Y⁴ blank). Slightly later limp vellum. Title page printed in red, gothic fonts of different sizes, text on two columns. Small restorations, duststains and traces of use on the first two and the last quire, good and genuine copy.

Extremely scarce edition of one of the first collections of pharmacy texts ever printed. Originally published between 1489 and 1491 by the apothecary and physician from Ascoli Piceno Saladino Ferro - author of the *Compendium aromatariorum*, the first pharmaceutical manual of modern period - this anthology collects all the texts that, in the opinion of the curator, were essential for the study of the art of apothecaries. It includes: *Canones universales* and *Antidotarium* by Mesue the Younger, or Pseudo-Mesue (d. 1015), a treatise on treatment regimens and a collection of pharmaceutical recipes, with commentaries and notes on the latter one by Pietro d'Abano (c. 1257 - 1316), Francesco da Piedimonte (d. 1320), Mondino de Luzzi (c. 1270 - 1326), Cristoforo degli Onesti (d. 1392); an XI-XII century collection of recipes for the

preparation of pharmaceuticals of vegetal and mineral origin called *Antidotarium Nicolai*, with commentary and explanatory notes by Matteo Plateario (d. 1161) and Jean de Saint-Amand (d. 1312); two different treatises by Niccolò Salernitano (also known as Nicolaus Prepositus, XII century); the *Liber servitoris* by the Arab physician, surgeon and chemist al-Zahrawi (936 - 1013), being the 28th chapter of his encyclopaedic work on medical practices called *The Method of Medicine* (*Kitab at-Tasrif*), devoted to pharmacy and pharmaceutical technics; and finally the seventh edition of Ferro's *Compendium*. (Seller ref. MC0692)

€ 4500

58 - (HUMANISM; CLASSICAL EDUCATION; ALDINE PRESS; FIRST EDITIONS) Coelius Ludovicus, RHODIGINUS (alias Ludovico RICCHIERI) (1469-1525)

Sicuti antiquarum lectionum commentarios concinnarat olim vindex Ceselius, ita nunc eosdem per incuriam interceptos reparavit Lodovicus Caelius Rhodicinus, in corporis una velut molem aggestis primum linguae utriusque floribus, mox advocato ad partes Platone item, ac Platonicis omnibus, necnon Aristotele, ac haereseos eiusdem viris aliis, sed et theologorum plerisque, ac iureconsultorum, ut medicos taceam, et mathesin professos. Ex qua velut lectionis farragine explicantur linguae latina loca, quadrigentis haud pauciora ferè, vel aliis intacta, vel pensiculate parum excussa. Opto valeas, qui leges, livore posito (colophon: Venetiis, in aedibus Aldi et Andreae soceri, mense februario, 1516)

§ Folio; 80, 862, [6], signature: AA-CC⁴, DD², EE⁴, FF², a-z⁴, (et)⁴, (cum)⁴, (rum)⁴, aa-zz⁴, 2(et)⁴, 2(cum)⁴, 2(rum)⁴, A⁴, B⁵.

Title page printed in red, Alde anchor on title page and on last leaf. Venetian 18th century marbled calf, decorated spine with ribs. Corners slightly bumped, spine faded. Few light waterstains on lower margin.

First edition. Work of immense erudition, dealing with medicine, musique, natural history, gastronomy, literature, magic and more. The author, the humanist Ludovico Ricchieri, was also known under the name of Celio Rodigino, latinized in Caelius Rhodiginus; he received his first education in Rovigo, then studied philosophy and Greek and Latin literature in Ferrara and natural philosophy and law in Padua. He taught in Rovigo, Milan and other towns. "*The Antiquarum Lectionum Libri Sedecim represent the work of many years. Between 1515 and the following year he stayed in Venice to follow the edition of the work which was published in 1516 by Aldo Manunzio. The edition represented the culmination of a monumental work of reading, cataloging and commenting on ancient authors that Ricchieri had already begun in 1508. When already working on a collection of proverbs, he read Erasmus of Rotterdam's Adagia and decided to abandon his project for a more ambitious one: the compilation of all theological, philosophical, philological and scientific knowledge. ... The fame that followed the publication of the Lectiones earned Ludovico Ricchieri the five-year teaching (from 1519 to 1523) of Greek and Latin literature in Milan (even though he was among the professors at the University of Pavia). In 1517 the Lectiones were reprinted in Basel by Johannes Froben and in Paris by Josse Bade, giving the author fame throughout Europe.*" (italiani.it, translated). The work is dedicated to Jean Grolier de Servières, viscount d'Aguisy (c. 1489/90-1565); treasurer-General of France and a famous bibliophile and book collector, Grolier is especially known for his patronage of the Aldine Press, and his love of richly decorated bookbindings.

RENOUARD *Annali delle edizioni aldine*, Paris, 1803, I, p. 126; <https://rovigo.italiani.it/ludovico-ricchieri-la-vasta-erudizione-del-celio-rodigino/>

(Seller ref. MC0670)

€ 4500

59 - (MARITIME LAW; VENICE; ILLUSTRATED) Giulio ROMPIASIO (1356-1737)

Metodo in pratica di sommario, o sia Compilazione delle Leggi, Terminazioni ed Ordini appartenenti agl'Illustrissimi ed Eccellentissimi Collegio e Magistrato delle Acque. Nei propri finali oggetti di preservazione, e di esazione; con le istruzioni preliminari ... Venezia, Dalla stamperia Ducale, 1771

§ Large 4to (290x200); XXIV, 597, [7] pp. (first 2 leaves and last leaf blank). Signature: a-c⁴ (a¹ and a² blank), A-Z⁴, Aa-Zz⁴, Aaa-Zzz⁴, Aaaa-Dddd⁴, Ffff⁶ (Ffff⁶ blank). Large engraved folding plate (350x600 mm) depicting the Veneto region between Ferrara, Padua, Treviso, Sacile, Udine, Aquileia and the Gulf of Venice. Engraved vignette on title page, woodcut vignette on last page; title printed in red and black, woodcut tail-pieces and initials. Original boards. Faint waterstain on upper corner of last few pages but a very fine copy on large and crisp paper, uncut and unopened.

First published in 1733. The work is divided in three parts: the *Collegio* and *Magistrato alle Acque*, the preservation of the lagoon, the beaches and the rivers, and in the last part the Tax Collection. The work is of particular importance for understanding the organization of work in the field of hydraulics and also for the knowledge of the Venetian lexicon.

(Seller ref. MC0687)

€ 3000

60 - (GEOGRAPHY; ILLUSTRATED) Gaius Julius SOLINUS (probably flourished during the first half of the 3rd century a.d.), Pomponius MELA (? - 45 a.d.), Pedro Juan OLIVAR (1498 c. - 1533)

C. Iulii Solini Polyhistor, Rerum toto orbe memorabilium thesaurus locupletissimus. Huic de argumenti similitudinem Pomponii Melae de situ orbis libros tres, fide diligentiaque summa denuò iam recognitos, adiunximus. His accesserunt praeter priora scholia & tabulas geographicas permultas, Petri quoq. Olivarii Valentini, viri in Geographia excellenter docti, ... Basileae, Apud Isingrinium, 1543

§ Folio (325x205); [20], 230, [2] pp. Printer's device on title page and verso of last leaf, 2 folding plates, two full-page and several smaller illustrations. Contemporary limp vellum, handwritten title on front cover, in an ancient hand. Second illustrated edition, substantially a reissue of the Basel edition published by Bebel in 1538. Fine and crisp copy on large paper, bound in a fascinating contemporary vellum.

First published in 1473 in Venice under the title *Iulii Solini De situ et memorabilibus orbis capitula*. According to Graesse the present one is a reprint of a 1520 edition. It includes the texts by Solinus and Pomponius Mela, and the commentaries by Sebastian Münster and Pedro Juan Oliver; it also contains a life of Solinus by Joannes Camers. "*Folded map accompanying p. 144 shows territory to the east of Asia marked "Terra incognita", considered to represent the Northwest coast of North America. Wagner (in discussing the 1538 edition), however, questions this opinion and holds that it might represent Japan*

instead. The text on p. 144 refers to it [in translation] as "... extreme coast, as has been explored in our time by men..." (University of Oklahoma). Solinus was a Latin grammarian and compiler; his work is largely based on Pliny's Natural History; it was revised in the 6th century under the title of *Polyhistor* (subsequently mistaken for the author's name). The Spanish Pomponius Mela was the earliest known Roman geographer and his work *De situ orbis* is the only formal treatise on the subject in Classical Latin. "*De Situ Orbis, a short geographical treatise ... remained a popular text for nearly fifteen hundred years. It is the oldest work on geography in Latin.*" (Kish).

Pedro Juan Olivar (or Oliver) was a Spanish humanist and Erasmian theologian, of Jewish and Majorcan origin; he studied and worked in several European countries.

📖 GRAESSE VI, p. 431; *Solinus, Gaius Julius* In: *Enciclopedia Britannica*; cfr. H. R. WAGNER *The cartography of the Northwest coast of America to the year 1800* 1, p. 9; University Libraries, the University of Oklahoma: https://repository.ou.edu/uuid/89af178d-2eea-591e-a07e-c50fef4636de?solr_nav%5Bid%5D=765ead3d233378869b6b&solr_nav%5Bpage%5D=0&solr_nav%5Boffset%5D=6#page/1/mode/2up; GEORGE KISH *A source book in geography*, 1979, p. 128

(Seller ref. MC0646)

€ 5000

61 - (LITERATURE; THEATRE; CLASSICAL ANTIQUITY) SOPHOCLES (496 c. - 406 c. B.C.)

Sophokleous Tragōdiai epta Sophoclis Tragoediae septem. Tagoediarum nomina, Ajax flagellifer. Electra. Oedipus tyrannus. Antigone. Oedipus coloneus. Trachinie. Philoctetes. Francoforti. 1555 (colophon: Apud Pet. Brubachium)

§ 8vo (160x90); 427, (1) pp., 1 blank leaf, signature A-Z⁸, Aa-Dd⁸ (Dd⁸ blank). Title page printed in red and black, in Latin and Greek, heading and initial of p. 8 printed in red; woodcut initials. Text in Greek. Contemporary bindin. Initials M.P. in pencil on title page, annotation in Greek in an ancient hand, ownership stamp in Greek on last free leaf "M. ΣΑΝΔΡΑΒΕΑΗ". Tear with no loss on leaf H⁸, some unimportant foxing at few pages, title page a little browned. Very good copy.

Nice edition, entirely printed in Greek fonts, of Sophocle's tragedies. The printer, Peter Braubach (1500-1567) was actief in Frankfurt and published 9 books only.

📖 M. VALLERIANI, F. KRÄUTLI et al. 2019 *Braubach, Peter* In *Sphaera Database*. Available at: hdl.handle.net/21.11103/sphaera.100343

(Seller ref. MC0658)

€ 1200

62 - (ALDINE PRESS; FIRST EDITIONS; LATIN POETRY; BINDING; LINGUISTICS) Publius Papinius STATIUS (45 c. - 96 c.), Aldo MANUZIO (1449/1452 - 1515)

Statii Sylvarum libri quinque Thebaidos libri duodecim Achilleidos duo At the end: (Aldo MANUZIO) *Orthographia et flexus dictionum graecarum omnium apud Statium cum accentib. et generib. ex variis utriusque linguae autoribus.* Venetiis in aedibus Aldi mense augusto, 1502. At the end of the *Thebaide*: Venetiis, in Academia Aldi Ro. Mense Novembri 1502.

§ 2 parts in one volume, 8vo (150x95), [256], [40] leaves, original blank preserved. Signature: a-z⁸ (i⁸ blank), A-F⁸, G⁴, A-B⁸, C⁴; a-e⁸. Printer's mark (anchor and dolphin) at the end. XVI century vellum. Fading annotation in an ancient hand on title page. Printed exlibris (*Roger Lecomte ex libris*) on pastedown. Pale stain on upper inner margin of first leaf. Fine copy.

Collection of Statius' surviving works. First aldine edition, the very rare first issue, recognizable by an error at the colophon: "*cautum est et in hoc*" instead of "*cautum est in hoc*"; first edition of Manuzio's *Orthographia*, published again in the 1519 edition of Statius (Castellani, p. 56, footnote 1) and often reprinted. "*To be complete, this volume must include a separate part of 40 sheets, which is found sometimes at the beginning, sometimes at the end, with this title in capitals: "Orthographie..." with the anchor at the end.*" (Renouard, translated). The double date (August and November) has occasionally originated some confusion, and two different editions in the same year have been mentioned (Schweiger, Renouard). Statius, a Roman poet, was son of a teacher of Latin and Greek; most information about his life are drawn from his own work, *Sylva*. An accomplished an versatile poet, he composed in hexameter, hendecasyllable, Alcaic, and Sapphic meters and he was very popular during his lifetime.

📖 SCHWEIGER II (II), 963; CARLO CASTELLANI *La stampa in Venezia dalla sua origine alla morte di Aldo Manuzio seniore* Venezia, Ferdinando Ongania, 1889; RENOARD, (1834) p. 35 n. 7.

(Seller ref. MC0663)

€ 2800

63 - (ASTRONOMY; ILLUSTRATED; FIRST EDITIONS) Johannes STÖFFLER (1452-1531)

Calendarium Romanum Magnum, Caesare[ae] maiestati dicatum, D. Ioanne Stoeffler iustingensi Mathematico autore. ... (Colophon: Impressum in Oppenheim per J. Köbel, 24 Martij mensis, Anno 1518)

§ Small folio (308x215); [14], 74, [32], [18] leaves. Title within woodcut armorial border, dedication to Maximilian I within architectural woodcut border, woodcut initials; full-page woodcut "*simulacrum humani corporis*" (depiction of the human body) within the same border as the title, the Abacus, Calendar and tables printed in red and black, 24 small topographical woodcuts (some repeated) in the Abacus, 12 woodcuts of the human occupations related to each month and 12 woodcuts of the signs of the zodiac in the calendar, 63 woodcuts of solar and lunar eclipses, 4 full-page woodcuts of astronomical instruments printed in red and black. Contemporary half-calf on wooden plancks. External low corner of title page restored, title page a little dusty; leaves 5 and 10 printed on smaller paper. Fine copy on large paper.

First edition, rare; the alleged edition of 1515 given by Houzeau Lancaster cannot be traced anywhere. A German translation was published by the same Köbel in 1522. The work contains 41 propositions devoted to the zodiac, eclipses, the calculation of Easter, etc.; ancient and modern observances of Easter and reform of the calendar are also discussed. In the "*Abacus Regionum per totam ferme Europam*" the positions of different places (England, Ireland, Scotland etc.) are given. The plate depicting the human body is an atlas of the blood vessel system, followed by suggestions of therapy according to astrological influences. Stöffler's proposal for calendar reform, given in the present work, became the foundation of the Gregorian calendar. This edition was considered very rare ("*Fort rare*") already by Houzeau and Lancaster. Stöffler, was a German

mathematician, astronomer, astrologer, priest, maker of astronomical instruments; he was professor of mathematics and astronomy at the University of Tübingen, and he had among his students Philipp Melanchthon and Sebastian Münster. He wrote several works, including ephemerides, almanacs and descriptions of globes and astronomical instruments. Jakob Köbel (1462-1533) established his printer house first in Heidelberg and later in Oppenheim, the first press in that town. A man of many interest, he had several official positions in Oppenheim (protonotary, legally qualified process assistant, official surveyor, etc.), wrote several works on mathematics and astronomy, was printer, publisher, wood cutter, and member (Sodale) of the Rheinische humanist association Society for Science and, befriend with Stöffler, published several of the latter's works. The present one is considered one of Köbel's finest works.

📖 Brunet, V, 548; Graesse, VI, p. 502; Houzeau and Lancaster I, 13730; Adams S-1884; Caillet 10385; Fairfax Murray *German* 403; Gingerich *Rara astronomica* 12; Proctor 11939; Stillwell *Awakening* 112; Wellcome I, 6102.
(Seller ref. MC0660) € 16500

64 - (ENGLAND; MEDIEVAL PHILOSOPHY; INCUNABULA; RARIORA) Radulphus (or Ralph) STRODUS (about 1350-1400)

Consequentiae. Comm: Alexander Sermoneta; Strodus: Obligationes; Paulus Pergulensis: Dubia; Gaetanus de Thienis: Declarativa; Richardus de Ferebrich: Consequentiae. Venice, Bonetus Locatellus for Octavianus Scotus, February, 11, 1493 § 4to (207x170); 130 leaves (sign: a-p8; q10), text in gothic, two columns, 39-52 lines to a page, large Scotus printer's device at last leaf verso, fine copy, neatly printed on crisp paper.

Fourth edition (1st, Venice, Leonhardus Wild, 1481), the most complete, including also philosophical works by Gaetanus de Thiene, Paulus Pergolensis and Richardus de Ferebrich (here in its first edition?). Ralph Strode was an English logician in the second half of the fourteenth century, Master of Arts and fellow of the Merton college, Oxford, a colleague of John Wycliff an close friend of Chaucer, was author of a *Logica* in six treatises, whose manuscripts were soon dispersed, surviving with varying degrees of success. Strodus was famous as a teacher of logic and philosophy and a writer on educational subjects. Besides his *Logica* he wrote *Consequentiae*, a treatise on the syllogism, and *Obligationes* or *Scholastica militia*, a series of "formal exercises in scholastic dialectics". The treatise on *Consequentie* became a textbook at Padua University in the late fifteenth century and was published various times, sometimes with the one on *Obligationes* and often with some commentaries by Italian logicians. He belonged, like Thomas Aquinas and Bonaventure, to that "School of the Middle" which mediated between realists and nominalists. (en-academic.com).

"Strode's account of formal consequence is intended to provide a tighter connection between antecedent and consequent than that provided by the classical account and within Strode's view that "every consequence which is formally good is materially good". Thus Strode's view doesn't form the immediate background for Descartes's, but it puts in play the idea that deduction is not an objective relation between abstract objects or sentences but a mental operation performed on the basis of what can be understood or imagined. The conception of consequence popularized by Strode was not immediately or universally accepted." (Normore, p. 450).

📖 <https://en-academic.com/dic.nsf/enwiki/951027>; Calvin G. Normore "The Necessity in Deduction: Cartesian Inference and Its Medieval Background" In: *Synthese*, Sep., 1993, Vol. 96, No. 3, *Logic and Metaphysics in Aristotle and Early Modern Philosophy*, pp. 437-454
(Seller ref. MC0640) € 7500

65 - (HISTORY, ILLUSTRATED, SURGERY, BINDING) GAIUS SUETONIUS TRANQUILLUS (c. 69-122)

Suetonius Tranquillus cum Philippi Beroaldi et Marci Antonii Sabellici Commentariis. Cum figuris nuper additis. (Venetiis, per Ioannem Rubeum Vercellensem, 1506).

Folio; [4], [1-16], 17-358 leaves; sign.: aa⁴, a-z⁸, &⁸, [con]⁸, [rum]⁸, A-S⁸, T^{6r} (colophon and registrum on leaf T^{6r}). Rich iconographical apparatus including numerous woodcut pictorial initials and vignettes depicting scenes from the life of the *Caesars*. Wonderful contemporary blind-stamped binding in brown-red calf with four metal clasps (one on each side); upper spine-end restored. Five leaves browned, because of paper quality, otherwise very fine.

Although this edition of the *Lives of the Twelve Caesars* is particularly appreciated for the philological care and the extensive historical-literary commentaries by the humanists Filippo Beroaldo the Elder (1453 - 1505) - or. ed. Bologna, Benedetto Faelli, 1493 - and Marco Antonio Sabellico (1436 - 1506) - or. ed. Venezia, Battista Torti, 1490 -, the reason behind its popularity lies in a purely scientific detail. In fact, it shows **the earliest known printed illustration of a caesarean section** (incipital vignette of the Life of Julius Caesar, leaf a^{1r}). The legend of the first occurrence of this particular surgical procedure as associated with the birth of Julius Caesar was born with Pliny the Elder, who in *Naturalis Historia* VII, 47, traces the name Caesar as related to delivery through the section of the uterus, *a caeso matris utero*. However, this is a well-known historical forgery, since, although already from the 8th century BC, by virtue of the *Lex Regia* attributed to Numa Pompilius (754 - 673 BC), the practice of caesarean section was known and widespread, it concerned the extraction of the fetes from the women who died during labour, which excludes the mother of Julius Caesar, Aurelia Cotta (c. 120 - 54 B.C.), who survived. In addition, the first testimonies of caesarean sections performed on living women date back, just like the present work, to the early years of the 16th century. In the *Traité nouveau de l'hystérotomotomie ou enfantement caesarien* (Paris, Denys du Val, 1581) by the physician and surgeon François Rousset (c. 1535 - a. 1603), the methodology and techniques of caesarean section are exposed for the first time. In the second edition of the Latin translation of the text, *ΥΣΤΕΡΟΤΟΜΟΚΙΑ Francisci Rousseti, Gallice primum edita, nunc vero Caspari Bauhini Medicinæ Doct. & Profess. In Acad. Basiliensi Opera Latine reddita* (Basel, Konrad von Waldkirch, 1588), edited by the Swiss physician and botanist Gaspard Bauhin (1560 - 1624), we find the earliest description of a successful caesarean section. The operation took place around 1500, when Jakob Nufer, a sow-gelder, succeeded in the procedure, performed on his wife, Elisabeth Alespachin, who survived and also gave birth to other children (pp. 177-179). Rather than history *per se*, Suetonius' *Lives* abound in anecdotes with which he portrays the characters of the *Caesars*, and presents insights into the customs and manner of the times. As noted by the historian and philologist K. R. Bradley in the introduction to the 1930 Loeb edition of Suetonius: "The banquet hall and the bedchamber

figure more largely in his narrative than do the forum and the camps. And, as the real man lurks inevitably beneath the purple which conceals him, this method gives us a series of indelible portraits drawn with the objective art of the skilled cartoonist who sharply differentiates individuals by stressing their most prominent characteristics." (p. viii).

📖 CNCE 36040; EBERT 21895; ESSELING I, 208; SANDER III, 7143; WELLCOME I, 6139
(Seller ref. MC0588)

€ 5800

66 - (GNOMONICS; ILLUSTRATED; FIRST EDITIONS) Giovanni Battista TROTTA (1585-1656)

Praxis horologiorum expeditissima : per quam varia horologiorum genera, praesertim verticalia per nouas tabulas facillimè describuntur Neapoli, Ex Regia typographia Aegidij Longhi, 1631

§ 2 parts in 1 volume, 4to; [8], 101, [3], 410, [2] pp. Woodcut diagrams, several full-page; woodcut head- and tail-pieces and initials, Jesuit device on title page. Caption title of the second part: *Tabulae altitudinum solis, et circumferentiarum horizontalium in signorum initijs in horis Italicis, Babylonicis, astronomicis, antiquis, & in arcubus diurnis, ad latitudinis infrascriptis.* contemporary limp vellum, slightly damaged. Scattered slight stains, some handwritten notes by ancient hand, several illustrations in text, fascinating, unsophisticated copy.

Scarce first edition. The first part deals with different kind of sundials, both fixed, horizontal and vertical, and mobile; the necessary instruments are described. In the second part astronomical tables are given. Two variants of the second part are known, of 410 (A^2 , $B-Z^4$, $Aa-Zz^4$, $Aaa-Fff^4$) and 482 (A^2 , $B-Z^4$, $Aa-Zz^4$, $Aaa-PPP^4$) pp. respectively, each with the corresponding register at the end (see digitized copies, <https://archive.org/details/praxishorologior00trot/page/n525/mode/2up?view=theater> for the first and https://archive.org/details/bub_gb_kIsuxjsD6ZcC/page/n619/mode/2up?view=theater for the second one).

The Jesuit Giovanni Battista Trotta was a mathematician; he taught grammar and humanities and read rhetoric, philosophy, mathematics and theology.

📖 HOUZEAU AND LANCASTER 11440; RICCARDI I(ii) 562; DE BACKER-SOMMERVOGEL, VIII, 254; Wellcome collection <https://wellcomecollection.org/works/ct7ggtah> (also a copy with 410 pp. for the second part); MINIERI RICCIO, p. 358.

(Seller ref. MC0695)

€ 1600

67 - (SICILY; FORGERY; ILLUSTRATED) Giuseppe VELLA (1749-1814); Alfonso AIROLDI (1729-1817)

Codice diplomatico di Sicilia sotto il governo degli arabi Palermo, Reale stamperia, 1789-1792

§ 6 vols., 4to (237x170) [10], 52, 593 pp.; [2], 661, [3], XXXVII, [3] pp.; 498, XVIII pp.; [10], XXXVI, 564, [4] pp.; 587, [6] pp.; [2], 664 [i.e. 694], XXXI, [1] pp.; 3 engraved plates in the first volume (including a folding map of Sicily), 13 engraved plates in the second volume, several illustrations. Contemporary half-vellum, gilt title on spine. Some foxing and browning.

Extremely rare work, one of the most famous literary frauds ever conceived. It is an extensive pseudo-historical work on Arab sources in Sicily composed by Giuseppe Vella and published in good faith by Archbishop Alfonso Airolodi, who also wrote the preface. Alongside some original documents, hundreds of invented information were inserted, even including depictions of Mauro-Sicilian coins drawn by the author and some fake pontifical letters from the 10th century written in a sort of Sicilian vernacular. Vella, took the opportunity represented by the ignorance of Arabic on the part of Sicilian intellectuals to present himself as a translator and philologist of the language and was so convincing to obtain, in 1785, the first chair of the Arabic language at the university of Palermo. Vella "took possession of a manuscript containing short stories on the life of Muhammad - since then called Martiniano, from the name of the monastery of S. Martino alle Scale, in whose library it was preserved - passing it off as a register of the Arab Chancellery of Sicily, compiled towards the end of 10th century and containing the correspondence from 827, the year of the conquest of the island, between the emirs of Sicily, the Aghlabi of Africa and the Fatimid sultans of Egypt. ... To prevent others from accessing the manuscript and unmasking the fraud, Vella altered the Martinian characters to the point of making them illegible: the result was a completely new script, of a pseudo-Arabic character, which the forger passed off as an indigenous variant of Arabic, baptized Mauro -Sicula." (Siragusa). After having managed to obtain funding and support and published the first works, the first suspicions began to arise within the scientific community and in 1796, thanks to the testimony of Joseph Hager (1757-1819), professor of Arabic at the university of Vienna, was finally unmasked and in 1796 sentenced to 15 years in prison; however, in 1799 Vella was released from prison for health reasons and was allowed to serve the remaining sentence in his home in Mezzomonreale, near Palermo, where he died in May 1814. "Thus ended the "Arabic imposture", an apparently grotesque affair, but which in reality - as Giarrizzo noted - represents "a capital document of the ideas current at the time in Sicilian culture on the history of the island, on the genesis of its public law, on the meaning historical-political institutions and offices"; and as such, therefore, deserves to be read, remembered and studied." (Militello, translated). Vella was a priest of Maltese origin and chaplain of the Martinian monastery; he studied theology at the convent of the preaching friars and in 1762 he entered the Order of St. John as a chaplain of obedience. Many of the information prior to Vella's arrival in Palermo are the result of statements made by himself, some of which were released during the trial, and not confirmed by other sources (Siragusa, translated).

📖 MIRA I, p. 16 (Airolodi); DANILO SIRAGUSA *Vella, Giuseppe* In: *Dizionario Biografico degli Italiani*; PAOLO MILITELLO 1789 - *L'arabica impostura* In: <https://www.studocu.com/it/document/universita-degli-studi-di-catania/storia-della-sicilia-moderna/1789-arabica-impostura-29-giugno/5523695>; G. GIARRIZZO *Cultura ed economia nella Sicilia del Settecento* Caltanissetta-Roma, 1992 (cited by Militello).

(Seller ref. MC0659)


€ 6000

68 - (ATLAS; ILLUSTRATED; FIRST EDITIONS; RARIORA) Peter VERBI(E)ST (1607-0674)

Novus Tabularum geographicum Belgicae liber in quo accuratius quam unquam ante hac XVII. Inferioris Germaniae Provinciae, tam universè, quam Sigillatim exhibentur, magno studio & sumptu Sculptae & editae per Petrum Verbist. Antverpiae Apud Petrum Verbist sub signo Americae in platea quae vulgo Lombardorum moenia dicitur. Anno 1636.

§ 8vo (155x115); engraved title page, [74] pp., and 19 engraved maps. Maps and head-pieces in fine contemporary hand-colouring. Contemporary calf. Scattered traces of use, some maps strengthened. Good copy. **Extremely rare to be found complete.**

First edition, followed by at least two more in 1644 and 1652. Little is known about the author of this of this beautiful pocket atlas, the cartographer and engraver Peter Verbist (also Pieter Verbiest); some of the engravings are by Isaak Verbiest, probably a brother. One of his most important of Verbist's works, it is extremely rare: we were able to trace only two copies in public libraries worldwide, one in Belgium and one in the Belgian National Library in Brussels (an incomplete copy) and another in the University Library in Vilnius, Lithuania. Apparently no coloured copies are known. The atlas includes maps of the Low Countries and part of Germany. *"Verbiest produced a number of small maps showing the area of the Seventeen Provinces and first published them in 1636 as a pocket-sized atlas. Only two copies of this Novus Tabularum Geographicorum Belgicae Liber have been preserved today."* (vliz.be)

 <https://www.vliz.be/hisgiskust/nl/pieter-verbiest>

(Seller ref. MC0664)

€ 8800

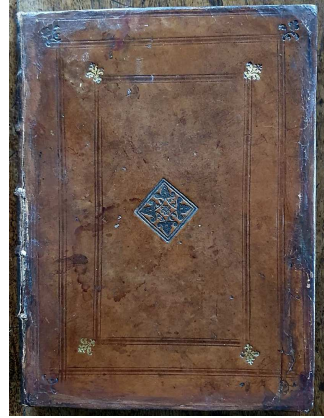




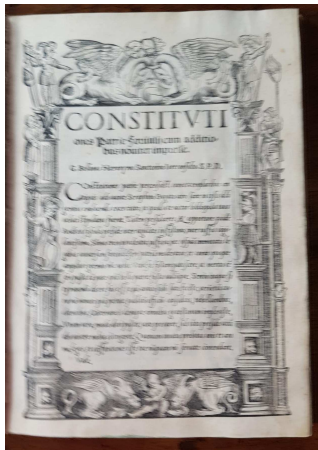
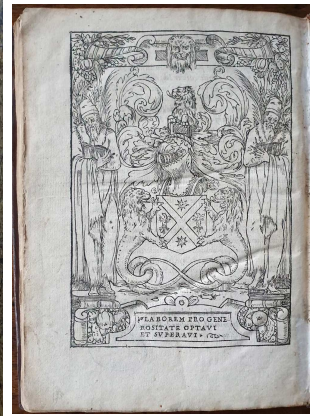
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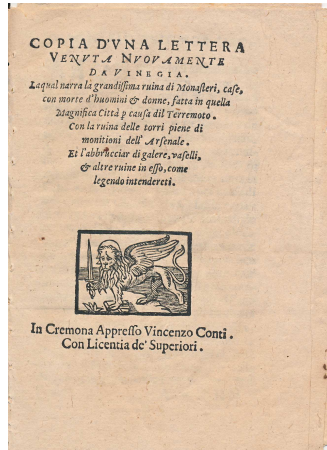
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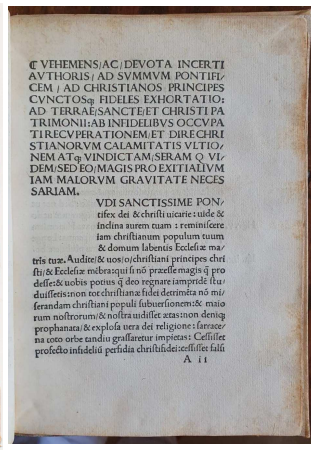
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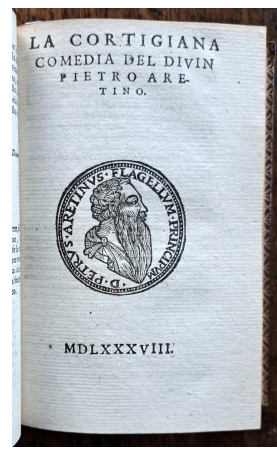
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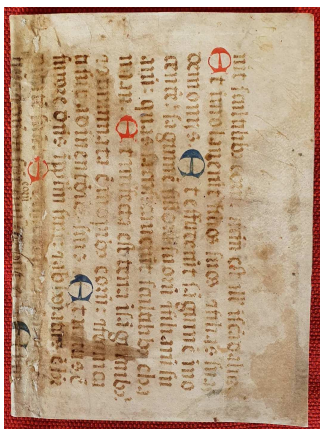
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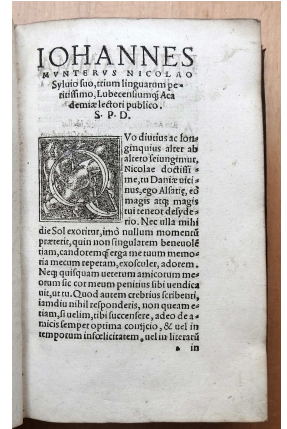
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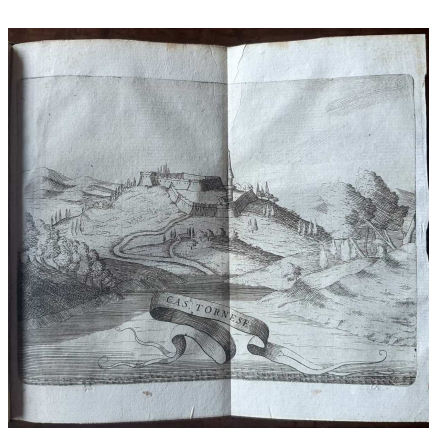
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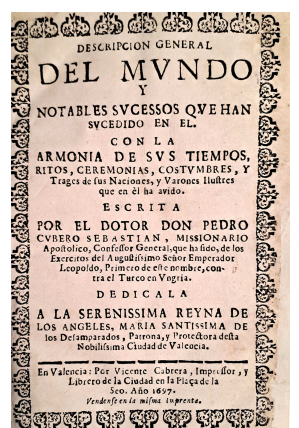
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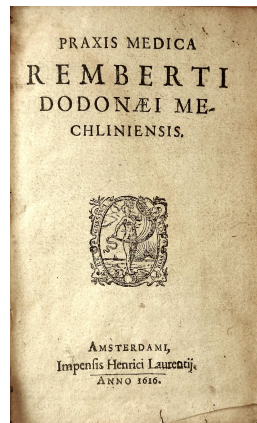
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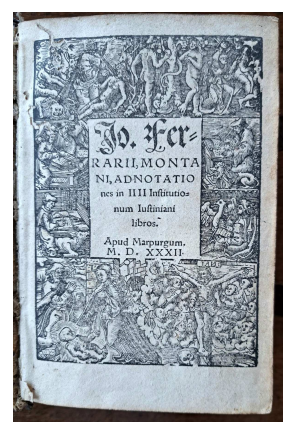
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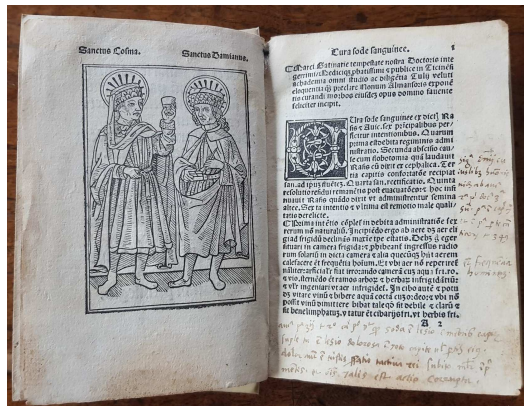
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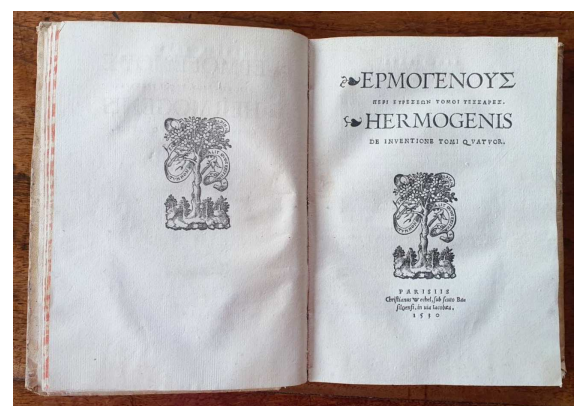
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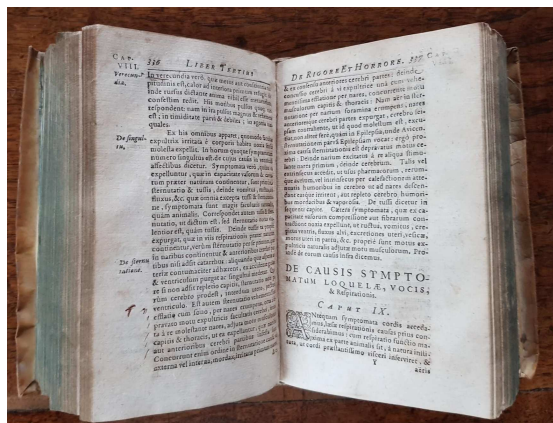
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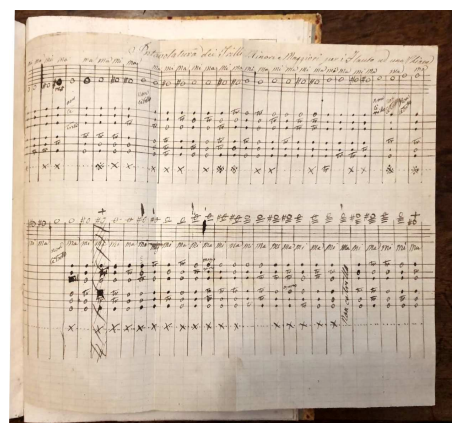
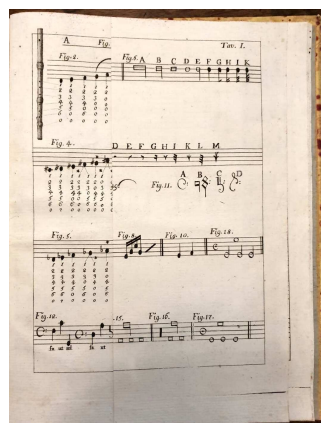
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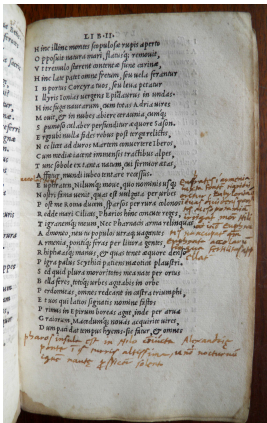
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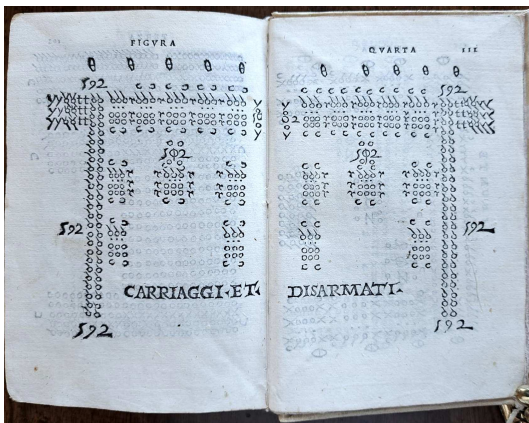
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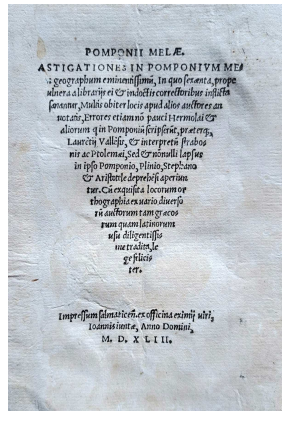
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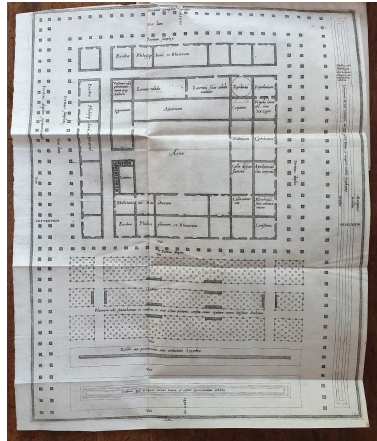
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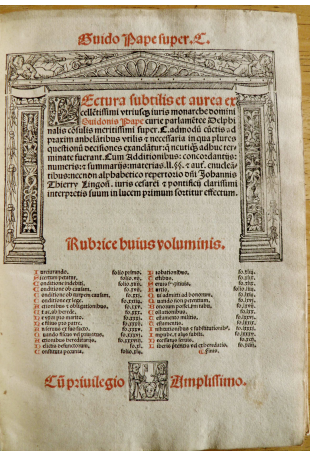
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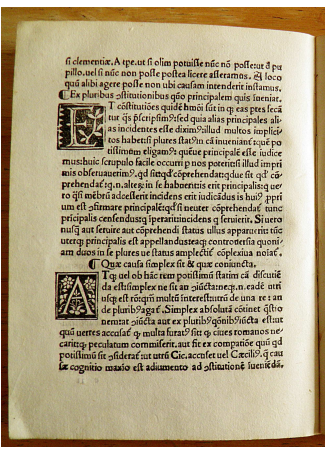
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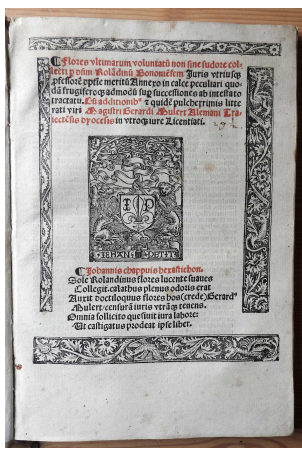
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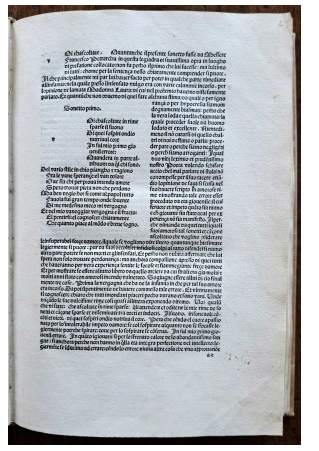
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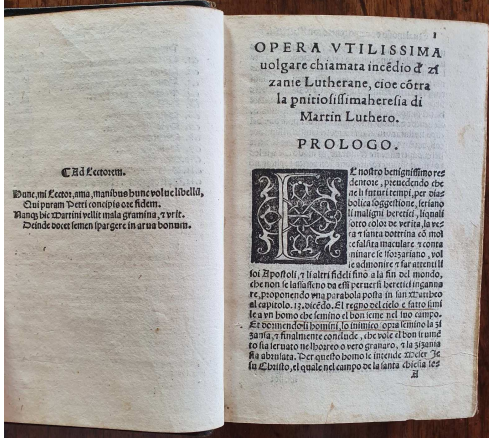
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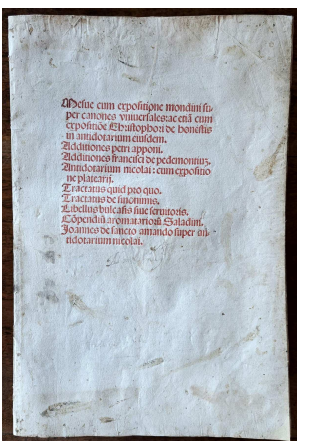
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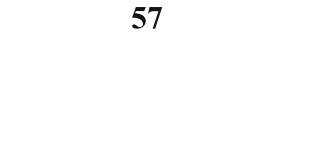
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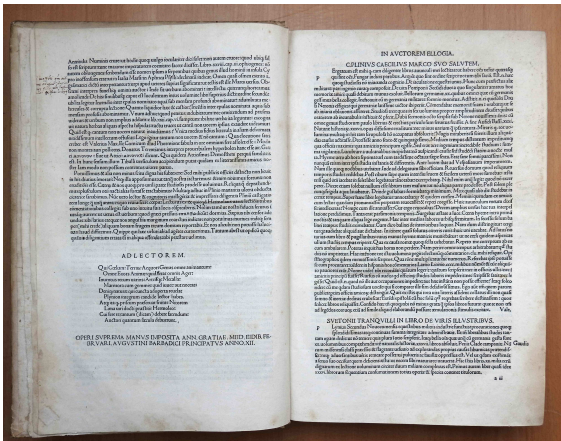
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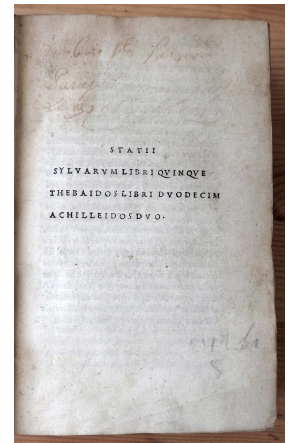
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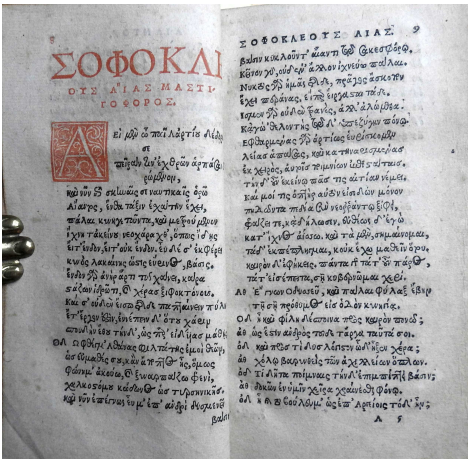
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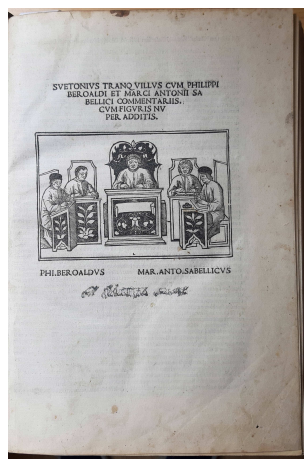
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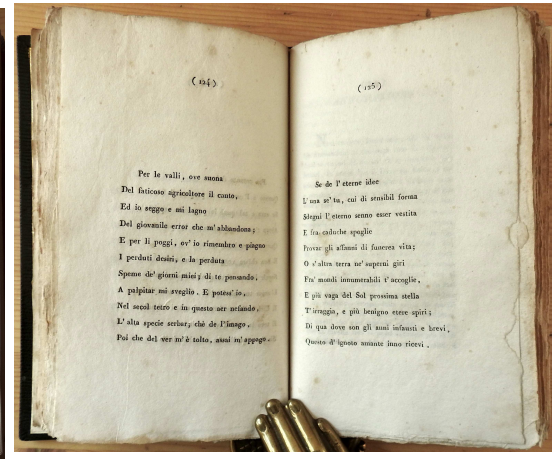
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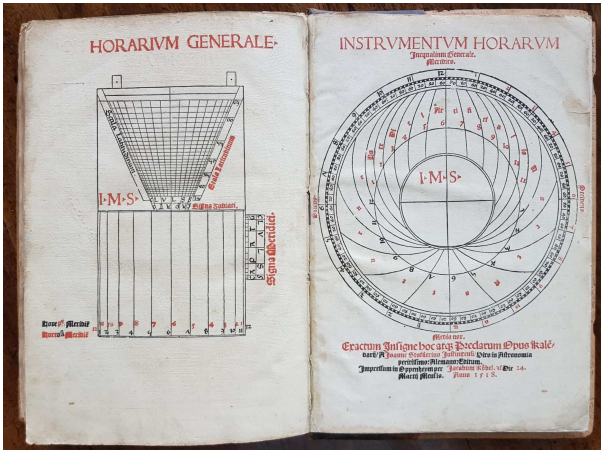
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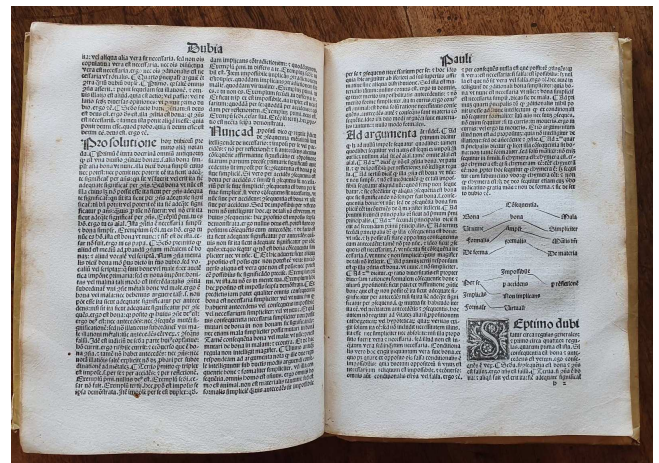
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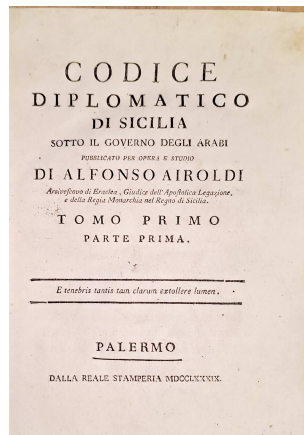
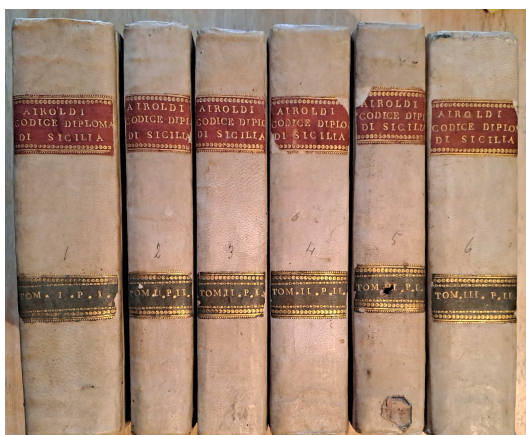
34 bis



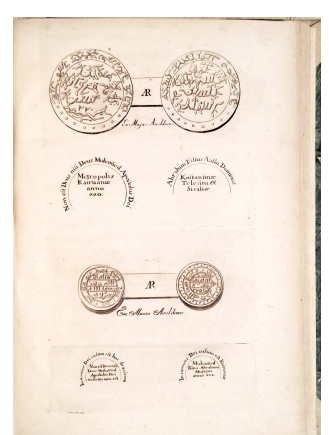
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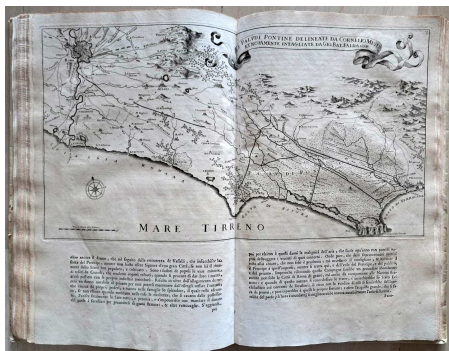


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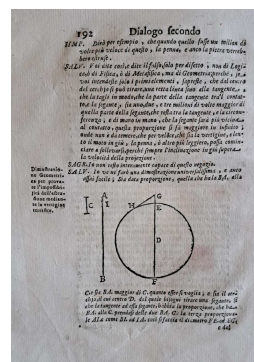
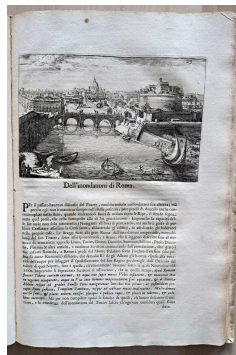


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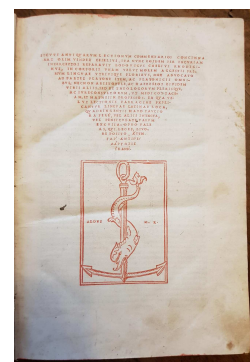




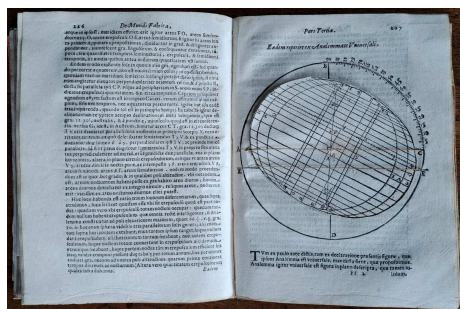
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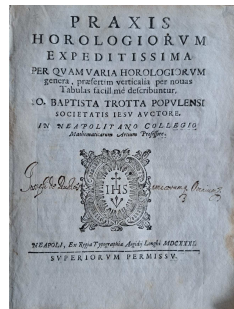
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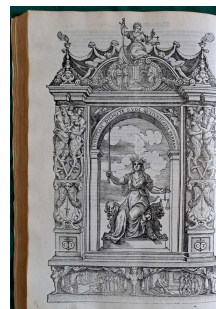
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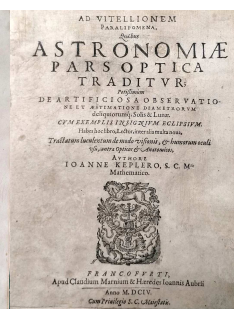
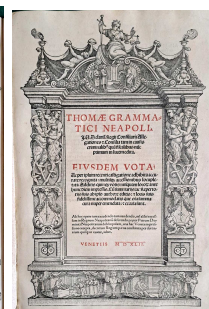
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26 bis



32

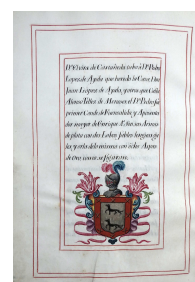
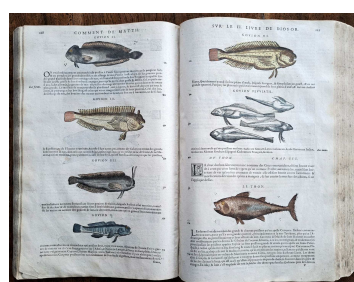
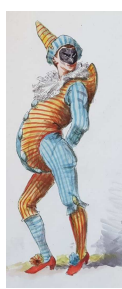
Highlights



11

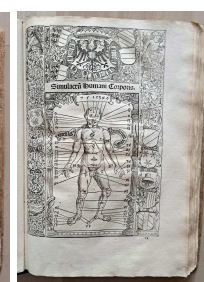
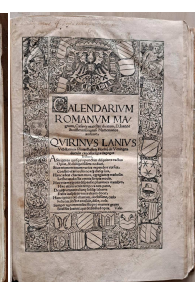
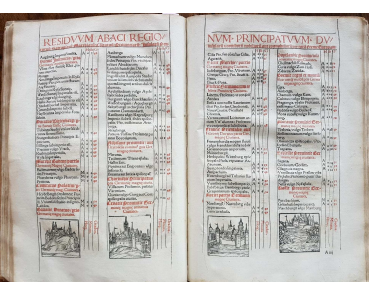
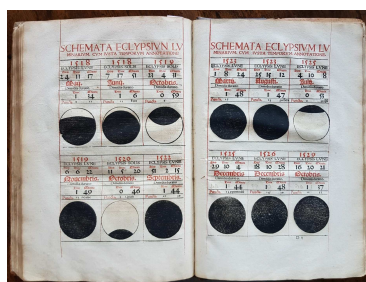


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