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*each* of **SOME** of the **VARIED**, **CLASSIC**  
and/or **ODD** **SUBJECTS**, that *HAVE*, for **COVER**  
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Antiquaria  
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**BINDINGS**, **ART** and **DRAWING** *handbooks*,  
**FESTIVALS**, **CAPRICCI**, **PEINTRE-GRAVEURS**,  
**EXOTIC** **TYPES**, **Eastern Travels**, **aerostatics**

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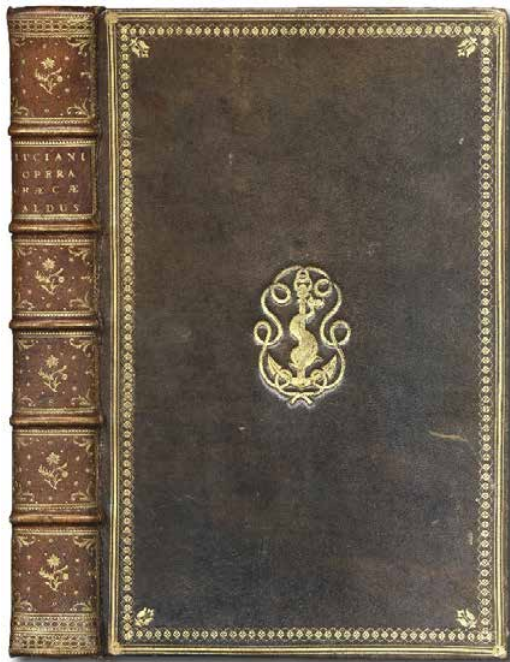
**1. ARISTOTELES. Oeconomicorum, libri II. Ethicorum ad Nicomachum libri X. Politicorum libri VIII.** Venice, Aldus Manutius, 1498, € 35.000

Folio (305 x 215mm.), ff. 93, (1 blank), (12), 95-209 (of 330, from the fifth volume). With **20 elaborate strap-work initials** (of which **19 are painted** in blue and red, whose **three are heightened in gold**) and **18 head pieces** (**10 coloured in red and 7 in blue**) Fine contemporary binding from Tyrol blind-tooled brown goatskin over wooden boards. Covers within three concentric frames formed. Spine with three double raised bands, compartments decorated with the same scroll used for the covers, Spine and joints repaired, a good copy, printed on strong paper. Pastedowns and endpapers renewed. Provenance: the family Feller, whose presence in Trento and Tyrol is attested since Renaissance (inscription stamped on the covers). Early reading marks throughout, such as marginal signs, underlining, *maniculae* and red rubrication. A few Greek and Latin contemporary marginalia, a sword on fol. κκκκ3v, with the note 'valentinois', in Greek, and the date '1501.9. Junij', inscription 'svr: gal: ob'. One of the most important parts of all of the 5 volumes, as they include the works which constituted the field of the moral philosophy, and teach how to rule and to behave in public and private life. The inner structure of our copy, in which the quires containing the **Oeconomica** are bound before those presenting the **Politica**, reflects the contemporary philosophical curriculum: they were in fact studied in the universities exactly in this sequence. A peculiar, very large and fresh copy of three milestones in the Greek thought. UCLA 21. BMC V, 558. GOFF A-959. RENOARD 16.1.



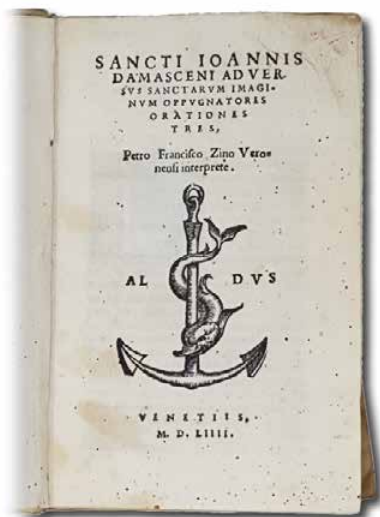
**2. LUCIANUS,** Samosatensis. **Opera** (graece). Icones Philostrati. Eiusdem Heroica. Virae Sophistarum. Icones Iunioris Philostrati. Descriptiones Callistrati. (p. 449: ) Venetiis, in aedibus Aldi mense Feb. M.DIII, Aldi mense Iunio, MDIII. (Venezia, Aldo Manuzio, 1503), **€ 23.500**

Folio (310x202 mm), (2) 571, (2) pages, with Dolphin device on title and a larger one at end. In a **lovely French brown-green morocco gilt**, roll-tooled borders on sides, spine (browned) richly decorated in compartments with floral tools and stars, Aldine device in gilt added to the centre of the covers for Thorold by Storr ca. 1825. First Aldine edition, the second after the Alopa's printing in capitals. Renouard quotes that in many copies the "*de morte Peregrini*" (p. 386) or the "*Philopatris*" (p. 436) were censored. **An very fresh copy with famous provenances:** Syston Park and Thorold: "*The Syston Park library had been started, about 1785, by Sir J. Thorold his son, Sir John Hayford Thorold, was truly a great collector. From 1824, till his death, he built up in an incredibly short time, a beautiful collection of incunabula and Aldines*" (SEYMOUR DE RICCI, PP. 159-160).



**3. GIOVANNI DAMASCENO (S.).  
Ad versus sanctarum imaginum  
oppugnatores orationes tres.**  
Venezia, Aldus, 1554, € 950

Octavo, 100 leaves numbered on recto. Contemporary limp vellum binding, mss. title on spine. St. John of Damascus, Doctor of the Church, was the first theologian to defend the use of the image in Christian worship and this work consists of his confutation of the iconoclastic arguments. The Veronese Pietro Francesco Zini, a scholar theologian himself, edited the translation from Greek to Latin. Pale water stain affecting several leaves. Otherwise an excellent copy with **beautifully engraved initials**. RENOARD, p. 158.



**4. Pseudo THOMAS Aquinas (S.). Opusculo dellangelico  
doctore sancto Thomaso da Aquino: della purita della  
conscientia & del modo da confessarsi.** Florentiæ,  
quartadecima die Augusti 1512, Virginis Matris Assumptioni  
Vigilia (Bart.di Libri or Giov.Stef.di Carlo, 14.81512), € 12.500

Quarto (189x127 mm) ll. 60 signed a- p<sup>4</sup>, early twentieth-century marbled calf, gold-fillet frames on covers, title and typographic notes on spine with raised bands. In the white space of the first leaf of text the circular stamp of the library of Walter Ashburner (1864-1936), an academic lawyer from Boston who was considered an important "*discerning book-collector*" with a great deal of classical learning. Founder of the British Institute of Florence, he built there his library, which was widely dispersed at auction in Milan in 1938.

The frontispiece is attributed to **Cristofano Robetta** (1462-1535) a Florentine goldsmith "*who made some rich, intricate engravings in the fine manner*".

**The first book with a copper-engraved title page bearing the title of the work**, preserved in this copy because the two lines of capitalised title were not trimmed as in other copies, but folded instead. Thus, the leaf is trimmed 15mm on the outside edge and 8mm on the lower edge; the extremities of the right and upper margins were strengthened at the time of the rebinding. The engraving shows Thomas kneeling at an altar, offering his book to Christ on the cross, and includes various phrases strictly pertaining to Aquinas. This would seem to confirm what Hind suggests, that "*the engraving occurs as frontispiece*", thus contradicting Sander's thesis (7292).

The absolute conformity of the subject to the work, as well as the fact that there are no loose impressions of this engraving, casts further doubt on Sander's proposal.

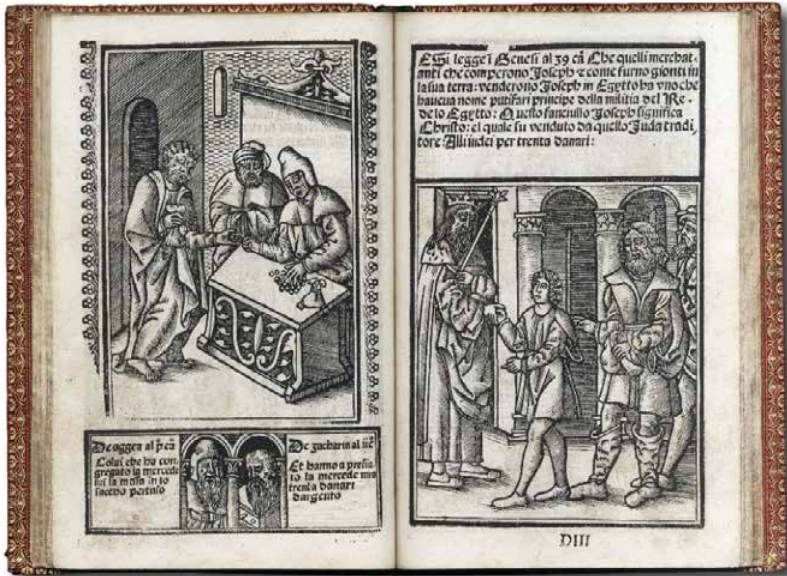
The last copy at auction (P.Berès, lot 610 vente 2007): was described: "*premier feuillet manquant, remplacé par un dessin au crayon*". Fewer than 10 copies are recorded in the world, almost all of which don't feature this extraordinary engraved title: some are not complete, some instead bears a woodcut taken from Cavalca's *Specchio di croce* (Firenze, Bart.di Libri, 1494, CFR. KRISTELLER, FLOREN-TINE WOODCUTS, NO. 95 and SANDER, plate 532). HIND, *EARLY ITALIAN ENGRAVINGS*. I, p. 209, n. 42. EDIT 16; CNEC 48935.



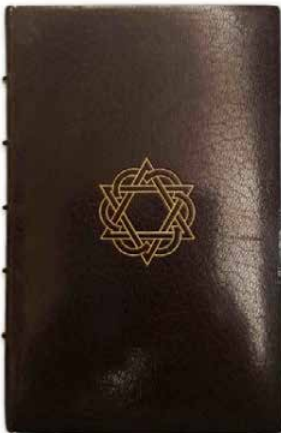
**5. BIBLIA PAUPERUM - Opera nova contemplativa per ogni fidel christiano** la quale tracta de le figure del testamento vecchio le quale figure sonno verificate nel testamento nuovo [...] Venezia, Giovanni Andrea Valvassori detto Guadagnino, [non prima del 1511], **€ 82.000**

Octavo (154x101) 64 unnumbered leaves, the last H8 blank, 19th-century red levant morocco panelled in gilt and blind, signed "E. Niedree 1845" richly gilded, in a green cloth slipcase. It is considered **the first and only Italian blockbook**, with the exception of the Passion of ca. 1450; its iconographic tradition reaches back to manuscripts titled *Biblia pauperum* of the early 14th century. This is **one of the very few extant copies of the first of four issues, with the text in gothic throughout** and without the border around the cut of the Virgin's Coronation.

Vavassore loosely bases his blok-book on the 40-leaf Netherlandish editions of the *Biblia pauperum*, but takes iconographic inspiration from Bellini, Carpaccio, Mantegna and Squarcione as well as Dürer, and alters the traditional arrangement (three sections of 40 blocks) in **a continuous series of a hundred**



and twenty blocks that contrast one scene each from the Old and New Testaments on opposite pages. Maybe the most well-known of the four or five extant copies of this very first issue: the cut of Daniel in the Lion's den on **leaf F7r is printed upside down**, as in only another copy, ex-Tessier, described by Essling. From the libraries of **Robert Hoe** and of **Otto Schäfer**. A very fine copy, even if neatly washed and pressed, with marginal flaws and restorations. A great book. ESSLING 206; SANDER 1006; RAVA 1006\*, PL 306-307; SCHREIBER IV 105-113; POLLARD/PERRINS 251 (2D ISSUE); DE MARINIS 136; HIND 1: 240.



**6. MANCIOLINO, Antonio Opera nova ... mestier de l'armi d'ogni sorte**  
 Vinegia, per Nicolo d'Aristotile detto Zoppino, MDXXXI (1531), € 5.900

Small octavo (155x95mm), 63 numb. Leaves (1 unnumbered with woodcut on verso), **exquisite binding in dark brown morocco** signed by *Bretault/Maillard*, with geometric interlaced decorations, doublure en maroquin rouge with an elaborated gilt decoration. Woodcut on title with an allegory of Justice between two fencers. **First edition, extremely rare** and printed in an elegant italic type.

The author also treats the manner in which the gentleman should conduct himself in a quarrel. The work is illustrated with **seven vignettes** in the text of fights with lance and sword. Sander (no. 4168) mentions only seven, neglecting the one on fol. 58 recto. A nice copy lightly washed, from the library André Beauvois Devaux: as usual before the title he added one leaf with his ex-libris in color, with the monogram "DAB" and two swords crossing and the motto "*Toujours la pointe au corps*". GELLI, BIBLIOGR., p.125. GELLI, SALE, 231. SANDER, 4168. ESSLING, II, 658. GARCIA DONNELL 556. VIGEANT 86. THIMM 177.



**7. SENESIO, Alessandro. Il vero maneggio di spada. D'Alessandro Senese gentil' huomo bolognese.** Dedicato a Ferdinando Carlo Arciduca d'Austria. Bologna, Herede Benacci, 1660, **€ 5.500**

Small folio (290x200 mm), (16), 70, (2) pp, full vellum binding, gilt title on brown label on spine. **Beautiful allegoric frontispiece signed by J. Mitelli**, depicting the art of Science and Geometry and in the background an eagle with the Asburgic crown. 14 copper plates with fencers in various postures engraved by Gius. Maria Mitelli. Dedication to Carlo Ferdinando. Rare first edition. Very good copy with light foxing. GELLI p.179. VIGEANT 123. BERTARELLI, G.M. MITELLI NN.81-95. CAT. VINCIANA '600, N.310: "TRATTATO DELLA PIÙ GRANDE RARITÀ". GARCIA DONNELL 830.



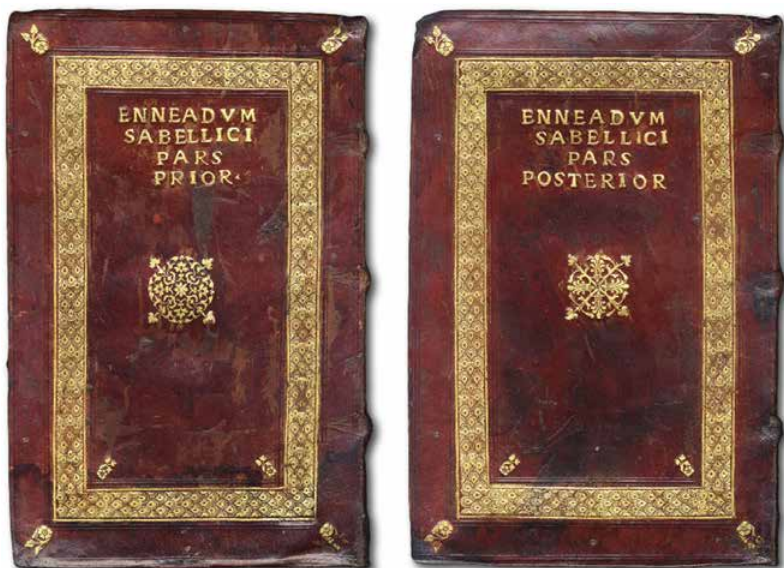
**8. PISTOFILO**, Bonaventura. **Oplomachia...** nella quale con dottrina morale, politica e militare, e col mezzo delle figure si tratta per via di teorica, e di pratica del maneggio e dell'uso delle armi. Siena, Hercole Gori, 1621, **€ 4.500**

Quarto oblong (4:leaves engraved frontispiece, portrait of the dedicatee George Keneln Digby, dedication and a portrait of the author), pp. 315 (i.e. 317, since p. 123 is repeated in the numbering), (1), very refined 19th century dark red morocco, signed '*Frs. Bedford*', with a double frame of gold fillets on the covers with vegetable corner ends surmounted by a flowered amphora; gilt title and decorations on spine. With **54 plates finely engraved plates**, each of which depicts two or more figures of soldiers in their equipment and in curious and picturesque costumes; 34 of them are concerning the combat with the pike, 4 with the halberd and 15 with the musket. In the preliminary leaves sonnets by Franc. Della Valle and Girolamo Boninsegni. **First and only rare edition** of one of the most curious and elegant treatises on military costumes printed: the plates engraved by Bertelli seem to be inspired by the genius of Callot: "*the moral, political and military doctrine ... It is a matter of theory and practice*" and it is also extended to "*reverences as they should be distinguished from Courtiers, Lovers and Soldiers*". An excellent copy, coming from the collections of Baron Horace de Landau and V. de Gobbis (on l. 55 a curious little print flaw). Gelli p.161-63. THIMM 226. Cat.VINCIANA 1457: "*One of the rarest and most important treatises on fencing, interesting for the 125 picturesque positions of soldiers exercising*".



**9. SABELLICUS**, Coccius. **Rapsodiae historiarum Enneadum** ab orbe condito ... (Paris), in Parrhisiorum Academia ab Ioanne Parvo et ipso qui impressit Ascensio, 1516-1513, € 35.500

2 vols, folio; title-pages printed in red and black, framed within a woodcut border from a Roman portico, two sculptured columns and antique elements, such as vases, Roman heads copied from coins, mythological animals, and cuirasses. Bade's device of a printer's press on each title-page. Woodcut decorated and animated initials on criblé ground throughout, several on fourteen lines. In a **contemporary Neapolitan red goat skin binding, richly tooled in blind and gold**. Tooled in blind and gold to a panel design, broad gilt border formed from repeated impressions of a 'peacock's tail' motif, central gilt arabesque, small floral tools at inner and outer corners of border, **lower covers lettered in gilt** with the title and "*Pars prior*" and "*posterior*". De Marinis (*Legatura artistica*, I 272, p. 28 and pl. LIII) assigns to Naples a binding displaying the same 'peacock's tail' tool and similar lettering on the rear cover: on a Cyrillus Alexandrinus (Paris, 1508) now in the Museo Civico, Turin. The Enneades were first published in 1498, Sabellicus subsequently writing a continuation down to 1504. A superb, wide-margined copy - in an exquisite contemporary Italian speaking binding - of this monumental world history since the Creation. Provenance: Giorgio Trivulzio (1542-1612), Count of Melzo, with his ownership inscription on title and f. A1 of each volume. RENOARD, BADIU, p. 225.



**10. MELLINI, Domenico. *Descrizione dell'entrata della reina Giovanna d'Austria* et dell'apparato, fatto in Firenze nella venuta, & per le felicissime nozze di ... Don Francesco de Medici ... riveduta, & corretta & diligentemente stampata la terza volta.** Firenze, Giunti, 1566, **€ 8.500**

Octavo (148x94 mm). (16), 128, (12) pp. (lacking the last 2 blanks). Fine **contemporary red morocco** with both covers variously gilt and with a large central coat of arms of Portia Maria Della Corgna; her name is indicated along the frame. **The same arms and name are printed on two leaves at the beginning and end of the volume.** Porzia Colonna (d. 1583) was Marzio's sister and the niece of the admiral Marcantonio Colonna. Third and definitive edition of this work on the grandiose wedding celebration of Francesco de' Medici, son of Cosimo, to Joanna of Austria, sister of Emperor Maximilian II, in December 1565, focusing on the ephemeral architecture conceived by Giorgio Vasari - "*autore di tutti questi ornamenti*". An excellent copy of rare female provenance and a unique sample of ex-libris. In addition to the collector's unusual full-page double ex-libris, there is also an ex-libris from the renowned library of Landau Finally affixed to the pastedown. Another similar binding also belonged to Mrs. Finaly's, and it was displayed in 1932 at the *Mostra della legatura artistica in Palazzo Pitti*, on a *Vocabularium ecclesiasticum*. The two leaves with the ex-libris are a very unusual way to demonstrate the ownership by this 16th c. lady collector. Any reference book describes a similar peculiarity. RUGGIERI N. 712. NAGLER, PP. 13-35. ANNALI DEI GIUNTI, I, 384.



**11. GASTALDI**, Giacomo - **Ptolemeo. La geografia** ... aggiunte fattevi da Sebastiano **Munstero alamanno** ... altre nuove aggiuntevi di messer Iacopo **Gastaldo** piemontese cosmographo, ridotta in volgare italiano da m. Pietro Andrea **Mattiolo**. Venice, G.B. Pedererzano, 1548 (colophon: Bascarini for Pederzano, October 1547). **€ 17.500**

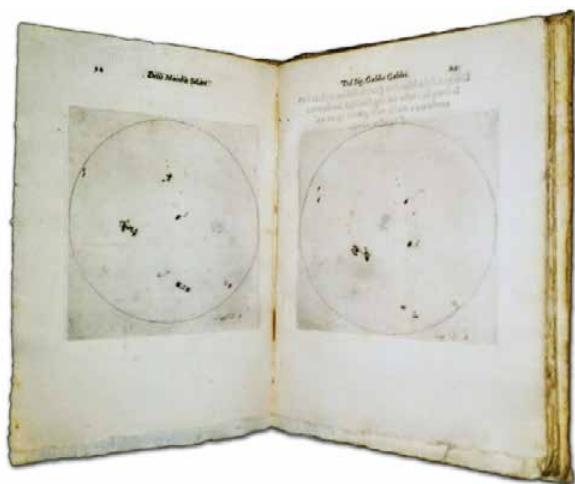
Octavo (173x110 mm). (8), 214, (one leaf and one blank) leaves, **60 double-page engraved plates**, (64: index) leaves. Contemporary flexible vellum with inked title on spine and on the upper and lower edge. An explanatory text on verso of each plate, title page with two woodcut side borders. Portrait of Ptolemy , on the front pastedown engraved bookplate of the Dionisi family from Verona. Two portions to the outer corners of plate 46 (the seventh map of Asia) are torn, lacking a little part of the engraved map and a few letters on verso. A very good, genuine copy. **The first pocket atlas, the first Ptolemy in Italian and the first modern atlas to use engraved maps**. Gastaldi's Ptolemy is also considered as **the first atlas of the New World**, as it is the first to contain a series of separate maps of parts of North and South America, like the important map of western Hispanola (now Dominican Republic) and the famous "*Tierra Nueva*" from Florida to Labrador based on the most up-to-date information. SABIN 66502; PHILIPS 369; NORDENSKIOLD, PP. 159 AND 182; SHIRLEY 87.



**12. MATTIOLI**, Pietro Andrea. **Il Dioscoride ... con li suoi discorsi da esso la terza volta illustrati, et copiosamente ampliati**. Co'l sesto libro de gli antidoti contra a tutti i veleni ... Venice, Valgrisi, 1552-1551. (with: ) **BORGARUCCI**, Prospero. **La fabrica de gli spetiali...** Dove Ibidem, 1566. (with: ) **CALZOLARI**, Francesco. **Il viaggio di Monte Baldo, della magnifica città di Verona**. Nel quale si descrive con maraviglioso ordine il sito di detto Monte... Ibidem, 1566, **€ 11.000**

Three works in one volume, in quarto (204x146 mm). **Mattioli** (2 parts): [136], 845, [3 blank]; 144, [12] pp. Part 2 opens with the separate title page of *Il sesto libro*. Second issue with the date 1552 on the first title page and the date 1551 on the second. **Borgarucci**: [32], 899, [1] pp. Variant B with Valgrisi's device on the title page and on last leaf verso. **Calzolari**: 16 pp. A very thick volume in untouched condition, in a solid 17<sup>th</sup>-century vellum, minor stainings or brownings; bookplates and inscriptions "*Ex libris N.D. March. De Dionysiis*". "*1737 Di Livio Soranzo*"; "*1774 di Gianjacopo Dionisi Can.*", "*Di Bernardo Mita[...]* 1693 XII". On the last leaf a short note in Calzolari's hand, partly trimmed, listing a number of plants unknown to Dioscorides and Galen. A beautiful set comprising three rare botanical works: the two classical herbals are followed by the first edition of Calzolari's account of an ascent of the Monte Baldo, near Verona, in which he gives a geographical description of the mountain but also mentions the plants and medical herbs that he collected during his ascent. he was an apothecary from Verona, who founded a museum that is considered as the first natural history museum in the world. Its first core were the 350 plants he collected during his alpine ascent (2.218 m. a.s.l.). Unlike Petrarch's ascent of Mont Ventoux (1.912 m. a.s.l.), "*that was a solitary, unrepeatable journey, illuminating the frustrations of spiritual fulfillment in an earthly life, the naturalist's ascent incrementally yielded success through repetition ... and on the top of Monte Baldo Calzolari gained new perspective on the study of nature*" (P. Findlen, *Possessing Nature*, p. 184). Edit 16, 36167, 7083, 8626.

**13. GALILEI, Galileo. Istoria e Dimostrazione intorno alle Macchie Solari e loro accidenti**, comprese in tre lettere scritte all'illustrissimo signor Marco Velseri Linceo. In Roma, appresso Giacomo Mascardi, 1613, **€ 77.000**



Quarto (**untrimmed**, 244 x 175 mm), 2 leaves (the last page numb. 4), pp. 164 (including **the portrait of the author** engraved after the famous artist Francesco Villamena without numeration but numbered 6 on verso and **43 full-page engravings** within collation and numeration). Untouched, in its original boards, author's name written in ink on two lines on the spine. Some minor foxing on the upper part of the title-page, a very light uniform browning, heavier in quire R. Some light brown spots on a few leaves, a paper-flaw in the second of the five plates depicting the Satellites of Jupiter. A very fine, exceptionally large, untrimmed copy. First edition of Galileo's book on sunspots; the other issue containing the supplement with Christoph Scheiner's letters to Marcus Welsler. Galileo's first published endorsement on the Copernican mode: *"I tell you that this planet also, perhaps no less than horned Venus, agrees admirably with the great Copernican system on which propitious winds now universally are seen to blow..."* (Stillman Drake's translation). Galileo demonstrated, using the first telescope, that the spots belong to its surface, and thanks to their movement it's possible to deduce that the Sun revolves its axis... Some contemporary underlining in ink, some vertical strokes in the extreme margin. On title page a XVIIth century note in ink "FL " or "FTL", presumably the first owner. On the fly-leaf an old stamp of a bookseller from Brescia, active in 1950-70. CINTI 44. CARLI FAVARO 60. RICCARDI, I, 509 "RARO". GINGERICH, RARA ASTRONOMICA 32.

**14. FERRARI, Gio. Batt. Hesperides sive de Malorum aureorum cultura et usu.** Libri Quatuor. Romae, Hermanni Scheus, 1646, **€ 12.000**



Folio, (12, including frontispiece), 480, (16) pp. Contemporary leather binding (a bit worn), lettering-piece with gilt title on spine. **First and only edition of the first work dedicated exclusively to citrus fruit; one of the finest illustrated books of the Barocco.** Allegorical frontispiece and 100 magnificent plates, 79 of which depict botanical subjects and are drawn and engraved by Dutch artist Cornelis Bloemaert (1603-1692). The other 21 engravings are designed by such famous painters as Pietro da Cortona, Francesco Albani, Andrea Sacchi, Nicolas Poussin, Guido Reni, and Giovanni

Lanfranco, and depict orchards, gardens, allegories, and mythological scenes. A very good copy printed on strong paper, some restoration to the blank verso of frontispiece and the upper edge of plate 38, and of a stamp of an ancient private collection on the title page. HUNT T 243; NISSEN BBI 621; PRITZEL 2878.

**15. BARDI** Ferdinando. **Descrizione delle feste fatte in Firenze per le reali nozze** de Serenissimi Sposi **Ferdinando II**, Gran Duca di Toscana, e **Vittoria Principessa d'Urbino**. In Fiorenza, per Zanobi Pignoni, 1637, **€ 3.200**

Quarto (241 x 176mm), pp. 55. Half-title, engraved title armorial, **folding plate** at end showing the festivities and the movements of the horse ballet **engraved by Stefano Della Bella**, Attractive gaufered boards, richly gilt on purple background. Rare description of the marriage of Ferdinand II and Victoria of Urbino. The festivities began with the coronation of Victoria as Granduchess of Tuscany outside the cathedral of Santa Maria del Fiore which was richly decorated by the architect Gerardo Silvani. Popular celebrations followed over the next several days: horse and chariot races, fireworks, a circus with exotic animals. The open-air theatre and the technical structures were designed by Felice Gamberoni. DE VESME, , n.50. VINET, 611. (RUGGIERI, 1873, n. 796, 3 tavole). NAGLER.. pp.173-74.



**16. BAZZICALUVA, Ercole - CASCINA, Pietro. (Pisa) - Alfea reverente** rappresentata nella seconda venuta di **Vittoria della Rovere gran duchessa di Toscana in essa città l'anno 1639.** Pisa, Francesco della Dote, 1639, **€ 6.200**

Quarto (223 x 166 mm), a quire of 12 leaves (1 blank, pp. 21), sewn at the centre of a lovely 18th c. boards with orange floral decoration, retouched by hand in yellow. Between p. 12 and 13 **one very large folded plate** (470x350 mm). Each page of text set within woodcut ornamental border (light offset).

**Extremely rare and important festival book**, which describes the triumphal entry into Pisa (formerly called "*Alfea*"), of Vittoria della Rovere (1622-1694), wife of Ferdinando II de' Medici. Also known as "*I carri trionfali*", the famous plate by Ercole Bazzicaluva, active in Florence in the first half of the seventeenth century, depicts the Grand Duchess's carriage in the middle of **a square overlooking the Arno and crowded with people, in the background of which one can see Pisa's Leaning Tower.** Cascina describes the events and the chariots entering the square. Bazzicaluva's plate captures in detail the joy of the crowd and festive atmosphere. It is considered one of the best festival prints in the Callot manner. In the background to the right is the Cathedral of Pisa with the leaning tower, and on the left, the Arno. The float drawn by six white horses carries the orchestra. At the bottom are miniscule renditions of the floats, set in a frame which recalls della Bella's 1637 "*Horse Festival.*" Apart from being one of the most original Tuscan engravers of his time, Bazzicaluva was also field master of the Grand Duke, court chamberlain in Innsbruck, castellan of the fortress of Livorno and governor of that of Siena. A very good copy, printed on thick paper, some light foxing. No copy complete with the etching recorded in Italian libraries, the plate alone is found only in Bertarelli, Milan. Pisa, iconografia a stampa, n. 23 described on 3 pages. MEAUME 1371; MORENI I: 223.





**17. (Goldsmith - Orpelli in Venice) - Provisione sopra l'orpello tagliato e filato ad uso di oro, fatta nell'anno 1597.** In Firenze, appresso Giorgio Marescotti, 1597, € 950



Quarto, (4) pp., with Medici's coat of arms on the title, in nice XVII century gilt paper. A rare provision of the city of Florence forbidding the use of tinsel (Italian "orpello"; an alloy of copper, tin, and zinc, similar to gold), cut and spun like gold leaf. This provision was to protect the excellence of the Florentine goldsmiths. Only five monasteries were exempted from the ban, and only for the purposes of making flowers and garlands. Of great interest for Florentine guilds and handicrafts, this rare booklet is preserved in a precious wrapper covered with thin copper or brass foil, in clear reference to its subject matter.

**18. (Broccato silk in Venice).** Proclama degl'Illustrissimi ed Eccellentissimi signori **Inquisitor all'Arti, e Consoli de' Mercanti in proposito della Pannina di Seta e di seta mista con oro ed argento,** fabbricata fuori di Venezia. Venice, Pinelli, 1779, € 700

Small quarto, (4) pp., with the S.Marco Lion on the title, **in an exquisite gauffered gilt with floral impressions,** in clear reference to its subject matter. A provision against the importation into the Serenissima of brocade or of other precious products in silk mixed with gold and silver handcrafted abroad. An uncommon pamphlet.



**19. CURTI, Francesco. Scelta di disegni del Caracci, Parmegiani e di Guido Reni intagliati in Bologna** e consecrati All. Em.<sup>mo</sup> e Rev.<sup>mo</sup> Pripe Il Sig. Card. Farnese Legato de latere di detta città. (Bologna, ca. 1630 1650), **€ 2.800**

Oblong folio (307x215 mm), a modern half vellum. Engraved frontispiece with the Farnese coat-of-arms signed by Gioseffo Lungo and 28 plates numbered 2-30 (**lacking plate 7**). All are signed "F.C.F." (Franc. Curti fecit). Title a bit dusty, a few stains, but a nice copy. A very rare manual for drawing students displaying sketches by Carracci, Parmigianino and Guido Reni. "Il Curti è noto soprattutto per le sue incisioni di traduzione. Incise diversi manuali propedeutici al disegno, il primo dei quali, pubblicato nel 1633 comprende 17 tavole tratte da disegni di Guido Reni".(M.



LOLLI, IN: DBIT VOL. XXXI). **Only one copy at the Braidense Library in Milan.**

**20. BOSSI, Benigno. Raccolta di disegni originali di Fra.co Mazzola detto il Parmigianino** tolti dal Gabinetto di Sua Eccellenza il Sig.<sup>re</sup> **Conte Alessandro Sanvitale. Incisi da Benigno Bossi [...]** Parma, 1772, **€ 4.900**

Folio (mm 433x290). Engraved title-page and 29 fine etchings by Bossi after drawings by Parmigianino, of which **17 are printed in various shades of sepia and bistre**, with a few in black and white; the last plate bears the coat-of arms and the imprimatur of the Reale Accademia Parmense. This edition was published earlier than the Parma edition of the same year; multiple editions of the contents of a private collection suggest drawings of some importance. Bossi (1727-1792) was a refined painter, sculptor and engraver. Trained in Germany under Mengs, he returned to Italy in 1757, first to Milan and then to Parma, where he served at court. In fine condition, with wide margins, a small ex-libris "Bibliot. S.J. ex dono D. Henrici Cailloué", a faded stamp in the margin of the title page. "Migliore artista fu forse il Bossi incisore, esperto in tutti i procedimenti dell'incisione, da quelli lineari a quelli di tono. L'acquainta (lavis) fu da lui portata al massimo delle sue possibilità di rendimento, sia come mezzo in sé sia in associazione con altri. Molta parte della sua attività di incisore fu dedicata alle opere del Parmigianino, per cui nutrì un vero culto". (DBIT, XIII). PARMIGIANINO TRADOTTO: P. 164 E SGG.



**21. BOSSI, Benigno. Fisionomie Possibili** (parte prima, all published). [Milan, Gioacchino Bettalli, 1776?] (with:) **Raccolta di teste, pensieri e prove d'acqua forte.** Parma, Benigno Bossi, (1776 ca.), **€ 7.700**

Quarto (240x185 mm) Title and **12 plates** and title and **40 engravings on 37 plates.** A very fresh copy in a contemporary decorated boards. Scarce editions of two artist's books treating physiognomy and "*Heads, first thoughts and proofs of etching*" unusual for infusing into a generally schematic genre of pedagogical works the liveliness of Bossi's painted portraits. Like many successful drawing books, it saw some editions under slightly different titles. Bossi (1727-1792) was a painter, sculptor and engraver. Trained in Germany under Mengs, he returned to Italy in 1757, first to Milan and then to Parma, where he served at court.



**22. FALDONI, Giovanni Antonio. Vari disegni inventati dal Celebre Francesco Mazzuola detto il Parmigianino** tratti dalla raccolta zanettiana incisi in rame da A. Faldoni e nuovamente Pubblicati. Venezia, 1786, **€ 4.600**

Folio, (mm 514x362) including an **engraved title page and 15 engravings** on laid paper, various sheets with *Triple Crescent with lettering Imperial watermark*, bound within the original paper covered boards with vellum spine, showing some wear to spine and corners. **The plates are neatly printed in a light bistro with pale rose shades** which gives a peculiar pictorial effect. This rare album include some of the etchings d'après the drawings which Antonio Maria Zanetti bought in 1721 from the Earl of Arundel. Faldoni (1689-ca. 1770) and Zanetti were very close around 1720, when Zanetti experimented the technique of *chiaro-scuro*. Robert Strange was in Italy some years later pursuing his antiquarian studies, and he acquired a group of copper plates from the heirs of the Count Zanetti of Parmigianino's graphic work which was highly sought after and praised in England in the late eighteenth century. His attenuated grace and seductive eroticism in the depiction of male and female figures was highly imitated. "*Del 1724-26 (ma due recano la data 1735) sono le incisioni tratte da disegni dello Zanetti derivati dal Parmigianino posseduti dallo stesso A.M. Zanetti. Le stampe, nel numero di diciotto ... alla fine della Raccolta di varie stampe a chiaroscuro pubblicata a Venezia nel 1749. Il Faldoni ne incise quattordici.*" (A. SACCONI, IN DBIT XLIV). "*La raccolta pare essere di notevole rarità sia sul mercato, sia nelle biblioteche. Ottimo esemplare con grandissimi margini in barbe; (514 x 362), anche le lastre più piccole sono impresse singolarmente su questi fogli di grande formato*".

**23. PETITOT** Ennemond Alexandre. **Raccolta di rami incisi in varie occasioni dalla Regio-Ducal Corte di Parma.** Ivi,1791, € 29.000



Folio, 109 plates with very **fresh impressions of 196 copper plates** (17 on double sheet). This is the detail: 66 leaves with one plate, 34 ll. with 17 plates on double sheet, 14 ll. with 2 plates, 4 l. with 3 plates, one l. with 4 plates, 2 l. with 5 plates, one l. with 9 plates, 2 l. with 10 plates, one l. with 11 plates, one l. with 19 plates.

A perfect, luxury copy with strong impressions on very thick and immaculate paper, bound in contemporary calf with a large border, spine gilt, joints restored.

The frontispiece (included in the numbering of the plates) takes up the previously engraved frame of the *Recueil de différentes gravures* concerning the works executed by order of Monsieur Du Tillot on drawings by Petitot. Compared to the *Recueil*, our collection contains further engravings that were used for various publications regarding the Festivals in Parma, followed by various versions for the engraved frontispiece of the Constitutions of the Academy and a large number of projects for the Royal Chapel of San Liborio and the Hall of Colorno, the new Ducal Palace, as well as the plan of the Parma Garden and the excavations of Veleia. The collection is completed by several large plates with the plan and the cross-section of the Teatro Farnese, as well as plates on scientific, technical and religious subjects. This publication is emblematic of the artistic and cultural fervour of the city of Parma and it is **very rare because it is printed in very few copies**. Cfr. GIANI CATALOGO DELLE AUTENTICHE... P. 105-6: **"10 to 20 copies were printed"**. SAMEK LODOVICI BRAIDENSE, N.63: **"rami tirati in pochissimi esemplari"**.

E.A. Petitot (1727-1801) arrived in Parma in 1753, with the title of first architect of the Bourbon court. **Very rare album that includes all of the large plates as well as the small tail pieces engraved by Petitot during his stay in Parma.** PETITOT: un artista del Settecento europeo a Parma, 1997.



**24. GASPARI, Pietro. Serenissimo Carolo Theodoro Comiti Palatino Rheni ... aedificandi rationem tum quaedam delineandi artis specimina ...** Venice, Giuseppe Lante, 1771, € 13.000

Folio (375x545 mm). Double-page etched title, engraved dedication, **12 double-page etched plates** by and after Pietro Gaspari. 19<sup>th</sup>-century half vellum. A very good copy with a very strong impression of the plates (Lower blank margin of the first 4 leaves are shorter). **Extremely rare first edition** of this collection of imaginary architectural sceneries, commissioned by the Prince-elector of Bavaria Charles Theodore and inspired by Piranesi's *Capricci*.

The inventions skilfully mix up ancient ruins and Baroque buildings with Egyptian and Gothic elements, seen by the Venetian painter and engraver Pietro Gaspari (1720-1785) during his travels in France, Italy and Germany. BERLIN KAT. 4183; CHRISTIE'S, VERSHBOW SALE, Part 3: The Baroque and Rococo Period, 2013, lot 521.



**25. PIRANESI, G.B. Raccolta di alcuni disegni del Barbieri da Cento detto il Guercino,** incisi in rame, e presentati al singular merito del Sig. Tommaso Jenkins Pittore, ed Accademico di S. Luca, in atto di rispetto, e d'amicizia dall'architetto, e suo Coaccademico Gio. Battista Piranesi. In Roma, nella Stamperia di Giovanni Generoso Salomoni, 1764, € 7.000



Large folio (550x415mm), later binding in olive marbled veal, gilt fillets, spine richly gilt, title on a label. A series of etchings after Guercino by various printmakers and published as a collection. **13 plates are by F. Bartolozzi; 6 by Nevaj; 6 copperplates by Ottaviani**, including the vignette from the collection of Giuseppe Paravagna on the title-page, **the magnificent frontispiece by G.B. Piranesi** and **two by Francesco Piranesi**. The **folded plate** (790x1400 mm) is not signed. The drawings by Guercino came from different collections as recorded on each print. Piranesi's dedication to Thomas Jenkins is printed in letterpress inside the plate which reproduces a work from the collection of Bartolomeo Cavaceppi, an impressive drawing of an old man. Below its frame there is a palette, brushes, plates, a book; below the dedication the head of a man. Guercino was born Giovanni Francesco Barbieri in Cento near Bologna (his nickname 'Guercino' means 'squint-eyed'). He was largely self-taught, but was strongly influenced by the bold figure painting of the Carracci family and the dramatic chiaroscuro (light and shadow) of Caravaggio. Guercino chiefly worked in Cento, briefly visited Rome (1621-3), and painted a wide range of subjects, making many exquisite drawings in red chalk and ink. A good copy, with a strong two-tone impression and effects of lavis; with wide margins (the four edges of the frontispiece slightly browned. Focillon 983 Hind "Giovanni Battista Piranesi, A critical study" Londra 1922. Robison "Piranesi Early architectural Fantasies" Washington 1986.

**26. WEIROTTER, Franz Edmund. Oeuvre de Weïrotter peintre Allemand, contenant près de 200 paysages dessinés d'après nature, tant en France que en Italie, & gravés à l'eau-forte par lui-même.** Paris, chez Basan et Poignant, (1775), **€ 5.400**

Folio (mm 395x250), Letterpress title-page, engraved portrait of Weïrotter by Ferdinand Schmutzer, **96 leaves with 181 engravings** by F.E. Weïrotter.

Early Basan / Poignant edition of the engraved works of the German artist Frans Edmund Weïrotter (1733-1771). An interesting collection of landscapes engraved by the artist (including some engraved titles. 6 on double page, the *Four Seasons* and the *Twelve Months*, among his most well-known etchings). Born in Germany, Weïrotter travelled through Europe, expanding his artistic skills at every stop. He was taught by the German engraver Johann Georg Wille in Paris after 1758 and he was influenced by Rome during his two years stay from 1763 to 1765. In 1767 he became professor of landscape drawing and painting at the academy in Vienna. After his death 288 of the etched plated of Weïrotter were acquired by Basan & Poignant, publishers in Paris. In 1775 they published this rare large quarto edition with a selection of impressions from these plates. COHEN-RICCI 1066. PORTALIS & BERARDI, III, 653-656.



**27. GOYA, Francisco y Lucientes. Four original etchings from Los Proverbios. First impression (in: L'Art - Revue Hebdomadaire illustrée).** Paris-London, Ballue, 1877, **€ 11.000**

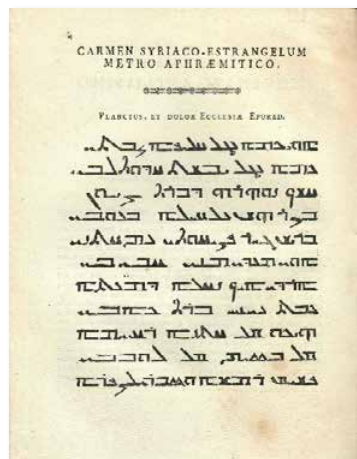
Folio (440x310 mm), pp. (6), 324, later 3/4 brown morocco, title and fillets in gilt on spine. The volume includes the famous **4 original etchings with burnished aquatint which Goya engraved for the Proverbios.**



They are printed on fine laid paper, signed and titled in plate and measure 24,5 x 35 cm, with wide margins. Fine dark grainy impressions with good contrasts. The four plates "*Que Guerrero!*", "*Una Reina de Crico*", "*Otras leyes por el Pueblo*" and "*Lluva de Toros*". prepared for "The Proverbios" series were rediscovered after his death and published for the first time in *L'Art*. When Goya moved in Bordeaux in 1824, he left all the plates in Madrid and during his lifetime, the series was not published because of the oppressive political climate and of the Inquisition. The last major series of prints by Goya, *The disparates*, was first published by the Royal Academy of Fine Arts of San Fernando in 1864 under the title *Proverbios*: it is an enigmatic album of 18+4 additional plates of "follies" which include dark, dream-like scenes that scholars have related to political issues, traditional proverbs and the Spanish carnival. DELTEIL 220-23. THOMAS HARRIS, GOYA ENGRAVINGS, N.266-269.

**28. DE ROSSI, Giov. Bernardo.**  
**Carmina orientalia Heb., Syr.,**  
**Rabb., Samar., Arab., Chald. et**  
**Syro-Estrang.** Turin, ex  
 Tipografia Regia, 1768, € 1.700

in-4 (25.5 x 20 cm), 16 pp., contemporary decorated paper binding. In perfect condition. An extremely rare pamphlet by De Rossi: an ode, written on the occasion of Francesco Rorà's appointment as bishop of Turin, with text in Arabic and Samaritan printed with woodcuts due to the lack of availability of movable type. Only one other copy is known, this being held at the Royal





Library in Turin. De Rossi devoted himself to the study of Oriental languages as of a young age. The publication of *De praecipuis caussis* earned him employment at the Royal Museum of Turin, but a few months later he received an invitation from the court of Parma to become a professor of theology at that university, a post he occupied for the remainder of his life. This small edition somewhat anticipates De Rossi's great work, the *Epithalamia exoticis linguis reddita*, written on occasion of the wedding of Carlo Emanuele and printed by Bodoni in 1775.

**29. (Tamil, language - India) - BESCHI, Costantino Giuseppe. Veda Vilakkam ("Explanation of the Religion"). Pondicherry, 1842 (1840?), € 2.900**

12mo, three parts in one volume. 262 leaves in total. The quires are almost all 6 leaves for the texts, with number signatures on the first leaves only, some preliminary or final quires include only 4 leaves, with the final quire counting only 2. Complete with the two half-titles before the first two titles and the first blank. In each of the works, the pages are numbered at the top.

The first and main work is composed of 3 ll. (blank, half-title, title), 1-6, 1-324, one leaf of the index of the 18 chapters with *errata* on the verso; the *Pedaga Maruttal* with 3 leaves (half-title, title, prayer), (2)-139 pp.; while the shorter but more original *Lutherinattiyalbu* comprises 38 pages, with 1 leaf for the index. Some small woodcut vignettes throughout.

**Despite bearing many features typical of European publications, no date or Western characters are present in the volume**, making interpretation and collation particularly difficult. Fine contemporary leather binding, title in Tamil, rich gilt friezes on spine. Ownership label on front pastedown, likewise printed in foreign characters. In some quires, the first and last leaves are shorter along the bottom, as issued. Three works written in the Tamil language by Constanzo Beschi, an Italian-born missionary who spent four decades living in the Tamil country and was **the first European to write a major text in Tamil or any Indian literature**. The works were written around 1720 and printed in Pondicherry (South-East India) in 1840-42 as the Jesuit Missions "*could not afford the price of having it printed*".

Including the **first edition of the Veda Vilakkam**, in which Beschi deals with the controversial issue of the Lutherans. With the latter having just set up camp in the Tamil country, and with an eye toward his Hindu audience, Beschi here turns his attention to accusing the Protestants of poorly appropriating the Tamil language in their own propaganda tracts, and thus of "poison[ing] the amirtam [sweet ambrosia] of pure Tamil." (From Beschi's *Veta Vilakkam*, trans. S. Blackburn).

**30. ROYLE, John Forbes. Illustrations of the Botany and other branches of the Natural History of the Himalayan Mountains, and of the Flora of Cashmere.** London, printed by J.L. Cox & Sons for Wm. H. Allen & Co, 1840, **€ 8.900**

Folio, 2 vols (mm 385x276), in a nice binding in half leather, gilt spine. Hand-coloured frontispiece "*View of the Himalayas*", pp. (15), VI-LXXIV, (4), 472. Vol. II includes **101 plates of natural history**. First edition of this "*pioneering ecological study*" (Rix) illustrated with delightful images after Vishnuperand: the greatest Indian botanical artist of his time. John Forbes Royle (1799-1858) in 1823 could combine his medical and military duties with his love of botany when he was appointed superintendant of the botanical garden at Saharunpore. This position allowed him to commission Vishnupersaud and others to produce a valuable collection of highly accurate drawings of the specimens of the plants. A very fresh copy, vol.I still untrimmed. BRADLEY I, p.472; GREAT FLOWER BOOKS (1990) p.134; NISSEN BBI 1690, STAFLEU & COWAN IV, 9734.



**31. MASON, George Henry. The costume of China, illustrated by sixty engravings:** with explanations in English and French. London: Printed for W. Miller by S. Gosnell, 1800 [i.e. 1822], € 4.700

Folio (353x248 mm). [8] leaves (2 titles, advertising, table, and 2 forewords) and **60 full-page water-coloured lithographs** after the drawings of the **Cantonese artist Pu-Qua**, Contemporary long-grained red morocco, richly gilt spine, gilt edges. Watermarks dated 1821-1823. Some minor browning and staining, but a very good copy. First edition of this luxurious book on Chinese workers and craftsmen, e.g. the bookseller, the lantern painter, the frog catcher, the basket maker, the embroiderer, etc. The upper class, meanwhile, is represented by a single distinguished Mandarin woman. The work was part of a series in 11 books on "The Costumes of Various Countries" since 1822 distributed by Mac Lean. "based on originals by the Cantonese export artist Pu-Qua and engraved by J. Dadley. This is the expanded edition with 60 plates. Later versions had only 48" (*Western Travellers in China*, 49). COLAS 2009; LIPPERHEIDE 1520.



**32. SIMPSON, William. *The Seat of War in the East.*** London, Day & Son for Colnaghi & C. (Day & Son lithographers), 1855-1856, € 3.800

Folio, two volumes (552x360). Contemporary red half morocco, richly gilt spine, gilt edges (the bottom of the spine of vol.2 neatly restored). Some foxing and staining, but a very good copy. Both volumes have a lithographed title and 12 pp. (Description of the plates), then a dedication and a total of **79 coloured lithographed plates** (partly accompanied by key

plates). **First edition.** William Simpson (1823-1899) became a pioneer war artist in Crimea and Balaklava, recording the naval battles and making accurate sketches on the spot. ABBEY TRAVEL 237; LIPPERHEIDE 2121.



**33. MAYER, Luigi. *Views in Palestine...*** (Bound with: ) ***Vues dans l'Empire Ottoman ...*** (Bound with: ) ***Vues en Egypte ...*** en la possession de Sir Robert Ainslie"... London, Bensley & Bowyer, 1804, 1803, 1802, € 9.500

Large folio (mm 380x500), three works bound together in a recent half red morocco, **with a total of 96 aquatints finely handcoloured.** The first work then "*Vues dans l'Empire Ottoman principalement dans la Caramanie...*". Londres, 1803. pp. 40 with **24 coloured plates.** "*Vues en Egypte d'après les dessins originaux en la possession de Sir Robert Ainslie*", 1802. pp. 109, (3) with **48 coloured plates.** These are the **first editions**, which were published separately; in 1804 the three works were compiled into a one-volume edition. Internally a bright and attractive copy of Thomas Milton's engravings of Mayer's original drawings. Born in Germany, Luigi Mayer studied with Piranesi in Rome and was later in the service of the King of Naples. Robert Ainslie, from 1775 British ambassador to the Ottoman Porte, amassed a collection of Ottoman and Byzantine antiquities, and drawings, many of which he commissioned to Luigi Mayer. BLACKMER 1097 (1801 ED.), 1099, 1098; ABBEY, TRAVEL 369; ATABEY 785 (1801 ED.), 786.



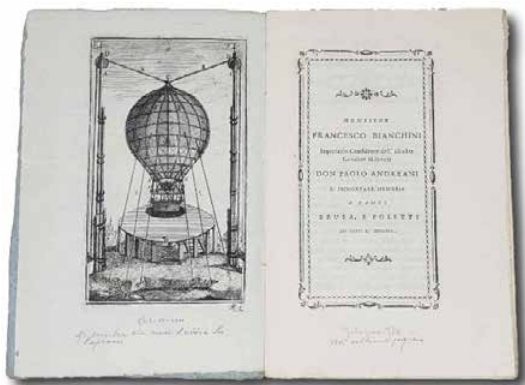
**34. ANDREANI, Paolo. L'areostato Montgolfier in Francia ed Andreani in Italia, ossia Rapporto della macchina ed esperienze dei signori Montgolfier in Versailles ... e del sig. don Paolo Andreani in Moncucco ... Milano, presso Giuseppe Galeazzi regio stampatore, 1784, € 2.900**

Octavo (184x117 mm), (2, including title), 19, (1), 8 pp., with 2 plates depicting the balloons of Montgolfier and Andreani. Strictly contemporary paper binding decorated with floral motifs. The first section contains an account of Montgolfier's French experience, while the second describes Andreani's flight at Moncucco on March 13. First and only edition of the description of the first hot air balloon flight in Italy. A very rare booklet, recorded in only three European public libraries: two in Italy and one in France. As in the present copy, the copies in France and the Bertarelli both have two plates, while the one in Naples is described as having three, possibly due to a cataloging error. Small stain on pp. 7-14, but an excellent, fresh copy. Caproni Bertarelli p.105 e pp. 15-16 describe ampiamente l'avvenimento. Boffito pp. 24 non cita (per errore?) il foglio di titolo.



**35. CASTELLI, Carlo. Viaggio aereo dell'illustre cavaliere milanese Don Paolo Andreani esposto una lettera diretta al Sig. Faujas de Saint Fond. Milano, Pirola, 1784, € 1.100**

16mo (180x110 mm), 24 pp., frontispiece with nice copper engraving depicting Andreani's balloon. Contemporary blue paper wrapper. Scarce original edition. The other edition printed by Sassi in the same year in Bologna and Milano has a different number of pages. Very good condition. CAPRONI-BERTARELLI P.15 E 108. BOFFITO, P.109 E 201.



**36. BIANCHINI, Francesco. Monsieur Francesco Bianchini Segretario Confidente dell'Illustre Cavaliere Milanese Don Paolo Andreani... Bologna, Stamperia Tommaso d'Aquino, 1784, € 1.100**

Octavo (200x130 mm), XV, (1) pp., contemporary blue paper wrapper. Frontispiece with a full-page copper engraving depicting Andreani's balloon before taking off. Scarce original edition of this interesting booklet. Added to this copy are 10 loose numbers of "Gazzetta Universale" (nr. 19, 23-26, 28-31 of 1784 and nr. 16 of 1785), all related to Andreani's experience. BOFFITO p. 69.

**37. NUOVO GIORNALE ENCICLOPEDICO. Febbrajo 1784. In Vicenza, 1784, € 750**

Octavo (194x127 mm), 228 pp., original wrapper. From page 41 to 50 a section describing the Montgolfier flight in 1783. From page 125 a detailed description of Andreani's balloon. Added to the volume a few documents of the time related to Andreani. Perfect condition. STORIA DELLA CULTURA VENETA, V, I, 36; 125-127.

<b>ANDREANI</b> , 1784, .....	34.
<b>ARISTOTELES</b> . 1498, .....	1.
<b>BARDI</b> , 1637, .....	15.
<b>BAZZICALUVA-CASCINA</b> , 1639, .....	16.
<b>BIANCHINI-Andreani</b> 1784, .....	36.
<b>BIBLIA PAUPERUM</b> - 1511 .....	5.
<b>BOSSI</b> , 1776 c., .....	21.
<b>BOSSI-Parmigianino</b> , 1772, .....	20.
<b>CASTELLI-Andreani</b> 1784, .....	35.
<b>CURTI</b> , 1650, .....	19.
<b>DE ROSSI</b> , 1768, .....	28.
<b>FALDONI</b> , 1786, .....	22.
<b>FERRARI</b> , 1646, .....	14.
<b>GALILEI</b> , 1613, .....	13.
<b>GASPARI</b> , 1771, .....	24.
<b>GASTALDI-Ptolemy</b> 1547-48, .....	11.
<b>GIOVANNI DAMASCENO</b> 1554, .....	3.
<b>Goldsmith - Venice</b> , 1597, .....	17.
<b>GOYA</b> , 1877, .....	27.
<b>LUCIANUS</b> , 1503), .....	2.
<b>MANCIOLINO</b> , 1531, .....	6.
<b>MASON</b> , 1822, .....	31.
<b>MATTIOLI -Calzolari</b> 1552-66, .....	12.
<b>MAYER</b> , 1802-4, .....	33.
<b>MELLINI, binding</b> 1566, .....	10.
<b>PETITOT</b> , 1791, .....	23.
<b>PIRANESI-Guercino</b> , 1764, .....	25.
<b>PISTOFILO</b> , 1621, .....	8.
<b>Pseudo THOMAS Aquinas</b> 1512, .....	4.
<b>ROYLE</b> , 1840, .....	30.
<b>SABELLICUS, bindings</b> 1516-1513, .....	9.
<b>SENESIO</b> , 1660, .....	7.
<b>Silk - Venice</b> , 1779, .....	18.
<b>SIMPSON</b> , 1855-56, .....	32.
<b>Tamil - BESCHI</b> , 1842, .....	29.
<b>WEIROTTER</b> , 1775, .....	26.



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