

CATALOGUE 12

ITALIA

80 ITEMS 1494 TO 2007



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FIFTEENTH CENTURY INCUNABLES

ONLY TWO COPIES IN THE USA

1 Cicero, M. T. *Tusculanae disputationes*. With anonymous commentary. Chancery folio (278x202 mm). 58 leaves, 60 lines of commentary and headline. Roman letter. Woodcut white-on-black and outlined historical initials. Several early manuscript notes in margins. – English red straight-grained morocco gilt of c. 1820, gilt and blind-stamped frame round covers, spine richly gilt, partly on *pointillé* background, edges of boards and turn-ins gilt, lilac endpapers, edges gilt. Bookplate. Venice, Joannes Tacuinus de Tridino, 3rd Febr. 1494/1495.

ONE OF CICERO'S MOST POPULAR PHILOSOPHICAL WORKS. OF CONSIDERABLE RARITY: NOT IN THE BRITISH LIBRARY AND ONLY TWO COPIES IN AMERICA. The *Tusculan disputationes* were written in 45 B.C. in Cicero's villa Tusculanum at Tusculum (near Frascati/Rome). The dialogues cover current philosophical questions such as: whether the soul is immortal or not, how to face pain, how to live at peace with oneself, &c. Cicero depends here mainly on the Stoic teaching on these subjects, but "his influence on European thought and literature as a philosopher who reproduced and commented on much that was interesting and important in Greek philosophy, as the creator of a philosophical vocabulary in Latin ... has been so pervasive as almost to defy assessment." (Oxf. Dict. Class. Learning). – Thomas Jefferson, one of the Founding Fathers of the United States of America, included *Tusculan Disputations* in his list of recommendations of books for a general library

Provenance: 1. Major W.H. Coltman of Daljarrock, Girvan, Ayrshire (Sotheby's sale, 20 May 1947, lot 333). – 2. WILLIAM FOYLE (1885–1963), book collector and bookseller, had his famous bookshop in Charing Cross Road in London and one of the largest English private libraries in the last century at BEELEIGH ABBEY.

Occasional staining, short upper margins with a few headlines just shaved, otherwise a very fine, clean copy in an elegant well preserved binding.

Reproduction lower inside cover



☛ HR 5319; GW 6898; Goff C-639; Th. Jefferson: *A Virginia Gentleman's Library*. Williamsburg 1952, p. 14.

VERY RARE ALDINE INCUNABLE

2 (Epistolae diversorum Philosophorum). *Επιστολαι* (Graece). Edited by Marcus Musurus. Two parts in 2 vols. Small-4to (206x145 mm). 266 f. (including f. 84 blank); 138 f. (including the last f. blank). The last leaf of part I is lacking, later supplied in manuscript facsimile. The first part is, as usual, bound as vol. 2. The book is printed in Aldus's second and better Greek type (2:114), designed by Francesco Griffo da Bologna. Initial spaces with guide-letters. – Early nineteenth-century French brown crushed morocco gilt: triple gilt fillet round sides enclosing a small gilt ornamental roll; flat spine divided into six compartments, the second, fourth and sixth lettered in gilt; edges of boards gilt; light-blue glazed paper on liners and endleaves; edges gilt. Engraved armorial bookplate. Venice, Aldus Manutius, 1499.

RARE FIRST EDITION, INCLUDING THE EDITIONES PRINCIPES OF THE LETTERS OF ISOCRATES, AESCHINES, CHION AND APOLLONIUS OF TYANA. The other authors include Demosthenes, Plato (the first appearance in print of any of his writings in the original Greek), Aristotle, Hippocrates, Diogenes, Philostratus, Synesius, St. Basil the Great, Julian the Apostate etc. In his preface – a dedication to Antonio Urceo Codro (1446–1500), a professor of Greek and Latin at Bologna – Aldus states that he has set up in type whatever letters he could procure of some thirty-five Greek writers (many printed for the first time); the rest he reserved for later publication, which, however, was never realized. Other letters are wrongly attributed to writers of the classical, Hellenistic and Byzantine periods, such as Hippocrates, Heraclitus, Diogenes, Anacharsis, Euripides, etc.

With an illustrious provenance: from the library of the notable Aldine collector, COMTE DE BOUTOURLIN. His library was sold in 1839 by Silvestre. – A very good copy of this masterpiece of Greek printing, text fresh and unwashed, spine of the fine binding somewhat faded, otherwise in best condition. Reproduction p. 3

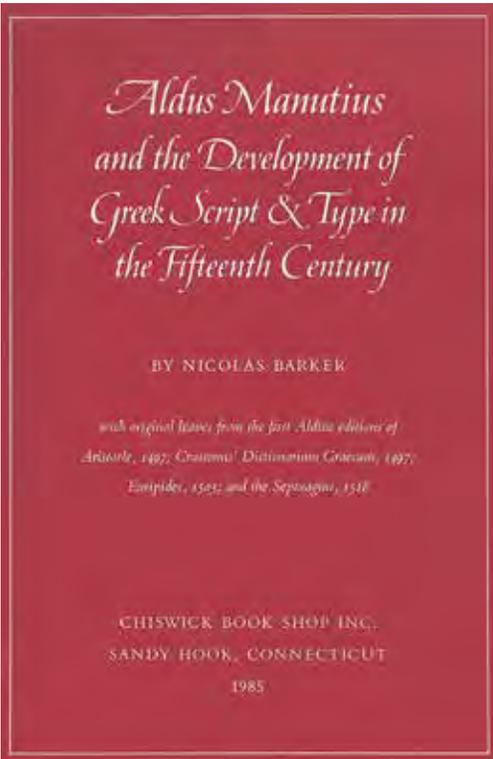
♣ Renouard p. 18, no. 1: « édition qui est rare »; HC 6659; Goff E-64. Further Aldine items : nos. 3 (four original leaves of early Aldine editions), 4-11, no. 12 (Life of Aldus).

WITH FOUR ORIGINAL LEAVES
OF FIRST ALDINE EDITIONS IN GREEK

3 Barker, Nicolas. *Aldus Manutius and the Development of Greek Script & Type in the Fifteenth Century.* With four specimen leaves and 50 illustrations. Folio (340x235 mm). XIV, 125 p. Bound in the original red cloth elegantly gilt-lettered on upper cover and spine, designed by Stephen Harvard; in the original red cloth slipcase. Four pages of publisher's prospectus are loosely inserted. Sandy Hook, Chiswick Book Shop Inc., 1985.

FIRST AND ONLY EDITION. WITH FOUR SPECIMEN LEAVES FROM FIRST ALDINE EDITIONS IN GREEK: 1. Aristotle: *Opera omnia*. June 1497. – 2. Crastonus: *Dictionarium Graecum*. December 1497. – 3. Euripides: *Tragoediae*. February 1503. – 4. Septuagint: *Sacrae scripturae*. February 1518. The four original leaves illustrate all four of Aldus’s Greek types. “Since every one of the leaves will differ in each copy, photographs are also provided of one page of each book, to provide a uniform record for comparison.” (cf. *Note on the Specimen Leaves* at the end). “In this brilliant study, Barker discusses the sources, accomplishments and influence of Aldus with outstanding insight, describing in fascinating detail the political turmoil, the revival of interest in classical Greek learning, the development of written and printed letterforms in Italy, particularly in the Aldine editions. New light is shown on Aldus’ scholarship, his search for correct manuscripts, and the identity of the scribes on whose script his types were based.” (publisher’s prospectus).

One of 150 copies (total ed.200). Printed and bound at the Meriden–Stinehour Press. – In perfect condition. Reproduction below



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SIXTEENTH CENTURY



RARE ALDINE
ONE OF THE FIRST 'POCKET BOOKS'

4 Catullus. Tibullus. Propertius [sic]. *Carmina, Elegiae*. Edited by H. Avantius. 3 parts in 1vol. 8° (147x90 mm). 152 f., italic letter, initials with printed guides, TWO HAND COLOURED INITIALS, HEIGHTENED IN GOLD, title on first and last leaf, penultimate leaf with colophon. Light-brown morocco gilt, signed by Carl Sonntag Jun. (c. 1900). Venice, Aldus Manutius, January 1502.

RARE FIRST ALDINE EDITION of the Latin elegiac poets, here THE RARE FIRST ISSUE with the misspelling “Propertius” on the title-page (instead of “Propertius”) and the error in Aldus’s dedicatory letter to Marino Sanudo: “Benedicti filio” instead of “Leonardo filio” (f. 1 verso). This is one of the earliest of the celebrated Aldine pocket classics, still without the famous Aldine dolphin-and-anchor device which appears in octavo only some months later, the first time in Dante in Aug. 1502 (Fletcher). – Bookplate and stamp “Exlibris Friedrich De Schennis”. Three leaves with German manuscript notes about the authors and sources by a former owner bound in before title. Some tiny wormholes in last few leaves, otherwise a very fine copy in an elegant binding and in very good condition.

♣ Renouard 39, 16; Schweiger II, 77: „jetzt ziemlich selten“; UCLA 52.



IN PRAISE OF THE MOSELLE WINE

5 Ausonius, Decimus Magnus. (*Opera*). 8° (154x94 mm). 108f. Two Aldine anchor and dolphin devices, italic letter, initial spaces with printed guides. Eighteenth-century half vellum with red and green label on spine. Edited by Girolamo Avanzi. Venice, in aedibus Aldi et Andreae soceri, November 1517.

RARE FIRST AND ONLY ALDINE EDITION. Ausonius was a Latin poet, born in Bordeaux at around the beginning of the fourth-century AD. He became governor of Gaul and was made consul in 379 AD. His most interesting pieces are *Ephemeris*, describing an average day in his life, and the famous poem *Mosella*, a long poem about his journey through the Mosel region, depicting the beauty of the River Moselle, the beautiful vineyards, the luxurious villas along the riverbank and the “spicy wine” of this lovely wine region. – Fresh and crisp copy in very good condition. 📖 Renouard 80.7; Brunet I, 573: « édition peu commun ».

6 Seneca. *Scenecae* [sic] *Tragoediae*. Edited by Girolamo Avanzo. 8° (157x89 mm). 4f., 207 numb. f, 5 f. With Aldine anchor and dolphin device on the title page and at the end, italic letter, initials with printed guides. Eighteenth-century vellum with gilt title on spine. Venice, in Aedibus Aldi et Andreae soceri, 1517.

FIRST AND ONLY ALDINE EDITION. First issue with the misspelling “Scenecae” in title. It contains the ten tragedies, including the *Octavia* (mentioning Nero’s death), wrongly attributed to Seneca. His tragedies, modelled on Greek plays, had great influence on world drama, in particular in France (Racine) and England where all ten plays were translated between 1559 and 1581. – Very fresh, nearly spotless copy. 📖 Renouard 80.4; Adams S-903; STC Italian 621.



**RENOUARD'S EXCEPTIONAL COPY
IN SUPERB MOROCCO BY DEROME LE JEUNE**

7 Caesar, Caius Julius. *Commentariorum de bello Gallico... De bello civili Pompeiano... De bello Alexandrino... De bello Africano... De bello Hispaniensi... 8° (170x105 mm).* With three Aldine anchor and dolphin printer devices, printed in Aldine italic, initial spaces with printed guides. Two double-page woodcut-maps (Gaul & Spain) and five full-page woodcuts showing Roman fortifications at Massilia (Marseilles) and the siege of Uxellodunum (now just an archeological site) and other arms and machinery. With one additional engraved portrait of Caesar bound in. 16 f., 296 f. Venice, Aldus Manutius & Andreas Torresanus, January 1518 (1513).

Elegant dark-green morocco richly gilt by DEROME LE JEUNE (with his engraved ticket): covers with broad border formed by concentric parallel roll-tools, flat spine divided into six compartments by a chain-roll between fillets, second compartment lettered with title, the others gilt with a knot-shaped ornament crossed by diagonal dotted lines and surrounded by small tools; on edges of boards a roll-tool of zig-zag line enclosing small circles; inside dentelle: Derome's usual roll-tools, rosettes in semi-circles and tiny fleurs-de-lis alternating with small leaves; liners and endleaves of salmon-pink watered-silk; two pink silk markers; gilt edges. With Renouard's shelf mark number in brown ink "No 1219 +" on second upper flyleaf verso. In green lined cloth case with light-brown label gilt-lettered.



AN OUTSTANDING, BROAD-MARGINED UNIQUE MIXED COPY OF THE SECOND / FIRST ALDUS EDITION, BOUND FOR THE FAMOUS ALDINE COLLECTOR, EMINENT ALDUS-BIBLIOGRAPHER AND GREAT BIBLIOPHILE ANTOINE AUGUSTE RENOUARD (1765–1853), IN A VERY ATTRACTIVE MOROCCO BINDING BY NICOLAS-DENIS DEROME, CALLED DEROME LE JEUNE (1731–1790), considered “the greatest French bookbinder of his time” (Breslauer).

Reprinted from the first edition of 1513, with the preface by Aldo and Giovanni Giocondo, dedicated to Giuliano de’ Medici. This is a SPECIAL COPY of the SECOND EDITION with the last 32 leaves supplied from the FIRST EDITION of 1513, see below Renouard’s own remarks. – Spine only slightly faded, otherwise in remarkably good condition. At the end a pencil collation note by Quaritch.

Reproduction p. 7, 8

❖ Renouard, *Les Aldes*, p. 88, no. 11: with extensive commentary on this special copy where the last 32 leaves are supplied from the first edition of 1513 and with only the printing of the year 1518, instead of 1518 and 1519 as usual for the second edition; SB Berlin 339; Martin Breslauer Inc., cat. 110, no. 161 (similar binding by Bisiaux for Renouard on Valerius Flaccus, House of Aldus 1523).

ONLY ALDINE EDITION

8 Plautus, Titus Maccius. *Ex Plauti Comoediis XX... Index verborum... Argumenta... Authoris vitae... Tralatio dictionum graecarum.* 4° (206x135 mm). 14f., 284f.

Anchor & Dolphin device on title and on verso of final leaf, initial spaces with guide-letter; italic letter and a few words in Greek. English red morocco of c. 1840, flat spine gilt in compartments including a gilt crown in the lower part. Venice, in Aedibus Aldi, et Andreae Asulani Soceri (i. e. sons of Aldus & Andrea d'Asola), July 1522.

RARE FIRST AND ONLY ALDINE EDITION, including a summary of each play and the life of Plautus. In his prefatory letter to Nicolaus Sconbergus, the editor Francesco Torresano d'Asola (son of Andrea) states that this edition was published on the basis of a version prepared by Erasmus and Aldus Manutius as early as 1508.

Provenance: Alice Marion Trusted (bookplate). On upper flyleaf ownership inscription "Bought by H. S. at Molini's Florence in 1863." – Occasional early manuscript notes in margins, a very bright, nearly spotless and broad-margined copy.

Reproduction p. 10

☛ Renouard 94.2; UCLA 211; Brunet IV, 708: «on recherche assez cette édition».



9 Speroni (degli Alvarotti), Sperone. *Dialoghi. Nuovamente ristampati, & con molta diligenza riveduti, & corretti.* 8vo (151x97 mm). 144f. Aldine device on titlepage and last leaf verso (Aldi filii), italic letter, three fine historiated woodcut initials and initial spaces with printed guides. Nineteenth-century polished light-brown calf elegantly gilt, liners and endleaves of fine marbled paper, edges gilt. Venice, in casa de' figliuoli di Aldo, 1552.

LAST ALDINE EDITION of Speroni's *Dialogues* on love, women, childbirth, families, discord, usury, rhetoric, etc. At the end he talks of how, from the earliest time, it has been his greatest desire to speak and write in his native tongue. He was important in the development of the Italian vernacular. The seven editions by the Aldine press between 1542 and 1552 bear testimony to his great contemporary popularity and influence. The noteworthy dialogue *Della usura* is sought after for collections on early economy, and the dialogue *Del tempo del partorire delle donne* for its dealing with confinement medicine. In his time, the author was regarded as the literary oracle of Italy. Tasso called him his master and Annibale Caro and Guarini were his friends. – Elegantly bound, in very good condition. Repr. p. 10

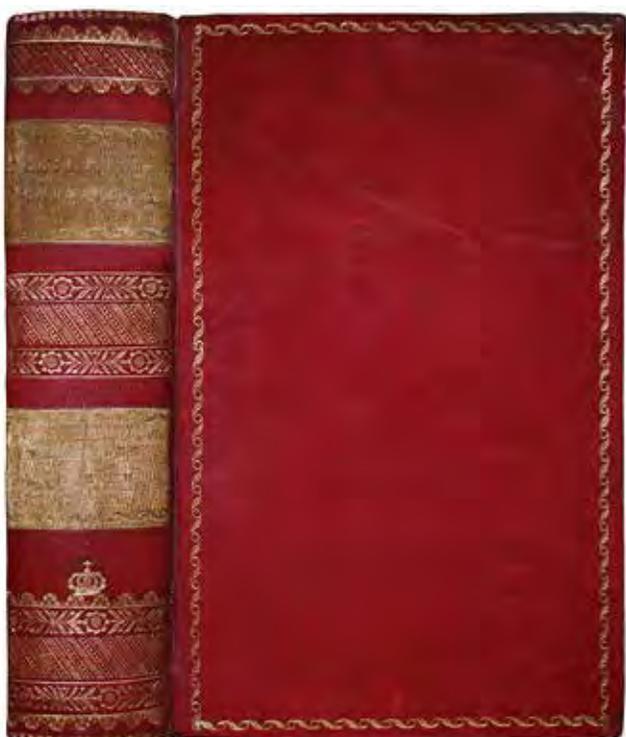
☛ Renouard 154.12. – Titian painted a portrait of the author in 1544.



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THE ORDER OF THE GOLDEN FLEECE

10 (Manuzio, Paolo, edit. – Sansovino, Francesco, transl.). *Ordine de Cavalieri del Tosone*. 4to (202x147 mm). On title the engraved “Fama” device, initial spaces with printed guides. 4f. (last blank), 18f. (and ca. 80 blank leaves bound with). Early nineteenth-century crimson morocco profusely gilt with large Aldine anchor and dolphin device on centre of both covers, framed by a thin blind stamped roll and corner-fleurons, and a gilt large ornamental border; flat spine divided by thin fillets into five compartments, in second and last gilt lettered, in the others richly gilt with small tools; edges of boards gilt; large inside gilt border, liners and end leaves of light-green watered-silk, edges gilt. Three bookplates. Venice, nell’Accademia Venetiana (printed with the types of Paolo Manuzio), 1558.

VERY RARE ALDINE EDITION of the statutes of the Order of the Golden Fleece, BOUND BY S. RIDGE FOR SIR JOHN HAYFORD THOROLD. With a preface by FRANCESCO SANSOVINO, who is also the translator. He signed the printed dedication to Francesco de’ Medici.

It is one of the rare books published by the ACADEMIA VENETIANA, founded in 1558 by the Venetian senator Francesco Badoer. The vast printing programme was cut short after only three years of existence in 1561 because of the financial failure of the founder. PAOLO MANUZIO was in charge of the printing with his finest Aldine fonts, among them the “Aetna” type (forming therefore part of the Aldine series) and the “Roman” obtained from Garamond. Of our volume only 825 copies were printed; both Renouard and Brunet describe the book as “fort rare”. All the books printed at the press of Paolo Manuzio are noted for their beauty and rarity.

THE ORDER OF THE GOLDEN FLEECE was founded in 1430 by Philip the Good, Duke of Burgundy. In 1477 the grand mastership of the order came to the House of Habsburg on the occasion of the marriage between Maximilian of Austria with Mary of Burgundy. Our item contains the original statutes of 1431 with amendments in Italian translation by Fr. Sansovino.

Provenienz: SIR JOHN HAYFORD THOROLD OF SYSTON PARK (1773–1831), “a truly great collector” (De Ricci) of incunabula and Aldines. – Title a little soiled and tears in blank margin of title skilfully mended, otherwise a very fine broad-margined copy attractively bound. Reproduction p. 13

☛ Renouard 272.11; Brunet V, 132; not in Adams nor in BL.

LIFE OF ALDUS MANUTIUS

11 Manni, Domenico. *Vita di Aldo Pio Manutio.* 8vo (175 x 112 mm). XVI incl. frontispiece-portrait of Aldus Manutius by Antonio Barati, 72 p. with 2 engraved vignettes and some historiated woodcut initials, head and tailpieces. Contemporary marbled calf gilt. Bookplate. Venice, Giambattista Novelli, 1759.



FIRST AND ONLY EDITION of this famous early biography of Aldus, founder of the renowned Venetian printing house. The author Domenico Manni (1690–1788) was a professor of literature and librarian at the Libreria Stroziana in Florence. He describes the life of Aldus – in particular detailing his efforts towards a revival of classical literature – and his printing projects. At the end he gives a LIST OF WORKS PRINTED BY ALDUS FROM 1494 UNTIL 1515. The engraved title vignette shows the interior of a printing house with putti at work. – Binding slightly rubbed at spine, text in very good condition.

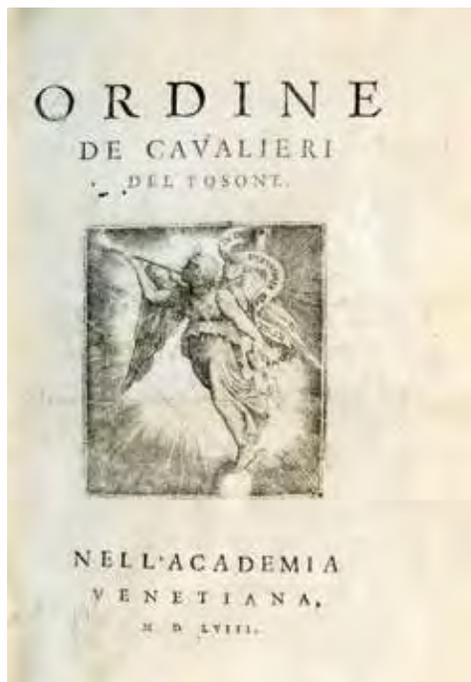
♣ Bigmore & Wyman II, p. 17.

FINE GIUNTA PRINT

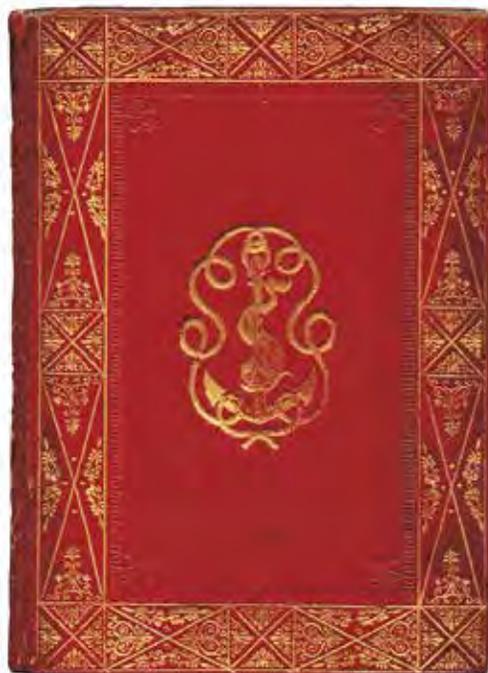
12 Juvenalis & Persius. *Iu. Iuvenali una cum Au. Persio nuper recogniti. (Satyrae).* 8vo (154 x 93 mm). Italic letter. 1–68 f.; 69–80 f. Giunta's printer device on last leaf verso. Initial spaces with printed guides. Eighteenth-century red morocco gilt: round sides small border of a fillet enclosed by two floral rolls; spine raised on five half bands, in second compartment light brown label with gilt lettering, in the others central flower surrounded by small tools, edges of boards gilt, marbled paper on liners and end-leaves, edges gilt. Two armorial bookplates. Florence, Haeredes Philippi (heirs of Philipp Giunta), May 1519.

BEAUTIFUL SECOND GIUNTA EDITION, not less rare than the first, in an elegant morocco binding. This is a reimpression of the first Giunta edition of 1513 (curated by Marianus Tuccius) based on the first Aldine edition of 1501. It contains all the 16 known satires of Juvenalis (c. 60–c. 130 A. D.) and the six known satires of Persius (34–62 A. D.). The Giunta-family were the first printers in Venice (Lucantonio Giunta, 1477). His brother Filippo Giunta opened in Florence a printing atelier, where the first complete *Vulgata* in Italy was printed in 1490. – Provenance: 1. Mr. (le Comte) A. G. du Plessis. 2. P. de la Morandière. – First and last leaf minimally spotted, the rest in perfect condition.

♣ Brunet III, 630; Graesse 519.



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“VASE-OF-FLAMES”
RARE ITALIAN RENAISSANCE BINDING

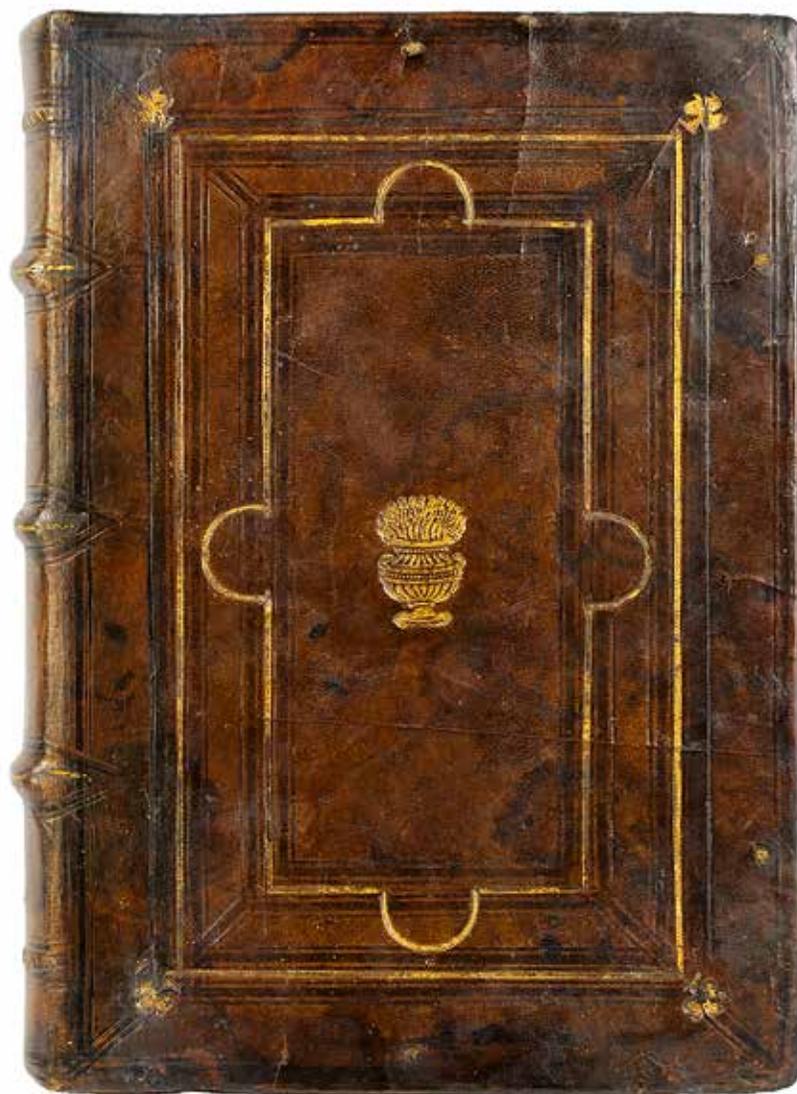
13 Petrarca, Franciscos. *Il Petrarca con l'espositione d'Allessandro Vellutello e con molte altre utilissime cose in diversi luoghi di quella nuovamente da lui aggiunte.* Small-4to (201 x 139 mm). 11 f., 185 f., 52 f. Fine double-page woodcut view of Vaucuse. Printed in two fonts of italics, the large for the text, the smaller for the surrounding commentary. Initial spaces with printed guide letters. Venice, Bernardino de Vidali, February 1528.

IN A CONTEMPORARY VENETIAN BINDING, dark brown morocco over thin boards, covers panelled with two gilt and several blind fillets, in centres a gilt vase of flames, single gilt fillet frame of the inner panel is forming in centres convex half-circles, the gilt fillet frame of the outer panel with a gilt fleuron at the outer corners; three bands and two half bands on skilfully rebound spine gilt with a fillet respect. hatches; gilt edges finely gauffered.

THE INTERESTING EMBLEM OF THE VASE OF FLAMES is found on both Italian and French Renaissance bindings. The emblem stands for sacrifice, virtue, divine love, and especially for the flame of the altar of Vesta (cf. Henkel & Schöne: *Emblemata*. Stuttgart 1967, col. 132). Such bindings are rare.

This is the second edition with the valued commentary by Vellutello (first ed. in 1525, OLCL lists only six copies). Our copy is a reprint of the first, without the dedication. The often missing or defaced leaves 165 and 166 are here present in good condition. The second edition has two issues: our item is on quarto paper throughout spelling “Allessandro” with two l’s (Adams), the other issue spells it only with one. The book contains Petrarca’s vernacular works *Sonetti, Canzone & Triomphi*. VERY RARE, OCLC lists only 20 copies of our item of which 14 are in the USA. Reproduction p. 15

♣ Adams P798; Sander 5631; Cornell University Library Catalogue of Petrarch, pp. 93–94; Martin Breslauer Inc., Cat. 110, no. 25 (where the vase tool differs from our item) with further references to the emblem of the Vase of Flames.



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IL PETRARCHA CON L'ESPOSITIONE
D'ALESSANDRO VELLVTELO E
CON MOLTE ALTRE VTILIS
SIME COSE IN DIVERSE
LVOGHI DI QVELLA
NVOVAMENTE
DA LVI AG
GIVN
TE
+

MOSAIC BINDING BY THE VENETIAN APPLE BINDERY
FROM TAMMARO DE MARINIS' LIBRARY

14 Ariosto, Lodovico. *Orlando furioso*. 4to (210x150 mm). With beautiful woodcut portrait of the author and 46 woodcuts in text, one at the head of each canto, 246 numb.f. (i. e. 238 f.), 2 f. Venice, Alviso de Torti, December 1536.

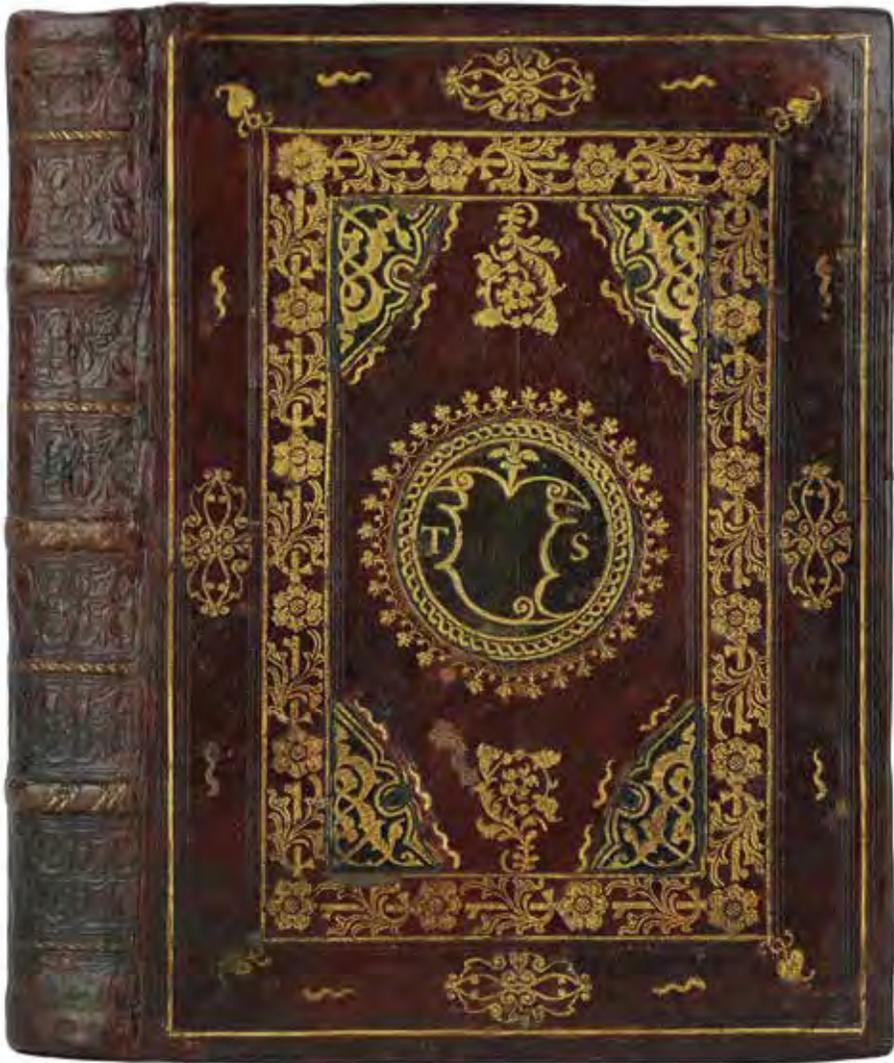
Contemporary reddish-brown morocco binding by the “Venetian Apple Bindery” richly gilt and inlaid with dark green morocco pieces: sides panelled by single gilt fillets flanked by multiple blind fillets, outer frame adorned with four arabesque ornaments flanked by flame tools, central panel composed of a border of roses on a stem with leaves within gilt fillets, an Aldine leaf at outer corners and an arabesque ornament on dark-green inlaid morocco profiled by flame tools at inner corners, in centres a circle of tiny flowers and dots surrounding an inlaid dark-green morocco round piece holding a large empty shield flanked by the initials “T” and ‘S’, on top of the shield a gilt flower, all surrounded by a gilt rope roll, above and below the medallion a large fleuron; spine raised on three bands and four half bands partly gilt, the compartments decorated with a blind stamped arabesque roll; gilt edges. On upper inside cover ink manuscript inscription “Lanfranco Benaglia/1746 Roma 10 –”. In a modern lined cloth box with two leather labels on spine gilt-lettered.

EXTREMELY RARE EARLY EDITION OF ARIOSTO’S MASTERPIECE IN A MAGNIFICENT MOSAIC MOROCCO BINDING BY THE FAMOUS VENETIAN APPLE BINDERY WITH AN IMPORTANT PROVENANCE: FROM THE LIBRARY OF TAMMARO DE MARINIS. The Venetian Apple Bindery (Mirjam M. Foot, p.308–322) worked for Johann Jakob Fugger, Augsburg (therefore called by Ilse Schunke the “Venezianischer Fugger-Meister”), Cardinal Granvelle, Maioli and others. Our item is ranked by A. R. A. Hobson in his census on *Bindings by the Fugger Binder*, published in his *Renaissance Book Collecting* (Annex 8, n. 46).



THIS IS THE SECOND EDITION IN QUARTO BY TORTI. According to Agnelli-Ravegnani, our edition is reprinted from the Zoppino edition of 1536. It includes annotations by Marco Guazzo, a Mantuan nobleman who kept revising *Orlando Furioso* after its author’s death (first ed. 1516). The portrait of Ariosto adorning the title page is a copy of the one in the Ferrara edition of 1532, drawn by Titian. – Detailed description and more reproductions can be found in my Special List 8 *Ariosto 1536*.

Provenance: 1. “T. S.” (see shield on upper cover), unidentified. – 2. Lanfranco Benaglia, Rome (see MS inscription on upper inside cover. – 3. Tammaro De Marinis (1878–1969), famous Italian bibliophile, bookseller, scholar, bibliographer and collector of an extraordinary collection of Italian Renaissance bindings and illustrated books (see the cat. of his collection below no. 78a).



Condition: The title page comes from another copy (cf. our Special List 8) with some skilful repairs, a few tiny wormholes on lower margins of last pages, otherwise a very good copy in a remarkably well-preserved binding with small restorations to head and tail of spine and corners of covers.

♣ Agnelli-Ravegnani: *Annali delle Edizioni Ariostee*, I, p. 47 (“assai rara”); Sander 567g; Tammaro de Marinis: *La Legatura Artistica in Italia nei secoli XV e XVI*, vol. II, no. 2162, plate 382 (our copy, with wrong location). Mirjam M. Foot: *The Henry Davis Gift*, I, 319, Annex I, n. 3). Further references in my Special List 8 *Ariosto 1536*.

RARE
IN ELEGANT FRENCH MOROCCO

15 (Aretino, Pietro). *Le Lettere*. 8vo (150x88 mm). Woodcut frontispiece with portrait of the author, title-page supplied in facsimile, p. 2–226 (erroneously numbered 235), 5 f. (Tavola); italic letter. – Eighteenth century French red morocco gilt: triple fillet on covers; flat spine divided by triple fillet into six compartments, in the second gilt title and in the third gilt date 1539, in the others a central fleuron surrounded by small tools; edges of boards gilt by a large fillet; inside dentelles; liners and endleaves of blue paper; gilt edges. Venice, Giovanni Padovano for Federico Torresano d’Asola, 1539.

RARE EARLY EDITION OF ARETINO’S FAMOUS LETTERS (first ed. of vol. 1 by Francesco Marcolini in Venice 1538, extremely rare, only two complete copies: in British Library, London and Bavarian State Library, Munich). It is the first printed collection of letters by a living person in volgare which was a major moment in the history of the Italian language. The book had great success and many editions followed from different publishers in the following months and years. It contains many letters of great art historical interest, in particular those addressed to Michelangelo (f. 123) and Titian (f. 143). – The beautifully printed text in excellent condition and the attractive binding in very good state of preservation.

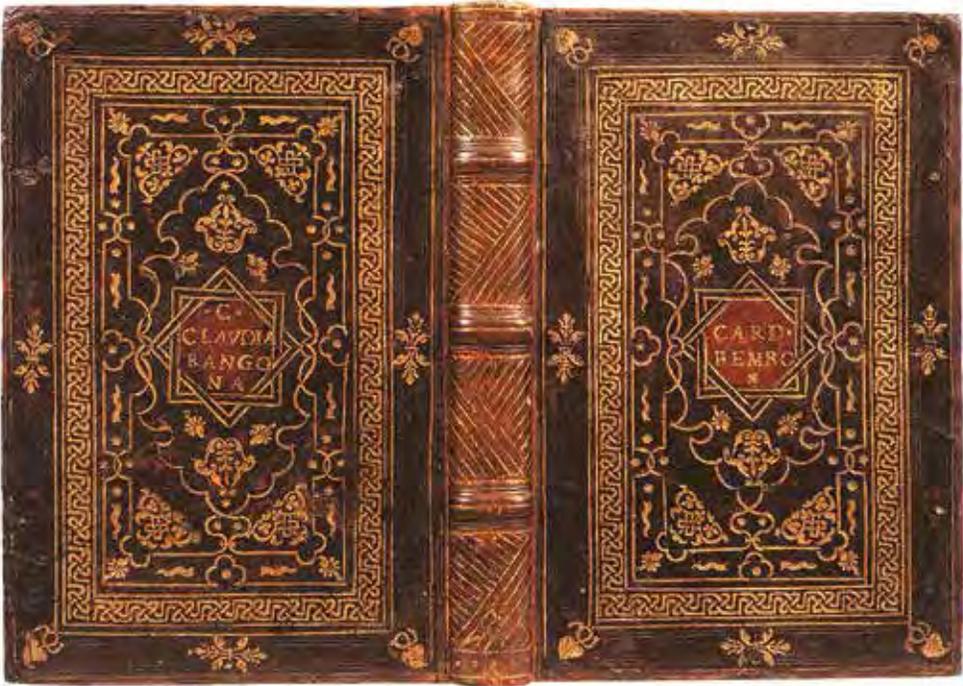
♣ Adam A-1572; Brunet I, 415 (edition of 1538). – See the reference below no. 16.

A MOST REMARKABLE VENETIAN BINDING
FOR CLAUDIA RANGONA

16 Bembo, Pietro. *Delle lettere... Primo volume*. 4to (198x129 mm). 5 f., 398 p., 4 f.; italic letter, initial spaces with printed guide letters. Rome, Valerio & Luigi Dorico ad instantia di Carlo Gualteruzzi, 1548.

Contemporary Venetian maroon morocco over pasteboards profusely gilt: on sides large outer frame composed of gilt and blind fillets enclosing four Aldus leaves and four floral ornaments, central panel composed of knotwork border, in centres an eight-pointed star formed by two interlacing squares of double gilt fillets containing in upper cover the author’s name “CARD./BEMBO” and on lower cover the original owner’s name “C./CLAUDIA/RANGO/NA”, both on red ground, surrounded by gilt arabesques, tiny stars and fleurons; spine raised on three half bands, the compartments hatched with gilt lines (spine re-backed to style in the 19th cent.); edges gilt and gaufered (19th cent.); traces of four pairs of ties. In modern cloth box with red leather label gilt-lettered on spine.





A MAGNIFICENT BINDING EXECUTED BY AN IMPORTANT VENETIAN BINDERY, CONTAINING THE RARE FIRST EDITION OF ONE OF THE MOST CELEBRATED COLLECTIONS OF RENAISSANCE LETTERS, PRINTED IN A HIGHLY ELEGANT ITALIC BY THE BROTHERS VALERIO AND LUIGI DORICO, WITH A VERY INTERESTING PROVENANCE: COUNTESS CLAUDIA RANGONA (c. 1535–1593).

THE BINDING COMES FROM THE SAME VENETIAN WORKSHOP AS ANOTHER BINDING ON THE SAME BOOK, DESCRIBED AND REPRODUCED BY DE MARINIS IN *De Legatura Artistica* II, no. 2220, pl. C50. THE DESIGN IS SIMILAR AND SOME OF THE TOOLS ARE IDENTICAL. THE PROVENANCE OF DE MARINIS' COPY IS OF PARTICULAR INTEREST: THE FIRST OWNER, NAMED ON THE COVER AS "C. FULVIO/RANGONE", IS THE BROTHER OF THE PRESENT ITEM'S OWNER, CLAUDIA RANGONA. THEY COME FROM A NOBLE FAMILY FROM MODENA. SEVERAL LETTERS OF CLAUDIA ARE KNOWN. THEIR ELEGANT STYLE WAS PRAISED BY MARCANTONIO PICCOLOMINI, TORQUATO TASSO, ANNIBALE CARO AND DIONIGI ATANAGI.

PIETRO BEMBO (Venice 1470–1547 Rome), scholar, poet, diplomat and from 1539 cardinal, was the ideal courtly poet-savant, were we to believe the portrait of him in book IV of Castiglione's *Cortegiano*. His *Letters* were written to Pope Leo X, whose secretary he was from 1513 until 1521, to the two Popes Clement VII and Paul III, to cardinals and other personalities of the Italian Renaissance. He greatly influenced the development of the Tuscan dialect, which was to become the modern Italian language (see also Aretino's *Le Lettere*, no. 15).

THE PUBLISHER CARLO GUALTERUZZI could only publish the first volume. The *Secondo Libro* of Bembo's Letters were published by the sons of Aldo Manuzio in Venice in 1550, and the third and fourth by Scoto in Venice in 1552. At the end of our item, Carlo Gualteruzzi gives thanks for the privilege granted to him by Pope Paul III (and other princes) and issues a warning not to infringe his copyright: "niuno possa queste Lettere stampare, ne stampate vendere ne loro luoghi sotto le pene che in essi Privilegi si contengono; se non coloro a quali dal predetto M. Carlo espressamente sarà cio permesso."

The nearly spotless text was probably carefully washed when the binding was extensively restored in the 19th century: the original morocco covers were mounted on new pasteboards, re-backed gilt to style and endpapers renewed; apart from some rubbings at the hinges, in a very good state of preservation.

Reproduction p. 18, 19

• BMC S.T., p. 80; Gamba 138: "rara"; Barberi: *Tipografi romani del Cinquecento*, 117: "suntuosamente stampato"; Balsamo-Tinto: *Origine del corsivo nella tipografia italiana del Cinquecento*, Milan 1967, p. 156 & 159; Pittoni, G. B. & Dolce, L.: *Imprese di diversi... personaggi et huomini illustri*. Venice 1602, no. 67 (Signora Claudia Rangona). – To be noted that Aretino knew a Count Claudio Rangone, whom he addressed in his letter dated 1535, on f. 30 in his work *Le lettere*, see above no. 15.

17 Ariosto, Ludovico. *Il Negromante comedia*. Tratta dallo esemplare di man propria dell'Autore. 12mo (135 x 70 mm). 43 numb. f., 1 f. Printed in elegant tiny italic. With beautiful historiated woodcut initials and two different printer's devices. Nineteenth-century polished calf: double fillet round sides; spine on five half-bands, two compartments green labeled and gilt-lettered; edges of boards and turn-ins gilt; decorative marbled paper on liners and end leaves, gilt edges. Venice, Gabriel Giolito de Ferrari e fratelli, 1551.

VERY RARE AND IMPORTANT EDITION BASED ON ARIOSTO'S DEFINITIVE VERSION. This new version of Ariosto's comedy was edited by the humanist LODOVICO DOLCE and based on original manuscripts in the author's hand. The dedicatee is Vincenzo Viglione. The first dated edition was published in 1535 in Venice by Francesco Bindone and Mapheo Pasini. The first edition of *Negromante* lacks the typographical annotation. – Joints rubbed and partly repaired, text in very good condition.

• Agnelli-Ravegnani: *Annali delle Edizioni Ariostee*, I, p. 87 and II, p. 123 "di notevole rarità come tutte le giolittine, e, in riguardo al testo del *Negromante*, d'indubbia importanza, inquantoché ci dà la lezione della commedia, non tanto emendate, ma addirittura rifatta dal poeta."; Bonghi: *Annali di Gabriel Giolito de' Ferrari*, I, p. 341–342; Adams A-1655; IA *107.445; BMSTC Italian 16th century p. 38.

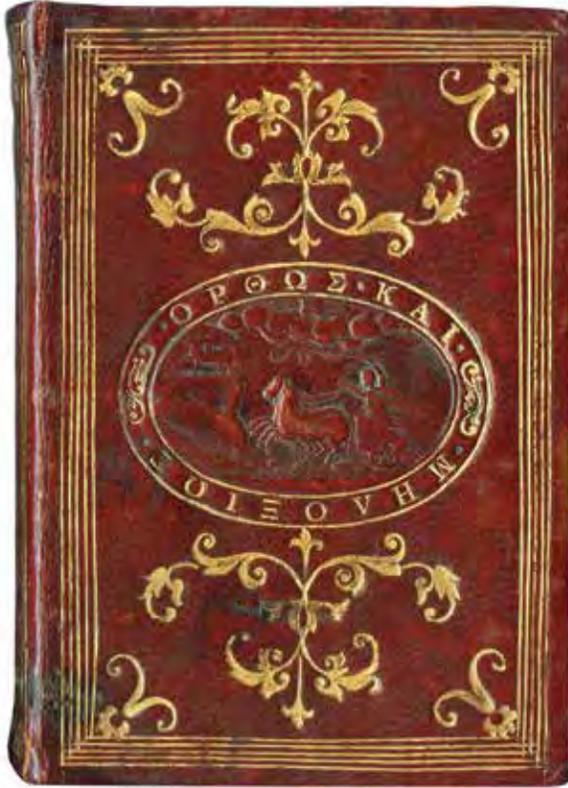


“UNICA ANTICA EDIZIONE”

19 Erizzo, Sebastiano. *Le sei Giornate*. Mandate in luce da M. Lodovico Dolce, All' Illustriss. S. Federico Gonzaga Marchese di Gazuolo. Large 8vo (199 x 148 mm). 7f., 1f. blank, 93 numb. f., 1f. (Errori). Large printer's woodcut device on title-page, seven historiated woodcut initials. Italic letter. – Contemporary vellum over boards. Venice, Giovan Varisco, 1567.

FIRST AND ONLY CONTEMPORARY EDITION OF ERIZZO'S RENAISSANCE-NOVELETTES. Beautifully printed collection of 37 novelettes. The subtitle pretends that six friends of the “Studio padovano” are meeting during six days. Each day a friend tells a story with philosophical content. It was written in the tradition of Boccaccio's *Decamerone* (see no. 27) and Marguerite de Navarra's *Heptameron*. Sebastiano Erizzo (1525–1585) was a Venetian patrician, senator, novelist and aesthete: a typical representative of the Venetian Renaissance society. – A fresh, nearly spotless and wide margined copy.

♣ Parenti 217; Brunet II, 1047; Gamba 1381; Adams E-9325.



RARE FAKE OF A
“GRIMALDI PLAQUETTE BINDING”

20 (Muzio, Girolamo). *Il duello del Mutio Justinopolitano. Con le riposte Cavalleresche. Nuovamente dall'autore riveduto.* Two parts in one. 8° (binding: 148x102 mm). Printer's device on title pages. 8f., 104f.; 105-223f., 1f. Contemporary ownership inscription “Andrea Torcello” on title of first part and last leaf of second part. Venice, Domenico Farri, 1576 & 1575.

Contemporary Italian red morocco over pasteboards, later tooled in gold and blind to the style of the famous “Grimaldi plaquette bindings”: covers framed by five gilt fillets, in centres horizontal oval blind stamp of Apollo and Pegasus, surrounded with a gilt Greek motto Ὄρθως και μή λοξίως (straight and not crooked), above and below gilt leafy volutes and fleur-de-lys, gilt volutes in corners; flat spine framed by four gilt fillets, the gold tooling added in second half of nineteenth century; edges gilt.

FINE EXAMPLE OF A FAKE (RATHER THAN A FORGERY) OF THE CELEBRATED GRIMALDI BINDINGS, PROBABLY BY THE LEADING BOLOGNESE FAKER VITTORIO VILLA (†1892), ACTIVE C. 1870–1883. Clear tell-tale signs are the version of the

horizontal medallion with only four spokes to the chariot wheel and the motto forming part of a block instead of being tooled separately with more irregular lettering than here (cf. Christie's Sale, *The Wittock Collection I*, where a Grimaldi binding (no. 3) and fakes and forgeries (no. 8) are described and reproduced). In addition, Villa preferred to add his 'tooling art' to existing old bindings, thus in our case to a fine contemporary morocco.

EARLY EDITIONS of Muzio's *Duello with Le Riposte Cavalleresche*. Both works together are rare, first published together in 1558. – Apart from a few small wormholes in portion of spine and missing corners on leaves 113 and 156, in very good condition. Reproduction p. 23

☛ H.M. Nixon: *Binding Forgeries*, in: VIth International Congress of Bibliophiles, Vienna 1969 (1971), pp. 73–76; G.D. Hobson: *Maioli, Cannevari and others*, p. 137, showing the main characteristics of the commonest fake of the horizontal medallion block; Christie's Sale of *The Michel Wittock Collection/Part I: Important Renaissance Bookbindings* (7 July 2004), nos. 3 and 8.3 (Homer, *Odyssey*, Venice c. 1555).

RARE

21 (Jesuits – Ignatius of Loyola). *Constitutiones Societatis Iesu cum earum Declarationibus*. 8vo (167 x 120 mm). With engraved frontispiece. 309 p.; (2); 34 f. Index & Errata. Roman letter, shoulder notes in italics. Attractive engraved architectural title border with some Jesuit symbols included; several decorative initials. – Contemporary reddish-brown calf gilt and blind stamped, central gilt Jesuit device (rubbed), lacking clasps. Rome, In Collegio eiusdem Societatis (Jesuit Press of the Collegio Romano), 1583.

RARE DEFINITIVE EDITION (THE LAST AND FULLEST) WITH THE REVISED AND AUTHORISED LATIN TEXT OF THE CONSTITUTIONS, fundamental for the history, organisation and practical life of the Society of Jesus. The constitutions were essentially written by Ignatius of Loyola himself, the founder of the Society (papal approval in 1540), with the important contribution of his secretary, Juan Alfonso de Polanco, one of the earliest members of the Society. The procedure to establish the definitive text took quite a time so that the authorized Latin could only be published with the approval by the third congregation of the Society in 1583. All the prints of the Jesuit Press in the Collegio Romano, set up by order of Ignatius Loyola in 1556, are quite rare. – Binding slightly rubbed, spine with old restorations, light thin dampstain in upper margin of title and the following 30 pages, otherwise text in very good condition. Reproduction p. 25

☛ Sommervogel V, 77; not in Palau, not in Quaritch Cat. 1226: *The Society of Jesus 1548–1773*.



21



21

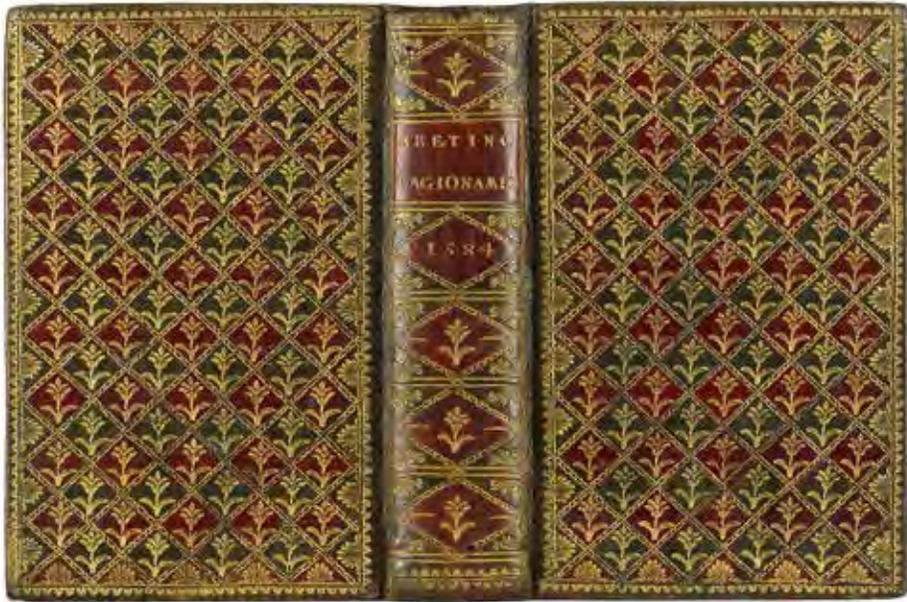
**TWO VERY RARE ITALIAN BOOKS
IN A MAGNIFICENT NORTH-ITALIAN MOSAIC REPETITION BINDING**

22 Aretino, Pietro. *La prima (e secunda) parte de Ragionamenti.* 2 parts in 1vol. 8° (165x110 mm). 1 frontispiece woodcut portrait of Aretino (after Titian's painting), 5 f., 198 p.; 339. Bengodi 1584 (Amsterdam? c. 1650).
(Bound with:)

Caro, Annibale. *Commento di Ser Agresto da Ficaruolo, sopra la prima ficata del Padre Siceo* [i. e. Francesco Maria Molza]. Con la Diceria de Nasi. 118 p. With several woodcut initials. With ownership inscription on upper flyleaf verso. The endpaper with contemporary inscription. Bengodi 1584.

Olive morocco profusely gilt to a repetitive design of diamond-shaped red and green morocco inlays, each tooled with a gilt lily and surrounded by a small gilt chain roll; flat spine with matching decoration; wavy gilt fillet on edges of boards; marbled end paper; gilt edges.

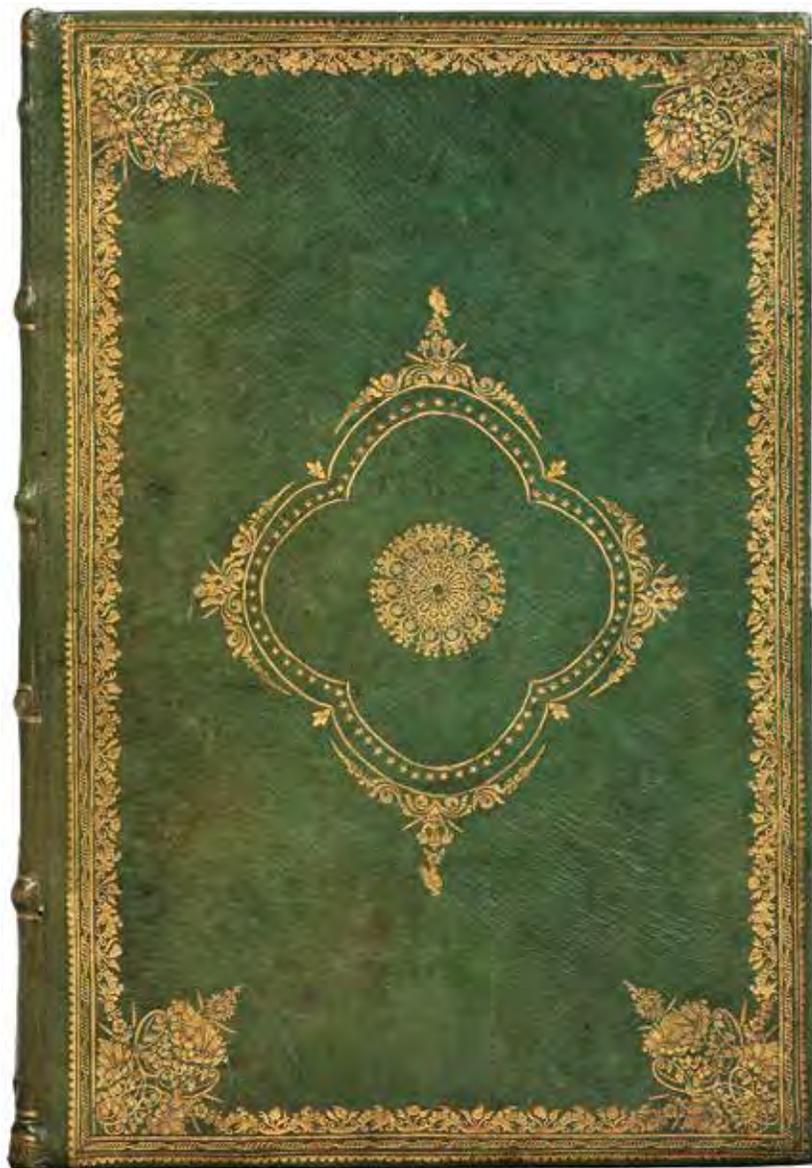
Ad I: ARETINO'S MOST FAMOUS BOOK WAS FIRST PUBLISHED IN 1533–1536 (OF UTMOST RARITY). OUR ITEM IS ALSO OF THE GREATEST RARITY: ONLY ONE OTHER COPY KNOWN IN THE BODLEIAN LIBRARY DESCRIBED AS THE ONLY KNOWN COPY WITH THE WOODCUT PORTRAIT. This edition is surreptitiously printed, i. e. it was not – as the misleading Italian publishing place Bengodia let it assume – printed in Italy, but probably in Amsterdam c. 1650; it is a reprint of



John Wolfe's edition, and the date is taken from a chronogram at the end of each part (M...D...C...L.). First quire of part II has only 7 ff., but text is complete. Ad II: A. CARO's *Commento di Ser Agresto da Ficaruolo* of 1584, was first published in Rome 1539 ("edizione rarissima").

IN AN EXCEPTIONAL MOSAIC BINDING. Although the characteristic repetition mosaic design of our unsigned binding is similar to a binding signed by the great French master Antoine-Michel Padeloup le Jeune on a Longus: *Les Amours pastoraux de Daphnis et Chloé* (1745), described and reproduced by Seymour de Ricci, a NORTH-ITALIAN MASTER BINDER seems more probable: on the 12 Padeloup bindings in S. de Ricci (*French Signed Bindings*, nos. 4–15) we could not find a single tool identical with the tools used on our item. Furthermore, our item has no gilt turn-ins whereas all mentioned 12 Padeloup bindings have one. The marbled paper of the second half of the 18th century seems to be Italian too, cf. R.J. Wolfe, *Marbled Paper*, pl. XXIV, XXV. Finely, the book's FIRST OWNER LODOVICO MIRANDOLANO FROM MODENA is Italian which makes an Italian binder more likely. – This copy was sold in Sotheby's London, *Six Centuries of Bookbinding*, 7 Nov. 2007, lot 145 with an attribution to an unknown North-Italian bindery. – Browning throughout and small wormholes, a few margins and the portrait with old repairs, the binding, apart from some tiny wormholes at head and end of spine, in a remarkably good condition. Reproduction above

♣ D.B. Woodfield: *Surreptitious Printing*. New York, 1073, B16 & 20; Edit. XVI sec.: *Contrafazioni*, I p. 229; CNCE 26179 (without portrait).



IN A DELIGHTFUL ITALIAN DENTELLE BINDING

23 (Pontificale Romanum). *Pontificalis pars tertia. De publicatione festorum mobilium in Epiphania Domini.* Small-Folio (350x236 mm). 84 leaves. With 29 large text engravings, 1 woodcut printer's device and numerous woodcut initials and music scores printed in red and black in two columns. Rome, L. Parasolus for J. Luna, 1595.

Eighteenth-century Italian light-green morocco binding richly gilt, on covers large gilt dentelle border, fleurons at corners, in centres a fan-shaped roundel within a large quadrilope-shaped ornament, on top and below a small bird-tool; spine raised on five bands gilt with tiny tools and flanked by gilt fillets, in the second compartment gilt-lettered; edges of boards gilt with a leafy roll; liners of marbled paper; edges gilt. Laid in is a leaf with manuscript Latin & German text in brown ink of a dispensation of an indulgence; with pencil included in the text are Pope Gregor XVI (Capillari, r. 1831–1846) and Archbishop Alexander of Colossus.



ANDSOME ROMAN PONTIFICAL PRINTED IN RED AND BLACK WITH MANY ILLUSTRATIONS AND MUSIC SCORES, IN A WELL PRESERVED, CHARMING MOROCCO BINDING OF THE ROCOCO PERIOD. The illustrations depict liturgical scenes. The Roman Pontifical is the Catholic liturgical practice which describes and illustrates the liturgical procedures including rites of ordination, blessing, baptism, celebration of mass, confession, etc. Our item is the third

part of the Pontificale containing *De expulsione publice paenitentium. De reconciliatione paenitentium. De officio in feria quinta caenae Domini. Benedictio olei Catechumenorum. Ordo ad Synodum. Ordo suspensionis, & reconciliationis. Degrationis forma. Ordo excommunicandi, & absolvendi. De itineratione Praelatorum. Ordo ad recipiendum processionaliter Praelatum, vel Legatum. Ordo ad visitandas Parochias. Ordo ad recipiendum processionaliter Imperatorem, etc. De officio Episcopi, vel Praelati ... De scrutinio serotino. De barba tondenda. De officio Psalmistatus.* – Text fresh, wearing some minor handstaining at margins, the fine binding, apart from two small wormholes in spine, in very good condition. Reproduction p. 27

24 Verdizotti, Giovanni Mario. *Cento favole morali. De i piú illustri antichi, & moderni autori greci, & latini.* 4to. Architectural woodcut title-border with Ziletti's device, 100 full-page woodcut illustrations. Using a very elegant italic type for the fables, and a roman type for the morals. Bound in 18th cent. half leather gilt. Venice, Ziletti (A. Vecchi), 1599.

RARE EARLY EDITION OF THIS INFLUENTIAL FABLE BOOK WITH 100 ILLUSTRATIONS, designed and cut by Verdizotti himself, printed with the Verdizotti blocks of the first edition of 1570. TITIAN'S INFLUENCE on the design has been widely suggested as Verdizotti was his friend and pupil. – In very fresh, good condition.

☛ Mortimer 523; not in Adams.

SEVENTEENTH CENTURY



PORTRAITS OF POPES

25 Baldini, Vittorio. *Cronologia ecclesiastica la quale contiene le vite dei sommi pontefici da S. Pietro fino a Clemente VIII.* 8vo (140x92 mm). 250 un. p., 3 f. Title printed in red and black, printer's device on title page, 235 WOODCUT-PORTRAITS OF POPES SHOWING THEIR COAT OF ARMS. Later vellum binding with title in ink on spine. Ferrara, Nella Stampa Camerale, 1600.

The book contains the portraits of all the 235 popes from St. Peter to Clement VIII (Pope: 1592–1605) with their coat of arms and short lives. No. 63 with c. 20% loss of text. Contemporary annotations in brown ink in margins of a few pages, partly slightly browned and stained, small top margins, otherwise in fine condition.



Pope Innocent III
(Lotario de' Conti di Segni)
Ruled from 1198 to his death 1216.
He was one of the most influential
and powerful of the medieval popes.



**ST. MARK'S BASILICA IN VENICE
IN FINE ITALIAN ARMORIAL MOROCCO**

26 Stringa, Giovanni. *La Chiesa di S. Marco; Capella del Serenissimo Principe di Venetia...* *Con infinite alter cose molto notabili, & degne da intendersi.* 8vo (152x93 mm). 88f. Venice, Francesco Rampazzetto, 1610.

(Bound with:)

Stringa, G. *Vita di S. Marco Evangelista.* 12f., 98f. (badly numbered 100). Both titles with woodcut vignette (lion of Venice), woodcut initials and 1 endpiece. Venice, Francesco Rampazzetto, 1610.

Eighteenth-century brown morocco profusely gilt: on covers a lavish dentelles-border, in centres large coat of arms containing a cock on three mounts, a feather, a star and a crescent; spine raised on five half bands, in each compartments a different heraldic figures of the coat of arms surrounded by tiny tools; inside dentelles; brocade paper on liners & endleaves.

RARE FIRST EDITIONS of the description of St. Mark's Basilica and the life of St. Mark by the cathedral's canon. – Binding slightly rubbed, apart from slight staining on margins of the first few leaves in very good condition.

Reproduction above



IN A FINE FRENCH MOROCCO

27 Boccaccio, Giovanni. *Il Decameron. Si come lo diedero alle stampe gli SSri Giunti l'Anno 1527.* 12mo. (145 x 78 mm). 4f., 744p., 8f. Title printed in red and black with printer's device. Amsterdam, (Elzevier), 1665.

Eighteenth century Parisian binding « à l'oiseau » (possibly by Nicolas-Denis Derome le Jeune): red morocco exquisitely gilt: on sides fillet between saw-edge rolls with the famous bird tool at corners; flat spine divided by a tiny undulating stem with small leaves between fillets into six compartments, in second olive-green morocco lettering-piece, in centre of the other compartments the bird-tool, used in this or similar form by the celebrated Paris binder Derome le Jeune, surrounded by small tools; on edges of boards a tiny roll with dotted circles respectively dotted squares alternating with dotted diamonds; turn-ins with double zig-zag lines enclosing triangular acanthus leaves; liners and endleaves of ivory-white paper with a *semé* of gilt stars and dots; edges gilt.

ATTRACTIVE COPY OF THE RARE FIRST ELZEVIER EDITION (SECOND ISSUE) OF THE RENAISSANCE BESTSELLER DECAMERONE IN A FINE MOROCCO BINDING À L'OISEAU. « Edition belle et correcte... On recherche beaucoup les exemplaires de ce Boccace qui se trouvent bien conservés. » (by Brunet erroneously attributed

to J. Blaeu). On upper flyleaf verso remarks to Boccaccio's life by a former owner in fine brown ink. – Slightly browned throughout, otherwise a very good copy in a precious well-preserved binding. Reproduction p. 31, 33

♣ Willems 1349 (with long commentary); Brunet I, 1002; Gamba 183: "Raro".

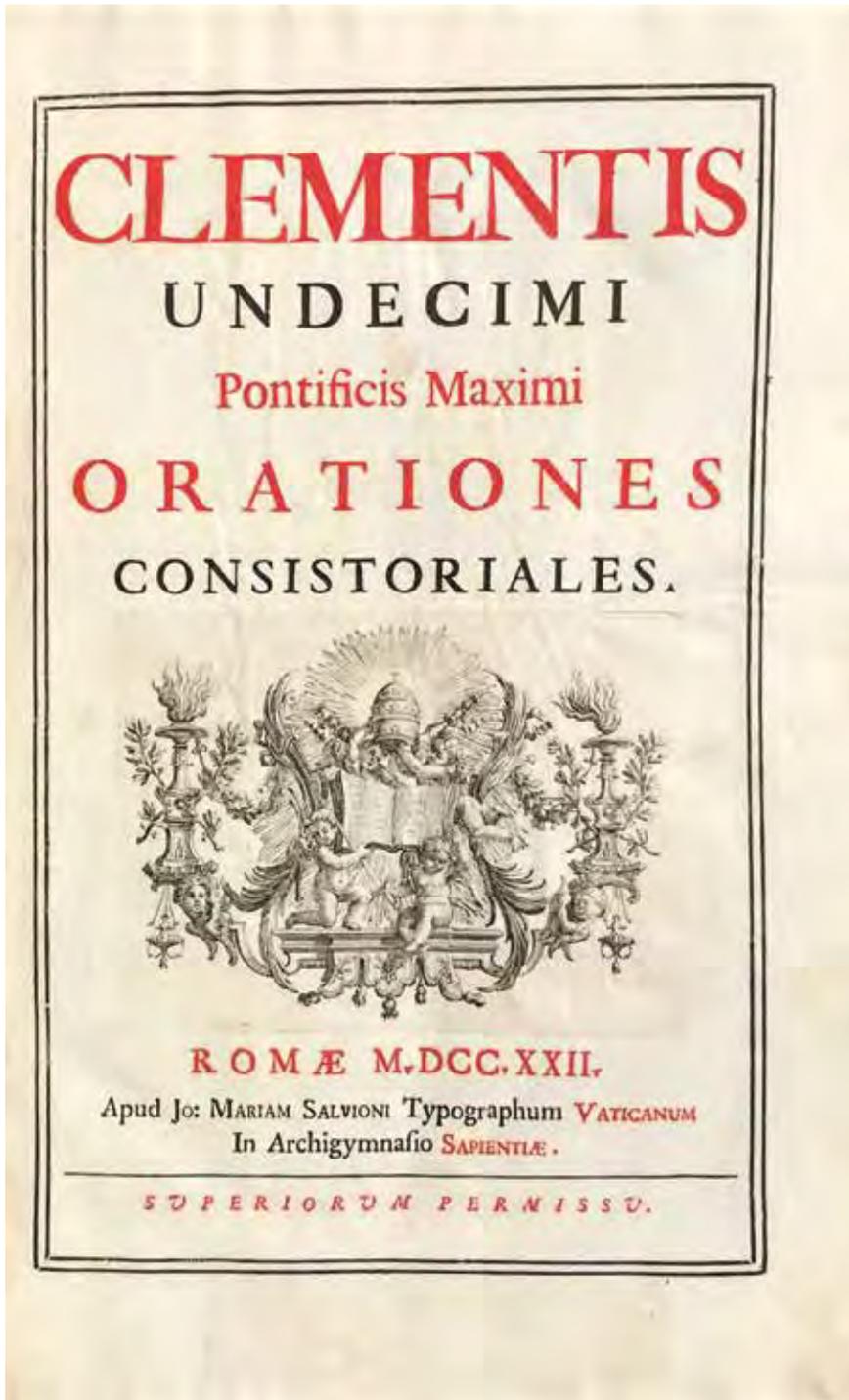
"MACARONEA"
IN SUPERB MOROCCO BY BOZERIAN

28 Folengo, Teofilo. *Opus Merlini Cocaii poetae Mantuani macaronicorum.* 8° (150x95 mm). With engraved portrait and 26 illustrations; 16 f., 419 p., 2 f. – Early nineteenth-century Parisian binding, signed at foot of spine by Bozerian: dark-blue straight-grained morocco gilt, on covers double gilt fillets framing a floral border (Culot no. 36), flat spine divided by double gilt fillets into six compartments, in the second lettered in gilt, in the others a gilt rosette (Culot 18, pl. XXXI), edges of boards and turn-ins gilt, doublures and endleaves of pink watered-silk, edges gilt. Bookplate: Ex Libris Hyp.te de Montcalm. Amsterdam, Abraham à Someren, 1692.

ESTEEMED AND DELIGHTFUL EDITION OF THIS «CHEF-D'OEUVRE MACARONIQUE» IN AN ELEGANT BINDING BY JEAN-CLAUDE BOZERIAN. The edition is handsomely illustrated with a portrait of the author and 26 engravings. Teofilo Folengo (Mantova 1491–1544 Campese di Bassano), called Merlino Coccaio, was one of the principal Italian macaronic poets. At 16 he entered the Benedictine order which he left in 1516 in order to wander about Italy with a well-born young woman named Girolama Dieda. Already in his early youth he wrote brilliant poems in the style of Virgil. His first work was the *Opus Merlini Cocaii*, published in Toscolano in 1521 (extremely rare).

OUR EDITION IS ENLARGED BY TWO CHAPTERS AND HAS A LIFE OF FOLENGO ADDED. In his poems written in macaronic language Folengo describes the heroic deeds of the imaginary hero Baldus. The language is a mixture of Latin and Italian, named after the Venetian dish "macaroni". This language was used by students, but Folengo was the first to use it for poetry. "The coarse buffoonery of this work is relieved by touches of genuine poetry." (Enc. Brit.). This mixture of poetical realism and burlesque (cf. McMillan, *Dictionary of Italian Literature*) had a great impact on Rabelais' satirical poetry (e.g. *Gargantua et Pantagruel*). It was not printed in Naples (as believed by Brunet and Nodier), but in Holland (cf. Quentin, Cat. 18, no. 44): the fleuron-vignette on title and the ornamented initials are used also in other Dutch editions by H. Wettstein. – In a splendid binding by the great Jean-Claude Bozerian. In very fresh, nearly spotless condition. Repr. p. 33

♣ Rahir, *Bibliothèques de l'Amateur*, p. 429; Brunet II, 1319; P. Culot: *Jean-Claude Bozerian*, Bruxelles 1979.



EIGHTEENTH CENTURY

LAVISHLY ILLUSTRATED FINE ARMORIAL BINDING FOR THE BIBLIOPHILE POPE CLEMENT XI

29 (Clement XI, Papal Binding). *Orationes Consistoriales*. Folio (386x253 mm). 1 engraved portrait of Pope Clement XI by H. Rossi after Pet. Leo. Ghezzius (added is a portrait of Annibal Albanus by H. Rossi after Petrus Nelli, mounted on title-page verso), 222 engraved vignettes (incl. title-vig., head- and tailpieces and historiated initials); title-page printed in red and black. VII, 307 p. Rome, apud Jo. Mariam Salvioni Typographum Vaticanum, 1722.

Contemporary Roman light-brown calf binding showing the arms of POPE CLEMENT XI (G. Fr. Albani): triple gilt fillet round sides with fleuron at corners, in centres the large gilt papal coat of arms showing a large star in the upper compartment and three mountains in the lower, parted by a band. The shield is surrounded by a baroque cartouche and surmounted by the crossed keys of St. Peter and the Tiara; spine raised on six bands, in the second compartments gilt title, in the others large central fleuron surrounded by tiny stars and arabesques; edges of boards gilt with a floral roll; marbled paper on liners; edges gilt.



BEAUTIFULLY ILLUSTRATED COPY, MOSTLY BY GHEZZI. In a fine papal binding of imposing simplicity and elegance, possibly from the so-called Salvioni bindery working for the printing house Salvioni and the Vatican. With well impressed coat of arms of Clement XI (Pope 1700–1721), one of the greatest bibliophiles on the papal throne.

THE ALBANI FAMILY, as the name hints, stems originally from Albania. The most known member of the noble family from Urbino is GIOVANNI FRANCESCO ALBANI (Urbino 1649–1721 Rome). He made a brilliant ecclesiastical career and became Pope Clement XI in 1700, still very young. His private life was blameless, but as a Pope he had the misfortune to rule in troubled times (War of the Spanish Succession, Jansenism in Franc, etc.). He was more successful as Maecenas and book collector. He was a close friend of the celebrated bibliophile QUEEN CHRISTINA OF SWEDEN, who resigned the crown, converted to the Roman Catholic religion and moved to Rome in 1659 where she spent most of the rest of her life (†1688). As the book dates from after the Pope's death, it is most probable that his nephew, CARDINAL ANNIBALE ALBANI, being the editor of the work and whose engraved portrait was mounted on the title-page verso, was the first owner. The Albani Library, greatly enlarged by Clement XI, was dispersed in the nineteenth century. – Binding in parts slightly rubbed, otherwise a very fresh copy.

Reproduction p. 34–36, 96

♣ Thieme/Becker XIII, 539; Woodward: *Ecclesiastical Heraldry*, p. 165; Bartsch 21, 306, 26–29 (vignettes by Ghezzi); Clough: *The Albany Library and Pope Clement XI*, in: *Libriarium XII* (1990), p. 11–21.



RARISSIMUM



30 Defoe, Daniel. *La vita e le avventure di Robinson Crusoe' storia galante, che contiene, tra gli altri avvenimenti, il soggiorno ch' Egli fece per ventott'anni in un Isola deserta situata sopra la Costa dell'America vicino all'imboccatura della gran Riviera Oroonoca.* (Vol. II): ... *Che contiene il di Lui ritorno nella sua Isola, e gli altri suoi nuovi Viaggi.* Two volumes in 8° (161x99 mm). Two engraved frontispieces. 4f., 271 p.; 303 p. Contemporary leather bindings, flat spine richly gilt, two labels gilt-lettered. Venice, Domenico Occhi, 1731.

FIRST COMPLETE ITALIAN EDITION IN TWO VOLUMES, OF UTMOST RARITY. The original English edition of Defoe's famous masterpiece (1719) had had an immediate success and was translated in the same year into French, German and Dutch. It is known as the English literature's first novel. It became one of the most widely published books in history. The Italian translation was done from the French translation. – Only some slight browning here and there, but generally in an exceptional good condition.

♣ Tusculum Rare Books Ltd, cat. XI (2006) *Letteratura Universale / Prime Edizioni Italiane*, no. 11, where Santo Aligo remarked in his preface with regard to the extreme rarity: “Tutto questo ci porta a concludere che la copia ... sia la sola conosciuta completa dei due volumi con data 1731.”





FROM THE LIBRARY OF COUNT SCHÖNBORN-BUCHHEIM

31 Pitiscus, Samuel. *Lexicon antiquitatum Romanarum: in quo ritus et antiquitates cum Graecis ac Romanis communes, tum Romanis peculiare, sacrae et profanae, publicae et privatae, civiles ac militares exponuntur.* 3 vols. Folio (382x242 mm). With 2 engraved frontispieces by M. Pool after Bernard Picart and A. Houbraken, 1 portrait of the author engraved by P. van Gunst after G. Hect, 2 engravings (1 folded) by F. Halma. Title-pages printed in red and black with large engraved vignette. – Contemporary half-leather bindings gilt, flat spine with 2 green labels gilt lettered and in the other compartments gilt around a central ornament; attractive marbled paper on liners and endleaves; library label (red lion with shelf-no., see reproduction). Den Haag, Petrus Gosse, 1737.

FINE COPY OF THE THIRD ENLARGED EDITION of the Dutch classicist Samuel Pitiscus (1637–1727). The lexicon reconstructs ancient Greek and Roman ceremonies by means of antiquities and inscriptions. It is decorated with a magnificent baroque frontispiece and seven other engravings. The frontispieces depict: I. a pastiche of Roman antiquities, including the Pantheon, the Colosseum, and the Column of Trajan, the statues of Minerva and the She-Wolf suckling Romulus and Remus, the mythical founders of Rome. – II. Minerva overseeing the excavation of an ancient tomb; 3 engraved title-vignettes, 1 engraved portrait, 1 head- engraving and 1 folded engraved plate entitled “Pavimentum tessellatum” (see vol. I, after the Praefatio; for the Latin explanation cf. vol. III, p. 49 & 577).

Provenance: From the Library of COUNT SCHÖNBORN-BUCHHEIM, Vienna. – A few pages slightly browned, otherwise a very good, fresh copy in contemporary well-preserved bindings. ♣ Zischka 128; Lipsius-L. 315.



32a (Ferrara – Manuscript Estate Plan). *Beni la maggior parte sotto la villa di Codifiume.* (149x212 cm). Ink and wash on paper, mounted on cloth. With large coat of arms of CONTE NICOLA BOARI. Signed by Antonio Ferrati “Ingegnere regio”. Ferrara 1753.

BEAUTIFUL WALL MAP DEPICTING THE VILLAGE OF SANTA MARIA IN CODIFIUME IN THE PROVINCE OF FERRARA (EMIGLIA-ROMAGNA), PROPERTY OF COUNT NICOLA BOARI. – Six small defective parts in margins restored, in lower margin slightly stained, otherwise in a remarkably good condition. Repr. above

32b Zocchi, Giuseppe. *View of the Temple of Saturn.* Original drawing, pen and brown ink, heightened with grey wash. Blank top corners clipped. 423x316 mm. Framed under passepartout. Florence ca. 1764.

VERY FINE VIEW OF THE TEMPLE OF SATURN IN THE FORUM ROMANUM, ENHANCED BY A BATTLE RELIEF IN THE FOREGROUND. The grandiose Temple of Saturn, of which eight columns and the corresponding architrave remain, was also called *Templum Aerarium*, as it housed the state treasure of ancient Rome. The battle relief does presumably no longer exist. In the distance may be seen the three surviving columns of the Temple of Vespasian. This unusually large drawing belongs to the series of views of Rome commissioned from Guiseppe Zocchi (1711–1767) by SIR HORACE MANN (1701–1786), connoisseur and British envoy at Florence from 1740 to 1786; he was a famous correspondent of Horace Walpole.



Provenance: Sir Horace Mann; Sotheby's sale on 11th July, 1979, no. 184 (mentioning all the other provenances). – In very good condition. Reproduction above ☛ Our copy in: Martin Breslauer Inc., catalogue 111, no. 73A with reproduction on p. 67 (USD 15,000).



THE RARE UPDATED EDITION

32c Benedetti, Ignazio. *La topografia di Roma di Gio Battista Nolli dalla maggiore in questa minore tavola del medesimo ridotta.* Engraved map mounted on 12 linen parts (465 x 690 mm). Rome 1773 (?).

THE FAMOUS WALL MAP OF ROME BY GIOVANNI BATTISTA NOLLI (first ed. in 1748, extremely rare), here in a reduced and updated edition by Ignazio Benedetti. Left and right are fictive banners of parchment held aloft by putti containing the *Indice* with 174 numbers, the last four added by Benedetti. They mention the four churches built since 1748: S. Paolo primo Eremita (171), S. Caterina de Senesi (172), S. Lucia del Confalone (173) and Sagrestia di S. Pietro (174). In the lower part are views of the Piazza di S. Pietro and la Basilica Santa Maria Maggiore. The date of this print might be some time later (second state), probably in the 1780s since the new Sacristy of Saint Peter's was built between 1776 and 1784. – A few minor wears in margins, otherwise a well-preserved copy. Rare.

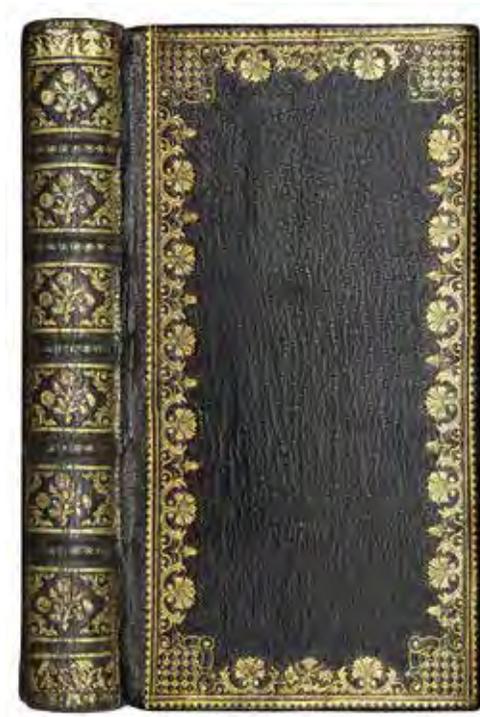
♣ Frutaz: *Le piante di Roma*, vol. I, CLXIXb, p. 236; Jessica Maier: *Rome Measured and Imagined: Early Modern Maps of the Eternal City*. Chicago, University Press, 2015. Reproduction above



WITH CHARMING ROCOCO ILLUSTRATIONS

33 Durante Duranti, Conte. *Rime del Conte Durante Duranti Patrizio Bresciano.* 4to (245 x 185 mm). Engraved frontispiece with Duranti's portrait by F. Zucchi, title-vignette by Zucchi after Piet. Scalvino, portrait of King Carl Emmanuel III by Pitteri, eight engraved headpieces and eight tailpieces by Zucchi and Crivellari after Scalvino, 110 engraved historiated initials. VIII p.; 1 f., CCXXXIV p. – Contemporary half-leather with marbled boards, flat spine divided by two zig-zag lines into six compartments, in second gilt-lettered piece, in the others gilt star. Brescia, Gian-Maria Rizzardi, 1755.

SUPERB BRESCIAN EDITION, ONE OF THE FEW NOT PUBLISHED IN VENICE, containing eight rimed letters and 110 sonnets and two “canzoni”. The beautifully illustrated book is considered one of the most elegant masterpieces of Venetian rococo taste slightly mixed with the taste of the “terra ferma”. Second edition printed in the same year as the first. The celebrated Brescian poet, Count Durante (1718–1780), killed a “man of quality” in a duel. After several years of exile, the literary king Carl Emmanuel found Durante’s talents worthy of royal patronage and allowed him to return to Brescia. – Fresh copy in very good condition.



RARE

34 *Caeremoniale Episcoporum Sanctissimi Domini Nostri Benedicti Papae XIV. Jussu editum et auctum. Cum Indicibus necessariis.* Editio Prima Veneta. Venice, ex Typographia Balleoniana, 1758.

8vo (178x97 mm). X, 385 p. Title page and 8 p. scores printed in red and black, woodcut title vignette, several woodcut initials and end-pieces. Contemporary dark blue morocco richly gilt: dentelle border on covers; spine raised on five half bands, in the compartments richly gilt with central fleuron and surrounding leafy tools; edges of boards blind stamped; liners and endleaves of marbled paper; edges gilt. Bookplate of Joannis Zsasz, L. L. D.

RARE FIRST VENICE EDITION of this ceremonial book for bishops (based on *Ordinis Romani*, since seventh century) describing the liturgical rules during the rites performed by bishops, here revised and augmented by Pope Benedict XIV (Prosper Lambertini, Pope 1740–1758), eminent scholar who promoted scientific learning, considered one of the most erudite men of his time. He published numerous theological and ecclesiastical treatises. – The charming rococo binding in best condition, apart from a small worming at the foot of spine/lower cover, the text remarkably fresh and in very good condition. Reproduction above

♣ Not in BLC.

ELEGANTLY BOUND BY FRANCIS BEDFORD



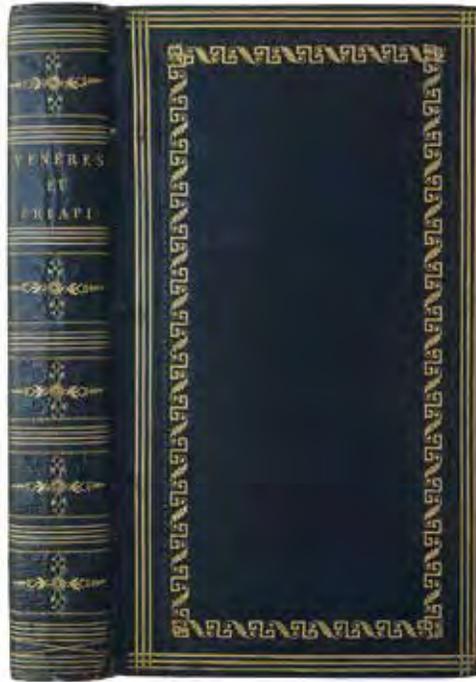
35 (Sterne, Laurence). *A Sentimental Journey through France and Italy.* By Mr. Yorick. 2 vols. in small 8vo (154x97 mm). XX, 203 p.; 2 f., 208 p. printed on Holland paper. 19th cent. light brown calf gilt, signed by F. Bedford on upper end leaf verso: double fillet round sides; spine raised on five bands, in 2nd and 3rd green morocco lettering pieces with inlaid small red ovals with vol. number, in the others small tools around an urn; double fillet on edges of boards; gilt turn-ins; attractive marbled paper on liners and end leaves; gilt edges. Bookplate. London, T. Becket and P. A. De Hondt, 1768.

RARE FIRST EDITION OF STERNE'S POPULAR AND INFLUENTIAL WORK. He was considered the most eminent novelist of the period. The item is complete with half titles and with the rare list of subscribers. With text variant in vol. 1 (p. 150, line 12: "vous": 1st issue) and text variant in vol. 2 (p. 133, last line: "who have": 2nd issue).

The attractive binding was executed by FRANCIS BEDFORD (1799–1883), one of the most prominent and successful London bookbinders of his period. Provenance: HENRY YATES THOMPSON (1838–1928), British newspaper proprietor and bibliophile collector of books, with his bookplate in the first volume. – Apart from slight rubbing of outer edge of upper cover of vol. 2, a beautiful, spotless copy in a remarkably fine state.

♣ Rothschild 1971–1972; Lowndes VI, 2509; Ramsden, *London Bookbinders*, p. 36.





IN SUPERB CONTEMPORARY MOROCCO

36 (Hancarville, Pierre-François Hugues d'). *Veneres uti observantur in Gemmis antiquis. Veneres et Priapi*. 8vo (184x104mm). Two vols. in one. I Priapi: 1 engraved frontispiece and 35 engraved plates (unsigned); 4f., 35f. (text). – II Veneres: 1 engraved frontispiece and 35 engraved plates (unsigned); 34f. (text). Descriptions of the plates in English and French. Entirely engraved copy on large Holland paper. – Contemporary dark-blue straight-grained morocco gilt and blind stamped to a neo-classical design, edges of boards and turn-ins gilt; liners and endleaves of violet watered-silk, gilt edges. Lugd. Batavorum (= Naples c. 1771).

RARE FIRST EDITION OF THIS OUTSTANDING WORK OF GRAPHIC EROTICA, WITH TWO ILLUSTRATED TITLES AND 70 ILLUSTRATIONS ASSEZ LIBRES, IN A MAGNIFICENT CONTEMPORARY MOROCCO BINDING. The French art dealer Hancarville met in Rome Sir William Hamilton, British ambassador at Naples (1764–1772) and notable collector of antiques. He compiled with Hamilton the celebrated four folio volumes of *Antiquités étrusques, grèques et romaines, tirées du Cabinet de M. Hamilton* copiously illustrated, printed in Naples by Morelli in 1766–1767. Separately he published several erotic volumes under fictitious imprints. Using some themes from erotic pieces in Hamilton's celebrated collection of antiquities, he produced etchings which he published in the present two volumes, allegedly done after originals of antique Roman cameos. It was, however, found out that most of



his illustrations are adaptations or invented scenes (Wagner). The licentious plates are accompanied by explanations in English and French (usually missing). – Very well preserved, fine copy in a remarkably elegant contemporary binding, thus very rare.

Reproduction p. 45, 46

• Peyrefitte 99 f.; Cohen-de Ricci 476; Brunet V, 1119; P. Wagner: *Lust & Love in the Rococo Period*. Nördlingen 1986, p. 20. – The bibliographers all give a different number for the illustrations: Cohen mentions the copy of Baron Portalis in contemporary morocco with the two titles and only 66 plates. Our copy has the 71 illustrations mentioned by Peyrefitte (no. 100) for the exceptional copy bound for the French King Louis XV.





**MAGNIFICENT ROMAN ENAMELLED BINDING
FROM THE SALVIONI BINDERY**

37 Domo d'Ossula, Emanuele da. *Divoto Apparecchio per la venuta dello Spirito Sancto*. Small-8vo (180x106 mm). XII, 166 p. with two engraved plates. Rome, Paolo Giunchi, 1773.

Contemporary Roman red morocco lavishly gilt and wax coloured: covers filled with an elaborate strapwork design heightened with red, blue/green and white/grey and enamel, in centres a gilt oval with the emblem of the Holy Spirit, surrounded by a large cartouche of four C-scrolls and small enamelled ovals, above and below a cartouche formed of two C-scrolls enamelled bearing a red monogram "AM"; spine raised on five bands, in the second compartment black label gilt lettered, in the others a gilt fleuron surrounded by leafy tools; pale blue silk liners and endleaves; edges gilt.

BEAUTIFUL EXAMPLE OF A ROMAN ENAMELLED BINDING. The flamboyant style, achieved by polychrome enamel heightening, is typical for some of the mid-eighteenth-century Roman bindings, in particular when, as here, most probably executed by the so-called SALVIONI BINDERY (Hobson). – Very rare, especially in such a remarkably fine state of preservation. Reproduction above

☛ A. R. A. Hobson: *French and Italian Collectors and Their Bindings, Illustrated from Examples in the Library of J. R. Abbey*. Oxford 1953.



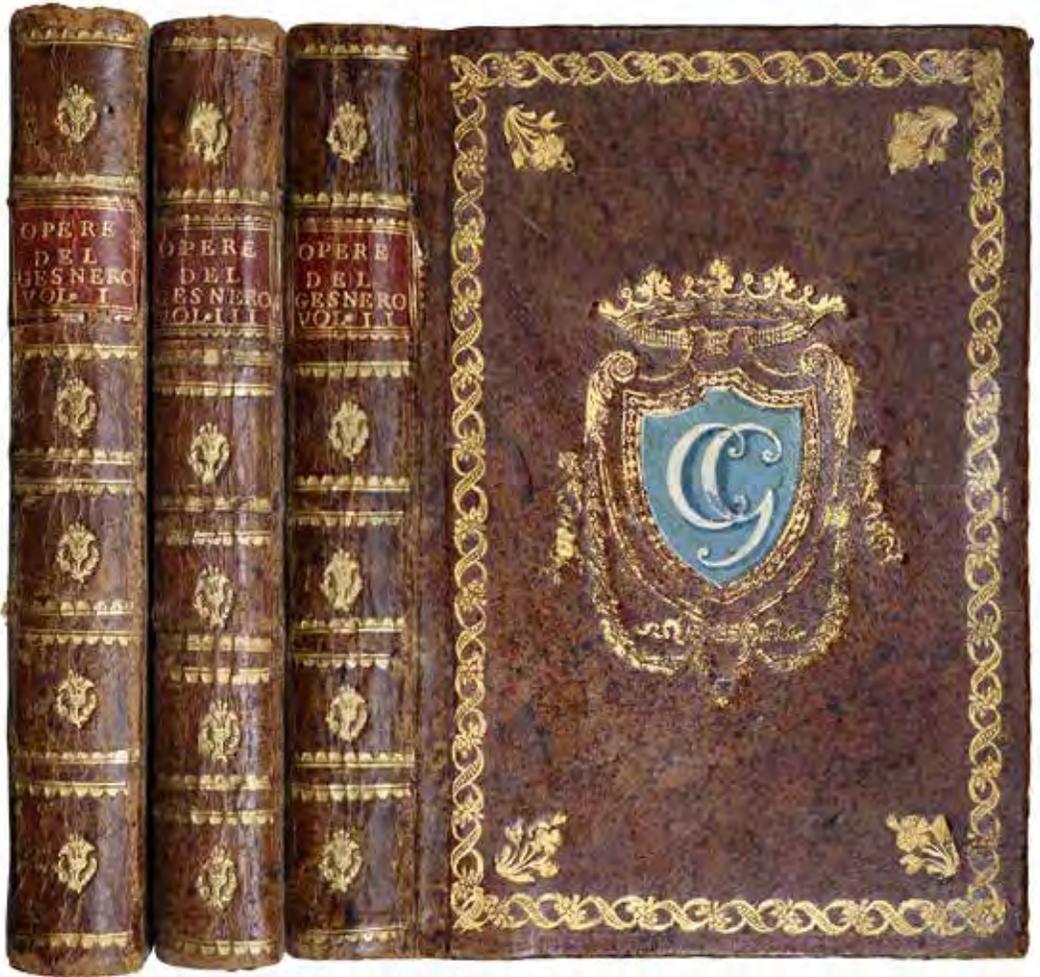
ARMORIAL PRESENTATION BINDING

“A SUA ECCELLENZA IL SIGNOR CAMILLO GRITTI, PODESTÀ DI VICENZA”

38 Gessner, Salomon. *Le opera... tradotte dalla signora Elisabetta Caminer Turra con le due novelle morali del Signor D****. 3 vols. Large-8vo (210x140 mm). Fine neo-classical border on title-pages. Vicenza, nella Stamperia Turra, 1786.

Contemporary Italian brown-marbled calf richly gilt to a rococo design, in centre of upper cover crowned arms with the initials “CG” of the dedicatee Camillo Gritti (white initials on blue background), on lower cover the coat of arms of the famous Venetian Gritti family (« coupé d’azur à la croix alésée d’argent, sur d’argent plein »); edges of boards gilt; blue and white stone-marbled paper (corresponding to the main colours of the coat of arms) on liners and endleaves; edges gilt.

FIRST ITALIAN EDITION of the works of the foremost Swiss poet of pastoral idylls, reflecting the desire for a simpler life close to nature. Most charmingly bound for Camillo Gritti. Translator and editor was ELISABETTA CAMINER TURRA



(1751–1796), a Venetian writer, editor and translator. In 1783 she founded the paper *Nuovo Giornale Enciclopedico*. She lived with her husband A. Turra in Vicenza. Her translation is dedicated to Camillo Gritti, mayor of Vicenza, and presented in a superb armorial binding “A Sua Eccellenza il Signor Camillo Gritti Podestà di Vicenza...” (see at the beginning of volume III, p. I–IV). The dedicatee CAMILLO BERNARDINO GRITTI (1745–c. 1814) came from the distinguished Venetian patrician family Gritti whose most famous member was Andrea Gritti (1455–1538) who after an astonishing diplomatic and military career was elected Doge in 1523. – The very attractive binding is only slightly rubbed in a few places, text on superb broad-margined handmade paper in best condition. Reproduction p. 48, 49

♣ ICCU/VIAE/001708; Treccani (Dizionario Biografico), 1974, vol. XVII (Caminèr, Elisabetta).

EXCEPTIONAL EMBLEMATIC ROMAN BINDING
« RELIURE PARLANTE »

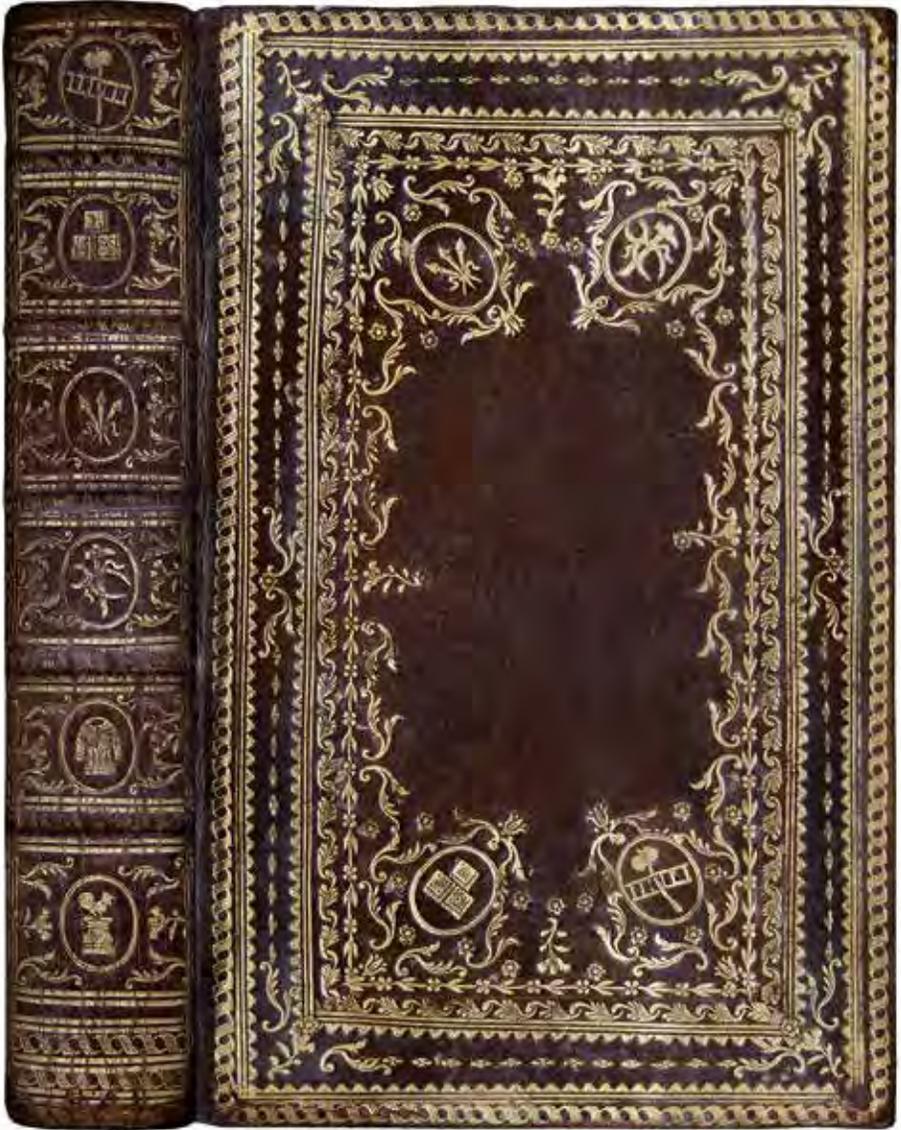
39 Mazzinelli, Alessandro. *Uffizio della Settimana Sancta*. 3 parts in 1 vol. 8° (213x134mm). Title and text printed in red and black on better paper with a slight blue tint, three engraved vignettes showing Christ with the crown of thorns, 14 engravings by Schedl, J. Passari and others after D. Corvi, S. Pomarede, J. B. Pucetti a. o., LXXII, 560 p. Printed dedication to Marchesa Cusani. Rome, Luigi Perego Salvioni Stampatore Vaticano, 1794.

CONTEMPORARY ROMAN DARK-BROWN CALF PROFUSELY GILT: covers framed with several roll tools, the inner panel richly gilt by floral rolls and leafy garlands to a dentelle border, cornerpieces composed of oval frames with emblematic tools each showing an Instrument of the Passion, surrounded by leafy arabesques and small flowers; spine raised on five half-bands with the Instruments of Passion in compartments surrounded by leafy and floral tools; marbled paper on liners and endleaves; edges gilt. In the original pull-off case of gilt mottled roan in book form.

RICHLY EMBLEMATIC ITALIAN ROCOCO BINDING, a so-called « reliure parlante » by a foremost Roman bindery working for the Vatican, probably the so-called Salvioni Bindery, an atelier which worked for or was very closely attached to the papal printers Salvioni. This office, compiled by the Abbate Mazzinelli, is dedicated by the Vatican printer Salvioni to Marchioness Anna Maria Cusani, née Marchioness Lepri. Thanks to the original leather box, the binding is in the best possible condition, broad-margined text nearly spotless and fresh.

THE PLATES are showing *L'Albero della Croce/Calice meus* (frontispiece) and illustrations of King David, some Stations of the Cross and the Four Evangelists: p. XLV: King David; p. 1: the Agony in Gethsemane; p. 31: St. Matthew the Evangelist & the Angel; p. 45: the Flagellation; p. 53: Jesus scourged and crowned with thorns; p. 57: St. Marc the Evangelist & the Lion; p. 69: Jesus takes up the Cross; p. 79: St. Lucas the Evangelist & the Ox; p. 91: The Last Supper; p. 247: Crucifixion of Jesus; p. 295: St. John the Evangelist & the Eagle; p. 359: Jesus is taken down from the Cross; p. 453: the Resurrection. Repr. below & p. 51





GIAMBATTISTA BODONI

TWO AUTOGRAPH LETTERS AND FIVE IMPORTANT BOOKS IN SUPERB BINDINGS

40a Bodoni, Giovanni Battista (1740–1813). Ms. autograph letter to a bishop with signature “Giov(anni) Batt(ist)a Bodoni”. Dated: Parma 25.3.1796. 4to, double leaf.

“Eccellenza R(everendissi)ma. Col corriere di quest’oggi ho ricevuto le stampe del Canto del Cigno che ha avuto la degnazione di rivedere. Non è stato possibile di farle correggere nel breve spazio di poche ore, e spero di poterle mandare costà per la seconda volta nella prossima settimana, ed Ella avrà la bontà di dirmi a chi dovrò raccomandarle ora che lascia caduto suo Felsineo soggiorno. Ho voluto far accelerare la Stampa dell’Inno mattutino Francese ed Italiano, e ne ho fatto ricoprire 12 copie in cartone e carta marmorizzata ... Dall’ottimo nostro Rosaspina ho ricevuto la polizza sul Banco di Russia e ne rendo ad entrambi le dovute grazie. Se il Rublo vale otto Paoli, come Ella già mi scritte, e mia a ora ripetuto, non ho niente a ridire ... Dio esaudisca i miei desideri ...”

The letter is addressed to CORNEILLE FRANÇOIS DE NÉLIS (1736–1798), philosopher, statesman, bishop in Antwerp in 1785, author of the *Canto del Cygno*, published twice in 1796 under the complete title *L’Aveugle de la Montagne: Entretiens philosophiques. Le chant du Cygne, ou la vie à venir et l’immortalité*.

♣ De Lama II, 116/117; Weiss 276, 277; Nélis, Corneille François de. *L’Aveugle de la Montagne: Entretiens philosophiques. Le chant du Cygne*. (Parma, Bodoni, 1796).

40b Bodoni, Giovanni Battista (1740–1813). Ms. autograph letter to state secretary De Stefano with signature “Gio(vanni) Batt(ist)a Bodoni”. Dated: Parma 15.10.1800. 4to, three pages.

IMPORTANT LETTER TO THE STATE SECRETARY DE STEFANO: *“Colgo con vero piacere la favorevole opportunità, che mi si offre per trasmettere ... un esemplare di due coserelle del P. Leoni da me impresse rencentemente, alle quali ne aggiungo la terza che è del nostro dottissimo Sig. Abate di Caluso ... Dall’esimio nostro Sig. Abate di Caluso prelodato, giunto non ha quasi in questa tranquilla Parmense Capitale ho io intese ottime novelle della rispettabilissima di Lei Persona ...”*

Bodoni refers to the two works of the Carmelite EVASIO LEONE, *Il Cantico dei Cantici* and *Lamentazioni de Geremia* (Brooks 773 and 778), printed by him in 1800. TOMMASO VALPERGA DI CALUSO (1737–1815) was a poet and pupil of Vittorio Alfieri. He wrote *La Cantica and Il Salmo*, with a dedication to his master Alfieri, printed by Bodoni also in 1800 (Brooks 781).

Reproduction p. 53

148

148

Reverendissimo Ministro

Colgo con viva piacere la favorevole opportunità che mi si offre per trasmettere alla rispettabilissima Diocesi di Parma un esemplare di due volumi del P. Leoni da me comprati recentemente, alle quali ne aggiungo la terza che è del nostro Dilettissimo Sig. Abate di Caluso. Il Ch.^{mo} e chiarissimo Sig. Avvocato Bolla legge per soprano a qualunque mio elogio di per le molte e vaste sue cognizioni legali e diplomatiche, quanto per ogni altro genere di amena letteratura, si è gentilmente incaricato del mio nome pigliando nel recarsi alle Spade della turibola, somministra

40b
Bodoni letter,
p. 1

conforte, e solo col S. Spirito la dirò, che *lingua fit*
Patentia quidem corrigere est nequit.
 E qui prego che voi al C. S. S. perche la vostra lungamente incertame, e la vada in con. suo desiderio appena contenta, possa a testimoniarmi colla piu' obsequiosa riverenza

Di Lei Rev.^{mo} Ministro

Parma 15 Nov 1860

Indirizzo all'ing. Carlo
 Sig. Battista Bodoni

40b
Bodoni letter,
p. 3

IN FINE MOROCCO BY LOUIS ANTOINE LAFERTÉ
FOR THE DUKE OF PARMA FERDINAND I

41 Frugoni, Carlo Innocenzio. *Opere poetiche.* 7 volumes (of 9). Large-8vo (210x132mm). Printed on strong handmade paper (*carta grande*, as usual for deluxe versions for the ducal court). With a portrait of Frugoni, engraved by Benigno Bossi. Parma, dalla Stamperia Reale, 1779.

Contemporary red morocco gilt: triple gilt fillet round sides with a small rosette on corners, in centres coat of arms of the Duke of Parma, crowned by a ducal coronet and surrounded by the chains of the Order of Saint Michael, the Order of the Holy Spirit and the Order of the Golden Fleece; spine raised on five half bands, lettered in the second and third compartment, in the others a central marguerite surrounded by dots, stars and small leafy tools; a fillet on edges of boards; inside gilt border with zig-zag roll interlacing with leaves (the same as in no. 42 below); doublures and endleaves of marbled paper; edges gilt. Release stamp of the Prefettura di Parma.

RARE FIRST EDITION OF THE COLLECTED WORKS, A FINE EARLY BODONI PRINT IN AN ELEGANT ARMORIAL MOROCCO SHOWING THE COATS OF ARMS OF DON FERDINAND I OF BOURBON, DUKE OF PARMA (1765–1802) BY LOUIS ANTOINE LAFERTÉ, THE FAMOUS FRENCH BINDER AT THE COURT OF PARMA.

The young Duke, who wanted to start a royal press at his court (Stamperia Reale), appointed GIAMBATTISTA BODONI as the first director in 1768. – ALTHOUGH THE BINDING IS UNSIGNED, IT CAN WITHOUT DOUBT BE ATTRIBUTED TO THE FRENCH BINDER LOUIS ANTOINE LAFERTÉ. He was called to the Court of Parma from Bologna in 1765 by Paolo Maria Paciaudi, librarian at the court of Parma. He had been charged by Philip of Bourbon, duke of Parma, father of Don Ferdinand I, to form the Regia Bibliotheca Parmensis. Unhappy about the previous Italian binders, Paciaudi wanted a “bravo legatore”, able to cover beautifully the books of the Royal Library following the librarian’s strict instructions: “I libri alla Francese devono essere: in buona pelle ben tinta e ben macchiata, col dorso dorato, col cartello rosso, colle carte di risguardo marmorate, col nastro verde” (cf. Gorreri, p. 48). Louis Antoine Laferté, introduced to the court of Parma as the “fils du Relieur du Roi de France”, belonged to a long-lasting family of binders active in Paris in Rue des Carmes. He likely was the son of Pierre Antoine Laferté, “maître” in 1734, binder of the Marquise de Pompadour, mistress of Louis XV, through whose intercession Pierre Antoine became “Relieur du Roi” in 1762. His son Louis Antoine opened in Parma a sophisticated atelier, specializing in the art of binding, gilding and in the manufacture of decorative paper until his death in 1790. Laferté usually did not sign his bindings for the ducal court. We found one exception in the exhibition catalogue *Bodoni/quand la simplicité deviant art*



of the Bibliotheca Wittockiana (cf. Ref.) where the binding of no. 30 has inside a binder label with the inscription “Legato da Luigi Laferté/Francese in Parma”; it was remarked that it is *excessivement rare de rencontrer* Laferté bindings signed in this way.

CARLO FRUGONI (1692–1768), an eminent Italian pastoral poet with a great facility and elegance, was appointed by the Duke of Parma poet laureate and perpetual secretary at the Ducal Academy of Fine Arts.

There are only seven volumes (of 9), complete copies including the supplement (vol. 10, published later with the same date 1779!) are unusual. Head and bottom of spine and corners of some bindings are repaired, otherwise the text and bindings in very good condition.

Reproduction above

♣ Weiss 32; not in De Lama; Brunet II, 1414; Bibliotheca Wittockiana, Brussels, exhibition catalogue *Bodoni/quand la simplicité deviant art*, no. 30.

**SUPERB ARMORIAL BINDINGS BY LOUIS ANTOINE LAFERTÉ
FOR FERDINAND I, DUKE OF PARMA**

42 Teocrito, Mosco, Bione. *Simmia Greco-latini con la Buccolica di Virgilio latino-greca volgarizzati e forniti d'annotazioni da Eritisco Pilenejo.* 2 volumes in 4to (... mm.). **I vol.:** 4 f., XXIV p., 403 p., 160 p. **II vol.:** 3 f., 245 p., 1 f., 124 p., 144 p. Printed on carta grande with watermark ED NP. Parma, Dalla Stamperia Reale, 1780.

Contemporary light-brown sprinkled calf, covers framed by triple fillet round side, in centres the ducal arms of Ferdinand I of Parma; spine raised on five bands, in the second compartment with red and in the third with green morocco label gilt-lettered, in the others central fleuron surrounded by leafy tools; edges of boards gilt; inside gilt border with zig-zag roll interlacing with leaves; doublures and endleaves of marbled paper (see reprod. p. 57 below); edges gilt.

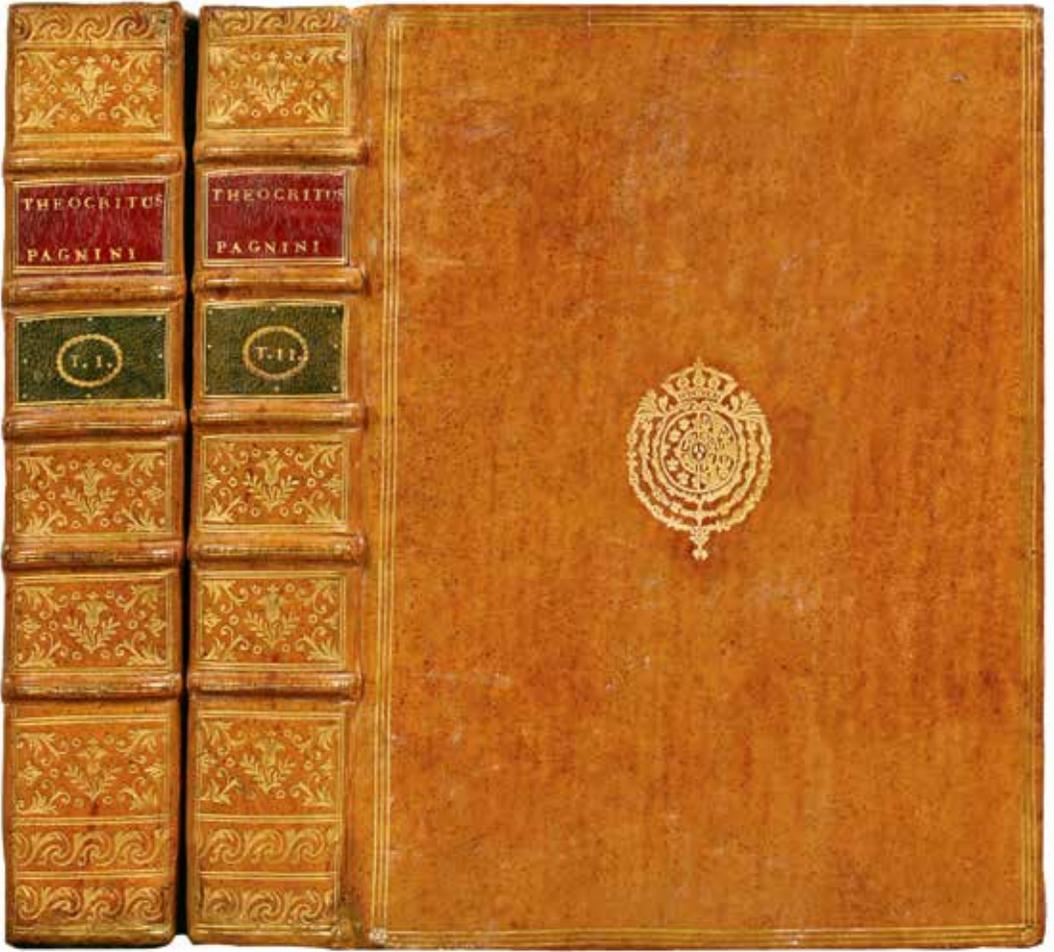
EXCELLENT COPY OF BODONI'S EARLY MASTERPIECE IN AN EXQUISITE ARMORIAL BINDING SHOWING THE COATS OF ARMS OF DON FERDINAND I OF BOURBON, DUKE OF PARMA (1765–1802), BY LOUIS ANTOINE LAFERTÉ, THE FAMOUS FRENCH BINDER AT THE COURT OF PARMA.

THE STYLE OF OUR BINDINGS, with the characteristic decoration *alla Francese* of gilt flowers on spines and the magnificently marbled endleaves allows an attribution to the FRENCH BINDER LOUIS ANTOINE LAFERTÉ. Laferté was called to the Court of Parma from Bologna in 1765 by Paolo Maria Paciaudi, librarian at the court of Parma. Unhappy about the previous Italian binders, Paciaudi wanted a “bravo legatore”, able to cover beautifully the books of the Royal Library following the librarian's strict instructions: “I libri alla Francese devono essere: in buona pelle ben tinta e ben macchiata, col dorso dorato, col cartello rosso, colle carte di risguardo marmorate, col nastro verde” (cf. Gorreri, p. 48). Louis Antoine Laferté, introduced to the court of Parma as the “fils du Relieur du Roi de France”, belonged to a long-lasting family of binders active in Paris in Rue des Carmes. Indeed, he likely was the son of Pierre Antoine Laferté, “maître” in 1734 and “Relieur du Roi” in 1762. His son Louis Antoine opened in Parma a sophisticated atelier, specializing in the art of binding, gilding and in the manufacture of decorative paper until his death in 1790.

The beautifully printed text in Greek and Latin is provided with lavish annotations by Maria Pagnini, Carmelite friar, poet and translator. – The deluxe version (Carta Grande) in the rare ducal binding by Laferté is in excellent condition.

Reproduction p. 57

♣ Brooks 170: “Gli esemplari in carta grande sono belli”; Brunet V, 786; Silvana Gorreri: *Louis Antoine Laferté: legatore francese in Parma. (Un contributo alla storia della legatoria del Settecento in Italia)*, in: *Rara Volumina. Rivista di studi sull'editoria di pregio e il libro illustrato*, 2/1994, Lucca, M. P. Fazzi editore, pp. 45–64.



42



42



“TRA I PIÙ BEI LIBRI DI BODONI”
IN ELEGANT MOROCCO BY THE DUCAL COURT BINDER LAFERTÉ

43 (Italian authors honouring Livia Doria Caraffa). *Prose, e versi per onorare la memoria di Livia Doria Caraffa Principessa del S. R. Imp. e della Rocella, di alcuni Rinomati Autori.* 4to (285 x 210 mm). 6 f., 407 num. f.; 1 f.; 1 errata leaf loosely inserted. With two engraved portraits of Livia Doria and six plates by R. Morghen, Bianchi and others, numerous engraved initials, head and tailpieces, 16 pages with engraved frames. Parma, nella Reale Stamperia, 1784.

Contemporary red morocco gilt: triple gilt fillet round sides with gilt fleuron at corners; spine raised on five bands, in the second compartment dark-green morocco label lettered in gilt, in the others a central fleuron surrounded by smaller tools; two fillets on edges of boards; inside dentelles; liners of blue watered-silk; edges gilt.

PRESTIGIOUS AND VERY RARE FIRST BODONI EDITION, A SPLENDIDLY ILLUSTRATED AND PRINTED LARGE PAPER COPY, IN AN ELEGANT MOROCCO BINDING BY LOUIS ANTOINE LAFERTÉ, DUCAL COURT BINDER IN PARMA FROM 1765 UNTIL 1790. Although the item is not signed by Laferté (as usual, cf. above no. 41), the design and the excellent technical execution make a certain attribution of this superb binding to him possible.

THE CELEBRATED TYPOGRAPHER AND PRINTER GIAMBATTISTA BODONI (1740–1813) created a new, classicistic style which made him, “il maestro della semplicità”, the object of hyperbolic admiration already in his lifetime. Napoleon, who admired his beautiful art of printing, gave him a pension for life of three thousand francs.



43

THE BEAUTIFUL BOOK IS RICHLY ADORNED with numerous engravings, which in itself is already quite a rare fact because the great typographer Bodoni was a real purist who thought fine typography and lay-out were already enough “illustration”. Thus he did not print many illustrated books. The present item is therefore considered as one of the finest and scarcest books of this famous printer. Renouard praised « la magnificence de l’exécution, la multitude des gravures et la rareté des exemplaires. » Bodoni’s striving for magnificence has been fully realised in this brilliant masterpiece of book art.



LIVIA DORIA CARAFFA, Principessa della Roccella (Naples 1745–1779), was famous for her charity and piety. On occasion of her premature death, her husband Vincenzo Maria Caraffa, esteemed member of Naples’ literary clubs, enjoined some Arcadian poets (Academy of the Arcadians: literary club founded in Rome in 1690), among which Ippolito Pindemonte (pseudonym: Polidete Melpomenio), A. de’ Giorgi Bertola, S. Bettinelli, C. Bondi, &c., all under pseudonym, to write prose texts and poems in honour of his wife Livia. – Text fresh, and nearly spotless in a most elegant binding in pristine state.

Reproduction p. 58–60

♣ Brooks 250: “Bellissimo libro ... Tra I più bei libri stampati da Bodoni”; Weiss 66; De Lama II, 29–30; Brunet IV, 909: « ... tiré à un petit nombre d’exemplaires pour être distribués en presents. »

RARE IN A DELIGHTFUL MOROCCO BINDING

44 Anacreon. *Teiou Melä (graece). Anacreontis Teii Odaria praefixo commentario quo poetae genus traditur et bibliotheca Anacreonteia adumbratur. Additis var. lect.* Small-8° (152x98 mm). 2f., CXVIII, 1f., 111 p. With two small oval engravings of Anacreon on title and of the dedicatee, Giuseppe d’Azara, on the following leaf. Parma, in Aedibus Palatinis [Bodoni Press], 1791.

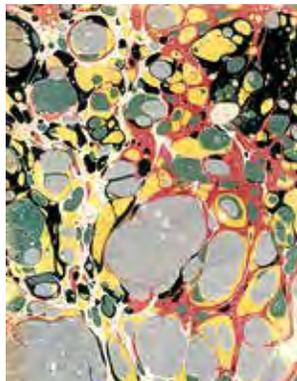
In an exquisite contemporary English red morocco gilt: fine gilt roll tooled border round sides; smooth spine divided by two fillets into seven compartments, in the second and seventh a black morocco label gilt lettered, in the others a central ornament (3 urns and 3 lyres) surrounded by leaves and stars; edges of boards and turn-ins gilt; doublures and endleaves of very attractive stone-marbled paper; edges gilt. Bookplate of John Lowe. Ownership inscription of Henry Wilson in fine brown ink on upper margin of title page.



THE CELEBRATED ANACREON in a beautiful upper case version by the great Italian typographer, GIAMBATTISTA BODONI (1740–1813). Excellent copy printed on fine strong handmade paper, the first part entirely in Roman capitals (commentaries) and the second in Greek capitals (Odes). A remarkably elaborated fine piece of printing. According to Dibdin there cannot be conceived a more elegant and exquisitely finished production. – A bright, very fresh wide-margined copy of this magnificent booklet in a perfectly preserved beautiful binding.

Reproduction p. 61

☛ Brooks 422; De Lama I, 54; Gianì (Cat.), no. 17: “Edizione molto pregiata di rara bellezza estetica.”; Dibdin I, 265–6; not in Weiss.



EXCEPTIONAL COPY
BOUND FOR EUGÈNE DE BEAUHARNAIS

45 Tacitus, C. Cornelius. *Opera*. 3 vols. “In quarto imp.” (314x235 mm). Vol. I: 3 f. (first f. blanc, printed ex-libris remark for E. d. B., title), XII (printed dedication to Ferdinand, Duke of Parma), 3 f., 284 p.; vol. II: 4 f. (first blanc, ex-libris remark, title, sub-title), 297 p.; vol. III: 4 f. (first blanc, ex-libris remark, title, sub-title), 281 p, 1 f. blank; printed on strong velin paper uncut (« sur grand papier vélin »). Parma, In Aedibus Palatinis, Typis Bodonianis, 1795.

Original straight-grained red half morocco gilt, in centres of red board covers gilt crowned initials EA; flat spine divided by Greek key roll into six compartments within fillets, in second compartment green morocco label gilt lettered, in the last gilt-lettered “Bodoni” and vol.-no., in the others small rosette.

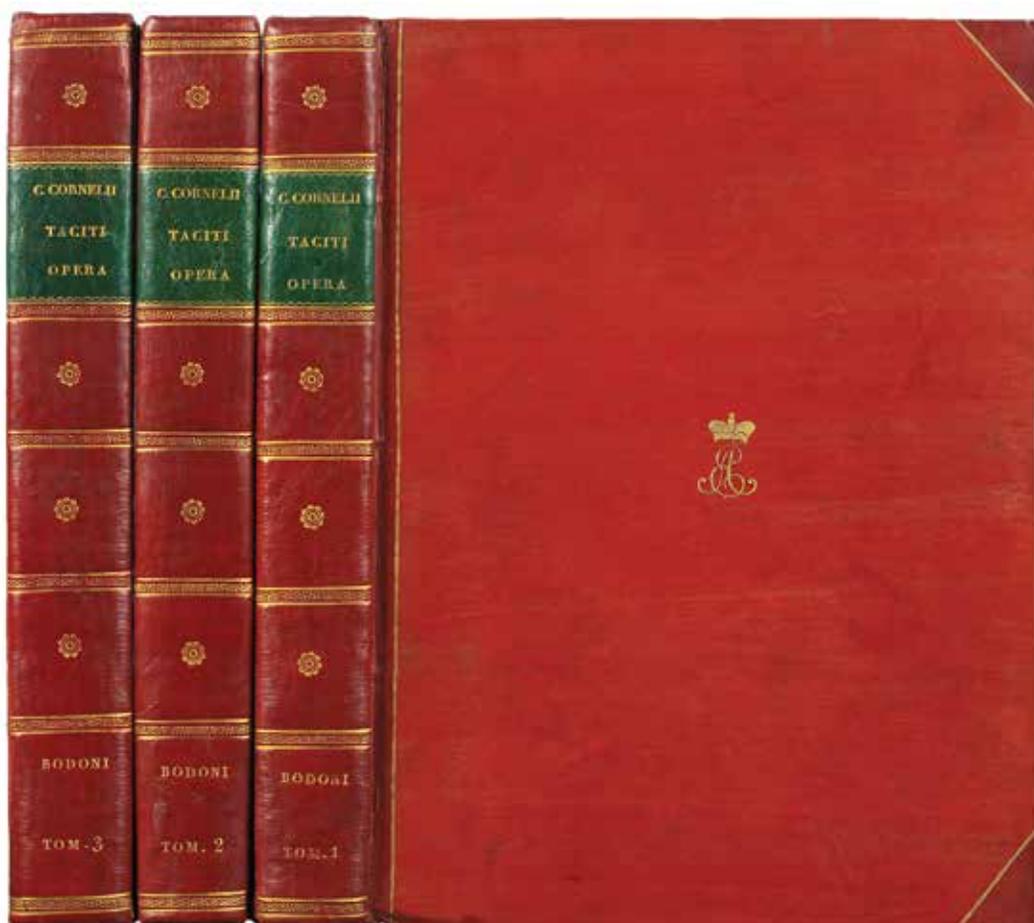
MAGNIFICENT COPY OF BODONI’S SPLENDIDLY PRINTED TACITUS IN TOTALLY UNCUT STATE, printed and bound for Eugène de Beauharnais as Viceroy of Italy. This is a SPECIAL COPY FOR EUGÈNE (NAPOLEON) AS VICEROY OF ITALY, WITH AN EXTRA PRINTED REMARK (ex-libris) on the second of two extra inserted leaves in each volume: “Quest’edizione appartiene alla Biblioteca particolare di S. A. I. Eugenio Napoleone di Francia Vice-Re d’Italia Arci-Cancelliere di Stato dell’Impero Francese Principe di Venezia ecc. ecc. ecc.” The binding bears the crowned initials EA of Eugène de Beauharnais and his wife Amalie Auguste. – The elegant neo-classical binding, apart from some small skillful repairs of the paper on upper cover of vol. III, in very good condition, text in pristine state.

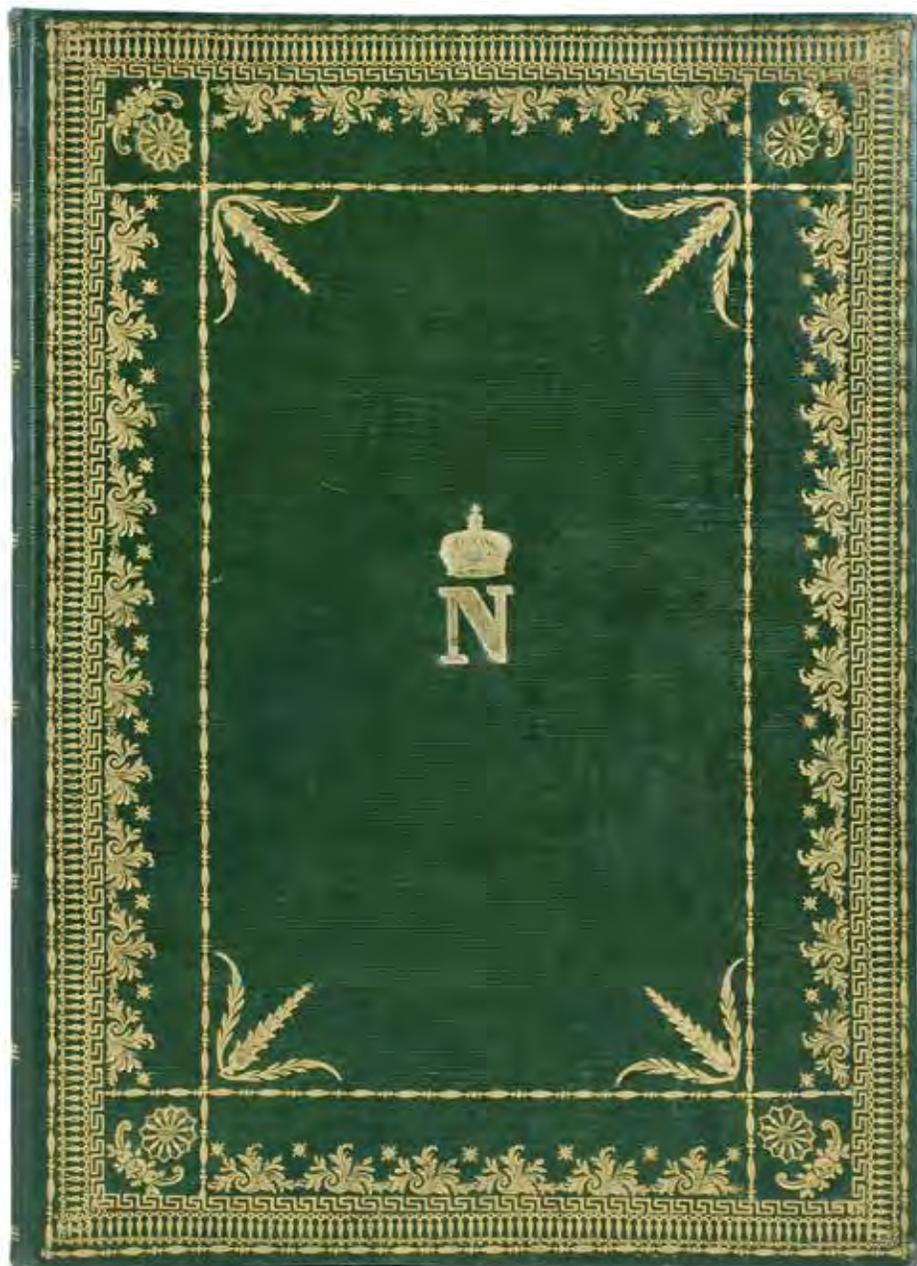
Important provenance: EUGÈNE DE BEAUHARNAIS (1781–1824), named Napoleon as the adopted son of Napoleon I. Eugène accompanied Bonaparte on his campaigns to Italy and Egypt. In 1805 he became Viceroy of Italy. One year later he married Amalie Auguste, the daughter of King Maximilian I of Bavaria, who gave his son-in-law the principality of Leuchtenberg and Eichstätt in 1817.

Reproduction p. 62, 63

♣ Brooks no. 594; Weiss 262 (our copy however with more leaves and special dedication to the Italian Viceroy); De Lama II, 105/6; Auction sale by U. Hoepli, *La Biblioteca di Eugenio de Beauharnais Vicerè d’Italia*. Milan, Nov. 1935, no. 199 (see below no. 77).







NINETEENTH CENTURY

RARE VELLUM COPY
BOUND IN ELEGANT ITALIAN MOROCCO FOR
EUGÈNE DE BEAUHARNAIS, VICEROY OF ITALY

46 Dondis ab Horologio, Francesco Scipione de. *Laudatio in funere Bernardi Mariae Carenzoni episcopi feltriensis...* Large 4to (310x221 mm). 23 pages printed in Latin on fine vellum. Padova, Ex typographia seminarii, 1812.

Contemporary straight-grained green morocco gilt: on covers large border composed of Greek key-roll, fillets & fleurons, in centres the crowned initial "N"; flat spine divided by a fillet between two wavy lines into seven compartments filled with a gilt star; edges of boards and turn-ins gilt; green silk on liners and endleaves. Mounted on verso of the upper flyleaf is a leaf with the printed text: "*Quest' edizione appartiene alla biblioteca particolare di S. A. I. Eugenio Napoleone di Francia, Vice-re d'Italia, Arcicancelliere di stato dell'Impero Francese, principe di Venezia, ecc. ecc. ecc.*". In red cloth box with green label gilt lettered on spine.

HIGHLY ELEGANT ITALIAN PRESENTATION BINDING FOR PRINCE EUGÈNE DE BEAUHARNAIS (1781–1824), NAMED NAPOLEON AS THE ADOPTED SON OF NAPOLEON BONAPARTE, VICEROY OF ITALY, PRINCE OF VENICE, & C. Eugène accompanied Bonaparte on his campaigns to Italy and Egypt. In 1805, he became Viceroy of Italy. In 1809, he married Princess Augusta Amalia, the daughter of King Maximilian I of Bavaria, who bestowed upon his son-in-law the principality of Leuchtenberg and Eichstätt.

THE BINDING IS OF TECHNICAL PERFECTION AND IMMACULATE CONDITION. Although Luigi Lodigiani was the preferred binder of Eugène de Beauharnais, this beautiful presentation binding cannot be attributed to him. We could not find identical tools on the bindings either signed by or attributed to him. It has been without doubt executed by another great Italian (or French?) atelier also working for the Viceroy. In Hoepli's auction catalogue (no. 189, plate XXX) we found another stunning binding showing five identical tools. In the description, however, no binder is mentioned.

EXCELLENT VELLUM COPY, ONE OF TWO. The book contains the funeral oration by Scipione Dondi dall'Orologio, bishop of Padova, at the occasion of the funeral of BERNARD-MARIE CARENZONI (1748–1811), bishop of Feltre, who was desi-

gnated by Napoleon to become a member of the delegation of six prelates for the negotiations with Pope Pius VII (Chiaramonti, 1740–1823) in 1811. This was not to be because of Carenzoni's decease some days after his appointment. – In the freshest possible condition. Exceptional copy of the greatest rarity, only one other vellum copy known (in BNF). Reproduction p. 64

♣ Auction Cat. U. Hoepli, *La Biblioteca di Eugenio de Beauharnais Vicerè d'Italia*. Milan, Nov. 1935, no. 189 (see below no. 77).

**DELUXE COPY FOR
MARIE LOUISE DUCHESS OF PARMA
SPLENDID INLAID MOROCCO BINDING BY LODIGIANI**

47 Cicero, M. T. *Sex orationum partes ante nostram aetatem ineditae cum antiquo interprete... Accedunt scholia... Codices Ambrosianos... Vita Ciceronis... Angelus Maius Ambrosiani Collegii Doctor*. Large 4to (297x224 mm). Very rare large-paper copy. Frontispiece with portrait of the author and two engraved plates by Emmanuel Scottus; 1f., XVI, 308p., 1f., 37p., 2f. Milan, Regiis Typis, 1817.

CONTEMPORARY STRAIGHT-GRAINED RED MOROCCO GILT, BLIND STAMPED AND INLAID BY LUIGI LODIGIANI: gilt floral border round sides (Macchi, op. cit., scheda 23, reprod.), in the panel connected rectangle and rhombus formed by gilt fillets, in the intersecting parts small circles inlaid in green morocco flanked inside by a blind stamped palmette leaf and outside a fleuron, at outside corners of the rectangle a blind stamped fleuron and inside a blind stamped fan-shaped ornament; flat spine divided by triple gilt fillet into seven compartments, the second and seventh compartment lettered in gilt, the others gilt and blind stamped with a floral decoration, in corners small circles inlaid in green morocco; edges of boards gilt at corners with tiny filled lozenges (Macchi, scheda 10, p. 66); turn-ins gilt; liners and endleaves of light-green paper; edges gilt. Part of Marie Louise's library-shelfmark label on inside upper cover. In lined cloth case with red label gilt lettered on spine.

RARE DELUXE EDITION, MAGNIFICENTLY PRINTED ON EXTREMELY WIDE-MARGINED HEAVY HANDMADE PAPER, IN A HIGHLY ELEGANT NEOCLASSICAL BINDING OF TECHNICAL EXCELLENCE AND IMMACULATE CONDITION BY LUIGI LODIGIANI FOR MARIE LOUISE OF AUSTRIA (1791–1847), Empress of the French and (after Napoleon's abdication in 1814) DUCHESS OF PARMA, PIACENZA AND GUASTALLA.

THE IMPORTANT EDITION was based on the CODEX AMBROSIANUS (Codex E147 sup.), found by ANGELO MAI (1782–1854), "one of the foremost scholars in Italy" (Sandys), when he was librarian of the Ambrosiana Library in Milan (1811–1819). Later he became librarian of the Vatican Library and was made a



Cardinal in 1838. At the Ambrosiana Library he found a manuscript with FRAGMENTS OF SIX SPEECHES OF CICERO (Codex E147) hitherto unpublished. He immediately published the manuscript in 1815. After a second edition by Georg Niebuhr in 1816, Angelo Mai published his second edition with corrections and augmentations in 1817. Of Angelo Mai's many publications, the present one of 1817 was his best-known work (Sandys). Our copy is the rare deluxe version published in only a few copies.

FINE ROMAN ARMORIAL BINDING
FOR CARDINAL GIULIO MARIA, COUNT OF DATI-SOMAGLIA

49 *Officia Propria sanctorum Romanorum Summorum Pontificum at aliorum...* 8vo (210x128 mm). 2f., 193 p., 2f. With frontispiece engraved by B. Fariat after G. A. Barinioni, engraved vignette on title-page. Printed in red and black on fine handmade paper. Rome, ex Typographia Lini Contedini, 1819.

Contemporary Roman red morocco binding richly gilt: dentelles-border on covers, in centres the coat of arms of the Cardinal Giulio Maria, Count of Dati-Somaglia (Milanese family): the arms in a gilt oval contain three crowned vipers devouring a child, flanked by the letters FR and SF; a man on horseback and a moor head; above a gilt Cardinal's cross with double traverse and a gilt Cardinal's hat with five gilt tassels on each side (customarily 15 tassels, see no. 57 below); spine raised on five half-bands marked with 2 gilt fillets and 2 rolls into six compartments, in the second compartment black label with gilt lettering, in the others a central urn surrounded by leafy tools; edges of boards gilt by a leaf roll; liners and flyleaves of paper printed in different colours, edges gilt.

SUPERB ARMORIAL MOROCCO BOUND FOR CARDINAL GIULIO MARIA DELLA DATI-SOMAGLIA (1744–1830). He became cardinal in 1795 and made a career at the Vatican, being appointed *Segretario di Stato* in 1823. – Further provenance: from the Library of Victor von Stedingk, 1751–1823, General Admiral of the Swedish Navy in 1818. He was a grandchild of the Prussian marshal Kurt Christoph von Schwerin. Stedingk was a great book collector and specialist of fine bindings. – Remarkably fresh text, the superb armorial binding in very good condition.

Reproduction p. 69 & below

♣ Rietstap, *Armorial General*, I, p. 512.





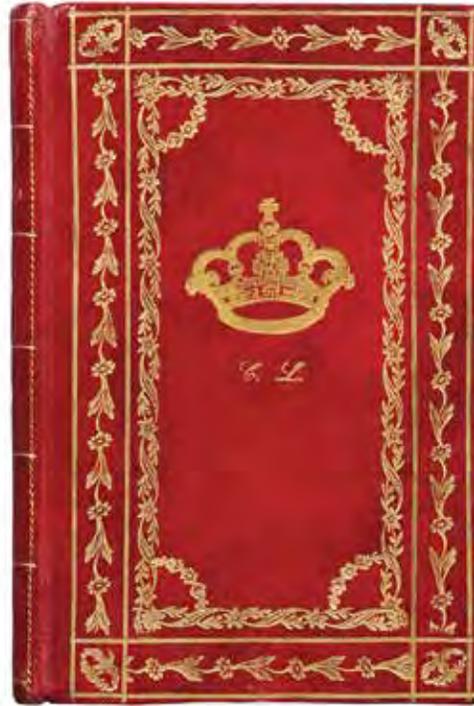
ATTRACTIVE BINDING
FROM THE LIBRARY OF SOPHIE, ARCHDUCHESS OF AUSTRIA

50 Morgan, Lady Sidney. *L'Italie*. Traduit de l'Anglais. Four volumes. 8vo (198 x 122 mm). Finely printed on handmade paper; on title verso crowned monogram stamp "SS". Red half morocco elegantly gilt, green morocco label gilt-lettered, on foot of spine gilt monogram "SS" under crown. Paris, Dufart, 1821.

FIRST FRENCH EDITION IN A MOST ELEGANT BINDING. The original English edition was printed in 1819–1820 after Lady Morgan's diary of her travels in Italy. It contains an interesting historical introduction to the visited regions and towns (Piemont, Lombardy, Genova, Parma, Modena, Bologna, Rome (Ceremonies of the Catholic Church), Venice and, at the end, an appendix; further a short report by her husband, Sir T. Charles Morgan, on Italy's medical situation, hospitals and universities. Lady Morgan (c. 1776–1859) was an Irish novelist of the Romantic era. She is best known for her major novel *The Wild Irish Girl* (1806) alluding to many Italian subjects and images. She is considered to be the first Irish professional woman writer. Her publications include seventy volumes of poetry, novels, travel books, sketches, articles, etc. (Kristina Varade).

Provenance: from the Library of SOPHIE, ARCHDUCHESS OF AUSTRIA (1805–1872), daughter of Maximilian I, King of Bavaria. Franz Joseph, Emperor of Austria, was her son, and her daughter-in-law Empress Elisabeth ("Sisi") was her niece. The Archduchess Sophie was strongly involved in politics, called "the only man at court", earning the sobriquet of "the secret Empress". – Fresh copy in attractive bindings with an interesting provenance.





**SUPERB CONTEMPORARY MOROCCO
FOR DUKE CHARLES LOUIS OF BOURBON-PARMA**

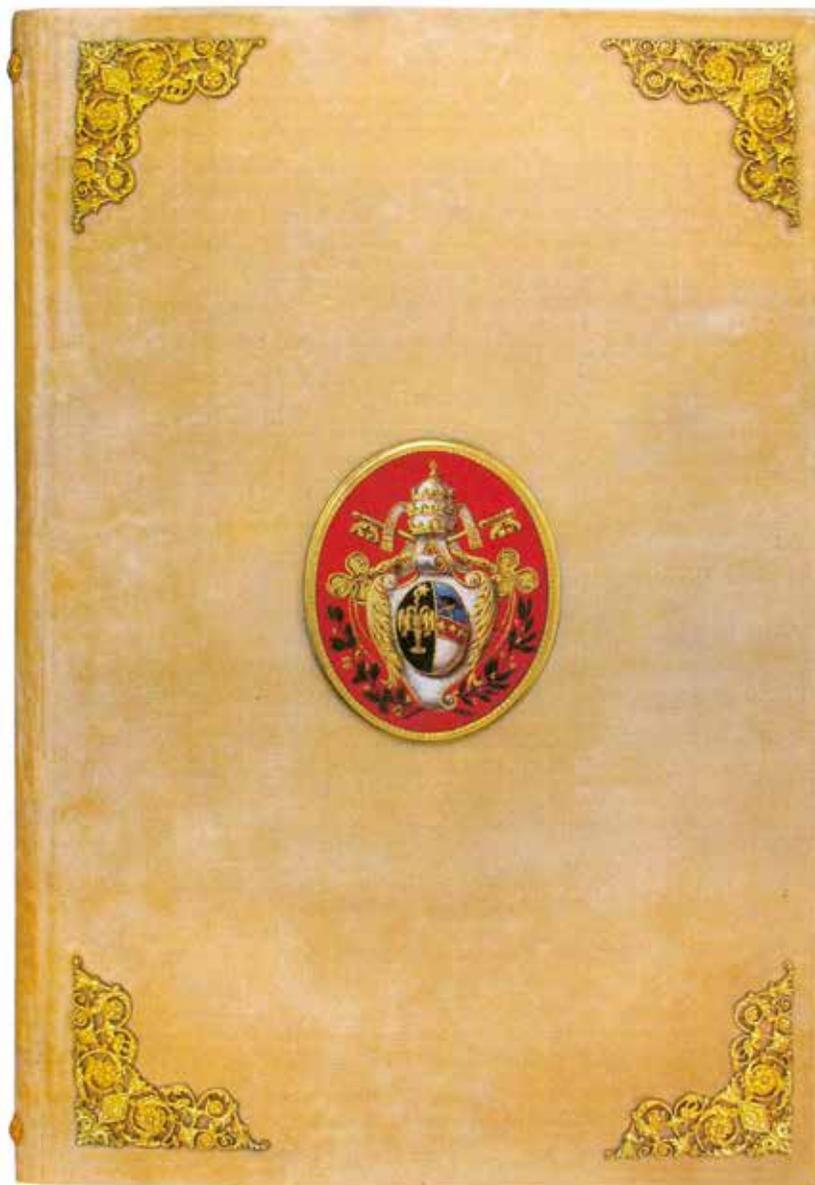
51 (Lucca) Trenta, T. & Mazzarosa, A. *Guida del forestiere per la città e contado di Lucca*. 12mo (138x87 mm). With a printed dedication to Charles Louis of Bourbon. With five copper plates by C. Verico and 1 folded engraved map; 4f., 223 p. Lucca, Balatresi, 1829.

Contemporary long-grained red Morocco binding gilt: sides framed by a flower and leaf roll between fillets, at corners a bird on a small flower garland, in centres of inner panel gilt initials "C. L." under a large gilt crown of the Duke of Parma framed by garland; flat spine divided by a fillet into six compartments, in the second title gilt, in the others a small star; edges of boards gilt by a thick fillet and dashes at the outer corners; turn-ins gilt; pink paper on liners and endleaves; edges gilt. In the original gilt morocco slipcase.

EXCELLENT COPY of this handsome almanac on Lucca in a fine Italian morocco binding for Charles Louis, Duke of Bourbon-Parma: It contains a folded map of Lucca with a view of the town "Pianta e Veduta della città di Lucca". – In very good condition, complete with the original matching slipcase.

Reproduction above

♣ Pescarzoli 3215



**MAGNIFICENT PAPAL BINDING
PRESENTATION COPY TO GREGOR XVI CAPELLARI**

52 **Uboldo, Ambrogio.** *Descrizione degli scudi posseduti dal banchiere Ambrogio Uboldo nobile de Villareggio.* Folio (403x270 mm). Lith. portrait-frontispiece, 4f., 27p.; 9f. (with *Descrizioni degli Scudi*) and 9 lith. plates on China paper by Vasalli after Antonio Dassi. Milano 1839.

Bound for presentation to Gregor XVI (Mauro Capellari): papal binding in cream velvet over boards, upper cover with bronze corners elaborately pierced and gilt, in centre the Pope's large coat-of-arms, exquisitely painted à la gouache, heightened in gilt, surmounted by the crossed keys of St. Peter and the Tiara, surrounded by green leafy stems with gilt buds, all on red background and within an oval brass frame; on lower cover round cornerpieces in gilt, two smaller versions on flat spine; doublures and endleaves of cream watered-silk; edges gilt. In the original case.

STUNNING PAPAL BINDING. THIS IS A UNIQUE PRESENTATION COPY BY THE AUTHOR TO MAURO CAPELLARI, POPE GREGOR XVI (R. 1831–1846), WITH HIS EXQUISITELY PAINTED COAT-OF-ARMS.

The magnificent binding contains the FIRST EDITION OF UBOLDO'S VERY RARE WORK ON HIS PRESTIGIOUS COLLECTION OF SHIELDS of the sixteenth and seventeenth century. The work was dedicated to the Pope and then presented to him by the author in this superb binding. Mauro Capellari, when still cardinal, was nominated Prefect of the Propaganda Congregation of Rome. As Pope Gregor XVI he gave his library in memory to the once-directed Congregation. The books of his library were sold twenty years later. – Provenance: Collegium Urbanum de Propaganda Fide (traces of the library-label and trace of library stamp on flyleaf).

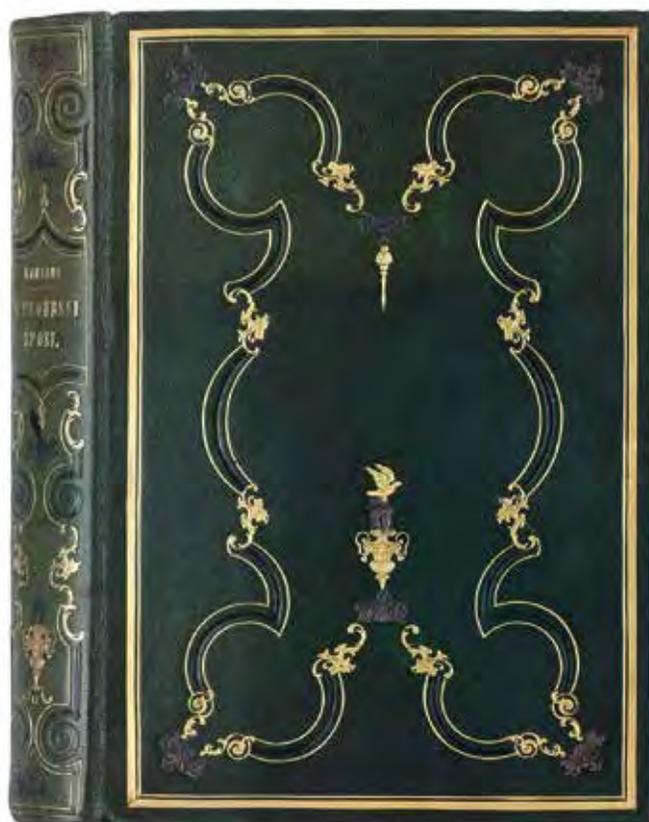
The beautiful binding owes its unblemished and totally fresh state to the original protecting case. Velvet bindings with such an important papal provenance and in such a splendid state are extremely uncommon. Reproduction p. 73 & below

☛ see below no. 57 (Capellari)





54



54



**EXQUISITE ITALIAN ROMANTIC BINDING
FROM THE LIBRARY OF RAINER,
ARCHDUKE OF AUSTRIA**

53 Paravia, Pier-Alessandro. *Per le auguste nozze di S.A.R. VITTORIO EMMANUELE Duca di Savoia, Principe Ereditario con S.A.I.R. MARIA ADELAIDE Arciduchessa d'Austria/Orazione.* Seconda edizione. Torino, Stabilimento Tipografico Fontana, (1842).

DELIGHTFUL NORTH-ITALIAN ROMANTIC BINDING demonstrating the excellence of the work of certain binding masters of this area. Unfortunately, most of the Italian bookbinders of the period very rarely signed their work (see Laferté, Lodigiani, &c., nos. 41–43, 46, 47). – Provenance: RAINER ARCHDUKE OF AUSTRIA, VICEROY OF LOMBARDY-VENETO (1783–1853), brother of the Emperor Francis of Austria and father of Adelaide of Austria, princess of Savoy. – In very good condition.

IN ELEGANT ITALIAN ROMANTIC BINDING

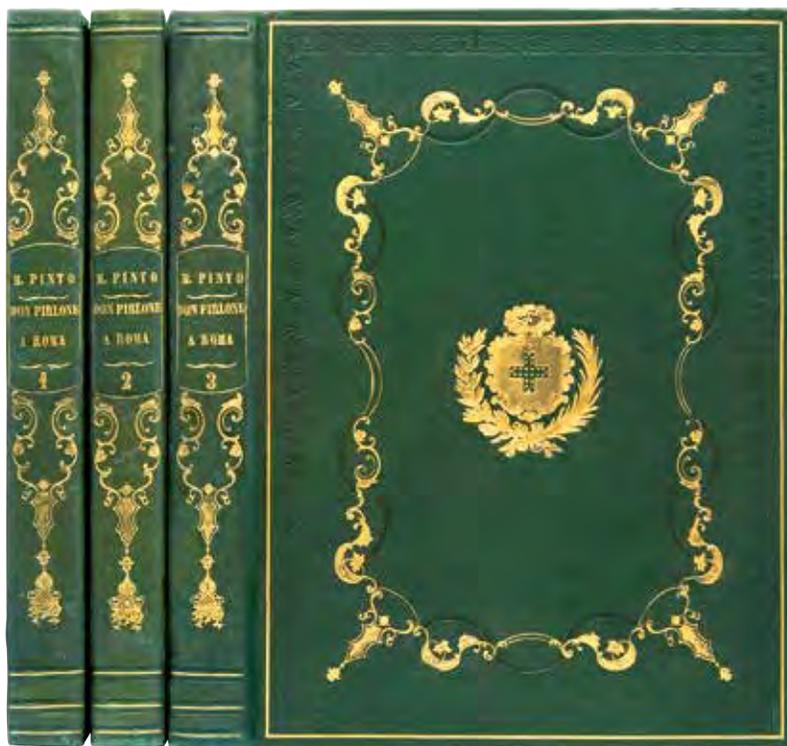
54 Manzoni, Alessandro. *I Promessi sposi. Storia Milanese del secolo XVII. Ed. riveduta dall' autore. – Storia della colonna infame inedita.* 4to (263x180 mm). With numerous text illustrations after Gonin. 243 p.; 747–864 p. Milan, Guglielmini & Redaelli, 1840. – (Bound with:)

Manzoni, Alessandro. *Sulla tortura. Osservazioni del Conte Pietro Verri ripubblicate per far seguito alla Storia della colonna infame.* IV, 64p. Milan, Giovanni Silvestri, 1843.

Contemporary Italian green morocco binding elegantly gilt to a romantic design, marbled paper on doublures and flyleaves, marbled edges.

FIRST ILLUSTRATED AND DEFINITIVE EDITION OF THE FIRST MODERN ITALIAN NOVEL IN AN ELEGANT ITALIAN ROMANTIC BINDING. Manzoni's *I promessi sposi* (The Betrothed) was first published in 1827. In 1840 he began publishing in instalments the first illustrated edition, substantially rewritten in Tuscan literary idiom with SPLENDID ILLUSTRATIONS BY FRANCESCO GONIN. – (With:) The author's first edition of *Storia della colonna infame* (The Column of Infamy). – Bound at the end is Manzoni's republishing of *Sulla tortura* (Observations on Torture), written by the enlightened CONTE PIETRO VERRI in 1777, stressing the uselessness and cruelty of torture. – Slightly spotted in a few places, otherwise text and splendid binding in very good condition, thus rare. Reproduction p. 75

♣ Brunet III, 1388: « Belle édition »; Parenti: *Prime Edizioni Italiane*, p. 331.



**DELUXE COPY
IN A SPLENDID ARMORIAL BINDING**

55 Pinto, Michelangelo. *Don Pirlone a Roma/Memorie di un italiano dal 1° settembre 1848 al 31 dicembre 1850.* Torino, A. Fontana, 1851 (–1852).

3 vols. Folio (323x240 mm). 1f., XIII, 14–216 p.; 208p.; 220p. WITH 306 ENGRAVED PLATES ON CHINA PAPER AND NUMEROUS TEXT-ILLUSTRATIONS. – Contemporary green morocco superbly gilt and blind-tooled, gilt fillet round sides enclosing a blind-tooled roll, in centres gilt Swiss cross, crowned by a cartouche with legend “XXIV CANTONS”, on the cross 24 small gilt stars, below a wreath, surrounded by a large cartouche composed of a gilt and blind-tooled garland, gilt fleuron at corners, edges of boards and turn-ins gilt, doublures and endleaves of cream-watered paper, edges gilt. In original slipcase. Swiss library stamp, illegible, on dedication leaf (“Herisau ...”).

SUPERB COPY OF THE FIRST ILLUSTRATED DELUXE BOOK EDITION WITH A PRINTED TRILINGUAL DEDICATION TO THE ITALIAN EMIGRANTS IN SWITZERLAND. The Italian dedication reads: “Ai figli di Guglielmo Tell raccolti nel tiro federale in Ginevra il 6 luglio 1851 queste memorie delle nuovissime prove tentate ad affrancare l’Italia in pegno di affetto con aspettazione di comuni libere sorti gli

esuli Italiani ricoverati nelle terre di Elvezia offeriscono”. “Michelangelo Pinto used visual propaganda highly effectively, first as editor of an illustrated satirical journal, *Il Don Pirlone*, during the Roman Revolution of 1848–1849, and then as author of the three-volume *Don Pirlone a Roma: Memorie di un italiano dal 1° settembre 1848*..., a richly illustrated, biting critique of the failures of 1848 and the return of the reactionary governments. Pinto is equally important for moving in 1859, after an exile in Turin, to the St. Petersburg of the reforming Alexander II and the reactionary Alexander III, where he was an honored representative of Italian culture and national ideals to a Russian society in flux...” (The American Historical Review, vol. 104, no. 4). The journal was published already in 1848–1849 in Rome. It was the first journal which dared to satirize the Pope and his government “mettendo alla berlina, non solo i suoi funzionari ed il loro operato, ma anche quanti, regnanti, capi di governo e personalità politiche se schieravano o simpatizzavano per il Governo papalino.” (M. Clementi). Because of his revolutionary activities Pinto had to leave Rome. In exile in Turin he published the present illustrated book version of his recollections. – Minimal foxing at the beginning and at the end, otherwise a very good, nearly spotless copy in a sumptuous and well-preserved deluxe binding. Reproduction p. 77

♣ CLIO V, p. 3632; Marco Clementi: *Michelangelo Pinto, l'Università di Pietroburgo e la lontana Unità d'Italia. Il volontario esilio di un ex rivoluzionario*, in: *Nuova rivista storica*, fasc. I, vol. 80, anno 1996, p.179–202.

ELISA SANGUINETTI RAVÀ'S SPECTACULAR ALBUM

56 *Album di Elisa Sanguinetti Ravà*. Sumptuous collection of drawings, gouaches, watercolours and 1 oil painting (a. o. by **Eugenio Trivelli, A. Prampolini**), music scores (a. o. by **Achille Peri**) and calligraphic poems and odes in Italian (a. o. by **Luigi Sani, Pellegrino Prampolini, Enrico Casali, Leopoldo Ponticelli, Agostino Cagnoli, R. Taddai, Aronne Rabbeno**), with two dates 1852 and 1853. Oblong-fo. 1 illustration on cover of binding (signed “Elisa Sanguinetti”), printed title, 14f. with mounted illustrations, 21 p. with manuscripts (incl. 3 scores) and 33 f. blank. Reggio Emilia, c. 1850–1855).

ORIGINAL ITALIAN BINDING OF BURGUNDY RED VELVET (272 x 380 mm): both covers deeply impressed with an exuberant broad border composed of swirling leafy and floral arabesques, natural flowers and leaves growing from striated tendrils, on upper cover densely surrounding a brass-framed central large oval containing on silk a depiction of a young lady kneeling in front of a tomb cross (signed Elisa Sanguinetti) with a poem below (“Ma vera ambascia e gemiti...”); on lower cover with central gilt stamped initials “E. S. R.”; doublures and endleaves of light-cream watered-silk; gilt edges. In a modern lined cloth case with a morocco label gilt-lettered on upper board.



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A LUXURIOSLY BOUND AND DELIGHTFULLY ILLUSTRATED ALBUM WITH AN IMPORTANT CULTURAL-HISTORICAL CONTENT. Some of the poems, odes and letters are praising ELISA SANGUINETTI RAVÀ for her generosity and social engagement, in particular for the Jewish school in the late romantic and patriotic period between restauration and “The Risorgimento”. Elisa Sanguinetti was a sponsor of the Jewish school in a time when the Jewish emancipation in Northern Italy came to a deadlock.

THE COLLECTION CONTAINS next to family memories, calligraphic autographs, music scores, drawings and paintings by poets, artists and gifted “dilettantes” of different religious beliefs from the Reggio Emilia area: 1 washed drawing, 7 paintings (incl. 2 on silk), 2 drawings, 3 watercolours, 1 small engraving depicting a cameo (found in Sardegna in 1821), all mounted on blank paper, and three scores (one with “Parole di Byron”); 18 poems and odes in calligraphic manuscript (1 dated 1853) and 1 letter dated 1852, presented and dedicated TO ELISA SANGUINETTI RAVÀ IN HER CAPACITY AS SPONSOR OF THE “ASILO INFANTILE DEGLI ISRAELITI”.

BOUND IN A MAGNIFICENT ROMANTIC VELVET OF THE HIGHEST QUALITY, NO DOUBT BY A FOREMOST ITALIAN MASTER OF HIS CRAFT. Martin Breslauer Inc, cat. 110, no. 209 describes and reproduces an Italian velvet binding of c. 1850–1855 with an almost identical frame on covers, bearing in centre the royal coat of arms of King Otto I of Greece, to whom the item was presented by the “Stabilimento Nazionale P. Ripamonti Carpano, Milano, Verona e Venezia”. According to Breslauer the “Stabilimento” obviously had “a bindery attached to it which produced bindings of this type of the highest quality.” – In very good condition.

Reproduction p. 79 & upper inside cover

♣ Lazzaro Padua: *Le comunità ebraiche di Scandiano e di Reggio Emilia*. 1993, p. 111, 113.

STRIKING INLAID ARMORIAL BINDING FOR CARDINAL CAPELLARI

57 Cepari, P. Virgilio. *Vita del Beato Giovanni Berchmans della Compagnia di Gesù*. 4to (265 x 174 mm). With mounted frontispiece-portrait of Berchmans, XXIV, 279 p. Rome, coi Tipi della Civiltà Cattolica, 1865.

Contemporary red morocco richly gilt, bound for the Italian Cardinal Capellari: round sides two gilt and one blind stamped fillet, enclosing a broad border composed of rocaïlle ornaments, flowers and strapwork cornerpieces, in centres large coat of arms of the Cardinal, inlaid with leather pieces in white, black, blue and red, framed in a gilt rococo cartouche composed of leafy C-scrolls; spine raised on four half-bands marked with gilt and black fillets, in the second compartment gilt title, in the others large gilt arabesque tool; edges of boards and turn-ins gilt; edges gilt. Library stamp S(ocietas) J(esu) on title page with doublette-stamp in red ink.



SPECTACULAR ROMAN ARMORIAL MOROCCO BINDING FOR CAPELLARI IN COLOUR AND INLAID. The Cardinal was probably a nephew of the Pope Gregor XVI (1831–1846), see above no. 52. His coat-of-arms shows in dexter in blue a chalice flanked by two birds with a star above; next: in blue a gilt hat, below a red band charged with three gilt stars and below a blank silver (white) field; sinister in silver (white) three black bands; above a gilt simple Latin cross (usual for a cardinal is a cross with double traverse, except when member of the Roman Curia) and a gilt cardinal's hat with 15 gilt tassels hanging on either side of the shield. – In very good condition. Reproduction above

Proemio della Vita di s. Chiara vergine, Reformatrice del sexo femineo: composto per ugolino verino Fiorentino. Alle Monache di s. chiara Nouella.

DESIDERANDO, Sacratissime vergine, a questi di satifare in parte agli obligi che ho con le uostre charita, Feci dua himni: Vno in honore del glorioso patriarcha Francesco: Laltro in laude della reformatrice della humilita et pouerta, sancta chiara madre uostra. Et benche io sia non solo in publiche faccende, ma in priuati studij immerso, pure a vostri sancti desiderij ho imparito umpoco di tempo. Leggendo la vita del seraphico Francesco auctore dello ordine de medicanti fra minori, Trouai molte cose sparse di sancta chiara, et dipoi alcune lectioni di quella, et parte della sua vita, benche concise. Mossemi lauctorita dello scriptore S. Bonauentura, doctore ardente et verace; et daltri frati sancti lessi alcune cose, che toccauono delle egregie

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59



59

TWENTIETH CENTURY

DEDICATED "TO THE DIVINE ELEONORA DUSE"

58 D'Annunzio, Gabriele. *Francesca da Rimini, tragedia*. Large 8vo. Printed in red and black on handmade paper. Richly illustrated, including architectural title: ex-libris page, 2 large red borders, 5 full-page illustrations, numerous vignettes and historiated initials by Adolfo de Carolis. 6 f., 289 (1) p., 1 f. – Original limp cloth binding with title lettered in gilt on spine, on upper cover gilt ornament with the legend "Noi leggevamo", original purple cloth ties, edges uncut. In red cloth folding box. Milan, Fratelli Treves, 1902.

FIRST EDITION OF THIS SPLENDID RECONSTRUCTION OF MEDIEVAL ATMOSPHERE AND EMOTION. D'Annunzio dedicated his famous play to the celebrated Italian actress Eleonora Duse (1858–1924), greatly admired by him. "In a sense, *Francesca da Rimini* was d'Annunzio's atonement to Eleonora Duse for the deception of *La Città Morta* and for the anguish of *Il Fuoco*. It was also a public avowal of the pact of their alliance, renewed and strengthened by catharsis and pain." (Winwar).

BEAUTIFULLY PRINTED ON STRONG HANDMADE PAPER WITH EXQUISITE ILLUSTRATION. THE ILLUSTRATOR ADOLFO DE CAROLIS "revived the art of the Italian woodcut, and illustrated several books by D'Annunzio in the new idiom. Although his interest in the Quattrocento and in monumental figure style is apparent, the details of his small vignettes and initials contain many unclassical and modern style elements" (Wick). This is an outstanding example of the Italian version of *Art Nouveau*, known in Italy as the *Stile floreale* or *Stile Liberty*, and one of the very few *Art Nouveau* books produced in Italy. – In very good condition.

☛ Parenti 184; Wick: *The Turn of a Century 1885–1910*, no. 97; Frances Winwar: *Wings of Fire, A Biography of Gabriele d'Annunzio and Eleonora Duse*. 1957, pp. 197–8.

ASHENDENE PRESS

59 Verino, Ugolino. *Vita di Santa Chiara Vergine composta per Ugolino Verino Cittadino Fiorentino*. Reprinted from the original Manuscript with an Introduction and Notes by Walter W. Seton. Large-8vo (208x145 mm). 2 f. blank, title, XVI, 1 f., 2 f. colotype facsimiles of the first two leaves of the original manuscript inserted after the introduction, 95 p. (1), 4 f. blank. Printed in red and black in the Subiaco type on specially made Batchelor hand-made paper with Hornby's

and green coloured Castellare paper; in the original slipcase. Verona, Officina Bodoni, April 1944.

FIRST EDITION OF THIS GERMAN TRANSLATION OF “THE SONNETS OF A HANDSOME AND WELL-MANNERED ROGUE”. No. 109 of 165 numbered copies printed on Magnani handmade paper. The private print was commissioned by Rudolf Freiherr von Simolin. The first critical Italian edition with 139 sonnets (instead of the total of 150 as here) was edited by Aldo Francesco Massera (Bologna, Zanichelli, 1906). Not much is known of THE ITALIAN POET CECCO ANGIOLIERI. He was born, son of a banker, in Siena c. 1260 where he died c. 1312. From 1302 until 1309 he lived in Rome in the house of Cardinal Riccardo Petroni. He knew Dante and corresponded with him. He was a merry fellow who wrote humorous, but also satirical verses. He was at home in the medieval goliard tradition writing ribald and disrespectful verses too. In any event, he had “poetic skill, vivid language, and a keen sense of the incongruities of life.” (Enc. Brit.). One of his better-known poems expresses his misanthropy and passion for living: *S’i’ fosse foco, arderei ‘l mondo...* (If I was fire, I would burn the world ...), see p. 200. It was set to music in 1968 by the popular singer-songwriter Fabrizio de André. – A beautiful book in pristine state. ♣ Mardersteig 64; Thomas Chubb (Translator): *The Sonnets of a Handsome and Well-Mannered Rogue*. 1970.

DELUXE COPY OFFICINA BODONI DI GIOVANNI MARDERSTEIG

62 Feliciano, Felice. *Alphabetum Romanum*. Edited by Giovanni Mardersteig. Large-8vo. 1 f., 137 (1) p., 1 f. printed on strong laid Magnani paper. With numerous illustrations and plates of which 25 hand-coloured uppercase letters. Terracotta-red press device at the end below colophon. Original light-brown crushed morocco binding with press device on upper cover gilt, on spine gilt title, top edges gilt, rest uncut. In the original slipcase with band-work décor in green. Verona, Officina Bodoni, 1960.

EXCELLENT DELUXE COPY IN FINE CRUSHED LEVANT MOROCCO GILT: no. 17 of 50 copies (total 160) of the German edition, printed in Mardersteig’s Dante types. With a German introduction (62 p.) by G. MARDERSTEIG with five heliogravures. The shown uppercase letters – facsimiles after a codex of 1460 in the Vatican Library with Feliciano’s essay on the geometrical construction of a Roman alphabet – are hand-coloured by AMEGLIO TRIVELLA after the originals. Loosely laid in are one information page by Officina Bodoni and four pages of the German distributor Hauswedell & Co., Hamburg, both printed in red and black. – In very good condition. Reproduction p. 92

♣ Mardersteig 120; Schauer II, 79 (reproduction).

OFFICINA BODONI DI GIOVANNI MARDERSTEIG

63 Eraclito. *I Framenti di una perduta opera sulla natura seguiti dalle testimonianze di vari autori antichi.* Folio (390x285 mm). 66 p. with seven lithographic plates with fragments in Greek, designed by Giovanni Mardersteig. Uncut. Terracotta-red press device at the end. Original half vellum with gilt title on spine and handmade black paper boards; in the original slipcase. Verona, Officina Bodoni, 1966.

THE FRAGMENTS OF A LOST WORK OF HERACLITUS OF EPHEBUS, translated into Italian by Carlo Diano. It was designed by Giovanni Mardersteig for Enrico Augeri, a publisher of Milan. Both commissioned the illustration of the book. As two artists could not find a satisfactory solution, Mardersteig proposed to illustrate Heraclitus with Heraclitus. He designed seven plates in red, framed by different white Greek key rolls containing each a fragment in the manner of an inscription in white Griffu uppercase letter. One of 150 numbered copies on Magnani handmade paper. Title and initials printed in red. – In pristine state.

Reproduction p. 87

♣ Mardersteig 146; Barr 69.

OFFICINA BODONI

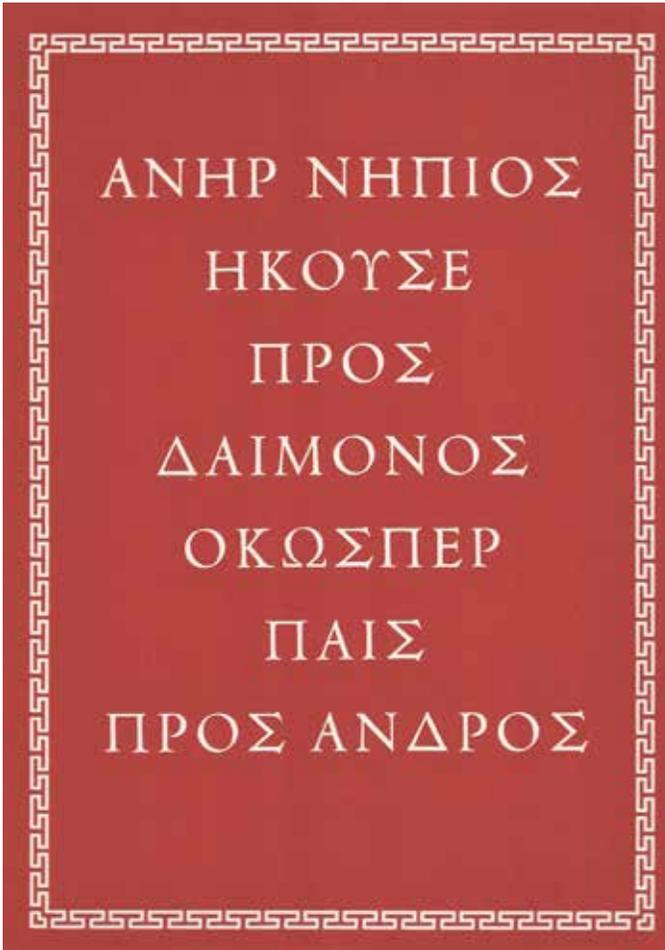
64 Shakespeare. *Songs from Shakespeare's Plays.* Quarto (270x175 mm). 4 f., numb. f. 5–47, 1 f. colophon with terra-cotta-red press device. Title and initials in red. Arabesques on title-page and below the last poem. Attractive green half morocco, on sides green pictorial patterned grey cloth, flat spine lettered in gilt, top edge gilt, rest uncut. In original cloth slipcase. Verona, Officina Bodoni, 1974.

SUPERB PRINT OF SHAKESPEARE'S SONGS BY THE OFFICINA BODONI. Edited in the original English text and with a postscript by the editor Brian Deakin. Next to the 12 songs are added at the end Shakespeare's poem *Phoenix and Turtle* in the reading of the first print in 1601. No. 79 of 200 copies (for non-Italian countries), of a total edition of 310 copies. Printed in a slightly modified 14 & 12 point "Dante Italic" with initials and italic titles in red, arabesques on title and at the end. Printed on handmade Pescia paper. – Fine copy in an exquisite binding, all in pristine condition.

♣ Mardersteig 185.

OFFICINA BODONI

65 Foscolo, Hugo. *Poesie* [1803]. Taino, printed at the press of Officina Bodoni in Verona, 1996. Folio. 47 p., 1 f. (colophon with printer's device). Printed in "Dante" type on Tino Magnani Filigran paper, out of commerce. Bound in half vellum with green-white marbled paper on covers. Top edges gilt, rest uncut. In original slipcase.



63

Number 21 (of 22 copies, total 33). With Hugo Foscolo's two Odi: "A Luigia Pallavicini/Caduta da Cavallo" and "Alla Amica Risanata", and eleven Sonetti. In appendix some notes on the edition Destefanis. On page 45 a last poem "Un di, s'io non andrò sempres fuggendo ...". On page 47 index. "Fuori commercio" – In pristine state.

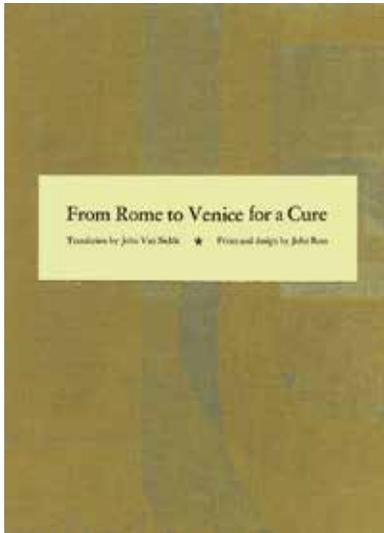
OFFICINA ALBERTO TALLONE

66 Poliziano, Angelo. *Stanze, cominciato per la Giostra di Giuliano de' Medici.* Alpignano, di Alberto Tallone, 1979. Folio. 2f. blank, 3f., 88 p. (Stanze); 89–131 p. (Simbolo e struttura delle Stanze by M M.); 1 f. (colophon). No. 51 of 60 (total 250) printed on strong Fabriano handmade paper. Title printed in red and black. Original half vellum with gilt title on spine; in the original slipcase. In pristine state.

HIGH TIDE PRESS
BRILLIANTLY ILLUSTRATED BY JOHN ROSS

67 Giovanni della Casa. *From Rome to Venice for a Cure.* *From the Poem Book of Giovanni della Casa.* Latin & English. Translated by John Van Sickle. Prints and design by John Ross. 4to (264x190mm). 14 leaves with 11 collagraph plates by John Ross were made in Venice, Italy. French folded for the larger prints; text printed in red (Latin) and black (English) on strong Fabriano Artistico handmade paper. Bound in the original white cardboards, the binding cloth was preprinted by Ross from collagraph plates, light green label lettered in black on upper cover. (East Hampton, New York), High Tide Press, 1996.

A BEAUTIFUL AMERICAN PRIVATE PRESS BOOK: no. 47 of 60 copies, colophon signed and dated by the artist and the translator, THE HARVARD SCHOLAR OF CLASSICS, JOHN VAN SICKLE (b. in 1936 in New York). He notes in his introduction to Giovanni della Casa's poem (published posthumously in 1564 in Florence): "Rome was his temptress. There the rich young Florentine Giovanni della Casa (1503–1556) hobnobbed with cardinals, rakes & poets, forced himself on women, wrote wickedly obscene verse. There he met the brilliant Alessandro Cardinal Farnese, grandson of Pope Paul III, and conceived ambition for church honors, emulating Pietro Bembo – patrician from Venice, writer, even father to three sons, yet Cardinal of the Roman Church." In Rome Casa was promoted to Archbishop and went as Ambassador to Venice. Back in Rome he was blamed for his libertine way of life. He turned to flight and went again to Venice hoping for redemption. It is a pleasure to read the beautifully printed Latin text and/or the translation and to look at the brilliant illustrations by JOHN ROSS. – Pristine.



in the original size of 100x150 mm. All in the original cloth slipcase. Verona, nella Stamperia Valdonega, December 2005.

DELUXE COPY, no. IX of XXV (out of commerce) of a total of 150 copies. WITH THE ADDED EXTRA-SUITE OF THE 100 COLOUR PLATES PRINTED AFTER THE EXQUISITE MINIATURE PAINTINGS BY THE RENOWNED GERMAN PAINTER MONIKA BEISNER. *Nota introduttiva* in vol. I by Carlo Carena. Introduction to the art of Monika Beisner by MARINA WAGNER.

TO CELEBRATE 700 YEARS of *The Divine Comedy* three admirers of Dante achieved a fascinating teamwork. At the beginning, the most important private collector of Dante books, LIVIO AMBROGIO, decided to publish a top-quality special private edition. The German artist MONIKA BEISNER (b. 1942 in Hamburg, since 1976 active in London, Malta and Ratzeburg), well known for her fine illustrations of children's books, offered her *opus magnum*: a single miniature painting for each of the 100 cantos of *The Divine Comedy*. They were executed in egg tempera colours with a fine marten hairbrush in an impressive, only seemingly medieval style, although most certainly inspired by the medieval *claritas* and concentrated simplicity. The illuminations show the intensive engagement with Dante's text. Marina Wagner in her essay at the end of vol. III writes: "The hundred miniatures took her seven years to complete and the achievement is dazzling ... a pure glow of dense colour ... scrupulously loyal to Dante's text ..." She is the first woman to illustrate this supreme poem. And the text was masterly printed in the Dante Val type at MARTINO MARDERSTEIG's renowned Stamperia Valdonega (Verona), here for the deluxe copy on hand-made paper "Carta Magnani di Pescia". – In pristine state.

Reproduction p. 91

• Belinda Hunt: *Monika Beisner's Illuminations for The Divine Comedy of Dante Alighieri*. In: *Temendos Academy Review* 21, 2018, p. 111–112. – Chiara Nicolini: *La mano di Monika Beisner rilegge la "Commedia". Un'illustratrice contemporanea dal gusto quasi medioevale*. In: *La Bibliotheca di via Seneto*, Milano. Anno 11, N. 10/18, 2010, p. 45–53. – Exhibition catalogue Bibliotheca Wittrockiana: *Nel mezzo del cammin ... A Dante Journey through 700 Years of Text and Images*. Brussels 2003.

70 Benigni, Roberto. *Lettera a Dante*. Folio (323x206 mm). 1 f. blank, title page, 5 unnumbered f., 1 f. (*Nota* by Livio Ambrogio), 1 f. (colophon). Two sites uncut, in the original card chemise. In slipcase. Alpignano, Alberto Tallone, 2007.

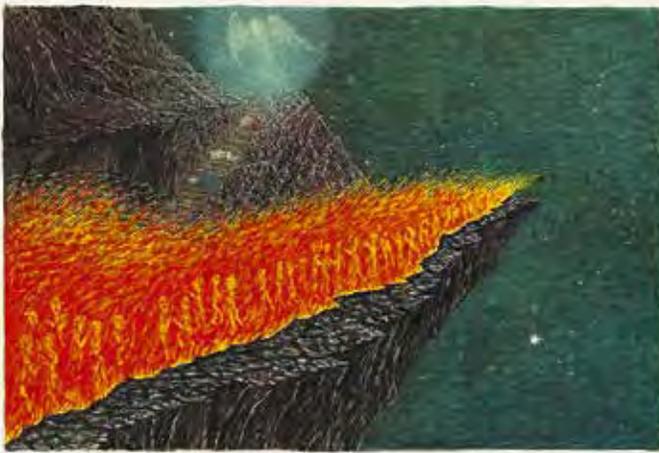
DELUXE COPY, one of 50 (of a total of 80) copies printed in italic type designed by Alberto Tallone on hand-made paper "Magnani di Pescia". Although the famous Italian actor Roberto Benigni was very successful with his frequent one-man-shows about Dante at theatres, universities and on TV, the present item is his first written testimony of his admiration and veneration of the "Somma Poeta". – In pristine state.



*è vid'io ben più di mille splendori
trarsi ver' noi, e in ciascun s'udia:
«Ecco chi crescerà li nostri anovelli».*

PAR. V, 103-105

69



*E pria che 'n tutte le sue parti immense
fosse orizzonte fatto d'uno aspetto,
e notte avesse tutte sue dispense,
ciascun di noi d'un grido face letto;*

PUR. XXVII, 70-73

69



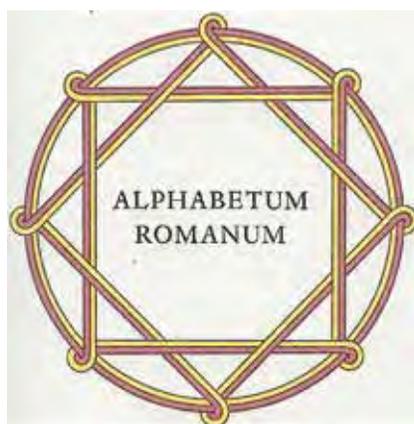
*Ella sen va notando lenta lenta;
rota e discende, ma non me n'accorgo
se non che al viso e di sotto mi venta.*

INF. XVII, 115-117

69



68



62

LITERATURE ON BOOKS & BINDINGS

71 Coleti, Giovanni Antonio. *Catalogo delle storie particolari civili ed ecclesiastiche delle Città e de'Luoghi d'Italia, le quali si trovano nella domestica Libreria dei Fratelli Coleti in Vinegia.* 4to (254x192 mm). XII, 328 p., 1 f. Uncut copy bound in original plain paper boards, spine with added paper protected with some small defects; inside fresh and spotless. (Venice), Stamperia degli Stessi (i. e. G. A. & Sebastiano Coleti), 1779.

RARE CATALOGUE OF THIS CELEBRATED COLLECTION of the histories of the cities and small localities of Italy. This is the first of its kind. Arranged alphabetically under the localities; with an extensive index of authors. The Coleti family included many famous scholars, booksellers and printers. In his preface, Giovanni Antonio Coleti relates that the collection was begun by their uncle, the renowned scholar Abate Nicolò (1681–1765), built up over thirty years to ca. 2.300 volumes. The “richissima raccolta” was later sold to the bookseller Gaetano Canciano who sold it to an English collector.

📍 Cicogna 4,344; Nicolini no. 88; Brunet I, 630: « Ouvrage importante pour la bibliographie des historiens de l'Italie ».

72 De Lama, Giuseppe. *Vita del Cavaliere Giambattista Bodoni tipografo italiano e Catalogo cronologico delle sue edizioni.* Parma, dalla Stamperia Ducale (i.e. widow of Bodoni), 1816 (-1817).

2 vols. 4to (249x180 mm). 1 f. frontispiece portrait of Bodoni by Gubernatis; 1 f. title, 1 f. dedication to the friends of Bodoni, 1 f. “Spiegazine del Rame” (on frontispiece), 2 f. “Prefazione”, 231 p.; 1 f. engraved frontispiece by F. Rosaspina after P. Pigozzi, 3 f., IX, 1 f. “Annotazioni”, 252 p. Printed on fine handmade paper. – Contemporary half vellum bindings with a red and a green label lettered in gilt on spine. Uncut copy. Bookplate. “Exlibris/H. P. K”.

FIRST COMPREHENSIVE LIFE OF THE CELEBRATED TYPOGRAPHER AND PRINTER GIAMBATTISTA BODONI, active from 1768 until 1813 for Duke Ferdinand in Parma. THE AUTHOR G. DE LAMA (1756–1833) was one of Bodoni's best friends and a close associate. Volume II contains THE FIRST THOROUGH BIBLIOGRAPHY of the books printed by Bodoni with detailed commentary. Provenance: From the reference library of the bookseller H. P. KRAUS, New York (bookplate), see below no. 80. – In very good condition. – 📍 Brooks 1170; Cat. Weiss 489.

73 (Catalogue) Weiss & Co Antiquariat München. *Giambattista Bodoni. Opera Typographica 1769–1839.* 4to. 126 p. uncut. Original orange paper boards with lettered label on upper cover and spine. Munich 1926.

PROBABLY THE BEST GERMAN BODONI SALES CATALOGUE AND BIBLIOGRAPHY, describing 546 items (including prices in Mark), of which 183 works are unknown to De Lama (no. 72). THE CELEBRATED TYPOGRAPHER AND PRINTER GIAMBATTISTA BODONI was active from 1768 until 1813 for the Duke of Parma. He is considered “Creatore del libro italiano” and “L’artista della semplicità”. – In perfect uncut condition.

74 Morazzoni, Guiseppe. *La rilegatura Piemontese nel ‘700.* Small folio, 69 p., 2 f., with 60 plates showing bindings and tools. In the original wrappers. Milan, 1929. This fundamental study is limited to 300 copies. In fine condition.

♣ M. Breslauer Inc., cat. 110, no. 372.

75 (Catalogue) Gumuchian & Cie. *Catalogue de Reliures du XVe au XIXe Siècle.* Catalogue XII. Folio. 1 f., 6, 180 p., 1 f. With 135 plates, of which 11 in colour. Contemporary red half Morocco gilt. Top edges gilt, others uncut. Original wrappers bound in. Paris, 1929.

ONE OF 100 COPIES OF THE DELUXE EDITION ON HANDMADE PAPER. – Spine slightly rubbed, otherwise in very good condition.

76 Breslauer, Martin. *Die Bibliothek Napoleons I. und der Kaiserin Marie Luise.* Ausstellung einer Leihgabe veranstaltet vom Verein der Freunde der Staatsbibliothek Berlin. 8vo. 59 (1) p. Red boards with gilt title on spine, original wrappers with the gilt combined arms of Napoleon and Marie Louise on front and back bound in. Berlin 1931.

“This exhibition catalogue is the only comprehensive record of the most important books owned by Napoleon and Marie Louise, first as Empress and, after the Emperor’s fall, as Duchess of Parma, Piacenza and Guastalla.” (B. Breslauer). On her death she left her and part of Napoleon’s books to her uncle, Archduke Rainer, Viceroy of Austria’s Italian possession, The longtime “lost” library was rediscovered by the eminent Berlin antiquarian Martin Breslauer in Archduke Rainer’s Viennese palace in 1929. – The catalogue has become “introuvable” (B. Breslauer). In best condition.

♣ Martin Breslauer Inc., Cat 110, nos. 189 & 297.

77 (Two auction catalogues) Brauss-Riggenbach, Basel - Ulrico Hoepli, Milan. *Bibliothèque Eugène de Beauharnais/Bibliothèque des Ducs de Leuchtenberg.* Small-Folio (229x205 mm). 75 p. and 16 plates. Vente aux enchères le 23 et 24 Mai 1935 à Zurich.

Catalogue of the sale in the Zunfthaus in Zurich in 1935, a. o. of books of Eugène de Beauharnais with descriptions of 301 items, Index, and 40 REPRODUCTIONS OF FINE BINDINGS IN EUGENE DE BEAUHARNAIS' LIBRARY. Prince Eugène de Beauharnais (1781–1824), named Napoleon as the adopted son of Napoleon Bonaparte. Eugène accompanied Bonaparte on his campaigns to Italy and Egypt. In 1805, he became Viceroy of Italy. In 1809, he married Princess Augusta Amalia, the daughter of King Maximilian I of Bavaria, who gave his son-in-law the principality of Leuchtenberg and Eichstätt. – After some items hammer price in pencil, in very good condition.

(And:)

Libreria Antiquaria Ulrico Hoepli – Brauss-Riggenbach, Basel. *La Biblioteca di Eugenio de Beauharnais, Vicere d'Italia.* Parte II (Scienza, Letteratura, Storia, Viaggi, Arte, Costumi, Legislazione, Militaria, Napoleonica, Legature). Small-Folio (294x208 mm). 58 p. and 32 plates. Vendita all'Asta Publica 20–22 Novembre 1935.

Catalogue of the sale in Ulrico Hoepli's place in Milan in 1935 with descriptions of 226 items, indices and 32 REPRODUCTIONS OF FINE BINDINGS IN EUGENE DE BEAUHARNAIS' LIBRARY. With list of estimates, loosely inserted. – In good condition.

78a De Marinis, Tammaro. *La Legatura Artistica in Italia nei secoli XV e XVI.* Notizie ed Elenchi. 3 vols. Folio. Original half blue morocco, sides cloth, top edges gilt, rest uncut. In blue cloth slipcases. Florence, (printed at Hans Mardersteig's Stampa Valdonega, Verona), 1960.

Only 500 copies were printed, on large strong paper and with c. 1000 plates with more than 1500 binding reproductions, several in colour. Of these 200 copies were destroyed in the flood which devastated Florence in 1968. "The works offer a wealth of material unequalled by any other publication of this nature." (Breslauer). – In best condition. Rare.

♣ Martin Breslauer Inc. New York, Cat. 110, no. 309 (USD 3,000).

78b De Marinis, Tammaro. *Die italienischen Renaissance-Einbände der Bibliothek Fürstenberg.* Introduction by Hans Fürstenberg. Description of bindings by Tammaro de Marinis. 79 reproductions. 4to. 190 p., 1 f. colophon. Original red cloth binding with title gilt-lettered on cover and back. Maximilian-Gesellschaft, 1966. In best condition.

78c De Maio, Romeo. *Studi di Bibliografia e di Storia.* In onore di Tammaro De Marinis. Small-folio (291x200 mm). Half-title, LI p., 1 f. (colophon). With photographic portrait of T. D. Marinis. Original wrappers with title printed in red and black on upper cover. Verona, Stamperia Valdonega di Giovanni Mardersteig, 1964. In very good condition.

79 (Catalogue) Esmerian, Raphael. *Bibliothèque Raphaël Esmerian*. Folio. 5 parts in 6 vols. (including the supplement to part II). 69 colour reproductions, mainly of bindings, 92 plates and numerous reproductions in the text. In the original green cloth bindings with gilt title. Paris, Blaizot & Guerin, 1972–1974.

FAMOUS FOR THE SUMPTUOUS PRESENTATION AND THE SUPERB REPRODUCTION. The Esmerian Collection was one of the finest in the last century. It contains manuscripts and books from the 15th to the 20th century, most in spectacular bindings. – In best condition.

80 (Catalogue) Kraus, H. P. *Catalogue 200. The Printed Book. A Choice Selection of Two Hundred Early Books including over One Hundred and Fifty Incunabula, marking the Completion of Fifty Years in our present location*. 4to (305 x 214 mm). VI, 243 (1) p. Printed in red and black. With price list loosely inserted. Reddish-brown half cloth binding with gilt lettering on spine and decorated patterned-paper on boards. New York, 16 East 46th Street, n. d. (1995).

SPLENDID CELEBRATION CATALOGUE CONTAINING 200 ITEMS, SOME OF THE GREATEST RARITY. To be noted in the chapter *Italy*, no. 7: Cardinal Bessarion's copy of the first edition of texts of Apuleius and the Hermetic Asclepius (Rome, Sweynheym & Pannartz, 1469); no. 81: Augustinus' *De civitate dei* (Venice, J. & V. de Spira, 1470), printed on vellum and illuminated; no. 102: *editio princeps* of Aesop's Fables and the first printing of any Greek classical text (Milan, Bonus Accursius, c. 1478) and no. 104: the works of Homer, edited by Demetrios Chalcondylas (Florence 1488–1489), the greatest of all Greek *editiones principes*.

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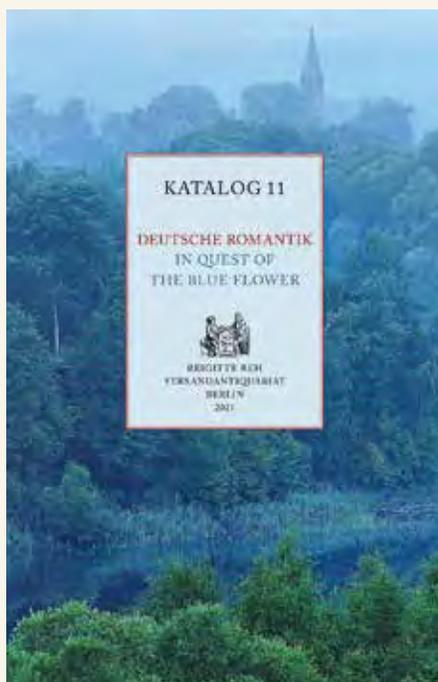
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