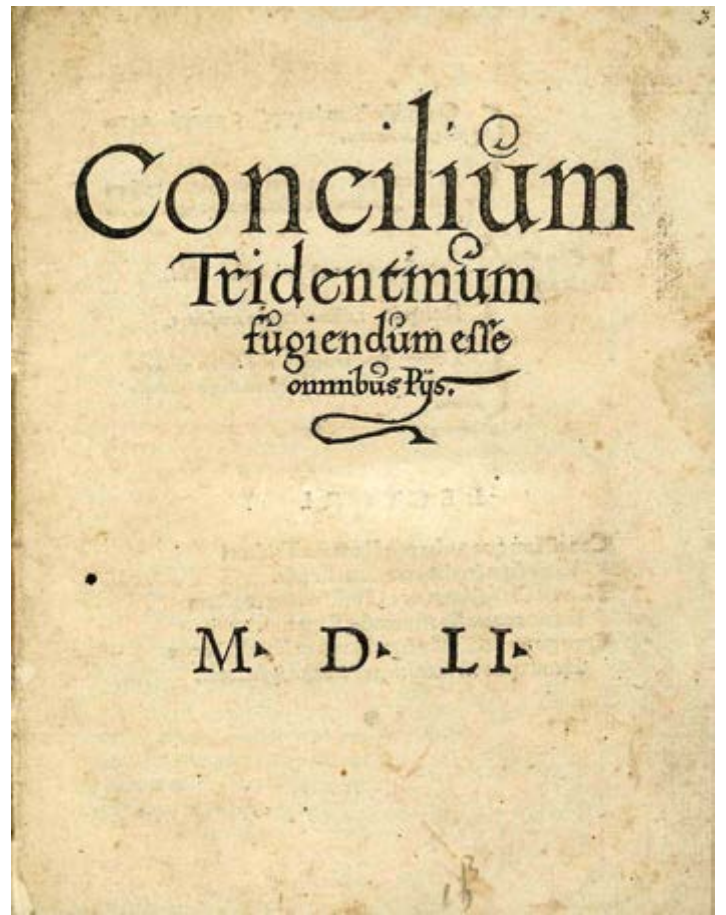


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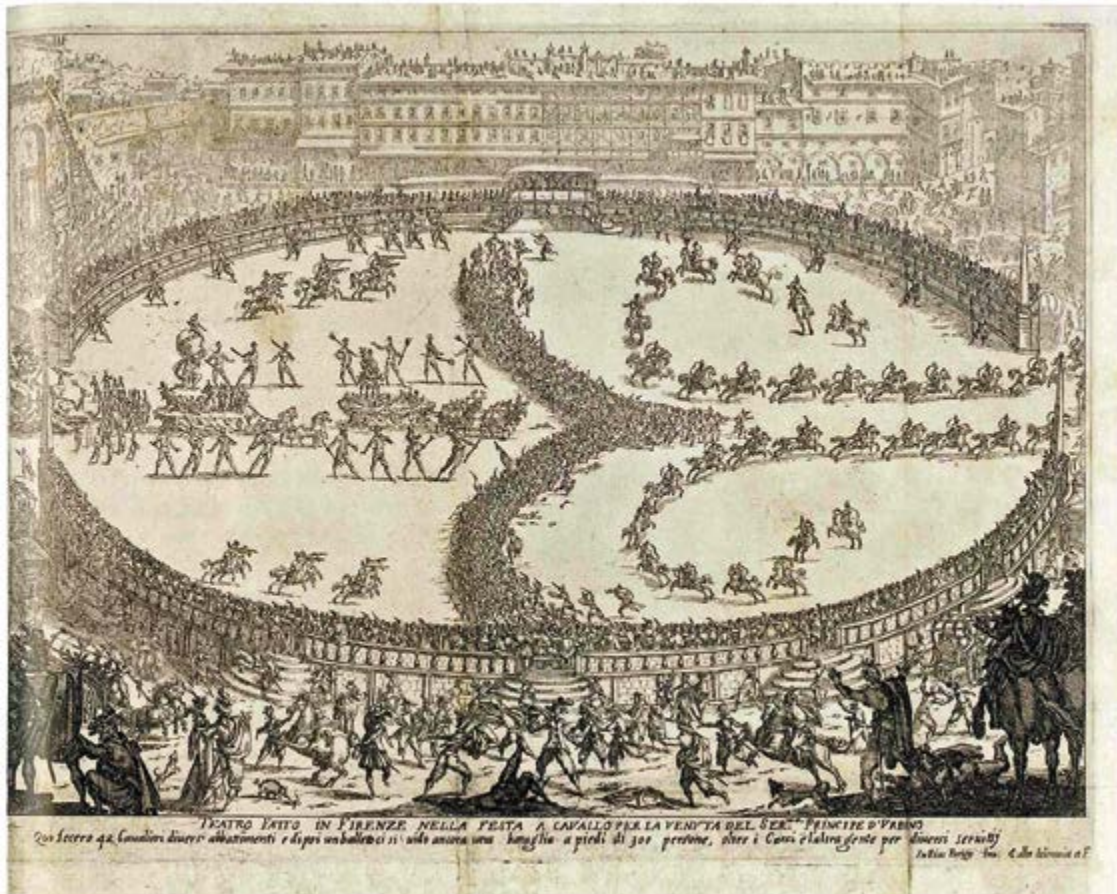
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di Fabrizio Govi Sas



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**Front cover illustration from Mallinckrodt, no. 99. Back cover illustrations from Cicero, no. 45 (up left), Aegidius Romanus, no. 1 (up right), and Gregorius Magnus, no. 2 (below)**



AN HITHERTO UNKNOWN PHILOSOPHICAL MANUSCRIPT BY  
GILES OF ROME

1) **AEGIDIUS DE ROMA** (ca. 1243-1316). *Quaestiones domini Egidii*. Italy, late 13<sup>th</sup> or early 14<sup>th</sup> century.

Parchment, ca 270x200 mm, 7 leaves (the first is a blank). Thin yellowish parchment with holes and other deficiencies and repairs as generally found in university manuscripts. An ink stain, made by one of the modern hands writing in the margins, covers a few words on fol. 5v. The first pages are very slightly waterstained and some edges are brittle. Two quires of respectively two and five leaves, one blank leaf (back cover) missing at the end. Two columns, ruled in lead, 50 lines to the page on fols. 2r-6r, 55-60 lines to the page on fols 6v-7v. Two hands, writing small and highly abbreviated Gothic scripts; the latter, on fols. 6v-7v, in brown ink, is a very compressed and rapid cursive. There is space for initials at the opening of each *Quaestio*, but they were not executed (guide-letters in the first section). Otherwise no decoration. The rubric at the beginning of the text is missing. Preserved in a green portfolio.

**A SHORT BUT INTERESTING SCHOLASTIC MANUSCRIPT**, in typical compact Gothic script, containing a text ascribed to one of the foremost philosophers of the Middle Ages.

**CONTENT.** The four philosophical questions, all opening with the words "Quaestio est", are the following: "Utrum scientia creata possit esse immediatum principium alicuius operacionis"; "Utrum caritas sive aliquis habitus vel qualitas vel aliqua forma accidentalis possit augeri secundum essentiam"; "Utrum idem sit augeri caritatem secundum substantiam et secundum virtutem"; "Utrum scientia Dei possit dici practica".

A hand of about 1500 has added in the margins numerous references to works of Aristotle and his commentators: Physics, Metaphysics, Periermeniae, Ethics, De generatione, etc.

Giles of Rome, to whom the four hitherto unidentified *Quaestiones* are attributed, is one of the greatest philosophers and most prolific writers of the Middle Ages. He was born in Rome but became an Augustinian hermit in Paris, taught at the University of Paris, and was made archbishop of Bourges in 1295. Next to his philosophical writings, he is best known for his treatise *De regimine principum* ('On the government of princes'), which he wrote for his pupil, the later king Philip the Fair.

On the life and works of Giles of Rome, as well as on the census of his manuscripts, see *Aegidii Romani Opera omnia*, F. Del Punta, G. Fioravanti & C. Luna, Florence, from 1987 onward.

**PROVENANCE.** A hand of the 18<sup>th</sup> century has carelessly written in the margins numbers and notes in Italian and Latin; amongst these the name "Fortiguerra" and the beginning of a letter "Paulina mia". € 13.800,00

GREGORY THE GREAT'S *MORALIA IN JOB* IN THE ITALIAN TRANSLATION BY ZANOBI DA STRADA

2) **GREGORIUS MAGNUS SANCTUS** (540-604). [Moralì di Santo Gregorio papa sopra il libro di Job, Libri I-IX]. Manuscript on paper, in Italian. North East Italy (Veneto area), written by a Zuane di Zane (quondam Simon) in 1474.

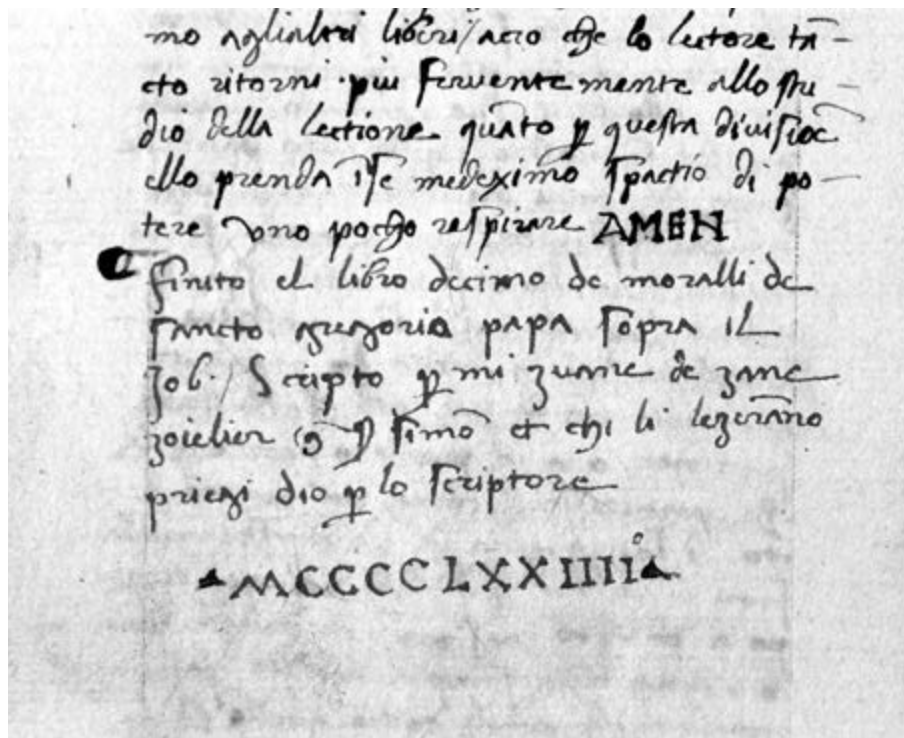
Folio (mm 332x230); solid half leather over bevelled wooden boards, spine with three double raised bands (re-cased); 186 leaves (out of 190, lacking the first blank and leaves 3, 6 and 9, otherwise complete).

*Incipit* (acephalous): "ellevamento di contemplatione..." (l. 2r); *Explicit* (written in red ink): "Finito il libro decimo de moralli de sancto gregorio papa sopra il Job. Scripto per mi zuane de zane zoelier condam simon et chi li lezerano priegi dio per lo scriptore MCCCCLXXIII" (l. 190v).

Text on two columns, plummet ruling. Written in a minuscule 'hybrida libraria' in bistre and red ink. With hundreds of calligraphic initials in red and blue, and 8 (out of 10, 2 being accurately excised) beautiful capital letters illuminated in colors and burnished gold. Most of the majuscules filled in yellow. The manuscript looks very enjoyable thanks to the variety of colored inks employed by the copyist, and the reading is also easy.

Gregory the Great, pope from 590 to 604, is one of the most prominent figure in the history of the Roman Church. He wrote many works, but the 35 books which form the *Moralia in Job*, are certainly his most fruitful labour. The *Moralia* tied up for centuries important theologians as well as humble believers.

Zanobi da Strada (1312-1361), a Florentine proto-humanist, schoolmaster and Latin poet, and a friend of Petrarca and Boccaccio, was charged, around the mid 14th century, by Niccolò Acciaiuoli to translate the *Moralia*



into Italian. This immense task was interrupted by the plague some ten years later, and resumed 50 years later by Giovanni da San Miniato and Giovanni da Tossignano.

Of Zanobi's translation over 30 manuscripts still survive, most of them preserved in Italian libraries, which variably contains from 3 to 19 books, but the manuscripts containing the books I-IX are the most common. The text was first printed at Florence in 1486 by Nicolò de la Magna. On the 'edition princeps' and on some authoritative manuscripts is based the modern edition of the text edited by G. Porta (cf. *Introduzione* and *Nota al testo*, in: Zanobi da Strada & Giovanni da San Miniato, "Morali di Santo Gregorio Papa sopra il libro di Iob", Florence, 2005, pp. IX-XVII).

All surviving manuscripts examined by Porta are written in pure Tuscan vernacular, while our manuscript was copied by a Venetian copyist (the not identified jeweler called Zuane di Zane), who fills the Zanobi's Tuscan text with dialectisms from the Veneto area. € 27.500,00

#### ILLUMINATED MANUSCRIPT LEAF ON VELLUM

3) **GRADUAL.** Vellum leaf (mm 445x350) written on both sides with a large initial in colors and gold depicting the Resurrection of Christ. Southern England or Flanders?, end of the 15<sup>th</sup> century. Square musical notations on red tetragram. The text on the recto is framed on three sides with green holly leaves, at the center of which are small golden berries. The large initial, an R, is outlined in gold, while the background is painted in red and gold with rich vegetal decorative patterns. On the left side is a fabulous animal, probably a dragon, painted in blue. On the verso are two smaller initials, one in blue with decorations in red ink pen and the other in red. The leaf contains the Introit of the Mass for the Easter Saturday: "Resurrexi et adhuc tecum sum alleluia". Some tiny holes affecting the miniature, otherwise in very good condition. € 2.650,00

#### INCUNABLE PRINTED IN REGGIO EMILIA

4) **SCRIPTORES REI RUSTICAE.** *Opera Agricolationum: Columella: Varronis: Catonisque: necnon Palladii: cum excriptionibus et commentariis.* D. Philippi Beroaldi. Reggio Emilia, Francesco Mazzali, November 20, 1499.

Folio; English 18<sup>th</sup> century full calf, red label with gilt title on spine, panels within double gilt frame, marbled edges (a bit rubbed on the extremities, joints weak); (244) leaves. Leaf (10) is a blank. On leaf (11) title and large initial in red ink. With the printer's device at the end. A nice, wide margined copy.

**FIFTH EDITION** of this classical collection of texts on agriculture by the major Roman writers on the subject, known as 'Scriptores rei rusticae', i.e. Lucius Columella (4-70 AD), Marcus Porcius Cato the Elder (234-149 BC), Marcus Terentius Varro (116-27 BC), and Rutilius Palladius (4<sup>th</sup>-5<sup>th</sup> century AD).

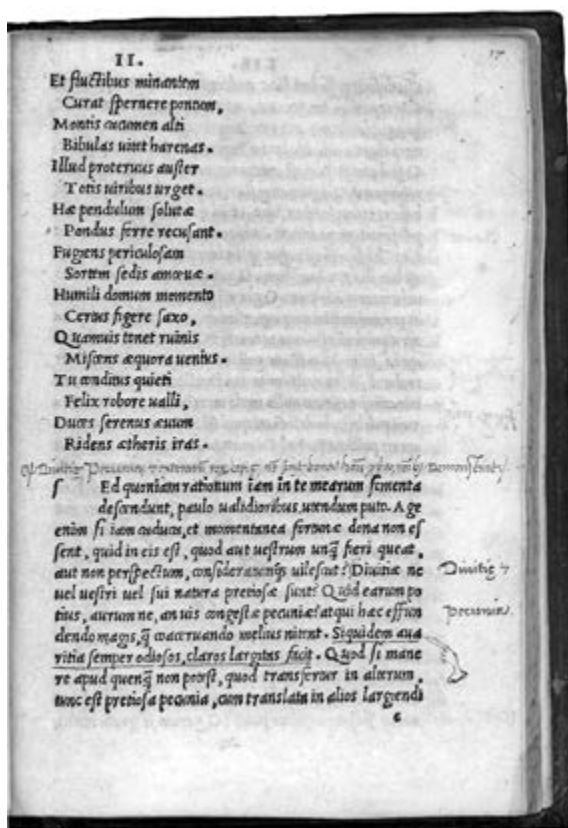
The volume contains: a letter by Giorgio Merula to Pietro Priuli; a note to the reader by Filippo Beroaldo (*De agricolatione praecipere apud priscos...*); the *Enarrationes vocum priscarum in libris De re rustica* by Giorgio Merula; Cato's *De agri cultura* edited by Giorgio Merula; Varro's *Res rusticate*, edited by Giorgio Merula; Columella's *De re*

*rustica Lib. X.*, edited by Giorgio Merula ; Pomponio Leto commentary on Columella; Palladius' *Opus agriculturae Lib. XV*, edited by Franciscus Colucia; Beroaldo's annotations on Palladius; Antonio Urceo Codro's commentary on Palladius' *Opus agriculturae*; and a poem to the reader by Ugerius Pontremolensis.

This is a reprint of the edition printed at Reggio Emilia in 1496 by Dionisio Bertocchi. The first edition of the 'Scriptores rei rusticae' was published at Venice by Nicolas Jenson in 1472, to which it followed an edition printed at Reggio Emilia by Bartolomeo Bruschi in 1482 and an edition issued at Bologna in 1494 by Benedetto Faelli.

The collection became the reference work on agriculture until the end of the sixteenth century, since it deals with all aspects necessary for the conduct of a farm: plants, animals, wine, mustard, cheese, olives, fruit, etc.

N. Harris, *Brevi annali di stampa per Reggio nel '400*, in: "I libri di «Orlando Innamorato»", Modena, 1987, p. 46; BMC, VII, p. 1089; Hain-Copinger, 14570; GW, M41062, F.L.A. Schweiger, *Bibliographisches Lexicon der Römer*, Amsterdam, 1962, II, p. 1305. € 5.800,00



FIRST POCKET BOETHIUS

5) **BOETHIUS, Anicius Manlius Torquatus Severinus** (ca. 480-ca.524). *Boethius De philosophiae consolatione*. Firenze, Filippo Giunta, 1507.

8vo; contemporary blind-stamped full calf binding (ties and back fly-leaves missing, corners and bottom and top of the spine skillfully repaired); (64) ll. Italic types. Entries of ownership on the front fly-leaf and on title-page and with numerous annotations in red and brown ink. Damp-stained, but still a good genuine copy.

**FIRST 8VO EDITION** of this philosophical classic of late antiquity, which enjoyed continued success though the Middle Ages and the Renaissance. The present edition is edited by Niccolò Cresci, Cistercian monk who occasionally collaborated with Filippo Giunta il Vecchio. The dedication is addressed by Cresci to Antonio Lanfredini. Edit 16, CNCE 6542; D. Decia, R. Defiol & L.S. Camerini, eds., *I Giunti tipografi editori di Firenze 1497-1570*, p. 72, no. 20; F.L.A. Schweiger, *Bibliographisches Lexicon der Römer*, Leipzig, 1834, I, p. 31 ("Der Text ist verbessert"). € 1.600,00

PRINTED AT NOVI DI MODENA? THE COLOPHON AS POLITICAL PROPAGANDA

6) **PICO DELLA MIRANDOLA, Giovanni Francesco** (1469-1533). *Liber de providentia Dei contra philosophastros*. Novi di Modena, Benedetto Dolcibelli, (November 5), 1508.

Folio; modern vellum; (36) ll. Dolcibelli's printer's device on recto of last leaf (a ship with the initials B.D.). Italic

character designed for Dolcibelli and then used also by Giovanni Mazzocchi at Ferrara (cf. L. Balsamo & A. Tinto, *Origini del corsivo nella tipografia italiana del Cinquecento*, Milano, 1967, pp. 61-77). Light dampstain in the first leaves, occasionally slightly browned, but a very fresh wide-margined copy.

**FIRST EDITION** of Giovan Francesco Pico della Mirandola's *De providentia Dei*, a philosophical treatise against judicial astrology. In the same year, even some months earlier (the *colophon* being dated September 1), appeared a pirate edition issued at Strasbourg by Johann Grüninger (VD 16, P-2654), which bears at the end Dolcibelli's device (cf. F.J. Norton, *Italian Printers 1501-1520*, London, 1958, p. 63).

Benedetto Dolcibelli, a native of Carpi, made his apprenticeship under Aldo Manuzio. He collaborated for two years (1498-'99) with Giovanni Bissoli, printing in Venice and Milano mainly Greek works (Falaris, Aesopus and Suda). Then he was active in Reggio Emilia (1501: Guarino's *Erotemata*) and Cortemaggiore (1502-'03: Cusanus' *Opuscula* and an *Officium B. Virginis*). In 1504 Dolcibelli came back to his hometown, maybe called there by Alberto Pio, the lord of Carpi and a former pupil of Manuzio, who also financed many of the latter's Greek publications, and opened the first typography in town. Dolcibelli, however, issued only 3 editions in Carpi. In 1508 he printed an edition in the nearby village of Novi, provided that he really moved his press from Carpi to there. Then he moved to Ferrara, where he died soon after in 1512. Carpi remained without a printer until 1613 (cfr. *Dizionario Biografico degli Italiani*, XL, pp. 435-438, A. Garuti).

Giovan Francesco Pico wrote the *De providentia Dei* during his first exile in the Novi castle, where he was the host of Alberto Pio. The *colophon*, which explicitly indicates the names and the titles of Pico and Pio ("In suburbio Novi sub Alberti Pii Carpi domini ditione librum hunc... compositum editumque ab Jo. Francisco Pico Mirandulae domino Benedictus Dulcibellus Mangius carpensis excipit") was clearly thought for political propaganda. The work, that could have had much more circulation if printed in Venice, was published in Novi as a political



manifesto to claim Pico's and Pio's own rights on their possessions, i.e. Mirandola and Carpi (cf. L. Balsamo, *Alberto III Pio e Aldo Manuzio: editoria a Venezia e Carpi fra '400 e '500*, in: "Per la storia del libro. Scritti di Luigi Balsamo raccolti in occasione dell'80° compleanno", Firenze, 2006, pp. 68-71).

Giovan Francesco Pico was born at Mirandola in 1469 from Galeotto I Pico, brother of Giovanni Pico della Mirandola, the famous philosopher. He received his education at the court of Ferrara, but it was the uncle Giovanni, only six years older, who had a major influence on him. In 1496 he published Giovanni's *Opera Omnia*, adding a biography of the uncle at the beginning of the edition. Another influential figure in the education of Giovan Francesco was Girolamo Savonarola, to whom he dedicated his *De morte Christi et propria cogitanda libri tres*. In 1499, after the death of his father Galeotto, Giovan Francesco became Lord of Mirandola by imperial investiture. But soon after his younger brothers, Ludovico and Federico, supported by their mother, began to claim their rights and, with the help of the condottiere Gian Giacomo Trivulzio, conquered Mirandola, forcing Giovan Francesco into exile. In the following years he published the treaty *De Immaginatione*, and tried to regain his possessions with the support of Alberto Pio. He also went to Germany twice to claim his own possessions before the Emperor Maximilian.

In the meanwhile, between 1506 and 1509, his mother and brothers died; Mirandola was then ruled by Galeotto under the regency of his mother, Francesca Trivulzio, Ludovico's widow. Only in 1511, by obtaining

the protection of the emperor and of pope Julius II, Giovan Francesco was again established as legitimate ruler of Mirandola. During the exile he published some important works, among them *De Rerum praenotione*, *Theoremata de fide*, and *De providentia Dei*. However, in June 1511 Gian Giacomo Trivulzio, at the head of the French army, entered Mirandola and forced Giovan Francesco to escape. A solution to the problem of the possession of Mirandola was found only in 1514, when through imperial intercession an agreement was reached between Francesca Trivulzio and Giovan Francesco: this latter obtained Mirandola, while Francesca became the ruler of Concordia.

Back to Mirandola, Giovan Francesco devoted himself to the studies. In 1516 he published in Rome the *De amore divino*, in 1519 the *De imitatione* and the *Physici libri duo*. The *De veris calamitatum causis nostrorum temporum* was issued in 1519 at a newly open printing press in Mirandola. In 1523 he published *Strix sive de ludificatione daemonium*, one of his most important treatises. Giovan Francesco had an intense correspondence with many scholars and humanists all over Europe, like Johann Reuchlin, Pietro Bembo, Lilio Gregorio Giraldi, Jacopo Sadoletto, and many others. He was assassinated in 1553 by killers sent against him by his nephew Galeotto (cf. P. Castelli, *Giovanni e Gianfrancesco Pico: l'opera e la fortuna di due studenti ferraresi*, Firenze, 1998, passim; and A. Traldi, *Gianfrancesco Pico della Mirandola, il litteratissimo*, Nonantola, 1994, passim).

Edit 16, CNCE33866; Adams, P-1151.

€ 6.800,00

#### ONE OF LUTHER'S TEACHERS IN PHILOSOPHY AT ERFURT

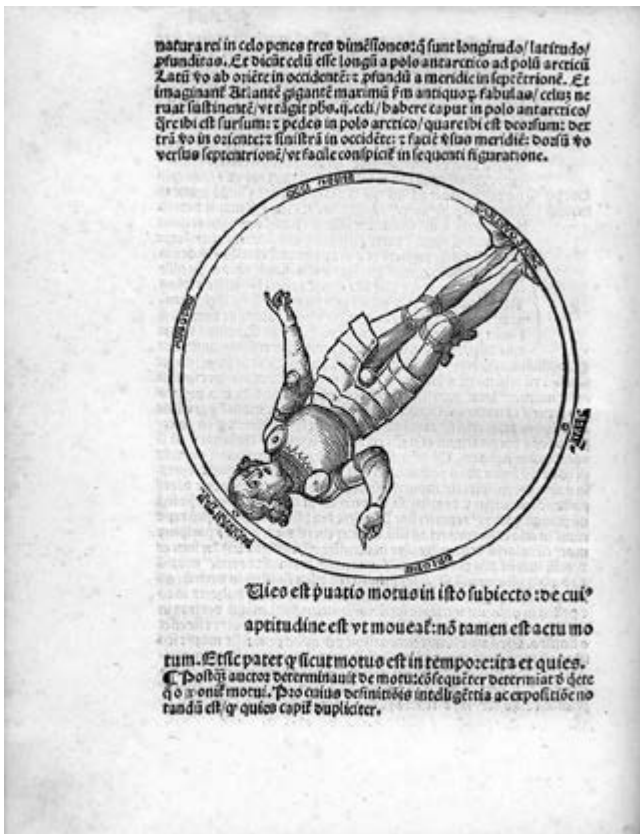
7) **ARNOLDI DE USINGEN, Bartholomaeus** (ca. 1465-1532). *Parvulus philosophiae naturalis Figuralis interpretatio in Epitoma philosophiae naturalis in laudatissimo Erfurdiensi gymnasio per Barth. de Usingen liberalium studiorum concinnata...* *Annexa est huic opusculo Quaestio ardua de Quiditate quantitatis continue*. Basel, Jakob Wolff, December 4, 1511.

4to; later half vellum; CXL [i.e. 130], (1 blank) ll. A<sup>8</sup>, B-C<sup>6</sup>, D4, E-G<sup>8</sup>, H<sup>12-1</sup>, I<sup>6</sup>, K-S<sup>8</sup>, T<sup>4</sup>. In gathering H the last leaf (H12) is not present as in all copies (cf. Adams, U-91). With a large woodcut on leaf XLVIIIv. In the final index the page numbering has been added by a contemporary hand. A nice copy.

**SECOND EDITION** (first: Leipzig, 1499) of this compendium on natural philosophy intended to introduce students into the application of nominalistic criteria. The author of the text for which Arnoldi made his commentary was apparently not known to him. He has been identified as Peter of Dresden (Peter Gerticz), whose treatise with the same title, *Parvulus philosophiae naturalis*, was often used as teaching material in the city schools since the end of the fourteenth century. It was a concise exposition of the main contents of Aristotelian natural philosophy (cf. P. Kärkkäinen, *Psychology and the Soul in Late Medieval Erfurt*, in: "Vivarium", 47, 2009, p. 425; see also S. Lalla, *Secundum viam modernam. Ontologischer Nominalismus bei Bartholomäus von Usingen*, Würzburg, 2003, pp. 77-89).

The work contains overall 56 *Quaestiones*, each one beginning with 'Utrum', divided into two groups. At





the end is furthermore printed the text of a quodlibet disputation which took place at Erfurt in 1497 and in which the leading teachers of the philosophy faculty, Jodocus Trutfetter and Bartholomaeus Arnoldi, determined the position with respect to certain questions in a programmatic manner, i.e. their explicit adherence to William Ockham's philosophy. It is here printed under the title *Questio annexa de Quiditate Quantitatis continue* (cf. S. Lalla, *op. cit.*, pp. 94-140).

Bartholomaeus Arnoldi (also called Usingen after his birthplace) began his studies at the University of Erfurt in 1484. He became a bachelor of arts in 1486 and master of arts in 1491. He taught philosophy at Erfurt for twenty-four years. In 1498, he became a member of the council of the faculty of arts and afterwards was active in several official positions. From 1501 to 1505, he was one of Luther's teachers in philosophy. During 1504 he was dean of the faculty and joined the Augustinian hermits in 1512. Two years later he was promoted doctor of theology and became actively involved in the German Counter Reformation and in particular opposed the Wittenberg reformers. In 1522, he became archdeacon. He was forced to leave Erfurt during the Peasant's War in 1525 and ended up in Würzburg, where he stayed at the local Augustinian monastery. During his last years, Arnoldi followed the local bishop, Konrad von Thüngen, in visitations to the monasteries and even participated in the Diet of Augsburg in

1530, where he was appointed as a member of the commission to examine the Augsburg Confession and where he contributed to the writing of the Catholic Response. He died in Würzburg in 1532.

As a philosopher Arnoldi belonged to the 'via moderna' school as did all his colleagues at the faculty of arts in Erfurt. They were committed to respect certain authoritative writers and to adopt some key doctrines. These authorities included, above all, Jean Buridan and William of Ockham, but also such authors as Gregory of Rimini, Peter of Ailly, and Gabriel Biel. These doctrines included, among others, the use of the principle of parsimony, a moderate nominalist view of universals, and the denial of a real distinction between the powers of the soul as well as between the entities denoted by the Aristotelian categories other than substance and quality (cf. R. Bäumer, *Bartholomäus von Usingen OESA*, in: "Katholische Theologen der Reformationszeit", E. Iserloh, ed., Münster, 1985, II, pp. 27-37; and S. Lalla, *op. cit.*, pp. 15-22).

Index Aureliensis, 108.934; VD 16, P-813; Adams, U-91; E. Kleineidam, *Universitas studii Erfordiensis. Überblick über die Geschichte der Universität Erfurt im Mittelalter, 1392-1521*, Leipzig, 1992, p. 301; S. Lalla, *op. cit.*, p. 403; C.H. Lohr, *Latin Aristotle Commentaries (II) Renaissance Authors*, Florence, 1988, pp. 20-21. € 1.800,00

SECOND COPY KNOWN

8) **CROTUS RUBEANUS, Johannes** (1480-1545). *Oratio hec est funebris. / In laudem IOANNIS CERDONIS / Qua[m] nominauimus VADEMECUM / Quia cum emeris tunc portas tecum / Cum duabus epistolis clarorum virorum / Quas nequa[que] dices imperitorum*. N.pr., n.pl., n.d., [1518 ca.].

Small 8vo (mm. 122x85); blind-ruled calf in the style of Renaissance bindings with gilt corner pieces, spine with 3 raised bands; (8) ll. A-B<sup>4</sup>. Small woodcut at the top of the title-page showing a German ruler. Cut short, but a very good copy.

**SECOND COPY** known of this satirical funeral sermon addressed to one Johann Cerdo ('Shoemaker') in the style of the *Letters of Obscure Men* (1515-1518). The apparently only other copy of this issue is recorded in the Austrian National Library in Vienna. Two other printings of this pamphlet are known, one supposedly printed at Leipzig by Wolfgang Stöckel in 1518, the other at Mainz by Johann Schöffer in the same year (with a title woodcut showing Cerdo's funeral).

The attribution to Crotus was already hypothesized in the nineteenth century and was definitely accepted with W. Brecht's arguments in *Die Verfasser der Epistolae Obscurorum Virorum*, Straßburg, 1904, pp. 156-167 (see also P. Merker, *Der Verfasser des Eccius Dedolatus und anderer Reformationsdialoge*, Halle, 1923, p. 208).

It is remarkable that Crotus' pamphlet was used by François Rabelais for the "Quaestio utilissima, utrum Chimera in vacuo bombinans posit comedere secundas intentiones?" (*Pantagruel*, book I, chapter VII) (W. Schwob, *François Rabelais*, Paris, 2008, pp. 12-15).



“Die *Oratio funebris* ist wie die *Epistolae obscurorum virorum* eine mimetische Satire: Angeblich aufgefunden und zum Druck gegeben von Grillus Porcarius und Ioannes Dormisecure, soll sie, zusammen mit einigen beigelegten Quaestiones des Verstorbenen, ein Vademecum für diejenigen bilden, die sich der mal.-scholastischen Denk- und Ausdruckweise verpflichtet fühlen. Die beiden ‘Editoren’ ergreifen sich in ihren Widmungsschreiben an Petrus Tardesurgerius in bewährter Dunkelmann-Polemik gegen das humanistische Stilideal und offenbaren dabei zugleich ihre sprachliche und intellektuelle Inkompetenz. Der Nachruf auf Johannes Cerdo erweist ihn ebenmals als ‘Vir obscurus’ wie die Qualität der auf ihm zurückgeführten Quaestiones. Die Zuschreibung an Crotus nahm W. Brecht ([*Die Verfasser der ‘Epistolae obscurorum virorum’*, Strasbourg, 1904,] S. 158-167) auf der Basis von formalen und inhaltlichen Übereinstimmungen mit Crotus-Texten aus den ‘*Epistolae obscurorum virorum*’ vor. Obwohl keine externen Bestätigungen für die Verfasserschaft des Crotus vorliegen, wurde diese in der neueren Forschung nicht mehr grundsätzlich in Frage gestellt” (W. Stammer, ed., *Deutscher Humanismus, 1480-1520, Verfasserlexikon*, Berlin & New York, 1977, I, cols. 507-508).

“Die *Oratio funebris* ist eine fingierte Grabrede auf einem Dunkelmann Magister Joh. Cerdo (‘Schuster’). Sie verspottet in der Art der *Epistolae* zunächst den Prediger selbst mit seinem makkaronischen Küchenlatein, seiner geheuchelten Bescheidenheit, Unkenntnis der Antike und Kritik an Cicero und den Klassikern in ergötzlichen Mönchsatein. Die Poeten sind überhaupt

schlechten Christen, und die Poesie schadet der Seele. Dann folgt eine parodistische Predigt nach scholastischen Munster mit Ave Maria, Tripartitio und Lebenslauf des Verstorbenen, der nach kümmerlicher Jugend und eifrigem Schnurren ein tüchtiger Obscurus wird, der viele Beweise kann, alle Humanisten hasst und ein behagliches Leben führt. Das ist nun alles aus; geblieben sind nur ein paar lausige Kleider und die Bibliothek, in der sich neben den frömmsten friedlich die bedenklichsten Bücher befinden. Die Predigt schliesst mit einem zweitem Ave Maria und wird ergänzt durch ein Epitaph, das in obszönsten Versen seine geistigen Heldentaten und Probleme rühmt. Die *Oratio* wird eingeleitet durch einige Verse und zwei Dunkelmannbriefe von köstlicher Ironie: ‘Dies ist die oratio funebris / Zum Lobe Johannis Cerdonis, / Die wir nannten Vademecum, / Weil du sie kauft und trägst dann tecum, / Mit Zweien Briefen clarorum virorum, / Die du nicht nennen wirst imperitorum!’ ‘Grillus Porcarius (Schweinhirt), guter Kenner aller Künste, sagt dem Herrn Petrus Tardesurgerius (Langschläfer)... so viele Grüsse als Fische und Sandbäncke im Meer und Sterne am Himmel und in Köln schöne Mädchen!’ Er erzählt dann zunächst, er habe vor acht Tagen in einem Buchladen neue Bücher von Reuchlin und Erasmus gesehen, theologische von Reuchlin und ein anscheinend moralphilosophisches von Erasmus, denn es nenne sich *Encomium Moriae* (Lob der Torheit, was Porcarius mit Moral verwechselt!), obwohl sie doch gar nicht darin promoviert wären, usf. In zweiten Brief schreibt Johannes Dormisecure (Schlafgut) dem Petrus Langschläfer so viele Grüsse, wie Getreidekörner in der ganzen Welt sind, feuert ihn an gegen die neuen Humanisten und erzählt u.a., er hätte letzthin in der Kirche neben einem gekniet, der tat, als bete er aus einem kleinen Büchlein. ‘Ich schaute hin, konnte es aber nicht lesen, es war Griechisch. O Heilige Maria! durch dieses Griechisch wird unsre ganze Theologie in Verwirrung gebracht, und wir werden alle Ketzer...’” (H. Schaller, *Parodie und Satire der Renaissance und Reformation*, in: “Forschungen und Fortschritte”, 33/6, p. 188).

The text of the *Oratio* is reproduced in Ulrich von Hutten, *Opera*, E. Böcking, ed., VI, Leipzig, 1864, pp. 451-460.

Johannes Crotus Rubeanus was born in Dornheim in Thuringia and entered the University of Erfurt in 1498. He became a leader of the young Erfurt poets and a friend of Conrad Mutianus Rufus and Ulrich von Hutten. After working as a tutor, he became director of the abbey school of Fulda (1510-1516). In 1517 he travelled to Italy and took a doctorate in theology at Bologna. On his return to Germany he was appointed rector of the University of Erfurt. When Luther passed through that city en route to the Diet of Worms (April, 1521), Crotus welcomed him to the university. In 1524 he became chancellor to Albert of Brandenburg and was instrumental in transforming Prussia into a secular Protestant duchy. In 1530 he reverted to Catholicism and entered the services of the archbishop of Mainz, and became a cathedral canon at Halle and Halberstadt. He defended his repudiation of the Reformation in an *Apologia* (1531) that prompted several Protestant responses, but he refused either to respond to attacks or to write any more books (cf. W. Stammer, *op. cit.*, I, cols. 505-510).

VD 16 lists two different editions of this work, one supposedly published in Leipzig by Wolfgang Stöckel in 1518 (ZV-11994, 8vo, ll. [8], no illustrations, 3 copies recorded at Berlin, Dresden, and Zwickau) and another one also

without typographical data, but probably printed in Mainz by Peter Schöffer d.J. in the same year (O-852, 8vo, ll. [8], title-page within a woodcut border, 1 copy at the Bayerische Staatsbibliothek of München). It is not clear to which issue belongs the copy of the Oratio funebris preserved at the Bibliothèque Nationale de France (notice no. FRBNF33520783). € 2.500,00

ARS MEDICA

9) UGO DA SIENA (Ugo Benzi, 1376-1439). *Expositio Hugonis Senensis super libros Tegni Galeni*. Venezia, Heirs of Ottaviano Scoto, 1518.

Folio; old vellum (endleaves renewed); 93 ll. Lacking the last leaf, a blank. Text printed into two columns. With Scoto's device at the end. Small loss at the lower corner of the title-page, some light marginal waterstain on the last leaves, tiny wormhole, skillfully repaired, in about 20 leaves which sometimes slightly affects the text, otherwise a very good, full-margin copy.

**THIRD EDITION.** The *Expositio* was first printed in Pavia in 1496, then by Scoto at Venice in 1498. This is a reprint of the 1498 edition.

"Tegni" here means "techne", i.e. *Techne iatriké* or *Ars medica*. From around 1402 Benzi taught at the University of Bologna, promoting the study of Averroè and Albertus Magnus. The *Ars medica* is a summary of the system that the great physician Galen elaborated and explained in numerous books.

Although he considered himself neither a philosopher nor a physician, Benzi's fame during his lifetime was immense and he was called by his contemporaries "prince of philosophers and physicians".

Among his many writings Benzi left two particularly important works: the *Consilia saluberrima ad omnes aegritudines*, which is a long series of clinical cases, and the *Treaty about the preservation of health*, which was one of the earliest works on hygiene to be printed.

D. P. Lockwood, *Ugo Benzi Medieval Philosopher and Physician, 1376-1439*, Chicago, 1951, no. ; BMSTC Italian, p. 286; Edit 16, CNCE5373. € 980,00



THE BEST EDITION OF FOLENGO'S MACARONIC POEMS

10) [FOLENGO, Teofilo (1491-1544)]. *Opus Merlini Cocaii Poetae Mantuani Macaronicorum, totum in pristinam formam per me Magistrum Acquarium Lodolam optime redactum, in his infra notatis titulis divisum. Zanoitonella, quae de amore Tonelli erga Zanitam tractat... Phantasiae Macaronicon, divisum in vigintiquinque Macaronicis, tractans de gestis magnanimi, et prudentissimi Baldi. Moschaeae facetus liber in tribus partibus divisus, et tractans de cruento certamine Muscarum et Formicarum. Libellus Epistolarum, et Epigrammatum... Hexasticon Ioannis Baricocolae.* At the end: Toscolano on Lake Garda, Alessandro Paganino, January 5, 1521.

16mo; modern brown levant morocco, panelled in gilt and blind, edges gilt (Bedford); 272, (8) leaves. With 54 full-page woodcut illustrations (one repeated). A fine copy with good margins and side-notes intact, from the libraries of Hermann Marx and Arthur Vershbow (bookplates).

**RARE FIRST COMPLETE AND ILLUSTRATED EDITION**, the third overall after that issued by Paganino at Venice in 1517, which was reprinted at Milan in 1520.

The volume contains the *Zanitonella* (an anthology of 21 poems on rustic life), the *Moscheide* (a short poem on the battle of flies and ants, here printed for the first time), the *Libellus epistolarum et epigrammatum*, and the definitive version in 25 books of *Baldus* (in the 1517 edition it had only 17 books) (cf. A. Nuovo, *L'edizione toscolanese del Folengo*, in: "Teofilo Folengo nel quinto centenario della nascita, 1491-1991", Atti del convegno di studi Mantova-Brescia-Padova, 26-29 settembre 1991, G. Bernardi Perini e& C. Marangoni, eds., Florence, 1993, pp. 387-402).

A poem in macaronic hexameters, *Baldus* is considered Folengo's masterpiece. It is a kind of comic continuation of the Carolingian legend, in which the protagonist, Baldus, the grandson of a king of France, was abandoned by his father at an early age and was raised by a farmer named Berto. Potentially destined to the life of a knight, Baldus turned out to be a vulgar ruffian. The harsh criticism of the aristocracy, the courtiers and the clergy, that Folengo develops in this deeply anti-classical comedy, together with his very peculiar use of the language and strong sense of realism combined with explosive villainy, had great influence on François Rabelais, who knew very



well the work of Folengo.

The latter signs himself as Merlin Cocai, born in Cipada, the village facing the Virgilian Pietole. Nourished by a blackbird, he draws inspiration from the wine and the dishes of 'gnocchi'. *Baldus* was revised by author and published also in 1539-40 and 1552, so that four versions are known, the best and most original remaining that of 1521 (cf. M. Zaggia, *Breve percorso attraverso le quattro redazioni delle Macaronie folenghiane*, in: "Teofilo Folengo nel quinto centenario della nascita, 1491-1991", Florence, 1993, pp. 85-101).

"L'edizione del 1521 si segnala, già sul piano meramente editoriale, come la gemma delle edizioni folenghiane, e in assoluto come una gemma delle edizioni cinquecentesche: il geniale editore Alessandro Paganino, che quattro anni prima aveva sagacemente lanciato l'esordiente Folengo del *Liber macaronices*, ora non solo ricompone con sontuosa cura l'opera profondamente riveduta e accresciuta - quasi un'opera nuova - ma non esita a dotarla anche d'un prezioso corredo di tavole xilografiche, destinato a giocare un ruolo non secondario nella fortuna ulteriore di Merlin Cocai... Ma la Toscolanese è importante anche e soprattutto perché ci consegna la fase più brillante, più sbrigliata del macaronico folenghiano, una fase già considerevolmente matura e non ancora frenata dalle inibizioni, ideologiche o classiciste, che provocheranno la vera e propria mutazione del Cipadense" (T. Folengo, *Opus Merlini Cocaii, poete mantuani macaronicorum*, A. Nuovo, G. Bernardi Perini & R. Signorini, eds., Volta Mantovana, 1994, pp. I-II).

Teofilo Folengo, born Girolamo, was a native of Mantua and entered the Benedictine order in 1509. In 1525 he was dispensed from his vows and, along with one of his brothers, he led a wandering life, before deciding to return to the church. He

was re-admitted to the order around 1534, after four years of penance in which he lived as a hermit.

In 1526 Folengo published in Venice two profane works, the *Orlandino* and the *Chaos of Triperuno*. In 1533 he wrote the religious poem, *L'umanità del figlio di Dio*, with the intention to redeem his past secular publications. In 1538 he was sent to Sicily near Palermo, like many others monks from Mantua, eg Benedetto da Mantova, who between 1537 and 1539 composed the famous *Beneficio di Cristo*. Folengo wrote also a sacred representation, the *Atto della Pinta*, which was repeatedly staged. In 1542 he returned to the Veneto region. He died on December 9, 1544 (cf. R. Dall'Ara, *Folengo macaronico poeta. Girolamo, Teofilo e Merlin Cocai: il romanzo di una vita*, Mantua, 2004, passim).

At the end of the volume is a gathering of eight leaves (MM), which has no pagination and in some copies is missing. Two different issues of it are known. The first issue, which is the one present in our copy, contains a brief exchange of letters between Folengo and Paganino, the 'errata', the *Tabula facietiarum*, and a sonnet (cf. A. Nuovo, *Alessandro Paganino (1509-1538)*, Padua, 1990, pp. 78-82).

Sander, 2832; Edit 16, CNCE19359; Adams, F-687; A. Nuovo, *op. cit.*, no. 51.

€ 18.000,00

WITH THE ADDITION OF THE THIRD PART

11) **SANNAZARO, Jacopo** (1458-1530). *Le rime di m. Giacobbo Sannazaro nobile napolitano, ristampate di nuovo con la gionta, dal suo proprio originale cavata del MDXXXII*. Venezia, Niccolò Zoppino, August 1532. 8vo; contemporary stiff vellum, gilt and red ornaments on panels and spine; 54, (2) ll. Title-page printed in red and black within an elaborated woodcut border (signed GB). Printer's device on last leaf. A nice copy.

**RARE EDITION** of Sannazaro's canzoniere, which remained unpublished until 1530, when the original manuscript, entrusted to the poet's lover Cassandra Marchese, was used for the first edition, that appeared in Naples under the title *Sonetti e canzoni*. Responsible for the edition was Cassandra Marchese herself.

After the first edition, the work was reprinted several times; seven reprints appeared only in the first two years. The present edition, like that issued by Zoppino in 1531, bears at the end (from p. 48) an added third part containing 14 new poems. Considering that the first part contains 32 poems and the second, by far the largest and most homogeneous section, 69, the volume contains overall 115 compositions, mainly sonnets.

"Il Sannazaro preparò anche due raccolte di versi. Egli lavorò probabilmente per anni, sino al 1494-95 circa, a un canzoniere organico di tipo petrarchesco, che poi abbandonò. Tramontata la corte aragonese, Sannazaro considerò finita l'epoca della poesia volgare: negli ultimi trent'anni della vita si dedicò soltanto alla produzione latina e dedicò la sua attenzione soprattutto all'Accademia Pontaniana... Le sue poesie volgari, mai pubblicate a stampa, restarono affidate manoscritte alla donna amata, di amore corrisposto, Cassandra Marchese, che ne curò l'edizione postuma, nel 1530... Costituita da due parti diverse e slegate fra loro, questa raccolta è stata impropriamente considerata dall'editore moderno come prima e seconda parte di un unico canzoniere. Nelle due parti in cui sono raggruppate le 101 composizioni, Carlo Dionisotti (*Appunti sul rime del Sannazaro*, in: "Giornale Storico della



Letteratura Italiana", CXL, 1963, pp. 161-211) ha invece identificato due diverse raccolte: nella seconda parte la raccolta abbastanza omogenea, messa insieme nel 1495-96, dedicata a Cassandra Marchese e ordinata secondo raggruppamenti tematici e costituita da 66 liriche, di cui 52 sonetti, 7 canzoni, 3 sestine e 4 madrigali, cui sono aggiunti, in fondo, portando il numero a 69, 3 ternari, l'uno dedicato alla Passione di Cristo, gli altri due di argomento storico-politico; nella prima parte una raccolta più eterogenea, comprendente rime giovanili di tema amoroso, rime spirituali o di tema politico o encomiastico, rime più tarde, costituita da 32 componimenti. Fuori dalle raccolte sono rimaste altre rime, oggi costituenti le cosiddette *Rime sparse*, aderenti a moduli metrici e stilistici più chiaramente legati alla tradizione quattrocentesca e per questo rifiutati" (G. Da Pozzo, *Storia letteraria d'Italia, Il Cinquecento*, Milan, 2007, I, p. 679).

Born in Naples from a noble family, Sannazaro spent his childhood in San Cipriano Piacentino. In 1475 he returned to Naples and was admitted shortly after into the famous Accademia Pontaniana with the name of 'Actius Syncerus'. In 1481 he entered at the service of Alfonso, Duke of Calabria, and then of Federico. After the final expulsion of the Aragonese in 1501, Sannazaro followed his king into exile to France, only to return to Naples in 1505 after the death of the latter. For the rest of his life he lived retired to a villa near Mergellina, where he died in 1530. Sannazaro together with his friend Pontano was the greatest exponent of Neapolitan humanism. Among other things, he wrote a poem in Latin, *De partu Virginis* (1526) and five *Eglogae piscatoriae*. But his fame is largely linked to the *Arcadia*, a famous pastoral romance in prose and verse that was published for the first time in Naples in 1504.

Edit 16, CNCE 41125; L. Baldacchini, *Alle origini dell'editoria in*

*volgare: Niccolò Zoppino da Ferrara a Venezia: annali (1503-1544)*, Manziana, 2011, no. 312.

€ 950,00

#### HUMANISTIC PEDAGOGY

12) **SADOLETO, Jacopo (1477-1547)**. *De liberis recte instituendis, liber*. Venezia, Giovanni Antonio Nicolini da Sabbio & Brothers for Melchiorre Sessa, July, 1533. 8vo; 17<sup>th</sup> century stiff vellum; 52 ll. With Sessa's device on the title-page. Light dampstain on the upper part of the pages all along the volume, which becomes a bit stronger towards the end, otherwise a good copy.

Of this important treatise of humanistic pedagogy there are two editions appeared in the same year, the present one printed in Venice and another one issued in Lyons by Sébastien Gryphe. It is debated which of the two is the true first edition. Although the edition issued in Venice is generally regarded as the *editio princeps*, considering that Sadoleto in those years lived in Carpentras and published all his works in Lyons, it is more likely that the work was first published in that city. Further confirmation seems to come from the fact that the work is dedicated to Guillaume du Bellay, humanist, historian, patron of the arts (and of François Rabelais) and able diplomatist at the service of Francis I, as well as intimate correspondent of Sadoleto, and contains a praise of King Francis I.

The treatise, written in the form of a dialogue between Jacopo and his nephew (the son of his brother Paolo Sadoleto), had a great success and was reprinted several times and translated into all major European languages. "Soon after Erasmus completed his own pedagogical treatise, Sadoleto began a dialogue on liberal education which was the most frequently published of all his works... It is primarily a discourse on curriculum than a manual for



teachers and show no evidence of borrowing from Erasmus' recent work" (R.M. Douglas, *Jacopo Sadoletto*, Cambridge, MA, 1959, p. 75).

"Il cardinale Jacopo Sadoletto, uno dei vescovi che cercarono un punto di incontro col mondo protestante, per cui ebbe rapporti con il Melantone, e fu accusato di aver soverchie simpatie per la Riforma, nel suo trattato sull'educazione... si mostra profondamente convinto di un possibile accordo fra educazione umanistica e cristianesimo: gli *studia humanitatis* fanno l'uomo saggio e morale, aiutandolo a scoprirsi "naturalmente cristiano". I fanciulli, dopo un'infanzia affidata alla famiglia, e guidata dal padre, apprendono sotto i maestri grammatica e retorica, poesia e musica, aritmetica e geometria. Completano il sapere con la filosofia, e non con l'arida sofistica degli scolastici, ma con la saggezza morale, la profondità logica e l'altezza metafisica di Platone e d'Aristotele. Avviare i fanciulli al bene è facile, 'perché quell'età non pecca per malizia', anzi è fundamentalmente buona; per questo il bambino non va mortificato, non va reso "austero e selvaggio, ma lieto e affabile... Stia con i suoi pari, corra, salti, si dia ai giochi, e specialmente a quelli che esercitano il corpo; e danzi e rida, qualche volta abbandonandosi all'allegria'. Nel S. veramente si conservano alcuni degli aspetti più fecondi dell'umanesimo, connessi con una fede religiosa sincera ed aperta" (E. Garin, *L'educazione in Europa*, Bari, 1976, pp. 202-203).

Jacopo Sadoletto, a native of Modena, rapidly rose in the new bourgeoisie, but his origins remain obscure. We know of him first as a student of civil and canon law at the University of Ferrara, where he soon received praise from his masters and from Duke Borso d'Este. He was a jurisconsult in Modena at the time of his marriage to Francesco Machiavelli, and taught at Pisa before returning in 1488 as professor of law in the University of Ferrara on the invitation of Duke Ercole I. At this time Sadoletto first met the gifted Venetian humanist Pietro Bembo. Their friendship lasted for fifty years despite widening differences of temperament, literary taste, and sense of vocation. In 1498/99 he left Ferrara for Rome, where his first patron was Cardinal Oliviero Carafa. Here he met with humanist friends like the younger Beroaldo, Castiglione, Paolo Giovio, Blosio Palladio, Andrea Navagero, Mario Maffei and many others. The course of his career in Rome was set in 1513, when he and Pietro Bembo were appointed to the Apostolic Secretariat by Leo X. To the several benefices, canonries, and pensions he received, the pope added the diocese of Carpentras, in the papal state of Venaissin in Southern France, in 1517. He was summoned to Rome by Paul III, to assist in preparation for the council. He emerged as a radical critic on the commission of ecclesiastical reform when its *Consilium de emendanda ecclesia* was presented to the pope. While strongly supporting the convocation of the council, Sadoletto undertook his own efforts at conciliation with the Protestants, hoping, like Erasmus, to promote rapprochement through moderates on both sides. But his conciliatory letters to Melancthon and others had only the effect of enraging the hard-core Catholic conservatives in Germany. In 1542 Sadoletto was recalled to Rome to work for the council, now to be held at Trent and which opened at the end of 1545. He was assigned to the special commission on conciliar affairs. From his votes there it seems clear that no other member was less partisan, less attached to national interest, or more independent of the pope's dynastic ambitions than the bishop of Carpentras. Sadoletto died on October 18, 1547 at the age of seventy and was buried in San Pietro in Vincoli. His remains were transferred in 1646 to the cathedral of Charpentras, which he had helped to build (cf. Douglas, *op. cit.*, passim). Edit 16, CNCE32330; L. Carpané, *I Nicolini da Sabbio. Catalogo breve delle edizioni a stampa, Venezia, 1521-1551*, in: "Il mestier de le stamperie de i libri. Le vicende e i percorsi dei tipografi di Sabbio Chiese tra Cinque e Seicento e l'opera dei Nicolini", a cura di E. Sandal, Brescia, 2002, p. 167, no. 25. € 1.500,00

#### IN PRAISE OF WOMEN'S SUPERIORITY

13) **AGRIPPA VON NETTESHEIM, Heinrich Cornelius** (1486-1535?). *Declamazione de Henrico Cornelio Agrippa del sacramento del matrimonio.*

(bound with:)

---. *De la nobiltà, e preeccellentia del feminele sesso a la Signora Margarita Augusta, Principe d'Austria, e di Borgogna.* [Venezia, Venturino Ruffinelli, 1535 ca.].

Two works in one volume, 8vo; modern vellum; (12, the last is a blank) ll. + (24, the last is a blank) ll. Title-pages within an illustrated woodcut border on black criblé background, featuring musical instruments, grotesque figures, and mermen. Three white-on-black illustrated and foliated initials. Text printed in dark roman type. A very good copy.

**VERY RARE FIRST ITALIAN EDITIONS** of Cornelius Agrippa's *Libellus de sacramento matrimonii* and *De nobilitate et preeccellentia foemine sexus*. The first work was composed around 1526 and published with a dedication to Marguerite de Navarre in an undated edition with Latin and French text, which has been demonstrated to have been printed in 1526 (cf. A. Prost, *Corneille Agrippa, sa vie et ses oeuvres*, Paris, 1882, II, p. 506). The *De nobilitate*, dedicated to Margaret of Austria, although written in 1509, was edited for the first time in Antwerp in 1529 together with other minor texts, among which also the *De sacramento matrimonii*.

The *De nobilitate* had a great success and was reprinted and translated several times. The first two French translations, one by Galliot du Pré, the other by an uncertain author, were given to press in 1530 respectively at Paris and Antwerp. The German version of Johann Herold appeared in Frankfurt in 1540. Two years later was issued in London the English translation of D. Clapam. The work had also a great influence on those writers who wanted to contribute with new writings to the defense of women. Among them, François Habert published at Paris in 1541 *Le Jardin de foelicité avec la louènge et haultesse du sexe feminele en ryme françoise*, admitting already in the title-page to be in Agrippa's debt. Not equally honest was Ludovico Domenichi, who in 1549 issued at Venice from Giolito's press a work titled *La nobiltà delle donne*, which is greatly based on Agrippa, and mentions its main source



as secondary only.

The present two editions bear no indications of printer, nor place or date. Edit 16 states that they were probably printed in Venice around 1530. The title-page border is very similar to that used by Cinzio Achillini, a printer active in Bologna between 1525 and 1529, for an undated edition of Casio de' Medici's *Cronache* (see Edit 16, CNCE9849) and for a Dioscorides edition of 1526 (see Edit 16, CNCE17259). The same block was also used by Benedetto di Ettore Faelli for a 1532 edition of Fra Giovanni da Fano's *Opera utilissima volgare contra le pernitosissime eresie luterane per li semplici*. The drawing of the border has been recently attributed to Amico Aspertini (cf. A. Emiliani - D. Scaglietti Kelescian, eds., *Amico Aspertini, 1474-1552, artista bizzarro nell'età di Dürer e Raffaello*, Milan, 2008, no. 147, pp. 328-330, by S. Urbini). The present border, of the same size and design as that of Achillini-Faelli, however, differs in the background, which is dotted rather than hatched. The same border was used some years later by the printer Venturino Ruffinelli, for instance in the edition of *Canto primo del Cavalier del Leon d'oro* he issued in 1538 on behalf of Ippolito da Ferrara (see Edit 16, CNCE29851). Evidently the border is in this case the very same used in the present Agrippa's editions, since they share not only the same measures and ornamental motifs, but also some minor defects in the outside border. From Ruffinelli's atelier seem appertain also some woodcut initials with vegetal decorations which appeared also in the present *De Nobilitate* edition and, for example, in the edition of Zaccaria Lilio's *Orbis breuiarium*, that Ruffinelli published together with Giovanni Patavino in 1544 (see M. Sander, *Le livre à*

*figures italien*, Milano, 1942, 3977; and E. Pastorello, *Tipografi, editori, librai a Venezia nel secolo XVI*, Firenze, 1924, 17).

The translator is unknown. A second Italian translation of the *De nobilitate* made from a French version and usually attributed to Angelo Francesco Coccio, was printed by Gabriele Giolito in 1544 and reissued in 1545 and 1549. The Italian translation *De sacramento matrimonii* was apparently never reprinted. A comparison between the present translation of the *De nobilitate* and that published by Giolito, shows that the older version is, from a literary point of view, the less elaborated and faithful (e.g. some Greek and Hebrew words were completely omitted). "A comparison between the preliminary materials of the two editions interestingly indicates the self-image Giolito wished to fashion. Whereas the earlier translation clearly acknowledged Agrippa as the original author, and kept intact the initial dedication to Margaret of Savoy, Princess of Austria and Burgundy, Giolito's translation made no reference to the author either on the title page nor in the main text. Similarly, the dedicatee's name was eliminated and Giolito dedicated the work to Buona Maria Suarda da San Giorgio, a noble woman from Monferrato, Giolito's homeland. Not acknowledging the author, Giolito apparently sought to play down the authorship and stress his own role" (cf. A. Dialetti, *The Publisher Gabriel Giolito de' Ferrari, Female Readers, and the Debate about Women in Sixteenth-Century Italy*, in: "Renaissance and Reformation/Renaissance et Réforme", XXVIII, 4, 2004, p. 9).

In 1509 Agrippa delivered the inaugural lecture at the University of Dôle with an eulogy of Margaret of Austria, the daughter of the emperor Maximilian I. Although the speech had not survived, it is assumable that this was the text from which Agrippa composed in 1509 his *De nobilitate et precellentia foeminei sexus*. Agrippa did not publish his tract in Dôle due to his sudden departure from there as a result of the attacks of the Dominican Jean Catilinet against his lectures on Johann Reuchlin's *De verbo mirifico*. It was then published only twenty years later, after Agrippa had once again entered the service of Margaret of Austria in the Low Countries. For this occasion he slightly revised the original text. The treatise played a prominent part in the following years in the so-called *querelle des femmes*, becoming an important source for the authors who wrote in favor of women (cf. M. van der Poel, *Cornelius Agrippa: the Humanist Theologian and his Declamations*, Leiden-New York-Köln, 1997, pp. 185-224; and R. Antonioli, *Préface*, in: H.C. Agrippa von Nettesheim, "De nobilitate et praecellentia foeminei sexus", R. Antonioli et al., eds, Genève, 1990, pp. 7-38; and also M. Ricagno, *Postfazione*, in: H.C. Agrippa, "Della nobiltà ed eccellenza delle donne", Torino, 2007, pp. 143-200).

"Agrippa's subversive reversal of traditional hierarchies won wide acceptance by the partisans of the *querelle des femmes*. Using formal rhetorical proof and traditional sources, he arrived at very new conclusions... By presenting the extreme notion that women are superior to men, Agrippa seriously undermined established notions about the relationship between the sexes. While it would be anachronistic to attribute twentieth-century views to a sixteenth-century scholar, Agrippa's strong support of women and his believe in their inherent abilities makes him a kindred spirit to those of our own era who continue to struggle against the forces that suppress women" (D.S. Wood, *In Praise of Women's Superiority: Heinrich Cornelius Agrippa's 'De nobilitate' (1529)*, in: "Sex and Gender in Medieval and Renaissance Texts: The Latin Tradition", B.K. Gold, ed., Albany, 1997, pp. 201-202).

In contrast to the *De nobilitate*, the *De sacramento matrimonii* was not seen by Agrippa's contemporaries as shocking as many of his other works. Despite its normality and conformity to the Church orthodoxy or because of that, it also enjoyed a wide diffusion throughout Europe; it was reprinted several times and translated into French (1530) and English (1540). Agrippa dedicated the treatise to Margaret of Angoulême, sister of Francis I, probably in order to meliorate his relationship with the Royal family. *De sacramento matrimonii* is the only treatise of which Agrippa himself provided a translation, namely in French (cf. M. van der Poel, *op. cit.*, pp. 246-262). The present Italian translation of the *De sacramento matrimonii* is recorded in only one copy in Italy (Biblioteca civica Queriniana, Brescia), is apparently not present in any North American public collections, and it is unknown to Van de Poel.

From a family originary of Netteseheim, Agrippa matriculated at the University of Cologne in 1499, studying law, medicine and theology. Petrus Ravennas was among his teachers. In 1507 he completed his studies in Paris, where he probably made the acquaintance of Germain de Brie and Symphorien Champier. In 1509 he started teaching at the University of Dôle, giving lectures on Reuchlin's *De verbo mirifico*. As previously stated, Catilinet's accusations obliged him to leave the town. In 1510 he was in London, where he studied with John Colet. That same year he returned to Cologne, where Johannes Trithemius encouraged him to write the *De occulta philosophia*, a treatise on magic and occultism which circulated in manuscripts for many years before it was published at Antwerp in 1530 (but the first complete edition of the text was issued at Cologne in 1533). From 1511 to 1518 Agrippa visited Italy, attending the council of Pisa (1511-1512), winning knighthood on the battlefields and lecturing on the Cabala in Pavia and Turin. He married a woman from Pavia. In 1518 he obtained a post as public advocate in Metz. But soon after, as a consequence of having taken the defense of a young woman accused of witchcraft and of having supported Jacques Lefèvre d'Étaples' pamphlet on the triple marriage of St. Anna, the local religious orders forced him to leave. In the following years he moved to Geneva, Fribourg and Lyons, where he entered the service of the royal court as physician of the queen mother. In 1528 he obtained a post as historian and archivist to Margaret of Austria in the Netherlands. In 1530 he published the *De incertitudine et vanitate scientiarum*, probably his most famous work, and the *De occulta philosophia*. He spent his last years in extreme poverty, travelling among Cologne, Bonn, Lyons and Grenoble, where he died on February 1535. The first edition of Agrippa's *Opera omnia* was edited around 1600 at Lyons (cf. A. Prost, *Corneille Agrippa, sa vie et ses oeuvres*, Paris, 1881-1882, *passim*). Edit 16, CNCE544 and CNCE545; A. Erdmann, *My Gracious Silence*, Luzern, 1999, p. 155 (*De nobilitate*); Index Aureliensis, 101.834 (*De nobilitate*); M. Sander, *op. cit.*, no. 133 (*De nobilitate*). € 2.800,00

#### FERDINAND MAGELLAN'S VOYAGE AROUND THE GLOBE

14) [MAXIMILIANUS TRANSYLVANUS (ca. 1490-1538) - PIGAFETTA, Antonio (ca. 1480-1534)]. *Il viaggio fatto da gli spagnuoli a torno a' l mondo*. [Venezia, Lucantonio Giunta or Nicolò d'Aristotile detto Zoppino], 1536.

4to; modern boards; (52) leaves. A<sup>4</sup>, A-M<sup>4</sup>. **Lacking leaf E4, supplied in facsimile on old paper.** The verso of last leaf is a blank. Wormholes skillfully repaired on the last 4 leaves with minor loss of text, otherwise a good copy.

**RARE FIRST EDITION IN ITALIAN** of the two major contemporary accounts of the first circumnavigation of the world and the discovery of the Philippines and Moluccas Islands for the Spanish crown.

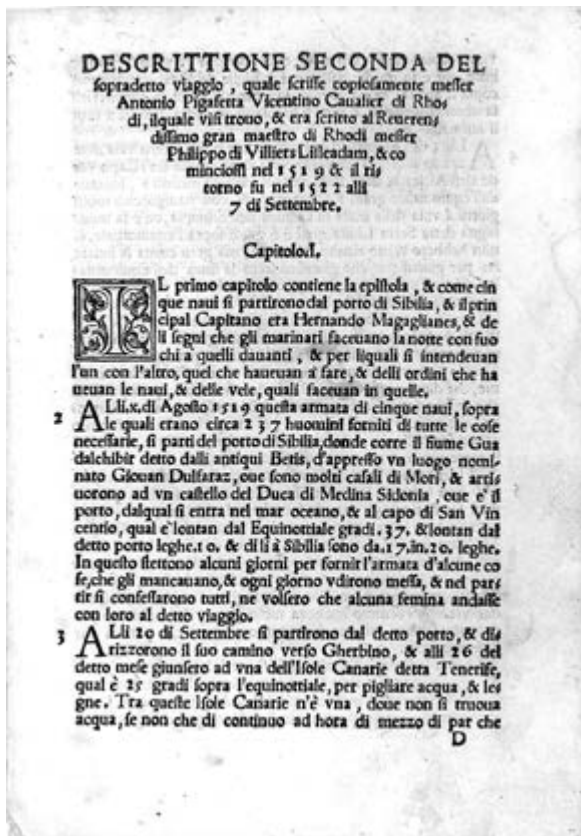
The first text, known as *De Moluccis Insulis* or *Epistola de admirabili & novissima Hispanorum in Orientem navigatione*, written by Maximilianus Transylvanus in form of a letter addressed to Cardinal-Bishop of Salzburg, Matthäus Lang von Wellenburg, was first published at Cologne, by Eucharius Cervicornus, in January 1523, and is considered as the earliest printed account on Magellan's expedition.

While in Valladolid as secretary to Charles V, Maximilianus Transylvanus interviewed the survivors of the voyage, when they returned to Spain in September 1522 on the ship *Victoria*. The group included Juan Sebastián Elcano, Francisco Albo, and Hernando de Bustamante. The letter, dated October 24, 1522, after the first Cologne edition was reprinted at Paris by Pierre Viart in July 1523, and at Rome by Minutius Calvus in November of the same year.

Maximilianus Transylvanus (also known as Maximilian von Sevenborgen) was born around 1490. A pupil of the Italian historian Peter Martyr, he had a







position as secretary at the court of Emperor Maximilian I. After the death of the latter, he followed Charles V to the Diet of Worms in 1521 and a year later to Spain. In 1523, on the orders of Margaret of Austria and Mary of Hungary, Transilvanus was sent as a diplomat to the Netherlands. He died in Brussels in 1538.

The second account by Antonio Pigafetta, although published only in 1525, is even more important because, of the contemporary reports on the journey undertaken by Ferdinand Magellan in 1519, is the only one written by a participant of the expedition.

Magellan left Spain on September 20, 1519 with a fleet of five ships and a crew of two hundred and forty men, and intended to reach the East by sailing west, looking for a passage across the American continent. Almost three years later, on September 6, 1522, his successor, Juan Sebastian de Elcano, returned to Spain with one ship, the Victoria, and twenty-one men (eighteen European and three Indians). Among them was Antonio Pigafetta, who by his own admission had embarked in search of glory and new experiences.

On his return Pigafetta sent a copy of his diary (now lost) to the Emperor Charles V, who had been one of the promoters of the expedition. Then he went to Lisbon and Paris to present a manuscript copy of his account to respectively the king of Portugal and the mother of Francis I, king of France. None of the two manuscripts in question has survived.

The version of the journey that we know today was compiled by Pigafetta in 1524. When the following year he paid a visit to the court of Francis I, it was trans-

lated into French by a certain Jacques Antoine Fabre, identified by some with the great humanist Jacques Le Fèvre d'Étaples, and given to print in Paris, from the presses of Simon de Colines, under the title *Le voyage et navigation faict Espaignols es par les Isles de Mollucques, des isles quilz ont trouue des Roys dicelles audict voyage et de leur gouvernement de Biure ways austres avec plusieurs choses*. This account had a great influence on the decision of the king of France to finance the expedition of Giovanni da Verrazano in search of a northwest passage.

Magellan's voyage greatly impressed the European public and was immediately celebrated as an epic achievement. But it also had a considerable commercial impact, at a time in which Spain (who had supported the expedition) and Portugal (the country of origin of Magellan) tried to circumvent the Treaty of Tordesillas (1494) in order to take possession of the new lands recently discovered.

Pigafetta's very detailed account was certainly written with the dual purpose of giving luster to its author and to provide useful information for European merchants. It curiously never mentions the name of Elcano, giving all the credit to Magellan only, who was killed in the Philippine Islands in 1521. This first Italian edition of the Pigafetta's account was prepared by Giovanni Battista Ramusio, who also included it later in the first volume of his voyages collection (1550). The translation was made from the French text of the 1525 Paris edition. The text is divided into 114 chapters.

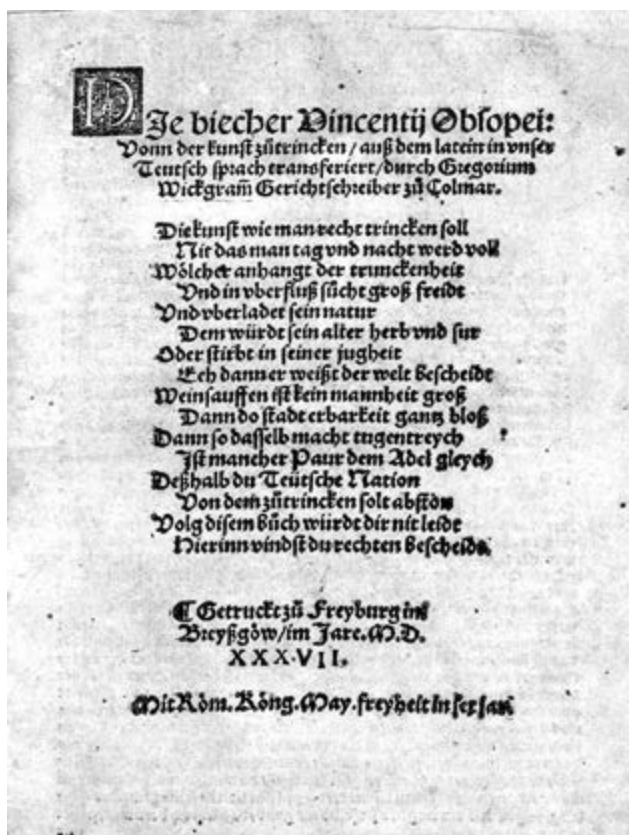
Born into a noble family of Vicenza, Antonio Pigafetta became a Knight of Rhodes. In 1519 he went to Barcelona to follow the apostolic protonotary Francesco Chiericati. Upon returning from his trip, in 1524 he became a member of the Knights Hospitallers of St. John of Jerusalem and took the vows. In 1530 he went to Malta, where he probably died around 1534, fighting against the Turks (cf. A. Pigafetta, *The first voyage around the world (1519-1522): an account of Magellan's expedition*, T.J. Cahney, ed., Toronto, 2007; and S.J. Hough, *The Italians and the Creation of America*, Providence, RI, 1980, p. 38).

Content of the volume: anonymous note to the reader (*Al lettore*) (ll. A2r-A4v), *Epistola di Massimiliano Transilvano...* (ll. A1r-C4v), and *Descrizione seconda del sopradetto viaggio, quale scrisse copiosamente messer Antonio Pigafetta...* (ll. D1r-M3v). On the recto of the last leaf are listed some words used in Bresil and in Tidore on the Mollucas Islands, with their Italian translation.

BLSTC of Italian Books, p. 428; Edit 16, CNCE73425; H. HARRISSE, *Bibliotheca Americana vetustissima*, Leipzig, 1921, no. 215, p. 349. € 8.500,00

15) OPSOPOEUS, Vincentius (Vinzenz Heidecker, d. 1539). *Die biecher...: von der kunst zutrincken auß dem latein in unser Teutsch prach transferiert durch Gregorium Wickgram Gerichtsschreiber zu Colmar.* Freiburg i.Br., Johannes Faber, 1537.

4to. (54) leaves. With the printer's device on the verso of the last leaf. Old boards, some light browning and spots, but a fine copy.



#### EXTREMELY RARE FIRST GERMAN EDITION.

This German translation was sometimes attributed (e.g. *Deutsches Literatur-Lexikon*, C.L. Lang, ed., Bern & Stuttgart, 1988, vol. 11, p. 694) to the German, poet, dramatist and novelist Georg Wickram (d. ca. 1562), also a native of Colmar in Alsatia, who had founded a Meistersinger school there and was the author of the famous *Rollwagenbüchlein* (1555) and the novels *Der Knabenspiegel* (1554), *Vom guten und bösen Nachbarn* (1556), and *Der Goldfaden* (1557). These are regarded as the earliest attempts in German literature to create that modern type of middle-class fiction which ultimately took the place of the decadent medieval romance of chivalry. But effectively this translation was done by Gregor Wickram, a second cousin of Georg, and also a cousin of Vinzenz Obsopoeus. Gregor was a clerk to the court of Colmar and translated Erasmus' epistle on the death of Thomas More (1535). His translation of the *Ars bibendi* is more a German adaptation, an achieved literary production for its own account and has numerous witty marginal glosses by Gregor Wickram (cf. E. Waldner, *Zur Biographie Jörg Wickrams von Colmar*, in: "Zeitschrift für die Geschichte des Oberrheins", Neue Folge, 46, 1892, p. 328).

Opsopoeus' long poem in imitation of Ovid's *Ars amandi* was first printed in 1536. He "called himself a moderationist but actually, he was an exuberant drinker who thought that one could stay just this side of the borderline. Of the same ilk was his translator Gregorius Wickram... Among the writings on wine drinking the *Ars bibendi* of

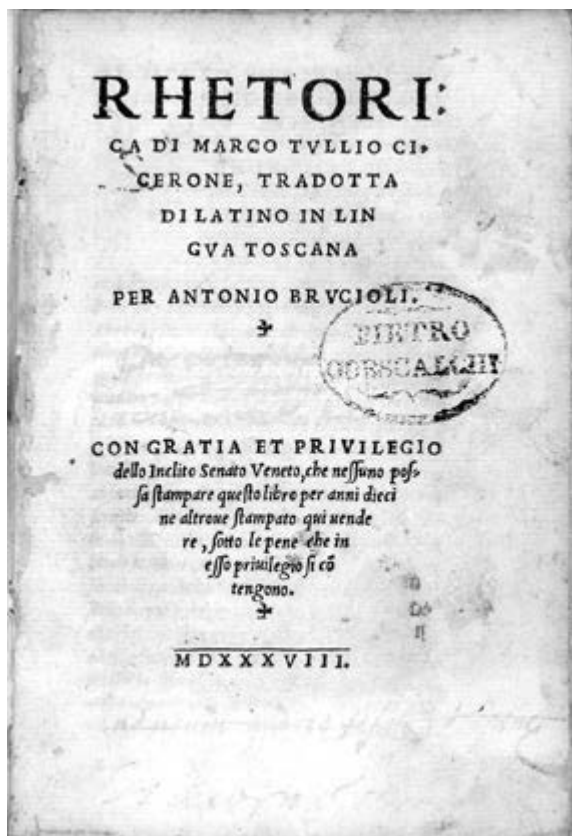
Opsopoeus occupies a unique place, not so much as a valuable historical document of the period, nor as a literary production, but rather because of the character of the poem... Opsopoeus undertook a task as hopeful as the quest for the fountain of youth. He gave what he thought to be the means to drink all a man could want without becoming a habitual inebriate. That he thought of himself as a moderationist is understandable, but it is curious that historians of literature refer to him as an exponent of moderation. What Opsopoeus meant by the 'art' of drinking is to avoid becoming a sot. In the first book of the *Ars bibendi* the author promises: 'I will give you fixed bonds for drinking so that mind and feet may perform their duty'. What these bonds are, remained rather vague. The nearest he came to any rule is: 'Don't get intoxicated or do so to the extent that drives away your cares. The amount that lies between these limits is harmful'. Occasional gross intoxication did not seem to him to be dangerous: 'Let a fault which occurs rarely be excusable. I revile daily intoxication'. The most important measure for achieving this goal seems to have been, in the view of our lusty philologist, to avoid situations in which a man may be forced to drink beyond his limits. In order to avoid such situations Opsopoeus advised that scholars should drink with scholars, merchants with merchants, carpenters with carpenters... In choosing his company the drinker should not only seek men of similar educational and social level, but should avoid men of certain personality types. Opsopoeus seems to have sensed on type of alcoholic addict, the type sometimes referred to nowadays as the 'conflict drinker'... In the second book Opsopoeus dwells largely on descriptions of the evils of excess. There are many passages which are illustrative of the mores of his times and the study of that book is well worth the reader's time. In the third book there is more advice on how to keep within reasonable limits and how to avoid intoxication. The drinker should eat well before drinking; he should eat bitter almonds, radishes, wild cabbage and chives..." (cf. E.M. Jellinek, *Classics of Alcohol Literature. A Specimen of Sixteenth-Century German Drink Literature: Opsopoeus' 'Art of Drinking'*, in: "Addiction", M. & M. Plant, eds., London & New York, 2008, vol. 2, pp. 40-41).

Vincentius Opsopoeus was born in Bavaria as son of a cook. He was first a teacher at the choir school in Salzburg and continued his studies in Leipzig, Wittenberg and Nürnberg, where he became a member of the circle around Willibald Pirckheimer. In 1524 he began to edit a series of Greek authors, partially in Latin translation. These he produced mostly with the Hagenau press of Johann Setzter, first editions of Polybius (1530), Heliodorus (1531) and Diodorus Siculus (1539) and translated Lucian's *Hermotimus*, and subsequently several more of his works.

From 1528 he was rector of the newly founded Latin school in Ansbach, where he died (cf. A. Jegel, *Der Humanist Vinzenz Heidecker gen. Opsopoeus*, in: "Archiv für Kulturgeschichte", 20, 1940, pp. 27-84). VD 16, O-812; A. Hauffen, *Die Trinkliteratur in Deutschland bis zum Ausgang des 16. Jahrhunderts*, in: "Vierteljahresschrift für Litteraturgeschichte", 2/1889, pp. 495-497; H. Kästner, *Der Irrgänger im Schwarzwald. Jörg Wickrams 'Dialog von der Trunkenheit' und die literarische Anti-Alkoholismus-Kampagne im 16. Jahrhundert*, in: "Literatur und Kultur im deutschen Südwesten zwischen Renaissance und Aufklärung", W. Kühmann, ed., (Amsterdam & Atlanta, GA, 1995, pp. 94-95. € 2.500,00

TRANSLATED BY BRUCIOLI

16) **CICERO, Marcus Tullius Pseudo (106-43 B.C.) - BRUCIOLI, Antonio ed. (1497-1566).** *Rhetorica di Marco Tullio Cicerone, Tradotta di Latino in Lingua Toscana per Antonio Brucioli.* Venezia, Bartolomeo Zanetti for Giovanni Giolito de' Ferrari, 1538.



8vo; modern vellum; (4), 91, (1) ll. Pastedown of the Florentine lawyer Fabrizio Frizzi Baccioni, on the title-page small stamp of the prince Pietro Odescalchi (1789-1856), on the dedication leaf contemporary ownership entry: "ad usum fratris Antonini de chr.° or.min. reg. proe calabrie 1546". Wormholes in the white margin of the final leaves, some foxing throughout, otherwise a good copy. **FIRST EDITION**, dedicated by the translator to Girolamo Querini, of Antonio Brucioli's Italian version of the *Rhetorica ad Herennium* (a work of uncertain author, variably attributed to Cicero or Cornificius, a rhetorician from the I century b.C.). The translation was reprinted in 1542 by Gabriele Giolito.

Brucioli was born in Florence around 1497. In his youth, he attended the famous circle of humanists and scholars who met in the Orto Oricellari. After 1522 he traveled throughout Germany and France (especially Lyons), where he encountered for the first time the new reformed ideas, that he tried to widespread in Italy all along his life. After the flight of the Medici from Florence in 1527, Brucioli returned to his native city to take part in establishing the Republic but for his religious thoughts he quickly fell afoul of the dominant Savonarolan faction and was exiled in 1528. He then moved to Venice, where he spent much of the rest of his life. Together with his brothers Francesco and Alessandro, he founded a printing house and started a new business as bookseller. Between 1530 and 1532 he published his Italian translation of the New and Old Testament, later placed on the Index of Pope Paul IV. Brucioli was twice tried for heresy: the first time in 1547, when he fled to the tolerant court of Ferrara and the protection of Renata d'Este; a second

time in 1558, when he was forced to abjure. He spent most of the remainder of his life in extreme poverty. He died at Venice in 1566 (cf. É. Boillet, ed., *Antonio Brucioli. Humanisme et Évangélisme entre Réforme et Contre-Réforme*, Actes du colloque de Tours, 20-21 mai 2005, Paris, 2008, passim).

Edit 16, CNCE38486; Adams, C-1702; G. Spini, *Bibliografia delle opere di Antonio Brucioli*, in: "La Bibliofilia", XLII, 1940, p. 166, no. 55; Bongioanni, I, p. 6. € 900,00

ITALIAN BURLESQUE POETRY

17) **SAMMELBAND** containing four rare editions of the most outstanding representatives of Italian burlesque poetry. The first three works, all printed in 1538, are extant in second edition and form a kind of trilogy. The fourth work, printed a year later, is here in first edition.

Four works in one volume in octavo, bound in modern marbled boards.

A special form of the comic in literature is the burlesque verse, consisting broadly in an imitation of 'high' poetry with the object of exciting laughter, by distortion or exaggeration, by turning for example, the highly rhetorical into bombast, the pathetic into mock-sentimental, and especially by a ludicrous contrast between the subject and the style. The Homeric epic *Batrachomachia*, or *Battle of the Frogs and Mice*, is the earliest example in classical literature. In Italian literature the burlesque verse was born and took its first steps among a fairly numerous series of poets living in Tuscany during the late thirteenth to early fourteenth century. Although varying in individual style, tone, and subject matter, they certainly form a distinctive group or genre when compared



to their contemporaries, who were involved in serious, sublime verse. It found its first peak in the work of Domenico di Giovanni (1404-1448), known as "il Burchiello" (little bark), a Florentine barber whose shop on the Via Calimala became a meeting place for the city's wits and literati during the 1420s and 1430s. This barber poet was esteemed by other poets and patrons alike, so much so that he spawned a group of young followers known as "burchielleschi". But the culminating figure of the burlesque tradition in Italian literature became Francesco Berni, who left behind him a considerable school of followers, the 'Bernesque' poets, also outside of Italy (cf. A. Reynolds, *Francesco Berni: Satire and Criticism in the Italian Sixteenth Century*, in: "Italian Quarterly" 34/94, 1983, pp. 5-15; the same, *Francesco Berni: A Survey of Reception over Three Centuries*, in: "Altro Polo: Italian Studies in Memory of Frederick May", Sidney, 1996, pp. 83-107; and D. Romei, *Burleschi*, in: "Cinquecento, La cultura non ortodossa nell'Italia del secolo XVI: letteratura, arte, religione", www.nuovorinascimento.org, 2006, pp. 1-47).

"Al pari di certo petrarchismo, anche la produzione burlesca conosce, inizialmente, una discreta diffusione, grazie alle miscellanee, nella fattispecie grazie a quelle approntate dalla stamperia veneziana di Curzio Troiano Navò. La loro prima antologia risale al 1537 e, come recita il frontespizio, essa si riproponeva di accogliere le rime del poeta Francesco Berni, dell'amico Giovanni Mauro, di monsignor Giovanni Della Casa e di Giovan Francesco Bini. Di ciascun componimento, però, non veniva indicato l'autore, mentre, sempre nel frontespizio, i testi erano genericamente definiti, per via del genere metrico usato, capitoli. Il loro successo editoriale dovette essere notevole, visto che, appena un anno dopo, nel

1538, la stessa antologia rivedeva la luce, sia pur con qualche ritocco. Lo stampatore, infatti, indicò il nome dell'autore di ciascun testo e separò materialmente la raccolta in tre sezioni, ciascuna provvista del suo frontespizio e dedicata, rispettivamente, alle opere di Francesco Berni, di Giovanni Mauro nonché a quelle di un piccolo gruppo di autori composto da Giovanni della Casa e Giovan Francesco Bini, a cui si aggiungevano un componimento anonimo ed uno del pittore Bronzino. Con l'augurio "state sani pur attendendo cose belle", rivolto ai lettori e posto a conclusione della lettera introduttiva, Curzio segnalava cautamente un possibile seguito editoriale della raccolta, che di fatto arrivò appena un anno più tardi, nel 1539. Qui la novità più rilevante, oltre all'introduzione di opere inedite del Berni, è costituita dall'ampliamento della rosa di poeti burleschi fino ad allora noti e quasi tutti residenti a Venezia. Nella Repubblica della Serenissima, i nomi di questi autori, Ludovico Dolce, Benedetto Varchi, Sansedonio e Francesco Maria Molza, erano tanto conosciuti da far pensare che la miscellanea fosse in verità una risposta, tutta veneziana, ai componimenti delle antologie precedenti, le quali raccoglievano testi scritti a Roma tra la fine degli anni '20 e l'inizio degli anni '30... In generale, il successo arriso alle varie raccolte Navò fu notevole, tanto che si contano almeno tre reimpressioni (1540, 1542 e 1545)" (I. Siddi, *Una letteratura 'Da huomini nobili, et da signori'. Le miscellanee burlesche dei Giunti e dei Navò nel Cinquecento*, in: "Idee di letteratura", a cura di D. Caocci e M. Guglielmi, Rome, 2010, pp. 154-156).

a) **BERNI, Francesco** (ca. 1497-1535). *Tutte le opere del Berni in terza rima, nuovamente con somma diligentia stampate.* (Venezia), Curzio Troiano Navò & fratelli, 1538.

(55) leaves (lacking the last blank). With a large printer's device on the title-page and at the end: a rampant lion on a shield hold by two Roman soldiers 'Fabio' and 'Scipion'. Title-page lightly soiled with some marginal repairs not touching the text, the printer's device at the end is grossly filled out in brown ink, some light dampstains, a few entries of ownership, but a good copy.

**SECOND EDITION.** For a time everybody wrote capitoli (prelates, artists, scholars, poets). The most notable exponent of the art was perhaps Francesco Berni (1497-1536), who has given his name to the spirit embodied in this class of literature. Berni is one of the most curious figures of the time, and in some respects typical of the forces at work during the later Renaissance, which, combined with the political conditions, were to bring about the change noticeable after the middle of the century. For the Petrarchians he had little respect. Unlike his contemporary Molza, who could turn out with equal facility an amatory sonnet and an indecent capitolo, Berni as a rule avoided any display of sentiment, whether real or fictitious. Even when he is serious the reader is never certain that he will not at any moment fly off into a tissue of whimsicalities. His capitolo "In Praise of Aristotle", containing much sane and sensible eulogy of the philosopher, is addressed to a cardinal's French cook, and ends with burlesque regrets that Aristotle had not left a treatise on "roast and boiled, lean and fat". Yet Berni was more than a flippant cynic. His sincere attachment to such men as Gian Matteo Giberti, the reforming Bishop of Verona, to whom he for a time acted as secretary, or the grave and pious Pietro Carnesecci, shows that he could appreciate goodness; while the scathing sonnet, couched in a tone of unwonted ferocity, which he hurled at Pietro Aretino, at a time when that in-

famous personage was in high favor with powerful princes, proves that in the matter of cynicism he was prepared to draw a line. His words on Michelangelo, already quoted (which, curiously enough, he uses also of Aristotle), are evidence that he could respect seriousness in others; and he had a vein of it in himself. For the work by which he is perhaps, or for long was, best known, the rifacimento, or recasting, of Boiardo's Orlando Innamorato into a style more congenial to the fastidious taste of the Cinquecento, he wrote (about 1530) some stanzas, couched, in spite of a few outbreaks of his usual mirthfulness, in what seems a tone of genuine piety. Though we cannot, with Vergerio, regard the lines as evidence of anything in the nature of "conversion" on Berni's part, or, in spite of the phrase "Lutheran means good Christian", of any definite adhesion to Protestant views, they show that he had moods in which he regretted the lack of practical religion in Italy, and hoped for better things (cf. S. Longhi, *Lusus. Il capitolo burlesco nel Cinquecento*, Padova, 1983, passim; and the same, *Le rime di Francesco Berni. Cronologia e strutture del linguaggio burlesco*, in: "Studi di filologia italiana" 34, 1976, pp. 249-299).

Only a few of Berni's works were published during his lifetime. After his death, however, many of his compositions were published, often together with those of his imitators (*Sonetti*, Ferrara, Scipione e fratelli, 1537; *I capitoli del Mauro e del Bernia*, Venezia, Navò, 1537; *Le terze rime del Bernia e del Mauro*, Venezia, Navò, 1537, a variant of the preceding edition; *Tutte le opere del Bernia in terza rima*, Venezia, Navò, 1538; cf. *Poeti del Cinquecento*, M. Danzi, G. Gorni & S. Longhi, eds., Milan & Naples, 2001, I, pp. 633-634). The lay magistracy dedicated to suppressing blasphemy, the 'Esecutori contro la Bestemmia' (a submission of the Council of Ten, created in 1537) confiscated in 1546 all of Berni's works printed by Navò and his whole oeuvre was put on the Roman Index in 1559 (cf. J.M. de Bujanda & al., eds., *Index de Rome: 1557, 1559, 1564. Les premiers index romains et l'index du Concile de Trente*, Sherbrooke, 1990, p. 272).

Between 1548 and 1555 Anton Francesco Grazzini, called Il Lasca (1504-1584), a bernesque poet himself, published the by then most comprehensive corpus of burlesque poetry, *Il primo [-secondo] libro delle opere burlesche di M. Francesco Berni, di M. Gio. della Casa, del Varchi, del Mauro, di M. Bino, del Molza, del Dolce, e del Firenzuola* (cf. R.J. Rodini, *Antonfrancesco Grazzini. Poet, Dramatist and Novelliere, 1503-1584*, London, 1970, p. XII; and A. Reynolds, *Francesco Berni e Anton Francesco Grazzini*, in: "Critica letteraria", 9, 1981, pp. 453-464).

Berni was born in Lamporecchio, Tuscany, in Bibbiena (a district in the upper Arno), from noble yet poor surroundings. At twenty better luck awaited him in Rome, where Cardinal Bibbiena, his relative the Cardinal's nephew, Angelo Dovizi, and Giovanni Mattia Giberti, Bisop of Verona and Datary to Pope Leo X, successively employed him. In the datary, however, he had found a hard taskmaster, who kept him at his correspondence all day long and would not countenance the buffooneries in which the young clerk took huge delight. So, in 1531 we find Berni at Padua in rapturous freedom, gaily bent on bandying insults with the notorious Pietro Aretino. Still, the autumn of the same year saw him back at his desk in the episcopal residence of Verona, penning letters with a reluctant hand. Not until 1533, when Cardinal Ippolito dei Medici, who had engaged him the year before, made him a canon of the Florentine cathedral, did he find a position that pleased him. But that long dreamed of life, with its unbridled frolic and happy idleness, was not to last, for, becoming involved in the feud then raging between Ippolito and Alessandro dei Medici, he fell victim to poison under very mysterious circumstances two years afterwards. Berni's most extensive work, the refashioning of Matteo Maria Boiardo's chivalric poem, *L'Orlando innamorato*, was published at Milan seven years after his death (cf. G. Giampieri, *Francesco Berni*, Fucecchio, 1997, passim). Edit 16, CNCE5535; Index Aureliensis, 117.692; D. Romei, *op. cit.*, p. 2, TR38.

(bound with:)

b) **DELLA CASA, Giovanni** (1503-1556) - **BINI, Giovanni Francesco** (ca. 1484-1556). *Le terze rime de Messer Giovanni Dalla Casa di Messer Bino et d'altri*. (Venezia), Curzio Troiano Navò & fratelli, 1538.

(36) leaves. With a large printer's device on the title-page and at the end: a rampant lion on a shield hold by two Roman soldiers 'Fabio' and 'Scipion'. The printer's device at the end is grossly filled out in brown ink, some light dampstains, a very good copy.

**SECOND EDITION** of the burlesque verses of Della Casa and Bini. The volume also includes an anonymous composition, *Capitolo del ravel* and the first known publication by the painter Agnolo Bronzino (1503-1593), *Capitolo del pennello* (cf. D. Parker, *Bronzino. Renaissance Painter as Poet*, Cambridge, pp. 24-28). Two composition attributed to della Casa, *Il Forno* and *Il Bacio*, are printed here for the first time (cf. A. Corsaro, *Giovanni della Casa, poeta comico*, in: "Per Giovanni della Casa: ricerche e contributi. Gargano del Garda, 3-5 ottobre 1996", G. Barbarisi & C. Berra, eds., Bologna, 1997, pp. 123-173).

Giovanni della Casa, born into a rich Florentine family, spent his formative years in Bologna where he studied law and especially literature, becoming part of a literary circle that included Pietro Bembo and Lodovico Beccadelli, with whom he went to Padua in order to complete his humanistic education by learning Greek. After 1532 Della Casa settled in Rome and began an ecclesiastical and diplomatic career under the protection of Cardinal Alessandro Farnese (later Pope Paul III). He became clerk to the Apostolic Chamber, papal emissary to Florence, archbishop of Benevento and papal nuncio to Venice (in this charge he was responsible for the compilation of the *Index* of 1549). After the accession of Julius III to the papacy in 1551, Della Casa retired to Venice and occupied himself with his writing. He was recalled to Rome in 1555 by Pope Paul IV, who made him secretary of state to the Vatican, but he failed to obtain a desired cardinalship before his death a year later. His most successful work was the famous *Galateo* (1558), a treatise on manners (cf. A. Santosuosso, *Vita di Giovanni Della Casa*, Roma, 1979, passim).

Giovanni Francesco Bini, a native of Florence, was assistant to Jacopo Sadoletto in the Segreteria dei Brevi, and later became his successor in that position. He also was canon of Santa Maria Maggiore. Like his fellow academician Berni, he was a member in the Roman Accademia dei Vignaiuoli (cf. G. Ballistreri, *Giovanni Francesco Bini*, in: "Dizionario biografico degli italiani", 10, Roma, 1968, pp. 510-13). Among the seven 'capitoli' in the volume the

most famous is certainly *Del mal francese* (cf. D. Zanrè, *French Diseases and Italian Responses: Representations of the 'mal francese' in the Literature of Cinquecento Tuscany*, in: "Sins of the Flesh. Responding to Sexual Disease in Early Modern Europe", K.P. Siena, ed., Toronto, 2005, p. 188).

Edit 16, CNCE16460; A. Santosuosso, *The bibliography of Giovanni della Casa*, Florence, 1979, p. 30, no. 2; Brunet, I, col. 799-800; A. Alberati, M. Canzian, T. Plebati & M. Brusegan, eds., *Arte della cucina e alimentazione nelle opere a stampa della Biblioteca Nazionale Marciana dal XV al XIX secolo*, Rome, 1987, p. 88, nr. 536.

(and:)

c) **MAURO, Giovanni** (1490-1536). *Tutte le terze rime del Mauro, novamente raccolte, et stampate*. (Venezia), Curzio Troiano Navò & fratelli, 1538.

70, (2) leaves (the last is a blank). With a large printer's device on the title-page and at the end: a rampant lion on a shield hold by two Roman soldiers 'Fabio' and 'Scipion'. On the last leaf a rather awkward ink drawing copying the rampant lion, otherwise a very fine copy.

**SECOND EDITION** of the collected verses by Giovanni Mauro, who was considered along with Berni one of the major representatives of the burlesque poetry. In fact his works was first published jointly to that of Berni twice by Navò in 1537.

Giovanni Mauro was born in the castle of Arcano near San Daniele in Friuli. He mainly lived in Rome entering the service of various dignitaries: cardinal Damenco Grimani, the bishop of Verona, Gian Matteo Giberti, and cardinal Alessandro Cesarini. He was on friendly terms with the humanists Pietro Carnesecchi, Aonio Paleario and with Giulia Gonzaga. He was, as other bernesque poets, a member of the Accademia dei Vignaioli (cf. *Poeti del Cinquecento, I, Poeti lirici, burleschi, satirici e didascalici*, G. Gorni, M. Danzi & S. Longhi, eds., Milano & Napoli, 2001, pp. 893-919).

Edit 16, CNCE31568; Brunet, I, col. 799-800; A. Alberati, M. Canzian, T. Plebati & M. Brusegan, eds., *op. cit.*, p. 12, no. 53.

(and:)

d) **MOLZA, Francesco Maria** (1489-1544) - **VARCHI, Benedetto** (1503-1565) - **DOLCE, Lodovico** (1508-1568). *Terze rime del Molza, del Varchi, del Dolce et d'altri*. [Venezia], Curzio Troiano Navò & fratelli, 1539.

(80) leaves. Large printer's device (a beheaded gryphon beneath a rampant lion holding a band with the motto 'Invidia fortitudine superatur'), crudely colored with brown ink, some sparsely very light dampstains, a fine copy.

**FIRST EDITION** of this collection of bernesque 'capitoli' completing the previous three volumes of burlesque poetry. It is dedicated by the printer Navò to Benedetto Corner and contains twenty-nine 'capitoli' by the following authors: Francesco Berni (2), Bartolomeo Carli Piccolomini (1), Mario Canfuso (3), Lodovico Dolce (11), Francesco Maria Molza (2), Paolo Panciatuca (1), Alessandro Sansedonio (3) and Benedetto Varchi (6). The different compositions are addressed to Francesco Amadi, Antonio Anselmi, Francesco Battiloro, Benciola, Camillo Besalio, Daniele Buonriccio, the painter Agnolo Bronzino, Bartolomeo Carli Piccolomini, Francesco Coccio, B. Como, Mario Con-

fuso, Giacomo Gigli, cardinal Domenico Grimani, Francesco di Lodovici, M. Guarnucci, Giovanni Martini, Luca Martino, Camillo Plauto, Trifone Benzi (cf. I. Siddi, *op. cit.*, p. 155)

Edit 16, CNCE59490 (3 copies recorded); A. Alberati, M. Canzian, T. Plebati & M. Brusegan, eds., *op. cit.*, p. 172, no. 1044.

€ 2.400,00

PIRATE EDITION

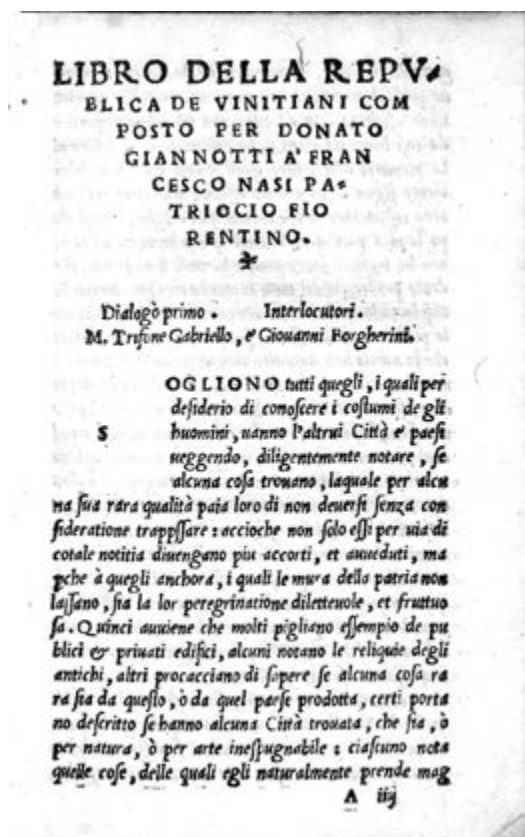
18) **GIANNOTTI, Donato** (1492-1573). *Libro de la Republica de Vinitiani composto per Donato Giannotti*. Roma, Antonio Blado, 1540 [i.e. Venezia, b. October 1540].

In 8vo; old vellum; 100 leaves. Title lightly soiled, margins a bit sober, but a good copy.

**RARE PIRATED EDITION** of which Gianotti complained in a letter addressed to Pier Vettori (October 26, 1540) (cf. R. Roldolfi, *Opuscoli di storia letteraria e di erudizione*. Savonarola, Macchiavelli, Guicciardini, Giannotti, Florence, 1942, pp. 116-117).

The original edition, printed in-quarto, was issued in July 1540. The printing of the present pirated edition must be put to between July and October of the same year. The first Blado edition in-octavo appeared only in 1542 and was pirated shortly after. The present edition is rather inaccurate and contains the preface by Giannotti to Francesco Nasi, but the woodcut plan of the 'Sala del Gran Consiglio' was omitted.

Donato Giannotti was born on November 27, 1492. His first teachers were Marcello Virgilio Adriani (a pupil of Landino and Poliziano) and the philosopher Francesco Cattani da Diacetto. In his student days he met Pietro Vettori, who became his friend and correspondent for over forty years.

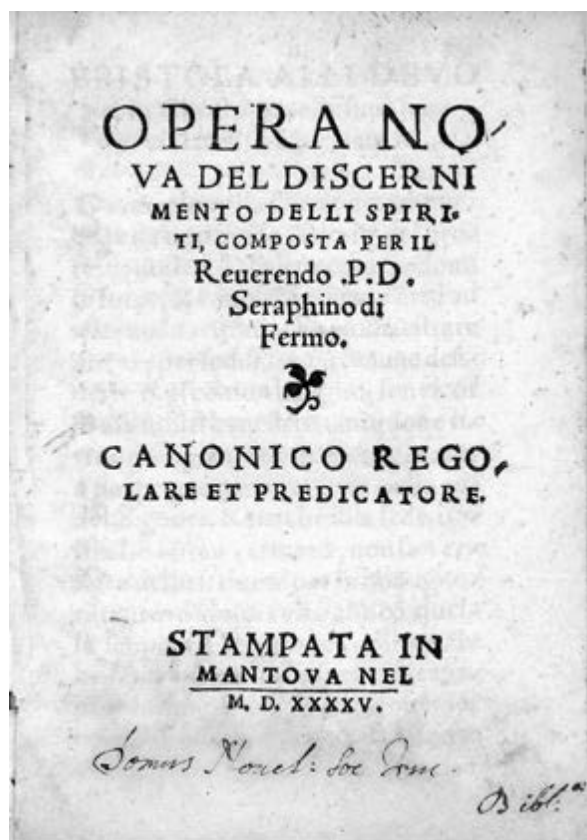


Luigi Alamanni and Antonio Brucioli, his fellow students, also participated to the meetings in the famous Oricellari Gardens, then headed by Nicolò Machiavelli. In 1521 Giannotti obtained the chair of rhetoric and Greek at the University of Pisa, where he lived until 1525, when he moved to Padua. During this time he wrote his important work *Il Libro della Repubblica de' Vinitiani*. After the banishment of the Medici in 1527, Giannotti returned to Florence and became secretary to the 'Dieci della libertà e pace', the same position Machiavelli had before him. After the return of the Medici, he was exiled in 1530 to his villa Le Poggiora near Comeano. A year later he began with the writing of his great work in four books *Della Repubblica Fiorentina* (1531). He was pardoned by the Medici, but preferred to accept the invitation of Jacopo Salviati to Venice in 1538. The next year he entered the service of Cardinal Nicolò Ridolfi at Rome, a position he held for about ten years. After the death of his patron, he accepted a charge by Cardinal François de Tournon, whom he accompanied on several missions to France and Venice, where he lived for a while in a house of his property. In the hope to find a position he returned to Rome in 1572, where he died two years later (cf. R. Ridolfi, *Sommario della vita di Donato Giannotti*, in: Id., "Op. cit.", pp. 55-164).  
 Edit16, CNCE20928. € 1.800,00

THE KNOWLEDGE OF ABSENT AND SECRET THINGS

19) **ACETI DE' PORTI, Serafino** (1496-1540). *Opera nova del discernimento delli spiriti...* Mantova, [Venturino Ruffinelli?], 1545.

8vo; early 19<sup>th</sup> century marbled boards, marbled edges; 50, (1) ll. Entry of ownership on the title-page, very light waterstain in the first half of the volume, but a very good copy.



**RARE FIRST EDITION.** In this sort of devotional handbook, the author instructs the reader on the "knowledge of absent and secret things", on "miracles" and "divine revelations", and explains how to correctly interpret the "spirits" and "many other signs" (cf. P. Zovatto-C. Cargnoni, eds., *Storia della spiritualità italiana*, Rome, 2002, p. 267).

Serafino Aceti de' Porti (also known as Serafino da Fermo or Serafino da Bologna), member of a noble family from Fermo, received the first education in his hometown, then moved to Padua to study medicine. Here, after 1520, he met Antonio Maria Zaccaria, the future founder of the Barnabites in Milan. Back to Fermo, around 1523 he entered the Canons Regular of the Lateran Congregation. After the profession of faith, he was ordained a priest and completed the theological studies probably in Ravenna around 1527. He then began a long series of preaching journeys that took him to many cities in central and northern Italy; he was in Milan around 1530, when he met again Zaccaria, deepening their friendship. Aceti pursued his career as a preacher, especially in Mantua, Modena, and towards 1538 in Bologna. In 1539 he hurried at Zaccaria's deathbed in Cremona. Aceti died the following year and was buried in the church of the convent of S. Giovanni in Monte at Bologna.

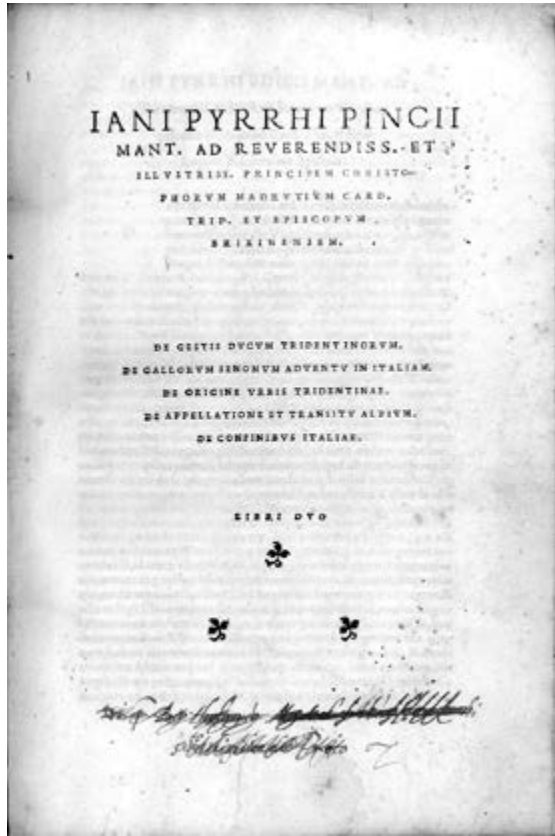
Aceti was a prolific author. Among his many religious writings, mostly directed to contrast the expansion of Lutheranism in Italy, we quote the *Trattato della discretione*, the *Della Diffidentia et Confidentia*, the *Vita di due beatissime donne, Margarita et Gentile*, the *Trattato utilissimo et necessario della mental oratione*, the *Trattato per*

*la vita christiana utilissimo, della cognitione et vittoria di se stesso*, the *Modo brevissimo di confessarsi*, the *Problemi sull'oratione*, the *Breve dichiarazione sopra l'Apocalisse di Gioanni*, the *Specchio interiore*, and the *Apologia di fra' Battista da Crema* (the 'Apology of Fra' Battista da Crema', Aceti's spiritual master). The majority of Aceti's works, which were separately reprinted several times, were gathered and published posthumously at Venice in 1548. He also gained European fame thank to the Latin translation of his *opera omnia*, which was printed for the first time in Piacenza in 1570, then reissued at Antwerp in 1580, under the title *Seraphini Firmani opuscula ex italico idiomate in Latinum nunc primum versa Gasp. Placentino interprete* (cf. G. Feyles, *Serafino da Fermo canonico regolare lateranense (1496-1540). La vita, le opere, la dottrina spirituale*, Turin, 1942, passim; see also D. Bornstein, ed., *Women and Religion in Medieval and Renaissance Italy*, Chicago, 1996, p. 271).

Edit 16, CNCE185 (3 copies listed: Ferrara, Biblioteca Ariostea; Genua, Biblioteca universitaria; Piacenza, Biblioteca comunale Passerini-Landi). € 850,00

20) **PINCIO, Giano Pirro** (fl. 1<sup>st</sup> half of the 16<sup>th</sup> cent.). *De gestis ducum Tridentinorum. De Gallorum Senonum aduentu in Italiam. De origine urbis Tridentinae. De appellatione et transitu Alpium. De confinibus Italiae. Libri duo* [Part 2, with separate title-page]: *De vitis pont. Trid. libri duodecim: qui plura habent in recessu quam promittant in fronte: multa insuper externarum gentium facta domesticis addita sunt ut et plenior et iucundior esset historia.* Mantova, Venturino Ruffinelli, 1546.

Two parts in one volume, folio. 16, 104, (2 blank) ll. Contemporary limp vellum, outer corner of front panel skillfully repaired, short inscription on the first title page inked out, a genuine and attractive copy.



**RARE FIRST EDITION** of the first printed important chronicle of what today are the South Tyrol and Trentino regions, especially under its prince bishops Georg Neideck (1505-1514), Bernardo Cles (1514-1539), and Cristoforo Madruzzo (1539-1567). The work is dedicated to Aliprando Cles, nephew of the bishop, and was translated into Italian by Carlo Zanetti in 1648 (cf. A. Chemelli, *Trento e le sue Stampe. Il Seicento*, Trento, 1983, pp. 6-8).

In June 1511 the two principalities of Trento and Brixen had received the status of "perpetual confederate" states among Austrian possessions. The peace of 1516 with the Republic of Venice, however, reduced the principality to a discontinuous enclave between large Habsburg possessions. During the war against Venice, in 1509, the territory had been ravaged by Landsknechts returning from a failed expedition against Vicenza. This was followed by pestilences in 1510 and 1512, famines in 1512, 1519 and 1520, and an earthquake in 1521: these grievous happenings spurred the beginning of forms of resistance against Habsburg rule.

A true rebellion broke out in 1525, called Bauernkrieg or 'peasants war'. The rebels were led by Michael Gaismayr, who had devised a complex plan of liberation of all the territories of Brixen and Trento and program of social freedom based on equalitarian principles (Landesordnung). The rebels, however, lacked of organization and were easily suppressed in 1526 by Austrian mercenaries and by the bishop Bernardo Cles, who exterminated them in the battles of the Eisack valley and Sterzing. The rebellion leaders were beheaded, hanged or mutilated, while the simple followers were released but with a 'mark of infamy' impressed on their brow. Any dream of further revolt ended

when Gainsay was murdered in Padua in 1532. Some a thousand of Tyrolese and Trentine rebels took shelter in Moravia, where they established 'fraternal farms' (Bruderhöfe). Bishop Cardinal Bernardo Cles thus is considered the true refounder of the authority of the princes of Trento.

An adviser of emperor Maximilian I and a friend of Erasmus of Rotterdam, he played an important role in the election of Emperor Charles V in 1519, and in that of his brother Ferdinand I as King of Bohemia in 1526. His personal charisma reverted the subaltern status of the Trento state between the Habsburg territories, gaining the territories of Castelbarco and Rovereto. His statute of the city, issued in 1528, remained in use until 1807. Under Cles' rule Trento was renovated with a new urbanistic asset, and a new great church, S. Maria Maggiore: these were needed in order to host the important and influential Council of Trent (1545-63), and, after the sudden death of Cles in 1539, were completed by his successor, cardinal Cristoforo Madruzzo. Also the economy and services were greatly improved. The presence of famous intellectual and scholars during the Council, spurred the diffusion of the Renaissance in the principality (cf. V. Krampera, *I soggetti e la storia della Cronaca di Giano Pirro Pincio*, Diss., Bologna, 1984, passim; and P. Prodi, *I personaggi e le scene*, in: "Bernardo Clesio e il suo tempo", Rome, 1987, I, pp. 14-20).

"In generale, ogni scena significativa del libro è ripensata e descritta, più che con attenzione ai fatti e alle parole reali, sulla falsariga di un testo di riferimento. Così è sotto il segno di Macrobio (e Plinio, per la descrizione delle inaudite meraviglie) l'opulenta raffinatezza del banchetto in Trento per la consacrazione del nuovo vescovo; è giocato tutto sull'identificazione fra Cneo Pompeo e Carlo d'Asburgo, trasfigurando il secondo nel 'summum imperator' del ciceroniano De imperio Cn. Pompeii, il discorso con il quale Clesio riesce a persuadere i principi elettori a favorire l'elezione di Carlo; Il discorso di Tullo Ostilio in Livio, 1, 28, dà le parole al prefetto Castellalto; Svetonio offre importanti spunti per la descrizione delle abitudini di Clesio; ma, e sorprende di più, addirittura parlano con periodi tratti dal De coniuratione Catilinae sallustiano i delegati dei contadini, con una forzatura che forse può parere comica e che richiede allo stesso Pincio una curiosa precisazione relativamente a coloro che componevano la missione, uomini 'non sprovveduti grazie all'abitudine di trattare molti affari' " (B. Valtorta, *Nota del traduttore*, in: G.P. Pincio, "Vita di Bernardo Clesio", Tricase, 2012, pp. III-IV).



In Pincio's biography of Bernardo Cles (Books VI-XII) are also described in great details the festivities celebrated during his installation as bishop of Trent: "Schon am Anlass der feierlichen Inthronisation von Bernhard Cles (8. September 1514) wurden prunkvolle Fest gefeiert, die uns Giano Pirro Pincio mit überschwenglicher Ausfühlichkeit beschrieben hat. Unter den Unterhaltungen, welche vor und nach dem Festessen für den Adel und die vornehmsten Bürger veranstaltet waren, erwähnt der genannte Geschichtsschreiber Gesangsvorträge, Tonspiele, Tänze, Gedichte und Reden zum Lobe des Cles, und Spiele, welche zum Spott der Landbewohner in der Volksmundart aufgeführt wurden, und da die Festlichkeiten einige Tage fort dauerten, auch Possen und scherzhafte Wortstreite. Es ist nicht unwahrscheinlich, dass damals auch das im Jahr 1482 zu Trient gedruckte Lustspiel 'La Catinia' von Siccio Polentone aus Livico zur Aufführung kam. Unter den Hofnarren am Hofe des Fürstbischofs von Cles, welche die eingeladenen Gäste belustigten, befand sich sein Liebling, Ser Paolo, dessen in steingehauenes Bild man heute noch im Hofe des Stadthauses von Trient eingemauert sieht" (F. Demattio, *Dialect und Dialectdichtung der Italiener in Tirol*, in: "Die österreichische Monarchie in Wort und Bild", Wien, 1893, pp. 336-367).

Pincio also mentions the huge library created by Bernardo Cles: "È naturalmente a Bernardo Cles che spetta il merito di aver dotato la residenza vescovile di una nuova e più ampia biblioteca: era un'imponente 'libreria', posta nell'ala destra del secondo piano del Magno Palazzo, compiuta architettonicamente nel 1535 e celebrata da umanisti come il mantovano Giano Pirro Pincio quale coronamento della 'magnificentia' della sua corte. La raccolta, che negli intenti del principe vescovo guardava ad un futuro lontano (edificata 'ad nostrorum successorum, potius quam ad nostrum commodum'), era il frutto dei suoi personali acquisti in terra tedesca degli anni precedenti, ma soprattutto della sua vasta rete di amici umanisti, ai quali aveva richiesto a più riprese consigli sul meglio della produzione libraria disponibile sul mercato; così il 21 aprile 1533 scriveva al nunzio apostolico Girolamo Aleandro da Vienna per chiedergli un indice dei migliori autori in ogni campo del sapere. Il 5 gennaio 1534 da Praga scriveva ai controversisti Johannes Cochlaeus (1479-1552) e Johannes Eck (1486-1543) per informarli del progresso della sua 'fabbrica', sollecitando ancora di essere consigliato sulle migliori opere a stampa che fosse possibile acquistare in Italia e all'estero. Analogamente faceva con Erasmo, con il quale da anni era in rapporto epistolare; e nonostante il legame cominciasse a raffreddarsi all'inizio degli anni Trenta, scriveva di aspettarsi da lui consigli preziosi e un elenco di libri 'potiores'" (A. Paris, *Dissenso religioso e libri proibiti nel principato vescovile di Trento tra fine Quattrocento e inizio Seicento*, Diss., Trent, 2011, pp. 19-20).

The *De appellatione et transitu Alpium* is a kind topography of the Tyrolian Alps and a guide to the alpine pass routes. In it we find the first written reference to the Non Valley mentioning Lake Tovel as the source of the tasty char that one can fish in the lake (I. Franceschini, *Uomini e risorse ambientali in Val di Tovel tra XVI e XIX secolo*, in: "Studi tridentini di Scienze naturali", *Acta biologica*, 81, 2004, Suppl. 2, p. 7-25).

Little is known about Giano Pirro Pincio. He was born in Canneto (Mantua) and was active as a teacher of Latin and rhetoric, first at Mantua and then at Trento (1509-1536), where he also became court historian to cardinal Bernardo Cles. In 1539 he was created poet laureat by emperor Charles V (cf. E. Franceschini, *Breve discorso sull'umanesimo nel Trentino*, in: "Aevum", 35/3, 1961, p. 247).

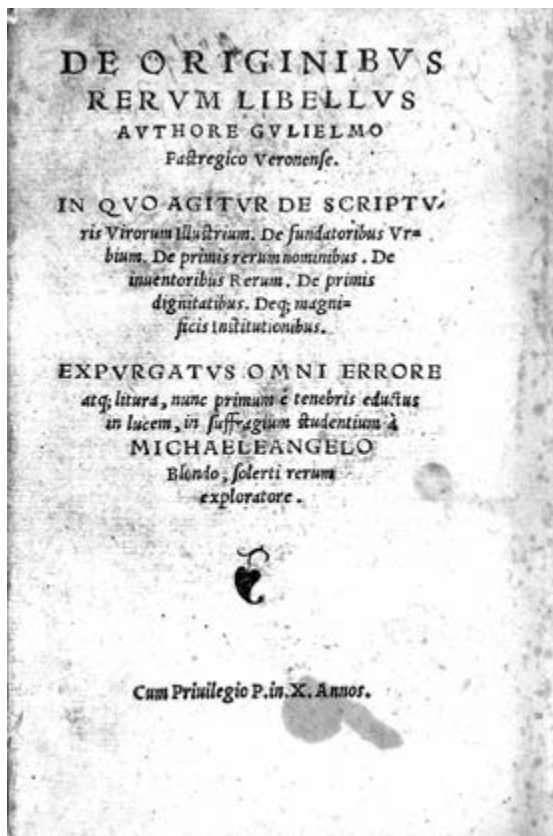
Edit 16, CNCE 29829; G. Nova, *Stampatori, librai ed editori bresciani in Italia del '500*, (Brescia, 2000), p. 90; B. Sanguanini, *'Dilettando educa': attori, scene e pubblico nel mondo tridentino prima e dopo il Concilio di Trento*, (Trent, 1989), p. 229; G. Tovazzi, *Biblioteca tirolese, o sia, Memorie storiche degli scrittori della Contea del Tirolo*, R. Stenico & I. Franceschini, eds., (Trent, 2006), p. 569. € 4.500,00

"THE EARLIEST HISTORICAL AND GEOGRAPHICAL DICTIONARY" (J. FERGUSON)

21) **GUGLIELMO DA PASTRENGO** (ca. 1290-1362). *De originibus rerum libellus.... In quo agitur de scripturis virorum illustrium. De fundatoribus Vrbiium. De primis rerum nominibus. De inuentoribus rerum. De primis dignitatibus. Deque magnificis institutionibus. Expurgatus omni errore atque litura, nunc primum è tenebris eductus in lucem, in suffragium studentium à Michaelangelo Blondo, solerti rerum exploratore*. Venezia, Nicolò Bascarini per Michelangelo Biondo, 1547.

8vo. 131 leaves, (1 blank). Contemporary vellum, on the verso of the title-page entry of ownership of Arcangelo Agostini (1660-1746), a Carmelitan friar known for his translation from the French of many historical and theological works (cf. C. de Villiers, *Bibliotheca Carmelitana*, Roma, 1927, I, coll. 192-193); on the recto of the last blank leaf entry of ownership of one Silvio Sabbatini, dated 1602; title-page lightly soiled, some minor foxing at the beginning and at the end of the volume, light marginal dampstains on a few leaves, but a nice, genuine copy with old marginal annotations.

**RARE FIRST EDITION** of "the earliest historical and geographical dictionary" (J. Ferguson, *Bibliographical Notes on Histories of Inventions and Books of Secrets*, London, 1959, I.3, p. 6). The work basically falls into two parts: the first is an alphabetical bio-bibliography of past writers (pagan and Christian), the second consists of six sections cataloguing the origin of things, such as traditions, public offices, subjects of scholarly inquiries, regions of the world, inventors, the founders and origins of cities. Pastrengo often names his sources and did make a significant advance on such treatment of inventions as one finds in Vincent of Beauvais or Giovanni da San Geminiano by undertaking the re-assembly of scattered heurematographical sources and consulting a number of classical writers on discovery (cf. B.P. Copenhaver, *The Historiography of Discovery in the Renaissance*, in: "Journal of the Warburg and Courtauld Institutes", 41, 1978, pp. 209-211). Unlike other comparable works from this period, Pastrengo was less concerned with moralizing that with establishing a reliable bibliographic repertorium of known authors, what makes him valuable for an understanding of early Italian humanism. The repertorium demonstrates a genuine love of books



and a desire to preserve their memory for posterity. The work is also interesting for the numerous names of Arabic astrologers appearing in it and for legal literature (cf. P. Zambelli, *Da Aristotele a Abu Ma'shar, da Richard de Fournival a Guglielmo da Pastrengo, un'opera controversa di Alberto Magno*, in: "Physis", XV/4, 1973, pp. 375-400). The author obtained many of his informations directly from manuscripts in the famous library of the Capitolo of Verona.

Guglielmo was born in the little village of Pastrengo, between Verona and the Garda Lake. He studied jurisprudence under Oldrado da Lodi and acquired the post of notary and judge, which he filled at Verona. In 1335 he was dispatched by Mastino della Scala, lord of Verona, to Pope Benedict XII at Avignon. On this embassy he became acquainted with Petrarch (cf. A. Foresti, *Aneddoti della vita di Francesco Petrarca*, Padova, 1977, pp. 158-166). A lifelong friendship between the two humanists arose. In one of Petrarch's verse epistles there is a charming glimpse of the manner in which two such scholars, more than six hundred years ago, could divert themselves. After Petrarch had been crowned poet laureate at Rome in 1341, he resided for about a year at Parma and wrote to Guglielmo, but they do not appear to have met. In 1345, however, Petrarch saw Guglielmo at Verona, and one of the letters describes how Petrarch on his return to Avignon was accompanied by Guglielmo to the Veronese frontier, and the sorrow with which they parted. From their letters, indeed, it is plain that they were on the most affectionate terms with each other, and as a further proof of it Petrarch sent his son in 1352 to Guglielmo to be educated (cf. A. Avena, *Guglielmo da Pastrengo e gli inizi dell'umanesimo in Verona*, in: "Atti e

memorie dell'Accademia d'agricoltura, scienze, lettere, arti e commercio di Verona", s. 4/VII, 1907, pp. 229-299; and L. Castellazzi, *Guglielmo da Pastrengo e la sua famiglia*, in: "Pastrengo. Miscellanea di scritti", P. Brugnoli, ed., Verona, 1969, pp. 129-140).

The editor, Michelangelo Biondo (1500-after 1565), was born in Venice and studied humanities and medicine with Agostino Nifo at Naples, where he also practised as a physician. From 1535 to 1545 he lived principally at Rome (with a short stay at Venice in 1542). Here he won the protection of Pope Paul III and published numerous medical works, among them a treatise on paediatrics and on syphilis; participated in the dispute over critical days between Fracastoro and the papal physician Andrea Turino, showing that he still adhered to Arabic astrology. In 1545 he definitively settled at Venice and became the editor of his own and other author's works. Although he calls himself 'bookseller and printer' and his books usually bear the address 'Ex tugurio Blondi sub Apolline', he had in fact printed them by Venetian printers as the Sabbio brothers, Comin da Trino, Bascarini, etc. (cf. G. Innamorati, *Ex tugurio Blondi*, in: "Paragone. Letteratura", XXXVI/428, 1985, pp. 10-37). On the last leaf is a list of titles Biondo has published or is about to publish all protected by a privilege by the Venetian Senate. Among his non-medical writings of that period is an important work on painting and art theory *Della nobilissima pittura et della sua arte* (1549). Adams, P-412; Edit 16, CNCE22292; Guglielmo da Pastrengo, *De viribus illustribus et de originibus*, G. Bottari, ed., Padova, 1991, pp. XCVII-XCVIII/E; *Repertorium fontium historiae Medii Aevi*, (Roma, 1989), V, p. 314; A. Romano, *Michelangelo Biondo poligrafo e stampatore*, in: "Officine del nuovo. Sodalizi fra letterati, artisti ed editori nella cultura italiana fra Riforma e Controriforma", H. Hendrix & P. Procaccioli, eds., (Roma, 2008), p. 240; M.B. Stillwell, *The Awakening Interest in Science during the First Century of Printing*, (New York, 1970), p. 280, no. 868a. € 1.800,00

#### 16<sup>TH</sup> CENTURY LOVE POETRY

22) **PARABOSCO, Girolamo** (ca. 1524-1557). *Rime*. Venezia, Gabriel Giolito de' Ferrari, 1547.

12mo; later vellum over boards, manuscript title on spine; 65, (5), (2 blank) ll. Printer's device on the title-page and at the end. Title-page a bit soiled, some light foxing, but a very good, genuine copy.

**PARTLY ORIGINAL EDITION.** Parabosco published the first part of his verses in 1546 with a dedication to Eleonora de' Medici. The following year he reissued a selection of those poems, adding some new compositions, and decided to have them published with a new dedication to Anna d'Este.

"Nel 1546 aveva il Parabosco pubblicata la Prima parte delle rime in Venezia, presso Tommaso Botietta in 8vo, dirigendola ad Eleonora de' Medici duchessa di Firenze. In questa nuova pubblicazione del 1547 l'autore riprodusse una parte delle medesime composizioni, insieme con altre inedite e, considerandola come libro nuovo, la dedicò ad Anna da Este principessa di Ferrara, in lode della quale sono i primi sonetti che vi si leggono. Ma il Parabosco, come altri contemporanei, fu solito valersi delle cose proprie in più modi, e farne cucina con più salse. Le ottave in lode di Venezia, che sono stampate in questo libretto (p. 19), furono da lui ristampate l'anno 1548 nel



*Tempio della Fama*; e così ne trasse trentadue ballate o madrigali (salvo errore nel contarli), per aggiungerli con altri nel Primo libro de' madrigali stampato nel 1551; e forse si trovano nei suoi rarissimi e quasi ignoti libri di *Madrigali* colla musica. *La Seconda parte delle rime*, dove stanno otto capitoli burleschi, uscì poi in luce nel 1555 a Venezia, presso Francesco e Pietro Rocca fratelli; ed in questa sono ripetuti tre sonetti della edizione giolittina" (S. Bongi, *Annali di Gabriel Giolito de' Ferrari*, Roma, 1890, I, p. 147).

Parabosco's Rime contain mainly sonnets and canzoni on such love topics as the beloved's beauty, jealousy, unrequited love, etc. But they also contain 5 pastoral letters (*Selve*) in blank verse and a dialogued *Egloga* which has as interlocutors Elicone and Bargeo (cf. F. Bussi, *Umanità ed arte di Girolamo Parabosco. Madrigalista, organista e poligrafo*, Piacenza, 1961, pp. 82-87).

Little is known of Girolamo Parabosco's early education, but he had his first instruction from his father Vincenzo, who was an organist at the cathedral of Brescia. According to Zarlino (*Sopplementi musicali*, 1588, p. 326), in 1541 he became a pupil of Adrian Willaert (who was eulogized in his comedy *La Notte*). He made several trips to Florence, Urbino, Ferrara, Piacenza, Brescia, Padua and Verona. Returning to Venice, he was appointed in 1551 first organist at St. Mark's, retaining this post until his death. He was active in literary and musical academies in Venice and knew Anton Francesco Doni, Andrea Calmo, Pietro Aretino and Titian. Parabosco was not only a talented dramatist (he published eight comedies between 1546 and 1556), but also a skilled poet (*Madrigali*, 1546; *Il Tempio della Fama*, 1548) and a writer of 'novelle' (*I Diporti*, ca. 1550). Almost all his music production is now lost (cf. Bussi, *op. cit.*, pp. 7-44).

Edit 16, CNCE26060; G. Bianchini, *Girolamo Parabosco, scrittore e organista del secolo XVI*, Venezia, 1899, p. 262. € 950,00

PRINTED BY THE BRUCIOLI BROTHERS

23) CABASILAS, Nicolaus (d. 1369 ca.) - **HERVET, Gentian ed.** (1499-1584). *De divino altaris sacrificio. Maximi, de mystagogia, hoc est, de introductione ad Sacra Ecclesiae mysteria, seu Sacramenta. Divi Chrysostomi et Divi Basilij sacrificij, seu missae ritus, ex Sacerdotali graeco. Gentiano Herveto Aurelio Interprete.* [it follows:] *Haereticarum fabularum compendium [libri IV]. Divinorum decretorum epitomes. Ad lectorem admonitio.* Venezia, Alessandro Brucioli e fratelli, 1548.



Two parts in one volume; 18<sup>th</sup> century sprinkled paper over cardboard, red sprinkled edges, manuscript title on spine; (8), 142 [i.e. 134], (2) ll. + 149-255 [i.e. 239], (1) ll. Leaves Q6, S6 and ii8 are blank. Leaves 49-56 omitted in pagination. The last 2 pages (249v/250r) of the *Divinorum decretorum epitomes* have been wrongly inverted. Printer's device on the title-page. A nice copy.

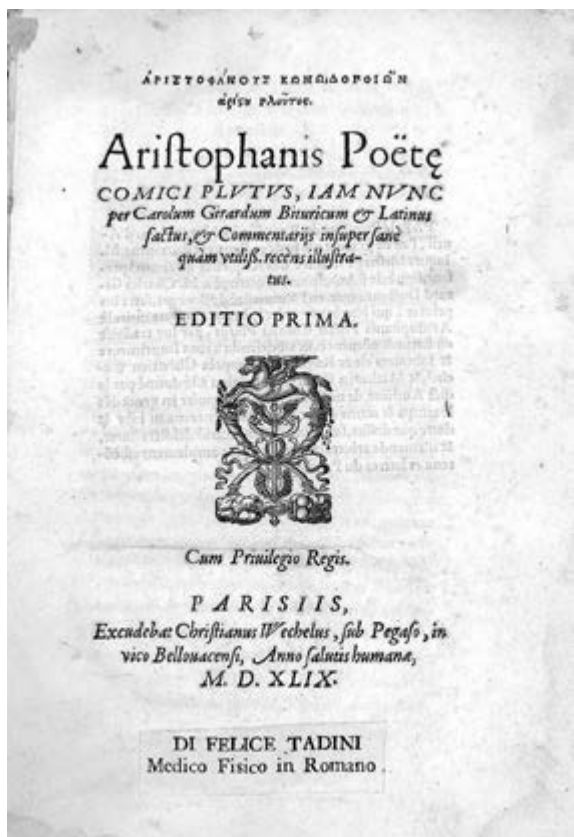
**FIRST AND ONLY ITALIAN EDITION**, printed by the Brucioli brothers, of this important work of the Byzantine theologian Nicolaus Cabasilas which started the controversy between Western and Eastern Church on the form of the Eucharist. The edition was supervised by the theologian Gentian Hervet, who also signed the dedication to the bishop of Mirepoix (Ariège), Claude de la Guiche.

Internal references to the text in the *Ad lectorem admonitio* (ll. 250v-255r) show unequivocally that the writings which form the second part were meant to follow the first tract. The *Haereticarum fabularum compendium* is an abstract from the edition of the Eranistes by Theodoret of Cyrus (393-457) published in Venice by Giovanni Farri in 1548. The printing material is the same in Farri's and in Brucioli's edition (cf. E. Barbieri, *La tipografia dei fratelli Brucioli, l'attività editoriale di Antonio e il Cabasilas di Gent-*

lien Hervet, in: "Antonio Brucioli. Humanisme et Évangélisme entre Réforme et Contre-Réforme", Actes du colloque de Tours, 20-21 mai 2005, É. Boillet, ed., Paris, 2008, pp. 53-76).

Edit 16, CNCE8023 (first part only); Index Aureliensis, 128.448 (first part only); Adams, C-2 (first part only).

€ 1.500,00



GREEK TEXT WITH LATIN TRANSLATION AND COMMENTARY

24) **ARISTOPHANES** (ca. 450-385 a.C.) - **GIRARD, Charles ed.** (fl. metà del XVI sec.). *Aristophanous komoidogion aristou Plutos. Aristophanis poëtae comici Plutus, iam nunc per Carolam Girardum Bituricum & latinus factus, & commentarijs insuper sanè quàm utilis. recens illustratus. Editio prima.* Paris, (Mathurin Du Puys per) Chrestien Wechel, 1549.

4to; contemporary limp vellum; 214 [i.e. 218], (2) pp. Pp. 125-128 repeated in numbering. Printer's device on the title-page and last leaf. On title-page bookplate of a certain Felice Tadini ("Medico Fisco in Romano"). Marginal dampstains, wormholes in the inner upper margin from p. 100 until the end of the volume not affecting the text (partially restaured), other wormtrack on the outer margin of about 60/70 leaves sometimes affecting a few letters of the marginal notes, all in all a decent copy with wide margins and in its original binding.

**FIRST EDITION** of Aristophanes' *Plutus*' Greek text accompanied with the Latin translation and commentary by the French scholar Charles Girard. The edition is dedicated by him to the Prince of Navarre (April 5, 1548).

The *editio princeps* of Aristophanes' comedies was issued by Aldus in 1498. The *Plutus* in its original Greek text was printed for the first separately at Hagenau in 1517, then again at Louvain in 1518 and Nuremberg in 1531.

Catalogo unico, IT\ICCU\RMLE\002266; S.F.W. Hoffmann, *Bibliographisches Lexicon der gesammten Literatur der Griechen*, Leipzig, 1838, I, p. 259. € 600,00

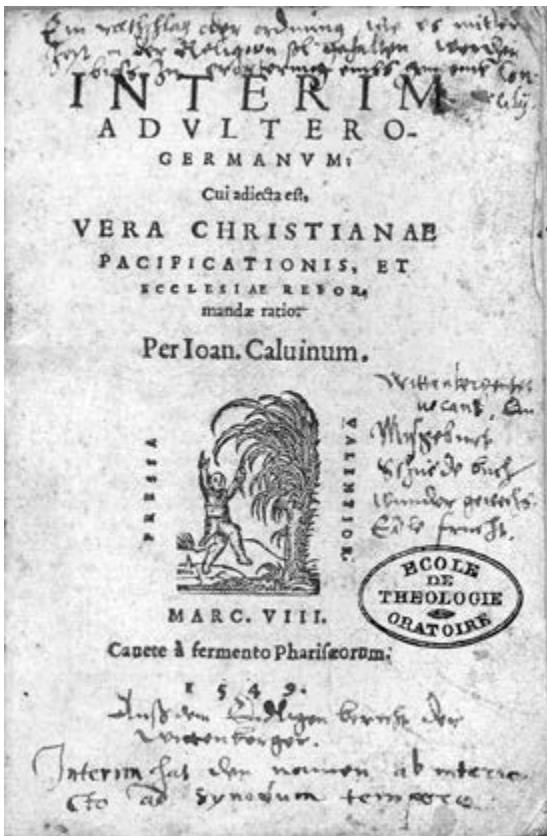
THE FUNDAMENTAL DOCTRINES DIVIDING CATHOLICS AND PROTESTANTS

25) **CALVIN, Jean** (1509-1564). *Interim adultero-germanum: Cui adiecta est, vera Christianae pacificationis, et ecclesiae reformandae ratio.* Genève, [Jean Girard], 1549.

8vo. 202, (6) pp. With the printer's device on the title-page and at the end. Contemporary binding made of an ancient manuscript leaf, some light browning and spots, contemporary manuscript notes in German and Latin on the title-page, some old underlining, small stamp on the title-page, an attractive and genuine copy.

**FIRST EDITION (FIRST ISSUE)** of the final major treatise that Calvin wrote against Catholic opponents. Calvin's *Interim adultero-germanum* represents one of the clearest and most comprehensive statements of what he believed to be the fundamental doctrines dividing Catholics and Protestants. The work was reprinted in the same year by Girard and at Magdeburg by Michael Lotter, and in 1550 again by Girard, as well as by Le Preux at Lausanne in 1579. In 1561 an Italian translation was published at Geneva under the title *Il vero modo de la pacificazione christiana*.

Like his criticism of the Council of Trent, the *Acta synodi tridentinae cum antidoto* (1547), Calvin wrote the *Interim adultero-germanum* in response to a specific confessional crisis. After more than two decades of empty threats, Emperor Charles V finally found the political opportunity in 1547 to wage war against the Lutheran princes who made up the Schmalkaldic League. On April 23, 1547, imperial forces won a stunning victory at Mühlberg over Johann Friedrich, the Elector of Saxony. The Emperor then imposed on the Protestants in Germany a compromise confession of faith to be used till the final decision of the General Council. It was drawn up by two Roman Catholic bishops, Julius Pflug (an Erasmian) and Michael Helding, with the aid of Johann Agricola, the chaplain of Elector Joachim II of Brandenburg. The agreement was laid before the Diet of Augsburg, and is called the Augsburg Interim. It was proclaimed, with an earnest exhortation, by the Emperor, on May 15, 1548. It comprehended the whole Roman Catholic system of doctrine and discipline, but in a mild and conciliatory form, and without an express condemnation of the Protestant views. The doctrine of justification was stated in substantial agreement with that of the Council of Trent. The seven sacraments, transubstantiation, the mass, the invocation of the saints, the authority of the pope, and all the important ceremonies, were to be retained. The only concession made to the Protestants was the use of the cup by the laity in the holy communion, and the permission for married priests to retain their wives. The arrangement suited the views of the Emperor, who wished to uphold the Catholic hierarchy as the basis of his



power, and yet to make it possible for Protestants to be reconciled to him. It is very evident that the adoption of such a confession was a virtual surrender of the cause of the Reformation and would have ended in a triumph of the papacy.

Calvin begins his work with a quotation from Hilary in the Arian controversy: "Specious indeed is the name of peace, and fair the idea of unity; but who doubts that the only peace of the Church is that which is of Christ?" This is the keynote of his own exposition on the true method of the pacification of Christendom. In his mind, there was no room for compromise. To do so, would be to mix Christ and Baal, indeed, to settle for "half of Christ". In order he treats justification by faith, confession of guilt and penance, the nature of the true Church, the authority of Scripture, papal primacy, the Catholic sacraments, intercession of the saints, fasting, celibacy, and ceremonies. On all these points, Calvin is clear: any doctrinal accommodation is impious, indeed sacrilegious. Certainly Christian unity and the peace of the Churches is desirable. But Protestants must reject all "terms of peace which mingle the figments of men with the pure truth of God".

Calvin concludes his treatise by calling German Protestants to die, rather than sign the Augsburg Interim: "The time now demands that the faith which we have hitherto professed with the tongue and pen shall be sealed with our blood. For an idol is set up, not to deform the external appearance of the sanctuary, but to defile and destroy the whole sanctity of the Church, to overthrow the entire worship of God, and leave nothing in our religion unpolluted". Clearly, Calvin was not attempting to build bridges with his Catholic opponents, but to expose the church of Rome

as a false church that had fundamentally destroyed the Christian gospel (cf. A.S. Haines, *Calvin and Conciliation*, Thesis, Claremont, CA, 2010, pp. 74-77; and J.F. Gilmont, *Jean Calvin and the Printed Book*, Kirksville, MO, 2005, pp. 73, 234; see also I. Backus & P. Benedict, eds., *Calvin and his Influence, 1509-2009*, Oxford, 2011, p. 126).

"L'année suivante, le traité de Calvin contre l'Interim d'Augsbourg le fait basculer définitivement dans le camp des zwingliens. Calvin renonce à ses premières formulations théologiques sur la réalité de la présence du corps du Christ dans la cène, trouvant ainsi progressivement un point d'accord avec Bullinger. D'autre part, après la victoire militaire remporté par l'empereur Charles Quint à Mühlberg contre les princes protestants allemands le moment était favorable et même nécessaire pour un rapprochement stratégique entre Genève et Zurich. En novembre 1548, Bullinger envoie à Calvin 24 propositions sur les sacrements, reprises d'une lettre de Calvin du 26 juin 1548 et annotées par ses soins. Calvin y souscrivit et le texte fut mis en consultation auprès d'autres Églises suisses et spécialement celle de Berne, dans le but d'obtenir leur accord. Finalement, en mai 1549, Calvin et Farel retournèrent à Zurich et parvinrent en moins de trois heures à une déclaration commune avec Bullinger, désignée sous le titre de *Consensio mutua in re sacramentaria*. Depuis le XIXe siècle, cette déclaration porte le nom de *Consensus Tigurinus* ou *Accord de Zurich*" (E. Campi, *Jean Calvin et l'unité de l'Église*, in: "Études Théologiques et Religieuses", 84, 2009, p. 344; see also E. Campi & R. Reich, *Consensus Tigurinus: Die Einigung zwischen Heinrich Bullinger und Johannes Calvin über das Abendmahl. Werden - Wertung - Bedeutung*, Zürich 2009, passim).

GLN, 144; Adams, C-374; Index Aureliensis, 129.813; R. Peter & J.-F. Gilmont, *Bibliotheca Calviniana. Les oeuvres de Jean Calvin publiées au XVI<sup>e</sup> siècle*, (Genève, 1991-2000), I, 49/6. € 3.500,00

#### EARLY ITALIAN GRAMMAR

26) **CORSO, Rinaldo** (1525-1582). *Fondamenti del parlar thoscano*. Venezia, Comin da Trino di Monferrato per [Melchiorre Sessa il vecchio], 1549.

8vo; modern marbled boards; cc. 98, (1). Lacks the last blank leaf. On the verso of the title-page book-plate of Marques de Astorga. Title-page slightly soiled but a very fine copy.

**FIRST EDITION** of this important Italian grammar. The *Fondamenti del parlar thoscano*, also known under the title of *Grammatica*, "conobbero grande fortuna, attestata da cinque ristampe nel corso del secolo, grazie all'agilità espositiva e ad una rigorosa e puntuale coerenza: il 'certo suo nuovo modo' che il Sansovino apprezzò. Pur rifacendosi largamente al Bembo e al Fortunio e alla stessa grammatica latina, il Corso, in una scrupolosa ricerca della regolarità, attribuisce alle categorie grammaticali una funzione logica e un valore espressivo, giungendo per questa via ad alcune osservazioni originali nella storia della nostra grammatica, come quelle sulle figure che si discostano appunto dallo stile comune, dalla regolarità tipica, ma il cui uso è concesso per 'gratia et ornamento della scrittura'. Inoltre il Corso è uno dei pochi, insieme con il Dolce e con il Ruscelli, a soffermarsi sulla analisi logica della proposizione e del periodo" (*Dizionario Biografico degli Italiani*, XXIX, 1983, G. Romei; see also H. Sanson, *Women and*



*Vernacular Grammars in Sixteenth-Century Italy: The Case of Iparca and Rinaldo Corso's 'Fondamenti del parlar Toscano' (1549)*, in: "Letteratura Italiana Antica", 6, 2005, pp. 391-431). The work was reprinted in 1550 and in 1564 and includes in Sansovino's anthology *Osservazioni sulla lingua volgare* (1562).

Rinaldo Corso was born in Verona on February 16, 1525. His father was Ercole Macone (the family was originally from Corsica, hence 'Corso'), leader of the Venetian Republic and his mother was Margherita Merli. After her husband's death Margherita moved to Correggio where Rinaldo was educated by Bartolomeo Zanotti. Later in Bologna he studied law with the famous Andrea Alciati. He took his degree in law when he was only 21. In 1542 he published a first commentary on the Rime of Vittoria Colonna, a second part appeared a year later (the whole commentary was reprinted in Colonna's collected poems edited by Girolamo Ruscelli in 1558).

In 1546 he returned to Correggio, participated in the academy founded by Veronica Gambara (cf. A. Brundin, *Vittoria Colonna and the Spiritual Poetics of the Italian Reformation*, Aldershot, 2008, pp. 158-168), and began the composition of the present work. In 1549 he married Lucrezia Lombardi, mentioned by Ortensio Lando in his catalogue of illustrious Italian women (in *Forcianae quaestiones*, 1535). She probably is the Hiparcha to which the present work is dedicated.

After Veronica Gambara's death, Corso founded an academy by himself, the Accademia dei Filogariti. In 1554 he was named first Judge and Prior of the Board of Notaries in Correggio. From 1554 to 1557 he lived first in Venice and then in Urbino. Back in Correggio in 1557, he was accused of siding with the Pope in the war between France and Spain. After the destruction of his properties, Rinaldo left Correggio and

moved to Naples, started work for cardinal Girolamo da Correggio, and followed him to Rome. After the mysterious murder of his wife in 1567 he became a priest, first Nuncio in Policastro and then Inquisitor in Malta and Cyprus. On August 7, 1579 he became Bishop of Strongoli. He died in 1582 at the age of 57. He published many works such as *Delle private rappacificazioni* (1555), *Il dialogo sul ballo* (1555), *Gli onori della casa di Correggio* (1566), and *Vita di Giberto terzo di Correggio detto il Difensore, colla vita di Veronica Gambara* (1566) (cf. R. Finzi, *Un correggese del Rinascimento: Rinaldo Corso, 1525-1582*, Modena, 1959, passim; and A. Nesi, *Rinaldo Corso*, in: "Corpus représentatif des grammaires et des traditions linguistiques", B. Colombat & E. Lazcano, eds. Paris, 1998, I, pp. 334-5).

Edit 16, CNCE13559; Adams, C-2699; Gamba, 1337; C. Trabalza, *Storia della grammatica italiana*, Milan, 1908, pp. 125-127; C. Vitali, *Grammatiche stampate nei secoli XV e XVI e loro più preziose edizioni*, Sassari, 1976, no. 83; A. Piovesan, *Rinaldo Corso e i "Fondamenti del parlar thoscano"*, Diss., Padua, 1960; H. Sanson, *Donne, precettistica e lingua nell'Italia del Cinquecento: un contributo alla storia del pensiero linguistico*, Florence, 2007, p. 202. € 900,00

THE FIRST MAJOR HISTORICAL, ARTISTIC, AND GEOGRAPHICAL GUIDE OF ITALY IN VERNACULAR

27) **ALBERTI, Leandro** (1479-1552). *Descrittione di tutta Italia...*, nella quale si contiene il sito di essa, l'origine, & le signorie delle città, & delle castella, co i nomi antichi e moderni,... Et piu gli huomini famosi che l'hanno illustrata, i monti, i laghi, i fiumi,... Bologna, Anselmo Giaccarelli, January 1550.

Folio; 18<sup>th</sup> century vellum over boards, gilt title on spine, marbled edges (in mint condition); (4), I-VII, 9-469, (28) ll. The blank leaves A8 and IIII6 are missing. Alberti's engraved portrait facing the first page of text. Printer's device on the title-page. Poems by Giovanni Philoteo Achil-



lini, Andrea Alciati, Lilio Gregorio Giraldi, Sebastiano Corradi and many others can be read at title-page's verso and on the preliminary leaves. Title and first pages slightly browned in the inner margin, l. 219 with an old repair without loss, waterstain at the beginning and in the middle of the volume, inner margin of the last leaf reinforced, a little hole repaired in the same leaf with the loss of a few letters, altogether a very good, genuine, well bound copy. **FIRST EDITION**, dedicated to Henry II of France and Caterina de' Medici (Bologna, January 19, 1550), of this important historical, artistic and geographical guide of Italy, which in spite of its huge size became a true bestseller, read and looked up until the late 18<sup>th</sup> century by many foreign travellers intending to face the Grand Tour.

After the first Bologna edition, in which the author apologizes because he could not print the already promised addition on the Italian islands (Isole pertinenti ad essa), in order not to delay further on the publication of the book, by then several times postponed, the work went through 10 editions, almost all Venetian, to which two Cologne editions in the Latin translation of G. Kryander Hoeningar are to be added.

The manuscript describing the Italian islands, kept in the Bolognese convent of San Domenico, was obtained by Ludovico degli Avanzi, who printed it for the first time as an appendix of the *Descrittione* in 1561. The 1568 edition is also worth mentioning because the Isole are accompanied by seven engraved maps.

Alberti's work is somewhat a summa of the historical-antiquarian knowledge of the 15<sup>th</sup> and 16<sup>th</sup> century, modelled along the lines of the earliest and most influential example of this literary genre, i.e. Flavio Biondo's *Italia illustrata*, but at the same time it is also the product of the author's direct experience acquired through his many travels across the peninsula.

He not only exploited Biondo's work, but consulted also his remarkable library and requested information from all major Italian scholars of the time who in turn answered enthusiastically; among his correspondents stand out the names of Paolo Giovio and Andrea Alciati. Therefore Alberti was not a simple compiler, but he was able to sift his sources and amend the ancients, whereas they were susceptible to be corrected by the contemporaries or by a direct observation.

Leandro Alberti, born in Bologna, entered the Dominican order in 1493 in the convent of San Giacomo Apostolo at Forlì. Two years later he attended philosophy and theology in the convent of San Domenico at Bologna under the guidance of G. Garzoni and S. Mazzolini da Prierio.

Around 1505 he devoted himself to preaching, traveling all across Italy. For a period, toward 1515, he was among the suite of cardinal Tommaso de Vio (Caietanus), Grand Master of the Dominican Order. Back to Bologna in 1516, he wrote the *De viris illustribus Ordinis Praedicatorum*, printed the following year.

He was then appointed Provincial of Holy Land and in 1525 he left Rome with the new Grand Master of the Order, Francesco Silvestri da Ferrara, with whom in the following three years he visited southern Italy and Sicily. The sudden death of Silvestri in 1528 cuts short the journey and Alberti went back to Rome, where he probably conceived and started writing the work who gave him fame.

In the following years he lived in Bologna, where on the occasion of the third centenary of the translation of Saint Dominic's body he commissioned two works of art for the Saint's Arca and wrote a pamphlet on his death.

In 1536 he became Vicar of the Convent of Santa Sabina in Rome and later Inquisitor. In 1541-42 the first part of his *Historie di Bologna* was published, while the other parts appeared only after his death. Alberti died in Bologna in 1552 (cf. G. Petrella, *L'officina del geografo: la "Descrittione di tutta Italia" di Leandro Alberti e gli studi geografico-antiquari tra Quattro e Cinquecento*, Milano, 2004, passim).

A. Pescarzoli, *I libri di viaggio e le guide della raccolta Luigi Vittorio Fossati Bellani*, Roma, 1957, I, no. 284; H. HARRISSE, *Bibliotheca americana vetustissima*, New York, 1866 (i.e. Leipzig, 1921), p. 450, no. 302; Edit 16, CNCE685. € 3.800,00

#### THE CRITICAL DEBATE OVER SPERONI'S CANACE

28) **CAVALCANTI, Bartolomeo** (1503-1562) - **SPERONE, Speroni** (1500-1588). *Giuditio sopra la Tragedia di Canace et Macareo con molte utili considerationi circa l'arte Tragica, et di altri poemi con la Tragedia appresso*. Lucca, Vincenzo Busdraghi, May 4, 1550.

8vo. 95 leaves (lacks the last blank). With the printer's device on the title-page and at the end. Old vellum over boards, a very fine copy.

**FIRST EDITION** of *Giuditio sopra la Tragedia*, which had also been attributed to Giovanni Battista Giraldi (cf. S. Speroni, *Canace e scritti in sua difesa*, C. Roaf, ed., Bologna, 1982, pp. XXIV-XXIX). Included is also the text of Speroni's *Canace*, which had already been printed by Valgrisi in Venice in 1546.

"The opening attack in the new battle over Speroni's *Canace* is thus in many ways a remarkable critical doc-



ument. As early as 1543, this Giudizio of Cavalcanti evolves a fairly complete theory of the tragedy, based in large part upon Aristotle's Poetics but referring also to certain of Horace's tenets and to the current rhetorical tradition. It calls upon the dramatic poet to observe the laws handed down by the ancients; but it also urges him to follow the examples of such practitioners of the art as Seneca and Trissino. Especially, it recommends attention to the needs of the audience, to the fact that tragic poetry is made to be performed in public. The tragic effect must be thought of in terms of that audience; it must be achieved through a proper subject, involving the right kind of characters, combined in a proper plot. Lyric effects are not acceptable and hence such florid diction as Speroni's is to be condemned. In every way, the peculiar requirements of tragic poetry must be satisfied. The *Canace*, because it fails to satisfy them, is a fit target for the practical critic as well as for the theorist" (B. Weinberg, *A history of literary criticism in the Italian Renaissance*, Chicago, 1961, pp. 922-923). In his reply, *Apologia* (completed in 1554, but published only in 1597), Speroni maintained that his work was a true tragedy and defended his use of a mixture of seventeen-syllable verse with infrequent rhyme. In it he also expressed a similar opinion as did Giraldis in his *Discorso intorno al comporre delle comedie e delle tragedie*.

Bartolomeo Cavalcanti was born in Florence, where he had the occasion to participate to the meetings of the Orti Oricellari, during which he came into contact with Cattani da Diacetto, Pietro Vettori, Lodovico Alemanni and Niccolò Macchiavelli, who was to greatly influence his later views. A skilled diplomat in the service of the Florentine Republic, he left for France and was for a while major-domo to King Henri II of France. He later settled at Ferrara, where he met Giovanni Battista Giraldis, Lelio Capilupi, Daniele Barbaro, Sperone Speroni, Vincenzo Maggi, Paolo Manuzio and many others. During this time he composed his most famous work, *Retorica*, which was published in Venice in 1559. After short sojourns in Rome and Padua, he sought reconciliation with Cosimo de' Medici, but when the latter attacked Siena in 1555, Cavalcanti joined the rival army. He died in exile at Padua in 1562 (cf. *Dizionario Biografico degli Italiani*, XXII, pp. 611-617).

Edit 16, CNCE 21258; Adams, S-1573; Index Aureliensis 134.567; B. Gamba, *Serie dei testi di lingua*, (Venezia, 1859), no. 1653; Weinberg, *op. cit.*, p. 1122. Speroni, *op. cit.*, p. LXXIV, nr. 3; L. Mateucci, *Saggio di un Catalogo delle Edizioni Lucchesi di Vincenzo Busdrago*, in: "La Bibliofilia", XVIII/6-12, 1917, pp. 229-230, no. 5. € 1.200,00

A RARE 16<sup>TH</sup> CENTURY COMEDY PRINTED IN MILAN

29) **CONTILE, Luca** (1505-1574). *Comedia del Contile chiamata la Cesarea Gonzaga*. Milano, [Valerio Meda & brothers] for Francesco Marchesino, October 10, 1550.

4to; early 20<sup>th</sup> century half vellum with gilt title on spine; (2), 59, (1) ll. On the title-page device of the editor Valerio Meda, at the end device of the printer Francesco Marchesino. Italic types. Some foxing, light dampstains on the margins of some leaves, otherwise a very good copy.

**RARE FIRST EDITION**, dedicated to Cesare Gonzaga, Duke of Ariano, who ordered the composition, of this prose comedy in five acts, which was first performed in Milan in 1549 on the occasion of the visit of Philip of Austria.



Contile wrote three comedies. The first, *La Trinozia*, was composed around 1542 and first printed at Rome in 1544, and then reprinted by Francesco Marchesino in Milan on November 12, 1550. The second comedy, *La Pescara*, his masterpiece, was also issued in Milano by Marchesino on September 13, 1550. Considering that the *Cesarea Gonzaga*, the third of the three, was printed in the same period by Marchesino on behalf of the brothers Meda, it is not rare to find the three dramas bound together in one volume. In the following years the brothers Meda published two eclogues by Contile, also conceived to be performed on a stage, *La Agia* (1552) and *La Nice* (1551).

"*Cesarea Gonzaga* is a conventional learned comedy, making use of an argument similar to the one in Secchi's *Interesse*. Contile added further complications in a young man disguised as a woman to balance the heroine disguised as a boy" (M.T. Herrick, *Italian Comedy in the Renaissance*, Urbana-London, 1966, pp. 171-172).

"The theme [natural philosophy and 'scientific' studies], tellingly, also became a popular one in a number of female cross-dressing comedies beginning in the mid years of the sixteenth century. Not surprisingly, Sieneese play-wrights were once again leaders. In the comedy *Cesarea Gonzaga* the Sieneese playwright Luca Contile (staged in 1549), the exclusion of women from education and from the study of natural philoso-



phy in particular, was presented as an injustice that could be temporarily overcome by cross-dressing as a man" (L. Gianetti, *Lelia's Kiss: Imaging Gender, Sex and Marriage in Italian Renaissance Comedy*, Toronto, 2009, p. 64).

"La *Gesarea Gonzaga* rappresentata nel 1549 a Milano, in concomitanza con *Gl'Inganni* del Cecchi, per una festa di corte con cui Ferrante Gonzaga intendeva onorare la visita di Filippo d'Austria, [fu] pubblicata a Milano nel 1550. La trama è estremamente semplificata. Due giovani, Ottavio e Lucanio, sono affidati dal padre Petronio (la scena si finge a Bologna) all'istitutore Ruberto. Senza pensare molto agli studi entrambi si innamorano della medesima fanciulla, Giulia, figlia della vedova Sempronia, la quale si promette ad Ottavio, mentre Lucanio è amato dalla sorella di Giulia, Camilla, L'intrico sembrerebbe inestricabile quando si scopre che Ottavio è in realtà una ragazza (travestita da uomo perché potesse senza pregiudizi compiere gli studi accademici) e Giulia è un uomo (resa irriconoscibile dalla madre per scampare a certi nemici di famiglia). Lucanio non può godere che di Camilla e tutto si sistema anche nel rapporto, semplicemente invertito, tra Ottavio e Giulia. Durante le relative agnizioni le due coppie vengono favorite dal benevolo Ruberto e ostacolate da Petronio, che tuttavia acconsente alle duplici nozze, e pensa infine di suggellare il buon esito della vicenda sposando egli stesso Sempronia" (C. Mutini, *Luca Contile*, in: "Dizionario biografico degli Italiani", XXVIII, Rome, 1983, pp. 495-502).

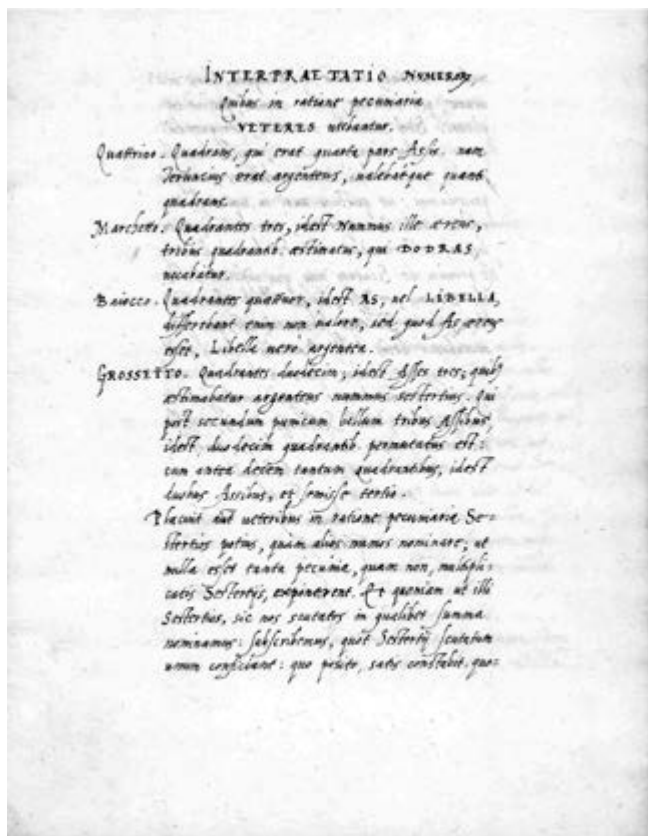
Luca Contile, born in Cetona (Val di Chiana), studied at Siena and Bologna, where he attended the lessons of Ludovico Boccadiferro. Afterwards he entered the service of cardinal Agostino Trivulzio at Rome, where he got acquainted among others with Annibal Caro, Francesco Maria Molza, and Gandolfo Porrino. In 1541 he accompanied the cardinal to Lucca for the entry of Emperor Charles V.

A year later he moved to Milan to offer his services to Alfonso d'Avalos, marquis of Vasto. At his court Contile became familiar with Pietro Aretino, Paolo Giovio, Girolamo Muzio, and Giulio Camillo. In the summer of 1545 he travelled with his patron through Germany. When Alfonso died in 1546, his widow Maria d'Aragona moved the court to Naples and Contile followed her to Ischia. But, as soon as 1548, he was again in Milan at the service of Ferrante Gonzaga and his wife Isabella di Capua. For them he undertook several missions in Poland and southern Italy.

Between 1552 and 1557 Contile served as secretary to Cristoforo Madruzzo, Cardinal of Trent. After a brief employment at Ottavio Farnese's court, in 1558 he entered the service of Sforza Pallavicino and moved to Venice, where he met Francesco Patrizi, Girolamo Ruscelli, and Ludovico Dolce. After a short period of unemployment he finally found in 1562 a stable place in Pavia, where he spent the rest of life taking part in the literary activity of the Accademia degli Affidati under the nickname of Il Guidato. He died there in 1574.

Contile was a very versatile writer and the author of comedies (*Pescara, Cesarea, Trinozia*), eclogues (*Agia, Nice*), poems (*Rime*, 1560), devotional dialogues (*Dialoghi spirituali*, 1543), and a lavish emblem book (*Ragionamento*, 1574) (cf. Abd-el-Kader Salza, *Luca Contile. Uomo di lettere e di negozi del secolo XVI*, Rome, 2007, pp. 1-102).

Edit 16, CNCE 13176; L.G. Clubb, *Italian Plays (1500-1700) in the Folger Library*, (Florenze, 1968), no. 308; R. Andrews, *Scripts and Scenarios: the Performance of Comedy in Renaissance Italy*, (Camdridge, 1993), p. 276. € 1.500,00



MANUSCRIPT ON LATIN NUMBERING AND ITS ABBREVIATIONS

30) DE ANTIQUIS NUMERORUM NOTIS

(it follows:) **INTERPRATATIO numerorum quibus in ratione pecuniaria veteres utebantur.** Manuscript on paper, mid 16<sup>th</sup> century, 6 unnumbered leaves, contemporary paperboards. In very good condition.

It is a short practical text written to teach how to write and interpret the ancient Latin numbering and its abbreviations, also in commercial transactions. € 2.500,00

RAMUS' METHODOLOGICAL REVOLUTION

31) **RAMUS, Petrus** (Pierre de La Ramée, 1515-1572). *Pro philosophica Parisiensis Academiae disciplina Oratio*. Paris, Mathieu David, 1551.

8vo. 125, (1) pp., 1 blank leaf. With the printer's device on the title-page. Modern vellum, some light browning, but a fine copy.

**VERY RARE FIRST EDITION.** In his master's thesis at the Collège de Navarre in 1536, Ramus vehemently attacked Aristotle's logic as basically misleading. His views were then published in *Dialecticae partitiones* and *Aristotelicae animadversiones* (1543). His definition of philosophy was perceived



as a radical challenge by the professional logicians and theologians at the University of Paris.

Led by rector Pierre Galland, the university moved against the intruder on several fronts in a campaign designed to silence him. 'Who can oppose Aristotle without declaring war against our forefathers' explained Galland, weighing the full implications of Ramus' approach. It is 'an open declaration of war against the most religious pontiffs, the most venerable emperors, the most esteemed kings'. If every man can reason for himself, what is there in this world that cannot be re-examined from scratch? The prerogatives of popes, emperors and kings derive their legitimacy all from sanction of the theology faculty, which in turn, founded its authority on Aristotle and Scripture.

So Ramus' position did appear more seditious than Luther's, since Luther did not question the authority of Moses and Ramus challenged the authority of Aristotle. A formal debate was arranged to examine the validity of Ramus' charges. Ramus' views were declared false and pernicious. In 1544 an edict by King Francis I followed. Ramus' books were suppressed and he was forbidden to teach philosophy.

Nevertheless, in 1545 Ramus was appointed president of the Collège de Presles, and in 1547, through the intercession of Ramus' old and long cultivated school fellow, Charles de Guise, Cardinal of Lorraine, Henry II revoked the ban. The central event of his rise to fame certainly was Ramus' appointment as regius professor of eloquence and philosophy in 1551.

In the present oration Ramus not only pleads for philosophy but also for himself. He describes his revolutionary courses of studies at the Collège de Presles and maintains that they are in accord with the University's statutes. The close of

this plea is perhaps Ramus' most touching piece of writing, quite personal and eloquent, and an important source for his biography.

In 1562 Ramus converted to Protestantism, and in 1568 he fled France. He sought a teaching position in European universities and studied Protestant theology in Basel. In 1571 Ramus, critical of the actions of the Synod of the Reformed Church of France held at La Rochelle, tried to persuade Bullinger to reject them. In May 1572 the synod met at Nîmes, where he was rejected. Ramus' advocacy of a congregationalist form of church government. Shortly thereafter Ramus was a victim of the Saint Bartholomew's Day Massacre of August 23, 1572 (cf. G. Huppert, *Peter Ramus the Humanist as 'Philosophe'*, in: "Modern Language Quarterly", LI, 1990, pp. 208-223). Adams, R-113; W.J. Ong, *Ramus and Talon Inventory*, (Cambridge, MA, 1958), p. 156, no. 198. € 950,00

AGAINST THE COUNCIL OF TRENT AND DELLA CASA'S INDEX OF PROHIBITED BOOKS

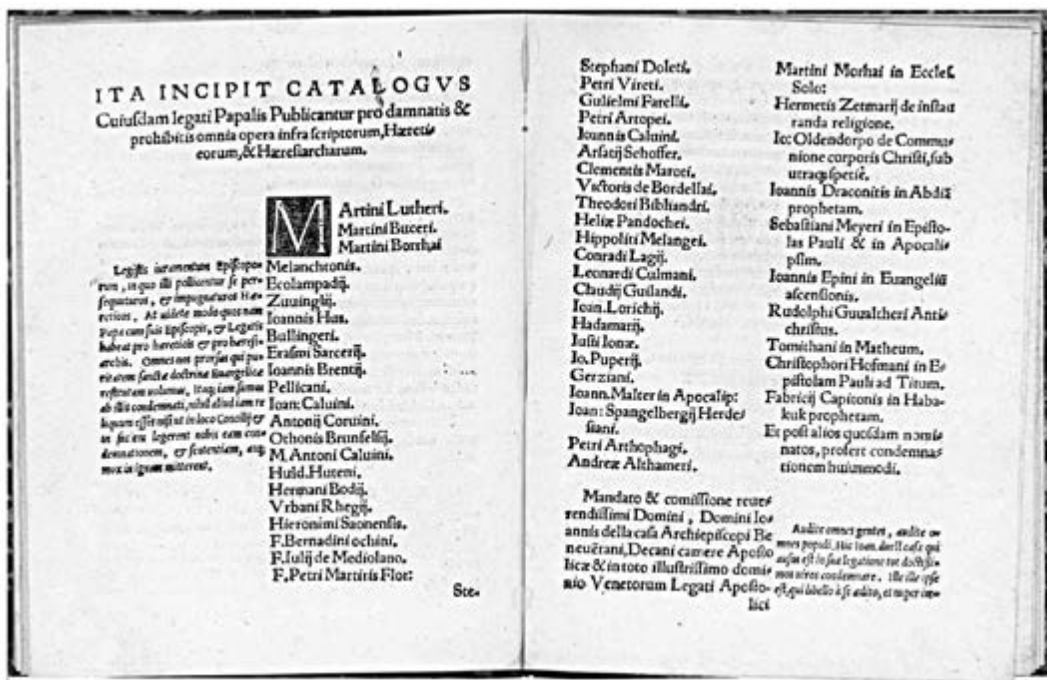
32) **VERGERIO, Pier Paolo** (1498-1565). *Concilium Tridentinum fugiendum esse omnibus Pijis*. Bern, Matthias Apiarius, 1551.

4to. (20) leaves (the last is a blank). Marbled boards, marbled edges, some very light spots, but a very good copy.

**VERY RARE FIRST EDITION** of Vergerio's main critic of the Council of Trent.

The work was reprinted with a few additions at Tübingen in 1553. Although the printing place and the printer are not indicated, the edition was surely printed at Bern by Matthias Apiarius. First of all Vergerio spent the summer of 1551 in that city. Secondly the initials used in the volume appear in other Apiarius' publication of the same period: one in particular, the capital letter 'I', is very peculiar because among the decorations it shows a bear, which is the animal symbol of the city of Bern.

"La violenta campagna che questi [Vergerio] scatenò contro Roma e contro la seconda fase del Tridentino, traeva origine dall'intensità emotiva, religiosa con cui si era dedicato nei tre lustri precedenti alla causa conciliare e dalla profonda disillusione che ne era scaturita. Vergerio si era infatti contraddistinto tra la metà degli anni trenta e gli anni quaranta per un'instancabile attività diplomatica al servizio della prospettiva conciliare... Dopo la profonda delusione che accompagnò lo svolgimento della prima fase tridentina, e la rottura con la Santa Sede che accompagnò la sua fuga dall'Italia, Vergerio, ancora nell'estate 1549, rimaneva pieno di speranza in "un buon concilio libero e cristiano". [Tuttavia] la mancata elezione del Pole al soglio pontificio e quella in sua vece di Giovanni Maria Del Monte (Giulio III), ma soprattutto l'accordo che questi raggiunse con l'imperatore in vista di una ripresa del concilio di Trento, gli procurarono l'ennesima delusione. La sistematica disattesa di tutte le rivendicazioni dei protestanti tedeschi non fece che confermare ai suoi occhi l'attitudine manifestata dal Del Monte durante l'attività di legato conciliare nella prima fase dell'assise... Vergerio rimaneva sempre convinto della necessità di una grande riunione di prelati e di rappresentanti di principi e Stati per risolvere i problemi della cristianità. Ma da quel momento in avanti tutta la sua polemica sarebbe stata incentrata sulla contrapposizione tra un concilio libero,



quale quello che lui auspicava, e la riunione convocata nel maggio 1551 dal pontefice... Quando la convocazione era stata ufficializzata con la Bulla reductionis di Giulio III (emanata il 14 novembre 1550), Vergerio aveva tentato di convincere il maggior numero possibile di vescovi a seguire l'esempio dei vescovi francesi, disertando l'assise. Pubblicò una contraffazione parodistica della bolla di convocazione del concilio, ristampando il documento con un commento attribuito al giurista di Capodistria Ottonello Vida. In primavera, poi, verosimilmente prima della data fissata per la prima seduta (1 maggio), diede alle stampe una raccolta di documenti in latino riguardanti la preparazione del concilio, Concilium Tridentinum fugiendum esse omnibus piis, pieno di testimonianze relative al trattamento riservato ai dissidenti dai precedenti concili ecclesiastici, a cominciare dalla sorte capitata a Johann Hus al concilio di Costanza: un ammonimento, dunque, rivolto a chi stava per riporre il proprio destino nelle mani del papa, affidandosi fiducioso al salvacondotto imperiale. Secondo l'accordo fra Carlo V e Giulio III, infatti, questa volta, su precisa indicazione dell'imperatore, principi e città protestanti avrebbero dovuto partecipare: il Brandeburgo, il Württemberg, la Sassonia, Strasburgo avevano già designato i loro rappresentanti ottenendo il relativo salvacondotto imperiale. A loro si rivolgeva Vergerio... Vergerio in questo testo pubblicava documenti recentissimi e ancora ricoperti dal vincolo di segretezza, dei quali era giunto in possesso probabilmente attraverso qualche fonte d'informazione interna al concilio" (G. Caravale, *La polemica protestante contro il Tridentino*, in: "L'uomo del Concilio. Il cardinale Giovanni Morone tra Roma e Trento nell'età di Michelangelo", R. Pancheri & D. Primerano, eds, Trent, 2009, pp. 53-55 and 62).

"Colui che seguiva il Concilio con la massima attenzione in tutte le sue fasi era Vergerio, ex-vescovo e legato papale. Egli ne sconsigliava la partecipazione ed inveiva senza ritegno contro il Papa e i prelati del Concilio. A questa sua avversione egli dava sfogo con espressioni di rabbia in numerose epistole e stampati mordaci. Una delle sue più note epistole è intitolata Concilium Tridentinum fugiendum esse omnibus piis, che contiene diversi documenti ed un poco lusinghiero commiato all'indirizzo del Papa: 'Ti giudichiamo per la tua bocca. I tuoi pensieri ci sono ormai noti. Festeggia pure le tue radunanze ecclesiastiche a tuo piacimento. Noi rimarremo a casa ad annichilire i tuoi empî editti con la spada della parola divina. Per l'amore di Dio, Padre Eterno, e di Suo Figlio Gesù Cristo, la tua potenza e la tua persona verranno soppresse' " (E. Camenisch, *Storia della Riforma e Controriforma nelle valli meridionali del Canton Grigioni*, Samedan, 1950, p. 89).

The work consists of several parts. The first contains a copy of the papal bull of convocation of the council accompanied by the commentary, printed alongside in italics, by the same Vergerio. Then are two letters of Emperor Charles V, also commented by Vergerio, regarding the participation in the Council of representatives of protestant faith: both are dated Augsburg, March 23, 1551. After two excerpts from the Liber Rituum ecclesiasticorum of Leo X and the Formula iuramenti of the bishops, Vergerio reports a text that states that the imperial safe-conduct does not prevent those who carry it from being judged for heresy by the Roman authorities. In this regard, follows a letter of Poggio Bracciolini to Leonardo Aretino about the terrible death of Jan Hus at the Council of Constance in 1415. The book finally closes with the catalog, prepared by the papal legate Giovanni della Casa in 1549, of the heretics whose works are to be condemned and prohibited (in the list appear the names of Luther, Melanchthon, Bucer, Oecolampadius, Zwingli, Calvin, Ochino, Hutten, Peter Martyr, Dolet, Marot, Bibliander, Farel, Viret, etc.), and with two excerpts from a work by Girolamo Muzio against the Germanic nation.

Pier Paolo Vergerio was born in Capodistria, a few miles south of Trieste on the Istrian peninsula, which then was subject to the republic of Venice. Hed was the son of a local notable and the descendant of the renowned humanist Pier Paolo Vergerio the Elder. He obtained a solid education in his hometown before enrolling at the Uni-

versity of Padua, where he earned a degree in civil law in 1524. He cultivated humanist pursuits in the local circles and his first work, the dialogue *De republica Veneta* (1526), in which Pietro Bembo and Niccolò Leonico Tommeo are the interlocutors, provide evidence of his literary talent. Sponsored by his brother Aurelio, Vergerio entered papal service in 1532. Clement VII immediately put him to work as a diplomat, sending him first to Venice to promote a ligue against the Turks and then to central Europe as nuncio to Emperor Charles V's brother Ferdinand. Here Vergerio received his first exposure to current political and religious problems. His initial reaction to the Reformation was visceral repugnance and alarm about the imminent threat of this penetrating Italy. Early in 1535, Paul III summoned him to Rome and gave him a new mandate: to assess support in central Europe for the convocation of an ecumenical council on which the Emperor was insisting. Vergerio crisscrossed the empire, visiting numerous Catholic and some Protestant principalities and cities. Most of those on whom he called, among them Luther (encountered unexpectedly at Wittenberg in November 1535), professed enthusiasm about the proposed council. But he gradually realized that for Paul III the project was merely a political ploy. He returned rather disillusioned to Italy in 1536, but confident that he would be appropriately rewarded for his services. But his nomination in May to the bishopric of Capodistria, a see with meager revenues further eroded by a pension payable to a papal favourite, disappointed him. Seeking a protector who could get his pension lifted, he accepted hospitality from various Italian princes and prelates, visited the courts of Francis I and Marguerite d'Angoulême, and attended the Worms-Regensburg colloquy (1540-1541). During these travels he also encountered the major exponents of the 'spirituali' (e.g. Pietro Carnesecchi, Bernardino Ochino, Reginald Pole, Marcantonio Flamini, Renée of France and Vittoria Colonna), all of whom were proponents of renewal within the church inspired by the concept of justification by faith alone through grace. In summer 1541 settled in his bishopric of Capodistria, taking the holy orders and beginning to implement his new convictions about reform. His vigorous efforts to root out abuses in the church aroused strong opposition. Soon suspicion was awakened such that on December 13, 1544, a denunciation of Vergerio was lodged with the Venetian Inquisition. Although, after due examination, Vergerio was released, Cardinal Marcello Cervini, later Pope Marcellus II, took advantage of the fact that Vergerio was not yet formally absolved to prevent his participation in the council for which he had labored so many years. He then began a publishing activity which turned more and more against the Roman Catholic Church. In connection with the painful case of Francesco Spiera (a lawyer, who had been forced to abjure and who died on December 27, 1549), Vergerio directed a sharp reply to the bishop of Padua.

Instead of responding to a second summons by the Nuncio Giovanni Della Casa (who had initially opened the procedure against Vergerio) to appear before the tribunal in Venice, on May 1, 1549, he left Italy forever. The experiences at Spiera's sick-bed had brought Vergerio to a decision. The twelve treatises which he produced at Basel in 1550 supply information regarding his position. Meanwhile, a second trial had been conducted in Venice in absentio and was confirmed at Rome on July 3, 1549. Vergerio was convicted of heresy in 34 points, deposed from his episcopal dignity, and made subject to arrest (A. Santosuosso, *Religion 'more Veneto' and the Trial of Pier Paolo Vergerio*, in: "Peter Martyr and the Italian Reform", J.C. McLelland, ed., Waterloo, ON, 180, pp. 43-61). His 'apostasy', the first by a bishop, evoked great excitement on both sides of the Alps. At that time, however, he was in the Swiss Grisons, and became active in a brisk round of polemics. His themes were the papacy, its origin and policy; the jubilees; saint and relic worship, and the like. Vergerio continued in the Grisons till 1553, when he heeded a call from Duke Christoph of Württemberg to write and travel on behalf of Evangelical doctrine. While he never again set foot in Italy, in 1556 he made his way to Poland, and conferred with Duke Albrecht of Prussia. He was in Poland in 1559 with the two-fold object of meeting the moves of the Nuncio Luigi Lippomano, and of working counter to Johannes a Lasco. He sought permission to take part in the religious conference at Poissy in 1560, but he was not allowed to appear at the Council of Trent as the duke's delegate. During all these years he continued his polemical authorship and worked toward the publication of his Opera, though only the first volume appeared (1563). He died at Tübingen (cf. R.A. Pierce, *Pier Paolo Vergerio the Propagandist*, Roma, 2003, pp. 7-12).

VD 16, ZV 15181; F. Hubert, *Vergerios publizistische Tätigkeit nebst einer bibliographischen Übersicht*, (Göttingen, 1893), no. 63. S. Pesante, *Le Cinquecentine della biblioteca civica di Trieste*, (Trieste, 1974), no. 2420; S. Cavazza, *Pier Paolo Vergerio nei Grigioni e in Valtellina (1549-1553): attività editoriale e polemica religiosa*, in: "Riforma e società nei Grigioni e Valchiavenna tra '500 e '600", A Pastore, ed., Milan, 1991, p. 54 (who attributes the edition to D. Landolfi in Poschiavo). € 5.500,00

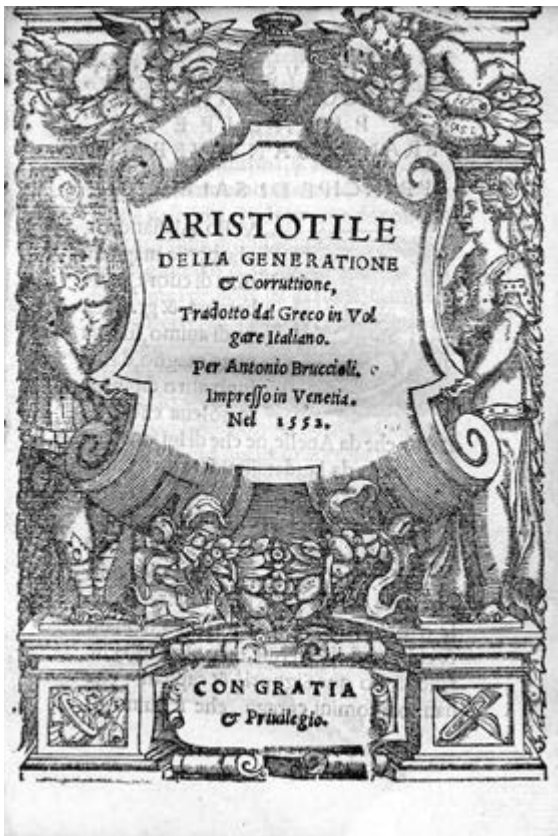
TRANSLATED BY BRUCIOLI

33) **ARISTOTELES** (384-322 a.C.) - **BRUCIOLI, Antonio** ed. (1497-1566). *Aristotile Della Generatione & Corruptione, Tradotto dal Greco in Volgare Italiano. Per Antonio Brucioli*. Venezia, Bartolomeo & Francesco Imperatore, 1552.

8vo; early 19<sup>th</sup> century half calf, gilt title on spine (a bit rubbed); (4), 67, (1) ll. Title-page within an elaborate woodcut border. Title-page border slightly shaved at the top edge, otherwise a very good copy.

**FIRST EDITION**, dedicated by the translator to Ferrante Sanseverino, Prince of Salerno, of the first Italian version of Aristotle's *De generatione et corruptione*. The translation, made from the original Greek text, is by Antonio Brucioli, who during his career as editor translated many other works of Aristotle.

Brucioli was born in Florence around 1497. In his youth, he attended the famous circle of humanists and scholars who met in the Orto Oricellari. After 1522 he traveled throughout Germany and France (especially Lyons), where he encountered for the first time the new reformed ideas, that he tried to widespread in Italy all along his life.



After the flight of the Medici from Florence in 1527, Brucioli returned to his native city to take part in establishing the Republic but for his religious thoughts he quickly fell afoul of the dominant Savonarolan faction and was exiled in 1528. He then moved to Venice, where he spent much of the rest of his life. Together with his brothers Francesco and Alessandro, he founded a printing house and started a new business as bookseller. Between 1530 and 1532 he published his Italian translation of the New and Old Testament, later placed on the Index of Pope Paul IV. Brucioli was twice tried for heresy: the first time in 1547, when he fled to the tolerant court of Ferrara and the protection of Renata d'Este; a second time in 1558, when he was forced to abjure. He spent most of the remainder of his life in extreme poverty. He died at Venice in 1566 (cf. É. Boillet, ed., *Antonio Brucioli. Humanisme et Évangélisme entre Réforme et Contre-Réforme*, Actes du colloque de Tours, 20-21 mai 2005, Paris, 2008, passim).

Edit 16, CNCE2939; Index Aureliensis, 108.246; G. Spini, *Bibliografia delle opere di Antonio Brucioli*, in: "La Bibliofilia", XLII, 1940, p. 165, no. 51. € 1.900,00

WITH 44 WOODCUT ILLUSTRATIONS AND THE REPRODUCTION OF THE TITLE-PAGE OF THE *INFERNI* AS EDITORIAL PROSPECTUS

34) **DONI, Anton Francesco** (1513-1574). *I Marmi del Doni, Academico Peregrino. Al Mag.co et Eccellente S. Antonio da Feltro dedicati*. Venezia, Francesco Marcolini, 1552.

Four parts in one volume, 4to; contemporary flexible vellum, on the panels blind-stamped coat-of-arms of the sixth

son of King George III of England, manuscript title on spine and bottom edge (a bit soiled and crumpled, minor loss at the bottom of the spine); 167, (1) pp. + 119, (1) pp. + 166, (2) pp. + 93, (3) pp. Printer's devices on the title-pages and on the verso of the last leaf of every section. Printed with two different Italic types. With 44 woodcut illustrations in the text, including the portraits of Doni, Marcolini, Gelli, and Petrarca. At 81 of the fourth part is a reproduction of the title-page of another Doni's work, the *Inferni*, of which it is also announced the forthcoming publication and it is described the content; this is probably the first case in the history of printing in which to promote the imminent publication of a new work, its soon-to-be-released title-page is reproduced within another published work. Wormtrack skillfully repaired in the blank margin of the first leaves, first title-page a bit soiled, otherwise a nice genuine copy from the library of the prince August Frederick, duke of Sussex (1773-1843).

**FIRST EDITION** of this collection of a great variety of texts consisting mostly of a series of imaginary dialogues involving over one hundred different characters, some real, some fictive, who are portrayed conversing on the marble steps (I marmi) of the Duomo of Florence on a wide range of unrelated topics. The many aspects (editorial, iconographic, musical, etc.) of the work are meticulously investigated in G. Rizzarelli, *'I Marmi' di Anton Francesco Doni: la storia, i generi e le arti*, Florence, 2012, passim.

The four parts of the *Marmi* were probably published and sold separately, but form a single volume. The printing of the work started in September 1552 and ended in January 1553. Although Doni's works were usually reprinted several times, of the *Marmi* only a reprint is known, that issued in Venice by Giovanni Battista Bertoni in 1609... A collection of various texts (tales, anecdotes, digressions, disputes, mainly written in a dialogue form), the author sets the scene on the steps of Piazza S. Liberata in Florence, where he overhears people of different towns and social ranks talking to each others (cf. S. Casali, *Gli annali della tipografia veneziana di Francesco Marcolini*, Bologna, 1953, pp. 237-238).

"Anche dentro i parametri doniani i Marmi costituiscono una punta estrema di bizzarria e di lunaticità fatta di imprevedibili, sconnesse e spericolate congerie tematiche... Dai frequenti cataloghi e dai bruschi trapassi da una materia all'altra il lettore ricava una prima e spontanea impressione di quello sconcerto che si prova davanti al disordine più radicale, accentuato ulteriormente dalla polifonia di voci di dialoganti senza volto, convenuti a caso nella piazza fiorentina a raccontare storie e a discorrere di materie a volte astruse e a volte dozzinali, a presentare tesi che vengono accompagnate da cori di giudizi o commenti strampalati. L'immagine tradizionale di un Doni 'scapigliato' e ribelle, creatore d'avanguardie e autore sfuggente, contraddittorio, sarcastico trova nei *Marmi* la conferma maggiore. Doni si è creata l'immagine di un autore che non vuole essere mai preso sul serio; e si può dire che nei *Marmi* vi sia riuscito appieno. Ma un'irregolarità così sostenuta autorizza a sospettare una posa, un compiacimento, un'operazione non priva di sistematicità e di calcolo teso in primo luogo ad occultare qualsiasi impegno di 'regolarità'. E si deve ammettere che Doni sia riuscito appieno anche in questo calcolo, perché la sua immagine di scrittore bizzarro si conserva senza scalfiture... I *Marmi* sono costellati di riferimenti a libri, i cui titoli sono citati



spesso con approssimazione (ad esempio 'La bottega del Tessitore' per l'Officina di Ravisio Testore) forse voluta per creare un tono trasandato e antipedantesco; sono farciti di citazioni di cui a volte è difficile vederne con precisione i contorni o addirittura indovinarne la lingua originale, rendendo talvolta molto difficile distinguere fra le voci autoriali e le citazioni: il tutto fa parte della scanzonata 'scapigliatura' di Doni il quale, a nostro maggiore sconcerto, cita con precisione, lasciando intravedere che anche in questa maniera domina il capriccio... Quasi certamente la base dei *Marmi* è costituita da un mosaico di testi prelevati nella maggior parte da vari autori di cui normalmente si tace l'identità; per giunta i testi sono spesso tagliati e ricuciti in modo tale che anche il più smaliziato Quellenforscher avrebbe difficoltà ad identificarli. Se liberassimo questa base dalle superfetazioni e glosse doniane, avremmo una di quelle raccolte miscellanee o 'selve' che furono popolarissime nel Cinquecento; ma Doni la usa come una sinopia alla quale sovrappone o intreccia commenti di dialoganti, digressioni che talvolta incorporano altre fonti, parentesi di umore a sfondo realistico, novelle, considerazioni di polemica letteraria, frecciate personali, e una serie di vari altri elementi che occultano e alterano il mosaico di fondo, rendendo difficile riconoscere i testi primari per via di una frammentazione continua e per la farcitura di elementi che dissuonano e producono mescolanze di linguaggi lontane dai criteri di decorum, e per via di altre tecniche che alimentano l'impressione di bizzarria e caoticità lunatica a tutto scapito di un'orditura lineare e robusta... Il criterio della dispositio sconnessa si applica perfettamente ai *Marmi*, i quali da questo punto di vista sono una selva, cioè una raccolta di materiali privi di nessi fra loro. E sono materiali esteticamente fruibili perché sono per lo meno curiosi: curiose sono le storie e le favole, curiosi sono i soggetti del cibo, della chiromanzia, dei sogni, curiosi la vita di Arnaut Daniel e vari altri materiali ai quali se ne mescolano altri che potrebbero sembrare uggioli, come i precetti 'utili all'huomo' o alcune discussioni sull'onore. Ma per poter parlare di una 'selva' affine a quella di [Pedro] Mexia bisogna postulare che i *Marmi*, come la *Silva* [*de varia lección* (1540)], siano ricavati tutti o almeno in gran parte da libri altrui, che siano frutto di una vera 'lectio' o scelta attuata su opere varie. Questo... è un punto cruciale, e fino a quando non si farà un lavoro sistematico sulle fonti sarà imprudente affermare senza ombra di dubbio che i *Marmi* siano una 'selva' nel senso indicato... Ai materiali di base Doni sovrappose ciò che è tipico del suo umore - bizzarria, riboboli, sbandate fuori tema, note dissacranti e antifrastiche, curiosità, capricci e costanti scadute tonali - e lo esprime attraverso le molte voci dei personaggi che frequentano i dialoghi dei *Marmi*. La combinazione creò quella dissonanza... che mortifica l'erudizione, che invalida il sapere, che abbraccia un Seneca ma lo respinge poi come soporifero, che propone norme dietetiche a crapuloni e beoni, che sciorina informazioni cabalistiche ad allocchi. Era questo il modo con cui Doni viveva un atteggiamento culturale dei suoi tempi o almeno di quel gruppo d'avanguardia che fra gli anni '40 e '60 voltò le spalle all'Umanesimo e prese a parodiare l'erudizione..." (P. Cherchi, *La "selva" dei 'Marmi' doniani*, in: "Esperienze Letterarie", XXVI, 2001, pp. 3-6, 9 e 35-36).

"Anton Francesco Doni went beyond Franco, Domenichi, Lando, and Landi in his rejection of Cinquecento learning. The others believed that learning had declined and attacked individual humanists, but Doni argued that the studi liberali were fundamentally inadequate to teach men virtue... His *I Marmi* (1552-1553), or conversations overheard in the evening on the marble steps of the Florentine cathedral, contains a dialogue in which he rejects the studi liberali. A poultry vendor, a broker, and an unidentified third person begin to discuss how to avoid vice and to foster virtue, defined the traditional terms as the love of patria, wife, and children. But the studi liberali can not teach virtue... Grammar can teach style and poetry is important; history is 'noble', but knowledge of the lives and activities of the ancients has only a negative value, a warning to men to avoid their faults. With arithmetic and geometry one can count one's possessions, but it is of no avail if one does not divide them for charity. Neither is virtue the result of the study of Stoic or Aristotelian philosophy. Books can not teach men virtue because men have

to learn from their own experience..." (P. Grendler, *The Rejection of Learning in Mid-Cinquecento Italy*, in: "Culture and Censorship in Late Renaissance Italy and France", London, 1981, pp. 243-244).

A noteworthy passage important for the history of the reception of the Copernican theory in the 16th century occurs in the first dialogue: the 'buffo' Carafulla defends the heliocentric system just nine years after the publication of Copernicus' *De revolutionibus*: "Il sole non già, noi giramo; la terra è quella che si volge, non sai tu che il cielo si chiama fermamento; & quando costa vanno a torno alla terra e dicono io ho girato tutta la cosmographia" (I, p.18) (cf. M. R. Macchia, *Le voci della scienza nei 'Marmi' di Anton Francesco Doni: la divulgazione scientifica fra oralità e scrittura*, in: "Lo scaffale della biblioteca scientifica in volgare, secoli XIII-XVI: atti del Convegno, Matera, 14-15 ottobre 2004", R. Librandi & R. Piro, eds., Florence, 2006, pp. 469-484).

Anton Francesco Doni was born in Florence, the son of a scissors-maker and second hand dealer. The first reliable information is that after 1535 he joined the religious order of the Servi di Maria in the Florentine convent of the Santissima Annunziata, taking the name of brother Valerio. In 1540 they both left Florence and the convent and moved to Genoa; the following year Doni transferred to Alessandria, where he stayed with Antonio Trotti and Isabella Guasco. In 1542 he spent shorter periods in Pavia and Milan, and then moved to Piacenza to begin studying law. Very soon, however, he gave up juridical studies and followed his inclination for literature. In Piacenza Doni joined the Accademia degli Ortolani, a group of intellectuals with whom he shared a very polemical, anti-classical attitude. Among its most prominent members were Giuseppe Betussi, Girolamo Parabosco, and Lodovico Domenichi. To Domenichi in particular Doni was bound by a very close friendship, following him to Venice, where he was introduced to Pietro Aretino and where he published the first book of his *Lettere* as well as the *Dialogo della Musica* (1544). Soon afterwards Doni travelled back to Florence, where he began to take part in the meetings of the Accademia degli Umidi. In 1546 he became secretary of the Accademia Fiorentina and, with the aid of Cosimo I de' Medici, duke of Florence, tried to establish a printing house of his own. In 1548, after the failure of his printing house, Doni broke off his relations with the Florentine milieu leaving Florence once and for all and, after a violent quarrel whose reasons remain obscure, ending his personal relationship with Domenichi.

Back in Venice, Doni began a close collaboration with the printer Gabriele Giolito with the publication of the *Disegno* (1549), but his most productive period coincided with the years 1551-1553, when he was a collaborator of the printer Francesco Marcolini, who during this triennium printed many of Doni's major works: the *Seconda Libreria* (1551), the *Zucca* (1551-52), the *Moral Filosofia* (1552), the *Marmi* (1552-53), the diptych *Mondi-Inferni* (1552-53), the *Pistolotti amorosi* (1552), a collection of letters written by various fictional lovers.

In 1555 Doni suddenly left Venice and went to Urbino, where he wanted to obtain the patronage of Duke Guidobaldo II della Rovere with the aid of Pietro Aretino. Between 1557 and 1558 Doni stayed in Ancona, where he tried to open a new printing house, but he was soon compelled to leave because of an edict of Pope Paul IV which ruled that all those who had left the priesthood should return to their convents. There is no clarity regarding the details of the following three years of Doni's life. However, between 1562 and 1563 he was certainly in Arquà, where he planned a monument in honour of Petrarch, which was never built. In 1562 Giolito printed *Il Cancellieri dell'Eloquenza, Il Cancellieri della Memoria, the Dichiarazione sopra il XIII cap. dell'Apocalisse*, and the second revised edition of the diptych *Mondi-Inferni* with the new title *Mondi terrestri, celesti e infernali*.

In 1564, *Le Pitture* was published in Padua by the printer Grazioso Percaccino. In 1567 Doni and his son Silvio moved to Monselice, near Padua. In July 1574 Doni returned to Venice, where he offered Henry III of Valois the precious manuscript of a poem in ottava rima, the *Guerra di Cipro*. This is the last known fact of Doni's life. He died soon after, in September 1574 - still in Venice, according to some sources, or back in Monselice, according to other (cf. P. Pelizzari, *Nota biografica*, in: "Doni, I Mondì e gli Inferni, (Torino, 1994), pp. LXIX-LXXXIV).

C. Ricottini-Marsili-Libelli, *Anton Francesco Doni scrittore e stampatore*, Firenze, 1960, no. 40. Catalogo unico, IT\ICCU\LIAE\000558. Casali, *op. cit.*, no. 95. R. Mortimer, *Harvard College Library... Italian 16th Century Books*, Cambridge Ma, 1974, no. 165. Gamba, no. 1368. Adams, D-824. € 7.800,00

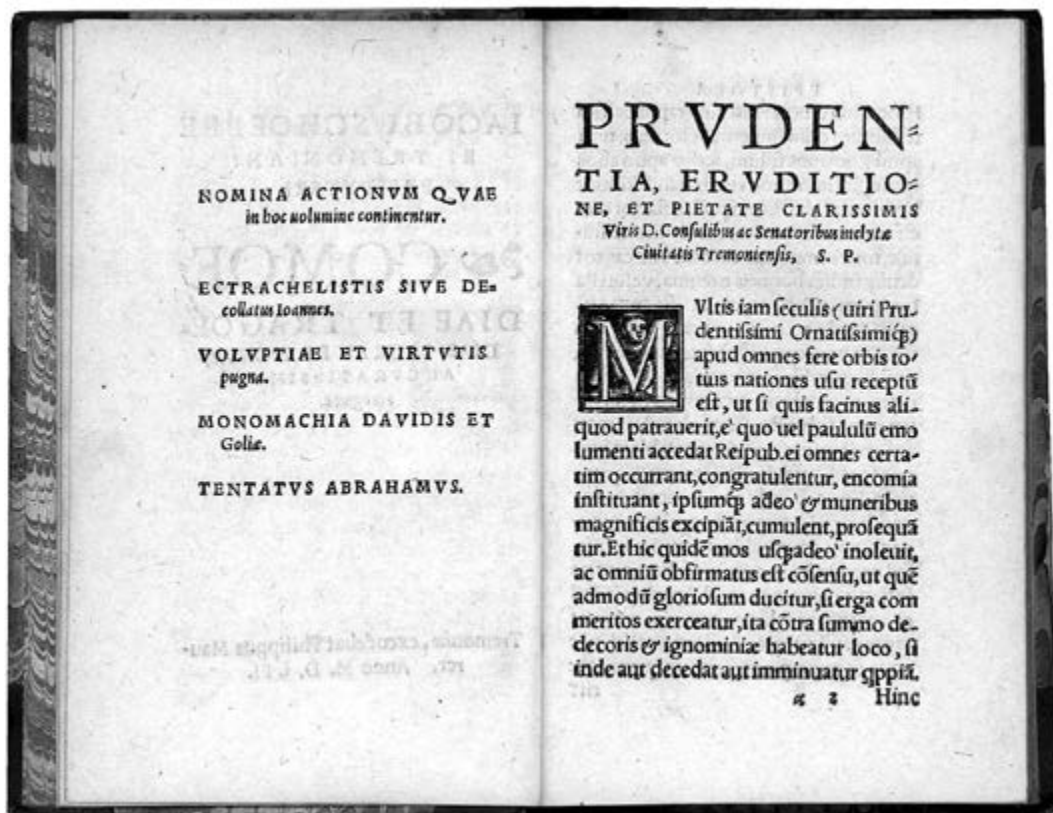
RARE DORTMUND IMPRINT

35) **SCHÖPPER, Jacob** (1512-1554). *Iacobi Schoepperi Tremoniani Presbyteri Comoediae et Tragoediae Sacrae et Novae, accuratissime recognitae*. Dortmund, Philipp Maurer, 1552.

8vo; early 20<sup>th</sup> century quarter calf, gilt spine and gilt edges, marbled endpapers; (108) ll. Light dampstain at the lower margin in the middle of the volume, but a fine copy.

**VERY RARE FIRST COLLECTED EDITION** of Jacob Schöpffer's Biblical plays. Even though four plays are announced at the verso of the title-page, i.e. *Ectrachelistis sive Decollatus Ioannes* (1<sup>st</sup> edition: Köln, 1546), *Voluptiae et virtutis pugna* (1<sup>st</sup> edition: Köln, 1546), *Monomachia Davidis et Goliae* (1<sup>st</sup> edition: Dortmund, 1550), and *Tentatus Abrahamus* (1<sup>st</sup> edition: Dortmund, 1551), only the first two are present in the edition. The first drama is dedicated to the consuls and senators of the city of Dortmund (Ex Musaeo nostro, December 12, 1544). At the end are an epigram on this new edition addressed to the reader by a certain Georgius Cleivius and an advice to the 'pium lectorem'.

The humanism was introduced into Dortmund by a pupil of Alexander Hegius and Johannes Murelius, Petrus Nehemius from Drolshagen, and by Urbanus Hombergensis, the first rector of the local school. After them the two major figures who continued on the same path were Johann Lambach, the founder of the Dortmund Gymnasium, and Jacob Schöpffer, who started preaching in his hometown around 1544 and in that same year celebrated the foundation of the Gymnasium Tremonianum and congratulated with the local authorities in the dedication of his first drama *Decollatus Ioannes* (written in 1544 and published in 1546). Schöpffer's sermons, held first in the Petrikirche and later in the church of S. Marien, as well as his *Institutio Christiana* were gathered and



published after his death by his long-term friend Lambach (Dortmund, 1557-1561, in 4 vols.).

Schöpfer was influential not only as a preacher and catechist but also as a dramatist (the official dramatist of the local Gymnasium). He was well aware of the importance in Germany of the Latin drama production both for the learning of Latin and for the circulation of Protestant ideas, and he knew the works of the many German contemporary playwrights such as Reuchlin, Gnaphaeus, Birck, Macropedius, Papeus, Crocus, and Zovitius, whose works had mainly been published in the previous years at Cologne by Johann Gymnicus. So when he decided to publish his first two plays, he turned to Martin Gymnicus, Johann's son, in Cologne. Then, when the son of another typographer from Cologne, Melchior Soter, established his printing house in Dortmund, Schöpfer gave him for publication not only his third and fourth drama, but also his *Catechismus* and his *Synonyma* (a work conceived for German preachers, writers, and speakers to improve their mother tongue). A few years later, Soter's typography was taken over by Philip Maurer, the publisher of the present edition. Schöpfer's two last dramas, *Euphemus* and *Ovis perdita*, were instead printed in Basel by Johann Oporin in 1553. A complete 'Gesamtausgabe' of his plays was finally issued in Cologne by Maternus Colinus in 1562. All his works, including the school plays, were put on the *Index* in 1590.

More influenced by Terentius than Plautus, "mit Macropedius und Sixt Birck hat Schöpfer den Brauch gemeinsam, die Acte durchgehends mit einem Chor zu schliessen, der sich meist in frommen oder moralisierenden Betrachtungen ergeht; in *Ovis perdita* übernimmt er die Deutung des 'Mysteriums', in *Monomachia Davidis et Goliae* gibt er Psalmenparaphrasen ganz wie Birck in der 'Judith' und 'Susanna', und gelegentlich treffen Schöpfer und Birck sogar in der Wahl des Psalms zusammen. Die Form dieser Chöre schliesst sich aufs engste dem Macropedius an... Die Bezeichnung der gemischten Gattung mit 'comicotragicus' (statt des üblichen tragicomicus), welche sich in der Widmungepistel von *Voluptiae et virtutis pugna* findet und in Prolog wiederkehrt, scheint wieder auf Birck zurückzugehen... [In *Monomachia Davidis et Goliae*] die Parallele David und Goliath - Luther und der Papst mag gelegentlich auch auf unserer Stück Anwendung gefunden haben, zumal sich die dogmatisch farblose Dichtung Schöpfers einer gewissen Beliebtheit in protestantischen Kreisen erfreut zu haben scheint. Nachzuweisen ist dies für das allegorische Drama *Voluptiae et virtutis pugna*, *comedia tragica et nova et pia*, als das zweite 1546 erschienen... Ich habe mein Gesamturteil über Jac. Schöpfer als Dramatiker noch zurückgehalten: gerade sein Erstlingsdrama, das ich mir bis zuletzt aufgespart habe, nimmt eine ganz isolierte Stellung ein, steht als dichterische Leistung entschieden über allen andern Werken: *Johannes decollatus seu Ectrachelistes* (1544 geschrieben, 1546 gedruckt)... Schöpfer hat die dramatisch wirksamen Momente aus der Geschichte des Täufers sicher herausgeföhlt und einige Szenen geradezu effectvoll gestaltet. Die Rhetorik des Predigers in der Wüste ist zugleich energischer und berechtigter, als wir es an den späteren reichlichen Moralpredigten des Verfassers gewohnt sind..." (E. Schröder, *Jacob Schöpfer von Dortmund und seine deutsche Synonymik*, Marburg, 1889, pp. 11-12, 15 and 17).  
 VD 16, S-3753 (only one, probably uncomplete, copy in Dortmund). € 2.800,00



36) **VASOLI, Venturino** (fl. mid 16<sup>th</sup> cent.). *Venturini Vasolli Fivizanensis poetae Amoenissimum musarum viridarium*. Pavia, Francesco Moscheni, 1553.

4to; contemporary limp vellum (small defects on the spine), traces of ties; 52 leaves. Woodcut with Saint Mark's lion on the title-page. Italic type. On the first two free endpapers we find five short Latin compositions of a few lines each, all dedicated to "P.D. Caesium Proleg. Bononiae Card. futur.", i.e. Pierdonato Cesi (1521-1586), who studied



law at Ferrara, Perugia, and Bologna (under Andrea Alciati), was domestic prelate of Pope Paul III, in 1546 was elected administrator of the diocese of Narni, in 1547 participated in the Council of Trent, in 1556 became governor of Romagna, from 1560 to 1563 vice-legate of Bologna, in 1563 governor of Civitavecchia, in 1554 governor of Bologna, in 1570 received the red hat, and between 1580 and 1584 was appointed again legate of Bologna. At the bottom of the last composition is found the inscription "Bononiae M.D.LXIII Musis faventib.": what would prove, should the compositions really be in Vasoli's hand, that he was still alive, staying in Bologna, at that date (1563). Some very light browning, but a genuine and attractive copy in its original binding.

**VERY RARE FIRST EDITION** dedicated by Vasoli to Doge Francesco Donato (January 1, 1553). The collection includes epigrams, elegies, verse dialogues (some of erotic contents). Among the dedicatees are mostly aristocrats from Pavia and Venice, e.g. Marco Antonio Zorzi, Pietro Grimani, Ambrosio Alciati, Ludovico Beccaria, Alessandro Persici, Girolamo Tiepolo, Niccolò Bembo, Federico Priuli, Andrea Loredan, Michele Contarini, Marco Michiel, Federico Badoer, Francesco Corner, Girolamo Quirino, but also high churchmen as Giovanni Battista Bracelli from Genoa, the physician Niccolò Massa, men of letters as Pietro Aretino and some noble women as Giustina Orsini Martinengo, Margherita Porrino, Cecilia Tiepolo, Isabella Grimani, Giulia Bentivoglio, Lena Malvezzi, Paola Beccaria, etc. At the end is printed a long poem by Giuseppe Torquati addressed to the author.

Little is known about the life of Venturino Vasoli. He was born in Fivizzano (Massa Carrara) and lectured rhetorics at the University of Pavia around 1549. He was the author of several neo-Latin verse collections, grammars and speeches, among them: *Epigrammatum sylva*, Pavia, 1540; *Opus de arte grammatica*, Pavia, 1540; *Oratio de haereditate liberis a parentibus reliquenda*, Genua, 1545; *Exercitationes poeticae*, Pavia, 1553; *Oratio de pietate*, Milan, 1559; *De libertate oratio*, Milan, 1560 (cf. E. Gerini, *Memorie storiche d'illustri scrittori e di uomini insigni dell'antica e moderna Lunigiana*, Massa, 1829, II, pp. 142-143). Edit 16, CNCE31329; Biblioteca Nazionale Braidense, *Le edizioni del XVI secolo*, Milan, 1981, I, p. 142, no. 595; Biblioteca Trivulziana, *Le cinquecentine della Biblioteca Trivulziana*, G. Bologna, ed., Milan, 1966, II, p. 150, no. 340; A. Quondam, *Forma del vivere: l'etica del gentiluomo e i moralisti italiani*, Bologna, 2010, p. 242. € 1.500,00

POETRY AND RHETORIC

37) **LIONARDI, Alessandro** (fl. mid 16<sup>th</sup> century). *Dialogi... della inventione poetica. Et insieme di quanto alla istoria et all'arte oratoria s'appartiene, et del modo di finger la favola*. Venezia, Plinio Pietrasanta, 1554.

4to. 84, (10) pp., 1 blank leaf. With the printer's device on the title-page. 19<sup>th</sup> century marbled boards, a fine copy with wide margins.

**FIRST EDITION** dedicated to Pope Julius III (Venice, February 3, 1554) of one of the most important poetological tracts of the Cinquecento in form of a dialogue. Interlocutors in the first dialogue are: Sperone Speroni, critic, dramatist and scholar, Marcantonio Genova, professor of philosophy at Padua and Giulio Parigiani, bishop of Rimini; in the second Giulio Parigiani is replaced by Torquato Bembo, son of Pietro Bembo (cf. B. Weinberg, ed., *Trattati di poetica e retorica del '500*, Bari, 1970, pp. 224-225).

"As the rhetorical term 'invention' suggests, the dialogue is a self-conscious attempt to show how poetry and rhetoric are related: 'It is necessary that the poet knew in what form and manner he ought to speak... And he will take this perception from the orator. If he treats characters on works either virtuous or vicious, he will have recourse to the demonstrative category of oratory, providing honors for the virtue and dishonor for vice'. The extremely broad application of this principle is evident from Leonardi's list of 'demonstrative' works. Among others he cites the Symposium, the funeral orations of Demosthenes and Plato, the Cyropaedia of Xenophon and Pe-



trarch's lyrics" (O.B. Hardison, Jr., *Rhetoric, Poetic and the Theory of Praise*, in: "Landmark Essays on Rhetoric and Literature, 16", C. Kallendorf, ed., Mahwah, N.J., 1999, p. 92).

In the second dialogue are also discussed the different types of fiction: 'La favola poi in tre parti dividiamo & la prima chiamiamo vera che pero è finta; la seconda finta che par vera, la terza quella che essi fecero prima... Delle due prime ne nascono tutti i poemi ò pieni di verità, ò di ombra & imagine del vero. Pieni di verità dico quando s'abbraccia sotto favola verità istorica, ò naturale ò morale secondo che dimostrarsi. Ombra & imagine del vero poi è questa favola che é chia-mata imitatione, cioè narratione & isposizione di cose verisimili...' (p. 63). "La première [fable], 'vera, che pero è finta', tire sa crédibilité de la vérité supérieure qui la motive. La seconde, 'finta che par vera', est vraisemblable grâce à l'art de l'imitatio qui est propre du poète. Selon Alessandro Lionardi, ce dernier est 'fingitore' et 'imitatore del vero', il exerce ses talents dans la fable en se servant à la fois de la vérité propre à l'historien, et de la vraisemblance caractéristique de l'art oratoire... le genre entretient donc des relations complexes avec les notions de vérité et de vraisemblance: ces dernières montrent que la fable est à la frontière entre une pratique philosophique, une recherche et un dévoilement de la Vérité transcendente, et une pratique poétique qui est celle de l'imitatio vraisemblable" (V. Montagne, *Antoine Héroët et 'l'aultre invention extraicte de Platon': remarques sur les inventions d'un poète-philosophe*, in:

"Bibliothèque d'Humanisme et Renaissance", 64/3, 2004, p. 554).

"I Tre discorsi (1553) di Girolamo Ruscelli (ca. 1515-1566) segnarono l'inizio della collaborazione di quest'ultimo con l'esordiente Plinio Pietrasanta, che era in realtà un semplice prestanome dietro il quale il Ruscelli pubblicò diverse opere fino al 1555, quando fu chiamato in-sieme al Pietrasanta a presentarsi in tribunale per aver stampato senza licenza un componimento osceno. Tale circostanza segnò la fine di questa collaborazione editoriale che vide coinvolto anche il bolognese Girolamo Giglio. Tuttavia, occorre sospendere il giudizio sulla collaborazione del Ruscelli a un'edizione del Pietrasanta apparsa all'inizio del 1554, cioè i *Dialoghi di Messer Alessandro Lionardi, della inventione poetica...*" (P. Trovato, *Con ogni diligenza corretto. La stampa e le revisioni editoriali dei testi letterari italiani, 1470-1570*, Bologna, 1991, p. 264).

Nothing is known about the life of Alessandro Lionardi, a lawyer and poet from Padua and a pupil of Sperone Speroni. He left two volumes of Rime (1547, 1550) and the present treatise (cf. G. Vedova, *Biografia degli scrittori padovani*, Padova, 1832, I, pp. 513-515).

Edit 16, CNCE45608; J. Balsamo, *De Dante à Chiabrera. Poètes italiens de la Renaissance dans la bibliothèque de la Fondation Barbier-Mueller*, Genève, 2007, p. 441-442; G.J. Buelow, *Music, Thetoric and the Concept of the Affections: A Selective Biography*, in: "Notes", 2<sup>nd</sup> series, 30/2, 1973, p. 258; L. D. Green & J. J. Murphy, *Renaissance Rhetoric Short Title Catalogue, 1460-1700*, (Aldershot, 2006), p. 274; B. Hathaway, *Marvels and Commonplaces: Renaissance Literary Criticism*, (New York, 1968), pp. 14-15, 191. € 950,00

#### IMITATION OF VERGIL'S *BUCOLICAE*

38) **LORI, Andrea** (ca. 1520-1579). *Egloghe d'Andrea Lori, a imitation di Vergilio*. Venezia, Gabriel Giolito de' Ferrari e fratelli, 1554.

12mo; later cardboards with inked title on front side (spine strengthened); 49, (1) ll. Printer's device on the title-page and the end. Some marks of use, margin somewhat narrow, but altogether a good copy from the library Galletti-Landau.

**FIRST EDITION** dedicated to Abbot Ludovico Rucellai. In a letter to Alessandro Cini (dated Florence, October 25, 1553) placed at the end of the volume, Lori begs his friend to present the work to the illustrious dedicatee, because he does not dare to send it directly; he then adds that Rucellai has been praised by him several times in the work under the name of Anareto.

The *Egloghe a imitation di Vergilio* are more than just a version in blank verse of the *Bucolicae*; due to numerous changes in the text they are a rather accomplished imitation of Vergil's work (P. Procaccioli, & D. Romei, *Ludi esetici: Berni, 'Comento alla Primiera' - Lasca, 'Piangirida' e 'Comento di maestro Niccodemo sopra il Capitolo della salscicia'*, Rome, 2005, p. 239).

Lori was born in Florence around 1520. About his life very little is known. But the facts which led to his



death sentence issued against him on June 16, 1579, for a crime committed by him together with the well known Venetian writer and publisher Celio Malespini are well documented. Actually they put up a fraud against the Florentine merchant Neri Guardì (who was beheaded in Rome in 1578) and the banker Ruberto di Filippo de' Ricci, making counterfeit coupons and falsifying bets. After their arrest, during the trial it also came out that Lori, in May 1578, had broken into the shop of Bartolommeo di Nicolò Balsimelli da Settignano, stonemason of S. Maria Maggiore, stealing precious stones and alabasters of various colours. Lori was hanged in Florence on July 4, 1579. Malespini, the same who in 1580 will publish a pirate edition of the Gerusalemme Liberata, successfully avoided the sentence, escaping from town. After the death sentence had been pronounced, a false rumour spreaded that Lori had the life spared. In those days his friend Grazzini (called il Lasca) wrote some octaves in defence of Lori under the title Scusatione per messer Andrea Lori.

Lori had close relationships with many scholars of the time such as Giovambattista Gelli, Benedetto Varchi, Tommaso Porcacchi, Ludovico Dolce and, especially, Ludovico Domenichi, who repeatedly republished his translation of the Bucoliche together with Vergil's other works (*L'opere di Vergilio*, Venezia, Farri, 1552). Several poems by Lori appeared in various contemporary lyrical anthologies. He also staged and edited the play *Flora* by L. Alamanni, writing the *Intermezzi* (Florence, L. Torrentino, 1556). Two years before he had promoted the posthumous printing of two plays by Lorenzo Comparini, *Il Pellegrino*, *et il Ladro* (Venice, G. Giolito, 1554) (cf. *Dizionario Biografico degli Italiani*, LXVI, 2007, by F. Pignatti).

Edit 16, CNCE27087; Adams, L-1500; S. Bongì, *Annali di Gabriel Giolito de' Ferrari*, Roma 1890, I, pp. 422-425; C. Kallendorf, *A*

*Bibliography of Renaissance Italian Translations of Vergil*, (Firenze, 1954), p. 54; G. Mambelli, *Annali delle edizioni virgiliane*, (Firenze, 1954), p. 228, no. 999; A. Nuovo & Ch. Coppens, *I Giolito e la stampa nell'Italia del XVI secolo*, (Genève, 2005), p. 496, no. 36; F.L.A. Schweiger, *Handbuch der classischen Bibliographie*, (Leipzig, 1834), II, 2, p. 1228. € 650,00

#### THE PAPAL CONCLAVE OF APRIL 1555

39) **COPIE DES LETTRES** *missives, envoyées de Rome, traictans de l'election de Pape Marcel second, avec la pompe funebre de Pape Jules dernier decedé*. Paris, Guillaume Guillard e Annet Brière, 1555.

8vo. (6) leaves. Arms of Marcellus II. on the title-page. Boards, some very light dampstains, inner margins strengthened, a good copy.

**ORIGINAL FRENCH EDITION** of this account of the funeral ceremony for pope Julius III (Gian Maria del Monte), who died on March 23, 1555 and of the ensuing conclave (April 4) in which cardinal Marcello Cervini was elected pope, although the emperor had instructed his cardinals to prevent his election. Contrary to custom, Cervini retained his old name of Marcello and was called Marcellus II and crowned on April 10, but without the customary solemnity on account of the Lenten season. Desirous of inner reform of the Church he abolished abuses where ever they were found. He died after a reign of only twenty-two days, of a sickness resulting from overexertion during the pontifical functions of Holy Week and Easter. In his youth he had become private secretary to cardinal Alessandro Farnese, later one of the three presidents of the Council of Trent and in 1548 librarian of the Vatican library. BNF, notice FRBNF33327395 (lacking a leaf); another copy: Y. Sertenas issue, BNF, notice FRBNF33327396. € 250,00

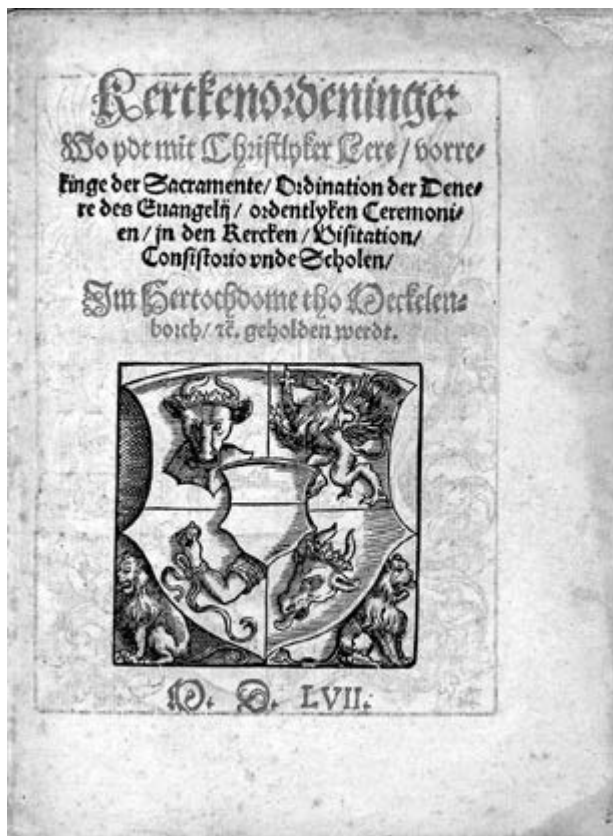
#### THE CHURCH ORDINANCE FOR THE DUCHY OF MECKLENBURG IN LOW GERMAN

40) **KERCKENORDENINGE**: *Wo ydt mit Christlyker Lere / vorrekinge der Sacramente / Ordination der Denere des Evangelij / ordentlyken Ceremonien / jn den Kercken / Visitation / Consistorio unde Scholen / Im Hertochdome tho Mecklenborch / &c. gehalten werdt*. Rostock, Ludwig Dietz, 1557.

4to. CXL leaves. Title printed in red and black, woodcut arms of the dukes of Mecklenburg on the title-page and on its verso, several leaves with musical notation. Wrappers, some very light browning and spots, but a fine copy.

**EXTREMELY RARE FIRST EDITION OF THE FIRST OFFICAL VERSION IN LOW GERMAN** of the church ordinance for the Duchy of Mecklenburg.

These ordinances addressed matters of church polity, administration, congregational life, charitable institutions, schools, the calendar, and worship and therefore effected a 'revolution' in social life. They go back to the ancient city constitutions and that of Johann Aepinus for the Hanseatic city of Stralsund is regarded as the first Lutheran church order (1525) and were then followed by other German territorial and imperial cities, nota-



bly, Braunschweig, Hamburg, Lübeck, Nuremberg, Bremen, Strasbourg, Hannover, and Augsburg. The Schmalcaldic War (1546-1552) completely disrupted the process of enacting church orders, but the provisions of the peace of Augsburg (1555) reinforced especially the territorial orientation of religious constitutions (cf. S. Kreiker, *Armut, Schule, Obrigkeit. Armenversorgung und Schulwesen in den evangelischen Kirchenordnungen des 16. Jahrhunderts*, Bielefeld, 1997, pp. 10, 17-18).

The teaching of Luther was soon welcomed in Mecklenburg, although Duke Albert VII, reverted to the Catholic faith. Nevertheless, a first church order in Low German (a reprint of those of Nuremberg and Brandenburg issued at Magdeburg in 1534) was printed at Rostock in 1540. In 1549, at the diet of Sternberg Lutheranism was recognized as state religion by Henry V of Mecklenburg and his nephew John Albert. After Henry's death in 1552 John Albert ruled together with his brother Ulrich and a commission, headed by Johannes Aurifaber, was charged with a redaction of a new church order. In 1552 a draft was submitted through Aurifaber to Philipp Melancthon for expertise. He made conspicuous corrections and changes as well as substantial supplements, e.g. the famous *Examen Ordinandorum*, a kind of examen regulation for pastors and deacons. This part, but also the whole of the Mecklenburg order became a model for most of the German orders and Melancthon was instrumental in its diffusion not as a territorial order, but as a model Lutheran church ordinance.

It was first printed in High-German by Hans Lufft in Wittenberg in 1552. In the same years a reprint with the omission of the Mecklenburg arms was commissioned by Melancthon himself. This edition was printed again in 1554. Since the church order had not year appeared in the official native language, Low-German, the present edition was printed at Rostock in 1557 with some additions by Rostock pastor Tileman Heshusius (cf. E. Sehling, ed., *Die evangelischen Kirchenordnungen des XVI. Jahrhunderts*, V, Leipzig, 1913, pp. 127-135).

Johannes Aurifaber (1519?-1575), had studied at Wittenberg and in 1545 became Luther's personal attendant until the reformer's death in the following year. After a stint as chaplain to John Frederick of Saxony, he moved to Weimar as court preacher. His fourteen years in Weimar were distinguished by taking the side of Matthias Flacius Illyricus in the various intra-Lutheran controversies. When the Flacians fell out of favour at the Weimar court in 1561 Aurifaber moved to first to Eisleben and later to Erfurt. His most enduring contribution was his effort to collect, edit and publish Luther's works and the famous edition of Luther's *Tischreden* (1566) (cf. R. Jauerling, *Johannes Aurifaber*, in: "Des Herren Namen Steht Uns Bei", K. Brinkel & H. von Hintzenstren, eds., Berlin, 1961, pp. 147-154).

In 1530 Luther came out in favour of the use of political force to ensure general school attendance, and this is the position later adopted in the church ordinances. School personnel, financial support, and determinations of curriculum were all addressed in the church orders. Vernacular primary education for children received the largest amount of education in the church orders. Latin schools, which blended the writings of classical authors with the teaching of the reformers, also resulted from many of the orders. (cf. G. Strauss, *The Social Function of Schools in the Lutheran Reformation in Germany*, in: "History of Education Quarterly", 28/2, 1988, pp. 191-206; and H. Schnell, *Das Unterrichtswesen der Grossherzogtümer Mecklenburg-Schwerin und Strelitz*, in: "Monumenta Germaniae Paedagogica", XLV/3, Berlin, 1909, pp. 216-219).

The part containing printed music is limited to formulas for chanting portions of the Mass such as the Lord's Prayer, the Words of Institution, the Agnus Dei and the Nicene Creed (cf. S.A. Crist, *Early Lutheran Hymnals*, in: "Notes", 63/3, 2007, pp. 525-526).

VD 16, M-1826; C. Borchling & B. Claussen, *Niederdeutsche Bibliographie*, (Neumünster, 1931-1936), I, col. 750, no. 1679. € 2.800,00

41) DELLA CASA, Giovanni (1503-1556). *Trattato degli uffici communi tra gli amici superiori et inferiori scritto... in lingua latina & dopo in volgare tradotto*. Milano, Valerio Meda & Brothers for Giovanni Antonio degli Antoni, 1559.

8vo. 22, (2 blank) ll. With the printer's device on the title-page and on the verso of the last printed leaf. Modern morocco, gilt panels, back and edges, a very attractive copy.

TRATTATO DE GLI  
UFFICI COMMUNI TRA  
GLI AMICI SUPERIORI  
ET INFERIORI; SCRITTO  
da Messer Giovanni della casa  
in lingua latina & dopo  
in uolgar tradotto.



IN MILANO  
Appresso à Giovanni Antonio de gli Antoni.  
M D LIX.

FIRST ITALIAN EDITION of this treatise investigating methods for survival and success, showing the necessity to refurbish one's talents and social skills in order to become part, or remain part, of the ruling elite which was becoming increasingly a closed caste. Della Casa provides guidelines for men in positions of command and, even more, for gentlemen forced to assume the position of 'lower friends'. This work is usually seen as the key to Della Casa's thought and life (cf. L. Caretti, *Giovanni della Casa, uomo pubblico e scrittore*, in: "Filologia e critica: studi di filologia italiana", 1955, pp. 63-80; and M. Santoro, *Il concetto dell'uomo nella letteratura del Cinquecento*, Naples, 1967, pp. 215-252).

The work was originally written around 1543 in Latin and supposedly translated by Della Casa himself into Italian. The original Latin version was first printed in the collected Latin works of Della Casa, *Latina monumenta* (Florence, 1564). The present Italian translation was reprinted in Florence in 1561, and in Pavia in Della Casa's *Opere volgari* (1592).

Della Casa was a steady student of Cicero, whose *De officiis*, that crucial text for the tradition of curiality, he adapted in part of his *De officiis inter tenuiores et potentiores amicos*, a treatment of friendship between the powerful and their dependents, hence close to the principal concerns of court life. The Aristotelian/Ciceronian/Horatian notion of virtue as *medietas* or *mediocritas*, middle point between extremes, which is encountered as a key ingredient of medieval courtesy under the rubrics of Latin *moderamen*, French *mesure*, and German *mâze*, returns as the supreme ideal in the *Trattato*. One achieves this *certo mezzo* o *certa misura* (middle point or measure), which is *convenevole*, "decorous," when one manages to please and captivate the powerful. Chapter 7 gives an interesting aperçu on the role of the addressee with clear understanding of the communicative relationship between speaker and audience: "conoscere chi noi siamo e con cui

parliamo" is proposed as the key to *amicizia* or (with a Greek term) *filía* (cf. A.M. Hespanha, *La gracia del derecho. Economía de la cultura en la edad moderna*, Madrid, 1993, pp. 151-202).

"Invero, se vale, a riconoscere l'archetipo raffinato di siffatta posizione intellettuale, già il *Trattato degli uffici comuni tra gli amici superiori e inferiori* si presentava come analisi attenta di quel rapporto di subordinazione che nelle sue differenti articolazioni significava il viver a corte e nella famiglia del principe. Ristretto che fosse il campionario delle possibili funzioni cortigiane alla definizione del rapporto tra inferiore e superiore, il Casa rivestiva con l'immagine dell'amicizia i poli di una semplificata gerarchia sociale, e presentava la sua dottrina come proposta più corretta per comprendere le forme della gestione del potere nel luogo pubblico e sociale eminente, cioè nella corte e dentro la famiglia" (P. Pissavino, *Il 'De officiis' del Della Casa e alcuni raffronti metodologici*, in: "Famiglia' del Principe e famiglia aristocratica", C. Mozzarelli, ed., Rome, 1988, p. 54).

Giovanni della Casa was born in Mugello, near Florence, to a distinguished Florentine family. He studied law at Bologna, his native Florence, and Padua, under the guidance of such distinguished men of letters as Ubaldino Bandinelli and Lodovico Beccadelli. An important year in Della Casa's life was 1526, which he spent at the villa of his family in Tuscany, reading and translating the Latin classics and, especially, the works of Cicero. In 1531 he moved to Rome and like many well-to-do intellectuals of his generation, he spent an aimless and dissolute life in that city. His antifeminist treatise *An uxor sit ducenda* ('On Taking a Wife'), written probably in 1537, marks a transition from his reckless youth and counseled by Alessandro Farnese, Della Casa eventually followed his friend Pietro Bembo in pursuing a prestigious career in the Church. He became clerk of the Apostolic Chamber in 1538, dean of the same chamber in 1543, and was given the archbishopric of Benevento in 1544 and in the same year Pope Paul III nominated him Papal nuncio to Venice. It was in a palace on the Grand Canal that he encountered the poets, artists, and nobility of Venice. This position was particularly delicate since the Republic, the most influential Italian state, maintained a forceful position of independence from the Church in state affairs, including the enforcement of religious orthodoxy. But in 1547 the Republic relented its opposition because of the growing conviction that religious orthodoxy was essential to the internal security of the state. It is no surprise that Della Casa was finally able to establish the Roman Inquisition in Venice and to make inroads toward the establishment of the *Index of Prohibited Books* (1549). Eventually, however, the Republic prevented the *Index's* implementation, mainly because it might damage

the commercial success of the Venetian presses. With the death of his protector Farnese and the election of Pope Giulio III, Della Casa left Rome and, disappointed at not having been elevated to Cardinal, retired to a reflective life of writing and reading. It is during this period – sometime between 1551 and 1555 – that he conceived and drafted his famous *Galateo*, in the Abbey of Nervesa near Treviso. This work was to become the most celebrated etiquette book in European history. He died in 1556, probably in the Farnese palace in Rome, and is buried in the Church of Sant' Andrea in Rome. Della Casa is also remarkable as the leader of a reaction in lyric poetry against the universal imitation of Petrarch, and as the originator of a style, which, if less soft and elegant, was more nervous and majestic than that which it replaced. Toward the end of his life, however, he followed the model of Petrarch, composing some of the most intense lyrics of the sixteenth century. Published after the death of the poet in 1558, his *Rime* would have a great success in literary circles of the time. His use of enjambment, a technique by which the eleven syllable line continues through to the next line, gave his verse a new musicality and power (cf. A. Santosuosso, *Vita di Giovanni della Casa*, Rome, 1979, passim).

Edit 16, CNCE 16463; Adams, C-812; Index Aureliensis, 132.790; L.D. Green & J.J. Murphy, *Renaissance Rhetoric Short Title Catalogue 1460-1700*, (Aldershot, 2004), p. 161; A. Montador, *Pour une histoire des traités de savoir-vivre italiens*, in: "Traité de savoir-vivre en Italie", (Clermont-Ferrand, 1993), p. 314; A. Santosuosso, *The Bibliography of Giovanni della Casa*, (Florence, 1979), p. 33, no. 20. € 1.800,00

WITH THE COMMENTARIES BY FRANCESCO PATRIZI

42) **CONTILE, Luca** (1505-1574) - **PATRIZI, Francesco** (1529-1597) - **BORGHESI, Antonio** (fl. 2<sup>nd</sup> half of the 16<sup>th</sup> century). *Le rime di Luca Contile, divise in tre parti, con discorsi, et argomenti di Francesco Patritio, et M. Antonio Borghesi. Nuovamente stampate. Con le sei canzoni dette le sei Sorelle di Marte.* Venezia, Francesco Sansovino et compagni, 1560.

8vo; 18<sup>th</sup> century vellum over boards, panels with double gilt fillet and gilt fleurons, spine with gilt ornaments and gilt title on red label, marbled end-leaves, gilt edges; (4), 108 leaves. With the printer's device on the title-page. A very fine copy from the library of Maruqise Mazzacara di Celenza.

**FIRST EDITION.** The collection is divided into three parts. The first two are dedicated to Isabella Gonzaga d'Avalos, marquess of Pescara; the third to Camilla Pallavicina. The first part, containing 50 sonnets and celebrating the beauty of the famous Giovanna d'Aragona, were composed by Contile during his stay at Ischia in the entourage of Maria d'Aragona (cf. D. Chiomenti Vassalli, *Giovanna d'Aragona fra baroni, principi e sovrani del Rinascimento*, Milan, 1987, passim).

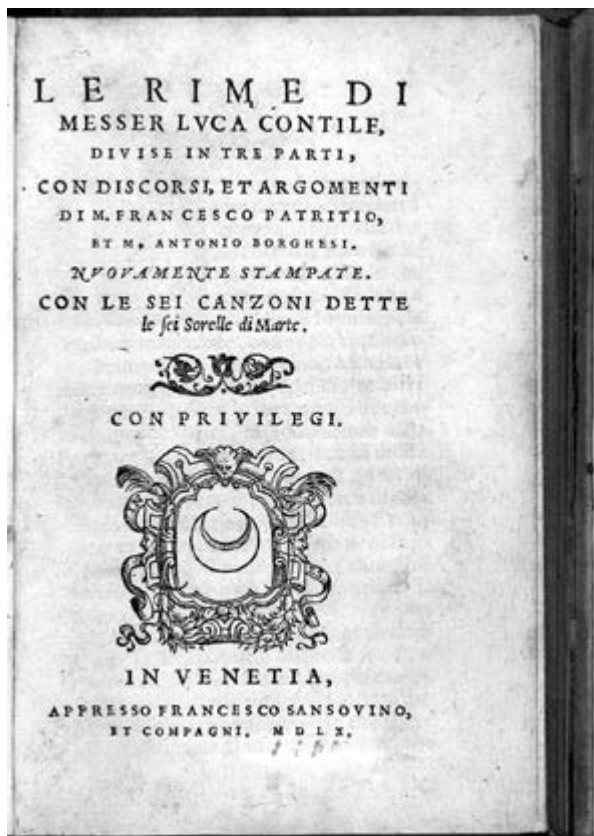
The second part opens with another dedication (Ischia, November 23, 1547) to some of Contile's Neapolitan friends and contains 53 sonnets celebrating the Marquis del Vasto, Alfonso d'Avalos, to whom Contile was secretary. The third part contains poems of miscellaneous arguments, among them some addressed to Contile.

The six compositions *Le sei sorelle di Marte*, at the end of the collection, had already been published at Florence in 1556.

The short commentaries to the second and third parts are by Antonio Borghese, whereas the *Discorso* preceding the first parts and the commentaries to it are by Francesco Patrizi, who Contile met in the Accademia Veneziana (cf. L. Bolzoni, *La 'Poetica' del Patrizi e la cultura veneta del primo Cinquecento*, in: "L'Umanesimo in Istria", V. Branca, ed., Florence, 1983, p. 26).

"Metterà conto ricordare come nella raccolta del Contile, commentata da Francesco Patrizi, sia da riconoscere il manifesto più esplicito, nel campo della lirica volgare, della poetica sapienziale e platonizzante dell'Accademia Veneziana, cui appartenevano l'autore, il commentatore e il curatore Francesco Sansovino; e che proprio la *Parte prima delle Rime* di Luca Contile, canzoniere encomiastico di cinquanta sonetti in lode di Isabella Gonzaga d'Avalos, costituisce il modello formale della raccolta per Margherita di Valois (48 sonetti e due canzoni) contenuta nel quarto libro delle *Rime* di Bernardo Tasso, antico sodale e corrispondente del poeta senese (ed alla stessa misura si informerà poi il canzoniere in morte di Porzia, di 49 sonetti e una canzone, nel quinto libro delle *Rime*). L'eco del canzoniere filosofico del Contile sarà per altro ben avvertibile in varie delle rime pubblicate da Torquato nella raccolta degli Eterei" (A. Casu, *Sonetti "Fratelli"*. *Caro, Venier, Tasso*, in: "Itali-que", no. 3, 2001, pp. 45-87).

Contile's love poems are for Patrizi the only



important ones along with those of Petrarca and are meant “per rimettere in gioco alcuni dei nuclei discorsivi prestati dai neoplatonici fiorentini, da Pico e dalla trattatistica d’amore alla lirica del primo Cinquecento, e un’occasione per prendere le distanze dalla linea maestra del Classicismo bembiano, che, degenerata ormai nella sperimentazione ‘artificiosa’, con l’esaltazione esasperata del sistema dell’*elocutio*, con la depressione pressoché totale dell’inventio, con la dissociazione delle parole dalle cose, il discorso amoroso ha finito per svuotare di senso preferendogli ‘altro’. Scelti espressamente per il loro primum contenutistico [...], i cinquanta sonetti del poeta senese che due anni più tardi diventerà interlocutore privilegiato del V dialogo della *Historia* [*Il Contile ovvero della verità dell’Historia*], innescano infatti nelle pagine patriziane un pesante lavoro di demolizione non soltanto della tradizione lirica greco-latina improntata allo stesso soggetto, ma anche di quella italiana, censurata del tutto e rimossa [...] Due gli obiettivi dichiarati nello scritto, incentrato sulla querelle Antichi-Moderni e significativamente polarizzato intorno al binomio dottrina-eloquenza che tanta parte aveva avuto e continuava ad avere nelle Accademie venete del tempo, dalla compagine Infiammata a quella della Fama: mettere a confronto la povertà concettuale dei Greci e dei Latini in materia d’amore e il bagaglio dottrinale degli Italiani, sui quali tutti accampare i magisteri inarrivabili di Petrarca e Contile; contrapporre paradigmaticamente le risorse logico-argomentative dei più accreditati maestri del dire presenti e passati, i loro artifici verbali, il loro sapere tecnico, alla sapienza retorica *naturaliter* inscritta nel linguaggio; rivelare le segrete vitalità di quest’ultimo, le sue intrinseche capacità di accrescere, vitalizzare e potenziare, in poesia come in qualsiasi altro ambito discorsivo, la forza significante delle parole” (L. Borsetto, “*Concetti da porre in amorosa poesia*”. *L’accessus neoplatonico di Patrizi alle ‘Rime’ di Luca Contile*, in: “Riscrivere gli antichi, riscrivere i moderni”, Alessandria, 2002, pp. 305-307).

“In un personaggio così notevole come è il Patrizi un piccolo episodio come quello del suo commento al Contile può apparire laterale, se si isola dal contesto di tensione spirituale ed intellettuale in cui è immerso: ma se non si perde la prospettiva di tale tensione, e se si considera che esso è una tappa del cammino del Patrizi tra il *Discorso della diversità dei furori poetici* (1553) e la *Poetica* (1586), e per di più tappa di uno scoperto impegno di giudizio su fatti letterari, risulterà non trascurabile nella sua vicenda culturale” (R. Scrivano, *Luca Contile e Francesco Patrizi*, in: Id., “*Cultura e letteratura del Cinquecento*”, Rome, 1966, pp. 191-192).

Luca Contile was born in Cetona in Val di Chiana and studied at Siena and Bologna. He then entered the services of Cardinal Agostino Trivulzio at Rome and moved to Milan as secretary to Alfonso d’Avalos, marquis of Vasto. During this period he became friends with Pietro Aretino, Paolo Giovio, and Giulio Camillo. After Alfonso’s death in 1546, his widow, Maria d’Aragona, moved her court to Naples and Contile followed her. In 1548 he returned to Milan working for Don Ferrante Gonzaga. Between 1552 and 1557 he is found in the entourage of Cardinal Cristoforo Madruzzo. Shortly afterwards he settled in Venice as secretary to Sforza Pallavicino and here he was on friendly terms with Francesco Patrizi, Girolamo Ruscelli, and Lodovico Dolce. In 1562 he found a home in Pavia, participating to the activities of the Accademia degli Affidati, under the name of ‘Il Guidato’. Contile was the author of comedies (*Pescara, Cesarea, Trinozia*) and allegorical eclogues (*Agia, Nice*), published two volumes of correspondence (1564), the *Dialoghi spirituali* (1543) inspired by Vittoria Colonna, and an important work on emblems (1574) (cf. Abd-el-Kader Salza, *Luca Contile. Uomo di lettere e di negozi del secolo XVI*, Rome, 2007, pp. 1-102).

Francesco Patrizi (Frane Petrić) was born on the island of Cres (Cherso, Croatia), the son of the town judge Franjo and Marija Lupetina, a cousin of Matthias Flacius Illyricus. Franjo was accused of subversive activities against the Venetian authorities and of supporting the Protestants. He was sentenced to banishment and died in exile. Francesco used his heritage to finance his studies, although, as the son of a banned heretic, he had to litigate over it for most of his life. After studying in his native city with Petruccio da Bologna, he quit school and left the island of Cres in 1538 as a crew member on his uncle’s ship. At that moment began the tumultuous period of his life. He went on many voyages (he served in the Venetian navy under the command of Andrea Doria and went in combat near Novigrad) and changed many jobs (e.g. book and cotton trade, publishing). Subsequently he went to trade school in Venice and studied grammar under Andrea Fiorentini, a proof reader for the Giunti press. As Flacius’ protégé he went to Ingolstadt to study Greek and in 1547 to study medicine at Padua, but soon changed to philosophy and mathematics. After his father’s death in 1551 he went to Ancona, made some short trips to Venice (where he became a member of the Accademia della Fama), to Bologna, Verona, Vicenza, Mantova, Modena and Ferrara. In 1553 appeared his first work in print, a collection of essays containing also his important utopia, *La Città felice*. He settled for a while on Cyprus, where he worked as supervisor of the estates of Count Contarini Zaffo and Filippo Mocenigo, archbishop of Cyprus. He later travelled to Spain and sold a collection of seventy-five important Greek codices to the Spanish King Philip II for his Escorial library. Afterwards he obtained the chair of philosophy at Padua, where he taught until 1592, when Cardinal Ippolito Aldobrandini asked him to come to Rome and teach Platonic philosophy at the Sapienza. In Rome he became a member of the Council of St. Jerome, at the Illyrian College of St. Jerome. Patrizi died in the Eternal City and was buried in the church of Sant’Onofrio, in the tomb of his colleague Torquato Tasso. His fame, however, rests on his most significant philosophical work, *Nova de Universis Philosophia* (1591), which was written to combat Aristotelianism and Scholasticism and to affirm Platonism in all its fullness. When it was published, it was hailed as the work of a genius but was condemned by the Church (cf. C. Vasoli, *Francesco Patrizi da Cherso*, Rome, 1989, passim).

Adams, C-2589; Edit16, CNCE13182; Salza, *op. cit.*, p. 277, no. 12a.

€ 1.650,00

43) **GIOVIO, Paolo** (1483-1552). *Lettere volgari... raccolte per Messer Lodovico Domenichi*. Venezia, Giovanni Battista e Melchiorre Sessa, 1560.

122, (2) leaves. With the printer's device and typographical ornament on the title-page. Modern calf with elaborate blind stamped ornaments, marbled endpapers, upper part of the spine and hinges repaired, title-page lightly soiled, but a very fine copy annotated by two old hands, from the library of William Wickham with his printed book-plate.



**FIRST EDITION** published by Lodovico Domenichi. His dedication to the Genoese nobleman Matteo Montenegro is dated April 1, 1560. Supposed editions of 1548 and 1555 are ghosts. Some of Giovio's vernacular letters were printed before in two epistolaries: in that of Atanagi printed in 1554, in that of Ruscelli printed in 1556 (cf. L. Braida, *Libri di lettere. Le raccolte epistolari del Cinquecento tra iniquitudini religiose e "buon volgare"*, Bari, 2009, p. 199).

"Ancora più probabile è l'eventualità di interventi sul testo di lettere non preparate in alcun modo dall'autore per la pubblicazione. Un esempio è offerto dall'epistolario di Paolo Giovio, riconosciuto dalla critica come uno dei più interessanti del Cinquecento. Si tratta di lettere che conoscono una notevole circolazione manoscritta, e che l'autore manifesta l'intenzione di pubblicare solo nei suoi ultimi anni, senza però effettuare a tale proposito un lavoro concreto. Una scelta viene data alle stampe nel 1560 da Lodovico Domenichi, uno dei più noti professionisti dell'editoria veneziana, che interviene sui testi da lui stesso selezionati, episodicamente sui contenuti, soprattutto per ragioni di prudenza e ossequio ai grandi della Chiesa, e sistematicamente sulla compagine linguistica, diminuendo drasticamente la presenza di forme extratoscane, nell'intento di presentare ai lettori un testo normalizzato. Di conseguenza, la distanza tra la veste originale e quella tramandata dalla stampa è grande, e solo la conservazione degli autografi fa sì che possiamo conoscere con precisione l'assetto linguistico-stilistico dato da Giovio alla sua scrittura epistolare" (L. Matt, *Teoria e prassi dell'epistolografia italiana tra Cinquecento e primo Seicento*, Rome, 2005, p. 86).

Paolo Giovio was born in Como. He took a degree in medicine at Pavia, but following his inclination, he devoted himself to the writing of history. His ready tongue and pen quickly won the favor of Leo X, who thought that his *History of His Own Times* was second only to Livy. Leo gave him the rank of cavaliere with a pension. Hadrian VI made him canon of the cathedral of Como. He was the constant

companion of Clement VII with rooms in the Vatican. His devotion was rewarded the next year by the bishopric of Nocera. Later, in 1530, we find him accompanying Cardinal Ippolito to Bologna for the coronation of Charles V and in 1533 to Marseilles for the marriage of Catherine dei Medici.

Until the fall of Rome his fortunes had prospered. In that catastrophe he lost many of his possessions including some of his manuscripts and retired for a time to the island of Ischia to bewail his calamities. His reputation, too, had begun to wane. Still he continued to find supporters. For twenty years he enjoyed the favor of Pompeo Colonna and among others to whom he owed benefits and encouragement were the Marquis of Pescara and his wife, Vittoria Colonna, Ippolito d'Este, Isabella d'Este, the Marquis del Vasto, Giberti, and Ottavio Farnese. With the accession of Paul III, however, he fell out of favor at the Vatican. Unsuccessful in his efforts to induce the Pope to make him Bishop of Como and disappointed in his hopes of a cardinal's hat, he finally retired to Como and then to Florence, where he died December 11, 1552. Probably the occupation that gave Giovio most pleasure in his later years was the building and furnishing of the villa on Lake Como, where he collected the portraits of famous men, princes, soldiers, prelates, and scholars (cf. T.C. Price Zimmermann, *Paolo Giovio*, Princeton, 1995, passim; B. Agosti, *Paolo Giovio. Uno storico lombardo nella cultura artistica del Cinquecento*, Florence, 2008, passim).

Edit 16, CNCE21232; Adams, G-697; B. Gamba, *Serie dei testi di lingua*, (Venezia, 1839), no. 1431; P. Giovio, *Lettere*, G.G. Ferrero, ed., (Roma, 1956-58); A. Quondam, *Le «carte messaggere»*. *Retorica e modelli di comunicazione epistolare: per un indice dei libri di lettere del Cinquecento*, (Rome, 1981), p. 298; J. Basso, *Le genre épistolaire en langue italienne (1538-1662)*. *Répertoire chronologique et analytique*, (Roma & Nancy, 1990), I, pp. 199-200. € 850,00



44) HORATIUS FLACCUS, Quintus (65-8 B.C.) - LAMBIN, Denis ed. (ca. 1519-1572). Q. Horatius Flaccus. Ex fide, atque auctoritate decem librorum manuscriptorum, opera Dionys. Lambini Monstroliensis emendatus: ab eodemque, commentariis copiosissimis illustratus, nunc primum in lucem editus. Lyon, Jean de Tournes, 1561.

Two parts in one volume, 4to; (16), 493, (13) pp., (1 blank) l. + 543, (19), (1 blank) l. Printer's device on the title-pages. The second part contains: Q. Horatii Flacci Sermonum libri quattuor, seu, Satyrarum libri duo. Epistolarum libri duo... With 4 woodcuts in the text depicting ancient coins. Slightly browned (a bit stronger in some places), otherwise a fine, genuine copy.

The present copy has been heavily annotated in the margins throughout the volume until the end of book IV of the Odes. Then, with the Epodes, the notes become rarer, to disappear almost entirely in the Satires and Epistles. The glosses are at least of two different hands, one being strictly contemporary, the other a bit later: the latter is responsible for the vast majority of the annotations. On the recto of the first flyleaf a entry of ownership, in an elegant and clear handwriting of the mid sixteenth century, recites: "Sum Pietrantonii Guadagnii." To this ancient possessor belong almost certainly the not many notes penned in a rather sharp and controlled handwriting (e.g., Odes, book II, 18, p. 208v). The other, slightly later hand, is much freer and individualized, to such a point that it is often difficult or even almost impossible to read. In order to date these later annotations, a note written alongside the first two verses of the Ode 2 of the book I is helpful; it reads: "1578 1579 hoc anno in hieme... grando et nix", with a clear reference to the incipit of the poem ("Iam satis terris nivis atque dirae / Grandinis misit pater, et rubente..."). Taking into consideration this note and also certain intrinsic characteristics of the handwriting, it is possible to date the second hand to the end of the sixteenth century. The frequency and, in some cases, the complexity of the annotations give the impression of a competent and passionate reader, with a profound knowledge of classical literature. He proceeds in his reading in close comparison with other major Greek and Latin authors and with Lambin himself, whose lectio he sometimes corrects and criticizes with the expression "stulte."



FIRST LAMBIN EDITION OF HORACE, a milestone in the history of that text and of classical philology in general. It was the best edition for a long time, at least until Richard Bentley, due to Lambin's copious commentary and consultation of important manuscripts.

"Denys Lambin... won a wide reputation by his great editions of Latin authors. The first of these was his Horace (1561). He had gathered illustrations of his author from every source; and he had collated ten MSS, mainly in Italy. The text was much improved, while the notes were enriched by the quotation of many parallel passages, and by the tasteful presentment of the spirit and feeling of the Roman poet" (J.E. Sandys, A short history of classical scholarship from the sixth century B.C. to the present day, Cambridge, 1915, p. 219).

"The readers he has foremost in mind are not schoolboys so much as his professional colleagues. The judicious reading of the text of Horace is the business of Lambin in his general comments as well as in his discussion of manuscript variants. He elucidates Horace's pronouncements on poetry by very exact, very cogent paraphrase

which makes fine distinctions of meaning" (*The Cambridge History of Literary Criticism*, III, p. 76).

Even from a typographical point of view, this edition marks a new era, since this is also "one of the first [editions] to use italics to differentiate commentary from lemmas, boldface to distinguish the lemma itself. All of these changes point to an increased presence of the editor in shaping the text" (E.B. Tribble, *Margins and marginality: the printed page in early modern England*, Charlottesville, 1993, pp. 66-67).

Denis Lambin, a native of Montreuil-sur-Mer (Picardy), made his first studies at Amiens. Later he entered the service of the Cardinal de Tournon, who he accompanied in two trips to Italy, during which he visited Rome, Venice and Lucca, and had the opportunity to meet many important scholars of the time, as Faerno, Muret, Sirlerto, Fulvio Orsini, etc.. On his return to France (1561), he was appointed Regius Professor of Latin at the Collège de France and subsequently obtained the chair of Greek. Philologist of great linguistic sensibility, his editions of the classics (Horace, 1561, Lucretius, 1564; Cicero, 1566; Cornelius Nepos, 1569) marked a major step forward in the history of textual criticism. He died in September of 1572 for the apprehension of sharing the same fate of Pierre de la Ramee, who was killed during the Massacre of St. Bartholomew (cf. L.C. Stevens, *Denis Lambin: Humanist, Courtier philologist, and 'Royal Lecteur'*, in: "Studies in the Renaissance", 9, 1962, pp. 234-241).

Adams, H-907; A. Cartier, *Bibliographie des éditions de Jean de Tournes*, Paris, 1937, pp. 517-518, no. 478. € 1.600,00

BOUND FOR WIGNEROT DE RICHELIEU

45) **CICERO, Marcus Tullius** (106-43 B.C.). *Tusculanarum quaestionum lib. V. Ad vetustis. exemplaria manuscripta, nunc summa diligentia correcti & emendati ac commentariis clariss. viroru[m] Philippi Beroaldi, & Ioachimi Camerarij: deinde Erasmi Roterodami, Pauli Manutij, & Petri Victorij variis lectionibus & annotationibus illustrati. Quibus nunc primum accessit doctissimi cuiusdam viri commentarius, cum annotationibus Leodegarij à Quercu...* Paris, Thoams Richard, 1562.

4to; 17<sup>th</sup> century French calf, spine with five raised bands and gilt title, panel within gilt frame entirely decorated with gilt fleur-de-lys, the initial WR in the corners (repeated also in the compartments of the spine) and, at the center, the gilt coat-of-arms of cardinal Emanuel-Joseph de Wignerot de Richelieu (1639-1665, nephew of cardinal de Richelieu and heir of his library, abbot of Marmoutiers and Saint-Ouen de Rouen, prior of Saint-Martin des Champs), marbled end-leaves, gilt edges (repair to the lower turn in and to the joint, small portion of the back panel slightly rubbed); (8), 272, (1 blank), (30), (2 blank) pp. With the printer's device on the title-page and a nice initial at l. \*iir. Title-page and some gathering browned, upper margin cut short, but all in all a very good copy with some old marginal annotations in Latin and Greek.

**RARE SCHOOL EDITION** of the *Tusculanae Quaestiones* with the commentaries by Desiderius Erasmus, Filippo Beroaldo, Joachim Camerarius, Paolo Manuzio, Pier Vettori, and Léger Duchesne.

OCLC, 221787347; BNF, notice no. FRBNF36576684; Adams, C-1808; Olivier, Hermal & de Roton, 2315; Guignard, I-380. € 3.600,00

*DIALOGO*  
**DELLA VIGILIA, ET**  
DEL SONNO  
**DEL MAGNIFICO**  
SIGNORE VGONI,  
GENTILHVOMO  
BRESCIANO.  
CON PRIVILEGIO.



IN VENETIA,  
Appresso Pietro da Fine.  
CIS IS LXII.

AGAINST FORCED MONACHIZATION OF WOMEN

46) **UGONI, [Giovanni Andrea]** (1507-a. December 20, 1571). *Ragionamento del Magnifico Signore Ugoni Gentilhuomo Bresciano, nel quale si ragiona di tutti gli stati dell'humana vita.* Venezia, Pietro da Fine, 1562.

(8), 116, (4) pp. With the printer's device on the title-page. Pages 9-10 are in facsimile on old paper. (Bound with:)

- - -. *Dialogo della vigilia, et del sonno...* Venezia, Pietro da Fine, 1562.

(10), 80, (4) pp. (lacking the last blank leaf). With the printer's device on the title page. (Bound with:)

- - -. *Trattato..., della impositione de' nomi.* Venezia, Pietro da Fine, 1562.

(6), 22, (4) pp. (the last three are blank). With the printer's device on the title-page (Bound with:)

- - -. *Discorso..., della dignità et eccellenza della gran città di Venetia. Con una bellissima essortazione del medesimo autore, all'honorato consiglio della città sua di Brescia.* Venezia, Pietro da Fine, 1562.

(6), 24, pp. (1 blank leaf). With the printer's device on the title-page. Four works in one volume, 8vo. Contemporary vellum over boards, lightly soiled, lacking free endpapers, some very light browning and spots, otherwise a very good copy.

**RARE FIRST EDITIONS** of the collected writings by this little known Brescian humanist. He was sometimes identified with Stefano Maria or Flavio Alessio Ugoni, author of the *Dialogus de*

*solitudine* (1545), but undoubtedly he was Giovanni Andrea Ugoni, a friend of Francesco Spinola, editor of the present collection (cf. P. Paschini, *Un umanista disgraziato del Cinquecento: Publio Francesco Spinola*, in: "Nuovo Archivio Veneto", 1919, 37, pp. 65-186).

"The last 16<sup>th</sup> century work critical of forced monachization to be considered here is a dialogue published in Venice in 1562: *Ragionamento del Magnifico Signore Ugoni Gentilhuomo Bresciano, nel quale si ragiona di tutti gli stati dell'humana vita...* This philo-Protestant native of Salò, a member of the Brescian patriciate and an accomplished poet, was tried by the Inquisition of Brescia in 1544-45 and again 1552-53; both times he was convicted of heresy. In late 1564 he was summoned before the Inquisition of Venice, which tried and condemned him in 1565. Given that he was a residivist, it was probably his status as a Brescian noble that spared him a death sentence. In the fall of 1562, his like-minded friend Publio Francesco Spinola, a humanist of Milanese origin, submitted the *Ragionamento* and three other works by Ugoni to the Venetian printer Pietro da Fine, who promptly published them. Spinola's dedication describes the dialogue as a faithful transcript of an after-dinner conversation held in the Brescian palazzo of Virginia Pallavicini Gambarà not long before the death in 1549 of Pope Paul III. In a seemingly informal, spontaneous manner, seven characters – as in most sixteenth-century dialogues, all real people – discuss several issues pertaining to lay people's lives. The topic of forced monachization of women comes up after Marcantonio Piccolomini has answered a question about marriage posed by the group's hostess... Virginia [who also] raises the issue of chastity" (A. Jacobson Schutte, *By Force and Fear. Taking and Breaking Monastic Vows in Early Modern Europe*, Ithaca, NY, 2011, pp. 28-29).

These publications were printed by Francesco de' Franceschi of Siena for the publisher and bookseller Pietro da Fino, who was involved in reformed circle in Venice (cf. D.E. Rhodes, *Silent Printers*, London, 1995, U2). BMSTC Italian, p. 703; Edit16, CNCE25284, CNCE25279, CNCE25285, CNCE25281; E.A. Cicogna, *Saggio di bibliografia veneziana*, Venice, 1847, no. 1757. € 650,00

A VERY RARE 16<sup>TH</sup> CENTURY TRAVEL ACCOUNT

47) **NAVAGERO, Andrea** (1483-1529). *Il viaggio fatto in Spagna, et in Francia, dal magnifico m. Andrea Navagiero, fu oratore dell'illustrissimo Senato Veneto, alla cesarea maestà di Carlo V. Con la descrizione particolare delli luochi, et costumi delli popoli di quelle provincie.* Venezia, Domenico Farri, 1563.

8vo. (4, the last is blank), 68 leaves. Early 17<sup>th</sup> century vellum over boards, marbled endpapers, title very lightly soiled, but a fine copy.

**FIRST EDITION** of this rare and important early sixteenth century travel account. As the printer Domenico Farri states in the dedication to the mar-quis Lepido de Malaspini, he obtained the autograph copy of the work from Paolo Ramusio, who had it found among the papers of his father Giovanni Battista, who died in 1557. The five long letters that Navagero sent to his friend Giovanni Battista Ramusio between 1525 and 1526 were already printed in the letter collection published at Venice by Girolamo Ruscelli in 1556 (cf. C. Griggio, *Andrea Navagero e l'Itinerario in Spagna (1524-1528)*, in: "Miscellanea di studi in onore di Marco Pecoraro", Firenze, 1991, I, pp. 153-178).

The first part is the account of Navagero's travels in Spain as Venetian ambassador from the departure



from Venice (May 1, 1525) until his return and arrival at the French border. The second part deals with his sojourn in France, visiting among others cities as Bordeaux, Poitiers, Amboise, Orleans, Paris and Lyon until his home-coming to Venice (September 24, 1528).

At his arrival in Spain Navagero promised to his friend Giovanni Battista Ramusio to send him all the written material he could find on the New World if Ramusio would see to tending his two gardens, one of the mainland at La Selva (near Treviso) and the other in the Island of Murano. This last, planted in 1522, supposedly was the first private botanical garden in Europe. Describing Seville Navagero points to the fact that so many men had left for the New World that Seville had become a city "in the hand of women". To the literati of Spain the appearance of Navagero at Toledo, and later at Granada and Seville, was an event of capital significance. Both as a close friend of Pietro Bembo and in his own right he was regarded by the Italianized intellectuals of Iberia as a spokesman for Renaissance high culture. Navagero himself was evidently willing to play such a role, for he urged the poet, Juan Boscan, to abandon cancionero poetry and to begin experimenting with Italian meters and verse forms. Boscan followed this suggestion. He and his fellow poet Garcilaso de la Vega began to imitate Petrarch (cf. I. Melani, *Per non vi far un volume. Andrea Navagero, gli amici tutti e la costruzione di un Viaggio: testi, contesti, mentalità*, in: "Rivista storica italiana", vol. 119, no. 2, 2007, pp. 515-604).

Navagero's letters contain many descriptions of sites and cities of great interest for the art historian, e.g. the Alcazar in Seville and the aqueduct of Segovia, but none received the attention he lavished on the Alhambra (cf. R. Chevalier, *Un panorama de l'archéologie espagnole au XVI<sup>e</sup> siècle. Note sur le voyage en Espagne d'Andrea Navagero (1524-1526)*, in: "Mélanges de la Casa Velasquez", I/27, 1991, pp. 139-148).

"When Andrea Navagero, the Venetian ambassador to the imperial court and a humanist, poet and expert gardener, visited the city in 1526, he found a largely Moorish population and few signs of the Christian reconquest of 1492. In letters to his friend Giovanni Battista Ramusio, Navagero recorded his impressions of the palace and city prior to the transformation that Charles V began in the same year... [He also] was an informed student of ancient architecture, an amateur horticulturist, and a poet. These latter occupations have him the tools to analyze the Alhambra in an informed and perceptive way. He was friends with Fra Giocondo, the Venetian author of the first illustrated edition of Vitruvius, and while in Spain requested that Ramusio send him the book... He saw the Alhambra in terms of ancient villas and gardens as they were described in classical literature. After making some general observations about its situation and the materials with which it was built, he begins a room-by-room elaboration of its outstanding features. Certain elements – the rich materials, the fine craftsmanship, and the elaborate water systems – attract his attention... The gardens of the Alhambra... presented Navagero with the greatest opportunity to his rhetorical and his historical imagination, as well as his horticultural expertise" (C. Brothers, *The Renaissance Reception of the Alhambra: The Letters of Andrea Navagero and the Palace of Charles V*, in: "Muqarnas", 11, 1994, p. 79-80).

Andrea Navagero, member of the Venetian nobility, entered in 1504 the Maggior Consiglio, while still he perfecting his classical studies classics begun under Marco Antonio Sabellico and finished at the University of Padova under Marcus Musurus. Here, with his friends Girolamo Fracastoro and Luca Gaurico, he also followed the lessons of Pietro Pomponazzi. Philologist, humanist and skilled Graecist, in fact Ariosto held him with Marcus Musurus and Joannes Lascaris as the most prominent scholars of ancient Greek, Navagero became a friend and collaborator of the printer Aldo Manuzio. In was made librarian of Saint Mark and official historiographer of the Venetian Republic, who had to continue the work abandoned by Sabellico. In July 1524 he was named, together with Alvise Priuli, ambassador at Madrid, where he succeeded to Gasparo Contarini and later at the court of France. This period of his embassy was particularly delicate because he had to manage the difficult situation created after the Battle of Pavia (February 25, 1525) during which the French King was made a prisoner by the imperial troops. He returned to Venice in 1527 and was elected ambassador to King Francis I of France but died shortly after reaching the French court at Blois. Navagero had a great influence, especially in France, and established the *lusus pastoralis* as a subgenre of pastoral poetry, with his celebrated poem *Lusus* (1530). Raphael painted his portrait together with that of Agostino Beaziano, diplomat and poet from Treviso, in 1516 (cf. E. Lamma, *Andrea Navagero poeta*, in: "La Rassegna Nazionale", 160, 1908, pp. 281-296).

Edit 16, CNCE49467; R. Norbedo, *Per l'edizione dell'Itinerario in Spagna di Andrea Navagero*, in: "Lettere italiane", LII, (2000), p. 63. € 4.900,00

#### THE NEW GALEN

48) **CARDANO, Girolamo** (1501-1576). *De methodo medendi, sectiones quattuor*. Paris, Guillaume Rouillé, 1565.

8vo; old vellum over boards, back with three raised bands and manuscript title (a bit rubbed and a few tiny wormholes); (16), 393, (15) pp. Title-page with a woodcut border with the printer's device in the middle, which is repeated on the title-pages of the second and fourth section. Two tiny wormholes running through the whole volume, one in the text, the other in the blank margin, overall a very good copy.

**FIRST EDITION.** "*De malo usu* was transformed into part of a much more ambitious project. The little treatise was conjoined with a revised version of Cardano's account of his own "remarkable" cures... and some other short pieces to form his *De methodo medendi*. The juxtaposition was appropriate, since criticism of medical predecessors was, of course, a very Galenic activity and Galen was an acknowledged model for Cardano's autobiographical account of the cures he had performed. In the Galenically named *De methodo medendi* Cardano – so often in particular respects a critic of Galen – himself appears as almost a new Galen... Presented in this setting, these short narratives – which



provide less description of pathology than Benivieni and fewer details of remedies than some *consilia* – serve a double purpose. In the first place, they constitute a set of examples or experiences appended to a general work, an organizing principle to which Cardano repeatedly had recourse when writing about disciplines that he regarded as holding keys to natural knowledge but also as in some sense uncertain or conjectural. He used exactly the same kind of structure in his writings on astrology and dreams; undoubtedly it reflects his constant endeavor to make sense of particulars in all their multitude and diversity. Second, more than merely containing elements of the personal, the stories are put together in a way that is genuinely autobiographical. Although divided into separate “cures” and “prognostications”, they present a continuous narrative covering the years 1534-1561 in which any departures from chronological order are duly noted, and which includes characterization, lively dialogue, and self-justification and -interpretation. The story they have to tell is, of course, of the author’s start in practice in Milan, poor and without friends or patrons, and of his gradual acquisition of respectful and grateful patients, despite the continued hostility of arrogant medical colleagues in positions of influence” (N. G. Siraisi, *The Clock and the Mirror. Girolamo Cardano and Renaissance Medicine*, Princeton, 1997, pp. 29 and 207-208).

The first section of the work is divided into 100 short chapters numbered in Roman ciphers (pp. 101-184), in which the author enumerates and corrects errors committed by his colleagues in treating their patients. The second section deals with the damages that ‘simples’, described in the pharmacopoeia of the time, can originate. Their follow 30 *Curationes*, 3 *Dignationes*, and 7 *Praedictiones*, in which are described case histories, mostly with the patient’s name. The third section (pp. 211-256), *De admirandis*

*curationibus et praedictionibus morborum*, deals with Cardano’s successes obtained in chronic or very severe diseases. The fourth section contains 7 *Consilia*, some of great length.

Index Aureliensis, 132.098; Wellcome, 1279; Durling, 843; Adams, C-661.

€ 1.500,00

#### ICONOLOGY AND EMBLEMATIC DEVICES

49) **MANTOVA BENAVIDES, Marco** (1489-1582). *Zographia sive Hieroglyphica sane pulcherrima ex vivis cum naturae tum autorum fontibus hausta. Nunc primum in studiosorum gratiam edita.* Padova, Lorenzo Pasquato, 1566.

(bound with:)

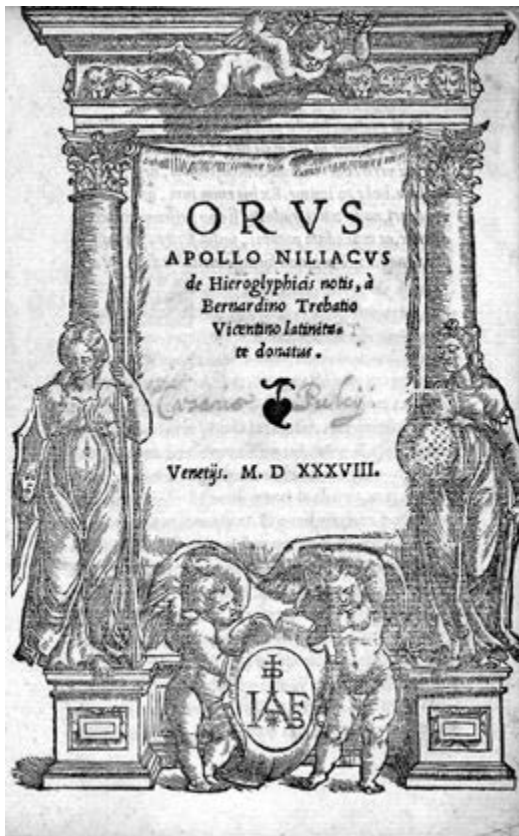
**HORAPOLLO** (fl. 4<sup>th</sup>-5<sup>th</sup> cent.) *Orus Apollo Niliacus. De hieroglyphicis notis*, a Bernardino Trebatio Vicentino Latinitate donatus. Venezia, Giacomo [Pocatela] da Borgofranco, 1538.

Two works in one volume, 8vo. (I:) 32, (4) ll. With a woodcut vignette on the title page.; (II:) 28, (4) ll. Title-page within a woodcut border (slightly shaved) and the printer’s device at the end. Contemporary paperboard, spine anciently reinforced, entry of ownership of Cesare Pulci on the title-page, a fine copy.

(I:) **VERY RARE FIRST EDITION**, dedicated to Sebastiano Erizzo, of this dictionary of emblematic devices and iconology intended for young students of antiquities, ancient coins, and fine arts in general. The work can be considered as one of the first in this particular subject, which became very popular in the following years, giving birth to numerous publications (cf. M. Rossi, *Un episodio della fortuna di Giulio Camillo a Padova: l’ ‘Anfiteatrino’ di Bartolomeo Ammannati per Marco Mantova Benavides*, in: “Bollettino del Museo Civico di Padova”, LXXXII, 1993, pp. 351-351).

Marco Mantova Benavides was the scion of a Spanish family emigrated to Mantua, who later settled in Padua. He studied law and obtained the chair of jurisprudence at Padua University in 1515, a position he occupied for almost seventy years. Among his illustrious students were Giovanni Angelo de’ Medici





(later Pope Pius IV), Cardinal Antonio Carafa, Cardinal Cristoforo Madruzzo, Pier Paolo Vergerio, and many others. He was among the founding members of two important academies: Accademia degli Infiammati and Accademia degli Elevati. In 1545 he was knighted by Emperor Charles V, who also made him count Palatine. His stature in the Paduan cultural scene and beyond derived not only from his academic and humanistic pursuits, but also from his activities as a collector and patron of the arts as well. When the 'Hall of the Giants' (Sala dei Giganti) in the Carrara Palace (now part of the University of Padua) was undergoing its campaign, Benavides built himself a new house near the church of Eremitani and Pietro Bembo's house. When it came time to decorate this palazzo around 1541, Benavides called upon the same team that had worked in the Sala dei Giganti, Domenico Campagnola, Gualtieri and Stefano dell'Arzere, and Lambert Sustri as well. The main body of the house was given over to Benavides' museum and huge library. Nor was the interior of his house Benavides' only concern: by 1544 was set up the colossal Hercules, he had commissioned from Bartolomeo degli Ammannati, which was far larger than any previous Renaissance statue (cf. I. Favaretto, ed., *Marco Mantova Benavides: il suo museo e la cultura padovana del Cinquecento*, Atti della giornata di studio, 12 novembre 1983, nel 4. centenario della morte, 1582-1982, Padua, 1984, passim).

Among his immense literary production, mainly in the field of law, emerge, however, a vast epistolary and also some noteworthy literary works of which the present one is of the few published in the vernacular (cf. G. Vedova, *Biografia degli scrittori padovani*, Padua, 1836, I, pp. 564-579).

Edit 16, CNCE 53391; J. Landwehr, *French, Italian, Spanish and Portuguese Books of Divices and Emblems, 1534-1827*, (Utrecht, 1976), no. 499; M. Praz, *Studies in Seventeenth Century Imagery*, (Rome, 1975), p. 412; R.J. Roberts & A.G. Watson, *John Dee's Library*, (London, 1990), no. 1896.

(II:) **RARE EARLY LATIN EDITION.** The 'editio princeps' was printed by Aldo Manuzio in Venice in 1505. The present Latin edition translated by Bernardino Trebazio was first printed at Augsburg in 1515 with a dedication to Konrad Peutinger. This translation – as we read in the preface – is quite liberal; it omits without commentary all corrupt textual passages or those with a dubious meaning. Nevertheless, it was very popular, as attested by its many reprints: Basel 1518, Paris 1530, Basel 1534, Venice 1538, Lyon 1542 (cf. D.L. Drysdall, *A note on the relationship of the Latin and vernacular translations of Horapollo from Fasanini to Caussin*, in: "Emblemata", 4/2, 1989, pp. 225-241).

The manuscript of the *Hieroglyphica* made its way to Florence, from the island of Andros, in the hand of Cristoforo Buondelmonti in 1422 (today housed in the Biblioteca Laurenziana, Plut.69.27). In spite of its being confined originally to a tight circle of Florentine Humanists in the fifteenth century, its content would become enormously popular at the end of the century, with the dissemination of the new sensibility represented by Francesco Colonna's *Hypnerotomachia Poliphilii* (written around 1467 and published in Venice by Aldo Manuzio, in 1499). It offered a treasure trove of new allegories that the humanists utilized either directly in their works – such as the famous *Ehrenpforte* by Albrecht Dürer – or, more commonly, by consulting the very complete and systematic compilation undertaken by Giovanni Pierio Valeriano, also entitled *Hieroglyphica* (1556).

But the major relevance of Horapollo's book consisted mainly of inaugurating a new and widely disseminated model of symbolic communication. Beginning with the previously cited Ennead V.8 of Plotinus, along with the commentaries of Ficino, hieroglyphic representation was understood as an immediate, total and almost divine form of knowledge, as opposed to the mediated, incomplete and temporal form appropriate to discursive language. These ideas inspired not only Ficino or Giordano Bruno, but also Erasmus, Athanasius Kircher, and even Leibniz. On the other hand, this work initiated the mode of "writing with mute signs" (Alciato) – as expressed in the preface of so many emblem books – thus contributing decisively to the evolution and popularity of the emblematic genre. In fact, in this period emblems were normally seen as the modern equivalents of sacred Egyptian signs (cf. E. Iversen, *The Myth of Egypt and its Hieroglyphs in European Tradition*, Princeton, NJ, 1993, passim).

Little is known about Bernardino Trebazio, a native of Vicenza. He was a student of Ludovico Ricchieri (Caelius Rhodoginus), emigrated to Germany, where among his friends were Willibald Pirckheimer and Ulrich von Hutten. He worked as editor and translator for several German printers.

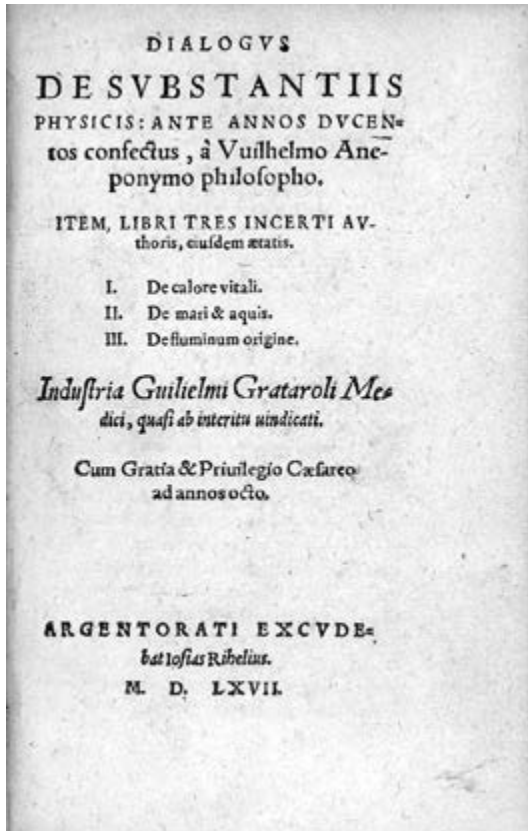
Edit 16, CNCE 22667; Adams, H-849.

€ 2.300,00

50) **GUIELMUS DE CONCHIS** (ca. 1080-1150) – **GRATAROLI, Guglielmo ed.** (1516-1568). *Dialogus de substantiis physicis: ante annos dugentos confectus, à Vuilhelmo Aneponymo Philosopho. Item, libri tres incerti authoris, eiusdem aetatis. I. De calore vitali. II. De mari & aquis. III. De fluminum origine. Industria Guilielmi Grataroli Medici, quasi ab interitu vindicati.* Strassburg, Josias Rihel, 1567.

8vo. (16), 363, (1) pp. (lacking the last blank leaf). Vellum, very lightly browned, a fine copy.

**RARE FIRST EDITION** of William of Conches' *Dragmaticon*, which represents the most up-to-date scientific encyclopedia that was possible to write in the mid-twelfth century. This was also the reason for its large diffusion in manuscript form (cf. T. Gregory, *Anima Mundi. La filosofia di Guglielmo di Conches e la scuola di Chartres*, Firenze, 1955, p. 226). William's masterwork was thought to be unpublished for a long time. Casimir Oudin in his *Commentarius de scriptoribus ecclesiae*, (Leipzig, 1722, II, col. 1231), still believed that the work has never been printed and exists only in manuscript form. It was Johann Jakob Brucker, who first draw the attention of the scholars to the present edition (*Historia critica philosophiae*, Leipzig, 1743, III, p. 774, n. 1).



The editor was the an Italian refugee in Basel, the physician Guglielmo Grataroli (1516-1568), who dedicated the volume to Philip IV, Count of Hanau-Lichtenberg (Basle, August 1, 1566). He bought a manuscript containing a dialogue by an anonymous philosopher from Normandy, as he explains in the dedicatory letter, he found in Italy ca. thirty years before, while he was a student of medicine and philosophy at the university of Padua. 'Having emended some scribal errors' he took the volume with him to Strassburg, where he showed it to his friend, the printer Josias Rihel, who happen to possess another copy of the same work. They compared the two manuscripts and discovered that they differet but a little from each other, the copy from Padua [now lost] being altogether more correct and 'provided with illustrating diagrams', though it lacked a few lines at the beginning (cf. I. Ronca, *Introduction*, in: "Guillelmi de Conchis *Dragmaticon philosophiae*", Turnhout, 1997, pp. XXXIV).

"According to William's unassuming modesty, the *Dragmaticon* is a work of his maturity, intended to replace the imperfect and outdated youthful *Philosophia* with a corrected, updated, and somewhat enlarged version - as it were a second edition of essentially the same work. At close scrutiny, this 'second edition' reveals itself as a substantially new work, both in form and content" (William of Conches, *A Dialogue on Natural Philosophy 'Dragmaticon philosophiae'*, I. Ronca & M. Curr, eds., Notre Dame, IN, 1998, p. VIII; see also D. Elford, *William of Conches*, in: "A History of Twelfth-Century Western Philosophy", P. Dronke, ed., Cambridge, 1988, pp. 308-327).

"The *Dragmaticon* is arranged as a dialogue with two interlocutors, the Philosopher, William, and the Duke, Geoffrey the Fair. The first question posed by the Duke in the

chapter on the brain introduces an extensive discussion on cerebral qualities... [None] of William's predecessors seems to have assigned qualities to the individual ventricles [of the brain], and thus it may be suggested that William's idea of distinctive qualities for each of the cerebral cavities was a new concept which represented a significant elaboration on the basic theory of ventricular localisation... because it was a further step in the attempt to fit psychological functioning within the framework of existent physiological principles... Of much greater significance is the demonstration of the development of these ideas resulting from the maturation of William's thought on this topic, as well as from the influx of new materials in the interim between the composition of William's first compendium and his last. The changes in the *Dragmaticon* are not immediately apparent as the opening lines of the chapter on the brain in it resemble very closely those in the *Philosophia mundi*. Following these preliminary remarks in the later account, however, William advanced an entirely new concept reflecting his independence from the sources previously discussed. The innovation was William's statement that from the cerebral membranes originated all the nerves of the human body, whence the membranes were termed, 'mothers'. William expanded on this concept by adding that the nerves of sensation were derived from the pia, and those of voluntary motion from the dura mater. The former, William held, stretched towards the anterior portion of the head, and thus reached the 'window of senses', while the latter grew towards the occiput and extended from there to the members of voluntary motion... By combining the principles of humoral physiology to the doctrine of ventricular localisation William introduced the era of scholastic psychology. The determination of the extent of his influence upon subsequent accounts of brain function, however, awaits future study" (Y. Violé O'Neill, *William of Conches' Description of the Brain*, in: "Clio Medica", 3, 1968, pp. 211, 207, 208, 210, 215).

William was born at Conches, a small town near Evreux in Normandy. From his famous disciple John of Salisbury (ca. 1115-1180), we know that, before forming his own disciples in grammar and logic, William had himself been formed at the solid school of Bernard of Chartres. For many years historians have agreed that William taught at the Cathedral School of Chartres, an opinion which has been questioned recently. We must recognize that the life of William remains obscure and that direct proofs of his teaching in Chartres are lacking. From about 1140, he was attacked by William of St. Thierry, who had earlier opposed the teaching of Peter Abelard. In the work *De erroribus Guillelmi a Conchis*, William accused him of modalism in his Trinitarian doctrine and of materialism in his presentation of the relationship of the Trinity to creation. William of Conches subsequently withdrew from the schools to the Norman court, where he was appointed tutor to the sons of Geoffrey Plantagenet, including the future King Henry II of England. We have good reasons to think that William of Conches was renowned not only as a grammarian (grammaticus), but also as a physicus, a term which, in his time, applies both to the physicist and to the physician.

He was interested in natural sciences: astronomy, geology, optics, anatomy, physiology, etc. Besides the above mentioned encyclopedical treatises, William also wrote commentaries: on Plato's *Timaeus*, on Boethius's *Consolation of Philosophy*, on Macrobius's *Commentary on the Dream of Scipio*, on Priscian's *Institutiones grammaticae*. These commentaries, which William prefers to call *Glosae*, have been long neglected. Consequently, most of them have remained unedited. However, modern scholarship is now paying more attention to them, and rightly so. For these commentaries, often written in haste, reflect the everyday life of a school more faithfully than elaborated treatises. Thanks to these *Glosae*, the modern reader is ushered into a medieval school and introduced to the methods and the spirit with which teaching was offered there by masters like William of Conches, a method and a spirit which John of Salisbury praised so highly. There is another reason to pay more attention to the works of William of Conches, for they exerted an influence which reaches far beyond the confines of the twelfth century. This is the case not only of the systematic treatises (*Philosophia*, *Dragmaticon*), but also of the commentaries, particularly the commentary on *Timaeus*, for which William was deservedly listed by Marsilio Ficino among the 'noble platonists' who commented on that famous dialogue. His approach to cosmological problems owes something to medical writings translated from the Arabic (Constatine, Johannitius) and Greek (Theophilus), to Seneca's *Quaestiones naturales* and to Nemesius' *De natura hominis* (in Alfano of Salerno translation). It is possible though not certain that William was also responsible for the influential ethical compilation, *Moralium dogma philosophorum*, which was translated into several medieval vernaculars (cf. P. Dronke, ed., *A History of Twelfth-Century Western Philosophy*, Cambridge, 1988, p. 456).

Guglielmo Grataroli was born at Bergamo. After completing his medical studies in Padua, he returned to his native city to practise medicine. In 1546 he underwent a conversion to Protestantism and after suffering persecution by the local inquisition he fled to Basel, where he practised as a physician and taught at the university. In 1552 he published an unusual pamphlet in which he expressed his own religious beliefs, including a millenarian admonition to the faithful (*Confessione di fede, con una certissima et importantissima ammonitione*). He entered in contact with Calvin in Geneva and associated with printing circles in Basel and Strassburg. He compiled an index to the Basel edition of Galen's works and produced a number of small tracts on medical topics intended to constitute a sort of self-help encyclopedia for educated laymen. But Grataroli is also remembered as the maker of his compatriot's, Pietro Pomponazzi, international reputation in publishing the latter's works, and for introducing Girolamo Cardano to the Basel publishers (cf. I. Maclean, *Heterodoxy in Natural Philosophy and Medicine: Pietro Pomponazzi, Guglielmo Gratarolo, Girolamo Cardano*, in: "Heterodoxy in Early Modern Science and Religion", J. Brooke & I. Maclean, eds., Oxford, 2005, pp. 17-19).

VD 16, G-4077; P. Bietenholz, *Der italienische Humanismus und die Blütezeit des Buchdrucks in Basel*, (Basel, 1959), pp. 131-133; T. Gregory, *op. cit.*, p. 9; William of Conches, *A Dialogue on Natural Philosophy (Dragmaticon Philosophiae)*, I. Ronca & M. Curr, eds., (Notre Dame, IN, 1997), p. 207; Y. Violé O'Neil, *op. cit.*, p. 204. € 4.500,00

#### ALCHEMICAL LIVES

51) **ZACAIRE, Denis** (1510-1556) - **BERNARDUS TREVISANUS** (ca. 1406-1490). *Opusculum tres-eccellent, de la vraye philosophie naturelle des metaulx, traictant de l'augmentation & perfection d'iceulx, Avec aduertissement d'eviter les folles despences qui se font ordinairement par faulte de vraye science... Avec le traicté de venerable docteur Allemant messiere Bernard Conte de la Marche Trevisane sur le mesme subiect*. Antwerp, Guillaume Silvius, 1567.

8vo; contemporary overlapping vellum (lacking ties); pp. 191, (1 blank). Woodcut alchemical vignette on the title-page. Two ownership inscriptions on the title-page, old marginal notes in a few leaves. Very slightly browned, but a very good, genuine copy.

**VERY SCARCE FIRST EDITION.** The volume contains two alchemical works, the *Opusculum tres-eccellent, de la vraye philosophie naturelle des metaulx* (in 3 parts, pp. 4-116) by Denis Zacaire and the treatise (in 4 books, pp. 117-191), usually known as *Peri Chemeias* or *De Chymico miraculo* and generally ascribed to Bernardus Trevisanus.

Zacaire's *Opusculum* was reissued at Antwerp by Silvius in 1568, then reprinted at Lyon by Rigaud in 1573, 1574, and 1612. A Latin translation by Gerhard Dorn was published at Basel in 1583 and 1600, while a German version was issued at Hall in Sachsen in 1609. The work became a huge success and continued to be published until the 18<sup>th</sup> century, mainly together with Bernardus Trevisanus and other alchemical authors (cf. D. Zacaire, *Opusculum tres-eccellent de la vraye philosophie naturelle des metaulx*, R. Crouvizier & J.-C. Margolin, eds., Paris, 1999, passim).

The French alchemist Denis Zacaire is chiefly remembered for the present work, that includes a preface





(pp. 4-10) written by the author himself, giving some account of his life. As a young man Zacaire studied at Bordeaux under an alchemist and subsequently at Toulouse, intending to become a lawyer. He soon became more interested in alchemy than in legal affairs. In 1535, on his father's death, he came into possession of some money. He thereupon decided to try and multiply it by artificial means. Associating himself with an abbé who was considered a great adept in gold-making, Zacaire had soon disposed of the bulk of his patrimony, but far from the charlatan's futile experiments disillusioning him, they encouraged him. In 1539, he went to Paris, where he made the acquaintance of many renowned alchemists. From one of them, he learned the precious secret, and thereupon he hastened to the court of Antoine d'Albert, the king of Navarre, offering to make gold if the requisite materials were supplied. The king was deeply interested and promised a reward of no less than four thousand crowns in the event of the researches proving fruitful, but unfortunately Zacaire's vaunted skill failed him, and he retired discomfited to Toulouse. Here he became friendly with a certain priest, who advised him strongly to renounce his quest and study natural science instead. Zacaire went off to Paris once more, intending to act in accordance with his counsel. But after a little while, he was deep in the study of alchemy again, running experiments and studying closely the writings of Raymond Lully and Arnold de Villanova. According to his own account, on Easter day of 1550, he succeeded in converting a large quantity of quicksilver into gold. Then, some time after this alleged triumph, he left France to travel in Switzerland and lived for a while at Lausanne. Later on he wandered to Germany, and there he died. There is a story that he married before setting out to travel through Germany, but on reaching

Cologne, he was murdered in his sleep by his servant, who escaped with his wife and his store of transmuting powder. The story of Zacaire's life was told in verse by De Delle, court poet of Emperor Rudolph II, who took a great interest in alchemy, chemistry, and astrology (cf. T.L. Davis, *The Autobiography of Denis Zacaire: An Account of an Alchemist's Life in the Sixteenth Century*, in: "Isis", no. 26, vol. VIII/2, 1926, pp. 287-299; A. Lattes, *Un alchimiste gascon: Denis Zachaire (1510-1556)*, in: "Académie des Sciences, Inscriptions et Belles-Lettres de Toulouse", série 18, tome 5, vol. 166, 5 décembre 2004, pp. 25-28.).

The second work included in the volume, was translated into Latin by Guglielmo Grataroli and published at Strassburg in 1567 (reprinted at Oberursel in 1598 and again at Frankfurt in 1625). Another Latin version by Gerhard Dorn was edited at Basel in 1583 and reprinted several times. As testified by the numerous editions, Trevisanus' work was very successful in the late 16<sup>th</sup> century and during the 17<sup>th</sup> century and was translated also into German (1582), English (1684), and Italian (1572) (cf. L. Thorndike, *A history of magic and experimental science*, III, New York, 1934, p. 619).

The author or supposed author, Bernardus Trevisanus (or Bernard le Trévisan), probably a legendary figure, is thought to have spent his life as an alchemist in France between 1406 and 1490. Even the autobiography included in the treatise is too vague to be really helpful in identifying actual names and places. Already since the 16<sup>th</sup> century Bernardus Trevisanus was often confused with a 14<sup>th</sup> century German alchemist, Bernardus Trevirensis, who around 1385 published a *Responsio* addressed to Thomas de Bologna, this time an authentic text which was first published by Robert Duval in 1564. "Trois an après Robert Duval, en 1567, le médecin calviniste Guglielmo Gratarolo, éditeur très actif, intéressé de longue date par l'alchimie, ne fit qu'accroître la confusion en publiant à Strasbourg sa propre traduction latine du Livre attribué à Bernard le Trévisan... En premier lieu ce texte y était présenté comme envoyé lui aussi à Thomas de Bologne, confusion qui se retrouve - et dès les années 1526-1529 - dans au moins six des 14 manuscrits français actuellement connus. En outre, Gratarolo fit précéder le texte d'une dédicace prétendument adressée par Bernard le Trévisan à Thomas de Bologne, mais qui ne se rencontre à ma connaissance nulle part auparavant;... cette dédicace fictive qui annonçait le plan de l'ouvrage était datée de Trèves, le 12 mai 1453... Le Livre attribué à Bernard le Trévisan... se compose d'un prologue suivi de quatre parties distinctes. Dans le prologue, l'auteur déclare avoir quatre fois réalisé la 'benoiste pierre'...; il dénonce les 'receptes & livres sophistiques', annonce le plan de son ouvrage et résume les pouvoirs de l'art et science d'alchimie. Vient ensuite la première partie, consacrée aux premiers 'inventeurs' de cet art... La deuxième partie est une véritable autobiographie alchimique, qui narre l'existence de Bernard le Trévisan et qui détaille toutes les erreurs où il tomba avant de parvenir enfin à la transmutation. La troisième partie est la section proprement théorique du traité, et la quatrième en est la partie pratique. Mais cette dernière se présente sous une forme parabolique... Le Livre attribué à Bernard le Trévisan, dont l'approche la plus féconde doit être cherchée dans les rapports entre littérature et alchimie [qui se développent en France vers la fin du XIV<sup>e</sup> siècle], en tant que résumé et adaptation de la *Responsio* de Bernard de Trèves, peut ainsi être considéré en raison de son immense succès comme l'un des vecteurs les plus

influent de la théorie du mercure seul dans l'alchimie de la Renaissance et des temps modernes, même si c'est en vain qu'on y chercherait la moindre trace des implications corpusculaires de cette doctrine telles qu'elles existaient chez Bernard de Trèves, et avant lui chez le pseudo-Geber. D'autres passages du Trévisan trahissent encore l'influence de Bernard de Trèves, montrant que celle-ci ne s'est pas limitée à la doctrine du mercure seul, mais que la *Responsio* de Bernard de Trèves dans son ensemble a été décalquée par le Trévisan" (D. Kahn, *Recherches sur le 'Livre' attribué au prétendu Bernard le Trévisan (fin du XV<sup>e</sup> siècle)*, in: "Alchimia e medicina nel Medioevo", C. Crisciani & A. Paravicini Bagliani, eds., Florence, 2003, pp. 269-272, 284 and 292).

OCLC, 14295031; Bibliothèque Nationale de France, notice no. FRBNF31678578; J. Ferguson, *Bibliotheca chemica*, Glasgow, 1906, II, pp. 561-563 (1612 edition); Brunet, V, col. 1516 (1612 edition); D.I. Duveen, *Bibliotheca alchemica et chemica*, London, 1965, p. 631 (1612 edition: "one of the very few alchemical books to which Brunet allows any commercial value"). € 8.500,00

A VERSE TRILINGUAL TRIBUTE TO GERONIMA COLONNA D'ARAGONA

52) **SAMMARCO, Ottavio ed.** (d. 1630). *Il tempio della divina signora donna Geronima Colonna d'Aragona*. Padova, Lorenzo Pasquato, 1568.

4to; contemporary vellum over boards, new endpapers and hand bands; (4), 98 [i.e. 96], 45, (1 blank) leaves, 8 pp., (4) leaves (in the first part leaves 33-34 are omitted in the numbering). Engraved title-page. Marginal repairs at the title-page and at the inner margin of the corresponding leaf, some light spots and dampstains, a few leaves lightly browned, but a good copy with wide margins.



**FIRST EDITION** of this verse anthology containing compositions in Greek, Latin, and Italian, celebrating Geronima Colonna d'Aragona, the daughter of Ascanio Colonna e Giovanna d'Aragona, to which Sammarco dedicated the volume (April 1, 1568).

The engraved title-page is similar to that of another verse collection, the *Rime de gli Accademici Eterei* (Venezia, 1567), in which Geronima's device (a swan fighting with an eagle) and motto ('Lacessitus') is placed between the figures of Venus and Minerva. This device was created by Alfonso Cambi Importuni and is described in Scipione Ammirato's dialogue, *Il Rota* (1562), in which Cambi was one of the interlocutors. Geronima, who married Camillo Pignatelli in 1559, was a great patron of music and vernacular poetry. The editor, Ottavio Sammarco, was the scion of a noble family from Rocca d'Evandro (near Naples). At the time of the *Tempio* he was a student of law at the University of Padua, where he graduated in 1569 and returned to his native town (cf. C. Minieri Riccio, *Memorie storiche degli scrittori nati nel Regno di Napoli*, Napoli, 1844, p. 315).

Fourteen years earlier a similar anthology was edited by Girolamo Ruscelli to celebrate her mother, Giovanna d'Aragona. Here again the most eminent poets of the time contributed to the volume, among them Angelo di Costanzo, Giovan Battista Guarini, Celio Magno, Antonio Quarenghi, Bernardino Tomitano, Mario Verdizotti, Danese Cataneo, Isotta Brembati Grumelli, Tiberio Deciano, Bernardino Partenio, Celia Romana, Antonio Anselmi, Alberto Lollio, Cornelio Frangipane, Diomede Borghesi,

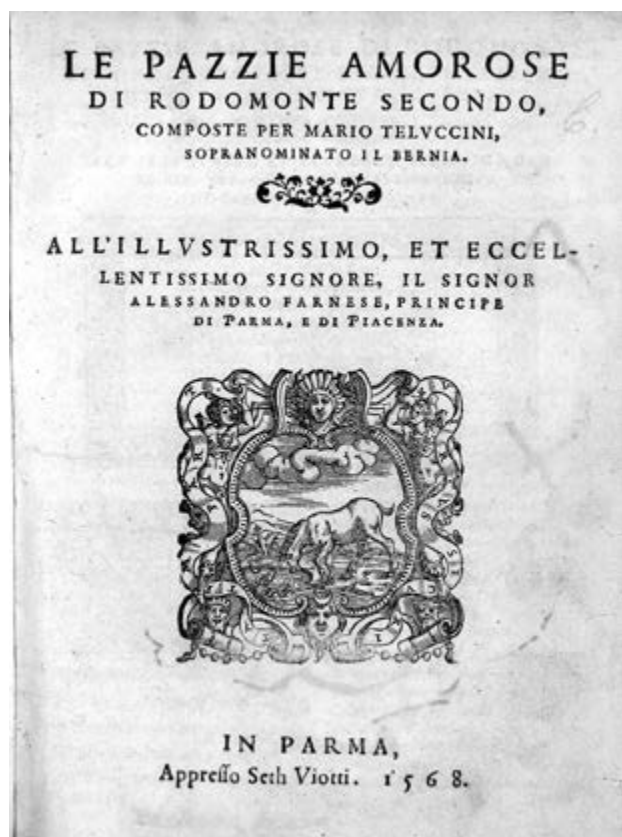
Dionigi Atanagi, Domenico Venier, Erasmo Valvassone, Emilia Brembati Solzi, Ferrante Carafa, Giovanni Battista Pigna, Laura Battiferri, Ludovico Dolce, Lorenzo Selva, Olimpia Malipiero, Orazio Toscanella, Pietro Nelli, Francesco Robortello, Mario Nizolio, Pietro Angelo Bargeo, Paolo Manuzio, Pietro Bizzarri and Scipione Gonzaga.

"*Il Tempio* a Geronima Colonna si articola in tre sezioni, che comportano una tripla numerazione del volume. La prima, e più ampia, è la sezione italiana con 90 autori (di tre dei quali, definiti "incerti", non è dato il nome) e 169 testi; la seconda è la sezione latina con 60 autori e 99 testi; la terza, infine, è la sezione greca con 5 autori (il più produttivo dei quali "incerto") e 9 testi. Poiché 12 autori partecipano contemporaneamente a due sezioni, il *Tempio* è composto da un totale di 277 componimenti opera di 143 autori diversi. Molto probabilmente a dare nel 1566 al giovane Sammarco l'idea di costruire una siffatta raccolta di poesie in onore di Geronima Colonna fu l'uscita, giusto l'anno precedente, di quella che veniva presentata nel frontespizio come una nuova edizione del *Tempio* alla divina signora donna Giovanna d'Aragona... Quello a Giovanna d'Aragona continuava ad essere l'unico 'Tempio' letterario esistente quando nel 1566 Sammarco iniziò a raccogliere i testi per la sua raccolta. Su di esso il giovane napoletano plasmò la propria antologia coniugando una fedeltà al modello mai più raggiunta dai Templi

successivi alla consapevolezza che la struttura ruscelliana necessitava di alcuni ritocchi. Innanzitutto la mole del volume fu notevolmente ridotta. Frutto certamente della situazione contingente in cui la raccolta nacque (Padova e lo Studium, curatore uno studente di legge giovane seppur intraprendente), la maggior agilità della raccolta ebbe forse origine anche dall'infelice esito commerciale del modello... Finì in tal modo per essere eliminata la quarta sezione che, destinata nella prima emissione [1554] ai testi in lingua spagnola e nella seconda [1565] ai testi nelle "principali lingue del mondo" (spagnolo, francese, tedesco e fiammingo), aveva rappresentato una delle novità del Tempio a Giovanna d'Aragona. Rimase, seppur molto scarna, la sezione greca; interessante elemento di adesione al modello, data la sua assenza in tutte le sillogi encomiastiche della seconda metà del secolo precedenti il Tempio a Giovanna d'Aragona, escluso appunto il suo archetipo. Tutto questo non significa che il Sammarco non nutrisse delle ambizioni circa la sua raccolta: gli autori provenivano da ogni parte d'Italia e la nobildonna celebrata... era... una delle donne più celebri e celebrate della penisola. Lo stesso apparato decorativo, l'impaginazione e il carattere di stampa erano di tale raffinatezza da far risultare il volume più vicino come impostazione alle contemporanee ed elegantissime raccolte accademiche che alle precedenti antologie, anche encomiastiche... [Rispetto al modello del Ruscelli] il Sammarco costruisce una raccolta molto più 'ordinata', certo aiutato anche dalle minori dimensioni del volume: a ciascun autore è dedicata in ognuna delle sezioni a cui partecipa una sola micro-sezione, gli incerti sono quattro in tutto. Anche la disposizione rivela una certa cura: l'apertura è riservata, come nel Tempio ruscelliano, a Ferrante Carafa che, scrivendo in onore di Geronima ben 13 sonetti (contro i 4 composti per Giovanna), si presenta come l'autore in assoluto più prolifico della raccolta; seguono Celio Magno, Battista Guarini e due donne, celebri poetesse, appartenenti alla stessa famiglia: Emilia ed Isotta Brembati. Il mélange tra "principianti" ed "intendenti" è sapiente, la chiusura della sezione italiana è affidata a Laura Battiferri, quella della sezione latina, aperta da Bartolomeo Panciatichi, è di Bernardino Tomitano... La meno curata (anche da un punto di vista grafico) e che, posta dopo l'epigramma del Tomitano e con una numerazione, inconsueta per il Tempio, a pagine, ha tutta l'aria di essere un'aggiunta, è quella greca; a dimostrazione, forse, la inevitabile difficoltà per raccolte come questa di raggiungere un perfetto equilibrio" (M. Bianco, *Il 'Tempio' a Geronima Colonna d'Aragona ovvero la conferma di un archetipo*, in: "I più vaghi e i più soavi fiori". Studi sulle antologie di lirica del Cinquecento", M. Bianco & E. Strada, eds., Alessandria, 2001, pp. 158-159, 164-165 e 167).

This kind of anthology, called Tempio, became quite popular and from its first appearance (1554, see supra) until the end of the century seven similar collections were published (cf. B.M. da Rif & S. Ramat, *Antologie*, Padua, 2009, p. 43).

Edit 16, CNCE 33001; S. Albonico, *Ordine e numero: studi sul libro di poesia e le raccolte poetiche del Cinquecento*, Alessandria, 2006, p. 244; L. Giachino, *'Al carbon vivo del desio di gloria': retorica e poesia celebrativa nel Cinquecento*, Alessandria, 2008, p. XII; R. Lauro, *Padova: bibliografia storico letteraria 1472-1900*, Padua, 2007, p. 496, no. 4083; D. Robin, *Publishing Women. Salons, the Presses, and the Counter-Reformation in Sixteenth-Century Italy*, Chicago-London, 2007, p. 55 (with reproduction of the title-page). € 1.900,00



RODOMONTE'S GRANDSON  
53) **TELUCCINI, Mario** (fl. 2<sup>nd</sup> half of the 16<sup>th</sup> cent.). *Le pazzie amoroze di Rodomonte secondo, composte per Mario Teluccini, soprannominato il Bernia*. Parma, Seth Viotti, 1568.

4to; 18<sup>th</sup> century vellum over boards, red morocco label with gilt title on spine, blue edges, marbled endpapers; 218, (2) pp. Printer's device on the title-page (unicorn watering); large, almost full-page, woodcut device at the end showing a unicorn fighting three snakes. Historiated woodcut initials. The *Argomenti*, at the beginning of every *Canto*, are set in a rich woodcut frame. Title-page lightly waterstained, otherwise a very good copy.

**FIRST EDITION**, dedicated to Alessandro Farnese, duke of Parma and Piacenza, of a 20 cantos poem singing the love of Rodomonte di Sarza for the beautiful Lucefiamma, daughter of Meandro, wealthy lord of a castle on the Genoese Riviera.

This work belongs to the group of poems inspired by the Orlando Furioso in which, however, the characters are not the same as in Ariosto's poem, but rather their descendants. In the *Pazzie amoroze*, the protagonist, a grandson of Ariosto's Rodomonte, is a wicked character, who is contrasted by Fidelcaro, a positive hero, who in the end kills him (cf. G. Fumagalli, *La fortuna dell'Orlando Furioso nel XVI secolo*, Ferrara, 1912, p. 160).

Mario Tullucini, a native of Popiglio (Pistoia), called il Bernia, was active as a bookseller in Rome and a an extempore poet active in various Italian courts (e.g. Ferrara around 1543). He also wrote other chivalric epics: *Paride e Vienna* (Genova, 1571), *Artemidoro* (Venezia, 1566), and *Erasto* (Pesaro, 1566) (cf. G. Bertoni, *Il Cieco di Ferrara e altri improvvisatori alla corte d'Este*, in: "Il Giornale Storico della Letteratura Italiana", 1929, XCIV, p. 277).

Edit 16, CNCE39098; A. Cutolo, *I romanzi cavallereschi in prosa e in rima del fondo Castiglioni presso la Biblioteca Braidense di Milano*, Milan, 1944, 125; M. Beer, *Romanzi di cavalleria: il 'Furioso' e il romanzo italiano del primo Cinquecento*, Rome, 1987, p. 383; G. Melzi-P.A. Tosi, *Bibliografia dei romanzi di cavalleria in versi e in prosa italiani*, Milan, 1865, p. 283. € 1.800,00

THE WEDDING FESTIVITIES OF DUKE WILLIAM V OF BAVARIA AND RENÉE OF LORRAINE

54) **TROIANO, Massimo** (d. 1570 ca.). *Discorsi delli triomfi, giostre, apparati, e delle cose piu notabile fatte nelle sontuose Nozze, dell' Illustrissimo et Eccellentissimo Signor Duca Guglielmo. Primo Genito del Generosissimo Alberto Quinto, Conte Palatino del Reno, e Duca della Baviera Alta e Bassa, nell'anno 1568, à 22. di Febraro. Compartiti in tre libri, con uno Dialogo, della antichita del felice ceppo di Baviera...* München, Adam Berg, 1568. 4to; contemporary limp vellum, manuscript title on the spine, traces of ties; (8), 191 [i.e. 181], (11) pp. (omitted in the pagination are pp. 41-50). Typographical ornament on the title-page and large woodcut coat of arms of the Dukes of Bavaria on the recto of the last leaf. Two small stamps on the title-page, some very light spots, but an attractive and genuine copy.



**VERY RARE FIRST EDITION** of the account of what is considered one of the most celebrated and best documented musical events of the sixteenth century, the wedding festivities held at the marriage of Duke William V of Bavaria with Renée of Lorraine. The ceremonies and festivities lasted from February until March 10, 1568 (cf. T. Rahn, *Festbeschreibung: Funktion und Topik einer Textsorte am Beispiel der Beschreibung höfischer Hochzeiten (1568-1794)*, Tübingen, 2006, p. 117-120).

The volume is divided into three books. The first describes the structure of the court, and details the arrivals of the guests. The second recounts the events of the wedding itself, while the last describes the various entertainments and events of the days surrounding the wedding. Among others two salient episodes of the event are described in Troiano's *Dialoghi*: the wedding feast proper, which took place on February 22, in St. George's Hall at The Munich Veste, and a full-length 'commedia' play, *La cortigiana innamorata*, performed nearly at the end of the festivities, on March 8, with improvised dialogue, based on a plot conceived by Troiano himself.

The work is dedicated by Traiano to Christina of Denmark, mother of Renée of Lorraine, who was married by proxy to Francesco II Sforza, Duke of Milan, who died in 1535 leaving her widowed when she was fourteen. In 1541, Christina married Francis, Duke of Bar, who succeeded his father as Duke of Lorraine in 1544.

"Massimo Troiano, an Italian singer in Orlando di Lasso's Munich Kantorei, details the wedding feast and the evening's musical entertainment (indeed, practically the entire month long celebration) in his *Dialoghi*. Troiano provides a fascinating and invaluable insight into the various combinations of voices and instruments utilized that

night [February 22]. Rarely does a historical record provide such detailed and precise information on Renaissance performance practice" (G. Fisher, *The Use of Voice and Instruments at a Sixteenth-Century Wedding Feast*, in: "Choral Journal", 35/1, 1994, p. 9). Between the seven courses of food of the wedding banquet Troiano describes in great detail the performers and music that served as accompaniment, e.g. the music of the first course: 'the musicians thereupon played various delightful compositions, among them a 7-voices motet of Lasso's with five high cornets and two trombones'.

"La commedia descritta da Massimo Troiano costituisce un punto di riferimento fondamentale per gli studiosi che hanno cercato di ricostruire le origini della Commedia dell'Arte e le sue prime manifestazioni in area tedesca" (D. Vianello, *L'arte del buffone: maschere e spettacolo tra Italia e Baviera nel XVI secolo*, Rome, 2005, p. 133).

"The earliest and the most complete known account of a commedia performance comes not from Italy but from Germany, in the description recorded by a musician of the court of Albrecht V, Duke of Bavaria, recounting the wedding festivities of Albrecht's son, Wilhelm V, and Renata of Lothringia... Troiano not only sets out the play's basic plot, he also gives us the identity of the participants, information about the quality of acting, the time-frame for planning of the entertainment, and, indeed, some insight into the reception of the drama... According to Troiano, a day before the commedia dell'arte performance, Duke Wilhelm had decided it would be a good idea to have an Italian comedy, and asked Lasso to arrange it. Given the brief amount of time for preparation and Lasso's very busy schedule during the previous days, the Duke must have known from past experience that Lasso was competent at organizing such events and performing in them. Indeed we have further evidence of this in Troiano's dialogue itself: in this performance Lasso played the Magnifico (that is, the Venetian merchant, Pantalone), but Troiano asserts that he also was capable of playing the Zanni [Pantaleone's servant], that he was fluent in French and German, and that he spoke the Bergamasque dialect as well as though he had lived there for fifty years" (M. Farahat, *Villanesca of the Virtuosi; Lasso and the 'Commedia dell'Arte'*, in: "Performance Practice Review", 3/2, 1990, pp. 122-124; see also M.A. Katritzky, *The Art of Commedia. A Study in the 'Commedia dell'Arte 1560-1620 with Special Reference to the Visual Records*, Amsterdam & New York, 2006, pp. 46-58).

"Orlando di Lasso, who during his youthful stay in Italy had spent some time in Naples in 1549-50 and taken part in the activities of the Accademia dei Sereni, played the part of the 'magnificent Messer Pantaleone di Bisognosi... with a long jacket of crimson satin, Venetian-style scarlet hose and a black gown down to the floor, a mask the sight of which forced everyone to laugh, and carrying a lute, playing and singing 'Chi passa per questa strada e non sospira'...' Troiano played three parts: the prologue as a rustic fool, the lover Polidoro, and the despairing Spaniard" (N. Pirotta, *Music and Theatre from Poliziano to Monteverdi*, Cambridge, 1982, pp. 108-109).

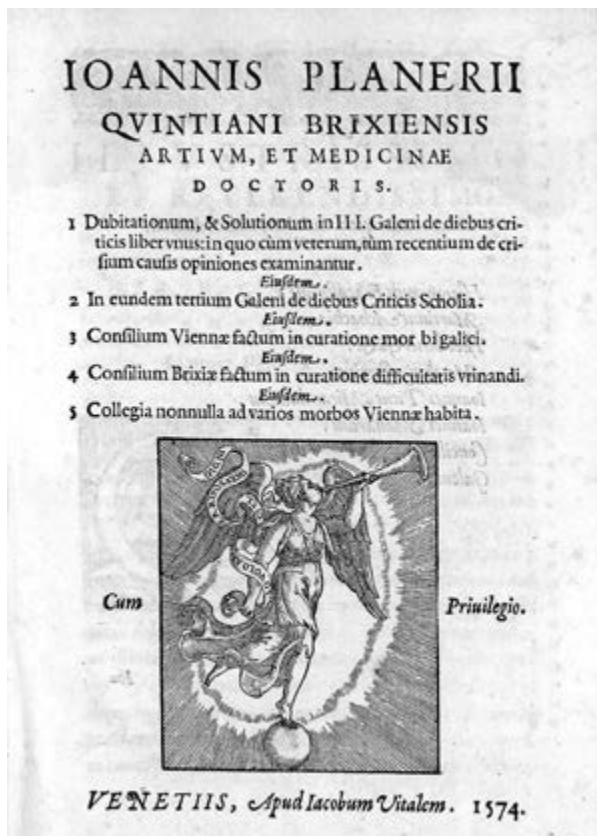
In 1569 Troiano's account was republished in a slightly expanded version at Venice along with a Spanish translation and introduction by Juan de Miranda (cf. H. Leuchtman, ed., *Die Münchner Fürstenhochzeit von 1568*, München, 1980, p. 457).

Of great documentary value, from the gastronomic point of view, is also the description of the banquet proper, in which seven courses were served. Here a list of what was dished up in the first course: 15 peacocks in broth, 45 roast pheasants with lemon slices and orange pieces, 15 backed rabbits and 15 roast hare with pepper, 15 capon in dough with sausage quarters and bread slices, 15 breast of lamb and goat, 15 hazel hen and 15 rock partridge with 25 wild pigeon in yellow Kaiser soup, beef in puff paste with sweet green sauce, trout cooked in sweet wine with parsley and pepper, crab, peacock gravy, almond sauce, venison in dark broth with almond mincemeat, 120 quail, 120 baked liver sausages in addition to capon liverwurst, fried lamprey in egg sauce, wild boar with dark French gravy and yellow Kaiser soup, fried goat, 15 Rovig cakes (cf. P. Peter, *Kulturgeschichte der deutschen Küche*, München, 2008, pp. 56-57).

On the title-page of his *Primo et secondo libro delle canzoni alla napolitana* (Venice, Girolamo Scotto, 1567-69) he styled himself 'Massimo Troiano di Corduba da Napoli', which certainly refers not only to his birth place, but also to his relation to Gonzalo II Fernández de Córdoba, duke of Sessa. He apparently was a pupil of Giovan Domenico da Nola. He probably worked from 1560 in Augsburg, Treviso and Venice. However, he is heard of for the first time as an alto in the Bavarian Hofkapelle at Munich under Lassus, receiving a singer's income of 144 gulden for the year 1568, although he had returned from Venice in mid-April, presumably having stayed there by order, or with the consent of, his employer Duke William V of Bavaria. In November 1568 he was again in Venice and the Duke had to pay his travel expenses and other debts so that he could leave Italy and return to the Bavarian court. Early in 1569 he was still waiting in Venice for money and a letter of acceptance from the Duke. Only at the end of April did he reach William's residence in Landshut, but received a full salary for 1569. This concession and other gifts of money indicate that he was much admired at the Bavarian court. He served in the Hofkapelle until Easter 1570, when he had to flee because of the murder of a musical colleague. A warrant was unsuccessfully issued for his arrest. Nothing is heard about him after that date. His portrait engraved by Niccolò Nelli's (1568) is one of the very earliest engraved portraits of a composer (cf. S. Bergquist, *Ten Musical Portraits*, in: "Music in Art: International Journal for Music Iconography", 35, 2010, pp. 271-272).

Edit 16, CNCE48172; VD 16, T-2071; H. Watanabe & O'Kelly, *The Early Modern Festival Book: Function and Form*, in: "Europa Triumphans: Court and Civic Festivals in Early Modern Europe", J.R. Mulryne, ed., Aldershot, 2004, I, pp. 10, 16.

€ 4.800,00



GALEN'S CRITICAL DAYS - CLASSIFICATION OF SIMPLE FEVERS 55) **PIANERI, Giovanni** (1509-1600). *Dubitatio- num et solutionum in III Galeni de diebus criticis...* Venezia, Giacomo Vidali, 1574.

4to; modern boards; (4), 51, (1 blank) leaves. With the woodcut portrait of the author. Some foxing, a light dampstain on a few leaves, otherwise a very good copy.

**FIRST EDITION** of this commentary on Galen's 'Critical days' (*De diebus decretoriis*), i.e. those days which were considered more suitable for prescribing purgatives and practicing bloodletting. On pp. 42-50 are seven *consilia* together with the related pharmacological and dietetic prescriptions.

Pianeri was born in Quinzano d'Oglio, near Brescia. He devoted himself to the study of medicine, astronomy and grammar (cf. V. Peroni, *Biblioteca bresciana*, Brescia, 1818-1823, II, p. 57-58).

Edit16, CNCE47390.

(we offer together:)

---. *Febrium omnium simplicium divisio et compositio... et in arbores ut facilius intelligatur redactae.* Venezia, Giacomo Vidali, 1574.

4to; modern boards; 12 leaves. With the printer's device on the title-page. Some light foxing and dampstains on a few leaves, but a good copy.

**FIRST EDITION** of this work, evidently aimed at young doctors, that provides a classification of simple fevers.

Edit16, CNCE38610.

€ 580,00

16<sup>TH</sup> CENTURY FRENCH POETRY

56) **SAINT-GELAIS, Mellin de** (1491-1558). *Oeuvres poétiques.* Lyon, Antoine de Harsy, 1574.

8vo. (16), 253 pp. With the printer's device on the title-page. 18<sup>th</sup> century calf, triple gilt fillets on the panels, gilt back, inside dentelles and edges, some very light browning and spots, but an excellent copy.

**SECOND GREATLY ENLARGED EDITION.** Saint-Gelais, following the example of his Italian colleagues Cariteo, Antonio Tebaldeo and Serafino Aquilano, was very reluctant to publish and preferred winning fame through his declamatory improvisation. A first collection of his poetry was printed at Lyons in 1547 by Pierre de Tours under the title *Oeuvres de luy*, in which Saint-Gelais probably had no role, since the volume also contains a conspicuous amount of verses by other authors, and several of them had already been published earlier (e.g. in Du Moulin's *Déploration de Venus sur la mort du bel Adonis*, printed in Lyons in 1545). Noteworthy also is the absence from the volume of such poems as 'De Saint Gelais sur son livre' and 'De lui mesme' included for the first time in the present edition, which opens with a dedicatory letter by the printer Antoine de Harsy, who, however, gives no information about his editorial criteria but remarks: "Il avoit desia donné assez bon tesmoignage de son sçavoir en quelques petis fragments semés parmi les autres autheurs...: mais qui considerera tout l'oeuvre qui maintenant se presente, & le quel iusque icy nous avoit esté caché, iugera, ie m'asseure, avec moi qu'il est digne de singuliere recommandation". After the two poems on his work just mentioned, a general category 'Opuscules' begins, containing poetry for various court festivities (since these events postdate 1547, the absence of them in the first edition can readily be explained). Then the longer poems on various



subjects, including Saint-Gelais' translations, are followed by shorter pieces such as sonnets, rondeaux, ballades, quatrains, sizains, épitaphs, élégies, épigrammes, épîtres, énigmes, chansons, and so on. This grouping is in the main the same observed by the manuscript B.N. fr.885 and 878, which perhaps were used by Antoine de Harsy for the present edition (cf. D. Stone, Jr., *Mellin de Saint-Gelais and Literary History*, Lexington, KY, 1983, pp. 103-111).

Mellin de Saint-Gelais was the son of nephew of Octavien de Saint-Gelais, a rhetorical poet and bishop of Angoulême, who also gave him his early humanistic education. From 1508 to 1517 he studied law at the universities of Bologna and Padua. During this lengthy stay in Italy, Saint-Gelais learned to recite verse set to the accompaniment of the lute and came into contact with contemporary Italian poets, whom he later introduced to France. At the age of twenty-four he began composing poems for and with François I, and became his official court poet and chaplain. In addition he gave music and mathematic lessons to the royal children. Later he became court poet for Henry II and in 1544 was put in charge of the royal libraries at Blois and Fontainebleau. His musical talents were extolled by contemporary authors such as Ponthus de Tyard and Barthélemy Aneau, who described him as a poet 'who composes, better indeed as all others, lyrical verses, sets them to music, sings them, plays and performs them on instruments'. In fact more than seventy of his poems were set into music between 1533 and 1590 by fifty-four composers, including Arcadelt, Certon, Crecquillon, Janequin, Lassus, Sandrin and Sermisy. He translated Gian Giorgio Trissino's *Sophonisba* (1554), which greatly influenced the development in France of the genre of the humanist tragedy. A close friend of Clément Marot, he collaborated with him in composing the *Blason anatomique de l'oeil* (1536) and the *Blason du bracelet de cheveux* (1536). The last work published during his lifetime was *Advertissement sur les jugemens d'astrologie à une studieuse demoiselle* (1546) (cf. H.J. Molinier, *Mellin de Saint-Gelays. Étude sur sa vie et ses oeuvres*, Genève, 1968, passim).

A. Tchermersine, *Bibliographie d'éditions originales et rare d'auteurs français*, V, (Paris, 1932), p. 608 ; D. Stone, ed., *Mellin de Saint Gelais: œuvres poétiques françaises*, (Paris, 1993-1995), I, pp. XII-XV ; B. Weinberg, *Critical Prefaces of the French Renaissance*, (Evanston, IL, 1950), pp. 237-240. € 2.200,00

#### SACRED REPRESENTATION

57) **SACCHETTI, Cesare** (fl. 2<sup>nd</sup> half of the 16<sup>th</sup> cent.). *La gloriosa e trionfante vittoria donata dal grande Iddio al popolo Hebreo per mezzo di Giudith sua fedelissima serua. Ridotta in comedia. Composta per Cesare Sacchetti bolognese, et date [sic] in luce.* Firenze, 1575.

4to; modern stiff vellum, gilt title on spine; (34) ll. Large woodcut vignette on the title-page depicting the beheading of Holofernes by Judith. Text printed on two columns. Inner margin of the volume reinforced, some marginal repairs slightly affecting the text in a few pages (on l. B2 the loss of text has been supplied by hand), otherwise a good copy.

**RARE SECOND EDITION.** *La gloriosa e trionfante vittoria* was first published in Bologna in 1564 by Alessandro Benacci, together with the *Rappresentazione di santo Christoforo martire* by the same author. The two works were later included in *Il terzo libro di feste, rappresentazioni, et comedie spirituali di diversi santi e sante, del Testamento Vecchio, et Nuovo, composte da diversi autori* (Florence, 1578), a collection issued by Giunta of 31 different texts, everyone bearing its own title-page and its own pagination (cf. A. Cioni, *Bibliografia delle sacre rappresentazioni*, Florence, 1961, p. 28).

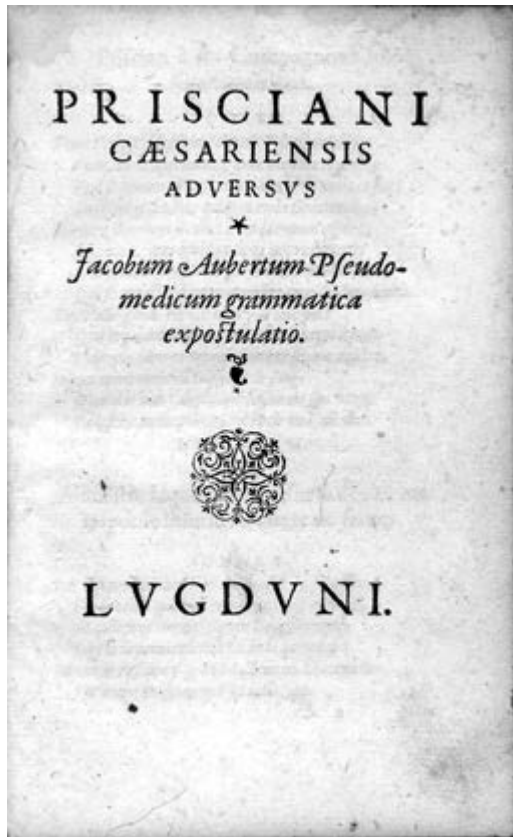
It is a sacred representation in five acts in prose, in which the biblical story of Judith and Holofernes is told in a bizarre manner with the introduction of strange and imaginary characters, as the villain Frusto, who speaks in the dialect of Bologna, the parasite Formidabile, the blind Bacolo, the knaves Trinca and Tronco, the two crazy Pliny and Livy, the eunuch Vagho, the doctor Servius, the barber Ottone, etc. The volume concludes with fourteen scathing *terzine* of *L'Autore a i finti amici* (The Author to the fake friends) (cf. F. Capozzi, *The Evolution and Transformation of the Judith and Holofernes Theme in Italian Drama and Art Before 1627*, Madison, 1975, p. 127).

Almost nothing is known about the Bolognese poet Cesare Sacchetti. He also published *Il primo et secondo canto sopra i benemeriti di monsignore vescovo di Narni* (Bologna, 1565), *I tre canti per la nova creatione del sommo pontefice papa Pio quinto Ghislieri bolognese* (Bologna, 1566), *Tre canti in lode del sommo, et Romano pontefice nostro sig. papa Sisto Quinto* (Bologna, 1586), and the *Stanze in materia della morte di Lodovico, e Hip-*



*polita amanti bolognesi* (Bologna, 1587).

Edit 16, CNCE 53313; L.S. Camerini, *I Giunti tipografi editori di Firenze 1571-1625*, Florence, 1979, no. 83, p. 68; Cioni, *op. cit.*, p. 314 (1576 issue); C. Colomb de Batines, *Bibliografia delle antiche rappresentazioni sacre e profane stampate nei secoli XV e XVI*, Florence, 1852, p. 64, no. LXXX; M. Sander, *Le livre à figures italien depuis 1467 jusqu'à 1530*, Milan, 1942, no. 6285. € 1.600,00



*le quinzième iour de Novembre, 1576. Ensemble les Harengues faictes à leurs Majesté.* Paris, Jean de Laistre, 1576.

8vo; modern boards covered with a beautiful 18<sup>th</sup> century Venetian coloured paper; (32) pp. Slightly browned.

**VERY RARE FIRST EDITION** of this account of the entry in Orléans of the king of France, Henry III, on November 15 1576.

"It may well be that the particular decorative styles and motifs delineated in Henri III's Italian voyage had an impact on those employed within France's domestic civic festival culture after his return... If there was to be any influence, however, it would have begun to occur in the civic entries of 1576, the first moment following the King's entry to Lyons in September 1574 when the realm was once again at peace. The King's younger brother François d'Alençon, newly created Duke of Anjou, was the real victor in the peace of that year. Anjou immediately set about his own victory parade around his newly acquired apanage. He was given a rousing 'joyous and triumphant entry' into the city of Bourges on Sunday 15 July 1576. This was followed by an equally elaborate entry at Tours on 28 August 1576... Not to be outshone by his brother, Henri III set about organizing his own ceremonial entry into Orléans on 15 November 1576 on his way to open the estates-general at Blois. The year 1576 has a further significance, however, in that it is the last year when the King seems to have taken a real and active interest in participating in civic festivals" (R.J. Knecht, ed, *The Festivals for Henri III in Cracow, Venice, Orléans and Rouen*, in: "Europa triumphans: Court and Civic Festivals in Early Modern Europe", J.R. Mulryne, H. Watanabe-O'Kelly & M. Shewring, eds., London, 2004, p. 109; see also p. 103 and foll.).

Henry of Valois (1551-1589), third son of Henry II and

#### PARACELSICA

58) **PRISCIANUS CAESARIENSIS** (pseud.). *Adversus Jacobum Aubertum Pseudomedicum grammatica expositulatio.* Lyon, n.pr., 1576.

8vo. 14 pp., (1 blank leaf). With a typographical ornament on the title-page. Modern wrappers, a fine copy.

**FIRST EDITION.** In 1575 the French physician Jacques Aubert (d. 1586) published a work against Paracelsus and the alchemists *De metallorum ortu et causis*. A criticism of this was written by Joseph Duchesne (d. 1609), a physician and partisan of Paracelsus, who at that time practised at Geneva. To this Aubert replied with *Duae apologeticae responsiones ad Josephum Quercetanum* in 1576.

The anonymous author, who hides himself behind the name of the celebrated Latin grammarian Priscianus Caesariensis, ridicules not only Aubert's scientific knowledge but also his poor Latin, citing numerous passages from Aubert's pamphlet. The work contains furthermore four mocking sonnets in French, e.g.: "A maistre laques. Gros animal metamorphosé,/ D'une pecore en homme deguisé,/ Qui veut le bruit d'un Aristote avoir,/ Indigne à toy, (car d'estre de sçavoir/ nâs le renom, veu que ta lourde teste/ n'enfante rien qui ne sente la beste)...".

Bibliothèque Nationale de France, no. 31152601. € 450,00

#### HENRI III

59) **(LES) TRIUMPHES ET MAGNIFICENCES FAICTES à l'entrée du Roy et de la Royne en la ville d'Orléans**

LES  
**TRIUMPHES  
ET MAGNIFICEN-  
CES FAICTES A L'ENTREE  
DV ROY ET DE LA ROYNE  
en la Ville d'Orleans le quin-  
ziesme iour de Nouem-  
bre, 1 5 7 6.**

*Ensemble les Harengues faictes à  
leurs Majesté.*



A P A R I S,

Pour Jean de Laistre demourant pres le  
Collège de Reims.



Catherine de' Medici, succeeded on the death of his brother Charles IX. to the throne of France in 1574. In 1573 his mother procured his election to the throne of Poland. On his way back to France he stopped first in Vienna. Emperor Maximilian II received him warmly. Not wishing to go home by the shortest way, through Germany, because he plausibly feared the animosity of the German Protestant princes for the St. Bartholomew's Day Massacre two years before, he decided to go from Austria to Venice and thence across northern Italy to Lyon (cf. P. Champion, *Henri III, roi de Pologne*, Paris, 1943-1951, passim).

Bibliothèque Nationale de France, notice n° FRBNF36285172.

€ 1.600,00

MACHINERY BOOK

60) **BESSON, Jacques** (d. 1573 ca.) - **BEROALDE DE VÉRVILLE, François** (1558-ca.1612). *Il theatro de gl'instrumenti et machine di M. Iacopo Bessoni, mathematico de' nostri tempi eccellentissimo, con una brieve necessaria dichiarazione dimonstrativa, di M. Francesco Beroaldo su tutte le figure, che vi son comprese, nuovamente di Latino in volgare Italiano tradotto et di moltissime additioni per tutto aummentato et illustrato pel signor Giulio Paschali Messinese*. Lyon, Barthélemy Vincent, 1582.

Folio (cm 40,5x28); contemporary limp vellum with inked title on the front panel (recently rebacked); (64) ll., including an architectural woodcut title-page and 60 engraved plates printed only on rectos, with explicative text on the verso. With numerous ornamental initials and head- and tail-pieces. Ex-libris W.C. Mylne. Old repair at the upper margin of the title-page not affecting the text, otherwise an unusually very nice copy with wide margins.

**FIRST EDITION IN ITALIAN** of this celebrated machinery book. First published around 1569 in Orléans, since 1578 it was reprinted several times in Lyons by the printer Barthélemy Vincent with the additions of François Beroalde de Verville, either in the original Latin version or in the French and Italian translations. The work continued to enjoy a great success, not only in France, until the beginning of the 17<sup>th</sup> century.

The 60 plates, depicting various inventions by Besson, were probably drawn and engraved by the famous architect Jacques Androuet du Cerceau, who had an atelier in Orléans. They were then acquired by Barthélemy Vincent, from whom they finally arrived in the hands of the Geneva typographer Jacques Chouet. Only the plates 17, 35, 39, and 51 were re-engraved in 1578 by René Boyvin.

This Italian edition was edited by Giulio Paschali, who wrote the dedication to Claude de la Cour, abbé d'Ambrionay (dated May 6, 1582), and added new notes to the text of each image. In the same year Paschali also published a Latin edition of the work.

Jacques Besson was one of the leading French engineers of the sixteenth century, but he can be rightly considered as part of that Italian school of engineers, inspired by the work of Leonardo da Vinci, to which belonged Cardano, Della Porta, Biringuccio, Ramelli, Zonca, etc. Many Leonardo's inventions appeared in fact modified and improved in the work of these engineers and inventors of the late 16th century. One can say that Besson, together with Agostino Ramelli, introduced Leonardo's technical lesson into France (cf. U. Forti, *Storia della tecnica*, Florence, 1957, pp. 229-230; and Ch.J. Singer, *A History*

*of Technology*, III, Oxford, 1957, pp. 328-337).

The plates show a variety of inventions: agricultural, hydraulic, and military machinery, musical instruments, different types of presses, calculation tools, etc. (cf. J. Besson, *A Theater of Machines*, A. Keller, ed., New York, 1965).

Little information has survived about Besson's early life. He was probably born in Colombières, near Briancçon. In the early 1550s he taught mathematics in Paris and in 1557 he is recorded in the minutes of the town council of Lausanne, as being paid for models of pumps and fountains. In this period he converted to Protestantism. In 1559 he published his first treatise in Zurich, the *De absoluta ratione extrahendi olea et aquas e medicamentis simplicibus*, with an introduction by Conrad Gesner. In 1561 the citizenship of the city of Geneva was given to him as a result of his services in teaching mathematic sciences. One year later Besson became the pastor of the Reformed Church in Villeneuve-de-Berg, France. By 1565 he returned to Paris, where in 1567 he published his second treatise, *Le Cosmolabe*. In the following year he probably moved to Orléans, where in 1569, during a royal visit of Charles IX to city, he presented to him a draft of a new treatise, what was to become the *Theatrum Instrumentorum*. The



king invited him to the court in Paris and rewarded him with the title of "Master of the King's Engines". Although he enjoyed the favour of the king, shortly after the St. Bartholomew's Day Massacre of 1572, Besson emigrated to England, where he died around 1573.

Edit 16, CNCE5652; Riccardi, II, 247; Mortimer, *French 16<sup>th</sup> century books*, nos. 56-58 (Latin editions); Comolli, III, pp. 269-74. € 6.500,00

#### COMMERCIAL LAWSUITS

61) **DECISIONES ROTAE GENVAE.** *De Mercatura et pertinentibus ad eam. Cum Indice locupletissimo* (ed. Marcantonio Bellone). Genova, Antonio Roccatagliata, 1582 (at the end 1581).



Folio. (4), 270, 54 leaves. With the printer's mark on the title-page. Old half-vellum, lightly browned, some inner marginal wormholes anciently repaired, some contemporary marginal annotations and underlining, otherwise a good copy.

**FIRST EDITION** this collection of 215 rulings with ample justifications given by the Rota of Genoa, then the most important commercial court in Europe, concerning commercial lawsuits.

How important this collection, dedicated to Prince Nicolò Doria, was held, is also shown from the several privileges (for ten years) that could be obtained from Pope Gregory XIII, Emperor Rudolph II, King Philip II of Spain, King Henry III of France, and several other rulers. It was published simultaneously at Genoa and Venice (here with just a changed title-leaf). It soon became the standard manual for commercial cases and was reprinted in the same year in the comprehensive collection of writings on commercial law published by Pierre Landry in Lyons. Numerous reprints all over Europe followed until the middle of the seventeenth century (cf. M. Chiaudano, *Rotae Genuae Decisiones de Mercatura*, in: "Nuovissimo Digesto Italiano", XVI, 1969, pp. 273-275).

Marcantonio (d. ca. 1590), the editor of the collection and elder brother of the Genoese printer Antonio Bellone, was trained as a lawyer and became chancellor to the Republic of Genoa. A few years after his brother's death in 1570, he assumed the responsibilities of the publishing house and in 1577 he associated with the notary Antonio Roccatagliata, under whose name and device printing was continued. After the death of Roccatagliata in 1584 Bellone moved his press to Carmagnola in Piedmont (cf. F. Ascarelli & M. Menato, *La tipografia del '500 in Italia*, Florence, 1989, pp. 139-140).

Index Aureliensis, 116.286; N. Giuliani, *Notizie sulla tipografia ligure sino a tutto il secolo XVI*, in: "Atti della società ligure di storia patria", IX, (Genua, 1869), p. 287; H. Coing, ed., *Handbuch der Quellen und Literatur der neueren europäischen Privatrechtsgeschichte*, II/2, (München, 1973), pp. 1154, 1181. € 1.500,00

#### A 16<sup>TH</sup> NOVEL PRINTED IN ORVIETO

62) **GERBI, Lorenzo** (1530-1593). *Della Metamorfosi cioe Trasformatione del Virtuoso. Libri quattro. Di Lorenzo Selva Pistolese*. Orvieto, Rosato Tintinnassi, 1582.

4to. (12), 319, (1) pp. With woodcut coat of arms on the title-page and the printer's device at the end. Old vellum, some light browning, a fine copy.

**RARE FIRST EDITION** of this successful novel, which was reprinted three times until the end of the century and several time afterwards, the last dating from 1818. It was translated into French under the title *La metamorphose du vertueux* and printed at Paris in 1611. The work is dedicated to Giacomo Buoncompagno, duke of Sora by Ascanio Giacobacci and narrates the adventures of young Acrisio, who was obliged by his mother to set out for Naples in search of the patrimony of his father. Most noteworthy are the thirteen short stories inserted into the third book of the novel, are among the best written in the sixteenth century (cf. A. Albertazzi, *Due romanzi morali del Cinquecento*, in: "Giornale storico della letteratura italiana", 16, 1890, pp. 317-325).

"Il romanzo allegorico del pistoiese Lorenzo Selva..., più che alle tredici novelle contenute nel libro terzo (che però da solo occupa più della metà dell'opera) deve il suo notevole successo editoriale a un impasto di fiabesco popolare, folkore stregonesco, 'enimma' sapienziale ed 'egizio', erudizione peregrina (puntigliosamente segnata, ai margini, coi rimandi a fonti bibliche, cristiane, pagane moralizzate) non del tutto scontato. Riproposto l'impianto fi-

DELLA  
**METAMORFOSI**  
 CIOE  
**TRASFORMATIONE**  
 DEL VIRTUOSO.  
 LIBRI QUATTRO.

DI LORENZO SELVA  
 PISTOLESE.

Alt Illustrifs. & Excellentifs. Sig. il Signor  
 IACOMO BVONCOMPAGNO.  
 DVCA DI SORA.



IN ORVIETO  
 Appresso ROSATO Tintinnalsi, 1582.  
 Con licen<sup>za</sup> de' Superiori.

losofico ed allegorico delle Metamorfosi di Apuleio, con la variante del protagonista trasformato in serpente (con evidentissime valenze sessuali, tra colpa e ravvedimento), il Gerbi (nascosto dietro un pseudonimo sapienziale come Selva, il labirinto cioè che il protagonista Acrisio deve attraversare) vi riversa tutto il suo colorito repertorio di predicatore avevezzo a terrorizzare lo sprovveduto uditorio con un variopinto armamentario di fattucchiere, animali fatati, gatti-Streghe, erbe magiche, incantesimi, filastrocche fatiche, esotismi arcani. Un materiale popolare, di marcata radice contadina, disseminato a piene mani in un serio racconto autodiegetico, che punta alla riforma sapienziale di una sessualità ritratta come tensione tra pulsioni e censura, tra immaginario e moralità. Ma, astutamente, fra' Lorenzo non rinuncia a nessuno dei segni di ambiguità indotti da Acrisio-serpente, adottato da 'alcune gentildonne' che lo ritengono una 'Fata' e se lo scambiano voluttuosamente quasi simbolo apotropaico che, nel terzo libro, agevola la tessitura di novelle dove il meraviglioso biblico e cristiano si mescola al vivace e avventuroso fiabesco di un'umanità contadina ossessionata da fatture e ritornelli magici. L'uso abbondante di certi meccanismi topici (la metamorfosi, il sogno, il viaggio) dà al romanzo un non sgradevole spessore di opera mista, costruita per aggregazione e mescolamento di materiali eterogenei, che sanno lievitare in un guazzabuglio vitale e passabilmente efficiente" (G. da Pozzo, ed., *Storia letteraria d'Italia. Il Cinquecento*, Milan, 2006, pp. 1699-1700).

Lorenzo Gerbi, Observant friar, whose profound humility was only equalled by his deep learning and astounding eloquence. He studies first at Pistoia and entered at the age of thirteen the Franciscan Order. He perfected his theological studies at Paris. For twenty-eight years the city of Rome was the scene of his preaching. Consistently he refused any, even the lowest office in the Order, and would not permit himself to be made a bishop. He had as sincere

friends Carlo Borromeo and Felice Cantalicio. After his death in 1593 he was buried in the church of Ara Coeli in Rome. His religious writings, mainly sermons, were published under the name of Evangelista Marcellino and the profane works, as the present one under the pseudonym Lorenzo Selva (cf. A. Zawart, *The History of Franciscan Preaching and of Franciscan Preachers (1209-1927)*, in: "Franciscan Studies", 7, 1928, p. 406-7).

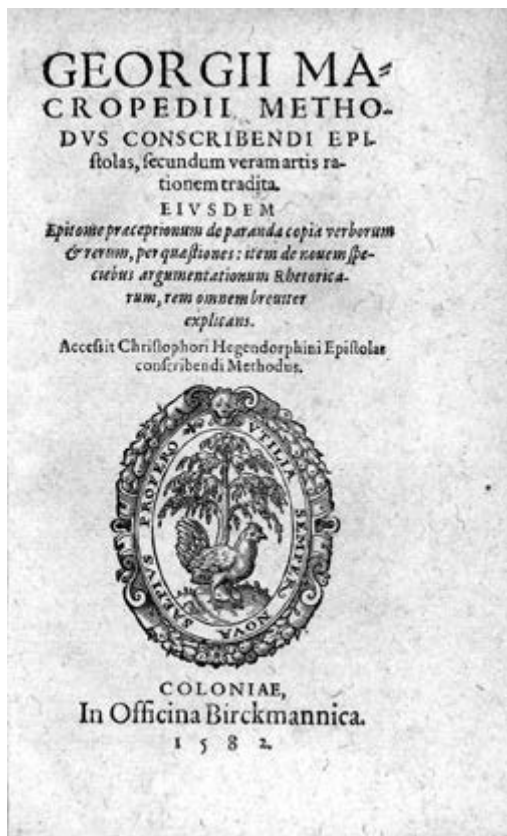
Edit 16, CNC35269; R. Kelso, *The doctrine of the English gentleman in the sixteenth century*, Urbana, 1929, 805a (other edition); L. Tammario Conti, *Annali tipografici di Orvieto*, (Perugia, 1977), no. 8 (first book printed by Tinassi in Orvieto); B. Gamba, *Delle novelle italiane in prosa*, (Florence, 1835), p. 159, no. 116; G. Fumagalli, *Lexicon typographicum Italiae*, (Florence, 1905), p. 270; G. Passano, *I Novellieri italiani in prosa*, (Turin, 1878), pp. 563-565; G. Salinari, ed., *Novelle del Cinquecento*, (Turin, 1955), II, p. 18. € 1.900,00

63) **MACROPEDIUS, Georgius** (Joris van Lanckveldt, 1487-1558) - **HEGENDORF, Christoph** (1500-1540). *Methodus conscribendi epistolas, secundum veram artis rationem tradita. Eiusdem Epitome praeceptionum de paranda copia verborum et rerum, per quaestiones... Accessit Christophori Hegendorphini Epistolae conscribendi methodus*. Köln, Heirs of Arnold Birckmann, 1582.

8vo. (2), 123 leaves, (1 blank). With the printer's device on the title-page. Modern boards. Slightly browned.

**APPARENTLY UNRECORDED.** This is a literal reprint of the Birckmann edition of 1568. Macropedius' most successful textbook, dedicated to the youth of Utrecht, on the art of letter writing was first published as *Epistolica* at Antwerp by Hillen in 1543 and after his death under the title *Methodus conscribendi epistolas* in 1561 at Dillingen. Added to this edition for the first time was the tract *Epitome praeceptionum de paranda copia verborum & rerum, per quaestiones*, which was falsely attributed to Macropedius, and, in fact, was written by Johannes Rivius (1500-1553) and first published at Wesel in 1548.

"Macropedius' *Epistolica* is divided into two parts, the first treating the invention, the second, disposition and elocution. Although Macropedius does not acknowledge Erasmus, in the first part he draws on the *Opus de conscribendis epistolis* in prescribing forms of greeting, address, and farewell and in classifying letters. He names five categories; demonstrative, deliberative, judicial, didascalium or dialecticum (Erasmus' letter of discussion), and indicativum (Erasmus' extraordinary or family class). Macropedius provides his own sample letters, and he is more rigid in applying rhetorical precepts to letter writing than Erasmus. Although he concedes that the structure of the letter varies with the type of argument, he nevertheless defines for each type except the familiar or formal structure based on the divisions of the oration. This is a procedure that Erasmus had criticized in Francesco Negro's *De modo epistolandi*. Macropedius emphasizes art much more, individual judgment and the demands of decorum much less, than Erasmus" (Judith Rice Henderson, *Humanism and the Humanities. Erasmus's 'Opus de conscribendis epistolis in Sixteenth Century Schools'*, in: "Letter-Writing Manuals and Instruction from Antiquity to the Present", C.



Poster & L.C. Mitchell, eds., Columbia, SC, 2007, p. 158).

Georgius Macropedius was born as Joris van Langhvelt in Gemert (North Brabant, the Netherlands). Little is known about his boyhood. After having attended the parish school he moved to 's-Hertogenbosch. Here, he attended the local grammar school and lived in one of the boarding-houses of the Brothers of the Common Life. In 1502, at the age of fifteen, he became a member of the fraternity and prepared for a career in teaching. About ten years later he was ordained and started teaching Latin at the municipal grammar school. In the years 1506–1510 he had already started writing Latin plays for his students. The first drafts of his drama *Asotus* (The Prodigal Son) date from this period. He took on a classic name, as was the custom among sixteenth century humanists. Joris became Georgius and Van Langhvelt was translated into Macropedius. In 1524 he was appointed headmaster of St. Jerome's in Liège. In 1527 Macropedius returned to 's-Hertogenbosch and by the end of 1530 he had already moved to Utrecht, and reputed to be a loyal Roman Catholic, was appointed headmaster. He transformed St. Jerome's in Utrecht into the most famous school in the country. He taught Latin, Greek, poetry, rhetoric, and possibly Hebrew, mathematics, rhetoric and theory of music too. Every year he composed both text and music of a lengthy Latin school song. At St. Jerome's he wrote most of his Latin textbooks and plays, which were published not only in Utrecht, but also in Antwerp, Basel, Cologne, Frankfurt, 's-Hertogenbosch, Paris and in London. In the years 1552–1554 his collected works were revised and edited in two volumes in Utrecht: *Omnes Georgii Macropedii Fabulae Comicae*. The songs were now printed together with their music. Afterwards, he only wrote one more play: *Jesus Scholasticus*. In 1557 or 1558 he resigned as headmas-

ter of the school, and left Utrecht to return to his native soil, Brabant.

Here he lived for another year in the House of Brothers of the Common Life in 's-Hertogenbosch. He died at the age of 71 in this town during a period of the plague in July 1558, and was buried in the Brothers' church. After his death his grateful former students erected a monumental tomb there, with an epitaph. They had a portrait painted of their beloved master, which was hung over the tomb. Both tomb and painting have disappeared and so has the church. His schoolbooks proved Macropedius to be a man of great humanist culture and follower of Erasmus. He knew all about the seven Free Arts and the Three Languages Latin, Greek and Hebrew. He was very familiar with the classic Greek and Roman literature, with the Bible and the writings of the Fathers of the Church as well. Many reprints of his textbooks in the Netherlands, in Germany, in France and in England prove that Macropedius' activities were highly esteemed by his contemporaries and by the next generation of humanists as well. By writing his books and his teachings, Macropedius contributed very much to the successful humanist educational reform in the first part of the sixteenth century. He indefatigably promoted Greek, not only the reading of the New Testament but also the study of the works of the classic Greek authors. Macropedius, however, owes his greatest fame to his twelve plays. In the Netherlands and in Germany he was the first, the most productive and the best Latin playwright (cf. H. Giebels & F. Slits, *Georgius Macropedius 1487–1558. Leven en Werken van een Brabantse humanist*, Tilburg 2005, passim).

Catalogo unico, IT\ICCU\BVEE\021641.

€ 650,00

#### A 16<sup>TH</sup> CENTURY CARTULARY

64) **FERMO- GIGLIUCCI FAMILY.** Cartulary in Italian and Latin of Gigliucci family. 1583-1621.

Manuscript on vellum (cm 230x170); contemporary limp vellum; ll. 23 of text, 8 blank + ll. 8 of text, 45 blank. A fine copy.

It basically contains two sets of documents: the first concerning the patronage of the family Gigliucci on the altar of SS. Jacopo e Giuseppe in the church of SS. Cosma e Damiano; the other on the allocation of primogeniture to a family member (Antonio Gigliucci, brother of Giovanni Battista and Domenico) in order to avoid the fragmentation of the goods and thereby preserve the heritage and prestige of the family.

The acts relating to patronage cover the years between 1583 and 1595, and record the succession of the Provosts of the Altar (or Chapel) elected by the Gigliucci, who, as holders of the patronage, in fact exercised the right of presentation. The series opens with the appointment of Jacopo Maria Pinelli ("cleric toletanus sive ianuen-sis Scola-ris Firmani seminaris"), who was undoubtedly related to the then Bishop of Fermo and future cardinal Domenico Pinelli (1541-1611). The oldest document dates back to 1453.

As often in these kinds of texts, the need to prove the antiquity of the right of patronage leads to produce any sort of act, including the minutes of the witnesses which are in Italian.



The act concerning primogeniture is of particular interest because it contains a very detailed list of all the properties of the family Gigliucci up to November 16, 1621. The list begins at c. 33r with: "Palatium sive juxta domum magnam Ecclesiam Sancti Angeli viam publicam ....".

€ 1.200,00

DANCE

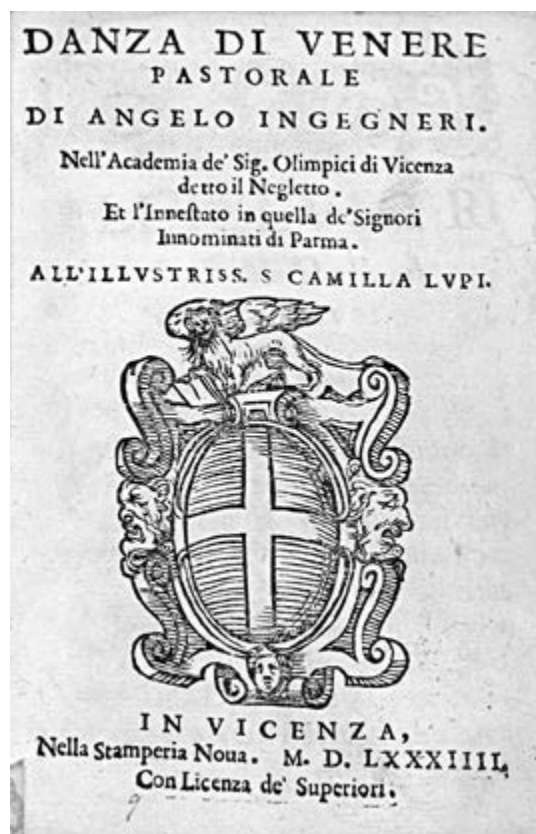
65) **INGEGNERI, Angelo** (1550-1613). *Danza di Venere, pastorale...* Vicenza, Stamperia Nuova, 1584.

8vo. (8) leaves, 126 pp., (1) leaf. With the Farnese woodcut arms on the title-page. Old vellum, blue edges, a few wormholes in the last two leaves touching a few letters, extreme outer margins of the first eight leaves a bit gnawed, some light browning and dampstains, nevertheless a fine copy.

**FIRST EDITION.** The dedicatee, the fourteen years old Camilla Lupi, two whom are also addressed some poems at the beginning (e.g. by Muzio Manfredi and Giovanni Battista Maganza) played the part of Amarilli in a performance of the play in presence of Ranuccio Farnese and the Court of Parma (cf. L.G. Clubb, *Italian Drama in Shakespeare's time*, New Haven, 1989, p. 176). The play was begun with the Accademia degli Olimpici of Vicenza in mind, at the request of one of its members, Giacomo Rangone, and was finished at

the command of the dedicatee's mother, Isabella Pallavicina Lupi, marchesa of Soragna, who financed its staging also to prepare her daughter's entrance into society. The plot of the drama, borrowed from the story of Cimone in the fifth day of Boccaccio's *Decameron*, is situated in Sicily in a valley near Mount Erice, on the top of which was temple of Venus. The remarkable and innovative aspects of the work are substantially two: the complex structure of the protagonist, compared to the ethereal shepherds of earlier plays and the extensive space given to the chorus. Strategically placed in the middle of the third scene of the third act, the dance of Venus, a branle (circular dance of medieval and popular origin, still in use at the opening of festivities in the late Cinquecento) was performed by the chorus with a hymn to the goddess, hence the title of the drama (cf. L. Sampson, *Pastoral Drama in Early Modern Italy. The Making of a New Genre*, London, 2006, pp. 104-105). Situated between the classical *Aminta* (1581) by Tasso and the programmatic *Pastor fido* (1590) by Guarini Ingegneri's pastoral drama was defined as a "miracoloso modello manieristico" (cf. R. Scrivano, *Manierismi e teatro*, in: "La norma e lo scarto. Proposte per il Cinquecento letterario italiano", Roma, 1980, p. 207).

"La trama della pastorale, ispirata alla storia di Cimone narrata nella quinta giornata del *Decameron*, è ambientata in Sicilia in una vallata vicino al Monte Erice, sulla cui sommità si erge un tempio di Venere. Gli aspetti più innovativi dell'opera sono sostanzialmente due: la complessità della figura del protagonista rispetto agli eterei ed astratti pastori dei drammi precedenti e l'impiego massiccio del coro. Posta strategicamente al centro della terza scena del terzo atto, la danza di Venere, un branle (danza circolare di stampo popolare e di origine medievale, ancora in voga nel Cinquecento come danza di apertura durante le feste), viene eseguita dal coro intonando un inno alla dea" (cfr. R. Puggioni, *Introduzione*, in: A. Ingegneri, "La Danza di Venere", Rome, 2002, pp. 9-35, and especially p. 17).



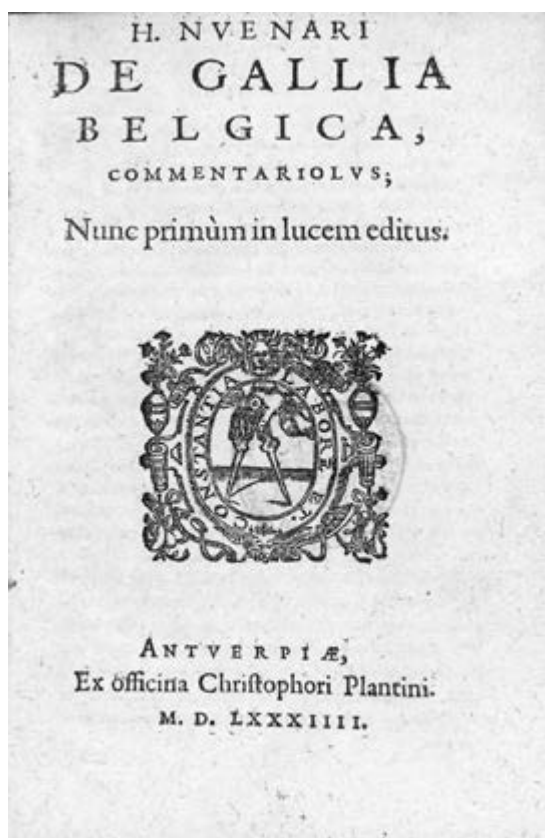
Poet, diplomatic, theatrical adviser, courtesan, dramatic author, manager of a soap manufactory, and secretary to various nobleman (Alderano Cibo prince of Massa and Carrara, cardinal Cinzio Aldobrandini, Francesco Mari della Rovere, Carlo Emanuele of Savoy, and Ferrante II Gonzaga) Angelo Ingegneri entered the republic of letters with a translation into Italian of Ovid's *Remedia amoris*. He became a member of the Accademia Olimpica at Vicenza and of the Innominati of Padua. Ingegneri edited with the authorisation of the duke of Parma the first complete edition Torquato Tasso's *Gerusalemme liberata* (1581), with whom he had a longlife friendship. His epical poem *Argonautica* is dedicated to Carlo Emanuele of Savoy, and the threee books of *Del buon segretario* to cardinal Aldobradini. He wrote a work against alchemy and on the art of writing letters. But his most important work is *Della poesia rappresentativa e del modo di rappresentare le favole sceniche* (1598), a seminal work in the history of late Renaissance and early Baroque dramaturgy and theatrical science (M.L. Doglio, *Nota biografica*, in: "Angelo Ingegneri. Della poesia rappresentativa", Modena, 1989, pp. XXV-XXVIII).

M. Cristofari, *La tipografia vicentina nel secolo XVI*, in: "Miscellanea di scritti di Bibliografia ed erudizione in memoria di Luigi Ferrari", Florence, 1952, p. 199, no. 79; M. Bregoli Russo, *Renaissance Italian Theater. Joseph Regenstein Library of the University of Chicago*, Florence, 1984, p. 102, no. 352; A. Ingegneri, *La Danza di Venere*, ed. R. Puggioni, Rome, 2002, p. 34. € 1.800,00

SHORT HISTORICAL AND GEOGRAPHICAL DESCRIPTION THE LOWER RHINE AND MOSELLE REGION

66) **NEUENAH, Hermann von** (1492-1530). *De Gallia Belgica, commentariolus*. Antwerpen, Christophe Plantin, 1584.

8vo. 29, (3) pp. With the printer's device on the title-page. Old boards, small stamp on the verso of the title-page, but a fine copy.



**FIRST EDITION** published posthumously of this short historical and geographical description written in form of a letter to the author's friend, the Nuremberg humanist Willibald Pirckheimer, who at that time had published *Germania ex variis scriptoribus perbrevis explicatio* (1530). The region concerned in Neuenahr's work is hat of the lower Rhine and Moselle.

In the second and third decades of the sixteenth century, from his return from study in Italy to his premature death at the age of thirty-eight while representing the archdiocese of Cologne at the Diet of Augsburg in 1530, the man around whom local humanists rallied and whom they looked for patronage and protection was Hermann von Neuenahr, son of Count Wilhelm and Walburgis von Manderscheid. His high social rank and great influence are reflected by his success in collecting valuable benefices. In fact he received a prebend at the Cologne cathedral chapter as early as 1495 and was a canon when he matriculated at the University of Cologne in November 1504. He studied under Johannes Caesarius, and when a Cologne embassy departed for Rome in 1508, Neuenahr and Caesarius went along with it, registering in 1509 at the University of Bologna. After his return he was elected provost of Aachen and in January 1524 provost and archdeacon of the Cologne Chapter, offices that were combined with the chancellorship of the University of Cologne. He also became a fervent supporter of Johannes Reuchlin in his bitter conflict with Jacob van Hoogstraten and the Cologne theological faculty and published in 1518 a collection of letters by himself, Hermann von dem Busche, and Ulrich von Hutten.

Erasmus had met Neuenahr in Caesarius' company when travelling through Cologne in 1515. In September

1518 Erasmus again spent some delightful days in his company, resting at the count's castle of Bedburg, west of Cologne. They clearly found each other congenial and exchanged letters until Neuenahr's death. In the spring 1519 he undertook a mission to Rome and later in the year archbishop Hermann von Wied named Neuenahr to be his plenipotentiary at the electoral conclave at Frankfurt which in June chose the Habsburg King of Spain to become emperor as Charles V. In the above address to the newly elected emperor Neuenahr assured him that Germans were joyful over the outcome, especially those Germans who had pursued humanistic studies under the patronage of his grandfather Maximilian and who had been grieving over the loss of this patron. Some of these humanists had now urged him to address their new ruler in their behalf. What follows is a fervent plea to the emperor to make himself a great patron of learning. He urges that 'the most filthy barbarity of the sophists' must be exterminated and that the recovery already begun, must be continued. Then becoming even more specific, Neuenahr warned that in order to reach this goal, the emperor must act firmly to restrain the enemies of good learning, the *Theologistae*, who

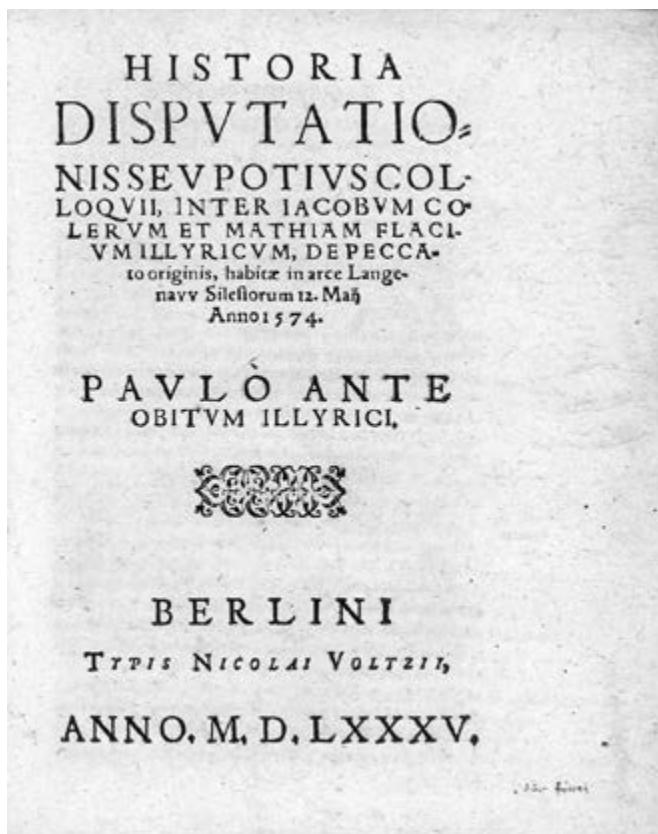
are not many in number but who are arrogant and violent. Becoming yet more specific, the count warned that the worst threat to the welfare of Germany was the arrogant and bold Jacob van Hoogstraten. Just let the emperor inquire, he said, and he will find that all learned men in the country regarded Hoogstraten as a threat to themselves. If only the emperor will force him to be silent, then all who pursue literary studies will be forever grateful. And at the end Neuenahr assured the emperor, 'Just give those who are deserving their due rewards, and soon you will see Athens reborn in Germany' (cf. C.G. Nauert, *Graf Hermann von Neuenahr and the Limit of Humanism in Cologne*, in: "Historical Reflections", XV, 1988, pp.

L.Voet, *The Plantin Press (1555-1589)*, (Amsterdam, 1981), IV, pp. 1636-1637, no. 1759; J. Machiels, *Catalogus van den boecken vor 1600*, (Gent, 1979), D-255. € 600,00

THE DISPUTE OVER THE ORIGIN OF SIN BETWEEN JAKOB COLER AND MATTHIAS FLACIUS ILLYRICUS

67) **COLER, Jakob** (1537-1612). *Historia disputationis seu potius colloquii, inter Iacobum Colerum et Mathiam Flacium Illyricum, de peccato originis, habitae in arce Langenaw Silesiorum 12. Maij Anno 1574. Paulo ante obitum Illyrici*. Berlin, Nikolaus Voltz, 1585.

4to. (60) leaves. Boards, some light spots, but a fine copy.



**EXTREMELY RARE FIRST EDITION** of the protocols of the dispute between the two Lutheran theologians Jakob Coler and Matthias Flacius Illyricus (1520-1575) on the origin of sin, held on May 4 in the castle of Lähnhaus and on May 12, 1574 in the castle of Langenau (Silesia). The work was already unobtainable in the 18<sup>th</sup> century and a reprint was made at Stralsund in 1726. Flacius, having affirmed the natural inability of man, unwittingly fell into expressions consonant with the Manichaeian view of sin, as not an accident of human nature, but involved in its substance, since the Fall. This was the last great dispute in which the famous Lutheran reformer was involved, at a time when he had found refuge at Frankfort, where Catharina von Meerfeld, prioress of the convent of White Ladies, harboured him and his family in despite of the authorities. Flacius fell ill at the end of 1574. The city council ordered him to leave by May-day 1575, but death released him on the 11th of March. (cf. E. Schmid, *Des Flacius Erbsünde-Streit*, in: "Zeitschrift für die historische Theologie", 19, (1849), pp. 2-78, 218-279.

Jakob Coler, a native of Greiz (Saxony), made his first studies at Zwickau and then at the University of Frankfurt a.O., where Georg Sabinus was one of his teachers. He became a parson in several smaller cities in Silesia and soon gained a reputation as a rigorous defender of pure Lutheranism, what got him several times into serious trouble. His dispute with Flacius attracted the attention of Andreas Musculus, then dean of the University of Frankfurt a.O., who offered him the chair of Hebrew. Soon afterwards the Elector of Brandenburg called him to Berlin as an assessor to the consistory court. Later he was made superintendent at Güstrow and assessor at Rostock. He is also known to have collaborated to the highly praised Hebrew Bible edited by Elias Hutter.

VD 16, C-4512; K. Schottenloher, *Bibliographie zur deutschen Geschichte im Zeitalter der Glaubensspaltung*, (Stuttgart, 1956), I, p. 257, no. 6337.

€ 550,00

THE WOMEN'S POINT OF VIEW ON LOVE AND SEX

68) **GUTTERY, Gabriel de** (fl. 2<sup>nd</sup> half of the 16<sup>th</sup> cent.). *La Camilletta di Gutterry Clugnicese*. Paris, Gulielmo Giuliano (Guillaume Julian), al segno de l'Amicitia, (August 4), 1586.

8vo; 20<sup>th</sup> century red morocco; gilt title on spine, gilt edges, marbled endpapers (joint, lower corners and top of the spine skillfully repaired); 172, (2) pp. Lacking the last blank leaf. Printer's device on the title-page and at the end. A nice copy.

**RARE FIRST EDITION.** Dedicated to Charles d'Alincourt (Paris, July 15, 1586), the scion of a powerful French family and a fellow student of the author in Padua, this short novel recalls Guttery's university years and, although



there is no clear indication about where the scene takes place (a pleasant countryside outside an important city), it seems clear that it is Padua, where he studied law from 1583 onward.

"Egli [Gutterry] ha scritto la sua opera di fantasia e di realtà, La Camilletta, tenendo conto delle suggestioni culturali, persino di quelle paesaggistiche, incontrate e sicuramente amate durante il soggiorno nella città di Sperone Speroni e le scorribande nel territorio della Serenissima Repubblica e a Venezia. È altrettanto giusto dire subito che costui non è stato un vistoso letterato, ma semplicemente uno 'scholaro' dell'Università patavina, un 'cortigiano' alle prime armi e infine un autore che, secondo la moda dell'epoca, ha espresso in lingua italiana un singolare racconto della sua fresca e incantata fantasia giovanile; per giunta egli raccoglie intorno a sé una serie di stimoli di vita culturale e civile, che offrono una motivazione più che plausibile per una riscoperta ed una rilettura della sua opera... Scritta in un rozzo italiano, ebbe la sventura di essere stampata con parecchi errori; ma pur nell'ingarbugliato andamento sintattico, rivela un'abile padronanza della nostra lingua d'un tono abbastanza letterario ed anche colorata dei vivaci toni del linguaggio vivo. Il Gutterry implica le dissertazioni sull'amore, ovvero sul "perfetto e leale amante" e sulla presenza della donna come mito, come eroina, come amante e soprattutto come femmina viva, sulle autorevoli voci dello Speroni, dell'Ariosto, del Petrarca, del Boccaccio e del Trissino; infiora il racconto di citazioni provenienti da una letteratura che abbraccia generosamente l'area classica, quella francese, quella italiana, per non parlare poi di quella veneta... Opera che sa, dunque, di gioventù, con tutti gli eccessi e le morbosità della gioventù che indaga sul tema amoroso; ma anche opera di contemplazione, di ricognizione di una realtà che si ricollega ad un'epoca culturale e

sociale ben precisa per quanto concerne in particolare il mondo delle cortigiane... Tale mondo trova qui una sua più estesa attenzione. Le giovani dame, che dissertano con schietta umanità e con consapevole competenza intorno al principale problema della loro vita, appartengono alla razza delle Veroniche Franco, per citare l'esempio più prestigioso della categoria, le quali sapevano armonizzare felicemente le cose della vita con quelle della cultura" (D. Bovo, *Premessa*, in: G. de Gutterry, "La Camilletta", Treviso, 1976, pp. 9-10 and 50-52).

"Avec Gabriel de Gutterry nous retrouvons l'influence du *Décameron* et des 'Asolani'. Ce Gutterry fit un opuscule intitulé Camilletta. *La Camilletta di Gutterry Clugnese all'Illustrissimo Signor Dalincourt, gentilhuomo ordinario di Camera del Re Christianissimo*. In Parigi apresso Guglielmo Giuliano 1586. Dans ce livre l'auteur feint qu'un ami vient le tirer de ses rêveries et de sa solitude et le conduit dans une campagne délicieuse où plusieurs jeunes femmes rient et folâtent. Celles-ci pour se divertir décident de prendre chacune un amant... en imagination, et tour à tour elles énumèrent les qualités qu'elles voudraient trouver en lui. Il y a des détails curieux sur la fauconnerie, les cadenas de chasteté. La nuit arrive et la conversation se termine" (H. Gambier, *Italie et Renaissance poétique en France. La Renaissance poétique en France au XVI<sup>e</sup> siècle et l'influence de l'Italie*, Padua, 1936, p. 78).

The protagonist of this joyful tale, whose freshness emanates from the youth both of the author and of the characters in the story, is Camilletta who, along with three female friends, discusses with aware competence of the qualities of the perfect lover, not forgetting the most "physical" aspects of the matter. She finds the ideal lover in a middle-aged man, between 25 and 30 years old, in order to thereby prevent the inconstancy of "teneri sbarbatelli" (young greenhorns) and the boredom of the old men, who force women "tutto di a piatire sopra i cimiteri" (all day to beg in the cemeteries), and, even if they could "aguzzare l'appetito" (whet the female appetite), in the end they would not be able to "satiarlo e ne rimetton la cura al vicino" (to satisfy it and they would ask for help from their neighbour). The lover besides should not be too beautiful, "che il poco bruto, pur che non sia spiacevole, havendo non so che gratia che a quella parte di bellezza supplisca, debba essere più del bello da noi gradito" (because the ugly, when not unpleasant, compensates this lack of beauty with some kind of grace and therefore should be more welcome to us); on the contrary the beautiful lover, "come sposa, sapendo ch'egli è persona che dev'esser tenuta cara, insuperbisce de si, ch'egli crede che tutte quante dobbiamo haver gratia d'amarlo" (like a bride, knowing that he is a person who is to be cherished, believes that all of us must love him). Moving on to more "practical" issues, Ardelia, intervening at her turn, stresses that "codesto mio amante, oltre a l'esser gentiluomo secreto, sollecito, discreto e avenente, non si sdegnasse... d'aggiungr alle molte sue virtù quella dell'hortolano" (my lover, besides the fact that he must be a secretive, prompt, discreet and good-looking gentleman, should not disdain to also have the virtue of the ortolan). There are then many references to the poor husbands and suggestions on how to fool them, getting away with it.

Born at Cluny presumably around 1550, Gabriel de Gutterry studied law in Padua. From the registers of the university it is apparent that in 1583 he was elected councilor for the Nation of Burgundy. In his college years he met Charles d'Alincourt, the dedicatee of this work, who back in France wanted his friend at his side. Besides



the Camilletta, his first work, Guttery also wrote the erotic novel *La Priapea* (Paris, 1586), based on Aretino's *Ragionamenti*, an *Orazione funebre intorno alla morte dell'eccellentissimo duca di Gioiosa, Amiraglio di Francia, e Governatore di Normandia* (Paris, 1587), and translated into the French the *Histoire et vie de Marie Stuart*, which was published at Paris in 1589 with a dedication to Alincourt's mother. After that year we lose any track of him (cf. É. Picot, *Les français italianisants au XVI<sup>e</sup> siècle*, Paris, 1907, II, pp. 259-267).

Edit 16, CNCE71744 (no copies in Italy); N. Bingen, *Philautone (1500-1660). Répertoire des ouvrages en langue italienne publiés dans les pays de langue française de 1500 à 1660*, Genève, 1994, p. 200, no. 334; J. Gay, *Bibliographie relatifs à l'amour, aux femmes, au mariage*, (Turin, 1871), II, p. 97; É. Picot, *op. cit.*, II, p. 260. € 1.900,00

“LA CONSTANTE BONTÉ, DOUCEUR DE MEURS ET FACILITÉ CONSCIENTIEUSE DE MONSIEUR DE LA NOUË” (MONTAIGNE)

69) **LA NOUE, François de** (1531-1591). *Discours politiques et militaires... Nouvellement recueillis & mis en lumière*. Basel [i.e. Genève], François Forest, 1587.

8vo; contemporary limp vellum; (10) leaves, 847, (1), pp. With a typographical ornament on the title-page and on the verso of the last leaf. Old entry of ownership on the title-page, some very light browning, but a fine, genuine copy.



**ORIGINAL EDITION.** According to GLN 15-16 (*Bibliographie de la production imprimée des 15<sup>e</sup> et 16<sup>e</sup> siècles des villes de Genève, Lausanne et Neuchâtel*) there are extant at least ten imprints with the date 1587. They can be grouped into two major groups according to their size and pagination. A first group with 710 pages in-quarto and in octavo and a second group with 847 pages in-octavo only. Of both groups there exists an early (first?) issue with an errata leaf, and a second issue without errata (our copy belongs to the latter). The first group presents several variants of the title-page and preliminary matter, three in-quarto (one with the printing place Basel, one with Genève, and one without printing place) and two in-octavo (one without printing place and one with Basel); of the second group three variants are known (one with the printing place Genève, and two with Basel - one with the printer's 'maraudeur' device and one with a typographical ornament - our copy). There exist two issues with 776 pages in-8vo and 1012 pages in 16mo respectively, which seem to be printed later in that year (maybe pi-rated editions) (cf. M. de Pooter, *Materials for an edition of 'The Politicke and Militarie Discourses' of the Lord de La Nouë*, Thesis, Montreal, 1974, pp. 68-77, for a more detailed analysis and bibliography of the different issues; however our edition was not known to her).

La Noue wrote the *Discours politiques* mainly during his imprisonment (1580-1585) in the Limburg castle in the Netherlands. Unable to stay in France after his release because of the law of 1585 against Protestants, requiring all to abjure or leave the country, La Noue went to Geneva, apparently with the approval of Henry III. His task was to defend the city against an expected attack by the duke of Savoy. In Geneva he met Philippe de Canaye, sieur du Fresne. In the latter's dedicatory letter to the King of Navarre, dated at Lausanne, April

1, 1587, du Fresne tells how he came to publish the *Discours politiques*. One day his attention was drawn to a pile of papers, thrown in disorder into a corner, dismissed by La Noue as scribblings with which he had occupied his time in prison, written only for him-self and not polished for public perusal. When du Fresne had begged the entire book, piecemeal, he tried to persuade La Noue to publish it. Failing to get his consent, he published it himself without La Noue's knowledge. The work became an instant success and his importance among his contemporaries is proved by the fact that it was at one presented by Walsingham to the queen, that is was translated into English within a year of its publication, and that this was closely followed by a German translation and a Dutch adaptation. The first four discours give a heart-rending picture of France, torn asunder by civil strife. The fifth and sixth discuss the education of a prince, while seven through twelve criticize French nobility. Thirteen through nineteen are devoted to a description of the Spanish armies and La Noue's own suggestion for improving the French military forces. In twenty through twenty-two, he pleads for Christian unity against the Turk. In the twenty-third he speaks of the 'pierre philosophale', which he believes to be spiritual and not material. Twenty-four and twenty-four are his religious meditations, and twenty-six describes the French Wars of Religion (cf. G. de Piaggi, *Les discours moraux, politiques et militaires de François de La Nouë*, in: "Annales de la Faculté des Lettres et Sciences Humaines d'Aix", XLIV, 1968, pp. 183-236).

"Le lecteur des *Discours* découvre avec plaisir non pas les réminiscences décousues d'un vieux guerrier hargneux mais un témoignage équitable qui impressionne par sa franchise et sa bonne fois, qualités rarissimes à l'époque des guerres

de religion. L'on comprend facilement pourquoi Montaigne a pu s'émerveiller de 'la constante bonté, douceur de meurs et facilité consciencieuse de Monsieur de la Nouë, en un telle injustice de parts armées, vrai eschole de trahison, d'inhumanité et de brigandage, où toujours il s'est nourry, grande homme de guerre et très-experimenté' "(W.H. Huseman, *La personnalité littéraire de François de La Noue, 1531-1591*, Paris, 1986, p. 8).

"Les discours de La Noue se lisent avec plaisir. La langue en est charnue, le style savoureux. C'est que l'auteur était un grand écrivain, bien plus un grand homme tout court" (F.E. Sutcliffe, *Introduction*, in: F. de la Noue, "Discours politiques et militaires", Genève, 1967, p. XXXV).

François de La Noue was born into an old Breton noble family. He began his military career in Italy before 1558. Returning to France, he embraced Calvinism and became a key Huguenot leader in the religious wars after 1562. An able soldier, La Noue seized Orléans in 1567 with just fifteen horse-man and led the Calvinist rear guard at the battle of Jarnac (March 1569). He was captured at Moncontour seven months later, but soon released. La Noue lost his left arm while besieging Fontenay-le-Comte (1570). The limb subsequently was replaced by an iron hook, hence his nickname 'Bras de Fer' (iron arms). After the peace of 1570 he fought in the Spanish Netherlands until recalled to France following the Saint Bartholomew's Day massacre on August 24, 1572. At that time he agreed reluctantly to bring Calvinist La Rochelle to an accommodation with Charles IX, only to lead the Huguenots in a new rebellion in 1573. With peace restored in 1577, La Noue returned to Flanders, where he was captured in 1580. While incarcerated he wrote his *Discours politiques*. He was released in 1585 and rallied to Henry IV in 1589. He distinguished himself in the battles at Senlis (1589), Arques (1589), and Ivry (1590). La Noue died on August 4, 1591 from wounds received at the siege of Lamballe (cf. W.H. Huseman, '*Bayard Huguenot' ou 'le plus ingrat gentilhomme que jamais naquît en France'? Un réexamen de la carrière de François de La Noue*, in: "Bulletin de la Société de l'histoire du protestantisme français", 130, 1984, pp. 137-173; and H. Hauser, *François de la Noue, 1531-1591*, Paris, 1892, passim). VD 16, ZV-16005; GLN 15-16, no. 6974 (records two copies only: NB, Paris; BS, Munich). € 1.400,00

WITH 103 WOODCUT PORTRAITS OF LEARNED MEN, SCHOLARS, SCIENTISTS AND REFORMERS

70) **REUSNER, Nicolaus** (1545-1602). *Contrafacturbuch. Ware vnd Lebendige Bildnussen etlicher weitberühmbten unnd Hochgelehrten Männer in Teutschland. So beide die Religion auch gute Künste un(d) Sprachen, mit Lehren und schreiben an Liechstag widerumb gebracht... Sampt angehengten kurtzen Elogijs und Lobspriichen in vier Reim gefasset...* Strassburg, Bernard Jobin, 1587.

4to. (8), 102, (2) Bl. Title printed in red and black within an ornamental border and a woodcut vignette, as well as 103 woodcut portraits. Contemporary vellum over boards, panels with double gilt fillets surrounding central ornamental tools, spine with later stamped lettering, some very light stains and browning, newer endpapers, but an attractive copy from the library of Ludwig Rudolf, Duke of Brunswick-Lüneburg (1671-1735, with his bookplate on the rear pastedown) and from the collection of the Scottish historical writer and art historian William Stirling Maxwell (1818-1878, with his bookplate on the front pastedown).

**FIRST EDITION.** On April 1 of the same year Jobin published a Latin edition, *Icones sive imagines virorum literis illustrium*, in which the German quatrains under the portraits were substituted with Latin distichs. In the Latin edition after each portrait are printed laudatory verses by various authors, whereas in the German edition the verso of the portraits is left blank except for an ornamental border, thus giving to it more the character of a picture book. Furthermore in the German edition are found five more portraits (Leo Jud, Jakob Sturm, Matthias Pfarrer, Jakob Scheck, and Hadrianus Junius), whereas the portrait of Orlando di Lasso was omitted.

"Im *Contrafacturbuch* von 1587 findet man... einhundertdrei bedeutende Köpfe, die den ganzen Umkreis des deutschen Humanismus in ergreifender Weise jetzt, zu seinen Endzeiten, gesammelt vor Augen stellen... Beide Büchlein [*Contrafacturbuch* and *Icones*] in handlichen Format, mit zierlichen Randleisten gedruckt und befreit vom Schwulst des Rahmenwerks, entzücken noch heute jeden Bibliophilen" (P.O. Rave, *Paolo Giovio und die Bildnisvitenbücher des Humanismus*, in: "Jahrbuch der Berliner Museen", 1, 1959, p. 154).

In his dedicatory letter to the treasurer of the city of Bern, Johann Anton Tillier, dated June 9, 1587, Jobin mentions his indebtedness to the portrait collection of Paolo Giovio and also hints to some models for the present portraits, mentioning especially Hans Holbein, and goes on: "Der ander aber Tobias Stimmer mein geliebter Gevatter



selig, sich nit allein zu kunst gegründten abrissen vielerley herrlicher und rühmlicher Personen, in massen die zum theil hie vor in meinen publicierten Contrafaitungen etlicher letzter und newlicher Bäpst zu Rom, und andern besondern von mir aussgangenen Bildnussen, so er selbst gerissen, zum theil durch fleissige nachreissung und erfolgung seiner art und hand des jenigen, welchen er bei leben unterwiesen, als Christoff Maurer von Zürich, in gegenwertigem unnd noch hoffentlich ferner folgenden Werk erschinen und erscheinen werden..." (leaf [5]r).

The attribution of the woodcuts to Tobias Stimmer himself was first questioned by F. Thöne (*Christoph Murers Holzschnitte*, in: "Kunst- und Antiquitätenrundschau", 43, 1935, pp. 25-31) and assigned to his pupil Christoph Murer by P. Tanner (Paolo Giovio, *Pietro Perna, Tobias Stimmer und ihre Porträtwerke*, in: "Spätrenaissance am Oberrhein. Tobias Stimmer, 1539-1584", Basel, 1984, pp. 223-239). Some of the portraits surely were borrowed from Théodore de Bèze's *Icones* (Genève, 1580) and printed here mirror inverted. "Für den grössten Teil von Stimmers Gelehrtenbildern ist die Vorlage jedoch (noch) unbekannt. Man mag das bedauern; aber dieser Umstand stösst die Tatsache nicht um, dass die PorträtHolzschnitte..., die fast durchweg prächtige Charakterköpfe darstellen, künstlerische Eigenleistungen sind, die mithin auch ihren Eigenwert besitzen" (M. Lämmer, ed., *Nicolaus Reusner, Icones sive imagines virorum literis illustrium*, Leipzig, 1973, p. 445).

However, that Stimmer must have had a hand in production of the portraits has recently be emphasized by Andreas Wartmann, in his article *Drei Porträtwerke aus der zweiten Hälfte des 16. Jahrhunderts* (in: "Graphische Porträts in Buchern des 15. bis 19. Jahrhunderts", P. Berhaus, ed., Wiesbaden, 1995, p. 49: "Da Stimmer schon drei Jahre vor dem erscheinen der *Icones* gestorben war (1584), is anzunehmen, dass nicht alle vorbereitende Zeichnungen von seiner Hand stammten. Die Holzschnitte zeigen jedenfalls einen einheitlichen Charakter, der das Werk als Ganzes prägt").

Peter Paul Rubens described Tobias Stimmer's woodcuts as "a special jewel of our art," and Stimmer's fame in fact spread primarily through prints, both those he made and those he simply designed. The son of a schoolmaster and artist, Stimmer had at least five brothers who were artists. No details are known of his apprenticeship, which he must have completed c. 1556. His early drawings show surprising self-assurance and by the early 1560s were of extremely high quality. In the mid- and late 1560s Stimmer painted several portraits, e.g. in 1564, that of the famous Zurich doctor and naturalist Konrad Gessner. During this period he also prepared designs for works in different media, including glass paintings and a silver cup (1567) that the Schaffhausen town senate presented to the Strasbourg mathematician Konrad Dasypodius. He also created many decorative façades for the houses of the wealthy, for example the façade of the Haus 'Zum Ritter' in Schaffhausen, in which he depicted himself as a proud and ambitious artist. In 1570 Stimmer settled in Strasbourg, where he met the Protestant writer Johann Fischart (1546-90) and the publisher Bernhard Jobin, with whom he collaborated as illustrator on a large number of books and pamphlets, including woodcut lampoons of the Pope and the Catholic Church. In about 1570-71 he was commissioned by the Basle publisher Pietro Perna (1522-82) to make drawings in Como after the famous portrait collection of Paolo Giovio. These drawings (now dispersed) served as patterns for the woodcut illustrations in Giovio's books *Elogia virorum bellica virtute illustrium* (Basle, 1575) and *Elogia veris clarorum virorum imaginibus* (Basle, 1577). He also illustrated many books printed in Basle and Strasbourg, including a new edition of the *Narrenschiff* (Basle 1574) by Sebastian Brant (1458-1521), Livy's *Von Ankunft und Ursprung des Römischen Reiches* (Strasbourg, 1574) and the New Testament (ca. 1576) published by Erasmus of Rotterdam and numerous picture Bibles. However, the masterpiece of this period in Strasbourg was his design for the paintings and sculptures (1571-1574) on the large astronomical clock, commissioned by Konrad Dasypodius, in the Strasbourg Cathedral, with which he was helped by his brother Josias Stimmer. Over two dozen scenes and figures decorated the clock housing, providing a superb impression of Stimmer's panel paintings, few of which have survived. The decoration of the Fürstensaal and adjoining octagonal room with an oriel in the newly built castle at Baden-Baden for Philip, Margrave of Baden-Baden, belongs to the final creative phase of Stimmer's life. In 1580 he wrote and illustrated *Comedia: ein nützw schimpff spil von zweien Jungen Eheleuten, wie sey sich in fürfallender reiss beiderseitz verhalten*. In October 1582 he acquired guild rights in Strasbourg, but in 1583 he went back to Baden-Baden to begin work on the Margrave's gallery of ancestors, which was completed after his death by his brother Abel Stimmer. Also in 1583 his large-format woodcuts on the Life of the Virgin were published as illustrations for a book by Petrus Canisius (1521-97), a Jesuit writer and supporter of the Counter-Reformation, a remarkable commission for a noted Protestant artist. In January 1584 Stimmer died in Strasbourg at the age of forty-five (cf. Max Bendel, *Tobias Stimmer, Leben und Werke*, Zürich, 1940, passim).

A portrait that received great attention by scholars was that of the astronomer Nicolas Copernicus (p. 23). "Bemerkenswert ist jedoch, dass die Bildunterschrift der deutschen Fassung von 1587 bereits die Anfeindungen der heliozentrischen Theorie erwähnt und Copernicus - entgegen den Tatsachen - in den Mund gelegt, er habe seine Theorie beweisen können" (G. Metze, *Die Entwicklung der Copernicus-Portraits vom 16. Jahrhundert bis zum 18. Jahrhundert*, Thesis, München, 2004, pp. 43-47, citation, p. 45).

Christoph Murer (1558-1614), a native from Zürich, studied art under his father Josias, a glass painter. Christoph established his reputation by painting on glass a series of historic scenes commemorating the origins of the Swiss Confederation. In 1579 he stopped in Basel and designed a series of panes for the astronomer and alchemist Leonhard Thurneysser. He first stay in Strasbourg is documented in 1583, and he lived there for much of the following twelve years, often working in collaboration with his fellow Swiss artist, Tobias Stimmer. Murer returned to Zürich in 1586 and continued his work as a glass painter and became a member of the distinguished Saffron Guild. From his later phase are outstanding fourteen panes depicting the estates for the Rathaus in Lucerne. After his election to major of Winterthur in 1611 until his death he worked at a biblical drama *Ecclesia Edessaena Messopotamica afflicta* (cf. P. Tanner, *Daniel Lindtmayer und Christoph Murer - zwei Künstler im Einflussbereich von Tobias Stimmer*, in: "Zeitschrift für Schweizerische Archäologie und Kustgeschichte", 42, 1985, pp. 124-128).

Nicolaus Reusner, a native of Lemberg in Silesia, studies law at Wittenberg and Lipsia. For a while he taught rhetoric and dialectic at the 'Gymnasium illustre' in Lauingen. In 1583 he obtained a doctor's degree from the University of Basel and in the same years was called to the Strasbourg Academy as a professor of jurisprudence. In 1588 he moved to Jena, where he also taught law at the university and where he held several important offices at the court of Saxony. Reusner was also a skilled neo-Latin poet and a very learned polyhistor. Apart from numerous juridical publications he was not only the author of the present iconographic dictionary of famous men, but also of a compendium of classical mythology organized in emblematic manner, *Picta poesis Ovidiana* (1580), all illustrated by Stimmer (cf. A. Schindling, *Humanistische Hochschule und freie Reichsstadt: Gymnasium und Akademie in Strassburg*, Wiesbaden, 1977, pp. 289-322).

VD 16, R-1429; Adams, R-408; H.W. Davies, *Catalogue of a Collection of Early German Books in the Library of Charles Fairfax Murray*, (London, 1913), no. 361; P. Tanner, *op. cit.*, p. 237, no. 118; M. Pelc, *Illustrium imagines. Das Portraitbuch der Renaissance*, (Leiden, 2002), p. 239, no. 128. € 4.600,00

ON THE MADRIGAL

71) **MASSINI, Filippo** (1559-1617). *Lettoni dell'Estatico Insensato, recitate da lui pubblicamente in diversi tempi nell'Accademia de gli Insensati di Perugia. Nuovamente poste in luce.* Perugia, Pietroiacomo Petrucci, 1588.

4to. Four parts in one volume. (8), 185, (3) pp. Printer's device on each title-page. 18<sup>th</sup> century half-vellum, some light browning, title lightly soiled, but a fine copy.

**RARE FIRST EDITION** of this collection of lectures held by Massini in the Accademia degli Insensati at Perugia. They were edited by Giovanni Battista Fazio, who also was a member of that academy under the name of 'Lo Stordito'.

The first 'lezione', *Della difesa del Petrarca intorno all'opposizione fatteli dal Castelvetro nel suo Comento della Poetica d'Aristotele*, was held on August 25, 1582 and is dedicated to Giovanni Pelicano, president of Romagna. "In a sense, Massini's speech signifies the way in which the common topics in the Dante quarrel were being made applicable to other authors. His point of departure is Castelvetro's attack, in the *Poetica*, upon certain of Petrarch's errors; his authority for the defence is Aristotle. But his discussion turns, in large part, about the familiar loci of the contemporary polemic. He agrees with Castelvetro that the profound secrets of the sciences, especially when they are inaccessible to popular understanding, should be banned from poetry. But whereas he exonerates Petrarch from the charge, he believes that Dante erred in presenting such scientific material without so much as altering the proper terms. Petrarch's use of pagan mythology is not to be blamed... Like Dante, Petrarch frequently speaks of himself; but this is excusable in his case since he is a lyric poet. In his *Trionfi*, Petrarch uses the devices of the dream and of the miraculous vision. He is justified in so doing by the need to establish verisimilitude: presented as realities, the events would not be believable; but there is no reason why the poet should not propose them as the content of a dream. Massini believes that throughout these arguments he is using "an Aristotelian art of defending the poets", since he has distinguished "errors per se" from "errors per accidente" and since he has examined them for doubt, ambiguity, amphibology, and equivocation" (B. Weinberg, *A history of literary criticism in the Italian Renaissance*, Chicago, 1961, pp. 865-866).

LETTIONI  
DELL'ESTATICO

INSENSATO,

Recitate da lui pubblicamente in diversi tempi

nell'Accademia de gli Insensati

di Perugia.

Nuovamente poste in luce.



Con Licentia de' SS. Superiori.

In PERUGIA apresso Pietroiacomo Petrucci,

M. D. LXXXVIII.

The second and third lectures, dedicated respectively to Giulio della Rovere and Giulio Farnese, *Della contemplazione dell'huomo estatico* and *Della conversione dell'huomo a Dio*, are in relation with two sonnets by Giovanni Guidiccioni, and were held on January 17, 1585 and on August 30, 1587.

The fourth 'lezione', by far the most significant, is dedicated to Antonio Caetani and was held on April 28, 1581. It is an interesting disquisition on the madrigal with the aim "to contest the assertions of Ruscelli and Minturno that the madrigal was a "regulated" poem, to deny the limitations placed upon the form by them, and to indicate how it might be thought of as belonging to the other category of "free" poems. "Regulation", for Massini, involves fixity of subject matter, of style, of metrical pattern; for the madrigal, this means exclusive use of rustic materials (as recommended by Bembo and Minturno), treated in a low style, in eleven or twelve lines rhyming in a set way. Massini contends, on the contrary, that the madrigal is free in all these respects... Since he thinks of the madrigal as admitting any subject matter, it may thus admit any one of the styles, high, mid-

dle, or low. There are, however, preferable practices all along the line. The best subjects are the light ones, "since pleasantness is without any doubt more proper and more fitting to the very agreeable nature of this composition, which however is not at all incapable of gravity... In the verse form, the poem is "free" to the extent that it does not have a fixed number of lines, that some unrhymed lines are permitted, and that "mezzi versi" may be intermingled with "versi interi". But Massini nevertheless sets up certain rules... Massini's analysis represents an attempt at liberation from the rule-of-thumb poetizing which had given substance to the late medieval and early Renaissance prosodic treatises" (Weinberg, *op. cit.*, pp. 207-208).

Filippo Massini, a lawyer and poet from Perugia, was professor of jurisprudence at Bologna, Fermo, Pisa and Pavia and a member of the Accademia degli Insensati under the name 'L'Estatico (cf. M. Maylender, *Storia delle Accademie d'Italia*, Bologna, 1926-30, III, pp. 306-311).

Edit16, CNCE 34384; G.B. Vermiglioli, *Biografia degli scrittori perugini e notizia delle opere loro*, Perugia, 1829, II, p. 92. € 950,00

THE MARRIAGE BETWEEN CHARLES EMMANUEL I OF SAVOY AND INFANTA CATERINA MICAELA OF SPAIN

72) **SPONTONI, Ciro** (ca. 1552-1610). *Nereo poema di Ciro Spontone et alcune altre sue rime*. Verona, Girolamo Discepolo (for Marcantonio Palazzolo), 1588.



4to. (4), 73 pp., (1 blank leaf). With a typographical ornament on the title-page. Boards, small repair and a light spot in the margin of the second leaf, but a fine copy.

**VERY RARE FIRST EDITION** of this volume containing three of Spontoni's major poetical works. It is dedicated to Rodolfo Gonzaga and starts with Nereo, gives an account of the travel of Charles Emmanuel I of Savoy to Spain (1584-1585) to meet his future wife, Infanta Caterina Micaela, daughter of Philip II and Elisabeth of Valois. The following Canzone is an epithalamium written to celebrate their wedding at Saragossa on March 11, 1585. At the end is found Pianto ecstático, which had already been published at Turin in 1584. In it is described the dangerous illness from which the Duke suffered at Vercelli

Among the various writings published on occasion of the wedding of Charles Emmanuel I "le Nereo de Ciro Spontoni... contient pourtant de belles images évoquant la traversée de la Méditerranée, la navigation amoureuse et la protection de Nérée jointe à celle de la Vierge" (A. Mansau, *Jeux d'écriture sur Charles Emmanuel 1<sup>er</sup>*, in: "Culture et pouvoir dans les états de Savoie du 17<sup>e</sup> siècle à la Révolution, Actes du Colloque d'Annecy-Chambéry-Turin", G. Mombello, L. Sozzi, & L. Terreaux, eds., Genève, 1985, p. 68).

Ciro Spontoni, historian, poet and courtier from Bologna, was successively secretary to Cristoforo Buoncompagni governor of Ancona, then of Ludovico Bentivoglio, bishop of Policastro, of the Duke of Nemours at Turin, of the Marquis Marco Pio

of Sassuolo, Rodolfo Gonzaga, Marquis of Castiglione. He participated to the wars in Hungary at the side of the Duke of Mantua and was governor of Rovigo. From 1600 to 1610 he was secretary to the Senate of Bologna. We was the author of *Dodici libri del governo di Stato* (Verona, 1599), *La corona del principe* (Verona, 1590), the dialogues *Il Bottrigaro* (Verona, 1589) and *Hercole difensore di Homero* (Verona, 1595), a treatise on Tasso (Verona, 1587), *le Attioni de' re dell'Ungheria* (Bologna, 1602), *Historia della Transilvania* (Venezia, 1638), and of *Metoposcopia* (Venezia, 1626), his most successful work (cf. T. Bozza, *Scrittori politici italiani dal 1550 al 1650*, Roma, 1949, p. 75).

Edit 16, CNCE 51146; L. Carpanè & M. Menato, *Annali della tipografia veronese nel Cinquecento*, (Baden-Baden, 1992), I, no. 309; H. Vaganay, *Le sonnet en Italie et en France au XVI<sup>e</sup> siècle*, (Lyon, 1903), 1588, no. 18. € 900,00

73) **SPECKLE, Daniel** (1536-1589). *Architectura von Vestungen. Wie die zu unsern zeiten mögen erbawen werden, an Stätten Schlössern, unnd Clussen, zu Wasser, Land, Berg, unnd Thal, mit jren Bollwerken, Cavalieren, Streichen, Gräben und Leuffen, sampt deren gantzen anhang, und nutzbarkeit, auch wie die Gegenwehr zu gebrauchen, was für geschütz dahin gehörig, und wie es geordnet, unnd gebraucht werden soll, alles auss grund un deren Fundamenten.* Strassburg, Bernhardt Jobin, 1589.

Folio. (8), 112, [i.e. 114: 1-66, (1), 66-112], (1: errata) ll. Title printed in red and black within an engraved architectural border by Matthias Greuter, woodcut coat of arms of Julius Duke of Brunswig, 21 (20 double-page) engravings (sometimes appearing as two single leaves; one is also signed by Matthias Greuter), and numerous woodcut illustrations in the text. Contemporary limp vellum (a bit smutty), with later added supralibros and spine label, from the library of Walter Hawken Tregellas (1831-1894), an English writer of historical and biographical works and a professional draughtsman (with his presentation label on the pastdown), and from the Royal Engineers Library (gilt stamp on binding, and small ink stamp on title-page and on a few other places). Some very light browning and marginal dampstains, but a very nice genuine copy.



**RARE FIRST EDITION** of this magnificent work on fortification and town-planning, the first important contribution in the German-speaking world on the subject since Dürer's *Etliche Underricht zur Befestigung der Stett* (1527). It was to become the standard reference work on the construction of fortresses until there was a decisive change in the manner in which wars were fought. Further editions were published in 1599, 1608, 1705 and 1756.

"Speckle writes his treatise from a strongly national motivation as is clear from his preface. He wishes to prove that the Germans are not completely without imagination, and that their invention of printing and of a 'grausam Geschütz' ('fearsome artillery') shows them to be 'the greatest in the world' in these fields. He attacks, above all, the Italian theorists for their academic disputes, declaring their rules to be outmoded and openly ridiculing their approach ('when someone has no Latin, he cannot understand it, and so has no business to talk about it'). He demonstrates the urgency of fortification, as Dürer has done, by reference to the Turkish threat. Speckle claims to be familiar with fifty or sixty types of fortification, but restricts himself to a few only. He writes in German and avoids foreign words, 'so that every German - such as I too have the honour to call myself - can understand' " (H.-W. Kruft, *A History of Architectural Theory from Vitruvius to the Present*, London & New York, 1994, p. 115).

In addition to Dürer, whose work Speckle considered very important, he had adopted the work of Francesco de Marchi from Bologna, *Della architettura militare*, thus proving that he kept abreast of the latest

trends. But he was no less a pragmatist, who in his teaching methods took into account whether a fortress was located in flat countryside, in hills or in mountainous terrain. Mathematics and geometry, in conjunction with practical skills and a knowledge of mechanical laws were also the art of building fortresses. Some of his retreats and mountain castles appear on the other hand as fantastic visions of a world that had rid itself of enemies. In a copy of the 1608 edition in the Strasbourg library these castles are labeled by hand and identified as based on reality. In the second part of the treatise Speckle presents plans whose forms are dictated by terrain. He describes inter alia, in great detail, the Turkish siege of Malta (1565) and the rebuilding of La Valetta, and in so doing provides us with one of the most detailed plans we have of Francesco Laparelli's project (cf. J. Zimmer, *Daniel Speckle Architectura Von Vestungen*, in: "Architectural Theory from the Renaissance to the Present", B. Evers & C. Thoenes, eds., Köln, 2003, pp. 511-519).

The twenty-eighth chapter of the first part of the treatise contains the essence of Speckle's thinking on town planning. He starts with a description of a regular plan with six bastions, of which he gives a perspective view and which reveals the priority he accords to defensive considerations. He then describes in great detail an ideal type of town plan with eight bastions, in which his political and social ideas are revealed. In the tradition of all military architects of the second half of the sixteenth century, he uses a strict radial pattern. Around the central square are situated the church, royal palace, town hall and staple inn. Religious, secular and economic power are concentrated in this area. The military, on the other hand, are removed to the areas around the bastions. It is interesting that Speckle expressly sets civil law above martial law. Speckle aims overall at a very ordered commu-

nity: 'mercenaries should be done away with'. Defensive considerations determine the city to the last detail (cf. K. Krüger, *Albrecht Dürer, Daniel Speckle und die Anfänge frühmoderner Städteplanung in Deutschland*, in: "Mitteilungen des Vereins für deutsche Geschichte Nürnbergs", 67, 1980, pp. 79-97; and H. de la Croix, *Military Architecture and the Radial City Plan in Sixteenth Century Italy*, in: "The Art Bulletin", 427/ 4, 1960, pp. 263-290).

"Later in the sixteenth century, the instruments and surveying techniques essential to the preparation of ichnographic city plans were made available to an increasingly large circle of northern artists and topographers through a number of publications. One of the most interesting of these books is Daniel Speckle's treatise on fortifications, published in 1589. Speckle's method of surveying, which permitted a ground plan of 'any building, city or castle' to be drawn, is closely related to Hirschvogel's procedure. Unlike Hirschvogel's confusing description of his own invention, however, Speckle's chapter on surveying is a model of clarity and verbal economy. Speckle's straightforward and step-by-step exposition of surveying techniques parallels those of Tartaglia and Bartoli earlier in the century. It permitted any interested artist or architect to learn and apply them easily" (J.A. Pinto, *Origins and Development of the Ichnographic City Plan*, in: "Journal of the Society of Architectural Historians", 35, 1, 1976, p. 49).

In the *Architectura* are also described several instruments of his invention, especially his set of six reduction compasses (cf. I. Schneider, *Der Proportionalzirkel. Ein universelles Analogrecheninstrument der Vergangenheit*, München, 1970, pp. 31-32).

Daniel Speckle (Specklin), a native of Strasbourg, was the son of the eminent carver Veit Rudolph Speckle. After completing his apprenticeship as a silk embroiderer, he left Strasbourg in 1552 to go on a study tour, which took him to the fortress of Komorn and Győr in Hungary. By 1555 he was in Vienna, where he first trained as a master mason and later became an architect. The influence of the chief builder in Vienna, Hermes Schallautzer, could well have played a role in influencing Speckle's decision to concentrate in the future on the construction of fortresses. He soon achieved success in this field and was employed as head of constructions for various fortress projects. He visited Antwerp in 1560 and subsequently travelled to Denmark, Sweden, Poland, and Russia. In 1564 he returned to Strasbourg, married and worked again as a silk embroiderer. Having been involved with the construction of fortifications in Düsseldorf and Regensburg in 1567, he was once again in Hungary, this time with his patron, the Imperial general Lazarus von Schwendi, where he was instrumental in the planning of fortifications in Varaždin, Kashau, and Tokai. During this time he must also have acquired a reputation as a mapmaker, since as a result of Schwendi's connections he was commissioned in 1573 by Archduke Ferdinand to produce a map of Alsace, which he worked on until 1576. He also was engaged in producing an overall plan for fortifying the city of Ulm. To this end he drew up extensive plans and models, as well as a builder's journal, the first of its kind. There followed a journal for Colmar (1579) and a building code for Basle (1589). By now he had also produced elaborate pieces of work for the city of Strasbourg, including a large-scale wooden model of the city. On October 5, 1577 Speckle was appointed City Architect with an annual salary of 250 Guilders, 6 tuns of wine and 1000 bundles of wood. With the authorization of the city council he continued to work for other domains and towns, such as Schlettstadt, Ensisheim, Colmar, Basle, Veldens, Belfort, Cologne, Heidelberg, and Hanau. After being sent on a study trip to Antwerp, he brought back several plans of the fortifications of towns in Brabant and Holland. In September 1587 he submitted his *Architectura* to the council of Strasbourg. Finally, the city of Heilbronn requested his advice and later sent him the ground plans of a planned fortress for his appraisal, but he was not able to air his opinions on it, as he died on October 18, 1589, aged 53 (cf. K.E. Mayer, *Die Lebensgeschichte des Strassburger Stadt- und Festungsbaumeisters Daniel Specklin*, Stuttgart, 1928, passim; and A. Fischer, *Daniel Specklin aus Strassburg, 1539-1589: Festungsbaumeister, Ingenieur und Kartograph*, Sigmaringen, 1996, passim).

*Berlin Ornament Catalogue*, no. 3516; M.J.D. Cockle, *A Bibliography of English Military Books, Up to 1642 and of Contemporary Foreign Works*, (London, 1978), no. 789; A. Fara, *Il sistema e la città: architettura fortificata dell'Europa moderna dai trattati alle realizzazioni, 1464-1794*, (Genua, 1989), pp. 171-174; id., *Geometrie della fortificazione e architettura da Borromini a Guarini*, in: "Mitteilungen des kunsthistorischen Institut in Florenz", 45, 1/2, 2001, p. 181, no. 136; M.D. Pollak, *Military architecture, cartography & the representation of the early modern European city: a checklist of treatises on fortification in the Newberry Library*, (Chicago, IL, 1991), p. 94, no. 55; H. Rosenau, *The Ideal City in its Architectural Evolution*, (London, 1959), p. 54; U. Schütte, ed., *Architekt & Ingenieur. Baumeister in Krieg und Frieden*, (Wolfenbüttel, 1984), no. 297. € 12.000,00

#### PASTORAL DRAMA

74) **CREMONINI, Cesare** (1550-1631). *Le pompe funebri, ovvero Aminta, e Clori. Favola Silvestre*. Ferrara, Vittorio Baldini, 1590.

4to. (4), 160 pp. With the printer's device on the title-page. Later boards, some light browning and spots, but a fine copy.

**FIRST EDITION** of Cremonini's first published work, a pastoral drama dedicated to Alfonso II d'Este, which was staged at the court of Ferrara in presence of Eleonora d'Este. "Cremonini's *Pompe* is otherwise marked by a spiritual and moral dimension conspicuously absent from [Tasso's] *Aminta*, though which had been hinted at obliquely in other plays under the veil of pagan mythology. The action of the *Pompe* is framed by a sacrifice and games in honor of the dead shepherd-lover, Dafni, whose shade recites the prologue, and it features a priest and a minister who note at length the necessity of religion in pastoral life. Even the satyr, Rustico, comments on the importance of piety. More unusually, philosophical and theological ideas are raised independently of the plot, such as the affirmation of the immortality of the soul and of Free Will. The introduction of such questions, and especially of moralizing and pious sententiae, became more noticeable in later pastoral drama, particularly after the publication of Guarini's

LE  
POMPE FVNEBRI,  
OVERO  
AMINTA, E CLORI  
FAVOLA SILVESTRE

DI CESARE CREMONINO  
AL SERENISS. PRINCIPE  
Il Sig. Duca di Ferrara, &c.



IN FERRARA,

Per Vittorio Baldini. M. D. X C.  
Con licenza de' Superiori.

in 1608 and the other is 1611, but with no serious consequences, as he enjoyed the protection of the Venetian Republic. Cremonini enjoys today the dubious distinction of having declined to look through Galileo's telescope because he already knew from Aristotle everything that could be known about the heavens (cf. H.C. Kuhn, *Venetianischer Aristotelismus im Ende der Aristotelischen Welt: Aspekte der Werke und des Denkens des Cesare Cremonini*, Frankfurt a.M., 1996, passim).

Edit 16, CNCE 13724; Index Aureliensis, 146.703; L.G. Clubb, *Italian Plays (1500-1700) in the Folger Library*, (Florence, 1968), no. 322; E. Riondato & A. Pioppi, eds., *Cesare Cremonini: aspetti del pensiero e scritti*, Atti del Convegno di studio, Padova, 26-27 febbraio 1999, (Padua, 2000), p. 33. € 1.250,00

TIDES AND OCEAN CURRENTS

75) SFONDRATI, Pandolfo (fl. 2<sup>nd</sup> half of the 16<sup>th</sup> cent.). *Causa aestus maris Pandulpho Sfondrato authore. Ad Beatissimum Gregorium XIII. Pont. Max.* Ferrara, Benedetto Mammarello, 1590.

4to. (2), 44 leaves. With the arms of Pope Gregory XIV on the title-page. Recent vellum over boards, a fine copy.

**RARE FIRST EDITION** of this original treatise on the primal cause of the tides and the ocean currents. Sfondrati examines the question in the Mediterranean, especially in the Adriatic and around Corsica and Sardinia, but also in the Atlantic and Pacific. Here the phenomenon is explained in the supposition that the Strait of Magellan hinders the constant oceanic flux oriented from east to west, what also would explain, always according to Sfondrati, the presence of currents on the shores of Brazil and their absence in the Gulf of Mexico from the Isthmus of Panama onward.

Pandolfo Sfondrati, scientist and writer, lived and worked at Ferrara in the second half of the 16<sup>th</sup> century. He was also the author of a treatise on fevers, *In febrim* (Turin, 1576). Whether he was a relative to Pope Gregory XIV (Nic-

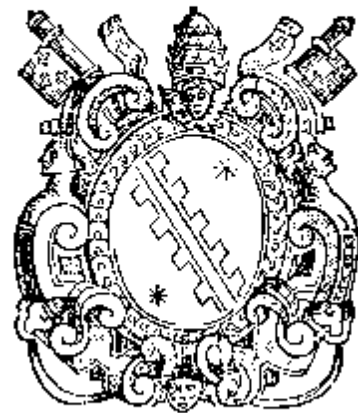
*Pastor fido*" (L. Sampson, *Pastoral Drama in Early Modern Italy. The Making of a New Genre*, London, 2006, pp. 101-102).

"Le Pompe funebri è la più nota tra i lavori poetici di Cremonini, come risulta anche dalla fortuna a stampa (edizioni successive: Ferrara, 1591; 1592, 1599; Vicenza, 1610; Parigi 1634). All'opera è preposta una dedica ad Alfonso d'Este, in cui l'autore dichiara di aver osato consacrare un 'silvestre componimento' al duca seguendo l'esempio di Virgilio, 'giudice soprano di tutte le poesie', che aveva dimostrato che 'le selve' potevano essere 'degne degli altissimi consoli di Roma'" (E. Bergonzi, *Cesare Cremonini scrittore, il periodo ferrarese e i primi anni padovani, la pastorale 'Le Pompe funebri'*, in: "Aevum", 67/3m 1993, p. 581).

Cesare Cremonini was one of the most illustrious Aristotelian philosophers of his rime. Born in Cento, Cremonini studied in Ferrara where he went into the services of the d'Este princes and formed ties of friendship with Torquato Tasso. He taught philosophy at the University of Ferrara from 1573 to 1591. In the same year he was appointed by the Venetian Senate to a chair in philosophy at the University of Padua, succeeding Francesco Piccolomini. Here he met and befriended Galileo, despite their differences of opinion on many issues. In 1599 he was, with Galilei, Lorenzo Pignoria and Paolo Beni, one of the founding members of the Accademia dei Ricovrati, which later was joined by Battista Guarini and Pomponio Torelli. In 1604 they were reported on differing indictments to the court of the Inquisition of Padua, but both emerged from it unscathed. Galileo was accused of practicing judicial astrology, and Cremonini of believing that the human soul was mortal and interpreting Aristotle by distinct philosophical and theological approaches. Cremonini faced two more trials, one

CAVSA  
AESTVS MARIS  
PANDVLPHO SFONDRATO  
AVTIORE.

AD BEATISSIMUM  
Gregorium XIII. Pont. Max.



FERRARIAE,

Apud Benedictum Mammarelum. 1590.

Superiorum permiffa.



colò Sfondrati), to whom the *Causa eastus maris* is dedicated, could not be ascertained (cf. F. Arisi, *Cremona literata*, Parma, 1702-1741, II, p. 418).

Adams, S-1038; Edit16, CNCE 35896; J. Alden & D.C. Landis, *European Americana 1493-1750*, (New York, 1980), no. 590/59; P. Riccardi, *Biblioteca Matematica Italiana*, (Modena, 1870-1893), I, 2<sup>nd</sup> part, col. 4531. € 1.500,00

A SAMMELBAND WITH THREE RARE VALENCIA IMPRINTS

76) **VICENTE FERRER, Saint** (1350-1419) - **ANTIST, Vicente Justiniano editor** (1544-1599). ...*Opuscula, à frate Vincentio Iustiniano Antistio...*, collecta, et scholiis explicata. Valencia, Pedro Patricio Mey, 1591.

(bond with:)

**ANTIST, Vicente Justiniano** (1543-1599). *La vida de Sant Pedro Gonçalez Telmo, abogado de los navegantes...* Valencia, Widow of Pedro de Huete, 1587.

(bound with:)

---. *De inventione Sacri Corporis Divae Anglinae martyris. Simplex, veraque narratio...* Valencia, Pedro Patricio Mey, 1588.

Three works in one volume, 8vo. 1): (32), 144 pp. With the arms of the Dominican Order on the title-page; 2): 163 (i.e. 164), (12) pp. With a woodcut portrait of Saint Dominic; 3): (8) pp. Old vellum over boards, with a light dampstain on the upper part of the leaves of the first part of the volume, otherwise a fine copy.

LA VIDA DE  
SANT PEDRO GON-  
CALEZ TELMO, ABO-  
GADO DE LOS NA-  
VEGANTES,

COMPUESTA POR EL MAESTRO  
Fray Vincente Iustiniano Antisti Prior de  
Predicadores de Valencia.



CON PRIVILEGIO  
De su Excelencia por diez años.

Impressa en Valencia en casa de la viuda de  
Pedro de Huete, a la plaza de la  
Yerua. Año 1587.

(I.) **FIRST EDITION** of the collected writings edited and commented by Vicente Justiniano Antist, prior of the Dominican convent of Valencia, theologian and first biographer of Saint Vicente Ferrer. It contains the following titles: *Tractatus de vita spirituali*, *Tractatus consolatorius in fidei tentationibus*, *Epistola ad Benedictum Papam, aut (si mavis) Antipapam*, *Epistola ad Ioannem de Podio Nucis, ordinis Praedicatorum Generalem*, *Fragmentum Epistolae ad Bonifacium Carthusianorum generalem*, *Fragmentum Epistolae ad Gersonem*, *Epistolae duae ad infantem Martinum, Petri quarti Aragonum Regis filium*, *Epistola ad Ferdinandum primum Aragoniae regem*, *Sufragium in electione Regis Aragonum*, *Sententia, quam novem viri pro Infante Ferdinando tulere*, *Oratio contra epidimiam*, *Oratio ad foelicem obitum impetrandum*, *Oratio ad aegros sanandos*, *Oratio ad puerum*, *Oratio pro mulieribus*, *Oratio ad Angelum custodem*, and *Liturgiae, aut missae*. Antist discusses in the list of the saint's works the authenticity of writings attributed to him, the accuracy of earlier printings and the manuscripts (some autograph he found and he used for his edition (cf. L. Robles, *Vicente J. Antist, O.P., y su opùsculo "De viris illustribus"*, in: *Revista Española de Teología*, Madrid, voll. 39-45, nos. 154-161, 1979-80, pp. 199-242; and A. Esponera Cerdán, *El Valenciano V.J. Antist o.p. y su inedita Historia de la Santa Inquisición*, in: *Vivir en la Iglesia. Homenaje al Prof. Juan Aguellas*, Valencia, 1999, pp. 493-519).

Vicente Ferrer was the fourth child of the Anglo-Scottish nobleman William Stewart Ferrer (William being the younger of two brothers descended from the English Ferrer family and the Stewarts of Scotland) and his Spanish wife, Constantia Miguel. He entered the Dominican Order at the age of eighteen and studied philosophy and theology. For a period of three years, he read the Sacred Scriptures without any interruption to read any other book and he memorized the Bible.

He published a treatise on Dialectic Suppositions after his solemn profession. He eventually became a Master of Sacred Theology and was commissioned to deliver lectures on philosophy. He was then sent to Barcelona and eventually to the University of Lleida, where he earned his doctorate in theology. Vincent later claimed that the Great Schism had such a depressing effect on his mind that it caused to be seriously ill at the age of forty. He claimed that God healed him and instructed him to go out and convert many. For twenty-one years he was said to have travelled to Aragon, Castile, Switzerland, France, Italy, England, Ireland, and Scotland, preaching the Gospel and converting many. Vincent intervened during a political crisis in his homeland, which resulted in the Compromise of Caspe, by which the Crown of Aragon was given to a Castilian prince, Ferdinand of Antequera. According to some sources Vincent was very loyal to the Avignonese Pope Benedict XIII, better known as "Papa Luna" in Castile and Aragon, remained in steadfast loyalty to him, and believed that Benedict XIII was the true Pope. According to another source, Vincent labored to have Benedict XIII end the schism, and after an extended period of receiving empty promises, Vincent encouraged King Ferdinand of Castile to withdraw his support from Benedict XIII. He died on 5 April 1419 at Vannes in Brittany and was buried in Vannes Cathedral. He was canonised by Pope Calixtus III on 3 June 1455. His feast day is celebrated on April 5. The Fraternity of Saint Vincent Ferrer, a Pontifical religious

institute, is named after him (cf. A. Esponera Cerdán, ed., *San Vicente Ferrer: vida y escritos*, Madrid, 2005, passim). J. Simón Díaz, *Dominicos de los siglos XVI y XVII: escritos localizados*, Salamanca, 1977, 103; A. Palau, *Manuel del librero hispanoamericano*, no. 13090.

(II:) **RARE ORIGINAL EDITION** of the first biography of Saint Pedro Gonzáles Telmo (1196-1251), canon and dean of the Cathedral of Valencia, great Dominican preacher and patron Saint of mariners (cf. C. Leonardi & A. Riccardi, *Diccionario de los Santos*, Madrid, 2000, II, pp. 2087-2090).

M. Lamarca, *Llibres impresos en Espanya durant el segle XVI: Biblioteca de la Universitat de Barcelona*, (Barcelona, 2007), p. 128.

(III:) **VERY RARE ORIGINAL EDITION** of this account of the discovery of the remains of a Saint martyr in the Dominican monastery in Valencia in 1588.

A. Palau, *Manuel del librero hispanoamericano*, no. 13089.

€ 900,00



BOUND IN CONTEMPORARY GILT VELLUM

77) **DU LAURENS, Honoré** (1554-1612). *Vera et simplex narratio colloquii inter viros delegatos habit; tum, qui Ducis Meduani, Status ac Coronae Galliarum Locum-tenentis generalis, Principum etiam, Praelatorum, ac publicorum, quae Parisijs habita sunt, Regni Comitiorum: tum qui Principum, Praelatorum, Nobilium, caeterorumque Catholicorum, qui regi Navarrae adhaerent, nomine convenerunt*. Paris, Fédéric Morel, 1593.

8vo; nice contemporary vellum, panel with gilt centerpiece of foliage within gilt fillet, gilt spine with manuscript title, gilt edges; 272 pp. Printer's device on the title-page (Renouard, 807). Small wormhole on the lower margin at the beginning of the volume, another wormhole on the upper margin for almost all the volume (never affecting the text), otherwise a nice copy.

**FIRST LATIN EDITION**, in the translation by Étienne Durand or Étienne Bernard, of the *Discours et rapport véritable de la conférence de Surenne...*, generally attributed to Honoré Du Laurens.

The work is a first-hand account of the Conference of Suresnes held in 1593 between Catholics and Protestants, which led to the adoption of Catholicism by Henry IV. Although a catholic, Du Laurens was a royalist.

Honoré du Laurens was born in Arles of a notable local family. His father was a prominent physician who enjoyed the favour of King Henri IV. Member of the Ligue, he was elected avocat général at the Parliament of Provence. Having remained a widower in 1600, he took the ecclesiastical order. Shortly after Henri IV appointed him archbishop of Embrun, a post that Du Laurens initially refused escaping to Rome. It was the Pope who eventually forced him to accept the bishopric. He died in Paris in 1612.

H. Hauser, *Les sources de l'histoire de France au XVI<sup>e</sup> siècle*, Paris, 1915, IV, no. 3051; D. Pallier, *Recherches sur l'imprimerie à Paris pendant la Ligue*, Genève, 1975, no. 843; Barbier, I, col. 1016 and IV, col. 1400.

€ 650,00

AN EDICT ABOUT CARRIAGES AND COACHES

78) **FERRARA** (Duchy of). *Grida sopra le Ruote ferrate*. Ferrara, Vittorio Baldini, 1593.

Broadsheet (mm 280x385) with the woodcut Ferrara coat-of-arms and a large woodcut decorated initial. A very good copy.

This edict forbids the use of carriages, coaches, and similar vehicles when they are equipped with iron rims fasten with protuberant nails, because they damage bridges and roads pavement.

Vincenzo Baldini, a typographer of Venitian origin, was active as ducal printer from nearly 1572 to 1598 and later became 'Stampatore camerale' until the end of his life (1618).

€ 250,00

TRAGEDY AND PASTORAL DRAMA

79) **MANFREDI, Muzio** (1535-1608). *La Semiramis tragedia di Mutio Manfredi il Fermo, Academico Innominato, Inoaghito et Olimpico*. [bound with:] *La Semiramis boscareccia di Mutio Manfredi...* Bergamo, Comino Ventura, 1593.

Two works in one volume. 4to. (4), 92; (4), 67, (3) leaves (the last is a blank). In our copy has been loosely inserted a double-leaf of errata to both the work, which is not called for in any bibliography. With the printer's device on both the title-pages. Contemporary vellum, some quires lightly browned, but a fine copy.

(I:) **FIRST EDITION** of this tragedy in five acts written in free hendecasyllabic verses with a dedication to Cardinal Odoardo Farnese dated from Nancy, May 1, 1593. "The climax of the Italian tragedy of blood may be illustrated by Muzio Manfredi's Semiramis... The plot was based on the semi-mythical history of the fabulous warrior-queen who succeeded her husband Ninus as ruler of Assyria and founded the city of Babylon. The scene is Babylon at the



close of Semiramis' career. Ninus has been dead for some time, and their only son is now grown. Manfredi's principal model was Cinthio's Orbecche, but he also borrowed from Speroni's Canace and probably from Grotto's Dalida" (M.T. Herrick, *Italian Tragedy in the Renaissance*, Urbana, IL, 1965, pp. 206-207).

Manfredi composed his tragedy on the Assyrian queen around 1583. Curiously during the same period the young Spanish dramatist, Cristóbal de Virués (1550-1614), who then resided in Italy wrote a drama on the same subject, *La gran Semiramis* (cf. A. Giordano Gramegna, *Il sentimento tragico nella "Semiramis" di Muzio Manfredi e nella "Gran Semiramis" di Cristóbal de Virués*. *Tecnica teatrale*, in: "Nascita della tragedia di poesia nei paesi europei", Roma, 1990, pp. 301-321).

At the end of the work are printed several laudatory verses addressed to the author. Among them are compositions by Adriana Trivisani Contarini, Barbara Torelli Benedetti, Bernardino Baldi, Camillo Camili, Giuliano Goselini, Maddalena Campiglia, Stefano Guazzo, Torquato Tasso, Veronica Franco and many others (cf. M. Manfredi & A. Decio, *La Semiramis. Acripanda. Due regine del teatro rinascimentale*, G. Distaso, ed., Taranto, 2002, passim).

(II:) **FIRST EDITION** of this dramatized version of the love story between Semiramis and the Assyrian general Onnes. Each act of this pastoral is accompanied by a chorus and at the end is found a dance in homage to Hymenaeus. In the dedication (dated Nancy, June 1, 1593) to Duke Ranuccio Farnese Man-

fredi states that he had sent a manuscript copy of his 'favola' to a Milanese nobleman, who asked for it. Although he was disposed to stage the drama in Milan, Manfredi had no response and decided to dedicate it to Ranuccio, brother of Odoardo to whom he had already dedicated his tragedy.

Muzio Manfredi, a native of Casale, was a nobleman in the service of Ferrante II Gonzaga at Mantua and in 1591 became secretary to the Duchess Dorothee of Lorraine at Nancy. He published at Parma, where he was a member of the Accademia degli Innominati, an important edition of Tasso's *Gerusalemme liberata* (1581). His numerous madrigals were very popular among contemporary musicians, who set many of them to music.

Edit16, CNCE 38297 and CNCE 49300; M. Bregoli Russo, *Renaissance Italian Theater*, (Florence, 1984), no. 387 (I); L.G. Clubb, *Italian Plays in the Folger Library*, (Florence, 1968), no. 584 (II). € 1.600,00

#### A FAMOUS 16<sup>TH</sup> CENTURY COLLECTION OF POLITICAL WRITINGS

80) **THESORO POLITICO** Cioè *Relationi, Istruttioni, Trattati, Discorsi varii d'Amb[asciato]ri. Pertinenti alla cognitione, et intelligenza delli stati, interessi, et dipendenze de più gran Principi del Mondo. Nuovamente impresso a beneficio di chi si diletta intendere, et pertinentemente discorrere li negotij di stato. Nell'Academia Italiana di Colonia, l'Anno 1593*. At the end: Stampati in Colonia, per Alberto Coloresco stampatore dell'Accademia, l'anno 1593, il mese de Settembre.

4to. (354) leaves (of which three are blank, lacking the blank leaf G4). With a woodcut vignette on the title-page. Contemporary limp vellum, a bit soiled, contemporary numbering of the pages, which is reported into the index, some light browning, but a fine genuine copy.

**RARE THIRD REVISED EDITION.** This collection of different political writings containing a small treatise on the perfect prince and the best way to rule a state, ambassadors' reports, instructions to cardinals and papal nuncios, discourses on who is most likely to become the king of Poland, the way popes are elected during the conclave, the league against the Turks, the authority of the pope, etc. (cf. A.E. Bandini, *Origini e fortuna del "Thesoro politico" alla luce di nuovi documenti dell'Archivio del Sant'Uffizio*, in: "Cultura politica e società a Milano tra Cinque e Seicento", F. Buzzi & C. Continisio, eds., Milano, 2000. pp. 155-175).

The first edition with the same colophon appeared in 1589 and a second edition was printed at Tournon in 1592. The present edition was reprinted also with the place of printing 'Colonia' in 1598 and to the next edition published in Milan (1600-1601) was added a second part. However, the printing place 'Cologne' is spurious and the researches made by Jean Balsamo (*Les origines parisiennes du "Thesoro politico" (1589)*, in: "Bibliothèque d'Humanisme et Renaissance", 57, 1995, pp. 7-23), point to Paris. On the other hand the device on the title-page is similar to that of Huguenot printer Jérôme Haultin, what would point to La Rochelle.

The publication of the whole volume has been attributed to Giovanni Maria Manelli, informer to the Duke

THESORO POLITICO  
CIOE'  
RELATIONI  
INSTRVTTIONI  
TRATTATI  
DISCORSI VARIJ

D'Ambrosio.

*Perimenti alla cognitione, & intelligenza degli stati,  
interessi, & dipendenze de più gran Principi del  
Mondo. Nouamente impresso à benef-  
ficio di chi si delecta intendere, &  
peruincimento de scoprire li  
negotij di stato.*



*Nell' Accademia Italiana di Colonia  
l'Anno 1593.*

Edit 16, CNCE 34496; Adams, T-421; T. Bozza, *Scrittori politici italiani dal 1550 al 1650*, (Rome, 1949), pp. 68-71, no. 35. € 1.200,00

of Nevers and secretary to Pierre de Gondi, bishop of Paris. But he was probably only the author of *Relatione delle divisioni di Francia* (cf. S. Testa, *Did Giovanni Maria Manelli publish the 'Thesoro politico' (1589)?*, in: "Renaissance Studies", 19/3, 2005, p. 380-393). The *Relatione di Napoli* has been written by Giovan Battista Leoni, secretari to Alvise Landi, secretary to the Republic of Venice at Naples; and the *Relatione dell'eccellentissimo Don Filippo Pernstein imperiale ambasciatore della Maiestà Cesarea al Gran Principe di Moscovia*, l'anno 1579 by Johann Cobenzl von Proseggk, imperial ambassador at the Russian court in 1576.

"In particolare, le relazioni contengono la descrizione geografica dei luoghi, nonché notizie sulle istituzioni e sul carattere dei popoli... Tuttavia la stragrande maggioranza delle relazioni contenute nel Thesoro politico tratta anche delle forze militari, delle entrate, dei problemi di politica interna e delle tendenze di ciascun stato in politica internazionale, nell'ambito di un contesto teorico in cui sembra dominare incontrastato il concetto di ragion di stato, che proprio in quegli'anni trovava una sua formulazione nei testi di G. Botero... La varietà delle scritture raccolte nel Thesoro politico fa di questo libro una vera e proprio summa delle crisi della cultura politica del secondo Cinquecento. Allo stesso tempo, la seconda sezione del volume fornisce, al lettore dell'epoca, un quadro attendibile e aggiornato dell'ordine politico internazionale così come si presentava sullo scorcio del Cinquecento (cf. S. Testa, *Alcune riflessioni sul 'Thesoro Politico' (1589)*, in: "Bibliothèque d'Humanisme et Renaissance", 64, 2002, pp. 679-687).

IN PRAISE OF HENRY IV, KING OF FRANCE

81) **MONANTHEUIL, Henri de** (1536-1606). *Panegyricus Henrico III. Francor. Et Navar. Regi Christianiss. Inuictiss. Clementiss. Dictus... In Schola Regia. Lutetiae Parisior. xvj. kal. lun. M.D.XCIII.* Paris, Frédéric Morel, 1594. 8vo. 45, (3) pp. With the printer's device on the title-page, the arms of Henry IV on the verso and 2 full-page allegorical woodcuts on the last leaf. Boards, some very light browning, a fine copy.

**RARE FIRST EDITION** of this speech, dedicated to Cardinal Charles de Bourbon, held on July 19, 1594 in the Collège Royal. Also during the League, Monanteuil was a loyal partisan of Henri IV who was crowned king in February 1594. A month later he regained Paris and soon after the reoccupation of the capital it became possible the work of reconstruction. The Sorbonne, and the University as a whole, made their submission to the king, took the oath of allegiance, and issued a declaration recognizing Henri as the lawful sovereign of France. At the end of the volume are printed some verses in Latin and Greek by the printer Frédéric Morel, who had become royal printer in 1581 and lecturer of Greek at the Collège Royal. He nearly ceased his activity during the League, but resumed printing after the accession of Henri IV.

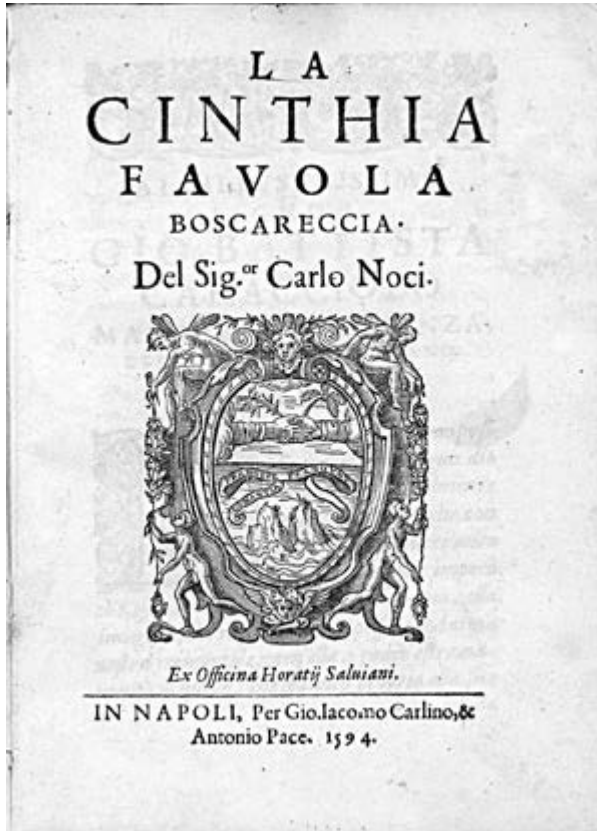
Henri de Monanteuil, born at Rheims, first studied in the newly founded university of his native city and later philosophy under Petrus Ramus in the Collège de Presle at Paris. He studied also medicine and became dean of the Paris medical faculty. From 1573 to his death he taught mathematics in the Collège Royale (cf. L. Maierù, *Filologia, epistemologia*



e contenuti matematici in Henri de Monantheuil circa l'angolo di contatto, in: "La matematizzazione dell'universo. Momenti di cultura matematica fra '500 e '600", ed. L. Conti, Assisi, 1992, pp. 105-130).  
Bibliothèque Nationale de France, Paris, no. 30961541. € 250,00

PASTORAL DRAMA

82) **NOCI, Carlo** (fl. end of the 16<sup>th</sup> cent.). *La Cinthia favola boscareccia*. Napoli, Orazio Salviani for Giovanni Giacomo Carlino and Antonio Pace, 1594.  
4to. (8), 176 pp. With the printer's device on the title-page. Contemporary limp vellum, some light browning and spots, a fine copy.



**FIRST EDITION** of this pastoral drama modelled on the *Aminta* by Torquato Tasso, of whom Noci was a great admirer. It was reprinted twice until the end of the century. The first of the two dedications is addressed to Giovanni Battista Caracciolo, perhaps the famous Neapolitan painter, follower of Caravaggio.

In the drama *Cinthia* visits her beloved Silvano as a 'boy' Tirsi after an absence of four years. *Cinthia's* return is motivated by the news that Silvano has found a new love. Noci's work was a direct source for Samuel Daniel's *The Queenes Arcadia* (1606) (cf. J. Lawrence, "Who the devil taught thee so much Italian": Italian language learning and literary imitation in early modern England, Manchester, 2005, p. 103).

"Questo testo del Noci si presenta non come un esempio di mescolanza di generi e modi, come accadde nella ricercata 'mistione' della *Mirtilla* [di Isabella Andreini], quanto invece come esempio di indicazione, più o meno esplicita, dei modelli stessi che presiedono alla codificazione della letteratura pastorale: insomma, quasi un ideale riepilogo dei principali luoghi di quella tradizione, che accompagna in filigrana il pur ben organizzato percorso diegetico della favola" (cf. G. Distaso, *Esempi di favola pastorale in area meridionale fra modelli di scrittura, polemiche letterarie ed echi parodici*, in: "Teatro, scena, rappresentazione dal Quattrocento al Settecento", P. Andrioli, G.A. Camerino, G. Rizzo, & P. Viti, eds., Lecce, 2000, pp. 239).

Little is known about the poet Carlo Noci. He was born at Conca and met at the court of prince Matteo of Conca Torquato Tasso and the young Giobattista Marino, who was at that time secretary to the

prince (cf. C. Minieri Riccio, *Memorie storiche degli scrittori nati nel Regno di Napoli*, Napoli, 1844, p. 408).  
Edit 16, CNCE 23579; M. Bregoli Russo, *Renaissance Italian Theater*, (Florence, 1984), no. 430; N. Brindicci, *Libri in scena: editoria e teatro a Napoli nel secolo XVII*, (Naples, 2007), p. 139. € 1.350,00

AN UNKNOWN ITALIAN TRANSLATION OF THE CELEBRATED SATYRE MENIPPÉE DE LA VERTU DU CATHOLICON

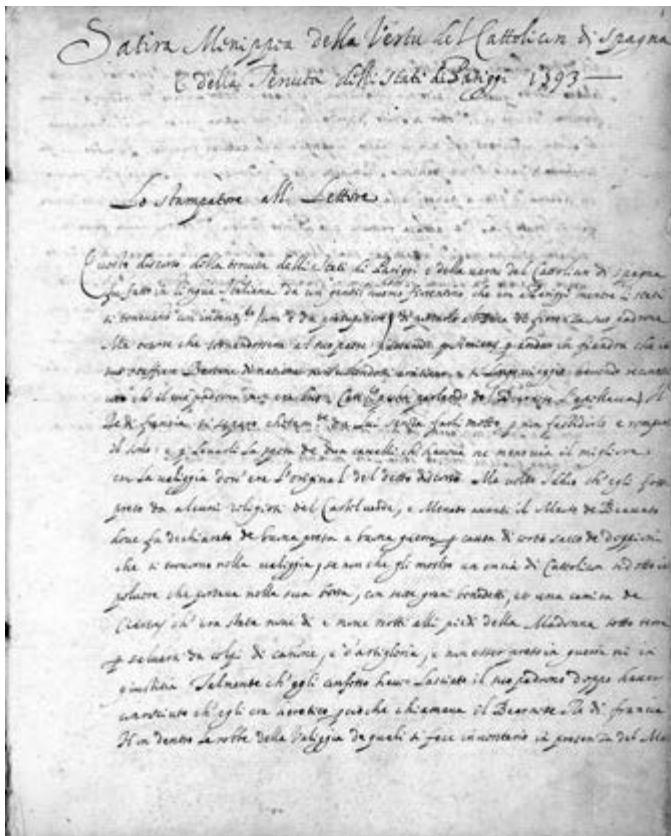
83) **SATYRE MENIPPÉE**. *Satira Menippea della Vertu del Cattolicon di Spagna e della tenuta delli Stati di Parigi* 1593. Manuscript on paper, Italy, ca. 1594-'95.  
95 [recte 105] numbered leaves. Bound in contemporary flexible vellum, title lettered in ink along the spine. Very fresh with untrimmed edges.

**THIS MANUSCRIPT** is a strictly contemporary Italian translation of the most celebrated among the political-religious pamphlets of the end of the 16th century: the *Satyre Menippée de la vertu du Catholicon d'Espagne et de la tenue des Etats de Paris*.

This title is that of the 1595 edition chosen by the French scholar Martial Martin as a reference text for his critical edition of the work (*Satire Menippe, Édition critique*, Paris, 2007) among the many variants of the about twenty issues published between 1594 and 1595.

The story of this text, gathering the contributions of various authors, is incredibly complicated as well as the bibliography of the numerous editions printed from 1594 to the end of the 16th century and again in the following centuries.

As written above, the work was produced by more than one author: it is the fruit of the intelligence and wit of a group of cultivated gentlemen who, during the Religious Wars, belonged to the party of the so called 'Politiques': they were men of law, priests, writers and poets, alert observers of what was going to happen during the



course of the 'États generaux' summoned by the Ligue in ordered to appoint a king beeing catholic, faithful to Rome and to Spain.

The Satyre was conceived by Pierre Le Roy (canon of Rouen and champlain to the Cardinal of Bourbon) during conversations among friends (French in politics and gallican in religion) held at Jacques Gilot's home (chaplain of the Sainte-Chapelle). It was written by Nicolas Rapin, Jean Passerat and Florent Chrestien, revised and corrected by Pierre Pithou.

In those times France was torn by internal strife between fanatic catholics ('Liguers') and protestants ('Huguenots'); a third smaller party was that of the above mentioned 'Politiques' (so called despidingly by the 'Liguers'): they were few but they were the wisest part of the population. For dynastic reasons Henry of France was to become the next king of France, after the death of Henry III, killed in 1589 by a fanatic monk, but he was a protestant. After four years of struggles, the Liguers headed by the Houses of Guise and d'Aumale summoned the 'États generaux' with the strong support of Philip II of Spain and the Pope.

The *Satyre Menippée* is precisely a satirical account, in prose and verse, of that event and of the orations (harangues) delivered by the civil and religious authorities. There is only a speech, the last one, not attained by mockery and is that delivered by Monsieur d'Aubray,

the representative of the 'Tiers état': then we listen to the voice of reason and patriotism.

At first, the texts composing the Satyre spread separately in form of manuscript, but after the enthronement of Henry IV, they began to be printed, giving birth to a number of editions. Most of them were incomplete; the first complete edition containing all the prose texts and the 42 pièces en vers is the number 16 of the already mentioned bibliography by Martin.

We compared our manuscript with the critical edition and they match almost perfectly, both in content and their arrangement. Specifically: the ms. has only 37 pieces of poetry instead of 42; the "complete" edition has a sort of 'Appendix' not present in our translation.

Since our manuscript is thoroughly complete in itself, as witnessed by many evidences, we can reasonably assume that this fine translation (certainly made by a man of letters, perfectly acquainted with French language and contemporary France's history) is the version of one of the earliest editions, possibly one of the seven issued in 1594 without the 'Addition' found for the first time in the 1595 edition, that chosen for editing the critical text of the work.

€ 3.800,00

#### THE COLLÈGE ROYALE

84) **MONANTHEUIL, Henri de** (1536-1606). *Oratio qua ostenditur quale esse deberet Collegium Profess. Regiorum, ut sit perfectum, atque absolutum*. Paris, Fédéric Morel, 1595.

Small 8vo. (8), 63, (1) pp. With the royal woodcut arms on the title-page and the printer's device at the end. Boards, some light browning and dampstains, but a good copy.

**RARE FIRST EDITION** of this speech held in the Collège Royale on December 15, 1595 and dedicated to Achille de Harley, president of the Paris Senate. It is an important historical document, giving comprehensive informations on the conditions of the royal lecturers and on the evolution of the Collège.

Monantheuil was perhaps the only scholar of his time, who saw and clearly expressed how a perfect Collège worthy of French Renaissance should appear: a noble building of generous proportions situated in a quite place, with ample gardens, large well-lighted studies adorned with antique statues and portraits of learned men of the past (here Monantheuil quotes a long list of his predecessors arranged according to their profession of teaching: for Greek e.g. Jean Cheradame, Pierre Danès; for Hebrew François Vatable, Jean Cinqarbres; for Latin Pierre de la Ram,e, Louis Le Roy; for oriental languages Guillaume Postel; for mathematics Oronce Finé, Jean Péna; for medicine Guido Guidi, Jacques du Bois, etc.). He also advocates laboratories, a botanical garden, an anatomical theatre and exhaustively discusses the advantages of incorporating the Royal library to that of the Collège. In his address to Henri IV, he invites the King to call the most learned men from all over Europe to make the Collège Royale the most illustrious of its kind (cf. A. Lefranc, *Histoire du Collège de France*, Paris, 1893, pp. 231-234).

Adams M-1590; F. Buisson, *Répertoire des ouvrages pédagogiques du XVI<sup>e</sup> siècle*, (Paris, 1886), p. 449.

€ 650,00

85) **VRANČIĆ, Faust** (Veranzio, Fausto - 1551-1617). *Dictionarium quinque nobilissimarum Europae linguarum, Latine, Italicae, Germanicae, Dalmatiae, & Ungaricae*. Venezia, [Fioravante Prati for] Niccolò Moretti, 1595.

4to. (8) leaves, pp. 9-128. Title within an architectural boodcut border, text in five columns. 19th century olive morocco (W. Pratt) with double gilt-ruled borders with corner fleurons on the panels, gilt back and edges, second and third leaf with a small repair in the upper blank margin, a very attractive copy from the libraries of Henry Huth (1815-1878, sale Sotheby's, London, July 11, 1915, lot 7706) and Sir Alan Lubbock (1897-1990).

Latin	ITALIC	GERMANIC	DALMATIC	UNGARIC
DECEM	DIECI	ZEHEN	DESZET	DEZ
PRÆCEPTA	COMANDAMENTI	GEBOOT	ZAPOVEDII	PARANCHELA
DEI	DE DIO	GOTTES	BOXYIN	ISTENNEK
PRIMUM	IL PRIMO	DAS ERST	PARYA	ELSEV
Ego sum	Io sono	Ich bin	Ja-jojam	En-nyagye
Dominus	il Signore	der Herr	gospodin	Prad
Deus tuus	Dio tuo	der Gott	Boz-tyy	Istenned
qui	quale	Welcher	Koy	miely
educit	il ha menate	Sich gefuret hat	tanod-nye	ki-nye-nyod
de terra	della terra	aus-land	sz-temye	sz-temye
Aegypti	d'Egipte	der Egypten	Egypten	Egypten
Non habebis	Non habueris	Du verst mit ha-	Nech-nyati	nylyne-tened
Deos alienos	Dos stranieri	fränd-Geniet	Boz-tyy	nylyne-tened
coram me	ananzi di me	Ver-mier	prid-mayom	ten-nyedem
SECUNDUM	IL SECONDO	DAS ANDES	DRVGA	MASODIX
Non affertur	Non pigliarai	Du verst mit ne-	Nehy-nyati	Nem-nyed-fu
nomem	il nome	den-nomen	nye	nyed
Dominus	il Signore	der Herr	gospodin	Prad
Dei tui	Dio tuo	der Gott	Boz-tyy	Istenned
in vanum	in vano	in-eitel	sz-nyad	nyad
TERTIUM	IL TERZO	DAS DRITTE	TRETA	HARMADIX
Memento	Raccordate	Gedenke	Sz-gomnye	nyly-nyedem
ut facilius	ut in facilius	das du-desty	sz-nyati	nyly-nyedem
diam	il giorno	den-tag	ny-nyedem	nyly-nyedem
Sabbathi	del Sabato	der-Sabats	sz-nyati	nyly-nyedem

**VERY RARE FIRST EDITION** of this multilingual dictionary which was often regarded as the first major dictionary of the Croatian language and its author as the father of Croatian lexicography and, however, it indeed represents a major landmark in the history of the Croatian language and certainly of European lexicography (cf. I. Vic, *Ungarischer Einfluss im kroatischen Schriftsystem von Faust Vrančić*, in: "Studia Slavica Hungarica" 52/1-2, 2007, pp. 447-456; J. Lisac, *Hrvatski jezik Vrančićeva rječnika i njegove proze*, in: "Filologija", 59, 2012, pp. 37-47; H. Sulyok, *Fausto Veranzio, il lessicografo*, in: "L'italianistica in continuo rinnovo: nuove officine, nuovi risultati. Atti del convegno internazionale, Università di Szeged, 4-5 aprile 2001", E. Gregoris & F. Szénási, eds., Szeged, 2001, pp. 213-220; and I. Balázs, *L'importanza del 'Dictionarium', 1595, e della 'Logica Nora' di Faustus Verancsics pubblicati a Venezia*, in: "Rapporti veneto-ungheresi all'epoca del Rinascimento", T. Klaniczay, ed., Budapest, 1975, pp. 373-38.

Although Verantius' contribution to Croatian lexicography is of immense significance, he was not the first in this field. The first printed list of Croatian words is actually be found in *Opera nuova che insegna a parlare la lingua schivonesca* (published in all likelihood at Ancona by the Spanish Jew Pedro Lopez from Valencia). Ten years later the Czech humanist Sigmund Gelenius published at Basel the *Lexicum Symphonum* (1537), which included a certain number of Croatian words. The *De afflictione tam captivorum quam etiam sub Turcae tributo viventium Christianorum* (Antwerp, 1544) by Bartholomaeus Georgević contains a systematic, analytical Croat-Latin vocabulary (52 words and phrases), and is preceded by a brief dialogue in Croatian with an interlinear Latin translation. Some Croatian terms are also included in Matthaues Philonomus Czech dictionary published in Prague in 1587. Further Croatian material appeared in smaller contribution until the apparition of Verantius' great work (cf. B. Franolić, *Was Faust Vrančić the first Croatian lexicographer*, in: "Annali Istituto Orientale di Napoli", 19, 1976, p.178-182).

In his preface Verantius considered that the Dalmatian language was the most beautiful among Slavic languages, and that it was spoken from Adriatic sea to rivers of Drava and Danube. His "Dictionary is a fairly slim volume but is packed with lexical material. On each page, in five columns, lexical equivalents of the same terms are given in five different languages. The first column contains Latin words, the second Italian, the third German, the fourth Croatian and the fifth Hungarian. The basic assumption underlying such an effort is that there exists certain

syntactic and semantic invariants which make linguistic comparisons of this nature both possible and fruitful. Altogether over five thousand lexical units are recorded by Vrančić in each of the five languages, side by side. Substantives of inflected languages are given in nominative form and verbs in the infinitive. Vrančić's Croatian is based on the Čakavic dialect of his native Dalmatia where Čakavic Croatian is still spoken today... It is interesting to note that on pages 118-122 of the Dictionary, Vrančić lists 304 Hungarian words which he regards as being of Croatian origin... Consequently this Dictionary must also be regarded as one of the first attempts to study the etymology of borrowings from one language to another resulting – as in this case – from a prolonged linguistic contact... Vrančić obviously knew Hungarian extremely well and it is certainly interesting that his Dictionary was also the first major lexicon of the Hungarian language [cf. G. Bárczi, *Eltérések Verancsics Faustus szótára 1595-i kiadásának különféle példányai között*, in: "Magyar Könyvszemle", 76,1960, pp. 29-32]... There is another important detail which should be mentioned when discussing the significance of Vrančić Dictionary in the history of the Croatian language: namely, that in the last six pages of his book Vrančić recorded the complete Croatian texts of the Ten Commandments, the Lord's Prayer, the Apostles' Creed and Ave Maria. These are invaluable samples of the 16th century Croatian vernacular spoken in Dalmatia at the time" (B. Franolić, *A Bibliography of Croatian Dictionaries*, Paris, 1985, pp. 12-14; see also V. Putanec, *Apostile uz Dictionarium Quinque Nobilissimarum Europae Linguarum Fausta Vrančića*, in: "Čakavska rič", 2, 1971, pp. 5-18).

Vrančić's work was also an important source for the creation of several subsequent European dictionaries: the Hungarian-Italian dictionary written by Bernardino Bali, the *Thesaurus polyglottus* (1603) by the German humanist and lexicographer Hieronymus Megiser, and the *Dictionarium septem diversarum linguarum* written by the Czech Benedictine Peter Loderecker in 1605.

To honor Veranzio's achievement a commemorative stamp, showing the title-page of his work, was issued in 1995 by the Croatian postmaster on the 400th anniversary of this polyglot dictionary.

Faustus, son of Michael Vrančić, a diplomat and poet, and of Catherine Dobroević, came from a noble Croatian family; its members, aristocracy of the city of Šibenik, were related to several Church dignitaries and to a viceroy of Croatia. His uncle, Antonius Verantius (1504–1573), was archbishop of Esztergom, primate of Hungary, cardinal, and an influential statesman. He took charge of Verantius' education, sending him to study philosophy and law at Padua (1568–1570) and initiating him into the political intrigues of the day. Although Antonius Verantius was principally a man of letters, he was greatly interested in the art of fortification and supervised the construction of the fortress at Eger. It is possible that his uncle's enthusiasm for technical problems influenced Verantius. In 1571 Faustus returned to Hungary and joined the school of Nicolaus Olaus at Trnava and then continued his studies in Bratislava. In 1579, Verantius became commander of the citadel at Veszprém, and supervisor of the episcopate's benefices. Two years later he resigned this post to accept an offer from Emperor Rudolf II to become secretary of the royal chancellery of Hungary. Thus from 1581 to 1594 Verantius was a diplomat, working at times for the emperor at Prague as well as for Archduke Ernest at Vienna. In his leisure time Verantius studied mechanics and mathematics. In 1594 Verantius resigned his position at the Hapsburg court. From then until 1598 he lived in Dalmatia and Italy, mainly Venice. Verantius had two children, and following the death of his wife, he took religious vows. In 1598 Rudolf II granted him the title of bishop of Csanád, an honorary office since the bishopric was then occupied by the Turks. Nevertheless, Verantius interrupted his literary and scientific work in order to accept an important political assignment, as imperial counselor for Hungarian and Transylvanian affairs. Although he was a skillful courtier and an able administrator, his career was hampered by his impetuous nature. Disappointed in his political ambitions, he left the court at Prague in 1605 and became a member of the Congregation of St. Paul, in Rome. Verantius became friendly at Rome with Giovanni Ambrogio Mazenta, a Barnabite like himself and, from 1611, general of the Congregation of St. Paul. Very possibly it was Mazenta who interested Verantius in the construction of machines and in architectural problems. Verantius undoubtedly had an opportunity to see many of Leonardo da Vinci's technical drawings, of which Mazenta had prepared a list about 1587. During his stay at Rome, Verantius had drawn and engraved a series of 'new machines'. At his request on 9 June 1614 Louis XIII granted him a privilege for printing a 'book of machines'. According to its terms, for fifteen years no one would be permitted to publish another edition; and for thirty years no French subject would be allowed, without Verantius' permission, to 'put into use . . . the said machines of his invention [which have] never been seen before'. Cosimo II de' Medici, grand duke of Tuscany, granted Verantius an analogous privilege (June 1615) for the book 'that the latter wishes to publish'. During this period Verantius fell gravely ill; and his doctors advised him to leave Rome. He drew up his will on 12 June 1615 and decided to return to Šibenik to await his death. His efforts to publish the book on machines in France, Rome, or Florence were unsuccessful. He was so intent on carrying out his project, however, that on his way to Dalmatia he stopped at Venice, where in 1616 he published a treatise on logic (which he called "ars discendi et docendi scientias") and, most important, a splendid folio volume entitled *Machinae novae*. Too ill to continue his trip, Verantius died in Venice; but in accordance with the provisions of his will, his body was taken to Šibenik and placed in the family burial vault on the isle of Prvić (cf. F. Savorgnan di Brazzà, *Fausto Veranzio da Sebenico*, in: "Archivio storico per la Dalmazia, 13, 1927, pp. 55-73; M.D. Birnbaum, *Humanists in a Shattered World. Croatian and Hungarian Latinity in the Sixteenth Century*, Columbus, OH, 1985, pp. 292-306; and I. Vig, *Fausto Veranzio poliglotta. Contributi allo studio delle conoscenze plurilinguistiche dei lessicografi del '500*, in: "Da Aquileia al Baltico. Attraverso i paesi della nuova Europa", A. Litwornia & al., eds., Mariano del Friuli, 2005, pp. 89-95). Edit 16, CNCE 48248; Adams, V-298; J.P. Considine, *Dictionaries in Early Modern Europe*, (Cambridge, 2010), p. 91; B. Franolić, *A Bibliography of Croatian Dictionaries*, (Paris, 1985), p. 111, no. 556; L. Jonke, 'Dikcionar' Fausta Vrančića, in: "Faust Vrančić, Dictionarium quinque nobilissimarum Europae Linguarum: Latinae, Italicae, Germanicae, Dalmatiae et Ungariae, Institutionum Linguae Illyricae", Ivo Banac & al., eds., (Zagreb, 1992), pp. 135-139; R.Lenhart



& T. Kovács, *Deutschlernen in den ungarischen Ländern vom 16. Jahrhundert bis 1920: eine teilkommentierte Bibliographie*, (Bamberg, 2013), p. 7, no. 8; P.O. Müller, *Deutsche Lexikographie des 16. Jahrhunderts. Konzeption und Funktion frühneuzeitlicher Wörterbücher*, (Tübingen 2001), pp. 158-159. € 6.500,00

“IL MAGNO VITEI WAS THE FIRST PROSE ROMANCE OF SIGNIFICANT LENGTH TO MARVEL AT ASIAN RULERS AND THE NATIONS THEY GOVERNED” (LACH)

86) **ARRIVABENE, Lodovico** (ca. 1530-1597). *Il Magno Vitei di Lodovico Arrivabene Mantoano*. Verona, Girolamo Discepolo, 1597.

4to. (24), 526 (i.e. 578) pp., (11) leaves (the last is a blank). With the printer's device on the title-page. Later full calf (a bit worn), some light browning and spots, but a very fine copy.

**VERY RARE FIRST EDITION** (a second edition was published in 1599 under the title *Historia della China*), of Arrivabene's most important novel, dedicated to Francesco Maria della Rovere, a collector of Eastern rarities himself.

“Examples of the use of China as exemplar exist at least as early as the sixteenth century. In the Baroque era, the romance of chivalry was followed by the heroic-gallant romance and the novel. Lodovico Arrivabene's *Il magno Vitei* (The great Vitei) (1597) was the first prose romance of significant length to marvel at Asian rulers and the nations they governed. As the “first king of China”, Vitei is portrayed as an excellent prince who presides over the most virtuous nation known to mankind. Vitei's military exploits against neighbouring nations, his learning, inventions, and virtue, are all celebrated by Arrivabene. Asia is shown as a land of both real and fabulous wonders. This Italian homily is an early example of what was to become in the eighteenth century a more widespread notion that China was a model society which Europe should emulate. China is depicted by Arrivabene as a highly organized society with exceptional lay morality ruled by exemplary princes with model governance. *Il magno Vitei* was later followed by *Lob des Krieges-Gottes* (Praise of the God of War) (1628) by the father of German Baroque poetry Martin Opitz” (C. Stamy, *Orientalism and a Writing of America*, Oxford, 2000, pp. 1-27).

The triumphal tour of the Japanese embassy from 1584 to 1586 in Portugal, Spain and Italy sparked a new enthusiasm in Southern Europe for the Jesuit missions in Asia and the publication of Mendoza's *Historia de las cosas mas notables... del gran Reyno de la China* at Rome in 1585 helped to increase the interest in the Far East. “China, where the Jesuit missions seemed to be on the verge of prospering, enjoyed in the 1590' a far better reputation than India among Italian men of letters. Most explicit in its appreciation of China is *Il Magno Vitei*, the last literary work to appear from the pen of Lodovico Arrivabene. *Il Magno Vitei*, a progenitor of the heroic-gallant romances of the seventeenth century, is a lengthy prose piece in which the wise and virtuous hero is celebrated. The locale is China and its neighbours in the East: Cochin-China, Champa, Cambodia, Siam, Pegi, Japan, Sumatra, India and Tartary. China is depicted as the most virtuous nation yet known to mankind. Ezonlom, a governor of ancient China,

is portrayed as an exemplar of the excellent prince and the perfect captain. The eldest son, the great Vitei, is the most valiant and wisest of all knights and kings. It is in the strange ambiance of China that these exemplary men live and perform their great deeds. Indeed, some literary historians have concluded that the whole Asian background was provided solely for the purpose of creating a foreign and fantastic atmosphere. Arrivabene himself, in the preliminary note to his ‘kind and understanding readers’, recognizes that some will perhaps say that his history contains many bits and pieces of information of dubious credibility. To such sceptics he replies, ‘I have worked hard for the purpose of bringing to light the fundamental qualities of the glorious Chinese nation; qualities which have lain in complete and utter darkness’... *Il magno Vitei* is actually based in large measure on Medoza's popular book on China with additions from other contemporary sources, the travel collection of Ramusio, and the Jesuit letterbooks. The names Arrivabene's principal characters are all derived from Mendoza, as are those of a number of minor characters. From Mendoza's romanizations it is next to impossible to identify the Chinese names they actually represent... His reference to Vitei as ‘the first king of China’, and as the ruler who inaugurated the principle of hereditary succession seems to lead back to Ta Yü, or Yü the Great, the founder of the traditional Hsia dynasty... Arrivabene's tale revolves around the military exploits of Ezonlom and Vitei against the Tartars, against rebels at home, on Hainan Island, in Cochin-China and Cambodia, and on land and sea against the Japanese.



Most of the geographical names, including those of rivers, mountains, provinces, cities, and islands are identifiable as Ptolemaic terms or as names derived from post-discovery sources... which could easily have been adapted from any of a number of the Jesuit letter books in which they were used. He lists in clearly recognizable form the names for six of the most important of the Spice Islands, or the Moluccas, which he apparently learned from the accounts of Maximilian of Transylvania and Pigafetta published by Ramusio. His names of places in northern India, such as 'Moltan' (Multan), probably came from the Jesuit letterbooks that were so full of the missions to Akbar of the 1590's, or from the accounts of India by the Venetian merchants Cesare Fedrici and Gasparo Balbi published respectively in 1587 and 1590... In fact most of the book deals with descriptions of people, places and things. It includes just a few romantic or chivalric episodes, the most notable being a kind of pastoral tale revolving around Tiatira, the daughter of the king of Travancore and wife of Rui Bareto, who, to judge from his name, is a Portuguese adventurer... It can clearly be perceived the *Il magno Vitei* is really a mixture of ethnohistory and romance generously sprinkled with observations on natural phenomena and morality. It Asian setting is authentic in terms of what Europeans knew at that time... In short, the China that was revered by Enlightenment writers of the eighteenth century is anticipated in this work of the late sixteenth century. From this viewpoint Arrivabene had more in common with Voltaire than with Ariosto, a conclusion that highlights how far European writers had moved in their understanding and appreciation of Asia over the course of the sixteenth century" (D.F. Lach, *Asia in the Making of Europe*, Chicago & London, 1977, II/2, pp. 219-223).

Lodovico Arrivabene, a native of Mantua, was in the service of the Gonzaga court between 1549 and 1559. He accompanied his father to a mission to Paris at the court of Catherine de' Medici. Here he published in 1555 a satirical dialogue against French physicians, (especially against Rabelais), which he held much inferior as his Italian colleagues. In 1568 he became archpriest in the parish of Canneto sull'Oglio and in 1566 he went to Bologna to accomplish his literary and juridical studies. In 1589 he made vicar general of the bishop of Mantua. Shortly after his death the leading poet and literary light of the Gonzaga court at Mantua, was well known among contemporaries for his cosmopolitan interests. Stefano Guazzo comments in a letter of 1598 that Arrivabene's pronouncements on the exotic natural world constitute veritable 'Indian treasure'. An also Arrivabene's Dialogo delle cose più illustri di Terra Santa written in 1592 on the Holy Land and on Christian pilgrims in the Levant further illustrates his growing concern for events in distant places, for moralizing, and for universal justice.

Edit 16, CNCE 3156; Index Aureliensis, 109.057; L. Carpané & M. Menato, *Annali della tipografia veronese del Cinquecento*, (Baden-Baden, 1994), II, 617; B. Gamba, *Delle novelle italiane in prosa*, (Florence, 1835), pp. 80-81, no. 33; W.R. Berger, *China-Bild und China-Mode im Europa der Aufklärung*, (Köln & Wien, 1990), p. 3; H.Y.K. Tom, *The Wonderful Voyage: Chivalric and Moral Asia in the Imagination of Sixteenth-Century Italy, Spain and Portugal*, (Chicago, 1975), pp. 85-98. € 1.800,00

#### ARCHITECTURE – A MILESTONE IN THE HISTORY OF GERMAN ETCHING

87) **DIETTERLIN, Wendel** (ca. 1550-1599). *Architectura von Auftheilung/Symmetria und Proportion der Fünf Seulen, und aller darauß folgender Kunst Arbeit, von Fenstern, Caminen, Thürgerichten, Portalen, Bronnen und Epitaphen. Wie dieselbige auß jedweder Art der Fünff Seulen, grundt aufzureissen, zuzurichten, und ins Werck zu bringen seÿen, Allen solcher Kunst Liebhabenden, zu einem bestendugen und ring ergreifenden underricht, erfunden, in zweijhundert Stück gebracht, Geezt, und an tag gegeben...* Nürnberg, Balthasar Caymox, 1598.

Folio. Five parts. Etched title within an architectural border, etched portrait of the author, leaves 3-209 (consisting of 4 etched part titles, 8 leaves of text - leaf 23 with a half-page etching -, and 195 full-page etchings), 1 leaf (colophon). 19th century red morocco, richly gilt panels with armorial center pieces (French royal arms), gilt back, gilt inside fillets, gilt edges, from the atelier of Léon Gruel (1841-1927) in the style of the bindings Clovis Eve made for king Henry IV of France, a few marginal repairs but a very attractive copy.

**FIRST COMPLETE EDITION** of this milestone in the history of German etching (cf. E. Forssmann, *Dorisch, Ionisch, Korinthisch. Studien zum Gebrauch der Säulenordnungen in der Architektur des 16.-18. Jahrhunderts*, Stockholm, 1961, p. 5).

The first version of the *Architectura* came out in Stuttgart, without the editor's name, in 1593. Its title, *Das erste Buch* [The First Book], could have caused one to believe that it was the first part, devoted only to the Tuscan order, of the complete work in five books. In fact, outside of the pages of text, it comprises approximately forty engravings on the five orders of architecture. A Latin version was printed in the same years by the heirs of Bernard Jobin at Strassburg. In 1594 was published a second part entitled *Architectura von Portalen* with fifty-eight plates and in 1595 appeared of the same a version with Latin and French text. In 1598 followed the first complete edition in five parts.

This is extant in several variants: one without the mention of the printer on the title-page and with the numbering of the plates starting with 12; another with the lettering on the title-page printed in red and black, is usually found without the portrait as second leaf, which is occupied instead with a dedication to Daniel Soriau; then one in which only Balthasar Caymox is mentioned as the printer, the lettering in the title-page is engraved, the portrait is present as second leaf, and at the end is added a leaf with a colophon reading: "Gedruckt zu Nürnberg In verlegung Balthasar Caymox. Anno. M.D.XCVIII." (our copy); yet another version has again a title-page printed in red and black but with Latin text and with also only the name Balthazar Caymox (although it is in fact polyglot, Latin and French), and kept the Latin colophon dated 1595 (cf. G.U. Grossmann, *Die verschiedenen Ausgaben der 'Ar-*



*chitectura' des Wenzel Dietterlin*, in: "Anzeiger des Germanischen Nationalmuseums", 1997, pp. 157-173).

Dietterlin's *Architectura* "is essentially a graphic book; only a few short texts interpret the plates at the beginning of the book and introduce each of the five sections which develop the Serlian orders. For each one, Dietterlin begins by giving a diagram of the proportions, inspired by Hans Blum's method. He completes these geometric data very systematically with suggestions for the decorative elements and for each one he creates variations for the supports (columns, caryatids and terms) and entablatures, then examples of windows and dormers, chimneypieces, portals, fountains, and lastly tombs, altars and altarpieces. The treatment is extremely ornate. A painter above all, Dietterlin gave greater emphasis to the heavy proliferation of ornaments on the parts of the orders and on the architectural structures, and to the picturesque details of individuals, animals and familiar objects which give life to the buildings. The Serlian classification of the five orders, from the most rustic to the most elegant, is the opportunity to develop multiple decorative elements, often very original: all sorts of rustication are associated with the Tuscan order, but also a winemaker (pl. 6), an elephant (pl. 18), and a stag and a unicorn (pl. 24), as images representing rustic power and the wilderness. The image of the winemaker takes on another meaning which Dietterlin borrows from Hans Blum. It is also a portrait of Noah, considered moreover the ancestor of the Etruscans, i.e. the 'Tusci' who gave rise to the 'Teutschen'.

Thus the Tuscan order became the German national order. The four other orders are treated in a similar way, with a regular increase in refinement and ornamental delicacy: the Doric is warlike, the Ionic matronly, the Corinthian virginal. As for the composite, it allows for numerous combinations which bring in, among others, elements of a Gothic frame of mind, like the plant shapes of the *Astwerk*, interlacing of sculpted branches, very popular in the art of central Europe (pl. 196, 197, 203). In the principle of the distribution of forms according to the five orders, Dietterlin is perfectly Serlian. The architect from Bologna is also at the origin of this type of publication: the *Regole generali* (Quarto libro) of 1537 associate in the same way the orders as such with portals, chimneypieces and 'aedicules'. But the concern for strictness in the classification linked up with great imagination and ornamental freedom in the *Architectura* was inherited from the *Extraordinario libro* published in 1551, which moreover provides certain architectural structures. The German seems to have particularly appreciated Serlio's arch XVI, with its two pediments crowning the lateral parts, and which is the subject of several variations (pl. 68, 71, 73, 112, 154). It is difficult not to see a connection between door XXII and plate 153, and door XVIII and plate 155. The niches of the portal in plate 111 probably come from arch XIV. Another source must be mentioned which puts Dietterlin in connection with France: Jacques Androuet du Cerceau. The presentation of the entablatures in plates 49, 50, 98 and 99 is entirely similar to that adopted by the Frenchman in his *Détails d'ordres d'architecture*. And the *Second livre d'architecture* published in Paris in 1561 especially constitutes a precedent inasmuch as, like the *Architectura*, it gives models of chimneypieces, dormers, doors and windows, fountains, wells, residences and sepulchers. Outside of the sausages added by Dietterlin, the chimneypiece in plate 21 repeats characteristic elements of a model by the Frenchman, the supports shaped like amphorae with heads and the oval designs on the mantelpiece. Other collections could have inspired the German: the idea of the pediment with the inverted sloping cornices used in plate 19 could come from a collection of 'meubles' in which du Cerceau gives two comparable models, in one of which there is a door ajar, as in Dietterlin's engraving. The *Architectura* fits perfectly into the northern European taste of the end of the 16<sup>th</sup> century. Hugues Sambin's terms and caryatids (*Œuvre de la diversité des termes*, 1572) and the zoomorphic supports by Joseph Boillot (*Nouveaux portraits et figures de termes*, 1592, translated into German in 1604), are decorated just as much. In Flanders, Hans Vredeman de Vries had published his *Architectura* in Antwerp in 1577. Other similar undertakings had appeared in Germany at the same time, in particular the *Etliche architectischer Portalen* by Veit Ecken, published in 1596 in Cologne. The heavily decorative style of the book inspired numerous Germanic authors, such as Johann Jacob Ebelmann (*Lehr- und Kunstbuch allerhand Portalen, Reissbetten, und Epitaphien*, 1600), Gabriel Kramer (*Architectura*, 1600), Rutger Kasemann (*Seilen bochg darin gieziert seilen unt termen sin*, 1616, translated into French in 1622), and Jacob Guckeisen (*Seilen Buch*, 1598). In practice, many buildings were inspired by Dietterlin's plates: in the northern Europe of the 16<sup>th</sup> century, building in the antique style boiled down to creating a portal, and the *Architectura* offered many models which can be found in Germany as well as in Denmark and in England. In Flanders and in Holland, six plates with models of the five orders and Tuscan consoles (n° 6, 11, 46, 95, 272 and 176 of the present book) were reused in the bilingual editions of Hans Blum's treatise published in Antwerp and



Amsterdam starting in 1619" (Y. Pauwels, in: "Architectura. Architecture, texts et images, XVI-XVIII siècles", Centre d'études supérieures de la Renaissance, Tours, 2012: <http://architectura.cesr.univ-tours.fr/Traite/Notice/Dietterlin1598.asp?param=en>; see also K. Skelton, *Shaping the book and the building: text and image in Dietterlin's 'Architectura'*, in: "Word & Image", 23/1, 2007, pp. 25-44).

"For Dietterlin the five orders are mainly a take-off point, or a framework, for his ungovernable imaginative flights. The weirdest and richest forms are invented, the most varied effects of light, shade and perspective are introduced; animal and plant ornaments proliferate over the basic architectural elements. Only occasional touches remind the viewer that these are meant to be, let us say, Doric or Ionic. They are decorations no artisan could ever have realized. They turn into an overwhelming, confusing and enchanting play of phantasy... The German High Baroque is forcefully anticipated; the magic of the late Gothic style is still conjured up in several plates; some designs are derived from the late Italian Renaissance; some are purely personal phantasies. Some seems as if they were meant for stage designs, although of course they are not. A 'Doric' kitchen interior turns into a glutton's nightmare; a 'Tuscan' stove into an elephant; and the door in the concluding plate leads to the triumph of death - the symbolic *Finis* for the work of a genius who, in the words of his dedication, considered life miserable and dreary, but art as a source of pleasure and grace" (A.K. Plazek, *Introduction*, in: "The Fantastic Engravings of Wendel Dietterlin", New York, 1968, pp. 4-5).

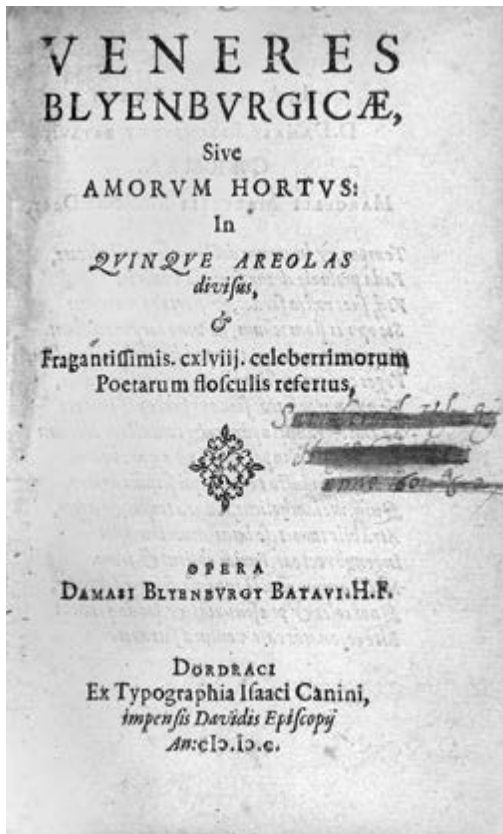
lin", New York, 1968, pp. 4-5).

"Seinen Ruhm verdankt Wendel Dietterlin im wesentlichen seiner *Architectura*, nicht nur ein Lehrbuch der Ornamentik, sondern 'eine Grundordnung des Lebens'. Dieses Werk gehört zu den spannendsten Bildwerken über die Säulenordnungen in Renaissance und Barock aus Deutschland. Durch seine schöpferische Phantasie wird Dietterlin geradezu zu einem Bahnbrecher der im Entstehen begriffenen Barockbaukunst (G.U. Grossmann, *op. cit.*, p. 157).

Wendel Dietterlin was born at Pfullendorf in Württemberg on Lake Constance. His original name was Grapp and he may have been a member of a family of artists in Swabia. He spent most of his life in Strassburg, where he married Catharina Sprewer on November 12, 1570, and where he is known to have painted frescos for the Bruderhof, the Bishop's residence, in 1575, but he is later recorded also in Hagenau in 1583 and in Oberkirch in 1589. He also worked on large projects in Stuttgart for some time, e.g. the execution of a large (57 meters long and 20 meters wide) ceiling painting in the upper hall of the Neues Lusthaus, a building constructed by Duke Ludwig of Württemberg for entertainment purposes. In addition to the ceiling, Dietterlin painted the walls of the hall. The Renaissance Lusthaus having later been rebuilt several times and almost entirely replaced in 1845 by the new Hoftheater (which was destroyed in a fire in 1902, when some of the remains of the original building came to light). Nothing is now preserved of the paintings from the hall, but they are depicted in a 1619 etching by the Strassbourg-based painter and engraver Friedrich Brentel showing the interior of the large room. Other of his paintings are known from engravings by Matthäus Greuter and by his own grandson Bartholomäus Dietterlin. The style, with "exaggerated foreshortenings", appears influenced by North Italian models, such as Giulio Romano's frescos in Mantua, through German intermediaries. His only extant painting is a Resurrection of Lazarus, signed and dated 1582 or 1587; is now in the Staatliche Kunsthalle Karlsruhe. Dietterlin's original drawings for his *Architectura* are preserved in the library of the Art Academy in Dresden (E. Forssman, *Wendel Dietterlin, Maler und Architekturtheoretiker*, in: "Architektur und Figur. Das Zusammenspiel der Künste; Festschrift für Stefan Kummer zum 60. Geburtstag", München, 2007, pp. 202-215).

VD-16, D-1693.

€ 17.800,00



NEO-LATIN ANTHOLOGY DEVOTED EXCLUSIVELY TO LOVE POETRY

88) **BLYENBURGH, Damas van** (1558-1616). *Veneres Blyenburgicae, Sive amorum hortus: in quinque areolas divisus, & fragantissimis cxlviiij celeberrimorum poetarum flosculis refertus*. Dordrecht, Isaac Caninus per David Episcopius, 1600.

8vo. (8) prel. leaves, 865 pp., (44) leaves (the last is a blank). Each of the five parts with a separate title-page with a woodcut ornament, Contemporary vellum over boards, brown morocco labels on the spine, red edges, some very light browning, an attractive copy.

**RARE FIRST EDITION** of what seem to be the only neo-Latin anthology containing exclusively love poetry printed in the sixteenth century. Nearly one hundred and fifty authors from virtually every corner of Europe are included such as Ange-rano, Bembo, Bourbon, Buchanan, Cordus, Dolet, Du Bellay, Erasmus, Flaminio, Gruyter, Manuzio, Marullus, Melissus, Poliziano, Sabinus, Scaliger and many others including the author himself. The volume is dedicated to the Dutch statesman, historian, poet and philologist, Janus Dousa. (cf. C.L. Heesakkers, *De Nederlands muze in Latijns gewaad*, Leiden, 1991, pp. 147 and 158).

Perhaps the most surprising feature in neo-Latin love poetry is its intimate and personal quality, besides which the vernacular poetry of the time often seems reserved, abstract, and impersonal. Perhaps the poets found it easier to be intimate in a language other than the one in which they had developed all the mental reticence and inhibitions formed as part of our earliest education. So e.g., Du Bellay refers to his love affair in Rome only in vague and sketchy terms in the French sonnets, *Les Regrets*, in turn in his *Amores* we discover that he wooed

the young wife of an old man, that he won her with the connivance of her mother, that the husband put a stop to the affair carrying her off and locking her up, even that she shrieked out the absent poet's name while she was abducted.

Little is known about Damas van Blijenburgh. He sometime was Master of the Mint at Dordrecht and first counsellor to Thomas Galax, governor of Virginia (cf. A. Gerlo & H.D.L. Vervliet, *Bibliographie de l'humanisme des anciens Pays-Bas*, Bruxelles, 1972, p. 252, no. 3255). Blijenburgh original plan was to publish a massive commonplace collection directed towards philosophers and students of the art of poetry, dealing first with morals (*Cento ethicus ex variis poetis*, Leiden, 1599) and love (the present work) both directed to young men; then two further volumes, which were never published, on domestic economy and politics, directed to man of middle years, and a treasury of wisdom directed to old man.

Index Aureliensis, 120.032; Adams, B-2116; J.A. Gruys & L. de Wolf, *Thesaurus 1473-1800: Nederlands boekdrukkers en boekverkoopers*, (Nieuwkoop, 1989), p. 63. € 780,00

"THE MIDWIFE OF SOULS", A FORERUNNER OF ROUSSEAU

89) **RICHER, Edmond** (1560-1631). *Obstetrix animorum hoc est brevis et expedita ratio docendi, studendi, con-versandi, imitandi, iudicandi, componendi... Ad iuventutem Galliae, optimarum artium studiis deditam*. Paris, Ambroise Drouart, 1600.

8vo; contemporary flexible vellum, manuscript title on spine (minor loss on the panels); (8), 175, (1: corrigenda) ll. Printer's device on title-page. The author's name appears only in the approbatio at l. a7v. Marginal annotations in brown ink and red pencil. Slightly browned, but a very good genuine copy.

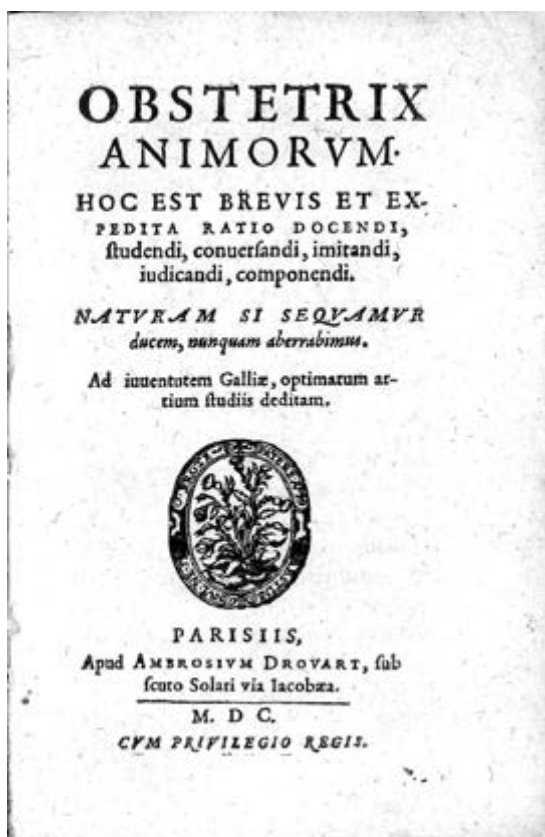
**RARE FIRST EDITION** of this little known but important pedagogical treatise. It was reprinted at Amberg in 1608 and at Leipzig in 1693.

The treatise, dedicated to the youth of France, is divided into 10 chapters, which systematically deal with all aspects of pedagogy, from educational institutions (with a section *De primis fundatoribus et disciplina collegiorum*) to the study of child psychology, from eloquence to grammar, from the recommended books (*Libros convenientes pueris adsignat*) to the importance of emulation and meditation, from the art of memory to the theory of translation.

"L'oeuvre pédagogique le plus remarquable de notre Docteur est l'*Obstetrix Animorum*, fort bien écrit et bien pensée. Ici et là il évoque Turnèbe et Budé, deux lumières des Gaules, il célèbre la nation française qui l'emporte sur les autres par l'application et la curiosité. Surtout Richer demande que la discipline soit autre chose qu'un simple dressage, que l'éducation suive la nature de l'écolier et découle d'une règle intelligente: 'il faut accoutumer les enfants à ne jamais prendre la cheure [sic], à n'être quinteux, ombrageux, ny pointilleux' (*Obstetrix*, p. 47). Dans l'ensemble, Richer n'est point un théoricien de la pédagogie, mais un simple praticien qui connaît tout au plus

les doctrines libérales chères à Montaigne. Son exemple montre qu'un homme indépendant de son temps échappe malaisément aux errements de l'Université médiévale" (E. Préclin, *Edmond Richer*, in: "Revue d'histoire moderne et contemporaine", 5/29, 1930, p. 323).

"In the subtitle of *Obstetrix animorum* (1600), Edmond Richer defines his work as "the clear doctrine of instruction, study, conversation, imitation, judgment, and composition", with a generous segment devoted to classroom uses of translation... In fact, when Richer takes up soon after the subject of translation, he embarks on what appears to be a deliberate rephrasing of his grammatical definition of *energeia*... "All learned men", he begins, "propose in books and treatises on translation, that authors be translated not so much *ad verbum* as *ad sensum* and *ad mentem*, not rendered word-for-word, but express especially according to the thought". As a result, the translation of the thought [*sententia explicatio*] "depends on emphasis, *energeia*, distinctiveness [*proprietas*], and the exact meaning of the words, that is to say, on the sense of the Grammar". In this respect, the *energeia* referred to is located in the Grammar of the target text, those resources of expression summoned by the translator from himself. Certain languages, Richer claims, are furnished with a more accurate Grammar and greater emphasis, a case in point being that of German which "expresses more exactly and meaningfully the mind of authors and explains better the sense". The capacity of a given translator to translate *ad sensum* and *ad mentem* is seen as a response to these latent "energies" of the target Grammar. *Energeia* is thus a force of revelation within that Grammar, translation the operative reach of such force into another grammatical superstructure inhabited, in turn, by its own *energeia*. Here, however, Richer, like Estienne before him, can not avoid the dilemma imposed by this dual placement of *energeia*. He acknowledges that there are few translators who have grasped successfully the thought and mind of authors and, consequently, few who have retained their textual emphasis. When once we accept the fact that *energeia*, along with its analogue, emphasis, refer to the grammatical identity that distinguishes languages from each other and establishes the autonomous conditions under which they make sense, then we must also accept the reality that an energetic aggression in behalf of one will be met by an energetic resistance by another. Richer's solution to these self-cancelling motions lies in the comparison of translation to an architectural edifice ("*velut in aedificiis*"). The components of any building, he continues, are selected either from necessity or pleasure of ornamentation, what we might term its structure and texture. By extension, translation too is obliged to consider both necessity and the illuminating features of ornamentation, the former in the guise of grammar and sense, the latter as "the ornaments and lights of speech", the figures of Rhetoric. Richer is suggesting that one cannot postulate the presence of a grammatically authentic sense without postulating, at the same time, its containment and revelation in language. The structure remains immanent in its own expressive texture. This is true of the translative text no less than it is of the source. Because languages embed sense in an articulating medium, then translation must be seen to reduplicate the implantation that first gave life to the source text – it must create a new *energeia*. The focus of Richer's interest is not only in the autonomy of the two *energeias*, but on the fulfillment of the source structure in the figurative, textural forms of translation" (G.P. Norton, *The Ideology and Language of Translation in Renaissance France and Their Humanist Antecedents*, Genève, 1984, pp. 274-276).



"So ist es erklärlich, dass Richer vor allem Praktiker ist. Er hat trotz aller Gelehrsamkeit nicht die Verbindung mit der Welt verloren. Daher gibt er eingehende Ratschläge für den Umgang mit den Mitmenschen, indem er richtig hervorhebt, dass nicht nur die Lektüre, sondern auch der Verkehr erzieherisch wirkt. Anzuerkennen ist daher sein Hinweis auf die Wichtigkeit guter Vorbilder... Am meisten ist ihm aber sein ständiges Betonen der sittlichen Erziehung zugutezuhalten. Mittel der sittlichen Einwirkung sind die Erziehung zur Arbeit und Pflichterfüllung. Dass er die sittliche Erziehung höher stellt als das Beibringen von Kenntnissen hebt ihn weit hinaus über so viele Humanisten... So steht Richer einem Januskopf gleichend, an der Schwelle vom 16. zum 17. Jahrhundert. Er ist noch Humanist und als solcher dem Geist des 16. Jahrhunderts angehörig, aber auch Moderner, der hinsichtlich der naturgemässen Erziehung schon die Theorien eines Ratke, eines Comenius und in nuce eines Rousseau vorwegnimmt" (R. Koppe, *Edmund Richer als Pädagog. Eine Darstellung seines Werkes 'Obstetrix animorum'*, in: "Jahrbuch der philosophischen Fakultät in Würzburg", 19, 1920/21, pp. 84-86).

Edmond Richer was born in Chaource. After schooling at the College of Cardinal Lemoine, he went on to study at the Sorbonne. There he served as doctor of theology and trustee (syndic) of the Theological Faculty. In 1606 he edited Jean Gerson's works for publication, and with them other anti-papal writings. After the condemnation by the Parlement of Paris of Cardinal Bellarmine's treatise on the temporal power of the pope (1610), Richer developed, in his *Libellus de Ecclesiastica et Politica Potestate* (in French

as *De la puissance ecclésiastique et politique*, Paris, 1611), the theory that the government of the Church should be aristocratical, not monarchical. Maria de' Medici, then regent of France, opposed Richer and, when he had been censured by an assembly of bishops held at Sens, she had him deposed, and a new syndic elected (1612). Imprisoned, he retracted in 1629 his views, under pressure from Cardinal Richelieu. In his *Historia Conciliorum Generalium* as with other works, Richer elaborated upon and defended Gallicanism, a theory that described the limits of papal power, and provided one of the early constructs of what later evolved as the concept of 'separation of church and state'. Richer's explanation and defense of the theory and practice of Gallicanism was an expression of French resistance to the power and reach of the Pope during that period (cf. A. Magnaudet-Barthe, *Edmond Richer et la réforme de l'Université de Paris, 1594-1601*, in: "Position des thèses soutenues par les élèves de la promotion de 1983 par le diplôme d'archiviste paléographe. École Nationale des Chartes", 1983, pp. 143-150).

L.W.B. Brockliss, *French Higher Education in the Seventeenth and Eighteenth Centuries*, (Oxford, 1987), p. 140; R.N. Coe, *The idea of 'natural order' in French education, 1600-1760*, in: "British Journal of Educational Studies", 5/2, 1957, pp. 144-158; E. Garberson, *Libraries, memory and the space of knowledge*, in: "Journal of the History of Collections", 18/2, (2006), pp. 115-116; W. J. Ong, *Ramus, Method, and the Decay of Dialogue: From the art of Discourse to the Art of Reason*, (Chicago, IL, 2004), p. 387; Catalogo unico, IT\ICCU\RMLE\007623; Cioranescu, 59494. € 1.900,00

#### THE QUARREL OVER PETRARCHAN POETRY

90) **TASSONI, Alessandro** (1565-1635). *Considerazioni sopra le Rime del Petrarca d'Alessandro Tassoni col confronto de' luoghi de' poeti antichi di varie lingue. Aggiuntavi nel fine una scelta dell'Annotazioni del Muzio ristrette, e parte esaminate*. Modena, Giuliano Cassiani, 1609.

8vo; contemporary limp vellum, title inked on spine and to the lower edge (small repair to the top of the spine); (16), 576 [i.e. 574], (2) pp. Leaves 481-482 omitted in numbering. Engraved printer's device on the title-page. Lower part of the title-page skillfully repaired with no loss, otherwise a very good copy.

**FIRST EDITION.** The *Considerazioni sopra le rime del Petrarca*, in which Tassoni opposed his critical and innovatory spirit to the poetry written in slavish imitation of Petrarch for sake of innovation and creativeness, aroused lively reactions in the academic circles. Namely in the Padua's Studio dominated by the artistotelian scholars Cesare Cremonini and Paolo Beni, a young physician pupil of G. Fabrizi d'Acquapendente, Giuseppe degli Aromatari, undertook a defence of Petrarch attacking Tassoni with a pamphlet entitled *Risposte di Gioseffo de gli Aromatari alle considerazioni del sig. Alessandro Tassoni, sopra le Rime del Petrarca* (Padova, 1611).

Tassoni, who was by nature a strong polemist, answered after short time with the *Avvertimenti di Crescenzo Pepe da Susa al sig. Gioseffo de gli Aromatari* (Modena, 1611), a mocking and aggressive counter-pamphlet. Aromatari, in turn, opposed in 1613 a violent writing, the *Dialoghi di Falcidio Melampodio*, where he tried to emulate the satirical vein of Tassoni.

After two months, the future author of the Rape of the Buck published the *Tenda rossa* with the false imprint "Francfort". The final Aromatari's answer, written in cooperation with Cremonini and Beni, remained unpublished (cf. P. Puliatti, *Bibliografia di Alessandro Tassoni*, Florence, 1969, pp. 58-92).

At the end of the volume is a choice of *Annotazioni* on Petrarch by Girolamo Muzio (1496-1576).

Catalogo unico, IT\ICCU\TO0E\010840; Libreria Vinciana, no. 3857; Puliatti, *op. cit.*, no. 16. € 320,00

#### SQUARING THE CIRCLE

91) **DELLA PORTA, Giovanni Battista** (ca. 1535-1615). *Elementorum curvilinearum libri tres. In quibus altera Geometriae parte restituta, agitur de circuli quadratura*. Roma, Bartolomeo Zanetti, 1610.

4to; later flexible vellum; (8), 96, (4: printer's note and list of Della Porta's published and unpublished works) pp. Dedicatee's coat-of-arms on the title-page. With numerous woodcut diagrams in the text. Some light browning, but a very good copy.

**SECOND REVISED AND AUGMENTED EDITION**, dedicated to Federico Cesi (Naples, July 1, 1610), of this treatise which had already appeared in two books as an appendix to the *Pneumaticorum libri* (1601). It was Cesi who, thanks to his uncle Cardinal Bartolomeo Cesi, obtained for Della Porta a printing license for this work. In this new edition he added a section on squaring the circle which, although he did not solve the problem, was a display of bravura for his new entry into the Accademia dei Lincei.

"Nel 1601, in appendice ai *Pneumaticorum libri*, Della Porta pubblicava a Napoli i *Curvilinearum elementorum libri duo*, con lo scopo di mettere a disposizione della comunità scientifica un trattato sulla geometria delle figure curvilinee paragonabile ai libri degli *Elementa* di Euclide dedicati alla geometria piana... Negli anni successivi Della Porta tornò sull'opera, rimaneggiandola profondamente e portandone a tre il numero dei libri... [Besides the Roman edition] Di essa resta inoltre un manoscritto autografo, non del tutto conforme alla stampa, conservato nell'Archivio dell'Accademia dei Lincei... Nell'allestire la seconda redazione degli *Elementa*, l'autore riprese il testo edito del 1601 riorganizzandone i contenuti ed aggiungendo una serie di proposizioni incentrate sulla dimostrazione della quadratura del cerchio con riga e compasso" (V. Gavagna & C. Leone, *Introduzione*, in: G.B. Della Porta, "Elementorum curvilinearum libri tres", Naples, 2005, pp. IX-X).

Giambattista della Porta, born at Vico Equense, was educated at home where discussions on scientific topics frequently took place. He also travelled widely in Italy, France and Spain. He never needed to earn a living as the wealth of the family seems to have been sufficient to allow della Porta to devote himself to study. In 1579



della Porta moved to Rome and entered the service of cardinal Luigi d'Este. He also lived in Venice while working for the cardinal.

He was a versatile polymath with interests and skills in many different areas. Best known for *Magiae Naturalis*, which dealt with alchemy, magic, and natural philosophy, and for *De humana physiognomonia libri IIII*, he also wrote several comedies, a treatise on refraction *De refractione* (later he claimed to be the inventor of the telescope), one on cryptography *De furtivis literarum*, and other works on mathematic, mechanic, agriculture and natural science.

Della Porta founded the Accademia dei Segreti, dedicated to discussing and studying nature, which is considered one of the first modern scientific societies. He is also considered the inventor of the camera obscura. This Academy was closed down by the Inquisition about 1578. In 1585 Della Porta joined the Jesuit Order but this move did not prevent the Inquisition from banning his works between 1594 and 1598 (cf. P. Piccari, *Giovan Battista Della Porta il filosofo, il retore, lo scienziato*, Milan, 2007, pp. 15-45; and *D.S.B.*, XI, pp. 95-98).

Catalogo unico, IT\ICCU\BVEE\022589; Honeyman Collection, 2522; Libri, 5971; Libreria Vinciana, 1601; V. Gavagna e C. Leone, *op. cit.*, pp. XVII-XVIII.

€ 1.900,00

#### BIO-BIBLIOGRAPHY OF ECCLESIASTICAL WRITERS

#### 92) **ROBERTO BELLARMINO, Santo** (1542-

1621). *De scriptoribus ecclesiasticis liber unus. Cum adiunctis indicibus undecim, et brevi chronologia ab orbe condito usque ad annum M.DC.XII.* Roma, Bartolomeo Zanetti, 1613.

4to; contemporary flexible vellum, manuscript title along the spine; (12), 258, (14), 37, (2), (1 blank) pp. Jesuits' coat-of-arms on the title-page and printer's device at the end. Some browning and foxing, but still a good genuine copy. **FIRST EDITION** of this celebrated bio-bibliographical work on ecclesiastical writers, which underwent many editions until the end of the century, surpassing by far the success of Possevino's *Apparatus sacer*, no more reprinted after the second Cologne edition. Bellarmino's *De scriptoribus ecclesiasticis* was published 4 times in Paris (between 1617 and 1658), 3 times in Lyons (since 1613), 2 times at Cologne (1657 and 1684), and once at Louvain in 1678 (cf. L. Balsamo, *La bibliografia. Storia di una tradizione*, Florence, 1992, p. 54).

Bellarmino was born at Montepulciano, the son of noble, albeit impoverished, parents. He entered the Roman novitiate in 1560, remaining in Rome for three years. He then went to a Jesuit house at Mondovì, where he learned Greek. The local Jesuit Provincial Superior sent him later to the University of Padua, where Bellarmino began studying systematically theology. In 1569 he was sent to finish his studies at the University of Leuven in Flanders. There he was ordained and became the first Jesuit to teach at the university, remaining in Leuven for seven years. In 1576 he went back to Italy. In Rome he was commissioned by Pope Gregory XIII to lecture on theology in the new Roman College. In 1589 he followed as theologian Enrico Caetani, who had been sent to Paris as Papal legate. In 1592 he was made rector of the Roman College and in 1599 cardinal. As Cardinal Inquisitor, he was one of the judges at the trial of Giordano Bruno. In 1602 he was made archbishop of Capua. In 1616, Bellarmino notified Galileo of a forthcoming decree of the Congregation of the Index condemning the Copernican doctrine, and ordered him to abandon it. Elected bishop of Montepulciano in his old age, he died in Rome in 1621.

Catalogo unico, IT\ICCU\TO0E\003366. De Backer-Sommervogel, I, 1266. Libreria Vinciana, 3598. Bestermann, col. 4023.

€ 550,00

#### THE ART OF BANQUETING

93) **RABASCO, Ottaviano** (fl. 1<sup>st</sup> half of the 16<sup>th</sup> cent.). *Il Convito o vero discorsi di quelle materie che al convito appartengono...* Firenze, Giandonato e Bernardino Giunta, 1615.

4to; contemporary flexible vellum with manuscript title on spine; (12), 253, (39) pp. With 2 woodcut illustration in the text (one full page). Some foxing, small wormhole in the inner blank margin of many leaves in the middle of the volume, otherwise a very good copy with wide margins.

**FIRST EDITION.** "Ottaviano Rabasco in his *Il Convito* of 1615 offers the most complete taxonomy of banquet types. Normally the banquet was merely an extended elaborated form of dinner, held around noon, though he stipulates that it could be served earlier, two hours before noon, at ten o'clock or eleven o'clock if the breakfast or



IL  
**CONVITO**  
 O V E R O  
 DISCORSI DI QUELLE MATERIE  
 Che al Conuito s'Appartengono.

DEL SIG. OTTAVIANO RABASCO.

Nelle Accademie de gl'Incitati in Roma  
 e de Gelati in Bologna detto l'Afficurato.

Donc s'hanno strettamente, con ordine diligenti la Diffinitione l'Origine,  
 la Materia, il Luogo, il Tempo, l' Appar to, i Minuti, le Fede,  
 i Giochi, i Ragionamenti, le Circostanze, gl' Effetti, e l'Uso, de  
 imaginati Numi tutelari de' Conuiti tanto pubblici quanto  
 privati, e di qualunque genere d' età  
 d'innocenza.

Con l'uso di varie nazioni di Greci, Romani, Egitti, Persiani, Ebrei,  
 e d' altri, tanto de gl' antichi quanto de nostri tempi.

E crown Discorso, a qual parte della Filosofia si subordini il Conuito.

AL MAGNANIMO DON CARLO MEDICI  
 De' Serenissimi Principi di Toscana.

Aggiuntoui vn Indice Copiosissimo



IN FIRENZA M. DC. XV.

Per Gio: Donato, e Bernardino Giunti, & Compagni  
 con Licenza de' Superiori, & Privilegio.

colazione was not eaten first thing in the morning. Banquets could also be held in the evening, but normally the evening meal, supper or cena, was held a few hours before sleep, and so was smaller and lighter. Menus of the period do consistently list both banquets and suppers. There were no hard or fast rules about mealtimes though, and sometimes even a lunch or merenda could occur in the late afternoon. This was actually one of the most typical complaints of physicians, that courtiers ate practically round the clock, and by the clock, Rabasco reminds us, there were three that could be followed: "that of the stomach, that of the [clock] tower, that of the kitchen". In other words, though hunger pressed and the clock struck time, one might have to just wait until food was prepared. Rabasco also distinguishes between private banquets, intimate and among friends, and grander public banquets. It is the latter that concerns us most here. This was the time to show off the most exquisite foods, of highest quality, in great quantity, and particularly showcasing produce and wines from one's native region, whether it be "salami from Bologna, olives, confections or moscatello from Genoa, marzolini in Florence, in Siena cheese from the Crete, marzipan in Piacenza, etc.". Marzolini are cheeses, as are those from the Crete Senese, presumably something like pecorino from Pienza. As for the occasion, wedding were common enough along with baptism, but first place is accorded victory celebrations, reception of foreign princes or ambassadors, and even lesser occasions such as receiving a doctorate or being ordained" (K. Albala, *The banquet. Dining in the great Courts of late Renaissance Europe*, Urbana-Chicago, 2007, pp. XI-XII).

Gamba, nr. 2057 ("Non senza mio diletto ho fatto lettura di questo libro, in cui è copia di erudizione, bontà di precetti e sposizione pura e spedita"); Cicognara, no. 1773; Westbury, p. 183; Vicaire, 725. € 3.900,00

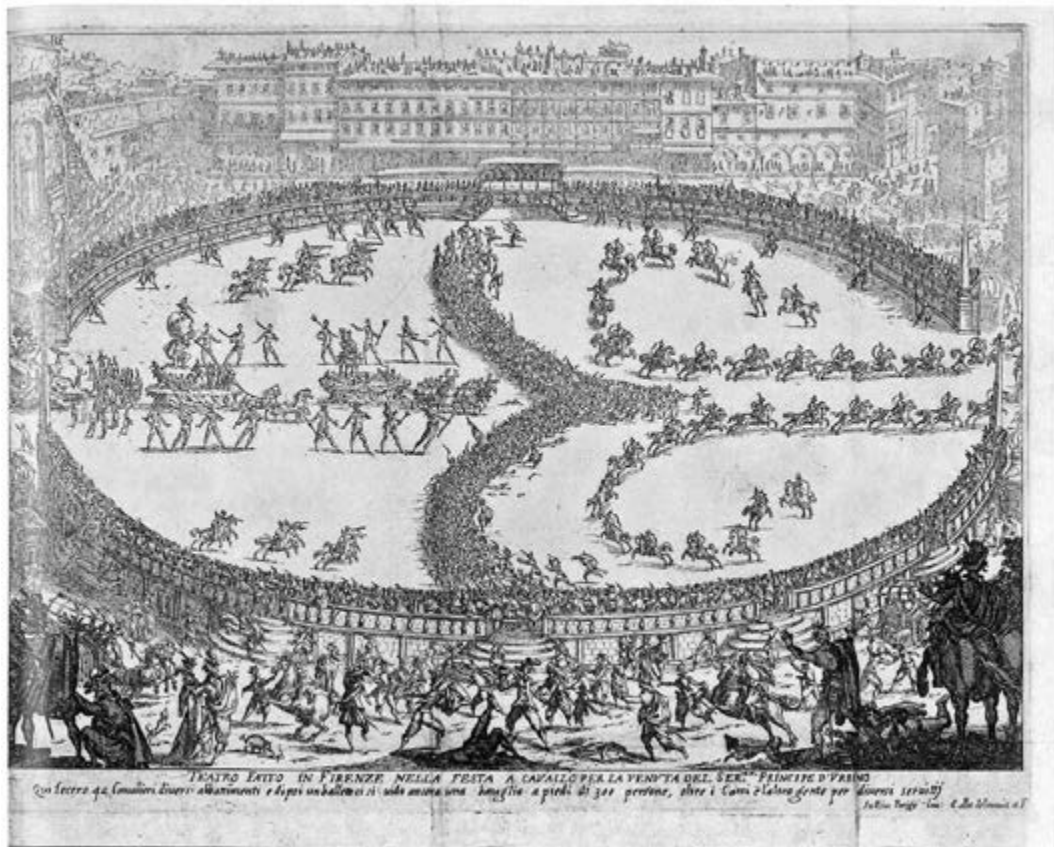
JACQUES CALLOT

94) **SALVADORI, Andrea** (1591-1635). *Guerra di bellezza. Festa a cavallo fatta in Firenze. Per la venuta del Serenissimo Principe d'Urbino. L'Ottobre del 1616*. Firenze, Zanobi Pignoni, 1616.

4to. (16) leaves. With the engraved arms of the Della Rovere on the title-page and 5 folding etched plates by Jacques Callot after Giulio Parigi. Old gilt brocade paper boards, a light dampstain toward the end of the printed text, a very attractive copy.

**VERY RARE FIRST EDITION** of the text composed for and the description of the festivities celebrating the engagement of Prince Federigo, son of Francesco Maria II della Rovere, Duke of Urbino, to Claudia de' Medici, sister of Cosimo II. The other collaborators who prepared the War of Beauty were: Agnolo Ricci, staging the combat and the equestrian ballet; Jacopo Peri and Paolo Francesino composed the music and Giulio Parigi was responsible for the costumes and the floats (cf. A. Solerti, *Musica, ballo e drammatica alla corte Medicea dal 1600 al 1637*, Florence, 1905, p. 119).

"The Prince of Urbino's arrival and ceremonial entrance in to the city of Florence on October 6, 1616, was followed by a succession of entertainments behind palace walls, including an allegorical ballet and several commedia dell'arte performances. The culminating event of the visit was The War of Beauty on October 16, 1616, a great public display of princely wealth and power. The court diarist Cesare Tinghi estimated that twenty-five thousand people witnessed the event from balconies and rooftops encircling Piazza Santa Croce as well as from the amphitheater... The festival book for the War of Beauty may have serve as a program distributed to guests of rank during the festivities themselves. The dedication to the Prince of Urbino by the poet Salvadori, dated October 8, suggests this interpretation... Callot made six prints for the War of Beauty: the engraved coat of arms of the Prince of Urbino for the title-page of the festival book, four etchings showing the four floats, and a view of the entire piazza showing a formation of floats and participants on foot and on horseback... The first float in the procession represented Mount Parnassus. It was designed to flatter the visiting prince by honoring the great humanistic tradition of the Court of Urbino... The float of the Sun entered the arena with King Ussimano of Media and his squads of cavaliers and foot soldiers. The giant figures walking alongside represented the Centuries... The float of Thetis followed the exotic King Idaspe of Armenia and his squads of horsemen and foot soldiers into the amphitheater. Pulled by bizarre-looking creatures – no doubt a more common breed of quadruped in disguise – that float was in the form of an enormous water-filled basin in which the Nereids and Tritons frolicked. The sea goddess, Thetis, was enthroned on a large shell atop a circular pavilion encrusted with coral and sponges... In contrast to the terse inscription in Callot's etching [of the float of Love], Savadori's description of the float is rich in reference and color, movement, and music, and the marvelousness of the scenic effects is emphasized... In the [folding] view of the festival in Piazza Santa Croce... the foreground scene is the liveliest and most original part of Callot's vision" (H.D. Russell, ed.,



Jacques Callot, *Prints & Drawings*, Washington, DC, 1975, pp. 62-63, 89, 95; see also A. Nagler, *Theatre Festivals of the Medici, 1539-1637*, New Haven, CT, 1964, pp. 128-130).

Andrea Salvadori was born in Florence and educated by the Jesuits at the Collegio Romano in Rome with financial support from Cosimo II de' Medici. His first contribution to Medici court entertainments was in 1613 and he was definitively placed on the salary rolls in October 1616. From then until his death he was the principal court poet in Florence. His most significant contribution was to sacred opera, which flourished in Florence from 1621 to 1628. Many of his libretti were set to music by Marco da Gagliano, who also collaborated with him on secular operas, namely *Lo spozalizio di Medoro et Angelica* (1619) and *La Flora* (1628). In his librettos Salvadori made extensive use of the chorus as formal device, concluding each act with one and often using choral refrains to frame solo stanzas or to link scenes within an act. *Poesie*, curated by Salvadori's son Francesco and published in 1668, included all the works published during his lifetime, as well as several previously unpublished poems (cf. W. Kirkendale, *The Court Musicians in Florence during the Principate of the Medici, Firenze, 1993*, pp. 611-613).

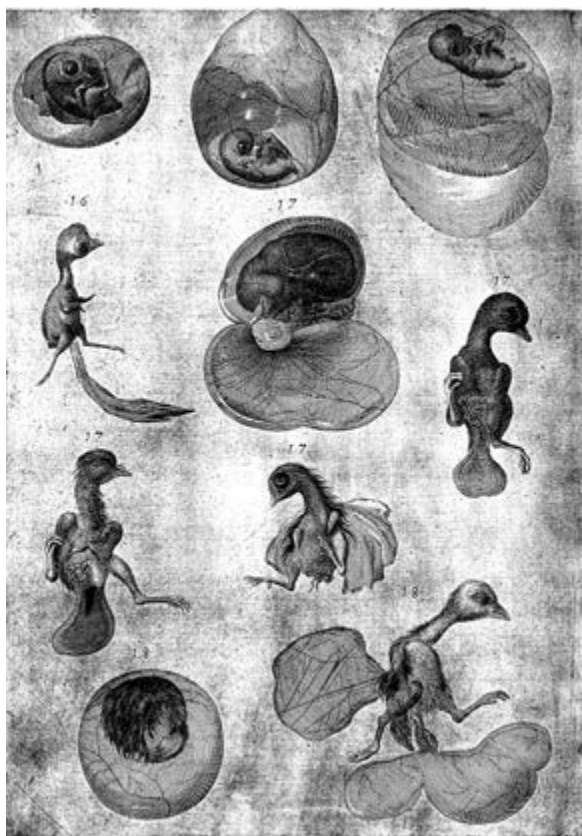
Jacques Callot (1592-1635) was born at Nancy in Lorraine, where his father was a herald to Charles III, Duke of Lorraine. He early discovered a very strong predilection for art and at the age of twelve quitted home without his father's consent, and set out for Rome, where he intended to prosecute his studies. Being utterly destitute of funds he joined a troop of Bohemians, and arrived in their company at Florence. In this city he had the good fortune to attract the notice of a gentleman of the court, who supplied him with the means of study. But re removed in a short time to Rome, where, however, he was recognized by some relatives, who immediately compelled him to return home. Two years later, when he was only fourteen, he again left France and reached Turin before he was overtaken by his elder brother. As his enthusiasm for art remained undiminished after these disappointments, he was at last allowed to accompany the duke of Lorraine's envoy to the papal court. His first care was to study the art of design, of which in a short time he became a perfect master. Philip Tomassin instructed him in the art of engraving, which he ultimately abandoned substituting the dry point as better adapted to his purposes. From Rome he went to Florence (1613), where he remained till the death of Cosimo II. On returning to his native country (1621) he was warmly received by Henry II, duke of Lorraine, who admired and encouraged him. As his fame was now spread abroad in various European countries, many distinguished persons gave him commissions to execute, e.g. by the Infanta Isabella, sovereign of the Low Countries, he was commissioned to engrave a design of the siege of Breda. At the request of Louis XIII he designed the siege of La Rochelle and the attack on the Isle of Ré. By January 1629 Callot was in Paris, where he worked for a while and where was published his famous suite *Miseries and Misfortunes of War* (1633). In his last years he executed more than 600 religious works, many of which were commissioned and others produced for public sale. One of his last works was the second version of the *Temptation of St. Anthony* (1535), the year Callot died of a painful stomach ailment. He certainly was one of the most accomplished printmakers in the Western tradition and one of the major exponents of the Mannerist style in the early 17<sup>th</sup> century. His often fantastic composition combine grotesque and elegant elements in a compelling and personal manner. He greatly

advanced both the technical and the aesthetic possibilities of etching through his invention of a chip-resistant ground for copperplates and his consummate skill in making repeated bitings of a single plate (cf. D.M. Woodhall, D. Wolfthal, & C. Van Wingerden, *Princes & Paupers: The Art of Jacques Callot*, New Haven, CT, 2013, passim).

G.G. Bertelà & A. Petrioli Tofani, *Feste ed apparati Medicei da Cosimo I a Cosimo II*, (Florence, 1969), pp. 142-149; P. Choné, D. Ternois & al., eds., *Jacques Callot*, (Nancy, 1992), pp. 192-193; P. Gargiulo, ed., 'Lo Stupor dell'Invenzione'. *Firenze e la Nascita dell'Opera*. Atti del convegno internazionale, 5 - 6 ottobre 2000, (Florence, 2001), pp. 89-90; A. Stähler, 'Perpetuall monuments': die Repräsentation von Architektur in der italienischen Festdokumentation (ca. 1515-1640) und der englischen court masque (1604-1640), Münster, 2000, p. 443; H. Watanabe-O'Kelly & A. Simon, *Festivals and ceremonies: a bibliography of works relating to court, civic and religious festivals in Europe, 1500-1800*, (London, 2000), p. 207, no. 1266. € 11.800,00

"THE FIRST PRINTED ILLUSTRATIONS OF THE DEVELOPMENT OF THE CHICK" (NORMAN SALE, II, NR. 437).

95) **FABRIZI DA ACQUAPENDENTE, Girolamo** (ca. 1533-1619). *De formatione ovi et pulli tractatus*. Padova, Luigi Benci, 1621.



Folio; contemporary vellum; (4), 68, (2). With numerous illustrations on 7 full-page engraved plates. A nice uncut copy. Some plates a bit shaved as always because the copper matrices were bigger than the paper leaves.

**FIRST EDITION** of one of Fabrici's rarest works. It was Fabrici who for the first time exhaustively applied the rigorous 'new' Vesalian method of direct observation to the study of embryos. The work contains the best description of the reproductive tract of the hen available up to that time. He discovered the bursa now called bursa Fabrici and was the first to establish with some approach to correctness the role played by the ovary and oviduct in the formation of the hen's egg. He was also the first to describe the germinal disc distinctly.

*De formatione ovi et pulli* is divided into two parts. The first, in three chapters, deals with the formation of the egg, the second, also in three chapters, is concerned with the generation of the chick within the egg and begins with a description of the eggs of various species. Of the seven large plates the last five are the most significant, since they represent the first printed figures of the development of the chick, beginning with the third or fourth day of incubation (cf. B.H. Adelman, *The Embryological Treatises of Hieronymus Fabricius of Acquapendente*, Ithaca, 1942, pp. 122-134).

Born in Acquapendente, Fabrizio studied at the University of Padua, receiving a degree in medicine in 1559 under the guidance of Gabriele Falloppio. In 1562 he started teaching privately anatomy in Padua, then, in 1565, he became professor of surgery and anatomy at the university, succeeding Falloppio. In 1594 he revolutionized the teaching of anatomy, designing the first permanent theater for public anatomical dissections. Julius Casserius, William Harvey, and Adriaan van den Spiegel were among his students.

Garrison-Morton, 466; Osler, 2559. € 3.500,00

THE CULTIVATION AND CONSUMPTION OF POTATO IN EUROPE

96) **MAGAZZINI, Vitale** (d. 1606). *Coltivazione toscana del M.tor.p.d. Vitale Magazzini Monaco Vallombrosiano all'Ill.mo et Ecc.mo Sig.r Principe D. Lorenzo Medici. Nella quale s'insegna quanto deve farsi per coltivare perfettamente le Possessioni, per governare diligentemente una casa di Villa secondo l'uso di Toscana. Data in luce dal M.to r.p.d. Liberio Baralli da Castelfiorentino...* Venezia, Evangelista Deuchino, 1625.

In 4to; 19<sup>th</sup> century half vellum, gilt title on spine; (16), 136, (16) pp. Nice engraved title-page (F. Valesio f.), bearing Medici's coat-of-arms. With a full-page woodcut illustration in the text. A nice copy.

**RARE FIRST EDITION**, published after the author's death by L. Baralli, dean of the Abbey of Vallombrosa, and by him dedicated to Lorenzo de' Medici. The work, which was reprinted several times until the 19<sup>th</sup> century, represents one of the first monographs on Italian regional agriculture and contains one of the first mention of the cultivation and consumption of potato in Europe.

"[Dall'opera] si raccoglie che le patate erano conosciute a Firenze prima del tempo in cui, secondo altri,



vuolsi fossero coltivate in Italia. Furono colà trasportate dalla Spagna e dal Portogallo col mezzo dei padri Carmelitani Scalzi" (F. Re, *Dizionario ragionato*, Venezia, 1808-'09, III, pp. 88-89).

Catalogo unico, IT020782; Libreria Vinciana, no. 1800; Gamba, 1988; S.P. Michel, *Repertoire des ouvrages imprimés en langue italienne au XVII<sup>e</sup> siècle conservés dans les bibliothèques de France*, Paris, 1975, V, p. 77; M. Lastrì, *Biblioteca georgica*, Florence, 1787, p. 78; D. Moreni, *Bibliografia storico ragionata della Toscana*, Florence, 1805, II, pp. 9-10; V. Niccoli, *Saggio storico e bibliografico dell'agricoltura italiana*, Turin, 1902, p. 97. € 900,00

#### BAROQUE POETRY

97) **TESTI, Fulvio** (1593-1646). *Poesie liriche del Cavaliere Don Fulvio Testi all'Altezza Serenissima del Prin.e Alfonso d'Este*. Modena, Giuliano Cassiani, 1627.

4to; contemporary limp vellum, endpapers renewed; (8), 221, (3) pp. The last leaf is a blank. Nice title-page engraved by Bartolomeo Coriolano. Printer's device at the end. Two tears anciently repaired without loss, otherwise a good genuine copy.

**FIRST EDITION** of count Fulvio Testi's rhymes. After this edition followed many reprints with small additions and changes. A second part was issued under Cassiani's press in 1645, and a third one appeared in 1648 after the poet's death.

The collection includes poems addressed to noblemen and poets such as Alessandro Tassoni, and

other poems in praise of the solitary life against the court life, in praise of wine and of his beloved Cinzia (cf. *Poesia del Seicento*, C. Muscetta & P.P. Ferrante, eds., Turin, 1964, pp. 951-960).

Fulvio Testi, born in Ferrara, has been the main Italian classicist poet of his time. Serving the Duke of Este as a diplomat, he was appointed with the highest charges. From 1640 to 1642 he was governor of Garfagnana. He opposed Spain and was therefore in favour of the Savoy and France. In 1646 he was charged with betrayal and sent to prison where he died soon after (cf. G. de Castro, *Fulvio Testi e le corti italiane nella prima metà del XVII secolo*, 1875, passim).

Catalogo unico, IT\CCU\FERE\002847; Michel, VIII, p. 45. € 680,00

#### RARE 17<sup>TH</sup>-CENTURY TRAVEL JOURNAL

98) **BELLI, Francesco** (1577-1644). *Osservazioni nel viaggio di D. Francesco Belli*. Venezia, Giovanni Pietro Pinelli, 1632.

4to; 18<sup>th</sup> century boards; (12), 189, (1), (2 blank) pp. With the printer's mark on the title-page, old (deleted) entry of ownership on the title-page, some light browning and spots, otherwise a good, genuine copy.

**RARE FIRST EDITION**, dedicated by the author to Girolamo Diedo (Venice, May 26, 1632), of this detailed travel journal. Belli left Rotta Sabadina in May 1625, following Giorgio Zorzi, Venetian ambassador to Holland. A few months later he reached the ocean shores. Along the way he visited Switzerland, Germany, the Netherlands, and France.

"Nel complesso dell'attività del Belli le pagine più vive restano le *Osservazioni sul viaggio in Olanda e in Francia* (pubblicate a Venezia nel 1632), iniziato nel maggio del '26 da Rotta Sabadina nel Polesine al seguito





di Giorgio Zorzi, ambasciatore in Olanda, e conclusosi sulle rive dell'Oceano. Il Belli accenna nel libro ai luoghi più pittoreschi del suo itinerario: Verona, Desenzano, Bergamo, Lecco, Como; con tocchi delicati descrive il lago di Lugano e ricorda singolari incontri con gustosa vivacità, come quello avvenuto prima di arrivare a Bellinzona ('dove non si conoscono ladri, perché le merci stanno di e notte sopra le pubbliche strade') con due guardie disarmate e un placidissimo malandrino avviato alla galera. La narrazione del Belli, benché quasi sempre contenuta nei limiti della scarna relazione, è piena di osservazioni su interessanti costumi locali; talvolta, con spirito di curioso osservatore, ci svela la sua spiccata sensibilità barocca, quando, ad esempio, si sofferma sulla fattura 'bizzarra' delle case degli Svizzeri (p. 16). In genere, però, le descrizioni del paesaggio sono sommarie e tutto viene ridotto al carattere stereotipo dell' 'assai vago', troppo spesso del 'gentile' o 'delicato', del 'grazioso' o dell' 'ameno'. Più viva invece è la descrizione della perigliosa traversata del San Gottardo innevato (p. 76); ma subito dopo tornano le scarse impressioni sulla visita alle varie città svizzere, tedesche e olandesi e sul ritorno in Italia attraverso il Moncenisio. Da buon letterato il Belli, appena può, non manca di far sfoggio della propria erudizione classica con citazioni e rimandi a Cesare, Plinio o Tacito. Il Belli alterna la sua relazione con un buon numero di sonetti, ventisei per l'esattezza, condotti con una ingegnosità tipicamente barocca, e inframmezzati al racconto là dove le 'ricreazioni di vista e d'animo' risvegliano 'il talento poetico'. Non manca neppure di rompere la monotonia del suo diario riferen-

do, su 'quistioni' piuttosto oziose ('ciò che debba nelle cose visibili l'amante più gradir nell'amata', 'se lo stato sia ereditario, o per elezione', 'se la donna nello amante deggia amar più l'armi o le lettere', oppure 'se il riso nasca da allegrezza o da meraviglia'), proposte quotidianamente alla discussione. Le cose più pregevoli sono da ravvisarsi in certe descrizioni (quasi graziose stampe alla maniera di altre più note delle Lettere del Testi), soprattutto sulle vesti e sul comportamento delle donne straniere, o in certe sottolineature di un tema così tipicamente barocco come quello degli orologi, quando ne incontra sui campanili delle città tedesche lungo il Reno, o delle città olandesi" (cf. *Dizionario Biografico degli Italiani*, VII, 1970, G.L. Beccaria).

Francesco Belli was born at Arzignano near Vicenza from a noble family. He spent a great part of his life in travelling. If he ever went to the Near East, as pretended by Amat di San Filippo, who attributes to him the *Osservazioni nel viaggio in Oriente* (Venezia 1622), is doubtful. What is assured is that he traveled all over Europe, and specially in Switzerland, Germany, the Netherlands, and France. Back in Italy he took the orders at an old age. He died at Vicenza in 1644. He was a member of the Accademia Olimpica of Vicenza and of that of the Occulti of Brescia and that of the Incogniti of Venice. Belli left numerous verses, a tragedy, a novel, and several occasional pieces written as secretary to the Incogniti.

Catalogo unico, IT\CCU\TOOE\011768; P. Amat di San Filippo, *Biografia dei viaggiatori italiani colla bibliografia delle loro opere*, I, Rome, 1882, pp. 404-405; *Un'ambasceria veneta attraverso il Gottardo nel 1626*, in: "Bollettino storico della Svizzera italiana", XIX, 1897, pp. 72-87; F. Belli, *Osservazioni nel viaggio*, Ch. Bogaers, ed., Amsterdam, 1988.

€ 1.800,00

#### INCUNABLES – HISTORY OF PRINTING

99) **MALLINCKRODT, Bernhard von** (1591-1664). *De ortu et progressu artis typographicae dissertatio historica, in qua praeteralia pleraque as calcographices negotium spectantia de auctoribus et loco inventionis praecipue inquiruntur, proque Monguntinis contra Harlemenses concluditur*. Köln, Johannes Kinchius, 1640 (1639 on the frontispiece).

4to. (10) leaves (including the engraved frontispiece), 125, (1) pp., (6) leaves. Old vellum, a very fine copy from the library of Johann Georg Burckhard (1684-1764), lawyer and archivist at Braunschweig, with his engraved bookplate printed on the front pastedown.

**VERY RARE FIRST EDITION** issued to mark the bicentenary of the invention of printing by moveable type in Europe and the first monograph on the early history of typography with chapters on the first printed books, the spread of printing, the most excellent printers, the history of the printing of the Complutensian Polyglot-Bible, remarks on some later typographers as Christoph Plantin in Antwerp, and the Cologne printer Anton Hierat.

In his work Mallinckrodt became the first person to use the word 'incunabula' to mean the earliest period

DE ORTV AC PROGRESSV  
**ARTIS TYPOGRAPHICÆ**  
 DISSERTATIO HISTORICA,  
 IN QVA  
 Præter alia pleraque  
 AD CALCOGRAPHICES NEGOCIVM  
 SPECTANTIA DE AVCTORIBVS ET LOCO  
 inuentionis præcipuè inquitur,  
 PROQVE MOGVNTINIS  
 CONTRA HARLEMENSES  
 concluditur:  
 A BERNARDO AMALLINKROT  
 Decano Monasteriensi ac C. Mindensf.



COLONIÆ AGRIPPINÆ,  
 Apud IOANNEM KINCHIVM,  
 Sub Monocerote veteri.  
 M. DC. XXXX.

of printing, when he described the era from Gutenberg till the end of the century as 'prima typographiae incunabula', the time as when typography was in its swaddling-clothes. And, indeed it was Mallinckrodt who termed 1500 as the boundary between 'antique' typography, and typography of the modern era. His treatise also specifically focused on the invention of printing. As he states in his preface his reason for writing this work was to take up the controversy of whether printing was invented by the Dutch or the Germans, and, over the next decade, a debate ensued between Mallinckrodt and Marcus Zuerius Boxhorn, a classicist and theologian from Leiden, over the origins of printing, with Boxhorn championing the proposition that printing had been invented by the Dutch in Haarlem in 1440s by Laurens Janszoon Coster, whilst Mallinckrodt (correctly) asserted that it was actually the invention of Gutenberg, Fust, and Schoeffer in Mainz, and he wrote that he had not found any book dated before 1459. The so-called 'Coster-legend' was first advanced by the Dutch historian Hadrianus Junius (who is mentioned numerous times in the present work) in his description of the Netherlands, *Batavia* (1588) (cf. J. Glomski, 'Incunabula Typographiae': *Seventeenth Century Views on Early Printing*, in: "The Library", 7s., 2/4, 2001, pp. 337-340).

The pretention that Mallinckrodt was the first to use the word 'incunabulum' was contested by Y. Sordet, in his article *Le baptême inconscient de l'incunable: non pas 1640 mais 1569 au plus tard* (in: "Gutenberg-Jahrbuch", 2009, pp. 102-105), who gives the priority to Hadrianus Junius on the ground of a passage written in the latter's posthumously printed *Batavia* (1588) concerning a Dutch imprint of the

*Speculum humanae salvationis*: 'in quibus id observatum fuerat inter prima artis incunabula'.

"Den Anfang machte der studierte Jurist und Theologe Bernhard von Mallinckrodt, der es in der Bishofsstadt Münster/Westfalen bis zum Domherren und Aspiranten auf den oberhirtlichen Thron gebracht hat. In Fachkreisen ist er insbesondere wegen eines Buches bekannt, mit dem er sich zugunsten von Mainz gegen die Ansprüche der holländischen Stadt Haarlem gewendet hat, der verehrungswürdige Ort zu sein, wo der Buchdruck erfunden wurde. Die Streitschrift erschien präzis zum Jubiläum von 1640, der vorangehende, sehr reizvolle Titelpuffer nennt als Erscheinungsjahr 1639; das Manuskript aber war, wie der Verfasser in seinen Memoiren angibt, schon Ende des Jahres 1635 abgeschlossen... Gibt der Autor zu erkennen, dass die Grenze zwischen den Zeiten der 'primitiven' Typographie und der modernen Ära mit dem 'annus secularis' 1500 zieht. Damit hat er uns das älteste zur Zeit bekannte Zeugnis für diese in der Handhabung durchaus praktische, von Fachleuten jedoch seit längerem als fragwürdig angesehene Epochengrenze besichert. Die wenig später herausgekommenen Inkunabelverzeichnis des 17. Jahrhunderts halten sich ebenso an diese Epochengrenze wie ihre jüngeren Nachfahren bis hinab zum Gesamtkatalog der Wiegendrucke unserer Zeit" (S. Corsten, *Von Bernhard von Mallinckrodt zu Ludwig Hain. Ziele und Methoden der frühen Inkunabelbibliographie*, in: "Gutenberg-Jahrbuch", 1995, p. 38).

Bernhard von Mallinckrodt was born in Ahlen, south-east of Münster. Having first studied theology and philosophy, he completed his doctorate in jurisprudence at Marburg University in 1615. Although a member of a noble Protestant family, he was received into the Catholic Church at Cologne in 1616, and subsequently became Dean of Münster Cathedral in 1625. Mallinckrodt was a candidate for vacant see of Münster in 1650, but the bishopric eventually went to the Cathedral Treasurer, Christoph Bernhard von Galen. He contested this election with the emperor, the pope and the imperial council, what caused his emigration to Cologne in 1654. Early in his career Mallinckrodt developed polihistoric interests: apart theology, philosophy and constitutional law, he occupied himself also with history, antiquarian studies, literature, rhetorics and geography. He was a noted book collector: indeed, by the time of his death he possessed a library of nearly five and a half thousand works, including some two hundred incunables from over one hundred typographers (cf. K. Ohly, *Das Inkunabelverzeichnis Bernhard von Mallinckrodt*, in: "Westfälische Studien. Alois Bömer zum 60. Geburtstag", H. Degering & W. Menn, eds, 1928, pp. 39-62).

Of the present work there are extant two variants: one preserving in the preliminary matter the leaf signed ã4 and another in which it was substituted with the cancel leaf i1. In our copy the errata (leaf i4) is bound at the end.

The engraved historiated frontispiece by the Cologne artist Johann Eckhard Löffler, incorporates portraits of the author, Gutenberg, and Fust, and a detailed scene of a printing shop at work.

VD 17, 1:076765W; E.C. Bigmore & C.W.H. Wyman, *A Bibliography of Printing*, (London, 1880-1886), II, p. 16; E.L. Eisenstein, *Divine Art, Infernal Machine: the Reception of Printing in the West from First Impressions to the Sense of an Ending*, (Philadelphia, PA, 2012), pp. 281-282; F. Geldner, *Inkunabelkunde: eine Einführung in die Welt des frühesten Buchdruckes*, (Wiesbaden, 1978), pp. 1, 6; P. Needham, *The Invention and Early Spread of European Printing as Represented in the Scheide Library*, (Princeton, NJ, 2007), p. 9. € 5.900,00

THE MISNAH

100) **MISNAYOT MESUDAR NASIM** (hebraice) with the commentaries of Rasi and Yaqov ben Semuel Hagiz. Livorno, Yedidyah ben Yishak Gabbai (at the expenses of Avraham Yisrael Amnon), 1654. 8vo; contemporary full calf with blind impressions on the panels (rubbed, lacking the top of the spine); 223 ll. (complete). Medici's coat-of-arms on the title-page. Wormhole in the lower margin of the last 4 leaves not affecting the text, otherwise a good copy.

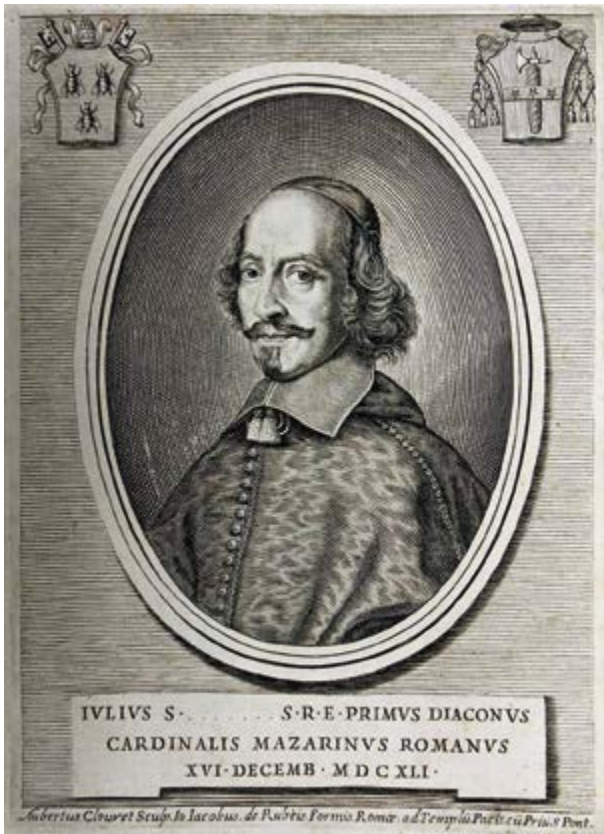
The Misnah is the first collection of Jewish oral laws dating back to the 2nd century. It differs from the Miqra, which represents the written law, and has the same value as the Torah. It is divided into 6 Orders and includes 63 treatises.

The present volume contains the third Order, which gathers the 7 treatises related to the woman (in-laws, marriage contracts, engagements, divorce, etc.).

The complete work was published in 6 volumes at Leghorn between 1653 and 1656. The complete set is very rare: only two copies are located in Italy (Mantua and Turin).

G. Busi, *Libri ebraici a Mantova*, Fiesole, 1997, no. 411.

€ 430,00



PORTRAITS OF LIVING CARDINALS

101) **TESTANA, Giuseppe** (fl. 17<sup>th</sup> cent.) - **CLOUWET, Albert** (1624-1679) - **PICART, Étienne** (1632-1721) - **VALLET, Guillaume** (1632-1704). *Effigies nomina et cognomina S.D.N. Alexandri Papae VII et RR. DD. S.R.E. Cardinalium nunc viventium*. Roma, Giovanni Giacomo de Rossi, 1658.

Folio; contemporary flexible vellum (skillfully restored); title-page, dedication leaf, portrait of the pope, and 65 portraits of living cardinals, engraved by many different artists of the time and printed by the famous printing house of Giovanni Giacomo de Rossi. Light dampstain in the lower inner corner of 7 leaves, otherwise a very good copy.

Each copy of this series presents a different number of portraits, which were probably sold also individually. Our copy matches perfectly with that described in the Italian Union Catalogue (IT\ICCU\VIAE\033221).

€ 1.250,00

A LANDMARK IN HISTORIOGRAPHY

102) **[SARPI, Paolo** (1552-1623)]. *Historia del Concilio tridentino di Pietro Soave polano. Quarta edizione, riveduta e corretta dall'Autore*. Genève, Samuel Chouet, 1660.

4to; contemporary vellum over boards (front hinge lightly split); (4), 842 [recte 844], (12) pp. With the printer's device on the title-page and with an old entry of ownership. Some browning and spots, due to

the quality of the paper, but a genuine copy.

**FOURTH EDITION** (1619, 1629, 1656) of this famous history of the Council of Trent, which was published without Sarpi's knowledge, under the pseudonym of Pietro Soave Polano (anagram for Paolo Sarpi Veneto), by Marcantonio De Dominis, to whom had been handed the original manuscript.

In his historical work, Sarpi deals with limited topics, opens his analysis of causality to economic and political influences, and tries wherever possible to base his conclusions upon documentary evidence. His perception of complex human background made his *History of the Council of Trent*, composed between 1610 and 1618, a landmark in the technique of ecclesiastical and institutional history.

Pietro (his birth name) Sarpi was born in Venice, the son of Francesco Sarpi, a struggling merchant from San Vito (northwest of the city), and Isabella Morelli a Venetian from a good family. Francesco died young, and young Pietro was educated by his mother's brother, a priest and school master, and then by Fra Giammaria Capella, a monk in the Servite Order. In 1566, at the age of fourteen, Pietro was received in the Servite Order and took the name of Paolo. By the time he was ordained a priest, in 1574, Sarpi was an immensely learned monk, trained in philosophy, theology, mathematics, Greek, and Hebrew. His first assignment was as an assistant to Cardinal Carlo Borromeo in Milan. He was recalled to Venice a few years later and rose rapidly in the Servite Order. In 1579 he became Provincial of Venice and was chosen as one of three Servite scholars to revise the constitution and rule of the Order. In connection with this task, Sarpi spent some time in Rome to study the decrees of the Council of Trent.

Here he became friends with Roberto Bellarmino, although later they became opponents. Back in Venice, Sarpi was named in 1584 Procurator General of the Venetian province of the Order and served as Vicar-General from 1599 to 1604. He lived in quiet retirement in his monastery, performing his religious tasks and pursuing his private studies. Beginning in the 1590s, disputes between Rome and the Venetian Republic over jurisdictional issues became frequent. As a result Paul V put the Republic under interdict in 1606, forbidding the clergy to perform their usual offices. Venice ordered the clergy to disobey the papacy and expelled the orders that did not do so, including the Jesuits. Sarpi, who was a patriot, sided with the Republic against the Pope and became Venice's official theologian in that year. He refused to obey a summons to come to Rome and in 1607 was wounded by assassins widely thought to be sent by the Pope.

Sarpi published a number of books on jurisdictional issues (including the first history of the Council of Trent), taking a strictly historical approach. He carried on a wide correspondence with scholars and diplomats, including heretics. Although it has been claimed that he had sympathies for Protestants, it is perhaps more appropriate to say that he was against religious excesses and the secular powers claimed by the Pope. Sarpi was a friend and benefactor of Galileo Galilei, with whom he discussed and corresponded about various subjects, including the magnets, the tides, and the law of falling bodies.

Catalogo unico, IT\ICCU\TO0E\002495; Melzi, *Dizionario di opere anonime e pseudonime*, III, p. 73.

€ 380,00



ILLUSTRATED WITH A FRONTISPICE AND 30 FULL-PAGE ENGRAVINGS

103) **CAPRARA, Alberto** (1627-1691). *Insegnamenti del vivere del conte Alberto Caprara a Massimo suo nipote*. Bologna, heir of Domenico Barbieri for Giovanni Francesco Davico detto il Turrino, 1672.

4to; contemporary vellum over boards (rebacked and restored); (16), 208 pp., including an engraved frontispiece and 30 engraved full-page illustrations at the beginning of each tale. Frontispiece a bit soiled, a gathering browned, some marginal stains, small hole at pp. 27/28 affecting a few letters, but a very good copy.

**VERY RARE FIRST EDITION** of this pedagogical work which was reprinted at Venice in 1688 in smaller format. It is a collection of 30 tales inspired by Aesopus and addressed to the author's nephew Massimo. The text was revised and corrected by Mario Mariani, professor at the Studio Bolognese. The moral teaching of each tale is written in verses at the verso of the plates, which have been attributed to Agostino Mitelli.

Alberto Caprara, born into a noble family of Bologna, took the master degree in *utroque iure* in 1647. After a long journey throughout Italy, he came back to Bologna, dedicating himself to the literary studies. In 1654 he was elected prince of the Accademia dei Gelati. Between 1654 and 1660 he stayed in Rome, where he became a member of the Accademia degli Umoreisti. Later, in 1694, he was also invited to attend the meetings of the academy that the queen Christine of Sweden hosted in her house. Caprara was for many years at the service of cardinal Rinaldo d'Este. In 1660 he undertook a journey throughout Europe as personal agent of Rinaldo, on whose account he visited several times Germany, France, and Spain. In 1672, after the death of his patron, he entered the service of Elector Palatine of the Rhine, who sent him in many diplomatic missions.

In 1675 Caprara was appointed as imperial ambassador in Brussels. In 1677 Leopold I charged him with



the task of taking part to the negotiations that ended with the peace agreement signed in Nijmegen in 1678. In 1682, he was sent by the emperor to Constantinople in order to avoid the danger of an alliance between the Turks and the Hungarian rebels led by Inire Thököly. After a new mission to the Pope in 1684, Caprara settled in Bologna, where his reputation earned him prestigious posts in the political life of the town. Besides, Caprara was assigned the chair of moral philosophy, 'Lectura moralium italico idiomate', to be held in Italian at the local university. Called again to Vienna by Leopold I in 1688, he was struck by a paralyses in Innsbruck and obliged to get back to Bologna, where he died 3 years later in 1691 (cf. *Dizionario Biografico degli Italiani*, XIX, 1976, G.P. Brizzi).

Catalogo unico, IT\ICCU\TO0E\003496; S.P. Michel, *Répertoire des ouvrages imprimés en langue italienne au XVII<sup>e</sup> siècle conservés dans les bibliothèques de France*, Paris, 1968, II, p. 38; Libreria Vinciana, no. 29; M. Praz, *Studies in 17<sup>th</sup> Century Imagery*, Rome, 1975, p. 297. € 2.500,00

#### GERMANY IN THE 17<sup>TH</sup> CENTURY

104) **GUALDO PRIORATO, Galeazzo** (Vicenza, 1606-1678). *Trattato universale delle notizie dell'Imperio, sue leggi, e costituzioni, successione de' Principi, interessi di Stato, Leghe, Paci, Unioni...*, aggiuntovi le Relationi delli Stati e Corti di diversi Principi Ecclesiastici, descritto dal conte Gualdo Priorato. Wien, Michael Thurnmayer, 1674.



Folio; original boards (spine anciently covered with vellum); (8), 144, 138, (2 blank) pp. From the library of Leonardo Trissino (1840 as a gift from Francesco Testa). A very nice coopy.

**FIRST EDITION.** In the dedication to the Doge and to the Council of Ten it is stated: "La materia di questo libro si restringe però solo alla Germania, vasta di sito, e divisa ben si di Religione; ma senza danno della ragion politica, quale forma d'essa nell'armi, che all'occasione sono per obbligo insieme un solo Armato, e per conseguenza un sol Corpo di poderoso Gigante".

"L'intera vita del G. presenta i connotati di un'interminabile avventura: gran guerriero, gran viaggiatore, gran scrittore, perennemente inquieto e curioso, bramoso di onori e riconoscimenti pur nella consapevolezza della loro inanità, il G. fu conosciuto nelle corti di tutta Europa non meno che sui campi di battaglia e nelle accademie letterarie, premiato dal successo in quasi tutte le sue iniziative, capace di accumulare tesori con le armi e con la penna, sì da essere blandito da principi e repubbliche che ne temevano possibili denunce, rivelazioni di grandi e piccoli segreti, quasi si trattasse di una riproposizione, in minori, dell'Aretino. La vita di quest'uomo singolare fu tutta proiettata all'esterno, su scenografie sempre diverse: sicché viene da chiedersi come abbia potuto, nelle pieghe di un'esistenza insofferente di riposo, trovare il modo di scrivere decine di libri, per di più destinati ad incontrare

successo di pubblico" (*Dizionario Biografico degli Italiani*, s.v.).

Catalogo unico, IT\ICCU\LO1E\01989. Libr. Vinciana, no. 1347.

€ 490,00

#### TASSO IN PORTUGUESE

105) **TASSO, Torquato** (1544-1595). *O Godfredo ou Hierusalem Libertada, Poema Heroyco...* Traduzido na Lingua Portuguesa e offerecido ao Serenissimo Senhor Cosmo III Gran Duque da Toscana por Andre Rodriquez de Mattos... Lisbon, Miguel Deslandes, 1682.

4to; contemporary full calf, back with four raised bands with gilt ornaments and title lettering, tinted edges (lightly rubbed); engraved title, (32), 659, (1 blank) pp. and 1 dedicatory engraved full-page table. Tiny wormholes in the lower blank margins of the very last leaves, minimally touching the engraved plate, a few very light dampstains at the end, but a very fresh and genuine copy.

**RARE FIRST EDITION OF THE FIRST PORTUGUESE TRANSLATION** of the *Gerusalemme Liberata* done by André Rodriguez de Mattos (1638-1698), in itself a major contribution to Portuguese literature. It was reprinted several times until the middle of the 19<sup>th</sup> century. The volume opens with numerous Latin and Portuguese poems celebrating the translator. On the fortunes of Tasso in Spain and Portugal see A. Tortoreto, *Il Tasso in Ispagna ed in*

Portogallo, in: "Studi Tassiani", I, 1951, pp. 67-75.

P. Serassi, *La vita di Torquato Tasso*, Rome, 1785, p. 568 ("Versione assai bella e fedele, e scritta..., serbando quasi le stesse rime per la molta somiglianza, che hanno le desinenze della nostra lingua con quelle della Portoghese"); L. Chiodi, ed., *La raccolta tassiana della Biblioteca civica 'Angelo Mai' di Bergamo*, Bergamo, 1960, p. 192, no. 939; V.F. Goldsmith, *A short title catalogue of Spanish and Portuguese books 1601-1700 in the British Museum*, London, 1974, p. 189; Palau, 328203; X. da Cunha, *Impressões Deslandesianas*, Lisboa, 1894, I, pp. 199-205; R. Pinto de Mattos, *Manual Bibliographico Portuguez de livros raros, classicos e curiosos*, Porto, 1878, p. 547 ("estimada e rare"). € 900,00



#### OPIUM

106) **WEDEL, Georg Wolfgang** (1645-1721). *Opiologia ad mentem Academiae naturae curiosorum*. Jena, widow of Samuel Krebs (at the expenses of Johann Bielcke), 1682.

4to; modern vellum; (16), 170, (20), (2 blank) pp. Title-page printed in red and black, bearing at the center a charming engraving, which depicts a turbaned man in the process of preparing opium. A very good wide-margined copy.

**SECOND EDITION** (the first was issued at Jena by Samuel Krebs at Johann Fritsch's expenses in 1674). The work describes the origins and the pharmacological aspects of opium. "Es ist eine ausgezeichnete Monographie mit 41 Kapiteln, worin alles damals bekannte über Opium referiert wird" (H. Neuninger).

Georg Wedel was professor of Medicine at Jena and was first physician of the Duke of Weimar and the Duke of Saxony. "He was an excellent scholar and humanist, wrote numerous books, brought out new editions of the works of older writers, and was the author of a host of disputations, consilia, epistola, paradoxa, orationes, programmata, and epistolae, written in fine Latin" (Ferguson, II, p. 537).

Catalogo unico, IT\ICCU\PUVE\000751; Krivat-  
sky, no. 12664. € 900,00

#### THE ONLY ICONOLOGICAL WORK TO DEAL EXCLUSIVELY WITH THE PARTS OF THE BODY

107) **SCARLATTINI, Ottavio** (1623-1699). *L'huomo, e sue parti figurato, e simbolico, anatomico, rationale, morale, mistico, politico, e legale, raccolto, e spiegato con figure, simboli... Opera utile a' predicatori, oratori... in due libri distinta. Studiosi trattenimenti della penna di don Ottavio Scarlattini... con additioni, e tavole copiosissime...* Bologna, Giacomo Monti, 1684.

Two parts in one volume, folio; contemporary vellum over boards, morocco label with gilt title on spine, marbled edges; (16), 464, 328 pp. including an allegorical engraved frontispiece (which bears the title Dell'huomo figurato e simbolico and in the upper part shows the coat-of-arms of the dedicatee, the cardinal Girolamo Boncompagni; see G. Boffito, *Frontespizi incisi nel libro italiano del Seicento*, Firenze, 1922, nr. 71), a title-page printed in red and black, a portrait of the author and 41 large engraved emblems in the text (Domenico Maria Bonavera inc.). The second part opens with a half-title which bears the title Dell'huomo indiviso, e nel suo tutto considerato... Slightly waterstained and browned, more heavily in places, but still a very good, genuine copy in its original binding.

**RARE FIRST EDITION** (second issue identical to the first of 1683) of one of the most interesting of all encyclopaedias of emblematic knowledge. The work was also translated into Latin (*Homo et ejus partes figuratus & symbolicus...*) and printed in Augsburg in 1695.

"Così anche gli studi anatomici, che nel Cinquecento e Seicento ricevettero forte incremento, mutando radicalmente le conoscenze sul funzionamento del corpo umano, entrano nelle prediche. Non solo il Glielmo ci parla dell'anatomia dell'orecchio, ma a fine secolo un tentativo inusuale viene compiuto dal canonico regolare Ottavio Scarlattini con la pubblicazione de *L'huomo, e sue parti figurato, e simbolico, anatomico, rationale, morale, mistico, politico, e legale*. L'opera è indirizzata anche ai predicatori ed è organizzata in capitoli, uno su ogni organo, di cui vengono date le informazioni corrispondendo al criterio dell' "emblematic world review". Lo Scarlattini si fonda sulla *Historia anatomica humani corporis* del De Laurens, un testo non troppo aggiornato, che gli consente però una lettura dell'anatomia senza preconcetti" (E. Ardissino, *La retorica 'ingegnosa. 'Secreti della natura', novità scientifiche e predicazione nell'Italia barocca*, in: "Libri, biblioteche e cultura nell'Italia del Cinque e Seicento", E. Barbieri - D. Zardin, eds., Milan, 2002, p. 276).



This is the only iconological work to deal exclusively with the parts of the body. Each chapter contains a section of anatomical and medical descriptions, followed by sections on the emblematic, hieroglyphical, numismatic, paremiological, mythological, magical, astrological and 'moral-mystical' meanings of the part described.

"Opera prevalentemente di anatomia. Le nozioni relative sono però accompagnate da notazioni d'altra natura, quali quelle relative ai prodigi, ai simulacri, agli emblemi, ai riti, ai simboli e così via. L'opera entusiasma Caillet (ma non altrettanto me!); merita comunque qui la descrizione per le parti afferenti il trattamento delle malattie con erbe medicinali e il riferimento ai rapporti tra i dati astrologici (Segni zodiacali e Pianeti) e gli organi del corpo umano, secondo la tradizione" (L. Cantamessa, *Astrologia ins and outs. Opere a stampa, 1468-1930*, Milan, 2011, III, pp. 2435-2436).

Born in Bologna in 1623, Ottavio Scarlattini entered the Canons Regular of the Lateran Congregation in 1639. In 1667 he was appointed archpriest of the Church of Castel San Pietro near Bologna. A member of many local academies (Innominati, Gelati and Inabili), apparently in 1699 he hanged himself as a consequence of a sum of money stolen by his chaplain or as a result of harassment made to him by the cardinal archbishop (cf. G. Sabattini, *Bio-bibliografia chiromantica*, Reggio Emilia, 1946, p. 87).

A. Caillet, *Manuel bibliographique des sciences psychiques ou occultes*, Paris, 1912, III, 9948 ("Savant ouvrage illustré de magnifiques figures gravées sur cuivre, et où l'home est approfondi dans sa double nature, externe et

interne, c'est-à-dire spirituelle et matérielle... C'est un ouvrage unique en son genre"); Catalogo unico, IT\ICCU\RMLE\010812; M. Praz, *Studies in 17th Century Imagery*, Rome, 1975, p. 490; P. Krivatsy, *A Catalogue of Seventeenth Century Printed Books in the National Library of Medicine*, stampa della Biblioteca Casanatense di Roma (sec. XV-XVIII), Florence, 1985, no. 1096; Sabattini, *op. cit.*, no. 492; Libreria Vinciana, no. 2255; S.P. Michel, *Répertoire des ouvrages imprimés en langue italienne au XVII<sup>e</sup> siècle conservés dans les bibliothèques de France*, Paris, 1980, VII, p. 103; W. Bonser-Th.A. Stephens, *Proverb Literature. A Bibliography of Works relating to Proverbs*, Nendeln, 1967, no. 3674.

€ 5.800,00

PRIVATELY PRINTED AT MAZZARINO, SICILY

108) **CARAFÀ, Carlo Maria** (1651-1695). *Opere politiche-cristiane di Carlo Maria Carafa Principe di Butera, della Roccella, e del Sacro Romano Imperio, Grande di Spagna etc. Divise in tre libri*. Mazzarino, Giovanni Vanberge, 1692.

Three parts in one volume, folio; mid 19th century half calf, spine gilt, gilt title; (12), 158 + (10), 156 + (14), 134, (10) pp., author's portrait, 4 allegoric plates, and 12 small portraits (all copper engravings by Andrea Magliar, Jacques Blondeau, and by the two Sicilian brothers Giacomo and Teresa Del Pò). Some light marginal foxing and dampstains, but a very good copy.

**RARE FIRST EDITION** of one of the finest books produced in Sicily in the 17th century. It was printed in the typography established by Carlo Carafa, Prince of Mazzarino, in his own palace. The first typographer hired by Carafa, was G. La Barbera from Palermo (1687-89), to whom succeeded the Flemish Jan van Berg (1690-92).

The volume contains Carafa's three political



works, which had already been separately printed, respectively in 1687, 1690, and 1692, i.e. *Il principe politico-cristiano cioè Istruzione cristiana per i principi, e regnanti; L'ambasciadore politico-cristiano; and lo Scrutinio politico contro la falsa ragion di stato di Niccolò Macchiavelli...*

"L'opera, che è l'ultima pubblicata nella stamperia privata del Principe a Mazzarino, è sconosciuta allo stesso Mira. L'Evola poi, parlandone nel suo libro sulla tipografia siciliana dice 'opera estremamente rara e mai prima descritta'. Tipograficamente il volume si presenta importante con il testo riquadrato ed ottima scelta di carta e caratteri e bellissime incisioni. Del resto i libri usciti da questo luogo di stampa sono tra le più rinomate e rare edizioni del Seicento siciliano, con l'ornamentazione affidata a rinomati artisti..." (cf. G. Moncada lo Giudice di Monforte, *Una biblioteca siciliana*, Rome, 2001, pp. 155-156, nr. 485).

C.M. Carafa, Prince of Butera and Branciforte, was born in Caulonia (Calabria). In 1671 he succeeded his father in the management of vast family possessions and, shortly after, he married Isabella d'Avalos, the daughter of the Marquis of Vasto. A member of Parliament, in 1683 he was appointed ambassador to Pope Innocent XI to make the traditional homage of the hackney. After this journey, he retired in his feuds, dedicating himself to the studies of philosophy and science. He died in 1695, leaving no children.

S.P. Michel, *Répertoire des ouvrages imprimés en langue italienne au XVII<sup>e</sup> siècle conservés dans les bibliothèques de France*, Paris, 1968, II, p. 41. € 2.500,00

#### FACITIOUS SALTS

109) **REDI, Francesco** (1626-1697). *Esperinze intorno à sali fattizj*. N.pl., n.pr., n.d. (end of the 17<sup>th</sup> cent.).

4to; unbound; 8 pp. A very good copy.

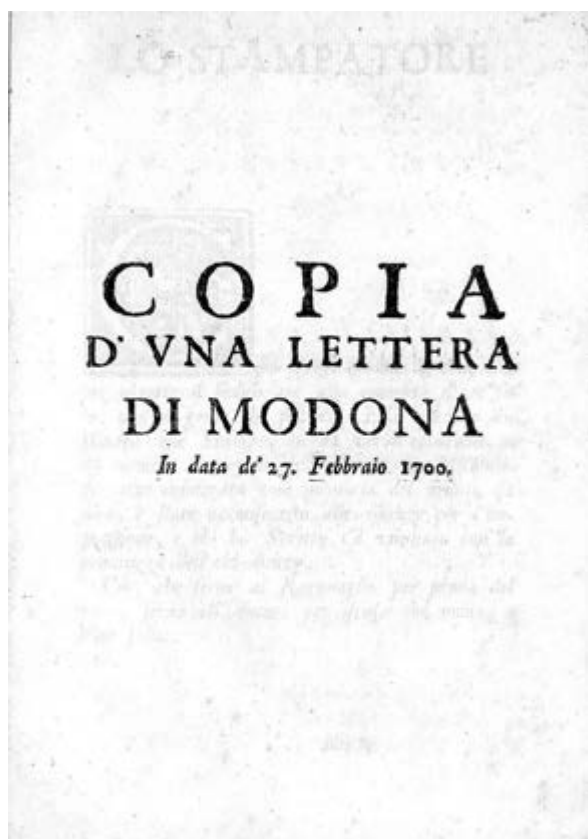
**FIRST OFFPRINT** of Redi's tract on factitious salts, which was first printed in the "Giornale de' letterati di Roma" in 1674. In 1699 it was published in English in the "Philosophical Transactions of the Royal Society" (20, pp. 281-289). The author concludes that the salts derived from various plants do not retain the virtues and faculties that these have in their natural state.

Francesco Redi was born on February 18, 1626, in Arezzo. His father was the personal physician of the Grand Duke of Tuscany. Beginning in 1642 he studied at a Jesuit school in Florence and completed his studies in medicine in Pisa in 1647. After traveling to Rome, Naples, Bologna, Padua, and Venice, he began practicing as a doctor in Florence. From 1657 until 1667, he was a member of the Accademia del Cimento. Redi was named personal physician and director of the ducal apothecary by Grand Duke Ferdinando.

When Cosimo III became the new Grand Duke, Redi retained his position. During his time in this office, he undertook a great number of experiments in order to improve medical and surgical practices. Furthermore

he was an active member of the Crusca Academy and supported the preparation of a Tuscan dictionary. Redi taught the Tuscan language as a 'lettore pubblico di lingua toscana' in Florence in 1666 and was one of the first members of 'Arcadia'. He also composed many literary works including the dithyramb *Bacco in Toscana*, and *Arianna Inferma*. In 1668, Redi published his scientific masterpiece *Experiments on the Origins of Insects*, a milestone in the history of modern science. He died on March 1, 1698 in Pisa.

D. Prandi, *Bibliografia delle opere di Francesco Redi*, Reggio Emilia, 1941, no. 38. € 220,00



#### THE FESTIVITIES AROUND THE BAPTISM OF FRANCESCO III D'ESTE (1698-1780)

110) **[RINALDO I D'ESTE (1655-1737)]**. *Copia d'una lettera di Modona in data de' 27 Febbraio 1700*. Modena, Bartolomeo Soliani, 1700.

4to; old marbled wrappers, gaufered edges; 60, (4) pp. A very fine copy.

**FIRST EDITION** of this anonymous letter in which are described the solemn ten days festivities around the baptism of the heir to the throne of the duchy of Modena, Francesco III, the son of Rinaldo d'Este and Charlotte of Brunswick-Lüneburg.

The military parades, the tournaments, the court dances, and the theatrical actions that took place

on that occasion, were described and illustrated in at least four contemporary publications, including the one offered here.

E. Milani & A. Battini, *Lavori preparativi per gli annali della tipografia Soliani*, Modena, 1986, p. 42.

€ 300,00

TEACHING MUSIC IN EARLY 18<sup>TH</sup> CENTURY NAPLES

111) **SCORPIONE, Domenico** (ca. 1640-1703). *Riflessioni armoniche divise in due libri. Nel primo de' quali si tratta dello stato della Musica in tutte l'Età del Mondo, e di materie spettanti al Musico Specolativo. Nel secondo si dà il modo per ben comporre; si registrano con nuovo ordine sotto i loro Generi tutte le varie specie de' Contrapunti, delle Fughe, delle Imitationi, delle Conseguenze, e de' Canoni: e si danno le regole per rivoltarli, e roversciarli con ogni facilità per mezzo di Numeri. Composte dal padre fra Domenico Scorpione da Rossano, Maestro in musica dell'Ordine de' Minori Conventuali di S. Francesco. E consecrate all'Illustrissimo, et Eccellentissimo Signore D. Gio. Domenico Milano, Franco, Ventimiglia, d'Aragona, della Tolfa, del Tufo, Pignatelli... Opera quinta.* Napoli, De Bonis, 1701.

Folio; contemporary stiff vellum, label with gilt title on spine, red edges; (16), 219, (13, of which the last is a blank) pp. Occasionally slightly browned, otherwise a very good copy.

**FIRST EDITION** of Domenico Scorpione's, a Franciscan friar from Rossano Calabro, major work. The treatise is divided into two books, the first dealing with the history of music, the second giving systematically all the most important techniques of composition.

In the library of the Liceo Musicale in Bologna hangs a portrait of the Neapolitan composer and pedagogue Francesco Feo (1691-1761). On the left side of the picture the painter has painted three books, on the spines of which are the words 'Zarlino', 'Fux', and 'Scorpione'. 'Zarlino' refers to Gioseffo Zarlino's *Le istituzioni harmoniche* (1558) and 'Fux' to Johann Fux's *Gradus ad Parnassum* (1725). 'Scorpione', not a well-known name like the others, presumably refers to Domenico Scorpione, whose major treatise was *Riflessioni Armoniche*. The link between the three books is that all offer a complete training course starting with simple note-against-note writing and ending with advanced counterpoint in the 'church' style. Since Scorpione's name appears in Feo's portrait and since Feo was an important teacher in two Neapolitan conservatories, the assumption is that his work, like Zarlino's and Fux's, had a degree of influence on the teaching of counterpoint in Feo's circle (cf. M.F. Robinson, *Domenico Scorpione and the teaching of counterpoint in 18<sup>th</sup>-century Naples*, RNCM, Eleventh biennial international conference on baroque music, Manchester, 14th-18th July 2004).

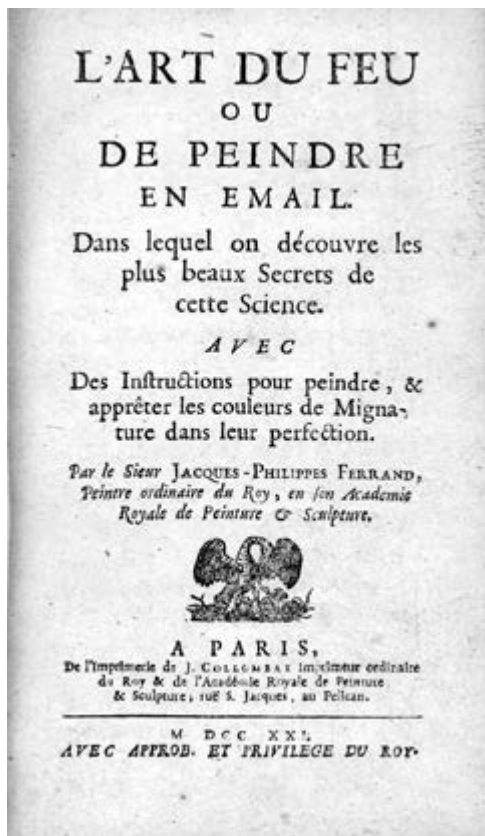
Domenico Scorpione was born in Rossano Calabro around 1640/1645 and entered the Monastery of the Order of Conventual Franciscans in his hometown. It seems likely that he approached music inside the monastery, but nothing is known about his musical education.

Music, however, was the guiding principle of his life. He worked as choirmaster, composer, and writer of musical treatises and textbooks in the most important monasteries of his order. Between 1672 and 1574 we find him in the Convent of S. Francesco in Bologna as Kapellmeister. It was during this stay in Bologna that Scorpione wrote and published his first two works. In 1675 he was in Rome, where he succeeded to Jacques Duponchel as Kapellmeister at the Basilica of SS. Apostles. In Rome, he composed and published his third book. In 1680, he was appointed as director of the Cathedral of Messina. He then moved to Tropea, where he succeeded to Antonio Aloe as music director at the local monastery. In Tropea he had, among his pupils, Girolamo Ruffa, an important figure of musician and theoretician, who later in his life will be appointed as 'maestro di cappella' of the Cathedral of Mileto. From 1691, when Scorpione published his fourth book, to 1701, when the *Riflessioni armoniche*, his fifth work, appeared in print, he stayed in Naples. In 1702, he moved to Benevento, where he was employed as choirmaster and where he published the *Istruzioni Corali*. This publication is labeled as "opera settima", thus leaving understand the existence of a sixth work, which could be identified in the treaty entitled *Introduttorio musicale*, published at Naples in 1701 under the name of his disciple Girolamo Ruffa. Scorpione probably died in Rome in 1703, even though in that year he is documented as 'maestro di cappella' in Assisi (cfr. Amedeo Furfaro, *Storia della musica e dei musicisti in Calabria*, Cosenza, 1997, s.v.).

Gaspari, I, pp. 256-257; RISM, v. B6.2, p. 776; Catalogo unico, IT\CCU\LO1E\030734.

€ 2.200,00





THE ART OF PAINTING IN ENAMEL

112) **FERRAND, Jacques-Philippe** (1653-1732). *L'art du feu ou de peindre en email. Dans lequel on découvre les plus beaux secrets de cette science. Avec des instructions pour peindre, et apprêter les couleurs de mignature dans leur perfection.* Paris, J. Collombat, 1721.

12mo; contemporary calf, spine in compartments with gilt ornaments and gilt title, marbled edges (hinges weak); (16), 236, (16) pp. Slightly uniformly browned, but still a good copy.

**FIRST EDITION** of this work on the art of painting in enamel, on the techniques of miniature painting and on the preparation of colors.

Ferrand, a French painter who was a pupil of Mignard and Samuel Bernard, was also active outside of France. In 1690 he became a member of the Académie Royale de Peinture et Sculpture (cf. L. E. Dussieux, *Notice sur la vie et les ouvrages de J.Ph. Ferrand*, Paris, 1855, passim).

Benezit, II, 273.

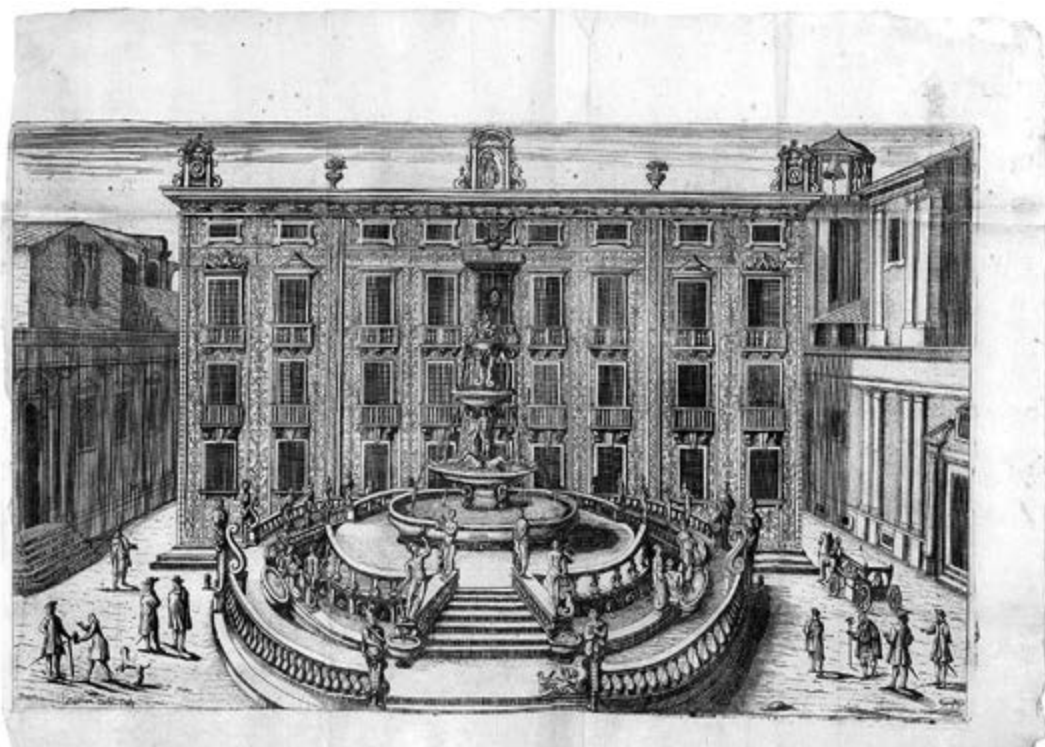
€ 350,00

WITH AN UNRECORDED PLATE DEPICTING THE 'FONTANA PRETORIA' IN PALERMO

113) **LO PRESTI, Leonardo Maria** (fl. mid 18<sup>th</sup> cent.). *Nuova, ed esatta descrizione del celeberrimo fonte esistente nella piazza del Palazzo Senatorio di questa felice, e fidelissima città di Palermo detta comunemente la Fontana del Pretore, pubblicata da D. Leonardo Maria Lo Presti, coll'occasione di averla l'eccellentissimo Senato nuovamente fatta pulire, e ponervi una cancellata di ferro, con altri abbellimenti...* Palermo, Nella regia stamperia d'Antonio Epiro, 1737.

4to; modern marbled calf, gilt frame on the panels, gilt title on spine; pp. 47, (1 blank) and a large engraved folding plate depicting the fountain (Francesco Cichè sculp.). Insignificant small round wormholes in the plate, mainly in the margin, but a few of them also affecting the engraving, otherwise a nice copy.

**RARE FIRST EDITION.** According to D. Scinà (*Prospetto della storia letteraria di Sicilia nel secolo decimottavo*, Palermo, 1824, I, p. 237), Giacomo Petrelli is the real author of this history and description of the famous 'Fontana Pretoria', realized by Francesco Camilliani at Florence in 1555, then disassembled and moved to Palermo in 1574. Ca-



millo Camilliani, Francesco's son, was in charge of the reconstruction of the over 600 pieces of the fountain. The work of rebuilding ended in 1581 (cf. G. La Monica, ed., *Pantheon ambiguo. La fontana Pretoria di Palermo*, Palermo, 1987, passim).

In the dedication to the Senate of Palermo (dated Palermo, May 18, 1737), Lo Presti states that he, as notary of the local senate, had overseen the works of cleaning and embellishment of the 'Fontana Pretoria' undertaken in the the previous months, including the realisation of a new gate that surrounds and protects the fountain.

Catalogo unico, IT\ICCU\CFIE\029457 (without mentioning the plate); G.M. Mira, *Bibliografia siciliana*, Palermo, 1873, p. 530. € 1.450,00

PRINTED IN VELLETRI

114) **PARISOTTI, Giovanni Battista** (1706-1753). *Descrizione del boschetto del signor Marchese FRANGIPANI nel suo feudo di Nemi. Composta dall'Ab. G.B. Parisotti nella villeggiatura dell'ottobre dell'anno 1742*. Velletri, Domenico Federico Sartori, 1742.

4to; fine contemporary marbled paper; XI, (1) pp. Upper outer blank corner somewhat darkened by damp, but paper still solid.

**VERY RARE FIRST EDITION** of this account printed in Velletri. The 'Boschetto' (grove) is at Nemi on the top of a little hill. It is totally artificial and shaped in order to form an adequately vast contraption with the goal of entangle as many birds as possible. Among the branches there are hooks, nets, and traps of every sort.

As Marquess Frangipani and his guests have captured a good deal of birds, they deliver them to the servants for the dinner. In the middle of the garden there is indeed a small building which is a kitchen.

Unknown to all hunting bibliographies. Catalogo unico, IT\ICCU\BVEE\057559 (only 1 copy in Rome); in the World Cat. is recorded just one copy in microform at the BL. € 900,00

115) **CHIUSOLE, Antonio** (1679-1755). *La genealogia delle case più illustri di tutto il mondo principiando da Adamo... fino al tempo presente*. Venezia, Recurti, 1743.

Large folio; modern half vellum; (6), VIII, 665 [i.e. 655], (1) pp. A very good uncut copy.

**FIRST EDITION** dedicated by the author to his cousin, the count G. Fioravanti Zuanelli.

Catalogo unico, IT\ICCU\PUVE\005262.

€ 450,00

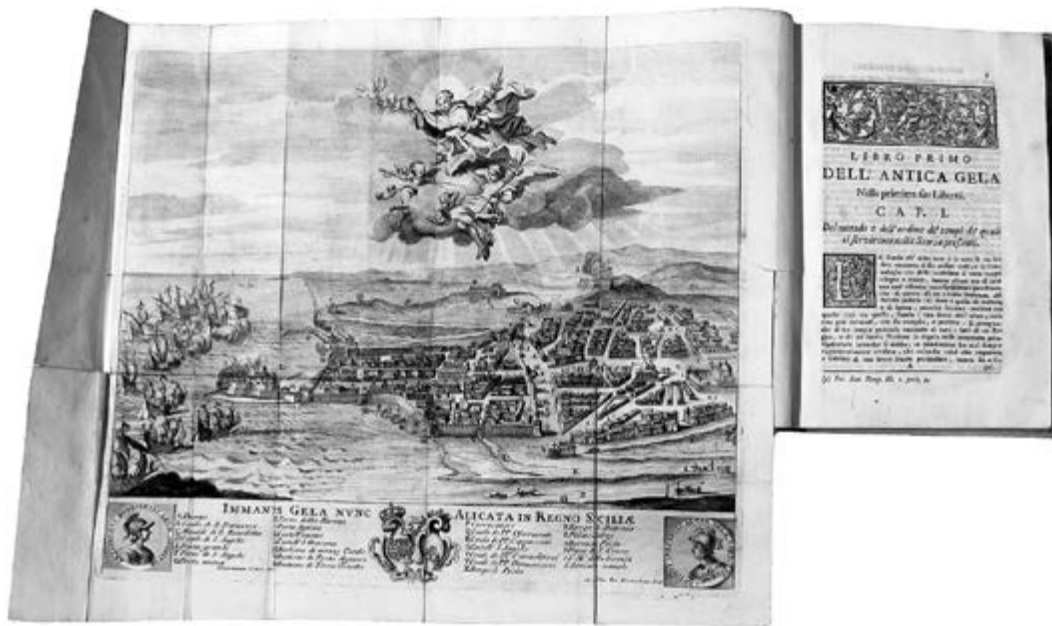
116) **TARIFFA** per li pesi, e prezzi de' tempi correnti per la fiera del Pavaglione di Bologna. N.pl, n.pr., n.d. [Bologna, mid 18<sup>th</sup> cent.].



Small folio. 243, (1 blank) pp. With thumb-index. Contemporary vellum. Somewhat soiled and stained throughout, but a fine copy for this type of books, usually torn to pieces by excessive use.

**PROBABLY ONLY EDITION, VERY RARE.** Several volumes of "Tariffe" have been issued in Italy during the centuries, but this is apparently the first one where the prices valid for one fair in particular are provided, the others being tables of change or duties on merchandise. The Fair of Pavaglione began in 1449 in a pavilion (Pavaglione in the dialect of Bologna) near a portico flanking the Cathedral church of San Petronio. The portico took the name of Pavaglione, which it still keeps today. The staple merchandise traded in the fair were silkworms, even though traders of different items later joined the venue. The fair ceased around 1880. The industry of silk had begun in Bologna already in 1272, when a silk factory had been built outside the wall ring. Interestingly, a previous owner of this manual has added a thumb index with manuscript figures for ease of consultation (cf. G. Balbi, *Il mercato del folicello da seta: la fiera del Pavaglione a Bologna verso la fine del Settecento*, in: "Popolazione ed economia nei territori bolognesi durante il Settecento", Bologna, 1985, pp. 435-535).

Catalogo unico, IT\ICCU\UBOE\048696 (only one copy at the University of Bologna). € 850,00



WITH A LARGE VIEW OF THE TOWN AND HARBOUR OF LICATA ENGRAVED BY ARNOLD VAN WESTERHOUT

117) **PIZOLANTI, Carlo Filiberto** (fl. 1<sup>st</sup> half of the 18<sup>th</sup> cent.). *Delle memorie istoriche dell'antica citta di Gela nella Sicilia libri IV. Opera postuma del P.M. Carlo Filiberto Pizolanti Carmelitano Licatese dedicata al merito singolare delli Nobilissimi Signori Giurati della direttissima, e fedelissima città di Licata.* Palermo, Francesco Valenza, 1753.

Folio; contemporary vellum over boards, label with gilt title on spine (large stain on the upper part of the front panel); XV, (1 blank), 248 pp. With 5 folding engraved plates depicting the portrait of the author (Bernardino Bongiovanni inc.), a large view of the town and harbour of Licata (mm. 437x487, Sebastiano Conca dis. - Arnold van Westerhout inc.), an ancient stone tablet in Greek, the Gelone's family tree, and the plan of the ancient Gela (mm. 420x 480). Some light foxing on the margin of a few leaves, small burn hole on pp. 221-224 not affecting the text, otherwise a very clean and wide-margined copy.

**FIRST EDITION.** The work was published after the author's death by father Angelo Formica, who signs the dedication to the Giurati of the town of Licata (from the Convento del Carmine della Licata, May 4, 1753). In the book Pizolanti identifies the ancient Gela with the modern Licata, while others, like Cluverius and Aprile, believed that it was located in Terranova or in Caltagirone.

Lozzi, 2086; Cicognara, 2702; Mira, II, pp. 229-230; Catalogo unico, IT\CCU\LIAE\003573. € 1.380,00

COMPARISONS BETWEEN ITALIAN AND FRENCH ARTISTS

118) **[BOTTARI, Giovanni Gaetano (1689-1775)?]**. *Risposta alle riflessioni critiche sopra le differenti Scuole di Pittura del Sig. Marchese D'Argens.* Lucca, Busdrago, 1755.

8vo; contemporary boards with manuscript title on the spine; (4), 213, (7) pp. Entry of ownership of Leonardo Trisino. Very slightly browned, but an excellent uncut copy.

**RARE FIRST EDITION** of this polemical work written as an answer to the *Reflexions critiques sur les differentes écoles de peinture* (Paris, 1750) by Jean-Baptiste de Boyer, Marquis d'Argens. The work contains twenty-seven comparisons between Italian and French artists from various schools and was first attributed to Ridolfino Venuti, but was in all likelihood written by Giovanni Gaetano Bottari (cf. G. Melzi, *Dizionario di opere anonime*, Milan, 1852, vol. II, p. 459). The comparisons between Leonardo and Cousin, Titian and

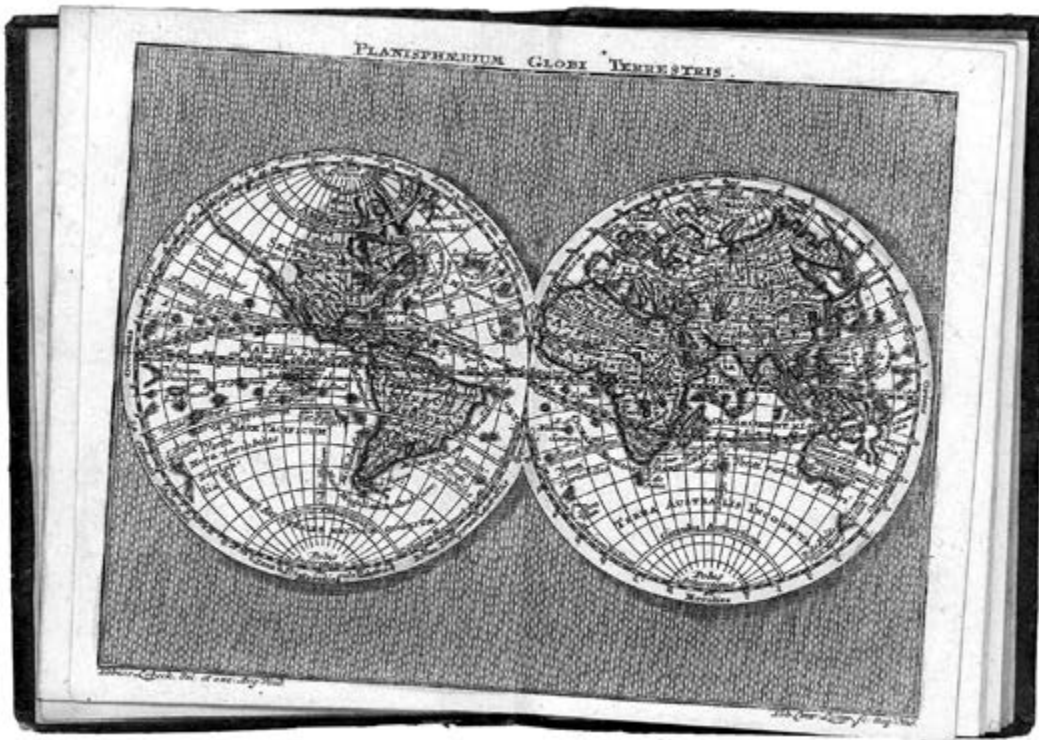




Blanchard, Correggio and Mignard, Rubens and Le Moine, etc., are always to the detriment of the French artists.

Before he became Vatican librarian, Bottari was director of the grand-ducal press of Tuscany and professor of ecclesiastical history and controversy at the University La Sapienza of Rome. He is the author of several treatises about art and artists. Amongst his works are the *Dialoghi sopra le tre Arti del Disegno*, published in Lucca, 1754. In these dialogues he criticizes the role of patrons, who "understand little of art" (*Dialoghi II & III*). He was also principal editor of the new edition of the *Vocabulario della Crusca* and of the celebrated Vatican edition of Virgil (1741). Bottari was acquainted to Piranesi. He probably collaborated on Piranesi's answers to the letters of Pierre-Jean Mariette, and Piranesi dedicated his *Antichità Romane de' Tempi della Repubblica* to Bottari.

Catalogo unico, IT\ICCU\RMRE\000505 (2 copies only of the second issue, which is a reprint bearing the name of the Roman bookseller Venanzio Monaldini). € 550,00



#### COLOURED POCKET ATLAS

119) **LOTTER, Tobias Conrad** (1717-1777)-**LOBECK, Tobias**. *Atlas geographicus portatilis, XXIX mappis orbis habitabilis regna exhibens...* Augsburg, Tobias Lobeck, [1755 ca.].

12mo; nice contemporary blind-tooled calf (spine partly restored); allegorical frontispiece, architectural title-page, and 29 maps in contemporary colouring: all copper engravings on double page.

Fine copy of a charming pocket atlas, a bestseller which was reprinted many times with the addition of new maps. Some copies have maps dated 1762, ours does not, therefore it must be an earlier issue. € 1.350,00

#### PAPER MANUFACTURING

120) **DUCHY OF MODENA AND REGGIO EMILIA**. *Grida sopra l'Appalto della Carta e degli Strazzi. Tariffa del valore della Carta in Moneta corrente di Modena*. Modena, Soliani Heirs, 1756.

Large broadsheet (mm. 580x470) bearing the Este's coat-of-arms on the top and a large woodcut initial. Thin blank stripe removed from the bottom margin with no loss of text, folded in four, a fine fresh copy.

A very interesting edict regulating the assignment to a certain Andrea Maria Pollera from Lucca, of the production of any kind paper (except playing cards) in the Duchy of Modena and Reggio Emilia. The proclamation lists 17 different types of paper and cardboards with relative prices. The contractor will have to comply to the quality of the paper samples preserved in the ducal bookkeeping office. € 480,00



BOUND WITH THE VERY SCARCE CATALOGUE OF BOOKS AVAILABLE FOR SALE AT THE STAMPERIA COMINIANA IN 1744  
 121) **VOLPI, Gaetano** (fl. 1<sup>st</sup> half of the 18<sup>th</sup> cent.). *La Libreria de' Volpi, e la Stamperia Cominiana illustrate con utili e curiose annotazioni. Avvertenze necessarie e profittevoli a' Bibliotecarj, e agli Amatori de' buoni libri. Opera di don Gaetano Volpi...* Padova, Giuseppe Comino for [Giovanni Antonio & Gaetano Volpi], 1756.  
 (bound with:)

**COMINO, Giuseppe** (d. 1756 ca.). *Catalogo de' libri Cominiani ancora vendibili, co' legittimi loro prezzi a ragion di pronti contanti: a diversi de' quali in questa novella impressione si sono aggiunte alcune osservazioni.* At the end: Padova, Giuseppe Comino, 1744.

Two works in one volume, 8vo; nicely bound in contemporary half morocco, spine in compartments with gilt ornaments and title, patterned boards, marbled pasted endleaves, marbled red edges; I: XIV, (2), 592, (2 of 4: lacking the last blank leaf) pp. With the engraved printer's device on the title-page and the Volpi's engraved coat-of-arms on the last page; II: XXIV pp. An exceptionally clean copy.

**VARY RARE CATALOGUE** privately printed by Gaetano Volpi, at his own expenses, in only 200 copies, as he himself states in the preface.

The first part of the volume contains the description of the books that formed the private library of the Volpi family. The most consistent part is that gathered by Giovanni Domenico Volpi, Giovanni Antonio's and Gaetano's father. On the more than 4000 volumes listed, are also given significant historical and critical notes. The library was sold to the Venetian abbot Celotti (cf. S. Nicolini, *Bibliografia degli antichi cataloghi a stampa di biblioteche italiane*, Florence, 1954, no. 44).

From p. 395 begins the second part, containing the chronological catalogue of all the books printed by the Stamperia Cominiana from 1717 to 1756, including the ones which were sold out. At the end, it is found the catalogue with prices of the volumes which were available for sale in the Stamperia Cominiana in the year 1744. This small commercial catalogue is sometimes bound together with *La Libreria de' Volpi*, but is not in fact called for in F. Federici's collation (*Annali della Tipografia Volpi-Cominiana*, Padua, 1809).

The very interesting preface by Gaetano Volpi gives an account of the major private book collections that at the time were lying neglected in Padua and would have deserved a printed catalogue, i.e. those of Giovanni Poleni, Giovanni Battista Morgagni, Antonio Vallisnieri, and Guglielmo Camposanpiero. According to Volpi, a printed catalogue is even more important in the case of a private library, which may end up dispersed after the collector's death, than for public libraries. In this respect, Volpi quote many examples of important private libraries of the past, of which no trace has remained, eg those of Aldo Manuzio the Younger, Vincenzo Pinelli, Agostino Baldo, and Piero Montagnana.

A true bibliophile, Volpi shows furthermore a fine knowledge of the causes that make a book rare: "La rarità di alcuni Libri può nascere da diverse cagioni; cioè dalla pochezza degli esemplari impressine; (come è avvenuto nel presente) dalla singolarità dell'edizioni; dal frequente uso fattone; lo che accadde al rarissimo Virgilio Aldino in 8. del 1501, il Primo Libro stampato nel carattere detto Corsivo, da Aldo inventato: alle Pistole Famigliari

di Cicerone d'ottime antiche stampe, e a parecchi altri si fatti Libri, malmenati e distrutti da' fanciulli nelle scuole: e finalmente dalla curiosità delle materie in essi trattate, che stimola i Leggitori a provvedersene, e ad intercettarli" (pp. V-VI).

In the year 1717 the two brothers Giovanni Antonio and Gaetano Volpi founded a private press in their own house in Padua, which in the following years became one of the most prestigious in Italy. To run the typography as technical director, was called the printer Giuseppe Comino, who, between 1717 and 1756, printed more than 200 editions on behalf of the Volpi brothers. The latters, on their part, were responsible of the choice of the texts and of their correctness. The press was sold by the Volpis in 1758 to Angelo Comino, Giuseppe's son, who remained in charge until 1782 (cf. G. Aliprandi, *La stamperia Volpi-Cominiana di Padova*, in: "Libri e stampatori in Padova", Padua, 1959, pp. 11-31; and Id., *La tipografia Volpi-Cominiana di Padova (1717-1781)*, in: "Gutenberg Jahrbuch", XXXIV, 1959, pp. 127-134).

Catalogo unico, IT\ICCU\TO0E\007136 and IT\ICCU\VIAE\003141; Bigmore & Wyman, III, p. 54; Brunet, V, 1351; Peignot, pp. 131-132; Horne, II, pp. 732-733. € 1.500,00

POEM IN PRAISE OF THE PORK

122) **FERRARI, Giuseppe** (d. 1773). *Gli elogi del porco capitoli berneschi di Tigrinto Bistonio P.A., e Accademico ducale de' Dissonanti di Modena*. Modena, Heirs of Bartolomeo Soliani, 1761.



4to; modern boards; XLVIII pp. Title-page printed in red and black with at the center a woodcut vignette depicting a pig (in red). Title-page a bit soiled, some light marginal spots on the first 2 leaves, otherwise a nice copy.

**FIRST EDITION** dedicated by the author to Giambattista Arnaldi, secretary to the Princess of Modena. The preface is signed by a member of the Accademia dei Dissonanti, Carlo Antonio Giardini. At the end is a letter by Carlo Innocenzo Frugoni, followed by Ferrari's answer.

"V'imbatterete subito in un delizioso poemetto che, più o meno e con stile assai più concettoso e minuettabile del nostro, scrisse nel Settecento l'Abate Giuseppe Ferrari da Castelvetro: "Gli elogi del Porco". Erano tempi, quelli, di Dotte Accademie e, non esistendo "Il Rischiattutto", si passava la serata leggendo quel che c'era. Nel caso dell'Abate, che si celava sotto il nome pomposo di "Tigrinto Bistonio", Accademico Ducale de' Dissonanti di Modena, assistiamo ad una deliziosa arringa defensionale, in versi, del "povero maiale". Anche l'Abate, nel Settecento, avverte dunque l'esigenza di "riabilitare" (oggi gli intellettuali parlerebbero di "recupero"), di rivalutare insomma il diffamatissimo, oltraggiatissimo porco. Lo lava (o tenta di lavarło: già non è facile oggi, lavare un porco, figuriamoci nel XVIII secolo, senza i biodegradabili) da quelle incrostazioni di leggende, di sussurri, di pettegolezzi che, maledizione (basta con "porca miseria!" che, fra l'altro, è un nuovo controsenso...) l'hanno da sempre perseguitato" (E. Tortora-A. Angelini, *Presentazione*, in: "Gli elogi

del porco", Modena, 1973, pp. 3-4).

Catalogo unico, IT\ICCU\SBLE\001422; V. Lancetti, *Pseudonimia*, Milano, 1836 p. 276; E. Milano, ed., *Lavori preparatori per gli annali della Tipografia Soliani*, Modena, 1986, p. 165. € 1.500,00

THE CULTIVATION OF HYACINTHS

123) **ARDÈNE, Jean-Paul de Rome d'** (1689-1769). *Trattato sulla cognizione, e cultura de' giacinti tradotto dal francese con figure in rame dedicato all'illustrissimo signor conte Stefano Arigoni*. Viterbo, Domenico Antonio Zenti, 1763.

8vo; original printed wappers; (16), 112 pp., with two engraved folding tables. Some very light foxing, but a very fine uncut copy.

**FIRST ITALIAN TRANSLATION** of this treatise on the cultivation of hyacinths, first published in French in 1759. "Around the middle of the eighteenth century, the French priest and botanist Jean Paul de Rome d'Ardène resigned his post as Supérieur of the Collège de Marseille and retired to the Château d'Ardène in the diocese of Sisteron,

where he established a garden and devoted himself to botany. He wrote a series of treatises, each one dedicated to the cultivation of a particular flower prized by the botanists, floriculturists and connoisseurs of the period. The treatise on the ranunculus, published at Paris in 1746, was the first, to be followed by others on the hyacinth (1759), the tulip (1760) and the carnation (1762), all published at Avignon" (L. Tongiorgi Tomasi, *An Oak Spring Flora: Flower Illustration from the Fifteenth Century to the Present Time*, New Haven-London, 1997, p. 292).  
 Catalogo unico, IT\ICCU\RMSE\004938; A. von Haller, *Bibliotheca botanica*, Zurich, 1771-72, MCCCCXXIX. € 450,00

BIBLIOGRAPHY

124) **DEBURE, Guillaume-Francois** (1732-1782). *Bibliographie instructive, ou Traité de la connoissance des livres rares et singuliers... Tome I-[VII]*. Paris, chez Guillaume-Francois De Bure le jeune, Libraire, quai des Augustins, 1763-1768.

Seven volumes, 8vo. Vol. I (*Théologie*): (2), I-III, (2), IV-LXXVI, 603, (1 blank) pp.; Vol. II (*Jurisprudence et Sciences et Arts*): XXVIII, 772, (2, the last is a blank) pp.; Vol. III (*Belles-lettres I*): XVI, 734 pp.; Vol. IV (*Belles-Lettres II*): 544 pp.; Vol. V (*Histoire I*): XXIII, (1), 631, (1 blank) pp.; Vol. VI (*Histoire II*): 685, (1 blank) pp.; Vol. VII (*Histoire III*): 687, (1 blank) pp.

(followed by:)

- - -. *Supplément à la bibliographie instructive, ou Catalogue des livres du cabinet de feu m. Louis Jean Gaignat, ... Disposé & mis en ordre par Guill. François De Bure... avec une table alphabétique des auteurs. Tome I-[III]*. Paris, chez Guillaume François De Bure le Jeune, Libraire, quai des Augustins, 1769.

Two volumes, 8vo. Vol. I: XXXIX, (1), 621, (1 blank) pp.; Vol. II: 491, (1) pp.

(and:)

- - -. *Bibliographie instructive, tome dixième, contenant une table destinée à faciliter la recherche des livres anonymes qui ont été annoncés par M. De Bure le jeune dans sa Bibliographie instructive & dans le catalogue de M. Gaignat, & à suppléer à tout ce qui a été omis dans les tables de ces deux ouvrages, précédée d'un discours sur la science bibliographique et sur les devoirs du bibliographe, et accompagnée de courtes notes servant de correctif à différens articles de la Bibliographie...* Paris, chez Gogué & Née de La Rochelle, libraires, quai des Augustins, pres du Pont Saint-Michel, 1782 (De l'imprimerie de Demonville, Imprimeur-libraire de l'Academie francoise, rue Christine).

8vo. XXXII, 166, (2) pp.

All in all 10 volumes: the first seven bound in full calf with title labels on the spines, marbled endpapers and red edges; the other three bound in marbled calf with title labels on the spines, marbled endpapers (bindings rather worn, some panels detached). Some spared foxing, but otherwise internally fine. Bookplate in the inner front panel of each volume of the Order of the Garter with its motto "Honi soit qui mal y pense".

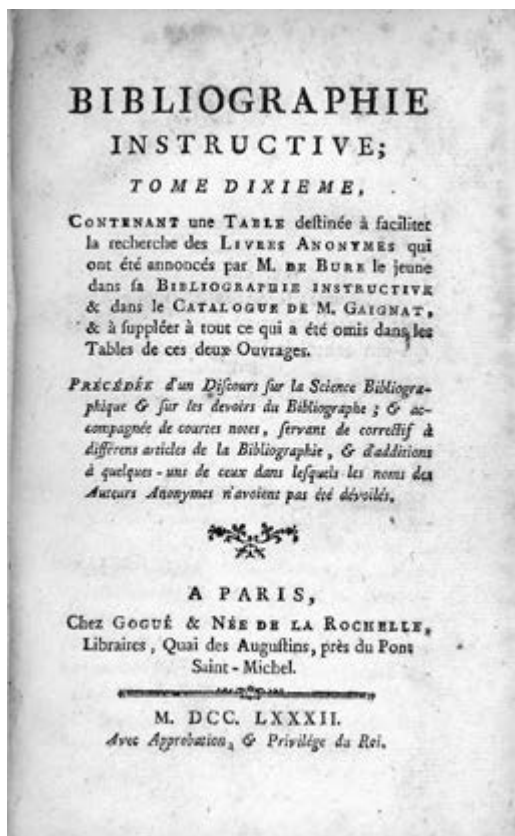
**FIRST EDITION** of this remarkable work by the Parisian bookseller Guillaume François De Bure. "The best of the eighteenth-century rare book bibliographies, important for the new classification scheme employed and for the extensive bibliographical data and notes. It is here that the Gutenberg Bible is identified and first described. De Bure was the first in a long tradition of French scholar-booksellers" (Grolier Club, *Bibliography, its history and development*, New York, 1984, no. 107).

"The long search for a rational order and the demand for a specific professional competence, found expression in the

'Preliminary discourse' with which Guillaume-Francois De Bure (1732-1782) introduced his *Bibliographie*. This Parisian bookseller did not offer any new interpretation, but this provide a comprehensive theoretical system for the 'knowledge about books'. Taking note of the different viewpoints of academics researchers and booksellers, he defined the respective environments and duties of each, comparing the 'science des gens des lettres' and the 'science d'un libraire', which had as its focus the typographical characteristics of the book and its commercial value, in order to meet the needs of the 'amateur' and the 'curieux' and to determine the prices of books» (L. Balsamo, *Bibliography*, Berkeley, CA, 1990, pp. 128-34).

Catalogo unico, IT\ICCU\SBLE\008103; IT\ICCU\TO0E\012451; IT\ICCU\LO1E\014555.

€ 850,00



125) **MAZZUCHELLI, Giovanni Maria** (1707-1765). *La Vita di Pietro Aretino... Editione seconda riveduta, ed accresciuta dall'Autore*. Brescia, Pietro Pianta, 1763.

8vo; contemporary boards; XXXII, 329, (1 blank) pp. With Aretino's engraved frontispiece portrait (G. Patrini inc.), small engraved vignette on the title-page, engraved coat-of-arms of the dedicatee Lodovico Manin, governor of Brescia, on p. (III), and 7 engraved plates depicting medals of Aretino. A very fresh uncut copy.

**SECOND ENLARGED EDITION** of this biography that first appeared in 1741.

On Giovanni Maria Mazzucchelli, who was in charge for a long period of the Queriniana Library of Brescia and wrote the first six volumes of an ambitious editorial project, *Gli scrittori d'Italia* (1753-1763), which remained unfinished, see U. Vaglia, *Giovanni Maria Mazzucchelli*, in: "Uomini di Brescia", F. Balestrini, ed., Brescia 1987, pp. 421-445.

Gamba, no. 2349; Catalogo unico, IT\ICCU\ VIAE\003298.

€ 250,00



#### GEODESY

126) **MATANI, Antonio** (1730-1779). *Dissertazioni filosofiche del chiarissimo Antonio Matani professore di medicina nell'Università di Pisa ... sopra l'istoria delle varie opinioni, e osservazioni relative alla figura della terra da Zenofane Colofonio, ed Anassimandro Milesio fino a Maupertuis, e de la Condamine, e altri filosofi del nostro tempo*. Pisa, Agostino Pizzorni, 1766.

8vo; contemporary boards; VII, (1 blank), 62, (2 blank) pp. With a woodcut on the title-page. A superb uncut and unopened copy.

**RARE FIRST EDITION**. This treatise on the measurement and representation of the earth was already published in 1760, in a much shorter version, under the title *Ragionamento filosofico istorico sopra la figura della Terra*. That first version, which was the re-elaboration of the presentation that Matani had held at the Accademia di Varia Letteratura, founded in Pistoia in 1744, was by him greatly enlarged and revised for this new edition.

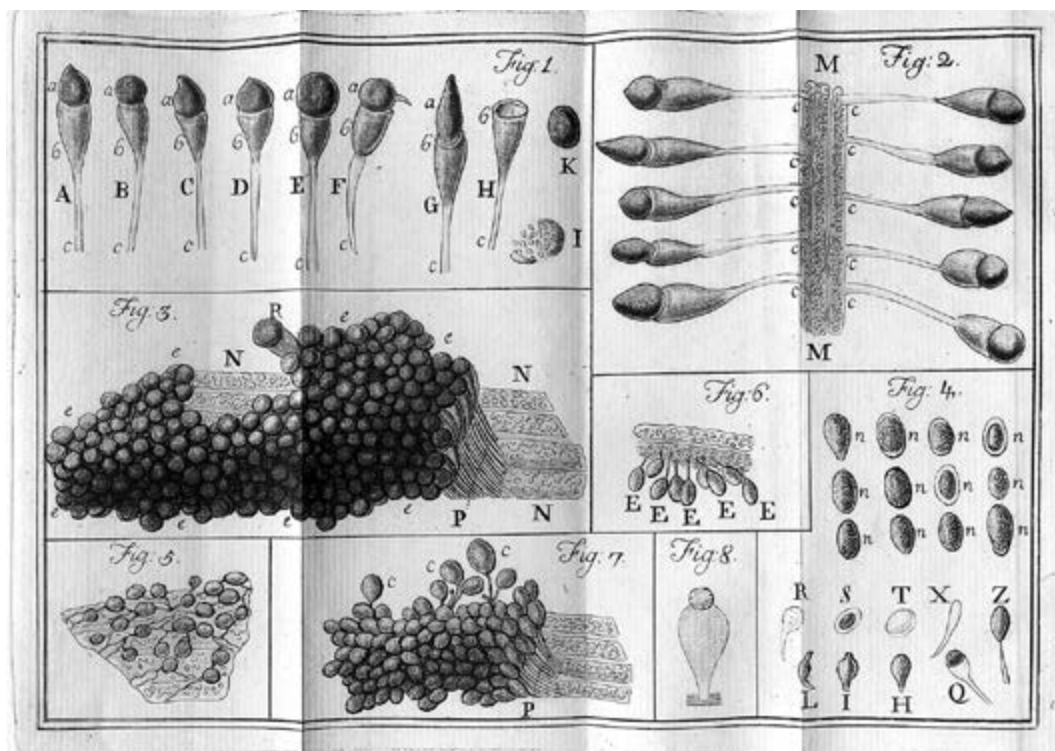
The three parts deal respectively: 'Oppinioni de gl'Europei più accreditati de gl'ultimi tempi'; 'Oppinioni principali de i Filosofi antichi'; and 'Oppinioni de i Filosofi più moderni de i nostri tempi appoggiate sulle ultime misure'. A reprint appeared in 1769.

Antonio Maria Matani was born in Pistoia and studied medicine at the University of Pisa. He then taught medicine first at Pistoia and then at Pisa. During his long career he published many treatises not only in the field of medicine, but also in natural history and science. He was a member of the Società fisico-botanica fiorentina, of the Royal Society of London, and of the Société Royale des Sciences of Montpellier (cf. *Dizionario Biografico degli Italiani*, LXXII, 2008, F. Vannini).

Catalogo unico, IT\ICCU\ TOOE\025304.

€ 780,00

A



## CLASSIC OF PHYTOPATHOLOGY

127) **FONTANA, Felice** (1730-1805). *Osservazioni sopra la ruggine del grano*. Lucca, Jacopo Giusti, 1767. 8vo; cotemporary half calf; 114 pp. and a folding coloured copper plate. Slightly uniformly browned, but an uncut and partly unopened copy.

**FIRST EDITION.** "In 1766 Fontana demonstrated that the blight which had devastated the Tuscan countryside was caused by parasitic plants that feed on grain and that reproduce by means of spores" (*D.S.B.*, V, p. 56).

The coloured pictures in the plate showing *Puccinia graminis* and *Uredo* are marvelous for the period and possibly the first of this kind (cf. P.A. Saccardo, *La Botanica in Italia. Materiali per la storia di questa scienza*, Venice, 1895, parte Ia, p. 74).

F. Fontana, a native of Pomarolo in Trentino, was educated by Girolamo Tartarotti in Rovereto and Jacopo Belgrado in Padua. Later he taught logics at the University of Pavia and afterwards became court physicist to Pietro Leopoldo of Tuscany, who charged him with the establishment of the Natural History Museum of Florence (cf. C. Adami, *Di Felice e Gregorio Fontana*, Rovereto, 1905, pp. VII-XIX).

Cf. Felice Fontana, *Observations on Rust of Grain*, *Phytopathological Classics* no. 2, Washington DC, 1932; Pritzel, 2956; Adami, *op. cit.*, p. XXXIX. € 680,00

## THE GENUINE FIRST EDITION

128) **MONTESQUIEU, Charles-Louis de Secondat, baron de la Brède et de** (1689-1755). *Lettres familières du Président de Montesquieu, Baron de la Brède, à divers Amis d'Italie*. Firenze, Stamperia Imperiale, 1767.

12mo; 19<sup>th</sup> century half calf, gilt title on spine, yellow edges; (4), 264 pp. including the engraved frontispiece (medallion of Montesquieu) and the engraved title-page. A fine copy on strong paper.

**ORIGINAL EDITION** published after the author's death by Abate Ottaviano Guasco (1712-1781), a literary man from Piedmont who lived for a long time in Paris. There he became acquainted with baron Montesquieu who grew fond of him. The "President" died in 1755. In 1767 Guasco settled in Florence becoming the anonymous editor of the *Letters* that Montesquieu had sent to many Italian friends.

In some of the letters there are passages criticising Marie-Thérèse Rodet Geoffrin, the muse of the Enlightenment philosophers. Her Salon had been the home of the movement and she had financially contributed to the publishing of the *Encyclopédie*. When she read the book, she became furious and began to buy as many copies of it as she could find, and destroyed them. Hence the rarity of the genuine first edition.

Then she had the book reprinted with the same date (Florence et Paris, Durant neveu, 1767), but without the three offending letters. In the same year two other editions were also issued: a Parisian forgery of the Florence edition without the three letters, and a non-censured Roman edition (cf. P. Berselli Ambri, *L'opera di Montesquieu nel Settecento italiano*, Florence, 1960, pp. 14-16).

Tchemerzine, IV, pp. 931-932; Cioranescu, II, nr. 462545, Barbier, II, coll. 1270-1271.

€ 980,00

129) **TESTORI, Carlo Giovanni** (1714-1782). *La musica ragionata espressa famigliarmente in dodici passeggiate a dialogo opera di Carlo Giovanni Testori maestro di musica, e professore di violino in Vercelli per cui si giungerà più presto, e con sodisfazione dagli studiosi Giovani all'acquisto del vero Contrappunto*. Vercelli, Giuseppe Panialis, 1767.

4 volumes, 4to, uniformly bound in contemporary stiff vellum, red labels with titles on spines, red edges; Vol. I: (8), CLI, (1) pp. and an engraved plate containing the privilege granted by Vittorio Amedeo of Savoy to the author (title-page within woodcut frame, decorated initials); Vol. II: (2), LXX, (2 blank), (2: dedication Alla studiosa gioventù) pp. (title-page within woodcut frame); Vol. III: (6), XLII pp. (title-page within woodcut frame); Vol. of plates: engraved title-page by Baldassarre Porta and 36 engraved plates with music samples, printed on recto only, of which 22 refers to vol. I, 6 to vol. II, and 8 to vol. III. The volume of plates a bit loose and with a small black spot on the front panel, some light occasional browning and foxing throughout, otherwise a fine genuine copy.

**RARE FIRST AND ONLY EDITION.** Testori's work was published over many years. A fourth and final supplement, entitled *L'arte di scrivere a otto reali*, appeared at the presses of Giuseppe Panialis in 1782. Finding all four parts together is rather difficult on the market. To this copy, bound soon after the publication of the third volume, lacks the last part, but it still represents a rare opportunity to acquire a large part of Testori's work. The title page of the volume of plates (*Esempi della Musica Ragionata*) was probably cut after the release of the third volume, with the purpose to collect all the musical examples that accompany the text. Furthermore the third volume ends with the words "Fine dell'Opera" (End of the work). In this sense, it seems reasonable to suppose that at that time the fourth supplement, printed nine years later, was not yet in preparation. "Riguardo agli esemplari della Biblioteca del Conservatorio di Torino, il volume segnato TMI216 è costituito dalle tavole della *Musica ragionata*, del *Libro secondo* e del *Libro Terzo*, legate insieme e precedute dall'incisione di Baldassarre Porta degli *Esempi*, divenuta... il frontespizio dell'intero documento... e non è da escludere che possa essere uscito come fascicolo editoriale unico" (S. Sabia, *Carlo Giovanni Testori teorico e compositore*, Cargeghe, 2011, p. 40).

In the *Musica ragionata* Testori proves to be aware of all the major musical treatises of the time and of the past, from Zarlino to Rameau, from Fux to Tartini, from Lorenzo Penna to Zac-

caria Teco and Giordano Riccati. Although it is basically a treatise on composition and harmony, the originality of the work lies mainly in two aspects: "its focus on speculative research", which is often lacking in the Italian musical treatises of the time, and, above all, "Testori's highly developed teaching consciousness", his "commitment to make his work understandable to the public" (S. Sabia, *op. cit.*, p. 60).

"Testori, der ein ausgezeichnete Kenner der Musiktheorie des 17. und 18. Jh. war, fast in seinem Traktat "La Musica Ragionata" klar und gastvoll in einem lebhaften Dialog die Grundbegriffe der Musik zusammen. Er fand viel Anerkennung, u.a. von Ch. Burney und M. Clementi" (*Die Musik in Geschichte und Gegenwart*, München-Kassel, 1989, XIII, 267).

A native of Vercelli, Testori began his musical training in his hometown, studying the violin and counterpoint under the guidance of the canon Giovanni Maria Brusasco, choirmaster of the Cathedral of St. Eusebio. Completed his training in violin, guitar and composition in Milan, Testori returned to Vercelli, where he devoted himself to the teaching of music and in particular of the violin. Appointed first violinist of the city, at the time not devoid of other musical talents (in fact in those years Vercelli gave birth to other important musicians, such as F.A. Vallotti and G.B. Viotti), the musical activity of Testori was mainly centered on the life of the chapel of the local Duomo. As a composer, he not only composed Masses, motets and vespers, but also several instrumental works, including a Sonata cò dui mandolini and Dodici trio opera seconda, but most part of his production is now lost (cf. S. Sabia, *op. cit.*, pp. 15-24).

RISM, B/VI<sup>2</sup>, 825-826; Catalogo unico, IT\ICCU\UBOE\028840, IT\ICCU\MUS\0276139, IT\ICCU\LO1E\031729, IT\ICCU\LO1E\031731; Fétis, VIII, p. 205 ("le seul auteur italien qui ait adopté la doctrine de Rameau"); Eitner, IX, 385; Wolffheim, I, 1059; Gaspari, I, p. 311.

€ 1.900,00



130) **D.G.F. Ragionamento sopra Omero.** Carpi, Nella Stamperia del Pubblico for Anton Francesco Pagliari, 1769.

4to; contemporary marbled paper; (4), VIII, 46, (2 blank) pp. Title-page printed in red and black. On the first leaf engraved coat-of-arms of the dedicatee, the Bali Ascanio Venturini, Governor of Carpi, S. Martino in Rio, Novi, ect. Upper margin somewhat short, but a very fresh copy.

In the note to the reader, the anonymous author states that the *Ragionamento* is nothing else than the Italian translation of a preface to an unspecified version in French verses of Homer's *Iliad*.

This very rare publication is recorded in the on line *Catalogo delle pubblicazioni stampate a Carpi (secc. XVII-XIX)*, M. Sandonà, ed., but it is not listed in the Italian Union catalogue. € 250,00

## WITH 39 FULL-PAGE ENGRAVED PLATES OF HUNTING SCENES

131) **GOURY DE CHAMPGRAND, Charles Jean.** *Traité de vénerie, et de chasses. Sçavoir: Du cerf. Du daim. Du chevreuil. Du lièvre. Du sanglier. Du loup. Du renard. Du bléreau ou taison. Du loutre. De la belette, de la marte ou fouine, putois, etc. Du lapin. Première [-seconde] partie.* Paris, Claude-Jean-Baptiste Hérissant, 1769.

Two parts in one volume, 4to; contemporary half calf, marbled boards, red label on spine with title gilt, sprinkled edges; XII, 280, (2) pp. and 39 full-page engraved plates by Louis Balbou. Very light uniform browning, but a very good large copy.

**FIRST EDITION** of the "seul ouvrage cynégétique illustré qui ait été publié en France au XVIII<sup>e</sup> siècle; il est assez recherché principalement pour cette raison" (Thiébaud, coll. 469-470).

The fine plates show hunting scenes in marches, woods, and open country. Also they show various animals like wolves, wild boars, foxes, otters, beavers, ermines, etc. The last section of the work is dedicated to falconery and is accompanied by various plates displaying rapacious birds.

Catalogo unico, IT\ICCU\TO0E\084510.

€ 2.500,00

## THE LIVORNO EDITION - WITH OVERALL 3129 PLATES

132) **DIDEROT, [Denis] (1713-84) - D'ALEMBERT, [Jean Le Rond] (1717-83).** *Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers, par une Société de Gens de Lettres. Mis en ordre & publié par M. Diderot... & quant à la partie mathématique, par M. D'Alembert... Troisième édition enrichie de plusieurs notes.* [together with:] *Recueil de planches, sur les sciences, les arts libéraux, et les arts mécaniques,*



*avec leur explication...* À Livourne, de l'Imprimerie des Éditeurs, 1770-1778. [together with:] **ROBINET, Jean Baptiste René (1735-1820).**

*Nouveau Dictionnaire, pour servir de supplément aux Dictionnaires des sciences, des arts et des métiers, par une Société de Gens de Lettres. Mis en ordre et publié par M\*\*\*... Seconde édition d'après celle de Paris, avec quelques notes.* [together with:] *Suite du Recueil de planches, sur les sciences, les arts libéraux, et les arts mécaniques, avec leur explication. Second édition.* À Livourne, de l'Imprimerie des Éditeurs, 1778-1779.

33 large folio volumes (cm 42x27), 21 of text and 12 of plates. Contemporary marbled cardboards, spines of 17 volumes neatly repaired, marbled edges. Volume VIII of plates is from another set but the binding is virtually identical. In volume I allegorical frontispiece and portrait of the Grand Duke Pietro Leopoldo (Filippo Bracci inv.-Carlo Faucci inc.), large engraved vignette on the title-page, dedicatee's coat-of-arms at l. π3a, and large initial with puttis at p. 3. The 3129 plates (some double, some triple) are mainly engraved by Antonio Baratti (1724-1787). This copy is absolutely complete. The very first leaves of volume XII are heavily water-stained, but the spot lessens gradually and disappears at p. 30. All together a fine crisp copy. From the library of Earl Ferniani.

*Text:* Vol. I (1770): pp. (6), XLIX, (1), 872 with 1 folding table; Vol. II (1771): pp. (4), II, 846 (Encyclopédie... : B-CEZ); Vol. III (1771): pp. (4), XIV, 852 ( CH-CONS); Vol. IV (1772): pp. (6), 1005, (1 blank) (CONS-DIZ); Vol. V (1772): pp. (4), XVI, 944 (DO-ESY); Vol. VI (1772): pp. (4), VIII, 866 (ET-FN); Vol. VII (1773): pp. (4), XIII, (1 blank), 993, (1 blank) (FO-GY);



Vol. VIII (1773): pp. (6), 854 with 1 folding table (H-ITZ); Vol. IX (1773): pp. (4), 867, (1 blank) (JU-MAM); Vol. X (1773): pp. (4), 845, (1 blank) (MAM-MY); Vol. XI (1774): pp. (4), 887, (1 blank) (N-PARI); Vol. XII (1774): pp. (4), 886 (PARL-POL); Vol. XIII (1774): pp. (4), 847, (1 blank), 34 (POM-REGG); Vol. XIV (1775): pp. (4), 888 (REGGI-SEM); Vol. XV (1775): pp. (4), 908 (SEN-TCH); Vol. XVI (1775): pp. (4), 920 (TE-VENERIE); Vol. XVII (1775): pp. (4), 759, (1 blank) (VENERIEN-Z).

*Recueil de planches* (each volume contains explanation texts about the plates and the *Avis aux relieurs*): Vol. I (1771): 269 plates (18 double); Vol. II, part one (1772): 233 plates (25 double and 1 triple); Vol. II, part 2 (1772): 202 plates (6 double); Vol. III (1773): 299 plates; Vol. IV (1774): 248 plates; Vol. V (1774): 295 plates; Vol. 6 (1775): 259 plates (6 double, 2 triple and 2 on four pages); Vol. VII (1776): 254 plates (15 double and 1 triple); Vol. VIII (1776): 253 plates (39 doubles and 2 triple); Vol. IX (1776): 337 plates (62 doubles and 4 triple); Vol. X (1778): 239 plates (45 double). *Supplément*: Vol. I: (A-BL, 1778): pp. (4), IV, 876 with 3 folding tables; Vol. II (BO-EZ, 1778): pp. (4), 882, (2) with 1 folding table; Vol. III (F-MY, 1778): pp. (4), 934 with 1 folding table; Vol. IV (NA-ZY, 1779): pp. (4), 955, (1 blank). *Suite du Recueil de planches*: pp. (6), 22 and 244 plates.

**THIRD EDITION**, after the first printed in Paris, Neuchâtel, and Amsterdam between 1751 and 1780, and the second edited in Lucca (1758-1776) by Ottaviano Diodati, who added a good deal of notes of his own (cf. H.-J. Martin, *Histoire de l'édition française*, Paris, 1984, II, p. 193 foll.; and F. Venturi, *Le origini dell'Enciclopedia*, Turin, 1963, passim).

The Livorno edition, financially and culturally supported by Pietro Leopoldo, Grand Duke of Tuscany, was undertaken by Giuseppe Aubert, a typographer and a publisher of French origin, who was acting in Leghorn since about 1760 and was very well acquainted with some of the best qualified Italian Enlightenment thinkers, such as F. Algarotti, P. Verri, and C. Beccaria. The latter committed him with the printing of *Dei delitti e delle pene* in 1761 (cf. A. Lay, *Un editore illuminista: Giuseppe Aubert, nel carteggio con Beccaria e Verri*, Turin, 1973, pp. 21-22 and 28).

Aubert, as well, added notes written by contemporary Italian scholars and included most of the commentaries drawn up by Diodati for the Lucca edition. "La terza edizione settecentesca dell'*Encyclopédie* prese vita ancora una volta in Italia... L'impresa, cominciata nel 1770, fu possibile grazie all'appoggio di Pietro Leopoldo, che da soli cinque anni aveva ereditato dalla cosiddetta Reggenza lorenese (1737-1765) il governo del granducato di Toscana... Proprio Livorno fu, nel corso degli anni quaranta e cinquanta, canale privilegiato per la penetrazione delle nuove idee nel Granducato: dall'Inghilterra, attraverso la colonia numerosa degli Inglesi, che in Livorno avevano una delle principali stazioni commerciali del Mediterraneo, attraverso le relazioni intellettuali di scienziati dei due paesi; venivano correnti nuove di idee; anche la lingua e la letteratura inglese erano coltivate con amore in Toscana;... D'altro canto il cosmopolitismo che caratterizzava il porto toscano quale conseguenza diretta di stretti rapporti commerciali con stati come Francia, Inghilterra, Olanda, aveva fatto proprio di Livorno, intorno alla fine degli anni trenta, lo scenario ideale per una iniziale penetrazione della massoneria inglese fra gli strati più attivi della classe colta del Granducato. Questo, di lì a poco, avrebbe facilitato la rivalutazione da parte dell'intelligenza toscana della filosofia empiristica britannica e il parallelo spostamento verso interessi più specificamente scientifici... Se l'edizione di Lucca del *Dictionnaire* aveva avuto in Ottaviano Diodati il suo promotore ed artefice, quella di Livorno lo trovò nel libraio e stampatore Giuseppe Aubert, sicuramente la figura di maggior spicco dell'editoria toscana degli anni '60 e '70 nella diffusione delle nuove idee nella penisola, e meritevole, proprio per questo, dell'appellativo di editore delle lumières. L'opera di questa originale figura di stampatore-letterato, uno dei più intelligenti ed abili imprenditori dell'editoria italiana del Settecento, si delinea in tutti i suoi aspetti attraverso l'importante corrispondenza che egli intrattenne con il gruppo del Caffè, con Cesare Beccaria e con i fratelli Alessandro e Pietro Verri: fu soprattutto con quest'ultimo che l'editore livornese ebbe modo di discutere di tutti i maggiori temi dell'Europa delle lumières... Affermatasi durante la Reggenza lorenese, l'attività editoriale di Aubert toccò il suo apice, grazie alla pubblicazione enciclopedica, sotto il regno di Pietro Leopoldo, il principe filosofo che si impegnò nella traduzione pratica di quelle idee che anche l'editore livornese aveva contribuito a diffondere nella penisola... La ristampa enciclopedica livornese fu favorita, oltre che dalla politica liberista di Pietro Leopoldo, anche da un altro fattore determinante: Livorno era una città dove vigeva una censura che potremmo definire paternalistica e sicuramente conciliante: in pratica il principio della tolleranza rimpiazzava quello della libertà di stampa ancora di là da venire..." (cf. G. Benucci, *Le edizioni toscane dell'Encyclopédie. Il contributo di Ottaviano Diodati all'impresa lucchese e il confronto con le note del testo di Livorno*, Università di Pisa, Tesi di Laurea, 1993-1994, pp. 7-10 and 104-219).

See also F. Venturi, *L'Encyclopédie et son rayonnement en Italie*, in: "Cahiers de l'Association internationale des Études françaises", nos. 3-4-5, July 1953, pp. 11-17; and E. Levi-Malvano, *Les éditions toscanes de l'Encyclopédie*, in: "Revue de littérature comparée", III, April-June 1923, pp. 213-256.

Catalogo unico, IT\ICCU\UBOE\005911, IT\ICCU\UBOE\006099 and IT\ICCU\UBOE\006093; A.A. Barbier, *Dictionnaire des ouvrages anonymes*, Paris, 1879, vol. IV, col. 586. € 30.000,00

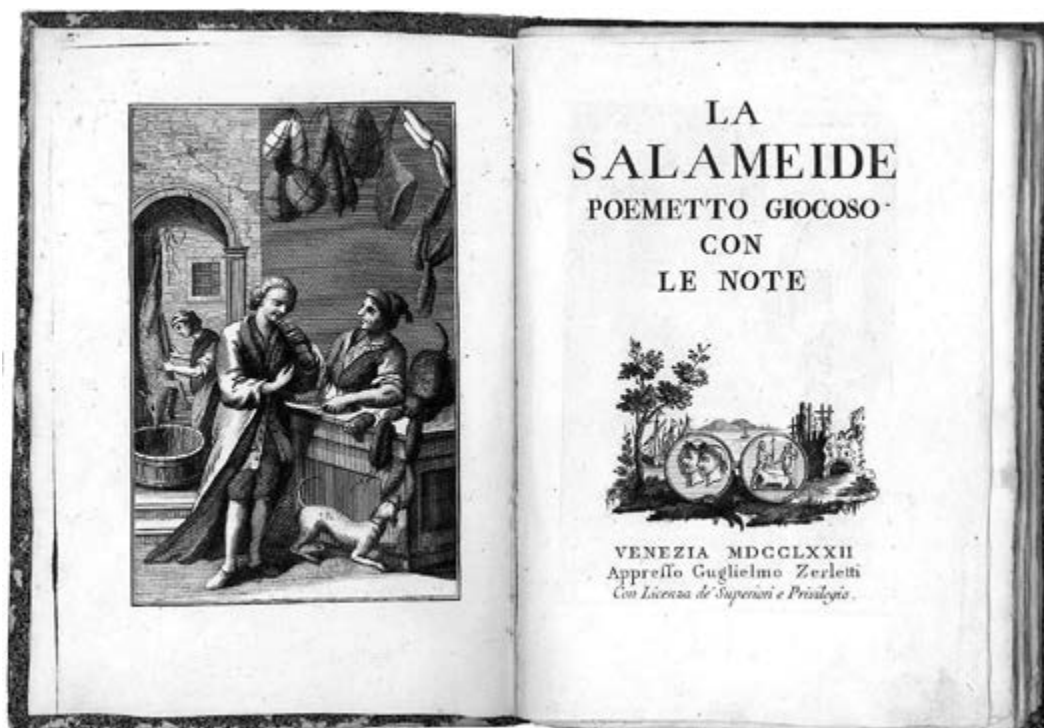
#### GASTRONOMIC LITERATURE

133) [FRIZZI, Antonio (1736-1800)]. *La Salameide poemetto giocoso con le note*. Venezia, Guglielmo Zerletti, 1772.

Large 8vo; contemporary marbled cardboards; engraved frontispiece, (10, including the engraved title), CXXXV, (3) pp. Headpiece at the beginning of the first Canto. Slightly loose, but a very good unsophisticated copy.

**FIRST EDITION** of one of the most successful short poems of the Italian gastronomic literature. In the four Cantos the author praises all the products provided by the pork, such as ham, salamis, and sausages of various sorts (cotechino, zampone, salama da sugo, cappello da prete, and so on).

"Fra i poemi Apiciani in genere giocosi è questo uno dei più leggiadri e faceti che si abbia la lingua no-



stra; la bizzarra invenzione di esso, l'elegante ed evidente modo di raccontare e descrivere, la forbitezza e proprietà della dizione, il fino lepore dovunque sparso, e la peregrina erudizione onde è infiorato, e che più opportunamente per via di note si manifesta, ne rendono la lettura piacevole oltre modo, come quella di presso che tutte le altre poesie bernesche dell'autore, per le quali aveva non comune facilità e genio" (A. Lombardi, *Storia della letteratura italiana nel secolo XVIII*, Modena, 1829, p. 345).

Antonio Frizzi, a close friend of Girolamo Tiraboschi, wrote an important work on his native town, Ferrara (*Memorie per la storia di Ferrara*, in 5 volumes), a place that, together with other Emilian towns (Modena, Parma, and Bologna), is still renowned for the production of the best pork foodstuff (cf. E. De Tipaldo, *Biografia degli Italiani illustri*, Venice, 1868, vol. IV, pp. 419-420).

G. Morazzoni, *Il libro illustrato veneziano del Settecento*, Milan, 1943, p. 232; O. Bagnasco, ed., *Catalogo del fondo italiano e latino delle opere di gastronomia sec. XIV-XIX*, Sorengo, 1994, no. 852; Simon, 1342; Westbury, p. 197. € 1.250,00

#### RAIMONDO MONTECUCCOLI

134) **PARADISI, Agostino** (1736-1783). *Elogio del principe Raimondo Montecuccoli del conte Agostino Paradisi reggiano, presidente della facoltà filosofica, e professore di economia civile nella università di Modena, recitato nel solenne aprimento delle scuole della medesima università il giorno 25. novembre dell'anno 1775*. Bologna, Lelio dalla Volpe, 1776.

8vo; old wrappres, marbled edges; 85, (3) pp. With Montecuccoli's engraved portrait. Text within ornamental frame. A nice copy.

**FIRST EDITION.** The work was reprinted in the same year by Dalla Volpe and 20 years later by Bodoni. At the end, before the *imprimatur*, is a poem by Giovanni battista Vicini (1709-1782) in praise of Montecuccoli.

Raimondo, Count of Montecuccoli (1608-1680), was a famous military general at the service of the Austrians. For his merits he was named Prince of the Holy Roman Empire and Duke of Melfi.

Catalogo unico, IT\ICCU\TO0E\004800; Canterzani, p. 288.

€ 280,00

#### IRRATIONAL AND TRANSCENDENTAL FUNCTIONS AND LOGARITHMIC INFINITY

135) **FONTANA, Gregorio** (1735-1803). *Disquisitiones physico-mathematicae nunc primum editae*. Pavia, Ex typogr. Monasteri S. Salvatoris, 1780.

4to; contemporary boards; (12), XI, 384 pp. and 3 engraved plates. A very elegant edition printed on quality paper embellished with 18 head and tail-pieces by Giovanni Ramis (cfr. Thieme-Becker, XXVII-597). A very good large copy.

**FIRST EDITION**, dedicated to the Archduke Ferdinand of Austria, of a work greatly appreciated by contemporary scholars. Three *Disquisitiones* (*De sideribus interuallum inter datos duos almicantharath interceptum velocissime trajicientibus*, *De astronomiae nauticae theorematibus*, and *De cometarum motu*) are devoted to astronomical problems, while other two deal respectively with irrational and transcendental functions and with logarithmic infinity (cf. Adami,

Di Felice e Gregorio Fontana, 1905, p. XXII).

Gregorio Fontana was born at Villa di Nogaredo in 1735, studied in Rovereto, and at the age of 21 lectured at the Collegio del Nazareno in Rome. After a brilliant career he succeeded Boscovich in the chair of sublime calculus.

Houzeau-Lancaster, I-3517. Horblit collection, no. 392.

€ 750,00

BIO-BIBLIOGRAPHY OF THE WRITERS OF THE ESTE DUCHY

136) **TIRABOSCHI, Girolamo** (1731-1794). *Biblioteca Modenese o Notizie della vita e delle opere degli Scrittori natii degli Stati del Serenissimo Signor Duca di Modena. Raccolte e ordinate dal Cavaliere Ab. Girolamo Tiraboschi Consigliere di S.A.S., Presidente Della Ducal Biblioteca...* Modena, Società tipografica, 1781-1786.



Seven volumes, 4to; later half calf, spines with gilt titles on label, marbled edges (worn and rubbed); XXVI, (2), 501, (1), (2 blank) + (4), 424 + (4), 452 + (4), 476 + (4), 451, (1) + IV, 343, (1 blank) + pp. (2), 343-615, (1 blank) pp. With a folding table between p. 238 and p. 239 (*Genealogia della Famiglia Allegri di Correggio*). Some browning and foxing, some quires a bit loose, old small stamps on the title-pages, otherwise a good copy, annotated by a contemporary hand.

**FIRST EDITION** of the first bio-bibliography of the writers of the Este Duchy which, when the book was published, also included the Garfagnana region near Lucca and the costal province of Massa and Carrara. The final *Supplemento* contains the *Notizie de' pittori, scultori, incisori e architetti natii degli Stati del Serenissimo Signor Duca di Modena con una appendice de' professori di musica* (pp. 213-343).

Tiraboschi, a native of Bergamo, entered the Company of Jesus in 1746 and was appointed director of the Este Library of Modena in 1770. He remained in Modena, the capital of the duchy, for the rest of his life, publishing seminal works as the first history of the Italian literature, *Storia della letteratura italiana* (1772-1781). Between 1773 and 1790 he was also in charge of the literary journal "Nuovo giornale dei letterati d'Italia" (cf. C. Frati, *Dizionario bio-bibliografico dei bibliotecari e bibliofili italiani*, Florence, 1933, pp. 534-541).

Brunet, V, 864; Lozzi, 2828; Th. Bestermann, *A World Bibliography of Bibliographies*, Totowa, NJ, 1971, 2641; A. de Backer-Ch. Sommervogel, *Bibliothèque de la Compagnie de Jesus*, Liège, 1898, VIII, col. 40, no. 11. € 1.600,00

THE FRESCOES OF THE ESTE PALACE AT SASSUOLO

137) **[FABRIZZI, Giuseppe]** (fl. 2<sup>nd</sup> half of the 18<sup>th</sup> cent.). *Sposizione delle pitture in muro del Ducale Palazzo nella nobil terra di Sassuolo grandiosa villeggiatura de' serenissimi Principi Estensi*. Modena, heirs of Bartolomeo Soliani, 1784.

In 4to; 160, (2) pp. Este's arms on the title-page.

**FIRST EDITION**, edited by Domenico Bellei, who signs the dedication to the Duke of Modena and to whom the work is sometimes attributed, of the earliest description of the frescoes adorning the rooms of the Ducal Palace in Sassuolo.

Giuseppe Fabrizzi (or Fabrizi) was councilor of the duke and president of the University of Modena and of the local Academy of Sciences and Fine Arts.

Melzi, III, p. 92; Catalogo unico, IT\ICCU\RMLE\008330; Schlosser Magnino, p. 578; L. Amorth, G. Boccolari, & C. Roli Guidetti, *Residenze estensi*, Modena, 1973, p. 167; E. Milano, ed., *Lavori preparatori per gli annali della Tipografia Soliani*, Modena, 1986, p. 252.

(bound with:)

**RENAZZI, Filippo Maria** (1745-1808). *Lettera dell'avv. Filippo Maria Renazzi al Ch. Monsignor Vincenzo Brenciaglia protonotario apostolico e presidente dell'Accademia Ecclesiastica con cui s'illustra l'intaglio d'un Niccolo antico*. Roma, nella stamperia Pagliarini, 1805.

8vo; XVIII p. with an engraved plate. Catalogo unico, IT\ICCU\RAVE\005465.



headpieces and initials by P. Vitali. Some gatherings slightly browned, light marginal foxing on a few leaves, but a very good untrimmed copy on thick paper.

**FIRST EDITION** of the first significant bio-bibliography of Torquato Tasso, which was reprinted several times (a second enlarged edition appeared in Bergamo in 1790), and remained the reference work on Tasso until nowadays.

Serassi, an abbot native of Bergamo, was responsible of the edition of the "Classici italiani", a member of the Accademia degli Eccitati di Bergamo, and of the Arcadia under the name of 'Desippo Focense'. He died in Rome.

Catalogo unico, IT\ICCU\TOOE\005841.

(bound with:)

**VISCONTI, Giambattista Antonio** (1722-1784) - **CANCELLIERI, Francesco** (1751-1826) et al. *Disertazioni epistolari di G.B. Visconti e Filippo Waquier De La Barthe sopra la statua del discobolo scoperta nella villa Palombara con le illustrazioni della medesima pubblicate da Carlo Fea e Giuseppe Ant. Guattani e coll'aggiunta delle illustrazioni di altri due discoboli dissotterati nella via Appia e nella villa Adriana prodotte da Ennio Quirino Visconti raccolte ed arricchite con note e con le bizzarre iscrizioni della villa Palombara da Francesco Cancellieri.* Roma, Antonio Fulgoni, 1806. 8vo; VIII, 88 pp. and 1 plate (lacking the second plate). Engraved vignette on the title-page signed by Giovanni Petrini. Catalogo unico, IT\ICCU\NAPE\010195.

Three works in one volume. Contemporary half calf, spine with gilt ornaments and gilt title, panels covered with a nice colored paper, marbled edges. A fine copy.

€ 450,00

THE FIRST SIGNIFICANT BIO-BIBLIOGRAPHY OF TORQUATO TASSO 138) **SERASSI, Piero Antonio** (1721-1791). *La vita di Torquato Tasso scritta dall'Abate Pierantonio Serassi e dal medesimo dedicata all'altezza reale di Maria Beatrice d'Este.* Roma, Pagliarini, 1785.

4to; early 19<sup>th</sup> century marbled boards; VIII, 614 pp. Lacking the last blank leaf. On the title-page portrait of Tasso by Luigi Cunego. With three large decorative

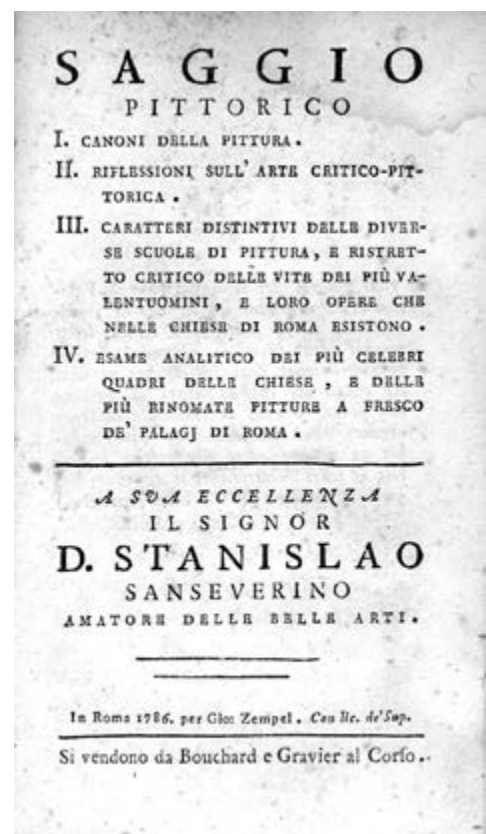
#### ART THEORY AND CRITICISM

139) **PRUNETTI, Michelangelo**. *Saggio pittorico...* Roma, G. Zempel, 1786.

12mo; 19<sup>th</sup> century half-calf, richly gilt back; 192 pp. Some light dampstains and browning, but a fine copy.

**FIRST EDITION** (a Portuguese translation was published at Lisbon in 1815 and a second edition in 1818). This treatise on art theory and criticism is dedicated to Stanislao Sanseverino. The work is divided into four parts: I. *Canoni della pittura*; II. *Riflessioni sull'arte critico-pittorica*; III. *Caratteri distintivi delle diverse scuole di pittura, e ristretto critico delle vite dei più valentuomini, e loro opere che nelle chiese di Roma esistono*; IV. *Esame analitico dei più celebri quadri delle chiese, e delle più rinomate pitture a fresco de' palagi di Roma.*

The first part deals with the composition, the drawing, the chiaroscuro, the invention, etc.. The second contains considerations on the various styles and the differences between the original paintings and their copies. In the third are judged artists of the main schools of painting (Siena, Florence, Bologna, Flemish, Venetian, Lombard, Roman, and French). The fourth part, the most important, is a catalogue raisonné of paintings and frescoes, listed according to the churches and buildings in which they were contained. The volume concludes with an index of churches and palaces of Rome and one of the mentioned painters.



Cicognara, no. 190 ("Nelle quattro parti in cui è diviso questo libro sono epilogate una quantità di nozioni teoriche e storiche, e una quantità immensa di sentenze e di giudizi, che la brevità dell'Opera non ha permesso giustificare"); J. Schlosser Magnino, *La letteratura artistica*, Firenze, 1967, p. 600 and 684. € 350,00

PHILOSOPHY OF HISTORY

140) **BERTOLA DE' GIORGI, Aurelio** (1753-1798). *Della filosofia della storia libri tre dell'abate Aurelio de' Giorgi Bertola patrizio riminese*. Pavia, Giuseppe Bolzani, 1787.



8vo; contemporary coloured cardboards, manuscript title inked on spine; (8), 412, (6: index and errata) pp. A very good copy.

**FIRST EDITION**, dedicated to Niccolò Pecci who was vice-president to the Government of the Austrian Lombardy, of this work which is considered the first Italian book bearing the title Philosophy of History.

The book and the title have been little explored by the traditional literary criticism, but they deserve more attention insofar they are linked to some fundamental cultural experiences of the period.

The author confronts with Enlightenment philosophy and the patterns of "philosophic history" of Montesquieu, Voltaire, Condillac, and Gibbon. He agrees to the idea of civilisation while investigating causes, means, and effects of the history courses. He examines the past times and analyses physical and moral causes of prosperity and decay of the nations; the success of the Masonic experience; the problematic conciliation of the cyclicity of history with the Enlightenment theory about Progress.

A true danger for the historian is that of seeing the old times as ideal examples to be repropounded in present times (cf. F. Lomonaco, *Introduzione*, in: A. Bertola de' Giorgi, "Della filosofia della storia", Naples, 2002, pp. XXXI and LI).

Bertola was born in Rimini into a noble family. At 16 he entered the Siennese monastery of Monte Oliveto, but a few years later he was fighting in Hungary against the Turks. His early life was quite an adventurous one, but at the age of 24 (in 1776) he began teaching. He taught in Naples and later in Pavia, whose University at the time was one of the most celebrated in Italy: Volta, Spallanzani, and Scarpa, among many others, hold a chair there (cf. G. Pecci, *Le opere a stampa di Aurelio Bertola*, in: "Studi su Aurelio Bertola nel secondo centenario della nascita (1953)", Bologna, 1954, pp. 285-319).

Catalogo unico, IT\ICCU\VIAE\005751.

€ 850,00

AMERIGO VESPUCCI

141) **BARTOLOZZI, Francesco** (1728-1815). *Ricerche storico-critiche circa alle scoperte d'Amerigo Vespucci con l'aggiunta di una relazione del medesimo fin ora inedita compilate da Francesco Bartolozzi [it follows:] Apologia delle ricerche storico-critiche circa alle scoperte d'Amerigo Vespucci alle quali puo servire d'aggiunta scritta da Francesco Bartolozzi in confutazione della lettera seconda allo stampatore data col nome del padre Canovai delle Scuole Pie*. Firenze, Gaetano Cambiagi, 1789.

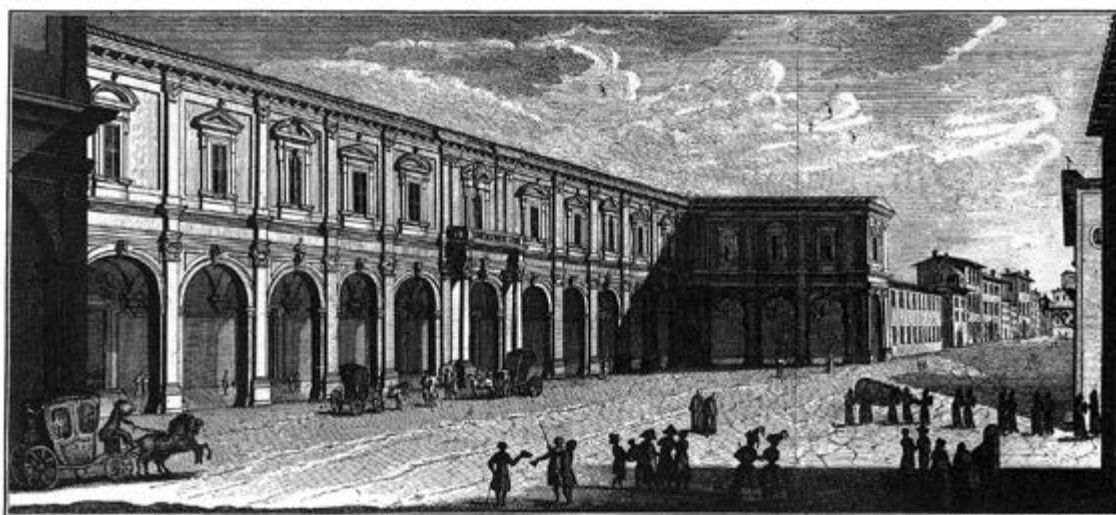
Two works in one volume, 8vo; early 19<sup>th</sup> century half vellum with manuscript title on spine; 182, (2) + 40 pp. A fine uncut copy.

**FIRST EDITION** of this monographical study on Amerigo Vespucci's voyages. The final chapter of the first part contains a letter addressed by Vespucci to Lorenzo di Pier Francesco de' Medici, concerning his third voyage to America.

Francesco Bartolozzi, of Florence, has been one of the best and most successful engravers of his time. He worked and lived in London from 1764 to 1801, becoming a member of the Royal Academy and a friend of Angelica Kauffmann.

Sabin, 3800 and 3799. Ch. Leclerc, *Bibliotheca americana*, Paris, 1867, no. 121.

€ 450,00



*Veduta della Fabbrica, Piazza, e Annessi del Regio Spedale di S. Maria Nuova di Firenze*

A LANDMARK IN THE HISTORY OF PSYCHIATRY

142) [CHIARUGI, Vincenzo (1759-1820)]. *Regolamento dei Regi Spedali di Santa Maria Nuova e di Bonifazio*. Firenze, Gaetano Cambiagi, 1789.

4to; early 19<sup>th</sup> century half vellum, yellow edges; engraved frontispiece, LXXVIII [i.e. LXXX], (2), 416 pp., (2) engraved folding plates, (1) folding table, (82) pp. (tables and explanations), (2 blank) pp., (9) engraved folding plates (sections and elevations of the building). The *Pianta del Regio Spedale di S. Maria Nuova di Firenze* is present in this copy in two slightly different issues. The figures were engraved by Giovanni Battista Cecchi and Benedetto Eredi upon the drawings by E.I. Oricellarius, Santi Pacini, Carlo Cecci, Luigi Mulinelli, and Lorenzo Martelli. A very nice copy on thick paper.

**FIRST EDITION**, edited by Marco Covoni-Girolami, of this landmark in the history of psychiatry.

It was to the hospital of Santa Maria Nuova that Peter Leopold, Grand Duke of Tuscany, directed his attention in an attempt to introduce radical improvements in accordance with his program of social reforms.

"The problem of the care and treatment of the mentally ill, neglected and frequently mistreated, came then to the attention in all its importance... On 23 January 1774, the 'legge sui pazzi' (law on the insane) was established, the first of its kind to be introduced in all Europe... A few years later Peter Leopold undertook the project of building a new hospital for the mantally ill. In fact the new Hospital of Bonifacio was begun in 1785 and a young physician, Vincenzo Chiarugi, was placed at its head. The succeeding events showed how fortunate the Grand Duke's choise had been, and most of the credit for the success of this important project goes to this first superintendent. Vincenzo Chiarugi, then 26, was born in Empoli near Florence, in 1759. After graduating from the medical school of Pisa in 1780, he moved to Florence and did postgraduate work in the Hospital of Santa Maria Novella. In 1788, three years after been placed in charge of the planning of the Hospital Bonifacio, the hospital was officially opened to take care of about 125 patients. The following year, in 1789, the *Regulations of the Hospital Bonifacio* were ready, and in 1793-4 Chiarugi's main work, his three volumes *On insanity* was published in Florence... In considering Chiarugi's reform now from a historical perspective, there is no question that it constitutes the first application of the principles of psychiatric treatment which are at the basis of psychiatry even today. There is no evidence in the history of psychiatry of any other reform of similar type prior to that of Chiarugi. It is important to stress that such a reform involved not only the organization of a new hospital and new facilities, but the cooperation and dedication of a large staff, and - even more important than this - the overcoming of all kinds of prejudices and misunderstandings. This gives an indication of the depth and significance of Chiarugi's reform... A detailed history was required for each patient admitted to the hospital. The hospital was built to meet high hygienic standards, men were separated from women, and the rooms and furniture offered full protection to the patients... Under no circumstances could force be used on patients, and the only methods of restriction allowed were strait jacktes and strips of reinforced cotton, in order to prevent impairment in the patient's circulation" (G. Mora, *Vincenzo Chiarugi and his Psychiatric Reform in Florence in the Late 18<sup>th</sup> Century*, in: "Journal of the History of Medicine and Allied Sciences", XIV, 1959, pp. 427-432).

Wellcome Library, III, p. 33. OCLC, 45879476. Norman, 474.

€ 2.500,00

AESTHETICS APPLIED TO FINE ARTS

143) MALASPINA DI SANNAZARO, Luigi (1754-1835). *Delle leggi del Bello applicate alla Pittura ed Architettura saggio*. Pavia, Nella Stamperia del R.I. Monastero di S. Salvatore, 1791.

8vo; modern half-calf, richly gilt back; (4), 268 pp. Engraved vignette on the title-page. A very fine uncut copy.

**FIRST EDITION** (a second enlarged edition appeared in Milan in 1828) of this comprehensive treatise on aesthetics applied to fine arts in general and to painting and architecture in particular (cf. L. Patetta, *L'architettura dell'ecllettis-*



mo: fonti, theorie, modelli, 1750-1900, Milan, 1975, p. 104).

Luigi Malaspina di Sannazaro, a nobleman from Pavia, was a chamberlain of the emperor of the Holy Roman Empire at the end of the 18<sup>th</sup> century. During his youth, Luigi Malaspina travelled all around Italy and stayed in France, England, and Germany. When he went back to Italy, the emperor Joseph II asked him to administer the Pavia hospital, which became an example for the whole of Italy. He eventually became a royal delegate of the University. During the French invasion, he left Pavia but he retrieved his fief after the defeat of Napoleon's troops. He eventually joined the Congress of Vienna as a representative of Pavia for the negotiations about the redrawing of Italy. On February 12, 1816, at the imperial palace of Milan, he was decorated with the Order of the Iron Crown by Franz I, first emperor of Austria. Further to his stay in Vienna, he went back to Pavia. An art and architecture lover, he published a catalogue showing his engraving collection. He also commissioned, drew the plans and paid for a palace where Art was taught. When he died, he left behind him a large number of paintings and engravings gathered during his stays in Milan and in Germany, which formed one of the most precious collections in Italy in the first half of the 19<sup>th</sup> century. It is now kept in the Malaspina Art gallery at Pavia (cf. E. De Tipaldo, *Biografia degli Italiani illustri*, Venice, 1843, vol. VII, pp. 90-93).

Cicognara, no. 1064; Vinet, 86; J. Schlosser-Magnino, *La letteratura artistica*, Florence, 1967 p. 684. € 300,00

THE FIRST BIBLIOGRAPHY OF ITALIAN NOVELS

144) **BORROMEO, Anton Maria (1724-1813)**. *Notizia de' Novellieri Italiani posseduti dal conte A.M.B. gentiluomo pa-*

*dovano. Con alcune novelle inedite*. Bassano, Giuseppe Remondini & Sons, 1794.

8vo; late 19<sup>th</sup> century half-calf, gilt title lettering on the spine; (2), XXI, 243, (3 blank) pp. A very fine, wide-margined copy.

**FIRST EDITION** of the catalogue of Borromeo's important collection of Italian vernacular novels, the first of this kind in Italy, which was sold at auction in London in 1817. The second part contains eight unpublished novels (by L. Alamanni, GB Amalteo, G. Bigolina, P. Fortini, V. Rota, and G. Sermini), as well as two short Latin stories by G. Morlini, whose book, printed at Naples in 1520, went largely destroyed due to its obscenity.

"L'aspetto più positivo di questa sua professione di letterato puro e indifferente fu senza dubbio nella sua appassionata e dotta attività di collezionista. Ricco, innamorato del bello stile e del puro toscano, amante del raccontare disteso e piano, curioso di storia letteraria, il Borromeo tradusse queste sue inclinazioni in un'amorosa raccolta di novellieri italiani, da lui recata a notevolissima compiutezza, con diligenza pari alla spesa, facendo appello ai colti amici che l'aiutarono, da G. Gennari a D. Francesconi, dal conte G. Perli Remondini a J. Nani, da G. Bernardino Tomitano ad A. Fortis" (*Dizionario Biografico degli Italiani*, XIII, 1971, G.F. Torcellan).

Catalogo unico, IT\ICCU\VIAE\002658; C. Frati, *Dizionario bio-bibliografico dei bibliotecari e bibliofili italiani*, Florence, 1933, p. 117. € 380,00

PRINTED ON BLUE PAPER

145) **CASSIANI, Giuliano (1712-1778)**. *Poesie di Giuliano Cassiani modenese*. Carpi, Carlo Fernandi & C., 1794.

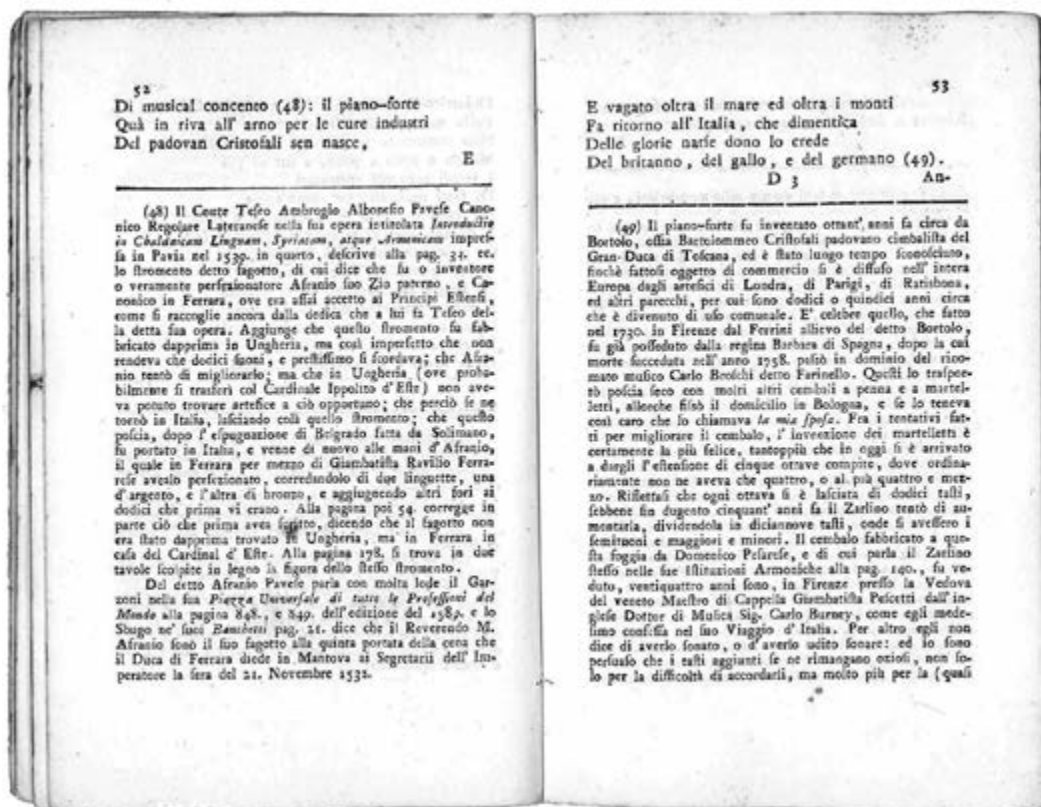
8vo; early 19<sup>th</sup> century half calf, spine with gilt title; 7, (1), CXCIX, (3) pp. A nice copy on blue paper (the coloring of the paper is still strong except in a few gatherings and in the margins of the final leaves). Ownership entry of Ercole Coccapani (1819).

**FIRST EDITION**. Born in Modena, Giuliano Cassiani studied philosophy in his hometown in the Jesuit College and in the Collegio S. Carlo. As a self-taught man he also devoted himself to poetry.

Cassiani took active part to the cultural renovation promoted in Modena by the Duke Francesco III in the second half of the 18<sup>th</sup> century: in 1750 he was censor of the local Accademia dei Dissonanti; he was member of the Accademia degli Ipocondriaci in Reggio Emilia; from 1752 to 1773 he taught at the Collegio dei Nobili and from 1773 at the University.

Cassiani started his career as a poet in 1737 with a series of Petrarchan sonnets. Then he published the *Saggio di rime* (Lucca, 1770), which obtained the praise of Giuseppe Parini. After his death appeared the anthology *Poesie scelte* (Mantua, 1790 and 1795, and Verona, 1802) and the present collection (cf. A. T. Romano Cervone, *La scuola classica estense*, Rome, 1975, pp. 61-69).

Catalogo collettivo, IT\ICCU\MILE\001524. € 380,00



MUSICAL INSTRUMENTS

146) **DALL'OLIO, Giovanni Battista** (1739-1823). *La musica. Poemetto*. Modena, presso la Società Tipografica, 1794.

8vo; contemporary "alla rustica" coloured cardboards, marbled edges; 78, (2) pp. A small flaw on the title-page, otherwise a fine copy on heavy paper.

**RARE FIRST EDITION**, dedicated by the author to Giovanni Paisiello, of this poem on music which comes with a number of very interesting notes, containing detailed information on music history, opera, the invention and development of many musical instruments, and on the works of several musicians, mostly little known. There are also descriptions of specific instruments and musical manuscripts which the author had personally seen.

Of particular interest are the footnote 39 on the organs; the footnote 48, in which the author talks about the fagott, starting from the work of Teseo A. degli Albonesi (1539) and assigning the main technical improvement of the instrument to a certain Afranio, who was at the service of cardinal Ippolito d'Este; and the footnote 49 on the piano, where Dall'Olio discusses the scale of octaves from Zarlino onwards.

Dall'Olio, a native of Sesso near Reggio Emilia, studied in Bologna and learned music under the guide of father G.B. Martini. In 1764 he was appointed schoolmaster in the public school at Rubiera and organist of the local Collegiata. In 1784 he moved to Modena as ducal accountant. He corresponded with several prominent artists and scholars such as Paisiello, Ximenes, Lampredi, Paradisi, Venturi, Ceretti, Corti, and Tiraboschi. He wrote novels and poems, and devoted himself also to the study of archeology, history, and natural sciences. Dall'Olio was a member of the Accademia dei Dissonanti of Modena, of the Accademia degli Ipocondriaci of Reggio, of the Accademia dei Teopneusti of Correggio, of the Academies dei Quirini and degli Aborigeni in Roma, and of the Accademia dei Georgofili in Florence. He was also a member of the Agricultural Society and of the Academy of Sciences, Letters and Arts of Modena. In 1815 he was commissioned to catalog the collection of musical works of the Biblioteca Estense. He died in May 1823 (cf. C.M., *Di Giambattista dall'Olio reggiano notizie biografiche e letterarie con appendici*, in: L. Cerretti, "Notizie biografiche e letterarie in continuazione alla Biblioteca modenese", Reggio Emilia, 1833, pp. 1-28).

RISM, v. B6.1, p. 249; Catalogo unico, IT\ICCU\NAPE\014306; G. Gaspari, *Catalogo della Biblioteca musicale G.B. Martini di Bologna*, Ivi, 1961, I, p. 101 ("Il poemetto è una cosa da nulla, ma le note ond'è corredato sono un gioiello d'erudizione").

€ 650,00





147) **MEIRI, Menachem ben Selomoh** (1249-1316). *Sefer Hidushe ha-rav ha-Mei'ri al masekhet Shabat* (hebraice). Livorno, Bi-defus... Ya'akov Nunes Vais and Rafa'el Meldolah (edition sponsored by Avraham Yismà and 'I Sanguinetti), 1794.

Folio; contemporary marbled paperboards (recently re-backed); (2), 104 ll. With some woodcut diagrams in the text. Title-page within a woodcut border. A very good copy.

Rav Meiri, who lived in southern France, was one of the few Jewish theologian who considered Christianity and Islam as true religions. He wrote the *Bet Ha'bechirah*, an important commentary to the Talmud, and several novellae on many treatises. The present one is a new commentary on the Treaty on Shabbat (Saturday).

G. Sonnino, *Storia della tipografia ebraica in Livorno, Turin, 1912*, p. 46, no. 15a and p. 71, no. 155; G. Busi, *Libri ebraici a Mantova, Fiesole, 1997*, no. 387. € 380,00

“THE FIRST LITHOGRAPHIC BOOK TO APPEAR IN EUROPE SINCE SENEFFELDER'S INVENTION” (G. GIANI)

148) **DE ROSSI, Giovanni Gherardo** (1754-1827). *Pittura di Antonio Allegri detto il Correggio esistenti in Parma nel Monistero di San Paolo*. Parma, Nel Regal Palazzo co' tipi bodoniani, 1800.

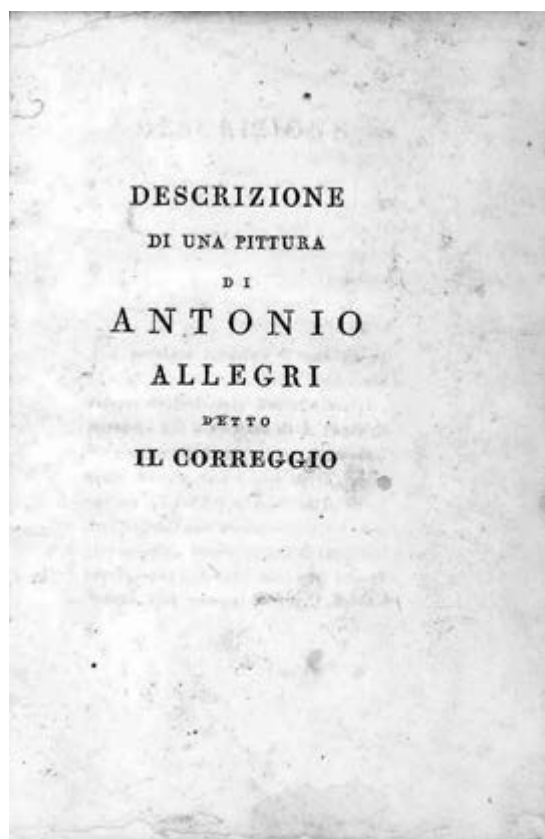
Folio (cm 43,5x28,3); English 19<sup>th</sup> century calf, gilt and blind-tooled panels, gilt title on spine, green endpapers, dentelles, gilt edges; (2 blank) pp., engraved frontispiece, (4), 8, (2, of which 1 is a blank), XXVII, (1 blank) pp. + (2 blank), (4), 14,

(2, of which 1 is a blank), XLIII, (1 blank) pp. + (2 blank), (4), 11, (3, of which 2 are blank), XXXIII, (1 blank) pp. + (34) lithographic plates (all printed in red except the first one), (2 blank) pp. Some light foxing on the margins of the last leaves, otherwise a beautiful copy.

**FIRST EDITION** (in the same year Bodoni also issued an 8vo and a 4to edition; the work has been recently reprinted by Franco Mario Ricci) of this exceptional publication with the text printed in three different languages: the Italian text, written by Giovanni Gherardo De Rossi, was translated into French by Giuseppe de Lama and into Spanish by Francesco Baroni and Esteban de Arteaga. The 35 superb illustrations were cut by Francesco Rosaspina (1762-1841) after the drawings of the Portuguese painter Francisco Vieira. The publication appeared on the occasion of the marriage of the prince of Spain Don Luis with Doña Maria Luisa.

The technique used to print the plates is much discussed. According to Giani and others, they are lithographs colored in red with a special powder called 'dragon's blood'. For others they are instead copper engravings printed by means of soft wax.

“Chargé de commémorer par une luxueuse publication le mariage du prince héritier Don Ludovic de Bourbon avec l'infante d'Espagne Marie Louise, Bodoni décide de reproduire dans l'ouvrage dédié aux jeunes époux les belles fresques du Corrège qui recouvrent les voûtes du couvent de Saint Paul à Parme. Encore une fois l'imprimeur fait ici appel au talent de l'excellent artiste Francesco Rosaspina pour graver les 35 magnifiques planches d'après les dessins exécutés par le peintre portugais Francisco de Vieira. Pour arriver à donner à l'illustration ce coloris extraordinaire qui se situe entre l'ocre et le rouge, Rosaspina a utilisé différentes techniques de gravure (le burin, l'eau-forte, la pointe sèche) qui encore aujourd'hui ne font pas l'unanimité auprès des spécialistes: les uns pensent qu'il s'agit de lithographies imprimées par un procédé à base d'huile et de poussière rougeâtre, les autres écartent l'hypothèse



lithographique pour suggérer que les cuivres ont été gravés au moyen de cire molle. Toujours est-il que dans ce magnifique ouvrage il y a lieu d'apprécier autant le caractère moelleux et velouté de l'illustration que la beauté et la variété des caractères typographiques que Bodoni a choisis pour le texte présenté en trois langues (l'italien, le français et l'espagnol)" (P. Di Rienzo-M. Wittock, *Bodoni, quand la simplicité devient art*, Bruxelles, 2000, p. 92).

H.C. Brooks, *Compendiosa bibliografia di edizioni bodoniane*, Florence, 1927, no. 773; G. Giani, *Catalogo delle autentiche edizioni bodoniane*, Conchiglia, 1948, pp. 63-64, no. 125; Catalogo unico, IT\ICCU\TO0E\010564; G. De Lama, *Vita del Cavalier Giambattista Bodoni*, Parma, 1816, no. 139; Di Rienzo-Wittock, *op. cit.*, no. 36.

(we offer together:)

**DE ROSSI, Giovanni Gherardo** (1754-1827). *Descrizione di una pittura di Antonio Allegri detto il Correggio*. S.n.t. [Parma, G.B. Bodoni, 1796].

16mo; contemporary green cardboards; 46, (2 blank) pp. 4 pages are misplaced. From the library of Ennio Ortalli. A nice copy.

**RARE PROSPECTUS** announcing the publication of the work described above (cf. Brooks, *op. cit.*, no. 652, p. 120). A. Palaia-L. Moscatelli, eds, *Biblioteca Angelica, La collezione Bodoniana*, Rome, 1987, p. 68; Catalogo unico, IT\ICCU\TO0E\009980; G. Giani, *Catalogo delle autentiche edizioni bodoniane*, Conchiglia, 1948, no. 93. € 6.800,00

A 19<sup>TH</sup> CENTURY ANIMAL FARM

149) **CASTI, Giambattista** (1724-1803). *Gli animali parlanti, poema epico diviso in ventisei canti... Vi sono in fine aggiunti quattro Apologhi del medesimo autore non appartenenti al Poema*. In Parigi, Presso Treuttel e Wuertz; In Cremona, Presso li fratelli Manini; In Genova, Presso Frantin, Gravier e Comp.a, 1802.

Large 8vo, three volumes; contemporary half-morocco, richly gilt back, marbled edges (small defect on the rear panel of the first volume); XIV, (2), 387, (1) pp. + (4), 412 pp. + (4), 415, (1) pp. A few sparse browning, but a fine copy with large margins.

GLI  
ANIMALI PARLANTI,  
POEMA EPICO  
DIVISO IN VENTISEI CANTI  
DI  
GIAMBATISTA CASTI.

*Vi sono in fine aggiunti quattro Apologhi del medesimo autore non appartenenti al Poema.*

TOMO PRIMO.

IN PARIGI,

Presso TREUTTET e WÜRZT, libraj, quai Voltaire,  
n.º 2; ed in ARGENTINA, grand'rue, n.º 15.

IN CREMONA,

Presso li fratelli MANINI.

IN GENOVA,

Presso FANTIN, GRAVIER e COMP.ª

ANNO X. 1802.

**FIRST EDITION** of this very popular and successful poetical allegory, which underwent numerous reprints during the century.

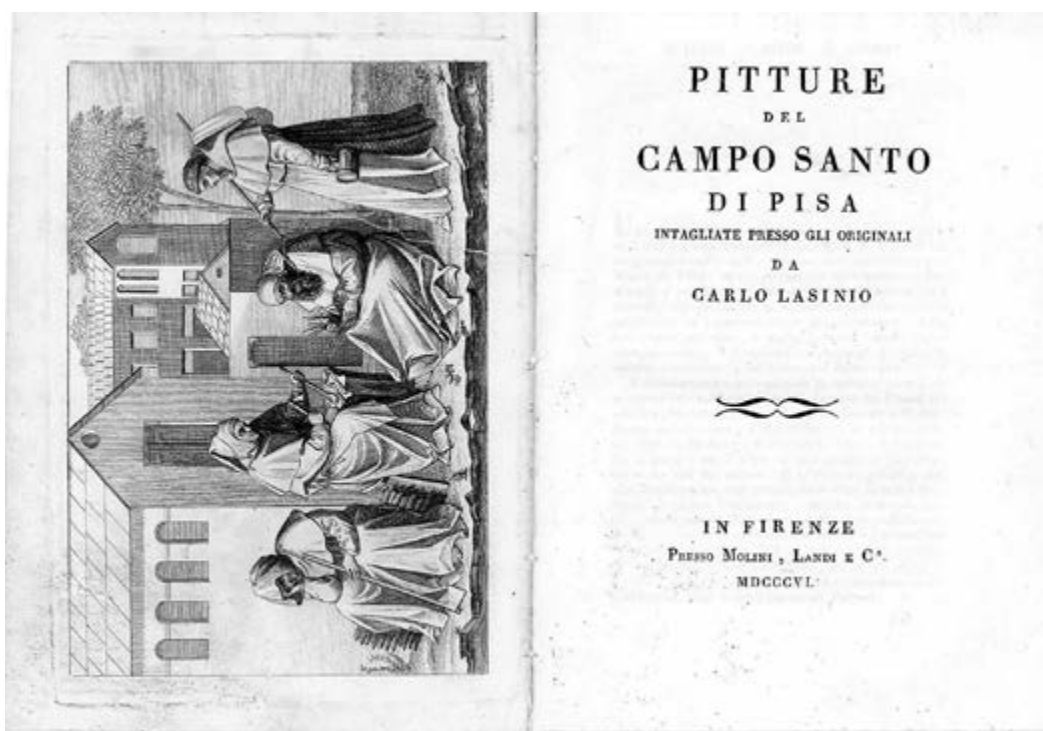
Casti had spent over eight years (1794-1802) for its composition. The work excited so much interest that it was translated into French, German and Spanish, and (very freely and with additions) into English, in W. S. Rose's *Court and Parliament of Beasts* (London, 1819). Written during the time of the French Revolution, it was intended to exhibit the feelings and hopes of the people and the defects and absurdities of various political systems. Some of Goya's print series *The Disasters of War* drew from the Spanish translation of 1813. One merit of the poem is in the harmony and purity of the style, and the liveliness and sarcastic power of many passages.

"*Gli Animali parlanti* ebbero un successo strepitoso... Da essi presero le mosse il Leopardi traduttore della *Batracomachia* e autore dei *Paralipomeni*, che nel *Discorso sopra la Batracomachia* ne rileverà l'uso felicissimo delle sestine. La loro presenza si avvertirà fin dentro all'Ottocento più periferico. Il C. finge di derivare la materia del poema favolistico-satirico da un testo bramino, che narra eventi di antiche età preadamitiche quando gli aligeri-volatili-pennuti e i pelosi-quadrupedi-cornuti erano forniti di intelletto e parola. Gli animali si sono dati una monarchia assoluta, sotto il Leone. Alla morte del Monarca, il dispotismo della Leonessa esaspera gli oppositori (i Clubisti) e fa precipitare la situazione verso la guerra civile. I realisti vengono battuti in guerra. Si arriva a un armistizio. Sull'isola di Atlantide viene convocato un congresso generale. Un cataclisma fa però sprofondare l'isola. Gli animali che riusciranno a salvarsi perderanno le loro preistoriche virtù. La caustica narrazione ripercorre - in veste zoeopica- le vicende politiche della Francia del Settecento, attraverso lo scontro tra assolutismo monarchico

e nuovo spirito repubblicano. Lo scetticismo pernicioso che Foscolo contestava all'opera, altro non è che realistica consapevolezza delle precarie conquiste dell'età rivoluzionaria... Un limite è nella lungaggine della macchina narrativa; ma l'ottuagenaria età non concesse al C. il tempo d'essere breve, com'egli stesso era disposto a confessare" (*Dizionario biografico degli Italiani*, XXII, 1979, S Nigro).

Giovanni Battista Casti was an Italian poet, satirist, and author of comic opera librettos, born in Acquapendente. He entered the priesthood after studying at the seminary of Montefiascone and became a canon in the cathedral of his native place, but gave up his chance of church preferment to satisfy his restless spirit by visiting most of the European capitals. In 1784, after the death of Metastasio (in 1782), he failed to be appointed Poeta Cesareo, or

poet laureate of Austria, and he left the country in 1796. He spent the rest of his life in Paris, where he died in 1803. Gamba, no. 2559; Parenti, *Rarità bibliografiche dell'Ottocento*, VI, pp. 123-124. € 780,00



ILLUSTRATED EDITORIAL PROSPECTUS

150) **LASINIO, Carlo** (1759-1838). *Pitture del Campo Santo di Pisa intagliate presso gli originali da Carlo Lasinio*. Firenze, Molini, Landi & C<sup>o</sup>., 1806.

4to; old wrappers; engraved frontispiece (by C. Lasinio), (III), IV-IX, (3) pp. A very good copy.

**VERY RARE PROSPECTUS** that promotes the sale on subscription of an imposing and very expensive work which was actually published at Florence, by Molini & Landi, in 1812, the *Pitture a fresco del Campo Santo di Pisa intagliate da Carlo Lasinio*.

On the last page is the list of the places (over 20 towns and bookshops), where it was possible to sign the subscription.

Of the only two copies of the prospectus recorded in the Italian Union Catalogue (T\ICCU\LIAE\037816 and IT\ICCU\UBOE\061540), one lacks the plate. € 780,00

SCIENTIFIC PAPERS ON EGYPT

151) **SAVARESI (Savarésy), Antonio Mario Timoleone** (fl. 18<sup>th</sup>-19<sup>th</sup> cent.). *Memorie ed opuscoli fisici e medici sull'Egitto, del Dottor A.M.T. Savaresi... Traduzione dal Francese riveduta, corretta, ed accresciuta dall'Autore*. Napoli, Domenico Sangiacomo, 1808.

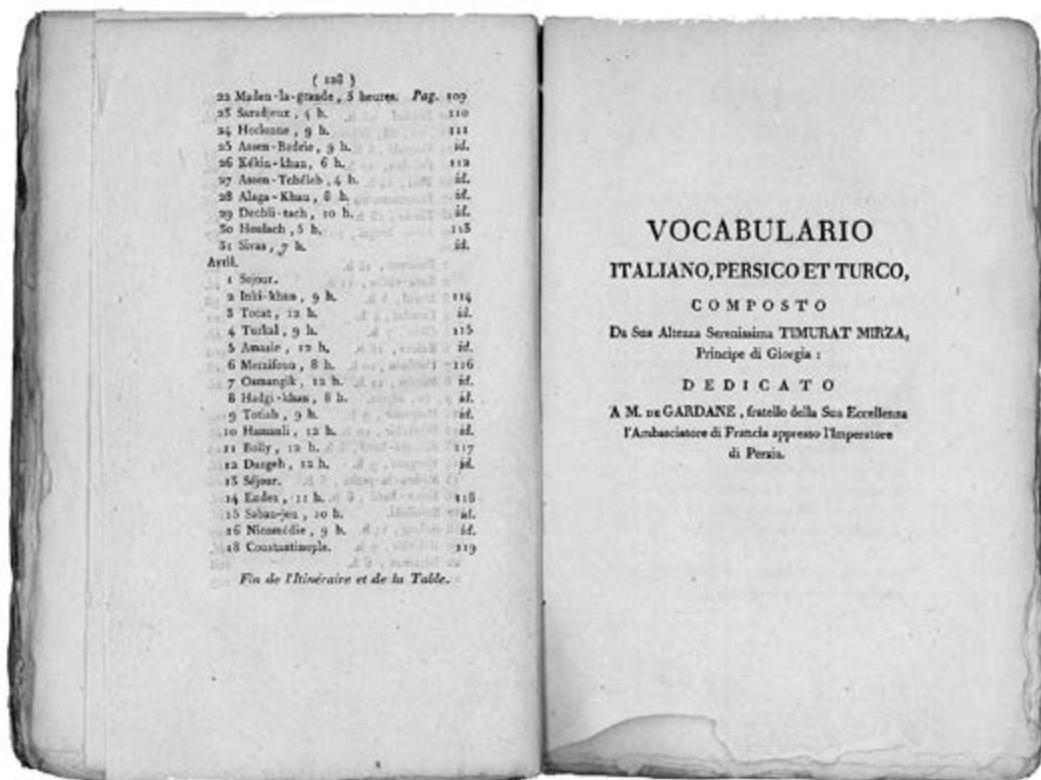
4to; original wrappers; half-title printed on thin board within an ornamental border showing an Egyptian temple, (10), 3-150, (4, the last is a blank) pp., with 3 copper engravings (with Egyptian antiquities) in the text and the editor's monogram on the title-page. Small tear in pp. 39/40, due to the quality of the paper, with minimal loss of text, but a fine uncut copy.

**RARE FIRST ITALIAN EDITION** of this collection of scientific papers by the Neapolitan physician Antonio Savaresi, who served in the Napoleonic army during the Egypt campaign. They were first published individually in French and Italian in the journal *Décade Egyptienne*, published in Cairo during the French occupation (cf. J.M. Quérard, *France littéraire*, Paris, 1964, VIII, p. 490), then gathered and issued together in a French edition (*Mémoires et opuscules...*, Paris, Didot, 1802).

The collection contains the following papers: 1. *Saggio sulla Topografia fisica, e medica di Damiatà*; 2. *Notizia sulla Topografia fisica, e medica di Ssalhhyéh*; 3. *Osservazioni sopra le malattie che à regnato a Damiatà nel primo semestre dell'anno VII*; 4. *Storia medica della costituzione epidemica che à regnato nel Cairo alla fine dell'anno VIII, ed al principio dell'anno IX*; an appendix and 3 reports: 1. *Dell'oftalmia di Egitto*; 2. *Note sul fisico, e sul morale degli Egiziani moderni, e su differenti punti della storia naturale d'Egitto con diversi capitoli riguardanti la vita sociale e i costumi degli Egiziani moderni, gli alberi, le piante e gli animali dell'Egitto, l'alimentazione e l'edilizia, il Nilo, i viaggiatori che furono in Egitto, la città di Alessandria, ecc.*; 3. *Memoria sulla peste in generale e su quella particolare che colpì l'esercito francese in Oriente*.

Catalogo unico, IT005357; Hirsch, V, p. 189; C.L.I.O., NA079.

€ 380,00



PRINTED ON BLUE PAPER – WITH A SHORT ITALIAN, PERSIAN AND TURKISH DICTIONARY AS AN APPENDIX

152) **GARDANE, Paul-Ange-Louis de** (1765-1822). *Journal d'un voyage dans la Turquie-d'Asie et la Perse, fait en 1807 et 1808*. Paris, Jean Baptiste Étienne Élie Lenormant & Marseille, Jean Mossy, 1809.

8vo; contemporary blue wrappers (bottom of the spine and outer edges of the panels damaged); (4), 128, 52 pp. Light dampstain on a few leaves, but a fine uncut copy printed on blue paper.

**FIRST EDITION** of this travel account to Turkey and Persia by the French diplomat Paul-Ange-Louis de Gardane, brother of the French ambassador to the Persian emperor. At the end, as an appendix, is the *Vocabulario italiano, persico et turco, composto da sua altezza serenissima Timurat Mirza principe di Giorgia: dedicato a M. de Gardane, fratello di sua eccellenza l'Ambasciatore di Francia appresso l'Imperatore di Persia*, compiled by the Georgian prince Timurat Mirza and by him given to Gardane during his stay in Tauris, as Gardane himself says in the preface to the reader.

"Né à Marseille, Paul-Ange-Louis de Gardane fut attaché à son frère comme premier secrétaire d'ambassade en 1807, quand celui-ci fut envoyé en Perse. Son frère l'ayant chargé de venir rendre compte de sa mission au gouvernement français, il parti de Téhéran le 27 janvier 1808, passa à Kermanchah, s'arrêta quelque jours à Bagdad, et traversa les plaines de la Mésopotamie, où il fut inquiété par les Kourdes; il passa en Cappadoce et en Anatolie, vint s'embarquer à Nicodémie, et arriva à Constantinople le 18 avril. Traversant la Hongrie, il vint à Vienne, et arriva le 9 juin à Bayonne, où il remit ses dépêches au ministre des affaires étrangères, Champagney. Ange Gardane avait en outre rapporté la décoration de l'ordre du Soleil à Talleyrand et à Maret. Gardane retourna ensuite à Marseille, et, sur la fin de l'année, il y publia une relation de son voyage, 'où se trouvent avec assez d'exactitude, dit la *Biographie des Contemporains*, des renseignements statistiques et géographiques sur la population et sur la position relative des lieux. Ce journal contient aussi des détails curieux sur les antiquités de la Perse ainsi que des faits intéressants concernant le roi Feth-Ali-Chah'. L'ouvrage est terminé par un vocabulaire italien, persan et turc, compose par le prince géorgien Timouraz-Mirza..." (*Nouvelle biographie générale*, Paris, 1857, XIX, col. 470).

Catalogo unico, IT\ICCU\NAPE\043998.

€ 1.350,00

A REAL PRIDE OF THE ITALIAN GEOGRAPHICAL SCIENCE OF THE TIME

153) **BORGHI, Bartolomeo** (1750-1821). *Atlante generale dell'Ab. Bartolomeo Borghi corredato di prospetti istorico-politici-civili-naturali di ciascheduno Stato pubblicato a spese di Rosa Parigi e del cav.re Giulio Cesare Bertolini*. Firenze, Aristide Parigi & C. (nella Stamperia Granducale), 1819.

Oblong folio (mm. 355x475); recent half calf, gilt title on spine; engraved portrait of the author (G. Canacci inc.), engraved title-page, (36: index and geographical and political prospects) leaves, and 124 maps (including the *Sistema planetario* and the *Carta sferica*), of which 118 on a single sheet and 6 on multi-sheet (printed on overall 22 sheets: Russia, Northern and Southern Germany, Turkey, United States, and Brazil). The maps, dated between 1816 and 1819 and engraved by A. Costa, Studio Giarre, and G. Poggiali, are all with original outline colour. Each of the 36 sections starts with a printed page containing the *Prospetto storico-politico-civile-naturale...*, which explains the



geo-political situation of the region. Some maps a bit browned, but a fine copy.

**RARE FIRST EDITION.** Designed and drawn in Florence during the years of exile after 1814, the *Atlante generale*, real pride of the Italian geographical science of the time, is the last and most significant effort of Bartolomeo Borghi, a leading mathematician and cartographer of the period.

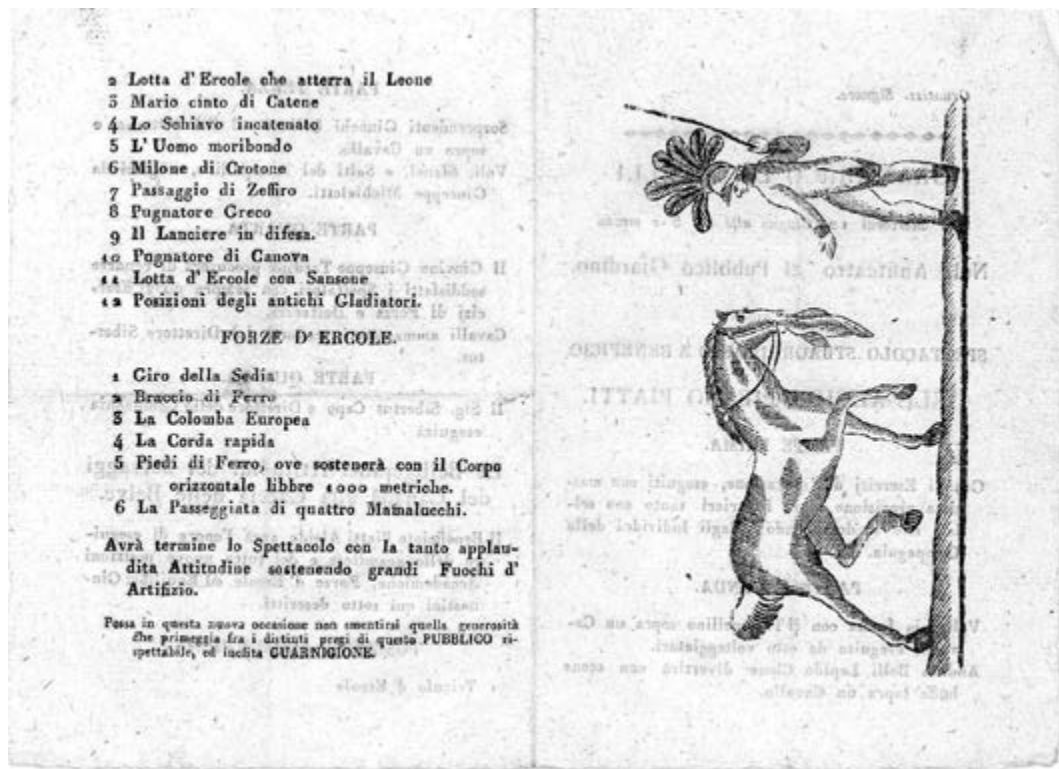
One of the most important aspects of the atlas is that it incorporated the new geo-political contours of Europe decided upon at the Congress of Vienna, held at the end of the Napoleonic Wars between November, 1814 and June, 1815. Accordingly, the 12 maps of Italy and its various parts likewise reflect the new political order. Held and chaired by the Austrian statesman, C. W. von Metternich, the Congress sought to re-draw the map of Europe after the defeat of Napoleonic France in the previous year.

The atlas also gives close attention to the mapping of North America and is quite up-to-date in this regard. In addition to a single-sheet map of North America, there is also a much more detailed four-sheet depiction of the United States. One of the sheets has surprisingly good detail for the West, incorporating quite fully Lewis and Clark information. Another of the sheets has a well-detailed inset of the Northwest.

Born in Monte del Lago, Bartolomeo Borghi completed his first studies at the seminary of Arezzo. In 1774 he was ordained priest in Perugia. First chaplain at Monte del Lago until 1780, he then was rector of the parish church of Magione until 1787. From January 1787 he served as dean of the church of S. Andrea di Sorbello in the bishopric of Città di Castello. In 1809, after the establishment of the Napoleonic government, he abandoned his parish without the permission of his superiors, and received various posts as a surveyor. When, in 1814, the territory of the bishopric was regained by the Church, Borghi was arrested, taken to Rome, and finally sentenced to seven years in prison. The sentence was later commuted to perpetual exile through the intercession of the Grand Duke of Tuscany. Borghi settled then in Florence, where he remained until his death which happened on May 1821.

Already sought after as a cartographer before his arrival in Florence (among other things, he contributed to the *Atlas* published by Carlo Pazzini in Siena), he received by the Grand Duke Pietro Leopoldo many tasks of scientific and economic interest, including the map of Cortona's cadastre, the map of the county near Castiglione, and a project for the use of water as a motive power for irrigation in Val di Chiana (cf. G. Danzetta Alfani, *Vita di Bartolomeo Borghi e notizie sul Lago Trasimeno e suo circondario*, Perugia 1882, passim).

Catalogo unico, IT\ICCU\TOOE\146732 (2 copies at Lucca and Turin); V. Valerio, *Late Eighteenth and Early Nineteenth Century Italian Atlases*, in: "Images of the World: the atlas through history", Washington, 1997, J.A. Wolter & R.E. Grim, eds., Washington, 1997, pp. 275-276. € 5.500,00



CIRCUS BROADSHEET

154) **GRAN CIRCO DI CAVALLI.** Per mercoledì 12. Giugno alle ore 5 e mezza. Nell'Anfiteatro al Pubblico Giardino. Ultimi giorni. Spettacolo straordinario a beneficio dell'Alcide Pietro Piatti. N.pl., n.d. (Italy, 1820s). Half a sheet folded in two (mm. 261x19,2). On the recto of the first leaf full-page woodcut illustration (horse and tamer). On the other 3 pages the programme of the show: acrobatics, strength tests, and horse shows, among which the head of the company, Mr. Sibertus, will perform the war attitudes of the Native Indians of Canada, when they hunt. At the end an invitation to the public to be as generous as usual. Very well preserved. € 550,00

PROBABLY THE FIRST LITOGRAPHIC BOOK DEDICATED TO NORTHERN ITALY

155) **BRUUN-NEERGAARD, [Tønnes-Christian] (1776-1824) - NAUDET, [Thomas-Charles] (1774-1810).** *Voyage pittoresque et historique du Nord de l'Italie, par T. C. Bruun Neergard, ... Les dessins par Naudet; les gravures par Debucourt, peintre du roi et correspondant de l'Académie des Beaux-Arts de France. Tome premier* [all published] avec 48 planches. Paris, chez l'auteur, de l'Imprimerie Firmin Didot, 1820. Large folio (mm. 513x347); contemporary green half-sheep, gilt title on spine; (8: half-title, title-page, dedication to the king of Denmark, list of subscribers), 68 pp. with 48 plates, of which 5 printed in colors. Some light foxing on a few leaves, but a very good untrimmed copy.

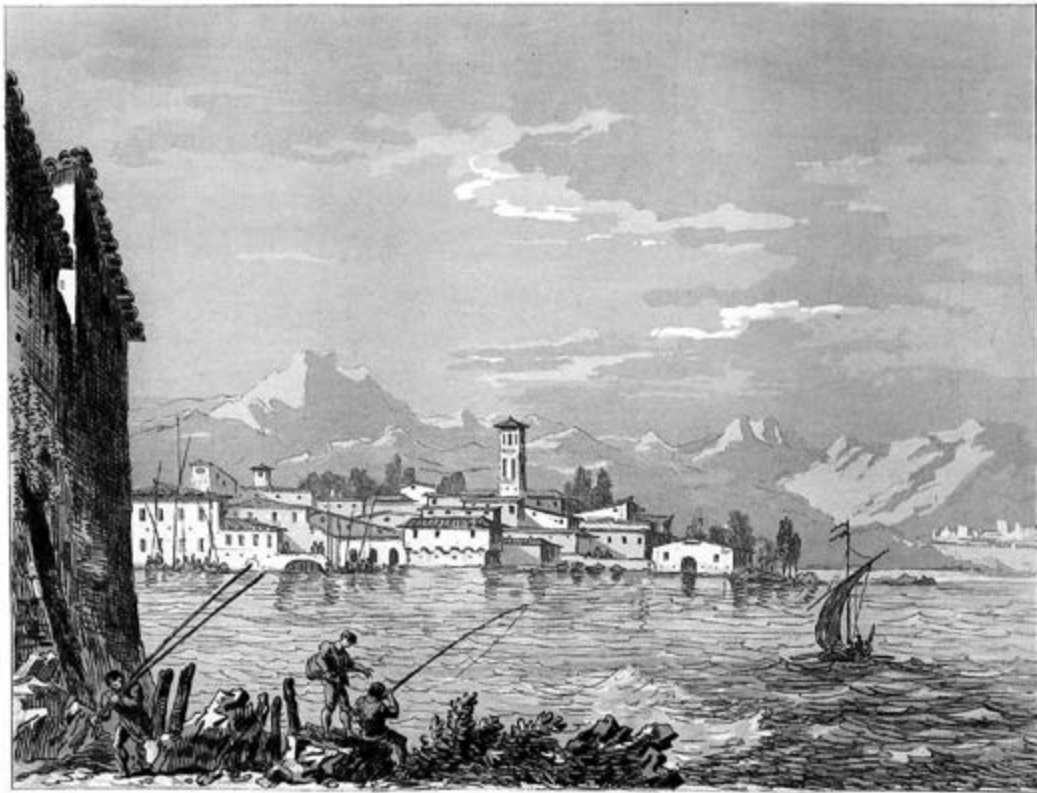
**SCARCE ORIGINAL EDITION** of this *Voyage pittoresque*, of which only the first volume was published in 200 copies and sold in subscription. This is probably the first lithographic book dedicated to Northern Italy.

Tønnes Christian Bruun de Neergaard was born in Svenstrup into a rich Danish family of landowners. In 1804 he married, in Vienna, Therese Louise Bernhardine Baroness of Monnagetha and Lerchenau. He spent a large part of his life in Paris and traveling around Europe: in 1797-99 he was in Germany and Austria, then in France and Italy, in 1802 he visited Spain, in 1804 Sweden and then Saint Petersburg, in 1806 Italy again.

Neergaard cultivated also scientific interests, in particular for his mineralogical studies he traveled in the Alps with the French naturalist Déodat Gratet de Dolomieu and later in Spain and Italy with other mineralogists. He sought out the company of leading figures and salons of his time, eg Johann Gottfried Herder in Weimar and M<sup>me</sup> Récamier in Paris, and consorted with many artists, such as François Gérard, Pierre Paul Prud'hon, Jacques-Louis David, Louis-Philibert Debucourt, to mention but a few. The expenses for the significant collections of art objects and minerals he had gathered during his life and also for the publication of the present volume, exceeded by far his estate income, so that by his death his huge fortune was almost completely destroyed.

Neergaard published many papers during his life-time in Danish and foreign journals, particularly on natural sciences and fine arts, as well as several books in French, including a diary of Dolomieu's last Alpine journey (1802). His art collection included mainly French gouaches, which were sold in Paris before his death. He himself was a dilettante in the arts and, as a patron, he helped many Danish artists and contributed financially to J.F. Eckersberg's first travel abroad (1810). Neergaard was an honorary member of the Swedish Academy of Arts.

Together with the French painter Charles Naudet, his landscape artist, Neergaard travelled throughout Eu-



rope collecting views and pictures of his journeys. The two men together visited many countries, including Spain, Austria, and Italy twice. In their first Italian trip they travelled only throughout Northern Italy, while in the second, in 1806, they reached Rome, where they met with J.-A.-D. Ingres, and Naples. Their collaboration was interrupted by Naudier's premature death in 1810.

But it was Northern Italy that mainly raised Neergaard's interest: "Un [*voyage pittoresque sur l'Italie du Nord*] manquait: il devient d'autant plus nécessaire que peu de personnes, [...] n'ont point du tout vu cette partie si intéressante de l'Italie [...] On est pressé de voir Florence, Rome et Naples, convaincu déjà d'avance que le reste de l'Italie ne mérite pas l'attention [...] Je commence mon voyage par la route de Simplon; je visite les bords du Lac Majeur et de ses îles enchanteresses [...]; je passé par Milan, pour aller sur le Lac de Côme, moins connu que le Lac Majeur, mais qui n'est pas pour cela moins pittoresque [...] je passe par Pavie, Plaisance, Parme, Bergame; le Lac Grande n'échappe pas à mon attention; les petites rivières qui passent par Vérone et Vicence ajoutent un nouvel intérêt à ces vues. Padoue offre des monuments dignes d'occuper la plume de l'historien; Venise ne laisse pas cependant de fixer principalement mes regards".

Naudier, upon his patron's request, drew the views with different techniques (sepia, ink, watercolor, pen, bistro). The plates depict Gondo on the Simplon Pass, the Isola Madre, the Isola del Pescatore, the Lake Maggiore, the church of Sant' Ambrogio and the suburbs of Milan, the Lake Como, Desenzano, Sirmione, and many particulars of the cities of Pavia, Parma, Bergamo, Verona, Padua, and Vicenza.

In some special copies, beside an added portrait of the author, 24 plates (one folding) are repeated in different issue.

D. Cremonini, *L'Italia nelle vedute e carte geografiche dal 1493 al 1894*, Modena, 1991, no. 91, pp. 160-161. € 12.800,00

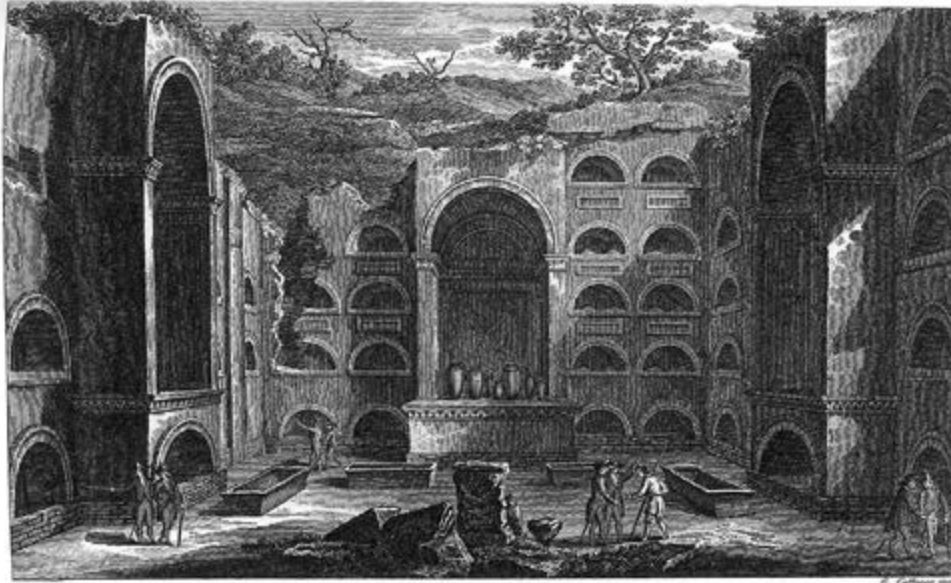
WITH 9 COLORED PLATES OF GREEK VASES

156) **MOSES, Enrico.** *Raccolta di vasi antichi, Altari, Patere, Tripodi, Candelabri, Sarcofagi ecc. pubblicati in 170 tavole da Enrico Moses. Nuova edizione colle tavole ritagliate da G.L. con alcuni cenni storici.* Milano, Clascisi Italiani, 1824-1829.

Large 8vo; contemporary half calf (spine partly restored); (2), 63, (1) pp. With 150 numbered plates and 9 unnumbered containing XVIII illustrations, skillfully engraved by Giuseppe Longhi. 9 plates are printed in colors. A nice copy.

Catalogo unico, IT\ICCU\PUVE\014679.

€ 500,00



*Camera Sepulchrale scoperta nell'anno 1746 presso la Porta di S. Sebastiano a Roma*

100 VIEWS OF ITALIAN TOWNS

157) **ZECCHI, Giovanni ed.** (fl. 1<sup>st</sup> half of the 19<sup>th</sup> cent.). *Raccolta di N.º. 100 Vedute principali dell'Italia pubblicate da Gio. Zecchi Calcografo, Litografo, e Neg.te di Stampe in Bologna, Via Porta Nuova da S. Martino N. 1811 (A. Ninni scrisse - Lit.a Zecchi 1836). Bologna, G. Zecchi, 1833.*  
 Oblong 8vo; contemporary half calf; title-page, engraved title-page (G.F. Pizzoli inv. - Franceschini and Romagnoli

71



*E. Franceschini del.*

**PIAZZA DI LUGO IN ROMAGNA.**

*L'Edific. Gio. Zecchi, Negoteo, in Bologna.*

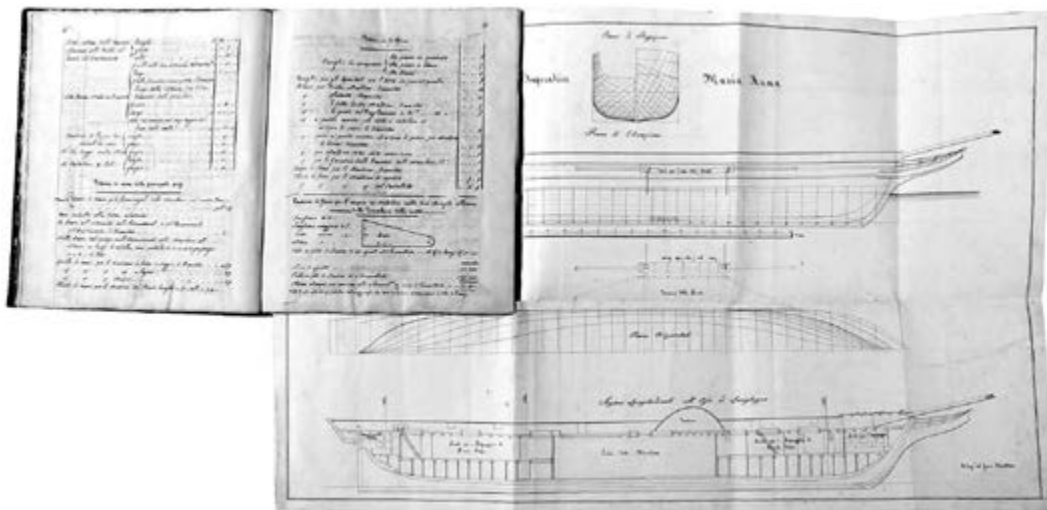


inc.), 100 numbered engraved plates, 1 leaf of index. A nice copy.

**FIRST EDITION.** The plates are engraved by F. Limeni, P. Romagnoli, G. Rosaspina, F. Franceschini and F. Zecchi on drawings by G.F. Pizzoli, L. Morghen and G. Magazzari.

The work contains nice views of monuments, squares, bridges, churches, theaters of several Italian towns: Bologna, Como, Venezia, Vicenza, Firenze, Verona, Padova, Terni, Parma, Milano, Cremona, Roma, Bassano, Pisa, Possagno, Mantova, Livorno, Ferrara, Genova, Arezzo, Siena, Prato, Pistoia, Urbino, Napoli, Ancona, Lugo, Pavia, Faenza, Forli, Imola, Malta, Palermo and Rimini.

D. Cremonini, *L'Italia nelle vedute e carte geografiche dal 1493 al 1894*, Modena, 1991, no. 114 and 123. A. Brighetti, *Bologna nelle sue stampe*, Bologna, 1979, no. 164. € 3.800,00



#### MARINE ENGINEERING - STEAMSHIPS

158) **NOVELLO, Giuseppe** Ing. Memoir relating to the building of the steamship Maria Anna, together with the trial cruise from Venice to Piraeus.

Italian manuscript on paper written in Venice between 1837 and 1839 and dated May 15, 1839. Mm. 280x230. In an elegant professional handwriting. (6), 110 pp. with 1 large folding plate showing drawings of the ship body (mm. 720x470), 1 folding table of the same size with the calculation concerning the building of the ship, and 2 other folding plates at the end of the volume, printed in lithograph with a number of technical drawings.

Giuseppe Novello was charged by the headquarters of the Austrian Navy with the supervision of the building of Maria Anna and with the trial cruise of the ship from Venice to Piraeus in Greece. He accurately describes the voyage in a series of reports. He visited the charcoal mine of Dobravizza in Croatia and also portrayed a number of commercial and war ships seen and visited during the cruise. The first of these ships was the English frigate Portland in the Trieste's harbor.

This manuscript is important insofar it shows in detail the building of a steamship in an early period. The Maria Anna, who made his inaugural trip from Vienna to Linz in 1837, was commissioned by the shipping company of the English entrepreneurs and shipowners Andrews and Pritchard, called Donaudampschiffahrtgesellschaft, the same company which also launched in 1830 the Franz I, the first steamboat for transporting passengers and cargo on the river Danube.

Of the biography of Giuseppe Novello, almost certainly born in Venice or at least in Veneto, almost nothing is known. In this report to his superiors he claims to have visited the shipyards of Antwerp and Rotterdam in 1810-1811, with the rank of lieutenant engineer on behalf of the Napoleon's navy. It is therefore reasonable to assume that he was born around 1780s. At the Bibliothèque de la Marine in France is preserved a manuscript by Novello, dated Venice, April 1, 1830, entitled: *Memoria di Giuseppe Novello, primo tenente ingegnere di marina, per la formazione dei calcoli di capacità, stabilità e centro di gravità del sistema totale di un vascello...* The Acts of R. Industrial Professional Technical Institute of Genoa (1888-89) show that in 1848 Novello was entrusted with the chair of geometry and naval construction in that school. € 4.500,00



#### COPTIC GRAMMAR

159) **ROSELLINI, Ippolito** (1800-1843). *Elementa linguae aegyptiacae vulgo copticae quae auditoribus suis in patrio Athenaeo Pisano tradebat Hippolytus Rosellinius*. Roma, Ex Typographia Collegii Urbani, a spese di Francesco Archini, 1837.

4to; original wrappers; XVI, 136 pp. with 1 engraved plate between p. 2 and 3, and 1 engraved illustration at p. 128. The last 8 pages are printed in red and black. A nice uncut copy.

**FIRST EDITION** of this important grammar of Coptic. The work is divided into 11 chapters (alphabetum copticum, de litterarum divisione, de radicibus, de nomine, de articulo, de verbo, de forma transitiva, etc.) and an appendix.

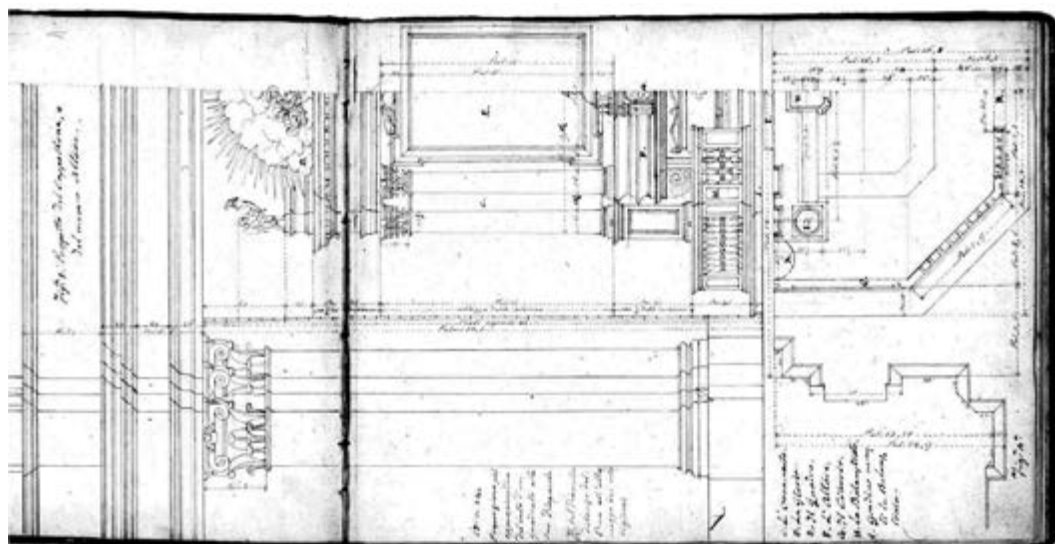
Rosellini, father of Italian Egyptology, studied Hebrew and Arabic languages at Bologna University, becoming Professor of Oriental Languages at 24 years at Pisa University. It was then he learned of French Egyptologist Champollion and his deciphering of Hieroglyphics. Rosellini's great work on Egyptology was Italy's most important contribution to this field.

Hilmy II, 182; Catalogo unico, IT\ICCU\LIA\0236027. € 380,00

#### ARCHITECTURAL DRAWINGS

160) **MORROVALLE-MACERATA**. Disegno dell'ornamento, mensa e balaustrata del nuovo altare del SS. Sacramento da erigersi nella Collegiata di Morrovalle [San Bartolomeo]. Dato li 4 Marzo del 1843. (together with:) Progetto del nuovo altare della Cappella Maggiore della Chiesa dei RR.PP. dell'Oratorio in Macerata [San Filioppo]. Italy, mid 19<sup>th</sup> century.

Manuscript on paper (cm 27,5x21), 11 unnumbered ll. + 2 ll. Contemporary paperboards. A very good copy. The drawings occupying the first six pages (project for the altar of the SS. Sacramento to be erected in the Collegiate of Morrovalle, near Macerata in the Marches), are executed with light sepia ink and are accompanied by detailed captions and measures in palms, written in small print. They are of excellent quality.



The drawings relating to the project for the altar of the Oratory of San Filippo in Macerata are outlined in black ink (3 plates) and bistro (2 plates). They are slightly less accurate, while remaining always of excellent quality. They also report all the necessary measures, but this time expressed in meters and centimeters. We have not been able to identify the author of the drawings.

€ 1.500,00



A GIFT FROM EMPEROR NAPOLÉON III TO THE ITALIAN DIPLOMAT COSTANTINO NIGRA

161) **NADAR-DISDÉRI-CARJAT-PETIT and others.** Wonderful album containing the original pictures of French celebrities and views of Paris during the Second Empire, made by the Emperor Napoléon III (1808-1873) as a souvenir gift for the Italian Earl Costantino Nigra (1828-1907), foreign minister and ambassador to France, who played a key role in the talks that in 1858 led to the alliance of Plombières between Napoléon III and Cavour and the following year to the Second War of Independence (cf. P. Borelli, *Costantino Nigra, il diplomatico del Risorgimento*, Cavallermaggiore, 1992). Paris, April 6, 1866. Cm 30,5. Contemporary calf, gilt edges, clasps (one missing). On the first free flyleaf an autograph note by Napoléon III bearing the imperial stamp says: "À Monsieur Conte Nigra à Florence, souvenir de la part de l'auteur. Napoléon. Palais des Tuileries le 6 Avril 1866".

The album contains 9 leaves, each bearing 4 photographs on the recto and 4 on the verso, for a total of 72 pictures. The first four photographs reproduces engraved portraits of Tasso, Dante, Boccaccio, and Ariosto. The following 28 pictures are portraits of famous people, beginning with the Imperial Family, taken by the leading Parisian photographers of the time. The remaining photos reproduce views and sights of famous places and monuments of Paris. The

format of the pictures is that of the so-called photo-cartes de visite (cm 9x5,5).

Here is the list of the portraits: Imperial Family (Levitski), Princesse Matilde (Disdéri), Prince (Joseph Charles Paul) Napoléon (Reutlinger), Maria Clotilde di Savoia (Franck), Archevêque de Paris (Franck), Dupanloup (Mauret), Père Gratry (Reutlinger), Père Felix (Reutlinger), Michelet (Carjat), Cousin (Petit), Doucet (Petit), Gounod (Pierson), Meyerbeer (Nadar), Rossini [Nadar], Liszt (Pierson), Ponsard (Nadar), Troussseau (Nadar), Velpéau (Petit), Ricard (Petit), Nélaton (Carjat), Jules Favre (Bertall), Lachaud (Nadar), Bevrier (Disdéri), Vernet (Pierson), Delacroix (Carjat), Ingres (Carjat), Coignat (Carjat).

The man who perfected the photo-carte, obtaining a patent in 1853, was Eugène Disdéri. In the early 1860s the photo-carte became very popular all over France. "Durant les années 1860, les images de célébrités de tout genre se multiplient. Chacun les collectionne avec frénésie et les échange. Le prix de la photo-carte d'un anonyme se vend à trois francs et celui d'une célébrité peut monter jusqu'à vingt-cinq francs. Apparaissent alors dans les albums photo de famille, entre les parents et grands-parents, la photo de l'Empereur Napoléon III, d'un grand musicien, ou d'une comédienne à la mode telle que Sarah Bernhardt ou même le roi de Perse... Ce nouveau support est utilisé comme une véritable outil de propagande par un grand nombre de personnalités en vue de l'époque. Napoléon III, la reine Victoria et le président Lincoln contribuent énormément à ce phénomène... Napoléon III comprend très vite l'intérêt qu'il peut tirer de la photo-carte" (F. Boisjoly, *La photo-carte. Portrait de la France du XIX<sup>e</sup> siècle*, Lyon, 2006, p. 40). € 2.800,00

EXTREMELY RARE EDITION ISSUED IN ONLY 102 COPIES

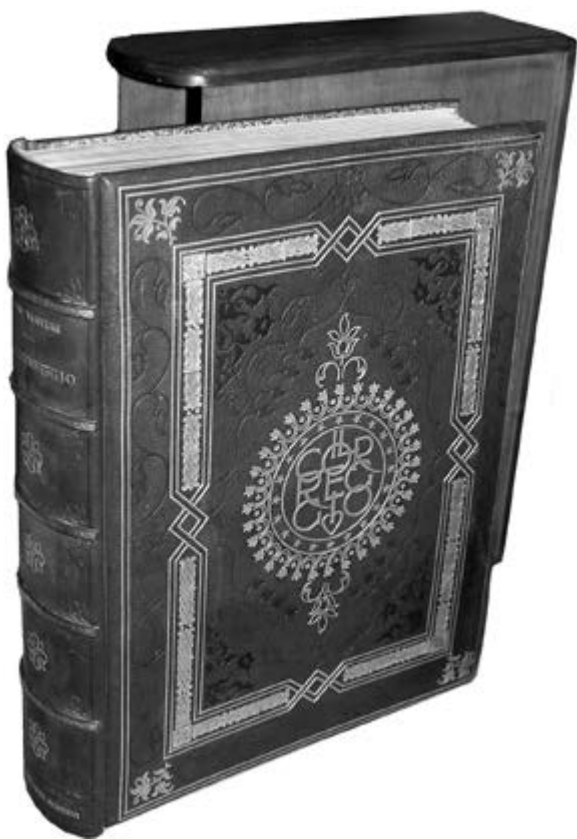
162) **VENTURI, Adolfo** (1856-1941). *Il Correggio*. Roma, Alberto Stock, 1926.

Folio (cm 48,5x38,5); superbly gilt publisher's full calf binding; 585 pp. with 194 plates with protective sheets. Copy 101 of an edition of 102. As new, preserved in the original wooden slipcase.

**EXTREMELY RARE EDITION IN ITALIAN** of this sumptuously printed monumental work, which appeared simultaneously also in English (200 copies) and in German (310 copies).

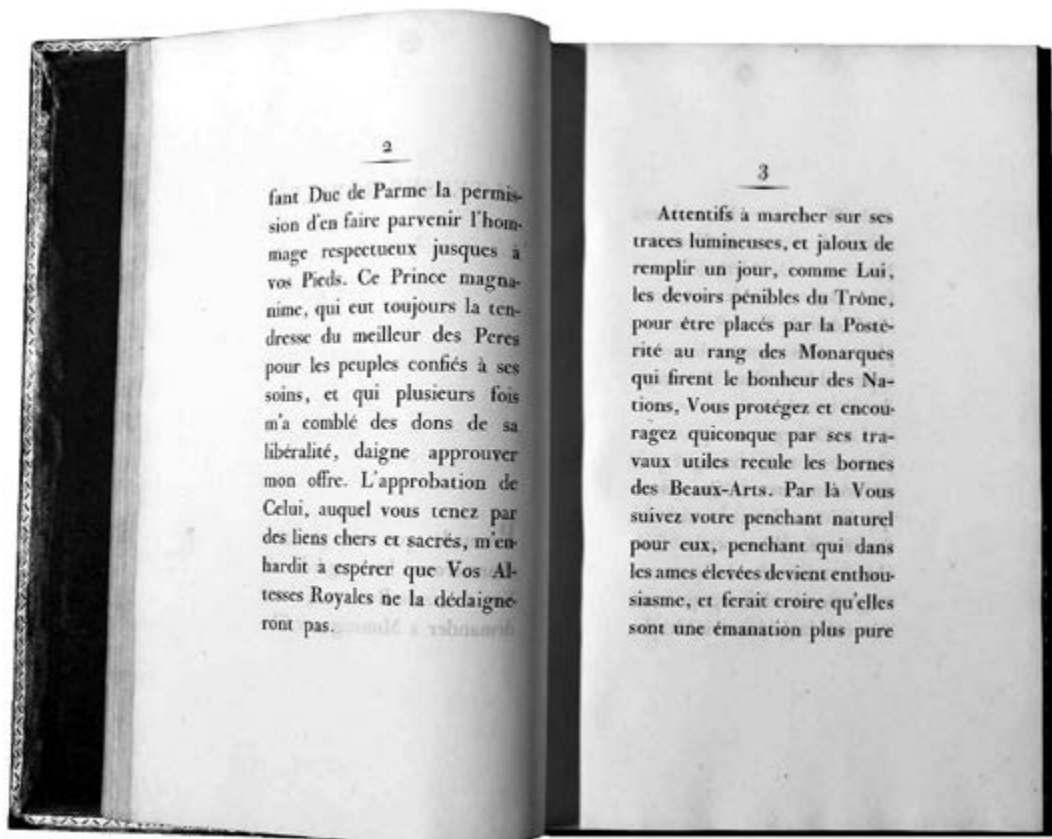
Responsible editor was Vittorio Grassi; the paper comes from the paper manufacture of Miliani of Fabriano; the types from the foundry Schelter & Giesecke of Lipsia; the phototypes from Alinari (Florence), Wolfrum (Vienna), and Hanfstaengl of Munich. The work was bound by the bindery of Carlo Glingler at Rome.

Adolfo Venturi, born in Modena, was an art historian and became the pioneer of the modern school of art history in Italy. He taught Medieval and Modern Art at the University of Rome (1896-1931). In 1878 he was appointed curator at the Galleria Estense in Modena. In 1888 he was appointed general inspector of the *Belle Arti* at the Ministry of Public Instruction in Rome. There he revitalized the rather traditional institution. He instituted the first formal training on treatment of works of art as well as the outline for the development of a catalog of the na-



tional artistic heritage. Venturi remained at the University until his retirement in 1931. With Count Dominico Gnoli (1838-1915), in 1888 Venturi founded the journal *Archivio storico d'arte* (after 1901, *L'Arte*), editing it until 1940. His unfinished twenty-five volume *Storia dell'arte italiana*, spanning early Christian art to the 16<sup>th</sup> century, established a truly Italian art history, freeing it from dependence on foreign scholars.

Catalogo unico, IT\ICCU\VEA\0064616. € 2.200,00



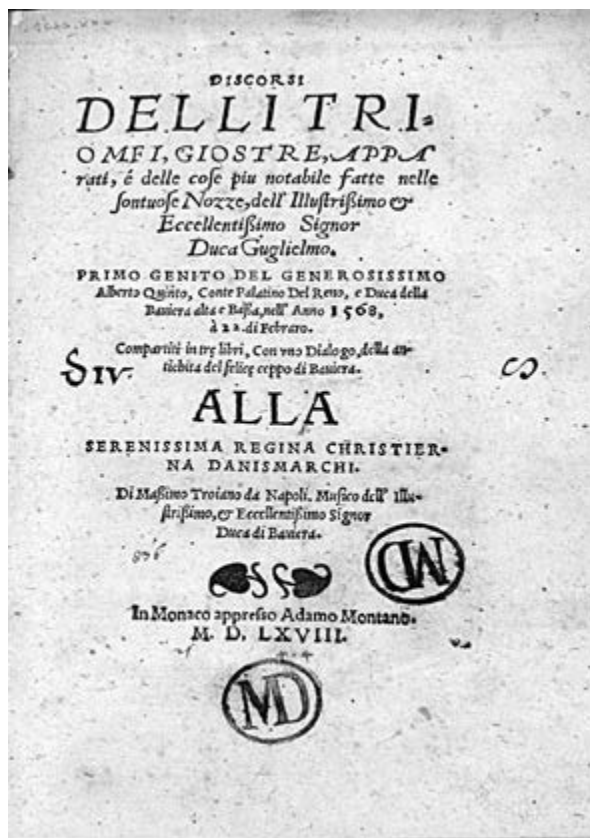
De Rossi, no. 148



Ardène, no. 123

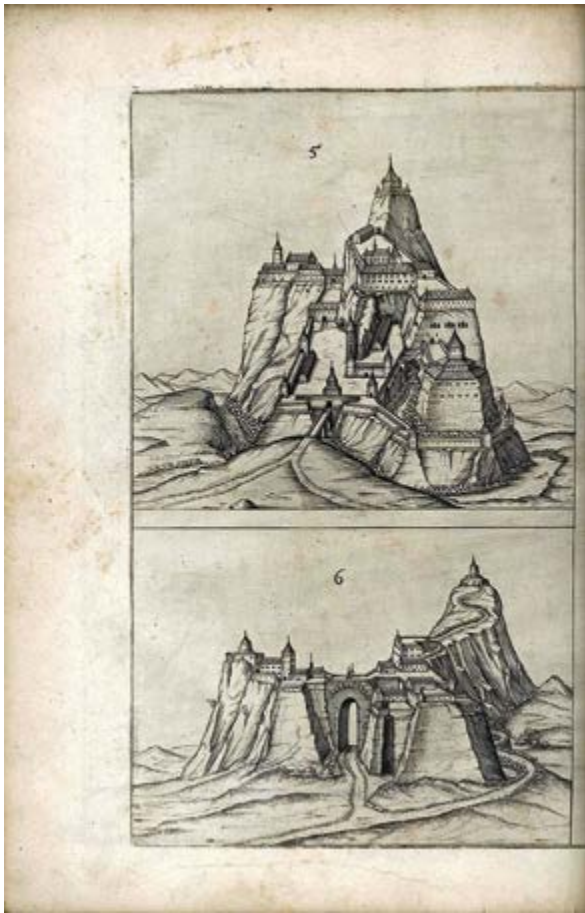


Caprara, no. 103



Troiano, no. 54

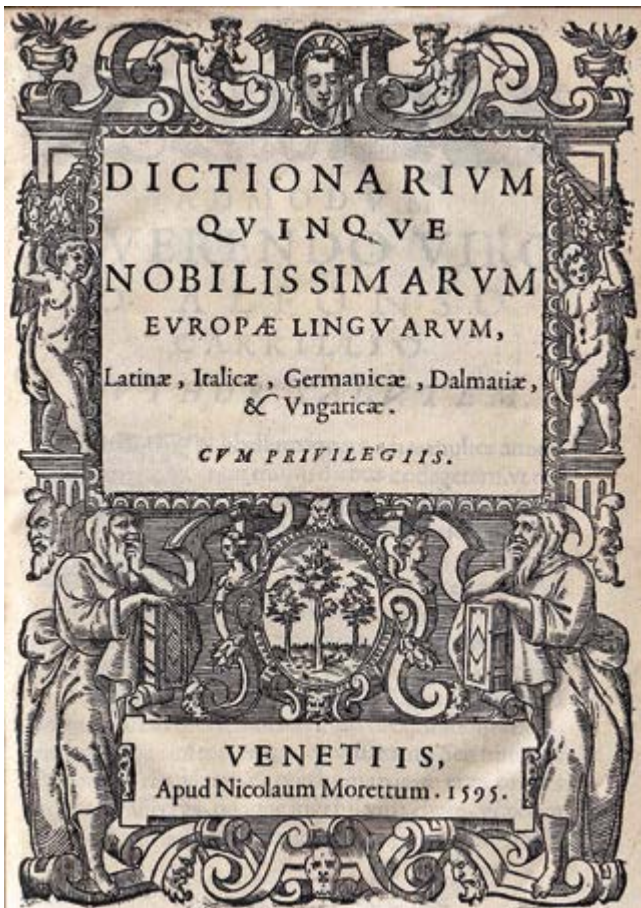




Speckle, no. 73



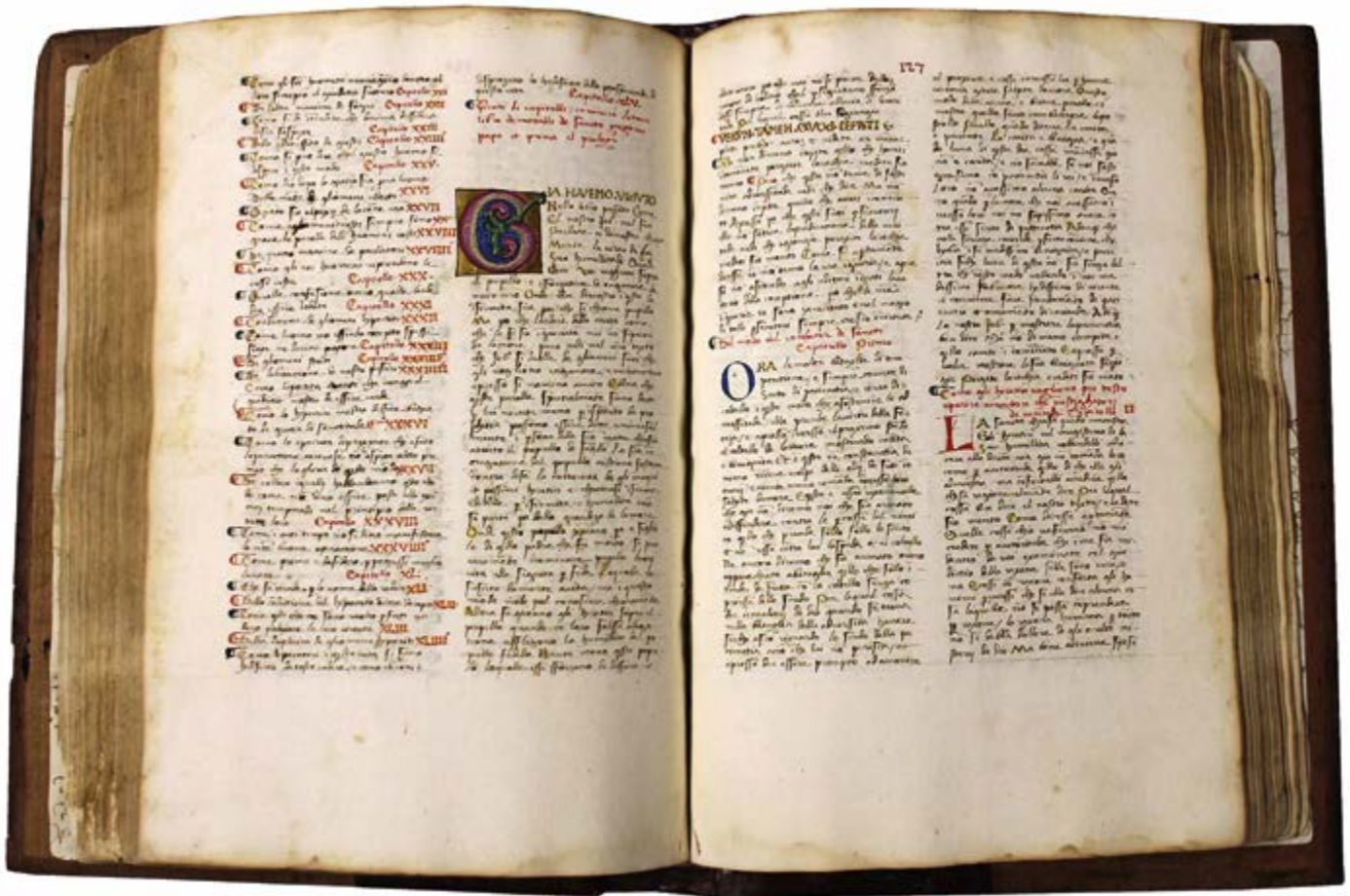
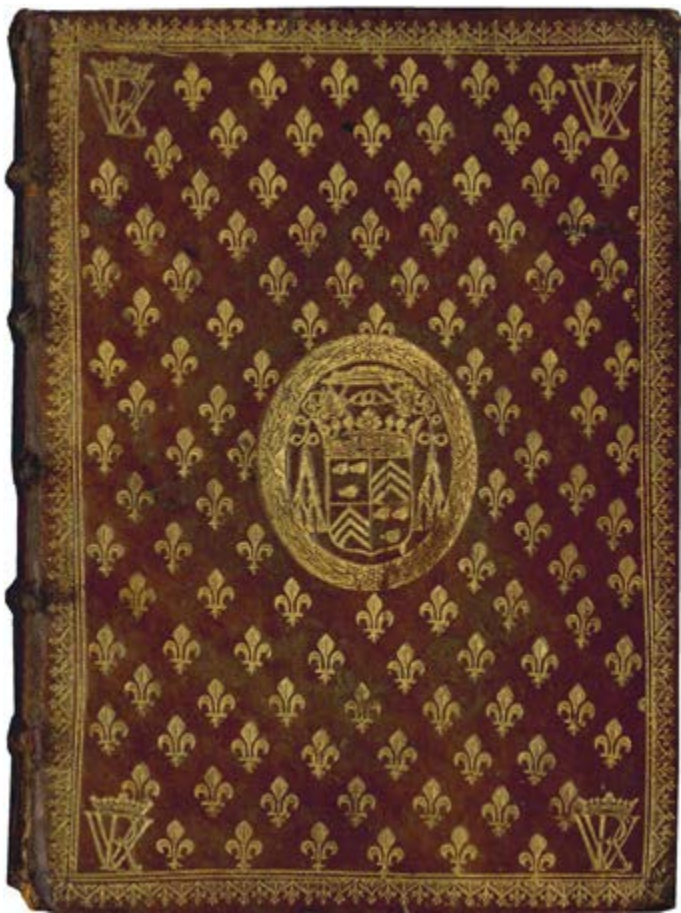
Besson, no. 60



Vrančić, no. 85



Dietterlin, no. 87



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