

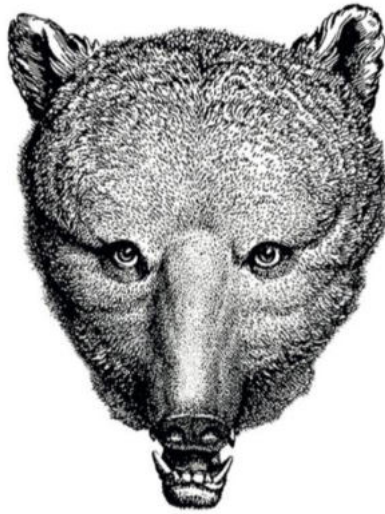


July 2021

ORSI LIBRI

1500-1650

A Catalogue  
of Early  
Printed  
Books



# ORSI LIBRI

Rare Books

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## 1500-1650. A Catalogue of Early Printed Books



Item no. 45: fold-out view of Mexico City with the Great Temple while a human sacrifice is being performed.

eorum, & fratres eorum qui interficiendi sunt sicut & illi.

12 Et vidi, cum aperuisset sigillum sextum: & ecce terræmotus magnus factus est, &



C

13 sol factus est niger tanquam fuscus cilicinus: & luna tota facta est sicut sanguis: ¶ &

stellæ de cælo ceciderunt super terram, sicut ficus emittit grossos suos cum à vento

D



D

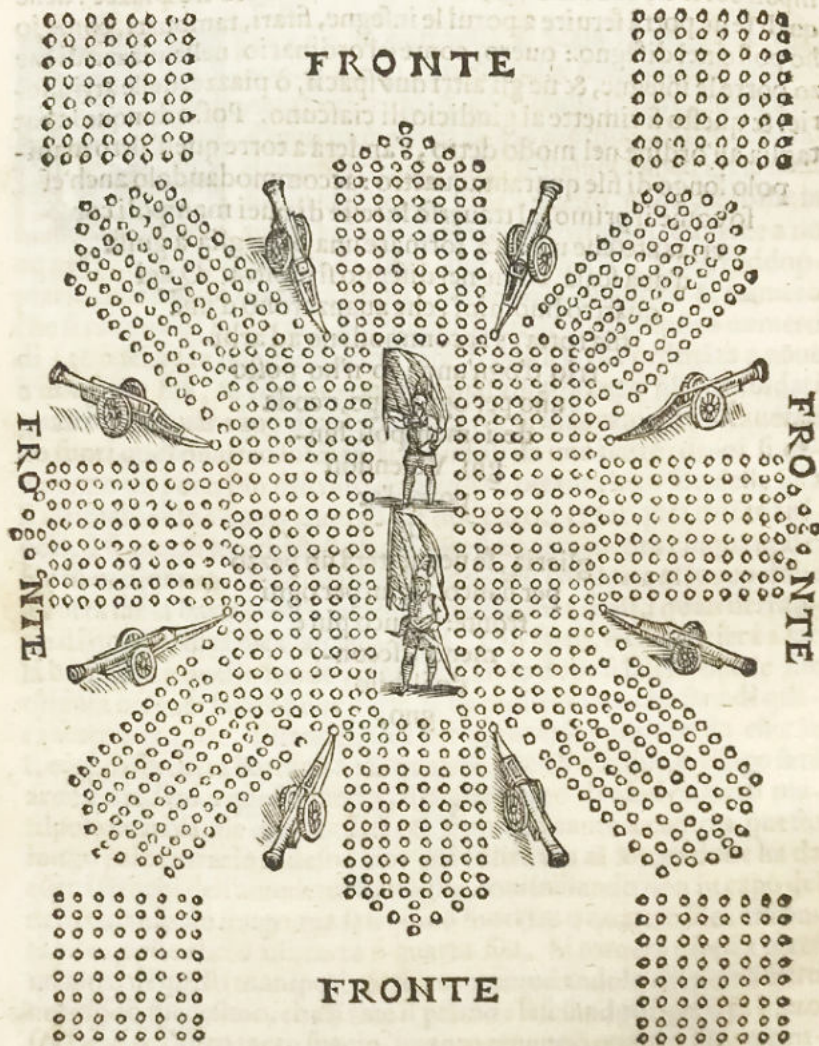
14 magno mouetur: ¶ & cælum recessit sicut liber inuolutus: & omnis mons, & insulæ

15 de locis suis motæ sunt. ¶ & reges terræ, & principes, & tribuni, & diuites, & fortes, & omnis

Item no. 38: 2 out of the 128 woodcuts engraved by Jost Amman for the most beautiful illustrated bible of the 16<sup>th</sup> century. A superb copy.

LIBRO

BATTAGLIA A STELLA, DI FANTI  
mille e quattrocento. Cap. LXIII.



Questa battaglia, uorrà spacio di terreno nella sua circonferenza,  
piedi mille e ottocento in circa, cioè Passa trecento, e sessanta.

Dichia-

Dichiarar

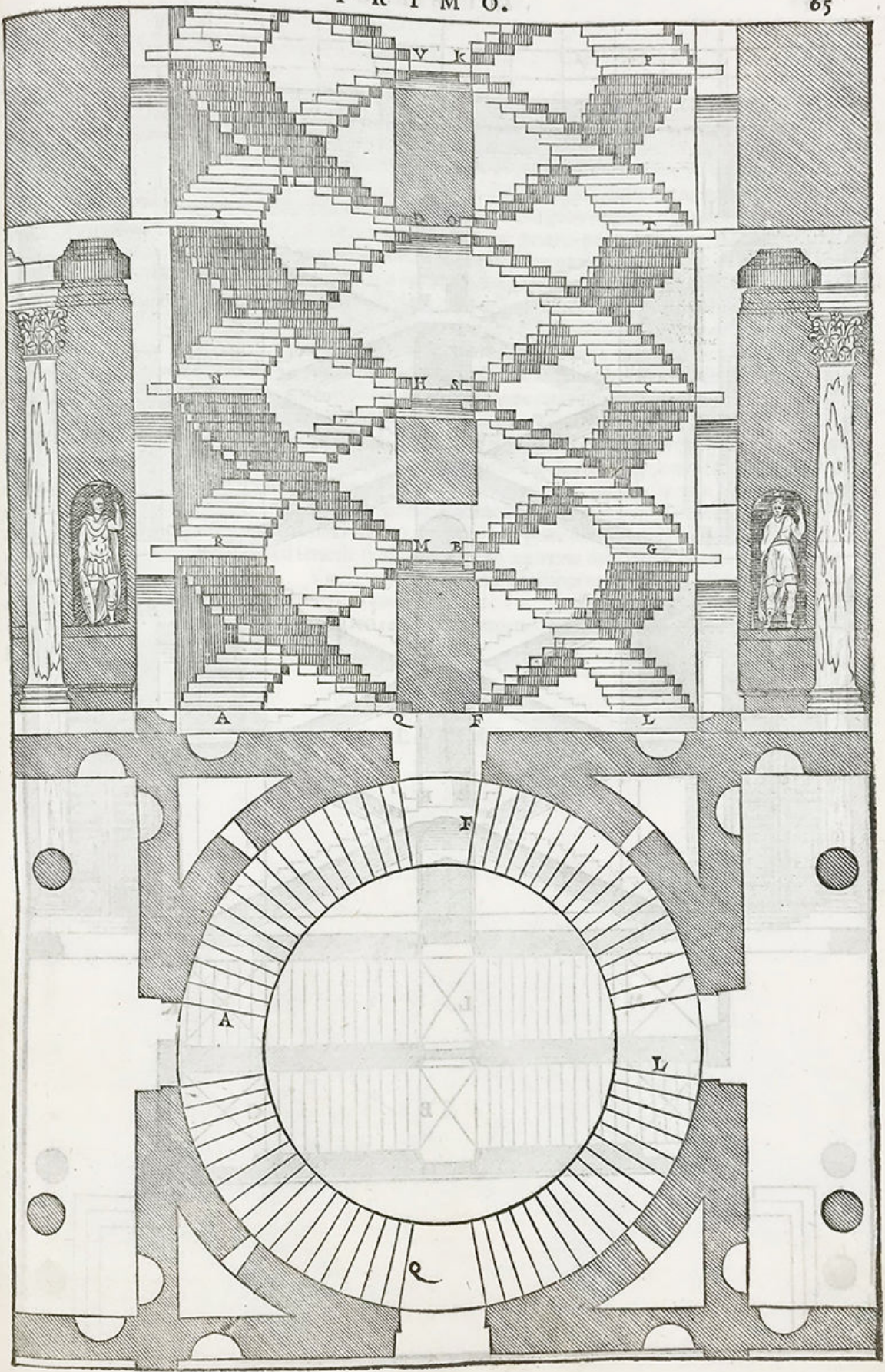


co di tempo & fat  
Della quale si pot  
effercitando i sold  
da far cose che fia  
trà anco seruire i  
combattere: per  
torno, con le sue  
battere & rinfre  
La quale uolend  
te, di fanti mille  
dinanza a otto a  
secondo il solito,  
ranno fuori file tre  
ne si uorrà fare la b  
re quattro parti, d  
sono intorno a i c  
tro battaglette o  
intorno: le quali  
scar la battaglia a  
caueranno fuori  
accommodare a  
stella battaglia, a  
scuna, come nel d  
ueranno fuori an  
un'altro luoco: le  
sono posti in form  
no di file undici pe  
battaglia. Dietro  
file sei, lasciandole d

Item no. 39: full-page woodcut showing a Renaissance battle formation from the rare first edition of Giovanni Matteo Cicogna's *Il primo libro del trattato militare* (Venice 1567).

a il Magnani.  
quattro Sca-  
modo che fa-  
che in vno ha  
altro salire, &  
& noua; io  
ueda oue co-  
Roma per an-  
endo esse po-  
accioche il lu-  
ngolarissimo  
i di colonne,  
tio in quattro  
re maniere di  
Romale Scale  
no il lume di  
ra Città, e fa-  
l'esempio, &  
e i Tempj: &

PRIMO.

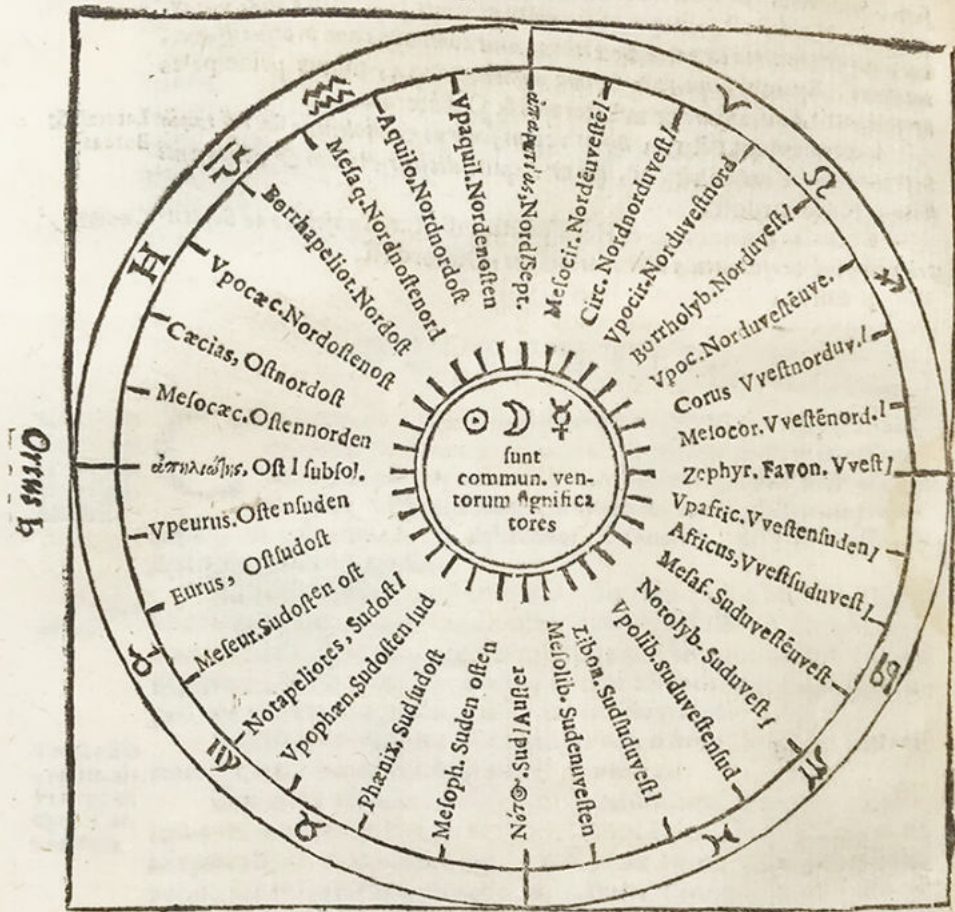


DE I

Item no. 41: full-page woodcut showing one of Palladio's several plans for spiral staircases included in the first edition of his Four Books of Architecture (Venice 1570).

Tabula Ventorum omnium, quorum in quadrato nautico numerantur 32.

Septentrio ♄



Meridies ♀

- Eurus 3 Eurus seu Vulturinus, Plin. cap. 47 lib. 2, & Senec. c. 16 lib. 5 nat. quæst. Subsolano ad Austrum versus ortum hybernium vicinus, Ostsudost.
- Phœnix 4 Phœnix vel Phœnicia qui & Euronotus vel Euroauster dicitur, utpote ab Euro ad Austrum declinans, Sudsudost.
- Libonotus 5 Libonotus seu Austroafricus, qui ab Austro versus Africum vergit, Sudsuduest.
- Africus 6 Africus, qui ab Affrica & Libya regionibus, unde procedit, prope occasum Brumalem nomen habet, & alias dicitur Vvestsuduest.

7 Coors vel Co  
 7 Coors vel Coors  
 8 Coors vel Coors  
 9 Coors vel Coors  
 10 Coors vel Coors  
 11 Coors vel Coors  
 12 Coors vel Coors  
 13 Coors vel Coors  
 14 Coors vel Coors  
 15 Coors vel Coors  
 16 Coors vel Coors  
 17 Coors vel Coors  
 18 Coors vel Coors  
 19 Coors vel Coors  
 20 Coors vel Coors  
 21 Coors vel Coors  
 22 Coors vel Coors  
 23 Coors vel Coors  
 24 Coors vel Coors  
 25 Coors vel Coors  
 26 Coors vel Coors  
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 28 Coors vel Coors  
 29 Coors vel Coors  
 30 Coors vel Coors  
 31 Coors vel Coors  
 32 Coors vel Coors

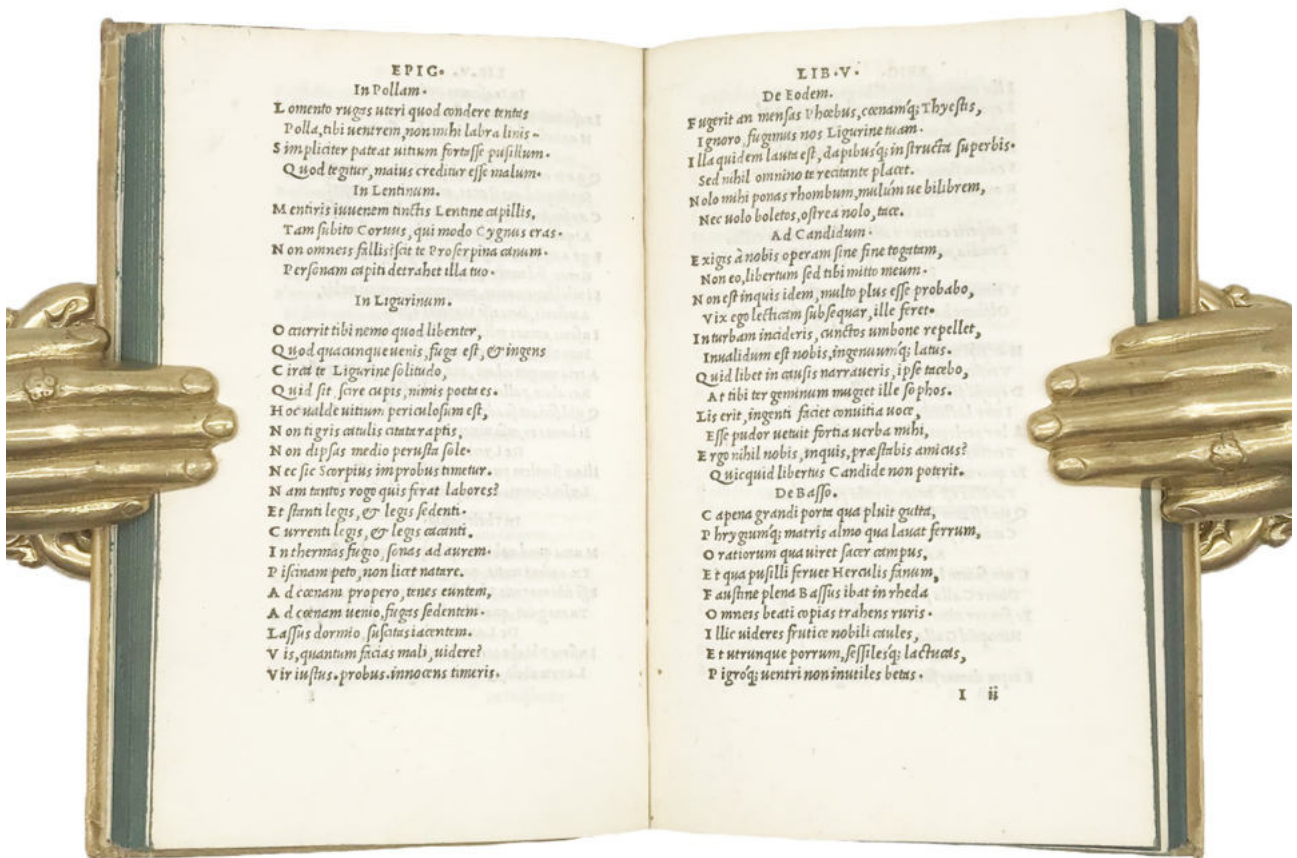
Item no. 58: "tabula ventorum" illustrating the best treatise of general astrology of the 17th century, very rare: Origanus, Astrologia naturalis (Marseille 1645).



Item no. 19: the woodcut elaborate white-on-black architectural border on the title-page of Vitruvius' *Architettura*, the third Italian vernacular edition (Perugia 1536).



THE FIRMIN-DIDOT COPY: A FINE AND VERY TALL ALDINE



1. MARTIALIS. *Epigrammata*

Venice, In aedibus Aldi, 1501.

€11500

FIRST EDITION. 8vo (16,5x10,2cm), A-Z8 &8 (final blank). 1 vol. divided in 14 books, recto of initial leaf with "Martialis" printed on centre of page, verso with prefatory letter by Pliny the Younger to Cornelius Priscus, imprint and notice reporting Aldus's warning against plagiarism and counterfeit editions at colophon. One of the first books printed in Italics. 17th c. full vellum over stiff pasteboards, early endpapers, all edges blue. 18th c. red morocco label with gilt-stamped title. Very clean, crisp and bright throughout, as if it were never opened and had always been sitting on the shelf in the best conditions for preservation. Only sporadic minimal foxing or spotting to blank margins of few leaves, nearly unnoticeable, and a tiny wormhole through upper blank margins of last two leaves. A fine, exceptionally wide-margined copy; in other words, a large and pristine copy.

PROVENANCE. *On centre of the upper pastedown, there is a bookplate within oval with inscription: "Bibliotheca Ambrosii Firminii Didoti, a la Bible d'or 1698"; motto "Solicitae Jucunda oblivia vitae", dated 1850. Ambroise, eldest son of printer, publisher, bookseller and type-cutter Firmin-Didot, the founder of the distinguished dynasty. Born in 1790, together with his younger brothers Ambroise took over his father's business, who made a fortune from steam printing presses. Their publications were issued under the name Firmin Didot Frères Fils. They maintained its reputation through the middle years of the nineteenth century, particularly through publishing Estienne's Greek dictionary (1855-1859) and also a major series of Greek, Latin and French classical texts. Ambroise was member of the Académie des Inscriptions et belles-lettres and wrote many books on prints. He was a great book collector. When in 1850 he purchased the Château de la Bûcherie at Saint Cyr-en-Arthies and undertook a substantial programme of rebuilding, the project included construction of a large library to house his collection. At his death in 1876, a significant part of the collection was auctioned off in a series of sales, which continued until 1884. The total of all his sales was over 3 million francs.*



Adams, M689; Ahmanson-Murphy, 37; BM STC, It., 420; Edit16 CNCE 36108; Renouard, 30/7.

FIRST EDITION, FIRST ISSUE; ATTRACTIVE COPY

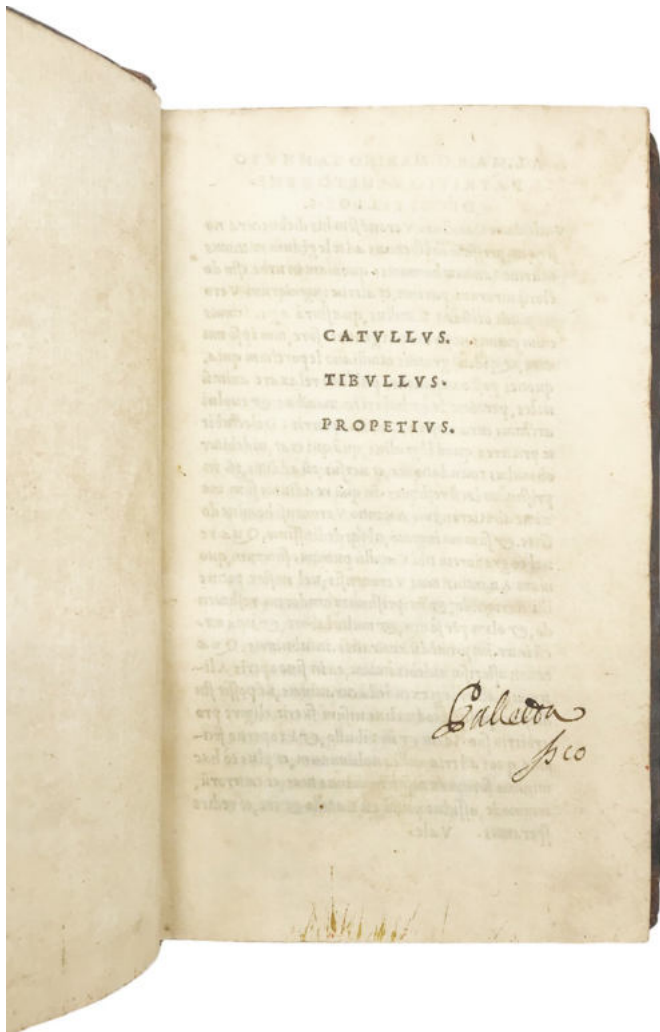
2. CATULLUS, TIBULLUS, and PROPETIUS. *Catullus, Tibullus, Propetius [sic]*

Venice, in aedibus Aldi, 1502.

€4000

FIRST EDITION, first issue with Propertius spelled incorrectly "Propetius" on t-p. Corrected t-p bound as the final leaf. 8vo (15,3x9,1cm), A-E8 F4 A-D8 E4 a-i8; not foliated. Italics, sporadic Roman letter, text in verses, small guide-letters. Title printed on centre of initial and final page. Imprint on recto of second-to-last leaf. Early ms. notes on t-p and colophon, of difficult interpretation (the second one looks like a cryptic autograph). Excellent condition: crisp and clean throughout, just a light water stain affecting partially the head of the first two gatherings. C18th speckled brown leather (French?), original endpapers; gilt spine with morocco title-piece, restored at caps. All edges marbled. An excellent copy.

*A very nice copy of the first issue of the first Aldine edition, with the incorrect spelling "Propetius" on title-page. The*



work is dedicated to the book collector and scholar Marin Sanudo. Aldus's preface indicates a print run of 3,000 volumes for this work.

BM STC, It., 160; Renouard, 39/16; Brunet, I, 1677: "Édition dont les beaux exemplaires sont rares et recherchés".

## THE LAST BOOK PRINTED BY ALDUS WITHOUT HIS FAMOUS DEVICE; GOOD MARGINS

### 3. LUCANUS. *Lucanus*

Venice, Apud Aldum, 1502.

€2500

FIRST EDITION. 8vo (16,1x10,7cm), a-r8 s4. Italic letter, sporadic Roman. Capital spaces with guide-letters, text in verse. Imprint on recto of final leaf, no printer's device. Some age toning and spotting throughout, occasional light foxing. Few ms. notes, faded. Restoration at tears, affecting the text minimally, on the last three leaves. Recased in an old vellum binding, title label to spine, and gauffered edges gilt. Ms. autograph on t-p: "Giulius Belli". A good copy with wide-margins.

*First Aldine edition of the Pharsalia with a prefatory note by Marco Antonio Mauroceno. Aldus based his text on the 1493 Venice edition, but with corrections from a superior manuscript supplied by Marco Antonio Morosini, to whom is addressed the dedicatory letter. Aldus published this edition a few months before adopting the dolphin device.*

Renouard, 32/3; Ahmanson-Murphy 56; Adams, L1557.

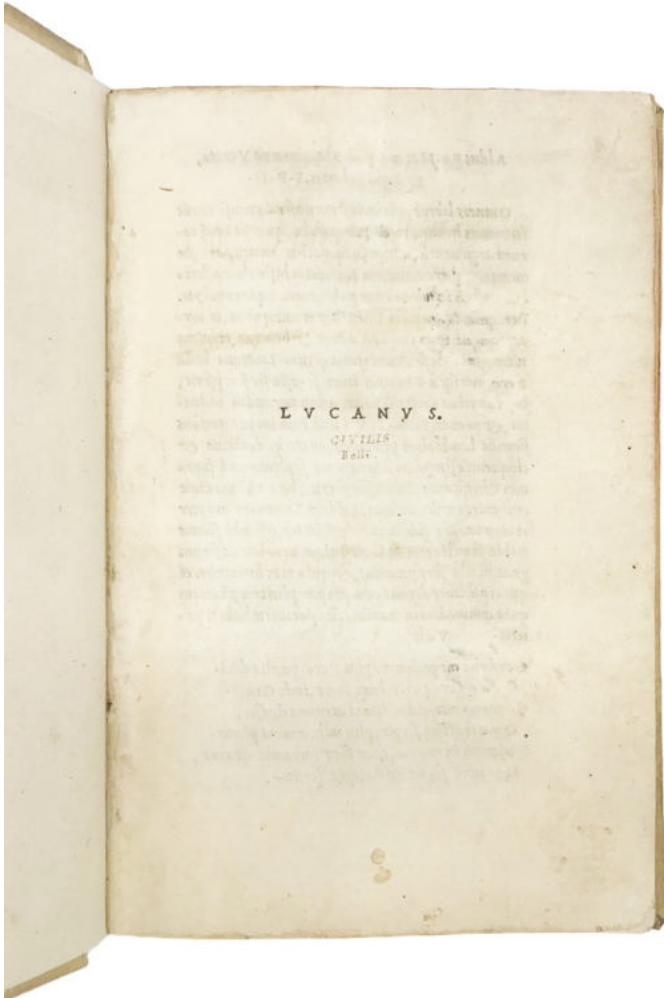
## EARLY ELEGANT EDITION OF LUCRETIUS' ON THE NATURE OF THINGS, VERY SCARCE

### 4. LUCRETIUS. *De rerum natura libri VI*

Florence, Sumptibus Philippi Giuntae, 1512.

€3500

FIRST GIUNTA EDITION. 8vo, ff. [8], CXXV, [13]. Italic letter, a little Roman, sporadic Greek. Woodcut initials, printer's device and imprint at colophon. Ownership autograph on initial leaf: "Ioannis Pipensis civis





## PERHAPS THE EARLIEST MENTION IN PRINT ABOUT BORDEAUX WINE?

### 5. AUSONIUS. *Ausonius*

Venice, In aedibus Aldi et Andreae soceri, 1517.

€2800

FIRST EDITION. 8vo (14,8x9,6cm), ff. 107, [1], A-N8 O4. Italics, sporadic Roman letter. Large printer's device on initial and final page, imprint and register at colophon. Small guide-letters, text mainly in verse. Occasional mild age toning to blank margins, few short ms. notes. Faded annotation on head of top, masterly repaired small hole due to an original paper flaw. Bound in 19th c. vellum gilt, marbled endpaper, black morocco label with lettering to spine. Oval bookseller's label on upper pastedown: "Bouchard Libraire, 69 place de Espagne à Rome." A very good copy in a soberly elegant binding. A.e.g.

*First and only Aldine edition of the poetical works of Ausonius, Roman poet and rhetorician from Bordeaux, who died c. 395, containing one of the earliest mentions about bordeaux wine. The editor Girolamo Avanzio, in his dedication to cardinal Marco Cornelio, gives credit to Andrea Asolani for his endeavour to supply good classical texts for students, and he claims to have emended the text of the poet. Avanzio, from Verona, was a close and*

*esteemed collaborator of Aldus. He was responsible for some of the outstanding editions of classical authors, notably Lucretius, Catullus, and Seneca. It is noteworthy to mention that Ausonius gives early evidence of large-scale viniculture in the now renowned French wine country.*

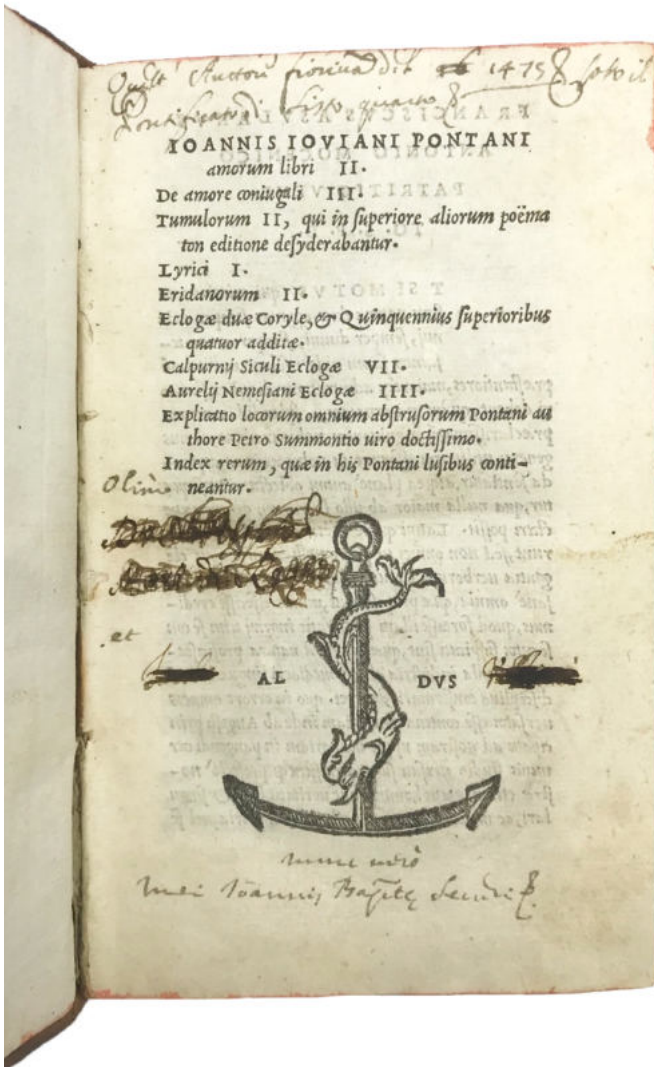
Adams A2278; Renouard, 80/7; Graesse, I, 573.

## RARE FIRST AND ONLY ALDINE EDITION OF PONTANO'S LOVE POETRY

6. PONTANO, Giovanni Gioviano, CALPURNIUS SICULUS, NEMESIANUS, and Pietro SUMMONTE. *Ioannis Ioviani Pontani Amorum libri II. De amore coniugali libri III. Tumulorum II, qui in superiore aliorum poematon editione desyderabantur. Lyrici I. Eridanorum II. Eclogae duae Coryle, et quinquennius superioribus quatuor additae. Calpurnij Siculi Eclogae VII. Aurelij Nemesiani Eclogae IIII. Explicatio locorum omnium abstrusorum Pontani authore Petro Summontio uiro doctissimo. Index rerum, quae in his Pontani lusibus contineantur.*

Venice, In aedibus Aldi, et Andreae soceri, 1518.

€1650



FIRST ALDINE EDITON. 8vo, ff. 170 [i.e.164], [2] (Renouard: "lacune de huit [feuillet] après le fol. 88"; leaves 144 and 165 are blank). Italic letter, a little Roman. Capital spaces with guide-letters, Aldus' device on t-p and verso of final leaf. Imprint and register on recto of second-to-last sheet. A few ms. annotations, mainly on title. Some wear at headcap. An attractive crisp and clean copy bound in 18th-century mottled brown leather, gilt-tooled spine. Original endpapers, a.e.r.

*Dedicated to Antonio Mocenigo. Francesco D'Asola's preface includes a wonderful praise of Pontano's poetry. The man of letters was very much appreciated by the dedicatee, who kept Pontano's portrait in his private library. D'Asola also tells that the dedicatee's father, Aloisio, who served the Republic as ambassador, brought an old manuscript of Pliny's letters from France to Venice, where the editor and his kin Aldus amended and curated the text for publication. The present book includes also some works by earlier authors which were edited by Pontanus.*

Renouard, 85/10: "sans dérangement dans les signatures. Les deux derniers feuillets non chiffrés contiennent la souscription et l'ancre"; Edit16 CNCE 37595.

## VERY RARE EDITION OF GALEN'S WORKS ON FEVERS

**7. GALENUS and Tommaso DEL GARBO.** *Libri de differentiis febrium a Galeno editi translationes videlicet Antiqua Leonicensi et Laurentiani : breuiter ac facilliter expositae : et digressionibus scientificis Thadei : Dyni : et Thome de Garbo illustrate a Rustico placentino medicine cultore ordinate et cura eius impressae in Papiensi gymnasio*

Pavia, per magistrum Bernardinum de Garaldis, 1519.

€2700

Soli deo laus.

Libri de differentiis febrium a Galeno  
editi tres translationes vs. Antiqua  
Leonicensi et Laurentiani: breui-  
ter ac facilliter expositae: et di-  
gressionibus scientificis Tommaso  
del Garbo illustrate a Rustico  
placertino medicie  
cultore ordinate  
et cura eius im-  
presse in Pa-  
piensi gym-  
nasio.  
✠  
M. cccc. xix.

4to, ff. 224, [1]. Gothic letter, woodcut initials. Title arranged in the form of an inverted triangle, Greek cross and publication date in Roman numbers beneath the title. Explicit at colophon with the imprint information, table of contents at end. Slightly trimmed margins, loss of three or four words at upper corner of h2. Occasional early annotations throughout. Bound in C19th quarter vellum, gilt title over leather label to spine, marbled paper over boards. A good copy, generally fresh and clean.

*Second edition of Tommaso del Garbo's commentary on the two books of Galen dedicated to the various types of fevers. The text of "De differentiis febrium" is followed by lengthy digressions on the topic, which resulted from the thorough investigation by Del Garbo on Greek medicine, in collaboration with his uncles Dino and Taddeo Alderotti. Tommaso carries out the commentary according to the classic academic dialogical methodology known as "reductio ad absurdum", that is, demonstration to the impossible. The Del Garbos and Alderotti were among the foremost Florentine physicians of the 14<sup>th</sup>-century. The first edition of Del Garbo's Galen was printed in Lyon four years earlier than this edition with the annotations of humanists Niccolò Leonicensio and Lorenzo Laurenziani (the third*

*edition appeared in Venice in 1521). This extremely rare edition was printed by Bernardino Garaldi, an important printer in the early 16th-century Pavia, and was edited by Pietro Antonio Rustico from Piacenza, who was medical professor at the old University of the city, for the use of his students.*

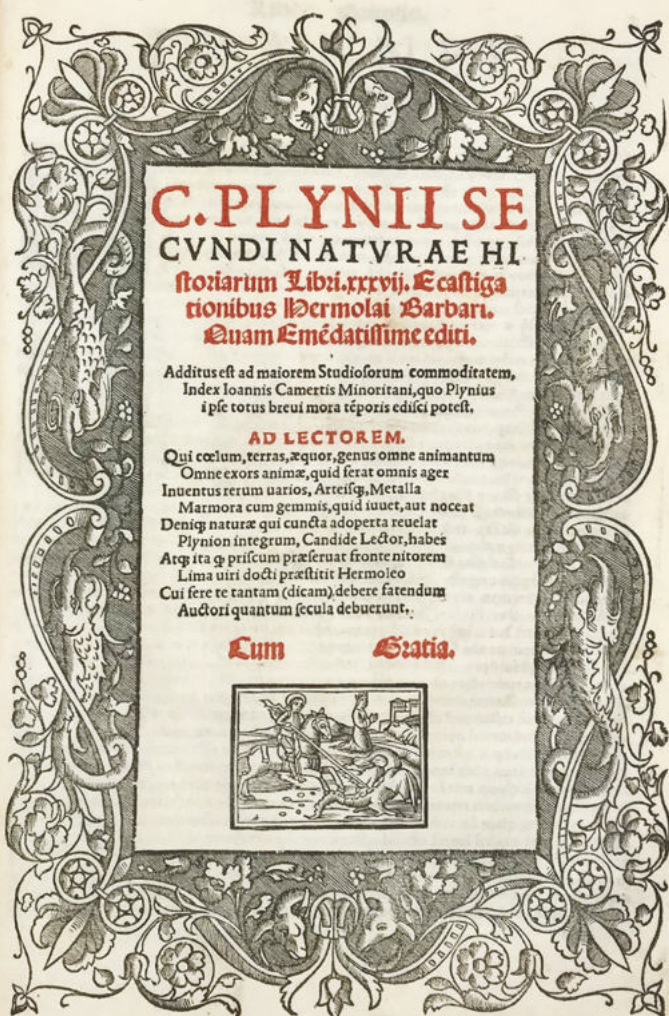
Not in Durling and BM STC.

## EARLY-C16TH FOLIO EDITION OF PLINY'S NATURAL HISTORY

**8. PLINIUS SECUNDUS.** *Naturae historiarum libri xxxvij e castigationibus Hermolai Barbari quam emendatissime editi. Additus est ad maiorem studiosorum...*

Venice, opera industriaque Georgii de Rusconibus, sumptibus ornatissimi viri Luce Antonii de Giunta, 1519-20.

€3600



Folio (30,5x21cm). 2 parts in 1 volume: the extensive index (part 2) being bound before the text. Each part with own title-page. Ff. [79], blank, 286. Roman letter, very little Gothic. Titles in red and black within elaborate shield-shaped borders decorated with vegetal and animal motives. Small woodcut device of Saint George and the Dragon and large woodcut printer's device at the end of the index. Index's title: "Prima [Secunda] pars Pliniani indicis editi per Joannem Camertem Minoritanu... "; dated 1520 at colophon. Numerous initials, some of which are large historiated and floriated woodcuts. Occasional period annotations, mainly at margins. Old ownership inscription on recto of upper flyleaf: "Di Antonio Orsetti." C18th full semi-limp vellum and edges sprinkled in purple, early title handwritten to spine. Mild damp staining to lower margin of a few initial leaves. A particularly fresh, clean and bright copy of this rare and early edition of Pliny's fundamental work. Very scarce on the market.

*A sumptuous edition published for Lucantonio Giunta and partially based on the Hagenau 1518 edition, which first incorporated the 2-part "Index Plinianus" by Joannes Camers. Opening letter to the reader by Johannes Baptista Palmarius. This is the same edition described in Heirs of Hippocrates, No. 25: "Pliny the Elder was born into a wealthy family at Como in northern Italy. He benefited from the finest education and served in the Roman army for a long period, mostly in Germany. He practiced law for a time and also served Rome as proconsul in Spain, Gaul, and Africa at various periods. However, he spent most of his time in semiretirement traveling, reading, and writing, for he was a man of great industry and scientific curiosity. He died during his last assignment as commander of the Roman fleet in the Bay of Naples while attempting to observe the eruption of Vesuvius that destroyed Pompeii and Herculaneum. His Natural History dates from 77 and was first printed in 1469. Pliny was a prolific author but this is his only surviving work. One of the earliest encyclopedias, the work consists of 37 books covering cosmology, astronomy, meteorology, geography, ethnology, anthropology, physiology, psychology, zoology, botany, medicine, pharmacology, agriculture, mineralogy, and metallurgy. Book I is primarily a summary of the remaining*



36 books and is especially valuable because Pliny was careful to name many of his sources, thus leaving a record of many books that are forever lost. Pliny relied heavily on Aristotle for his biological information and Theophrastus for botanical data although he did make some independent observations. The books dealing with medicine are filled with remedies for many diseases as well as anecdotes, fables, curiosities, prejudices, and folklore from many sources. They are interesting and historically important although often absurd to the modern reader. It is important to recognize that he was not a particularly good judge in his selection of sources nor did he attempt to distinguish between factual and fictional information. Nevertheless, this book had an enormous impact on science as well as medical thought and practice for over sixteen centuries. This early edition of Pliny was edited by Joannes Baptista Palmarius (1520- 1588), the French physician of Paris and Caen. Many of Pliny's errors were corrected in earlier editions by the humanistic scholar and physician Ermolao Barbaro (1454-1493) of Venice and this edition contains his corrections. It also contains a comprehensive author and subject index, dated 1520, by Joannes Camers (1448-1546)."

Not in BM STC. Camerini 226; Sander 5763; Edit16 29266. 4 copies in the US (Dumbarton Oaks, Cincinnati, Iowa and Illinois universities) and only 2 in the UK (Oxford and UCL).

## THIS EDITION NOT IN ADAMS

C. CRISPI SALLUSTII DE CONIV  
RATIONE CATILINAE.

Eiusdem de bello Iugurthino.

Orationes quaedam ex libris historicarum C. Crispi  
Sallustij.

Eiusdem oratio contra M. T. Ciceronem.

M. T. Ciceronis oratio contra C. Crispum Sallustum.

Eiusdem orationes quatuor contra Lucium Catilinam.

Porcij Latronis declamatio contra Lucium Catilinam.

Quae omnia solerti nuper cura repurgata sunt,  
ac suo quoque ordine optime digesta.



9. SALLUSTIUS. *De coniuratione Catilinae. Eiusdem De bello Iugurthino. Orationes quaedam ex libris historicarum. Eiusdem oratio contra M. T. Ciceronem. M. T. Ciceronis oratio contra C. Crispum Sallustum. Eiusdem oratione quatuor contra Lucium Catilinam.*

Venice, In aedibus Aldi, et Andreae soceri, 1521.

€2400

8vo (15,8x10cm), ff. [8], 142, [2]; a-t8. Italics, sporadic Roman letter. Printer's device on t-p and final page. Register and imprint at colophon. Guide-letters, text in prose. Generally clean and crisp copy, restoration along gutter of initial leaf. 18th c. stiff vellum, red morocco label to spine. A very good copy.

*Second edition based on the earlier Aldine of 1509, but with the text corrected by Gian Francesco Torresani. Aldus's original preface is included, together with a new preface to the reader by Gian Francesco.*

Not in Adams; Ahmanson-Murphy 194.

QVE IN TOTO OPERE  
CONTINENTVR.

L. Apuleij Madawrensis, Metamorphoseon sive de Asino aureo. Libri XI.  
Floridorum. Libri IIII.  
De deo Socratis Libellus.  
Apologiae. Libri II.  
Trismegisti dialogus.  
De Mundo sive de Cosmographia Liber. I. omnes ante nostram impressionem mutilati, nunc autem ad fidem vetustissimi Codicis, diligentissime recogniti ac castigati.



10. APULEIUS. *Que in toto opere continentur... Metamorphoseon sive de Asino aureo. Libri XI. Floridorum. Libri IIII. De deo Socratis libellus. Apologiae. libri II. Trismegisti dialogus. De Mundo sive de Cosmographia Liber. I. omnes ante nostram impressionem mutilati, nunc autem ad fidem vetustissimi Codicis, diligentissime recogniti ac castigati.*

Florence, per Haeredes Philippi Iuntae, 1522.

€2000

8vo. ff. [6], 273 [i.e. 261], [1]. Woodcut printer's device on top and verso of final leaf, imprint and register at colophon. Italic letter, sporadic Greek and Roman. Capital spaces with small guide-letters. C18th stiff vellum, gilt letterings on green and red morocco labels to spine, slightly overhanging cover edges, a.e.b. Clean and crisp throughout. A bright copy with good margins.

*Second Giunta edition, Variant B. The first appeared in 1512. Prefatory letter by editor Filippo Pisano addressing Bernardo Strozzi followed by Pisano's advertisement to the reader. This book contains the following works by Latin author Apuleius: the famous Metamorphoses or The Golden Ass; Florida, a*

*compilation of extracts from his various speeches and lectures; On the God of Socrates; Apologia, a speech in his own defense that Apuleius delivered at Sabrata, since he was accused of being a magician; Asclepius, a paraphrase of a lost Greek dialogue featuring Asclepius and Hermes Trismegistus; and On the Universe.*


Renouard (Giunta), no. 62. Adams A1376. Index Aureliensis 106. Giunti, Annali, 38 (first edition).

RARE FIRST ITALIAN VERNACULAR TRANSLATION OF  
VEGETIUS' DE RE MILITARI

11. VEGETIUS. *De l'arte militare ne la commune lingua novamente tradotto*

Venice, per Bernardino di Vitale [Niccolò Zoppino], 1524.

€1250

nollero, che del tutto diritto fusse ordinato. Et questo  
ottimamente auisarono, a ciò che quella cotale dirittura,  
a colpi d' Arieti, bene disposta non si uedesse. Ma rinchiusi  
deuano le torri co muri a guisa fatte di punte di trian-  
goli, in questa forma  Et sopra quegli an-  
goli, che in essa appa-  
iono, stesse torrette  
co merli si compone-  
uano, a ciò che uolés-  
do alcuno, a le mura gli Arieti appi-  
a le mura dico in simile guisa, fatte, che non solamente  
per faccia, ma per fiancho, et quasi per le spalle, quegli  
appressati Arieti, da que, che le mura difendesseno, tro-  
mati offesi stranamente si fussero.

CAP. III.

Dichiarato in quale forma il circoito de le mura, che  
dintorno ad una città, d' un castello fabricar si  
deono, habbia da essere. Hora dirò de la qualità del mu-  
ro il quale, a ciò che da nimici ruinare ageuolmente non  
si possa, in si fatta maniera, da buoni maestri, si com-  
pone. Primieramente fra il fosso et la città, due mura,  
uenti piedi, l' un da l' altro distante, et di grossezza, a  
la altezza, che ha da essere, conuenueole, fonder con-  
uene. Appresso, il terreno, il quale, per fare il fosso di  
proportionata larghezza, si caua, in quello interuallo,  
fra le due mura apparente, mettere, et co pali grossi ben  
battendofi, quello diuene, sopra al credere, dirissimo.  
Et al compiere de le mura, in si fatta maniera s' ordina,  
che'l primo de duo, cioè è quel, che al fosso è più dappresso.

FIRST EDITION. Small 8vo, ff. [100], with a few little woodcuts in the text. Imprint from colophon. Woodcut historiated initials and capital spaces with guide-letters. Errata: p. [197]-[198]. Ms. annotation at foot of final leaf. Some initial and final light foxing. Generally clean and crisp. Contemporary limp vellum with ties. Early title handwritten at head of spine. Bookseller's label on upper pastedown (Libreria Antiquaria Mediolanum, Milan). An excellent copy.

*First edition of the Italian translation, unknown to Cockle, who records the 1525 edition only. Dedication to Federigo Gonzaga di Bozzolo by the translator Tizzone Gaetano di Pofi. Few secular works of Antiquity were as popular in the Middle Ages as Vegetius' De re militari, or Epitoma rei militaris, the broadest ancient manual of Roman warfare.*

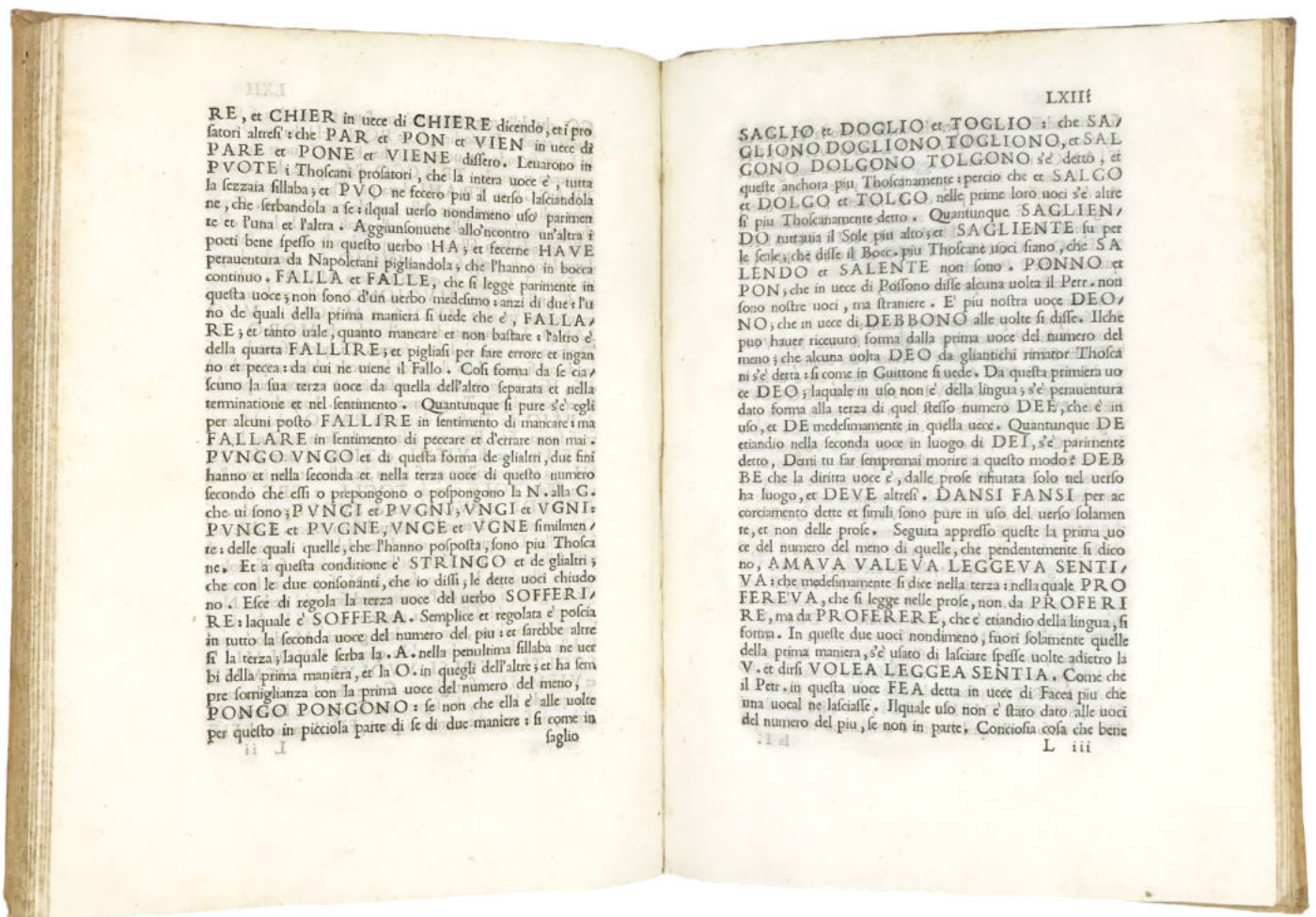
EDIT16 CNCE 37965.

FINE COPY

**12. BEMBO, Pietro.** *Prose di M. Pietro Bembo nelle quali si ragiona della volgar lingua scritte al cardinale de Medici che poi e stato creato a Sommo Pontefice et detto papa Clemente Settimo divise in tre libri.*

Venice, per Giovan Tacuino, 1525.

€4800



FIRST EDITION. Folio, ff. XCIII [i.e. 95], 1 blank. Roman letter, title printed on verso of initial leaf, errata and imprint at colophon. Divided in 3 books, capital space with small guide-letter at the beginning of each book. A bright, clean and crisp copy bound in contemporary semi-limp vellum with the original endpapers and sprinkled fore-edge. True first edition, with the following points to distinguish it from the near-identical counterfeit edition: paper watermarked with cardinal's hat surmounted by a cross; misprint 'altre' on G6r corrected by handwritten side note 'arte'; colophon with 'le stampino' not 'la stampino'. A fine copy.

*A particularly fine copy of the first edition of Bembo's most important and renowned work, which was exceedingly influential to the development of the Italian language. Humanist Bembo held 14th-century Tuscan vernacular as a model of correct Italian literary form, as used by Dante and, above all, Petrarch and Boccaccio. Despite the warning in the colophon of the ten-year privilege for this text, a counterfeit edition was produced the same year (Edit16 CNCE 62770).*

Gamba, 136; STC Italian, 81; Edit16 CNCE 4997.

**13. APPIANUS ALEXANDRINUS.** *Delle guerre civili de Romani. Tradotto da Messer Alexandro Braccese Fiorentino nuovamente con somma diligentia impresso.*

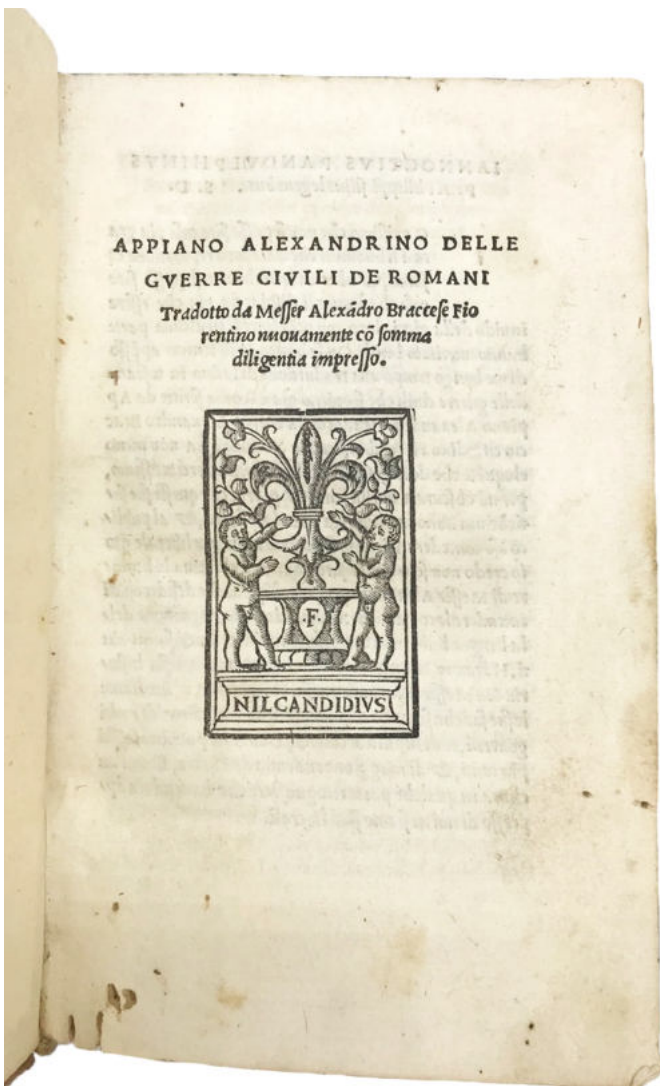
Florence, Per li Heredi di Philippo di Giunta, 1526.

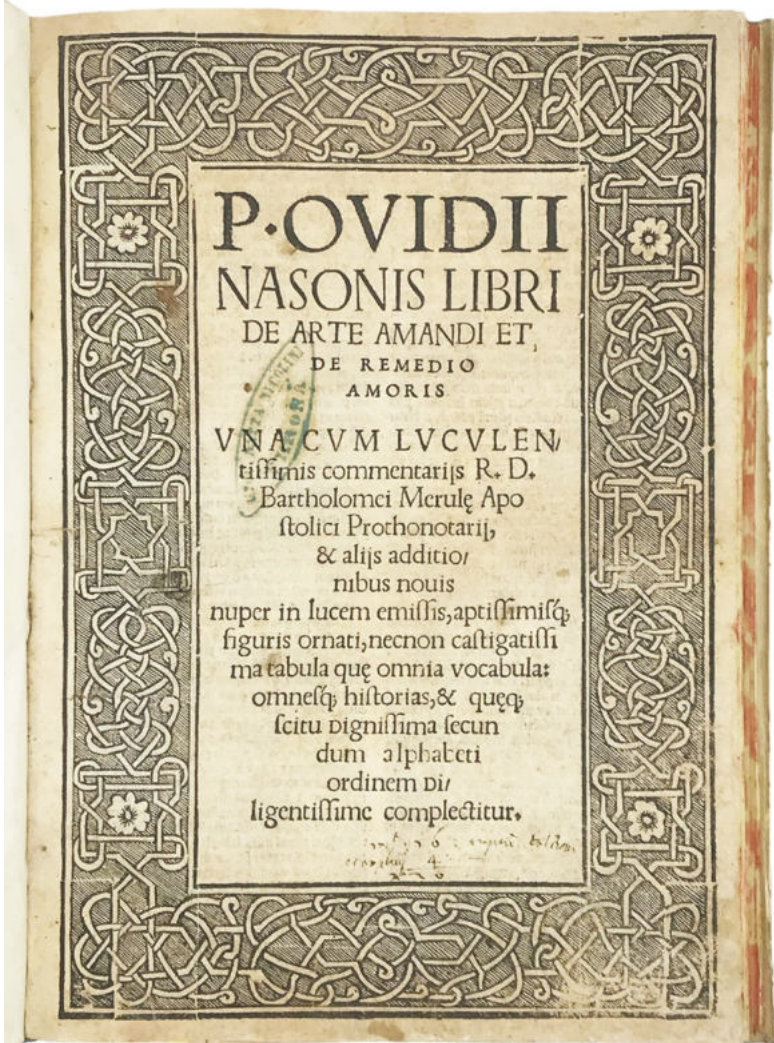
€1500

8vo. ff. 287, [1]. Italic letter, sporadic Roman. Woodcut printer's device of t-p and verso of final leaf, imprint and register at colophon. Capital spaces with small guide-letters. Small marginal worm holes on t-p. Rebound preserving the period richly blind-stamped calf with arabesque panel on covers over a more recent leather binding, renewed ties and some small losses of original leather on spine caps. A.e.b., a very good plus wide-margined copy, clean and crisp throughout.

*Second Giunti edition (1st ed. issued in 1519), corrected, of Appian's The Civil Wars translated from the Greek into Vernacular Italian by Alessandro Braccese. Printed by Silber, the first edition of the Italian vernacular translation of The Foreign Wars appeared in Rome in 1502. Dedicatory letter by Giannozzo Pandolfini addressing Piero Filippi.*

EDIT16 CNCE 2198; Renouard, Giunta, no. 92; BM STC, Italian, p. 35; not in Adams.





**14. OVIDIUS.** *Libri de arte amandi et de remedio amoris. Una cum luculentissimis commentarijs r.d. Bartholomei Merulae apostolici prothonotarij, & alijs additionibus novis nuper in lucem emissis, aptissimisque figuris ornati, necnon castigatissima tabula quae omnia vocabula, omnesque historias, & quaeque scitu dignissima secundum alphabeti ordinem diligentissime complectitur.*

Toscolano, In aedibus Alexandri Paganini, 1526.

€1350

4to, ff. LVI. Paganini's curious Italic letter, sporadic Roman. Title within charming intricate white-on-black border, 5 woodcut vignettes and 5 initials, one of which criblé. Text in verse printed on centre of the pages, sided by two-column commentary by Bartolomeo Merula, printed side notes and occasional early ms. underscoring. C19th private-library stamp on t-p, torn bookplate on verso of flyleaf. Bound in 18th-century stiff vellum with calligraphic title written on front cover, spine with later stamped lettering. All edges sprinkled in red, overhang cover. A very good copy.

*The first edition of Ovid's classic appeared in 1494 and was multifariously reprinted. This fascinating edition, which includes also the companion work De remedio amoris, was printed by Alessandro Paganini, a rather mysterious printer who produced visually-intriguing imprints during the first half of the 16th century.*

*The Ars amatoria ("Art of loving"), which is the title derived from the manuscript tradition, while the title of the vulgate is Ars amandi, is a poem in 3 books, in elegiac meter, by the Latin poet Ovidius (43 BCE-17 CE), in which witty precepts are given to men on how to seduce and conquer women (1st and 2nd books), and to women (3rd book) on how to keep men loyal to them in love. This was a fundamental reading to gentlemen in the Renaissance. In the De remedio amoris ("Remedy of Love"), Ovid offers advice and strategies to avoid being hurt by love feelings, or to fall out of love, with a stoic overtone.*

BM STC, Italian, Supplement, 61; Edit16 CNCE 27966.

RARE EDITION, THE SECOND IN VERNACULAR ITALIAN

**15. IUVENALIS.** *Iuvenal tradotto di latino in volgar lingua per Georgio Summa Ripa veronese, novamente impresso.*

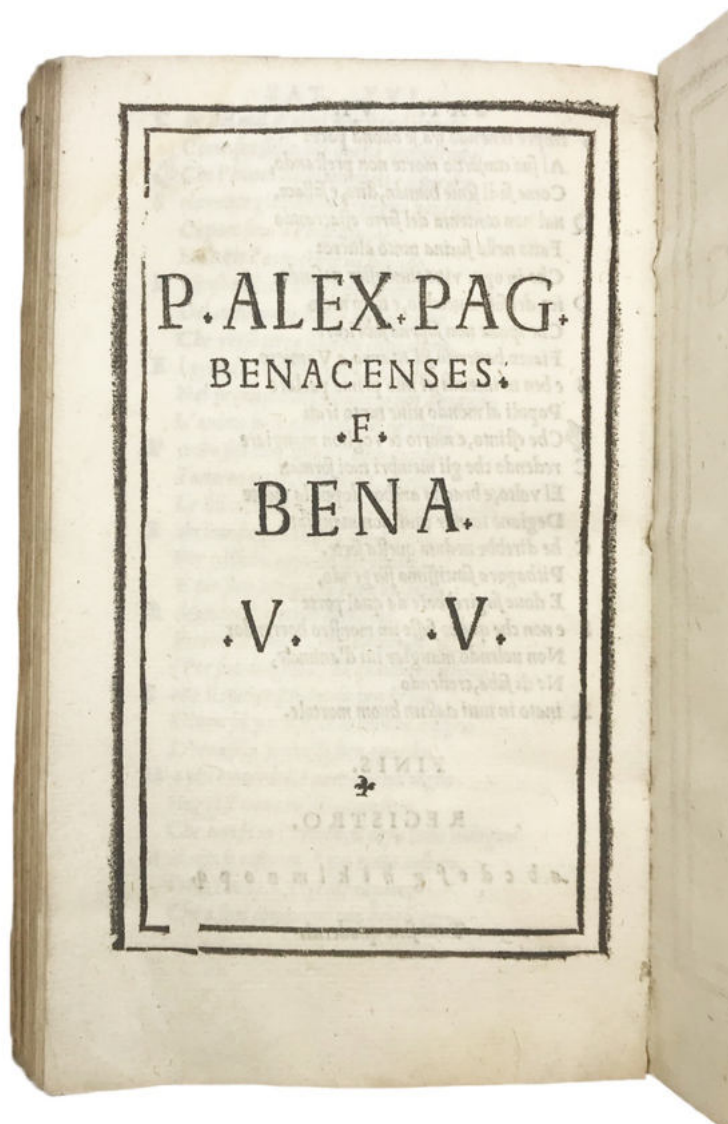
[Toscolano], P. Alex. Pag. Benacenses. F. Bena. V. V. [Alexander & Paganinus de Paganinis], btw 1527 and 1533.

€1800

8vo, ff. [128], with 2 final blanks. Italic letter, sporadic Roman. Capital spaces with guide-letters. Register at colophon and imprint within double-fillet border at end. Very light water staining at upper corner of a few central gatherings. Attractive contemporary limp vellum. An excellent copy with original endpapers and remains of ties.

*Rare second edition of Veronese humanist Giorgio Sommariva's translation of Juvenal's satires, which were first published in vernacular Italian in 1480 in Treviso. The text is sided by several printed manichulae. Early ms. title on foot fore-edge.*

A. Nuovo, Alessandro Paganino (1509-1538), n. 82; Edit16 CNCE 28202.



RARE PRESS

**16. OROSIUS.** *Paulo Orosio tradotto di latino in volgare per Giovanni Guerini da Lanciza novamente stampato*

[Toscolano], P. Alex. Pag. Benacenses. F. V. V. [Alexander & Paganinus de Paganinis], btw 1527 and 1533.

€1200

FIRST ITALIAN VERNACULAR EDITION. 8vo, ff. [172]. Italic letter, little Roman. Beautiful woodcut criblé initial at beginning of text and several capital spaces with guide-letters throughout. Text divided in 7 books, register at colophon and printer's abbreviated name on verso of final leaf within double-fillet border. Early ms. ownership autograph of t-p: "Di Marco Bonino". Light damp staining to outer lower corner of few initial and final leaves, else a very good copy, crisp and clean, bound in 17th-century vellum over pasteboards, gilt title over painted label to spine. A.e.b.

INCOMINCIA IL LIBRO DI  
PAVLO OROSIO RAC  
CONTATORE DE  
HISTORIE.

PROHEMIO.



Aulo Orosio prete di natione spagnuolo ammaestrato d'istorie, fece sette libri, li quali sono in questo volume, il quale si divide in sette parti, et e contra alli lamenti uoli pagani che diceuano che l'abbassamento della grandezza di Roma, per la fede christiana essere venuto, ne quali recando a memoria, puocomeno tutte le miserie e tribulationi che sono istate nel mondo, mostra maggiormente come contra il suo merito el commune di Roma ancho dura, et l'Imperio ista in pace, per l'osseruantia de christiani et de la fede christiana.

Orosio da Agustino fu mandato a Gerolimo per imparare la scientia dell'A. et con quella anchora imparo questa.

Tornando Orosio in occidente arecto con esso lui le reliquie di santo Stephano martire di nuouo ritrouate, et fu a tempo d'Honorio Imperadore.

Tuoi comandamenti patre Agustino o preso a fare questo libro, voleste Idio che cosi compiutamente, cosi optimamente come vorresti, io l'baueffi fatto, aduenga che inquanto io ho potuto  
a ij

First Italian vernacular translation by a certain Giovanni Guerini "da Lanciza" of Iberian Christian historian Orosius's "Historiae adversus Paganos", that is, History Against the Pagans, which had an enormous cultural relevance during the Middle Ages and the Renaissance. According to an old Parke-Bernet Galleries catalogue, this is "One of the few and rare books with the still undeciphered full-page colophon: p.alex. pag.benacensis.f.bena.v.v. Paganini's editions are avidly sought by bibliographers because of the fine typography, the charming and sometimes bizarre type, etc. . . . [Fumagalli: Lex. Tyogr. Italiae, p. 427]".

Graesse, V, 52. A. Nuovo, Alessandro Paganino (1509-1538), p. 189.

HUNT 26: "THIS IS THE EARLIEST WORK OF  
SCIENTIFIC BOTANY"

17. THEOPHRASTUS. *De causis plantarum libri VI.*  
*Theodoro Gaza interprete.*

Paris, Ex officina Christiani Wechel, 1529.

€1500

8vo, pp. [18] 354 [24]. Italic letter, some Roman and Greek types. Title within woodcut elaborate ornamental border and historiated initials. Register and imprint at colophon, large printer's device on verso of final leaf. Final 12 leaves with Greek-Latin botanical vocabulary. Sporadic early ms. notes and handwritten title on foot fore-edge. First few leaves a little worn and slightly soiled at upper outer corners. Generally crisp and clean throughout.



Contemporary blind-stamped black leather with grotesque-decorated panels and floriated centrepiece on both covers. A very good copy in attractive binding.

*Rare first edition published in France of the Latin translation, by humanist Theodore of Gaza, of Theophrastus's famous treatise on plants, which first appeared in Treviso in 1483 together with Historia plantarum. In De Causis Plantarum Theophrastus focuses on plant physiology. Books One and Two are concerned with generation, sprouting, flowering and fruiting, and the effects of climate. In Books Three and Four, Theophrastus studies cultivation and agricultural methods. In Books Five and Six, he discusses plant breeding; diseases and other causes of death; and distinctive flavours and odours.*

Adams, I, 577; Hunt 26: "This is the earliest work of scientific botany, a subject not addressed in any of the writings of Aristotle"; Pritzel 9188; USTC 146023.

### A RICHLY ILLUSTRATED RENAISSANCE BOOK



**18. DIO, Cassius.** *Dione historico delle guerre & fatti de romani. Tradotto di greco in lingua uulgare, per m. Nicolò Leonicensino. Con le sue figure a ogni libro, opera nuouamente uenuta in luce, ne più in lingua alcuna stampata.*

Venice, Per Nicolo d'Aristotile di Ferrara detto Zoppino, 1533.

€2800

FIRST VERNACULAR EDITION. 4to, ff. [6], CCLXXXII, with a woodcut portrait of the author and 22 charming vignettes. Roman letter. Title within elaborate ornamental border with figures. Clean, bright and crisp copy, printed on heavy paper. Modern period-style binding in limp vellum with ties, ms. name to head of spine.

*First edition in any vernacular language. The Greek original was not printed until 1548. Moss quotes Haym on this edition of 1533: "Edizione rara". The interesting woodcuts are by several artists, whose monograms appear on each. Humanist Leonicensino vulgarised directly from the Greek both Procopius (Milan, Biblioteca Ambrosiana, Ambr. 272 inf.) and this Roman History of Cassius Dio, a work already started in 1473 and completed before 1488. It was then*

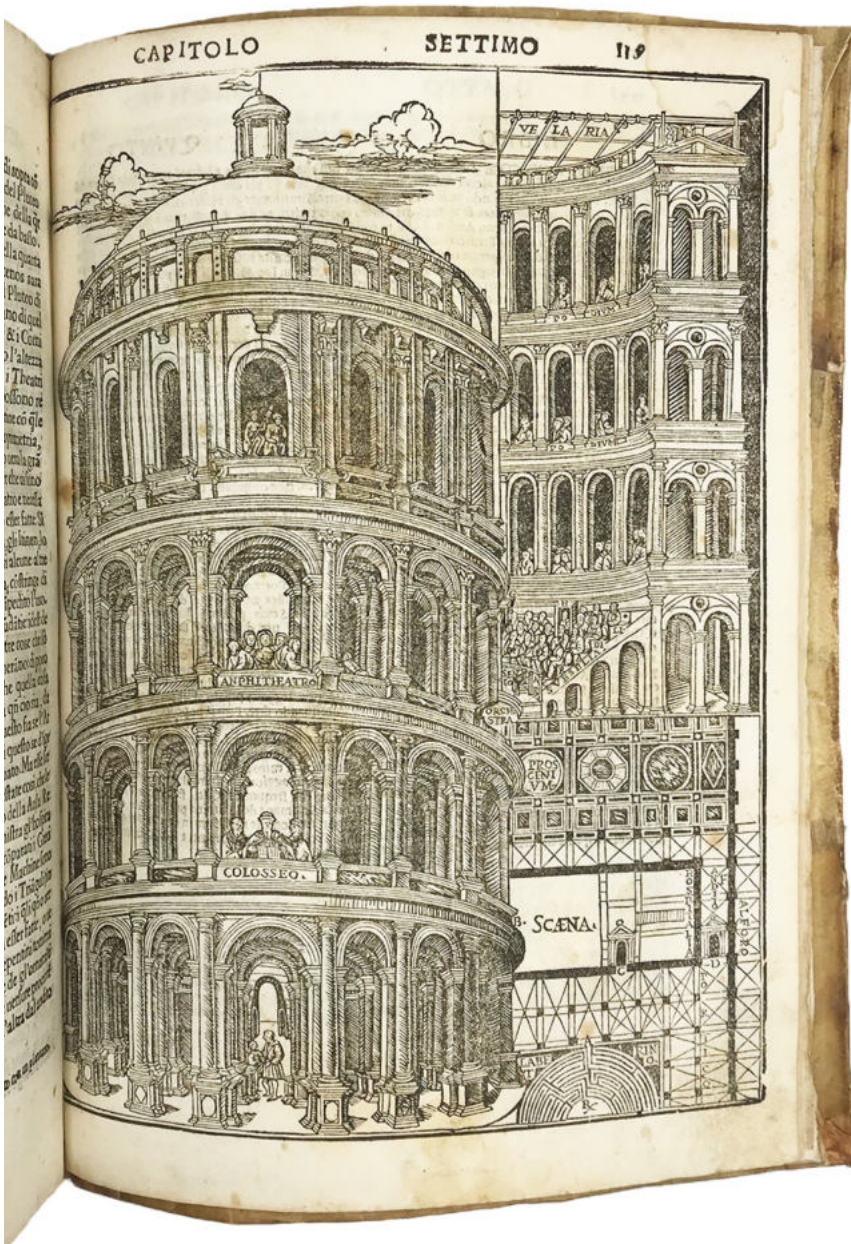


published in this edition in Venice only in 1533. Of Dio's great work, which covers the era from the legendary landing of Aeneas in Italy to the reign of Alexander Severus, we possess only Books 36-60, which cover the years 68 BCE-47 CE. The missing portions are partly supplied, for the earlier gaps by Zonaras, who relies closely on Dio, and for some later gaps by John Xiphilinus. The facilities for research afforded by Dio's official duties and his own industry make him a very vital source for Roman history of the last years of the republic and the first four emperors.

Adams D511; Graesse, II, 34; Moss I, 407; Sander 2436; Edit16 CNCE 17205. Not in Brunet.

## A CHARMING COPY

**19. VITRUVIUS.** *Architettura, con il suo commento et figure. Vetrivio in volgar lingua raportato per m. Gianbatista Caporali di Perugia.*



Perugia, Nella stamparia del conte Iano Bigazzini, 1536.

€5200

Folio, ff. [3], 131. Roman letter, a little Italic. Two early symmetrical oval ownership stamps on t-p, not identified. Title within elaborate architectural woodcut border decorated with the allegories of mathematics, music, literature, painting, and architecture, as well as a profile portrait of the translator and and some figures, including gryphons and a man caressing a dog; portrait of Giano Bigazzini on A2r, numerous woodcut illustrations in text, also full-page, some of which white on black background, large initials and text surrounded by the comment in smaller font. Overall an excellent copy printed on strong paper. Attractive early limp vellum, probably coming from an early-C18th binding (French inscription, "inventaire...", dated 1704, on front cover), but, given the nicely-aged condition, perhaps in turn a reused earlier binding; renewed endpapers (but not modern). Charming copy.

*Third Italian vernacular edition, translation by the architect and painter Giovanni*

*Battista Caporali (1476-1560), a pupil of Perugino. The book contains the first five books of Vitruvius' work. Many of the wonderful woodcuts found here are based on those illustrating the first Italian vernacular edition, which was issued in Como in 1521. However, these have a fascinating popular flavour. Several woodcuts are white on black and, interestingly, the recto of leaf 119 represents designs for theatres and amphitheatres that are populated by the figures of the audience. This is one of the finest illustrated books appeared in Perugia in the 16th-century, as well as the only work published by Count Giano Bigazzini. The latter set up his own printing workshop by renting press and typefaces from Cosimo Veronese and by hiring the composer Vittorio Muzioli.*

Fowler, 400; Berlin Kat., 1805; Harvard/Mortimer, Italian, 546; Riccardi I, 612; Edit16 CNCE 54111.

### RENAISSANCE BINDING; COPIOUSLY ANNOTATED IN AN EARLY HAND

**20. IUSTINUS, AURELIUS VICTOR, and POMPEIUS TROGUS.** *Ex Trogi Pompeii historiis externis libri XLIII. His accessit ex Sexto Aurelio Victore de vita et moribus Romanorum imperatorum epitome*

Lyon, apud Seb. Gryphium, 1538.

€1400



8vo, pp. 350 [50]. Italic letter, little Roman. Woodcut printer's device on t-p and final leaf, historiated initials. Early annotations and underlining throughout, especially up to Book XIX. Later ownership autograph on t-p. Blind-stamped ornamental panels on both covers, contemporary calf, spine rebacked and refurbished, endpapers renewed (but not modern), recent C18th-style morocco label with gilt lettering. Author's ms. name written on foot fore-edge. A very good copy.

*Dedicatory letter by the editor, German jurist and humanist Johann Sichard, to Peter Reich von Reichenstein, clergyman in Basel. Justin flourished in the third century AD. A Roman historian, he was the author of this Epitome, an abridgement of the Historiae Philippicae et totius mundi origines et terrae situs (Philippic Histories) by Pompeius Trogus, whose work is lost. Most of the abridgement is not so much a summary as passages quoted from Trogus. Nothing is known of Justin's personal history other than his work on Trogus's book (chiefly a history of Macedonia and the Hellenistic monarchies, with Parthia), which preserves material that has proved valuable to students of the Hellenistic world. The book was much used in the Middle Ages and survives in more than 200 manuscripts from that period. It was printed an incredible amount of times throughout the late 15th and the 16th centuries.*

USTC 147416.

## RARE SECOND EDITION OF THE "DIVINE" VITTORIA'S RHYMES

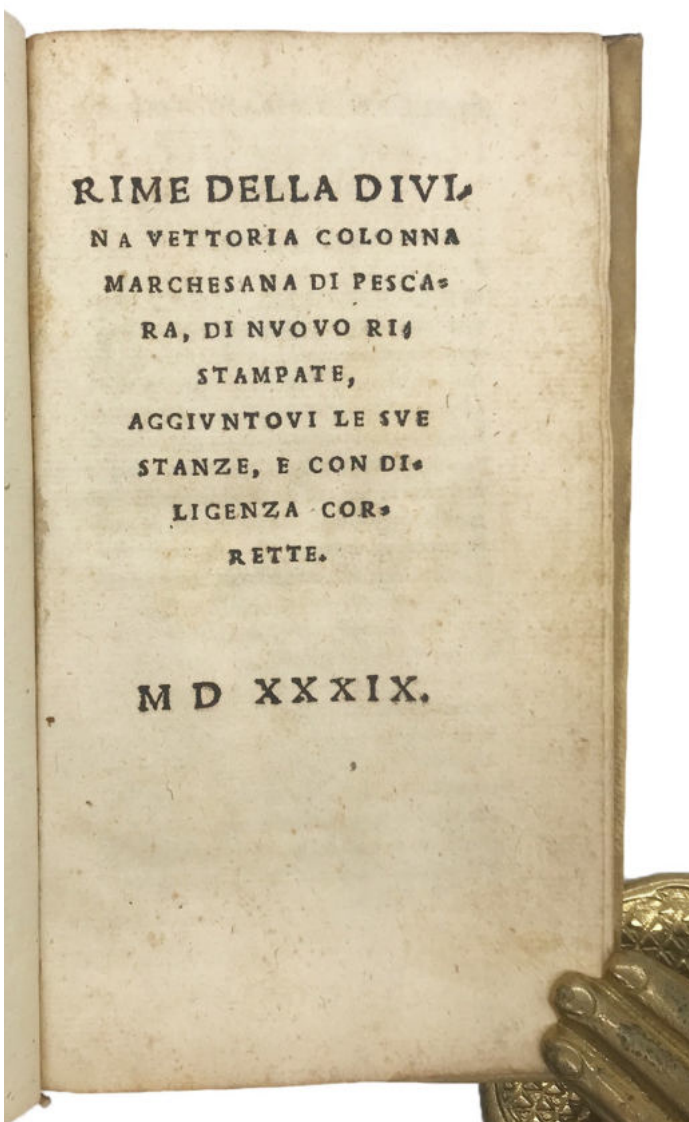
**21. COLONNA, Vittoria.** *Rime della divina Vettoria [sic] Colonna marchesana di Pescara, di nuovo ristampate, aggiuntovi le sue stanze, e con diligenza corrette.*

[Venice], [Giovanni Marco Salvioni], 1539.

€2400

8vo, ff. [48]. Italic letter, title in Roman; no imprint stated, only the publication date at foot of t-p. Dedicatory letter to Alessandro Vercelli from editor Filippo Pirogallo starting on A2r. f2v is blank. Large woodcut printer's device of a bull within a garland on verso of final leaf, with the printer's initials "M. S." and a cross right beneath the bull. Register at colophon. Late 18th-century stiff vellum, gilt fleurons to spine and title on red morocco label. Early 20th-century paper bookplate of Silvio Zipoli to upper pastedown. Head and tail fore-edges gilt and gauffered. An excellent copy.

*Second edition, corrected and enlarged, of the famous "Rime" written by the important woman Italian Renaissance poet and close friend to Michelangelo, Vittoria Colonna, which superseded the first incomplete Parma version printed in 1538. The book consists of her love*



sonnets celebrating the life of her deceased husband, Ferrante Francesco d'Avalos, Marquis of Pescara, who had spent much of his life at war and died from injuries suffered in the battle of Pavia (1525).

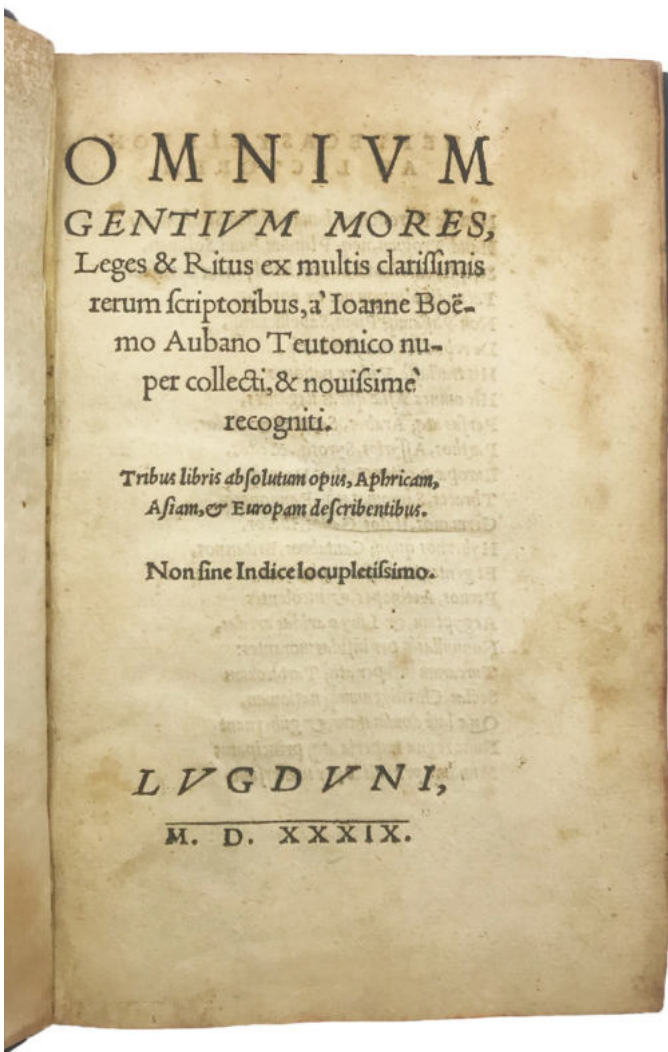
This collection, published without her consent the previous year in Parma at the instigation of Filippo Pirogallo, was Colonna's first appearance in print, although manuscripts of her poetry had been widely circulated. Because of criticism for the unauthorised and incomplete edition of 1538, three editions appeared in 1539, all with additional stanzas and corrections. All editions are very rare. One is attributed to Niccolò Zoppino at Florence, another by Marco Salvioni appeared in Venice, and another was published anonymously but it has usually been attributed to Curzio Troiano Navò in Venice. However, the present book seems to clear up doubts about the identity of the printer of the latterly mentioned edition which, indeed, should be attributed to Marco Salvioni. In fact, Edit16 records only one 1539 edition of Colonna's Rime by Marco Salvioni, which as well bears the printer's device on the last leaf, yet shows a partly different text in the title: "Rime de la divina Vittoria Colonna marchesana di Pescara con le sue stanze aggiunte et di nuovo con diligentia stampate et ricorrette". Conversely, this book has the same title of both Zoppino's edition and the anonymously published edition usually attributed to Navò.

Being considerably rare, it is likely that the few extant copies of this Salvioni edition either lack the final leaf with the device, which would explain the confusion about the identity of the printer, or belong, supposedly, to the number of copies issued by Salvioni with a final blank showing no device, which would be a reasonable point. Furthermore, this Salvioni edition seems to be slightly earlier since, as observed by Bullock (*Vittoria Colonna, Rime*, curated by Alan Bullock, Bari, Laterza, 1982), all other 1539 editions amend in the dedication leaf the dot wrongly placed between the dedicatee's first and last name, which instead is here present.

The "Stanze aggointe" at end (F3r-F7r), beginning, "Quando miro la terra ornata, e bella", are by Veronica Gambara, previously published in "Stanze bellissime della S. Veronica da Gambara". Genoa, 1537.

Brunet II, 161; BM STC, Italian, 191. Cf. Cox, E. M., The earliest edition of the 'Rime'..., in *The Library*, ser. 4, v. 2.





22. **BOEHME, Johann (Ed.).** *Omnium gentium mores, leges & ritus ex multis clarissimis rerum scriptoribus, a' Ioanne Boëmo Aubano Teutonico nuper collecti, & novissimè recogniti. Tribus libris absolutum opus, Aphricam, Asiam, & Europam describentibus. Non sine indice locupletissimo*

Lyon, excudebat Ioannes Barbous, 1539.

€1000

8vo, pp. 303, [25]. Italic letter, some Roman, printed side notes. Woodcut historiated initials. Occasional light age toning. Period blind-stamped black leather with some skilful restorations, all edges red. Early restorations of blank corners at last few leaves of index. Original endpapers, light candle burning on small area of head fore-edge. Overall, a very good copy.

*Early edition of this popular book dedicated to the descriptions of the customs of various peoples from all around the world, which, although essentially composed of extracts from classical authors, represents the first systematic attempt at ethnography. It was first printed in 1520 and went soon through several editions. The work is divided in three books: the first one concerns Africa, the second Asia and the third one Europe.*

Adams B2267 (1542 edition); Sabin 6117; USTC 147666.

## IMPORTANT ALCHEMICAL TREATISE

23. **LULL, Ramón [i.e. PSEUDO-LULL], and ALBERTUS MAGNUS.** *De secretis naturae sive quinta essentia libri duo [con] De mineralibus et rebus metallicis libri quinque.*

Venice, Apud Petrum Schoeffer [per Giovanni Battista Pederzano], 1542.

€3000

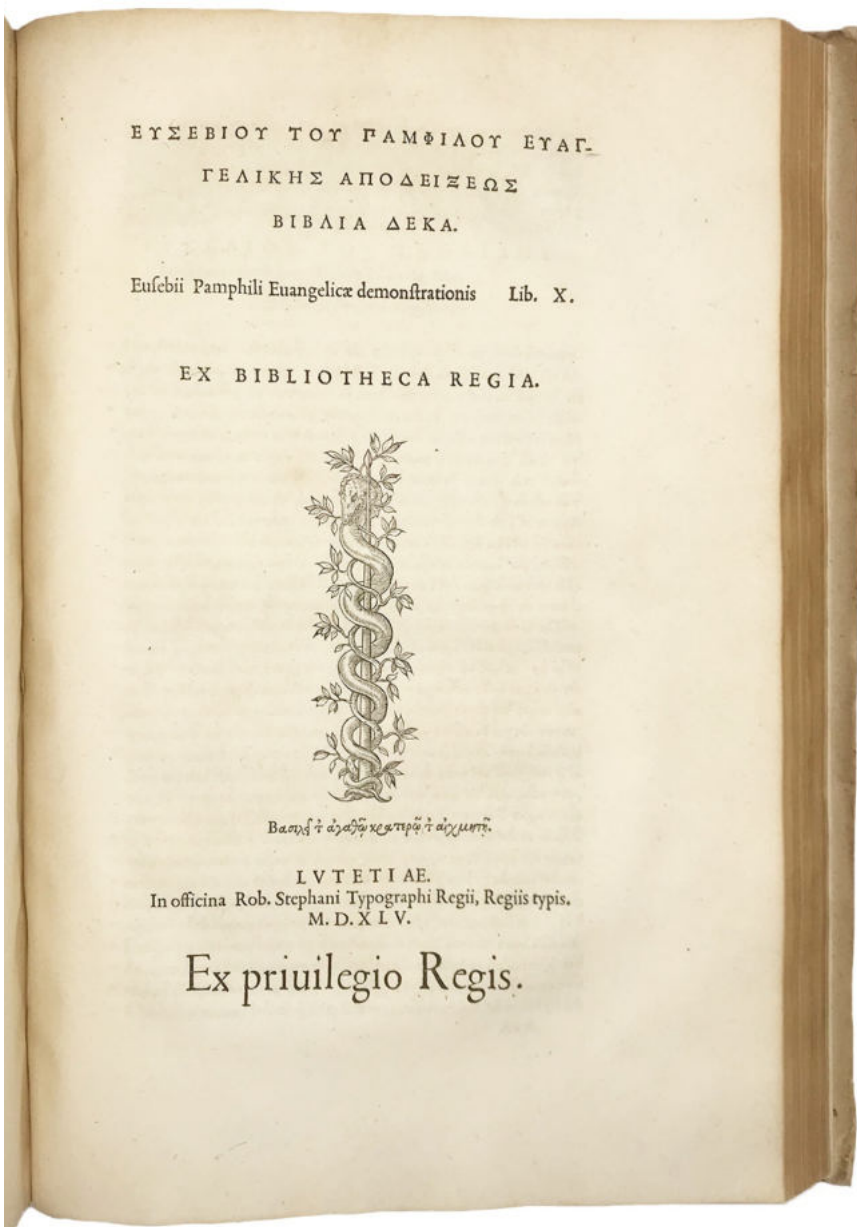
8vo, 2 works in 1 volume, pp. 324, [8]. Italic letter, a little Roman. Pederzano's device at colophon, imprint on t-p and at end of text. One historiated initial and 8 woodcuts, one of which full-paged, showing alchemical furnaces and alembics for distillation. A crisp copy, generally clean throughout and printed on strong paper. Some initial age toning. First two leaves damp stained and soiled in some places, skilful restorations to the blank margins of the first gathering. Upper endpaper renewed (but not modern), spine refurbished. Bound in contemporary limp vellum, remains of ties. A good copy of this rare and sought-after work.



Second edition and very rare first Italian edition of this renowned treatise of alchemy initially attributed to the philosopher, theologian and mystic Raimón Lull from Maiorca (1233-1315). This edition of *The Book of the Secrets of Nature or of the Fifth Essence* was edited by the physician Walther Hermann Ryff and first printed in 1541 in Strasbourg. It was dedicated to mathematician and astronomer Philipp Imser. According to Ferguson, the chemical works printed under the name of Lull are not to be considered authentic. In fact, this work is today described as Pseudo-Lull. Less doubtful, however, is the attribution of the second work, which is titled *The Book of Minerals* and has been unanimously given to the Doctor of the Church Albert the Great. *The Liber de secretis naturae seu de quinta essentia* was the central work of the Pseudo-Lullian alchemical corpus, a vast collection of 143 different texts that circulated as the work of Lull. In particular, the author of this work used large sections of an earlier work by John of Rupescissa (Jean de Roquetaillade, 1310-1362), *De consideratione quintae essentiae omnium rerum*, which combines alchemy with medicine, describing the production process of aqua vitae from the distillation of wine, or rather the aqua vitae as the fifth essence of wine. Rupescissa believed that the resulting substance, also known as elixir, could prevent corruption and decay, and thus prevent disease and premature aging. The elixir was also understood by alchemists as a preparation which, when poured on metals, was to transform them into gold. *Liber de secretis naturae*, in contrast to Rupescissa's text, is not primarily concerned with the medical application of quintessence, but instead interprets these ideas as part of an alchemical system that includes medicine, the transmutation of metals, and the artificial production of precious stones.

Adams L-1704; Caillet II, 6858; Duveen p. 369: "well produced by Peter Schoeffer's youngest son"; Edit16 CNCE 31206; Ferguson II, p.54; Not in BM STC.

EDITIONES PRINCIPES OF EUSEBIUS' EVANGELICAL PREPARATION AND  
DEMONSTRATION



24. EUSEBIUS CAESARIENSIS. *Euaggelikēs proparaskeuēs, biblia pentekaideka. Evangelicae praeparationis libri XV* [BOUND WITH] *Euaggelikēs apodeikseōs biblia deka. Evangelicae demonstrationis libri X*

Paris, Ex officina Rob. Stephani, 1544; 1545.

€3400

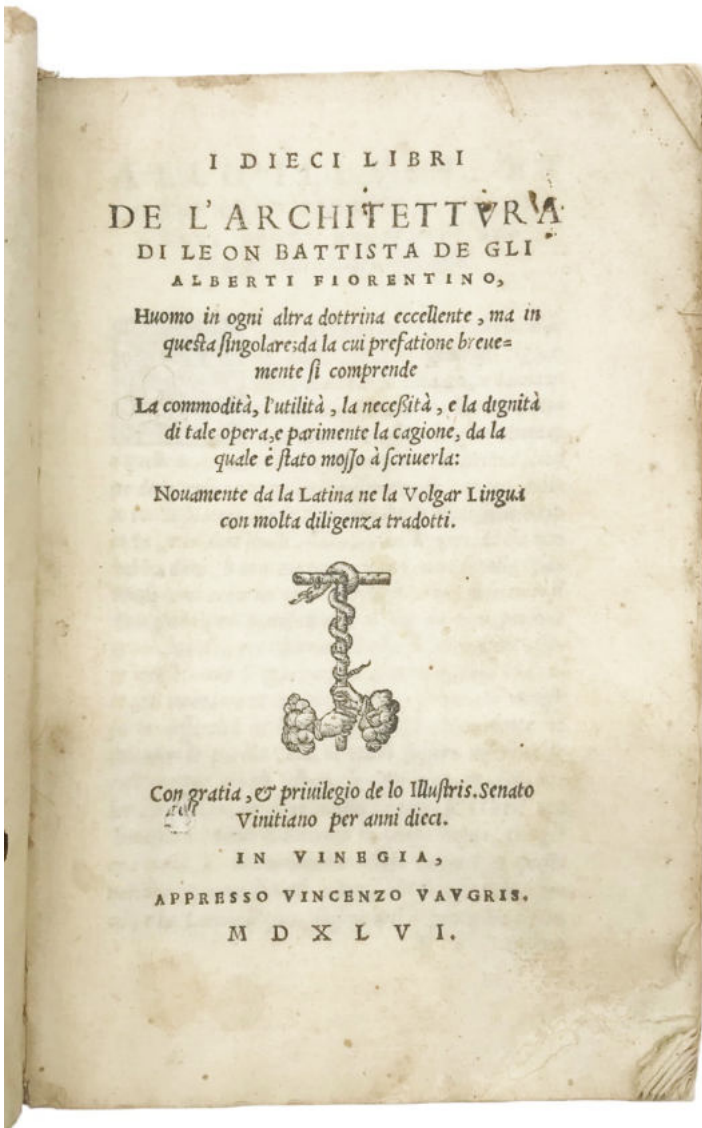
EDITIONES PRINCIPES. Folio, pp. 498, [2]; 138 [i.e. 338], [2]. Greek letter, very sporadic Roman. Estienne's device on both t-ps (serpent wound around the spear/olive tree branch) and in the classic large variant at end of the second work (the tree of knowledge), imprint repeated at colophon (dated 1546). Fine large woodcut initials and headpieces. Early provenance stamp on first t-p: "Biblioteca Se. Me. Nouvelle". Wide-margined copy, crisp and clean, bound in C19th rustic pasteboard wrappers, spine backed with marbled paper, handwritten title to paper label. Excellent copies.

*Evangelical preparation was the first work issued by Estienne as the official Printer in Greek to Francois I and was the first*

*appearance of a full text in the first font of the 'grecs du roi' commissioned by the king through the printer. The font was designed by the Cretan scribe Angelos Vergikios and cut by Claude Garamont. "Editiones principes of these two works, which remained the standard text for about a century" (Schreiber). The texts are based on manuscripts in the Royal Library. These two treatises, almost always found bound together, justify the Christian acceptance of the Hebrew tradition and rejection of the Greek. The Preparation contains quotations from many classical authors now otherwise lost, while the Demonstration is only partly extant, with ten of twenty books only. Together with Eusebius's Ecclesiasticae historiae, printed by Estienne in 1544 also, these works represent the first use of the famous "grecs du roi".*

Adams E1087 and E1082; Mortimer, French, 219; Renouard, Estienne, 12; USTC 149170 and 160189.

## THE START OF ANTIQUITY'S REBIRTH IN EARLY MODERN ARCHITECTURE



### 25. ALBERTI, Leon Battista. *I dieci libri de l'architettura*

Venice, Vincenzo Vavgris. [=Valgrisi], 1546.

€4000

FIRST ITALIAN VERNACULAR EDITION and only edition of Pietro Lauro's translation. Small 8vo (16x108cm), ff. [12], 248. \*8 \*\*4 [\*\*4=blank] a-z8 A-H8. Italic letter, very sporadic Roman. Printer's device on t-p and colophon, a few woodcut initials. Generally clean and crisp, occasional spotting and age toning. Little paper loss at lower corner of t-p, tiny hole through upper flyleaf, t-p and first leaf, affecting the text very minimally. Bound in contemporary limp vellum, flaws along covers' extremities, loss of skin at spine foot repaired with later vellum. A good copy.

*Alberti's treatise, together with the writings of Vitruvius, constituted the fundamental architectural theory of the early Renaissance. The present edition is one of great significance for the spread of Albertian theory throughout Italy. It is also of significance as the first architectural book in octavo format to appear in any vernacular language. "One of the most brilliant dilettantes that has ever lived, Leon Battista Alberti had a great visual capacity, a strong sense of beauty, and passionately believed that human dignity resides entirely in work" (Millard).*

Adams, A487; BM STC, Italian, p. 15; Cicognara, 373; Fowler, 5; Millard, Italian, 5.

## RARE C18TH COUNTERFAIT EDITION

### 26. ARTEMIDORUS. *Dell'interpretatione de sogni nuouamente di greco in volgare tradotto per Pietro Lauro modonese.*

Venice, appresso Gabriel Giolito de Ferrari, 1547.

€950

8vo, pp. [16], 293, [1]. Italic letter, sporadic Roman. Printer's device on t-p, head and tailpieces, register and imprint of verso of final leaf. C18th stiff vellum, edges sprinkled in green. Gilt lettering over red morocco label to spine. An excellent copy.



**ARTEMIDORO**  
 DALDIANO PHILOSOPHO  
 ECCELLENTISSIMO  
 DELL'INTERPRETATIONE  
 de sogni nuouamente di Greco in uol-  
 gare tradotto per Pietro Lau-  
 ro Modonefe.



Con Gratia et Priuilegio.

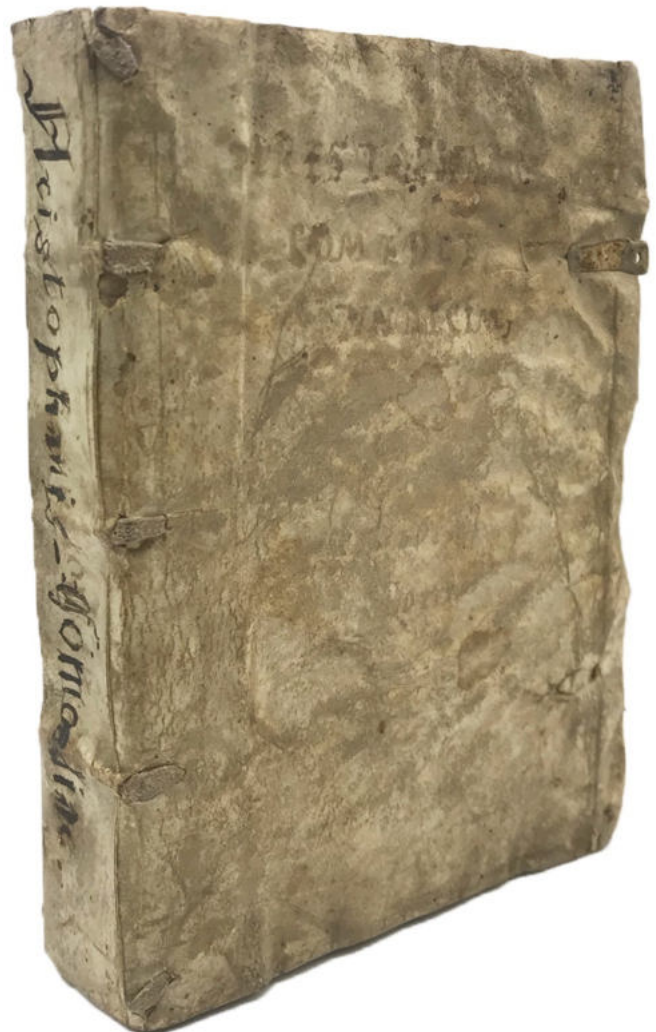


In Vinegia, Appresso Gabriel Giolito  
 de Ferrari.

M D X L V I I.

Counterfeit issue from the 18th century, probably printed in Venice by the bookseller Pavino, of the Italian vernacular translation by humanist Pietro Lauro, which was printed by Giolito in the 16th century. Dedication to Diego Hurtado de Mendoza. The Interpretation of Dreams is a theoretical and practical encyclopaedia of dreams divided in 5 books, written in ancient Greek in the second century AD; a compendium of the whole ancient and complex Greek tradition on this subject, which in the modern world was placed at the centre of all psychology and proved to be an inexhaustible source of knowledge and mysteries. This is the oldest book on dreams and their interpretation, a text so highly esteemed by Sigmund Freud that the father of modern psychoanalysis used the same title for his most famous work.

See S. Bongi, Annali di Gabriel Giolito de' Ferrari, Roma, 1890, I, p.145; EDIT16 CNCE 26225 (CNCE 3214 - identification number of the the original edition).



27. ARISTOPHANES. *Komodiai hendeka.*  
*Comoediae undecim*

[Venice], Ioan. Gryphius excudebat, 1548.

€1100

8vo, ff. 279, [1]. Greek type, sporadic Italic and Roman. woodcut printer's device on t-p and last leaf, historiated initials. Occasional marginal damp stains and light foxing, short ms. notes on lower pastedown. Contemporary limp vellum with early title handwritten to spine. Remains of ties. A very good copy.

*Greek edition of Aristophanes' comedies printed in Venice by Giovanni Griffio and edited by humanist Angelo Canini from Anghiari. In the preface, Canini addresses the young "lovers*

of Greek and eager to learn" in an epistolary form, saying that he wanted to prepare a text as correct as possible for the needs of their studies. Taking up the invitation of the publisher Giovanni Griffio, the editor "healed many wounds", limiting himself to "marking the incurable passages with an asterisk". From his statement that he did not have "the possibility of using an ancient manuscript", it can be deduced that he reprinted an earlier edition collating it perhaps with a few more recent manuscripts and freeing her from the most glaring errors. Canini promised to add an explanatory commentary to the text but, as Griffio points out in a note at the end of the volume (f. 279v), he was prevented from doing so by a long journey and by pressing commitments. Canini's edition is very important for the philological reconstruction of Aristophanes' texts. It was reprinted in Lyon in 1548 with a short appendix explaining the method followed in the amendments.

Graesse, I, p. 206; Edit16 CNCE 2864; USTC 810854.

## VERY RARE ITALIAN TRANSLATIONS OF GALEN'S "DE SANITATE TUENDA" AND HIS OBSERVATIONS ON THE DISEASES OF THE SOUL AND THEIR CURE



### 28. GALENUS and Giovanni TARCAGNOTA (tr.).

*Delli mezzi, che si possono tenere per conseruarci la sanità. Recato in questa lingua nostra da m. Giovanni Tarcagnota* [BOUND WITH] *ID. A che guisa si possano, e conoscere, e curare le infermità dell'animo. Recato in questa lingua nostra da m. Giovanni Tarcagnota*

Venice, Per Michele Tramezzino, 1549.

€2500

FIRST EDITIONS. 8vo, 2 works in 1 volume: ff. [8, 2 of which blank], 157 [i.e. 165], [3 blanks]; 28 [i.e. 26]. Italic letter, a little Roman. Woodcut printer's device on both t-ps. Large historiated initials and two engraved diagrams in the text to the first volume. Early title handwritten on foot fore-edge. C19th stiff vellum with overhanging edges, gilt lettering to spine over two morocco labels (red and green), marbled endpapers. An excellent copy, fresh and very clean.

*First and only editions of these Italian vernacular translations of two important works by the Greek physician Galen. The first work is "On the Preservation of Health" and the second concerns the diseases of the soul and their cure. The translator was Giovanni Tarcagnota, a*

humanist and antiquarian from Gaeta. The first work includes the "placet" of Paul III and the privilege, and it is dedicated by the printer and editor Michele Tramezzino to Domenico Veniero d'Andrea, whom he had already dedicated his issues of Marsilio Ficino's and Arnaldus de Villa Nova's works on the preservation of health. The dedicatory letter of the second work addresses Francesco Gattola. Argelati (*Biblioteca degli volgarizzatori*, II, p.107) deems this a "bella edizione accennata dal P. Paitoni, benchè appena". The "Biographie Universelle" (Firenze, 1842, II, p. 932), translated by Felice Scifoni, relates that the first work was later reduced to a "Compendium" by Giuseppe Galeano, who published it in Palermo in 1650, while the second work is defined a "valuable opusculum" and "not common at all".

EDIT16 CNCE 20186 and CNCE 20188.

## EDITIO PRINCEPS

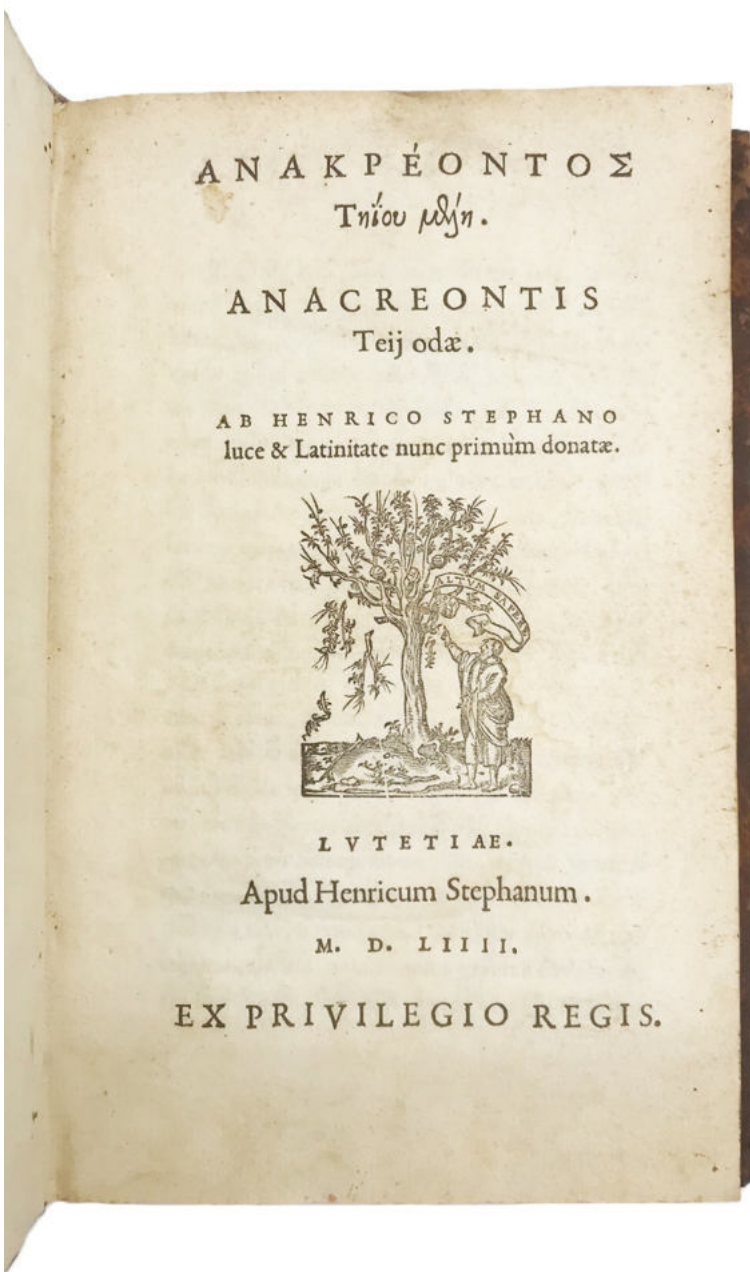
**29. ANACREON.** *Teij odae.* Ab Henrico Stephano luce & Latinitate nunc primùm donatae.

Paris, Apud Henricum Stephanum [Guillaume Morel for Henri Estienne], 1554.

€2500

FIRST EDITION. 8vo, pp. [8], 110, with final blank, usually lacking from most copies. Greek and Roman letters. Printer's device on t-p, woodcut floriated initial and headpieces. 18th-century full mottled calf, gilt-tooled spine, red morocco title piece. Occasional light age toning, minor damp staining at blank foot of some final leaves. An excellent copy.

*This greatly important collection of Greek lyrics was once believed to be the work Anacreon, the renowned poet of ancient Greece. Nevertheless, they are today considered poems in the style of Anacreon, whose own work on wine and women survives in short fragments only. Schreiber has noted that the "discovery" of these poems, in a manuscript owned by Thomas More's humanist friend, John Clements, caused a poetic revolution, which culminated in the 18th century with the Anacreontic Poets. Known as the Anacreontea, these poems were arranged for publication in the first book issued by Henri Estienne II, which contains all three sizes of the "grecs du roi" types.*



COMPLETE WITH O5-8 AND IN C18TH NICELY DECORATED VELLUM



**30. MEDICI, Lorenzo de'.** *Poesie volgari, nuovamente stampate, di Lorenzo de' Medici, che fu padre di Papa Leone: Col commento del medesimo sopra alcuni de suoi sonetti.*

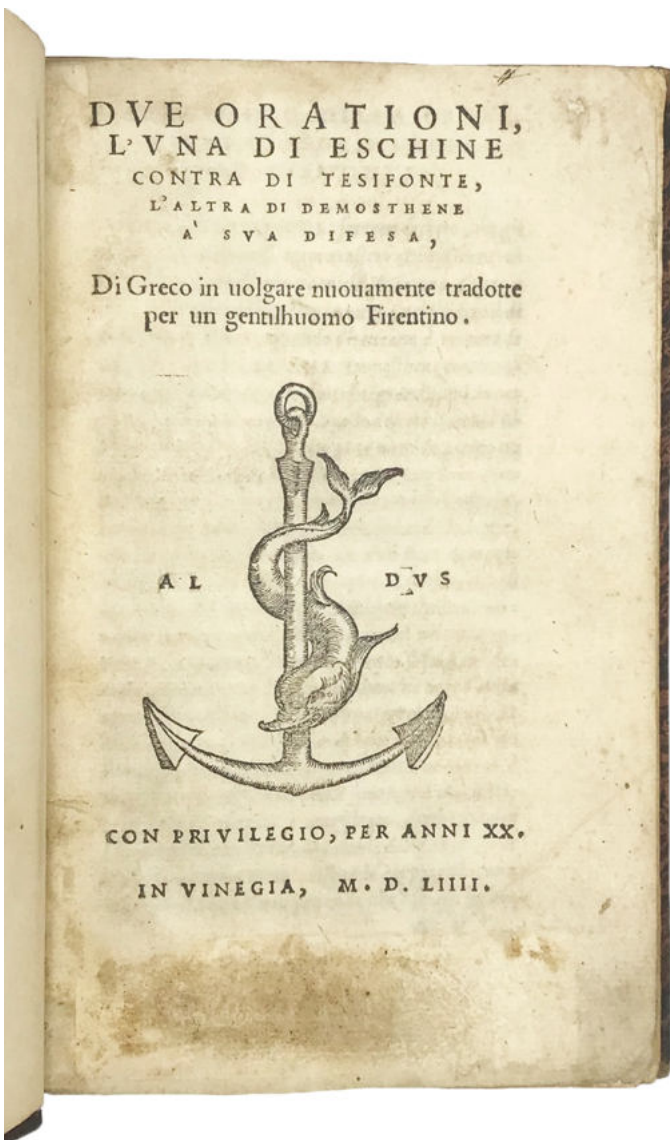
Venice, In casa de figliuoli di Aldo, 1554.

€9500

FIRST ALDINE EDITION. 8vo (15,7x9,5CM). A-Z8 2A-2C8, ff. 205, [3]. Italic letter, very little Roman. Printer's device on t-p and on verso of final blank leaf, large historiated woodcut initial at beginning of text. 2 leaves of errata; register and repeated imprint at colophon. Faded ms. ex libris on t-p: "Di Gennaro Giannelli" (fl. C17th-C18th, Roman bibliophile, physician and man of letters). Occasional marginal early annotations throughout; old ink note on centre of upper pastedown stating that the five songs which were removed from almost all copies are present in this copy. They were inserted later. Indeed, the original 4-leave quire O was entirely substituted with a complete 8vo gathering, probably taken from another copy, since it shows skilful restorations to the foot of each leaf, and sometimes the outer margin, in order to adjust the quire to the present copy. Masterly repair to the t-p's outer margin with paper

integration most likely due to the removal of an older ownership note. Occasional very mild foxing, toning or spotting on a few leaves, else in very good condition. Crisp and mainly clean copy. Bound in 18th c. full vellum over pasteboards, richly decorated on spine and covers with gilt-tooled motives and fleurons. Ruled large borders in red. An excellent copy in a fine binding. A.e.y.

*As stated in the online catalogue's record that describes the three copies of this book held by the University of California, "it appears that after a few copies of signature O had been printed with eight leaves (leaves 105-112) five canzoni were eliminated, thus reducing signature O to four leaves (leaves 105-108), with the reduced text re-arranged and in part reset so as to be continued without break on leaf 113, which follows 108." Furthermore, the record reports that the UCLA copy is a "made-up copy, in which the leaves removed earlier were replaced, at a later time, with those from another copy." Thus, the present copy is comparable with the UCLA's aldine. The five canzoni removed were: "O dio, o sommo bene, hor come fai"; "O maligno e duro core"; "Ben ch'io rida, balli et canti"; "E convien ti dica il vero"; "Una donna havea disire." The removal was clearly intended to be immediate as the register records: "tutti sono quaderni, eccetto O che e duerno." This intervention in course of press was probably decided by Paolo Manuzio to avoid censorship of rhymes considered licentious or simply facetious. All this with the intention of providing a lyrical and Petrarchian image of Lorenzo, devaluing instead the popular and laughing dimension of his lyric, in accordance with the Venetian taste of the time.*



Adams, M1005; Ahmanson-Murphy 473; Renouard p.162: «Presque tous les exemplaires sont mutilés de cinq chansons (Canzoni) dans la feuille O»; Edit16 CNCE 27192, Var. A (with insertion of the whole O gathering).

**31. AESCHINES and DEMOSTHENES.** *Due orationi, l'una di Eschine contra di Tesifonte, l'altra di Demosthene à sua difesa. Di Greco in uolgare nuouamente tradotte per un gentilhuomo Firentino.*

Venice, In casa de figliuoli di Aldo, 1554.

€1450

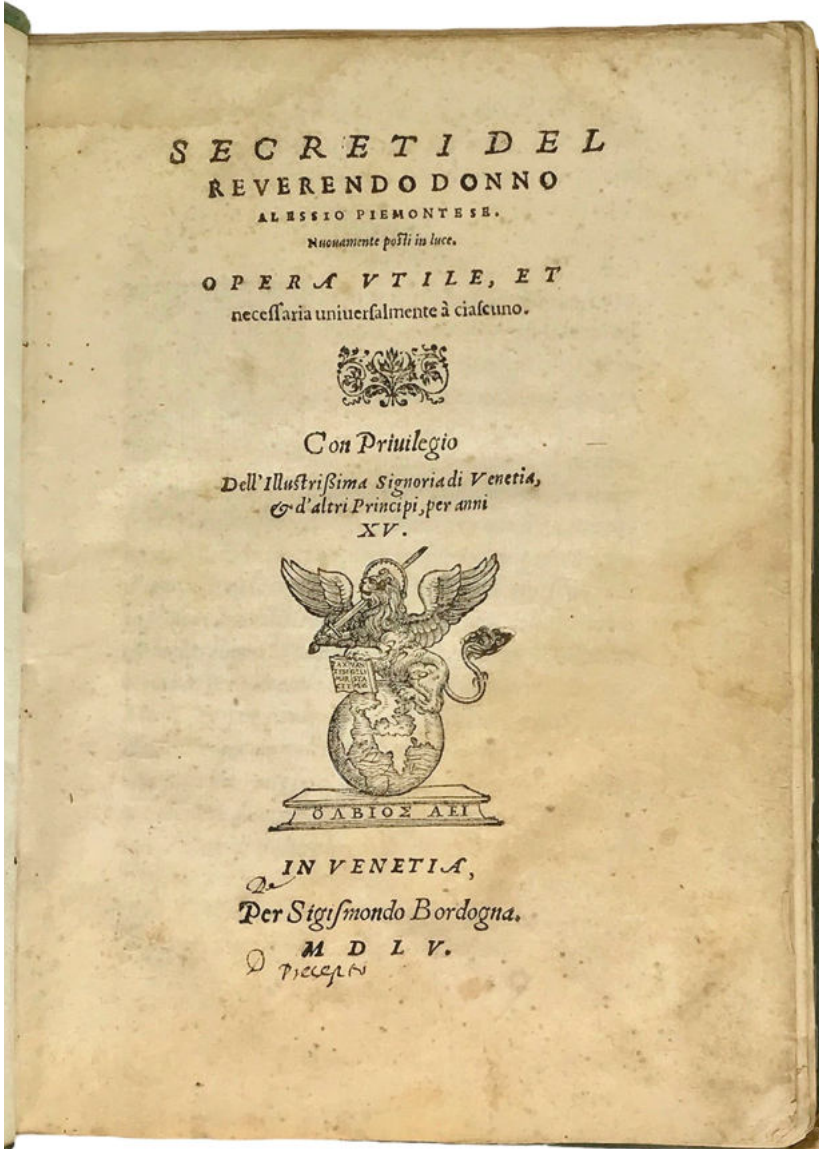
FIRST EDITION. 8vo, ff. 106 (A-N8 O2). Italic letter, sporadic Roman. Printer's device on t-p and at end. Repeated imprint and register at colophon. Capital spaces with guide-letters. Two small repairs: tiny hole at upper corner of t-p and short tear at D7. Bound in C19th quarter leather and marbled paper. Occasional very light waterstaining and mild foxing at margins, else an excellent copy.

*First and only aldine edition of this Italian vernacular translation of two orations by Aeschines and Demosthenes. The ancient Greek orator and politician*

*Aeschines delivered a speech against his colleague Ctesiphon, harshly criticising him for proposing to reward his friend Demosthenes for his services to the city of Athens with a crown of gold, as was customary. Aeschines accused Ctesiphon because he proposed that a magistrate still in office be honored and, above all, because Demosthenes' policy had been anything but good for Athens. The famous Demosthenes effectively defended Ctesiphon with his reply, attacking the supporters of peace with Macedonia, to which Demosthenes was against, as his "Philippics" had already well demonstrated, and affirmed that he was not repentant for his actions, insisting that the only goal of his policy was the prestige and rise of his country. Although Aeschines had raised legal objections, he was defeated and forced into exile. The translation is attributed to the Venetian humanist and philologist Girolamo Ferro.*

Adams A 259. Renouard 160, 11. Edit16 CNCE 327.

"LIBER RARISSIMUS": THE FIRST AND MOST IMPORTANT PRINTED BOOK OF SECRETS...  
EXCEEDINGLY RARE!



32. ALESSIO PIEMONTESE (ALEXIS OF  
PIEDMONT) [pseud. RUSCELLI, Girolamo].  
*Secreti del reverendo donno Alessio  
Piemontese*

Venice, Per Sigismondo Bordogna, 1555.

€4200

FIRST EDITION. 4to, 6 books in 1 volume, pp. (1-24), 25-229 [i.e. 237], [1], lacking final blank. Roman letter, a little Italic. Printer's device on t-p, woodcut decorated initials, small ornamental woodcut on the first page of the text, placed between the printed letters "G." and "R." (perhaps a reference to the initials of the real name of the author? No bibliography mentions this detail). The printer's prefatory letter and the "table of all the secrets" precede the text. A list of "uncommon vocabularies" and the register follows the text at the colophon. Slightly soiled t-p, occasional light damp stains and foxing at margins. Bound in late C19th/early 20th decorated paper over pasteboard, gilt title to spine. Some scuffing along covers' extremities, little loss of paper at

spine caps and corners. Pencil purchase note, dated 1930, and reference to Brunet, I, 159 (Ediz. Orig.) on upper pastedown. Overall, a very good copy.

*This is the mysterious first edition of an exceptionally famous work dedicated to popular medicine, which includes plenty of practical advices for the day-to-day life and alchemical notions. The preface to the 1567 edition, written by Sansovino, ascribes this work published under the pseudonym of Alexis of Piedmont to Girolamo Ruscelli, who was a Renaissance alchemist, mathematician and cartographer from Viterbo, mainly active in Venice. The authorship of this work has been long debated, however, today there is general consensus on the attribution to Ruscelli. Furthermore, the presence of the above-mentioned initials on the first page of the text would seem to confirm the attribution. Nevertheless, this work became soon incredibly popular, to such an extent that it had been translated into English, German, French and Latin within 10 years from its publication. Three additional parts were published in Italian in 1558, 1559 and 1569. By the end of the 16th century – in less than 50 years! – it had already been printed more than 50 times. Notwithstanding such enormous early success, or perhaps exactly because of this incredible proliferation of editions, the first issue of the work had shortly become rare to say the least. The Latin notion "liber rarissimus" suit this item well. Even though the title has it so, "newly printed", suggesting that an earlier edition existed, no copy of such book was ever found. The preface to the second edition, published in 1557, nevertheless, states that the work was first written and printed in Latin. According to Thorndike, it can be upheld at reason that this book is the progenitor of the long and great tradition of the literature of secrets. These secrets include popular medical recipes often based on magical and alchemical principles, empirical notions of cosmetics, metallurgy, gemmology, and practical tips for the everyday life.*

Ferguson, *Bibliotheca Chemica*, I, pp. 22-23 (mentions only the 1568 edition); Ferguson, *Books of Secrets*, III, 33-37; Durling 106; Norman 1860; Partington II, 28-29; Thorndike VI, 215-216; Edit16 CNCE 73590 (only 3 copies).

### AN ELEGANT RENAISSANCE IMPRINT ABOUT HONOUR, CHIVALRY AND DUELLING

**33. POSSEVINO, Giovanni Battista.** *Dialogo dell'honore... Nel quale si tratta à pieno del duello, con la tavola di quanto vi si contiene, fatta con diverso ordine dall'altre. Di nuovo ristampato.*

Venice, Appresso Gabriel Giolito de Ferrari, et fratelli, 1556.

€1200

4to, pp. [8], 318 [i.e. 322], [42]. Italic letter, some Roman. Large and beautiful printer's device on t-p and Giolito's classic phoenix with motto in cartouche on verso of final leaf. Register and repeated imprint at colophon. Large woodcut historiated initials and elaborate head and tailpieces. Private library shelfmark over C19th paper



label glued on upper pastedown. T-p a little soiled, occasional light marginal damp staining, very skilfully restored horizontal tear at margin of first leaf. Contemporary stiff vellum, calligraphic title to head of spine. Internally clean; an excellent, sound copy.

*Second edition, the first having been printed in 1553. The book is developed in the form of a dialogue between Giberto di Correggio and the author. The first book deals with "what honour is, how it is gained and lost"; the second with "our soul's freedom according to Aristotle, and about the offences of those who have no honour and remain honourless"; the third with "how the lost honour can be regained"; the fourth with "which are the degrees of science and a discourse on nobility"; the fifth book deals with "all aspects of duelling and the possible ways to achieve peace, which are contained in the whole five books".*

*A passage from the dialogue in relation to Aeneas' final act, that is, the killing of Turnus towards the end of the Aeneid, which Possevino found fault with, from the perspective of Christian chivalric codes of honour, is helpful to understand the main topic of the dialogue. Giberto asks Possevino whether it can be right for a man to kill his adversary in a duel. Giberto explains that he raises the question because it*

*has already been established that the goal of a duel between two heroes or strong men should be the recuperation of lost honour and not the death of one of the combatants. Possevino's answer is no: killing an opponent would be dishonourable since, as Aristotle teaches us, the victory itself is the honourable thing. Giberto then asks the pivotal question: how, then, can Aeneas kill the suppliant Turnus and yet retain his honour? Possevino answers that indeed he cannot: at the poem's conclusion Aeneas is stripped of honour." (see Richard F. Thomas, *Virgil and the Augustan Reception*, Cambridge University Press 2004, p. 286).*

Edit16 CNCE 27132.

34. PICO DELLA MIRANDOLA, Giovanni.  
*Omnia quae extant opera*

Venice, Apud Hieronymum Scotum, 1557.

€3600

Folio, ff. [10], 161 [i.e. 155], final blank. Foliation error at q4-5 (jump from f. 88 to f. 95). Roman and Italic letter. Text mainly printed on two columns, large printer's

IOANNIS PICI MIRANDVLÆ

PHILOSOPHI, AC VTISSIMI,

AC PLATONICÆ DISCIPLINÆ SECTATORIS

PRÆCIPVI OMNIA QVÆ EXTANT OPERA:

NUPER CLARISS. VIRORV INGENIO,  
ac labore illustrata, & innumeris erroris  
bus expurgata. Ea autem hæc sunt.

IOANNIS PICI MIRANDVLÆ VITA A IOANNE  
Francisco Illustri principis Galeotti Pici Filio elegantissime conscripta.

Heptaplus de opere Sex dierum Genesios.  
Deprecatoria ad Deum elegiaco carmine.  
Apologia Tredecim Questionum.  
Tractatus de Ente & vno varijs objectionibus & re-  
sponzionibus diuinus.  
Oratio quam elegantissima de Homini celsitudine &  
dignitate.

Epistoliarum eiusdem libro duo.  
Testimonia eius vite doctrina.  
Expositio psalmi conferua me domine.  
Disputationum aduersus Astrologos libri duodecim.  
Cacelij Cypriani episcopi Charchaginenfis de ligno  
crucis carmen.

CLARISSIMORVM ITEM VIRORV NOMINA,  
qui in omnia eiusdem opera epistolas conscripserunt, hæc sunt.

Ioannes Picus Mirandula  
Ioan. Fran. Miran. Gal. comitis filius  
Hermolus barbarus.  
Angelus politianus  
Fratr Baptistæ carmelita.  
Matheus bolus veronensis.  
Hieronymus donatus.  
Robertus saluatus.

Philippus Beroaldus  
Baptista guarinus.  
Christophorus sandinus.  
Alexander corellius.  
Bartholomeus fontius.  
Marcellus Ficinus.  
Baccius vgolinus.  
Iulianus maus parthenopeus.

His omnibus nuper addite fuerunt Conclusiones, quas ipse, dum  
uiveret, maxima omnium laudetur conatus est. M. Crmani

INDEX DEMVM HIS OMNIBVS ADIECTVS EST COPIOSISSIMVS.



Venetijs apud Hieronymum Scotum.

M D LVII.

Bartholomei fontianij



woodcut device on t-p, numerous woodcut historiated initials and printed side notes. Early ownership autographs on t-p. Contemporary stiff vellum, remains of ties. An excellent copy.

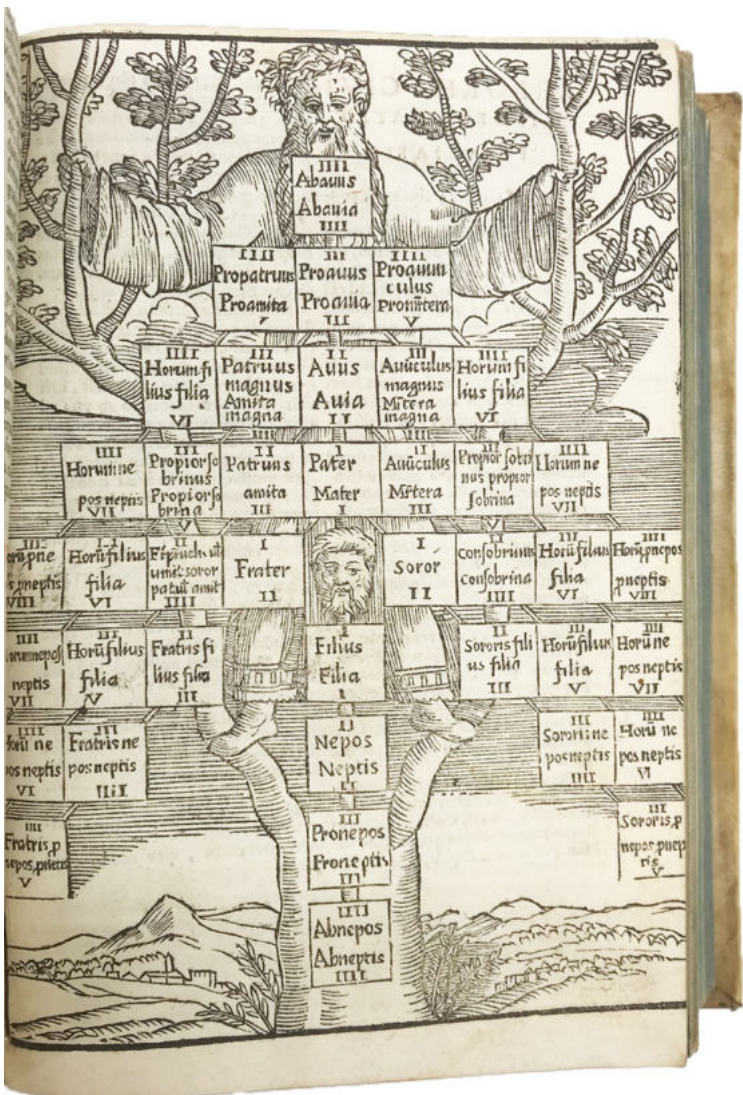
*Scarce third Italian 16th-century edition of the humanist Pico's works after the Reggio Emilia's 1506 edition and the 1519's Venetian edition. The first edition of Pico's works was published in Bologna in 1496-95. The volume contains 11 treatises, including a biography of Pico written by his nephew; the Apologia questionum; the Tractatus de Ente et Uno; his letters to illustrious friends such as Marsilio Ficino, Filippo Beroaldo, Cristoforo Landino, etc.; Disputationum adversus astrologos libri.*

Not in Graesse nor Brunet, who only include the Basel edition by Heinrich Petri printed the same year. EDIT16 CNCE 32022.

**35. ACCURSIUS (Comm.), Silvestro ALDOBRANDINI, Eguiner François BARON, Emilio FERRETTI, Girolamo MESSAGGI (Ed.), and Cristoforo PORZIO. [Corpus Iuris Civilis. Institutiones] Institutiones iuris civilis**

Venice, apud Franciscum Laurentinum, de Turino, 1561.

€1000



8vo, ff. [56], 424 [i.e. 422], [2]. Roman letter, little Italic. Printer's device of t-p, title and text printed in red and black, double-column text and commentary, printed side notes throughout. Woodcut historiated initials and vignettes as headpieces, full-page woodcut showing the "arbor civilis", or "arbor consanguinitatis" (genealogical tree). blank foot margin reinforced on H2v, very sporadic marginal mild water staining and light browning. Register at colophon and blank final leaf. 17th-century stiff vellum, slightly later morocco label with gilt title to spine, a.e.b. A very good copy.

*Second edition curated by Girolamo Messaggi (1st edition published in 1558). 16th-c. Venetian 8vo edition of Emperor Justinian's famous compendium of Roman law, known as Codex Justinianus, which was compiled by Theophilus, Dorotheus and Tribonianus. It includes "In arborem et ipsius intelligentiam quaestiones" of Cristoforo Porzio at 2H6, introduced by a full-page woodcut genealogical tree showing the various degrees of kinship and affinity, or consanguinity, according to civil law.*

Edit16 CNCE 13475.

PROFUSELY ILLUSTRATED WITH WOODCUT BORDERS AND VIGNETTES



36. **ALCIATI, Andrea.** *Diverse imprese accommodate a diverse moralità, con versi che i loro significati dichiarano insieme con molte nella lingua italiana non più tradotte. Tratte da gli Emblemi dell'Alciato.*

Lyon, Appresso Gulielmo Rouillio, 1564.

€1400

8vo, pp. 191 [1]. Italic letter, little Roman. About 212 woodcuts. Title and pages framed by different elaborate architectural borders. Vignettes showing emblems, some ornamental tailpieces, floriated initials. Unobtrusive paper repairs to a small area of margin as well as gutter of title leaf's verso, not visible on the recto. 18th-c. mottled calf, gilt-ruled borders on covers, gilt spine rebacked and restored. Endpapers renewed, a.e.b. A very good copy.

*Third edition of this collection of moral emblems taken from Alciati's famous Latin work Emblemata. Dedication letter to Venetian Prince Francesco Donati by editor Giovanni Marquale, who translated the verses illustrating each emblem in vernacular Italian. Emblems and intricate woodcut architectural borders decorated with grotesques and arabesques by Pierre Eskrich. "The first emblem book with Italian text by Giovanni Marquale who dedicated it to Donatus, Prince of Venice. It contains a selection of 136 woodcuts incl. 11 trees. All pages but one within Renaissance borders of varying design. The emblems are arranged according to subject" (Landwehr)*

Landwehr, Romanic Emblem Books, 46 – describing the first edition of 1549.

## ILLUSTRATED ALDINE

37. CAESAR. *Commentariorum de bello Gallico, libri IIX. Civili Pompeiano, lib. III. Alexandrino, lib. I. Africano, lib. I. Hispaniensi, lib. I. Galliae, Hispaniae, locorumq[ue] insignium pictura nominatum vetera, tum recentia, explanata Io. Michaelis Bruti scholia quibus loci plurimi obscuriores explicantur. Corrigente Aldo Manutio Paulli F.*

Venice, In Aedibus Manutianis, 1566.

€1300



8vo, ff. [16], 320, [40], with 7 woodcuts, two of which double-paged (maps) and five full-paged. Italic letter, a little Roman. Device on title and last leaf, register and imprint at colophon. Capital spaces with guide-letters. Few little worm holes on t-p affecting imprint and margins minimally, some marginal notes in an early hand. 17th-c. stiff vellum with title handwritten to spine. Bookseller's label on upper pastedown (Libreria Antiquaria Dotti, Rome). A very good copy.

*Nicely illustrated Aldine edition of Caesar's works edited and commented by humanist and historian Gian Michele Bruto. The book includes a prefatory letter titled In Praise of History, by Paolo Manuzio, which addresses Paolo Ramusio, son of Giovanni Battista. The woodcut maps show North-Western Europe (Gaul territories) and Western Europe (Iberian territories). The other woodcuts show: the siege of Avaricum (near modern Bruges), Alexia (Alesia, near today's Alise-Sainte-Reine), Massilia (Marseille), and Uxelodunum, an Iron Age hill fort, or oppidum, located above the river Dordogne near the modern-day French village of Vayrac.*

Adams C51; Edit16 CNCE 8180.

AN EXCELLENT COPY OF AMMAN'S BIBLE, THE MOST BEAUTIFULLY ILLUSTRATED  
16TH-CENTURY BIBLE



**38. [BIBLIA LATINA] AMMAN, Jost (ill.), and Johannes HENTENIUS (ed.).** *Biblia ad vetustissima exemplaria nunc recens castigata. Accesserunt schemata Tabernaculi Mosaici, Templi Salomonis, omniumque praecipum historiarum, summa arte & fide expressa. Hebraea item, Chaldaea, Graeca et Latina nomina...*

Frankfurt, Apud Georgium Corvinum, Sigismundum Feyrabend, et Haered. Wigandi Galli, 1566.

€6500

FIRST EDITION OF THE VULGATE WITH AMMAN'S ILLUSTRATIONS. Folio. ff. [8], 602, [63]. Roman and Italic letters, some Greek and Hebrew. Imprint on last leaf. Register at colophon, double-column text, printed side notes, different large printer's devices on title and verso of final leaf, historiated and floriated initials, 128 woodcut illustrations, including 3 full-page. 18th-century calf with blind-ruled borders on covers, richly gilt-tooled spine, skilfully refurbished, divided in five compartments decorated with starry sky

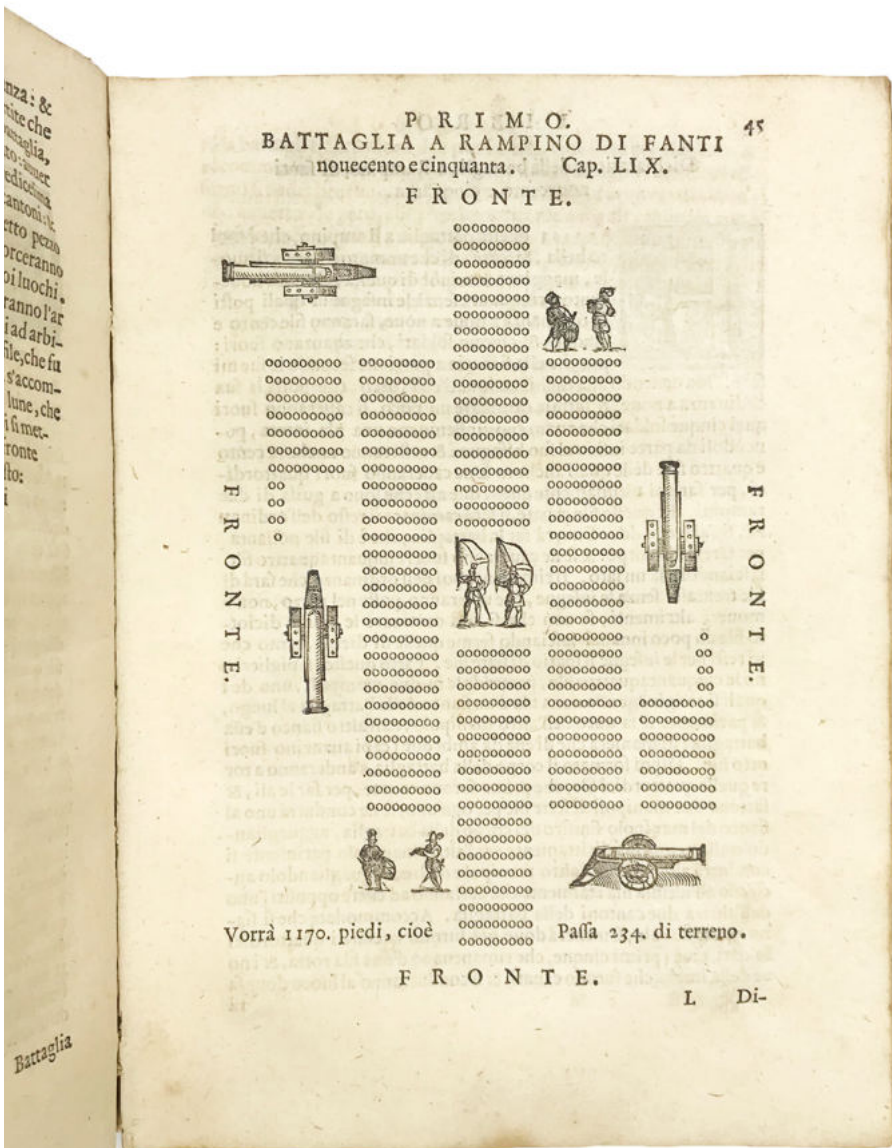
patterns. Marbled pastedowns, all edges sprinkled in red and blue. Occasional minimal damp stains at margins, sporadic light foxing and age toning. An excellent copy.



*Edited by Johann Hentenius, who also curated the earlier editions of the Vulgate published in Louvain (1547) and Antwerp (1559), this splendid bible was illustrated by Swiss Jost Amman (1539-1591). The latter was a prolific maker of images as artist and engraver, often clustered in almost encyclopaedic structures. He was born in Zurich and trained in Nuremberg under Virgil Solis, a German printmaker, until he moved to Frankfurt around 1560. After Solis' death, Amman took over his work on this and the previous Bible published by Sigmund Feyerabend. The earlier Feyerabend Bible was printed in the German language in 1564. This event created a lifelong partnership between the publisher and Amman, who would illustrate at least 50 books for Feyerabend alone. Amman's images proved so popular that they were often re-issued in different forms.*

Adams B1073; VD16 B2635; USTC 616445; Hollstein, *The New Hollstein: German engravings, etchings and woodcuts 1400-1700*, I, 24; Paisey, *Catalogue of German printed books to 1900*, 47; Andresen, *Beiträge zur älteren niederdeutschen Kupferstichkunde des 15. und 16. Jahrhunderts*, V, 294.

FASCINATING AND RARE ILLUSTRATED RENAISSANCE MILITARY BOOKS



39. **CICOGNA, Giovanni Matteo.** *Il primo libro del trattato militare... nel quale si contengono varie regole, & diversi modi, per fare con l'ordinanza battaglie nuove di fanteria. Con due tariffe, l'una delle ordinanze, & l'altra delle battaglie quadre perfette per ogni faccia: & molti altri ricordi utilissimi ad ogni buon soldato* [BOUND WITH] **MORA, Domenico.** *Tre quesiti in dialogo sopra il fare batterie, fortificare una città, et ordinar battaglie quadrate, con una disputa di precedenza tra l'arme & le lettere.*

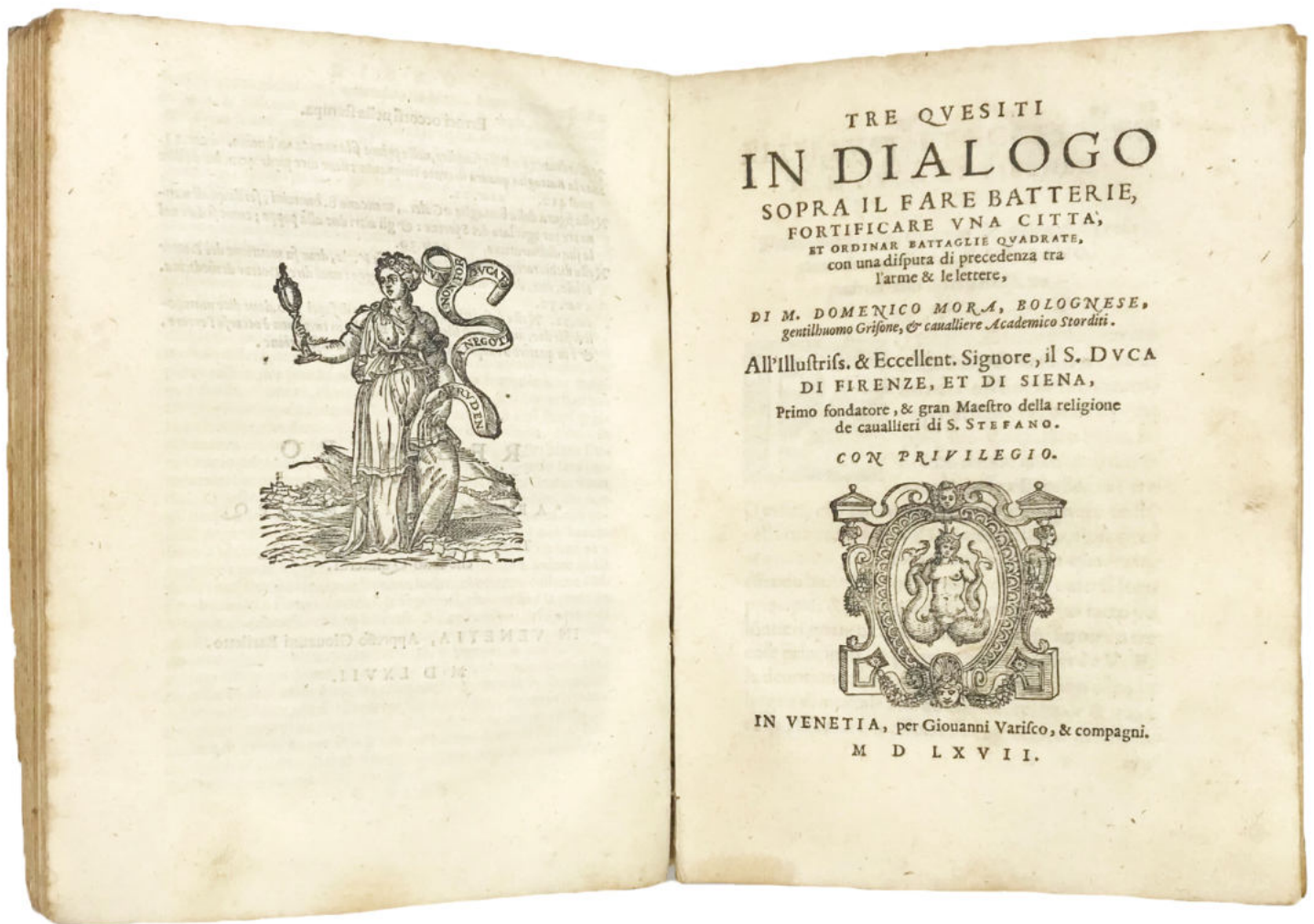
Venice, Appresso Giovanni Bariletto, 1567; Venice, Per Giovanni Varisco, & compagni, 1567.

€5500

FIRST EDITIONS. 4to, 2 works in 1 volume, ff. [6], 65, [1] and [4], 68, [2]. Roman letter, some Italic. Printer's devices on both t-ps, repeated on final leaf of first work, which bears register and second imprint at colophon. Numerous woodcut illustrations, some full-page, mostly throughout the first

work, which includes also a portrait of the author on the verso of the title leaf and a vignette headpiece on dedicatory letter showing the coat of arms of Duke of Parma Ottavio Farnese. Large historiated initials. Contemporary limp vellum, early title handwritten to spine, remains of ties, original endpapers. Sporadic minimal age toning, little vellum loss at corner of front cover. An attractive volume, crisp and clean, containing two rare illustrated first editions.

*Cicogna was a soldier and man of letters from Verona. Little is known about his life. His innovative work contains numerous woodcut illustrations of military strategy and battle tactics. In particular, many of these interesting illustrations show the arrangement of infantry troops and their arrays, which was inspired by the Greek and Roman classics on the art of warfare. This kind of military woodcuts that show tactics and army formations on the battlefield influenced later historiographers who illustrated their works on the topic with similar images.*



*Mora was a military and engineering architect, born in Bologna in 1536. Captain in Zakyntos in 1569, he fought against Huguenots, Turks and Muscovites. He was colonel and governor in Poland from 1579. He wrote also *Il soldato* (1570) and *Il cavaliere* (1589). The book is dedicated to the Duke of Florence Cosimo de' Medici. The beginning of the first dialogue (*Di far battarie*) is linked with the debate about the controversial predominance of the military profession over the legal profession. Mora deals with artillery, ballistics, explosive charges, resistance to the impact of bullets. The second dialogue (*Del fortificare*) discusses the types of fortification and establishes which one is the best. The third (*Di por battaglie quadrate*) begins with considering the possibility of "perpetual peace". Mora thinks such peace could only be secured by bringing the war "to Asia, Africa, and in many parts of Europe against the infidels, & the enemies of God" (p. 54r), among which are included even those people who profess "our Catholic faith" (p. 54v).*

*Two auction results only for the first book, no result at all for the second one (RBH).*

1) Riccardi, I, 353-354; Cockle 536; Edit16 CNCE 12518. 2) Edit16 CNCE 40831.

VERY WIDE MARGINS AND PRINTED ON STRONG PAPER

40. VITRUVIUS. *I dieci libri dell'Architettura. Tradotti & commentati da Mons. Daniel Barbaro, da lui riveduti & ampliati; & ora in più commoda forma ridotti.*

Venice, Appresso Francesco de' Franceschi Senese, & Giovanni Chrieger Alemanno Compagni, 1567.

€5000

Large 4to (27,5x20cm), pp. [8], 506 [i.e. 512]. a4 A-Z4 2A-2Z4 3A-3T4. Roman and Italic letter, numerous engraved historiated initials. With a large number of woodcuts throughout, some of which are half-, full- and double-paged. 2 folding plates out of the text. A fresh copy, rather crisp and clean, printed on thick paper and with uncommonly wide margins, except for the head margin, which was trimmed in order to gild the upper edge. Very occasional mild foxing and spotting to margins. Sporadic marginal light soiling and thumb marks. Recased in 18th c. vellum over thick boards, renewed endpapers (but not modern). Later addition of gilt title piece to spine. A remarkably large and crisp copy.



*Third edition of Vitruvius in vernacular Italian and second enlarged edition (1st ed. printed in 1556) of Barbaro's translation with his commentary. Dedicatory addressing Ippolito d'Este. This and the 1556 edition are the only editions of Barbaro's redaction with the original woodcuts designed by Palladio and cut by him and Giuseppe Porta Salviati. Palladio's interest in Vitruvius dates from his relations with Trissino at the Villa Cricioli, and in 1554 he went to Rome with Barbaro to investigate and draw the remains of ancient Rome.*

Fowler, 410; Cicognara, 717; Poleni, 93-4; Riccardi, II, 615; Choix d'Olschki 5486.



THE GREAT EPITOME OF RENAISSANCE ARCHITECTURE

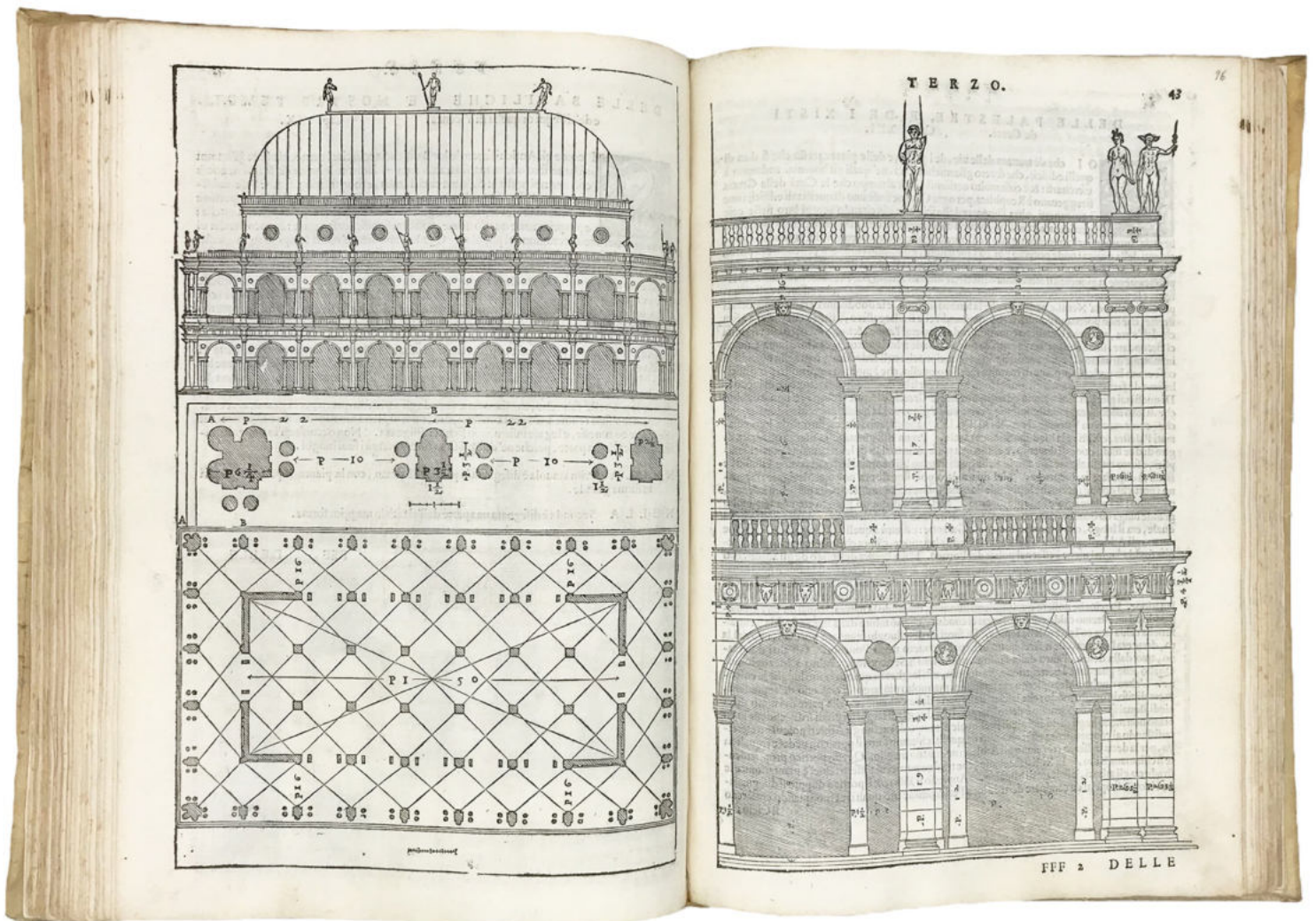


41. PALLADIO, Andrea. *I quattro libri dell'architettura*

Venice, Appresso Dominico de' Franceschi, 1570.

€28000

FIRST EDITION. Folio (30,6x21cm), pp. 67 [1], 66 [=78], blank, 46, blank with colophon on recto, 128 [6], final blank; ff. [166]. A2 B-14 2A-2K4 3A-3F4 4A-4R4. Roman letter, very sporadic Italic. 4 identical title-pages within elaborate engraved architectural borders, printer's device at colophon with repeated imprint. Profusely illustrated with half-, three-quarter-, full- and double-page magnificent woodcut engravings. Several historiated initials. Occasional early ms. notes. Bound in contemporary full limp-vellum, renewed endpapers. A particularly bright copy (skilfully and gently washed? Or, perhaps, just very well-preserved), only few very light marginal damp stains. Some practically unnoticeable tears masterly repaired. An excellent, wide-margined (margins are wider than those of all the copies sold at auction in the last 10 years at least) and complete copy of this exceedingly important treatise on classical architecture and its Renaissance reinvention.



*First edition of the major work of the Venetian Renaissance architect Andrea Palladio (1508-1580). "Palladio's lasting influence on architectural style in many parts of the world was exercised less through his actual buildings than through his textbook. This is divided into four sections: orders and elementary problems, domestic building, public building and town planning and temples. Palladio's style was directly inspired by Roman classical models through the writings of Vitruvius and Alberti. Palladio followed the rules of classical Roman architecture more closely than any other architect, even sometimes at the cost of practicability and domestic comfort. In spite of the vogue for the baroque and the fact that Palladio left no immediate successors, his book exerted a powerful influence on contemporary architecture and classical ideals until the end of the eighteenth century [...] 'Palladianism' became a party label in the world of connoisseurship and England blossomed with buildings 'in the Palladian style' - two centuries after Palladio had created it. From England the style made its way into Scotland, Ireland and America" (PMM). For instance, Palladio's influence can be witnessed in Thomas Jefferson's Monticello and his designs for the University of Virginia, and in numerous governmental buildings and mansions of the United States. The treatise was reprinted and translated many times over the following centuries.*

Adams P101; Berlin Kat. 2592; Brunet. IV, 320; Cicognara, 594; Fowler, 212; Mortimer, Italian, 352; Millard Italian, 65; PMM, 92; RIBA, 2383.

## BOZERIAN AINÉ BINDING

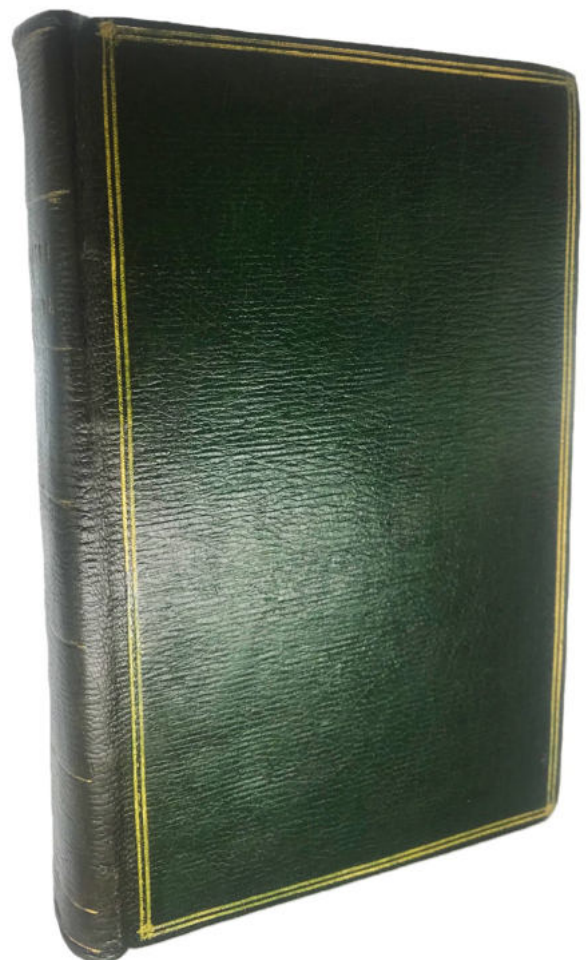
**42. VIRGILIUS and Joseph Justus SCALIGER (Ed.).**  
*Appendix, cum supplemento multorum antehac nunquam excusorum poematum veterum poetarum. In eandem appendicem commentarii et castigationes*

Lyon, Apud Guliel. Rouillium, 1573.

€1500

8vo, pp. 548, [20], final blank. Roman and Italic letters, sporadic Greek. printer's device on t-p. Woodcut initials and headpieces. Elegant soberly gilt-ruled green morocco, by Jean-Claude Bozerian Ainé (1762-1840), as state by an early hand on verso of flyleaf. Marbled endpapers and pink silk bookmark. A.e.g. An excellent copy.

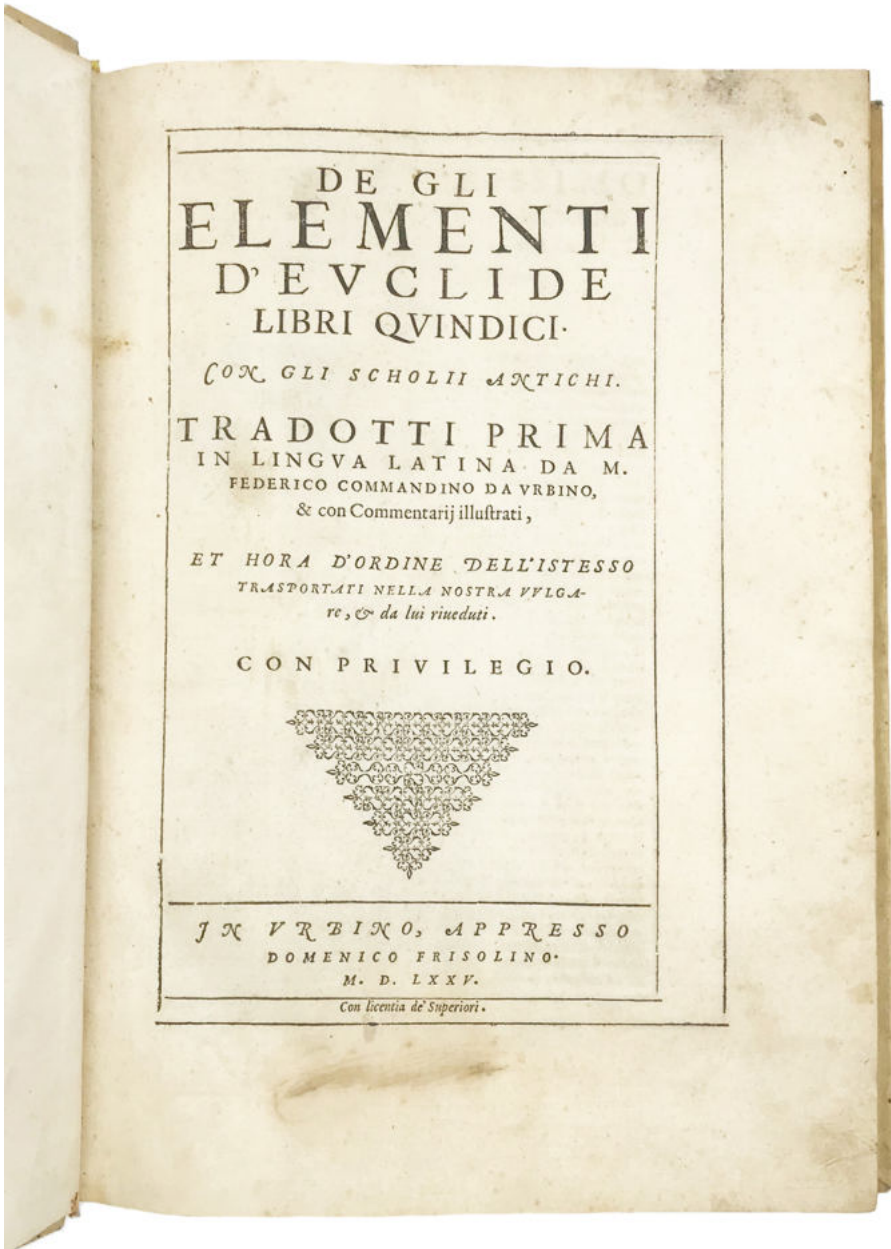
*First text to be edited for publication by humanist Joseph Justus Scaliger, in second issue (the first edition was printed in 1572). The Appendix Vergiliana is a collection of Latin poems of varied provenance and genre traditionally ascribed to Virgil. Few believe in Virgilian authorship for the whole collection. It contains the following poems: Culex, Ciris, Dirae, Copa, Moretum; Catalepton (a collection of 3 Priapea and 16*



epigrams in various meters), and *Aetna*, a scientific poem about volcanic phenomena. The term *appendix* was used for the first time by Scaliger in 1572 and refers to the custom of printing these texts all together and as an appendix to the works of Virgil.

Smitskamp, *The Scaliger Collection*, 194; Schweiger, II, 1199; Adams V563; Baudrier, IX, 346; USTC 141029.

## THE URBINO EDITION IN ITALIAN VERNACULAR



### 43. EUCLIDES and Federico COMMANDINO (Comm.). *De gli elementi d'Euclide libri quindici*

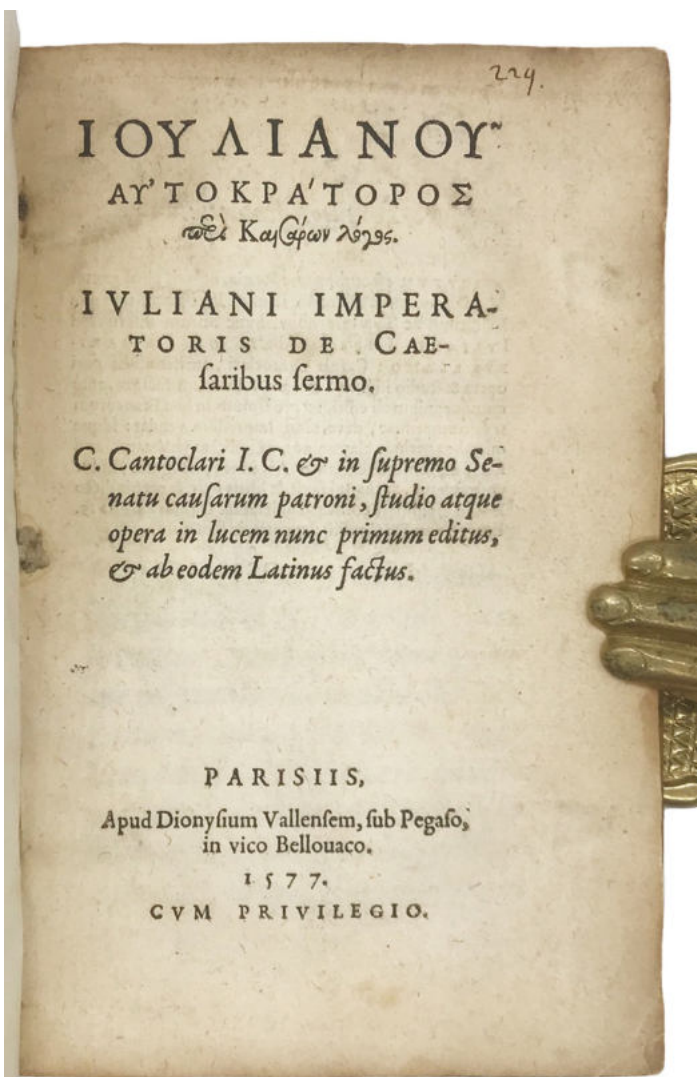
Urbino, Appresso Domenico Frisolino, 1575.

€2200

Folio (31x21,8cm), ff. [8], 278. \*2 2\*4 3\*2 A-3Z4 4A2. Roman letter, some Italic. All pages with ruled double border in black for printed side notes. Ornamental woodcut on t-p, imprint repeated at colophon. Large woodcut historiated initials and numerous small woodcuts throughout the text. 18th c. vellum over thick boards, red morocco label with gilt-tooled lettering, all edges sprinkled in red. Some marginal soiling on t-p, occasional marginal foxing. Overall, clean and crisp. An excellent wide-margined copy.

*First edition of this translation by Federico Commandino, mathematician and Italian humanist, and also one of the few books printed in Urbino during the 16th century.*

Adams E995; Brunet, II, 1090; Graesse, II, 513; Gamba, 1386: "Nobile edizione co' margini interlineati."; Olschki, Choix, 6539: "Traduction très estimée"; Riccardi, I, 364.



## EDITIO PRINCEPS

44. IULIANUS IMPERATOR. *Peri Kaisarōn logos. De Caesaribus sermo. Studio atque opera in lucem nunc primum editus, et ab eodem Latinus factus*

Paris, Apus Dionysium Vallensem, 1577.

€2200

EDITIO PRINCEPS. 8vo, ff. [4], 53, [1]. Greek, Roman and Italic letter. Woodcut headpieces and floriated initials. Errata on recto of final leaf. Mild water staining at lower outer corner of few final leaves. Contemp. limp vellum. A crisp and clean copy.

*First edition of Julian the Apostate's caustic satire on the Caesars. Greek text followed by Latin translation by Charles de Chantecler, who also edited the edition.*

Graesse, III, 497; USTC 160289.

"THE FIRST BOOK WRITTEN BY A NATIVE OF MEXICO TO BE PRINTED IN EUROPE"  
(ABBOT, RHETORIC AS PEDAGOGY, p. 227)

45. VALADÉS, Diego. *Rhetorica christiana ad concionandi, et orandi usum accommodata, utriusque facultatis exemplis suo loco insertis; quae quidem, ex Indorum maxime deprompta sunt historiis. ...*

Perugia, Apud Petrum iacobum Petrutium, 1579.

€10000

FIRST EDITION. 4to, [20], 378, [16] pp. and final blank. Roman letter, some Italic. Woodcut decorated initials, head and tailpieces, text pages within double rule borders throughout, side columns for printed notes. Large printer's device, register and imprint at colophon. Title within full-page elaborate architectural border sided by the female allegories of theology and rhetoric; device of Franciscan order at head, coat of arms of dedicatee Pope Gregory XIII at centre of page foot. Autograph of Carlo Severoli



at head of p. 1 (C18th priest and bibliophile who was elected prince of the "Incolti" academy in Rome). A few early marginal annotations, apparently in Severoli's handwriting. Richly illustrated: 9 half-page and 8 full-page copperplate engravings in the text and other 8 full-page copperplate engravings printed on 7 leaves, 1 of which being folding. Also, 1 folding table with a repaired tear. A total of 25 engravings, 17 in the text and 8 out of the text, plus the folding letterpress table, as well bound out of the text. All illustrations by the author himself (1st copperplate signed with his monogram "VAS", many others signed in full). For detailed information on the subjects of the plates, see E. J. Palomera, Fray Diego Valadés o.f.m. evangelizador humanista de la Nueva España: su obra (Mexico 1962). Mortimer stated that "there was some variation in printing of the plates and table". Indeed, this copy is by all means complete and one of the twenty-six engravings that illustrate the books collated by Mortimer at Harvard is not present here; that is, the engraving captioned "Meritorum...,"

which is also absent from the copy of the New York Public Library. The leaf verso, on which the image appears in some copies, was left blank by the printer, as observed also by Sabin, who had it this way: "that there were two or more issues is shown by the plates. The NYP. copy has 8 plates on 7 leaves. In the H. and JCB. copies the plate with the heading 'Hierarchia Ecclesiastica' has on its verso another symbolical engraving with the word 'Meritorum' inscribed in one of the blank spaces. In the NYP. copy the verso is blank." The NYPL copy and the one pictured show the same variation among the number of issue variants available in public libraries. Occasional light dampstaining, at times affecting some illustrations, sporadic mild spotting and little stains to blank margins. A wide-margined copy printed on thick paper, generally fresh and clean. Bound in its own late-17th century vellum, recased, with early ms. title to spine. Foot and tail bands renewed, as well as endpapers (but not modern). A very good copy of this spectacularly illustrated work.

*First and only edition and one of the most fascinating and beautiful Italian books of the sixteenth century. It contains dedicatory letter, preface, table of contents, text divided in six parts, final index and errata.*



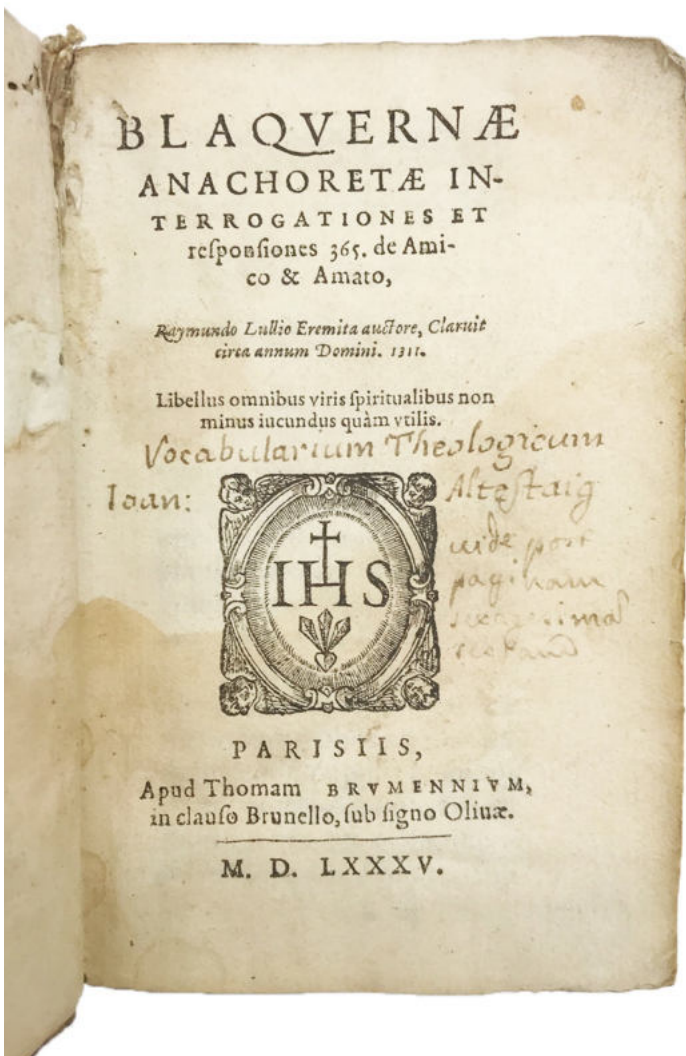
Friar Diego de Valadés (1533-1582?) was the son of a conquistador and an indigenous woman from Tlaxcala, Mexico. This book, a theological treatise on the nature and capacities of Native Americans, their mnemonic techniques in particular, was a source of instruction for Franciscan missionaries and the first book by a Mexican Indian or mestizo to be published in Europe. Valadés gives a firsthand account of the evangelisation of Mexico and discusses the goal of educating Indians. his work retains great historical value for its descriptions of indigenous culture and customs, and features numerous engraved plates, including a fold-out view of Mexico City with the Great Temple. It is here worth mentioning Anthony Pagden's observations on the matter, especially as regards the role of mnemonics in the friar's studies (*The fall of natural man*, p. 189): "The most elaborate theoretical attempt to exploit the indigenous mnemonic systems was Diego de Valades's

*Rhetorica christiana*, an exhaustive manual on Indian, or more precisely Mexican, culture and on the ways it could be exploited by the missionary in his constant struggle to establish communication with his charges. Most Indian groups, argued Valades, although 'rude and uncultured (*crassi et inculti*)' had nevertheless contrived a means of conveying messages through 'arcane modes', using what he calls 'figures of the sense of the mind'. These functioned, or so he thought, as the Egyptian hieroglyphs (which until the late eighteenth century were believed to be purely symbolic)." One of the mentors of Valadés was friar Pedro de Gante (Pieter of Ghent), a renowned priest who was among the first Franciscans to arrive to Mexico, and who worked at the school of the cathedral of Santiago Tlatelolco. Gante taught the indigenous youth in the ways of European classical education. Valadés himself was the product of this school. *Rhetorica Christiana* reflects such humanist perspective, with its references to Christian theology and ancient Greco-Roman authors, as well as the import of elements taken from the Mexican native





RARE THIRD LATIN EDITION OF LULL'S MYSTICAL MASTERPIECE "BOOK OF THE FRIEND AND THE BELOVED", ONLY 1 COPY IN THE US



46. LULL, Ramon, [WITH] BEAUXAMIS, Thomas, Johann ALTENSTAIG and ATHANASIVS ALEXANDRINUS. *Blaquerna anachoretæ interrogationes et responsiones 365 de Amico et Amato* [BOUND WITH] *Compendium vocabularii theologici scholastici anno 1517...*

Paris, Apud Thomam Brumennium, 1585; Apud Guilielmum Chaudiere, 1580.

€1100

12mo, ff. 66, 2 blanks, [8], 168. Roman letter, a little Italic, very sporadic Greek. Printer's device of both t-ps and few headpieces; woodcut initials and printed side notes in the 2nd work. Early ms. annotation on t-p of 1st work with reference to the following Compendium. Light water staining throughout the lower half of the text-block. Contemporary semi-limp vellum, leather loss at headcap. A very good copy.

*Third Latin edition of "Llibre de amic e amat", that is, Book of the Friend and the Beloved. This enormously important work for the history of mystical literature was*

*first written by Lull in Catalan and was part of "Libre de Evast e Blanquerna", a Utopian novel, pleading for the reform of various social and religious classes. The work was written between about 1274 and 1289. Edited by Lefèvre d'Étaples, the first Latin edition of the present work was issued in 1505, while the second appeared in 1517. It contains 365 short love poems, a collection of mystical utterances, some of which are dialogued. The protagonists are the Friend (man), the Beloved (Christ or God) and Love, often personified, which is usually the intermediary between the two. The book, which reflects Lull's personal mystical experience, is influenced by the Bible (particularly the Song of Songs), troubadour lyric, Iacopone da Todi, Augustinian mysticism, Neo-Platonism, and the work of Hispanic Muslim Sufis.*

Very rare. OCLC records 2 copies only: Ohio State University and BM Lyon. ARBOUR. L'ère baroque en France. Répertoire chronologique des éditions de textes littéraires, Vol. 1, p. 15, n. 122.

*The second work is the second Beauxamis edition of Altenstaig's famous theological dictionary, which is followed by the short "Liber de definitionibus" of Saint Athanasius. USTC 170534.*

BEAUTIFULLY ILLUSTRATED WITH 163 SCIENTIFIC WOODCUTS, AN EXCELLENT COPY



**47. BARTOLI, Cosimo.** *Del modo di misurare le distantie, le superficie, i corpi, le piante, le provincie, le prospettive, & tutte le altre cose terrene, che possono occorrere agli huomini, Secondo le vere regole di Euclide, & de gli altri più lodati scrittori.*

Venice, Per Francesco Franceschi Sanese, 1589.

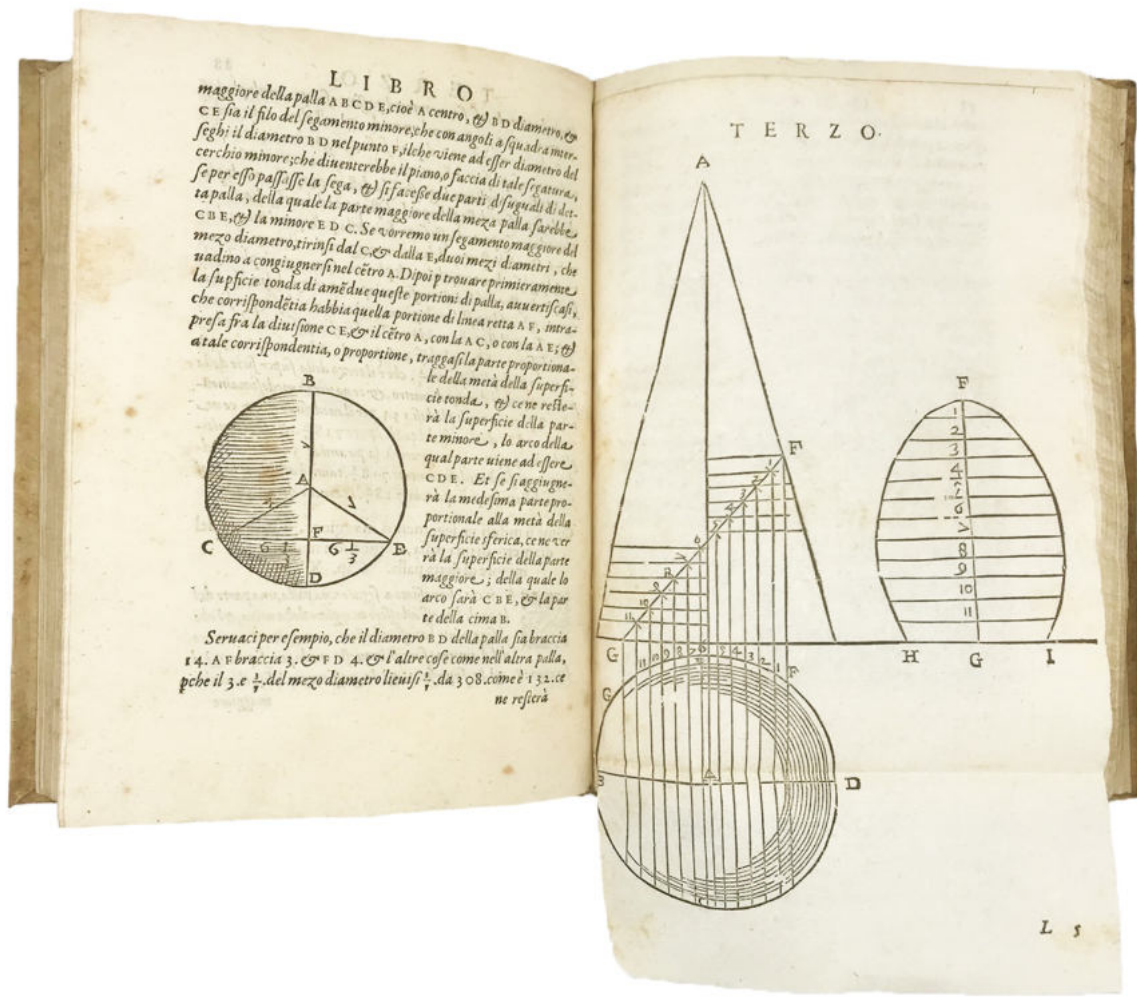
€2800

4to, ff. 145, [3]. Italic letter, a little Roman. Title within elaborate architectural border adorned by allegorical figures and including a trompe-l'oeil view on ancient ruins, full-page portrait of the author. A total of 163 scientific woodcuts, two of which are folding. Two letterpress "tables of square roots". Floriated initials, head and tailpieces. Pages very clean, crisp and bright. Contemporary limp vellum, endpaper renewed (but not modern). An excellent copy.

*Second edition of this work divided in six books and dedicated to Cosimo de' Medici, with his coat of arms on the architectural woodcut adorning the title (the first edition was printed in 1564). 163 wood*

*engravings including 2 folding and the portrait of the author. Important work covering all aspects of surveying, projection and perspective drawing. Bartoli gives a list of authors consulted for the writing of his book, including Finé, Dürer, Archimedes, Euclid, Alberti, Ptolemy, Vitruvius, and others. The illustrations show a great variety of measuring devices, geometrical figures etc. including the astrolabe as used by Rojas Sarmiento.*

Riccardi, I, 90; Adams B277; Smith, Rara, 315; Mortimer, Italian, 45; The Career of a Florentine Polymath, in Renaissance Quarterly, pp.422-424.



LIBRO  
 maggiore della palla ABCDE, cioè A centro, & D diametro, & CE sia il filo del segmento minore, che con angoli a squadrato, & si tagli il diametro BD nel punto V, il che viene ad esser diametro del cerchio minore; che divenirebbe il piano, o faccia di tale figura, se per esso passasse la sega, & si facesse due parti di uguali di detta palla, della quale la parte maggiore della mezza palla sarebbe CBE, & la minore ED. Se vorremo un segmento maggiore del mezzo diametro, tirinsi dal C & dalla E, duei mezzi diametri, che vadino a congiugnersi nel cetro A. Dopo trouare primieramente la superficie tonda di amè due queste porzioni di palla, auuertiscasi, che corrispondètia habbia quella porzione di linea retta AV, intrapresa fra la diuisione CE, & il cetro A, con la AC, o con la AE; & a tale corrispondètia, o proportione, tragga si la parte proporzionale della metà della superficie tonda, & ce ne resterà la superficie della parte minore, lo arco della qual parte viene ad esser CDE. Et se si aggiugnerà la medesima parte proporzionale alla metà della superficie sferica, ce ne cercherà la superficie della parte maggiore; della quale lo arco sarà CBE, & la parte della cima V.  
 Seruaci per esempio, che il diametro BD della palla sia braccia 4. AV braccia 3. & ED 4. & l'altre cose come nell'altra palla, peche il 3. e  $\frac{3}{4}$ . del mezzo diametro tieuifi  $\frac{3}{4}$ . da 3.08. come è 132. ce ne resterà

48. MENDOZA, Bernardino de, Salustio GRAZI (Trad.) and Giovanni Battista CIOTTI (Ed.). *Teorica, et prattica di guerra terrestre, et maritima*

Venice, appresso Gio. Battista Ciotti senese, 1596.

€1500

FIRST ITALIAN EDITION. 4to, ff. [4] 92. Italic letter, sporadic Roman. Large printer's device on t-p, woodcut initials and headpieces. Very light damp staining to lower outer corner of few initial leaves. Attractive contemp. limp vellum with remains of ties, early handwritten title to spine. An excellent copy; bright, clean and crisp throughout.

*Italian vernacular translation of this treatise on the art of terrestrial and marine warfare by Spanish diplomat Bernardino de Mendoza and dedicated, by the editor, to the Duke of Mantua and Monferrato Vincenzo Gonzaga.*

Edit16 CNCE 39402; Cockle 580; Palau 163697; Breman, Books on military architecture printed in Venice, 201.

# TEORICA, ET PRATTICA DI GVERRA

TERRESTRE, ET MARITIMA,  
 DEL SIG. D. BERNARDINO  
 di Mendoza.

Tradotta dalla lingua Spagnuola nella Italiana  
 da SALVSTIO GRATII Senese,

DEDICATA  
 MO. SIG. DVCA DI MANTOVA,  
 DI MONFERRATO, &c.

CON PRIVILEGIO.



IN VENETIA, M. D. XCVI.

Appresso Gio. Battista Ciotti Senese, al segno  
 della Minerua.

THE MOST COMPLETE EDITION

**DIALOGI  
DEL SIG.  
SPERON SPERONI**

NOBILE PADOVANO,  
di nuouo ricorretti;

*A' quali sono aggiunti molti altri non più stampati.*

E di più l'Apologia de i primi.

Con licentia de Superiori.

**PRIVILEGI**



IN VENETIA, MDXCVI.

Appresso Roberto Meietti.

**49. SPERONE, Speroni.** *Dialogi... di nuouo ricorretti; A' quali sono aggiunti molti altri non più stampati. E di più l'Apologia de i primi.*

Venice, Appresso Roberto Meietti, 1596.

€900

8vo, pp. [8], 596 [i.e. 604], [2], lacking last blank. Roman letter, little Italic. Printer's device on t-p, woodcut initials, capital spaces with small guide letters, and few headpieces. Wide-margined copy in 18th-c. stiff vellum, green morocco label with gilt title to spine. Sporadic very light marginal foxing. Excellent copy.

*Edited by Daniele Barbaro, the first edition was printed by the heirs of Aldus in 1542 without the consent of the author. It was reprinted 5 times by them in '43, '44, '46, '50 and '52. Giolito also issued it in 1558. According to Brunet, the present Meietti edition is the best and most complete. Speroni's "Dialogues" contain philosophical discussions on various humanist topics, which are expounded through the method of unplanned and unmoderated dialogical speech.*

Brunet, V, p. 488; Edit16 CNCE 30949 (Var. A).

IMPORTANT C16TH PROVENANCE?

**50. EUNAPIUS SARDIANUS.** *Bioi philosophon kai sophiston. De vitis philosophorum et sophistarum. Hadriano Iunio Hornano interprete.*

[Heidelberg], Apud Hieronymum Commelinum, 1596.

€1000

8vo, pp. [8], 223, [9]. Roman and Italic letters. Latin and Greek texts. Printer's device on t-p, woodcut head and tailpieces, decorated initials. Early annotations on t-p, apparently including the autograph of an important French collector of the 16th century at foot, as pointed out by a pencil note on the verso of the upper flyleaf (not identified though: "Chadric"?). Sporadic early ms. notes and

*Ex hereditate domini Ludovici de...  
Col... domini...*

**EΥΝΑΠΙΟΥ  
ΤΟΥ ΣΑΡΔΙΑΝΟΥ**

ΒΙΟΙ ΦΙΛΟΣΟΦΩΝ & ΣΟΦΙΣΤΩΝ.

*in* Eunapius Sardianus

DE VITIS PHILOSOPHORVM  
ET SOPHISTARVM,

Hadriano Iunio Hornano interprete.

Græca cum mss. Palatinis comparata, aucta,  
& emendata,

HIERONYMI COMMELINI OPERA.

Nunc recens accedunt eiusdem Auctoris  
LEGATIONES, e bibliotheca

ANDREÆ SCHOTTI ANTVERPIANÆ



Apud Hieronymum Commelinum,  
ANNO clā 1596.

*Chadric*

underlining throughout. Occasional light water staining and binding extremities a little bit worn. A very good copy plus bound in limp contemporary vellum with remains of ties, original endpapers.

*Second edition of the Lives of the Philosophers and Sophists with the addition of the author's "Legationes" taken from a codex found the library of Jesuit scholar André Schott of Antwerp. The editio princeps of the Greek text, with Latin translation by Hadrianus Junius of Hoorn, was printed by Plantin in 1564. The Greek historian Eunapius was born at Sardis in 347 CE, but went to Athens to study and lived much of his life there teaching rhetoric and possibly medicine. He was initiated into the mysteries and was hostile to Christians. His Lives of Philosophers and Sophists (mainly contemporary with himself) is our only source for knowledge of Neo-Platonism in the latter part of the fourth century.*

VD16 E4179; BM STC, German, 289; Adams E1029; Schweiger, I, 114.

## TWO SCARCE EDITIONS OF INTERESTING WORKS BOUND TOGETHER, ONE OF WHICH IS THE SECOND EDITION OF PHILES' ON THE NATURE OF ANIMALS

### 51. PYTHAGORAS, THEOGNIS, SOLON, PHOCYLIDES, and Friedrich SYLBURGH (Ed. and Tr.).

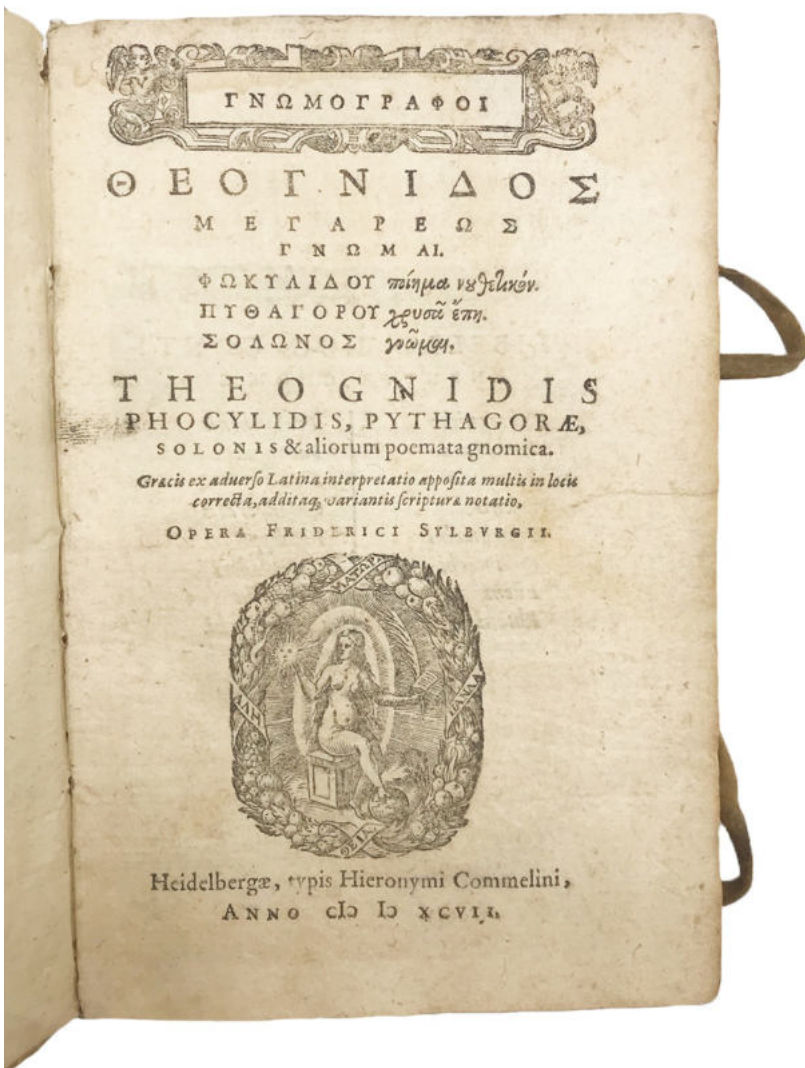
*Gnomographoi theognidos megareos gnomai. Phokylidu poiema nuthetikon. Pythagorum chrysa epe. Solonos gnomai. Theognidis, Phocylidis, Pythagorae, Solonis et aliorum poemata gnomica* [BOUND WITH] **PHILES, Manuel, Gregor BERSMANN (Tr.), and Joachim CAMERARIUS (Ed.).** *Tu sophotatu Phile stichoi iambikoi peri zoon idiotetos. Sapientißimi Phile versus iambici de animalium proprietate.*

Heidelberg, Typis Hieronymus Commelinus, 1597; [Heidelberg], Ex typographeo Hieronymus Commelinus, 1596.

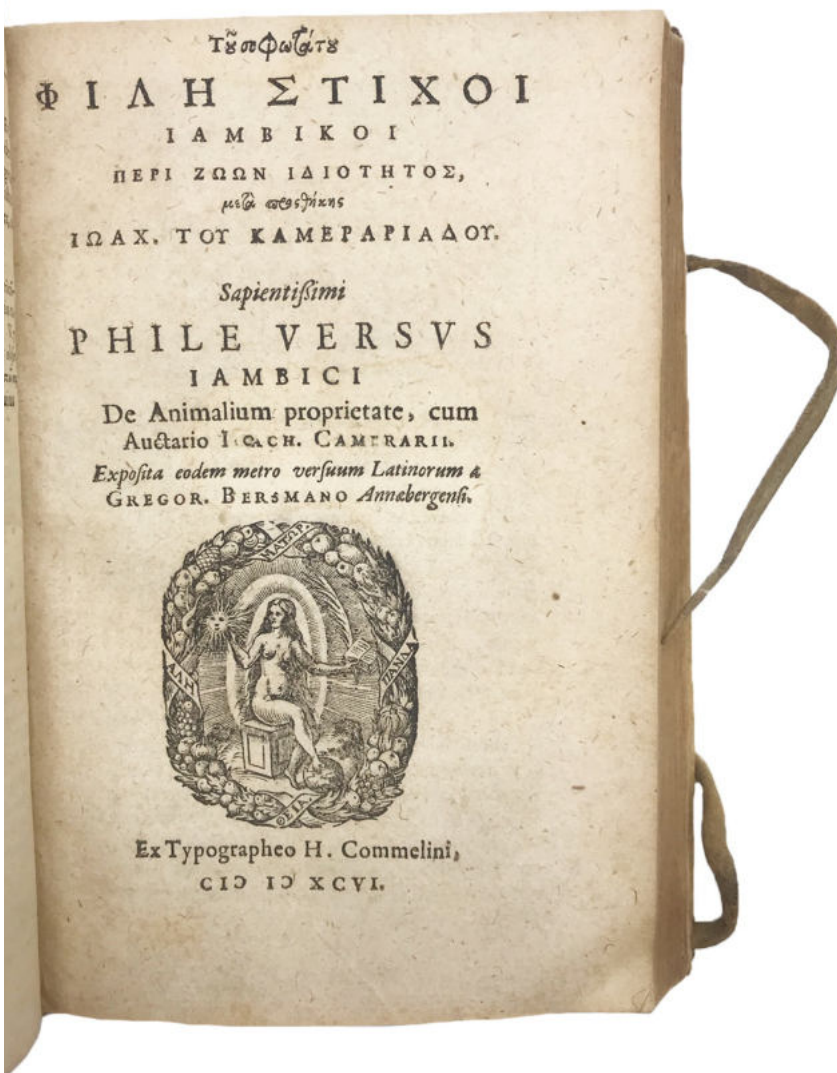
€1800

8vo, pp. [8] 152; 32, 159, [9]. Greek and Italic types, sporadic Roman. Woodcut printer's devices, initials, head and tailpieces. Occasional moderate browning and mild damp staining at margins. Generally, very good. Contemporary limp vellum with ties and original endpapers.

1) *The first work contains the gnostic poems of Pythagoras, Theognis, Solon, Phocylides and other ancient Greek authors. The humanist Sylburg was a German classical scholar born near Marburg. In 1583 he moved to Frankfurt to*



act as editor of Greek texts for the publisher Johann Wechel. In 1591 he moved to Heidelberg, where he became librarian to the elector palatine and continued the Wechel series by collaborating with the printer Jerome Commelin. The present book is the result of their joint work.



2) This edition was edited by German humanist Joachim Camerarius and is the rare second edition of Philes' work. The Byzantine poet Manuel Philes is best known now for his work *On the Nature of Animals*, which is a long poem dealing with various beasts of land, sea, and air. The survival of this work owes a great deal to the 16th-century Cretan scribe Angelos Bergikios, who made something of a career out of producing lavishly-illustrated copies of this poem for French aristocrats. Interestingly, the unicorn is one among the several animals whose nature is illustrated in the poem. According to Philes, the legendary unicorn was a wild beast with a dangerous bite: it had the tail of a boar and the mouth of a lion. Only a woman could catch such creatures: according to medieval folklore, the unicorn would place its head in the lap of a female virgin and then fall asleep, allowing the hunter to sneak up on it unawares.

1) USTC 659939; 2) Adams P1006; USTC 699757.

## AN IMPORTANT COLLECTION OF TREATISES OF MONETARY ECONOMICS

52. **TESAURO, Gasparo Antonio.** *De monetarum augmento variatione, et diminutione, tractatus varij. Hisce temporibus admodum Utiles, & necessarij. Ex bibliotheca perillustris senatoris Gasparis Antonii Thesauri in hoc volumen redacti. ... Authorum nomina quibus hoc volumen conficitur sequens tibi indicabit pagella*

Turin, [Giovanni Domenico Tarino], 1609.

€1350

FIRST EDITION. 4to, pp. [48], 914 [i.e. 912], [12]. Roman and Italic letters. Woodcut initials, head and tailpieces. Early ms. ex libris on t-p. Printer's name derived from the initials on the device on the t-p.

D E  
MONETARVM  
AVGMENTO  
VARIATIONE;  
ET  
DIMINVTIONE,  
Tractatus varij.

Hiscē temporibus admodum vtilēs, & necessarij.

*Ex Bibliotheca Perillustriſis Senatoris*

GASPARIS ANTONII THESAURI  
in hoc volumē redacti.

HIS ACCESSIT LOCVPLETISSIMVS INDEX,  
cum nota valoris cuiuscunq̄ monetę ad hęc vsq̄ue tempora;

Authorum nomina quibus hoc volumē conficitur  
sequens tibi indicabit pagella.



AVGVSTA TAVRINORVM, MDCIX.

*Superiorum permisso.*

Contemporary limp vellum, early handwritten title to spine and on lower fore-edge. Crisp, bright and clean copy.

*Very rare collection of 14 treatises on money matters, usury, exchange values etc., including one of the most famous treatises (first published separately in 1607) on the lowering of the value of the various currencies and the issue of inflation by the author Tesaurus, who was jurist and magistrate at the court of the Duke of Savoy. The book contains the following works: Biel, Gabriel. De monetarum potestate et utilitate libellus; Aquila, Joannes. Libellus de utilitate et potestate monetarum; Garratus, Martinus. Tractatus de monetis; Curtius, Franciscus. Tractatus monetarum; Regnaudus, Joannes. Tractatus monetæ, seu pecuniarum, an debeat inspici valor tempore contractus, vel loci etc.; Brunus, Albertus. Tractatus augmenti, et diminutionis monetæ; Collegium Papiense. Consilium in materia augmenti monetæ; Craveta, Aymo. Consilium in materia monetarum; Quaestiones undecim, in materiam augmenti monetarum, incerti auctoris; Budelius, Renerius. De monetis et re nummaria; Sola, Antonius. Tractatus de*

*monetis; Beletia, Gaspar. Consilium super eadem materia de monetis; Thesaurus, Gasparus Antonius. Tractatus de augmento monetarum; Faber, Antonius. Tractatus de variis nummariorum debitorum solutionibus.*

Einaudi 1443; Goldsmiths 383; Kress.it 117A.

## "BULKIEST ARCHITECTURAL TREATISE WRITTEN IN ITALY" (Wittkower)

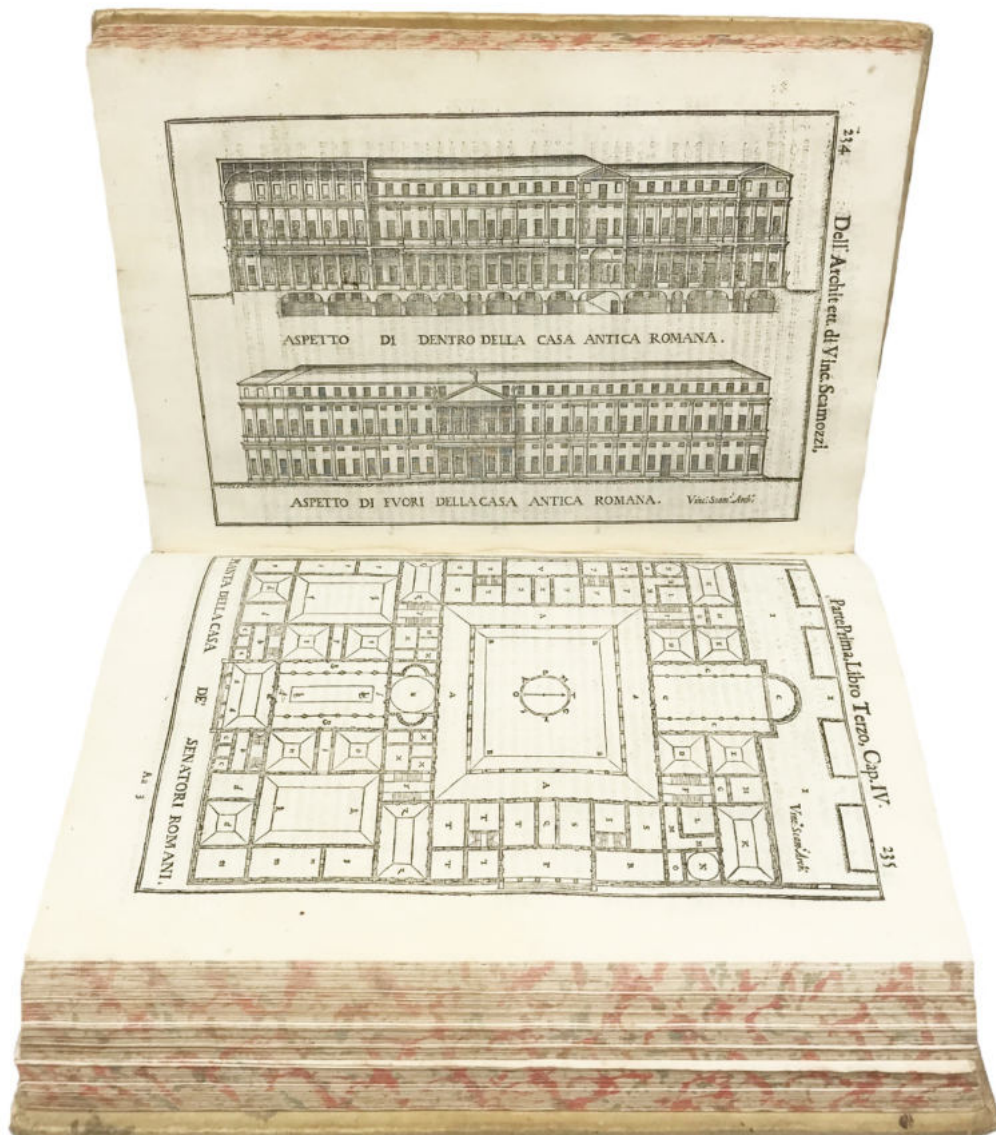
53. SCAMOZZI, Vincenzo. *L'idea della architettura universale*

Venice, expensis auctoris, 1615 (per Giorgio Valentino).

€9800

FIRST EDITION. Folio (34x23,5cm). Roman letter, some Italic. 6 books in 1 volume, divided in 2 parts. Additional architectural t-ps with author's portrait within oval for both parts, each book with its own t-p.

1st part: [Book 1] a8, A-G6 H4 (H4 blank), blank, with 3 full-page woodcuts; [Book 2] a2, I-K6 L-M2 N-R6 S4 T-X2 Y8, with 4 full-page woodcuts, 1 full-page woodcut plate, 1 double-page woodcut, 1 double-page copper engraving and 3 double-page copper engraved plates; [Book 3] a2, Z6 2A-2I6 2K-2L4 (2L4 blank), a-b6 c4 [=index], with 26 full-page and 2 double-page woodcuts. 2nd part: [Book 6] \*4, \*2, A-O6 P8, with 40 copper engravings, 1 of which being a double-paged plate; [Book 7] a2, Q-Z6; [Book 8] a2, 2A-2G6 2H-2I4, \*6 2\*4 [=index], final leaf with register, with 6 full-page woodcuts. With a total of 43 woodcuts and 44 copper engravings. All illustrations are included in the pagination, which is [16], 1-90, [9], 96-128, [2], 125-193 [2] 194-218, [4], 219-352 [i.e. 356], [34] and [12], 172, [4], 173-279 [i.e. 269], [5], 271-370, [22]. Numerous historiated initials, head and tail-pieces. Late-C19th illustrated bookplate of "Dav. Henrici de Prioribus" glued on upper pastedown. Some ms. notes throughout. Occasional mild waterstaining at margins to the initial leaves and sporadic light marginal foxing or spotting. Generally, a crisp and clean copy. Few short tears along margins, title leaf of 7th book starting to loosen at upper gutter. A thick and large book bound in slightly later vellum over pasteboards, painted label with giltstamped lettering to spine, some scattered wormholes. Small skin flaw at footcap and restored loss at headcap. All edges marbled. A very good copy.





First edition of Scamozzi's detailed architectural treatise, which contains books 1-3 and 6-8 of his projected 10 books; the remaining books were not completed before Scamozzi's death in 1616. It was published at the author's expense and each book was dedicated to a different potential patron in the hope of financial support, which does indeed seem to have been successful with Cosimo II de' Medici, the dedicatee of Book 6.

Schlosser-Magnino 417: «Queste quattro opere furono e sono l'eredità lasciata dal tardo Rinascimento italiano alla madre patria e a tutta l'Europa»; Berlin Kat. 2605; Cicognara, 651; Fowler, 292; Piantanida, 4409; Riccardi, Sup., V, 150.

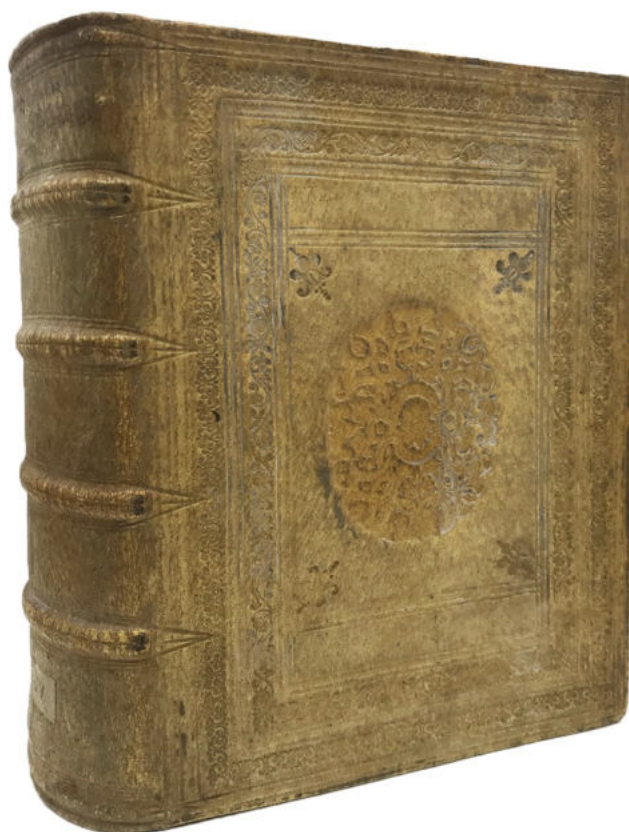
zzi,  
 airo a Padiglione pos-  
 tesse, si conengono più  
 ra esse Nappe regulari  
 to mensoline, o Carrel-  
 oni; perche questi sono  
 ammento di queste Napp-  
 flegnata.  
 rica, e però non si fac-  
 facciate di fuori del me-  
 obbie, e bella, che quella  
 e da quelli delle Porte,  
 tare esse membra molto  
 igione, o sia alla Lom-  
 are con figure, teste an-  
 o, ouero ornata, o simile,  
 Beanco di Pittura, e lega-  
 pietra, ouero di legna-  
 rche esse fanno sempli-  
 con statue, e Pregioni,  
 armi bianchi, stoziate,  
 Feltoni, e Puttini, ne  
 della Serenissima Si-  
 e si conengono à pun-  
 ornato sopra.



Vinc. Scam. ASPETTO DELLA NAPPA A PADIGLIONE

PROFILLO

ROSA



**54. ODDI, Sforza degli.** *De restitutione in integrum tractatus. In quo restitutionis in integrum materia absolutissime pertractata... Insertis quoque in hac postrema editione additionibus aliquot ex tomo auctoris manuscriptis desumptis... Nunc primum in Germania a quamplurimis mendis repurgatum, & characterum diuersitate ornatis editum*

Frankfurt, Apud Egenolphum Emmelium, 1627.

€600

FIRST GERMAN EDITION. 4to, 2 parts in 1 volume: pp. [20], 838, [2]; [16], 622, [70]. Roman and Italic letters. Woodcut initials, head and tailpieces, initial t-p printed in red and black, second t-p only in black, double-column-text. A few early annotations at the beginning. Occasional light browning and early restorations, perhaps contemporary, to original small paper flaws at blank margins. Contemp. German blind-tooled alum-tawed pigskin decorated with oval arabesque centrepieces within floriated borders on covers. Faded early title handwritten below head of spine, old shelfmark paper label to spine's tail. An excellent copy.

*First German edition, printed in Frankfurt by Egenolff Emmel, of this treaty of economic jurisprudence on the principles governing the compensation of damages and the restitution of assets. The Perugian playwright and jurist Sforza Oddi wrote this treatise while he was in his villa at Murlo, near Perugia, during the early 1580s. It was first printed in Venice by L. Pasini and M. Amadori in 1584 and reprinted in 1591 and 1606, also in Venice, before appearing in this Frankfurt edition.*

VD17 1:059775K; OPAC SBN IT\ICCU\CAGE\015054.

VATICAN PRESS: SCOTLAND AND CATHOLICISM

GEORGII CONÆI  
DE DVPLICI STATV  
RELIGIONIS  
APVD SCOTOS

Libri Duo.

AD ILLVSTRISS.<sup>MYM</sup> PRINCIPEM  
FRANCISCVM S.R.E.  
CARD. BARBERINVM  
Magnæ Britanniaë Protectorem .



ROMÆ, Typis Vaticanis. M.DC. XXVIII.  
SUPERIORVM PERMISSV.

55. CONN, George (or CONE; Lat. CONÆUS). *De duplici statu religionis apud Scotos libri duo. Ad illustrissimum principem Franciscum S.R.E. Card. Barberinum Magnae Britanniae Protectorem*

Rome, Romae, Typis Vaticanis, 1628.

€2200

FRIST EDITION. 4to, pp. [12], 176, [8]. Cardinal's coat of arms (Barberini family) printed in red and black to title-page. Woodcut head- and tail-pieces, large floriated initials. Roman letter, some Italic, side-notes printed in Italic. A fresh, clean and crisp copy printed on thick paper; just some very light occasional foxing and spotting, mainly to blank margins. Bound in modern brown sheep, four raised bands and gilt-tooled name of author to spine. Boards framed by blind-

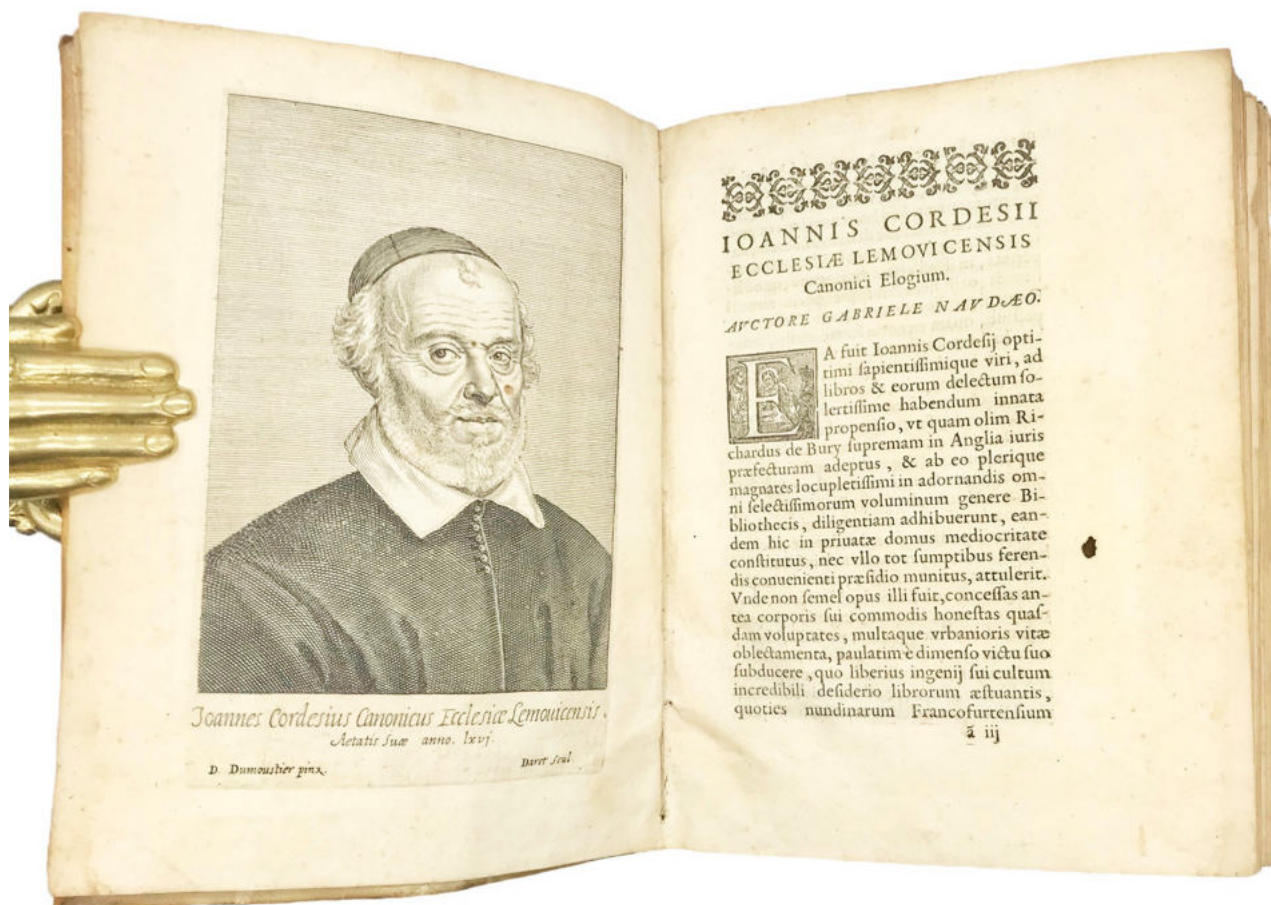
tooled single fillets. Slightly worn leather along cover edges, joints, spine caps and bands. Upper margin of front free endpaper restored. A.e.g., an excellent copy.

*First and only edition of this scarce Vatican imprint that concerns Catholic propaganda addressing Britain. These "Two Books on the State of the Double Religion Among the Scots" were written by George Conn (also known as Conaeus, the Latinised form of his surname; d. 1640), who was a Scotsman from Aberdeen educated at the colleges of Douay and Rome, and the University of Bologna; canon of St. Laurence in Damaso, Rome, and papal agent to Henrietta Maria, wife of King Charles I and queen consort of England. In Rome, Conn became a protegee of Cardinal Francesco Barberini, to whom the book is dedicated. Indeed, the arms of this powerful cardinal and patron of arts and letters, who Conn addressed to as "Protector of Great Britain", appear on the title-page. A woodcut bee, which is the symbol of the Barberini family, closes the text at the colophon. George Conn offers here a study on the history of the Scots as an important Catholic people; the current religious position of Catholics in Scotland; and the coexistence of Catholicism and Protestantism in the country. His aim was to promote the Catholic faith in Great Britain and encourage conversions to the creed of Rome. "If this work [...] is a statement of just how far Conn had come in the five years since he joined the Barberini court in Rome, it is also an insistent*

restatement of the Scottish viewpoint with regard to Ireland and the history of Scotia. In listing the achievements and merits of Scotland as a Christian nation, he includes Patrick, Brigid, Columba, and most of the other more prominent medieval Irish saints, in the roll-call of Scottish luminaries. He mentions Thomas Dempster among contemporary writers of note, numbering him among the Scottish authors who have received patronage from the Barberini. Perhaps most pointed of all, he describes the missionary efforts to restore Catholicism in Scotland without mentioning the Irish Franciscan mission to the Highlands and Hebrides [...] perhaps also in response to the rancour of the Scotie debate" (HARRIS, Jason, "Exiles and Saints in Baroque Europe: George Conn and the Scotie Debate" in Tom O Connor & Marian Lyons, eds., *The Ulster Earls in Baroque Europe* (Dublin 2010), pp. 306-26); ODNB: "Conn's historical importance arises from his mission to England to fill the place of papal agent at the court of Henrietta Maria, which was vacated by Panzani's return to Italy [...] Conn, who landed at Rye on 17-27 July 1636, was content to win over individual converts, and to make use of the favour in which he stood at court to ameliorate the lot of the English Roman Catholics. In both these aims he succeeded beyond expectation."

PLRE (Private Libraries in Renaissance England), I, 208, 4.230; Bibliotheca Heberiana, 5450: "rare" and 5455, 247-48; A Catalogue of the Library of Harvard University (1830), I, 187. Murray, Some Old Scots Authors Whose Books Were Printed Abroad, in Transactions of the Glasgow Archaeological Society, VII, no. 2 (1920), 239-40; Bibliotheca Lindesiana, 27; Scottish Latin Authors in Print Up to 1700, no. 28.4, 83; Shaaber C337; Graesse, II 244; Brunet, II, 210; Allison & Rogers, 262; Folger, 6:282.

## THE EARLIEST PRIVATE-LIBRARY CATALOGUE ARRANGED BY SUBJECTS



56. [NAUDÉ, Gabriel] and Jean de CORDES. *Bibliothecae Cordesianae catalogus. Cum indice titulorum.*

Paris, Antonius Vitray, 1643.

€3300

FIRST EDITION. 8vo (ca. 19,5x15,5 cm), [20], 542 pp., Roman and Italic letter. Woodcut initials, large printer's device on t-p and Cordes's full-page engraved portrait to verso of a2. Generally, a very pleasant copy, clean and crisp. Very occasional mild waterstaining at blank margins, stronger damp stains to the final 50 leaves. Upper blank corners of the 3 last leaves restored. Bound in contemporary semi-limp vellum, early ms. title to spine. A near-fine, wide-margined and complete copy of an extremely rare and iconic work, preserved in its original binding.

*The present work "did much to establish the use of catalogues of private libraries as reference works" (Taylor, p. 109; see also p. 238). The Bibliothecae Cordesianae catalogus is perhaps one the earliest major library catalogues to appear in print and surely the first printed catalogue of a French private library arranged by subject. For such reason, it is of greatest relevance for the history of bibliography and book collections. The library of Canon Jean de Cordes (1570-1642) was catalogued by scholar Gabriel Naudé (1600-1653), who was later librarian to Cardinal Jules Mazarin. At the death of the book collector, the library was offered to Cardinal Richelieu, who himself died in December of the same year before the purchase could be finalised. Then Mazarin purchased the over 8000 printed books in the de Cordes library, which became one of the founding collections of the Bibliothèque Mazarine, the Cardinal's famous private library. Colbert acquired the manuscripts. The present catalogue describes 8,234 items and is preceded by an eulogy of de Cordes by Naudé. The intriguing portrait of the collector, which is often missing (see, for instance, the Macclesfield sale, Part Twelve, lot 4417, 10/2/2008; Alde, lot 94, 30 Sept 2016), but here is present and in excellent condition, was engraved by Pierre Daret after Daniel Dumonstier. Bernard Breslauer and Roland Folter stated that the Bibliotheca Cordesiana catalogue is "the earliest catalogue of a private library which is strictly arranged according to subjects. Although its immediate purpose was the sale of the library after the owner's death, as with so many 'inventory catalogues', for the following decades it was used as a model for forming a private library. Its classification system remained the leading one throughout the seventeenth century". Such system served as a lasting model for bibliographers and librarians and helped to transform library catalogues into useful and sought-after bibliographic references. Except for the final negligible dampstaining, the present copy is comparable only to the Breslauer copy sold at Christie's in 2005, which as well included the portrait and was bound in contemporary limp vellum.*

North, 1; Blogie, II, 1; Bléchet, p. 57; Polard & Ehrman, 200; Taylor, p. 238; Breslauer & Folter, 53; Bibliotheca Bibliographica Breslaueriana, II, 392; Dibdin, Bibliomania, 1811, p. 105.

RARE ENGLISH RELIGIOUS PAMPHLET AGAINST "BROWNISTICALL PURITANS" AND "PAPISTICALL ARMINIANS" ANNOTATED THROUGHOUT IN A CONTEMPORARY HAND

57. TRAY, Richard. *The Right way to Protestantisme. Delivered in a sermon at Serjeants Inne in Chancery Lane.*

THE  
RIGHT WAY  
To Protestantisme.

DELIVERED IN A SERMON AT  
Serjeants Inne in Chancery Lane.

BY RICHARD TRAY, OF BREADHERST  
in Kent: Master of Arts, and Minister  
of the word.

GAL. I. 8.

But though we, or an Angell from heaven, preach any other  
Gospell unto you, then that which we have preached unto you,  
let him be accused.

Bonus vir Cains Sciv, sed malus tantum quod Christia-  
nus. Tertul, in Apol. advers. Genes

LONDON,

Printed by L. N. and R. C. for John Williams, at the signe  
of the Crowne in S. Pauls Church-yard. 1643.

London, L. N. and R. C. for John Williams, 1643.

€520

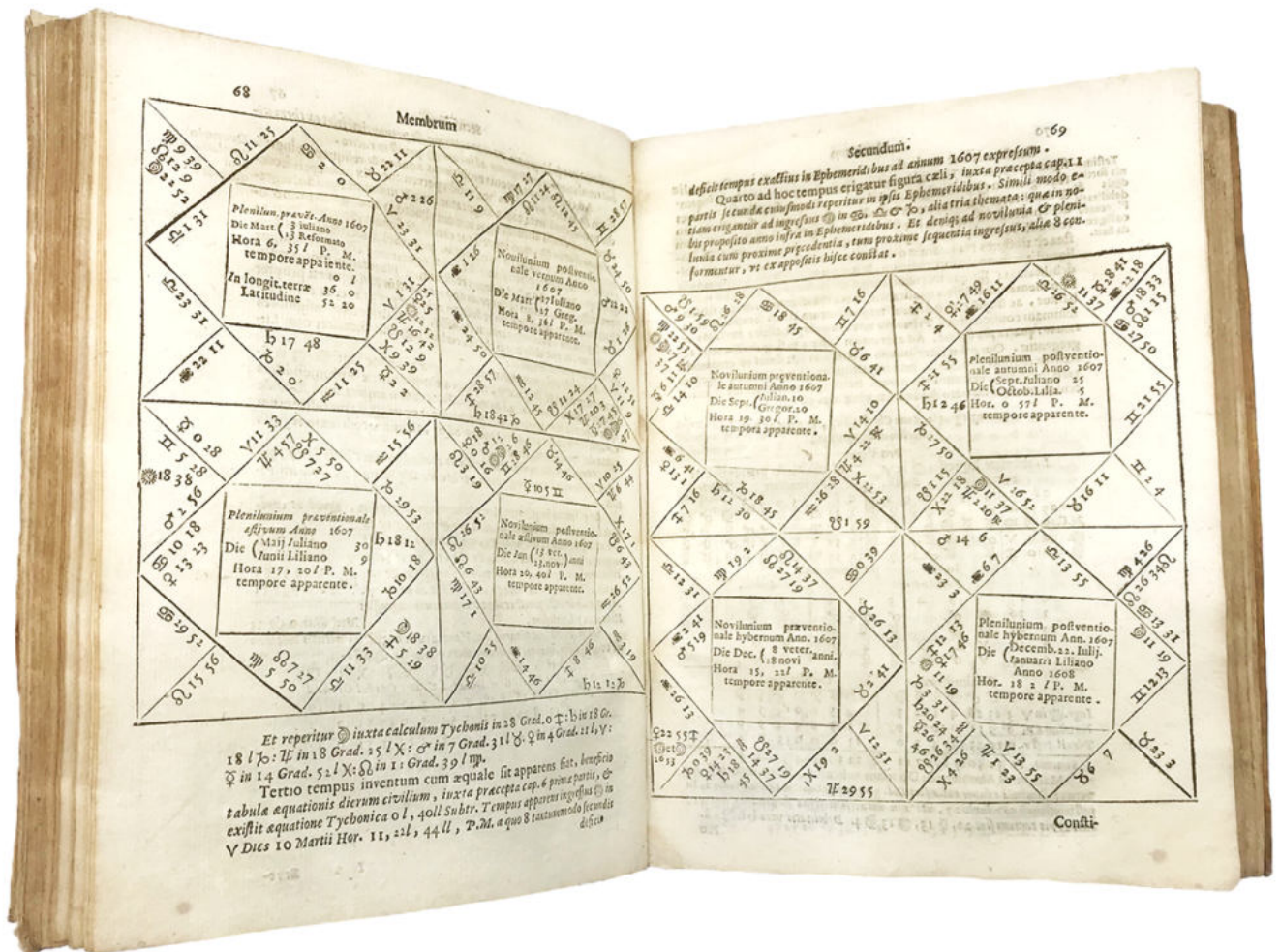
FIRST EDITION. 4to, pp. [4], 22, lacking final blank. Title within ornamental border, woodcut floriated initials and headpieces. Copiously annotated throughout. Trimmed edges, modern stiff paper wrappers.

"During 1642-3 Tray delivered a sermon at Sergeants Inn, London, *The Right Way to Protestantisme*, which was subsequently published. This sermon spelt out his opinion on so called popish ceremonies and use of the Common Prayer Book. He attacked those who think 'it is not lawfull for our English Church to comply with the Roman in the use of Ceremonies, formes of Service' and 'decry our common Service, and all rites, ceremonies and gestures in religious worship, that have been used by Pontificians.' Tray supported the role of the bishops, condemning those that 'now adayes...are transported with such a furious indignation against the godly Fathers and Bishops of the Church.' His views smack of Laudianism, but he blamed 'Papisticall Arminians' in his sermon for creating this situation. At this point he appears to distance himself from Laud, suggesting Tray was an Episcopalian, who had moderated his views after Laud's imprisonment. Whilst, this was not explicit in the above petition, it may well have been the reason behind the parishioners' efforts for his removal in 1640" (CLEMENT. *Political and Religious Reactions in the Medway Towns of Rochester and Chatham during the English Revolution, 1640-1660*, PhD Dissertation, Canterbury Christ Church University, 2013).

ESTC R4278; Rodd. Catalogue of twelve thousand tracts, pamphlets and unbound books, in all branches of literature, Part 1, London 1819, p. 199, no. 1222.

*The right way to Protestantisme is not to be  
the original hull of truth, but a  
first to furnish the understanding, here are things  
of the same nature, as the word of truth, which  
is the foundation of all things, and the  
wherein you may observe a two-fold verity, a  
Philosophicall, and a Theologicall. The Philosophicall verity hath  
its existence in the understanding, rectified by whole  
reason; the Theologicall in the understanding, rectified by  
Grace: the first, to wit, the Philosophicall verity, 'tis con-  
naturall; the second, to wit, the Theologicall, 'tis super-  
naturall. And as for Philosophy, Quaecumq; inter ipsos etiam  
Ethnicos, whatsoever things even among the very Heathen  
are true. And for Theologie Quaecumq; inter ipsos etiam  
Pontificios, whatsoever things even in the Church of Rome  
are true, thinke on these things, and doe them.*  
But some may say, there are errors in the Philosophy of  
the Gentiles, and Heresies in the Theologie of the Church  
of Rome.  
True, therefore that we may avoid all errors in the one,  
and heresies in the other; in this Apostolicall Rule here is  
a Lydius lapis, a touch-stone to try, and examine whether  
these things be genuine or adulterous. Nay, that wee may  
be sure to eschew all colour of fallitude, the Apostle doth  
not say, Quaecumq; videntur esse vera; Whatsoever things  
seeme to be true; or Quaecumq; vulgo habentur pro veris,  
whatsoever things in the vulgar estimate are accounted so;  
but Quaecumq; sunt vera, whatsoever things are true, *Are*,  
there is the Lydius lapis, there I have found the Emphaticall  
word of the Text, (*he.*) Ita vera et talia esse cum impuden-  
tiam negari non possunt; that is, so true, that without an  
Harlots forehead, the truth of them cannot be denied.  
Whatsoever things therefore, either in the Philosophy of  
the Gentiles, or the Theologie of the Church of Rome, are  
true, that is, are consonant to the doctrine of Christ, and

RARE FIRST AND ONLY EDITION OF ONE OF THE MOST IMPORTANT EARLY-C17TH  
TREATISES OF GENERAL ASTROLOGY



58. ORIGANUS, David. *Astrologia Naturalis sive Tractatus De Effectibus Astrorum Absolutissimus*. ...

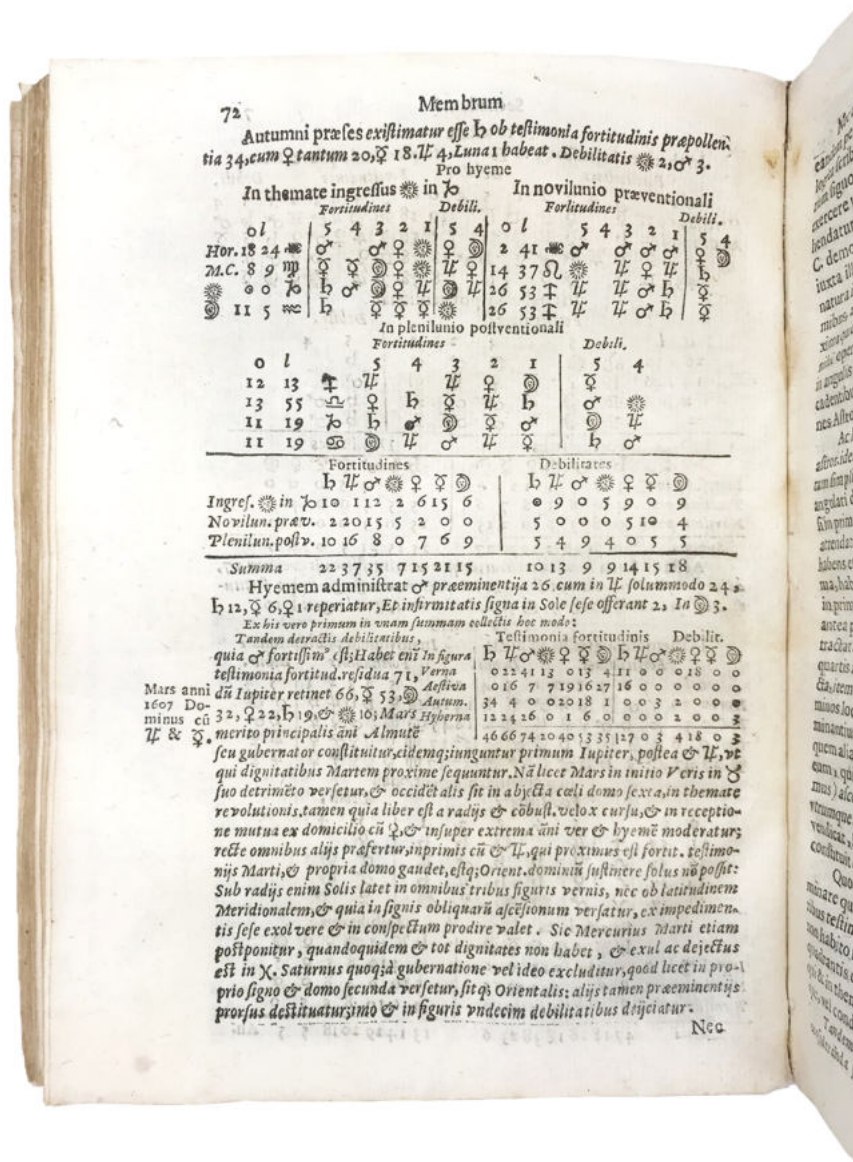
Marseille, Aereq[ue] Io. Baptistæ Senij Genuensis, 1645.

€6000

FIRST EDITION (and first issue). 4to, pp. [36], 454, [2]. Variant A without the "Corrigenda" section on verso of §52 – the second gathering from the beginning; Var. A is probably the first issue, since Var. B not only includes the "things to be corrected", which were most likely added later, but also the text of the prefatory letter was rearranged in order to end at §52r and leave room for the Corrigenda, while in Var. A it ends on top of §52v. Roman letter, some Italic, little Greek. Woodcut initials, printer's device on t-p repeated at colophon with the imprint, printed side notes. 96 astrological diagrams in the text, 8 of which at pp. 68-69 concerning full moons and new moons. Occasional light water staining, mainly at margins. Contemporary semi-limp vellum and original endpapers. Some leather loss along binding's extremities. Remains of old paper label to spine. Upper joint starting. A crisp and unsophisticated copy this rare and sought-after work.

Philosopher and astronomer David Origanus (fl. 1558-1628), whose real name was David Trost, served as professor of mathematics and Greek at the academy of Frankfurt (Oder). His native place was the Polish town of Klodzko. *Astrologia naturalis* was his foremost work, which was published posthumously in Marseille by Giovanni Battista Senio from Genoa. The book deals with all aspects of astrology, both genethliacal and judicial. As Leandro Cantamessa had it, this work [our translation from the Italian] "discusses, among other things, friends and enemies, their behaviour and how to recognise them; intelligence; misery and fortune, parents, brothers and sisters; marriage and conjugal happiness; death, violent or natural. The numerous astrological charts are used as examples. Excellent work, among the best of the time."

The astrological diagrams illustrate the horoscopes, to mention some of the most relevant, or curious, figures, of Pope Paul III, August of Saxony, a hunchback boy, Cornelius Agrippa, Calvin, Erasmus, Pietro Bembo, a deaf girl, a dumb girl, Charles V, Peucher, Galeazzo Sforza, Savonarola, Cardano and Regiomontanus.



Gardner 889: "a fine old work, full of examples of horoscopes"; Cantamessa 5744; BN Opale plus FRBNF32498634; Graesse, V, 46; Houzeau-Lancaster 5116; Thorndike, VII, p. 145; USTC 6810402.





## ORSI LIBRI

Rare Books

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- All items remain our property until paid for in full.
- Postage is charged on all parcels unless otherwise specified.
- Any item may be returned within 14 days for any reason. Please ensure you inspect all items upon receipt and notify us right away if you are not satisfied with your purchase.

Please be aware that, according to the Italian law, all books printed more than 50 years ago require an export licence if leaving Italy. In this event, we will apply for the licence immediately, but it may take several weeks for the licence to be granted; we will keep you informed throughout the process.

