

BIBLIOPATHOS



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AMSTERDAM ANTIQUARIAN BOOK FAIR
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LORY (lot 48)

MANUSCRIPTS & INCUNABULA

Quoniam autem in artibus principia

essentialia sive artis primo et per se int[er] se esse
rara: Nos igitur intendentes ad principia essentialia
cuiusmodi sunt modi significandi sive or[ationis]. Quia quia ita est
quod ipsa cognitio sui quibusdam promissio et plibatio ad
plem huius non potest. id ab huius est t[er]m[in]i. ip[s]o modo. ita videtur.
In primo. igitur. sive magis. Primum est in arte omni
t[er]m[in]i. magis. potest. a quo t[er]m[in]i. acia sive accepti. mo
significandi. Secundum est in arte. mo significandi. a quo c[er]tandi et
mo intelligendi dicitur. ut sicut id. Tertium est in quo
sit t[er]m[in]i. mo. Quartum est in quo dicitur. modus
significandi generalis a significato sp[irit]u. Circa primum sicut quod non
significandi accepti sit amodo intelligendi sic acia immutata.
quod et quod intelligendi quod significandi et amodo c[er]tandi ac-
cepti sunt t[er]m[in]i. acia mutata: quod mediatis modis intelligendi.
Modi c[er]tandi sit appetitus rei sive quod rei est esse intellectum
posita. Modi autem intelligendi sit huiusmodi appetitus rei sive
quod rei est immutata. Modi autem significandi sit huiusmodi appetitus
nisi sive quod rei significandi et per vocem. Et ad hoc intelligendi
quod rei est intellectus multo huiusmodi appetitus. huiusmodi sit per modum
h[uius]modi. et per modum regno et patientis. et per modum
sive huiusmodi et plio: et per multo appetitus dicitur rei ab immutata.
Quoniam autem ita appetitus ip[s]o rei est intellectus existens di-
citur mo c[er]tandi. In illis istis appetitus in ip[s]a rei esse
raro cum in talibus appetitus intelligit et apprehendit. quod
ip[s]o illis melius rei intelligendo ad appetitus. Ip[s]o rei
intellectu grapti sive ip[s]o rei. di rei intellecta et c[er]tandi

1. MARTIN OF DACIA [i.e. DANIA] AKA MORTEN MOGENSEN. *De modo significandi* [incipit:] *Cum cu[us]lib[et] artificis pr[incipia] essentialia sive artis p[ri]mo et p[er] se int[er] sit considerare, nos [i]gitur grammatica intendentes eius principia essentialia, cuiusmodi sunt modi significandi, scire oportet.* [explicit:] The explicit of the manuscript corresponds to a sentence in the beginning of chapter XXXIII § 99 in the edition by H. Roos. [North Italy, ca. 1465].

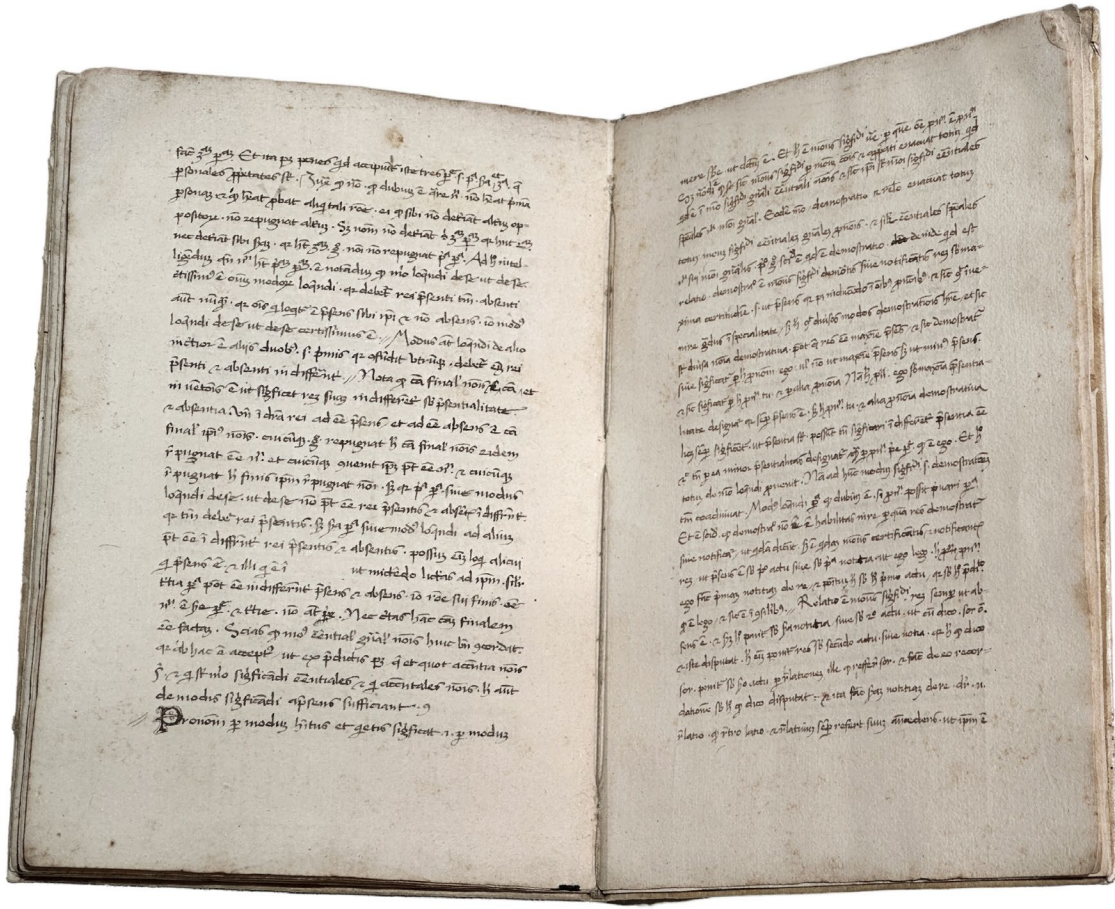
4to (205x145 mm), later limp vellum, preserved in a blue velvet case, ff. [14]. Manuscript on paper, text in Latin, written in sepia ink with a large C rubricated in blue, 27 lines. WATERMARK: Crowned bishop mitre (Piccard 31873), Udine 1464.

€ 38.000

EXTREMELY RARE MANUSCRIPT OF MOGENSEN'S «TREATISE ON THE MODES OF SIGNIFYING», AN EFFORT TO CREATE A FULL-GROWN AND COHERENT PHILOSOPHICAL-LINGUISTIC THEORY THAT UNIFIED THE STRUCTURES OF REALITY, THOUGHT AND LANGUAGES.

CONTENT: The present manuscript contains the first XXXIII chapters of Mogensen work and it seems that it was conceived in this way *ab origine*, being complete in itself and with an intimate coherence.

The work is a systematic presentation of a grammatical theory whose central concept was that of *modi significandi*, modes or ways of signifying. According to this theory, the grammaticality of an utterance depends on there being a proper relationship between the ways the single words signify, whereas it is irrelevant what they signify. So, the ways of signifying are the proper object of grammatical theory. As well summarized by Kneepkens: «In the last quarter of thirteenth century, the calm world of linguistic thought was struck by a storm. A group of masters of arts made a serious effort to create a full-grown, coherent linguistic theory with explanatory force, an endeavour that pervaded the whole of their philosophical thinking and institute the so-called modistic grammar. For these philosophers, a strong isomorphism between the structures of reality, thought and languages was fundamental to their linguistic thought. They were only interested in the essential principles of grammar common to all languages, and in the general rules, which are ultimately responsible for the correctness of speech. These principles and general rules were called «the modes of signifying», a name that already existed in medieval but that became a technical term in their theory. The result of this emphasis was that, in their grammatical reflections, they did not pay much attention to ordinary language usage and removed figurative language far from their linguistic considerations.



In all probability, the initial impetus came from Paris, where the first generation of the modists, who included Martin of Dacia among their numbers, were active in the early sixties».

In the Prologue of his *Treatise on the modes of signifying* Martinus de Dacia argued that, «since it is the interest of every artist to consider primarily and in themselves the essential principles of his own art, it is necessary for those masters who study grammar to know its essential principles which are the modes of signifying». (“Cum cuiuslibet artificis principia essentialia suae artis primo et per se intersit considerare, nos igitur grammaticae intendentes eius principia essentialia, cuiusmodi sunt modi significandi, scire oportet”).

It is therefore not surprising that we regularly find discussions on the scientific status of grammar in the treatise of the modistae. At the beginning of these works, questions about grammar’s status as a true science and about the possible universal and eternal objects that it might study are frequently asked».

THE MODIST PHILOSOPHY was first developed by Martin of Dacia and his colleagues, especially Danish philosophers (Boetius of Dacia, *De modis significandi sive Quaestiones super Priscianum majorem*, c. 1270; John of Dacia, *Summa Grammatica*, c. 1280; Simonis of Dacia, *Domus gramaticae*, 1255–1270; Radulphus Brito, *Quaestiones super Priscianum minorem*, c. 1300) in the mid-13th century, though it would rise to prominence only after its systematization by Thomas of Erfurt some decades later, in his treatise *De modis significandi seu grammatica speculativa*. This work was probably written in the first decade of the 14th century, and until the early twentieth-century it was assumed to have been authored by John Duns Scotus. Widely reproduced and commented upon in the Middle Ages, it remains the most complete textbook of Modist speculative grammar.

THEIR WORK PREDICTED THE CONCEPT OF A UNIVERSAL GRAMMAR, SUGGESTING THAT UNIVERSAL GRAMMATICAL RULES MAY BE EXTRACTED FROM ALL LIVING LANGUAGES. Roger Bacon may have given the movement inspiration with his observation that all languages are built upon a common grammar, a shared foundation of ontologically anchored linguistic structures. He argued grammar is substantially the same in all languages, even though it may undergo accidental variations between languages.

Click for a wider description with References and Census

2. AL-MAQRIZI. *Al-durrah al-bahirah fi tarikh Misr wa khitatahu al-'amirah* (Part IV). [at colophon:] [No place], Sha'ban, AH 950. [Ottoman Provinces (probably Egypt)], November 1543.

Folio (222x160 mm), contemporary brown morocco binding with a central tooled medallion, ff. 71. Manuscript on cream paper, 15 lines of clear sepia *naskh* script, with occasional heading words in red.

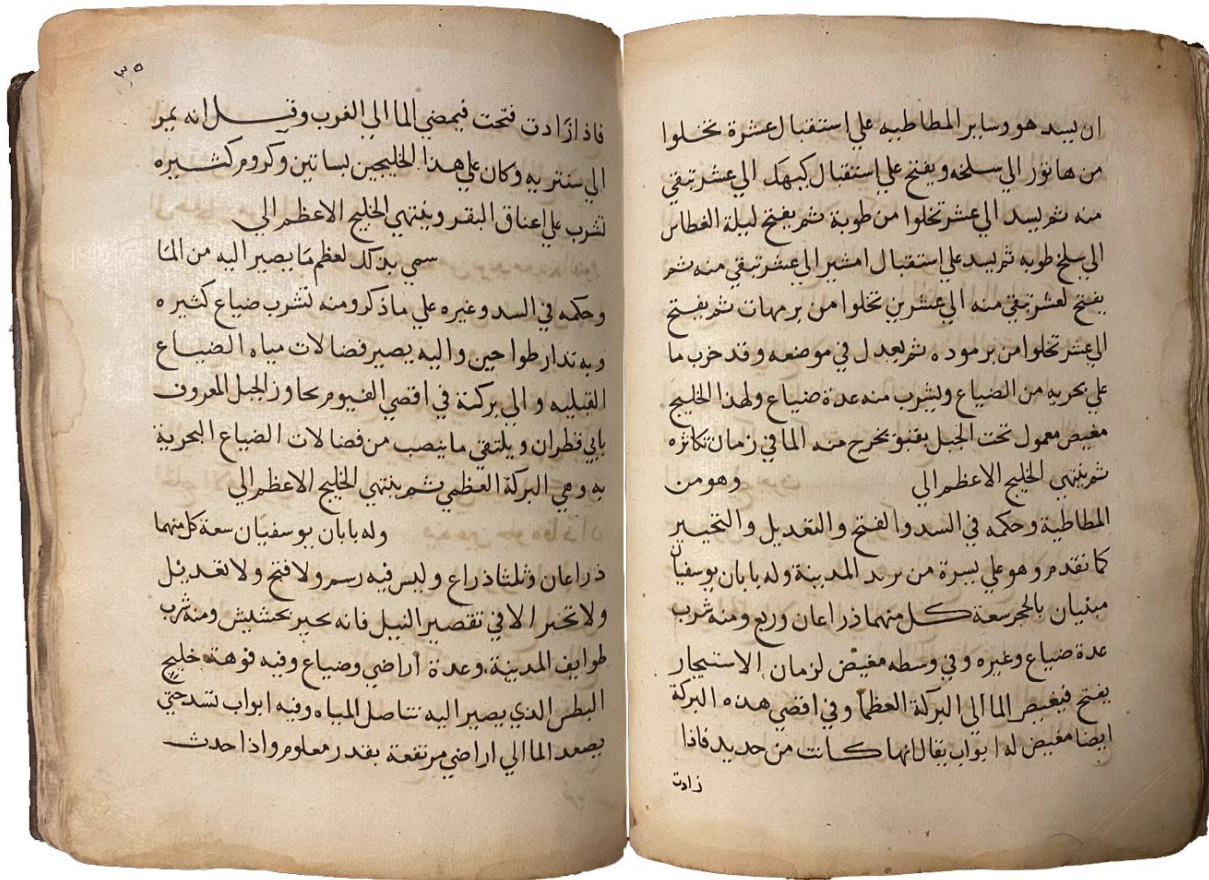
€ 27.000

VERY RARE MANUSCRIPT OF AL-MAQRIZI'S «KHITAT», THE MOST VALUABLE MEDIEVAL TEXT ON THE HISTORY AND GEOGRAPHY OF ISLAMIC EGYPT, INCLUDING THE ANCIENT TOPOGRAPHY OF CAIRO AND HISTORICAL ACCOUNTS OF THE FATIMID DYNASTY.

This manuscript contains the fourth part (*al-juz' al-rabi'a*) of a historical work titled *al-Durrah al-bahirah wa'l-rawdat al-zahirah fi khitat Misr wa'l-Qahirah*. This fourth part contains a section from al-Maqrizi's valuable work, *Kitab al-mawa'iz wa'l-i'tibar fi dhikr al-khitat wa'l-athar* («Book of the topographical and historical description of the Egypt»). Generally known as the *Khitat*, this treatise is the most important medieval text of its genre on the history and historical geography of Islamic Egypt and topography of Cairo, with its palaces, mosques, convents, town quarters ('akhtat') and baths. MUCH OF IT DEALS WITH FATIMID CAIRO AS WELL AS FATIMID HISTORY AND INSTITUTIONS, in addition to containing accounts of the Ismaili *da'wa* drawn evidently from genuine Ismaili works. In this work, al-Maqrizi has also preserved substantial quotations from Ibn Zulaq, al-Musabbih, Ibn al-Tuwayr and many other earlier authorities whose writings have been lost. On al-Maqrizi's account of the Fatimids, Paul Walker writes: «The role of al-Maqrizi's in the historiography of the Fatimids is immense; he looms so large in fact that what he wrote often seems to overwhelm all other sources of information about them. Regardless of how one assesses his strengths and weaknesses as a historian in other respects, his contributions in this one area remain critical in any reconstruction or assessment of Fatimid history. Moreover, if he offered nothing other than the preservation of older sources, that would be enough. He provides a mass of material where little else exists. And several sources not by him nevertheless depend on him. For the study of the Fatimids, where so few works survive, especially for Egypt, those that we know because of his efforts stand out».

CONDITIONS: Several stains, especially to the margins (sometimes a little frayed); other usual marks of use but overall, a good copy.

REFERENCES: PAUL E. WALKER, *Al-Maqrizi and the Fatimids*, in «Mamluk Studies Review», vol.7:2, 2003. GAL II 48.



1592-93

EARLY MANUSCRIPT OF «MUHAMMEDIYE»

THE MOST IMPORTANT OTTOMAN EPIC POEM OF SUNNI SUFISM

3. MEHMED YAZICIOĞLU. *Kitab Muhammediye* ('The Mohammadian Book'). Ottoman Turkey (probably Constantinople), [day and month unspecified] AH 1001 (between October 1592 to 27th September 1593 CE), toward the end of Sultan Murad III's reign's (1574–1595) whose 'thriving' fondness for codices and illuminated manuscripts is largely documented.

A thick volume in-folio (Leaf size: 285 x 195 mm; text panel: 198 x 142 mm), contemporary blind-stamped full brown morocco binding with fore-edge flap (back neatly restored), ff. [305] (corresponding to pp. 610, the last is blank). Osmanic manuscript written on whitish laid paper. Text written in a fully vocalized, non-serifed neat Osmanic naskh calligraphy drawn in black ink, with section titles rubricated and penned, as well as the tailpiece, in a semi-tawqi' style, and arranged on a 15-line double column. Opening bifolio with dome-shaped, light green-coloured head-piece (*sarlawh*), golden horizontal stripes and vertical stem-like floral decorations in alternating red and blue. Golden *jadval* framing the written space.

€ 8.000

UNCOMMON EARLY MANUSCRIPT OF «MUHAMMEDIYE», AN ISLAMIC EPIC POEM WHICH IS THE FOUNDATIONAL WORK OF OTTOMAN SUNNI MUSLIM EDUCATION AND PLAYED A FUNDAMENTAL ROLE IN ANATOLIAN RELIGIOSITY.

This work is one of the earliest Sufi poems in the Osmanic-speaking cultural landscape and played a pivotal role in the dissemination of Sunni Sufism in 15th century Anatolia and elsewhere across the then-expanding Ottoman Empire. This work is at the very heart of the spread of Sufi teachings and feelings (albeit within the strict Sunni adherence promoted by the Ottoman rulers) mediated by the great 13th century mystical thinkers from the Islamic East such as 'Attar and Rumi, and its full integration with Turkish popular piety, especially in Anatolia. The *Muhammediye* exerted an influence on large masses of people for centuries with its simple and sincere expression, fluent style, and colloquial expressions. It was kept, read, and listened to in village rooms as well as in *madrasas* and mosques, and was therefore considered one of the most important works on which widespread Ottoman Sunni Muslim religious education was based.

CONDITIONS: First leaf neatly repaired in the blank inner margin. Very fine condition, except for few finger stains and other usual minor signs of use.

REFERENCES: Yazıcıoğlu Mehmed, *Muhammediyye* (a cura di Amil Çelebioglu), Istanbul 1996, I, 55-59, 81-85, 89-95, 119-125; II (in Turkish). Evliya Çelebi, *Seyahatnâme*, II, 341; V, 318; IX, 75 (in Turkish). İsmail Hakkı Bursevî, *Ferahu'r-rûh*, Bulaq, Cairo, AH 1258, I, 2-3 (in Turkish). Ergun, *Antoloji*, I, 12-13, 119, 125-126, 142-143 (in Turkish).



Click for a wider description

9 AUGUST 1674

THE BOOK OF DIRECTIVES AND REMARKS
THE LAST MASTERPIECE OF AVICENNA

4. IBN SINA (ابن سينا)-NASIR AL-DIN TUSI. *Sharh al-Isharat wa al-Tanbihat* («Commentary on the Book of Directives and Remarks»). At the end of this manuscript, we can read the *colophon* with the date: 7 *Jumada' awwal* AH 1085. [Safavid Iran or Iraq], Friday 9 August 1674 CE.

Folio (255x1173 mm), modern brown binding with flap, four fly-leaves, ff. [100]. Arabic manuscript on paper (watermark of three stars between scrolling foliage), written during the Safavid era and penned in a neat black naskh script. The manuscript comes very likely from Persia or from the Westernmost fringes of the Persianate world, where it meets the Arabic language (Iraq). The text is arranged on a 20-line single column and written in black ink, with overlines, signs of renvoi and abbreviation marked in red ink.

€ 12.500

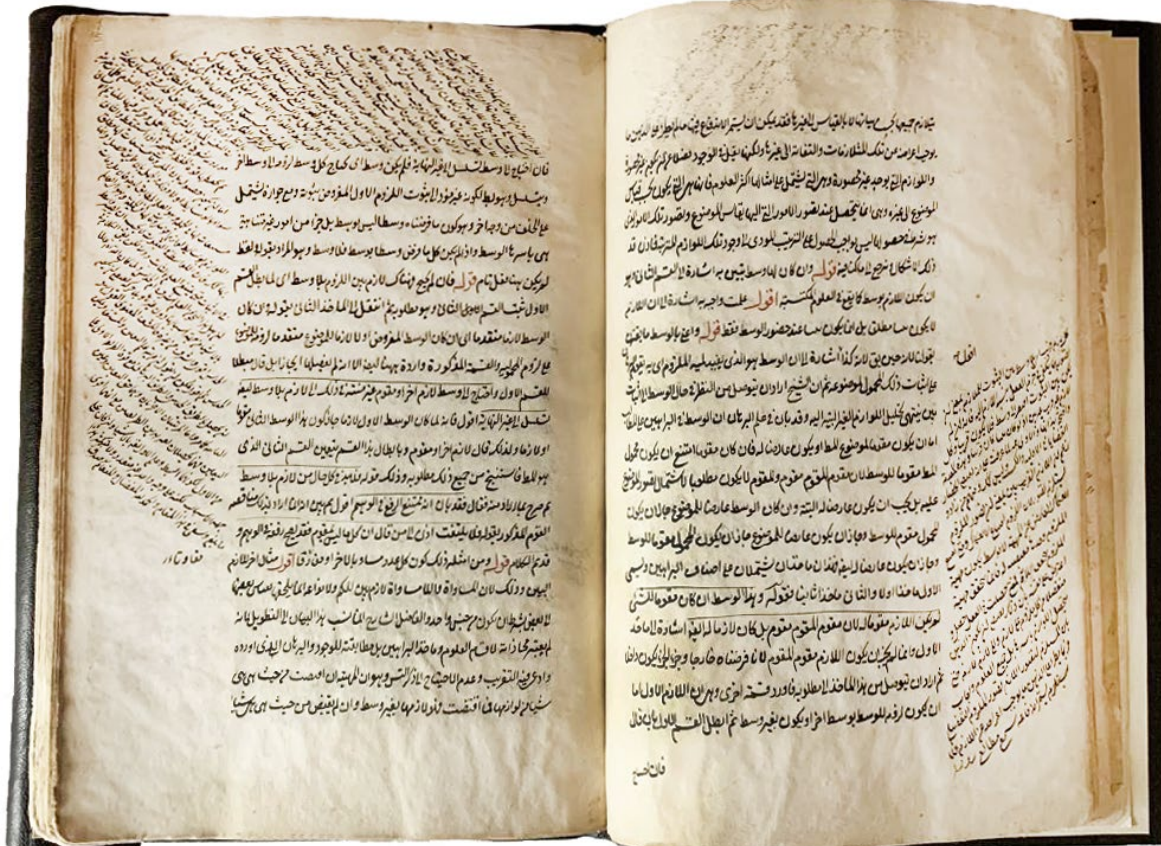
UNCOMMON SAFAVID MANUSCRIPT OF AL-TUSI'S COMMENTARY ON «THE BOOK OF DIRECTIVES AND REMARKS», CONSIDERED IBN SINA'S LAST MASTERPIECE AND THE CULMINATING POINT OF HIS THOUGHT.

Ibn Sina composed *Al-Isharat wa al-Tanbihat* towards the end of his life, and this work, dealing with logic, philosophy and metaphysics, is considered his mature masterpiece. Written between 1030 and 1034, it represents the culmination of the author's philosophical career, and the extreme synthesis of Aristotle's philosophy reworked in an Arab-Islamic context.

The work follows the canonical division of philosophy, established by Aristotelianism and the Alexandrian commentators: Logic, Physics and Metaphysics. Logic constitutes the topic of the first and largest part of the work; Physics and Metaphysics are topics of the second. Each of the two parts is divided into ten chapters: the chapters are in turn divided into different paragraphs entitled *iṣāra* (إشارة) and *tanbīh* (تنبيه). This philosophical treatise started a debate which went on well after his death, as demonstrated by this commentary, written by the 13th-century philosopher-scientist Nasir al-Din Tusi, which is a major contribution to Ibn Sina's philosophy and its interpretation. Tusi's commentary can be read in the Arabic edition of Avicenna's work edited by S. Dunya (1960).

CONDITION: Some marginal repairs and minor marks of use. A very fine copy.

REFERENCES: S. DUNYA (editor), *al-Isārāt wa 'l-tanbīhāt ma'a šarh Naṣīr al-Dīn al-Tūsī*, Cairo, 1960. S. INATI, *Ibn Sina and Mysticism: Remarks and Admonitions*, Part Four, Kegan Paul International, 1996 (he refers that, according to Nasr, *al-Isharat* is «the last and greatest masterpiece of Avicenna»).



Click for a wider description

c. 1770-1780

ILLUMINATED MANUSCRIPT IN RAYHANI SCRIPT
A PRECIOUS TESTIMONY OF THE SPREADING OF ISLAM IN CHINA

5. ANONYMOUS CHINESE SCRIBE. *Qu'ran, Juz 24*. China, Yunnan (云南) or Gansu (甘肃) region or another North-Western region of what now is mainland China, 18th century (around 1770-1780 CE).

Folio (270x190 mm), brown tooled-binding with modern blue cloth interior, ff. [53]. Manuscript on paper. Each folio elegantly calligraphed with 5 lines of black *rayhani* script per page, with black diacritical signs, corrections marked in red ink, gold rosette verse separators, headers in red on gold background, opening and closing folio with polychrome and gold decorations, and two marginal décors, in brown tooled binding with modern blue cloth interior, OPENING AND CLOSING FOLIO WITH POLYCHROME AND GOLD DECORATION AND TWO MARGINAL DECORATIONS.

€ 4.500

A FINE ILLUMINATED MANUSCRIPT CONTAINING THE JUZ 24 AND VERGED IN A CHINESE VARIANT OF RAYHANI SCRIPT.

This manuscript begins with the verse thirty-two of Surah 39 (*al-Zumar*, “The Groups”) to the end (v. 75) of this Surah, followed by Surah 40 (*al-Mu'min*, “The Believer”, also known under the title of *al-Ghafiru*, “The Forgiver”, 85 verses), then by Surah 41 (*al-Fussilat*, also known as the Surah *Ha-Mim al-Sajda*, namely: “The Letters H and M” of Prostration”, verses 1-46).

MAIN TOPICS: The Juz 24 opens with Surah 39 (*al-Zumar*, “The Groups”), which makes a distinction between believers and disbelievers. This Surah also deals with the destiny of those unthankful and selfish people, who follow whims and desires therefore: “The evil of what they did will distress them. The sinners will suffer the distress as a result of their deeds, and they won't escape” (v. 51). The final section of the Surah describes the way crowds of wicked people will be hurled into hell.

The next Surah 40 has two alternative titles, either *al-Mu'min* (“The Believer”) or *al-Ghafiru* (“The Forgiver”). Those who do not believe in God would mistakenly think material things will provide them with comfort and salvation, so that they think they have no need of any God. Materialistic attachment to worldly things leads people to stop believing in anything other than the practical problems of their lives.

Scenes of the Judgement Day describe Divine Justice in full swing: people's limbs testifying against them, men hurled into hellfire, angels scolding the inhabitants of hell, and the graphic depictions of horrible inferno's torment – all combine to strike fear into the hearts of human beings.





[Click for a wider description](#)

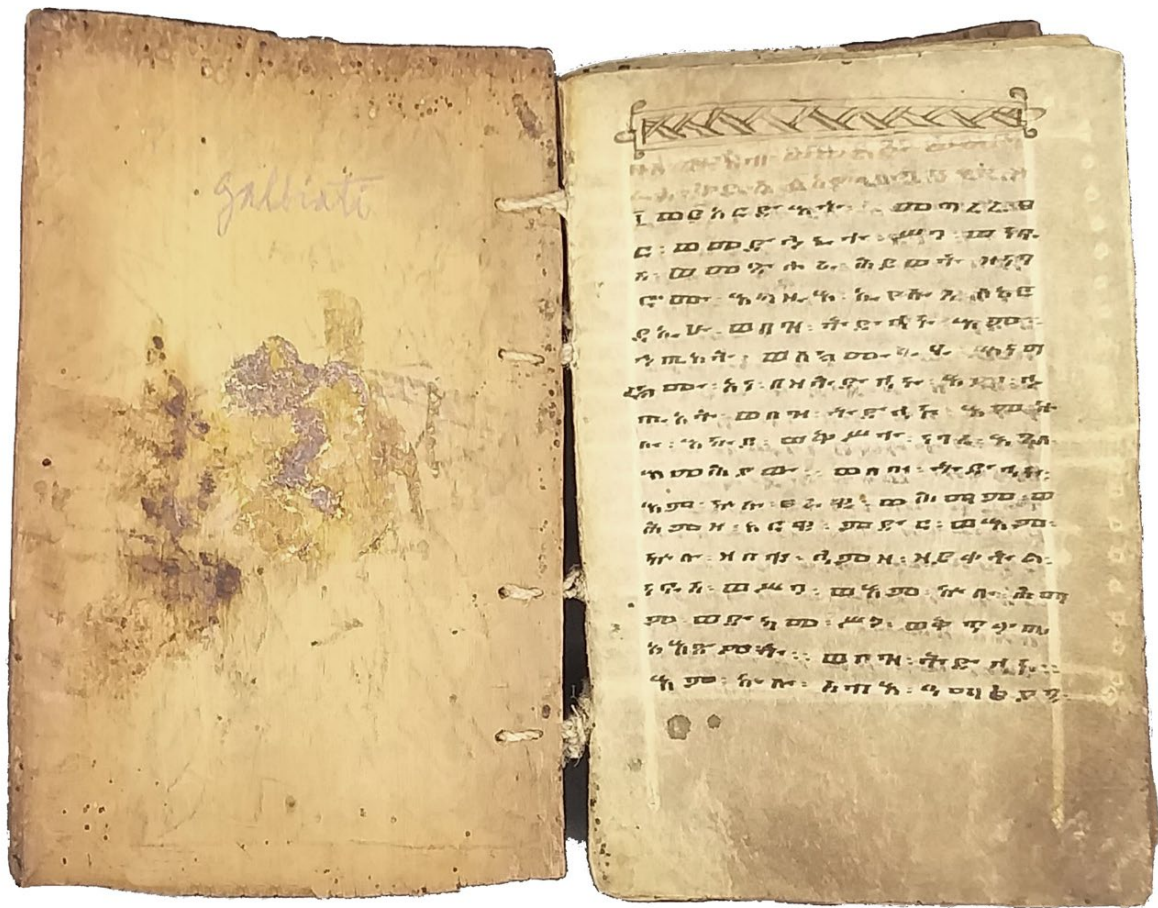
The Juz 24 continues with Surah 41, *al-Fussilat* (“That, which is distinctly Explained”, also called *Ha-Mim al-Sajda*, i.e.: “The Surah of the Letters H and M of Prostration”), which was revealed in the middle Meccan period, after Hamza, the uncle of Muhammad, converted to Islam. The Surah invites people to believe in the Unity of God (the strictest monotheism, ar.: tawhid) and Doomsday. “This is a revelation from the Kind, the Caring; a book whose verses are clearly explained, an Arabic Qur’an for a people who have knowledge; it gives good news and warnings” (verses 2–4).

The early Meccan Surahs are conversational and speak directly to the listeners, each listener is asked to think, reflect, and interrogate himself. In this period’s style of the Qur’an, when a question is posed, it is introduced by direct-speech utterances like: “Say, “Consider this:” or “Haven’t you seen” or “Haven’t you heard”. This teaching style was thoroughly aimed at “winning the minds and hearts” of Muhammad’s fellow Arabs by means of a direct and deep work of persuasion.

RAYHANI or REYHAN (Arabic: ريحان, ‘basil’) is one of the six canonical scripts of Perso-Arabic calligraphy and it is considered a finer variant of *Muhaqqaq* script, likened to flowers and leaves of basil. *Rayhani* was developed during the Abbasid era.

CONDITION: Excellent condition, showing only unavoidable, minor signs of use and time.

REFERENCES: To know more about Sino-Arabic calligraphy and generally on the spread of Islam in China, please refer to: O.I. ZAVYALOVA, *Sino-Islamic language contacts along the Great Silk Road: Chinese texts written in Arabic Script*, in «Chinese Studies» (《漢學研究》), Taipei: 1999, no. 1. H. GHONAME, *Sini Calligraphy: the Preservation of Chinese Muslims’ Cultural heritage* (MA Thesis in Art History, University of Hawaii, May 2012).



CIRCA 1780
MAGIC AND RELIGION IN CHRISTIAN ETHIOPIA:
THE BOOK OF LIFE AND THE BOOK OF THE DEAD

6. WALDA HANNA. *Mashafā heywat* [«Book of Life», together with:] *Lefāfa Sedeq* [«Bandlet of Righteousness», the so-called Ethiopian «Book of the Dead»]. Signed by a scribe/owner named Walda Hanna [Ethiopia, ca. 1780].

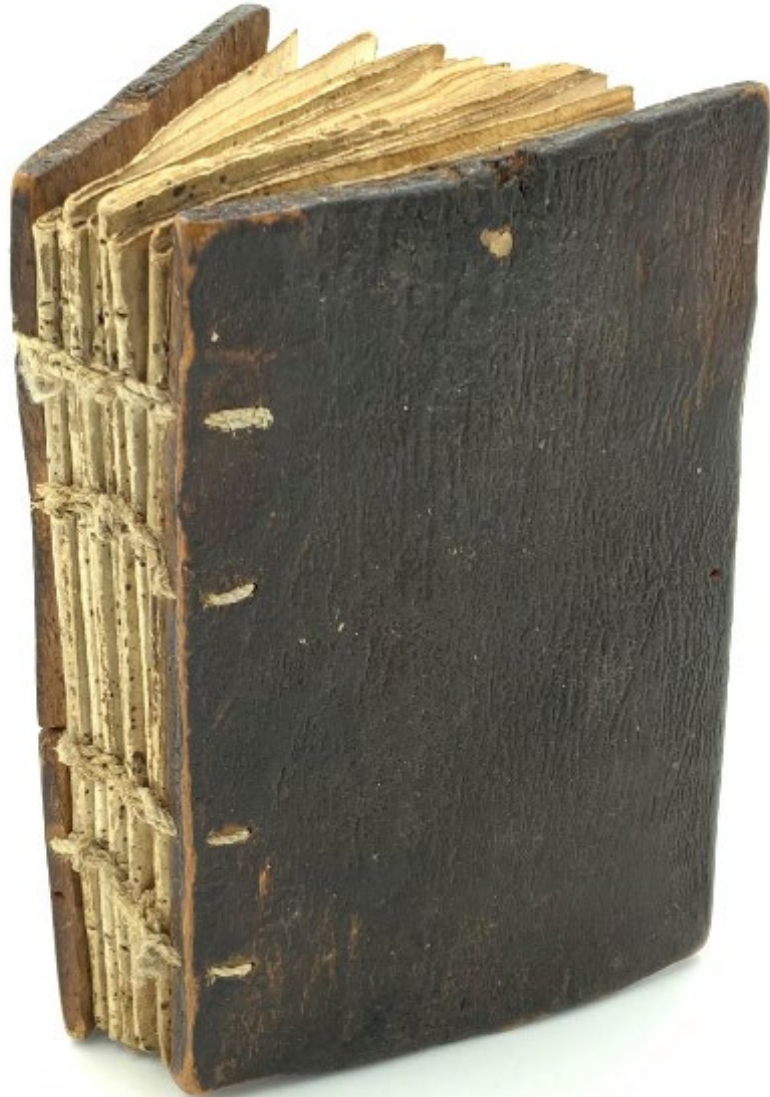
8vo (142x94 mm), contemporary binding formed, four braided strings bands, spine absent as usual, ff. [50]. Manuscript on vellum, text in Ge'ez, written in brown and red ink, 16 and 19 lines.

€ 3.400

VALUABLE MANUSCRIPT WITH TWO SEMINAL TEXTS OF ETHIOPIAN RELIGIOUS CULTURE: THE «MASHAFA HEYWAT» («BOOK OF LIFE») CONTAINING THE «LEFĀFA SEDEQ», THE SO-CALLED ETHIOPIAN BOOK OF THE DEAD, WITH PRAYERS FOR APOTROPAIC PURPOSES AND MAGICAL VALUE.

The text of this work is usually made up of two parts: first, the account of the transmission of the secret text by Jesus to the Virgin (in this very manuscript to the Twelve Apostles) and then the *Mashafā Heywat*, or Book of Life, and it is a powerful protection for the one who wears it around his neck. Then follow seven magical spells “for reaching the way of heaven” called *Lefāfa Sedeq* («Bandlet of Righteousness») and sometimes *Mangada Samay* («Path to Heaven»), which contain the secret names of God and protect the dead from hell during the journey of his soul. The work was written around the sixteenth century in Ge'ez by an Ethiopian Orthodox monk and it represents an Ethiopian re-working of the Egyptian Book of the Dead. According to Budge, who first translated it in English, the *Lefāfa Sedeq* is «the most curious and the most interesting from an archaeological point of view» of all the magical works written in Ethiopic and Amharic.

While the wearing of *Mashafā heywat* is recommended during life, and a living person might also carry it as an amulet, the *Lefāfa Sedeq* is intended to be buried with the body of the deceased, and thus can act as “sort of a passport to heaven”. In fact, sometimes it is found as a scroll and, when it is the size of the deceased, it is unwound and covers the body from head to toe. If the scroll is longer than the body, the latter is wound in the parchment strip so that the scroll is crossed over the chest of the deceased. It is interesting to point out that *Lefāfa* comes from the word ‘lifāfah’, a noun derived from the root ‘laffa’ which signifies ‘to wrap up’, ‘to twine’, and ‘to bandage’. This became ‘lefafa’ (genitive) meaning ‘bandage’, ‘bandlet’, ‘wrapping’ and so on.



[Click for a wider description](#)

A large number of manuscripts are known in institutional libraries, one of the oldest possibly being the BnF Ethiopian 106, from the sixteenth century. There are some Western translations and editions of this text, which testifies to the interest in this unique text. In 1908 appeared the first critical edition and Russian translation by B. Turaïev. Then in 1929, E. A. Wallis Budge published the facsimiles of two manuscripts from the British Library with an English translation with the title *The Bandler of Righteousness. An Ethiopic Book of the Dead*. This edition includes Budge's preface, a description of the manuscripts, a 40 pages appendix and plates of the original Ethiopic. Having worked extensively on the Egyptian Book of the Dead, Budge was the scholar who pointed out the parallels between the Ethiopian and the Egyptian texts. In 1940, S. Euringer re-edited a critical edition with a translation into German: this new edition sets the benchmark for this text.

At present times, the “Book of Life” is considered by the Ethiopians to be a talisman which includes the secret and magical names of God —similarly to those quoted in the Book of Protection— and the Persons of the Trinity. The Book of Life together with the *Kebrä Negast*, play a formative role in Rastafarian thinking. Rasta people, especially the Ethiopian World Federation (EWF), find these books the legal sources for their spirituality.

CONDITION: Traces of grease in the lower margin, due to the continuous action of the fingers; a sewing repair at f. 44 due to an original defect of vellum, otherwise well preserved.

PROVENANCE: From the library of Professor Enrico Galbiati, his signature in pencil at verso of first cover and his archive record (Codice Etiopico N. 2, dated December 1982 and quoted as an apocryphal Sermon to the 12 Apostles [!]). ENRICO RODOLFO GALBIATI (1914–2004) was an Italian presbyter, philologist, librarian, and academic. From 1941 he taught Biblical Greek, Hebrew, Sacred Scripture and Eastern theology. In 1953 he was appointed doctor of the Ambrosian Library, where he began to study first Ethiopian manuscripts, then Syriac and Armenian ones. He then studied Hebrew manuscripts, collaborating with the University of Jerusalem. From 1964, in the last two sessions, he participated in the Second Vatican Council as an expert of the Eastern Churches. He held courses in Hebrew, Comparative Semitic languages and New Testament philology. The civic library of Verano Brianza was named in his honor, inaugurated on October 17, 2011, enhancing the donation of a part of his book heritage consisting of 2277 volumes.

LITERATURE: B. TURAÏEV, *Lefâfâ Şedeq*, in «Pamiatniki etiopsk. Pismennoti», 7 (1908). E.A. WALLIS BUDGE, *Lefâfâ Sedek, The Bandler of Righteousness. An Ethiopic Book of the Dead. With sixty-seven plates. Ethiopic text and translation*. London, 1929: «Of all the magical works written in Ethiopic and Amharic which have come down to us, the most curious and the most interesting from an archaeological point of view is the little book of *Lefâfâ Sedek*, which title I have translated by “Bandler of Righteousness”». L. FUSELLA, *Mashafâ Heywat et Mangada Samay d'après onze manuscrits inédits*, in: «C. LEPAGE, et alii (editors), Études Éthiopiennes. Actes de la Xe Conférence Internationale des Études Éthiopiennes, Paris, 24–28 Août 1988, vol. 1, pp. 363–367.

7. LACTANTIUS, LUCIUS COELIUS FIRMIANUS. *De divinis institutionibus*. [WITH:] *De ira dei*. [WITH:] *De opificio dei vel de formatione hominis*. [WITH:] *De phoenice carmen*. [WITH:] ONORIUS VENANTIUS. *De Resurrectione Christi carmen*. Venice: Adam de Ambergau, 1471.

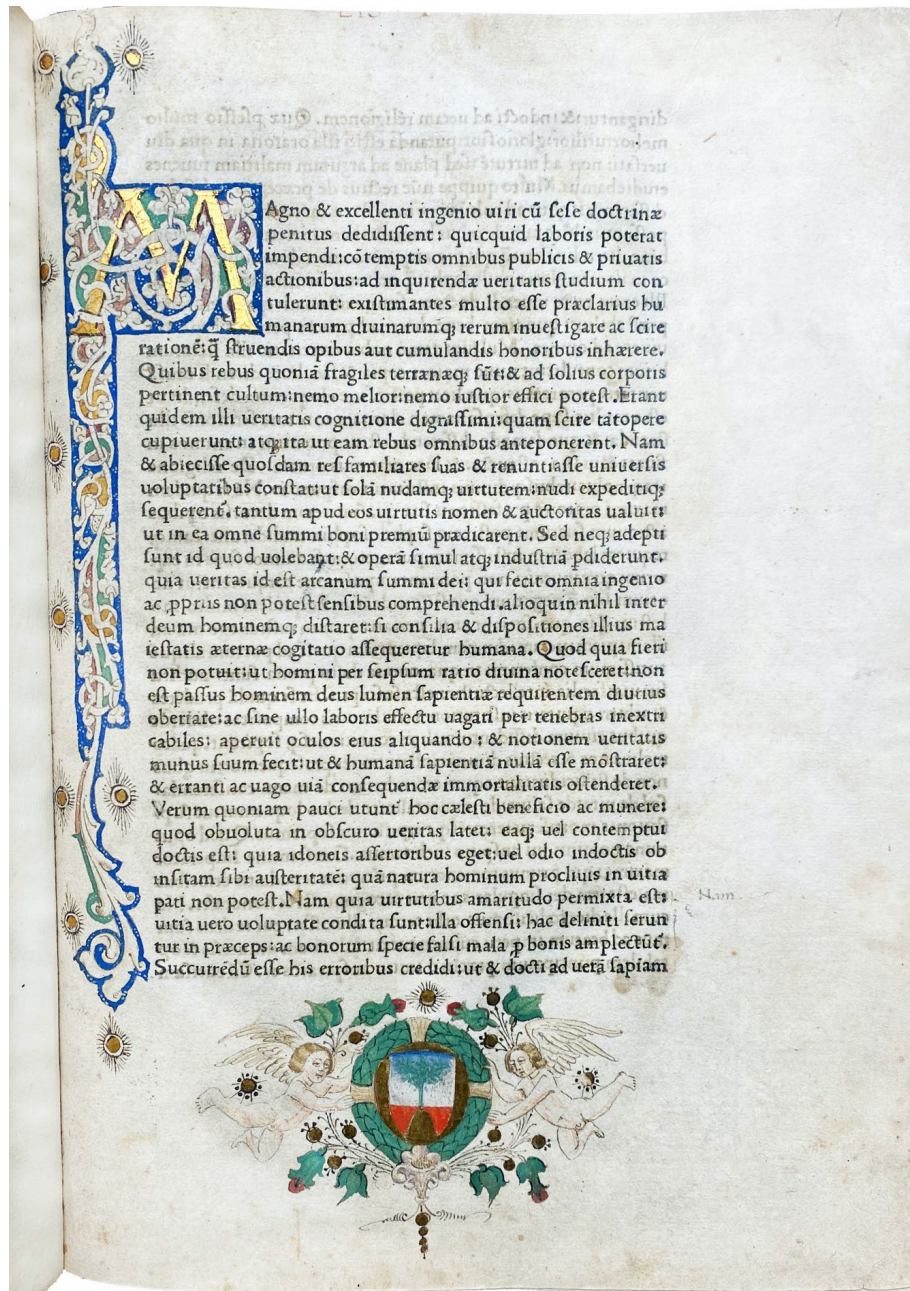
Folio (313x213 mm), modern blind-tooled calf (upper joint splitting, but holding firm), ff. [202 of 220, lacks *1-12 (*1 blank,) and X3-8 at end, X8 blank]. Text in Latin (some words in Greek), Roman and Greek types, 38 lines. FIRST LEAF WITH 6 LETTER INITIAL 'M' IN GOLD AND WITH HANDSOME MARGINAL FLORAL AND FOLIAGE DECORATION IN GOLD AND COLORS WITH GILT BEZANTS AND AT FOOT A COAT OF ARMS SUPPORTED BY CHERUBS IN COLORS AND GOLD, 7 OTHER INITIALS IN GOLD WITH SHORTER MARGINAL FLOURISHES SIMILAR TO THE FIRST LEAF, OTHER INITIALS RUBRICATED IN RED OR BLUE.

ON HOLD

EXCESSIVELY RARE VENETIAN EDITION OF «DIVINE INSTITUTES»: THE FIRST SYSTEMATIZATION OF THE CHRISTIAN THOUGHT AND ITS CLOSE CONNECTION WITH HERMETIC PHILOSOPHY.

Lactantius, who was advisor to Emperor Constantine I, was deeply influenced by Hermes. This influence was decisive for subsequent history of Christian theology, since, at the council of Nicaea (325 CE) which debated the nature of the Son of God (whether he was “begotten” or “created”, as the Aryans claimed), the Hermetic doctrine prevailed, which he advocated the consubstantiality of the first two Persons of the Trinity.

Generally, in Lactantius’s thought there is a close connection between Christian thought and Hermes Trismegistos. In his *Divine Institutes*, Lactantius considers Hermetic religion a true, divinely revealed philosophy whose ultimate goal was piety toward God. In terms of its basic structure, this was exactly how Lactantius wished to present Christian thought. It is no surprise, then, that Lactantius maintained a positive view of Hermes. Hermes was an authoritative Egyptian sage and theologian who preached christian theology before Christ. In part to confirm this portrait of Hermes, the Latin orator transcribed quotations in which Hermes affirmed the unity of God, the unknowability (hence namelessness) of God, the creation of the world, humanity made in God’s image, and the procession of the Word (or Logos). Speaking generally, Lactantius remarked that Hermes Thrice Great “said everything about God the father and much about the son which is contained in the divine secrets.” (Lactantius, *Divine Institutes*, 4.27.19. In context, Lactantius indicates that Hermes gained his knowledge through necromancy).





Although Lactantius read Hermes with Christian eyes, feeding Hermetic thought through the grinder of a preconceived Christian theology, at the same, however, he opened himself to significant influence from Hermetic thought. HE SHOWED THAT HERMETIC AND CHRISTIAN THOUGHT WERE FUNDAMENTALLY COMPATIBLE, an idea that would have a long history. Lactantius indicates how highly this Egyptian sage was viewed among educated writers in the early fourth century. The respect for Hermes as a prophet of Christian truth continued far into the Middle Ages and in part explains why Byzantine scholars collected and preserved what we call the *Corpus Hermeticum*.

Importantly, Lactantius quoted a number of texts later incorporated into the *Corpus Hermeticum*: CH 10.5 in Divine Institutes 1.11.61; CH 9.4 in Divine Institutes 2.15.6 and 5.14.11; CH 12.23 in Divine Institutes 6.25.10; CH 16.15–16 in Divine Institutes 2.15.7. He is also the first writer to cite the *Logos Teleios* or «Perfect Discourse». Lactantius knew this work in Greek and translated parts of it. The «Perfect Discourse» was later fully rendered into Latin by an unknown translator. Lactantius quoted Asclepius 8 (Divine Institutes 4.6.4), Asclepius 11 (Divine Institutes 7.9.11), Asclepius 25 (Divine Institutes 2.15.8), Asclepius 26 (Divine Institutes 4.6.9; 7.18.3–4; Epitome of the Divine Institutes 66.6), Asclepius 28 (Divine Institutes 2.14.6); Asclepius 29 (Divine Institutes 2.15.6); Asclepius 41 (Divine Institutes 6.25.10–11).

According to Claudio Moreschini, Lactantius also had access to another Hermetic treatise akin to the doctrine of Plato's *Timaeus*. Many other Christian writers, including Augustine, Campanella, and Giovanni Pico della Mirandola, as well as Giordano Bruno, considered Hermes Trismegistus to be a wise pagan prophet who foresaw the coming of Christianity. They believed in the existence of a *prisca theologia*, a single, true theology that threads through all religions. It was given by God to man in antiquity and passed through a series of prophets, which included Zoroaster and Plato. In order to demonstrate the verity of the *prisca theologia*, Christians appropriated the Hermetic teachings for their own purposes.

CONDITION: Small neat repairs, some light foxing but a good copy.

PROVENANCE: 1. Near contemporary illuminated coat of arms, still not identified. 2. Several contemporary marginalia of a not identified contemporary hand. 3. Bookplate of JOHN PATRICK AUGUSTE MADDEN (1808–1889), explorer and bibliographer, with the motto *Torcular calcavi solus*. 3. Ex-libris Ludovic Froissart.

REFERENCES: IGI 5622. GW M16549. Goff L4; H 9809*; Pellechet Ms 6987 (6939); CIBN L-4; Polain (B) 4508; IBE 3414; IDL 2865; IBPort 1060; SI 2363; Kotvan 746; Madsen 2426; Coll (S) 643; Ernst (Hannover) 213; Voulliéme (B) 3682; Kind (Göttingen) 2309, 2310; Oates 1652; Bod-inc L-005; Sheppard 3318; Proctor 4144; BMC V 188; BSB-Ink L-4. ISTD il00004000.



8. DUNS SCOTUS, JOHANNES. *Quaestiones in quattuor libros Sententiarum Petri Lombardi*. Venice: Johannes de Colonia and Johannes Manthen, 7 January 1478. Folio (292x185 mm), 18th century stiff vellum with handwritten title to spine, marbled blue edges, ff. [157, missing the first blank leaf]. Gothic types 10:160G, 11:76G, 2 columns, 51 lines. Text edited by Thomas Penketh and Bartolomeo Bellati. Signature: a¹⁰b–e⁸fg⁶h⁸i¹⁰k⁸lm.mm¹⁰n–p⁸q¹⁰r⁸f. FIRST LEAF ENTIRELY ILLUMINATED IN GOLD AND COLORS WITH EXTENSIONS, ILLUMINATED COATS OF ARMS POSSIBLY REFERRED TO THE FAMILY PIO. ENTIRELY RUBRICATED IN RED AND BLUE.

€ 12.000

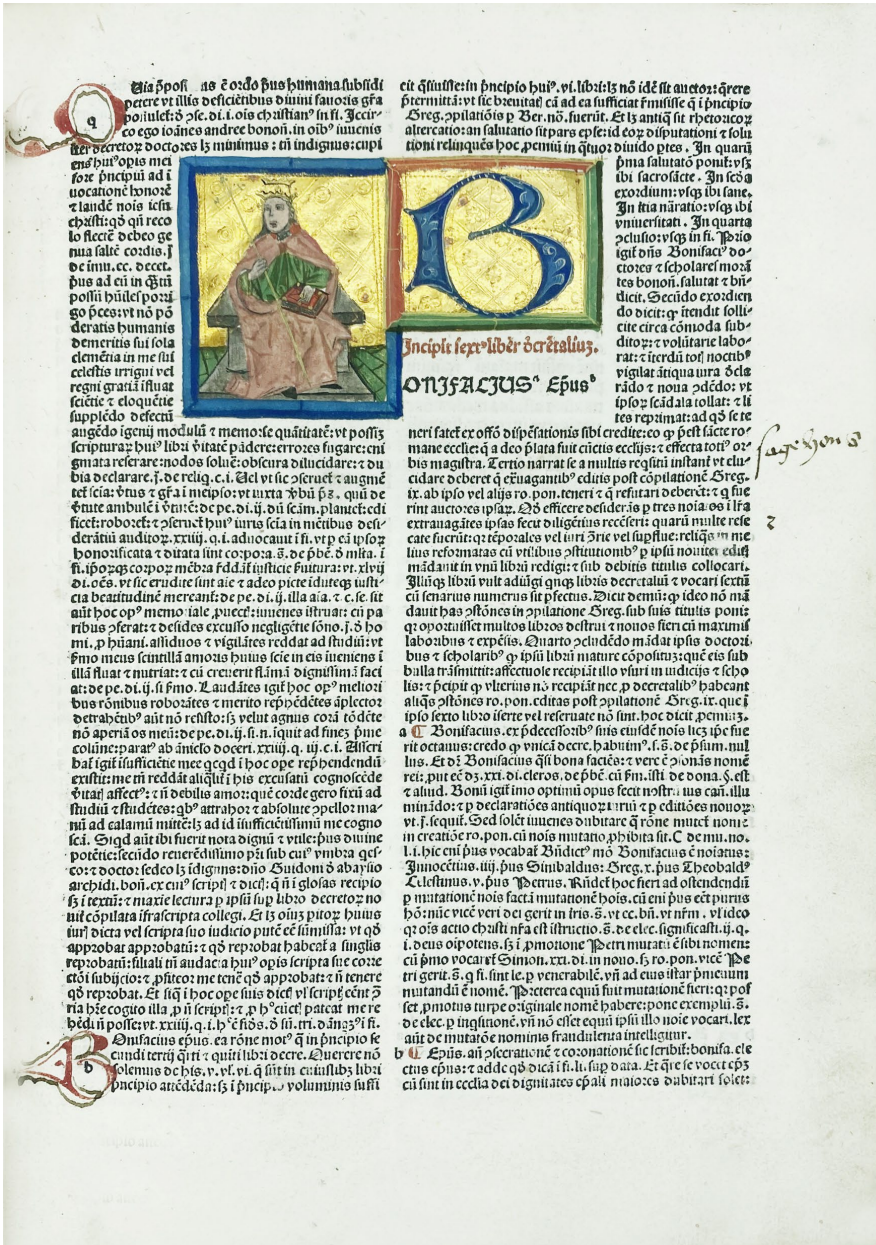
PRECIOUS ILLUMINATED COPY OF DUNS SCOTUS'S SCHOLARLY COMMENTARY ON THE SECOND BOOK OF PIETRO LOMBARDO'S «SENTENTIAE», WHICH DEALS WITH THE CREATION OF THE WORLD.

Second volume (and second book) of the monumental edition in four volumes of Duns Scotus's commentary on Pietro Lombardo's *Sententiae*, the standard theology textbook of medieval universities, printed in Venice by Johann de Colonia and Johan Manthen between 1476 and 1478. The volumes were sold also separately, as testified by the presence of single volumes in most part of worldwide institutional libraries. Very few complete sets are known: in Italy, where the work was printed, the only complete set is located at Biblioteca Ambrosiana of Milano. Outside Italy, the only complete set is located at Bibliothèque Nationale de France, Paris (see below, Census). The Four Books of Sentences formed the framework upon which four centuries of scholastic interpretation of Western Christian dogma was based; it is a compilation of biblical texts, together with relevant passages from the Church Fathers and many medieval thinkers. It covered virtually the entire field of Christian theology as it was understood at the time. It stands out as the first major effort to bring together commentaries on the full range of theological issues, arrange the material in a systematic order, and attempt to reconcile them where they appeared to defend different viewpoints. The Sentences starts with the Trinity in Book I, moves on to creation in Book II, treats Christ, the savior of the fallen creation, in Book III, and deals with the sacraments, which mediate Christ's grace, in Book IV. From the 1220s until the 16th century, no work of Christian literature, except for the Bible itself, was commented upon more frequently.

CONDITION: Small neat repairs to few leaves; overall, a fine and fascinating copy.

PROVENANCE: 1. Within the crown at leaf a1, covered with a heavy white enamel layer, there was quite damaged coat of arms: after cleaning and restoration, it appears to be similar to the coat of arms of Pio Family, princes of Carpi and patrons of Aldus Manutius. 2. Several annotations in a contemporary humanistic hand.

REFERENCES: IGI 3598; Goff D379; GW 9073; BMC V 228 (I,III), V 227 (IV), XII 16 (II); BSB–Ink D-302, D-309, D-311, D-313; HC 6416*; C 2124 (I); Pellechet 4451; CIBN D-256; Hillard 753; Girard 174; Lefèvre 163; Parguez 392; Péligray 314; Richard 199; Castan (Besançon) 401; Polain (B) 1353 (II,III); IDL 1638; IBE 2197; IBP 1993. ISTC id00379000.



9. POPE BONIFACE VIII. *Liber sextus Decretalium*. [WITH:] GIOVANNI D'ANDREA. *Super arboribus consanguinitatis et affinitatis*. [at colophon:] Venice: Andreas Torresanus de Asula, Bartholomaeus de Blavis de Alexandria and Mapheus de Paterbonis, 26 September 1482.

Super-median quarto (243x175 mm), modern blue morocco (a little scuffed), ff. 146. Printed in red and black, Gothic types. Most of the Gothic types used by Torresanus during the first decade of his activity, including the founts used here, were acquired from the Jenson/Colonia firm, for whom he had printed a few editions in 1481. ILLUMINATED AND HISTORIATED INITIAL B IN BURNISHED AND EMBOSSED GOLD AND COLOURS, DEPICTING POPE BONIFACIUS VIII HOLDING THE BIBLE ON HIS KNEES AND THE PASTORAL IN HIS RIGHT HAND. SMALLER INITIALS IN RED AND BLUE THROUGHOUT, A FEW WITH INK FLOURISHING IN RED OR BROWN.

€ 22.000

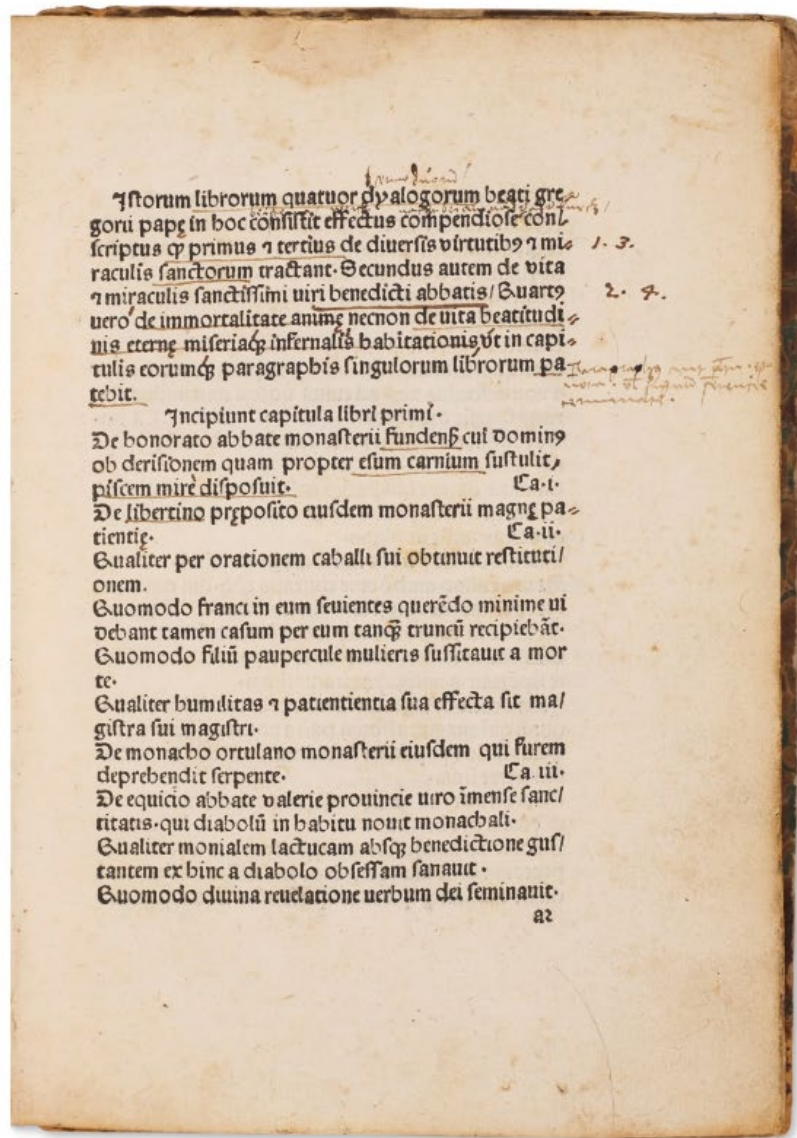
ILLUMINATED COPY OF BONIFACE'S DECRETALS, AN ESSENTIAL WORK OF CANON LAW, PRINTED BY ALDUS FATHER-IN-LAW. This edition also includes D'Andrea's treatise on family trees and genealogy.

The *Liber Sextus Decretalium* is one of the founding compilations of canon law, collected under pope Boniface VIII. Around 1140 in Bologna, the monk Gratianus gathered papal decrees, canons of the councils and also excerpts from the works of the Fathers of the Church, sources of Roman law before Justinianus, the *Lex Romana Visigothorum* and Charlemagne's *Capitularies*. This collection was named after him «Decretum Magistri Gratiani» and is the first compilation of Canon law. In 1234, Pope Gregory IX promulgated the *Decretalium compilatio*, better known as *Liber extravagantium* which collected, in five books, the *Epistulae decretales* not included in the *Decretum* of Gratian. In 1298, Boniface VIII completed the collection with the present work, that represents the ideal continuation of the «Liber Extravantium» and that was later called «Liber Sextus Decretalium» of pope Boniface VIII. The *Corpus Juris Canonici* («Body of canon Law») will be followed by a fourth collection of papal decrees, the *Clementinae* ordered by Pope Clement V, and two other compilations, the *Extravagantes Iohannis XXII* and *Extravagantes communes*.

CONDITION: Scattered worm-spots at ends, some slightly affecting text, some dampstains; overall, a precious copy.

PROVENANCE: 1. Text is occasionally glossed a commented by a near contemporary hand. 2. Inscription *Ecclesiae decanalis* [Utrecht?]. 3. Alexander Rosenberg, acquired from Lathrop C. Harper, Inc, New York, 20 May 1955.

REFERENCES: NOT IN BMC. IGI 1972; GW 4871; Goff B995; H 3604*; BSB-Ink B-715; Pellechet 2748 (I); IBP 1187; Gspan-Badalić 138; IBE 1825. ISTC ib00995000.



10. GREGORIUS I. *Dialogorum libri quattuor*. [Louvain:] Johannes de Westfalia, [c.1484].
4to (209x145mm), 19th-century half sheep over marbled boards, ff. 130. Gothic type
1D:89/90G, 30 lines. Signature: a-p⁸q¹⁰.

€ 8.500

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

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

PROVENANCE: 1. Early marginalia on several leaves 2. Bookplate Georg Kloss, (his sale, lot 1870).
GEORG FRANZ BURKHARD KLOSS (1787-1854) was a German historian of freemasonry. He became a
book collector, and gathered a fine collection of old manuscripts, purchasing entire libraries of
monasteries. Obtaining Masonic degrees, he started collecting books referring to freemasonry. His
extensive library of Masonic works is now at The Hague (Cultureel Maçonniek Centrum 'Prins
Frederik'). 3. Hyatt Sale (1838), sold to: Lewis H. Machen (pencil note). LEWIS HENRY MACHEN (1790-
1863) was a Senate clerk and Virginia farmer. He is credited with removing archives of the Senate before
the British advance on Washington in 1814. 4. ELIZABETH MACHEN PALMER (1926-2008, inventory
listing). The Lewis H. Machen Family Papers (5,000 items) relating to personal matters and national
politics prior to the Civil War, especially slavery and the Compromise of 1850, are now in the Manuscript
Division of Library of Congress, Washington, D.C.

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

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

PLATINAE HISTORICI LIBER DE VITA CHRISTI: AC PONTIFICVM
OMNIVM: Q VI HACTENVS DVCENTI ET VIGINTIDVO FVERE.



OBILITATIS MAXIMAM PARTEM DVCI EX HIS
maioribus qui clari iustiq; fuere: quiq; ob singulare aliqua
uirtutem imperauerunt: nemo est qui ambigat: nisi qui Pla-
tonis auctoritatem non adeo probat: cuius quadripartitam
de nobilitate diuisionem: quantum ad genus pertinet: Chri-
stus rex noster cōsecutus est. Quem enim ex gentibus habemus:
qui gloria & nomine cum dauid & Salomone: quiq; sapientia
& doctrina cum christo ipso conferri merito debeat
ac possit: Neminem certe. Nascitur christus ex tribu iuda no-
bilissima quidem ob uetustatem & imperium inter hebræos:

unde propheta iacob inquit. Non auferetur sceptrum de tribu iuda quoad uenerit
qui mittendus est: is erit prefecto expectatio gentium. Quorū autem reges uel duces uel
pontifices in ea tribu fuerint non attinet dicere: cum libri tum noui: tum ueteris testa-
menti huius nobilissima genealogia mentionem faciat. Verum cum post longissima
tempora inter Aristobolum & Hircanum Alexandri regis & pontificis filios orta sedi-
tio de principatu esset: tandem Herodi alienigenae regnum iudaeorum a romanis tradi-
ditur: ex patre enim Idumæo: & matre arabe natus & iudaeorum legis peritos interfecit
& genealogias incendit ad integendam generis sui notam. Cessauit ergo ac merito qui-
dem eorum unctio: hoc est imperium: quia ex Danielis sententia sanctus sanctorū
uenerat: quem Maria uirgo angelo annunciente ex spiritu sancto cōcepit: & peperit i be-
thelē iudae: Cyrenum Syriae praefide ano ab urbe condita septingentesimo quiqua-
gesimo secundo: iperiu uero Augusti caesaris: qui tū orbi iperitabat ano quadragesimo
secundo. Imperū enim a Caio caesare: tū propinquitate: tum haereditatis iure accipies:
uel potius pulsus: ac interfectus parricidis tyranni: tempore. usurpare conantibus mo-
narchiam orbis terrarum in meliorem formam redigens: suis temporibus miram felicitatem
praefertit. Nam pacatio rebus tum externis: tum domesticis tanto in honore
nō solum apud suos: uerum etiam apud externos reges fuit: ut eius nomine ciuitates cō-
derent: quas Sebastas uel caesareas appellarunt. Venere etiam multi reges ad urbem ui-
fendi hominis causa: quos ita comiter: & per benigne suscepit: ut ex amicis sibi amicis-
simos redderet. Cum ciuibus autem suis humanissime uixit: in delinquentes Clemēs:
erga amicos liberalissimus est habitus: in comparandis amicis rarus: in retinendis cō-
stantissimus. Liberalium artium adeo studiosus fuit: ut nullus pene labere dies in quo
nō legeret aliqua: aut scriberet: aut declamaret. Ingenio & doctrina Salustii: Luuii: Vigi-
lii: Oratii: Aluini: pollionis: Messalae: Coruini oratoris insignis delectatus est: quorum
scriptis etiā eius res gestae immortalitati commendatae sunt. Urbem romanā ita exornauit:
ut gloriatus sit se urbem latentiam inuenisse: marmoream relinquere. Hāc felicitate
quae (ne metiar) magna fuit: maiorem certe reddidit saluberrimo ortu suo christus rex
noster. Intercessere autem a creatione mūdi usq; ad hunc felicissimum natalem diem
āni quinque millia centum & nonaginta nouem. Nascitur puer sine dolore matris: quippe
qui diuinus erat: non humanus partus: unde mater integra statim surrexit: & in infante
de more pannis inuoluit. E taberna autem meritoria in transyberina regione ex terra
oleum erupit: ut ait Eusebius: fluxitq; toto die sine interuallo christi gratiam gentibus
ostendens. Narrat Orolius Augustum caesarem eadem die mandasse: ne quis se do-
minum deinceps uocaret. Diuinitatem credo uerum principem orbis terrarum ac mū-
di totius natū esse. Idē quoq; mādauit: ut in orbe romano omnium hominum capita cēta
noretur: ac si maiori pricipi ratione gubernati iperū aliquādo redditurus eēt. Huic
autē censui Cyrenum uirum consularem ex senatus consulto praefecit. Pax praeterea &
quies tanta fuit cum domi tum foris quanta unq; antea. Hunc enim iusticiae: & pacis
regem prophetae appellarunt. Desertur autem octaua die ad templum circuncisionis

aii



11. SACCHI, BARTOLOMEO CALLED PLATINA. *Vitae Pontificum*. [Treviso]: Johannes Rubeus Vercellensis, 10 February 1485.

Folio, 18th century stiff vellum with handwritten title to spine, sprinkled edges, ff. [135 out of 136, missing the last blank]. Text in Latin, Roman type, 32 lines. Register: a¹⁰ b-q⁸ r⁶. TWO EIGHT- AND TEN-LINES REFINED INITIALS HEIGHTENED WITH LIQUID GOLD, ONE ILLUMINATION DEPICTING A RED BULL INTO A MEDALLION RULED WITH A WREATH OF FLOWERS AND FOUR BANNERS. BLUE AND RED INITIALS AND MARKS OF PARAGRAPH.

€ 18.500

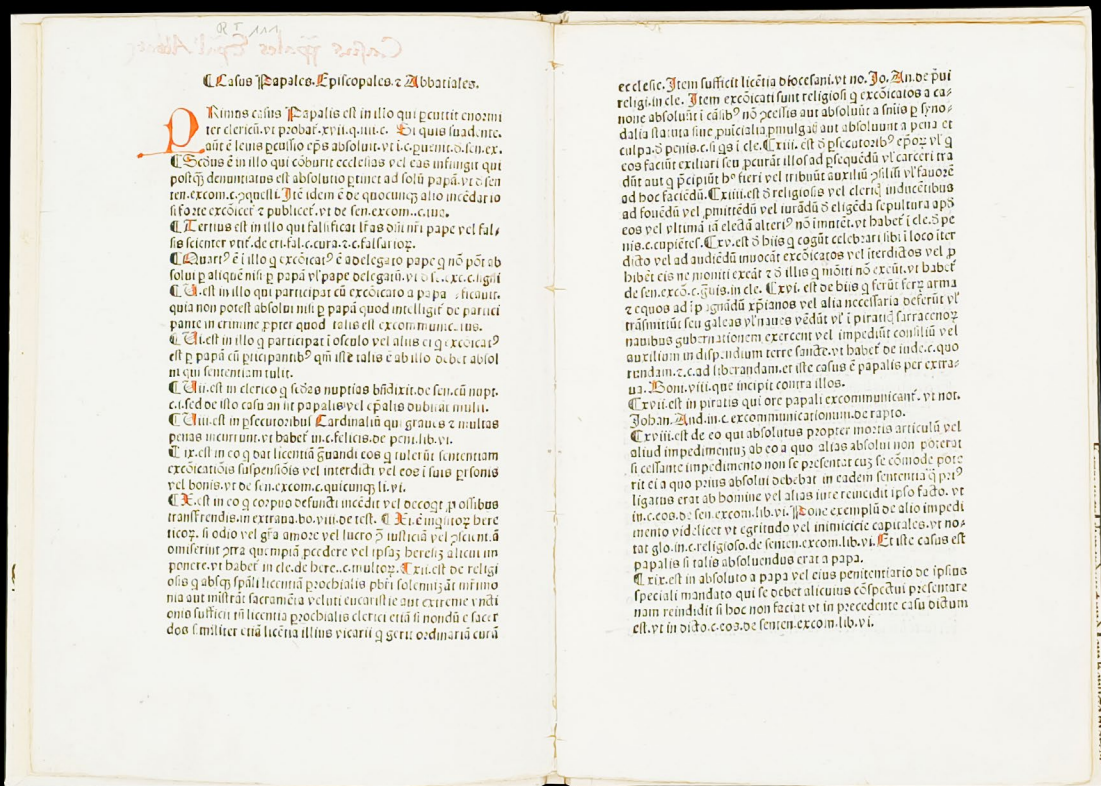
A SCARCE EDITION PRINTED IN TREVISO OF THE INFLUENTIAL PLATINA'S LIVES OF THE POPES.

CONDITION: Minor traces of use; a fine and unsophisticated copy.

PROVENANCE: 1. Near contemporary coat of arms depicting a WALKING RED BULL ON SILVER BACKGROUND (oxidated), possibly referring to the Medieval insignia of Turin, as depicted in the 1360 *Codice della Catena*. This ancient coat of arms was used up to the second half of 15th century and it is still used nowadays (together with Savoy Cross) by the first borough of Torino (Circoscrizione 1 of Torino, Centro-Crocetta). 2. Near contemporary annotations. 3. 17th century inscription *Ad usu Federici Nomij 1673* on *recto* of first fly-leaf. FEDERIGO NOMI (1633–1705) was an Italian poet and latinist. He translated Horace's works in Italian language (*I quattro libri delle poesie liriche di Orazio Flacco*, Firenze, Cinelli, 1672 and *Il libro degli Epodi di Orazio*, Firenze, Navesi, 1675) and wrote a volume of satires, much appreciated by the Dutch philologist Gronovius, who published it in Leiden (Federigo Nomi, *Liber satyrarum sexdecim*, edited by Jakob Gronov, Lugduni in Batavis, Luchtmans, 1703). 4. Another owner's inscription *Donato d' Libro a me Avv. Cesare Testi dal Signor] Dottor Alessandro Nomi suo nipote questo di 25 luglio 1740 e per]ciò gl'hò posto il mio sigillo* («This book was given to me, Att[orney] Cesare Testi, by Alessandro Nomi, his nephew, this day 25 July 1740, and therefore I have placed my seal»). 5. 20th century ex-libris *F. Fasting, Rio de Janeiro* to the paste-down.

REFERENCES: IGI 7859; GW M33883; BMC VI 897; BSB-Ink P-567; Goff P770; Rhodes (Oxford Colleges) 1428; Bod-inc P-344; HC 13048*; GfT 2328; Pellechet Ms 9504 (9326); CIBN P-445; Hillard 1649; Aquilon 543; Buffévent 424; Fernillot 482; Girard 376; Neveu 488; Parguez 841; Richard 407; Torchet 769; Zehnacker 1895; Castan (Besançon) 773; Polain (B) 3188; IBP 4470; CCIR P-99; Kotvan 977; Sajó-Soltész 2773; IDL 3714; IBE 4658; IBPort 1470; SI 3175; Mendes 1050, 1051; Coll (U) 1234; Coll (S) 163; Madsen 3290, 3291; Martín Abad P-136; Günther (L) 3004; Voullième (B) 3617; Hubay (Ottobeuren) 365; Ohly-Sack 2384; Sack (Freiburg) 2907, 2908; Wilhelmi 518; Kindm (Göttingen) 910; Walsh 3325; Oates 2465, 2466, 2467; Sheppard 5540; Proctor 6498. ISTC ip00770000.

Not in US libraries



1482-88 The most heinous crimes of Middle Ages

1482-88

THE MOST HEINOUS CRIMES OF MIDDLE AGES
10 RECORDED COPIES, NOT IN US LIBRARIES

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

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

€ 10.000

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

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

CONDITIONS: A fine copy.

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

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

13. STRODE, RALPH. *Consequentiae*. [WITH:] PAULUS PERGULENSIS. *Dubia in consequentias Strodi*. [WITH:] GAIETANUS DE THIENIS. *Declarativa Consequentiarum Strodi*. Venice: [Johannes Leoviler, de Hallis], 1488.

4to (211x152 mm), 19th century stiff vellum, red label with gilt-lettered title on spine, ff. [106]. Gothic type, 2 columns, 49 lines. Register: a-k⁸ 1¹⁰ m-n⁸.

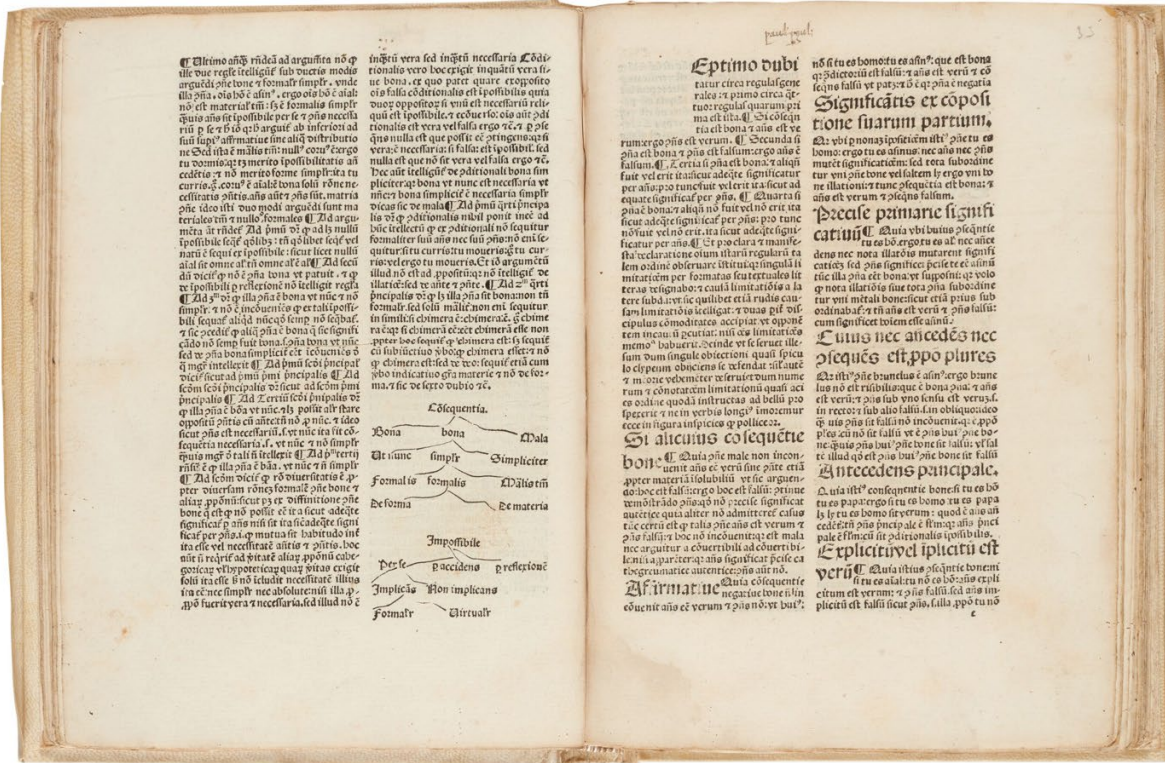
€ 5.800

RARE EDITION OF STRODE'S TREATISE ABOUT SYLLOGISMS. First published in Padua in 1477 together with Pergulensis's *Dubia*, Strode's *Consequentiae* introduced the logical doctrines of the Oxford school in Italy. This is the first appearance of the new edition of the text by Matteo Campagna, with the usual commentary by Alessandro Sermoneta, and the first edition of Thienis' *Declarativa* on Strode's *Consequentiae*.

CONDITION: A very good copy.

PROVENANCE: Not identified annotations in a neat contemporary cursive handwriting, including a list of Christian festivals on title-page.

REFERENCES: IGI 8937; GW M44121; Goff S801; BMC V 406; BSB-Ink S-358; HCR 15096; Pellechet, Ms 10511; CIBN S-476; Hillard, 1902; IDL 4236; IBE 5347; IBPort 1671; Mendes 1189; Oates 1946.5; Proctor, 5666. ISTE is00801000. E.J. ASHWORTH -P.V. SPADE, *Logic in Late Medieval Oxford*, in J.I. CATTO (editor), *History of the University of Oxford*, Oxford: Clarendon Press, 1993, vol. 2, pp. 56-57. R. DELASANTA, *Chaucer and Strode*, in «Chaucer Review», no. 26.2 (1991), pp. 205-218.





APRIL-OCTOBER 1500

A SHARED EDITION OF NIDER'S CONSOLATORIUM

PRINTED BY BALIGAULT FOR THREE DIFFERENT PARISIAN BOOKDEALERS

14. NIDER, JOHANNES. *Consolatorium timorate conscientiae*. [Paris: Félix Baligault], for Jacques Moerart, Jean Petit, and Jean, Geoffroy and Enguilbert de Marnef, [between 24 April and 2 October 1500].

8vo (138x100 mm), modern vellum also preserving the vellum from original binding, ff. 104. 32 lines. An unidentified large type for the title and headlines (100 G(?)); 64 G for the text. Woodcut printer's device with left facing lion, printer's initials with rope-work and a leopard flanking a tree with a bird and an owl. Woodcut initials. Signature: a-n⁸.

€ 7.500

EXTREMELY RARE SHARED EDITION OF NIDER'S "CONSOLATORIUM" PRINTED IN PARIS BY FELIX BALIGAULT FOR JACQUES MOERART, JEAN PETIT AND DE MARNEF BROTHERS WHICH SOLD IT WITH THEIR OWN TITLE-PAGES. This fascinating edition was printed by Baligault for the associations of the aforementioned printers with the changing of the device only: the rest of the edition, including the two-lines text of the three title-pages are identical too, composed in the still unidentified large Gothic type.

CONDITION: Some minor traces of use but a nice and clean copy.

PROVENANCE: 1. Near contemporary ownership inscription *Celestinor[um] S[ancti]. Antonj Co.[nventi] ambian[siensis]* at the lower blank margin of title-page, referred to the Celestines based in Saint-Martin and Saint Antoine monastery of Amiens (France), founded in 1401. 2. 17th inscription *Celestinorum Ambianensium* [sic] at the upper blank margin of aii (Prologus). The Celestines were a former Roman Catholic monastic order, a branch of the Benedictines, founded in 1244. At the foundation of the new rule, they were called Hermits of St Damiano, or Moronites (or Murronites), and did not assume the appellation of Celestines until after the election of their founder, Pietro Murrone, to the Papacy as Celestine V. After the death of the founder the order was favoured and privileged by Benedict XI, and rapidly spread through Italy, Germany, Flanders, and France, where they were received by Philip the Fair in 1300. Subsequently, the French Celestines, with the consent of the Italian superiors of the order, and of Pope Martin V in 1427, obtained the privilege of making new constitutions for themselves. The order became extinct in the eighteenth century.

REFERENCES: GW M26815 (dated um 1500). Bod-inc N-072; Moreau I p.86: 106; Pellechet Ms 8477 (8385); CIBN N-97 (dated from the state of Petit's device); Arnoult 1092; Polain (B) 2845; IBE 4124; IGI IV p. 142 (dated after 1500); Olivar 278; Proctor 8494. ISTC in00169600. C. SCACCIA SCARAFONI, in *La badia greca di Grottaferrata* [...], Roma, 1930, p. 57.



1500?

THE UNIQUE EXTANT COPY OF AN UNRECORDED EDITION
OF A RARE NOTARIAL FORMULARY

15. MARCILLET, ETIENNE. *Doctrinale Florū[m] artis notarie sive formulariū[m] instrumento[r]um ad omnes materias opus perquod utile notarjē.* [Lyon:] Martin Boullion [c. 1500?].

Small 8vo (136x96 mm), contemporary half calf over wooden boards called 'alla monastica', spine reinforced with vellum to protect the remnants of original calf, handwritten title in sepia ink, fly-leaves renewed, ff. [4], 144. Gothic type, 36 lines. Woodcut initials printed in black. Signature: a-r^s s¹².

€ 6.500

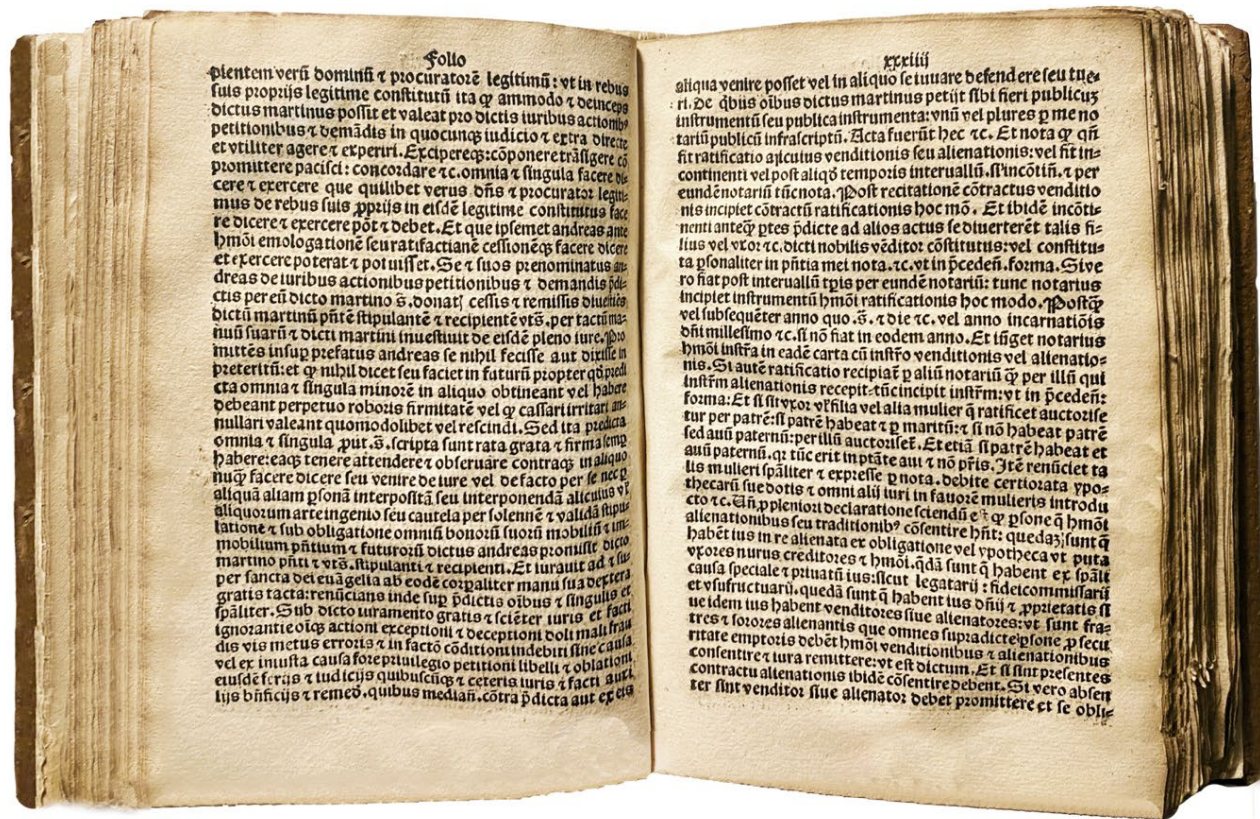
UNRECORDED NOTARIAL HANDBOOK COVERING EVERY TYPE OF ACTIVITY CARRIED OUT BY NOTARIES AND PUBLIC OFFICIALS IN THE LATE MIDDLE AGES, AND CONTAINING THE SPECIFIC FORMULAS TO USE FOR ACTS, CONTRACTS, WILLS, LEASES, SALES OF LAND, SURETIES, DONATIONS, CONCESSIONS OF ECCLESIASTICAL AND DOWRY BENEFITS.

The French jurist and notary Etienne Marcillet (c.1400–after 1473) wrote this formulary for the correct drafting of the notarial acts around 1468: the first dated edition was printed in Turin in 1492, but at least two Lyon editions possibly precede it. As reported by some scholars, the work had a «véritable succès» (Feenstra, 2005) with 16 editions between 1487 and 1531, year of the last reprint, thanks to its agile and intuitive structure.

Compared to other notarial formularies, for example that written in the same period by Jean Barbier, who «dissects the law in the usual style of *pro* and *contra* supplemented by “the common opinion of [law] doctors”», Marcillet goes to the essential, without forgetting to summarize the general principles of law, to introduce his young colleagues to the drafting of acts since this is the aim of his *Doctrinale* (Degage 2010).

Despite this success, the total surviving copies of each edition of this *Doctrinale artis notariae* are very few (see below the census), certainly due to the continuous use of these formularies and their function of tools for daily use, which compromised a great part of them and destined another part to remain in notary shelves rather than preserved in public libraries.

CENSUS OF THE KNOWN COPIES: ISTC records 5 editions (16 copies overall) printed in the 15th century, all in-4to: the Lyon editions printed by Guillame Balsarin (GW M20840, 1 copy known) and Guillame Leroy (GW M2083710, 2 copies known), both presumably printed in 1487-88; the editions printed in 1492 by Suigo in Turin (GW M20842, 9 copies known) and around 1494 by Fabri in Lyon (GW M20848, 2 copies known) and an anonymous Lyon edition printed around 1495 (GW M20846, 2 copies known).



USTC records 11 editions (and 29 copies overall) printed in the 16th century of which 6 imprints are in-4to (Lyon, Jean Bachelier, 1501, 2 copies known; Lyon, Jean de Vingle, 1501, 2 copies known; Milano: Legnano, 1505, 2 copies known; Milano: Legnano, 1510, 3 copies known; Venezia: Fontaneto, 1518, 4 copies known; Milano: Legnano, 1519, 4 copies known) and 5 imprints are in-8vo (Rouen, Robert Macé and Jean Petit, 1503, 2 copies known; Lyon, Thomas de Cloches for Hugues Fataut, 1510, 2 copies known; Lyon, Gilbert de Villiers, 1521, 4 copies known; Lyon, Jean David, 1528, 3 copies known; Lyon, Jacques Moderne, 1531, 1 copy known).

None of the known editions corresponds to the present edition printed by Martin Bouillon, active between 1500 and 1530 (Vingtrinier 1894), which is unknown to all repertories, and it is the apparently unique extant copy of a possibly earliest typographical attempt.

CONDITIONS: Marks of use and some repairs to title-page and last leaf with several letters rewritten. The outer blank margin sometimes slightly trimmed. Overall, a honest copy in its original binding.

PROVENANCE: This unique testimony appears to have been in Germany already shortly after its publication. 1. Near contemporary inscription in a cursive Gothic handwriting at front pastedown, with a *signum tabellionis* (the sign that notaries usually placed before their signature, to guarantee authenticity to their acts) penned as ownership mark, possibly of a German notary. The inscription is almost illegible but in its central part it is still possible to read the word *notar[us]*. A second inscription by the same hand is penned at rear pastedown.

2. A later (18th century?) unreadable signature to the outer margin of title-page.
3. Two long 20th century bibliographical notes in German language penciled to recto and verso of the first fly-leaf. The first note suggests a kinship of this edition with C3870, printed in Lyon by Fabri around 1494: «Cf. Copinger Suppl. zu Hain (1898) II, 1, 3870 = Chevalier II, 3020. Cf. Mü. Ausg. 4^o F. Proctor 135 wie die Mü. Inkunabel Ausg. 4^o Inc. c. a. 932/1, welcher Inc. aber dieses Exempl. vorausgehen scheint».
4. Hartung & Hartung, Sale 109 (2004), described as «*Doctrinale florum artis notariae*. (Lyon, für Martin Bouillon), um 1500» (source RareBook HUB).

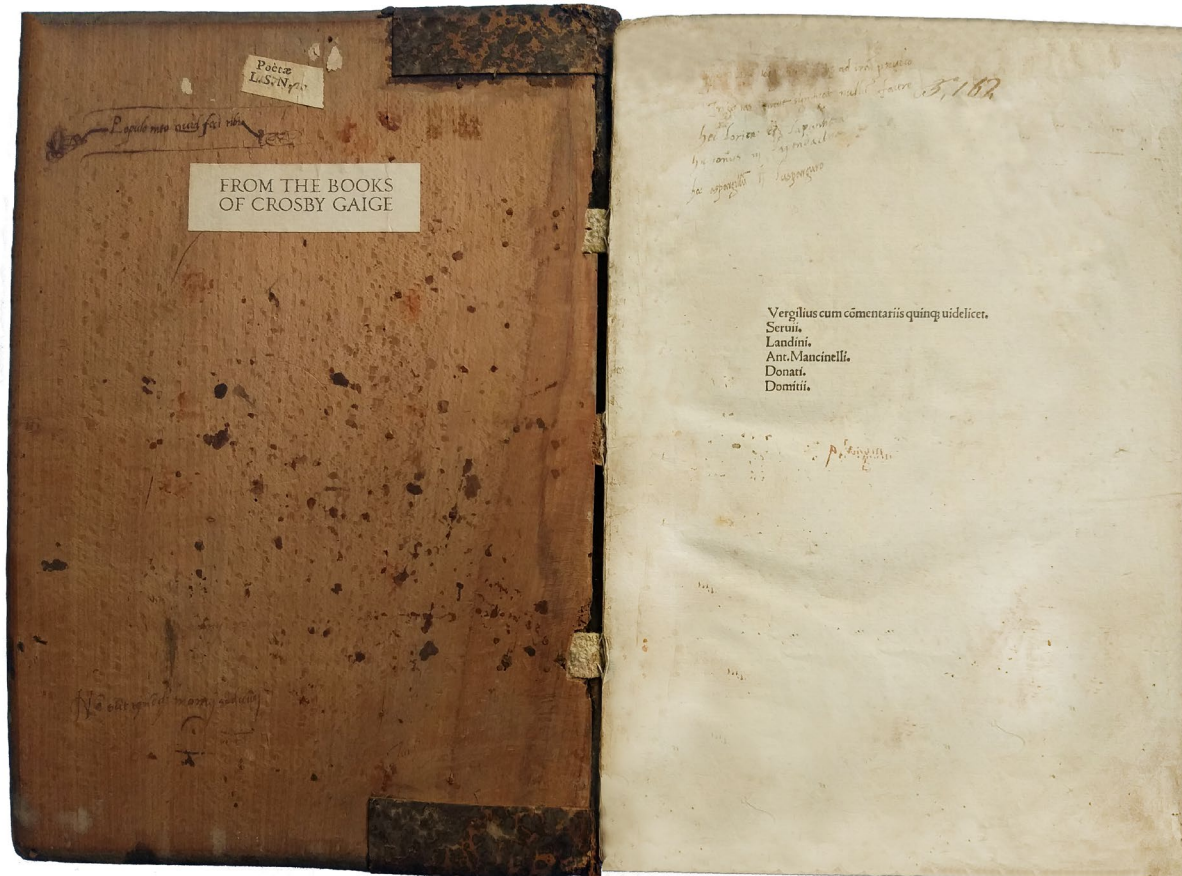
REFERENCES: Not in ISTC, GW, Goff, BMC, BNF etc. Not in USTC. Not in Pettegree-Walsby, *French Books III & IV (FB) (2 vols.): Books published in France before 1601*.

A. VINGTRINIER, *Histoire de l'imprimerie à Lyon, de l'origine jusqu'à nos jours*, 1894, p. 152: «Martin Bouillon o Bouillon. Il exerça, comme imprimeur-libraire, de 1500 à 1530, à peu près».

P. PASCHEL, *À propos du Doctrinale florum artis notarie d'Etienne Marcillet (fin XVe siècle)*, in «Le Gnomon, Revue internationale du notariat», no. 71, March 1990, pp. 11-20. R. FEENSTRA, *Deux traités notariaux du XVe siècle: l'ars notariatus anonyme et le Doctrinale florum artis notarie d'Etienne Marcillet. Une orientation bibliographique*, in «Histoire du droit savant (13e-18e siècle): doctrines et vulgarisation par incunables», 2005, pp. 149-175: «Le formulaire d'Étienne Marcillet fait partie des formulaires issus de la pratique qui ont connu un véritable succès». A. DEGAGE, *Essai sur le Doctrinale florum et le Viatorium juris d'Étienne Marcillet et de Jean Barbier, auteurs languedociens du XVe siècle, les contrats*, Université de Perpignan, 1975.

HUMANITIES & CLASSICS

1501
A SCARCEST VIRGIL
4 COPIES KNOWN



16. VERGILIUS, PUBLIUS MARO. *Vergilius cum commentariis quinque uidelicet Seruii, Landini, Ant. Mancinelli, Donati, Domitii*. Venice: [Bartholomaeus de Zanis], 9 June 1501.

Thick folio, 2°, (320 x 220 m.), contemporary studded leather backed wooden boards, remnants of leather clasps, ff. [6], 359, [1]. Latin text printed in large Roman type, surrounded by commentary in smaller Roman type; marginal references in large Roman type. Woodcut pictorial and ornamental initials throughout. Colophon and register at *recto* of final leaf. Signatures: a⁶ b-z⁸ &⁸ [con]⁸ [rum]⁸ A-V⁸.

€ 14.000

EXCESSIVELY RARE EARLY EDITION OF VIRGIL'S COMPLETE WORKS WITH THE THREE COMMENTARIES OF SERVIUS, DONATUS AND LANDINO.

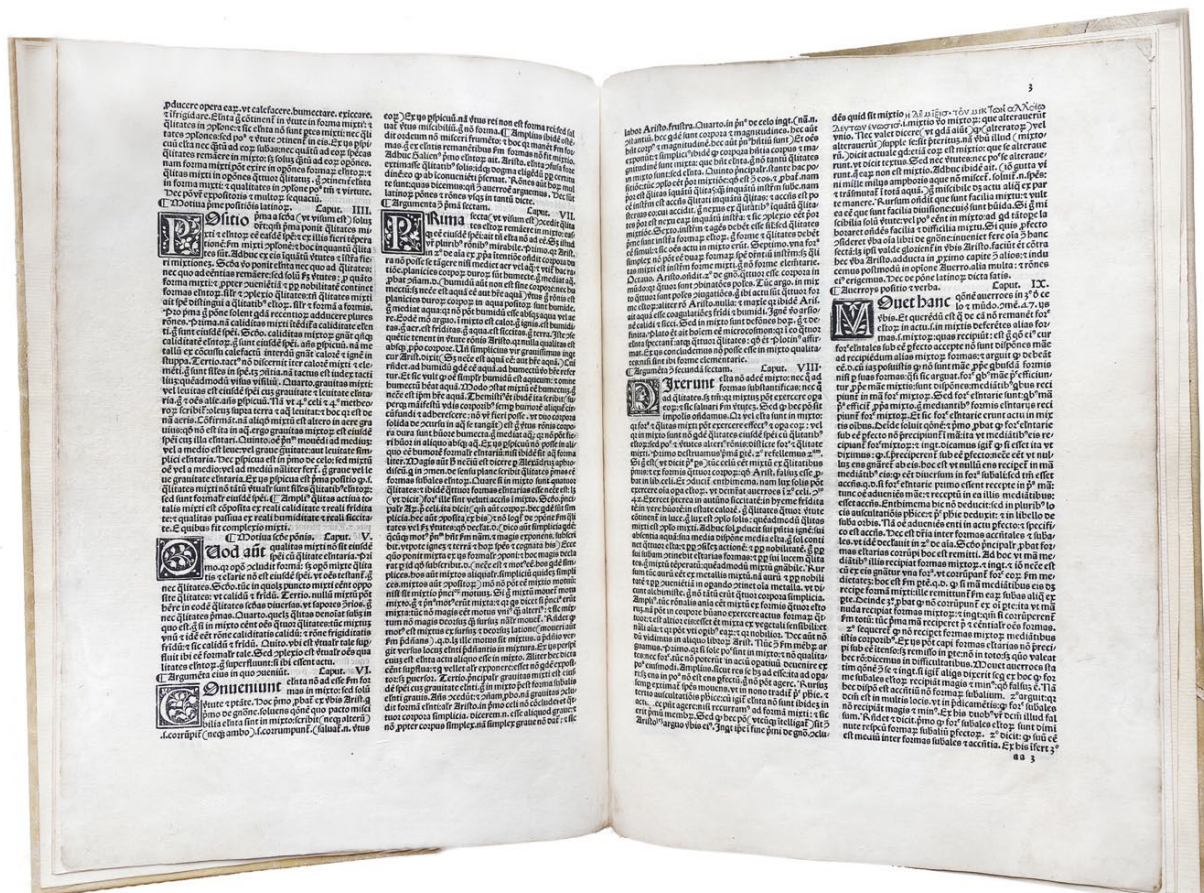
Although no printer is given, it is the work of Bartholomaeus de Zanis who produced editions between 1491 and 1495 for Octavianus Scotus and Lucantonio Giunta, respectively; see Catalogue of books printed in the 15th century now in the British Museum, volume V, page 432.

PROVENANCE: 1. Some contemporary marginal notes. 2. 18th century paper printed ex-libris *Poetae L.S.N. 1720* (the date is lettered among the consonants of the monogram) on front paste-down. 3. Bookplate of Crosby Gaige on front paste-down. CROSBY GAIGE (1882-1949) was an American Broadway producer, writer, and served as president of the New York Wine & Food Society.

REFERENCES: Not in Mambelli, *Gli Annali delle edizioni virgiliane*. C. Kallendorf, *A bibliography of Venetian editions of Virgil*, 1470-1599.

ONLY ONE COPY OUTSIDE ITALY. USTC 862689 (four copies, the three in Italian libraries and the Bodleian copy); OCLC 43331215. OCLC 882402486 Edit16 CNCE 49840 (the 3 copies reported below in the Census).

CENSUS: ITALY (3): Pavia, BU; Treia, Accademia Georgica; Trento, Biblioteca provincial dei padri Cappuccini. BRITISH ISLES (1): Bodleian Library.



17. IBN RUSHD (أبو الوليد محمد ابن احمد ابن رشد). and NIFO, AGOSTINO (COMMENTATOR). *Euthici Augustini Niphi Philotei Suessani Auerroys de mixtione defensio ad etatis nostre decus episcopus[m] Alarinensem Jacobu[m] de Petrucciis dei ac nature interprete[m]. Cum privilegio.* Venice: Boneto Locatello for the heirs of Ottaviano Scoto, 3 April 1505.

Folio, later limp vellum with handwritten title to spine, ff. 6.

€ 6.500

VERY RARE FIRST AND SOLE EDITION OF NIFO'S DEFENSE OF IBN RUSHD'S THEORIES ON THE MIXTION OF THE ELEMENTS.

The *Quaestio de mixtione elementorum*, takes up the problem of Aristotle's *De Generatione et Corruptione*, book 1, chapter 10, and considers the question of how the forms of the elements remain in compounds despite they are mixed. This question was largely discussed, starting from the commentary of Alexander of Aphrodisia and during the Middle Ages and involved the main thinkers of the time: Ibn Sina, Ibn Rushd, Thomas Aquinas, Taddeo da Parma and many others. In this scarcest pamphlet, Agostino Nifo defends the solution given to the same problem by Averroes.

CONDITIONS: An excellent copy.

REFERENCES: CNCE 32845 (12 copies). Outside Italy, USTC 844628 locates 11 copies in institutional libraries. R. GLASNER, *Averroes' Physics: A Turning Point in Medieval Natural Philosophy*, Oxford, 2009. R. B. TODD (editor and translator), [Alexander of Aphrodisia] *On Mixture: On Stoic Physics, A study of the De mixtione*, Leiden, 1976. The solution offered by Ibn Rushd is examined in these two recent articles: C. LOONAN, *The De mixtione elementorum of Thomas Aquinas*, *Maynooth Philosophical Papers*, Issue 5, 2008, pp. 75–88 (In this article Aquinas's three accounts of how the elements combine – those of Avicenna, Averroes and Aquinas himself – are considered). G. FIORAVANTI, *Thaddeus of Parma's Quaestio de mixtione elementorum*, in «Archives d'histoire doctrinale et littéraire du Moyen Âge» volume 83, Issue 1, 2016, pp. 149–210.

Buccolica Virgilii
cum commento.

S. 95
R. 95



Venundantur Rothomagi in
officina Jacobi le forestier iuxta
divi Johannis ecclesiam.



1510
UNRECORDED VIRGIL PRINTED IN ROUEN
POSSIBLY THE ONLY COPY KNOWN

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

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

€ 12,000

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

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

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

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

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

LIBRO PRIMO DELLE
COSE DE TURCHI.



Oi che il signore iddio mi ha
conceduto quello, che desiana
sopra modo, ueder la corte &
grandezza de' Turchi: hora,
che uscito delle fatiche del lon-
go uiaggio mi trouo ocioso, scri-
uerò brieuemente quelle cose,
che mi pareno degne di memoria: perche, se la for-
tuna, o'l tempo fara mutatione di quel stato, co-
me è di sua natura, & come ha fatto di Alessan-
dro Magno, delli Romani patroni de'l mondo, & al-
li giorni nostri de'l soldano, liquali della infinita loro
grandezza il nome solo hanno lasciato alla posterita,
possa io delli costumi, delle forze, gouerno, & leggi
di tal natione rendere conto à quelli, che non l'hauess-
sero uedute, ò di quel modo considerate, che si deuen-
no far le cose de' populi, & de' principi lontani: la-
qual cognitione per giudicio mio suole apportar non
solamente delectatione, ma utilità grande à cadauno,
che uiua tra le genti ciuilmente. & perch'io uoglio
che ciò mi serui come un memoriale, non mi estende-
ro in scriuere particularmente, con quai modi, ò uen-
tùre la famiglia Ottomana sia montata à così gran-
de altezza, riserbandomi questo in altro tempo: ma
solamente descriuerò lo stato, nelquale io l'ho trouata
del mille cinquecento trentaquatro, il suo gouerno pu-
blico, & modo di niuere del proprio signore, e d'i po-
A ij

1539

FIRST AND SOLE ALDINE EDITION OF RAMBERTI'S ACCOUNT
ON HIS DIPLOMATIC MISSION TO CONSTANTINOPLE

19. *Libri tre delle cose de Turchi. Nel primo si descriue il uiaggio da Venetia à Costantinopoli, con gli nomi de luoghi antichi & moderni. Nel secondo la Porta, cioe la corte del soltan Soleymano, signor de Turchi. Nel terzo il modo del reggere il stato & imperio suo.* [at colophon:] In Vinegia: in casa de' figliuoli di Aldo, 1539.

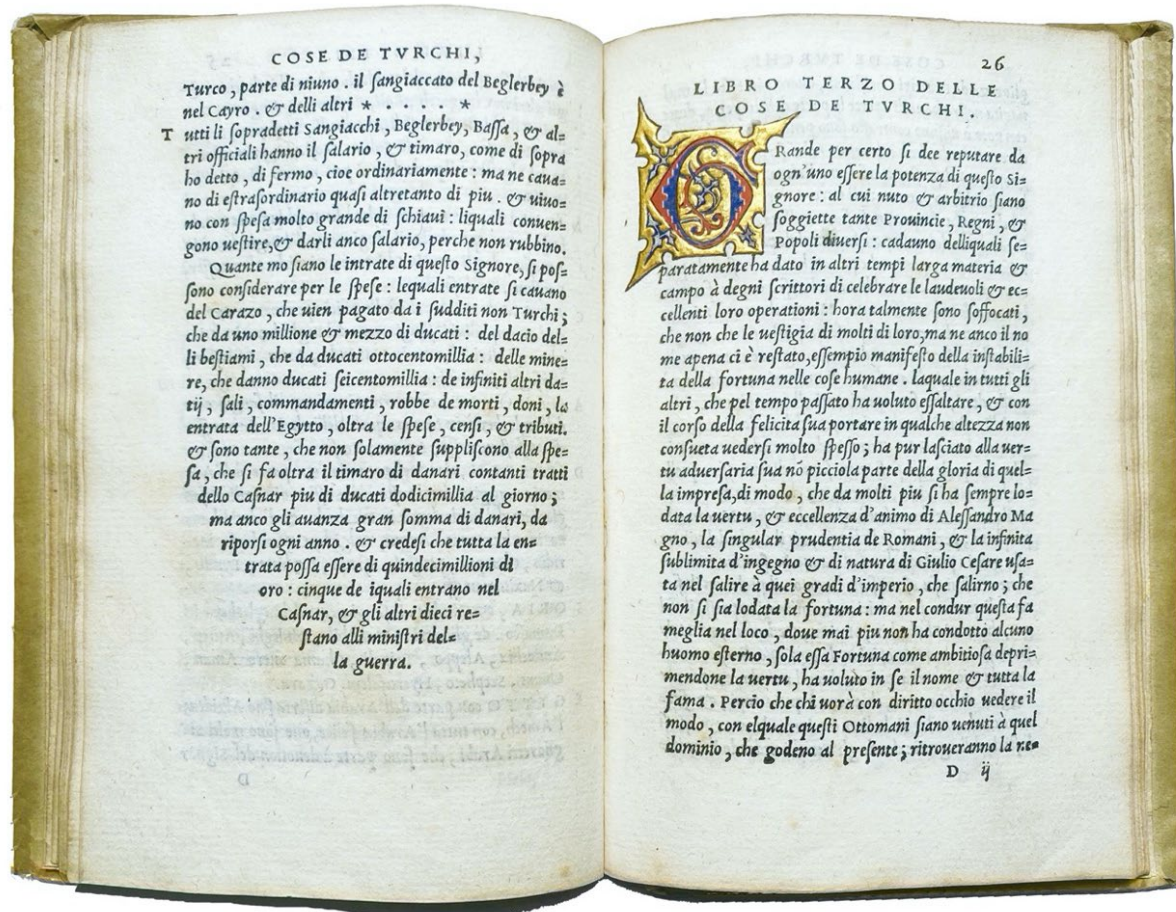
8vo (151 x 91 mm), 20th century polished creamy paper imitating the Oriental bindings, ff. 37, [3]. Complete with the two final blank leaves. THREE LATER ILLUMINATED 7-LINES INITIALS IN MEDIEVAL STYLE IN BURNISHED GOLD AND COLORS AT BEGINNING OF EACH BOOK, ONE FULL-PAGE WITH EXTENSIONS. DOZENS OF SMALL ILLUMINATED ONE-LINE INITIALS.

€ 20.000

VERY RARE FIRST AND SOLE ALDINE EDITION OF RAMBERTI'S REPORT OF HIS STAY AT THE COURT OF SULTAN SULEIMAN, CONSIDERED ONE OF THE MOST ORIGINAL DESCRIPTIONS OF 16TH CENTURY OTTOMAN EMPIRE AND TURKISH LIFE.

BENEDETTO RAMBERTI (1503-1546) was an Italian writer and Secretary of Venetian Senate. Having joined the Academy formed by Aldo Manuzio, he practiced as a proofreader of texts destined to be published by the Aldine printing house. Then, he was chosen to enter the Chancellery of the Venetian Republic and took service on December 1525 as extraordinary secretary of the Council of Ten. In December 1532 he was appointed secretary of the Senate. A year later, he was commissioned to follow Daniello Ludovisi, his cousin, on an extraordinary diplomatic mission to Sultan Suleiman in Constantinople.

The Senate feared that peace with Turkey was in danger: on 1st November 1533, in fact, the superintendent of the Venetian army Girolamo da Canal had partly destroyed and partly captured a Turkish fleet, mistaking it for a fleet of Algerian pirates. Ramberti and Ludovisi set out on 4 January 1534 to justify the error with the Sultan. Having traveled along the coasts of Istria and Dalmatia up to Dubrovnik, they reached Trebinje at the beginning of February; then, through Serbia and Moravia, at the end of the same month they reached Sofia (Bulgaria). Having passed Macedonia, they arrived in Constantinople in mid-March. The mission was not difficult, and the Sultan was benevolent: Ramberti took advantage of the trip to write a report, published anonymously by the Aldine Press. Ramberti's work had a good editorial success: it was reprinted in 1541 by Bindoni and recast in 1545 in the *Viaggi alla Tana*, a collection of travels to Persia, India, and Constantinople edited by Antonio Manuzio.



The three books corresponded to three different parts: in the first, Ramberti retraces the journey from Venice to Constantinople; the second deals with the court of Suleiman I, in power since 1520. Ramberti first described the Sultan's court in detail, from those employed in his personal services to the exponents of the political-administrative and military summit ('sanjaks', 'beylerbeyi', 'pasha', 'vizier'). The menagerie ('Seraglio') of the sultan's wives, that of the boys raised in the community, as well as the Seraglio of the «Giannizzerotti» (f. 21v) definitely attracted his attention.

Ramberti then opens the third book with the portrait of the Sultan: «di complessione melanconica» (f. 30rv), habitual consumer of opium, Suleiman appears to him more inclined towards peace than war, rather lenient, interested in Greek philosophy and Islamic theology. However, the Sultan was completely conformed – in Ramberti's opinion – to the will of his main minister, Ibrahim Pasha, living mostly in retirement. After mentioning the military systems (criticized for the small importance given to the infantry), Ramberti goes on to illustrate the government (f. 33v), including the administration of justice. The work ends with a portrait of Alvise Gritti, illegitimate son of Doge Andrea, resident in Constantinople: skilled fixer, well accepted at the Sublime Porte, Gritti appears to him – after Ibrahim Pasha – the second man who has authority and rank in that 'imperio' (f. 36r).

Ramberti's report also appears original – and not devoid of ante litteram ethnographic notations – when compared with the *Commentario delle cose dei Turchi* by Giovio (Rome 1531) and with the *Libro della origine de Turchi et imperio delli Ottomani* by Andrea Cambini, printed in Florence in 1529.

CONDITION: A very fine copy.

PROVENANCE: 1. Near contemporary ownership inscription (crossed out) to title-page. 2. A small round stamp with the monogram M3 at verso of the first final blank leaf.

REFERENCES: Renouard, 117.1: «très rare et presque inconnue» (he did not record this imprint in his first edition of the *Annales*). Renouard, *Catalogue de la bibliothèque d'un amateur*, vol. IV, p. 186. Cataldi Palau, 193. Adams, T1136 (listed under Turkey). BM STC, *Italian*, 686. Ahamanson-Murphy Collection (UCLA), 285. HRHRC (Austin, Texas), 265. Not in Blackmer. Not in Auboyneau, *Essai de bibliographie pour servir à l'histoire de l'empire ottoman*. Not in Schwab, *Bibliographie de la Perse* (for the work of Menavino). For the author, see Melzi, *Dizionario di opere anonime e pseudonime di scrittori italiani*, Milan 1852, II, p. 123 and 128. C. GÖLLNER, *Turcica*, I, *Die Europäischen Türkendrucke des XVI. Jahrhunderts*, Bucarest-Berlino 1961, pp. 309. Edit 16, CNCE 26683.



20. MORATA, OLIMPIA FULVIA. *Divinae orationes, dialogi, epistolae, carmina, tam Latina quam Graeca*. Basel: Pietro Perna, 1562.

8vo (160x100mm), 19th-century roan, gilt edges, Full-page decorative border around Morata's epitaph, woodcut device on title, ff. [8], pp. 278, f. 1.

€ 7.500

EXCESSIVELY RARE SECOND ENLARGED EDITION AND EARLIEST OBTAINABLE OF THE WRITINGS OF THE PROTESTANT POLYMATH OLYMPIA MORATA.

A major collection of Latin dialogues, Greek letters, speeches and poems by the young Renaissance proto-feminist, died of plague in 1555 at only 29. The works were collected by her husband and published posthumously by Curion. The edition was dedicated to Queen Elizabeth, her fellow learned Protestant woman, who had been crowned three years after Olympia's death. Olympia was possibly the first woman included in the Index of Forbidden Books.

CONDITION: Light marginal damp-stain, but a very good copy.

REFERENCES: A. Erdmann, *My gracious silence*, 115: «Morata surely was one of the most learned women of her age. For her, learning was not a mere ornament, but her true Identity. She also was one of the first women whose writings were put on the index». VD16 M 6287. STC 628. Vogt 475. Adams M1742. Baskin 12: «She was one of the first women to be censored and included on the *Index Librorum Prohibitorum*».

DIANA ROBIN, A.R. LARSEN AND C. LEVIN (editors), *Encyclopedia of women in the Renaissance: Italy, France, and England*. Santa Barbara, ABC Clio, 2007. JULES BONNET, *Vie d'Olympia Morata. Episode de la Renaissance et de Réforme en Italie*, Paris, Ducloux 1850. D. PIROVANO, *Le edizioni cinquecentine degli scritti di Olimpia Fulvia Morata*, in «Le varie fila. Studi di letteratura italiana in onore di Emilio Bigi», a cura di Fabio Danelon, Hermann Grosser, Cristina Zampese, Milano, Principato 1997. F. DAENENS, *Olimpia Morata. Storie parallele*, in «Le donne delle minoranze», a cura di Claire Honess e Verina Jones, Torino, Claudiana 1999. USTC 679526.

Only two other copies appeared at auction in the last century. No appearing of the first edition on the market.

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

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

€ 3.200

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

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

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

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

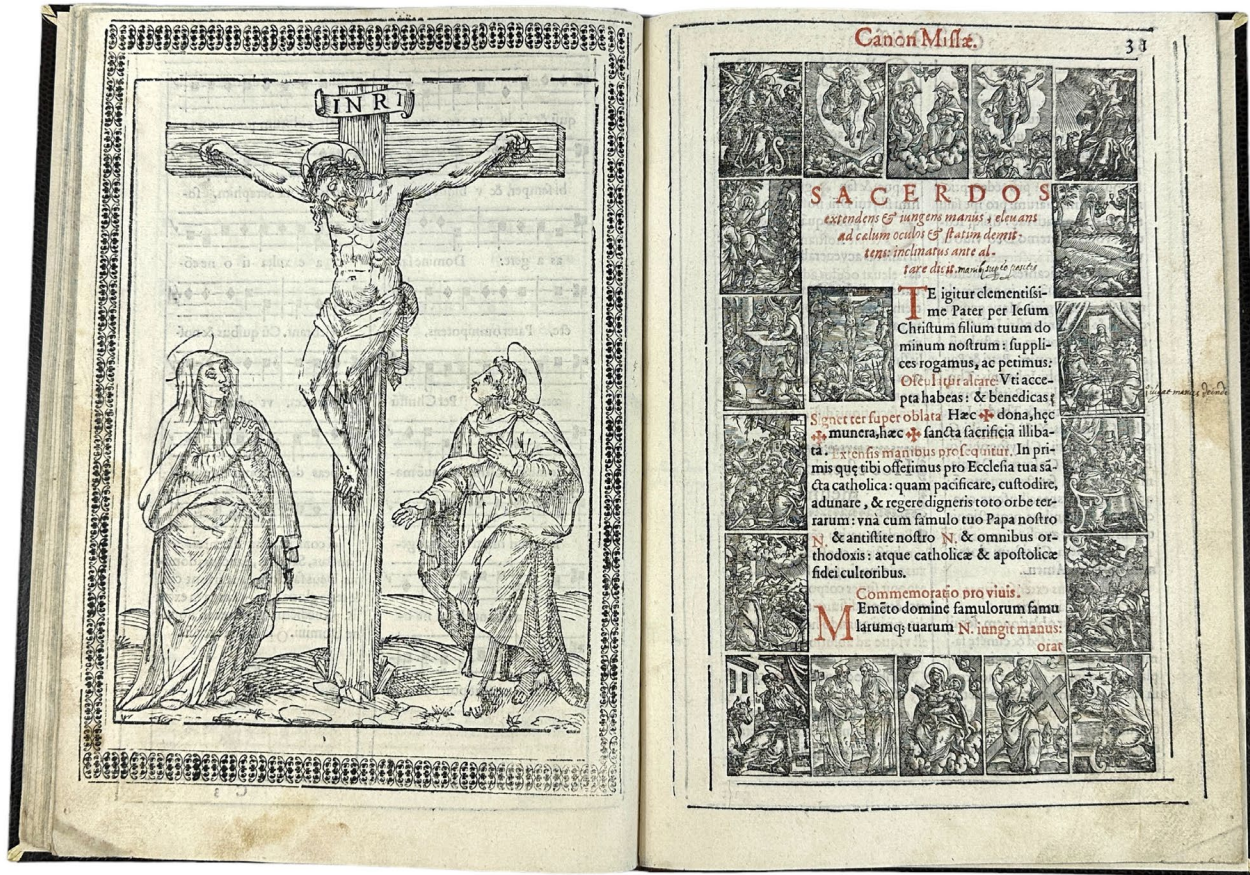
PROVENANCE: Contemporary handwritten integrations and corrections of text and music.

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

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



Click for wider description
and HD images



Click for a wider description
and HD images

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

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

€ 2.800

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

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

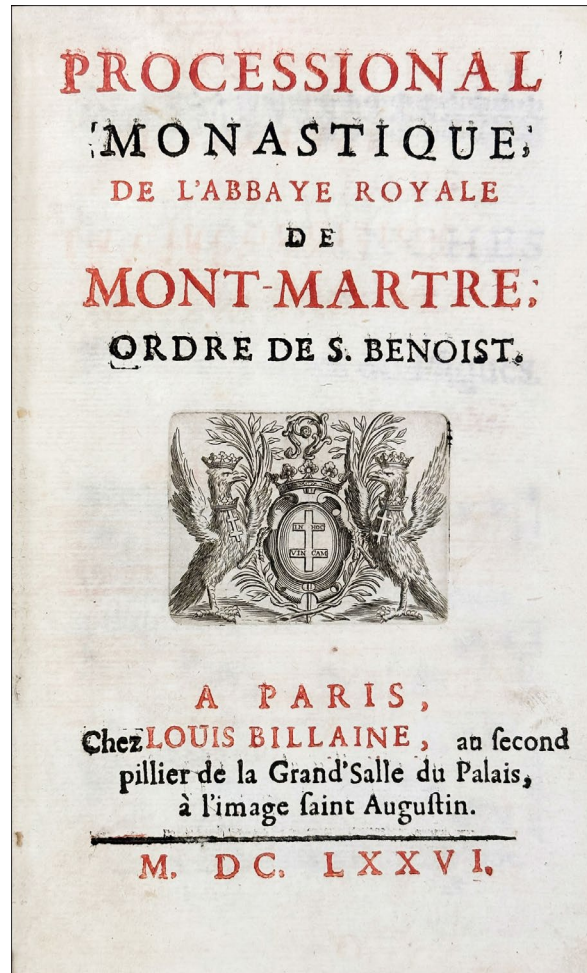
PROVENANCE: Unidentified contemporary handwritten annotations.

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

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

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

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



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

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

€ 2.800

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

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

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



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

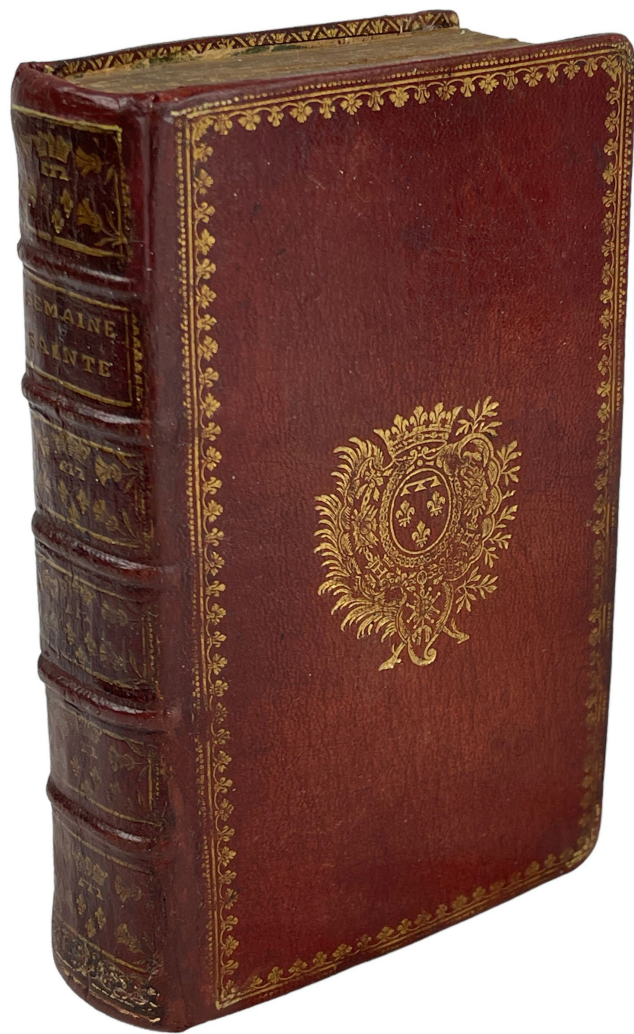
The Montmartre Abbey was a Benedictine abbey of nuns founded in 1133 by King Louis VI on the summit of Montmartre in Paris. The abbey was built on a site believed to be where Saint Denis, the first bishop of Paris, was martyred. During the French Revolution, Montmartre Abbey faced the same fate as many other religious institutions. It was officially closed in 1790, and its property was confiscated by the revolutionary government. In 1794, the last abbess, Marie-Louise de Laval-Montmorency, was executed by guillotine during the Reign of Terror, and the abbey was largely destroyed. Today, the only remaining part of the abbey is the Church of Saint-Pierre de Montmartre, one of the oldest churches in Paris

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

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

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

CENSUS (2): WorldCat locates only the copies at BM Lyon and Biblioteca Nazionale Braidense, Milano.



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

1748

ARMORIAL BINDING WITH THE COAT OF ARMS OF LOUIS D'ORLÉANS,
FROM THE LIBRARY OF QUEEN AMÉLIE OF ORLÉANS

24. *L'Office de la quinzaine de Pasque. Latin-Francois, a l'usage de Rome et de Paris, pour la maison de monseigneur le duc d'Orleans, premier prince du sang.* A Paris, Jean-Baptiste Coignard, MDCCXLVIII.

8vo (16,5 x 10 cm), contemporary full calf binding, double gilt rule with floral decoration and gilt coat of arms at boards, gilt title embossed at spine, compartment embellished by gilt Orleans coat of Arms, pp. 48, 599, [1], frontispiece with engraving with title *Semaine Sainte Pour la Maison d'Orleans* and the Orleans coat of arms, engraved by Jacques Dumont le Romain, signed *J. Dumont Le Romain Sculpt 1738* at lower margin, text on two columns, in Latin and French.

€ 1.200

The coat of arms on the binding belongs to Louis d'Orléans. It is possible to recognise the coat of arms of the Orleans family, with the three *fleurs de lis* surmounted by the *lambel* proper of Orleans house, the coronet of *Son of France*, *Order of the Holy Spirit* and the insignia of the *Distinguished Order of the Golden Fleece* (*Insigne Orden del Toisón de Oro*), noble orders of which Louis d'Orléans was a member. The paper ex-libris pasted on inside front boards, belongs to Amélie of Orléans, with side by side the two coats of arms of the Orleans family, without the *lambel*, and the coat of arms the Kingdom of Portugal.

CONDITIONS: Ancient restoration at spine ends, internally few marks of use, but overall a good copy.

PROVENANCE: 1. Armorial binding with the coat of arms of Louis d'Orléans. 2. Paper *Ex libris* of Amélie of Orléans at inside front board.

No other copy of this edition is recorded on WorldCat.



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

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

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

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

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

€ 1.200

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

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

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

The 1773 Dutch Psalter represents a significant milestone in the liturgical and cultural history of the Netherlands. Commissioned by the States General—the governing body of the Dutch Republic—it aimed to standardize the psalmody used in the Reformed Church. By selecting and harmonizing three existing metrical psalm versions, this publication sought to unify worship practices and enhance congregational participation across the nation. By carefully selecting and refining existing psalm versifications, the commission produced a work that was both faithful to Scripture and resonant with the Dutch people.

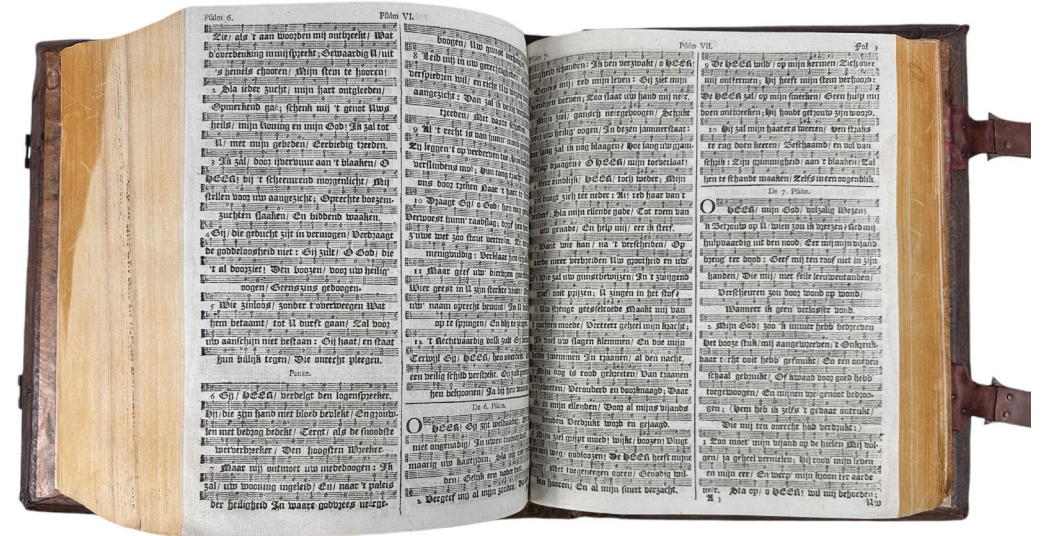


3. THE “EVANGELISCHE GEZANGEN”: ENRICHING THE LITURGICAL PRACTICES.

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

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

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



MEDICINE

EXCESSIVELY SCARCE EDITION OF QANUN
WITH GENTILE DA FOLIGNO'S COMMENTARY
THE MOST FAMOUS MEDICAL TEXTBOOK EVER WRITTEN

Primus Qui. canon.



**Avicēne medicorū principis canonū Liber: una
cū lucidissima Gentilis Fulgi. expositione: qui
merito est Speculator appellatus.**

**Additis annotationibus oīum auctoritatum et
p̄scoꝝ et recentioꝝ auctoꝝ: proprijs locis s̄m
propria eorū cap. vel cōmenta: pulchro etiā
indice exornatus: qui s̄m capitulorum nume-
rum: dubiorum ordinem ostendit.**

**Super follerti cura correctus: ab infinitisq; fe-
re erroribus emēdatus: et nouiter in edi-
bus heredū Octauiani Scoti ac
socioꝝ: omni cum dilige-
tia impressus.**

Joseph.

de Heij

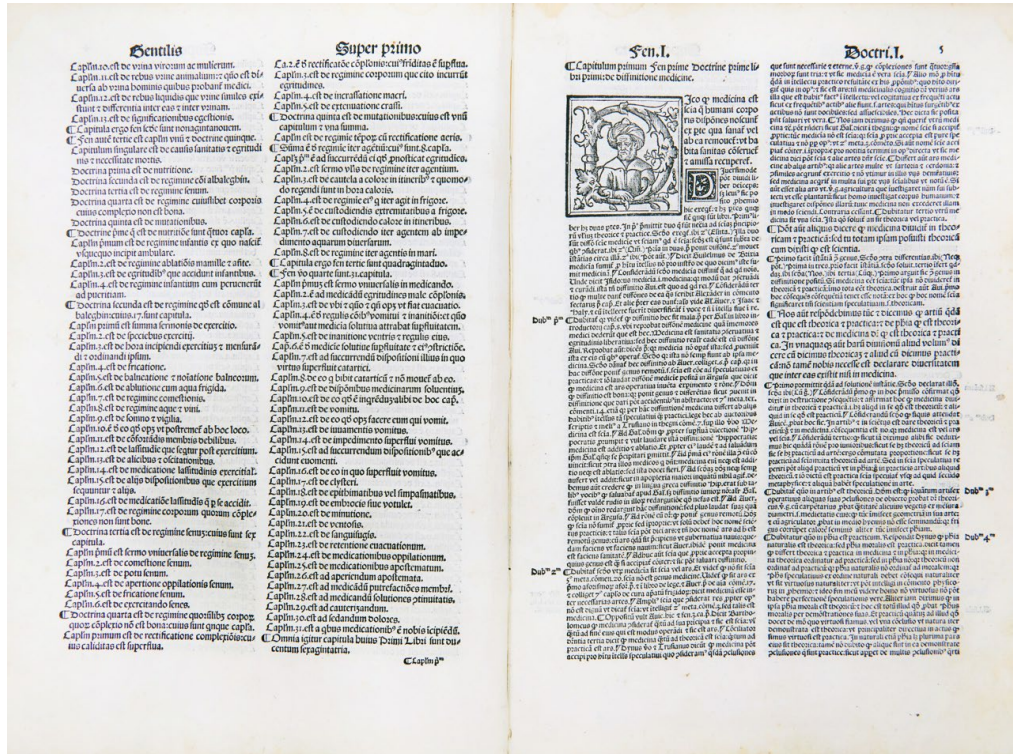
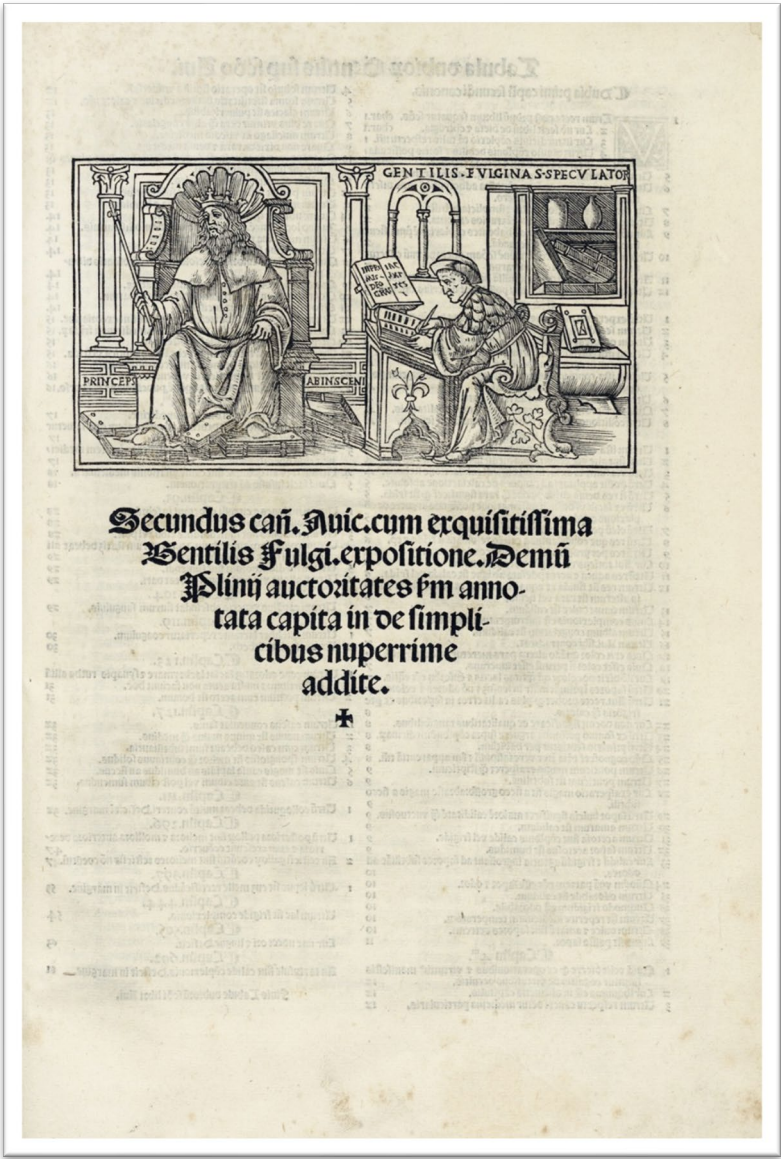
26. IBN SINA (ابن سينا). *Avicen[na]e medico[rum] principis canonu[m] Liber: una cu[m] lucidissima Ge[n]tilis Fulgi. expositione.* («Book of Canons by Ibn Sina, Prince of the Doctors: with the exposition by Gentile from Foligno»). Venice: Heirs of Ottaviano Scoto, 3rd July 1520. Folio (316x215 mm), 19th century stiff vellum, ochre label and gilt-lettered title to spine, fly-leaves renewed, ff. [6], 226, 85. Text translated in Latin by Gerardo da Cremona, Gothic types. First title-page printed in red and black with A WOODCUT (also reproduced in the other two title-pages) DEPICTING IBN SINA (“Princeps Abinsceni”) REPRESENTED AS A PRINCE trampling other authors’ works and Gentile from Foligno while he prepares this edition. Printer’s device at colophon. A LARGE WOODCUT INITIAL WITH IBN SINA TO THE FIRST TEXT LEAF, SEVERAL DIAGRAMS AND DOZENS OF SMALLER WOODCUT INITIALS.

€ 14.000

EXCESSIVELY RARE EARLY 16TH CENTURY EDITION OF IBN SINA’S QANUN WITH THE MASSIVE COMMENTARY OF GENTILE DA FOLIGNO, THAT CONTRIBUTED TO THE IMMENSE REPUTATION OF THE PERSIAN POLYMATH IN THE WESTERN WORLD.

This volume contains the First and the Second Book of the Canon and it is complete in itself: another volume was printed by the heirs of the Venetian printer Ottaviano Scoto in 1522.

IBN SINA (أبو علي الحسين بن عبد الله بن الحسن بن علي بن سينا) c. 980–1037) also known in Western world as AVICENNA, was a Persian polymath who is regarded as one of the most significant physicians, astronomers, thinkers and writers of the Islamic Golden Age. He has been described as the father of early modern medicine. His most famous works are *Kitab al-Sifa’* («The Book of Healing»), a philosophical and scientific encyclopedia, and *Al-Qanun fi’t-Tibb* («The Canon of Medicine»). The *Qanun* is one of the most famous medical texts ever written, a complete exposition of Galenism, widely translated throughout the Middle Ages and forming the basis of medical training in the West as late as the mid-17th century. It contains some of the most illuminating thoughts pertaining to distinction of mediastinitis from pleurisy; contagious nature of phthisis; distribution of diseases by water and soil; careful description of skin troubles; of sexual diseases and perversions; of nervous ailments. The *Qanun* still plays an important role in *Yunani*, a Perso-Arabic system of medicine.



CONDITIONS: Minor traces of use: overall a very fine copy.

PROVENANCE: 18th century ownership inscription *Josephi de Theis* to title-page.

REFERENCES: CNCE 3540 (10 copies). USTC 811597. Wellcome Collection (imperfect, missing the first six leaves; W. OSLER, *The Evolution of Modern Medicine*, 2004 reprint, p. 71: «the most famous medical textbook ever written [...] a medical bible for a longer time than any other work». M. NEUBURGER, *History of medicine*, London: 1910, volume 1, p. 368: «the final codification of all Graeco-Arabic medicine». Heirs of Hippocrates 67 (1498 edition). PMM 11: «[Ibn Sina had] a wider influence in the eastern and western hemispheres than any other Islamic thinker. [...] [The Canon] in its Latin translation became the authoritative book in all universities».

No other copies have appeared in auction in the last hundred years (Source RBH).



1530

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

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

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

€ 4.600

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

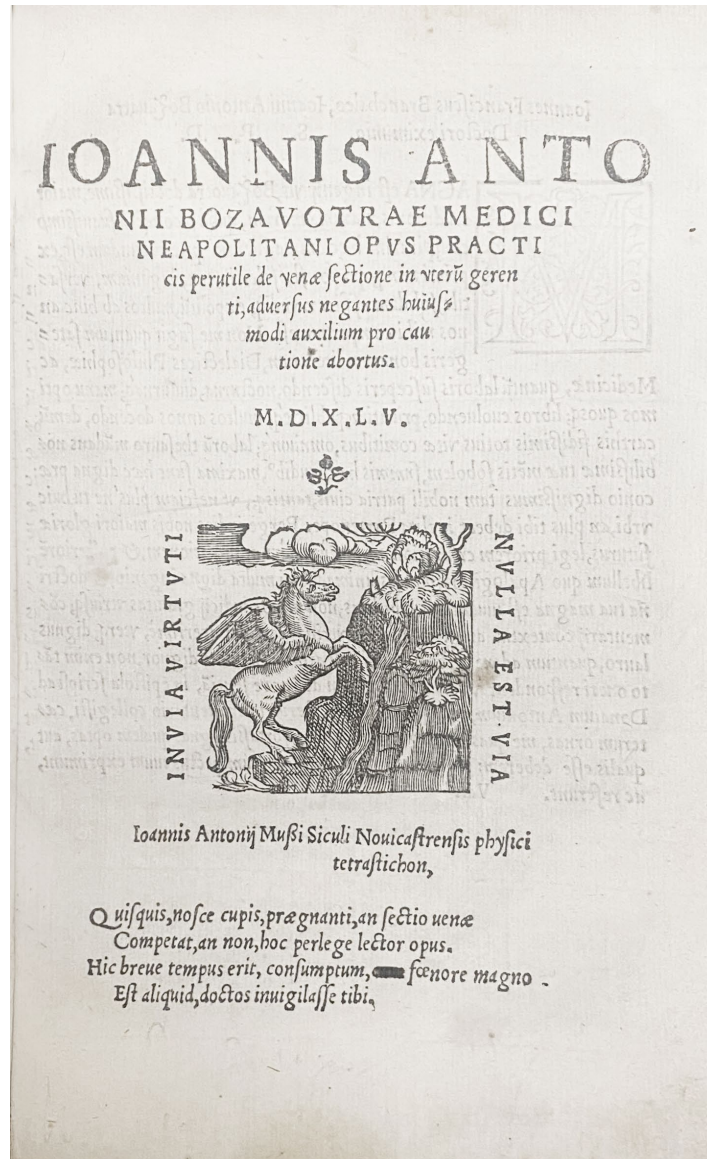
The first official edition was printed in Verona by Stefano Nicolini da Sabbio and his brothers (August 1530), and it was followed by a Roman edition printed by Blado in September 1531. They are the only two editions printed in Italy in the 16th century, and they have been both printed in 4to. They are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

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

CONDITIONS: A fine copy with a distinguished provenance.

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

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



28. BOZZAVOTRA, GIOVANNI ANTONIO. *Opus practicis perutile de venae sectione in vterum gerenti, aduersus negantes huiusmodi auxilium pro cautione abortus*. Rome: Valerio and Ludovico Dorico, 1545.

[BOUND WITH:]

BOZZAVOTRA, GIOVANNI ANTONIO. *Apologia de sectione venae in gravida muliere, pro cautione abortus. Ut illa subinde maladicendi occasio malevolis nulla reliqua esse possit*. Rome: Valerio and Ludovico Dorico, 1545.

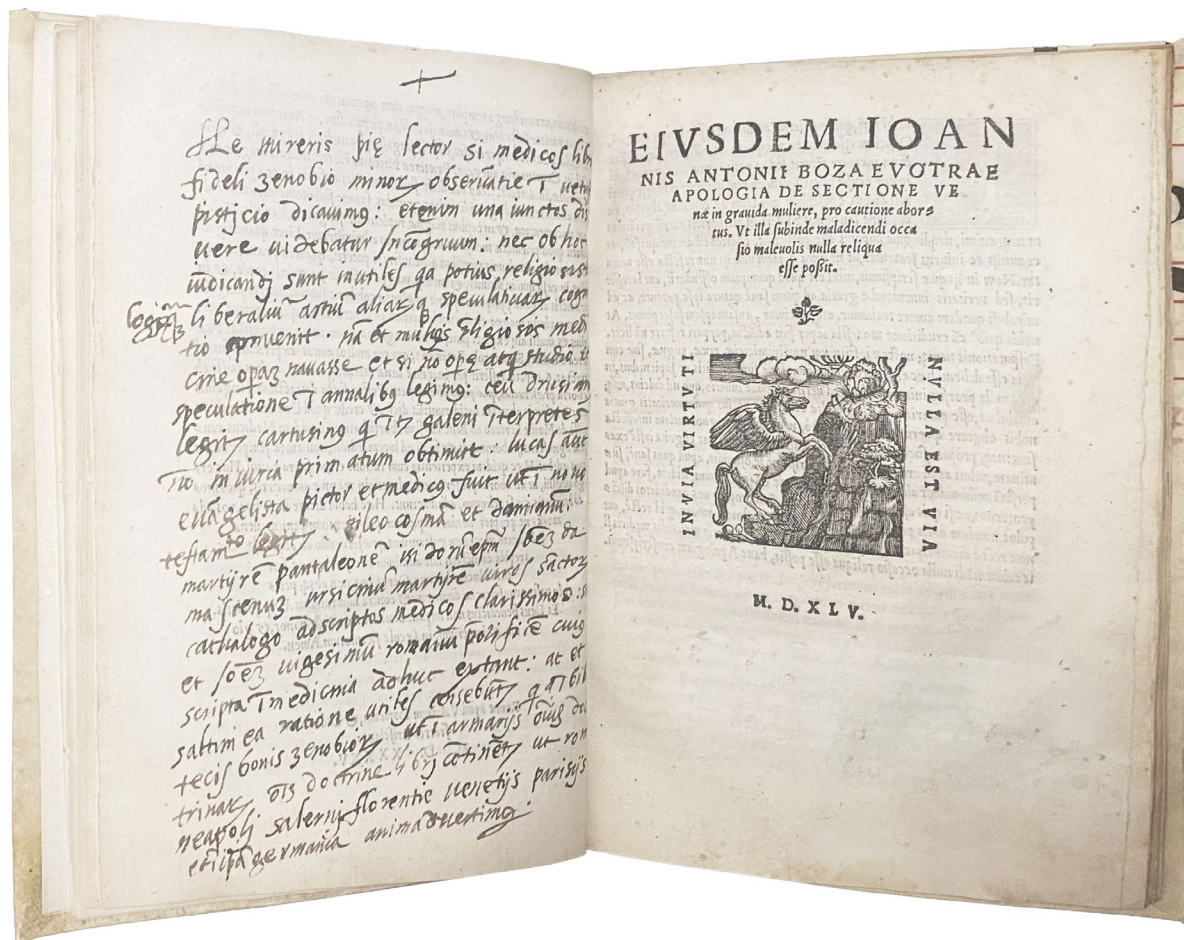
Two works bound in a volume in-4to (202x142 mm), limp vellum binding from a medieval manuscript, ff. [10] for the first work; ff. [28] for the second work.

€ 3.800

EXTREMELY RARE COLLECTIONS OF TWO WORKS ON THE USE AND DEFENSE OF VENESECTIION IN PREGNANT WOMEN AS A METHOD TO PREVENT MISCARRIAGE.

The text addresses the controversy surrounding the procedure, particularly countering opinions that viewed bloodletting during pregnancy as harmful rather than therapeutic. Bozzavotra advocates for controlled bloodletting as a precautionary measure to manage health complications in pregnant women, aiming to safeguard against spontaneous abortion. The treatise reflects the medical practices and debates of the Renaissance period, particularly concerning women's health and prenatal care, as well as the broader therapeutic role of venesection in early modern medicine.

The second work is a strong defense of the practice of bloodletting in pregnant women. Bozzavotra addresses criticisms from those who opposed bloodletting in pregnancy, arguing that it can prevent miscarriage when used appropriately. The text is structured as an apology or defense, aiming to refute negative opinions about the procedure and to reassure practitioners and patients of its safety and potential benefits when applied cautiously. This second treatise too reflects the period's medical debates over bloodletting, especially in sensitive cases like pregnancy, where opinions on medical interventions were often polarized. It highlights early modern perspectives on preventative care for miscarriage and the role of therapeutic practices in obstetric care.



CONDITION: Very fine.

PROVENANCE: A long near contemporary inscription to the last blank page of the first work, containing a preface (written by the author?) for another medical work.

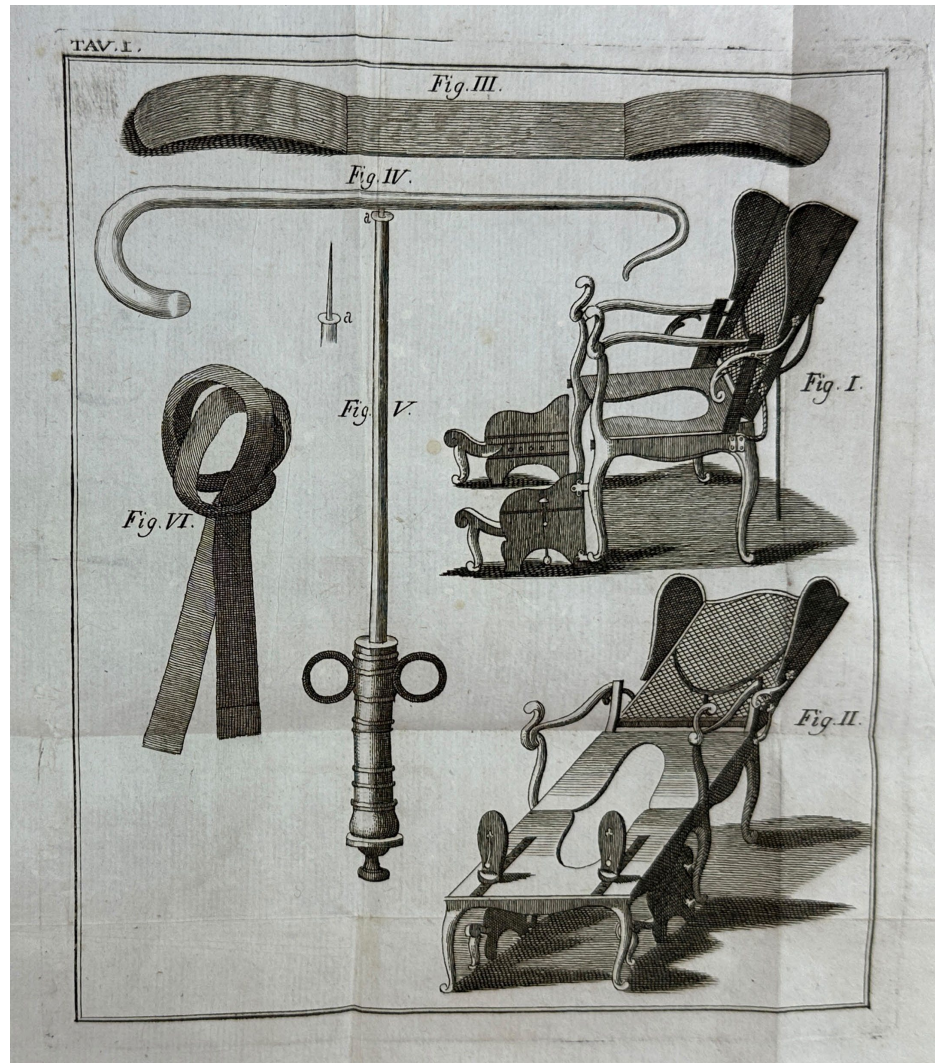
This preface is dedicated to a certain Zenobius, a Franciscan monk from Pisticci, a small town in the Basilicata region. This monk seems to have been a physician with a large library worth of the main European libraries. Indeed, Pisticci was not particularly known for being a center of medical or intellectual activity during Bozzavotra's time. If there were any connections, they are not prominently recorded in common historical or medical sources. It is possible, however, that figures from Pisticci may have had indirect contact with Bozzavotra's ideas through the widespread influence of Neapolitan medicine and scholars at that time, but this would likely require further investigation into local archives or historical accounts specific to the region.

Transcription and translation
of the handwritten note

REFERENCES: Toppi 25 e 123; Tafuri III, II, 110; Mazzuchelli II, 1936; D'Afflitto II, 255; Ferrari 142. Minieri-Riccio, 2, p. 63 e 388. De Renzi, III, p. 465: «G. Antonio Bozzavotra, celebre filosofo e medico, professore nell'università di Napoli, godeva grande riputazione come pratico e come scrittore; tradusse da Galeno e commentò i quattordici trattati sui metodi di medicare che pubblicò nel 1549, otto anni prima della sua morte». CNCE 7362 (5 copies) and CNCE 7361 (5 copies). USTC 816672 locates only two copies of the first work outside of Italy, both in France (BNF, Paris and Bibliothèque Mazarine, Paris); USTC 816671 locates no copies outside of Italy of the second work.

CENSUS of *Opus* (7): ITALY (5): Biblioteca Universitaria di Bologna; Biblioteca Biomedica, Firenze; Biblioteca Berio, Genova; Biblioteca Civica Carlo Bonetta, Pavia; Biblioteca Universitaria, Pavia. France (2): BNF, Paris; Bibliothèque Mazarine, Paris.

CENSUS of *Apologia* (5): ITALY (5): Biblioteca Universitaria di Bologna; Biblioteca Biomedica, Firenze; Biblioteca Berio, Genova; Biblioteca Civica Carlo Bonetta, Pavia; Biblioteca Universitaria, Pavia.



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

[BOUND WITH:]

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

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

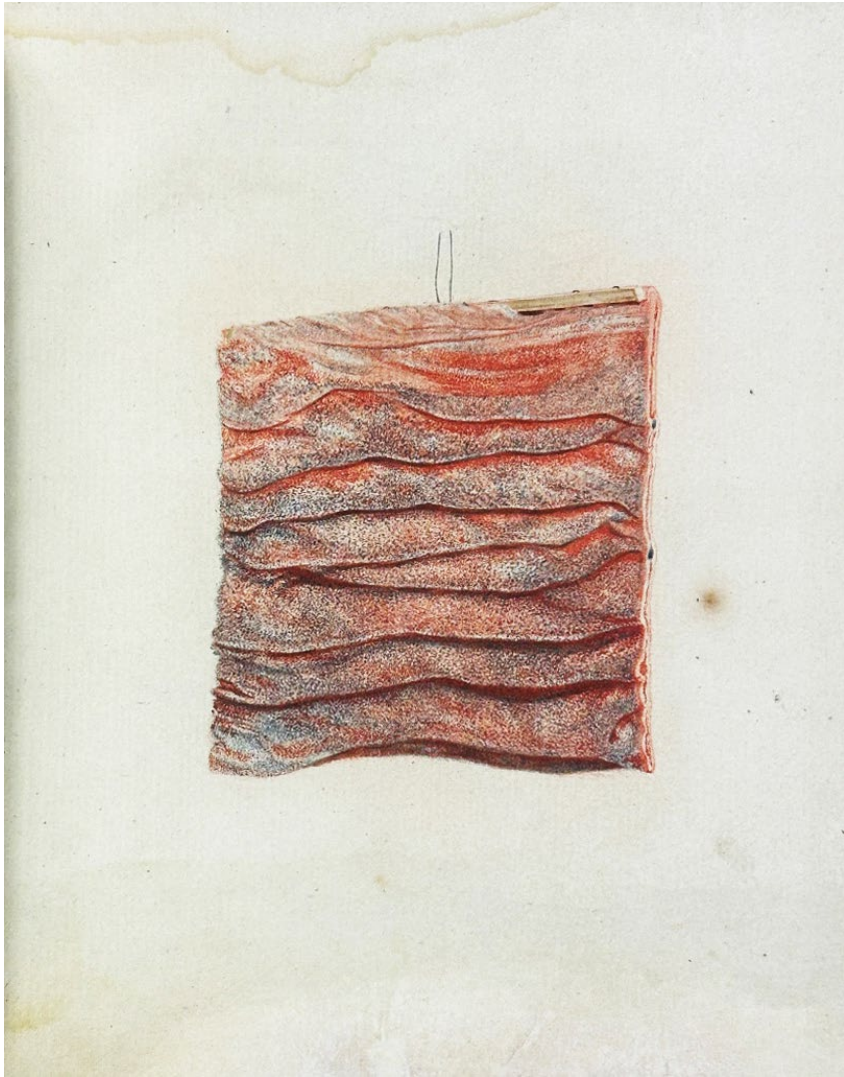
€ 550

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

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

CONDITIONS: Perfectly preserved, untrimmed.

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



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and HD images](#)

1789

A NEW ERA FOR ANATOMICAL PATHOLOGY

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

4to (210 x 190 mm), later paper-wrappers, pp. 10 (the blank leaf B2 is missing), [1].

ONE COLOURED PLATE REPRESENTING A SAMPLE OF DUODENAL TISSUE.

€ 3.200

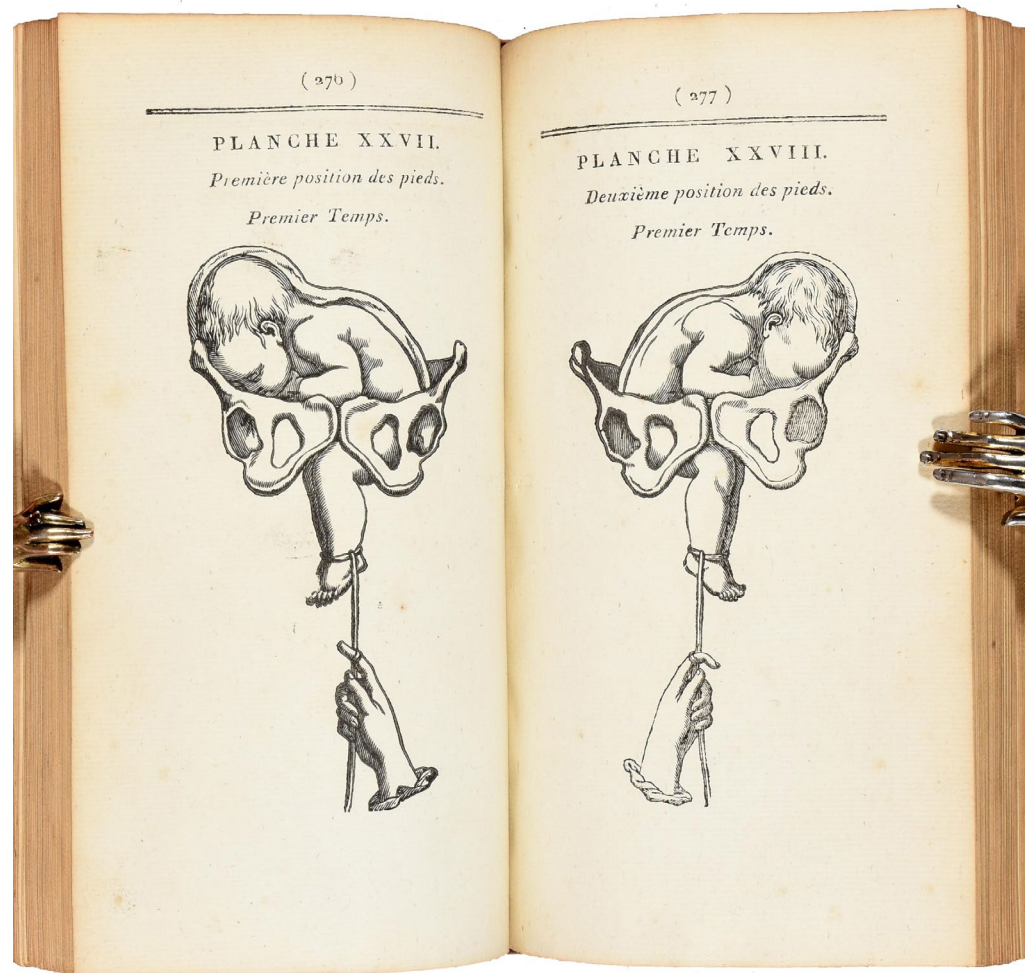
FIRST EDITION OF BLEULAND'S HISTOLOGICAL INVESTIGATION OF DUODENAL TISSUE.

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

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

PROVENANCE: Ownership signature at title page.

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



Click for a wider description
and HD images

31. BOIVIN, MARIE ANNE VICTOIRE. *Mémorial de l'art des accouchements: ouvrage pratique, dans lequel on a représenté avec soin, en 133 gravures, toutes les positions de l'enfant, le mécanisme de tous les accouchements, et rappelé, en peu de mots, les règles qu'il faut observer dans les différents cas: suivi des Aphorismes de Mauriceau [...]*. Paris: Se vend à l'Hospice de la Maternité [...] et chez Méquignon père, 1812.

Large 8vo, contemporary calf, ff. [14], [2], pp. 666, 1 unnumbered leaf of plates. Engraved frontispiece with a view of the *Hospice de la Maternité*.

133 WOOD-ENGRAVED ILLUSTRATIONS (129 NUMBERED) REPRESENTING ALL THE POSITIONS OF THE CHILD IN THE UTERUS AND THE MECHANISM OF ALL DELIVERIES. AUTHOR'S SIGNATURE ON P. [10].

€ 2.400

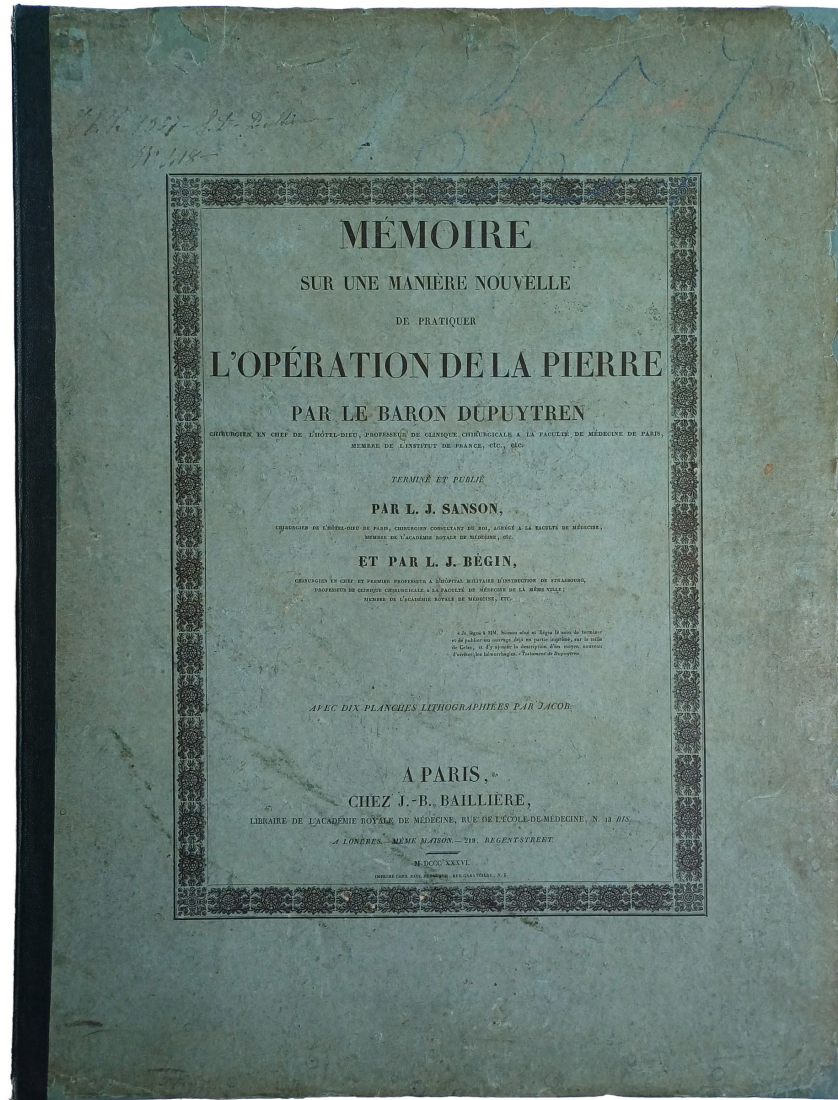
VERY RARE FIRST EDITION OF A CELEBRATED MANUAL FOR THE USE OF MIDWIVES, COVERING ALL ASPECTS OF LABOR, DELIVERY AND THE IMMEDIATE POST-PARTUM PERIOD AND CONSIDERED FOR A LONG TIME AN AUTHORITY IN THE FIELD OF OBSTETRICS.

The book also contains the Aphorisms (pp. 605-644) by the Paris surgeon and obstetrician François Mauriceau (1637-1709).

CONDITIONS: Title-page slightly soiled, some very minor spotting but a fascinating copy signed by the author, in a contemporary binding.

PROVENANCE: Manuscript entry *Lise Jacob*.

REFERENCES: Later editions are commons on the market, but this first issue is untraceable, being printed in few copies. Garrison-Morton 6165. MARGARET ALIC, *Hypatia's Heritage: A History of Women in Science from Antiquity Through the Nineteenth Century*. Boston: Beacon Press, 1986. p. 102. MARILYN OGILVIE, *Boivin, Marie Gillain* in «Women in Science: Antiquity through Nineteenth Century: A Biographical Dictionary with Annotated Bibliography». MIT Press 1986: p. 43. JUNE K. BURTON, *Preeminent female teachers: Mme Lachapelle and Mme Boivin*, in «Napoleon and the Woman Question: Discourses of the Other Sex in French Education, Medicine, and Medical Law 1799-1815», Texas Tech University Press, 2007, pp. 98-106.



Click for HD
supplementary images

1836

FIRST EDITION OF A REVOLUTIONARY ILLUSTRATED SURGICAL TREATISE
FOR THE REMOVAL OF BLADDER STONE

32. DUPUYTREN, GUILLAME. *Mémoire sur une manière nouvelle de pratiquer l'opération de la pierre* («Memoir on a New Method of Performing the Stone Operation»). Paris, Baillièrre, 1836. Elephant folio (610x460 mm), original blue printed paperboards, ff. [78].

10 LITHOGRAPHED PLATES AFTER DRAWINGS BY JACOB REPORTED ON STONE BY LANGLUMÉ, OF WHICH 8 DEPICT STAGES OF THE OPERATION AND 2 ARE DEVOTED TO THE SPECIAL INSTRUMENTS USED, ALL LIFE-SIZE AND TRIDIMENSIONAL.

€ 2.200

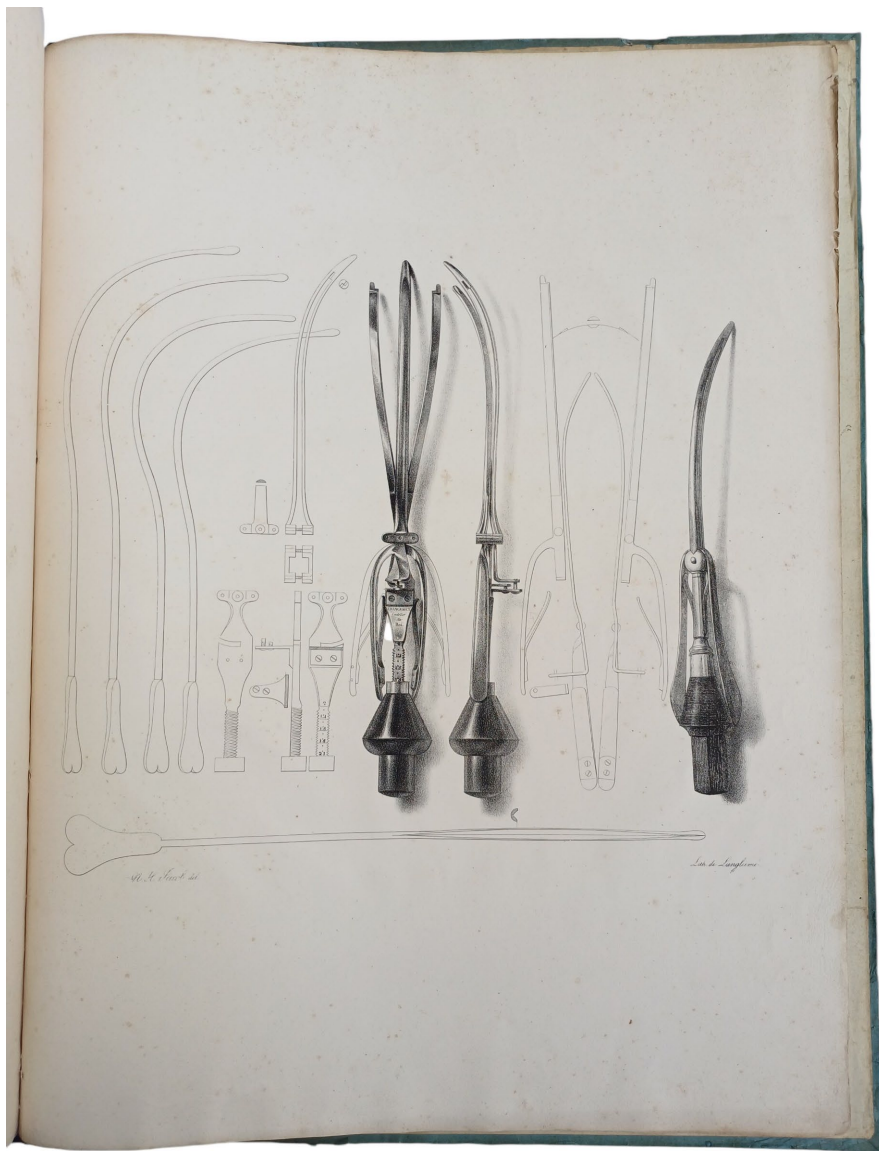
FIRST SUMPTUOUS POSTHUMOUS EDITION OF AN UNCOMMON SURGICAL BOOK DESCRIBING DUPUYTREN'S INNOVATIONS IN MINIMIZING COMPLICATIONS AND REDUCING MORTALITY RATES ASSOCIATED WITH BLADDER STONE REMOVAL, A PROCEDURE NOTORIOUS FOR ITS DIFFICULTY AND RISK.

His method involved improvements in the surgical technique, especially focusing on the perineal lithotomy approach, which targeted bladder stones through an incision in the perineum rather than through the abdominal wall.

This technique was revolutionary for its time, emphasizing precise, less invasive methods and aiming for a faster recovery. Dupuytren's approach and his tools became standards in urological surgery and influenced future practices in lithotomy and general surgery.

Guillaume Dupuytren (1777–1835) was a prominent French surgeon and anatomist known for his pioneering work in surgery, especially in treating musculoskeletal and urinary conditions., completed and published posthumously in 1836 by his colleagues J.L. Sanson and L.J. Bégin, introduced a groundbreaking approach to bladder stone surgery (lithotomy).

This publication, completed and published posthumously by his colleagues J.L. Sanson and L.J. Bégin, introduced a groundbreaking approach to lithotomy, solidified Dupuytren's reputation and also contributed to the refinement of surgical methods. Dupuytren himself left a lasting legacy as a surgeon with multiple medical conditions named after him, including Dupuytren's contracture, a hand deformity he extensively studied and treated.



CONDITION: Usual light foxing but an unsophisticated copy in its first binding.

PROVENANCE: Several contemporary annotations to the upper cover.

REFERENCES: Heirs of Hippocrates, 1223. Not in Ellis, *A history of bladder stone*. Not in Osler, Wellcome, Garrison-Morton, Waller, Sallander and Benjamin. Hirsch II, 348: «Die von ihm begonnene Arbeit konnte Dupuytren nicht mehr vollenden und überließ deren Beendigung testamentarisch seinen Freunden und Schülern Sanson und Bégin».

Castiglioni, pp. 717-718: «Fra i chirurghi francesi merita di esser nominato in prima linea colui che ebbe fama del più celebre operatore e del più acuto diagnostico del suo tempo: il barone Dupuytren (1777-1835) che fu primario dell'Hotel-Dieu e che raccolse intorno alla sua cattedra migliaia di allievi da tutti i paesi del mondo e, si può dire, tenne nelle sue mani lo scettro della chirurgia; uomo superiore anche per l'eloquenza e per la profonda e varia cultura, ebbe anche nella vita sociale del tempo notevole influenza. Egli fu uno dei più coraggiosi affermatore dell'importanza dell'anatomia patologica per la chirurgia».

Sudhoff: «Guillaume Dupuytren, der genialste Chirurg seiner Epoche, meisterhafter Operateur, scharfsinniger Diagnostiker, einer der ersten, der in Frankreich die Ligaturen großer Arterien ausführte und den traumatischen Aneurysmen erhöhte Aufmerksamkeit zuwandte, der 1822 die subcutane Durschschneidung des Sternocleidomastoideus vornahm, der das Enterotom zur Behandlung des künstlichen Afters und andere wesentliche Neuerungen empfahl».

[Click for HD
supplementary images](#)

33. ESQUIROL, JEAN-ÉTIENNE DOMINIQUE. *Des maladies mentales: considérées sous les rapports médical, hygiénique et médico-légal*. Paris: J. B. Bailliere, 1838.

3 volumes (2 text volumes and the Atlas), 8° (208 x 145 mm), contemporary green half calf on handcoloured paper at boards, vol. I: pp. xviii, 678; vol II.: pp. [4], 864; Vol. III-plates: pp. [4], ff. XXVII (plates). 27 PLATES ENGRAVED BY AMBROISE TARDIEU DEPICTING PORTRAITS OF PATIENTS AND THEIR LIVING CONDITIONS.

€ 1.800

THIS WORK ON MENTAL DISEASES REPRESENTS A SEMINAL MOMENT IN THE FOUNDATION OF THE FRENCH SCHOOL OF PSYCHIATRY: it is a deep and detailed exploration of the realm of mental illnesses from the early 19th century, where he thoroughly explores mental disorders from medical, hygienic, and legal angles. In this comprehensive work, Esquirol builds upon the ideas of his mentor Philippe Pinel, the renowned physician, and introduces new concepts like “monomania”, which focuses on patients obsessed with a single idea while otherwise functioning normally.

He emphasizes the importance of detailed clinical observations and offers a systematic classification of mental illnesses, moving away from the vague notions that were common back then. He advocates for humane treatment and was a big believer in kindness over chains, promoting better living conditions in asylums and individualized care plans. He even delves into how factors like environment, diet, and personal hygiene can impact mental health, which feels surprisingly modern but doesn't shy away from the tricky legal aspects, discussing things like criminal responsibility and the ethics of institutionalization. Overall, Esquirol's treatise is not just a medical text but a heartfelt plea for a more compassionate and scientific approach to mental health, and it laid the groundwork for many of the principles in psychiatry that we consider standard today.

CONDITIONS: Light foxing along the text volumes, overall, a good copy.

REFERENCES: Garrison-Morton, 4929; Heirs of Hippocrates, 1268, “*Des maladies mentales* [...] served as a basic text in psychiatry for over fifty years”; The Haskell F. Norman Library, 724, “The First modern textbook of psychiatry”, “The atlas of the work constitutes the first important iconography of the insane”. Wellcome, p.531.



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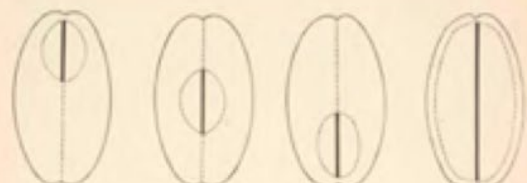


Fig. 1ª

Fig. 2ª

Fig. 3ª

Fig. 4ª

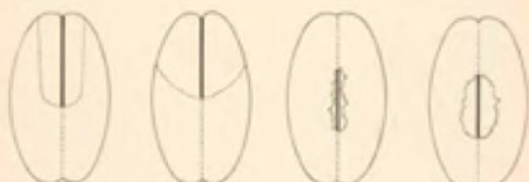


Fig. 5ª

Fig. 6ª

Fig. 7ª

Fig. 8ª

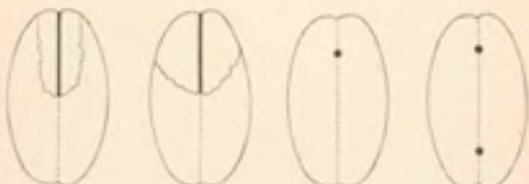


Fig. 9ª

Fig. 10ª

Fig. 11ª

Fig. 12ª

ORÍGEN DEL HIMEN Y DE SUS FORMAS.

1855

THE FIRST COHERENT TREATISE ON HYMEN

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

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

€ 1.800

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

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

CONDITIONS: A fine copy.

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

1946

THE HOLY GRAIL OF NEPHROLOGY

35. KOLFF, WILLEM JOHAN. *De kunstmatige Nier* [The artificial kidney]. Uitgave J.H. Kock, N.V. Kampen, 1946.

4to [24,5 x 16], original paper wrapper, title in blue ink at front board, pp. [4], 200. Text in Dutch with some summaries in English.

€ 700

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

“Pioneers of dialysis were regarded as mavericks, perhaps even dangerous men, by their colleagues for more than two decades. The first of these unusual men was a tenacious and talented Dutchman, Willem Johan Kolff [...].

Together with Hendrik Berk, head of the local enamel factory and a practical engineer, he went on to design and construct a “dialyzer with a large surface area” whose design has become one of the icons of nephrology[...]. At the end of the war, Kolff published an expanded version of his thesis in a now classic monograph [offered here]” (Cameron, *History of the Treatment of Renal Failure by Dialysis*, pp. 74-80)

Kolff developed the first artificial kidney, initially constructed using wooden drums, cellophane tubing, and laundry tubs, thus marking the beginning of hemodialysis. He successfully treated his first patient, Sofia Maria Schafstadt, a 67-year-old woman suffering from kidney failure, using his hemodialysis machine.

CONDITIONS: Light foxing along the text, overall, very good copy.

REFERENCES: GEOFF WATTS, *Willem Johan Kolff*, *The Lancet*, 2009; CAMERON, *History of the Treatment of Renal Failure by Dialysis*, Oxford University Press, 2002, pp. 74-80; Garrison-Morton, 11510.

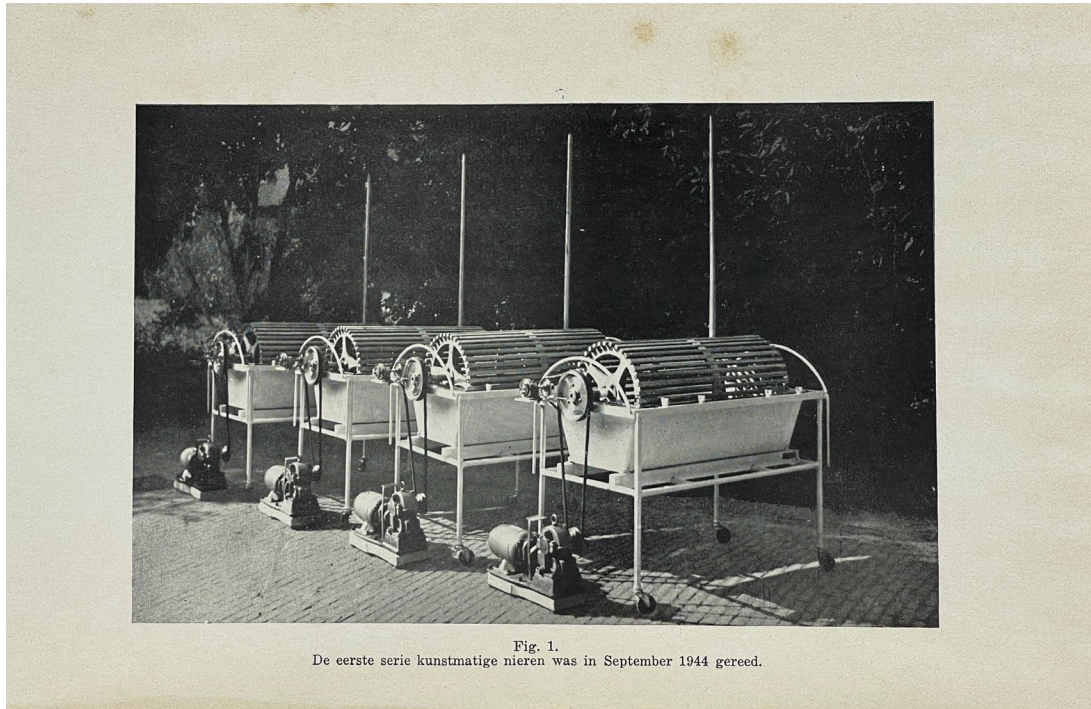


Fig. 1.
De eerste serie kunstmatige nieren was in September 1944 gereed.

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and HD images](#)

SCIENCE, PHARMACOLOGY
& GASTRONOMY

36. PEUCER, KASPAR. *Hypotheses astronomicae, seu theoriae planetarum*. Witebergae: Iohannes Schvvertel, 1571.

8to (160 x 107 mm), contemporary vellum covered by XVIII handcoloured paper, pp. [16], 610, [but 614], [8 of Index, final leaf is blank], numbers 80, 128, 237, and 238 repeated in pagination; other errors in pagination.

€ 6.000

FIRST EDITION: In 1543, Nicholas Copernicus changed the scientific world by publishing *De revolutionibus orbium coelestium*. This was the first time that a heliocentric model had seriously been considered, and publicised, and resulting in a slew of opinions on how the universe may work. One of the places where the debate reached the highest level was the University of Wittenberg, at that time home to many astronomers, astrologists and mathematicians, such as Erasmus Reinhold, Philip Melanchthon, Caspar Peucer, Georg Rheticus, and Albrecht Hohenzollern.

The work of such figures became known as the *Wittenberg Interpretation*, which historians recognize as important in fostering acceptance for the heliocentric explanation of the universe, and the wider shift of public views over time, and the beginning of the Scientific Revolution. Kaspar Peucer, Philipp Melanchthon's son-in-law and a pupil of Reinhold, succeeded him as professor of mathematics at Wittenberg. Peucer detailed his theories about the Copernican model first in *Elementa doctrinae de circulis coelestibus et primo motu*, then expanded and completed them in the present *Hypotheses astronomicae* (1571), reflecting the ideas of his two main mentors. He attempted to bring Copernican parameters back to a geocentric framework, thus reconciling astronomical hypotheses with physics. Peucer proposed a geocentric arrangement of Copernicus' model for the precession of the equinoxes and the millennial motions of the heavens.

"*Hypotheses astronomicae* (Wittenberg, 1571). Most astronomers of the sixteenth century suspended judgment on Copernicus' heliocentric cosmology, but they were quite willing to accept his principle that celestial motions should be explained by uniform motions in combinations of circles: this very rare book by the Wittenberg astronomy professor fits into that pedagogic stile." (The Dibner Library of the History of Science and Technology)

CONDITIONS: Restoration at spine, some mark of use, but overall, a good copy of an extremely rare first and only edition.

REFERENCES: Palau, 324086; Lalande, p. 95; Houzeau-Lancaster, no. 12737.



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and HD images

ARCHIDIPNO,
O V E R O
DELL'INSALATA,
E DELL'VSO DI ESSA,
Trattato nuovo, curioso, e non mai più dato in luce;
DA SALVATORE MASSONIO
Scritto, e diviso in Sessanta otto Capi;
Dedicato a' molto Illustri Signori fratelli,
LUDOVICO, ANTONIO, E FABRITIO
COL'ANTONII.



IN VENETIA, MDCXXVII;
APPRESSO MARC'ANTONIO BROGIOLLO,
Con Licenza de' Superiori, e Privilegio.

Ex libris Blecchio

1627

THE FIRST SALAD COOKBOOK

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

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

€ 5.800

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

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

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

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

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

38. FÜRTTENBACH, JOSEPH. *Architectura Vniuersalis*, Ulm: Johann Sebastian Medern, 1635.

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

€ 3.800

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

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

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

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

REFERENCES: Fowler, 132; Johns II, 1001.



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PHILOSOPHIÆ
NATURALIS
PRINCIPIA
MATHEMATICA.

AUCTORE
ISAACO NEWTONO,
EQUITE AURATO.
EDITIO ULTIMA

Cui accedit ANALYSIS per Quantitatum SERIES, FLUXIONES ac DIFFERENTI-
TIAS cum enumeratione LINEARUM TERTII ORDINIS.



AMSTÆLODAMI,
SUMPTIBUS SOCIETATIS.

M. D. CCXXIII.

1723

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

39. NEWTON, ISAAC. *Philosophiæ Naturalis Principia Mathematica* [...]. *Editio ultima*. Amsterdam: Sumptibus Societatis, 1723. [BOUND WITH:]
NEWTON, ISAAC. *Analysis per Quantitatum Series, Fluxiones ac Differentias: cum Enumeratione Linearum tertii ordinis*. Amsterdam: Sumptibus Societatis, 1723.

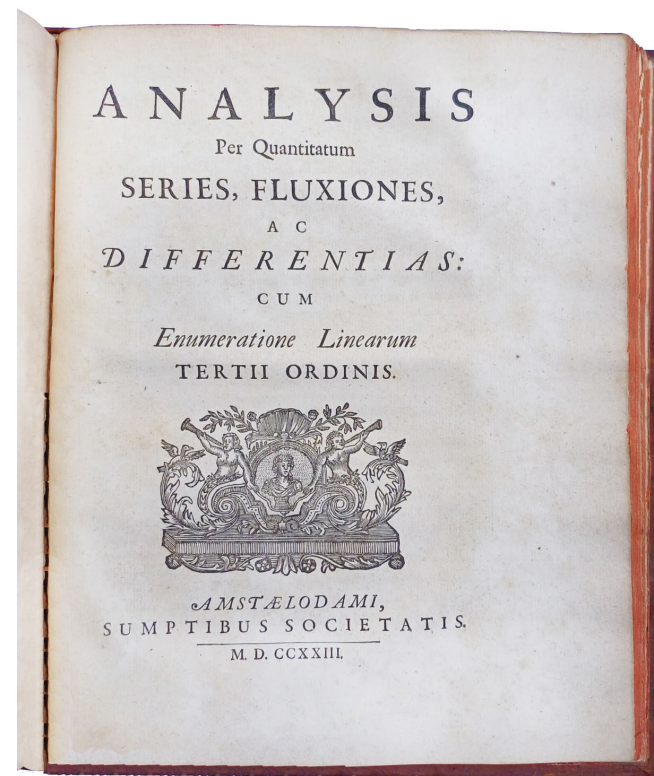
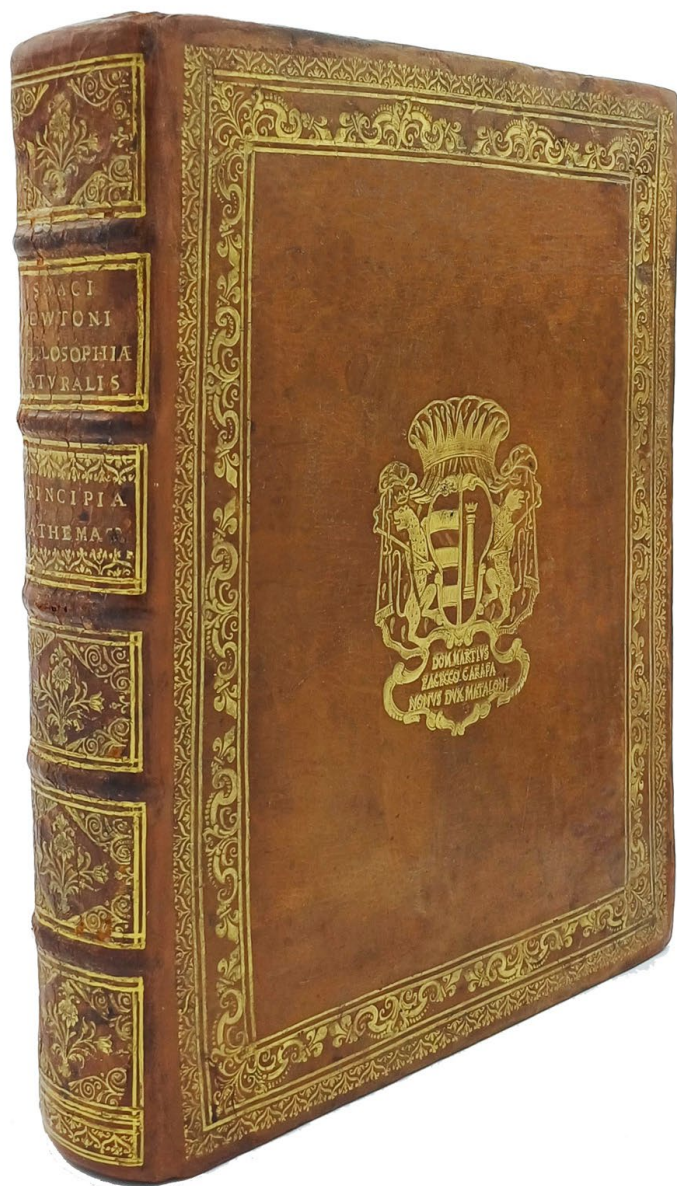
4to (255 x 204 mm), 18th century blond calf, large gilt coat of arms on both covers framed by two large scrolls and gilt fillets, five raised bands spine richly decorated with a flowered decoration, red edges, marbled fly-leaves, pp. [28], 484, [8] for the *Principia Mathematica*; pp. [12], 107 for the *Analysis*. Two title pages (the first printed in red and black) with vignettes. Introduction by E. Halley and preface by the editor, Roger Cotes, who attacks Cartesian philosophy still in vogue in the universities. THREE FOLDING PLATES AND MANY WOODCUTS IN THE TEXT TAKEN FROM NEW WOOD-BLOCKS.

ON HOLD

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

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

The 1723 edition is considerably increased, containing extracts from four letters of Newton and especially his following four tracts: *De analysi per aequationes infinitas* (first published by Jones in 1711), *De quadratura curvarum* and *Enumeratio linearum tertii ordinis* (published with the "Opticks" in 1704), and the *Methodus differentialis*. The edition also contains a revised conclusion, a second preface by Newton and considerable additions, the chapters on the lunar theory and the theory of comets being much enlarged. The edition includes (*Principia*, p. 481) the "General Scholium", not present in the first edition, wherein Newton used what became his famous expression: «Hypotheses non fingo» ("I formulate no hypotheses"). This Amsterdam reprint corrects a few errors made in the printing of the second edition and precedes the third edition by twelve years.

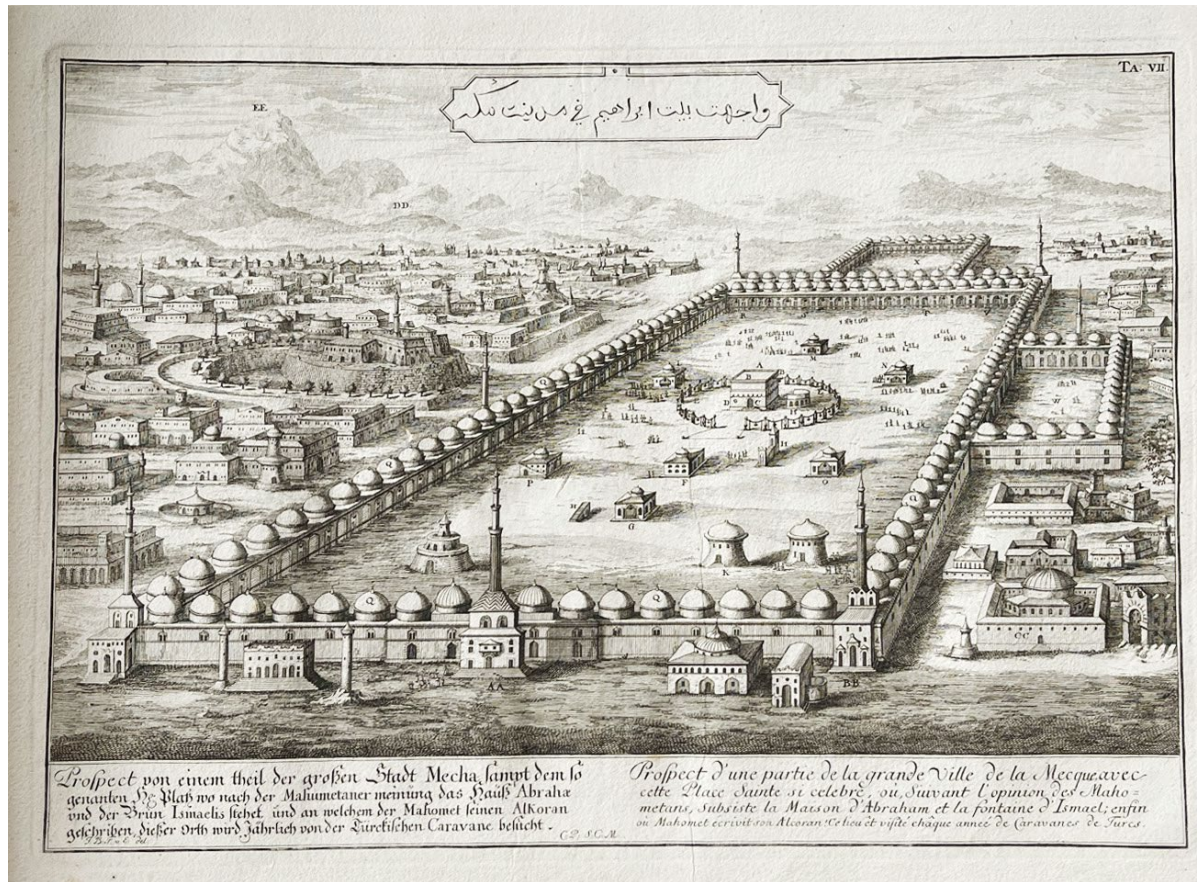


CONDITIONS: Usual light foxing but almost unsurpassable copy, with a distinguished provenance.

PROVENANCE: Gilt coat of arms of MARZIO PACECCO CARAFA COLONNA (1706-1748), Duke of Maddaloni (Caserta) famous patron and bibliophile, member of an illustrious Italian family.

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

1725
MECCA AND MEDINA



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and HD images

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

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

€ 18.000

FIRST EDITION IN GERMAN LANGUAGE OF ONE OF THE MOST BEAUTIFUL BAROQUE BOOKS ON THE HISTORY OF ARCHITECTURE, printed for the first time in Vienna in 1721 in a bilingual edition, with preface and commentary of the plates in German and French. Two separate editions were published in Leipzig in 1725, one in German (this issue), the other in French, sharing with the first edition plates, title page, with the only differences in location and year of printing, dedication letter to the emperor Charles VI and internal frontispiece.

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

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

PROVENANCE: Ownership stamp at frontispiece.

REFERENCES: Fowler, 121; Schlosser, 438.

TRATTATO DEL MOTO

E DELLA
MISURA DELLE ACQUE CORRENTI
E DEI GETTI DELLE MEDESIME
CON UN TRATTATO PRELIMINARE

Del Moto in generale

Tratto dalle Opere Manuscritte del fu Signor VARIGNON
dal Signor Abate PUGOL

E tradotto dal Francese in Italiano.



• IN BOLOGNA

Nella Stamperia di LELIO DALLA VOLPE.

MDCCLXXXVI.

CON LICENZA DE' SUPERIORI.

5-11-1915

1736

THE PRINCIPLES OF MOTION APPLIED TO FLOW OF CURRENT WATER

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

[BOUND WITH:]

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

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

€ 450

FIRST EDITION IN ITALIAN LANGUAGE OF A FLUID MECHANICS TREATIES where Varignon explores the basic principles of motion referring to Galilean theories and starting from uniform motion. He then moves on to the motion on inclined planes and the related geometric calculations, applying, in the second part, these principles to the motion of water.

Varignon addresses the motion of running waters, the rules of motion in canals and rivers, the measurement of liquids, the measurement of the motion of running waters and the average speed, the way of measuring currents, the motion of water falling from great heights, and the main metrics for measuring flows in pipes.

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

CONDITIONS: Perfectly preserved, untrimmed.

PROVENANCE: Handwritten signature at front fly-leaf.

REFERENCES: Riccardi II, 3814.

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and HD images



Click for a wider description and HD images

1756

THE BIBLE OF THE BRITISH AMATEUR PLANT LOVER

42. HILL, JOHN. *The British herbal: an history of plants and trees, natives of Britain, cultivated for use, or raised for beauty.* London, Printed for T. Osborne, J. Shipton, J. Hodges, J. Newberry, B. Collins, S. Crowder and H. Woodgate, 1756.

Folio (410 x 250 mm), contemporary full calf binding, gilt double rule decoration at boards, 6 raised bands spine, red edges, ff. 2, pp. 535, [3].

75 ENGRAVED PLATES REPRESENTING MORE THAN 2000 PLANTS, title page in red and black, engraved title vignette by C. Grignion and allegorical frontispiece by H. Roberts after S. Wale depicting the *Genius of Good Health* receiving tributes from the four continents, delivering them to the English readers.

€ 1.500

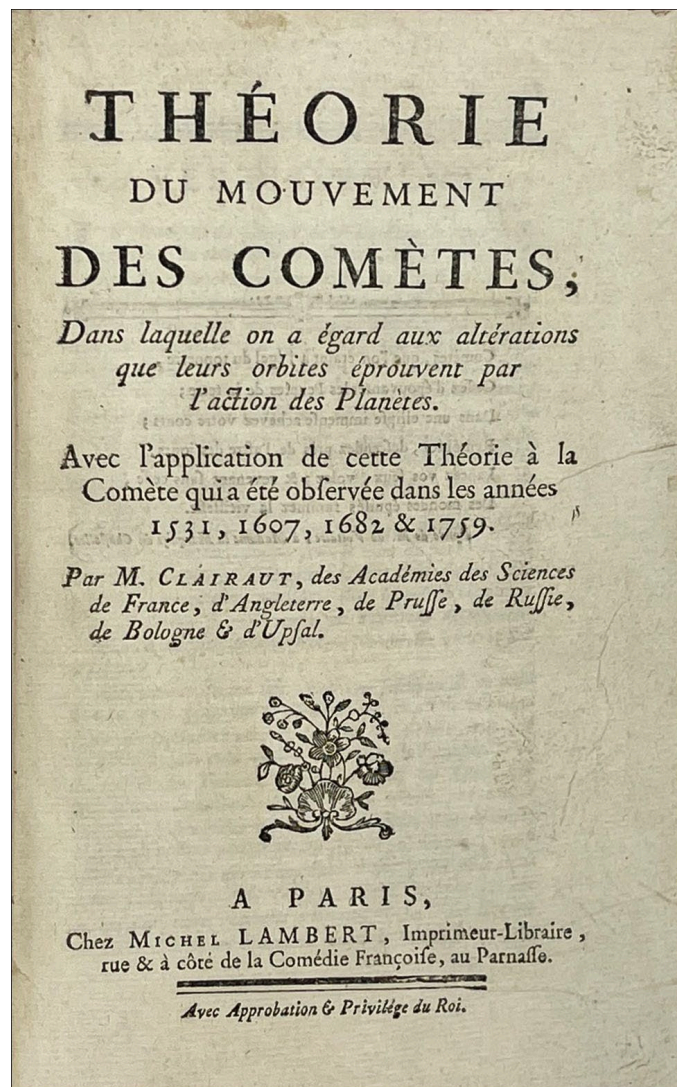
John Hill's *British Herbal* falls into the category of the eighteenth-century English popular herbals. It begun to be released in weekly handouts in 1756 and was completed within a year. Its interest is mainly due to the iconographic and consequently didactic aspect of the work. In the plates Hill gathered botanic species for their usefulness or simply their beauty and decorative purposes, presenting in each plate various illustration even of the same species, in all its varieties. In the initial text, printed in two columns, we find the descriptions of plants and trees grouped by families, with their names in Latin and English.

Hill's *British Herbal* provided an authoritative work for the amateur plant lover with an interest in plants for both medical and ornamental purposes. In this work he mainly used the older traditional names and taxonomies, rather than the new methods of categorizing pioneered by Carl Linnaeus, the Swedish botanist who laid the foundation for modern plant description, sometimes using both definitions.

CONDITIONS: Small scratches at binding; overall, a very good copy.

PROVENANCE: 1. paper ex-libris with coats of arms of *Edward Frewen* pasted at front inside board. 2. ownership signature *Liber Edwardi Freweni 1761* at flyleaf. 3. ownership signature *Ella Fuller Maittland 1892* at flyleaf.

REFERENCES: Nissen, BBI 881; Henrey, 799; Hunt 557; Pritzel, 4063.



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

1760

EXTREMELY RARE FIRST EDITION: THE RETURN OF HALLEY'S COMET

43. CLAIRAUT, ALEXIS CLAUD. *Théorie du mouvement des comètes*. A Paris : chez Michel Lambert, imprimeur-libraire, rue & à côté de la Comédie Française, au Parnasse, s.d. (but 1760).

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

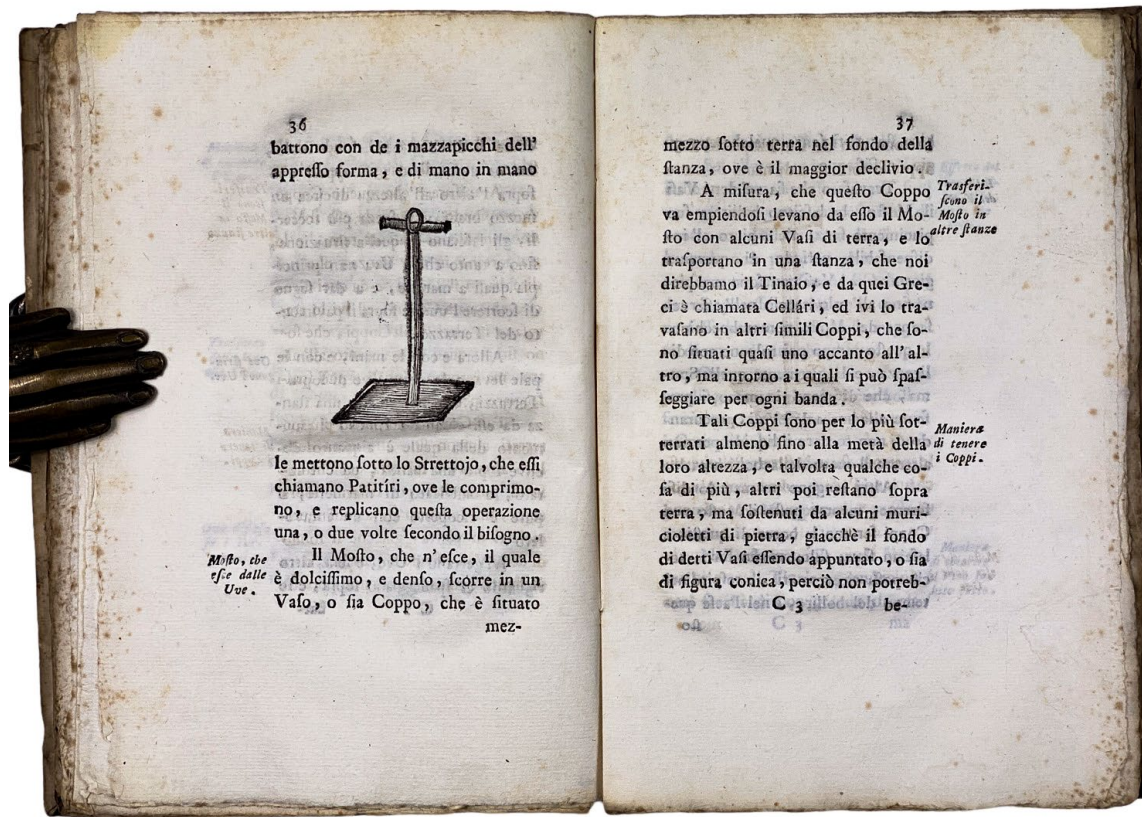
€ 5.000

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

CONDITIONS: A very good copy.

PROVENANCE: 1. Paper ex-libris with coats of arms of *Edward Frewen* pasted at front inside board. 2. Ownership signature *Liber Edwardi Freweni 1761* at flyleaf. 3. Ownership signature *Ella Fuller Maittland 1892* at flyleaf.

REFERENCES: Freitag 483; Norman 487; James Lequeux, «Halley Établit La Périodicité Des Comètes», *Encyclopædia Universalis*; Curtis Wilson, *Clairaut's Calculation of the Eighteenth-Century Return of Halley's Comet*, Science History Publications, 1993.



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

8vo (220 x 155 mm), printer's paperboards, pp. [2], XVI, 127, [1]. Handwritten title at spine, engraved title page, at leaf a1r, a chalcographic vignette with coat of arms of the dedicatee, Lord Nassau Clavering.

WOODCUT ILLUSTRATIONS ALONG THE TEXT; ONE FULL PAGE PLATE, DEPICTING A TOOL FOR WINE PRODUCTION.

€ 6.500

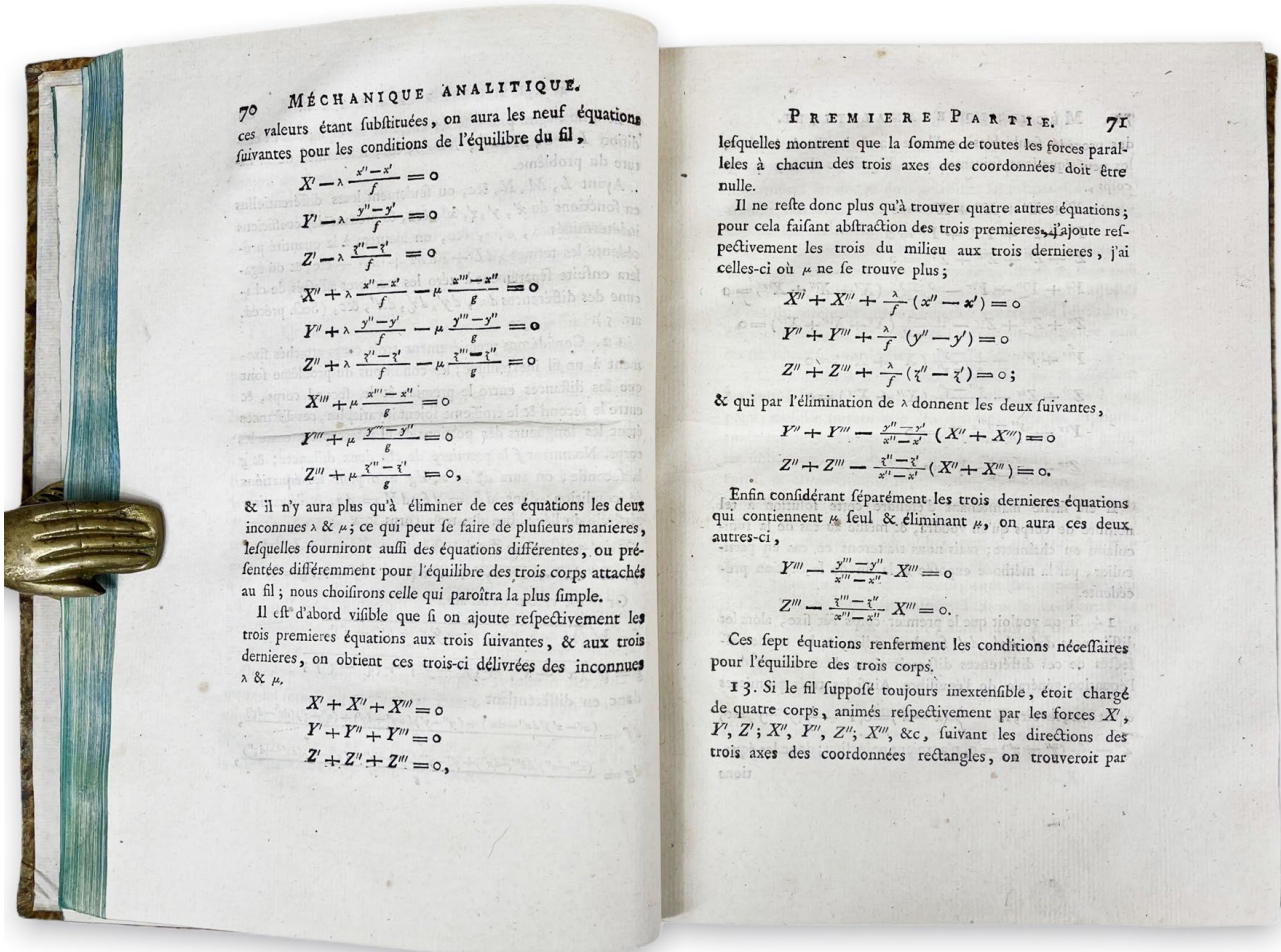
FIRST EDITION OF A COMPLETE ANALYSIS ON CYPRUS' WINES, GRAPES, VINES AND PRODUCTION TECHNIQUES. In the present treatise the author discusses in detail about the types and varieties of the vines and wines produced in the different regions of the island, reporting its own observations made in the countryside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

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

PROVENANCE: Ownership signature dated 1868 at rear inside board.

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

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



Click for a wider description and HD images

45. LAGRANGE, JOSEPH LOUIS. *Mécanique analytique*. A Paris: chez la veuve Desaint, libraire, rue du Foin S. Jacques, 1788.

4to (260 x 200 mm), contemporary paper boarding, enriched by hand coloured paper, pp. xij, 512. Copy complete of the half-title.

€ 6.000

FIRST EDITION OF THE THEORETICAL BASES OF MODERN MECHANICS AND THE DISCOVERY OF THE GENERAL EQUATIONS OF MOTIONS. The *Mécanique analytique* is formed by two sections, the first focused on statics, the second on dynamics, and it is one of the masterpieces of mathematical literature; it influenced generations of scholars, not only for the innovative contents, but also for its historical introductions, full of profound considerations on the authors of the past who wrote about mechanics up to Lagrange times.

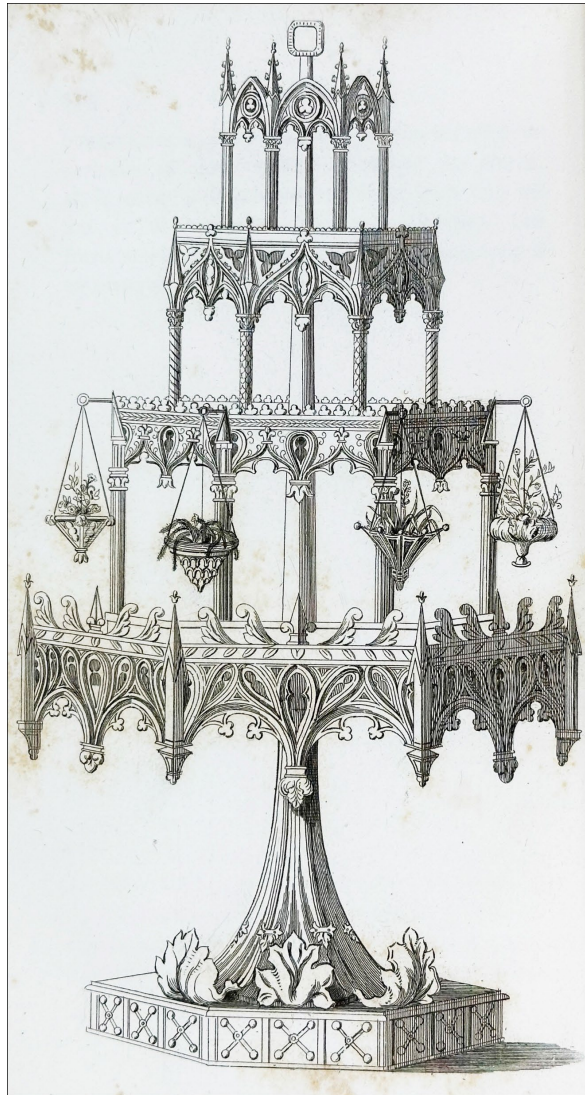
With *Mécanique* Lagrange introduces a new method, a new starting point for both mechanics and mathematics: the famous Lagrangian function.

It consolidated into one unified and harmonious system, the scattered developments of contributors such as Alexis Clairaut, Jean le Rond d'Alembert, Leonhard Euler, and Johann and Jacob Bernoulli, in the transition from geometrical methods, as presented in Newton's *Principia*, to the methods of mathematical analysis. The treatise expounds a great labor-saving and thought-saving general analytical method where every mechanical question may be stated in a single differential equation.

CONDITIONS: Restoration at lower margin of four leaves in quires I and H; overall a good copy.

PROVENANCE: 1. Handwritten note in Spanish with a comment on the rotation of the pendulum, Paragraph 26 on second section on a half-page added leaf. I2. Handwritten note with a comment on formulas on a small added piece of paper.

REFERENCES: CRAIG G. FRASER Victoria College, University of Toronto website; "Perhaps the most beautiful mathematical treatise in existence." Horblit, *One hundred books famous in science*, 61; Norman 1257; Dibner 112; Sparrow 120; Honeyman 1880.



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

1847
FRENCH PASTRIES

46. ETIENNE, M. *Traité de l'office*. Paris, chez l'Auteur rue du Faubourg Saint Honoré, 1847.

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

€ 700

SECOND EDITION OF THE MOST COMPLETE TREATISE ON PASTRY of the 19th century with a large and complete section devoted to cookies, ice creams and sweets. All chapters of the work have a special focus: hors d'oeuvres, sugar (icing of dessert pieces, biscuits, macarons, bites, petit fours, marzipans, soufflés), preserves, ice creams and candies.



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

CONDITIONS: Light foxing and marks of use along the text; a good copy.

REFERENCES: Bitting, 147-148; Vicaire, 347; Oberle, Fastes, 208; Cagle, 187.

TRAVELS & EXPLORATIONS



1585

JESUITS' ANNUAL REPORT FROM JAPAN

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

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

€ 9.000

[THE SCARCEST ISSUE OF JESUITS' YEARLY LETTER ON THEIR MISSIONS AND ACTIVITY IN JAPAN FOR THE YEAR 1582.](#)

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

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

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

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

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

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

are more in number, and brighter and bigger.

1646. He adds, besides, speaking of the Stars of the Constellation of the *Cruzero*, that their Splendours and Beauty is extraordinary, and that the *Via lactea*, or *Milky-way*, is much brighter in these Parts. This is all from those Authors.

Peter Theodore, a most Skilful Pilot and Astronomer, relates in particular the Stars of that Hemisphere, and the fourteen Hemisphere Figures or Constellations they make: The first is the *Camelion*, which contains Ten

Stars; The second is the *Indian Aspick*, made up of Four Stars; The third is the *Flying Fish*, which is made up of Seven; The fourth, called the *Fish Dorado*, is composed of Five; The fifth is called the *Hydra*, and is of Fifteen: The *Bird Toncan*, which is the sixth, has Eight Stars; and the *Phoenix*, which is the seventh, has Fourteen; The *Crane* has Thirteen, which is the eighth: In *Noah's Dove*, which is the ninth, there appear Eleven; The *Indian Sagittary*, which is the tenth, has Twelve; The *Peacock*, which is the



48. DE OVALLE, FRANCISCO ALONSO. *An Historical relation of the Kingdom of Chile*. London, Printed for A. and Churchill at the Black-Swan in Pater-Noster-Row, 1703. Folio, modern quarter calf with yellow marbled boards, spine gilt-lettered label, marbled edges, pp. [8], 154 (one of the first printed copies, without the final errata leaf). Text in double-columns.

€ 3.800

EXTREMELY RARE FIRST EDITION IN ENGLISH LANGUAGE OF THE HISTORY OF CHILE, CONTAINING AN UNUSUAL ICONOGRAPHY OF THE SOUTHERN CROSS HERE CALLED WITH THE SPANISH NAME 'CRUZERO'.

The Southern Cross is described to pp. 41-42: «[...] those Stars which are near the Antartick Pole are more in number, and brighter and bigger. [...] He adds, besides, speaking of the Stars of the Constellation of the *Cruzero*, that their Splendour and Beauty is extraordinary».

This English version contains the first five books of *Histórica relación del reyno de Chile* (first published in Rome in 1646) a Jesuit's history of the Chile (as well as Peru and Argentina), and its colonization by Spain. The original work is a parallel Spanish-Latin text by the Spanish Jesuit priest Francisco Alonso de Ovalle (1603-1651), who conducted missionary work in Chile over many years. Upon his return to Spain he sought to give an overview of the part of South America in which he had spent his life. The book deals with Chile's natural resources, climate, a description of its native people, the arrival of the Spanish, and the long running conflict now known as the Arauco War. Fought between the Spaniards and the *Mapuche* people, the war unfolded in central Chilean region of the Araucanía, between the *Itata* and *Toltén* rivers. The book contains a wealth of information, covering topics as diverse as SHIPPING ALONG THE MAGELLAN STRAITS, the proliferation of bezoar stones, the colonial commerce of Peru and Argentina, and the flora and fauna of the region. Ovalle discusses the camelids for which South America is famed; then, as now, the hair of the vicuña was the most prized. The illustration, an engraving within the text, shows the Chilean night sky. Ovalle's understanding of the broader colonial world is striking; he touches on trade between the Spanish colonies of Chile and the Philippines and refers to the imperial arena of the East Indies.

CONDITION: A very fine copy, remarkably clean.

PROVENANCE: 1. One contemporary marginal note 2. From the library of Richard Lockett, Pepys Librarian, Magdalene, Cambridge, with his neat typographical book label designed by Will Carter of the Rampant Lions Press.

REFERENCES: Sabin 57972, note. ESTC (N17836) & LibraryHub list copies in the UK only at Senate House, London Library and Natural History Museum. Hub Americana Exchange records no copies appeared in the market.

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

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

€ 80.000

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

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

The work was reprinted in a smaller size in 1860.

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

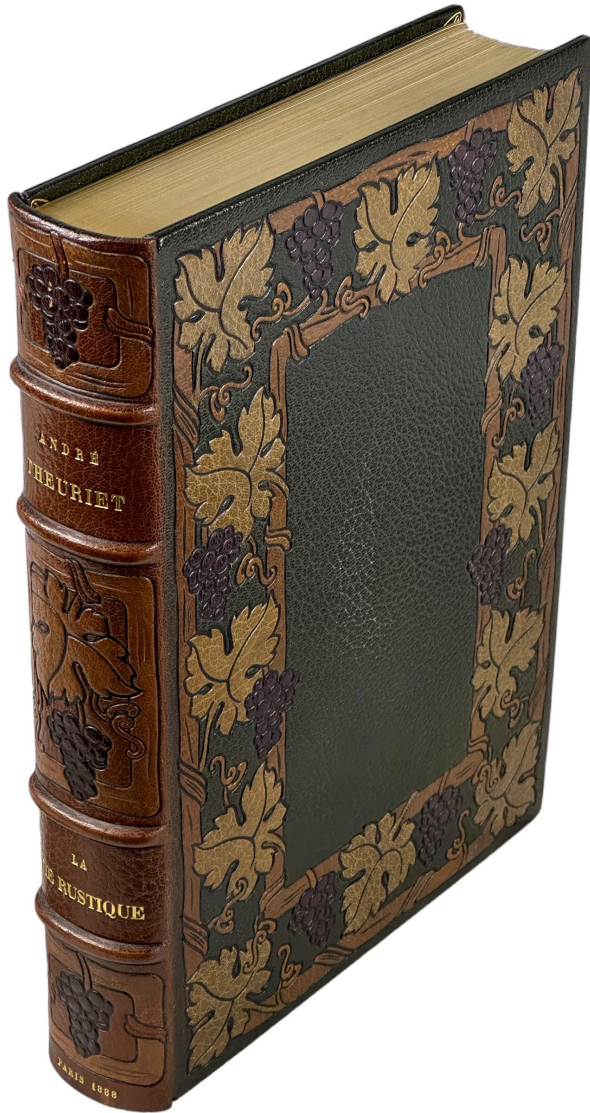
REFERENCES: Longchamp, 1856; Mandach, p. 148; Perret, 2696; Bobins, 485.

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



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and HD images





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and HD images](#)

1888

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

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

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

€ 3.800

FIRST ILLUSTRATED EDITION OF AN AMUSING ILLUSTRATED NOVEL ABOUT RURAL LIFE IN FRANCE.

Limited edition of 600 copies: this is one of the 25 special copies (numbered 51–75) in *papier vélin de cuve teinté* (no. 59).

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

CONDITIONS: Perfectly preserved.

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

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

See following lot.





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1902

SAHARAN LEGENDS

IN A PRECIOUS BINDING SIGNED BY KIEFFER

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

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

Printed on thick *papier vélin* and preserved in a case lined with blue morocco; the four leaves subscription form is bound at the end, enriched with illustrations from the book. Copy no. 194/300. 58 FINE CHROMOLITHOGRAPHIC ILLUSTRATIONS.

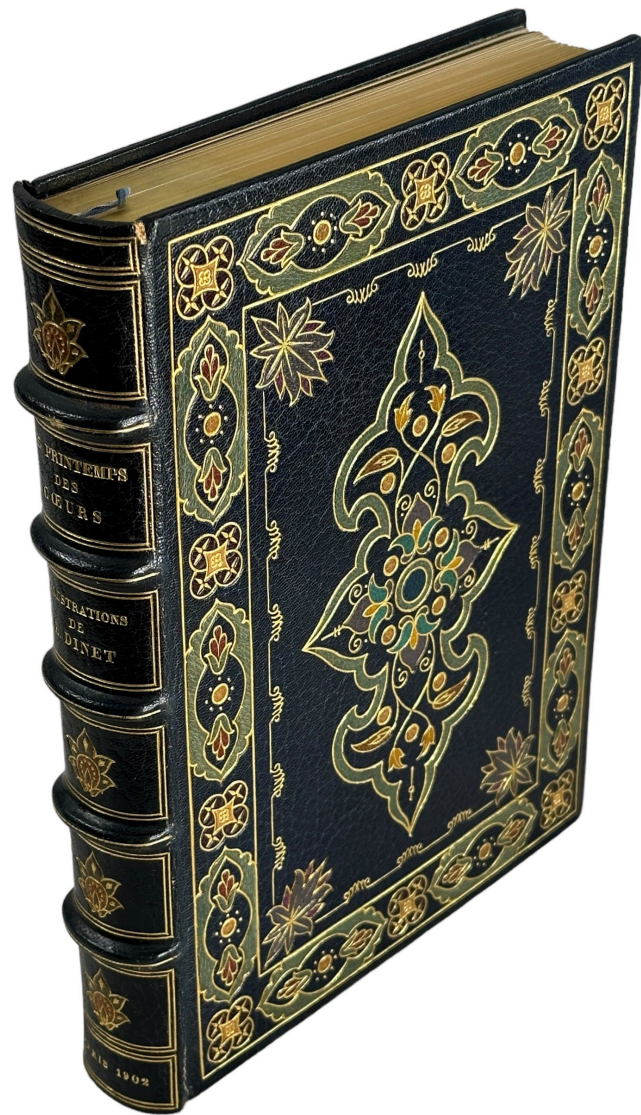
€ 4.200

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

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

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

See previous lot.

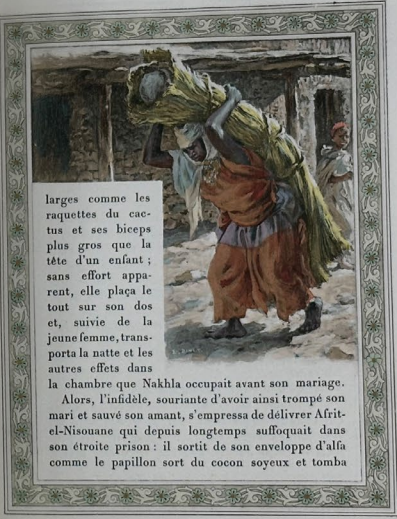


que l'époux survint à l'improviste. Cependant, elle reconnaissant le bruit des pas, avait prestement roulé son amant dans une natte qu'elle poussa vers un angle obscur de la pièce.

Le maître, qui flairait la ruse sans pouvoir la découvrir, se laissa dominer par la colère et menaçait sa femme. Alors, la fille d'Ève, simulant une grande indignation, lui imposa silence ; les joues inondées de larmes obéissantes, elle se mit à crier : « Est-ce ainsi, ô le plus misérable d'entre les hommes, que tu traites une tendre épouse ! Le malin a donc jeté la folie dans ton âme ! Je t'ai toujours servi comme une humble servante dans cette maison où j'ai vécu sans reproche ; mais, puisque tu me calomnies, je veux quitter cette demeure maudite et divorcer. Tes soupçons pèsent lourdement sur ma tête et la font vaciller sur mes épaules. »

Elle feignit d'essuyer des larmes qui ne coulaient plus, et envoya la vieille entremetteuse chercher Brika, la négresse de ses parents, qui l'avait connue dès l'enfance.

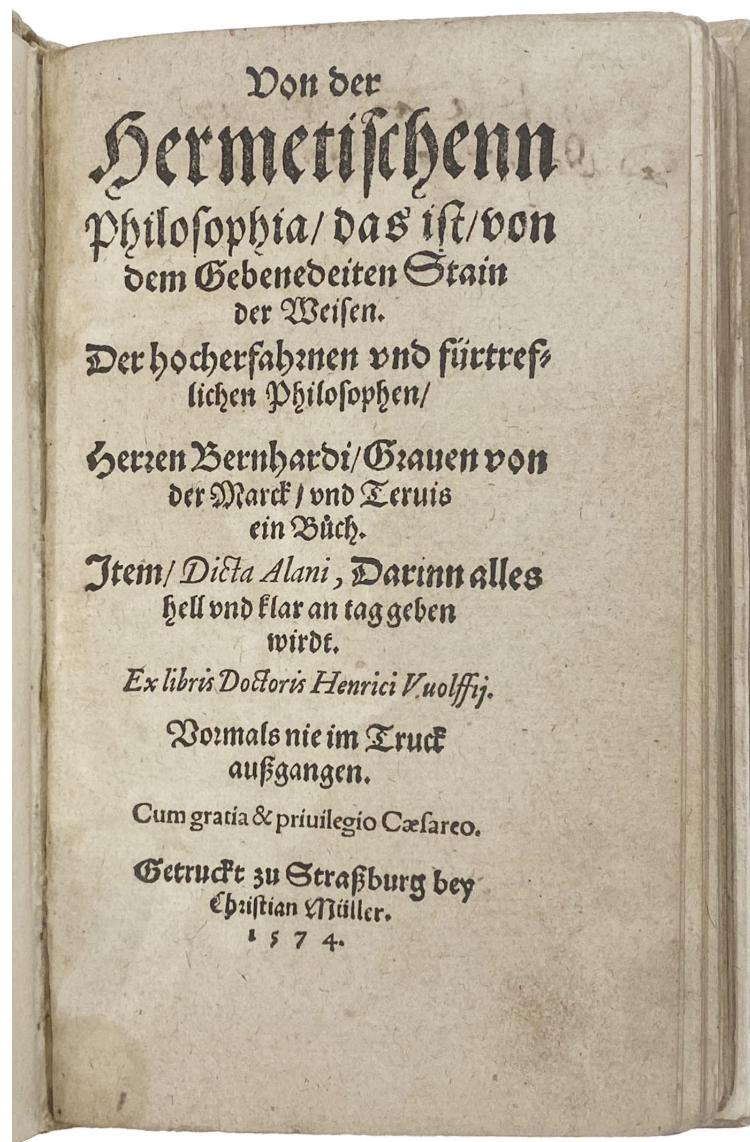
Celle-ci vint, et, tout en lui glissant un doigt dans sa ceinture, Nakhla lui commanda d'élever sur l'heure la natte ainsi que ses objets familiers. En vérité, Brika pouvait porter sans plier les reins la charge de deux chamelles : ses mains étaient



larges comme les raquettes du cactus et ses biceps plus gros que la tête d'un enfant ; sans effort apparent, elle plaça le tout sur son dos et, suivie de la jeune femme, transporta la natte et les autres effets dans la chambre que Nakhla occupait avant son mariage.

Alors, l'infidèle, souriante d'avoir ainsi trompé son mari et sauvé son amant, s'empressa de délivrer Afritel-Nisouane qui depuis longtemps suffoquait dans son étroite prison : il sortit de son enveloppe d'alfa comme le papillon sort du cocon soyeux et tomba

HERMETICISM, OCCULT,
MAGIC & GAMES



1574

FIRST GERMAN EDITION OF TREVISAN'S HERMETICA PHILOSOPHIA

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

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

€ 3.500

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

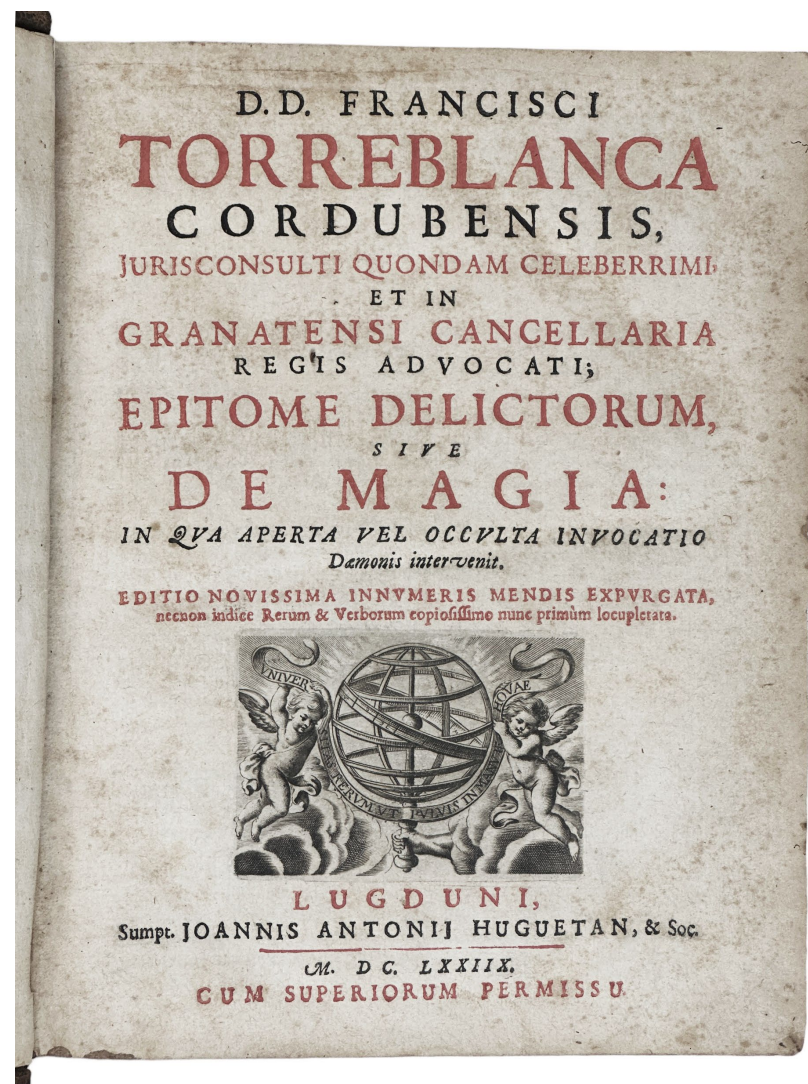
The work was first published in Latin in 1567 with the title *Peri Chemeias*.

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

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

CONDITIONS: A very fine copy.

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



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

1678

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

53. TORREBLANCA VILLALPANDO, FRANCISCO. *Epitome delictorum, sive De magia* [...]. Lyon: Huguetan, 1678.

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

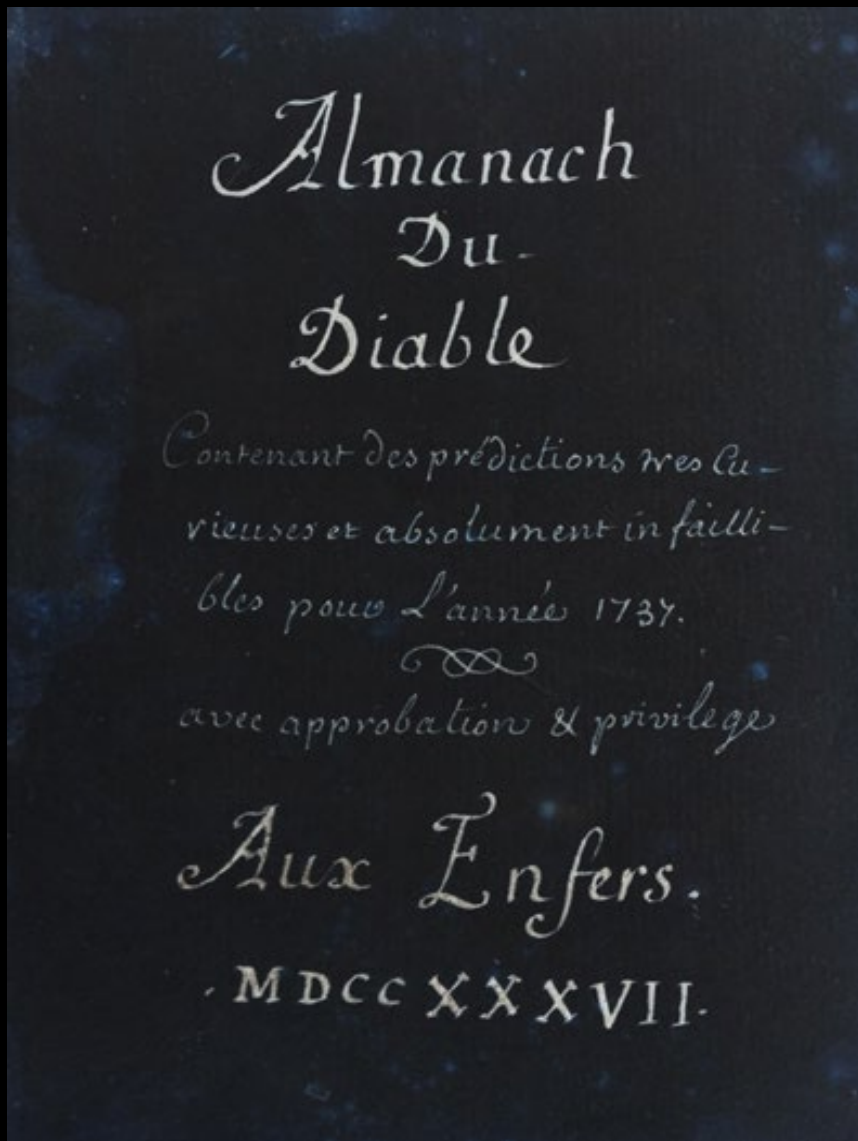
€ 2.400

Originally published in 1618 Torreblanca Villapando's *De Magia* stands as a crucial reference for inquisitors, offering extensive theological and legal guidelines for identifying and prosecuting witchcraft. The work reflects the fervent belief in witchcraft and the need for its rigorous prosecution to preserve religious and social order and was a key text during the height of the witch hunts, influencing trials not only in Spain but also in other parts of Europe and in Spanish colonies. Its comprehensive approach and detailed procedures were adopted by many inquisitors, shaping the legal framework for witchcraft prosecutions.

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

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

REFERENCES: Caillet 10764; Palau 335827; Graesse, *Magica*, 53; Thorndike VII, 326-30, and VIII, 482-84; Palau 334.827; Cornell, *Witchcraft*, 550; Robbins, 1026; Coumont, T33.3.



1737

THE MANUSCRIPT OF THE DEVIL'S ALMANAC
A FORBIDDEN BOOK «PRINTED IN HELL»
SATANIC PROPHECIES FOR THE YEAR 1737

54.ASMODEUS [but BELLEMARE-QUESNEL?]. *Almanach du Diable contenant de prédictions tres curieuses et absolument infallibles*. Aux Enfers, 1737.

12mo, (123x95 mm), contemporary-colored wrappers (“papier d’Augsburg”) preserved within contemporary dark green morocco, silk pastedowns with gilt border on covers, gilt shell on spine, compartments, silk bookmark, pp. [6], 83.

€ 2.400

VERY RARE MANUSCRIPT OF THE EXCESSIVELY RARE «ALMANAC OF THE DEVIL» PRINTED IN 1737 AND IMMEDIATELY SUPPRESSED FOR ITS CONTROVERSIAL CONTENT.

As stated on the title page, the work, supposedly written by the biblical demon Asmodeus and printed “in the Underworld,” contains “very curious and absolutely infallible predictions for the year 1737.” This publication adopted a “devilish” theme to mock institutions like the Church and the monarchy, often wrapping its critiques in dark humor, absurd scenarios, and mythical imagery. By adopting the persona of the devil, the almanac was able to satirically play the role of an outsider, unbound by societal rules, making it a unique voice that resonated with readers who questioned social constraints.

The *Almanach du Diable* does not have a clearly attributed author, which was common for many satirical publications of the period. Authors often published controversial or subversive material anonymously to avoid repercussions from authorities, especially in the highly censored environment of 18th-century France. Many of these satirical works were the collective products of underground intellectual circles or groups connected to Enlightenment thinkers. It is possible that writers sympathetic to Enlightenment ideas contributed to such works, although there’s no direct evidence linking them to this particular almanac. The anonymity helped the *Almanach du Diable* circulate widely, shielding contributors from censorship or punishment and allowing satirical critique of powerful institutions like the Church and the monarchy to flourish without direct attribution.

The manuscript begins with a preface by the author, who humorously describes the challenges encountered in finding a printing press for the booklet but “where in the world can it be found?” Finally, the solution humorously prevails: Lord Lucifer will have his own printing house. The preface also details the author’s objectives, the risks involved in offending certain individuals who would not be mentioned directly, and the inherent difficulties of securing a publisher for such a provocative work.



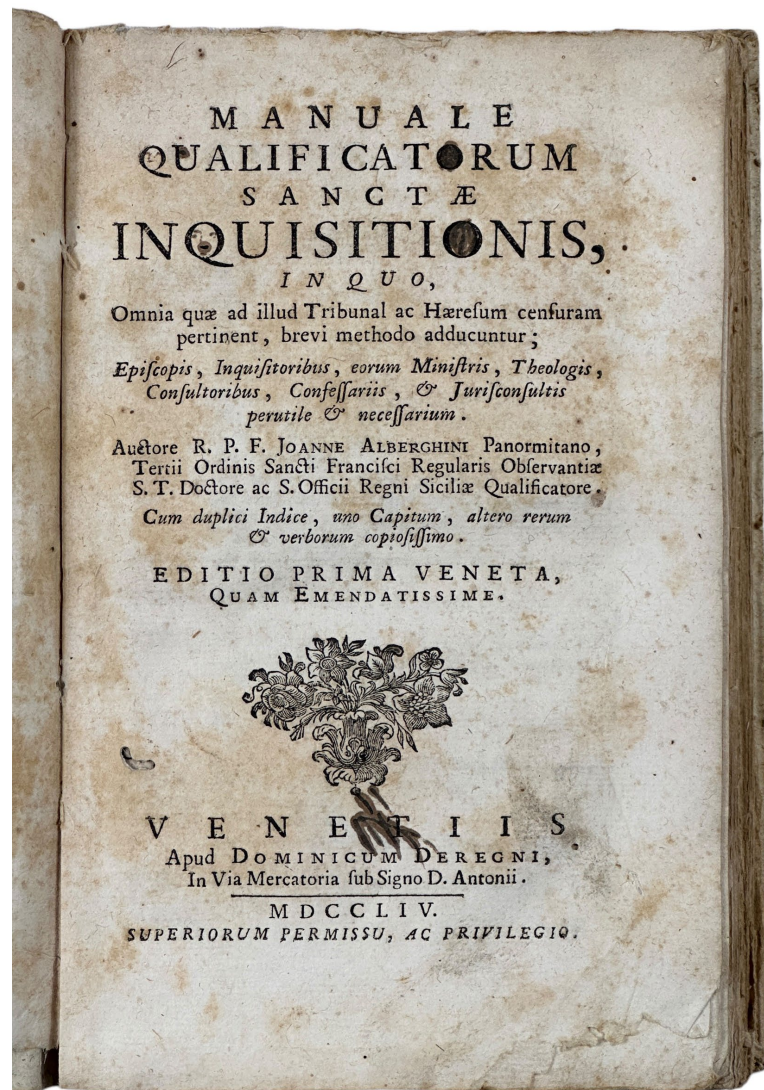
After the preface, a list of 67 predictions follows. These prophecies target notable figures of the time: courtiers, ecclesiastical dignitaries, and orators. No one is named outright; the goal is for the public to guess who lies behind each character, thus allowing the author to avoid censorship. Some predictions are broader, such as the reference to “two great rhymers, one young, the other old [Voltaire and Rousseau].” The themes are diverse, yet many predictions revolve around Jansenism, the movement’s quarrel with the Jesuits, and the controversy surrounding the *Unigenitus* bull. Jansenists believed that everything was predetermined, and that divine grace was granted independently of human behavior, drawing the animosity of Pope Clement XI. In 1713, he issued the *Unigenitus* bull, condemning 101 propositions from the Jansenist reference work of Pasquier Quesnel, *Moral Reflections*. This bull was strongly contested, and the issue persisted for another fifty years, becoming a central theme in this work.

Publications like the *Almanach du Diable* were part of a broader wave of satirical and subversive media that flourished in 18th-century Europe, a period when public discourse increasingly questioned authority, tradition, and societal structures.

CONDITION: A very fine copy.

PROVENANCE: Bookplate MK on front wrapper.

REFERENCES: Grand-Carteret, 136 (for the printed edition).



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1754

RARE AND VALUABLE HANDBOOK FOR INQUISITION PROCEDURES

55. ALBERGHINI, GIOVANNI. *Manuale qualificationum sanctae Inquisitionis*. Venetiis: apud Dominicum Deregni, 1754.

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

€ 2.000

THIRD AUGMENTED EDITION, UNTRIMMED AND IN ITS FIRST BINDING OF ONE OF THE MOST FAMOUS INQUISITORIAL MANUALS, containing the rules, advice, and practical suggestions for the Judges of Faith during the trials of the Inquisition. This book was placed alongside the other important witchcraft treatises, such as *Malleus Maleficarum*, as tools for inquisitors.

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

CONDITIONS: Small marks of use but a perfectly preserved copy.

REFERENCES: Van der Vekene, 466.

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

1775

A MAGICAL BOOK USED BY ILLUSIONISTS AND CONJURERS
ONE OF THE FEW SURVIVING COPIES

56. *Blow-Book*. France: [second half of 18th century].

8vo (185 x 136 mm), ff. [12], 22 engraved and handcoloured figures on paper (11 printed in reverse). Disbound quires with holes in the inner margin, designed to hold the string used to bind the booklet, intended to be used disbound during magic performances.

€ 4.600

The *Blow-Book* was a highly popular magical device in the 18th century, especially among itinerant magicians and street performers. It appeared to be an ordinary book but possessed the remarkable ability to display different images depending on where it was blown upon or how it was flipped. This illusion was made possible by an ingeniously designed structure: the pages were cut and glued in such a way that, by varying the pressure on the edges of the book or the position of the fingers, a series of different images could appear, creating an effect that seemed almost magical. For example, a blow-book might contain images of flowers that, when flipped in a certain manner, appeared completely closed, while another manipulation would reveal them in full bloom. In other cases, the book could display playing cards, where a specific handling revealed a different sequence, giving the impression of a deck changing before the audience's eyes. Each page was constructed to reveal different content based on the manipulation of the book, producing a surprising effect that captivated spectators. The ability to transform images with a simple blow or a quick gesture was often perceived as supernatural, contributing to the mysterious allure surrounding these books.

Blow-books were often adorned with evocative images or mystical symbols, amplifying the sense of wonder and making them even more captivating. These books were also employed in sleight-of-hand performances, displaying images of fire, water, or other natural elements that seemed to magically appear and disappear. The popularity of these books made them an integral part of the magic shows of the era, arousing curiosity even among those not directly involved in the world of magic. The combination of ingenious technique and effective illusionism rendered blow-books objects of great value not only for performers but also for collectors and enthusiasts of mysteries.

CONDITIONS: A good copy.

REFERENCES: MARIANO TOMATIS, *La Magia dei Libri*, I libri di Wizz, 2015.



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1800

WINNING THE LOTTERY WITH CAGLIOSTRO'S HELP



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

8vo (210 x 135 mm), original printer's wrappers (from a printed reused paper), pp. [10], 250. Full-page portrait of Cagliostro on the verso of the frontispiece, 90 woodcut figures at the end of the text..

€ 800

EXTREMELY RARE UNTRIMMED FIRST EDITION OF A VERY VALUABLE ESOTERIC TREATISE ON GAMBLING, offering a survey of early 19th-century French lotteries through the persona of Cagliostro, the adventurer and self-proclaimed magician whose fame stemmed from his involvement in high-profile scandals and his reputed mystical abilities. The anonymous author uses Cagliostro, an enigmatic historical figure notorious for his involvement in secret societies, alchemy, and financial schemes, to explore the allure and dangers of lottery investment. It presents detailed descriptions of lottery operations, regulations, and the associated risks for shareholders, offering broader commentary on the moral implications of speculation.

The book contains in detail the methods attributed to Cagliostro, based on mathematical martingales, astrology, and dream interpretation to win the lottery or other gambling games. The text reflects the persistent fascination with occultism in certain segments of French society during the 19th century, such as beliefs in alchemy, spirit communication, and the practices of secret societies like the Rosicrucians. Cagliostro's image evokes themes of esotericism and deception, providing a framework for discussing the boundaries between legitimate enterprise and fraud.

CONDITIONS: Printer's wrappers with minor defects and tears, light marks of use and light foxing throughout the text, heavier waterstain at upper corner of pages 111-114.

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

CENSUS: No copies of this first edition are recorded in WorldCat, OPAC-SBN and KVK.



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1890

THE "HOLLANDAISES ILLUSTRÉES" COSTUMES CARDS

58. *Hollandaises Illustrées*. Paris: B. P. Grimaud, circa 1890.

52 chromolithographed playing cards (90 x 60 mm), French suites, versos blue ornate pattern, rounded gilt corners, maker's details *B.P. Grimaud - Paris* on all *Medieval Costumed* double ended courts, no indices.

€ 350

UNUSED AND COMPLETE DECK PRINTED IN FRANCE BY GRIMAUD USING DUTCH PATTERN FROM A DESIGN BY FÉLIX SIMON.

CONDITIONS: Perfectly preserved.

PROVENANCE: Dudley Ollis' Collection. DUDLEY OLLIS was member of the International Playing Card Society, and it is considered the most important English private collection of playing cards. Ollis formed his collection over more than 50 years, and it includes rarities such as a set of English cards printed with the musical notation and lyrics from *The Beggar's Opera*.

REFERENCES: AA.VV., *The Art of the Playing Card*, the Cary Collection, Yale University Library, 1973, FRA 370; F. ALFARO FOURNIER, *Los Naipes*, Museo Fournier, Vitoria, Heraclio Fournier S.A., 1982, FRA 325.

1890

THE ANCESTOR OF THE MODERN “HOT WHEELS” RACETRACK GAME

59. *De vlucht naar 't molendal* [«The flight to the mill»]. [Amsterdam]: A. Sala, s.d. [but 1890].

€ 1.200

Chromolithographic table game (540 x 265 x 55 mm), consisting of 4 board parts, 4 wooden rail sections, 6 small wooden ducks, 2 small brass wagons, and a wooden die, housed in its original wooden box.

RARE DUTCH EDITION OF THE ORIGINAL GERMAN BOARD GAME “FAHRT INS MÜHLTAL”.

This game comprises a board with round markers, each representing a certain point value. A three-dimensional slide structure is erected at the back of the board. On each player's turn, a wagon is dropped from the top of the slide, representing a journey from the mountain to the mill in the valley.

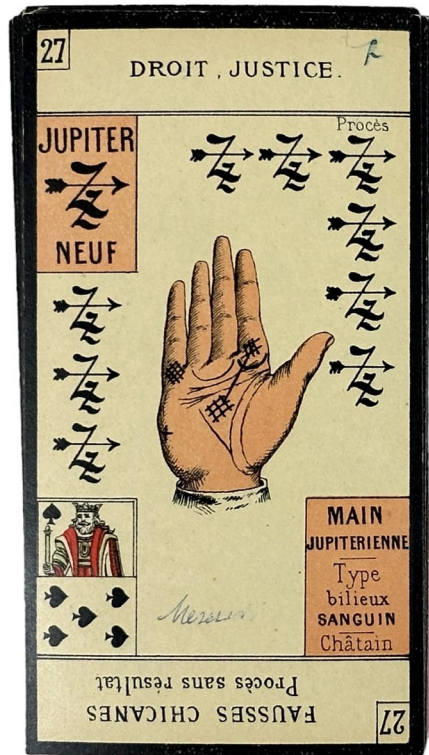
The wagon bounces through three separate slides before emerging at the bottom and hitting one of the ducks positioned on a point marker, awarding the player the number of points indicated under the duck. Point values range from 1 to 10. The player with the highest score at the end of the game wins.

CONDITIONS: Apparently complete. The board parts and box are slightly rubbed at the extremities; the front cover of the box is stained, with damage to the image.

REFERENCE: Sala no. 4294.



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and HD images](#)



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60. ANONYMOUS. *Nouveau jeu de la main*. Paris: Grimaud, [c. 1899].

Complete deck (117 x 62 mm), 59 chromolithographic cards 56 regular cards plus 3 colored Querents cards, preserved in the original box with printed label and internal sleeve (no upper lid) printed on thick cardboard, backs with repeated pattern of green spirals (the original pattern), straight corners. Printer's details *Chiromancie nouvelle par Adèle Moreau (élève de Melle Lenormand) et de A. de Para d'Hermès* on card 55.

[TOGETHER WITH:]

A. MOREAU-A. DE PARA D'HERMÈS. *L'Avenir dévoilé dans le nouveau grand jeu chiromancique des formes, lignes et signes de mains par Adèle MOREAU, élève de Mlle Le Normand, et A. de PARA*. Paris, B-P. Grimaud, 54, Rue de Lancry, 54, [ca 1899].

8vo (118 x 75 mm), original printer's wrappers with title page on front board, pp. 62.

€ 1.000

The *Jeu de la Main* is an exceptional divination deck created by the famous 19th century French cartomancer Adèle Moreau, uniquely integrating three powerful disciplines: chiromancy, planetary astrology, and cartomancy. Comprising 56 intricately designed cards, the deck offers insights into the lines and shapes found on the human hand, elucidates the characteristics and energies associated with celestial bodies, and reflects familiar motifs used in traditional cartomancy. Adorned with Art Deco illustrations, the deck captures the artistic sensibilities of its time while conveying a rich symbolic depth. The provided booklet contains an explanation of the cards, and a detailed description of the divination technique performed using this deck.

The deck is present in the collection of the Fournier Museum, Spain, and in the Bibliothèque Nationale de France collection (see link below).

CONDITIONS: Perfectly preserved in their original box with the original instruction booklet.

PROVENANCE: Tax stamp of the French state on the 48- *Roue de la Fortune-Triomphe de chance* card.

REFERENCES: BNF, FRBNF43589290; F. ALFARO FOURNIER, *Los Naipes-Museo Fournier*, SPAIN 174; Gallica: <https://gallica.bnf.fr/ark:/12148/btv1b10543190d>.

1913

THE WHITE ELEPHANT PREDICTS THE FUTURE!

61. JEU MAGNETIQUE. *L'Elephant blanc prédit l'avenir*. Paris: Léon Saussine, [1913].

Cardbox (263 x 224 x 50 mm), hand colored lithographed game plan on a glass plate with a magnetic spinning mechanism in the centre and two 8-sided discs (83 mm in diameter) with colour printed “arabesque” style designs to spin the mechanism, 8 boxes with chromolithographic illustrated lids containing six small pieces of paper each, with the answers to the divination questions. Original cardboard box with lithographic illustration on the lid showing the square of a city in the Far East where a fortune-teller elephant performs in front of adoring faithful.

€ 2.400

VERY RARE MAGNETIC GAME, patented by Saussine in 1870, exploiting the property of magnets, as suggested in Diderot’s *Encyclopédie* in the chapter on *Amusemens de physique*, where it is explained how one could use the attractive powers of magnets to create games.

Magnetic games are usually “question and answer” tools with educational intent, while this particular one belongs to the “divination series”.

The player who wants to question the *future* teller Elephant, chooses one question among the various ones printed on the discs: *Ferai-je un voyage?* (“Will I go on trip?”). He then places the disk on the play surface so that the question points the word *Place de la demande* (“place of the question”). The trunk of the elephant positioned acts as a magnetic needle and rotates pointing one among the eight boxes. The querant eventually opens the box and finds the answer on a piece of paper.

CONDITIONS: Perfectly preserved and working.

REFERENCES: Musée des Civilisations de l’Europe et de la Méditerranée (Marseille), 1992.20.52.



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1925

THE "HOLLANDAISES ILLUSTRÉES" COSTUMES CARDS

62. *Hollandaises Illustrées*. Paris, B. P. Grimaud, circa 1925.

52 chromolithographed playing cards (9 x 6 cm), French suites, versos blue ornate pattern, rounded gilt corners, maker's details *B.P.Grimaud - Paris* on all *Medieval Costumed* double ended courts, indices with X for 10.

€ 250

UNUSED AND COMPLETE LATER VARIANT DECK PRINTED IN FRANCE BY GRIMAUD USING DUTCH PATTERN FROM A DESIGN BY FÉLIX SIMON.

CONDITIONS: Perfectly preserved.

PROVENANCE: Dudley Ollis' Collection (see lot 57).

REFERENCES: AA.VV., *The Art of the Playing Card*, the Cary Collection, Yale University Library, 1973, FRA 370; F. ALFARO FOURNIER, *Los Naipes*, Museo Fournier, Vitoria, Heraclio Fournier S.A., 1982, FRA 325.

1927

TAROT AND ASTROLOGY INTO THE SAME DECK

63. *Tarot Astrologique*. Paris: B.P. Grimaud, 54, Rue de Lancry, 54 [1927].

Complete deck (126 x 72 mm), 48 chromolithographic cards, preserved in the original box with printed label and internal sleeve (no lids) printed on thick cardboard, backs with repeated pattern of green blue spirals (the original pattern), straight corners.

[TOGETHER WITH:]

GEORGES MUCHERY. *Le Tarot Astrologique - Methode*. Paris, B-P. Grimaud, 54, Rue de Lancry, 54 [1927]

8vo (115 x 68 mm), original printer's wrappers with printed title page on front board and catalogue of the author at rear board, pp. 16.

€ 900

The *Tarot Astrologique* is a beautifully crafted tarot published in 1927 in Paris by B. P. Grimaud. The cards were created by George Muchery, an important French occultist (1892-1981) and designed by the French artist Henri Armengol (1880-1939).

This unique deck merges the mystical symbolism of traditional tarot with the celestial influence of astrology, making it a fascinating tool for both divination and astrological insights.

The deck consists of 48 cards: 36 zodiacal sign cards, 9 star and planet cards, and one of each of the ascendants, the ascending node/the descending node, and part of fortune. The Zodiacs is split into three cards for each sign, 0°, 10°, and 20°. Most cards have double ended card titles, astrological names, descriptions, and symbols of planets.

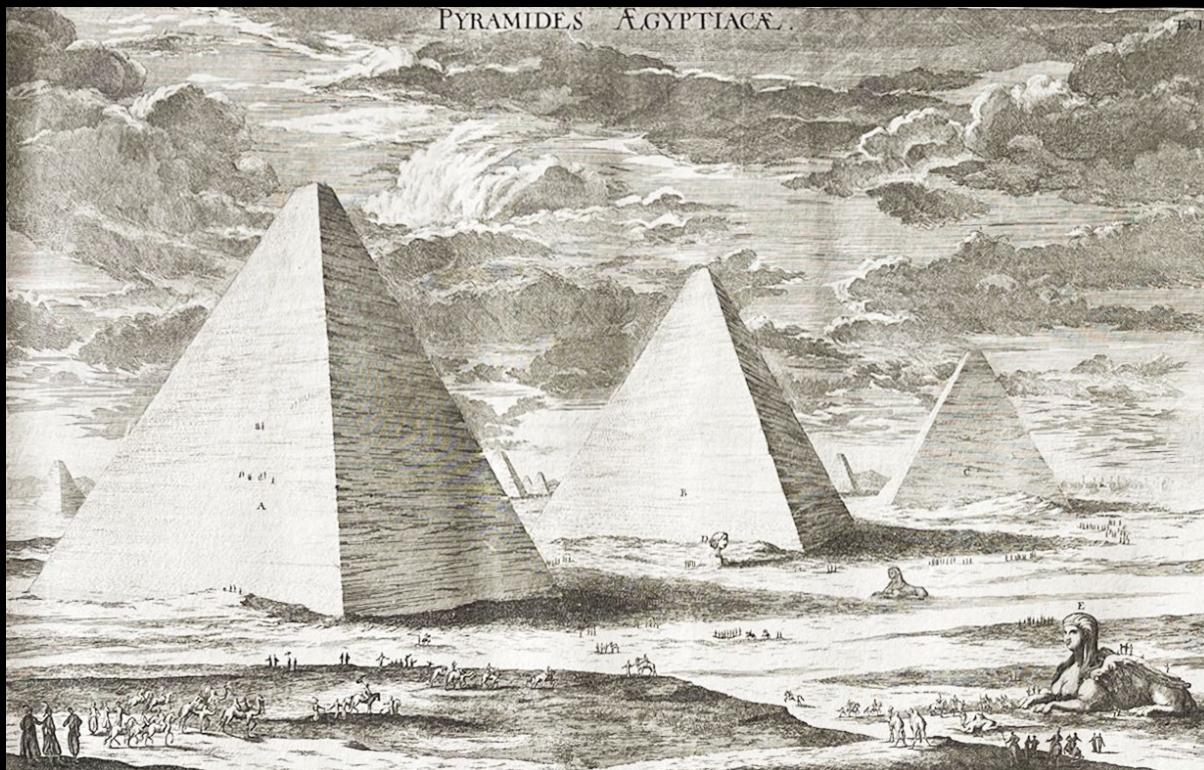
CONDITIONS: Perfectly preserved in their original box with the original instruction booklet.

PROVENANCE: Tax stamp of the French Government on the card named *Partie de Fortune*.

REFERENCES: Kaplan I, 266; BNF, FRBNF43588020; Museo des Tarot (for the 1962 Du Chariot edition); T. DEPAULIS, *Tarot, jeu et magie*, Bibliothèque nationale de France, 1984.



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FISCHER VON ERLACH (lot 40)

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All the lots are shipped with the proper export documentation, complete and in good condition unless stated otherwise. Any item not corresponding with the description may be returned within one week after receipt.

Preferred method of payment:
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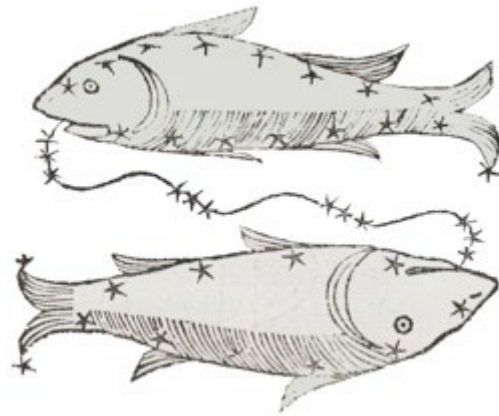
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FRONT COVER: Circle of Jan Gossaert, *Madonna with child*, c. 1530
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MENSE OCTOBRE MMXXIV



SUB GEMINIS PISCIBUS